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SAN DIEGO STATE UNIVERSITY
FOLK DANCE CONFERENCE
SAN DIEGO, CALIFORNIA

Sponsored by the San Diego State University Foundation, the San Diego State Department of Physical Education, and the Folk Dance Federation of California, South

#### 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 t

wt weight

#### LIST OF DANCES BY TEACHERS

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|      | RECORD LIST  | 12          |  |  |
|      | SIMPLE SEPARATE  | 9           |  | er de la companya de<br>La companya de la co |
|      | SPLIT THE RING   | 9           | Randon<br>1917 - Markelai A. Honning v.<br>Propun <b>tori</b> a letter A. Honning v. | 26.  |
|      |  |             | 261 M. 216 19 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1                                      | 2:   |
|      |  |             | Krona <del>z bel</del> a le la 1982. Honsello a 19                                   |  |

#### ALPHABETICAL LIST BY DANCE

| NAME OF DANCE                           | COUNTRY          | TEACHER  | PAGE             |
|---|------------------|----------|------------------|
| ALYDIL                                  | Israel           | Moshiko  | 13               |
| Bartonian of M. Barbo                   | Man pini         | <u> </u> | <u> </u>         |
| BANJO CONTRA                            | U.S.A.           | Helt     | 1                |
| BASARKA ( BOSARKA)                      | Serbia           | Gajicki  | 23               |
| BEES OF MAGGIEKNOCKATER, THE            | Scotland         | Lomath   | 65               |
| BLUE STARS & STRIPES                    | U.S.A.           | Helt     | 10               |
| BRE DEVOJCE-POD ONA                     | Yugoslavia       | Gajicki  | <b>24</b><br>∅,≾ |
| CIRCLE WALTZ MIXER                      | U.S.A.           | Helt     | 2                |
| DIVČIBARSKO KOLO                        | Serbia           | Gajicki  | 25               |
| DIVOTINSKO HORO                         | Bulgaria         | Wixman   | 32               |
| DO SA DO DRILL                          | U.S.A.           | Helt,    | 9                |
| Color for James and Application         | - and torre      | 4000 CM  |                  |
| EASY STARS                              | U.S.A.           | Helt     | 9                |
| ESHAL ELOHAY                            | Israel           | Moshiko  | 14               |
| GRAND SQUARE                            | U.S.A.           | He1t     | 11               |
| History on the contraction of           | <u> Harrison</u> | _120°    | \$1.50<br>       |
| HAJDUK                                  | Poland           | Leyton   | 53               |
| HAMAVDIL                                | Israel           | Moshiko  | 15               |
| HEEL & TOE QUADRILLE                    | U.S.A.           | Helt     | 11               |
| HONEY QUADRILLE                         | U.S.A.           | Helt     | 10               |
| HOOPER'S JIG                            | Scotland         | Lomath   | 67<br>47         |
| Hala, in second as<br>Experience of the | Alternation      | Lomath   |                  |
| IRISH ROVER, THE                        | Scotland         | Lomath   | 69               |
| JURIŠKA                                 | Serbia           | Gajicki  | 27               |
| JUST AS I WAS IN THE MORNING            | Scotland         | Lomath   | 70<br>28         |
| KAJO KALINO                             | Macedonia        | Gajicki  | 28               |
| - Employ Now 12                         | Harri            | 145 T    |                  |
| LADIES & GENTLEMEN CONTRA               | U.S.A.           | Helt     | 3<br>4           |
| LOVE FOR PENNYS                         | U.S.A.           | He1t     |                  |
| MAP OF HUNGARY                          |                  |          | 40a              |
| MAP OF POLAND                           |                  |          | 63               |
| MAP OF SCOTLAND                         |                  |          | 65a              |
| MAP OF YUGOSLAVIA                       |                  |          | 23a              |
| MARHABA                                 | Israel           | Moshiko  | 16               |
| PALOC CSÁRDÁS                           | Hungary          | Czompo   | 44               |
| PAPURI                                  | Armenia          | Wixman   | 34               |
| POLHARROW BURN                          | Scotland         | Lomath   | 72               |
|   |                  |          |                  |

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| PRIM & PROPER CONTRA PRZODEK SZAMOTULY PUSZTAFALUSI SARKANTYUS ES  | U.S.A.<br>Poland  | Helt<br>Leyton   | 6<br>55  |
|--|---|--|--|
| CSARDAS  | Hungary   | Czompo   | 40   |
| RECORD LIST FOR JERRY HELT<br>REEL CONTRA MIXER  | U.S.A.  | Helt   | 12<br>5  |
| SASINO KOLO S'EE YONAH SEPASTIA BAR SIMPLE SEPARATE SIROTICA SOMOGYI CSARDAS SPLIT THE RING STRUMICKA PETORKA SZEKELY FRISS SZEKI TANCOK SZPACRPOLKA | Serbia Israel Armenia U.S.A. Serbia Hungary U.S.A. Macedonia Hungary Hungary Poland | Gajicki<br>Moshiko<br>Wixman<br>Helt<br>Gajicki<br>Czompo<br>Helt<br>Gajicki<br>Czompo<br>Czompo<br>Leyton | 29<br>17<br>36<br>9<br>30<br>46<br>9<br>31<br>48<br>50 |
| THREE QUARTER CONTRA, THE THREE QUARTER QUADRILLE THIRD HAND CONTRA TINTEN BANAT TRAKIYSKA RÜCHENITSA TROPANKA                                       | U.S.A. U.S.A. U.S.A. Israel Bulgaria Yugoslavia                                     |  | 7<br>11<br>8<br>19<br>38<br>64                         |
| WALC LUBELSKI<br>WESOLY WACUS OBEREK   | Poland<br>Poland  | Leyton<br>Leyton   | 59<br>61   |
| YLELAT HARUHACH  | Israel  | Moshiko  | 21   |
| ZAD KRAK   | Bulgaria  | Wixman   | 39   |

PRZODEK SZAMOTULY, extra figures that were given.

The Fan:

Koscianski - slow: 1 every 2 fast: 2

Step Swings:

Step swings with stamps same side Step swings with stamps same side other side

Girls Step

Variations - do normal

Part I - (1. stamps 2. stamps on diagionals

(R hnd ov-3. stamps and turns alternate direction er L) 4. one hand (R hands)

5. one hand & straight walk (inside hands)

Part II

2 hands: no tank till 1 hand: /turns l meas in place " " reverse
" " Lelbow turn after < strait turns 1 meas travel walk

#### ERRATA

Please add the following to index listings, Dances are in correct order in the syllabus, but are not listed due to last minute insertion.

|   | JAMES LOMATH THE DOUBLE SIXSOME MISS ALISON ROSE * * * * * * * * * * * * * * * * * * * | Page<br>73<br>74<br>* * * * * * |                       | 77<br>* * * <b>*</b> * |
|---|--|---------------------------------|-----------------------|------------------------|
|   | The following dances are   | included in                     | n this errata and the | titles should          |
|   | be added to the index:   |                                 |                       |                        |
|   | PAULA LUV  |                                 | RON WIXMAN            |                        |
|   | HISTORY OF THE HULA  | 83                              | BRIUL PE OPTE         | 92                     |
|   | KAHULI AKU KAHULI MAI  | 84                              | · HOOSHIG MOOSHIG     | 93                     |
|   | KOU LIMA NANI E  | 86                              | LILKA                 | 94                     |
|   | PUPU HINUHINU  | 88                              | REPLACE PAGE 64 WITH  | CORRECT VERSION        |
|   | PUAMANA  | 90                              | OF                    |                        |
|   | KAWIKA   | 96                              | TROPANKA              | 64                     |
| • | KU'I MOLOKA'I  | 98                              | SITNO ŽENSKO          | 104                    |
|   | PRONUNCIATION OF HAWAIIAN  |                                 |                       |                        |
|   | I HOHOHOLDINI IOI, OI MINISTERIO   |                                 | MORLEY LEYTON         |                        |
|   | JAMES LOMATH   |                                 | MACH                  | 103                    |
|   | POSTIE'S JIG   | 101                             |                       |                        |
|   |  | <del>_</del> .                  | BORA GAJICKI          |                        |
|   |  |                                 | PIPERANA              | 95                     |

Page

SZÉKI TÁNCOK

"Walking Rida": change cts 1-2 to "ct 1": Change cts 3-4 to "ct 2".

"Directional Change" Delete notes and change to:

Change cts "1-4" to "cts 1-2": Change ct 5 to "ct 3":change ct 6 to "ct &": change cts 7-8 to "ct 4": change cts 9-10 to "ct 5": change cts 11-12 to "ct 6": change ct 13 to "ct 7": /change ct 14 to "ct &": change cts 15-16 to "ct 8".

SARDAS
3rd line: delete from "relationship of the...." thru "notes."
Begin again with "The dance is done....."

55 PRZODEK SZAMOTULY

Line 1, change name to "Hanna Chojnacka"

PART I: Man's part, meas 1: change "R" to "L" and "L" to "R"
" " " meas 2; change "L" to "R" and "R" to "L"

PART II, meas 7 end of sentence should read " at ptr over (M-R,W-L) shldr"

" ", meas ll: change the word "turn" to "circle"

" ", meas ll: change the word "turn" to "circle"

Add to end of dance: Note: Extra variations were taught in class,
that were not available for the syllabus.

62 WESOLY WACUS OBEREK
PART IV, meas 1-4, delete the word "hand" and change to "head"

Page 13

ALYDIL
Add: Pronunciation "AHL Yah-DEEL" Translated "Near the Fountain"
Meter 2/4

Add: INTRODUCTION: 8 meas

PART III: line 1, add (ct 2) after the words hop on L"
""", change (ct 2) to (ct &)
""" add to end of figure: Bring hands down sharply on ct 16.

PART IV: change "face diag R" to "face ctr"

PART V: Add to end of figure: Bend and straighten R knee on each ct to produce "bounce"

PART VI: Delete "hands on shoulders"

" : Line 2, delete ( L knee comes up etc)

" Add to bottom of figure: On ct 1-4, bend fwd from hips; cts 5-8, resume erect posture.

PART VII: Delete: "Hands on shoulders"

" , line 1, should read:...times in place"on balls of ft (cts 1-4)"......

, line 2, sentence should read: slap R ft "flat on floor slightly fwd...."

Delete last line on page that begins: To repeat dance, and replace with "Repeat dance from beginning except start with 8 steps in place, beginning L. This takes the place of the 8 meas Introduction."

ESHAL ELOHAY -Add: (Israel)
Add: Pronunciation: "Esh-AHL Eh-lo-HIGH"
FORMATION: Delete "hold hands low" and replace with "Hands are raised above shldr level and are not joined."
Add: METER 4/4

PART I,A, line 1, end of sentence should read "Small leap to R on R, bring L next to R ankle."

PART I, A, cts 21-24, should read "Yemenite L bwd (L back, close R to L, L fwd, hold (cts 21-24)"

PART I, B, delete, "drop hands."

" ", line l, add to beginning of sentence: "Turn 1/2 R to face
LOD and repeat Part A....."

PART I, B, line 5, should read: "L in place. This brings you...."
delete the word "fwd"

PART II, A, line 1, change beginning of sentence to the following: "Beginning R 2 long steps twd ctr....".

PART II, line 4, delete the word "back"

PART III:B: add: "Raise hands high as at beginning of dance."

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Page
        PART III:B:, line 1, should read: "Leap fwd R (ct 1-2), leap
14
                fwd L (ct 3)...."
      HAMAVDIL: Add" (Israel)
15
        Add: Pronunciation: "Hah-mahv-DEEL"
        FORMATION: Delete "Arms bent close to body, hands held.," and
            replace with "Hands joined in W pos."
        Add to end of Part I, "NOTE: Part I takes 15 cts to complete
        which equals 7/12"
        PART I, meas 8, delete "hold (ct 2)"
        PART II:, meas 2, delete "hold (ct &)"
             " ", line 2, should read: "fall lightly onto R in place...."
16
      MARHABA Add "(Israel)"
        Add: Pronunciation " MAR-hah-bah"
        PART I, line 1, should read "...(ctl), hop on L (ct 2), step
            R fwd (ct &) L fwd (ct'3 )..."
        PART II, ct 14, change as follows: (ct 13) "Hop on L (ct 14),
            step R fwd (ct &). Close L to...."
        PART III, line 1, add the following: ".... start L, clapping
            chest high and fwd with fingers spread apart on each ct
            (Cts 1-3)..."
        PART III, ct 11, correct to read: "Bring L ft sharply up while
            falling on R- you should hear fall (ct 11)" delete "knees
            bent, bend R knee."
        PART II ct 16, delete "hold" change to "repeat ct 14 (ct 16)"
17
       S'EE YONAH: Add (Israel)
        Add: "Pronunciation - Sih-EE Yo-NAH"
        Add: INTRODUCTION, 3 meas, bells sound during meas 3
        PART I, meas 2, line, end of sentence should read"....small low
            circle slowly to the front...."
        PART I, meas 5, delete entirely and replace with "Repeat cts 1-4,
            meas 4."
        PART I, meas 6, correct beginning of sentence to read "Step
            (Rock) fwd on R...."
        PART I, meas 8, ct 2, delete the words"in place" and change to
            "bwd".
        PART I, meas 8, line 2, correct beginning of sentence to "L
            with bounce (ct 3)...."
        PART II, meas 1, line 2, ct 2, delete the word "ahead" and
            teplace with "behind"
        PART II, meas 7, cts 1-4, should read "...twice more to complete
            CW turn (cts 1-4)...."
        PART II, meas 8, should read "Repeat ftwk of meas 7, Part II,
            (cts 1-4), raise arms slowly, joined hands"
19
      TINTEN BANAT:Add:(Israel)
        Add: Pronunciation; "Teen-TIN Bah-NAHT"
        Add to end of source: Translation "Two Daughters"
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FORMATION, line 2, should read "...left hands joined in thumb

RECORD: MIH-3, Side 2, Band 5

grasp. All steps bouncy...."

Page

PART I, A:Belete entire sentence which starts out "Hands joined moving around...."

PART I, A, meas 1, ct 2, delete entirely and replace with:
"(ct 1), hold (ct 2) leap on L in place (ct &) step fwd...."

PART I, A, meas 3.ct 4, replace the word "hold" with "hop"

PART I, A, meas 4, add to end of meas: Ptr change places with a CCW arc on cts 1-2.

20 PART IV, B: add after meas 4: "Meas 5-8 -Join R hands and move CW with 8 walking steps.

Add to end of dance after pattern: Style note: When very familiar with dance and music it is possible to dance all Yemenite Hop steps in a syncopated fashion by delaying the action of ct 2. All steps are small and bouncy. There is very little side to side action.

21 YLELAT HARUHACH Add: (Ismael)

PART I, add to end of sentence "inside hands joined shldr height."

Add the following to all dances taught by MOSHIKO: RECORD: Dance with Moshiko

34 PAPURI

35

RECORD: Add FEZ 703 "Karsi Bar" (used in class)
Add to end of Formation: Only one line no matter how many dancing.
INTRODUCTION: 16 meas on FEZ record.

VARIATION I, MEN: in meas 1,2,4,5 replace "hand" with "fist"
" " WOMEN: meas 2, delete from, "around and up until...."

to end of sentence.

VARIATION I, WOMEN: Change meas "3" to "5" and "4" to "6".

" " , dance should be changed as follows from meas 3: Meas 3 - Same as M (extend arms low and clap twice (ct 1,2).

meas 3 - Raise hand to face level, palms out. Middle fingers cureved more than others.

Meas 5 - As written

Meas 6 - As written

Meas 7 - Ct 1, change meas "3" to "5" and meas "4" to "6".

Meas 8 - Change meas "3" to "5"

36 SEPASTIA BAR

FORMATION: Correct spelling of "Tsertsegetsek" to
"Tser tseh-geh-tsek" and "Tserponetsek" to
"Tser poh-neh-tsek. Calls are spelled phonetically.
INTRODUCTION: A long phrase followed by 7 meas of full orchestra during which dancers sway R and L.

PART A, meas 2, delete "Two-step to R starting R" and replace with "Step R to R, L behind R, R to R, and turning to face ctr (ct 1, &, 2) touch (delete point) L next to and slightly

fwd of R ft. Foot...."

PART A, meas 7: delete "point" and replace with "touch" Correct"Part B"to"Part B-1, Facing R and moving LOD."

PART B-1, meas 2, should read " Part A, continue LOD."

PART B-1, meas 2, should read."...Part A, continue LOD. Turn and face ctr on cts 3-4, lift head on...."

Add after Part B-1: Part B-2: Repeat B-1 , except the two-steps are done with long, smooth traveling steps. Two-steps in RLOD are

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are short as in Part B-1.

PART C, delete the words" Ftwk is the same as in Part B"

Add after Part C, Woman, meas 2. "Note: Ftwk for meas 1-2 is

the same as in part B-2."

PART C, WOMAN, meas 3-4, should read "Repeat meas 1-2, Part B-1, reversing ftwk...."

Add to end of dance: Dance sequence: A,B-1,A,B-2,A,C,A,C,A with another R sway at the end.

- TRAKTYSKA RUCHENITSA
  RECORD: Delete BITOV 001 and replace with WRS 1775B
  FORMATION: add to end of sentence " and elbow to elbow"
  Add: Thracian Style heavy, knees bent, ft apart.
  Meas 1, should read "Step on bent R to R with weight..."
  Meas 12, ct 3, should read "lift R in front while doing..."
  Add to end of dance: Note Meas 10 may also be danced as follows:
  With wt on both ft bounce twice (ct 1-2) step R across L (ct 3).
- ZAD KRAK
  FORMATION: Add to ehd of sentence " and facing ctr"
  Meas 1, change "(ct 1)" to "(cts 1-3)" and change "(ct 2)" to
  "(cts 4-6)"

  Delete meas 2 and 3 and replace with:
  Meas 2 Step R to R (cts 1-6)
  Meas 3 Step fwd on L ft (cts 1-6)
  Add the following to the bottom of the dance:

"When tempo increases, meas 3 becomes: Step fwd L (cts 1-2), close R to L (ct 3) step fwd L (cts 4-5).

STYLE: This is a Shope dance and when stepping, lift free ft in back to keep correct styling.

BRE DEVOICE -POD ONA Add: INTRODUCTION, 6 meas

Delete the description for Bre Devojče, and replace with the following:

Meas 1 - Facing ctr of circle and moving very slightly diag &,

step R into circle and lift L ft behind R calf (ct 1),
hold (ct 2) bounce once on R (ct 3), hold (ct 4)

Meas 2 - Still moving twd ctr. step L and lift R ft behind R calf, (ct l) hold (ct 2) bounce once on L (ct 3) hold (ct 4)

Meas 3 - Step diag back R to R, Lift bwd slightly (ct 1) hold (ct 2) step L behind R (ct 3) hold (ct 4)

Repeat Bre Devojče from beginning, except on meas 1, ct 1, step R to R.

Pod Ona, delete meas 1 and replace with : "Moving twd ctr, step L fwd (ct 1) step R straight behind L (ct 2) step L fwd (ct 3) hold (ct 4) ."

Paragraph starting, "Start dancing Pod Ona..." add the following sentence after the word, "melody": "On last repeat do only meas 1 and 2, meas 3 is deleted.

Page 30 J SIROTICA STYLING: Dance is smooth, but has a light bouncy quality. INTRODUCTION: 4 meas VARIATION I, STEP I, should read "Facing LOD, except moving swd in small arc". STRUMICKA PETORKA 31 🐣 INTRODUCTION: 16 meas FIG I, meas 5, line 2-3, ct 1, delete "turning body to face ctr of circle." FIG I, meas 6, should read "Move LOD, step R, lift L off floor.... delete: "beside L". FIG I, meas 6, line 2, end of sentence should read: "sides.) Face ctr and step on L....." FIG II, in margin, change meas 1-5 to "1-7; meas 1-7, line 1, change meas 1-5 to "meas 1-7, Fig I." FIG II, delete meas 6-7 ", meas 8, delete and replace with : "step R beside L slightly off floor, hands move down to side (ct 1) hold (cts 2-3). Step L in place and raise arms to shldr level (cts 1-3)." Add to bottom of page: Interlude - 2 times during music an interlude of 4 meas occurs. Lower hands, move LOD with 8 walking steps in quick-slow rhythm (cts 1-2,1-3). Begin R. Accent step on L by bending knee. 17 S'EE YONAH-Add'l PART II, meas 1, ct 1, delete "bounce again" and change to "bend L" PART II, meas 1, ct 2, delete the word "fwd" PART II, meas 1, line 3, ct 3-4, should read "with bent R (ct 3) bend and straighten knees (ct 4)." meas 3, line 1, should read "Step R TO R, leave L in place (body moves...." 46 . SOMOGYI CSĀRDĀS Double Csardas with "Bokazo", ct 7, correct to read" ... position, (ft slightly apart) with...."
Rezgo, ct 3-4 and 7-8, after the word "place" add "beside L" 47 . Martogatos, ct 1, after the word "position" add "(ft slightly apart)." 53 HAJDUK STEPS, #2, line 2, change end of sentence to read: "crossed pos (ct 1) bounce on L (ct 2), switch...." ", line 4, should read: "bounce R (ct 2)." #4 , line 2 delete the word "in" and change to "cross" ADD to end of #4:"Note-Bounce on each ct of #4." PART I, meas 12, add to end of line 2: "face RLOD, M continue to face LOD."

54 PART IV, M part: "travel fwd slightly in LOD" " ", add at end of figure: "Note--Leg slap is same in meas 11-12 as in meas 1-2, only double time." ", W part, meas 1-11, add to end of meas: "slightly bwd LOD."

PART V, meas 1, line 1, add: "blade pos with a arms rounded, R ft inside...."

Errata, Cont-Page 7

Page
54 HAJDUK-Cont
PART V, meas 8, change "R" to "L" and "L" to "R"
PART VII, in margin add: "1-12"

- PALOC CSARDAS

  MUSIC: The record listed on this page has a two meas introduction STEPS, MOTIFS and SEQUENCES:

  BUKOS (single) cts 1-2,3-4 describe a preparation step.

  Bukos step then begins on ct 5 to the L.

  This preparation step may be replaced with a Bukos step to the R, starting on ct 1.
- 51 SZÉKI TÁNCOK Motifs: 1. Walking Rida -ct 1-2, add to end of ct: (lead with heel.) 2. Directional Change- Cts 1-4, add to end of ct: stamp L, step R.
- KAJO KALINO
  INTRODUCTION: 8 meas
  FIG I, meas 1, ct 2, add to end of ct. "ankle height and bounce
  (ct 2)..."
  FIG II, line 1 and 3, end of sentence should read, "step L in
  front of R, lift..." Delete the word "beside."
- 31 STRUMIČKA PETORKA
  METER, change "5/6" to "5/8"
- BASARKA
  Meas 4., line 1, correct to read: "...step slightly diag L..."
  Delete meas 7 and 8-10, and replace with the following:
  Meas 7 Repeat meas 4
  8 Repeat meas 5
  - 9 Repeat meas 6 10 - Step L,R,L in place (cts 1,&,2), hold (ct &)
- JURISKA
  Add next to Fig I, "Move LOD during figure"

  FIG I, meas 2, correct cts 1, &, 2 to read: "Step R (ct 1) step

  L (ct &) step R (ct 2) bounce on R (ct &)."

  FIG II, meas 2, ct 2, change to read: "step R to R, lift L

  hwd (ct 2)..."
- 60 WALC LUBELSKI Words for song

ŚWIEĆ MIESIĄCZKU W OKNO MOJE WYJDŹ MARYSIU SERCE MOJE ONA WYSZŁA I WYJRZAŁA SIWE OCZETA ZAPŁAKAŁA ONA WYSZŁA I WYJRZAŁA SIWE OLZETA ZAPŁAKAŁA CZEGO PŁACZESZ I TAK DUMASZ CZYLI DO MNIE SERCA NIE MASZ NIE WYDUMASZ NIC INACZEJ TYLKO CO CI SAM BÓG PRZEZNACZYŁ NIE WYDUMASZ NIC INACZEJ TYLKO CO CI SAM BOG PRZEZNACZYŁ

53

HAJDUK
STEPS: #4, See errata on page 6 and delete "Step #4, line 2, delete the word "in" and change to "cross".

#4, line 2 delete the word "it" and replace with "heel".

HAJDUK

PART V, change meas "2-7" to meas "2-6": Add meas 7 as follows: "repeat meas 1, cts 1, &, 2, &, delete last "&" ct. ". meas 9-15 , change 1-8 to "1-7"

57 SZPACYRPOLKA

Add to end of source: "Cieszyn dance"

- PART II, meas 3-4, add at end of meas: "(M-L & W-R hands are fully extended"
- ", meas 1-2, line 1, delete the "," after the word "ptr" PART III, meas 1, line 1, end of sentence should read:"... step-together-step."

PART VIII, add: 1-16 in margin next to "Skip around room..."

59 WALC LUBELSKI

FORMATION: after the word "joined" add "at shldr height"

- PART I, meas 1, line 3, after "LOD" add "(body still facing ctr)"
  - ", meas 16, delete the word "ptr" and replace with "ctr" ", meas 24, line 3, delete the word "with" and change to " behind W with his....." add to end of same sentence "W holds skirt"
- - , meas 9: delete the word "and" and replace with" arms extended straight fwd from shldrs."
- 60 J PART II, meas 13-16; end of sentence should read: "do 4 smooth waltz steps starting R ft around ptr and .... "
  - PART III, meas 1-8: Delete "W" and replace with "M": add to end of meas: " Note! W looks at M over L shldr during meas"
    - , meas 9-15, add to end of meas: "- M's R hand on W's R wrist."
  - PART IV, meas 1-8: add to end of line 1: "moving RLOD"
    - ", meas 9: after the word "steps" add: "starting L and pass".
      - ", meas ll: after the word "traveling" add: "(W starts R ft)."
    - ", meas 17-20: line 2, should read" out of circle, starting R ft.... add to end of that sentence "starting R ft."
    - ", meas 24; change "close" to "pose".

#### THE END

Many thanks to those who helped with this errata: Dorothy Daw, Chairman R & S Committee Vickie Maheu Bob Moriarty Avis Tarvin

Presented by Jerry Helt

## BANJO CONTRA (By Jerry Helt)

RECORD: "Old Joe Clark" BLUE STAR BS 1739-A

FORMATION: Contra lines 1,3,5,etc. Couples active and crossed over (Improper Duple)

COUNTS: Calls and Explanations:

- BANJO WITH THE ONE BELOW, M FORWARD GO

  Facing the one below, join both hands, assume butterfly banjo pos (R hips adjacent), M go fwd, W back up, pivot in place, (backtrack) to assume sidecar pos( L hips adjacent).
- 9-16 SIDECAR BACK TO PLACE YOU KNOW, FACE THE GIRL
  In butterfly sidecar pos (L hips adjacent) M go fwd, W back up,
  return to place and face each other (Butterfly pos facing.)
- 17-24 HEEL AND TOE HERE WE GO, HEEL AND TOE BACK YOU GO
  Start with M L ft, W R ft, move twd M left, W right with a "Heel & Toe", and step, close, step" then with the other foot move twd M R, W L. Repeat the same action,
- 25-32 HEEL AND TOE HERE WE CO, HEEL AND TOE BACK YOU GO Repeat the above action of 17-24
- 33-40 DO SA DO SAME GIRL YOU KNOW
  Do Sa Do the same lady.
- SAME GIRL SWING
  Swing the same girl and finish with the girl on that man's right, facing the ctr of the set. Progression has been made, actives have moved down one place in line, inactives up one place, all dancers in original lines.
- 49-56 WITH THE COUPLE ACROSS CIRCLE FOUR TO THE LEFT
  With the facing cpl in the opp line, join hands and circle
  four to the left.
- 57-64 LEFT HAND STAR WITH THE SAME FOUR
  The same four dancers L hand star exactly once around to end
  in their original long lines but facing a new person below.

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

-1-

#### Presented by Jerry Helt

## CIRCLE WALTZ MIXER By Jerry and Kathy Helt

RECORD: BLUE STAR ALBUM LP 1032 "3.4 Quadrille" Side 2, Band 5

FORMATION: One single circle around hall, all hands joined.

FOOTWORK: Opposite: Directions for Man

#### Measures

- 1-4 BALANCE FORWARD; AND BACK; CORNERS ROLL ACROSS:
  All step fwd on M L, W R, drop hands with partner and all the
  M on the M left steps back to position, the W does a R face
  turn, corners roll a half sashay to R side of the M and all
  join hands again in the circle.
- 5-8 Repeat meas 1-4
- 9-12 BALANCE IN: AND OUT: SLIDE IN: 2:
  W now on the M right will be a new partner, face the new
  partner (M facing LOD and W facing RLOD) with both hands joined,
  balance in COH, balance out away from COH, taking two slide
  steps towards COH. (Center of hall).
- 13-16 BALANCE OUT, AND IN, SLIDE OUT, 2:
  With both hands joined balance away from COH, M R, W L foot and balance in towards COH taking two slide steps away from COH. All join hands in one circle ready to repeat the dance from the beginning.
- NOTE: As the ladies roll across in measures 1-8 have the men say "Hello," "Thanks," "Goodnight," "Sweet Dreams," "Cheese," etc. to the ladies.

Presented by Jerry Helt

#### LADIES and GENTLEMEN CONTRA By Jerry Helt

RECORD: "EARL GREY" BLUE STAR RECORD LP 1029

FORMATION: Contra lines 1,3,5,etc., Couples active and crossed over (Improper Duple.)

COUNTS: CALLS AND EXPLANATIONS:

- 1-8 LADY ROUND THE LADY AND GENT AROUND THE GENT
  Actives face the cpl below (down the set) as inactives face them
  (up the set). Active lady dance between the inactive cpl turn L
  around the inactive lady and return to place while the active M
  dances between the inactive cpl turn right around the inactive M
  and return to place.
- 9-16 GENT AROUND THE LADY AND THE LADY ROUND THE GENT
  Active gent dances between the inactive cpl turn left around the
  lady and return to place while the active lady dances between the
  inactive cpl turn right around the inactive man and return to place.
- 17-24 DO SA DO THE ONE BELOW
  Actives and ones below Do Sa Do.
- 25-32 SWING THE SAME ONE BELOW AND LINE UP FOUR
  Swing same girl, end with lady on the man's right, facing down the set in lines of four.
- 33-40 DOWN YOU GO AND WHEEL AS A COUPLE
  Lines of four dance four steps down the set and each man wheels
  the girl half way around in four steps to face up the set.
- 41-48 COME BACK TO PLACE AND BEND THE LINE
  Lines dance up the set four steps, bend the line in four steps,
  backing into the long lines. Progression has been made, actives
  have moved down one place in line, inactives up one place.
- 49-56 RIGHT HAND FOUR HAND STAR ACROSS
  Right hand four hand star with the couple across
- 57-64 BACK BY THE LEFT A FOUR HAND LEFT HAND STAR

  Same four dancers left hand star exactly once around to end in their original long lines but facing a new person below, actives facing down, inactives facing up, to start.

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

Presented by Jerry Helt

## By Jerry Helt

RECORD: "Love for Pennys" BLUE STAR BS 2014

FORMATION: Sets of four couples

INTRO: BREAK: ENDING:

CIRCLE LEFT

I'VE BEEN UP AND DOWN AND A ROUND AND ROUND AND BACK AGAIN BEEN SO MANY PLACES I CAN'T REMEMBER WHERE OR WHEN LEFT ALLEMANDE THE CORNER, YOUR PARTNER TURN THRU LEFT ALLEMANDE AND WEAVE THE RING YOU DO I'VE TRADED LOVE FOR PENNYS SOLD MY SOUL FOR LESS MEET YOUR OWN, BOX THE GNAT, PULL BY LEFT ALLEMANDE AND PROMENADE MY FRIEND FOUND MYSELF RIGHT BACK WHERE I STARTED AGAIN

#### FIGURE:

HEADS PROMENADE, GO HALF WAY ROUND THE FLOOR
INTO THE MIDDLE, SQUARE THRU, COUNT TO FOUR
CURLIQUE WITH THE OUTSIDE TWO, CAST RIGHT 3/4 ROUND
GIRLS TRADE, RECYCLE WHEN YOU COME DOWN
PASS THRU, TRADE BY, CORNER LADY SWING
SWING THAT GIRL AND PROMENADE THE RING
I'VE TURNED INSIDE OUT A ROUND ABOUT AND BACK AND THEN
FOUND MYSELF RIGHT BACK WHERE I STARTED AGAIN.

Presented by Jerry Helt

## REEL CONTRA MIXER By Jerry Helt

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

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.
- Each man dances straight forward into the center to Do Sa Do with the opposite man whose right shoulder he can naturally pass, men return to place.
- 49-56 LADIES CHAIN ACROSS
  The ladies chain across to opposite men.
- 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.

#### Presented by Jerry Helt

## PRIM AND PROPER CONTRA By Jerry Helt

RECORD: "The Donnybrook Boy" BLUE STAR LP 1029

FORMATION: Duple minor contra lines 1,3,5,etc.,cpls active but mot

crossed over.

COUNTS: Calls and Explanations:

- 1-8 ACTIVES DO SA DO YOUR OWN
  Actives Do Sa Do your own in the center
- 9-16 ACTIVES SWING YOUR OWN
  Actives swing your own in the ctr ending with W on partner's right facing down the set.
- ACTIVES DOWN THE CENTER AND WHEEL AS A COUPLE
  Actives dance down four steps and wheel as a cpl (M wheels
  W) in four more steps to face up, W on ptrs right.
- 25-32 BACK TO PLACE AND CASTOFF
  Actives dance up to place in four steps and castoff the persons below (same sex) in four more steps progression has been made, actives have moved down one place in line.
- 33-40 RIGHT HAND FOUR HAND STAR ACROSS
  Actives and the ones they castoff with form a right hand four hand star (same sex) exactly once around.
- 41-48 SAME FOUR LEFT HAND STAR
  The same four dancers (same Sex) star left exactly once around.
- Same four (same sex) cross the set with a R and L thru, this action best described as "Pass thru and wheel as a cpl", using no hand holds throughout. During the wheel around the left dancer back around as the right dancer moves fwd and around.
- 57-64 RIGHT AND LEFT THRU BACK
  Same four (same sex) R and L thru back to place
  Repeat counts 49-56 above.

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

#### Presented by Jerry Helt

## THE THREE QUARTER CONTRA

MUSIC: NATIONAL #N 4562-A

FORMATION: Contra line, 1,3,5,7,etc. Active and crossed over. Actives join both hands with the one below and cross the joined hands, opposite ftwk throughout.

#### Meas

- Step-swing out away from ctr of set. (M steps on L, swings R across in front of L:W opposite).
- Step-swing in twd the ctr of set. ( M steps on R, swings L across in front; W opposite).
- 3-4 M steps L on L ft and draws R ft to it. Repeat. (Roll the joined hands as these steps are taken.) W does the opposite.
- 5-8 Reverse the first portion of dance; Step swing in, out and draw twd ctr of set ending in original spot.
- 9 Balance together, M stepping fwd on L, W R, while pulling hands up under chin.
- 10 Balance away
- 11-12 Dropping L hands, turn W under M's and W's R arms to end facing each other (Box the gnat).
- 13 Joining both hands again, balance together.
- Balance away, this time dropping R hands.
- 15-16 In six steps, turn the W under the L arm. (Box the flea movement).
- 17-20 While still maintaining a L hand hold, star L 12 steps.
- 21-24 Make a R hand star, go the other way back in 12 steps.
- 25-28 Roll promenade (M maintains R hand hold while turning W into promenade position) and passing the opposite gent with L shoulder completes a half promenade.
- 29-32 The two facing cpls complete a cross trail thru, taking 12 steps and face a new one below to begin the entire dance again.

Presented by Jerry Helt

## THIRD HAND CONTRA By Jerry Helt

RECORD: "I Will if I Can" BLUE STAR LP 1029

FORMATION: Contra lines, 1,3,5,etc., couples active and crossed

over ( Improper Duple).

COUNTS: CALLS AND EXPLANATIONS:

- 1-8 WITH THE COUPLE BELOW SLOW SQUARE THRU
  Actives with the couple below slow square thru using four counts per hand (step,2,step close, step). Dancers do a half square thru, 8 count total, M 1/4 right face ladies 1/4 left face on the last step close, step. Active couples now facing up to the head of the set, inactive couples facing down to foot of set.
- 9-16 ON THE THIRD HAND, TWO HAND RIGHT HAND STAR
  With the facing person right hand finger tips up or pigeon
  wing handhold, make a two hand right hand star turn it once around.
- 17-24 BACK BY THE LEFT A TWO HAND STAR
  With the same one make a two hand left hand star and turn it.
- 25-32 TAKE THIS LADY AND HALF PROMENADE ACROSS
  All across the set with a half promenade keeping lady on man's right sweeping wide to use four counts to cross, four counts to courtesy turn.
- 33-40 RIGHT AND LEFT THRU

  Cross the set with a right and left thru
- 41-48 RIGHT AND LEFT THRU BACK Right and left thru back to place.
- 49-56 RIGHT HAND FOUR HAND STAR
  Right hand four hand star with the couple across
- 57-64 BACK BY THE LEFT A FOUR HAND LEFT HAND STAR
  Same four dancers left hand star exactly once around to end
  in their original long lines but facing a new person below,
  actives facing down, inactives facing up, to start.

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

#### Presented by Jerry Helt

## DO-SA-DO DRILL By Jerry Helt

FACE YOUR PARTNER, DO-SA-DO IT'S BACK TO BACK AROUND YOU GO FACE YOUR LEFT HAND LADY, DO-SA-DO IT'S BACK TO BACK YOU KNOW FIRST AND THIRD LADIES GO FORWARD UP AND COME ON BACK FORWARD AGAIN AND DO-SA-DO INSIDE THE TRACK FIRST AND THIRD GENTS GO FORWARD UP AND COME ON BACK FORWARD AGAIN AND DO-SA-DO INSIDE THE TRACK FIRST AND THIRD COUPLES GO FORWARD UP AND COME ON BACK FORWARD AGAIN AND DO-SA-DO THE OPPOSITE PERSON INSIDE THE TRACK

#### SIMPLE SEPARATE By Jerry Helt

NUMBER ONE STAND BACK TO BACK BOOMPSIDAISY, SEPARATE GO AROUND THE TRACK IT'S ALL THE WAY AROUND YOU GO WHEN YOU MEET AT HOME YOU DO-SA-DO

## SPLIT THE RING By Jerry Helt

NUMBER ONE BOW TO YOUR PARTNER, GIVE HER A SWING GO FORWARD DOWN THE MIDDLE AND SPLIT THE RING THE LADY GO RIGHT, THE MAN GO LEFT ALL THE WAY AROUND THE OUTSIDE SETWHEN YOU'RE HOME YOU DO-SA-DO NOW FACE THE SET AND HERE WE GO

## EASY STARS By Jerry Helt

ALL JOIN HANDS CIRCLE LEFT, WATCH 'EM SMILE REVERSE BACK IN SINGLE FILE GO THE OTHER WAY BACK, PUT THE RIGHT HAND IN IT'S A RIGHT HAND STAR GO LIKE SIN GO THE OTHER WAY BACK, PUT THE LEFT HAND IN IT'S A LEFT HAND STAR WE'RE GONE AGAIN TAKE YOUR PARTNER PROMENADE GO BACK HOME WITH YOUR MAID

#### Presented by Jerry Helt

#### BLUE STARS AND STRIPES By Jerry Helt

RECORD:

"Blue Stars & Stripes" BLUE STAR BS -1917

FORMATION: Four couples in a square

CALLS AND EXPLANATIONS:

FOUR LADIES CHAIN HEADS RIGHT AND LEFT THRU FOUR LADIES CHAIN SIDES RIGHT AND LEFT THRU LADIES FORWARD 2,3, SHOOSH AND BACK

Ladies walk forward four counts and shoosh their skirts and back up four counts to place.

MEN FORWARD, RIGHT HAND STAR ALL THE WAY AROUND TURN PARTNER BY THE LEFT, PICK UP THE CORNER PROMENADE HALF WAY ROUND TO HOME

#### HONEY QUADRILLE By Jerry Helt

RECORD:

"Honey" BLUE STAR BS 2003

FORMATION: Four couples in a square

CALLS & EXPLANATIONS:

HEADS INSIDE HALF PROMENADE HEAD LADIES DO SA DO SIDES INSIDE HALF PROMENADE SIDE LADIES DO SA DO ALL JOIN HANDS CIRCLE LEFT CORNER SWING PROMENADE EVERYDAY WILL BE SO SUNNY OH HONEY WITH YOU

Presented by Jerry Helt

## HEEL AND TOE QUADRILLE By Jerry Helt

RECORD:

"The Donneybrook Boy" BLUE STAR BS-LP 1029B

FORMATION: Four couples in a square

#### CALLS & EXPLANATIONS:

HEEL AND TOE IN YOU GO, HEEL AND TOE OUT YOU GO
HEEL AND TOE IN YOU GO, HEEL AND TOE OUT YOU GO
PARTNER DO SA DO
MEN STAR BY THE LEFT ONCE AROUND
PARTNER DO SA DO YOU KNOW
CORNER SWING GO TWICE AROUND
PROMENADE ONCE AROUND

#### GRAND SQUARE (Traditional)

RECORD:

"March" E-Z Record #717

FORMATION: Four couples in a square

#### CALLS & EXPLANATIONS

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 GO

FOUR BOYS FORWARD UP TO THE MIDDLE AND BACK

BOYS LEFT HAND STAR, ONCE AROUND

PASS YOUR PARTNER RIGHT ON BY

PROMENADE THE NEXT

#### THREE QUARTER QUADRILLE By Jerry Helt

RECORD: "Three Quarter Quadrille" BLUE STAR BS-LP 1029

FORMATION: Four couples in a square

#### CALLS & EXPLANATIONS:

FACE PARTNER CROSSED HANDS JOINED

BALANCE IN, BALANCE OUT, SLIDE IN

BALANCE OUT, BALANCE IN, SLIDE OUT

BALANCE TOGETHER, AND AWAY, BOX THE GNAT

BALANCE TOGETHER, AND AWAY, PASS RIGHT BY

CORNER RIGHT HAND TWO HAND STAR

SAME GIRL A LEFT HAND TWO HAND STAR KEEP THIS GIRL, WALTZ PROMENADE TO HOME

#### RECORD LIST FOR JERRY HELT

| COWBOY'S SWEETHEART<br>LITTLE BU BU | BLUE STAR 1802<br>" 1818 |
|-------------------------------------|--------------------------|
|                                     | " " 1823                 |
| STANDING ROOM ONLY                  | 1909                     |
| BLUE STARS & STRIPES                | 1917                     |
| HAPPY HEART                         | 1919                     |
|                                     |                          |
| WHAT IS TO BE                       | 1928                     |
| IT'S A LONG W AY TO HOUSTON         | 1938                     |
| SQUARE DANCE MUSIC IN MY SOUL       | 1943                     |
| YOU RRE                             | 1955                     |
| THERE'S A BLUE BIRD SINGING         | 1974                     |
| GRAND SQUARE                        | E-Z 45-717-A LH 11688    |
| BANJO CONTRA                        | BLUE STAR 1994           |
| LOVE FOR PENNYS                     | 2014                     |
| GOOFUS/MAMIE'S MIXER                | 1788                     |
| WALTZ CONTRA                        | NATIONAL RECORDS N 4562  |
| LONG PLAY RECORDINGS BY JERRY HELT  |                          |
| BOTH SIDES OF JERRY HELT            | BLUE STAR LP 1017        |
| CONTRA DANCES                       | 1029                     |
| QUADRILLE DANCES                    | 1032                     |

MERRBACH RECORD SERVICE 323 W. 14th St HOUSTON, TEXAS 77008

#### Presented by Moshiko

## ALYADIL %

Choreographed by Moshiko in 1968 and introduced in 1974. Dance is based on authentic Arabic dance steps.

RECORD: MIH 3 Side 2, Band 1

FORMATION: Lines, hands held low.

#### PATTERN

PART I: Face center. L is flat on floor in front of R

Tap L toe 16 times (cts 1-16) Stamp L twice, next to R (ct 17).

Stamp L, and immediately brush (lift) it fwd (ct 18). Swing L back in air, knee bent (L next to R knee) (ct 19). Stamp L, Stightly fwd no wt (Ct 20)

PART II: Face diag R, move CCW

| - L in front of R (ct 1). R slightly to R, bending R knee slightly
| (ct 2). Repeat Cts 1-2, twice more (cts 3-6). Touch L across R (ct 7)
| Repeat 1-8 three more times (cts 9-32).

PART III: Face diag R, hands high
L fwd (around circle) (ct 1) hop on L, and step R fwd (ct 2) Repeat
1-2 seven more times (cts 3-16)

PART IV: Hands down, face diag-R
L heel fwd, bending both knees (ct 1) R fwd, at the same time twisting L ft to the L, using heel as a pivot. (Keep knees bent, body maintains fairly constant level) (ct 2). Repeat 1-2 seven more times (cts 3-16)

PART V: Face diag R
Touch L fwd (ball of ft) (ct 1) touch L bwd (ball of ft) (ct 2).
Repeat 1-2 seven more times (cts 3-16)

PART VI: Face center, hands on shoulders

Step L heel fwd; then close R next to (and slightly behind) L, with accent (L knee comes up on the close)(Ct 1) repeat twice more(cts 2-3)

Stamp L next to R, with wt (ct 4) 3 stamps bwd, beg R (cts 5-7).

Stamp L in place, no wt (ct 8). Repeat 3 more times (cts 9-32)

PART VII: Face center, hands on shoulders

Jump 4 times in place (cts 1-4) fall on L ft in place, knee bent(ct 5) slap R ft, slightly fwd, knee slightly bent with wt (ct &) Repeat 5 & twice more (cts 6&7). Repeat 5 (ct 8). Repeat 1-8 three more times (cts 9-32).

To repeat dance, step on R (ct 1) and start tapping on ct 2.

Take from Ather than I derrocket into

#### Presented by Moshiko

## ESHAL ELOHAY (I'll ask my God)

Choreographed by Moshiko in 1974. Dance based on Yemenite dance elements.

RECORD: MIH 3, Side 1, Band 4

FORMATION: Circle, face ctr, hold hands low.

#### PATTERN

PART I: "A"

Yemenite R (cts 1-4). Yemenite L (cts 5-8). Small leap to R on R'
(cts 9-10). Small leap to L on L (ct 11). R in front of L (ct 12)

L back (cts 13-14). R leap in place (cts 15-16). Hop fwd on R
(cts 17-18). Hop fwd on R (cts 19-20). Yemenite L bwd (L back, R
a little fwd, L fwd, hold) (cts 21-24).

Repeat Part A, 1-8 (cts 1-8). 4 steps in own circle CW (snapping finger of both hands); end facing ctr of circle (cts 9-16). Step R twd ctr of circle, hips leading, snapping fingers, with both hands near hips. Turn 1/2 around to L face out (cts 17-18). Step L fwd. This brings you back to place, facing out (cts 19-20). Repeat 17-20, starting out of circle; end facing ctr (cts 21-24).

PART II: "A": Snap fingers of both hands on each beat 2 steps twd ctr of circle, hands crossed at hip level (cts 1-4). Jump on both feet, knees bent (ct 5-6). Jump on both ft, turning 1/2 around CCW to face out (cts 7-8). 2 Yemenite two-steps \* fwd, moving back out of circle. Start R, on last step, turn around L to face ctr (cts 9-16). Repeat 1-16 (cts 17-32).

Leap on R diagonal R (cts 1-2) leap on L diagonal L (ct 3) R fwd (ct 4) Yemenite L (cts 5-8). 2 Yemenite two-steps\* bwd, starting R (cts 9-16). Repeat 1-16 (cts 17-32).

- \* YEMENITE TWO-STEP: Fwd or bwd. 1. Step R, full ft, bending knee 2. Step L, very slightly in front (or behind) L ft.
  - 3. Step R with small bounce
  - 4. Hold (or slight bounce).

#### Presented by Moshiko

#### HAMAVDIL

Choreographed by Moshiko in 1974. Dance based on Yemenite elements in a modern interpretation. All steps are bouncy.

RECORD: MIH 3 Side 1, Band 5

FORMATION: Line dance, all facing ctr.Arms bent close to body, hands held.

| ME TER           | 2/4 PATTERN  |
|------------------|--|
| Meas             |  |
| 1-4              | INTRODUCTION   |
|                  | PART I: Facing otr moving in LOD to right.   |
| 1                | Step on R to R side (ct 1) step on L crossing in front of R(2)   |
| 2                | Step on R crossing in front of L (ct 1) open L to L (ct 2)   |
| 3                | Small step on R to R (balance)(Ct 1) step on L to L side   |
|                  | (ct 2) step on R in place (ct &)   |
| 4                | Cross L in front of R (ct 1) step on R to R side (ct 2)  |
| 5                | Step on L crossing in front of R (ct 1) step on R crossing   |
| _                | in front of L (ct 2)   |
| 6                | Open L to L (ct 1), small step on R to R (balance)(ct 2)   |
| 7                | Place wt on L with slight bending of knees (ct 1) place wt on R with slight bending of knees (ct 2) step on L in place |
|                  | (ct &)   |
| 8                | Step on R crossing in front of L (ct 1) hold (ct 2)  |
| U                | beep on k crossing in front of h (cc ly note (cc 2)  |
|                  | PART II: Facing diag L moving in RLOD to left.   |
| 1                | Step fwd on L (RLOD) (Ct 1) step fwd on R (ct 2)   |
| 2                | Point L toe fwd (ct 1) hold Gt &), bring L toe back next to  |
|                  | R no wt (ct 2) fall lightly onto L in place (ct $\&$ ).  |
| 3                | Step fwd on R (ct 1) step fwd on L (ct 2)  |
| 4                | Point R toe fwd (ct 1) hold (ct &) bring R toe back next to  |
|                  | L, no wt (ct 2) fall lightly onto L in place (ct &).   |
| 5 <del>-</del> 8 | Repeat meas 1-4, Part II   |
|                  | 1 C  |
|                  | PART III: Facing center moving in RLOD to left.  |
| 1-8              | Repeat meas 1-8, Part I using opp ftwk (step L to L, etc)  |
|                  | PART IV: Facing diag R moving in LOD to right  |
| 1-8              | Repeat meas 1-8, Part II, using opp ftwk (step fwd on R etc)   |
| 1 0              | mopour mous a v, runs la, anno la rep and an a day   |
|                  | To finish dance repeat entire dance from the beginning two   |
|                  | In Tinion dame releas cuerte amee from one seprinting ene  |

more times.

#### MARHABA Israel

Marhaba means "Welcome." The dance was choreographed by Moshiko in 1974, and contains Israeli steps based on a Middle Eastern dance style. It was taught at the 1976 San Diego S.U.F.D. Conference by Moshiko.

PRONUNCIATION: Mahr-hah-bah

RECORD: Dance with Moshiko MIH 3, Side 2, Band 3.

FORMATION: Circle (closed), hands held low and joined. Face LOD.

STYLE: Arabic, step on flat foot at all times (except where otherwise specified).

| METER |                | PATTERN  |
|-------|----------------|--|
| Meas, |                |  |
|       | INTRODUCTION:  | 2 Meas.  |
|       | FIG. I         |  |
| 1     | Step fwd on L  | (ct 1), hop on L (ct 2), step fwd on R (ct &).   |
|       | step fwd on L  | (ct 3), slight leap fwd on R (ct 4).             |
| 2     |                | (ct 1), on both toes, twist heels and body to R  |
|       |                | t 2), twist to L (face LOD and stay on toes)     |
|       | (ct 3). fall c | n R with knee bent, L knee bent and pointing fwd |
|       | (ct 4).        | , = <b>, ,</b>                                   |
| 3-8   | Repeat meas 1- | 2, three more times.                             |

- FIG. II
- 1 Do 2 two-steps fwd starting L (cts 1, &, 2-3, &, 4).
- Step L next to R with knees bent (ct 1), chug back on both ft (knees almost straight, body bending fwd slightly) (ct 2), fall on R in place with knee bent, lift L ft next to R knee (both knees pointing slightly R) (ct 3), bounce on R in place (ct 4).
- knees pointing slightly R) (ct 3), bounce on R in place (ct 4).

  Touch L heel diag fwd to L (R knee stays bent, hips untwist)
  (ct 1), bring L back (knee bent and pointing slightly R)(ct 2),
  repeat cts 1-2 (cts 3-4).
- Step fwd on L (ct 1), hop on L (ct 2), step fwd on R (ct &), close L to R with stamp, no wt (cts 3-4).
- 5-8 Repeat meas 1-4.

1

- FIG. III

  3 bouncy steps fwd, starting L clap hands on each ct at chest height and fwd with fingers spread apart (cts 1-3), turn to face ctr and step bwd on R (bouncy) clap hands (ct 4).
- Close L to R, no wt and face ctr clap hands (ct l), step fwd on L join hands (low) (ct 2), stamp R in place (ct 3), step bwd on R (ct 4).
- 3 Stamp L in place (ct 1), hold (ct 2), bring L up sharply while falling heavly on R (ct 3), hold (ct 4).
- Stamp L fwd (flat), no wt; straighten R knee (ct 1), bring L up sharply while bending R knee (ct 2), stamp L fwd (flat), no wt; straighten R knee (ct 3), repeat ct 2 (ct 4).
- 5-8 Repeat meas 1-4.

Presented by Maria Reisch

#### Presented by Moshiko

## MARHABA (Welcome)

Choreographed by Moshiko in 1974. Dance contains Israeli steps based on a Middle Eastern dance style.

RECORD: MIH 3 Side 2, Band 3

FORMATION: Circle, hands held low, facing CCW.

STYLE: Arabic, step on flat foot at all times(except otherwise

specified).

#### PATTERN

#### PART I:

Step L (ct 1) hop on L and step R fwd (ct 2) L fwd (ct 3) R fwd (ct 4) L fwd (ct 5). On both toes, twist heels and hips to R (ct 6) Twist to L (stay on toes) (ct 7) fall on R ft, R knee bent, L knee bent pointing fwd (ct 8). Repeat 1-8 three more times (cts 9-32)

#### PART II:

2-step fwd L (cts 1 & 2). 2-step fwd R (cts 3 & 4). Step L next to R knees bent (ct/5). Chug back on both (knees almost straight, body bending fwd slightly) (ct 6). Fall on R in place, R knee bent, L ft up (next to R knee), knee bent and pointing slightly R with hips twisted (cts 7-8). Touch L heel diag L fwd (R knee stays bent, hips untwist) (ct/9). Bring L back (knee bent and pointing slightly R) (ct 10). Repeat 9-10 (cts 11-12). L fwd (ct/13). Chug slightly back on L then R fwd (ct 14). Close L to R with a stamp, no wt. (cts 15-16). Repeat Part II, 1-16 (cts 17-32).

#### PART III:

3 bouncy steps fwd, starting L, clapping on each ct (cts 1-3). Turn to face ctr and step diag back on R (bouncy) clap hands (ct 4).

Close L to R, no wt, facing ctr, clap hands (ct/5). L fwd, take hands (low)(ct/6) stamp R (ct/4) back on R (ct/8) stamp L (ct/9). Hold (ct/10). Bring L ft sharply up, knee bent, bendR knee (ct/11). Hold (ct/12). Stamp flat L ft fwd, no wt (ct 13). Bring L ft sharply up, bend R knee (ct/14). Stamp flat L ft fwd, no wt (ct/15). Hold (ct/16). Repeat 1-16 (cts 17-32).

## S'EE YONAH Israel

S'ee Yohan means "Fly Dove" and was choreographed by Moshiko in 1974. The dance is based on a Yemenite style.

PRONUNCIATION: Sih-ee Yo-nah

Dance with Moshiko (LP) MIH 3, Side 2, Band 1 RECORD:

Circle (closed) with hands joined at shldr height and FORMATION:

slightly fwd.

Slightly elastic knees, small movements, ft close to floor. STYLE:

Movement in down-up throughout dance.

#### METER 4/4

#### PATTERN

Meas.

INTRODUCTION: 3 Meas, bells sound during meas 3.

Step R to R (ct 1), step L in place (ct 2), step R in front of 1

L (ct 3), step L to L (ct 4). Step R in front of L (ct 1), tap L toe behind R ft (ct 2), swing 2 L around in a small low circle slowly to the front (ct 3-4).

Step L in front of R (ct 1), step R to R (ct 2), step L in front of R (ct 3), hold (ct 4). 3

Rock back on R, keeping L on floor (ct 1), hold (ct 2), rock 4 fwd on L (ct 3), hold (ct 4).

Repeat meas 4.

Step (rock) fwd on R (ct 1), hold (ct 2), rock back on L (ct 3), hold (ct 4).

Repeat meas 6.

8 Rock fwd on R (ct 1), step on L bwd (ct 2), close R to L with bounce (ct 3), bounce on both ft (ct 4).

Repeat meas 1-8. 9-16

FIG. II

Bend on L and raise R sharply in back (ct 1), leap lightly on 1 R just behind of L (ct 2), step on L just ahead of R, knees bent (ct 3), bounce (ct 4).

Repeat meas 1.

Step R to R. leave L in place (body moves down slightly) open 3 arms and smap fingers (ct 1), step on L in place (body moves up (ct 2), step R in front of L (body goes down) bring arms together, hands crossed and snap at shidr height (ct 3), step

L in place (body goes up (ct 4). Repeat meas 3, cts 1-3 (cts 1-3), step L in place, hands begin to move in vertical circle, moving down with hands begin to

move in vertical circle, moving down with hands facing you and fingers in snapping pos (ct 4).
Hands complete the vertical circle, palms end up opened, fac-5 ing away from you (ct 1), reverse the hand circle, ending with hands facing you, fingers in snapping position (ct 2-3, continue hand movement (ct 4).

17

#### S'EE YONAH, Cont'd.

- Snap fingers (ct 1), hold (ct 2), moving in a CW circle and b bringing hands slowly down, step on R (body moves down) (ct 3), step on L (body moves up (ct 4).

  Repeat meas 6, cts 3-4, twice more (cts 1-4). 6
- 78 Repeat meas 7. Raise arms slowly, join hands.

Presented by Karen Codman

Camp Hess Kramer Institute, October 1976

This dance was presented at the 1976 San Diego State U.F.D. Conference by Moshiko

Presented by Moshiko

# S'EE YONAH 'S'

Choreographed by Moshiko in 1974. Dance is based on a Yemenite style.

RECORD: MIH 3 Side 2, Band 2/

FORMATION: Circle, hands joined at shoulder height, slightly fwd. Style -- Slightly elastic knees, small movements, ft close to floor. Movement is down-up throughout.

| METER:     | 4/4 PATTERN  |
|------------|--|
| Meas       | PART I   |
| 1          | Step R to R (ct 1) step L in place (ct 2) step R crossing  |
|            | in front of L (ct 3) step L to L (ct 4)  |
| 2          | Step R erossing in front of L (ct 1) tap L toe behind R  |
|            | ft (ct2) swing L ft around in a small low circle to the  |
|            | front (cts 3-4).   |
| 3          | Step L crossing in front of R (ct 1) step R to R (ct 2)  |
|            | step L erossing in front of R (ct 3) hold (ct 4)   |
| 4          | Rock back on R, keeping L on floor (ct 1) hold (ct 2) rock   |
|            | fwd on L (ct 3) hold (ct 4)  |
| 5          | Repeat cts 1-8, Meas 4, Part I (cts 1-3), scuff fwd with   |
|            | R, and make a small vertical circle with hands (ct 4)  |
| 6          | Rock fwd on R (ct 1) hold (ct 2) rock back on L (ct 3)hold(4   |
| 7′         | Repeat meas 6, Part I (cts 1-4)  |
| 8          | Rock fwd on R (ct 1) step on L in place (ct 2) close R to  |
| 0 16       | L'(ct 3) bounce on both ft (ct 4)  |
| 9-16       | Repeat meas 1-8, Part I.   |
|            | PADO II )  |
| 1          | PART II  |
| <b>T</b>   | Bounce again and raise R ft sharply in back (ct 1) leap<br>lightly find on R just ahead of L (ct 2) step on L ahead of |
| lenses ben | R (ct 3) bounce (ct 4)   |
| 2          | Repeat ets 1-4, meas 1, Part II (cts 1-4)  |
| 3          | Step R to R (body moves down slightly) open arms and snap  |
| _          | fingers (ct 1) step L in place (body moves up)(Ct 2) step  |
|            | R crossing in front of L (body goes down) bring arms to-   |
|            | gether, hands crossed and snap at shoulder height (ct 3)   |
|            | step L in place (body goes up) (ct 4)  |
| 4          | Repeat cts 1-3, meas 3, Part II (cts 1-3) step L in place.   |
|            | hands begin to move in vertical circle, moving down with   |
|            | hands facing you and fingers in snapping position (ct 4)   |
| 5          | Hands complete the vertical circle, palms end up opened.   |
|            | facing away from you (ct 1) reverse the hand circle, ending  |
|            | with hands facing you, fingers in snapping position (cts2-3)   |

## S'ee Yonah, Cont Page 2

|   | continue hand movement (ct 4) $_{cw}$                    |
|---|--|
| 6 | Snap fingers (ct 1) hold (ct 2) moving in a circle and   |
|   | bringing hands slowly down, step on R (body moves down)  |
|   | (ct 3) step on L (body moves up) (ct 4)                  |
| 7 | Repeat cts 3-4, meas 6, Part II twice more (cts 1-4)     |
| 8 | Repeat Meas 7, Part II(cts 1-4). Raise arms, join hands. |

## TINTEN BANAT

The dance was choreographed by Moshiko in 1974 and is based on authentic Yemenite dance elements. The name of the dance means "Two Daughters."

PRONUNCIATION: Teen-tin Bah-naht

Dance with Moshiko, MIH-3, Side 2, Band 5 RECORD:

FORMATION: Couples with M facing RLOD, W LOD. Diag opp ptr with L hands joined in thumb grasp. Same ftwk for both M and W.

All steps are bouncy and done in a syncopated rhythm. STYLE: Side to side action is small and ftwk is small. Free hand is held at shldr ht and fingers continuously snap.

#### 4/4 PATTERN METER: Meas.

INTRODUCTION: 4 Meas.

PART I. A With wt on L, lift R (ct &), step fwd on R (ct 1), hold (ct 2), 1 leap on L in place (ct &), step fwd on R (ct 3), leap on L in place (ct 4).

Yeminite R with hop (step R to R, leave L in place (ct 1), 2 step on L in place (ct 2), step R in front of L (ct 3),

hop on R in place (ct 4).

Yemenite L with hop. Leap fwd on R (ct 1), leap fwd on L (ct 2), close R to L (ct 3), hold (ct 4). Ptrs change places with a CCW arc on cts 1.2.

5-8 Repeat meas 1-4.

PART II, B Yemenite R with hop. Make a solo L turn in place to face opp 1 direction (M-LOD, W-RLOD) on hop, letting go of L hands and joining R hands. Note: on ct 3 step fwd, ct 4 turn on hop.

2

Yemenite L (cts 1-3), bounce on L (ct 4). Yemenite R (cts 1-3), bounce on R (ct 4). Yemenite L with hop. Make a solo R turn in place to face opp direction (M-ROLD, W-LOD) on hop, letting go of joined R hands and joining L hands.

5-8 Repeat meas 1-4.

- PART III. A Repeat meas 1-8, Part I, A. 1-8
- Step fwd on R (ct 1), hold (ct 2), step fwd on L (ct 3), hold 1 (ct 4).

2-3 Repeat meas 1. two more times. TINTEN BANAT, Cont'd.

Step fwd on R (ct 1), hold (ct 2), step fwd on L (ct 3), pivot on L to face orig direction (M-RLOD, W-LOD) and letting go of R hands and joining L hands (ct 4).

letting go of R hands and joining L hands (ct 4).

5-8 Join R hands and move CW with 8 walking steps as in meas 1-4.

To finish dance repeat Part I-IV, two more times.

The pattern is as follows: A,B,A,C; A,B,A,C; A,B,A,C.

Presented by Karen Codman

Camp Hess Kramer Institute, October 1976

Presented at the 1976 San Diego S.U.F.D. Conference by Moshiko

## Presented by Moshiko

## TINTEN BANAT

Choreographed by Moshiko in 1974. Dance based on authentic Yemenite dance elements. The second of the second a Tana a sa da kara

RECORD:

Side 2, Band 5

FORMATION: Couples - M facing RLOD, W facing LOD, diag opposite partner: left hands joined. All steps bouncy. Same footwork for both M and W. Free hand always held at shoulder height and fingers continuously snapping. Matina an march - Tou hack rise

METER: 4/4 PATTERN Meas 1-4 INTRODUCTION PART I: "A": L hands joined moving around each other (M-RLOD; W-LOD) W-LOD)
Step fwd on R (ct 1) quickly close L to R (ct 2) step Fwd 1 on R (ct 3) step slightly fwd and to L on L (ct 4) R Yemenite hop (Cts 1-4) 2 L Yemenite (Cts 1-3) hold (ct 4) 3 Leap fwd on R (ct 1) leap fwd on L (ct 2) close R to L 4 (ct 3) hold (ct 4) 2 described and a Repeat meas 1-4, Part I. 5-8 PART II: "B" with a to it had the for the R Yemenite hop- making a solo L turn in place to face opp 1 direction (M LOD; W RLOD) on hop, letting go of L hands and joining R hands (cts 1-4) / gard -L Yemenite (Cts 1-3) hold (ct 4) 2 R Yemenite (cts 1-3) hold (Ct 4) 3 L Yemenite hop - making a solo R turn in place to face opp direction (M-RLOD: W-LOD) on hop, letting go of joined R

Repeat meas 1-4, Part II 5-8

1 - 8

PART III: "A" Repeat meas 1-8, Part I

## PART IV: "C": L hands joined moving around each other (M-RLOD; W-LOD)

- Step fwd on R (ct 1) hold (ct 2) step fwd on L (ct 3) hold 1 (ct 4)
- Step fwd on R (ct 1) hold (ct 2) step fwd on L (ct 3) hold 2 -3 West over & for my though

hands and joining L hands (cts 1-4)

## Tinten Banat, Cont, Page 2

- 3 Turning to face opp direction (M-LOD; W-RLOD) and letting go of L hands and joining R hands step fwd on R (ct 1) hold (ct 2) step fwd on L (ct 3) hold (ct 4)
- Step fwd on R (ct 1) hold (ct 2) step fwd on L (ct 3), 4 pivot on L to face original direction (M-RLOD; W-LOD) and letting go of R hands and joining L hands (ct 4)

To finish dance repeat Part I-IV 2 more times.

The Pattern is as follows: ABAC; ABAC; ABAC.

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## 1976 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

## Presented by Moshiko

# YLELAT HARUHACH "The Whistling of the Wind"

Choreographed by Moshiko in 1974. Dance is based on modern Israeli steps with Yem mite influence.

RECORD: MIH 3 Side 2, Band 4 Dame No.

FORMATION: Cpls in circle, facing LOD.W on M's R. Inside hands joined. Opp Ftwk. Steps are written for M.

STYLE: Smooth ballroom style. Each meas has 6 cts, shown as follows: and counted as:1, and, up; 2, and, uh. For many of the steps, the dance is done by combiningthe first two eighth notes for one slow step, and taking the next step for one eighth note. This has been shown in the dance notes as (1,&), for the first two eight notes, and (uh) for the third eighth note of the triplet.

| METER: | 6/8 PATTERN   |
|--------|---|
| Meas   | PART I: Moving in LOD, inside hands joined shide height   |
| 1      | Step on R fwd (ct 1,&) turn twd ptnr (ct uh) step on L  |
|        | bwd in LOD and change hand hold (ct 2,&) facing RLOD lift   |
|        | R ft (ct uh).   |
| 2      | Moving in RLOD step on R fwd (ct 1,&), step on L lifting  |
|        | on ball of ft, next to R (ct uh) step on R fwd (ct 2,&),  |
|        | hold (ct uh)  |
| 3-4    | Reverse of meas 1,2, starting with L  |
| 5-8    | Repeat meas 1-4   |
|        | DADE II. Wassing & TOP & CL 1   |
| 1      | PART II: Moving in LOD, inside hands again joined   |
| ı      | Step on R fwd (ct 1,&) hold (ct uh) facing ptr close L  |
| 2      | to R, no wt (ct 2,&), snap fingers chest high (ct uh) Join M's L hand, W's R hand. Step on L to L moving in |
| -      | LOD (ct 1,&) hold (ct uh), pivot on L ft to make 1/2 solo   |
|        | turn ending back to back, M facing in, close R to L(ct 2,&)   |
|        | hold (ct uh)  |
| 3      | Step on R to R moving in LOD : (ctl,&) hold (ct uh), pivot  |
|        | on R ft to make 1/2 solo R turn ending facing ptr, and  |
|        | close L to R, no wt on L (ct 2,&) hold (ct uh).   |
| 4      | Step on L to L in LOD (ct 1, &) turn to face RLOD (ct uh)   |
|        | close R to R, put wt on R (ct 2,&) hold (ct uh)   |
| 5-8    | Reverse of meas 1-4, Part II. M starting by stepping on L   |
|        | fwd in RLOD.  |

## Ylelat Haruhach, Cont, Page 2

|     | PART III: Inside hands joined                              |
|-----|--|
| 1   | Facing LOD, step on L to L, bending L knee, a down action  |
|     | (ct 1,&) step on R in place on ball of ft, an up action    |
|     | (ct uh), step on L crossing in front of R, a down action   |
|     | (ct 2,&) step on R in place, an up action (ct uh).         |
| 2   | Step on L to L, a down action (ct 1,&) step on R in place, |
|     | an up action (ct uh) step on ball of L ft crossing in back |
|     | of R, pivoting on L to make a 1/2 solo turn to end facing  |
|     | RLOD (ct 2,&), complete turn, R to L, no wt (ct uh).       |
| 3   | Facing in RLOD, step on R bwd, bending R knee for a down   |
|     | action (ct 1,&) close L to R, stepping on ball of L ft     |
|     | with an up action (ct uh), repeat action of ct 1, stepping |
|     | on R (ct 2,&) repeat action of ct uh, stepping on L(ct uh) |
| 4   | Repeat action of meas 3, Part III                          |
| 5-8 | Reverse of meas 1-4, now moving RLOD, M starting on R, on  |
|     | last 8 ct of meas 8 close R to L without shifting wt, so   |
|     | that dance may begin again. M starting on R.               |

## BRE DEVOJČE - POD ONA Yugoslovia

Bre Devojče (Breh Deh-voy-che) - Pod Ona (Pohd Oh-nah) was part of the Prizren Suite of Ensemble "KOLO" when Bora Gajicki was a lead dancer with them and was choreographed by Olga Skovran (former director of KOLO). This dance was presented at the 1976 San Diego S.U. Folk Dance Conference by Bora Gajicki.

RECORD:

Borino Kolo (LP) BK 576

FORMATION:

Hand hold, shldr height. It was a segregated dance, but would be permissible to dance in a mixed line for recreational purposes.

STYLE:

The M dance with strong movements while the W have smoother movements and the dance steps are closer to the floor. The dance moves continously on a slight diag to the R.

MUSIC 4/4

PATTERN

Meas.

INTRODUCTION: 6 Meas.

BRE DEVOJČE

- 1 Facing ctr of circle and moving very slightly diag R. step R into circle and lift L behind R calf (ct 1), hold (ct 2), bounce on R (ct 3), hold (ct 4).
  Still moving twd ctr, step L and lift R behind L calf (ct 1),
- 2

hold (ct 2), bounce on L (ct 3), hold (ct 4).

Step diag back R with R (ct 1), hold (ct 2), step L behind R 3 (ct 3), hold (ct 4).

Repeat Bre Devojče from beginning, except on Meas 1, ct 1, step R to R

POD ONA

Step in place R,L,R (ct 1-3), hold (ct 4).

- Moving twd ctr, step L fwd (ct 1), step R straight behind L 2 (ct 2), step L fwd (ct 3), hold (ct 4).
- Repeat meas 3 of Bre Devojce. 3

Start dancing Pod Ona at the change of melody. Rhythm is continous, so there is no need to stop after Bre Devojče.

Arm movements throughout the dance are as follows: ARMS:

- 1-2 Arms are in regular shldr height pos, elbows slightly move up and down in rhythm on every first beat (ct).
- Arms move to the R, bending only at elbows (ct 1-2), arms move 3 to the L (all the way), only from elbows (cts 3-4).
  Note: On repeat, bring arms back to regular shldr height pos and continue movements as described in meas 1-2.

Music and step patterns are not symmetrical.

San Diego Folk Dance Conference Afterparty, Sept. 1976 Presented by Maria Reisch

## 1976 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Bora Gajicki

### BASARKA (BOSARKA) Serbia

Basarka (Bah-sah-rah) or Bosarka (Boh-sar-kah) is a traditional dance from the Nišava valley - Bela Palanka, Pirot, and Luznica.

RECORD:

Borino Kolo (LP) BK 4-75, Side A, Band 3.

FORMATION: Lines with belt handhold (L over R).

| MUSIC<br>Meas. | 2/4 PATTERN   |
|----------------|---|
| 1-8            | INTRODUCTION: No action   |
| 1              | FIGURE Body turned slightly to R, step R to R (ct 1), step L behind R (ct 2).   |
| 2              | Repeat meas 1.  |
| 3              | Step R to R (ct 1), step L beside R (ct &), step on R in place (ct 2), hold (ct &).   |
| 4              | Moving bwd out of circle, step diag L with L, lift R behind (ct 1), hold and bounce once (ct 2).  |
| 5              | Bending body twd floor, lunge fwd with a long strong stamp diag fwd R on R, raising L up in back with knee bent (ct 1), bounce on R (ct 2). |
| _              |   |

- 6 Moving bwd diag L out of circle, step L,R (cts 1-2).
- 7 Step R, L, R (cts 1, &, 2), hold (ct &).

Note: Meas 6-7 may also be danced as follows: 3 steps diag bwd L, stepping L,R,L, lift R in front with bent knee.

8-10 Repeat meas 5-7

was the second of

Music and step pattern are not symmetrical.

# <u>BRĒ DĒVOJČE — PODTONAT</u>

This medley of dances is part of the Prizren Suite of the Ensemble "Kolo" choreographed by Olga Skovran, former director of "Kolo". It was presented at the 1976 San Diego S.U.F.D. Conference and University of the Pacific Folk Dance Camp by Bora Gajicki.

PRONUNCIATION: BREH deh-VOY-cheh POHD OH-nah

Dances of Yugoslavia, (LP) BK 576, Side 1, Band 2. RECORD:

A line of dancers facing ctr with hands joined at shldr FORMATION: level ("W" pos). Lines were originally segregated as to M and W, but the dance may be done in mixed lines

for recreational purposes.

STYLING: M dance with strong movements, while W have a smoother movement and do the steps close to the floor.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: The musical introduction consists of 9 notes played twice (18 notes total), then a pause before the melody begins.

## I: BRE DEVOJČE

- Facing ctr and moving very slightly diag R, step R fwd (ct 1); lift L behind R calf and do a small bounce on R with a slight 1. bend of R knee (ct 2).
- 2 Repeat meas 1, with opp ftwk, except move fwd into ctr on ct 1.
- 3 Facing ctr, step R diag bkwd R (ct 1); keeping on the same diag. step L behind R (ct 2).

Repeat Bre Devojče from beginning, except on meas 1, ct 1, step R to R.

Continue dancing Bre Devojce until the melody changes. Finish the pattern through meas 3 and then continue with Pod Ona.

- 1 Facing ctr, step R.L.R in place (cts 1, &, 2).
- Moving twd ctr, step L fwd (ct 1); step R close to and directly 2 behind L heel (ct &); Step L fwd (ct 2).
- Repeat meas 3 of Bre Devojče. (Step R,L diag R bkwd) 3 Repeat meas 1-3, until end of music.

ARMS: Arm movements throughout dance are as follows:

- During either dance, elbows move easily down and up on ea ct.
- Hands and forearms move to R, keep elbows and upper arms still (ct 1); hands and forearms move to L (ct 2); return to orig pos (ct &).

NOTE: Music is phrased in 4 meas, the dance in done in 3 meas.

Presented by Bora Gajicki \_ \_ Camp Hess Kramer, October 8-10 , 1982

## 

Bre Devojče (Breh Deh-voy-che) - Pod Ona (Pohd Oh-nah) was part of the Prizren Suite of Ensemble "KOLO" when Bora Gajicki was a lead dancer with them and was choreographed by Olga Skovran (former director of KOLO).

RECORD: Borino Kolo (LP) BK576

FORMATION: Hand hold, shldr height. It was a segregated dance, but would be permissible to dance in a mixed line for recreational purposes.

STYLE: The M dance with strong movements while the W have smoother movements and the dance steps are closer to the floor.

# MUSIC 4/4 PATTERN Meas.

BRE DEVOJCE

Facing ctr of circle, step L into circle, place R ft on L calf (ct 1), hold (ct 2), bounce once on L (ct 3), hold (ct 4).

- Step diag back R to R, lift L slightly (ct 1), hold (ct 2), step L behind R (ct 3), hold (ct 4).
- Step R to R, bring L behind R calf (ct 1), hold (ct 2), bounce once on R (ct 3), hold (ct 4).
- POD ONA Step L in front of R (ct 1), step R behind L (ct 2), step L in front of R (ct 3), hold (ct 4).
- Repeat meas 2 of Bre Devojce.
- Step in place R,L,R (ct 1-3), hold (ct 4).

Start dancing Pod Ona at the change of melody. Rhythm is continuous so there is no need to stop after Bre Devojce.

ARMS: Arm movements throughout the dance are as follows:

- Arms are in regular shldr height pos, elbows moving up and down in rhythm on every first beat (ct).
- Arms move to the R, bending only at elbows (ct l), hold (ct 2), arms move to the L (all the way), only from elbows (ct 3), hold (ct 4).
- Bring arms back to regular shldr height pos and continue move-

Music and step patterns are not symmetrical. -24-

## DIVČIBARSKO KOLO Serbia

Divčibarsko Kolo (Dev-chi-bahr-sko Kolo) was first learned by Bora Gajicki in approximately 1965, in the Divčibar region, Serbia Jugoslavija.

RECORD: Borino Kolo (LP) BK 576 or Jugoton (LP) YV S-60941

FORMATION: A broken circle, hands are joined and down, everyone

facing ctr of circle.

2

STYLE: Very light and bouncy, weight mostly on balls of ft.

MUSIC 4/4 PATTERN Meas. INTRODUCTION: No introduction, but you may wait 8 meas and then do Fig I only one time. Step R to R, leaving wt on L (ct 1), shift wt to R, lifting 1 L off floor (ct 2), step L next to R, lifting R off floor (ct 3), hold (ct 4). 2-3 Repeat meas 1, two more times. Step R, L, R in place (ct 1-3), hold (ct 4). 5-8 Repeat meas 1-4 with opp ftwk and direction. 9-16 Repeat meas 1-8. FIG. II 1-2 Repeat Fig. I, meas 1-2. Step on R (ct 1), step L in front of R, lift R slightly behind L leg (ct 2), step R behind L, bring L up beside R ankle (ct 3), 3 hold (ct 4). Step L,R,L in place (ct 1-3), hold (ct 4). 5-16 Repeat meas 1-4, three move times. Step R to R (ct 1), step L in front of R, placing wt on L, lift R slightly behind L leg (ct 2), step on R behind L, lift-1 ing L (ct 3), hold (ct 4). 2 Repeat meas 1 with opp ftwk and direction. Step R beside L, lift L next to R ankle (ct 1), hold (ct 2), 3 step L beside R, lift R next to L ankle (ct 3), hold (ct 4). Step R.L in place (ct 1-2), step on R, lifting L beside R 4 ankle (ct 3), hold (ct 4).
Repeat meas 1-4 with opp ftwk and direction. 5-8 9-16 Repeat meas 1-8 1 Hop on L (ct 1), step R directly in front of L (ct 2), step

on L, lifting R slightly in front of L leg (ct 3), hold (ct 4).

Hop on L (ct 1), step R directly behind L (ct 2), step on L lifting R behind L leg (ct 3), hold (ct 4).

DIVCIBARSKO KOLO, Cont'd.

- Step R to R (ct 1), step L behind R (ct 2), step R to R (ct 3), 3 hold (ct 4),
- Step L behind R (ct 1), step R to R (ct 2), step L behind R 4 (ct 3), hold (ct 4).
- Note: Dance meas 1-2 in place, while meas 3-4 moves to the R.

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

Presented by Bora Gajicki

Camp Hess Kramer Institute, October 1976

This dance was presented at the 1976 San Diego S.U.F.D. Conference by Bora Gajicki.

# DIVČIBARSKO KOLO

Divčibarsko Kolo (Dev-chi-bahr-sko Kolo) was first learned by Bora Gajicki in approximately 1965, in the Divčibar region, Serbia Jug-oslavija.

RECORD: Borino Kolo (LP) BK576 or Jugoton (LP) YV S-60941

FORMATION: A broken circle, hands are joined and down, everyone facing ctr of circle.

|                               |                        | , · · ·  | and the second second      |                                       |                             | J  |
|-------------------------------|------------------------|--|----------------------------|---------------------------------------|-----------------------------|--|
| MUSIC                         |                        |  | PATTERN                    |                                       |                             | ·  |
| Meas.                         | Without ?              |  |                            |                                       |                             |  |
| 1                             | off floor              | r (ct 2), s  | step L nex                 | (ct l), si<br>t to R, lit             | hift wt to ]<br>[ting R off | R, lifting L<br>the floor  |
| 2 <b>-3</b><br>4              | Repeat me<br>Step on F | ? (ct 2), s  | more time:<br>L slightl    | y-off floor                           | r (ct l), s<br>slightly o   | tep on L,<br>ff f <del>loo</del> r (ct 3)                          |
| 5 <b>-</b> 8<br>9 <b>-</b> 16 |                        | eas 1-4 wit  | th off ftw                 | k and direc                           | ction.                      |  |
| 1-2<br>3                      | Step on F<br>L leg (ct | : 2), step   | step L in :<br>R behind ]  | front of R.<br>L, bring L             | lift R sli<br>up beside I   | ightly behind<br>R ankle (ct 3),                                   |
| 4<br>5 <b>-</b> 16            | Touch flo              | 4). Application of the control of th | / with L (d<br>hold (ct 4) | ).                                    | (ct 2),                     | step on L,   |
| 1                             | R slightl              | R (ct l),<br>y behind I  | leg (ct 2                  | n front of<br>2), step or             | R, placing<br>R behind R    | wt on L, lift<br>L, lifting L                                      |
| 2<br>3                        | Repeat me              | eas l with   | opp ftwk a                 | and direction 1), hold                | ion.<br>1 (ct 2), st        | tep L beside   |
| 4                             | In place               | step on R  | (ct 1), st                 | ${\sf tep}$ on ${f L}$ (c             | t 2), step                  | on R, lifting  |
| 5-8<br>9-16                   |                        |  |                            | i (ct 4).<br>c and direc              | etion.                      |  |
| 1<br>2                        | step on I<br>Hop on L  | , lifting<br>(ct l), st  | R slightly<br>ep R behir   | y in front<br>nd L, l <del>ifti</del> | of L leg (c<br>ng L in fro  | pehind R (ct 2)<br>ct 3), hold (4)<br>ont of R leg<br>hold (ct 4). |
|                               |                        |  |                            |                                       |                             |  |

## DIVČIBARSKO KOLO, Cont'd. - Page 2

Step R to R (ct l), step L behind R (ct 2), step R to R (ct 3), hold (ct 4).

Step L behind R (ct l), step R to R (ct 2), step L behind R (ct 3), hold (ct 4).

Sepeat meas 1-4, three more times.

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## 1976 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Bora Gajicki

## JURIŠKA Serbia

Traditional Serbian dance from the village of Spaj in the Nišava valley. Pronounced Yoor-eesh-kah.

RECORD:

5-8

Borino Kolo (LP) BK 4-75, Side A, Band 4.

FORMATION: Lines with hands joined and down.

## MUSIC 2/4 PATTERN Meas. No action 1-8 INTRODUCTION: FIG. I SARCO STO With body turned slightly to R, step R to R, lift I leg (ct 1), l bounce on R (ct &), step L infront of R (ct 2), bounce with wt on L (ct &). Step R to R (ct 1), close L to R (ct &), step R to R (ct 2), 2 bounce on R (ct &). Repeat meas 1-2, with opp ftwk and direction. 3-4 5-8 Repeat meas 1-4. FIG. II With body facing ctr of circle, step R fwd (twd ctr), lift L 1 behind R calf, knee slightly turned out (ct 1), bounce on R (ct &), step back (out of circle) with L, lift R behind L calf (ct 2), bounce on L. Arms - swing fwd on ct 1, bwd on ct 2. Moving swd, step R to R (ct l), step L beside R - almost a 2 cut step (ct &), step R to R (ct 2), bounce on R (ct &). 3 Repeat meas 1-2, in opp direction with opp ftwk. (On ct 1

step fwd twd ctr of circle with L.)

Repeat meas 1-4.

## KAJO KALINO

Kajo Kalino (Kah-yo Kah-lee-no) is a revised version of L. and D. Jankovic's description of this Macedonian dance. Bora Gajicki used to dance it as part of a choreography as an amateur dancer in the 1950's. This dance was taught at the 1976 San Diego S.U.F.D. Conference by Bora Gajicki.

Borino Kolo (LP) BK 576 RECORD:

Lines, hands joined at shldr height and facing slightly FORMATION:

R.

9/8  $(\frac{1,2}{Q},\frac{1,2}{Q},\frac{1,2}{Q},\frac{1,2}{Q},\frac{1,2}{Q})$ RHYTHM:

PATTERN 9/8 METER:\_

Meas.

INTRODUCTION: 8 Meas.

Moving LOD, step R (ct 1-2). Step L (ct 1-2). Step R (ct 1-2). 1 Step L (ct 1), lift R next to L ankle (ct 2), hold (ct 3).

Repeat meas 1.

Step R (ct 1-2). Step L (ct 1-2). Step R (ct 1-2). Lift L in front of R (or just touch floor) (ct 1), hold (ct 2-3). 3

Repeat meas 3 with opp ftwk and direction.

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

FIG. II Hands joined and down, face ctr - figure moves slightly to R & L. Hop on L (ct 1), step R to R (ct 2). Step L in front of R, lift 1 R ft calf height behind L, knee turned out slightly (ct 1), hold (ct 2). Hop on L (ct 1), step R to R (ct 2). Step in front of of R, lift R ft calf height behind L, knee turned out slightly (ct 1), hold (ct 2-3).

Step on R beside L (ct 1-2). Step L in front of R (ct 1), lift R slightly off floor, but leave in in place (ct 2). Step on R in place (ct 1), lift L slightly off floor (ct 2). Hop on R (ct 1), hold (ct 2-3). 2

Step on L (ct 1-2). Step R in front of L (ct 1), lift L 3 slightly off floor, but leave in place (ct 2). Step L in place (ct 1), lift R slightly off floor (ct 2). Hop on L (ct 1), hold (ct 2-3).

Repeat meas 2.

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

> Repeat the dance from the beginning as many times as music allows.

> > Presented by Bora Gajicki

Camp Hess Kramer Institute, October 1976

### KAJO KALINO Macedonia

Kajo Kalino (Kah-yo Kah-lee-no) is a revised version of L. and D. Jankovic's description of this Macedonian dance. Bora Gajicki used to dance it as part of a choreography as an amateur dancer in the 1950's.

RECORD:

Borino Kolo (LP) BK576

Lines, hands joined at shldr height and facing center. FORMATION:

RHYTHM:

9/8 (2+2+2+3)

MUSIC 9/8

#### PATTERN

#### Meas.

- FIG. I Step R to R (ct 1), start moving L ft (ct 2). Step L in front of R (ct 1), start moving R ft (ct 2). Step R to R (ct 1), start moving L ft (ct 2). Step L in front of R (ct 1), with wt on L, lift Ryankle height (ct 2), hold (ct 3). nertto L
- 2-Repeat meas 1.
- Step R to R (ct 1), start moving L ft (ct 2). Step L in front of R (ct 1), start moving R ft (ct 2). Step R to R (ct 1), start moving L ft (ct 2). Lift L in front of R (or just touch floor) (ct 1), hold (ct 2-3).
- Repeat meas 3 with opp ftwk and direction. 4
- 5-16 Repeat meas 1-4, three more times.
- FIG. II Thands joined and down found to figure were shiply to the MT.

  Hop on L (ct 1), step R to P (ct 2)

  R ft calf be Hop on L (ct 1), step R to R (ct 2). Step L beside R, lift 1 R ft calf height behind L, knee turned out (ct 1), hold (ct 2). Hop on L (ct  $\bar{1}$ ), step R to R (ct 2). Step L beside R, lift R ft calf height behind L, knee turned out (ct 1), hold (ct 2-3).
- Step on R (ct 1), start moving L ft (ct 2). Step L in front of 2 R (ct 1), lift R slightly off floor, but leave in place (ct 2). Step on R in place (ct 1), lift L slightly off floor (ct 2). Hop on R (ct 1), hold (ct 2-3)
- Step on L (ct 1), start moving R ft (ct 2). Step R in front of L (ct 1), lift L slightly off floor, but leave in place (ct 2). 3 Step L in place (ct 1), lift R slightly off floor (ct 2). Hop on L (ct 1), hold (ct 2-3).
- Repeat meas 2 Repeat meas 1-4 with opposite ftwk and direction Repeat the dance from the beginning as many times as music allows.

-28-

## <u>SAŠINO KOLO</u> Serbia

Bora Gajicki learned this Serbian dance from the local people while living in Beograd in the early 1960's. Sašino Kolo in pronounced.

RECORD: Borino Kolo (LP) BK576 or Jugoton (LP) YV S-60941

FORMATION: Lines, hands joined and down.

| MUSIC                             | 4/4 P   | PATTERN   |
|-----------------------------------|---|---|
| Meas.  1 2 3-8                    | FIG. I<br>This figure is done<br>Hop on L (ct 1), ste<br>(ct 2-3), hop on R (<br>Repeat meas 1 with o<br>Repeat meas 1-2, thr                                   | opp ftwk.   |
| 1<br>2<br>3<br>4                  | 1-3), hop on R (ct 4 Still moving LOD, st Repeat meas 1. Stamp lightly with L body to face ctr of placing wt on R (ct L (ct 3), hold (ct 4 Repeat meas 1-4, exc | cep fwd L,R,L (cts 1-3), hop on L (ct 4).  L, placing wt on L, simultaneously turning circle (ct 1), stamp lightly with R,  2), stamp lightly with L, placing wt on |
| 1                                 | in front of L (ct 1) R (ct 2), hop on R, heel in front of R (hind L (ct 4).   | L, simultaneously touch floor with R heel place R on floor, lifting L behind simultaneously touching floor with L ct 3), place L on floor, lifting R be-            |
| 2 <b>-</b> 3<br>4<br>5 <b>-</b> 8 | Repeat meas 1-4 with  | (cts 1-3), hold (ct 4).  n opp ftwk, except you turn L to face and proceed through meas 8, facing ctr   |

## SIROTICA

Sirotica (See-ro-tea-tsa) is a couple dance from Vojvodina, Serbia. Bora Gajicki danced it in the 1950's as part of a suite of dances from Vojvodina.

RECORD:

Borino Kolo (LP) BK576 31/33

FORMATION: Couples in Varsouvienne position, facing LOD

MUSIC 4/4

#### PATTERN

Meas.

VARIATION I, STEP I
Step R fwd (ct 1), start fwd movement with L (ct 2), step L
fwd (ct 2), start fwd movement with R (ct 4). 1

- Step R fwd (ct 2), start moving L (ct 2), bring L to R calf, weakle height) (ct 4). 2
- 2 <del>3=</del># Repeat meas 1-2, except with opp ftwk and moving bwd.
  - VARIATION I, STEP II (Facing LOD, except moving swd)
    Step R to R (ct 1), close L to R (ct 2), step R to R (ct 3), hold with wt on R (ct 4).
  - Step L to L (ct $^{7}$ 1), close R to L (ct $^{7}$ 2), step L to L (ct $^{7}$ 3), hold with wt on L (ct 4). 2
  - Step on R in place (ct 1), lift L slightly (ct 2), step L in 3 4 place (ct23), lift R slightly (ct 4).
  - Step on R in place (ct 2), start to move L (ct 2), bring L to 4 R calf  $(ct^{4}3)$ , hold and bounce lightly  $(ct^{9}4)$ . During meas 3-4, turn (CCW) to face ctr of circle.
- VARIATION II, STEP I Same as Step I, Variation I, but moving to the center of circle and back from it. 1-2
  - VARIATION II, STEP II
    Opp ftwk of Step II, Variation I, but without moving sideways.
    On meas 1; W turns to the L turning their heads to meet their ptr's eyes; meas 2, same but turning to the R.
    On meas 3-4 turn CW and face LOD, ready to begin Variation I. 3

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## STRUMIČKA PETORKA

Strumicka Petorka (Stroom-ich-kah Peh-tor-kah) was arranged by Bora Gajicki to fit available music. The steps and styling are original and from the area of Strumica. The dance was taught at the 1976 San Diego S.U.F.D. Conference by Bora Gajicki.

Borino Kolo (LP) BK 576 or Jugoton (LP) YV S-60941 RECORD:

Segregated lines. Hands joined at shldr height with FORMATION: body turned slightly to the R.

METER 5/8 (2+3)

PATTERN

Meas.

INTRODUCTION: 16 Meas.

PART I  $\overline{\text{Lift R}}$  in front of L leg and bounce on L (ct l), hold (ct 2). Ţ Step fwd on R (ct 1), hold (ct 2-3).

2 Lift L in front of R leg and bounce on R (ct 1), hold (ct 2).

Step fwd on L (ct 1), hold (ct 2-3). Step fwd on R (ct 1), bring L leg in front of R (ct 2). Step 3

fwd on L (ct 1), place R ft behind L ankle (ct 2), hold (ct 3). Bounce on L (ct I), hold (ct 2). Step back on R, lifting L leg with knee bent in front of R leg (ct 1), hold (ct 2-3).

- 5 Bounce on R, lift L leg with bent knee in front of R leg (ct 1), hold (ct 2). Step back with L, turning body to face our of circle, lift R off floor (ct 1), hold (ct 2-3).
- Step R beside L, lift L off floor slightly (ct 1), hold (ct 2). 6 Step on L. place R beside L ankle (ct 1), hold (ct 2-3). Jacob ..

Bounce on L, lift R in front of L leg (ct 1), hold (ct 2).

Hold (cts 1-3).

Release hands of persons next to you, leaving hands at shldr height, make 1/2 turn to R by stepping on R (ct 1), hold (ct 2). 8 Complete turn (another 1/2 turn) be stepping on L, lifting R in front of L leg (ct 1), hold (ct 2-3).

PART II

Repeat Part I, meas 1-7. 1-7 Step R beside L, lift L slightly off floor, hands move down to sides (ct 1), hold (ct 2). Step L in place and raise hands to shldr level (ct 1), hold (ct 2-3).

INTERLUDE: 2 times during the music an interlude of 4 meas occures (1/1,2,3,4,5/1,2,3,4). Lower hands, move LOD with 8 walking steps in a Quick-Slow shythm (ct 1,2 - 1,2,3). Begin R with accent on L by bending knee.

112 343/ 12885

Presented by Dick Oakes

San Diego S.U.F.D. Conference Afterparty, Sept. 1976

## STRUMICKA PETORKA Macedonia

Strumicka Petorka (Stroom-ich-kah Peh-tor-kah) was arranged by Bora Gajicki to fit available music. The steps and styling are original and from the area of Strumica. The dance was taught at the 1976 San Diego S.U.F.D. Conference by Bora Gajicki.

Borino Kolo (LP) BK 576 or Jugoton (LP) YV S-60941 RECORD:

Segregated lines. Hands joined at shldr height with FORMATION: body turned slightly to the R.

METER 5/8 (2+3) PATTERN

Weas.

INTRODUCTION: 16 Meas.

PART I  $\overline{\text{Lift R}}$  in front of L leg and bounce on L (ct l), hold (ct 2). 1 Step fwd on R (ct 1), hold (ct 2-3).

Lift L in front of R leg and bounce on R (ct 1), hold (ct 2). 2

3

Step fwd on L (ct 1), hold (ct 2-3).

Step fwd on R (ct 1), bring L leg in front of R (ct 2). Step fwd on L (ct 1), place R ft behind L ankle (ct 2), hold (ct 3).

Bounce on L (ct 1), hold (ct 2), Step back on R, lifting L leg with knee bent in front of R leg (ct 1), hold (ct 2-3).

Bounce on R, lift L leg with bent knee in front of R leg

5 (ct 1), hold (ct 2). Step back with L, turning body to face ctr of circle, lift R off floor (ct 1), hold (t 2-3).

Step R beside L, lift L off floor slightly (ct 1), hold (ct 2). 6

Step on L, place R beside L ankle (ct 1), hold (ct 2-3). Bounce on L, lift R in front of L leg (ct 1), hold (ct 2). 7

Hold (ct 2-3).

Release hands of persons next to you, leaving hands at shldr 8 height, make 1/2 turn to R by stepping on R (ct 1), hold (ct 2). Complete turn (another 1/2 turn) by stepping on L. lifting R in front of L leg (ct 1), hold (ct 2-3).

PART II

Repeat Part I, meas 1-7. Step R beside L, lift L slightly off floor, hands move down to 1-7 sides (ct 1), hold (ct 2). Step L in place and rise hands to shldr level (ct 1), hold (ct 2-3).

INTERLUDE: 2 times during the music an interlude of 4 meas occures (1/12,3,4,5/1,2,3,4). Lower hands, move LOD with 8 walking steps in a "quick-slow" rhythm (cts 1,2 - 1,2,3). Begin with accent on L by bending knee.

Presented by Bora Gajicki

Camp Hess Kramer Institute, October 1976

# STRUMIČKA PETORKA // Macedonia

Strumička Petorka (Stroom-ich-kah Peh-tor-kah) was arranged by Bora Gajicki to fit available music. The steps and styling are original and from the the area of Strumica.

RECORD: Borino Kolo (LP) BK576 or Jugoton (LP) YV S-60941

FORMATION: Segregated lines. Hands joined at shldr height with body turned slightly to R.

|               | 5/B (2+3) PATTERN  |
|---------------|--|
| Meas.         | ancia, no savear a rig of age, a second and a good of  |
| 1             | FIG. I<br>Lift R in front of L leg and bounce on L (ct 1), hold (ct 2).<br>Step on R, lift L slightly (ct 1), hold (ct 2-3).   |
| 2             | Lift L in front of R leg and bounce on R (ct 1), hold (ct 2).  Step on L, lift R leg (ct 1), hold (ct 2-3).  |
| 3             | Step on R (ct 1), bring L leg in front of R with leg almost straight (ct 2). Step on L (ct 1), place R leg behind L ankle (ct 2), hold (ct 3).   |
| 4             | Bounce on Lact 1), hold (ct 2). Step back with R. lifting L leg with knee bent in front of R leg (ct 1), hold (ct 2-3).  |
| 5             | Bounce on R, lift L leg with bent knee in front of R leg (ct 1), hold (ct 2). Step back with L, turning body to face ctr of circle. lift R off floor (ct 1), hold (ct 2-3).  |
| 6             | Step R beside L, lift L off floor slightly (ct 1), hold (ct 2). (On ct 1-2, hands are brought down to sides.) Step on L, place R beside L ankle (ct 1), hold (ct 2-3). (On cts 1-3, hands are brought up to shldr height pos).   |
| 7             | Bounce on L, lift R in front of L leg (ct 1), hold (ct 2).   |
| 8             | Release hands of persons next to you, leaving hands at shldr height, make 1/2 turn to R by stepping on R (ct 1), hold (ct 2). Complete turn by stepping on L, lifting R in front of L leg (ct 1), hold (ct 2-3).   |
| 1-5 / 6 / 7 8 | FIG. II Repeat meas 1-5, Fig. I. Bounce on L, lift R leg in front of L (ct 1), hold (ct 2). Hold (cts 1-3). Repeat meas 6, Fig. I. Bounce on L (ct 1), hold (ct 2). Straighten R knee touching floor beside L with R heel, while straightening your arms everhead (ct 1), hold (ct 2-3). |

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Sequence-Les fig is done 2X Fig 1-2 /bridge/Fig 1-2-1-2-1/bridge/Fig 2-1-2-1-2

## 1976 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

## Presented by Ron Wixman

## DIVOTINSKO HORO Bulgaria

A dance from the Shope region originally for men only. Learned from Dick Crum and Dennis Boxell

RECORD: VITOSHA LP 001

FORMATION: Short lines, Belt hold

| METER:                       |  |
|------------------------------|--|
| Meas<br>1-3<br>4-6<br>7-12   | Step I Facing slightly and moving R, six running steps(R,L,R,L,R,L) Facing ctr, three step-hops in place(R,L,R) Repeat pattern of meas 1-6 reversing ftwk and direction.   |
| 1-4<br>5<br>6<br>7<br>8      | Step II Facing ctr, four "shopka"** in place. Hop on L ft (ct 1) stamp R heel slightly fwd (ct 2) Leap on R ft in place (ct 1) stamp L heel slightly fwd (ct 2) Two scissors steps (L,R,) Leap on L ft in place at same time flick R ft across in from of L ft (ct 1) Pause (ct 2) |
| 1-4<br>5<br>6<br>7-8         | Step III: "Heel Taps" Facing ctr, four "shopka" in place Moving fwd, tap R heel fwd next to L bunion (ct 1) step on R ft in place next to L (ct 2) Tap L heel fwd next to R bunion (ct 1) step on L ft in place next to R (ct 2) Same as meas 7-8, Step II                         |
| 1-4<br>5-6<br>7<br>8<br>9-12 | Step IV: "Reels" Four "shopka" in place Same as meas 5-6, Step III Step on L ft (ct 1) reel step on R ft behind L ft (ct 2) Hop on R ft (ct 1) reel step on L ft behind R ft (ct 2) Same as meas 5-8, Step II  |
| 1-4<br>5-6<br>7-8            | Step V Four "shopka" in place Two "heel taps" fwd as in Step III Moving sdwd L, four hops on L ft R raised in air traces a curve from R to L (cts 1,2,3,4) Facing slightly L, slap R ft on ground (ct 1) step on R ft in place (ct 2)  |

Divotinsko Horo, Cont, Page 2

10-12 Repeat pattern and ftwk of meas 7-9, only opp ftwk & direction.

Do each step twice. !

Repeat dance doing last steps to end of music.

\*\* "Shopka"

A type of "three" done in place as follows: With feet close together step onto R ft slightly in front of L ft, keeping most of the wt on L ft (ct 1) change wt to L ft keeping R ft in front of L ft (ct &) step fully on R ft next to L ft (ct 2). Repeat with opp ftwk.

## Presented by Ron Wixman

### PAPURI Armenia

Pronounced "PAH-poo-ree"

An Armenian line dance from the Lake Van region of Eastern Turkey, as learned from Armenian Folk Dance Society of New York, Richard Kassabian, Director.

RECORD:

FOLKRAFT LP-4 "Chalakan". Should be slowed down somewhat are

FIZ 103 Korsi Bar wed in Java

FORMATION:

A line of alternating M and W (W,M,W,etc). Hold little fingers at shoulder height and with erect posture of the

fingers at shoulder height and with erect posture. Only one

Intro: 16 mear or FET record

| 2/4 PATTERN  |
|--|
| BASIC STEP   |
| Facing R, step fwd on R (ct 1) step fwd on L (ct 2)            |
| Step to R on R, turning to face ctr (ct 1) step on ball of     |
| L ft next to R (ct &) step on R in place (ct 2)                |
| Step twd ctr on L ft without taking wt off R ft completely     |
| (ct 1) rock back on R (i.e. put wt completely back on R)(ct 2) |
| Step on L next to R (ct 1) step on ball of R ft next to L,     |
| (ct &) step on L ft in place (ct 2)                            |
| Place R ft fwd (no wt on R ft ) (cts $1-2$ )                   |
| Step on R again, crossing it slightly in front of L (no        |
| wt on R ft) (ct 1-2)   |
| Step on R again, crossing it further in front of L (no wt      |
| on R ft (ct 1) repeat meas 7, ct 1 (ct 2)                      |
| Repeat meas 7, ct 1.   |
|  |

During meas 5-8, the R ft describes an arc in front of the L so that at the end of meas 8, the R ft should be almost at a right angle to and in front of the L ft.

### VARIATION I: TURN

The ftwk is the same as in the basic step, but M and W do different hand and arm motions. (Except where noted, only hand and arm directions are given.)

MEN:

- Same as basic step except turn once to R (CW) with hands on hips
- 2 Keep hands on hips
- 3 Bend fwd slightly and clap twice (cts 1,2) with arms extended.
- 4 Hands are returned to hips
- 5-8 Keep hands on hips.

WOMEN:

1 Turn to R (CW) once, crossing hands in front of face and

## Papuri, Cont-Page 2

belly button.

- Hands continue down, around and up until they are in front 2 of the face, palms away from the face.
- Extend R hand fwd (still palm away) at the same time bring L hand to the face, turning palm twd the face.
- Arms are reversed (i.e. R palm turns twd and is brought to the face while the L palm is turned out as the L arm is outstretched.)
- 5 6 Reverse arms (as in Meas 3)
- Reverse arms (as in Meas 4)
- Reverse arms (as in Meas 3) (ct 1) reverse arms (as in Meas 46(ct 2)
- Reverse arms (as in Meas  $\frac{5}{3}$ ). R arm should be extended. 8

To start over, turn R palm twd the face. All arm movement must flow continuously without jerky movements. The open hand should always have the middle finger bent more than the other fingers.

### VARIATION II

Hands should be rejoined with fingers interlocked. The arms should be held straight down at the side so that the line is closed (shoulder to shoulder). With large groups of dancers it will be convenient to form several shorter lines at this time.

- 1 Facing ctr, fall onto R ft (making noise) and kicking L ft fwd (ct 1) cross L ft in front of R (ct 2)
- 2-8 Same as in Meas 2-8 of the basic sequences.

NOTE: A convenient sequence is to begin with the basic step, changing to Variation II and again to Variation II by After february the the appropriate change in the music. Variation II can then be done to the end of the music.

Meas 3 - Sams as m (extend arms for telap twice (cls 1,2) 4 - Raise hands I fare level, palmout, Middle figures curved more than others 5 Howetten 6 - As witten

7 - d1; change meas 3 to 5 4 meas 4 to 6

8 - change mas 3 7 5

## Presented by Ron Wixman

## SEPASTIA BAR Armenia

Pronounced "Seh-PAHS-tee-ah Bahr"

This is an Armenian line dance from the Lake Van region. Learned by Ron Wixman and Steve Glaser from Richard Kassabian, director of the Armenian Folk Dance Society of New York.

RECORD:

FOLKRAFT 1529,

EXPRESS X- 107-B

FORMATION:

Open circle, little fingers joined at shoulder height, M and W alternating. The leader can change figures by saying "Tsertsegetsek", to drop hands, and "Tserponetsek" to join hands. Calkan spulled phentically.

STYLE:

Steps are flat footed, arms do not bounce.

| BIILD.  | steps are frat footed, arms do not bounce.   |
|---------|--|
|         | Long phrase followed by I meas of full or choira during which dancers away RIL.  |
| METER:  | 4/4 PATTERN  |
| Meas    | PART A   |
| 1       | Lean to R with slight dip (cts 1,2) lean to L with slight  |
|         | dip (cts 3-4) Slip RAP, Lhihad R, Rt. R)   |
| 2       | Two-step to R starting R and turning to face ctr (cts 1,2)   |
| touch   | point L ft next to R ft. Foot should be flat on floor (cts 3-4)  |
| 3-4     | Repeat meas 1-2 to the L, beginning with lean to L.  |
| 5       | Repeat meas 2  |
| 6 .     | Repeat meas 2 to the L, beg L.   |
| 7 Touch | Point R ft next to L ft, flat on floor (cts 1,2) move R ft   |
|         | slightly fwd on each ct (cts 3-4)  |
| 8       | Repeat meas 1  |
|         | to the standard of the standar |
| _       | PART B-I Facing Pot moving 190   |
| 1       | Two-step to the R beginning R. Bend head over and look down  |
|         | (cts 1,2) two-step to the R again, LRL, head still lowered   |
|         | (cts 3-4) continue 20 D. Turn + face the and 3,4   |
| 2       | Repeat meas 2, PART A, lift head on the point.   |
| 3-4     | Repeat meas 1-2, PART B to the L, with opp ftwk  |
| 5-8     | Repeat meas 1-4 Part 13-1) - repeat 13-1, exapt the Two-steps are done willing, smooth traveling stiss. Two-steps in Richard fort as in Part 15-I  |
|         | In Ric Care Short as in Part 10-I  |
| -1      | PART C- Ftwk is the same as in Part B  |
| 1       | WOMAN: Turning CW, moving to the R, cross hands in front of  |
|         | face, palms in, L hand closest to face (cts 1,2) move crossed hands down (cts 3-4)   |
| 2       | Bring hands up and uncross them (cts 1,2) clap hands in  |
| 4       |  |
|         | not ! Thek for mas I'l is same as in Part B-II   |

## Sepastia Bar, Cont, Page 2

front of face, looking back over the L shoulder at M (Ct 3) Hold (ct 4)

Repeat meas 1-2 reversing ftwk and direction. W turns CCW

- 3-4 Repeat meas 1-2 reversing ftwk and direction. W turns CCW and looks over R shoulder.
- 5-8 Repeat meas 1-4
- 1-2 MAN: M places fists on hips and moves to the R clapping on Meas 2, Ct 3.
- 3-4 Repeat meas 1-2 to the L
- 5-8 Repeat meas 1-4

Dance Sequence: H, B-I, H, B-V, A, C,A,C, A with another Resway at end.

### 1976 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

## Presented by Ron Wixman

# TRAKIYSKA RUČHENITSA Bulgaria

This dance is from Thrace, Bulgaria and learned from Marcus Holt

RECORD:

BITOV - OOI HERA MYRETS

FORMATION: Lines, with hands held shoulder height.

RHYTHM: 7/8 (short, short, long) but dancing on counts 1(short)

Throws Live my boarded, Hoge C

| properties and the con-  |
|--|
| 7/8 chart PATTERN  |
| Step to R facing R with weight on both ft (cts 1,2), lift  |
| L doing Cukce on R.(ct 3)  |
| Step in LOD (R) on L with weight on both ft (cts 1,2) lift   |
| R doing Cukee on L (ct 3)  |
| Step on R, facing ctr, bringing arms down (cts 1/2) step   |
| on L behind and still facing ctr, bringing arms up (ct 3)  |
| Repeat meas 1-3  |
| Step on R into ctr, weight on both ft (cts 1,2) lift L doing   |
| Cukce on R (ct 3)  |
| Same as meas 7 with opp ftwk.  |
| Step back on R, weight on both ft (cts 1,2) lift L in front doing Cukee on R (ct 3)  |
| Hop on R in place (ct 1) step to L with L (ct 2) step on   |
| Process (in front) of I (at 3)   |
| Repeat meas 10.  |
| Step L with L ft, weight on both ft (cts 1,2) lift R, doing  |
| Čukče on L (ct 3)  |
| The same of the sa |
| The white the stay of the state |
|  |
|  |

## Presented by Ron Wixman

## ZAD KRAK Western Bulgaria

A dance from the Radomir area in the Shope region of Western Bulgaria. Learned from Dennis Boxell.

RECORD:

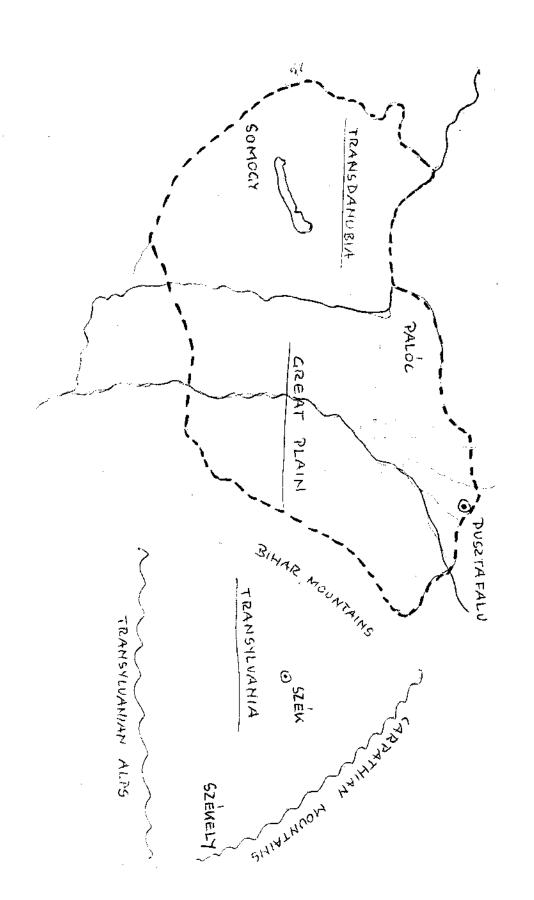
VITOSHA

LP 001

FORMATION:

Semi-circle, hands joined at sides

| METER: | 6/8 PATTERN  |
|--------|--|
| Meas   | PATTERN /3   |
| 1      | Facing ctr, step swd R on R ft (ct 1) cross and step on L  |
|        | ft behind R ft (ct 2)  |
| 2      | Three little steps slightly fwd (cts 1, &, 2)  |
| 3      | Step fwd on L ft (et-1) hop on L ft, crossing R ft behind  |
|        | Lealf-(ct-2) Charles Low Land Commence of Superior Land Commence of the Commen |
|        | the test of the second of the  |



Ander Czom Po

## PUSZTAFALUSI SARKANTYÚS ÉS CSÁRDÁS

(Hungarian)

folkdancing by A. Czompo. Taught by Andor Czompo at 1975 Wendecino Folklore Camp.

AC Special #1 Music:

## Motifs and Sequences:

#### Heelclicks dd dddd de l Count 1. 1-2 Step with R foot forward 3-4 Step with L foot forward Small leap with R foot to right-forward-diagonal 5 Close L foot to R with Heelclick 6 Jump into a small 2nd position with slightly bent knees 7 Close feet together with heelclick Three steps in place, RLR, clicking the heels together with 9-11 each step 12 Pause Slap and Clap 2. Two walking steps forward with RL 1-4 5

- Hop on the L foot, at the same time lift and hit the R inside boot top with R hand
- Step with R foot forward ٤
- Step with L foot beside R foot 6
- 7-8 Repeat cts. 5-6
- Three steps in place, RLR, clicking the heels together with 9-11 each step and clapping hands in cymbal fashion
  - 12 Pause

#### 3. Csárdás Step

- Step with R foot to R side
- 2 Step with L foot beside the R foot
- 3 Step with R foot to R side
- Close L foot to the R foot without taking full weight Repeat with opposite footwork and direction.

#### 4. Boot Slapping

- Leap on the R foot to R side and hit with R hand the R thigh 1
- £ Hit with L hand the L thigh
- 2 Hop on the R foot and hit with R hand the L boot top inside
- £ Hit with L hand the L thigh
- 3 Leap on the L foot to L side and hit with R hand the R thigh
- Hit with L hand the L thigh ٤
- 4 Hop on the L foot and hit with R hand the R boot top inside
- Hit with L hand the L thigh £.
- Repeat cts. 1-4 the same way, except on ct. 4 this time, hit 5-8 with R hand the R boot top outside (R leg lifted up in back).

Pusztafalusi Sarkantyús és Csárdás, cont'd.... Pags 2

|    | Count       |   |
|----|-------------|---|
| 5. |             | Leap-Hop  |
|    | 1           | Small leap with R foot to the R side  |
|    | 2           | Hop on the R foot in place  |
|    | •           | Repeat with opposite footwork and direction.  |
| 6. |             | Back-cross Cifra  |
|    | 1           | Small leap with R foot to the R side<br>Step with L foot behind and across the R foot                                   |
|    | &<br>2      | Step with R foot in front and across the L foot   |
|    | <del></del> | Repeat with opposite footwork and direction.  |
| 7. |             | Open Rida Steps with Stop   |
|    | 1           | Step with L foot to left-forward-diagonal   |
|    | 2           | Step with R foot in front of the L foot (5th position) with a slight knee bend  |
|    | 3-10        | Repeat cts. 1-2 four more times   |
|    | 11          | Step with L foot to L side (small and with accent)  |
|    | 12          | Pause   |
| 8. |             | Lengetö (Legswing)  |
|    | 1           | Hop on the L foot, at the same time lift R foot to the front of the L lower leg   |
|    | 2           | Hop on the L foot, at the same time swing the R foot to the   |
|    | _           | R side (turned in and bent knee)  |
|    | 3<br>4      | Close R foot to the L foot with accent and straight knees<br>Step (cut) on the R foot in place with accent, at the same |
|    | •           | time lift the L foot to the L side with bent knee   |
|    |             | Repeat with opposite footwork and direction.  |
| 9. |             | Solo for Man  |
|    | 1-3         | With three steps, RLR, turn around to the right making a  |
|    | 4           | small circular path Close L foot to the R foot with a jump heelclick  |
|    | 5           | Pause   |
|    | 6<br>7      | Clap your hands together Jump into a small second position  |
|    | 8.          | Close both feet together with heelclick   |
|    | 9           | Jump into a second position with slightly bent knees  |
|    | 10<br>11    | Clap your hands together<br>Close both feet together with a heelclick   |
|    | 12          | Pause   |
|    | 13-20       | Boot slapping (see #4 above)  |
|    | 21<br>22    | Close R foot to the L foot Jump into a second position with slightly bent knees   |
|    | 23          | Close both feet together with a heelclick   |
|    | 24          | Pause   |

Pusztafalusi Sarkantyús és Csárdás, cont'd....Page 3

# 10. Count Solo for Lady

- 1-6 With three step-hops, RLR, turn to the R making a small circular path
- 7-10 With two Open Rida steps, turn around two times in place CW
- 11-12 With a slight stamp stop the turn on the L foot
- 13-20 Back-cross Cifra (#6 above) four times
- 21-22 Two running steps in place, RL
  - 23 Close R foot to the L foot
  - 24 Pause

## 11. Closed Rida

- Step with R foot in front of the L foot with slightly bent knee
- 2 Step with L foot to L side

## The Dance:

Men in a circle (or double circle) facing CCW; left fist on the hip, right arm held low

Ladies stand around the men in solo or in short lines arm-in-arm

Introduction (the dance starts with the vocal part of the recording)

## Melody A: MEN

meas. 1-6 Heelclicks #1 two times, progressing around the circle 7-12 Slap and Clap #2 two times, progressing around the circle

## Melody A: LADIES

1-12 Csárdás Step #3 twelve times

### Melody B: MEN

- 1-6 Boot Slapping #4 three times
- 7 Close R foot to the L foot and pause (2/4)
- 8-14 Repeat meas. 1-7

#### Melody B: LADIES

- 1 Leap-Hop #5 two times
- 2 Back-cross Cifra #6 two times
- 3-6 Repeat meas. 1-2 two more times
- 7 Two small side leaps, RL (2/4)
- 8-14 Repeat meas. 1-7

Melody A: same as Melody A the first time

## Melody C (Csárdás)

- meas. 1-3 Dancers join in couples and assume shoulder-shoulder blade position
  - 4-6 Csárdás step #3 three times
  - 7-9 Rida steps with stop #7. During the fifth rida, Man turns his partner under his L hand and on the stop they assume a high arm hold, palms pressing forward against each other
  - 10-12 Back-cross Cifra #6 six times

## Pusztafalusi Sarkantyús és Csárdás, cont'd.... Page 4

## Melody\_C (repeated)

- meas. 1-2 Lengetö (legswing) #8 two times
  - 3 Back-cross Cifra #6 two times
  - 4-6 Repeat meas. 1-3
  - 7-12 Solo for Man #9 and for Lady #10
  - 13-18 Repeat meas. 7-12

## Melody A (the third time)

Two couples join in a circle with back basket hold, and they turn fast with closed Rida steps #11.

Presented by John Tiffany

Camp Hess Kramer Institute, October 1976

C 1975 Andor Czompo

## Presented by Andor Czompo

## PALÓC CSÁRDÁS

This is a couple dance from North Central Hungary.

SOURCE: Timár, Martin, Lanyi, Czompo

RECORD: QUALITON LPX 18007, "Paloc Csardas."

FORMATION: Couples

MUSIC: Slow 4/4, Fast 2/4

STEPS, MOTIFS, and SEQUENCES:

- 1. Ct. Double Csardas (local variation)
  - 1 Step with L ft to L sideways
  - 2 Step (close) with R foot in place
  - 3 Step with L foot to L sideways
  - 4 Close R foot to L foot
  - 5 Step with R foot to R sideways
  - 6 Step (close) with L foot in place
  - 7 Step with R foot to R sideways
  - 8 Bounce on the R foot

NOTE: This motif is slightly bouncy (downbeat)

- 2. Preparation for turning JJJJ
  - 1 Step with L foot to L, diagonal fwd direction
  - 2 Step with R ft in front of the L (3rd pos) and start to turn to the R.
  - 3 Step with L ft to L diagonal fwd (R ft remains in its previous place with some weight on it).
  - 4 On the balls of both feet, turn about 1/3 to the R
- 3. Rida 🕖
  - 1 Step with R ft in front of the L ft with a slight knee bend
  - 2 Step with L ft to L diagonal fwd
- - 1-2 Step with R ft to R (sideways)
  - 3-4 Close L ft to R without taking weight
  - 5 Step with L ft to L sideways
  - 6 Step with R ft in place (beside L ft)
  - 7 Step with L ft into a small second pos, (feet apart) and at the same time, bend both knees.
  - 8 Pause
  - 9-12 Repeat cts 5-8 with opp ftwk and direction
  - 13 Step with L ft to L sideways
  - 14 Step with R ft in place (beside L ft)
  - 15 Step with L ft to L sideways, turning slightly to the L

# Paloc Csardas, Cont-Page 2

### 16 Pause

- 5. Bukós (turning) JJJJ#11
  - 1 Step with R ft fwd
  - 2 Step with L ft beside R ft
  - 3 Step with R ft fwd, at the same time bend both knees
  - 4 Pause Repeat with opp ftwk, but the same direction
- 6. Bukos (double)
  - 1 Step with L ft into a small 2nd pos with knee bend
  - 2 Straighten the knees
  - 3 Bend the knees
  - 4 Pause

## THE DANCE

- Meas Slow Csárdás
  Ptrs face each other in shoulder-shoulder blade position
- 1-4 #1 Double Csardas two times (identical footwork)
- 5 #2 Preparation for turning
- 6-8 #3 Rida (Cpls turn to R around each other) 6 times. On the last count, close L ft to the R with a heel-click Repeat meas 1-8, seven more times, to the end of the slow music.

# Fast Csardas

- 1-8 #4 Bukos (single)
- 9-14 #5 Bukos (turning) 3 times. Cpls turn around each other to the R.
- 15-16 Cpls face each other and do #6 Bukos (double)
- 17-21 #3 Rida five times, cpls turn around each other to the R
- 22 Step with R ft in front of the L ft and pause
- 23-24 #6 Bukos (double)
  Repeat meas 1-24 several more times to the end of the music.
- © 1976 by Andor Czompo, State University College, Cortland, New York 13045

Couple dance from Somogy County, Southwest Hungary. Presented by Andor Czompo at the 1976 San Diego State University Folk Dance Conference.

Pesovár, Lányi and Czompo SOURCE:

QUALITON LP 18007 "Somogyi Csárdás" RECORD:

MUSIC: Slow 4/4. Fast 2/4

STEPS, MOTIFS and SEQUENCES:

Double Csárdás (local variation) dddddddd Step with L ft L sideways and turning slightly to the L (1/8).

Step with R ft to fwd diag L.

Step with L ft to fwd diag L.

Lift R ft slightly fwd.
Turn slightly to R (1/8), stepping with R ft to R sideways.
Step with L ft behind the R ft.

Step with R ft to R sideways. Close L ft to the R ft with a heel-click. Note: Lady does the motif with opp ftwk.

Cts. 1-4 70-1 Cts. 5-8 [0-1

Double Csardas with "Bokazo"

1-4 Same as #1, cts 1-4.

Turning slightly to R (1/8) small leap to the R sideways. Leap (run) with L ft behind R ft.

Jump into second position (ft slightly apart), with knees slightly bent.

8 Jump-close the ft together with a heel-click, and straighten knees.

Note: Lady does the motif with opp ftwk."

- 1 4 4 4 / 4 4 4 4 Walking Turn Starting with L ft, ptrs turn around each other to the R with 8 regular walking steps. Hand-hold is shoulder-waist.
- "Three Steps" /////
  Step back on the L ft (slightly diag L).
  Touch R ft (ball of ft) fwd. 4.

Step back on the R ft (slightly diag R).

Touch L ft fwd.

Three light stamps in place L.R.L (Q,Q,S).

Step with R ft to R sideways.

Close L ft to R ft with a heel-click.

Rezgo (tremble)

Step L ft fwd and bounce two times from the ankles.

3-4 Step with R ft in place (beside L ft), with two bounces. 5-6 Step with L ft to L sideways with two bounces.

7-8 Step with R ft in place (beside L ft), with two bounces.

9-16 Repeat cts 5-8, two more times.

6. 2 Hold.

Leap onto the L ft to the L sideways.

Step (leap) with R ft in front of the L ft.

Jump into second position (ft slightly apart), with knee bend.

Jump into first position (ft together) with a bounce.

Bounce on both ft. Note: Bounces are from the ankle.

## THE DANCE

Meas. Slow Csárdás Cpls (ptrs) face each other with a simple two-hand-hold and move fwd and bwd.

1-2 #1 Double Csárdás (local variation)

3-4 #2 Double Csardas with "Bokazo."

5<del>-</del>8 Same as meas 1-4.

- #3 Walking Turn. Ptrs join in shoulder-waist position. 9-10
- #4 Three Step. During the step-touch, ptrs move away from each other to a simple two-hand-hold. 11-12
- 13-16 Repeat meas 9-12. Repeat the Slow Csardas from the beginning.

Fast Csardas

1-8 #5 Rezgo (tremble). During the first two meas, ptrs change two-hand-hold to a shoulder-shoulder-blade position.

9-12 #6 Martogatos (dipping).

13-16 #6 Martogatos (dipping). Repeat the Fast Csardas to the end of the music.

© by Andor Czompo 1976

Presented by Dick Oakes

1976 San Diego S.U.F.D. Conference Afterparty

Presented by Andor Czompo

# SOMOGYI CSÁRDÁS

Couple dance from Somogy County, Southwest Hungary.

Pesovár, Lányi, Czompo SOURCE:

QUALITON LP 18007 "Somogyi Csardas" RECORD:

Slow 4/4, Fast 2/4 MUSIC:

STEPS, MOTIFS and SEQUENCES:

Double Csardas (local variation) 1. Ct

Step with L ft L sideways and turning slightly to the L(1/8) 1

2 Step with R ft to fwd diagonal L

3 Step with L ft to fwd diagonal L

Lift R ft slightly fwd

Turn slightly to R (1/8), stepping with R ft to R sideways

Step with L ft behind the R ft. 6

7 Step with R ft to R sideways

Close L ft to the R ft with a heel-click./Lady does the motif with opp ftwk and direction

Ct 1-4

Ct 5-8

# Double Csardas with "Bokazo"

1-4 Same as #1, cts 1-4

Turning slightly to R (1/8) small leap to the R sideways 5

Leap (run) with L ft behind R ft

Jump into second position with slightly bent knees slightly bent

Jump-close the ft together with a heel-click, and straight knees.

Lady does the motif with opp ftwk and direction

#### Walking Turn JJJJ | JJJ 3.

1-8 Starting with L ft, ptrs turn around each other to the R with ${}^{\mathcal{S}}$ regular walking steps Hand-hold is shoulder-waist

# "Three Step"

Step back on the L ft hand hands

Touch R ft (ball of ft) fwd

Step back on the R ft

4 Touch L ft fwd

5-6 Three light stamps in place LRL (QQS)

7 Step with R ft to R sideways

Close L ft to R ft with a heel-click

Presented by Andor Czompo

# SOMOGYI CSARDAS

Couple dance from Somogy County, Southwest Hungary.

Pesovár, Lányi, Czompo SOURCE:

QUALITON LP 18007 "Somogyi Csardas" RECORD:

Slow 4/4, Fast 2/4 MUSIC:

STEPS, MOTIFS and SEQUENCES:

Double Csardas (local variation)

Step with L ft L sideways and turning slightly to the L(1/8) 1

2 Step with R ft to fwd diagonal L

Step with L ft to fwd diagonal L

Lift R ft slightly fwd

Turn slightly to R (1/8), stepping with R ft to R sideways

Step with L ft behind the R ft.

7 Step with R ft to R sideways

Close L ft to the R ft with a heel-click./Lady does the motif with opp ftwk and direction

Ct 1-4

Ct 5-8

# Double Csardas with "Bokazo" JJJJ JJJ

1-4 Same as #1, cts 1-4

Turning slightly to R (1/8) small leap to the R sideways 5

Leap (run) with L ft behind R ft

Jump into second position with slightly bent knees slightly bent

Jump-close the ft together with a heel-click, and straight knees.

Lady does the motif with opp ftwk and direction

#### 3. Walking Turn

Starting with L ft, ptrs turn around each other to the R with regular walking steps Hand-hold is shoulder-waist

# "Three Step"

Step back on the L ft for the land has

Touch R ft (ball of ft) fwd

Step back on the R ft ( )

Touch L ft fwd

5-6 Three light stamps in place LRL (QQS)

Step with R ft to R sideways

Close L ft to R ft with a heel-click

# Székely Friss

## Hungary

This is a fast csárdás variation from Transylvanía done by the Székelys, the largest Hungarian ethnic group in eastern Transylvania. This dance was researched and arranged by Andor Czompo.

This dance was presented by Andor Czompo at the 1976 San Diego S.U.F.D. Conference.

TRANSLATION: Friss means fast, therefore it is a fast dance of the Székelys

PRONUNCIATION:

SAY-kay frish

RECORD:

Folk Dancer, MH 2080 (45 rmp)

FORMATION:

Cpls any where on floor. Ptrs are joined in ballroom pos with arms of joined hands

extended side-diag-high.

### MOTIFS & SEQUENCES:

## Tapping:

Ct 1: Small leap on R ft to R side, turning slightly to R.

&: Step on L heel beside R ft.

2: Step on R ft in place with slightly knee bend.

&: Step on L heel in place with slight accent and straight knee.

3&: Repeat cts 2,&.

4: Step R ft in place.

5-8: Repeat cts 1-4, with opp ftwk and direction

9-12: Repeat cts 1-4.

13-14: Repeat cts 1-2 with opp ftwk and direction

15: Step on L ft in place.

Step on R ft in place with slight accent.

## Turning:

## Part A

Ct 1: Step L ft fwd and start to turn CW.

2: Step on R ft slightly fwd with bent knee, continuously tuming R (CW).

3-6: Repeat cts 1-2, two more times.

7-8: Step in place L,R,L in a QQS rhythm with slight accent.

9-15: With 7 walking steps, starting R and moving bkwd, tum CCW in a very small circle.

16: Pause

### <u>Turning:</u>

#### Part B

Same as Part A except on ct 16 instead of a pause step L ft in place.

METER: 2/4 PATTERN

Meas.

DANCE:

1-4 Introduction: Hold in place.

5-8 Tapping sequence

9-16 Tuming A. Ptrs adjust ballroom pos to a R hips adjacent pos and do Turning A variation. On the last 2 cts the M turns his ptr CW (R) under raised hands (M-L, W-R).

17-24 Turning B. During the last 2 cts the M turns his ptr CW (R), but this time they assume the position for tapping. Repeat meas 1-24 replacing the intro with the tapping sequence.

Andor Czompo
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 Typed by dd, 5-99

Presented by Andor Czompo

# SZEKELY FRISS

This is a fast csárdás variation from Transylvania done by the Székelys, the largest Hungarian ethnic group in eastern Transylvania.

SOURCE: Research and arrangement by Andor Czompo

RECORD: Czompo-Vavrinecz: Magyar Tancok, Ext 45. (2007) 1000.

FORWATION: Couples.

# MOTIFS & SEQUENCES:

1. Ct. Tapping

3 Small leap on the R ft to the R side, turning slightly to R.

& Step on the L heel beside the R ft.

2 Step on the R ft in place with slight knee bend.

Step on the L heel in place with a slight accent and straight knee.

3& Repeat cts 2,&

4 Step on the R ft in place.

5-8 Repeat cts 1-4 symmetrically.

9-12 Repeat cts 1-4.

13-14 Same as cts 1-2 with opp ftwk and direction.

15 Step on the L ft in place.

16 Step on the R ft in place with slight accent.

# 2. <u>Turning</u> Part A

1 Step on the L ft fwd and start to turn L.

2 Step on the R ft slightly fwd with bent knee, continuously turning to the L.

3-6 Repeat cts 1-2, two more times.

7-8 Step in place L.R.L in QQS rhythm with slight accent.

9-15 With seven walking steps starting with the R ft, and moving bwd, turn to the R in a very small circle (CCW).

16 Pause PART B

Same as A with the exception of ct 16. Instead of the pause, step on the L ft in place.

THE DANCE
Ptrs in a cpl join in ballroom dance pos, but extend the arms of the joined hands side-diagonal-high.
Meas. Movement

1-4 Introduction.

5-8 Tapping

9-16 Ptrs adjust ballroom pos to a R hips adjacent pos and do the Turning A variation. On the last 2 cts the M turns his ptr CW under his raised L hand, holding her R hand.

Szekely Friss, Cont'd. - Page 2

17-24 Turning B. During the last two counts the M turns his ptr the same way as described above, but this time they assume the position for tapping. Repeat meas 1-24 replacing the Intro. with the tapping motif.

Anto Cronne

# SZEKELY FRISS

This is a fast csárdás variation from Transylvania done by the S76kelys the largest Hungarian ethnic group in eastern Transylvania.

SOURCE: Research and arrangement by Andor Czompo

RECORD: Czompo-Vavrinecz: Magyar Tancok, Ext. 45, Czompo W142

FORMATION: Couples

| MOTIFS 8 | SEQUENCES: 7-3  |
|----------|---|
| 1. CT    | Tapping JJJ J:   JJ   |
| 1        | Small leap on the R ft to the R side, turning slightly to R   |
| , &      |   |
| 2        | Step on the R ft in place with slight knee bend   |
| &        | Step on the L heel in place with a slight accent and straight   |
|          | knee  |
| 3&       | Repeat cts 2 &  |
| 4        | Step on the R ft in place   |
| 3-7 5-8  | Repeat cts 1-4, with opp ftwk and direction   |
| 5-6 9-12 | Repeat cts 1-4, with opp ftwk and direction<br>Repeat cts 1-4   |
| 7 13-14  | Same as cts 1-2 with opp ftwk and direction   |
| 15       | Step on the L ft in place   |
| ° 16     | Step on the R ft in place with slight accent  |
|          |   |
| 2.       | Turning Part A Step on the L ft fwd and start to turn $\chi$ ( $\epsilon w$ )                                       |
| _        | Part A dd dd dd dd dd dill de l   |
| 1        | Step on the L ft fwd and start to turn K  |
| ′ 2      | Step on the R ft slightly fwd with bent knee, continuously  |
|          | turning to the Lew  |
| 3-6      | Repeat cts 1-2 two more times   |
| / /-8    | Step in place L,R,L in QQS rhythm with slight accent<br>With seven walking steps starting with the R ft, and moving |
|          |   |
| -8       | bwd, turn to the R in a very small circle (CCW)   |
| 16       | PART B: JJIJJIJIJI  |
|          |   |
|          | Same as A with the exception of ct 16. Instead of the pause,  |

THE DANCE

step on the L ft in place.

Ptrs in a cpl join in ballroom dance pos, but extend the arms of the joined hands side-diagonal-high.

Meas Movement
1-4 Introduction
5 9 Tempins

5-8 Tapping

5

9-16 Ptrs adjust ballroom pos to a R hips adjacent pos and do

# Szekely Friss, Cont-....

the Turning A variation. On the last 2 cts the M turns his ptr CW under his raised L hand, holding her R hand. 17-24 Turning B. During the last two counts the M turns his ptr the same way as described above, but this time they assume the position for tapping. Repeat meas 1-24 replacing the Intro with the tapping motif.

This dance was presented at the 1976 San Diego S.U.F.D. Conference by Andor Czompo.

Presented by John Tiffany

Camp Hess Kramer Institute, October 1976

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# Presented by Andor Czompo

# SZEKI TANCOK (Transylvania-Hungarian)

The traditional dances are still done in the village of Szek as a natural part of the dance gathering. The couple dances follow each other in a definite order. Until the first half of this century, the dance order consisted of the Lassu (Slow); Magyar (Hungarian); and Csardas. The Magyar is also called "Negyes" (foursome, meaning a dance for two couples). The Csardas is sometimes called Forgos (turning), since its main characteristic is endless turning to the right or left. The new generation has deleted the first Lassu, (Slow), which was the slowest Hungarian couple dance, but began to favor and accept a "new" and "fashionable" couple dance, the Hétlépés, a dance of German origin. The new dance order for the Széki couple dances today is (1) Magyar/Négyes (2) Csardas/Forgos and (3) Hétlépes/Sevenstep.

SOURCE: Lanyi, Timar, Martin, Czompo

RECORD: For the old dance order: Tanchaz #2, Side A. Also Sebő Ensemble SLPX 17482. For the new dance order: Czompo-Vavrinecz: Magyar Tancok No. 1.

LASSU
The rhythmical accompaniment is asymmetrical: I. I.
The dancers usually sing the melodies in rubato style.

#### Motif:

- Ct 1-2 Step with R ft to R side, but leave the L ft in a touching pos
  - 3-5 Pause (hold)
    - 6-7 Step with L ft to L side and leave the R ft in touching pos
    - 8-10 Pause (hold)

Partners are facing each other and with a variety of hand-arm positions hold each other very close. For example: M L lower arm is around the W R waist, his R hand is on the W L shoulder blade. W L arm-hand is over her ptrs R shoulder, her R hand holds his L elbow.

Partners do the described motif with opp ftwk. The whole dance is done with slow rocking motion.

Occasionally they interrupt this with the following variation:

- 1 Step with R ft to R side
- 2 Switch your wt back momentarily to the L ft
- 3 Switch your wt to the R ft, leaving L ft in touching pos.
- 4-5 Hold
  This variation can replace the original motif any time.

# Szeki Tancok, Cont-Page 2

Lady does this with opp ftwk, following her ptrs lead.

MAGYAR OR NEGYES (Foursome) 4/4 or 6/8 The rhythmical accompaniment is asymmetrical "limping": so (4+3), distributed over half of the meas, repeated. The dancers usually sing with the music.

## Motifs:

Walking Rida 1.

1-2 Step with L ft to the L side And Machine

Step with R ft to the L in front of the L ft, with a )-**3=4** slight knee bend Repeat the same way The motif can be done with opp ftwk and direction.

# Directional change Jaladidal Jadii 2.

1- 1 1-4 Do a Walking Rida with stamping (10)

Step with L ft to L side 3 **5**;

o **6** Step with R ft in place (beside R ft)

Step with L ft in place **/ 7-8** NOTE: The 3 & 4 is slightly accented.

9-10 Step with R ft to R side

Hold, leaving L ft in touching pos, or bring it close to R ft. £ 11-12

13 Step with L ft to the R in front of the R ft with slight knee bend

† : **14** Step with R ft to R side

CSARDAS 2/4

15-16 Step with L ft to the R in front of R ft

Two cpls join into a small circle with "back basket" hold. They do walking Rida, rotating the set CW or CCW. To change direction, one of the men starts the stamping of the "Directional Change", the others follow thru with the sequence and they all start to rotate the set to the opposite direction. If they get tired, they release the hand-hold and they walk around in the small circle CCW. At will they start to dance again.

The rhythmical accompaniment is , , the so-called

"Esztam." The dance technically is the same as the Magyar, only the relationship of the steps to music is based on the notes. The dance is done in separate cpl formation. With the Walking Rida motif, the ptrs turn in place around each other to the R of L. Hand-holds during a R turn: R hips adjacent. M's R hand on/around the W waist, L side. With his L hand he holds her R elbow. W R hand is on the M's shoulder-blade (her arm is under his L arm). W's L arm is

# Szeki Tancok, Cont-Page 3

held side low, or holds the M's R upper arm. Hand-holds during a L turn are opposite. To change the turning direction, dancers use the Directional Change sequence of the Magyar.

HETLEPES (SEVENSTEP) 4/4
The rhythmical accompaniment is based on the even of notes.

## Motifs:

- 1. Csárdás (Double)
  - 1 Step with R ft to R side
  - 2 Step with L ft beside the R ft
  - 3 Step with R ft to R side
  - Close L ft to the R without taking weight.
    Repeat with opp ftwk and direction.
    Man's Variation: On the ct 4, hit/slap the L boot top inside with R hand. On ct 8, hit the R boot top outside with R hand.
- 2. Pivot Turn
  - 1-2 Step with R ft fwd and pivot turn half way to the R
  - 3-4 Step with L ft bwd and pivot turn half way to the R.

After the Csardas, the music provides 4 meas transition. The cpls form a circle, M facing ctr, W facing ptrs. Csardas hand-hold (shoulder-shoulder-blade) in closed or open to LOD.

### Meas

- 1-4 Four Double Csardas steps starting to M R, W L
- In closed shoulder-shoulder-blade pos, cpls do the Pivot turn: two full turns to the R progressing CCW. Repeat the four Double Csardas steps and the Pivot Turn sequence until the end of the music.
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  13045

# Presented by Morley Leyton

# HAJDUK "High'-duke"

Dance from the Zywiecki Goral region, learned by JANOSIK dancers from Maria Romowicz while visiting Poland during 1974 and during her stay in Philadelphia, Spring 1975.

RECORD: Janosik LTN 3

FORMATION: Cpls in a circle, facing LOD, M on L, W on R, inside hands joined, outside hands down freely.

- STEPS: 1. SINGLES: Knees bent slightly, step on R ft to R (ct 1) cross L ft exactly in front of R ft, touching floor with small toe of L ft, bend ankle so that almost whole side of foot touches floor (ct 2)

  Reverse, step on L ft, to L (ct 1) cross R ft in front of L ft (ct 2)
  - 2 DOUBLES: Knees bent more than in singles. Keep knees bent and bring R ft into crossed pos'n (ct/2) switch ft, bringing L ft into cross pos in front of R (ct1) bounce (ct 2)
  - 3 DOUBLES-DOUBLES: Do only cts 1 of Doubles.
  - 4 TRIPLES: Cross R ft in front of L (ct. 1) bring R ft straight in till it touches L ankle (ct 2) bring R ft to side, parallel to L ft (ct 1) close R ft to L ft(ct2) Sequence can be done with L ft active instead of R.

|        | PATTERN  |
|--------|--|
| Meas   | PART I: RUN  |
| 1-11   | Do light, bouncy run in LOD, side by side with ptr, inside   |
|        | hands joined. Begin R ft, 2 steps to a measure.              |
| 12     | Do stamp R, L, R, M stays in place and helps bring W around  |
|        | in front to face RLOD, The same the har held                 |
|        | PART II: SINGLES   |
| 1-11   | Join R hands, do singles moving in RLOD                      |
| 12     | Stamp R, L, R.   |
|        |  |
| _      | PART III: DOUBLES COMBINATION: W hands on hips, M hand below |
| 1      | Double with R ft in air "Money Belt"                         |
| 2<br>3 | One double with L ft in air                                  |
|        | One Double-Double  |
| 4      | First part of a double-double (ct 1) jump onto both ft(ct 2) |
| 5-8    | Repeat 1-4   |
| 9-16   | Repeat 1-8   |

### PART-IV: HEJ! RUM! (Room) M PART: travel slightly in LOD Step on R ft (ct 1) slap inside of L heel in front with 1 R hand (ct 2) at same time shout "hej Rum" Same call, but step on L ft (ct 1) and slap inside of R 2 heel behind with L hand. Repeat 1-2, without call 3-4 5-6 Repeat 3-4 7-8 Repeat 3-4 9-10 Repeat 3-4 Jump onto R ft and slap inside of L heel with R hand (ct 1) 11 jump onto L ft and slap inside of R heel with L hand(ct 2) Jump onto R ft and slap inside of L heel with R hand (Ct1) 12 jump onto both ft (ct 2) W PART: 1-11 Do double steps moving slightly Do first ct of double step with L ft (ct 1) jump onto 12 both ft (ct 2) PART V: TURNS 1 Join in shldr-shldr blade pos, R ft inside of ptrs R ft, hips and shoulders parallel. Steps are even smooth on whole ft. Step on R ft (ct 1) shift onto L ft (ct &) shift onto R ft (ct 2) shift onto L ft (ct &), turning continuously CW. 2-7 Repeat meas 1 Stamp $R^{\perp}$ ft (ct 1) switch sides and stamp L ft in front(ct 2) 9-15 Repeat 1-8 on opp ft and turn CCW. 16 Release W to outside of circle and M face center. PART VI: PUSHUPS W PART: 1-12 Face ctr, hands on hips, do singles 1 Clap hands and jump into air (ct 1) land on hands, ft still not on ground (ct 2) feet land body horizontal in push-up position (ct 2&). Bounce on hands 2 times a meas. Open ft (ct 1) close ft(ct 2) 3-11 Repeat meas 2 12 Bring ft to hands (ct 1) stand up (ct 2) PART VII Repeat Part I 1-12 PART VIII: TRIPLES-Cpl faces ctr, W on R, inside hands joined. 1-8 Do four triples with R ft active. Accent last closing (meas8,ct2) Repeat meas 1-8 with L ft active 9-16 PART IX 1-11 Join R hands, moving in LOD, do 11 double-doubles. 12 Stamp R,L,R.

1-11 Repeat Part I, meas 1-11

PART X: RUN AND FINISH

Stamp 2,3; M raises L hand above shldr, W puts R hand on hip.

# 1976 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

# Presented by Morley Leyton

# PRZODEK SZAMOTUŁY (Pshohd ek Sha-moh-too-we)

Dance from Wielkopolska region. Learned from Haźna Chojnacka of Warsaw and Jacek Marek of Poznan. The przodek is a type of dance and there are many melodies, steps and variations. Here are two.

RECORD: JANOSIK LTN 3

FORMATION: Couples scattered about room, face ptr, hands joined in cross-hand hold, L hands over

| Meter                             | 3/4 PATTERN                                       |                |
|-----------------------------------|---|----------------|
| Measur                            | \$  |                |
| 1-5                               | INTRODUCTION                                      |                |
|                                   |   |                |
|                                   | PART I: Womens part: Tkac (weaving)               |                |
| 1                                 | Step across self with L ft (ct 1) step to R with  |                |
|                                   | ft (ct 2) close L ft to R ft, rise to balls of be | oth it and     |
|                                   | turn about 1/4 turn CCW (ct 3)                    |                |
| 2                                 | Same as meas 1 but on opp ft in opp direction.    |                |
| 3-10                              | Repeat 1-2 four times                             | . • . •        |
|                                   | Man's part: Heavy, done in plie. Support          | ptr with       |
|                                   | cross-hand hold                                   |                |
| 1                                 | Step on R ft, and swing L ft across. Stay facing  | original       |
| _                                 | direction.  |                |
| 2                                 | Step on Lift and swing R across                   |                |
| 3-10                              | Repeat 1-2 four times.                            |                |
|                                   | PART II   |                |
|                                   | M ramains in place throughout, helping W. Both M  | and W must     |
|                                   | keep joined hands relaxed. There are six measure  |                |
|                                   | complete three turns at same time she travels a   |                |
|                                   | times. The challenge is to space this out in the  | available time |
| 1                                 | W takes 3 steps CCW around to M left side         |                |
| 2                                 | W takes 3 steps in place turning CCW once         |                |
| 3                                 | W takes 3 steps CCW behind M to his R side        |                |
| 4                                 | W takes 3 steps in place turning CCW once         |                |
| 5                                 | W takes 3 steps CCW in front of M to his L side   |                |
| 2<br>3<br>4<br>5<br>6<br><b>7</b> | W takes 3 steps turning CCW ending up back to ba  |                |
| 7                                 | Lean to M R, W L and look at ptr over same (W, R) | W,L) sh1dr     |
| 8                                 | Repeat meas 7 in opp direction                    |                |
| 9-10                              | Repeat Meas 7-8                                   |                |
| 11                                | W takes 3 steps, traveling 1/2 turn CW to origin. | al position,   |

# Przodek Szamotuły, Cont-Page 2

at same time turning 1-1/2 times CW.

12 Stamp twice

PART III

Same as Part I

PART IV

1-6 Same as Part II, meas 1-6

7 Lean each to R, and look at ptr over L shoulder

1944 - Bergard Berger, de marie Amerikan Berger, Korte de Stantier (b. 1874) 1884 - Berger Berger, 1944

8 Repeat meas 7 in opp directions

9-10 Repeat meas 7-8

11-12 Repeat Part II, meas 11-12.

PARTS V & VI

Repeat Parts I and IV.

### SZPACYRPOLKA Poland

This is a Cieszyn dance, learned from Janina Marcinkowa. It was taught at the 1976 San Diego S.U.F.D. Conference by Morley Leyton.

PRONOUNCED: Shapah-tseer-polka

RECORD: LTN 4

FORMATION: Cpls in a closed circle, W on M R, all face ctr, hands

straight down and joined.

SONG: Words to be sung during first melody:

Szpacyrpolka piekny taniec

Kto ja umie tancować

Kto nie umie szpacyrpolki Niech sie uczy tancować

| METER:        | 2/4 PATTERN   |                            |
|---------------|---|----------------------------|
| Meas.         | FIG. I  |                            |
| 1-8           | Face ctr, swing joined hands twd ctr<br>meanwhile singing above words.    | r on first ct of each meas |
| 9 <b>-</b> 16 | Cpls break hands with other cpls kee and face LOD - continue swinging har |                            |

to each ct of music, begin with outside ft.

FIG. II: WALK & PIVOT

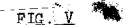
- 1-2 Switch to M R arm around ptrs waist, W L hand on M R shldr. Walk 4 steps, beginning with outside ft. Outside hands hang freely down at sides.
- 3-4 Do 4 1/2 turn pivots CW along LOD in ballroom pos (M-L and W-R hands are fully extended).
- 5-8 Repeat meas 1-4.
- 9-16 Repeat meas 1-8

FIG. III: AWAY & TOGETHER

- Release hands, begin outside ft, step-together-step directly away from ptr, M twd ctr, W to outside; progress slightly. Swing both arms in direction of movement and bend slightly fwd from waist.
- Repeat meas 1, but opp direction with opp ft and hands.
- 3-4 Do 4 1/2 pivots in shldr-shldr-blade hold.
- 5-8 Repeat meas 1-4.
- 9-16 Repeat meas 1-8.
- FIG. IV: TURN UNDER ARM
  Place hands on own hips, M with back to ctr, W face ctr and ptr. Both step in place, flat footed turning slightly CCW, RLR.

2 Both step in place turning slightly CW, LRL.

- M give ptr first two fingers of R hand, W cup R hand around his two fingers. DO NOT GRASP. M move R hand in almost vertical CW circle, making ptr complete one CW pivot in place. Both step R,L.
- 4 Place hands on hips and stamp R.L.R.
- 5-8 Repeat meas 1-4.
- 9-16 Repeat meas 1-8.



# Presented by Morley Leyton

# SZPACYRPOLKA %

Pronounced: "shpah' tseer polka"

Danced learned from Janina Marcinkowa.

RECORD: LTN 4

3

FORMATION: Cpls in circle, W on M R, all face ctr, hands straight

down and joined.

Words to be sung during first melody:

Szpacyrpolka piekny taniec

Kto ja umie tancować

Kto nie umie szpacyrpolki Niech sie uczy tańcować.

| METER: | 2/4 PATTERN   |
|--------|---|
| Meas   | PART I  |
| 1-8    | Face ctr, swing joined hand twd ctr on first ct of each meas                              |
|        | meanwhile singing above words.  |
| 9-16   | Cpl face LOD, inside hands joined, continue swing hands in                                |
|        | same pattern, but skip to each count of music, begin with                                 |
|        | outside ft.   |
|        |   |
|        | PART II: WALK AND PIVOT   |
| 1-2    | Switch to M R arm around ptry waist, W L hand on M R shldr.                               |
|        | Walk 4 steps, beginning with outside ft. Outside hands hang                               |
|        | freely down at sides.   |
| 3-4    | Do 4 1/2 turn pivots CW along LOD in ballroom postable of Action                          |
| 5-8    | Repeat 1-4  |
| 9-16   | Repeat 1-8  |
|        | DADE III. AMAY AND TOOKETIED  |
| 1      | PART III: AWAY AND TOGETHER Release hands, begin outside ft, step, together-step directly |
| 1      | away from ptr, M twd ctr, W to outside; progress slightly.                                |
|        | Swing both arms in direction of movement.   |
| 2      | Same as Part III, meas 1, but opp direction, opp ft and hands                             |
| 3-4    | Do 4 1/2 pivots in shldr-shldr blade hold.  |
| 5-8    | Repeat 1-4  |
|        | Repeat 1-48   |
|        | ·   |
|        | PART IV: UNDER ARM TURN   |
| 1      | Place hands, on hips, M with back to ctr, W face ctr and ptr.                             |
| 17.5   | Step in place, flat footed turning slightly (CW, R,L,R.                                   |
| 2      | Step in place turning slightly CCW, L,R,L   |
| _      |   |

his two fingers. DO NOT GRASP. M move R hand in almost

M give ptr first two fingers of R hand, W cup R hand around

# Szpacyrpolka, Cont-Page 2

vertical CW circle, making ptr complete one CW pivot in place. Place hands on hips and stamp R,L,R. 4 5-8 Repeat 1-4 9-16 Repeat 1-8 PART V Repeat Part I, meas 9-16 1-8 9-16 Repeat Part II, meas 1-8 PART VI 1-16 Repeat Part III PART VII Repeat Part IV 1-16 PART VIII Skip around room and off floor.

# 1976 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

# Presented by Morley Leyton

# WALC LUBELSKI (Valts Lubelsky)

Waltz learned from Zbigniew Kwiatkowski from Lublen.

RECORD: LTN 4

FORMATION: Cpls with W on M R, hands joined in one circle all

facing ctr.

| MUSIC: | 3/4 PATTERN  |
|--------|--|
| Meas   | PART I   |
| 1      | Step down on R ft and brush L ft across and raise upper L leg to horizontal at same time straightening standing R  |
|        | leg (Hereafter referred to as Basic Step) Travel in LOD.   |
| 2      | Continue to travel in LOD doing Basic Step with other ft   |
| 3-7    | Continue Basic Steps in LOD.   |
| 8      | Do Basic Step, but after stepping on L ft, swing R ft around CCW to point twd RLOD.  |
| 9-15   | Do 7 Basic Steps in RLOD   |
| 16     | Step on L ft and close R ft, facing ptr.   |
| 17     | Waltz turns  |
|        | Assume shidr-shidr blade pos, W take waitz step directly away from ctr, beginning with L ft. M does waitz twd ptr  |
| _      | beginning with R ft. End meas with M back to ctr,W facing ctr.   |
| 18-23  | Make exactly half turns CW per meas while doing smooth waltz. End with M back to ctr, W facing ctr.  |
| 24     | Do one more half turn CW, releasing W so that she does complete turn CW; at this point, both M and W are facing ctr, W inside, M with hands on ptrs waist. |
|        | PART II  |
| 1-2    | Slide to L'step, close, step, close. W looks at M over L shldr.  |
| 3      | Slide to Ristep, close. W looks at M over R shldr,   |
| 4      | W does one half turn CCW, step back on R ft, close L to R  |
| 5      | Join opp hands with ptr, take step close in RLOD and swing arms twd RLOD.  |
| 6      | Repeat meas 5 to LOD  Repeat meas 5-6  Saufindia (draward) Take Stop to depth and slide  |
| 7-8    | Repeat meas 5-6  |
| 9      | Szufladki (drawers). Take step twd ptr with R ft and slide   |
| -      | hands up ptrs arm to shldr.  |
| 10     | Take step away from ptr with L ft and slide hand back to joined hands  |
| 11-12  | Repeat meas 9-10   |
|        | •  |

# Walc Lubelski, Cont-Page 2

- 13-16 W place R hand on M R shldr and do 4 waltz steps around ptr back to place. M with hands on hips turns in place following ptr around doing one step per measure.
- 17-23 Repeat meas 9-15
- Women form circle in ctr, facing ctr, hands joined.

## PART III

- W place L hand on ptrs L wrist; all do 8 Basic Steps in LOD. On 8th step turn to RLOD. M releases hold on ptrs wrist.
- 9-15 Repeat meas 1-7 in RLOD-
- 16 Step close
- 17-23 Waltz turns, repeat Part I, meas 17-23
- Step, close. End up in ballroom pos with joined hands pointing in RLOD.

## PART IV: SLEEPWALKING

- 1-8 W inclines head L twd ptrs R shldr. Do 8 Basic Steps starting with outside ft (ML, WR.)
- Keep hold of joined hands (ML, WR) M takas 3 steps passing in front of ptr to ctr of circle.
- 10 Do 2 stamps, bringing joined hands fwd to point to RLOD.
- 11 Repeat meas 9, but with W traveling and M staying in place.
- 12 Do 2 stamps, assuming sleepwalking pos.
- 13-16 Repeat Part IV, meas 1-4
- 17-20 Repeat meas 9-12, but reverse order and direction: W goes out of circle, then M goes out of circle.
- 21-23 Repeat Part IV, meas 1-3
- 24 Step, close.

## SONG:

ŚWIEĆ MIESIĄCZKU W OKNO MOJE WYJDZ MARYSIU SERCE MOJE ONA WYSZŁA I WYJRZAŁA SIWE OCAETA ZAPŁAKAŁA ONA SWSZŁA I WYJRZAŁA SIWE OLZETA ZAPŁAKAŁA

CZEGO PŁACZESZ I TAK DUMASZ
CZYLI DO MNIE SERCA MIE MASZ
NIE WYDUMASZ NIC INACZEJ
TYLKO CO CI SAM BOG PREZEZNACZYŁ
NIE WYDUMASZ NIC INACZEJ
TYLKO CO CI SAM BOG PRZEZNACZYŁ

# Presented by Morley Leyton

# WESOLY WACUS OBEREK

Pronounced: "Veh so' we- Vah' tcush" Happy Wally Oberek

The oberek is the most vigorous and exciting of the National dance forms (Tanc Narodowy). It is a free-style dance consisting of fast turns and jumps, lifts and other fancy variations. This is a version arranged for folk dancers by Morley Leyton. Proper execution requires mastery of the basic oberek step and good partnering technique.

RECORD: SA GÓRAMI, SA DOLINAMI BR 1000

FORMATION: Cpls spread around room. Face ptr, join inside hands. Free hand or fist on hip.

STEPS & OBEREK STEP: Step down onto R ft with soft knee bend (ct 1) close L to R, bending knees a little deeper. Wt is equal on both ft, ft and knees close together (ct 2). Straighten knees and push off from both ft (ct 2&) jump down onto R ft with knee almost straight. Dancer may brush the free pointed ft back (ct 3). Next step starts with the other (L) ft.

NOTE: All steps in this oberek begin on inside ft. Each phrase ends with 2 stamps (ct 1,2) hold (ct 3). Throughout dance M and W are on opp ft.

| MUSIC: | 3/4 PATTERN  |
|--------|--|
| Meas   | INTRODUCTION: 4 meas-no action                                 |
|        | PART I: HOP AND TURN:  |
| 1      | Hop on inside ft (MR, WL) (ct 1) bending standing leg further, |
| _      | stamp free ft on floor (ct 2) hop on inside ft (ct 3).         |
| 2      | Do one basic oberek step, starting ML, WR, sweeping joined     |
|        | hands through a big curve during the first 2 cts and turning   |
|        | to face back to back with ptr.                                 |
| 3-4    | Repeat action of meas 1-2 on opp ft. End facing ptr.           |
| 5-16   | Repeat meas 1-4 three times                                    |
| •      |  |
|        | PART II: OBEREK TURN WITH PTR                                  |
| 1-8    | Starting with inside ft turn CW in place. M place R arm        |
|        | around W waist, W place L hand on M R shoulder. Bend slightly  |
|        | fwd from waist and look at ptr. Free hand or fist on hip.      |
| 9-15   | Continue turn, but join outside hands in front                 |

Do stamp, 2, hold, ending up facing original direction

PART III: HOP AND TURN
Repeat Part I, meas 1-8

16

# Wesoly Wacus Oberek, Cont-Page 2

PART IV: BREAK

1-4 Do 4 Oberek steps with hand shake. Bend fwd at waist so that noses almost touch. Hands on hips.

PART V: WIND-UP TURNS

M stays in place doing basic oberek steps for 16 meas, but help the W turn.

- 1-3 Join inside hands, W makes 2 complete CCW turns in 3 meas, doing basic oberek steps. Hand goes over head for first turn and around waist for 2nd turn. End up next to ptr.
- 4 Do steps in place, close to ptr, with W all wound in.
- 5-7 Reverse pattern of turn, W does 2 CW turns in 3 meas, first with hand down and 2nd with arm over head.
- 8 Stamp, 2, hold. Joined inside hands held high.
- 9-16 Repeat meas 1-8

VI: MAN'S JUMP

Turning CW, W does 16 Oberek steps and helps M. M R arm around ptrs waist. W L hand under M R upper arm and supporting him.

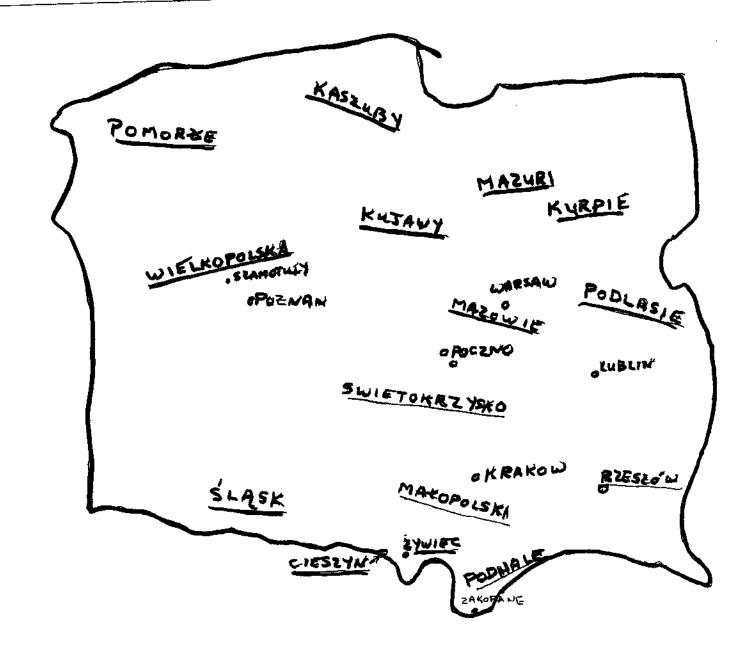
- M steps across in front of ptr onto R ft (ct 1) bend R knee in preparation to jump (ct &) jump in air to horizontal pos if possible, away from ptr, still holding on. Click heels in air. Legs form a diamond shape in air (ct 2) land on R ft (ct 3). M may go down to R knee on ct 3.
- 2 Step M-L,R,L, W-R,L,R
- 3-4 Do 2 basic Oberek steps turning CW
- 5-16 Repeat meas 1-4 three times

PART VII: BREAK

If dance is repeated do 4 basic Oberek steps in place facing ptr, inside hands joined, then repeat Parts I through VI.

If dance ends here, do 2 Oberek steps in place, wind in W in 2 meas, and pose, with M L hand in air to side and back.

NOTE: Other variations may be substituted in Part VI.



POLAND

REGIONS UNDERLINED

DANCES ARE FROM:

ZYWIEC MOUNTAINS CIESZYN WIELKOPOLSKA LUBLIN or PODLASIE

## TROPANKA Bulgaria

Men's line dance from Dobrudzha, Bulgaria. Learned from Zdavko Ivanov (Tolbukhin Dance Ensemble) in 1967 by Ron Wixman. Presented at 1976 San Diego S.U. Folk Dance Conference.

PRONUNCIATION: Troh-pahn-kah

tucked.

RECORD: Balkan Arts BA 329682 (may substitute any slow 2/4 Dobrudzhan music such as Danets, Opas, Zborenka) 2/4 meter.

FORMATION: Short lines; arms in W pos; knees bent in 1/2 sitting pos; pos with back erect. (If W do the dance, they should dance in their own lines with softer styling.)

DANCE Each Fig is repeated until leader calls a change. Ron SEQUENCE: Wixman prefered to have the calls given in English rather than Bulgarian, i.e. "stamp, 2 stamps, 3 stamps, squats".

#### MUSIC 2/4 PATTERN Meas CŦ Facing and moving LOD. Step R - arms begin to swing fwd and down. 1 Scuff L - arms all the way down. 2 Step L - arms begin to come up. Scuff R - arms all the way up in W pos. 2 1 Step R - slight jerk down of arms (tuck). Step L close to R (slightly back) - repeat arms as in & meas 2, ct 1. 2 Stamp R (flat, no wt) next to L - arms jerk down strongly. All arm movements should be smooth and continuous. Only exception is meas 3, ct 2,&. RepeatFig. I. meas 1. Step R - arms tuck. Step L behind R - arms move slightly up and fwd. & 2 Step R - arms begin to go down. Scuff L heel, turning to face RLOD - arms all the way down. 1 3 Step L - arms circle up in back. Scuff R heel heavly fwd - arms under arm pit. 2 Stamp R fwd, facing fwd - arms straight out in front. & Hold. 4 Step L - arms begin to go down. 1 Scuff R behind L - arms all the way down. & Step L - arms fwd and up. 2 Hold - arms all the way up. 5 Stamp R heel next to L with R turned slightly twd R - arms

NOTE: During meas 4, ct 2, R shldr is fwd, comes around and pulled down on stamp on meas 5, ct 1. Do not hold the

stamp and tuck. Pattern begins again on next ct.

TROPANKA. Cont'd.

Repeat Fig. II, except add extra stamp at end of Fig. II, 1-5 meas 5, ct 2. No extra shldr snaps, but arms tuck down on extra stamp.

Repeat action of Fig. II, add 2 stamps at end of Fig. IV, T-5€ meas 5, ct 2, and meas 6, ct 1. No extra shldr snaps, but arm tucks on extra 2 stamps.

> FIG V - Stage variation with squat. Starting pos, arms stretched fwd (rigid). Step fwd R - arms straight fwd.

1 1

Step fwd L - "

Small leap fwd R, slightly diag. 1

Small leap fwd L, slightly diag.

- Snall jump fwd landing on balls of ft, legs together, knees considerably bent. Arms return to W pos.
- Drop to floor on both knees. Roll fwd from bent toes; do not 3 1 drop onto knees.

Lift R leg and step R on it while still on L knee. 2

4 1 No ftwk; push arms straight up.

2 Jump up onto L.

Stamp R heel next to L.

1 5 Step R to R.

Stamp L beside R. During meas 4, cts 2, & and meas 5, cts 1, &, arms begin to swing fwd, continue down and around to come up under armpits as in Fig. II, meas 2, cts 2, &.

2.& Repeat Fig. II, meas 3, ct 1.&.
Repeat Fig. II, meas 3, ct 2 thru meas 5, ct 1. 6-7

Hands joined, L arm behind back, R arm across waist in front step R. abruptly turning 1/2 CW to face out without dropping hands.

Step fwd on L.

9 Small leap fwd on R.

Small leap fwd on L. Squat and pivot 1/2 CCW to face in - hands go up to W pos. 10-13 Repeat action of Fig. V, meas 4-7 (beginning on ct 2 of meas 4). NOTE: Meas 13 has only one (1) ct.

Presented by Maria Reisch

Taught at San Diego Conference Afterparty, Sept. 1976

# Presented by Ron Wixman

Men's line dance from Dobrudzha, Bulgaria. Learned from Zdavko Ivanov (Tolbukhin Dance Ensemble) in 1967

Pronunciation: TROH-pahn-kah

Balkan Arts BA 329682 (may substitute any slow 2/4 RECORD:

Dobrudzhan music such as Danets, Opas, Zborenka). 2/4 meter

Short lines; W pos; knees bent in a sitting pos; pos with FORMATION:

back erect. (If W do the dance, they should dance in

their own lines with softer styling.)

SEQUENCE OF DANCE:

Each Fig is repeated until leader calls a change. Ron prefers to have the calls given in English rather than Bulgarian, i.e. "stamp", 2 stamps", "3 stamps", "squats",

Meas ct PATTERN FIGURE I Facing, and moving in LOD. Step R, arms begin to swing fwd to see Scuff L, arms reach bettom all the way 1 Step L, arms return to W-pos confident Scuff R. arms return to w pos different Step R.-slight jerk down of arms (tuck)
Step L close to R (slightly back), repeat arms as in ct 1, hoa F meas 2. Stamp R (flat) next to L.-arms jerk down strongly. No: wt. (flat: FIGURE II All arm movements should be smooth and continuous. Only exception is meas 3, ct 2& 1 Repeat action of meas 1, Fig I 1. Arms fwd and begin to go down all the way down begin to come up all the way up

Step  $\overline{R}$ , (arms tuck) 1

Step L behind R (arms slightly up and forward)

Step R, - (arms begin to go down)

Step R.-(arms begin to go down)
Scuff L heel, turning to face RLOD (Arms all the way down.)

Step L (arms circle up in back) 3 1

Scuff R heel fwd-(arms under armpit and)

2 Step R fwd, facing fwd-straightening legs: (arms straight out in front

hold

Step Larms begin to go down 1

Step R behind L, arms all the way down

2 Step L. arms fwd and up

arms all the way up

5 Stamp R heel next to L, arms tuck NOTE: During ct 2, meas 4, R shldr is fwd, comes around and pulled down on stamp on ct 1, meas 5. Do not hold the stamp and tuck. Pattern begins again on next ct.

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# Tropanka, Cont-Page 2

| 1 <b>-</b> 5      |         | FIGURE III Repeat action of Fig II, add extra stamp at end of Fig II on ct 2 of meas 5. No extra shldr snaps.                 |
|-------------------|---------|---|
| 5 <del>½</del> me | as      | FIGURE IV Repeat action of Fig II, add 2 stamps at end of Fig IV on ct 2 of meas 5, and ct 1 of meas 6; no extra shldr snaps. |
|                   |         | FIGURE V- Variation with squat. Starting pos, arms stretched fwd (rigid)  |
| 1                 | 1       | Step fwd R, arms straight fwd   |
|                   | 2       | Step fwd L, arms straight fwd   |
| 2                 | 1       | Small leap fwd R, slightly diagonal   |
|                   | &       | small leap fwd L, slightly diagonal   |
|                   | 2       | Small jump fwd landing on balls of ft, legs together, knees   |
| _                 | 2       | considerably bent. Arms return to W pos   |
| 3                 | 1       | Drop to floor on both knees. Roll fwd from bent toes; do not  |
|                   | 2       | drop onto knees.  |
| 4.                | 2       | Lift R leg and step R on it while still on L knee.  |
| 4                 | 1       | No ftwk; push arms straight up.   |
|                   | 2<br>&  | Jump up onto L<br>stamp R heel next to L  |
| 5                 | î       | Step R to R   |
| )                 | £       | stamp L beside R  |
|                   | Œ       | NOTE: During meas 4, cts 2,& and meas 5, cts 1,&, arms begin  |
|                   |         | to swing fwd. continue down and around to come up under   |
|                   | 2,&     | armpits as in Fig II Repeat action of cts 1,&, meas 3, (Fig II)   |
| 6-7               | 2. p 00 | Repeat action of ct 2 of meas 3, through ct 1 of meas 5(Fig II)   |
| 8                 | 1       | Hands joined, L arm behind back, R arm across waist in front,   |
| O                 | •       | step R, abruptly turning 1/2 CW to face out without dropping hands.   |
|                   | 2       | Step fwd on L   |
| 9                 | ī       | Small leap fwd on R   |
|                   | &       | small leap fwd on L   |
|                   | 2       | Squat and pivot 1/2 CCW to face in Hands go up to W pos   |
| 10-13             | -       | Repeat action of meas 4-7 (beginning on ct 2 of meas 4,   |
|                   |         | (Fig V).  |
|                   |         | NOTE: Meas 13 has only one ct.  |
|                   |         |   |

Presented by Ron Wixman

# TROPANKA Dobrudzha, Bulgaria

Learned from Zdravko Ivanov

RECORD:

FOLK DANCER 1020 BALKAN ARTS (Ruka)

FORMATION: Single circle, all hands joined at shoulder level; face

slightly to R to begin. No partners required.

MUSIC: 2/4

1-3

1-3

17 - 6

PATTERN

FIGURE I

Beginning with R ft, take 5 quick light running steps to R, then stamp twice with L ft in front of R ft, toe pointing twd L, wt on whole ft. Beginning L, take 5 quick running steps to L and stamp R ft twice in the same manner Repeat Figure 1

FIGURE II: Face center

Step on R ft, hop on R ft, lifting L ft with knee well turned out and toe pointing upward. Step on L ft, hop on L ft, lifting R ft in same manner. Step on R ft, in front of L, and stamp twice with L ft, toe pointing twd L. Repeat the step-hops and stamps, starting with L ft Repeat all of Figure II.

FIGURE III

Repeat the action of Figure II, moving twd ctr of circle on 1st meas, and raising joined hands gradually upward. Stamp ft without crossing over. Move mwd to place lowering the joined hands with the same action starting L ft. Repeat.

On the stamps in Figure III, dancers may shout "Hey! Hey!"or "Ho! Ho!".

Repeat the dance from the beginning.



SCOTLAND

# Presented by James Lomath

# THE BEES OF MAGGIEKNOCKATER

Dance devised by John Drewry. Maggieknockater is a hamlet two miles Northeast of Craigellachie. In a field there beside the road is a large sign--"Maggieknockater Apiary"--hence the title of this dance.

RECORD:

Bars

1 -4

Any good 4 times through 32 bar jig of which there is a

1st cp1, giving R hands in passing, cross over to opp sides

wide selection available.

PATTERN

FORMATION: Four couples, longways sets.

| T            | and each off to second place (2nd end then are a Days 2.4)       |
|--------------|--|
| O            | and cast off to second place. (2nd cpl step up on Bars 3-4)      |
| 5 <b>-</b> 8 | 1st and 2nd cpls dance right hands across.                       |
|              | At the end:  |
|              | 3rd lady turns twd 1st man retaining hold of his R hand, then    |
|              | joins the L hands with him on promenade hold facing out twd      |
|              | the ladie's side;  |
|              | 1st lady dances similarly with 3rd man so that they finish       |
|              | facing out twd the men's side of the dance.                      |
| 9-12         | Reels of three on the side                                       |
|              | 1st M and 3rd lady, dancing together, dance half a reel of       |
|              | three on the ladies' side with 4th and 2nd ladies. They pass     |
|              | 4th lady by the right to begin.                                  |
|              | 1st lady and 3rd man, dancing together, similarly dance half     |
|              | a reel of three on the men's side with 2nd and 4th men. They     |
|              | pass 2nd man by the right to begin.                              |
|              | on Bar 12, when they meet in the center of the dance, 1st and    |
|              | 3rd cpls drop hands and join hands with partners in promenade    |
|              | hold so that 1st cpl are facing out twd the men's side and 3rd   |
|              | cpl facing twd the ladie's side, down.                           |
| 13-16        | Continuing the reels of three on the sides:                      |
| 15 40        | 1st cpl dance half a reel of three on the men's side with 2nd    |
|              | and 4th men, passing 2nd man (in 4th place) by the left:         |
|              | 3rd cpl dance half a reel of three on the ladies' side with      |
|              | 4th and 2nd ladies, passing 4th lady (in top place) by the left. |
|              | On Bar 16, 1st man and 3rd lady join hands in promenade hold     |
|              | facing the men's side, while 1st lady and 3rd man join hands     |
|              | in promenade hold facing the ladies' side up.                    |
|              | TII broweriage norg racing and ragics proc ab.                   |
|              |  |

# The Bees of Maggieknockater, Cont Page 2

- 17-20 Continuing the reels of three on the sides: 1st man and 3rd lady on the men's side passing 2nd man by the right. 1st lady and 3rd man dance on the ladies' side passing the 4th lady by the right.

  On Bar 20, 1st and 3rd couples join hands with partners.
- Continuing the reels of three on the sides: <u>lst couple</u> dance on the ladies' side, passing 4th lady by the left up. 3rd couple dance on the men's side passing 2nd man by the left.
- 25-28 1st man turns 3rd lady by the left hand one and a half times to leave her in second place; 1st lady, similarly, turns 3rd man by the right hand. At the end 1st couple dance down crossing over to face 4th couple on own sides.
- 29-32 1st man turns 4th man one and a half times by the right hand; 1st lady turns 4th lady by the left hand.

Repeat with a new top couple.

# Presented by James Lomath

# HOOPER'S JIG

## Scotland

Hooper's Jig is a reel in jig time -- one of the most popular new dances in Scotland, presented in 1963 at the Santa Barbara Folk Dance Conference.

| RECORD:    | Any jig with 32 meas. Sparton SP216 LP "Baldovan Jig" or Fontana TFE 17309 "Ellwyn's Fairy Glen" & "Hooper's Jig"  |
|------------|--|
| FORMATION: | 4 cpls in longways formation. Line of M facing a line of W with ptrs facing, ML shoulder twd music or head of line. Cpls are numbered from 1 to 4 with cpl #1 at head of line.   |
| STEPS:     | SKIP CHANGE OF STEP: Hop on L, lifting R leg fwd with toe pointing down, knee turned out (ct 6 of preceding meas) step fwd R (ct 1) closing step L behind R, L instep close to R heel (ct 3) step fwd on R (ct 4). Next step starts with hop on R (ct 6). The skip change of step is used throughout the dance unless otherwise stated.  SIDE-STEP: (2 meas): Step swd (meas 1, ct 1) step on free ft across in front (meas 1, ct 4) step swd again (meas 2, ct 1) closing step on free ft to supporting ft (meas 2, ct 4) |

| MUSIC: 6/8 | PATTERN   |
|------------|---|
| Meas       |   |
| CHORD      | INTRODUCTION: M BOW, W CURTSEY  |
| 1-4        | PART 1: CLAP, CROSS DOWN All clap(meas 1,ct 1) as cpl #1 pass R shoulders with ptr and cast off, dancing down behind cpl #2 on the opp sideCpl #2 take 1 side-step, moving up to 1st place (meas 3-4) |
| 5-8        | Cpls #1 and #3 give R hands across in a wheel (star) and make one complete turn CW.   |
| 9-12       | PART 11: CLAP, CROSS UP All clap ( meas 9, ct 1), as cpl #1 pass R shoulders with ptr and cast off, dancing up behind cpl #2 cpl #2 take l side-step, moving down into original pos (meas 11-12)      |
| 13-16      | Cpl #1 and #2 give L hands across and make one complete turn CCW, in a wheel (star)   |
| 17-18      | PART 111: CHANGE PLACES M #1 and W #3 dance through the ctr, changing places,   |
| 19-20      | giving R hands in passing.  W #1 and M #3 change places, giving R hands in passing, at the same time M #1 and W #3 turn individually 1/2 CW.  |

# Hooper's Jig, Cont-Page 2

M #1 and W #3 dance through the ctr back to original 21 - 22places, giving R hands in passing. At the same time W #1 and M #3 turn individually 1/2 CW. W #1 and M #3 dance back, giving L hands in passing. 23-24 W #1 dances directly into 2nd place, as M #3 dances back to original place. At the same time M #1 casts off behind M #2 moving into 2nd place, while cpl #2 take 1 side-step moving up into 1st place. PART IV: RIGHTS AND LEFTS Cpls #1 and #2 dance rights and lefts as follows: 25 - 26Ptrs change places across the dance, giving R hands in passing. W with W, M with M change places, moving up and down 27-28 the dance, giving L hands in passing. Ptrs change places cross the dance giving R hand in 29 - 30passing. W with W, M with M change back to original place, 31 - 32moving up and down the dance, giving L hands in passing.

Repeat dance with cpl #1 still active in 2nd place but finishing at the bottom of the dance by moving down behind the line (meas 32) as cpl #4 take l side-step moving up, (meas 31-32.)

Repeat dance with cpl #2 active in 1st place and then in 2nd place finishing at the bottom.

Repeat dance with cpl #3 active twice and cpl #4 active twice untill all cpls are back to original places.

## Presented by James Lomath

# THE IRISH ROVER Scotland

This is a reel with 32 bars: Author J.B. Cosh

RECORD:

EMI-SZLP 2100 "Come dance wi'me", Side 1, Band 4 ENGLISH FOLK DANCES-JIMMY SHAND "Les Longways" 8 x 32

FORMATION: Four couples in longways set

| Meas  |  |
|-------|--|
| 1-4   | lst cpl lead down through 3rd cpl (with near hands joined) and cast up into 2nd place, 2nd cpl move up on meas 3-4.  |
| 5-8   | 1st cpl dance R hand wheel round with 2nd cpl, 1st cpl same with 3rd cpl,1st cpl finish facing 1st corners.  |
| 9-12  | 1st cpl, dance 1/2 reel of 4 with 1st corners, and then  |
| 13-16 | 1st cp1 1/2 reel of 4 with 2nd corners, then 1st cp1 turn each other with L hands (about 1/2 turn.)  |
| 17-24 | L shoulder reels of 3 across the dance: (1st W with 3rd cpl, now in 1st place on the wrong side.) (1st M with 2nd cpl, now in 3rd place on wrong side), 1st cpl finish in 2nd place. |
| 25-28 | lst cpl diagonal Rights and Lefts with lst corner (i.e., 1st W gives R hand to 3rd W and L hand to 2nd M, whilst lst M gives R hand to 2nd M then L hand to 3rd W.)                  |
| 29-32 | lst cpl diagonal 1/2 Rights and Lefts with 2nd corners, (i.e., 1st W gives R hand to 3rd M then L hand to 2nd W, whilst 1st M gives R hand to 2nd W then L hand to 3rd M.)           |

Repeat 1st cpl from 2nd position.

### Presented by James Lomath

# JUST AS I WAS IN THE MORNING THE DEUKS DANG OU'RE MY DADDIE Scotland

This is a reel in jig time

RECORD: PAXTON EPD 006"Just as I was in the Morning"

PARLAPHONE 45R4613 Just as I Was, etc

FORMATION: 4 cpls, ptrs facing each other in longways formation. M have L shoulder twd head of hall, M hands (either or both) when free are at sides. W hands (either or both) when free may hold her skirt lightly in front with 3 fingers (Thumb,

forefinger and middle finger).

STEPS: SKIP CHANGE OF STEP: Hop on L, lifting R leg fwd with toe pointing down, and ankle well extended, knee turned out (ct 6 of preceding meas.); step fwd R (ct 1) bring L ft up to and behind R, taking wt, L instep close to R heel (ct 3) step fwd on R (ct 4). Repeat of step starts with hop

on R (ct 6)

STYLING: 1. Stand straight with chest and head high

2. Throughout dance M leads W in a polite and courteous manner, acknowledging her as a favorite ptr.

MUSIC: 6/8 PATTERN

Measures

Chord INTRODUCTION: M bow from waist, hands held at sides. W curtsey by taking small step R to R, placing L instep close to R heel and bending knees slightly, keeping back straight.

PART I: CAST OFF

1-8 Cpl # 1 cast off, W turn R, M turn L, down outside of the dance, around cpl # 2 into ctr, giving ptr R hand in passing on meas 3, up the outside of the dance, crossing at top, giving ptr L hand on meas 7 in passing, and back to place, 8 skip change of step.

9-16 Cpl # 2 cast off, W turn L, M turn R, dancing UP the outside of the dance, crossing at the top and giving ptr R hand on meas 11 in passing, dance down the outside around cpl # 1 into ctr giving ptr L hand on meas 15 in passing and return to place, 8 skip change of step.

PART II: CPL # 1 IN 2ND PLACE, ON OPP SIDE

W #1 lead to R to meet ptr who dances in to meet her,

Just as I Was in the Morning, Cont-Page 2

1 skip change of step.

- 2 M #1 leads ptr, R hand joined, behind M #2, one skip change of step.
- 3-4 M #2 moves to M #1 pos while M #1 leaves W #1 in M #2 pos, 2 skip change of step.
- 5-6 M #1 dances 2 skip change of step across to W #1 place.
- 7-8 M #1 turn W #2 with 2 skip shange of step, R hands joined, to finish in W #2 pos with W #2 on his R, R hands joined.

PART III:M #1 DANCES WITH W #2

- 1-4 With R hands still joined, M #1 leads W #2 between M #2 and W #1, each dances around ptr and across to W side, 4 skip change of step.
- 5-8 M #1 and W #2 turn, R hands joined, with 4 skip change of step, ending with M #1 in W #2 pos.

PART IV: CPL #1 IN 2ND PLACE ON OWN SIDE

- 1-4 Cpl #1 dance into the middle. W #1 passes in front of ptr, dances up the center to top of dance, around and behind W #2 to W #2 original place with 4 skip change of step while M #1 passes in back of ptr, dances up the center to top of dance, around and behind M #2 to M #2 original place with 4 skip change of step.
- 5-8 Cpl #1 turn, R hands joined, to place with 4 skip change of step. (Cpl #2 is now at top of dance.)
- 1-40 Repeat dance with cpl #1 dancing with Cpl #3.
- 1-40 Repeat dance with all cpls active, cpl #2 with Cpl #3, cpl #1 with cpl #4.

Keep repeating as above until all cpls are back in original position.

Chord M bow, W curtsey as in Introduction.

# **Polharrow Burn**

Scotland

This is a 32 bar reel, and is a relatively new Scottish country dance devised by Hugh Foss and part of the Glendarroch Collection. It was presented by C. Stewart Smith at the 1972 Stockton Folk Dance Camp and by James Lomath at the 1976 San Diego F.D.Conference.

RECORD:

Calcaln 002A; Pasadena Recorders, Teachrs Choice, side A/2

FORMATION:

5 cpls in a longways set

STEPS:

Skip change of step:

Hop on L as R lifts fwd (ct &), step R fwd (ct 1); close L behind R (ct &); step R fwd (ct 2). Repeat with opp ftwk.

Move up (2 meas):

M step L diag L fwd (ct 1); step R across L (ct 2). Step L diag L bkwd (ct 1); close R

beside L (ct 2).
W use opp ftwk.

Cast off:

A movement behind the line to a designated place. To dance it always make a CCW turn on M side and CW turn on W side. If movement is down behind own line, make an individual turn outward (the long way). If the movement involves a crossing to opp side and then casting down, make a regular turn (the short way).

Fig. of 8 (8 meas):

A pattern formed by 3 persons, basically only 1 of whom is active, the other 2 stand in place. The active dancer loops in one direction (either CW or CCW) around one inactive person (4 meas), and then in the other direction around the other inactive person (4 meas). If one cpl dances individually around another cpl, then there are really 2 separate figures of 8 being formed -- one by the active W and another by the active M. This is the case in this dance, except that only a 1/2 figure of 8 is danced.

Corners:

The 2 dancers that the active person faces when back-to-back with ptr in the ctr - M facing W line and W facing M line. 1st corner is to your R and 2nd comer is to your L.

Use Skip-change-of-step throughout dance, and always start by stepping on R (with preliminary hop on L) unless otherwise stated.

STYLE:

All ftwk is done on the ball of the ft with ft turned out.

METER: 2/2 (Cut time)

PATTERN

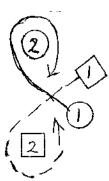
Meas.

INTRODUCTION: Chord & upbeat. Bow and curtsey two ptr.

## FIG. I: CROSS, CAST & HALF FIGURE OF 8

- 1-4 Cpls 1 and 3 (giving R hands to ptr in passing), cross over and cast off one place to finish in 2nd and 4th place respectively.
- 5-8 Cpl 1 do a 1/2 fig. of 8 around cpl 2 W 1 crossing in front of ptr to loop CW around W 2 as M 1 loops CCW around M 2. Finish in 2nd place on own side. (See diag. #1) Cpl 3 dance likewise around cpl 4. Cpls 2 and 4 move up (meas 7-8).

## Diagram #1



## FIG. II: TURNS & CHASE

1-8 Cpls 1 and 3 join R hands with ptrs and turn once CW (4 meas).

Join L hands and turn CCW once and a little more to finish back-to-back in ctr of set facing 1st cnr (4 meas).

At the same time, cpl 2 and 5 (the end cpls) (give R hands in passing), cross over to ptr place, W 2 and M 5 only turn 1/2 CW (R) to finish facing ptr (2 meas) and "chase" or follow ptr 1/2 CW around the outside to finish at the other end of the set on own side. Cpl 2 finish at the bottom and cpl 5 at the top (6 meas).

Throughout entire Fig. II, cpls 4 stand inactive in place. (See diag. #2)

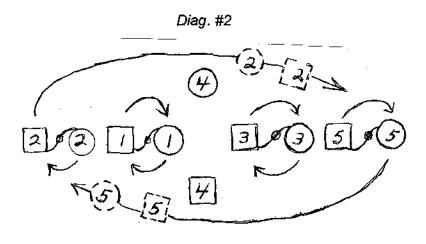
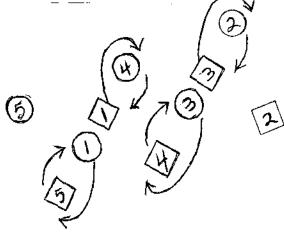


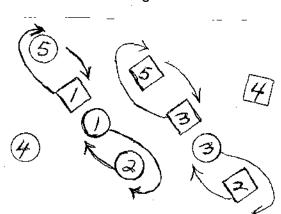
FIG. III: 3-1/2 REELS OF FOUR, TURN & CAST

- 1-4 Cpls 1 and 3 do a 1/2 reel of 4 with 1st cnr. (See diag. #3)
- 5-8 Again pass ptr by L shidr in ctr and continue moving CCW, cpls 1 and 3 do a 2nd 1/2 reel of 4 with 2nd cnrs. (See diag # 4)

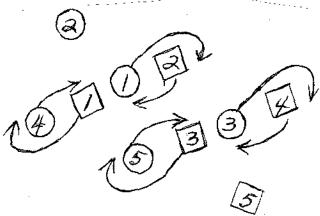


Diag. #3

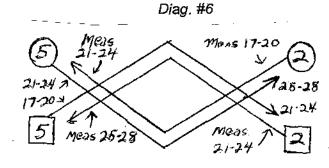
Diag. #4



Again passing ptr L shldr in ctr and continuing in the CCW direction, cpl 1 and 3 do a 3rd 1/2 reel of 4, starting with person who is now in ptr orig 1st cnr pos. (See diag #5)



During the 3 half reels of 4, once they get started, cpl 2 and 5 move without stopping from one end of the line to the other, describing a "V" pattern on the floor. (See diag. #6)



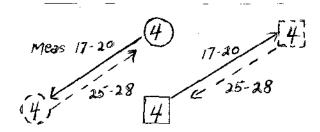
Cpl 4 immediately beg to go from the middle of the end of the set diag fwd to the R, waiting there for 4 meas and then returning to the middle.

(See diag. #7)

9-12

Diag. #7

Pass ptr by L shidr in ctr of set, and move CCW around set - cpl 1 and 3 do a 2nd half reel of 4 with 2nd cnr.



13-16 Cpl 1 and 3 turn ptr by L hand once around and cast off 1 place on own side, finishing in 3rd and 5th place respectively. Cpls 4 and 5 move up (meas 11-12).

Repeat dance from beg with new top cpl and cpl 1 active again in 3rd pos. The dance is done a total of 5 times.

Chord: Bow and curtsey twd ptr.

This dance was published in Let's Dance, Oct. 1972

### RSCDS NOTATIONS

moving up on meas 31-32.

9-16

1st and 3rd cpls cross over, giving R hands, and cast off one place - 2nd and 4th cpls moving 1-4 up on meas 3-4. 1st and 3rd cpls dance 1/2 figure of 8 around 2nd and 4th cpls (cpl above them). 5-8 MEANSHWILE 2nd and 5th cpls (end cpls) cross over, giving R hands, 2nd W and 5th M turning R to follow their ptr around the set to change places. 1st and 3rd cpis dance 1/2 reel of 4 with their 1st corners. 17-20 1st and 3rd cpls dance 1/2 reel of 4 with their 2nd corners, passing L shldrs on meas 20. 21-24 1st and 3rd cpls dance 1/2 reel of 4 with their 1st corners and FACING PTRS 1ST CORNER 25-28 POSITION. 29-32 1st and 3rd cpls turn by the L hand and cast off one place on own sides, 4th and 5th cpls

## Presented by James Lomath

# POLHARROW BURN Scotland

This is a reel for five couples devised by Hugh Foss and part of the Glendarroch Collection.

RECORD: TEACHER'S CHOICE # 1 TC-1

FORMATION: Five cpls in a longways set

| Meas  |  |
|-------|--|
| 1-4   | 1st and 3rd cpl cross over, giving R hands, and cast off one place2nd and 4th cpl moving up on meas 3-4  |
| 5-8   | 1st and 3rd cpls dance 1/2 figure of 8 around 2nd and 4th cpls (cpl above them.)   |
| 9-16  | 1st and 3rd cpls turn once round with R hands, then by L hand once and a bit to face 1st corner.   |
|       | MEANWHILE 2nd and 5th cpls (end cpls) cross over, giving R hands, 2nd W and 5th M turning R to follow their ptr round the set to change places |
| 17-20 | 1st and 3rd cpls dance 1/2 reel of 4 with their 1st corners  |
| 21-24 | lst and 3rd cpls dance 1/2 reel of 4 with their 2nd corners, passing L shoulders on meas 20  |
| 25-28 | 1st and 3rd cpls dance 1/2 reel of 4 with their 1st corners and FACING PTRS 1ST CORNER POSITION.   |
| 29-32 | 1st and 3rd cpls turn by the L hand and cast off one place on own sides, 4th and 5th cpls moving up on meas 31-32.                             |

## THE DOUBLE SIXSOME Scotland

The author is Mary Brandon. The dance was taught at the 1976 San Diego S.U.F.D. Conference by James Lomath.

RECORD: Teachers Choice (LP) #2-52575A "Double Sixsome"

FORMATION: Form sets with six (6) couples, the O=M Top top three (3) couples with M on x=W O X L of set and the bottom three (3) O X couples with M on R of set.

STEPS: Skip change of step; Pas de Basque (PDB X O same as "set"); slip.

METER: 4/4 (3 x 64 Bar Reel) PATTERN

Bars

- Cue: Fwd and back, fwd and around ptr

  All W dance twd M, skip change of step for 2, return to place
  for 2; dance arnd ptr, skip change for 4, passing R shldr
  and end by facing ptr on M side of set, taking 2 hands in
  Butterfly pos. M does not move during the 8 bars.
- Cue: Slip down (up) and back

  Cpl # 1,2,3, slip step down the set for 4, return to place in 4; cpls 4,5,6 slip step up the set for 4, return in 4.
- Cue: Allemande

  With skip change of step, cpls 1,2,3 allemande facing up the set (all 3 cpls make 1/2 circle to L in varsouvienne pos), cpl #3 moving between cpls #1,2 during 3rd and 4th bars; cpls #4,5,6 allemande down the set, cpl #4 moving between cpls #5,6 during 3rd and 4th bars.
- 8 Cue: Wheel R and L Cpls #1 & 6 dance R hands across and back (wheel).
- Cue: Rights and Lefts
  Cpls # 2 & 3, and cpls #4 & 5 dance Rights and Lefts
- Cue: Crosses in own set

  Cpl #1 crosses up (W pass in front of M), casts around cpl #2

  and move down center with R hands joined to meet cpl #6; cpl #6

  crosses down, casts around cpl #5 and down center with R hands

  joined to meet cpl #1; 1st M turns 6th W 1/2 turn CW with 2

  PDB, 2 hand hold, while M #6 turn #1 W 1/2 turn CW with 2 hand

  hold; cpl #1 then turns to face down the set while cpl #3 turns

  to face up.

THE DOUBLE SIXSOME, Cont'd.

- Cue: Crosses in opp set
  With skip change of step, Cpl #l crosses down, casts around cpl
  #5 and up the ctr with R hands joined to reach cpl #6; cpl #6
  crosses up, casts around cpl #2 and down the ctr with R hands
  joined to reach cpl #l; M #l turns W #6 1/2 turn CW with 2 PDB,
  2 hand hold, while M #6 turns W #l 1/2 turn CW with 2 PDB, 2
  hand hold; lst and 6th cpl then move directly into 3rd and 4th
  cpls place, respectivly.
- Cue: PDB and R hand turn

  8 All 6 cpls with hands joined down the line, set for 4 PDB, then turn R hands with ptr for 4 bars with skip change of step and step back to place.

Presented by James Jomath

Camp Hess Kramer Institute, October 1976

Sec Month 75, 28 & Marie

Presented by James Lomath

## THE DOUBLE SIXSOME Scotland %

(3 x 64 Bar Reel mode: 4/4

Author: Mary Brandon

TEACHERS CHOICE #2-52575A"Double Sixsome" RECORD:

FORMATION: Form sets with six couples, the top three couples with M on left of set and the bottom three couples with M on right of set. This ring of the Par de Brown 1902 " Tille

Bars

All W dance twd M, skip change of step for 2, return for 2; dance around opp M, skip change for 4, passing R shldr and end by facing opp M on M side, taking 2 hands. M does not move.

Sul! Stip Some Sup) I hack Cp1 # 1,2 & 3, slip step down dance for 4, return to place 8 in 4; Cpls #4,5 & 6 slip step up the dance for 4, return ( 1 more is wich the in some some down pow) in 4.

Com Allemande Cpls #1,2 & 3 allemande facing up the dance, Cpl #3 moving between cpls #1 & 2 during 3rd and 4th bars; cpls #4,5 & 6 allemande down dance, cpl #4 moving between cpls #5,6 during 3rd and 4th bar.

- Cut, Ablat Kth Cpls #1 and 6 dance R hands across and back (wheel) 8
- Just Royal Freder Cpls # 2 and 3, and Cpls # 4 and 5 dance Rights and Lefts 8
- Com: Crosses up, pass around Cpl #2 and down center to 8 meet Cp1 #6; cp1 #6 crosses down, casts around Cp1 #5 and @ down center to meet cpl #1; 1st M turns 6th W 1/2 turn, 2/1/10 hands, while M #6 turns #1 W 1/2 turn, 2 hands; cpl #1 then turns to face down while cpl #3 turns to face up.
- For Cui. Croude in approach Cp1 #1 crosses down, casts around Cp1 #5 and up center to reach cpl #6; cpl #6 crosses u0, passes around cpl #2 and down center, to reach cpl #1; M #1 turns W #6 1/2 turn, 2 hands while M #6 turns W #1 1/2 turn, 2 hands; 1st and 6th cpl then move directly into 3rd and 4th cpls place, respect-Cui MED + Sheed forth +
- All 6 cpls set for 4 Pas de Basques, then turn R hands 8 with ptr for 4 bars and back to place.

### Presented by James Lomath

# MISS ALISON ROSE Scotland

From the Imperial Collection 4 x 32

RECORD: TEACHERS CHOICE-Pasadena Prom, Winding Road, McBain

FORMATION: 4 couples in longways set

| Bars<br>1-4<br>5-6<br>7-8 | 1st cpl lead down with inside hands joined, cast into 4th place, cpls #2,3 & 4 moving up on bars 3 and 4. Common schottische setting, all cpls All circle 8 hands around, progressing 2 positions around and ending 4 on each side.   |
|---------------------------|---|
| 1-4                       | M L allemande, W R allemande all the way around, progressing exactly one position per bar.  |
| 5-8                       | Crossing over wheels, L allemande at top as before, R allemande at bottom. cpls #1,2,3 and 4 cross wheels in succession. Again, progress exactly one position per bar. At the end of bar 8, all W are at top and all M are at bottom.   |
| 1-8                       | In succession, Cpls 1,2,3 and 4 emerge from wheels giving inside hands to ptr,#1 followed by #2,3 and 4, lead across on bar 1, down on bar 2, back across on bar 3, turn up on bar 4, lead up on bars 5-6, #3 and 4 must anticipate so that on bar 7 all cpls are lined up facing up the dance; bar 7 M bring ptrs across in front of them, bar 8 turn into allemande position. |
| 1 0                       | / - 1 -11 1- B 1 -1112  |

4 cpl allemande. Bar 1 all cpls step directly to the R. Bar 2, #1 step directly to L and lead down the dance. MOVE! Cpls #2,3 and 4 follow closely behind so that all 4 cpls are in line facing down the dance at end of bar 4. Bar 5, turn in line, bar 6, turn W under, Bars 7-8, fall back.

As briefed by John Bowie Dickson of the Montreal Branch at Pinewoods, Boston Branch 1975

S; 8 LA RA CAT WHILE BOTTOM LATER BOTTOM (MEN) (WOMEN) TOP BOTTOM

HPE DEPT. UNIVERSITY OF HAWAII

### BACKGROUND OF THE HULA

The hula was originally a religious service in which the Hawaiian recorded the intimacies of his life. The Hawaiian lived in constant awe of the gods. He believed that these gods wandered on earth as humans, a belief which caused him to be extremely superstitious. The Hawaiians dearly loved fable and allegory. The hula expressed the basic themes of life and death, his emotions, his awe, and his complete wonderment at the beauties and forces of nature.

The dancer belonged to a special class in Hawaiian society. He was trained and schooled in the art which recorded each facet of the life of the people and the gods. Many hours of vigorous and rigorous training were devoted to exactness of movement and interpretation. The dancer was confined to the daily ritualistic program until his graduation or debut, called an Uniki.

The hula school was called the Halau, and the hula master was called the Kumu Hula. Each island within the chain had its own hula schools. Dancers were trained to entertain the royalty. With all of the schools established on the different islands, it was inevitable that differences should occur in execution and interpretation. These differences were very slight; however, the general tenor and appearance were almost the same.

Within the halau there were two groups of dancers or performers. The older or steadfast group performed the sitting hulas and accompanied the dancers with the instruments and chants. The younger more agile group did the standing hulas. The dancing was performed in groups by both men and women. Some of the instruments used in the dances were the pulli (bamboo), the ili ili (pebbles), the uli uli (feathered gourd) and the ipu or (gourd).

The dances were not routines to a metrical beat without concern for interpretation of the chant. Each dance was a harmonious physical interpretation and translation of the poetry of the people. The hula was not a convulsive type of dance; each movement was always in harmony with the entire body. Through the hula the Hawaiian described almost every phase of his life without restriction, repression, or inhibition. All of the forces of nature, and the acts of man found expression in the dances in methodical detail.

To some modern day viewers the hula appears to be suggestive and gross. This was never the intent of the hula; it was simply an entry in the diary of the Hawaiian's daily acts, thoughts, feelings and observations. Some modern interpretations fail to express the true meaning of the hula. Movements have become contorted and convulsive and gestures have become sterotyped patterns without reference to the meaning of the poetry.

In 1820 the missionaries arrived in Hawaii and in due time converted members of the royal family to christianity. The hula was frowned upon and considered vulgar, suggestive and licentious. The people were ordered to abandon the hula. It was forbidden, or taboo. However the people still danced behind closed doors. Hawaii was changing and changing fast. Whaling and trading ships came to port bringing sailors from all parts of the world. Hawaiian girls were recruited by merchants to entertain the men in port. For those who did not understand the simplicity of the Hawaiians it is conceivable that when these girls were asked to dance for them they considered their movements as being enticing and suggestive. Without doubt it is probable that these performers exaggerated some movements to please their audience.

Many, many changes occured during this period. The Hawaiians tried to imitate and learn the music of the newcomers — the missionaries, the sailors and the traders. Old chants were sung to hymns. Music was composed in the western style to fit the sailors' songs. The Portuguese instrument intrigued the Hawaiians and the ukulele was adopted by them. They watched the dances of the newcomers and incorporated some of their steps in the hula. The imagination of the Hawaiian literally went wild.

In 1870 King Kalakaua revived the Hula. He defied the taboo and first established hula schools for 12 children. This was the golden age of Hawaiian Music and Dancing. The hula, long considered the work of the devil by the missionaries, did not die. It had only retreated, but it had outgrown its ancient simplicity. Now it was danced to music that combined the old Polynesian with the influence of the Westerners. Cone were the ritualistic expressions, and in its stead were freer more extemporaneous expressions with new steps adapted from the western dances viewed.

The hula groups assembled by King Kalakaua soon resembled large ballet companies. Two hundred dancers were trained to dance in unison with meticulous precision. Some of the old hulas were revived but many of the dances performed included modern adaptations. No longer was the hula considered a paganistic expression; it was now looked upon as the lone surviving art of an ancient people.

Today we are still viewing changes in the hula. The hapa-haole compositions (half English-half Hawaiian tunes) ushered in an era of tourists and their expectations of the hula. While the hulas are not the same, those who are responsible for the preservation of the dance have endeavored to maintain the same feeling that prevailed in old Hawaii. The hula was never meant to be the hoochi-koochi or the hula-hula. It was and should always be a singular harmonious expression of the body telling a story with the hands and face to the rhythmical accompaniment of the feet resulting in a fluidity of the hips which creates the total movement free of convulsive and conspicuous motion. While the gestures and movements were performed with precision, the Hawaiian never became an automated reactor in his dance. He danced with his arms and hands, his legs and feet, his body, his facial expression, and, most of all, with his heart. He lived the story he told, and the story that he told was the life that he loved or feared. In this simple expression the passion, the temperament and the heredity of a race is revealed.

There are some dances which lend themselves very readily to teaching and learning because they involve routine patterned movements, as in some folk and social dances. While it is possible for any one to learn the routine to a hula, the performance will reflect just that — a dance learned by rote. Mechanical execution of a learned hula pattern fails to reveal to the viewer the complete meaning of the dance. Each hula tells a story, and a story can only be effectively and accurately told by a thorough understanding of and sensitivity to what is being related.

# UNIVERSITY OF HAWAII Department of Health and Physical Education

Prof. Beamer

### HULA FUNDAMENTALS

The following fundamentals should not be regarded as the only "authentic fundamentals". It must be pointed out that there were many hula schools in old Hawaii, each district or island had its own hula schools. These schools were separated by land and sea; therefore it was inevitable that there would be differences. If you were to analyze the dancers of modern Hawaii you would find differences in execution and in translation. It must be remembered that one version can be as authentic as the other. The old Hawaiians had a saying which in part reflects their philosophy; i.e., that one can enjoy the creation of others as well as his own. The saying was, "Aohe pau ike i kau halau --- Think not that all of wisdom resides in your halau," (Emerson, Unwritten Literature of Hawaii).

The method of working the hips as explained in the following fundamentals is commonly known in Hawaii as the "Beamer Method" or the "Heel-Hip Method". There are other groups or schools who use this technique besides the Beamers. Mrs. Louise Beamer was one of the first to use the terminology of "heel and hip" in her hula schools. While others may have been doing the same movement it was she who analyzed the movement and broke it down for teaching purposes.

# READY POSITION OR WAITING POSITION

Each dance is preceded by the dancer assuming this position. The right arm is extended a (soft elbow) at the side at shoulder level palm down fingers extended.

The left hand palm down fingers extended is placed at the center of the chest with the elbow out at chest level.

The right foot is pointed forward slightly in a tap position.

HULA BOW

The dance is usually ended with a hula bow.

The arms are extended forward (soft elbows) with hands crossed and palms down.

The right foot pointed forward slightly (weight back on left).

POSTURE

Carriage is extremely important. Keep the back straight, shoulders back and head held high. Avoid rigidity. Keep the knees flexed softly.

Assume a natural upright position.

GESTURES AND EXPRESSION

The gestures should be balanced. The trailing hand usually does not creep beyond the center of the chest, as in the ready position or in the flower gesture.

Elbows should not be held close to the body. In most cases the upper arms will be almost parallel to the floor.

The level of the gesture is important. The same gesture made below the waist, at chest beight, or overhead could denote three different things.

Position of the head is important to the total composition of a movement. The eyes should follow the leading hand with the head turned in the direction of the gesture. When both hands make the same gesture at the same level the dancer looks first to the right then the left, then forward (slow gestures); if the gesture is fast just look forward.

The wave of the hands should be a soft rippling movement rather than an exaggerated flexion of each individual finger. Above all do not grab with the fingers. The fingers are worked in unison.

### Basic Foot and Floor Patterns

The hula is done to an underlying beat of four (4) counts.

Some steps normally take 1 beat to complete the pattern (such as the sway, and the ami); some take 2 beats (such as the hela and the uwehe); others take 4 beats (such as the vamp and the 1/4 turn); and still others take more than 4 beats (such as the 5 sway, which takes 6 beats, or the 7 sway, which takes 8 beats). Some steps may be done in double-time or in half-time (such as the sway, the ami and the uwehe).

In combining the steps or developing a dance pattern to the 4-beat count, there are numerous possibilities. The following is one illustration:

| Measure 1  | :                    | 2                     | 3                     | 4                              |
|------------|----------------------|-----------------------|-----------------------|--------------------------------|
| Vamp Right | Sway<br>L & R<br>1,2 | Reach Tap<br>L<br>3,4 | 5 Sway - R<br>1,2,3,4 | Ami - R<br>> (5,6)<br>1,2, 3,4 |

Detailed instructions for some of the basic foot and floor patterns follow.

| Name   | Beat | Step  | Key Points   |
|--|------|---|--|
| Sway (lewa)  | 1    | Step in place, transferring weight and lifting heel of opposite foot.   | <ul> <li>a. Push off with ball of foot to lift heel, allowing hip to raise softly.</li> <li>b. Keep shoulders level</li> <li>c. Keep knees soft; they should never be hyperextended.</li> </ul>  |
|  | 1    | Repeat in the opposite direction (e.g., step left, right heel up)   |  |
| Vamp<br>(Kaholo)<br>(4 beats<br>per vamp)  | 1    | STEP to side transferring weight and lifting heel of opposite foot. (e.g., step R, left heel up)  | a,b,c. same as above in sway. d. Do not bounce or rock e. Step out; do not drag feet. f. The length of the step is dependent upon the indivi- dual and what is comfor- table. The length of the step should permit a smooth and facile trans- ference of the weight. g. If the tempo of the hula is fast, the steps must be shorter. |
|  | 2    | Close, transferring weight and lifting heel of opposite foot. (e.g. bring left foot next to right foot, transferring weight to the left). | (a,b,c,d,e,f,g, apply to all steps).   |
|  | 3    | Step to side, transferring weight and lifting heel of opposite feet (e.g., step out again with right foot, left heel up).                 |  |
|  | 4    | (e.g. keep weight on R; just hold your last position).  | <ul> <li>a. Hold same position as at end of 3rd step for one count.</li> <li>b. Do not bring feet together or move them by turning in heels.</li> </ul>  |
| The state of the contract of t |      | If pattern is to be repeated, repeat in opposite direction.   | a. Note that it takes 4 beats to do a complete vamp pattern.   |

| Name                             | Beat                                 | Step   | Key Points  |
|----------------------------------|--------------------------------------|--|---|
| Seven Sway<br>(8 Beats)          | 1<br>2<br>3<br>4<br>5<br>6<br>7<br>8 | Step (right foot) Close (left foot) Step (right foot) Close (left foot) Step (right foot) Close (left foot) Step (right foot) Step (right foot) Hold | Refer to same general key points as in the vamp and sway. a. Check length of step to keep from bouncing. b. Concentrate on smooth transference of weight.   |
|                                  | 1,2,3,<br>4,5,6,<br>7,8              | If step is to be repeated,<br>Repeat in opposite direction.  |   |
| Five Sway<br>(6 Beats)           | 1<br>2<br>3<br>4<br>5<br>6           | Step (right) Close (left) Step (right) Close (left) Step (right) Hold  | Refer to same general key points as 7 sway.   |
|                                  |                                      | If step is to be repeated, repeat in opposite direction.   |   |
| Reach Tap<br>(hela)<br>(2 Beats) | 7                                    | Point forward Weight on opposite foot (e.g., put right foot, weight on left)   | a. Flex knees before step begins; body on lower level. b. Point forward with leg extended, touching floor with toes and ball of foot. c. Reach for the point should be comfortable d. If dancer reaches out too far, movement will appear jerky or bouncing e. Heel in toes out slightly when pointing.                                       |
|                                  | 2                                    | Bring foot back in Placing transferring weight (e.g., right foot is brought back and placed next to left)  | <ul> <li>a. Stay down on same level.</li> <li>b. Bend knee when bringing foot back in place - this prevents straightening up and sitting down again.</li> <li>c. As foot is being placed, weight is shifting over gradually and smoothly.</li> <li>d. Foot is placed down flat on floor simultaneously with final shift of weight.</li> </ul> |

| Name                          | Beat | Step   | Key Points  |
|-------------------------------|------|--|---|
| Old Fashion "Uwehe" (2 Beats) | 1    | Step in place (weight on left - step right   | <ul> <li>a. Plex knees - lower level to begin step</li> <li>b. Lift foot off floor bring knee straight up as foot is lifted weight shifts simultaneously to opposite foot.</li> <li>c. Foot is placed back in flat footed position immediately and body weight is then evenly distributed on both feet.</li> <li>d. Remember in replacing foot, flex knee to keep same level</li> </ul>   |
|                               | 2    | Kick up with heels, balls of feet remaining on floor, and return heels to floor immediately.   | a. Knees absorb the kick; they flex and move forward - and slightly outward.  b. If knees do not work in the kick-the dancer will bounce up and down c. Keep back straight d. The kick must be quick and crisp  |
| Circle Ami<br>(1 Beat)        | 1    | Feet together weight on one foot. Push off with opposite foot in forward direction of foot bearing body weight. The circle goes forward, back, back and forward.  (e.g., In the Ami to the right the weight is on the right and the left foot pushes out right forward, back right, back left and forward left. (The weight may be kept on left for a left Ami which would go in the opposite direction using the right foot or the circle may be continued to the right for another right Ami). | <ul> <li>a. The circle of the hips is initiated by the feet and the knees. The hips, knees and feet go around in same circle.</li> <li>b. The heel of the foot initiating the push comes off the floor during the course of the circle. The other foot remains flat on the floor.</li> <li>c. Shoulders do not rotate with the hips. Try to keep the shoulders level.</li> <li>d. In the Ami to the right the hips rotate in a Clockwise direction on a horizontal plane.</li> <li>e. The working heel touches the floor in the backward rotation on the beat.</li> </ul> |

| _ | 6 | _ |
|---|---|---|
| - | n | - |

| Name -  | Beat | Step  | Key      | y Points  |
|---|------|---|----------|---|
| 1/4 Turn<br>(4 Beats)<br>"O"- step<br>"Huli" "Step" | 1    | On a quarter turn to the right step forward with the left foot, place it directly in front of the right foot which has pivoted to permit the 1/4 turn simultaneously. Weight has shifted to the left. | b.<br>c. | A quarter turn will always be made in the direction of the side on which your weight is placed at the end of the preceding step.  After step with left, foot should be parallel to each other, body is now faced a 1/4 turn to the right of original position.  With the left step use same heel and hip movement.  This first step must not be a lunge.  Right foot remains in place it has only pivoted to facilitate a turn. |
|   | 2    | Step in place with right foot transferring weight from left to right  | ъ.       | Body still facing right on this second step. Feet still parallel to each other heel and hip movement should be used in transferring weight. Important in all parts of the step to keep shoulders back, don't lean with step   |
|   | 3    | Step back with left foot to original position, pivoting on the right. Weight is transferred to left.  |          | Body is now facing original direction. Feet are parallel to each other pointing in original direction weight is on the left foot with right heel and hip raised.  |
|   | 4    | Hold - keep weight on left.<br>Hold last position for this<br>count.  | a.       | Be sure to keep feet in place do not bring them together or turn in heels.  |
| Hula Bow  | 1    | Point right foot diagonally forward towards right. Weight back on left with knee slightly flexed.   |          | If weight is on left foot at the end of the dance keep weight there and point forward with the right foot, don't reach out too far.  If weight is on right foot at the end of dance, step back on the left foot and leave right foot in place. Weight is transferred to the left foot.  |

### History of the Hula

"HULA" is one Hawaiian word which is known throughout most of the world. The Hawaiian hula has been a source of beauty and entertainment to visitors and Kamaaina's alike. To the Hawaiians themselves, it has been an expression of beauty, of nature, of religious devotion and fervor, of historical memories and legends, and of everyday folk happenings of a lusty, nature loving people.

The hula is a general name for the many folk dances of Hawaii. The dances originated from all of the islands. Each chief had his own hula master or "Kumu Hula" to instruct in the art of the hula. There were dances for all to do, sitting and standing. Every formal hula was regarded by the people of the olden time as a sacred and religious performance (Tabu); but all hulas were not held to be of equal

dignity and rank.

The performers in the hula were divided into two classes, the olapa—agile ones—and the ho'o paa—steadfast ones. The role of the olapa, as was fitting, was assigned to the younger men and women who could best illustrate in their persons the grace and beauty of the human form. It was theirs, aometimes while singing, to move and pole and gesture in the dance; sometimes also to punctuate their song and action with the lighter instruments of music. The role of Ho'o paa, on the other hand, was assigned to men and women of greater experience and of more maturity. They handled the heavier instruments and played their parts mostly while sitting or kneeling, marking time with their instrumentation. The occasion of a lifetime, was their "Uniki", or the debut of the hula dancers after diligent training.

The costume of the hula dancer was much the same for both sexes, its chief article was a simple short skirt worn about the waist, the "pa-u". This pa-u varied from strips of fibers or leaves to a wrap-around of tapa. Dancers also wore a wreath of flowers to crown their heads and a lei for the neck and shoulders.

In order to appreciate the hula, one must watch the dancera hands, for the hands tell the story, while the hips are just a little matter of keeping the rhythm. The movements of the dance acted out the words of the song. Thera was no use of spoken words in the hula. The pantomine was done with the hands and arms. The hands of the hula dancer are ever going out in gesture, her body swaying and pivoting itself in attitudes of expression. The art of gesture was one of the most important branches taught by the hula master.

With the coming of christianity many of the chiefs and rulers who were recent converta outlawed the hula. However the small isolated locals continued to dance. For many years the hula was looked down upon and no respectable child was permitted

to watch the hula and much less participate in one.

Hula stylea have changed since Capt. Jamea Cook's arrival in the islands... However the graceful hand and hody motions have not changed—only the interpretation and music. With the recent composition of hapa-haole songs, hula routines have been worked out to them for the malihinie. There has also been a change in the costume of the hula dancers of today. There has also been a marked return of the older types of hulas the pullis—bamboos, (iliili—pebbles), ipus (gourda).

The ancient Hawaiians did not personally and informally indulge in the dance for their own amusement, as does pleasure loving acciety of today. The hulas wers performed by a body of trained dancere. This was not because the hula was held in disrepute, but because the hula was an accomplishment requiring special education and arduous training in both song and dance, and more especially because it was a religious matter, to be guarded against profanation by the observance of tabus and the performance of priestly rites.

Ref: Unwritten literature of Hawaii, Emerson

PRESENTED BY PAULA & LUV

## KAHULI AKU KAHULI MAI (HAWALL)

Pronunciation: Ka-huu-lee A-koo Ka-huu-lee Maee

Tree-shell There Tree-shell Here Translation:

Trill A-far Trill A-near

Learned from Nona Beamer / Beamer Hula Center Source:

Marian Vasconcellos / University of Hawaii

Hula Record HS-404 / Hawaii's Mahi Beamer Recording:

4/4 <u>Meter:</u>

Kahuli Aku Kahuli Mai is a composition by Background:

Nona Kapuailohia Beamer who is also a dancer and currently teaching Hawaiiana at Kamehameha Schools. Mahi Beamer, a tenor, specializes in the difficult high-register falsetto: a tradition in Hawaiian music from the time when women were forbidden by kapu to sing. Nona and Mahi are members of the Desha-Beamer Family, famous for generations as outstanding Hawaiian composers, dancers, musicians, and singers. Mahi is assisted instrumentally by Ka'upena Wong and Kau'i Nohea playing the traditional

instruments of the hula.

## Song Text (Traditional & Modern):

Kahuli aku, kahuli mai, Kahuli lei ula, lei 'akolea, Hum a-far, hum a-near, A red lei of 'akolea, Plover, plover, fetch some dew, Nectar from the 'akolea pond. Kolea, kolea, ki'i ka wai, Wai 'akolea, wai 'akolea.

Kahuli is the word for tree-shells and for the humming sound they make. The pond of the song is at Kalapana in Hawaii Island's Puna District. Play on words of the sort in this song (kolea: plover, and 'akolea: fern) is much fancied by Hawaiians.

## KAHULI AKU KAHULI MAI (HAWAII)

| <u>Words</u>            | <u>Meas</u> | <u>Feets</u> | <u>Hands</u>                               |
|-------------------------|-------------|--------------|--|
| Intro                   | 4           | Hula bow     | Shell shape at waist level palms down      |
| <u>#1</u>               |             |              |  |
| Kahuli aku              | 1           | Kaholo R     | R turns fwd at waist level R L R HOLO      |
| Kahuli mai              | 2           | Kaholo L     | L turns fwd at waist level L R L HOLD      |
| Kahuli lei ula          | 3           | Hela R L     | Wave fwd palms down; at chest palms in     |
| Lei <sup>l</sup> akolea | 4           | Hela R L     | Put on lei; form flowers R hi, L lo        |
| Kolea kolea             | 5           | Lewa R L     | Bird motion 2x                             |
| Ki'i ka wai             | 6           | Lewa R L     | Dive motion at waist level R 2x; L 2x      |
| Wai <sup>l</sup> akolea | 7           | Kaholo R     | Wave from L to R; form flowers R hi, L lo  |
| Wai 'akolea             | 8           | Kaholo L     | Wave from R to L; form flowers L hi, R lo  |
| Hum-m-m                 | 9           | Hela R       | Wave L at chest 2x, R at R diag & at chest |
| Hum-m-m                 | 10          | Hela L       | Wave R at chest 2x, L at L diag & at chest |
| <u>#2</u>               | REPE        | A T from     | Meas 1 thru Meas 10                        |
| #3                      | REPE        | AT from      | Meas 1 thru Meas 10                        |
| Hum-m-m                 | 11-14       | Hula bow     | Wave slowly 4x from sides to fwd hula bow  |
| Hum-m-m                 | 15          | HOLD         | EVERYTHING!                                |

PRESENTED BY PAULA & LUV

### KOU LIMA NANI E

Pronunciation: Kooo lee-ma na-nee ay

Translation: Your Hands Lovely

Learned from Marian Vasconcellos / University of Hawaii Source:

49th State Record 45273 / Genoa Keawe Recording:

4/4 <u>Meter:</u>

Background:

Written by a beloved and prolific songwriter, R. Alex Anderson, Kou Lima Nani E / Lovely Hula Hands is high on everybody's list of favorite Hawaiian songs. This longtime love ballad belongs to an Island

classification known as hapa-hable - which simply means that the lyrics are partly English and

partly Hawaiian.

## KOU LIMA NANI E (HAWAII)

| Words                           | <u>Feets</u> | <u>Hands</u>  |
|---------------------------------|--------------|---|
| Intro: 4 meas                   | Hula bow     | L at chest, R extended to side                                |
| # <u>1</u>                      |              |   |
| Lovely hula hands               | Kaholo (K) R | Wave L diag; cross at chest                                   |
| Graceful as the birds in        | K L          | Wave R diag; cross at chest                                   |
| motion                          | Lewa R L     | Bird motion 2x  |
|                                 | K R          | Waye fwd & at shoulders                                       |
| Gliding like the gulls over the | K L diag fwd | Bird motion 2x dlag   |
| ocean, lovely hula              | K R diag bwd | Calm ocean 2x   |
| hands, kou ilma nani            | KL           | Wave R diag; cross at chest                                   |
| e                               | KR           | Wave L diag; cross at chest                                   |
| Lovely hula hands               | KL           | Wave R diag; cross at chest                                   |
| Telling of the rains in the     | KR ‡         | Wave L diag; cross at chest                                   |
| valley                          | Kikala L     | Glide up to R palms out,<br>R up, L glides down, fingers rain |
| And the swirling winds over the | ΚR           | L on hip, R swirls over head; alt                             |
| pali, lovely hula               | KL           | Glide up to L for pali touch                                  |
| hands, kou lima nani            | K R          | Wave L diag; cross at chest                                   |
| e                               | KL           | Wave R diag; cross at chest                                   |
| l can feel your soft            | KR           | L diag, R waves at wrist & shoulder                           |
| caresses of your hula           | KL           | R diag, L waves at wrist & shoulder                           |
| hands, your lovely hula         | K R          | Wave L diag; cross at chest                                   |
| hands                           | ΚĹ           | Wave R diag; cross at chest                                   |
| Every little move               | Lewa fwd R L | Hands on hips, look L R                                       |
| expresses so [1]] `             | Lewa fwd R L | Hands on hips, look L R                                       |
| understand                      | Ami L 2x     | R at R temple, L under R elbow                                |
| All the tender meaning          | K R fwd      | Wave fwd, out to sides palms up                               |
| of your hula hands              | K L bwd      | Wave fwd; cross at chest                                      |
| Fingertips that say             | KR           | Tap tips tog at L; wave at mouth                              |
| Aloha                           | Kikala L     | Turn at heart,<br>L to L palms up                             |
| Say to me again I               | KR           | Wave at mouth & chest   |
| love you, lovely hula           | KL           | Turn at chest, L to L palms down                              |
| hands, k <b>ou lima nani</b>    | K R          | Wave L diag; cross at chest                                   |
| е                               | KL           | Wave R diag; cross at chest                                   |
| #2                              | REPEAT f     | rom beginning to last meas                                    |
| e .                             | L bwd to     | Wave slowly 3x from   |
|                                 | hula bow     | sides to fwd hula bow   |

PRESENTED BY PAULA & LUV

## PUPU HINUHINU (HAWAII)

Pronunciation: Poo-poo Hee-noo-hee-noo

Translation: Shell Shiny

Source: Learned from Billie Beamer / University of Hawaii

Recording: Hula Record HS-404 / Hawaii's Mahi Beamer

<u>Meter</u>: 4/4

Background: Pupu Hinuhinu is a composition by

Nona Kapuailohia Beamer who is also a dancer and currently teaching Hawaiiana at Kamehameha Schools. Mahi Beamer, a tenor, specializes in the difficult high-register falsetto: a tradition in Hawaiian music from the time when women were forbidden by kapu to sing. Nona and Mahi are members of the Desha-Beamer Family, famous for generations as outstanding Hawaiian composers, dancers, musicians, and singers. Mahi is assisted vocally by a group that includes his sister Helen and his Aunt Harriett; instrumentally by Ka'upena Wong and Kau'i Nohea

playing the traditional instruments of the hula.

#### Song Text:

As the introductory music begins, we hear the voice of Mahi's Aunt Harriett:

E Mahi'ai, 'auhea 'oe komo mai e ku'u aloha e komo mai e himeni himeni i lohe au i kou leo nahenahe. O Mahi'ai, listen, come in my love, come in to sing, sing so I hear your gentle voice.

Mahi responds with <u>Pupu Hinuhinu</u>, Nona's song of the seashell: children find it on the beach, hear the sea in it, sing it to sleep, and go to sleep themselves.

## PUPU HINUHINU (HAWAII)

|                 |                     | (HAWAII)                                 |                   |
|-----------------|---------------------|--|-------------------|
|                 | Measures/           | Unada                                    | Body              |
| <u>Words</u>    | Counts              | Hands                                    | <del></del>       |
| <u>Intro</u>    | 8/32                | Resting fwd on lap palms facing          | Sit pos           |
| Verse #1        |                     |  |                   |
| Pu-             | 4                   | Clap gently fwd palms facing             | \$lightly fwd     |
| pu              | 1/1 2 3             | Open to sides                            | Sit pos           |
| hinu            | 48                  | Rise fwd to head height, pivot out/in,   | Rises to knees    |
| hi-             | 2/1                 | out/in,                                  |                   |
| กน              | 2                   | out                                      |                   |
|                 | 3                   | Lower fwd to lap height palms facing     | Sit pos           |
| pu-             | 4                   | Clap gently fwd                          | Slightly fwd      |
| pu              | 3/1 2               | Open to sides                            | Sit pos           |
| hinu            | 3&                  | Rise fwd to head height, pivot out/in,   | Rises to knees    |
| hinu            | 48                  | out/in,                                  |                   |
| е               | 4/1                 | out                                      | C:+               |
|                 | 2 3                 | Lower fwd to lap height palms facing     | Sit pos           |
| o ke<br>kahakai | 4&<br>5/1& <b>2</b> | To L<br>Wave at L of lap palms down      | Slightly L        |
| Kallaket        | 57192<br>&          | To R                                     | origine, / L      |
| kahakai         | 384                 | Wave at R of lap                         | Slightly R        |
| e               | 6/1                 | Turn palms up                            |                   |
|                 | 2 3                 | LtoL                                     | \$it pos          |
| pu-             | 4                   | Clap gently fwd palms facing             | Slightly fwd      |
| pu              | 7/1 2               | Open to sides                            | Sit pos           |
| hinu            | 38                  | Rise fwd to head height, pivot out/in,   | Rises to knees    |
| hinu            | 48                  | out/in,                                  |                   |
| e               | 8/1                 | out                                      |                   |
|                 | 2 3 4               | Lower slowly fwd                         | Lowers slowly     |
|                 | 9/1 2 3             | palms facing                             | to                |
|                 | 1041 0 2            | to lap                                   | sit pos           |
|                 | 10/1 2 3            | HOLD EVERYTHING!                         |                   |
| Verse #2        | REPEAT              | from beginning of Verse #1 thru Meas 3   |                   |
|                 | 4/1 2               | out/in HOLD                              | on knees          |
| e               | -7/1 2              | Sucy the Holes                           | Sit pos           |
| e               | 4                   | Lower to L of head                       | 516 pos           |
| lohe ka-        | 5/1 2 38            | Cup over L ear HOLD                      | Slightly L        |
| kou .           | 4                   | To R of head                             | ,                 |
| е               | 6/1 2 3             | Cup over R ear HOLD                      | Slightly R        |
|                 | REPEAT              | from Verse #1, Meas 6/Ct 4 thru Meas 10, | /Cts   2 3        |
|                 | <del> </del>        | <del></del>                              |                   |
| <u>Verse #3</u> | REPEAT              | from beginning of Verse #1 thru Meas 3   |                   |
| e               | 4/1 2               | out/in HOLD                              | on knees          |
|                 | 3                   |  | Sit pos           |
| e               | 4                   | Lower to L of face                       |                   |
| mo-e            | 5/1 2 3             | Rest on L cheek HOLD                     | Slightly L        |
| e               | 4                   | To R of face                             |                   |
| mo∸e            | 6/1 2 3             | Rest on R cheek HOLD                     | Slightly R        |
|                 | REPEAT              | from Verse #1, Meas 6/Ct 4 thru Meas 10, | /Lts   2 3        |
| Verse #4        | REPEAT              | from beginning of Verse #1 thru Meas 3   |                   |
| e               | 4/1 2               | out/in HOLD                              | on knees          |
|                 | 3                   | 04(7)11 11020                            | Sit pos           |
| е               | <b>-</b> 4          | L lower slowly                           | Slightly L fwd    |
| mo→             | 5/1 2               | to L of lap                              | - rightly L rwu   |
| е               | 3                   | on ground HOLD                           |                   |
| e               | 4                   | R lower slowly                           |                   |
| mo-             | 6/1 2               | to L of lap                              |                   |
| e               | 3 4                 | on ground HOLD                           |                   |
| e               | £                   |  | L cheek lowers    |
| mo→             | 7/1 2 3             |  | slowly to         |
| e               | 971 2 2 1           |  | rest on hands     |
| е               | 8/1 2 3 4           | 89                                       | Eyes close, sleep |
|                 |                     | <b>∨</b> 7 .                             |                   |

PRESENTED BY PAULA 🖢 LUV

### PUAMANA (HAWAII)

Pronunciation: Poo-a-ma-na

Translation: Name of Farden Family Homestead

Source: Learned from Emma Sharpe / University of Hawaii

Marian Vasconcellos / University of Hawaii

Recording: Tradewinds Record TS-1120 / Emma Sharpe

Meter: 4/4

Background: At Lahaina on the Island of Maul a two-story frame

house in a coconut grove by the whispering surf was the rollicking homestead of the eleven Farden children and their music loving Hawailan-German mother and father. The house was called <u>Puamana</u>, which was the name handed down to the Fardens by previous landholders. The precise meaning is unclear. It could refer to one of many descendants or to a child of great or supernatural powers. Given a completely contemporary, literal - and inappropriate - translation, it could stand for Flower Power, as one meaning of pua is flower while mana means divine power. Kaloulukea, granddaughter of the Charles K. Fardens, remembers <u>Puamana</u> in song as written by her prolific composeraunt, irmgard Farden Aluli, who was one of the lucky 13.

#### Song Text:

Verse #1: Puamana / my home in Lahaina / with flowers so fragrant/ the home that I love.

<u>Verse #2</u>: My home stands among the coco palms / the leaves of the tall coco palms rustle gently in the breeze.

<u>Verse #3</u>: The lovely home / the home beside the sea / where the ripples of the moonlight / are seen over the whispering surf.

<u>Verse #4:</u> Thus ends the song about my home in Lahaina filled with joy and happiness.

## PUAMANA (HAWAII)

| <u>Words</u>         | <u>Feets</u>         |  | Hands_  |
|----------------------|----------------------|--|---|
| Intro: 4 meas        | Kaholo:              | 4x   | R at chest, L extended to diag; alt; alt; alt   |
| <u>Verse #1</u> : 2x | Kgno io,             |  | , at the same and a same and a same and a same a |
| Pua                  | Kaholo R             |  | Form flowers R hi, L lo   |
| Mana                 | Kaholo L             |  | Wave at heart 2x  |
| Ku'u home i          | Kaholo R             |  | Wave at chest paims in; form home above head  |
| Lahaina              | Hela L               | R  | L at chest, R extended to side palms down; alt  |
| Me na pua            | Kaholo L             |  | Form flowers R hi, L lo   |
| 'ala onaona          | Kaholo R             |  | Lat nose; touch flower  |
| Ku'u home i aloha    | Kaholo L             |  | Wave at chest palms in; form home above head  |
| ia                   | Lewa R               | L  | Turn at heart; L to L palms up  |
| Interlude: 2 meas    | Kaholo:              | 2×   | R at chest, L extended to diag; alt   |
| Verse #2: 2x         |                      |  | -   |
| Ku ¹ u               | Kaholo R             |  | Wave at chest palms in 2x   |
| home                 | Kaholo L             |  | Form home above head  |
| l ka ulu o           | Kaholo R             |  | Wave palms out above head L R   |
| ka niu               | Kaholo L             |  | Wave palms out above head L R   |
| 0 ka niu             | Kaholo R             |  | L under R elbow, wave palm down & up  |
| ku kilakila          | Kaholo L             | u&d  | Turn & glide palms out up to R  |
| Napenape ma-         | Uwehe R              | L  | R tap L fwd palms down; alt   |
| lie                  | Lewa R               | l.   | Turn palms up & cross; palms down & out to sides  |
| Interlude: 2 meas    | Kaholo:              | 2×   | R at chest, L extended to diag; alt   |
| <u>Verse #3</u> : 2x |                      | <u> · · · · · · · · · · · · · · · · · </u> | ·   |
| Home                 | Kaholo R             |  | Form home above head  |
| nani                 | Kaholo L             |  | Turn palms out & cross; out to sides palms up   |
| Home i ke a'e kai    | Kikala R             |  | Wave to L R L R palms down at waist level   |
| Ke konane            | Kaholo L             |  | Turn & ripple fingers to sides & up   |
| a ka mahina          | Kaholo R             |  | Turn palms out to form moon above head  |
| Ke kai hawana-       | Hela L               | R  | Wave to L R palms down at waist level   |
| wana                 | Kaholo L             |  | Lat chest & out, R touches mouth & cups R ear   |
| Interlude: 2 meas    | Kaholo:              | 2×   | R at Chest, L extended to diag; alt   |
| <u>Verse #4</u> : 2x |                      |  |   |
| Ha'ina               | Kikala R             |  | L lifts skirt to L hip, R at mouth & out 2x   |
| 'ia mai ka puana     | Kikala L             |  | R lifts skirt to R hip, L at mouth & out 2x   |
| Ku'u home            | Kaholo R             | _  | Wave at chest palms in; form home above head  |
| i Lahaina            | Hela L               | R  | Lat chest, Rextended to side palms down; alt  |
| I piha me ka         | Kaholo L             |  | Wave to sides palms down & sweep fwd palms up   |
| hau'oli              | Lewa R               |  | Wave fwd palms down; cross at chest   |
|                      | REPEA                | 4 1 A                                      | erse #4   |
|                      | Kaholo R             |  | R at Chest, L extended to diag  |
|                      | L bwd to<br>hula bow |  | Wave from sides<br>to fwd h <b>ula</b> bow  |

## Presented by Ron Wixman

# BRIUL PE OPTE (Rumania)

Learned from Martin Koenig. Notes and arrangement by Stephen Glaser.

Balkan Arts, Briul Pe Opte. 2/4 meter MUSIC:

FORMATION: Short lines with belt hold

| STEPS:            |             | Step 1. (qS S qS qqS qqS) slow = $1/4$ note.  |  |  |  |  |
|-------------------|-------------|---|--|--|--|--|
| Meas              |             | PATTERN   |  |  |  |  |
| 1-2               | ದ್ದಾಬ್ ಬ್ರಾ | Hop on L lifting R knee high Step fwd on Rft Brush L heel fwd Stamp on L ft next to R (wt stays on R). Step on L ft next to R                         |  |  |  |  |
| 3                 | d<br>d<br>2 | Hop on L ft, lifting R leg high diag R fwd<br>Step on R next to L<br>Step on L in place   |  |  |  |  |
| 4                 |             | Repeat action of meas 3 exactly   |  |  |  |  |
| 1-2               | ದ್ದಾಬ್ ಬ್   | Step 2 (qS S qS qqS qqS) Hop on L in place Step back on L turning body slightly R Step back on L turning body slightly L Step back on R Step fwd on L |  |  |  |  |
| 3-4               |             | Repeat action of meas 3 and 4 (Atep 1) exactly.   |  |  |  |  |
| 1                 | d<br>d      | Step 3a (qqqqqqS,qqS qqS) Hop on L lifting R leg high diag R fwd Step on R next to L Step on L in place Step on R in place                            |  |  |  |  |
| 2<br>3 <b>-</b> 4 | q<br>q<br>S | Step on L in place<br>Step on R in place<br>Step on L im place<br>Repeat action of meas 3-4 (Step I) exactly.   |  |  |  |  |

## Presented by Bora Gajicki

## Pee pear AH nah

Line dance from Pirot, Serbia. Danced by Bora Gajicki in the 1960's as part of the Pirot Suite of Ensemble "Kolo"

MUSIC:

BK 576

4/8 meter

bash told R FORMATION: Short lines of 5-6 dancers, /L arm over. Body bent slightly at waist.

| Meas                      | PATTERN PATTERN  |
|---------------------------|--|
| 1                         | STEP I<br>Step R to R, lift L (ct 1) hold (ct 2) step L to R, crossing in<br>front of R ft (ct 3) hold (ct 4)  |
| 2-3<br>4                  | Repeat action of me as 1 Jump on both ft (dropping-like) body is straight (ct 1) hold (ct 2)   |
| <b>5</b> ***********      | hop on R (small jump) (ct 3) hold (ct4)  Lift L. hop on R (ct 1) step on L (ct 2) step on R, lift L (ct 3)  hold (ct 4)  |
| 6<br>7                    | Repeat action of meas 5. On meas 5.6. move a little to the L. Small jump on both ft (most of wt on L. R ft a little fwd of L.) (ct 1) hold (R is barely touching the floor) Ct 2) lift R, hop on L; begin making a small circle with R(like a reel) (ct 3)complete |
| 8<br>9<br>10-11<br>12     | the small circle with R beside L (ct 4) Repeat action of meas 7 with opp ftwk Repeat action of meas 7 Repeat action of meas 5-6 with opp ftwk and direction Step on R, hift L (ct 1) step on L, lift R (ct 2) step on R, lift                                      |
| 13-24                     | 在 (ct 3) hold (ct 4) REPEAT action of meas 1-12 with opp ftwk in RLOD.   |
| 1                         | STEP II Moving twd str of circle with body turned slightly to the L, step with R crossing in front of L, lift L (ct 1) hold (ct 2)hop on R, turning to the R (ct 3) complete turn (ct 4).  |
| 2<br>3 <b>-</b> 4         | Repeat action of meas 1 (Stepp II), with opp ftwk and direction Repeat action of meas 1-2 (Step II). The step-hop on L in meas 4 may be replaced with a small leap onto both ft (ct 1) hop on L (ct 3).  |
| 5                         | Move bkwd out of circle; Step on R. erossing slightly behind L. lift L (ct 1) hold (ct 2) hop on R. turning body slightly to the & (ct 3) complete turn (ct 4)   |
| 6<br>7-8<br>9 <b>-</b> 16 | Repeat action of meas 5 (Step II) with opp ftwk and direction Repeat action of meas 5 and 6 (Step II) REPEAT ACTION of meas 1-8 (Step II)  |

## Presented By Ron Wixman

### HOOSHIG MOOSHIG Armenia

An Armenian line dance from the Lake Van region of Eastern Turkey. Learned from Armenian Folk Dance Society of New York, Richard Kassabian, Director.

| Pronunciat                   | ion: H00-sheeg M00-sheeg   |
|------------------------------|--|
|                              |  |
| RECORD:                      | Ooska Gookas, Folkraft 1530 x 45. 6/8 meter  |
| FORMATION:                   | A line of alternating W andM. Leader is at L end of line.<br>Hold little fingers at shldr height and stand with erect<br>posture.  |
| RHYTHM:                      | The $6/8$ meter is counted as $1$ (1,2,3); $2(4,5,6)$ . Body turns to L and back to ctr, following ftwk. Arms stay in position. Each part is danced as long as the leader desites. |
| Meas                         | INTRODUCTION: Begin dance with vocal which occurs after a long musical phrase.  PART I Hooshig   |
| 1                            | Step on L to L side, turning body a little to the L(ct 1) close R to L, turning to face ctr (ct 2)   |
| 2-4                          | Repeat action of meas 1 three times. (Meas 4 and meas 8, ct 2: ft does not take wt.  |
| 5<br>6                       | Step on R to R side (ct 1) close L to R (no wt) (ct 2)<br>Step on L to L side (ct 1) close R to L (no wt) (ct 2)   |
| 5<br>6<br>7<br>8             | Moving in LOD, step R (ct 1) L (ct 2) Facing ctr, step on R (ct 1) close L to R (ct 2)   |
| 1                            | PART II - Mooshig Turn toes to L, bending knees a little (ct l) swing heels to   |
| 2 <b>-</b> 4<br>5 <b>-</b> 8 | L to face ctr, straightening knees (ct 2)<br>Repeat action of meas 1 (Part II) three times<br>Repeat action of meas 5-8 (Part I)   |

### Presented by Ron Wixman

### <u>LILKA</u> Serbia(Yugoslavia)

Lilka (LEEL-kah) is a dance of the Shopes, an ethnic subgroup inhabiting the mountains of eastern Serbia and western Bulgaria. The variant described here is from Serbia, and is related to other dances from both sides of the border such as Lile, Lile, Ile-Ile, etc. All these dances are members of the so-called "Dajčovo family, characterized by a quick-quick, quick-slow rhythm pattern, conventionally notated in 9/16.

Dancers' beats (counts 1 2 3 4 Rhythm QQQS 9/16 notation

STEPS: "Dajčovo Step": One step pattern is used throughout the dance; it is so-called "Dajčovo Step" which, when beginning with the wt on the L ft, is as follows:

ct l hop on L ft

ct 2 light (running) step on R ft ct 3 light (running) step on L ft ct 4 light (running) step on R ft

A series of these "hop-step-step-steps" requires alternating ftwork: if one "Dajčovo step" begins with a hop on L ft, the one immediately following begins with a hop on R ft, etc.

NUSIC: There is no available recording of the original melody; however, any moderate-speed Dajčovo horo may be used, such as XOPO X-326-A (45), "Staro Dajčovo horo."

FORMATION: Open circle of dancers, integrated (M and W), with belt hold: grasp neighbor's belt, crossing R arm behind L arm. End dancers have hand on hip or flourish kerchief.

### PATTERN

| Meas |   |
|------|---|
| 1    | Facing slightly R of ctr, one Dajčovo step beginning with     |
|      | hop on L ft, moving fwd (circle moves CCW)                    |
| 2    | Continuing in this direction, one Dajcovo step beginning with |
|      | hop on R ft.  |
| 3    | Facing ctr, one Dajčovo step beginning with hop oh L ft       |
|      | and moving slightly bkwd (away from ctr)                      |
| 4    | Still facing ctr, one Dajčovo step beginning with hop on      |
|      | R ft and moving slightly fwd.                                 |
| 5    | One Dajčovo step beginning with hop on L ft and turning to    |
| )    | one paleono seek peginning aton nob on F 1. and chiming to    |
|      | face slightly L of ctr moving diag bkwd in LOD.               |
| 6-10 | Reverse ftwork and lateral direction of meas 1-5              |
|      |   |

Dance notes by Dick Crum

### PIPERANA Serbia

Piperana (Pee-pear-ah-nah) is a line dance from Pirot, Serbia. It was danced by Bora Gajicki in the 1960's as part of the Pirot Suite in Ensemble KOLO.

RECORD: Borino Kolo (LP) BK 576

FORMATION: Short lines of 5 or 6 dancers in basket hold, L over R. Body bent slightly at waist.

| METER:                         | 4/8  | PATTERN  |
|--------------------------------|--|--|
| Meas.                          | INTRODUC                                     | CTION: 4 Meas.   |
| 1<br>2-3                       | (ct 3),<br>Repeat m                          |  |
| 5                              | hold (ct<br>Moving s<br>R (ct 3)             | both ft (dropping slightly) body is straight (ct 1), t 2), leap onto R in place (ct 3), hold (ct 4). slightly L; hop on R (ct 1), step on L (ct 2), step on b, hold (ct 4).                                  |
| 6<br>7                         | Repeat m<br>Small ju<br>L) (ct l<br>circle f | meas 5.  Imp on both ft (most of wt on L, R ft slightly fwd of L), hold (ct 2), hop on L and begin making a small fwd with R (ct 3), complete the small circle with R (ct 4). Move slightly bwd during meas. |
| 8<br>9<br>10-11<br>12<br>13-24 | Repeat m<br>Repeat m<br>Step R.I             | neas 7 with opp ftwk.  |
| 1                              | step R i                                     | twd ctr of circle with body turned slightly to the L, in front of L (ct 1), hold (ct 2), hop on R, turning slightly R (ct 3), hold (ct 4).   |
| 2<br>3-4                       | Repeat m<br>Repeat m<br>with a s             | neas 1 with opp ftwk and direction. neas 1-2. The step-hop on L in meas 4 may be replaced small syncopated leap onto both ft (ct 1), hop on L  |
| 5<br>6<br>?<br>9-16            | Move bwo<br>hold (ct<br>Repeat m<br>Repeat m | hold (ct 4).  d out of circle; step on R slightly behind L (ct 1),  2), hop on R (ct 3), hold (ct 4).  neas 5 with opp ftwk.  neas 5-6.  neas 1-8.   |

Presented by Bora Gajicki

Camp Hess Kramer Institute, October 1976

This dance was presented by Bora Gajicki at the 1976 San Diego S.U.F.D. Conference.

PRESENTED BY PAULA # LUV

## <u>KAWIKA</u> (HAWAII)

Pronunciation: Ka-wee-ka

Translation: David

Source: Learned from Kau'ihealani Brandt / International Market

Marian Vasconcellos / University of Hawaii

Recording: Tradewinds Record TS-1120 / Emma Sharpe

Meter: 4/4

Background: Kawika is a chant of power and dignity telling of

David / Kawika Kalakaua, King of Hawaii 1874-1891.

Chant Text:

Verse #1: Here is Kawika / the greatest of flowers.

Verse #2: Like lightning in the east / that brightens Hawaii.

<u>Verse #3:</u> News of him reached England / was heard by the Queen of France.

Verse #4: Whose blossom (son) is this high one / Kapaakea is his father.

Verse #5: Thus ends the song about the heavenly one / Kawika.

## KAWIKA (HAWAII)

|                      |                           | • •                                  |
|----------------------|---------------------------|--------------------------------------|
| <u>Words</u>         | Feets                     | <u>Hands</u>                         |
| Kahea: He inoa no Ka | wika ka heke a o na       | pua                                  |
| Intro: 2 meas        | Hula bow                  | L at chest, R extended to side       |
| Verse #1:            |                           |                                      |
| Eia no Ka-           | Hela R L                  | Wave fwd & out to sides palms up     |
| wika ehe             | Hela R L                  | Turn palms down to fwd hula bow HOLD |
| Ka heke a o na       | Hela R L                  |                                      |
| pua ehe              | Hela R L                  | Form flowers, R hi, L lo             |
| r                    | REPEAT Verse              | #1 but alt flowers                   |
| Verse #2:            | ·                         |                                      |
| Uwila ma ka hi-      | Huli L                    | Sweep L to R, R hi, L lo, palms out  |
| kina ehe             | Huli R                    | Sweep R to L, L hi, R lo, palms out  |
| Malamalama Ha-       | Huli L                    | Wave fwd & out to diags palms up     |
| waii ehe             | Huli R                    | Wave fwd & to waist palms down       |
|                      | REPEAT Verse              | ·                                    |
| Verse #3:            | <u></u>                   |                                      |
| Ku¹i e ka lono       | Hela R L                  | L on waist, R at mouth & out         |
| Pelekane ehe         | Hela R L                  | R on waist, L at mouth & out         |
| Ho'olohe ke Kuini o  | Hela R L                  | L at diag, R cups R ear HOLD         |
| Palani ehe           | Hela R L .                |                                      |
|                      |                           | #3 but alt hand motions              |
| Verse #4:            |                           |                                      |
| Na wai e ka pua      | Huli L                    | Form flowers                         |
| i luna ehe           | Huli R                    | Sweep flowers R to L, L hi, R lo     |
| Kapaakea he ma-      | Huli L                    | Sweep flowers L to R, R hi, L lo     |
| kua ehe              | Huli R                    | Wave fwd & to chest palms up         |
|                      | REPEAT Verse              | •                                    |
| Verse #5:            |                           |                                      |
| Ha'ina 'la mai       | Hela R L                  | L on waist, R at mouth & out         |
| ka puana ehe         | Hela R L                  | R on waist, L at mouth & out         |
| Ka lani Kawika       | Uwehe R L                 | Fwd to hula bow HOLD                 |
| inoa la e            | Uwehe R L                 | , no to have bon hogo                |
|                      | REPEAT Verse              | #5                                   |
| 'Ea la 'ea la .      | Uwehe R L                 |                                      |
| 'Ea                  | R fwd                     | L at chest, R extended to side       |
| Eia                  | R side fwd                | Lat chest, R side fwd                |
| eia                  | place uwehe               | chest                                |
| Ε                    | L side fwd<br>place uwehe | R at chest, L side fwd chest         |
|                      | Fwd step-lift R L         | L at chest, R extended to side; alt  |
|                      | 8wd lewa RLRL             | Sweep from sides to fwd              |
|                      | R fwd to hula bow         | Hula bow                             |

PRESENTED BY PAULA # LUV

## KU'I MOLOKA'I (HAWAII)

Pronunciation: Koo'-ee Mo-lo-ka'-ee

<u> Translation: Ku'i Moloka'i / A type of hula of Moloka'i -</u>

<u>Source:</u> Learned from Edna Farden Bekeart / University of Hawaii

Recording: Tradewinds Record TS-1120 / Emma Farden Sharpe

Meter: 4/4

Background: The punch / ku'i hula of Molokai, an ancient fast

dance with stamping. heel twisting, thigh slapping, dipping of knees, doubling of fists as in boxing, vigorous gestures imitative of such pursuits as dragging fishnets, and unaccompanied by instruments. This dance originated on Molokai, an island famous for sports. Many of the chants contain taunts (#4).

Chant Text (from various sources):

Verse #1: There at Moloka'l is my expert / on the open plains of Kalaupapa.

Verse #2: Let us discuss this between us / while the desire is here.

Verse #3: Push, punch, break loose, thrust, pinch, burning, pull, come forward / my partner is strong.

Verse #4: Now you are pierced by the swordfish / that leaps in the sea.

Verse #5: Thus ends the song about my expert at Molokali.

# (HAWAII)

| Words                     | <u>Feets</u>    | <u>Hands</u>                          |   |
|---------------------------|-----------------|---------------------------------------|---|
| Kahea: Holomakaukau! 'Ae! |                 |                                       |   |
| <u>Intro</u> : 1 meas     |                 | •                                     |   |
| Verse #1: 2x              | Face Front:     |                                       |   |
|                           | 1828384         | 18283848                              |   |
| Aia Moloka'i ku'u iwa     | Ku'i L:LRLRLRL  | Rf b f both slap thighs               |   |
| lke kula wale o Kalaupapa | Ku'i R:RLRLRLR  | Lf b f both slap thighs               |   |
| <u>Verse #2</u> : 2x      | Face Partner:   |                                       |   |
|                           | 1828384         | 18283848                              |   |
| E papa'olelo kaua         | Ku'i L:LRLRLRL  | Rf b f both slap thighs               |   |
| 'Oiai ka mana'o i 'ane'i  | Ku'i R:RLRLRLR  | Lf b f both slap thighs               |   |
| Verse #3: 2×              | Face Partner:   | -                                     | _ |
| `                         | 1828384         | 1 2 3 4 &                             |   |
| Ke ku'i moku hou 'iniki   | Hue L:LRLRLRL   | L on hip, R snaps 4x; both slap thigh | S |
| He 'iniki wela koi ala    | Hue R:RLRLRLR   | R on hip, L snaps 4x; both slap thigh | s |
| Verse #4: 2x              | Face Partner:   |                                       | _ |
| <u>verse 11-</u> 1        | 1828384         | 18283848                              |   |
| A la'a ko ku i ke a'u     | Ku'i L:LRLR     | Rf Lf both slap thighs                |   |
|                           | Change fwd:LR   |                                       |   |
|                           | Turn CW: L      | ·                                     |   |
| Ka alele ka moana         | Ku'i R:RLRL     | Lf Rf both slap thighs                |   |
|                           | Change fwd:RL   | ·                                     |   |
|                           | Turn CCW: R     |                                       |   |
| Verse #5a: 2x             | Face Partner:   |                                       | _ |
|                           | 1828384         | 18283848                              |   |
| Halina mai ka puana       | Ku'i L:LRLRLRL  | Rf b f both slap thighs               |   |
| Aia Moloka'i ku'u iwa     | Ku'i R:RERERER  | Lf b f both slap thighs               |   |
| Verse #5b: 1x             | Face Front:     |                                       |   |
| <u> </u>                  | 18283848        | 18283848                              |   |
| Halina hou ka puana       | Ku'i L:LRLRLRL  | Rf b f both slap thighs               |   |
| Ala Moloka'i ku'u iwa     | Ku'i R:RLRLRLRL | Lf b f R up                           |   |
| Ku                        | Fwd: R          | R thrusts fwd                         |   |
|                           |                 | · =                                   |   |

PRESENTED BY PAULA # LUV

### PRONUNCIATION OF HAWALIAN

Hawaiian-English Dictionary / University of Hawaii Press / 1965 Mary Kawena Pukui / Associate in Hawaiian Culture / Bernice Pauahi Bishop Museum and / Professor of Pacific Languages & Linguistics / Samuel H. Elbert University of Hawaii

### CONSONANTS:

p, k.....about as in English but with less aspiration.

h, 1, m, n....about as in English.

w.....after i and e usually like v; after u and o usually like w; initially and after a like v or w.

1.....a glottal stop, similar to the sound between the oh's in English oh-oh.

### VOWELS:

### Unstressed:

a....like a in above e....like e in bet in city i.....like y but without off-glides o.....like o in sole u.....like oo in moonz

### Stressed:

a, ā....like a in far e.....like e in bet ē.....ike ay in play i. I....like ee in see o. ō.....like o in sole u, ū.....like oo in moony

but without off-glides; vowels marked with macrons are somewhat longer than other vowels.

## RISING DIPHTHONGS:

ei, eu, oi, ou, ai, ae, ao, au....these are always stressed on the first member, but the two members are not as closely joined as in English.

1976 S. O. Camp

### POSTIE'S JIG (Scotland)

Janua Komath

This is a jig for four cpls devised by Roy Clowes, and it is from the Ormskirk book #5.

Music:

Caledonian Ball BSLP 104S Record:

or any 4 x 32 bar jig. 6/8 meter

Formation: Four cpls longway

Steps:

Skip change of step: Hop L lifting R fwd with toe pointing down, knee turned out (ct 6 of preceding meas). fwd R (ct 1); step close behind R, L instep close to R heel (ct 3); step fwd R (ct 4); bringing L leg fwd passing through with a straight knee, hop on R (ct 6).

Pas de basque: Leap onto R, knee and toe turned out (ct 1); step on ball of L beside R with heel to R instep and L toe turned out (ct 3); step R extending L diag fwd L, toe pointing down an inch or two off floor, knee straight and turned out (ct 4). Next step begins with leap onto L. Always start R unless otherwise notified.

### meas

### Pattern

INTRODUCTION. M bow, W curtsy. Chord

### FIGURE I. SET AND CAST

Cpls 1 and 4 set to ptr with two pas de basque steps. 1-2

Cpl 1 cast down on the outside into 2nd place as cpl 4 cast up 3-4 on the outside into 3rd place. Cpls 2 and 3 move down or up.

Cpl 1 dance half figure of 8 around cpl 2, while cpl 4 dances 5-8 one half figure of 8 around cpl 3. End facing ptrs on opp side of dance, cpl 1 in 2nd place and cpl 4 in 3rd place.

FIGURE II. ARCHES AND TURNS W1 and W4 join inside hands to 9-10 make an arch. M and W change places with W going under arch.

W1 and W2, with L hands joined, turn 3/4 CCW, as W4 and W3 with R hands joined turn 3/4 CW. Meanwhile, M1 and M2 with 11-12 R hands joined turn 3/4 CW, and M4 and M3 with L hands joined turn 3/4 CCW. End with cpl 1 at the top in the ctr facing down, W on M L, and cpl 4 at the bottom facing up, W on M R. cpls 2 and 3 in place.

13-16 Repeat action of meas 9-12 (Figure II), with cpl 4 making arch. Turn corners 3/4 with nearest hands, ending with M and W on

own sides, cpl 1 in 3rd place, cpl 4 in 2nd place.

17 - 24Repeat meas 9-16 (Figure II) with M arching. Turn respective corners 3/4. Cpl 1 arch and change places with cpl 4, then turn respective corners 3/4. End with cpl 4 in 3rd place and cpl 1 in 2nd place on opp side of dance. Cpls 2 and 3 end in place at top and bottom of the set.

### POSTIE'S JIG (continued)

FIGURE III. HALF R AND L AND TURN

Cpls 1 and 4 dance half R and L as follows:

25-26 Ptrs change places across the dance, giving R in passing.

27-28 W with W, M with M change places, moving up and down the

dance, giving Lin passing.

29-32 Cpls 1 and 4 turn ptr once around with R hands joined.

Repeat entire dance three times (four in all) with new active cpls each time.

Chord M bow, W curtsy.

Presented by James Lomath

Camp Hess Kramer Institute, October 1976

-120-

### Presented by Morley Leyton

### <u>MACH</u> Poland

Dance from Lublin, learned from Zbigniew Kwiatkowski

MUSIC:

LTN 4

FORMATION: Couples in skating pos, R hands over, W on M R, facing LOD.

WORDS:

TANCUJ, MACH A DAM CI PEIROG TANCUJ, MACH A DAM CI DWA JEDNEGO MI MAMA DALA (repeat)

DRUGIEGO SE UPIELKA.

| Meas                       | <u>PATTERN</u>   |
|----------------------------|--|
| 1                          | PART I. Sing above words Step on inside ft in LOD (ct 1) bend standing leg and point free ft away from ptr (ct 2)  |
| 2                          | Step on outside ft in LOD (ct 1) bend standing leg and point   |
| 3-4<br>5-6<br>7<br>8       | free ft twd ptr (ct 2) Repeat meas 1-2 Repeat meas 1 Repeat meas 1   |
| 8                          | Keep wt on inside ft and rotate on that ft, M CW and W CCW, bringing pointed free ft between you and your ptr, ending up   |
| 9-16<br>17-23<br>24        | in skating pos facing RLOD. M on inside. Repeat meas 1-8 on opp ft and in opp direction Repeat meas 1-7 Turn to face ptr, wt on both ft.   |
| 1-8<br>9-16<br>17-23<br>24 | PART II: TURNS Assume shidr shidr-blade pos, R ft fwd, hips and shidrs parallel. Shift wt, M fwd onto R ft, W bwd onto L ft (ct 1) shift wt, M bwd onto L ft, W fwd onto R ft (ct 2) Turn slightly CW on each ste Repeat meas 1-8, faster Repeat meas 9-16, faster Release M L and W R hand, opening up and throwing free hand out |
|                            | to side, meanwhile shouting "Mach".  |

PART III Repeat Part I

PART IV Repeat Part II

## Presented by Ron Wizman

## SITNO ŽENSKO

A women's dance from Stara Zagora, Thrace.

MUSIC: Folk Dances of Bulgaria, Volume 1, Vitosha Side 2, band 1

FORMATION: Short lines, belt hold

| Meter<br>Meas        | 2/4   | PATTERN   |                               |
|----------------------|---|---|-------------------------------|
| 1<br>2<br>3-4<br>5-8 | on L ft (ct 2)<br>Three small steps   | o the Right" nd moving R, skip fwd on R ft (ct moving fwd (cts 1,&,2) eat meas 1-2 only with opp ftwk | l) skip fwd                   |
| 1                    | PATTERN II: "Heel<br>Turning to face s<br>R heel slightly for<br>bwd (ct 2) | <pre>-Toe" lightly L, hop on L ft at same tim wd (ct l) hop on L ft, touching R</pre>                 | e touching<br>toe slightly    |
| 2                    | Hop on L ft again   | , touching R heel slightly fwd (ct<br>s and step on R ft behind L ft (r                               | l) a quick<br>eel step)(ct 2) |
| 3<br>4 <b>-</b> 6    | Two "reel steps"<br>Facing slightly R                                       | <pre>bkwd (L,R) , repeat pattern of meas 1-3 only</pre>   | ,                             |
| 7 <b>-</b> 8         | ftwk and direction Facing ctr, two  | n<br>threes" fwd (R,L,R-L,R,L)  |                               |
| 1-2<br>3-4<br>5-8    | L ft (R,L,R,L,R,L   | s moving sdwd L,R ft crossing in f  | ront of                       |
| 1-2<br>3<br>4<br>5-8 | Hop on L ft, flick<br>R crossing behind                                     | ing behind R ft (ct 1) chug bkwd b  | _                             |