

1977



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SAN DIEGO STATE UNIVERSITY
 FOLK DANCE CONFERENCE





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SAN DIEGO STATE UNIVERSITY
FOLK DANCE CONFERENCE
SAN DIEGO, CALIFORNIA

AUGUST 7 - 14, 1977

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ABBREVIATIONS USED IN THIS SYLLABUS

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

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Moshiko Halevy

DEBKA BEDOUIT

Israel

(Bedouin Debka)

RECORD: MIH 1

FORMATION: Lines, face CCW, all join hands *& down*

PATTERN

4/4
counts

Intro - 8 cts

PART I

- 1 L fwd
2 R fwd and bend R knee (stamp), lift and bend L fwd
3-16 Repeat 1-2 seven more times
17 *Run* L fwd
18 Hop on L and run R fwd
19 *Run* L fwd
20 *Run* Step R fwd, flat-footed, almost a leap
21-32 Repeat 17-20 three more times
33 L fwd and 1/4 turn to left side, face ctr.
34-36 Three jumps with ft together
37-39 Three low steps fwd L,R,L, bend body down
40 Hold
41-43 Three low steps bkwd R,L,R, body rises
44 Hold *w/2 leg lifted fwd*

PART II

- 1-3 Bounce three times on R. Extend L fwd touching heel lightly (1)
bend L bkwd touching toe (2) brush L fwd (3)
4 Leap on L and extend R fwd (in air)
5-8 Reverse 1-4
9-16 Revers 1-8
17 Leap on L, R crosses in front of L, ft flexed, very low
18 Hop on L, R turns slightly to R side
19 Hop on L, R behind L
20 Drop on R, bringing L straight fwd
21-32 Repeat 17-20 three more times
33-36 Stamp with L 4 times next to R, turning to face *slightly* diagonal R
37-38 L fwd (twd ctr)
39-40 Close R -instep to L heel
41-42 R bkwd (away from ctr)
43-44 Close L to R.

Dance is done 3 times thru.

Presented by Moshiko Halevy

DEBKA KURDIT
Israel

(Debka of the Kurds) Choreographed by Moshiko. Music by Moshiko

RECORD: MIH 1

FORMATION: ⁴ Lines, ^{in a square,} face center. Arms extended behind backs, hold onto each other's waists. $1 \frac{4}{2} | 3$

4/4 *Intro*

PATTERN

- Steps PART I (Steps 1-32 are done in place)
- 1-2 L step-bounce, ^{bounce} fwd (on bounce, lift R heel in back and bend body fwd from knees)
- 3-4 R step-bounce, ^{bounce} (on bounce, body almost straightens.)
- 5-16 Repeat 1-4 three more times
- 17 Lean fwd on L ft with R leg raised behind
- 18 Lift L leg sharply without affecting lift in body and land sharply on L ft in place (see note)
- 19 Step back on R ft, lifting L leg in front, bent
- 20 Repeat 18 with R ft
- 19 21-32 Repeat 17-20 ³ three more times
- 33-36 L fwd. Bounce 3 times on L while gradually extending R ft straight fwd in a half circle (fwd bicycle movement) *
- 37-40 Repeat 33-36 on other ft.
- 41-48 Repeat 33-40
- PART II
- 1-16 Repeat steps 1-16 Part I, but move back on the R step, sliding L ft along floor at the same time. You should end up at starting pos.
- 17-32 Repeat 17-32, Part I, ^{to orig} staying in place
- 33 Face diag R and drop onto L ft directly behind R while bringing R ft up and extending it fwd in a half circle. R ends only a short distance in front of L
- 34 Step on R fwd (small step) ^{flat on floor.}
- 35-48 Repeat 33-34 seven more times, ^{shortly} except close ^{to R on step}

NOTE: This step is almost like a step-hop, except that on the hop, the hopping ft is pulled up without the body's lifting. It is almost what one would do if he were standing with one leg lifted and were told to lift the other one.

* On counts 33-48, move fwd gradually.

Note: On cts 33-48 line 1 move to line 2's pos, line 2 moves to line 3's pos, etc. When dance begins again, you dance from med. pos. on floor.

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Moshiko Halevy

ET KASHET LI BEABAYA ✓
Israel

(Preening in my Abaya)
Choreographed by Moshiko

RECORD: MIH 1 *Dance w/ Moshiko, Side 2, Band 3*

FORMATION: Circle, *cloud* back to center. Move CCW. *face* Hands joined down

later - 8 cts Turn R w/ back to ctr in cts 7-8

2/4 - 4/4

PATTERN

Meas *2/4* PART I. (All steps small, done with lightly flexed knees and a light bounce. Hands joined except while turning.)

1 L to L side (ct 1) R crosses behind L (ct 2) L to L side and 1/2 turn to L side (face ctr) (cts 3-4)

2 Reverse meas 1, start R and continue to move CCW

3-8 Repeat meas 1-2, three more times. On last step don't turn, end up facing center. *Head always turned fwd LOD*

during part I

4/4

PART II - Drop hands

(All steps danced broadly and smoothly with body bent fwd.)

1 Move CW L to L side and start turning to L side (ct 1) complete 1/2 turn so back is twd center while stepping R to R side (ct 2) L crosses in front of R (ct 3) hop on L ft, clapping hands in front of body (ct 4)

2 Reverse meas 1

3-4 Repeat meas 1-2

4/4

PART III

1 Face center and join hands. *Step* L & R fwd bringing arms up *+ look up* (cts 1-2) step-hop L fwd (cts 3-4)

2 Reverse meas 1, start R bkwd, bring arms down *+ look down*

3-4 Repeat meas 1-2, releasing hands on cts 3-4 of Meas 4, step-hop R and 1/2 turn to R side.

Dance is done 3 times thru.

GA'AGUIM
Israel

Ga'aguim (Gah-ah-goo-im) which means "longing", was choreographed by Moshiko Halevy and presented by him at the 1977 San Diego S.U.F.D. Conference.

RECORD: Dance with Moshiko, (LP) MIH 1

FORMATION: Cpls in a circle, W on M R. All have hands joined and down. This is a progressive ptr dance.

STEPS: Yemenite to R: Leaving L in place, step R to R (ct 1) step L in place (ct 2), step R over L (ct 3).

Yemenite L bkwd: Step L bkwd (ct 1), step R next to L (ct 2), step fwd L (ct 3), hold (ct 4).

METER 4/4

PATTERN

Cts.

INTRODUCTION: 16 Cts.

FIG. I:

- 1-3 Yemenite to R.
- 4 Step L bkwd.
- 5 Lift R in front of L, flex ft and bounce on L.
- 6 Step R to R.
- 7 Step L across R.
- 8 Hold.
- 9-32 Repeat cts 1-8, 3 more times (4 in all).

FIG. II:

- 1-2 Moving and facing LOD, step R.
- 3-4 Step L,R.
- 5-6 Step L.
- 7-8 Touch ball of R ft on outside of L ft.
- 9-12 1/2 turn to L on balls of both ft. On ct 11, bend both knees. Hold on ct 12. End facing RLOD.
- 13-16 Repeat cts 9-12 with opp ftwk and make only 1/4 turn R. End facing ctr.

FIG. III:

- 1-4 Yemenite bkwd on L.
- 5 Touch ball of R ft next to L.
- 6 Step R to R.
- 7 Close L to R with no wt.
- 8 Hold.
- 9-16 M repeats cts 1-8 exactly. W repeats cts 1-5 (cts 9-12). On ct 13 everyone releases handhold and the W steps diag bkwd to L stepping on R. On ct 14, she steps L bkwd. On ct 15, she closed R to L with no wt. W L shldr should be in line with M R shldr. End with W in outer circle and M in inner circle.

FIG. IV:

1-32 Repeat Fig. I, except dance separated with hands down.

FIG. V:

1-8 Repeat Fig. II with ptr facing and moving LOD, inside hands joined and down to side. Look at ptr.

9-16 Repease hands and repeat Fig. II, cts 9-16, taking other inside hands again briefly on cts 11-12 and look at ptr. End with W behind M, facing ctr.

FIG. VI:

1-32 Repeat Fig. III, except on last 3 cts the W moves fwd R,L,R to end on ptr L side. W has now changed ptrs.

Presented by Dave Slater

Camp Hess Kramer Institute, October 7-9, 1977

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented Moshiko Halevy

GA'AGUIM *4/1 Israel 1/3*

Dah-ah-goo-im

(Longing) Choreographed by Moshiko. Music by Moshiko

RECORD: MIH 1

FORMATION: Couples in a circle, W on M R. All join hands. This is a progressive partner dance. *down*

- 4/4* *Intro 16 cts* **PATTERN**
-
- Steps **PART I**
- 1-3 Yemenite R
- 4 L backward
- 5 Lift R in front of L, flex ft and bounce on L
- 6 R to R side
- 7 L crosses in front of R
- 8 Hold
- 9-32 Repeat 1-8 three more times
- PART II** *200 step*
- 1-2 Face ~~GW~~, R forward
- 3-4 L, R forward
- 5-6 L forward
- 7-8 R touches to L of L ft. Ball of R ft touches floor. *Wt on both ft.*
- 9-12 *1/2* Half turns *to L* on balls of both ft to ~~L~~ side. On ct 11, bend both knees. Face ~~GW~~ *Hold on ct 12.*
- 13-16 *Repeat ct* Reverse 9-12, but only 1/4 turn to R side. End up facing ctr. *w/opp ft & make*
- PART III**
- 1-4 Yemenite L bkwd
- 5 *Face on ball of* Close R next to L, without wt.
- 6 R to R side
- 7 Close L to R *w/no wt.*
- 8 Hold
- 9-16 Repeat 1-8. On ct 13, W releases hand and takes a *diag L* big step bkwd on R. On 14, she moves L bkwd. On 15, she closes R to L. *cut on 15* On 16, she holds. She ends up behind and slightly to R of ptr. *W* Her L shldr should be in line with M R shldr. *End w/a W outer circle & M inner circle.*
- PART IV**
- 1-32 Repeat Part I *except dance separate w/hands down*
- PART V** *200*
- 1-8 Repeat Part II, ptrs facing ~~GW~~ and joining inside hands *+ look at ptr*
- 9-16 Release hands and repeat 9-16, Part II, taking hands again *other* briefly on cts 11-12. End up *1/2* behind each other, facing ctr. *End W behind M, facing ctr*
- PART VI**
- 1-32 Repeat Part III. On ct 13, W takes big step fwd R to her ptr L side. On 14, L fwd. On 15, close R to L. On 16, Hold. W has changed partners. *no wt.*

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Moshiko Halevy

HAHELECH
Israel

(The Wanderer) Choreographed by Moshiko

RECORD: MIH 1 *Dance w/ Moshiko, Side 2, Band 5*

FORMATION: Line, face and move CCW. Join hands

Intro: Vacts reaction PATTERN

Steps INTRODUCTION

1-7 Seven slow steps, start R. On "and" of 7, close L to R,
8 Hold *+ bend knees slightly*

9-11 Three slow steps, start R. On "and" of 11, close L to R

12 Hold

13-24 Repeat 1/12

25-26 Bend and stretch knees

27-28 Bend and stretch both knees

PART I

1 R forward

2 Kick L forward

3 L forward

4 Kick R backward

5 Kick R forward

6 ~~R bends over L in front~~ *Cross R over L*

7 Kick R forward

8 R forward

9-12 2 step-hops forward: L & R

13 Leap L forward

14 Tap R in place

15 Hop L forward

16 R leap forward

17 L forward

18 Jump with feet together *(bend knees when in air)*

PART II

1 Face center. Step-hop on R and travel to R side. (Stamp on step)

2 L crosses in front of R

3-8 Repeat 1-2 three more times

9-12 Repeat 1-4, Part I

13 R forward

14 Kick L forward

15-16 Step-hop on L in place (release hands) and 1/2 turn to L side. Face CW. Clap on last count.

17-24 Repeat 9-16

Repeat Part I and Part II. On last ct, jump with ft together, body bends forward, head down and clap, *hold pose for a few seconds*

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Moshiko Halevy

HORA CHEMED ✓
Israel

(Charming Hora) Choreographed by Moshiko. Music by Moshiko

RECORD: MIH 1

FORMATION: Circle, face CCW, all join hands.

PATTERN

- Intro - 16 cts*
- PART I
- 1 Debka jump L *(ft together jump, land w/knees + toes pointed to L, knees bent)*
- 2 ~~Debka jump R~~ *Repeat ct 1 to R*
- 3 Hop on L, bend body down
- 4 Brush ^{head} R fwd
- 5 Hop on L, body up
- 6 Leap R fwd
- 7 2 runs fwd, L, R.
- 8 L fwd
- 9-32 Repeat 1-8 three more times
- PART II
- 1 Release hands. R fwd and 1/4 turn to R side (back almost to ctr)
- 2 Leap on L to L side
- 3 *(Step)* R ~~crosses over~~ *straight in front of* L in front
- 4 Clap back of R hand on L palm, in front of body, waist high
- 5-8 Reverse 1-4, start L ft. On ct 5 1/2 turn to L side, face ctr.
- 9-16 Repeat 1-8. On ct 16 with clap close R to L with weight.
- PART III
- 1-4 Face ctr and join hands. Yemenite hop L
- 5 Leap on R to R side
- 6 L crosses in front of R
- 7-8 Jump twice with ft together
- 9-14 Repeat 1-6
- 15 Close R ft to L
- 16 Hold

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Moshiko Halevy

MECHOL HADVASH^{1/4}

Israel^{1/3}

(Dance of Honey) Choreographed by Moshiko. Music by Neeman

RECORD: MIH 1 *Dance w/ MOSHIKO*

FORMATION: Lines, face CCW, join ^{ed} hands. *+ down*

PATTERN

steps PART I (All steps done low with bent knee)

- 1-2 Step-chug * R fwd on whole ft, bending R knee slightly.
- 3-4 Step-chug L fwd.
- 5-7 Three steps fwd R, L, R, and chug on R
- 8 Hold
- 9-16 Reverse 1-8 start L fwd
- 17-32 Repeat 1-16

PART II (Change direction, move CW, ~~face center~~)

- 1-2 R bkwd (bounce twice) - *face CCW*
- 3-4 Face ctr, L sdwd (bounce twice)
- 5-6 R crosses in front of L fwd, slight stamp
- 7-8 Small leap on L to L and extend R leg to side
- 9-24 Repeat 1-8 twice more, *except. face ctr on ct 9 + step R behind L*

PART III

- 1-2 Hop on L, extend R in front to touch floor with ball of ft.
- 3-4 Leap on R, bending L up in front
- 5-8 Reverse 1-4, hop on R
- 9-24 Repeat 1-8 twice more

PART IV

- 1 Hop L fwd kicking R across, low
- 2 Step on R across L
- 3-4 Repeat 1-2 withh opposite ft
- 5-6 Fall on R ft across L bringing R shlder to center and L ft (bent) pointing to R side (crossed behind R)
- 7-8 L bkwd, R foot extending to R side
- 9 Jump on both, cross ft, R behind L
- 10 Jump on both with ft apart
- 11-12 Reverse 9-10
- 13-16 Repeat 9-12
- 17-32 Repeat 1-16

Presented by James Lomath

THE BONNIE HOOSE OF AIRLIE
Scotland

A 3 figure dance in Jig time. 112 Bars

MUSIC: The Royal Salute & Georpie's Medley

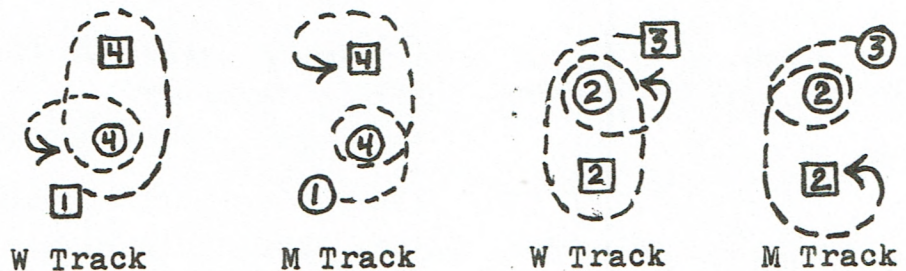
RECORD:

METER: Jig Time 6/8

Bars

- FIG. I
1-8 M cast by the R, dance figures of 8 round their corners and ptrs, passing corners by the R shldr and ptrs by the L. W at the same time advance slightly with 2 pas de basque, then retire, advance, retire.
9-16 All turn corners by the R hand (4 bars), then ptrs by the L hand.

FIG. II



- 1-8 Cpl 1 chase round cpl 4 as in diag, while cpl 3 chase round cpl 2, finishing:



- 9-16 All set twice to person facing, then turn person facing with R hands (4 bars).
17-24 Reels of 4 across the set.
25-32 Cpl 1 & 4, cpl 3 & 2 dance R hands across (4 bars) then L hands across to finish with cpl 1 & 3 in each other places, and cpl 2 & 4 in orig. places.
33-64 Repeat bars 1-32, cpl 2 round cpl 3, cpl 4 round cpl 1 - cpl 2 & 4 finish in each other place.

FIG. III

- 1-2 M dance in with 2 pas de basque and join hands in a circle.
3-4 W dance in and join hands below the M arms, and in front of M waists, while the M set on the spot.

Presented by James Lomath

MISS ALISON ROSE
Scotland

Author - Derek Ivory. From the Imperial Collection 4 x 32 Bar Strathspey.

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

FORMATION: 4 couples in longways set

METER: 4/4

Bars

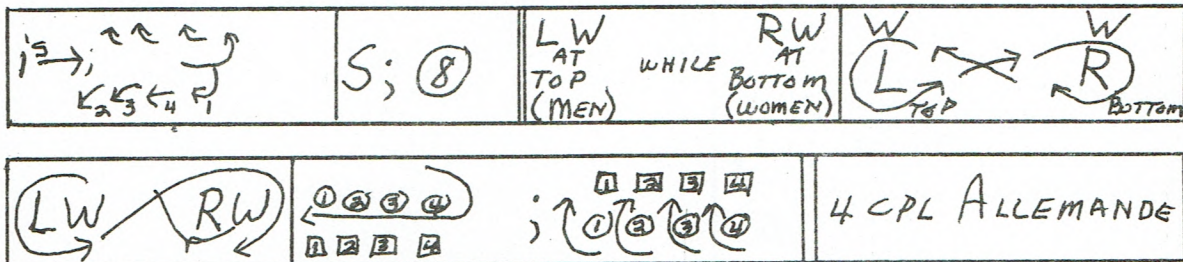
- 1-4 1st cpl lead down with inside hands joined, cast into 4th place, cpls #2,3,4 moving up on bars 3 & 4.
- 5-6 Common schottische setting, all cpls.
- 7-8 All circle 8 hands around, progressing 2 positions around and ending 4 on each side.

- 1-4 M L wheel, W R wheel all the way around, progressing exactly one position per bar.
- 5-8 Crossing over wheels, L wheel at top as before, R wheel at bottom. Cpls 1,2,3,4 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 1,2,3,4 emerge from wheels giving inside hands to ptr, #1 followed by #2,3,4, 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, #3,4 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 turning allemande position.

- 1-8 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 #2,3,4 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.



1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by James Lomath

"THE SAN DIEGO HOSPITALITY"
Scotland

Arranged by James Lomath for the 1977 San Diego Folk Dance Conference.

MUSIC: 5 x 32 Bar Reel Meter: 4/4

RECORD: Numerous records available

FORMATION: 5 couples in longways formation.

Bars

DANCE I

1-8 Cpls 1,2-3,4, wheel R hands and come back L hands.
9-16 Cpls 1,2-3,4, rights and lefts.
17-24 Cpl 1 slip step (both hands joined) down the middle and up.
24-32 Cpl 1 cast off on own side of dance (cpls 2,3,4,5 step up on bars 27-28 with nearer hands joined). All 5 cpls turn ptr by R hands (4 bars).

DANCE II

1-8 Cpls 1,2-3,4, circle 4 hands round to L and R.
9-32 Repeat Dance I, bars 9-32.

DANCE III

1-8 Cpls 1,2-3,4, set for 2 Pas de Basque, cross over to opp side with R hands, set again and cross back giving R hands.
9-32 Repeat Dance I, bars 9-32.

DANCE IV

1-8 M dance a Reel of 4, on own side. W dance a Reel of 4, on own side.
9-32 Repeat Dance I, bars 9-32.

DANCE V

1-8 All 5 cpls, circle 10 hands around and back.
9-32 Repeat Dance I, bars 9-32.

Bows & curtsey

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by James Lomath

WILLIAM DONA
(WICKED WILLY)
Scotland

A 4 x 32 Reel composed for the 10th Annual Ball of the Kitchener Waterloo, Canada, SCD Group, November 1971.

MUSIC: Liberty Bell by J. Philp Sousa

RECORD:

FORMATION: 4 couples in longways formation.

METER: 4/4

Bars

1-4

1st cpl cross and cast down. 4th cpls cross and cast up.
2nd and 3rd cpls move up or down on bars 3-4.

5-8 1st cpl dance 1/2 figure 8 around 2nd cpl and finish in ctr facing diag out. 4th cpl do same around 3rd cpl. (Diag. 1)

9-16 Cpls 1 & 4 dance "Double Hello-Goodby" setting. (Set to corner, turn to face opposite, etc.) Finish as in Diag. 2.

17-20 Cpls 1 & 4 turn corner (person they are facing) by R hand, a long sweeping turn to flow into;

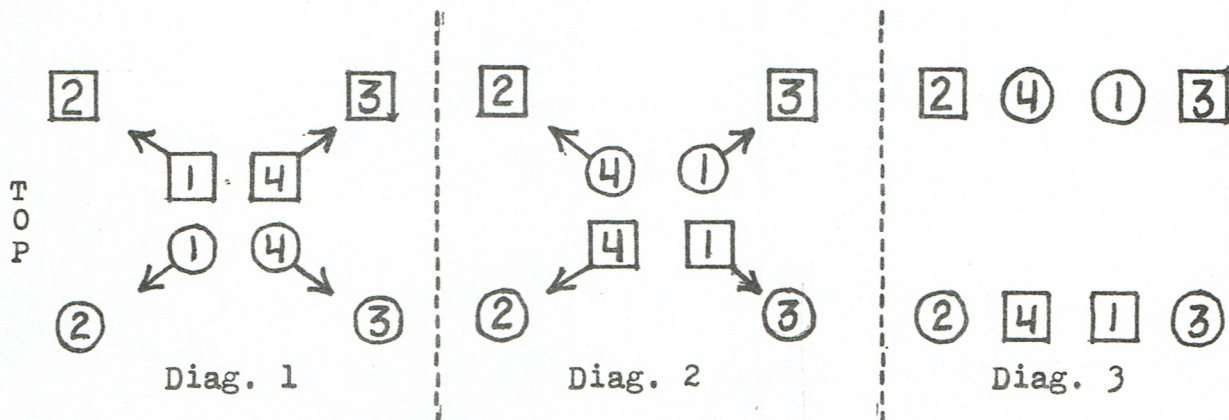
21-24 Cpls 1 & 4 dance L hands across once round to finish on opp side. (Diag. 3)

25-28 Cpls 1 & 3 dance Half rights and lefts.

29-32 Cpls 3 & 4 dance Half rights and lefts. Finish 2,3,4,1, all on own sides.

Note: On bars 10 & 14 of the "Double Hello-Goodby" setting, dancers turn to face the person opp them, either across or up and down the set.

Repeat dance from new position.



1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Jerry Helt

CIRCLE & STAR CONTRA

By Jerry Helt

- MUSIC: "QUEENS QUADRILLE" E-Z RECORD # 45-719-B
- FORMATION: CONTRA LINES, 2 & 4 COUPLE CROSSOVER, LIMITED TO LINES OF FOUR, TWO COUPLES ON A SIDE, YOUR PARTNER WILL BE ACROSS FROM YOU.
- COUNTS: ACTIONS & EXPLANATIONS
- 1-8 HEAD & FOOT DO SA DO YOUR PARTNER (OR ENDS OF THE LINE)
- 9-16 HEAD DOWN THE CENTER TO THE FOOT, FOOT UP THE OUTSIDE TO THE HEAD
- 17-24 HEAD & FOOT DO SA DO YOUR PARTNER
- 25-32 NEW HEAD DOWN THE CENTER TO THE FOOT, NEW FOOT UP THE OUTSIDE TO THE HEAD
- 33-40 CIRCLE AND STAR (THE TOP FOUR FORWARD, CIRCLE FOUR TO THE LEFT WHILE THE BOTTOM FOUR MAKE A FOUR HAND RIGHT HAND STAR AND TURN STAR)
- 41-48 AND BACK AGAIN(THE TOP FOUR CIRCLE FOUR TO THE RIGHT BACK TO PLACE, WHILE THE BOTTOM FOUR LEFT HAND, FOUR HAND STAR TURNING THE STAR, BACKING UP TO PLACE.
- 49-64 LINES FORWARD PASS THRU, EVERYBODY TURN ALONE, HEAD COUPLE DOWN THE CENTER TO THE FOOT (THIS IS THE PROGRESSION OF THE DANCE.)
- NOTE: THE DANCE ROUTINE GOES THRU FOUR TIMES.

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Jerry Helt

QUEENS QUADRILLE
By Jerry Helt

MUSIC: "QUEENS QUADRILLE" E-Z RECORD #45-719-B

FORMATION: SQUARE SET FOUR MEN, FOUR LADIES

COUNTS & EXPLANATIONS

1-8 HEADS RIGHT & LEFT THRU

9-16 SAME HEAD LADIES CHAIN

17-24 SIDES RIGHT & LEFT THRU

25-32 SAME SIDE LADIES CHAIN

33-40 ALL JOIN HANDS AND CIRCLE LEFT

41-48 CORNER SWING (KEEP THIS PERSON AS A NEW PARTNER)

49-64 COUPLES PROMENADE ALL THE WAY AROUND

NOTE: THE DANCE ROUTINE GOES THRU FOUR TIMES

Presented by Jerry Helt

MAINSTREAM BASICS

1. Circle Left and Right
 2. Forward and Back
 3. Do Sa Do
 4. Swing
 5. Promenade Family
(Full, 1/2, 3/4)
A. Couples
B. Single file
C. Wrong-way
 6. Allemande Left/Arm Turns
 7. Grand Right and Left/Weave
 8. Pass Thru
 9. "U" Turn Back
 10. Split the Couple/Ring
(around one, two)
 11. Couples separate/Divide
 12. Courtesy Turn
 13. Chain Family
A. Two Ladies
B. Four Ladies
C. 3/4 Chain
 14. Do Paso
 15. Right and Left Thru
 16. Star Family (2-8)
A. Right Hand
B. Left Hand
 17. Star Promenade
 18. Inside-Out-Outside In
 19. Couples lead Right/Left
 20. Circle to a line
 21. Bend the Line
 22. All Around the Left Hand Lady
 23. See Saw (Taw)
 24. Grand Square
 25. Box the Gnat/Swat the Flea
 26. Square Thru Family
(Full, 3/4, 1/2)
A. Standard
B. Left
C. Mixed Sex
D. Same Sex
 27. California Twirl
 28. Dive Thru
 29. Cross Trail Thru
 30. Couples Wheel Around
 31. Single File Turnback
 32. Allemande Thar/Wrong Way Thar
 33. Shoot that Star (1/2, 3/4, Full)
 34. Slip the Clutch
 35. Half Sashay Family
A. Standard
B. Roll Away
C. Ladies In, Men Sashay
 36. Alamo Style/Balance
 37. Star Thru
 38. Couples Backtrack
- THE ABOVE CONSTITUTE THE BASIC PROGRAM. 1-38
39. Turn Thru
 40. Pass to the Center
 41. Eight Chain Thru (1-8)
 42. Ocean Wave/Balance (R/L)
 43. Swing Family Thru
A. Right
B. Left
C. Alamo
 44. Flutterwheel/Reverse
 45. Sweep a 1/4
 46. Veer Left/Right
 47. Run Family (R/L)
A. Boys
B. Girls
C. Ends
D. Centers
E. Cross
 48. Trade Family
A. Boys
B. Girls
C. Ends
D. Centers
E. Couples
F. Partner
 49. Circulate Family
A. Boys
B. Girls
C. All Eight
D. Ends
E. Centers
F. Couples
G. Box
H. Single File
I. Split
 50. Spin the Top

Mainstream Basics, Cont-Page 2

51. Trade By
52. Zoom
53. Wheel & Deal
54. Double Pass Thru

ALL THE ABOVE CONSTITUTE THE
EXTENDED BASIC PROGRAM 1-54

55. Centers In/Out
56. Cast Family (3/4, 1/2, 1/4)

- A. Off
- B. In
- C. Right
- D. Left

57. Cloverleaf
58. Slide Thru
59. Fold Family

- A. Boys
- B. Girls
- C. Ends
- D. Centers
- E. Cross

60. Dixie Style
61. Spin Chain Thru
62. Peel Off

63. Tag Family (Full, 1/2)

- A. Line
- B. Partner

64. Curlique
65. Walk and Dodge
66. Scootback
67. Fan the Top
68. Hinge Family

- A. Couples
- B. Single
- C. Partner

ALL THE ABOVE CONSTITUTE THE
MAINSTREAM PROGRAM 1-68

CALLERLAB Approved Mainstream Experimentals.

1. Ferris Wheel
2. Recycle
3. Pass the Ocean
4. Touch
5. Coordinate
6. Track II
7. Roll
8. Chase Right
9. Extend the Tag
10. Crossfire

Heads square thru four
Do-sa-do to a wave
Recycle, right and left thru
Two ladies chain, left allemande...
Heads square thru four
Do-sa-do to a wave
Girls trade, recycle
Dive thru, square thru 3/4
Left allemande.....

FOLLOW YOUR NEIGHBOR

Follow Your Neighbor starts from Right or Left Hand Parallel ocean waves. On the call, the dancers facing IN step straight ahead to join adjacent forearms and Cast 3/4. At the same time, the dancers facing OUT "follow" into their neighbor's position with a 3/4 looping turn (270 degrees) to rejoin the same neighbor with the other hand. Right Hand Waves change into Left Hand Waves and Vice Versa.

It is easy to get into sloppy habits when executing this figure since some callers incorrectly teach the dancers facing out to Run or Fold into the adjacent slot. In the original concept of this call the author was quite emphatic in describing the action---we quote from the source:

"Be sure you realize the correct routine is for the dancers facing OUT to walk in a circular path, actually coming around 3/4 of a full circle and should arrive at the "finish line" just as the Centers are completing their Cast 3/4. The dancer can time the loop so as not to arrive too soon or too late. Oftentimes we've seen dancers making a little spot turn almost right in place, then having to stand there and wait for the Centers to come around on the Cast 3/4. That is NOT the proper way to Follow Your Neighbor. The "Loop" method of dancing the call is the way it was designed."

The author also noted that the dancers facing IN should step directly forward to join "inside forearms: exactly as we now do in Scootback. This can be either a Right or Left forearm depending upon the starting set-up. From a Right Hand Ocean Wave, all action is Right Handed--dancers facing IN meet with the Right Hand and dancers OUT loop to their Right. From Left Hand Waves all action is Left Handed.

PRACTICE ROUTINES FOR FOLLOW YOUR NEIGHBOR

Start from Squared-Up set
Heads Square Thru 4 hands
Curlique (or Touch 1/4)
FOLLOW YOUR NEIGHBOR
Left Allemande

Start from Squared-Up Set
Heads Square thru 4 hands
Step to a Wave (or Touch)
FOLLOW YOUR NEIGHBOR
Boys Run--Box Gnat-Slide thru-Allemande.

CALLERLAB-Approved Mainstream Experimentals

I. FERRIS WHEEL

The action starts from two parallel, two-faced lines such as those resulting when dancers in an eight chaining thru position do a swing thru and centers run. The couple facing out in each two-faced line will do a normal wheel and deal double pass thru formation. The couples facing in, in the two-faced line, will move forward to a couples 1/2 circulate position and for a moment form a new two-faced line in the center of the set; then the center two-faced line will wheel and deal and the center couples will end as the lead couples in a double pass thru formation. Examples:

Heads square thru four
Swing thru
Boys run
Ferris wheel
Centers Pass thru
Left Allemande

Heads square thru four
Swing thru--Boys run
Couples circulate
Ferris Wheel--Zoom
Centers square thru 3/4
Left Allemande

II. RECYCLE

WALK AND DODGE - From any four hand or two hand ocean wave, the dancers facing in will walk forward taking the place of the dancer directly across the set. The dancer facing out will slide or step into the vacated spot of the adjacent dancer. **RECYCLE** - The figure starts in an ocean wave and the end result is that the dancers have done a right and left thru and two ladies chain, so that you can see the wave is back to a facing box and the two boys have exchanged places. The action of the figure is as follows: From the basic wave, the centers (girls) fold behind the end boys adjacent to them and as the ends (boys) cross fold the girls follow and end back in their original starting spot(almost)

Here are examples of both movements:

RECYCLE

The dancers have again found an even smoother way to move into a recycle from the ocean wave. From a standard wave the girls eliminate the fold and merely turn and follow the adjacent boy into the recycle action. This saves the necessity to fold then move and adds to the danceability of the Recycle.

Heads lead right circle to a line,
do-sa-do to a wave
Recycle, right and left thru, flutter
wheel
Crosstrail, left Allemande....
Heads lead right circle to a line,
Curlique
Cast off 3/4, girls trade
Recycle, crosstrail
Left allemande.....

WALK AND DODGE

Heads lead right circle to a line
Curlique, walk and dodge (Boys
walk, girls dodge)
Trade by, swing thru, turn thru
Left Allemande.....
Heads lead right circle to a line
Pass thru, wheel and deal
Centers curlique, walk and dodge
Separate around one to a line
Star thru, substitute, square
thru 3/4
Left Allemande.....
Heads curlique
Heads walk and dodge
Swing thru, turn thru
Left allemande....

behind them. The zoom action brings the girl to a facing-in position. The persons in the boys positions will run or fold into the vacated girls' positions and then circulate one position. These persons will end facing out. From normal lines of four facing out, the Chase Right call will place the square in two parallel ocean waves with the girls facing in and the boys facing out. When the action takes place where the couples are back to back in a trade by formation the result is a column formation. All the flow is to the RIGHT as the dancing action takes place, thus the name Chase Right. (It is possible to Chase Left or LEFT Chase. However, for mainstream dancing the basic Chase Right is suggested.)

NOTE: A simple zero figure will allow you to easily become acquainted with the actions.

Normal Facing Couples:
Pass thru..Chase right
Boys run..Zero (Back to original starting pos)

Dancing Chase Right

Heads lead right	Heads lead right
Circle to a line	Circle to a line
Pass thru..Chase right	Pass thru..Chase right
Boys run	Scoot back..Girls run
Right & left thru	Curlique..Boys run
Crosstrail..Left allemande	Pass thru... Left allemande

NOTE: The above figures move from Chase Right into a wave.

Heads lead right	Heads lead right
Circle to a line	Circle to a line..Star thru
Star thru...Pass thru	Pass thru... Chase right
Chase right...Boys run	Single file circulate one spot
Square thru 3/4	Girls run..Box the gnat
Left allemande	Right & Left thru..Left allemande

NOTE: The above figures move from Chase Right into a column.

DIXIE STYLE TO A WAVE

The action starts with facing couples in motion or in single file. The girls extend right hands and move by to extend left hands to the waiting man. The left hands are joined and, as the dancers move by, the left hands remain joined and the men reach to join right hands with each other causing all dancers to turn as a left handed ocean wave is formed. The nature of the action leads to the suggestion that Dixie Style be preceded with a right and left thru or square thru 3/4 courtesy turn to help lead into the starting action of the girls leading for the Dixie Style. This type of start smooths out the entry into the figure for better dancing. Here are some examples:

PASS THE OCEAN

The action of Pass the Ocean starts with facing couples. The dancers pass thru, then turn to face their partner and step into an ocean wave. The figure is smooth and easily used to set up a desired ocean wave. When used by facing couples in lines of four the square ends in two parallel ocean waves and when started from an eight chain thru position the set ends with the ocean waves end to end in what has been referred to as a "tidal wave". If the dancers are in normal boy-girl couples then the action of a Pass the Ocean equals a star thru and step into a wave.

Examples:

- | | |
|---------------------------|---------------------------------|
| Heads lead right | Heads square thru four |
| Circle to a line | Pass the Ocean |
| Pass the Ocean | Swing thru-Spin the Top |
| Girls trade-Swing thru | Right and left thru--Dive thru |
| Turn thru--Left Allemande | Square thru 3/4--Left allemande |

EXTEND (THE TAG)

The present use of EXTEND THE TAG is best described as the ability to move from one ocean wave formation to another wave formation. All dancers in the ocean wave will step thru and form an ocean wave with the couples they are facing. If your extension leaves you facing out, then remain out...The action is most common from a wave between two couples as in the formation set up by having the HEADS PASS THE OCEAN. It may also be used after a fractional TAG THE LINE figure to extend into a different formation... GET ACQUAINTED EXAMPLES.

HEADS PASS THE OCEAN....EXTEND (TO A WAVE)
 GIRLS TRADE....RECYCLE...PASS TO THE CENTER
 PASS THRU....LEFT ALLE.

HEADS PASS THRU..AROUND ONE TO A LINE....
 PASS THRU...WHEEL & DEAL...GIRLS SWING THRU
 EXTEND TO A WAVE...SCOOT BACK...
 BOYS RUN...PASS THRU...BEND THE LINE...
 RIGHT AND LEFT THRU...FLUTTER WHEEL..CROSSTRAIL(TO THE
 CORNER) LEFT ALLE,

HEADS SQUARE THRU FOUR..SWING THRU...BOYS RUN..
 1/2 TAG THE LINE..BALANCE.. SWING THRU...
 EXTEND THE TAG,..CENTERS SWING THRU... TURN THRU..
 CENTERS IN...CAST OFF 3/4...LEFT ALLE.

CHASE RIGHT

The action starts from couples back to back. On the command Chase Right, those in the girls' positions do a "large" (but not wide) zoom action moving to the place of the girl's position in the couple

ROLL

ROLL is a figure that does not stand alone, but is added to a basic and will change the ending formation..ROLL 1/4 turn in direction of motion set up by the primary figure. ROLL is an individual movement even when tacked onto a figure performed by couples The figure has become a part of Mainstream Dancing as part of the 1/2 Tag-Trade&ROLL combination. We now suggest the usage of ROLL as part of other basics. A few possible combinations include, CURLIQUE & ROLL, PARTNER TRADE & ROLL, PEEL OFF & ROLL, TOUCH 1/4 & ROLL.....

BASIC EXAMPLES:

Heads Lead right..Circle to a Line.. Right & Left thru..Pass Thru Partner Trade & ROLL.. Grand Right & Left

* * * * *

Heads lead Right..Circle to a Line..TOUCH 1/4...8 circulate..Trade & ROLL..Box the Gnat...Slide thru...Left Allemande.

CROSSFIRE

The action starts from a two face line...The ends of the line will cross fold as the centers will trade, then extend (step ahead) to join hands with the dancer who has completed the cross fold.....

A SUGGESTED SEQUENCE.

From normal two face lines set up with boys on the ends and girls as centers, such as those set up with a swing thru...boys run.....Have the BOYS cross fold to stand behind the girl who is in the furthest center position... Next have the girls trade then extend (step ahead) to join right hands with the awaiting man....The action is now complete..Practice the action so as to have both dancers react at the same time and the action will time out well.....

FROM PARALLEL OCEAN WAVES...SWING THRU BOYS RUN...CROSSFIRE...THE ENDING FORMATION WILL BE COLUMNS.....

FROM END TO END TWO FACE LINES THE ENDING FORMATION WILL BE PARALLEL OCEAN WAVES.....

EXAMPLES:

HEADS SQUARE THRU FOUR...

SWING THRU...BOYS TRADE...BOYS RUN...

CROSSFIRE.....

GIRLS RUN...BOX THE GNAT...RIGHT & LEFT THRU...

DIVE THRU...SQUARE THRU 3/4...LEFT ALLE.

* * * * *

HEADS SQUARE THRU FOUR....DO SA DO TO A WAVE...

GIRLS TRADE..SWING THRU...BOYS RUN...

CROSSFIRE.....

8 CIRCULATE...BOYS RUN

STAR THRU...CROSSTRAIL...LEFT ALLE,

* * * * *

Figure with girls on the end of the two face line. (Cont)

HEADS SQUARE THRU FOUR....SWING THRU...

Heads lead right
Circle to a line
Right & left thru
(Ladies lead) Dixie style to a
wave
Boys trade
Boys cross run to the far end
Swing thru..Boys run
Bend the line..Left allemande

Heads lead right
Circle to a line..square thru 3/4
Courtesey turn your partner
(Ladies lead Dixie style to a wave
Boys trade..Boys run
Bend the line..Box the Gnat
Right & left thru.. Crosstrail
Left allemande

TRACK II

The action starts from a completed double pass thru formation. The normal formation is easily set up by having the head couples lead right and circle to a line. Lines pass thru, wheel and deal and double pass thru. THE BOYS ARE IN THE LEFT TRACK AND THE GIRLS IN THE RIGHT TRACK.

The dancers will work together in tandem, i.e. the trailing boy will follow in behind the lead boy and the girls will do the same (trailing girl will follow the lead girl.) The dancers will do what amounts to a tandem partner trade with the two boys walking single file to the right around the girls. The girls will move single file to the left inside the boys to end still in a double pass thru formation. The movement continues as the dancers progress single file to a half tag formation, ending in two parallel ocean waves, boys on the end, girls in the center of the wave. Here are two basic teaching examples:

Heads lead right
Circle to a line
Pass thru, wheel and deal
Double pass thru
Track II
Swing thru, turn thru
Left allemande

Heads lead right, circle to a line
Pass thru, wheel and deal
Double pass thru
Track II, girls trade
Swing thru, spin the top
Right & left thru, crosstrail
Left allemande

TOUCH 1/4, 1/2, 3/4

The action starts with facing couples. TOUCH means to step forward and touch right hands palms up in the curlique position. Touch stops here with the ocean wave formed. The 1/4, or 1/2 means to turn by the right the designated amount. TOUCH 1/4 equals a curlique ending. TOUCH 1/2 equals a swing half etc. The figure can be used with same sex facing with no dancer hesitation as well as being used as LEFT TOUCH 1/4 to indicate a starting Left Hand Position.

BASIC EXAMPLES:

Heads TOUCH 1/4...Walk & Dodge...Swing thru...Turn thru...Left Alle.
Heads Lead Right...Circle to a Line..TOUCH 1/4..8 circulate.Boys run
TOUCH 1/2...Boys trade...Boys run..Wheel & Deal...TOUCH 3/4..Boys run
Square thru 3/4...Left Alle

BOYS RUN...TAG THE LINE RIGHT...
CROSSFIRE.....
BOYS RUN..DO SA DO TO A WAVE...RECYCLE...
DIVE THRU...SQUARE THRU 3/4...LEFT ALLE.

* * * * *

From end to end two face lines.....
HEADS LEAD RIGHT...CIRCLE TO A LINE...
SWING THRU...BOYS RUN....
CROSSFIRE.....
WALK & DODGE.....PARTNER TRADE
CROSSTRAIL.....LEFT ALLE.

* * * * *

HEADS LEAD RIGHT CIRCLE TO A LINE...
SWING THRU...BOYS RUN.....
CROSSFIRE.....
HINGE....BOYS TRADE....
BOYS RUN.....BEND THE LINE....
CROSSTRAIL.....LEFT ALLE.....

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Yves Moreau

AN DRO ✓

(France)

This dance is very popular in the regions of Nantes & Vannes in Bretagne (Brittany) France. This particular version was observed by a group of folk dancers from Montréal who spent three weeks in Brittany learning folk dances as part of a special cultural exchange programme.

Pronunciation: ahn-droh

Record: EXPRESS

Formation: Mixed open circle with leader at L end. Little fingers interlocked ("pinky" hold). Hands fwd of body at waist level, with forearms parallel to floor, and parallel to neighbors' - care should be taken that dancers in the circle remain close together, but not bumping. All facing very slightly L of center of hall.

Style: Light & bouncy and bouyant. Mostly on the balls of the ft, with free ft brought up sharply 4 to 8" off the floor. The line moves constantly RLOD.

Meter: 2/4

MEAS

PATTERN

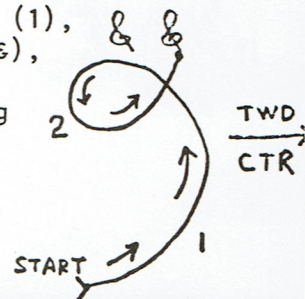
Dance only takes 2 meas of music to perform; these are repeated throughout the dance. No introduction - leader may start at the beg of any musical phrase.

FOOTWORK

- 1 Step fwd L slightly L of ctr on ball of ft (1), close ball of R to side of L heel (&), still moving slightly L of ctr, step fwd L on flat of ft to produce a small accent (NOT a stamp), bringing R ft up sharply behind (2), hold (&).
- 2 Maintaining same body pos, moving either straight bkwd or slightly RLOD, step bkwd R (1), close ball of L along, but slightly fwd of R (&), step bkwd R with slight accent, at same time bring L ft up sharply in back (2) hold (&).

HAND AND ARM WORK - simultaneous with FOOTWORK above.

- 1 Push fwd and upward with emphasis in a circular motion (1), loop hands upward and twd body to continue large arc (&), continue looping hands down and fwd (2), raise hands up and fwd to complete a small loop, ending the loop about shoulder height (&).

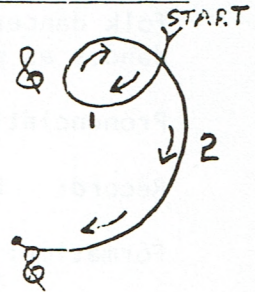


MEAS

PATTERN

2 Exact reverse trace of path of hands & arms in meas 1, except at the end (&).

Pull hands down and twd body to begin a small loop (1), raise hands up and start them fwd to continue loop (&), push hands fwd & down with emphasis in a large arc (2), pull hands bkwd twd body so that the forearms are parallel to the floor (and to neighbors') and elbows have moved as far back as comfortable - hands will come back almost to the waist (&)



Throughout the dance, the forearms remain parallel to neighbors' forearms - do NOT let elbows become separated.

Notes by Bev Wilder

Presented by Yves Moreau

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Yves Moreau

COCONEASA
(Bulgaria-Vlach)

This dance was learned by Yves Moreau from village dance group in Stanevo, near Lom (Mihajlovgrad district) northwest Bulgaria in the fall of 1971. Pronounced: Koh-koh-NEEAH-sah

MUSIC: WT BG-1002. Side B, band 2.

FORMATION: Short lines - about 8 people - mixed. Belt hold L over R
Face ctr. Wt on L ft.

STYLING: Knees bent slightly. Steps are small and close to ground with certain heaviness. Upper part of body is usually proud and erect.

METER: 2/4

PATTERN

Meas NO INTRODUCTION. START AT BEGINNING OF ANY MUSICAL PHRASE.

8 cts intro:
I. BASIC

- 1 Facing ctr, small step on R to R (ct 1) step onto L dir in front of R (ct 2)
- 2 Step R to R (ct 1) step on L directly in back of R (ct 2)
- 3 Repeat pattern of meas 1
- 4 Small step on R to R (ct 1) small hop on R raising L knee up (ct2)
- 5 Repeat pattern of meas 4 with opp ftwk.
- 6 Repeat pattern of meas 4
- 7-12 Repeat pattern of meas 1-6 reversing direction and ftwk.

II. HEEL-CLICKS

- 1-3 Repeat pattern of meas 1-3 (I. Basic)
- 4 Step onto R ft slightly to R with slight knee bend and with L ft slightly out to L side (ct 1) close L ft to R sharply in clicking-like manner (ct 2)
- 5 Reverse pattern of meas 4
- 6 Repeat pattern of meas 4
- 7-12 Repeat pattern of meas 1-6 (II) reversing direction and ftwk.

III. CLICKS AND CHUGS

- 1-6 Repeat pattern of meas 1-6 (II, above) exactly.
- 7 Facing slightly L of ctr, small sharp leap onto L ft, picking R ft up behind sharply (ct 1) small sharp jump onto both feet with slight knee bend (ct 2)
- 8-9 Repeat pattern of meas 7 (III) twice more
- 10-12 Repeat pattern of meas 10-12 (II above) exactly.

NOTE: There is no set sequence for the dance. Dancers follow leader's signal to change fig. The above order is recommended.

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Yves Moreau

GALAONA
(Bulgaria-Vlach)

Pronounced: Gah-lah-OH-nah

This dance comes from the village of Bojnica, Vidin District, in Northwest Bulgaria and is typical of dances done by Vlachs there and in nearby East Serbia. It is related to the Stara Vlachna stype. This version was learned in Bulgaria by Yves Moreau during the fall of 1971.

MUSIC: WT BG 1002. Side A, Band 2 *Slow record slightly*

FORMATION: *short;* Mixed lines. Belt hold, L over R, facing ctr, wt on L.
if no belt, join hands down

STYLING: Knees bent slightly. Steps are fairly small and close to the ground.

METER: 2/4

PATTERN

Meas

Intro! No fast drum beats

I. BASIC ("VLAJNA") PATTERN

- 1 Facing ctr, step on R to R (ct 1) slide L ft sharply closing it to R ft with slight down accent with knee bend at the same time picking up R ft off ground sharply (ct 2)
- 2 Repeat pattern of meas 1
- 3 Step on R to R (ct 1) pick up L ft and point it slightly fwd and across R (ct 2)
- 4 Step on L straight fwd to ctr (ct 1) raise R off ground behind L (ct 2)
- 5 Facing ctr, step on R straight bkwd (ct 1) raise L ft sharply in front of R (ct 2)
- 6-7 Reverse pattern of meas 1-2.
- 8 Step on L to L (ct 1) swing R leg sharply across L. A small hop on the L ft may accompany this action (ct 2)

II. "CHUG" VARIATION

- 1-2 Repeat pattern of meas 1-2, Fig I
- 3 Facing slightly R of ctr, step onto R diag fwd (ct 1) hop on R sharply sending L leg fwd in a kicking fashion not too high off ground (ct 2)
- 4 Still facing diag R, small leap *fwd* onto L ft (ct 1) sharp low jump fwd onto both ft bending knees (ct 2)
- 5 Still facing diag R, *step bkwd* jump back onto both ft together with slight *+ straighter knees* knee bend (ct 1) small leap onto L turning to face L and twisting R knee up and across L (ct 2)
- 6 Facing ctr, small step on R to R (ct 1) small hop on R swinging L leg *up straight knee* across R close to ground (ct 2)
- 7-8 Repeat pattern of meas 7-8, Fig I

NOTE: No set sequence to dance. Follow directions of person leading line.

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Yves Moreau

HORA DE LA VRĂV
(Bulgaria-Vlach)

This dance comes from the village of Vrăv, Vidin District, Northwest Bulgaria. It was collected by Yves Moreau in the fall of 1971. The dance is related to the "Breaza" type of dance which is widespread in the region of Oltenia, Romania. Pronounced: HOH-rah Dayh Lah VRUFF.

RECORD: WT-BG 1002. Side 1, Band 1

FORMATION: Mixed lines or open circles. Hands joined down at sides.
Wt on L ft.

STYLING: Knees bent slightly. Steps are small and close to ground with slight heaviness.

METER: 2/4

PATTERN

- Meas *No Intro - Note! The rhythm on meas 1-16 is 9 S 9 SS (2 meas)*
- 1 Facing ctr, hop on L simultaneously bringing R around from behind to a fwd pos close to the ground (ct 1) facing slightly L of ctr, stamp sharply with wt with R (ct 2)
 - 2 Still facing slightly L of ctr, stamp sharply with wt with L (ct &). Still facing same direction, stamp sharply with wt with R (ct 1). Still facing same direction, stamp sharply with wt with L (ct 2)
 - 3 Facing ctr, hop on L simultaneously bringing R ft around from a fwd pos to a bkwd pos close to the ground (ct 1) facing slightly R of ctr, stamp sharply with wt with R (ct 2)
 - 4 Still facing slightly R of ctr, stamp sharply with wt with L (ct &). Still facing same direction, stamp sharply with wt with R (ct 1). Still facing same direction, stamp sharply with wt with L (ct 2)
 - 5-8 Repeat pattern of meas 1-4 exactly.
 - 9 Facing ctr, hop on L (ct 1) step onto R to R (ct 2) *hold (2)*
 - 10 Still facing ctr, close L to R sharply (ct &) step onto R to R (ct 1) stamp with L next to R, no wt (ct 2)
 - 11-12 Reverse pattern of meas 9-10
 - 13-16 Repeat pattern of meas 9-12
 - 17 Facing ctr, leap onto R to R simultaneously picking up L ft behind R calf (ct 1) leap onto L to R behind R ft (ct 2)
 - 18-21 Repeat pattern of meas 17, four more times.
 - 22 Still facing ctr, small leap onto R to R (ct 1) leap onto L to R in front of R (ct 2)
 - 23 Sharp stamp with wt onto R turning to face slightly L (ct 1) step onto L sideways L (ct 2)
 - 24 Facing ctr, step straight back onto R (ct 1) step onto L to R directly behind R (ct 2)
 - 25-32 Repeat pattern of meas 17-24 exactly, *except last step on is slightly fwd of R to prepare for repeat of dance.*
Repeat dance from beginning' til end of music.

La Bastringue

Fr. Canada

This dance is also often called "La Bistringue" or "Les Confitures" and is usually danced in Canada as the fifth (5th) or sixth (6th) part of a long Quebec Quadrille, particularly in eastern and northeastern regions of the province. The "mixer" form enables every man to dance with the bride or the partner of his choice.

The dance was collected by Jean Trudel first presented at Year End Camp 1975 by Yves Moreau. Yves also presented the dance at the San Diego F.D.Conf., Stockton Folk Dance Camp and Mendocino Camp in 1977.

TRANSLATION:

PRONUNCIATION: lah bast-RANG

RECORD: Legacy I Elektra, LEG 120, side 2/8 (slow record slightly)

FORMATION: Cpls in a closed circle, facing ctr, with W on ptr's L. Hands are joined at shldr ht (W-pos).

STEPS: Two-step: Step R fwd (ct 1); close L beside R (ct &); step R fwd (ct 2); repeat beg L (cts 3-&-4).

STYLING: Styling is happy and light, but do not pick feet up to far off floor. There is NO clogging by the dancers. When listening to the record what sounds like the dancers clogging, is actually the fiddle players tapping their feet while sitting down and playing the music.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 5 meas. No action, fiddlers tapping ft. Beg with music.

FIG. I: FWD & BKWD

- 1 Beg R, walk 3 steps twd ctr (cts 1-3); touch L beside R (ct 4).
- 2 Beg L, move bkwd with 3 steps (LRL) (cts 1-3); touch R beside L (ct 4).
- 3-4 Repeat meas 1-2.
Note: This is a light and bouncy Fig.

FIG. II: TWO-STEP TO L & R

- 1-2 Facing and moving in RLOD (CW) - do 4 two-steps fwd in RLOD, beg R. Turn to face LOD on last two-step.
- 3-4 Beg R, do 4 two-steps moving in LOD (CCW). On last two-step turn to face ctr.

FIG. III: SWING (BUZZ TURN)

- 1 Releasing MR and WL hands to separate into cpls, M turns W once CW (R) under joined hands (ML,WR) with 4 walking steps (LRLR) leading W CW to end facing ptr in closed social dance pos, except face ptr straight on.
- 2-4 Ptrs turn in place with buzz turn, Quebec style. Cpls end facing LOD with W on MR side. M R hand on W R waist, W L hand rests on M R shldr. Free hands hand naturally at sides. Quebec style swing (buzz turn): Facing ptr (shldrs squared), place inside of R feet adjacent when doing the buzz turn. The turn is very smooth, with almost no down-up feeling.

FIG. IV: PROMENADE

- 1-4 Cpls move fwd in LOD with 8 two-steps, beg R. On last two-step cpls turn 1/4 CCW (L) to face ctr and join hands (W-pos) to reform the closed circle to beg dance again with a new ptr. M new ptr is on his L side.

Repeat dance from beg 4 more times (5 in all), plus Fig. I-II.

LYRICS:

Mademoiselle voulez-vous danser La Bastringue, La Bastringue?
Miss, would you like to dance The Bastringue, The bastringue?

Mademoiselle voulez-vous danser La Bastringue va commencer!
Miss, would you like to dance? The Bastringue is going to begin!

Oui monsieur je voudrais danser, La Bastringue, La Bastringue.
Yes, sir. I would like to dance The Bastringue, The Bastringue.

Oui monsieur je voudrais danser, c'est pour vous accompagner!
Yes, sir. I would like to dance, in order to be with you!

R&S'd from errata & Let's Dance magazine by dd, 8-99

LA BASTRINGUE
French - Canadian

This dance is also often called "La Bistringue" or "Les Confitures" and is usually danced as the fifth or sixth part of a long Quebec Quadrille, particularly in Eastern and Northeastern regions of the province. The "mixer" form enables every man to dance with the bride or the partner of his choice. The dance was collected by Jean Trudel and first taught at Year End Camp, 1975 by Yves Moreau. It was also presented by Yves at the 1977 San Diego S.U.F.D. Conference.

PRONUNCIATION: Lah Bast-rang

RECORD: Legacy (Elektra) 120, slow record slightly.

FORMATION: Cpls in a single circle, facing ctr, W on ptr's L, hands joined at shldr ht.

STEPS & STYLING: The dance is light and happy. Do not pick up feet off ground too much. There is NO CLOGGING in this dance.

Two-step: Step R fwd (ct 1), close L to R (ct &), step R fwd (ct 2), repeat starting L (cts 3,&,4).

Swing Quebec Style (buzz): Ptrs in closed social dance pos, face to face and shldrs square with ptrs, have inside of R toes adjacent and remain that way while doing a smooth buzz step.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: Wait through 5 meas of foot-tapping, begin dance when music begins.

FIG. I: FWD & BACK

1 Moving twd ctr, step fwd on R (ct 1), step fwd L (ct 2), step fwd R (ct 3), touch ball of L ft next to R (ct 4).

2 Repeat meas 1, with opp ftwk and direction.

3-4 Repeat meas 1-2.

Note: This is allight and bouncy Fig.

FIG. II: TWO-STEP TO L & R

1-2 Facing and moving RLOD, do 4 two-steps, start with R. Turn and face LOD on 4th two-step.

3-4 Do 4 two-steps moving LOD, face ctr on last two-step.

FIG. III: SWING

1 M release R hands and W release L hands to separate into cpls. M raise L hands and turn ptr once CW under joined hands and lead ptr CW in front of him (cts 1-4).

2-4 Swing your ptr Quebec style with 12 buzz steps. End swing with both ptrs facing LOD, W on M R - W places L hand on M R shldr, M places R arm around W waist. Outside hands down to sides.

FIG. IV: PROMENADE

1-4 Cpls promenade with 8 two-steps, beginning R. On the 8th two-step, M sweep W fwd, turning 1/4 turn CCW to face ctr of circle. Rejoin hands and form the circle to begin dance again. W have progressed one M fwd in LOD (M new ptr is now on his L side).

Repeat entire dance from the beginning.

SONG:

Mademoiselle voulez-vous danser La Bastringue, la Bastringue?
Mademoiselle voulex-vous danser La Bastringue va commencer!

Oui monsieur je voudrais danser, La Bastringue, La Bastringue
Oui monsieur je voudrais danser, c'est pour vous accompagner!

Presented by Dave Slater

Camp Hess Kramer Institute, October 7-9, 1977.

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Yves Moreau

LA BASTRINGUE ¹⁴/₄

(French - Canadian) ¹⁸/₉

This dance is also often called "La Bistringue" or "Les Confitures" and is usually danced as the fifth or sixth part of a long Quebec Quadrille, particularly in Eastern and Northeastern regions of the province. The "mixer" form enables every man to dance with the bride or the partner of his choice. The dance was collected by Jean Trudel and first taught at Year End Camp, 1975 by Yves Moreau

Pronunciation: ^a luh bast-RANG

Record: LEGACY (Elektra) 120 *slow record slightly*

Rhythm: 4/4

Formation: Couples in a single circle, facing ctr. W on ptr's L, hands joined, shoulder height

Style: Happy and light. Do not pick up feet off ground too much. There is NO CLOGGING in this dance.

Two-step: - Quebec Swing (buzz): very smooth, no up-down movement

MEAS ⁴/₄ PATTERN

To start with music - wait through ⁵ 10 meas of foot-tapping; *begin dance when music starts*

FIG. I - Forward & Back

- 1 Moving twd ctr, step fwd on R ft (1) step fwd on L (2) step fwd on R (3) touch ball of L ft next to R (4)
- 2 Reverse action of meas 1.
- 3-4 Repeat pattern of meas 1-2

Note: This is a light & bouncy fig

FIG. II - "two-steps to L & R"

- 4-6 ¹⁻² Turning to face CW and moving in RLOD (CW), dance four "two-steps" starting with R ft. Turn to face LOD on 4th "two-step".
- 7-8 ³⁻⁴ Dance four "two-steps" moving LOD (CCW), face ctr on last "two-step".

FIG. III "Swing"

- 9/1 M release R hands and W release L hands to separate into couples. M raise L hands and turn ptr once CW under joined hands and lead ptr CW in front of him (1-4)
- 10-12 ²⁻⁴ Swing your partner, Quebec style: partners facing each other, *shldrs parallel* Hold ptr in closed pos. *w 12 buzz steps* Buzz-step swing. End swing with both partners facing LOD with W on outside of circle, M on inside, W place L hand on M's R shoulder, M place R arm around W's waist. *Outside hands down to sides.*

12 buzz steps

Do 12 buzz steps w Quebec style swing

LA BASTRINGUE

Cont'd

MEAS

PATTERN

FIG. IV "Promenade" & two-step

1111-13-16

1-4

Couples promenade with "two-step" movements beginning with R ft. On the 8th two-step, M sweep W fwd, turning 1/4 turn CCW themselves, so that all are again in a single circle. W have progressed one M fwd in LOD (M's new partner is now on his L side).

Repeat entire dance from the beginning.

Presented by Yves Moreau.

Mademoiselle voulez-vous danser La Bastringue, la Bastringue ?
Mademoiselle voulez-vous danser La Bastringue va commencer !

Oui monsieur je voudrais danser, La Bastringue, La Bastringue,
Oui monsieur je voudrais danser, c'est pour vous accompagner !

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Yves Moreau

LA BELLE CATHERINE

(French - Canadian)

This dance is a popular "contredanse" type found in Eastern and North-eastern Quebec. It is danced by two couples and often includes some "gigue" steps (clogging). Based on research by Guy Thomas

Pronunciation: Lah Bell CAT-reehn

Record: PHILO FI-2003. Side A, Band 8. 2/4 (slow down music)

Formation: Two couples in contra dance pos. Men facing Women
M R holds to music.

Style: Very light and happy steps.

Steps: *See page 35*

MEAS

PATTERN

1-4 Introduction

FIGURE I. Sideways travelling step

- 1 Partners are facing each other. The two couples join hands fwd in front, ^{at waist level} hands crossed.
M starts with L ft, W with opp. ftwork.
Step heavily onto L ft (1) step on ball of R ft in front of L with weight, body rises slightly (&) Same as ct 1 (2) same as count "&" but R ft steps ^{next to feet} ~~in back of~~ (&)
- 2-3 Repeat pattern of meas 1 but for meas 3 last count ("&") leave off last step
- 4 Three stamps in place, R,L,R (no wt on last stamp)
- 5-8 Repeat pattern of meas 1-4 reversing direction & ftwork

FIGURE II. Clogging in place

M starts with ^hR ft, W with opposite ftwork

- 1 Hands are now down at sides (partners separated) step onto L ft (&) touch ball of R ft sharply slightly in front of L, no wt (ct "ah") small light leap onto ball of R ft (1) Repeat (& ah 2)
- 2-3 Repeat pattern of meas 1, *twice.*
- 4 Repeat pattern of meas 1 cts & ah 1. Two small sharp stamps in place, L,R, no wt on last stamp (& 2)
- 5-8 Same as meas 1-4 but with opposite ftwork.

LA BELLE CATHERINE (Cont'd)

MEAS

PATTERN

FIG. III Star & Circle

- 1-2⁴ Both couples make a RH star using a "hop-step-close-step" movement
3-4⁵⁻⁸ Come back to original place doing a LH star
5-6⁹⁻¹² Both couples join hands to form a small circle and circle to L with same travelling step as above.
7-8¹³⁻¹⁶ Come back to original place with circle to R.

FIG. IV "Crochets" (Elbows)

- 1-2¹⁻⁴ Both couples will simultaneously do a R elbow and come back to place using same travelling step as above
3-4⁵⁻⁸ Same as 1-2, but with L elbow
5-6⁹⁻¹² M 1 & W 2 will do a R elbow
7-8¹³⁻¹⁶ M 2 & W 1 will do a L elbow

FIG. V "Dos-à-dos"

- 1-2¹⁻⁴ Both couples will do a "do-ci-do" fig. simultaneously, first passing R shoulders, using same trav. step. *Begin Travel step w/hop on R, step fwd, on L (9) to facilitate passing back to back w/ptr on meas 2.*
3-4⁵⁻⁸ Same as meas 1-2 but passing L shoulders
5-6⁹⁻¹² M 1 & W 2 will do a "do-ci-do" passing R shoulders. *+ begin w/hop on L, step fwd R (4).*
7-8¹³⁻¹⁶ M 2 & W 1 will do same passing L shoulders

FIG. VI "Grand bras p'tit bras" (Long arm, short arm)

- 1-2 Both couples give R hand to ptr. simultaneously & will cross over with same travelling step as in previous variations
2³⁻⁴ Still holding R hands, ptrs get very close together and with a tight hand hold will do a complete turn. *Mean hold W elbow w/free hand.*
3-4⁵⁻⁸ Same as 1-2 but reversing direction and using L arm
5-6⁹⁻¹² M 1 & W 2 change places with a regular R hand hold
7-8¹³⁻¹⁶ M 2 & W 1 change places with a regular L hand hold
Note: Use thumb grasp during meas 1-8

FIG. VII "Gigue" and "Spandy" step

- 1-2 M 1 & W 2 change places with usual step *passing R shldrs*
2³⁻⁴ "Gigue" step in place for M 1 (see description)
"Spandy" step in place for W (see description)
3-4⁵⁻⁸ Same as meas 1-2 but with M 2 & W 1
5-8⁹⁻¹⁶ Repeat patterns of meas 1-4, except pass 2 shldrs.

MEAS

PATTERN

FIG. VIII Sideways travelling step

1-8 Repeat same pattern as meas 1-8 FIG. 1

Fig 1x Clogging in place
1-8 Repeat action of meas 1-8, Fig 11

MEN'S CLOGGING STEP (GIGUE) FIG. VII

- 1 Light brush with ball of R ft fwd (ε) light brush bkwd with ball of R ft (ct "ah") heavy step onto R ft (1) light brush with ball of L ft fwd (ε) light brush bkwd with ball of L ft (ah) heavy step in place with L (ah) heavy step with R (2)
- 4 5 Raise R leg, bent knee (high), clap both hands above raised L leg (ε) Clap both hands under raised Leg (7) L leg still raised 7 clap both hands above L leg (ε) step onto R ft (2)
- 2 *Step on L (1), hold (2)*
Note: Do not repeat step.

WOMAN'S "SPANDY" STEP

This step is very popular in a type of dance known as "Espandy" in Eastern Quebec.

- 3 Hop on L ft simultaneously brush ball of R ft lightly fwd (1) Hop again on L ft, simultaneously brushing ball of R ft lightly bkwd (ε) small jump onto both feet together (2)
- 4 Small sharp jump onto both feet with L ft crossed in front of R (1) small sharp jump onto both feet with R ft crossed in front of L (2)

Note: Dance is done once through in the above sequence.

Rhythmic pattern of Gigue Step: su erata

Travel Step: With a prep hop (slight) on L (ah) step fwd on R (1) close R to L (4), step fwd on R (2) Step alternates.

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Yves Moreau

LA CONTREDANSE^{14/1}
(French-Canadian)^{16/8}

This "contredanse" is quite popular in the Saguenay area of Quebec Province. It is strongly influenced by Scottish and Irish tradition.
Pronounced: lah KOHN-truh ~~DOWN~~^{DOWN}ce

RECORD: PHILO FI-2003. Side A, Band 5 (Slow down music)

FORMATION: 4 couples in longways formation
(contra) *30%*

STEPS: All patterns can be done with simple walking steps, however, the people from the area generally do this type of dance with a "pas gigue" "clogging step."

CLOGGING STEP: Hop on L 1) touch ball of R ft briskly next to L (&) step on ball of R (2) touch ball of L ft briskly next to R (&) step on ball of L (3) touch ball of R briskly next to L (&) step on ball of R (4)
(1 per meas)

METER: 4/4

PATTERN

Meas

1-4 INTRODUCTION. Everyone walk twd ptr and bow R-L-R touch & reverse. *Never clog during intro.*

FIG I: Presentation

1-4 Cpl 1 present like for intro *move fwd + back as in intro.*

5-8 Repeat pattern of meas 1-4

FIG II: Promenade down and back

1-4 9-12 Cpl 1 promenade down the set (skater's pos)

5-8 13-16 Make an about-face and walk back up to place
return

FIG III: Right Hand

1-4 17-20 M #1 and W #4 meet in ctr of set and do a R hand turn and come back to place
(thumb grasp at shldr ht)

5-8 21-24 M #4 and W #1 do same figure *repeat meas 1-4*

FIG IV: Right elbow

1-8 25-32 Same as Fig III but R elbow instead if R hand
Repeat *turn* *except do a*

FIG V: Right hand star

1-8 33-40 Cpls 1 and 4 do a R hand star in ctr of set, and come back with L hand star. When completing this figure cpl 1 moves down to cpl 4's place and others move up.
the ctr of the set
pas while the

The dance then repeats with the new first cpl. This piece of music enables each couple to be couple # 1 once.

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Yves Moreau

LE COTILLON DE BAIE STE-CATHERINE ✓

(French - Canadian)

This dance is based on the old French cotillons and quadrilles. It is from Charlevoix County, Quebec and is one of the few remaining cotillons found today in Quebec.

Pronunciation: luh KOH-tee-yawn duh BAY Saint-Kaht-REEHN

Record: PHILO FI-2003 SIDE A, Band 3 6/8 meter.

✓ Formation: 4 couples in a square formation. *Number ccw, cpt / faces music.*

✓ STEPS: Steps include walking, polka-steps and swing.

Swing Quebec style: pts in closed ballroom pos, face to face & shoulders parallel inside of R. tot are adjacent & stay that way during 'wagg' turn which is smooth.

MEAS

PATTERN

1-4 Introduction. Everyone bows to partner and to everyone else in the set.

FIGURE I. Circle left

✓ 1-8 Everyone joins hands ^{at shldr ht} and circles L and back *w/8 steps ea way*

9-16 Everybody swings

FIGURE II Face-to-face & back-to-back

✓ 17-24 Couple 1, join inside hands and face each other and with ⁴/₄ polka-type "hop-step-tog-step" cross over to couple 3's pos. alternating face-to-face & back-to-back. On the 4th one pivot towards inside one complete turn and return to orig. place starting with "back-to-back" etc.

✓ 3 Meanwhile couple 3 has crossed over with a "galop-slide" step in ballroom hold. _{4 back}

25-32 Same as meas 17-24 but couple 3 does "face-to-face" fig. and couple 1 slides through

FIGURE III Presentation

✓ 33-36⁴ Same two couples ballroom pos. present to center with slide step

34-36 37-40 Slide back to place *followed by a step + 2 light stamps (4-5).*

37-40 40-44 Repeat patterns of meas 33-40 33-36

41-48 45-52 Same two couples swing

MEAS

PATTERN

FIGURE IV Ladies' Star to R

- 49-52 53-56 All four ladies star R
 53-56 57-60 Come back to place star L
 When W comes back to partner after Star she gives M R hand and
 makes one small turn under M's arm
 57-64 61-68 Everybody swings

At this point couples 2 & 4 go through all the patterns of meas 17-52

Then instead of a ladies star (53-68) its the gent's turn to star R & L coming back to partner with same kind of turn under arm.

Repeat Fig II + III w/cpls 2+4 active. On repeat of Fig IV the M star R & L & then returning gen R hands w/ptn's R hand & turn CW under the joined hands.

DANCE CONCLUSION

- 1-8 All four couples present to center with slide step like in FIG. 3
 9-16 Everybody swing
 17-32 Right hand to partner and "Grande chaine" all the way back to place. When you meet partner, swing until end of music.

(Le) Laridé

France

This dance is very popular in their regions of Nantes and Vannes in Bretagne, (Brittany) France. This particular version was observed by a group of folk dancers from Montréal who spent three weeks in Brittany learning folk dances as part of a special cultural exchange program.

This dance was presented by Yves Moreau at the 1977 San Diego F.D. Conf, and Stockton Folk Dance Camp.

PRONUNCIATION: (luh) lahr-ee-DAY

MUSIC: Record: Express

FORMATION: Mixed lines joined in "pinky" hold in V-pos, dancers close but not bumping - take care that people do NOT separate so that ends are pulled out from sides of body. All face ctr.

STYLE: Light and bounce - taking care not rush the ft and arm motions.

NOTE: It is easier to learn the dance by counting it straight through, than by using counts within the measures. Thus the dance counts become: 1,2,3,4,5,&,6,7,&,8.

There are 4 meas of ftwk repeated throughout the dance.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None. Leader may start at beg of any musical phrase.

DANCE:

1-2 Step L to L (ct 1); close R beside L (ct 2). Step L to L (ct 1); close R beside L (ct 2).

3 Rise on balls of both ft (ct 1); lower heels lightly to floor (ct 2).

4 Softly swing L fwd (do not point toes) with straight knee while rise onto ball of R ft (ct 1); lower R heel to floor as L moves beside R without touching floor (ct 2).

Hand & arm work:

1 With relative straight arms, swing arms slightly fwd (ct 1); swing arms bkwd and slightly behind sides of body (ct 2).

2 Repeat action of meas 1, exactly.

3 Push hands fwd and up in a large arc - with its highest about chin ht (ct 1) complete the arc by bringing hands bkwd and down in a tuck between chest and shldr ht, the elbows move bkwd to produce this motion (ct 2).

- 4 Repeat meas 3 reversing the motions. Push hands and arms up and fwd in an arc then beg to move down - the emphasis is on the "push" (ct 1) continue the arc swinging hands down and bkwd (ct 2). Finish with arms down (slightly bent elbows) and slightly behind sides of body.

NOTE: The dance patterns only 4 meas long and is continuously repeated. The dance moves sdwd L during first two meas, then in place for 2 meas. The dancers face ctr throughout dance.

Notes by Bev Wilder

Wording slightly revised by dd, 4-99

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Yves Moreau

(LE) LARIDE

(France)

This dance is very popular in the regions of Nantes and Vannes in Bretagne, (Brittany) France. This particular version was observed by a group of folk dancers from Montréal who spent three weeks in Brittany learning folk dances as part of a special cultural exchange programme.

Pronunciation: (luh) lahr-ee-DAY

Record: EXPRESS

Formation: Mixed lines of M & W, leader at L end, little fingers interlocked ("pinky" hold), hands down but elbows not locked; bodies close but not bumping - take care that people do NOT separate so that hands are pulled out from sides of body. All face ctr.

Style: Light and bouncy - taking care not to rush the ft & arm actions.

NOTE: It is easier to learn the dance by counting it straight through, than by using counts within the measures. Thus the dance counts become: 1,2,3,4,5-&6,7-&8.

Meter: 2/4

MEAS

PATTERN

FOOTWORK: There are 4 meas of ftwork, repeated throughout the dance.

No introduction - leader may start at the beginning of any musical phrase.

- 1-2 Step L to L (1), close R to L (2); step L to L (1), close R to L (2).
- 3 Start to rise on balls of both ft by bending knees slightly fwd (1), complete the rise on the balls of both ft (&), lower heels lightly to floor (2).
- 4 Swing L ft fwd without pointing toes, knee straight - this is a "soft" not vigorous action (1), rise on ball of R ft (&). This is one smooth continuous action, not two separate sequential ones. Lower R heel to floor, bringing L ft alongside R without touching floor (2).

HAND AND ARM WORK - simultaneous with FOOTWORK above.

- 1 With relatively straight arms, swing arms and hands comfortably fwd - but not up to straight fwd (1), swing hands and arms bkwd to reflex pos, just behind sides of body.
- 2 Repeat action of meas 1, exactly.

(LE) LARIDE

Cont'd

MEAS

PATTERN

3 Push hands and arms fwd and up in a large arc - with its highest about chin height (1), complete the arc by bringing the hands bkwd and down to end in a tuck between chest and shoulder height, the elbows move bkwd to produce this motion (2).

4 This meas reverses the action of meas 3. Push hands & arms up and fwd in an arc and start down - the emphasis is on the "push" (1), continue the arc swinging hands down & back (2), finishing with arms at full length (slightly bent elbows) & hands at reflex point behind body on ct &.

note: The dance pattern is only 4 meas long and is continuously repeated. The dance moves RLOD during the first two meas, and then in place for the last two meas. The dancers face ctr throughout the dance.

Notes by Bev Wilder

Presented by Yves Moreau

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Yves Moreau

PORUNCEASCA ✓
(Bulgaria)

Pronounced: Poh-roohn CHEEAHS-kah

This dance was learned by Yves Moreau from village dance group in Rabrovo, Vidin District, northwest Bulgaria, fall of 1971. This dance is popular among the Vlachs living in northwest Bulgaria. The Vlachs originally came from Southern Romania and settled in parts of northwest Bulgaria and northeast Serbia (along the Danube also). They speak a dialect of Romanian and their folklore combines Romanian and local elements

MUSIC: WT BG 1002. Side B, band 3.

FORMATION: Short lines- about 8 people- mixed. Belt hold, L over R
Face ctr, wt on L ft.

STYLE: Knees bent slightly. Steps are small and close to ground with certain heaviness. Upper part of body is usually proud & erect.

METER: 2/4

PATTERN

Meas NO INTRODUCTION. START WITH MUSIC-preferably

- 1 Facing ctr, with wt on L ft, raise R leg slightly with bent knee (ct &) extend R leg fwd with push-like motion (ct 1) repeat same action (cts 1&,2). *Raise & heel slightly on 1& 2*
 - 2 Moving sdwys R, step onto R ft (ct 1) step on L crossing behind R (ct &) step on R to R (ct 2)
 - 3-4 Repeat same as meas 1-2 reversing direction and ftwk.
 - 5-8 Repeat sequence of meas 1-4 exactly.
 - 9 Facing ctr, step onto R twd ctr (ct 1) step on L crossing slightly behind R (ct&) step onto R slightly fwd again (ct 2). *Bend fwd from hips while moving fwd.*
 - 10 Repeat pattern of meas 9 reversing ftwk
 - 11-12 Repeat pattern of meas 9-10 exactly.
 - ✓ 13 Wt on L, small hop on L (ct 1) step onto R ft moving straight back away from ctr (ct &) step straight back on L (ct 2)
 - 14 Repeat pattern of meas 13 exactly
 - 15 Hop on L (ct 1) step onto R next to L (ct &) step onto L next to R (ct 2) sharp stamp, no wt, with R, next to L (ct &)
 - 16 Repeat pattern of meas 15, leaving out ct 2& (stamp)
 - 17 Still facing ctr, small step sdwys R on R (ct 1) small step on L next to R (ct&) small step on R to R (ct 2) small Sharp stamp on L next R, no wt (ct 2&).
 - 18 Repeat pattern of meas 17 reversing direction and ftwk.
 - 19 Facing ctr, *small leap* step onto R with R (ctl) stamp L next to R (ct 1&) step onto L with L (ct 2) stamp onto R next to L, no wt (ct 2&)
 - 20 Repeat pattern of meas 17 exactly
 - 21-24 Repeat pattern of meas 17-20 reversing direction and ftwk.
- NOTE: Doing meas 24, leave out last stamp (ct 2&).

SIRA
Bulgaria

This dance comes from the small town of Kula, Vidin District, Northwest Bulgaria. It was collected by Yves Moreau during the summer of 1973. This dance shows a mixture of both Romanian and Serbian influences.

PRONUMCIATION: Sheeh-rah

RECORD: WT-BG1002. Side 2, Band 1

FORMATION: Mixed lines or open circles. "Šetnja" - type pos, L arm bent and hand resting on waist and R arm bent "hooked" to person on your R. Face ctr, wt on L ft.

STYLING: Knees bent slightly, Steps are small and light. Movements on balls of feet.

METER: 2/4

PATTERN

Meas.

1-8 INTRODUCTION: No Action

- 1 Facing ctr, small leap R to R (ct &), small step L in front of R (ct 1), small leap R to R (ct &), small step L in back of R (ct 2).
- 2 Repeat meas 1, exactly.
- 3 Facing ctr, small step R to R (ct 1), small hop onto R ft, simultaneously raising L leg in front of R slightly (ct 2).
- 4 Facing ctr, small step L to L (ct 1), small step R across L (ct &), step L in place (ct 2), step R next to L (ct &).
- 5 Step L across R (ct 1), step R in place (ct &), step L next to R (ct 2), step R across L (ct &).
- 6 Step L in place (ct 1), step R next to L (ct &), step L across R (ct 2), step R in place (ct &).
- 7 Step L to L (ct 1), slide R to L and close (ct 2).
- 8-9 Repeat meas 7, exactly two more times.
- 10 Quickly leap L to L.

NOTE: Music starts slowly, getting faster and faster 'till end.

Presented by Yves Moreau at the 1977 San Diego S.U. Folk Dance Conference.

Presented by Maria Reisch

San Diego Conference After Party, Sept. 1977

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented By Yves Moreau

SIRA^{4/2}
(Bulgaria-Vlach)^{8/4}

This dance comes from the small town of Kula, Vidin District, Northwest Bulgaria. It was collected by Yves Moreau during the summer of 1973. This dance shows a mixture of both Romanian and Serbian influences. Pronounced: SHEEH-rah

RECORD: WT-BG 1002. Side 2, Band 1

FORMATION: Mixed lines or open circles. "Šetnja"- type pos, L arm bent and hand resting on waist and R arm bent "hooked" to person on your R. Face ctr, weight on L ft.

STYLING: Knees bent slightly. Steps are small and light. Movements on balls of feet.

METER: 2/4 PATTERN

Meas

1-8 INTRODUCTION-No movement

- 1 Facing ctr, small leap onto R to R (ct &) small step onto L in front of R (ct 1) small leap onto R to R (ct &) small step onto L in back of R (ct 2)
- 2 Repeat pattern of meas 1, exactly
- 3 Facing ctr, small step onto R to R (ct 1) small hop onto R ft, simultaneously raising L leg in front of R slightly (ct 2)
- 4 Facing ctr, small step on L to L (ct 1) small step onto R crossing in front of L (ct &) step onto L in place (ct 2) step onto R next to L (ct &)
- 5 Step onto L crossing in front of R (ct 1) step onto R in place (ct &) step onto L next to R (ct 2) step onto R crossing in front of L (ct &)
- 6 Step onto L in place (ct 1) step onto R next to L (ct &) step onto L crossing in front of R (ct 2) step onto R in place (ct &)
- 7 Step onto L to L (ct 1) slide R to L closing to L ft (ct 2)
- 8-9 Repeat pattern of meas 7 exactly, then quickly leap onto L ft restarting dance etc.

NOTE: Music starts slowly, getting faster and faster 'til end.

Dances of Poland



Introductory Notes

The folk dances of Poland, like those of other Slavic countries, had their deep roots in pagan rituals. Each movement and gesture was symbolic and had a magical meaning--whether to ensure a plentiful harvest, bring good luck to hunters and fishermen, return a sick person to health, bring victory in a battle, give blessing to newlyweds, help in making a wise decision in choosing a new leader or send off a soul on its final journey. Everyone understood these symbols and everyone knew that changing or distorting the canons of dance movements would bring severe consequences in the magic of the ritual. Who knows, whether, in the depth of people's memories, inherited from the forefathers of the forefathers, there is

WORDS TO DANCES presented by Ada Dziewanowska

ADA'S KUJAWIAK NO. 1 ✓

Na wierzbowym listku słowik list pisze,
a gdy już napisał, przerwał wiatr ciszę,
przerwał listek, przerwał, zaniósł go wiośnie,
potem przysiadł na sośnie.

I skineła ręką i wnet wyszło słońce,
słowik strzepnął piórka i po łące
dana, dana poszła piosnka
od samego rana.

Księżyc już się za jasną czapką chmur skłonił,
kiedy wiosna listek wzięła w swe dłonie,
przeczytała słowa, w których był smutek,
żał słowika i nuty.

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

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

The moon went down beyond the pale lining of the clouds
when Spring took the leaf in her hands
and read the words which contained
the sadness and sorrow of the Nightingale.

MACH

Polish text(in "gwara"-Peasant dialect

Phonetic

Tańcuj macha, dom ci piórog,

Taeen-tsooy mah-hah dohm chee pee-roog

Tańcuj macha, dom ci dwa,

" " " " " " dvah

:Jednygo mi mama dała,

:yeh-dnih-goh mee mah-mah dah-wah

Drugigom se upikła:

droo-guee-gohm seh oo-pee-kwah.:

Dance the mach and I'll give you a dumpling,

Dance the mach and I'll give you two.

One my mother gave me,

The other one I baked myself.

Presented by Ada Dziewanowska

ADA'S KUJAWIAK NO.1

(Poland)

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

RECORD: MUZA XL-0203 "Pożegnanie Ojczyzny" (Farewell to My Country)

Side A, Band 3, "Na wierzbowyn listku" (On a Willow Leaf)

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

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

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

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

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

METER: 3/4

PATTERN

Meas

1-4 INTRODUCTION
M invite W to dance; ptrs join inside hands

I. AWAY TOGETHER, MOVE LOD, CPL TURN (Figura rozwijana-fee-GOO-rah
roh-vee-YAH-nah)

1-3 Extending outside arm to side and starting with outside ft, move fwd in LOD with 3 basic steps turning to open away from ptr (meas 1), face ptr (meas 2) open away (meas 3) The outside arms do not do any special movements, but move naturally as the body turns.

4 With 1 basic step, M lead W from his R side across in front of him to

finish in shldr-shldr blade pos facing ptr, M facing LOD.

- 5-7 Move in LOD with 3 basic steps (M-fwd, W-bkwd) On last ct 3 rise slightly on balls of ft in preparation for the dip in meas 8.
- 8 Both do a slow dip bending knees and pointing them to the L (ct 1) then recover by straightening knees (cts 2,3)
- 9-11 Still in shldr-shldr blade pos, both beg L ft, turn CW around each other with 3 heel-step-step patterns.
- 12 Stamp twice, RL (cts 1,2) hold, as ptrs turn L hips adjacent (ct 3)
- 13-15 Repeat action of meas 9-11 reversing ftwk and direction.
- 16 Stamp twice as ptrs resume starting pos of Fig I.
- 17-32 Repeat action of meas 1-16. On last meas finish facing ptr in open ballroom pos with outside fist on own hip, M back to ctr of circle.

II: AWAY TOGETHER WITH SLAP TURN PATTERN (Odsibka i uderzenie w udo-
oht-SHEEP-kah ee oo-deh-ZEH-nyeh f OO-doh)

- 1-3 Repeat ^{ptrwk} action of Fig I, meas 1-3
- 4 Moving across in front of ptr, M dance 1 slap-turn pattern, as W moves bkwd with 3 small flat steps.
- 5-7 Cpl turn CW (M fwd, W bkwd) with 3 ^aflst-step patterns (9 steps total)
- 8 M stamp RL, W-LR (cts 1,2) to finish ^mW back to ctr, facing ptr; hold, adjusting wt to M-R, W-L (ct 3)
- 9-16 Repeat action of meas 1-8 (Fig II)

note - meas 4-7(w), 5-7(m) bend slightly fwd at waist, knees bent more than normal.

INTERLUDE

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

92 meas: Beg with Fig I, repeat dance twice, including interlude. The last time Fig II is done only once.

NOTE: WORDS AND TRANSLATION TO THIS DANCE ARE ON PAGE 46

Dance introduced in 1967 by Ada Dziewanowska. Directions prepared by Folk Dance Federation of California Dance Research Committee: Ruth Miller and Dorothy Tamburini. Please do not reproduce the directions without Ada's permission: 41 Katherine Road, Watertown, Mass 02172, tel (617)923-9061.



Presented by Ada Dziewanowska

GASIOR
(Poland)

Pronounced: GON-shor

Gašior is a cpl dance from Górny Śląsk (Upper Silesia) in southwestern Poland. The name means the gander. The tune has two parts: 4 meas of the slow melody A in 4/4 time, and 4 meas of the faster melody B in 2/4 time. Melody B is played 4 times with a retard on meas 16.

RECORD: ZM-40591 "Tance ludowe z Polski" (Folk Dances from Poland)
side B, band 7, available from Ada Dziewanowska/

FORMATION: Cpls around the circle in open social dance pos, both M and
W facing LOD, outside arms hang down.

METER: 4/4 and 2/4

PATTERN

Meas

1-4 INTRODUCTION -No action

PART I: (Melody A)

- 1 Starting with outside ft (M-L, W-R) with 4 slow steps move in LOD, gradually raising slightly curved outside arms (palm facing in) fwd and slightly above own head level.
- 2 Without changing pos of the arms step fwd with outside ft, inside ft remains in back, toes touching floor, knees straight (ct 1) hold (ct 2) shift wt bkwd onto inside ft, toes of outside ft now touching floor in front (ct 3) hold (ct 4)
- 3 Repeat action of meas 1 in opp dir i.e. move in RLOD, backing up.
Note: Arms will return to orig pos.
- 4 Repeat action of meas 2 in opp dir, except on ct 1 turn head and body slightly away from ptr, and on ct 3 turn head and body twd ptr and place outside ft near other ft, without wt.

PART II: (Melody B played 4 times)

- 1 Face LOD and starting with outside ft, move fwd with 2 light step-hops, swinging outside arm, elbow bent, freely fwd and bkwd.
- 2 Release ptr and with 2 more step-hops make a full turn away from ptr (M-CCW, W-CW) still moving fwd and swinging outside arm.
- 3-16 Resuming open social dance pos repeat action of meas 1-2, Part II 7 more times (8 times in all), except during meas 16, which is retarded, ptrs join outside hands and bend their knees in preparation (ct 1). W: Keeping the R arm stiff, spring off both ft and keeping knees bent and together pull legs up so that your thighs are parallel to the floor; M: leaning slightly away lift ptr holding her in waist, then placing her L thigh on your R hipbone, make a full CW turn with 4 steps (cts &, 2) and put her down (ct &) Repeat the dance twice (3 times in all)

Dance introduced in the spring of 1974, at Carleton College Folk Dance Club in Northfield, Minn., by Jas Dziewanowski and presented at 1976 Stockton Camp, UOP, Cal. by Ada Dziewanowska. They learned the dance in Cieszyn, Poland from Janina Marcinkowa, the noted Silesian folklorist. Do not reproduce these directions without the Dziewanowskis' permission.
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Presented by Ada Dziewanowska

KACZOK
(Poland)

Pronounced: kah-chohk

This is a dance for 4 couples from Śląsk (Silesia) in south-western Poland. The name of the dance derives from the word "kaczor" the drake. Two different melodies are used for this dance, both old songs: 1) "Nasza Kasia płacze" (Our Kathy is weeping), a melody in 3/4 time, composed of three parts, each one faster than the preceding one, and 2) "Ja do lasa nie pojade" (I will not go to the woods), a melody in 4/4 time, composed of two parts, the second being faster.

RECORD: DR-7167 "Tańce Śląskie" and ZM-46729 "Tańce ludowe z Polski- Vol 2" (Folk Dances from Poland: *Side B, Band 9*)

FORMATION: Couples in open ballroom position in four corners of a square, facing center, outside hands on own hips, *fingers fwd*

METER: 3/4 and 4/4 PATTERN
Meas INTRODUCTION: 2 measures

FIG I: (Melody A-3/4 time- part 1: 8 meas)

- 1 Starting with the outside ft, cpls 1 and 3 move with 3 steps, in a dignified manner, twd the ctr of the square.
- 2-3 With 6 steps they make a full CCW turn in place
- 4 All 4 cpls bow, ft placed together, bending slightly fwd, outside arms opening slightly to the side.
- 5 Cpls 2 and 4 repeat the pattern of meas 1, while cpls 1 and 3 take 3 steps back to place.
- 6-8 All 4 couples repeat pattern of meas 2-4

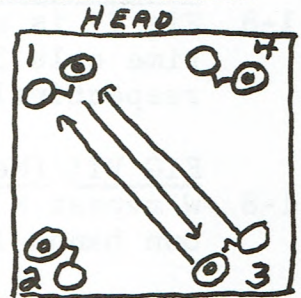


FIG II: (Melody A, part 2: 8 meas)

- 1-4 All 4 couples join hands in a circle and starting with R ft move CCW with 12 light step-hops.
- 5-8 Same pattern as meas 1-4 in opposite direction.

FIG III: (Melody A, part 3: 8 meas played twice)

- 1-8 Each cpl hooks their R elbows and starting with R ft with 24 light running steps turn CCW; the outside arms raised overhead and slightly rounded wave in and out with each step.
- 9-16 Same pattern as meas 1-8 in opposite direction with L elbows hooked.



FIG IV: (Melody B in 4/4 time, part 1-8 meas)

- 1-2 Cpls hold inside hands, M outside hand on his L hip, W holding down her skirt or apron. Starting with R ft cpls 1 and 3 3xchange places with 8 dignified steps; cpl 1 passes under the arch formed

by cpl 3

- 3 With 4 steps, cpls 1 and 3 make half a CCW turn, M leading the W around himself.
- 4 All 4 cpls bow as in meas 4 of Fig I
- 5-8 Cpls 2 and 4 repeat pattern of meas 1-4, cpl 2 forming the arch in meas 5-6.

FIG V: (Melody B, part 2: 8 meas)

MAN'S PART

- 1-4 M clap their own hands and make a R-hand star with outside arms extended to sides (called "krzyzyk" a little cross). Starting with R with 16 light running steps they move CW.
- 5-8 Same pattern as meas 1-4. a L-hand star in opp direction.

WOMEN'S PART

- 1 W clap twice their own hands
- 2 Hands on hips, starting with R, with 4 running steps they make one full CW turn in place.
- 3-8 Pattern of meas 1-2 repeated three more times.



FIG VI: (Melody B, part 1)

- 1-8 Fig IV is repeated, everybody returning to their original pos, this time cpls 3 and 2 pass under the arches formed by cpls 1 and 4 respectively.

FIG VII: (Melody B, part 2)

- 1-8 W repeat M part of Fig V, while M standing in place clap their own hands 16 times. At the end, W return to their partners.

Bow across set at end



Dance introduced in 1974 by Ada and Jas Dzienkowski, who learned it in Cieszyn, Poland, from a noted Silesian folklorist, Janina Marcinkowa. Do not reproduce these directions without The Dzienkowski's permission:
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Presented by Ada Dziewanowska

KRAKOWIAK "NA KRAKOWSKA NUTE"
(Poland)

Pronunciation: krah-KOH-vyahk nah krah-KOF-skom NOO-teh

Record: ZM-46729 "Tańce ludowe z Polski - Volume 2" (Folk Dances from Poland), side B, band 1, available from Ada Dziewanowska.

Krakowiak, which originated in the Kraków region, is one of the five Polish national dances, the other four being: Polonez, Mazur, Kujawiak, and Oberek. Of all the Polish dances it is the most expressive of the Polish character. It is a couple dance done in a group, led by the man of the first couple. After the Polonez it is Poland's oldest dance. Records show that it was done during the Jagiellonian period, in the beginning of the 16th century, although it was probably danced as early as the middle of the 14th century. It has its roots in the peasantry of the Kraków region, in southern Poland, but was later taken over by nobility, who shaped and embellished it. Occasionally the Krakowiak was used as a warriors' dance, done by men alone. The Krakovians are more sunny, vivacious and carefree than the inhabitants of other parts of Poland. It is said, that the Krakovians like their week to be made of three work days and four days of rest. Because of the gaiety and liveliness of their dance, the Krakowiak spread all over Poland. Every Polish child knows the basic steps and the familiar tunes. It became also popular abroad, and is danced throughout Eastern Europe, and also in Israel. The famous, 19th century Viennese ballerina, Fanny Elssler, included it in her repertoire and performed it both in Europe and America.

Polish sentiment for the horse may have inspired the music and steps of the Krakowiak. The characteristic feature of the dance is its fast gliding gallop, with which the dancers move in various directions, intermingled with energetic, sprightly, accented steps, done almost in place. The woman's style of dancing does not differ much from the man's, contrary to other Polish national dances, where the man is given more opportunity to show off. The music of the Krakowiak is joyful and bouncy, written in 2/4 time, based on a characteristic syncopated form: ♪♪♪ | ♪♪♪ [or ♪♪♪] ♪♪♪. One can hear in it the gallop of a horse. There are many tunes of the Krakowiak, both ancient and modern, some anonymous and some written by famous composers. The tunes often derive from folk songs, which speak about love and war, or praise the richness of the costume, the strength of the boys, the charm of the girls and the beauty of Polish landscape. These couplets (przyśpiewki - pshih-SHPYEF-kee) are very often part of the dance. The colorful Krakowski costume is very much part of the dance too. The gingling of the ringlets on the men's belts and the flying of girls' ribbons and men's peacock feathers attached to their hats enhance the effect. Any teaching of Polish folk dancing usually starts with the Krakowiak. It is always a part of the repertoire of all Polish professional and amateur folk ensembles both in Poland and abroad.

This arrangement of the dance, prepared by Jaś Dziewanowski to the music of the Krakowiak "Na krakowską nutę" (On a Cracovian Note), introduces less known steps and figures of the Krakowiak. (For more steps and figures see Ada's Krakowiak in "National Dances of Poland.")

STYLING AND STEPS

General styling is proud and crisp. Head and torso almost always remain uplifted, arm, when extended, is straight, with palm up, unless

(cont.)

otherwise noted. When placed on hips, hands should be in a fist on the forward part of the hip, elbows forward and shoulders down. As always in the Polish national dances the Man is very attentive to his partner.

Galop [GAH-lohp] or cwał [tsfau] - 2 per meas - slightly bouncy sdwd step-close, beg M-L, W-R.

Zeskok [ZEHS-kohk] - takes 1/2 meas - an accented jump landing on both feet, knees slightly bent, feet together.

Porebiańska [poh-ren-BYANEE-skah - the name means "from Porebiany") - takes 2 meas - step described moving to L: Start with hands on own hips; bring R arm diag down to side, as you step L ft to L (ct 1 of 1st meas); while sweeping R arm from R to L at waist level and bending fwd from waist, torso straight, step R ft across to L, bending knees sharply, L ft coming slightly off floor in back of R ft (ct 2 of 1st meas); maintaining pos, step L ft in back of R ft (ct 1 of 2nd meas); while bringing torso erect, straight R arm overhead, and R thigh parallel with floor, toes pointing down, do a large hop on L ft (ct 2 of 2nd meas). Repeat of step is done with opp ftwk and dir.



Starokrakowska [stah-roh-krah-KOHF-skah - means "old Kraków"]
Figure - takes 4 meas (note: there exist several variations of the second part): Face ptr, M in LOD, W in RLOD, hands on own hips, ptrs aproximately 4 ft apart. M: Beg a 1/4 CW turn, do an accented step fwd R ft, leaving L ft in place, knees bent (ct 1 of 1st meas); completing the 1/4 CW turn, straighten knees, as you sweep L leg straight, ft extended, in a semi-circular motion along floor until it faces LOD (you are now facing out of circle) (ct 2 of 1st meas); beg a 1/2 CCW turn, do an accented step fwd L ft, leaving R ft in place, knees bent (you are now facing LOD) (ct 1 of 2nd meas); completing the 1/2 CCW turn to L, repeat action of ct 2 of 1st meas with opp ftwk and dir, except R leg will still sweep to face LOD (ct 2 of 2nd meas); facing LOD, drop onto R ft with an accent, knees deeply bent, L shin parallel to floor and behind R leg, L ft extended, as you clap hands, brushing them vertically, and then extend arms to sides and slightly fwd (ct 1 of 3rd meas); hold (ct 2 of 3rd meas); moving fwd, returning hands to hips, and straightening knees, do 3 accented steps (LRL - cts 1, &, 2 of 4th meas); hold (ct & of 4th meas). W: Making a 1/4 CW turn, step R ft bkwd, leaving L ft in place, knees bent (you are now facing ctr) (ct 1 of 1st meas); straighten knees as you extend L ft, toe touching floor (ct 2 of 1st meas); repeat action of cts 1, 2 of 1st meas with opp ftwk, doing a 1/2 CCW turn instead of a 1/4 CW turn (cts 1, 2 of 2nd meas); with 3 steps (RLR) do a full CW turn in place on straight knees (cts 1, &, 2 of 3rd meas); hold (ct & of 3rd meas); while opening slightly rounded arms to sides at waist level, palms facing fwd, and bowing fwd slightly, do 3 steps (LRL), moving bkwd, on deeply bent knees (cts 1, &, 2 of 4th meas); hold (ct & of 4th meas).



Traveling Hołubiec [hoh-WOO-byets] - takes 2 meas - step described moving to L: Start with hands on own hips; as you sweep straight R arm in front and diag overhead, do 2 hops on R ft, moving to L and click heels together at the height of each hop, legs straight and ft extended during clicks (cts 1, 2 of 1st meas); as you bring R hand back to hip and lean slightly fwd from waist, do 3 accented running steps on slightly bent knees, continuing movement in same dir and making a 1/2 CCW turn (cts 1, &, 2 of 2nd meas); hold (ct & of 2nd meas). Repeat of step is done with opp ftwk and arm, turning CW and continuing movement in same dir.

(cont.)

FORMATION: Cpls in a circle, hands on own hips, both ptrs facing LOD, M slightly behind and diag across from W; ptrs maintain eye contact.

Measures

PATTERN

INTRODUCTION

1-4 No action.

I. PROMENADE

1-8 Beg R ft, do 16 walking steps in LOD.

9 M: do 2 more walking steps. W: turning to face ctr, do 2 Galops, moving in LOD.

10 M: do 1 more walking step (ct 1); do a Zeskok with very bent knees, as you clap hands, brushing them vertically, and quickly extend arms to sides and slightly fwd (ct 2); hold (ct &). W: with 2 steps (RL) do a full CW turn, still moving in LOD.

11-20 Repeat action of meas 9-10 five times (6 times in all).

II. POREBIAŃSKA

1-8 Turning to face ptr with first step, do 4 Porebiańskas, beg M-L, W-R.

III. GALLOP

1 Assuming open shldr-waist pos, ptrs facing each other, M facing out of circle, outside hands on own hips, do 2 Galops, moving in LOD.

2-4 Do 5 more Galops and a Zeskok.

5-8 Do 7 Galops and a Zeskok, moving in LOD.

9-16 Repeat action of meas 5-8 (Part III) two times (4 times in all), except with the last Zeskok release ptr and turn so that M faces LOD, W RLOD, hands on own hips.

IV. STAROKRAKOWSKA FIGURE

1-16 Moving in LOD, do 4 Starokrakowska Figures; on meas 16 move within about 2 ft of ptr.

V. GALLOP AND TURN

1 Repeat action of meas 1 (Fig III).

2 Do 2 more Galops.

3-4 Cpl: do a full CCW turn in place with 4 Galops, leaning back slightly, M bending knees deeply and extending L arm to side.

5-6 M returning hand on hip, cpl: do 4 Galops, moving in LOD.

7-8 Repeat action of meas 3-4 (Fig V).

9-16 Repeat action of meas 5-8 two times (4 times in all), except on ct 2 of meas 16 release ptr and do a Zeskok (note: ptrs still facing, M facing out of circle).

VI. TRAVELING HOŁUBIEC

This Fig moves continuously in LOD.

1-16 Do 8 Traveling Hołubiec Steps, M's 1st step begins moving to L, W's 1st step begins moving to R.

(cont.)

VII. FINALE

- 1-8 Still facing ptr, beg M-L, W-R, do 4 Porebiańskas.
9 With 3 steps (M-LRL, W-RLR) do a full (M-CCW, W-CW) turn in place, hands on own hips (cts 1,&,2); hold (ct &).
10 Do 2 stamps (M-RL, W-LR) in place.
11 M: do 1 more stamp (R) in place and sweep straight R arm in front and diag over head (ct 1); hold (ct 2). W: do 1 more stamp (L) in place (ct 1); hold (ct 2).



Variation for Finale

In place of meas 10-11 M may do:

- 10 Kneel back onto R knee, top of R ft on floor, leaving L ft in place as you bend fwd from waist, torso straight, and bring R arm in back of you straight (ct 1); start to lift torso as you sweep straight R arm fwd (ct 2).
11 Bring torso fully erect as you sweep straight R arm diag overhead and slightly behind you (ct 1); hold (ct 2).



Dance introduced in 1977 by Ada and Jaś Dziewanowski. Do not reproduce these directions without their permission: 41 Katherine Road, Watertown, Mass. 02172, tel. (617)923-9061.

Presented by Ada Dziewanowska

MACH
(Poland)

Pronounced: makh

Mach is a cpl dance in 2/4 time from the district of Krzczonów in Lublin region, in eastern Poland. The name derives from the verb "machac" - to swing, to sway or to wave. The dance has 2 parts and the tune is composed of 2 melodies: a 12-meas melody A, and a 24-meas melody B. Melody A is slow, almost solemn, and can be accompanied by singing (for text of song see Page 46). Melody B has 3 parts of 8 meas each. Each part is played in a faster tempo than the preceding one. The tempo becomes very fast and maybe that is why the dance is also called "wiater" - the wind. We can see some Byelorussian influences in the style of the dance, for instance, the abrupt change of direction of the walking couple. Originally MACH was done at weddings in lines of couples led by a "wodzirej" (M of the 1st cpl of each line), moving in any direction chosen by him. It was also done as a show-off dance of one or two cpls (bride and groom, master of ceremonies and his ptr, best man and bridesmaid.) The rest of the guests would then participate in the dance by singing, whistling, uttering shouts like "heej," "eech," "uuch", "uch, uch", or "uha", and also by clapping their hands, which was done in a characteristic way: both hands were in front, palms facing the ceiling; moving up and over, the R hand emphatically clapped the L hand on the L side of the body; then the movement was reversed. During the fastest part only the R hand clapped the L hand and the onlookers stooped down as if to see the dancers better. They stood up at the end, the dancing cpls stopped abruptly, and stretching their outside arms all shouted "mach!"

RECORD: ZM-40591 "Tańce ludowe z Polski" (Folk Dances from Poland), side A, band 5, available from Ada Dziewanowska.

FORMATION: Cpls with hands joined in skater's pos, facing LOD, either in a circle or in lines of 4-6 cpls which will be moving in the direction chosen by the M of the 1st cpl. If there are any onlookers, they should sing in Part I, and clap their hands in Part II, as described above.

STEPS AND
STYLING:

Walking Step: Cpl join hands in skater's pos, with inside ft step fwd with an accent, outside ft remains in the back, toes touching floor, knees straight, and turn head to side away from ptr (ct 1) thrust straight outside leg fwd slightly above floor, abruptly bending knee of the inside leg, and nod with head (ct &) repeat action of ct 1 & with opp ftwk, head movement and dir (ct 2 &)

Change of Direction step; used to end the phrase: Step with inside ft (ct 1) hold (ct &) bending knee of outside leg, pivot on inside ft twd ptr to face opp direction, straighten and thrust fwd outside leg, toes just touching the floor, which now becomes the inside leg (ct 2) hold (ct &). Throughout these steps, torso is erect, and movements are done in a very emphatic fashion.



Pivot step: In either shldr-waist or waist-waist (W's arms above M's arms) pos, with upper body erect and slightly leaning bkwd, pivot CW in place, with 2 steps to a meas, M starting with L and stepping bkwd, W starting with R and stepping fwd. The insides of cpls R feet are close together, with L ft, each tries to reach as far as possible around ptr in order to make as many revolutions as possible. The pivot is smooth, there is no bouncing, there is, however, a slight rocking bkwd and fwd in the slow part of the pivot, which disappears in the faster part.



METER: 2/4

PATTERN

Meas

1-4 INTRODUCTION-No Action

FIG I: WALKING -Melody A

- 1-3 Starting with inside ft (M-R,W-L), with 6 "walking" steps, move in LOD, nodding head alternating to outside and to ptr.
- 4 Dance "change of direction" step.
- 5-8 Repeat action of meas 1-4 (Fig I) (inside ft is now L for M and R for W) moving in RLOD.
- 9-11 Repeat action of meas 1-3, Fig I
- 12 Step with inside ft (M-R,W-L) (ct 1&); making 1/4 turn twd ptr, face him/her, get into shldr-waist or waist-waist pos and bring outside ft to inside ft without any change of wt.

FIG II:PIVOT-Melody B

- 1-8 Dance 16 "pivot" steps at a slow tempo
- 9-16 Dance 16 "pivot" steps at a faster tempo
- 17-23 Dance 14 "pivot" steps at a very fast tempo
- 24 Stepping with an accent M to the L with L ft, W to the R with R ft, get into open ballroom pos, facing LOD, and abruptly extend outside arm (M-L,W-R) diag upward (ct 1) with inside ft (M-R,W-L) do a weightless step in place and shout "MACH!" (ct 2).

Repeat dance from the beginning, except end facing ctr.



Dance was introduced in 1973, at Ralph Page's Fall Camp in Troy, N.H., by Ada and Jaś Dziewanowski, who learned it in Poland from Ryszard Kwiatkowski, noted Polish folk dance authority. Do not reproduce these directions without the Dziewanowskis' permission: 41 Katherine Rd, Watertown, Mass

Presented by Ada Dziewanowska

MA^ZSURKA GOLESZOWSKA

(Poland)

Pronunciation: mah-ZOOR-kah goh-leg-SHOHF-skah

A couple dance in 3/4 time, from Golezow in Śląsk (Silesia) in south-western Poland, not to be confused with the Polish national dance, MAZUR, often called in English the "ma^Zsurka."

RECORD: DR-7167 and RPC-713, "Tance Śląskie", side A, band 1, available from Ada Dziewanowska.

FORMATION: Cpls in a circle in ballroom pos, facing LOD.

STEPS AND Step A (Mazurka step) fwd: Bending very slightly fwd from

STYLING: waist step fwd with a slight accent with outside ft (M-L, W-R) (ct 1); straightening body, step fwd with inside ft (ct 2) hop on inside ft lifting bent outside knee fwd, ft relaxed (ct 3).
Step A (Mazurka step) bkwd: Step bkwd with inside ft (M-R, W-L) (ct 1) step with outside ft near the other ft (ct 2) hop on inside ft, moving slightly bkwd, lifting straight inside leg bkwd and leaning slightly fwd (ct 3)

Step B: Three light steps to a meas, starting-unless indicated otherwise-with outside ft (M-L, W-R.)

METER: 3/4

PATTERN

Meas

1-4 INTRODUCTION: No action

FIG I:

1 Move in LOD with 1 Step A-fwd

2 With 1 Step B, make a CCW 1/4 turn and move twd ctr.

3 Move away from ctr with 1 Step A-bkwd

4 With 1 Step B make a CW 1/4 turn in place, thus resuming beg pos

5-16 Repeat action of meas 1-4 3 more times (4 times in all)

FIG II:

1-2 Move in LOD with 2 Steps A-fwd

3-4 Release ptr, put hands on own waist, fingers fwd, thumbs back and with 2 Steps B make 1 (or 2 if you can manage) full turn twd ptr (M-CW, W-CCW)

5-8 Resume ballroom pos, repeat action of meas 1-4, Fig II.

9-10 Repeat action of meas 1-2, Fig II.

11-12 Release hold of inside arms and with outside hands (M-L, W-R) joined above head walk CCW around ptr with 2 Steps B, always facing LOD, M starting in back of ptr, W starting in front of ptr. Free hand is at side, not at waist.

13-16 Resuming ballroom pos, repeat action of meas 9-12, Fig II

FIG III:

1 Resume ballroom pos, move in LOD with 1 Step A-fwd

2 Move slightly in LOD with 1 Step B

3 Move in RLOD with 1 Step A-bkwd

4 Release ptr, put hands on own waist, and make a full turn twd ptr, M-CW, with 1 Step B, W-CCW with just 2 steps, in order to have her L ft free.

²
Masurka Goleszowska, Cont-Page 2

- 5-6 Hook R arm with ptr, raise straight L arm diag up, palm facing in, torso erect, and with 2 Steps A-fwd (W also starting with L ft) make a full CW turn.
- 7-8 Bend fwd from the waist (straight L arm goes diag back) and continue turning, making another full CW turn, M with 2 Steps B, W with just 5 steps, in order to have her R ft free.
- 9-16 Repeat action of meas 1-8, Fig III.

Repeat dance from the beginning.

Dance introduced in the Fall of 1975, at a workshop with Barnard Folk Dance Club in New York City and with the Taylors in Cambridge, Mass., by Ada and Jas Dziewanowski, who learned it in Cieszyn, Poland, from Janina Marcinkowa, a noted Silesian folklorist. Do not reproduce these directions without the permission of the Dziewanowskis: 41 Katherine Road, Watertown, Mass, 02172.

Presented by Ada Dziewanowska

OD BUCSKA DO BUCSKA...

(Poland)

Pronunciation: ohd BOOCH-kah doh BOOCH-kah

This is a couple dance in 3/4 time from Upper Silesia in south-western Poland. It is romantic and a little sad and was done during weddings. In olden times dancers would sing while dancing it. The title comes from the first lines of the song (see Page ^{errata}) which goes: "From one beech tree to the next, leaf by leaf; tell me, Johnny, about the wreath, about the green wreath plaited by your girl." The wreath, often part of an unmarried girl's costume, appears very often in Polish folklore. "She lost her wreath," may also mean "she lost her virginity." At the end of a wedding there is a ceremony called the "oczepiny" (word derived from the noun ^{oczepiec}-cap, bonnet), during which the married women take off the bridal wreath from the bride's head and replace it with a bonnet ^{which} symbol ^{me?} that she now belongs to the society of married women. This is usually accompanied by special songs and deep sobbing of the bride. In the following stanzas of the song, the bride asks her husband whether he will be kind to her. But he answers, as if warning her that married life is not easy, that she will not have to carry water from the well, as she will have plenty of it in her own eyes.

RECORD: DR-7167 and RPC-713, Side A, band 2 "Tańce Śląskie" (Silesian Dances), available from Ada Dziewanowska.

FORMATION: Cpls in a circle, M facing CCW, W facing him, hands on own hips, fingers fwd, thumbs back.

METER: 3/4 PATTERN

Meas

1-4 INTRODUCTION

PART I: "A" music: 8 measures

M holds his arms extended sideways, slightly curved as if to encircle his ptr; W holds skirt out at the sides; or either of them crosses arms in front (putting one hand over the other elbow)

1-8 Starting with L ft, with 8 smooth waltz steps, M moves in LOD; styling point: with L ft he steps diag to L and with R ft diag to R; starting with R ft bkwd, W moves in LOD with 8 waltz steps turning CW; she does one-half a turn to each meas. Ptrs end by facing and joining both hands sideways at shldr height. *end of curved. M hand on the back of W hands. W/W thumb over M.*

PART II: "B" music: 8 meas, played twice

1 M with L ft, W with R ft, step sideways twd the ctr of the circle, knees straight (ct 1) hold while other ft remains touching floor in its place, bodies slightly bend away from the ctr, while ptrs look under the joined arms raising them slightly twd the ctr (cts 2-3)
2 Shift wt onto other ft, while bodies, heads, and arms move in opp direction.

3-4 Shifting wt onto M-L, W-R ft, repeat action of meas 1-2, PART II.

5-6 M, starting with L and W with R, with 6 even steps ptrs walk CW around each other, ending with M facing the outside and W the inside of the

circle.

- 7 Cpl releases the hold of M-L and W-R hand and with 3 even steps, W does a full CCW turn under the joined arms, M, while helping ptr does the 3 steps in place
- 8 Ptrs resume the hold of both hands and bringing their ft together, slowly bow to each other, W bending her knees slightly.
- 9-10 M, starting L ft, W R ft, ptrs do sideways step-together-step (cts 1-3,1) swing across (cts 2,3) in LOD (keeping ft very close to ground on swing)
- 11-12 Repeat action of meas 9-10, Part II with opp ftwk and direction
- 13-14 Repeat action of meas 5-6, Part II
- 15-16 Repeat action of meas 7-8, Part II, except W makes 2 CCW turns (cts 1,2,3,1) and rolls into M's R arm; ptrs end in open ballroom pos and putting outside hands on own hips slowly bow to each other (cts 2,3) W bending her knees slightly.

PART III: "A" Music: 8 meas

- 1-2 Ptrs face LOD, M starting L ft, W R ft, cpl moves smoothly in LOD with 6 walking steps.
- 3-4 Opening the outside arms to front, slightly rounded, ptrs cast off with 6 even steps, M to L, W to R, and end facing RLOD, holding ptr in a reversed open ballroom position.
- 5-8 Repeat action of meas 1-4, Part III in opp direction, except end with hands joined as in the beginning of Part II: M now faces the outside and W the inside of the circle.

PART IV: "B" Music: 8 meas, played twice

- 1-6 Repeat action of meas 1-6, Part II, starting twd LOD.
- 7 Cpl releases the hold of M L and W R hand; with 3 steps each makes half a CCW turn, W moving under the joined arms; cpl ends in a back-to-back pos, M facing the ctr, and W the outside of the circle.
- 8 Cpl joins the released hands and slowly raises arms to side.
- 9-10 M starting R ft, W L ft, ptrs do sideways a step-together-step, (cts 1-3,1)-hold (cts 2-3) in LOD (during "hold" M L and W R ft remain touching the floor in place.)
- 11-12 Repeat action of meas 9-10, Part IV, with opp ftwk and direction.
- 13 Cpl releases the hold of M L and W R hand and progressing in LOD with 3 steps each makes half-a-turn (M-CW, W-CCW) to face each other; cpl rejoin the released hands
- 14 Repeat action of meas 13, Part IV with opp ftwk and handhold, still moving LOD, each completing the full turn started in meas 13, and resuming the back-to-back pos.
- 15 Repeat action of meas 13, Part IV
- 16 Ptrs slowly bow to each other, W bending her knees slightly.

Dance introduced in the Fall of 1974, at a workshop with the Cornell University Folk Dancers, by Ada and Jas' Dzienanowski, who learned it in Cieszyn, Poland, from Janina Marcinkowa, a noted Silesian folklorist. Do not reproduce these directions without the Dzienanowskis' permission: 41 Katherine Road, Watertown, Mass, 02172.

Presented by Ada Dziewanowska

POLKA CIĘTA
(Poland)

Pronounced: POHL-kah CHEN-tah

Polka cięta is a couple dance in 2/4 time from Podegrodzie in the Nowy Sącz region, in southeast Poland. The settlers in the Nowy Sącz region came from two different ethnic elements: the farmers from the ancient, culturally rich Kraków region and the shepherds from the Carpathian mountains. As a result, the Nowy Sącz region contains two folk cultures; one, of the Lachy (LAH-hih), the inhabitants of the plains in the picturesque valley of the Dunajec river, and the other, of the Górale, (goo-RAH-leh), the inhabitants of the Beskid mountains. This mixture created a very interesting and rich folklore; and obvious example of it is the man's costume, which is royal blue like that of the Kraków people, and ornamented with patterns of embroidery similar to that of the Podhale mountaineers. Polka cięta is one of the dances of the Lachy people. Although it is called a polka, it contains almost no polka steps. The name is derived from the verb "ciąć" (chonch) - to cut or to sbip, because of a very fast moving step it contains. So maybe Polka cięta could be called "Snappy Polka" in English.

RECORD: ZM-46729 "Tańce ludowe z Polskie-Vol 2" (Folk Dances from Poland) side B, band 8. Available from Ada Dziewanowska

FORMATION: Cpls around the circle in social dance pos, M's back to ctr, W facing ptr; own ft w/out 10 in. apart, ptrs hands joined (M-L, W-R) raised above the level of their heads, arms slightly rounded.

METER: 2/4 PATTERN



Meas
1-2 INTRODUCTION No action

FIG I. STAMPS AND SLIDES
1 The whole Fig is danced on knees deeply bent. With head turned slightly LOD, standing M on R ft, W on L ft, torso erect, do a wtless stamp (M-L, W-R), slightly increasing bend of the supporting leg, toes of the stamping ft facing LOD (ct 1) slightly straighten the supporting leg (ct 2)

2-4 Repeat action of meas 1 three more times (4 wtless stamps in all.)

5-8 Beg M-L, W-R, do 8 small, accented sliding step-togethers; end with wt on both ft.

9-16 Repeat action of meas 1-8 with opp ftwk and dir, except lean slightly in RLOD.

FIG II:TURN WITH "CIETA" STEP

- 1-7 Assume shldr-waist pos and beg M-R, W-L,turn CW in place with 14 light running steps, thighs vertical and lower legs kicking up in back. Do as many revolutions as possible.
- 8 Do 1 more running step (ct 1) jump,landing with both ft close together, knees bent(ct 2)
- 9-16 Repeat action of meas 1-8, Fig II, with same ftwk but opp dir;end, releasing ptr, M facing LOD, slightly rounded arms extended to sides and slightly fwd, W facing ptr, hands on own hips, fingers fwd, thumbs back, elbows slightly fwd.



FIG III: CHASING FIGURE

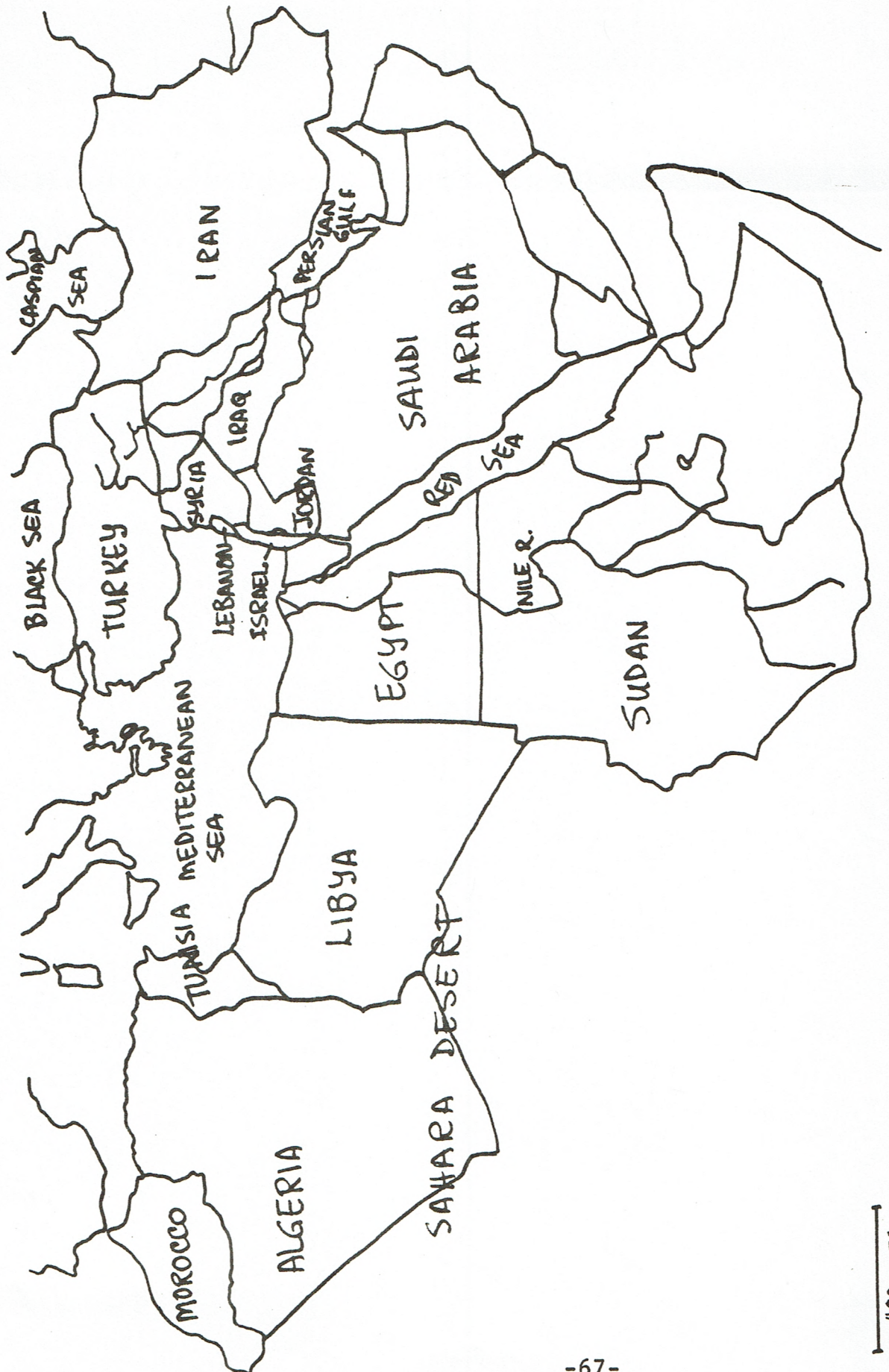
- M will dance this Fig with knees bent and upper body always facing LOD
- 1 M: standing on L ft, do a wtless stamp with R ft, near other ft (ct 1) do an accented step with R ft fwd and diag to outside (ct 2)
W: beg R ft, do a 1/2 CW turn with a small flat polka step,keeping eye contact with ptr as long as possible.
- 2 M: Repeat action of meas 1, FIG III with opp ftwk, stepping fwd and diag to inside. W:repeat action of meas 1, FIG III with opp ftwk.
- 3-16 Repeat action of meas 1-2, Fig III seven more times (16 stamping steps for M and 16 polka steps for W, in all.) W: End with no wt on L ft. (M may clap his hands on ct 1 of meas 1,5, and 9)

FIG IV:TURN WITH "CIETA" STEP

- 1-16 Repeat action of Fig II



Dance introduced in 1977 by Ada and Jas Dzienanowski, who learned it in Poland from Jacek Marek, a teacher of Polish dance. Do not reproduce these directions without their permission:41 Katherine Road, Watertown, Mass, 02172. Tel (617) 923-9061



ORIENTAL DANCING

Many American are at least slightly familiar, through nightclubs, films, and television, with what is usually called "Belly Dancing." However, in the Middle East, where the dance originated, it is called "Raks Al-Sharki;" or "Oriental Dancing," and so perhaps that is a better name for it.

This is a traditional dance which can be traced back about ten thousand years, to before the time of the Pharaohs in ancient Egypt. At first it was a religious dance, and was done by women for women in celebration of motherhood and in awe of the miracle of birth. Later, it evolved into a tribal dance which was performed by families: the dance was handed down from mother to daughter, and the musicians were members of the family as well. These families were nomads who traveled about as professional entertainers, and were hired to perform at weddings, circumcisions, and birth celebrations. The dancer was completely covered, in the traditional style of the Middle Eastern dress.

In time, there were two main dancing tribes which developed, the Ouled Nail (say "wu-led ny-eel) of Algeria, and the Ghawazi (say: gha-wa-zee) of Egypt. When the French came to colonize North Africa and Egypt, they saw the dancers performing in the streets of the towns and cities, as was their custom. The French took the dance into cabarets and nightclubs, where it has often been exploited and almost destroyed by those who did not understand its meaning and origins.

The dance has always been a dance for women. The harems you may see in Hollywood movies were invented by Hollywood. In Arabic, "harem" means "family" or "private" and the harem was simply a place in the house where the women were, and where men were not allowed to go. The women would dance in the harem, for each other.

In certain parts of the Middle East, men perform the dance, dressed as women and using women's styling. The impersonation is carried out because of the strictness of Moslem custom forbidding women to show themselves to men not related by blood: since women may not appear in public, the same entertainment is provided by men acting as women. In less conservative locales, women perform; however, they tend to be regarded in much the same light as actresses were in the 19th century America.

Elements of certain folk dances resemble elements found in the Raks Al-Sharki. However, the Oriental Dance uses a greater variety of steps, with greater stylization and refinement, than may be found in the folk dances, inasmuch as the Oriental Dance was raised to a high level of artistic expression by its professional practitioners.

In the Middle East, until recently, they had no banks or safe places to keep money, and so people would wear their wealth. When dancers performed, people would reward them with coins, for they had no paper money at that time. Since there were no banks, the dancers would sew the coins to their clothes. The costumes worn by modern dancers often have coins on them, in imitation of the custom of the early dancers.

GENERAL NOTES

All material notated here, style of moving, analyses and verbalizations courtesy of Jamila Salimpour.

Jamila Salimpour is one of the most famous dancers and teachers in the United States. A professional performer for 30 years, she has been a pioneer on the West Coast in the introduction and acceptance of belly dance as a ethnic dance form. Throughout her career she has done research on the art of the Oriental Dance, and evolved a method of verbalizing the dance with a simple teaching system which has been successful for the past 15 years. Many of her students are now top teachers and performers throughout the world.

Jamila is the founder and director of Bal Anat, the first Middle Eastern dance troupe on the West Coast. She is experienced in both tribal and cabaret styles of dance. Her association with Egyptian, Moroccan, Tunisian, and Algerian dancers and musicians over the years has made her a leading authority on traditional dance forms. Jamila is noted for the wide variety of finger cymbal patterns she has developed, and has just completed a manual on the history and technique of playing finger cymbals.

Jamila's style of moving includes a characteristic upright body posture and precise technique, with small footwork and vertical hip shimmies. Arm and hand positions are both natural and traditionally Middle Eastern.

THINGS TO REMEMBER

As a movement gets faster, it gets smaller. Do not sacrifice precision or cleanliness of technique to speed. Practice a movement slowly until it is right, then gradually speed it up. Arms are almost always in open positions at or above shoulder level, slightly bent, hands relaxed and slightly curved. Keep your breath going, and breathe deep down into the bottom of your belly--that is, breathe from the diaphragm, not from the shoulders.

CLOCK REFERENCE SYSTEM

For ease of verbalization, a clock reference system is used. Imagine yourself standing in the middle of a large clock, facing 12:00. 3:00 is at your right hand, 6:00 is behind you, 9:00 is at your left hand. This clock moves with you about the room.

NOTE ON THE PATTERNS

These sets of steps have been arranged for convenience in presentation. They are not intended to represent the dynamic, improvised dance as performed by professional artists.

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RECOMMENDED MUSIC

Records used in class:

<u>Music of the Qaria</u>	Orient SLPO 155
<u>Dances for Festive Nights</u>	Orient SLPO 152
<u>Music for Belly Dancers, Ahmed Shiba and His Ensemble</u>	Request SRLP 10122
<u>Music and Melodies of the Arab World - Egypt (U.A.R.)</u>	Arab Tunes LP 506

These have an assortment of beledi-rhythm tunes, as well as some debkis. The last has a long taxim in Wa Do' Anous rhythm. Some songs must be slowed down a great deal in order to be useful for practice.

For dancing (listed roughly in order of usefulness for beginner, intermediate, and advanced dancers):

<u>Shukry Ayyad Sings Jordan's Folklore</u>	Arab Tunes LP 511
<u>Introduction to Arabic Music</u>	Arab Tunes LP 512
<u>A Night at the Casbah with Fadil Shahin</u>	Casbah FS 467
<u>Live from the Fez in Hollywood</u>	Fez 1
<u>Nawaa-em</u>	Elias Stereo EL 6100

Each of these has a full, continuous five-part show.

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BASIC EGYPTIAN PATTERNS

Recommended music: See list of records. Slow 4/4 Beledi is best.

Styling notes: Footwork is small, feet and knees stay close together; knees are bent throughout. Head and body are erect; arms and hands are relaxed, held at or above shoulder level.

Measure

- Basic Egyptian
1 Arms are up and forward. Sm step fwd on R ft (ct 1); pivot L hip up and fwd by touching ball of L ft beside and sl in front of R ft, straightening knees sl (ct 2); repeat cts 1-2, opp ftwk (cts 3-4).
- 2-4 Repeat meas 1, three times.
- Basic Egyptian Back Walk
5 Sm step bwd on R ft (ct 1); pivot L hip up and fwd (ct 2); repeat, opp ftwk, (cts 3-4).
- 6-8 Repeat meas 5. End meas 8 facing ctr of circle.
- Basic Egyptian with Full Spin
9 Moving sl to R and turning CW, step RLR (cts 1, 2, 3); pivot L hip up and fwd (ct 4). Arms out to sides (cts 1-3); R arm overhead (ct 4).
- 10 Repeat meas 9 opp ftwk and dir.
- 11-12 Repeat meas 9-10. End by dropping R hip str dn and bending L knee (ct 6).
- Counterclockwise Pivot Half-Time
13 Arms up and fwd, body leaning sl back from knees, wt on L ft. Pivot R hip CCW (up and fwd), sl extending R arm upwd (ct 1); dropping R hip str dn, bend L knee ("sit"), and relax R arm, scooting ball of R ft fwd (ct 2). Repeat cts 1-2 (cts 3-4).
- 14-16 Repeat meas 13, three times, making approx 1 full turn in 4 meas. End facing LOD.

Repeat meas 1-16 as desired.

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RUNNING CHOO-CHOO PATTERNS

Recommended music: See list of records. Slow 4/4 Beledi is best.

Styling notes: R ft steps on ball, L ft steps on full ft, meas 1-12. Hips move vertically, meas 1-12 (wt on R ball, R hip is up; wt on L ft, hips are level); hips twist "washing-machine" style, meas 13-16. Body is erect, arms and hands relaxed, held at or above shoulder level. Path is outside edge of a circle.

Measure

Basic

1 L arm fwd, R arm out to R side, palms up. Sm step on R ft to R (at 3:00 position) (ct &); close L ft (ct 1). Repeat for cts &2, &3, &4.

2-4 Repeat meas 1, three times

Two Forward, Two Back

5 Sm step on R ft to R fwd (at 2:00) (ct &), close L ft sl behind (ct 1), repeat (cts &2). Sm step on R ft to R back (at 4:00) (ct &), close L sl in fr (ct 3); repeat (cts &4). Arms: for cts &1, &2, as for meas 1 above; for cts &3, &4, palms face fwd.

6-8 Repeat meas 5, three times.

Crescent

9 Sm step on R ft to R fwd (at 2:00) (ct &); close L ft sl behind (ct 1); repeat, except step R ft at 2:30 (cts &2); repeat, except step R ft at 3:30 (cts &3); repeat, except step R ft to R back (at 4:00), closing L ft sl in fr (cts &4). Arms circle vertically CCW as follows: arms dn (ct 1) R (ct 2), overhead (ct 3), L (ct 4).

10-12 Repeat meas 9, three times.

Zenouba

13 Grapevine moving to L: step R ft across in fr of L ft, toe turned in (ct 1); step L ft to L (ct 2); step R ft behind L, turned out (ct 3); step L ft to L (ct 4).

14-16 Repeat meas 13, three times.

17 On balls of ft, do meas 13 dbl time, twice.

18-20 Repeat meas 15, three times.

Repeat meas 1-20 as desired.

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ARABIC PATTERNS

Recommended music: See list of records. Slow 4/4 Beledi is best.

Styling notes: Steps throughout are very small. Movements are very smooth and understated. "Goosh"* may be added on each "&" ct. Arms and hands are relaxed, held at or above shoulder level.

Measure

- Arabic I
1 Arms out to sides. Sm step fwd on flat R ft, hips shift sl fwd (ct 1); close ball of L ft behind, hips shift sl bwd (ct &). Repeat for cts 2-4.
2 Repeat meas 1.
3-4 Repeat meas 1-2, turning CW in pl 1 full turn.
- Arabic II
5 Step flat R ft fwd (ct 1); close ball of L ft behind (ct &); step ball of R ft fwd (ct 2); close ball of L ft behind (ct &). Repeat cts 1-2 (cts 3-4).
6 Repeat meas 5.
7-8 Repeat meas 5-6, turning CW in pl 1 full turn.
- Arabic III
9 Step flat R ft fwd (ct 1); close ball of L ft behind (ct &); turn 90°R and step ball of R ft fwd [out of circle] (ct 2); close ball of L ft behind, swiveling 90°L to face front (ct &). Hips circle CCW on cts 2&. Repeat cts 1-2 (cts 3-4).
10 Repeat meas 9.
11-12 Repeat meas 9-10, turning CCW in pl 1 full turn.
- Arabic IV - Rhumba
13 Step flat R ft fwd (ct 1); step L ft back (ct &); step R ft bwd (ct 2); step L ft fwd (ct &). Repeat cts 1-2 (cts 3-4).
14 Repeat meas 13.
15-16 Repeat meas 13-14, turning CCW in pl 1 full turn.
Repeat meas 1-16 as desired.

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*"Goosh"--a chest isolation consisting of a lateral expansion of the lower rib cage. The lower ribs expand sideways like an accordion opening. Usually the expansion is done during the "&" beat, with a relaxation during the following downbeat. May be accompanied by a slight vertical (back-up-fwd-dn) circling of chest; may be accompanied by a slight follow-through undulation into lower torso.

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SIDE-TO-SIDE (FIVE STEP) PATTERNS

Recommended music: See list of records. Slow 4/4 Beledi is best.

Styling notes: Movements are fluid yet precise; steps are small. Arms and hands are relaxed, held at or above shoulder level.

Measure

Basic

1 Turning 90°L, step L ft in pl behind R ft, looking back over L shldr (ct 1); turning 90°R, step R ft fwd in pl, looking fwd (ct 2); step LRL in pl (cts 3&4).

2 Repeat meas 1 opp ftwk and dir.

3-4 Repeat meas 1-2.

Travel

5-8 Repeat meas 1-4, except travel fwd sl on cts 3&4 of each meas.

With Goosh

9-12 Repeat meas 5-8, except add chest expansion "goosh" on each ct "&". Change of head facing optional here.

With Full Spin

13 Repeat meas 1, except turn CW in pl 1 full turn on cts 3&4. Change of head facing optional here.

14 Repeat meas 13, opp ftwk and dir.

15-16 Repeat meas 13-14.

Arms: For meas 1-8, arms remain loosely held at chest level in LOD, regardless of turns body makes. For meas 9-12, move arm that crosses in front of body upward, to beside head. For meas 13-16, arms move naturally fwd and sdwd at chest level to assist turn.

Repeat meas 1-16 as desired.

COUNTERCLOCKWISE PIVOT SERIES

Recommended music: See list of records. Slow 4/4 Beledi is best.

Styling notes: Knees are quite bent, and feet and knees stay close together, throughout; arms and hands are relaxed, held at shoulder level.

Measure

Full-Time

1 Arms out to sides, body leaning sl back from knees, wt on L ft. Pivot R hip CCW (fwd and up) (ct &); bring R hip back and dn (ct 1). Repeat cts &1 (cts &2, &3, &4).

2-4 Repeat meas 1, three times, making 1 complete CCW turn in pl in 4 meas.

One Up, One Down

5 Repeat meas 1, except body is erect, and bend L knee strongly on cts 2 and 4.

6-8 Repeat meas 5, three times, making 1 complete CCW turn in pl in 4 meas.

Turning Sequence

9 Repeat meas 1, except pivot up on each downbeat, and drop hip down on each ct "&" (cts 1-4). Face fwd, and turn 90°L on last ct "&".

10-12 Repeat meas 9, three times, for a total of four sets of 4 pivots in each direction, one full turn in pl in 4 meas.

13 Repeat meas 9, except turn 90°L on cts 2& and 4&, making 1/2 turn total in 1 meas.

14 Repeat meas 13.

15 Repeat meas 9, except turn 180°L on cts 2& and 4&, making 1 full turn in 1 meas.

16 Repeat meas 9, except turn 90°L on each ct &, making 1 full turn in 1 meas.

Repeat meas 1-16 as desired.

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TAXIM MOVEMENTS I

Recommended music: See list of records. Music may be a free improvisation (taxim) lacking a definite meter, or Cifte Telli (Turkish), or Wa Do' Anous (Egyptian). 8 dancers cts per meas.

Styling notes: Movements are very smooth and fluid--"stretch" them against the music. Do these movements emphasizing their unhurried nature; don't rush. Keep arms and hands graceful and away from body.

Measure

Figure-8 Basic Taxim
1 Arms up and fwd, swaying from side to side overhead in response to body mvts. Step back in pl onto a bent R leg, bring hips back (ct 1); circle hips to R side (ct 2), then to fwd R and fwd ctr, rolling up onto ball of R ft (cts 3-4). Gradually transferring wt to L ft, bend knees and bring hips to ctr (ct 8) ("Circle on R hip"). Repeat cts 1-4, opp ftwk (cts 5-8) ("Circle on L hip"). Goosh may be added: Expand chest (cts 1-2); relax (cts 3-4).

2 Repeat meas 1.

S S Q Q S Pattern
3 Circle on R hip (cts 1-2); circle on L hip (cts 3-4); circle on R hip (ct 5), circle on L hip (ct 6), circle on R hip (cts 7-8).

4 Repeat meas 3, opp ftwk.

5-8 Repeat meas 1-4.

Hip Circle
9 Ft tog, transfer wt to L ft as hips circle L (cts 1-2); wt equally on both ft, hips circle fwd (cts 3-4); wt on R ft, hips circle R (cts 5-6); wt equally on both ft, knees str, hips circle back (cts 7-8). Hips circle smoothly CW, upper body moves in opposition; arms are out to sides, ad lib.

10-12 Repeat meas 9, three times.

Chest Circle
13 R ft flat, ball of L ft closed behind. Chest circles L (cts 1-2), fwd (cts 3-4), R (cts 5-6), back (cts 7-8). Hips are still. One or both arms are up or dn, ad lib.

14 Repeat meas 13.

15-16 Do meas 13 dbl time, twice each meas.

Repeat meas 1-16 as desired.

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TAXIM MOVEMENTS II

Recommended music and Styling notes: See Taxim Movements I.

Measure

Turkish Walk

1 Leaning body fwd in str line, step fwd on deeply bent R leg (ct 1); pull chest fwd & up (cts 2-3); bring chest up & back as hips come fwd (ct 4). Close L ft behind (ct 5) as chest comes back & dn and hips come fwd & up (cts 5-6); chest comes dn & ctr as hips come back (cts 7-8). 7-8). Arms: one or both may be out to sides, or wrists may rest at sides at belt line, or one index finger may touch temple.

2 Repeat meas 1.

Turkish Walk Pattern

3 Do meas 1 twice, dbl time.

4 Do two Arabic I steps w/ goosh (cts 1-4). Standing on balls of ft, expand chest (ct &), collapse chest (ct 5) ("goosh"); standing on flat ft, goosh (cts &6); standing on bent legs, goosh (cts &7); pause (ct 8).

5-8 Repeat meas 1-4.

Head Movements

9 Wt on R ft, ball of L ft closed behind, arms are overhead, palm touching back of other hand. Head shifts sl fwd (ct 1) and returns to ctr (ct &); repeat (cts 2&); head shifts R (ct 3), then L (ct 4). Head circles bk, R, fwd, L (ct 5); repeat (ct 6); head makes crescent pattern by circling bk, then fwd R (ct 7), then bk, then fwd L (ct 8). Head returns to ctr (ct &).

10-12 Repeat meas 9, three times.

Arm movements

13 Ft as in meas 9, arms sl bent and out to sides, palms dn; **arms** remain at shldr level throughout. Lift R shldr (ct 1); lift R elbow (ct 2); lift R wrist, fingers trailing (cts 3-4). As L arm performs cts 1-4 (cts 5-8), R shldr drops (ct 5); R elbow drops (ct 6); R wrist drops & fingers trail (cts 7-8). A smooth wavelike mvt should occur.

14 Repeat meas 13, except L arm performs cts 5-8 of meas 13 as cts 1-4 of meas 14.

15-16 Repeat meas 14, twice.

cont'd, next page.

TAXIM MOVEMENTS II, cont.

Measure

Stomach Roll

17 Arms overhead, palm to back of hand, or wrist at belt line and finger to temple; ft as in meas 9. Roll A*: Push top half of stomach (diaphragm) fwd (cts 1-2); push bottom half of stomach (abdomen) fwd (cts 3-4); pull diaphragm in (cts 5-6); pull abdomen in (cts 7-8). OR: Roll B*: Push abdomen fwd (cts 1-2); push diaphragm fwd (cts 3-4); pull abdomen in (cts 5-6), pull diaphragm in (cts 7-8). Spine is motionless throughout.

18 Repeat meas 17.

19-20 Do meas 17 dbl time, twice each meas.

Flutter and Roll

21 Arms and ft as for meas 17. With lungs half-full of air, vibrate diaphragm by panting. (With practice, it becomes unnecessary to use breath, and the throat can be closed.) Flutter (cts 1-4); roll (cts 5-6), roll (cts 7-8).

22-24 Repeat meas 21.

Repeat meas 1-24 as desired.

*Stomach Roll "A", the top-to-bottom roll, may be easier for some people than Roll "B", the bottom-to-top roll. At first, concentrate your practice on the easier of the two, but work on the other one also, so you can use both--they are equally valid and useful. Work for clear definition and a smooth wavelike motion.

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SHIMMY PATTERNS I

Recommended music: See list of records. Slow 4/4 Beledi is best.

Styling notes: Body is erect and relaxed, knees are quite bent, feet are flat; hips move vertically, knees move in and out. Steps are small.

Measure

- 2/4 Shimmy
- 1 Arms overhead, sm step fwd on R ft, tense R hip (ct 1); sm step fwd on L ft, tense L hip (ct 2); repeat cts 1-2 (cts 3-4).
- 2 Repeat meas 1.
- 3 Do meas 1 twice, dbl time.
- 4 Repeat meas 3.
- 5 Arms out to sides, at or above shldr level, do meas 3 twice, dbl time. Feet shuffle along floor.
- 6 Repeat meas 5.
- 7-8 Repeat meas 5-6, except stand in pl and push against floor with heels, ft remaining flat on floor.
- 9-16 Repeat meas 1-8.
- 3/4 Shimmy
- 17 Arms overhead, sm step fwd on R ft, tense R hip (ct 1); relax R hip (ct &); tense R hip (ct 2); repeat cts 1-2, opp ftwk (cts 3-4).
- 18 Repeat meas 17.
- 19 Arms out to sides, at or above shldr level, do meas 17 twice, dbl time (hips go Q Q S).
- 20 Repeat meas 19.
- 21 Repeat meas 19, except make hip mvt a smooth, even triplet pattern: Tense (ct 1), release (ct &), tense (ct a).
- 22 Repeat meas 21.
- 23-24 Repeat meas 21-22, turning 1 full turn CW in pl.

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SHIMMY PATTERNS I, cont.

Measure

25-32 Repeat meas 17-24.

33 Forward and Back Pattern
(May be done low on balls of ft.) Repeat meas 21, except
sm step fwd on R ft (ct 1); sm step bk on L ft (ct 2);
sm step bk on R ft (ct 3); sm step fwd on L ft (ct 4).

34 Repeat meas 21.

35-36 Repeat meas 33-34.

Repeat meas 1-36 as desired.

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SHIMMY PATTERNS II

Recommended music: See list of records. Slow 4/4 Beledi is best.

Styling notes: Body erect and relaxed. Knees are quite bent, whether ft are flat or not. Hips move vertically, knees move in and out. Steps are small.

Measure

Flamenco Heel-Toe-Toe

- 1 Arms out to sides at or above shldr level. Vy sm step fwd on heel of R ft (ct 1); vy sm step bwd on ball of L ft (ct &); step in pl on ball of R ft (ct 2). Repeat cts 1-2, opp ftwk (cts 3-4).
- 2 Repeat meas 1.
- 3 Do meas 1 twice, dbl time, except make mvt a smooth, even triplet pattern: Heel (ct 1), ball (ct &), ball (ct a).
- 4 Repeat meas 3.

3/4 Shimmy

- 5 Sm step fwd on R ft, tense R hip (ct 1); relax R hip (ct &); tense R hip (ct 2); repeat cts 1-2, opp ftwk (cts 3-4).
- 6 Repeat meas 5.
- 7 Do meas 5 twice, dbl time, except make mvt a smooth, even triplet pattern: R & a, L & a.
- 8 Repeat meas 7.

Flamenco Pigeon-Toe-Toe

- 9 Vy sm step fwd on ball of R ft, toe turned in (ct 1); vy sm step bwd on ball of L ft, toes fwd (ct &); step in pl on ball of R ft, toes fwd (ct 2); repeat cts 1-2, opp ftwk (cts 3-4).
- 10 Repeat meas 9.
- 11 Do meas 9 twice, dbl time, except make mvt a smooth, even triplet pattern: Pigeon (ct 1), toe (ct &), toe (ct a).
- 12 Repeat meas 11.

3/4 Shimmy

- 13-16 Repeat meas 5-8.

Repeat meas 1-16 as desired. Optional: Repeat pattern, deleting half-speed steps (meas 1-2, 5-6, etc.) for 8 cts each of heel-toe-toe, 3/4 shimmy, pigeon-toe-toe, 3/4 shimmy, full speed.

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FLOOR WORK SEQUENCE

Recommended music and Styling notes: See Taxim Movements I. Also, be sure transitions are very smooth: the last movement of one "step" should be the first movement of the succeeding "step."

Measure

- Going to Floor
- 1 Arms out to sides, spin smoothly in place.
- 2 Continue spinning (cts 1-2); stop and pause facing front (cts 3-4); quickly go to one knee (cts 5-6), then bring other knee to floor and sit on ft (cts 7-8).
- Crawl and Sit
- 3 Arms overhead and rounded. Come up on knees (cts 1-2), move fwd on R knee and close L knee (cts 3-4); slowly sit onto ft (cts 5-8).
- 4 Repeat meas 3, opp ftwk.
- 5 Repeat meas 3, except move back on R knee and close L knee.
- 6 Repeat meas 5, opp ftwk.
- 7 Using arms to help with turn, come up on knees (cts 1-2), turn 1/4 to R (cts 3-4); arms overhead and rounded, sit onto ft (cts 5-8).
- 8 Repeat meas 7, opp ftwk and dir.
- Sit on Hip and Turn
- 9-10 Arms move ad lib at shldr level. Sit onto R hip (cts 1-4); keeping knees and ankles together, sl straighten knees; feet "nailed" in pl, turn CCW (approx 1/2 turn), ending on L hip (cts 5-4). Rise to knees, sitting on ft (cts 5-8).
- 11-12 Repeat meas 9-10.
- Hip Circle
- 13 Rising sl off ft, move hips L (cts 1-2); hips circle fwd (cts 3-4), R (cts 5-6), and bk (cts 7-8). Arms move ad lib at shldr level; upper body moves in opposition.
- 14 Repeat meas 13, making smooth circle.

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FLOOR WORK SEQUENCE, cont.

Measure

- 15 Half Circle
Rising sl off ft, move hips bk L (ct &); circle hips fwd (cts 1-2), and stop at bk R (cts 3-4); circle hips fwd (cts 5-6), and stop at bk L (cts 7-8). Arms and body as for meas 11.
- 16 Repeat meas 15.
- 17 Figure-8 Taxim
Arms at or above shldr level, body erect. Rising sl off ft, make vy sm circle on R hip (cts 1-4), then on L hip (cts 5-8). (See notes on Taxim Movements I.)
- 18 Repeat meas 17.
- 19-20 Do S S Q Q S Pattern twice (See Taxim Mvts I, meas 5-6).
- 21 Shimmy Up and Down
Arms ad lib at or above shldr level. Body erect, hip shimmy as rise up on knees (cts 1-4) and sit onto ft (cts 5-8).
- 22 Repeat meas 21.
- 23 Arms and body as for meas 21, rising sl off ft, hip shimmy (cts 1-4); tense R hip (ct 5); tense L hip (ct 6); tense R hip (ct 7); pause (ct 8).
- 24 Repeat meas 23, opp hipwk.
- 25 Bust Shimmy
Sitting on ft, arms held loosely fwd to sides at shldr level, shimmy shldr: press one shldr sl bk as other presses fwd (ct 1), reverse (ct a); repeat (cts & a). Repeat three times (cts 2-4); press R shldr fwd, L shldr bk (ct 5); repeat, opp shldr wk (ct 6); repeat ct 5 (ct 7); pause (ct 8).
- 26 Repeat meas 25, opp shldr wk.
- 27 Turkish Drop Position
Arms fwd at shldr level. Spread ft apart and sit between them (cts 1-2); gradually press back towards floor, rounding back and shldr, ending by lying on back, ft beside hips, hands just above hips (cts 3-8).

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FLOOR WORK SEQUENCE, cont.

Measure

- 28 Arch Up
Hands over hips, press hips fwd (& up) by tensing thigh muscles as if trying to straighten knees. Upper body and head remain relaxed and back until hips are over knees (cts 1-2). Bring body fwd to upright (cts 3-4), then to leaning fwd as sit between ft (cts 5-6). End with tailbone and nose as near as possible to floor, arms extended on floor beyond head.
- 29 Repeat meas 27, compensating for different starting posit.
- 30 Repeat meas 28, except end by sitting on ft.
- 31 Rising from Floor
Rise up on knees (ct &), place R ft sl fwd (cts 1-4), pull L knee closed behind (cts 5-8). Arms ad lib at or above shldr level, body erect.
- 32-33 Repeat meas 31, twice.
- 34 Repeat cts 1-4 of meas 31. Rise to standing on R ft, closing L ft behind (cts 5-8).

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1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Atanas Kolorovski

DRENICA
(Albania)

A Siptar Albanian dance from the village of the same name. It is interesting to note that because of the difficulty of the 12/16 rhythm, this dance is usually done by good dancers who follow festivals and weddings from village to village. The orchestra is a group of seven musicians from Pristina who are all members of the professional ensemble, Sota.

RECORD: LP- AK 005 *Songs + Dances of Yugoslavia AK-005 (LP)*

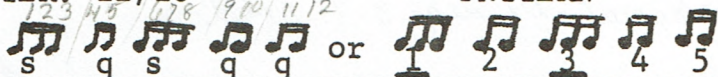
Rhythm:

FORMATION: Mixed lines, "W" hand hold

N.B. These notes are to serve only as a reminder to those who have learned the dance from Atanas, *a competent teacher* not as instructions to those who have never been taught the dance. *man*

METER: 12/16

PATTERN



- | | | |
|------|------------|--|
| Meas | Ct | PART I-Knees slightly bent throughout the dance, not stiff |
| 1 | <u>1</u> | Facing ctr, step R ft to R |
| | <u>2</u> | With a light leap, close L ft to R, while taking wt off R ft for next step. |
| | <u>3,4</u> | Repeat ct 1-2 |
| | <u>5</u> | Step R ft to R |
| 2 | <u>1</u> | Facing slightly in LOD, <i>step across R</i> cross L ft in front of R |
| | <u>2</u> | Step R ft to R |
| | <u>3,4</u> | Repeat cts 1-2 |
| | <u>5</u> | Cross L ft in front of R <i>step across R</i> |
| 3 | <u>1</u> | Facing ctr, lift on L ft, while giving the R ft a lift-push out in front. <i>R</i> |
| | <u>2</u> | Step R ft in place |
| | <u>3</u> | Repeat ct 1 with opp ftwk |
| | <u>4</u> | Step L ft to L |
| | <u>5</u> | Step R ft behind L |
| 4 | <u>1,2</u> | Step L ft to L |
| | <u>3</u> | Step R ft in front of L, L ft is lifted slight behind R |
| | <u>4</u> | Lift on R ft |
| | <u>5</u> | Step back in place on L |
| | | Repeat Part I until leader signals change |

PART II

- | | | |
|-----|----------|---|
| 1-2 | | Repeat meas 1-2, Part I |
| 3 | <u>1</u> | Swing R ft fwd, stamp R ft taking no wt |
| | <u>2</u> | Lift on L ft, continuing to swing R ft to L |
| | <u>3</u> | Cross R ft <i>step across</i> over L and step on R ft |
| | <u>4</u> | Lift on R heel, while starting to bring L fwd |
| | <u>5</u> | Lift on R heel, while bringing L ft fwd in front of R |

Drenica, Cont-Page 2

- 4 1 Stamp fwd on L ft, taking no wt
 - 2 Lift on R heel while swinging L ft behind R
 - 3 Step L ft behind R
 - 4 Step R ft to R
 - 5 ^{step} ~~Cross~~ L ft ^{across} over R to face slightly in LOD
- Repeat PART II until leader signals change.

PART III

- 1 1 Moving in LOD, lift on L ft while placing heel of R ft on floor
- 2 Step ^{on} R ft to R
- 3-5 ~~Step on L ft~~ ^{L R L C.}
- 4 Step on R ft
- 5 Step on L ft
- 2 Repeat meas 2, Part I, more subdued
- 3 1 Facing ctr, lift ~~on~~ R, while giving the L ft a lift-push out in front
- 2 Step L ft in place
- 3 Step on R ft in place
- 4,5 ~~Repeat steps of meas 1-3~~ ^{Repeat it, meas 3 + hold}
- 4 Repeat meas 4, Part I

Repeat Part III until leader signals change.

PART IV

- 1-3 Repeat meas 1-3, Part III
 - 4 1,2 Facing slightly RLOD, step L ^{to} ft L
 - 3 Turning to face slightly on LOD, step R ft to R
 - 4,5 ~~Cross L in front of R~~
- Repeat Part IV until leader signals change

Notes prepared by Rosanne Becker

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Atanas Kolorovski

KALADŽOJ
(Albania)

An Albanian dance, the title comes from the word "kōlc" or sabja polo-kruk, (half-circle") in Macedonian, describing the crescent moon-shape of the sword.

FORMATION: Mixed or separate lines. *facing ctr, hands joined at shldr hi*

STYLING: Correct styling is most important and when done well makes a very beautiful dance. The body is bent fwd during the steps done in place, resuming an upright pos for the traveling steps. Knees are flexible, lending a loose and graceful bounce to the steps. When the R ft extends outward, the L shldr is held back, and the whole torso sways with the movement of the ft. When the L ft is fwd, the L shldr also moves fwd. There are 3 possible positions for the hands: In a mixed line, the "W" hold may be used. In separate lines, W place R hand on hip, and extend the L arm to shldr of W on her L. Men use shldr hold. OR: L arm extends straight out to L side in front of R arm of the dancer next to you.. It should be just stiff enough to keep you an arm's length away. R arm is bent fwd at elbow and held close to the body to support the dancer on your right. For the steps in place, W hook their hands on hips, while M raise R arm twd head when L leg is back and vice versa.

Intro 1-2-3 / 4-5 / 6-7 / 8-9-10 / 11-12

METER: 12/16 SQSQO

PATTERN

1 Begin in place, wt on L ft. *to R*
Lift R ft high fwd, *step* onto R heel with pronounced toe-heel accent, step onto L ft fwd, *step* leap onto R ft. Bring L ft fwd in front of R ft, pivoting on R. *+ circle behind*
Step onto L ft (3 cts are used to turn L ft inward and 2 cts to turn outward.) Transfer wt onto R ft, lift L ft and step down behind or to side of R ft., according to personal style.
Step fwd onto R ft, step back onto L ft, lift on L ft and swing R ft fwd diag, step down onto R ft.
Transfer wt onto L ft.
Repeat. Change in music signals change in step.

Notes by M. Jaeger

See errata for dance

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Record - Songs + Dances of Yugoslavia AK 005, Sid A, Band 1

Presented by Atanas Kolorovski

KALAIGISKO
(Macedonia)

Men's

This dance comes from the town of Titoveles in the Titoveles region. It depicts the "Kalaigie: or copper cleaners who travel from town to town to collect and clean the copperware of the "Celani" or villagers. This they do just before the fall holidays. The movement of both hands and feet symbolizes the Kalagia at work. There are two versions similar to each other but with different music. The 9/16 rhythm, so common in Macedonian song and dance, show the strong oriental influence assimilated from the Turks. The dance was done once mainly by men, but today can be seen done in performance by mixed groups of men and women in separate lines. No one knows for sure the time Kalaigisko was created, due to the unfortunate lack of interest in Macedonian culture to World War II.

FORMATION: Hands on neighbors shldr or L arm straight out with R bent up and fwd, hand twd head. The slightly bent pos of the body shows the wt of the bag full of copperware on the Kalaigia's back.

W hands joined in 'W' pose. (Worky do Fig I & II) in separate line

METER: 9/16

PATTERN

Meas PART I:

- 1 Bounce once on L while lifting R, R knee bent (ct 1) step and bounce twice on R while lifting L, knee bent(cts 2-4) step onto L, R bending up behind L (ct 5)
- 2 Step bkwd on to R (ct 1) ~~rock~~ fwd on L with L knee bent, lift twice on L (cts 2-4) turning to ctr of circle, take 1 long step to R with R, ~~crossing~~ L in front of R (ct 5)
- 3 Touch to L side with L toe, touch fwd in front of R with L
- 4 With ft together, pivot from L to R side. Pivot from R to ctr of circle. Bounce 2 cts on both ft, keeping knees bent.

PART II:

- 1-2 Repeat 1st 2 meas of Part I
- 3 Step to R on R, go down on L knee facing ctr of circle, ~~bring~~ L in front of R, touch toe of L to L. Close next to R. *rise + touch*
- 4 Same as meas 4, Part I

Note: There is no set sequence. Changes depend on the whim of the leader.

PART III:

- 1 Begin with L, lift - step R - step L travelling to right and facing slightly R with head and body diag (cts 1-5)
- 2 Begin with R, lift-step - step L - step R (cts 1-3), leap and land on L (ct 4) step on R in LOD (ct 5)
- 3 Go down on L knee, facing R in LOD (cts 1-2) L fwd in front of R (ct 3) touch toes of L to L side (cts 4-5) *rise (2), touch*
- 4 Bring L next to R (ct 1) pivot to R side (ct 2) pivot to L side (ct 3) pivot to face fwd (cts 4-5)
On cts 1&2, R arm wipes sweat from brow. Ct 3, both hands sweep brow outward motion and 4&5 throw sweat down with both hands.

PART IV *M Drop hands + face LOD*

- 1-2 Same as Meas 1-2 of Part III
- 3 (Wt is on R) leap on L to L side, bending R knee in front of L (ct 1) step on R fwd in LOD (ct 2) bring L ft to R ft close and squat (cts 3-5)
- 4 Make 1 complete turn L (cts 1-3) come up, wt on L, R fwd-facing ctr of circle. Turn to face LOD (cts 4-5)

Repeat Part IV once to end of music.

Presented by Atanas Kolorovski

LAŽI VERE ✓
(Macedonia)

A simple lesnoto-type dance, done at weddings and on many other occasions.

FORMATION: Separate or mixed lines. If separate lines, men use shldr hold and women use "W" hold with arms bent fwd at elbows in typical Macedonian style. Or, women may use the hooked arm hold as in Šetnja.

Record: Tanis 004 Side B, Band 1 (Vere)

3/4

PATTERN

mas - ct

Fly knees throughout

Facing LOD, moving R:

- 1 1 Step fwd onto R ft *to R, hold*
- 2-3 Step back onto L ft behind R ft, *hold*
- 2 1 Step onto R to R
- 2-3 Lift L ft in front of R ft - *bounce twice*
- 3 1 Step *just* ~~inside~~ onto L ft
- 2-3 Lift R ft up behind L ft - *bounce twice*

Repeat to end of music

WORDS TO LAŽI, VERE (Lie, Vera)

Laži, laži, Vere! laži, koj ke lažiš;
Samo mene, Vere, nemoj da me lažiš (2)
Jas i imam, Vere, Léle, jas i imam
Jas i iman, Vere, do tri bolesti.
Prva bolest, Vere, Léle, prva bolest,
Prva bolest, Vere, Iz gore za tebe. (2)
Vtora bolest, Vere, Léle, vtora bolest,
Vtora bolest, Vere, Ladni te me jani. (2)
Treta bolest, Vere, Léle treta bolest,
Treta bolest, Vere, Umiram za tebe!

Lie, lie Vera; lie to whom you will;
Only to me, Vera, do not lie!
I have, Vera, for you, Oh! I've suffered three illnesses.
The first illness, Vera, Oh! with the first illness,
I burned for you.
The second illness, Vera, Oh! with the second illness,
the cold wounded me.
The third illness, Vera, Oh! with the third illness,
I'm dying for you!

Notes by Melissa Jaeger

LEŠI
Yugoslavia

(Povin Krušcit - the wedding party is coming)

This dance is a recreational dance among the Albanians in the vicinity of the town of Kacanik, in the Kossovo region of Yugoslavia. It used to be a men's dance, but today women do it also, in their own lines separate from that of the men. The song Leši is about a famous Albanian captain. It was the most popular song among the Shiptars after World War II. The dance at one time was done to zurli as well as to an orchestra, but today is done by orchestra.

RECORD: AK 004, Side 2, Band 4 (Povin Krušcit)

FORMATION: A line dance, M and W separate. Hand hold for M: Hands on neighbor's shldr. Hand hold for W: the "W" formation (shldr ht, slightly fwd.).

STYLING: The body is kept straight except when L leg is swung fwd and the body tilts bkwd; and when the knee is bent, the body bends fwd from the waist up.

RHYTHM: 7/16: $\frac{1,2,3}{S} \frac{1,2}{Q} \frac{1,2}{Q}$

METER: 7/16

STEPS

Meas.

1-5 INTRODUCTION - No Action

PART I

- 1 Facing LOD, step R fwd (ct 1), lift on heel of R, bending L knee with L ft behind R knee (ct 2-3).
- 2 Facing LOD, step L fwd (ct 1), lift on heel of L ft, bending R knee with R ft behind L knee (ct 2-3).
- 3 Step R fwd (ct 1), step L fwd (ct 2), step R bkwd (ct 3).
- 4 Still facing LOD, step bkwd on L and lift R (ct 1), R ft swing behind L knee, R knee bent (ct 2-3).
- 5 Step R in place (ct 1), step L in place (cts 2-3).

PART II

- 1 Facing LOD, step R fwd (ct 1), step L fwd (ct 2-3). (3 walking steps.)
- 2 Step R fwd (ct 1), lift and swing L fwd (still facing LOD) (cts 2-3).
- 3 Step L bkwd (ct 1), bending R knee, swing R behind L knee (cts 2-3).
- 4 Step R fwd (ct 1), step L fwd (ct 2), step R fwd (ct 3). (3 running steps).
- 5 Step with slight plie fwd on L with R bent behind L knee (cts 1-3).
- 6 Step with slight plie back on toe of R with L bent behind R knee (ct 1-3).

- 7 Facing diag R, step L to L (ct 1), step R bkwd (cts 2-3).
 8 Facing LOD, step L in place (ct 1), step R in place (ct 2),
 step L in place (ct 3). R ft is free, R knee bent.

PATTERN:

Part I - 1 time (with intro)
 " or - 2 " (without intro).
 " II - 2 "
 " I - 2 "
 " II - 3 "
 " I - 2 "
 " II - 2 "

Presented at the 1977 San Diego State University Folk Dance
 Conference by Atanas Kolorovski

Presented by Maria Reisch

Camp Hess Kramer Institute, October 7-9, 1977

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Atanas Kolorovski

LESI^{1/2}
(Yugoslavia)^{10/5}

(Povin Krušcit- the wedding party is coming)

It is a recreational dance among the Albanians in the vicinity of the town of Kacanik, in the Kossovo region of Yugoslavia. It used to be a men's dance, but today women do it also, in their own line separate from that of the men. The song Lesi is about a famous Albanian captain. It was the most popular song among the Shiptars after World War II. The dance at one time was done to zurli as well as to an orchestra, but today is done to orchestra.

FORMATION: A line dance, M and W separate. Hand hold for M: Hands on neighbor's shldr. Hand hold for W: the "W" formation (shldr ht, slightly fwd.)

STYLING: The body is kept straight except when L leg is swung fwd and the body tilts bkwd; and when the knee is bent, the body bends fwd from the waist up.

Rhythm: 123-12-12 (cta 1(S), 2(Q), 3(Q))

METER: 7/16 (SQQ--CCW) 5 STEPS
PATTERN

Meas 7 cts per measure 3-2-2

1-5 INTRODUCTION-No Action

PART I

- 1 Facing LOD, step^R fwd on R (ct 1) lift on heel of R, bending L knee with L ft behind R knee (cts 2-3)
 - 2 Facing LOD, step^L fwd on L (ct 1) lift on heel of L ft, bending R knee with R ft behind L knee (cts 2-3)
 - 3 Step on R fwd in LOD (ct 1) step on L back (ct 2) step on R in place next to L (ct 3)
 - 4 Still facing LOD, step bkwd on L and lift^R (ct 1) R ft swings behind L knee, R knee bent (cts 2-3)
 - 5 Step on R in place (ct 1) step on L in place (cts 2-3)
- Repeat meas 1-5 twice. Meas 1-2 to 1st melody, meas 3-5 to 2nd melody.

- 1st melody - meas 1-2
- 2nd melody - meas 3-5
- interval - meas 3-5
- & repeat - meas 1-2

PART II

- 1 Step on R in LOD (ct 1) step on L in LOD (cts 2-3)(3 walking steps)
- 2 Step on R in LOD (ct 1) lift and swing L fwd (still facing LOD (cts 2-3)
- 3 Step back on L (ct 1) bending R knee, swing R behind L knee (cts 2-3)

Leši, Cont-Page 2

- 4 Step on R in ^{fwrd} LOD (ct 1) step on L in ^{back} LOD (ct 2) step on R in ^{fwrd} LOD (ct 3) (3 running steps) ^{End facing ctr.}
 or Variation: R,L,R inside (facing ctr), outside, inside
- 5 Step with slight plie fwd on L with R bent behind L knee (cts 1-3)
- 6 Step with slight plie back on toe of R with L bent behind R knee (cts 1-3) ^{diag R}
- 7 Still facing ctr of circle, step L to L side (ct 1) step R ^{back} behind L (cts 2-3)
- 8 Facing LOD, step on L in place (ct 1) ~~facing LOD~~, step R in place (ct 2) ~~facing LOD~~, step on L in place (ct 3)
 R ft is free, R knee bent.

Repeat Part II

Do Part I again twice

Do Part II again twice to end of music.

WORDS TO "LEŠI"

Pa Henn

Kapetan Leši

Po Vinj Kruščit

Po Vinj Kruščit

Maleve maleve

CHORUS:

Gzoni ju gzoni

Gzoni ju gzoni

O ju krusco

Se sot dot marim nusend

Nusene mire šum te mire

Nusene mire šum te mire

CHORUS

Nesene ages isan ages

Nesene ages isan ages

CHORUS

Kruščit i presim me

Kruščit i presim me

Petla te ambra

CHORUS

Pt 1 - 1 w/intro
 or 2 w/pt intro
 " 2 - 2
 " 1 - 2
 " 2 - 3
 " 1 - 2
 " 2 - 2

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

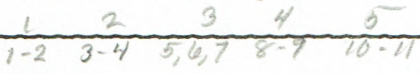
Presented by Atanas Kolorovski

*66 Stachan
66 KF*

LILJANO MOME UBAVO ^{18/9}
(Macedonia) ⁵

A line dance of the same type as Žensko Krsteno or Postupano, which originated in the Vardar valley, near Skopje. It is done on any occasion for celebration; weddings, slavas, birthdays, etc. May be danced to many different tunes, either with orchestration or sung by the dancers themselves. The title means "Liljana, Fair young girl" and the words of the song are addressed to her.

FORMATION: Mixed lines, "W" hand-hold. Knees should be flexible throughout to achieve the plie effect.



METER: 11/16 QQSQQ PATTERN

mas cts

slightly R + moving in 2D
Facing halfway between ctr and LOD, begin to R with wt on L ft.

1-2 Lift R ft in front of L ft *with lifting on L / lift again*

3 Step to R on R ft *in LOD*

4 Bring L ft up short and *close L* touch next to R ft

4-5 Step fwd on L, *RL* step fwd on R, step fwd on L

5 Spring back onto R ft, raising L ft slightly in front.

1-2 *Repeat meas 1 w opp foot & dir*
Bounce twice Double lift on R ft with L ft still in front

Step straight back onto L ft, step straight back onto R ft, step fwd onto L ft

Lift R ft back behind L leg. *See Kolo Festival 1966 for correct notes*

Repeat to end of music.

Notes by Melissa Jeager

WORDS TO "LILJANO MOME UBAVO"

Liljano mome ubavo, Liljano pile shareno,
Yšta li moma ke odis nemazena?
Yšta li svetut ke goriš, na stari babi vnučinja,
Na mladi nevesti momčina?
Žena i detsa ostavat; tebe, Liljano, da zemat.
Nemoj, Liljano, nečini; ne ostava rana na sertse.
Tsel vekja ke ti slygyvan; tebe, Liljano, da zemat.

Liljana, fair young girl, Liljana many-coloured bird,
How much longer will you go about unmarried?
How much longer will you continue to burn the hearts of the
grandmothers' young grandsons, of the young husbands?
Wife and children they will leave, Liljana, for you.
Liljana, don't continue this way; don't leaves us sick of heart!
All my days I will be a slave to you, Liljana, just to take you
for my wife.

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Atanas Kolorovski

OVČEPOLSKA ✓
(Macedonia)

Named after Ovčepole, an area in the middle of Macedonia between the towns of Sveti Nikolay and Stip. The name means "sheep field", a flat field used for grazing. This dance shows a heavy Serbian influence, brought into Macedonia while it was under the Serbs and spread through the country largely by itinerent gypsies. Ovčepolska exhibits the short walking steps typical of the Ovčepole and Stip area.

FORMATION: Separate lines were common until 60-70 years ago, today either separate or mixed lines are used. Arms in belt-hold, L over R. Styling is the same for both men and women.

METER: 2/4 ^{1,2,1+2} SSSQS PATTERN

Below are two basic steps, which may be embroidered upon by any of the dancers as he wishes:

Facing LOD:

- 1 1 Step diag fwd onto R ft
- 2 2 Step diag fwd onto L ft
- 2 1 Step diag fwd onto R ft
- 4 Step diag fwd onto L ft
- 2 Step diag fwd onto R ft quickly.
- 3 1 Leap fwd onto L ft
- 2 Step bkwd onto R ft
- 4 1 Change wt onto L ft *Step L next to R*
- 4 2 *Step L R in place*

Variation:

- 1 1 Do above steps with hop:
- 2 2 2 hop-step-steps to R in LOD
- 2 3 1 Step onto R ft
- 4 + *small hop* Close L ft to R and change wt
- 5 2 1 hop back onto L ft
- 3 6 1 Step onto R ft bkwd
- 7 2 Step onto L ft bkwd
- 4 1, 2 3 steps, R,L,R, in place

Repeat to end of music.

Notes by Melissa Jaeger.

PLETENICA
Macedonia

Pletenica (Pleh-teh-neet-tsa) is a line dance from Eastern Macedonia, Sveti Nikola, Ovcepole region. This dance is from a family of dances called Potrčulki. One of these Potrčulki has been named Pletenica because of the steps resemble braiding. This dance has been seen very often at monastery celebrations (slavas), festivals and weddings. This dance was presented by Alanas Kolorovski at the 1977 San Diego S.U.F.D. Conference.

RECORD: (LP) AK 006

FORMATION: Mixed lines, hands held down or belts with L over R.

METER: 2/4

PATTERN

Meas.

FIG. I:

- 1 Facing slightly R and moving LOD, leap onto R (ct 1), step on L (ct &), step on R (ct 2) (light running steps).
- 2 Repeat meas 1 with opp ftwk.
- 3 Leap on R (ct 1), hop on R (ct 2).
- 4 Repeat meas 3 with opp ftwk.
- 5-8 Repeat meas 1-4.
- 9 Facing ctr, step R to R (ct 1), step L behind R (ct &), step R to R (ct 2).
- 10 Step diag fwd L on L (ct 1), hop on L, lift R behind L (ct 2).
- 11 Step bkwd R,L,R (cts 1,&,2).
- 12 Step on L (ct 1), hop on L, lift R fwd (ct 2).
- 13-16 Repeat meas 9-12.

Repeat Fig. I until leader signals change. There is a change of music approx 2/3 thru the record, this is a good place to change to Fig. II.

FIG. II:

- 1 Facing slightly R and moving LOD, hop on L (ct 1), step R,L (cts &,2).
 - 2 Hop on L with R fwd of L; step on R with wt fwd (bend both knees slightly (ct ah,1), hop on R (ct 2).
 - 3 With L shldr leading twd ctr and moving twd ctr, step L to L (ct 1), step R across L (ct &), repeat ct 1,& (ct 2,&).
 - 4 Repeat ct 1,&, meas 3, Fig II (cts 1,&), step L to L (ct 2).
Note: Do meas 3-4 on balls of ft and with knee bent.
 - 5 Facing ctr and moving bkwd slightly, step bkwd on R, leave ball of L in place and twist L heel to R (ct 1), repeat ct 1 with opp ftwk (ct 2).
 - 6 Repeat meas 5.
 - 7 Step R in place (ct 1), hop on R (ct 2).
 - 8 Step L fwd (ct 1), step R in place (ct &), step L in place (ct 2) (gradually turn to face slightly R - LOD).
- Note: Repeat Fig. II until end of music.

Presented by Maria Reisch

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Atanas Kolorovski

PLETENICA
(Macedonia)

pleh-teh-nect-tsa

A line dance from Eastern Macedonia, Sveti Nikola, Ovcepole region. This dance is from a family of dances called Potrčulki. One of these Potrčulki has been named Pletenica because some of the steps resemble braiding. This dance has been seen very often at monastery celebrations (slavas), festivals, and weddings.

RECORD: LP AK 006

FORMATION: Mixed lines, hands held down or belts with L over R.

METER: 2/4

PATTERN

Meas PART I: Facing slightly and moving in LOD,

1 *hop* Step R ~~to R~~ (ct 1) step L (ct &) step R (ct 2) (light running steps)

2 Repeat with opp ftwk

3 *hop* Step R (ct 1) hop on R (ct 2)

4 *hop* Step L (ct 1) hop on L (ct 2)

5-8 Repeat meas 1-4

Facing ctr,

9 Step R to R (ct 1) step L behind R (ct &) step R *to R* in place (ct 2)

10 Step *deep* fwd on L (ct 1) hop on L (ct 2)

11 step bkwd on R (ct 1) step bkwd on L (ct &) step bkwd on R (ct 2)

12 Step on L (ct 1) hop on L in place (ct 2)

13-16-Repeat meas 9-12

Repeat dance until leader signals change.

PART II Facing slightly R and moving in LOD,

1 Hop on L (ct 1) step on R (ct &) step on L (ct 2) Hop on L, but *w R fwd of L* (don't lift completely off floor) (et-ah)

2 Bending both knees slightly, step on R, wt fwd (ct 1) hop on R (ct 2) Facing ctr, L shldr leading in; moving in ~~RLOD~~ slightly twd ctr.

3 Step L to L (ct 1) step R in front of L (ct &) repeat ct 1 & (ct 2 &)

4 Repeat ct 1 &, meas 3, Part II (cts 1 &) step L to L (ct 2) *Do meas 3-4 on balls of ft* Facing ctr and moving slightly back in LOD

5 Step back on R, leaving ball of L ft in place, but twisting L heel to R (ct 1) repeat ct 1, but opp ftwk (ct 2)

6 Repeat meas 5

7 Step R *in place* to R (ct 1) hop on R (ct 2)

8 Step L fwd (ct 1) step R in place (ct &) *put at end of meas.* gradually turning to face slightly R in Lod, step L in place (ct 2)

Repeat Part II until end of the dance.

Notes prepared by Rosanne Becker

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Atanas Kolorovski

STARO TIKVEŠKO (ROGUŽARSKO)
(Macedonia)

Introduced at the Skopje Festival of 1947 by a group from Tikvešja. It is an old dance from Tikves, in the area of Kavadarci and Negotino. Danced on all holidays and for many special occasions: Christmas, St Nicholas Day picnics, etc. Dance elements symbolize the preparation of straw (roguzine). Movements demonstrate the tying up and pounding down of the straw to make a soft bed. THIS IS STRICTLY A MEN'S DANCE.

RECORD: AK 004

FORMATION: Line dance with arms extended; hands on neighbors shldr. MEN ONLY.

METER: 4/4 PATTERN

Meas INTRODUCTION- 2 meas- No action

PART I

- 1 Step on R going in LOD (ct 1) bend R knee, bringing L ft high in front of it, turning to face ctr (ct 2) swing L knee sdwd slightly L with slight plie on R leg. Twice (cts 3-4)
- 2 Step on L going in LOD (ct 1) turning to face ctr, bring R ft high in front of bent L knee (ct 2) swing R knee slightly R with slight plie on L, twice (cts 3-4)
- 3 Repeat meas 1
- 4 Repeat meas 2

PART II:

- 1 Facing ctr of circle, step with R heel diag back to R (ct 1) go down on L knee (ct 2) go down on R knee (ct 3) stand straight up on L ft (ct 4)
- 2 Repeat meas 1

Parts I & II continue alternately throughout remainder of fast part of the music. (I,II,I,II,I,II)

PART III:(Music changes)

- 1 Facing ctr of circle, hop on L, lifting R (ct 1) step on R (ct 2) lift L diag in front of R knee and hop on R, touch L to L of R (ct3) lift L in front of R knee and hop on L and step on R (ct 4)

PART IV:

- 1 Hop on R with L lifted in front of R knee (ct 1) step on L in place (ct 2) step on R in place (ct 3) step on L in place (ct 4) Repeat Part III & IV above alternately until change in pattern of music.

PART V:

- 1 Hop on L, lifting R in front of L knee (ct 1) step on R (ct 2) hop on R, lifting L (ct 3) step on toe of L and push off and step on R (ct 4)
- 2 Going twd ctr of circle, leap on L to L, crossing R in front of L (ct 1) step on R to R and cross L in front of it (ct 2)

hop on L, crossing R in front of it (ct 3) leap on L to L, and bring R to close next to L (ct 4)

PART VI: In place in ctr of circle

- 1 Squat while turning diag R (ct 1) repeat to L side (ct 2) still squatting, face ctr of circle (ct 3) stand up straight (ct 4)

Repeat Parts V & VI for 2 meas in place to finish.

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ŠTIPSKO ORO
Macedonia

Štipsko Oro (Steep-skho Oro) is from the town of Štip - "Štipsko" region around Štip. This dance is done in many villages of the Štipsko region. It is danced at weddings, parties, picnics, "slavas", etc. You may find it done in varied styles, often depending on the terrain of the dancer's homelands.

RECORD: Songs and Dances of Yugoslavia (LP) AK 004, Side B, Band 5.

FORMATION: Lines in a beld hold (L over R).

RHYTHM: 7/8 counted $\frac{1,2}{1}$ $\frac{1,2}{2}$ $\frac{1,2,3}{3}$

METER: 7/8

PATTERN

Meas.

INTRODUCTION: Start at the beginning of any 8 meas phrase.

- 1 Moving LOD do 3 light running steps R,L,R (Q,Q,S).
 - 2 Repeat meas 1 with opp ftwk.
 - 3 Face ctr and hop on L, lifting R in front of L (Q), leap on R in place (Q,S).
 - 4 In place step L,R,L (Q,Q,S).
 - 5 In place step-hop on R, lift L in front of R (Q,Q,S).
 - 6 Repeat meas 5 with opp ftwk.
 - 7 In place step R(Q,Q), step L (S).
 - 8 In place step R,L,R (Q,Q,S).
 - 9-16 Repeat meas 1-8 with opp ftwk and direction.
- Repeat until end of music.

VARIATION:

- 1 Moving LOD, hop on L (ct Q), step fwd R,L (cts Q,S).
- 2 Repeat meas 1 with opp ftwk.
- 3-16 Repeat as above.

Presented by Maria Reisch

Presented by Atanas Kolorovski at the 1977 San Diego S.U.F.D. Conference.

Camp Hess Kramer Institute, October 7-9, 1977

Record: Songs + Dances of Yugoslavia (2P) AK 004, Side B, Band 3
1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Atanas Kolorovski

STIPSKO ORO
(Macedonia)

wrong see new instructions

Formation: Belt hold

From the town of Štip - "Stipsko" region around Štip. This dance is done in many villages of the "Stipsko" region. It is danced at weddings, parties, picnics, "slavas", etc. You may find it done in varied styles, often depending on the terrain of the dancer's homelands.

- 7/8 PATTERN 0 9 S 1,2, 3-4, 5,6,7
1 2 3 4 5
- Meas
- 1 Travelling in LOD, CW, hop on L (ct 1) step on R fwd (ct 2) step on L fwd (ct 3).
 - 2 Repeat above 3 steps.
 - 2 3 Hop on L, kicking R in front of L (ct 1) leap on R to face ctr (ct 2) step on L ~~diag~~ in front of R (ct 3) step on R in place and step on L in place (ct 4)
 - 3 4 Step and hop on R to R, crossing L ft in front^R (ct 1) step and hop on L ft to L, crossing R in front^L (ct 2) step on R in place (Q)(ct 3) step on L in place (Q)(Ct 4) and step on R in place (S)
 - 4 5 Wt is on R, L free. Turn to L (CW in LOD) and hop on L (ct 1) step on R fwd (ct 2) step on L fwd (ct 3)
 - 6 Repeat above 3 steps
 - 5 7 Step and hop on R, turning L knee inward to the R at the same time (ct 1) step and hop on L, turning R knee inward to L (ct 2) step on R in place; step on L in place (cts 3-4) step on R in place; step on L in place (cts 5-6) (All 4 steps in place done quickly)
- VARIATION:
Hop on R, step on L, step on R, hop on R, L crossing fwd, hop on L, R crossing fwd
Facing ctr of circle:
Step on R to R, step on L to L, step R,L,R in place
- Repeat all of variation with opp ftwk starting with L ft.

see corrected version

Camp Hess Kramer, Oct 77

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Atanas Kolorovski

SVADBARSKO ORO
(Macedonia)

According to unwritten law, every wedding begins with Svadbarsko Oro.

RECORD: AK 004

FORMATION: Hands on shoulders (open space) with hand hold or hand straight down.

METER: 4/4

PATTERN

Meas INTRODUCTION: Dance begins where music comes in.

PART I:

- 1 In LOD, step on R (ct 1) step on L (ct 2) step on R (ct 3) bring toes of L ft to touch next to R heel, but do not shift wt (ct 4)
- 2 Facing ctr of circle, step on L fwd and standing on L, bend L knee slightly (ct 1) small quick step on R and small quick step on L (2)

PART II:

- 1 In LOD (CCW) step on R (ct 1) in LOD (CCW) step on L (ct 2) in LOD (CCW) step on R (ct 3) still standing on R, bend L knee with a small lift (ct 4)
- 2 Facing ctr of circle, step on L fwd (ct 1) with wt still on L, small lift on L while bending R knee, R fwd and skip very quickly bkwd on L simultaneously bending L knee (ct 2) step on R in place (ct 3) step on L in place (ct 4) step on R in place (ct 5)
This pattern varies with music and according to the whim of the leader.
- 3 Repeat meas 1, Part II, facing CW with opp ftwk
- 4 Repeat meas 2 of this part with opp fwk about 4 times in all until end of this part of the music.

PART III (At change in patten of music)

- 1 Facing LOD, step on R (ct 1) step on L behind R (ct 2) step on R in LOD (ct 3) (Grapevine step) bring L knee up and lift L in front of R knee (ct 4) small hop on R (ct 5) step on to L, shifting wt (6) step on R, shifting wt (ct 7) step on L, shifting wt (ct 8)
Repeat Part III

NOTE: As the music gets faster, the hops followed by steps on to opp ft become instead direct hops from one ft to the other (L,R,L) (Rocking)

PART IV: (Facing ctr of circle)

- 1 Hop on L, step on R in place (ct 1) step on L in place (ct 2) step on R in place (ct 3) step on L and shift wt on to R (ct 4)

PART V:

- 2 Same as meas 1 with opp ftwk. Continue repeating Part IV till music ends.

VARIATION ON PART IV: Hop on R, step on L diag Fwd (Zig-zag) step on R diag bwd, step L,R,L in place. Repeat zig-zag pattern fwd and bkwd moving CCW in LOD

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PRONUNCIATION KEY (Atanas Kolorovski)

The Slavic alphabet (used for the titles of the dances) has the following special characters and pronunciation of consonants:

- š - sh as in shall
- č - ch as in chin
- ć - roughly the same as above-used at the end of words
- ž - zh as in azure or leisure
- j - Y as in Yugoslavia (Jugoslavija)
- d - j as in Jim (Dim)

All other consonants have approximately the same sound value as in English. The vowels all have a single sound value as shown below:

- a - á as in cap
- e - ě as in bed
- i - í as in it
- o - ō as in not
- u - ŭ as in rug

ALUNELUL DE LA BAILEȘTI
(Oltenia, Romania)

Translation: Alunelul (the little hazelnut [tree]) from Băilești (a town in southern Romania).

Pronunciation: ah-loo-NEH-loo deh lah buh-ee-LESHT

Record: "Roemeense Volksdansen Deel 3," Nevofoon 15012, side 2, band 2. 2/4 meter.

Formation: Short lines of M and W (mixed). Hands are in "V" pos; face ctr.

Meas

Pattern

16 meas INTRODUCTION.

I. STEP KICKS.

- 1 In place, step on R (ct 1); small bounce on R, kicking L fwd (ct 2).
2 Repeat action of meas 1 with opp ftwk.
3-4 Repeat action of meas 1-2.

II. GRAPEVINE.

- 5 Moving to the R, step sdwd on R (ct 1); step on L across behind R (ct 2).
6 Step on R sdwd to R (ct 1); step on L heel in front of R (ct 2).
7 Repeat action of meas 5.
8 Step sdwd on R to R (ct 1); step slightly fwd on L (ct 2).

III. TWO-STEPS.

- 9 Step on R heel fwd (ct 1); close L to R ft, but L remains behind R (ct &); small step on R fwd (ct 2).
10 Continuing fwd, repeat action of meas 9 with opp ftwk.
11 Repeat action of meas 9.
12 Step bkwd on L (ct 1); step bkwd on R (ct 2).

IV. SINGLE CROSSES.

- 13 Dancing in place, step on L to L (ct 1); step on R across in front of L, heel turned in slightly (ct &); step back on L in place* (ct 2); step on R slightly diag fwd to R (ct &).
14 Step on L in place (ct 1); step on R across in front of L, heel turned in slightly (ct &); step back on L in place (ct 2).
15-16 Repeat action of meas 13-14 using opp ftwk.

V. STAMPS AND DOUBLE CROSSES.

- 17 Dancing in place, step on L beside R or slightly sdwd to L (ct 1); stamp R ft beside L (ct &); step on R in place (ct 2); stamp L ft beside R (ct &).

ALUNELUL DE LA BĂILEȘTI (continued)

- 18 Step on L sdwd slightly to L (ct 1); step on R across in front of L (ct &); step back on L in place (ct 2); step on R sdwd slightly to R (ct &).
- 19 Step on L across in front of R (ct 1); step back on R in place (ct &); leap onto L beside R with accent, swinging R leg across in front of L (ct 2).
- 20-21 Repeat action of meas 18-19 with opp ftwk.

VI. "TEN-BEAT - DOUBLE CROSSES AND STAMPS.

- 22 Repeat action of meas 18.
- 23 Step on L across in front of R (ct 1); step back on R in place (ct &); step on L beside R or slightly diag bkwd to L (ct 2); stamp on R in place (ct &).
- 24 Step on R in place (ct 1); stamp L beside R (ct &).

VII. CLICKS AND STAMPS.

- 24 Moving to the L and turning to face slightly L of ctr, (cont.) step sdwd on L (ct 2); click R ft to L taking wt (ct &).
- 25 Step on L to L (ct 1); click R ft to L taking wt (ct &); facing ctr, step on L beside R (ct 2); stamp R beside L (ct &).
- 26-29 Repeat action of meas 24-25 twice.
- 30 Step on R in place (ct 1); stamp L beside R (ct &).

VIII. "TEN-BEAT" -- LEAP, HOP AND CLICKS.

- 30 Leap slightly fwd onto L, swinging R leg out and behind (cont.) with bent knee (ct 2).
- 31 Hop on L in place, turning to face slightly L of ctr (ct 1); bring R leg fwd and click R ft to L taking wt (ct &); step on L to L (ct 2); click R to L taking wt (ct &).
- 32 Step on L to L (ct 1); click R to L taking wt (ct &); step on L to L, facing ctr (ct 2); hold (ct &).

* In this description, "in place" means at approximately the same spot where the previous step on that same ft was taken.

Presented by Sunni Bloland

SAN DIEGO STATE UNIVERSITY
FOLK DANCE CONFERENCE

DAMUL ^{6/3}
(Bucova, Caras Severin-Banat, Romania) ^{2/4}

Pronunciation: DAH-mool

Record: "Roemeense Volksdansen Deel 3," Nevofoon 15012,
side 1, band 5. 2/4 meter. *slow record slightly.*

Formation: M or M and W in short lines, shldr hold, "T"
formation.

Steps
Meas *PDB - Twizzle* Pattern

NO INTRODUCTION.

I. SCHOTTISCHE.

- 1-2 Facing ctr, ^{step} moving sdwd, ^{to} to the R, step R (ct 1); step
L behind (ct 2); step R (ct 1); hop R (ct 2).
3-4 Repeat action of meas 1-2 in opp direction, with opp ftwk.
5-8 Repeat action of meas 1-4.

II. HEEL-TOE-HEEL-LEAP.

- 1 9 Hop L in place, touch R heel ^{across} across in front (ct 1); ^{turning toe to R} hop on L
touch R toe to R side (ct 2).
2 10 Touch R heel next to L (ct 1); leap R in place (ct 2).
3-4 11-12 Repeat action of meas 9-10 with opp ftwk.
5-8 13-16 Repeat action of meas 9-12. ¹⁻⁴

III. BRUSHES AND STEP-HOPS.

- 1 17 Swing and brush straight R leg ^{diag} across in front
(ct 1); hop on L (ct 2).
2 18 Swing and brush straight R leg ^{diag} back to the R (ct 1);
hop L (ct 2).
3 19 Step ^{back} back R (ct 1); hop R (ct 2).
4 20 Step ^{back} back L (ct 1); hop L (ct 2).
5-8 21-32 Repeat action of meas 17-20, three more times. ^(4 in all)

IV. PAS DE BASQUE AND TWIZZLE.

- 1-2 33-34 In place on balls of ft, ^{do} two Pas de Basque R, L
(cts 1, &, 2, 1, &, 2).
3 35 Starting R "twizzle" ^{bkwd} back two times (cts 1, 2).
4 36 Pas de Basque R in place (cts 1, &, 2).
5-8 37-40 Repeat action of meas 33-40 with opp ftwk.
9-14 41-48 Repeat action of meas 33-40. ¹⁻⁸

V. HOP-STEP-STEP-JUMP-CLICK.

- 1 49 With small displacement, ^{on} moving sdwd to the R, hop L
(ct 1); step R (ct &); step L (ct 2).
2 50 Jump with ft slightly apart (ct 1). Click both ft
together (ct 2).
3-16 51-64 Repeat action of meas 49-50, seven more times.

*Small step bkwd on ball of R, twist heels to R as L heel twists
over instep of R (1), repeat ct 1, with opp ftwk. (2.) +
twist heels to R*

Presented by Sunni Bloland

DE-A LUNGUL^{12/6}
(Romania)^{3/4}

De-a Lungul (DEH-ah LOON-gool) means "along the line," yet it is a cpl dance that traditionally opens a suite of dances at the Sunday Hora, due probably to its slow, stately formal character. Sunni Bloland saw the dance done by mature married cpls during a Market Day in Tîrgu Mureş, in central Transylvania. The youth of a nearby village, Hođoc, explained that they too do the dance, but only when it is "led" by elders. It seems, at least in that village, De-A Lungul is the province of one age group nowadays, although that was not the case in the past. Sunni presented the first four variations originally in the following order with no musical introduction: *The set of Roman numerals*

I I, II II, III III, IV IV, *starting on line 12 refers to the*
I I, II II, III III, IV IV, *former description, but does not*
I, II, III, IV *correlate with this dance description.*

With the addition of three figures plus a walking ("plimbare") introduction, try the following:

I	two times	V	two times
II	two times	VI	two times
III	two times	VII	two times
IV	two times	I	four times

Record: Roemeense Volksdansen (LP) Nevofoon 12153, side 2, band 5. 3/4 meter. *May be speeded up slightly*

Formation: Cpls in a circle facing LOD, inside hands joined and held down in "V" pos, free hands hanging loosely at sides.

Meas

Pattern

1-8 INTRODUCTION. "Plimbare" -- 24 walking steps; *relaxed*
start M L, W R. *loped inside hands, swing gently during the walking steps. End facing ptr, ft together (shldrs parallel) and joined hands in "W" pos.*

FIGURE I. INSIDE HANDS HELD (M R, W L). *sdwd on*
1 M: Changing joined hands to "W" pos, rock fwd L, bringing joined hands down in front as body leans fwd (ct 1); step bkwd R coming upright, and bringing hands to "W" pos (ct 2); close L to R without wt (ct 3).
2 Step fwd L bringing joined hands down to "V" pos (ct 1); step fwd R bringing joined hands up to *sdwd on* "W" pos (ct 2); turning to face ptr, step sdwd L in LOD and assume Reverse Social Dance pos (ct 3).
3 Rock sdwd R (ct 1); rock sdwd L (ct 2); close R to L without wt (ct 3).
4 Moving in RLOD, step R, L angling slightly away from ptr (cts 1,2), step^R fwd R pivoting CCW to face LOD and closing L to R without wt (ct 3).
Note: To repeat Fig. I, maintain inside "W" pos hand hold. To dance Fig. II, assume Varsouvienne pos. *facing LOD*

1-4 W: Same as M but with opp ftwork.

DE-A LUNGUL (continued)

FIGURE II. BOTH HANDS HELD (Varsouvienne pos).

- 1 M: Step fwd L bending knee (ct 1); step bkwd R (ct 2); close L to R without wt (ct 3).
- 2 Step fwd L, R,L (cts 1,2,3).
- 3 Step R to R (ct 1); step L in front of R (ct 2); step R across in front of L (ct 3).
- 4 Step diag bkwd L (ct 1); step diag bkwd R (ct 2); close L to R without wt (ct 3). M leads W around him as he faces fwd. *LOD*

1-2 W: Same as M.

- 3 Keeping both hands joined, walk CCW around in front of and behind M with R,L,R (cts 1,2,3).
- 4 Step L twd M R side (ct 1); step on R pivoting CCW in place (ct 2); close L to R to end facing LOD in Varsouvienne pos (ct 3).

FIGURE III. LEFT HANDS HELD.

- 1-4 Repeat action of meas 1-4, Fig. II, except that R hands are released.

FIGURE IV. RIGHT HANDS HELD.

- 1-2 M: Repeat action of meas 1-2, Fig. II.
 - 3 Releasing L hands, step sdwd R (ct 1); step L in front of R (ct 2); step bkwd R (ct 3).
 - 4 Step sdwd L (ct 1); step fwd R (ct 2); close L to R without wt (ct 3). M leads W around him as he faces fwd. *LOD*
- 1-2 W: Repeat action of meas 1-2, Fig. II.
 - 3 Releasing L hands, walk CW around in back of and in front of M with R,L,R (cts 1,2,3).
 - 4 Step L twd M R side (ct 1); step on R pivoting CW in place (ct 2); close L to R to end facing LOD in Varsouvienne pos.

FIGURE V. MAN'S PONT. ("SLAP").

- 1 M: Step fwd L bending knee (ct 1); step bkwd R (ct 2); step L beside R (ct 3).
- 2 Releasing R hands, step sdwd R (ct 1); step L in front of R (ct 2); close R to L without wt (ct 3).
- 3 Bend knees (plié) in preparation (ct 1); hop on L extending R leg fwd slapping R thigh at knee with R palm (ct 2); hold, slightly lowering R leg (ct 3); small leap sdwd R (ct &).
- 4 Step sdwd L (ct 1); step R in front of L (ct 2); close L to R without wt (ct 3). M leads W across in front of himself on meas 2, and back to his R side turning her under raised joined hands to end in Varsouvienne pos.

1 W: Same as M.

- 2 Releasing R hands, walk three steps ^(R,L,R) across in front of M to end standing at his L side but facing RLOD (cts 1,2,3).
- 3 Hold in place giving firm support with L hand to M if needed (cts 1,2,3).
- 4 Walking across in front of M and turning 1/2 CCW under joined hands to face fwd in LOD, step L,R (cts 1,2); close L to R without wt and assuming Varsouvienne pos (ct 3).

DE-A-LUNGUL (continued)

FIGURE VI. WOMAN'S FULL TURNS, MAN'S PONT ("SLAP")

- 1 M: Repeat action of meas 1, Fig. II.
- 2 Releasing R hands, step bkwd L (ct 1); step R beside L (ct 2); large step fwd L (ct 3).
- 3 Raise extended R leg fwd slapping R thigh at knee with R palm (ct 1); step bkwd R snapping fingers of R hand (ct 2); step bkwd L snapping fingers of R hand (ct 3).
- 4 Step R fwd across in front of L (ct 1); step L diag fwd L (ct 2); step R beside L to end in Varsouvienne pos (ct 3).

- 1 W: Same as M.
- 2 Releasing R hands, making 1-1/2 CCW pirouettes ^{on heels} in front of M, and ending at M L side facing RLOD, step L, R (cts 1,2); close L to R without wt (ct 3).
- 3 Hold in place, no action (cts 1,2,3).
- 4 Beginning L, making 1-1/2 CCW pirouettes ^{on heels} in front of M under joined L hands, and ending on M R side facing LOD, step L,R (cts 1,2); close L to R without wt to end in Varsouvienne pos (ct 3).

FIGURE VII. MAN'S JUMP-CLICK.

- 1 M: Same as meas 1, Fig. II.
 - 2 Step fwd L (ct 1); ^{on ft} step fwd R (ct 2); ~~step fwd L~~ pivoting CW in place to face RLOD and keeping hands held to end in Reverse Varsouvienne pos, W on M L (ct 3), ^{step L beside R (3).}
 - 3 In place, two small jumps in place with ft together (cts 1,&); small jump with ft apart and knees bent (ct 2); jump into air clicking ft together (ct &); land on both ft with R slightly fwd (ct 3).
 - 4 Moving in RLOD, ^{on ft} step fwd R,L (cts 1,2); ~~step R~~ pivoting CCW in place to end LOD and keeping hands held to end in Varsouvienne pos, W on M R (ct 3), ^{step R beside L (3).}
- 1-2 W: Same as M.
 - 3 Hold in place, no action (cts 1,2,3).
 - 4 Same as M.

Presented by Sunni Bloland

Note: This write-up is a description of the figures. The sequence for the dance is listed on pg 105

Embrace ptr at end of dance.

WORDS FOR DE-A LUNGUL

Mindra mea de la Ciubud.

Mindra mea de la Ciubud
Multe vorbe-n sat se-aud
Spune lumea pe la noi
Că fac seara drum pe voi, măi...

Spune lumea, bat-o vina,
C-ar fi ochii tăi pricina,
ochii tai ca doua mure,
Inima vor să mi-o fure.

Dar eu lumii-n cădă-i fac
Cind le spun că ochii-nu plac
Si-oi veni mai des la voi
Să-ti dau, mindră, buze moi, mai
Si-am să te cer de mireasă,
Mindra mea, floare aleasă.

My sweetheart from Ciubud
Rumors are flying in the village.
The world is saying that I keep going too often
in the evening to your place.

God bless the world.
They say that your eyes may be the reason.
Your eyes are like two black berries.
They want to steal my heart.

But in spite of them (the world)
I keep telling them I like your eyes;
That I will come to visit you more often
To kiss you my sweetheart, with my soft lips,
And I will ask you to be my bride, my sweetheart,
my chosen exquisite flower.

Presented by Sunni Bloland

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HORA MARE MOLDOVENEASCA
Romania

Hora Mare Moldoveneasca (Haw-rah Mah-rey Mole-doh-veh-neh-ahs-kuh) is from the Moldavia area of Romania and means, "The Big Moldavian hora." This dance was presented by Sunni Bloland at the 1977 San Diego S.U.F.D. Conference.

RECORD: "Roemeense Volksdansen Deel 3," Nevofoon 15012, Side 2, Band 7.

FORMATION: A closed circle of cpls, W on M L side, hands joined in "W" pos, all face slightly R of circle.

METER: 4/4 (slow) PATTERN

Meas.

NO INTRODUCTION.

FIG. I: BIG CIRCLE FIGURE

- 1 Moving diag fwd R into the circle, touch ball of L ft slightly fwd, L knee bent slightly (ct 1), step fwd on L (ct 2), touch ball of R ft slightly fwd, R knee bent slightly (ct 3), step R across L with plié, turning to face L of ctr (ct 4).
- 2 Walk diag bkwd R out of circle with 4 steps, start L (cts 1-4). On the last step turn to face R of ctr.
- 3-8 Repeat action of meas 1-2, 3 times. On the very last ct, all face ctr and W touch R (no wt) beside L, instead of stepping onto R.

Note: The floor pattern of meas 1-2 is wedge-shaped.

PART II: COUPLE FIGURE

- 1 M release R handhold (retain hold with ptr). M-dancing more or less in place, step slightly bkwd L, R, L (cts 1, &, 2) and slightly fwd R, L, R (cts 3, &, 4), while leading W fwd twd ctr and around in wide CW arc to face him. W-step twd ctr and turns slowly ~~one turn CW (to R)~~ to face ptr with 2 two-steps beg. R (cts 1, &, 2, &, 3, &, 4).
- 2 Assuming closed social dance pos and moving twd ctr of circle (W with backs to ctr move bkwd), dance 4 smooth gliding steps beg. M-L, W-R (cts 1-4), while extending arms move up, down, up, middle in rhythm and bodies sway sdwd (bending slightly from waist) away from the ft that is stepping; i.e., if stepping onto L, R hand moves up and body bend to L.
- 3 Turning 1/4 CW so that M-L side and W-R side are twd ctr and turning slightly to face ctr, but retaining handhold, M step fwd on L, W-R with plié twd ctr as the extended arms and the torsos are tilted down and twd ctr (ct 1), coming upright, dance 3 steps approx in place beg. on M-R, W-L while turning as a cpl 1/2 turn CCW (cts 2-4).
- 4 In semi-closed dance pos (same as closed pos except turn slightly to face out), move fwd out of circle in this meas. M take 6 steps fwd always leading with L heel and closing R to L (cts 1, &, 2, &, 3, &), then step slightly fwd on L and hold (ct 4). W take 8 steps fwd always leading with R heel and closing L to R (cts 1, &, 2, &, 3, &, 4, &).

- 5-6 Change to open pos holding inside hands (M-R, W-L). All dance 4 two-steps beg. R (cts 1,&,2; 3,&,4; 1,&,2; 3,&,4), M leads W in a fairly wide $3/4$ circle CCW around him and then twd ctr, ending with W back to ctr facing ptr. M dances the first two-steps backing up slightly and goes under joined hands on second two-step, then curving and turning to the R M does two two-steps to end facing ctr and taking ptr in shldr-blade pos.
- 7 Both starting on R ft and turning in place CCW as a cpl, dance 7 steps sdwd to the R, always stepping sdwd on R and closing L to R (cts 1,&,2,&,3,&,4)
Note: on 7th step the knees bend in preparation for a change of direction. Wt mostly on R.
- 8 Both starting on L ft and turning in place CW as a cpl dance 8 steps sdwd to the L, always stepping sdwd on L and closing R to L (cts 1,&,2,&,3,&,4,&). On the last two-steps, W turn about $1/2$ to own R to end on R side of orig ptr. All end facing ctr, with wt on R. Rejoin hands in big circle.

Repeat entire dance from beg. with new ptr.

Presented by Dave Slater

Camp Hess Kramer Institute, October 7-9, 1977

HORA MARE MOLDOVENEASCA (continued)

- 4 In semi-closed dance pos (same as closed pos except turn slightly to face out), move fwd out of circle in this meas. M take six steps fwd always leading with L heel and closing R to L (cts 1,&2,&3,&); then step slightly fwd on L and hold (ct 4). W take eight steps fwd always leading with R heel and closing L to R (cts 1,&2,&3,&4,&).
- 5-6 Change to open pos holding inside hands (M-R, W-L hand). All dance four two-steps beg. R (cts 1,&2; 3,&4; 1,&2; 3,&4) while M leads W in a fairly wide 3/4 circle CCW around him and then twd ctr, ending with W back to ctr, facing ptr. ~~M dances more or less in place while making approximately a 1/2 turn CW under raised joined hands to end facing ctr, thus: M dances the first two-step in place~~ *backing up slightly* (facing out), the second slightly diag fwd L, the third slightly to his R and turning 1/2 CW, and the fourth completing CW turn and fwd into ctr twd ptr. Assume shldr-shldr blade pos.
- 7 Both starting on R ft and turning in place CCW as a cpl, dance seven steps sdwd to the R, always stepping sdwd on R and closing L to R (cts 1,&2,&3,&4).
- 8 Both starting on L ft and turning in place CW as a cpl, dance eight steps sdwd to the L, always stepping sdwd on L and closing R to L (cts 1,&2,&3,&4,&). On the last two steps, W turn about 1/2 to own R to end on R side of orig ptr. All end facing ctr, with wt on R. Rejoin hands in big circle.

Repeat entire dance from beg. with new ptr.

Note: On 7th step the knee bends in preparation for a change of direction. W & mostly on R.

Presented by Sunni Bloland

M dances the first two-steps backing up slightly, & goes under the joined hands on second two-step, then curving and turning to the R. M does 2 two-steps to end facing center taking partner in shldr blade position.

HORA NUTII ✓
(Muntenia, Romania)

The diminutive for the girl's name Elena or Ileana or Anca is Elenuța, Ileanuța, or Ancuța, or Nuța. The genitive form is Nutii, i.e., Nuta's Hora.

Pronunciation: HAW-rah NOOT-see

Record: "Romeense Volksdansen," Nevofoon 12153, side 2,
band 4. 2/4 meter.

Formation: Closed circle of M and W, hands joined in "W" pos.

Meas

Pattern

NO INTRODUCTION, or 16 meas.

- 1 Facing ctr and moving diag fwd L, step R (ct 1); step L (ct &); step R (ct 2); stamp L (ct &).
- 2 Moving diag bkwd R, step L (ct 1); step R (ct &); step L (ct 2); stamp R (ct &).
- 3 Facing ctr, step fwd R (ct 1); hop R (ct &); step bkwd L (ct 2); hop L (ct &).
- 4 Moving sdwd R, step R (ct 1); step L in back (ct &); step R (ct 2); stamp L (ct &).
- 5 Repeat action of meas 4, reversing ftwk and direction.
- 6 Repeat action of meas 4.
- 7 Moving L (RLOD), step L (ct 1); close R (ct &); step L (ct 2); stamp R, no wt (ct &).
- 8 Stamp R, no wt (ct 1); stamp R, no wt (ct 2).

Elbows are pulled down sharply on stamps.

Presented by Sunni Bloland

SĂLCIOARĂ^{10/5 ✓}
(Romania)^{8/4}

Sălcioară means "the little wife," partner, or companion.

Pronunciation: SUHL-chee-wahr-uh

Record: "Roemeense Volksdansen Deel 3," Nevofoon 15012,
side 1, band 2. 6/4 and 4/4 meter.

Formation: Circle of M and W with hands held in "W" pos.

Meas

Pattern

- 4/4 8 meas INTRODUCTION.
Fig I
- 6/4 1 Facing slightly to R, step R (ct 1); closing
step L (ct 2); step R (cts 3,4); hop on R (ct 5);
step L across in front (ct 6). *across*
- 2 Step R (ct 1); cross L in front of R (ct 2);
step R (ct 3); cross L in front of R (ct 4);
step R (ct 5); stamp L (ct 6). *across*
- 3-4 Repeat action of meas 1-2 with opp ftwk and direction.
- 4/4 *Fig II*
5/1 Arms vibrate up and down in "W" pos.
Facing fwd and moving sdwd to the R, step R (ct 1);
step L across in front (ct 2); step R (ct 3);
step L across in back (ct 4). *R*
- 6 2 Step R (ct 1); step L across in front (ct 2);
step R (ct 3); hop on R (ct 4). *R*
- 7-8 3-4 Repeat action of meas 5-6 with opp ftwk and direction.
- 9 5 In place and facing ctr, arms swing down, step R fwd
(ct 1); hop on R (ct 2); arms swing up to "W" pos,
step back L (ct 3); hop on L (ct 4).
- 10 6 Arms swing down, step back R (ct 1); step back L
(ct 2); step fwd R (ct 3); arms swing up to W pos,
hop on R (ct 4). *W*
- 11-12 Repeat action of meas 9-10 with opp ftwk. *5-6*

Repeat dance four times.

Presented by Sunni Bloland

JIANA DE LA JINA ¹⁶/₅
(Transylvania, Romania) ²²/₁₁ Done

Jiana refers to Ianca Jianu who was a kind of "Robin Hood" type of outlaw. The dance comes from the region around Sibiu, Transylvania. There are many variants of the dance. Sunni Bloland learned this dance from Theodor Vasilescu.

Pronunciation: ZHEEAH-nah deh la ZHEE-nah

Record: "Roemeense Volksdansen," Nevofoon 12153, side 1, band 6. 2/4 meter.

Formation: Cpls scattered at random around dance area in open dance pos with W on M R, inside hands joined and held at shldr level in "W" pos, free hands hanging loosely at sides.

Character: Smooth style.

Meas Pattern

NO INTRODUCTION, or wait eight meas.

I. W TURNS.

- W uses opp ftkw through Fig. I.
- 1 Turning slightly ^{leaning} away from ptr and ~~leaning away from ptr~~, step fwd on outside ft, as joined hands move fwd and slightly downward (ct 1); turning slightly ^{leaning} ~~twd ptr and leaning twd ptr~~, continue fwd on inside ft, as joined hands move bkwd to shldr level, "W" pos (ct 2).
 - 2 Turning to face ptr, take ^{do} three steps in place beginning on outside ft (cts 1, & 2), as joined hands move slowly fwd and slightly downward. ~~(as in ct 1, meas 1).~~
 - 3 Turning to face almost twd reverse direction (i.e., opp to orig direction), M turns W once CCW ^(L) under his raised R hand as he steps ^R fwd in the reverse direction on R (ct 1), and L (ct 2). W turns once CCW ^(in reverse direction) under joined hands by stepping on L ^R (ct 1) ²; and R (ct 2), with the steps taken ~~twd the reverse direction (defined above).~~
 - 4 Turning to face ptr, take ^{do} three steps in place beginning on inside ft (cts 1, & 2), as joined hands return to "W" pos.
 - 5-8 Repeat action of meas 1-4 except ~~that~~, if dancing Fig. II next, W do ^{do} the last meas as follows: turning to face ptr, step in place on L ^R (ct 1); R (ct &); and close L to R, ~~but~~ without wt (ct 2) to prepare for Fig. II.

II. COUPLE TURNS.

- ^{Both} W uses same ftkw as M through Fig. II.
Assume shldr-shldr blade pos.
- 1 Rock sdwd on L, leaning slightly L with bent knees (ct 1); rock sdwd on R, leaning slightly R with bent knees (ct 2).

JIANA DE LA JINA (continued)

- w/ R hips adjacent*
- 2 Shifting pos slightly so that R hips are adjacent and turning CW as a cpl, walk three steps around ptr beg. on L (cts 1, &, 2).
 - 3 Continuing to turn CW, step fwd around ptr with slightly larger steps on R (ct 1)^{R-L}; and L (ct 2); M only, slap outside of R heel with palm of R hand (ct &).
 - 4 Still turning CW, continue with three more steps around ptr beg. on R ft (cts 1, &, 2).
 - 5-8 Shifting back to squarely-facing pos, repeat action of meas 1-4, Fig. II.

Repeat dance from beginning, or do any Figure any number of times as desired. Note: Musical sequence is A A B, where each letter represents eight meas; therefore, each Figure is not always done to the same melody.

Presented by Sunni Bloland

TIGANEASCA DIN GIUBEGA ✓
(Muntenia, Romania)

- Translation: Gypsy dance from Giubega.
- Pronunciation: tsee-guh-neh-AHS-kah deen YOO-beh-gah
- Record: "Roemeense Volksdansen Deel 3," Nevofoon 15012,
side 1, band 6. 2/4 meter. *Slow to 26 RPM*
- Formation: Open or closed circle of M and W (mixed) with
joined hands held down in "V" pos.
- Steps: The two-steps in this dance are always done step-
ping fwd onto the heel on the first step (ct 1);
on the closing step, the trailing ft remains slightly
behind, ft almost parallel (ct &); then step
slightly fwd onto leading ft (ct 2).

Meas

Pattern

NO INTRODUCTION.

PART I.

- All steps in this Part are taken in LOD.
- 1-2 Facing diag R and moving in LOD, start with R ft and dance
two two-steps fwd (cts 1,&,2; 1,&,2).
- 3 Turning to face L (RLOD), leap bkwd onto R ft in LOD (ct 1);
step bkwd on L (ct 2).
- 4 Step bkwd on R (ct 1); hop on R (ct 2).
- 5 Step bkwd on L (ct 1); hop on L (ct 2).
- 6 Repeat action of meas 4.
- 7 Step bkwd on L (ct 1); turning to face R (LOD), step
onto R fwd in LOD (ct 2).
- 8 Step on L directly fwd in LOD (ct 1); hop on L (ct 2).
- 9-16 Repeat action of meas 1-8.

PART II.

- The floor pattern of Part II is sort of an ellipsoid.
- 1 Facing R and starting with R ft, dance one two-step diag
fwd R (cts 1,&,2).
- 2 Dance straight twd ctr with one two-step beg. L ft (cts 1,&,2).
- 3 Beg. R, dance one two-step slightly diag fwd L (cts 1,&,2).
- 4 ✓ Facing diag L of ctr, step on L sdwd to L (ct 1); step on
R across in front of L (ct 2). *bending knees w/straight leg*
- 5 Repeat action of meas 4, Part II.
- 6 Step sdwd on L away from ctr (ct 1); turning to face R, *ctr*
~~start in LOD with a step fwd onto R ft (ct 2).~~ *step bkwd on R (2)*
- 7 ✓ Facing LOD, ~~step fwd on L (ct 1);~~ *Continue to move bkwd* ~~step fwd on R (ct 2).~~ *Turning to face LOD*

TIGANEASCA DIN GIUBEGA (continued)

- 8 Step fwd on L (ct 1); hop on L, bringing R leg up fwd, R knee bent (ct 2).
- 9-16 Repeat action of meas 1-8, Part II.

Clarification: In Part II, start facing almost completely twd LOD and gradually turn to face slightly L of ctr as you do the three two-steps. During the two step-crosses, turn even more twd the L, then turn to face completely R (i.e., LOD) at the point indicated (meas 6, ct 2).

back out of ctr for 2 steps

Presented by Sunni Bloland

TÎNTĂROIUL ✓
(Suceava, Moldavia, Romania)

Translation: The big mosquito.

Pronunciation: tsin-tseh-ROY-ool

Record: "Roemeense Volksdansen Deel 3," Nevofoon 15012,
side 2, band 4.
2/4 meter, counted here as S Q S Q S (two meas)
for meas 1-16:



Formation: Closed circle of M and W (mixed), joined hands
held down in "V" pos.

Meas

Pattern

NO INTRODUCTION.

PART I.

- 1-2 Facing completely to R and moving fwd in LOD, hop on L
as R heel touches floor in front (fwd) with R leg ex-
tended and knee straight (S); hop on L (Q); step
lightly fwd on R (S); hop on R as L clicks to R ft (Q);
step fwd on L in LOD (S).
- 3-8 Repeat action of meas 1-2 three times.

PART II.

- 9-10 Facing ctr but moving sdwd in LOD, step on R to the R
(S); close L to R (Q); step R to the R (S); close L
to R (Q); dropping hands, step on R turning 180° to
the R to face out (S). Rejoin hands in "V" pos.
Note: there is no hop after the last ct S.
- 11-12 Beg. facing out, repeat action of meas 9-10 with opp
ftwk but continue in LOD. On last step, turn 180° to
the L to face ctr.
- 13-16 Repeat action of meas 9-12.

PART III.

- 17 Small jump in place, heels out, toes in, ft not far
apart (ct 1); small jump in place, clicking both
together (ct 2).
- 18 Repeat action of meas 17.
- 19 Step on L to the L (ct 1); hop on L, kicking R ft
diag across in front of L and downward with a straight-
ening of the knee (ct 2).
- 20 Repeat action of meas 19 with opp ftkw and direction.
- 21 Repeat action of meas 19. *moving fwd ctr.*

TÎNTĂROIUL (continued)

- 22 Step fwd onto R heel (ct 1); close L to R with a slight knee-bend (plié); both feet flat and parallel (ct 2).
- 23-24 Moving fwd, seven small steps into ctr beg. R ft (cts 1,&,2,&,1,&,2).
- 25-30 Repeat action of meas 17-22, same ftwk and direction.
- 31-32 Moving bkwd, ~~six~~ ^{five} small steps out from ctr beg. R ft, ^{leap onto L} (cts 1,&,2,&,1,&); stamp R ft, no wt, next to L (ct 2).
- Repeat dance from beginning.

Presented by Sunni Bloland

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VLAȘCENCUTA
Romania

Vlascencuta (Vlush-chen-koo-tsah) is from Vlașcea, Muntenia, Romania. The dance was presented by Sunni Bloland at the 1977 San Diego S.U.F.D. Conference.

RECORD: Roemeense Volksdansen Deel 3, Nevofoon 12153, Side 1, Band 9.

RHYTHM: 7/8 Counted $\frac{1,2}{1}$ $\frac{1,2}{2}$ $\frac{1,2,3}{3}$
 $\frac{Q}{Q}$ $\frac{Q}{Q}$ $\frac{S}{S}$

FORMATION: Closed or open circle of M and W (mixed). Hands joined and down in "V" pos.

METER: 7/8 PATTERN

Meas.

NO INTRODUCTION:

FIG. I:

- 1 Moving and turning to face twd LOD, take 3 running steps R,L,R (Q,Q,S).
- 2 Continuing in LOD, repeat meas 1 with opp ftwk.
- 3 Turning to face ctr, leap sdwd R on R (Q), hold (Q), step L behind R (S).
- 4 Step R to R (QQ), stamp L beside R (S).
- 5 Still facing ctr, fairly large step L to L (Q), close R slightly behind L - arms start to swing bkwd (Q), step L to L - arms are now fully back (S).
- 6 Step directly fwd on R - hands swing fwd and upward (QQ), drop on R (L ft is kept back behind R calf with L knee bent) - on the beat, arms tuck downward into a "W" pos.(S).
- 7 Step bkwd on L - arms start to move up (QQ), close R beside L as arms start to move fwd (S).
- 8 Step bkwd on L - arms complete small circle (QQ), stamp on R heel beside L (S).
- 9-16 Repeat meas 1-8. Lower hand to "V" pos on ct 9.

FIG. II:

- 1 Face ctr and raise joined hands overhead in "U" pos, hop on L, turning to face slightly R of ctr (Q), step R near L (Q), stamp L heel next to R, no wt (S).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2.
- 5 Facing diag R and moving LOD, hop on L (Q), step fwd R (Q), step L beside R (S).
- 6-7 Repeat meas 5, twice
- 8 Hop on L in place, turning to face ctr (Q), step R next to L (Q), stamp L heel beside R, no wt (S).
- 9-16 Repeat meas 1-8 with opp ftwk and direction.

Presented by Maria Reisch

VLĂSCENCUTA^{12/6}
(Muntenia, Romania)^{9/4}

Translation: Dance from Vlascea.

Presented by

Pronunciation: vlush-chen-KOO-tساه

Record: "Roemeense Volksdansen Deel 3," Nevofoon 12153,
side 1, band 9.
7/8 meter, counted here as Q Q S;



Formation: Closed or open circle of M and W (mixed). Hands joined down in "V" pos.

Meas Pattern

NO INTRODUCTION.

PART I.

- 1 ~~Moving and turning to face twd LOD, step fwd on R heel (Q); close L to R ft, but L remains somewhat behind R (Q); step fwd on R (S).~~ *take 2 running steps, start R (Q QS).*
- 2 Continuing in LOD, repeat action of meas 1 with opp ftwk.
- 3 Turning to face ctr, leap sdwd on R to ~~the R (QQ);~~ *hold (Q)* step on L ~~across~~ behind R (S).
- 4 Step on R ~~sdwd to the R (QQ);~~ stamp L beside R (S).
- 5 Still facing ctr, fairly large step on L sdwd to the L (Q); close R ~~beside and~~ slightly behind L ft as arms start to swing bkwd (Q); step on L sdwd to the L as arms are now fully back (S).
- 6 Step directly fwd on R as hands swing fwd and upward (QQ); ~~small hop on R ft (L ft is kept back behind R calf with L knee bent) as arms finish upswing and, on the beat, tuck downward into a "W" pos (S).~~
- 7 Step bkwd on L as arms start to move up (QQ); close R beside L as arms start to move fwd (S).
- 8 Step bkwd on L as arms swing downward into "V" pos (QQ); stamp on R heel beside L ft (S).
- 9-16 Repeat ~~action of meas 1-8.~~ *lower hand to "V" pos on ct 9*

PART II.

- 1 Face ctr and raise joined hands overhead in "U" pos, *hap* lift on L ft, turning to face slightly R of ctr (Q); step R near L (Q); stamp L heel, no wt, beside R (S).
- 2 Repeat ~~action of meas 1, Part II,~~ with opp ftwk, turning to face slightly L of ctr.
- 3-4 Repeat action of meas 1-2, Part II.

VLASCENCUTA (continued)

- 5 Facing diag R and moving in LOD, ^{hop} lift on L ft (Q);
step on R fwd in LOD (Q); step L beside R (S).
6-7 Repeat ~~action of meas 5, Part II, twice.~~
8 ^{Hop} Lift on L in place, turning to face ctr (Q); step
R next to L (Q); stamp L heel beside R, no wt (S).
9-16 Repeat ~~action of meas 1-8 with opp ftwk and direction.~~

* This means the action occurs on the first ct Q;
hold the second ct Q.

Presented by Sunni Bloland

Presented by Bora Özkök

KARADENİZ ERKEK #1
from Akçaabat-Trabzon

SOURCE: 1977 Turkish National Ensemble material learned from Mr Uğur Kavas, a member of the ensemble, in February 1977. A mens suite of various Black Sea dances as they are done today. Akçaabat is at the eastern portion of the Black Sea, very close to historic Trabzon. Most Black Sea men (or at least a very good percentage of them) are very able dancers and active too. Weddings are one of the few entertainments, and dancing these dances to the tune of either Kemençe or Cura Zurna (an 8"zuma) is the major activity in weddings. It is also a chance to show off to women who may watch from a distance. Men are fiercely jealous of women, and also rather "high-tension" in character, which shows in the dance figures. The region is mountainous. Most people do small hill farming and a good number of fishermen. The sea, fish, forest and hills, small farming daily chores all reflect into the figures of Black Sea dancing. The figures clearly show the high tension, intense character of the Black Sea people. One characteristic of the region is that the figures that come from the mountainous parts of the Black Sea are rougher and sharper than the coastline which shows more esthetics.

RECORD: Horon 45 RPM Side 1, Band 1

FORMATION: Line dance for men. Straight lines of 4 to 6 men. (8 at most, but not practical and more difficult.) Hands are held high above the head and each ptrs elbow is touching at the elbow to the hand as shown in the Fig 1. Throughout the dance, the hands and the shldr (and sometimes the hips) are in different pos and hands move up, down or circular to ctr or to the back of the body. When hands move down, dancers move fwd and bodies are brought closer, therefore the line gets shorter (Fig 2) Each time line moves back, original Fig 1 pos is taken.

Fig 1



Fig 2



METER: 4/4 (Various speeds) PATTERN

Cts INTRODUCTION

Lean 6 times in place on R until the command "HOP"

1st Dance: HORON KURMAStep 1: FWD AND TWIST HIPS, BKWD AND TWIST HIPS

1-2 With wt on L, hands up high above head, take a long step on R

- 45 fwd L (ct 1) bring L next to R (ct 2)
- 3-4 Take a long step fwd raising on both toes (ct 3) twist hips first CW then CCW (very quickly) horizontally a few times while bringing L next to R (ct 4)
- 5-6 Step back on R toe (ct 5) raising on R toe, bring L next to R brushing the L toe to the floor and lift under body while twisting hips a few times as in ct 4 above (ct 6)
- 7-8 Stamp step on L behind R while starting to lift the R in front sharply twd opp LOD (R knee bent) (ct 7) swing R in front from opp LOD to LOD in a circular motion (ct 8).
- 9-10 Facing ctr, step R in LOD, toe pointing LOD (ct 9) step in place on L, putting the body wt on L (ct 10)
- 11-20 Repeat cts 1-10
- 21-24 Repeat cts 1-4
- 25-30 Transition #1 step R bkwd, step L bkwd (ct 25) sharp hop onto R, swing L in LOD in front (ct 26) step L in front of the R, lift R in back of body (ct 27) swing R down to the floor and fwd, stamping R heel under the body in the process (ct 28) step in place on R (ct 29) kick L fwd (ct 30)
- Handwork: To start, hands are high above head.
- 25-26 Swing hands down to hip level then up to shldr level in a circular-locomotive-movement
- 27-29 Hands stay in front of body at shldr ht.
- 30 Hands swing fwd and down

STEP II: MOVE LOD, SHAKE SHLDRS (Hands are down at side of body)

- 31-40 Repeat cts 25-28 of ftwk of Transition #1 (cts 31-34) bend body fwd, face ctr, move in LOD. Step on R with 2 slow shakes of R shldr fwd. Hands are down the side of the body (ct 35) step on L, lift R in front (ct 36) Repeat cts 35-36 (cts 37-38) step in place on R, kick L fwd, raise hands in front to shldr ht, shake shldrs (ct 39) step in place on L, bring hands down to the side of the body, shake shldrs (ct 40).
- 41-50 Repeat cts 31-40, Step II
- 51-56 Transition # 2 of Horon Kurma Hands down, step R bkwd (ct 51) step L bkwd and quick step on R (ct 52) cross L over R, lift R in back of body bending at the knee (ct 53) swing R down and fwd, stamp R heel under body in the swing fwd (ct 54) step in place on R, start raising hands above head (ct 55) step on L in place, raise hands high (ct 56).
- 57-112-Repeat cts 1-56 "Horon Kurma", same order
- 113-116-Transition #3 of Horon Kurma Repeat cts 1-4 of Step I.

Suite continues into the dance of "SALLAMA"

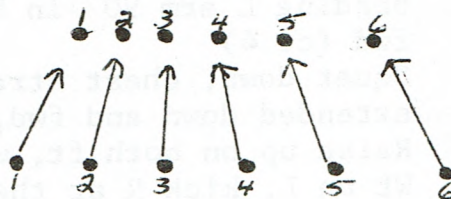
SALLAMA STEP # 1:BLACK SEA KICKS- Hands up

- 1-2 Take a quick R,L step bkwd (ct 1) step on R as you quickly bend L knee behind the R (ct 2)
- 3-4 Step on L while kicking R from the knee to the R of the ctr (ct 3) bounce on L and kick R as in ct 3 above (ct 4)
- 5-8 Repeat cts 1-4 BUT with the exception of ct 6. Step on R as you quickly kick L knee to L of ctr (ct 6)

- 9-10 Step on R, kick L knee to the L of ctr (ct 9) step on L, kick R knee to the R of ctr (ct 10)
- 11-20 Repeat steps 1-10 above. ONLY, do the figure in place and not bkwd as in ct 1.
- 21-30 Repeat cts 11-20 above.
- 31-36 Transition-Move Fwd: Moving twd the ctr and swinging hands down to the side of body, with ct 31, bring bodies much closer as in Fig 1. Each dancer move in a certain direction fwd, depending upon his place in line (As in Fig 1 & 2 in introduction)
Quick running step R fwd and step on L (ct 31) step on R, kick L to L (ct 32) step on L, kick R to R of ctr at the knee (ct 33). Repeat ct 33, only bounce on L (ct 34) step on R, kick L knee to L of ctr (ct 35) step on L, kick R knee to R of ctr (ct 36)

37-46 SALLAMA STEP #2: BLACK SEA KICKS-Hands down

- 1-2 With hands down, bodies closer and in place, a quick R,L step in place (ct 1) step on R, kick L knee to L of ctr (ct 2)
- 3-4 Step on L, kick R knee to the R of ctr (ct 3) bounce on L, kick R knee to R of ctr again (ct 4)
- 5-8 Repeat cts 1-4
- 9-10 Repeat cts 9-10 of Step I



- 47-56 Repeat Sallama Step #2 cts 1-10
- 57-66 Repeat cts 1-10 of Sallama Step #1
- 67-76 Repeat cts 11-20 of Sallama Step #1
- 77-82 Repeat fwd Transition-Sallama cts 31-36
- 83-92 Repeat step #2 Sallama, cts 37-46
- 93-102 Repeat step #2 Sallama, cts 37-46

Suite is continued into the dance of: SIKSARA

Transition # 1 of Siksara-walk back:

- 1-2 Raising hands above the head, step back on R (ct 1) step back on L (ct 2) Knees very flexible, body shaking with subtle bounces.
- 1-14 Repeat cts 1-2 tiny 14 step bkws.
- 15-24 STEP #1-SIKSARA -Basic Black Sea 10 ct
- i.e 1-2 Step in place on R (ct 1) throw L to the L of ctr, ft only inches off the ground (ct 2)
- 3-4 Step L slightly ahead of R (ct 3) stamp step R next to L and wt still on L (ct 4)
- 5-6 Step R an inch fwd, put wt on R (ct 5) step L an inch bkwd (ct 6)
- 7-8 Small step R bk, move knees slightly fwd (ct 7) with wt on R, move both knees fwd (ft on floor) (Ct 8)
- 9-10 Small step L back, move knees slightly fwd (ct 9) with wt on L move both knees fwd (ft on floor) (Ct 10)
- 25-34 Repeat cts 15-24, Step #1
- 35-44 Repeat cts 15-24, Step #1
- 45-50 Repeat cts 15-20, Step #1
- 51-56 Repeat Sallama "Fwd Transition" cts 31-36

- 57-66 Repeat Sallama Step #2, cts 37-46
 67-76 Repeat " " " " "
 77-86 Repeat Sallama Step #1, cts 1-10, going bkwd.
 87-92 Transition #2-Siksara, in place

- i.e. 1-2 Quickly swing hands down, touch R heel fwd, bending both knees slightly (ct 1) step on R in place (ct 2)
 3-4 Touch L heel slightly fwd (ct 3) sharp step on to the L in place kicking R fwd R (ct 4)
 5-6 Sharp step onto R in place, kicking L to fwd L raising hands up(bending at the elbows) to shldr ht (ct 5) sharp step onto L in place, kicking R to fwd R and swing hands down to side of body (ct 6)

93-102 STEP #2-SIKSARA: SQUATS

- 1-2 Wt on L, R toe touching floor under the body, lower body by bending knee slightly, while shimmying (ct 1) raise body by straightening L knee, still shimmying and R toe touching floor(2)
 3 Repeat ct 1-Siksara-Step #2 (ct 3)
 4 Turning body 90° to the R, jump on L, lifting R under the body, bending L arm 90° in back of body and extending R arm down and fwd (ct 4)
 5 Squat down, chest straight, knees open and make 90° angle, R arm extended down and fwd, L arm bent 90° in back of body (ct 5)
 6 Raise up on both ft, with wt on L (ct 6)
 7-8 Wt on L, kick R at the knee to the R twice (cts 7-8)
 9-10 Step onto the R, kick L at the knee to the L (ct 9) step onto the L, kicking R at the knee to the R (ct 10)
 103-112 Repeat Siksara Step #2, cts 93-102. Only exception is in "ct 4", turn body 180° to the L over the L shldr by jumping on L and lifting R under body, bending R arm 90° in back of body and extending L arm down and fwd.
 113-122 Repeat Siksara Step #2, cts 93-102. Only exception is in "ct 4", turn body 90° over the R shldr to original ctr with a jump on L, arms on sides of the body, R lifted under body.

123-132 Transition #3-Siksara:Travel fwd and back

- Hands held down the side of body.
 1-2 Step on R in place, lifting L in front with knee bent 90°, toe pointing down (ct 1) hop in place on R (ct 2)
 3-4 Step in place on L, lifting R in front with knee bent 90°, toe pointing down (ct 3) hop in place on L (ct 4)
 5-6 Repeat cts 1-2, Transition #3 moving fwd L
 7-8 " cts 3-4, " " moving fwd
 9-10 Step-hop bkwd onto R, L pointing down under body (ct 9) step hop bkwd onto L, with R pointing down under the body (ct 10)
 133-142 Repeat Transition #3-Siksara, cts 123-132
 143-150 " " " " cts 123-130
 151-166 Repeat Siksara Transition # 1, only 16 steps bkwd, walk with hand up above head
 167-176 Repeat Siksara Step #1 cts 15-24
 177-182 Repeat Siksara Step #1, cts 15-20

Karadeniz Erkek #1-Cont, Page 5

183-188 Repeat Sallama fwd transition, cts 31-36

189-198 Repeat Sallama Step #2, cts 37-46

199-208 Repeat " " " " "

209-218 Repeat Sallama Step #1, cts 1-10

219-224 Repeat Siksara Transition #2, cts 87-92

225-255 Repeat Siksara Step #2, squats to R,L and ctr.cts 93-122

256 Sharp soldier-like ft salute bringing R next to L, hold.....

Presented by Bora Özkök

KARADENİZ KIZ
Turkey

SOURCE: Material from the 1977 program of the Turkish National Ensemble learned in Ankara from Necati Türkmen, May 1977. This is a suite of various Black Sea figures, for women, as they are done in villages today. The small town of Akçaabat is at the Eastern coast of the Black Sea and very close to historic "Trabzon." Women perform such dances mostly in weddings.

RECORD: Horon-103 Side 1, Band 4 4 minute suite

FORMATION: Women, 1 ft apart, hands held in front, shldr ht. Elbows touch to ptrs elbows as the hands are held. The hands are moved up and down or circular throughout the dance, though they are in front most of the suite.

RHYTHM: Slow 4/4 at beginning quarter of dance and fast 4/4 the balance of the dance.

METER: 4/4

PATTERN

Cts INTRODUCTION:
Start with the command "Hop" on the 9th count. Slight bounce and shldr shakes in place until the 9th ct.
STEP #1: TOUCH R TOE, STEP R FWD
1-2 Touch-slap R toe in front (ct 1) lift R in front with a slight bounce on L (ct 2)
3-4 Step fwd on R (ct 3) step on L in place (ct 4)
5-6 Twist-swing R and step R behind L (ct 5) lift L (ct 6)
7-8 Twist-swing L and step L behind R (ct 7) lift R (ct 8)
9-10 Swing the R in a circular fashion from ctr to LOD and slap(ct 9) lift R in front (ct 10)
Repeat this step a total of 4 times for 40 cts.
Command "hop" comes on the 41st ct when R toe touches and slaps in front

Transition to Step #2: Slap-touch R toe in front (ct 1) lift the R in front (ct 2)

STEP # 2: "HUY-HUYS" to L, hands down
1-2 Hop onto R in LOD, hand bounce in place (ct 1) hop onto L, bend body slightly fwd, move RLOD. Hands start their swing down in front of body, elbows straight and body facing RLOD.
3-4 Hands down in front, cross R over L in RLOD, move R shldr fwd and back (ct 3) step on L to L but tiny, almost in place step, lift R a few inches off floor in front (body still facing RLOD)(4)
5-6 Repeat cts 3-4
7-8 Step on R, turning body to ctr, lift and hold hands at shldr

9-10 ht (ct 7) slight bounce on R, lifting L in front (ct 8)
Small step on L fwd (ct 9) bounce on L, lifting R slightly
under the body (ct 10)

Repeat cts 1-10 a total of 3 times for 30 cts.

Transition to Step #3: Step back on R (ct 1) step back on L(ct 2)
twist body to R, slap R to R (ct 3) lift R in front, turning body
to ctr, bounce on L (ct 4)

STEP #3

Repeat Step #1 cts 1-10, 3 times for 30 cts

STEP #4

Repeat Step #2, cts 1-10 3 times for 30 cts

Transition to Step # 5:Step back on R (ct 1) step back on L
(ct 2) a quick R,L,R in place (cts 3-4) a quick L,R,L in
place (cts 5-6)

STEP # 5: SLOW BLACK SEA-10 cts

1-2 Step in place on R, bounce on R (ct 1) touch L heel fwd L(ct 2)

3-4 Step L fwd, bounce on L (ct 3) step R in place (ct 4)

5-6 Step back on R, bounce on R slightly (ct 5) step back on L,
slight bounce on L (ct 6)

7-8 A quick R,L,R in place (cts 7-8)

9-10 A quick L,R,L, in place (cts 9-10)

Repeat Step #5 cts 1-10 a total of 3 times for 30 cts.

STEP #6:"HUY-HUYS" to ctr

1-2 Body twisting to L, wt on L, jump fwd on both ft (ct 1) lift
L extending it to ctr and bounce in place on R (ct 2)

3-4 Step L fwd, lean and bend body fwd (ct 3) bounce slightly on
both ft in place, R toe touching behind the body (ct 4)

5-6 Hop onto R in place, straightening body, raise L slightly in
front with toe pointing down, yell "huy" (ct 5) step onto L,
yell "huy" (ct 6)

7-8 Step back on R, lifting L in front (ct 7) bounce in place on
R (ct 8)

9-10 Step back on L, lifting R in front (ct 9) bounce in place on L
(ct 10)

Repeat Step # 6, cts 1-10 3 times for 30 cts.

STEP #7:BOUNCY BLACK SEA --10 cts

1-2 Body twisting to L, wt on L, jump fwd onto R (ct 1) lift L
in front L, bounce on R, turning body to face ctr (ct 2)

3-4 Step fwd on L (ct 3) touch R toe under body, bounce on L (ct 4)

5-6 Running step back on R (ct 5) running step back on L (ct 6)
(twist body to L in ct 5 and to R in ct 6)

7-8 Repeat cts 7-8, Step # 5, more lively and bouncy R,L,R in place

9-10 Repeat cts 9-10, Step # 5, more lively and bouncy L,R,L, in place

STEP # 8: HOPS FWD ON L, BRUSHING R

- 1 Hop fwd on L, brush R toe in front, from ctr bkwd and kick it fwd again. Hands extended to ctr, elbows straight, palms down. Repeat Step # 8 8 times fwd for 8 cts

STEP #9: RETURN WITH HOPS

- 1 Hop bkwd on L, cross R across L and touch toe (ct 1)
 - 2 Hop bkwd on L, touch R toe to R
- Repeat cts 1-2, step #9 6 times for 12 cts.

STEP #10: DIP

- 1-2 Dip onto both legs in place, bending knees, pull hands down and push up (hands brought from their extended fwd pos to shldr ht pos) (Ct 1) pause (ct 2)
 - 3 Stamping onto both ft, hop fwd, pull hands down and push up
 - 4 Repeat ct 3
 - 5 Repeat ct 3, only swing hands down to the side of body
 - 6 Hop onto R, turning body to LOD, lift L slightly in back
 - 7-8 Touch L heel in LOD (ct 7) step onto L, twisting body to RLOD and R toe touching the floor under body (ct 8)
- Step #10 cts 1-8 is done only once.

STEP #11: SHAKES TO THE LEFT

- 1 (Facing L and hands down), wt on L, bounce-dip onto both ft and shake shldr CCW once, while R toe touches floor and raises under body
 - 2-3 Repeat ct 1 twice
 - 4 Hop onto R, turning body to R, L leg under body, pointing down
 - 5-6 Touch L heel in LOD (ct 5) step L in place, turning body to L, R toe pointing down under body, slightly raised (ct 6)
- Repeat Step #11, cts 1-6 3 times for 18 cts. Only on the 18th ct, body turns to ctr (not LOD), R toe points down under the body and HANDS come up to shldr ht.

STEP #12: BASIC TRANSITION

- Facing ctr, hands held shldr ht.
- 1-3 Touch R heel fwd (ct 1) step on R in place (ct 2) touch L heel fwd (ct 3)
 - 4 Hop onto L in place, kicking R fwd, swing hands down to belt level (ct 4)
 - 5 Hop onto R in place, kicking L fwd, swing hands down and back of body
 - 6 Hop onto L in place, kicking R fwd, hands swing fwd and up to shldr ht
- Step #12 cts 1-6 is only done once.

STEP #13:

Repeat Step #7, cts 1-10 3 times for 30 cts

STEP #14 HOPS IN RLOD

- 1-2 Swing hands down, bend knees to lower body, step back on R

- (ct 1) straighten knees, raise body up and bounce in place on R, lifting L in front (ct 2)
- 3-4 Step L in RLOD, bend knees to lower body (ct 3) bounce on L in place and raise body up in the process (ct 4)
- 5-6 Step R fwd, bend knees to lower body (ct 5) bounce on R, raise body and lift L in front (ct 6)
- 7-8 Step fwd on L, R toe pointing down, slightly raised under body (ct 7) bounce on L in place, R toe pointed down, slightly under body (ct 8)
- 9-10 Hop bkwd onto R (ct 9) step on L in place (ct 10)
After ct 1, hands stay down the side of body. Repeat Step #14 cts 1-10 3 times for 30 cts

STEP #15

- 1-3 Repeat cts 1-3, Step #12
- 4 Hop onto L in place, kicking R fwd
- 5 Hop onto R in place, kicking L fwd, hands swing up to shldr ht
- 6 Hop onto L, turning body to R, R toe pointed down under body, swing hands down to the side of the body.

STEP # 16 SQUATS

- 1-2 Body facing R, squat down, knees open and make 90° angle(ct 1) raise body on the knees a few inches (ct 2)
- 3-4 Repeat cts 1-2
- 5 Repeat ct 1
- 6 Raise body up on both ft , wt on L
- 7-8 Turning body to L over L shldr, hop in place on L, R raised a few inches in front (ct 7) repeat ct 7 continuing to turn to the L, body facing ctr in ct 8.
- 9-10 Continue the turn to the L, step on to R, L toe pointed down under body (ct 9) continue the turn to the L, step on to L, R toe pointed down under the body (ct 10)
Body is now facing L
Repeat Step #16 cts 1-10 ONLY body turns to ctr in cts 7-8.

STEP #17

Repeat Step #7 cts 1-10 3 times for 30 cts

STEP #18: TWISTS

- 1-2 Ft together, twist body to R (ct 1) bounce in place, body facing LOD (ct 2)
- 3-4 Ft together, twist body to L (ct 3) bounce in place, body facing RLOD (ct 4)
- 5-6 Twist body in place to LOD (ct 5) step on R in place, facing ctr, raise L in back of body (ct 6)
- 7-8 Step fwd on L and bounce in place (ct 7) bounce in place on L (ct 8)
- 9-10 Bouncy step back on R (ct 9) bouncy step back on L (ct 10)
Repeat Step #18 cts 1-10 4 times for 40 cts

STEP #19

Repeat Step #7, cts 1-10 3 times for 30 cts

STEP #20

Repeat Step #12, cts 1-6 once for 6 cts

STEP # 21: ROWING L

Ftwk is the same as in Step #14, cts 1-10. Arms, however, are shldr ht at the end of Step #20.

Hands:

- 1-2 Hands make a circle in front; pull-swing hands down twd the body, to shldr ht and fwd. Head looks in LOD
- 3-4 Repeat cts 1-2, reversing head motion to RLOD
- 5-6 " " " " " " " LOD
- 7-8 Hands bounce twice up and down in place along with bounces on L ft
- 9-10 Hands bounce in place, stepping back on the R (ct 9) hands bounce in place, stepping back on the L (ct 10)

STEP # 22

Repeat #12 cts 1-6 once for 6 cts

STEP # 23: ROWING IN PLACE

- 1-2 Brush-slap R toe in front (wt on L, knee bent and flexible), start to swing hands down circularly (ct 1) lift R in front, complete the rowing-swing of hands in front by pulling hands inward and up to orig shldr ht pos (ct 2)
- 3-4 Repeat cts 1-2
- 5 Repeat ct 1
- 6 Step in place on R
- 7-8 Touch L heel to ctr (ct 7) hop onto L in place, kicking R fwd, swing hands down (ct 8) (At this point hands are down and in front.)
- 9 Step on R, kicking L fwd, continue hand swing down (hands at this point swing to the back of the body.)
- 10 Step on L, kicking R fwd, swing hands to original shldr ht position
- Repeat Step #23 cts 1-10 five times for 50 cts

STEP # 24: EXIT STEP

On the 50th ct of Step #23, hands don't swing up to shldr ht and stay down the side of the body.

- 1 Step to the R on R, twisting body to R, R knee bend and pointing LOD
- 2 Turn body to ctr, step on L in place
- 3-4 Running step R in LOD (ct 3) running step L in LOD (ct 4)
- Repeat Step #24 cts 1-4 to the end of the music as the dancers exit from the stage.

Presented By Bora Özkök

KIZ OYUNU
(from Akçaabat)

Learned from Mr Necati Türkmen, Ankara, Turkey in April 1977.
Kiz Horonn (Girls Horon) is a dance for women. Three Black Sea figures done in order. In weddings, male musicians play behind a screen for dancing guests in all-women celebrations.

RECORD: Horon-105 Side 2, Band 1

FORMATION: Women dancing close to ptrs, hands held on the side or shldr ht throughout the dance, alternating.

STYLING: Shoulder movements when possible are an important aspect of the dance and there is a slight bounce of body up and down throughout steps 1 and 2.

METER: 4/4 (Medium fast) PATTERN

meas INTRODUCTION:

Hands held down the side of body, wait 6 cts to start dance with Step #1

STEP I: KIZ HORONN

- 1-4 Throw the hips tp L, flexible knees with wt on R, body facing ctr; step L to L bending knees to the L; throwing hips to the L (ct 1) bouncy step in place on R (ct 2) with slight bounce on R, extend L heel fwd (ct 3) bouncy step on L in place (ct 4)
- 5-8 (Flexible knees) small step on R to R (ct 5) bring L next to R (ct 6) step on place on R (ct 7) lift L slightly under the body, with a slight bounce in place on R (Ct 8)
- Repeat Step # 1, meas 1-8 a total of 4 times for 32 cts.

STEP II. (3 heel touches fwd-in place)

Raise hands to shldr ht at the last ct of Step I.

Transition I: Step I, meas 8, hands raise to shldr ht while lifting L slightly under the body, slightly bouncing in place on R.

- 1-8 Extend L heel fwd with a slight bounce on R (ct 1) step in place on L (ct 2), extend R heel fwd with a slight bounce on L (ct 3) step in place on R (ct 4) extend L heel fwd with a slight bounce on R (ct 5) hop on to the L, raise R under body, start to swing hands downward (ct 6) hop onto R in place, hands keep swinging down (They're in back of body now) raise L under body (ct 7) hop onto L, hands swing back up to the orig shldr ht, raise R under body (ct 8)

- 9-16 Repeat meas 1-8 with R heel extending fwd and touching first. Repeat Step II meas 1-16 (Step II-total 32 cts.)

Transition: Hands stay down on side of body (not swing up as in meas 8 Step II).

STEP III: Travel to LOD, hands down

- 1-2 Twisting to ctr, step to ctr on L, bending both knees and lowering body twd the ctr (ct 1) push off the L and twist the body to R to face LOD and step on R (ct 2)
- 3-4 Running step L to LOD (ct 3) running step R to LOD (ct 4)
Repeat meas 1-4,8 times for a total of 32 counts.

Start from Step I, repeat entire dance in same order.

WORDS TO KIZ OYUNU

Çeşme altında Kupak damla damla dolayı

Repeat

Kemençemin üstüne düz yediler oynayı

Repeat

As the water jug fills in the fountain

Repeat

I play along with my kemence

Repeat

Kemençemin üstüne vururum yayı yayı

Repeat

İki gözün körolsun görmeyesin dünyayı

Repeat

I hit the bow on my kemence

Repeat

You hurt me so, I hope you hurt the same

Repeat

Kemençemin telleri bağirsak mi bağirsak

Repeat

Aşaya eşitlimi buralardan çagirsak

Repeat

The strings of my kemence are made from intestines

Repeat

Wonder if I should call her next to me

Repeat

Nasil bağlayım nasıl şalının ışıkları

Repeat

Adami öldirii kibar gonişi gari

Repeat

Wonder what I should do with her

Repeat

She kills me, the way she talks and acts

Repeat

Ha buradan iyani Gürelle dir gürelle

Repeat

Başına gelenleri bir gelin ol görelle

Repeat

From here on, it is the village Gurelle

Repeat

Wait and see what happens to you when you become my bride

Repeat

Ayagom da yemeni olani yeni yeni

Repeat

Karistigin güzellere taniyamadim seni

Repeat

I wore my newest pair of shoes

Repeat

I couldn't pick you out of all the pretty girls
you were with

Repeat

Hey gidi Karadeniz dađti giyia dađti

Repeat

Yarımın yanagunda pül çiçekleri açti

Repeat

The Black Sea pours out of its shores

Repeat

Roses grow in the cheeks of my loved one

Repeat

Gah gidelim gidelim haydi varig gidelim

Repeat

Yeşil çiçekler gibi gimenlerde bitelim

Repeat

C'mon let's go away together

Repeat

Let's grow in the green grass like the pretty
flowers, together.

Presented by Bora Özkök

KÖPRÜLÜ

Material of "Sumoter Ensemble" in Izmir, Turkey. Learned in Izmir, April 1977 from Mr Yusef Dener. A partner dance from Skopje. In Turkish weddings in Skopje, Köprülü is one of the dances performed by the girls as they send the bride off to the grooms' house. Girls try to show all their appeal in the dance, as there may be many future "mother-in-laws" in the guest crowd.

RECORD: Horon-104 Side 1, Band 1

FORMATION: Partners in line. Hands held at shldr ht.

METER: 7/8 in Step I

4/4 in fast part PATTERN

Cts NO INTRODUCTION

STEP I: (204 measures)

- 1-2 M with flexible knees moving fwd abd back, W twisting hips belly dancer style, CW. Step R bkwd (ct 1) push L knee quickly fwd twice and bounce on R (ct 2) (For W, step R bkwd (ct 1) twist L hip CW(2)
 - 3-4 Step L bkwd (ct 3) push R knee quickly fwd twice and bounce on L (For W, twist R hip CCW) (ct 4)
 - 5-6 Repeat cts 1-2 (cts 5-6)
 - 7-8 In place, step on L (ct 7) step on R in place (ct 8)
 - 9-10 Cross L across R, move slightly to LOD (ct 9) pause (ct 10)
 - 11-12 Small step R to LOD (ct 11) step on L in place (ct 12)
- Repeat cts 1-2, 17 times for 204 measures until music gets fast. A long whistle followed by three short ones start the fast part of the dance.

meas TRANSITION #1(FAST PART)

- 1 Step bkwd on R (ct 1) step bkwd on L (ct 2) step in place on R (ct 3) lift L in front, bounce slightly on R (ct 4) cross L in front of R to LOD (ct 5) lift R in front, bounce slightly on L (ct 6)
- 2 Repeat cts 1-6 of meas 1.

TRANSITION #2

- 13-24 Hop on L extending R to R (ct 1) hop on L extending R to the L (ct 2) (R leg stiff, unbent and toe pointing dwnwd. Hop on R, lift L knee in front 90° (ct 3) repeat (ct 4) touch L toe in front, bounce slightly on the R (ct 5) hop onto the L, lift R slightly in front (ct 6) touch R toe in front to the L (ct 7) touch R toe in front to the R (ct 8) repeat cts 3-6 (cts 8-12)

STEP II HOP-STEP STEPS

25-30 To LOD, hop on L (ct 1) step on R, step on L (ct 2) hop on L, cross R toe in front of the L and touch (ct 3) hop onto the R, lift L in front (ct 4) touch L toe in front (ct 5) hop onto the L, lifting R in front (ct 6)

31-48 Repeat cts 1-6 3, times more for 18 counts, all moving in LOD.

49-60 MEN: Repeat cts 1-6 twice to CENTER.

WOMEN: Repeat cts 1-6 twice IN PLACE. (M favor and point R shldrs to ctr as they move; hands on hips).

61-72 Repeat cts 1-6 twice, everybody turning 360° over the L shldrs, CCW. R hand raised to the R above the head and L hand on the hip. (At the end of each 6 cts, body should face ctr)

73-84 MEN: Repeat cts 1-6 twice. moving BKWD pointing R shldr to ctr, hands on hips.

WOMEN: Repeat cts 1-6 twice in place holding hands at meas 84.

85-144 MEN: Repeat meas 25-84, Hop step-steps to LOD, to CTR, turns in place and return to original line (Men)

WOMEN: Repeat meas 25-84. Hop step-steps to LOD, in place, turns in place, hop step-steps in place.

145-156-Repeat cts 1-6 twice

157 FINALE: Hop on L, lift R 90° at the knee, in front and yell "Hey".

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Bora Özkök

RENÇBER

Skopje, Jugoslavia

SOURCE: Material of Sumoter Ensemble in Izmir, Turkey. Learned in Izmir, April 1977 from Mr Yusuf Dener. When peoples' livelihood depend on farming, they make it a strong theme in their fun and dance activities. In this dance various farming chores are represented. In the introductive slow part, M are looking for good earth to farm on. Then the seeding of the land followed by upkeeping of the seedlings. Then comes the harvest, breaking off stems from the grain. Finally, lifting off the harvest and being ready for a long winter. The steps coming to a halt.... represents the lapse from seeding to harvest. This is a mens dance however, it would be fair to mention here that Turkish women work at least as hard as men, in farming activities. 😊

RECORD: Horon- 101 Side 1 Band 1

FORMATION: Hands are on shldrs in the slow, introductory figure. NO pressure should be exerted on ptrs shldrs. Elbows should be straight. In the fast part, belts are held. People close in height and size should try to dance next to each other. Lines (straight, not curving) of up to 6 people should perform the dance.

RHYTHM: Very slow 4/4 in slow part. Very fast 4/4 in the fast part

METER: 4/4

PATTERN

Cts

INTRODUCTION

Hands on shldrs, wait 8 cts to start the dance. With a command of "Hoppa" in the music, start ct 1

SLOW PART: CHUG TWISTS

1-2 With wt on L, line facing ctr, step onto R, chug-twisting the body CCW to L (ct 1) cross L in LOD, turning body to R (ct 2)

3-4 Stamp-step onto R, lift L in front, turn body slightly CCW to ctr (ct 3) bring L around and behind R (ct 4)

5-6 Stamp-step onto L (ct 5) bring R around and behind L (ct 6)
Body faces ctr cts 3-6

SLOW PART, KNEE TOUCHES

1-2 Repeat cts 1-2, Chug-twists

3-4 Lowering body, touch L knee in LOD, step on R (ct 3) raise body up on both legs, turning body in RLOD, twisting toes in RLOD (ct 4)

5-6 Lower body, touch R knee in RLOD, step on L (ct 5) raise body up on both legs, turning body to face ctr, twist toes to ctr as the body rises (ct 6)

Starting dance with slow "chug-twists" and alternate with slow "knee touches", do each step cts 1-6

4 chug twists and 3 knee touches until the music gets fast.

With a command "haydaaa", belts are held.

FAST PART(Tiny fwd moves)

- 1-4 Move fwd with barely visible steps,diag step R to R (ct 1) slight bounce on R (ct 2)move fwd with barely visible steps, diag L to L (ct 3) slight bounce on L (ct 4)
- 1-16 Repeat cts 1-4 four times for 16 cts
- 17-18 Stamp-step onto R, yell "Hop" (ct 17) pause (ct 18)
- 19-20 " " " L, yell "Hey" (ct 19) pause (ct 20)
- 21-22 Hit R heel to the L heel in place with a soldier-like ftwk, yell "Ha!" (ct 21) pause (ct 22)
- 23-24 Hop on L twice quickly, lifting R in front (R knee 90°),toe pointing down, yell "Hey,Hey" (cts 23-24)

BASIC STEP: RUN IN PLACE & KICK

- 1-4 In place, run-step on R (ct 1) run-step on L (ct 2) run-step on R (ct 3) kick L high fwd (ct 4)
- 5-6 Step on L, lifting R 90° in front (ct 5) wt on L, bounce in place on L (ct 6)
- Repeat cts 1-6, 3 times for 18 cts, until the command "HA ŞİMDİ!"
- HA ŞİMDİ! (High kicks to R & L of ctr)
- 1-4 Repeat cts 1-4 of Basic Step above (run in place & kick)
- 5-8 Step in place on L (ct 5) kick R to LOD (ct 6) step in place on R (ct 7) kick L in RLOD (ct 8)
- 9-12 Repeat cts 5-8-Ha Şimdi-above
- Slow 1-2-3 Stamps in RLOD and in LOD
- 1-4 Moving in RLOD, with a tiny step, step L (ct 1) step R in place (ct 2) step L in place (ct 3) stamp R in place (ct 4)
- 5-8 Turn in LOD, take a tiny step on R to LOD (ct 5) step L in place (ct 6) step R in place (ct 7) stamp L in place (ct 8)
- 9-12 Repeat cts 1-4 of "1-2-3" stamps above
- 13-16 Repeat cts 5-8 of "1-2-3-" stamps above
- 3 Quick 1-2-3's in Front
- 1-2 Step in place on L, quick touch R toe in front across the L, step in place on L (cts 1-2)
- 3-4 Step in place on R,quick touch L toe in front across the R, step in place on R (cts 3-4)
- 5-6 Repeat cts 1-2, "quick 1-2-3-'s in front."
- 4 Quick inside leg lifts in front
- 1 Step sharply on to R in place, lifting L sharply in front, twist L knee CCW, L toe pointed down and R, yell "Hey"
- 2 Step sharply onto L in place, lift R sharply in front, twist R knee CW, R toe pointed down and L, yell "Hey!"
- 3 Repeat ct 1
- 4 Repeat ct 2
- 2 quick 1-2-3's in front
- 1-2 Repeat "3 quick 1,2,3's in front, cts 3-4 above
- 3-4 " " " " " " , cts 1-2 above

4 quick inside leg lifts in front

1-4 Repeat "4 quick inside leg lifts in front above, cts 1-4

Transition: Turn to the L: Step on R, turning body in RLOD (ct 1) step in place on L, body facing RLOD (ct 2)

STAMP-1-2-3's

1-4 Facing RLOD, stamp in place on R (ct 1) step R to R, turning body to face LOD (ct 2) step in place on L (ct 3) step in place on R (ct 4)

5-8 Facing LOD, stamp L in place (ct 5) step L to L, turning body to face RLOD (ct 6) step in place on R (ct 7) step in place on L (Ct 8)

9-12 Repeat cts 1-4

Transition: Face ctr:Step L in place (ct 1) pause (ct 2) step bkwd on L (ct 3) pause (ct 4) step on R (ct 5) kick L high fwd (ct 6) step on L, lift R (knee 90° angle) yell "Hey"(ct 7) bounce in place on L, (R knee 90° angle), R toe pointed down(ct8)

BASIC STEP: RUN IN PLACE & KICK

1-18 Repeat cts 1-6 "Basic Step, run in place 3 times for 18 cts

STEP #1"KES"

"Kes" command comes on the 18th ct of the Basic Step.

1-6 Step bkwd on R (ct 1) step bkwd on L (ct 2) step fwd on R (ct 3) chug-hop fwd on R, kicking L to ctr (L knee straight) (ct 4) slap-step L fwd (ct 5) kick R fwd, step on L (R knee straight)(Ct 6)

7-8 Wt on L, slap-brush R across L diag, both knees flexed (ct 7) kick R back towards the R (ct 8)

9-10 Repeat cts 7-8

11-12 Repeat cts 7-8

13 Step sharply onto R in place, lifting L in front, yell "Hey" (hold still at this point for 3-4 seconds, as the music stops)

Transition: With command "Hoop,Hey" body fall fwd onto L with "hoop" and land fwd on L with "Hey" command, lift R under body, yell "Hey"

BASIC STEP:

1-24 Repeat Basic Step 4 times for 24 cts. Also yell: "Hey,hey,hey" in the 1st 3 cts of the Basic Step Cts 1-3.

Repeat Step #1-KES Cts 1-3

Repeat Transition after Step #1-KES

BASIC STEP

Repeat Basic Step cts 1-6 for 5 times and 30 cts. Yell "hey, hey,hey" in cts 1,2,3.

The command for the new step "KAZ" comes on ct 30

STEP #2-KAZ (Slaps & Squats)

- 1-6 Repeat Step #1 KES cts 1-6
- 7-10 " " " " cts 7-10 with only difference being that the R slaps in front to the ctr, not diag to L as in "Kes"
- 11-12 Brushing the floor, swing R from under the body bkwd (cts 11-12)
- 13-14 " " " " " " " " " fwd (cts 13-14)
- 15-16 Squat down and come up very quickly (cts 15-16)
- 17-18 Quick R,L,R fwd (cts 17-18)
- 19-20 Quick L,R,L fwd (cts 19-20)
- 21-22 Repeat cts 17-18
- 23-24 Quick L,R,L, bkwd
- 25-26 Quick R,L,R, bkwd
- 27-28 Repeat cts 23-24
- 29-30 Step in place on R (ct 29) kick L fwd (ct 30)
- 31-32 Step in place on L, lift R in front, yell "Hey" (ct 31) bounce on L, R 90° angle in front and yell "Hey" (ct 32)

BASIC STEP

- 1-18 Repeat Basic step cts 1-6 3 times for 18 cts
- Repeat cts 1-32 Step #2-KAZ

BASIC STEP

- Repeat Basic Step Cts 1-6 3 times for 18 cts
- Command for the new step "KIR" comes on ct 18

-STEP #3-KIR (Twists in place)

- 1-2 Small step bkwd on R (ct 1) small step bkwd on L (ct 2)
- 3-4 Step on R toe, body facing ctr (ct 3) hop on R toe, twist body in LOD, lift-swing L to LOD, L toe pointed down (ct 4)
- 5-6 Facing LOD, step on L toe (ct 5) hop on L toe, twist body in RLOD, lift, swing R in RLOD, R toe pointed down (ct 6)
- 7-8 Step on R toe, body facing RLOD (ct 7) hop on R toe, twist body in LOD, lift swing L in LOD, L toe pointed down (ct 8)
- 9-10 Repeat cts 5-6
- 11-12 Repeat cts 7-8
- 13-14 Repeat cts 5-6
- 15-16 Repeat cts 7-8
- 17 Step on L, face ctr, yell "hey", lift R in front, toe pointing down.
- 18 Bounce in place on L, yell "Hey" R toe pointing down and R in front (A total of 7 twists and 2 "Hey" for 18 cts)

BASIC STEP

- 1-18 Repeat Basic Step Cts 1-6 3 times for 18 cts
- Repeat Step # 3-KIR cts 1-18
- Repeat Basic Step cts 1-6 3 times for 18 cts
- Command "TOPLA" comes on the 18th ct

STEP #4 TOPLA" (Travel in RLOD & IN LOD)

- 1-6 Step bkwd on R (ct 1) step bkwd on L (ct 2) step fwd on R (ct 3) small hop fwd on R, with L in front (ct 4) step fwd on L (ct 5) hop on L in place, with R in front (ct 6)

- 7-8 Moving in RLOD, knees bent, step R (R toe pointed ctr, L toe pointed L) (ct 7) small step L to L (R toe pointed ctr, L toe pointed L) (ct 8)
- 9-10 Repeat cts 7-8
- 11-12 Step on R (ct 11) lift L in front, turn body in LOD with a hop on R (ct 12)
Through cts 7-12, head faces (look to) left.
- 13-14 Moving in LOD with bent knees, step L (L toe pointed ctr, R toe pointed LOD) (Ct 13) small step R to R (R toe pointed LOD, L toe pointed ctr) (ct 14)
- 15-16 Repeat cts 13-14
- 17-18 Step on L (ct 17) lift R in front, turn body to RLOD with a hop on L (ct 18)
- 19-24 Repeat cts 7-12
- 25-26 Face ctr, step in place on L, lift R in front, yell "Hey (ct 25) bounce in place on L, yell "Hey" (ct 26) (with R lifted in front)
- 1-24 Repeat Basic Step cts 1-6 4 times for 24 cts
- 1-26 Repeat Step #4 TOPLA
- 1-24 Repeat Basic Step cts 1-6 4 times for 24 cts
- Command "BIÇ" comes on 24th ct

STEP # 5 BIÇ-(Sweeping ft fwd)

- 1-4 Step bkwd on R (ct 1) step bkwd on L (ct 2) step fwd on R (ct 3) lift L in front (ct 4)
- 5-6 Step fwd on R (ct 5) swing R 180° fwd, CCW sweeping the floor(6)
- 7-8 Step R fwd (ct 7) swing L 180° fwd, CWm sweeping the floor(ct 8)
- 9-10 Repeat cts 5-6
- 11-12 Repeat cts 7-8
- 13-14 In place, step on L, lift R, yell "Hey: (ct 13) bounce in place on L, R in front, yell "Hey" (ct 14)
- 1-24 Repeat Basic Step cts 1-6 4 times for 24 cts
- 1-14 Repeat Step #5-BIÇ
- 1-24 Repeat Basic Step cts 1-6 4 times for 24 cts
- FINALE DÜR(Hold)
- 1-4 Step bkwd on R (ct 1) step bkwd on L (ct 2) step fwd on R (ct3) chug-hop fwd on R, kick L fwd (L knee straight) (Ct 4)
- 5-6 Slap-step L toe fwd (ct 5) kick R fwd, step on L (R knee straight)(Ct 6)
- 7 Slap R in front. Freeze leaning body fwd END.....

ORDER OF STEPS IN RENÇBER

- 1 Slow part-chug twists
- 2 " " knee touches
- 3 Tiny fwd moves
- 4 Basic Step
- 5 Ha Şimdi-High kicks to R & L of ctr
- 6 Slow 1-2-3 stamps
- 7 3 quick 1-2-3's in front
- 8 4 quick inside leg lifts in front

Order of steps, cont

- 9 2 quick 1-2-3's in front
- 10 4 quick inside leg lifts in front
- 11 Transition- turn to the L
- 12 Stamp 1-2-3's
- 13 Transition, face ctr
- 14 Basic Step
- 15 Step #1 KES
- 16 Transition
- 17 Basic Step
- 18 Repeat KES Step #1
- 19 Basic Step
- 20 Step #2 KAZ
- 21 Basic Step
- 22 Repeat Step #2-KAZ
- 23 Basic Step
- 24 Step #3 KIR
- 25 Basic Step
- 26 Repeat Step #3 KIR
- 27 Basic Step
- 28 Step #4 TOPLA
- 29 Basic Step
- 30 Repeat Step # 4-TOPLA
- 31 Basic Step
- 32 Step #5-BIQ
- 33 Basic Step
- 34 Repeat Step #5-BIQ
- 35 Basic Step
- 36 FINALE-DUR.

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Bora Özkök

3 AYAK from KARS
(Turkey)

SOURCE: Turkish National Ensemble in 1977. Learned in Ankara, 1977 from Mr Ercüment Kiliç. Also recorded the music along with Bora Ozkok. A dance from the village (not the city) of Kars, in Northeastern Turkey on the Russian border. East of the Black Sea, southwest of the Caucasus mountains.

RECORD: Horon 102 Side 2, Band 1 A 2 min slow, 1 min fast, 3 min intermediate dance.

FORMATION: Men and women in a line. Little fingers hooked in the 1st and slow part of the dance. In the fast part, hands are held above the head and the elbows straight.

METER: 4/4

PATTERN

Cts: INTRODUCTION:

Start with immediate music or wait 8 cts, bouncing in place.

STEP I: SLOW WALK TO LOD (Head looking LOD)

- 1-2 In LOD, facing LOD, step R, hands move to R (ct 1) cross L, still facing LOD and hands move to the L (ct 2) (also head looks twd opp LOD)
- 3-4 Step to R on R, hands bounce in place (3) cross L in front of R, touch toe, hands bounce in place (4) head looks in LOD in cts 3-4.
- 5-6 Step in place on L, hands bounce in place (ct 5) cross R in front of L to the L and touch toe, hands bounce in place (ct 6) (head looks to L, RLOD) in cts 5-6
- 7-8 Extend R heel to R and touch, wt on L, head looking to R, hands bounce in place (ct 7) cross R in front of L, touch toe, hands bounce in place, head looks in RLOD and also as soon as crossing the toe and touch, hands are brought down and back quickly, ready for the fast part (ct 8)
- Cts 1-8 are done until the music gets fast. In the fast portion, step is done exactly 10 time and all come to a halt, hands down.

STEP II: RUN-HOPS

Footwork:

- 1-2 Moving LOD, hop onto the R (ct 1) hop onto the L (ct 2)
- 3-4 Jump in place on both ft (ct 3) lift L under body, bouncing on the R (ct 4)
- 5-6 Extend L to the ctr touching the toe, while bouncing on R (ct 5) lift the toe from the ctr-3 inches- up while bouncing on the R(6)
- 7-8 Touch L toe to ctr again, bouncing on R (ct 7) hop onto L in place, lifting R leg in back slightly (ct 8)

Handwork: RUN-SWING HANDS

- 1-4 Hands swing fwd (ct 1) hands swing bckwd (ct 2) hands swing fwd (ct 3) hands hold above head (ct 4)
 - 5-8 Hands are up (ct 5) hands are up (ct 6) hands are up (ct 7) hands swing down and back (ct 8)
- Cts 1-8 are done 10 times in the fast part.

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by James Lomath

THE DOUBLE SIXSOME
Scotland

(3 x 64 Bar Reel Author: Mary Brandon

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

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.

Bars

- 8 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.
- 8 Cpl # 1,2 & 3, slip step down dance for 4, return to place in 4; Cpls #4,5 & 6 slip step up the dance for 4, return in 4.
- 8 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.
- 8 Cpls #1 and 6 dance R hands across and back (wheel)
- 8 Cpls # 2 and 3, and Cpls # 4 and 5 dance Rights and Lefts
- 8 Cpl #1 crosses up, pass around Cpl #2 and down center to meet Cpl #6; cpl #6 crosses down, casts around Cpl #5 and down center to meet cpl #1; 1st M turns 6th W 1/2 turn, 2 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.
- 8 Cpl #1 crosses down, casts around Cpl #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, respectively.
- 8 All 6 cpls set for 4 Pas de Basques, then turn R hands with ptr for 4 bars and back to place.

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

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 place--2nd 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 1st 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.

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Moshiko Halevy

ET DODIM KALA
Israel

The dance means "Time to Love".

RECORD: Dance With Moshiko, MIH 1 (LP)

FORMATION: Cpls in a circle, facing (M back to ctr, W faces M).
Join L hands, down with free hand at side.

Dance is done in a shy, restrained manner.

4/4

PATTERN

Cts.

PART I

- 1-4 Yemenite R.
5-8 Yemenite L.
9 Step R to R.
10 Step L to L.
11 Step R fwd, bend knees. Body bends twd ptr.
12 Step L bkwd.
13 Step R bkwd and 1/4 turn to R, lean and look away from ptr.
14 Step L fwd and 1/4 turn to L side, back to face ptr.
15 Close R to L.
16 Hold.
17-20 Yemenite R. Change hands; join R hands in thumb grasp on ct 19.
21-24 Yemenite L.
25-27 Yemenite R and move 1/4 turn CCW. End with W facing CW, M CCW.
28 Tap L in back of R.
29-31 Circle L leg fwd, both knee and foot are bent. On last ct, L heel touches floor straight fwd. Knees are bent.
31 Raise L heel off floor.

PART II (Supporting leg is always bent; look at ptr)

- 1 Touch L heel slightly fwd, hold L arm fwd at shldr level, curved, and snap fingers.
2 Lift L heel and bend R knee.
3-4 Repeat cts 1-2.
5-8 Yemenite L. At the same time, release hands, move to R side of ptr and bring L arm to ptr's waist, R arms to shldr level. (see note)
9-16 Reverse cts 1-8 (start with R arm around ptr's waist).
17-24 Repeat 1-8 (start with R arm around ptr's waist).
25-28 Repeat cts 9-12.
29-32 Yemenite R in place making 1/4 turn L, returning to orig pos to start dance from beginning. Hands come down.

NOTE: The arms are moved as follows: The arm that is at ptr's waist (or joined the first time) circles in front of body, around, and up to waist. Both circles are roughly in the plane to the body.

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Moshiko Halevy

SMADAR
Israel

The dance means a girl's name, "Samadar"

RECORD: Dance with Moshiko, MIH 1 (LP)

FORMATION: Line, facing CCW, joined hands down.

4/4

PATTERN

Cts.

PART I

- 1 Touch L heel fwd, bending body back.
- 2 Close L to R.
- 3 Touch R toe back, bending body fwd.
- 4 Close R to L, straighten body.
- 5 Touch L heel fwd, step on L with bent knee.
- 6 " R " " " " R " " "
- 7 Repeat ct 5
- 8 Close R to L with stamp.
- 9-24 Repeat cts 1-8, 2 more times.

PART II (Standing close together)

- 1 Step fwd on L, bending knee slightly.
- 2 Step fwd on R (leave L in place). On the "AND" ct, bend the body fwd to start the next movement.
- 3-4 Continuing the previous movement, pull the body back and around until it is straight again. The head is pulled around by the body (i.e. it also makes a circle). On ct 4, small step in place with R.
- 5-16 Repeat cts 1-4, 3 more times.

PART III (Very bouncy)

- 1 Hop on R, moving slightly L (twd ctr of circle).
- & Small step L to L.
- 2 Step R next to L.
- 3 Turn 1/4 to L (to face ctr), step L to L.
- 4 Close R to L.
- 5-8 Repeat cts 1-4, end facing CW.
- 9-16 Repeat cts 1-8, reverse ftwk and direction.

THE DELFT DELIGHT
Scotland

This is a 32 Bar Reel. The dance was composed by Derek Haynes of Liverpool, England in honor of a visit to the St. Anderws Society of Delft, Holland. It was learned by James Lomath from Mrs. Betty Thompson of Toronto, Canada on her visit in October 1976. The dance is a fun warm-up dance to start an evening of Scottish Country Dancing. This dance was presented by James Lomath at the 1977 San Diego S.U.F.D. Conference.

RECORD: Berkeley Scottish Country Dance Players, "John O'Grots House" (LP) or any suitable 32 Bar Reel available.

FORMATION: 1 M and 2 W. To form a "Double Triangle", M face LOD, W-RL0D. Form a circle with everyone in this pos.

STEPS: Skip-change-of-step (basic step): Take a small hop on the L, lifting, as you hop, the R in front with a straight knee and a well-stretched toe (ct 1), step fwd onto the R (ct 2), close ft togthr by bringing the L up behind - L instep close to R heel (ct 3), then step fwd again with the R (ct 4). Repeat with opp ftwk.

Setting Step or Pas-de-basque (PDB): Leap onto R, slightly to R (ct 1), step on ball of L ft next to instep of R (ct 2), step on R in place (ct 3), extend L diag L off floor (ct 4). Repeat with opp ftwk.

METER: 4/4

PATTERN

Meas. or Bars (one in the same)

- 1-4 Half a reel of 3: M passes R shldr with W on his R and finishes facing both W. Finish by joining hands for the "Double Triangles" (W have changed sides).
- 5-8 In place all set with 4 PDB. (R,L,R,L).
- 9-12 Half reel of 3: M passes L shldr with W on his L. All finish in their orig pos with hands joined as before.
- 13-16 In place, all set with 4 PDB (R,L,R,L).
- 17-20 M turns W on his R with a R hand turn.
- 21-24 M turns W on his L with a L hand turn.
- 25-26 With hands joined for the "Double Triangles," W advance and M retire with 2 skip-change-of-steps (R,L).
- 27-28 M advance and W retire with 2 skip-change-of-steps (R,L).
- 29-30 Dropping hands, the M advance to meet and join hands with the next 2 W that now face him, while the W (the M orig 2 ptrs) advance to meet the oncoming M.
- 31-32 With all hands joined (the M with his new ptrs), and set with 2 PDB. (R,L).

Presented by Maria Reisch

Camp Hess Kramer Institute, October 7-9, 1977

ERRATAPageALUNELUL DE LA BAILESTI

- ✓102 Fig. III, meas 12: Change Step to small leap

DAMUL

- ✓104 ✓Record: Slow record slightly
 ✓Fig. II, meas 9, should read: ...touch R heel to R side in front turning heel to R (ct 1)
 ✓Fig. II, meas 10, delete next to L, replace with in front
 ✓Fig. III, meas 17, line 1, delete diag across in front and replace with fwd.
 ✓Fig. III, meas 19, ct 1 should read: Step R behind L (ct 1)
 " " 20, " " " " : Step L behind R (ct 1)
 ✓Fig. III, delete the word back in both meas 19 & 20
 ✓Fig. IV, meas 35, delete and replace with: Starting R, "Twizzle": Small step bkwd on ball of R, twist heels to R as L heel twists over instep of R (ct 1), repeat ct 1 with opp ftwk (ct 2).
 ✓Fig. IV, meas 37-40: Repeat action of meas 33-36 with

DE-A LUNGUL

- ✓105 ✓First paragraph: The set of Roman numerals starting on line 12 refers to this former description and does not correlate with this dance description.
 ✓Record: May be speeded up slightly.
 ✓Introduction: Add: Joined inside hands swing gently during the walking steps. End facing ptr, ft together (shldrs parallel) and joined hands in "W" pos.
 ✓Fig. I, M, meas 1, delete: Changing joined hands to to "W" pos.
 ✓Fig. I, M, meas 1, change fwd to sdwd
 ✓Fig. I, M, meas 1, line 3, change bkwd to sdwd
 ✓Fig. I, M, meas 2, line 2, delete "W" pos and replace with fwd and up in an arc (ct 2)
 ✓106 ✓Fig. V, W, meas 2, should read:...walk three steps (R,L,R) across ...
 ✓107 ✓Fig. VII, M, meas 2, line 1, ^(ct 4) delete: step fwd L
 ✓Fig. VII, M, meas 2, line 3, should read:...W on M L (ct &), step L beside R (ct 3).
 ✓Fig. VII, meas 3, line 4, delete: with R slightly fwd and change to together.
 ✓Fig. VII, meas 4, should read: Moving in RLOD, step fwd R,L (cts 1,2); pivot CCW in place to end facing LOD and keeping hands held to end in Varsouvienne pos, W on M R (ct &), step R beside L (ct 3).
 ✓Note: add to end of dance: This write-up is a description of the figures. The sequence for the dance is listed on page 105.
 ✓108 ✓Corrections in song text:
 Verse 1, line 3, change pe to de
 " 3 " 4, change ti to t,i

Page

MECHOL HADVASH

Part II, cts 9-24, add: , except face ctr on ct 9 and step R behind L.

Part IV, ct 1 should read:...R across L, low..

DRENICA

86 Part II, meas 3, cts 4-5, change Lift to Bounce

87 Part III, meas 1, ct 2, delete to R, correct to read, Step on R.

Part III, meas 3, ct 2, change in place to to L

Part III, meas 3, ct 3, delete in place and change to behind L

Part III, meas 3, ct 4-5, delete entirely and replace with:
Repeat ct 1, meas 3 and hold.

Part VI, meas 4, ct 1-2, change ft to to

GALOAONA

29 Record: Slow record slightly

Formation, should read: Short mixed lines If no belt, join hands down.

Introduction: 16 fast drum beats

Fig. II, meas 4, change to:...small leap fwd onto L....

Fig. II, meas 5, change to: Still facing diag chug bkwd onto both ft together and straighten knees (ct 1)...

Fig. II, meas 6, line 2 should read: L leg with straight knee across....

HORA DE LA VRĂV

30 No Introduction

Add to beginning of dance: Note - the rhythm on meas 1-16 is Q S Q S S (2 meas).

Meas 9, change to:...R to R (ct &),hold (ct 2)

Meas 24, delete the word directly

Meas 25-32, add to end of meas: , except last step on L is slightly fwd of R to prepare for repeat of dance.

LA BASTRINGUE

31 Pronunciation: change luh to lah

Record - Slow record slightly.

First sentence of pattern, change 10 to 5

Fig. III, meas 10-12, line 1, add to end of line: shldr parallel

Fig. III, meas 10-12, add to end of meas: Outside hands down to sides.

LA BELLE CATHERINE

33 Formation, add: M R shldr to music.

Fig. I, meas 1, line 2, should read: front at waist level, hands crossed.

Fig. I, meas 1, line 6 should read: but R ft steps next to L heel (&); delete in back of L.

Fig. II, line 1, change R to L

Fig. II, meas 2-3, add to end: meas 1, twice...

34 Fig. III, change meas in margin as follows: 1-2 to 2-4, 3-4 to 5-8, 5-6 to 9-12, 7-8 to 13-16.

Fig. IV, change meas in margin as follows: 12- to 1-4, 3-4 to 5-8, 5-6 to 9-12, 7-8 to 13-16.

LA BELLE CATHERINE

34

Fig. V, change meas in margin as follows: 1-2 to 1-4, 3-4 to 5-8, 5-6 to 9-12, 7-8 to 13-16.

Fig. V, add to end of meas 1-4: Begin travel step with hop on R step fwd on L (ct 1), to facilitate passing back to back with ptr on meas 2.

Fig. V, meas 5-8, change 2 to 4 and add to end of meas; and begin with hop on L, step fwd R (ct 1).

Fig VI, change meas in margin as follows: 1 to 1-2, 2 to 3-4, 3-4 to 5-8, 5-6 to 9-12, 7-8 to 13-16.

Fig. VI, meas 3-4, add to end of meas: M can hold W elbow with free hand.

Fig. VI, meas 5-8, change 1-2 to 1-4

Fig. VI, meas 9-12 and 13-16, delete, change places with a regular R hand hold, and change to turn by R and return to place.

Fig. VI, add at bottom of Fig: Note - Use thumb grasp during meas 1-8.

Fig. VII, change meas in margin as follows: 1 to 1-2, 2 to 3-4, 3-4 to 5-8, 5-8 to 9-16.

Fig. VII, meas 1-2, change to read:...change places passing R shldrs with usual....

Fig. VII, meas 3-4, change to read:...place for M1 and W2 (see description)

Fig. VII, meas 5-8, change 1-2 to 1-4

Fig. VII, meas 9-16, change 1-4 to 1-8, and add on to end of meas, except pass L shldrs.

35

Add: Fix IX - Clogging in place, meas 1-8, repeat action of meas 1-8, Fig. II.

Men's Clogging Step, delete meas 3-4 and change to meas 1
Line 1, delete fwd

Line 3, delete, light brush bkwd with ball of L ft (ah)

Line 5, change R to L

Line 6, change (&) to (ah) and (L) to (&).

Line 7, change (&) to (ah) and delete step onto R (ct 2)

Add: Meas 2 - Step on L (ct 1), hold (ct 2).

Add to end of meas 2: Note - do not repeat step

Add: Rhythmic pattern of Gigue Step:

ft	R	R	R	L	L	L	R				
ct	&	ah	1	ah	&	ah	2	ah	&	ah	1
	Brush	Brush	STEP	Brush	Brush	Step	STEP	Clap	Clap	Clap	STEP

Add: Travel Step - With a prep hop (slightly on L (ct ah), step fwd on R (ct 1), close R to L (ct &), step fwd on R (ct 2). Step alternates.

LA CONTREDANSE

36

Pronunciation, change DOWNS TO DOUNCE

Record: Slow down music 30%

Steps, Clodding step takes 1 meas.

Introduction: Add: Never clog during intro.

Fig. III, meas 17-20, change to: ...R hand turn (thumb grasp) and come...

LA CONTREDANSE

- 36 Fig. V, line 2, delete: completing this figure and change to read L hand star. When doing R and L star turn, cpl 1 moves down the ctr of the set to

LE COTILLON DE BAIE STE-CATHERINE

- 37 Formation: Add: Number CCW, cpl 1 faces music
Steps: Add: Swing Quebec Style--Ptrs in closed ballroom pos, face to face and shldr parallel, inside of R ft are adjacent and stay that way during buzz which is smooth.
Fig. I, meas 1-8, should read: Everyone joins hands at shldr ht and circles L and back with 8 steps each way.
Fig. II, meas 17-24, line 1, should read:....and with 4 polka...
Fig. II, meas 17-24, line 3, change 4 to 5.
Fig. II, meas 17-24, line 5, should read:...crossed over and back with a
Fig. III, meas in margin, change as follows: 33-36 to 33-34, 37-40 to 34-36, 40-44 to 37-40, 45-52 to 41-48.
Fig. III, meas 33-34, add to end of meas: followed by a step and 2 light stamps (QS).
Fig. III, meas 37-40, change 33-40 to 33-36
Fig. IV, change meas in margin to read as follows: 53-56 to 49-52, 57-60 to 53-56, 61-68 to 57-64.
Fig. IV, meas 53-56, line 2, change R to L
Fig. IV, meas 53-56, line 3 should read:...small turn CCW under...
Delete final sentence and paragraph under Fig IV and replace with: Repeat Fig. II & IV with cpls 2 and 4 active.
On repeat of Fig IV the M star R and L and then returning join R hands with ptr's L hand and turn CW under the joined hands

- 39 LARIDE, change to LARIDÉ

PORUNCEASCA

- 41 Meas 1, add to end of meas: Raise L heel slightly on & cts.
Meas 9, add to end of meas: Bend fwd from hips while moving fwd.
Meas 13, ct 1 should read:...hop on L, lift R leg fwd (ct 1)
Meas 19, line 1 and 2, change step to small leap

DEBKA BEDOUIT

- 1 Formation: Joined hands are down
Meter 4/4
Introduction: 8 cts.
Part I, ct 17, change to: Run L fwd
Part I, ct 19, change to: Run L fwd
Part I, ct 20, change Step to Run
Part I, ct 44, add: with L leg lifted fwd.
Part II, ct 33-36, change to:...to face slightly diag R....

ET KASHET LI BEABAYA

- 4 Formation, change to read: Closed circle, face ctr. Move CCW.
Hands joined down.
Add: Introduction - 8 cts, turn R so back is to ctr on cts 7-8.
Meter 2/4 & 4/4. Part I is 2/4, Part II and III are 4/4.
Part I, meas 3-8, add at end of meas: Head always turned twd LOD during Part I.
Part II - Drop hands.

- 4 ✓ ET KASHET LI BEABAYA
Part III, ct 1, line 1, change to: ...join hands. Step L,R
fwd bringing arms up and look up...
Part III, ct 2, add to end of meas: and look down.
- 89 ✓ KALAIGISKO
Record: Songs and dances of Yugoslavia, (LP) AK 005, Side
A, Band 1
Add to line 1 of background info.: This men's dance comes....
Formation, line 1, change to read: M hands on....
Formation: Add: W hands joined in "W" pos in separate lines
(W only do Fig. I & II).
Part I, meas 2, line 1, change bkwd to fwd and delete rock
Part I, meas 2, line 3, change crossing to lifting
Part II, meas 3, line 1, delete bring and change to rise and
touch L...
Part III, meas 3, change to read: ...R in LOD (ct 1), rise
(ct 2), touch L fwd....
Part IV, add: M drop hands and face LOD
- 91 ✓ LAŽE VERE
Record: Tanec 004, Side B, Band 1 (Vere) (LP)
Meter 3/4
Change Pattern as follows:
Meas. Cts.
1 1 Step R to R
2-3 Step back onto L behind R, hold
2 1 Step onto R to R
2-3 Lift L in front of R - bounce twice
3 1 Step fwd onto L
2-3 Lift R up bahine L - bounce twice
Note: Flex knees throughout dance
- 95 ✓ OVČEPOLSKA
Add meas and cts to figure as follows: Lines 1-2 are Meas 1,
cts 1-2; lines 3-5 are meas 2, cts 1,&,2; lines 6-7 are
meas 3, cts 1-2; line 8 is meas 4, ct 1.
Delete meas 4, ct 1 and change to: Step L next to R.
Add a meas 4, cts &,2 as follows: Step L,R in place.
Variation, add meas and cts as follows: Lines 1-2 is meas 1,
cts 1-2; lines 3-5 is meas 2, cts 1,&,2; lines 6-7 is meas
3, cts 1-2; line 8 is meas 4, cts 1,&,2.
Variation, change meas 2, ct & to read: Small leap on L
over R.
- 3 ✓ DROR YIKRA
Meter 2/4
Introduction - 8 cts.
Part I, cts 5-12, change moving to circling
Part I, cts 13-14, add: continue to circle CW.
Part I, ct 15 change move to circle
Part II, cts 13-14, change each other's to ptrs; and add to
end of ct, palms together, fingers closed.

- 7 ✓ HORA CHEMED
 Meter 4/4
 Introduction, 16 cts
 Part I, ct 1, add to end of ct: (ft together jump and land with knees and toes pointed to L with knees bent)
 Part I, ct 1, delete and change to read: Repeat ct 1 to R
 Part I, ct 4, should read: Brush R heel fwd
 Part II, ct 3 should read: Step R straight in front of L.
- 99 ✓ STIPSKO ORO
 Record: Songs and Dances of Yugoslavia (LP) AK 004, Side B, Band 5.
 Meter 7/8, counted as $\frac{1,2}{Q} \frac{1,2}{Q} \frac{1,2,3}{S}$
 Meas 2, line 1, change leap to step
 Meas 2, line 2, delete: diag in front of R
 Meas 3, line 2, delete to R; and change crossing to lifting
 Meas 3, line 2, delete to L; and change crossing to lifting
- 47 ✓ ADA'S KUJAWIAK NO. 1
 Song, verse 2, line 1, change wysło to wyszło
 Fig. II, meas 7-8, change flst to flat
- 50 ✓ KACZOK
 Record, change Tánce to Tańce
- 58 ✓ MAZURKA GOLESZOWSKA
 Where ever masurka appears, change to mazurka
 Fig. I, meas 4, delete \angle
- 60 ✓ OD BUCZKA DO MUSZKA
 Note correct
 Source, line 4, (see Page 61½)
 Add page 61½ to dance for words to song, which reads as follows:
SONG
 Od buczka do buczka polisteczku
 Powiedz mi Jasieńku o mińoneczku
 O Wioneczku o zie-lonym
 Pręzez twoją dziewczynę u-wi-nio-nym
- Phonetic
 Ohd booch-kah doh booch-kah poh lees-tehch-koo
 poh-vyehts mee hay-shehn-koo oh vyoh-nehch-koo
 oh vyoh-nehch-koo oh zye^{yah}-loh-nym
 pshehz tfoh-yohm jehf-chih-neh oo-vee-nyoh-nym:
- Translation
 From one beech tree to the next, leaf by leaf,
 Tell me, Johnny, about the wreath,
 About the wreath, about the green wreath
 Plaited by your girl

- 60 ✓ OD BUCZKA DO MUSZKA ^{BUCZKA}
 Source, line 9, change ozepiec to czipiec
 Source, line 11, change to read: ...with a bonnet which symbolizes that she...
 Part I, meas 1-8, line 5, delete shldr height and change to chest ht and with arms curved, M hands are on the back of the W hands, with W thumb over M.

- 62 ✓ POLKA CIETA
 Record, change Tance to Tańce and Polskie to Polski
 Fig. I, meas 1, line 3, change stless to wtless

- 65 ✓ POWOLNIAK
 Variations of Fig. I, #4, add to end of line 2: Heavy accent on L ft.
 Fig. II, meas 14, line 5, add (ct 2) to end of sentence

- 88 KALADZOJ
 Record: Song & Dances of Yugoslavia 006, Side 2, Band 3.
 Formation: Add to end of sentence: facing ctr, hands joined at shldr ht.
 Delete entire pattern and replace with.
 Start dance at beginning of any phrase.
 Maas. Cts.

Intro:
 1 1-4 No action
 5 With wt on L, lift R in front of L

FIGURE I - In place
 1 1-2 Stepping R to R, step-bounce twice.
 3 Lift L fwd.
 4 Step L fwd of R.
 5 Step back on R, lift L.
 2 1-2 Circle L behind R.
 3 Step on L behind R.
 4 Cross R over L, bounce twice.
 5 Step back on L.
 6 Lift R fwd.
 3-4 Repeat meas 1-2.

FIGURE II - Move and face LOD
 1 1 Lift R fwd.
 2 Step R fwd, lead with heel
 3 Complete step by stepping on complete ft (flat)
 4 Step L fwd.
 5 Light leap fwd on R.
 2 1 Step fwd on L
 2 Bounce on L
 3 Step R fwd.
 4 Step L fwd.
 5 Light leap fwd on R.
 6 Step L fwd.

Begin dance again with Fig. I

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1977

1977 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Ada Dziewanowska

POWOLNIAK
(Poland)

Pronunciation: poh-VOHL-nyahk

Powolniak is a couple dance from the region of Kurpie zielone (KOOR-pyeh zyh-LOH-neh), in northeast Poland, in the part of the country, called Mozowsze (mah-ZOHF-sheh) (Mazovia). This part of Kurpie is called "zielone" (green), because of the swampy, green undergrowth of its once dense virgin forests (puszoza-POOSH-chah), in contrast to Kurpie białe (BYAH-weh-white) the southern part of the Kurpie region, where forests grew on drier, sandy ground/ The inhabitants of Kurpie zielone, until the end of the XIX century, were engaged in forest and river industry: pitch burning, digging iron ore and amber from bogs, hunting, fishing, and collecting wild bees' honey. Later, when the swampy grounds were drained and the thick forests cut down, farming became their main occupation. However, the soil was not very good, and cultivating it did not provide enough of a livelihood. As a result, a lot of Kurpie people have emigrated, some to the United States.

These special geographic conditions created an isolation of the Kurpie zielone region, delaying the process of modernization. This, in turn, helped to preserve the old folklore. That is why, even today, the old costumes are worn in some villages (mainly by women), and old customs, old ways of speech, and old songs and dances are still alive. The isolation of the villages also encouraged the preservation of local variations in the costumes and dances. There are, for instance, several ways of dancing the Powolniak. There are many tunes to which it can be done, some in 3/4 and some in 2/4 time. The tune used here is in 2/4 time, which makes it more challenging to dance to, as the turning pattern uses 3 beats. The name of the dance means "a slow dance," which it is not at all. Traditionally, it would start with all the cpls lined up against the wall, dancing the preparatory, warming-up stamps and steps in place; then cpls would take their turn in doing the quick turns around the room, and then returning to the "resting up" spot against the wall. This, however, is not practical in the American folk dancing situation. In Kurpie dancing many steps are done on springy knees, with torso erect and a straight neck. This may be because the woman, when in full costume, is wearing on her head a "czółko" (CHOOW-koh), an 8 in high crown, tied in the back, made out of cardboard, covered with black velvet and ornamented with colored tapes, flowers and sequins, and she has to dance carefully so that the "czółko" does not become displaced. The "czółko" is worn by unmarried girls only, while married women wear a starched kerchief tied in a very special way. While wearing the "czółko", the girls get so used to that rigid posture, that they keep it even when they start wearing a kerchief. One cannot help but notice the similarity of the Powolniak with some of the Swedish turning dances. During the XVII century, after their invasion of Poland, the Swedish soldiers brought home some of the Polish dances, steps and tunes, and



there are many other examples of cultural interaction between the two countries. This also resulted from the fact that Poland, at that time, had 3 kings from the Waza dynasty of Sweden.

RECORD: ZM-46729 "Tance ludowe z Polski" -Vol 2 (Folk Dances from Poland) side B, band 3, available from Ada Dziewanowska.

FORMATION: Cpls around the room in open shldr-waist pos, both facing LOD and slightly twd ptr; M is slightly leaning twd ptr and his free (L) hand is in a fist, placed on the fwd part of his own hip, elbow slightly fwd: with her free (R) hand, W holds her skirt, spreading it out to the side. (Note: ptrs may also join the outside hands at waist level, elbows slightly bent.)

STEP: The Powolniak Turning Step: one full CW turn takes $1\frac{1}{2}$ meas. Step is done on slightly bent knees. M: Step R ft fwd through the heel, starting a CW turn (ct 1 of 1st meas); step L ft bkwd, continuing the CW turn (ct 2 of 1st meas); place toes of your R ft on the floor behind your L heel, and complete the turn (ct 1 of 2nd meas). Repeat of step is done on ct 2 of 2nd meas and cts 1,2 of 3rd meas. W: Do the step indentically to the M, except start the sequence by stepping L ft bkwd (ct 1 of 1st meas), then placing toes of your R ft behind your L heel (ct 2 of 1st meas), etc (Note: the cue is M:R-L-touch R; W:L - touch R - R, see diagram on last page of the Powolniak.)

METER: 2/4

PATTERN

Meas

1-4 INTRODUCTION- No action

FIG I: PREPARATION (Mel A-6 meas played twice.)

1-11 Beg M-L, W-R, move smoothly in LOD with 11 small, sliding, flat polka steps.

12 With 2 accented steps (M-RL, W-LR) ptrs face each other and assume closed social dance pos, straight arms joined and extended to sides.

VARIATIONS TO FIG I

1-11 DONE IN PLACE- be careful not to be in the way of the moving cpls:

1. With wt on inside ft, both knees bent, do a wtless stamp with outside ft on ct 1 and ct of each meas.

2. Beg outside ft, with bent and springy knees do 2 steps per meas.

DONE MOVING IN LOD:

3. Beg with outside ft, move in LOD with 2 small steps per meas, done on bent and springy knees, barely lifting the soles of your ft off the floor.

4. For MEN only: still in original pos move in LOD with 11 small sliding step-together's, with L ft facing in LOD.

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RECORD: ZM-46729 "Tańce ludowe z Polski" -Vol 2 (Folk Dances from Poland) side B, band 3, available from Ada Dziewanowska.

FORMATION: Cpls around the room in open shldr-waist pos, both facing LOD and slightly twd ptr; M is slightly leaning twd ptr and his free (L) hand is in a fist, placed on the fwd part of his own hip, elbow slightly fwd: with her free (R) hand, W holds her skirt, spreading it out to the side. (Note: ptrs may also join the outside hands at waist level, elbows slightly bent.)

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DONE MOVING IN LOD:

3. Beg with outside ft, move in LOD with 2 small steps per meas, done on bent and springy knees, barely lifting the soles of your ft off the floor.

4. For MEN only: still in original pos move in LOD with 11 small sliding step-together's, with L ft facing in LOD.

12 In all 4 variations, with 3 steps (cts 1,&2 M-LRL, W-RLR) or with 1 step-hold (ct 1-2,M-L, W-R) get into the pos of meas 12 Fig I.

Note: Ptrs do not have to move with the same step-variation: for instance, M can use the polka step (meas 1-11, Fig I) while W uses the walking step(vr 3) or M can use the sliding step (vr 4) while W uses the polka step.

FIG II: TURNING AROUND THE ROOM:(Me1 B-16 meas, see diagram below)

1-12 Dance 8 turning steps, moving in LOD, but make only 3/4 of a turn with the first one, as M is facing out or circle instead of LOD.

13 Start one more Turning Step (M-R,L;W-L, touch R).

14 Complete the last Turning Step (M-touch R; W-R) (ct 1) releasing hold of inside arms (M-R,W-L), raise the joined outside hands (M-L,W-R) overhead and step M-R ft, almost in place, W-L ft, starting to turn CW under the joined hands.

15-16 With 4 more steps M (LRLR) move slightly in LOD, helping ptr to turn, W (RLRL)continue and complete 1 or 2 CW turns.

Variations to FIG II:

1. For M only: On 3rd beat of Turning Step, place R ft further in back of L heel and momentarily kneel, R knee close to floor; do this not more than 3 times per set of Turns; ptrs continue holding the outside hands, or they may release them, placing fists on own hips,W may support ptr by placing her L hand under his R arm.

2. In 7 1/2 meas dance 5 Turning Steps; with the remaining 8 1/2 meas, turn CCW in place with 17 steps, beg M-R, W-L; you can move either with a step (M-R, W-L) bending knees as you step, followed by a step (M-L, W-R), or with scissors-kick steps.

Repeat the whole dance 5 more times (6 times in all.)

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16		
M:	R	L	* R	L	* R	L	* R	L	* R	L	* R	L	* R	L	R	L	R	
W:	L	* R	L	* R	L	* R	L	* R	L	* R	L	* R	L	* R	L	R	L	R

*) place R ft behind L heel

Dance introduced in 1977 by Ada and Jas Dziewanowski, who learned it from Teresa Stusińska, dance teacher of the Regional Ensemble "Kurpie" from Ostrołęka, and from the local people in Myszyniec and Kadzidło. Do not reproduce these directions without the permission of the Dziewanowskis': 41 Kathering Road, Watertown, Mass:02172 tel-(617) 923-9061.