

**FOLK DANCE CONFERENCE**



**1980**

**SAN DIEGO STATE UNIVERSITY  
SAN DIEGO, CA AUGUST 10-17, 1980**



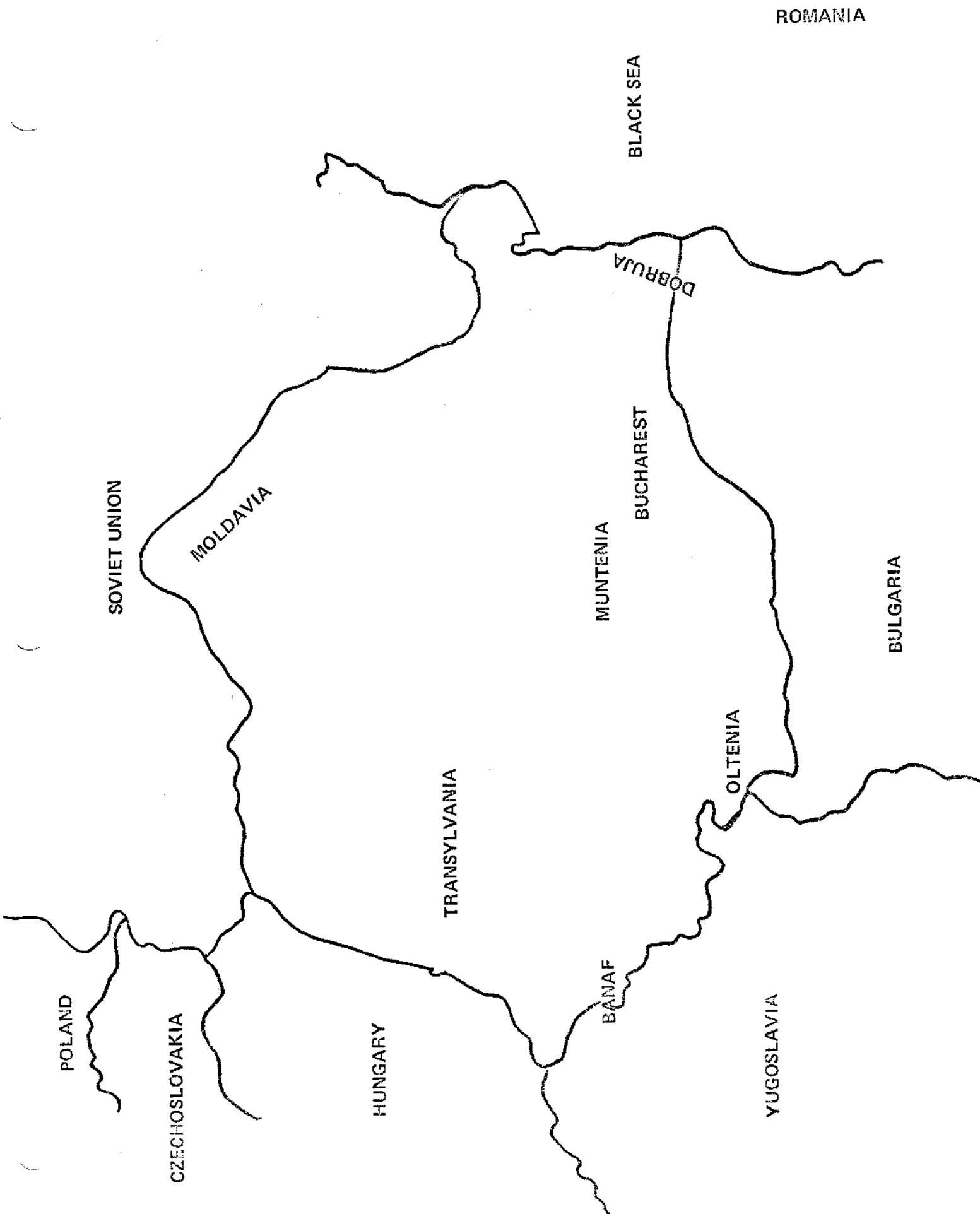
1980

SAN DIEGO STATE UNIVERSITY  
FOLK DANCE CONFERENCE

SAN DIEGO, CALIFORNIA

AUGUST 10 - 17, 1980

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



ROMANIA

BLACK SEA

DOBRUJA

BUCHAREST

MUNTENIA

BULGARIA

OLTENIA

TRANSYLVANIA

BANAF

YUGOSLAVIA

HUNGARY

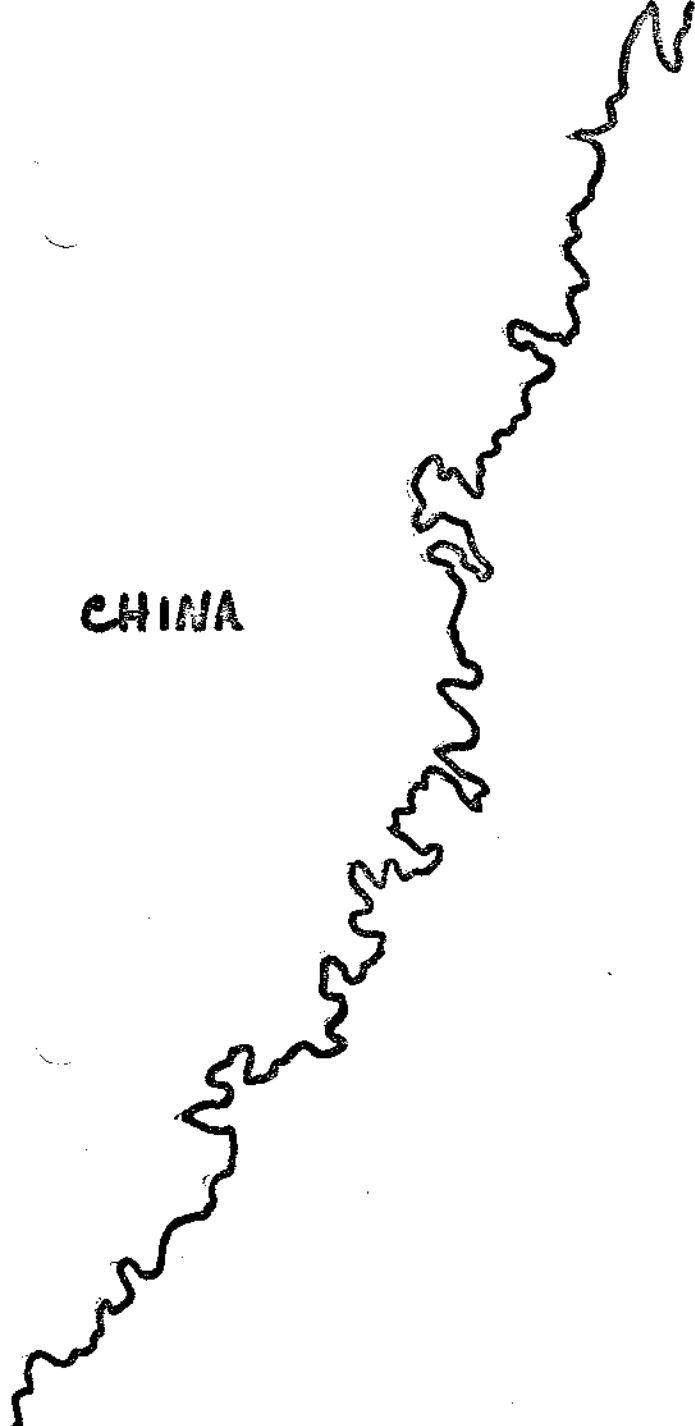
CZECHOSLOVAKIA

POLAND

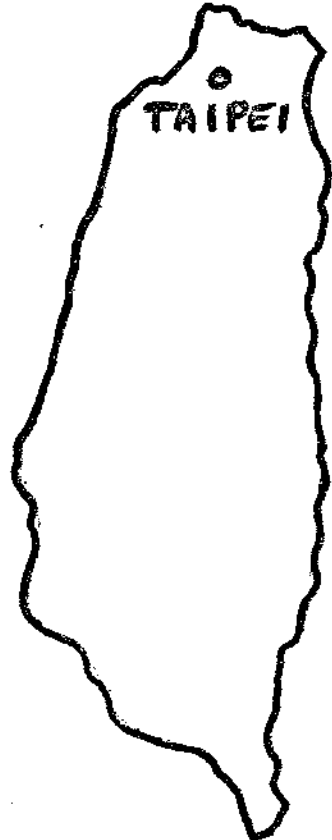
SOVIET UNION

MOLDAVIA

CHINA



TAIPEI



TAIWAN

SOUTH CHINA SEA

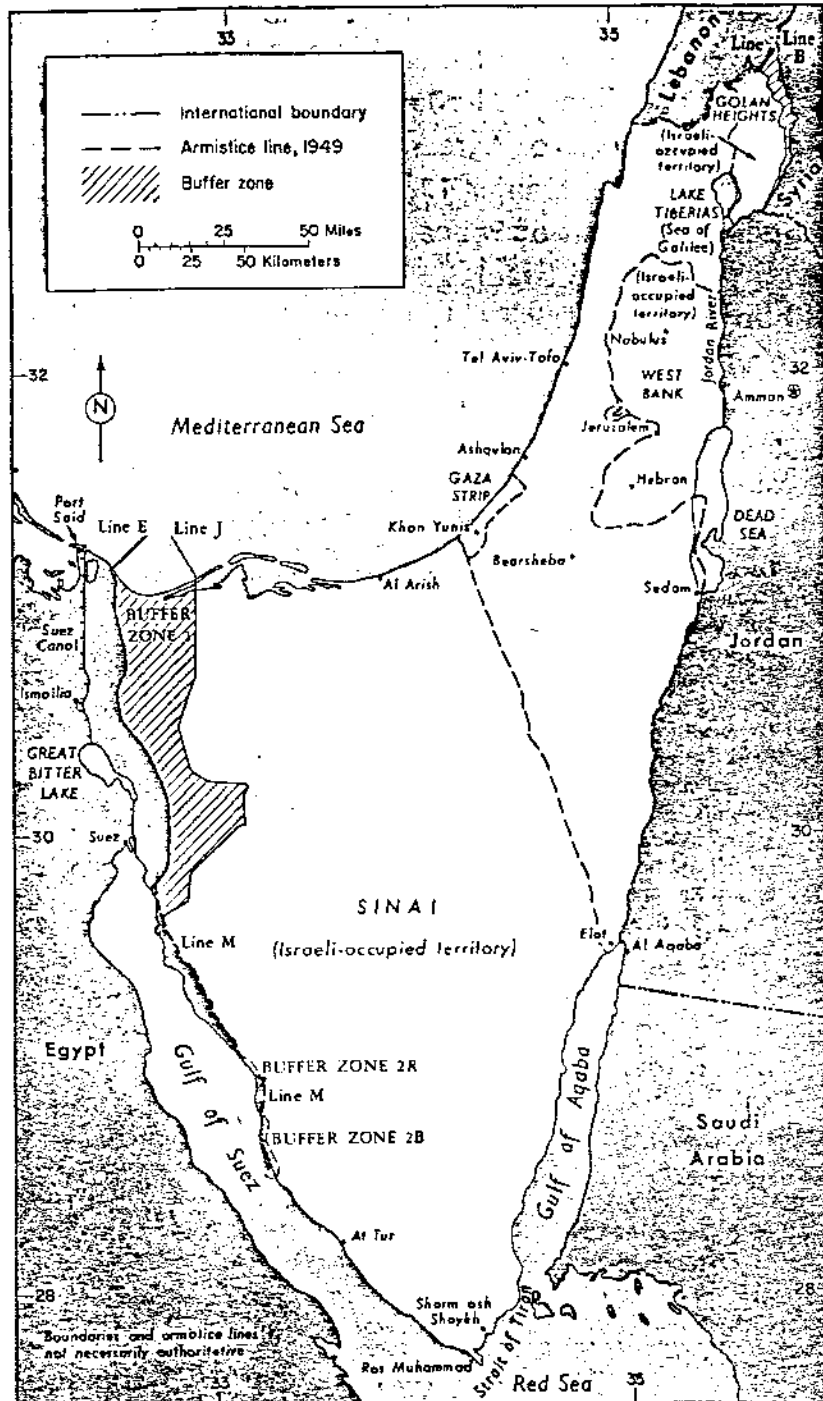


Figure 1. State of Israel and the Occupied Territories, September 1978

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1980

Presented by Sunni Bloland

ALUNELUL BATUT  
Oltenia, Romania

Alunulul Batut means, "The Hazelnut Stamping." Some of the dances on HAI LA JOC were learned by Sunni Bloland from "Puiu" Vasilescu and Sunni's colleague and counterpart in Holland, Marius Korpel.

PRONUNCIATION: Ah-loo-nell-ool Buh-toot

RECORD: HAI LA JOC, Noroc Vol. I, Side A, Band 2.

FORMATION: Short mixed lines facing ctr. Hands joined in "V" pos.

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METER: 2/4

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Meas.

INTRODUCTION: 16 meas.

- 1-3 Moving fwd leading with heel do 3 two-steps, begin R (cts 1,&,2 2,&,2 3,&,2).
- 4 Small step on L diag fwd to R (ct 1), large step on R diag fwd to L, twist body to L and bring L up behind R knee (ct 2).
- 5 Moving diag L out of ctr, step on ball of L ft (ct 1), close R to L with click (ct &), repeat cts 1,& (cts 2,&).
- 6 Repeat meas 5, cts 1,&,2 (cts 1,&,2), stamp R beside L (ct &).
- 7-8 Repeat meas 5-6, with opp ftwk and moving diag bwd R.
- 9 Facing ctr, step L to L (ct 1), step R behind L (ct &), step L to L (ct 2), stamp R beside L (ct &).
- 10 Repeat meas 9, with opp ftwk and direction.
- 11 Small leap to L on L (ct 1), stamp R beside L (ct &), repeat cts 1,& with opp ftwk and direction (ct 2,&).
- 12 Leap onto L in place as R leg swings fwd (ct 1), slap R ft fwd (ct 2).
- 13 Repeat meas 10 (step-behind-step-stamp to R).
- 14 Repeat meas 9 (step-behind-step-stamp to L).
- 15 Repeat meas 11, with opp ftwk and direction (2 leap-stamps).
- 16 Jump with ft astride (ct 1), click ft together in air (ct &), land on L with R leg extended fwd low (ct 2).

Repeat dance from beginning.

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Presented by Sunni Bloland

AVRAMEANCA  
Moldavia, Romania

This dance comes from the village Avrameni in Moldavia. The dance was learned by Sunni Bloland from Puiu Vasilescu in 1978.

PRONUNCIATION: Ahv-rum-yank-ah

RECORD: HAI JA JOC, Noroc Vol. I, Side B, Band 5.

FORMATION: Mixed closed circle. Everyone is in shldr hold.

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METER: 2/4 PATTERN

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Meas.

INTRODUCTION: 16 meas

FIG. A:

In a unison shout, the dancers count in Moldavian dialect (\*) on the first beat of every meas.

- 1 Facing slightly L and moving in RLOD, step R across L with accent "UNA" (ct 1), step L to L (ct 2).
- 2-7 Repeat meas 1, counting "DOUA," "TRII," "PATRU," "SINSI," "SASE," "SAPTI."
- 8 Facing ctr, in place stamp R "OPT" (ct 1), stamp L "O" (ct &), stamp R and lift L leg in front of R "FOST" (ct 2).  
(OPT O FOST = eight it was)
- 9 Facing slightly R and moving in LOD, step L across R "SAPTI" (ct 1), step R to R (ct 2).
- 10-15 Repeat meas 9, counting "SASE," "SINSI," "PATRU," "TRII," "DOUA," "UNA."
- 16 Facing ctr, in place stamp L "NICI" (ct 1), stamp R "UN" (ct &), stamp L and lift R leg in front of L "A" (ct 2).  
(NICI UNA? = not even one)

FIG. B:

Everyone releases shldr hold and dances individually by placing their thumbs in their arm pits.

- 1 Facing ctr, in place, step R across L (ct 1), step L (ct &), step R next to L (ct 2), step L (ct &).
- 2 Step R across L (ct 1), step L (ct &), stamp R next to L with out wt (ct 2).
- 3 Facing slightly to R, step R on heel (ct 1), close L to R (ct &), step R fwd and face ctr (ct 2).

- 4 Twisting  $1/8$  to R stamp-step L across R (ct 1), face ctr and step R diag bkwd (ct 2).
- 5 Bending torso to L, step L and swing R across L (ct 1), hop on L (ct 2).
- 6 Repeat meas 5, with opp ftwk.
- 7 Moving RLOD and bending torso, step L to L (ct 1), step R across L, torso bends to R (ct 2).
- 8 Facing ctr and bending torso to L, stamp-step L to L (ct 1), hop on L (ct 2).
- 9-16 Repeat meas 1-8.

FIG. C:

- 1 Facing ctr turn  $1/8$  to R, stamp-step R (ct 1), scuffing stamps L across R (cts &,2), stamp L next to R (ct &). (Q,S,Q)
- 2 Twist  $\frac{1}{4}$  to L and repeat meas 1, with opp ftwk.
- 3 Facing ctr and moving in LOD, small stamp-step R to R (ct 1), small stamp-step L next to R (ct &), repeat cts 1,& (cts 2,&).
- 4 Repeat cts 1,& of meas 3 (cts 1,&), step R to R (ct 2).  
Note: Bend torso sdwd alternating R-L per ct, throughout meas 3-4.
- 5-8 Repeat meas 1-4, Fig. C, with opp ftwk and direction.
- 9-16 Repeat meas 1-8.

FIG. D:

- 1-2 Facing ctr, hop on L and pump-kick R leg fwd (ct 1), hop on L as R circles around in back moving slightly to L (ct 2), step R behind L (cts &,1), click L to R in air (ct &), stamp-step L to L (ct 2). (S,Q,S,Q,S)
- 3-8 Repeat meas 1-2, Fig. D, 3 more times (4 in all).

FIG. E:

- 1 Facing ctr and moving LOD, stamp R in place (ct 1), small stamp-step R to R (ct 2), small stamp-step L next to R (ct &).
- 2 Repeat cts 2,&, meas 1 (cts 1-&), turn  $\frac{1}{4}$  R to face LOD and step on R (ct 2).
- 3 Turning  $\frac{1}{4}$  to R to face out of circle, stamp L in place (ct 1), continue in LOD with back to ctr with small stamp-step L to L (ct 2), small stamp-step R next to L (ct &).
- 4 Repeat cts 2,&, meas 3 (cts 1,&), turning  $\frac{1}{4}$  L to face LOD stamp-step L (ct 2).
- 5-8 Repeat meas 1-4, Fig. E, except on meas 1, ct 1 complete turn and face ctr.



Bat 4

INTRODUCTION: 32 meas

- 1 Moving <sup>loc</sup> fwd and facing slightly to R, step R - hands move down to "V" pos (ct 1), step L - hands move up to "W" pos (ct 2).
- 2 1 twp-step E,R,L,R - hands held in "W" pos (cts 1,&2).
- 3 Facing slightly to L, step L - hands move to "V" pos (ct 1), step R - hands move to "W" pos (ct 2).
- 4 In place facing ctr, step L <sup>R (ct 1)</sup> (ct 1), step R (ct &), step L (ct 2), stamp R (ct &).
- 5 Step R (ct 1), stamp L <sup>in front of</sup> (ct &), step L <sup>in place</sup> to L (ct 2), step R ~~xxx~~ across L (ct &).
- 6 Step L in place (ct 1), step R <sup>diag bwd</sup> (ct &), step L in place (ct 2), step R <sup>across L</sup> (ct &).
- 7 Step L in place (ct 1), leap R <sup>behind L</sup> (ct &), ~~XXXXXXXXXXXX~~ <sup>body</sup> moving fwd do a large leap on L across R, twist/diag R (cts 2,&).
- 8 Step R across L (ct 1), step L across R (ct 2), hold in up pos (ct &).
- 9 With R shldr leading, move <sup>bwd</sup> step R (ct 1), close L to R (ct &), step R (ct 2), stamp L (ct &).
- 10 In place, facing ctr, step L (ct 1), stamp R (ct &).

(1st ct only)  
10 1/2-15 Repeat meas 5 1/2-10, reversing ftwk.

(1st ct only  
of 15)  
15 1/2-16 In place step L (ct 2), step R across L (ct &), step L in place (ct 1), leap R diag bwd (ct &), step L across R (cts 2,&).

DERHULE

- 4 Step II, meas 1-2, change leap to hop.  
Corre meas 3 to meas 3-16.
- 5 Step III, meas 1, add to end of meas: Do step more or less flat footed.  
meas 2, line 2, add at end of meas: twd ctr on last ct.

Add the following Figures (Step IV,V &VI)

Step IV: HA COK HA (Let's Squat)

- 1 Repeat meas 1, Step III and start to bring hands fwd and down in a circular fashion.
- 2 Bring arms down, squat on both ft (S) continuing to move arms bkwd and up behind body, come up with a stamp in place R,L (QQ).
- 3-4 Bring arms back up to shldr ht and repeat meas 3-4, Step III.
- 5-8 Repeat meas 1-4.

Step V: HA SEK HA (let's skip)

- 1 Face ctr and move alternately R and L.  
Arms at shldr ht, step sdwd R to R (S), hop R (Q), step across R on L (Q).
- 2-3 Repeat meas 1.
- 4 Jump on both ft apart (S), stamp in place on L,R (Q,Q). Shimmy here.
- 5-8 Repeat meas 1-4, going L with opp ftkw.  
On meas 8, be sure to stamp R,L.
- 9-16 Repeat meas 1-8

Step VI: HA ISLE HA (Let's get things moving smoothly)

- 1 This step moves L, but very little ground is covered.  
Facing ctr, and moving L step with R across L to L while moving arms to R and pointing R toe to L so body twists to L (S), moving hands to L, hop on R, pointing R toe fwd and keeping L ft behind R (Q), step L next to R (Q).
- 2-8 Repeat meas 1.

Repeat dance from beginning in sequence, this time dancing Step I for 8 meas only. End dance by continuing Step VI, or, if tired, go back to Step I.

GARZANE

- 6 Introduction: meas 1-8  
Step I, add cue to step: (down, down, up,up,down)  
Meas 4-12, at end of ct 1 add: look up and lean bk slightly.  
Step II, meas 1, line 1, correct to read:.....pigeon-toed (&),  
close R next to L.....  
correct meas 2-8 to 3-8; AND add to end of meas:  
Keeping them together and extend L leg to L side.
- 7 Step II, meas 1, correct to read:....bend knees (&) and touch L toes diag bkwd about.....  
Meas 3, add at end of ct 1: no wt.  
Meas 1, line 3, delete: straighening knees

Presented by Sunni Bloland

BALTA  
Muntenia, Romania

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

PRONUNCIATION: Bahl-tah

RECORD: HAI LA JOC Noroc Vol. I, Side A, Band 1.

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

METER: 2/4 PATTERN

Meas.

INTRODUCTION: 32 meas.

- 1 Moving fwd and facing slightly to R, step R - hands move down to "V" pos (ct 1), step L - hands move up to "W" pos (ct 2).
  - 2 1 two-step R,L,R - hands held in "W" pos (cts 1,&,2).
  - 3 Facing slightly to L, step L - hands move to "V" pos (ct 1), step R - hands move to "W" pos (ct 2).
  - 4 In place facing ctr, step L (ct 1), step R (ct &), step L (ct 2), stamp R (ct &).
  - 5 Step R (ct 1), stamp L (ct &), step L to L (ct 2), step R across L (ct &).
  - 6 Step L in place (ct 1), step R diag bwd (ct &), step L in place (ct 2), step R across L (ct &).
  - 7 Step L in place (ct 1), <sup>step R behind</sup> step R across L (ct &), <sup>moving fwd</sup> step L across R (ct 2,&).
  - 8 Step R across L (ct 1), step L across R (ct 2), <sup>hold in upper pos (4)</sup>
  - 9 With R shldr leading, move bwd, step R (ct 1), close L to R (ct &), step R (ct 2), stamp L (ct &).
  - 10 In place, facing ctr, step L (ct 1), stamp R (ct &).
- (1st ct only)  
10½-15 Repeat meas 5½-10, reversing ftwk.  
(1st ct only  
of 15)  
15½-16 In place step L (ct 2), step R across L (ct &), step L in place (ct 1), step R diag bwd (ct &), step L across R (ct 2,&).

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Presented by Sunni Bloland

BARBATESC DIN IEUD  
Romania

This is a men's dance from the village Ieud in Maramures, famous for its strong folklore traditions and beautiful ancient wooden churches. Some of the dances on HAI LA JOC were learned by Sunni Bloland from "Puiu" Vasilescu and Sunni's colleague and counterpart in Holland, Marius Korpel

PRONUNCIATION: Bar-buh-tesk deen yeh-ood

RECORD: HAI LA JOC Noroc Vol. I, Side B, Band 4

RHYTHM: 2/4, sometimes counted:  $\frac{S}{1-\&}$   $\frac{Q}{2}$   $\frac{S}{\&-1}$   $\frac{Q}{\&}$   $\frac{S}{2,\&}$

FORMATION: Men in a circle facing LOD. Hands are either free or held down in "V" pos.

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METER: 2/4 PATTERN

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Meas.

INTRODUCTION: 12 meas

FIG. A:

- 1-2 Facing and moving LOD, step L fwd (S), lift on L (Q), step R,L,R (S,Q,S). *step R,L,R by little dip*
- 3-6 Repeat meas 1-2, 2 more times (3 in all).
- 7-8 In-place turn CCW to face ctr and take 6 small steps starting L (cts 1,&,2,&,1,&), step L (cts 2,&). *small steps*

FIG. B:

- 1 With ft slightly apart jump (ct 1), click both ft together in air (ct &), repeat cts 1,& (cts 2,&).
- 2 3 stamping steps L,R,L in place (cts 1,&,2).
- 3 One jump-click (cts 1,&), 2 stamping steps L,R (cts 2,&).
- 4 3 stamping steps L,R,L (cts 1,&,2).
- 5-8 Repeat meas 1-4. *slipping then m. 3, step fwd. R on ct 7*
- 9 Release hands with ~~1/4~~ turn CCW, take 2 steps to ctr R,L (cts 1,2).
- 10 Begin to curve around CCW to finish a small circle facing LOD with step R (ct 1), step L,R (ct 2,&). *fast*
- 11 Continuing the curve step L,R,L,R (cts 1,&,2,&).
- 12 Finish the curve stepping L,R,L (cts 1,&,2), end on edge of original circle facing LOD.

FIG. C:

- 1 Moving in LOD using accented steps, step R,L,R,L (cts 1,&,2,&).
- 2 Stamp R <sup>cut feet</sup> while twisting to face ctr (ct 1), continue facing LOD, step R (ct &), step L (cts 2,&).
- 3-4 Repeat meas 1-2.
- 5-6 With 5 small jumps (S,Q,S,Q,S) turn to face ctr <sup>3/4</sup>, clapping in rhythm throughout, <sup>R</sup> *arms extended almost to shoulder height & fluttery fwd, Note: Clap - jump a 4th, down, up, down, up, down, up, down, up, down, up.*
- 7-8 Repeat meas 5-6, turning to face LOD.
- 9-16 Repeat meas 1-8.

FIG. D:

- 1 Face ctr, standing still and ~~clap~~ <sup>slap</sup> hands (ct 1), moving sdwd in LOD with accented steps, step R to R (ct 2), close L to R (ct &).
- 2 Continue moving sdwd, step R to R (ct 1), close L to R (ct &), step R to R (ct 2). *Subtract a 4th ft.*
- 3-4 Repeat meas 1-2.
- 5 Standing still <sup>slap</sup> clap hands (ct 1), <sup>slap</sup> clap hands (ct 2).
- 6 Repeat meas 2. *(end w/put on back ft.)*
- 7-8 Repeat meas 5-6.
- 9-10 Still facing ctr jump in place clapping in rhythm (S,Q,S,Q,S).
- 11 Moving sdwd to R, <sup>feet to face out</sup> step R to R (ct 1), close L to R (ct &), step R to R (ct 2), close L to R (ct &).
- 12 Turning to face <sup>to</sup> LOD step R,L,R fwd (cts 1,&,2).

Repeat dance from beginning.

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Presented by Sunni Bloland

FRUNZA  
Oltenia, Romania

Translated the name means "The leaf." Some of the dances on HAI LA JOC were learned by Sunni Bloland from "Puiu" Vasilescu and Sunni's colleague and counterpart in Holland, Marius Korpel

PRONUNCIATION:

RECORD: HAI LA JOC, Noroc Vol. I, Side B, Band 8

FORMATION: Mixed lines or open circle. Hands on shldrs in "T" pos.

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METER: 2/4

PATTERN

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Meas.

INTRODUCTION: 32 meas

FIG. A:

- 1 Facing ctr, step R to R (ct 1), step L behind R (ct 2).
- 2-7 Repeat meas 1, 6 more times (7 in all).
- 8 3 steps in place R,L,R (cts 1,&,2).
- 9-16 Repeat meas 1-8, with opp ftwk and direction.

FIG. B:

- 1 Step R across L (ct 1), step L in place (ct 2).
- 2 Step R diag bwd R (ct 1), step L in place (ct 2).
- 3 Repeat meas 1.
- 4 Step R diag bwd R (ct 1), hop on R (ct 2).
- 5-8 Repeat meas 1-4, with opp ftwk.
- 9-16 Repeat meas 1-8.

Repeat dance from beginning.

Presented by Sunni Bloland

HORA DE LA BUCIU  
Moldavia, Romania

This dance comes from the village of Buciu. Some of the dances on HAI LA JOC were learned from "Puiu" Vasilescu and Sunni Bloland's colleague and counterpart in Holland Marius Korpel.

PRONUNCIATION: Hora day lah Boo-choo

RECORD: HAI LA JOC, Noroc Vol. I, Side A, Band 4.

FORMATION: Mixed circle, hands in "W" pos.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 8 meas

FIG. A: *Step-close; Travel*

- 1 Facing ctr and moving to R, step R to R (ct 1), close L to R (ct 2), step R to R (ct 3), swing L leg across R (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1, cts 1-2 (step-close), 3 more times (cts 1,2,3,4, 1,2), 3 steps in place R,L,R (cts 3,&,4).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

FIG. B: *Stamp; Chorus*

- 1 In place make bkwd bicycle movement with R leg as L heel lifts and drops (ct 1), stamp R beside L (ct &), step R in place (ct 2), stamp L beside R (ct &), moving sdwd to L, step L to L (ct 3), step R behind L (ct &), step L to L (ct 4), stamp R beside L (ct &).
- 2 Repeat meas 1, cts 3,&,4,& (step-behind-step-stamp) with opp ftwk and direction (cts 1,&,2,&), moving sdwd to L, step L to L (ct 3), close R to L (ct &), step L to L (ct 4), hold (ct &).

FIG. C: *Step-close; Travel*

- 1-2 Repeat Fig. A, meas 1-2 (step-close-step-swing).
- 3 Facing ctr, moving L, step R across L (ct 1), step L to L (ct 2), step R behind L (ct 3), step L to L (ct 4).
- 4 Repeat meas 3, cts 1-2 (cts 1-2), do 3 steps in place R,L,R (cts 3,&,4).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

Repeat dance from beginning.

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Presented by Sunni Bloland

HORA DE LA RISIPITI  
Oltenia, Romania

Risipiti means "scattered" but it is also the name of a village in Oltenia, Romania. Some of the dances on HAI LA JOC were learned by Sunni Bloland from "Puiu" Vasilescu and Sunni's colleague and counterpart in Holland, Marius Korpel.

PRONUNCIATION: Hora day lah Reesh-ee-pee-tsee

RECORD: HAI LA JOC, Voroc Vol. I, Side A, Band 8

FORMATION: A closed circle of both M and W facing ctr. Hands held in "W" pos.

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METER: 2/4 PATTERN

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Meas.

INTRODUCTION: Begin dance with pan-pipe music

FIG. A:

- 1 Moving fwd twd ctr, step L,R (cts 1-2).
- 2 Step L (ct 1), touch R toe (ct 2).
- 3-4 Repeat meas 1-2, reversing ftwk and direction.
- 5-8 Repeat meas 1-4.

FIG. B:

- 1 Facing slightly L and moving RLOD, step L - hands move down to "V" pos (ct 1), step R - hands move up to "W" pos (ct 2).
- 2 1 two-step in RLOD, begin L (cts 1,&,2). Hands remain in "W".
- 3-4 Repeat meas 1-2, with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

FIG. C:

- 1 In place step sdwd with L (ct 1), touch R close to R as hands move laterally to L (ct 2).
- 2 Repeat meas 1, with opp ftwk, hands and direction of movement.
- 3-4 Facing ctr and moving sdwd L, step L to L (ct 1), step R across L with plie (ct 2), step L to L (ct 1), touch R toe (ct 2). Hands work in windshield wiper action beginning to L (cts 1,2,1 hold ct 2).
- 5-8 Repeat meas 1-4, with opp ftwk and direction, except L crosses in back on the plie.



Presented by Sunni Bloland

^  
MINDRELE  
Oltenia, Romania

Mindrele is a Hora type which means pretty girls and comes from the village Obirsia (Oh-bur-she-uh) Dolj, Oltenia. It is a dance for "older" women and originally had a ceremonial function. Some of the dances on HAI LA JOC were learned by Sunni Bloland from "Puiu" Vasilescu and Sunni's colleague and counterpart in Holland, Marius Dorpel.

PRONUNCIATION: Mun-drel-ay

RECORD: HAI LA JOC Noroc Vol. I, Side B, Band 9

RHYTHM: 6/8, counted:  $\frac{S}{1-2} \quad \frac{Q}{3} \quad \frac{S}{4-5-6}$  (slow, quick, slower)

FORMATION: Open or closed circle of W, with hands in "W" pos.

METER: 6/8

PATTERN

Meas.

INTRODUCTION:

FIG. A:

- 1 Facing slightly to R and moving LOD, step R fwd (S), close L to R (Q), step R fwd (S).
- 2 Repeat meas 1, with opp ftwk.
- 3 Step R, while turning CCW approx 1/2 turn to face RLOD (S), step bwd L-R (S,Q).
- 4 Step bwd L-R (S,Q), step L, turning CW 1/4 to face ctr (S).
- 5 In place sway to R, stepping R (S), sway to L, stepping L (S), step R across L (Q).
- 6 Step L to L (S), step R behind L (Q), step L to L (S).
- 7-12 Repeat meas 1-6.

FIG. B:

- 1 Plie on L ft while raising R leg across L (S), with R hip leading bwd in LOD step R,L (S,Q).
- 2 Continuing to move LOD, step R,L,R (S,Q,S).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-6 Grapevine in RLOD, step R across L (S), step L to L (S), step R across L (S), step L to L (S).

- 7 Swaying to R, step R (S), step L near R heel (Q), step R across L, begin to move RLOD (S), step L twd RLOD (Q).
- 8 Continue grapevine, step R behind L (S), step L to L (Q), step R across L (S).
- 9-16 Repeat meas 1-8 with opp ftwk and direction.

FIG. C:

- 1-2 Moving twd ctr, walk in an elegant manner, stepping R (S), L (S), R (S), L (Q), R (S).
- 3 Standing in place touch L<sup>toe</sup> across R (S), touch L<sup>toe</sup> diag L (S).
- 4 Touch L<sup>toe</sup> across R (S), moving bwd step L,R (S,Q).
- 5 Step L bwd (S), touch R across L (S).
- 6 Step bwd R,L,R (S,Q,S).
- 7 With slight lift on R (virf toc) (Q), step L to L (S), step R across L (Q), step L to L (S).
- 8 Repeat meas 7 with opp ftwk.
- 9-16 Repeat meas 1-8 with opp ftwk.  
Repeat dance from beginning.

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1980



Presented by Sunni Bloland

RUSTEMUL SUCIT  
Oltenia, Romania

Some of the dances on HAI LA JOC were learned by Sunni Bloland from "Puiu" Vasilescu and Sunni's colleague and counterpart in Holland, Marius Korpel.

PRONUNCIATION: Roo-stem-ool Soo-cheet

RECORD: HAI LA JOC, Noroc Vol. I, Side B, Band 1

RHYTHM: 2/4, Counted: &,1,&,2   
or  
&,1,&,2 

FORMATION: Mixed, short lines. Hands in "W" pos.

---

METER: 2/4

PATTERN

---

Meas.

INTRODUCTION: 8 meas.

FIG. A:

Facing ctr, preparatory step, lift L heel (ct &).

- 1 Step R to R (ct 1), step L in front of R (ct &), step R in place (ct 2), lift R heel (ct &).
- 2 Repeat meas 1, with opp ftwk.
- 3 Repeat meas 1.
- 4 Moving fwd, step L to L (ct 1), step R in front of L (ct &), step L fwd almost closing to R (ct 2), step R diag R (ct &).
- 5 Step L fwd (ct 1), step R in front of L (ct &), step L fwd almost closing to R (ct 2), hop on L (ct &).

Note - In meas 1-5 arms swing bwd and fwd rhythmically: Hands down on ct 1, up on ct 2.

- 6 Moving bwd, step R directly behind L (ct 1), hop on R (ct &), step L directly behind R (ct 2), hop on L (ct &). Arms swing up to "W" pos on ct 1.
- 7-8 Moving sdwd R, 3 gallops (step-close)(ct 1,&,2,&,1,&), step R to R (ct 2), hop on R (ct &). In "W" pos hands rotate to make small fwd circles.
- 9-16 Repeat meas 1-8, with opp ftwk and direction. Omit hop on final ct & of meas 16.

- FIG. B:
- 1 Sway R (ct 1), sway L (ct 2).
  - 2 Pas de Basque to R: Step R to R, step L across R, step R in place (cts 1,&,2).
  - 3-4 Repeat meas 1-2, with opp ftwk and direction.
  - 5 Facing diag R, step fwd R (ct 1), continue diag fwd, step L (ct 2). Arms swing down and up.
  - 6 Facing diag R and moving out of the circle, step R to R (ct 1), close L to R (ct &), step R to R (ct 2).
  - 7 Step L slightly to L, twisting body to L (ct 1). Hop on L as body turns to face ctr, R leg with lifted knee swinging to R (ct &), facing ctr, moving to R, step R (ct 2), leap-close L to R (ct &).
  - 8 Repeat meas 7, cts 2,& (step-close) (cts 1,&), step R to R (ct 2), hold (ct &).
  - 9-16 Repeat meas 1-8, with opp ftwk and direction. Add preparatory heel-lift at end of meas 16.

Repeat dance from beginning.

Presented by Sunni Bloland

ȘIRBA ÎN SIR DE LA TISMANA  
Oltenia, Romania

Șirba is a basic dance type, however, this Șirba în Sir (sirba in a line) is not typical because of its directional flow and unique formation. The dance comes from Tismana, a village in Gorj, Oltenia famous for beautiful embroidered blouses. Some of the dances on HAI LA JOC were learned by Sunni Bloland from "Puiu" Vasilescu and Sunni's colleague and counterpart in Holland, Marius Korpel.

PRONUNCIATION: Sur-bah (i)n sheer day lah tees-mah-nah

RECORD: HAI LA JOC, Noroc Vol. I, Side B, Band 3

FORMATION: Mixed M and W in an open or closed circle facing LOD.  
Hands joined in "W" pos. *with arms slightly raised*

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 19 meas

FIG. A:

- 1-2 Step R, lower hands to "V" pos (ct 1), hop on R (ct 2). Step on L, raise hands to "W" pos (ct 1), hop on L (ct 2).
- 3-4 Step R,L,R hop on R (cts 1,2,1,2).
- 5-6 Moving L, sdwd twd ctr of circle, step L (ct 1), close R to L (ct 2). Step L (ct 1), hop on L (ct 2).
- 7-8 Repeat meas 5-6, with opp ftwk and direction.
- 9-12 Moving fwd in LOD, repeat meas 1-4 with opp ftwk.
- 13-24 Repeat meas 1-12, but move bkwd. *moving back to the starting position*

FIG. B:

- 1-2 Facing ctr, in place, lift and step R across L (ct 1), step L in place (ct 2). Step R slightly bkwd (ct 1), step L in place (ct 2).
- 3-4 Moving RLOD, lift and step R across L (ct 1), step L to L (ct 2), step R across L (ct 1), hop on R (ct 2).
- 5-8 Repeat meas 1-4, with opp ftwk and direction.
- 9-10 Lift and step R across L, leave L in place (ct 1), step on L, leave R across R (ct 2). Step on R (ct 1), hop on R (ct 2).
- 11-12 Repeat meas 9-10, with opp ftwk.
- 13-14 Stamp R, 3 times (cts 1,2,1), hold (ct 2).

15-16 Turning CW (R) 1/2 turn, face out of circle and step R,L,R (cts 1,2,1), hold (ct 2).

17-32 Repeat meas 1-16, with opp ftwk and direction with back to ctr. *end facing R side w/ opp ftwk on last step. but different. I would like to see how the dance is done.*

FIG. C:

1-2 Shouting "I-AUZI UNA" facing slightly L, step R diag fwd (ct 1), step L in place (ct 2). Close R to L (ct 1), step on L (ct 2).

3-4 Repeat meas 1-2, shouting "I-AUZI DOUA"

5-6 Repeat meas 1-2, shouting "I-AUZI TREI."

7-8 Shouting "SI-I SCHIMBA" move sdwd in RLOD and step R across L (ct 1), ~~step L fwd (ct 2)~~, step R across L (ct 1), face ctr and hop on R, lifting L leg in front of R (ct 2).

9-16 Repeat meas 1-8, with opp ftwk, *step R, but have with, back on last ct.*

FIG. D:

1-2 Facing ctr, leap slightly sdwd on R (ct 1), stamp L (ct 2). Leap on L (ct 1), stamp R (ct 2).

3-4 Repeat meas 1-2.

5 Repeat meas 1.

6 Moving <sup>diag</sup> diag bkwd to L, step on L (ct 1), click R to L (ct 2).

7 Repeat meas 6.

8 Step on L with accent and raise R knee in front of L (ct 1), hold (ct 2).

9-10 Face ctr, leap onto R (ct 1), stamp L (ct 2). Leap on L (ct 1), stamp R (ct 2).

11-12 Repeat meas 9-10.

13-14 Moving in LOD, step R fwd (ct 1), step L across R (ct 2). Step R fwd, lifting L knee in front (ct 1), hold (ct 2).

15 Moving to R, step L across R "UNA" (ct 1), step R fwd (ct 2).

16-18 Repeat meas 15, 3 more times (4 in all), shouting "DOUA; "TRI," "PATRU."

19 Step L across R "CINCI" (ct 1), hold (ct 2). *step R, but have with, back on last ct.*  
Repeat dance from beginning.

Presented by Sunni Bloland

TREI PAZESTE DE LA BISTRET  
Oltenia Romania

Trei Pazeste means "three times be careful"; it is a common dance type with many variants. This Trei Pazeste comes from the village Bistret in Oltenia. Some of the dances on HAI LA JOC were learned from "Puiu" Vasilescu and Sunni Bloland's colleague and counterpart in Holland Marius Korpel.

PRONUNCIATION: Tray puh-zeshtay day la beestret

RECORD: HAI LA JOC, Noroc Vol. I, Side A, Band 3

FORMATION: Mixed short lines, with hand on shldrs. "T"

METER: 2/4

PATTERN

Meas. *Traditional folk dance from Oltenia, Romania*

INTRODUCTION: 32 cts.

FIG. A:

- 1 Step bkwd R (ct 1), step bwd L(ct &), step fwd R (ct 2), scuff L fwd (ct &).
- 2 Stamping step L fwd (ct 1), stamp R (ct 2).
- 3-8 Repeat meas 1-2, 3 more times (4 in all).

FIG. B:

- 1 Facing ctr, grapevine RLOD stepping R heel across L (ct 1), step L to L (ct &), step on ball of R ft behind L (ct 2), step L to L (ct &).
- 2 Continue grapevine by repeating meas 1.
- 3 Continuing in RLOD, step R heel across L (ct 1), step L to L (ct &), step R heel across L (ct 2), step L to L (ct &).
- 4 Step R heel across L (ct 1), step L to L (ct &), step R heel across L (ct 2).
- 5-6 Repeat meas 3-4, with opp ftwk and direction.
- 7-8 Repeat meas 3-4.

FIG. C:

- 1 Facing ctr, leap onto L in place as R leg is lifted and circles from back to front (ct 1), step R across R (ct 2), step L in place (ct &).
- 2 Step R next to L (ct 1), step L across R (ct &), step R in place (ct 2).
- 3-4 Repeat meas 1-2.
- 5 Repeat meas 1.
- 6 Step R next to L (ct 1), step L across R (ct &), step R in place (ct 2), step L next to R (ct &).
- 7-8 Repeat meas 3-4, Fig. B (7 crossing steps to L).

FIG. D:

- 1-8 Repeat meas 1-8, Fig. B with opp ftwk and direction.

Repeat dance from beginning.

Presented by Sunni Bloland

TROPICA  
Romania

Tropca is a Bulgarian work for stamping. The dance comes from Dobrogea, Romania. Some of the dances on HAI LA JOC were learned by Sunni Bloland from "Puiu" Vasilescu and Sunni's colleague and counterpart in Holland, Marius Kerpel.

PRONUNCIATION: Trop-kah

RECORD: HAI LA JOC, Noroc Vol. I, Side A, Band 5

FORMATION: Closed circle of cpls. W on M's R. There is a designated leader of the dance. Hands in "W" pos.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 8 meas

FIG. A:

- 1 Moving in LOD, step R,L fwd (cts 1-2).
- 2 Step R fwd (ct 1), leap L fwd (ct &), step R fwd (ct 2).
- 3-4 Repeat meas 1-2, with opp ftwk.
- 5-8 Repeat meas 1-4.

FIG. B:

- 1 Facing ctr, in place, step R (ct 1), stamp L (ct &), step L (ct 2), stamp R (ct &).
- 2 Step R (ct 1), stamp L (ct &), stamp L (ct 2).
- 3-4 Repeat meas 1-2, with opp ftwk.
- 5-8 Repeat meas 1-4.

FIG. C:

- A designated leader (head) breaks hand hold and leads the circle CCW, spiraling inward.
- 1-3 6 steps beginning R, 1 step per ct.
- 4 Stamp in place R (ct 1), stamping step in place R (ct 2).
- 5-8 The leader at the tail repeats meas 1-4, reversing direction and ftwk, thereby closing the circle.

Repeat dance from beginning.



SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Sunni Bloland

UNGURICA (CA LA BREAZA)  
Muntenia, Romania

Ungurica means 'Hungarian girl'. The dance is a variant of the widely known dance-type Ca la Breaza (as in Breaza). Some of the dances on HAI LA JOC were learned from "Puiu" Vasilescu and Sunni's colleague and counterpart in Holland, Marius Korpel.

PRONUNCIATION: Oon-goor-eet-suh

RECORD: HAI LA JOC, Noroc Vol. I, Side A, Band 7

FORMATION: Cpls in a circle facing CCW, W on M's R in back-basket hold.

MOTIFS: The following 2 movement motifs each take 2 meas to complete. Depending on its context within the dance each motif can take a different direction.

- (a) Q-S-Q-S-S (counted 1/&,2/&/1,&/2,&)  
Lift on L (virf toc) (ct Q), step R (ct S), light leap L (ct Q), stamp step R (ct S), stamping step L (ct S).
- (b) Q-S-Q-Q-Q-S (counted 1/&,2/&/1/&/2,&)  
Lift on L (virf toc) (ct Q), step R across L (ct S), hop R (ct Q), step L across R (ct Q), step R in place (ct Q), stamping step L across R (ct S).
- (c) 4 measure movement motif:  $\frac{Q-Q-Q-S-Q-S}{1/\&/2/\&,1/\&/2,\&}$   $\frac{Q-S-Q-Q-Q-S}{1/\&,2/\&/1/\&/2,\&}$   
2 meas Lift on L (virf toc) (ct Q), step R fwd slightly across L (ct Q), step L in place (ct Q), step fwd slightly across R (ct S), lift on R (virf toc) (ct Q), step L in place (ct S).
- 2 meas Lift on L (virf toc) (ct Q), step R in back of L (ct S), lift R (virf toc) (ct Q), step L in back of R (ct Q), close R to L (ct Q), step L fwd (ct S).

METER: 2/4

PATTERN

Meas.

No Introduction

FIG. I:

1-14 Facing and moving LOD, dance motif (a), 7 times.

15-16 Turn 1/2 CCW as a cpl to face RLOD, M pivoting bwd do motif (a) once.

17-30 Repeat meas 1-14, moving in RLOD.

31-32 Turn CW as a cpl to face ctr, W pivoting bwd do motif (a) once.

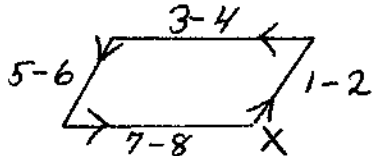
FIG. II:

1-8 Facing ctr, in place dance motif (b), 4 times.

9-16 Repeat meas 1-8, except change all crosses in front to crosses behind.

FIG. III:

1-8 Dance motif (a), 4 times. As a cpl move in a parallelogram pattern beginning at 'X'



Meas 1-2 fwd  
 Meas 3-4 sdwd L  
 Meas 5-6 bkwd  
 Meas 7-8 sdwd R

*see the diagram for  
 the 2 sets of (1-2)*

9-16 Repeat meas 1-8.

FIG. IV:

Change to inside hand-hold (M's L hand holds his lapel - W's free hand at her side).

1-8 W dances motif (a) throughout. W circle CCW around M - 3 of motif (a) (meas 1-6). Turning CCW under joined arms in place on M's R side - 1 of motif (a) (meas 7-8).

M, in place, dances - lift on L (virf toc) (ct Q), step R in place (ct S), stamp L slightly fwd (ct Q), 3 stamping steps in place L,R,L (cts Q-Q-S). (Takes 2 meas. Repeat 3 more times, 4 in all).

9-16 Repeat meas 1-8.

FIG. V:

Return to back-basket hold.

1-16 As a cpl, dance 4 meas of motif (c) 4 times.

Dance repeats from beginning.

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1980

Presented by Moshiko Halevy

BOSMAT  
Israel

PRONUNCIATION: *bosmat*

DANCE & MUSHIKO HALEVY  
MUSIC:

RECORD: MIH #6, Side 2, Band 6

FORMATION: Line dance with hands joined in "W" pos.

STYLE: Dance done in Debka style with bouncy steps.

STEPS: Yemenite L: Step L to L, leave R in place (ct 1),  
step R in place (ct &), step L across R (ct 2).

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 8 meas

FIG. I:

- 1 Facing ctr do Debka step: Step R to R (ct 1), step L next to R (ct &), repeat cts 1,&, 2 more times (cts 2,&,3,&), step R to R, lift L ft back and bend knee at R angle (ct 4).
- 2 Touch L toe fwd (ct 1), step L in place, lift R ft back and bend knee at R angle (ct 2), repeat ct 1-2 with opp ftwk (cts 3-4).
- 3 Yemenite L (cts 1,&,2), hop bkwd on L (ct 3), step back R,L (cts &,4).
- 4 Step-hop on R in place, lifting bent L knee in front (ct 1-2), repeat ct 1-2 with opp ftwk (cts 3-4).
- 5-8 Repeat meas 1-4.

FIG. II:

- 1 Touch R heel fwd (ct 1), chug on L and lift R ft back, bending knee at R angle (ct 2), step R fwd (ct 3), step L next to R (ct &), step R fwd (ct 4).
- 2-3 Repeat meas 1, alternating ftwk, 2 more times (3 in all).
- 4 Turn 1/2 turn to L (CCW) with 4 walking steps L,R,L,R (cts 1-4).
- 5-9 Repeat meas 1-4, with opp ftwk, start L and face out of circle.
- 1-8 ~~9-16~~ Repeat meas 1-8, Fig. I.

FIG. III:

- 1 Facing ctr, step R across L twisting hips to L with torso straight and knees bent (ct 1), repeat ct 1 with opp ftwk (ct 2), hop on L (ct 3), step R to R (ct &), step L across R (ct 4).
- 2 Facing diag R with body bent fwd slightly at waist and knees bent, stamp R in LOD (cts 1-2), Stamp R diag R with <sup>wt</sup> (ct 3), straighten body and hop on L to face RLOD, lift R bkwd bending knee at R angle (ct 4).
- 3-8 Repeat meas 1-3, 3 more times 4 in all).

Repeat dance from beginning.

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1980

Presented by Moshiko Halevy

HA'EMEK HU CHALOM  
Israel

TRANSLATION: The valley is a Dream

PRONUNCIATION:

DANCE: Moshiko Halevy

MUSIC: Moshe Rappaport

RECORD: MIH #6, Side 2, Band 3

FORMATION: A couple dance with individuals in a circle (no hands),  
W on M's R.

---

METER: 4/4

PATTERN

---

Meas.

INTRODUCTION: 4 meas

FIG. I:

- 1 Facing ctr, step R to R, bend R knee slightly (ct 1), bounce on R 3 times (cts 2-4). R arm shapes an arch in space from L to R, R arm is extended (cts 1-4).
- 2 Repeat meas 1 with opp ftwk only, R arm remains up.
- 3-4 Step R to R (ct 1), step L across R (ct 2), step R to R (ct 3), step L across R (ct 4), step R to R (ct 5), step L to L (ct 6), turn once to L (CCW), while hopping twice on L (cts 6-7), step R to R (ct 8).
- 5-8 Repeat meas 1-4, with opp ftwk and direction.

FIG. II:

- 1 Face and move fwd twd ctr of circle, stepping R fwd (ct 1), small leap fwd on L (ct 2), touch R heel fwd (ct 3-4). Arms with elbows bent and palms up, raise to waist level (ct 1-2), wrists turn inward 1/2 turn (ct 3), clap hands (ct 4).
- 2-3 Repeat meas 1 with same ftwk 2 more times (3 in all).
- 4 Turn 1/2 to R (CW) stepping R,L (cts 1-2), bring R next to L, knees slightly bent (ct 3), lift R back, R knee bent and hop slightly on L (ct 4).
- 5-8 Repeat meas 1-4, facing out of circle, except on last meas M do not turn to face ctr and dance in place.

Repeat dance from beginning with W facing ctr and M back to ctr, diag L of ptr. On last meas M again do not turn, W will end on M's R both facing ctr. Repeat dance from beginning.

Presented by Moshiko Halevy

HAR HATSOFIM  
Israel

TRANSLATION: Mount Scopus

PRONUNCIATION: *Har Hatsofim*

DANCE: Moshiko Halevy

MUSIC: Folk Song

RECORD: MIH #6, Side 1, Band 2

FORMATION: Mixed circle in "W" pos. *by the hand*

STEPS: Yemenite L: Step L to L, leave R in place (ct 1), step R in place (ct 2), step L across R (ct 3).

METER: 3/4

PATTERN

Meas.

INTRODUCTION: 4 meas

FIG. I:

- 1 ~~Moving and facing~~ LOD, step fwd R,L (cts 1-2), brush R fwd, while raising slightly on L toe (ct 3).
- 2 Repeat meas 1
- 3 Facing ctr, step back on R, leave L fwd (ct 1), transfer wt fwd on L (ct 2), close R to L (ct 3),
- 4 step L to L, leave R in place (ct 1), transfer wt to R (ct 2), close L to R (ct 3).
- 5 Moving twd ctr, step R,L fwd (cts 1-2), step R fwd bending both knees and bending fwd at waist as you step (ct 3).
- 6 Raise and step L bkwd (ct 1), lift R leg fwd (ct 2), step R bkwd (ct 3).
- 7 Repeat meas 6.
- 8 Yemenite L. *1 yr ago for first*
- 9-16 Repeat meas 1-8, *ending etc*

FIG. II:

- 1-2 Repeat Fig. I, meas 1,2 (R,L, brush R). *moving*
- 3-4 Face RLOD and move bkwd in LOD with 6 steps R,L,R L,R,L (cts 1-6).
- 5-6 Repeat meas 1-2, moving fwd in RLOD.
- 7-8 Repeat meas 3-4, except face ctr and move bkwd as follows: 1 step fwd in RLOD then 5 bkwd moving out of circle. *about*

FIG. III:

- 1 Face ctr and sway to R,L (cts 1-2), step R to R (ct 3).
- 2 Step L across R (ct 1), brush R to R with toe facing LOD (ct 2), step R to R (ct 3).
- 3 Repeat meas 2.
- 4 Yemenite L.
- 5 Repeat meas 1-4.

FIG. IV: (Waltz Square)

- 1 Facing and moving fwd, step R,L,R - arms lower (cts 1-3), pivot on R to face RLOD - drop hands (ct &).
- 2 Facing and moving RLOD, repeat meas 1 with opp ftwk, start L and end facing out of circle.
- 3 With back to ctr and moving fwd, use ftwk of meas 1 and end facing LOD.
- 4 Facing and moving LOD, use ftwk of meas 2 and end facing ctr to rejoin hands.

Repeat Fig. III & IV, but do not turn to face ctr on last ct.

Repeat dance from beginning.

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1980

Presented by Moshiko Halevy

LEFELACH HARIMON  
Israel

PRONUNCIATION:

DANCE: Moshiko Halevy

MUSIC: traditional Yemenite

RECORD: MIH #6, Side 2, Band 6

FORMATION: Closed circle in "W" pos.

STEPS: Yemenite R: Step R to R, leave L in place (ct 1), step L in place (ct &), step R across L (ct 2).

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 4 meas

FIG. I:

- 1 Yemenite R (cts 1,&,2), step L to L (ct &), step R across L (ct 3), step L to L (ct &), repeat cts 3,& (cts 4,&).
- 2 Step R across L (ct 1), step-hop on L in place (cts &,2), step R to R (ct &), repeat cts 1,&,2,& with opp ftwk (cts 3,&,4,&).
- 3-4 Repeat meas 1-2.

FIG. II:

- 1 Step R fwd, bend R knee slightly (ct 1), step on ball of L ft next to R (ct &), repeat cts 1,& (cts 2,&), step R fwd bending both knees and bending slightly at waist - release both hands, the R hand makes a curve twd ctr, moving down and up (ct 3), step R in place and turn 1/2 turn to L (CCW) (ct &), step R fwd (ct 4).
- 2 Rejoin hands and repeat meas 1 facing out of circle with opp ftwk and direction.

FIG. III:

- 1 Facing ctr, L arms is bent back, R hand up and snapping on cts 1,2,3,4. Step on R to R (ct 1), bounce on R, bending L knee back (ct &), repeat ct 1,& to L (cts 2,&), spte R fwd (ct 3), step on R and pivot 1/2 turn L (CCW), bend R knee back (ct &), step L fwd (ct 4), bounce on L, bending R knee back (ct &).
- 2 Repeat meas 1 facing out of circle. End facing ctr.

Repeat Fig. II, III.

Repeat dance from beginning.



SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1980

Presented by Moshiko Halevy

LO SHARTI LACH ARTSI  
Israel

TRANSLATION: I Didn't Sing to you My Country

PRONUNCIATION:

DANCE: Moshiko Halevy

MUSIC: Yehuda Sharet

RECORD: HIM #6, Side 2, Band 4

FORMATION: A circle of individual dancers (hands not joined).

---

METER: 4/4

PATTERN

---

Meas.

INTRODUCTION: 4 meas

FIG. I:

- 1 Facing ctr, hands fwd at waist-chest ht, step R across L and face diag L (ct 1), step L in place (ct 2), step R to R, face ctr (ct 3), step L across R and face diag R (cts 4).
- 2 Step R in place (ct 1), step L to L (ct 2), sway R,L (cts 3-4).
- 3 Repeat meas 1, cts 1-3), make 1 complete turn to R stepping L,R (cts 4).
- 4 In LOD, walk L,R fwd (cts 1-2), hold with L in air in prep for next step (cts 3-4).
- 5-8 Repeat meas 1-4, with opp ftwk and direction, except on ct 4 meas 4, step R (i.e., step R,L,R ct 2-4, meas 8.).

FIG. II: (Buzz step with pivot)

- 1-2 Hands joined in "V" pos, face ctr and step on ball of L ft to L (ct 1), step R across L (ct 2), repeat cts 1-2, 2 more times (cts 3-6), step L to L (ct 7), pivot on L to L to face out of circle (ct 8), step R to R (ct 8).
- 3-4 Repeat meas 1-2, moving in RLOD (CW), end facing ctr.

FIG. III: (Square formation)

- 1 Step L fwd twd ctr (cts 1-2), step R,L fwd (cts 3-4).
- 2 Moving sdwd to L, step R across L (ct 1), step L to L (ct 2), step R across L (ct 3), step L to L (ct 4).
- 3 Repeat meas 1, with opp ftwk and moving bkwd out of circle.
- 4 Repeat meas 2, with opp ftwk and moving sdwd to R.

Repeat dance from beginning.

Presented by Moahiko Halevy

TEL GIBORIM  
Israel

TRANSLATION: Hill of Heroes

PRONUNCIATION: *Tel Giborim*

DANCE & Moshiko Halevy

MUSIC:

RECORD: MIH #6, Side 1, Band 6

FORMATION: Short lines with hands joined straight down and shldrs touching.

STYLING: Dance done in Debka style with bouncy steps.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 16 cts.

FIG. I:

- 1 Facing ctr, walk bkwd R,L,R (cts 1-3), leap bkwd onto L with R leg extended straight fwd (ct 4).
- 2 Touch R toe<sup>fwd</sup> to floor (ct 1), touch R heel to floor (ct 2), lift R ft bkwd with bent knee (ct 3), extend R fwd, leg straight (ct 4).
- 3 Moving fwd, step R fwd (ct 1), close L to R (ct &), step R,L fwd (cts 2-3), close R to L (ct 4).
- 4 Touch L toe fwd, with heel twisted to L, body faces slightly R (ct 1), step L in place (ct 2), touch R toe fwd with heel twisted to R body faces slightly L (ct 3), rise R<sup>fwd</sup> bkwd bending R knee as you pivot on L to face RLOD (ct 4).

FIG. II: (Debka steps - bouncy)

- 1 Facing and moving RLOD, step R fwd (ct 1), stamp L next to R (ct 2), step L fwd (ct 3), stamp R next to L (ct 4).
- 2-4 Repeat meas 1, 3 more times, turn to face ctr on last Debka step.

REPEAT FIG. I & II.

FIG. III:

- 1 Facing and moving fwd, step-hop on R (cts 1-2), step L-R-L fwd (cts &,3,4).
- 2 Facing ctr and moving sdwd to R, hop on L (ct 1), step R to R (ct &), step L next to R with bent knee (ct 2), repeat cts &,2 twice more (cts &,3,&,4).
- 3 Repeat meas 1, moving bkwd.
- 4 Repeat meas 2.
- 5-8 Repeat meas 1-4.

Repeat dance from beginning.

Presented by Moshiko Halevy

VE HASHEM MITZION YISH'AG  
Israel

TRANSLATION: And the Lord Will Raise His Voice From Zion

PRONUNCIATION: *Ve Hashe-mi-tzion Yish'ag*

RECORD: MIH #6, Side 2, Band 5

DANCE & MUSIC: Moshiko Halevy

FORMATION: Closed circle with hands joined in "V" pos.

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METER: 4/4 PATTERN

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Meas.

INTRODUCTION: 8 Cts

FIG. I: (Polka - Square formation)

- 1 Facing ctr, hop on L (ct ah), step R to R (ct 1), step L next to R (ct 2), step R to R (cts 3-4).
- 2 Hop on R (ct ah), step L fwd (ct 1), step R next to L (ct 2), step L fwd (cts 3-4).
- 3 Hop on L (ct ah), step R across L (ct 1), step L to L (ct 2), step R next to L (cts 3-4).
- 4 Hop on R (ah), step back on L (ct 1), step back on R next to L (ct 2), step back on L (cts 3-4).
- 5 Leap R on R, keeping L toe in place and turn L knee in (ct 1), leap L on L, keep R toe in place and turn R knee in (ct 2), leap onto R turning 1/2 R (CW) (ct 3), step L to L (ct 4).
- 6 With back to ctr, repeat meas 5 and end facing ctr.
- 7-10 Repeat meas 1-4.
- 11 Leap to R, keeping L toe in place and turn L knee in (ct 1), leap to L, keeping R toe in place and turn R knee in (ct 2), leap to R, keeping L toe in place and turn L knee in (ct 3), clap hands to R (ct 4).
- 12 Repeat meas 11 with opp ftwk and direction.
- 13-24 Repeat meas 1-12.

FIG. II:

- 1 Step R to R (ct 1), step L next to R (ct 2), step R to R (ct 2), step L across R (ct 3), step back in place on R (ct 4).

VE HASHEM MITZION YISH'AG, Cont'd., page 2

- 2 Step L to L (ct 1), clap hands to L at head level (ct 2),  
step R to R (ct 3), clap hands to R at hip level (ct 4).
- 1 ct Facing ctr, turn torso slightly L, bending knees and shifting wt to L.
- 3 Twd ctr, step R fwd (ct 1), step L next to R (ct 2), step R fwd (ct 3), stepping L,R make 1/2 turn R (cts 3-4).
- 4 Step L to L, turning body slightly L (ct 1), slap thighs (ct 2), repeat cts 1-2, with opp ftwk (cts 3-4).
- 1 ct & 5 Repeat ct 1, meas 3.
- 6 Step L to L, turning body slightly to L (ct 1), clap hands to L (ct 2), repeat cts 1-2, reversing all movements (cts 3-4).
- 7-8 Repeat meas 4, 2 more times (3 in all).
- 8-16 Repeat meas 1-8.
- Repeat dance from beginning.

Presented by Atanas Kolarovski

BABA DZURDZA  
Macedonia

This dance is from the region of Skopje. Atanas remembers dancing it when he was only 5 years old, but it is still danced today. Mile Kolarov, Atanas's uncle, tells the story which was handed down to him by previous generations, concerning the origins of this dance. Back during the time that this area was under the control of the Turks, an old woman named Baba Dzurdza was serving as cook to the local Pasha. While the Pasha was delighted with her cooking, when he wanted to be entertained he preferred young, beautiful girls. He asked Baba Dzurdza to bring her granddaughter to the court to dance for him. Grandmother refused, saying her granddaughter did not know any dances, but the Pasha insisted that she be brought and sent his servants to force her to come and dance for him. When the granddaughter was told to dance, she replied that she did not know how to dance, which angered the Pasha greatly. Fearing for her granddaughter's life, the old woman insisted that she be permitted to dance in the girl's place and finally was permitted to do so. However, since the old woman could only dance in a manner befitting her years, all the people in the court laughed and ridiculed her.

TRANSLATION: Grandmother Dzurdza

RECORD: Songs and Dances of Jugoslovia, AK-005, Side B, Band 4.

RHYTHM: 7/16, Counted:  $\frac{1,2}{1} \frac{3,4}{2} \frac{5}{3} \frac{6,7}{4}$  (S, S, Q, S)

FORMATION: A line dance with hands joined and down.

METER: 7/16 PATTERN

Meas.

Repeat Part A and B of each Fig. as many times as desired.

INTRODUCTION:

FIG. I:

- A
- 1 Moving in LOD do 1 grapevine: Step/L across R (ct 1), step R to R (ct 2), step-scoot L behind R (ct 3), step R to R (ct 4).
  - 2-3 Repeat meas 1, twice more (3 in all).
  - 4 Step L across R (ct 1), step R next to L (ct 2), hop on R (ct 3), step L in-place, lift R leg fwd (ct 4).
- B
- 1 Lift on L, raise R leg fwd (ct 1), step R in place and lift L leg (ct 2), flex R leg (ct 3), straighten R while lowering L in front of R leg without wt (ct 4).
  - 2 Repeat meas 1, with opp ftwk.

3-4 Repeat meas 1-2.

5-8 Repeat meas 1-4, once more (2 times total).

Transition: On Part A, Ct 1 on repeat, stand on L and hop L instead of stepping L across R as at beginning of dance.

FIG. II:

A: Repeat Fig. 1-A

B: Similar to Fig. I-B, except with double flex as follows:  
1 Hop on L (ct 1), step on R, lift L leg fwd (ct 2), bounce on R (ct 3), bounce on R, bending knee more for greater emphasis and lower L in front of R leg without wt (ct 4).

2 Repeat meas 1, with opp ftwk.

3 Repeat meas 1.

4 Repeat meas 2.

5-8 Repeat meas 1-4, once more (2 times total).

Transition: Same as in Fig. I.

FIG. III:

A: Repeat Fig. I-A.

B: Similar to Fig. I-B and Fig. II-B, but with cross step.  
1 Lift on L (ct 1), step R in place (ct 2), step L across R (ct 3), step R in place (ct 4).

2 Repeat meas 1, with opp ftwk.

3 Repeat meas 1.

4 Lift on R (ct 1), step L in place (ct 2), step R in place (ct 3), step L across R (ct 4).

5-8 Repeat meas 1-4, once more (2 times total).

Transition: Same as in Fig. I.

FIG. IV:

A: Repeat Fig. I-A.

B:

1 In place, repeat Fig. III-B, meas 1.

2 Turn CCW using same ftwk as Fig. III-B, meas 2.

3 Repeat Fig. III-B, meas 3.

4 Turn CCW using same ftwk as Fig. III-B, meas 4.

5-8 Repeat meas 1-4, once more (2 times total).

Transistition: Same as in Fig. I.

FIG. /V:

A: Repeat Fig. I-A.

B:

1 Hop on L (ct 1), traveling sdwd to R with L slight fwd, step R, L, R, L (cts 2, & 3, 4).

2 Hop on L (ct 1), in place step R, L, R (cts 2-4).

3-4 Repeat meas 1-2, with opp ftwk and direction.

5-8 Repeat meas 1-4, once more (2 times total).

As the dances increased in tempo or with variations, Atanas added a cut with R on Part A, meas 1, ct 3 (L behind R), "it should be natural."

This description is meant as refresher notes only, for use after having learned the dance from a qualified instructor. Proper styling must be learned in person as it cannot be adequately described in writing.

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1980

Presented by Atanas Kolarovski

CIGANKKO POVRATENO  
Macedonia

Cigansko Povrateno means gypsy returning dance. Povrateno is a type of Macedonian dance which first moves to the R and then returns to the L with similar footwork, but with different styling. Cigansko are the gypsies who learned this dance from the Macedonians as they traveled from village to village. The gypsies adopted it as a gypsy dance, but with their special style of movement and music. Today it is danced in about 20 villages in the vicinity of Skopje for "Slavos" (holiday) such as weddings, birthdays, and church celebrations. The music is in 2/4 time with gypsy rhythm and melody probable of oriental origin.

PRONUNCIATION: *POV-rah-ta-NO*

RECORD: *Atanas Kolarovski*

FORMATION: Hands hold above shldrs with elbows pointed down. *wide circle*  
No set sequence for the dance - change indicated by leader.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: - *4 meas*

FIG. I:

- 1 Facing and moving in LOD, step R, L, R, L (cts 1-4).
- 2 Step R fwd (ct 1), step L fwd (ct 2), lift body (skip on L fwd (ct 3)), step on both with R in front of L - knees bent (ct 3), step on L, replacing R (ct 4), step R fwd (ct &).
- 3 Facing ctr, step L fwd (toe points to L), with knees bent (ct 1), lift R fwd (ct 2), face RLOD and step R fwd (ct 3), lift L fwd (ct 4).
- 4 Facing ctr, step L diag bkwd L (ct 1), facing LOD, step R diag bkwd R (ct 2), facing LOD, step L, R, L (cts 3, 4, &).

FIG. III: (Triple steps)

- 1 Facing and moving in LOD, step R fwd (ct 1), step L fwd, replacing R (ct 2), step R fwd, quickly (ct &), repeat cts 1, 2, & (cts 3, 4, &).
- 2 Repeat Fig. I, meas 2.
- 3 Moving twd ctr, step L across R with bent knees (ct 1), bounce twice (cts 2, &), repeat cts 1, 2, & with opp ftwk (cts 3, 4, &).
- 4 Step diag bkwd L to L (ct 1), step diag bkwd R to R (ct 2), place L twd ctr next to R (ct 3), knees sway L, R (cts &, 4), step L in place (ct &).



Presented by Atanas Kolarovski

KRSTAČKO ORO  
Macedonia

*not taught*

The dance is also known as "Teška Krstačka." "Teska" means "Heavy" so dance name means "heavy crossing step."

In general, 50 years ago, all of these dances were done in separate lines and are still done this way by exhibition groups. However now, at celebrations, most of them are done in mixed lines.

This dance is done in Sveti Nicole in the Ovcepolje region and in many villages around this area. This is the most popular dance from this area. It is considered a temperamental dance. Many amateur and professional groups have accepted it because it is a naturally attractive dance for the stage when done in the village way. Watch very experienced dancers in a line doing this dance is a very pleasant experience. Spectators always surround the best dancers when it is done out in the village.

**PRONUNCIATION:**

**RECORD:** Songs and Dances of Yugoslavia, AK 006 (LP), Side 1 Band 3.

**FORMATION:** Mixed lines. If danced in separate lines, M use shldr hold or dance free style. W or mixed lines use "W" hold.

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**METER:** 3/16 (Q,S)

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Meas.

INTRODUCTION:

FIG. I:

- 1 With wt on R, lift on R and point L toe fwd (cts 1-3).
- 2 Lift on R and point L toe to L side.
- 3 Lift on R (ct 1), step L across R (ct 2), lift R behind L calf (ct 3).
- 4 Slight lift on L (ct 1), step R (ct 2), lift L behind R calf (ct 3).

FIG. II:

- 1-2 Repeat meas 1-2, Fig. I.
- 3 Hop on R (ct 1), step L across R (ct 2), hold (ct 3).
- 4 Lift on L (ct 1), step R (ct 2), hop on R and raise L behind R (ct 3).
- 5 Step L bkwd (ct 1), hold (cts 2-3).
- 6 Lift high on R (ct 1), step L (ct 2), hold (ct 3).

- 7 Lift on L (ct 1), step R to R (ct 2), step L across R (ct 3).  
8 Lift on L (ct 1), step R (ct 2), hold (ct 3).

FIG. III:

- 1-2 Repeat meas 1-2, Fig. I, then drop hands (release).

Note: Make 1 full turn CW on meas 3-4.

- 3 Hop on R (ct 1), lift L (ct 2), step L (ct 3).  
4 Hop on L (ct 1), lift R (ct 2), step R (ct 3).  
5-8 Repeat Fig. II, meas 5-8.

MEN'S VARIATIONS:

M move into ctr of circle, taking shldr hold. W form line, using "W" pos, around outside of M circle.

M's Variation #1:

- 1-4 Same as Fig. II, meas 1-4.  
5 Instead of touching back, M kneel on L knee on ct 1, rise on ct 3.  
6-8 Repeat Fig. II, meas 6-8.

W dance regular Fig. II.

M's Variation #2: (M turn)

- 1-4 Repeat Fig. III, meas 1-4.  
5 Repeat M's Var. #1, meas 5.  
6-8 Repeat Fig. III, meas 6-8.

W dance regular Fig. III.

M's Variation #3:

- 1-4 Repeat M's Var. #2, Meas 1-4.  
5 Kneel on L knee  
6 Put R knee down, wt on both knees.  
7 Place L fwd, wt on R knee.  
8 Rise, hop on L, lifting R (cts 1-2), step R (ct 3).

W dance regular Fig. III.

This description is meant as refresher notes only, for use after having learned the dance from a qualified instructor. Proper styling must be learned in person as it cannot be adequately described in writing.

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1980

Presented by Atanas Kolarovski

KUMANOVSKO ORO  
Macedonia

This dance is named for the town of Kumanovo, which is 30-40 km. northeast of Skopje. It is very popular in many of the villages in this area and when people move from the village into the city, they still dance this dance with the village styling. The musicians live in Kumanovo and travel around, playing for weddings, slavas, church and state holidays and other celebrations. Slavas (family Patron Saitn days) are occasions when villagers visit other villages. Each group likes to show how much they know and how well they can dance and improvise new variations during friendly competition.

This description gives just the basics, so that a traveler could go and dance in a village with the local people.

A village is not just the businesses in an area, but the homes and farms immediately surrounding the central area. Each village has a separate set of customs, language variations, distinct dress decoration and traditions. Originally, one main function of a village was joint protection of all members properties. Celebrations are held in the open area in the center of the village, often on rocky, uneven ground.

PRONUNCIATION:

RECORD: Songs and Dance of Jugoslovia, AK-007 (LP), Side B, Band 4.

RHYTHM: 12/16, counted:  $\frac{1,2}{1}$   $\frac{3,4}{2}$   $\frac{5,6}{3}$   $\frac{7,8,9}{4}$   $\frac{10,11,12}{5}$   
Q Q Q S S

The second slow is slightly longer than the first in some of the phrases.

FORMATION: Originally separate lines, facing fwd, with M in shldr hold and W in "W" pos. If done in mixed lines, use "W" pos.

Each pattern is repeated until change is called by leader.

METER: 12/16

PATTERN

Meas.

INTRODUCTION:

FIG. I: (Do in place)

1 Lift on L, raise R (ct 1), step R in place (ct 2), hold (ct 3), flex down and up on R, raise L (cts 4-5).

2-4 Repeat meas 1, alternating ftwk 3 more times (4 in all).

FIG. II: (Move slightly to R)

1 Lift on L, raise R (ct 1), step R (ct 2), hold (ct 3), lift on R (ct 4), step L fwd (ct 5).

Note: Meas 2 is counted in the full 12 cts, because of different musical phrasing.

2 Lift on L, raise R (cts 1-2), step R fwd, hold (cts 3-6), step L fwd (cts 7-8), step R fwd (cts 9-10), step L fwd (ct 11), hold (ct 12).

3-4 Repeat meas 1-2.

FIG. III: (Moving in LOD)

1 Lift on L (ct 1), step R fwd (ct 2), small lift on R (ct 3), step L,R fwd (cts 4-5).

2 Small lift on R (ah), step L fwd (ct 1), step R fwd (cts 2-3), step L fwd (ct 4), step R,L fwd (ct 5).

3-4 Repeat meas 1-2.

FIG. IV: (In place)

1 Lift on L twice (cts 1-2), step R in place (ct 3), step L slightly fwd (ct 4), step R in place (ct 5).

2-4 Repeat meas 1, alternating ftwk.

FIG. V: (In place)

1 Lift on L twice and raise R (cts 1-2), step R,L,R in place (QSS) (cts 3-5)

2 Lift on R twice (cts 1-2), step L to L (ct 3), step R in LOD (ct 4), step L,R in LOD (ct 5).

3 Slight leap onto L (ct 1), step R in place (ct 2-3), step L,R in place (cts 4-5),

4 Repeat meas 2.

Repeat Fig. III in LOD and alternate with Fig. V until end of music.

This description is meant as refresher notes only, for use after having learned the dance from a qualified instructor. Peoper styling must be learned in person as it cannot be adequately described in writing.

Presented by Atanas Kolarovski

MALEŠEVKA ORO  
Macedonia

This dance comes from the Maleševo region of eastern Macedonia, in the corner between Greece and Bulgaria. It is usually done free style with a very straight body, as in Pravo or other walking dances. It is still done today, mostly at slavas and weddings.

## PRONUNCIATION:

RECORD: Songs and Dances of Jugoslavia, AK-007 (LP), Side A, Band 4.

FORMATION: A line dances. Arms may either be up or down.

STYLE: Use lots of bounce from the knees.

METER: 4/4

PATTERN

Meas.

INTRODUCTION:FIG. I:

- 1 Facing and moving LOD, step R,L,R (cts 1-3), hold (ct 4).
- 2 Step fwd L,R (cts 1-2), step fwd L,R,L with small steps and ft close together (cts 3,&,4).
- 3-4 Repeat meas 1-2 (total 2 times).

FIG. II:

- 1 Facing and moving LOD, step R,L,R (cts 1-3), hold with slight bounce on R, circle L CCW.
- 2 Step L behind R (ct 1), step R (ct 2), step FWD L,R,L with small steps and ft close together (cts 3,&,4).
- 3-8 Repeat meas 1-2, 3 more times (4 in all).

REPEAT FIG. I TWICE & FIG. II FOUR TIMES

FIG. III:

- 1 Facing RLOD and moving bkwd twd LOD, lift on L (ct 1), step R,L,R (cts &,2,3), hold (ct 4).
- 2 Lift on R (ct 1), step L,R bkwd (cts &,2), step L,R,L in place (cts 3,&,4).
- 3-4 Repeat meas 1-2 (total 2 times).

FIG. IV:

- 1 Repeat Fig. III, meas 1.
- 2 Repeat Fig. III, meas 2, cts 1-2 (cts 1-2), repeat Fig. III, meas 2, cts 3-4 only turn CCW once in place.
- 3-4 Repeat meas 1-2 (total 2 times)

REPEAT FIG. I, once

REPEAT FIG. IV, once

REPEAT FIG. I, once

REPEAT FIG. IV, once

FIG. V:

- 1 Facing and moving in LOD, step R,L,R (cts 1-3), step L in front of R in place (ct 4).
  - 2 Hop on L, kick R leg out to side and diag fwd (ct 1), step on R, kick L leg diag fwd (ct 2), step on L, low sidekick with R (ct 3), step R next to L with low side kick with L (ct &), step L next to R with low sidekick with R (ct 4).
  - 3 Step R (ct 1), step L across R (ct &), step R-L (cts 2-3), step R across L (ct 4).
  - 4 Lift on R (ct 1), step L,R fwd (cts &,2), step L,R,L in place (cts 3,&,4).
- 5-16 Repeat Fig. V, 3 more times (4 in all).

Complete dance sequence:

I I  
II II II II  
I I  
II II II II  
III  
IV I IV I IV  
V V V V V

Repeat dance from beginning.

This description is meant as refresher notes only, for use after having learned the dance from a qualified instructor. Proper styling must be learned in person as it cannot be adequately described in writing.

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1980

Presented by Atanas Kolarovski

MOJ MINIRE

Macedonia

Moj Minire (MY Minire, a girl's name) is a dance from Priština, in the region of Kosovo-Metohija. It is still used for recreation and festivals.

RECORD: Song and Dances of Jugoslovia, AK-005 (LP), Side B, Band 3.

FORMATION: Traditionally done in separate lines, with M in shldr hold and W with hands joined at shldr ht. If done in mixed lines all use hands joined at shldr ht.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 1 Phrase

FIG. I:

- 1 Facing ctr and moving to R, step R to R (cts 1-2), step L (cts 3-4).
  - 2 Step on R (cts 1-2), raise L behind R calf (cts 3-4).
  - 3 Step L to L (cts 1-2), step R across L (cts 3-4).
  - 4 Step L in place (cts 1-2), lift R in front of L (cts 3-4).
- Note: Bend knees throughout Fig. with each step.

FIG. II:

- 1 Step R to R (ct 1), lift L slightly in front of R (cts 2-3), step on L (ct 4).
- 2 Lift R (ct 1), step R (cts 2-3), step L across R (ct 4).
- 3 Step on R (cts 1-2), raise L behind R (cts 3-4).
- 4 Slight lift on R (ah), step L to L (cts 1-2), step R across L (ct 3), step back on L (ct 4).

FIG. III:

- 1 Step R to R (ct 1), lift on R (cts 2-3), step L (ct 4).
- 2 Double bounce on L (cts 1-2), step R (ct 3), step L across R (ct 4).
- 3 Step R to R (ct 1-2), lift on R, raise L leg (cts 3-4).
- 4 Step L to L (cts 1-2), lift on L, raise R leg (cts 3-4).

FIG. IV:

- 1 Step R to R (ct 1), lift on R (cts 2-3), step L (ct 4).
- 2 Double bounce on L (cts 1-2), step R (ct 3), step L across R (ct 4).
- 3 Step R to R (cts 1-2), step L fwd (ct 3), step R in place (ct 4).
- 4 Lift on R (ah), step L to L (cts 1-2), step R across L (ct 3), step back in place on L (ct 4).

Number of repeats done on each figure done at option of leader.

This description is meant as refresher notes only, for use after having learned the dance from a qualified instructor. Proper styling must be learned in person as it cannot be adequately described in writing.

Presented by Atanas Kolarovski

SKOPSKO CIGANSKO  
Macedonia

This dance is from the region of Skopje. Skopsko meaning "from Skopje" and Cigansko meaning "Gypsy." It is from the Tropana and Sutka districts. Sutka is a new area where the gypsy people relocated from the 1963 earthquake. Skopsko Cigansko can be seen all around the Skopje area today. It is such a basic dance that it might be considered like a national dance, and is probably the most well-known dance among the gypsies. It is danced at every opportunity--weddings, holy day celebrations, Slavas, national holidays, etc.

Although you will see small variations from these instructions, it is simple enough that travelers to Macedonia would be able to dance it when they are able to attend such a celebration in the Skopje area. All during the week of Dzurodzovn - the Spring Gypsy celebration of St. George, you will see this dance being done.

The music has an oriental rhythm in either 2/4 or 4/4 time with erotic movements of the shoulders and hips. This is done free style, according to the individual's wishes. The music is recorded by a Gypsy orchestra.

RECORD: Songs and Dances of Jugoslavia, AB-007 (LP), Side B, Band 6.

FORMATION: Lines with hands joined at shldr ht.

STYLE: Steps are flat footed. Dance with flexible knees.  
Motion from hips and knees.

METER: 4/4

PATTERN

Meas.

INTRODUCTION:

STEP I:

- 1 Facing RLOD and moving diag bkwd, step R bkwd with partial wt (ct 1), place full wt on R (ct 2), repeat cts 1-2, with opp ftwk (cts 3-4).
- 2 Touch R toe (ct 1), step on R, face ctr (ct 2), step L,R (cts 3-4).
- 3 Lift on R (ct 1), step L in front of R (ct 2), step R behind L (ct 3), step L (ct 4).

Variation of Step I:

- 1-2 Repeat meas 1-2.
- 3 Step on R (ct 1), step L in front of R (ct & 2), step R behind L with emphasis (ct 3), step on L (ct 4).



STEP II:

- 1 Facing and moving LOD, touch R toe across L (ct 1), step on R (ct 2), touch L toe across R (ct 3), step L (ct 4).
- 2 Touch R toe across L (ct 1), step on R (ct 2), step L across R (ct 3), step R in place (ct 4).
- 3 Lift on R (ct 1), step L to L (ct 2), step R behind L (ct 3), hold (ct 4).
- 4 Step L in front of R (ct 1), hold (ct 2), step on R (ct 3), step L across R (ct 4).

Variations of Step II:

No. 1: Two-step

- 1 Step R (ct 1), step L behind R (ct &), step R (ct 2), step L across R (ct 3), step R behind L (ct &), step L (ct 4).
- 2 Step R (ct 1), step L behind R (ct &), step on R (ct 2), step L across R (ct 3), step R in place (ct 4).
- 3-4 Same as meas 3-4 in Step II.

No. 2: Turn CW

- 1-2 Repeat meas 1-2 of Variation No. 1, Two-step.
- 3 Hop on R (ct 1), step L to L (ct 2), step R in place (ct 3), hold (ct 4).
- 4 Releasing hands, step on L and make 1 full turn CW (ct 1), hold (ct 2), step on R making 1 full turn CW (ct 3), step L in place and rejoin hands (ct 4).

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Presented by Atanas Kolarovski

STARA VRANJANKA KOLO  
Macedonia

This dance is actually 2 dances in one. Vranjanka is the first dance with an interlude leading into Stara Vranjanka.

PRONUNCIATION:

RECORD: Songs and Dance of Jugoslovia, AK-007, Side \_\_, Band \_\_.

RHYTHM: 7/8 meter counted:  $\frac{1,2,3}{1} \frac{4,5}{2} \frac{6,7}{3}$  (S,Q,Q)

FORMATION: Lines with hands joined at shldr level.

---

METER: 7/8 PATTERN

---

Meas.

INTRODUCTION:

VRANJANKA KOLO

- 1 Facing and moving LOD, step R fwd (ct 1), lift on R (ct 2), step L fwd (ct 3).
- 2 Facing slightly L of ctr, step R (ct 1), with wt on R and ball of L ft remaining on floor, bounce twice (cts 2-3).
- 3-4 Facing slightly R of ctr, repeat meas 2, 2 more times (3 in all).
- 5 Face ctr and lift on R, L raises fwd slightly (ct 1), step R to R (ct 2), step L next to R and face ctr (ct 3).

INTERLUDE:

3 meas of drums, continue doing first dance meas 1-3, then change to 2nd dance with the music. Do not finish the first dance.

STARA VRANJANKA

- 1 Moving in LOD, step R (ct 1), step L (cts 2-3).
- 2 Hop on L, lift R knee (ct 1), turning to face ctr, step R with bent knee and lift L behind R knee (ct 2), hold (ct 3).
- 3 Facing ctr, bring L around in front of R knee (ct 1), bring L behind R knee (no bounce) (ct 2), lift-hop on R (ct 3).
- 4 Step L (ct 1), step R to R (ct 2), step L across R (ct 3).

Presented by Atanas Kolarovski

ŠTIPSKO ORO  
Macedonia

This dance comes from the region of Štip, in eastern Macedonia. It is still danced around this area at every opportunity. Part of its popularity comes from the fact that the musicians in the area move from village to village and both the music and dances develop as they spread from village to village. The musicians often teach dances, although nobody teaches verbally--just by demonstration. When the musicians dance, the village dancers learn by following.

RECORD: Songs and Dances of Jugoslavia, AK-005 (LP), Side B, Band 6.

FORMATION: Mixed lines. Blet hold preferred (L over R). W can use front basket hold.

STYLE: When moving to R or L, knees are very flexible. When dancing in place, use more moderate knee action.

METER: 2/4 PATTERN

Meas.

INTRODUCTION: None

FIG. I: (7 meas. phrase)

- 1 Facing ctr, step R (ct 1), step L next to R (ct 2).
- 2 Step on R (ct 1), lift L slightly (ct 2).
- 3 Step L across R (ct 1), step on R (ct 2).
- 4 Step on L (ct 1), lift R slightly (ct 2).
- 5 Bend L knee and step R to R with slight lift (ct 1), hold (ct 2).
- 6 Step L to L with slight dip (ct 1), step R next to L with slight lift (ct 2).
- 7 Step L with flexed knee (ct 1), slight lift on L, raising R knee to side, in preparation to repeat pattern (ct 2).
- 8-28 Repeat meas 1-7. 3 more times (4 in all).

FIG. II: (8 meas. phrase)

- 1 Facing ctr, step R to R (ct 1), step L next to R (ct 2).
- 2 Step R (ct 1), step L next to R (ct 2).
- 3 Step R (ct 1), lift L fwd (ct 2).
- 4 Step L (ct 1), lift R fwd (ct 2).
- 5 Step R to R (ct 1), step L next to R (ct 2).
- 6 Step R (ct 1), lift L with R extended to side (ct 2).
- 7-8 Repeat meas 5-6, with opp ftwk and direction.

FIG. III: (8 meas. phrase)

- Following ft is closed to arch of leading ft throughout.
- 1 Step R to R (ct 1), close L to R (ct 2).
  - 2 Step R (ct 1), close L to R (ct 2).
  - 3 Step R (ct 1), lift L fwd (ct 2).
  - 4 Repeat meas 3, with opp ftwk.
  - 5 Step R (ct 1), hold - lift (ct 2).
  - 6 Rock L, R.
  - 7 Step L (ct 1), step R across L (ct 2).
  - 8 Step L (ct 1), slight lift on L, with R ft wlightly fwd in preparation to repeat pattern.

FIG. IV: (8 meas. phrase) *197 type*

- 1-4 Repeat Fig. III, meas 1-4, with L closing to arch or R.
- 5 Step R (ct 1), lift L (ct 2).
- 6 Step L (ct 1), step R behind L (ct 2).
- 7 Step L to L (ct 1), step R across L (ct 2).
- 8 Step back on L (ct 1), lift on L with R slightly to side (ct 2).

FIG. V: (8 meas. phrase) *which is...*

- Done with bent knees, ft flat and very close to floor, giving a skipping effect.
- 1 Hop on L (ct 1), step R (ct &), close L to R (ct 2).
  - 2 Repat meas 1.
  - 3 Hop on L and thrust R fwd (ct 1), step R (ct 2).
  - 4 Lift on R and kick L to side, heel out (ct 1), click L to R (ct 2). *kick with heel out*
  - 5 Hop on R, lifting L and swinging in a small circle to L (ct 1), step L slightly to L (ct 2).
  - 6 Step R,L,R (scissors) in place (cts 1,&,2).
  - 7 Hop on R, swing L in small circle to L (ct 1), step L slightly to L (ct 2).
  - 8 Lift on L, swing R to side, (ct 1), click R to L (ct 2). *click R to L*

Figures change by call, indicated by leader. When this dance was taught previously Fig. IV was not taught. The patterns were taught as follows:

No Intro:

Fig. I	-	Do 4 times	"
" II	-	2	"
" I	-	4	"
" III	-	6	"
" V	-	8	"
" I	-	4	"
" V	-	2	"

*right side of the line  
left side of the line  
A pattern...*

This description is meant as refresher notes only, for use after learning the dance from a qualified teacher. Proper styling must be learned in person as it cannot be adequately described in writing.

*more like R.L. ...  
2 ...  
4 ...*

Presented by Atanas Kolarovski

ŠTIPSKO ZAPLETENO  
Macedonia

The dance is from the town of Štip. Štipsko, means region around Štip. This dance is done in many villages of the "Štipsko" region. It is danced at weddings, parties, picnics, slavas, etc. It is done in varied styles, often depending on the terrain of the dancer's homelands.

PRONUNCIATION: *Štepskišk Zapleteno*

RECORD:

FORMATION:

METER:

PATTERN

Meas. Cts.

INTRODUCTION:

- 1     1     Traveling in LOD, hop on L.  
      2-3    Step R,L fwd.
  
- 2     1     Hop on L and kick R in front of L.  
      2     Leap on R to face ctr.  
      3     Step on L in front of R.  
      4     Step R,L in place
  
- 3     1     Step-hop on R to R, step L across R.  
      2     Repeat meas 1 with opp ftwk.  
      3     Step R in place (Q)  
      4     Step L,R in place (Q,S).
  
- 4     1     Step-hop on L turning to L.  
      2-3    Step R,L fwd.  
  
      Repeat above 3 steps.
  
- 5     1     Step -hop on R, turn L knee twd R.  
      2     Step-hop on L turn R knee twd L.  
      3-6    Step R,L,R,L in place quickly.

Variation #1

Hop on R  
Step L,R  
Hop on R, step L across R  
Hop on L, step R across L  
Facing ctr of circle:  
Step R to R.  
Step L to L  
Step R,L,R in place

Repeat Var with opp ftwk.

Presented by Ching-Shan Chang

CHIAO-PI CHUNG-TIEN-JEN  
Republic of China, Taiwan

Translation: Naughty Farmer. This is an interesting Taiwan folk song. It describes the resting time of your men and women farmers making passes at each other. Generally speaking, Chinese women are comparatively more modest and shy, especially when they are in love.

PRONUNCIATION:

RECORD: C.C.S. 1980, Side 7, Band 1.

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

Same ftwk for both unless otherwise noted.

METER: 4/4 PATTERN

Meas. *Intro. to Part I: 4 measures, Beat 1-4*  
INTRODUCTION:  
1 With both hands on hips, step on R diag L, wt on both ft (ct 1), take wt on R in place (ct 2), take wt on L in place (ct 3), step R beside L (ct 4).  
2-4 Repeat meas 1, alternating ftwk 3 more times, (4 in all).

PART I:  
1 Both hands free, M step R fwd, W R bkwd (cts 1-2), step L <sup>back</sup> in-place (cts 3-4).  
2 M move fwd, W bkwd with 3 light running steps (cts 1-3), clap both hands with ptr (ct 4).  
3-4 Reverse meas 1-2, M L bkwd W L fwd.

PART II:  
1-2 M step R fwd, then bend R knee, both hands swing a half circle from R to L, then from L to R, about waist ht. W with both hands on hips beginning with R, take 2 step-swings (4 cts) bkwd, with 2 step-swings (4 cts) fwd, body turns slightly R and L.  
3 With both hands on hips turn R, M face RLOD, W LOD, beginning R do 2 walking steps fwd (cts 1-2), step on R while L lifts fwd, bend body bkwd and look at ptr from L shldr (ct 3), hold (ct 4).  
4 Reverse meas 7 to L.  
5 M have both hands free, W hands are in front of eyes with palms out and fingers up, step R to R (cts 1-2), sway L (cts 3-4).  
6 3 light running steps to R (cts 1-3), hold (ct 4).  
7-8 Reverse meas 5-6.

Repeat dance from Part I, then repeat from "Introduction."

Presented by Ching-Shan Chang

<sup>Ng</sup>  
CHIE-CHUN WU-CHU  
 Republic of China, Taiwan

Translation: Spring Song. This is a simple Sin-Chiang Dance. The music is a very famous folk song. Almost everybody can sing it. The head swaying movements show the anxious desire of a girl waiting for the sudden presence of her lover. The head swaying, shoulder movements, toe-steps and finger snapping are the main characteristics of the Sin-Chiang Dance.

PRONUNCIATION:

RECORD: C.C.S. 1980, Side B, Band 1.

FORMATION: Mixed circle, facing ctr. *with R arm to R*

METER: 4/4 PATTERN

Meas.

INTRODUCTION:

PART I:

- 1 Extend R arm to R, raise L arm high, stamp R twice on cts 1,3 in place and snap fingers twice.
- 2 Turning slightly R, do 1 two-steps to R, hand movement as in meas 1.
- 3-4 Reverse meas 1-2.
- 5-6 Step R to R (cts 1-2), step on ball of L ft behind R, while doing the Sin-Chiang shldr movement (cts 3-8).
- 7-8 Step on ball of R ft diag R (ct 1), step L next to R (ct 2), repeat cts 1-2, 3 more times (cts 3-4, 1-2, 3-4). Both hands are in front of waist with elbow bent, then gradually raise to head ht snapping fingers 4 times.
- 9-10 Reverse meas 7-8, diag L.

PART II:

- 1-3 Beginning R with 6 two-steps make a CW circle, then return to orig place, facing ctr. Hand movements: R extends to R, L raised high, snap fingers (cts 1-2), reverse cts 1-2 (cts 3-4). Repeat meas 1, twice more.
  - 4 Step R to R and clap hands (ct 1), step on ball of L ft behind R - swing hands, L hand in front of chest with palm facing  $\perp$  R and fingers pointing up, R hand above head with palm up (ct 2), head-swaying (cts 3-4).
- Beginning L, repeat dance with opp ftwk, hand pos and direction.

Note: This dance can be done a a couple dance, ptrs facing each other do the same movements as described above.

*Ending' do meas 1 Part I.*

*Ending' do meas 1 Part I. after 4 steps...*

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1980

Presented by Ching-Shan Chang

JAN DZAI GAU GANG SHANG  
Republic of China, Taiwan

Translation: Standing on the Mountain. This song is a recent composition, but is similar in style to the aboriginal folk songs, and has become very popular in Taiwan. Choreographers often use it for their "aboriginal" dances. In 1969, this dance was voted the best dance in the Folk Dance Contest in Taiwan.

PRONUNCIATION:

RECORD: C.C.S. 1980, Side B, Band 5. *speed up a little*

FORMATION: Individuals in a mixed circle facing ctr. No hand hold.

STEPS: Schottische: Moving either fwd <sup>or</sup> bkwd: step-step-step-hop. Repeat with opp ftwk.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 16 cts, stamp R + clap hand on L, 3

PART I:

1 Turn slightly to R and touch R in LOD - R arm stretches down and out over R knee; L hand at approx shldr ht with elbow bent points in same direction; in this pos shake wrists (ct 1), step on R (take full wt) shake wrists again (ct 2), turn R to face wall, L touch-step as described above - both hands raise fwd and upward along LOD, L straight, R elbow bent, body erect, shake wrists twice (cts 3-4). *with elbow down to R*

2-4 Repeat meas 1, 3 more times, move LOD (4 in all).

5-6 Facing ctr, take 4 stamp-closes to R - arms extend above head, on each stamp, shake wrists once. *w/ palm down*

PART II:

1-4 All join hands and face ctr, beginning R, take 4 schottische steps fwd, bkwd, fwd, bkwd. *Repeat me alternating through out (m-2-4). To face LOD*

5-6 Repeat meas 5-6, Part I (4 stamp-closes).

PART III:

1 Facing ctr, bend fwd from waist, step R to R (ct 1), tap ball of L ft beside R, clap hands at R side (ct 2), reverse to L (cts 3-4).

2-4 Repeat meas 1, 3 more times (4 in all)

5-6 Repeat meas 5-6, Part I (4 stamp-closes).



PART IV:

- 1-4 All join hands and turn to face R, beginning with R, do 4 "step-step-step-brush" fwd. (4 ct)
- 5-6 Repeat meas 5-6, Part I (4 stamp-closes).

PART V:

- 1 Facing ctr, wt on both ft with ft apart about shldr width, heels lift 4 times, raise hands high and shake wrists.
- 2 Bending fwd from waist with hands crossing in front, repeat movements of meas 1.
- 3-4 Repeat meas 1-2.
- 5 In shldr pos, lean body to R, R knee bends 4 times slightly.
- 6 Reverse meas 5.
- 7-8 Repeat meas 5-6, Part I (4 stamp-closes)
- 9-16 Repeat meas 1-8.

PART VI:

- 1 Both ft still apart, knees bent and body bent fwd from waist, both hands strike R thigh (ct 1), strike L thigh (ct 2), strike R thigh (ct 3), throw both hands out to R and shout "hey" (ct 4). (only jump with R & L)
- 2 Reverse meas 1.
- 3-4 Repeat meas 1-2.
- 5-6 Repeat meas 5-6, Part I (4 stamp-closes).

PART VII:

- 1-2 All join hands and face ctr, beginning R do 1 schottische fwd, and 1 bkwd.
- 3-4 Repeat meas 1-2.
- 5-6 Repeat meas 5-6, Part I (4 stamp-closes).

REPEAT PART V, VI, VII.

ENDING:

- 1-2 Hop on R, both hands at R side (cts 1-2), bending fwd from waist, do 5 quick walking steps to make 2 CCW turns in place, then face ctr, jump and raise arms above head (6 cts).

Presented by Ching-Shan Chang

MONG-KU MU-KO  
Republic of China, Taiwan

Translation: Mongolian Nomad. This is a very famous Chinese folk song, describing the gallantry and bravery of nomadic tribes in the borderland. It is often used in folk dance contests. Though the steps vary individually according to the composers, all of the characteristics are the same. Mongolia is in the north of China, and is a desert region where people use horses and camels for transportation.

PRONUNCIATION:

RECORD: C.C.S. 1980, Side B, Band b.

FORMATION: Individuals in a mixed circle, facing ctr. Both hands hand down as if grasping a horsewhip hold horizontally across in front of thighs.

*Style: Very strong*

METER: 4/4 PATTERN

Meas. *Centric. 4 meas free, bounce stly on heels in place on cts 1, 3*

- 1 Point L toe twd ctr, at the same time turn R so that L shldr is twd ctr (ct 1), step L in place (ct 2), reverse cts 1-2 stepping R, still move twd ctr (cts 3-4).
- 2 Repeat meas 1.
- 3 Keep R shldr twd ctr, place L <sup>foot</sup> hand on hip and raise R arm over head as if holding up a whip. Beginning L, do 4 sliding steps (step-close) away from ctr. On each beat turn wrist as if wav- a whip.
- 4 Face ctr and stamp R, bring R arm down sharply as if striking ground with a whip on R side (ct 1-2), stamp R, whip ground on L side (cts 3-4). *look in direction of strike*
- 5 Jump up and fwd, drop down with R in front of L, bend knees to 1/2 squat pos, R arm striks ground on R side (cts 1-2), reverse all movements of cts 1-2 (cts 3-4).
- 6 Repeat meas 5.
- 7 Stand up and turn R by stepping R bkwd out of circle (ct 1), lift L and pivot one (1) turn to R, finish with L shldr twd ctr (cts 2-3), step L beside R, R hand makes CW circle above head (ct 4). *swing R arm bk & up*
- 8 Beginning R do 2 stamp-closes away from ctr, R arm is held over head, on each stamp flick whip twd wall.
- 9 Facing ctr with hands <sup>free</sup> on-hip, touch R heel diag R (ct 1), step R next to L (ct 2), touch L heel diag L (ct 3), step L next to R (ct 4). *lean stly bk, arms move naturally.*

MONG-KU MU-KO

- 10 Beginning with R do 4 running steps and turn once to R.
- 11 Facing ctr, step R fwd, clap hands fwd of chest (ct 1), pivot 1/4 to R and face R (ct 2), with L shldr twd ctr, point L ft - raise R hand <sup>up open fist</sup> over head, palm up; L hand in front of chest, palm down (ct 3), hold (ct 4). *hands rotate up twd body*
- 12 Reverse meas 11. *wrap wrist over head to palm up, hold head hi*

INTERLUDE:

- 1 Step R to R, hands move to L, about chest ht (cts 1-2), step L to L, hands move to L (cts 3-4). *look R*
- 2 Take 2 <sup>3</sup> step-closes to R, both hands over head with fingers bent, almost closed. *look left*

*Note:*  
 Repeat whole dance from beginning. *so time*  
 During the interludes the step-close changes follows:  
 Note: step-close 3x 1st Change so time  
 2x 2nd  
 4x 3rd  
 3x 4th

Ending: after meas 12 on 5th & thru  
 step bk on R w/ 2 ball bend on floor, swap whip R L L,  
 end w/ R arm over head in pose.

Presented by Ching-Shan Chang

NIU, LI KO  
 Republic of China, Taiwan

The music is well known folk song from the country villages of Taiwan: "The Plough Song". In olden times, on festival days in the country, groups of people would go from house to house, singing the plough song and performing a sort of masquerade. The characters included a farmer driving an "OX" with another man dressed up to represent the OX, and a young man and girl singing a duet about the country being wrapped up in scolding and witty answers. Nowadays, with the development of an industrial type of civilization in Taiwan and the modernization of agriculture, this old custom has practically died out. The song however, is still popular and is often heard.

The dancing style of "The OX-plough Song" belongs to "Chu Ku Nung."

PRONUNCIATION:

RECORD: C.C.S 1980, Side\_\_\_\_\_, Band\_\_\_\_\_.

FORMATION: Cpls in a circle facing LOD, W on M'S R, inside hands joined with free hand on hip.

Ftwk same for both unless otherwise noted.

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

PART I:

1-3 Beginning with outside ft, take 3 light running steps fwd, lean body slightly fwd (cts 1,2,1), step bkwd on inside ft, body leans bkwd, look at ptr (ct 2), step-hop fwd on outside ft (cts 1-2).

4-6 Repeat meas 1-3, beginning with inside ft.

7-12 Drop hands and repeat ftwk of meas 1-6 while turning outward to make 1 full circle, end facing LOD.

PART II:

Ftwk described for M, W use opp ftwk, BOTH use same hand movements.

1 Turning body slightly to face ptr, step L across R while R lifts in back (ct 1), step R in place, facing LOD (ct 2).

2-3 Step L next to R (ct 1), hold (ct 2). Stamp R beside L (ct 1), hold (ct 2).

Arms, meas 1-3: Both hands in front of waist with elbows bent at sides and fingers almost closed; R moves fwd and makes a motion as if transplanting rice seedlings turning hand CW, L hand moves bkwd (cts 1-2). Reverse movement, CCW turn (cts 1-2). Both hands on hips (cts 1-2).

4-6 Reverse meas 1-3 on R, hand movements are same.

7-12 Repeat meas 1-6, end facing ptr, M back to ctr.

PART III:

1 Both beginning R, do a two-step diag R fwd (cts 1,&,2).

2 Step L across R and lift R bkwd, turn head to look at ptr (ct 1), step R in place and turn L to face ptr (ct 2).

3-4 Reverse meas 1-2 on L, diag L.

5-8 With 4 step-hops turn CW in place, lift free ft bkwd, bend knees, body sways from side to side.

9-12 4 step-hops turn CCW in place.

INTERLUDE:

1-4 M's hands on R shldr, W's hands on hip, cpls slightly step RLR LRL RLR LRL fwd in a CW circle around each other. End with wt on M's, W's L facing LOD.

Repeat from beginning.

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Presented by Ching-Shan Chang

SHOU-HUO CHI-CHIEN  
Republic of China, Taiwan

This dance consists of the movements of farming, merged with aboriginal steps. It won the folk dance contest of 1979 Folk Dance Leader's Camp, which was held by China Youth Corps. "Harvest Season Dance."

PRONUNCIATION:

RECORD: C.C.S. 1980, Side 1, Band 5.

FORMATION: Mixed circle, both hands on R shldr as if holding a pestle, facing LOD.

METER: 2/4

PATTERN

Meas.

- INTRODUCTION: *Meas. 1-2, 3-4, 5-7, 8-14*
- 1-12 Beginning L, walk 12 steps fwd (1 step per meas). *12 steps fwd*
- PART I:
- 1 Facing ctr, step L fwd, raise both arms about head ht (ct 1), stamp R beside L twice, arms descending as if pounding grain in a mortar with pestle (cts 2, &).
- 2 Step R bkwd, raise arms about head ht, body leans back (ct 1), point L in place (ct 2).
- 3-4 Repeat meas 1-2.
- 5-7 With both hands on R shldr and beginning R, do 6 walking steps to make 1 full circle to own R, each step leads with heel.
- 8-14 Repeat meas 1-7, except do not take wt on last step.
- PART II:
- 1-2 Facing ctr, step R to R, bend R knee, open arms to both sides with R higher than L to shake hands twice and look to L (cts 1-2). Step L to LOD, turn 1/2 to R and face wall, do the same movement as above, but with opp ftwk, L hand higher than R (cts 1-2).
- 3-4 Repeat meas 1-2, 1/2 turn to L.
- 5-6 Step-point to R, arms swing to R, then close fingers at R side (ct 1-2). Reverse to L (cts 1-2).
- 7-8 Moving to R, do 8 hops on R with body leaning to R, R arm higher than L.
- 9-12 Reverse meas 5-8.
- PART III:
- 1-3 Beginning with R, take 6 steps fwd twd ctr, hands raised with fingers open and shaking.
- 4-5 Beginning L, do 4 steps-points bkwd, clap hands on R, L, R, L side about head ht.
- 6-7 Continue bkwd with 4 step-points bending over from waist, clap hands on R, L, R, L side about knee level.
- Repeat from beginning.

Presented by Ching-Shan Chang

TAI-WAN HAU  
Republic of China, Taiwan

This aboriginal dance was introduced by a A-Mei maiden Miss Tien Ch'un Tze in 1979. The lyrics describe the beauty of Taiwan's landscape and contentment with life. The movements are full of spirit and happiness. Dance means "Beautiful Taiwan."

PRONUNCIATION:

RECORD: C.C.S 1980, Side A, Band 7

FORMATION: Mixed circle, hands joined in "V" pos, facing ctr.

METER:	4/4	PATTERN
Meas.		<u>INTRODUCTION &amp; INTERLUDE:</u>
1		Step R to R, arms swing down (cts 1-2), step L behind R, arms swing up to "W" pos (cts 3-4).
2-8		Repeat meas 1, 7 more times (8 in all).
		<u>PART I:</u>
1		Bending fwd from waist, step R to R, arms swing bkwd with palms down (ct 1), stamp L next to R, arms swing fwd across chest (ct 2), reverse ftwk of ct 1-2, arms swing bkwd (cts 3-4).
2-6		Repeat meas 1, 5 more times (6 in all).
7		Beginning R, take 3 steps to R (cts 1-3), stamp L next to R (ct 4).
8		Reverse meas 7 to L, arms swing naturally.
9		Hands joined in "W" pos, step R to R (cts 1-2), step L across R (ct 3), step R bkwd in place (ct 4).
10		Reverse meas 9 to L.
11-14		Repeat meas 7-10.
		<u>PART II:</u>
1-2		Beginning with R, take 4 light running steps fwd, raising joined hands (cts 1-4). Beginning with L, take 4 light running steps bkwd, lower hands to waist ht (ct 1-4).
3-4		With L in front, step R in place (ct 1), step on ball of L (ft next to R (ct 2), repeat cts 1-2, 3 more times (4 in all) (cts 3-4, 1-2, 3-4).
5-8		Repeat meas 1-2 (4 light running steps with R fwd, L bkwd).
		<u>PART III:</u>
1		Schottische step to R: step R,L,R hop on R, turning R
2		<del>still</del> facing LOD, do 4 running steps bkwd L,R,L,R.
3-4		Repeat meas 9-10, Part I (cross over R & L).
5-6		Repeat meas 1-2.
7-8		Repeat meas 3-4, Part II (down-up step).

*Note: Beg m-r-hana...  
ally...  
By the...*

*Trans...*

*chano' 8...  
...  
...*

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1980

Presented by Ching-Shan Chang

T'SAI CHA WU  
Republic of China, Taiwan

Translation: Tea Picking Dance. Tea is a famous product of China, and the work of picking tea leaves has always been accompanied with sweet voices of love songs. This dance came out from such an environment as described above. In Taiwan, there are dozens of Tea Picking Dances.

PRONUNCIATION:

RECORD: C.C.S. 1980, Side 13, Band 2.

FORMATION: Cpls in a circle facing ctr, W on M's R with hands joined in "V" pos.

Ftwk same for both unless otherwise noted. *W/M*

METER: 4/4

PATTERN

Meas.

INTRODUCTION: *4 meas. 1-4*

PART I:

- 1 Step R across L, lift L bkwd (ct 1), step L bkwd in place (ct 2), step R beside L (ct 3), hop on R, lift L in front of R (ct 4).
- 2 Reverse meas 1.
- 3 Balance R fwd, L bkwd.
- 4-6 Repeat meas 1-3.

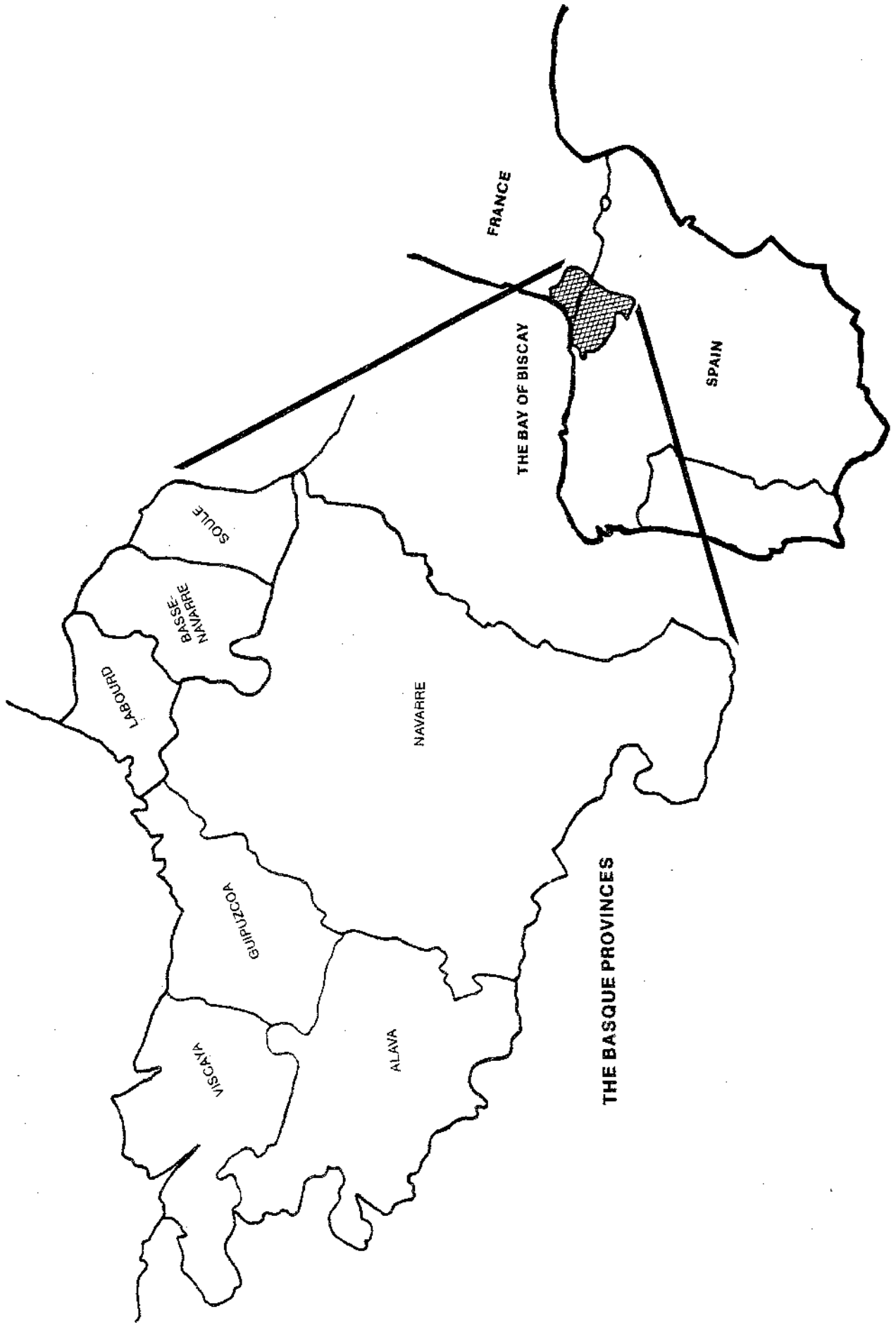
PART II:

- 1-2 Beginning R, W move fwd, M bkwd with 4 two-steps. On each ct do the following hand movements: L hand on hip, R hand extended diag R, turn wrist, then swing to L hand. *turn to the left*
- 3-4 W move bkwd, M fwd repeating movements of meas 1-2 to orig place. *two meas*
- 5 Repeat meas 3, Part I (balance).
- 6 Stamp R twice in place. *two meas*

INTERLUDE:

- 1-2 Face ptr with both hands extended to L side a little below waist level; keep R shldr twd each other and lift R ft, then take 8 small walking steps fwd around ptr in CW circle.
- 3-4 Reverse meas 1-2, hands at R side, L shldr twd ptr, circle CCW.
- 5-6 M face ctr, stamp R and clap hands twice, on cts 1,3. W begin R and repeat meas 1-2 moving R and passing in front of M or R, turning CW into new position on M R side. *four meas*





## The Basques

by Candi de Alaiza

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The Basques are a non-Indoeuropean speaking people inhabiting the western Pyrenees region of Europe. Their population spreads westward along a portion of the Cantabric coast of northern Spain. (see map) The territory occupied by the Basques barely extends to one hundred miles in any direction, although it includes many types of terrain. The actual origin of these people, like that of their language, remains unknown. There is a consensus, however, that the Basques can be clearly differentiated from their neighbors on the basis of blood type and physical appearance as well as by their language.

Today four of the traditional Basque regions are politically part of Spain: Guipuzcoa, Vizcaya, Alava and Navarre; and three are part of France: Labourd, Basse-Navarre and Soule. There have been many attempts on the part of the Basques to form an independent country, but they have not been able to achieve a lasting sovereignty. The struggles of the Basques for independence, and the many invasions of the area they occupy by peoples coming from both north and south, have made a stormy history.

Although through the centuries the Basques have succeeded in maintaining a separate and distinct culture and language, they have assimilated many elements from the peoples who have occupied their lands at various points in history. In many cases the Basques have preserved traits and customs adapted from other cultures long after they have disappeared in the cultures from which they were taken (Gallop, 1930, 283). Students of western European history will find in the Basques' living tradition elements which have also appeared at times in England, France, Spain and Portugal as well as in other areas.

Today the Basques are especially aware of their heritage and are very careful to distinguish between their cultural forms and those of their neighbors. In recent decades there has been a strong nationalistic movement, with some Basques wishing to exist as a separate and distinct ethnic group within Spain and France and others favoring a complete break and the formation of an independent Basque Country. This nationalists would call Euskadi (Eh-oo-skah-dee) or Euskal erria (Eh-oo-skah eh-ree-ah: literally. "the Basque Country"). There is little agreement among the Basques as to which would be the most satisfactory arrangement, provided, of course, that they could obtain some sort of independence.

Much of the political activity centers around the urban areas, especially on the Spanish side of the border, and most of the larger towns and cities have performing groups of young people interested in learning and preserving their Basque heritage. Many of the groups are nationalistically, if not politically, oriented. These groups do research and reconstruct dances from earlier times, dances which they often re-introduce into the areas where they once were popular,

## The Basques(continued)

as well as collect dances still performed today. The groups also show a great deal of interest in the traditional Basque musical instruments as well as in the music (especially dance music), costumes and folklore. Because these groups travel and perform throughout the Basque Country and in other parts of Europe, most types of dances can be observed in any of the major urban areas, regardless of the region of origin.

Many of the small towns and villages have, however, preserved their "old" dance forms from generation to generation with very little modification. Often newer social forms, such as the jota (ho-tah: a very popular dance done by couples or in circles and consisting of short step patterns and rapid turns), have been incorporated into the older dances, or at least accepted into the repertoire.

Many Basques have emigrated to the Americas and have formed communities in such widely separated areas as Buenos Aires, Caracas, Bogota and Mexico City and in a number of cities and towns in the United States. There is a large concentration of Basques in New York and in many states in the West: Arizona (Flagstaff), California (Bakersfield, Chino, Fresno, La Puente, Los Angeles, Los Banos, San Francisco, Stockton), Colorado (Grand Junction), Idaho (Boise, Caldwell, Emmett, Mountain Home), Nevada (Elko, Ely, Reno, Winnemucca), Oregon (Burns, Ontario, Vale), Utah (Salt Lake City) and Wyoming (Buffalo) (Douglass and Bilbao: 1975, 430-3). Many of these towns or cities have Basque clubs where members meet to speak Basque, play traditional card games and participate in sports, especially handball. The clubs give dances and often hold a yearly picnic for their members and guests. Various clubs sponsor dance groups where young people of Basque descent learn "Basque" dances, some of which are the same as those performed in Europe, while others are adaptations (Alaiza: 1977). These groups, especially in their performances at the picnics, which are usually open to the public, provide an excellent opportunity for Americans to observe Basque dancing.

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Presented by Anthony Ivancich

BAZTAN-DANTZA  
 (Boss-tawn Dawn-saw)  
 Basque Countries, Spain  
 (Navarre)

This is one of the Mutil-dantzak, "men's dances," characteristic of Navarre's Baztan Valley. It is traditionally a men's social dance, although today women are sometimes allowed to join in. It was learned by Candi de Alaiza from Marie Maritorea in 1975. There are many versions of this dance, both in Europe and among American Basques.

RECORD: WI 3332, Basque Dances, Side A, Band 9

FORMATION: Any number of dancers in a circle. Begin facing CCW (LOD).

METER: 2/4

PATTERN:

Meas. Cts.

INTRODUCTION:

PART I:

- 1 1 Step R )  
 & Step L ) move in LOD  
 2 Step-hop on R)  
 2 Repeat meas 1, with opp ftwk in LOD.  
 3 1 Step-hop on R)  
 2 Step-hop on L) Make 1 turn CW (to R); end facing LOD  
 4 Repeat meas 1 in place.  
 5-8 Repeat meas 1-4, with opp ftwk in LOD.

PART II:

- 1 1 Step-hop on R)  
 2 Step-hop on L) Make 1 turn CW; end facing LOD.  
 2 1 Step on R in place.  
 & Step on L in place.  
 2 Step on R in place.  
 3-4 Repeat meas 1-2, with opp ftwk, moving RLOD. Turn CCW to end facing ctr (eg. 3/4 turn).  
 5-8 Repeat meas 1-4.

PART III:

- 1 1 Step R, turn CW to face LOD )  
 & Step L ) Travel LOD  
 2 Step-hop R )  
 2 Repeat meas 1, Part II, with opp ftwk)  
 3 2 step-hops moving bkwd. RLOD, swing free leg around bkwd.  
 4 Repeat meas 1, in place.  
 5-8 Repeat meas 1-4.

PART IV:

- 1-3 6 step-hops turning (R) about 3 times, to end facing ctr.  
 4 Repeat meas 2, Part II (R,L,R in place).  
 5-6 Repeat meas 3-4, Part II.

- 7-11 Repeat meas 1-5, ~~Part III~~
- 12 1 Step L in place.
- & Step R in place.
- 2 Close L to R, without wt; turn 1/4 CW to face LOD.

PART V:

- 1 1 Step L in place.
- & Brush R slightly fwd.
- 2 Step R in place )
- & Step L in place ) Turn 1/4 CCW to face ctr.
- 2 1 Step R; turn 1/4 CCW to face RLOD
- & Brush L slightly fwd
- 2 Step L.
- & Close R to L.
- 3 1 Clap hands (hands in front at chest level.
- & Clap hands
- 2 Clap hands
- 4-6 Repeat meas 1-3, in opp direction with opp ftwk. End facing LOD.

Repeat entire dance from beginning.

*Ending: Step R, cross L over R & pivot on R. R to end of body, don't let  
 feet and arms & down, at side, except during turns. pointed out*

Hands: On all turns moving LOD (turns may be CCW or CW) hands come up with elbows straight out from shldr, lower arms straight up. Fingers snap on the "&" ct (hops) during turns. This applies to Part I, II, IV. *Hands must be down & not snap when they are down*

Leg Gestures: On all step-hops, turns, the free foot is brought in front of the support, with an accent. The accent coincides with the finger snap..

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IMOTZ IBARREKO ESKU DANTZA

(Eee-moats Eee-bar-eh-ko Es-coo Dawn-saw)

Basque Countries, Spain

(Navarre)

This is one of many "Esku Dantzak" or "Hand dances" once found throughout Navarre. This version was learned by Candi de Alaiza in 1972 from the performing group ARGIA of San Sebastian. It forms part of their Ingurutxo from Iriba, Navarre. Today the dance is found among urban performing groups in many areas of the Basque Country. The music appears in Azkue's collection under the name of "Arrankin, trankin, trankun."

Music: WI 3332, Basque Dances, Side B, last band.

Intro: 3 beats

Formation: Couples in a circle or line; ptrs. face CCW:LOD

Part I (Man's part)

Meas	Ct	Description
1	1	Step L; turn 1/4 CCW )
	2	Step R )
2	1	Step L ) Travel slightly CCW:LOD
	2	Hop L, turning 1/4 CW )
3-4		Repeat action of Meas 1-2 (Part I) to opp side with opp ftwrk
5-8		Repeat action of Meas 1-4 (Part I)
9-10		Repeat action of meas 1-2, turning 3/8 CCW; ptr is on R
11	1	Step R )
	2	Step L )
12	1	Step R ) 1-1/4 turn CW, end facing ptr
	2	Step L )

Woman performs mirror image of Man's part I

Part II (Man's part)-danced four times

Meas	Ct	Description
1	1	Leap onto R, while R knee is in air, slap it with R hand
	2	Before landing on R slap L knee, land on R
2	1	Close L to R, clap hands with ptr, palms vertical, chest level
	2	Hold
3		Pas de Basque R (Bring R hand in front at shoulder level 135° bend at elbow); L hand behind body, slightly bent
4		Pas de Basque L (reverse hand hold).
		Repeat Part II three more times (4x total). On last PDB men close ft together; step L (ct 1), close R (ct 2)

Part II (Woman)-danced four times

Meas	Ct	Description
1	1	Hold, bend knees slightly, clap hand behind back
	2	Hold, straighten up, clap hands in front, chest level
2-4		Same action as M meas 2-4 (Part II). Not a mirror image
		Repeat Part II three more times (4x total). Woman dance last PDB when men step, close.

Part III(Man)

<u>Meas.</u>	<u>Ct.</u>	<u>Description</u>
1		Pas de Basque to L
2		Pas de Basque to R
3	1	Leap onto L, bring R slightly forward.
	2	Leap onto R, bring L slightly forward.
4		Pas de Basque to L.
5-8		Repeat action of Meas 1-4(Part II), opp ftwork.
9	1	Leap onto both, turn 1/8 CCW.
	2	Hold, slight bounce
10	1	Jump on both, feet slightly apart; turn 1/4 CW
	2	Hold, slight bounce
11-12	1	4 runs starting L(1-1/8 turn CCW, finish to face ptr.

Part III(Woman)

<u>Meas.</u>	<u>Ct.</u>	<u>Description</u>
		Woman does mirror image of Man's Part III description.

Repeat action of Part II, Meas 1-16.

Whole dance repeats.

Hands: For parts I and III hold elbows straight out from shoulders, lower arms straight up. For part I, snap fingers on each beat one. For Part III, snap on each beat, <sup>one</sup> except in meas. 3: snap on both beats, and in Meas. 11, snap on both beats.

Presented by Anthony Ivancich

JAURIETA  
(How-rrri-eta)  
Basque Countries, Spain  
(Navarre)

A women's dance for any number, composed by Juan Antonio Urbelz, the director of Argia, a San Sebastian-based exhibition group. He arranged the dance in 1970. Jaurieta is a small town in the Roncal Valley (Navarre) for which the dance is named. The steps used in the dance are from this same area and seem to be based on the "mutil-dantzak" or men's dances." Today the dance is very popular with urban performing groups and is done at festivals and on stage throughout the Basque Country. The name of the tune is "Axuri Beltza". The dance was learned in Spain by Roo Lester and Candi de Alaiza in the Summer of 1974.

Music: Westwind International, WI 3331, Side B, band 6.

Formation: Any number of W in a circle. Start facing the center

Music: 2/4 Pattern

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Meas

- I. PART I (danced three times)
- 1 Turn and step fwd in LOD(CCW) with R(Ct 1). Step fwd L and pivot  $\frac{1}{2}$  CCW(Ct 2)
  - 2 Step R in place(Ct 1) then swing L into 3rd arial position (left heel above instep)(Ct &) Step L in place(Ct 2) Turn  $\frac{1}{2}$  CW on L and step fwd on R(Ct &)
  - 3 Step L and swing R into 3rd arial(left heel above instep)(Ct 1), Repeat to R (Ct 2)-Arms in air
  - 4 Repeat Ct 1 of meas 3(Ct 1) Step R in place(Ct 2) Turn on R  $\frac{1}{2}$  CCW(Ct 2) step L fwd (Ct &)-Arms come down
  - 5 Swing R over and across L ft stepping so wt is on both ft CCW (Ct 1) Having begun turn on both ft continue making  $\frac{1}{2}$  pivot (Ct &) Turn  $\frac{1}{2}$  more CCW on R (Ct 2) Step L fwd (Ct &)
  - 6 Repeat Meas 2
  - 7 Swing L over and across R and begin turn CW(Ct 1) pivot CW on both ft(Ct &) Continue turn on L to end facing LOD(Ct 2) Step R fwd(Ct &)
  - 8 Step fwd L(Ct 1) Step fwd R(Ct 2) Step fwd L(Ct &)
- Repeat entire pattern two more times. On third repeat at very end of step step R and pivot to face center(Ct 2) close L to R (no wt)(Ct &)

- II. PART II (danced two times)
- 1 One step-together-step(L,R,L) moving away from cntr, (bend torso fwd very slightly)(Ct 1,&,2)
  - 2 One step-together-step(R,L,R) moving twd cntr(Ct 1,&,2) swing L through 3rd and continue swinging to fwd diag(Ct &)
  - 3 Step L,R turning CCW  $\frac{1}{2}$  turn in place(Ct 1,2)
  - 4-6 Repeat pattern of Meas 1-3 except first step-together-step begins twd center of circle. Dancer will end facing cntr of circle.



Meas

PART II(continued)

- 7 Step L in place(Ct 1) swing R into 3rd airial position(Ct &)  
Repeat Ct 1,& action on R ft(Ct 2,&)
- 8 Repeat Ct 1,& of Meas 7(Ct 1,&) Step R in place(Ct 2) close  
L behind R(no wt)(Ct &)

Repeat entire pattern. In Meas 8 take wt on Ct 2& to continue  
dance from beginning.

Repeat dance from beginning

Presented by Anthony Ivancich

JAUTZIAK  
(Eee-out-see-awk)  
Basque Countries, Spain

The jautziak are dances composed of a series of short step patterns. Each Pattern has a name, descriptive of its action, and the patterns are found in different combinations in different dances. The movement of the patterns themselves varies slightly from area to area, and greatly from the rest of the Basque Country to Soule. The patterns given here are as found in the region of Navarre, around Valcarlos. If a dancer knows the patterns, he can participate in dances he does not know if someone is calling the steps, simply by following the calls. These dances were traditionally done by men, but today more and more women participate. The steps were learned by Gendi de Alaiza from the dance group ARGIA in 1975(San Sebastian).

Music: Westwind International(WI3332), various bands on record.

Formation: Any number of dancers in a circle, begin facing CCW:LOD.  
All dances begin CCW; some steps may begin in either direction, others CCW or CW only. They will be explained below:

Steps: The meter will vary, usually 2/4 or 6/8 or a combination of the two.

-AINTZINA(eye-tseen-uh):

<u>Meas</u>	<u>Ct</u>	<u>Description</u>
1	1	Step R )
	2	Step L ) LOD
2	1	Hop L, bring R instep to L Heel
	2	Leap onto R, bring L instep to R heel
3	1&	Leap onto L, bring R instep to L heel
	uh	Step on R toe (partial wt.)
	2	Step on L ("Limp")

-ANTRETXATA(TA FINI) (on-tray-shawn-tah):entrechat and (finish)

<u>Meas</u>	<u>Ct</u>	<u>Description</u>
1	1	Leap onto R
	2	Leap onto L
2	1	Jump to both feet, bend knees and jump
	2	Land on beat, wt on both feet side by side

Done facing center

-DOBLA(dough-blah):double back

<u>Meas</u>	<u>Ct</u>	<u>Description</u>
1	1	Step on L
	&	Bring R instep to L heel
	uh	Step on R toe, slightly behind(partial wt)
	2	Step onto L("limp")
2		Repeat action of Meas 1, with opp ftwk

-EBATS(A-boughts):

<u>Meas</u>	<u>Ct</u>	<u>Description</u>
1	1	Leap onto R, making $\frac{1}{2}$ turn CCW to face HLOD
	&	Bring L instep to R heel
	2	Leap onto L bringing R instep to L heel
	&	Leap onto R, bringing L instep to R heel
	uh	Step L on toe, slightly behind (partial wt)
2	1	Step R
		Can be done with opp ftwk to end facing LOD

-ENABAN or En avant (on-ah-bonn): forward

<u>Meas</u>	<u>Ct</u>	<u>Description</u>
1	1	Step R)
	2	Step L) Large steps, LOD
2	1	Step R)
	2	Step L)
		bringing R instep to L heel
	&	Step R on toe, slightly behind (partial wt)
3	1	Step L ("limp")

-ERDIZKA (air-dis-kah): half turn

<u>Meas</u>	<u>Ct</u>	<u>Description</u>
1	1	Hop on L, bring R in front
	&	Leap onto R
	2	Step L slightly behind R
2	1	Leap onto R
	&	Step on ball of L, slightly behind R
	2	Step onto R, crossing slightly in front of L

-EZKER (es-cape): left

<u>Meas</u>	<u>Ct</u>	<u>Description</u>
0	&	wt on L from last step; make $\frac{1}{2}$ turn CCW
1	1	Step R, brush L slightly in front
	&	Step on L toe, slightly behind (partial wt)
	2	Step onto R ("limp")

-EZKUIN (es-queen): right

<u>Meas</u>	<u>Ct</u>	<u>Description</u>
		Do the action of Ezker, opp ftwrk

-JAUTZI (eee-out-see): jump

<u>Meas</u>	<u>Ct</u>	<u>Description</u>
1	1	Wt on both feet, bend knees and jump done facing center.

This name is many times enterchanged with "Zote"; in which case, the "Zote" step pattern is done.

-LAUETAN ERDIZKA (lou as in loud -A-tahn Air-dis-kah): Four half turns  
Four Erdizka steps in a row are done. Usually will start with weight on L ft.

-LAURRATS (Lou as in loud -rots): in fours (done four times)

<u>Meas</u>	<u>Ct</u>	<u>Description</u>
1	1	Step R)
	2	Step L)
2	1	Step R) Long steps (etride), moves LOD
	2	Step L) <i>bring R slightly in front</i>
3	1	Step onto L ("limp")
	2	pause

*Step on R toe, slightly behind (partial wt)*

-LUZE(Loo-say): long

<u>Meas</u>	<u>Ct</u>	<u>Description</u>
1	1	Step R)
	2	Step L) Long steps, L D

-PIKA(Fee-kah): Sharp

<u>Meas</u>	<u>Ct</u>	<u>Description</u>
1	1	Step R
	2	Step L; bring R slightly in front
	&	Step on R toe, slightly behind(partial wt)
2	1	Step on L ("limp")
	2	Pause

-PIKA BIETAN(Pee-kah bee-ate-tahn); sharp doubled i.e. do sharp step twice

-TA AKABA(Tah ah-caw-bah): and end  
Same as "Antretxata ta fini"

- . . . TA HIRU(Tah ee-Roo): and three

This can be added to the middle of dobla, ebats, ezker, exkuin, pika or zote; that is, all steps which end with a cut (step onto toe, limp onto other foot). Two beats before the end of the step, add:

<u>Meas</u>	<u>Ct</u>	<u>Description</u>
1	1	Step R, bringing L instep to R heel
	2	Step L, bringing R instep to L heel
For example: Zote ta hiru(a zote is a Dobra with opp ftwk)		
1	1-2	Repeat action of Zote, meas 1. Moves LOD
2	1	Step L)
	2	Step R) in place
3	1	Step L, bring R instep to L heel
	&	Step R on toe, slightly behind(partial wt)
	2	Step on L ("limp")

-ZEINA TA ERREZEINA(Sane-ah teh-ray-sane-ah): signal and signal again

<u>Meas</u>	<u>Ct</u>	<u>Description</u>
1	1	Wt on L, touch R toe forward; clap hands in front of chest
	2	Bring R beside L
2		Repeat action of meas 1

-ZOTE(So-tay): jump

Done in LOD(also called jautzi)

<u>Meas</u>	<u>Ct</u>	<u>Description</u>
1	1	Step R
	&	Bring L instep to R heel
	uh	Step on L toe, slight behind(partial wt)
	2	Step onto R ("limp")
		Repeat action of Meas 1, with opp ftwk

*Steps generally done on ball of foot.*

All of the jautzi steps end with the outside foot free, ready to begin the next step. The instep of the free foot may always be brought to the heel of the support. The free foot may beat against the heel of the support as many times as desired. Arms are held loosely at sides, body is erect but not rigid. On jumps, entrechats or beats may be performed. Dancer never turns back to center of circle.

CALLS

1. aitzina(eye-tseen-uh)
  2. antretxata ta fini(on-tray-shawn-tah): entrechat and finish
  3. Dobra(dough-blah): double back
  4. ebats(A-boughts)
  5. enaban(on-ah-bonn): forward, also called "en avant."
  6. erdizka(air-dis-kah): half turn
  7. ezker(es-care): left
  8. ezkuin(es-queen): right
  9. jautzi(see-out-see): jump
  10. lauetan erdizka(lou as in loud -A-tahn air-dis-kah): four half turns; also called "erdizka lauetan."
  11. laurrats(lou as in loud -rots): in fours
  12. luze(loc-say): long
  13. pika(peek-ah): sharp
  14. ta acaba(tah ah-caw-bah): and end
  15. ...ta hiru(tah ee-roo): and three
  16. zeina ta errezeina(sane-ah teh-ray-sane-ah): signal and signal again
  17. zote(so-tay): jump
- ...bietan(bee-ate-tahn): in twos, eg, do it twice.
- ...ta... (tah): and, also eta(A-tah)

DANCE PATTERNS

The calls are from Juan Antonio Urbelz, ARGIA, San Sebastian, 1975

HEGI

Pika ebats } 4x

Pika bietan ebats } 4x

Lauetan erdizka

Jautzi erdizka }  
dobla } 2x  
erdizka }

-Repeat dance

Antrexanta ta fini  
(replaces "erdizka" at  
very end)

KATALINA

Luze ta ebats } 4x

Jautzi ta hiru ebats eta hiru ebats } 2x

Luze ta ebats pika luze ta ebats eta hiru } 2x

Jautzi pika luze ta ebats eta hiru dobla pika luze ta ebats eta hiru

Ta akaba  
-Repeat dance

MAIANA

Pika (special one) *Maiana*

Lauetan erdizka

Zeiña ta errezeiña ezker ezkuin jautzi ta hiru

-Dance repeats

OSTALERRAK

Lauetan erdizka

Jautzi erdizka dobla erdizka

Ezker ezkuin ezker ta hiru dobla erdizka } 2x

-Dance repeats

Entretzata ta fini  
(replaces "erdizka" at  
very end)

ZAZPI JAUTZIAK (Seven jumps)

Lauetan erdizka

Jautzi erdizka dobla erdizka

One jump, etc.  
-Dance repeats

DANCE PATTERNS, Cont'd.

MUXIKOAK

En avant

Erdizka }  
 dobla } 2x  
 erdizka ta hiru }

Erdizka }  
 dobla ta hiru } 2x  
 erdizka }

Lauetan erdizka

Jautzi  
 erdizka  
 dobla  
 erdizka  
 ezker  
 erdizka

Laurrats

Pika ta erdizka } 4x

Pika ta ezker }  
 pika ta erdizka } 2x

Erdizka }  
 dobla } 2x  
 erdizka ta hiru }

Lauetan erdizka

Jautzi  
 erdizka  
 dobla  
 erdizka

Erdizka }  
 dobla } 2x  
 erdizka }

Lauetan erdizka

Jautzi  
 erdizka  
 dobla  
 erdizka

Lauetan erdizka

Jautzi ta hiru }  
 erdizka } 2x  
 dobla }  
 erdizka }

Lauetan erdizka

Jautzi  
 jautzi ta hiru  
 erdizka  
 dobla ta hiru  
 erdizka  
 jautzi

Lauetan erdizka

Jautzi }  
 erdizka } 2x  
 dobla }  
 ezkuin }  
 ezker }  
 erdizka }

Antretxanta ta fini

Calls from Juan Antonio Urbelz,  
 ARGIA, San Sebastian, 1975

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TXAKOLIN  
(Shah-ko-lean)  
Basque Countries, Spain

Txakolin means new wine and presumably the young men feeling happy after drinking txakoli, are showing off for the girls. Candi de Alaiza and Roo Lester learned the dance from Luis Garamendi of the Excma. Diputacion Floral de Alava, Spring 1973 and Summer 1974. The group performs the dance with about eight men in a circle. Another version has each man competing over a sash in the formation of a cross. Sticks formed in a cross are also found.

Argia (the name of a dance society in Spain) states that the dance was danced throughout the Basque countries, but in recent years the dance has tended to become "set" and there is less individuality seen. The presentation described below is a "set" version of the dance.

Music: Westwind International, WI3331, Side B, Band 7.

Formation: A circle of M, unless a sash or sticks are used. With a sash each M is located somewhere on the dance area.

Sash: The sash is folded in the following manner:



Cross: The positions of the cross will be labeled in the following way, and parenthesis after each of the descriptions below will indicate where the feet land:

B  
A D  
C  
start

Style: A slight turned-out posn of the feet is maintained. Arms hang loosely to the side.

Music: 2/4 Pattern

Meas

I. Introduction  
Dancer stands in C.

II. Pattern I. Music A (verse)

- 1 Hop on L ft and swing R leg to R(touch R toe in D)(Ct 1). Hop on L ft and swing R leg fwd(touch R toe in B)(Ct &). Lump to both ft in place(C)(Ct 2).
- 2 Repeat meas 1 to opp side beginning with L leg gesture(A-B-C)
- 3 Jump to a stride posn(A and D)(Ct 1). Jump fwd(B)(Ct 2).
- 4 Jump back (C) and prepare to do large jump and turn(Ct 1). Turn to R in air(Ct &). Land from jump in same place (C)(Ct 2)
- 5-7 Repeat Meas 1-3
- 8 Jump back (C)(Ct 1). Hold (no turn)(Ct 2).
- 9-16 Repeat meas 1-8.



Meas

III. Pattern II. Music B(chorus)

- 1 Step onto R heel diagonally fwd to R(Ct 1). Step behind with L ft (Ct &). Step to R flwking R knee and bringing L heel to back of ankle of R leg.
- 2 Repeat meas 1 to opp side beginning L.
- 3 Leap to R, bring L heel to just above back of R ankle(D)(Ct 1). Leap to L, bring R heel to just above back of L ankle(A)(Ct 2).
- 4 Lump onto both feet in place (C) and prepare to do large jump (Ct 1). In air, beat legs as many times as desired(Ct &). Land from jump in same place (C)(Ct 2).
- 5-7 Repeat meas 1-3
- 8 Lump onto both feet in place (C)(Ct 1). Hold(Ct 2)
- 9-16 Repeat Meas 1-8.

IV. Pattern III. Music A(verse)

- 1 Point straight R leg fwd and touch toes to floor(Ct 1). Release toes(Ct &). Step fwd on R (on sash OK)(Ct 2)
- 2 Repeat meas 1 to opp side (ending in B)
- 3 Jump astride (A and D)(Ct 1). Jump fwd, feet land together(B)(Ct 2).
- 4-8 Repeat meas 4-8, Pattern I.
- 9-16 Repeat meas 1-8

V. Pattern IV. Music B(chorus)

- 1-16 Repeat Pattern II; at end do a very large jump with a turn to R during held-out next-to-last note.

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1980

Presented by Jerry Helt

RECORD LISTS FOR JERRY HELT

COWBOY'S SWEETHEART	BLUE STAR 1802
LITTLE BO BO	" " 1818
BABY WON'T YOU PLEASE COME HOME	" " 1823
STANDING ROOM ONLY	" " 1909
BLUE STARS AND STRIPES	" " 1917
HAPPY HEART	" " 1919
WHAT IS TO BE	" " 1928
IT'S A LONG WAY TO HOUSTON	" " 1938
SQUARE DANCE MUSIC IN MY SOUL	" " 1943
YOU ARE	" " 1955
THERE'S A BLUE BIRD SINGING	" " 1974
GRAND SQUARE	E-Z 45-717-A JH 11688
BAMJO CONTRA	BLUE STAR 1994
LOVE FOR PENNYS	" " 2014
GOOFUS/MAMIE'S MIXER	" " 1788
PATRIOTIC MEDLEY	" " 2025
WALTZ CONTRA	NATIONAL RECORDS N4562
QUEENS QUADRILLE	E-Z RECORD 45-719=B
LONG PLAY RECORDINGS BY JERRY HELT	
BOTH SIDES OF JERRY HELT	BLUE STAR LP 1017
CONTRA DANCES	BLUE STAR LP 1029
QUADRILLE DANCES	BLUE STAR LP 1032
BLUE STARS AND STRIPES	E-Z 714
TUNNEL OF LOVE CONTRA	" 722
CIRCLE AND STAR CONTRA	" 723
CELITO LINDO CIRCLE MIXER	" 724
PRETTY BABY QUADRILLE	" 725

## SQUARE DANCE

DEFINITIONS/STYLING/TIMINGBASICS (1-34)

NOTE: When any call is directed to other than regular man-lady couples, the dancer on the right does the lady's part and the dancer on the left does the man's part.

1. CIRCLE LEFT. Starting formation: circle.

a. RIGHT.

Two or more dancers circle left or right as directed. Those in the men's positions hold hands palms up, while those in the girls' positions hold their hands palms down. Twist the lower half of the body to walk forward in the direction the circle is turning.

Styling: All dancers walk (dance) forward with joined hands, men's palms up and ladies' palms down, elbows bent comfortably so that hands are above elbows.

Timing: SS 8 people full around 16, 3/4 - 12, 1/2 - 8, 1/4 - 4.  
BOX 4 people full around 8, 3/4 - 6, 1/2 - 4, 1/4 - 2.

2. FORWARD AND BACK. Starting formation: square or regular line.

Designated dancers move forward (1) step, touch, back step, touch (four counts) or (2) three steps and touch, then back up three steps and touch (eight counts).

Styling: Couples have inside hands joined. As couples meet in the center outside hands may be touched palm to palm. As the foot is brought to the touch (on the 4th and 8th counts) it should remain on the floor.

Timing: SS all 8, heads or sides 8, rock F & B 4, balance 4.

3. DO SA DO. Starting formation: two facing dancers.

Dancers advance and pass right shoulders. Each moves to his right passing in back of the other person and, without turning, passes left shoulders and moves backward to place.

Styling:

Gents - Arms in natural dance position, right shoulder forward as right shoulders pass, left shoulder forward as left shoulders pass.

Ladies - Both hands on skirt moving skirt forward and back to avoid opposite dancer, right hand forward as right shoulders pass, left hand forward as left shoulders pass.

Timing: SS corner 6, partner 6, BOX 6, SS across set 8.

4. SWING. Starting formation: two dancers standing right side to right side (man and lady).

Dancers move forward and around each other turning in a clockwise direction four or more counts ending with the girl facing the same direction as the man.

Styling:

Starting Position:

Gents - Left arm bent at elbow, palm slightly up, right hand on lady's back slightly above waist. Posture erect.

Ladies - Right hand palm down on gent's left hand, left hand on gent's right shoulder, arm resting on gent's right arm. Posture erect.

Footwork: Walk around. Use short walking or shuffling steps around the central point.

Buzz step. Right foot moves in small steps around the pivot point while the left foot pushes -- as in a scooter motion.

Ending Position:

Ladies roll off man's right arm blending smoothly to position for next call.

OR

Twirl (to a promenade only -- lady's option).

Gent raises his left hand over lady's head, holding lady's right hand loosely. Her hand revolves around his for stability as she turns clockwise moving down line of dance three steps, into a promenade position by joining inside hands on the 4th step. While lady turns, the gent will move forward down line of dance to be in position for the promenade.

Timing: 4 - 8 beats of music at the caller's discretion.

5. PROMENADE FAMILY. Starting formation: promenade.  
(Full, 1/2, 3/4)

a. COUPLE PROMENADE.

Within the confines of a square or large circle, the couple always moves counterclockwise.

Styling:

Gents - Hands are palms up, right forearm over lady's left arm.

Ladies - Hands are palms down in gent's hand.

Comment - Joined hands should be positioned equally between partners.

Timing: SS couples full around 16, 3/4 - 12, 1/2 - 8, 1/4 - 4.

b. SINGLE FILE PROMENADE.

Dancers move one behind the other to the right (counterclockwise) or to the left (clockwise).

Styling:

Gents - Arms held in natural dance position.

Ladies - Both hands on skirt, working skirt with natural swinging motion.

c. WRONG WAY PROMENADE.

Couple promenades clockwise.

8. PASS THRU. Starting formation: facing couples.

Dancers move forward passing right shoulders with opposites. Remain facing out until after the next directional call. The term "step thru" is used in place of "Pass Thru" when dancers are in a right or left hand ocean wave.

Styling:

Gents - Right shoulder slightly forward as right shoulders pass. Arms in natural dance position.

Ladies - Work skirt with hands, right hand leading as right shoulders pass.

Timing: SS heads or sides across set 4, box 2.

9. TURN BACK.

a. U TURN BACK. Starting formation: single dancer.

Turn one half (180°) in place turning in toward partner unless body flow dictates otherwise. If alone, i.e. no partner, turn towards center of the set.

Styling:

Gents - Arms in natural dancing position.

Ladies - Arms in natural dancing position.

b. BACKTRACK. Starting formation: couple promenade.

The man and the lady do individual about-face turns (the man right face, the lady left face) so the couple is facing opposite to its original direction. The handholds have not been released. The man is still on the inside; his partner is now on his left.

Timing: 2.

10. SPLIT THE COUPLE. Starting formation: square or circle.

a. AROUND ONE.

b. AROUND TWO.

Active or designated couple(s) moves to opposite couple(s), goes between and through them turning away from partner and moving around one or two dancers as designated by caller.

c. SPLIT THE RING AROUND ONE.

d. SPLIT THE RING AROUND TWO.

Same procedure as Split the Couple except involving only one couple.

Styling: Normal styling. Gents arms in natural dance position; ladies may work skirt. The couple that is separated by the active couple simply moves out of the way so that the active couple may move between them. Once the active couple has moved through and is out of the way, the couple who separated will move together once again.

Timing: SS Couple #1 split couple #3 around one to a line 8,  
Heads or sides pass thru around one to a line 8, around two to a line 10,  
To home 12, BOX insides split outsides to a line 4, to home position 6.

11. COUPLES SEPARATE. Starting formation: couple.

Turn back to back with partner and walk forward around the outside of the set; follow next call. If dancers moving in opposite directions meet, they pass right shoulders.

a. COUPLES DIVIDE.

Turn back to back with partner and walk forward one quarter around the outside of the square; follow the next call.

Styling: Those not active will move forward so those moving do not have to go so far. Men's arms in natural dance position. Ladies skirt work optional.

Timing: 2.

12. COURTESY TURN. Starting formation: couple.

The man (left hand dancer) takes the lady's (right hand dancer) left hand (palm down) in his left (palm up), turns and places his right hand in the small of the lady's back and, while moving side to side and facing the same direction, the man backs up and the lady walks forward. The distance of the turn is determined by the point at which they are to face upon its completion.

Styling:

Gents - The extended left hand serves as a direction indicator and the man uses his left hand to lead, not pull. Place right hand in small of lady's back.  
Ladies - Use right hand to work skirt.

Timing: 4.

13. CHAIN FAMILY.

a. TWO LADIES CHAIN. Starting formation: facing couples.

The ladies extend right hands to each other, pull by, then extend left hands to the opposite men who courtesy turn them in place. The movement is completed when the couples are facing.

b. FOUR LADIES CHAIN. Starting formation: square or circle.

Four ladies move into the center, make a palm star, turn straight across to the opposite men and courtesy turn.

c. THREE QUARTER CHAIN. Starting formation: square or circle.

The ladies designated move into the center, make a palm star, and walk forward past two positions or 3/4 around the square and courtesy turn.

Styling:

Gents - Release partner then turn right shoulder slightly toward center of the square to begin courtesy turn portion of call, step back with left foot.

Ladies - Two Ladies Chain - Use handshake pull by. No skirt work except as part of courtesy turn.

Four Ladies Chain - Hands up (palm star) touching right hands in star pattern.

Three Quarter Chain - Same styling as in Four Ladies Chain.

Comments - Important that gent clears path for receiving lady after chain by moving slightly to the right and starting courtesy turn motion before lady arrives.

Timing: SS two ladies across set 8, 3/4 - 10, four ladies across 8, 3/4 - 10.

6. ALLEMANDE FAMILY. Starting formation: square, circle, 8 chain thru, alamo circle, regular lines, trade by.

a. LEFT.

Dancers turn their corners with a left arm; then move by their corners and return to face their partners or follow the next call.

b. RIGHT.

Same general procedure as Allemande Left except using right arms.

c. LEFT ARM TURNS.

Dancers join left arms and walk around each other.

d. RIGHT ARM TURNS.

Same general procedure as Left Arm Turns except using right arms.

Styling: The arms are held past the wrist but not past the elbow joint. Each dancer places the hand on the inside of the arm of the person with whom he is to work. The fingers and thumb are held in close. The center of the turn will be at the joined arms, so, while turning, each dancer is moving equally around the other.

Timing: full around 8,  $\frac{3}{4}$  - 6,  $\frac{1}{2}$  - 4,  $\frac{1}{4}$  - 2.

7. GRAND RIGHT AND LEFT. Starting formation: square or circle.

Partners face and take right hands. Each moves ahead (men counterclockwise and ladies clockwise) and gives a left hand to the next, a right to the next, and a left to the next until each dancer meets his original or new partner and follows the next call.

Styling: All dancers. Hands are involved with alternating pull-by movements, no twirls. Arms should be held in natural dance position, and the handhold position should be released as dancers pass each other. Men particularly should stand tall and resist the temptation to lean over and stretch out their hand to the next person. Just a comfortable extension of the arm and hand is all that is necessary.

Timing: 10 (until you meet your partner on the other side).

a. WEAVE.

An alternate for Grand Right and Left. A Grand Right and Left without touching hands.

Styling: Ladies will work skirt with both hands as they move around the square, not exaggerated but with hands on skirt. Men hold hands in natural dance position. The motion is one with the circle not too large and with the dancers leading with their right shoulders as they pass the dancer on their right, then with the left shoulder as they pass the dancer on the left. Brief eye contact should be made as you meet each dancer.

Timing: 10 (until you meet your partner on the other side).

14. DO PASO. Starting formation: circle of two or more couples.

Each dancer faces his partner and gives that person a left forearm. Turning counterclockwise one half ( $180^{\circ}$ ) around to face in the opposite direction each dancer goes to the corner, takes right forearms and turns clockwise one half ( $180^{\circ}$ ) around. Each returns to the starting partner and courtesy turns in place.

Styling:

Gents - Hands in position for arm-turns alternating left and right.

Ladies - Use forearm turn positioning.

Comment - When the courtesy turn portion of Do Paso is replaced by a different logical basic, then the styling reverts to that basic.

Timing: SS from start to finish of courtesy turn 16 to next call 12

15. RIGHT AND LEFT THRU. Starting formation: facing couples.

Each person advances taking the right hand of the opposite person momentarily. Each moves forward, passes right shoulders, and releases right hand and each couple does a courtesy turn. Upon completion, the couples are facing one another again, but have exchanged places.

Styling: Each dancer takes regular handshake hold (right hands) with opposite as they move by each other. They release hands immediately as they pull by. For courtesy turn styling, refer to that basic.

Timing: SS heads or sides across set 8, BOX 6, OW 6.

16. STAR FAMILY (2-8). Starting formation: facing couples, square or circle.

a. RIGHT.

b. LEFT.

Designated dancers move toward each other into a right or left palm star as indicated and walk forward the distance called.

Styling:

Gents - In forward moving star inside hands should be joined in a palm star position, average eye level, arms bent at elbow. Outside arm in natural dance position.

Ladies - Inside hands same as for gents, outside hands to work skirts.

Timing: four people full around 8,  $3/4 - \underline{6}$ ,  $1/2 - \underline{4}$ ,  $1/4 - \underline{2}$ .  
eight people full around 16,  $3/4 - \underline{12}$ ,  $1/2 - \underline{8}$ ,  $1/4 - \underline{4}$ .

17. STAR PROMENADE. Starting formation: promenade in palm star.

The inside dancers in a palm star and, with the other arm around the waists of their partners, move in a right or left hand star as couples.

Styling:

Gents - Inside hand same as in right or left hand star, outside arm around lady's waist.

Ladies - Inside arm around man's waist under his arm, outside hand works skirt.

Timing: four couples full around 12,  $3/4 - \underline{9}$ ,  $1/2 - \underline{6}$ ,  $1/4 - \underline{3}$ ,  
four couples full around with back out at home 16.



18. COUPLES LEAD TO THE RIGHT. Starting formation: square.

A directional call to indicate that designated couple(s) or dancer(s) leads one quarter position to the right and ends with his back to the center of the set.

Styling: Normal couple handhold between gent and lady, outside hands free in natural dance position.

Timing: 4.

19. CIRCLE TO A LINE. Starting formation: facing couples.

Couples circle one half (180°); then the person in the man's position of the starting inside couple breaks with the left hand retaining the handhold of the person on the right. The right end dancer of the line walks forward under a raised arm arch into place at the end of the line.

Styling: The circle portion is the same styling as circle eight. As the man breaks with his left hand to form a line, he should lead the line several steps before turning. After the end lady has released right hands, and while retaining the right hand of the man beside her, together they will raise their joined hands and make an arch. Then as the line begins to straighten out, she will move forward under this arch turning left-face gradually under her own left arm so that instead of backing up she is moving forward to the end of the line.

Timing: 8.

20. BEND THE LINE. Starting formation: a line made up of an even number of dancers.

The line breaks in the middle and working as a unit the ends go forward, while the centers move backward until both halves of the line are facing.

Styling: As ends move forward, centers back up equally. Use normal couple handhold and in the event new line is formed, immediately join hands in the new line.

Timing: lines of four 4, six 4, eight 4.

21. ALL AROUND YOUR LEFT HAND LADY. Starting formation: square or circle.

This is the first part of a two-part movement. While the men move forward and around their corner in a clockwise direction, the ladies having faced their corner move forward in a clockwise loop around the corner keeping right shoulders adjacent.

Styling:

Gents - Arms in natural dance position.

Ladies - Both hands on skirt, moving skirt forward and back to avoid opposite dancer.

Timing: 8.

22. SEE SAW (TAW). Starting formation: two facing dancers.

When combined with all around your corner, See Saw is a looping figure eight action. In all other cases it is a left shoulder do sa do.

Styling: When combined with all around your corner, styling to be same as in all around your left hand lady except that left shoulders are kept adjacent and left hand and left shoulder should be kept forward.

When used as a left shoulder do sa do, styling to be the same as do sa do except left shoulder leads first.

Timing: 8.

23. GRAND SQUARE. Starting formation: square.

A simultaneous movement wherein the sides are doing one movement and the heads are doing another. The action for the heads is to move forward into the square (4 steps). Turn one quarter ( $90^{\circ}$ ) on the fourth step to face partners and back away to the sides of the square (4 steps). Turn one quarter ( $90^{\circ}$ ) to face the opposites. Back away to the corners of the square (4 steps) and then turn one quarter ( $90^{\circ}$ ) to face partners and walk to home (4 steps). Do not turn. (Total to here: 16 steps). From this point the action is reversed. Heads back away from their partners (4 steps), turn one quarter ( $90^{\circ}$ ) on the fourth step and walk forward to opposites (4 steps). Turn one quarter ( $90^{\circ}$ ) and walk forward into the center toward partners (4 steps). Turn one quarter ( $90^{\circ}$ ) to face opposites and back up to home (Total: 32 steps). While the head couples are doing the first 16 steps, the sides start by facing their partners to back away and do the second 16 steps. Completing this the sides do the first 16 steps, while the heads are doing the last 16. The principle of walking three steps and then turning (or stopping) on the fourth is followed throughout. May be broken into fractional parts by indicating the number of steps required.

Styling:

Gents - Arms in natural dance position.

Ladies - Skirt work with natural swinging motion.

Comment - When moving forward or backward as a couple, normal couple handhold is desired.

24. BOX THE GNAT. Starting formation: two facing dancers (man and lady).

The effect of this movement is for dancers to reverse direction and exchange places. A facing man and lady join right hands. The lady makes a one half ( $180^{\circ}$ ) left face turn under the man's raised right arm as the man walks forward and around making a one half ( $180^{\circ}$ ) right face turn. They finish facing each other.

Styling: Start with a handshake position. The joined fingers must be held so that the gent's fingers may turn over the lady's fingers easily while still providing some degree of security or stabilization. At the completion of the movement, the hands should be in a handshake position.

Timing: 4 (from point of contact).

25. SQUARE THRU FAMILY. Starting formation: facing couples.  
(Right/Left)  
(Full, 1/2, 3/4, 5)

a. STANDARD.

Dancers take the opposites' right hands, pull on by. Turn one quarter ( $90^\circ$ ) to face partners; take partners' left hands, pull on by. (A Half Square Thru has been completed at this point.) Turn one quarter ( $90^\circ$ ) to face opposites, take opposites' right hands, pull on by. (A Three Quarter Square Thru has been completed at this point.) Turn one quarter ( $90^\circ$ ) to face partners, take partners' left hands, pull on by but do not turn. (A Full Square Thru has been completed at this point.) To execute five hands, dancers turn one quarter ( $90^\circ$ ) to face opposites, take opposites' right hands and pull on by. Follow the next call.

b. LEFT.

Same procedure as Standard Square Thru except movement is started with the left hand and hands are alternated accordingly.

c. MIXED SEX.

Same procedure. Couples may be any combination of men and/or women.

d. SAME SEX.

Same procedure. Couples may be any combination of men and/or women.

Styling: Styling should be similar to that in grand right and left. Corners should be rounded off rather than pulling through and doing a square military turn.

Timing: SS four people full 10, 3/4 - 8, 1/2 - 6, 1/4 - 4,  
BOX four people full 8, 3/4 - 6, 1/2 - 4, 1/4 - 2.

26. CALIFORNIA TWIRL. Starting formation: couple.

Used to reverse direction smoothly while remaining in place. Partners take hands. The man's right hand is joined with the lady's left. They change places with each other by raising their joined hands. The man walks around the lady in a clockwise direction one half ( $180^\circ$ ), while the lady walks forward and under their joined hands making a one half ( $180^\circ$ ) left face turn. Partners start out facing the same direction, side by side, and they end facing opposite to their original direction, with the lady still on the right side of her partner.

Styling: Gents and ladies use loose handgrip. Outside hand in natural dance position.

Comment - It is important that the man does not "wind" the lady. Man's hand should be used to stabilize as lady provides her own momentum. It is also important that man's arm remain well above lady's head. Hands should be adjusted to normal couple handhold after completion of the basic.

Timing: 4.

27. DIVE THRU. Starting formation: facing couples.

The couple whose back is to the center of the square (unless otherwise directed) makes an arch with joined inside hands. The other couple, with joined inside hands, ducks under the arch and moves forward. The couple making the arch moves forward and automatically does a California twirl to face back into the square.

Styling:

Couple making the arch - Use loose handhold. Stand far enough apart to allow another couple to dive under. It is permissible for dancers making arch to part hands momentarily if it is uncomfortable to reach over diving dancers. After hands are rejoined, styling should be the same as previously described for California twirl.

Couple diving under - Use couple handhold. Bend low enough and stay close enough to partner to move comfortably underneath the arch.

Timing: BOX couple diving 2, couple facing out 6.

28. CROSS TRAIL THRU. Starting formation: facing couples

Two active couples meet and passing right shoulders with their opposites, pass thru. The lady crosses in front of her partner to the left, while the man crosses behind her to the right. They then follow the direction of the next call.

Styling:

Gents - Right shoulder slightly forward as right shoulders pass; left shoulder forward as left shoulders pass. Arms in natural dance position.

Ladies - Work skirt with hands. Right hand leading as right shoulders pass; left shoulder leading as left shoulders pass.

Timing: SS heads or sides across set 6, around one to a line 10, around two to a line 12, across the set to corner 6.

29. COUPLES WHEEL AROUND. Starting formation: promenade.

A couple in normal or wrong way promenade, as a unit, reverses directions by having the inside dancer (hub) backing out and the outside dancer (rim) walking in. In all other situations, the man's position backs up and lady's position moves forward unless previous body flow dictates the opposite action.

Styling: Same as in couple promenade.

Timing: 4.

30. ALLEMANDE THAR. Starting formation: thar star.

With the men in the center making a right hand star and backing up, their partners are on their left arm facing the opposite direction and walking forward. This Allemande Thar star may be formed from any left hand swing and with either the men or the ladies in the center depending upon the situation.

a. WRONG WAY THAR.

From any right hand swing a Wrong Way Thar may be achieved with those backing up in the center making a left hand star.

Styling: When the men are in the center backing up, their right hands will form a packsaddle/box star, taking the wrist of the man in front of him. When the ladies star they will simply touch hands in the center. The dancers forming the star must remember to allow those on the outside to set the pace, since they have to travel a much further distance. If the centers move too fast, the result is that those on the outside will have to run to maintain the pace. As in any star, the ladies, while on the outside, may elect to hold the skirt.

Timing: SS from allemande left to point of back up star 12.

31. SHOOT THE STAR. Starting formation: thar star.  
(1/2, Full)

From an allemande thar star, partners' holds are retained. The star is released and the dancers walk around each other one half (180°) or full (360°) as designated to follow the next call.

Styling: Forearm position shall be used for shooting the star. Outside hands free and in natural dance position. Lady will remain holding skirt until hand is needed for next command.

Timing: 4, full around 8.

32. SLIP THE CLUTCH. Starting formation: thar star.

From an allemande thar star, those in the center stop, and retaining the star they release handholds with the persons beside them. At this point all move a step forward and each dancer is ready to give that same hand to the next person coming toward him on the outside or to follow the call for the next action.

Styling: Despite the change of moving direction you can make the switch flowing and comfortable if the armhold is released effortlessly and that same hand is held ready to turn the next person as directed.

Timing: 2.

33. HALF SASHAY FAMILY. Starting formation: couple.

a. STANDARD.

Dancers exchange places with partners without changing facing direction. Lady's position side steps to left, while the man's position steps back and side steps to right and then forward to rejoin partner on the other side, all in one smooth motion.

Styling: Hands held in normal couple handhold; man and lady each use slight pulling motion toward each other as they initiate the sashay movement.

Timing: 4.

b. ROLLAWAY.

When partners are side by side facing in the same direction with the arm of one partner around the waist of the other, or when two partners are simply holding hands while standing side by side and facing the same direction, the lady rolls across a full turn (360°) in front of the man. The result is that the partners have changed places.

Styling: Handhold same as joined couples. Man should slightly pull lady as both gent and lady reach to join hands and continue pulling motion with outside hand. Man steps back with left foot, to the side and across.

Timing: 4.

c. LADIES IN, MEN SASHAY. Starting formation: circle with alternating men and women.

All dancers are facing to the center. The ladies leave the circle and move directly to the center of the square as the men move to the left behind them. The ladies move back to the circumference of the circle once again and rejoin hands with the men. Each man has moved one position to his left.

Styling:

Gents - Hands held in slightly up position ready to rejoin lady's in circle.  
Ladies - Should have both hands on skirt when moving to the center and momentarily bunch skirts before returning to circle.

Timing: 4.

34. STAR THRU. Starting formation: two facing dancers (man and lady).

Man's right hand is placed against the lady's left, palm to palm, fingers up. Joined hands are raised as the two walk toward each other and the lady does a one quarter (90°) left face turn under the man's right arm as he does a one quarter (90°) right face turn. They end up side by side with the lady now on his right.

Styling: All dancers. Hands are joined in arch, palm to palm, fingers point up. Handgrip should be readjusted to couple handhold after the basic is completed.

Comment - Join hands in raised position approximately eye level. It is important that hands not be joined before that point. Man's hand should be used to stabilize as lady provides her own momentum. It is equally important that the man's arm remain well above the lady's head.

Timing: 4 (from point of contact).

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1980

Presented by Jerry Helt

LINEAR CYCLE

ENDS WILL SINGLE HINCE WITH THE ADJACENT CENTER, OUTFACERS WILL FOLD AND ALL WILL DOUBLE PASS THRU, EACH SINGLE FILE TWOSOME THEN DOES A PEEL RIGHT TO END AS A FACING COUPLE.

Variations by Jerry Helt

HEADS SQUARE THRU FOUR HANDS  
DO SA DO THE OUTSIDE TWO  
TOUCH TO AN OCEAN WAVE, LINEAR CYCLE  
SLIDE THRU, LEFT ALLEMANDE

HEAD LADIES CHAIN  
HEADS SQUARE THRU FOUR HANDS  
DO SA DO THE OUTSIDE TWO  
TOUCH TO AN OCEAN WAVE, LINEAR CYCLE  
FLUTTER WHEEL (1P 2P Lines)

FOUR LADIES CHAIN 3/4  
SIDES RIGHT & LEFT THRU  
HEADS SQUARE THRU FOUR HANDS  
TOUCH TO A WAVE WITH THE OUTSIDE TWO  
LINEAR CYCLE - - - - (1P 2P Lines)

FOUR LADIES CHAIN ACROSS  
SIDES RIGHT AND LEFT THRU  
HEADS SQUARE THRU FOUR HANDS  
TOUCH TO A WAVE WITH THE OUTSIDE TWO  
LINEAR CYCLE - - - -  
LINES PASS THRU, TAG THE LINE, FACE IN  
LEFT ALLEMANDE, ETC.

HEADS SQUARE THRU FOUR HANDS  
DO SA DO THE OUTSIDE TWO  
TOUCH TO AN OCEAN WAVE, LINEAR CYCLE  
TWO LADIES CHAIN ACROSS  
LINES PASS THRU, WHEEL & DEAL  
CENTERS PASS THRU, LEFT ALLEMANDE

PEEL TO THE RIGHT

Variations by  
Jerry Helt

HEADS LEAD RIGHT CIRCLE TO A LINE  
LINES PASS THRU, BOYS RUN RIGHT  
GIRLS FOLD, DOUBLE PASS THRU  
PEEL RIGHT (1P 2P Lines)

HEADS FLUTTER WHEEL, HEAD MEN FACE YOUR CORNER  
STAR THRU, FOUR GIRLS PASS THRU & CLOVERLEAF  
DOUBLE PASS THRU, PEEL RIGHT (1P 2P Lines)

HEADS ROLL AWAY A HALF SASHAY  
SIDES CROSS TRAIL THRU, SEPARATE AROUND ONE, LINE UP FOUR  
LINES PASS THRU, WHEEL & DEAL  
DOUBLE PASS THRU, PEEL RIGHT  
STAR THRU, PASS THRU, TRADE BY  
LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS  
WITH THE OUTSIDE TWO TOUCH 1/4  
GIRLS FOLD BEHIND THE BOYS, DOUBLE PASS THRU  
ALL PEEL RIGHT (Linear Cycle)  
STAR THRU, LEFT ALLEMANDE

BUFFALO GAP CONTRA

By Jerry Helt

1, 3, 5, 7, EVERYOTHER COUPLE CROSS OVER & BE ACTIVE

8 ACTIVES WITH YOUR PARTNER SASHAY DOWN THE CENTER

8 ACTIVES WITH YOUR PARTNER SASHAY BACK TO PLACE

8 INACTIVES WITH YOUR PARTNER SASHAY DOWN THE CENTER

8 INACTIVES WITH YOUR PARTNER SASHAY BACK TO PLACE

8 ACTIVES DO SA DO YOUR OWN OR DOUBLE BALANCE WITH YOUR OWN

8 ACTIVES SWING YOUR OWN

8 ACTIVES DOWN THE CENTER FOUR IN A LINE (Pick up the inactives)

8 TURN ALONE COME BACK TO PLACE (Bend the line or castoff)



CIGANSKO KOLO  
Serbia

*see alphabetical file*

TRANSLATION: Gypsy dance

RECORD: Yugoslav Most Popular Historical Folk Dances, Side A,  
Band 2.

FORMATION: M and W in ~~an open circle~~, little fingers joined in "W"  
pos.

STYLE: The dance should be done with a slightly bouncy feeling  
throughout.

METER: 4/4

Meas.

INTRODUCTION: 16 cts, no action.

FIG. I:

- 1 Facing and moving LOD, step R<sup>L</sup> fwd (ct 1), ~~step L fwd (ct 2)~~,  
step R fwd, putting wt evenly on both ft, rising on balls of  
ft with knees straight (ct 3), fall on R, bending R knee and  
raising L ft behind (ct 4). Cue: run-run-up-down
- 2 Repeat meas 1.
- 3 ~~xxx~~ Facing ctr and moving LOD, step R to R (cts 1-2), step L  
behind R (cts 3-4).
- 4 Step R to R (cts 1-2), bring L to R without wt (cts 3-4).
- 5 Touch L across R and turn body slightly<sup>R</sup> (ct 1), touch L  
slightly to L and turn body diag L (ct 2), lift L knee (ct 3),  
step L,R,L in place (cts &,4,&).
- 6-7 Repeat meas 5, alternating ftwk. *twice more (4 in all)*
- 8 Starting with R across L, do a 4 step turn in place to own  
L, clap hands ~~xxxxxxx~~ approx eye level or higher with  
each step.

FIG. II: Double time Variation

- 1-4 Repeat Fig. I, meas 1-4.
- 5 Touch L across R (ct 1), touch L slightly to L (ct &), touch L  
across R (ct 2), touch L slightly to L (ct &), lift L knee  
(ct 3), step L,R,L in place (cts &,4,&).

Presented by Gordon E. Tracie

INTRODUCTORY NOTES

The aim of these teaching sessions is to convey, in as direct a manner as possible, the art and spirit of traditional dancing as has been practiced by the Swedish folk for many generations. Presentation of the material is based upon a unified approach to Swedish dancing, not just a collection of Swedish dances. Each acquired skill - from a simple step-hop turn in duple meter schottische rhythm to a relatively sophisticated smooth pivot-spin in triple meter polska rhythm - is meant to enhance further acquired skills, until the dancer's response to various Swedish rhythms becomes "Second nature."

The dances to be presented are those actually danced by the Swedish people, primarily during the 19th century, some from the 18th century, but many with their roots going back to an even earlier era. Unlike the formalized and oftentimes contrived Swedish "folk dances," they are not performance-oriented. However this isn't to say that they cannot be neatly shown to an audience as an example of yesteryear's traditional Nordic dance cultures.

For the American folkdancer yet uninitiated into Scandinavian dancing, it might be well to point out a few salient features of the Nordic dance idiom. Through remnants of ancient seasonal rites are to be found in the two "long-dances" presented, and the courting aspects of singing-games are still evident in the North, it is safe to say that Scandinavian dances are virtually all of a recreational rather than of a conscious ceremonial nature. And in contrast to folk dances of many other cultures, they are nearly all co-educational; uniformly so in couple dances, of course, this is also the norm for dances in rings and other formations. Likely the single most characteristic feature of traditional Scandinavian dancing is the predominance of couple rotation. Furthermore, this turning is usually relatively fast, which brings into play certain physical factors not present in slower dances: momentum, counterbalance, torque, etc. No longer is the focus on two independent persons, but on a single couple. But one of those persons must "start the wheel turning" and "steer;" and this is the man's job. Thus, last but not least, a strong male lead must be emphasized.

Due to time and space limitations, only four of the several legitimate "folk-style" rhythm which comprise Sweden's native dance heritage are covered here. But they should serve to allow the dancer to understand in theory and enjoy in practice, the fun of couple-rotation, which is the essence of the typical Swedish traditional dance.

In dealing with "oldtime dances," generic rather than specific forms have been chosen inasmuch as most dance steps and figures have been common throughout much of the land at one time or another. As for the "regional ethnic dances," an effort has been made to capture the spirit of the local idiom, rather than dwelling on minute differences among various versions and interpretations.

In dealing with "oldtime dances," generic rather than specific forms have been chosen inasmuch as most dance steps and figures have been common throughout much of the land at one time or another. As for the "regional ethnic dances," an effort has been made to capture the spirit of the local idiom, rather than dwelling on minute

*Cigarrero*

6-7 Repeat meas 5, alternating ftwk. *twice over (2 bars)*

8 <sup>9-12</sup> Hip thrusts: <sup>stop on ball of</sup> cross R ~~to~~ behind L, keep ft close together with slightly bent knees, <sup>up on ball of both ft</sup> ~~in one motion, rise onto balls of~~ ft, swiveling both heels to R; thrust R hip to R and slightly fwd; <sup>and stay out</sup> (with arms straight and fairly far apart, snap fingers) moving arms to R on snap (all on ct 1); lower to starting pos (ct &), thrust to R (ct 2), lower (ct &), thrust (ct 3); lower (ct &), thrust (ct 4), lower (ct &). (M may kneel and clap as girls do hip thrusts) Motion mostly in place very little sdwd movement.

5-12

The entire dance is done 10 times, alternating Fig. I with Fig. II; on the 11th time end with 1st step of turn with claps or: Fig. I ~~first~~ held until music speeds up, then Fig. II until end of music (preferred). Was done both ways in class.

CUE THHR:

16 ct Intro

I (1-4) LOD: R, L, balance, R )  
L, R, balance, L ) do twice

Face ctr: R, L behind, R, top)

(5-8) L in - L out

up -2-3-4.

R repeat

L repeat

4 step turn to L, clap on steps.

Presented by Ciga Despotović

VESELKA  
Macedonia

TRANSLATION: For the Happy People

PRONUNCIATION: Veh-sel-kah

RECORD:

RHYTHM: 7/8 Meter, counted:  $\frac{1,2}{1}$   $\frac{3,4}{2}$   $\frac{5}{3}$   $\frac{6,7}{4}$  (S,S,Q,S)

FORMATION: M and W in an open circle, little fingers joined. Arms start down.

STYLE: Arms: When moving LOD in Fig. I, arms swing out and up to shldr ht, behind shldr, pushing chest fwd slightly. When moving RLOD in Fig. I, arms swing out and down and slightly back. Both movements are very free and relaxed. In Fig. I, body turns slightly in direction of movement.

METER: 7/8

PATTERN

Meas.

INTRODUCTION:

FIG. I:  
1 Facing ctr, moving LOD, wt on L, hop on L, with R knee raised (ct 1); step R (ct 2); step L across R (ct 3); step R back in place (ct 4).  
2-8 Repeat meas 1, alternating ftwk 7 more times (8 in all).

FIG. II: \*  
1 Facing and moving LOD, same pattern as Fig. I, except move fwd: hop on L, with R knee raised (ct 1); step R fwd (ct 2); step L across R, kicking L ft out to side and turning L knee in slightly (ct 3); repeat ct 3 with opp ftwk (ct 4).  
(Arms and ft move in opp direction, as in running.)  
2-8 Repeat meas 1, alternating ftwk 7 more times (8 in all).

FIG. III: Optional Men's Turn  
1 Squat (ct 1), slight jump to both ft, standing, braced in anticipation of turn (ct 2), hop on L, raise R knee and make one complete turn to R in air on hop (ct 3), close R to L with stamp (ct 4).  
2-4 Repeat meas 1, alternating ftwk 3 more times (4 in all).  
5-8 Repeat Fig. I, meas 1-4.  
Note: W do Fig. I while M are turning.

\*Fig. II can also move RLOD; do 9 meas of Fig. I, then do meas 2-8, Fig. II.

Possible combination: I, II/I, II/I, II/I, II, III/II, I.

*Cyanide*

**ixix**

II: (1-4) Same as Fig. IX

(5-8) Double time Variation

in's and out's twice as fast

Thrust hip to R instead of turn

up, down, up, down, up, down, up, down

Fig. I and II ~~XXXX~~ done entirely 10 times; 10th time ends  
before 4-step turn. Alternate Fig. IX regularly, with  
Fig. II doubletime.

Presented by Ciga Despotović

TAMNAVSKI POVETARAC  
Serbia

TRANSLATION: River Wind; literally, Wind from the River.

PRONUNCIATION: Tahm-nahf-skee - Poh-veh-tar-ahtz

RECORD:

FORMATION: M and W in an open circle, hands joined and down.

METER: 4/4

PATTERN

Meas.

INTRODUCTION:

FIG. I:

- 1 Facing ctr and moving fwd, step R, stamping and bending knee (ct 1); hop on R (ct 2); step L (ct &); step R, pushing L straight fwd (ct 3); step L, pushing R fwd (ct 4).
- 2 Seven (7) small shuffling steps bkwd, start R (cts 1, &, 2, & 3, &, 4).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5-8 Repeat meas 1-4.

FIG. II:

- 1 Scissors: Facing ctr, step R, thrusting L fwd (ct 1); step L, thrusting R fwd (ct &); step R, thrusting L fwd (ct 2); hold (ct &); repeat cts 1, &, 2, & with opp ftwk (cts 3, &, 4, &).
- 2 Facing and moving LOD, step R, stamping and bending knee (ct 1); hop on R (ct 2); step L (ct &); jump onto both ft (ct 3); hop onto R, pushing L fwd (ct 4).
- 3-8 Repeat meas 1-2, alternating ftwk and direction 3 more times (4 in all).

FIG. III:

- 1 Facing and moving LOD, run R, L, R, L, R (cts 1, 2, 3, &, 4).
- 2 Run L, R, L, R, L (cts 1, &, 2, 3, 4).
- 3-8 Repeat action of meas 1-2, 3 more times (4 in all)  
Cue: run-run, cha-cha-cha / cha-cha-cha, run-run

Entire dance is done 3 times.

CUE THRU:

- I: R - hop - step - step (other ft out) - step (other ft out)  
Back quick: R, L, R, L, R, L, R  
Repeat alternating ftwk and direction 3 more times (4 in all)
- II: Scissors: R, L, R  
L, R, L  
R - hop - step - jump (both ft) - step R (shove L fwd)  
Repeat alternating ftwk and direction 3 more times (4 in all).
- III: Run-run, cha-cha-cha / cha-cha-cha, run-run  
Do a total of 4 times.

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1980

Presented by Ciga Despotović

CIGANSKO ORO *Kolo*  
Jugoslavia  
*Serbia*

TRANSLATION: Gypsy Dance

PRONUNCIATION: See-gahn-sko Oh-ro

RECORD:

FORMATION: M and W in an open circle, *little jump* hands joined and down.

STYLE: The dance should be done with a slightly bounce throughout.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 16 cts, no action

FIG. I:

- 1 Facing and moving LOD, step R fwd (ct 1); step L fwd (ct &); step R fwd, putting wt evenly on both ft, rising on balls of ft with knees straight (ct 2); fall on R, bending R knee and raising L ft behind (ct &). Cue: run-run-up-down.
- 2 Facing ctr and moving LOD, step R to R (ct 1), step L behind R (ct 2), step R to R (ct 3), bring L to R without wt. (ct 4).
- 3-4

FIG. II:

- 1 5 Touch L across R (ct 1); touch L slightly to L (ct 2); lift L knee (ct 3); step L,R,L in place (cts &, 4, &).
- 2 6 Repeat meas 1<sup>5</sup> with opp ftwk.
- 3 7 Repeat meas 1<sup>5</sup>
- 4 8 Starting with R, do a 4 step turn in place to own L, clap hands with each step.

FIG. III: Doubletime Variation

- 1 6 Touch L across R (ct 1); touch L slightly to L (ct &); touch L across R (ct 2), touch L slightly to L (ct &); lift L knee (ct 3); step L,R,L in place (cts &, 4, &).
- 2 6 Repeat meas 1<sup>5</sup> with opp ftwk.
- 3 7 Repeat meas 1<sup>5</sup>
- 4 8 Hip thrusts: cross R ft behind L, keeping ft close together with slightly bent knees. In one motion, rise onto balls of ft, swiveling both heels to R; thrust R hip to R and slightly fwd; with arms straight and fairly far apart, snap fingers, moving arms to R on snap (all on ct 1); lower to starting pos (ct &); thrust to R (ct 2); lower (ct &); thrust (ct 3); lower (ct &); thrust (ct 4); lower (ct &). (M may kneel and clap as girls do hip thrusts.)

Entire dance is done 10 times, alternating Fig. II with Fig. III; on the 11th time end with a 4-step turn with claps.

*Fig 2, 1st half, all same...*  
*Fig 3, 1st half, all same...*

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1980

Presented by Ciga Despotović

SRPSKO KOLO

Serbia

SOURCE: *Three typically Serbian steps, choreographed by Ciga Despotović*  
Three typically Serbian steps, choreographed by Ciga Despotović

TRANSLATION: Serbian Dance

PRONUNCIATION: Sairp-sko Ko-lo

FORMATION: M and W in an open circle, hands joined and down. Light and bouncy steps throughout, but in Fig. I, the bounce is from the shldrs down - the head stays the same level.

METER: 4/4

PATTERN

Meas.

INTRODUCTION:

FIG. I:

- 1 Facing ctr and moving LOD, step R (ct 1); close L to R (ct &); repeat cts 1,&, twice more (cts 2,&,3,&); step R, making a deep demi-plie with R leg, L knee up (ct 4).
- 2 Hop on R, swinging L across R (ct 1); hop on R, swinging L out to L (ct 2); in place, 3 small steps, L,R,L, making a deep demi-plie on last L, R knee up (cts 3,&,4).
- 3-8 Repeat meas 1-2, 3 more times (4 in all).

FIG. II:

- 1 Facing and moving into ctr, step R diag R, touching L to R (ct 1); step L diag L, touching R to L (ct 2); repeat cts 1-2, 3 more times (cts 3,&,4).
- 2 Repeat meas 1, with opp ftwk and moving into ctr.
- 3 Hop on L, swinging R across L (ct 1); hop on L, swing R out to R (ct 2); 3 small steps in place R,L,R (cts 3,&,4).
- 4 Repeat meas 3, with opp ftwk.
- 5 Backing out of circle, step R diag bkwd R, L slightly in front, thrusting L hip and heel fwd (ct 1); step L back diag L, R slightly in front, thrust R hip and heel fwd (ct 2); 3 quick steps, styled the same as cts 1,2, R,L,R (cts 3,&,4).
- 6 Repeat meas 5, with opp ftwk.
- 7-8 Repeat meas 3-4.

FIG. III:

- 1 Facing ctr and moving LOD, hop on L with R knee raised (ct 1); step R heel to R (ct &); step L behind R (ct 2); step R to R (ct 3); hop on R, lift L knee (ct 4).
- 2 Repeat meas 1, with opp ftwk.
- 3-8 Repeat meas 1-2, 3 more times (4 in all).

Entire dance is doen 4 times; it ends during the 5th time after Fig. II.



SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1980

Presented by Ciga Despotović

*Lela Ljuma*  
FALLIA E LECHTE  
 Albania

TRANSLATION: Easy Dance

PRONUNCIATION: Fahl-ya eh Lek-teh

RECORD:

FORMATION: M and W in an open circle, little fingers joined at shldr level. Arms move, from elbows, sdwd - starting to the R in Fig. I, starting L in Fig. II.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 4 cts

FIG. I:

- 1 Facing ctr, and moving LOD, step R to R (ct 1); close L to R (ct 2); repeat cts 1-2 (cts 3-4).
- 2 Repeat meas 1, (4 step-closes in all for meas 1-2), (Throughout Fig. I, hips move sobtly in same directin as arms, both moving on each beat. Both end straight on Ct 4, meas 2.)

FIG. II:

- 1 Step L across R, slightly facing LOD (ct 1); step R across L, slightly facing RLOD (ct 2); step back L,R, slightlyig facing LOD (cts 3-4).
- 2 Facing ctr and moving RLOD, step L to L (ct 1), close R to L (ct 2), repeat ct 1-2 (cts 3-4). (Hips and arms again move as in Fig. I, and arms and hips end straight on ct 4 of meas 2.)

Entire dance is done 8 times.

CUE THRU:

4 ct intro

I. LOD:R - top - R - top - R - top - R - stop  
 (arms and hips move with same ft.)

II. L cross (arms to L)  
 R cross  
 Back 2 (diag)  
 L - top - L - stop (hips)

Whole dance done 8 times.

Presented by Ciga Despotović

*Laba Lek-teh*  
FALLIA E LECHTE  
 Albania

TRANSLATION: Easy Dance

PRONUNCIATION: Fahl-ya eh Lek-teh

RECORD:

FORMATION: M and W in an open circle, little fingers joined at shldr level. Arms move, from elbows, sdwd - starting to the R in Fig. I, starting L in Fig. II.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 4 cts

FIG. I:

- 1 Facing ctr, and moving LOD, step R to R (ct 1); close L to R (ct 2); repeat cts 1-2 (cts 3-4).
- 2 Repeat meas 1. (4 step-closes in all for meas 1-2), *hips move subtly in same direction as arms, both moving on each beat. Both end straight on Ct 4, meas 2.*

FIG. II:

- 1 Step L across R, slightly facing LOD (ct 1); step R across L, slightly facing RLOD (ct 2); step back L,R, slightly facing LOD (cts 3-4).
- 2 Facing ctr and moving RLOD, step L to L (ct 1), close R to L (ct 2), repeat ct 1-2 (cts 3-4).  
*(Hips and arms again move as in Fig. I, and arms and hips end straight on ct 4 of meas 2.)*

Entire dance is done 8 times.

CUE THRU:

4 ct intro

I. LOD:R - top - R - top - R - top - R - stop  
 (arms and hips move with same ft.)

II. L cross (arms to L)  
 R cross  
 Back 2 (diag)  
 L - top - L - stop (hips)

Whole dance done 8 times.

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1980

Presented by Ciga Despotović

SRPSKO KOLO

Serbia

SOURCE: *Three typically Serbian steps (Ciga Despotović)*  
Three typically Serbian steps, choreographed by Ciga Despotović

TRANSLATION: Serbian Dance

PRONUNCIATION: Sairp-sko Ko-lo

FORMATION: M and W in an open circle, hands joined and down. Light and bouncy steps throughout, but in Fig. I, the bounce is from the shldrs down - the head stays the same level.

METER: 4/4

PATTERN

Meas.

INTRODUCTION:

FIG. I:

- 1 Facing ctr and moving LOD, step R (ct 1); close L to R (ct &); repeat cts 1, &, twice more (cts 2, &, 3, &); step R, making a deep demi-plie with R leg, L knee up (ct 4).
- 2 Hop on R, swinging L across R (ct 1); hop on R, swinging L out to L (ct 2); in place, 3 small steps, L, R, L, making a deep demi-plie on last L, R knee up (cts 3, &, 4).
- 3-8 Repeat meas 1-2, 3 more times (4 in all).

FIG. II:

- 1 Facing and moving into ctr, step R diag R, touching L to R (ct 1); step L diag L, touching R to L (ct 2); repeat cts 1-2, 3 more times (cts 3, &, 4). *all cts 1-4 are done with a bounce*
- 2 Repeat meas 1, with opp ftwk and moving into ctr.
- 3 Hop on L, swinging R across L (ct 1); hop on L, swing R out to R (ct 2); 3 small steps in place R, L, R (cts 3, &, 4).
- 4 Repeat meas 3, with opp ftwk.
- 5 Backing out of circle, step R diag bkwd R, L slightly in front, thrusting L hip and heel fwd (ct 1); step L back diag L, R slightly in front, thrust R hip and heel fwd (ct 2); 3 quick steps, styled the same as cts 1, 2, R, L, R (cts 3, &, 4).
- 6 Repeat meas 5, with opp ftwk.
- 7-8 Repeat meas 3-4.

FIG. III:

- 1 Facing ctr and moving LOD, hop on L with R knee raised (ct 1); step R heel to R (ct &); step L behind R (ct 2); step R to R (ct 3); hop on R, lift L knee (ct 4).
- 2 Repeat meas 1, with opp ftwk.
- 3-8 Repeat meas 1-2, 3 more times (4 in all).

Entire dance is doen 4 times; it ends during the 5th time after Fig. II.

*Repeat 4 times; it ends during the 5th time after Fig. II.*

Presented by Ciga Despotović

CIGANSKO ORO *Kolo*

Jugoslavia

*Sarbia*

TRANSLATION: Gypsy Dance

PRONUNCIATION: See-gahn-sko Oh-ro

RECORD:

FORMATION: M and W in an open circle, *little figure* hands joined and down.

STYLE: The dance should be done with a slightly bounce throughout.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 16 cts, no action

FIG. I:

- 1 Facing and moving LOD, step R fwd (ct 1); step L fwd (ct &); step R fwd, putting wt evenly on both ft, rising on balls of ft with knees straight (ct 2); fall on R, bending R knee and raising L ft behind (ct &). Cue: run-run-up-down.
- 2 Facing ctr and moving LOD, step R to R (ct 1), step L behind R (ct 2), step R to R (ct 3) bring L to R without wt. (ct 4).
- 3-4

FIG. II:

- 1 5 Touch L across R (ct 1); touch L slightly to L (ct 2); lift L knee (ct 3); step L,R,L in place (cts &, 4, &).
- 2 6 Repeat meas 1<sup>5</sup> with opp ftwk.
- 3 7 Repeat meas 1<sup>5</sup>
- 4 8 Starting with R do a 4 step turn in place to own L, clap hands with each step.

FIG. III: Doubletime Variation

- 1 6 Touch L across R (ct 1); touch L slightly to L (ct 2); touch L across R (ct 2), touch L slightly to L (ct &); lift L knee (ct 3); step L,R,L in place (cts &, 4, &).
- 2 6 Repeat meas 1<sup>6</sup> with opp ftwk.
- 3 7 Repeat meas 1<sup>6</sup>
- 4 8 Hip thrusts: cross R ft behind L, keeping ft close together with slightly bent knees. In one motion, rise onto balls of ft, swiveling both heels to R; thrust R hip to R and slightly fwd; with arms straight and fairly far apart, snap fingers, moving arms to R on snap (all on ct 1); lower to starting pos (ct &); thrust to R (ct 2); lower (ct &); thrust (ct 3); lower (ct &); thrust (ct 4); lower (ct &). (M may kneel and clap as girls do hip thrusts.)

Entire dance is done 10 times, alternating Fig. II with Fig. III; on the 11th time end with a 4-step turn with claps.

*Fig. I, 1st half, with music... (preparation). Was done with...*

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1980

Presented by Ciga Despotović

TAMNAVSKI POVETARAC  
Serbia

TRANSLATION: River Wind; literally, Wind from the River.

PRONUNCIATION: Tahm-nahf-skee Poh-veh-tar-ahtz

RECORD:

FORMATION: M and W in an open circle, hands joined and down.

METER: 4/4

PATTERN

Meas.

INTRODUCTION:

FIG. I:

- 1 Facing ctr and moving fwd, step R, stamping and bending knee (ct 1); hop on R (ct 2); step L (ct &); step R, pushing L straight fwd (ct 3); step L, pushing R fwd (ct 4).
- 2 Seven (7) small shuffling steps bkwd, start R (cts 1, &, 2, & 3, &, 4).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5-8 Repeat meas 1-4.

FIG. II:

- 1 Scissors: Facing ctr, step R, thrusting L fwd (ct 1); step L, thrusting R fwd (ct &); step R, thrusting L fwd (ct 2); hold (ct &); repeat cts 1, &, 2, & with opp ftwk (cts 3, &, 4, &).
- 2 Facing and moving LCD, step R, stamping and bending knee (ct 1); hop on R (ct 2); step L (ct &); jump onto both ft (ct 3); hop onto R, pushing L fwd (ct 4).
- 3-8 Repeat meas 1-2, alternating ftwk and direction 3 more times (4 in all).

FIG. III:

- 1 Facing and moving LCD, run R, L, R, L, R (cts 1, 2, 3, &, 4).
- 2 Run L, R, L, R, L (cts 1, &, 2, 3, 4).
- 3-8 Repeat action of meas 1-2, 3 more times (4 in all)  
Cue: run-run, cha-cha-cha / cha-cha-cha, run-run

Entire dance is done 3 times.

CUE THRU:

- I: R - hop - step - step (other ft out) - step (other ft out)  
Back quick: R, L, R, L, R, L, R  
Repeat alternating ftwk and direction 3 more times (4 in all)
- II: Scissors: R, L, R  
L, R, L  
R - hop - step - jump (both ft) - step R (shove L fwd)  
Repeat alternating ftwk and direction 3 more times (4 in all).
- III: Run-run, cha-cha-cha / cha-cha-cha, run-run  
Do a total of 4 times.

*Diagram*

~~ixx~~

II: (1-4) Same as Fig. I

(5-8) Double time Variation

in's and out's twice as fast

Thrust hip to R instead of turn

up, down, up, down, up, down, up, down

Fig. I and II ~~xxxx~~ done entirely 10 times; 10th time ends before 4-step turn. Alternate Fig. I regularly, with Fig. II doubletime.

Presented by Ciga Despotović

VESELKA  
Macedonia

TRANSLATION: For the Happy People

PRONUNCIATION: Veh-sel-kah

RECORD:

RHYTHM: 7/8 Meter, counted:  $\frac{1,2}{1}$   $\frac{3,4}{2}$   $\frac{5}{3}$   $\frac{6,7}{4}$  (S,S,Q,S)

FORMATION: M and W in an open circle, little fingers joined. Arms start down.

STYLE: Arms: When moving LOD in Fig. I, arms swing out and up to shldr ht, behind shldr, pushing chest fwd slightly. When moving RLOD in Fig. I, arms swing out and down and slightly back. Both movements are very free and relaxed. In Fig. I, body turns slightly in direction of movement.

---

METER: 7/8

PATTERN

---

Meas.

INTRODUCTION:

FIG. I:

- 1 Facing ctr, moving LOD, wt on L, hop on L, with R knee raised (ct 1); step R (ct 2); step L across R (ct 3); step R back in place (ct 4).
- 2-8 Repeat meas 1, alternating ftwk 7 more times (8 in all).

FIG. II: \*

- 1 Facing and moving LOD, same pattern as Fig. I, except move fwd: hop on L, with R knee raised (ct 1); step R fwd (ct 2); step L across R, kicking L ft out to side and turning L knee in slightly (ct 3); repeat ct 3 with opp ftwk (ct 4). (Arms and ft move in opp direction, as in running.)
- 2-8 Repeat meas 1, alternating ftwk 7 more times (8 in all).

FIG. III: Optional Men's Turn

- 1 Squat (ct 1), slight jump to both ft, standing, braced in anticipation of turn (ct 2), hop on L, raise R knee and make one complete turn to R in air on hop (ct 3), close R to L with stamp (ct 4).
- 2-4 Repeat meas 1, alternating ftwk 3 more times (4 in all).
- 5-8 Repeat Fig. I, meas 1-4.
- Note: W do Fig. I while M are turning.

\*Fig. II can also move RLOD; do 9 meas of Fig. I, then do meas 2-8, Fig. II.

Possible combination: I, II/I, II/I, II/I, II, III/II, I.

*Agarbo*

6-7 Repeat meas 5, alternating ftwk. *twice more (small)*

8 *up* Hip thrusts: *cross R* ~~to~~ *step on ball of* behind L, keep ft close together with slightly bent knees, ~~In one motion, rise onto balls of~~ *up on ball of both ft* ft, swiveling both heels to R; thrust R hip to R and slightly fwd; *arms swing out* (with arms straight and fairly far apart, snap fingers) moving arms to R on snap (all on ct 1); lower to starting pos (ct &), thrust to R (ct 2), lower (ct &), thrust (ct 3); lower (ct &), thrust (ct 4), lower (ct &). (M may kneel and clap as girls do hip thrusts) Motion mostly in place very little sdwd movement.

5-12

The entire dance is done 10 times, alternating Fig. I with Fig. II; on the 11th time end with 1st step of turn with claps or: Fig. I first held until music speeds up, then Fig. II until end of music (preferred). Was done both ways in class.

CUR THHR:

16 ct Intro

I (1-4) LOD: R, L, balance, R )  
L, R, balance, L ) do twice

Face ctr: R, L behind, R, top)

(5-8) L in - L out

up -2-3-4.

R repeat

L repeat

4 step turn to L, clap on steps.



Presented by Gordon E. Tracie

INTRODUCTORY NOTES

The aim of these teaching sessions is to convey, in as direct a manner as possible, the art and spirit of traditional dancing as has been practiced by the Swedish folk for many generations. Presentation of the material is based upon a unified approach to Swedish dancing, not just a collection of Swedish dances. Each acquired skill - from a simple step-hop turn in duple meter schottische rhythm to a relatively sophisticated smooth pivot-spin in triple meter polska rhythm - is meant to enhance further acquired skills, until the dancer's response to various Swedish rhythms becomes "Second nature."

The dances to be presented are those actually danced by the Swedish people, primarily during the 19th century, some from the 18th century, but many with their roots going back to an even earlier era. Unlike the formalized and oftentimes contrived Swedish "folkdances," they are not performance-oriented. However this isn't to say that they cannot be neatly shown to an audience as an example of yesteryear's traditional Nordic dance culture.

For the American folkdancer yet uninitiated into Scandinavian dancing, it might be well to point out a few salient features of the Nordic dance idiom. Through remnants of ancient seasonal rites are to be found in the two "long-dances" presented, and the courting aspects of singing-games are still evident in the North, it is safe to say that Scandinavian dances are virtually all of a recreational rather than of a conscious ceremonial nature. And in contrast to folkdances of many other cultures, they are nearly all co-educational; uniformly so in couple dances, of course, this is also the norm for dances in rings and other formations. Likely the single most characteristic feature of traditional Scandinavian dancing is the predominance of couple rotation. Furthermore, this turning is usually relatively fast, which brings into play certain physical factors not present in slower dances: momentum, counterbalance, torque, etc. No longer is the focus on two independent persons, but on a single couple. But one of those persons must "start the wheel turning" and "steer;" and this is the man's job. Thus, last but not least, a strong male lead must be emphasized.

Due to time and space limitations, only four of the several legitimate "folk-style" rhythm which comprise Sweden's native dance heritage are covered here. But they should serve to allow the dancer to understand in theory and enjoy in practice, the fun of couple-rotation, which is the essence of the typical Swedish traditional dance.

In dealing with "oldtime dances," generic rather than specific forms have been chosen inasmuch as most dance steps and figures have been common throughout much of the land at one time or another. As for the "regional ethnic dances," an effort has been made to capture the spirit of the local idiom, rather than dwelling on minute differences among various versions and interpretations.

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CIGANSKO KOLO  
Serbia

*see alphabetical file*

TRANSLATION: Gypsy dance

RECORD: Yugoslav Most Popular Historical Folk Dances, Side A,  
Band 2.

FORMATION: M and W in an ~~open~~ circle, little fingers joined in "W"  
pos.

STYLE: The dance should be done with a slightly bouncy feeling  
throughout.

METER: 4/4

Meas.

INTRODUCTION: 16 cts, no action.

FIG. I:

- 1 Facing and moving LOD, step R<sup>L</sup> fwd (ct 1), ~~step L fwd (ct 2)~~,  
step R fwd<sup>L</sup>, putting wt evenly on both ft, rising on balls of  
ft with knees straight (ct 3), ~~fall on R~~<sup>fall on R</sup>, bending R knee and  
raising<sup>e</sup> L ft behind (ct 4). Cue: run-run-up-down
- 2 Repeat meas 1.
- 3 ~~xxx~~ Facing ctr and moving LOD, step R to R (cts 1-2), step L  
behind R (cts 3-4).
- 4 Step R to R (cts 1-2), ~~bring~~<sup>close</sup> L to R without wt (cts 3-4).
- 5 Touch L across R and turn body slightly (ct 1), touch L  
slightly ~~to~~ L and turn body diag L (ct 2), lift L knee (ct 3),  
step L,R,L in place (cts &,4,&).
- 6-7 Repeat meas 5, alternating ftwk. *twice more (3 in all)*
- 8 Starting with R across L, ~~do~~<sup>by stepping</sup> a 4 step turn in place to own  
L, clap hands ~~XXXXXXXXXXXX~~ approx eye level or higher with  
each step.

FIG. II: Double time Variation

- 1-4 Repeat Fig. I, meas 1-4.
- 5 Touch L across R (ct 1), touch L slightly to L (ct &), touch L  
across R (ct 2), touch L slightly to L (ct &), <sup>lower R,</sup> lift L knee  
(ct 3), step L,R,L in place (cts &,4,&).

- Ct 5: Continue pivot on R, letting L follow around without change of wt;  
Ct 6: Close L obliquely in front of R toe.  
Note: Cts 1 and 4 have a light springy quality (svikt).

W's Step: Same as M's pattern, but begin on ct 4 and M begins on ct 1.

REVERSE-HALFTURN POLSKA (Bakmes, Västerdalsk, typ): Two wt changes in each meas of 3 cts, completing one revolution CCW in 2 meas (6 cts).

M's Step:

- Ct 1: Step diag L into LOD on L to begin CCW pivot;  
Ct 2: Continue pivot on L sole, letting R follow around without change of wt;  
Ct 3: Step R in front of L, forming a "T";  
Ct 4: Step behind in LOD on L sole, so that L toe and R heel are adjacent, forming an "L", dipping slightly on both knees at this point;  
Ct 5: Continue pivot on L, letting R follow around without change of wt;  
Ct 6: Close R to L.

W's Step:

- In its simplest form, essentially same as M's step, but begin on ct 4 as M begins on ct 1. However there are many special variations, including:  
Ct 1,2,3: 3 small steps, L,R,L following M around;  
Ct 4: Pivot 1/2 turn CW on R, with very slight dip;  
Ct 5: Step L behind R  
Ct 6: Close R to L.

FULLTURN POLSKA (allmän rundpolska): One complete turn CW per meas of 3 cts:

M's Step:

- Ct 1: Step L in LOD, begin CW pivot on L sole, while bringing R around in tight arc (= "left");  
Ct 2: Maintaining wt on L, place R alongside L so that R sole is adjacent to L heel (= "both");  
Ct 3: Step R in LOD, pivoting CW on R heel and L sole (= "right"), immediately lifting L to begin whole step again.

W's Step: Varies considerably from place to place, ranging from "both, R,L" on cts 1,2,3; to R,L,R-L on cts 1,2,&,3; to R,L,R,L on cts 1,&,2,3, depending on local tradition. The essential thing is that W follow M's lead as easily as possible.

The polska turn should be danced effortlessly, without jerky movements. In its "generic" form (Gammal polska) as well as a great number of regional ethnic variants (Ex: Bingsjö polska), it is very smooth, the steps blending together in a "legato" manner.

DANCE HOLDS

OPEN POSITION: As a matter of course in all of the individual cpl dances presented here, the W is on the M's R when cpl is facing LOD.

FIRM HAND HOLD: In individual cpl dance: M's R arm over W's L arm, joined hands palm-to-palm, held snugly. Free arms loose at sides.

In closed ring or broken circle: Each dancer's R arm over L arm of dancer directly behind, L hand's fingers held tightly in closed R hand of dancer ahead. Elbows bent at R angle.

Note: This dance hold is a very old one, found in Faroese and Norwegian ballad or song dances (a form of chain dance), and known in Norwegian as the "tunga taket" (the firm grip).

BASIC POLSKA HOLD: A closed pos. M's R arm around W's waist, M's L hand on W's upperarm just below her shldr. W's L arm on M's upperarm, and W's R arm on the inside of M's L arm, with her R hand just below M's shldr. Ptrs are slightly to the L of each other, M's R ft between W's ft.

SIDECAR POLSKA HOLD: Essentially the same grasp as basic polska hold, except that ptrs R ft are adjacent on the outside, and ptrs stand more to the R of each other, with R hips touching.

REVERSE-SIDECAR POLSKA HOLD: Exact reverse of sidecar polska hold, L ft adjacent on outside, and L hips touching.

AN ADVANCE WORD OR TWO ON THE SWEDISH "POLSKA"

The 3/4 beat of the Polska constitutes the rhythmic framework for some 80% of all the traditional music of Sweden, both vocal and instrumental! Though its name quite obviously comes from Poland, this unique musical idiom may well have existed in the Northlands before acquiring that designation. "Långdans" (long-dance) music is an example of Polska-like rhythm which pre-dates the Polska itself. In triple meter but unrelated to the waltz, the Polska as both a musical and rhythmic form, can be traced back to the late 1500's. For some two centuries it reigned supreme as Sweden's "national dance", finally becoming supplemented -- but not completely supplanted -- by the waltz in the mid 19th century. Following World War I, however, only the Hambo managed to survive as a widespread manifestation of the Polska dance in Sweden -- though in neighboring Norway its close cousin the Pols, and more distant relatives Springleik and Springar, were still to be found alive and well in some rural areas.

In striking contrast to the near demise of the Polska as a dance form in Sweden, was the remarkable living tradition of Swedish country fiddling: For among the multitudes of stubborn folk fiddlers it was Polska music which predominated, yea, virtually overwhelmed, their repertoire. And it is thanks to that phenomenon that the current renaissance in Polska dancing in Sweden was made possible.

It happened around 1970. Perhaps it was a part of the search for "roots" by people the world over; in any case, young Swedes discovered their own folk heritage, and found it was incredibly rich in music, fiddle music, fiddle music to which their grandparents and great-grandparents had danced. And what were those dances? Nearly all Polskas, of course! Not complicated dances with intricate figures like the so-called "folk dances" that had been performed by organized folkdance societies for half a century or more, but simple couple-dances with lots of room for improvisation, and virtually all in Polska rhythm. So while hundreds of youths took up the fiddle to learn to play this old music, thousands more learned the old dances which went along with that music. Workshops, seminars, study circles, and research in the manner of oral history projects, proliferated in an intense search for knowledge of the old dance forms. And the results have been phenomenal. Today in Sweden there are several books on "bygdedanser" (regional ethnic dances) with both descriptions and printed music, as well as a great number of splendid recordings, available to the general public. And so after a century or more of separation, the Swedish folk fiddler is reunited with the dancer, and a renewed sense of ethnic pride is sweeping the land.

It is a privilege to be able to share some of this material with the American folkdancers.

Gordon E. Tracie

HN

"TOWARD UNDERSTANDING OF TRADITIONAL SWEDISH COUPLE-DANCING"

<u>Primary Steps</u>	<u>Music</u>	<u>Specific Dance</u>
<u>Fundamentals of cpl-rotation dancing:</u>		
I. Simple step-hop turn, bounce rhythm	Schottis	(1) Schottis (2) Byte-schottis
II. Basic pivot-spin		
A. Run-type, bouncy rhythm	Polka, even phrase	(3) "Seattle Polka"
B. Walk-type, smooth rhythm	Polka, free-phrase Gånglåt (walk tune) Oldstyle schottis	(4) Snoa (polka) (5) Snoa (gånglåt) (6) Gammal schottis
<u>The Swedish Polska step:</u>		
I. Open polska	Långdans (long-dance)	(7) Långdans
	Specific långdans	(8) Sollero Långdans tune
II. Basic L-ft fullturn polska:		
A. Smooth rhythm, possible syncopation	Quaver (8th-note)	(9) Gammal polska polska
B. Smooth rhythm, un-syncopated	Semiquaver (16th-note)	(10) Birsjö polska polska
C. Bouncy rhythm, un-syncopated:		
a. without cpl turn	Specific quaver polska tune	(11) Gammal kulldans polska tune
b. cpl turn, triple meter	Specific quaver polska tune	(12) Snurrbocken polska tune
c. cpl turn, duple meter	Polka, relatively fast tempo	(13) Byte-snurrbocken (14) Trava

III. Basic half-turn polska:

A. R-turn (CW rotation):

a. in triple meter

Långdans-stegvals (15) Stegvals

b. in duple meter

Schottis (16) Stig-schottis

B. L-turn (CCW rotation)

Quaver polska (17) Västerdalsk bakmes

IV. Semi-free form polska :

Quaver polska (18) Polska med bakmes

Presented by Gordon Tracie

BINGSJÖ POLSKA  
Sweden

The dance is also known as Polska från Bingsjö. It is a restored regional ethnic dance done in the province of Dalarna, district of Bingsjö. It was learned in Sweden in 1970 by Gordon Tracie.

PRONUNCIATION: Bing-~~sjö~~ polska <sup>shöo (as in look)\*</sup> *\* approx only*

RECORD:

RHYTHM: Triple meter; semiquaver (16th note) polska rhythm; moderate tempo.

FORMATION: Cpls in a circle (W on M's R) facing and moving LOD (CCW) in semi-closed (see below) pos.

STYLE: Very smooth, legato, relatively restrained; free form.

METER: 3/4

PATTERN

NOTE: The following parts are not figures in the regular sense, but merely two dance positions and three sets of steps which can be used at will, with no fixed number of meas for each.

PART A: OPEN POLSKA FWD ("FÖRSTEG")

Semi-closed hold as here described: M's R arm around W's waist; W's L hand on M's R shldr L fingers over and L thumb under W's R fingers. Elbows kept fairly low.

Beginning on outside ft, cpls move fwd in LOD with open polska steps (2 are sufficient).

PART B: CLOSED POLSKA TURN ("RUNDPOLSKA")

Whenever desired, cpls assume basic polska hold (but with M's L hand far up on W's R upperarm), and turn CW with full turn polska steps. May take a gentle stamp on L on 1st ct of 1st meas of turn if he wishes. Observe the following on the polska turn:

- M: Ct 1: Reach L leg around CW to take 1st st on L;  
Ct 2: Turn CW on R heel (both ft now on floor);  
Ct 3: Complete full pivot by turning on L sole and R heel (which points LOD). Note: Do not lift R from floor.
- W: Ct 1: Hold with wt on both ft.  
Ct 2: Step R between M's ft.  
Ct 3: Step on L (relatively long step).

NOTE: Steps must be well controlled, so that turn is extremely smooth without any bounce or emphasis on one ct over the other two.

PART C: CLOSED WALK-AROUND TURN ("SPRINGPOLSKA")

Retaining closed hold as above, cpls turn 1 turn CW with each set of 6 walking steps, in the following manner:

- M: Ct 1: Step L fwd and to R.  
Ct 2: Step R short to R, R heel by L toe between ptrs ft.  
Ct 3: Step L with L toe pointing to R.  
Ct 4: Step R behind L heel.  
Ct 5: Step L a bit to L of R.  
Ct 6: Step R fwd into LOD, between ptrs ft.

W: Same ftwk as above, but W start 1st step on M's ct 4.

Repeat until end of music.



BYTE-SCHOTTIS  
Swedish Schottische Mixer  
 Sweden

This Swedish dance is not confined to any special district. It is a traditional oldtime dance for recreation only. It was learned by Gordon Tracie from Järvsö Folkdanslag from Hälsingland, during their U.S. tour in 1979.

PRONUNCIATION: Bee\*teh shohtt-tees (\*approx)

RECORD: Viking V-806b (45) This recording has convenient musical introduction)

RHYTHM: Duple meter; schottische rhythm with even 8 meas phrasing; moderate tempo.

FORMATION: A couple mixer. Cpls in open shldr-waist (preferred) pos facing LOD and progressing in LOD.

STEPS: Basic schottische; step-hop turn

STYLE: Reasonably animated style; fixed pattern

METER: 4/4

PATTERN

Meas.

INTRODUCTION:

1-4 One full schottische patten, as previously described, wit initial ptr.

PART A:

1 Disengaging previous dance hold, M dances L schottisch fwd in LCD to leave present ptr and go past next W directly ahead, while W dances R schottische in place.

2 M dances R schottische proceeding in LOD to next W ahead (#3, counting orig ptr as #1), while W dances L schottische in place.

PART B:

3-4 Taking closed shldr-waist hold with new ptr, begin on M's L and W's R and do 4 step-hops to make 2 full turns around CW, while progressing fwd in LCD.

A,B pattern is repeated to end of music, making ptr change every time.

Presented by Gordon Tracie

BYTE-SNURRBOCKEN

Sweden

This si a traditional formalized folk dance, which is done by a particular local group in the southern part of the country. It was learned by Gordon Tracie in 1950 in Sweden.

In the old days, when native dances had not yet been "standardized" by the organized folk dance movement, dancing routines were oftimes quite unpredictable. The bowing sequence in Snurrbocken offered a splendid opportunity for dancers to "scan" the room for another ptr .... and for a cple of bars of music things could get pretty wild! This mixer version of Snurrbocken is an orderly compromise between the "free-for-all" resulting there from, and the predictability of the ordinary form usually danced.

PRONUNCIATION: Bee-teh Snurr-bohkk-en

RECORD: Viking V 200-a  
(Domestic U.S. recording# not suitable for this Swedish rendition)

RHYTHM: Triple meter: quaver (8th note) polska rhythm; relatively fast tempo on turn; bouncy temperament.

FORMATION: Cpls in a circle (W on M's R) moving and facing LOD (CCW) in closed shldr-waist pos. When hands are free they are on hips with fingers fwd.

STYLE: Bouncy; animated (but not gross); fixed pattern

METER: 3/4

PATTERN

Meas.

INTRODUCTION:

1-8 PART A: CLOSED POLSKA TURN ("RUNDPOLSKÅ")  
Exactly as described in "Snurrbocken".

1-8 PART B: OPEN RUN FWD  
Exactly as described in "Snurrbocken."

1-2 PART C: EXCHANGE OF BOWS WITH PTR AND CHANGE OF PTRS  
Exactly as described in "Sunrrobcken."  
3 M and W each turn CCW, stepping L,R,L, slightly more than 3/4 of a turn to face the person standing of ptrs L (which is the person to the R, as seen by the other dancer).  
4 This new cpl bow deeply to eachother.  
5 W remain in place, M move to new W moving diag R, stepping R,L,R.

New cpl take closed shldr-waist pos and repeat dance from beginning again changing ptrs on the bows.

"Cut-in" potential: An added element of surprise in this version of Snurrbocken is possible by observing the following:

During Part C, meas 1-2 when cpls in the circle are involved in bowing to themselves, thru Part C, meas 3 while each is turning to his or her L, any ptr-less individual currently out of the dance can step in between two other persons of the same gender, and on Part C, meas 4-5 claim the person on their own R as their ptr for the following sequence. Individuals thus displaced must then wait until the next Part C, meas 1-2 to similarly cut in.

Presented by Gordon Tracie

GAMMAL SCHOTTIS  
Sweden

The dance is also known in Sweden as: "Schottis i äldre stil" (Schottische in Olden style). This dance is not to be confused with the formalized folkdance "schottische i turner" (Schottische in Figures), which is a choreographed pattern dance. At one time the dance was done generally throughout Sweden, but now is mainly associated with certain local regions. These variants primarily from norther districts of the country. The dance is a restored old time dance, found in numerous regional ethnic variants. It was learned by Gordon Tracie in Sweden in 1963.

As an oldtime dance found generally throughout Sweden for well over a century, the Schottis has understandably acquired many localized forms, which, when collected in these latter days, acquire the status of a "bygdedans" (regional ethnic dance). To date there are published variants from over a dozen districts in 8 different provinces. They all have many things in common, but local figure variations give each of them a distinctive character. Not infrequently styles can vary within a given district as well. Thus it is not unusual to find dancers using a variety of danceholds on both the open and closed portions of such a dance as the Schottis. In the older forms (generically: Gammal schottis), a closed polska hold is widely favored for the turn. In dancing the Basic form, described below, an interesting variation is often used: following the open schottische steps in firm hand hold, the W's L hand remains joined with the M's R hand for the closed pivot-spin turn, being held in the ctr of the W's back rather than disengaged and brought up to the M's R upperarm as in the normal polska hold. In this manner the ptrs inside hands are kept in contact throughout the entire dance -- a snug, nice feeling!

In contrast to the common "PE class" schottische with its "1,2,3, hop" flamboyance, the Gammal schottis is a rather elegant dance; reserved, even dignified, but not without a sense of solid power throughout. The primary style difference between the ordinary "garden variety" Schottis, and the older Gammal schottis in all its variants, is something called "svikt" (springyness), a lilting feeling brought about by keeping the knees flexed at all times so that there are no sharp or harsh movements. On the fwd schottische step, the hop or skip on the 4th ct is replaced by a gentle lifting of the free ft. And in keeping with the overall style, the turn is danced without a semblance of a hop! The key word is "legato".

The importance of proper music for this dance (and other Swedish ethnic dances as well) cannot be over-emphasized! If the dance is to be performed "legato", then the music must be played "legato." Thus the choice of recordings is critical. Old style Swedish fiddling, which has perpetuated an ancient "legato" playing style, is especially recommended.

PRONUNCIATION: Gahm-mahl Shohtt-tees

RECORD: Viking V 821-b (45)

RHYTHM: Duple meter; schottische rhythm; moderately slow tempo; definite legato temperament.

FORMATION: Cpl in a circle (W on M's R), facing and moving LOD (CCW) in basic polska hold (see Preface) or modified polska hold (see above).

STYLE: Smooth and flowing; semi-freeform

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METER: 4/4

PATTERN

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Meas.

**NOTE:** The following figures are traditionally not looked upon as set routines in a sequence dance, but may be used either selectively or freely alternated at will. Although the basic pattern structure is the same as that described for the common Schottis, the character and style of dancing are entirely different. The Gammal Schottis should be danced with flowing, "legato" movements, ft much closer to the floor, and in a comfortable, relaxed manner. Differences in dance holds are described above.

PART A: Basic form

1-2 Begin on outside ft and do 2 "soft" schottis steps fwd in LOD.

3-4 In closed hold (see above), 2 steps of smooth pivot-spins (M L,R; W R,L) to make 2 turns CW while progressing fwd in LOD.

PART B: Variation with W's twirl

1-2 With light handd hold, begin on outside ft with M dancing 2 small "soft" schottis steps fwd in LOD, while W do 2 "soft" schottis steps twirling CCW 2 turns uner M's raised R arm.

3-4 In closed hold, turn in Basic form (see above).

Repeat from beginning until end of music.

Presented by Gordon Tracie

GAMMAL KULLDANS  
Kulldans från södra Dalarna  
Sweden

This is a restored regional ethnic dance, which is done in the province of Dalarna, southern area. It was learned by Gordon Tracie in Sweden, 1970

PRONUNCIATION: Gahm-mahl Kool-dahns (oo as in "book")

RECORD: Viking V-202-a (45)

RHYTHM: Triple meter; quaver (8th note) polska rhythm, moderate tempo.

FORMATION: Cpls in a closed circle, moving CW (L), in a light ring hold

STYLE: Very legato, quite restrained (gentle); fixed pattern.

METER: 3/4

PATTERN

Meas.

INTRODUCTION:

PART A: RING

Light ring hold, alternating W & W (W on M's R), all facing ctr with hands held fairly low.  
1-8 24 light running steps L (circle moves CW).

PART B: PTR FIGURE

All hands dropped to sides, M turn 1/4 to R, W 1/4 L, so ptrs face.  
1-4 12 even bounces on both ft, in place, knees flexed so that bouncing is smooth and "springy."

PART C: PTR CHANGE

1-2 Dancers change places with present ptr so as to wind up facing present "corner" (the W who was behind M in Part B), in the following manner:

M's Step:

- Ct 1: Clap hands, retaining wt on both ft;
- ct 2: Step R outwardly to own R, so as to begin a CW pivot;
- Ct 3: Continue CW pivot on R so as to pass "corner" on the outside of the circle;
- Ct 4: Step L to complete 3/4 CW turn;
- Ct 5: Hold
- Ct 6: Step R to face inward, with former "corner" as new ptr.

W's Step:

- Ct 1: Clap hands, retaining wt on both ft;
- Ct 2: Step R inwardly to worn R to begin CW pivot;
- Ct 3: Continue CW pivot to R and pass "corner" on inside;
- Ct 4: Step L to complete 1-1/4 CW turn.
- Ct 5: Hold.
- Ct 6: Step R to face ctr, former "corner" is new ptr.

Reform circle with new ptr and corner and begin again.

Presented by Gordon Tracie

GAMMAL POLSKA

Sweden

Gammal Polska is also known as "allmän polska" (common Polska). At one time it was done generally throughout the land, now it is done mainly in localized forms in central and northern districts. It is considered a restored old time dance and was researched in Sweden by Gordon Tracie from 1950 on.

"Gammal polska", literally meaning Old Polska, is in essence a "generic" form of the dance which prevailed throughout much of Sweden for a half-dozen generations. It is the "common denominator" of a myriad of sub-forms which are found in local districts throughout the land. A dancing cpl need only sense the basic rhythm as found in Gammal polska, and master the technique of rotating to it, to be able to grasp the spirit of the Swedish Polska idiom, and from there go on to learn any number of fascinating variants, each with their own individual dialect.

This dance was brought to the U.S. from Sweden in 1961, following research spanning a period of over 10 years, on old Swedish dance forms. It was danced in Seattle at Skandia Folkdance Society, and first introduced to the general American folk dance public, at Stockton Folk Dance Camp in 1962 -- nearly a decade before domestic research by Swedes themselves began unearthing a myriad of similar forms. Through the devoted efforts of retired school teacher Johan Larsson of Dalarna, a number of other Swedish researchers, the Old Polska, in numerous local variants, is now firmly re-established in Sweden as a viable traditional dance.

PRONUNCIATION: Gahm-mahl Pohl-ska

RECORD: Viking V-821-a (45)

RHYTHM: Triple meter; quaver (8th note) polska rhythm; tempo can be from moderately slow to moderately fast; definitely legato temperament.

FORMATION: Cpls in a circle (W on M's R) facing LOD (CCW) in open shldr-waist pos

STYLE: Legato, restrained and smooth or animated, depending on tempo and temperament of music being played; free form.

METER: 3/4

PATTERN

NOTE: The following parts are not figures in the regular sense, but merely two dance positions -- rest-step and turn -- which are alternated at will, with no fixed number of meas for either.

PART A: Open polska fwd ("försteg")

In open shldr-waist hold, begin on outside ft and move fwd in LOD with open polska steps.

PART B: Closed polska turn ("rundpolska")

Whenever desired, cpls assume closed basic polska hold, and rotate CW with full turn polska steps: M L, both, R; W both, L,R.

Cpls may revert to open "rest" steps (promenade) at any time by merely breaking out into open position again.

Repeat until end of music.



Presented by Gordon Tracie

LÅNGDANS  
Sweden

Långdans means, Long Dance (serpentine). It is also known in Sweden as "Allmän långdans i tretakt" (common long-dance in triple meter). In ancient times the dance was probably common throughout the country. It was researched and danced in Sweden from 1970 on, by Gordon Tracie. It quite probably has ceremonial roots, but is now danced recreationally.

The folk music renaissance which occurred in Sweden around 1970 -- just in time to save a remarkable ancient fiddle tradition from eventual extinction -- had a number of important side effects. For a dancer, the most important of these was an intense interest in the dances that had once been done to the old music still found in the country fiddlers' repertoire. Among the hundreds of regional ethnic dances gleaned from the memories of old folks, is to be found material dating back to the Middle Ages; serpentine-like chain-dances called Langdans (long-dance) in Swedish. Originally ballad dances such as those still living tradition on the Faroe Islands, any words which may have at one time existed have for the most part been lost, so they are now danced to fiddle accompaniment or a simple "tra-la."

Music for the Swedish Langdans is usually in triple meter. To this can be danced either a simple running step, such as in the serpentine about the "majstång" (greened pole) at Midsummer and the Christmas tree at Yuletide, or a "1,2,3" step pattern identical to that of the Polska. Indeed it is believed by many researchers that this latter step and its accompanying 3/4 time music may well be the forerunner of the musical and dance form which reigned supreme as Sweden's "national dance" during the 17th and 18th centuries, and survives yet today in a myriad of Swedish ethnic dances known as Polska.

In dancing the Långdans, envision yourself as being transported back to an ancient time when this simple activity was perhaps one of the few acceptable expressions of social entertainment available to the "folk". And live up every moment of it to the hilt!

PRONUNCIATION: Long-dahns

RECORD:

- RHYTHM: Triple meter; "long-dance" quaver (8th note) pre-polska rhythm; tempo varying in accordance with how the music is played.
- FORMATION: Dancers in an open circle with hands joined and down (firm hand hold, see preface).
- STEPS: Open polska (see Preface).
- STYLE: Firm with great spirit, freeform.
- METER: 3/4

DANCE ROUTINE:

There are no figures to this dance, and but one step: a continuous almost hypnotic repetition of the open polska (described in the Preface, for broken circle). Success of this dance is largely dependent upon the leader, the person at the head of the line. For it is he (or she) who determines the "route" the line takes, and leads the dancers thru it. Skill, imagination, and good humor all contribute to the enjoyment of this ancient Nordic dancing experience.

ACTION:

Leader, at head (L end) of line, joins his R hand with his ptrs L in a firm hand hold (as described in the Preface), with each successive person in a growing single line doing the same. Thus, all R arms are over, L arms under (except person on either end, whose free arm is loose at side).

Open polska step is danced in time with the music; step L, hold, step R, on cts 1,2,3. This is continued without interruption, as leader winds the line about the room, in circles, zig-zags, spirals, double-backs, and whatever -- including out the door and back if practicable. Occasional (but not over done) stamps in time with the rhythm are permissible, as are "whoops" or shouts of "hey" once in a while.

This joyful insanity continues until the record is over or the fiddler is played out.

POLSKA MED BAKMES  
Polska & bakmes fran Transtrand  
 Sweden

This is a restored regional ethnic dance from the province of Dalarna, in the Western area, specifically Transtrand. It was researched in Sweden from 1951 on, by Gordon Tracie.

PRONUNCIATION: Pohl-ska meh' Bawk-mehs

RECORD: Viking V 821-a (45)

RHYTHM: Triple meter; quaver (8th note) polska rhythm; moderately slow to moderately fast tempo; temperament varying to musical style being played.

FORMATION: Cpls in a circle (W on M's R), facing and moving in LOD (CCW) in open polska pos (see Preface)

STYLE: Legato; restrained and smooth, or animated, depending on tempo and temperament of music being played; free form.

METER: 3/4

PATTERN

NOTE: This dance is but a combination of a Gammal Polska in Västerdalsk (Western Dalarna) style, and the Västerdalsk bakmes. The open promenade serves as a rest-step between the two different forms of turning. Since the dance is essentially free form, the order in which the parts are danced is not fixed; however, the following sequence is a logical one, well suited for learning the overall idiom of traditional Western Dalarna dancing. It will be noted that the W's open promenade step begins with the outside (R) ft throughout, rather than with her L on the promenade preceding the "bakmes" turn, as in Västerdalsk bakmes proper. This is a great convenience for the W, and requires only a simple transition step fore and aft, which is described below.

PART A: OPEN POLSKA FWD ("FÖRSTEC")

Any number of meas, as described for Gammal polska

PART B: CLOSED POLSKA TURN ("RUNDPOLSKA")

Any number of meas, as described for Gammal polska.

PART C: OPEN POLSKA FWD

Any number of meas, as in promenade above, but preferably concluding just before the last meas of the musical phrase.

PART D: TRANSITION TO REVERSE-HALFTURN POLSKA

M's Step: As described for Västerdalsk bakmes

W's Step: Cts 1,2,3: Step RLR while releasing shldr-waist pos and crossing in front of M to take reverse-sidecar polska pos.

PART E: REVERSE-HALFTURN POLSKA (BAKMES)

Any number of meas, as described for Västerdalsk.

PART F: TRANSITION TO OPEN POLSKA FWD:

Preferably on last meas of musical phrase.

M's Step: As described for Vasterdalsk bakmes.

W's Step: Cts 1,2,3: Step LRL while crossing back to M's R side  
for open shldr-waist pos with outside ft free.

Presented by Gordon Tracie

SEATTLE POLKA  
Scandinavian Polka  
 Norway

This dance is known in California and elsewhere as "Scandinavian Polka", and "Norwegian Polka" in New York and East Coast areas. It is most probably from Norway, and is an Americanized version of Norwegian "Parisarpolka". As ~~learned~~ learned from living tradition in Seattle in 1949, by Gordon Tracie and taught at Skandia Folkdance Society, Seattle, Washington. It is a traditional oldtime dance, and only for recreation purposes.

RECORD: Viking V-806a (45)

RHYTHM: Duple meter; polka rhythm with even 8 meas phrasing; tempo moderately slow to moderately fast; temperament varying according to musical style.

FORMATION: Cpls in a circle, W on M's R facing LOD (CCW) with hands (inside) joined at shldr ht.

STEPS: Walking; pivot-spin.

STYLE: Animated style; fixed pattern, but with considerable improvisation therein.

---

METER: 2/4

PATTERN

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Meas.

INTRODUCTION:

PART A: Forward and Back

1-2 Beginning on outside ft do 3 steps fwd in LOD, followed by M stamping R (then releasing wt), and W touching L (no wt).

3-4 Dropping joined hands, cpls turn inwardly to face RLOD, join inside hands and begin on outside ft 3 steps in RLOD, followed by a touch (no wt), at same time each clapping own hands twice in rapid succession. (Rhythm: step, step, step, clap-clap.)

PART B: Transition and closed pivot-spin

5 M turns CW on his L, then steps between W's ft with his R, into LOD to assume closed shldr-waist hold; during this, W steps R,L.

6-8 Cpls proceed to rotate CW with running-type pivot-spins, M dancing L,R; W dancing R,L for 3 more meas, making 3 complete turns.

Dance pattern is resumed at A, and repeated to end of music.

VARIATIONS ON A:

- 1-2 One or both of the ptrs can turn outward (to M's L, W's R) on the first 3 steps, and then one or both of the ptrs can turn outward in the opp manner in the other direction. OR:
- 1-2 M can move fwd and back as in basic form, while W twirls as many times as is practicable, in one or both directions.

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1980

Presented by Gordon Tracie

SNOA (Gånglåt)  
Sweden

*researched*

This is a traditional oldtime dance done primarily in north-central and northern districts of Sweden. It was ~~learned~~ in Sweden ~~in 1978~~ by Gordon Tracie, and taught at Skandia Folkdance Society, Seattle, Washington.

TRANSLATION: Pivot-spin (dance) to walking-tune music.

PRONUNCIATION: Snoo-ah Gong-loht

RECORD:

RHYTHM: Duple meter; walking-tune (Sw: gånglåt) rhythm; slow to moderate tempo; legato temperment.

FORMATION: Cpls in a circle (W on M's R), moving and facing LOD (CW) in open shldr-waist pos.

STYLE: Legato, very smooth, freeform. Pivots are smooth.

---

METER: 2/4

PATTERN

---

NOTE: The following parts are not figures in the regular sense, but merely two dance positions with rest-step and turn which are alternated at will, with no fixed number of measures for either.

PART A: OPEN WALKING STEPS FWD:

In open shldr-waist hold, begin on outside ft and move fwd in LOD with firm walking steps, one step to each ct of the music.

PART B: CLOSED PIVOT-SPIN TURN:

Whenever desired -- without stamp transition as in Snoa to polka music -- M turns CW on his L, then steps between W ft with his R, into LOD, to assume closed pos; during this W step R,L. Cpls then continue to turn CW with smooth walking-type pivot-spins, M, L-R; W R-L making a full turn on each 2 cts.

Cpls may revert to open "rest" steps at any time by merely breaking out into open pos again.

Note: Throughout the entire dance, the same alternation of ft is maintained without interruption.

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1980

Presented by Gordon Tracie

SNOA (Polka)  
Sweden

This is a traditional old time dance done generally throughout Southern and Central districts of Sweden. It was learned by Gordon Tracie in 1948 in Sweden, and taught at Skandia Folkdance Society, Seattle, Washington.

It is also know in Sweden as: Slunga, Kagge, Tsiffsa.

TRANSLATION: Pivot-spin (dance) to polka

PRONUNCIATION: Snoo-ah polka

RECORD: Viking V820-b (45)

RHYTHM: Duple meter; polka rhythm; moderate to moderately fast tempo; temperament varying according to musical style.

FORMATION: Cpls in a circle (W on M's R), moving and facing LOD (CCW), in open shldr-waist pos.

STYLE: Light, not plodding; free form.

---

METER: 2/4

PATTERN

---

NOTE: The following parts are not figures in the regular sense, but merely two dance positions with rest-step and turn which are alternated at will, with no fixed number of meas for either. Generally however, for esthetic reasons, the transition with stamp is made at the beginning of a phrase of music.

PART A: OPEN STEPS FWD

In open shldr-waist hold, begin on outside ft and move fwd in LOD with light and springy running-type steps (wt primarily on sole of), one step to each ct.

TRANSITION & CLOSED PIVOT-SPIN:

Whenever desired -- preferably on the 1st ct of the ~~last~~<sup>1st</sup> meas of a phrase -- M do a short jump onto both ft with a stamp, followed by stepping between W ft with M R, into LOD, to assume closed pos; during this, W steps R,L (without stamp). Cpls then continue to turn CW with running-type pivot-spins, M: L,R; W: R,L, making a full turn on each 2 cts. With appropriate polka music, the turn has a definite bouncy character.

Cpl may revert to open "rest" step at any time by merely breaking out into open pos again.

Note: Throughout the entire dance, the same alternation of ft is maintained without interruption.



Presented by Gordon Tracie

SNURRBOCKEN  
Snörrbottjen  
Sweden

This is a traditional formalized folk dance, and is done throughout the entire country. It was learned in Sweden in 1948 by Gordon Tracie.

This dance has, of course, long been a favorite of international folk dancers in the U.S.A. What is not widely known over here is that there are several versions of it in its homeland, Sweden -- all equally "authentic." Unlike the Americanized form they all traditionally begin with the "rundpolska," the closed polska turn. The name itself suggests this: "snurr" = spin or whirl; "bock" = bow. Hence, "The whirl-and-bow" dance. The bowing sequence is a bit of rustic satire in which yesteryear's less privileged country folk would mimic the affected mannerisms of the upperclass. The common "formalized folk dance" form of Snurrbocken was "standardized" before the turn of the century, and is the one described here.

PRONUNCIATION: Snurr-bohkk-en

RECORD: Viking V-200-a  
(Domestic U.S. recording; ~~not~~ not suitable for this Swedish rendition)

RHYTHM: Triple meter; quaver (8th note) polska rhythm; relatively fast tempo on turn; bouncy temperament.

FORMATION: Cpls in a circle (W on M's R) moving and facing LCD (CCW), in closed shldr-waist pos. When hands are free they are on hips with fingers fwd.

STYLE: Bouncy, animated (but not gross); fixed pattern.

METER: 3/4

PATTERN

INTRODUCTIONS:

PART A: CLOSED POLSKA TURN ("RUNDPOLSKA")  
1-8 In closed shldr-waist pos, do 8 full polska steps turning with an even bounce on each ct, knees slightly flexed so that the turn is "springy."

PART B: OPEN RUN FWD  
1-8 In open shldr-waist pos, do 24 light running steps (not shuffles or kicks!:) fwd in LCD. Free hands on hips.

PART C: EXCHANGE OF BOWS  
Ptrs separate so that M are on the inside facing out and W facing M; both have hands on hips

- 1 In time with new tempo (very slow) M step back RLR, while W remain in place.
  - 2 With feigned dignity, cpls bow deeply to each other.
  - 3 M and W each turn about CCW, stepping L,R,L 1/2 turn, cpls end back to back.
  - 4 In same manner as above, cpls bow deeply away from each other; ptrs now turn about face(CW), stepping R,L,R and again face eachother.
- Resume closed shldr-waist hold as in Part A, and repeat entire pattern as many times as the music allows.



Presented by Gordon Tracie

STEGVALS  
Stigvals  
Sweden

It is a traditional old time dance, primarily done in Western and Northern Sweden. The Literal translation is: Stride, walk, or step-waltz. It was researched in Sweden from 1951 on by Gordon Tracie.

Although this dance can be (and not infrequently is) done to most any Scandinavian waltz tune, the historically correct music is that of pre-polska (and therefore pre-waltz) "långdans" (long-dance) rhythm, which appropriately lends itself to the "stegvals" and "bakmes" steps, since they are essentially identical to the basic polska step itself. It is known, for example, that both Stegvals and Bakmes were danced in Scandinavia before the "real" waltz made its appearance in the first decade or two of the 19th century.

PRONUNCIATION: Stayg-vahls

RECORD:

FORMATION: Cpls in a circle (W on M's R) moving in LOD (CCW) in Sidecar polska pos (see Preface).

STYLE: Very legato and flowing; free form.

RHYTHM: Triple meter; pre-polska "stegvals/långdans?" rhythm; legato and "lilting" temperament.

METER: 3/4

PATTERN

NOTE: The following parts are not figures in the regular sense, but merely non-turning and turning segments which can be alternated at will, with no fixed number of meas for either.

PART A: R-FT OPEN POLSKA FWD (FORSTEG)

Cpls in R sidecar polska pos, M facing fwd, W bkwd: 2 (or more if felt needed) R open polska steps fwd in LOD, M stepping fwd, W bkwd on 1st ct of each meas.

PART B: TRANSITION AND HALFTURN POLSKA (STEGVALS)

Whenever desired, cpls begin turning with R 1/2 turn polska steps, completing 1 full turn CW per 2 meas, thus:

Ct 1: M step R diag R to initiate CW turn, while W step R somewhat behind L.

Ct 2: Hold allow body to "float" around CW.

Ct 3: M and W close L to R.

Ct 4: M step R behind (in LOD), while W step R fwd (in LOD).

Ct 5: Knees bent slightly as CW pivot continues (no wt change).

Ct 6: M and W close L to R.

Cpls may continue this turn with M stepping fwd while W step bkwd, and vice-versa, (in order to make a full turn CW per 2 meas) as long as desired, after which they may revert to initial R-ft open polska fwd, or L-ft open polska fwd as follows:

PART C: TRANSITION TO L-FT OPEN POLSKA FWD:

If desired, at a given point (preferably the last meas of a 4 meas phrase), M and W can each step R,L,R while shifting position so that ptr is on opp side, thus assuming reverse-sidecar pos, M facing fwd, M bkwd; they may then take 2 or more L-ft open polska steps fwd in LCD.

PART D: TRANSITION AND REVERSE-HALFTURN POLSKA (BAKMES)

Whenever desired, cpls begin turning CW with reverse-halfturn polska steps (as described for Vasterdalsk bakmes), in same manner as with "stegvals", above, but always beginning on L on 1st ct of each meas.

NOTE: If preferred, the R,L,R transition step may be used to change directly from CW "stegvals" turn to a CCW "bakmes" turn. Just remember that M should begin the turn facing LOD: R diag fwd to R on CW turn, L diag fwd to L on CCW turn.

Presented by Gordon Tracie

STIG-SCHOTTIS  
Sweden

Stig-schottis is also done in Norway and is known as either Stigaren or Stigar'n. The dance translates as, Stride, walk, or step-schottis. It is a traditional old time dance, which is done primarily in Western and Northern Sweden and in Norway also. It was originally learned in Norway in 1979, then later in Sweden by Gordon Tracie.

It will easily be seen that this dance is but a duple meter version of the triple meter Stegvals, substituting schottische music for "långdans" or waltz music. The step itself, of course, is basically a polska -- either open polska or halfturn polska step -- adapted to another rhythm, in this case schottische. In Norway where the reinlander (the Norwegian counterpart of the Swedish schottis) is typically played with a decided syncopation, this dance (called Stigaren in Norwegian) can be danced with added flare by taking a subtle leap on each leading step (that into LOD) on the turn.

PRONUNCIATION: Steeg - shohtt-tees

RECORD:

RHYTHM: Duple meter; schottische rhythm; moderately slow to fast tempo; varying accentuation.

FORMATION: Cpls in a circle (W on M's R) facing and moving LOD (CCW), in R-sidecar pos. (see Preface)

STYLE: Animated style; free form.

---

METER: 2/4

PATTERN

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NOTE: The following parts are not figures in the regular sense, but merely non-turning and turning segments which can be alternated at will, with no fixed number of meas for either. They are often used in conjunction with an ordinary Schottis or, for that matter, Gammel schottis, as a complementary dance pattern to the same music.

PART A: R-FT OPEN STEPS FWD

Cpls in R-sidecar polska pos, M facing fwd, W bkwd; any number of the following steps in LOD, M stepping fwd and W bkwd on R on each ct.

Ct 1: M step R fwd, W R bkwd in LOD .

Ct &: Both close L to R

PART B: CLOSED CW TURN

Whenever desired, cpls begin turning with same step as above, completing one full turn CW per 2 double cts, moving fwd in LOD, as follows:

Ct 1: M step diag R on R to initiate CW turn; W step R somewhat behind L.

Ct &: Both close L to R.

Ct 2: M step R behind in LOD; W step R fwd in LOD.

Ct &: Both close L to R.

PART C: TRANSITION TO I-FT OPEN STEPS FWD

If desired, M and W can each step R,L,R hold transition step may be used to change directly from a CW to a CCW turn. As in Stegvals, M must begin toe turn facing LOD: Step R diag fwd R on CW turn, L diag L fwd on CCW turn.

Presented by Gordon Tracie

*Schottis*

SWEDISH SCHOTTISCHE

Sweden

This is a traditional oldtime dance and done generally throughout the land. The dance is recreational; non-performance-oriented. It was learned by Gordon Tracie in 1948 in Sweden, and taught at Skandia Folkdance Society, Seattle, Wash.

Alternate native title is "Allmän schottis", (common schottische).

PRONUNCIATION: Shohtt-tees

RECORD: Viking V-802b (slow tempo) (45)  
 " V-806b (moderate tempo) (45)  
 Any typical Swedish oldtime dance ensemble

RHYTHM: Duple meter; schottische rhythm with even 8 meas phrasing; tempo moderately slow to fast; temperament varying according to orchestral style.

FORMATION: Cpls in a cricle progressing in LOD (CCW), in open shldr-waist pos.

STYLE: Reasonably animated style; fixed pattern.

METER:  $\frac{4}{4}$

PATTERN

Meas.

INTRODUCTION:

PART A: Open Schottische fwd.

1-2 In open shldr-waist hold, begining on outside ft, do 2 basic schottisch steps fwd in LOD.

PART B: Closed step-hop turn:

3-4 In closed shldr-waist (common) or basic polska (optional) hold, beginning on M's L and W's R do 4 step-hops, a half-turn CW each, to make 2 full revolutions around CW, whild progressing fwd in LOD.

Repeat above pattern to end of music.



Presented by Gordon Tracie

TRAVA  
Köpa  
 Sweden

The name of the dance means; "trotting along dance." It is a traditional old time dance originating in the southern area of the provance of Skåner. It was originally learned by Gordon Tracie in Sweden, 1948. (*Scania*).

Folk dancers familiar with the Scandinavian material will immediately discern a close relationship between this dance and the well-known Sönderhoning from Denmark. The music of each is in duple meter, and both begin with a simple walking promenade followed by a turn using a triple meter step pattern, so that the rotation step is "3 against 2." It would appear, however, that the unique dance holds in the Danish variant are of an older origin than those used in Trava. Furthermore, recent research in Denmark has indicated that Sönderhoning is properly danced at a very slow tempo, whereas Trava is most appropriately used when the tempo of a polka is too fast for a comfortable druff-polka, polkett, or snoa step.

PRONUNCIATION: Trav-vah

RECORD: Viking V 800-b (45)

RHYTHM: Duple meter; polka rhythm; relatively fast tempo; generally lively temperament.

FORMATION: Cpls in a circle (W on M's R), moving and facing LOD (CCW), in open shldr-waist pos

STYLE: Bouncy; animated but under firm control; free form

METER: PATTERN

NOTE: The following parts are not figures in the regular sense, but merely two dance positions with rest-step and turn, which are alternated at will with no fixed number of meas for either.


PART A: OPEN WALK FWD

In open shldr-waist hold, begin on outside ft and do an even number of walking steps that are light and springy. One step per ct.

PART B: CLOSED POLSKA TURN:

Whenever desired (without stamp transition as in Snoa), cpls assume closed basic polska hold, and dance full-turn polska step in time with the ct (rather than the meas) of the music, any number of times. As in Snurrbocken, the step is danced with an even bounce on each ct, knees slightly flexed so that the turn is springy. Turn may be continued until cpls wish to revert to wlaking again. At this point it is no longer necessary for the 1st walking step to be on the outside ft. Instead, cpls should simply see to it that one step movemnt is made on each ct, so as not to lose the even bouncy rhythm.

NOTE: If, for esthetic reasons, the dancers wish to keep the correspondence of music and step consistent, they should be aware of the following: The 1st ct of the polska step pattern (M: L, both, R; W: both, R, L) coincides with the 1st ct of the meas only once ever 4 polska steps (= 6 meas of music). Thus in order to begin the



whole series at the start of a full 8 meas phrase, it is necessary to dance 32 full 3-ct step patterns to 96 cts of music (= 48 meas or six 8 meas phrases).

VÄSTERDALSK BAKMES  
Bakmes från Särna & Transtrand  
 Sweden

The dance translates as: Western Dalarna Reverse-Turn Dance. As the names indicate, it is done in the province of Dalarna, in the towns of Särna and Transtrand. It is considered a restored regional ethnic dance and was learned in Sweden in 1951 and subsequent years in Sweden by Gordon Tracie.

"Bakmes" is a Swedish dialect word implying "baklänges" (backwards), hence its reference to the reverse - or backwards - turn in certain dances. Most of these dances are found in Western and Northern Sweden, but one also survives in the Swedish districts of Finland (Finländsk Bakmes-Polka). The same reverse-rotation form is found in Norway in one of the figures of Rørospols, where it is called "vrangsnü" (literally, wrong-turn). The form described here is from the Western districts of the province of Dalarna which border Norway's Østerdalen (the East Valley), home of Rørospols, so it is not surprising that there are similarities. Compared with the Norwegian Pols, however, it would appear that over the years the Swedish counterpart polska has fragmented, so that some parts of the full "suite" as still danced in Røros today (and can be traced back to the 16th century in Sweden) are found in some places, others in other places. As an example: when the Hambo began to replace the "rundpolska" (as in Gammal Polska) in the Transtrand area, the halfturn "bakmes" outlived the fullturn L-ft polska.

As danced in "the old days", the polska and bakmes were far from mundane. To quote from J.D. Lamb, who did research in Western Dalarna recently: "The dance lends itself to show-off figures. It is usual for the man to slap the outside of the right boot from time to time during the bakmes turn, on ct 2. He can also drop to the R knee on ct 1, the L knee on ct 4, or even do both in succession. Another characteristic stunt is called "kasting" or high kicking. Here the man kicks his feet over his head on ct 2 and clicks his heels, or kicks the ceiling if it is low enough. A good dance used to be considered one in which there were as many footprints on the ceiling as on the floor!" "Kasting" is easier in closed position with the man's R arm reaching under the woman's arm to grasp her shoulder. The man uses her for support as he jumps. In modern Sweden it is not unusual for young women to do all the slaps and "kasts" alternately with the men."

PRONUNCIATION: Vest-eh-r-dahl-sk Bawk-mehs

RECORD: Viking V 821-a (45)

RHYTHM: Triple meter; quaver (8th note) polska rhythm; moderately slow to moderately fast tempo; temperament varying according to musical style being played.

FORMATION: Cpls in a circle, moving LOD (CCW) in open shldr-waist pos

STYLE: Legato; restrained and smooth, or animated, depending on tempo and temperament of music being played.

METER: 3/4

PATTERN

NOTE: The following parts are not figures in the regular sense, but merely non-turning and turning segments which can be alternated at will, with no fixed number of meas for either.

PART A: OPEN POLSKA FWD (FÖRSTEG).

In open shldr-waist pos, with M facing fwd, W bkwd, begin on L and do 3 (or more if desired) L-ft open polska steps fwd in LOD.

PART B: TRANSITION TO REVERSE-HALFTURN POLSKA

Whenever desired, cpls assume reverse-sidecar polska pos, as follows:

Ct 1: M step L in LOD with emphasis (usually a stamp), W step on L to begin cross-over in front of M.

Ct 2: M hold L on floor, W continue turn on L.

Ct 3: M step R in LOD, W step on R to complete cross-over to reverse-sidecar polska pos.

PART C: REVERSE-HALFTURN POLSKA (BAKMES)

Cpls turn with L-ft (reverse) halfturn polska steps, completing 1 full turn CCW per 2 meas, thus:

Ct 1: M steps L diag L to initiate CCW turn, W step L around behind R.

Ct 2: Hold, allowing R leg to reach around CCW in front.

Ct 3: M step R in front of L and form a "T" (L toe at R instep), W close R to L.

Ct 4: M step L around behind R to form "L" (L toe adjacent to R heel at R angle), W step L diag fwd in LOD.

Ct 5: Hold, allow body to continue to turn CCW.

Ct 6: Both close R to L

As can be seen from the above, the 6 ct turn is such that the M starts the pattern on Ct 1 directly after the transition, while W simultaneously starts the same pattern on Ct 4. Thus the M steps fwd as the W steps bkwd and vice-versa.

Whenever desired, cpls can break out into open shldr-waist pos again, and repeat open polska steps fwd, followed by transition and turn, etc., to end of music.

ALTERNATE FÖRSTEG

Cpls move fwd in LOD with L-ft open polska steps, as above, but in reverse-sidecar polska pos, M facing fwd, W bkwd, or vice-versa, as desired.

AVI, AVI  
Israel

DANCE & Moshiko Halevy  
MUSIC:

PRONUNCIATION: *Avi-avi, Avi-avi*

RECORD: MIH #6, Side 1, Band 4 *MIH #6, Side 1, Band 4*

FORMATION: Circle dance, face LOD with R hand on R shldr of person in front.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 4 meas.

FIG. I:

- 1 Face LOD and sway R (cts 1-2), sway L (cts 3-4).
- 2 Bkwd Yemenite ~~car~~: step R bkwd (ct 1), step L bkwd (ct 2), step R fwd (ct 3), step L fwd (ct 4).
- 3-4 Repeat meas 1, twice more (sway).
- 5 Repeat meas 2 (bkwd R Yem).
- 6-10 Repeat meas 1-5.
- 11-12 ~~In shldr hold facing ctr,~~ stamp-step R to R (ct 1), slight *bounce* hop on R (ct 2), step L across R (ct 3), stamp R to R with st (ct 4), slight hop on R (ct 5), step L behind R (ct 6), step R to R (ct 7), touch L next to R (ct 8).
- 13-14 Repeat meas 11-12 with opp ftwk and direction.
- 15-18 Repeat meas 11-14.

FIG. II: Faster music

- 1 Step R to R (ct 1), step L next to R (ct &), step R in place (ct 2), step L to L (ct 3), step R next to L (ct &), step L in place (ct 4).
- 2 Step R fwd (ct 1), step L bkwd in place (ct 2), step R fwd (ct 3), step L next to R (ct &), step R ~~back~~ in place (ct 4).
- 3 Step L bkwd, (ct 1), step R fwd (ct 2), step L bkwd (ct 3), step R next to L (ct &), step L in place (ct 4).
- 4 Slight leap on R to R (ct 1), step L across R (ct 2), repeat cts 1-2 (cts 3-4).
- 5 Sway R,L (cts 1-2), step R to R (ct 3), step L next to R (ct &), step R in place (ct 4).
- 6-10 Repeat meas 1-5 with opp ftwk and direction.

FIG. III:

- 1-2 Step R to R (ct 1), step L next to R, bend both knees slightly (ct 2), repeat cts 1-2, twice more (cts 3-6), sway R,L (cts 7-8).
- 3 Repeat cts 1-2, *4 2 times* twice more. (6 times total).
- 4 Turn L once (CCW) stepping R,L,R,L (cts 1-4).
- 5-8 Repeat meas 1-4.

Repeat dance from beginning.

135

YAM HATCHELET  
Israel

Presented by Moshiko Halevy at the 1980 San Diego State Univ. F.D. Conf.

TRANSLATION: The Light Blue Sea

PRONUNCIATION: Yahm Haht-kheh-leht

DANCE & MUSHIC: Moshiko Halevy

RECORD: MIH #6, Side 2, Band 2

FORMATION: A cpl dance, ptr facing with M back to ctr. Both hands joined and down.

Directions ofr M, W use opp ftwk unless otherwise noted.

METER: 4/4

Meas. INTRODUCTION: 2 meas

Fig. I:

- 1-2 Step R to R (ct 1), step L across R (ct 2), step R to R (ct 3) step L behind R (ct 4), Step R to R (ct 5), step L across R (ct 6), step ~~L~~<sup>R</sup> and make 1 turn L (CCW), (W turn R (CW)) (cts 7-8),
- 3 Yemenite R (cts 1-3), hold (cts 4).
- 4 Step L to L (ct 1), step R to R (ct 2), close L to R (ct 3) hold (ct 4).
- 5-6 ~~xxxx~~Both using same ftwk, ~~M~~<sup>M</sup> release L, hands and both turn to face LOD (ah), Yemenite ~~scwd~~ R,L.
- 7-8 Starting R, do 8 steps fwd, (stepping on flat of R and ball of L ft) (cts 1-8), end facing ptr.

FIG. II:

- 1 Release hands, and turn 3/4 turn to R' (CW) with R,L,R (cts 1-3), close L to R (ct 4). M face CCW, W CW.
- 2 Facing ptr, step fwd on ball of R ft (ct 1), step L fwd (ct 2) repeat cts 1-2 (cts 3-4). End facing ptr, M with back to ctr, W facing M. Join hands momentarily.

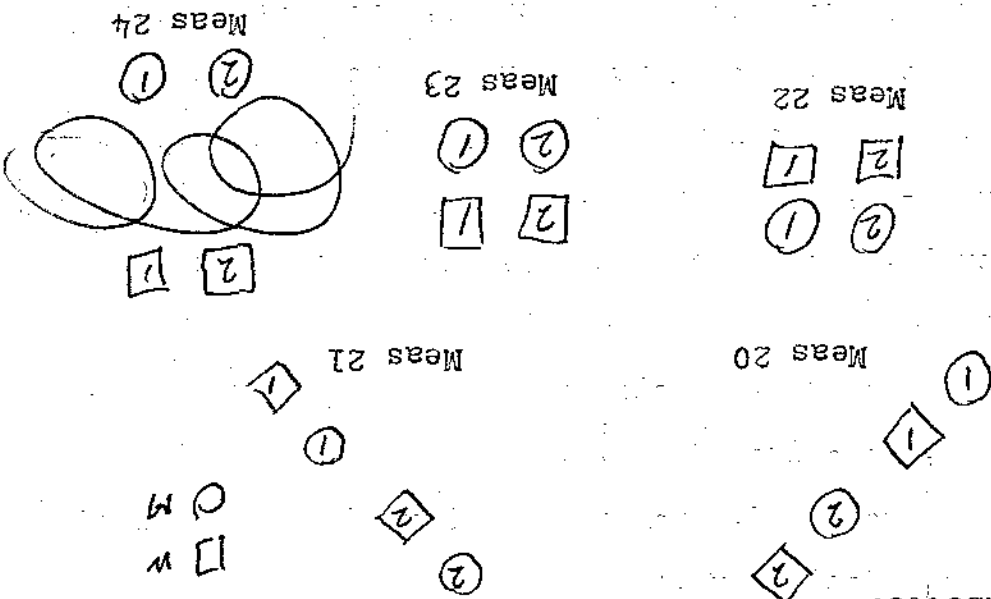
31 A TRIP TO LOBERMORY  
Record: Side 1, Band 3.

Diagrams - bottom of diagrams are the top of the set.

32 Meas 1-4, add to the of meas: end facing down the hall.  
5-8, line 1, delete does and replace with and 2nd W do;  
then delete two-2nd W  
2, add to end of line; and 2nd M.  
3, delete: to 2nd M and him  
9-16, line 5, correct to read: ... finish back to back facing...

Diagram for Pousette:

TOP OF SET →



32-A ADA'S KULAWIAK (note correct spelling) NO. 3  
Record: Slow record slightly

Fig. I; HEEL TOUCH, add: Melody A - 8 meas played twice.  
Meas 9-14, correct to read: ... with 3 steps (step-close-  
step); M start R....  
Line 2, add to end: as in meas 2.  
16, add to end of line 1: (cts 1, & 2)

Fig. II, Sways; Waltz, add: Melody B - 8 meas played twice.  
Meas 5-7, correct lines 3 and 4 to read: ... semi-  
circular extended sweep of free ft close to  
the floor, and lean with full body in opposite  
direction of sweeping ft.

Fig. II, Cross through, Move fwd, add: Melody A, 8 meas played  
twice.  
Delete meas 1, and replace with the following:

1 Step L ft across in front of R ft (W also cross in  
front, bending knees, to move away from ctr (ct 1),  
step R to R side (ct 2), step L beside R (ct 3).  
2 Move fwd in LOD with 3 steps, M begin R the first  
step is longer with a slight bending of the knees.

- 77 Fig. III-A, not done as printed, change to the following:  
Triangle (move CW and CCW)  
W step fwd of M in LOD and turn to face M, joining hands.  
Meas 1 - Step diag fwd L on R (ct 1-2) close L to R (ct 3).  
2 - Step diag bkwd L on L (ct 1-2) " " " " "  
3-4 - Repeat meas 1-2, end with wt on R.  
5-8 - Repeat meas 1-4, with opp ftwk and move CCW  
9-16 - Repeat meas 1-8.

Fig. III-B meas 1-16, line 4, should read: W go around M ( start with L W ducking under then R W under. Pattern done twice).

78 CIGANSKI ORIJENT

Fig. I, meas 3, line 3, add after to R on ct 2, hips move slightly in same direcection as head.

Fig. II, meas 1, end of line 2 should read (ct &), long step..  
2, add to end of meas: moving fwd, long step on ct 2.

Note, delete from Hands move up just ... to end of sentence.

Fig. III, change to back basket hold during ct 1.  
meas 2, delete Jump to wt on both, and replace with;  
Bounce on R  
Line 2, change step to fall on

Fig. IV, ADD TO DANCE

Fig. IV (Back basket hold)

- Meas 1 - Long step to R (ct 1), step L behind R (ct &), step on R bending knee (ct 2).  
2 - Extend L heel diag L fwd, while lifting on R (ct 1), lift L heel across R (ct 2).  
3 - Hop on R (ct 1), step L behind R and lift on R (ct &), step on R (ct 2).  
4 - Leap on L across R and kick R behind L (ct 1), hop on L, kicking R out to side (ct 2).  
Repeat meas 1-4, 3 more times (4 in all).

Dance Sequence, line 1, change III to IV; 8 to 4  
3 " " " "

81 MIRKOVO KOLO

Introduction: 16 meas.

Fig. I, grapevine to R not L. Delete description of grapevine and replace with the following: Step R to R, L behing R, R to R, L in front of R. Steps are done in prancing manner - lift knees high.

Meas 2-3, to twice

- 4, delete stamp R,L,R,hold and replace with:  
Stamp R (ct 1), hop on R (ct &), L beside R (ah),  
stamp R (ct 2), stamp L, no wt (ct &).

Fig. II, meas 2, line 2 should read:....front of L and bend fwd from hips.(cts 1,&.....

- 3, add to end of meas: remain bent over  
4, add to beginning of meas: Straightening body....



YAM HATCHELET

3 Turn once to R (CW), M twd ctr, W away from ctr with R,L,R,  
close (cts 1-4).

4 Repeat meas 2, cts 1-3; hold on ct 4. (Develop back, ...)

FIG. III:

1 R-hands joined in thumb grasp pos, elbows bent, bring L to  
R as you bend and knees circle L to R (CW) (cts 1-3), strai-  
ghten knees (ct 4). Free hand at shldr ht and snapping on cts,  
3.

2 Repeat meas 1.

3-4 With R hands joined and down, step R fwd (R shldrs meeting) (ct  
1), step L bkwd (ct 2), step R next to L (ct 3), change hand  
hold to L and step L fwd (L shldrs meet) (ct 4). Step R bkwd  
(ct 1), step L next to R (ct 2), join both hands and change  
places stepping R,L (cts 3-4).

5-8 With W back to ctr and M facing ctr, repeat Fig. II, meas  
1-4.

9-12 Repeat cts 1-4, W must make a wt shift on last ct to prepare  
to start with L to begin dance again.

Presented by Moshiko Halevy

YAK HATCHELET  
Israel

TRANSLATION: The Light Blue Sea

PRONUNCIATION: *Yahn Hart-Hach-let*

DANCE &amp; MUSIC: Moshiko Halevy

RECORD: MIM #6, Side 2, Band 2

FORMATION: A cpl dance, ptrs facing with M back to ctr; M's R-hand holding W's L-hand.

Directions for M, W use opp ftwk unless otherwise noted.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 2 meas.FIG. I:

- 1-2 Step R to R (ct 1), step L across R (ct 2), step R to R (ct 3), step L behind R (ct 4), step R to R (ct 5), step L across R (ct 6), step R,L and make 1 turn L (CCW), W turn R<sup>(ct 6)</sup> (cts 7-8).
- 3 Yemenite R (cts 1-3), hold (ct 4)
- 4 Step L to L (ct 1), step R to R (ct 2), close L to R and face ~~LOD~~ (CCW) (ct 3), hold (ct 4).
- 5-6 Both facing CCW, Yemenite sdwd R,L (both same ftwk).
- 7-8 Starting on R do 4-buzz steps (cts 1-8), end facing ptr.

FIG. II:

- 1 Turn  $\frac{3}{4}$  turn to R (CW) with R,L,R (cts 1-3), close L to R (ct 4). (M face CCW, W CW).
- 2 Facing ptr, step fwd on ball of R ft (ct 1), step L fwd (ct 2), repeat cts 1-2 (cts 3-4). End facing ptr, M with back to ctr, W facing M.
- 3 Turn once to R (CW), M twd ctr, W away from ctr with R,L,R, close (cts 1-4).
- 4 Repeat meas 2, cts 1-3, hold on ct 4.

FIG. III:

- 1 R hands joined, elbows bent, bring L to R as you bend and knees circle L to R (CW) (cts 1-3), straighten knees (ct 4).
- 2 Repeat meas 1.
- 3-4 With R hands joined and down, step R fwd (R shldr meeting (ct 1), step L bkwd (ct 2), step R next to L (ct 3), change hand hold to L (L shldrs meet) (ct 4). Step R (ct 1), step L next to R (ct 2), change hand hold to R, change places while stepping R,L (cts 3-4).
- 5-8 With W back to ctr and M facing ctr, repeat Fig. II, meas 1-4.
- 9-12 Repeat cts 1-4, W must make a wt shift on last ct to be prepared to start with L to begin dance again.

Presented by Ciga Despotović

LJILJINO KOLO  
Serbia

Serbian steps and styling arranged to music by Ciga Despotović

PRONUNCIATION: Ylil-ynee-noh Ke-lo

RECORD: Album #2, Side B, Band 4

FORMATION: Lines, with hands joined in "V" pos.

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METER: 2/4

PATTERN

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Meas.

NO INTRODUCTION, begin with music.

FIG. I: TO RIGHT & LEFT

Knees flex on ct "&", and straighten on the ct. Body is held up and straight. Face ctr throughout dance.

- 1 Step R to R (ct 1), close L to R (ct 2).
- 2 Repeat meas 1.
- 3-4 Repeat meas 1-2 with opp ftwk to the L.
- 5 Step R to R (ct 1), close L to R, no wt (ct 2).
- 6 Repeat meas 5 with opp ftwk to L.
- 7 Small hop on R (ct 1), step on L (ct &), small hop on L (ct 2), step on R (ct &).
- 8 Small hop on R (ct 1), step on L (ct &), stamp R fwd, no wt, both knees bent (ct 2).
- 9-16 Repeat meas 1-8.

FIG. II: TWD CTR & BACK

- 1 Step on R (ct 1), swing L across R, knee flexed (ct 2).
- 2 Repeat meas 1, with opp ftwk (step L, swing R).
- 3-4 Moving fwd twd ctr with large steps and covering lots of ground, run R,L,R - L,R,L (cts 1,&,2 - 1,&,2).
- 5-8 Repeat meas 1-4, moving bkwd.
- 9-16 Repeat meas 1-8.

Repeat dance from beginning to end of music

ZAFEH  
Israel

DANCE &amp; Moshiko Halevy

MUSIC:

RECORD: MIH #6, Side 1, Band 4 /

FORMATION: Cpls facing LOD with W on M's R. W's R hand in M's R with elbows bent, W's L hand on M's R shldr.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 4 meas, dance begins with vocalFIG. I:

- 1 Moving LOD do 2 Yemenites (R,L) fwd (cts 1,&,2-3,&,4).
- 2 Yemenite R (W makes 1/2 turn to face ptr) (cts 1,&,2), Yemenite L (M move fwd, W bkwd) (cts 3,&,4).
- 3 Both move RLOD with M moving bkwd, W fwd with a R,L Yemenite.
- 4 Yemenite R, M make 1/2 turn to end facing LOD (cts 1,&,2), doing a Yemenite L, M place L hand on W's R shldr (cts 3,&,4).
- 5-6 Facing and moving RLOD, Yemenite R,L,R (M turn to face ptr on cts 5,&,6) (cts 1,&,2/3,&,4/5,&,6), Yemenite L, W travel fwd, M bkwd (cts 7,&,8).
- 7 Yemenite R,L in LOD, M move fwd, W bkwd.
- 8 Yemenite R,L to end facing ptr with R raised in front.

FIG. II:

- 1 Yemenite sdwd to R (cts 1,&,2), hop on R (ct &), changing places with ptr, step R fwd passing R shldrs (ct 3), step R turn 1/2 to L (CCW) (&), face ptr and step L to L (ct 4).
- 2 Repeat meas 1, back to place.
- 3 Change places on cts 1-4, passing L shldrs: step R fwd (cts 1-2), turn R (CCW) to face ptr (ct &), step R to R (ct 3), close L to R and clap (ct 4).
- 4 Repeat meas 3, but M makes full turn and maneuvers to end facing ctr on W's L (cts 1-4), clap on ct 5.

FIG. III:

- 1 In a single circle facing LOD, travel sdwd twd ctr: Yemenite R (cts 1,&,2), hop on R and turn 1/4 R to face out of circle (ct &), step L bkwd (cts 3,&), step L fwd (ct 4).
- 2 Face RLOD and repeat meas 1, end facing ctr.
- 3 Yemenite R (cts 1,&,2), step L bkwd (ct 3), step R in place (ct &), step L across R (ct 4).
- 4 Repeat meas 3, but W turns 1/2 to L (CCW), end R shldr to R shldr with ptr (cts 3,&,4).
- 5-6 With shldrs as pivot points, walk bkwd 6 steps starting R, make 1 full turn, bend bkwd slightly at waist looking at ptr and snapping fingers on each ct (cts 1-6), step R,L and turn 1/2 turn L (CCW) to end L shldr to L shldr (cts 7-8).
- 7-8 Repeat meas 5-6, L shldr touching (cts 1-6), turn R (cts 7-8). Repeat meas 1-3, end facing CCW (LOD) to repeat dance from beginning.

Presented by Ciga Despotović

BRACNO ORO  
(Albania)

Bračno means marriage. This is a couple dance.

Pronunciation: BRAHCH-noh OH-roh

Record: Ciga & Ivon Despotović Vol 3, Side II, Band 7.  
7/8 meter: 1,2,3-1,2-1,2. Notated as cts 1,2,3.

Formation: Cpls in a single circle, W to R of ptr, hands joined in widespread "W" pos. Face R of ctr, wt on L ft. Can also be danced in an open circle (W would lead).

Meas

Pattern

1-16 INTRODUCTION

CHORUS

1 Move in LOD with long, reaching steps R,L,R (cts 1,2,3).

2 Step fwd (LOD) on L with plié (ct 1); continue fwd R,L (cts 2,3).

3 Step fwd (LOD) on R (ct 1); lift L leg fwd, knee bent, L ft hanging down naturally (M lift L leg high, W more modestly) (ct 2); hold (ct 3).

4 W: Bending R knee, beg to circle L leg vertically (ct 1); straighten R knee as L leg finishes circle (ct 2); hold (ct 3).

M: Bending R knee, keeping L ft in pos, turn L knee out (ct 1); return to pos as in ct 3 of meas 3 (ct 2); hold (ct 3).

5 W and M: Step twd ctr on L ft with plié, raising R ft to L calf (M higher) (ct 1); lift and lower L heel (ct 2); step bkwd on R ft (ct 3).

6 W - Hands: Release hands and extend arms fairly widespread, palms facing out. Turn palms up as though scooping up water, flex fingers turning palms downward letting water drip out. As body turns to R, L arm sweeps twd ctr and R arm moves to outside of circle.

Footwork: Step fwd on L ft, diag R of ctr, L ft pointed in LOD, turn body to R, but look to L, R ft at L calf (ct 1); step bkwd on R (ct 2); step L beside R (ct 3)

M: Release hands, face LOD, step bkwd on L with plié, leaving R ft in place, heel up (ct 1); hold (cts 2,3). Place R hand on chest, L hand behind back and look at W ahead in LOD on ct 1.

7 W: Repeat action of meas 6 with opp ftwk and direction. Same hand motion, but R arm sweeps twd ctr, L back.

M: Shift wt to R with plié, raising L heel. Reverse hand pos and look at W in RLOD.

8 W and M repeat action of meas 6.

BRACNO ORO (continued) page 2

FIGURE

- 1 Hands joined in widespread "W" pos, face R of ctr, step fwd on R ft (ct 1); lift L leg, knee bent (cts 2,3).
- 2 Step twd ctr on L ft (ct 1); lift on ball of L ft (ct 2); step bkwd on R ft (ct 3).
- 3 Move in LOD L,R,L (cts 1,2,3).
- 4 Face ctr, step on R ft to R (ct 1); turning to face L of ctr step on L ft in back of R (ct 2); step on R ft in back of L (ct 3).
- 5-8 Repeat action of meas 1-4 (Fig) with opp ftwk and direction.

SEQUENCE OF DANCE: Dance Chorus during vocal; Figure during instrumental.

Dance notes by Virginia Wilder

Presented by Ching-Shan Chang

CHU KU WU  
Taiwan

This amusing and entertaining Taiwan folk dance and song shows the grasshopper teasing the rooster. This is reflected in the sudden jerking forward and backward, and the slight bending of the knees. The dancing style, called "Chu Ku Nung", is over 300 years old, from the region of Fukien, a province in the S.E. part of China, where many Taiwanese originated. Influenced by local geography and living conditions, this style has become a prototype for new dances in Taiwan.

PRONUNCIATION: CHUH KOO WOO

RECORD: C.C.S. 1980

FORMATION: Individuals in a circle, facing ctr.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 2 meas musical introduction - no action.

INTRODUCTION:

- 1 Step fwd R (ct 1), step L,R,L bkwd (cts 2,3,4). Both hands are in front of waist, fingers closed, elbows bending at sides, L in front of R. Arms roll fwd away from body (ct 1), pause (ct &), roll back twd body (cts 2,3,4).
- 2 Step R bkwd, hands continuing the back roll (ct 1), pause with R hand closer to body (ct &), step fwd L,R,L, arms rolling fwd away from body (cts 2,3,4).

FIGURE:

- 1-2 Facing LOD, step R fwd (ct 1), step L bkwd (ct 2), take 5 walking steps starting R (cts 3,4,1,2,3), hold (ct 4). Can be danced in joined open circle, L fist on hip, R hand on the shldr of the person in front. Can also be done individually with the rolling hand motion of the introduction continuing, fwd hand corresponding to the leading ft.
- 3-4 Repeat meas 1-2 with opp ftwk and hand movement.
- 5-8 Repeat meas 1-4.
- 9 With two slow buzz steps, make a complete CW turn. L fist on hip, R hand extended over head, the hand turns out at the wrists CCW (ots 1,3)
- 10 Face ctr with both fists on hips. Beg R, take two step-swings.

INTERLUDE:

- 1-4 Repeat introduction of meas 1-2 twice.

Repeat figure and interlude 3 more times, ending with the interlude.







Presented by Gordon Tracie

TRADITIONAL SWEDISH COUPLE-DANCE HOLDS  
FOR DANCES TAUGHT IN CLASS

<u>Dance</u>	<u>Non-turning positions</u>	<u>Turning Positions</u>
BINGSJÖ POLSKA	Semi-closed hold (*)	Basic polska hold
GAMMAL KULLDANS	Light hand hold, low	-----
GAMMAL POLSKA	Open shldr-waist hold	Basic polska hold
GAMMAL SCHOTTIS	Firmgrip handhold (*)	Basic polska hold or modified polska hold (*)
HAMBO + BYTE-HAMBO	Light handhold, mod.hi	Closed shldr-waist hold or basic hold
HAMBOPOLSKA	Light handhold, mod.hi	Basic polska hold
LÅNGDANS + SOLLERÖ LÅNGDANS	Firmgrip handhold (*)	-----
POLSKA MED BAKMES	(1) Open shldr-waist hold; (2) Open shldr-waist hold or reverse sidecar polska hold	(1) Basic polska hold; (2) Reverse sidecar polska hold
SCHOTTIS + BYTE-SCHOTTIS	Open shldr-waist hold	Closed shldr-waist hold
"SEATTLE POLSKA"	Light handhold (inside)	Closed shldr-waist hold
SNOA (GÅNGLÅT)	Open shldr-waist hold	Basic polska hold
SNOA (POLKA)	Open shldr-waist hold	Closed shldr-waist hold
SNURRBOCKEN + BYTE-SNURRBOCKEN	Open shldr-waist hold (*)	Closed shldr-waist hold
STEGVALS	(1) Sidecar polska hold; (2) Reverse sidecar polska hold	(1) CW: sidecar polska hold; (2) CCW: reverse sidecar polska hold
STIG-SCHOTTIS	/precisely as in Stegvals/	/precisely as in Stegvals/
TRAVA	Open shldr-waist hold	Basic polska hold
VÄSTERDALSK	Open shldr-waist hold or reverse sidecar polska hold	Reverse sidecar polska hold

(\*) Check specific dance description for details

ADDITIONAL RECORD LISTINGS FOR GORDON TRACIE'S MATERIAL

In order to understand the essence of traditional couple dances of this sort they should be danced to a variety of tunes played in the correct idiom, and never limited to but a single rendition of a given melody. The following recordings offer a reasonable number of alternative selections for the dances taught at this camp.

SCHOTTIS Odeon E-34262 (A4, B5)

"SEATTLE POLSKA" Odeon E-34262 (A2)

SNOA (POLKA) Viking SMF-201 (A4)

SNOA (GÅNGLÅT) Rounder 6004 (A 1, 6, 8, 11; B 5, 7, 10)  
Sonet SLP-2038 (A 1, 8; B 1, 10)  
RCA YS JL-1504 (A1, B1)

GAMMAL SCHOTTIS Viking SMF-200 (A3,6; B5); Viking SMF-201 (A2,,7;  
B2,6); Odeon E-34262 (B1); Telestar TRS (A1);  
RCA YS JL-1504 (A6, B6,8)

LÅNGDANS Hurv 2 (Omit B4; use B 2,6,7 only)

GAMMAL POLSKA RCA INTS-1242 (A2,4); Odeon E-34262 (A1, B4);  
Telstar TRS--11189 (A4. Note: This track mislabeled  
No. 5)

BINGSJÖ POLSKA Sonet SLP-2060 (B1,2); Sonet SLP 2066 (A2)

TRAVA Odeon E-34262 (A6)

STEGVALS Odeon E-34262 (B6); Sonet SLP-2060 (B 8,9)

STIG-SCHOTTIS Odeon E-34262 (A4, B5)

VASTERDALSK BAKMES Hurv 2 (A 8,10; B 8); Sonet SLP-2066 (b1);  
Viking SMF-200 (A4); Telestar TRS-1489 (b6 mis-  
labeled "vals")

POLSKA MED BAKMES Hurv 2 (A 6,9,11,12; B 1,3,5,9); Telestar TRS-  
11189 (B3)

HAMBO Viking V820a; Viking 802a; RCA YS JL-1504 (B 3,5)  
Rounder 6004 (A,2,5,9,12; B 4,6,9,11)

BYTE-HAMBO Viking 802a (with intro)

HAMBOPOLSKA Viking V-800a; Odeon E-34262 (A5); RCA YS JL-1504  
(A 2,3,5,7; B 2,7)

Presented by Ciga Despotović

PANTINO KOLO  
Serbia

Typical serbian steps arranged to music by Ciga Despotović

PRONUNCIATION: Dahn-tee-nah

RECORD: Volume 2, Side B, Band 2

FORMATION: Either an open or closed circle with hands in "V" pos.

METER: 2/4

PATTERN

Meas.

Styling Note: Music is very fast and Fig. II and III are done with small steps; however, much "embroidery" may be done, especially with Fig. III the steps become leaps, small twists may be added, etc., as with most Serbian dance steps.

INTRODUCTION: None if you begin with music, you can wait 16 meas and start with Fig. II.

FIG. I: INVERTED V

- 1 Moving diag R twd ctr, step (run) R,L.
- 2 Step R,L,R almost in place (cts 1,&,2).  
Note: During meas 1-2 raise arms to about shldr level, elbows fairly straight.
- 3-4 Moving diag R bkwd out of ctr step L,R (cts 1-2). Step L,R,L (cts 1,&,2). Arms move down to "V" pos.
- 4-8 Repeat meas 1-4, retracing pattern.
- 9-16 Repeat meas 1-8.

FIG. II: BOUNCES

- 1-2 Facing BLOD, wt on L, do 2 hop-step-steps moving bkwd in LOD, pivot to face ctr on last step.
- 3 With ft together bounce 3 times in place (ct 1,&,2). Bend knees with sharp accent down on ct 2; knees point to R, heels shift slightly to L.
- 4 Repeat meas 3; knees shift to L on sharp bend on ct 2; lift L slightly on ct 2,&.
- 5-8 Repeat meas 1-4, with opp ftwk and direction.  
Note: Knees always go first to R, then L regardless of which direction the hop-step-steps are done.
- 9-16 Repeat meas 1-8.

FIG. III: DIAG R and L

- 1 Facing ctr, wt on L, step R in place (ct 1), swing L around behind R while hopping on R (ct 2), step L behind R (ct &).
- 2 Step R (ct 1), hop on R (ct 2), step L (ct &).
- 3 Hop on L (ct 1), step R in place (ct &), hop on R (ct 2), step L in place (ct &).
- 4 Step R slightly fwd and accent down (ct 1), step L in place (ct 2), step R and also accent down (ct &).

5-8 Turn to face ctr and repeat meas 1-4 with opp ftwk.

Sequence of dance:

FIG. I, II, III: I, II,  $\frac{1}{2}$  of Fig. I (8 meas), III (no repeat).  
Repeat dance from beginning.

Presented by Ching-Shan Chang

CHING-SHAN CHING-KO  
Republic of China, Taiwan

This dance came from Tai-Don, which is in the east part of Taiwan, "CHING-SHAN" is "green Mt." (different from the name of the author Ching-Shan Chang, only same pronunciation).

This dance can be done either along, with a partner in a line or in a circle. It can be done in place, fwd, bkwd, sdwd, turn or around part, and you can start to dance in any direction.

RECORD: C.C.S 1980,

FORMATION: Mixed circle facing ctr, or do as described above.

---

METER: 2/4

PATTERN

---

Meas.

- 1 Step R fwd, both hands in front of face, elbows bent, palms facing front, fingers point up (ct 1), Step L fwd next to R, hands move down to waist level (ct 2).
- 2 Step R bkwd, move hands to R side, about chest ht (ct 1), step L bkwd next to R, move hands to L (ct 2).

Note:

- A: After each step, take a slight bounce on "&".
- B. When step bkwd, you can start from L ft also.

Presented by Ching-Shan Chang

HAPPY PARTY  
Republic of China, Taiwan

RECORD: C.C.S 1980, Side A, Band 4

FORMATION: Mixed circle in front basket hold (L over R), facing diag R.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 4 cts, no actionPART I:

- 1-2 Beginning with R, do a step-hop, step-tap moving LOD.  
 3-16 Repeat meas 1-2, 7 more times (8 in all).  
 17 Stamp R in place, hold.  
 18-21 Facing ctr, step R to R (ct 1), step L behind R (ct 2). Repeat 3 more times (total 4). Both hands are in front of chest, but end with hands joined in "V" pos.

PART II:

- 1-2 Step R in front of L, arms swing down (ct 1), step L to L (ct 2). Cut-step R behind L, lift L in front, arms raise to "W" pos. Step L to L (ct 2).  
 3-20 Repeat meas 1-2, 9 more times (10 total).  
 21-24 Repeat Part I, meas 18-21 with W moving fwd into ctr.

PART III:

- 1-20 W take 3 steps diag R, then tap L near R (4 cts), then repeat first 4 cts, but if you wish W move in LOD with 1 full turn to R (4 cts). Both arms swing at sides with open wrists, crossed, open, crossed, open, cross, open, cross. M facing LOD, begin with R and do 4 steps-hops fwd. Arms bend 90°, swinging fwd and bkwd at sides. Repeat 4 more times (total 5).

PART IV:

- 1-4 M do 4 step-hops twd ctr. With each step-hop, both hands raise above shldr (ct 1), then all the way up (ct 2). W do 4 step-taps bkwd to outside of circle with body bending over. Clap both hands to R,L,R,L side.  
 5-8 M: Do 8 buzz steps turning R, both hands raise high  
 9-12 M: Do 8 buzz steps turning to L.  
 13-14 M: Do 3 steps to R, both hands above shldr (3 cts); hop R and lift L to L, both hands raise over head and shout "hey"  
 15-16 Reverse meas 13-14  
 17-20 Repeat meas 13-16.  
 5-12 W: Do 4 step, step, step, tap, moving R,L,R,L; both hands swing a half circle R,L,R,L.  
 13-20 W: Beginning R do 8 step-points in place; both hands raise high to "V".

PART V:

- 1-20 M turn to R to face W and form an inner circle; W facing ctr join hands low to form an outside circle. Beginning with R do 20 step-hops (lean bkwd on all R-hops and fwd on L-hops). All move to own R. M's fists follow body movement.

PART VI:

- 1-4 Jump twice and slap both legs with both hands (cts 1-2); jump twice in place, both hands move to R,L (cts 1-2). Repeat meas 1-2 (meas 3-4). At the same time M move to W and all make a single circle facing ctr.
- 5 Jump twice in place and slap both legs with both hands.
- 6-8 With body bending fwd, join hands to form a front basket hold (L over R).
- 9-16 Repeat step-hops and step-taps as in Part I.
- 17 Step R to wide stance, facing ctr, raise hands high and shout "ha".



Presented by Ciga Despotović

OP SA SA  
Serbia

Vlach dance motifs from East Serbia.

RECORD: Sixteen Yugoslavian Dances Created by Diga & Ivon  
Despotović, Vol. I, Side B, Band 8.

FORMATION: W and W in an open circle, hands joined and down.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: Wait for call: "OP sa sa:"PATTERN I:

- 1 Facing ctr, step R toe behind L (ct &), step L in place (ct 1), kick R heel across in front of L ankle (ct 2).  
 2 Repeat meas 1.  
 3-4 Moving bkwd, small leap R, stamp L slightly fwd of R (cts 1, &), small leap L, stamp R next to L (cts 2, &), small leap R, stamp L next to R (cts 3, &), step L (ct 4).  
 5-16 Repeat meas 1-4, 3 more times (4 in all).

PATTERN II:

- 1-2 Repeat Pattern I, meas 1-2.  
 3-4 Moving bkwd, step R,L,R (cts 1-3), hop on R while lifting L knee across R knee and make 1/4 turn to R (face LOD) (ct 4).  
 5-6 In place, step L across R (ct 1), pivot on L to face RLOD (ct 2), step R across L (ct 3), pivot on R to face ctr (ct 4).  
 7-8 Stride-jump on both ft (ct 1), lift L heel and pivot to L (ct 2), drop L heel (ct &), stamp R across L (ct 3), lift R heel and pivot to face ctr (ct &), stamp L fwd with wt and drop R heel (ct 4).  
 9-16 Repeat meas 1-8.

PATTERN III:

- 1 Facing ctr, stamp R to R without wt (ct 1), hop on R, kick R heel across L (ct 2).  
 2 Moving R, hop on L (ct 1), step R heel to R (ct &), step L next to R (ct 2).  
 3 Repeat meas 2.  
 4 Moving to R, step R to R (ct 1), step L behind R (ct &), step R to R (ct 2).  
 5-8 Repeat meas 1-4, with opp ftwk and direction.  
 9-16 Repeat meas 1-8.

PATTERN IV:

- 1 Facing ctr and moving R, with body leaning to R side, but not twisting step R (ct 1), close L to R (ct 2).  
 2-3 Repeat meas 1, twice more (3 in all).  
 4 Step R to R (ct 1), hold (ct 2).  
 5-8 Repeat meas 1-4, with opp ftwk and direction.  
 9 Step R fwd (cts 1-2).  
 10 Step L fwd (cts 1-2).  
 11-12 Moving diag R, step RLR, hold (cts 1,2,3,4).

- 13-16 Repeat meas 9-12, with opp ftwk, moving straight bkwd.  
17-32 Repeat meas 1-16.

PATTERN V:

- 1 Facing ctr and moving to R, hop on L (ct 1), step R heel to R (ct &), step L next to R (ct 2).  
2-3 Repeat meas 1.  
4 ~~Chug diag R fwd on both ft (ct 1), chug diag bkwd on both ft (ct 2).~~  
5-8 Repeat meas 1-4, with opp ftwk and direction.  
9-16 Repeat meas 1-8.

PATTERN VI:

- 1-2 Facing and moving half-R, step R,L,R (cts 1-3), stamp L without wt (ct 4).  
3-4 Repeat meas 1-2, with opp ftwk and direction.  
5 Turn slightly twd LOD as you leap R (ct 1), stamp L (ct 2).  
6 Repeat meas 5 with opp ftwk and direction.  
7-8 Repeat meas 1-2.  
9-16 Repeat meas 1-8, with opp ftwk and direction.  
  
1-16 Repeat Pattern I.  
1-16 Repeat Pattern II.

Call on record, "Op sa sa!"

Repeat Pattern I and continue sequence as written.

© by Ciga Despotivić

# PODGORNY

WEST



YNROGDOP



EAST

ERRATA

INDEX, add the following:

Ching-Shan Chang

Chu Ku Wu.....Page 139  
 Ching-Shan Ching-Ko..... " 147  
 Happy Party..... " 148

Ciga Despotović

Bracno Oro.....Page 137      Op Sa Sa..... Page 150  
 Ljilino Kolo.....Page 141      Pantino Kolo .... Page 145

Moshiko Halevy

Avi, Avi.....Page 134  
 Yam Hachelet..... " 135  
 Zafeh..... " 136

Anthony Ivancich: under Jautziak add:

Hegi .....	Page 71	Muxikoak .....	Page 71
Katalina .....	" "	Ostalerrak .....	" "
Maiana .....	" "	Zazpi Jautziak ..	" "

Atanas Kolarovski

Lazi Vere..... Page 412

Gordon Tracie

Traditional Swedish Couple-dance Holds ..... Page 143  
 Additional Swedish Record Listings ..... " 144

Add the following song to last years errata:

YING PIN WU - (Mr. Chang says the song means "We are happy when we are together.")

Na lu an do in na na ya  
 O hai ya  
 Na lu wa an do in na na ya  
 O hai ya  
 O ee na lu wa an do in na  
 Na ya ho

Na lu an do in na na ya  
 O hai ya (ee ya hei)  
 Na lu wa an do in na na ya  
 O hai ya  
 O ee na lu wa an do in na  
 Na ya ho

PAGE

- 1 ALUNELUL BATUT  
 Meas 4, line 1, change the word "step" to leap across  
 Meas 5, line 1, change beginning of sentence as follows; Moving and facing diag L .....  
 Meas 7-8, add to end of sentence; out of circle.  
 Meas 9, line 2, add to end of ct "&"; no wt.

Page

4 BALTA

Source, line 2, change to read; ..... 8 cts makes the dance....  
Meas 7, line 1-2, change cts "&" and "2,&" to read; leap R behind  
L (ct &), twisting body and moving fwd large leap L across R,  
twisting diag R (cts 2,&).

Meas 8, add to end of sentence; hold in up pos (ct &).

Last line on page, ct &; change step to leap

5 BARBATESC DIN IEUD

Fig. A, meas 1-2, add to end of (Q); lift on L to face ctr (Q)  
" " " " , line 2, should read; R,L,R on last R step  
slightly diag R (S,Q,S)

Fig. A, meas 7-8, line 1, delete in place; the beginning of line  
2 should read, L in a small arc (cts 1,&2,&,.....)

Fig. B, meas 5-8, add to end of sentence; stepping back on meas  
3, ct 2; fwd R on ct &.

Fig. B, meas 9, delete; with 1/4 turn CCW

" " , meas 10, line 2, should read; with step R fwd (ct 1),  
step L,R and circle (cts 2,&).

6 FIG. C, meas 2, line 1; delete, while twisting and replace with,  
heel fwd .....on line 2 add the following; stamp R back to  
place (ct &).....

Fig. C, meas 5-6, change to read, ..... turn 3/4 to face R, clapping...  
Add to end of meas; with arms extended almost to shldr ht and  
slightly fwd..... Add the following to meas 5-6; Note -  
claps and jumps = up, up, down, up, down (knees bent more on  
down).

FIG. D, meas 1, change to read; .....still and slap hands, L up  
R down (ct 1).....

Fig. D, meas 2, add to end of meas; End with wt on both ft.

" " , meas 5, replace clap with slap

" " , meas 6, add to end of meas; (end with wt on both ft).

" " , meas 11, line 1, delete sdwd, and change to read; Moving  
to R and turning to face out, step R to R (ct 1).....

Fig. D, meas 12, change LOD to ctr

8 HORA DE LA BUCIU

Pronunciation; underline Boo

Add to Fig. A,B,C the following; Fig. A: Step-close; Travel -

Fig. B: Stamping Chorus - Fig. C: Grapevine Travel

Fig. B, meas 2, line 3, change ct 3, "&" to read; step R behind L

" " , add the following meas; meas 3-8, Repeat meas 1-2, 3  
more times.

10 MINDRELE

Pronunciation, correct to; Mun-dreh-lehy

Add Style under Formation; Style: Smooth and elegant

Fig. B, meas 1, add the following; Facing slightly L, plie on L  
ft while brushing and raising R leg.....

Fig. C, meas 3-4, in all 3 places change to;....touch L toe across R (S).....

Meas 6-7 should read: Meas 6 - Step bwd R,L,R with slight lift on R (virf toc (S,Q,S)); meas 7 - Step L to L (S).... there-by deleting the first part of the sentence.

12 RUSTEMUL SUCIT

Fig. A, meas 4, 7-8, add to beginning of sentence; Leaning fwd from waist and moving.....

Meas 6, add to beginning of sentence; With body straight and moving bwd.....

13 Fig. B, meas 7, add to end of ct 1; ....body to L, lift R knee (ct 1).....

14 SIRBA IN SIR DE LA TISMANA

Formation, add to end of sentence; in "W" pos, with strong supportive arms.

Fig. A, meas 5-6, ct 1, change to read; ctr of circle leading with hip, step L (ct 1).....

Meas 13-24, change to read; Repeat meas 1-12, but begin by moving bkwd. (Meas 5-6 still twd ctr, 9-12 bkwd). Body tilts slightly inward (to L) to help keep arc of circle when moving bkwd.

Fig. B, meas 3-4, 2nd ct 2, add; hop on R, swing L leg around to front (ct 2).

Meas 9-10, line 2, cts 1-2 change to read; step R in place (ct 1), hop on R, swing L leg (ct 2).

Meas 13-14, add to end of meas; no wt on any stamp.

15 Meas 17-32, add to end of meas; back to ctr, but still turn to R with L ft for turn back to face diag L. End facing RLOD with 1/4 turn on last step.

Fig. C, meas 7-8, line 2, ct 2; delete step L fwd, replace with almost close L to R

Meas 7-8, line 3, ct 2, add to end of ct; of R and turn slightly

Meas 9-16, add to end of meas; ,facing slightly R, but leave out hop on L and last ct.

Fig. D, meas 1-2, line 2, ct 1, change to; Leap slightly to L on L

Meas 6, ct 1, delete diag bkwd, replace with RLOD

Meas 13-14, line 2, ct 1, change to; Step R fwd and lift on R heel, lift L knee.....

Meas 19, add to ct 2; hold (hold may turn into a hop to make transition simpler) (ct 2).

16 TREI PĂZESTE DE LA BISTRET (not addition of accent)

Formation; short lines (3-5 people)

Under Formation add; Traditional yells for change of Fig's:

Hohp! hey! shee!

Fig. A, meas 1-2, add to bottom of Fig.; Note: meas 1, ct 1, lower body moves bkwd; ct 2, body straight; meas 2, ct 1, lower body moves fwd.

Fig. B, add notation; Lean slightly during Fig.

Meas 1, ct 1, add; Facing ctr do a small quick grapevine....

Meas 2, add; Note - Lower body does a twisting motion during motion during grapevine.

Meas 7-8, add to end; raise L leg on last ct.

Fig. C, meas 1, ct 1, delete in place, then change to read;

Facing ctr, large leap onto L as R ..... ct 2, should read step L across R ....

Meas 2, ct 2, line 2, should read; place and lift L leg (prep for leap onto L) (ct 2).

Meas 6, line 2, ct &, delete next to R, replace with slightly back (ct &).

Meas 7-8, add to end of meas; Note ; Stand straight on meas 16-, bend over slightly on meas 7-8.

18 UNGURICA (CA LA BREAZA)

Add to end of Formation; , M's arm under (low basket for ease of moving.

Motifs, last paragrahe, line 1, ct S, change to; Step R slightly in back of L (ct S)

Change to read; Introduction: Either begin with music or you may use the 1st four meas of motif (a) as intro.

Fig. I, meas 15-16, change pivoting to moving

Meas 31-32, change pivoting to moving

19 Fig. III, beside Meas description add; (cross R in front on second step (1st S)

20 BOSMAT

Pronunciation; Boh-smaht

Formation change to read: Short lines with hands joined at waist level, L forearms on top of R.

Style, should read: Dance done with crisp Debka style with light bounce steps.

Fig. I, meas 2, ct 2; delete in place, replace with fwd

Fig. II, meas 4, should read; Release hand and turn 1/2 turn to L in place (CCW).....

Change meas 5-9 to 5-8.....add to end of meas; , turn CW on meas 8.

23 HAR HATSOFIM

Pronunciation: Hahr Hot-so-feem

Formation, add to end; slightly fwd.

Fig. I, meas 1, delete Moving and; change to Facing diag R and moving LOD, step.....

Meas 5, line 2, change to; and bending slightly fwd at.....

Meas 8, add to end; and prepare for repeat.

Meas 9-16, add to end; end facing ctr

FIG. II,, meas 1-2, add to end; moving twd ctr.  
Meas 7-8, line to, change to; moving straight out of.....

- 24 Fig. III, meas 1, ct 3; change to; step R slightly bwd twd R  
Meas 2, add to beginning; Still facing ctr, step L.....  
" ", ct 2, delete; facing LOD

Fig. IV, add to Fig; Note:- make sure you square all corners  
Meas 3, should read; ....moving fwd out of circle, use ftwk....

- 25 LEFELACH HARIMON  
Pronunciation: Leh-feh-lakh Hah-see-moan

Under Steps add; Style: Body expressive with light and airy feeling

Fig. II, meas 1, line 4, add twd end of ct 3; moving down to knee level and up to lead level (ct 3).....

Fig. III, line 1, meas 1; delete, is bent back, replace with, in back with back of hand on belt, R hand..... delete, up, and replace with ....R hand fwd at shldr level and snapping.....  
Meas 1, ct 3, change spte to step  
" ", line 4, delete; step on R .....ct &, delete and replace with, lift R back (ct &).  
Meas 1, line 5, ct 4 change to read; step L fwd away from ctr  
Meas 2, change to read;.....Repeat meas 1, start facing.....

- 27 TEL GIBORIM  
Pronunciation; Tel Gee-bow-reem

Fig. 1, meas 1, begin ct 4 with; small leap bkwd.....  
Meas 2, ct 1, change to....toe fwd to floor.... Ct 2, change to...touch R heel fwd to.... end ct 3 with,..bent knee and do small hop on L in place.....End ct 4 with,...straight, small hop in place on L (ct 4).  
Meas 4, ct 4, line 3, change beginning of ct to read;raise R ft bkwd bending..... Delete fwd

Fig. III, meas 1, cts 1-2, should read;....moving fwd twd ctr, .....  
Meas 2, ct 1, should read;.....sdwd to R with small step-hop.....  
" ", ct 1,"&", should read; (ct 1), step flat R to R.....

- 28 VE HASHEM MITZION YISH'AG  
Pronunciation: Veh Hah-shem Mit-zee Yish ahg

Fig. I, meas 5, add to end of ct 2; turn R knee in, release hands  
Meas 6, should read; With back to ctr, hands free, repeat...  
Meas 7-10, add to beginning of meas; Take hands and repeat..  
Meas 11, add to end of ct 4; hands to R at shldr level (ct 4).  
Meas 12, add to end of meas; hands free

- 29 Fig. II, meas 3, add to beginning of meas; Leading with R shldr and moving twd ctr, ....  
Meas 3, cts 3-4, change 1/2 to 3/4  
" ", add to end of meas; End with back to ctr.

1ct & meas 5, change to read; Repeat ct 1,&, meas 3, moving away from ctr and end facing ctr.



- 30 BABA DŽURDŽA: Note addition of accents  
Add Styling note; When lifting or hopping on designated ft, the other is raised in front, bent knee.

Fig. I, "A", add; Hands up in "W" pos.  
" " " , add to beginning of meas 1; Facing and moving....  
" " " , change ct 3 to read; facing ctr, step-scoot L behind R, hook R heel up across L (ct 3).....  
" " " , meas 4, add to beginning of ct 2, facing ctr, step R...  
" " " , ct 4, delete, in place, replace with back

Fig. I, "B", meas 1, add at beginning; Facing ctr, lift on L...

- 32 Fig. IV was not taught; change Fig. V to IV  
Meas 1, ct, change to; Hop on L, lift R in front (ct 1)....  
" " , Cts 2,&3,4, delete; R,L,R,L, replace with; Step R to R, step L across R, step R to R, step L across R  
Meas 2, ct 1, should read; Hop on L, swing R in front....

- 33 CIGANSKO POVRATENO: Note correction of spelling  
Pronunciation: Tsee-gahn-skoh Pohv-rah-teh-noh

Record: AK-007, Side A, Band 6.

Add Styling: Light and bouncy with double bounces on almost every ct except on Fig. I, meas 1. Atanas frequently touches with the ball of the stepping ft before putting full wt on it. That and the frequent flexing of the knee and ankle gives a bouncy quality to his walk. All lifts of a free ft bring that ft near the other ankle.

Introduction: 4 meas, no action

Fig. I, meas 1, delete, step R,L,R,L (cts 1-4), and replace with; Step R (ct 1), lift L behind while bending R knee (ct 2), step L fwd (ct 3), lift R bkwd while bending L knee (ct 4).  
Meas 2, add to end of ct 2; fwd, lift R behind (cts 2,&).  
Meas 3, ct 2; change fwd to bkwd  
" " , add to beginning of ct 3; twisting, face RLOD....  
" " , ct 4; change fwd to bkwd  
Meas 4, change beginning of meas to read; Twisting to face ctr....

Fig. III, meas 1, add to bottom of meas; Note - Lead with heel during meas 1.  
Meas 4, delete ct 3, replace with; step L slightly back almost next to R, bend knees, R knee to L, R heel slightly off floor.

- 40 MOJ MINIRE  
Change Macedonia to Albania  
Under Formation add; Styling - Small bounce on each ct.

Introduction: 1 Phrase (8 meas)

Fig. I, meas 1, change ctr to slightly LOD  
Meas 2, add to beginning of meas; Facing ctr, step on R....  
Meas 3, cts 3-4, change to read; step R slightly across....

Fig. II, not taught: Change Fig. III to II; Change Fig IV to III

Fig. II, meas 3, add to end of Cts 3-4; L leg in front....

Meas 4, add to end of cts 3-4; R leg beside L calf.....

Fig. III, meas 1, add to beginning of meas; Facing slightly LOD.....

Meas 1, change ct 1 to 1-2 and cts 2-3 to 3

" ", add to end of ct 3; L fwd with bent knee

" ", change ct 4 to read; step L across R

Meas 3, add to beginning of meas; Facing ctr.....

41 SKOPSKO CIGANSKO

Add to end of Style: Arms and hands bounce on each ct.

Introduction: Reed instrument solo followed by 1 meas of 1 meas of full orchestra.

Step I, meas 2, cts 3-4, change to read; step L across R, step R to R

Variation of Step I, not taught in class.

42 Step II, meas 2, ct 4, delete, in place, replace with, fwd and face ctr, lift L

Meas 3, ct 1, change to read; Lift on R raising L

" ", ct 3, change to read; step R with dip behind.....

Meas 4, ct 1, delete, in front of, and change to read; Step on L to L

Ct 3, change to read; step on R across L

Ct 4, delete, across R, replace with, in place

Var. Step II, change No 1 title as follows; No. I: Two-step on meas 1-2, face and move LOD

Meas 1, ct 2, change to read; step R to R

" ", ct 4, " " " "; step L across R

No. 2, Turn CW, meas 3, delete in place, replace with, slightly to R, lead with heel

Meas 4, ct 1, change to read; ....step on L across R and make....

" ", " 4, delete in place, replace with, across R

43 STARA VRANJANKA KOLO

Under Formation add: Styling - Heavy down feeling.

Vranjanka Kolo, change meas 3-4 to meas 3

Meas 3, delete and replace with; Smoothly shift wt to L and face slightly R of ctr (ct 1), bounce twice (cts 2-3).

Add, meas 4 - Repeat meas 2.

Meas 5, change ct 2 to 3, and add; Ct 2 - Step L sdwd to ctr

" ", change ct 3 to &

Stara Vranjanka, meas 2, line 1, delete; turning to face ctr

Meas 2, line 2, change to read; bent knee (ct &), pivot on ball of R and lift L .....

44 STIPSKO ORO

Add to R end of Fig. I; (large dip pattern)

Fig. I, meas 1,2,3 are moving to the R sdwd

Meas 2, add to end of ct 2; slightly, small hop on R (ct 2)

" 4 " " " " " " " " " " L y

Fig. I, meas 5, ct 1; delete L; change knee to knees; change lift to dip  
Meas, 5, ct 2; change hold to lift L slightly  
Meas 6, ct 1, change to; Step bkwd L to L.....

Fig. II, add to R of title; (small dip to both sides)  
Meas 3, add to end of meas; (small kick with L while small lift on R).  
Meas 4, add to end of meas; (small kick with R while small lift on L)  
Meas 5, add to beginning of ct 1-2; Small dip-step.....  
Meas 6, ct 1 should read; Small dip-step R....  
Ct 2, delete lift L, change to, Dip on R; change R to L raised slightly to side.  
Add under meas 7-8; Meas 9-16, Repeat meas 1-8.

Fig. III, add to R of title (hold pattern)  
Delete sentence which starts; Following ft is closed.....  
Meas 1, ct 2, delete and change to; step L behind R  
" 2, " " " " " " " " " "  
Meas 5-6, add notation to R of meas: (note - you may add a small sharp back lift on L on ct (&) of ct 2 during meas 5-6.)  
Meas 8, add at end of meas; (ct 2).

45 Fig. IV, add to R of title; (lifts & grapevine)  
Meas 1-4, delete and replace with: Meas 1 - Step R to R (1), step L behind R (2); Meas 2 - repeat meas 1; Meas 3 - Step R (1), lift L (2); Meas 4, repeat meas 3.

Fig. V, add to R of title; (quick step-cross)  
Meas 4, ct 1, delete on, change to read; Lift R heel while bending R knee and kick L.....  
Meas 4, ct 2, add to end of ct; (knees close together)(ct 2).  
Meas 6, change to read: ...R,L,R (small scissors).....  
Meas 8, delete and replace with: Close R to L (ct 1), hold (ct2).

Delete pattern repeat description and replace with:  
Fig. I should be done as indicated by the music when ever a 7 meas phrase occurs. A pattern that works well is:

Fig. 1 - 4x	Fig. 4 - 4x
" 2 - 2x	" 5 - 4x
" 1 - 4x	" 1 - 4x
" 3 - 6x	" 5 - 2x

CHINESE BOWS & CURTSEY'S, add to dances where necessary.  
M bow from waist, hands are in front of chest, R hand (fist) into palm of L (which is flat, fingers straight up), arms parallel to floor. W hands parallel to floor also, with slightly cupped hands (L hand always palm down, R hand under R palm up or down and curtsey with L ft behind R.

CHINESE GENERAL STYLING COMMENTS

Hands - When hands are on hips they are generally a loose fist with elbows slightly fwd.

Eye and head movement - Eyes generally follow leading hand or hand movements.

47 CHIAO-PI CHUNG-TIEN-JEN  
Record: Side A, Band 1

Introduction above Introduction, add: 4 meas, Bow and Curtsey

Introduction, ct 3, change to:.....on L back in place....

Meas 1,

Part I, /ct 1-2, change to read: ...free and arms swing naturally with movement, M step R.....

Meas 1, cts 3-4, delete in place and change to read: M step  
L bkwd, W L  fwd.

Part II, meas 1-2, line 1, change to read:....bend R knee and lean fwd (cts 1-2, rock back (cts 3-4). Repeat for meas 2, Both hands swing.....

Meas 1-2, line 2, add the following cts where indicated:....

R to L (cts 1-4).....L to R (cts 1-4).....

Meas 1-2, line 3, change hands to loose fists

Meas 4, change 2 to 3

Meas 5, add the following: fingers up and spread apart with arms cast down, step R to R.....

Meas 5, add to end of meas: Body moves slightly R and L with steps.

Add to bottom of page: Sequence - Bow & Cursey; Ingto.; Do Fig I-II 4 times; do Intro. as ending; end with Bow and Curtsey.

48 CHNE-CHUN WU-CHU: Note correction of spelling  
Record, Side B, Band 1 (slow down for teaching).

Formation, add: with R arm to R, L over head.

Add under Formation the following movement: Sin-Chiang Shldr Movements

Basic - Clap hands at chest level (ct 1), turn palms twd self (ct 2), then down and away (ct 3), extend arms fwd (ct 4). Move R shldr bkwd (ct 1), move L shldr bkwd (ct 2), R back (ct 3); L back (ct 4); R back) (S,S,Q,Q,S) (Entire movement takes 2 meas).

Variation - L arm extended diag L, palm down at waist level and hand circles fwd and in to chest (cts 1-2), L then makes 2nd small circle in front of chest (ct 3); while R arm does same as L, but with smaller movement (cts 1-3); turn L palm up, clap R to L with glancing outward movement (ct 4). Extend both hands fwd and repeat cts 1-4 of meas 2, Basic movement (Shldr movement, S,S,Q,Q,S).

Introduction: none.

Part I, meas 2, add to beginning of meas: Leaning to R and turning....

Meas 7-8, line 4, change to read: raise to slightly over head and R at head ht.....

Part II, meas 1-3, line 1, change to read:..CW circle, body tilts slightly R and L, then return.....

Meas 4, line 2, change 2nd L to R; facing R....

Delete sentence that begins: Beginning L, repeat..... Replace with: Repeat dance, do for a total of 5 times, ending by doing Part I, meas 1 and alternating ftwk until end of music.

49 JAN DZAI GAU GANG SHANG

Record: Side B, Band 5 (speed up slightly)

Steps, change of to cr

Introduction: 16 cts, stamp R in place, clap hands on cts 1,3.

Part I, meas 1, line 1, change to read:....R in LOD - tilt shldr  
down to R, R arm stretches.....

Meas 5-6, add to end of line 1:... above head with palms down  
facing self,

Line 2, change shake to flick

Part II, meas 1-4, line 2, delete  fwd and add the following: steps  
bkwd turning to face RLOD, turn on ct 4 (meas 1) to face LOD.  
Repeat meas 1, alternating ftwk and direction (meas 2-4).

50 Part IV, meas 1-4, line 2, add to end of meas: (LOD).

Meas 5, change 4 to 2, and change to read: body to R and turn  
body slightly L and look L, R knee .....

Part VI, meas 1, line 2, change R to L and L to R, also change  
as follows:...strike a glancing blow to L thigh....

Add to end of meas: During meas shift wt slightly R,L,R.

Part VII, meas 1-2, change ending to read:....1 schottische fwd,  
arms rise to head level, and 1 bkwd, arms come down.

Ending, meas 1-2, line 1 cts 1-2, add to end of ct:...R side  
below waist level (cts 1-2).....

line 3, meas 3, add to end of ct:...above head and shout  
"hey" (ct 6).

51 MONG-KU SU-KO

Record: Side B, Band 6

Under Formation add: Style: Very Strong

Introduction: 4 meas free, bounce slightly on heels in place on  
cts 1,3.

Meas 3, line 1, change hand to fist

Meas 4, line 2, add to end of ct 1-2:..R side look in direction  
of strike (cts 1-2).....

Meas 7, add to end of ct 1:..out of circle swing R arm back and  
up (ct 1).....

Meas 9, line 1, change on hip to free

Line 4, add to end of ct 4:...R and lean slightly back, arms  
move naturally (ct 4).

52 Meas 11, line 2, add to end of ct 2: ...face R, hands rotate up fwd body (ct 2).....  
Line 3, delete palm up, and change to read: ...raise R hand with open fist over head; L hand in.....  
Line 4, add to end of ct 3: ...down with open fist (ct 3)....  
" " " " " 4: ...hold and snap wrists over head with palms up, hold head high (ct 4)...

Interlude, meas 1, add to end of cts 1-2: ...chest ht, look R (ct....  
" " " " " line 2, add to end of cts 3-4: to L, look L (cts 3-4).....

Meas 2, change 2 to 3

Add "Note" under Interlude as follows: Note - During the

Interlude the step-closes change each time as follows:

3x - 1st time

2x - 2nd time

4x - 3rd time

3x - 4th time

Add to end of dance: Ending - After meas 12 on 5th time thru, step back on R with ball of L ft fwd on floor, sweep whip R,L,R, end with R arm over head in pose.

### 55 SHOU-HUO CHI-CHIEN

Record, Side A, Band 5.

Introduction, change to read as follows: No action for 2 meas, then beginning L, walk 10 step-touches fwd (1 step per meas). (Step L fwd, touch R next to L; then repeat alternating ft/ftk. Tilt body slightly side to side with each step.)

Part I, Begin with singing.

Meas 5-7, line 1, change 2nd R to L (beginning L)

Part II, line 1, change as follows: ...R knee, body leans L, open....

Line 2, change shake hands to click wrists

Meas 5-6, line 1, change point to Tap...and change as follows:

Step-tap to R (cts 1-2), arms swing to R at waist level with palms down, hand open, then close.....

Meas 7-8, delete higher than L, and replace with: gradually raise, L arm gradually lower, L leg extended low side to L with knee bent. End with both palms facing L.

Part III, meas 1-3, line 1, change to read: ...6 steps fwd leading with heel fwd ctr, hands raising with.....

Meas 1-3, line 2, change shaking to clicking

Meas 4-5, change 4 to 2; change points to touches

Line 1, change end to read: ...clap hands on each ct 2, L and R...

Meas 6-7, change 4 to 2; change points to touch

Line 2, change to read: ...hands on each ct 2, L and R side.....

### 56 TAI-WAN HAU

Record: Side A, Band 7. (slow for teaching)

Add above Introduction: Introduction - 2 meas, no action.

Intro and Interlude, meas 1, add to end of cts 1-2: ...swing down, turn head R (cts 1-2).....

Meas 1, add to end of cts 3-4: ...pos, look L (cts 3-4).....

Part I, meas 1, change to: Bending slightly fwd from.....  
Meas 1, add to end of ct 1:..palms down (W wrists soft; M hands loose fist, elbows stay bent)(ct 1).....  
Meas 9, add to end of ct 3:..across R, look L (ct 3.....

Part II, meas 1-2, cts 1-4, delete raising joined hands, and replace with: hands begin down and back scooping fwd to raised pos  
Add to end of meas 1-2: Note - Begin meas 1 leaning slightly fwd and meas 2 leaning slightly bkwd, end meas 2 leaning slightly fwd  
Meas 3-4, add to beginning of meas: Loose fists on hip with L.....  
Meas 3-4 describes M ftwk, W ftwk as follows: W step R, L fwd with heel twisting to R (cts 1-2).

Part III, meas 1, delete to R, and change to read: Schrittische step facing L and moving bkwd: Bending fwd slightly step R,L,R hop on R turning R.  
Meas 2, delete: Still

Add: Dance Sequence - Repeat dance 3 times thru for Part I, II, III, end with intro step, step R to R, L in place with equal wt on both, raise arms up above head (cts 3-4), Yell "HWY"

Intro and Interlude are done as follows during dance:  
Intro 8 step-behinds  
Interlude 16 step-behinds  
" 8 " "  
" 4 " "

57 T'SAI CHA WU  
Record, Side B, Band 2 The dance is a mixer.

Introduction: 6 meas, Bow and Curtsey

Part I, meas 4-6, add to end of meas: release hands

Part II, meas 1-2, line 1, delete: On each ct  
Meas 1-2, line 2, change hard to loose fist  
" " " 3, change as follows: diag R (qt 1), turn wrists (qt 2), then swing to L hand (cts 3-4). Eyes follow hands.  
Meas 5, add to beginning of meas: Take hands and repeat....  
Meas 6, change as follows: ...in place (cts 1-2), Arms swing down to waist on each stamp.

Interlude, meas 5-6, change as follows: ...hands twice, on cts 1,3 of each meas. W begin.....  
Meas 5-6, line 3, change as follows: turning 1 full turn CW.....

61 BASTAN-DANTZA  
Introduction: 3 cords

62 After Repeat entire dance from beginning, add: Ending - Step R, step L across R and pivot on both ft to end with both heels together and toes pointed out.

63 IIKOTZ IBANZEKO PSKU DANTZA  
Above Formation add: Introduction: 3 beats

65 JAURJETA  
Introduction: 8 cts

68 JAUTZIAK  
Enaban, add: Note - Step is done flat footed.

69 Luze, add: " " " " "

In the general description of the dance at the bottom of the page that almost all of the steps are done on the ball of the foot

71 Dance Patterns, Malana, change Pika (special one) to Aitain.

90 CIGANSKO KOLO, Serbia (note change of title and area)  
Record: Yugoslav Most Popular Historical Folk Dances, Side B, Band 2.

Formation, delete, hands joined and down, change to: little fingers joined in "A" pos.

Fig. I, meas 1, change the cts as follows: line 1, change ct "3" to ct 2; line 3, change ct 2 to 3; line 4, change ct 6 to 4. Change meas 2 to 3-4, and add the following meas: Meas 2 - Repeat meas 1.

Delete Fig. II, and change meas 1,2,3,4 to meas 5,6,7,8

Fig. I, meas 5, add to end of ct 1: turn body all the way (ct 1....  
Meas 5, add to end of ct 2: turn body all the way (ct 2.....  
Meas 8; line 1, change as follows:... with R across L do a....  
Add to end of line 1: approx eye level or higher

Change Fig. III to Fig. II; and change meas 1-2-3-4 to meas 5-6-7-8

Above meas 5, add: Meas 1-4, Repeat Fig. I, meas 1-4.  
Add to end of meas 8: Motion mostly in place, very little swd movement.

Last paragraph, change Fig. II to Fig. I, Fig. III to Fig. II.  
Line 2, change a 6- to 1st, and add to end of paragraph: or -  
Fig. I, 1st half, until music speeds up then Fig. II till  
end of music (preferred). Was done both ways in class.

91 Cue Thru, Fig. I, first paragraph meas 1-4 do to Fig. II  
change to Fig. I, meas 5-8; Change Fig. II to Fig. III  
add meas 1-4, same as Fig. I, meas 1-4; First paragraph of  
Fig. II is actually, meas 1-8.

Last paragraph on page line 2, change Fig. II to Fig. I

92 PALLIA E LECHTE, change title to LAKA IGRA (E LECHTE)  
Record: Yugoslav Most Popular Historical Folk Dances, Side B,  
Band 2.



Fig. I, and to bottom of Fig.: Note - Hip movement; Ctr (ct 1), to R (ct 2), ctr (ct 3), to L (ct 4). Arm movement; to R (ct 1), to L (ct 2), to R (ct 3), ctr (ct 4).  
Meas 2, add to end of line 1: close L slightly fwd on ct 4, arms also stop at ctr to move opp for next step.

Fig. II, meas 2, line 3, add the following:...Fig. I, but in opp direction and arms.....  
Add to bottom of meas 2: Note - Arms for Fig. II; L (ct 1), R (ct 2), L (ct 3), ctr (ct 4).

Entire dance is done 8 times, alternating Fig. I, II.

93 SRPSKO KOLJ  
Add Styling note: Straight and proud posture (typically Serbian).

Record: Yugoslav Most Popular Historical Folk Dances, Side A, Band 1.

Fig. II, meas 1, line 3, add to end of cts 3, 4: times alternating fwd and doing it double time (cts 3, 4). Hip moves with each step, but arms fwd slightly.  
Meas 3, add to beginning of meas: Stand upright and hop.  
Meas 5, add to beginning of meas: Bending fwd very slightly, back out of

Fig. III, meas 1, line 1, add to beginning of line: leapstep....

Add to bottom of dance: Note - On step-hops, as styling is so bouncy, extra "hooks" with swinging it comes naturally.

95 BANJAVSKI POLSKO, change name to VARŠINSKO KOLJ  
Record: Yugoslav Most Popular Historical Folk Dances, Side B, Band ...

Introduction: none

Fig. I, meas 1, change to read: ...step R across L and twist back....  
Meas 1, ct 2, change to read: hop slightly across L on...  
" ", ct 4, line 2, change to read: pull L out on L ...  
delete gld)  
Meas 1, line 3, add to end of meas: (2 sharp scissors),  
Meas 5-8, add to end of meas: end with sharp stamp on L and extend R fwd in prep for Fig. II.

Fig. II, meas 2, line 2, ct 4, change step to leap

98 INTRODUCTION NOTES, past paragraph typed "ice"

102 TOWARD AN UNDERSTANDING OF TRADITIONAL SWEDISH COINTELLECTUAL  
Note change in title.

Specific Dance, correct spelling: to: (7) Långdans; (10) Bingejö polska; (13) Byte-snurrbocken

104 BINGEJÖ POLSKA  
Pronunciation, change to Bing-shö (as in look)\* polska \*app

- 106 BYCE-SWIRREBOCKEN  
Part A, correct spelling of: ("RUKOPOLSKA")
- 120 SNDA  
Source, line 2, change learned to researched and delete in 1948
- 121 SNDA (Polka)  
Transition & Closed Pivot-spin, line 1, change last to 1st meas
- 122 SWIRREBOCKEN  
Record, line to correct to read: (Domestic U.S. recording not...)
- 124 SULLENO LANGPANS  
Source, line 2, correct spelling to: Dalarna
- 129 SWEDISH SCHOTTISCHE, change title to SCHOTTIS
- 130 TRAYA  
Source, line 2, change to: province of Skåne (Scania).....
- 161 DANCE HOLDS  
Line 3, change 1st R to L (ie the L of each)
- 134 AVI, AVI  
Pronunciation: Ah-Yen, Ah-Yen.  
  
Record:, speed up to 36 rpm  
  
Formation, add to end of sentence: free hands(u) snapping with  
free throat on beat.  
  
Fig. I, meas 2, delete an  
Meas 2, ct 2, change hand to fyd  
Meas 6-10, add to end of meas: End facing ctr in shldr hold.  
Meas 11-12, delete: In shldr hold facing ctr...begin meas  
with; light stamp-step....  
Meas 11-12, line 2, ct 4, begin meas with: light stamp R..  
" " ", line 3, " ", change st to wt
- Fig. III, meas 3, delete: (6 times total)  
Meas 4, add to end of meas: arms at shldr level.  
Meas 5-8, add to end of meas: end facing LOD to start dance  
from beginning.
- 135 YAM HATONHET  
Pronunciation: Yama Haht-khek-leht  
  
Formation, delete His R hand holding W's L, replace with: Both  
hands joined and down.  
  
Fig. I, meas 1, ct 3, delete the following: and face LOD (CCW)  
Meas 5-6, add to beginning of meas: If release L hand and both  
turn to face LOD (ah), both facing CCW.....  
Meas 5-6, add to end of meas: (both face itak till end of dance)
- Fig. II, meas 1, add to beginning of meas: Release hand and turn...  
Meas 2, line 3, add to end of meas: Join hands momentarily.

Fig. III, meas 1, change to read: R hands joined in thumb grasp pos, elbows bent.....  
Meas 1, line 2, add to end of meas: Free hand shldr ht.  
Meas 3-4, line 3, should read: hold to L and step L fwd (L shldr meet) (ct 4). Step R bkwd R (ct 1).....  
Line 4, delete 1st part of meas 3-4, change hand hold to R; replace with, join both hands and change places...

136 Z'VEEH  
Z'VEEH - ciation: Zah-feh

Records: Band 1, not 4

Notation: add to end of paragraph: H's free hand fwd at shldr level with relaxed elbow.

Add Styling notation: light and bouncy. Head and body expressive. Free hand snaps at will throughout. Fence maybe done in circle or scattered on floor.

Fig. I, meas 1, add the following:..do 2 variety Yencrites...  
Meas 4, add to end of meas: facing LCD on first step (ct..  
7 or 8, add to end of meas: and with R back to ctr, and end with released hands fwd at shldr level, elbow relaxed.

Fig. II, meas 3, line 2, ct 4, change L to R and CCM to CM

Fig. III, add to beginning of meas 1: Pivot on L to face LCD (ch), in a single.....  
Meas 1, line 1, change fwd ctr to to L  
Meas 3, change beginning of meas to read: Shldr to shldr, Yen...  
Ct 3, add to beginning of ct: hop on R (ct 4), step L....  
Meas 3, line 1, delete step R in meas, replace with: close R to L  
Meas 3, add notation: Hands -- join with palms together, elbows bent  
Meas 4, add to end of meas: Release hands, R and facing ctr.  
Meas 5-6, line 3, change to read:....fingers with wrists on and R over L on each ct..... and turn in place...  
Meas 7-8, change 3 to 8

BUNNI BLOLAND: Entire record was recorded to fast, slow down slightly.

STOA BYBOTOVIC: The first dance on each side of Yugoslav West Popular Historical Folk Dances are reversed.

THE END

68 JAVAZHAK  
Leurrats, meas 2, add to end of ct 2: , bring R slightly in front.  
" " , add ct 2, "4", it should read as follows:  
Step on R toe, slightly behind (partial wt)

THE END "AGAIN"



# CHISMES DEL DIA

AUGUST 10, 1980

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

VOL. 12, NO. 1

## WELCOME...

to the 12th Annual San Diego State University Folk Dance Conference. We sincerely hope that you will have an enjoyable dance vacation. If you have any problems, questions, or comments, get in touch with one of the Folk Dance Committee people wearing "Ask Me" badges.

## SUNDAY, AUGUST 10 SCHEDULE...

Noon on	Registration at El Conquistador
3:00 - 5:00	Reception El Conquistador
5:30	Dinner El Conquistador Dining Room
6:45	Orientation Meeting, Peterson West Gym #153
8:00	Dance Program, West Gym #153

## ORIENTATIONS MEETING, AUGUST 10 ..

This meeting is for all participants and staff members. (West Gym #153 at 6:45 p.m.). This is an opportunity to meet the staff, other participants, and hear plans for the week's classes, evening programs, requirements for credit, etc.

## MEAL HOURS DAILY...

Breakfast	7:00 - 8:00 a.m.
Lunch	12:00 - 1:00 p.m.
Dinner	5:30 - 6:30 p.m.

## BADGES...

Please wear your badge at all times. This is one way to get to know each other.

## BULLETINS...

Check the bulletin boards at El Conquistador, at each floor elevator, and at the gyms for announcements, changes in class schedules, messages, etc.

## LOST & FOUND...

Turn in stray articles at the desk at El Conquistador, and check there if you have lost an article.

## PHOTOGRAPHS...

Pictures will be taken on Monday after lunch by a photographer who is also enrolled for the week, Barry Korn. We would like to have a group picture taken - with everyone in it. Also, pictures of the staff as a group and individually. This is an excellent chance for each one to take pictures. Please be on time so we don't make everyone late for class.

## CLOTHING...

Please, no bare feet, bathing suits, or shorts in the Dining Room. Also, please no bathing suits or short shorts on dance floors.

## SHOES...

As our "FEET" letter requests - please help us protect the wooden gym floors by carrying your dancing shoes and changing shoes at the gym entrances.

## PARKING...

You do not need a parking pass if you park only at El Conquistador. If you intend to park on campus, do check prior to doing so, you may need a pass.

SUGGESTION BOX...We are inviting your comments, etc. A suggestion box is installed on the 6th floor bulletin board for your suggestions, comments and/or complaints.

DAILY SCHEDULE... (Monday through Sunday, August 11 through 17)... See attached schedule.

SPECIAL ACTIVITIES...

Monday, 8/11/80      PHOTOGRAPHS - Right across the road from El Conquistador.  
Saturday, 8/16/80      "HASTA LA VISTA" Festival.

WARM-UP - Get limbered up for the day's dancing with Maria Reisch, West Gym, 8 a.m.

MAILING ADDRESS & TELEPHONE: Folk Dance Conference  
% El Conquistador  
5505 Montezuma Road  
San Diego, CA 92115      Phone: 714/286-2030

GUESTS- Since we have a full enrollment, we respectfully ask that you do not invite family members and friends to visit you at the Conference. No one except badged registrants is allowed in the classrooms and evening parties.

MEET THE STAFF...

SUNNI BLOLAND is a native New Yorker. She earned her BS in P.E. at Sargent College of Boston University and an M.A. in dance at the University of Wisconsin. (Funny but she just can't seem to recall the dates of these two auspicious events). She's been teaching dance in the Department of Physical Education at U.C. Berkeley since 1960, which is when she began learning and simultaneously teaching folk dance.

1967 was a bonanza year; she received tenure, a sabbatical leave and a Fulbright Grant to study folk dance in Romania. Since then Sunni has returned to Romania every year to study with her teacher Theodor "Puiu" Vasilescu, to continue work on a book on Romanian Folk Dance which is almost ready for the publishers and to conduct folk dance tours. She plans her third tour for 1981 if, in her words, "the world hasn't fallen apart by then"!

This is Sunni's second time at San Diego Folk Dance Conference. She has taught at many other camps over the years - at Stockton; Mendocino; Pawling, NY; North Country in Minnesota; Oregon State University; Buffalo Gap and in Japan. This past year she gave workshops at the North-South Folk Dance Teacher's Seminar at Cornell University, Reed College Philadelphia Folk Arts Center, in Albuquerque, Los Alamos, the Ojai Festival and Detroit. For a person who was destined to travel and who loves people and performance teaching, folk dance has been the perfect career for Sunni.

Some of the Romanian dances that Sunni has introduced and are among many folk dancers' favorites are: De-a lungul, Vulpita Trei Pazeste Batrinesc, Inveritita din luna Tarda, and Briul de la Fagaras.

CHING-SHAN CHANG - A well-known Chinese Folk Dance teacher is going to teach at San Diego State University Folk Dance Conference this year teaching Taiwan Folk Dances, Aboriginal Dance, Sin-Chiang Dance and Mongolian Dance. In 1979 he was a camper, and taught a number of delightful dances.

He has taught 18 years in Taiwan, and has written 31 books on Folk Dance, Action Songs, Recreation Games and Recreation Leadership. Almost all the folk dance teachers and recreation leaders in Taiwan have learned from him. Now he teaches in the Taipei International House Folk Dance Center, China Youth Corps, Dance Departments of Chinese Culture College and the National Art College in the Republic of China.

MIODRAG DESPOTIVIC "CIGA" - born in Belgrade, Yugoslavia, formerly a well-known dancer, today a dance pedagogue and choreographer. A soloist for the world famous Yugoslav State Company "Kolo" for 18 years, he toured many countries of the world...India, United States, Israel, China, Australia, Japan, Egypt, as well as the East and West European countries. He has also choreographed for many Yugoslav dance ensembles.

Ciga & wife, Ivon, came to the Netherlands in 1966. Since then they have been active in that country in a variety of ways, teaching Yugoslavian folk dances, national dances from other countries, and ballet, instructing folk dance teachers, doing choreography work for professional and amateur groups, such as the Yugoslav State Company "Kolo", Scopino Ballet, and International Folkloristisch Danstheater. Their own Dance-Ensemble Joegoslavisch Danstheater "ORO", consisting of young Dutch amateur dancers, performs throughout the country.

During the summer holidays Ciga and Ivon organize study tours to Macedonia in order to familiarize the participants with authentic folk dances, music, local color of this part of Yugoslavia. One of the highlights of the program being the Balkan Festival at Ochrid.

In the last few years they have been choreographing new dances based on authentic motifs from various styles of Yugoslav dancing, (Serbian, Macedonian, Shiptar) making use of music which springs from the ancient folk-music tradition.

MOSHIKO (MOSHE ITZCHAK-HALEVY) is the son of an old Yemenite family. He was born in Jaffa, Israel (then Palestine), and his first introduction to the world of dance was in 1949 through the study of classical ballet, character, modern, and jazz dance.

In 1954, Moshiko joined Inbal, the Yemenite dance theatre where he became reacquainted with his origins by working for six years as one of their principal dancers. While participating in Inbal's two successful world tours, Moshiko fell in love with Oriental folklore and began to try his hand at the creation of folk dances.

In 1959, Moshiko created his first dances, "Debka Uriya (also known as Debka Habir)", "Debka Cana'an, and "Et Dodim Kela", and has since continued to create dances thus establishing himself as one of Israel's most famed and exciting folk dance choreographers.

JERRY HELT began his Square Dance activities in the early 1940's and has been a full-time caller since 1953. As a professional caller and instructor he conducts caller clinics, workshops and serves on the teaching faculty of numerous universities, institutes and camps throughout the United States, Canada, Mexico and Europe. Also, serves the American Square Dance Workshop, Inc. and is a member of the Callerlab. Jerry conducts a full program of classes and clubs in Cincinnati and surrounding areas which include squares, rounds, quadrilles and contras. He attended Engineering School at the University of Cincinnati. His home is in Cincinnati, OH, with his wife, Kathey, and three daughters.

Here are some of his square dance accomplishments:

Recording artist on Blue Star, MacGregor, Scope, Sets in Order, Hollywood and Gateway Records. His numerous albums and singles are heard around the world.

Served on the program of the National Square Dance Convention since 1953.

Conducted exhibition groups and has taught dancing to mentally retarded, wheelchair groups, children and is a Square Dance Leader for the YMCA.

Featured in articles in the National Square Dance Magazine "Square Dancing" and other magazines and publications.

Featured as caller and choreographer on stage and television shows.

Conducts tours for Square Dancers to Europe, Mexico and Hawaii.

The Jerry Helt Fan Club and its national membership contributes and supports the American Cancer Society to help wipe out Cancer.

Inducted into the American Square Dance Society Hall of Fame.

Among his many hobbies is sculpturing and antique collecting.

ANTHONY IVANCICH - (pronounced ee-von-cheech, originally spelled Ivancic and translates into "Johnson" from the Croatian language) is of Croatian and Hungarian descent. He has been professionally active with dance research, performance, and teaching.

Anthony became involved with dance productions and recreation folk dancing while a student at Hollywood High School. Later he earned a Bachelor's degree in Anthropology at California State University at Los Angeles (CSULA) and completed the course work for an M.A. in Dance Ethnology at the University of California, Los Angeles (UCLA). He has done original dance research in Spain and Yugoslavia (1962 - 1963), as well as studied with many well known folk dance instructors including: Andor Czompo (Hungarian), C. Stuart Smith (Scottish), Vincent Evanchuk (Ukrainian), Imade Bandem (Balinese), Emilio Pulido (Mexican), and Stanislaw Dankow (Polish). 1967-1978 Anthony taught courses in dance ethnology, dance notation, and modern dance at CSULA, UCLA, and Loyola Marymont University. Currently he is the Office Manager for an environmental education organization, Tree People.

Mr. Ivancich has taught at folk dance workshops and institutes at colleges and for recreational groups throughout the United States. He has also been active in performing and directing performance groups, among them Westwind International Folk Ensemble (L.A.), Gandy Dancers, UCLA Yugoslav Performance Group, Hungarian Betyarok, and Maruja Vargas y Compania del Oro.

ATANAS KOLAROVSKI, of Skopje, Macedonia, was brought up in a family of expert dancers and musicians. He was selected by the Yugoslav Army Folk Dance Ensemble as a member of its performing group. With this ensemble, he travelled all over Yugoslavia, studying and learning the regional dances and styling.

Atanas was for 19 years the leading solo dancer of Tanec, the Yugoslav-Macedonian State Folk Dance Ensemble, and was also, for a number of years, their choreographer and researcher. One of the finest Yugoslav dancers in the world, his government has awarded him many certifications, and has recognized him as a leading ambassador of his country, allowing him to travel and to teach Yugoslav-Macedonian dances throughout the world.

Atanas is also an accomplished accordionist, and singer of Macedonian songs. Among the dances he has introduced in the United States are: Belasicko, Ivanicee, Sedenka, Del Becar and many more.

He now resides in Seattle and is owner of the Yugoslavia Restaurant in that city.

GORDON EKVALL TRACIE - was born in Seattle, Washington. His father was of Scottish descent and his mother of Swedish descent.

He is a graduate of Bainbridge High School, Winslow (1940); has a diploma from Oslo Summer School, Norway (1947) diploma from a year's study at the Univ. of Stockholm, Sweden (1948); graduate, BA in Political Science, Univ. of Washington (1949); studied at the Institute of Folklife Research, Stockholm, Sweden (1950-51) and did graduate studies in Scandinavian, Univ. of Washington (1951-54).

He has worked as a jack-of-all-trades on a country newspaper, the Bainbridge Review (1936-40); was a printer (1941) for the U.S. Coast Guard, 13th Naval Dist. Hq. Seattle; saw active service in the U.S. Coast Guard (R) in lower States and Alaska (1942-45), was editorial assistant on the Grange News, Seattle (1945); from 1946-49 he was a printer, audio-visual employee, and public opinion pollster for the Univ. of Washington; 1951 worked for Annonsbyra Svea, Swedish Cooperative Movements's Advertising Agency, as translator, Swedish-to-English; he is founder and instructor, thrice weekly, of Skandia Folkdance Society, Seattle (1949 to present). He has been guest instructor (1951 to present) at colleges and schools and for folkdance camps, institutes, and workshops, throughout the U.S. and Canada, also in Norway and Sweden.

He has organized and founded innumerable folkdance and musical groups. To name but a few: Skandia Spelmanslag, Swedish-style fiddlers team; Skandia Kapell, oldtime dance orchestra; Swedish folklore program, Seattle World's Fair; Skandia Fiddlers Guild; Nordic Heritage Museum Foundation; and was Folklore consultant, Scandinavian Researcher and Presenter, Smithsonian Institute Folklore Festival and Bicentennial Celebration (1974-76).

Gordon is producer of several series of radio programs of Scandinavian music, on Seattle area radio stations. Also, he has produced 7 longplay records of Nordic folklore music, and the "Viking" 45rpm folkdance record series.

He is the author of "The Folk Music of Sweden", booklet; and recipient of the Order of Vasa, from King Gustaf VI of Sweden (1962) and the Gold Medal of Merit, from King Carl Gustaf XVI of Sweden (1978).

THE SAN DIEGO STATE UNIVERSITY FOLK DANCE COMMITTEE MEMORIAL SCHOLARSHIPS are awarded each year to deserving leaders or potential leaders in folk dance. Funds for the scholarships come entirely from collections at the Conference and from the annual Valentine fund-raising party in February. Almost a hundred scholarships have been awarded to date.

Elizabeth Sanders was one of the two original founders of the Santa Barbara Folk Dance Conference. She died in December 1959 after a short illness. The other founder, Frank Cole, passed away in 1962. Maude Sykes, a hard working and long time member of the committee passed away in 1976, and in 1979 another hard working and one of the original members of the committee passed away, Marion Wilson.

When the conference moved from the University California Santa Barbara campus in 1959, the name of the conference was changed (several times) and is now known as the San Diego State University Folk Dance Conference.

SCHOLARSHIPS - there are many different types of scholarships awarded each year - individual group scholarships; Folk Dance Federation and Memorial scholarships.

The 1980 San Diego Committee's Memorial scholarship winners are: Robin Byron (Anahcim) , Jean Gravel (Montreal, Quebec), Ruth Hunter and Jeri Kalahela (Hawaii) and Richard Killian (Las Vegas, NV).

THE 12 FLAGS OF CALIFORNIA - We are pleased to again have on loan from the Automobile Club of Southern California the 12 flags which have flown over California - during the Spanish Empire; English rule; Spanish, Russia's Russian-American Company; Privateer; and the official Bear flag.

MEET THE FEDERATION FDLK DANCE CONFERENCE COMMITTEE:

Perle Bleadon	Ted Martin	Dave & Fran Slater
Dorothy & Tom Daw	Isabelle Persh	Alice & Archie Stirling
Ed Feldman	Evelyn Prewett	Valerie Staigh
Anthony Ivancich	Maria Reisch	Avis Tarvin
Miriam Lubet	Audrey Silva	Donna & Doug Tripp
		Ed Wilson

If you have any questions or problems, check with the above committee members. We are here to help you.

HAVE A GREAT FOLK DANCE VACATION!!!!



Valerie Staigh, Chairman