

FOLK DANCE CONFERENCE



1983

**SAN DIEGO STATE UNIVERSITY
SAN DIEGO, CA**

AUGUST 7-14, 1983

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

ABBREVIATIONS USED IN THIS SYLLABUS

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

1983 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

T E A C H E R I N D E X

TOM BOZIGIAN

Songs to Dances Taught	Armenia	44
Beejo	Armenia	46
Daronee Yerker Yev Barer (Azgagrakan) .	Armenia	48
Harsaneek	Armenia	50
↑ Jo Jon	Armenia	52
Kocharee	Armenia	54
Loosnee Shoghov	Armenia	56
Sasoonashentsee	Armenia	57
↑ Teen	Armenia	58
Vana Gyond (Soghag)	Armenia	59
Y Perzengatsee-Maeroke	Armenia	60

CIGA DESPOTOVIĆ

See Errata next page.

ANDOR CZOMPO

Adjon an-Isten	Hungary	61
Bagi Forgos	Hungary	62
↑ Bagi Karikazo	Hungary	63
Bagi Verbunk	Hungary	65
Delalfoldi Ugros	Hungary	67
Dunafalvi Leanytanc	Hungary	70
Hagykonyi Verbunk	Hungary	73
Palotas	Hungary	76

YA'AKOV EDEN

Anavi'i	Israel	8
Belev Echad	Israel	9
El Haderech'	Israel	11
Haga'ot Hachulot	Israel	12
Halleluyah <i>Halleluja</i>	Israel	14
Kisme Shaul	Israel	15
Klayzmer	Israel	17
Me'ever Lanahar	Israel	18
↑ Mi Hayish	Israel	19
Nigunim	Israel	20
Shalom Lavo Shabat	Israel	21
Shiri Li Kinneret	Israel	22
Tsion Tamati	Israel	24
Tzur Chassidi	Israel	26

JERRY HELT

Record List	USA	1
Old Main Contra	USA	2
Figures	USA	3

ATHAN KARRAS

Greek Music & Dance, An Overview	Greece	79
Aghiovasilitikos	Greece	83
Kamara	Greece	85
Kotsari	Greece	87
Laziko	Greece	89
Mandilatos	Greece	91
Mitilineiko Horo	Greece	93
Moustabeiko	Greece	94
Omorfoula	Greece	96
Pogónisios	Greece	98
Serenitsa	Greece	100
Syrto-Kofto	Greece	102
Zonaradiko	Greece	104

INGVAR SODAL

Bodapolska	Sweden	27
Dances from Kall	Sweden	29
Elverumspols	Norway	33
Reinlendar - Free Style & Stigaren	Norway	26-36
Snurrbock Fram Medelpad	Sweden	39
Springleik from Gudbrandsdal	Norway	41

CIGA DESPOTOVIĆ

Cerga	Serbia	106
Kolo iz Jabucya	Serbia	107
Sota	Albania	109
Zaplet	Serbia	112
Toponsko Kolo	Serbia	116

(previously taught under the name of "Cigansko Kolo",
which was an incorrect title.)

1983 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

A L P H A B E T I C A L I N D E X

<u>Dance</u>	<u>Country</u>	<u>Teacher</u>	<u>Page</u>
Adjon An Isten	Hungary	Czompo	61
Anava'i	Israel	Eden	8
Aghiovasilitikos	Greek	Karras	83
Bagi Forgos	Hungary	Czompo	62
Bagi Karikazo	Hungary	Czompo	63
Bagi Verbunk	Hungary	Czompo	65
Beejo	Armenia	Bozigian	46
Belev Echad	Israel	Eden	9
Boda Polska	Sweden	Sodol	27
Daronee Yerker Yev Barer	Armenia	Bozigian	48
(Azgagrakan)			
Dances from Kall	Sweden	Sodol	29
Delalfoldi Ugros	Hungary	Czompo	67
Dunafalvi Leanytanc	Hungary	Czompo	70
El Haderech	Israel	Eden	11
Elverumspols	Norway	Sodol	33
Greek Music & Dance, An Overview	Greece	Karras	79
Haga'ot Hachulot	Israel	Eden	12
Halleluyah	Israel	Eden	14
Harsaneek	Armenia	Bozigian	50
Jo Jon	Armenia	Bozigian	52
Kamara	Greece	Karras	85
Kisme Shaul	Israel	Eden	15
Klayzmer	Israel	Eden	17
Kocharee	Armenia	Bozigian	54
Kotsari	Greece	Karras	87
Laziko	Greece	Karras	89
Loosnee Shoghov	Armenia	Bozigian	56
Mandilatos	Greece	Karras	91
Me'ever Lanahar	Israel	Eden	18
Mi Hayish	Israel	Eden	19
Mitilineiko Horo	Greece	Karras	93
Moustabeiko	Greece	Karras	94
Nagykonyi Verbunk	Hungary	Czompo	73
Nigunim	Israel	Eden	20
Old Main Contra	USA	Helt	2
Omorfoula	Greece	Karras	96
Palotas	Hungary	Czompo	76
Pogonisios	Greece	Karras	98

ALPHABETICAL INDEX, page 2

Reinlender - Free Style & Stigaren	Norway	Sodol	26
Sasoonashentsee	Armenia	Bozigian	57
Serenitsa	Greece	Karras	100
Shalom Lavo Shabat	Israel	Eden	21
Shiri Li Kinneret	Israel	Eden	22
Songs to Dances Taught	Armenia	Bozigian	44
Snurrbock Fran Medelpad	Sweden	Sodol	39
Springleik from Gudbrandsdal	Norway	Sodol	41
Square Dance - Figures	USA	Helt	3
Square Dance - Record List	USA	Helt	1
Syrto-Kofto	Greece	Karras	102
Teen	Armenia	Bozigian	58
Tsion Tamati	Israel	Eden	24
Tzur Chassidi	Israel	Eden	26
Terzengatsee--Maeroke	Armenia	Bozigian	60
Vana Gyond (Soghag)	Armenia	Bozigian	59
Aonaradiko	Greece	Karras	104

RECORD LIST FOR JERRY HELT

SQUARE DANCE RECORDINGS BY JERRY L. HELT

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

COWBOY'S SWEETHEART	BLUE STAR 1802
LITTLE BO BO	BLUE STAR 1818
BABY WON'T YOU PLEASE COME HOME	BLUE STAR 1823
STANDING ROOM ONLY	BLUE STAR 1909
BLUE STARS AND STRIPES	BLUE STAR 1917
HAPPY HEART	BLUE STAR 1919
WHAT IS TO BE	BLUE STAR 1928
IT'S A LONG WAY TO HOUSTON	BLUE STAR 1938
SQUARE DANCE MUSIC IN MY SOUL	BLUE STAR 1943
YOU ARE	BLUE STAR 1955
THERE'S A BLUE BIRD SINGING	BLUE STAR 1974
GRAND SQUARE	E-Z 45-717-A LH 11658
BANJO CONTRA	BLUE STAR 1994
LOVE FOR PENNYS	BLUE STAR 2014
GOOFUS/MAMIE'S MIXER	BLUE STAR 1788
PATRIOTIC MEDLEY	BLUE STAR 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	E-Z 722
CIRCLE AND STAR CONTRA	E-Z 723
CELITO LINDO CIRCLE MIXER	E-Z 724
PRETTY BABY QUADRILLE	E-Z 725

"OLD MAIN CONTRA"
By Jerry Helt

2,4,6,8,etc, cross over; 1,3,5,7, etc. active

8 ACTIVES DOWN THE CENTER WITH YOUR OWN
8 TURN ALONE COME BACK TO PLACE
8 INACTIVES DOWN THE CENTER WITH YOUR OWN
8 TURN ALONE COME BACK TO PLACE
8 ACTIVES DO SA DO YOUR OWN
8 INACTIVES DO SA DO YOUR OWN
8 EVERYBODY WITH YOUR PARTNER WHEELBARROW DO SA DO
8 ACTIVES WHEELBARROW DO SA DO DOWN ONE
 (EVERYBODY JOIN BOTH HANDS WITH PARTNER
 GENTS DO SA DO KEEPING BOTH HANDS JOINED WITH PARTNER
 LADIES GO WITH YOUR PARTNER IN THE WHEELBARROW DO SA DO
 ON THE COMPLEATION OF THE MOVEMENT START THE WHEELBARROW
 DO SA DO SO THAT ACTIVES PROGRESS DOWN ONE PLACE,
 INACTIVES COME UP ONE PLACE)

FIGURES

DOUBLE STARS

NUMBER ONE COUPLE PROMENADE INSIDE
PROMENADE HOME & FACE OUT

NUMBER TWO COUPLE FALL IN BEHIND

NUMBER THREE FALL IN BEHIND

NUMBER FOUR FALL IN BEHIND

FACE YOUR PARTNER, BACK AWAY

*LINES FORWARD, PASS THRU, BEND THE LINE

GENTS LEFT HAND STAR

LADIES RIGHT HAND STAR

TURN THE STARS ONCE AROUND

TWO MAN FIRST, PICK UP YOUR PARTNER, ARM AROUND

*BEND THE LINE

GENTS LEFT HAND STAR

LADIES RIGHT HAND STAR

TURN THE STARS ONCE AROUND

NUMBER FOUR MAN FIRST

PICK UP YOUR PARTNER, ARM AROUND

HEAD LADIES CHAIN ACROSS

HEAD MEN FACE YOUR CORNER & SWING

LADIES IN #1 POSITION, BOW TO EACH OTHER

SAME LADIES GO FORWARD, SPLIT THE LADIES FACING YOU

ALL JOIN HANDS CIRCLE RIGHT LEFT

BREAK IN LINES LIKE BIRDS OF A FEATHER

FOUR LADIES, FOUR MEN TOGETHER

LINES FORWARD UP AND COME BACK

BEND THE LINE, GENTS LEFT HAND STAR

LADIES RIGHT HAND STAR

TURN THE STARS ONCE AROUND

NUMBER THREE MAN FIRST

PICK UP YOUR PARTNER, ARM AROUND

EVERYBODY PICK UP YOUR PARTNER, ARM AROUND

HOME YOU GO

SIDE LADIES CHAIN ACROSS

NUMBER ONE COUPLE BACK TO BACK

SWING YOUR CORNER

SIDE POSITIONS PASS THRU

SEPARATE AROUND ONE LINE UP FOUR

LINES FORWARD UP & COME BACK

GENTS LEFT HAND STAR

LADIES RIGHT HAND STAR

TURN THE STARS ONCE AROUND

NUMBER ONE MAN FIRST

PICK UP YOUR PARTNER, ARM AROUND

DOUBLE STARS

SIDE RIGHT & LEFT THRU
SIDE LADIES CHAIN ACROSS
NUMBER ONE COUPLE BACK TO BACK
SWING YOUR CORNER
HEAD POSITIONS PASS THRU
SEPARATE AROUND ONE
INTO THE MIDDLE, SPLIT THE OUTSIDE AROUND ONE
SOWN THE MIDDLE PASS THRU
SEPARATE BEHIND THE SIDES STAND
ALL DOUBLE PASS THRU
FACE THE ONE BESIDE YOU
GENTS LEFT HAND STAR
LADIES RIGHT HAND STAR
TURN THE STARS ONCE AROUND
NUMBER THREE MAN FIRST
PICK UP YOUR PARTNER, ARM AROUND

NUMBER ONE COUPLE LEAD RIGHT
CIRCLE TO A LINE
LINE FORWARD UP & BACK
LADIES IN THE LINE ROLL AWAY A HALF SASHAY
CENTER LADIES IN THE LINE ROLL AWAY A HALF SASHAY
NUMBER THREE COUPLE ROLL AWAY A HALF SASHAY
NUMBER THREE LEAD RIGHT
SPLIT THE COUPLE, LINE UP FOUR
LINES FORWARD UP & BACK
GENTS LEFT HAND STAR
LADIES RIGHT HAND STAR
TURN THE STARS ONCE AROUND
NUMBER FOUR MAN FIRST
PICK UP YOUR PARTNER ARM AROUND

SINGLE FILES

HEADS PASS THRU, TURN RIGHT SINGLE FILE
AROUND ONE, LADIES CHAIN
SAME COUPLES PASS THRU, LEFT ALLEMANDE

SIDE LADIES CHAIN ACROSS
HEADS ROLL AWAY A HALF SASHAY
HEADS PASS THRU, TURN LEFT SINGLE FILE
SIDES PASS THRU, LEFT ALLEMANDE

FOUR LADIES CHAIN 3/4
HEADS RIGHT & LEFT THRU
HEAD MEN FACE YOUR CORNER & SWING
FOUR MEN PASS THRU
TURN LEFT SINGLE FILE
LADIES PASS THRU, LEFT ALLEMANDE

FOUR LADIES CHAIN 1/4
HEADS RIGHT & LEFT THRU
HEAD MEN FACE YOUR CORNER & SWING
FOUR LADIES PASS THRU
TURN LEFT SINGLE FILE
FOUR MEN PASS THRU, LEFT ALLEMANDE

FOUR LADIES CHAIN ACROSS
HEADS RIGHT & LEFT THRU
HEAD MEN FACE YOUR CORNER & SWING
FOUR LADIES PASS THRU, TURN LEFT SINGLE FILE
FOUR GENTS PASS THRU, TURN LEFT SINGLE FILE
PROMENADE YOUR PARTNER

HEADS PASS THRU
SIDES PASS THRU
EVERYBODY TURN RIGHT SINGLE FILE
LADIES ROLL OUT AROUND YOUR MAN
CORNER LEFT ALLEMANDE

DIVIDE

HEADS RIGHT & LEFT THRU
HEADS ROLL AWAY A HALF SASHAY
HEADS GO FORWARD & STAY
SIDES DIVIDE, FACE IN DOUBLE PASS THRU
EVERYBODY "U" TURN, CENTERS PASS THRU
LEFT ALLEMANDE

SIDES ROLL AWAY A HALF SASHAY
HEADS STEP FORWARD
SIDES DIVIDE, FACE IN, EVERYBODY DOUBLE PASS THRU
FIRST COUPLE GO LEFT
NEXT COUPLE GO RIGHT
LINES FORWARD UP & BACK
RIGHT & LEFT THRU
GENTS FORWARD, SHAKE RIGHT HANDS
PULL BY LEFT ALLEMANDE

HEADS FORWARD WITH YOUR PARTNER BACK TO BACK
SIDES DIVIDE, FACE IN, HEADS SEPARATE
BEHIND THE SIDES STAND
SIDES RIGHT HAND STAR ONCE AROUND
LEFT ALLEMANDE

SIDE LADIES CHAIN ACROSS
SIDES ROLL AWAY A HALF SASHAY
HEADS RIGHT HAND STAR
SIDES DIVIDE, FIND YOUR CORNER
LEFT ALLEMANDE, SWING YOUR PARTNER
(THE SQUARE HAS ROTATED 1/4 TO THE RIGHT)

ALL FOUR LADIES CHAIN ACROSS
HEADS PASS THRU, SEPARATE, BEHIND THE SIDES STAND
EVERYBODY DOUBLE PASS THRU
FIRST COUPLE GO LEFT, NEXT COUPLE GO RIGHT
LINES OF FOUR FORWARD UP & BACK
GENTS FORWARD, SHAKE RIGHT HANDS
PULL BY LEFT ALLEMANDE

HEADS RIGHT & LEFT THRU
HEAD LADIES CHAIN ACROSS
SIDES LEAD RIGHT CIRCLE TO A LINE
LINES FORWARD UP & BACK
GENTS FORWARD, SHAKE RIGHT HANDS
PULL BY, LEFT ALLEMANDE

HEADS FORWARD UP & BACK YOU GO
HEAD LADIES DO SA DO
HEAD LADIES HOOK WITH A RIGHT ELBOW
TURN IT ONCE AROUND
PICK UP YOUR PARTNER WITH AN ARM AROUND
HEAD GENTS PICK UP YOUR CORNER WITH AN ARM AROUND
SIDE LADIES PICK UP YOUR PARTNER WITH AN ARM AROUND
BREAK IN THE MIDDLE & BEND THE LINE (1P-2P LINES)

HEAD LADIES CHAIN 1/4 (RIGHT HAND LADY)
HEADS ROLL AWAY A HALF SASHAY
SIDES PASS THRU SEPARATE
AROUND ONE LINE UP FOUR
LINES PASS THRU "U" TURN BACK (1P-2P LINES)

HEADS PROMENADE OUTSIDE 3/4
SIDE LADIES CHAIN ACROSS
EVERYBODY DOUBLE PASS THRU
FIRST COUPLE GO LEFT NEXT COUPLE RIGHT
LINES GO FORWARD UP & BACK
GENTS GO FORWARD SHAKE RIGHT HANDS
PULL BY LEFT ALLEMANDE

Presented by Ya'akov Eden

ANAVA'I
Israel

TRANSLATION: My Grapes

DANCE: Shmulik Gov-Ari

MUSIC: S. Lipshitz

FORMATION: Closed circle with hands joined down ("V" pos).

Rhythm: 4/4. 1-2 step, 3-4 step. 1-2 is an off-beat, 3-4 is a full beat. 1-2 and 3-4 are 1/2 beat.

METER: 4/4 7-5/4 PATTERN *end of Part C*

Meas.	Cts.	Description
<u>PART A: (Face ctr)</u>		
1	1	Stamp ^{Step} R fwd with straight knee.
	2	Close L to R.
	3	Repeat ct 1 (R fwd)
	4	Hop ^{Hop} on R with bent knee.
2	1-2	Step-bend L bkwd.
	3-4	Step-bend R bkwd.
3		Yemenite L.
4		Make 1 full turn CW with 2 step-bends (R,L); rejoin hands.
5		Yemenite R.
6	1-2	Step-bend L to L.
	3-4	Close R to L; hold.
<u>PART B: (Face ctr)</u> <i>in 100% R.L.R.L. 2 feet, 2 holding up</i>		
1-2		4 step-bends - R to R; cross L over R; R to R; L behind R.
3	1	Hop on L ^L to R while raising R knee.
	2-4	Step R to R; close L to R; hold.
4	1-2	Step-bend R to R.
	3-4	Close L to R; hold.
5-8		Repeat meas 1-4.
<u>PART C: (Face ctr)</u>		
1	1	Step R over L with accent.
	2-3	Step L back in place; step R to R
	4	
2	1-2	Repeat cts 1-3, meas 1 with opp ftwk.
	3-4	Repeat cts 1-2, meas 1, except on ct 4 stamp L and bend knee while raising R knee.
	5	Hold.
3-4		Repeat meas 3-4, Part B.
5-8		Repeat meas 1-4.

BELEV ECHAD

Israel

The dance is a debka done flat-footed and very Middle Eastern in its style.

Translation: With One Heart
 Dance: Yo'av Ashri'el
 Record: Dances by Yo'av Ashri'el
 Meter: 2/8, each 1/8 is counted as 1 count
 Formation: Line in a simple hold

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
		<u>Part A (Face LOD)</u>
1	1-2	Debka step R fwd
2	1	Step L fwd
	2	Hold
3	1	Step R fwd
	2	Stamp L beside R w/bent knee
4	1	Step R fwd
	2	Hold
5	1	Touch L fwd
	2	Bend R knee
6	1-2	Repeat cts. 1-2, meas. 5, Part A, reverse direction
7-8		Repeat meas. 3-4, Part A, reverse footwork
9-32		Repeat meas. 1-8, Part A, three more times

		<u>Part B (Face center)</u>
1	1	Stamp R over L, leading w/R shoulder
	2	Lift R while bending L knee
2	1-2	Repeat meas. 1, Part B
3	1	Stamp R to R
	2	Close L beside R
4	1	Stamp R to R
	2	Hold
5	1	Leap L to L
	2	Cross R over L w/bent knee
6	1	Stamp L behind R w/bent knee while straightening R fwd
	2	Hold
7	1-2	Circle R to R and leap onto R
8	1	Close L beside R
	2	Hold
9-32		Repeat meas. 1-8, Part B three more times

Part C

Note: measures 1-4 form a square

1	1	Step R to R
	2	Bend R knee
2	1	Cross L over R
	2	Bend L knee
3	1	Step R back
	2	Bend R knee

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
		<u>Part C (cont.)</u>
4	1	Step L to L
	2	Bend L knee
5-8		Repeat meas. 1-4, Part C
9-10		Two-step R fwd toward center w/stamps
11	1	Hop on R
	2	Cross L over R while bending knees and body forward
12	1	Step R back in place
	2	Hold
13-16		Repeat meas. 9-12, Part C, reverse footwork
17-20		4 steps w/knee-bends back; R,L,R,L
21-32		Repeat meas. 9-20, Part C

<u>Part D</u>		
1	1	Stamp R to R
	2	Hold
2	1	Hop on R and extend L foot fwd
	2	Hold
3	1	Hop on R and extend L foot bwd
	2	Hold
4	1	Stamp L over R while bending fwd
	2	Stamp R to R
5	1	Stamp L over R while bending fwd
	2	Hold
6	1	Stamp R to R, body up
	2	Close L beside R
7	1	Stamp R to R
	2	Hold
8	1	Cross L behind R
	2	Hold
9-16		Repeat meas. 1-8, Part D

<u>Interlude</u>		
1	1	Step R to R
	2	Bend R knee
2	1	Close L beside R
	2	Bend L knee
3-4		Repeat meas. 1-2, Interlude

<u>Part E</u>		
1-20		Repeat Part D and Interlude

Part E

Presented by Ya'akov Eden

EL HADERECH
Israel

Translation: ~~To the Way~~
 Dance: Moti Elfassi
 Music: N. Hirsch
 Meter: 4/4
 Formation: Couples facing the music; Hold inside hands; M on W's L

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
		<u>Part A - Face music. M & W step on opposite foot. M's steps described</u>
1	1-3	3 steps fwd R,L,R
	4	Raise L in air fwd
2	1-3	3 steps back L,R,L
	4	Raise R in air fwd
3		4 steps R cross L, L to L, R behind L, L to L; M and W move apart w/o holding hands
4		Make 1 full turn CW w/4 steps R,L,R,L returning to original position w/feet closed
5-8		Rpt. meas. 1-4, Part A On meas. 8 make a 1/4 turn so end w/feet closed facing partner.
		<u>Part B - Face partner w/simple hand hold; M & W step on same foot</u>
1	1-2	2 steps fwd to L of partner R,L making 1/2 circle CW & exchanging places
	3-4	Step R to R, sway L
2		4 steps cross R over L, L to L, cross R over L, L to L; move apart w/o holding hands
3	1-2	Cross R over L w/bent knee, step L back in place
	3-4	Rpt. ct.s 3-4, meas. 1, Part B
4		Rpt. meas. 4, Part A, end facing partner w/feet closed and in simple hand hold
5-8		Rpt. meas. 1-4, Part B On meas. 8, M does only 3/4 turn, W does 1-1/4 turn

W does 1-1/4 turn, M does 3/4 turn
Report down from 1-4

Presented by Ya'akov Eden

HAGA'OT HACHULOT
Israel

TRANSLATION: Blue Hills

DANCE: Yaakov Meriyomah

MUSIC: Dov Seltzer

FORMATION: Cpls in a circle, hands joined, move CCW, W on M's R.

METER: 3/4

PATTERN

Meas. PART A:

1-2 Beginning L-do 2 waltz steps fwd in LOD.

3-4 Facing ctr and stepping L over R do a double tcherkessia
(Rock R fwd; L back in place; rock R back; L fwd in place)

5 Beg L do 1 waltz step in LOD.

6-7 Waltz R,L fwd; during 2nd waltz step turn to R, facing out of
ctr rejoin hands.

8-9 With back twd ctr, beg L over R do a double tcherkessia.

10 Beg R fwd do 1 waltz and turn R to again face ctr.

PART B:

1 Beg L do 1 waltz twd ctr.

2 Beg R, turn R with 1 waltz step, end facing out, rejoin hands.

3-4 With back twd ctr and beg L do a double tcherkessia.

5-6 Repeat meas 1-4 moving away from ctr.

NOTE: Transition - on 3rd ct of meas 8, M starts turning to
R with R ft twd ctr of circle, completing 1-1/2 turns to end
facing ptr with back to ctr.

NOTE: W: One full turn to R, end facing ptr.

PART C:

1 Beg R do 1 waltz step twd ptr; touch palms with R.

2 Beg L do 1 waltz away from ptr.

3 Beg R do 1 waltz making 1/2 turn to R and passing L shldr.

4 Beg L do 1 waltz in place with L crossing over R touching L
palms.5-8 Repeat meas 1-4 with cpls returning to starting pos; M back to
ctr.PART D:

1-2 Repeat meas 1-2, Part C, except on meas 2 M holds WL hand.

3-4 W make complete turn to R under joined hands moving in LOD
while M move fwd (1 waltz); end facing LOD side by side with
L hands joined; MR hand on W waist and WR arm down at side.

- 4-7 Continue with 2 double tcherkessia (12 cts) moving CCW
- 8 Transition: W turns to R under joined hands with 2 steps (L,R), hold on ct 3; M takes 2 steps in place (L,R); cpls are now in single circle in original position.

Presented by Ya'akov Eden

Hakatanah
HALLELUYAH
 Israel

DANCE: MASKO
 FORMATION: Closed circle, facing ctr, hands joined in "V" pos.

METER: 4/4 PATTERN

- Meas. Cts. *Just count to 4*
- PART I, FIGURE I:
- 1 1-2 Step-hop R fwd. *using a hop*
 - 3-4 Step-hop crossing L in front of R - move R.
 - 2 1-4 Two step-hops bkwd - R,L; *only one step*
 - 3 1-4 Yemenite R with hop.
 - 4 1-4 Yemenite L with hop
- PART I, FIG. II:
- 5 1-4 Grapevine to L (move CW), beg by crossing R over L.
 - 6 1 Step R across L.
 - 2 Step L back in place.
 - 3 Step R sdwd R.
 - 4 Close L to R. *Repeat at meas. 5, 6, 7*
- ~~7-8~~
~~7-12~~
 9-16 Repeat Fig. I-II.
- PART II, FIG. I:
- 1-2 Do 4 "Hora Haktanah" steps turning R, end with back to ctr. *Hard to do if you are in a circle*
 - 3-4 Repeat meas 1-2, turning L, end facing ctr.
- PART II, FIG. II: (Move LOD)
- 5 1 Step R fwd. *using a hop*
 - 2 Step L back in place.
 - 3 Step R sdwd R.
 - 4 Step L across R.
- 6-7 Repeat meas 5, two more times (3 in all).
 - 8 Yemenite R.
 - 9-16 Repeat Fig. I-II with opp ftwk and direction.

* *Hand notes: ... jumping ...*

Hand notes: ... as an interlude ...

Presented by Ya'akov Eden

KISME SHAUL
Israel

TRANSLATION: Saul's Magic

DANCE: Ya'akov Levy

FORMATION: Closed circle with hands joined and down. ("V" pos)

METER: 2/4, 4/4

PATTERN

Meas. Cts.

INTRODUCTION: Music has long introduction. Dance starts with singing of actual words.

Part A: (Face ctr)

- 1-2 Yemenite, L,R
- 3 1-2 Step L to L; hold. *also this back, forward, hold*
- 3 ~~3~~ Step R behind L, hands raise from elbows
- 4 ~~4~~ *hold* Step L fwd in place; hands lowered.
- 4 Repeat meas 3 with opp ftwk and direction. *lowering hands & raising them immediately.*
- 5-8 Repeat meas 1-4.

PART B: (Face ctr)

- 1-2 Repeat meas 1-2, Part A (Yem L,R).
- 3 1-2 Step L to L; step R to R.
- 3-4 Step L across R; step R to R.
- 4 Repeat cts 3-4, meas 3, 2 times.
- 5 1-2; Step L across R; hold.
- 6-8 Repeat meas 1-3 with opp ftwk and direction.
- 9 1-2 *Repeat cts 1-2, meas 4 with opp ftwk and direction.*
- Transition* 3-4 *Repeat meas 5 with opp ftwk and direction. Stay 1/4 cts. Stay 1/4*
- 10 1-4 *Complete turn by stepping L & R; hold. End facing 1/4*
- ~~X~~ TRANSITION: Without hands
- ~~Z~~ Turn 3/4 CCW (L) with 2 step-bends (L,R)
- ~~Z~~ 1-2 Close L to R; hold.

PART C: (Face LOD) *4 jumps 1/4 to 1/4*

- 1 1-2 Debka step fwd with R
- 3-4 Debka step fwd with L
(Debka step: Jump in place with ft tog while turning 1/4 twd ctr; jump in place turning back 1/4 to face LOD)
- 2 Repeat meas 1.
- 3 1-2 Touch R fwd while raising hands; hold. *bring them to chest at palm down*
- 3-4 Step R fwd while lowering hands slightly; hold. *bringing them to face; thrust hands down; palm down;*
- 4 Repeat meas 3 with opp ftwk. *Hands held, feet facing out*
- 5-8 Repeat meas 1-4.

PART D: (Face Ctr)

- 1-2 Yemenite R,L
- 3 1-2 Step R to R; step L to L
- 3-4 Step R across L with bent knee while making 1 full turn CCW (L)
- 4 Yemenite L
- 5-8 Repeat meas 1-4.

TRANSITION: (Face ctr)

- 1-2 Step R to R; hold. *right arm movement of Part C, M-3, etc 1-2*
- 3-4 Close L to R, ~~raise hands tog to R.~~
- 2/0 Repeat meas 1 with opp ftwk and direction.
- 3/1 Touch R fwd; hold; ~~close R to L;~~ *touch R to R side* hold
- 4/2 ~~Repeat meas 3.~~ *Touch R to R (side) close R to L (side)*
- 5/3 Step R fwd and open raised hands wide.

NOTE: The first time through the dance do meas 1-4, transition. Second time through, do only meas 1-2, transition. Third time through, do meas 1-2, then end with meas 5, transition.

Part E

KLAYZMER
Israel

The dance is influenced strongly by the Chassidic dance style.

Translation: Song Instruments
Dance: Yo'av Ashri'el
Record: Dances by Yo'av Ashri'el
Meter: 4/4
Formation: Short lines in a shoulder hold

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
		<u>Part A</u> (Face center)
1	1	Stamp R to R
	2	Step L behind R while bending knees
	3-4	Repeat cts. 1-2, meas. 1, Part A
2	1-4	Repeat meas. 1, Part A
3	1-3	3 steps fwd R,L,R toward center
	4	Lift L
4	1-4	Repeat meas. 3, Part A, reverse footwork and direction
5	1	Stamp R over L
	2	Step L to L
	3	Step R behind L
	4	Step L to L
6	1-4	Repeat meas. 5, Part A
7	1	Stamp R across L
	2	Step L in place behind R
	3	Close R beside L
	4	Stamp L across R
8	1	Step R in place, behind L
	2	Close L beside R
	3	Stamp R across L without weight
	4	Hold
9-16		Repeat meas. 1-8, Part A
		<u>Part B</u> (Face LOD, CCW, both hands on shoulders in front)
1	1-4	4 steps fwd R,L,R,L
2	1	Place R heel fwd w/weight
	2	Hold
	3	Step R back, body leans fwd
	4	Close L beside R
3	1	Step R to R
	2	Close L beside R
	3	Step R to R
	4	Lift L across R w/bent knee
4	1-4	Repeat meas. 3, Part B, reverse footwork and direction
5-8		Repeat meas. 1-4, Part B

Presented by Ya'akov Eden

ME'EVER LANAHAR
Israel*not to be used*

TRANSLATION: Across the river.

DANCE: Eliyahu Gamliel

MUSIC: Nisan Cohen

FORMATION: Short lines in shldr hold ("T" pos).

METER: 4/4, 2/4

PATTERN

Meas. Cts.

- PART A:
- 1 1-2 Step R,L fwd in LOD.
3-4 Step-close-step sdwd to R.
- 2 1-2 Step R,L fwd
3-4 Yemenite L bkwd (fast) (cts 3,&,4)
- 3-4 Repeat meas 1-2.
- PART B:
- 1 1 Join hands in "V" pos and face ctr; step R fwd and bend body fwd.
2 Step L across R, straighten body and arms comp up to "W" pos.
3-4 Repeat cts 1-2.
- 2 1-2 Yemenite R with hop (fast)(cts 1,&,2,&).
3-& Step L to L; step R across L.
4-& Hop on R; step L to L.
- 3-4 Repeat meas 1-2.
- PART C:
- 1 1-2 Facing ctr, step R,L fwd.
3-4 Two-step R fwd while raising arms.
- 2 1 Step L to L.
2 Step R across L.
3-4 Step-close-step L sdwd to L.
- 3 1-2 Step R,L bkwd.
3-4 Two-step R bkwd while lowering arms.
- 4 1 Step L to L while turning 1/4 to R (CW).
2 Close R to L.
- PART D: Ending
- 1 Step-hop (strong step) fwd while turning 1/2 to R (CW) and lift L fwd.
2-& Step L to L; close R to L
3-4 Repeat cts 1-2-& with opp ftwk.
5-7 Step R,L while turning 1-1/2 to R, progressing in LOD.

Presented by Ya'akov Eden

MI HAKISH
Israel

Translation: Who Is the Man
Dance: Eliyahu Gamliel
Music: Traditional Chassidic
Meter: 4/4
Formation: Circle in a simple hold

Intro: 8 meas, by measure

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
		<u>Part A (Face CCW)</u>
1	1-2 3-4	2 steps fwd R,L in LOD
2	1-2 3-4	Cherkessia step R in LOD 2 steps fwd R,L
3-4	1-8	Repeat meas. 1-2, Part A
5	1-2 3-4	2 steps fwd R,L in LOD 2 sways R,L facing center
6	1-2 3-4	Cross R over L, swing L to L Cross L over R, step R to R
7	1-4	Repeat meas. 6, Part A, reverse footwork & direction
8	1 2-4	Stamp R fwd while body bends fwd 2 steps back L,R
9-16		Repeat meas. 1-8, Part A
		<u>Part B (Face center)</u>
1	1-4	2 step-bends in place R,L
2	1-2 3-4	Stamp R fwd and swing L fwd w/bent knee 2 steps back L,R
3	1-4	Repeat cts. 1-4, meas. 2, Part B, reverse footwork
4	1-2 3-4	2 steps R,L turning 1/2 to R (CW) Step-bend R-back
5-8		Repeat meas. 1-4, Part B
		<u>Part C (Moving in & out)</u>
1	1-4	4 step-bends R,L,R,L in Chassidic style, accenting steps
2	1-2 3-4	Step-bend R fwd while arms are stretched fwd Step R back while turning 1/4 to R, stretching arms to R, & hold
3	1-4	Repeat meas. 2, Part C, reverse footwork & direction
4	1-4	4 steps R,L,R,L while turning 1/2 to R (end facing out)
5-8		Repeat meas. 1-4, Part C

*Repeat dance
by part A
at 1, at 3*

Presented by Ya'akov Eden

NIGUNIM
Israel

Translation: Melodies
 Dance: Bentsi Tiram
 Record: Dances by Yo'av Ashri'el
 Meter: 3/4
 Formation: Couples in Promenade position, W on M's R, face LOD
 Note: Man's steps are described, W does opposite

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
		<u>Part A</u>
1-2		2 waltz steps fwd: L,R while turning a 1/2 turn, M CW, W turns CCW, end w/back to LOD
3-4		2 waltz steps back: L,R
5		Waltz step L fwd
6		Waltz step R bwd
7-8		2 waltz steps: L,R; M in place while turning the W under R hand; end facing LOD in promenade position
9-16		Repeat meas. 1-8, Part A
		<u>Part B (Face LOD, no hand hold)</u>
1	1-2	Slow step L to L toward center
	3	Close R beside L
2	1	Step L to L
	2	Cross R over L, L steps to center
	3	Step L back in place
3-4		2 waltz steps: R,L turning a full turn to R
		Note: Partners change places during meas. 3-4, Part B; the M moves behind the W
5-8		Repeat meas. 1-4, Part B, reverse footwork and direction
		<u>Part C (Face center, both hands joined, M's back to center)</u>
1		Waltz step L fwd, toward partner
2		Waltz step R back away from partner
3		Waltz step L fwd, toward partner, W turns L w/the waltz step under M's R arm and ends up in a wrap-around position, both facing out
4		Waltz step R while turning a 1/2 turn CCW; end facing center
5		Waltz step L fwd while raising M's L hand and W's R hand
6		Waltz step R back while lowering hands
7		Waltz step L in place while W turns to R toward the center; partners end facing, both hands joined, W's back to center
8		Waltz step R back away from partner
9-16		Repeat meas. 1-8, Part C, reverse directions

NIGUNIM
Israel

SOURCE: The dance was presented by Ya'akov Eden at the 1983 San Diego State University Folk Dance Conference.

TRANSLATION: Melodies

DANCE: Bentsi Tiram

RECORD: Dances by Yo'av Ashri'el, Side 2, Band 6 (last band)

FORMATION: Cpls in skaters pos (M R arm over WL) with W on M's R side, facing LOD.

NOTE: Ftwk described for M, W use opp ftwk.

METER 3/4

PATTERN

Meas.

INTRODUCTION: 8 meas (beg with vocal)

PART A:

- 1-2 Waltz L,R fwd. Turn 1/2 twd ptr on 2nd waltz (M CW, W CCW), end facing LOD.
- 3-4 Waltz L,R bkwd in LOD.
- 5 Waltz L fwd.
- 6 Waltz R bkwd.
- 7-8 Waltzing L,R, M turns 1/2 CCW in place while turning W 1 1/2 times CW under joined R hands. End facing LOD in skaters pos.
- 9-16 Repeat meas 1-8, release hands at end of meas 16.

PART B:

- 1 Facing LOD with hands down and slightly out to sides, step L to L twd ctr (W moves sdwd away from ctr) (cts 1-2); close R to L (ct 3).
- 2 Step L to L (ct 1); step R across L, L shldr drops over L ft (L ft remains in place) (ct 2); step L bkwd in place (ct 3).
- 3-4 Waltz R,L, moving twd ptr and exchanging places (M moves behind W) while turning once to R.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

PART C:

- 1 With M back to ctr and ptrs facing join both hands straight across at approx chest ht and waltz fwd twd ptr with L.
- 2 Waltz R bkwd away from ptr.
- 3 Waltz L fwd twd ptr, at the same time M raise L arm and W turn L (CCW) into a wrap around pos with W on M R side. Both face out.
- 4 Waltz R turning 1/2 CCW (M bkwd, W fwd) to end facing ctr.
-

- 5 Waltz L fwd, slightly raising joined hands (ML-WR).
- 6 Waltz R bkwd, lowering hands.
- 7 Waltzing L in place, M raise L arm to unwrap W. Ptrs end facing, both hands joined and W back to ctr.
- 8 Waltz R bkwd away from ptr.
- 9-16 Repeat meas 1-8, in reversed pos.
Change hands to skaters pos and repeat dance from beginning.

Presented by Donna Tripp

1983 San Diego State University Folk Dance Conference After Party
October 8, 1983

1983 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Ya'akov Eden

SHALOM LAVO SHABAT
Israel

TRANSLATION: The Sabbath to come in peace.

DANCE: Seadia Amishai

MUSIC: M. Sabri

FORMATION: Closed circle with hands joined and down ("V" pos).

METER: 4/4, 2/4 PATTERN

Meas.	Cts.	Description
<i>Intro: Beg of vocal</i>		
PART A: (Face ctr) <i>part from "The Sabbath to Come"</i>		
1	1-2	Jump in place with ft tog; hold.
	3-4	Hop on L in place while raising R knee.
2	1-2	Step R back; step L fwd in place. <i>(very small steps)</i>
	3-4	Step R fwd; step L back in place.
3	1-2	Close R to L; hold. <i>holding hands (on. and down)</i>
4-6		Repeat meas 1-3.
7		Repeat meas 1 (jump in place)
8	1-2	Step-bend R to R while making 1/4 turn CW (R).
	3-4	Close L to R; hold.
9		Repeat meas 8 ¹ with opp ftwk and direction.
10-16		<i>Repeat m 1-8</i>
PART B: (Face ctr)		
1	1-2	Cross-bend R over L. <i>thrust arms up & back - see 11</i>
	3-4	Step-bend L bkwd. <i>holding hands to 11</i>
2		Yemenite R bkwd.
3-4		Repeat meas 1-2 with opp ftwk.
5	1-2	Step-bend R to R while moving hands to R. <i>up, palms to fingers, and</i>
	3-4	Close L to R; hold. <i>fingers inward, rotate wrist & hand so palm of hand & arms</i>
6		Repeat meas 5.
7-8		Make 1 full turn CW (R) with 4 steps in place - R knee bent, L straighten, R knee bent, L straighten; raise R hand during turn (Buzz step). <i>up, out of face, wrist about as high as shoulder & raise hand</i>
8	1-2	Finish turn with step R in place; hold.
	3-4	Close L to R; hold.
9-16		Repeat meas 1-8.
PART C: (Face ctr with hands in "V" pos)		
1	1-2	Step R fwd; hold
	3-4	2 hops on R fwd.
2		3 steps fwd (L,R,L); hold. <i>stamp R up & out</i>
3		Repeat meas 1 in opp direction <i>step R bkwd; 2 hops on R bkwd.</i>
4		Yemenite L bkwd.

11 up.
Change also on M 7-8 of 11. If you have a slow, soft block of M 7-8 slowly, leading knee
to the closing step. Turn CW 21 of 11 steps to the end of music, R.H. raised.

Presented by Ya'akov Eden

SHIRI LI KINNERET
Israel

TRANSLATION: Sing to me, Kinneret

DANCE: Shlomo Maman

MUSIC: R. Kadar

FORMATION: Closed circle, hands joined and down ("V" pos).

METER: 4/4

Meas. Cts.

- PART A: (Face LOD)
- 1 1 Step R fwd
 2-3 Touch L toe fwd and back.
 4 Step L fwd.
- 2 Repeat meas 1.
- 3 1 ~~Step R fwd turning CCW (L) to face ctr.~~
 2-3 Step L to L; step R across L ^{face LOD}
 4 ~~Touch L toe fwd twd ctr while turning to face LOD.~~
- 4 1 Turning to face ctr, step L fwd.
 2 Close R to L without wt = raise hands in front.
 3 Step R back with bent knee and pull hands back and down
 with bent elbows.
 4 Close L to R while straightening R knee and brushing L
 along floor.
- 5-8 Repeat meas 1-4.
- PART B: (Face ctr)
- 1 Mayim Step: Step R to R; L behind R; R to L; cross L
 over R.
- 2 1 Step R back with bent knees
 2 Step L fwd in place.
 3 Brush R fwd and raise in a circle to R.
 4 Step R to R.
- 3 1 Step L across R.
 2-3 Repeat meas 3-4, meas 2 (brush R fwd; R to R)
 4 Step L to L.
- 4 1 Step R across L with bent knee
 2 Close L to R while raising to toes and pivoting CW (R) to
 face LOD.
 3 Step L fwd in LOD.
 4 Close R to L while raising on toes and pivoting CCW (L)
 to face ctr.
- 5-8 Repeat meas 1-4

*Repeat individual**Repeat Pa & B again**Repeat from start 22 times*

TSION TAMATI
Israel

The dance portrays the great longing the Jews have for returning to Zion--Israel.

Translation: My Innocent Zion
Dance: Eliyahu Gamliel
Record: Dances by Yo'av Ashri'el
Meter: 3/4
Formation: Circle in a simple hold

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
		<u>Part A</u>
1	1-3	3 steps fwd R,L,R in LOD, CCW, on the third step turn to face center
2	1	Step L back w/bent knee
	2	Step R fwd
	3	Close L beside R
3-4		Repeat meas. 1-2, Part A
5	1	Step R to R
	2	Cross L over R
	3	Step R back behind L
6	1-3	3 step turn L,R,L to L moving to RLOD, CW
7	1	Step R ^{across} across w/bent knee, hands and fingers stretched to L
	2	Step L to L , elbows bent, body straight
	3	Repeat ct. 1, meas. 7, Part A
8	1-	Repeat ct. 2, meas. 7, Part A
	2-3	Repeat cts. 1-2, meas. 7, Part A
9-16		Repeat meas. 1-8, Part A
		<u>Part B (Face center)</u>
1	1-3	3 steps fwd: R,L,R
2	1	Step L fwd w/bent knee
	2	Close R beside L
	3	Hold
3-4		Repeat meas. 1-2, Part B, reverse direction
5	1-2	2 steps fwd: R,L
	3	Brush R heel while rising on L
6		Repeat meas. 5, Part B
7	1	Cross R over L
	2	Step L in place, behind R
	3	
8	1-2	3 step turn CW: R,L,R moving back
	3	Close L beside R, face center
		<u>Part C</u>
1	1-3	3 steps: R,L,R in LOD, CCW
	1	Cross L over R
	2	Close R beside L, turn to face RLOD, CW
	3	Hold
3-4		Repeat meas. 1-2, Part C, reverse footwork and direction

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
		<u>Part C (cont.)</u>
5-6	1-6	2 waltz steps: R,L to complete 1 solo turn to R, CW
7	1	Step R fwd, toward center
	2	Close L beside R while rising to balls of feet
	3	Hold
8	1-3	Repeat meas. 7, Part C, reverse footwork and direction

Interlude
 1-8 Repeat meas. 1-8, Part A

Note: Order of dance: Dance is done twice and then repeat Parts B and C without Interlude

Presented by Ya'akov Eden

TZUR CHASSIDI
Circle Dance

not finished

Translation: Chassidic Rock (Stone)
Dance: Yankele Levy
Meter: 4/4
Formation: Circle, hands joined
Style: Chassidic

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
		<u>Part A (Face CCW)</u>
1	1-4	4 running steps fwd R,L,R,L
2	1-2	Jump on both ft; hop on R turning to face CW
	3-4	Step-hop L bwd
3-8		Repeat meas. 1-2, Part A, three times more
		<u>Part B (Face center)</u>
1	1-4	Grapevine: begin crossing R over L
2	1-4	Repeat meas. 1, Part B
3-4		"Chassidic turn" (8 steps) CCW; arms are raised; snap on each beat (4 quarter turns)
5-8		Repeat meas. 1-4, Part B
		<u>Part C</u>
1	1-4	Walk 4 steps toward center: R,L,R,L
		<u>Note:</u> On 4th ct, make 1/4 turn to R & face CCW
2	1-4 ^{3/4}	Walk 4 steps bwd R,L,R,L
		<u>Note:</u> On 4th ct., make 1/4 turn to R to face out of circle
3	1-4	Walk 4 steps out R,L,R,L
		<u>Note:</u> On 4th ct., make 1/4 turn to R to face CW
4	1-4	Repeat meas. 2, Part C
		<u>Note:</u> On last ct., make 1/4 turn to R to face center
5-8		Repeat meas. 1-4, Part C

Presented by Ingvar Sodal

BODAPOLSKA
Sweden

- MUSIC: Any polska from Boda;
Recommended recording: Låtar på Bodamål, GLP-3
- RHYTHM: & 1 & 2 & 3
- SOURCE: Svenska Folkdanser, Del 2, and as observed and learned from Bo Peterzon, Ing-Britt Dahlström, Phil Martin, Madelin Uraneck, and Doug Clark.

The style and execution of the dance varies considerably among the individual dancers; the notes can, therefore, only serve as a guide to the most basic aspects of the dance.

POSITIONS:

- 1) Forward in LOD: open shoulder-waist with outside hands joined in front. M's R arm on W's back above waist level. W's L arm on M's L shoulder, or alternatively holding around M's upper arm from behind.
- 2) Polska hold turning position: M holds W with R arm around her back above waist, and L arm on her arm just below shoulder. W holds M with L hand around his upper arm at the shoulder, and R arm around his arm below the shoulder, folding her R arm into his L. Alternatively, the W may hold R arm on M's back under his L arm while M holds around W's upper arm. Elbows down with arms close to body.

STEPS: Forward walking steps:

M & W on parallel feet (subscripts: h=heel, t=ball of foot)

Count:	&	1	&	2	&	3
Step:	R _h -R	-	L _h	L	-	R

Transition into turn:

Count:	&	1	&	2	&	3
M's step:	R _t	-	L _h	L	L _t	Both
W's step:	R	-	L _h	L	-	R

Turning steps:

Count:	&	1	&	2	&	3
M's step:	R _h	L _h	L_h	L	L _t	Both
					(turn)	
W's step:	Leap	L	-	Both	-	R
				(left behind)		

SEQUENCE: Any number of forward walking steps LOD followed by any number of turning steps turning CW. At the conclusion of the turning sequence, resume forward walking steps.

Presented by Ingvar Sodal

DANCES FROM KALL
Northern Sweden

The following directions for these dances are reprinted from Instruction Manual for Swedish Ethnic Dances: Northern Sweden, by Kenneth Seeman.

RECORDING: Music for Swedish Ethnic Dances: Northern Sweden,
Viking SMF201

POSITIONS:

1. Polska position: M holds W with R arm around her waist, and L arm on her arm just below the shoulder. W holds M with L hand around his upper arm at the shoulder, and R arm around his arm below the shoulder, folding her R arm into his L arm.
2. Bakmes polska position: Same as #1, but opposite in all details.
3. M's right hand around W's waist, and W's L hand around M's upper arm. M's L arm under W's arm, his L hand placed on her shoulder. W's R hand on M's shoulder, outside his L hand or arm. M's and W's forearms are vertical. This is a close position with bodies erect.

STEPS: Always start on outside foot. M's steps are described below; W dances counterpart.

1. Druff step (2/4 meter): a common polka variant. Count 1-2-3-4 (1 measure). Long step on L (ct 1). Short step on R (ct 2). Long step on L (ct 3). Slight bend and lift on L (ct 4). Repeat, starting on R.
2. Basic schottis step (2/4 meter): Count 1-2-3-4 (1 measure). Step forward on L (ct 1). Draw R foot up to L (ct 2). Step forward on L (ct 3). Lift (don't hop) on L (ct 4). Repeat, starting on R.
3. Schottis omdansning (2/4 meter): Count 1-2-3-4 for one rotation (1 measure). R foot between partner's legs, turn CW on L sole (ct 1), come down on L heel (ct 2). Turn CW on R sole (ct 3), come down on R heel (ct 4). Repeat, starting on R.
4. Polska forestep (left forestep), (3/4 meter): Count 1-2-3 (1 measure). Short step forward on L (ct 1-2). Step on R, somewhat past L foot but with L sole remaining in place (ct 3).

SUITE FROM KALL

This is a set of four basic dances from Jämtland, each of which has a bakmes portion which serves to unify them as a group.

(1) POLSKA MED BAKMES FRÅN KALL

Music: Band B, 1, 3.

Positions: Forestep: Open shoulder-waist with free arms hanging. Polska and bakmes: Polska position.

Forestep: M begin L, W begin R.

Polska step: Count 1-2-3 (1 measure = 1 rotation).

M: Step on L foot, turned toward the right and begin turning (ct 1). Place sole of R foot foot-length behind L foot, keeping L foot on the ground (ct 2). Turn on L sole and R heel (ct 3).

W: Step forward on R foot (ct 1). Step on L foot and begin turning (ct 2). Place R foot close to L foot but without its touching the floor, allowing R foot to swing out slightly (ct 3).

Transition to bakmes: Wait a measure.

Bakmes: Count 1-2-3-4-5-6-& (2 measures = 1 rotation).

M dance 1-2-3 while W dance 4-5-6. On count 6-&, step smoothly forward on R foot. Step on L foot (cts 1-2). Step on R foot, slightly turned toward the left, and turn slightly on that foot (ct 3). Place L foot about 1/2 foot-length away from and somewhat behind R foot (cts 4-5). Turn on both heels (ct 6).

Resting figure: In polska position, M progresses forward, and W backward with a forestep.

General comments: In bakmes dances, the man is active in one measure, dancing past and turning his partner while she is being turned, and she is active in the next measure.

(2) STIGVALS MED BAKMES FRÅN KALL

Music: Band B, 5.

Position: Polska.

Stigvals: Count 1-2-3-4-5-6 (2 measures = 1 rotation).
M dances cts 1-2-3, while W dances cts 4-5-6.
Step forward on R foot, toward the right, with R
foot turned to the right (cts 1-2). Step forward
toward the right on L foot, also turned toward the
right (ct 3). Place R foot at a right angle to and
behind L foot (cts 4-5). Turn on L heel (ct 6).

Transition to bakmes: Optional: The dancers can go directly
into the bakmes or wait until they come into the
right rhythm.

Bakmes and resting figure: See Polska, above.

(3) POLKA MED BAKMES FRÅN KALL

Music: Band B, 4.

Position: Polska.

Polka: Druff step, CW.

Transition to bakmes: M facing LOD steps L-R, while W steps
R-L (cts 1-2).

Bakmes: Essentially the same as in the polska and stigvals,
except in even instead of 3/4 meter. One turn
takes two measures.

Resting figure: Same as polska, but in even tempo.

(4) SCHOTTIS MED BAKMES FRÅN KALL

Music: Band A, 2; B, 2, 6.

Position: Schottis: Hold inner hands, M's palm facing backwards; outer arms hanging.
Schottis omdansning and bakmes: Polska.

Schottis: Basic schottis step forward, followed by schottis omdansning.

Transition to bakmes: The dancers can go directly into the bakmes or wait until they come into the right rhythm.

Bakmes: Same as in the polka (above), but twice as fast (one complete revolution in one instead of two measures).

Resting figure: Same as polska, but in even tempo.

Presented by Ingvar Sodal

ELVERUMSPOLS
Norway

By Sverre and Solveig Halbakken

The valley of Østerdal like many other regions in Norway has many rich music and dance traditions. The Elverumspols (Pols from Elverum) is an example of one of these. This tradition which dates back several hundred years flourished around the turn of the century. During the past 60-70 years it has survived only among a few individuals. About 20 years ago Sverre Halbakken started his research and collecting of the remnants of this tradition, resulting in a wealth of music and dance forms with unique characteristics. This research and his findings are described in two pamphlets, "Om Folkemusikktradisjon i Trysil og Engerdal" (On Folk Music Tradition in Trysil and Engerdal), 1979, and "Folkemusikktradisjon i Elverum" (Folk Music Traditions in Elverum), 1979.

The Elverumspols is a dance with a solid rhythm on which a few basic steps are carried throughout. A variety of "free style" figures expressive of the dancers mood are initiated by the man. These figures follow certain conventional patterns with room for individual expression. The number of figures and their complexity may vary from dancer to dancer according to ability and inclination. The dance is light, springy and joyful, but also reflecting a certain reserved character. (--as Sverre expresses it --"like a bubbling pot with the cover on making you light on your feet.") The dance evolved in people's homes where the space was quite limited; therefore the movements are kept small and energy is expressed by using more bounce. A good dancing couple could execute the entire dance successfully in an area less than one meter square.

The dance is done to several short pieces of music, with a pause in between. For each tune, (generally between 16 and 24 meas, the maximum being 32 meas) the dancers go "once through" the dance, following a general structure. Before the dance begins and during the pauses between the tunes, they promenade CW around the floor, W on M's R. Inside hands are joined, relatively low, free arms hanging at side. This promenade is a natural walking step providing relaxation and a natural momentum for beginning the dance.

RECORDS: Halbakkens Nygamalt, Phillips 6478-057;
Pols, Østerdalsringen Spelmannslag, Zarepta ZA 3333008;
Halbakken/Kveen, Pols & Runnom, Norsk 103206

RHYTHM: 2-1/2 / 4 =  = long, long, short

STEPS: Basic Step (3 cts):

- Ct 1: Step L fwd with full body wt and a natural dip (svikt).
2: Step R fwd with modest step length and a natural dip.
3: Close L to R, body wt is fwd and in an upward motion


Repeat all of the above in the next meas, beginning with R. This step is used throughout the dance - moving fwd, bkwd and turning.



Counting:	3	1 &	2 &	3	1 &	2 &	R = Right
Step:	R	Left	Right	L	Right	Left	L = Left
Part of Foot:	toe	whole foot	whole foot	toe	whole foot	whole foot	

Basic Step: 2 Ct Step

- Ct 1: Step L fwd with natural dip
 2: Step R fwd with modest step length and modest dip.
 3: Wt moves fwd and lightly up on R toe while L swing through. Immediately body wt is transferred to R heel with a slight accent at the same time as the L comes fwd to repeat step from ct 1, as many times as dancer wishes.



Counting	3	1 &	2 &	3	1 &	2 &
Svikt:	~~~~~					
Step:	R	Left	Right	R	Left	Right
Part of foot:	heel	whole foot	whole foot - toe	heel	whole foot	whole - toe foot

Fast CW turn:


Man:

- Ct 1: Facing LOD, step R fwd with full wt and a good dip (svikt), rotate slightly CW.
 &: Wt moves fwd onto R toe which continues turnig, while L is placed in front at approx R angle to LOD.
 2: Continuing turn, wt over to L with back to LOD
 &: Close R toe slightly behind L, body wt is evenly distributed for a split second.
 3: Wt continues to move over to L heel so that the cpl makes a complete turn and R is free for next step.

Woman:

- Ct 1: Step on L.
 2: Close R to L, keep wt on L.
 3: Step R slightly fwd.

This turning step continues until the end of the music. Dips (svikts) are same as shown for the 2 ct step.



Counting:	1 &	2 &	3	1 &	R = Right
Step:	Right	L	R	L	Right
Part of Foot:	whole - toe foot	whole foot - toe	toe - heel heel - toe	whole - toe foot	L = Left
		Turn	Turn Turn	Turn	

BASIC FORM:

Either of the basic steps may be used throughout the dance until the turning. Generally, the M and W dance on opp ft; the M starts with his outside ft and the W join him with her outside ft. Then the man may turn the W around CCW under his R arm while continuing the fwd progression; he may dance around the W as she turns and/or turn CW under his own arm. He may also dance bkwd facing her as she dances fwd with or without holding hands. When not holding hands he is free to do his "laUSDans," this might include turns, claps, leaps, slapping heel and/or thighs. The character of the "laUSDans" should be a reflection of the man's mood and spirit (--which of course may be inspired by the woman). Some alternative conventional patterns may also be used here such as a pancake turn. Starting from holding inside hands, take face to face pos and join both hands. The man turns to his right and the W to her L under their joined hands. Hands are held close to each other. The momentum of the dance continues in LOD during the turn. The turn is started on the inside ft and may be executed using the 2-ct basic step. This variation should be quite short, turning around only about two times using one meas for each turn. After this the M may drop his L hand and turn the W once around CCW around his R arm. He may also go directly into the laUSDans from the pancake turn.

The dance will conclude with a CW turn in closed shldr-waist pos as described below. To get into this turn cpls assume open shldr-waist pos and dances a few steps fwd. There are several possible ways to get into this position, while continuing the flow of the dance gracefully, for example:

- a. The M simply stops the W turning by lowering the joined hands slightly and taking her around the waist.
- b. The M dances around the W $3/4$ of a circle CW and then stops her as in (a).
- c. The M makes one turn to his own R under the joined hands and then takes the pos.

The transition into the fast CW turn consists of the M moving in front of the W with a modified basic step, beg L. He steps L in front, R behind, L in place and somewhat fwd. W do one basic step beg outside ft. During this meas cpls assume closed pos and go into the fast CW turn (see Basic Steps - Fast CW Turn). The pos is similar to the Swedish polska hold, but somewhat closer and quite relaxed. As another alternative, before beginning the Fast CW Turn, the cpl may turn using the basic 3-ct step in closed pos rotating CW while progressing LOD. Two meas are used to complete one turn. From this turn the cpl may proceed directly into the fast turn. The fast cpl turn continues until the end of the music, at which point the M uses the ending of the last turn to lift his ptr and set her down gently (this happens during the ending phrase of the music). The cpl then promenades with joined hands.

Dance notes by Alix Cordray and Mary Barthelemy.

REINLENDAR - FREE STYLE & STIGAREN
Norway

REINLENDAR:

Next to the waltz the Reinlendar is probably the most popular "Gammaldans" (old time dance) in Norway. It is commonly danced throughout the country, taking on a difference flavor and style from one region to another. Some of these patterns or figures have been formalized in two dances, Gamal Reinlendar (Old Reinlendar) and Sunrrmørsreinlendar (Reinlendar from Sunnmøre as described in Norske Folkdansar II by Klara Semb. Both of these dances are popular among folk dance groups. A less complicated form such as the one described here is commonly seen at a Saturday night dance among "occasional" folk dancers and "old time dance" enthusiasts. Only two or three variations may be included and there is no set number to each figure, the changes are made at the whim of the man, but good dancers respond to the music in their style and dance form.

STIGAREN:

This is a completely different dance from the Reinlendar and is less common. It is sometimes used as an alternative to the Reinlendar, because it goes well to the same music.

The step is similar to the step in Stegvals, only the meter is changed from 3/4 to 2/4.

The combination of the Reinlendar and the Stigaren with the sequence and figures as described here is merely for the convenience of teaching some basic variations suitable for the Reinlendar music. It is an example of the variety of figures which can be found around the country where the dance is usually performed in "free style."

THE REINLENDAR

Music: Any Norwegian Reinlendar. (Excelent recordings are available of S.B. Osa, Sven Nyhus and Alexandersen's quartets.)

Formation: Cpl dance, any number of cpls, moving LOD.

Position: 1. Cpl facing LOD, inside hands joined at shldr ht, outside hand free at side.
2. Closed shldr - shldr/waist pos.

Steps: 1. Two-step with a lift or slight hop on ct 4.

Music:	1	2	3	4	1	
M Step:	Step L	Close R	Step L	Hop L	Step R	Etc.
W Step:	Step R	Close L	Step R	Hop R	Step L	"

The step has a springy, light character, but with only a small hop or merely a lift on ct 4.



Steps: 2. Reinlendar step. This step is used in closed pos during the cpl turn. Opposite ftwk for M and W, M beg on L, W R. The step is a step-hop

Turning steps (closed pos):

- Ct 1: M step fwd on full L with slight plie;
W step bkwd and slightly behind on full L with slight plie.
- Ct 2: M step fwd on ball of R ft and over to his L turning 1/4 CCW;
W close R to L on ball of ft making 1/4 turn CCW.
- Ct 3: M step L behind R forming an "L" such that L toe is close to R heel while turning CCW and facing RLOD (up feeling);
W step L fwd in LOD (sams as M ct 1).
- Ct 4: M step R while completing the CCW turn. The step is in place with the R heel staying close to the floor (down feeling);
W step R in front and over to L (sams as M ct 3).

Style: The feeling of the turning step is a slight up (ct 1), down (ct 2) movement, this is both in turning or LOD movement.

SEQUENCE:

1. In social dance pos do any number of free style Reinlendar steps, then assume a modified social dance pos (M R hand on W shldr-blade and cpls R hip to R hip) with M facing fwd and W W bkwd.
2. The cpls then usually move fwd in LOD with a step-close using styling of the "turning step" (down-up feeling) for a few meas then move into the "turning step."

After any number of turns the cpls again move in LOD with the fwd step, or again return to the Reinlendar.

Transitions usually happen at the beginning of a musical phrase.

Presented by Donna Tripp
1983 San Diego State University Folk Dance Conference After Party
October 8, 1983

This dance was presented by Ingvar Sodal at the 1983 San Diego State University Folk Dance Conference.



REINLENDAR - FREE STYLE & STIGAREN
Norway

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Stigaren:

This is a completely different dance from the Reinlendar and is less common. It is some times used as an alternative to the Reinlendar, because it goes well to the same music.

The step is similar to the step in Stegvals, only the meter is changed from 3/4 to 2/4.

The combination of the Reinlendar and the Stigaren with the sequence and figures as described here is merely for the convenience of teaching some basic variations suitable for the Reinlendar music. It is an example of the variety of figures which can be found around the country where the dance is usually performed in "free style".

The Reinlendar

Music: Any Norwegian Reinlendar. (Excellent recordings are available of S.B. Osa, Sven Nyhus and Alexandersen's quartets.)

Formation: Couple dance, any no. of cpls, moving LOD.

Position: 1. Cpl facing LOD, inside hands joined
2. Closed shoulder-waist pos.

Steps: 1. Two-step with a lift or a slight hop on ct. 4

Music:	1	2	3	4	1	
Step M:	Step L	Close R	Step L	Hop L	Step R	etc.
Step L:	Step R	Close L	Step R	Hop R	Step L	

The step has a springy, light character, but with only a small hop or merely a lift on ct. 4.

2. Reinlendar step. This step is used in closed pos. during the cpl. turn. Opposite ftwk. for M and W, M starting on L, W on R ft. The step is a step-hop

on each ct. while the other ft. touches the floor slightly, similar to the Danish Hopsa. The cpl. turn twice around on 4 steps corresponding to 4 cts., on one phrase in the music.

- Sequence:
1. a. Open pos., 2 two-steps fwd.
b. Closed pos., turn twice CW on 4 Reinlendar steps
 2. a. 2 two-steps in closed pos.
b. 4 Reinlendar steps twice around CW
 3. Same as in 2 except CCW turn.

1. Face each other, M's back to ctr., W's L hand in M's R.

Ct. 1-8 Starting M's L and W's R ft.
Make 2 two-step as described above.
Face each other on first step, swing arm fwd and face LOD
on second step.

Ct. 9-12 Closed pos. in a high shoulder-waist hold, make two complete
turns using 4 Reinlendar steps.

2. Ct. 1-4 Maintain the closed pos. as in fig. 1.
Starting on M's L and W's R ft make one two-step while M leads
W to his L on a 1/4 turn

Ct. 5-8 One two-step on M's R and W's L ft
While M leads W to his R making approx 1/4 turn

Ct. 9-12 Complete the fig with 2 CW turns using 4 Reinlendar steps as in 1

3. Repeat fig 2 except make 2 CCW turns on cts 9-12

These three figures may be repeated in any sequence

Stigaren

Position: M and W to the L of each other in closed pos. M facing LOD and W
facing RLOD. Hand hold same for both: R hand on prt's L shoulder,
L hand around prt side under his R arm.

Steps: Same ftwk but M move fwd while W move backwards or vice versa.

Ct. 1 Moving in LOD, M step fwd on his ^{left} L ft, while W step backwards on ^{right} L ft

Ct. 2 Close R to L ^{moving ft.}

Ct. 3 Step L as for ct 1

Ct. 4 Close R to L

Turning steps (closed pos.):

- full of right*
- Ct. 1. M step fwd on L while W step back and slightly behind on L *full of right*
- Ct. 2 M step fwd on R and over to his L turning CCW (1/4 turn)
W close R to L making 1/4 turn CCW
on ball of ft
- Ct. 3 M step L behind R forming an "L" such that L toe is close to R heel
while turning CCW and facing RLOD
W step L fwd in LOD, same for the M on ct. 1 *Handing*
- Ct. 4 M step R while completing the CCW turn. The step is in place, the R
heel stays close to the floor
W step R in front and over to the L (same as for M on ct. 3) *Handing*

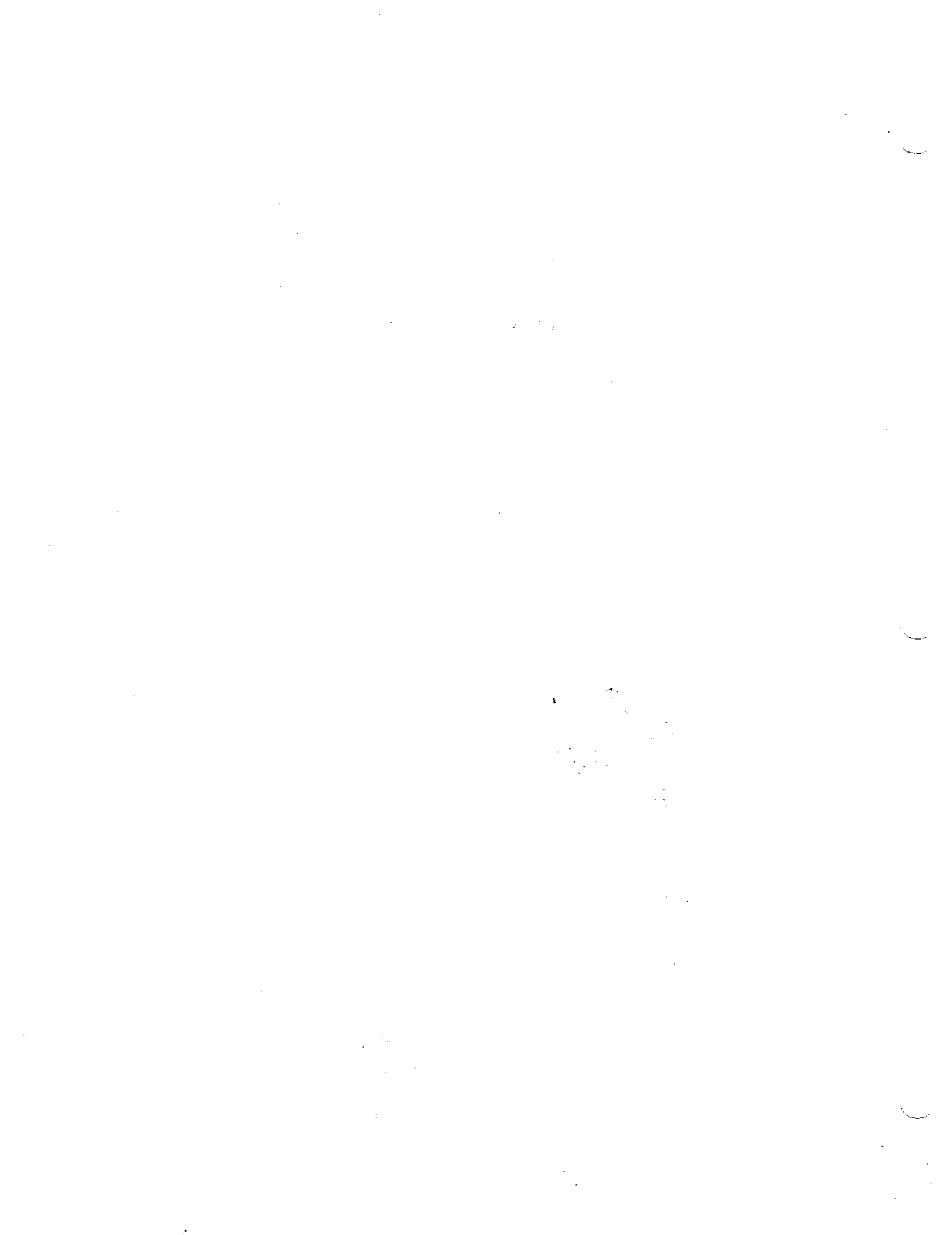
Style: see notes

Sequence:

1. After completing a CW turn in the Reinlendar assume the closed pos for the fwd step. Any no of steps
2. CCW turn starts on M's L and W's R ft as described above. The cpl moves in LOD primarily on ct 1 and 3 such that the one on the outside makes the longer step and the one on the inside serves as the pivot point.

After any no. turns the cpl again moves in LOD on the fwd steps.

The transition back into the Reinlendar usually happens at the end of a phrase such that the first fwd. two-step starts at the beginning of a phrase.



Presented by Ingvar Sodal

SNURRBOCK FRÅN MEDELPAD
Sweden

The following directions are reprinted from Instruction Manual for Swedish Ethnic Dances: Northern Sweden, by Kenneth Seeman.

MUSIC: Music for Swedish Ethnic Dances: Northern Sweden, Viking SMF201, Band A, 6.

POSITIONS: Polska: Similar to polska position (M holds W with R arm around her waist, and L arm on her arm just below the shoulder. W holds M with L hand around his upper arm at the shoulder, and R arm around his arm below the shoulder, folding her R arm into his L arm) except the M's L arm and W's R are slightly further down the partner's arm.

Three-steps: Closed position of above with CW; and same as above, but opposite in all details, when CCW.

Bowing: Both hands on hips, fingers forward, thumb back.

MEASURE: Figure 1:

1-8 Omdansning without forestep, which is:
M: Ct 1-&-2-&-3 (1 measure = 1 rotation). Step L (ct 1). Turn approximately $\frac{1}{2}$ rotation on L sole (ct 1-&). Step R, behind L, first on sole, then on whole foot (ct 2). Turn on both heels (ct 2-&). Place soles on floor (ct 3).
W: Count 1-&-2-&-3-& (1 measure). Step R between M's legs (ct 1). Small step back on L (ct 1-&). Small step again on R between M's legs (ct 2). The woman has not turned approximately $\frac{1}{2}$ rotation. Large step on L (ct 3). Turn on L sole, while R foot is brought around in an arc, close to the floor (3-&).

Figure 2:

9-12 Three-step (light step, between a run and a walk, accenting the first beat). CCW in place (do not progress).
13-16 Three-step, CW in place.

Figure 3:

17 M and W face each other, M facing LOD, and bow.
18 Turn to face center of ring, and repeat bow.
19 Face partner, and repeat bow.

MEASURE: Figure 4:

20 M advances to the next woman by walking to LOD
three steps, starting on R, arms hanging.

Presented by Ingvar Sodal

SPRINGLEIK FROM GUDBRANDSDAL
Norway

The regional dances (Bygdedansar) in Norway have individual and distinct styles in both music and dance form. Their evolution has occurred in rather small and closed societies where there was only limited communication with the people in neighboring valleys. The Springleik from Gudbrandsdal is related to the Rørospols in the east and the springars in the west. Influences from neighboring communities have been molded in the local culture, and a style unique to Gudbrandsdal has evolved in this dance. The Springleik is primarily used in the uppermost region of the valley, particularly in Vågå and Lom. Style and details of the dance will vary from one part of the valley to another; sometimes people living a mile or two apart will have different variations. The dance as it is described below was learned by Mary Barthelemy who lived in Heidal, a side valley of Gudbrandsdal, during 1974-75, and it mostly reflects the form common to Vågå. These notes were written by Mary Barthelemy and Ingvar Sodal and are only intended as an outline of the basic steps and figures in the dance.

RECORD: Columbia SNSX 5014 "Slåtter fra Vågå, Ola Ophein, fele"
Bands: Gråkøllen
Tykkjin

FLP 17 "Slåttar frå Vågå"
Bands: Springleik etter Per Braenden
Gråkollin
Bessleiken

LPNES 67 "Under Lomseggen"

FLP 16 "Spelemannslag pa fele og hardingfele, Slåttar fra Lom"

FORMATION: Cpls in LOD

STEPS:

Traveling Step:

This consists of open "two-steps" in LOD as described below. The same step is used by both M and W.

- Ct 1: Step L slightly diag L fwd with a strong step - no dip.
2: Close R to L.
3: Step L slightly diag L fwd with a heavy striding step and a small dip.

Repeat step with opp ftwk.

There is some flexibility in this step; at times it becomes almost an even fwd running step for the W.

Alternative Traveling step for M:

- Ct 1: Step L fwd
2: Hold on L while moving R fwd.
3: Step R fwd.

(This step is very similar to the Swedish Gammal polska)

Individual Turning Steps:

W's CCW Individual Turn:

- Ct 1: Step R in direction of turn.
- 2: Touch ball of L ft beside R heel while continuing the pivot on R; this completes 3/4 of the turn.
- 3: Step L in LOD, completing the turn.

Sometimes this turn is done with opp ftwk - i.e., starting on L, the turn still moves CCW.

M's Individual Turn:

Open two-steps as in the Traveling Step, turning CCW and using 2 meas (2 cts) per turn.

Cpl Turning Step:

M's Step:

- Ct 1: Step L fwd, turning slightly CW.
- 2: Trail and close R to L while completing 3/4's of the turn.
NOTE: Cts 1-2 are completely without a dip.
- 3: Step R between ptrs ft, pivoting on it to complete the turn. This is done with a strong drive and a slight dip.

W's Step:

- Ct 1: Step R between ptr ft.
- &: Pivoting on ball of R, shift R heel CW about 1/4 turn.
- 2: End movement of ct "&" by setting L heel down so wt is on entire ft.
- 3: Step L close on the outside of ptrs R ft with a driving dip. Wt is slightly back and to the L. R (no wt) remains between ptr ft.

METER: 3/4

PATTERN

Meas. (approx. numbers)

- 6 to 10 Begin by moving LOD for several meas, M leading W, M R and W L hands joined. M turns W once CW under his arm, leads her in back of him over to his L side and changes W L hand to his L hand. Joined hands are held above shldr ht. M continues leading W who is slightly ahead and to his L; both face LOD. This part should take 6 to 10 meas.
- 1 Using one meas, M turns W to her L about 1/4 turn, so that she has her R shldr in LOD.
- 1 Then using 1 meas, quickly reverse movement to the R, turning W 3/4 around in front of him so that she is on his R side facing LOD. Hand hold is still L in L, while R hands are now joined at about waist level so that W's L is over M's R (skaters pos).
- 3 to 5 Traveling step is continued in this pos for 3 to 5 meas.

Continuing movement in LOD, M drops W L hand and turns her 2 or 3 times CCW under his R arm. W uses CCW Individual Turning Step.

2 or 3 M releases W and continues moving fwd. He may turn a cpl of times using M's Individual turning step, show off by stamping, flailing with arms or other flirtatious gestures. When M releases W, she continues her CCW turning for 2-3 meas.

3 to 5 Cpls assume an open back-waist hold, with W's hands under, and continue moving LOD for 3 to 5 meas.

4 to 8 COUPLE TURN:
M leads W over in front to face him and they take closed position with L hands on each others shldr and R hands on ptrs waist. As M starts leading W over, he leads with his R on ct l. If W is on opp ft from M she uses three steps to move into a position facing him. If she is on the same ft she takes only two steps (R,L) on cts 1 and 3. The cpl may start the CW turn after this transition, starting with M L and W R. Alternatively, the cpl may move in LOD without turning for a few meas, M using fwd traveling steps starting on L, while W moves bkwd with opp ftwk. Then the cpl move directly into the CW turn as described above. To end the turn, M release W on his R and slightly behind assuming position for the beginning of the dance.

SONGS TO DANCES TAUGHT

hly - MEG - ONE	TELLS: HOPA!
hlynl - YERGOO - TWO	HAEDE!
hlyf - YEREK - THREE	KELENK GUNANK!
hlyu - CHORS - FOUR	AJE!
hlyz - HEENK - FIVE	DASHEE!
hlyy - VETS - SIX	
hlyp - YOTU - SEVEN	
hlyq - OOTU - EIGHT	
hlyr - EENU - NINE	
hlyw - DASU - TEN	

	CALLS: uskusek = start
	vercheen = finish
	pokhek = change
	ach = right
	tsakh = left
	ver = up
	var = down

HARSANEK

YEREVANEETS GALEES EM
 (CHORUS) = JON DZAGHEEK JON JON
 KROUNADZ EM LALEES EM
 (CHORUS)

DZAEENUS GDRVAV DZAEEN BEREK
 (CHORUS)
 KHAGH AGHCHEEK EENDZ MOD BEREK
 (CHORUS)

JO JON (ZHORA BAR)

KAMEEN YANA KAMEEN YANA-YANA
 KAMEEN ZARNE JERMAG DOSHUD BANA
 KAMEEN YANA KAMEEN YANA-YANA
 AREV ZARNE JERMAG DOSHUD SEVNA

TEEN (KHUMKHUMA)

HEY KHUMUKHUM KHUMKHUMA
 AGHCHEEGU DESA KHENTATSA
 VAREE!

AGAR MAGAR

ITAE AGHCHEEG HARE
 AGHCHEEG, HARE' AGHCHEEG
 SEEROON AGHCHEEG: HARE
 AGHCHEEG DOOR EENDZ
 BACHEEG

KOCHAREE

KOCHAREE KOCHAREE
 VAREE LE LE LE KOCHAREE
 SASOON!

TAMZARA

VARE TAMZARA TAMZARA
AGHEEG DUGHA GU KHAGHA
HEI LE LE LE TAMZARA
GOREE GUNA MAZ KHARA
AGHCHEEG MUSTADZ GARERER
TAMZARA JAN TAMZARA

POMPOREEG

PAPORU NUSTER TOOR GOOLAR SRBAVAEEREE DZAGHEEK E
MENK GU BARENK POMPOREEG VAR DALAREE SHAGHEEK E
DASH DOOSH HEEGANOOZH
DAPATU CHOONEM PAPOREE

SEPO

AKH NUSHAN VAKH NUSHAN
PEROOSHAN NUSHAN
KEBARNERU AERETSJAV
YEGHAR PEROOSHAN
SRJRANEENU MECH SOKHALVETS
BOLORUKHARNAVADZ

LOOKKE

LOOKKE LOOKKE LOOKKE LOOKKE
SEERON AGHCHEEGU LOOKKE
CHOMA MOORA APOOR BEKEEN
USKHATOONE LOOKKE

SAREE JAMBOV TE VOR GA AGHBEEORNERU LOOR GDAN
HANDEE JAMBOV TE VOR GA ARDOOEENERU LOOR GDAN
GOOSAN ASHOD NAZELEED HRESHDAGEE TEVEROV
YERGNEE JAMBOV TE VOR GA ASTGHEEGNERU LOOR GUDAN

AGH EEM SERU GRAG E HOOEESER GANTEGH JURAG E
HAZAR HOOEESER OO MENAG HAZAR OO MEE DANCHANK E

LOOSNEE SHOGHOV

LOOSNEE SHOGHOV BEREES GA
YERAZNEROV EER BAREE
DOORUS BATSEE SOORP DZEKEEN
BOORMOONIKN ARADZ MOV SAREE

NA HOOR BEREES OSAKHEES
DZOOKHU YELNEE DZEERANEE
SUBROTS BANAM AEEGOOS MECH
ABREM DESKOV EER BAREE

LOOEESE TSAEEDOON ACHEREETS
HAEYOTS YERGNEE ASTGHEEG E

HAZAR GAROON ANTS GATSAV
EENCHBES HRASHK OO DESEELK
NERGA YEGHA HAZAR MEE
OORAKHOOTYAN HANDESEE

EEM SEERADZEEN YERP DESA
YERGNAGAMAR YES ASEE
ARANTS NURAN GU TOSHNEM
KHEEND OO DZEEDZAGH CHEM
DESNEE

SERU SAREE YEGHNEEK E
VARSERN ALEEK ALEEK E
SHOGH ACHKERU YERAZOON
KHALU YERGNEE AMBEEG E

BEEJO
Armenia

Beejo is from a group of dances from the region of SEPASTIA, Ancient Western Armenia. The major list of dances that the "SEFASTATSEE" performs are SEPO, JONPERDE, CHEKEEN, HALAEE, and HEKEREE. It was learned by Mr. Bozigian during the spring of 1977 on a research trip in Armenia communities of the eastern seaboard states. It was taught to him by ARSEN ANOUSHIAN who conducts the Armenian Folk Dance Society of New York and has worked for decades toward the preservation of original Armenian songs and dances. Beejo to this day is danced consistently by groups of Armenians in the eastern U.S. This dance was presented by Tom Bozigian at the 1983 San Diego State University Folk Dance Conference.

RECORD: "Tom Bozigian Presents Songs & Dances of the Armenian People," Vol. III, Side 1, Band 3.

FORMATION: Mixed line dance with leader on R. Hands are straight down at sides with little fingers joined. Note: arms always swing straight.

RHYTHM: 6/8 meter, notated for dancers as 1,2,3 4,5,6
 1 2

METER: 6/8

PATTERN

Meas.

FIG. I:
1-32 Facing ctr, in place, swing arms fwd and bkwd 32 times.
(cts 1-2, 16 times).

FIG. II:
1-32 Continuing to swing arms, step R to R (ct 1); close L to R (ct 2). Repeat 15 more times (cts 1-2, 16 times in all).

FIG. III:
1 Step R to R as arms swing fwd (ct 1); step L to R as arms swing bkwd (ct 2).
2 Step R,L,R in place while turning body slightly diag LOD, arms swing fwd and bkwd (cts 1,&,2).
3 Stamp L fwd of R as srms swing fwd (ct 1); kick L fwd with slight hop on R as arms swing bkwd (ct 2).
4 Step L,R,L in place while turning body slightly diag RLOD, arms swing fwd and bkwd (cts 1,&,2).
5 Stamp R ahead of L as arms swing fwd (ct 1); kick R fwd with slight hop on L, arms swing bkwd (ct 2).

FIG. IV: TSERKER MECHKEEN
1-5 Repeat Fig. I, except hands are on waist with fingers fwd, and on meas 3 clap hands on each ct. (Cts 1-2, 5 times)



FIG. V: BUDOOEET (Turn)

- 1-5 Repeat Fig. II, except on meas 1 body makes full CW turn.
(Cts 1-2, 5 times)

FIG. IV: HORO

- 1 Step R to R (ct 1); step L across R (ct 2). Arms swing fwd and bkwd (cts 1-2).
2 Step R to R (ct 1); slight kick of L fwd (ct 2). Arms swing fwd and bkwd (cts 1-2).
3 Repeat meas 2 with opp ftwk and direction, but with same arm swing.
4-30 Repeat meas 1-3, 8 more times (9 in all).

FIG. VII: TSAKHEEN (To L)

- 1 Repeat meas 1, Fig. II (R to R; L to R - arms swing fwd & bk)
2 Repeat meas 2, Fig. III (RLR - swing arms)
3 Repeat meas 3, Fig. III, except hold on ct 2 (stamp L; hold - arms swing)
4 Moving sdwd L with large steps, step L to L as arms swing fwd (ct 1); close R to L (ct &); large step L to L as arms swing bkwd (ct 2).
5 Jump on both ft (ct 1); hop on L and lift R knee fwd (ct 2). Arms swing fwd and bkwd (cts 1-2).
6-25 Repeat meas 5, 4 more times (5 in all).

ENDING:

End dancy by: Stepping L to L (ct 1); hop on L, lift R knee fwd, hands in "W" pos (ct 2).

Presented by Tom Bozigian
1983 San Diego State University Folk Dance Conference After Party
October 8, 1983



5-8 Repeat meas 1-4, except R hand is straight up without dropping.

REPEAT FIG. I, PART I-II, 3 more times (4 in all).

6/8 FIG. II: Fast Music (Described as 2 cts ea)

Cts. PART I:

1-6 Hands joined at shldr level, ^{beg R} do 3 two-steps in LOD.

7 Step L across R with plie, R lifts bkwd. "ah"

8 Step R bkwd, L raises and extends fwd. "sch"

9 Moving RLOD, step on ball of L ft to L, body leans RLOD as arms are brought down and back 45° and R leg extends in LOD.

10 Step R across L with slight plie, arms come fwd 45°.

11-12 Repeat cts 9-10.

13 Step L twd ctr and diag L, arms come to shldr ht.

14 Step R fwd with strong plie, arms drawn down sharply to side.

15 Step bkwd on L as arms return to orig pos ("W").

16 Stamp R beside L, no wt.

PART II: Rehearsal #7

1-6 Make 1 small circle CW with 3 two-steps, beg R, ^m arms move ^{over head} in windshield wiper movement (R,L,~~R~~), ^{take H at end of 3rd two-step.}

7-16 Join hands at shldr level and repeat Fig. II, Part I, cts 7-16, except clap hands with sharp downward motion on ct 14.

Take H on ct 16

W H; arms over head elbows *slightly rounded*, flexing at wrist H circle in, down & out. Repeat on 2nd two-step.

Presented by Tom Bozigian

BEEJO
Armenia

Beejo is from a group of dances from the region of SEPASTIA, Ancient Western Armenia. The major list of dances that the "SEPASTATSEE" performs are SEPO, JONPERDE, CHEKEEN, HALAEE, and HEKEREE. It was learned by Mr. Bozigian during the spring of 1977 on a research trip in Armenian communities of the eastern seaboard states. It was taught to him by ARSEN ANOUSHIAN who conducts the Armenian Folk Dance Society of New York and has worked for decades toward the preservation of original Armenian songs and dances. Beejo to this day is danced consistently by groups of Armenians in the eastern U.S.

RECORD: "Tom Bozigian Presents Songs & Dances of the Armenian People," Vol. III, Side 1, Band 3.

FORMATION: Mixed line dance with leader on R. Hands are straight down at sides with little fingers joined. Note, arms always swing straight.

RHYTHM: 6/8 meter, notated for dancers as $\frac{1,2,3}{1} \frac{4,5,6}{2}$

METER: 6/8

PATTERN

Meas.

INTRODUCTION:

1-8 Facing ctr, in place, swing arms fwd and bkwd 16 times. (cts 1-2, 8 times).

9-16 Continuing to swing arms, step R to R (ct 1); close L to R (ct 2). Repeat 7 more times (cts 1-2, 8 times in all).

FIG. I:

1 Step R to R as arms swing fwd (ct 1); step L to R as arms swing bkwd (ct 2).

2 Step R,L,R in place while turning body slightly diag LOD, arms swing fwd and bkwd (cts 1,&,2).

3 Stamp L fwd of R as arms swing fwd (ct 1); kick L fwd with slight hop on R as arms swing bkwd (ct 2).

4 Step L,R,L in place while turning body slightly diag RLOD, arms swing fwd and bkwd (cts 1,&,2).

5 Stamp R ahead of L as arms swing fwd (ct 1); kick R fwd with slight hop on L, arms swing bkwd (ct 2).

FIG. II: TSERKER MECHKEEN (Hands on waist)

1-5 Repeat Fig. I, except hands are on waist and on meas 3 clap on each ct (cts 1-2, 5 times).

FIG. III: BUDOOEET (Turn)

1-5 Repeat Fig. II, except on meas 1 body makes full CW turn (cts 1-2, 5 times).

FIG. IV: TSATK (Hop)

- 1 Repeat meas 1, Fig. I. (R to R; L to R - arms swing fwd & bk).
- 2 Skip L to R in place as body turns slightly diag LOD, while arms swing fwd (ct 1); hop on R in place as L lifts behind, arms swing bkwd (ct 2).
- 3 Repeat meas 3, Fig. I, except with stronger hops and kicks. (Stamp L; hop R & kick L fwd - arms swing fwd & bk)
- 4 Repeat meas 2, Fig. IV, with opp ftwk and direction (skip R to L; hop L, R lifts bkwd - swing arms fwd & bk).
- 5 Repeat meas 3, with opp ftwk and direction. (Stamp R; hop L & kick R fwd - arms swing fwd and bk).

FIG. V: TSAKHEEN (To L)

- 1 Repeat meas 1, Fig. I (R to R; L to R - arms swing fwd & bk).
- 2 Repeat meas 2, Fig. IV (skip L to R; hop R, L lifts bk - swing arms)
- 3 Repeat meas 3, Fig. IV (Stamp L; hop R & kick L fwd - arms swing)
- 4 Moving sdwd L with large steps, step L to L as arms swing fwd (ct 1); close R to L (ct &); large step L to L as arms swing bkwd (ct 2).
- 5 Repeat meas 5, Fig. IV (Stamp R; hop L & kick R fwd - arms swing)

6-25

Fig. IV - 5 times

- 1 *Stamp R by R (2)*
- 2 *Stamp L by L (2)*
- 3 *Rept meas 1-3, 5 more times (9 in all)*
- 4-30 *Stamp R by R (2) hop on L, lift R into place*

Presented by Tom Bozigian

HARSANEEK
Armenia

Tom Bozigian first learned the "MOM" or Candle part of this dance as a child at various Eastern Armenian weddings in the Los Angeles area where a great majority of the Caucasian Armenians settled, his father and family being part of it. The "HARSANEEK" or Wedding part of the dance was learned from Jora Makarian, now of Los Angeles and later from members of the "Shaboyan Agoomp" Railroad Workers Ensemble of Leninakan, Soviet Armenia, during Bozigian's research in the spring of, 1974.

RECORD: "Tom Bozigian Presents Songs and Dance of the Armenian People, Vol. III, GT 5001, Side 2, Band 4.

FORMATION: Mixed line dance with leader on R. Dancers utilize little finger hols at shldr ht, but change to hands at 6/8.

METER: 6/4, 6/8

PATTERN

Meas.

VARIATION I: 6/4 "MOM" described in 2 cts (123-456 = 2cts)

- 1 Facing diag R, step R fwd (ct 1); step L across R (ct 2).
- 2 Facing ctr, step R to R (ct 1); touch L toe beside R (ct 2).
- 3 Step fwd L as hands lower to side (ct 1); touch R toe fwd of L (ct 2).
- 4 Step bkwd on R as hands raise to orig pos (ct 1); step bkwd on L (ct 2).

5-12

VARIATION II:

- 1 Facing and moving ctr, step R fwd as arms parallel bend from elbows R - windshieldwiper (ct 1); touch L beside R (ct 2).
- 2 Repeat meas 1 with opp ftk and arm motion.
- 3 Turning diag RLOD, step R to R as arms bend R (ct 1); touch L toe beside R (ct 2).
- 4 Repeat meas 3 with opp ftkw, direction and arm motion.
- 5-8 Repeat meas 1-4 once more
- 9-12 Moving bkwd, do 8 walking steps beginning R as arms bend each time, also begin R
- ~~13-16 Repeat Var. I, meas 1-4, once more.~~

6/8 HARSANEEK: In most cases described in 2 cts.

- 1-6 Changing to hand hold down at side, execute 6 running two-steps begin with R (cts 1,&,2).
- 7 Facing ctr and moving R, skip-step L to R as straight arms swing bkwd and fwd (cts &,1); leap L across R as R heel lifts behind and arms swing back (ct 2).

- 8 Skip-step L to R as arms swing fwd (cts &, 1); ^{high} hop on R in place as L lifts behind and arms raise to ~~orig~~ pos (ct 2).
- 9 ^{hold} Hop on R in place as L heel (straight leg) touches floor straight fwd (ct 1); hold (ct 2).
- 10 Hop on R in place as L toe touches floor across R (ct 1); hop on R in place as L extended kicks ^{fwd} out over floor (ct &); leap L on L as R kicks ^{fwd} out over floor (ct 2).
- 11 Continuing to face ctr, but moving L, leap R over L as L heel lifts behind (ct 1); leap L to L as R kicks ^{fwd} out over floor (ct 2).
- 12 Repeat meas 11 ^{except, and move to right, facing same as at start of sequence.}

NOTE: To end, touch L heel (straight leg) on floor in RLOD on meas 12, ct 2.

JO JON
Armenia

This dance was originally taught to Tom Bozigian throughout the U.S. during the early 1970's and was learned from ZHORA MAKARIAN, director of the California Folkloric Ensemble. Mr. Makarian did the dance as a child in his native region of SPEETAK, situated in the northern part of the Armenian SSR. The dance was originally taught under the title of ZHORA BAR, and in Armenia, it is performed as a man's dance. The dance was taught by Tom Bozigian at the 1983 San Diego State University Folk Dance Conference.

RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People," Vol. II, GT 4001.

FORMATION: Short lines with leader on R and dancers in "T" hold facing ctr. Optional hold is front basket pos (L over R).

METER: 2/4 PATTERN

Meas.

PART I:

- 1 Facing ctr, leap R in place as L knee raises at waist level in front (ct 1); step on ball of L ft fwd of R as R lifts slightly off floor (ct &); step R back in place as L knee raises in front (ct 2).
This step is called a "PAS DE BASQUE" (PDB)
- 2 Repeat meas with opp ftwk.
- 3-6 Repeat meas 1-2, 2 more times (6 PDB in all-beg R).
- 7 Moving fwd twd ctr, stamp R diag R fwd with slight plie, L heel lifts off floor (ct 1); repeat ct 1 with opp ftwk (ct 2).
Yell "hey, hey" on cts 1-2.
- 8 Step R bkwd and raise L knee up slightly (ct 1); leap bkwd on L as R knee raises fwd at waist level with R ft extended and fwd of L shin - yell "hey" (ct 2).
- 9-12 Repeat meas 1-2, twice more (PDB-R,L,R,L)

PART II:

- 1 Arc R (leg straight and ft extended) fwd and to R (ct &); leap R to R as L arcs fwd (leg straight and ft extended) and across R (ct 1); leap L across R as R bkwd (ct 2).
- 2 Hop on L slightly to R as R extends diag in LOD (leg straight and ft flexed) (ct &); landing on L (knee flexed), cut (bend) bottom half of extended R leg across L (R ft flexed) (ct 1); repeat ct &); repeat ct 1, except R leg cuts straight bkwd (ct 2).
- 3 Repeat meas 2.
- 4-12 Repeat meas 1-3, 3 more times (4 in all), except hold on last & ct of meas 12.

PART III:

- 1 Twisting to face diag RLOD and moving bkwd, hop on L (heel pivots inward), raise R knee in front with heel bkwd (ct &); step R bkwd (ct 1); repeat cts &,1, with opp ftwk, but still moving bkwd (cts &,2).
- 2 Repeat meas 1, once more.(4 hop-steps in all).
- 3 Twisting to face diag LOD and moving fwd, hop on L as R knee raises fwd with R heel beside L calf (ct &); step R fwd (ct 1); repeat cts &,1 with opp ftwk (cts &,2).
- 4 Twisting to face diag RLOD, hop bkwd on L as R (straight leg and ft extended), kicks fwd (ct 1); twisting again sharply to face diag LOD, leap fwd on R as L heel lifts sharply bkwd at calf level (ct &); step L fwd (ct 2). Yell "hey" (ct 1), "ho" (ct &), "pa" (ct 2).
- 5-8 Repeat meas 1-4, once more (2 in all).

NOTE: Complete dance is done 4 times in all and ends sharply on Part III, meas 8, ct 2, with L heel touching floor ahead of R instead of stepping.

Presented by Tom Bozigian
1983 San Diego State University Folk Dance Conference After Party
October 8, 1983

Presented by Tom Bozigian

JO JON
Armenia

- SOURCE:** This dance was originally taught by Tom Bozigian throughout the U.S. during the early 1970's and was learned from ZHORA MAKARIAN, director of the California Folkloric Ensemble. Mr. Makarian did the dance as a child in his native region of SPEETAK, situated in the northern part of the Armenian SSR. The dance was originally taught under the title of ZHORA BAR, and in Armenia, it is performed as a men's dance.
- RECORD:** "Tom Bozigian Presents Songs and Dances of the Armenian People," Volume II, GT 4001.
- FORMATION:** Line dance with the leader at R end and dancers' arms resting on adjoining dancers' shoulders and facing center. Optional hold is front basket (arms extending to each side, over abdominal area of adjoining dancers, where the hands grasp the outreached hands of the second dancer on each side.)

MUSIC: 2/4 PATTERN

MeasurePART I

- 1 Facing ctr., leap R in pl. as L knee raises at waist level in front (ct.1); step L (wt. on ball of ft.) ahead of R as R lifts slightly off fl. (ct.and); step R in pl. as L knee raises in front (ct.2).
This step is called "PAS DE BASQUE."
- 2 Repeat "pas-deBasque" step on meas. 1, but with opp. ftwk. (cts. 1-and-2).
- 3-6 Repeat meas. 1-2 two more times (cts. 1-and-2 times four).
- 7 Moving frwd., leap R to R of ctr. with slight plie as L heel lifts off fl. behind (ct.1); leap L to L and slightly frwd. and in-slight plie as R heel lifts off fl. (ct.2).
- 8 Step bkwd. on R as L knee raises slightly up (ct.1); leap bkwd. on L as R knee raises in front at waist level and R ft. (extended) ahead of L shin (ct.2).
- 9-12 Repeat "Pas-de-Basque" step of Part I, meas. 1 and 2, two more times (~~cts. 1-and-2 times four.~~)

PART II

- 1 Extend R ahead (leg straight and ft. extended) above fl. and swing to point diag. LOD (ct. and); leap R to R as L kicks ahead (leg straight and ft. extended) above fl. and swing to point diag. LOD across R (ct.1); leap L to R, across R ft., as R heel lifts off fl. behind L (ct.2); hop on L off fl. to slightly R as R extends to diag. LOD (leg straight and ft. flexed) (ct.and).
- 2 Landing on L in pi. (knee flexed), bend bottom half of extended R leg across L (R ft. flexed) and above fl. while R knee points to diag. LOD (ct.1); repeat meas. 1 of Part II, ct. and (ct. and); repeat meas. 2 of Part II, ct.1, but with bottom half of ft. (R) behind L (ct.2); repeat meas. 1 of Part II, ct. and (ct. and).

Measure

- 3 Repeat meas. 2 of ~~Part II~~, cts. 1-and-2-and (cts. 1-and-2-and).
- 4-12 Repeat Part II, meas. 1-3, three more times except at meas. 12, execute ct.1, ct. and, ct.2, but then hold on ct. and.

PART III

- 1 Twisting to face diag. RLOD and moving bkwd., hop on L, heel pivoting inward, raising R knee in front with heel behind (ct. and); step bkwd. on R(ct.1); repeat meas. 1 of ~~Part III~~, cts. and-1, with opp. ftwk. but still moving bkwd. (cts. and-2).
- 2 Repeat ~~Part III~~, meas. 1, one more time (cts. and-1-and-2).
- 3 Twisting to face diag. LOD and moving ahead, pivot on L, raising R knee in front with heel at inside of L calf (ct. and); step ahead on R (ct.1); repeat meas. 3 of Part III, cts. and-1, with opp. ftwk. (cts. and-2).
- 4 Twisting to face diag. RLOD, hop bkwd. on L as R, (straight leg and ft. extended) kicks above fl. ahead on L(ct.1); twisting once again sharply to diag. LOD, leap R ahead as L heel lifts sharply behind at R calf level (ct. and); step L ahead of R (ct.2).
- 5-8 Repeat Part III, meas. 1-4, one more time.

NOTE: Complete dance done four times in all and ends sharply on Part III, meas. 8, ct. 2, with L heel touching fl. ahead of R instead of stepping.

KOCHAREE
Armenia

- SOURCE:** This dance is also called "HALE" or "HALAEE" by original Armenian immigrants from Western Armenia, which today takes up much of the eastern part of Turkey. It is one of the most popular Armenian dances and is done throughout Soviet Armenia and by the Armenians dispersed throughout the world. There are many regional styles and figures. This particular "KOCHAREE" was researched in several northwestern regions of Soviet Armenia- Leninkan, Spitak, Artik, Talin- but has spread throughout the republic. In the higher mountain areas where the shepherds- "HOVEEV" in Armenian- are grazing their herds during the hot summer, KOCHAREE is the most popular dance. The orchestra consists of two ZURNA- a double-reeded, conical pipe with one producing the melody and the other holding the main drone or "DAM" and one double-skinned drum called "DUHOL." Some of the more complex movements are called "GHOCH," from the butting of the mountain ram and the "KHACHADZEV," from the jumping style of the mountain deer. The dance was learned by Tom Bozigian as a youngster in Los Angeles during the summer, early 1950's.
- RECORD:** "Tom Bozigian Presents Songs and Dances of the Armenian People," Volume II, GT 4001.
- FORMATION:** Mixed line dance with the dancers facing center and drawn closely side by side with palms grasped and fingers interlocked plus arms straight down at sides. Leader, called "PAREE-GLOOKH," is at R and waves a handkerchief with free hand over the head throughout the dance.

MUSIC: 2/4, changing to 6/8 PATTERN

- | <u>Measure</u> | <u>FIGURE I</u> |
|----------------|---|
| 1 | Moving sdwd., step R to R (ct.1); (NOTE: As the dance gets on, the participant has the option to make the initial R step a small double-bounce (ct.1-and); step L beside R as R lifts slightly off fl. (ct.2). |
| 2 | Step R to R with slight plie (ct.1); double-bounce twice in pl. with R as L remains to L, touching fl. (ct. 2-and). |
| 3 | Switch body wt. to L with slight plie(ct.1); switch body wt. again to R with double-bounce (ct.2-and). |
| 4 | Switch wt. again to L with slight plie (ct.1); slight hop on L in pl. as R knee raises in front and heel lifts behind (ct.2). |
| | <i>Note: Music ABA B then change to 6/8</i> |
| | <u>FIGURE II</u> (6/8) <i>open up line by backing up during 1st pattern</i> |
| 1 | Quickly switching arm hold to grasp shoulders of adjoining dancers, hop on L to R as R knee raises in front and R heel is pulled sharply behind to calf level (ct.and); step R to R with slight plie (cts. 1-3); leap L across R still in slight plie (cts. 4-6). |

Measure

- 2 Leap R to R as ball of L touched beside R (cts. 1-3); hop R in pl. as L ft. raises in front above fl., knee at waist level (cts. 4-6).
- 3 Leap L in pl. as ball of R ft., with heel turned in, touches fl. in front of L (cts. 1-3); repeat this meas. 3 of Fig. II, with opp. ftwk. (cts. 4-6).
- 4 Repeat meas. 3 of Fig. II, cts. 1-3 (cts. 1-3); hop L in pl. as R knee, bent, raises in front, waist level, not across (cts. 4-5); NOTE: The dance begins on ct. 6 as described on meas. 1, ct. and, of Fig. II.

End line w/ hold on L, R knee up, yell "hey"

Presented by Tom Bozigian

LOOSNEE SHOGHOV - MOON LIGHT
Armenia

The dance was arranged to music by Tom Bozigian, Armenian Researcher and Choreographer, from selected step-patterns, with movement vocabulary from the region of Leninakan (Gumru), Soviet Armenia, in which area he did dance research during the spring of 1974. Music and lyrics were written by Goosan (Minstrel) Ashot, born and reared in this very region located in the northwestern part of the republic.

RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People," Vol. 3, Side 2, Band 2.

FORMATION: Chain dance with leader (Baree Gulookh at R end. Little fingers grasp adjoining dancers at shldr ht.

METER: 2/4

PATTERN

Meas.

NOTE: Steps match musical phrasing although natives tend to begin dances at unpredictable points within the score.

- 1-2 Facing diag R twd LOD, do 2 two-steps, beg R. *Hands remain level.*
- 3 Turning to face diag L twd RLOD, step bkwd R as hands are lowered to side (ct 1); step L bkwd (ct 2).
- 4 Turning to face diag LOD, step R fwd as hands return to shldr ht (ct 1); ^{Tap}touch L beside R (ct 2).
- 5 Facing ctr, step L fwd as hands clap at chest level (ct 1); pivot CW (R) on L to face outside and ^{Tap}touch R beside L as hands lower to side (ct 2). *Hands on hips w/ fingers fwd*
- 6 Step R fwd as hands clap at chest level (ct 1); pivot CCW (L) on R to face LOD and ^{Tap}touch L beside R as L hand is placed on lower back and R hand is extended ahead with little fingers of adjoining dancers once again grasped (ct 2).
- 7 Moving in RLOD, step L bkwd (ct 1); step R bkwd (ct 2).
- 8 Step L bkwd (ct 1); ^{Tap}touch R beside L (ct 2).

M 4,5,6,8 - replac touch w/ tap w/ accent

Presented by Tom Bozigian

SASOONASHENTSEE
Armenia

Sasoonashentsee is the name of a village in the western part of Soviet Armenia and is in the district of TALEEN, northwest of YEREVAN. "TSEE," which is generally written at the end of a town or village name, means "person from." SASOONASHEN and another nearby village named ASHNAK were two target areas on Tom Bozigian's research itinerary while he was a dance student in Armenia during Spring, 1975. TALEEN is a district, very rich in song and dance and heavily populated with Armenians, whose original immigrants came from TARON-SASOON, Western (Anatolyan), Armenia. A similar form of this dance was learned by Tom Bozigian in Fresno, California during the 1950's from original MOOSHETSEE Armenians who called the dance "MAEELORKE" or "MOOSH."

RECORD: "Tom Bozigian Presents Songs & Dances of the Armenian People," Vol. II, GT-4001.

FORMATION: Mixed line dance with leader on L. Hands joined in "W" pos, with everyone facing ctr.

METER: 2/4

PATTERN

Meas.

- 1 Twisting body to face L, step R across L as L heel lifts sharply behind, with hands still joined L hands lowers to front at waist level and R hand to bk, at waist level (ct 1); turning body to face ctr, step L in place as R extends fwd off floor slightly, arms are extended straight fwd half way down (ct 2).
- 2 Step sdwd R to R on ball of ft (heel slightly elevated) as body leans R, straight L leg extended to L side and slightly off floor, arms swing down and bkwd (ct 1); raising up, step L across R with plie, straight arm swings fwd. (ct 2).
- 3 Skip off L to R as L touches in place, arms swing bkwd (ct 1); hop slightly on R in place, as L heel lifts sharply bkwd at knee level (ct 2).
- 4 With L fwd of R and shldr width apart, dip on both ft as arms return to beg pos (ct 1); straightening knees take wt on R (L remains fwd on floor, no wt) (ct 2); bounce on R with L kicking fwd (ct &).
- 5 Repeat meas 4, ct 1 (R fwd of L, dip)(ct 1); straightening take wt on R as L kicks fwd (ct 2).
- 6 Step L,R,L in place as arms swing down to side and up, turn diag L on steps (cts 1,&,2).
- 7 Moving L and raising hand above head level, hop L fwd as R heel touches floor fwd (ct 1); leap fwd on R as L lifts bkwd (ct &); leap fwd on L as R heel lifts bkwd (ct 2). This is a "KERTSEE" step.
- 8 Repeat meas 7.

TEEN
Armenian-Kurtish

The name is taken in part from the title of another folk melody. The dance was learned by Tom Bozigian in the early '60's from Jimmy Haboian of Detroit, Mich. Mr. Haboian learned the dance in his youth from the Kurtish minority of that city. The dance is now extremely popular throughout the various Armenian communities of the U.S.

RECORD: Tom Bozigian Presents Songs and Dances of the Armenian people, Vol. II, GT 4001 (LP), Side 1, Band 6.

FORMATION: Short mixed lines with dancers side-by-side, facing ctr. Hands joined in Kurtish arm-lock; Fingers interlocked, arms bent, elbows nested, shldr touching. Leader on R.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: Begin dance with music or wait meas.

DANCE:

- 1 Facing slightly ^{kick}diag R and ^{diag fwd}moving LOD, do 1 two-step, beg R (cts 1,&,2); ^{diag}swing L ^{diag}across R (ct &).
- 2 Step L across R with plie (ct 1); step R fwd (ct 2); ^{kick}swing L ^{diag}across R (ct &).
- 3 Repeat meas 2, ct 1 (ct 1); bounce twice on L as R heel lifts behind L at calf level (cts 2,&).
- 4 Step R fwd (ct 1); close L to R - without wt, while pivoting to face ctr (ct 2).
- 5 Step L bkwd (ct 1); kick R fwd slightly (ct &), repeat cts 1,& moving bkwd with opp ftwk (cts 2,&).
- 6-8 Repeat meas 5, 3 more times (6 bkwd steps in all), except on ct 2 of meas 8, touch ball of R ft beside L. Keep elbows close to body.

Leaders free R hand may rise to R, palm out, or palm to ear. Last dancer has L hand behind back. May "ssst" for self expression, no zaghareet (ululation).

Presented by Tom Bozigian at the 1983 San Diego S.U.F.D. Conference

Presented by Tom Bozigian
1983 San Diego S.U.F.D. Conference After Party
October 8, 1983

Presented by Tom Bozigian

TEEN
Armenian-Kurdish

The name is taken in part from the title of another folk melody. The dance was learned by Tom Bozigian in the early '60s from Jimmy Haboian of Detroit, Mich. Mr. Haboian learned the dance in his youth from the Kurdish minority of that city. The dance is now extremely popular throughout the various Armenian Communities of the U.S.

RECORD: "Tom Bozigian Presentes Songs and Dances of the Armenian People, Vol. II, GT 4001.

FORMATION: Mixed line dance with dancers side-by-side, facing ctr, elbow to elbow with hands joined down (fingers interlockec), with leader on R.

METER: 2/4

PATTERN

- Meas. *1. 2. 3. 4. 5. 6. 7. 8.*
- 1 Facing slightly diag R and moving LOD, do a two-step, beg R (cts 1,&.2); ~~swing L across R (ct &).~~ *kick*
 - 2 Step L across R with plie (ct 1); step R fwd (ct 2); ~~swing L across R (ct &).~~ *kick*
 - 3 Repeat meas 2, ct 1 (ct 1); bounce twice on L and R heel lifts behind L at calf level (ct 2,&). *as*
 - 4 Step R fwd (ct 1); close L to R - without wt, and pivot to face ctr (ct 2). *tilt*
 - 5 Step bkwd on L as R heel pivots (R toe turns out at 45°), wt is mostly on L (ct 1); repeat ct 1, moving bkwd with opp ftwk (ct 2); *tilt*
 - 6-8 Repeat meas 5, 3 more times, except on ct 2 of meas 8, touch ball of R ft beside L. *only (7th, 8th times)*

Handwritten notes at the bottom of the page, including "H. Haboian" and "at night (celebration)".

Presented by Tom Bozigian

Yan... ..

VANA GYOND (SOGHAG)
Vaspoorakan, Armenia

This dance was learned by Tom Bozigian from ARSEN ANOUSHIAN of New York, one of the original members of the New York Armenian Folk Dance Society. This organization collected the original dances of the Armenian immigrants who came to the United States during the early part of this century. Mr. Anoushian continues to perform and teach these dances in the New York area. He is known for his tireless efforts in the preservation of Armenian songs and dances. His parents are from SEPASTIA, Western Armenia.

RECORD: "Tom Bozigian Presents Songs & Dances of the Armenian People," GT 5001, Side 1, Band 1.

FORMATION: Mixed lines, leader at R. Little fingers joined at shldr ht ("W" pos).

METER: 2/4

PATTERN

- Meas. *1-15*
- 1 Facing ctr, touch L toe fwd (ct 1); touch L toe beside R (ct 2).
 - 2 Repeat meas 1.
 - 3 Leap slightly fwd onto both ft in a slight plie (ct 1); leap fwd onto L, lift R leg bkwd (ct 2).
 - 4 Step R fwd (ct 1); small hop on R (ct &); small leap fwd on L, lift R leg slightly bkwd (ct 2).
 - 5-6 Continue twd ctr and repeat meas 4, 2 more times (3 in all).
 - 7 Step R fwd (ct 1); slight hop on R in place, Lift L bkwd (ct 2).
 - 8 Touch L toe fwd (ct 1); touch L toe beside R (ct 2).
 - 9 Chug fwd on R as L toe touches fwd (ct 1); leaping on L across R, turn 1/4 to face LOD, hands lower to L behind lower backs (ct 2).
 - 10-12 Repeat meas 4, 3 more times, moving bkwd to orig pos.
 - 13 Step R fwd (ct 1); hop R in place as L lifts bkwd (ct 2).
 - 14 Touch L toe fwd (ct 1); leap onto L where it touched, R lifts bkwd (ct 2).
 - 15 Touch R toe fwd (ct 1); step on R and pivot 1/4 L to face ctr, hands come up to orig pos.

NOTE: Dancers remain close throughout dance.

important to stay close
note...

YERZENGATSEE--MAEEROKE
Gareen, Armenia

This pair of dances was learned by Tom Bozigian in fall of 1976 from YENOVK GHAZARYAN of Detroit, Mich, an original immigrant of VASPOO-RAKAN-VAN, of Western Armenia. Mr. Ghazaryan's father was an acknowledged dancer, specializing in the dances of this region. His profession was travelling throughout the area to teach dance to the many amateur groups. Yenovk continues to dance in Detroit at the many Armenian functions. His son, Ghazar, performs with him. Another son, Khachig, is a graduate of Julliard and clarinetist-director of this phase of the album.

RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People," GT 5001. Side 1, Band 2.

FORMATION: Mixed lines with leader on L. Little fingers joined at shldr ht ("W" pos).

RHYTHM: 9/8 Meter counted: $\frac{1,2}{1} \quad \frac{3,4}{2} \quad \frac{5,6}{3} \quad \frac{7,8,9}{4} = 4$ cts.

METER: 9/8 & 2/4 PATTERN

Meas.

9/8 PART I: YERZENGATSEE, person from Yerzenga (Karin Province, Western Armenia)

- 1 Step R bkwd (ct 1); hop on R as L knee raises (ct 2); step L on L (ct 3); step R behind L as L kicks out (ct 4).
- 2 Repeat meas 1, cts 3-4, 2 more times (L on L; R behind L, kick L)
- 3 Step L bkwd (ct 1); hop on L in place as R knee raises (ct 2); step R to R (ct 3); step L behind R (ct 4).
- 4 With R on floor, pivot toe to R (ct 1); pivot and tap R toe fwd (ct 2); repeat cts 1-2 (cts 3-4). Arms move in windshield fashion, R,L,R,L.
- 5 Moving twd ctr, step R fwd, lower arms to side (ct 1); hop on R in place as L lifts bkwd (ct 2); step L fwd, raise arms to "W" pos (ct 3); stamp R fwd, no wt (ct 4).
- 6 Step R bkwd, lower arms to side (ct 1); hop R in place, lift L bkwd (ct 2); step L fwd, raise arms (ct 3); stamp R fwd, no wt (ct 4).

NOTE: At end of dance (Part I), release little fingers and join hands in "W" pos.

2/4 PART II: MAEEROKE, linked to the work MAEEREEG meaning mother.

- 1 Facing ctr, step L fwd (ct 1); close R to L (ct &); step L fwd (ct 2).
- 2 Touch R toe fwd (ct 1); step R bkwd (ct 2).
- 3 Touch L to L (ct 1); turning to face LOD, step L fwd, L hand lowers to lower back (ct 2).
- 4 Step R fwd and lean to R (ct 1); step L fwd and straighten body (ct 2).
- 5 Repeat meas 4.
- 6 Turning to face ctr, step R in place, lower and swing arms back (ct 1); hop R in place as L lifts bkwd (ct 2).

NOTE: Finish dance with ft in stride pos and arms high.

Presented by Tom Bozigian

YERZENGATSEE--MAEEROKE
Gareen, Armenia

This pair of dances was learned by Tom Bozigian in fall of 1976 from YENOVK GHAZARYAN of Detroit, Mich, an original immigrant of VASPOO-RAKAN-VAN, of Western Armenia. Mr. Ghazaryan's father was an acknowledged dancer, specializing in the dances of this region. His profession was travelling throughout the area to teach dance to the many amateur groups. Yenovk continues to dance in Detroit at the many Armenian functions. His son, Ghazar, performs with him. Another son, Khachig, is a graduate of Julliard and clarinetist-director of this phase of the album.

RECORD: "Tom Bozigian Presents Songs & Dances of the Armenian People," GT-5001, Side 1, Band 2.

FORMATION: Mixed lines with leader on R. Little fingers joined at shldr ht ("W" pos).

RHYTHM: 9/8 Meter counted: $\frac{1,2}{1}$ $\frac{3,4}{2}$ $\frac{5,6}{3}$ $\frac{7,8,9}{4}$ = 4 cts.

METER: 9/8 & 2/3

PATTERN

Meas.

9/8 PART I: YERZENGATSEE--person from Yerzenga (Karin Province--Western Armenia)

- 1 Step R bkwd (ct 1); hop on R as L knee raises (ct 2); step L on L (ct 3); Step R behind L as L kicks out (ct 4).
- 2 Repeat meas 1, cts 3-4, 2 more times (L on L; R behind L, kick L)
- 3 Step L bkwd (ct 1); hop on L in place as R knee raises (ct 2); step R to R (ct 3); step L behind R (ct 4).
- 4 With R on floor, pivot toe to R (ct 1); pivot and tap R toe fwd (ct 2); repeat cts 1-2 (cts 3-4).
- 5 Moving twd ctr, step R fwd, lower arms to side (ct 1); hop on R in place as L lifts bkwd (ct 2); step L fwd, raise arms to "W" pos (ct 3); stamp R fwd, no wt (ct 4).
- 6 Step R bkwd, lower arms to side (ct 1); hop R in place, lift L bkwd (ct 2); step L fwd, raise arms (ct 3); stamp R fwd, no wt (ct 4).

2/4 PART II: MAEEROKE--linked to the word MAEEREEG meaning mother.

- 1 Facing ctr, step L fwd (ct 1); close R to L (ct &); step L fwd (ct 2).
- 2 Touch R toe fwd (ct 1); step R bkwd (ct 2).
- 3 Touch L to L (ct 1); turning to face LOD, step L fwd, L hand loosers to lower back (ct 2).
- 4 Step R fwd and lean to R (ct 1); step L fwd and straighten body (ct 2).
- 5 Repeat meas 4.
- 6 Turning to face ctr, step R in place, lower ans/ swing arms back (ct 1); hop R in place as L lifts bkwd (ct 2).

Presented by Andor Czompo

ADJON AN ISTEN
Hungary

*cancelled copy
July '89*

A contemporary folk dance in "Karikazo" style arranged by Andor Czompo to fit music written by Ferenc Sebő to a poem by Laszlo Nagy called "Let God Give." The dance was first taught in California by Andor Czompo at the North-South Folkdance Teachers' Seminar, Aptos, CA, 1982.

RECORD: SEBŐ ENSEMBLE (brown cover), Pepita SLPX-17482, Side B, Band 1/2; or Rounder Records 5005, Side 2, Band 1.

FORMATION: Mixed closed circle with hands joined in "V" pos.

METER: 2/4 PATTERN

Meas.

INTRODUCTION: No action (dance begins with vocal)

DANCE:

- 1-2 Beg R walk R,L,R,L slowly in LOD.
 - 3 Turning to face ctr, step R (ct 1); step L behind R with slight dip (ct 2).
 - 4 Step R to R, leave L in place (ct 1); sway back onto L (ct 2).
 - 5-8 Repeat meas 1-4.
 - 9 Close R to L (ct 1) hold except shift wt to L
- Repeat dance from beginning to end of music.

© 1982 Andor Czompo

BAGI FORGÓS
Hungary

This is a fast Hungarian csárdás from the village of Bag. The dance was presented by Andor Czompo at the 1983 San Diego State University Folk Dance Conference.

RECORD: MUSIC IN FOLK DANCING ROOMS by Sebő Ensemble, SLPX 18031-32, Record I, Side B, #2 Bagi Tánccok, b) Verbunk es Forgós.

FORMATION: Cpls facing and apart.

MOTIFS: 1. Bukos (single): (small ftwk)
Cts 1 Small step on R ft to R side.
2 Step L ft beside R.
3-4 Step into a small 2nd pos (stride) with a small knee bend and hold.
Repeat with opp ftwk and direction.

2. Sergő/Closed Rida
1 Step R ft in front of L with a small knee bend.
2 Step L ft to L side.
Repeat with same ftwk.

3. Bukós (double)
1 Step R ft in front of L with slight knee bend.
2 Straighten R knee.
3 Step L ft into 2nd pos (stride) and bend both knees.
4 Straighten both knees.
5 Bend both knees.
6 Hold
Note: Cts 3-6 has a very heavy down feeling.

METER: 4/4

PATTERN

Meas.

1-4 W hands fwd and diag above head, palms out; M hands on hips (fingers fwd) or out slightly at hip ht. Ptrs move tog with 8 walking steps to a Csárdás hold (shldr-shldr/waist).

5-8 Bukós (single), Motif #1, 4 times.

9-12 Sergő/Closed Rida, Motif #2, 5 times, turning with ptr (in place) CW, and a Bukós (double), Motif #3.

13-14 Ptrs release hand hold and break with 4 walking steps. M move a little back (2 steps) and fwd (2 steps), W make a small circular path to the R and returns to her ptr. Hand movements same as meas 1-4.

15-16 Resuming Csárdás hold, ptrs do 2 Sergő, Motif #2 and the Bukós (double), Motif #3.

Repeat dance from beginning. This time ptrs turn away from each other, W to R, M to L, then with walking steps they move tog to continue from meas 5 as described above.

Presented by Donna Tripp
1983 San Diego State University Folk Dance Conference After Party
October 8, 1983

Presented by Andor Czompo

BAGI FORGÓS
Hungary

This is a fast hungarian csárdás from the village of Bag.

MUSIC: MUSIC IN FOLK DANCING ROOMS by Sebő Ensemble, SLPX 18031-32,
Record I, Side B, #2 Bagi Táncok, b) Verbunk és Forgós.

FORMATION: Cpls facing and apart.

- MOTIFS:
1. Bukos (single)

Cts 1 Small step on R ft to R side.
2 Step L ft beside R
3-4 Step into a small 2nd pos with a small knee bend
and hold.
Repeat with opp ftwk and direction.
 2. Sergö/Closed Rida

1 Step R ft in front of L with a small knee bend.
2 Step L ft to L side
Repeat with same ftwk.
 3. Bukós (double)

1 Step R ft in front of L with slight knee bend.
2 Straighten R knee.
3 Step L ft into 2nd pos (stride) and bend both knees.
4 Straighten both knees.
5 Bend both knees.

METER: 4/4

PATTERN

Meas.

- 1-4 Ptrs move tog with 8 walking steps to a Csárdás (shldr-shldr/
blade) pos.
- 5-8 Bukós, motif #1, 4 times.
- 9-11 Sergö/Closed Rida, motif #2, 6 times turning with ptr (in
place) CW.
- 12 Stop the rotation with a Bukós (double), motif #3.
- 13-14 Ptrs release hand hold and break with 4 walking steps. M
move a little back and fwd, W makes a small circular path
to the R and returns to her ptr.
- 15-16 Resuming Csárdás hold, ptrs do 2 Sergö, motif #2 and the
Bukós (double), motif #3.

Repeat dance from beginning. This time ptrs turn away from
eachother, W to R, M to L, then with walking steps they
move tog to continue from meas 5 as described above.

BAGI KARIKAZO
Hungary

A Hungarian dance for girls from the village of Bag. The dance was presented by Andor Czompo at the 1983 San Diego State University Folk Dance Conference.

RECORD: MUSIC IN FOLK DANCING ROOMS by Sebő Ensemble, SLPX
18091-92, Record I, Side B, #2 Bagi Táncok, 2) Karikázó.

FORMATION: Closed circle with hands joined and down ("V" pos).

MOTIFS: 1. Progressive Csárdás

Cts 1 Step R ft diag R fwd.
2 Step L ft beside R.
3-4 Step R ft diag R fwd.
5-6 Step L ft diag L fwd.
Repeat with same ftwk.

2. Csardas and Sways

1 Step R ft to R side.
2 Step L ft beside R.
3-4 Step R ft to R side.
5-6 Sway - change wt to L ft.
7-8 Sway to R ft.
9-12 Repeat cts 1-4, with opp ftwk and direction (small steps).
Repeat with same ftwk.

3. Closed Rida

1 Step R ft in front of L with small knee bend.
2 Step L ft to L side.
Repeat with same ftwk.

4. Váltó (directional change)

1-2 Step R ft in front of L.
3-4 Step L ft to L side.
5-6 Step R ft to R side.

5. Stamping Runs

1-4 3 running steps in place, R,L,R (Q,Q,S).
The runs are done with slight stamps.
Repeat with opp ftwk.

6. Bukós (single)

1 Small step on R ft to R side.
2 Step L ft beside R.
3-4 Step into a small 2nd pos (stride) with a small knee bend and hold.
Repeat with opp ftwk and direction.

7. Bukós (double)

1-3 Repeat Bukós (single #6, cts 1-3).
4 Straighten knees.
5-6 Bend knees and hold.
Repeat with opp ftwk and direction.

4. Small jump (kisugró) ♪♪♪♪

- 1 Step R ft across L.
- 2 Step L ft to L
- 3 Step R ft behind L
- 4 Step L ft to L.

NOTE: All the steps are running steps with almost straight legs. The hips follow the movement of the R ft. This is similar to a grapevine.

5. Big jump (Nagyugro) ♪♪♪♪

- 1 Step R ft across L.
- 2 Hop on R ft.
- & Step L ft to L.
- 3 Step R ft behind L.
- 4 Hop on R ft.
- & Step L ft to L.

NOTE: With this combination, move in a circle to the L, tightening the circle on the 1st ct, and widening on the 3rd ct. The body follows the R ft with slight turns.

6. Solo turn ♪♪♪♪

- 1 Step R ft in place.
- 2 Hop on R ft.
- & Step L ft in place.
- 3-4 Step R,L in place.

NOTE: With these 4 cts, make a full turn in place to the R, CW.

The terms, "small jump" and "big jump" are literal translations of "Kisugró" and "Nagyugro", which are the original native names of these figures.

METER: 4/4

PATTERN

Meas.

PART I: SLOW

Introduction

1-18 Do the strolling step (#1), to L, 12 times.

PART II: medium fast

1-4 Do 4 double csárdás steps (upbeat) to the R,L,R,L.

5 Do 2 single csárdás steps (upbeat) to R,L.

6 Do 1 Cifra variation (#2).

7 Do 2 Cifra steps (basic) to L,R.

8-9 Repeat meas 6-7 with opp ftwk (symmetrical).

10-27 Repeat meas 1-9, 2 more times.

28-32 Repeat meas 5-9.

PATTERN

Meas.

SLOW PART:

MELODY I:

1-3 Introduction.

4-18 Do Progressive Csárdás, Motif #1 in LOD, 10 times.

MELODY II:

1-18 Do Csárdás and Sways, Motif #2, 6 times.

MELODY III

1-6 Do Closed Rida to L, Motif #3, 12 times.

7-12 Do váltó (directional changes), Motif #4 and 9 Closed Rida to R, Motif #3.

13-18 Repeat meas 7-12 with opp ftwk and direction.

FAST PART:

MELODY I:

1-12 Do the Stamping Runs, Motif #5, 12 times.

In the meas time, tighten the circle and change the hand hold by raising the arms fwd and high and lowering them in the back to a "back-basket hold."

MELODY II:

1-6 Do Búkós (single), Motif #6, 6 times.

7-12 Do Búkós (double), Motif #7, 4 times.

MELODY III:

1-18 Same as SLOW PART, MELODY III. During the last 3 meas change the Rida to running steps in place with stamping and face the ctr. Do a sharp close on the last ct.

Presented by Donna Tripp
San Diego State University Folk Dance Conference After Party
October 8, 1983

Presented by Andor Czompo

DUNAFALVI LEÁNYTÁNC
Hungary

Dunafalva is a small village in Baranya County in Southern Hungary along the Danube River (Hungarian: Duna). This girls' dance belongs to the general circular dance-type of central Danube region. Other dances of the same type are the following: Körtánc from Sioagárd, Kalocsai Körtánc, Fárídázó, and Csanádi Leánytánc. The dance has four (4) parts: Lassú (slow), rezgős (bounce), kisugrós (small jump) and nagyugrós (big jump).

Dance research film from the film library of the Hungarian Academy of Science. Also, D. Attila: Dunafalvi Leánytánc, published by Népművelési Intézet.

PRONUNCIATION: Doo-nah-fahl-vee Lay-on-tahnts.


MUSIC: Traditional folk tunes. Record: VR LP 401, Side 1, Band 5.

STYLE: The slow part is feminine and lyrical; the "rezgős", playful; the ugros is done so that it seems stiff-legged.

FORMATION: Closed circle with hands joined down ("V" pos), which changes to a front basket in the "small jump" and changes back to "V" pos for the "big jump."

BASIC STEPS


AND MOTIFS: Slow; strolling.
Rezgős: single csárdás, double csárdás and cifra variation.
Small jum;: buzz step, grapevine.
Big jump: grapevine and hips, solo turn.

1. Strolling 


- Cts 1 Facing slightly L, step L ft fwd.
2 Step R fwd.
3 Facing ctr of circle, step L ft bkwd.
4 Close R ft to L with partial wt.
5 Step R ft to R.
6 Close L ft to R with partial wt.

Repeat the same way.

NOTE: The 6 ct step overlaps the 4 ct meas of the melody.

2. Cifra variation 

- 1-2 Turning in LOD, do 2 running steps - R,L.
3&4 Do a Cifra step, facing ctr of circle - R,L,R

3. Buzz step 

- 1 Step R ft across L with slight knee-bend.
& Step on ball of L ft behind R.

NOTE: With a series of buzz steps, move to L side direction.

BAGI KARIKÁZÓ
Hungary

A Hungarian dance for girls from the village of Bag.

MUSIC: MUSIC IN FOLK DANCING ROOMS by Sebő Ensemble, SLPX 18031-32, Record I, Side B, #2 Bagi Tánck, a) Karikázó.

FORMATION: Closed circle with hands joined and down ("V" pos).

- MOTIFS:
1. Progressive Csárdás

Cts 1 Step R ft diag R fwd
2 Step L ft beside R.
3-4 Step R ft diag R fwd.
5-6 Step L diag L fwd
Repeat with same ftwk.
 2. Csárdás and Sways

1 Step R ft to R side.
2 Step L ft beside R.
3-4 Step R ft to R side.
5-6 Sway - change wt to L ft.
7-8 Sway to R ft.
9-12 Repeat cts 1-4, with opp ftwk and direction (small steps).
Repeat the same way.
 3. Closed Rida

1 Step R ft in front of L with small knee bend.
2 Step L to L side.
Repeat the same way.
 4. Váltó (directional change)


1-2 Step R ft in front of L.
3-4 Step L ft to L side.
5-6 Step R ft to R side.
 5. Stamping Runs

1-4 3 running steps in place - R,L,R (Q,Q,S).
The runs are done with slight stamps.
Repeat with opp ftwk.
 6. Bukós (single)

1 Small step on R ft to R side.
2 Step L ft beside R.
3-4 Step into a small 2nd pos (stride) with a small knee bend and hold.
Repeat with opp ftwk and direction.
 7. Bukós (double)

1-3 Repeat Bukós (single) #6, cts 1-3.
4 Straighten knees.
5-6 Bend knees and hold.
Repeat with opp ftwk and direction.

- 5-6 Repeat cts 3-4 with opp ftwk (symmetrical)
 7-8 Repeat cts 3-4.
 NOTE: When the whole sequence is repeated it is done with opp ftwk (symmetrically).

9. Hop, step, step 

- 1 Hop on L ft in place.
 & Step on R ft in place.
 2 Step on L ft in place.
 Repeat the same way.
 NOTE: This motif can be done with opp ftwk. It depends on which ft you are standing on when you start.

10. Jump heel click 

- 1 Jump into 2nd pos (ft slightly astride) with bent knees.
 & Spring up into air and click your heels tog.
 2, & Repeat cts 1, &.
 3 Land on L ft.
 & Step on R ft in front of L.
 4 Step into 2 pos (astride) with L. The R ft carries only partial wt.
 Repeat with opp ftwk (symmetrical).

METER: 2/4

PATTERN

Ptr face each other and have a fwd low R-to-R hand hold. The L hands are on the hips. *(No fingers down at first)*

Start anytime in the music with a couple of Side steps (#1) motifs as in introduction. Continue with several Cifra (#3) combinations. So far both ptrs are doing the same motifs.


Now either ptr can do more Jump (#3) motifs and/or replace the Cifra with the Side run (#4) motif. When the hand hold starts to interfere, release it and place the hands on the hips.

Ptrs still dance any of the #2, #3, #4 motif combinations, generally facing each other an/or turning around individually.

Now the M does a few Jump (#4) motifs and claps his hands tog in front with normally extended arms. This is a transition to the Simple boot slapping (#5) Inside or Outside, which is done once or twice. Those M who can do it, can go into a series of Fast boot slapping (#6) A or AB or ABC combinations and finish them with a Ground hit (#7) sequence. During the boot slapping sequence the W continues with the #2, #3, #4 combinations and/or can switch to several Three Cifra (#8) sequence seasoned with an occasional Hop, step, step (#9) motif. Sometimes during the climax of the dance both partners can incorporate the Jump heel click (#10) motif into the dance. After a series of Boot slapping sequences the M can do a couple of Side step (#1) motifs again, indicating a new start of the improvised process.

The W re-joins in the hand hold and they can start the dance from the beginning.

METER:	PATTERN
Meas.	
	<u>SLOW PART:</u>
	<u>MELODY I:</u>
1-3	Introduction.
4-18	Do Progressive Csárdás, Motif #1 in LOD, 10 times.
	<u>MELODY II:</u>
1-18	Do Csárdás and Sways, Motif #2, 6 times.
	<u>MELODY III:</u>
1-6	Do Closed Rida, Motif #3, 12 times.
7-12	Do váltó (Directional changes), Motif #4 and 8 ⁷ Closed Rida, Motif #3.
13-18	Repeat meas 7-12 with opp ftwk and direction.
	<u>FAST PART:</u>
	<u>MELODY I:</u>
1-12	Do the Stamping Runs, Motif #5, 12 times. In the mean time, tighten the circle and change the hand holds by raising the arms fwd and high and lowering them in the back to a "back-basket hold."
	<u>MELODY II:</u>
1-6	Do Bukós (single), Motif #6, 6 times
7-12	Do Bukós (double), Motif #7, 4 times.
	<u>MELODY III:</u>
1-18	Same as SLOW PART, MELODY III. During the last 3 meas change the Rida to running steps in place with stamping and face the ctr. Do a sharp close on the last ct.


5. Simple boot slapping 

Inside:

- 1 Hop on L ft. At the same time lift R leg fwd with bent and turned out knee and hit with R hand the inside of the R boot top.
- 2 Step on R ft in place. At the same time clap your hands tog in front with normally extended arms.
- 3-4 Repeat cts 1-2 (symmetrical repeat) with opp ftwk.

Outside:

- 1 Hop on L ft. At the same time lift R lower leg diag back sdwd and hit R hand on R ankle outside.
- 2 Step R ft in place. At the same time clap your hands tog in front with normally extended arms.
- 3-4 Repeat meas 1-2, with opp ftwk (symmetrical repeat)

6. Fast boot slapping 

A:


- 1 Hop on L ft. At the same time, lift R leg fwd with bent and turned out knee and hit with R hand the R boot top inside.
- 2-4 Repeat cts 1,&, 3 more times (4 in all).

B:

- 1 Hop on L ft. At the same time, lift R lower leg back diag R sdwd and hit with R hand the ankle, outside.
- & Clap your hands tog. The arms are extended diag R.
- 2-4 Repeat cts 1,&, 3 more times (4 in all).

C:

- 1 Step into a small 2nd pos (ft slightly astride), so that you have only partial wt on ball of L ft. Both knees are bent with the L knee turned in. At the same time hit L hand on L thigh.
- & Clap hands tog slightly diag R with extended arms.
- 2-4 Without changing ft pos of cts 1,&, repeat hand movements 3 more times (4 in all).

7. Ground hit 

- 1 From ft pos described in Motif #6 C, turn to L and kneel down on R knee. At the same time, hit the ground with R hand in front of R knee.
- 2 Clap hands tog in front with normally extended arms
- 3,& Repeat rapidly the ground hit and clap as in cts 1-2.
- 4 Hit the ground with R hand again.

8. Three (3) Cifra 

- 1-2 Turning slightly to R, take 2 light running steps, R,L.
- 3 Turning slightly to L, leap on R ft to R side.
- & Step L ft beside R in place.
- 4 Leap on R in place. At the same time, lift L ft fwd low with slightly turned out toes.

BAGI VERBUNK

Hungary

A Hungarian recruiting dance from the village of Bag. The dance was presented by Andor Czompo at the 1983 San Diego State University Folk Dance Conference.

RECORD: MUSIC IN FOLK DANCING ROOMS BY Sebő Ensemble, SLPX 18031-32, Record I, Side B, #2 Bagi Tánco, b) Verbunk és Forgós.

FORMATION: M's solo, group. Hands are on the hip (either fingers fwd or fist) throughout dance, except during the claps when they are held out slightly fwd at approx shldr ht.

MOTIFS: 1. Side-close and Cifra

- Cts
- 1 Step R ft to R side.
 - 2 Stamp L ft beside R.
 - 3 Small leap onto L ft to L side.
 - & Step R ft beside L.
 - 4 Step L ft beside R.

2. Hop - Touch

- 1 Hop on L ft in place, at the same time place/touch R diag L fwd on floor.
- 2 Hop on L in place, at the same time place/touch R diag R fwd on floor.
- 3-4 Repeat cts 1-2.

3. Jumps

- 1 Jump and land with slightly bent knees, R is in place carrying full wt, L is fwd with partial wt.
- 2 Repeat jump with opp ftwk.
- 3-4 Repeat cts 1-2.
- 5 Repeat ct 1.
- 6 Jump into 2nd pos (stride).
- 7 Jump and close ft together.
- 8 Pause.

4. Csárdás

- 1 Step R ft to R side.
- 2 Step L ft beside R.
- 3 Step R to R side.
- 4 Close L ft to R with accent.

5. Claps

- 1 Click R ft to L, at the same time clap hands tog in front.
- 2 Step on R ft in place and clap.
- 3 Click L ft to R and clap.
- 4 Step L ft in place.

Presented by Andor Czompo

DÉLALFÖLDI UGRÓS
Hungary

DÉL = south, ALFÖLD = plain, I = from, UGRÓS = jumping (i.e. dance).
A jumping dance from the South Great Plain region.

The Ugrós type of dance represents a large family of dances with roots reaching back to the late Middle Ages. The surviving variations of this dance type are widespread all over the Hungarian language territory. They appear under different names (OLÁHOS, MAR, DUS, CINEGE, ETC.), in a variety of formations (group, solo, couple, circle), with different functions and also with a different degree of technical difficulty from simple to quite complicated. The melodies which accompany these dances are notated in 2/4 measures. The underlying rhythm is based on the eight (♩) note in the following manner: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩, which is called the "ESZTAM."

This dance direction takes off from the usual routine and offers only a framework in which the described motifs and sequences can be performed, providing freedom for the dancers to "improvise." That is one of the basic characteristics of Hungarian ethnic dance generally, and of this dance particularly.

SOURCE: Sándor Timár, folklorist-choreographer.

RECORDS: AC Special #3 Ugrós, or Pepita LPX 17482 (SEBŐ ENSEMBLE),
Side A, Band 2, "A barátok...."

FORMATION: Independent cpls. The dance can also be dances as a solo.

MOTIFS &

SEQUENCES:

1. Side Step ♩ ♩

Cts 1 Step R ft to R side.

2 Close L ft to R with partial wt.

Repeat with opp ftwk (symmetrical).

NOTE: During the dance this is done only a few times as an introduction. The transition between this motif and the following Cifra is a slight stamp with the closing L ft.

2. Cifra ♩ ♩ ♩

1 Step R ft to R side.

& Step L ft behind R.

2 Leap onto R ft to R side landing with small knee bend.

NOTE: The first 2 steps are running steps with very slight knee bends.

3. Jump ♩ ♩

1 Jump into a small 4th pos (L in front of R), L carrying partial wt. Toes only turned slightly out.

2 Repeat with opp ftwk (symmetrical), ct 1.

4. Side run ♩ ♩ ♩ ♩

1,& Two (2) running steps (R,L) to R side, L ft crossing behind R.

2,& Repeat cts 1,& (run R,L)

3 Leap onto R ft to R side, land with slight knee bend.

6. Leaps & Hop

- 1-3 Three (3) small leaps (R,L,R) bkwd.
- 4 Hop on R, at the same time kick L ft fwd and low.
- 5-8 Repeat cts 1-4 with opp ftwk.

7. Boot Slapping

- 1 Step R ft to R side and raise the L leg fwd with bent and turned out knee.
- 2 Hop on R ft in place, at the same time hit/slap R hand on inside of L boot top.
- 3-4 Repeat cts 1-2 with opp ftwk and hand work.

METER: 4/4

PATTERN

Meas.

- PART I:
- 1 Introduction
 - 2 Side-close and Cifra, Motif #1.
 - 3 Hop - Touch, Motif #2 (slight fwd movement).
 - 4 Jumps, Motif #3, cts 1-4 (slight bkwd movement).
 - 5-7 Repeat meas 2-4 (slight fwd movement).
 - 8 Jumps, Motif #3, cts 5-8 (slight bkwd movement).
- PART II:
- 1 Csardas, Motif #4.
 - 2 Claps, Motif #5 (slight fwd movement).
 - 3-4 Leaps and Hops, Motif #6 (slight fwd movement).
 - 5 Cifra, Motif #1, cts 3,&4, to R and L (slight fwd movement).
 - 6 Claps, Motif #5 (slight fwd movement)
 - 7-8 Boot Slapping, Motif #7, 2 times (slight bkwd movement).
 - 9-16 Repeat Part II, meas 1-8.

Repeat the entire dance from the beginning.

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Presented by Donna Tripp
1983 San Diego State University Folk Dance Conference After Party
October 8, 1983

Opt. with

- 1.4. 1st step #1 (4 steps in the 1st row)
- 5. 1st row #4 (4 steps in the 1st row)
- 10. 2nd row #1 (2x)
- 15. 2nd row #4 (2x)
- 17. 3rd row #1 (2x)

II

- 1.2. jump 2 steps in any direction for 2 steps
- 3-6. 1st row #1 (2x) with matter
- 7-8. 1st row #4 (2x) with matter
- 9. 2nd row #1 (2x) with matter
- 10. 2nd row #4 (2x) with matter
- 11. 3rd row #1 (2x) with matter
- 12. 3rd row #4 (2x) with matter
- 13. 4th row #1 (2x) with matter
- 14. 4th row #4 (2x) with matter
- 15. 5th row #1 (2x) with matter
- 16. 5th row #4 (2x) with matter
- 17. 6th row #1 (2x) with matter
- 18. 6th row #4 (2x) with matter
- 19. 7th row #1 (2x) with matter
- 20. 7th row #4 (2x) with matter
- 21. 8th row #1 (2x) with matter
- 22. 8th row #4 (2x) with matter
- 23. 9th row #1 (2x) with matter
- 24. 9th row #4 (2x) with matter
- 25. 10th row #1 (2x) with matter
- 26. 10th row #4 (2x) with matter
- 27. 11th row #1 (2x) with matter
- 28. 11th row #4 (2x) with matter
- 29. 12th row #1 (2x) with matter
- 30. 12th row #4 (2x) with matter
- 31. 13th row #1 (2x) with matter
- 32. 13th row #4 (2x) with matter
- 33. 14th row #1 (2x) with matter
- 34. 14th row #4 (2x) with matter
- 35. 15th row #1 (2x) with matter
- 36. 15th row #4 (2x) with matter
- 37. 16th row #1 (2x) with matter
- 38. 16th row #4 (2x) with matter
- 39. 17th row #1 (2x) with matter
- 40. 17th row #4 (2x) with matter
- 41. 18th row #1 (2x) with matter
- 42. 18th row #4 (2x) with matter
- 43. 19th row #1 (2x) with matter
- 44. 19th row #4 (2x) with matter
- 45. 20th row #1 (2x) with matter
- 46. 20th row #4 (2x) with matter
- 47. 21st row #1 (2x) with matter
- 48. 21st row #4 (2x) with matter
- 49. 22nd row #1 (2x) with matter
- 50. 22nd row #4 (2x) with matter
- 51. 23rd row #1 (2x) with matter
- 52. 23rd row #4 (2x) with matter
- 53. 24th row #1 (2x) with matter
- 54. 24th row #4 (2x) with matter
- 55. 25th row #1 (2x) with matter
- 56. 25th row #4 (2x) with matter
- 57. 26th row #1 (2x) with matter
- 58. 26th row #4 (2x) with matter
- 59. 27th row #1 (2x) with matter
- 60. 27th row #4 (2x) with matter
- 61. 28th row #1 (2x) with matter
- 62. 28th row #4 (2x) with matter
- 63. 29th row #1 (2x) with matter
- 64. 29th row #4 (2x) with matter
- 65. 30th row #1 (2x) with matter
- 66. 30th row #4 (2x) with matter
- 67. 31st row #1 (2x) with matter
- 68. 31st row #4 (2x) with matter
- 69. 32nd row #1 (2x) with matter
- 70. 32nd row #4 (2x) with matter
- 71. 33rd row #1 (2x) with matter
- 72. 33rd row #4 (2x) with matter
- 73. 34th row #1 (2x) with matter
- 74. 34th row #4 (2x) with matter
- 75. 35th row #1 (2x) with matter
- 76. 35th row #4 (2x) with matter
- 77. 36th row #1 (2x) with matter
- 78. 36th row #4 (2x) with matter
- 79. 37th row #1 (2x) with matter
- 80. 37th row #4 (2x) with matter
- 81. 38th row #1 (2x) with matter
- 82. 38th row #4 (2x) with matter
- 83. 39th row #1 (2x) with matter
- 84. 39th row #4 (2x) with matter
- 85. 40th row #1 (2x) with matter
- 86. 40th row #4 (2x) with matter
- 87. 41st row #1 (2x) with matter
- 88. 41st row #4 (2x) with matter
- 89. 42nd row #1 (2x) with matter
- 90. 42nd row #4 (2x) with matter
- 91. 43rd row #1 (2x) with matter
- 92. 43rd row #4 (2x) with matter
- 93. 44th row #1 (2x) with matter
- 94. 44th row #4 (2x) with matter
- 95. 45th row #1 (2x) with matter
- 96. 45th row #4 (2x) with matter
- 97. 46th row #1 (2x) with matter
- 98. 46th row #4 (2x) with matter
- 99. 47th row #1 (2x) with matter
- 100. 47th row #4 (2x) with matter

Presented by Andor Czompo

BAGI VERBUNK^{12/6}

Hungary

A Hungarian recruiting dance from the village of Bag.

MUSIC: MUSIC IN FOLK DANCING ROOMS by Sebő Ensemble, SLPX 18031-32,
Record I, Side B, #2 Bagi Táncok, b) Verbunk és Forgós.

FORMATION: M's solo, group.

MOTIFS: 1. Side-close and Cifra

- Cts 1 Step R ft to R side.
 2 Stamp L ft beside R.
 3 Small leap onto L ft to L side.
 & Step R ft beside L.
 4 Step L ft beside R.

2. Hop - Touch

- 1 Hop on L ft in place, at the same time place/touch
R diag L fwd on floor.
 2 Hop on L in place, at the same time place/touch R
diag R fwd on floor.
 3-4 Repeat cts 1-2,

3. Jumps

- 1 Jump and land with slightly bent knees, R is in
place carrying full wt, L is fwd with partial wt.
 2 Repeat jump with opp ftwk.
 3-4 Repeat cts 1-2.
 5 Repeat ct 1.
 6 Jump into 2nd pos (stride).
 7 Jump and close ft together.
 8 Pause.

4. Csárdás

- 1 Step R ft to R side.
 2 Step L ft beside R.
 3 Step R to R side.
 4 Close L ft to R with accent.

5. Claps

- 1 Click R ft to L, at the same time clap hands together
in front.
 2 Step on R ft in place and clap.
 3 Click L ft to R and clap
 4 Step L ft in place.

6. Leaps & Hop

- 1-3 Three (3) small leaps (R,L,R) bkwd.
 4 Hop on R, at the same time kick L ft fwd and low.
 5-8 Repeat cts 1-4 with opp ftwk.

7. Boot Slapping

- 1 Step R ft to R side and raise the L leg fwd with bent and turned out knee.
- 2 Hop on R ft in place, at the same time hit/slap R hand on inside of L boot top.
- 3-4 Repeat cts 1-2 with opp ftwk and hand work.

METER: 4/4

PATTERN

Meas.

PART I:

- 1 Introduction.
- 2 Side-close and Cifra, Motif #1.
- 3 Hop - Touch, Motif #2. *all feet movement*
- 4 Jumps, Motif #3, cts 1-4. *all feet movement*
- 5-7 Repeat meas 2-4. *all feet movement*
- 8 Jumps, Motif #3, cts 5-8. *all feet movement*

PART II:

- 1 Csárdás, Motif #4
- 2 Claps, Motif #5. *all feet movement*
- 3-4 Leaps and Hops, Motif #6. *all feet movement*
- 5 Cifra, Motif #1, cts 3,&4, to R and L. *all feet movement*
- 6 Claps, Motif #5. *all feet movement*
- 7-8 Boot Slapping, Motif #7, 2 times. *all feet movement*
- 9-16 Repeat Part II, meas 1-8.

Repeat the entire dance from the beginning.

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7. Boot Slapping

- 1 Step R ft to R side and raise the L leg fwd with bent and turned out knee.
- 2 Hop on R ft in place, at the same time hit/slap R hand on inside of L boot top.
- 3-4 Repeat cts 1-2 with opp ftwk and hand work.

METER: 4/4

PATTERN

Meas.

PART I:

- 1 Introduction.
- 2 Side-close and Cifra, Motif #1.
- 3 Hop - Touch, Motif #2. *all feet forward*
- 4 Jumps, Motif #3, cts 1-4. *(11 back, motif #1)*
- 5-7 Repeat meas 2-4. *all feet forward*
- 8 Jumps, Motif #3, cts 5-8. *all feet forward*

PART II:

- 1 Csárdás, Motif #4
- 2 Claps, Motif #5. *all feet forward*
- 3-4 Leaps and Hops, Motif #6. *1st back movement*
- 5 Cifra, Motif #1, cts 3, & 4, to R and L. *1st back movement*
- 6 Claps, Motif #5. *all feet forward*
- 7-8 Boot Slapping, Motif #7, 2 times. *(11 back movement)*
- 9-16 Repeat Part II, meas 1-8.

Repeat the entire dance from the beginning.

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Presented by Andor Czompo

BAGI VERBUNK

Hungary

A Hungarian recruiting dance from the village of Bag.

MUSIC: MUSIC IN FOLK DANCING ROOMS by Sebő Ensemble, SLPX 18031-32,
Record I, Side B, #2 Bagi Táncok, b) Verbunk és Forgós.

FORMATION: M's solo, group.

MOTIFS: 1. Side-close and Cifra

- Cts 1 Step R ft to R side.
2 Stamp L ft beside R.
3 Small leap onto L ft to L side.
& Step R ft beside L.
4 Step L ft beside R.

2. Hop - Touch

- 1 Hop on L ft in place, at the same time place/touch
R diag L fwd on floor.
2 Hop on L in place, at the same time place/touch R
diag R fwd on floor.
3-4 Repeat cts 1-2,

3. Jumps

- 1 Jump and land with slightly bent knees, R is in
place carrying full wt, L is fwd with partial wt.
2 Repeat jump with opp ftwk.
3-4 Repeat cts 1-2.
5 Repeat ct 1.
6 Jump into 2nd pos (stride).
7 Jump and close ft together.
8 Pause.

4. Csárdás

- 1 Step R ft to R side.
2 Step L ft beside R.
3 Step R to R side.
4 Close L ft to R with accent.

5. Claps

- 1 Click R ft to L, at the same time clap hands together
in front.
2 Step on R ft in place and clap.
3 Click L ft to R and clap
4 Step L ft in place.

6. Leaps & Hop

- 1-3 Three (3) small leaps (R,L,R) bkwd.
4 Hop on R, at the same time kick L ft fwd and low.
5-8 Repeat cts 1-4 with opp ftwk.

Sept 11/11

1.4 Side Fly #1 (4 digg (carder V.I.P.P.))

5. Side Fly #4 (4 digg (carder V.I.P.P.))

10.7 Jump (2 digg (2x))

17.11 Rept (2 digg (2x))

17.11 Side Fly #4 (4 digg (carder V.I.P.P.))

17.11 Jump (2 digg (2x))

19.22 Rept (2 digg (2x))

II. Jump

1.2 Jump (2 digg (2x))

III. Side Fly

3.6 W. Side Fly #8 (2x) F.P.L.

10. May had digg ^{pattern} (2 digg (2x))

7.8 Both "Jump that Click" or "Wing Serial off"

a digg (2 digg (2x))

Rept (2 digg (2x))

BAGI VERBUNK
Hungary

A Hungarian recruiting dance from the village of Bag. The dance was presented by Andor Czompo at the 1983 San Diego State University Folk Dance Conference.

RECORD: MUSIC IN FOLK DANCING ROOMS BY Sebő Ensemble, SLPX 18031-32, Record I, Side B, #2 Bagi Tãncok, b) Verbunk és Forgós.

FORMATION: M's solo, group. Hands are on the hip (eigher fingers fwd or fist) throughout dance, except during the claps when they are held out slightly fwd at approx shldr ht.

- MOTIFS:
1. Side-close and Cifra
Cts 1 Step R ft to R side.
2 Stamp L ft beside R.
3 Small leap onto L ft to L side.
& Step R ft beside L.
4 Step L ft beside R.
 2. Hop - Touch
1 Hop on L ft in place, at the same time place/touch R diag L fwd on floor.
2 Hop on L in place, at the same time place/touch R diag R fwd on floor.
3-4 Repeat cts 1-2.
 3. Jumps
1 Jump and land with slightly bent knees, R is in place carrying full wt, L is fwd with partial wt.
2 Repeat jump with opp ftwk.
3-4 Repeat cts 1-2.
5 Repeat ct 1.
6 Jump into 2nd pos (stride).
7 Jump and close ft together.
8 Pause.
 4. Csárdás
1 Step R ft to R side.
2 Step L ft beside R.
3 Step R to R side.
4 Close L ft to R with accent.
 5. Claps
1 Click R ft to L, at the same time clap hands tog in front.
2 Step on R ft in place and clap.
3 Click L ft to R and clap.
4 Step L ft in place.

Presented by Andor Czompo

DÉLALFÖLDI UGRÓS
Hungary

DÉL = south, ALFÖLD = plain, I = from, UGRÓS = jumping (i.e. dance).
A jumping dance from the South Great Plain region.

The Ugrós type of dance represents a large family of dances with roots reaching back to the late Middle Ages. The surviving variations of this dance type are widespread all over the Hungarian language territory. They appear under different names (OLÁHOS, MAR, DUS, CINEGE, ETC.), in a variety of formations (group, solo, couple, circle), with different functions and also with a different degree of technical difficulty from simple to quite complicated. The melodies which accompany these dances are notated in 2/4 measures. The underlying rhythm is based on the eight (♩) note in the following manner: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩, which is called the "ESZTAM."

This dance direction takes off from the usual routine and offers only a framework in which the described motifs and sequences can be performed, providing freedom for the dancers to "improvise." That is one of the basic characteristics of Hungarian ethnic dance generally, and of this dance particularly.

SOURCE: Sándor Timár, folklorist-choreographer.

RECORDS: AC Special #3 Ugrós, or Pepita LPX-17482 (SEBŐ ENSEMBLE),
Side 4, Band 2, "A barátok...."

FORMATION: Independent cpls. The dance can also be dances as a solo.

MOTIFS &

SEQUENCES:

1. Side Step ♩ ♩

Cts 1 Step R ft to R side.

2 Close L ft to R with partical wt.
Repeat with opp ftwk (symmetrical).

NOTE: During the dance this is done only a few times as an introduction. The transition between this motif and the following Cifra is a slight stamp with the closing L ft.

2. Cifra ♩ ♩

1 Step R ft to R side.

& Step L ft behind R.

2 Leap onto L^Rft to R side landing with small knee bend.

NOTE: The first 2 steps are running steps with very slight knee bends.

3. Jump ♩ ♩

1 Jump into a small 4th pos (L in front of R), L carrying partial wt. Toes only turned slightly out.

2 Repeat with opp ftwk (symmetrical), ct L.

4. Side run ♩ ♩ ♩ ♩

1,& Two (2) running steps (R,L) to R side, L ft crossing behind R.

2,& Repeat cts 1,& (run R,L)

3 Leap onto R ft to R side, land with slight knee bend.

METER:

PATTERN

Meas.

SLOW PART:

MELODY I:

1-3 Introduction.

4-18 Do Progressive Csárdás, Motif #1 in LOD, 10 times.

MELODY II:

1-18 Do Csárdás and Sways, Motif #2, 6 times.

MELODY III:

1-6 Do Closed Rida, Motif #3, 12 times.

7-12 Do Váltó (Directional changes), Motif #4 and 8⁷ Closed Rida, Motif #3.

13-18 Repeat meas 7-12 with opp ftwk and direction.

FAST PART:

MELODY I:

1-12 Do the Stamping Runs, Motif #5, 12 times.

In the mean time, tighten the circle and change the hand holds by raising the arms fwd and high and lowering them in the back to a "back-basket hold."

MELODY II:


1-6 Do Bukós (single), Motif #6, 6 times

7-12 Do Bukós (double), Motif #7, 4 times.

MELODY III:

1-18 Same as SLOW PART, MELODY III. During the last 3 meas change the Rida to running steps in place with stamping and face the ctr. Do a sharp close on the last ct.

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5. Simple boot slapping 

Inside:

- 1 Hop on L ft. At the same time lift R leg fwd with bent and turned out knee and hit with R hand the inside of the R boot top.
- 2 Step on R ft in place. At the same time clap your hands tog in front with normally extended arms.
- 3-4 Repeat cts 1-2 (symmetrical repeat) with opp ftwk.

Outside:

- 1 Hop on L ft. At the same time lift R lower leg diag back sdwd and hit R hand on R ankle outside.
- 2 Step R ft in place. At the same time clap your hands tog in front with normally extended arms.
- 3-4 Repeat meas 1-2, with opp ftwk (symmetrical repeat)

6. Fast boot slapping 

A:


- 1 Hop on L ft. At the same time, lift R leg fwd with bent and turned out knee and hit with R hand the R boot top inside.
- 2-4 Repeat cts 1,&, 3 more times (4 in all).

B:

- 1 Hop on L ft. At the same time, lift R lower leg back diag R sdwd and hit with R hand the ankle, outside.
- & Clap your hands tog. The arms are extended diag R.
- 2-4 Repeat cts 1,&, 3 more times (4 in all).

C:

- 1 Step into a small 2nd pos (ft slightly astride), so that you have only partial wt on ball of L ft. Both knees are bent with the L knee turned in. At the same time hit L hand on L thigh.
- & Clap hands tog slightly diag R with extended arms.
- 2-4 Without changing ft pos of cts 1,&, repeat hand movements 3 more times (4 in all).

7. Ground hit 

- 1 From ft pos described in Motif #6 C, turn to L and kneel down on R knee. At the same time, hit the ground with R hand in front of R knee.
- 2 Clap hands tog in front with normally extended arms
- 3,& Repeat rapidly the ground hit and clap as in cts 1-2.
- 4 Hit the ground with R hand again.

8. Three (3) Cifra 

- 1-2 Turning slightly to R, take 2 light running steps, R,L.
- 3 Turning slightly to L, leap on R ft to R side.
- & Step L ft beside R in place.
- 4 Leap on R in place. At the same time, lift L ft fwd low with slightly turned out toes.

Presented by Andor Czompo

BAGI KARIKÁZÓ
Hungary

A Hungarian dance for girls from the village of Bag.

MUSIC: MUSIC IN FOLK DANCING ROOMS by Sebö Ensemble, SLPX 18031-32, Record I, Side B, #2 Bagi Táncok, a) Karikázó.

FORMATION: Closed circle with hands joined and down ("V" pos).

MOTIFS: 1. Progressive Csárdás
Cts 1 Step R ft diag R fwd
2 Step L ft beside R.
3-4 Step R ft diag R fwd.
5-6 Step L diag L fwd
Repeat with same ftkw.

2. Csárdás and Sways
1 Step R ft to R side.
2 Step L ft beside R.
3-4 Step R ft to R side.
5-6 Sway - change wt to L ft.
7-8 Sway to R ft.
9-12 Repeat cts 1-4, with opp ftkw and direction (small steps).
Repeat the same way.

3. Closed Rida
1 Step R ft in front of L with small knee bend.
2 Step L to L side.
Repeat the same way.


4. Váltó (directional change)
1-2 Step R ft in front of L.
3-4 Step L ft to L side.
5-6 Step R ft to R side.

5. Stamping Runs
1-4 3 running steps in place - R,L,R (Q,Q,S).
The runs are done with slight stamps.
Repeat with opp ftkw.


6. Bukós (single)
1 Small step on R ft to R side.
2 Step L ft beside R.
3-4 Step into a small 2nd pos (stride) with a small knee bend and hold.
Repeat with opp ftkw and direction.

7. Bukós (double)
1-3 Repeat Bukós (single) #6, cts 1-3.
4 Straighten knees.
5-6 Bend knees and hold.
Repeat with opp ftkw and direction.

- 5-6 Repeat cts 3-4 with opp ftwk (symmetrical)
 7-8 Repeat cts 3-4.
 NOTE: When the whole sequence is repeated it is done with opp ftwk (symmetrically).

9. Hop, step, step 

- 1 Hop on L ft in place.
 & Step on R ft in place.
 2 Step on L ft in place.
 Repeat the same way.
 NOTE: This motif can be done with opp ftwk. It depends on which ft you are standing on when you start.

10. Jump heel click 

- 1 Jump into 2nd pos (ft slightly astride) with bent knees.
 & Spring up into air and click your heels tog.
 2, & Repeat cts 1, &.
 3 Land on L. ft.
 & Step on R ft in front of L.
 4 Step into 2 pos (astride) with L. The R ft carries only partial wt.
 Repeat with opp ftwk (symmetrical).

METER: 2/4

PATTERN

Ptr face each other and have a fwd low R-to-R hand hold. The L hands are on the hips. *(low fange, low in (1, 2))*

Start anytime in the music with a couple of Side steps (#1) motifs as in introduction. Continue with several Cifra (#3) combinations. So far both ptrs are doing the same motifs.

Now either ptr can do more Jump (#3) motifs and/or replace the Cifra with the Side run (#4) motif. When the hand hold starts to interfere, release it and place the hands on the hips.

Ptrs still dance any of the #2, #3, #4 motif combinations, generally facing each other an/or turning around individually.

Now the M does a few Jump (#4) motifs and claps his hands tog in front with normally extended arms. This is a transition to the Simple boot slapping (#5) Inside or Outside, which is done once or twice. Those M who can do it, can go into a series of Fast boot slapping (#6) A or AB or ABC combinations and finish them with a Ground hit (#7) sequence. During the boot slapping sequence the W continues with the #2, #3, #4 combinations and/or can switch to several Three Cifra (#8) sequence seasoned with an occasional Hop, step, step (#9) motif. Sometimes during the climax of the dance both partners can incorporate the Jump heel click (#10) motif into the dance. After a series of Boot slapping sequences the M can do a couple of Side step (#1) motifs again, indicating a new start of the improvised process.

The W re-joins in the hand hold and they can start the dance from the beginning.

PATTERN

Meas.

SLOW PART:

MELODY I:

1-3 Introduction.

4-18 Do Progressive Csárdás, Motif #1 in LOD, 10 times.

MELODY II:

1-18 Do Csárdás and Sways, Motif #2, 6 times.

MELODY III

1-6 Do Closed Rida to L, Motif #3, 12 times.

7-12 Do Váltó (directional changes), Motif #4 and 9 Closed Rida to R, Motif #3.

13-18 Repeat meas 7-12 with opp ftwk and direction.

FAST PART:

MELODY I:

1-12 Do the Stamping Runs, Motif #5, 12 times.

In the meas time, tighten the circle and change the hand hold by raising the arms fwd and high and lowering them in the back to a "back-basket hold."

MELODY II:

1-6 Do Búkós (single), Motif #6, 6 times.

7-12 Do Búkós (double), Motif #7, 4 times.

MELODY III:

1-18 Same as SLOW PART, MELODY III. During the last 3 meas change the Rida to running steps in place with stamping and face the ctr. Do a sharp close on the last ct.

Presented by Donna Tripp
San Diego State University Folk Dance Conference After Party
October 8, 1983

Presented by Andor Czompo

DUNAFALVI LEÁNYTÁNC
Hungary

Dunafalva is a small village in Baranya County in Southern Hungary along the Danube River (Hungarian: Duna). This girls' dance belongs to the general circular dance-type of central Danube region. Other dances of the same type are the following: Körtánc from Siogárd, Kalocsai Körtánc, Fárídázó, and Csanádi Leánytánc. The dance has four (4) parts: Lassú (slow), rezgős (bounce), kisugrós (small jump) and nagyugrós (big jump).

Dance research film from the film library of the Hungarian Academy of Science. Also, D. Attila: Dunafalvi Leánytánc, published by Népművelési Intézet.

PRONUNCIATION: Doo-nah-fahl-vee Lay-on-tahnts.


MUSIC: Traditional folk tunes. Record: VR LP 401, Side 1, Band 5.

STYLE: The slow part is feminine and lyrical; the "rezgős", playful; the ugros is done so that it seems stiff-legged.


FORMATION: Closed circle with hands joined down ("V" pos), which changes to a front basket in the "small jump" and changes back to "V" pos for the "big jump."

BASIC STEPS

AND MOTIFS: Slow; strolling.
 Rezgős: single csárdás, double csárdás and cifra variation.
 Small jum;: buzz step, grapevine.
 Big jump: grapevine and hips, solo turn.

1. Strolling 

- Cts 1 Facing slightly L, step L ft fwd.
 2 Step R fwd.
 3 Facing ctr of circle, step L ft bkwd.
 4 Close R ft to L with partial wt.
 5 Step R ft to R.
 6 Close L ft to R with partial wt.
 Repeat the same way.
 NOTE: The 6 ct step overlaps the 4 ct meas of the melody.

2. Cifra variation 

- 1-2 Turning in LCD, do 2 running steps - R,L.
 3&4 Do a Cifra step, facing ctr of circle - R,L,R

3. Buzz step 

- 1 Step R ft across L with slight knee-bend.
 & Step on ball of L ft behind R.
 NOTE: With a series of buzz steps, move to L side direction.

BAGI KARIKAZO
Hungary

A Hungarian dance for girls from the village of Bag. The dance was presented by Andor Czompo at the 1983 San Diego State University Folk Dance Conference.

RECORD: MUSIC IN FOLK DANCING ROOMS by Sebő Ensemble, SLPX
18031-32, Record I, Side B, #2 Bagi Táncok. a) Karikázó.

FORMATION: Closed circle with hands joined and down ("V" pos).

MOTIFS: 1. Progressive Csárdás

Cts 1 Step R ft diag R fwd.
2 Step L ft beside R.
3-4 Step R ft diag R fwd.
5-6 Step L ft diag L fwd.
Repeat with same ftwk.

2. Csardas and Sways

1 Step R ft to R side.
2 Step L ft beside R.
3-4 Step R ft to R side.
5-6 Sway - change wt to L ft.
7-8 Sway to R ft.
9-12 Repeat cts 1-4, with opp ftwk and direction (small steps).
Repeat with same ftwk.

3. Closed Rida

1 Step R ft in front of L with small knee bend.
2 Step L ft to L side.
Repeat with same ftwk.

4. Váltó (directional change)

1-2 Step R ft in front of L.
3-4 Step L ft to L side.
5-6 Step R ft to R side.

5. Stamping Runs

1-4 3 running steps in place, R,L,R (Q,Q,S).
The runs are done with slight stamps.
Repeat with opp ftwk.

6. Bukós (single)

1 Small step on R ft to R side.
2 Step L ft beside R.
3-4 Step into a small 2nd pos (stride) with a small knee bend and hold.
Repeat with opp ftwk and direction.

7. Bukós (double)

1-3 Repeat Bukós (single #6, cts 1-3).
4 Straighten knees.
5-6 Bend knees and hold.
Repeat with opp ftwk and direction.

4. Small jump (kisugró) ♪♪♪♪

- 1 Step R ft across L.
- 2 Step L ft to L
- 3 Step R ft behind L
- 4 Step L ft to L.

NOTE: All the steps are running steps with almost straight legs. The hips follow the movement of the R ft. This is similar to a grapevine.

5. Big jump (Nagyugro) ♪♪♪♪

- 1 Step R ft across L.
- 2 Hop on R ft.
- & Step L ft to L.
- 3 Step R ft behind L.
- 4 Hop on R ft.
- & Step L ft to L.

NOTE: With this combination, move in a circle to the L, tightening the circle on the 1st ct, and widening on the 3rd ct. The body follows the R ft with slight turns.

6. Solo turn ♪♪♪♪

- 1 Step R ft in place.
- 2 Hop on R ft.
- & Step L ft in place.
- 3-4 Step R,L in place.

NOTE: With these 4 cts, make a full turn in place to the R, CW.

The terms, "small jump" and "big jump" are literal translations of "Kisugró" and "Nagyugro", which are the original native names of these figures.

METER: 4/4

PATTERN

Meas.

PART I: SLOW

Introduction

1-18 Do the strolling step (#1), to L, 12 times.

PART II: medium fast

1-4 Do 4 double csárdás steps (upbeat) to the R,L,R,L.

5 Do 2 single csárdás steps (upbeat) to R,L.

6 Do 1 Cifra variation (#2).

7 Do 2 Cifra steps (basic) to L,R.

8-9 Repeat meas 6-7 with opp ftwk (symmetrical).

10-27 Repeat meas 1-9, 2 more times.

28-32 Repeat meas 5-9.

BAGI FORGÓS
Hungary

This is a fast Hungarian csárdás from the village of Bag. The dance was presented by Andor Czompo at the 1983 San Diego State University Folk Dance Conference.

RECORD: MUSIC IN FOLK DANCING ROOMS by Sebő Ensemble, SLPX 18031-32, Record I, Side B, #2 Bagi Tánccok, b) Verbunk es Forgós.

FORMATION: Cpls facing and apart.

MOTIFS: 1. Bukos (single): (small ftwk)
Cts 1 Small step on R ft to R side.
2 Step L ft beside R.
3-4 Step into a small 2nd pos (stride) with a small knee bend and hold.
Repeat with opp ftwk and direction.

2. Sergő/Closed Rida
1 Step R ft in front of L with a small knee bend.
2 Step L ft to L side.
Repeat with same ftwk.

3. Bukós (double)
1 Step R ft in front of L with slight knee bend.
2 Straighten R knee.
3 Step L ft into 2nd pos (stride) and bend both knees.
4 Straighten both knees.
5 Bend both knees.
6 Hold
Note: Cts 3-6 has a very heavy down feeling.

METER: 4/4

PATTERN

Meas.

- 1-4 W hands fwd and diag above head, palms out; M hands on hips (fingers fwd) or out slightly at hip ht. Ptrs move tog with 8 walking steps to a Csárdás hold (shldr-shldr/waist).
- 5-8 Bukós (single), Motif #1, 4 times.
- 9-12 Sergő/Closed Rida, Motif #2, 5 times, turning with ptr (in place) CW, and a Bukós (double), Motif #3.
- 13-14 Ptrs release hand hold and break with 4 walking steps. M move a little back (2 steps) and fwd (2 steps), W make a small circular path to the R and returns to her ptr. Hand movements same as meas 1-4.
- 15-16 Resuming Csárdás hold, ptrs do 2 Sergő, Motif #2 and the Bukós (double), Motif #3.
- Repeat dance from beginning. This time ptrs turn away from each other, W to R, M to L, then with walking steps they move tog to continue from meas 5 as described above.

Presented by Donna Tripp
1983 San Diego State University Folk Dance Conference After Party
October 8, 1983

DUMAFALVI . . .

PART IV: NAGYUGRO

- MEAS 1-2 DO 8 WALKING STEPS TO 'BLUD, 1/2 way R.
- 3-4 DO 2 SOLO TURNS (#6) ^(#5) hands on hips
- 5-6 DO BIG JUMP MOTIF (2 TIMES)
- 7-8 DO 2 SOLO TURNS (#6) hands on hips.
- 9-12 REPEAT MEAS 5-8
- 13-14 SAME AS 5-6 WITH ^{completed} ~~RUNNING~~ CLOSE, to end of p.

PART III: Kisugró (Small jump)

- 1-2 Do 8 Buzz Steps (#3). NOTE: Change the "V" hand hold to front basket.
3-4 Do 2 Small Jump motifs (Kisugró) (#4).
5-16 Repeat meas 1-4, 3 more times (4 in all).

PART IV: Nagyugró (Big Jump)

- 1-2 ~~Do Big Jump motif (#5), 2 times.~~ NOTE: Change from front basket to "V" hand hold.
3-4 ~~Do 2 Solo turns (#6).~~
5-12 Repeat meas 1-4, 2 more times (3 in all).
13-14 Repeat meas 1-2, for the finale.

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Presented by Andor Czompo

NAGYKÖNYI VERBUNK
Hungary

This dance is a characteristic recruiting dance for men from Transdanubia in Western Hungary. The recruiting dances developed in the 18th and 19th centuries in Hungary. In the 20th century, this dance form lost its military significance and style, except in Western Hungary, where the almost rigid discipline, control and masculinity are still maintained.


Original research was done by István Molnár. This dance was learned and danced by Andor Czompo and his group in the 1948, National Folk Dance Competition.

MUSIC: Traditional. VR LP 401, Side 2, Band 5.

FORMATION: Circle. M standing in a circle in shldr hold ("T" pos).

STYLE: Controlled, disciplined, and masculine.

BASIC STEIPS

- & MOTIFS:**
1. Bounce and bokázó 

Cts 1 Before the actual ct, in 1st pos (ft parallel), rise on balls of ft.

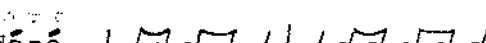
1 With knees straight, lower heel to floor.

2 Pause.

3-8 Repeat cts 1-2, 3 more times (4 in all). Before the ct, rise on balls of ft with open heels.

9-11 In this pos, click heels tog 3 times. With the 3rd heel-click, lower the heel to floor

12 Pause.

NOTE: The movements are sharp and clear.
 2. Side leap and bodázó 

1 Leap onto R ft to R side, arriving with knees bent and bringing L ft parallel and close to the R ankle.

2 Close L ft to R with small stamp, straighten knees.


& With wt on balls of ft, open heels.

3 Click heels tog.

& Open heels again.

4 Click heels tog, lowering heels to floor.

5-8 Repeat cts 1-4.

NOTE: In the Bokazo, no emphasis is placed on opening the heels, the emphasis is on the heel-click.
 3. Large bokázó 

& Before the actual beat, standing on L ft, swing R lower leg back on a back diag; at the same time, the L lower leg goes after the R one and in the air the L instep brushes against the R heel.

1 Land on R ft with a slight knee-bend.

& L lower leg swings diag back; at the same time, the R lower leg goes after the L one and in the air the R instep brushes against the L heel.

- 2 Land on L ft with a slight knee bend; at the same time, R lower leg repeats the back/ diag swing.
- 3 With a very small jump to R, close R ft to L with heel-click.
- 4 Pause.
NOTE: This motif is actually two leaps R and L and a jump. The heel-clicks occur before and between the leaps.

4. Jump-touch *♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩*

- 1 Jump and land with both ft tog, knees bent.
- & Leap into the air, lift L lower leg behind and across R leg.
- 2 Land on R ft with bent knee.
- 3-4 Tap L toes two times behind R ft.
- 5-8 Repeat cts 1-4, with opp ftwk (symmetrical).
NOTE: Turn head and look at the touching ft.

5. Small Bokázó *♩ ♩ ♩ ♩ ?*

- 1 Close R ft to L with heel-click.
From heel-click, L lower leg swings out slightly to side.
- 2 Close L ft to R with heel-click and now the R lower leg swings out slightly to side.
- 3 Close R ft to L with heel-click.
- 4 Pause.

6. Leap-hops and turn *♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ?*

- 1 Stamp R diag fwd, with knees slightly bent and hips turned in this direction.
In the meantime, lift L leg to side with a turned-in and bent knee.
- 2 Hop on R ft turning hips back to original place; at the same time, straighten L leg and swing it fwd.
- 3-4 Repeat cts 1-2, with opp ftwk (symmetrical).
- 5-8 Repeat cts 1-4.
- 9-10 With 2 running steps (R,L) in place, make 1/2 turn to R.
- 11 Close R ft to L with heel click.
On last 3 cts, clap hands tog like cymbals.
- 12 Pause.
NOTE: In the dance, this pattern is done with 2 M facing each other. On each hop, when the opp ft straightens fwd (cts 2,4,6,8), click heels in air with ptr. With the 1/2 turn (cts 9-10), face a new ptr.

7. Boot slapping *♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ?*

- 1 Leap on R ft to R side; at the same time, lift L lower leg behind and across the R leg; L arm is bent, side-high; R arms is extended out to the side.
- 2 Hop on R ft and hit L heel at R hand.
- 3 Leap on L ft in front of R; at the same time, lift R lower leg behind and across L leg. R arm is bent, and held side-high; L arm is out to side.
- 4 Hop on L ft, and hit R heel with L hand.
- 5-8 Repeat cts 1-4.

- 9 Do a small leap on R ft to R side; at the same time, lift L leg fwd and turned out, knee bent; hit inside of L boot top with R hand.
- 10 Do a small leap on L ft to L side; at the same time, lift R leg fwd and turned out, knee bent; hit inside of R boot top with L hand.
- 11 With a small jump, close both ft tog with heel-click. arms are held side-fwd-high.
- 12 Pause.

METER: 4/4

PATTERN

Meas.

MELODY I:

- 1-3 Introduction.
- 4-12 Do Bounce and bokázó motif (#1), 3 times.

MELODY II:

- 1-2 Do Side leap and bokázó motif (#2),
- 3 Do Large bokázó motif (#3), once.
- 4-12 Repeat meas 1-3, 3 more times (4 in all).

MELODY III:

- 1-2 Do Jump-touch motif (#3), once.
- 4-12 Repeat meas 1-3, 3 more times (4 in all).

MELODY III:

- 1-2 Do Jump-touch motif (#4).
- 3 Do Small bokázó motif (#5).
- 4-12 Repeat meas 1-3, 3 more times (4 in all).

MELODY IV:

- 1-12 Do Leap-hops and turn motif (#6), 4 times.
NOTE: At the beginning of this part, release shldr-hold and with leap-hop, two M turn twd each other. At the end of this part, everyone turns to face the ctr of the circle.

MELODY V:

- 1-12 Same as Melody II. Resume shldr-hold in the circle.

MELODY VI:

- 1-12 Same as Melody III.

MELODY VII:

- 1-12 Same as Melody IV.

MELODY VIII:

- 1-12 Do boot slapping motif (#7), 4 times.

Presented by Andor Czompo

PALOTÁS
Hungary

In the 18th and 19th centuries Hungarian dances found great favor among the members of the aristocracy. At lavish balls, attired in national costumes, the noblemen were especially fond of performing those dances whose steps were slow-paced and "dignified." Present-day choreographers have been able to reconstruct those dances from sketches and descriptions.

In 1848, at the time of the Hungarian War of Independence, these dances served as an expression of national feelings and national resistance; patriots found in them a means of opposition to the "foreign" waltz. (Notes from Dir. Edit Kaposi).

The Palotas (Palace dance) is usually based on contra-like formations, using many ideas from court dances. At the same time most of the steps were replaced with Hungarian step patterns, derived from folk dances. This was accompanied by composed verbund-style music. In Hungary this dance was often performed as the opening of the important balls.

PRONUNCIATION: Pah-loh-tahsh

SOURCE: Choreography by Andor Czompo, based on historical descriptions.

MUSIC: Traditional, composed. Record: VR LP 401, Side 2, Band 3.

STYLE: Dignified.

FORMATION: Cpls face CCW around a circle, the W on the M R side.

BASIC STEPS AND MOTIFS:1. Promenade *d*

Ptrs stand side-by-side, a comfortable distance apart. The M R arm is extended horizontally fwd/ diag, holding the W L hand. The M L thumb is tucked into his belt. The W holds her skirt with the R hand.

1-2 Step fwd. M beg L ft, W R.

2. Salutation

Man: *d d ?*

1-2 Turn 1/4 R stepping sdwd on L ft.

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

4 Hold.

Woman: *d d*

1-2 Turn 1/4 L, stepping sdwd on R ft.

3-4 Place L ft behind R ft in 5th pos, slightly flexing both knees; at the same time, bend slightly fwd from the waist and lower the head.

3. Couple turn with salutation

Man: *d d | d d ?*

1-2 Step R in place.

3-4 Step L in place.

5 Step R in place.

- 6 Step L in place.
7 Step R in place, clicking R heel to L heel
8 Hold.
During this 8 ct pattern, turn 1/4 in place to L, leading ptr.

Woman: d d | d d

- 1-4 Do two slow promenade steps (#1).
5-8 Do Saluation (#2).
With this movement, move around ptr 1/4 turn CCW.

4. Couple turn in shldr-waist position d d | d d d d
Ptrs begin facing, R shldr to R shldr, in shldr-waist pos.

- 1-2 Step R fwd.
3-4 Step L fwd, making 1/2 turn around each other, CW, with two steps (change places).
5-8 Take 4 steps fwd, R,L,R,L, continuing CW and ending up at the starting place.
Repeat the same way.

5. Side-cross step d d d d

- 1 Step R ft to R side.
2 Step L ft behind R in 5th pos.
3 Step R ft to R side, lifting the L ft beside R ankle.
4 In this pos, the L ft traces an arc fwd off the floor, diag.
Repeat with opp ftwk (symmetrical).
The hand-hold for the Man: The L thumb is placed in the belt, R arm hands naturally at side.
Women: hold skirt with both hands.

6. Csárdás and heel-click (Man) d d d d | d d d ?

- 1 Step R ft to R side.
2 Close L ft to R with heel-click.
3 Step L ft to L side.
4 Close R ft to L with a heel-click.
5-6 Step R,L in place.
7 Close R ft to L with a heel-click.
8 Hold.
The hand-hold is the same as described in (#5).

7. Rida turn d d d d | d d d d

With 4 closed rida steps, make a full turn in place CW.
The hand-hold is the same as described in (#5).

Variations for finale d d d d | d d d

- 1-4 Make 3/4 turn CW with 2 closed rida steps.
5 Step on R ft in place making 1/8 turn CW.
6 With a 1/8 CW turn, step L ft to side.
7-8 Place R ft behind L in 5th pos, slightly flexing ^{p. 2. 1/2} both knees; at the same time, bend slightly fwd from waist and bow head.

THE DANCE:

- 1 Introduction.
- 2-3 Do 4 Promenade steps (#1).
- 4 Do Salutation (#2).
- 5-7 Do 6 Promenade Steps (#1).
- 8 Do Salutation (#2).
- 9-16 Do Cpl turn with Salutation (#3), 4 times, make one full turn CCW.
- 17-20 Do Cpl turn in shldr-waist pos (#4), 2 times (2 full turns). End facing ptr.
- 21 Do Side-cross step to R (#5).
- 22 Do a Side-cross step to L (#5).
- 23-24 Men: Do the Csardas and heel-click step once (#6).
Women: Do the Rida turn (#7).
- 25-32 Repeat meas 17-24.

Now repeat the whole dance from the beginning, replacing the Introduction of meas 1, with 2 Promenade steps. At the very end of the dance, the W does the variation for the finale, instead of the Rida turn.

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Presented by Athan Karras

AN OVERVIEW OF GREEK MUSIC AND DANCE
by Athan Karras

Greece as we know it today is comparatively a modern nation, less than two hundred years old. It wasn't liberated from the last oppressor, the Ottoman yoke until 1821, and the northern provinces as well as several of the islands did not become part of the new nation until 1912. Even as late as 1945 after World War II parts of Greece and islands were still being repatriated. Greece along with the rest of the Balkan countries were not part of the western European Renaissance which resulted in a boom of culture, the arts, and eventually led to the beginnings of the industrial revolution. The Balkan countries remained as a forgotten part of Europe, and were discriminated politically, economically, socially, and culturally as well.

The struggle for the Greeks to maintain their identity during those oppressive years, may in a strange contradiction served them well. By persisting and insisting to hold on to their traditions, language, music, songs and dances, they kept alive a wealth of folk traditions that might have easily been assimilated to the evolutionary course of progress, which is what is happening now. But due to this, today we are witnessing a belated renaissance of an immense variety of folk idioms that have been kept living through the ages. And these are a lasting proof and testament of the link with their ancient forebearers that had devised a glorious civilization on the same ground several thousand years ago.

Each province in Greece is distinct from the other, due to the isolation imposed from the mountainous terrain, and the distant shores from island to island. Transportation was not that easy nor available until the turn of the century. Though the Greeks prayed to the same God, spoke the same language and shared a common culture, there were significant differences in dialect in their songs and dances, and other aspects of their folklore. MACEDONIA, THESSALY, EPIRUS, ROUMELI, MOREA, THRACE and myriads of individual islands as well as the groups such as the SPORADES, CYCLADES, DODECANESE, CRETE, CYPRUS and expressed unique approach in all their folk arts, and there was no doubt as to the place of its origin.

Traveling was sparse due to the implied physical restrictions and methods of traveling only on horseback, or mule, so that any interaction was limited. The earliest dissemination began with the seafaring people, as they sailed to different shores, and often picked up some new tunes or songs, or even dance steps. The wandering GYPSIES in the Balkans also helped disseminate culture, since they were in most occasions the musicians, and they became the depository of musical information. But the biggest expulsion of introducing new cultural expressions were as a result of the Balkan wars. Population exchanges resulted, and refugees once again uprooted from their homeland, brought with them their traditions, which kept their conclaves as upholding fortresses to their enduring nature and attitude to life.

This constitutes the body of Greek folk music observed in each province as its domain, or as is known in Greece as DEMOTIKI MOUSIKI as opposed to the popular music. Played on the local folk instruments and accompanied by the local folk dances that fulfilled their outlook. It appears that 1821 was the year used to divide the "folk music," from the popular, as this was the beginning of the Greek Independence, and up until that time, the provinces and islands seem to have remained culturally autonomous. The folk musician functioned in his own environment, the village fair, a wedding, and he had developed a rapport with the singers and dancers. The element of spontaneity was always in order since it was not a pre-determined event, and thus the folk music had always a kind of an innovative process as it was handed down from generation to generation. Today this process is in reverse since the advent of the phonograph, radio and television, we are seeing pre-determined events frozen in time and experienced without its own natural organic process in the framework of expression.

In 1922 Greece was involved in a major Balkan war, which resulted in great population exchanges, and which also brought into the mainstream of Greek life the booming of newly founded urban centers. Until then the urban communities were infiltrated with "light music" from the West. The growing introduction of the gramophone and radio were the major influences. From the isolated Greek communities in Asia Minor they poured into these urban centers seeking a new life. The REBETIKO song and the accompanying dances emerged in these urban centers, as in the harbor towns. The REBETIKA were a style that appealed to "subcultures" of convicts, dock workers, and dens of iniquity with hashish and narcotics. It glorified a gloomy and fatalistic attitude, which might be compared to the early beginnings of jazz in America. The new arrivals at these urban communities felt rootless and in their longing for their homeland and with the bouzouki bringing new sounds it soon began to replace the "light music" that was foreign, and created a new voice for the urban Greek. At its inception the archons of culture rejected this music and even banned it, which was only another way of catapulting its greater popularity, especially by 1940 when during the war years and afterwards there was gloom and despair among all Greeks.

Soon composers like Manos Hadzidakis and Mikis Theodorakis were adopting the style of this music, and with the bouzouki at its helm, the new music of Greece was being inscribed, especially when NEVER ON SUNDAY and ZORBA the GREEK arrived it was the final stamp to begin making Greek music almost an international force. Soon many were being affected by this stimulating effect, and infectious surge of the bouzouki music had on the Greeks as well as others who were snapping fingers and learning variations of the HASAPIKO.

On the international folk dance scene, only one greek dance caught the imagination of its followers, the MISIRLOU. A popular song of the thirties that was adapted to the HANIOTIKO SYRTO from CRETE. However the rage of the HASSAPIKO almost reached the levels of the TANGO in the thirties. Another folk dance that caught the craze of the international scene and was adopted by every country as its

own, the tango, was popularized by VALENTINO and the early romantic films of the silent movie era.

Soon bouzouki nightclubs were sprouting all over Greece like mushrooms, and the subtle silvery sound of the bouzouki had turned into an impersonal blaring void of any expression, and which has conquered not only the cities, but the Greek countryside as well. Recordings, the radio and television have carried it to the remotest villages, displacing the traditional folk songs in the process.

Once the seat of folk song was in the village, and disseminated to the towns, now the reverse is true. The authentic songs and dances which the Greek peasant enjoyed in the countryside are no longer readily available, and what is even more devastating is that many have forgotten that Greece has greater musical and dance resources than the limitations of bouzouki music. Despite all this concentrated effort on the bouzouki, both by commercial interests as well as by the emerging artists, a few popular singers and musicians are still to be found in remote villages, keeping the traditions alive, and showing that the diversity of music and dance can still be traced to various provinces. This clearly points out that Greece, though has had to survive all sorts of influences from the hordes of invaders for the last two thousand years, now must suffer through the kind of "invasion" that is imposed by progress and the emergence of technology.

Through the aid of researchers and ethnomusicologists, efforts are being made to document the body of this "language" in music and dance, and to find ways to sustain it. Perhaps with the kind of anonymity that has developed in the big cities there might be a resurgence among the city dwellers in discovering their roots and this might be one way of recreating the dances and songs as part of a viable part of the new social structure.

The bouzouki aficionados responsible for injecting such prolific out-pouring in the last thirty years have now reached an impasse and are digging their heels in concoctions of pop, rock, infusions of jazz, and often will turn to "folk music" of the rural areas for inspirations and new directions. Except for several ambitious experiments they have not caught the imagination of a major audience and at best their new compositions are an "ersatz" of form and style. This conglomeration and mixing musical styles, form, and instrumentation has brought the impresarios of music to seek ways of continuing their commercial interests without and due respect to authenticity.

It then remains the task to comprehend the full breath and extent of Greek folk music, the diversity that can be found in the total vocabulary of a region, and of course to eventually appreciate the origins, and unblemished forms. Furthermore it would even be better if we could create an atmosphere where these original styles could be expressed and become part and parcel of our everyday experience relevant today, and not as a collection of museum pieces, but as the ultimate achievement in both folk study and folk participation, which would reach the point of spontaneous behavior within the given form in music and dance.

Learning dances is no more different than learning to sing a folk song or even playing a folk instrument, and at its final testimonial once having fully acquired the structural process, and the technique, then in the true folk tradition it must begin the freedom to let loose, to the organic process which makes all creative artists working within an imposed structure collectively, the ultimate experience and goal.

July 13, 1983

Presented by Athan Karras

AGHIOVASILITIKOS
Macedonia

Danced in Kozani, Macedonia, its name is derived from St. Basil's Day which is New Year's celebration in Greece. This dance is the favorite of that feast day, and has since been given that name. It is also a favorite during carnival time before lent, as this free improvised dance lends itself to that carefree spirit which is part of the tradition. Though beginning as a line dance, when the zurna (primitive reed pipe) walls into a taxim (improvised) solo, it is the sign for the dancers to leg go from the line and go on their own, while the basic form and rhythm is maintained in that asser-tive 9/8 rhythm. Like all dances, someone decides to bring the dancers back to open circle, joining hands once again.

RECORD: Songs of Macedonia (45) SOM-12

FORMATION: Lines with hands joined down ("V" pos), facing ctr.

RHYTHM: 9/8 meter counted as: $\frac{1,2}{1}$ $\frac{3,4}{2}$ $\frac{5,6}{3}$ $\frac{7,8,9}{4}$ (Q,Q,Q,S)

METER: 9/8

PATTERN

Meas.

INTRODUCTION: 1 meas

FIG. A:

- 1 Step R to R (ct 1); close L to R (ct 2); step R to R (ct 3); close L to R (ct 4).
- 2 Moving fwd twd ctr, step L fwd (ct 1); close R to L (ct 2); step L fwd - raise arms (ct 3); stamp R fwd, no wt (ct 4).
- 3 Moving bkwd away from ctr, step R,L,R (cts 1-3); close L back to R (ct 4).
- 4 Step L to L (ct 1); close R to L (ct 2); step L to L (ct 3); close R to L (ct 4).
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

FIG. B:

- 1-2 Repeat meas 1-2, Fig. A (sdwd, R,close,R,close; to ctr, L,close, stamp).
- 3 With R ft remaining in closed pos to start, open R toe to R (ct 1); close R toe (ct 2); open & close R toe (cts 3-4).
- 4 Repeat meas 3, Fig. A (R,L,R bkwd; close L).

FIG. C:

- 1 Step R to R (ct 1); ^{bend R back} tuck L behind R calf (ct 2); step L behind R (ct 3); close R to L, no wt (ct 4).
- 2-16 Repeat meas 1, 15 more times (16 in all).

FIG. D:

- 1 Releasing hands, each person circles once CW (R) with arms stretched out, snapping fingers, head held high; step R,L,R (cts 1-3); touch L flat, no wt (ct 4).
- 2-4 Repeat meas 1, 3 more times (4 in all)
- 5 Repeat meas 3, Fig. B (R toe open, close, open, close)
- 6-10 Repeat meas 1-5, once more (2 in all)

SEQUENCE:

Part A,B,C,D* (once each)

Part A,B,C, (do twice)

*Part D - The second time there is an extra meas.(6), which is a repeat of meas 5, Fig. D (i.e., do meas 5 twice). Musically, a total of 11 meas.

Dance notations by Athan Karras & Sherry Cochran

Presented by Athan Karras

KAMARA
Greece

Kamara is the favorite dance from the island of Skiathos one of the Sporades group of isles. When men and women join together, all dancers follow the same step, though the leader can call out the figures, when they become couples, he calls out ZEVGARIA, or when they return to lines OLI MAZI. Always maintaining the same step, the leader will leave the line and move twd the dancers in the line and dance right up to them doing turns as he or she travels the course and joins the end of the line. Here the dancer has greater freedom with hand movements as the arms are spread out with fingers snapping. The men can add a slap on their L foot as they start the very first step, and the women can be seen waving a handkerchief. This is one way in which the islanders have of expressing their favorite in the line as they have the opportunity to dance to the person of their choice.

RECORD: Folklore Dances of Greece, M7C 23590

FORMATION: Cpls (W on ML) in a line, joined in either a front basket (R over L) hold or with hands joined in "V" pos. Face ctr.

RHYTHM: 2/4 meter with a S,Q,Q rhythm.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 16 cts (8 meas)

FIG. A: BASIC

- 1 Facing ctr, step L twd ctr (IN), R lifts up and slightly behind L calf (ct 1); step R,L (OUT) bkwd (cts 2,&).
- 2 Continuing OUT, step R bkwd (ct 1); arching L, step L behind R (ct 2); step R to R (ct &).
- 3 Facing diag R, step L across R, bend knees (ct 1); step R,L in LOD - face ctr on last step (ct 2,&).
- 4 Facing ctr, step R to R (ct 1); lift on R while lifting L ft to R ankle (cts 2,&).
- 5-24 Repeat meas 1-4, 5 more times (6 in all).

FIG. B: COUPLES, W TURN

Leader calls cpls in Greek (see above). Cpls are in front basket hold (W R over L) facing LOD. *etc.*

- 1-24 Moving fwd in LOD, do meas 1-4 of Basic, 6 times, except W ~~move across M~~ on meas 3 of each repeat of Basic.

FIG. C:

Repeat Fig. A. (Basic)

- FIG. D: *Sherry*
1-2 Repeat meas 1-2 of Basic (L in; R,L out; R,L out, R swd).
3 Step L across R with plie (ct 1; step R,L twds ctr - arc free ft fwd on each step (cts 2,&)).
4 Step R fwd, arc free ft (ct 1); hold (cts 2,&).

FIG. E:
1-24 Repeat Fig. A. (Basic)

FIG. F: DISHRAG
1-24 Repeat Fig. B, except face ptr on meas 3. Then turning in LOD, W does dishrag on meas 3, M on meas 4.

FIG. G:
1-24 Repeat Fig. A. (Basic)

FIG. H:
1-24 Repeat Fig. A, except the first person in the line leaves and dances to end of line.

FIG. I:
1-24 Repeat Fig. A (Basic)

SEQUENCE: (cue)

BASIC

W CROSS OVER (CPL)

BASIC

CROSSING FT

BASIC

DISHRAG (CPL)

BASIC

BASIC W/LEADER LEAVING LINE

BASIC

Notes by Athan Karras/Sherry Cochran

Presented by Athan Karras

KOTSARI

Kotsari is one of the most popular dances and one of the most energetic form of dance from the people of Pontos. It derives its name from "koto," which in Greek means "heel," thus the main character of the dance is that it is danced largely on the heels. It is primarily from the provence of Trapezonda, of the Pontos colony, which is now part of Turkey.

PRONUNCIATION: Koh-tscha-reeh

RECORD: Pontic Dances, PD 12-34 (EP), Side 1, Band 1.

FORMATION: Mixed lines facing ctr in shldr hold.

RHYTHM: 7/16 meter counted in 2/4 for dancing purposes.

STYLE: The steps are basicly flat footed with emphasis on the heels.

METER: 7/16 (2/4)

PATTERNS

Meas.

Begin dance at beginning of any musical phrase.

BASIC STEP:

- 1 Facing ctr, in place step L (ct 1); bounce on L (ct 2); step R (syncopated)(ct ah).
- 2 Step L in place (ct 1); bounce on L (ct 2).
- 3 Step R,L in place (cts 1-2).
- 4 Step R in place (ct 1); bounce on R(ct 2).

NOTE: At discretion of leader, you may move to R by stepping R to R, L behind R on meas 3.

VARIATIONS:

Variations are called in Greek at will of leader. The variation is only done once, then return to Basic.

ALASHA

- 1-2 Repeat meas 1-2 of Basic (L,bounce,R; L,bounce)
- 3-4 Step R across L(ct 1); step L back in place (ct ²); Step R slightly fwd (ct ²); bounce on R and lift L fwd slightly off floor (ct ²).
- 4-5 With wt on R, slap L fwd on floor 3 times (cts ^{1,2} ~~1,2~~); step on L in place (ct ²); bounce on L (ct ah).
- 5-6 Repeat meas 3-4 of Basic (R,L; R,bounce).

DOSIMO

- 1-2 Repeat meas 1-2 of Basic (L,bounce,R; L,bounce), except turn and face diag L on meas 2.
- 3-4 Facing ctr, with ft in stride pos, do 3 heavy jumps with bent knees (cts ~~1,2~~ ^{1,2,2}).

4⁵⁻⁶ Leap onto R in place, while kicking L fwd (ct 1); bounce on R, pull L bkwd (ct²&); bounce on R, kick L fwd (ct¹/2); leap onto L in place, kick R bkwd (ct²&); bounce on L (ct ah).

5-6⁷⁻⁸ Repeat meas 3-4 of Basic (R,L; R,bounce).

SOMITIN

1-2 Repeat meas 1-2 of Basic (L,bounce,R; L,bounce).

3-4 Step R across L (ct 1); step L back in place (ct²&); jump into stride pos on toes (pidgeon toed) with knees bent (ct¹/2). *held*

4⁵⁻⁶ Hold in place (cts 1,¹&,2); leap onto L in place, lift R bkwd (ct²&); bounce on L (ct ah).

5-6⁷⁻⁸ Repeat meas 3-4 of Basic (R,L; R,bounce).

SO-KOTS

1-4⁶ Repeat meas 1-4 of SOMITIN, except on meas 3, ct 2, replace pidgeon toes pos with, land on heels (toes pointed out).

5-6⁷⁻⁸ Repeat meas 3-4 of Basic (R,L; R,bounce).

SO-NTOPON *not taught*

1-4⁶ Repeat meas 1-4 of SOMITIN, except on meas 3, ct 2, land flat footed in stride pos with ft parallel.

5-6⁷⁻⁸ Repeat meas 3-4 of Basic (R,L; R,bounce).

XISIMO *not taught*

1-2 Repeat meas 1-2 of Basic (L,bounce,R; L), except replace meas 2, ct 2 with - bounce on L, extend R fwd sharply touching floor.

3-4 Bouncing on L, arc R ft bkwd, behind and to L of L ft (cts 1-2).

4⁵⁻⁶ With wt on L, tap R toe 3 times fwd on floor (cts 1,¹&,2); bounce on L in place and move R ft so that it is straight back (ct.&).

5-6⁷⁻⁸ Repeat meas 3-4 of Basic (R,L; R,bounce).

EMBRIKES *not taught*

1-2 Repeat meas 1-2 of Basic (L,bounce,R; L,bounce).

3-4 Repeat meas 3-4 of Basic only run into ctr (R,L; R,bounce).

5-6 Repeat meas 1-2 of Basic (L,bounce,R; L,bounce).

7-8 Repeat meas 3-4 of Basic moving bkwd to place (R,L; R,bounce).

Notes by Athan Karras/Sherry Cochran

Presented by Athan Karras

LAZIKO
Greece

In ancient Greece, inhabitants were known to have settled in the Black Sea region. During the population exchange between Turkey and Greece in 1922, many of these inhabitants were arriving in Greece were called "Lazio." Thus, one of their dances was called "Laziko," They held onto their traditions and brought them with them, thus opening the fountainhead of a deep and rich tradition, held onto desperately by these isolated immigrants.

PRONUNCIATION: Lah-zee-koh

RECORD Festival (45) 3506-A

FORMATION: Lines facing ctr with hands joined at shldr ht ("W" pos).

RHYTHM 7/8 meter counted, $\frac{1,2}{1}$ $\frac{3,4}{2}$ $\frac{5,6,7}{3}$ (Q,Q,S)
Strong musical accent on S.

METER: 7/8

PATTERN

Meas.

NO INTRODUCTION:FIG. A: (Basic Syrto)

- 1 Step R to R (ct 1); step L ^{behind} R (ct 2); step R to R (ct 3).
2 Step L ^{across} R (ct 1); step R to R (ct 2); step L across R (ct 3).
3-16 Repeat meas 1-2, 7 more times (8 in all).

FIG. B: (Side to Side)

- 1 Step R to R (ct 1); step L across R (ct 2); step R to R, accenting step and bending supporting knee while kicking L diag across R (ct 3).
2-14 Repeat meas 1 alternating ftwk 13 more times (14 in all).

FIG. C: (Running)

- 1 Facing LOD, step R,L,R (Q,Q,S), accenting slow step.
2-18 Repeat meas 1, alternating ftwk 17 more times (18 in all).

FIG. D: (Run, run, point)

- 1 Facing LOD, step R,L fwd (cts 1-2); point R fwd with bent L knee and R leg straight (ct 3).
2-16 Repeat meas 1, 15 more times (16 in all).

FIG. E: (R,L/twist)

- 1 Step R to R (ct 1); step L across R (ct 2); touch R beside L heel, twisting back to L - raise hands high (ct 3).
2-10 Repeat meas 1, 9 times (10 in all).

FIG. F: (Tuck-step)

1 In place, step R (ct 1); step L slightly in front of R (ct 2); step R bkwd in place (ct 3); quickly tuck L around and behind R ankle (ct &).

2-8 Repeat meas 1, alternating ftwk 7 more times (8 in all).

SEQUENCE:

Part A - 16 meas	Part B - 14 meas	Part A - 8 meas only
B - 14 meas	C - 18 meas	
C - 18 meas	D - 14 16 meas	
D - 16 meas	E - 10 meas	
	F - 8 meas	

MUSIC:

A	4 vocal + ² music = 8 ⁸ = 16	Syrto
	4 vocal + 4 music = 8	
B	4 vocal + 2 music = 6	Side to side
	4 vocal + 4 music = 8	
C	18 vocal	Running
D	16 music	Run, run, point
C	¹⁴ 18 vocal	Running
D	16 music	Run, run, point
E	10 music	Twist, touch.
F	8 vocal	Tuck
A	8 music	Syrto

Dance notations by Athan Karras & Sherry Cochran

Presented by Athan Karras

MANDILATOS
Greece

This dance is from the Thrace region of Greece. The dance derives its name from the Greek word "mandili" (handkerchief). This being the symbol of significance as all the dancers hold on to their own handkerchiefs and gesture to maintain a rigid rhythm, though often with stops. Though not holding hands the dancers will follow the structure of a circle as they dance in the line of direction, and will very often join hands in order to form a connection before they go off again dancing detached. Accenting the handkerchief from left to right is one of the main postures of the dance as well as the stamping of the feet. The dance seems to have bacchic elements as it has remnants of ancient Dionysian rebels when dancers would wear goat tails and accenting them as they danced side to side. In some villages even today in Thrace dancers would jokingly tie whisk brooms and try to simulate similar movements. Though we have ordained a teaching version to try to incorporate the complete vocabulary of movement seen in this dance it can be done with freer style as in the karsilamas for instance.

RECORD: Folkloric Dances of Greece (EP)

FORMATION: Dancers single file facing LOD in a circle. The handkerchief is held in both hands and stretched across at eye level. The handkerchief moves from L to R (in direction of leading ft).

STYLE: Rucenica-like dance and is flat-footed, sitting style.

RHYTHM: 2/4 meter, with a Q,Q,S rhythm.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 4 meas

BASIC STEP:

1 Moving in LOD, step L (ct 1); step R,L (cts &,2)

2 Repeat meas 1, with opp ftwk in LOD.

FIG. A:

1-6 Moving in LOD, beg L and repeat meas 1-2 of Basic, except replace the 6th meas (RLR) with 3 stamps on R ft - take wt on R on 3rd stamp.

7-12 Beg. L, repeat meas 1-6, once more (2 in all).

13 Repeat meas 2 of Basic, facing ctr and accenting steps (stamp LRL).

14 Stamp R with wt in place (ct 1); hold (cts &,2)

15-18 Repeat meas 3-6, stamping on meas 6 (LRL/RLR/LRL/RRR,w/wt)

19-20 Repeat meas 13-14 (Stamp LRL; R).

FIG. B:

- 1-6⁸ Repeat meas 15-20, Fig. A, traveling to R (LRL/RLR/LRL/RRR w/wt)
- 7-12¹⁶ Repeat meas 15-20, Fig. A, except turn on last ct and travel to L, same ftwk.
- 13-18²⁴ Repeat meas 1-6 9-16, Fig B

NOTE: Travel R,L,R on meas 1-18

REPEAT FIG. A

REPEAT FIG. B

FIG. C:

Rhythm stays constant, but in background improvisational string music occurs.

- 1 Facing ctr and moving in LOD with hands joined in "W" pos, step L in front of R (ct 1); step R slightly to R (ct &); step L in front of R (ct 2).
- 2 Step R slightly to R (ct 1); step L behind R (ct &); step R slightly to R (ct 2).

NOTE: Meas 1-2 has somewhat of a grapevine feeling.

- 3-8 Repeat meas 1-2, 3 more times (4 in-all), except accent last meas with heavy steps.
- 9-16 Repeat meas 1-8.
- 17-32 Repeat meas 1-16, except circle once individually, CCW (L). W have handkerchief as in Basic, M wave handkerchief in R hand.
- 33-48 Repeat meas 1-16.
- 49-64 Repeat meas 17-32, except turn CCW (L) slowly in place.
- 65-80 Repeat meas 1-16.
- 81-84 Release hands and repeat meas 1-2 of Basic twice (individually in LOD - LRL/RLR/LRL/RLR)
- 1-12 REPEAT MEAS 1-2th OF BASIC, Beg L.

End of Fig. C, brought to you by...

Notes by Athan Karras/ Sherry Cochran

Presented by Athan Karras

MITILINEIKO HORO
Greece

From the island of Mytilene or ancient Lesbos, this dance once again is popular during carnival time. As as this time the islanders revel just before lent, and with greater abandon their songs indulge in some slightly bawdy lyrics, and of course the dances follow suit with great flirtations. The dance again begins as a line dance, and rather than being sedate like the ballos dance of the islands, it is livelier and bouncier with partners changing, and with great carefree attitude.

RECORD: Festival (45) 3506

FORMATION: Cpls in a circle with W on M L, hands joined and down,
face LOD.STEPS: Basic Step:

- Meas 1 Step R fwd (ct 1); touch L heel fwd (ct 2).
 2 Step L bkwd (ct 1); touch R toe bkwd (ct 2).
 3 Repeat meas 1-2.
 5 Moving fwd, step R,L,R (cts 1,&,2).
 6 Moving fwd, chug R (ct &); step L,R,L (cts 1,&,2).
 7-36 Repeat meas 1-6 (Basic), 5 more times (6 in all).

METER: 2/4

PATTERNS

Meas

- FIG. I:
1-36 Do Basic step, 6 times in LOD.
- FIG. II:
1-36 Do Basic step, 6 times as individual cpls in back-basket hold, facing and moving LOD.
- FIG. III:
1-36 Do Basic step, 6 times in LOD, except W cross to M side on meas 6 of each Basic.
- FIG. IV:
1-24 Do Basic step, 4 times in LOD, except W advance to next M on meas 6 of each Basic.

Dance notations by Athan Karras/Sherry Cochran

Presented by Athan Karras

MOUSTABEIKO
Greek, Macedonia

From the village of Naoussa in Macedonia, where the zourna and the daoul are still most popular for all the feasts. Among the dances that are favored especially during carnival time is this intricate rhythmic dance MOUSTABEIKO, which is characterized with an 11/16 rhythm. This dance like almost all Greek folk rural dances begins as a line dance with men and women joined in an open circle. The leader often waving a handkerchief. As the dance develops the men will break out into their own line, and as usual will execute the steps with greater abandon and larger steps. It does and can also be, that towards the conclusion of the dance they are not joined with a hand hold, but are still maintaining the concept of the original circle.

RECORD: Folkloric Dances of Greece, (EP)

FORMATION: M and W in separate lines, facing each other. Both use "V" hand hold. M and W tog until after the introduction, then separate.

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

METER: 11/16

PATTERNS

Meas.

FIG. A: (Introductory step, in a circle)

- 1 Facing diag R and moving in LOD, lift on L (ct &); step R-hop fwd (cts 1-2); step L,R fwd (cts 3-4); step L,R fwd quickly (cts 5,&).
- 2 Repeat meas 1 with opp ftwk.

FIG. B:

- 1 Repeat Fig. A, meas 1 (lift on L; R-hop; L-R; L-R fast)
- 2 Facing ctr, step L across R and twist to R (ct 1); step R back in place (ct 2); step L to L (ct 3); step R over L and twist to L (ct 4); lift on L (ct 5); hop on L twice in place (cts ah,ah).

FIG. C:

- 1 Repeat Fig. A, meas 1 (lift on L; R-hop; L-R; L-R fast).
- 2 Repeat Fig. A, meas 2, cts 1-2 (lift on R, L-hop fwd)(cts 1-2); step R,L starting turn to L (CCW) (cts 3-4); step L-hop completing one full turn to L (CCW)(cts 5,&).

FIG. D:

NOTE: This Fig is only done by M, W repeat Fig. A.

- 1 Repeat Fig. A, meas 1, cts 1-3 (lift on L; R-hop fwd; L fwd) (cts 1-3); squat with ft tog (ct 4); raise with ft astride (ct 5).

- 2 Repeat Fig. A, meas 2, cts 1-3 (lift on R; L-hop fwd; R fwd) (cts 1-3); squat with ft tog (ct 4); raise and hop on L lifting R across L (ct 5); hop on L again (ct &).

SEQUENCE:

FIG. A - 8 times in a circle moving CCW. At end of circle end with M and W in separate lines facing.

FIG. B.- 6 times each

FIG. C - 6 times each

FIG. D - 6 times each.

Dance notes by Athan Karras/Sherry Cochran

Presented by Athan Karras

OMORFOULA
Greek, Macedonia

From the region of Florina in Macedonia this line dance is favored by many of the nearby villages surrounding the Florina area. The dance means a beautiful one (land) and most likely the name of the dance has been coined that as it was most likely favored by young maidens. Very often dances that have been in an area for hundreds of years suddenly is attached to a specific name because of a tune or some incident. Here the dancers in an open circle, dance to both directions, and break out into couples as the man tries to show the lady off he is leading.

RECORD: Folkloric Dances of Greece (EP)

FORMATION: Cpls (W on M L side) in lines, with hands joined in "V" pos. Face diag R. Ftwk same for both.

BASIC

STEPS:

- BASIC STEP:
- Meas 1 Moving in LOD, hop on L while swinging R across L (ct 1); step R fwd (ct 2).
- 2 Drop bkwd on L (ct 1); step R fwd (ct 2).
- 3 Skip L,R fwd (cts 1-2).
- 4 Touch L to L side (ct 1); hold (ct 2).
- 5 Hop on R in place (ct 1); step L in place (ct 2).
NOTE: At dancers descretion, single hops may be turned into double hops.
- 6 Touch R to R side (ct 1); hold (ct 2).

BASIC STEP WITH 1/2 TURN:

- 1-24 Repeat meas 1-6 of Basic, 4 times in LOD, except on meas 5-6 of 4th time through, release hands and turn 1/2 CW (R), end facing away from ctr.
- 25-48 Repeat meas 1-24 in RLOD, end facing ctr.

BASIC STEP WITH FULL TURN:

- 1-6 Repeat meas 1-6 of Basic, 4 times in LOD, except on meas 5-6 of each Basic, release hands and turn CW (R) one full turn.
- 7-12 Repeat meas 1-6 in RLOD.
- NOTE: Turns are called by leader and done only in the line, not while in cpl formation.
- 13-24 Repeat meas 1-12.

BASIC STEP WITH DIP:

- 1-6 Repeat meas 1-6 of Basic, except on meas 5, ct 1, replace hop on R with deep plie on R.

COUPLE STEP:

Formation: Face and move LOD with W on M L side. M L hand on W L shldr, W R hand in M R hand (joined hands held at shldr ht), W L hand on hip with fingers fwd.

- 1-24 Moving in LOD, repeat meas 1-6 of Basic, 4 times in cpl formation, except on meas 5-6 of 4th time thru, W turn once CW (R) in front of M releasing hands and rejoining with opp hand hold. W is now on M R side.
- 25-48 Repeat meas 1-24, W turns CCW (L) to end on M L side.

METER: 2/4

PATTERN

Meas.

NO INTRO.

SEQUENCE:

- 1-48 BASIC WITH 1/2 TURN (4 times in LOD, 4 in RLOD)
- 1-48 CPL STEP (4 times with W on L, 4 with W on R).
- 1-24 BASIC STEP WITH DIP (4 times in LOD)
- 1-24 BASIC STEP WITH FULL TURN (LOD, RLOD, LOD, RLOD)

FIG. III:

- 1 Repeat meas 1, Fig. I (L across; R to R; L next to R)
- 2 Repeat meas 2, Fig. I, except turn CCW (L) on ct 1
(R across and turn; L to L; R next to).
- 3-4 Repeat meas 1-2.

REPEAT dance from beginning (Fig. I, II, III) twice more (3 times in all), PLUS the Pogonisios (Fig. I).

Dance notations by Athan Karras/Sherry Cochran

SONG:

VASILI M' TA MATAKIA SOU, POS T'AHIS MATHIMENA
" " " "

NA KAMOUN POS KITAN NA MOU, KE NA KITAN EMENA
" " " "

ORE, PES MOU KOUKLA MOU GHLIKIA, PES MOU LOGHIA EROTIKA
ORE, ME TIN OREA SOU MATIA, POLY HARA ME THINIS
" " " "

OTAN SE NIOTHO YIATRIA, HE ANTRAS MOU THA GHINIS
ORE PES MOU KOUKLA MOU GHLIKIA, PES MOU LOGHIS EROTIKA
ORE YIATI 'SE LEVENTOPETHO, EGHO YIA SENA LIONO
" " " "

TA MATIA SOU INE EXIPNA, KE T'AGHAPO ME PONO
" " " "

ORE PES MOU KOUKLA MOU GHLIKIA, PES MOU LOGHIA EROTIKA
(Yiasou Patsi Vasili, Athanate, me to Klarino sou)

Vasili how have you taught your eyes to behave,
To make as if they look elsewhere, but always gaze on me.
Oho, tell me sweet doll, speak to me words of love.

Oho with your beautiful glance, you give me much joy,
When I sense your wellbeing, and hope that you will be my husband.
Oho, tell me my sweet doll, speak to me words of love.

Oho, because your a gallant young lad, and I for you desire.
Your eyes are very bright, and love them with much feeling.
Oho, tell me my sweet doll, speak to me words of love.

(To your health friend Vasili, immortal, with your clarinet)

Presented by Athan Karras

SERENITSA
Greece

In the Black Sea area of Turkey there is an area known as EVXEINOS PONTOS. This area, despite a separation from the mainland of Greece, has retained what is believed to be one of the most surviving tributes to the ancient civilization of Greece. These Pontic Greeks have retained the Greek language almost in tact with traces of the Homeric Greek, and have a wealth of folk traditions that have been maintained for thousands of years. One of these dances is SERANITSA. It was originally danced in the Trapezounda area, but its popularity spread to all the Pontic communities. "Sherra" in Pontic Greek or "Heira" in Greek means window, and Nitsa is the diminutive, thus "Seranitsa" or "Little Window."

RECORD: Pontic Dances PD-12-34, (EP), Side 2, Band 1.

FORMATION: Mixed lines with hands joined in "V" pos. The dance is also done in closed circles, but most often it is done in lines. Face ctr.

RHYTHM: 7/16 meter, counted for dancing purposes as 2/4 (1,&,2), (Q,Q,S).

PRONUNCIATION: Se-reh-nee-h-rsah

METER: 7/16 (2/4) PATTERNS

Meas.

INTRODUCTION: *4 to 8*

BASIC STEP:

- 1 Facing ctr, and moving sdwd, step R to R (ct 1,&); step L next to and slightly fwd of R (ct 2).
 - 2 Repeat meas 1.
- NOTE: On every ct 1, there is a double bounce or jiggle, so that the step occurs actually as a bounce-bounce-step. It is heavy and flat-footed.
- 3 Stepping R across L, turn L to almost face RLOD (L)(ct 1,&); close L slightly behind R (ct 2).
 - 4 Repeat meas 3.
 - 5 Facing ctr and moving bkwd slightly, hold or touch R straight fwd with a double-bounce (cts 1,&); step R slightly bkwd (ct 2). (Free ft always touches fwd with loose knee).
 - 6-8 Repeat meas 5, alternating ftwk and moving slightly bkwd (4 in all).
 - 9-32 Repeat meas 1-8, *3* more times (*4* in all).

VARIATION I: (ALASHA)

- Same as Basic, except replace R-close (meas 1-2) with:
- 1 Step R in place (ct 1,&); lift L knee straight up and swivel to R (ct 2).

2 Step L in place (ct 1); lift R straight fwd (ct & 2). Prepare to cross R over L as usual on meas 3. (occurs as stamp-lift-stamp-lift)

3-8 Repeat meas 3-8 of Basic.

9-32 Repeat meas 1-8 of Var. I, ⁴ 3 more times (4 in all).

VARIATION II: (SKAPSIMO) (digging)

1-2 Lift R knee up and across L (ct &); stamp R across L, without wt (ct 1); lift and twist R knee to R (ct &); stamp R to R (ct 2).

2 Repeat ~~cts &, 1,~~ meas 1 (cts &, 1); hold (ct 2).

3-4 Repeat meas 3-4 of Basic.

5-8 Repeat meas 5-8 of Basic (move bkwd with double bounces and touches).

9-32 Repeat meas 1-8, ⁵ 3 more times (4 in all).

VARIATION III: (EMBRIKES) (fwd and out)

1-3 Repeat meas 1 of Basic, except move fwd twd ctr (beg R and do 3 step-tog).

⁴ 4-12 Repeat meas 1-8 of Basic.

9-32 Repeat meas 1-12, ⁵ 3 more times (4 in all).

VARIATION IV: (STOMTOPO) (in place)

1 Leaving L in place, stamp R to R side, ft in stride pos with R toe pointed to R (ct 1); hold (ct 2).

2 Hold for one more meas.

3-8 Repeat meas 3-8 of Basic.

9-32 Repeat meas 1-8, ⁵ 3 more times (4 in all).

Dance notations by Athan Karras/Sherry Cochran

Presented by Athan Karras

SYRTO-KOFTO
Greece

The Syrto is one of the most popular dances of the Greek people. It is danced throughout Greece, and thus it is known as the Panhellenic dance. Though often the tempos will vary, as well as the style depending on the location. Since the Kalamatiano has a distinct hop, it is mainly called Kalamatiano in the souther part of Greece. This syrto, which is little faster and with a pidikto (leaping) style, would be referred to as a pidikto syrto. The KOFTO part which means in Greek "cutting," or basically a STOP, and is characteristic of Thessaly, as much of the music of the norther provinces. The syrto is well recognized as being the definitive dance that has survived many influences and invading hordes. The ancient writers, including Homer often made reference to this dance, it is also depicted in many ancient vases, and sculptured friezes. The leader is very important to this dance, also it is not uncommon for the leader to call out variations, such as turns, kicks, leaps or hops.

RECORD: Folkloric Dances of Greece, (EP)

FORMATION: Lines facing ctr with hands joined in "w" pos.

STEPS: Plain Syrto: (S,Q,Q rhythm)

- Meas: 1 Step R to R (ct 1); step L behind R (ct 2); turning to face slightly R of ctr, step R fwd (ct &).
- 2 Step L,R,L (cts 1,2,&).
- 3 Step R fwd (ct 1); step/rock L fwd (ct 2); step/rock R bkwd (ct &).
- 4 Step L bkwd (ct 1); step R next to R (ct 2); step L fwd (ct &).

Kofto Step:

- 1 Facing ctr, leap onto L slightly to L while kicking R out to R side (ct 1); close R to L without wt (ct 2).

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

FIG. I: Music A (Basic with Kofto)

- 1-4 Moving in LOD, repeat meas 1-4 of Syrto (1 Syrto).
- 5-7 Repeat meas 1-3 of Syrto in LOD.
- 8 Do 1 Kofto.

10 Music A/B
Handwritten notes

- FIG. II: Music B (Turns with Kofto)
- 1-3 Repeat meas 1-3 of Syrto in LOD.
- 4 Stepping L,R,L, turn once CW (L) (cts 1,2,&).
- 5-7 Repeat meas 1-3 of Syrto in LOD.
- 8 Do 1 Kofto.

- FIG. III: Music A (Squat with Kofto)
- 1-3 Repeat meas 1-3 of Syrto in LOD. *squat*
- 4 Jump into squat pos with both ft tog (ct 1); raising leap R,L in LOD (cts 2,&).
- 5-7 Repeat meas 1-3 of Syrto in LOD.
- 8 Do 1 Kofto.

- Variation of Fig. III: *not done*
- 1-2 Repeat meas 1-3 of Syrto in LOD.
- 3 Repeat meas 4 of above (squat, leap R,L)
- 4 Stepping R,L, release hands and turn once CCW (R), moving slightly in LOD
- 5-7 Repeat meas 1-3 of Syrto in LOD.
- 8 Do 1 Kofto.

1-8 REPEAT FIG. II: (Turns with Kofto)

- FIG. IV: Music A (Kick with Kofto)
- 1-2 Repeat meas 1-2 of Syrto in LOD.
- 3 With scissors like kicks, *in place*, leap R,L,R (cts 1,2,&).
- 4 Repeat meas ~~4~~ of Syrto. *basic*
- 5-7 Repeat meas 1-3 of Syrto in LOD.
- 8 Do 1 Kofto.

1-8 REPEAT FIG. II: (Turns with Kofto)

- FIG. V: Music A (Leaps with Kofto)
- 1-2 Repeat meas 1-2 of Syrto in LOD.
- 3 Facing ctr, leap on R slightly in RLOD with L kicking across R (leg straight)(ct 1); *step* L in place (ct 2); *step* R across L, lifting L behind R calf (ct &).
- 4 *step* L back in place (ct 1); hop twice on L (cts 2,&). Be prepared to stamp R on ct 1.
- 5-7 Repeat meas 1-3 of Syrto in LOD.
- 8 Do 1 Kofto.

REPEAT FIG. I: (Basic with Kofto)

Notes by Athan Karras/ Sherry Cochran

Presented by Athan Karras

ZONARADIKO
Greece

Zonoradiko derives its name from "belt hold." The men simply have their arms on each others belt, which immediately indicates that all the dancers must follow the steps exactly. The women line is joined on to the end of the men line.

RECORD: Thracian Songs and Dances, or any good Zonoradiko

FORMATION: Lines with M in belt hold and W in front basket (L over R). Dance is sometimes done in shldr hold. Face ctr.

RHYTHM: 6/8 meter, counted $\frac{1,2,3}{1}$ $\frac{4,5,6}{2}$

METER: 6/8 (2/4) PATTERN

Meas.

FIG. A:

- 1 Facing ctr, step R to R (ct 1); step L behind R (ct 2).
 2 Step R to R, leave L in place (ct 1); facing diag L, bounce on R and lift L slightly off floor(ct 2).
 3 Repeat meas 2 with opp ftwk and direction.
 NOTE: Ft are apart during meas 2-3.
 4-12 Repeat meas 1-3, 3 more times (4 in all).

FIG. B:

- 1-2 Beg R, do 2 running two-steps in LOD on balls of ft.
 3-5 Repeat meas 1-3; Fig. A. (R sdwd, L behind; rock R,L).
 6-20 Repeat meas 1-5, 3 more times (4 in all).

FIG. C:

- 1 Facing ctr, drop into stride pos on both ft with knee bent (ct 1); bounce on R, lift L behind R (ct 2); Step L behind R (ct 2), *step in 2nd (2)*
 2 Step R, L in LOD. *(1) add (2)*
 3-5 Facing ctr, beg R, do 3 stamp-hops fwd twd ctr.
 6 Moving bkwd away from ctr, step L bkwd (ct 1); close R to L (ct 2).
 7 Step L bkwd (ct 1); hold (ct 2).
 8 Step R to R (ct 1); bounce on R and lift L slightly off floor (ct 2).
 9 Repeat meas 8, with opp ftwk and direction (L, bounce).

FIG. D:

- 1-3 Repeat meas 1-2, Fig. B (beg R, 3 running two-steps)
- 4 In stride pos, drop onto both ft (ct 1); bounce on R in place, lift L out to side (ct 2).
- 5-8 Repeat meas 6-9, Fig. C (L bwd, close R; L bwd, hold; R to R, bounce R; L to L, bounce L).

FIG. E:

- 1 Moving twd ctr, stamp R,L,R - no wt on last stamp (cts 1,&,2).
- 2-4 Repeat meas 3-5, Fig. C (3 stamp-hops - RLR)
- 5 Step L fwd (ct 1); leaping onto R in air, twist and straighten knees twd L (ct &); step L fwd, bend both knees (ct 2).
- 6-8 In plie, with wt on L, stamp R fwd on ct 1 of each meas.
- 9 Step R-hop bkwd.
- 10 Beg L, do 1 two-step bkwd.
- 11-12 Repeat meas 2-3, Fig. A (R to R; bounce R; L to L, bounce L).

SEQUENCE:

Do each Fig. four (4) times + Fig. A to end of music.

NOTES by Athan Karras/Sherry Cochran

Fig D

1-3 repeat meas 1-2, Fig B (beg R, 3 running two-steps)
4 In stride pos, drop onto both ft (ct 1); bounce on R in place, lift L out to side (ct 2).
5-8 Repeat meas 6-9, Fig. C (L bwd, close R; L bwd, hold; R to R, bounce R; L to L, bounce L).

Corrected Fig E

1-3 Moving twd ctr, stamp R,L,R - no wt on last stamp (cts 1,&,2).
2-4 Repeat meas 3-5, Fig. C (3 stamp-hops - RLR)
5 Step L fwd (ct 1); leaping onto R in air, twist and straighten knees twd L (ct &); step L fwd, bend both knees (ct 2).
6-8 In plie, with wt on L, stamp R fwd on ct 1 of each meas.
9 Step R-hop bkwd.
10 Beg L, do 1 two-step bkwd.
11-12 Repeat meas 2-3, Fig. A (R to R; bounce R; L to L, bounce L).

1983 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Ciga Despotović

ČERGA
Serbia

A Čerga is a cart which the gypsies use to travel in (i.e., to take the family to town).

PRONUNCIATION: Chair-gah

RECORD: Name of melody "Najciganskiye Vašarsko Kolo

FORMATION: Individual dancers in a circle facing ctr with hands on hips, fingers fwd.

RHYTHM: 2/4 meter with a S,Q,Q rhythm, 1,&,2.

STYLING: Serbian styling has many embellishments such as extra leaps, bounces and twists. These descriptions are only the basic steps and should be used only as reference notes after learning it from a competent teacher.

METER: 2/4

PATTERN

Meas.

Begin dance with music.

FIG. I:

1 Facing ctr and moving fwd, hop on L, lift R knee fwd (ct 1); step R,L fwd (cts &,2).

2 Step R,L,R fwd (cts 1,&,2).

3-4 Repeat meas 1-2 with opp ftwk.

5-8 Repeat meas 1-4 once more

NOTE: Meas 1-2 is done 4 times in all.

9-12 Repeat meas 1-4 moving bkwd (hop L, R,L; RLR; hop R, L,R; LRL)

13-16 Moving bkwd step R,L,R,L slowly, with shldr shimmy (1 step per ct).

FIG. II:

1-4 Moving and facing twd LOD, repeat meas 1, Fig. I, 4 times, except L arm is curved and out to side at shldr ht and on each hop slap R thigh with R hand (hop R, L,R; 4 times)

5-7 Gradually turning to face ctr, with wt on both ft, bounce-bounce-bounce, 3 times in a S,Q,Q rhythm, while clapping hands at chest ht with each bounce.

8 Facing ctr, small bounce on both ft, clap hands (ct 1); leap onto L (ct &); lift R knee and slap R thigh with R hand (ct 2).

Repeat dance from beginning, to end of music.

KOLO IZ JABUCYA
Serbia

TRANSLATION: Kolo from Jabucya

FORMATION: Mixed lines with hands joined in "V" pos, facing LOD.

RHYTHM: 4/4 meter with a S,Q,Q rhythm counted 1, 2 3 4

STYLING: Serbian styling has many embellishments such as extra, hops, leaps, bounces, twists and lifts. These descriptions are only the basic steps and should be used only as reference notes after learning it from a competent teacher.

METER: 4/4

PATTERN

Meas.

No introduction, begin with music.

FIG. I:

1-4 Moving and facing LOD, beg L and do 7 walking steps (2 steps per meas) - plie on each step. On last 2 ct of meas 4, replace step L with a small sharp kick with L, fwd and low to floor.

5-16 Repeat meas 1-2, 3 more times (4 in all) alternating ftwk and direction. (Move R,L,R,L)

FIG. II:

1 Facing ctr and moving sdwd, step R to R with bounce (cts 1-2); close L to R with a bounce (ct 3); bounce on both ft - wt mostly on L (ct 4) (S,Q,Q)

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

5-16 Repeat meas 1-4, 3 more times (4 in all), alternating ftwk and direction. (Move R,L,R,L)

FIG. III:

1 Moving and facing LOD, step R fwd (cts 1-2); hop on R (ct 3); step L fwd (ct 4). (S,Q,Q)

2 Repeat meas 1 with opp ftwk.

3 Turning to face ctr, step R in place with bounce while L lifts fwd slightly (cts 1-2); bounce on R while L arcs bkwd (ct 3); step L close behind R (ct 4). "Tuck step"

4 In place, step R,L,R.(S,Q,Q)

5-16 Repeat meas 1-4, 3 more times (4 in all), alternating ftwk and direction.

FIG. IV:

- 1 Facing ctr, in place, repeat Fig. III, meas 3 (tuck step).
- 2 Step R in place (ct 1-2); touch L heel diag L fwd on floor (ct 3); lift L sharply just below R knee (ct 4).
- 3 Repeat Fig. III, meas 3 (tuck step), except replace step R with bounce on R (cts 1-2).....
- 4 Small leap R on R, bring L close to R ankle (cts 1-2); small leap L on L, bring R close to L ankle (cts 3-4).
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

FIG. V:

- 1 Moving in LOD, and facing diag R of ctr, step R fwd (cts 1-2); hop on R (ct 3); step L across R (ct 4). (S,Q,Q)
- 2 Facing diag L of ctr and moving bkwd in LOD, step R bkwd (cts 1-2); hop on R (ct 3); step L bkwd (ct 4).
- 3 Repeat meas 1.
NOTE: Meas 1-3, grapevine feeling.
- 4 Facing ctr, step R,L,R in place. (S,Q,Q)
- 5-16 Repeat meas 1-4, 3 more times (4 in all), alternating ftwk and direction. (Move R,L,R,L)

Repeat dance from beginning to end of music (Fig. IV).

Presented at the 1983 San Diego State University Folk Dance Conf.
by Ciga Despotović.

Corrected dance notes for S.D. Conf. After Party
October 8, 1983

Presented by Ciga Despotović

KOLO IZ JABUCYA ¹⁶/₈
Serbia

TRANSLATION: Kolo from Jabucya

FORMATION: Mixed lines with hands joined in "V" pos. Face LOD.

RHYTHM: 4/4 meter with a S,Q,Q rhythm counted 1,2 3 4

STYLING: Serbian styling has many embellishments such as extra, *hops* leaps, bounces and twists. ^{These} These descriptions are only the basic steps and should be used only as reference notes after learning it from a competent teacher.

METER: 4/4 PATTERN

Meas.

INTRODUCTION:

- FIG. I:
 1-2 4 Moving and facing LOD, beg L and do 7 walking steps - plie on each step. On last ct of meas 2, ^{bounce on R and kick L fwd.} bounce on R and kick L fwd. *(1st step plie)*
 3-8 5-16 Repeat meas 1-2, 3 more times (4 in all) alternating ftkw and direction (R,L,R,L).

- FIG. II:
 1 Facing ctr and moving sdwd, step R to R with bounce (ct 1-2); close L to R with a bounce (ct 3); bounce on both - most of wt on L (ct 4). (S,Q,Q)
 3-4 Repeat meas 1, 3 more times (4 in all).
 5-16 Repeat meas 1-4, 3 more times (4 in all), alternating ftkw and direction. (move R,L,R,L)

- FIG. III: *step R fwd (1-2), hop on R (3) step L fwd (4)*
 1 ^{1st step plie} In LOD, with wt on R, skip R fwd (ct 1-2); step L,R fwd (cts 3-4). (S,Q,Q).
 2 Repeat meas 1 with opp ftkw. *1st step plie*
 3 Turning to face ctr, step R in place with bounce while ~~are-~~ing L bkwd (cts 1-2); step L close behind R (ct 3); ~~step R in place~~ (ct 4); *1st step plie*
 4 In place, step R,L,R. (S,Q,Q)
 5-8 16 Repeat meas 1-4, to L (RLOD) with same ftkw. *1st step plie*

repeat Fig III, meas 3 (such step)
 1-2 ~~FIG. IV:~~ ~~In place, bounce on R while arching L bkwd (ct 1); bounce on R and step L close behind R (ct 2); step R in place (ct 2); touch L heel fwd on floor (ct 3); lift L sharply just below R knee (ct 4).~~

Repeat Fig III, meas 3 (such step), except replace step R with bounce on R (ct 1-2)
 2-3-4 ~~In place, hop on R while arching L bkwd (ct 1); step L close behind R (ct 2); small leap R on R (ct 3); small leap L on L (ct 4).~~

meas 4
 3-8 ~~5-16~~ Repeat meas 1-2, 3 more times (4 in all).

diag
 FIG. V:
 1 Moving in LOD, and facing R of ctr, step R fwd (ct 1-2); hop on R (ct 3); step L across R (ct 4) (S,Q,Q)
 2 Facing L of ctr and moving bkwd in LOD, step R bkwd (cts 1-2); hop on R (ct 3); step L bkwd (ct 4).

3 Repeat meas 1.

NOTE: Meas 1-3, grapevine feeling.

4 Facing ctr, step R,L,R in place (S.Q.Q)

5-16 Repeat meas 1-4, 3 more times (4 in all), alternating ftwk and direction. (move R,L,R,L)

Repeat dance from beginning one more time.

1983 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Ciga Despotović

ŠOTA
Albania

A bride will do this dance before her husband-to-be on her wedding day. It is basically a free style dance where the bride shows in dance form all of the things that she will do after they are married, such as, wash clothes, spin wool, comb her hair, etc.

PRONUNCIATION: Show-tah

RECORD:

RHYTHM: 4/4 meter with a S,Q,Q rhythm, counted - 1,2 3 4

STYLING: The entire feeling of the dance has an up, down, up, down feeling.

FORMATION: W individually facing LOD in a circle.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 8 meas

FIG. I: (Basic)

1 Moving in LOD, with wt on L, lift on L - up (ct 1); step R fwd with plie - down (ct 2); close L to R on ball of ft - up (ct 3); step R fwd with plie - down (ct 4).

2-8 Repeat meas 1, 7 more times (8 in all) alternating ftwk.

Hands:

Cts 1-2: Begin with L hand fwd and R to R side, arms are rounded slightly and relaxed with palms down. Ct 3: Bend wrists turning palms inward and up. Ct 4: Twist palm downward. Reverse arms (R fwd, L swd) on ct 1 of meas 2 and repeat hand movements.

FIG. II:

1 With wt on L, touch R toe to R side - up (ct 1); plie on R in place - down (ct 2); bring R to L calf - up (ct 3); plie on L in place - down (ct 4).

2-4 Repeat meas 1, 3 more times, except on ct 4 step on R with plie in place - down. Prep for repeat with opp ftwk.

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

Hands:

Wash Clothes: *Bending back from waist*
L hand holds clothes, R hand out to side (cts 1-2); bring R to L hands and scrub clothes (cts 3-4).

2-4 Repeat meas 1-4.

5-8 Repeat meas 1-4 with opp hand wk.

Spin wool, cotton, etc:

1 L hand is high holding wool, R under L at waist ht and snap fingers (represents the spinning of the spindle)(ct 1); R hand moves to L (cts 3-4).

2-4 Repeat meas 1.

5-8 Repeat with opp hand wk.

Comb Hair:

1-4 Using R hand comb hair 4 times on R side.

5-8 Repeat with L hand.

There are many other variations which may use similar hand movements such as sewing, cooking, etc. All of the hand movements are done to the ftwk of Fig. II.

Fig. I and II can be done alternating or do several patterns of Fig. II in a row and then return to Fig. I. This is a free style dance.

Hand: (left hand) 1. hand is high holding wool, R hand is high holding wool, R under L at waist ht and snap fingers (represents the spinning of the spindle)(ct 1); R hand moves to L (cts 3-4).

2-4 Repeat meas 1.

5-8 Repeat with opp hand wk.

Hands:

1. *Hand 1: (left hand) 1. hand is high holding wool, R hand is high holding wool, R under L at waist ht and snap fingers (represents the spinning of the spindle)(ct 1); R hand moves to L (cts 3-4).*

2. *Hand 2: (right hand) 1. hand is high holding wool, R hand is high holding wool, R under L at waist ht and snap fingers (represents the spinning of the spindle)(ct 1); R hand moves to L (cts 3-4).*

3. *Hand 3: (left hand) 1. hand is high holding wool, R hand is high holding wool, R under L at waist ht and snap fingers (represents the spinning of the spindle)(ct 1); R hand moves to L (cts 3-4).*

4. *Hand 4: (right hand) 1. hand is high holding wool, R hand is high holding wool, R under L at waist ht and snap fingers (represents the spinning of the spindle)(ct 1); R hand moves to L (cts 3-4).*

Edw. ...
The D ...
The ...

Basis ...

" ...

the touch ...

Fig. 11 ...

" ...

" ...

Fig. 12 ...

Soto

Tying Clothes in water.

Hands ~~R and L~~

1) ~~Bring~~ ^{fold} ~~left~~ to R. of R. F. Tuck it. H. 9) 1) H. 10)

1) W. Fingers down. 2) All fingers down. 3) All fingers down. 4) Most of the
palm up. 5) Same palm down. 6) Most of the
palm up. 7) Same palm down.

2.4) Right H. movements

1) Fingers down. 2) Fingers down. 3) Fingers down. 4) Fingers down. 5) Fingers down. 6) Fingers down. 7) Fingers down. 8) Fingers down. 9) Fingers down. 10) Fingers down.

11)

Step Touch

1) ~~Bring~~ ^{fold} ~~left~~ to R. of R. F. Tuck it. H. 9) 1) H. 10)

1) Fingers down. 2) Fingers down. 3) Fingers down. 4) Fingers down. 5) Fingers down. 6) Fingers down. 7) Fingers down. 8) Fingers down. 9) Fingers down. 10) Fingers down.

2.4) Right H. movements

Hands circle

1) W. Fingers down. 2) All fingers down. 3) All fingers down. 4) Most of the
palm up. 5) Same palm down. 6) Most of the
palm up. 7) Same palm down.

1) Fingers down. 2) Fingers down. 3) Fingers down. 4) Fingers down. 5) Fingers down. 6) Fingers down. 7) Fingers down. 8) Fingers down. 9) Fingers down. 10) Fingers down.

1) Fingers down. 2) Fingers down. 3) Fingers down. 4) Fingers down. 5) Fingers down. 6) Fingers down. 7) Fingers down. 8) Fingers down. 9) Fingers down. 10) Fingers down.

2.4) Right H. movements

over

ZAPLET
Serbia

TRANSLATION: To "braid" together.

FORMATION: Mixed lines with hands joined in "V" pos

RHYTHM: 4/4 meter with a S,Q,Q rhythm counted, 1, 2 3 4

STYLING: Serbian styling has many embellishments such as extra leaps, bounces and twists in their dances. These descriptions are only the basic steps and should be used only as reference after learning it from a competent teacher.

METER: 4/4

Meas.

No Introduction.

FIG. I:

- 1 Moving fwd in LOD, step R fwd (cts 1-2); hop on R (ct 3); step L fwd (ct 4) (S,Q,Q)
- 2 Repeat meas 1.
- 3 Step R fwd (cts 1-2); hop on R (ct 3); bounce on R while kicking L fwd (ct 4). (S,Q,Q).
- 4 Turning to face RLOD, step R,L,R,L.
- 5-16 Repeat meas 1-4, 3 more times (4 in all), alternating ftwk and direction (move R,L,R,L).

FIG. II:

- 1-2 Repeat meas 1-2, Fig. I (R,hop,L - 2 x).
- 3 Turning to face ctr, leap R slightly to R (cts 1-2); step L across R (ct 3); step R back in place (ct 4).
- 4 Stamp L with plie in place (cts 1-2); straighten L and close R sharply to L (click) (cts 3-4).
- 5-8 Repeat meas 1-4, 3 more times alternating ftwk and direction.

FIG. III:

- 1 Moving and facing LOD, step R fwd (cts 1-2); bounce on R (ct 3); step L fwd (ct 4).
- 2 Turning to face ctr, step R with plie (cts 1-2); close L to R - legs straight (ct 3); step R in place with plie, lift L bkwd (ct 4).
- 3 In place, step on ball of L ft - up (ct 1); step L close to R heel with plie (ct 2); repeat cts 1-2 (cts 3-4). (up-down-up-down feeling). L ft twists slightly when wt is on R.

1983 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Tom Bozigian

HEENG OO MEG

Armenia

During the mid 1950's and even before, interest in Armenian folk dance and song increased tremendously among the first and second generation Armenian-Americans. Orchestras were formed throughout the major Armenian communities of the U.S. and as increase in weekend functions (dances, picnics) developed. In reality, the Armenian youth realized the rich culture their immigrant parents had brought. This realization occurred among other ethnic groups also. However, by the mid-50's, as a result of the immigrants growing old, unfortunately many original dances had dissolved. What evolved, then, was the creation of a series of dances using many original steps fitted to older, traditional folk melodies and even songs. HEENG OO MEG was one of those dances. Others were "Sweet Girl," "California Hop," "Armenian turn," "Detroit Hop," "New York Shuffle," "Guneega," etc. These dances have now become standard at most Armenian gatherings and done to a wide variety of melodies, even newly written ones.

TRANSLATION: Five and One

RECORD: Tom Bozigian Presents Songs and Dances of the Armenian People, Vol. II, GT 4001, Side 1, Band 2 (Mareeyeda)

FORMATION: Mixed lines with leader on R. Face ctr with little fingers grasped at above shldr ht and away from chest.

METER: 6/8 PATTERN

Meas.

not taught
VARIATION I: (sometimes called "California Hop" and can be danced with shldr hold)

- 1 Facing slightly LOD, step R to R (cts 1-3); step L across R (cts 4-6).
 - 2 Facing ctr, step R across L (cts 1-2); hop bkwd on R as L heel lifts behind, knee fwd (cts 4-6).
 - 3 Step bkwd on L (cts 1-3); step R to R (cts 4-6).
 - 4 Moving LOD, step L across R (cts 1-2); step R beside L (cts 3); step L across R (cts 4-6).
- NOTE: Meas 4 is a running two-step.
- 5 Step R to R (cts 1-3); kick L across R (cts 4-6).
 - 6 Step L in place (cts 1-3); kick R across L (cts 4-6).

VARIATION II: Five and One

- 1-4 Facing diag LOD, with little fingers grasped and down at side, step R fwd (cts 1-2); step L fwd (cts 3); step R fwd (ct 4-6). This Armenian two-step is done 4 times in all.

TOPONSKO KOLO
Serbia

Presented by Ciga Despotović at the 1980 San Diego S.U.F.D. Conf.

TRANSLATION: Gypsy dance

RECORD: Yugoslav Most Popular Historical Folk Dances, Side A,
Band 2. (Cigansko Kolo - incorrect title)

FORMATION: M and W in a line, little fingers joined in "W" pos.

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

METER: 4/4

PATTERN

INTRODUCTION: 16 cts, no action.

FIG. I:

- 1 Facing and moving LOD, step R,L fwd (ct 1-2), step R fwd of L, putting wt evenly on both ft, raise on balls of both ft with knees straight (ct 3), put full wt on R, bend R knee and raise L ft behind (ct 4). Due: run-run-up-down
- 2 Repeat meas 1.
- 3 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), close L to R without wt (cts 3-4).
- 5 Touch L across R and turn body slightly R (ct 1), touch L slightly L and turn body diag L (ct 2), hop on R, 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 Start by stepping R across L and do a 4 step turn in place to own L, clap hands approx eye level or higher with each step.

FIG. II: Doubletime Variation

- 1-4 Rejoin hands and 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 &), hop on R, 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 Hip thrusts: In one motion, step on ball of R ft behind L, keep ft close together with slightly bent knees, with wt on ball of both ft swivel heels to R; thrust R hip to R and slightly fwd (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. Arms: Arms are extended diag out, fingers snap on the ct.

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

CUE THRU:

16 cts Intro.

I (1-4): LOD - R, L, Balance, R)
 L, R, Balance, L) do twice
 Face ctr: R, L behind, R, hop)

(5-8): L in - L out
 up-2-3-4
 R repeat
 L repeat
 4 step turn to L, clap on steps.

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 are done 10 times; 10th time ends before 4-step turn. Alternate Fig. I regularly with Fig. II double time.

The dance was originally taught under the title of Cigansko Kolo in 1980. The title on the record is incorrect, please change name to Toponsko Kolo.

Presented by Ciga Despotović
1983 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

E R R A T APage

Add to Index:

Ciga Despotovic

Cerga Serbia 106

Kolo is Jabucya Serbia 107

Sota Albania 109

Toponsko Kolo Serbia 116

Zaplet Serbia 112

Tom Bozigian

Heeng oo meg Armenia 114

ANAVA'I

- 8 Add under Formation: Rhythm - 4/4 throughout, except that there is an extra ct in Part C, meas 2 and a pause at the end of Part C.

Introduction: 4 meas. Beg with vocal.Part A, meas 1, ct 1, change ~~stamp~~ to stepCt 4, change ~~kep~~ to chug fwdPart B, delete: ~~Fae-e+r~~Meas 1-2, delete ~~R-te-R,-eress-L.....~~ change to read:4 step-bends in LOD stepping R,L,R,L - 2 fwd and 2 bkwd.Part B, meas 3, ct 1, change to read: Hop on L turning to face ctr while.....9 BELEV ECHADPart A, meas 2, delete entirely and replace with: Leap sharply back on L, raising R knee fwd.Meas 6, cts 1-2, delete entirely and replace with: Touch back, bend R knee.Part B, meas 1, ct 1, change ~~ever~~ to besideMeas 3, ct 1, change ~~stamp~~ to stepMeas 4, ct 1, change ~~stamp~~ to stepPart C, meas 9-10, add to end: (R shldr leading)Meas 11, ct 2, add to end: (L shldr twd ctr)Meas 12, ct 1, delete and replace with: Stamp R beside L.Meas 13-16, add to end: L shldr leading.Part D, meas 1, ct 1, add to end: turning to face LOD.Meas 3, ct 1, add to end: from knee.Meas 4, ct 1, change ~~ever-R~~ to in LODMeas 5, ct 1, change ~~ever-R-while~~ to stillMeas 6, ct 1, should read: Stamp R to R straightening body to face ctr.EL HADERECH

- 11 Translation, delete and change to: On the road
Formation, change to read:.....hands in "V" pos; M on W's L.
Cpls may form lines like contras.

Part A, meas 1, ct 4, delete ~~in-air~~Meas 4, ct 4, delete ~~in-air~~Meas 5-8, add: W turns with L,R,L touch R without wt.

Part B, meas 1, cts 3-4, change to: Step R to R, swaying R;
step L in place, sway L - delete sway-L
Meas 5-8, Repeat meas 1-4, Part B
Add to end of dance: W ends with step R, touch L without wt.

12 HAYA'OT HAKCHULOT (note corrected spelling): Not taught

14 HALELUYA (note corrected spelling)

Introduction: 8 meas, begin with vocal

Part I, Fig. I, meas 1-2, add to end: swing arms fwd

Meas 2, add to end: swing arms bkwd.

Below meas 6, insert: Meas 7-8 - Repeat meas 5-6.

Change meas 7-12 to 9-16

Part II, Fig. I, add to end of meas 1-2: Hands may clap on
cts 1,3,5,7,etc.

Part II, Fig. II, meas 5, ct 1, add to end: arms swing fwd
slightly

Meas 9-16; Repeat Part II, Fig. I-II.....

Add to bottom of dance: Repeat dance once more. Then do Part
I again as in interlude and begin dance again with Part I.

At the end of Part II, Fig. II, when music decreases in
tempo, turn slowly stepping R,L,R,L,R (5 steps).

Hora Haktanah Step: Jump onto both ft in stride pos (ct 1);
hop on designated ft, making 1/2 turn with each step,
except on last one of each sequence.

15 KISME SHA'UL (note correct spelling)

Part A, meas 3, ct 3 change step to ~~teuek~~ and delete ~~from-elbows~~
and replace with: above shldr level, look over L shldr.

Meas 3, ct 4, delete entirely replace with: Hold

Meas 4, add to end: lowering hands and raising them immediately.

Part B, meas 9 and Transition, delete entirely, replace with

Meas 9, cts 1-2: Step R across L; hold.

3-4: Transition: Beg 3/4 CCW turn stepping L,R.

10, 1-4: Complete turn by closing L to R; hold.
End facing LOD.

Part C: (Face LOD and join hands in "V" pos)

Meas 3, cts 1-2, ~~delete while-raising-hands~~, replace with:
in LOD, bring hands up to chest ht, palms down; hold.

Meas 3, cts 3-4, ~~delete while-raising-hands~~, replace with:
pivoting 1/4 CCW to face in, thrust hands down and out,
palms down; hold.

Meas 4, add to end: hands and direction. End facing out.

16 Transition is part of Part D, change meas 1 to 9 and 2 to 10.

Part D, meas 9, cts 3-4, delete ~~raise-hands-teg-te-R~~, replace
with: repeat arm movement of Part C, meas 3, cts 1-2.

Add Part E, and change meas of former Transition to: meas 3 to
1, 4 to 2, 5 to 3.

Meas 1, ~~delete eise-R-te-L~~, change to: touch R to R side

Meas 2, delete entirely, replace with: Touch R fwd (cts 1-2);
close R to L (cts 3-4).

17 KLAYZMER (not taught)

18 ME'EVER LANAHAR (not taught)

20

NIGUNIM

Formation:.....position (M R arm over W L), W on M's.....
 Part A, meas 1-2, add to end: in twd ptr on 2nd waltz.
 Meas 7-8, change to read: ...M make 1/2 turn CCW in place
while turning the W 1-1/2 times CW under R
 Part B, meas 2, ct 2, add at end: L shldr drops over L ft.
 Part C, change etr to ptr
 Meas 3, line 2, change R to L
 Meas 5, change while to slightly
 Meas 7, line 1, change to: M waltz step L.
 " 2, " " center to unwrap; ptrs end.....
 Add to end of dance: Change hands to repeat dance from beg.

21

SHALOM LEVO SHABAT (note change in spelling)

Introduction: Beg with vocal

Part A, meas 1, cts 1-2, change to:.....tog, bend knees with
heave downward bounce; hold.
 Meas 2, cts 1-2, add to end: (very small steps)
 Meas 3, cts 1-2, change to read: Close R to L bending knees
(downward bounce); hold.
 Change meas 4-6 to 4-5; 7 to 6; 8 to 7; 9 to 8
 Meas 8, change 8 to 7
 Add: Meas 9-16 - Repeat meas 1-8.
 Part B, meas 1, cts 1-2, add to end: thrust arms up and fwd
at shldr ht.
 Cts 3-4, add to end: lowering arms to "V" pos.
 Meas 5, cts 1-2, add to end: with palms facing up, curl
fingers inward, rotate wrists and end with palms down
and arms stretched down.
 Change meas 7 to 7-8 - on line 2 delete R-knee-bent, L-strai-
ghtened
 Meas 7-8, line 3, add: hand in front of face, wrist straight
(symbolizing a candel), L hand down during turn (Buzz.....
 Delete meas 8 entirely.
 Part C, meas 2 change held to: stamp R without wt.
 Meas 3, delete entirely, replace with: Step R bwd; 2 hop
on R bwd.
 There is only 4 meas to this Fig., no repeats.
 Add to end of dance: Dance ends on Meas 7-8 of Part A. As
music slows repeat ftwk of meas 7-8 slowly, bending knees
and snapping fingers on the closing step. Turn CW with
buzz steps to the end of the music, raise R hand.

22

SHIRI LI KINNERET

Part A, meas 1, cts 2-3, should read: Touch L toe diag fwd
and diag back
 Meas 3, delete step-R-fwd.... add to end: step R to R
3, ct 4, delete L-tee-fwd-twd-etr, replace with:
ball of L ft beside R without wt, while turning.....
 Meas 4, add to end: , bending knee.
 Part B, meas 3, cts 2-3, change to read:(brush R fwd
and in a circle; R to R)...
 Meas 4, ct 4, change to read:R to L without wt while.....
 Add to end of dance: Repeat entire dance; repeat Part B;
repeat Part A, meas 1 to finish of dance.

24

TSION TAMATI

Part A, meas 2, ct 2, add to end: with an upward sway

Meas 7, ct 1 change to read: Facing RLOD step R across-L
with bent knee.....

Meas 7, ct 2, change ~~to-L~~ to fwd

Part B, meas 2, ct 2, add to end: rising on balls of ft, wt
mostly on R

Meas 7, delete cts 1-2, replace with: ct 1 - Step R fwd,
bending knees; Ct 2 - Step L bkwd.

26

TZUR CHASSIDI (not taught)

BODAPOLSKA

28

Correct M's step: ct 1, L_h; ct 2, -; (the notations were reversed)

Correct W's step: ct 2, R behind not L

3

ELVERUMSPOLS (not taught)

38

Just above "Sequence" add the following note:

Styling: When moving in LOD or turning on cts 1 and 3 (0
(inside ft), step on full ft with slight plie, on cts
2 and 4 step on ball of ft (outside ft). The Stigaren
has a slight down-up feeling.

41

SPRINGLEIK FROM GUDBRANDSDAL

Traveling Step was not taught in class, Alternative Traveling
step was used.

46

BEEJO

Change Introduction to Fig. I

Fig. I, change meas 1-8 to 1-32, ...swing arms 32 times not
16 (cts 1-2, 16 times).

Meas 9-16 is now 1-32 and is called Fig. II

Line 2, change 7 to 15 and 8 to 16

Change Fig. I to III

Change Fig. III to IV ... (Hands on waist, fingers fwd).

Change Fig. III to V

Meas 1-5, line 2, change 5 to 6

Fig IV, not taught

Change Fig. V to VII

Meas 2, change Fig IV to III....delete: skip-L-to-R, -hop-R,
L-lifts-bk, replace with R,L,R - swing arms)

Meas 3, change Fig. IV to IIIdelete hop-&-kick-L-fwd

Meas 5, delete entire, replace with: Jump on both ft (ct 1);
hop on L and lift R knee fwd (ct 2) - swing arms.

Do fig 5 times.

Add to bottom of dance: FIG. VI: Horo pattern (do 9 times)

Meas 1: Step R to R (ct 1); step L across R (ct 2).

2: Step R to R (ct 1); kick L fwd slightly (ct 2).

3: Repeat meas 2 with opp ftwk and direction.

Hands: swing arms throughout pattern fwd (ct 1),
bkwd (ct 2).

Add to end of dance: End dance by: stepping L to L (ct 1);
hop on L, lift R knee, hands in "W" pos (ct 2).

48

DARONEE YERKER YEV BARERFormation: Medium to short mixed lines,.....ADD to end: Dancer at L end of line does hand movements as if another dancer were there.Fig. I, Part I, change meas 5 to 5-8Part II, meas 1, add to end of line 1: fwd" " " 2, add to end of line 3: forearm verticle" " " 3, add to end of line 1: pivot on ball of R ft, heel pivots in, leave R in place, toe touching.Add to end of "REPEAT FIT I, PART I-II, etc: end with R hand raised over head and returning to neighbors R shldr to start dance again.Fig. II, Part I, cts 1-6 should read:.....level, beg R do 3.... in LOD, shldrs and arms lean slightly R,L,R with 3 two-steps.Part II, meas 1-6, add to beg of sentence: Release hands and " " " " , add toward end of line:.....beg R, M arms over head move...Part II, meas 1-6, line 2, change to read: movement (R,L), take hands at end of 3rd two-step; W hands move over head, elbows slightly rounded and flexing at wrist hands circle in, down and out. W Repeat hands on 2nd two-step.Add to end of dance: Rejoin hands on ct 16.

50

HARSANEEKVariation I, meas 3, ct 2, delete fwd-ef, change to acrossAdd to end of Var. I: Meas 5-12 - Repeat meas 1-4, twice more (3 in all).Var. II, delete meas 13-16, change to read: 1-12 REPEAT VAR. I.6/8 Harsaneek, meas 1-6, add to end of line 3: should turn slightly R,L,R,L,R,L.

51

Meas 8, should read:.....swing back and fwd, (cts &,1);.....Line 2, change erig to high "W" posMeas 9, change Hep to Hold on RMeas 11, line change to:.....kicks sdwd out over.....Meas 12, add to end: , except end meas turning to face LOD, arms come down to beg fig again. Do 5 times in all.

52

JO JONPart I, meas 7, line 1, change leap to stamping stepchange wth to without wt andMeas 7, line 2, change leap to stamping step" " , add to end of meas: Yell "hey" twice, once on ct 1 and once on ct 2Meas 8, add to end of meas: Yell "hey" on ct 2.Part III, meas 4, add to end of meas: Yell "hey" on ct 1;"ho" on ct &; "pa" on ct 2.

54

KOCHAREEFig. I, add to end of Fig: NOTE: Music A,B,A,B then change to Fig. II (6/8).Beside Fig. II, add: (Open up line by backing up during 1st pattern.)

55

Add to end of dance: End dance with hold on L, R knee and hell "hey."

- 56 LOOSNEE SHOGHOV
Meas 1-2, add to end: Hands remain level
Meas 5, ct 2, hands on hips with fingers fwd
Meas 4,5,6,8, replace all ~~teueks~~ with: tap with accent
- 57 SASOONASHENTSEE (not taught)
- 58 TEEN
Formation, add to beginning of line 1: Short mixed lines
Line 2, replace hands with arms bend and....replace down
with at waist level
Meas 5, after ct 1, add: R kicks fwd slightly (ct &):
Meas 6-8, add to end: Keep elbows close to body.
Add to end of dance: Leaders free Rhand may rise to R, palm
out, or palm to ear. Last dancer on L has hand behind
back. May "ssst" for self expression, no zaghareet (ululation).
- 59 VAN GYOND
Formation, add to beginning of sentence: Short mixed lines
Delete ~~little-fingers~~, change to: Hands joined
Introduction, begin on ct 13 of music.
Meas 3, ct 1, change ~~leap~~ to Jump
Meas 4, can be done as noted, was taught in class as: Step R
fwd (ct 1); bend R (ct &); step fwd on L (ct 2); bend L (ct &).
Meas 9, line 2, change $\frac{1}{4}$ to almost $\frac{1}{4}$, then change to read:
.....face outside LOD.....
Meas 10-12, change ~~bkwd~~ to: fwd out of circle returning
Meas 14, change ~~leap~~ to step
Meas 15, delete entirely replace with: Pivot on L, 1/2 turn
L to face ctr, touch R toe to R, hands move up to orig
pos (ct 1); step R fwd (ct 2).
- 60 YERZENGATSEE--MAEEROKE
Part I, meas 4, add to end of meas: Arms have windshield wiper
motion RL, RL.
Add under meas 6: NOTE: At end of dance (Part I) release
pinkie and join hands in "W" pos.
Part II, add under meas 6: Finish dance with ft apart and
arms held high.
- 61 ADJON AZ ISTEN (note correct spelling)
Pronunciation: SWD-yahn awz EESH-ten
Record, add to end of Rounder Rec: (Let God Give)
SONG:

<u>ADJON AZ ISTEN FÉNYEKET,</u>	Let God give lights
<u>TEMETŐK HELYETT ÉLETET</u>	Life instead of cemeteries
<u>NEKEM A UÉRÉS NAGYSZÉGYEN</u>	I am too proud to ask
<u>ADJON UGY IS HA NEM KEREM</u>	So let God give without asking
- 62 BAGI FORGOS
Motifs, #1, add to R of title: (small ftwk)
" #3 " " " " " (heavy feeling)
Change ct & to 4; 4 to 5; add ct 6 - Hold
Meas 1-4, change ~~shldr-shldr/blade~~ to (shldr-shldr/waist)
Hands: W hands fwd and above head; M hands on hips (fingers
fwd), or fwd and out slightly at hip ht:

- 62 Change meas 9-~~11~~ to 9-12change line 1, 6 times to 5 times
Line 2 should read: place) CW and a Bukos (double)#3.
Delete meas 12 entirely.
Meas 13-14, line 2, should read:little back (2 steps) and
fwd (2 steps), W makes.....
Add to end of meas 13-14: Hand movements same as meas 1-4.

- 64 BAGI KARIKAZO
Melody III, meas 1-6: Do Closed Rida to L, Motif.....
Meas 7-12, change 8 to 9, add closed Rida to R

- 65 BAGI VERBUNK
Formation, add: Hands on hips (either fingers fwd or fists)
throughout dance, except during claps when they are held out
and slightly fwd at shldr ht.
Part I, meas 3, 5-7 and Part II, meas 2, 5,6 add to end of
meas (slight fwd movement)
Part I, meas 4,8 and Part II, meas 3-4, 7-8, add to end of
meas (slight bkwd movement).

- 67 DELAFOLDI UGROS
Pronunciation: DAY-lawl-furl-dee 00-grohsh
Records, delete er-Pepi~~ta~~-LPX-17482, change to AC Special #3
Ugr~~o~~s (45); Sebo Ensemble SLPX 18031-2, Record 1, side 2,
next to last band.

- #2, Cifra, ct 2: Leap onto R ft to R side.....
69 Pattern, add to end of line 2: (W fingers fwd, M fist)
Add to end of dance: The following pattern was used in class
for those who do not wish to do the dance free style.

Fig. I: Cpls
1-4 Side Step (#1) (4 single csardas R,L,R,L)
5 Side Run (#4), cts 1&2& (R to R, L behind - 4 x)
6-7 Jump (#3) (4x)
8-14 Repeat meas 1-7.
15-16 Side Run (#4), cts 1,&,2,& (R to R, L behind - 7 x).
19-18 Repeat meas 1-18.

Fig. II: Separate
1-2 Jump (#3) (4x), moving bkwd away from ptr, release hands.
3-6 W: 3 Cifra (#8), cts 1-4, twice (R,L)
M: Any boot slapping pattern combination
7-8 Both "Jump Heel Click" pattern (#10) or M may finish
off a boot slapping pattern.
Repeat from Fig. I.

- 71 DUNAFALVI LEANYTANC
#5, Big Jump, add to end of "Note": Hands swing slightly fwd
on step-hops.

- Introduction: 4 meas
Part II: Medium tempo
72 Part III: Fast tempo
Part IV, delete entirely and replace with:
NOTE: Change from front basket to "V" hand hold.
1-2 Do 8 Walking steps in RLOD, beg R.
3-4 Do 2 Solo Turns (#6), (hands on hips fingers fwd)
5-6 Do Big Jump (#5), 2 times
7-8 Do 2 Solo Turns (#6), (hands on hips fingers fwd)
9-12 Repeat meas 5-8.
13-14 Repeat meas 5-6, except end with 3 run and a close.

NAGYKONYI VERBUNK

- 73 #1, Bounce and bokazo, line 1, change to:.....1st pos(ft tog)....
 #2, correct spelling bokazo
 74 Add to end of NOTE: After first turn, every turn is a R turn.
 75 Meldoy III, meas 1-2, 4-12, delete entirely, 2nd Melody III ok.

PALOTAS

- 76 #1, cts. 1-2, change to read: Step fwd slowly. M beg L.....
 #2, Women, cts 3-4, change to:....R ft in a modified 5th pos
delete ~~beth-knees~~, replace with flexing L, R straight;
 77 #4, change shldr-waist to shldr-shldr position
 Variations for finale, cts 7-8, change to:.....L in modified
 5th pos.....delete ~~beth-knees~~, replace with: flexing R,
L straight;
 78 The Dance, on meas 4,8 (#2), (face ptr and joined hands move
sdwd)
 Meas 9-16, change to: Do Cpl turn, M leads (hand moves) fwd,
 with Saluation joined hands move sdwd (#3).....
 Meas 17-20, change shldr-waist to shldr-shldr pos
 Meas 21, add to end: M R arm down, L hand in belt, W hold
skirt.
 Meas 23-24, add to end: Arms same as in(#5).

83 AGHIOVASILITIKOS

- Fig. A, meas 1, line 2: close L to R without wt (ct 4).
 Meas 2, line 2, should read:raise straight arms to
shldr level (ct 3);.....
 Meas 3, add to end of line 2: Arms return to "V" pos.
 Fig. B, during meas 3: Arms move up and fwd. Then return
 to "V" pos on meas 4.
 Fig. C, meas 1, ct 2, should read: bend R knee and tuck L....
 Meas 1, add to end of meas: Arms in "V" pos.
 84 Fig. D, line 2, should read: stretched out to side at shldr
level, snapping fingers.....
 Meas 2-4, change to: Repeat meas 1, alternating ftwk, 3
more times.....
 Add to end of dance: End dance with arms up, stamp R.

KAMARA

- 85 Fig. A, meas 2, line 1, change arching to arcing
 Fig. B, line 2, change ~~LOB~~ to ctr
 Meas 1-24, line 2, change ~~move-across~~ to in place next to
 86 Fig D, meas 1-2, begins: Facing ctr, repeat meas 1-2.....
 Meas 1-2, change to: (L in; R, L large out; R, L.....)

KOTSARI

- 87 Only the Basic Step is counted right, all of the variations
 are counted wrong. They should be counted 1,2,1,2 not
~~1,2,2,2~~, therefore almost all meas have to be doubled as
 follows: ALASHA, meas 3 becomes 3-4; 4 becomes 5-6, 5-6
 becomes 7-8.....DOSIMO, meas 3 becomes 3-4, (page 88)
 4 becomes 5-6; 5-6 becomes 7-8....SOMITIN, meas 3 becomes 3-
4; 4 becomes 5-6; 5-6 becomes 7-8.....SO-KOTS, meas ~~1-4~~
 becomes 1-6; 5-6 becomes 7-8.....SONTOPON, meas ~~1-4~~ becomes
1-6; 5-6 becomes 7-8.....XISIMO, meas 3 becomes 3-4;
 4 becomes 5-6; 5-6 becomes 7-8.....EMBRIKES, ok

- 87 When referring to meas, only the new corrected ones will be used.
 Change all cts in the above mentioned variations to 1,2,1,2
 not 1,2,2,2.
 Dosimo, meas 3-4, add to end of meas: Hold (ct 2).
 Somitin, meas 3-4, add to end of meas: hold (ct 2).
 So-Kots, meas 1-6, change line 1 to read: Repeat meas 1-6...
on meas 3 4, ct 2 1
 So-Ntopon, not taught only demonstrated.
 Meas 1-6, line 1, change meas 1-4 to meas 1-6meas
3 to 4, ct 2 to 1
 Xisimo, not taught only demonstrated.
 Embrikes, " " " "

LAZIKO

- 89 Add to end of source paragraph: This is a free style dance,
 the pattern is for convenience sake only.
 Fig. A; hands in "W" pos
 Meas 1, ct 2; step across not behind
 Meas 2, ct 1, step behind not across
 Fig. B: hands in "W" pos
 Change meas 2-14 to 3-14, now add: Meas 2 - Step L to L (ct 1);
 step R behind L (ct 2); step L to L while kicking R diag
 across L (ct 3).
 Meas 3-14, delete alternating-ftwk....change meas 1 to 1-2
change 13 to 6.....change 14 to 7
 Fig. C: hands in "V" pos.
 Fig. D: Hands in "V" pos.
 Fig. E, meas 1, ct 1 change R to R to in LOD.....ct 2, change
across-R to fwd in LOD
 90 Fig. F; Arms high "W" pos on ct 1, meas 1 throughout step
 Just above "sequence" insert: End dance with stamp R.
 Sequence, center column, Part D; 16 meas not 14
 Music, line 1 change 2 to 4 and 6 to 8.....Between
 line 6 and 7, insert B, 14, Side to side

MANILATOS

- 91 Fig. A, meas 13, change to read:....Basic, end facing ctr.....
 92 Fig. B, change meas 1-6 to 1-8; 7-12 to 9-16; 13-18 to 17-24.
 Meas 1-8, change to read: Repeat meas 15-18, Fig. A.....
 to R twice thru (LRL RLR LRL RRR w/wt, repeat)
 Meas 9-16, change to: Repeat meas 1-8 (delete 15-20)
 Fig. B (A) except turn on first (last) ct and.....
 Meas 17-24, Repeat meas 9-16 (delete 1-6), Fig. B, to R.
 Fig. C; meas 1, line 1, change "W" to "V" pos
 Meas 3-8, line 1-2, change to:.....except (accent) last
 meas is (with-heavy-steps) 3 stamps on R, last ct with wt.
 Meas 17-32, line 1, change enee to twice
 Meas 49-64, delete: except-turn-GW-L-slowly-in-place
 Meas 81-84, line 2, change LOD to in place
 1-12, Repeat meas 1-6 of Basic, Fig. A, beg L, twice through.
 Add to end of dance: End dance by facing ctr, on last set of
 stamps.
 Fig. B, NOTE: Travel R,L,R on meas 1-24 not 1-18 .

- 96 OMORFOULA, not taught

- 100 SERENITSA
 Record, Side 2, 1st band.
 Pronunciation: Se-reh-nee-h-tzah
 Under "pronunciation", insert: NOTE: Each Fig is done 5 times through.
 Introduction: 4 cts (very fast)
 Basic, meas 1, change sewd to diag R, add: ...R to R arms in "V" pos (ct 1,&);.....
 Meas 3, add to end of meas: Arms still in "V" pos, bend torso slightly fwd.
 Meas 5, line 1, change R to L
 " ", " 2, change to: ...double-bounce on R (cts 1,&); step L (R) slightly bkwd (ct 2).
 Meas 5, add to end of meas: Arms up high above head.
 Meas 9-32, change 3 to 4 and 4 to 5
 101 Variation I, meas 9-32, change 3 to 4 and 4 to 5
 Var. II: Arms in "V" pos
 Delete meas 2, meas 1 is now noted: Meas 1 - Lift R knee up and across L (ct &); stamp R across L, without wt (ct 1); hold (ct 2). Meas 2 - Lift and twist R knee to R (ct &); stamp R to R (ct 1), hold (ct 2).
 Meas 9-32, change 3 to 4 and 4 to 5
 Var. III: Arms in "V" pos
 Change Meas 4-12 to 5-10
 Add above meas 5-10: Meas 4 - Step R to R, leave L in place and lean R (ct 1); step L to L (ct 2).
 Meas 5-10, change to read: Repeat meas 3-8 of Basic
 Meas 9-32, change 3 to 4 and 4 to 5; plus add to end: Arms down on last ct.
 Var. IV: Arms up high on ct 1.
 Meas 9-32, change 3 to 4 and 4 to 5
- SYRTO-KOFTO
 102 Formation: Hands in "W" pos
 Add after "Steps": Sequence - Each Fig. is done twice as noted.
 103 Fig. II: Arms - M arms up, W hands on hip with fingers fwd.
 Var of Fig. II: Not taught
 Meas 1-8 REPEAT FIG I (H) (Turns Basic with Kofto)
 Fig. IV, meas 3, delete in-placeadd: ...leap slightly side to side R,L,R,.....
 Meas 4, change 4-ef-Syrto to 3 with opp ftwk.
 Fig. V, meas 3, ct 2, change step to slight leap
 Meas 3, line 3, change step to slight leap
- ZONARADIKO
 104 Fig. C, change meas 1 to 1-2; 2 to 3; 3-5 to 4-6; 6 to 7; 7 to 8; 8 to 9; 9 to 10.
 Meas 1-2, line 2-3, change ct & to 2; change ct 2 to 1; add: step R in LOD (ct 2).
 Meas 3; change to read: Step L in LOD (ct 1); hold (ct 2).
 105 Delete Fig. D and E, replace with the following:

- 105 FIG. D: (new)
1-6 Repeat meas 1-6, Fig. C.
7 Jump on both ft (ct 1); hold (ct 2).
8-11 Repeat meas 7-10, Fig. C.

FIG. E: Corrected

- 1-6 Repeat meas 1-6, Fig. C.
7 Step L fwd (ct 1); leap into air, twist knees twd L, straighten and land on R (ct 2).
8 Step L fwd, bend both knees (ct 1); hold (ct 2).
9-11 In plie, with wt on L, stamp R fwd without wt on ct 1 of each meas.
12 Step R bkwd (ct 1); hop on R bkwd (ct 2).
13-16 Repeat meas 7-10, Fig. C.

SOTA

- 109 Wash clothes, meas 1, cts 1-2, delete and replace with:
Bending fwd from waist, with palms down, hands move out
sdwd parallel to ground.
Meas 1, cts 3-4, delete R-te-L, then change to: bring hands tog and scrub clothes (R over L)(cts 3-4).
110 Spin wool, meas 1, line 3, change to: R hand moves to L, palm down parallel to floor (cts 3-4).

Add the following to the dance: ~~and~~:

Rinse clothes and hand to dry:

- Meas. 1 Step R fwd in LOD with plie (cts 1-2); touch L next to R and straighten R knee (ct 3); hold (ct 4).
2-3 Repeat meas 1, 2 more times, alternating ftwk (3 in all).
4 Moving bkwd step L,R,L (S,Q,Q) with side to side hip movement.

Hands:

- 1 With both hands on R side of body, close tog and with palms up, scoop hands in a downward motion.(cts 1-2); hands scoop upward (ct 3); turn palms in then over and downward (palms down and parallel to floor (ct 4).
2 Repeat to L side.
3 Hang clothes: Hands tog with palms up, scoop hands downward (cts 1-2); raise/scoop hands high above head (ct 3); turn palms inward and over (palm down)(ct 4).
4 Lower hands out sdwd (palms down (ct 1-2), turn palm fwd and upward (palm up)(ct 3); turn palm down, arms parallel to floor (ct 4).

Turning Clothes in water:

- 1 Bend body to R with R hand twd R ft and L hand high in air. With palms down do slight downward movement (cts 1-2); turn palm up (ct 3); turn palm down (ct 4). Most of the movement comes from the wrist.
2-4 Repeat hand movement of meas 1.
5-8 Repeat same hand movements on L side with L arm low, R high.

SOTA

FIG. III: (Step-touch)

- 1 Facing ctr, step R across L to face RLOD (cts 1-2); close L toe to R ft (ct 3); pivot on R twd LOD (ct 4).
- 2-4 Repeat meas 1, alternating ftwk, 3 more times (4 in all).

Hands:

- 1 W L arm free at side, R begins to circle up across body (cts 1-2); R continues in upward circular motion (ct 3); R is fully extended R diag high (ct 4).
- 2-4 Repeat meas 1, alternating arm movement 3 more times (4 in all).

The dance is free style and can be done in any order. The sequence used in class for teaching purposes was:

Basic fwd (hand & ftwk) - 8 times in LOD

" bwd and Comb hair - 4 times

Step-touch, facing ctr - 4 times.

Fig. II ftwk, & wash clothes - 4 to R, 4 L

" " " " turn clothes in water - 4 on R, 4 L

" " " " rinse clothes and hand to dry - 4 times in LOD.

112 ZAPLET

Fig. I, meas 1, ct 3; hop on R, L forms small arc to L side

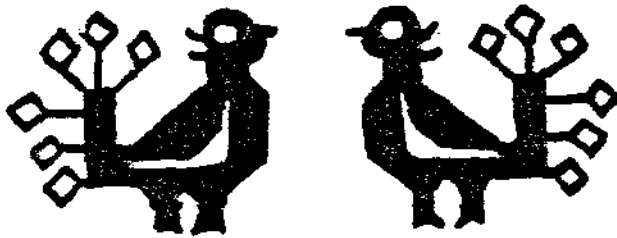
114 HEENG OO MEG

Var. I, not taught

116 TOPONSKO KOLO

Fig. I, add the following under meas 4: NOTE: Hands swing down to "V" pos on meas 3, and up on meas 4.

THE END



CHISMES DEL DIA

AUGUST 7, 1983 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE VOL 15 NO. 1

WELCOME

to the 15th 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 and let them know.

SUNDAY AUGUST 7 SCHEDULE...

Noon on	Registration at El Conquistador
5:30	Dinner El Conquistador Dining Room
6:45	Orientation Meeting, Peterson West Gym No. 153
8:00	Dance Program, West Gym No. 153

ORIENTATION MEETING, AUGUST 7...

This meeting is for all participants and staff members. 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 item.

PHOTOGRAPHS...

Pictures will be taken on Monday after dinner by a photographic 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 wait.

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.

MEET THE STAFF:

TOM BOZIGIAN was born in Los Angeles, CA to Armenian parents, the father of whom immigrated from Leninakan (formerly Gumri-Alexandrapol) Armenian S.S.R. He was raised and educated in Fresno California's Armenian community receiving his B.A. degree in Russian Area Studies and M.A. in Education. Armenian song and dance played a distinct and unique role during his youth, and much of his time was spent with original immigrants. And his many years as an athlete and Armenian Drummer tied in directly to his dance development and expansion.

Mr. Bozigian spent 2 years in Soviet Armenia graduating from the State Choreographic School Sayat Nova and in coordination with the University of Yerevan Ethnographic Institute did regional field research filming and recording songs and dances of the Armenian S.S.R. interior.

His teaching work has taken him to most continents of the world, and he has set innumerable suites of Armenia dances for stage presentation working with both Armenian and non-Armenian organizations. Some of the notable performing ensembles with whom he has worked are Arax of Fresno, Aman of Los Angeles, BYU of Provo, Duguene University Tamburitzans of Pittsburgh, International Dance Theater of Amsterdam and Nayiri of Paris.

ANDOR CZOMPO, Assistant Professor of Dance at SUNY Cortland, New York, is recognized as the leading authority on Hungarian folklore and dance in the western Hemisphere. Although born in Budapest, he was raised in Turkeve in Eastern Hungary, a small agricultural town where a traditional "folkloristic" life prevailed well into the 20th century. Here he became a good natural dancer which enabled him to join several amateur dance groups and later one of the Professional Hungarian Folk Dance Ensembles. He also passed a comprehensive examination and was certified by the Institute of Folk Art as a professional folk-ethnic dance instructor. Before coming to the USA he was a district Folk Art Supervisor in Borsod County.

In the United States he organized the very successful Hungarian Ethnic Dance Group of New York. They appeared in TV and numerous concerts. In 1963 Mr. Czompo was a dancer-choreographer-technical advisor of the Kovach-Rabovsky Hungarian Ballet Bihary (Columbia Artists). In the following years he taught at major colleges and universities in the US and Canada, and has served on the staff at major folk dance camps. He choreographed dances for the Duquesne University Tamburitzans, for Matteo's Indo-American Dance Company, and for other groups and ensembles. With his wife, Associate Professor of Dance, and a noted jazz dance educator, he joined the SUNY faculty in 1968.

Andor first taught for us 20 years ago, when we were at U.C. Santa Barbara.

MIODRAG DESPOTIVIĆ "CIGA" born in Belgrade, Yugoslavia, formerly a well known dancer, today a dancepedagogue and choreographer. A soloist for the world famous Yugoslav State Company "Kolo" for 18 years, he toured many countries of the world...India, U.S.A., Israel, China, Australia, Japan, Eghyp, as well as the East and West European countries. He has also choreographed for many Yugoslav dance ensembles.

JERRY HELT, (Cont'd)

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.

INGVAR SODAL was born in Norway, he moved to Colorado in 1962 to study at the University of Colorado. He has been involved with folk dancing (Scandinavian) for the last 30 years. He has taught folk dancing at all levels in Norway and in Colorado. He was a member of the national advisory board for folk dancing and folk music in Norway for four years, a leader and instructor for exhibition groups in Norway, instructor for the Boulder International Folk Dancers (workshop, regularly scheduled teaching sessions, etc), leader and instructor for the Scandinavian Folk Dancers at the University of Colorado, besides having taught at many major folk dance conferences. Ingvar now resides in Boulder, Colorado with his wife.

DAILY SCHEDULE... (Monday through Sunday, August 7-14)... See Daily Schedule in packet.

SPECIAL ACTIVITIES...

Monday 8/8/83 PHOTOGRAPHS - 7:30 p.m. Theatre Building
Saturday 8/13/83 "HASTA LA VISTA" Party

WARM-UPS - Get limbered up for the day's dancing with Maria Reisch, Dance Studio.

MAILING ADDRESS & TELEPHONE: Folk Dance Conference
% El Conquistador
5505 Montezuma Road 619/286-2030
San Diego, CA 92115

GUESTS - 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 classrooms and evening parties at the gym.

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. Over one hundred scholarships have been awarded to date.

Memorial scholarships are awarded for the following persons: Elizabeth Sanders one of the original founders of the Santa Barbara Folk Dance Conference died in 1959 after a short illness. The other founder, Frank Cole, passed away in 1962. Two hard working and long time members of the committee - Maude sykes passed way in 1976 and Marion Wilson in 1979.

When the conference moved from the University of California Santa Barbara campus in 1959, the name of the conference was changed and is now known as the SDSU Folk Dance Conference and Workshop.

SCHOLARSHIPS - there are several different types of scholarships awarded each year - Folk Dance Federation, Group scholarships; and Memorial scholarships.

SUGGESION BOX... We are inviting yours comments, etc. A suggestion box will be available for your suggestions, comments and/or complaints.

ATHAN KARRAS was born in Thessaloniki, Greece, whose parents hailed from village on the foothills of Mt. Olympus. He came to the U.S. at an early age and was educated in New York. Majored in Theater Arts at NYU, and extended his studies in dance from Ballet, to Modern Dance and Jazz, and soon he was performing on Broadway musicals.

Continuing his theatrical pursuits he became interested in Greek tragedy, which led him to discover that the roots of this early Greek Drama was in the Greek dance. He returned to Greece to research Greek tragedy, and joined the Greek National Theater as performer. His ongoing research and his passion to better understand his own roots brought him to the attention of the newly formed the NATIONAL FOLK DANCE ENSEMBLE OF GREECE, which he joined as soloist. Upon his return to the U.S. he continued to perform and present Greek drama, as well as musicals in the New York area.

With his newly developed interest in folklore he came to the attention of various Institutions which soon were asking him to lecture, demonstrate and present seminars on both the contemporary aspects of Greek culture as well as ancient drama. He has conducted such seminars in various campuses and conferences throughout the U.S. He was on staff at the University of California, Berkeley, the University of Alberta, in Edmonton, and other major Institutions. He has eagerly presented programs, educational or cultural that have earned him a reputation as being one of the leading authorities in Greek Folk Dance. He has with great ease crossed the barriers of cultural and educational institutions, when serving a major scholastic conference, or on to the concert hall stage, and to such entertainment centers as Lake Tahoe and Las Vegas, as well as appearing on Television and Motion Pictures.

Since his move to Southern California he has been most active in teaching Greek dance. He was co-founder of the INTERSECTION FOLK DANCE CENTER which has done an immense job in continuously presenting and carrying on daily the most challenging international folk dance programs as well as many other aspects of folklore, and has been hailed as one of the most unique centers in America. His continued research have caused him to write articles for various periodicals, books, and has compiled and produced several Greek dance albums that have become basic foundation of Greek dance studies.

He was instrumental in organizing and creating the first and subsequent tours of the PARTHENON DANCERS OF GREECE that have been applauded by audiences all over the U.S. and have recently concluded an extended tour to EPCOT CENTER in DISNEYWORLD.

He continually travels to Greece, for further research and other cultural projects, and was recently major at guest at a music teachers convention which is investigating the role of movement in early musical studies the AMERICAN ORFF-SCHWERCK ASSOCIATION in their Convention, and has been invited to participate at their again this fall. Founded by Carl Orff the famous composer who has created a unique method of early musical studies.

With his heavy teaching schedule in many Greek-American communities, between visits to TV or movies he enjoys quite afternoon at home trying out many and various recipes he has collected from his early childhood in Greece, which he shares with friends, and is often to put on such feasts to include the whole gamut of folk traditions down to the delectable appetite.

Ciga and his 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, Macedonia, Shiptar) making use of music which springs from the ancient folk-music tradition.

YA'AKOV EDEN started dancing at the age of eleven with the "Youth Movement" in Israel. He dances with the national Lahakat Kibutz Troupe, "Hachativa" and then joined the "Students of Haifa" dancers. He has been a professional dancer and choreographer in the U.S. and in Israel. Currently he is on the staff of Ball State University in Muncie, Indiana, and is the director of the Blue Star Israeli Dance Camp.

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 and 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.

Creator of "Sweep a Quarter." Among his round dance compositions is "Jiffy Mixer."

THE 12 FLAGS OF CALIFORNIA - We are pleased to again have on loan from the Automobile Club of So. California the 12 flags which have flown onver California - during the Spanish Empire; English rule; Spanish/ Russia's Russian-American Company; Privateer; and the official Bear flag.

EVALUATION SHEET...In your packet is an evaluation sheet which we would like you to fill out and return to us before your departure, or after you have gone home. We are interested in your comments on the 1983 conference.

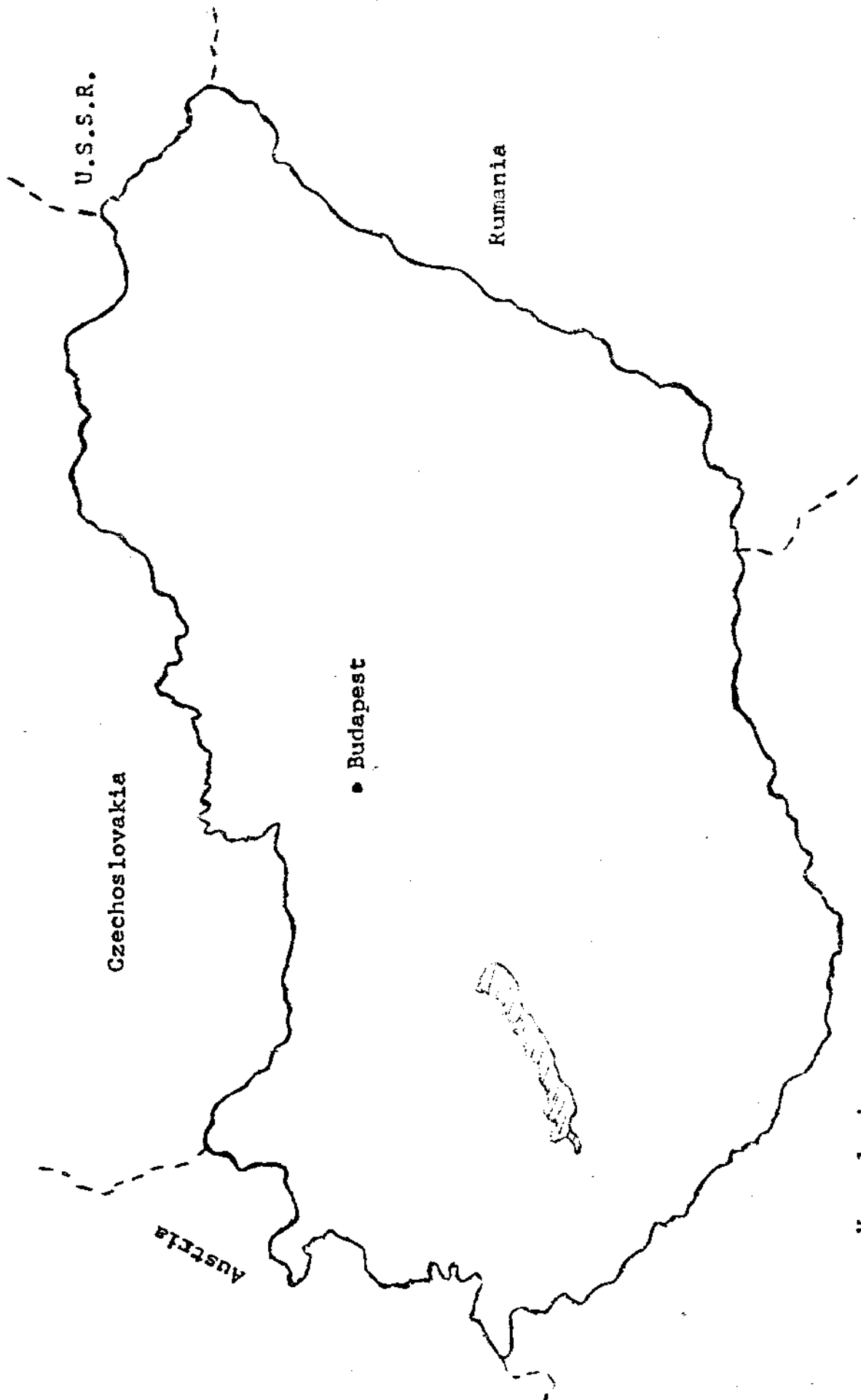
ERRATA AND ROSTER...The errata and roster will be mailed to you as soon as possible following the close of the conference.

MEET THE FOLK DANCE FEDERATION CONFERENCE COMMITTEE:

Lila Aurich	Miriam Lubet	Isabelle Persh	Alice & Archie Stirling
Steve Alban	Ted Martin	Evelyn Prewett	Valerie Staigh
Perle Bleadon	Bob Moriarty	Maria Reisch	Donna Tripp
Dorothy & Tom Daw	Freeman Odium	Audrey Silva	Ed Wilson

If you have any questions or problems, contact one of the above commitee members. We are here to serve you.

HAVE A GREAT FOLK DANCE VACATION!!!!



U.S.S.R.

Rumania

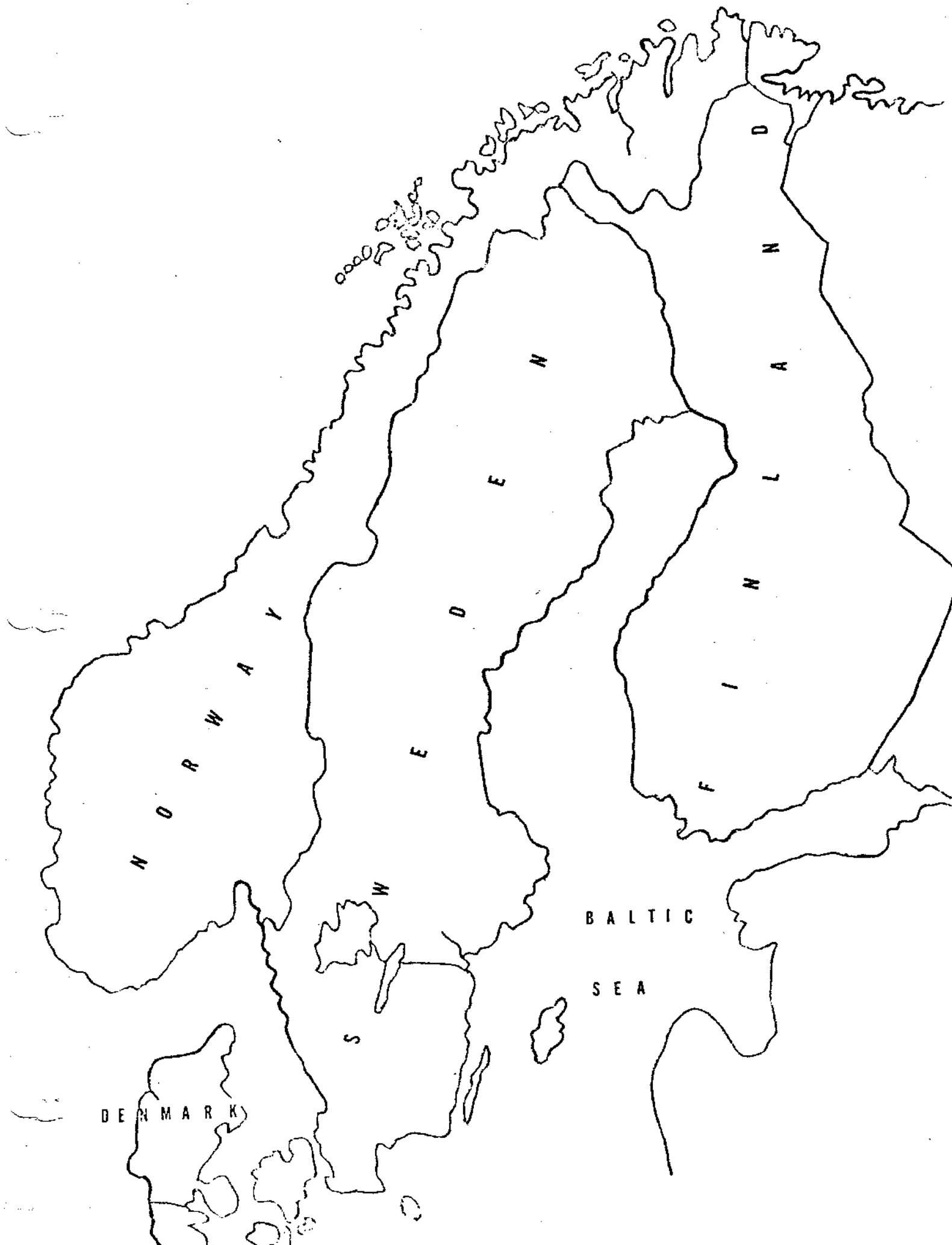
• Budapest

Czechoslovakia

Austria

Yugoslavia

HUNGARY



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BULGARIA

ITALY

ALBANIA

GREECE

AEGEAN SEA

TURKEY

IONIAN SEA

Athens

Crete



AUSTRIA

ITALY

HUNGARY

Slovenia

Croatia

ROMANIA

Bosnia -
Hercegovina

Beograd

Serbia

ADRIATIC
SEA

Montenegro...

BULGARIA

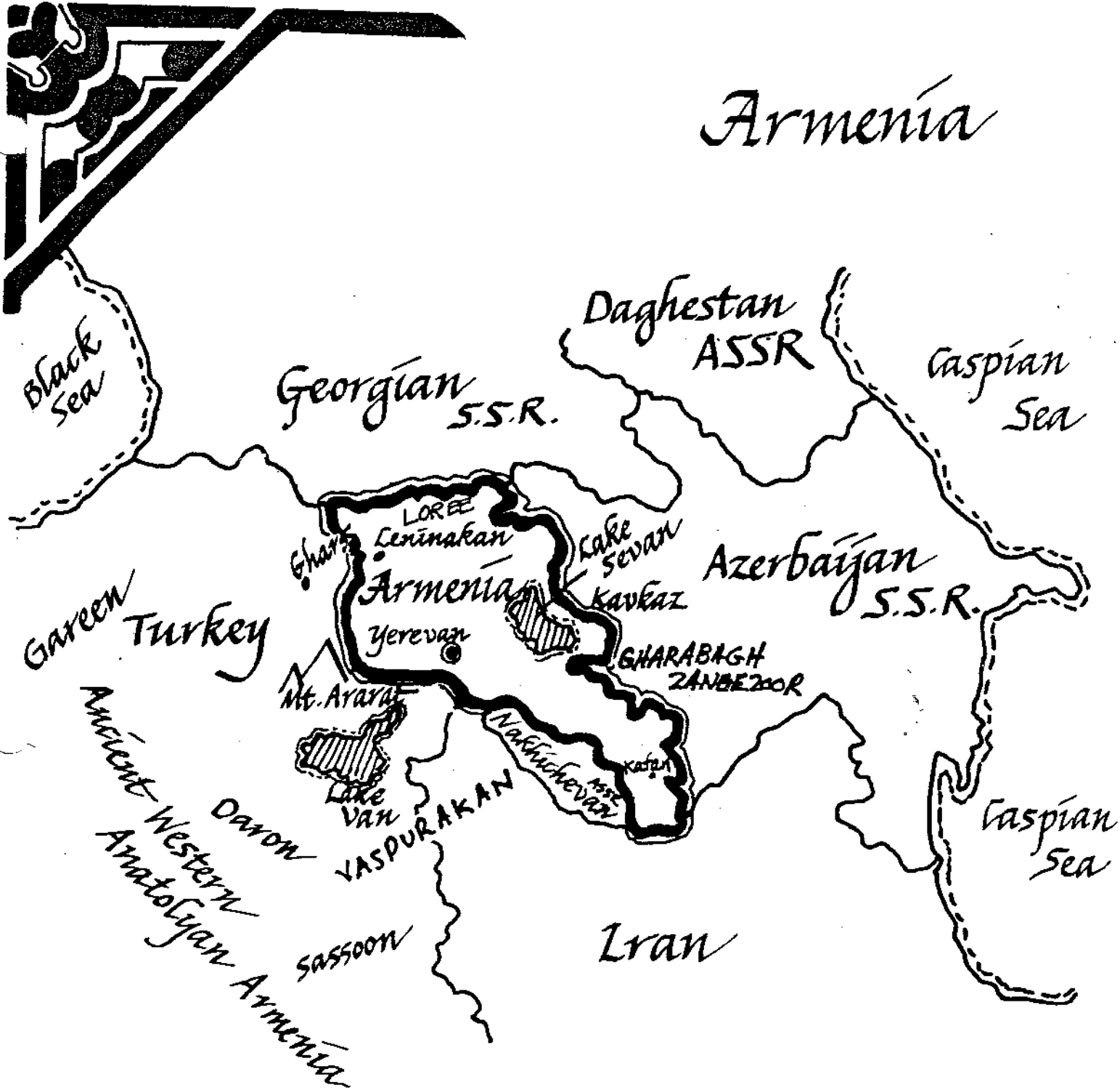
YUGOSLAVIA

ALBANIA

Macedonia

GREECE

Armenia



14

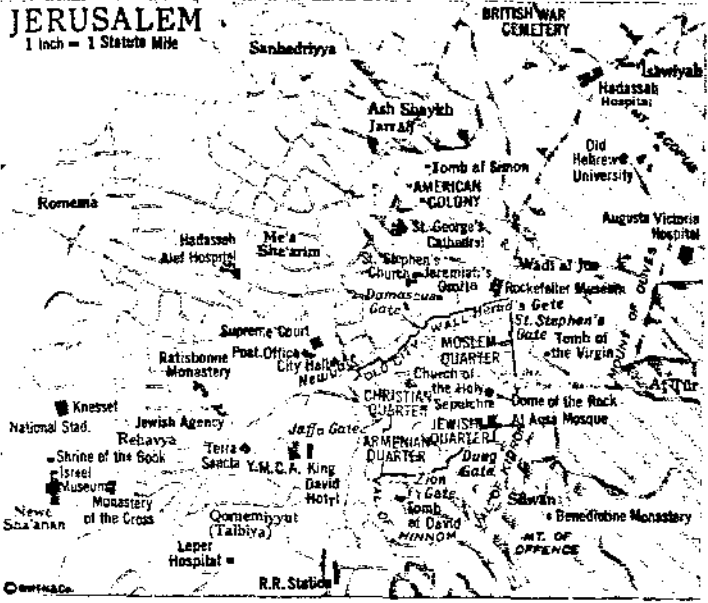
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JERUSALEM

1 Inch = 1 Statute Mile



Longitude East of Greenwich



myat (Damirata)
Port Said (Bur Sa'id)
Ras Sa'ad
Ras Sa'at Ushsh
Al Tijani
Al Kaba
Al Qantarah
Al Ismailiyah
Ash Shalufah
Al Kubri
Suez (As Suwayh)
Bur Tawfiq
Al Khabal al Basitah

GAZA STRIP
(EGYPTIAN ADMINISTRATION)
Areas occupied by Israel since June 1967

ISRAEL

SINAI PENINSULA

SAUDI ARABIA