



1986

SAN DIEGO STATE UNIVERSITY  
FOLK DANCE CONFERENCE

SAN DIEGO, CALIFORNIA

July 20-26, 1986

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

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) ft, arm or hand
LOD	line of direction (CCW)
M	man, men, man's
meas	measure(s)
opp	opposite
pl	place
pos	position
ptr(s)	partner(s)
R	right
RLOD	reverse line of direction (CW)
sdwd or swd	sideward
tog	together
twd	toward
W	women, woman, women's
wt	weight

## 1986 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

I N D E X   B Y   T E A C H E R  
(Revised)

<u>Teachers</u>	<u>Country</u>	<u>Page</u>
<u>TOM BOZIGIAN</u>		
Song Sheet .....	Armenia .....	29
Aghcheekneroo Par .....	Armenia .....	30-a
Elloo Yar .....	Armenia .....	30-d
Govand or Vana Gyond .....	Armenia .....	41
Guhneega .....	Armenia .....	31
Hayrer oo Mamoogner .....	Armenia .....	32
Khahch .....	Armania .....	33
Lalvan .....	Armenia .....	34
Lorge .....	Armenia .....	35
Moosh .....	Armenia .....	36
Neenam Neenam .....	Armenia .....	37
Sasoon .....	Armenia .....	38
Sherokhee .....	Armenia .....	39
Tsatkeh .....	Armenia .....	40
Vana Gyond or Govand .....	Armenia .....	41
<u>DANI DASSA</u>		
Basadot Hayerukim .....	Israel .....	43
Brit Ha'shnayim .....	Israel .....	44
Chig Li .....	Israel .....	45-a
Enaich Yonim .....	Israel .....	46
Ma - Oz .....	Israel .....	48
Shiri Li .....	Israel .....	50
Ya'akov Ha'tamim .....	Israel .....	52
Zemer Nugeh .....	Israel .....	53-a
<u>JERRY HELT</u>		
Record List .....	USA .....	1
Figures .....	USA .....	2
Tag Figures .....	USA .....	5
Sweep Right 1/4 Figures .....	USA .....	6
Tag Figures .....	USA .....	7
Ferris Wheel (Ctr sweep 1/4) .....	USA .....	8
1/2 Tag Figures .....	USA .....	8
Figures .....	USA .....	9
Mariemont Quadrille .....	USA .....	12
Baldo Contra .....	USA .....	12
<u>JAMES LaVITA</u>		
Intro. to Scandinavian Dance Notes ...	Scandinavia .....	13
Gothenburg Masurka .....	Sweden .....	15
Hambo Variants from Northern Sweden ..	Sweden .....	17
Kringellek from Gagnef .....	Sweden .....	19
Realander from Vemdalen .....	Sweden .....	20
Schottis from Sodermanland .....	Sweden .....	21
Senpolska from Torp .....	Sweden .....	23
Slangpolska from Gammalkils .....	Sweden .....	25
Stigvals and Bakmes from Kall .....	Sweden .....	27

YVES MOREAU

Folk Dances of Bulgaria (background) .	Bulgaria	54
Deninka .....	Bulgaria	58
Glavnisko Cetvorno .....	Bulgaria	59
Grancarsko Horo .....	Bulgaria	60
Krivo Sadovsko Horo .....	Bulgaria	61
Kukuvicka .....	Bulgaria	62
Ljaskovsko Horo .....	Bulgaria	63
Varnenska Tropanka .....	Bulgaria	64

## 1986 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

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

<u>Dance</u>	<u>Country</u>	<u>Page</u>
Aghcheekneroo Par .....	Armenia .....	30-a
Baldo Contra .....	USA .....	12
Basadot Hayerukim .....	Israel .....	43
Brit Ha'shnayim .....	Israel .....	44
Chug Li .....	Israel .....	45-a
Deninka .....	Bulgaria .....	58
Elloo Yar .....	Armenia .....	30-d
Enaich Yonim .....	Israel .....	46
Ferris Wheel (Ctr sweep 1/4) .....	USA .....	8
Figures (square).....	USA .....	2
Figures (square) .....	USA .....	9
Folk Dances of Bulgaria (background) .	Bulgaria .....	54
Glavnisko Cetvorno .....	Bulgaria .....	59
Gothenburg Masurka .....	Sweden .....	15
Govand or Vana Gyond .....	Armenia .....	41
Grancarsko Horo .....	Bulgaria .....	60
Guhneega .....	Armenia .....	31
Hambo Variants from Northern Sweden ..	Sweden .....	17
Hayrer oo Mamoogner .....	Armenia .....	32
Intro. to Scandinavian Dance Notes ...	Scandinavia .....	13
Khalch .....	Armenia .....	33
Kringellek from Gagnef .....	Sweden .....	19
Krivo Sadovsko Horo .....	Bulgaria .....	61
Kukuvicka .....	Bulgaria .....	62
Lalvan .....	Armenia .....	34
Ljaskovsko Horo .....	Bulgaria .....	63
Lorge .....	Armenia .....	35
Ma - Oz .....	Israel .....	48
Mariemont Quadrille .....	USA .....	12
Moosh .....	Armenia .....	36
Neenam Neenam .....	Armenia .....	37
Realander from Vemdalen .....	Sweden .....	20
Record List (square) .....	USA .....	1
Sasoon .....	Armenia .....	38
Schottis from Sodermanland .....	Sweden .....	21
Senpolska from Torp .....	Sweden .....	23
Sherokhee .....	Armenia .....	39
Shiri Li .....	Israel .....	50
Slangpolska from Gammalkils .....	Sweden .....	25
Song Sheet (Armenia) .....	Armenia .....	29
Stigvals and Bakmes from Kall .....	Sweden .....	27
Sweep Right 1/4 Figures (squares) ...	USA .....	6
Tag Figures (squares) .....	USA .....	5
Tag Figures (squares) .....	USA .....	7
Tsatkeh .....	Armenia .....	40
Vana Gyond or Govand .....	Armenia .....	41
Varnenska Tropanka .....	Bulgaria .....	64
Yaakov Ha'tamim .....	Israel .....	52
Zemer Nugeh .....	Israel .....	53-a
1/2 Tag Figures (square) .....	USA .....	8

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1986

Presented by Jerry Helt

RECORD LIST

NAME OF MUSIC	LABEL & RECORD NUMBER	DISTRIBUTOR
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"DO"	RED BOOT RB313 B	RED BOOT RECORDS Rt. 8, College Hills Greenville, Tenn. 37743
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"BOILING CABBAGE"	SQUARE TUNES ST301 B	
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"CITY SLICKER"	JO PAT JP502 B	JOPAT RECORDS, 1616 Gardiner Le, #202 Louisville, Ky. 40205
SINGING:		
"MEDLEY"	CHAPARRAL C3506 A	CHAPARRAL RECORDS, 1425 Oakhill Dr., Plano Texas 75075
"OLD TIME MEDLEY"	TNT 161B	TNT RECORD CO., R.F.D. 2 St. Albans, Vt. 05478
"GOOO OLD SUMMERTIME"	BLUE STAR 2239 B	MERRBACH RECORD SERVICE P.O. Box 7309, Houston, Texas 77248-7309
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"SUMMER SOUNDS"	BLUE STAR 2265	
"SCHATZIE"	BLUE STAR 2260	
"PIANO ROLL BLUES"	RED BOOT RB 297	(SEE ABOVE RED BOOT)
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DOUBTFUL SHEPHERD	LLOYD SHAW LSF 1009	LLOYD SHAW FOUNDATION 2217 Cedar Acres Dr. Manhattan, KS. 66502
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"STAR & PROMENADE CONTRA"	TNT 201	TNT RECORD CO.
"WALTZ CONTRA"	NATIONAL RECORDS 4562	NATIONAL RECORDS
"GORDO'S QUARRILLE"	SQUARE DANCETIME 002	JACK MURTHA ENTERPRISES Box 3055, Yuba City, Calif. 95991
ROUNDS:		
"I'M BUSTED"	BLUE STAR 2219	MERRBACH RECORD SERVICE
STAY YOUNG	MCA RE ORDS MCA52310 (Vocal-Don Williams)	MCA RECORDS, INC 70 Universal Plaza Universal City, Calif. 916
"THE BIRD DANCE"	AVIA DISK AD831	

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HEADS PROMENADE OUTSIDE 3/4  
EVERYBODY DOUBLE PASS THRU  
FACE THE ONE BESIDE YOU  
CENTERS PASS THRU "U" TURN  
GENTS FORWARD RIGHT HAND  
TWO HAND STAR  
BACK BY THE LEFT A TWO HAND STAR  
EVERYBODY PROMENADE YOUR PARTNER

HEAD LADIES CHAIN ACROSS  
HEADS PROMENADE OUTSIDE 3/4  
EVERYBODY DOUBLE PASS THRU  
FACE THE ONE BESIDE YOU  
BACK AWAY, ALL CIRCLE EIGHT  
FOUR GENTS FORWARD RIGHT HAND STAR  
PASS YOUR PARTNER FIND YOUR CORNER  
LEFT ALLEMANDE

HEADS PROMENADE OUTSIDE 3/4  
EVERYBODY DOUBLE PASS THRU  
FACE THE ONE BESIDE YOU, BACK AWAY  
LINES FORWARD UP & BACK  
CENTER FOUR PASS THRU "U" TURN  
EVERYBODY RIGHT & LEFT THRU  
SAME LADIES CHAIN ACROSS  
(1P 2P Lines)

SIDE LADIES CHAIN ACROSS  
HEADS ROLL AWAY A HALF SASHAY  
SIDES PROMENADE OUTSIDE 3/4  
EVERYBODY DOUBLE PASS THRU  
FACE THE ONE BESIDE YOU  
LEFT ALLEMANDE OR CIRCLE 8

HEAD LADIES CHAIN ACROSS  
HEADS PROMENADE OUTSIDE 3/4  
SIDES RIGHT & LEFT THRU  
ALL DOUBLE PASS THRU  
FACE THE ONE BESIDE YOU  
CIRCLE 8 TO THE LEFT  
FOUR GENTS FORWARD PASS THRU  
GENTS TURN LEFT SINGLE FILE  
LADIES FORWARD PASS THRU  
LEFT ALLEMANDE

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HEADS RIGHT & LEFT THRU  
FOUR LADIES CHAIN ACROSS  
SIDES ROLL AWAY A HALF SASHAY  
HEADS FORWARD STAND PAT  
SIDES DIVIDE, FACE IN  
CENTERS PASS THRU  
LEFT ALLEMANDE

SIDE LADIES CHAIN ACROSS  
HEADS FORWARD STAND PAT  
SIDES DIVIDE FACE IN  
ALL DOUBLE PASS THRU  
FACE THE ONE BESIDE YOU  
LINES FORWARD UP & BACK  
RIGHT & LEFT THRU  
LADIES CHAIN ACROSS  
(1P 2P Lines)

HEADS RIGHT & LEFT THRU  
HEADS ROLL AWAY A HALF SASHAY  
SIDES FORWARD STAND PAT  
HEADS DIVIDE & FACE IN  
ALL DOUBLE PASS THRU  
FACE THE ONE BESIDE YOU  
CENTERS PASS THRU  
SPLIT THE OUTSIDE TWO  
LINES PASS THRU "U" TURN  
LADIES CHAIN ACROSS  
(1P2P Lines)

HEADS FORWARD STAND PAT  
SIDES DIVIDE, FACE IN  
ALL DOUBLE PASS THRU  
FACE THE ONE BESIDE YOU  
LINES PASS THRU, GENTS "U" TURN  
LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS  
DO SA DO THE OUTSIDE TWO  
STAR THRU, FLUTTER WHEEL  
SWEEP 1/4, SWEEP 1/4 MORE  
SWEEP 1/4 LESS, LEFT ALLEMANDE



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HEADS SQUARE THRU FOUR HANDS  
SWING THRU WITH THE OUTSIDE TWO  
BOYS RUN RIGHT, WHEEL & DEAL  
SWEEP 1/4, LADIES LEAD  
DIXIE STYLE TO A LEFT ALLEMANDE

HEADS LEAD RIGHT CIRCLE TO A LINE  
RIGHT & LEFT THRU  
LADIES LEAD DIXIE STYLE TO AN OCEAN WAVE  
BOYS CROSS RUN, RECYCLE  
SWING THRU, TURN THRU LEFT ALLEMANDE

Presented by Jerry Helt

SWEEP RIGHT 1/4 FIGURES  
By Jerry Helt

HEADS FORWARD SWING THRU  
BOYS RUN RIGHT, CALIF. TWIRL  
WHEEL & DEAL & SWEEP RIGHT 1/4  
PASS THRU (EQV. TO HEADS LEAD RIGHT)

HEADS FORWARD SPIN THE TOP  
BOYS RUN RIGHT, CALIF. TWIRL  
WHEEL & DEAL & SWEEP RIGHT 1/4  
(EQV. TO HEAD LADIES CHAIN)

HEADS SQUARE THRU FOUR HANDS  
SPIN CHAIN THRU WITH THE OUTSIDE TWO  
BOYS RUN RIGHT, CALIF. TWIRL  
WHEEL & DEAL & SWEEP RIGHT 1/4  
STAR THRU, DO SI DO  
SPIN CHAIN THRU THATS ALL YOU DO  
BOYS RUN RIGHT, CALIF. TWIRL  
WHEEL & DEAL & SWEEP RIGHT 1/4  
STAR THRU, DIVE THRU, PASS THRU  
LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS  
SWING THRU WITH THE OUTSIDE TWO  
BOYS RUN RIGHT, CALIF. TWIRL  
ALL EIGHT CIRCULATE  
WHEEL & DEAL & SWEEP RIGHT 1/4  
STAR THRU, DIVE THRU, SQUARE THRU 3/4  
LEFT ALLEMANDE

HEADS FORWARD SWING THRU  
BOYS RUN RIGHT, TAG THE LINE LEFT  
WHEEL & DEAL & SWEEP RIGHT 1/4  
(EQV. TO HEADS CIRCLE LEFT 3/4)

Presented by Jerry Helt

TAG FIGURES  
By Jerry Helt

HEADS SQUARE THRU FOUR HANDS  
SPLIT THE SIDES AROUND ONE, LINE UP FOUR  
LINES PASS THRU, TAG THE LINE RIGHT  
WHEEL & DEAL, DO SI DO ALL THE WAY ROUND  
SWING THRU WHEN YOU COME DOWN  
BOYS RUN RIGHT, LINES FORWARD  
SQUARE THRU 3/4, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS  
SPLIT THE SIDES AROUND ONE, LINE UP FOUR  
LINES PASS THRU, TAG THE LINE IN  
LINES FORWARD, SQUARE THRU 3/4  
BOYS "U" TURN, LEFT ALLEMANDE

HEADS LEAD RIGHT CIRCLE TO A LINE  
LINES PASS THRU, TAG THE LINE  
PEEL OFF (ZERO) TAG THE LINE  
PEEL OFF, CROSSTAIL THRU  
LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS ROUND  
SWING THRU THE OUTSIDE TWO  
BOYS RUN RIGHT, TAG THE LINE LEFT  
WHEEL & DEAL, STAR THRU  
LINES PASS THRU, BEND THE LINE  
SLIDE THRU, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS ROUND,  
SWING THRU THE OUTSIDE TWO  
BOYS RUN RIGHT, TAG THE LINE LEFT  
WHEEL & DEAL, LEFT ALLEMANDE

FERRIS WHEEL  
CENTERS SWEEP 1/4  
By Jerry Helt

HEADS SQUARE THRU FOUR HANDS  
SWING THRU WITH THE OUTSIDE TWO  
BOYS RUN RIGHT, FERRIS WHEEL, CENTERS SWEEP 1/4  
(EQV. TO HEAD LADIES CHAIN)  
HEADS STAR THRU, PASS THRU  
(EQV. TO HEADS LEAD RIGHT)  
CIRCLE FOUR, HEAD GENTS BREAK LINE UP FOUR  
LINES PASS THRU, WHEEL & DEAL  
CENTERS PASS THRU, SWING THRU WITH THE OUTSIDE TWO  
BOYS RUN RIGHT, FERRIS WHEEL, CENTERS SWEEP 1/4  
SAME FOUR CROSSTRAIL THRU, LEFT ALLEMANDE

1/2 TAG FIGURES  
By Jerry Helt

HEADS LEAD RIGHT, CIRCLE TO A LINE  
LINES PASS THRU, 1/2 TAG, CAST RIGHT 3/4  
CENTERS TRADE, BOYS RUN RIGHT  
LINES FORWARD, STAR THRU, PASS THRU  
LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS  
SWING THRU WITH THE OUTSIDE TWO  
BOYS RUN RIGHT, TAG THE LINE, FACE IN  
LINES PASS THRU, 1/2 TAG TO A CURLIQUE OR TOUCH 1/4  
(BOX 1-4 OCEAN WAVE)

HEADS LEAD RIGHT CIRCLE TO A LINE  
LINES FORWARD CURLIQUE, COORDINATE  
1/2 TAG TO A CURLIQUE, BOYS RUN RIGHT  
WHEEL & DEAL, DIVE THRU, SQUARE THRU 3/4  
LEFT ALLEMANDE

HEADS PASS THRU, SEPARATE AROUND ONE, LINE UP FOR  
LINES PASS THRU, 1/2 TAG, CAST RIGHT 3/4, BOYS RUN RIGHT  
LINES FORWARD, SLIDE THRU, LEFT ALLEMANDE

HEADS PASS THRU, SEPARATE AROUND ONE, CAST OFF 3/4  
LINES PASS THRU, HALF TAG, EVERYBODY "U" TURN  
LEFT ALLEMANDE

HEADS PASS TO THE RIGHT, CIRCLE TO A LINE  
\*LINES PASS THRU, LADIES TRADE  
SPIN CHAIN THRU, SPIN CHAIN THRU  
LADIES TRADE, LINES PASS THRU  
LADIES TRADE, SPIN CHAIN THRU  
SPIN CHAIN THRU, LADIES TRADE  
(NORMAL LINES OF FOUR WITH PARTNER)

HEADS TO THE RIGHT, CIRCLE TO A LINE  
\*LINES PASS THRU, LADIES TRADE  
SPIN CHAIN THRU, SWING THRU  
LADIES TRADE, LINES PASS THRU  
LADIES TRADE, SPIN CHAIN THRU  
SWING THRU, LADIES TRADE  
(NORMAL LINES OF FOUR WITH PARTNER)

\*\*LINES PASS THRU, BOYS TRADE  
TRADE THE WAVE

HEADS TO THE RIGHT CIRCLE TO A LINE  
LINES PASS THRU, WHEEL & DEAL  
DOUBLE PASS THRU, CENTERS IN CASTOFF 3/4  
STAR THRU, DOUBLE PASS THRU  
FIRST COUPLE LEFT, NEXT COUPLE RIGHT  
CROSS TRAIL THRU, LEFT ALLEMANDE

HEADS FORWARD DO-SI-DO TO AN OCEAN WAVE  
BOYS RUN RIGHT, BOYS TRADE, CASTOFF 3/4 ROUND  
STAR THRU, DO-SI-DO TO AN OCEAN WAVE  
BOYS RUN THRU, CASTOFF 3/4 ROUND  
STAR THRU (ZERO)

HEADS FORWARD DO-SI-DO TO AN OCEAN WAVE  
BOYS RUN RIGHT, BOYS TRADE, CASTOFF 3/4 ROUND  
DO-SI-DO TO AN OCEAN WAVE  
BOYS RUN RIGHT, BOYS TRADE, CASTOFF 3/4 ROUND  
CROSS TRAIL THRU, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS ROUND  
SWING THRU WITH THE OUTSIDE TWO  
BOYS RUN RIGHT, WHEEL ACROSS, BEND THE LINE  
LINES PASS THRU, WHEEL & DEAL  
SUBSTITUTE, CENTERS PASS THRU  
LEFT ALLEMANDE

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HEADS FORWARD, DO-SI-DO TO AN OCEAN WAVE  
GIRLS "U" TURN, WHEEL & DEAL, SWEEP A 1/4  
PASS THRU (EQV. TO HEADS SQUARE THRU FOUR HANDS)

HEADS FORWARD, DO SI DO TO AN OCENA WAVE  
GIRLS TRADE, BOYS TRADE, GIRLS "U" TURN  
WHEEL & DEAL, SWEEP A 1/4  
(EQV. TO HEADS STAR THRU)

HEADS FORWARD SWING THRU, BOYS RUN RIGHT  
WHEEL & DEAL, SWEEP A 1/4, PASS THRU  
(EQV. TO HEADS LEAD TO THE RIGHT)

HEADS FORWARD, SPIN THE TOP; BOYS RUN RIGHT  
WHEEL & DEAL, SWEEP A 1/4  
(EQV. TO HEAD LADIES CHAIN)

HEADS FORWARD SWING THRU, GIRLS TRADE  
BOYS RUN RIGHT, WHEEL & DEAL, SWEEP A 1/4  
SQUARE THRU 3/4, LEFT ALLEMANDE, ETC.

HEADS FORWARD, SWING THRU, SWING THRU AGAIN  
GIRLS RUN RIGHT, WHEEL & DEAL, SWEEP A 1/4  
TURN THRU, LEFT ALLEMANDE ETC.

FOUR LADIES CHAIN ACROSS  
HEADS SQUARE THRU FOUR HANDS  
SPIN CHAIN THRU  
BOYS RUN RIGHT, WHEEL & DEAL, SWEEP A 1/4  
CROSSTRAIL THRU, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS  
DO SI DO THE OUTSIDE, SCOOT BACK  
BOYS RUN RIGHT, WHEEL & DEAL, SWEEP A 1/4  
SLIDE THRU, LEFT ALLEMANDE ETC.

HEADS LEAD RIGHT, CIRCLE TO A LINE OF FOUR  
FLUTTER WHEEL & SWEEP A 1/4  
SQUARE THRU FOUR HANDS  
LINES WHEEL & DEAL, DOUBLE PASS THRU  
FIRST COUPLE LEFT NEXT COUPLE RIGHT  
CROSSTRAIL THRU, LEFT ALLEMANDE

Presented by Jerry Helt

HEADS FLUTTER WHEEL & SWEEP A 1/4, PASS THRU  
(EQV. TO HEADS SQUARE THRU FOUR HANDS)

HEADS FLUTTER WHEEL & SWEEP A 1/4, STAR THRU  
(ZERO)

HEADS RIGHT & LEFT THRU, FLUTTER WHEEL & SWEEP A 1/4  
(EQV. TO HEADS STAR THRU)

HEAD LADIES CHAIN, HEADS FLUTTER WHEEL & SWEEP A 1/4, CALIF. TWIRL  
(EQV. TO HEADS LEAD TO THE RIGHT)

HEADS FLUTTER WHEEL & SWEEP A 1/4  
SWING THRU, TURN THRU  
(EQV. TO HEADS LEAD TO THE RIGHT)

HEADS FLUTTER WHEEL, SWEEP A 1/4  
HEADS FLUTTER WHEEL & SWEEP A 1/4  
(EQV. TO HEADS RIGHT & LEFT THRU)

ALL FOUR COUPLES FLUTTER WHEEL  
HEADS FORWARD, STAR THRU, PASS THRU  
CIRCLE FOUR, HEADS BREAK, LINES OF FOUR  
LINES PASS THRU, WHEEL & DEAL  
CENTERS FLUTTER WHEEL & SWEEP A 1/4  
ALLEMANDE LEFT ETC.

HEADS FLUTTER WHEEL & SWEEP A 1/4  
SIDES DIVIDE & STAR THRU  
HEADS FLUTTER WHEEL & SWEEP A 1/4  
SIDES DIVIDE & SLIDE THRU, LEFT ALLEMANDE ETC.

HEADS LEAD RIGHT CIRCLE TO A LINE OF FOUR  
FLUTTER WHEEL ACROSS THE FLOOR  
FLUTTER WHEEL & SWEEP A 1/4  
CIRCLE FOUR, SIDE GENTS BREAK LINES OF FOUR  
(NORMAL LINES OF FOUR WITH PARTNER)

HEADS LEAD RIGHT, CIRCLE TO A LINE OF FOUR  
FLUTTER WHEEL & SWEEP A 1/4  
SQUARE THRU FOUR HANDS, BEND THE LINE  
(NORMAL LINES OF FOUR WITH PARTNER)

Presented by Jerry Helt

MARIEMONT QUADRILLE

By Jerry Helt

FORMATION: SQUARE

MUSIC: ANY GOOD REEL

8 HEADS PASS THRU, "U" TURN  
8 TWO HAND SWING THE OPPOSITE, ONCE  
8 SIDES PASS THRU, "U" TURN  
8 TWO HAND SWING THE OPPOSITE, ONCE  
8 ALL JOIN HANDS, CIRCLE LEFT  
8 LEFT ALLEMANDE YOUR CORNER  
8 COME BACK & PROMENADE  
16 ALL THE WAY BACK TO PLACE

BALDO CONTRA

By Jerry Helt

2,4,6,8 CROSS OVER

MUSIC: ANY GOOD REEL OR JIG

8 CIRCLE FOUR LEFT WITH THE COUPLE ACROSS  
8 CIRCLE FOUR RIGHT BACK TO PLACE  
8 LADIES DO SA DO  
8 LADIES RIGHT HAND TURN ONCE  
8 GENTS DD SA DO  
8 GENTS RIGHT HAND TURN ONCE  
8 RIGHT & LEFT THRU  
8 ALL PASS THRU, TURN ALONE



Presented by James LaVita

INTRODUCTION TO SCANDINAVIAN DANCE NOTES

The remarks that follow apply primarily to the dances of, and dancing in, Sweden, but, with minor modification apply to Norway as well. Several distinct traditions are resident in the Swedish-Norwegian dance area. In western and southwestern Norway, the oldest dance tradition, the "bygdedans," consists of 2/4 and 3/4 time dance forms, called respectively, gangar and springar.

In eastern Norway and western Sweden, there exists a pols/polska tradition which has clear similarities crossing the border region. These dances possess a one-measure, clockwise turn and a two-measure counterclockwise turn (a "bakmes" turn). This dance area bleeds into a region of polska dancing in eastern Dalarna, Eastern Jamtland, Halsingland, and Uppland, where, in general, the "bakmes" has been lost, and only the clockwise, one-measure turn remains.

The region of southern and Southcentral Sweden (roughly south of a line running from Stockholm to Oslo) exhibits still other characteristics. Due, it is conjectured, to certain socio-cultural differences between this region and the remainder of Sweden and all of Norway, one finds here a few remnants of the very old tradition, overlain by a very strong "gammaldans" tradition and a lively set dance ("engelskor") tradition, based on urban and upper class culture.

The dances that have been chosen for the conference this year illustrate several of the above traditions. We have selected dances from the lesser known traditions of south Sweden, from the oldest layer of dances in Dalarna, from the western Swedish tradition in Jamtland, the eastern Swedish forms from Medelpad, and even two dances from far northern Sweden.

Concerning the dance notes themselves, it is important to remember that Scandinavian dancing, in general, depends less on complicated footwork and more on subtleties of foot placement, body control, and timing. Thus, notes can serve only as a reminder of these points, and to refresh the memories of those who have learned the dances in person.

A similar, but often forgotten point, is that Swedes and Norwegians come in various sizes and shapes, just as do Americans. Tall, fat Scandinavians dance quite differently from short, skinny Scandinavians, even though both might be recognized as "tradition bearers" for the very same dance. Thus, in one's attempt to develop "good styling," one should be leery of slavishly imitating the body movements of any

one individual, but instead try to understand the essence of the style and accommodate it to one's own body type. Fortunately, large archives exist where a variety of individuals can be seen, on film, dancing any particular dance and so giving a feeling for the variation considered by specialists to be within the "boundaries" of the "style".



A MAP OF SWEDEN  
showing the provinces and some cities

GOTHENBURG MAZURKA

Sweden

- SOURCE : This dance was recorded by Henry Sjöberg in Gothenburg, over the past decade, and learned by Jim LaVita in Stockholm in June, 1984. It is immediately related to a much harder dance, called "Segla", and the basic step is used in a whole family of dances by people in Gothenburg, who are part of the dockworkers' community.
- PRONUNCIATION : GOTH-ehn-burg mah-ZUR-kah
- SWEDISH NAME : Masurka från Göteborg
- MUSIC : Any mazurka (or even hambo) tune from the region around Gothenburg.
- POSITION : Clinch hold: very close hold (bodies touching), with ea party's L arm over ptr's R arm. R elbows point nearly straight down.

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MEASURE : 3/4 STEPS

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Meas Ct

Figure (measure 1-4)

- 1-2 M and W face ea other in cir, M facing LOD, W facing RLOD. M shifts weight from side to side L-R, or stands in pl, while W does 2 small waltz-like steps: R,L,R, L,R,L in 2 meas.
- 3-4 While releasing the W, M takes her R hand in his L, and turns her once around CW in 1 meas under the joined hands. The cpl then rejoins in clinch hold on the 4th meas to begin the turn.

Dance can also begin with cpl facing with both hands joined and sway sdws several times and then proceed as noted in meas 3-4. This variation is only done at beg of dance.

Turn (meas 5-8)

Man :

- 5 1 step slightly fwd with L as body begins to rotate CCW  
2 step to side with R toe, continuing body rotation  
3 as body continues rotating, draw L across R and step on it, so that L ends up pointing in RLOD. M ends this part facing RLOD.

Meas	Ct	
6	1	step slightly bkwd in LOD on R
	2	step back onto L heel, or let L heel graze floor
	3	pivot on R heel, or ever so slightly on both heels, leaving L free to begin again
7-8		repeat action of meas 5-6
Woman :		
5	1	step bkwd in LOD with R
	2	step bkwd with L
	3	pivot on soles of both ft, leaving L without wt
6	1	step slightly fwd with L as body begins to rotate CCW
	2	step to side with R, continuing body rotation
	3	as body continues rotating, draw L across R and step on it, so that L is pointing in RLOD. W ends this part facing RLOD.
Note: This meas 6 is the same as M's meas 5		
7-8		repeat action of meas 5-6

Comments

The dancers rotate very much as one unit, and do so very smoothly. There is as little up and down motion as possible, and the rate of rotation is quite uniform. This particular manifestation of the "Segla" family is done to the eight measure phrasing of the masurka music, in the sequence given above.

Presented by James LaVita

22  
GOTHENBURG MASURKA ✓

Sweden

Source*magnum från Göteborg (Sweden etc.)*

This dance was recorded by Henry Sjöberg, in Gothenburg, over the past decade, and learned by Jim LaVita in Stockholm, in June, 1984. It is intimately related to a much harder dance called "Segla", and the basic step is used in a whole family of dances by people, in Gothenburg, who are part of the dockworkers' community.

Music

Any masurka (or even hambo) tune from the region around Gothenburg.

HoldTurn:

*also*  
Very close (bodies touching) hold, with each party's left arm over his partner's right arm. Elbows point nearly straight down.

Steps

Figure (measures 1-4):

1-2 M and W face each other in circle, M facing LOD, W facing RLOD. M shifts weight from side to side, or stands in place, while W does two small waltz-like steps: R,L,R and L,R,L in two measures.

3-4 While releasing the W, M takes her right hand in his left, and turns her once around CW in one measure, under the joined arms. The couple then rejoins on the fourth measure to begin the turn.

Turn (measures 5-8):

M: First measure.

ct 1) step slightly forward with L, as body begins to rotate CCW, ct 2) step to side with R, continuing body rotation, ct 3) as body continues rotating, draw L past R and step on it, so that L ends up pointing in RLOD. The M ends this part facing RLOD.

Second measure.

ct 1) step slightly backwards (that is, in LOD) on R, ct 2) step back onto L heel, or let L heel graze floor,

ct 3) pivot on R heel, or ever so slightly on both heels, leaving L free to begin again.

3-4

These two measures are repeated once more.

W: First measure.

ct 1) step backwards (that is, in LOD) with R, ct 2) step backwards with L, ct 3) pivot on soles of both feet, leaving L free,

Second measure.

2

ct 1) step slightly forward with L, as body begins to rotate CCW, ct 2) step to side with R, continuing body rotation, ct 3) as body continues rotating, draw L past R and step on it, so that L is pointing in RLOD. The W ends this part facing RLOD.

Note: This second measure is the same as M's first measure.

### Comments

The dancers rotate very much as one unit, and do so very smoothly. There is as little up and down motion as possible, and the rate of rotation is quite uniform. This particular manifestation of the "Segla" family is done to the eight measure phrasing of the masurka music, in the sequence given above.

Presented by James LaVita

HAMBO VARIANTS FROM NORTHERN SWEDEN ✓Source

To the best of my knowledge, these two dances were first introduced into this country by Ken Seeman, of Palo Alto, Calif. These are much more genuine "folk" or "popular" style hambos than the versions popularized by such formal competitions as the Halsinge Hambo. The music (in 3/4, as would be any hambo) is from Northern Sweden, and has a decided Finnish flavor to it.

Music

Norrlater, Manifest Man 006, bands b4 and b6

Hold

## Forestep:

Inside hands joined at shoulder height, elbows bent.

## Turn:

Shoulder/shoulder-waist.

Steps

## Forestep (measures 1-3):

Beginning on the outside feet, M and W take three little running steps, one on each beat, L-R-L for the M, R-L-R for the W. (These are actually similar to Hopsa Steps.) This is repeated three times (for three measures), while the couple faces slightly outward on the first, slightly inward on the second, and moves forward on the third.

## Transition (measure 4):

*M: R foot out / L in front of W / feet  
W: L foot out / R in front of M / feet*

Conventional Hambo transition, in this case, into shoulder/shoulder-waist position.

## Turn (measures 5-8):

## Variant I

Preliminary: As the M comes out of the Transition, he should wind up with both feet on the ground, about one foot apart.

*ct 1) in Jan. 1944, 1944*  
M: On ct 1), M pivots on heels about 1/4 turn, ct 2) step around with L, ct 3) while continuing to turn on ball of L, bring R around so that both feet are finally flat on ground, about one foot apart.

W: Conventional Hambo step with slight leap on ct 1).

Continue the above for three more measures.

Variant II

*(Hambo turns)*

Measures 5 and 6: conventional Hambo turns.

Measures 7 and 8: Fast pivoting, M beginning on L, W on R. 1/2 turn on each beat (so that couple completes 1 and 1/2 turns during each measure) for 5 beats, using the 6th. beat to stop themselves by breaking with the free foot (M's L, W's R).



Presented by James LaVita

KRINGELLEK FROM GAGNEF ✓

Sweden

Source

This dance was taught by Rune and Margareta Granquist at Scandia Festival 1985. Jim learned it from them and from archival film provided by Henry Sjöberg in Stockholm.

Music

Viking, 202, side b, "Kringellek"

Hold

Polska hold, as described elsewhere.

Steps

Turn:

M: ct 1) pivot on R sole, while flinging L around, ct 2) place L heel on ground, ct 3) step on full L, ct 3) step on R across L.

W: ct 1) step R, ~~pause~~, ct 2) hold (though body may be in motion), ct 2&) step L to side, ct 3) step R across L, with sole of foot near toe of L, ct 3&) step L to side.

Note: while the W's steps are notated conventionally here, beginning on count one, it is much more effective to think of her step as being four small running steps on counts 2&, 3, 3&, and 1.

Comments

With the music we are using, the dance is done in short segments with each partner going to a new partner after the first segment, and then back to his original partner, then to a new partner, and back to his original partner, and so forth, until the end of the dance.

As one can see this is a dance done in place, and is of the oldest layer of dances, related to the slangpolska from southcentral Sweden. This is quite unusual in Dalarna (where Gagnef is located), where most polska dances move around the room. It is not the only one of these dances in Dalarna, for a similar dance was recorded in Leksand. Both the dance from Gagnef and the one from Leksand may be done to specific vocal melodies, called "låtar".

Presented by James LaVita

REALÄNDER FROM VEMDALEN

Sweden

Source

This dance was collected by Inger and Goran Karlholm at Vemdalen, in Harjedalen, in 1971. It is a schottis variant.

Music

Any scottis tune from Harjedalen or a nearby region.

Hold

Forestep:

Inside hands joined, M holding W's hand from above, at about or slightly below shoulder height.

Pivot:

Polska hold.

Steps

Forestep:

M: ct 1) step LOD with L, ct 2) step up to L with R, ct 3) step LOD with L, ct 4) step R, ct 5) raise up slightly on sole of R (but do not hop!), while coming forward and raising L knee slightly.

On next four counts, repeat the above except that on ct 4) M should pivot slightly towards W.

W: Opposite footwork; both measures LOD.

Pivot:

M & W: conventional pivot, beginning M's L, W's R, soft in the knees.

Comments:

The whole point of this dance is to do nothing but these simple steps, but to do the two foresteps across the phrase line. In other words, the first fore step should be begun four beats before the end of a phrase, so that the second forestep is done at the beginning of the next phrase. The couple can pivot for more than one phrase as long as the transition rule is observed.

Presented by James LaVita

*høht-terse ser-der-mån-lånd*

SCHOTTIS FROM SÖDERMANLAND

Sweden

Source

These dances were introduced into the United States by Henry Sjöberg. One variation bears a striking resemblance to the dance "Mellparing", which is a schottis variant from Stugun in Jamtland.

Music

Any schottis of moderate tempo, preferably one from Södermanland.

Hold

Variant I and III:

M and W standing with R shoulders opposed; each partner has right hand around opposite's waist and left hand holding partner's right arm above the elbow.

Variant II

Shoulder/shoulder blade position

Steps

Variant I:

M: ct 1) beginning to move CW around W, M steps on R, ct 2) M steps L in LOD (M is now approximately facing RLOD), ct 3) continuing turn, M steps behind with R (though still in LOD), ct 4) M steps slightly forward (LOD) on L.

W: W uses same four little steps, but begins by stepping behind with R on ct 1).

Variant II:

M: ct 1) slide L foot along ground and step on it, ct 2) pivot on L sole, ct 3) step behind (but still in LOD) ~~with R~~, ct 4) pivot on R heel, ending up facing LOD again.

W: W uses same footwork as in Variant I

Variant III:

M: ct 1) slide L forward and step on it, ct 2) pivot on L sole, ct 3) come fully down on whole L foot and

finally, ct ~~8~~) pivot on L heel. On next two beats, do the same thing with R. *On the 3rd beat*

W: W uses same footwork as in Variant I

### Comments

The three variants above are those traditionally done, however in modern times women have taken to doing the men's variations and so different combinations of the step patterns may appear. For example, both partners may do the steps of Variants II or III at the same time. But note that there will be differences in timing.

Presented by James LaVita

*senpolskor torp*  
SENPOLSKA FROM TORP  
Sweden

Source

This dance was collected by Göran Karlholm at Torp parish in the province of Medelpad in 1964 and is described in "Beskrivning av svenska folkdanser", del II. "Senpolskor" are a class of slower polska, slower than the faster "Slangpolskor", which have also been collected in this region. The character of these dances is one of calm, deliberate movement, flat and with feet close to the ground. Polskor are dances in 3/4 time, and this particular one may be most effectively counted as 3&, 1, 1&, 2, 2&, 3.

Music

"Music for Swedish Ethnic Dances," band a5, or "Scandinavian Dance Tunes", the privately produced tape mentioned in class.

Hold

Forestep and Turn:

Hambo (modified polska) hold, that is, M's right hand below W's shoulder blade, W's left hand around M's upper arm at shoulder, and M's left hand holding W's right arm above elbow, with W's right hand holding M's left upper arm.

Steps

Forestep:

Progressing LOD, M and W walk with bodies turned somewhat towards each other.

M: ct 1) step forward with L, with normal walking step, ct 2 and ct 2&) draw R past L with toes pointed towards partner, ct 3) step on R. *✓ L*

W: Opp. Ftwk.

Turn: *Turn: on ct 3& of previous measure M pivots slightly on sole of R.*

Brief transition: on ct 3&) of previous measure M pivots slightly on sole of R.

*1. 1/2 ...*

M: ct 1) step around W with L, stepping on full foot, ct 1&) pivot of L sole, ct 2) step on R behind L (in LOD), through the sole to the full foot, ct 2&) pivot on both heels (which should be about one foot apart, not together), ct 3) finishing with both feet flat on floor.

W: ct 1) step R forward, between M's feet, ct 1&) small step on L, towards R, ct 2) another step R, nearly up to M's R, with R now nearly pointing out of LOD, ct 2&) continue pivoting on R, ct 3) step around M's R onto L, ct 3&) continue turning on L, while bringing R in close to L.

Presented by James LaVita

SLANGPOLSKA FROM GAMMALKILS

Sweden

Source

Jim learned this dance from Henry Sjöberg in Stockholm, in the summer of 1984. Gammalkils is a place in the region of Öster Götland, which is southwest of Stockholm, towards the center of the country. Slängpolska are in 3/4 time.

Music

Any slängpolska from Öster Götland, such as the one on privately produced tape mentioned in class.

HoldWalk:

M: During walk M has right hand down and slightly behind him, palm facing backwards, fingers curled up, holding W's left hand.

W: W walks behind and slightly to right of M, with fingers of left hand holding fingers of M's right hand.

Turn:

M and W stand right shoulder to right shoulder, with both M and W having right hand on partner's waist and left hand on partner's upper right arm.

StepsWalk:

M proceeds about floor, taking one step on each beat. These steps are relatively even, though there is a very slight emphasis on ct 1). W follows M around floor in position described above. The couple may wander at random about the dance space.

Transition:

When M finds the spot where he wants to begin the polska turn, he draws the W around in front of him and assumes the polska position. This might take two full measures. The couple marks time and prepares for the polska as follows: ct 3&) with feet together, both rise slightly on the balls of the feet, ct 1) come down onto full foot, with slight bend in the knees, ct 2&) rise slightly on balls (not as far as on ct 3&), ct 2) come down on full foot, ct 2&) same as ct 3&, ct 3) same as

ct 1. This step may be done a few times as preparation for the polska, say, for example, while waiting for the beginning of the phrase or to be sure one has the beat.

Polska:

ct 1) both partners put (fling) L <sup>side</sup> ~~across~~ R, touching ball of L, L is in front of R with L heel across in front of R, ct 2) both partners pivot at least 1/4 turn on the soles of the feet, ct 3) step <sup>R</sup> ~~across~~ L ~~with~~ R.

Polska turn may be done for any number of measures, at M's discretion. The couple will then open up and begin walking to begin the dance again.

*When big dance room, you usually do at start of a phrase.*

Comments

The term "slängpolska" is used in at least two different ways in Sweden. In central Sweden, say in Jamtland and Medelpad, the prefix "släng" refers to a quicker polska, to distinguish it from a slower, or "sen" polska. These central Swedish slängpolskor, as a rule, progress around the room, as does the waltz. However, south of Lake Mälaren the term "slängpolska" refers to dances that are done in place, or "på fläck". It has been suggested that, at one time, all polskor revolved about one spot, and that some of them began to move about the room only in the last century, under the influence of the waltz and polka. In other words, these stationary versions are relics of the very earliest couple dance forms in Sweden.



Presented by James LaVita

STIGVALS AND BAKMES FROM KALL

Sweden

Source

This dance was collected by Göran Karlholm in the 1960's, and is described in "Beskrivning av svenska folkdanser", del II, though these notes are based on Ken Seeman's English version. It was collected from a woman born in 1888, who learned it from her parents, born in the 1860's.

Music

"Music for Swedish Ethnic Dances", band b5.

Hold

Polska hold throughout, for both turns.

Steps

Opening and Resting:

M: (facing LOD) ct 1) step forward with L, ct 2) pause, as the R comes forward and prepares to step, ct 3) step R.

W: (facing RLOD) ct 1) step backward on R, ct 2) pause, as W moves L backward (LOD) and prepares to step, ct 3) step L.

Stigvals:

M: (measure one) ct 1) step forward with R, beginning to step around partner, ct 2) continue shifting weight as L begins to come around, preparing to step, ct 3) step L (forward, in LOD).

(measure two) ct 1) step behind (but still in LOD) with R, ct 2) pause with weight distributed on both feet, ct 3) while keeping R fixed, pivot on L heel, placing foot flat by count 3&.

W: does same two measures, but begins on measure two as M begins measure one.

Bakmes:

M: ct 6& of previous measure) step smoothly forward on R, rolling through heel to full foot, ct 1) step forward and slightly to left on L, ct 2) begin shifting weight, ct 3) step on R in LOD, ct 3&) pivot slightly

TAMZARA

VAEE TAMZARA TAMZARA  
AGHEEG DUGHA GU KHAGHA  
HEI LE LE LE TAMZARA  
GOREE GUNA MAZ KHARA  
AGHCHEEG NUSTADZ GARERER  
TAMZARA JAN TAMZARA

POMPOREEG

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

SEPO

AKH NUSHAN VAKH NUSHAN  
PEROOSHAN NUSHAN  
KEBARNERU AERETSAV  
YEGHAR PEROOSHAN  
SRJANEENU MECH-SOKHALVETS  
BOLORUKHARNAVADZ

LOOKKE

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

LOOSNEE SHOGHOV

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

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

LOOEESE TSAEEDON ACHEREETS  
HAEYOTS YERGNEE ASTGHEEG E

HAZAR GARDON 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



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 HOOEESSE GANTEGH JURAG E  
HAZAR HOOEESER OO MENAG HAZAR OO MEE DANCHANK E

166 - MEG - ONE  
 6p6n6 - YERG00 - TWO  
 6p6f - YEREK - THREE  
 6p6u - CHORS - FOUR  
 6p6f - HEENK - FIVE  
 666 - VETS - SIX  
 60p6 - YOTU - SEVEN  
 66p6 - OOTU - EIGHT  
 626 - EENU - NINE  
 6p6u6 - DASU - TEN

YELLS: HOPA!  
 HAEDE!  
 KELENK GUNANK!  
 ASE!  
 DASHEE!

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

HARSANEK

YEREVANEETS GALEES EM  
 (CHORUS) = JON DZAGHEEK JON JON  
 KR0UNADZ 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 KHUMU KHUMU KHUMKHUMA  
 AGHCHEEGU DESA KHENTATSA  
 VAREE!

AGAR MAGAR

HAAE AGHCHEEG HAAE  
 AGHCHEEG HAAE' AGHCHEEG  
 SEER00N AGHCHEEG HAAE  
 AGHCHEEG DOOR EENDZ  
 BACHEEG

KOCHAREE

KOCHAREE KOCHAREE  
 VAREE LE LE LE KOCHAREE  
 SASOON!



FIG. III:

- 1 Beg R do 5 small steps bkwd in LOD on 1/2 toe (cts 1-5); step on whole L ft bkwd (ct 6).
- 2 Rock R bkwd (cts 1-3); rock L fwd (ct 4-6).

FIG. IV:

- 1 Moving out of circle, make one small individual CCW (L) circle, step R fwd - hands lower to R, shldr ht (cts 1-2); continue to circle, step L fwd - arms move to L (ct 3); step R fwd - arms move R (ct 4); plie on L in place - hands in "Y" pos complete an inward rotation (cts 5-6). (rhythm: S,Q,Q,S)

FIG. V:

- 1 Step R bkwd to face LOD - L arm is raised along body straight overhead, palm in, hand in "Y" pos, and at the same time, R arm moves straight down in back, head faces ctr (cts 1-2); step L,R,L turning 1/2 CCW (L) in place - L palm ends facing out (cts 3-5); plie R in place - R arm raises to chest ht, palm in while L hand is lowered to waist ht, palm out (ct 6).
- 2 Repeat meas 1 with opp ftwk, arm movement and direction.
- 3-4 Repeat meas 1-2, but on ct 6 of meas 4, arms return to orig pos as in beginning of dance.

REPEAT FIG. I-V, one more time (2 in all). End facing diag R.

FIG. VI, TRANSITION:

- 1 Pivot 1/2 revolution CCW (L), beg R ft - hands cross in front of chest (ct 8); complete revolution on both ft, L ending in front of R (cts 1-6).
- 2 Kneeling in place lower R knee and instep to floor, L ft fwd - hands to L in "Y" pos chest ht (cts 1-6).

FIG. VII: There is only arm action in this fig. Hands in "Y" pos throughout.

- 1 Arms swing to R, as hands wave once (ct 1-3); arms swing to L, as hands wave once (cts 4-6).
- 2 Arms swing to R and make 1 large CCW circle in front of body (cts 1-6). End with hands twd R.
- 3-4 Repeat meas 1-2 in opp direction.

- 5 Arms do 2 revolutions around each other with an inward motion (CCW) in front of chest. End with R arm up, bent at elbow, L fingers touching R elbow (cts 1-6). Look at hand on ct 6.
- 6 Repeat meas 5 with opp movements.
- 7-8 Repeat meas 5-6.

FIG. VIII: Hands in "Y" pos throughout fig.

- 1 Raise to a standing pos and face RLOD with wt on L, touch ball of R ft straight back - arms remain straight, movement is from wrists only. R arm raises above head level, wrist bends down, at same time L is lowered below waist level, wrist bends up (cts 1-3); repeat cts 1-3 with opp hand movement (cts 4-6).
- 2 Repeat meas 1 in double time. Cts 1-3 in one ct (ct 1); cts 4-6 in 2 cts (cts 2-3), repeat again for cts 4-6.

FIG. IX:

- 1 Step R to R on 1/2 toe - hands raise up to R above head in "Y" pos (cts 1-3); Step L across R in plie as arms move down and up to L in a CCW circular motion (cts 4-6).
- 2-4 Repeat meas 1, 3 more times (4 in all).

REPEAT FIG. I - V, one more time, except in Fig. V, meas 4, L hand is place in front of neighbor's L waist, as R ft moves on floor in an arch in LOD, and body turns to face LOD - R arm and head turning to outside of circle. Leave R arm up on ct 3, as L continues down and to L to neighbors waist.

Presented by Tom Bozigian

ELLOO YAR  
Armenia

This dance is from Yerevan, Capital of Soviet Armenia. It was learned by Tom Bozigian from the Armenian State Song and Dance Ensemble. Director KHACHATUR AVESTISYAN, COMPOSER MERITED ARTIST, SOVIET UNION. Azat GHARIBYAN, BALLET MAESTRO, February 1974. This dance was originally presented by Tom Bozigian at the 1974 San Diego S.U. Folk Dance Conference.

PRONUNCIATION: el-oo yahr

RECORD: GT 2002 (EP), Side B, Band 5

FORMATION: Cpls facing ctr (W on M L side), in a circle with inside hands joined in "V" pos. (Only ptrs hands are joined)

RHYTHM: 6/8 meter counted  $\frac{1,2,3}{1}$   $\frac{4,5,6}{2}$ 

BASIC STEP: Meas

- 1 Moving in LOD, leap on L to R as R leg raises and arms swing bkwd (ct &); step R to R - arms swing fwd (ct 1); step L across R - arms swing bk (ct 2).
- 2 Repeat meas 1, cts &,1 (ct &,1); hop on R in place as L swing in front R (ct 2).
- 3 Repeat meas 1, cts &,1 with opp ftwk - arms swing bkwd (ct 1); hop on L in place as R swing across L - arms swing fwd (ct 2).

Dance Basic Step 4 times in all, every time it is done.

METER: 6/8

PATTERN

Meas.

INTRODUCTION: Wait 12 meas.

1-12 DO 4 BASIC STEPS.

FIG. I:

Releasing hand hold, W moves to inside of circle, slightly fwd of M, and both turn to face LOD (W on M L).

M: L arm extends behind ptr, palm facing ctr; R arm curved over head, palm up (4th pos).

W: R hand with fingers forming a "Y" - YEGHNIK pos (thumb and second finger held as if holding an egg) in front of chest, L arm extended twd ctr in "Y" pos, both hands bent at wrist upward.

- 1-6 Beginning with R, do 6 two-steps (W on 1/2 toe). On 6th two-step R kicks across L slightly.
- 7 Do 3 very small steps - R,L,R (R to R, close L, R to R), L kicks fwd slightly across R on last ct.
- 8 Repeat meas 7 with opp ftwk.
- 9 Repeat meas 7 (3 in all).
- 10-12 W: Repeat meas 7-9.  
M: Beg L, do 3 two-steps CCW around W ducking under W L arm. End in front of ptr, in LOD, as in beg of dance.

1-12 DO 4 BASIC STEPS

FIG. II:

WOMEN:

- 1-2 Dance 2 two-steps twd ctr moving away from ptr, beg R. Arms slightly to L of body (hands in "Y" pos). Repeat arms on opp side for 2nd two-step.
- 3 Making a CCW (L) arc, step R across L and turn 1/2 CCW (L) on both ft. Continue turning, end with L in front of R - arms cross R over L in front of chest.
- 4-6 Do 3 Pas-de-Basque, beg step L, step R behind. On 1st PDB, arms execute a circle inward ("Y" pos) R hand close to L cheek, L extended above head; during 2nd PDB, hold with head turning slightly R - repeat hand action of 1st PDB.
- 7-9 Move to orig pos beside M with 3 two-steps, beg R. Arms extend above head, palms coming fwd and down to side at end of 3rd two-step.
- 10-12 Turn to face LOD and in place, W does 3 sets of bounce, bounce, leap, beg with L heel extended and bouncing on R. Head turns slightly twd extended ft. Arms do inside wrist turn in same direction as extended heel.  
Bounce, bounce, leap: Bounce twice on R as L touches fwd twice on floor (Q,Q); small leap onto L in place as R lifts bkwd (S).  
Wrist turns: Arms are slightly rounded and hands are at shldr ht.

End facing ctr, ready to dance BASIC again.

MEN:

- 1 Do 1 two-step, beg R, circle R 1/4 moving out of circle, R arm over head, palm up, L extends to L, palm facing out.
- 2 Walk L,R fwd, continuing to circle 1/4 R.



3 Leap L in front of R, as body turns CW 1/2 to face ctr and R ft is placed bkwd (leg straight) - clap hands (ct 1); hold (ct 2).

4 Clap (ct 1); hold (ct 2).

5-6 Repeat meas 4, twice (4 claps in all).

7-9 Do 3 Armenian two-steps moving fwd to orig pos, beg R - hands in 4th pos.

10 In place, do 3 "VOT NAZARK" or "SEELLA" steps CCW to make one complete turn.

VOT NAZARK or SEELLA: Arms in Armenian 3rd pos, hop on R in place as L knee makes a bicycle motion, finish with L toe touching beside R (ct 1); hop on R slightly bkwd, as L kicks out (ct &); leap on L behind R as R kicks fwd (ct 2).

11 Repeat meas 10 with opp ftwk.

12 Repeat meas 10 (3 times in all).

Do dance from beginning 1 more time.

On last ct, 2nd time through, M step diag L on L to face W - L arm is extended above head and R arm is extended to R at shldr ht.

Original notes by Avis Tarvin.

ELLOO YAR

Գաճապ սարսը - հաց ցարս - Էլլու Էար,  
Էարս Կեսս - Էտը ցարս - թէլլու Էար:

Էլս սարս - սար Կեսս - Էլլու Էար,  
Արսցապ Տարս - Էար Կեսս - թէլլու Էար:

Ռոսս թարս - Կեսս Է - Էլլու Էար,  
Գրտար Էտը - Թարս Է - թէլլու Էար:

TRANSLITERATION

KANACH ARTU-HATS TARA - ELLOO YAR (Repeat)

YAREES TESA -HET DARA - TELLOO YAR (Repeat)

YELA SARU - SAR TESA -- ELLOO YAR (Repeat)

SEEPTAK MAZOV - YAR TESA- TELLOO YAR (Repeat)

MERA BAGHU - GUNALEN - ELLOO YAR (Repeat)

JUREROO HED - KHAGHALEN - TELLOO YAR (Repeat)

KANACH ARTU - HATS TARA - ELLOO YAR (Repeat)

YAREES TESA - HET DARA - TELLOO YAR (Repeat)

1. Seeing my sweetheart in a green field, I took her some bread and brought her back with me.
2. And having climbed the mountain, I saw my sweetheart with white hair.
3. I love to see the grapevines climbing up as they play games with the water, my sweetheart.

1986 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Tom Bozigian

GUHNEEGA - *song*  
Armenia

PRONUNCIATION: *guh-nec-gah*

RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People," Tape - "Hye Bahr Records," GT 6001, Vol. 4

FORMATION: Short mixed lines of people the same ht, very close tog, leader on R. H joined in "W" pos, forearms touching.

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

DANCE:

- 1 Facing ctr and moving sdwd in LOD, step L across R with slight plie <sup>for</sup> arms are lowered 1/2 from elbow (ct 1); step R to R - arms raise to <sup>W</sup> orig pos (ct 2). *parallel to floor*
- 2-3 Repeat meas 1, 2 more times (3 in all).
- 4 Touch L heel across R <sup>w/ straight knee</sup> (ct 1); touch L heel diag L fwd (ct 2).
- 5 Touch L heel across R (ct 1); step L beside R (ct 2).
- 6 <sup>8 7 11</sup> Touch R heel across L (ct 1); step R beside L (ct 2).
- 7 Touch L heel across R (ct 1); touch L heel diag L fwd (ct 2).  
*3 touch / step / touch / step / 2 touch*

SONG:

ASHKHAREEN USGEESPEN, AEEBESU GUNEEGU  
MARTOOS KULKHOON MEESHT BADOOHAS, BADEEZHU GUNEEGU

CHORUS: AMAN AH-H-H-H-H-H, GUNEEGU GUNEEGU AEEBESU GUNEEGU  
MARTOOS KULKHOON MEESHT BADOOHAS, BADEEZHU GUNEEGU

GUNGANU HAMARHECH, PAGVADZ TOOR CHEGA  
AMENU TOOREEN MEG PANALEE, OONEE GUNEEGU

EENKU SADANA, OTSEE SHABEEGOV  
KHEGHJ ATAMU KHUNTSROVU KHAPETS, YEVA GUNEEGU

Presented by Tom Bozigian

HAYRER OO MAMOOGNER ✓

Armenia

The title is translated fathers and grandmothers. This dance is from VAN, BASPOORAGAN region. It's a ritualistic wedding dance with bows honoring the grandmothers of the bride and groom. Grandmothers have been held in high esteem throughout Armenian history.

PRONUNCIATION: *hah-rah-oo mamoo-gner*

RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People," Tape - "Hye Bahr Records," GT 6001, Vol. 4

FORMATION: Mixed lines, facing ctr throughout dance, with little fingers joined at shldr ht. Leader on R.

---

METER: 2/4

PATTERN

---

Meas.

INTRODUCTION: *6 ct. 1-2*

DANCE: *meas*

- 1 Touch L toe bkwd while leaning slightly fwd - arms lower to sides (ct 1); touch L heel fwd while straightening body - arms raise to "W" pos. *back (ct 2)*
- 2 Touch L toe bkwd while leaning slightly fwd - arms lower to sides (ct 1); step L fwd (ct 2).
- 3 Close R to L, no wt (ct 1); step R diag R and slightly fwd (ct 2).
- 4 Close L to R with very slight double bounce (ct 1,&); step L diag L and slightly fwd (ct 2).
- 5 Close R to L with small double bounce (ct 1,&); step R to R (ct 2).
- 6 Close L to R, without wt (ct 1); step L bkwd immediately behind R with small turnout, torso turns L (ct 2).
- 7 Step R bkwd as in meas 6, ct 2 (ct 1); close L to R, without wt (ct 2).
- 8 Repeat meas 7, ct 1 (R bk) (ct 1); ~~close R to L (ct 2).~~ *about 1 ct. 2*

Presented by Tom Bozigian

(3)  
KHAHCH  
 Armenia

*instrumental*

PRONUNCIATION: *khahch*

RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People," Tape - "Hye Bahr Records," GT 6001, Vol. 4

FORMATION: Mixed lines, facing diag R, with little fingers joined at shldr ht.

RHYTHM: Counted:  $\frac{1,2,3,4,5}{1} \frac{6,7,8,9,10}{2}$

METER: 10/4

PATTERN

Meas.

INTRODUCTION: *none*

DANCE:

1-2 Beg R, do 2 two-steps in LOD (cts 1,&,2; 1,&,2).

3 Turning to fact ctr, step R sdwd to R - hands lower to sides (ct 1); step L behind R (ct 2).

4 Step R to R - hands raise to "W" pos (ct 1); step L across R *+ fact* (ct 2).

5 Moving sdwd in RLOD, pivot on L while stepping R across L with plie (ct 1); step L to L (ct 2).

6 Step R behind L (ct 1); step L to L (ct 2).

*3rd dance in Nemam Nemam suite*



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Presented by Tom Bozigian

LORGE ✓  
Armenia

PRONUNCIATION: *lor-ge*

RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People," Tape - "Hye Bahr Records," GT 6001, Vol. 4

FORMATION: Mixed lines, facing ctr, with little fingers joined at shldr ht. Leader on R.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: *no intro*

DANCE:

- 1 Touch full L ft fwd (ct 1); step L beside R (ct 2).
- 2 Touch full R ft diag R fwd (ct 1); touch full R ft straight fwd (ct 2).
- 3 Step R in place (ct 1); turning to face LOD, do a slight chug bkwd on R as L heel strikes floor beside R - L hands lower to lower back (ct 2).
- 4 Moving in LOD, step L fwd (ct 1); slight hop on L as R lifts slightly sdwd R (ct &); *sub w/acc. f* step R fwd as L kicks slightly sdwd L (ct 2).
- 5-6 Repeat meas 4, 2 more times (3 in all).
- 7 Turning to face ctr, slightly hop on R in place as L lifts bkwd - hands raise to "W" pos.

*sub of ...*  
*...*

Presented by Tom Bozigian

MOOSH  
Armenia

This dance was brought by Armenian immigrants to the U.S. during the early 1900's from the city of MOOSH in DARON region of ANCIENT WESTERN ARMENIA (eastern Anatolya). A large group of these Armenians settled in Fresno, CA, where they proudly preserved their provincial songs and dances. Tom Bozigian learned this dance as a youth in Fresno.

This is the first and slower of two dances that were taught together as a "suite", with "Sasoon" being the second and faster of the two dances.

PRONUNCIATION: *moo-sh*

RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People," Tape - "Hye Bahr Records," GT 6001, Vol. 4

FORMATION: Mixed lines facing RLOD with little fingers joined at shldr ht. Leader on L.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: *beginning or wait for music*

DANCE:

- 1 Step R across L as L lifts behind (ct 1); facing ctr, step L <sup>bk</sup> in place - arms swing down and bkwd (ct 2).
- 2 Moving sdwd R, step R to R - arms swing fwd (ct 1); step L across R - arms swing bkwd (ct 2).
- 3 Step R to R - arms raise to shldr ht (ct 1); slight hop on R in place as L lifts bkwd (ct 2).
- 4 Step L fwd with slight plie as R lifts bkwd (ct 1); step R <sup>bk</sup> in place as L extends fwd slightly above floor (ct 2).
- 5 Turning to face L of ctr, step L in place - hands lower to side (ct 1); step R beside L (ct &); step L in place lifting R heel - hands raise to shldr ht (ct 2).
- 6-7 Moving L, do 2 two-steps, beg R (cts 1,&,2).

Repeat dance from beg to end of music.



Presented by Tom Bozigian

(1)

NEENAM NEENAM  
Armenia

*instrumental*

PRONUNCIATION: *nee - nah m*

RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People," Tape - "Hye Bahr Records," GT 6001, Vol. 4

FORMATION: Mixed lines, facing diag R, with little fingers joined at shldr ht. Leader on R. *Face L00*

METER: 6/4

PATTERN

Meas.

INTRODUCTION: *6 cts*

DANCE:

- 1 Step R fwd (ct 1); close L to R (ct 2); hold (ct 3); step R fwd (ct 4); hold (cts 5-6). *Face ctr*
- 2 Touch ball of L ft fwd (ct 1); hold (cts 2-3); step L slightly away from ctr (ct 4); close R to L (ct 5); hold (ct 6).
- 3 Step L slightly away from ctr (ct 1); hold (cts 2-3); touch ball of R ft fwd (ct 4); hold (cts 5-6).

SONG: *song should be on pg 40*  
NEENAM NEENAM LEE NAME HOEE AMAN;  
YAREESU BOEEU CHEENARE TOEE AMAN

MADEED ANKEEN (U)MATANEE HOEE AMAN;  
TSAEENUS GHUSHEE GUNUMANES TOEE AMAN

AMENU VER YELNELEET HOEE AMAN;  
MARTOO KHELKU GU DANES TOEE AMAN

*1st dnc in suite of  
3 dnces. Suite called  
1) Neenam Neenam.  
2) Tsat keh  
3) Khahch*

Presented by Tom Bozigian

SASOON  
Armenia

Tom Bozigian learned this dance in the village of SASNASHEN, TALEEN district, northwest of YEREVAN, capital of SSR Armenia, in the spring of 1974. This village was settled by Armenians fleeing the DARON region during W.W. I. Soviet Armenia's Ethnographic Institute has done extensive field research in the Soviet Armenian interior notation dances of Anatolian Armenians who've resettled in specific regions of Caucasin Armenia.

This is the second and faster of two dances that were taught together as a "suite", with "Moosh" being the first and slower of the two dances.

PRONUNCIATION: sah-SOON

RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People," Tape - "Hye Bahr Records," GT 6001, Vol. 4

FORMATION: Mixed lines facing RLOD with <sup>na</sup> little-fingers joined at shldr ht. Leader on L.

---

METER: 2/4

PATTERN

---

Meas.

INTRODUCTION:DANCE:

- 1 Step R across L with slight plie - arms lower to side (ct 1); step L in place - arms swing fwd (ct 2).
- 2 Moving sdwd to R, step R to R, <sup>roll</sup> heel slightly off floor (ct 1); lean R, L leg extends sdwd L slightly off floor - arms swing fwd (ct 2).
- 3 Step L to R - arms <sup>leg to</sup> swing bkwd (ct 1); hop R in place as L lifts bkwd (ct 2).
- 4 With wt on both ft (L slightly fwd of R), bend knees - arms raise to "W" pos (ct 1); bounce twice on both ft in place (cts 2-&).
- 5 Bend both knees (ct 1); <sup>tip</sup> leap on R in place as L kicks fwd (ct 2).
- 6 Step L,R,L in place - arms lower then raise again (cts 1,&.2).
- 7-8 In RLOD, do 2 Armenian hop-step-steps (KERTE): Hop on L as R heel strikes fwd on floor; leap on R where it struck floor as L lifts bkwd; leap L fwd as R lifts bkwd (cts 1,&.2).

Presented by Tom Bozigian

SHEROKHEE  
Armenia

This dance is from Van and is from the list of dances perpetuated by the New York Armenian Folk Dance Society.

PRONUNCIATION: *Sherokhee Kheec*

RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People," Tape - "Hye Bahr Records," GT 6001, Vol. 4

FORMATION: Mixed lines facing ctr throughout dance with little fingers joined at shldr ht. Leader on R.

RHYTHM: 6/8 counted as  $\frac{1,2,3}{1} \frac{4,5,6}{2}$

---

METER: 6/8

PATTERN

---

Meas.

INTRODUCTION: *2 meas*

DANCE: *flat*

- 1 Touch L ~~toe~~ <sup>*flat*</sup> fwd, do small plic on R (ct 1); touch L toe beside R (ct 2).
- 2 Repeat meas 1.
- 3 <sup>*orig R foot*</sup> Touch L heel in front of R (ct 1); <sup>*leap*</sup> leap L fwd as R lifts bkwd (ct 2).
- 4 Touch R heel diag R (ct 1); touch R heel straight fwd (ct 2).
- 5 <sup>*in place*</sup> Leap R <sup>*bk*</sup> in place as L kicks and <sup>*heel*</sup> touches fwd - arms rotate diag <sup>*R*</sup> (ct 1); <sup>*in place*</sup> leap L <sup>*bk*</sup> in place as L kicks and <sup>*heel*</sup> touches fwd - arms rotate diag <sup>*R*</sup> (ct 2). *(3 meas) - leads small in double of arms*
- 6 Repeat meas 5, ct 1 (3 x in all) (ct 1); hop on R in place as L knee raises fwd next to R knee - arms rotate diag <sup>*R*</sup> (ct 2).

1986 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Tom Bozigian

(7)  
TSATKEH means "hop"  
Armenia

*song*

PRONUNCIATION: *tsahT-keh*

RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People," Tape - "Hye Bahr Records," GT 6001, Vol. 4

FORMATION: Mixed lines, facing diag R, with little fingers joined in "W" pas.

RHYTHM: 6/8 counted:  $\frac{1,2,3}{1} \frac{4,5,6}{2}$

METER: 6/8

PATTERN

Meas.

INTRODUCTION: *none*

DANCE: + *Face*

- 1 Moving <sub>^</sub> in LOD, step R-L fwd (ct 1-2).
- 2 Turning to face ctr, step R across L (ct 1); hop on R in place as L lifts bkwd (ct 2).
- 3 Step L bkwd (ct 1); turning to face diag R and moving in LOD, step R fwd (ct 2). *in LOD*
- 4 Do 1 two-step (LRL) in LOD (ct 1); ~~hop on R in place as L kicks across R (ct 2).~~ <sup>2</sup>
- 5 Turning to face ctr, jump onto both ft in LOD (ct 1); hop on R in place as L kicks across R (ct 2).
- 6 Step L in place (ct 1); hop on L in place as R kicks across L (ct 2).

*see pg 37 for song*

*2nd of 3 dances in Neenam Neenam suite*

Presented by Tom Bozigian

VANA GYOND OR GOVAND  
Armenia

Vana Gyond is from Vaspoorakan, Armenia, and was learned by Tom Bozigian from ARSEN ANOOSHIAN of New York, one of the original members of the New York Armenian Folk Dance Society. This organization collected the original dances of the immigrants who came to the United States during the early part of this century. Mr. Anooshssian 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.

PRONUNCIATION: vahn-AH gyohnd / go<sup>h</sup>-VAND (Fortress)

RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People," GT 5001, Side 1, Band 1;  
Tape - "Hye Bahr Records," GT 6001, Vol. 4, Side 2, Band 6

FORMATION: Short mixed lines of people the same ht, very close tog, leader on R. H joined in "W" pos, forearms touching.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 12 meas, no action (especially designed for GT 5001)

DANCE:

- 1 Facing ctr with wt on R, bend R knee and touch L fwd (ct 1); straighten R, touch L beside R (ct 2).
- 2 Repeat meas 1.
- 3 Moving twd ctr small hop fwd on R as L heel touches floor beside R (ct 1); step fwd on L (ct 2); hop on L as R lifts slightly behind (ct &).
- 4 Step R-L fwd (ct 1-2); hop on L as R lifts slightly behind (ct &).
- 5-6 Continuing twd ctr, repeat meas 4, 2 more times (3 in all). (RL hop; RL hop)
- 7 Step R fwd (ct 1); slight hop on R in place as L lifts behind (ct 2).
- 8 With wt on R, touch L fwd (ct 1); touch L beside R (ct 2).

- 9 Hop R in place as L touches fwd (ct 1); step L where it touched turning 1/2 R to face out, lowering L hand behind bk and R arm across stomach (ct 2).
- 10-12 Repeat meas 4, 3 more times, moving fwd out of circle returning to orig pos (RL hop, 3x)
- 13 Step R fwd (ct 1); hop R in place as L lifts behind (ct 2).
- 14 Touch L heel fwd (ct 1); step L <sup>not to</sup> where ~~it~~ touched (ct 2).
- 15 Touch R heel fwd (ct 1); turning 1/2 L to face ctr, step R where it touched as hands raise to orig pos (ct 2).

### GOVAND

This dance is from VAN. Like other dances such as KOCHAREE, VAN GYOND, HALAY, etc., they are grouped into the "PERT" (fortress) or "BAHD" (wall) type dance. "BAHR" which means dance in Armenian is linked to the work "BAHD." Dancers close together with arms locked, reflected the defensive nature of Armenians throughout their folk region.

Presented by Dani Dassa

BASADOT HAYERUKIM  
Israel

TRANSLATION: *Basadot Hayerukim*PRONUNCIATION: *bas sad oot hay-yeer-oo-kam*CHOREOGRAPHER: *Dani*MUSIC: *Tape Refun # 1/3*FORMATION: ~~Closed~~ circle with hands joined in "V" pos.  
*Dis*

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION: *same as jdg.*PART I: Face ctr

- 1 1-2 Run R-L twd ctr.  
3 Jump fwd onto both ft. *small*  
4 Hop on L. *small*
- 2 1-2 Step R-L turning R  $1/2$  to face out.  
3-4 Repeat meas 1, cts 3-4 (jump, hop L). *to 2nd 100*
- 3 1-2 Moving ~~and facing~~ LOD, run R-L fwd.  
3 Turning to face ctr, step R to R side.  
4 Step L behind R.
- 4 1-4 Facing and moving in LOD, do 2 two-steps, R,L,R-L,R,L (cts 1-&-2, 3,&,4).
- 5 1 Step R to R (sway away from ctr).  
2 Step L to L (sway twd ctr).  
3-4 Turning twd ctr, step R-L.
- 6 1-4 Yemenite R-L (cts 1-&-2, 3-&-4). *small*
- 7 1-2 Step R in place; hold.  
3-4 Brush L fwd; hold.
- 8 1-4 Do 2 two-steps bkwd, L,R,L, R,L,R (cts 1-&-2, 3-&-4).

PART II:

- 1 1-2 Release hands and step L to L side; clap. *small*  
3-4 Step R to R side; clap. *3/4*
- 2 1-2 Stepping L-R, turn L  $1/4$  to end facing LOD.  
3&4 Rejoin hands and do a two-step (L,R,L) in LOD.
- 3 1-4 Do 2 step-hops (R-L) bkwd. *small*
- 4 1-2 Step R-L turning R  $3/4$ . End facing ctr. Release and rejoin hands during turn.  
3 Step R to R side.  
4 Stamp L next to R, without wt.
- 5-8 Repeat meas 1-4, except on last ct of meas 8, step L next to R.

Repeat dance from beg to end of music. *ending*

(Corrected)

Presented by Dani Dassa

BASADOT HAYERUKIM  
Israel

TRANSLATION: In the green fields

PRONUNCIATION: bah-sah-DOHT hi-yeh-roo-KEEM

CHOREOGRAPHER: Dani Dassa

MUSIC: Tape: Rikud #3, Side A, Band 3

FORMATION: Lines with hands joined in "V" pos.

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION: 4 meas, beg with singingPART I: Face ctr

- |   |     |   |
|---|-----|---|
| 1 | 1-2 | Run R-L twd ctr.  |
|   | 3   | Jump fwd onto both ft.  |
|   | 4   | Hop on L in place, beg R turn out of circle.                          |
| 2 | 1-2 | Step R-L out of circle, complete turn to R. End facing in.            |
|   | 3-4 | Repeat meas 1, cts 3-4 (jump, hop L, turning to face LOD).            |
| 3 | 1-2 | Moving in LOD, run R-L fwd.   |
|   | 3   | Turning to face ctr, step R to R side.                                |
|   | 4   | Step L behind R.  |
| 4 | 1-4 | Facing and moving in LOD, do 2 two-steps, RLR-LRL (cts 1-&-2, 3,&,4). |
| 5 | 1   | Step R to R (sway away from ctr).                                     |
|   | 2   | Step L to L (twd ctr).  |
|   | 3-4 | Turning L twd ctr, step R-L.  |
| 6 | 1-4 | Facing ctr, yemenite R-L (cts 1-&-2, 3-&-4).                          |
| 7 | 1-2 | Step R in place; hold.  |
|   | 3-4 | Brush L fwd; hold.  |
| 8 | 1-4 | Do 2 two-steps bkwd, LRL-RLR (cts 1-&-2, 3-&-4).                      |

PART II:

- |     |     |   |
|-----|-----|---|
| 1   | 1-2 | Face ctr, release hands and step L to L side; clap at head ht.  |
|     | 3-4 | Step R to R side; clap.   |
| 2   | 1-2 | Step L-R, turning 3/4 L in LOD. End facing LOD.                 |
|     | 3&4 | Rejoin hands and do a two-step (L,R,L) in RLOD.                 |
| 3   | 1-4 | Do 2 step-hops (R-L) bkwd.                                      |
| 4   | 1-2 | Step R-L fwd, turning 3/4 R in LOD. End facing ctr.             |
|     |     | Release and rejoin hands during turn.                           |
|     | 3   | Step R to R side.   |
|     | 4   | Stamp L next to R, without wt.                                  |
| 5-8 |     | Repeat meas 1-4, except on last ct of meas 8, step L next to R. |

Repeat dance from beg to end of music.



Presented by Dani Dassa

BRIT HA'SHAYIM  
Israel

The union of two (2) people in marriage - a wedding dance.

TRANSLATION:

PRONUNCIATION: *brēt ha'shāyim*

CHOREOGRAPHER: *Dani Dassa*

MUSIC: *Yemenite*

FORMATION: Lines with hands joined in "V" pos.

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION:

PART I-A: Face ctr

- 1 1-2 Sway L-R (step L to L side; step R to R side).  
 3 Touch L next to R.  
 4 *hop* Lift L slightly fwd.
- 2 1-4 Yemenite L. Pivot on ct 3 (L) to face <sup>R</sup> LOD. *L bkwd, R →, L in front, hop*
- 3 1-4 Step R, L, R ~~bkwd~~ in RLOD; hold.
- 4 1 Step L bkwd turning to face ctr.  
 2 Leap R on R sdwd.  
 3-4 Close L to R; hold. *hop R*
- 5-8 Repeat meas 1-4, except on last 2 cts take wt on L.

PART I-B: Face ctr

- 1 1 Step R bkwd.  
 2 Step L fwd. *hop*  
 3-4 Step R ~~to R~~, turning 1/4 to face LOD; hold.
- 2 1 Sway L twd ctr (step L to L side).  
 2 Sway R twd outside (step R to R side).  
 3-4 Brush L fwd; hold. *hop R*
- 3 1-4 Step L, R, L fwd in LOD; hold.
- 4 1 Step R ~~to R~~ side (away from ctr).  
 2 Step L ~~to L~~ side and turn to face ctr.  
 3-4 *hop* Brush R fwd; hold.
- 5-8 Repeat meas 1-4, except on last 2 cts, step R next to L; hold.

- CHORUS: Face ctr
- 1 1-2 Release hands and step L to L side; clap twd L with hands at head ht.  
3-4 Step R to R side; clap twd R.
- 2 1-4 Turning once twd L, step L,R,L, hold. End facing ctr.
- 3 1-4 Step R,L,R, hold, twd ctr, clap on each step. *subsequent struts*
- 4 1-4 Yemenite L.
- 5-6 Repeat meas 1-2, with opp ftwk and direction (R-clap, L-clap; RLR turn R).
- 7 1-4 Rejoin hands at shldr level and step L,R,L, hold, bkwd - no claps.
- 8 1-4 Yemenite R.

- PART II: Face ctr
- 1 1 Lowering hands, step L bkwd.  
2 Close R to L.  
3-4 Raising hands to shldr level, step-hop L twd ctr.
- 2 1-2 ~~Stamp R fwd; hold.~~ *Touch R <sup>head</sup> fwd; <sup>bounce</sup> step on L as R lifts off floor*  
3-4 ~~" " " "~~ *" " " "*
- 3 1 Leap R fwd.  
2 Run L fwd.  
3-4 Jump fwd onto both ft; hold. *step on L as R*
- 4 1-2 <sup>2</sup> Hop L bkwd ~~twice~~ - lower hands to "V" pos. *step on L as R*  
3-4 Run R-L bkwd.
- 5 1 Step R to R side. *step on L as R*  
2 Step L to L/turning 1/2 L to face out. Release and rejoin hands. *End face out*  
~~3-4~~ Step R next to L; hold.
- 6 1-2 ~~6~~ ~~1-2~~ Sway L-R (step L to L, step R to R).  
3-4 Brush L fwd; hold. *face out*
- 7 1 Step L to L. *face out*  
2 Step R to R/turning 1/2 R to face ctr. Release and rejoin hands. *3*  
~~3-4~~ Step L next to R; hold.
- 8 1-2 Sway R-L (step R to R; step L to L). *face out*  
3-4 Step R next to L; hold.
- 9-16 Repeat meas 1-8

CHORUS:

(Corrected)

Presented by Dani Dassa

BRIT HA'SHNAYIM  
Israel

TRANSLATION: The union of two (2) people in marriage - a wedding dance.

PRONUNCIATION: breet hah-SCH-nah-yeem

CHOREOGRAPHER: Dani Dassa

MUSIC: Tape: Rikud #3, Side A, Band 2

FORMATION: Lines with hands joined in "V" pos when ever possible.

STYLE: Yemenite

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION: 8 meas, beg with singing

PART I-A: Face ctr

- |     |     |  |
|-----|-----|--|
| 1   | 1-2 | Step L to L side; step R in place.                     |
|     | 3   | Touch L next to R.                                     |
|     | 4   | Hop L in place.  |
| 2   | 1-2 | Step L behind R; step R to R.                          |
|     | 3-4 | Step L across R; hop on L as R circles fwd, face RLOD. |
| 3   | 1-2 | Step R,L,R, hop (step-close-step) fwd in RLOD.         |
| 4   | 1   | Step L bkwd turning to face ctr.                       |
|     | 2   | Leap R on R sdwd.                                      |
|     | 3-4 | Stamp L next to R without wt; hop R.                   |
| 5-8 |     | Repeat meas 1-4, except on last 2 cts take wt on L.    |

PART I-B: Face ctr

- |     |     |  |
|-----|-----|--|
| 1   | 1   | Step R bkwd.   |
|     | 2   | Step L fwd.  |
|     | 3-4 | Step R fwd, turning 1/4 to face LOD; hold.                     |
| 2   | 1   | Sway L twd ctr (step L to L side).                             |
|     | 2   | Sway R twd outside (step R to R side).                         |
|     | 3-4 | Brush L fwd; hop on R.   |
| 3   | 1-4 | Step L,R,L (step, close, step) fwd in LOD; hold.               |
| 4   | 1   | Face ctr, step R bkwd (away from ctr).                         |
|     | 2   | Step L fwd   |
|     | 3-4 | Brush R lightly fwd and up slightly; hop on R.                 |
| 5-8 |     | Repeat meas 1-4, except on last 2 cts, step R next to L; hold. |

- CHORUS: Face ctr
- 1 1-2 Release hands and step L to L side; clap twd L with hands at head ht.  
3-4 Step R to R side; clap twd R.
- 2 1-4 Turning once twd L, step L,R,L, hold. End facing ctr.
- 3 1-4 Step R,L,R, hold, twd ctr, clap on each step.  
Note: Bend over then straighten up when moving twd ctr.
- 4 1-4 Yemenite L, rejoin hands.
- 5-6 Repeat meas 1-2, with opp ftwk and direction (R-clap, L-clap; RLR turn R).
- 7 1-4 Rejoin hands and step bkwd, L,R,L, hold, out of circle - no claps.
- 8 1-4 Yemenite R.

- PART II: Face ctr
- 1 1 Step L bkwd.  
2 Close R to L.  
3-4 Raising hands to shldr level, step-hop L fwd twd ctr.
- 2 1-2 Facing slightly L of ctr, tap R heel fwd; bounce on L as R lifts slightly off floor.  
3-4 Repeat cts 1-2.
- 3 1-2 Run R-L fwd twd ctr.  
3-4 Jump fwd onto both ft, wt mostly on R; hold.
- 4 1-2 Turning L, leap L fwd twd outside of circle - release hands.  
3-4 Run R fwd; L bkwd completing CCW (L) turn. End facing ctr.
- 5 1 Step R to R side.  
2 Step L almost in place.  
3 Pivot on L, 1/2 L to face out. Release and rejoin hands. End facing out.  
4 Step R next to L; hold.
- 6 1-2 Sway L-R (step L to L, step R to R).  
3-4 Brush L fwd; hold.
- 7 1 Facing out, step L to L.  
2 Step R almost in place.  
3 Pivot on R, 1/2 R to face ctr. Release and rejoin hands. End facing ctr.  
4 Step L next to R; hold.
- 8 1-4 Yemenite R.  
9-16 Repeat meas 1-8

1      1-2      CHORUS:    Face ctr  
Release hands and step L to LRepeat dance from beg one  
more time, then repeat again:

ENDING:  
Finish with Part II, Yemenite R with close, and raise  
hands high.

(Corrected)

Presented by David Dassa

CHAG LI  
Israel

PRONUNCIATION: chahg lee

CHOREOGRAPHER: Dani Dassa

MUSIC: Tape - Rikud #3, Side 2, Band 2.

FORMATION: Lines with hands joined in "V" pos.

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METER: 4/4PATTERN

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Meas Cts

INTRODUCTION:

- PART I: Face ctr
- 1 ah Jump swd to R leading with R ft.  
1 Land with both ft apart;  
2 Step on R where it is.  
3-4 Step L across R; hold.
- 2 Repeat meas 1.
- 3 1 Step R to R (sway).  
2 Step L to L (sway).  
3 Touch R heel in front of L.  
4 Step R across L.
- 4 1-4 Yemenite L.
- 5 1-4 Turning once to R, step R, hold, L, hold.
- 6 1-4 Repeat meas 3 (sway R,L, touch R, Rx).
- 7 1-2 Step L to L, hold.  
3 Touch R heel in front of L.  
4 Step R across L.
- 8 1-2 Step L to L; hold.  
3-4 Close R to L; hold.
- PART II: Face ctr
- 1 1-2 Moving twd ctr, step R fwd; hold.  
3-4 Step L fwd; hold.
- 2 1-2 Jump twd ctr, landing on both ft (R fwd of L); hold.  
3-4 Bounce twice, lightly.

- 3     1     Bend both knees.  
      2     Low leap onto R in place.  
      3-4   Lift L ft bkwd, bend fwd.
- 4     1-2    Swing L knee fwd, straighten body.  
      NOTE: When the L swings bkwd and fwd, everyone yells -  
      HO (bk) HUP (fwd)!  
      3-4    Step L bkwd.
- 5-7           Repeat meas 1-3, moving bkwd, except on last 2 cts lift  
              L knee fwd. (RL fwd, jump, bounce 2x, bend, leap R)
- 8     1-4    Yemenite L. End facing LOD.
- PART III: Face and move LOD.
- 1-2           Do 2 Debka steps fwd (R,L): Bounce on weighted ft as  
              free ft touches heel fwd, leap fwd - cts 1-2).
- 3     1-2    Debka R fwd (3 in all).  
      3-4    Stamp L fwd without wt.
- 4     1     With wt on R, touch L diag L bkwd.  
      3     Stamp L slightly fwd.  
      4     Hop R in place.
- 4     1-4    Yemenite L bkwd (L bk, close R, L fwd).
- 5-8           Repeat meas 1-4.
- 9     1-2    Release hands and step R fwd; hold on R, clap hands fwd  
              at head ht.  
      3-4    Step L fwd; clap hands.
- 10    1     Step R to R, leave L in place.  
      2     Step L in place.  
      3-4    Step R across L and pivot (bending knees), turn once to  
              L. End facing LOD.
- 11           Yemenite L.
- 12           Repeat meas 9 (R, clap, L clap).
- 13-16         Repeat meas 9-12 (R, clap, L clap, R,L,Rx, Yem L, R,  
              clap, L clap).

Rejoin hands and repeat from beg to end of music. End dance with Part II, lift L knee fwd, raise hands and yell HO!

CHAG LI  
Israel

PRONUNCIATION: chahg lee

CHOREOGRAPHER: Dani Dassa

MUSIC: Tape - Rikud #3, Side 2, Band 2.

FORMATION: Lines with hands joined in "V" pos.

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METER: 4/4PATTERN

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Meas Cts

INTRODUCTION:

- PART I: Face ctr
- 1 ah Jump sdwd to R leading with R ft.  
1 Land with both ft apart;  
2 Step on R where it is.  
3-4 Step L across R; hold.
- 2 Repeat meas 1.
- 3 1 Step R to R (sway).  
2 Step L to L (sway).  
3 Touch R heel in front of L.  
4 Step R across L.
- 4 1-4 Yemenite L.
- 5 1-4 Turning once to R, step R, hold, L, hold.
- 6 1-4 Repeat meas 3 (sway R,L, touch R, Rx).
- 7 1-2 Step L to L, hold.  
3 Touch R heel in front of L.  
4 Step R across L.
- 8 1-2 Step L to L; hold.  
3-4 Close R to L; hold.
- PART II: Face ctr
- 1 1-2 Moving twd ctr, step R fwd; hold.  
3-4 Step L fwd; hold.
- 2 1-2 Jump twd ctr, landing on both ft (R fwd of L); hold.  
3-4 Bounce twice, lightly.



- 3     1     Bend both knees.  
       2     Low leap onto R in place.  
      3-4    Lift L ft bkwd, bend fwd.
- 4     1-2    Swing L knee fwd, straighten body.  
          NOTE: When the L swings bkwd and fwd, everyone yells -  
          HO (bk) HUP (fwd)!  
      3-4    Step L bkwd.
- 5-7           Repeat meas 1-3, moving bkwd, except on last 2 cts lift  
              L knee fwd. (RL fwd, jump, bounce 2x, bend, leap R)
- 8     1-4    Yemenite L. End facing LOD.
- PART III: Face and move LOD.
- 1-2           Do 2 Debka steps fwd (R,L): Bounce on weighted ft as  
              free ft touches heel fwd, leap fwd - cts 1-2).
- 3     1-2    Debka R fwd (3 in all).  
      3-4    Stamp L fwd without wt.
- 4     1     With wt on R, touch L diag L bkwd.  
       3     Stamp L slightly fwd.  
       4     Hop R in place.
- 4     1-4    Yemenite L bkwd (L bk, close R, L fwd).
- 5-8           Repeat meas 1-4.
- 9     1-2    Release hands and step R fwd; hold on R, clap hands fwd  
              at head ht.  
      3-4    Step L fwd; clap hands.
- 10    1     Step R to R, leave L in place.  
       2     Step L in place.  
      3-4    Step R across L and pivot (bending knees), turn once to  
              L. End facing LOD.
- 11           Yemenite L.
- 12           Repeat meas 9 (R, clap, L clap).
- 13-16         Repeat meas 9-12 (R, clap, L clap, R,L,Rx, Yem L, R,  
              clap, L clap).

Rejoin hands and repeat from beg to end of music. End dance with  
Part II, lift L knee fwd, raise hands and yell HO!

(Corrected)

Presented by Dani Dassa

ENAICH YONIM

Israel

TRANSLATION: Your eyes are like doves

PRONUNCIATION: a-NAH-ech YOH-neem

CHOREOGRAPHER: Dani Dassa

MUSIC: Rikud #3, Side A, band 4

FORMATION: Cpls facing (M bk to ctr). Hands free by side.

Dance description for M, W use opp ftwk, unless otherwise noted.

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METER: 2/4PATTERN

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Meas

INTRODUCTION: 8 cts, begin with piano soloPART I:

- 1 Step R fwd (WL) twd MR and WL shldr (ct 1); pivot on R, 1/4 CCW (L) (WR), away from ptr (ct 2).
- 2 Step L fwd (WR) turning L (WR) 1/4 away from ptr (ct 1); hold (ct 2).
- 3-4 Yemenite R (WL) completing turn to L (WR). End facing ptr - hands joined at waist ht.
- 5-6 Sway L-R (slow, 1 per meas) - hands move slightly in direction on sway.
- 7-8 Releasing hands, step L,R,L (W-RLR), turning 3/4 L, end side by side facing RLOD - inside hands joined.
- 9-10 Step R,L (W-LR) fwd slowly (1 step per meas).
- 11 Step R bkwd (ct 1); step L to L and face ptr (ct 2).
- 12 Step R across L with deep plie pivoting CCW (L) to begin CCW (L) turn - release hands.
- 13-14 Yemenite L (WR), completing CCW (L) turn, end side by side facing RLOD with inside palms touch on last ct.
- 15-16 Stepping R,L,R,L (W-LRLR) turning 3/4 R (WL) away from ptr. End facing ptr.
- 17-32 Repeat meas 1-16. (2 in all)

TRANSITION:

1 Step R (WL) twd ptr - place R hands on ptrs R shldr, place L hand on ptrs wrist, arms parallel to floor.

PART II: M move fwd, W bkwd - use opp ftwk

- 1 Balance L fwd (WR bk) (ct 1); hold (ct 2).  
 2 Balance R bkwd (WL bk) (ct 1); hold (ct 2).  
 3-4 Step fwd L,R,L, hold (W-RLR bk) out of circle.  
 5-8 Repeat meas 1-4 with opp ftwk and direction. (bal R bk; bal L fwd; RLR bk)  
 9-10 Step L,R fwd, turning to face LOD, side by side - inside hands joined (release outside hands).  
 11 Step L-R bkwd, beg to turn twd ptr.  
 12 Step L across R and hold, facing LOD - joined outside hands form an arch with inside hands joined low by sides.  
 13 Step R bkwd and hold (cts 1-2).  
 14-15 Step L,R fwd (W-RL) slowly (1 step per meas).  
 16-17 Yemenite L (WR) while turning to face RLOD and stepping away from ptr - inside hands joined, release outside hands.  
 18 Close R to L, hold, face RLOD - join in varsouvienne pos.

PART III: Both use same ftwk.

- 1-2 Step R-L fwd slowly.  
 3-4 Yemenite R.  
 5 With ft slight apart, lean L (as in 'Rachel').  
 6-7 Release L hands, raise R hands - stepping R,L,R, hold, moving away from ptr - W turn 3/4 R away while M turn 1/4 R to face ptr.  
 8 Balance L away from ptr, M face LOD W-RLOD.  
 9 Step R,L, fwd twd ptr L shldr - join both hands by side (R to R, L to L), raise outside hands high.  
 10 Step R,L bkwd away from ptr - arms joined and crossed.  
 11 Face pr, close R to L and bend both knees (sit).  
 12 Straighten knees (ct 1); put wt on R as L lifts fwd (ct 2).  
 13-15 Beg L with 5 steps (+ hold), ptrs rotate 1 time CCW - R hands raised, L hands join down.

16-17 W step R,L,R, hold; M step R,L,R,L - release hands, turn R away from ptr. End facing ptr with wt on M L and W R to begin dance again from beginning.

ENDING

Finish dance with Fig. I, plus:  
Joining inside (MR WL), step twd ptr; away from ptr; twd ptr; close ft with bent knees, face ptr, and touch palms (ML WR).



- PART II: M move fwd, W bkwd - use opp ftwk.
- 1 Balance L fwd (WR bk). *not done*
  - 2 Balance R bkwd (WL bk). *not done*
  - 3-4 Step fwd L,R,L, hold (W-RLR bk). *not done*
  - 5-8 Repeat meas 1-4 with opp ftwk and direction. (bal R bk; bal L fwd; RLR bk)
  - 9-10 Step L,R fwd, face LOD, side by side, <sup>face only</sup> hands joined. *not done*
  - 11 Step L-R bkwd. *long for this kind ptr*
  - 12 Step L across R and hold. ~~End Facing~~ LOD with joined ~~inside~~ hands to form an arch, ~~outside~~ hands are joined and low at knees. *much*
  - 14-15 Step L,R fwd (W-RL) slowly (1 step per <sup>meas</sup> et). *while turning to face ptr*
  - 16-17 Yemenite L (WR) stepping away from ptr with inside hands joined - release outside hands.
  - 18 Close R to L and join in varsouvienne pos facing ptr.

- PART III: Both use same ftwk.
- 1-2 Step R-L fwd slowly.
  - 3-4 Yemenite R.
  - 5 With ft slight apart, lean L (as in 'Rachel').
  - 6-7 Release L hands, ~~raise R hands and stepping R,L,R, hold~~ - W turn 3/4 R <sup>away from ptr</sup> under ~~joined R hands~~ - M turn 1/4 R to face ptr.
  - 8 Balance L ~~bkwd~~. *away from ptr, in fact not done*
  - 9-10 Step R,L, ~~R,L~~ fwd twd ptr (~~arms raise high~~) with L shldrs adjacent. *R L bkwd away from ptr, arms raised high, side by side*
  - 11-12 Stepping R,L,R, close L to R, move away from ptr - arms lower to chest ht. *(1) R L bkwd away from ptr, arms raised high, side by side; (2) straight ahead - low rear, little fwd.*
  - 13-15 Beg L with 5 steps (+ hold), ptrs rotate 1 time CCW - R hands raised, L hands join and draw.
  - 16-17 W step R,L,R, hold; M step R,L,R,L - release hands, turn R away from ptr. End facing ptr with wt on M L and W R to begin dance again from beginning.

*End of ... please ... ML, WR*

Presented by Dani Dassa

MA - OZ /  
Israel

A spiritual dance reflecting hope in times of hardship. How strong are we?...As the Rock of Ages.

TRANSLATION: *From the Hebrew*PRONUNCIATION: *mah hoz*CHOREOGRAPHER: *Dani Dassa*MUSIC: *Traditional*

FORMATION: Lines facing LOD and moving in LOD with hands joined in "V" pos.

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION: *meas*PART I: Face LOD and move in LOD.

- 1 1-2 Step R fwd.  
3-4 Step L fwd. *Brain R (meas 4)*
- 2 1-4 Step R,L,R,L fwd (4 steps)
- 3 1-2 Step R-L turning 3/4 to R in LOD. End facing ctr.  
Release and rejoin hands during turn.  
3 Step R bkwd.  
4 Step L fwd.
- 4 1 Step R fwd.  
2 Step L bkwd.  
3-4 Close R to L; hold.
- 5-8 Repeat meas 1-4.

PART II: Face ctr.

- 1 1-2 Step R to R side (slow sway). *du to me 2 of 4*  
3-4 Step L to L side (slow sway). *du to me 3 of 4*
- 2 1-4 Sway 4 more times faster (R,L,R,L).
- 3 1 Step R across L.  
2 Step L to L side.  
3 Step R behind L.  
4 ~~Close L to R.~~ *L x*
- 4 1-4 Stepping R to R side, sway *1 | L behind 2, 4* R,L,R,L.
- 5-8 Repeat meas 1-4.

PART III:

- 1 1-2 Stamp R to R side with *wt. / have a ...*  
 3 Step L behind R.  
 4 Step R to R side.
- 2 1 Step L to L side.  
 2 Lift R in front of L. *lift L x R*  
 3-4 Step R to R side; ~~hold~~ and release hands.
- 3 1 Step L to L turning 1/4 to R (L shldr twd ctr).  
 2 Step R fwd turning 1/4 to R (face out).  
 3 Step L across R turning 1/4 to R (R shldr twd ctr).  
 4 Step R fwd. *in R 1/4*
- 4 1 *Step L* Step L to L side turning 1/4 to R (face ctr). Rejoin hands.  
 2 Step R to R side.  
 3-4 Close L to R; hold.

NOTE: Exception - Due to musical interlude, after doing dance first time, at end of part III, instead of closing on meas 4, ct 3-4, step L across R, step R to R side, and repeat 7 times (8 in all) before beginning dance again. Afterward, dance is as is with no exceptions for 2 more times.

ENDING

After 3rd time thru continue Part I from meas 1-3, + meas 4, cts 1-2, then do as follows

- 4 3-4 Step R to R side (slow sway). *7/8th part ending*
- 5 1-2 Step L to L side (slow sway). *last 1/2 ending A*  
 3-4 Sway R-L (fast sway).
- 6 1-2 *slide* ~~Close~~ R to L; hold. *hold? ...*



Presented by Dani Dassa

SHIRI LI  
Israel*Dani Dassa*

TRANSLATION: Sing to me

PRONUNCIATION:

CHOREOGRAPHER: Dani Dassa

MUSIC:

FORMATION: Cpls facing LOD with inside hands joined and down.

Dance described for M, W use opp ftwk.

METER: 2/4

PATTERN

Meas Cts

INTRODUCTION:

- PART I-A: Face ctr
- 1 1-2 With ft apart, sway L-R.  
3 Touch L fwd.  
4 Leap L fwd.
- 2 1-4 Step fwd R,L,R, hold.
- 3 1-2 Sway L-R.  
3-4 Step L across R, turning 1/2 to R; hold. End facing RLOD.
- 4-6 Repeat meas 1-3, with opp ftwk and dir. End facing ptr.

PART I-B:

- 1 1-2 Step L to L; hold.  
3-4 Step R across L; hold.
- 2 1-4 Yemenite L, facing LOD (side by side with ptr).
- 3 1-2 Step R fwd; hold.  
3-4 Step L fwd; hold.
- 4 1 Step R back.  
2 Step L in place.  
3-4 Step R fwd; hold.
- 5 1-2 Close L to R without wt; hold..

PART I-C:

- 1 1-4 Stepping L,R,L, hold, beg circling away from ptr (ML WR).
- 2 1-4 Stepping R,L,R, hold, complete circle (full turn to L). End facing ptr, join hands.
- 3-4 Yemenite L-R.
- 5 1-2 Close L to R; hold. Face LOD in starting pos.
- REPEAT PART I-A, I-B, meas 1-4.
- 5 1-2 Step L fwd; hold.  
3-4 Step R fwd; hold.
- 6 1-2 Close L to R; hold. End facing ptr and join hands.

PART II-A:

- 1 1 Step R bkwd.  
2 Close L to R.  
3-4 Step-hop R fwd.
- 2 1-2 Step L to L; hold.  
3-4 Close R to L without wt.
- 3-4 Repeat meas 1-2.
- 5 1-2 Releasing MR,WL hand, step R to R (move CW); hold.  
3-4 Step L to L turning 1/2 R (move CW). End back to back with ptr.
- 6 1-2 Step R to R (move CCW) - join MR, WL hands, and release other hands.  
3-4 Step L to L turning 1/2 R (face ptr), moving CCW - join both hands.
- NOTE: Meas 5-6 is a full turn to R, close to ptr.
- 7-8 Yemenite R-L, face ptr.

PART II-B:

- 1-4 Repeat PART II-A, meas 1-4, except release hands and snap fingers on meas 1, ct 1 (R bk); and meas 2, ct 3 (close R).
- 5-6 Stepping R,L,R,L (1 step per 2 cts), turn R away from ptr snapping fingers on each step. End facing ptr, join hands.
- 7-8 Yemenite R-L.

ENDING:

- 1-2 Jump onto both ft; hop on R and snap fingers. Face LOD, ptrs side by side with inside hands joined down.

Presented by Dani Dassa

YAAKOV HA'TAMIM  
Israel

TRANSLATION: *The... of the...*

PRONUNCIATION: *ya-koov ha-ta-mim*

CHOREOGRAPHER: Dani Dassa

MUSIC: *...*

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

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION: *32 cts (1. 1. 1. 1.)*

PART I:

- 1 1-2 Tap L heel fwd (*Tap heel fwd, both ok*)
- 3 Step L bkwd.
- 4 Step R to R.
  
- 2 1-2 Step L across R.
- 3 Step R to R (rock).
- 4 Step L to L (rock).
  
- 3-4 Repeat meas 1-2, with opp ftwk and direction.

PART II:

- 1 1-3 Step L,R,L fwd twd ctr.
- 4 Hop on L in place.
  
- 2 1-3 Step R,L,R bkwd away from ctr.
- 4 Hop on R in place.
  
- 3 1-2 Stamp L to L; hold.
- 3 Step R to R (rock).
- 4 Step L to L (rock).
  
- 4 1-2 Moving R sdwd, stamp-hop R to R.
- 3 Step L across R.
- 4 Close R to L.

REPEAT PART I

REPEAT PART II, meas 1-4 except hold on last ct.

*Handwritten notes:*  
 2nd  
 ... R of ctr  
 ... R fwd

PART III:

1 1-4 Facing LOD, stamp R fwd 2 times, take wt on second stamp.

*Handwritten note:* ...

2 1-4 Stamp L fwd 2 times, take wt on second stamp.

3 1-2 Turning to face ctr, step R to R.

3 Step L bkwd.

4 Step R fwd.

4 1-4 Yemenite L; hold. *Handwritten note:* ...

5-8 Repeat meas 1-4.

PART IV:

1 1-4 Turning to face LOD, step R-L fwd.

2 1 Turning to face ctr, step R to R side (rock).

2 Step L to L side (rock).

3-4 Close R to L; hold. *Handwritten note:* ...

Presented by David Dassa

ZEMER NUGEH  
Israel

TRANSLATION: Sad Song

PRONUNCIATION: zemer nu-GEH

CHOREOGRAPHER: Yankoly Levy

MUSIC: Tape - Rikud #3

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

NOTE: Beg dance on the "up beat" (with singing).  
Because the dance crosses the meas, it was notated for  
convenience sake in a straight 4/4 rhythm.

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION: 16 cts.PART I: Face ctr

- |     |     |   |
|-----|-----|---|
| 1   | 1   | Step L to L (sway).                                   |
|     | 2   | Step R sdwd in place.                                 |
|     | 3   | Step L across R, turning to face L of ctr.            |
|     | 4   | Step R to R, face ctr.                                |
| 2   | 1   | Step L bkwd away from ctr.                            |
|     | 2-3 | Step R,L twd ctr - arms extend up above head on ct 3. |
|     | 4   | Step R bkwd - lower hands to "V" pos.                 |
| 3-8 |     | Repeat meas 1-2, 3 more times (4 in all).             |

PART II:

- |   |     |  |
|---|-----|--|
| 1 | 1   | Step L to L (sway).                                  |
|   | 2-3 | Step R,L turning R once - release and rejoin hands.  |
|   | 4   | Sway R.  |
| 2 | 1-4 | Face RLOD and walk L,R,L,R fwd.                      |
| 3 | 1   | Continue walking, L fwd (5 walks in all).            |
|   | 2   | Face ctr and beg Double Cherkessia: Step R across L. |
|   | 3   | Step L back in place.                                |
|   | 4   | Step R to R, slightly.                               |
| 4 | 1   | Step L across R.                                     |
|   | 2   | Step R back in place.                                |
- REPEAT PART II. Remember this crosses over the meas.  
You beg repeat on cts 3-4.

INTERLUDE:

- |   |  |                |
|---|--|----------------|
| 1 |  | Sway, L,R,L,R. |
|---|--|----------------|

Repeat to end of music. End with hands extended fwd  
above head.

# Folk Dances of Bulgaria

by Yves Moreau

Presentation by Yves Moreau, Canadian Folk Arts Council at the Symposium on Bulgarian History and Culture, Carleton University, Ottawa, March 20th, 1981

(Excerpts)

## HISTORICAL OUTLOOK

The great variety of movements and steps as well as the intricate rhythmic structures found in Bulgarian folk dances indicate the various developments undergone throughout hundreds of years.

In the 7th century A.D., the Bulgars, under their leader Asparoukh, settled in the Balkan Peninsula. They eventually mixed with the Slav tribes which were already there. Both these cultures integrated, thus forming a new and rich cultural heritage which has evolved until today and which still occasionally carries traits of Thracian, Hellenic and Roman times.

Very little is known as to the precise types of dances which were done during the early years of the new Bulgarian state; however, old books contain information related to chain-type dances and point out that these songs and dances were quite popular among the people. Furthermore, many of these manuscripts, which were written by religious writers, suggest that dancing was very much frowned upon by the Church Elders which attributed the devil as the main instigator.

Old paintings and frescoes, which depict various forms of folk dances and which throw some light on their nature during the Middle Ages, have been found in the Rila Monastery in southwest Bulgaria as well as in several churches throughout the country.

Slav peoples utilise many common dance forms in their folklore which have developed differently through the centuries according to each nation's characteristic features (i.e. - chain dances).

The only information as to the folk dance traditions in Bulgaria during the Ottoman rule (1396-1878) is found in diaries and travel accounts of foreigners who would be passing through the country on their way to Constantinople (Carigrad). Their actual descriptions of the dances were very vague however. One of the best reports was written by a French scientist, Ami Boué, in the early 19th century. He clearly made mention of the horo danced in open circles with belt hold, as well as the couple dance "račenica" with the dancers holding a handkerchief in their hands.

It is most important to state that the long Turkish rule did not destroy the old song and dance traditions of the Bulgarians. In fact, because of their oppression, the people became more conscious of their cultural heritage. The monasteries became underground "houses of culture" where books were secretly published and where education was offered. This movement produced such key figures as Otec Pajissi, Rakovski, and Botev whose names were synonymous with Bulgaria's cultural and political liberation.

The first serious "scientific" collections of Bulgarian songs and dances were written in the 19th century by such scholars as the Miladinov Brothers (1891), Vassil Colakov (1872), and Ivan Sismanov (1889). These books gave a detailed picture of the many type of dances in each region as well as the existing songs, rituals and musical instruments.

Another serious scientific account on the dance folklore of the 19th century was by a Czech music teacher, Karel Mahan, and was entitled "Choreography from Vidin and Lom Counties". Mahan's research, however, was concentrated on that particular region of Northwest Bulgaria.

Still today, folk dances in Bulgaria undergo transformations as they are passed down from the old to the new generation. Many dances known to have been danced in the 19th century are still done today. This is easily proven by the accounts of the old folk who remember these dances from their parents. Therefore, in a given village dance repertory one usually finds a mixture of old and new dances.

Tunes and even rhythms also go through a renewal process. Among the most common sources of change are: Gypsy musicians who continuously experiment with new musical ornamentations and, more recently, radio broadcasts where many musicians hear new tunes from other parts of Bulgaria and the Balkans.

## THE HORO (CHAIN DANCE)

The horo, or chain dance (derived from Greek χορός), holds a central place in the socio-cultural activities of rural Bulgaria. The horo is mostly a community dance which, until recently, could be observed every Sunday in the village square. Today, due to the greater choice of free-time activity and the lack of interest on the part of the younger generation, folk dancing has been confined to a few specific occasions.

Most weddings, whether held in small villages or big cities, will include a good amount of horo dancing with exciting music provided by good local gypsy bands, generally using brass instruments. There are also regional fairs and festivals held annually or at specific intervals which will include spontaneous folk singing and dancing. Among the most famous are: The Rožen fair held in August near Smoljan in the Rhodope mountains, the Pirin festival at Predel near Blagoevgrad, the National Folk Festival in Koprivistitsa (every five years), the Rose festivities in Kazanlık and Karlovo in May and the Haskovo Thracian Festival in June.

## NAMES OF HOROS

Most town and villages organize festivities including folk dancing at some specific time in the year, but, due to poor scheduling and lack of communication within the country, it is quite hard to find out exactly when and where these manifestations take place.

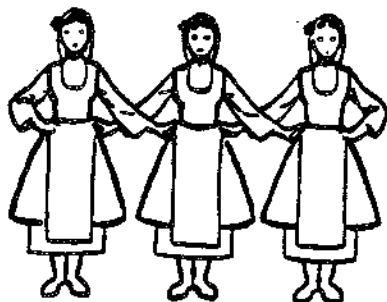
Every village has its local repertoire of horos and other dances which reflect the local character of the people. It is important to note however that there are four basic horos characterized by their rhythm and steps and danced throughout the country. They are:

- 1) The **PRAVO** or straight dance in 2/4 meter.
- 2) The **PAJDUŠKO** or limping dance in 5/16 meter.
- 3) The **POVARNATO** or returning dance (sometimes known as **ŠARENİ CORAPI** or **SVORNOTO**) in 9/8 meter.
- 4) The **RĂCENICA** (literally meaning small handkerchief) in 7/16 meter.

The **RĂCENICA** is probably the most wide spread dance in Bulgaria for it can be performed in many ways: solo, couples, trics, segregated and even in a horo form (this type is usually referred to as **HORO-RĂCENICA** or **HVANATI-RĂCENICA** ("hooked răceniça"). The răceniça is also considered by many as the liveliest of all Bulgarian dances for in it dancers can show their greatest skills.

Other dances which are widespread throughout most regions of Bulgaria include **Eleno Moma** (Elenino Horo), **Dajčovo Horo** (especially popular in the West and North) and **Gankino** (also known as **Krivo** or **Kopenica**) which is found in most regions except East Thrace and the Rhodopes.

The horo can be danced in a closed or open circle formation, or in a straight or 'crooked' line. The best dancers are usually located at each end of the line ("na dva tance"). Both of them guide the group through exciting patterns while waving a "kărpa" (handkerchief) in their free hand. The leader is usually called **Horovedec**, **vodač**, **glava** or **čalo**.



There are many hand positions and formations used in Bulgarian horo dancing. Hands can be joined down at the sides or up at shoulder height, or crossed in front or back in a basket fashion, or the arms may rest on the neighbours' shoulders. Perhaps the most characteristic of all positions is the "na pojas" where the dancers hold each other by their belts or waistbands. When a group of dancers use this particular hold and dance in a straight line, this formation is known as "na lesa" (on a staff). Other formations include crooked or twisted lines, open or closed circles with mixed or segregated groups of dancers.

The names of some dances and tunes often refer to the town or village from which they come: **Radmirsko**, **Kulsko**, **Jambolsko**, etc. Other names originate from a person's name: **Gankino** (Ganka's), **Jovo** (Denjo's), **Dajčovo** (Dajčo's). Often dances are related to the milieu in which they are danced or may indicate a craft or a trade guild: **Grăncarsko** (potter's), **Kasapsko** (butcher's), **Kalajčisko** (Tinsmith's), etc. The exact character of the dance can also be defined precisely in its name: **Čukanoto** (stamped), **Kucano** (limping), **Šitno** (small), etc. The character of the dance may also be described by using names of animals: **Zaječkata** (rabbit's), **Konkataka** (horse's), **Ovcata** (sheep's) etc. Many names of horos also show a foreign origin: **Čerkesko** (Circassian), **Sumadijsko** (from Sumadija, Serbia), **Vlaško** (Vlach), etc. In a reverse manner, some dances of other Balkan countries show a definite Bulgarian origin. **Pajduško** and **Răceniça** dances are done in Romania and Greece and there is a Turkish dance known as "Bulgăristan Usulu" (in the Bulgarian way).

## REGIONAL DANCE STYLINGS

Bulgarian dancing is done mostly with the feet. There are, however, certain dance stylings which are proper to specific regions of Bulgaria. Dances of the **SOP** area (named after the **Sopi**, an ethnic group found in Western Bulgaria and Eastern parts of Serbia and Macedonia) are usually quite fast with tricky movements and wild tunes while dancers of **THRACE** are more solemn and generally slower. The dances from the Western part of Thrace, West of Plovdiv and around Panagurište and Ihtiman, are livelier and are some times confused with the Sop ones. Dances of the **PIRIN** region (named after the mountains of the same name) use larger steps and tricky movements as well. The dances of the **PIRIN** region, are very much related to the types found slightly to the West in Yugoslav Macedonia in such towns as **Kriva Palanka**, **Strumica**, **Delčevo**, and so forth. Many of these **PIRIN** (Macedonian) dances begin slowly using an improvised pattern which develops later into a more regular form at a faster tempo.

North Bulgarian dances are in general quite energetic and exuberant. Dances of the Northwest have a similar character but have more marked influence from nearby Serbia as well as a strong Romanian flavour radiated by the imposing number of Vlachs in that area. The dances of **DOBRUDZA** are probably the most exciting to watch. Dobrudzan dances are done generally at moderate tempo using slightly bent knees with the dancers' backs arched backward. Shoulder and arm movements play an important role in their dances. It is quite probable that some of these stylings were influenced by the Turks as similar forms are found along the Black Sea Coast in Turkey. Not too many dances have been collected in the **RHODOPES**. The types of dances observed there very much resemble those in East Thrace. Dances in the Western part of the Rhodopes have much in common with those in the Pirin. In the East section, there are many Turkish settlements which have kept up specific traditional dances. The entire region, however, is perhaps the richest treasure-house of folk songs in Bulgaria. The **STRANDZA** area is also a subdivision of **EASTERN THRACE** where singing tradition is predominant. The area used to be famous for the "Nestinarско" fire dance ritual. The "răceniça po trojki" (for three) is widespread in that part of the country.

One must not forget the various minority groups throughout Bulgaria that have kept up specific dances and traditions. Among them are the Vlachs in North Bulgaria (mostly Northwest), the **Kapanci**, descendants of the first Bulgar settlers of the 6th centu-

ry A.D., that lived around Rasgrad in Northeast Bulgaria, the Turks also in the Northeast and Southeast parts of the country, and the Gypsies, as well as the Armenians, Serbs and Greeks.

Here are some examples of representative folk dances from each ethnographic sector of Bulgaria.

**ŠOP AREA:** Za Pojas, Jove Male Mome, Radomirako, Kjustendilaka Răčenica, Graovsko.

**NORTHWEST:** Osmica, Kulako, (Vlach), Izručanka.

**NORTH (Central):** Kamenopolako, Grăncărko Cakurjankino, Preskačanka (Kopansko), Denjove, etc.

**DOBRUDŽA:** Răka, Opaș, Zborenka, Paudaleș Tropanka.

**THRACE (East):** Trite Păti, Čestoto (Čapras) Balđaska, Karmansko Mătko.

**THRACE (West):** Bučimš, Sedl Donka, Kamišca, Pletanica.

**RHODOPE:** Cukanoto, Dospatsko, Svoznoto.

**PIRIN:** Bičak, Sandanako, Deninka, Krivo Petričko.

**STRANDŽA:** Nestinarsko (Pravo), Răčenica Po Trojki.

### BULGARIAN DANCE RHYTHMS

The 2/4 is the most common measure found in Bulgarian folk dance music. However, the most characteristic rhythms are the ones which are the foundation of many unequal beats: 5/16, 7/16, 9/16, 11/16 or even intricate combinations such as: 7/16 + 11/16.

Such rhythms are typically Balkan and are best thought of as combination of "quicks" and "slows" rather than using Western time signatures. A Bulgarian village musician can rarely identify the time signature of a dance tune. Just like the drummer, he will relate to the melody in terms of "quick" and "slow" stresses.

The unequal beats found in Bulgarian and Balkan music are fairly complex. They are composed of alternating two and three time beats. At an accelerated tempo, these beats lose their significance as independent beats and turn into simple and lengthened times (quicks and slows), in a relation of 2 to 3:



The dotted note which is half a time longer than the full note, is the characteristic feature of Bulgarian unequal beats. These beats are performed at a tempo of 240-460 and even up to 520 (metronome reading) at the height of the dance.

Thus, in using the above basic components for Balkan rhythms, the following simple "conversion key" may be used:



The Pajduško horo is danced to a five-time, two beat bars:



The five primary times are grouped into one simple and one lengthened time with two beats. In order to learn this rhythm more easily, "one-two" should be counted on the first beat and "one-two-three" on the second:

$$\frac{1}{1,2} + \frac{2}{1,2,3}$$

This is to be played gradually faster, until the desired tempo is obtained. If someone were to tell you that pajduško horo has a rhythm of "quick-slow", you could then immediately identify it as 2:3 or 5/16.

The rhythm of the răčenica is a three-time unequal beat of 7/16:



The seven primary times are grouped into simple times and one lengthened time. It is beaten:

$$\frac{1}{1,2} + \frac{2}{1,2} + \frac{3}{1,2,3}$$

In another variation of 7/16 (especially found in Western Bulgaria and Macedonia), the first time is the stressed one:



Other time signatures well-known to Balkan folk dancers include:

Dačovo Horo: 

9/16 or "quick-quick-quick-slow"

Kopenica (Gankino): 

11/16 or "quick-quick-slow-quick-quick"

Bučimš: 

15/16 or "quick-quick-quick-quick-slow-quick-quick"

Jove Male Mome: 

7/16+11/16 or "slow-quick-quick-quick-quick-slow-quick-quick"

Sandanako: 

9/16+13/16 or "QQQS + QQSQSQ".





## RITUALS AND CARNIVALS

In the past, Bulgarian peasants performed various rituals which were mostly connected with farm life. To a certain extent, these practices have persisted until today although often the original meanings and purposes have disappeared. In many cases, the old ritual dances have been replaced by dances of every day use. These rituals deal usually with demands for good crops, rain or drought, productivity, or even the chasing of evil spirits. Today, these ritual events take on an amusing and entertaining character. Among the most popular ritual customs today are:

**LADUVANE**— Foretelling happiness in wedlock, this ritual takes place on New Year's Eve or on the morning on New Year, or even on another holiday in the spring or summer. From the fountain or the river and in complete silence, the young maidens bring a tin-plated copper cauldron filled with 'silent' water. Every maiden drops a bunch of flowers into the cauldron. Each girl has attached a ring or similar object to the flowers. The rings are taken out either by a small boy or girl whose parents must be alive. Several songs are sung during this ritual such as "Prošetna Vasilis" and "Vasilkjo, Bosilkjo". In the ŠOP district these songs are diaphonic.

**KOLEDUVANE** — This ritual takes place on Christmas Eve and Christmas day. On that occasion, young men go from house to house singing carols and wishing everyone health, success and fertility. The "koledari" have special songs for entering and leaving each house and for young and old people. After singing a few songs, the leader of the "koledari" says a traditional blessing ("slovo").

**LAZARUVANE** — St. Lazarus' Day takes place a week before Orthodox Easter. On that day, the young girls go to each house in the village singing and dancing. Like the Koledari, the "Lazarki" have special songs for each dwelling they visit. One dance often performed at the Lazaruvane is the "Buenec", a winding chain dance with small jumps and danced in a counter-clockwise direction.

**ENJOVA BULJA** — The St. Enjo's Day ritual is still practiced in a few villages of Eastern Thrace. It is also a ritual for fertility and good health. A small procession of girls goes around the village fields to protect the crops from evil forces; on their shoulders they carry Enjo's bride, a small girl dressed like a bride.

**NESTNARSKO** — This ritual is not performed anymore. It used to be held on St. Helena's and Constantine's Day in the village of BALGARI, in the Strandža mountains. One local woman was chosen to be "nestnarka" and walk on hot coals carrying the icon of St. Constantine and Helena. Today, some localities organize fire dancing for all who wish to attempt to walk on the burning embers, but the character is pure ly competitive and entertaining.

**WEDDING CUSTOMS** — Still today many weddings are accompanied by special songs and dances. A honey loaf is baked on Friday before the wedding and a horo is danced around it. The dance is led by the brother-in-law holding the "oruglica", a wedding banner decorated with flowers and ribbon (this is sometimes replaced with a flag). While the bridegroom is having a shave, his mother circles around him three times with a small kettle of water in her hand dancing the račnica. On leaving her father's house, the bride dances a slow račnica, with deep bows, next to the godfather who is the leader. Brothers and sisters-in-law dance the račnica with small steps before the wedding procession. The mother-in-law or her son meets the young couple with candles held in their hands or stuck in a bowl full of flour. Then the bride gives presents to the guests and all who have received such gifts dance a special 'daro-

vno' (gift) horo led by the brother-in-law holding the "oruglica" (banner).

**KUKERI** or Carnival dances can still be observed today throughout Bulgaria. Most carnival celebrations take place during the week preceding Lent but some other manifestations occur throughout the year as well. Carnival dances and games are also known under many other names such as 'Babugeri', 'Starci', 'Staničari', 'Surovakari', 'Vasilicari', 'Džemali', etc. Carnival dancers generally wear fantastic masks and tie copper cow-bells around their waist. Each region has its typical costumes and masks. Among the most famous masks and costumes are the 'starci' around Karlovo, Thrace, and the 'vasilici' from Breznik and Radomir, Šop area. An annual Kukeri Festival is held annually in March in Pernik (Šop) where one can see the great variety of Carnival rituals. In the past, carnival dancers performed each dance to the sound of musical instruments (usually a gajda). Now they content themselves with the noise of the brass and copper bells which hang around their waists. The carnival dances are of a free-style nature, including leaps, hops, jumps and turns, and are usually performed individually. Many kukeri dancers adopt a definite character, dressing up as women or doctors or gypsies performing some of their routines (telling fortunes, treating patients, etc.)



DENINKA  
(Bulgaria)

This women's dance was learned by Yves Moreau from Ilija Vretenarov in the village of Kavrakirovo near Petric in Southwest Bulgaria. The dance is especially popular in the area around the village of Kulata on the Bulgarian-Greek border.

Music: Balkanton BHA-734 or special cassette (Y. Moreau).7/16 SQQ

Formation: Open circle, W pos. - hands joined at shoulder height. Face center, wt on L ft.

Style: Posture erect, small steps, demeanor is reserved, quiet and feminine. *Dance in 1/2 time 7/16 SQQ*

MEASUREDESCRIPTION

~~No introduction~~

BASIC PATTERN

- |     |   |
|-----|---|
| 1   | Step bkwd on R, lifting L, knee bent, lower hands to sides (1)<br><del>Hold</del> (cts 2,3)   |
| 2   | Step fwd L, leaving R in place, return hands to W pos. (1)<br>Rock back on R (&) rock fwd on L (2) Hold (3)   |
| 3   | Facing slightly R of ctr, moving in LOD, step R (ct 1).<br>Step L (cts 2,3)   |
| 4-5 | Continuing in LOD, step R,L,R (cts 1,2,3). Step L,R,L(cts 1,2,3)  |
| 6   | Small leap fwd onto R (ct uh) small leap fwd onto L (1) swing<br>R ft around and step across in front of L, facing ctr, bring<br>L ft up behind R calf, R knee bent; bend fwd a little from waist<br>and look to L (ct 2) Hold (ct 3) |
| 7   | <u>HANDS:</u> Lower to hip level on ct 2. Hold (ct 3)<br>Return hands to W pos. and rock back on L (ct 1) rock fwd on R<br>(ct 2) rock back on L (ct 3)   |
| 8   | Step bkwd on R (ct 1) Close L to R with a bounce (ct 2) Hold (ct 3)   |

Presented by Yves Moreau

GLAVNIŠKO ČETVORNO

(Bulgaria)

This dance is from the village of Glavnica in the Pazardžik region (Western Thrace). The most interesting feature of the dance is the alternating time signatures: 16 meas of 2/4 followed by 12 meas of 7/16.

RECORD: Bulgar Dance 002

METER: 2/4 (1-&amp;-2-&amp;) and 7/16 1-2, 1-2, 1-2-3 or QQS

FORMATION: Small circles or lines with belt hold, L over

MEASURE DESCRIPTION

PART I - Sideways travel (2/4)

- 1 Step with R to R (1) step with L to R behind R (2)  
 2 Step with R to R (1) step with L to R in front of R (2)  
 3 Repeat meas 1  
 4 Step with R to R (1) Hop on R in place and swing bent L leg up in front of R shin (2)  
 5-8 Repeat meas 1-4 with opp ftwrk and direction

PART II - Forward and back (7/16)

- 1 With weight on L ft, two small hops bending L knee and at the same time hitting R heel fwd twice (1,2) step on R fwd heavily (3)  
 2 Same as meas 1 but with opp ftwrk  
 3 Same as meas 1 and on ct 3, raise L knee high  
 4-6 Go back with "Ratchenitsa" steps L-R-L, R-L-R, L-R-L  
 7-12 Repeat pattern of meas 4-6.

GRANČARSKO HORO

(Bulgaria)

Gruhn-CHAR-skoh Hoh-ROH

Learned in 1969 from Nasko Bârmašev in Loveč, North Bulgaria. The variations described below are but a few of the many variations of this popular North Bulgarian dance. "Grânčarsko" means the "potter's dance" and the movements of the dance are related to the potter's foot action on the wheel.

Recording: XOP0 LP-4, side A, band 6 or any good "Grânčarsko" tune.

Meter: 9/16 1-2, 1-2-3, 1-2, 1-2 or 1,2,3,4 or qSqq

Formation: Mixed lines or ~~open circle~~ of M & W, hands joined down at sides

Styling: Light and proud. Arms swing fwd & back throughout the dance

Basic step: With L: Hop on L, raising R knee (ct 1). Step R next to L, raising L knee (ct 2). Hop on R, pumping L leg down and up, slightly in front of R leg (cts 3,4). Basic step with R is same movement but starting with hop on R, reverse ftwork.

MEASURE PATTERN

1-8 Introduction - no action (depending on recording used).

I. FORWARD AND BACK

1-4 <sup>8</sup> Dance ~~four~~ <sup>two</sup> basic steps, ~~L,R,L,R~~ <sup>L,R,L,R</sup>  
 5 Moving swiftly and lightly fwd, hop on L (1) Low, reaching step fwd with R (2) close L next to R (3) low reaching step fwd with R (4)

Continuing fwd, close L next to R (1) low reaching step fwd with R (2) hop on R, pumping L leg down and up, slightly in front of R leg (as in basic step) (cts 3,4)

Dance 2 basic steps, R,L.  
 Repeat action of meas 5-8, reversing footwork and direction.

II. CROSSING

1-4 <sup>8</sup> Dance 4 basic steps, ~~L,R,L,R~~ <sup>L,R,L,R</sup>  
 5 Hop on L (1) small step R to R (2) step on ball of L ft in front of R (3) step R to R (4)  
 6 Step on ball of L ft in front of R (1) step R to R (2) Hop on R pumping L leg down and up, slightly in front of R leg (3,4)

Dance two basic steps, R-L  
 Repeat action of meas 5-8, Part II, reversing ftwork and direction

III. GALLOP SIDWARD

1-4 <sup>8</sup> Dance 4 basic steps, ~~L,R,L,R~~ <sup>L,R,L,R</sup>  
 5 Moving to R, hop on L (1) low reaching step with R to R (2) close L to R, almost displacing R (3) low reaching step to R (4)  
 6 Close L to R as before (1) low reaching step with R (2) hop on R, pumping L leg down and up (as in basic) (cts 3,4)

Dance two basic steps, R,L  
 Repeat action of meas 5-8, Part III reversing direction and footwork.

Note: Number of basic steps between variation is optional.

Presented by Yves Moreau

KRIVO SADOVSKO HORO  
(Bulgaria)

From the region of Sadovo, Western Thrace. A dance not unlike other West Thracian dances with mixed rhythms such as Bučimiš, Sedi Donka etc. Learned by Yves Moreau in Sofia, Bulgaria 1966.

Music: XOPO X-325 or Yves Moreau special cassette.

Meter: 13/16 1-2-3-4-5-6 or q-q-q-S-q-q or  
1-2, 1-2, 1-2, 1-2-3, 1-2, 1-2

Formation: Short mixed lines. Belt Hold. Face ctr, wt on L.

MEASURE	DESCRIPTION
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FIG. I BASIC STEP

- 1 Step on R to R (1) step on L behind R (2) step on R to R (3) step on L behind R (4) hop on L bringing R leg towards back (5) step on R behind L (6)
- 2 Rock fwd on L ft (1) rock back on R (2) rock fwd on L (3) rock back (4) two small bounce-steps in place, ft together (5,6)
- 3-4 Same as meas. 1-2 but with reverse dir. & footwrk.

FIG. II STAMPS

- 1 Same as meas. 1 FIG. I
- 2 Same first 4 steps as in meas. 2 FIG. I; hop on R ft lifting L knee (5) stamp with L next to R, no wt (6) (Bicycle stamp).
- 3-4 Same as in meas 1-2 with reverse direction & footwork.

FIG. III TOWARDS CENTER

- 1 Four small running steps to ctr R-L-R-L (1,2,3,4) hop on L raising R knee (5) step fwd on R (6)
- 2 Still fwd but starting with L
- 3 Four small running steps in place (R-L-R-L) (1,2,3,4) hop on L at same time bringing R leg around fwd and in front of L (5) point R heel in front of L (6)
- 4 Hop again on L with R ft going behind L calf and twisting out (1,2) same movement again but with knee twisting to L (3,4) leap onto R in place (5) stamp with L heel next to R ft (6)
- 5-8 Same movements as in meas 1-4 but with reverse ftwrk and moving backwards on meas 5-6

FIG. IV. SCISSORS IN PLACE

- 1 Facing ctr, 4 scissor-steps in place starting with R (R-L-R-L) (1,2,3,4) hop in place on L (5) stamp with R heel next to L (6)
- 2 Repeat pattern of meas 4, FIG. I
- 3 Three small steps in place R-L-R (1,2,3) slap L fwd (4) leap onto L in place (5) slap R fwd (6)
- 4 Repeat pattern of meas 3

Leader determines sequence and frequency

KUKUVIČKA  
Bulgaria

Koo-koo-VEETCH-kah

Another dance in the family of the pan-Balkan "Alunelul" or "Tropanka" dances. This one is popular especially in the Strandza region of S.E. Bulgaria. It includes a fast part typical of the "Kasâmsko" or "Džinovsko" dance type using hand-clapping motions. The dance is also considered a game loved by young and old and reminiscent of the "Simon Says" format or the French "Savez-vous planter les choux". Source: Stefan Vâglarov, Sofia 1969

Music: Yves Moreau special cassette. 2/4 meter.

Formation: open circle or line. "W" pos (hands at shldr height).  
Face ctr, wt on L ft.

Styling: Traditionally heavy and proud but can vary depending on leader's commands or who dances (i.e. children).

MEASURE	DESCRIPTION
1-16	Introduction, fast music - no action
	<u>SLOW PART</u>
1	Step on R to R (1) step on L behind R (2)
2	Repeat pattern of meas 1
3	Step on R to R (1) Stamp with L next to R (2)
4	Stamp again with L next to R, no wt (1) Hold (2)
5-8	Same as in meas. 1-4 with reverse direction & footwrk
9-16	Repeat pattern of meas 1-8
17	Step on R in place (1) stamp with L, no wt, next to R (2)
18	Same as in meas 17 with opp footwrk
19	Step on R in place (1) stamp with L, no wt, next to R (2)
20	Stamp again with L, no wt, next to R (1) hold (2)
21-24	Same as 17-20 with opp. direction & footwrk
25-32	Repeat pattern of meas 17-24
	<u>FAST PART</u> <i>no H</i>
1	Facing ctr, step fwd on R(1), hop on R (2)
2	Same as in meas 1 but beginning with L
3-4	Repeat pattern of meas 1-2
5-8	Same as in meas 1-4 but with reverse ftwrk & direction (moving bkwd)
9-16	Repeat pattern of meas 1-8
	<u>Note:</u> On 1st count of each meas. of the fast music, each dancer claps own hands in a "clashing cymbals" style.
17-32	Join hands again and repeat pattern of meas. 17-32 of the slower part (but to fast music).
	<u>Note:</u> In the "folk game" approach to this dance, a chosen "leader" must invent new movements with feet and hands but which fit the basic "Alunelul-Tropanka" format.

Description by Yves Moreau

LJASKOVSKO HORO  
Bulgaria

LYASS-koff-skoh Ho-ROH

A dance which originates from the village of Ljaski in the region of Goce Delčev (formerly Nevrokop) in the Pirin Region of S.W. Bulgaria. The following patterns were taught to Yves Moreau by Todor Cvetkov, June 1986.

Music: Yves Moreau special cassette.

Meter: 8/8 counted here as 1-2, 1-2-3, 1-2-3 or 1,2,3 or qSS

Formation: Open circle or line, hands joined down at sides.  
Face right of ctr, wt on L.

Styling: Fairly light steps. Upper body erect.

MEASURE	DESCRIPTION
1-8	Introduction. No action.
	<u>I. BASIC TRAVEL STEP</u>
1	Facing R of ctr, small hop on L, simultaneously extending R leg fwd close to ground (1) <del>step</del> step fwd on R (2) quickly leap (small) onto L closing in behind R (&) step fwd on R (3)
2	Same as in meas. 1 but starting onto R
3-8	Repeat pattern of meas 1-2, 3 more times
	<u>II. BASIC WITH TOUCH ACTION</u>
1	Repeat pattern of meas. 1, Fig. I
2	Still facing LOD, hop on R (1) step onto L fwd (2) quickly turning to face ctr, small hop onto L, at same time, brisk touch with ball of R across L (3)
3-8	Repeat pattern of meas 1-2, Fig. II, 3 more times
	<u>III. BASIC WITH SLIDE AND TOUCH ACTION</u>
1-2	Repeat pattern of meas. 1-2 <i>Part I</i>
3	Facing ctr, do one basic step sideways R (hop-step-close-step)
4	Still facing ctr, hop on R (1) step onto L behind R, raising R slightly (2) small hop onto L, at same time, brisk touch with ball of R across L (3)
8-16	Repeat pattern of meas 1-4, FIG. III, three more times.
	Note: On meas. 3 of above FIG. III, arms swing in following fashion: fwd (1) down and back (2) fwd (3)

Above sequence is a suggested order only. In traditional village setting with live music, number of times may vary and other variations may be added.

Description by Yves Moreau

Presented by Yves Moreau

VARNENSKA TROPANKA

Bulgaria

One of the many typical "Tropanka" (stamping) dances found in the region of Dobrudza (N.E. Bulgaria). This one was observed by Yves Moreau as done by a group of dancers from the village of Vojvodino in the district of Varna, June 1986.

PRONUNCIATION: VAHR-nen-skah TROH-pahn-kah

RECORD: Yves Moreau special cassette or any suitable "Tropanka".

FORMATION: Mixed lines with hands joined in "W" pos (shldr ht). Face slightly R of ctr, wt on L.

STYLING: Somewhat heavy with slight bent knees and erect upper body.

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METER: 2/4

PATTERN

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Meas.

INTRODUCTION: Wait 8 meas

BASIC PATTERN:

- 1 Step on R-L in LOD (ct 1-2). You may lightly scuff free heel fwd on each step on the "&" ct - optional.
- 2 Facing ctr, step R to R (ct 1); step L behind R (ct &); step R to R (ct 2) lightly scuff L heel fwd (ct &).
- 3 Step L,R,L fwd twd ctr (cts 1,&,2). *on 1st 2 LHR W jump L.R. on 2nd 1st LHR W jump L.R.*
- 4 Step R,L,R bkwd away from ctr (cts 1,&,2). *on 1st 2nd LHR W jump L.R.*
- 5 Close L to R jumping on both ft with a marked knee flexion, knees face diag L (ct 1); take wt on R, knees face diag R and are bent (ct 2); stamp L next to R (small & sharp), no wt (ct &). *on 1st 2nd LHR W jump L.R.*
- 6 Step L next to R, knees face diag L (ct 1); stamp L next to R 2 times (sharp & quick), no wtv (ct &,2). *on 1st 2nd LHR W jump L.R.*

HAND MOVEMENTS

- 1 Hands are in "W" pos (shoulder ht).
- 2 Hands start to go fwd, down and back (straight elbows).
- 3 Hands come up to shldr ht, fwd, up and "settle" into "W" pos.
- 4 Repeat meas 2.
- 5 Hands quickly take "W" pos with slight pulling motion.
- 6 Hands remain in "W" pos. There is a marked "pulling" motion on each stamp.

Note: In village dancing, dancers often put in their own ornaments in the steps such as "scuffs" and extra stamps.

Description by Yves Moreau



VARNENSKA TROPANKA  
Bulgaria

VAHR-nen-skah TROH-pahn-kah

One of the many typical "Tropanka" (stamping) dances found in the region of Dobrudža (N.E. Bulgaria). This one was observed by Yves Moreau as done by a group of dancers from the village of Vojvodino in the district of Varna, June 1986.

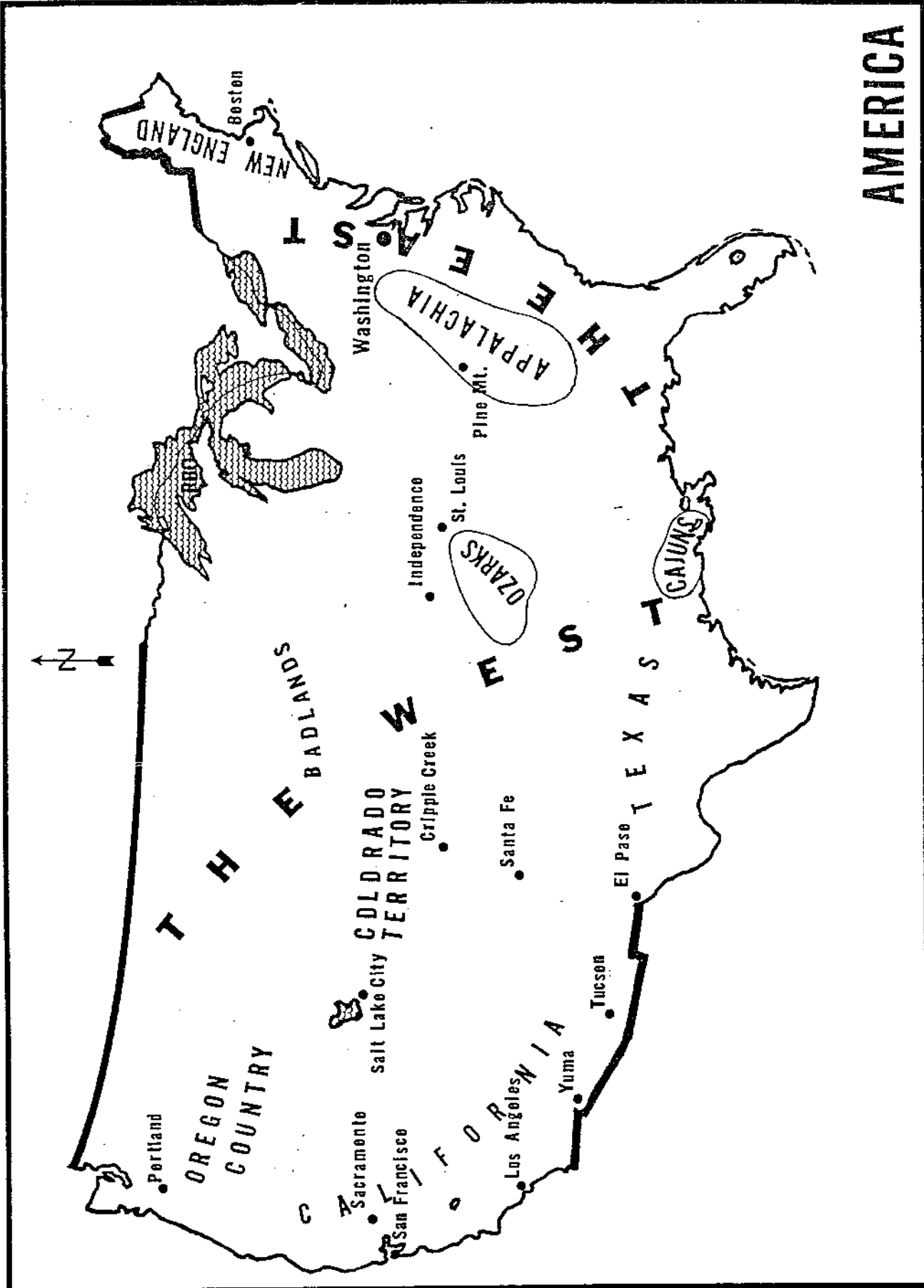
Music: Yves Moreau special cassette or any suitable "Tropanka".  
2/4 meter.

Formation: Open circle, "W" pos. - hands joined at shoulder height.  
Face slightly R of ctr, wt on L.

Styling: Somewhat heavy with slight knee bend & erect upper body.

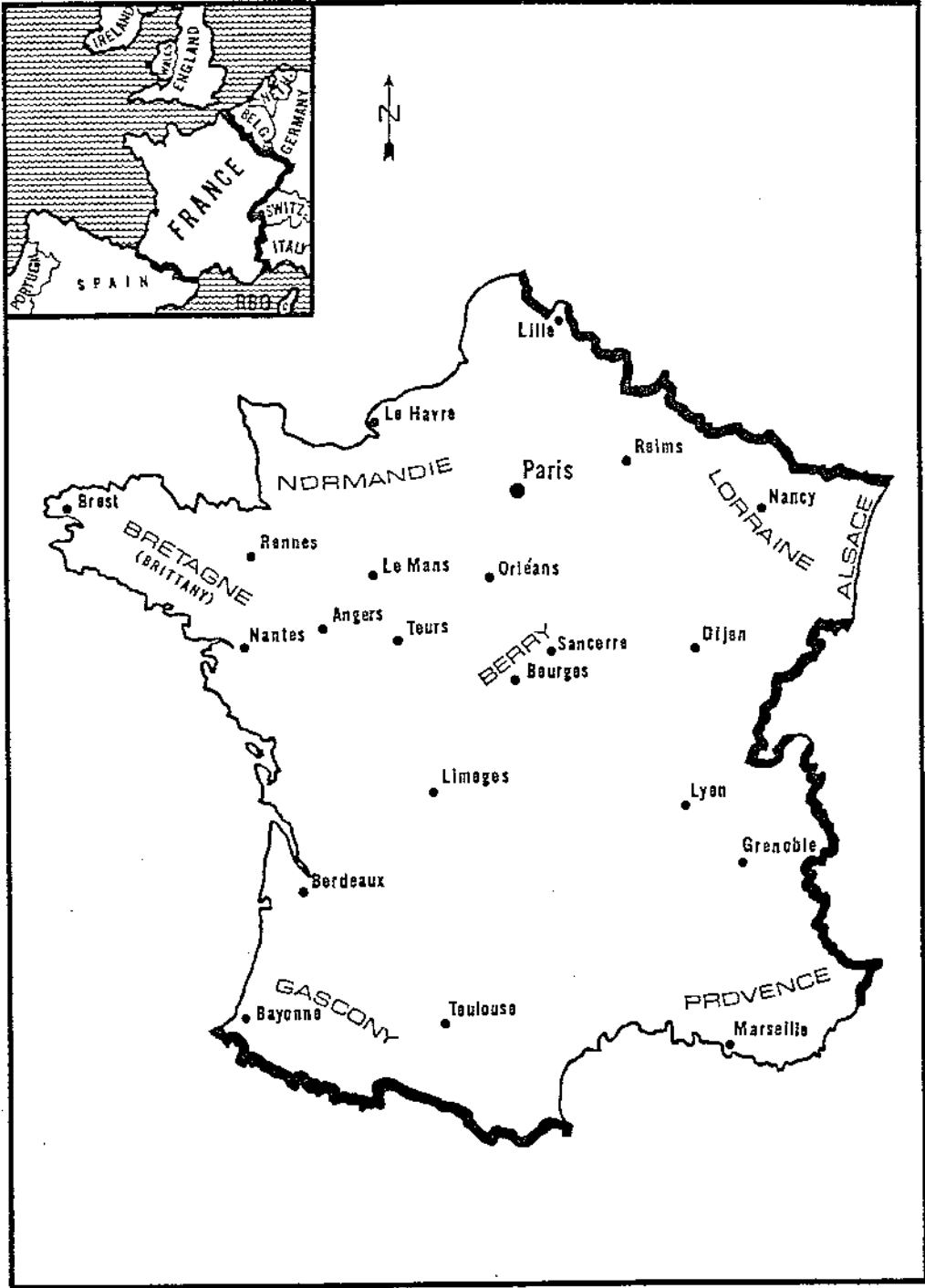
MEASURE	DESCRIPTION
1-8	Introduction - no action
	<u>BASIC PATTERN</u>
1	Step on R in LOD (1) step on L (2)
2	Facing ctr, step on R to R (1) step on L behind R (&) step on R to R (2)
3	Still facing ctr, 3 steps fwd, L-R-L (1 & 2)
4	Still facing ctr, 3 steps bkwd, R-L-R (1 & 2)
5	Still facing ctr, close L to R with a marked knee flexion (1) pause (&) take wt on R ft (2) small sharp stamp with L next to R, no wt (&)
6	Step on L next to R (1) 2 sharp quick stamps with R next to L, no wt (& 2)
	<u>ARM MOVEMENTS</u>
1	Arms are in "W" pos (shoulder height)
2	Arms start to go fwd, down and back (straight elbows)
3	Arms come back to shldr height, fwd, up and "settle" into "W" pos.
4	Same as in meas. 2
5	Arms quickly take "W" pos with slight pulling motion.
6	Arms remain in "W" pos. There is a marked "pulling" motion on each stamp.
	<u>Note:</u> In village dancing, dancers often put in their own ornaments to the steps such as "scuffs" and extra stamps.

Description By Yves Moreau

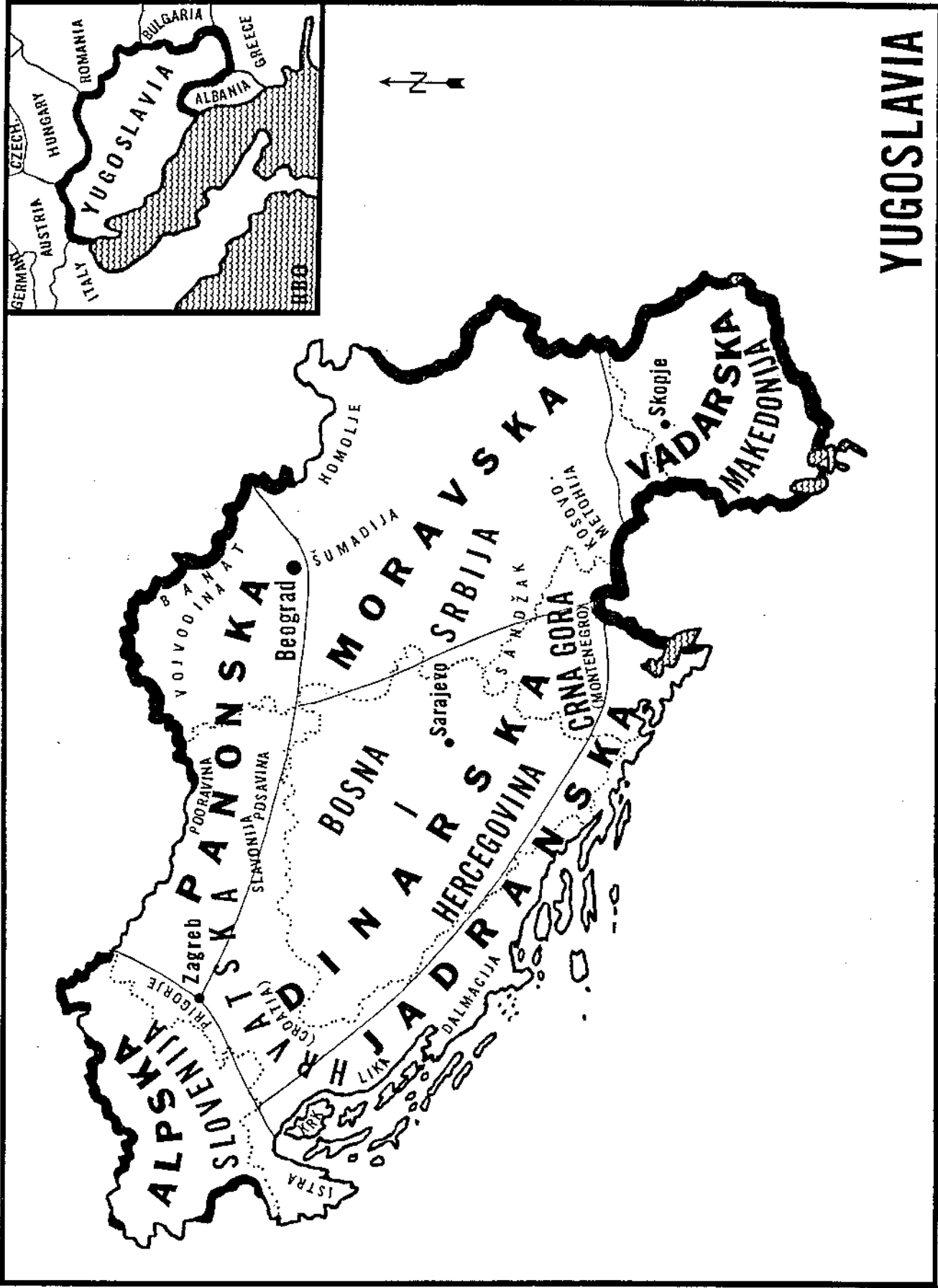


# AMERICA

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE



SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

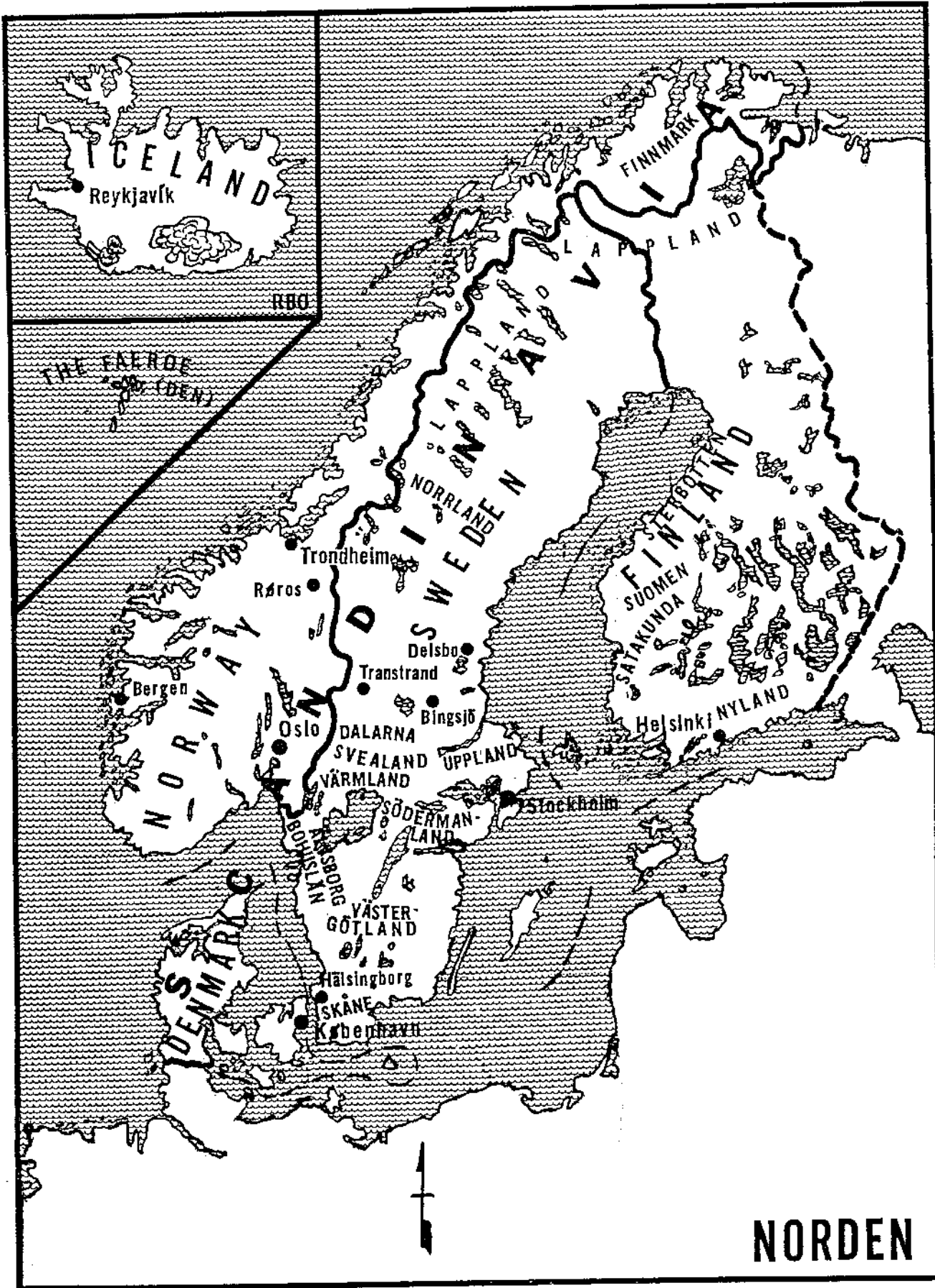


YUGOSLAVIA

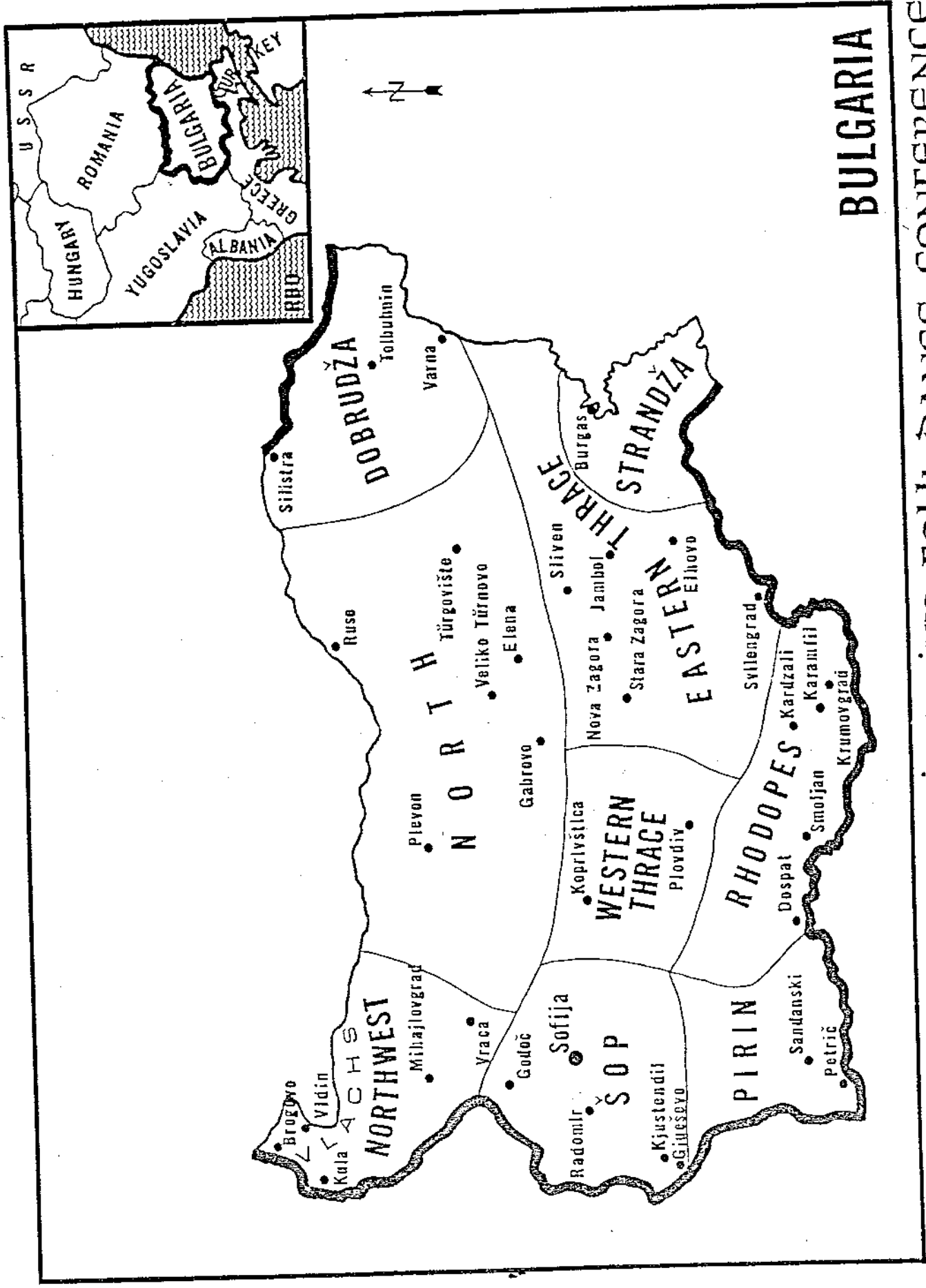
SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

# Armenia





SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE



# BULGARIA

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE



# CHISMES DEL DIA



## WELCOME

to the 18th 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.

## SUNDAY, JULY 20 SCHEDULE

Noon	Registration at El Conquistador
5:30 p.m.	Dinner El Conquistador Dining Room
7:30 p.m.	Orientation Meeting in Dining room
8:15 p.m.	Dance Program

## ORIENTATION MEETING JULY 20

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:	7:30 - 8:15
Lunch:	12:00 - 1:00
Dinner:	5:30 - 6:30

## 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 Monday during coffee break next to the women's gym. Bring your camera.

## CLOTHING

Please, no bare feet, bathing suits, or short shorts in the dining room. Also, please no bathing suits or short shorts on the 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 each entrance.

## PARKING

You do not need a parking pass if you park only at El Conquistador. But if you intend to park on campus, do check prior to doing so, you may need a pass.



TAPING

NO TAPING, of any kind (video or Cassette) is allowed during classes, or in the gym.

TOM BOZIGIAN was born in Los Angeles, CA to Armenian parents, the father of whom immigrated from Leninakan (formerly Gumri-Alexandranpol), Armenia 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, Duquene University Tamburitzans of Pittsburgh, International Dance Theater of Amsterdam and Nayiri of Paris.

DANI DASSA, a Jerusalem born dancer, master teacher and choreographer of Israeli and Jewish folk dance. He is a graduate of the Wingate Physical Education Academy of Tel Aviv, has studied modern dance with Gerturde Kraus in Israel and Martha Graham in N.Y., as well as choreography at Julliard. He has been largely responsible for the extraordinary proliferation of Jewish dance programs throughout the Los Angeles area.

He is the founder of Cafe Danssa, where he still teaches on Sunday and Thursday nights, is dance Director of Brandeis-Bardin Institute, and Founder-Director of "Rikud Israeli Dance Camp" held bi-annually at Brandeis in Simi Valley.

He has recently returned from a teaching tour of Israel, England and Holland and will be sharing the material he taught at the Israeli Dance Teachers Seminars.

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 Caller Lab. 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 state 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 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.

JAMES A. LaVITA has taught the dances of Norway and Sweden for more than ten (10) years at workshops across America. He has been a featured instructor at: Shrovetide Festival, University of Oregon; Khadra Institute, San Francisco; Folklanders Institute, Tucson; San Francisco State U., San Francisco; Scandifest, Boulder, Co., as well as at workshops in Arizona, California, Colorado, New Mexico, and Washington, D.C.

As a teacher, dancer, director or choreographer, he has contributed to recreational and performing groups. He founded and directed "NARODNO" Ethnic Music and Dance Ensemble, performed with San Francisco's Westwind International Folk Ensemble, and assists the Boulder Scandinavian Dance Ensemble with questions of technique and choreography.

In addition to studying Scandinavian dance technique with native dancers, both here and in Scandinavia, Jim is a professional folklorist, holding a Master's Degree in Folklore from the University of California at Berkeley. He has spoken on folklore topics in the United States and at the Universities of Stockholm, Trondheim and Bergen, and at conferences of both dance and folklore. His articles on various dance and folklore topics appear in journals in this country and in Europe.

Jim teaches folklore as Adjunct Associate Professor of Anthropology at the University of Denver, where he is also a professor of mathematics and computer science. In Colorado, he serves as a member of the Advisory Board for the Folk Arts Program of the Colorado Council on the Arts and Humanities.

YVES MOREAU lives in Montreal, Quebec, Canada, and is recognized as one of North America's foremost exponents of Bulgarian dance and folklore. He lived in Bulgaria for two years (1969-70), and has been traveling there regularly since 1966 to research dances and to record folk music in all regions of the country. He has also spent several months in other Balkan countries such as Yugoslavia, Romania and Greece, attending seminars and festivals. Yves has also researched traditional materials among Canada's Macedonian and Bulgarian communities.

He has lectured and conducted workshops throughout Canada, the United States (incl. Alaska and Hawaii), as well as in Western Europe, Mexico, Japan (4 times), New Zealand, Australia, Hong Kong and Taiwan. He has been a featured teacher at all of the major folk dance camps and festivals in North America.

Yves has also choreographed stage suites for several performing group such as the Duquesne University Tamburitzans, and currently directs his own Montreal-based group, 'Les Gens de Mon Pays', which has toured North America, France, Greece and Bulgaria on several occasions since 1972. The group's repertoire consists of Bulgarian and French-Canadian material also. Yves often teaches dances from his native Quebec as well as dances from Brittany, and France, as a result of numerous contacts with folk groups from that region.

Since 1975, Yves has been on the staff of the Canadian Folk Arts Council. For many years he was the editor of "Troubadour" magazine and is now special projects coordinator over looking national folk production seminars and several aspects of international relations. In 1980, he was awarded the "Kiril & Metodi" (St. Cyril & Methodius) Order (1st degree) by the Bulgarian State, for his work in the past 15 years popularizing Bulgarian folklore in North America. He was the first Canadian and one of the few non-Bulgarians to have received this medal, Bulgaria's highest decoration in the cultural field.

In 1970, he produced the first Bulgarian LP for folk dancing purposes in conjunction with "Balkaton", the State record company (BHA-734). He has also recorded many village orchestras which appeared on the WORLDTONE label. An anthology of recorded Bulgarian village music is due to be released in 1985. Among Yves' most popular dances are: Vlasko Horo, Sitna Zborenka, Dospatsko Horo, Sandansko Horo, Dobrudzanska Raka, La Bastringue & Gavotte d'Honneur.

Yves often travels with his wife France, an active folk dancer and children's dance specialist. They are the parents of a son, Francis, born in 1980 and the latest addition Catherine, born April, 1983.

JULIE NORMAD teaches traditional Scandinavian couple dancing in Denver and Boulder, Colorado. Along with Jim LaVita, she has presented spring and fall sessions of beginning, intermediate and advanced classes over the past three (3) years. They have also taught together in Albuquerque, Los Angeles and the Bay Area.

Scandinavian dance study has included numerous workshops with native Scandinavian dance teachers, including Mendocino Scandia Camp.

Julie has been active in international folk dancing for over ten years. She performs with NARODNO Ethnic Music and Dance Ensemble, a Denver-Boulder based group which specialized in dances from Eastern Europe.

Julie is also publisher and editor of Nordiska News, a quarterly newsletter with subscribers through out the U.S., as well as in Canada, Sweden, Finland and Norway. The Nordiska News is dedicated to promoting traditional Scandinavian music and dance. It provides a channel of communication among Scandinavian musicians, dancers, dance scholars, and folk culture enthusiasts in the United States and abroad.

THE SAN DIEGO STATE UNIVERSITY FOLK DANCE COMMITTEE MEMORIAL SCHOLARSHIPS are awarded each year to deserving leaders or potential leaders in folk dancing. Funds for the scholarships come entirely from collections at the Conference and from the annual Valentine fund-raising party in February. Some one hundred and seventy seven (177) scholarships have been awarded to date.

Memorial scholarships are awarded for the following: Elizabeth Sanders was one of the two original founders of the Santa Barbara Folk Dance Conference. She died December 1959 after a short illness, the other founder Frank Cole passed away in 1962. Maude Sykes, a hard working and long time member of the committee passed away in 1976, and in 1979 another hard working long time member passed away, Marion Wilson.

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 San Diego State University Folk Dance Conference.

SCHOLARSHIPS - there are several different types of scholarships awarded each year - Folk Dance Federation; Group scholarships; and Memorial scholarships.

The 1986 SDSU Folk Dance Committee's Memorial Scholarship winners are: Lola Owensby, Fresno; Edith Sewell, Dxnard.

MEET THE FOLK DANCE FEDERATION CONFERENCE COMMITTEE:

Marshall Cates  
Sherry Cockran  
Dorothy & Tom Daw  
Perle & Ed Feldman  
Miriam Lubet  
Vicki Maheu

Ted Martin  
Freeman Odium  
Maria Reisch  
Alice & Archie Stirling  
Valerie Staigh  
Donna Tripp

If you have any questions or problems, contact one of the above committee members. We are here to help you.

H A V E A G R E A T F O L K D A N C E  
V A C A T I O N

Add to Chismes

DAVID DASSA (oldest son of Dani and Judy Dassa) has been very involved in folk dancing for many years. He has been teaching at U.C.L.A. Hallel for the past 7 years: Cafe Danssa, Sunday nights for 4 years; and recently began his own Friday evening in Beverly Hills. All of these evenings draw 100 or more people per night. He recently traveled through Europe and Israel for 3 months, and teaches during the summer at Camp Alonim as their dance specialist for children from 8 to 16 years of age. Despite this he does not get tired of dancing. Though dancing is currently his profession, he graduated from U.C.L.A. with a degree in history.

E R R A T APage

- 15 GOTHENBURG MAZURKA (please note correction of spelling)  
Swedish name: Masurka från Göteborg  
 Steps, Fig, paragraph 1, add: Dance can also begin with cpls facing and joining both hands and swaying sdwd several times, and then proceeding as noted in meas 3-4 (bottom paragraph - W turn under. This variation is done only at the beg of the dance.  
 Turn meas 1, line 2:.....step to side with R ball of ft, continuing body.....  
 Line 3, change last word past to acorss
- 17 HAMBO VARIANTS FROM NORTHERN SWEDEN  
 Transition; Add to R: M: Step R fwd, small (ct 1); step L in front of W (ct 2); step on both ft (ct 3).  
 W: Step L fwd, small (ct 1); touch R next to L heel (ct 2); step R fwd (ct 3).  
 Variat II: Meas 5-6: conventional Hambo turns (transition + 2 hambo turns)
- 15 GOTHENBURG MAZURKA  
Pronunciation: GOTH-ehn-burg mah-ZUR-kah
- 19 KRINGELLEK FROM GAGNEF  
Pronunciation: KRING-el-lek GAHNG-nef  
 Turn, W, line 1, ct 1, delete pause.....add to end of paragraph  
R ft is flat, L ft is ball of ft.
- 20 REALÄNDER FROM VEMDALEN - (please note the addition of accent mark)  
Pronunciation: RAY-uh-len-der VEM-dahl-en
- 21 SCHOTTIS FROM SÖDERMANLAND (please note the addition of an accent mark)  
 Steps, Variant I: add - Natural down-up feeling  
 Var. II, line 2 change to read: pivot 1/2 on L sole, ct 2)  
step R bkwd in LOD behind (but still in.....
- 22 Page 2, line 2, add to end: One full turn per ft.  
 21 Pronunciation: HOHT-teese from SER-der-mahn-lahnd
- 23 SENPOLSKA FROM TORP  
Pronunciation: SEHN-pohl-skah from thorp  
 Hold, line 3, change shoulder to upperarm  
 Turn, add: Face ptr during turn, beg turn at start of phrase.
- 25 SLÄNGPOLSKA FROM GAMMALKILS  
Pronunciation: SLENG-pohl-skah from GAHM-mahl-cheels  
 Steps, add to walk: any no of meas.  
 Add to end of "walk" paragraph: Slight flexiation of knees throughout walk.  
 Transition: This usually takes 2 meas.
- 26 Poliska, add to end of paragraph 2: When beg dance again, you usually beg at start of a musical phrase.  
 Paragraph 1, line 1, change aeress-R to fwd
- 27 STIGVALS AND BAKMES FROM KALL - not taught

- 31 GUHNEEGA  
Pronunciation: GUH-nee-gah
- 32 HAYRER OO MAMOOGNER  
Pronunciation: hahee-rrErr oo mah-moog-nehrr  
Introduction: 6 cts (slow)  
Meas 1, line 1 change tee to full ft  
Line 2, change keel to full ft  
Line 3, add to end of line: (ct 2)  
Meas 2, line 1, change tee to full ft  
Meas 4 and 5, change bounee to knee flex  
Meas 8, ct 1, change L bk to R bk .....then delete ct 2  
entirely, there is only 1 ct in this meas.  
Add to end of dance: This dance and Lorge are a suite of 2  
dances on this tape (Lorge being the second dance).
- 33 KHAHCH  
Pronunciation: khAHch  
Formation, line 1, fill in blank with: little fingers  
Intro: none  
Meas 4, add to end of line 1: and face ctr  
Add to end of dance: This is the third of 3 dances in a suite  
of 3 dances called Neenam Neenam. This dance has the  
singing in it.
- 34 LALVAN  
Pronunciation: lahl-VAHN  
Introduction: 8 meas  
Meas 1, ct 1, Touch R to R flat on floor diag-R  
Meas 2, ct 2: Step R fwd twd ctr - hands.....  
Meas 3, add to end of line 2: face LOD (ct 2).  
Meas 4, add to end of line 2: L toe off floor (ct 2).  
Meas 5, add to beg of ct 2: bounce R in place as L kicks fwd.....  
Meas 6, add to end of ct 2: R kicks fwd slightly (ct 2).
- 35 LORGE  
Pronunciation: lohr-GEH  
Intro: none  
Meas 3, line 2-3, hands, change to: L hands lowers to own  
lower back (ct 2).  
Meas 4, ct 2, change to: step fall R fwd with accent as L.....  
Meas 5-6, add to end: except on last ct leave L bk in place.  
Add to end of dance: This the second of a two dance suite, the  
first dance is Mayrer oo Mamogner.
- 36 MOOSH  
Pronunciation: moo-sh  
The full name of the dance is Mushookhrr (muhsh-co-khrr)  
Intro: Wait 1 phrase (7 meas)  
Meas 1, add to end of line 1: back  
Meas 4, ct 2, change to step R back in place.....
- 37 NEENAM NEENAM  
Pronunciation nee-NAHM  
Formation, add to end: Face LOD.  
Intro: 6 cts.  
Meas 1, cts 5-6: hold, turn to face ctr.  
Song should be on page 40, Tsatkeh



- 37 NEENAM NEENAM, Cont'd  
Add to bottom of dance. This is the first of three dances in the suite of Neenam Neenam (instrumental); 2nd is Tsatkeh(song); 3rd is Khahch.
- 38 SASOON  
Intro: Drum beat, 2 meas  
Meas 1, line 2, change to: step L back in place....  
Meas 2, line 1, change to: heel-slightly-off-floor-(ct-1)  
replace with - on ball of ft.....then change line 3 to read:  
swing fwd back (ct 1); step L across R - arms swing fwd (ct 2).  
Meas 3, ct 1, change to: step LR to R - arms beg to swing bkwd (ct 1);....  
Meas 5, ct 2, change ~~leap~~ to step on R.....
- 39 SHEROKHEE  
Pronunciation: sheh-rroh-khee  
Introduction: 2 meas  
Meas 1, cts 1-2, change ~~tee~~ to flat  
Meas 5, change to: Small leap R in-place bkwd as L kicks and and L heel touches fwd - arms rotate diag B R (ct 1); leap L bkwd in-place as L kicks and touches R heel fwd - arms rotate diag-R L (ct 2). 3 scissors. Head turns in same direction arms move.  
Meas 6, ct 2, line 2, change arms to:....diag R L (ct 2).  
Add to end of dance: This is the second dance in the Neenam Neenam suite of three dances. There is a song which goes with this dance. See page 37 for song.  
Formation: little fingers joined in "W" pos.
- 41 VANA GYOND OR GOVAND  
Pronunciation: /goh-VAND  
Formation, line 2: Little fingers or hands joined in.....  
Introduction: add to end: hold 8 meas for taped music.  
Meas 1, ct 1, add to end: touch L flat fwd  
Meas 8, change to:....touch L heel fwd (ct 1);.....touch L flat beside R.....  
There are two versions to this dance, please do not confuse this dance with the original one that was taught under the same title. They are two different dances.
- 43 BASADOT HAYERUKIM  
Translation: In the green fields  
Pronunciation: bah-sah-DOHT hi-yeh-roo-KIM  
Choreographer: Dani Dassa  
Music: Tape - Rikud 3, Side A, Band 3  
Formation: Closed-circle change to Lines with hands.....  
Intro: 4 meas (beg with singing)  
Part I, meas 1, ct 4: Hop on L, beg turn.  
Meas 2, cts 1-2, change 1/2-to-face-out to finish one full turn - face in.  
Meas 2, cts 3-4, add to end: Turn to face LOD.  
Meas 3, ct 1-2 change and-facing to in LOD  
Meas 5, ct 2, delete: sway  
Cts 3-4, change to: Turning L twd ctr.....  
Meas 6, change to: Facing ctr, Yemenite R-L .....

43 BASADOT HAYERUKIM, Cont'd  
 Part II, meas 2, cts 1-2; turn  $\frac{3}{4}$  not  $\frac{1-1}{4}$   
 Meas 2, cts 3,&,4, change to read:....two-step bkwd (LRL)  
 in RLOD.  
 Meas 4, meas 1-2, change to: Step R-L fwd turning R.....

44 BRIT HA'SHNAYIM  
 Translation - see line under title  
 Pronunciation: breet hah-SCHNAH-yeem  
 Choreographer: Dani Dassa  
 Music: Tape Rikud #3, Side A, Band 2  
 Add: Style: Yemenite  
 Introduction: 8 meas (beg with singing)  
 Part I-A, under meas 1 in L hand margin delete meas 4  
 Meas 1, ct 4, change Lift to Hop  
 Meas 2, change to: Yemenite L with hop. Pivot on.....  
 Meas 3, change to: Step R,L,R (step-close-step) bkwd fwd in.....  
 Meas 4, ct 3-4: Close Stamp L to R with out wt; hop on R.  
 Part I-B, meas 1, cts 3-4, change Step R to-R to Step R fwd....  
 Meas 2, cts 3-4, change hold to hop on R  
 Meas 3: the LRL is a step-close-step  
 Meas 4; ct 1, change to: Face ctr, step R to-R-side back  
 " " " 2, " " : Step L to-L-side to Step L fwd  
 " " " 3-4, change to: Light brush R fwd and up; hop on L.

45 Chorus, meas 3, add to end: bend down and up when moving twd ctr.  
 Part II, meas 2, delete and change to:  
 Cts 1-2: Touch R heel fwd; hop on L  
 3-4: Touch L heel fwd; hop on L  
 Meas 3, ct 1, change Leap to Run  
 Ct 3-4, change to:....both ft, wt mostly on R; hold.  
 Meas 4, cts 1-2, change to: Leap-hop bkwd twice - lower....  
 Note: During meas turn L and move out of circle  
 Meas 5, ct 1, add: Face ctr and step R to R....  
 Change cts 2-4 to read:  
 Ct 2: Step L to L.  
 Ct 3: Turning  $\frac{1}{2}$  L, pivot on L to face out. Release  
 and rejoin hands. End facing out.  
 Ct 4: Step R next to L.  
 Meas 7, add to ct 1: Face out and .....  
 Change cts 2-4 to read:  
 Ct 2: Step R to R.  
 Ct 3: Turning  $\frac{1}{2}$  R, pivot on R to face out. Release  
 and rejoin hands. End facing in.  
 Ct 4: Step L next to R.  
 Meas 8, delete entirely, replace with: Yemenite R.  
 Add to end of dance: End dance with Part II, Yemenite R with  
close and raise hands high.

46 ENAICH YONIM  
 Translation: Your eyes are like doves  
 Pronunciation: a-NAH-ech YOH-neem  
 Choreographer: Dani Dassa  
 Music: Rikud #3, Side A, Band 4  
 Introduction: 18 cts (beg with piano solo)

46 ENAICH YONIM, Cont'd

Part I, meas 1, ct 2, delete held, change to read: pivot on R, 1/4 CCW (L) away from ptr (ct 2).  
 Meas 2, ct 1, change to: Step L bkwd fwd (WR) turning L (WR) away from ptr  
 Meas 3-4, add to end: End facing ptr and join both hands.  
 Meas 7-8, add to end of line 2: RLOD with inside hands joined.  
 Meas 12, change to:.....across L with deep plie pivoting CCW (L). Release and rejoin inside hands.  
 Meas 13-14, add to end of line 2: touch on last ct.  
 Transition, change line 2 to read: R-arm-else-to-elbow change to ptrs wrist.

47 Part II, meas 3-4, add to end of line: out of circle.  
 Meas 9-10, change end to read: side by side, inside hands only joined, release outside hands.  
 Meas 11, add to end: Beg to turn twd ptr.  
 Meas 12, change RLOD to LOD, change outside to inside and inside to outside; delete at-knees  
 Add: Meas 13 - Step R bkwd.  
 Meas 14-15, change et to meas  
 Meas 16-17, change to:.....(WR) while turning to face RLOD and stepping away.....  
 Meas 18, fill in blank: RLOD  
 Part III, meas 6-7, delete: ~~raise-R-hands-and.....under-joined R-hands;~~ change to read: Release L hands stepping RLR, hold moving out of circle - W turn 3/4 R away from ptr - .....  
 Meas 8, change to read: Balance L bkwd away from ptr, M face LOD, W-RLOD  
 Change Meas 9-10 to 9  
 Meas 9, change to read: Step R,L,R;L fwd twd ptr (arms join both hands (R to R; L to L), raise outside hands high, inside hands straight down), with L shldr adjacent.  
 Add: Meas 10: Step R,L bkwd away from ptr - arms are joined, extended and crossed.  
 Delete meas 11-12, replace with:  
 Meas 11: Facing ptr, close R to L and bend both knees (sit) (cts 1-2).  
 Meas 12: Straighten knees (ct 1); with wt on R lift L slightly fwd (ct 2).  
 Meas 13-15, fill in blank: down  
 Add to end of dance: ENDING: Finish dance with Fig. I, + With inside hands joined and facing LOD, step (sway) twd ptr; step away (sway) from ptr; step twd ptr; close outside ft to inside ft, face ptr, bend knees, and touch palms (ML-WR)

48 MA-OZ

Translation: Fortress (God) of strength  
 Pronunciation: mah hoz  
 Choreographer: Dani Dassa  
 Music: 16 Israeli Dances (LP)  
 Introduction: none  
 Part I, meas 1, cts 3-4, change to: Step L fwd; brush R fwd.  
 Meas 2, change Step to Walk



- 48 MA - OZ, Cont'd  
 Part II, meas 1, add to end of meas 1-2 and 3-4:  
Turn to face L of ctr.  
Turn to face R of ctr.  
 Meas 3, ct 4, delete, change to: Step L across R.  
 Meas 4, change to read:  
 Ct 1: Step R to R side.  
 2: Step L behind R.  
 3-4: Sway R,L.
- 49 Part III, meas 1, cts 1-2, change to:....R side with w# slight dip (ct 1); bounce on R as L lifts sdwd (ct 2).  
 Meas 2, cts 3-4 change ~~held~~ to lift L across R  
 Meas 3, ct 4, add to end: in RLOD.  
 Meas 4, delete entirely, change to: Yemenite L.  
 Ending: meas 4, change to:....R side, face and look diag L, (slow....  
 Meas 5, cts 1-2, change to:....L side, face and look diag R  
 (slow.....  
 Meas 6, cts 1-2, change to: Close Slide R to L with bent knees; straighten knees, hold, arms down.
- 50 SHIRI LI - not taught
- 52 YA'AKOV HA'TAMIM (note correction or spelling)  
 Translation: The story (bible) of Jacob  
 Pronunciation: yah-KOHV hah-tah-MEEM  
 Music: 16 Israeli Dances (LP)  
 Intro: 32 cts (beg with singing)  
 Part I, cts 1-2, add to end: (toe was used in class, both ok)
- 33 Part III; meas 1-2, delete entirely, replace with:  
 Meas Cts  
 1 1-2 Facing LOD, touch R fwd, bend over from waist, bend knees and turn twd ctr.  
 3-4 Stepping R fwd, straighten body and face R of ctr.  
 2 1-2 Touch L fwd, bend over from waist, bend knees and face LOD.  
 3-4 Step L fwd, straighten body and face ctr.  
 Meas 4, change to: Yemenite L sdwd twd ctr, face LOD; hold.  
 Part IV, meas 2, cts 3-4, change to: Close Slide R to L; hold with w# on both ft, raise hands above head.
- 58 DENINKA  
 Add: Pronunciation: DEH-noon-kah  
 Music: Balkaton is orchestrated music; special cassette is village music (zurna)  
 Add: Rhythm: 7/16 counted as 123 45 67  
 1 2 3 (S,Q,Q)  
 Style, add to end: The dance is very light and bouncy. All holds become bounces except where noted.  
 Intro, change to: wait 8 meas (1 phrase)  
 Pattern, meas 1, change cts 2-3 to read: Held Small bounce on R and L ft draws twd R shin.  
Meas 6, hands change hip to chest  
 Meas 7, change cts to read - ct 2 to ct &; ct 3 to ct 2;  
 then add: hold (ct 3).  
 Meas 8, ct 3, change to: hold in place no bounce

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- 59 GLAVNIŠKO ČETVORNO  
 Formation, add to end: if no belt use "V" pos.  
 Add: Introduction: 6 meas  
 Add: Styling: Part I heavy walking steps; Part II bounce and light.  
 Part I, meas 1, add before ct 1: Stamp R to R - optional (ct ah).  
 Meas 3, add to end: no double stamp here  
 Add to end of Part I: Meas 9-16: Repeat meas 1-8.  
 Part II, meas 1, note that hops may also be lifts  
 Meas 1, add to end of ct 3: ...fwd heavily, L lifts back and begins to arc sharply fwd.
- 60 GRANČARSKO HORO  
 Formation: Mixed short lines or open circle of M & W.....  
 Styling: Arms swing fwd (cts 1-2), and back (cts 3-4).....  
 Basic step, line 2, add to end of line: up at slight angle with heel out and slightly in front.....  
 Change meas throughout dance as follows:  
 Fig. I: meas 1-4 to 1-8; meas 5 to 9; meas 6 to 10; meas 7-8 to 11-12; meas 9-12 to 13-16.  
 Change Fig. II to III, then change the meas as follows: 1-4 to 1-8; meas 5 to 9; meas 6 to 10; meas 7-8 to 11-12; meas 9-12 to 13-16.  
 Change Fig. III to II, then change the meas to the same as in Fig. I and III.  
 Add to the bottom of Fig. I-II-III: Meas 17-24: Repeat meas 9-16.  
 Fig. I-II-III, change meas 1-8 to read: Dance 8 basic steps, beg L, in place.  
 Fig. I-II-III, change all meas 13-16 to read: ....Repeat action of meas 5-8-9-12, reversing.....  
 Fig. III, meas 9, ct t, change to: small step fall R to R as L lifts sdwd (optional).....change ct 4 to: step R to R as L lifts sdwd (optional)  
 Meas 10, ct 2, change to: step R to R as L lifts sdwd (optional) ct 3-4, add to end:....R leg on slight angle, heel out  
 Add to end of dance: Order does not necessarily matter, sequenced sequence is as change above and was taught in class.
- 61 KRIVO SADOVSKO HORO  
 Pronunciation: KREE-vah SAH-dohv-skoh hoh-ROH  
 Style: Very light, most of ftwk is done on balls of ft.  
 Introduction: none  
 Fig. I, meas 2, line 2, change to: rock back R (4) close L to R and do two small bounces -steps in place,.....  
 Fig. II, meas 2, change to: .....2 FIG. I (except on ct 4, step R in place), hop on R ft.....  
 Meas 2, change line 2 to read: ....(Bicycle stamp lift-stamp on cts 5-6)  
 Fig. III, meas 3, line 2, change bringing to swing; then add to end of ct 5: front of L, R leg straight (ct 5).....  
 Line 3, change point to tap  
 Meas 4, this is the wrong variation, change to: Facing ctr, in place, hop on L (ct 1); tap R heel diag R (ct 2); Hop on L (ct 3); tamp R heel fwd (ct 4); hop on L and beg to lift R bkwd (ct 5); step R bkwd (ct 6).





- 61 KRIVO SADOVSKO HORO  
Fig. IV, meas 1, line 1:.....4 scissor-steps in place (slide ft on floor), starting with R.....  
Meas 1, ct 6, add to end:.....to L toe  
Meas 3, cts 1-3, add:...R-L-R (leap on last step (R))(1,2,..  
Meas 3, line 2, add to end of line: Note: Bend fwd slightly on slaps, slapping leg is straight.  
Sequence as taught in class: Fig. I - 2 times; Fig. II - 2 times; Fig. III - 1 time; Fig. IV - 2 times.
- 62 KUKUVIČKA  
Add to end of Note: Besides hand lapping, people may slap calf of leg (opp hand and leg), tap toe fwd/bkwd, knee flexes, hold in place, etc.  
Fast Part: No hands unless leader indicates otherwise.
- 63 LJASKOVSKO HORO  
Fig. I, meas 2, ct 2, change to: Large step fwd on R with plie  
Fig. II, meas 1-2, add to end: Part I

THE END