



SYLLABUS

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Del Mar High School
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AT V'ANI

(Israel)

Translation:	You and I	Lyrics:	Nachamia Sharabi
Pronunciation:	AHT veh ah-NEE	Music:	Ami Gilad
Choreographer:	Danny Uziel (1962)	Singer:	Geula Gil
Meter:	4/4		
Formation:	Circle of dancers. Hands joined and down.		
Notes:	Begin dancing with the lyrics of the song.		

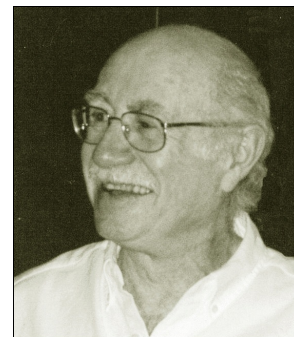
Meas

Part 1

- 1 Step L to L (ct 1); hold (ct 2); brush R in front of L (ct 3) and hold (ct 4).
- 2 Slightly bend and straighten L knee (ct 1-2) while keeping R foot raised; repeat cts 1-2 (cts 3-4).
- 3-4 Repeat meas 1-2 with opp ftwrk.
- 5 Sway L to L (ct 1); step R in place (ct 2); step L in front of R (ct 3); step R to R (ct 4).
- 6 Step L in front of R (ct 1); step R to R (ct 2); step L in front of R (ct 3); hold (ct 4).
- 7 Back R Yemenite (cts 1-3); hold (ct 4).
- 8 Back L Yemenite (cts 1-3); hold (ct 4).
- 9-16 Repeat meas 1-8, beginning with R and reversing all ftwk.

Part 2

- 1 Step L to L (ct 1); hold (ct 2); step R in front of L and cross hands at wrist (ct 3); hold (ct 4).
- 2 Repeat meas 1.
- 3 Slow turn to L with 2 steps: Step L (ct 1); hold (ct 2); step R (ct 3); hold (ct 4).
- 4 Facing center. L Yemenite (cts 1-3); hold (ct 4).
- 5-8 Repeat meas 1-4 beginning with R and reversing all ftwk.



Dani Uziel

Presented by Erica Goldman
Statewide 2012

Lyrics:

AT V'ANI

Boi elai likrat habah
V'yufshar libi shkafah
Mi yom rei ot otach nishbah
L'marglotaich yafah

Lu ehi anoch kayom
Mi l'yonati koh tidmeh
Nashik kanfot eilai savyon
Kum nakim lanu lanaveh

At v'ani na'apil shechkim
Nagbiha uf al k'yonim
Chut hashani sevivenu
V'gil v'sason adei shanim

YOU AND I

Come to me, toward the one who is coming
And my heart which froze will thaw
From the day I saw you, I swear
At your feet, my beauty

If I were today
Who is like my dove
We will touch wings to the dandelion
We will build our dwelling

You and I will climb to the clouds
We will fly high like doves
The scarlet thread will surround us
And joy and delight forever

BEHAR HAGILBOA

(Israel)

Translation:	On Mount Gilboa	Lyrics:	Leah Naor
Pronunciation:	beh-HAR ha-geel-BOH-ah	Music:	Yosef Hadar
Choreographer:	Sefi Aviv (1986)	Singer:	The Parvarim*
Meter:	4/4		
Formation:	Circle of dancers. Hands free at sides.		
Notes:	Begin dancing with the lyrics of the song. The first step is on the second syllable of the first word: ya-VESH.		

Meas

Part 1

- 1 Sway R to R (ct 1); step L in place (ct 2); step on R in front of L (ct 3); step L in place (ct 4). [Note optional arm movements.]
- 2 Sway R to R (ct 1); step L in place (ct 2); step on R in front of L (ct 3) and pivot sharply to L a full 360° rotation to end facing center (ct 4).
- 3 Step L to L (ct 1); step R to R (ct 2); begin a grapevine step moving CCW: step L in front of R (ct 3); step R to R (ct 4).
- 4 Finishing the grapevine: step L behind R (ct 1); step R to R (ct 2); step L in front of R (ct 3); hold (ct 4). .
- 5-8 Repeat meas 1-4.

Part 2 Moving CCW around the circle

- 1 Step R to R (ct 1); step L next to R (ct 2); step R to R (ct 3); pivot ½ to R face away from center (ct 4).
- 2 Step L to L (ct 1); step R next to L (ct 2); step L to L (ct 3); pivot ½ to R [note this is the same direction as meas 1; do NOT pivot to L] face away from center (ct 4).
- 3 Grapevine: Step R to R (ct 1); step L in front of R (ct 2); step R to R (ct 3); step L behind R (ct 4).
- 4 Full turn to R with three steps - R, L, R (cts 1-3); step L in front of R (ct 4).
- 5-8 Repeat meas 1-4.

Presented by Erica Goldman
Statewide 2012

* Many individuals and groups have recorded this popular song. The Parvarim are often compared to Simon & Garfunkel.

Lyrics:

BEHAR HAGILBOA

Yavesh hakayitz be'ito
BeHar haGilboa.
Nish'an Sha'ul al chanito
BeHar haGilboa.
Rak na'ar ger imo,
Rak na'ar mibnei Amalek.
Yavesh vecham, yavesh vecham
Hakayitz ba'emek.

Nifras ha'emek le'raglav
BeHar haGilboa.
Haya hakayitz kmo achshav
BeHar haGilboa.
Mineged haTavor
VeHar haChermon bamerchak.
Ke'ilu lo avru shanim
BeHar haGilboa.

Otam sela'im, sela'im shchunim
BeHar haGilboa.

Ulai haya sharav.
Ulai zo hay'ta she'at shki'a.
Ulai shki'at zahav -
Kmo hayom be'ota hash'a

ON MOUNT GILBOA

Summer was dry in its time
On Mount Gilboa.
King Saul leaned on his spear
On Mount Gilboa.
Only a foreign boy was with him,
Only a boy of the Amalek people.
Dry and hot, dry and hot,
Was the summer in the valley.

The valley spread out at his feet
On Mount Gilboa.
The summer was then as it is now
On Mount Gilboa.
Opposite is Mount Tavor
And Mount Chermon is in the distance.
As though no years have passed
On Mount Gilboa .

Those same cliffs, very dry and hot
On Mount Gilboa.

Perhaps there was a hot, dry heatwave.
Perhaps it was at sunset.
Perhaps a golden sunset -
Like today at the same hour.



Mount Gilboa

Mount Gilboa is on the southeastern side of the Jezreel Valley. King Saul felt forced to commit suicide on these slopes when facing certain defeat by the Philistines. In light of Saul and Jonathan's deaths, David cursed the mountain: "O mountains of Gilboa, may you have neither dew nor rain, nor fields that yield offerings" (2 Sam 1:21).

BESHEKET KIMAT BESOD

(Israel)

Translation: Silently, Almost Secretly
 Pronunciation: beh-SHEH-keht kee-MAHT beh-SOHD
 Choreographer: Shlomo Maman (1982)
 Lyrics/Music: Telma Alyagon-Roz
 Singer: The Parvarim
 Formation: Partners, facing CCW, holding inside hands down.
 Meter: 2/4
 Notes: Steps described below are for the MEN unless otherwise noted.
 Women use opp ftwrk. Begin dancing with the lyrics of the song.

Meas

Part 1

- 1 Touch L toe to L (ct 1); touch L toe in front (ct 2)
- 2 Step fwd L (ct 1); step fwd R (ct 2).
- 3-4 Repeat meas 1-2.
- 5 Sway away from partner, then toward partner (cts 1-2). [M: Sway L, R. W: Sway R, L.] On ct 2, W pivot $\frac{1}{2}$ to L to face CW. W's R hand joins M's L hand behind M's back.
- 6 M: Rock back on L (ct 1); step R in place (ct 2).
W: Rock fwd on R (ct 1); step L in place (ct 2).
- 7 M: Rock fwd on L (ct 1); step R in place (ct 2).
W: Rock bwd on R (ct 1), step L in place (ct 2).
- 8 Repeat meas 6 except: on ct 2, release handhold and W pivot $\frac{1}{2}$ on L to R to end facing CCW as in the beginning.
- 9-14 Repeat meas 1-7.
- 15 M: Rock back on L (ct 1), step R in place (ct 2); W: Small step fwd R (ct 1), small step fwd L (ct 2). Release hands.
- 16 Rock fwd, M with L, W with R (ct 1); and back, M with R, W with L (ct 2).
- 17 M: Full turn L in two steps (L, R) while moving fwd to end facing CCW (cts 1-2).
W: Turn R backward over R shoulder plus an additional half turn with two steps (R, L) to end facing CCW (cts 1-2).



Part 2

- 1 Sway away from partner (M to L, W to R) (ct 1); step toward partner while turning to face partner (ct 2). W's R hand joins M's L hand behind M's back.
- 2 Walk two steps starting a CW rotation with partner, R shoulder to R shoulder (cts 1-2).
- 3 Additional two steps continuing the CW rotation with partner, R shoulder to R shoulder (cts 1-2).

- 4 M: walk two steps (L, R), release handhold; end facing CCW (ct 2).
W: walk two steps (R, L), release handhold; pivot ½ to R to face CCW (ct 2).
- 5-7 Repeat meas 1-3.
- 8 M: walk two steps (L, R) to end facing CCW (cts 1-2).
W: walk two steps (R, L) to end facing CW (cts 1-2).
- 9 Rock fwd, M with L, W with R (ct 1); and back, M with R, W with L (ct 2).
- 10 M: Full turn L in two steps (L, R) while moving fwd to end facing CCW (cts 1-2).
W: Turn R backward over R shoulder plus an additional half turn with two steps (R, L) to end facing CCW (cts 1-2).

Presented by Erica Goldman
Statewide 2012

Lyrics:

BESHEKET KIMAT BESOD

Mikol hash'tikot, ani ohev et sh'tikatech
Shehi yafa, shehi solachat

Shehi kolachat kmo hayta hi daf mishir
Lelo milim
Etz nashir lelo alim
Sh'tika shel ahava

Chorus:

Ani ohev otach besheket kimat besod
Rak od va'od
Mimech latzeket el tochi
Rak od va'od

Mikol hatz'chokim ani ohev
Rak et tz'chokech
Shehu poretz umitbadei'ach

Lelev nogei'a kmo haya hu perach chen
Adin verach, lelo magen
Tz'chokech shelach hu tzchok shel ahava

[Chorus]

Mikol hadma'ot ani ohev et dim'atech
Shehi raka velo tova'at
Kmo yoda'at et hasof hamitkarev
Shalom shalom, lev el lev
Dim'at chalom dima'ot shel ahava

SILENTLY, ALMOST SECRETLY

Of all the silences I love your silence
For it's beautiful, for it's forgiving

It flows as though a page of a poem
Without words
A tree in winter, without leaves
A silence of love

Chorus:

I love you silently, almost in secret
Only more and more
As if to pour you into myself
Only more and more

Of all the laughter, I love
Only your laugh
Which bursts out and is full of joy

Touching the heart, as though a lovely flower
Gentle and soft, Unguarded
Your laugh is the laughter of love

[Chorus]

Of all the tears, I love your tears
Which are soft and not demanding
As though it knows the end approaches
Shalom shalom, heart to heart
A dream tear, tears of love

DEBKA DOR

(Israel)



Moshiko Halevy

Translation: Debka of the Generations
Pronunciation: DEHB-kah DOHR
Choreographer: Moshiko Halevy (1986)
Composer: Moshiko Halevy
Formation: Circle of dancers facing center, holding hands and moving CCW.
Meter: 4/4

Meas

Chorus

- 1 Step R to R (ct 1); step L behind R (ct 2); step R to R (ct &); step L in front of R (ct 3); close R next to L without weight (ct 4).
- 2 Repeat meas 1.
- 3 Slight leap to R to R bringing L foot across low in front of R (ct 1); repeat ct 1 with L to L (ct 2); jump onto both feet with R cross slightly in front of L with knees sharply bent (ct 3); straighten knees (ct 4).
- 4 Sharply bend knees again and hold (cts 1-2); jump onto both feet, with feet apart (ct 3); hop on L (ct 4).
- 5-8 Repeat meas 1-4.

Part 1 Free hands

- 1 Step R to R (ct 1); stamp L slightly in front of R while turning to face CW and clap (ct 2); step L to L (ct 2); stamp R slightly in front of L while turning to face CCW and clap (ct 4).
- 2 Moving CCW, step R fwd (ct 1); step L next to R (ct &); step R fwd (ct 2); step L fwd (ct 3); step R fwd (ct 4).
- 3 Continuing CCW, step L fwd (ct 1); stamp R and clap (ct 2); step R to R while adjusting to face center (ct 3); stamp L to L while turning body to face CW and clap (ct 4).
- 4 Repeat meas 2 moving CW and beginning with L
- 5 Repeat meas 3 with opp ftwk
- 6 Repeat meas 2
- 7-8 Repeat meas 3-4 but end facing center on final step (instead of facing CW)

Part 2 Moving to center

- 1 Heavy step R fwd toward center (ct 1); heavy step L next to R (ct &); heavy step R fwd toward center (ct 2); step L fwd (ct 3); step R fwd (ct 4).
- 2 Lift L with knee bent sharply (ct 1); step L slightly bkwd (ct 2); step R next to L (ct &); step L fwd (ct 3); lift R with knee bent sharply (ct 4).
- 3 Repeat meas 1, but back away from center.
- 4 Repeat meas 2.

Part 3 Facing center, joined hands down

- 1 Step R to R (ct 1); touch L heel slightly in front of R with knees bent slightly (ct 2); straighten knee and sharply turn toes to L without raising the heel and moving the weight onto the L (ct &); R Yemenite (cts 3, &, 4).
- 2 Repeat meas 1 with opp ftwrk.
- 3 Repeat meas 1
- 4 Step L to L (ct 1); step R behind L (ct 2); step L to L (ct 3); step R in front of L (ct 4).
- 5-8 Repeat meas 4 with opp ftwkr (beging stepping L to L)

Part 4 CCW, body slightly bent fwd, hold hands

- 1 Facing and moving CCW, with knees bent and bending slightly fwd, heavy step R fwd (ct 1); touch L heel fwd (ct 2); step L fwd (c&); heavy step R fwd (ct 3); heavy step L fwd (ct 4).
- 2 Repeat meas 1, cts 1-2. Heavy step R fwd (ct 3); heavy step L fwd (ct &); heavy step L fwd (ct 4).
- 3-4 Continuing CCW, repeat meas 1-2 with opp ftwk (begin with heavy stamp L fwd).

Sequence: Chorus, Part 1, Chorus, Part 2, Chorus, Part 3, Chorus, Part 4.

Presented by Erica Goldman
Statewide 2012

LECH LAMIDBAR

(Israel)

Translation: Go to the Desert
Pronunciation: LEHH lah-meed-BAHR
Choreographer: Yoav Ashriel (1957)
Formation: Circle of dancers facing center, joined hands down unless otherwise noted.
Meter: 4/4

Meas Begin dancing with the lyrics of the song.

Part 1 Facing center

- 1 Leap R to R (ct 1); step L in front of R (ct 2); step R to R (ct 3); hold (ct 4).
- 2 Step L to L (ct 1); step R next to L and clap hands at chest height (ct 2); step L to L (ct 3); step R next to L and clap hands at chest height (ct 4).
- 3-8 Repeat meas 1-2 three more times (total of four).

Part 2 Step-kicks and grapevine to left

- 1 Step R to R (ct 1); kick L in front of R (ct 2); step L to L (ct 3); kick R in front of L (ct 4).
- 2 Step R in front of L (ct 1); step L to L (ct 2); step R behind L (ct 3); step L to L (ct 4).
- 3-8 Repeat meas 1-2 three times (total of four).

Part 3 DESCRIPTION?

- 1 Step heavily on R to R (ct 1); hold (ct 2); step heavling on L to L (ct 3); hold (ct 4).
- 2 Step fwd twd center on R (ct 1); step back into place on L (ct 2); step bckwd on R (ct 3); step in place on L (ct 4).

Part 4 Grapevines left and right

- 1 Moving CW, step R in front of L (ct 1); step L to L (ct 2); step R behind L (ct 3); step L to L (ct 4).
- 2 Repeat meas 1, cts 1-3 only. Hold with L leg lifted slightly in front (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwrk and direction.
- 5-8 Repeat meas 1-4.

Presented by Erica Goldman
Statewide 2012

Lyrics:

LECH LAMDIBAR

Lech, lech lamidbar
Had'rachim yovilu,
Layil terem ba
Lech, achi, el hamidbar.

Shuv, shuv nachazor,
Hatzukim yari'u,
Shemesh g'dolah shel or
Od tiz'rach aleinu.

Lamidbar
Eretz lo mayim
Ho, at, admati,
Shavnu elayich.

Eretz meluchah
Ru'ach veza'am
Halochamim chazru
Ho, kesa'ar.

Lamidbar...

GO, GO TO THE DESERT

Go, go to the desert
The roads will lead you
Before the night comes
Go, brother to the desert

Once again we will return
Rocks will shout
And the sun of great light
Will shine on us

To the desert
Land with no water
Oh, my land
We have returned to you.

A land with a salted soil
And a wild wind
Your fighters are back,
Coming like a storm

To the desert...



LEV PATUACH

(Israel)

Translation: Open Heart
Pronunciation: LEHV pah-TOO-ahh
Choreographer: Edo Israeli (2010)
Lyrics/Music: Liron Lev
Singer: Liron Lev
Meter: 4/4
Formation: Circle of dancers. Hands are free and arms move freely and expressively about the body.

Meas Begin dancing with the lyrics of the song.

Part 1 Facing center

- 1 Step R to R (ct 1); touch L next to R (ct 2); step L to L (ct 3); touch R next to L (ct 4).
- 2 Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); step L in front of R (ct 4).
- 3 Repeat meas 1.
- 4 Right Yemenite: step R to R (ct 1); step L slightly bwd (ct 2); step R in front of L (ct 3); hold (ct 4).
- 5 Full turn L with three steps L, R, L (cts 1-3) while moving CW around the circle; hold (ct 4).
- 6 Repeat meas 5 with opp ftwk, continuing to move CW.
- 7-12 Face center. Repeat meas 1-6 reversing all footwork.

PART 2 Facing and moving CCW

- 1 Hop on L while kicking R fwd (ct 1); step R fwd (ct 2); hop on R while kicking L fwd (ct 3); step L fwd (ct 4).
- 2 Step R fwd (ct 1); step L in place (ct 2); step back on R (ct 3); step on L in place (ct 4);
- 3 Repeat meas 1.
- 4 Adjusting to face center, step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); step L in front of R (ct 4).
- 5 Repeat meas 1.
- 6 Repeat meas 2.
- 7 Lean fwd on R and pivot approximately 1/4 to L (ct 1); shift weight to L (ct 2); repeat cts 1-2 (cts 3-4).
- 8 Repeat meas 7. End facing center.

PART 3 Facing center

- 1 Kick R fwd while hopping on L (ct 1); step R slightly to R (ct 2); step L behind R (ct 3); step R in place (ct 4)
- 2 Repeat meas 1 with opp ftwk.
- 3 Hop on L while adjusting approximately 1/4 to L so that R shoulder points twd center, and touching R toe to center (ct 1); hop on L again while adjusting to face center with R raised to side (ct 2); hop on L while adjusting body 1/2 to R so that L shoulder points twd center, and touching L two behind (ct 3); hop on L while adjusting to face center with R raised to side (ct 4).
- 4 Repeat meas 3.
- 5 Adjust to face slightly so R shoulder points twd center and step R to R (ct 1); step L behind R (ct 2); step R again twd center while pivoting 1/2 R to face CCW (L shoulder to center) (ct 3); step L to L (ct 4).
- 6 Step R behind L (ct 1); step on L twd center while pivoting approximately 1/2 to L so that R shoulder points to center (ct 2); step on R to center and pivot 1/2 to L to face away from center (ct 3); step L fwd (away from center) (ct 4).
- 7 Step R fwd (ct 1); hop on R while turning 1/2 L to face center and lifting L (ct 2); step L bwd (ct 3); hop on L while adjusting to face center and lifting R (ct 4).
- 8 Step R next to L and twist toes to R (ct 1); twist on toes to face L (ct 2); twice on toes to R (ct 3); twist on toes to L (ct 4).
- 9-16 Repeat meas 1-8.

Sequence: Part 1, Part 2, Part 3, Part 1, Part 2, Part 3, Part 3.

Presented by Erica Goldman
Statewide 2012

MIZMOR LAILA

(Israel)

Translation: Night Chant
 Pronunciation: MEEZ-mohr LAI-lah
 Choreographer: Meir Shem-Tov (1994)
 Lyrics: Leah Goldberg
 Music: Achinoam Nini ("Noa") and Gil Dor
 Singer: Achinoam Nini
 Meter: 4/4
 Formation: Circle of dancers, joined hands down.

Meas Music begins with slower, lightly accompanied singing with varied speed. Begin the dance with the firm accompaniment (drums) that has faster, even speed (this will be obvious).

Part 1 Facing center

- 1 Step R to R (ct 1); hold (ct 2); step L behind R (ct 3); step R to R (ct 4).
- 2 Step L in front of R (ct 1); hold (ct 2); touch R toe next to L (ct 3); hold (ct 4).
- 3 Slow turn R with two steps: step R to R (ct 1); pivot approximately half of the turn (ct 2); step L to L (ct 3); pivot approximately half to end facing center (ct 4).
- 4 Step R to R (ct 1); step L next to R (ct 2); step R to R (ct 3); hold (ct 4).
- 5 Step L in front of R (ct 1); hold (ct 2); step in place on R (ct 3); hold (ct 4).
- 6 Step L to L (ct 1); hold (ct 2); step R in front of L (ct 3); hold (ct 4).
- 7 Step back into place on L (ct 1); step on R near L, slightly to the R (ct 2); step L slightly in front of R (ct 3); hold (ct 4).
- 8 Step R to R (ct 1); step L in place (ct 2); touch R next to L while clapping hands in front (ct 3); hold (ct 4).

Part 2 Facing center

- 1 Step R to R (ct 1); hold (ct 2); touch L heel in front of R (ct 3); step L in front of R (ct 4).
- 2 Step back into place on R (ct 1); step L back and slightly to the L (ct 2); step R slightly in front of L (ct 3); hold (ct 4).
- 3 Big step (sway) L to L raising joined hands to the L (cts 1-2); big step (sway) R to R moving joined raised hands to the R (cts 3-4).
- 4 Step L in front of R (ct 1); step R to R (ct 2); step L in front of R (ct 3) – all while bringing joined hands down to sides; hold (ct 4).

Part 3 Moving to center and back

- 1 Step R to R (ct 1); hold (ct 2); touch L heel in front of R (ct 3); step L in front of R (ct 4).
- 2 Step back into place on R (ct 1); step L next to R (ct 2); brush R fwd (ct 3); drop handhold and adjust to face slightly CW, R shoulder pointing to center (ct 4).
- 3 Step R to R and slightly bkwd (twd center) and continuing to turn body to L (ct 1); hold (ct 2); step L twd center (ct 3); hold (ct 4).
- 4 Step R fwd twd center (ct 1); step L next to R (ct 2); step R fwd twd center (ct 3); hold (ct 4).
- 5 Touch L heel fwd (ct 1); step L fwd (ct 2); touch R heel fwd (ct 3); step R fwd (ct 4).
- 6 Step L behind R (ct 1); step R to R (ct 2); pivot ½ to R to face out (back to center (ct 3); hold (ct 4).
- 7 Step L to L (ct 1); hold (ct 2) Note: only two beats before repeating pattern.
- 25-47 Repeat meas 1-7 beginning facing out and ending facing center
- 48 Touch R in place.

ENDING

- 1 Run into center with four steps beginning with R (cts 1-4)
- 2 Step heavily onto R while lifting L knee (ct 1); hold (cts 2-4).

REVIEW VIDEO

Sequence: Part 1 twice; Part 2 twice, Part 3, Part 1 twice; Part 2 twice, Part 3, Ending.

Presented by Erica Goldman
Statewide 2012

Lyrics:

MIZMOR LAILA

Et kol hakochavim taman,
et hasahar ataf bish'chor
mitzafon ve'ad Teiman
ein keren or

Ein or, ein keren or
Ein or, ein keren or

Vehaboker alman ne'eman
sak afor al motnav yachagor
mitzafon ve'ad Teiman
ein keren or

Ein or, ein keren or
Ein or, ein keren or

Hadliku na ner lavan
be'ohel libi hashachor
mitzafon ve'ad Teiman
yiz'rach ha'or

Ha'or, yiz'rach ha'or
Ha'or, yiz'rach ha'or

NIGHT CHANT

All the stars were hidden away
the moon is wrapped in black
from the North to Yemen
there is no ray of light

There is no light, there is no ray of light
There is no light, there is no ray of light

The morning is a faithful widower
on its hips it wears a grey bag
from the North to Yemen in the South
there is no ray of light

There is no light, there is no ray of light
There is no light, there is no ray of light

Please light a white candle
in my heart's black tent
from the North to Yemen
the light will shine

The light, the light will shine
The light, the light will shine



Singer Achinoam Nini ("Noa")

GORNO DJUMAJSKO ORO

(Macedonia)

This dance was learned from Pece Atanasovski and takes its name from the old Turkish name, Djumaja, for the Bulgarian city Blagoevgrad in Pirin, Bulgaria. The tune is also known as *Strumino Oro* for the river Struma and its tributaries which runs through Bulgaria, Macedonia, and Greece. The dance is a 10-measure form which is also referred to as *Za Pojas* or *Šopskata*.



Pece Atanasovski

Pronunciation: GOHR-noh joo-MY-skoh OR-oh
 Formation: Open circle or lines with a belt hold (*za pojas*) or "V" hold.
 Music: 6/8 counted as 1, 2

Meas

Basic 10-Measure Pravo

- 1 Facing slightly R of center with knees slightly bent, step R fwd (ct 1); close/drag L to R (L displaces R) (ct 2).
- 2 Repeat action of meas 1.
- 3 Step R fwd with slight accent (ct 1), bounce on R bringing L fwd and low (ct 2).
- 4 Step L fwd across and in front of R (ct 1); bounce on L (ct 2).
- 5 Step R diag back to R (ct 1); lift on R in place (ct 2).
- 6 Turning to face slightly L of center, leap slightly onto L to L (ct 1); step R across and in front of L (ct 2).
- 7 Step L to L (ct 1); step R behind L (ct 2).
- 8 Turning to face center, step L to L (swaying) (ct 1); hold (ct 2).
- 9 Step R to R (swaying) (ct 1); hold (ct 2)
- 10 Repeat action of meas 8 (sway to L).

Variation: Jump on Both Feet and Hop/Cut

- 1-9 Repeat action of meas 1-9 of Basic (sways become step-lifts).
- 10 Jump onto both feet in place about shoulder-width apart (ct 1); hop on L in place and lift/cut R across and in front of L shin (ct 2).

Variation: Pas de Basque (Fast Music)

- 1-7 Repeat action of meas 1-7 of Basic
- 8 Leap onto L to L (ct 1); close R beside L (ct &); step L in place (ct 2). Although the music continues as a fast 6/8, break this step down like a 2/4 [QQS or 1, &, 2).
- 9 Reverse action of meas 8 (Pas de Basque R).
- 10 Repeat action of meas 10 above (Jump-Cut)

Variation: Stamps

- 1-7 Repeat action of meas 1-7 of Basic
- 8 Leap L to L (ct 1); stamp R beside L (ct 2).
- 9 Reverse action of meas 8 above (Leap-stamp to R)
- 10 Repeat action of meas 10 above (Jump-Cut).

Sequence: Leader changes steps at will, but a good sequence is to dance the Basic and Jump/Cut steps 6 times each followed by the Pas de Basque and Stamps 4-5 times each.

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GRAOVSKO HORO

(Šopluk, Bulgaria)

This is a popular West Bulgarian line dance with a basic 10-measure pattern, although I've also learned variations with 8-measure to 14-measure patterns. This version was presented by Maria Karaleeva Eftimova with a 10-measure basic and a 12-measure and 8-measure variation.

Pronunciation: GRAH-ohf-skoh HOH-roh
 Formation: Open circle or lines with a belt hold or V hold.
 Music: 2/4

Meas

10-Measure Basic

- 1 Facing L of center and backing up, hop on L and raise R up slightly (ct 1); step R back toward R (ct &); step L back (ct 2) (Graovka).
- 2 Repeat action of meas 1.
- 3 Turning to face R of center, step R fwd (ct 1); step L fwd (ct &); step R fwd (ct 2).
- 4 Still facing R of center, step L slightly bkwd (ct 1); step R bkwd beside L (ct &); step L fwd (ct 2).
- 5 Turning to face center, jump onto both feet close together (ct 1); hop and R in place and pump/kick L across and in front of R (ct 2).
- 6 Moving to L, hop on R and raise L slightly (ct 1); step L to L (ct &); step R across and in front of L with knee slightly bent (ct 2).
- 7 Hop on R (ct 1); step L to L (ct &); step R behind L with knee slightly bent (ct 2).
- 8 Close/jump L to R (ct 1); hop on L and extend R and knee fwd low (ct 2).
- 9 Touch R across and in front (close) to L and bounce on L(ct 1); bounce again in this position (ct &); step on R over L (ct 2).
- 10 Bounce on both feet close together (ct 1); bounce on R and lift L slightly (ct &); step on L across and in front of R with knee slightly bent (ct 2).

12-Measure Variation

- 1-2 Repeat action of meas 1-2 of **10 Measure Basic** (Graovka).
- 3 Facing center, step R to R (ct 1); step L in front of R (ct &); step R to R (ct 2).
- 4 Step L behind R (ct 1); step R to R (ct &); step L across and in front of R (ct 2).
- 5 Hop on L in place and bring R around and low in front (ct 1); step R in front of L (ct &); step L back to place (ct 2).
- 6 Hop on L in place and bring R around and to back (ct 1); step R behind L (ct &); step L in place (ct 2).
- 7-12 Repeat meas 5-10 of **10 Measure Basic**.

8 Measure Pravo

- 1 Facing R of center, step R fwd (ct 1); step L fwd (ct 2).
- 2 Repeat action of meas 1 of **8 Measure Pravo**.
- 3 Long step (sinking slightly) R (ct 1); slight lift on R (ct 2).
- 4 Long step L fwd (ct 1); slight lift on L (ct 2).
- 5 Turning to face slightly L of center and back up diagonally to R, hop on L (ct 1); step R back (ct &); step L back beside R (ct 2).
- 6 Repeat action of meas 5 of **8 Measure Pravo**.
- 7 Draw R back (scissor-like) and kick L fwd (ct 1); draw L back (scissor-like) and kick R fwd (ct &); step R fwd with accented knee bend (ct 2).
- 8 Step L back (ct 1); step R back beside L (ct &); step L across and in front of L (ct 2).

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HORA LAUTAREASCA

(Moldova)

The *Lautari* are traditional (most often Romani) musicians in Romania and Moldova. The term *Hora Lautareasca* refers to the type of music/musicians, not necessarily the dancers' ethnicity.

Pronunciation: HOH-rah lah-oo-teh-reh-AHS-kah
Formation: Open or closed circle with arms down in "V" position.
Music: 4/4

Meas

Pattern 1

- 1 Facing slightly L and moving diag R, step R across L twd center (ct 1); step L fwd (ct 2); step R (ct 3); facing center, step L slightly to L (ct &); facing slightly R of center, step R beside L (ct 4). During this meas, hands come up to "W" position.
- 2 Facing slightly R of center and backing up diag L, step L back (ct 1); step R back (ct 2); step L back (ct 3); step R aft slightly back (ct 4). During this measure, arms swing fwd and down into "V" pos.
- 3-4 Reverse ftwk and direction of meas 1-2 above.
- 5-8 Repeat action of meas 1-4.

Pattern 2

- 1 Facing center, leap onto R in front of L (ct 1); step L slightly to L (ct 2); tap R heel beside L (ct &); step R slightly to R (ct 3); step L beside R (ct &); step R in place (ct 4); Tap L heel beside R (ct &).
- 2 Leap slightly onto L to L (ct 1); step R behind L (ct &); step L in place (ct 2); jump onto both feet (slight accent) in place and slightly apart (ct 3); hop on R and kick L fwd (knee extended) (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

Pattern 3

- 1 Repeat action of meas 1 of **Pattern 2** but omit the Tap on ct 4-&.
- 2 Step L to L and plie/push (wt on both feet) onto L (ct 1); rise onto R in place (ct 2); step L across and behind R (ct 3); step R to R (ct 4).
- 3 Step L in front of R (ct 1); step R to R (ct 2); step L in front of R (ct 3); facing center, hop/lift on L and bring R around and in front (ct 4).
- 4 Step R twd center with accent (ct 1); step L back (ct 2); step R back (ct 3); step L beside R (ct 4).

- 5 Stamp R without wt (ct 1); kick R fwd (knee extended) (ct 2); bringing R around and in back, hop on L in place (ct 3); step R back (ct &); step L fwd in place (ct 4).
- 6 Hop on L in place (ct 1); step R fwd in front of L with accent (ct &); hold (ct 2); hop on R in place (ct &); step L back to place (ct 3); step R beside L (ct 4).
- 7-8 Repeat meas 5-6 with opp ftwk and direction.

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Lăutari in the 19th Century

HORA MARE DIN BUCOVINA

(Bucovina, Romania)

Source: Silviu Ciuciumiş

Pronunciation: HOH-rah MAH-reh din BOO-koh-vee-nah

Formation: Open or closed circle , arms up in "W" position

Music: 6/8 [1,2 -3- 4,5,6] danced as 1 (slow) – 2 (quick) – 3 (slower)

Meas

Part 1 Center and Back

- 1 Facing and moving toward center, step R fwd (ct 1); step L fwd up to R (ct 2); step R fwd (ct 3).
- 2 Repeat meas 1 with opp ftwk and continuing to move (L, together, L).
- 3 Moving bkwd (away from center), step R back and bring hands/arms fwd and down (cts 1-2); step L back, hands/arms continue down (ct 3).
- 4 Repeat meas 3. Arms reach "V" position on ct 1 and begin to come fwd and up on ct 3.
- 5-16 Repeat meas 1-4.

Part 2 Traveling step

- 1-2 Facing R of center and traveling fwd on the circle, repeat ftwk of meas 1-2 of Part 1.
- 3-4 Continuing fwd along the circle take 4 slow steps (R, L, R, L) fwd (cts 1 & 2 &).
- 5-8 Repeat meas 1-4.
- 9-16 Repeat meas 1-8.

Part 3 Right and Left

- 1-2 Repeat action of meas 1-2 of Part 2.
- 3 Repeat action of meas 1 of Part 2.
- 4 Facing ctr, step L fwd (ct 1-2); turning to face L of center, step R back and slightly to R (ct 3).
- 5-8 Repeat action of meas 1-4 with opp ftwk and direction.
- 9-16 Repeat meas 1-8.

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KOSTADINE MILI SIN

(Pirin, Bulgaria)

Kostadin, Dear Son is a song from Pirin and Macedonia about Kostadin Nunkov, a Macedonian revolutionary at the turn of the 20th Century. There are versions of this song in 3/4, 5/8, 6/8, and 7/8 meters. The dance described below will be the 3/4-time version, but could just as easily be danced in 5/8 time. Source: Maria Karaleeva Eftimova

Pronunciation: Kohs-tah-DEE-neh MEE-lee SEEN
Formation: Open circle with arms up in "W" position
Music: 3/4 danced as 1- 2 quick - slow

Meas

- 1 Facing and moving twd center, lift on L raising R slightly up and fwd (ct 1); step R fwd (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3 Repeat meas 1.
- 4 Touch L fwd with knee extended (ct 1); hold (ct 2)
- 5 Backing away from center, lift on R (ct 1); step L back (ct 2).
- 6 Repeat meas 5 with opp ftwk, continuing to back away from center.
- 7 Repeat action of meas 4 (Touch-Hold)
- 8 Repeat action of meas 5.
- 9 Touch R diag out to R side (ct 1); hold (ct 2).
- 10 Draw R (heel) to front of R shin (ct 1); hold (ct 2).
- 11 Touch R diag out to R side (ct 1); hold (ct 2).
- 12 Leap onto R to beside L displacing L (ct 1); step L in place beside R (ct 2).
- 13-14 Repeat action of meas 12 with slightly larger movements to the L and accented steps.
- 15 Step R in front of L and begin to bring arms fwd and down (ct 1); step L back to place, arms continue fwd and down (ct 2).
- 16 Lift/hop on L raising R slightly up and in front, hands/arms reach "V" position low and back (ct 1); step R slightly to R while arms return to "W" position (ct 2).
- 17-18 Reverse action of meas 15-16 and arms remain in "W" position.
- 19-36 Repeat action of meas 1-18.
- 37-52 Repeat action of meas 3-18 (16 cts with only 1 Lift – step fwd at beginning).

Syling: During "Touch-Hold" (meas 4 & 7), Maria sometimes touches closer to ct 2 than directly on ct 1, and bends her upper body slightly fwd during all touches.



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MOLDAVIAN HORA

(Moldavia, Romania)

Source: Silviu Ciuciumiş

Pronunciation: mohl-DAY-vee-uhn HOH-rah

Formation: Open or closed circle, hands joined in "W" position

Music: 2/4

Meas

- 1 Facing slightly R of center and moving diagonally fwd into center, step R fwd (ct 1); step L fwd (ct &); turning to face slightly L of center, step R fwd (ct 2). Tap/touch L fwd (ct &).
- 2 Moving bkwd diagonally R, step L back (ct 1); step R back (ct &). Turning to face slightly R of center, step L back (ct 2); tap/touch Raft fwd and slightly to R (ct &).
- 3-8 Repeat action of meas 1-2 three times.
- 9 Facing center, step R to R (ct 1); close L to R (ct &); step R to R (ct 2); close L to R (ct &).
- 10 Repeat action of meas 9, but do not transfer weight onto L on final close.
- 11-12 Repeat meas 9-10 with opp ftwk and direction.
- 13 Facing slightly R of center, step R fwd to R (ct 1); step L in front of R (ct &); step R to R side (ct 2); step L across and behind R (ct &). [This begins a 7-ct grapevine R.]
- 14 Repeat action of meas 13 (cts 1, &, 2); touch L fwd and slightly to L (ct &).
- 15-16 Repeat meas 13-14 (7-ct grapevine) with opp ftwk and direction.

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SVATBARSKI KYUCHEK

(Roma from Kazanluk, Bulgaria)

This is a simple 2-measure dance done during wedding processions as a “horo” (line/circle dance) while members of the wedding party dance solo in the “moving” center. It is done to a 9/8 rhythm which is often referred to as *Kyuchek* or *Gaida*.
Source: Roma wedding in Kazanluk, Bulgaria

Pronunciation: SVAHT-bahr-skee KYU-chehk
Formation: Open circle, hands joined up in “W” position
Music: 9/8 counted as 1 – 2 – 3 – 4

Meas:

BASIC STEP

- 1 Backing up diagonally to the R, step R back and to R while joined hands shift slightly to the R (ct 1); step L back and to R, while joined hands shift slightly to L (ct 2); step R back and to R, while joined hands shift slightly to R (ct 3); step L back and to R, while joined hands shift slightly to L (ct 4).
- 2 Turning to face slightly R of center, touch R (whole foot) slightly fwd (ct 1); hold (ct 2); step R slightly fwd diag R (ct 3); step L fwd in front of R (ct 4).

During meas 2 arms remain in “W” position without swaying, or push fwd to a “V” position on ct 3 and return to a “W” position on ct 4.

The solo steps in the center, or toward the front of the line, are more improvised in nature, but do keep the rhythm and involve the hips and hand/arm gesturing by both female and male dancers. The foot work/dance steps do have distinct patterns for example: Traveling using meas 2 above (touch-hold-step step); or meas 1 with a slightly hop/lift on ct 4 followed by an immediate step (step-step-step- hop/lift- step); there is also a “symmetrical “ step from side to side, or while moving forward as follows: (touch-step-step-step, and the reverse ftwk); or (step-step-step-touch, followed by the reverse ftwk). Variations will be demonstrated at teachings of this dance.

Sequence for RAK TIKI TAK

Meas:

- 1-16 Dance the Basic Step 8 times.
- 17 Side to Side: Facing center, step R to R (ct 1); close L to R (ct 2). step R to R (ct 3); Touch L slightly fwd (ct 4).
- 18 Repeat meas 17 with ftwk and direction.
- 19-20 Repeat meas 17-18 but move fwd to center (meas 17) and backing out (meas 18).
- 21-24 Repeat action of meas 17-20.

Styling: During this Side to Side variation, hands may be released and moved freely at shoulder level or higher by rotating wrists or snapping fingers, etc. Dancers may shimmy shoulders in a controlled and refined fashion. Also, the upper body can rotate slightly from side to side. These variations will be demonstrated at the workshop.

- 26 Repeat action of meas 25.
- 27 Still moving fwd to R, step/run R fwd (ct 1); step/run L fwd (ct 2), step/run R fwd (ct 3); hop slightly on R (ct 4); step L fwd (ct &).
- 28 Repeat meas 27.
- 29-32 Repeat meas 25-28.
- 33-34 Repeat meas 25-26.
- 35-36 Release hands and dance fwd, turn 3/4 CW out to R to finish facing center and rejoin hands in a "W" hold using steps of meas 27-28 (R, L, R, Hop-L).

Repeat dance from beginning, but each subsequent time, dance the Basic Step 12 times rather than the initial 8 times described above.

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Romani wedding in Sofia, March 1936.

UNGURICA

(Oltenia, Romania)

This is a *Sârba* type dance popular in southwestern Romania (Oltenia) from the Banat border into Argeş. It is danced over 2 measures, 3 measures, or 4 measures depending on where it is danced. One popular version is sung by Niculina Stoican.

Pronunciation: UHN-goo-ree-tzah

Formation: Open or closed circle with arms in “V” position, “W” position, or back basket hold (L over R). Most common position for each variation is provided below.

Music: 2/4

Meas

Basic (Double Csárdás)

- 1 Facing center, step R to R (ct 1); close L to R (ct &); step R to R (ct 2).
 - 2 Close L to R (ct &) (Double Csárdás R).
 - 3 Repeat meas 1 with opp ftwk and direction (Double Csárdás L).
- Note: “V” position or “W” position are most common.

Basic SSqqS (*Sârba*) Side to Side

- 1 Step R to R (ct 1); bounce slightly on R or touch L beside R (ct &), step L to L (ct 2); bounce slightly on L or touch R beside L (ct &).
 - 2 Facing slightly R of center, step R fwd to R (ct 1); step L slightly fwd in front of R (ct &); step R fwd to R and turn to face center (ct 2); Touch L beside R (ct &).
 - 3-4 Repeat meas 1-2 with opp ftwk and direction.
- Note: “V” position or “W” position are most common.

Basic Coconeşte

- 1 Facing slightly R of center, run R fwd (ct 1); Run L fwd (ct &); turning to face center, step R to R (ct 2); bounce slightly on R and lift L slightly in place (ct &).
 - 3 Step L to L (ct 1); bounce slightly on L and lift R slightly in place (ct &); step R to R (ct 2); Bounce slightly on R and lift L slightly in place (ct &).
- Note: Depending on energy level, lifts can be subtle or vigorous, or dancers may dance *Pas de Basque*-like steps in place. Arms in “V” position is most common.

***Sârba* and Crossing step**

- 1 Accented step R fwd twd center (ct 1); hop on R (ct &); step L fwd twd center (ct 2); hop/bounce on L (ct &).
- 2 Step R back (ct 1); step L back (ct &); step R back (ct 2); hop on R and lift L slightly (ct &).
- 3 Step L slightly to L (ct 1); step R in front of L (ct &); step L back into place (ct 2); step R slightly to R (ct &).

- 4 Step L in front of R (ct 1); step R back to place (ct &); step L slightly to L (ct 2); Hop/bounce on L in place and lift R slightly (ct &).

Note: Back basket hold is common during this step, or “W” hold with arms/hands swinging fwd and down to “V” position on ct 2 of meas 1, then back to “W” position on ct & of meas 4.

3 Measure *Sârba* with Crossing step

- 1 Facing R of center, step R vigorously fwd (ct 1); Hop on R (ct &). step L fwd (ct 2); Hop on L (ct &).
2 Turning to face center, step R across and in front of L (ct 1); step L back to place (ct &); step R slightly to R (ct 2); step L in front of R (ct &).
3 step R back to place (ct 1); step L slightly to L (ct &); step R in front of L (ct 2); step L back to place turning to face R of center (ct &).

Note: Most common is arms in “V” position with arms swing fwd on ct 1 and ct 2 of meas 1 and keeping rhthym during meas 2-3.

Banat-Oltenia Sequence

- 1-4 Action of meas 1-4 of **Basic SSqqS (*Sârba*) Side to Side**. Hands are in “W” position and move in “windshield wiper” fashion with a slight up-down motion R, L, R, L, R to R and reverse to L.
5-8 Repeat meas 1-4.
9-24 Repeat four time meas 1-4 of the ***Sârba* and Crossing step** with arm/hand movement as above.
25-32 Repeat four times the **Basic *Coconește*** with arms in “V” hold.

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Romania - Historical Regions Map

VALLE E PERMETIT

(Permet, Albania)

This is a *Pogonishte*-type dance from Permet in Southern Albania. I learned it in Germany and it is attributed to the Dutch dance teacher Ben Koopmanschoop.

Pronunciation: VAHH-leh eh Puhr-MEH-teet
 Formation: Open circle, arms up in "W" position
 Music: 2/4

Meas

Basic *Pogonishte*

- 1 Facing center, step R to R with a slight *plie* (ct 1); step L behind R (ct 2); turning to face slightly R of center, step R fwd and to R (ct &).
- 2 Step L fwd and to R (ct 1); step R fwd (ct 2); step L fwd (ct &).
- 3-10 Repeat meas 1-2 except during last clarinet solo where 16 meas (8 *Pogonishte* steps) are danced.

Song

- 1 Facing R of center, step R fwd and begin to bring L fwd in a back-pedaling bicycle motion (ct 1); hop on R and bring L knee up parallel to the floor (knee is bent) (ct &); step L fwd (ct 2); step R fwd beside L (ct &).
- 2 Step L fwd (ct 1); pivot on L to face center (ct &); step R back (ct 2); lift L up in front of R shin and turn knee in so that L is almost perpendicular to R (ct &).
- 3 Turning to face L of center, step L fwd with slight *plie* (ct 1); step R fwd beside L (ct &); step L fwd (ct 2); lift on L and bring R fwd (ct &).
- 4 Step R fwd (ct 1); hop/lift on R and pivot to face R of center bringing raised L (knee bent) around and in front (ct &); step L fwd to R (ct 2); hold (ct &).
- 5-20 Repeat meas 1-4 four more times (5 times in all).



Map of Albania

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VALLJA E RRAJCES

(Albania)

This is a 2-measure dance in 12/8 from East-Central Albania. It belongs to the *Beratche/Beranče* family of dances and is also known as *Valle Dibrane* and *Valle Matjane*.

Pronunciation: VAHL-yah EH RAYEE-tsuhs
 Formation: Open circle with arms in "W" position
 Music: 12/8 counted as 3-2-2-3-2 and danced as 1 2 3 4 5

Meas

Two-Measure Basic (Song)

- 1 Facing center, lift on L and bring R knee up in front (ct 1); turning to face R of center, lift slightly on L again (ct 2); step R fwd to R (ct 3); step L fwd (ct 4); turning to face center, step R to R(ct 5).
- 2 Lift on R and bring L and knee up in front (ct 1); lift slightly on R again (ct 2); step L slightly to L (ct 3); step R fwd directly in front of L (ct 4); step back on L (ct 5).
- 3-4 Repeat meas 1-2.
- 5 On ct & before ct 1, step quickly on to ball of R to R (ct & before ct 1); step L on L behind R (ker-plunk) (ct 1); repeat cts 2-5 of meas 1 (cts 2-5).
- 6 Repeat meas 2.
- 7-8 Repeat meas 5-6.

Four-Measure Pattern in Place

- 1 Facing center, bounce/lower on L and extend R and leg fwd low (ct 1); continue slight bounce to dancers' beats and bring R around and in back of L knee (ct 2); hook R behind L knee or calf (R knee is turned out) (ct 3); bounce/bend on L and turn R knee to face center (ct 4); bounce again on L and turn R knee back out (ct 5). Note: cts 1 and 4 are accented slightly.
- 2 Lift on L and bring R knee up and fwd (ct 1); lift slightly on L again (ct 2); step R to R (ct 3); step L fwd in front of R twd center (ct 4); step R back to place (ct 5).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

Four-Measure Pattern Traveling (Syncopated)

- 1 Facing slightly R of center, hop on L and raise R knee up in front (ct 1); step R quickly fwd (ct & or 2nd beat of 3 ct); hop/lift on R and raise L knee up in front (ct 2); step L fwd (ct 3); turning to face center, step R to R (ct 4); step L quickly behind R (ct & or 2nd beat of 3 ct); step R in front of L (ct 5).
- 2 Lift on R and bring L knee up and in front and hold a momentary pose (ct 1); lower onto R and slowly bring L around and in back of R knee (cts 2-3); rise on R with L behind R knee or calf and L knee turned out (ct 4); lower onto R (ct 5).

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

5-8 Repeat meas 1-4.

Sequence: Begin dance with Two-Measure Basic and when singing begins, follow the 8 measure sequence written above. Alternate the Four-Measure patterns as written (during the instrumental music) with the Two-Measure Basic during the singing (i.e. ABAC ABAC etc.). At end, continue the Two-Measure Pattern and even add a CW turn to R during meas 1 cts 3-5.

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Albanian postage stamp