



HARBOR VIEW

STATEWIDE 2023

SAN PEDRO

Featuring:
Miroslav "Bata" Marčetić
teaching dances of Serbia
and
Joan Hantman
teaching dances of Israel

May 19 – 21, 2023
Wigwam Hall
543 Shepard St.
San Pedro, CA 90731

Featuring the Bands
Sans Frontières, Veselba and Tzidia

The art for our flyer was
developed from an original
watercolor by Don Krotee.

Check
<https://socalfolkdance.org/statewide.htm>
for schedule, covid regulations,
parking, registration, hotels, optional
excursions & Sunday p.m. gathering.



SYLLABUS

PREFACE

Many of the dance descriptions in this syllabus have been copyrighted. They should not be reproduced in any form without permission of the instructors involved. Statewide is satisfied if a suitable by-line, such as "**Learned at Southern California Federation of California, South, Inc. Statewide 2023.**"

The directors of Statewide 2023 are Diane Baker and Julith Neff (co-chair persons), John Lang, Annette Brodsky, Mindy Belli, Stefanie Holzman, Valerie Daley, Darlene Wheeler, Toti O'Brien, Bryant Frapps, and Terry Gucwa. Many thanks to our wonderful volunteers, too!

ABBREVIATIONS THAT MAY BE USED IN THE SYLLABUS

beg	beginning, begin
bwd, bkwd	backward
CCW	counterclockwise
cpl(s)	couple(s)
ct(s)	count(s)
ctr	center
CW	clockwise
diag	diagonal
Fig	figure
ft	foot, feet
ftwk	footwork
fwd. frwd	forward
L, Lt	left
LOD	line of direction (CCW)
M	man, men
meas	measure
opp	opposite
orig	original
pos	position
ptr(s)	partner(s)
R, Rt	right
Rpt	repeat
RLOD	reverse line of direction (CW)
shldr(s)	shoulder(s)
swd, sdwd	sideward
T-pos	hands on shoulders
tog	together
twd	toward
V-pos	hands joined and held down
W	woman, women
W-pos	hands joined, elbows bent
wt	weight
Yem.	Yemenite

CONTENTS

JOAN HANTMAN

Joan will choose from the following dances:

Biography -----	4
Beahava Uvmila Tova -----	8
Debka Dor-----	10
Debka Karmiel -----	12
Debka Mimuna-----	13
Eretz Zavot Chalav -----	14
Hora -----	16
Kumi -----	19
Kurdion-----	20
Salam -----	21
Shecharchoret -----	22
Shir Eres Teimani-----	23

MIROSLAV "BATA" MARČETIĆ

Bata will choose from the following dances:

Biography -----	6
Basara -----	25
Čoček from Vranje -----	26
Niški Čačak -----	28
Preševka -----	30
Staroselsko -----	32
Svrljig -----	36
Žal iz Mladosti-----	37



Joan Hantman

An accomplished dancer and vocalist, Joan Hantman will be the Israeli dance master teacher at "Harbor View" Statewide Festival 2023

Joan began to study ballet as a three-year old in Boston—where she lived with her family—and she was performing "on pointe" by the age of eight. She also started singing in childhood. She enjoyed being in the chorus throughout her schooling. Since, she has performed in supporting roles, in the chorus, and of course as a dancer, with a regional musical theater—the Reagle Players—for over 35 years (she played Grandma Tzeitel and Shprintze in "Fiddler on the Roof," Anybodys in "West Side Story," she sang in "Joseph and the Amazing Technicolor Dreamcoat," sang and danced in "Oklahoma," "Carousel," "Music Man," danced in "A Little Bit of Ireland" choreographed by Deidre Goulding of "Riverdance," just to quote a few favorites).

In 2008 Joan moved to Los Angeles, where she works as a Registered Nurse at UCLA's Santa Monica Hospital. During her time off she acts in independent films, internet series, and television shows. Most of her performing activity, though, is focused on song and dance.

Joan was introduced to Israeli dance at Brandeis University. It was love at first sight. She then studied with all the major choreographers, and she soon began teaching and performing. She has danced in Boston with the Israeli groups Keren Shemesh, Screaming Sa'adya and the Electric Camels, and Zikukim, with Parparim at the Mets stadium in New York, with Bustan Boston in the first Karmiel festival in Israel, as well as demonstrating dances with Israel Yakovee, Avner Naim and Moshiko at various dance workshops.

In May 2014 Joan won the North American Israeli Dance Competition for circle dances. Winners were to be entered in the Worldwide Competition to be held in Israel. This was the first time anything of such magnitude was initiated. The criteria included knowing the correct choreographies step by step, having correct styling and being able to dance several types of Israeli dances by different choreographers. (Unfortunately, weeks later, due to some controversy in the couples dance competition, the organizer decided to forfeit the results of the entire North American contests, and the winners were unable to compete for the World Championship in Israel... Such is life!)

Before moving to Los Angeles, Joan coordinated and taught Israeli dancing at the M.I.T. Folk Dance Club for more than 25 years. She also served on the Board of Directors for the Boston Israeli Folk Dance Festival, as well as performing in it for over three decades. She was also on the staff of Sababa Camp, Hora Shalom, and Hora Keff in New York, and still co-organizes the IFC camp, in New York as well. While she was at M.I.T., Joan caught sight of Balkan dancing and a new passion ensued. She attended workshops in the United States, but she also traveled several times to Macedonia and Bulgaria in order to learn dance and song, intrigued

by the intricate rhythms and vocal harmonies. She studied with some of Bulgaria's and Macedonia's top folk dancers, singers, and musicians.

Her love of dance and song kept further expanding, leading her to Greece, Romania, and Turkey. In the US, she complemented Ercüment Kılıç's teaching and she joined International groups such as Collage (led by Ahmet Lüleci) and the Mandala Folk Dance Ensemble (this last, with which she performed throughout the United States northeast, England, and Hungary, both as a dancer and artistic director).

Joan currently sings with the Balkan band Veselba, and she previously sang with the Bulgarian chorus Superdevoijče, conducted by Tzvetanka Varimezova. She has performed with Superdevoijče in Los Angeles and also in Sofia, Bulgaria, along with leading choral groups from around the world and some of Bulgaria's top singing artists, in the context of prestigious festivals such as Pirin Pee and Koprivštica. Those moments, she says, were unforgettable highlights of her entire life.

"I grew up in a house full of teaching," says Joan. Her parents never missed an opportunity. Learning something new whenever the opportunity arose was the norm throughout her childhood. When teaching, she likes to incorporate a variety of techniques, as everyone learns differently, and it is important to use diverse modalities for diverse audiences. Not only does she love introducing new dances, in hopes they will be passed on to even more people, she also tries to convey the history, background, and all of the styling nuances, so that each dance is transmitted "intact." This way, the whole experience becomes tremendously rewarding for both teacher and students. Some of the many dances that Joan recently taught are: Avak Hadrachim, Dobra Nevesto, Jaimale. Kako Kostadino, Karaj Majjco, Kouventa Stin Kouventa, Kumi, Sa, Shar, Tinka, and Valle Nuseve.



MIROSLAV "BATA" MARČETIĆ

Bata fell in love with dance as a youngster. He sat with his mom in the audience at "kolo" type performances and imagined he was on stage. As a youth he joined the ensemble KUD Abrašević. After graduating high school he was accepted into the premier Ensemble of National Dance and Song, "Kolo."

He danced professionally for 17 years as a permanent member of Kolo. While a soloist with the Kolo Ensemble, Bata began teaching and choreographing traveling throughout the former Yugoslavia, and abroad. During time off, Bata would go into villages to record folklore and collect dances known to the elders. Bata also traveled to judge folklore competitions taking place in Serbia and Montenegro under the auspices of the Folk Dance Association of Serbia.

His earliest memory of traveling involves a traditional means of transport. Bata recounts the story: "I was about 5 years old and we lived in Pančevo, near Belgrade. Because my grandmother Maya lived far away, in the village of Marčetići, in the region of Vrlika, near the city of Knin in Croatia, we had to travel over 22 hours to get there. This village used to have only Serbian people at that time, when Croatia was part of ex-Yugoslavia. So, that summer of 1959, we went to visit my grandmother. First, we went from Pančevo to Belgrade by bus; then from Belgrade to Split by train; from Split to Knin we rode in a small train called "Ćira." To get to Marčetići village from Knin my parents walked, and my sister and I rode a donkey. Yes, a donkey! That area is rugged and no other transportation could be used on those narrow paths. The journey from my grandmother's village back home to Pančevo took us again more than 22 hours. At the end, when we arrived from Belgrade to Pančevo, I didn't want to get off the bus. I cried, threw myself on the bus seat and raged, telling my parents that 'I didn't have enough travel!' I wanted to travel more. Well, when I think about it, I am happy that I have chosen the right occupation, because even now I like to travel a lot!"

In 2004 Bata founded the Academy of Serbian Folk Dancing (350 dancers, 20 musicians) in Toronto. He still finds the time to teach at workshops and seminars worldwide. Bata continues to win acclaim (and collect prizes in folklore competitions) for his choreographies. Ensembles that he directs have won numerous awards and prizes in both junior and senior divisions in Canada as well as Europe.

Bata was first featured as a teacher for recreational folk dancers when he headlined the 2011 Laguna Fest. We were captivated by his feet which seemed perpetually airborne. As he jumped, leaped and pranced, Bata's shoes barely touched the floor. We were not the only folks to gaze in amazement. Bata tells of an incident that occurred in the dance studio in Toronto: "At one of my regular rehearsals with children aged 5 to 7, a new boy came. Usually, children of that age are shy, especially boys are not really free to dance right away. But this boy was very open, quite confident, and immediately got into the circle. During the break he made

friends with the other children and joked and laughed. When he asked me at the beginning of the second half of the rehearsal how I know how to dance, I told him that my jazz shoes dance by themselves. I thought he understood the prank, because he immediately started laughing. At the next rehearsal, his mom approached me. She told me that her son asked her to take him to a store to buy him black shoes for folk dance. At the shoe store he tried one pair, then jumped around. He tried another pair and again jumped around. Then he tried a few more shoes and remained dissatisfied. She didn't understand at all what he was doing and what was wrong—she asked him whether the shoes were too small or too big. He couldn't explain. In the end, he admitted what he was looking for—"the same jazz shoes that Bata has, shoes that dance on their own!" We want a pair of those shoes, too, Bata, so we can dance Pre pičor and Čičino kolo like you do!

Extremely proud of his heritage, Bata takes care to include dances from the various regions of Serbia on each of his programs. During the COVID shut down, Bata appeared on screen teaching and leading dances. He was featured in sessions sponsored by FACONE, Stockton Virtual 2021 (live from Serbia), Laguna/San Antonio Spring Fest 2021 and Mainwoods. Bata's His wife, Rodika, will accompany the dancers in his ensemble. During an interview published in SAN, the Serbian Canadian Magazine, October 2016, Bata stated, "...folk dancing became a part of me, and, as a result, a part of my career." We know he was enchanted with dance from early childhood, and made traditional dance his career, but how did he get nicknamed "Bata?" What questions will you ask Bata during lunch at Statewide?

BEHAVVA UVMILA TOVA

With Love and a Good Word

Israeli circle dance by Shlomo Maman
Facing Center with hands joined in V position

Meter: 4/4

<u>COUNTS</u>	<u>STEPS</u>
Part I	
1-4	Open mayim: Step R to right, Step L behind, Step R to right, Step L in front
5-8	Step R diagonally right, Touch L next to R while slapping thighs, Step fwd L, Brush R fwd while raising both hands upward
9-12	Turn left with both arms lifted; Step R, L, R, pivot to complete turn and face center
13-16	with arms down Step L Behind Step R to right, Step L in front, Hold
17-20	With arms up to the right; Step R to right, Touch L next to R, Move arms up to the left; Step L to left, Touch R next to L
21-24	With arms down open mayim; Step R to right, Step L in front, Step R To right, Step L behind
25-28	With R arm extending to right; Sway R to right, Step L to left, Arms down; Moving CW Step R behind, Step L to left
29-32	Cross R in front as R arm crosses in front, Arms down; Step back on L, Full turn right; R, L
33-64	Repeat Part I Counts 1-32
Part II	
1—8	6 count double Yemenite step as R arm makes upward semicircle to the right; Step R to right, Step Step L to left, Step R in front, As L arm makes upward semicircle to the left; Step L to left, Step R to right, Step L in front, Step Fwd to Center in slight bend with R, Hold as arms reach forward
9-12	Step out diagonally with L with arms down, Hold, Repeat Part II Counts 7-8
13-16	With arms down turn back out to the line of the circle; Step L, R, L, End facing CCW; Hold
17-20	Raising both arms; Touch R toe fwd, Hold, Step back R, Step L to L while facing Center
21-24	While turning to face CW; Cross R in front while arms make a gathering gesture in front, Step backwards on L, Step backwards on R while lifting both arms up, Hold
25-28	Step backwards L, Hold, Step backwards R, Hold
29-32	While lowering arms turn left $\frac{3}{4}$ to face center; Step L, R, L Hold
Dance Repeats. At end of dance Part II repeats a 2 nd time and we do ending	
1-8	Facing Center Open mayim; Step R to right, Step L behind, Step R to right, Step L in front, Then Step R fwd to Center while lifting both arms, Hold...

Notated by Joan Hantman for Statewide 2023

BEHAVVA UVMILA TOVA

LYRICS

Words and music by Uzi Chitman

Me'eifo nikach et hako'ach Lalechet neged haru'ach, Lis'chot neged hazerem, She'lo yihyeh lanu sof.	From where will we take the power to go against the wind to swim against the current So we don't have an end	מאיפה ניקח את הכוח, ללכת נגד הרוח, לשחות נגד הזרם, שלא יהיה לנו סוף.
Me'eifo nikach et haru'ach, Lalechet neged hako'ach, She'lo nit'va beterem, Nagi'a el hachof.	From where will we have the power to go against the might So we don't drown before We make it to the coast	מאיפה ניקח את הרוח, ללכת נגד הכח, שלא נטבע בטרם, נגיע אל החוף.
Be'ahavah - uvemilah tovah. (x2)		באהבה - ובמילה טובה.
Me'eifo nikach et ha'ometz, Lakum, lalechet hal'ah, Letaken et kol mah sheta'inu Lifnei sheyihyeh me'uchar.	With love and a good word (x2) From where will we take the courage To get up and go forth To fix what we erred Before it is too late	באהבה - ובמילה טובה. מאיפה ניקח את האומץ, לקום, ללכת הלאה, לתקן את כל מה שטעינו לפני שיהיה מאוחר.
Me'eifo nikach et hasechel, Letapes la'alot lemalah, Lihyot et kol mah shehayinu, Kedei sheyihyeh gam machar.	From where will we take the intelligence To climb up high To be all that we were So we can have tomorrow	מאיפה ניקח את השכל, לטפס לעלות למעלה, להיות את כל מה שהיינו, כדי שיהיה גם מחר.
Be'ahavah - uvemilah tovah. (x2)	With love and a good word (x2)	באהבה - ובמילה טובה...
Me'eifo nikach et ha"yachad", Kedei lichyot b'li pachad, Ba'aretz hazot hamuvtachat,, Venishkot arba'im shanah.	From where shall we take the togetherness So we can live without fear In this promised land With 40 years of peace	מאיפה ניקח את היחד, כדי לחיות בלי פחד, בארץ הזאת, המובטחת ונשקוט ארבעים שנה.
Be'ahavah - uvemilah tovah. (x2)	With love and a good word (x2)	באהבה - ובמילה טובה, באהבה - ובמילה טובה.

DEBKA DOR

Generation Debka

Music and Instrumentals by Moshiko Halevy

Meter: 4/4

Israeli short line dance by Moshiko Halevy. Hands joined down in V position. Steps are very sharp in debka style

COUNTS

STEPS

Chorus

- 1-4 Facing Center; Step R to right, quick L behind and R to right, Step L in front, Stamp R to close next to L (no weight)
- 5-8 Repeat Chorus Counts 1-4
- 9-10 Fall onto R with bent leg and L leg bent and raised in front, Fall onto L with bent leg and R leg bent and raised in front
- 11-12 Jump on both feet with bent legs and R foot crossed in front, Jump on both feet with straight legs (with R foot still crossed in front)
- 13-16 Jump on both feet with bent legs and R foot crossed in front, Hold, Jump on both feet with straight legs and feet apart, sharp hop on L with R leg bent and R foot behind L calf
- 17-32 Repeat Chorus Counts 1-16

Part I

- 1-4 Step R to right while turning to face left (CW), Touch L foot next to R while clapping hands, Step L to left while turning to face right (CCW), Touch R foot next to L while clapping hands
- 5-8 Facing CCW with hands held up in W position; Step fwd RLR hold, Step fwd L, step fwd R
- 9-12 Step L to left while continuing to face right (CCW), Touch R foot next to L while clapping hands, Step R to right while turning to face left (CW), Touch L foot next to R while clapping hands
- 13-16 Facing CW with hands held up in W position; Step fwd (RLOD) LRL hold, Step fwd R, step fwd L
- 17-32 Repeat Part I Counts 1-16

Repeat Chorus Counts 1-32

Part II

- 1-4 Facing Center with hands joined down in V position; Step fwd to Center RLR Hold, Step fwd L, Step fwd R
- 5-8 Chug fwd on R while lifting L with bent leg in front, Hold, Back Yemenite L, Chug on L while lifting R with bent leg in front
- 9-12 Backing up from Center with hands joined down in V position; Step backwards from Center RLR Hold, Step back L, Step back R
- 13-16 Chug fwd on R while lifting L with bent leg in front, Hold, Back Yemenite L, Chug on L while lifting R with bent leg in front
- 17-32 Repeat Part II Counts 1-16

Repeat Chorus Counts 1-32

Part III

- 1-4 Facing Center with hands joined down in V position; Step R to right, Touch L heel in front of R and then twist heel so toes point left taking weight, Yemenite R
- 5-8 Step L to left, Touch R heel in front of R and then twist heel so toes point right taking weight, Yemenite L
- 9-12 Facing Center with hands joined down in V position; Step R to right, Touch L heel in front of R and then twist heel so toes point left taking weight, Yemenite R
- 13-16 Open Mayim; Step L to left, Step R behind, Step L to L Step R in front
- 17-20 Facing Center with hands joined down in V position; Step L to left, Touch R heel in front of R and then twist heel so toes point right taking weight, Yemenite L
- 21-24 Step R to right, Touch L heel in front of R and then twist heel so toes point left taking weight, Yemenite R
- 25-28 Step L to left, Touch R heel in front of R and then twist heel so toes point right taking weight, Yemenite L
- 28-32 Open Mayim; Step R to right, Step L behind, Step R to right, Step L in front

Repeat Chorus Counts 1-32

Part IV

- 1-4 Facing CCW with hands joined in debka position; Stamp fwd R, Heel Step L, Stamp diagonally R, Stamp diagonally L
- 5-8 Stamp fwd R, Heel Step L, Moving forward, Stamp diagonally RLR hold
- 9-12 Stamp fwd L, Heel Step R, Stamp diagonally fwd L, Stamp diagonally fwd R
- 13-16 Stamp fwd L, Heel Step R, Moving forward Stamp diagonally LRL hold
- 17-32 Repeat Part IV Counts 1-16

Notated by Joan Hantman for Statewide 2023

DEBKA KARMIEL

Israeli circle dance by Moshe Telem

Meter: 4/4

The dance was made in honor of the first Karmiel Festival, the largest dance festival in Israel

Hands joined down

COUNTS STEPS

Part I Facing right LOD

- 1-4 Two debka steps: While doing a small bounce on the L foot Touch R heel in front,
Step forward on R, Step forward on L, Hold, Repeat entire sequence
- 5-8 Step fwd around the circle: R, L, RLR, Hold
- 9-12 Step fwd around the circle: L, R, LRL, Hold
- 13-16 Step fwd: R, L, Stamp R foot next to L 2x
- 17-30 Repeat Part I Counts 1-14
- 31-32 Pivot on L ¼ turn left to face Center and Stamp R foot next to L 2x

Part II Facing Center

- 1-2& Stamp R to right, Hold, Quick Step L behind, Step R to right
- 3-4 Step L slightly fwd, Brush R
- 5-6 Moving left: Cross R in front, Step L to left, Cross R in front, Hold
- 7-8 Back Yemenite L
- 9-12 Stamp R next to L, Scuff R, Extend R foot out in front and Step R keeping L foot on the ground,
Bend both knees
- 13-16 Straighten both knees, Lift R knee up in right angle, Step R fwd to Center, Close L together
- 17-32 Repeat Part II Counts 1-16

Part III

- 1-2 Facing right LOD: Strong step on R with slight bend while lifting L knee to right angle and arms
swing strongly down, Step fwd L while arms come up slightly
- &3-4 Scuff R while arms come up slightly, Strong step on R with slight bend while lifting L knee to
right angle and arms swing strongly down, Step fwd L while arms come up slightly
- &5-8 Repeat Part III Counts &3-4 two more times
- 9-12 Facing Center with arms down: Yemenite R, Yemenite L
- 13-14 Stamp R with slight swing of arms back, Big brush with L up in front
- 15-16 In place Leap on to L with R up in front at right angle, Stamp R next to L
- 17-32 Repeat Part III Counts 1-16

Notated by Joan Hantman for Statewide 2023

DEBKA MIMUNA

Israeli dance by Shmulik Gov-Ari

Meter: 4/4

Formation: Short lines, holding hands in V position
Each step has a small double bounce to it

COUNTS STEPS

PART I

- 1-2 Facing Center: Step R to right, Step L in front
3-4 Repeat Part I Counts 1-2
5-8 Lean R, Lean L, Small leap on to R then cross L in front, Close R
9-12 Repeat Part I Counts 1-4
13-16 Lean R, Lean L, Cross R in front of L, Step L to left
17-32 Repeat Part I Counts 1-16

PART II

- 1-4 Facing "Center": 4 Debka Steps R, L, R, L
5-8 Lean R, hold, Yemenite L (in 2 counts), Stamp R foot next to L 2x,
 (2nd time R toes slightly diagonal right) Hold
9-12 Walk backwards: Step R, L, R, L
13-16 Repeat Part II Counts 5-8

PART III

- 1-4 Facing CCW with hands in bouncing prayer position: Step fwd RLR,
 Hold, LRL, Hold
5-6 Step R, Touch L next to R while clapping R hand into L hand
7-8 Full turn left: LRL, Hold
9-12 Repeat Part III Counts 1-4
13-14 Repeat Part III Counts 5-6
15-16 Step L ¼ turn left to face center and joining hands in V position,
 Touch R next to L

Short lines weave all around the room. Lines do not stay in a circle formation.
Dance is in celebration of the Moroccan Mimuna tradition following Passover.

Notated by Joan Hantman for Statewide 2023

ERETZ ZAVAT CHALAV

A Land Flowing of Milk (and Honey)

Israeli circle dance by Eliahu Gamliel

Meter: 4/4

COUNTS STEPS

Chorus

- 1-4 Holding hands in V position facing center; Step R to right, Hold, Close L together, Hold
5-6 Bend both knees and clap, Repeat
7-8 Leap onto R to right, Close L together
9-32 Repeat Chorus Counts 1-8 three more times

Part I

- 1-2 Holding hands in V position, Step R to right, Hold
3-6 Yemenite L
7-8 Step R to right, Close L together
9-32 Repeat Part I Counts 1-8 three more times

Part II

- 1-2 Holding hands in V position, Step R to right, Hold
3-6 Yemenite L Hop
7-8 Step R to right, Close L together
9-32 Repeat Part II Counts 1-8 three more times

Part III

- 1-2 Facing Center; Step Back on R, Step fwd toward center on L and Clap
3-4 Step fwd on R, Hop on R while turning ½ turn right to face out
5-8 Stamp on L, Hold, Stamp on R (no weight), Hold and Clap
9-10 Facing out; Step Back on R, Step fwd toward outside on L and Clap
11-12 Step fwd on R, Hop on R while turning ½ turn right to face center
13-16 Stamp on L, Hold, Stamp on R (no weight), Hold and Clap
17-32 Repeat Part III Counts 1-16

Dance pattern: Chorus, Part I, Chorus, Part II, Chorus, Part III, and Repeat

Notated by Joan Hantman for Statewide 2023

ERETZ ZAVAT CHALAV

LYRICS

Eretz zavat chalav, chalav u-d'vash 4X	A land flowing in milk and honey	ארץ זבת חלב חלב ודבש...
Eretz zavat chalav, Zavat chalav u-d'vash 2x	A land flowing in milk and honey	ארץ זבת חלב חלב ודבש

HORA

Israeli circle dance by Shlomo Maman

Meter: 4/4

Music by Avi Toledano

COUNTS STEPS

Part I

- 1-4 Shoulder hold: Facing Center, Step R to right, Step L behind, Repeat
5-6 Step R to right, Chug on R,
7-8 Back Yemenite L
9-16 Repeat Part I Counts 1-8
17-18 Kick R diagonally right, Quick Step on R to right and Step L in front
19-20 Repeat Part I Counts 17-18
21-24 Sway R, Sway L, Step R to right, Cross L in front
25-32 Repeat Part I Counts 17-24

Part II Chorus (Join Hands)

- 1-4 Balance forward RLR toward center while holding hands and raising
 arms up overhead, Balance back LRL while lowering hands
5-8 Lunge toward center with R foot forward and arms open wide (release
 hands), full turn left: L, R, L while relaxing arms
9-12 Joining hands down Step on R, Hop on R with L lifting in front, Step on
 L, Hope on L with R lifting in front
13-16 Open Mayim Right: Step R to right, Step L in front, Step R to right,
 Step L behind
17-32 Repeat Part II Counts 1-16

Part III

- 1-3& With hands joined down and shoulders shaking on the beat move
 towards Center: Quick step R forward and step L just behind, Repeat 2
 more times
4 Strong step R forward towards Center and Hold while leaning forward
 slightly

1

- 5-8 Step back from Center: L, R, L, Touch R
- 9-12 Step R to right and sway right as R shoulder moves back, Sway left as L shoulder moves back, Sway right as R shoulder moves back, Sway left as L shoulder moves back
- 13-24 Repeat Part III Counts 1-12

Repeat Part II Chorus Counts 1-32

Dance repeats several times. Last time through do Part I, Part II, Part III and end with Part II Counts 1-2

This song came in 2nd place at the Eurovision contest in 1982.

Notated by Joan Hantman for Statewide 2023

	Hora
(Hora) הורה	Hora, Hora, Hora
הורה, הורה, הורה	The field we left back then still turns to gold
עוד מזהיב השדה שעזבנו אז	The land still produces its harvest
עוד הארץ נושאת יבולה	And the nights in Canaan are still beautiful ⁴
ועוד יפים הם הלילות בכנען	Before the sun rises
טרם השמש עולה	A train still crosses a green orchard there
עוד רכבת חוצה שם פרדס ירוק	A stork still relaxes above
חסידה עוד רוגעת מעל	And the fog still carries in the valley
ועוד נישא הערפל בעמק	Between the sunrise and the dew
בין הזריחה והטל	And also the Hora, the one with the Hey
וגם ההורה, ההיא עם הה"א	Its voice still rises, its voice has not been silenced
קולה עוד עולה, קולה לא נדם	And also the Hora, the one with the Hey
וגם ההורה, ההיא עם הה"א	Its song fills my heart forever
שירה ממלא ליבי לעולם	Clouds still float over the city houses
עוד שטים עננים על בתי העיר	And the sea caresses the sand
והים מלטף את החול	And still we hear how in the hearts there beats
ועוד נשמע איך בלבבות פועם לו	An old refrain and a dance
זמר ישן ומחול	And also the Hora, the one with the Hey
וגם ההורה, ההיא עם הה"א	Its voice still rises, its voice has not been silenced
קולה עוד עולה, קולה לא נדם	And also the Hora, the one with the Hey
וגם ההורה, ההיא עם הה"א	Its song fills my heart forever
שירה ממלא ליבי לעולם	Lai lai lai lai... lala lai lai lai...
...ליי ליי ליי ליי... לה לה ליי ליי ליי	Lala lala lalala...
...לה לה לה לה לה לה לה	Lai lai lai lai... lala lai lai lai...
...ליי ליי ליי ליי... לה לה ליי ליי ליי	Lala lala lalala...
...לה לה לה לה לה לה לה	Hora, the one with the Hey
הורה, ההיא עם הה"א	Its voice still rises, its voice has not been silenced
קולה עוד עולה, קולה לא נדם	And also the Hora, the one with the Hey
וגם ההורה, ההיא עם הה"א	Its song fills my heart forever
שירה ממלא ליבי לעולם	The field we left back then still turns to gold
עוד מזהיב השדה שעזבנו אז	The land still produces its harvest
עוד הארץ נושאת יבולה	And the nights in Canaan are still beautiful
ועוד יפים הם הלילות בכנען	Before the sun rises
טרם השמש עולה	And also the Hora, the one with the Hey
וגם ההורה, ההיא עם הה"א	Its voice still rises, its voice has not been silenced
קולה עוד עולה, קולה לא נדם	And also the Hora, the one with the Hey
וגם ההורה, ההיא עם הה"א	It's song fills my heart forever
שירה ממלא ליבי לעולם	Lai lai lai lai... lala lai lai lai...
...ליי ליי ליי ליי... לה לה ליי ליי ליי	Lala lala lalala...
...לה לה לה לה לה לה לה	

KUMI
Rise Up

Israeli dance by Shmulik Gov-Ari
Formation: Circle, hands joined in "W" position
The dance starts with the singing.

Meter: 4/4

COUNTS **STEPS**

PART I

- 1-4 Facing Center: Steps with knees bent and a soft bounce: Sway R, Sway L, Brush R, Hold
- 5-8 Moving fwd to Center: Step R, Hold, Bounce on R with L ankle tucked behind R, Repeat R Bounce
- 9-12 Step fwd L, Hold, Bounce on L with R ankle tucked behind L, Repeat Bounce on L
- 13-16 Moving back diagonally right while slightly bending body forward: Step back R, Hold while dragging L foot back, Continue dragging L foot back, Close L to R while snapping with wrists crossed and raising body
- 17-20 Moving back diagonally left while slightly bending body forward: Step back L, Hold while dragging R foot back, Continue dragging R foot back, Close R to L while snapping with wrists crossed and raising body

PART II

- 1-4 Facing Center: Steps with knees bent and a soft bounce: Sway R, Sway L, Step cross R over L, Step back on L
- 5-8 Lift up on L with R raised in front, Step R to right, Step cross L over R, Hold
- 9-12 Open mayim: Step R to right, Step L behind, Step R to right, Step L in front
- 13-16 Step R to right with a small dip, Slowly slide L in to R, Close L to R, Hold
- 17-32 Repeat Part II Counts 1-16

Third time through the dance during the instrumental interlude, do Part I, then as the singing starts repeat Part I again as the whole dance begins the third repetition.

ENDING

- 1-12 Repeat Part I Counts 1-12
- 13-16 Step back on R while bending forward slowly for 2 counts and snapping, Hold, Hold

Notated by Joan Hantman, October, 2022

KURDION

Israeli circle dance by Shmulik Gov Ari
Hands joined up in W position
Musical arrangement by Itamar Gov Ari

Meter: 4/4
Kurdish style dance

<u>COUNTS</u>	<u>STEPS</u>
Chorus	
1-2	Moving CCW with hands up in W position; Step R diagonally right with a slight bend forward, Step L behind with a slight rock back
3-4	Repeat Chorus Counts 1-2
5-8	Open mayim step with a slight bounce; Step R to right, Step L in front, Step R to right, Step L behind
9-10	Sway R, Sway L
11&	Moving CW; Quick Step R crossing in front then Step L to left
12	Step R in front with slight bend and sharp drop of hands to V position
13-14	Step back on L with bent knees, Step diagonally right with R
15&	Moving CCW; Quick Step L crossing in front then R to right
16	Step L crossing in front
17-32	Repeat Chorus Counts 1-16
Part I	
1-4	With hands down in V position moving toward center; Step R in front, Pivot $\frac{1}{4}$ right so L shoulder is to center and L knee is raised, Step L heel in front on straight leg, Step R together with bent knee
5-8	Step L heel in front with straight leg, Step R together with bent knee, Step L in front, Pivot $\frac{1}{2}$ left so R shoulder is to center and R knee is raised
9-12	Step R heel in front with straight leg, Step L together with bent knee, Step R heel in front with straight leg, Step L together with bent knee
13-14	Backing up from center; Facing center Step R directly behind L foot as both arms move left, Step L foot directly behind R foot as both arms move right
15-16	Repeat Part I Counts 13-14
17-32	Repeat Part I Counts 1-16
Part II	
1-4	Cha cha toward center with RLR as arms move slight right, LRL as arms move slightly left
5-6	Rock fwd on R with bent knee as arms open straight ahead with R arm above L, Rock back on L with straight leg has R hand claps down on L
7-8	Repeat Part II Counts 5-6
9-12	Step fwd on R, Hop on R, Step back on L, Step Back on R
13-16	Full turn left; Step L turning left, Hop on L, Step R, Step L
17-32	Repeat Part II Counts 1-16

Dance pattern is: Chorus, Part I, Chorus, Part II and repeats (Arms up at end)

Notated by Joan Hantman 3/2023 for Statewide

SALAM

Peace

Israeli Circle dance by Mishael Barzilai

Meter: 4/4

<u>COUNTS</u>	<u>STEPS</u>
Part I	
1-4	Facing CCW Open mayim; Step R to fwd, Step L in front, Step R to right, Step L behind
5-8	Step fwd RLR Hold turning right to end facing out, Step L to left, Cross R in behind and clap
9-12	Step LRL Hold turning left to face CCW, Step R to right, Cross L behind and clap overhead
13-16	Full turn right; Step R, L, R, L
17-28	Repeat Part I counts 1-12
29-32	Facing Center Box step; Leap onto R to right, Cross L in front, Step back on R, Step L to left
33-36	Close R to L, Hold, Hold, Hold
Part II	
1-4	Facing Center Arms out in front
1-4	Stamp R fwd, Stamp R facing diagonally right, Back Yemenite R
5-8	Stamp L fwd, Stamp L facing diagonally left, Back Yemenite L
9-12	Moving toward Center; Yemenite R, Yemenite L
13-16	Turn ½ right to face out Clapping with each step; Step R, L, R, L
17-28	Repeat Part II Counts 1-12 Facing and moving out
29-32	Turn ½ turn right to face in Clapping with each step; Step R, L, R, L
Part III	
1-4	Heading diagonally right towards Center; Step on R, Hop on R, Step LRL Hold
5-8	Turn 1/4 left to back diagonally out; Step back R, Step back L, Back Yemenite R
9-12	Facing diagonally left towards Center: Step on L, Hop on L, Step RLR Hold
13-16	Turn ¼ right to back diagonally out; Step back L, Step back R, Back Yemenite L
17-20	Moving fwd CCW; Step RLR Hold, moving toward center Step L to left, Step R behind and clap low
21-22	Towards Center Step LRL Hold
23-26	Cherkessia step R with arms lifted high up as you rock fwd and low to the right side as you rock back on R
27-28	Rock forward on R as arms go out in front, Rock back on L
29-30	As arms push forward Hop back on L, Step back R, L
31-32	Repeat Part III Counts 29-30
33-64	Repeat Part III Counts 1-32

Dance repeats from the beginning. The second time through Part II goes much Faster. Complete Part III.

Ending
Step R foot in front and raise arms up.

Notated by Joan Hantman, March 2023 for Statewide

SHECHARCHORET

The Dark One

Israeli Couple dance by Yaakov "Yankele" Levy Meter: 4/4
Couples facing CCW around the circle, men inside, women outside, with men's right hand
joined with woman's left

<u>COUNTS</u>	<u>STEPS</u>
Part I	Steps noted are for women. Men do opposite footwork.
1-2	Hold for 2 counts
3-6	Yemenite R
7-10	Bend low with both knees for 2 counts, straighten legs for 2 counts
11-14	Step forward L, Step R together, Step L, Hold
15-18	Yemenite R to end facing partner
19-22	Full turn left (CW) along the circle; Step L, R, L, Hold (End facing partner)
23-26	Step back on R, Hold, Rock forward on L, Hold
27-30	Quick Rock back on R, Rock forward on L, Close R to L, Hold
31-32	Small bend with both knees while wrists cross and fingers snap, Hold
33-62	Both open to face CCW and Repeat Part I Counts 3-32
Part II	Men and women facing each other, men on opposite footwork
1-4	Step L to left, Cross R in front, Step back on L, Step R to right (beginning to turn right (CCW) along the circle)
5-8	Continue full turn right; Step L, Step R, Close L with a small bend on both feet as women hold hands together in "prayer hands" and men wrap their hands over the women's hands, Hold
9-16	Repeat Part II Counts 1-8
Part III	Both men and women are on the same foot. Closed position.
1-4	Circling with each other CW; Step fwd R, Step L, Step R, Hold to complete 1 full turn so women end up on the outside of the circle and men inside
5-8	Back Yemenite L Stepping back away from each other and holding only men's left to women's R hand
9-16	Repeat Part III Counts 1-8
17-24	Repeat Part III Counts 1-8
25-32	Repeat Part III Counts 1-8
33-34	Men open slightly left while women open right so both are facing CCW Around the circle with inside hands joined

Dance repeats from Part I count 3

Notated by Joan Hantman, March 2023 for Statewide

SHIR ERES TEIMANI

Song of the Yemenite

Israeli circle dance by Oren and Lena Ashkenazi
Meter: $\frac{3}{4}$

Music: A'wa

<u>COUNTS</u>	<u>STEPS</u>
Part I	Facing CCW holding hands; Back of L hand flat against L shoulder, R hand reaching out to L hand of next person in front. 8 measures of introduction
1-3	Lilting step; Slight leap R to right, Step L to left, Brush R foot fwd
4-6	Repeat Part I Counts 1-3
7-9	Slight leap fwd on R, Step fwd on L, Step back on R
10-12	Drop hands and do Full turn back to left; L, R, L
13-24	Repeat Part I Counts 1-12
Part II	
1-3	Waltz step out to right while snapping to right; R, L, R
4-6	Waltz step in to left while snapping to left; L, R, L
7-9	Facing Center: Yemenite right (in 3 counts) while R index finger lifts and circles right
10-12	Step $\frac{1}{4}$ turn left to face CW with L while R arm swoops across with index finger raised, Hold, Hold
13-15	Close R with slight bend on both legs and wrists cross and snap, Hold, Hold
16-18	Step R $\frac{1}{2}$ turn right to face CCW while arms circle, Hold, Hold
19-21	Close L with slight bend on both legs and wrists cross and snap, Hold, Hold
22-24	Facing Center: Waltz fwd R, L, R while slowly lifting both arms forward
25-27	Lean forward on L with R foot pointed back and with arms outstretched raise both palms forward in "stop" position, Hold, Hold
28-30	Waltz back R, L, R while slightly lowering and rolling hands
31-33	Waltz in place L, R, L while rolling palms upwards
Part III	Facing Center
1-6	Full turn to right with arms open: Waltz R, L, R Waltz L, R, L
7-9	Huge Yemenite R while both arms circle up and right
10-12	Facing center big lunge on L with R leg straight and both arms strongly reaching left, Hold, Hold
13-24	Repeat Part III Counts 1-12

Repeat Part II Counts 1-33

Dance Repeats:

Repeat Part I Counts 1-24

Repeat Part II Counts 1-33

Repeat Part III Counts 1-24

Repeat Part II Counts 1-33, Music pauses

Dance Repeats:

Repeat Part I Counts 1-24

Repeat Part II Counts 1-21 only!

Repeat Part III Counts 1-24

Repeat Part II Counts 1-12 only while R index finger continues to circle

Notated by Joan Hantman for Statewide 2023

**SHIR ERES TEMANI/
YA SHAFIN AL MALIH**

Words and music by A-Wa

Those seeing the beautiful one
Send him my greetings
Tell him that he is my soul
Day and night and thereafter

Love is a fire that burns
It scorches the liver
They brought me the best doctor
But his antidotes had no effect

Wo he who has loved
And does not know what he loved
There is love that brings joy and love
That brings illness to the heart

And a love that leaves you lost
And the eyes tear
You cry day and night
And the eye does not subside

There is a love
That does not allow you tot eat nor drink
And a love that brings you to song
To dance with your loved one

BASARA

Origin:	<i>Eastern Serbia</i>
Source:	<i>Dobrivoje Putnik</i>
Formation:	<i>Circle; Hold hands in "V" position or hold belts, arms forming an X with our partner, the L arm always in front of R</i>
Meter:	<i>2/4</i>

FIGURE I

- Danced in 10 beats
- Start with R ft stepping to your right, cross back with the L. Repeat 3 times. On the 3rd time balance on your R ft, holding L up.
- Step L and R putting your weight on each step and finishing balanced on your R with your L leg bent up.
- Step frwd with L, cross over frwd with R and bow Frwd with your L leg up again, step back with L and 2 quick steps in place ending with R ft raised ready to go frwd.
- Step frwd with R ft, lifting L and bow once more, step back with your L, R ft ready to start again.

VARIATION I

Change first three counts noted above with the following:

- Hop on L, quick R & L ending with R ft up ready to hop again.
- Repeat twice. On the third beat put all your weight on your R and landing slightly to your R

Presented by Miroslav Bata Marcetic

ČOČEK FROM VRANJE

(Serbia)

Source: Learned from village groups from Vladinčin Han and Vranje - 1975
Pronunciation: Cho-chek from Vran-yeh
Recording: Serbian Folk Dances
Time: 9/8 (count 2, 2, 2, 3) (q, q, q, s)
Formation: Open circle, hands joined down in Figures 1 - , and raised to shoulder level in Figure.. Vranje is representative of urban folk dances. The dignified style of Vranje dances is imbued with many eastern elements. The people of Vranje dance freely, with a restrained temperament; they feel every movement deeply as though it is born from the very feeling of some deep yearning. Vranjski čoček, Vranjanka and Duj Duj are exceptional examples of the dances of this region.

<u>Meas.</u>	<u>Ct.</u>	<u>Pattern</u>
		<u>FIGURE 1 (Traveling step)</u>
1	1	Facing slightly right in LOD, step R ft to right in LOD
	2	Step L ft to right, behind R ft
	3	Step R ft to right
	&	Hop on R ft
	4	Step L ft across in front of R ft in LOD
2-8		Repeat footwork of Meas. 1
		<u>FIGURE 2 (In place, facing center)</u>
1	1	Small hop on L ft in place
	2	Small step forward on R ft, with slight lift on L ft
	3	Step L ft in place
	4	Step R ft beside L ft
2		Repeat Meas 1, opposite footwork
3-8		Repeat footwork of Meas. 1 & 2
		<u>Repeat FIGURE 1 (Traveling step)</u>

(Čoček from Vranje, continued)

Meas. Ct.

Repeat FIGURE 2 (In place)

FIGURE 3 (Side to side)

- | | | |
|-----|----------|--|
| 1 | 1 | Step R ft to right on ball of foot, facing slightly in LOD |
| | & | Step L ft beside R ft |
| 2-3 | | Repeat count 1, two times |
| | <u>4</u> | Step Rt ft to right |
| | & a | Lift L ft behind R leg |
| 2 | 1 | Step L ft in place |
| | & | Lift R ft behind L leg |
| | 2 | Step R ft in place |
| | & | Lift L ft behind R leg |
| | 3,& | Repeat Meas. 1, & |
| | <u>4</u> | Close R ft to L ft, in place |
| 3-4 | | Repeat Meas. 1-2, opposite footwork, opposite direction |
| 5-6 | | Repeat Meas. 1-2 |
| 7-8 | | Repeat Meas. 1-2, <u>FIGURE 2 (in place)</u> |
- Repeat FIGURE 1 (Traveling step)**

Presented by Miroslav Bata Marčetić

NIŠKI ČAČAK

(SERBIA)

This dance is from Niš, the largest city in southern Serbia. The primary instruments in this region used to play are the gajde, duduke and frula, which have later been replaced by other wind instruments.

Pronunciation: NEESH-kee CHAH-chahk Translation: Čačak from Niš

Music: 4/4 meter

Formation: Semi-circle of dancers facing ctr; hands in front belt-hold pos, L hand over R back basket hold or V.

Steps & Styling: Fairly small, precise steps. The music is not fast, so very small steps are not necessary.

The primary feature of this region is sharp, firm dancing with the weight on the whole foot and a slight tightness in the knee which results in the slight flicker or firm shake of the whole body.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
4 meas		<u>INTRODUCTION</u> . No action.
	I.	<u>TRAVEL, REEL, BACK</u>
1		Facing slightly R of ctr, step R to R (ct 1); step L across R (ct 2); repeat cts 1-2 (cts 3-4).
2		Step R in place (ct 1); lift L knee around R leg (ct 2); step L behind R (ct 3); lift R knee around L leg (ct 4).
3		Step R behind L (ct 1); lift L knee around R (ct 2); step L behind R (ct 3); step R fwd (ct 4).
4		Step L fwd (ct 1); close R to L, no wt (ct 2); step R fwd (ct 3); bounce on R while lifting L knee, L foot next to R calf (ct 4).
5		Step L bkwd (ct 1); step R beside L (ct 2); step L bkwd (ct 3); bounce on L while lifting R knee, R foot next to L calf (ct 4).
	II	<u>PIVOTS, CHANGE DIRECTION</u> .
1		Feet together, pivot heels to R (ct 1); pivot toes to R (ct 2); step R to R (ct 3); bounce on R and lift L knee across R (ct 4).
2		Step L in front of R (ct 1); bounce on L, R foot back (ct 2); step R bkwd (ct 3); lift L knee (ct 4).
3		Step L to L (ct 1); step R across L (ct 2); bounce on L and lift R (ct 4).
4		Step R in place (ct 1); bounce on R and lift L (ct 2); step L to L (ct 3); step R across L (ct 4).
5		Hop on R (ct 1); step L to L (ct 2); step R across L (ct 3); feet together, jump on both, knees bent, toes facing ctr (ct 4); hold, knees still bent (ct 4).
6-10		Repeat Fig II but on meas 5, cts 1-3, turn CCW 180° to face out.
11-15		Repeat Fig II facing out. On meas 15, cts 1-3, turn CCW 180° to face ctr.

Niški Čačak — continued

III. CROSS-STEPS, REELS.

- 1 Facing ctr, take small step fwd on R in front of L (ct 1); step L in place (ct 2); repeat cts 1-2 (cts 3-4); moving slightly to R.
- 2 Step R to R (ct 1); hop on R, lifting L around behind R (ct 2); step L behind R (ct 3); hop on L, lifting R around behind L (ct 4). (These are two bkwd reel steps.)
- 3 Step R behind L (ct 1); hop on R, lifting L in front (ct 2); step L in front of R (ct 3); step R in place (ct 4).
- 4 Step L to L (ct 1); step R in place (ct 2); step L on front of R (ct 3); hop on L (ct 4).
- 5 Step R across L (ct 1); hop on R (ct 2); step L bkwd (ct 3); hop on L (ct 4).

ENDING.

- 1 Leap L to L (ct 1); stamp R next to L (ct 2).

Sequence: Fig I and Fig III alternating four times each, Ending.

Presented by Miroslav "Bata" Marčetić

PREŠEVKA
(Kosovska Pomoravlje)

Source: Learned in 1976 in Priština and Gnjilane
Pronunciation: Preh-shev-ka (Girl from Preševo)
Time: 4/4
Formation: Open circle/line. If mixed line, belt hold or W hold with hands at shoulder height. If Men only, shoulder hold.

Pattern

Meas. Ct.

VARIATION 1

- | | | |
|---------|---|--|
| 1 | 1 | Facing center and moving in LOD, step R ft to right with bent knee |
| | 2 | Touch L ft beside R ft |
| | 3 | Step L ft across in front in LOD with bent knee |
| | 4 | Touch R ft near L ft |
| 2 | 1 | Step R ft in LOD |
| | 2 | Step L ft across in front in LOD |
| | 3 | Step R ft in LOD |
| | 4 | Men lift L ft high in front; Women step L ft in place (ct. 4) Step R ft in place |
| (ct. &) | | |
| 3-4 | | Repeat Meas. 1-2, opposite footwork, opposite direction |
| 5-8 | | Repeat Meas. 1-4 |

VARIATION 2

MEN

- | | | |
|-----|---|------------------------------------|
| 1 | 1 | Facing center, step R ft in place |
| | 2 | Lift L ft |
| | 3 | Step L ft in place |
| | 4 | Lift R ft |
| 2 | 1 | Step R ft in place |
| | 2 | Step L ft forward toward center |
| | 3 | Step R ft back to place |
| | 4 | Lift L ft |
| 3-4 | | Repeat Meas 1-2, opposite footwork |
| 5-8 | | Repeat Meas 1-4 |

WOMEN

- | | | |
|-----|-----|--|
| 1 | 1 | Moving in LOD, step R ft to right |
| | 2 | Step L ft in front of R ft |
| | 3 | Step R ft to right |
| | & | Step L ft close to R ft |
| | 4 | Step R ft in place |
| 2 | 1-4 | Repeat Meas 1, opposite footwork, opposite direction |
| 3-4 | | Repeat Meas. 1-2 |
| 5-8 | | Repeat Meas 1-4 |

VARIATION 3

- | | | |
|-----|-----|--|
| 1 | 1 | Moving in LOD, step R ft to right |
| | 2 | Step L ft across in front of R |
| | 3 | Step R ft to right |
| | 4 | Step L ft across behind R |
| 2 | 1-3 | Repeat cts 1-3, Meas. 1 |
| | 4 | Lift L ft (Men); Women close L ft to R ft, no weight |
| 3-4 | | Repeat Meas 1-2, opposite footwork, opposite direction |
| 5-8 | | Repeat Meas 1-4 |

VARIATION 4

- | | | |
|-----|---|---|
| 1 | 1 | Moving in LOD, jump lightly on both feet, R ft slightly forward |
| | 2 | Hop on R ft |
| | 3 | Jump lightly on both feet in LOD, L ft slightly forward |
| | 4 | Hop on L ft |
| 2 | 1 | Jump on both feet in LOD, R ft slightly forward |
| | 2 | Jump on both feet in LOD, L ft slightly forward |
| | 3 | Jump on both feet in LOD, R ft slightly forward |
| | 4 | Hop on R ft in LOD |
| 3-4 | | Repeat Meas 1-2 in LOD, opposite footwork |
| 5-8 | | Repeat Meas 1-4 |

Presented by Miroslav Bata Marcetic

STAROSELKO
(Bosilegradsko Krajište)

Source:	Learned in Bosilegrad in 1981 from native dancers, and also at folklore seminars in Novi Sad and Badija from Dobrivoje Putnik and Desanka Djordjevic.
Pronunciation:	Star-oh cell-skoh (Bos-ile-grahd-sko Cry-ish-te)
Time:	4/4
Formation:	Mixed open line, belt hold

Pattern

Part 1

Traveling right and left – 5 measure pattern

VARIATION 1

Meas. Ct.	
1	1 Facing center and moving in LOD, step R ft to right
	2 Step L ft across in front of R ft
	3 Step R ft to right
	4 Step L ft across in front of R ft.
2	1 Step R ft to right
	2 Lift on R ft
	3 Step on L ft forward towards center
	4 Lift on L ft, R ft toward back
3	1 Step slightly back on R ft
	2 Lift L ft
	3 Step on L ft to left
	4 Close R ft to L ft, taking weight
4	1 Step on L ft to left
	2 Close R ft to L ft, taking weight
	3 Step on L ft to left
	4 Close R ft to L ft, no weight
5	1 Step R ft forward toward center
	2 Close L ft to R ft, no weight
	3 Step L ft back to place
	4 Close R ft to L ft, no weight
6-10	Repeat Meas. 1-5

VARIATION 2

- 1-3 Repeat Meas. 1-3, variation 1
- 4 1-3 Repeat Meas. 4, cts 1-3
- 4 Close R ft. to L. ft, no weight, sway upper body to left
- 5 1 Step R ft to right and sway to right
- 2 Hold
- 3 Step L ft to left and sway to left
- 4 Hold
- 6-10 Repeat Meas. 1-5

VARIATION 3

- 1 Repeat Meas. 1, variation 1
- 2 1 Step R ft to right
- 2 Hop on R ft
- 3 Step L ft forward
- 4 Hop on L ft
- 3 1 Step slightly back on R ft
- 2 Lift L ft
- 3 Hop on R ft
- & Step on L ft to left
- 4 Step on R ft. beside L ft
- 4 1 Hop on R ft
- & Step on L ft
- 2 Step on R ft to left
- 3 Hop on R ft
- & Step on L ft
- 4 Step on R ft
- & Step on L ft towards back
- 5 1 Step in place on R ft
- & Step forward on L ft
- 2 Step in place on R ft
- 3 Step forward on L ft
- & Step back on R ft
- 4 Step in place on L ft

Part 2
In place

VARIATION 1

Meas.	Ct.	
1	1	Weight on L ft, hop on L ft.
	&	Step on R ft to right
	2	Step on L ft, closing to R ft
	3	Hop on L ft
	&	Step on R ft to right
	4	Step on L ft, closing to R ft
2	1	Step on R ft in place
	&	Step on L ft in place
	2	Step on R ft in place
	3	Step on L ft in place
	&	Step on R ft in place
	4	Step on L ft in place
3	1-2	Repeat Meas 2, ct 1-2
	3	Small leap to left on both feet
	4	Small leap to right on both feet
4	1	Repeat Meas 3, ct
	2	Repeat Meas 3, ct 4, taking no weight on L ft
	3	Small leap onto L ft
	&	Step on R ft in place
	4	Step on L ft in place
5	1	Step on R ft in place
	&	Step on L ft in place
	2	Step on R ft in place
	3	Step on L ft in place
	&	Step on R ft in place
	4	Step on L ft in place
6-10		Repeat Meas. 1-5

VARIATION 2

1-2		Repeat footwork Meas. 1-2, variation 1, dancing in place
3	1-2	Repeat Meas 3, ct 1-2
	3	Hop on R ft
	&	Step on L ft to left

- 4 4 Step on R ft, beside L ft
- 1 1 Hop on R ft
- & Step on L ft to left
- 2 Step on R ft beside L ft
- 3 Small leap onto L ft, R ft to right (stride step)
- & Hop on L ft
- 4 Step on R ft in place
- & Step on L ft slightly back
- 5 1 Step on R ft
- 2 Hop on R ft
- 3 Swing L ft around in front of R
- 4 Step on L ft toward right

VARIATION 3

- 1 1-4 Repeat Meas. 1, variation 1
- 2 1 Step on R ft
- & Step forward on L heel
- 2 Step in place on R ft
- 3 Step in place on L ft
- & Step forward on R heel
- 4 Step in place on L ft
- 3 1 Step in place on R ft
- & Step in place on L ft
- 2 Step in place on R ft
- 3 Hop on R ft
- & Step on L ft to left
- 4 Step on R ft
- 4 1 Hop on R ft
- & Step on L ft to left
- 2 Step on R ft
- 3 Step on L ft
- & Step forward on R heel
- 4 Step in place on L ft
- 5 1 Step in place on R ft
- & Step forward on L heel
- 2 Step in place on R ft
- 3 Step in place on L ft
- & Step in place on R ft
- 4 Step in place on L ft
- 6-10 Repeat Meas 1-5

Presented by Miroslav Bata Marcetic

SVRLJIG

Origin: South east Serbia
Formation: Open circle, hand or belt hold. Leader calls the figures.
Meter: 2/4

FIGURE I

1. Moving to Right, step on R, touch L with no weight
2. Step on L, small step on R across L, step on R beside L – repeat
3. Face center, step on R, step on L in front of R, step on R (1,2,3)
step on L, step on R in front of L, step on R (1,2,3)
step on R, step on L in front of R, step on R
4. Moving to the L, step on L in front of R, step on R slightly behind L, step on L beside
R, step on R (1,2,3)
step on L, step on R in place. Step on L (1,2,3)
step on R, step on L in place
5. Moving to L repeat step 4 but end with a touch of R

FIGURE II

1. Moving to R, repeat #1 & #2 of Figure I
 2. Facing center, step on R, touch L across R, touch I to L touch L across R, step back on L, step R, L.
- Repeat #3, end with touch R.

Presented by Miroslav Bata Marcetic

ŽAL IZ MLADOSTI
(S. Serbia)

Source: Serbian dance invented (in 2013) by Miroslav Bata Marcetic on a Serbian song
Pronunciation: Zhahl iz mla-dost-ee
Time: 4/4
Formation: Open circle or line, hands joined up in W position and slightly forward. Mixed men and women. Flowing movements.

Meas. Ct.

PATTERN

FIGURE ONE

- | | | |
|-----|---|--|
| 1 | 1 | Facing center, weight on L ft, swing R ft back, tapping toe on floor |
| | 2 | Swing R ft forward |
| | 3 | Step on R ft in slightly back |
| | 4 | Swing and lift L ft forward |
| 2 | 1 | Step L ft back |
| | 2 | Swing R ft across in front of L |
| | 3 | Step on R ft to right |
| | 4 | Step on L ft in LOD |
| 3 | 1 | Step on R ft in LOD |
| | 2 | Step on L ft in LOD |
| | 3 | Step on R ft in LOD |
| | & | Lift L ft forward |
| | 4 | Small leap onto L ft in place |
| 4-6 | | Repeat Meas. 1-3 |

- 7-8 Repeat Meas. 1-2
- 9 1 Step on R ft in LOD
- 2 Step on L ft in LOD
- 3 Step on R ft in LOD
- & Lift L ft forward
- 4 Step on L ft in place

FIGURE TWO

- 1 1 Step on R ft with small dip, across to left, moving in RLOD
- & Step on L ft, moving in RLOD
- 2 Step on R ft with small dip, moving in RLOD
- & Step on L ft
- 3 Step on R ft,
- & Pivot to face LOD, lifting L ft to swing across in front of R ft
- 4 Step across on L ft, moving in LOD
- & Step on R ft in LOD
- 2 1 Step on L ft in LOD
- & Step on R ft in LOD
- 2 Step on L ft in LOD
- & Pivot to face RLOD
- 3 Step on R ft across in RLOD
- & Step on L ft in RLOD
- 4 Step on R ft in RLOD
- & Pivoting to face LOD, swing L ft across in front

- 3 1 Step on L ft in LOD
- & Step on R ft in LOD
- 2 Step on L ft in place
- & Pivot on L ft to face RLOD
- 3 Step on R ft in RLOD
- & Pivot on R ft to face LOD
- 4 Step on L ft in place
- & Pivot on L ft to face center and lifting on L ft
- Coda 1 Wide step on R ft in LOD
- & Close L ft to R ft, no weight, clapping hands together
- 2 Step on L ft in place
- & Close R ft to L ft, no weight, clapping hands together

Repeat from beginning of Figure 1 to end of music.

Presented by Miroslav Bata Marcetic

3

Zal iz mladosti

Duga noc cemerna
u dusi mojoj pustinja
za jedan dan, il' mozda dva
otici cu odavde ja
a kuda idem, to sam Bog zna

Da me sreca pogleda
da opet tebe vidim ja
na jedan tren, il' mozda dva
da budem ti na usnama
a kuda dalje, to sam Bog zna

Ref.

Kad prodje sve
kad ostave te svi
kad prodju sni i kad se ostari
i tada cu u dusi nositi
svu ljubav tvoju, zal iz mladosti

Tuzna noc rastanka
u ruci ruza uvela
za jedan dan, il' mozda dva¹⁹
otici cu odavde ja
a kuda idem, to sam Bog zna

Ref.

Sorrow from the youth

The long night, wormwood one
the desert (is) in my soul
for a day, or maybe two
I will be gone out of here
and where I'm going, only God knows

So the happiness can notice me
to see you once again
for a moment, or maybe two
to be on your lips
and where to go (further), only God knows

Ref.

When everything pass
when everyone leaves you
when the dreams end and when we grow old
even then I'll carry in my soul
all your love, sorrow from the youth

Sad night of separation
the withered rose in the hand
for a day, or maybe two¹⁹
I will be gone out of here
and where I'm going, only God knows

Ref.