

Idyllwild
Folk Dance
Workshop



June, 1986

IDYLLWILD WORKSHOP 1986

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ABBREVIATIONS USED IN THE SYLLABUS

| | |
|-------------|-----------------------------------|
| beg | beginning |
| bkwd or bwd | backward |
| bt(s) | beat(s) |
| CCW | counter-clockwise |
| COH | center of hall |
| cnr | corner |
| ct or cts | count(s) |
| ctr | center |
| CW | clockwise |
| dble | double |
| diag | diagonal |
| dn | down |
| ea | each |
| ft | foot - feet |
| fwd | forward |
| H | hand |
| L | left |
| LOD | line of direction |
| M | man - men |
| meas | measure |
| opp | opposite |
| pos | position |
| ptnr | partner |
| Q | linked arms or escort position |
| R | right |
| RLOD | reverse line of direction |
| Rpt | Repeat |
| sdwd or swd | sideward |
| tog | together |
| twd | toward |
| W | woman - women |
| wt | weight |
| X | basket hold or belt hold position |
| dir | direction |
| rpt | repeat |

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IDYLLWILD WORKSHOP, JUNE 20-27, 1986

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A TRIP TO GLASGOW
(Scotland)

SOURCE: Dr. Jean Milligan (1886-1978), the surviving founder of the (Royal) Scottish Country Dance Society taught this dance in Glasgow at the Palace of Art, on Saturday, 3rd Dec. 1977. This was to be the last occasion upon which she would teach in that city. She died in July the following year, just before her Summer School.

The dance is one from a leaflet of 2 new dances for which she neither indicated the source nor an appropriate tune.

PRONUNCIATION: ah TDIP ta GLAHZ-go

MUSIC: Ready ... AND!, TAC003 (TACSound); Jig (8x32 bars)

FORMATION: This is a 2 cpl dance performed in a longways set for 4 cpls. Ea cpl (except the 4th) performs the dance 3X, ending at the bottom with a new top cpl (after a wait of 1 turn) starting every 2nd repetition.

STYLE: Skip change of Step is used throughout unless a setting step (q.v.) is indicated. Hop on L as R extends dwd, step R fwd, close L to R heel, step R fwd. (Repeat L 1 skp change per bar)

Pas de basque is used when setting is indicated, in which case 2 steps are required (bars 3&4, 7&8, 11&12, 15&16). Step R with R, close L to R instep, step R in place as L is extended diag L fwd (repeat to the L0.

FIGURE: Allemande is a 2 cpl 8 bar progressive fig which begins with 1st and 2nd cpls in the cntr of the set facing up, L hands joined in front and R hands joined above and behind the W's R shldr.

- 1) 1 skip change step to the R,
- 2) moving twd M's side cpl 1 makes a $\frac{1}{4}$ turn; cpl 2 keeps close behind
- 3) cpls take a step across the dance and start to turn up M's side; cpl 2 follows
- 4) cpl 1 dance down; cpl 2 follow into line of dance
- 5) all make a $\frac{1}{4}$ turn L to face across the set
- 6) all dance into the middle with the M turning their W under their R arm to face,
- 7&8) all take 2 steps back into line having changed places

One must assume that this is either a modern dance or an edition of an old dance as the last 16 bars would be 8 (down for 4, back for 2 and "allemand"--turn your ptnr under her arm--for 2)

METER: PATTERN

Meas.

Introduction: There is a 1 bar chord to begin, during which all 4 cpls bow or curtsey to ea other across the set.

FIGURE I.

- | | |
|-------|---|
| 1 - 2 | 1st and 2nd W (with nearer hands joined) <u>approach ptnrs</u> for 2 skip changes of step |
| 3 - 4 | 1st and 2nd cpls <u>set</u> for 2 pas de Basques |
| 5 - 6 | 1st and 2nd W <u>retire</u> 2 skip changes of step |
| 7 - 8 | 1st and 2nd cpls <u>set</u> for 2 pas de Basques |

FIGURE II.

- | | |
|-------|---|
| 9 -16 | Repeat bars 1-8, with men advancing and retiring. |
|-------|---|

A TRIP TO GLASGOW (cont'd)FIGURE III.

- 17-20 *6/* 1st cpl dances (R hand in R) down the cntr of the set for 4 skip changes of step as . . .
 2nd cpl dances up 2 skip changes of step and then follows them down 2 skip changes of step
- 20-24 *6/* 2nd cpl dance up skip changes of step and casts off through 1st cpl's place to meet and remain in the middle of the set as . . .
 1st cpl dances up to the top (remaining in the middle)

FIGURE IV. (Allemande)

- 25-32 1st and 2nd cpls dance the Allemande to change places.

N.B. 1st cpl, having moved 1 place down, repeats the dance with 3rd cpl, and then 4th cpl as 2nd cpl begins at the top.

CUES: 1W2W advance, 12 set; 1W2W retire, 12 set
 1M2M repeat
 1S (2S follow) down; back (2S lead and cast)
 Allemande

not taught

3.

BONNIE BREIST KNOTS
(Scotland)

SOURCE:

This dance was collected in Roxburghshire, Scotland, by Ion C.B. Jamieson, one of the early founders of the Scottish Country Dance Society. It was originally published outside of the Society in the Border Dance Book of Scottish Country Dances (which the Society now sells) containing many traditional dances collected by Jamieson in making his rounds as factor to the Duke of Hamilton.

There is also an RSCDS version of this dance published in their Book 10 (1935) as "The Lady's Breist Knot" and set to the same tune. The Society's version of dance bears no other relationship as its figures are taken from an English version by Walsh. The original tune seems to have been a reel and not in slow time. As the Jamieson tune was collected as a schottische, the Society edited this reel as a Strathspey (Strathspeys were danced in the borders as schottisches prior to the influence of the RSCDS as they are in country districts of Scotland to this day).

The "breist (breast) knot," a bow attached to the low neck of a lady's gown was a wedding favor. A token version of this is still found at the breast bone point of some women's clothing to this day, a custom dating back to the 18th century. The Scottish National Dance Company published (1973) a lady's solo step dance which outlines the tying of this knot in its first figure.

While the opportunities for the symbolism of this knot are unlimited, the published words seem to be innocuous. If one compares the rhythm of the words to the RSCDS and Border Book versions, one will find that the "schottische" style in the latter version seems to fit the meter of the words: "Hey the bonnie, how the bonnie. Hey the bonnie breist-knots. Tight & bonnie were they a' When they got on their breist-knots." Indicating what probably began as a reel had definitely evolved into a schottische by 1853, and a strathspey by the 1930s.

PRONUNCIATION: the BAH-nee BDEEST knots

MUSIC: Ready ... And!, TAC003 (TACSound); Strathspey (8x32 bars)

FORMATION: Longways set for 4 cpls (with 3 cpls dancing ea repeat). Ea cpl performs the dance 2 times, ending at the bottom with a new top cpl (after a wait of 1 turn) starting every 2nd repetition

STYLE: Strathspey (change of step hop) is used throughout unless a setting step is indicated. Step R fwd, close L to R heel, step R, hop R while beginning to bring L through. Repeat, starting with L ft

Common Schottische is used when setting is indicated in which case 2 steps are required (bars 1&2, 5&6, 13&14). Step R to R, close L behind R heel, step R to R, hop R as L is brought up behind R leg (toe pointing down); repeat to L

Corners, in a longways set are calculated as if 1st cpl were in 2nd cpl's place. One's 1st corners are across the set to one's R (e.g. 3rd W for 1st M and 2nd M for 1st W) and 2nd corners to one's L (e.g. 2nd W for 1st M and 3rd M for 1st W). N.B. This is not true for a square (quadrille) formation.

Stepping Up takes 2 bars and 4 counts.

- 1) The dancer steps diag into the set with the ft of the direction indicated - up (M L & W R)
- 2) The dancer crosses 1 ft (M R & W L) over the other in same direction

3) The dancers step back into the line of the set (M L & W R)

4) The feet are closed together (M R & W L)

FIGURES:

Hands Round: Join hands in a circle & dance 4 strathspey steps to R

Cast: turn the long way in 1 direction to go in the other, e.g., turn 270° instead of 90°

Set to & turn corners begins with 1st cpl facing 1st crnrs, setting to them & turning them with both hands ending to face 2nd crnr to repeat

Reel of Three: This is a fig of 8 danced by 3 persons. The 1st rule is that the middle person is in charge of setting the directions of the 2 on the ends of the 8. The 2nd rule is that the 1st person passed by the middle person has the right of way in the cntr of the 8. In this reel, which is on the sides, because the 1st cpl dance in & to the L, the 2nd & 3rd cpls dance out & twd ea other to begin.

METER:

PATTERN

Meas.

Introduction: There is a 1 bar chord to begin, during which all 4 cpls bow or curtsy to their ptr across the set.

FIGURE I. (Set and Turn)

- 1- 2 1st M and 2nd W set to ea other
- 3- 4 1st M and 2nd W turn once round, R hand
- 5- 8 1st W wnd M repeat (bars 1-4)

FIGURE II. (Circle, Set, and Cast)

- 9-12 1st and 2nd cpls circle 4 hands round to the L
- 13-14 1st cpl set to ea other
- 15-16 1st cpl cast off 1 place, crossing to face their 1st crnrs (2nd cpl stepping up on bars 15 & 16)

FIGURE III. (Set to and Turn Corners)

- 17-18 1st cpl set to 1st crnrs
- 19-20 1st cpl turn 1st crnrs
- 21-24 1st cpl repeat with 2nd crnrs

FIGURE IV. (Reels of Three)

- 25-30 1st cpl with crnrs dance a (6 bar) reel of 3 beginning & and to the L (crnrs dance out & twds ea other with 1st crnr passing through the middle of the 8 first)
- 321-32 1st cpl cross to their own sides, giving R hand in passing
1st cpl, having moved 1 place down, repeats the dance with 3rd & 4th cpls

CUES: 1M2W set, turn; 1W2M repeat
12 circle 4; 1s set, cast
1s set & turn corners
1 crnrs reel of 3

BONNIE STRONSHIRAY
(Scotland)

SOURCE: Stronshiray is the former name of the native district of Robert Campbell's family in southwest Argyle. Its name comes from the Gaelic words "sroin" meaning nose or nose-like promontory or peak, and "sior" meaning everlasting. It is located at the point where Loch Long is met by the Holy Loch (location of the U.S. submarine base).

PRONUNCIATION: BAH-nee stron-SHEE-rae

MUSIC: Ready ... And!, TAC003 (TACSound); Strathspey (8x32 bars)

FORMATION: Longways set for 4 cpls (with 3 cpls dancing ea repeat). Ea cpl performs the dance 2X, ending at the bottom with a new top cpl (after a wait of 1 turn) starting every 2nd repetition.

STYLE: Strathspey (change of step hop) is used throughout unless a setting step is indicated. Step R fwd, close L to R heel, step R, hop R while beginning to bring L through

Common Schottische is used when setting is indicated in which ase 2 steps are required (bars 1&2, 5&6, 13&14). Step R to R, close L behind R heel, step R to R, hop R as L is brought up behind R leg (toe pointing down) repeat to L.

Corners are calculated from cpl 1 being in cpl 2's place. One's first corners are across the set to one's R and second to one's L; e.g. 1M to 3W and 1W to 2M for 1st cnrs, or 1M to 2W and 1W to 3M for 2nd cnrs.

FIGURE: Reel of Four is a figure of 8 with an extra loop added. It is performed by 4 people in a line, the ends facing in and middle 2 facing out. They begin by passing R and then L shldrs alternating until they return to their original places. When dancers reach the end of the reel they quickly turn R and come back the other way passing R shldrs again.

In this dance the reels of 4 are only half way. As a result the cnrs in crossing will pass shldrs R, L, and R to cross the set diagonally to their home position. At the same time, 1st cpl simply makes a series of CW loops around their cnrs.

METER: PATTERN

Meas.

Introduction: There is a 1 bar chord to being, during which all 4 cpls bow or curtsy to their ptrnr across the set

FIGURE I. (Half Reel Progression)

- | | |
|-------|---|
| 1- 2 | 1st and 2nd cpls turn ptrnr both hands to finish in a line up and down the middle of the set (M facing up, W facing down) <i>- 3/4 turn see Fig I</i> |
| 3 - 6 | 1st and 2nd cpls dance half a reel of 4 |
| 7 - 8 | 1st and 2nd cpls turn ptrnr with both hands back to their own sides having changed places. |

FIGURE II.

- | | |
|-------|---|
| 9 -10 | 1st cpl advances (setting as they travel) to form a diagonal line between their 1st cnrs <i>see Fig II</i> |
| 11-12 | 1st cpl turns 1st cnrs (with both hands) to end between their 1st cnr cpl (M between 3rd cpl and W between 2nd cpl) |
| 13-16 | 1st cpl repeat bars 9-12 with ² nd cnrs to end btn cnrs, on the wrong side of the set. |

FIGURE III.

- | | |
|-------|--|
| 17-18 | 1st, 2nd, 3rd cpls cross over giving R hand in passing to end with 1st |
|-------|--|

19-20

cpl facing out and the crnrs facing ea other diagonally across the set
1st cpl casts R around 2nd crnr persons to end facing ea other, up and down the set to end btn 2nd crnr cpls (1st M btn 2nd cpl and 1st W btn 3rd cpl) as ...

the crnrs advance and retire diagonally (1 step ea way)

21-22

1st cpl with 2nd crnr cpls, cross up and down (giving R hands in passing) to end 1st M facing down and 1st W facing up and the crnrs facing ea other diagonally across the set

23-24

1st cpl cast R around 2nd crnr persons (2nd W and 3rd M) to end in a diagonal line facing them. *See Fig 3*

FIGURE IV. (Diagonal Half Reels of Four)

25-28

1st cpl dances a half reel of 4 with 2nd crnrs

29-32

and repeats with their 1st crnr persons, *passing pts in dr hgt shldrs* to finish by turning R hands to their own sides in 2nd place.

REPEAT, 1st cpl, having moved one place down, dance with 3rd and 4th cpls.

(Alternative to slipping to the bottom at the end of the 2nd repetition 1st cpl gives near hands to ea other and cross to the bottom as 4th cpl ends in 3rd place. Bob Campbell)

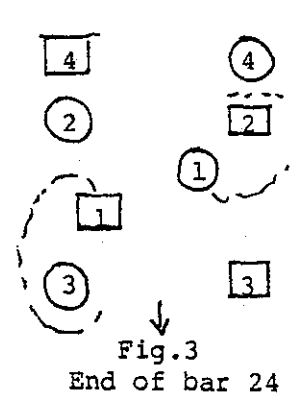
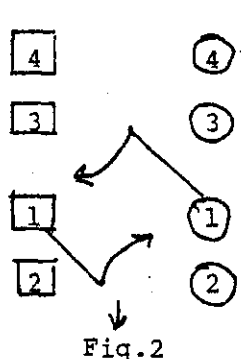
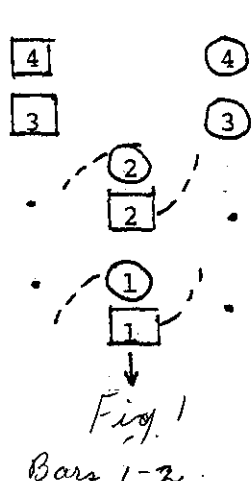
CUES:

12 half reel progression

1 set turn crnrs 3/4; repeat with crnrs 2

1 crnrs cross, 1 cast R as crnrs adv and ret; 1 crnr cpl rpt

1 crnr 2 half reel of 4; 1 crnr 1 repeat to end on sides



OLD NICKS LUMBER ROOM
(Scotland)

not taught

7.

SOURCE:

This dance was found by the RSCDS in The London Magazine (Oct. 1759). This dance was taught to Elinor Mackenzie in 1972 at the St. Andrews RSCDS Summer School by Dr. Milligan herself, who used to be the first to teach the dances from the Society's latest publication, Book 26 in this case.

The tune, the "Roxburgh Quick Step," is a jig of unspecified origin. Most general periodical publications, such as The London Magazine did not usually provide musical scores as the dances included were usually set to tunes currently popular. Unfortunately, no one seems to have found the original tune for this dance.

Old Nick, as a common reference to the devil is found in works by L'Estrange (1708), Collier (c.1746), Smollet (1762, and in Burns, "O thou! whatever title suit thee. Auld Hornie, Satan, Nick, or Clootie (1785)." Often demonic presences referred to as the devil were simply one of the ancient local deities who survived the coming of Christianity as forest sprites giving rise to the legends of Robin Hood, and Jack O' the Green in stories with plots similar to Faust's dealings with Mephistopheles where someone makes a magical deal and has problems making his payments.

A storage space for junk is commonly referred to as a lumber room. However, in this context, its slang use as a pawn shop is more likely as it is here that one must redeem himself from promises made to the devil.

MUSIC:

Ready ... And!, TAC003 (TACSound); Jig (8x32 bars). "The Danelaw Country Dance Band & David White & His Band" featuring tunes from the Newcastle Collection, NRSCDS 101 (Newcastle & District Branch, RSCDS); "Scottish Dance Music for Book 26" SCL (The Scotsmen).

FORMATION:

Longways set for 4 cpls (with 3 cpls dancing ea repeat). Ea cpl performs the dance 2X, ending at the bottom with a new top cpl (after a wait of 1 turn) starting every 2nd repetition.

STYLE:

Skip change of Step is used throughout unless a setting step (q.v.) is indicated. Hop on L as R extends fwd, step R fwd, close L to R heel, step R fwd (repeat L 1 skip change of step per bar).

Pas de basque is used when setting is indicated, in which case 2 steps are required (bars 3&4, 7&8, 11&12, 15&16). Step R with R, close L to R instep, step R in place as L is extended diag L fwd. (repeat L).

Cast: to turn the long way in 1 direction to go in the other, e.g. turn 270° instead of 90°.

Slip step: step to the L with L close R, rpt 2 per bar

Stepping Up takes 2 bars and 4 counts

- 1) the dancer steps diag into the set with 1 foot of the direction indicated (for "up" M L & W R)
- 2) the dancer crosses 1 foot over the other (M R & W L) in the same direction
- 3) the dancers step back into the line of the set (M L & W R)
- 4) close with feet together (M R & W L).

N.B. For stepping down, the same movements would be reversed using the opp ft. Although the steps are precisely indicated here, this movement

OLD NICK'S LUMBER ROOM (cont'd)

is somewhat casual and should not be marched as this distracts from the role of 1st cpl.

FIGURES:

Reel of Three: This is a fig of 8 danced by 3 persons. The 1st rule is that the middle person is in charge of setting the direction of the 2 on the ends of the 8. The 2nd rule is that the 1st person passed by the middle person has the right of way through the middle. In this dance there are 2 sets of reels.

In the 1st reel, the axis of the fig of 8 is across the set and is danced by 1st cpl & their "crnr cpls" (1st W with 2nd cpl and 1st M with 3rd cpl). Since the 1st W dances up the room twd the W's side of the set, 2nd cpl dance down & twds ea other with 2nd W crossing the middle of the 8 before her ptr. Likewise as 1st M dances down the room twd the M's side of the set, 3rd cpl dance up & twds ea other with 3rd M crossing the middle of the 8 before his ptr.

In the 2nd reel, the axis of the fig of 8 is along the sides of the set and is danced by 1st cpl & their crnrs (1st M with 2nd W and 3rd W, and 1st W with 3rd M and 4M). Since 1st cpl dance in & to the R, the crnrs dance out & twds ea other with the 2nd crnr crossing the middle of the 8 before the 1st crnr.

Hands Round and Back: Join hands in a circle & dance 8 slip steps to the L (4 bars) & 8 back to the R (4 bars).

METER:PATTERNMeas.

Introduction: 1 bar chord to begin, during which all 4 cpls bow or curtsey to their ptrs.

FIGURE I.

- 1- 2 1st cpl turn once round by the R hand
- 3- 4 1st cpl cast off into 2nd cpl's place as cpl 2 steps up into top place
- 4- 6 1st cpl crosses down below 3rd cpl and ...
- 7- 8 casts up behind them (ending on wrong sides)

FIGURE II. (Reels Across)

- 9-10 1st, 2nd, 3rd cpls set (hands joined on the sides)
- 11-16 1st cpl dance (6 bar) reels of 3 across, 1W with 2nd cpl, 1M with 3rd cpl, to finish again in 2nd place on wrong side, 1W facing down, 1M facing up

FIGURE III. (Reels on the Side - a continuous movement from the "Reels Across")

- 17-22 1st cpl & their crnrs, dance (6 bar) reels of 3 on the sides beg with 1st cpl dancing in (1M give RS to 2W; 1W RS to 3M) as 2nd & 3rd cpls go out & twds ea other
- 23-24 1st cpl crosses to their own sides & turns to face up with nearer hands joined

FIGURE IV. (Circles)

- 25-28 1st & 2nd cpls circle 4 hands round to the L (using 8 slip steps 1st cpl turning in to face down)

OLD NICK'S LUMBER ROOM (cont'd)

29-32

1st & rd cpls circle 4 hands round to the R (using 8 slip steps but finishing on the side)

N.B. 1st cpl, having moved 1 place down, repeats dance with 3rd & 4th cpl to end at the bottom before 2nd cpl begins at the top.

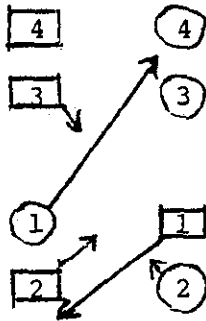
CUES: turn, cast; cross down, cast up

123 set, 1cnr cpl reel 3

1 cnrs reel 3, 1 cross

12 circle L, 13 circle R

Fig. 1
Bar 11



TOP

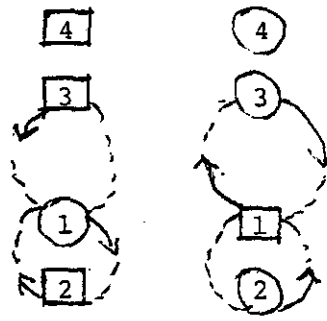


Fig. 2
Bar 17-22

Presented by Elinor Mackenzie Vandegrift
Notes edited by Richard Goss
IDYLLWILD WORKSHOP, 1986

REEL OF THE ROYAL SCOTS
(Scotland)

SOURCE:

The Royal Scots, the first Regiment of Foot, is the oldest regular regiment in the British Army, having been first established in 1633 when Charles I granted a charter to Sir John Hepburn to raise 1200 men in Scotland to serve Louis XIII of France. Since then, the Regiment, which still draws its men chiefly from Edinburgh and southeast Scotland, has taken part in almost every campaign fought by the British Army, having honors from "Tangier 1680" down to the 2nd World War. Since then, this Regiment has seen active service in Palestine, Korea, Egypt, Cyprus, Aden, and Northern Ireland. The regimental motto, "Nemo Me Impune Lacessit," roughly translates "he who messes with me gets scratched." This alludes to the thistle brought into Scottish heraldry from a French order of knighthood. The Order of the Thistle is the highest order in Scotland.

This regiment, headquartered in Edinburgh Castle, is allied to the Canadian Scottish Regiment (Princess Mary's), the Royal Newfoundland Regiment and is also affiliated to the 10th (Princess Mary's Own) Gurkha Rifles.

To celebrate this regiment's 350th Anniversary, in 1983, the Society was asked to provide a commemorative dance. They held a competition for a new dance which was to be called the "Reel of the Royal Scots" for which it's pipe major would compose a suitable tune. Many members of the Society submitted dances, each of which had an alternate title so that if they did not win, the dances might still be later published. The winning dance was devised by Roy Goldring and was published in a leaflet by the Society along with its new tune.

Of particular significance is the regimental badge (and related cap badge) which provided Mr. Goldring with his inspiration for the figures of the dance. It consists of the Royal Cipher within the Collar of the Order of the Thistle appending the Badge of St. Andrews above which is a royal crown.

"The Reel of the Royal Scots" had its most spectacular performance during the Edinburgh Tattoo in the summer of 1983 when soldiers from the regiment danced with members of the Edinburgh Branch of the Society.

It is within the living tradition for dances, tunes, and songs, to be composed to honor special people, organizations or events. One need only look at either a list of Scottish dances or tunes. In the Boston index of 900 dances can be found 56 dances starting with "Miss" "Mrs" or "Mr". This does not include all of the dances dedicated to people by title, military rank or simply by name. Most historic military units have their tunes and dances. Mr. Roy Goldring, has himself, added a significant number of popular dances along this same tradition.

MUSIC:

Ready ... And!, TAC003 (TACSound); Reel (8x32 bars); RSCDS Music for Eight Scottish Country Dances: The Ron Gonnella Quartet & the Pipers & Drummers from the Royal Scots, RSCDS13i (N.B. the correct music here is on a small insert within the record jacket as the version on side 2 band 4 is miscounted).

FORMATION:

Longways set for 4 cpls (with 3 cpls dancing ea repeat). Ea cpl performs the dance 2X, ending at the bottom with a new top cpl (after a wait of 1 turn) starting every 2nd repetition.

THE REEL OF THE ROYAL SCOTS (cont'd)STYLE:

Skip change of Step is used throughout unless a setting or slip steps (q.v.) are indicated. Hop on L as R extends fwd, step R fwd, close L to R heel, step R fwd (repeat L, 1 skip change of step per bar).

Pas de basque (Setting Step) is used when setting is indicated in which case 2 steps are required (bars 3&4, 7&8, 11&12, 15&16). Step R with R, close L to R instep, step R in place as L is extended diag L fwd (repeat L).

Cast: to turn the long way in one direction to go in the other, e.g. turn 270° instead of 90°.

Slip step: step to the L with L, close R, rpt 2 per bar.

Corners are calculated with 1st cpl being in 2nd cpl's place. One's 1st corners are across the set to one's R (1st M with 3rd W and 1st W with 2nd M) while one's 2nd corners are to one's L (1st M with 2nd W and 1st W with 3rd M).

Double Triangles is a position where 1st cpl joins a near hand to ea corner; in this dance the hands are extended to dancers on the correct side of the dance both times. In a double triangle figure the 1st cpl begins facing own side and then changes to face opp sides.

FIGURES:

Hands Round: join hands in a circle and dance 8 slip steps to the L (4 bars) and back to the R.

METER:PATTERNMeas.

Introduction: A 4 bar intro to begin, during which all bow or curtsy to their partner across the set.

FIGURE I.

- 1- 2 1st cpl moving inside 2nd cpl gives nearer hand to them to make a half turn and join their free hand to 3rd cpl (*W 1+2 give LH, M 1-2 give RH*)
- 3- 4 all set in the double triangles pos
- 5- 6 1st cpl half turns 3rd cpl (*W 1+2 give RH-M 1+2 give LH*) who join 2nd cpl giving them their free hand
- 7- 8 all set in the double triangles pos

FIGURE II.

- 9-10 1st cpl, followed by 3rd cpl, dance up between 2nd cpl (cpls joining nearer hands whenever possible)
- 11-12 cast off one place to meet below 2nd cpl
- 13-14 lead down 1 place
- 15-16 cast back into 2nd cpl's place, as ...
3rd cpl casts into their orig place

FIGURE III.

- 17-20 1/4 1st cpl turn 1st crnrs with R hands, pass ea other R shoulder
- 21-24 1/4 1st cpl turn 2nd crnrs R hands, 1st cross into 2nd place on their own sides (passing R shldrs)
Corners ea dance for 4 bars in this figure

THE REEL OF THE ROYAL SCOTS (cont'd)FIGURE IV. (Hands Round)

25-32

1st, 2nd, 3rd cpls circle 6 hands round and back.

1st cpl, having moved one place down, repeats the dance with 3rd and 4th cpls.

CUES: 1-2 turn half in (join 3s), set; 1-3 rpt

1-3 lead up 2, cast, lead down, cast up

1 crnr1 turn, 1 pass R; rpt with crnr2 end home; circle 6

Presented by Elinor Mackenzie Vandegrift
Notes edited by Richard Goss
IDYLLWILD WORKSHOP, 1986

THE HIGHLANDMAN'S UMBRELLA
(Scotland)

- SOURCE:** This dance was devised by Mrs. Anna Holden of the Birmingham Branch for a commemorative book published by the Glasgow Branch to honor the Diamond Jubilee of the Society and its first Branch (Glasgow). Mrs. Holden is a well traveled teacher having taught in the U.S., Canada, So. Africa and in Europe, as well as annually teaching at the Summer School at St. Andrews. In her "free" time she is a civil magistrate in Birmingham.
- "The Highlandman's Umbrella," a well known landmark in Glasgow, covers the street that runs out of Central Station. Since it was built, it has been a common gathering place, as a landmark for anyone wanting directions. Traditionally the Highlanders gathered there to shelter whilst awaiting trains back out to the countryside and exchanged the latest news with family and friends. The music was written for this dance by Beryl S. Johnston, who has composed numerous signature and second tunes for the Society's dances.
- MUSIC:** Ready ... And!, TAC003 (TACSound); Reel (4x32 bars)
- FORMATION:** Dancers are arranged in a square (quadrille) set and are numbered CW with 1st cpl at the top (back to music), 2nd cpl to 1st's L facing 4th cpl to 1st's R. 3rd cpl is at the bottom facing 1st cpl (and the music). The dance is repeated 3 times, ea cpl progressing 1 place CW at the end of ea 32 bars.
- STYLE:** Skip change of Step is used throughout unless a setting step (q.v.) is indicated. Hop on L as R extends fwd, step R fwd, close L to R heel, step R fwd. (Repeat L, 1 skip change of step per bar.)
- Pas de basque is used when setting is indicated in which case 2 steps are required (bars 3&4, 7&8, 11&12, 15&16). Step R with R, close L to R instep, step R in place as L is extended diag L fwd (repeat L).
- Promenade Hold: Ptnrs adjacent holding R hand in R over L hand in L.
- Cast: To turn the long way in 1 direction to go in the other, e.g. turn 270° instead of 90°.
- Slip step: Step to L with L close R, rpt 2 per bar (usually 8 steps in 4 bars & then 8 back starting with R ft).
- FIGURES:** Hands Round and Back: All join hands in a circle & dance 8 slip steps to the L (4 bars) & 8 back to the R (4 bars).

METER:**PATTERN****Meas.**

Introduction: 1 bar chord to begin during which all 4 cpls bow or curtsy to their opp across the square.

FIGURE I. (Women's Progress)

- 1- 4 All in promenade hold advance twd the cntr & retire
5- 8 W cast R and dance round 1 place CW

FIGURE II. (Men's Progress)

- 9-12 All rpt bars 1-4 with new ptnrs
13-16 M cast L and dance round 1 place CCW

FIGURE III. (Find Your Partner)

- 17-18 All set to new ptrn

THE HIGHLANDMAN'S UMBRELLA (cont'd.)

- 19-20 1st and 3rd M (now on the sides of the set) change places, crossing giving L hands in passing
- 21-22 2nd and 4th M (now at the top and bottom of the set) change places, crossing giving L hands in passing
- 23-24 All set to orig ptnr
- FIGURE IV. (Hands Round and Back)
- 25-28 Circle 8 hands round to the L (using 8 slip steps) ...
- 29-32 and back to the R.

REPEAT FROM YOUR NEW POSITION.

CUES: All advance & retire; W cast R
 Repeat; M cast L
 All set, 1M3M cross L; 2M4M repeat, all set
 Circle 8

Presented by Elinor Mackenzie Vandegrift
 Notes edited by Richard Goss
 IDYLLWILD WORKSHOP, 1986

SHIFTING SCOTTISH

A Reel for 3 couples in a 4-couple set

Bars

1-2 First couple cross giving the right hand moving down the set to finish back to back facing second position on the opposite side and join hands as in Double Triangles. See Figure 1.

3-4 First, second and third couples set.

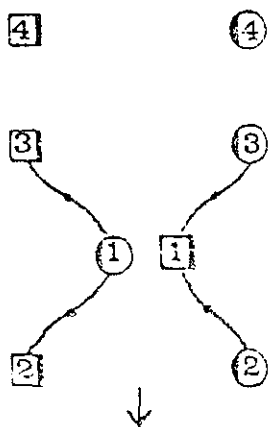


Figure 1

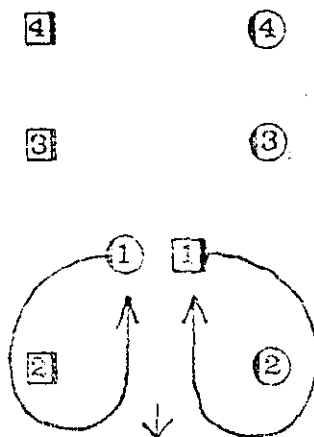


Figure 2

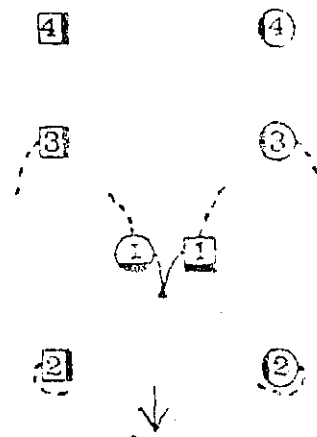


Figure 3

5-8 First couple dance out on opposite side and cast up, meet, give nearer hands and dance down to places as in Figure 2.

9-12 First man with second and third women dances left hands across once round. At the same time first woman with second and third men dances right hands across once round.

13-16 First couple meet and, giving nearer hands, dance down the middle followed by second and third couples, turn and

17-24 All dance up third couple leading. Third couple cast off, second couple cast, then all dance hands across with the other hand. First couple finish facing up as in Figure 3.

25-28 First couple, giving nearer hands, dance up and cast off to second place on opposite side.

29-32 First couple dance a half figure of eight round second couple to finish in second place.

Repeat from second place.

Jute Mills
Dundee

S. Roy Clowes
1981 (June)

SHIFTIN' BOBBINS
(Scotland)

on computer '86

SOURCE:

S. Roy Clowes (June 1981)

MUSIC:

Tae Gar Ya Loup, Express 258 (45) by Festival Records

FORMATION:

A reel for 3 couples in a 4 couple set

STEPS:

METER:

PATTERN

Meas

Introduction:

1-2

1st cpl cross ^{there} giving R hands ^{moving} down the set to finish back to back facing 2nd cpl on the wrong side; 2nd cpl step up (diag I)

3-4

Giving hands as in Double Triangels, 1st, 2nd and 3rd cpls set

5-8

1st cpl dance out on wrong side and cast up, meet, give nearer hands and dance down to places (diag II)

9-12 1-4

1st W with ² 2nd and 3rd M dances R hands across ^{one round} while 1st M with 2nd and 3rd W dances L hands across once around

13-16 5-8

1st cpl meet, and giving ^{nearer} inside hands, lead down ctr followed by 2nd and 3rd cpls

17-24 1-8

All turn about ^{with} and 3rd cpl lead ^{up 3rd cpl} back, casting off ^{2nd cpl cast, then all} so all dance hands across with ^{proper} opp hand. Now back at diag II, with 1st cpl facing up ^{end} as in Fig 3

25-28 1-4

1st cpl, giving ^{nearer} inside hands, lead up and cast off to 2nd place ^{on} wrong side

29-32 1-4

1st cpl dance half fig of 8 round 2nd cpl, to finish in 2nd place

REPEAT from 2nd place

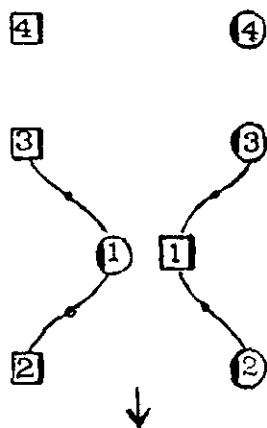


Fig. 1

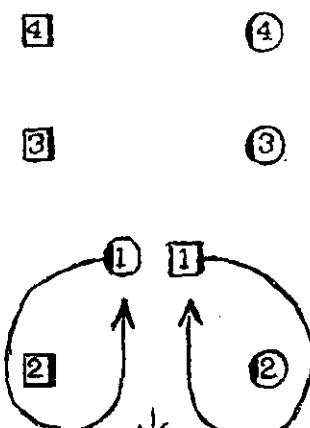


Fig. 2

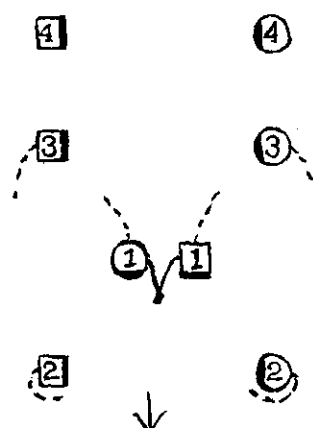


Fig. 3

'AJD ZA MILIM, 'AJD ZA DRAGIM
(Croatia)

SOURCE:

Dennis Borell, 72 Kolo Festival in San Francisco
not taught

PRONUNCIATION:

MUSIC:

Festival Records KF 8221 #1

FORMATION:

Circle dance; front basket, R hand over L

METER: 2/4

PATTERN

Meas

Introduction:

- 1 Facing slightly L, 2 walking steps L,R fwd (cts 1,2) (walk,walk)
- 2 Turning to face ctr, step on L ft sdwd L swinging R ft across in front of L leg (cts 1,2) (step-swing)
- 3 Facing slightly R, 2 walking steps R,L fwd (cts 1,2) (walk,walk)
- 4 Turning to face ctr, step on R ft sdwd L swinging L ft across in front of R leg (cts 1,2) (step-swing)
- 5 Facing and moving to ctr, 2 walking steps L,R fwd (cts 1,2) (walk,walk)
- 6 Step fwd on L ft, swinging R ft straight ahead (cts 1,2) (step-swing)
- 2 walking steps R,L bkwd (cts 1,2) (walk,walk)
- 8 Step bkwd on R ft, swinging L ft fwd (cts 1,2,) (step-swing)

DOBROLUSHKO HORO ✓
(Thrace, Bulgaria)

SOURCE: Martin Koenig learned the different steps from members of the Koutev National Ensemble of Bulgaria. This version was choreographed and arranged by Martin Koenig.

PRONUNCIATION: doh-broh-LOOSH-koh hoh-ROH

MUSIC: Balkan Arts 701 EP "Folk Dances of Bulgaria", Side B, Band 2;
Balkan Arts BA329684 (45) "Dobrolushko Horo"

FORMATION: Single long lines; grasp L neighbor's belt almost at buckle, R neighbor's belt twd back, L arm over R. If not using belt hold, join hands in "V" pos.

STYLE: The dance is done with the knees bent and continually flexing on most counts. Steps are with full ft, with a rather heavy feeling.

STEPS: Step-hop: step on R (ct 1); hop on R (ct 2). May be done on L.

METER: 2/4

PATTERN

Meas

Introduction: Begin with the musical phrase

I. BAVNO (BAHV-noh) (Slow, "Basic step")

- 1 Facing ctr (or slightly R), step sdwd on R (ct 1); step L in front of R, with an accent (ct 2)
 - 2 Step sdwd on R, but keep L on ground (ct 1); release L (off the ground), bringing it bkwd (ct 2)
 - 3 Step back on L (ct 1); hold (ct 2)
- REPEAT Fig I as often as leader desires

II. DAJ GO ZIVO (digh go ZHEE-voo) (Do it lively)

Rpt Fig I with animation: *moving in 100*

- 1 Take 2 running steps on R (cts 1, 2)
- 2 Jump onto both ft (ct 1); hop on R (ct 2)
- 3 Step back on L (ct 1); hop on L with R in front (ct 2) *in 100*

III. TRI NA DJASNO (tree nah DYAHSS-noo) (Three to the R)

- 1 Step sdwd on R (ct 1); step on L behind R (ct 2) *step R held → optional (8)*
- 2-3 Rpt meas 1 two times
- 4 Step sdwd on R (ct 1); step on L beside R (ct 2); step on R in place (ct 2)
- 5-8 Rpt meas 1-4 with opp ftwk and direction
- 9 Rpt meas 1
- 10 Rpt meas 4
- 11-12 Rpt meas 9-10 with opp ftwk and direction
- 13-16 Rpt meas 9-12

IV. IZHVURLI (eess-fur-LEE) (Kick)

- 1 Step fwd on R, raising L leg behind ready to kick fwd (ct 1); throw

IV. IZHVURLI (cont'd)

L leg fwd, keeping knee bent slightly (ct 2); raise L ft in front of R knee (ct 2)

2 Hop on R while bringing L leg, still raised, bkwd (ct 1); step on L b/k in place (ct 2) *Chukche

Note: on ct 2, the L may step bkwd or behind R; action of L leg is continuous and smooth.

*Chukche is a hop that doesn't leave the ground

V. DJASNO/LJAVO (DYAHSS-noo LYAH-voo) (Right, left)

1 Step sdwd on R (ct 1); step L behind r (ct 2)

2 Step sdwd on R (ct 1); hop on R ^{back to fwd} (ct 2)

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

REPEAT Figure as often as leader desires

VI. KURSI (kur-SHEE) (Snap, swing)

1 Displace L ft with R in a bkwd cutting movement, bringing L ft up in back with bent knee (ct 1); hop on R, extending L ft fwd (ct 2)

2 Rpt meas 1 with opp ftwk and direction

VII. NAPRED (nah-PRET) (Forward)

1 Leap fwd on R (ct 1); step fwd on L (ct 2)

2 Close R next to L with a click, no wt (ct 1); hold (ct 2)

VIII. NAZAD (nah-ZAHT) (Backward)

1-2 Rpt Figure VII with same ftwk, moving bkwd

NOTE: Leader of the line calls how many steps fwd and how many steps back.

SEQUENCE SUGGESTIONS: The leader calls the fig by name, and the repetitions are determined by him. Normally the changes from Fig I to Fig II and from Fig II to Fig III are called. However, Fig III is usually done only once and is always followed by Fig IV once, followed by any number of repetitions of Fig V without their being called. The leader can change the number of times Fig III and Fig IV are done, but if he says nothing, the above is what is understood. It is nice to do Fig III, IV and V as a package. A similar situation obtains in Fig VII, where meas 1-2 comprise Napred (fwd), and meas 1-2 Nazad (bkwd) Fig VIII. Napred can be done any number of times in a row followed by any number of Nazad and not necessarily the same number of ea. Nazad is followed by Fig IV Izhvurli once if the leader doesn't say anything; this in turn is followed directly by Fig V Djasno/Ljavo. It is nice to time things so that Bavno, Fig I, can be repeated when Melody A returns.

A sequence sometimes used, which times the fig so Bavno is rptd when 1st melody of music returns: Fig I (13X); Fig II (5X); Fig III once+Fig IV once+Fig V twice; Fig III once+Fig IV once+Fig V once; Fig VI (8X); Fig VII (3X)+Fig VIII (3X)+Fig IV once+Fig V once; Fig VII twice+Fig VIII once+Fig IV twice+Fig V once. Then go back to Bavno again.

FLORICICA
(Bulgaria)

met. taught

SOURCE: Learned by Yves Moreau, fall 1971, from village dance group in Rabrovo, Vidin District, N.W. Bulgaria. Floricica is a Vlach dance. The Vlachs originally came to Bulgaria from Romania. The Vlachs were for a long time nomadic people who have now settled primarily in Northern Greece, Macedonia, N.E. Serbia and along the Danube in Bulgaria. Their language and folklore are a mixture of Romanian and local elements. Floricica is an unusual example of a dance performed entirely in place.

PRONUNCIATION: Floh-reeh-CHEEH-kah

MUSIC: Bulgaria WT YM-002 B, band 2

FORMATION: Short lines, about 8 people, mixed or segregated. Belt hold, L over R, face ctr, wt on L ft. Often the 2 men at both ends of the line hold a wooden cane in their free hand.

STYLE: Knees bent slightly. Steps are quite small. Stamps are sharp and low as in Romanian dances.

METER: 2/4

PATTERN

Meas.

Introduction: None

- 1 Small hop on L ft, simultaneously bringing R knee up alongside L leg and twisted to L (ct 1); facing ctr, small stamp with R ft, no wt, next to L (ct 1&); small sharp step on R facing slightly R (ct 2)
- 2 Rpt meas 1, reversing direction and ftwk
- 3-6 Rpt meas 1-2
- 7 Small hop on L ft, simultaneously swinging R leg sharply across in front of L (ct 1); small step ^{R in front of L} in place on R (ct 2)
- 8 Small hop in place on R ft, simultaneously sending L leg fwd (ct 1); step on L across R (ct 2) ^{step R in pl}
- 9 ~~Small step back on R (ct 1); shift wt fwd onto L ft (ct 2)~~ ^{step L in pl} ~~hop on L swing R leg sharply x 2 (2)~~
- 10-11 ~~Repeat meas 7-8~~
- 10 R in front of L (1) hop R, swing L leg sharply x R (2)
- 11 L in front of R (1) R in pl (+) L in front of R (2)

correction are as noted in Laguna 85

JOVICA
(Croatia)

SOURCE: Dennis Boxell, Kolo Festival 1965 - Stockton 1965 .
 ONUNCIATION: *Vol yee - Tsah*
 TRANSLATION: Refers to a man's name
 MUSIC: Folkraft 1539 x 45B
 FORMATION: Circle dance; hands held down or cpls in shldr-waist pos

METER: 2/4

PATTERN

Meas.

Introduction: *Let 10 meas go by & do Fig I only 1x the first time then done*

PART I. *move + face L & R*

- 1 Facing R, step R to side (ct 1); step L behind R or close L to R, or step L across (ct &); step R to side, bend both knees (ct 2); "side-behind-side" move slightly fwd with this step
- 2 Same as meas 1 on opp ft
- 3-4 Rpt meas 1 & 2
- 5 Facing ctr, do small leap with a slight twisting action onto R while lifting L ft behind R calf (ct 1); rpt this movement onto L (ct 2)
- 6 Step R to side (ct 1); step L behind R (ct &); step R to side (ct 2)
- 7 Jump onto both ft with L ft crossed in front of R (ct 1); hold on 2nd beat (ct 2)
- 8-10 Rpt meas 5-7 on opp ft in opp direction

PART II.

- 1 Facing ctr, do "side-behind-side" on cts 1 & 2, starting with R, or close, or L across (ct 1); stamp L (ct &)
- 2 Rpt meas 1 with opp ft
- 3-4 Rpt meas 1 & 2
- 5-10 Same as meas 5-10, Part I

*Sequence: PI - 2x
 PII - 2x*

JUTA
(East Serbia)

not taught

SOURCE: Martin Koenig learned this dance as danced in the village of Halova, East Serbia (Kolo Festival, 1977)

PRONUNCIATION: YOO-tah

MUSIC: Balkan Arts 704EP (Ora, Poloska, Yuta)

FORMATION: Lines, long or short, using belt hold, L arm over, R arm under

STYLE: As with other dances from the very eastern part of Serbia, this dance is danced largely flat-footed. The steps are small and close to the ground. Ea fig is done as many times as the leader of ea line desires

METER: 2/4

PATTERN

Meas

Introduction:

FIGURE I.

- 1 Facing ctr, step sdwd to R onto R ft (ct 1); step onto L ft beside R ft (ct 2)
 - 2 Step sdwd to R onto R ft (ct 1); touch L ft beside R ft (ct 2)
 - 3 Step fwd onto L ft, L knee slightly bent and R ft remains in orig pos (ct 1); step in place onto R ft (ct 2)
 - 4 Step onto L ft beside R ft (ct 1); touch R ft slightly fwd (ct 2)
Touch R ft slightly sdwds to R (ct 1); touch R ft slightly fwd (ct 2)
- NOTE: There is a slight knee-flex before ea step in this fig.; the flex is on the "&" ct

FIGURE II.

- 1 Facing fwd, hop in place on L ft (ct &); turning to face CW, step bkwd onto R ft (ct 1); step onto L ft beside R ft (ct &); small step bkwd onto R ft (ct 2)
- 2 Rpt meas 1, cts &,2, this fig 2X
- 3 Facing fwd, hop in place on R ft, free L ft swings slightly fwd and close to ground (ct &); step in place onto L ft (ct 1); rpt meas 3 cts &,1, but with opp ftwk (cts &,2)
- 4 Rpt meas 3 cts &,1 this fig (cts &,1); step heavily fwd onto R ft (ct &); step in place onto L ft (ct 2)
- 5 Step heavily sdwd R onto R ft (ct &); step in place onto L ft (ct 1); rpt meas 4 cts &,2 this fig (cts &,2)

FIGURE III.

- 1 Facing ctr, hop in place on L ft (ct &); step in place on R ft, this step is accented down (ct 1); step in place on L ft, not accented (ct &); step in place on R ft, this step is accented down (ct 2)
- 2 Rpt meas 1, cts &,2 this fig 2X
- 3 Stamp L ft slightly fwd diag to R (ct &); step in place onto L ft (ct 1)

JUTA (cnt'd)

FIGURE III. (cont'd)

- 3 Stamp R ft slightly fwd diag to L (ct &); step onto R ft in place (ct 2)
- 4 Rpt meas 3, cts &,1 this fig (cts &,1); rpt meas 4 cts &,2 Fig II but done more heavily (cts &,2)
- 5 Rpt meas 5 Fig II but done more heavily

NOTE:

When changing from Fig II to Fig III, do cts &,2 meas 4 and meas 5 (all of Fig II) in place in the same manner as in cts &,2 meas 1 and meas 2 Fig III.

Presented by Michael Ginsburg
Notes by Larry Weiner
IDYLLWILD WORKSHOP, 1986

KRIVO PETRIČKO HORO
(Bulgaria)

23.

*not taught
Taught by Yves 20 '72*

SOURCE: Learned by Yves Moreau, spring 1970 from dance group in small town of Petrič, Blagoevgrad District in Southwest Bulgaria (Pirin-Macedonia). This dance is often done at weddings and festivals in and around Petrič. This dance is a variation on the Gankino-Kopanica type of dance which is quite popular in Western Bulgaria. The most popular instrument in Petric is the "zurna," a primitive oboe-type instrument which the Turks introduced in Bulgaria. The zurna (zurla) is played mostly by Gypsies and Moslems throughout Macedonia. The typical village band consists of 2 zurnas (played in a diaphonic relationship) and the rhythm is provided by the big drum called tapan (tupan).

PRONUNCIATION: KREEH-voh PEH-treech-koh Ho-ROH

MUSIC: Worldtone WT-YM 004, Side A, Band 2 (45 rpm)

FORMATION: Mixed open circle or line of M & W, hands joined down at sides. Face slightly R of ctr. Wt on L ft.

STYLE: Slight knee bend, upper part of body erect. Steps are small and slight. Arms are relaxed.

METER: 11/16 (1-2, 1-2, 1-2-3, 1-2, 1-2, counted here as 1,2,3,4,5)

PATTERN

Meas

Introduction: None. Dance may start at beg of any musical phrase.

FIGURE I. (Basic Step)

Step on R in LOD (ct 1); step on L in LOD (ct 2); step on R in LOD (ct 3); step on L in LOD (ct 4); hold (ct 5)

2 Step on R in LOD (ct 1); step on L in LOD (ct 2); facing ctr, small step to R on R with slight twisting action (ct 3); small step to L on L with twisting action (ct 4); hold (ct 5)

3 Still facing ctr, small step to R with R with twisting action (ct 1); hold (ct 2); now facing RLOD, step on L (ct 3); step on R in RLOD (ct 4); hold (ct 5)

4 Now facing ctr, step to L on L (ct 1); step on R behind L (ct 2); step L to L (ct 3); close R to L (ct 4); hold (ct 5)

FIGURE II. (Variation on Basic)

1 Facing LOD, wt on L, small hop on L (ct ah-1); step on R in LOD (ct 1); small leap onto L closing behind R (ct 2); step R in LOD (ct 3); small hop on R ft (ct 4); step on L in LOD (ct 5)

2 Small leap onto R in LOD (ct 1); small leap onto L in LOD (ct 2); facing ctr, small leap onto R to R with sharp twisting action and small kicking action behind with L ft (ct 3); small leap onto L to L with sharp twisting action and kicking action behind with R (ct 4); hold (ct 5)

3 Still facing ctr, small leap onto R to R with sharp twisting action & kicking motion behind with L (ct 1); hold (ct 2); now facing RLOD step on L (ct 3); hop on L (ct 4) step on R in RLOD (ct 5)

4 Now facing ctr, step L on L (ct 1); step on R behind L (ct 2); step to L on L (ct 3); facing LOD small quick leap in place onto R (ct 4); small quick leap in place onto L (ct 5); hold (ct 5)

PIROT MEDLEY ✓

(Serbia)

Stockton '58

24.

SOURCE: Individual dances Dick Crum learned from various native dancers in Yugoslavia in 1952 and 1954.

PRONUNCIATION: PEER-uht Medley

MUSIC: Jugoton C-6297 "Igre iz pirotskog kraja". These 4 dances appear in the repertoire of the Yugoslav State Company "Kolo", in a choreographed form entitled "Dances of Pirot", and, as such, were recorded by the Company on the above record. *Festival Records KF-106 B/2*

FORMATION: See under individual dances.

METER:

PATTERN

Meas

Introduction:

2/4 I. ŠTO MI OMILELO (Shto Mee O-mee'-leh-lo)

Formation: Dancers in a circle, hands joined. Ea holds a handkerchief in R hand.

Part 1:

- 1-2 3 walking steps twd cetr, R-L-R, followed by a "lift" on R ft (almost a hop, but ft doesn't leave the ground), kicking L ft fwd. Arms are raised gradually to shldr level in front during these steps
- 3-4 3 walking steps bkwd, L-R-L, followed by a "lift" on L ft, kicking R ft fwd. Arms are lowered gradually.
- 6 3 walking steps to R, R-L-R, followed by a "lift" on R ft, kicking L ft fwd
- 7-8 3 Walking steps to L, L-R-L, followed by a "lift" on L ft, kicking R ft fwd
- 9-16 Repat meas 1-8

Part 2:

Dancers release hands, and, in preparation for Part 2, the R hand Holding handkerchief) is brought up in front of own L shldr.

- 17-18 Bend fwd, brush ground with handkerchief by sweeping it downwd then continuing arm movement in a 1/2 circle to R, ending with R hand out to R side. Straighten body as you do this. Dancers sing "o-oh!"
- 19-20 Bend fwd again, brush ground with handkerchief by sweeping downwd and L, covering the same path as before. Dancers sing "ee-ee!"
- 21 Body completely erect, make a quick flourishing wave of handkerchief above head. Dancers should "ee-oo!"

II. POŠLA RUMENA (Pó-shla Roo'-meh-nah)

Formation: Open or closed circle, hands joined, and down

2/4 Part 1:

- 1 Step fwd with R ft (ct 1); "Lift" on R ft in place (ct 2)
- 2 Step back on L ft (ct 1); "Lift" on L ft in place (ct 2)
- 3 Step sideways to R with R ft (ct 1); L ft steps across in front of R ft (ct 2)

PIROT MEDLEY (cont'd)II. POŠLA RUMENA (cont'd)

Same as meas 3

Step sideways to R with R ft, L ft doesn't close to R ft, but rather remains above ground a bit fwd (ct 1); pause (ct 2)

6 Step sideways to L with L ft (ct 1); R ft steps behind L ft (ct 2)

7-12 Same as meas 1-6, but beg with step fwd on L ft and doing whole sequence with opp ftwk

Part 2:

13 Turn to R, directly into LOD, take step with R ft, leading with heel (ct 1); close L ft beside R ft (ct 2)

14 Same as meas 13

15-16 2 light two-steps, R-L-R, L-R-L, moving in LOD

17 Step-hop on R ft, kicking L ft fwd slightly

18 Step-hop on L ft, kicking R ft fwd slightly, and pivoting to face in opp direction

19-24 Identical ftwk as in meas 13-18, but moving to L

III. LILE LILE (Lee'-leh Lee'-leh)

Formation: Hands joined down in open circle

Rhythm: 9/8, divided into rhythmic patter of 2/16, 2/16, 2/16, 3/16. May be counted "Q-Q-Q-S" or "1-2-3-4", stressing hold on "4". This dance is known in Bulgaria as Dajcovo (Di-choh-voh), but bears the local name of this melody.

1 Facing $\frac{1}{2}$ R, hop on L ft moving in this direction (2/16,Q) (ct 1);
continue in this direction stepping on R ft (2/16,Q) (ct 2);
" " " " " " L ft (2/16,Q) (ct 3);
" " " " " " R ft (3/16,S) (ct 4)

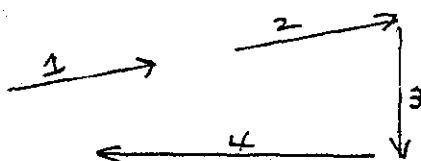
2 Continue in this direction with hop on R ft (2/16,Q) (ct 1);
" " " " " " step on L ft (2/16,Q) (ct 2);
" " " " " " R ft (2/16,Q) (ct 3);
" " " " " " L ft (3/16,S) (ct 4)

Note: So far, in meas 1 & 2, the circle has shrunk due to the diag fwd/R movement of the dancers

3 Facing directly twd ctr hop back on L ft (2/16,Q) (ct 1);
" " " " " " step back on R ft (2/16,Q) (ct 2);
" " " " " " L ft (2/16,Q) (ct 3);
" " " " " " R ft (3/16,S) (ct 4)

4 Facing to L, hop on R ft (2/16,Q) (ct 1);
" " " " " " step on L ft (2/16,Q) (ct 2);
" " " " " " R ft (2/16,Q) (ct 3);
" " : : : L ft (3/16,S) (ct 4)

Here is the pattern each dancer traces on the floor during the dance:



PIROT MEDLEY (cont'd)III. LILE LILE (cont'd)

Floor pattern: Diag fwd/R on meas 1 & 2, straight back on meas 3, and halfway back to orig pos on meas 4. Since you never return all the way to orig pos, the whole circle gradually moves R during the dance.

IV. PIPERANA (Pee-pay-rah'-nah)

Formation: Open circle, held hold, i.e., grasp nearest side of neighbor's belt, L arms over neighbor's R arm

Note: "Piperana", like its cousin "Čačak", has a number of variants. 2 of these have been chosen to fit the recommended recording.

Variation 1:

- 1 Step to R with R ft (ct 1); L ft steps across behind R ft (ct 2)
- 2 Same as meas 1
- 3 Step R ft to R side in preparation for so-called "reel" or "veryovochka" step (ct 1); hop on R ft, bringing L ft around in a broad arc in readiness to step on it behind R heel (ct 2)
- 4 Step L behind R (ct 1); hop on L (ct 2) bringing R around in broad arc
- 5 Same as meas 4, both with opp ftwk
- 6 Hop on R ft, moving very slightly to L (ct 1); step on L ft very slightly to L (ct 2); close R ft beside L ft (ct 2)
- 7 Same as meas 6
- 3 steps in place, L-R-L

Variation 2:

- 4 meas "break" or bridge: 4 ^{two-steps} ~~step-hops~~ fwd, making sure that ea step is directly in front of inactive ft, then into the fig proper
- 1 Hop on L ft, moving very slightly to R ^{or across} (ct 1); step on R ft very slightly to R (ct 2); close L ft beside R ft (ct 2)
 - 2 Same as meas 1
 - 3-8 Same as meas 3-8, Variation 1

Note: During meas 1 & 2 above, dancers gradually move bkwd to orig circle again, having moved fwd during the 4 meas break

SONG TEXTS:

- I. Što Mi Omilelo: Što mi omilelo, nane, što mi omilelo
pirotskoto pole, nane, pirotska momčeta. (Rep.)
O-o! I-i! I-ju!
- II. Pošla Rumena: Pošla Rumena, nane, rano na vodu (Rep.)
Oj le le lele, rano na vodu (Rep.)
Rano na vodu, nane, po ladovina (Rep.)
Oj le le lele, po ladovina
Po ladovian, po mesečina.
Vodu da vadi, nane, grlo da ladi (Rep.)
Vodu da lije, lice da mije. (Rep.)

III. Lile Lile (text not sung on record)

IV. Piperana (no text)

Taught by Dick Crum, 1958

Presented by Michael Ginsburg - IDYLLWILD WORKSHOP, 1986

PRESJEKACA
(Croatia)

RCE:

PRONUNCIATION:

Festival Records, Aman LP-5 not taught

MUSIC:

FORMATION:

Circle dance. Entire dance is done facing center.

STYLE:

M hold hands in inner circle; W stand outside of circle between M, with one hand on ea neighboring M's shoulder

METER: 2/4

PATTERN

Meas

Introduction:

PART I.

- 1 Step L to side (ct 1); stamp R beside L (ct &); hop L (ct 2); step R behind L (ct &)
- 2-8 Rpt meas 1 seven more times

PART II.

- 1 Leap onto L while bringing R ft behind L calf (ct 1); repeat onto R (ct 2)
- 2 Rpt meas 1
- 3 Same as meas 1 & 2, Part I
- 5-8 Rpt meas 1-4

PART III.

- 1 Step L slightly fwd (ct 1); jump onto both ft with R crossed in front of L (ct 2)
- 2 Step L back (ct 1); step R behind L (ct &); step L fwd into place (ct 2)
- 3-4 Rpt meas 1-2, Part I
- 5-8 Rpt meas 1-4.

Note: During meas 3 & 4 of Parts II & III, W do 3 bounces on both ft on cts 1,2,& (mixed pickles rhythm, or long-short-short)

SITNA KOPANICA or GANKINO
(Bulgaria)

✓ Crum, Stockton '59

28.

SOURCE:

"Kopanitsa" is a dance-type synonymous with "Gankino" in the extreme western region of Bulgaria. It has many variants, some of which are highly complex and performed by men only. The name "kopanitsa" comes from the word "kopam" meaning "to dig", and refers to the digging movements of the feet in certain figures.

These are individual variations Dick Crum learned from the "Tanec" Dance Ensemble and from Bulgarian immigrant dancers in Pittsburgh, Pa. The 4 fig given here are but a small fraction of the rich variations done in Bulgaria.

PRONUNCIATION: SEE-na koh-pahn-ITSA - GAHN-kino

MUSIC: Folk Dancer MH OP 104, Band 5, Gankino-Shopska Kopanitsa

FORMATION: Dancers in lines or one large open circle, facing ctr; hands held down, or using belt hold

RHYTHM: The rhythm is Gankino-type, 11/16, most easily broken down for learning purposes into 1-2-3-4-5, with a hold on ct 3.



Q Q S Q Q

Style

5th ft stroke done mostly on balls of ft

METER: 11/16

PATTERN

Meas

Introduction: *8 meas or beg at start of any musical phrase*

FIGURE I. (Basic Step)

- 1 Step R ft to R (ct 1); step L in back of R (ct 2); step R ft to R (ct 3); hop on R ft, bringing L ft around in front (ct 4); ~~step on L x R ft to R of R ft~~ (ct 5)
- 2 Step R ft to R (ct 1); step L ft in back of R ft (ct 2); step R ft to R (ct 3); close L ft to R ft sharply (ct 4); *if dancer bounces on L, ps up R at last meas* pause (ct 5)
- 3 *Rpt in 2 meas opp ftwk* ~~Step L to L (ct 1); step R behind L (ct 2); close R sharply (ct 3); hold (cts 4-5)~~

FIGURE II.

- 1 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); step R to R (ct 5); step L behind R (ct 5)
- 2 Step R to R (ct 1); step L behind R (ct 2); tap L toe beside R and bend fwd slightly (ct 3); still bent fwd, tap L heel beside R (ct 5)
- 3 Rpt meas 2 with opp ftwk and direction

FIGURE III.

- 1 Rpt meas 1, Fig I (R to R; L behind; R to R; hop R; 1X)
- 2 Face diag R, step R-L in place (ct 1-2); step R,L,R, raise free knee high (cts 3-5)
- 3 Step L to L (ct 1); close R to L (ct 2); step L to L (ct 3); hop L in place, raise R ft fwd rather high (ct 4); slap R sole with accent bringing R down and back across its place (ct 5)

NOTE: During consecutive repetitions of this Fig, cts 1-2 of meas 1 are done in place, then to the R.

SITNA KOPANICA or GANKINO (cont'd)FIGURE IV.

- 1 Rpt meas 1, Fig I (R to R; L behind; R to R; hop R; 1X)
- 2 Rpt meas 2, Fig II (R to R; L behind; R to R; tap L toe in place; tap L heel in place)
- 3 Step L to L (ct 1); close R to L (ct 2); step L to L (ct 3); hop L in place, raise R fwd rather high (ct 4); bend fwd and bring R down fwd with stamp (no wt), R leg straight (ct 5)

1a

During ea consecutive repetition of this figures:

Hold, hold (cts 1-2); slide R back into place taking wt with stamp (ct 3); hop on R, bringing L around in front (ct 4); step L to R of R (ct 5)

Then continue into meas 2

NOTE: The 2-ct hold in Fig IV "infringes" on the steps done immediately after the 3 meas of which it is made up. This means that the 1st time you do it in the dance, it follows the description above (meas 1,2,&3). However, during consecutive repetitions of the fig you will hold the 1st 2 cts of meas 1 (see 1-a above). Also when you change from Fig IV to any other fig, the 2-ct hold replaces ct 1-2 of meas 1 of such fig.

Pargaruša

SLAVONIA

CROATIA

| | | | |
|--|--|--|--------------------|
| I | | | |
| | | | |
| Facing center, step sideward L on Lft (ct 1). | Bounce on R heel only, extending Lft sideward L near floor (ct 1). | Bounce on L heel only (ct 1). | Same as measure 2. |
| Closing Rft to Lft, two quick bounces on both heels (cts 2, 2&). | Two quick bounces on both heels, feet slightly apart (cts 2, 2&). | Closing Rft to Lft, two quick bounces on both heels (cts 2, 2&). | |
| | | CIRCLE DANCE | |

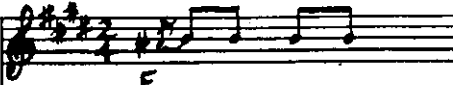

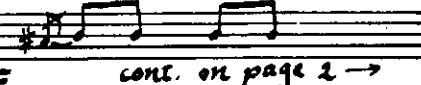




Note: The above is a 2 measure dance sequence. However, to begin the dance a step sideward L is done in place of a L heel bounce.

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|--|--|--------------------|--|
| II | | 2. | |
| | | | |
| Bounce on L heel only (ct 1). | Feet together, bounce on both heels in place (ct 1). | Same as measure 2. | Bounce on R heel only, extending Lft sideward L near floor (ct 1). |
| Closing Rft to Lft, two quick bounces on both heels (cts 2, 2&). | Two quick bounces on both heels (cts 2, 2&). | | Two quick bounces on both heels, feet slightly apart (cts 2, 2&). |

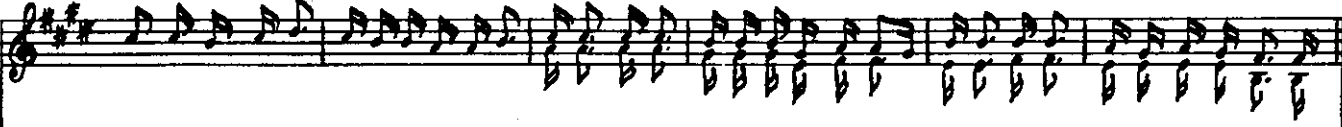
'EJ PARGARUŠA RODILA PARGARA,
'EJ NE STALO JOJ ŽITA IZ HAMBARA.

'EJ PARGAR NA PARGAR,
NEK SE PARGAR PARA,
MENE MAMA RODILA,
ZA TEBE BECARA.

"Kolo"

| SLAVONIA | I | GROATIA |
|--|--|---|
|  E |  B7 |  E <i>cont. on page 2 →</i> |
|  |  |  |
| Facing center, step sideward L on Lft (ct 1). Closing Rft to Lft, two quick bounces on both heels (cts 2, 2&). | Bounce on R heel only, extending Lft sideward near floor (ct 1). Two quick bounces on both heels, feet slightly apart (cts 2, 2&). | Bounce on L heel only (ct 1). Closing Rft to Lft, two quick bounces on both heels (cts 2, 2&). |
|  | CIRCLE DANCE | |

Note: "Kolo" is a 2 measure dance sequence. Measure 1, as described above, is used only once to begin the dance.
Repeat pattern of measures 2 and 3 until the Pocimalja (Kolo leader) breaks into song.

| |
|---|
|  |
| <p>PART II (TO SINGING)</p> <p>THE STEP HERE VARIES FROM VILLAGE TO VILLAGE. HERE ARE SOME POSSIBILITIES:</p> <ol style="list-style-type: none">1. STEP-CLOSE L2. GRAPEVINE L3. ROCKING IN AND OUT R, L |

Drhtavac

SLAVONIA

CROATIA

| | | |
|---|---------------------------|---|
| | | |
| <p>Facing center, feet together, bounce once on both heels in place (ct 1).</p> <p>Two quick bounces on both heels (cts 2, 2&).</p> | <p>Same as measure 1.</p> | <p>Bounce on R heel only, extending Lft sideward L near floor (ct 1).</p> <p>Stepping on Lft about 10" apart from Rft, two quick bounces on both heels (cts 2, 2&).</p> |
| | <p>CIRCLE DANCE</p> | |

Note: Drhtavac is a 3 measure dance sequence. In the above description measure 1 is only used to begin the dance. The actual dance sequence consists of measures 2, 3, 4.

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| | | |
| <p>Bounce on L heel only (ct 1).</p> <p>Closing Rft to Lft, two quick bounces on both heels (cts 2, 2&).</p> | | |

SLAVONIAN DANCES (#1)

(Croatia) *by phone*

SOURCE:

Learned in 1970's at various workshops - Dennis Botell. Suite of dances

PRONUNCIATION: slah-VOHN-eean dances

MUSIC:

Festival Records - RF 7221 A/2-3-4

FORMATION:

Circle dance; medley of 3 dances: Pargarusa, Kolo & Drhtavac
Front basket, R over L *grasp middle fingers*

METER: 2/4

PATTERN

Meas

Introduction:

FIGURE I. (Pargarusa) *is entire dnc*Part 1.

- 1 Facing ctr, step sdwd L on L (ct 1); closing R ft to L ft, 2 quick bounces on both heels (cts 2, 2&)
- 2 *2x* Bounce on R heel only, extending L ft sdwd L near floor (ct 1); 2 quick bounces on both heels, ft slightly apart (cts 2, 2&)
- 3 Bounce on L heel only (ct 1); closing R ft to L ft, 2 quick bounces on both heels (cts 2, 2&)
- 4 Rpt meas 2

Note: The above is a 2 meas dance sequence. However, to begin the dance, a step sdwd L is done in place of a L heel bounce.

Part 2.

- 1 Bounce on L heel only (ct 1); closing R ft to L ft, 2 quick bounces on both heels (cts 2, 2&)
- 2 *2x* Ft tog, bounce on both heels in place (ct 1); 2 quick bounces on both heels (cts 2, 2&)
- 3 Rpt meas 2
- 4 Bounce on R heel only, extending L ft sdwd L near floor (ct 1); 2 quick bounces on both heels, ft slightly apart (cts 2, 2&)

FIGURE II. ("Kolo") *is another dnc*Part 1.

- 1 Facing ctr, step sdwd L on L ft (ct 1); closing R ft to L ft, 2 quick bounces on both heels (cts 2, 2&)
- 2 Bounce on R heel only, extending L ft sdwd near floor (ct 1); 2 quick bounces on both heels, ft slightly apart (cts 2, 2&)
- 3 Bounce on L heel only (ct 1); closing R ft to L ft, 2 quick bounces on both heels (cts 2, 2&)

Note: "Kolo" is a 2 meas dance sequence. Meas 1, as described above is used only once to begin the dance. Rpt pattern of meas 2 and 3 until the Pocimalja (Kolo leader) breaks into song.

SLAVONIAN DANCES (cont'd)

#1

FIGURE II. (cont'd)Part 2. (To singing)

The step here varies from village to village. Here are some possibilities:

1. Step-close L
2. Grapevine L
3. Rocking in and out R,L *Travel L*

FIGURE III. (Drhtavac)

- 1 Facing ctr, ft tog, bounce once on both heels in place (ct 1);
2 quick bounces on both heels (cts 2,2&)
- 2 Rpt meas 1
- 3 Bounce on R heel only, extending L ft sdwd L near floor (ct 1);
Stepping on L ft about 10" apart from R ft, 2 quick bounces on
both heels (cts 2,2&)
- 4 Bounce on L heel only (ct 1); closing R ft to L ft, 2 quick bounces
on both heels (cts 2,2&)

not taught

Note: Drhtavac is a 3 meas dance sequence. In the above description meas 1 is only used to begin the dance. The actual dance sequence consists of meas 2,3,4

Words to Pargarusa:

'EJ PARGARUSA RODILA PARGARA,

'EJ NE STALO JOJ ZITA IZ HAMBARA.

'EJ PARGAR NA PARGAR,

NEK SE GARGAR PARA.

MENE MAMA RODILA,

ZA TEBE BECARA.




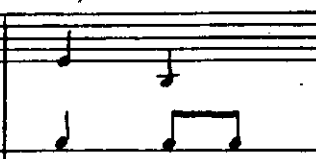

Nebesko

31-a





SLAVONIA

I

CROATIA

| | | | |
|---|---|--|---|
|  |  |  |  |
| STEP-BOUNCE-BOUNCE | STEP-BOUNCE-BOUNCE | STEP-BOUNCE-BOUNCE | STEP-BOUNCE-BOUNCE |
| <p>Facing center, Step-bounce-bounce* sideward L.</p> | % | % | % |
|  | CIRCLE DANCE | | |

*Step-bounce-bounce (L)
Step sideward L on Lft (ct 1) closing R to Lft,
bounce twice on both heels (cts 2, 2&).

| | | | |
|--|--|---|--|
|  |  |  |  |
| STEP-BOUNCE-BOUNCE | STEP-BOUNCE-BOUNCE | STEP-BOUNCE-BOUNCE | STEP-BOUNCE-BOUNCE |
| <p>Facing center, Step-bounce-bounce sideward R.</p> | % | % | % |
| | | | |

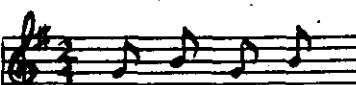
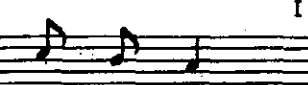
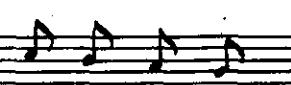
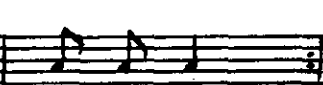

Nebesko (cont.)

II

| | | | |
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| | | | |
| <p>9 (11) Jump in place with both feet parallel, but Lft slightly fwd (ct 1). Without moving feet, bounce twice lightly on both heels (cts 2, 2&).</p> | <p>10 (12) Repeat pattern of measure 9, reversing footwork.</p> | <p>13 (15) 2 quick jumps on both feet alternating Lft fwd Rft fwd (cts 1, 2).</p> | <p>14 (16) Same as measure 13.</p> |

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| |
| <p>17 Close and jump in place with both feet together and parallel (ct 1), pause (ct 2).</p> |

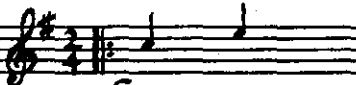
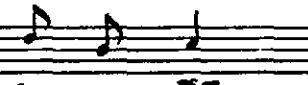

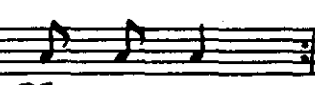
Rukavica

| SLAVONIA | | CROATIA | |
|---|---|--|---|
|  |  |  |  |
| STEP-BOUNCE-BOUNCE | STEP-BOUNCE-BOUNCE | STEP-BOUNCE-BOUNCE | STEP-BOUNCE-BOUNCE |
| Facing center, Step-bounce-bounce* sideward L. | % | % | % |
|  | CIRCLE DANCE | | |

*Step-bounce-bounce (L)

Step sideward L on Lft (ct 1) closing R to Lft, bounce twice on both heels (cts 2, 2&).

Note: Repeat pattern of measures 1-4 only with opposite footwork and directions (measures 5-8).

| | | | |
|--|--|--|--|
|  |  |  |  |
| FLING-FLING | STEP-BEHIND-STEP | 1 2 3 4 5 6 7 | |
| Small leap on Lft in place flinging Rft behind L (ct 1). Small leap on R in place flinging Lft behind R (ct 2). | Small step sideward L on Lft (ct 1). Cross and step on Rft behind L (ct 1&). Small leap sideward L on Lft bending L knee and flinging Rft behind L. | 7 little stiff-kneed step-closes sideward R (R, L, R, L, R, L, R) bend right knee on 7th step (ct 2, measure 4). | |
| | | | |

RUKAVICE S'PRSTIMA, CURA ŠIŠKE SPUSTILA,
'AJ, 'AJ BOŽE DAJ, ILI CURU, ILI RAI.

A ŠTA ĆE MI JED POMOĆI, KAD MI DRAGI NE ĆE DOĆI,
'AJ, 'AJ BOŽE DAJ, ILI CURU, ILI RAI.

SLAVONIAN DANCES (#2)
(Croatia)

SOURCE:

PRONUNCIATION: slah-VOHE-nee-an dances

MUSIC: *Festival Records KF 7221*FORMATION: Circle dance; medley of 2 dances: Nebesko & Rukavica
Front basket, R over L *grasp middle finger*

METER: 2/4

PATTERN

Meas.

Introduction:

FIGURE I. (Nebesko)

- 1 Facing ctr, step sdwd L on L (ct 1); closing R ft to L ft, bounce twice on both heels (cts 2,2&) (step-bounce-bounce)
- 2-4 Rpt meas 1 three more times to L
- 5 Facing ctr, step sdwd R on R ft (ct 1); closing L ft to R ft, bounce twice on both heels (cts 2,2&) (step-bounce-bounce)
- 6-8 Rpt meas 5 three more times to R
- 9 Jump in place with both ft parallel, but L ft slightly fwd (ct 1); without moving ft, bounce twice lightly on both heels (cts 2,2&)
- 10 Rpt pattern of meas 9 reversing ftwk
- 11 Rpt meas 9
- 12 Rpt meas 9; with opp ftwk
- 13 2 quick jumps on both ft alternating L ft fwd, R ft fwd (cts 1,2)
- 14-16 Rpt meas 13 three more times (8 jumps in all)
- 17 Close and jump in place with both ft tog and parallel (ct 1); pause (ct 2)

not done
*rec'd Band 5*FIGURE II. (Rukavica)

- 1 Facing ctr, step sdwd L on L ft (ct 1); closing R to L ft, bounce twice on both heels (cts 2,2&) (step-bounce-bounce)
- 2-4 Rpt meas 1 three more times to L
- 5-8 Rpt meas 1-4 only with opp ftwk and direction
- 9 Small leap on L ft in place flinging R ft behind L (ct 1); small leap on R in place flinging L ft behind R (ct 2)
- 10 Small step sdwd L on L ft (ct 1); cross and step on R ft behind L (ct 2&); small leap sdwd L on L ft bending L knee and flinging R ft behind L (ct 3)
- 11 7 little stiff-kneed step-closes sdwd R (R,L,R,L,R,L,R), bend R knee on 7th step (ct 2, meas 4)

Words to Song: RUKAVICE S'PRSTIMA, CURA SISKE SPUSTILA
'AJ, 'AJ BOZE DAJ, ILI CURU, ILI RAJ

A STA CE MI JED POMOCI, KAD MI DRAGI NE CE DOCI
'IA, 'AJ BOZE DAJ, ILI CURU, ILI RAJ

SOKAČKO MALO KOLO

(Serbia) *Croatian*

SOURCE:

This version by
~~Dick Gramm, who came to bag pipes & was taught to available music~~
 Dennis Bopell, 72 Kolo Falls

PRONUNCIATION: so-KAHCH-ko MAH-low KOH-low

MUSIC:

Festival Records KF 4802 (Malo Kolo)

FORMATION:

Circle dance; hands on shoulders or held down
Entire dance is done facing center

RHYTHM:

The prevailing rhythm: $\frac{8}{8}$ 1 1 1 1 1 1 1 1
 1 2 3 4 5 6 7 8
 "Get your pa-pers here"

Accented beats: 1,3,4,6,7

METER: 8/8

PATTERN

Meas

Introduction:

PART I.

- 1 Step R to R (ct 1); small hop on R (ct 3); step L to L (ct 4); small hop on L (ct 6); step R beside L (ct 7)
- 2 Step L to L (ct 1); small hop on L (ct 3); step R beside L (ct 4); small hop on R while kicking L sharply fwd (ct 6); step L behind R (ct 7)

REPEAT pattern until leader changes step

PART II. ("Pas-de-bas-de-bas")

- 1 Step R to R (ct 1); step L across R (ct 3); step R back to place (ct 4); repeat cts 3,4 (cts 6,7)
- 2 Repeat meas 1 on opp ft

NOTE: This entire step moves slightly to the L except for beat 1 or meas 1.

REPEAT pattern until leader changes step

PART III.

- 1 Step R twd ctr, tucking L ft behind R calf (ct 1); hop R (ct 3); step L back to place (ct 4); step R beside L (ct 6); step L in place (ct 7)
- 2 ~~RHYTHM CHANGES HERE:~~ Step R in place (ct 1); hop on R while kicking L up and across R knee (ct 3); step L to side (ct 5); step R behind L (ct 6); step L to side (ct 7)

REPEAT pattern until leader changes step

SRBIJANKA
(Serbia)

Cum - Laguna '78

SOURCE:

Srbijanka, like its cousin "Srpkinja", is one of the dignified old ballroom kolos, usually the opening dance of a program led by the most prominent political personage among the guests; still being done at the turn of the century in Serbian cities. As the dance became known to the peasantry, it was changed in style to suit their tastes.

The "Kolo Party" recording of Srbijanka is an arrangement designed to show both the "older" and "newer" forms of the dance. The main difference is that the older form has a transitional figures, done every 24 measures, which serves to reverse the direction of the dance, so that the latter-day "Srbijanka" moves to the right only. Also, in the newer form, speed has been increased, and the step-points ("koketi"), so typical of old Serbian town dances, have become little "three's" or pas-de-basques.

In this recording the older form is danced 4 times through, then the newer form is danced to the end of the music. *Deck Cum - med 50's*

PRONUNCIATION:

sir-bee-YAHN-kah

MUSIC:

Festival, KF 4802; *Festival Records LP 1505; Bandi, Kolo Party*

FORMATION:

Open circle, leader at R end, W pos with hands extended fwd slightly; face slightly R of ctr, wt on L

METER: 2/4

PATTERN

Meas

Introduction: *start w/ music or wait 3 meas*

FIGURE I. (Older form: Walk, step-point - "koketi")

- 1 2 walking steps in LOD, R-L (cts 1,2)
- 2 Face ctr, step R to R (ct 1); ^{*touch*} point L ft ^{*slightly fwd or up into*} in front of R (koketi) (ct 2)
- 3 Face ctr, step L to L (ct 1); ^{*touch*} point R ^{*slightly fwd*} in front of L (ct 2)
- 4-24 Rpt action of meas 1-3, 8 more times
- 28 Transitional meas: Face ctr, step R to R (ct 1); point L in front of R (ct 2)
- 29-57 Rpt action of meas 1-28 but with opp ftwk and direction
- 1-57 Rpt action of Fig I once more

FIGURE II. (New Form - hands joined in "V" pos)

- 1 2 running steps moving LOD, R-L (cts 1,2) *(runs can be syncretized steps)*
 - 2 Face ctr and step R,L,R in place (cts 1, & 2) *(feet move close to supporting's flankle.)*
 - 3 Step L,R,L in place (cts 1, & 2)
- Note: meas 2-3 are done flat footed*
REPEAT action of meas 1-3, Fig II, to end of music, always moving in LOD

ZA POJAS
(Bulgaria)

SOURCE: This a third version of this dance
 PRONUNCIATION: Zah POY-yahss
 TRANSLATION: By the belt
 MUSIC: *Nasha Pesen LP-595, side 2, band 1, "Zasvirili..."*
 FORMATION: Line dance; belt hold
 RHYTHM: 6/8 notated as $\frac{1,2,3}{1} \quad \frac{4,5,6}{2}$

METER: 6/8

PATTERN

Meas

Introduction:

- 1 Facing R, moving R, step R fwd in LOD (ct 1); small step on L fwd in LOD with ft apart (ct 2); small step on R fwd in LOD with ft apart (ct 2) ("1-2-3") (S,Q,S)
- 2 Same as meas 1 starting on L, still moving R
- 3 Facing R, moving R, larger step R fwd in LOD (ct 1); hop R (ct 2) ("step-hop")
- 4 Rpt meas 3 using L, still moving R
- 5 Rpt meas 3 while facing ctr
- 7 Facing ctr, moving L, step L to side (ct 1); step R across L with high knee action (ct 2); step L to side with high knee action (ct 3); step R behind with high knee action (ct 4) ("grapevine")
- 8-10 Facing ctr, step L slightly behind R (ct 1); hop L (ct 2); step R slightly behind L (ct 3); hop R (ct 4); step L slightly behind R (ct 5); hop L (ct 2) (3 "reel" steps)

ČAČAK
(Serbia, Yugoslavia)

SOURCE: Čačak, or Čačak Kolo, is the name of many dances found in southeastern Serbia. They are characterized by their fast 2/4 metered music. Čačak dances are often referred to by the town or region from which they come. For instance, Banjski Čačak (from Banjska), Godečki Čačak (from Godeč), Svrljiski Čačak (from Svrljig), and Zaplanjski Čačak (from the Zaplanje district) are but a few known to folk dancers in the United States.

Figures 1 through 3 (the "original" Čačak) are often done to a slower 2/4 tempo, as is the stage arrangement performed by the ensemble Kolo (the "5-figure Čačak"). Both the 3-figure and 5-figure versions were taught by Dick Crum. Figures 4 through 8, taught by Elsie Dunin, are usually danced to a faster ("brzi čačak") tempo. Figure 9 is added to this description as a result of the "folk process" in action; everyone does it anyway, so it may as well be documented!

PRONUNCIATION: CHAH-chahk

MUSIC: Alcon (LP) C2L1S; Balkan Arts (7" EP) BA 1J; Folkdancer (45 rpm) MH 3022; Folkraft (45 rpm) 1479; Jugoton (45 rpm) SY-22712; Jugoton (LP) LPY-V-722; Jugoton (LP) LPYV-S-60941; Jugoton (LP) LPYV-S-806; Jugoton (10" LP) LPM-1; Radio-Televizije Beograd (LP) LP 1101; Tanz (45 rpm) SP 23022; or any other Čačak

RECOMMENDED if doing Fig 1-3 only - Folkdancer or Tanz

RECOMMENDED if doing Fig 1-9 - Jugoton LPYV-S-60941

RECOMMENDED if doing Fig 4-9 only - any other Čačak listed

FORMATION: Open cir of mixed M and W with hands joined and held down at sides ("V" pos), or short lines of segregated M and W in short lines of 3 to 6 dancers grasping neighbors' belts with R arm under ("X" pos) and end dancers' thumbs tucked into own belts *Only separate lines.*

STEPS & STYLE: Lift: A low hop in which the ball of the ft does not leave the floor
Threes: Step R in place with heel slightly out to R (ct 1); step L next to R (ct &); step R next to L (ct 2). A repetition would start to L with L heel turned out
Lift-step-step: Lift on L (ct 1); small step sdwd R (ct &); step L next to R (ct 2)
The leader calls the figures. The figures progress nicely from 1 through 9 and often leaders call them in that order at first, then call their favorites in mixed order until the end of the music

METER: 2/4

MOVEMENT DESCRIPTION

Meas

Introduction:

I. JEDAN (YAY-dahn), "one" (BASIC)

- 1 Step R sdwd (ct 1); step L across in back of R (ct 2)
- 2 Step R sdwd (ct 1); step L across in back of R (ct 2)
- 3 Step slightly sdwd R (ct 1); lift on R (ct 2)
- 4 Step slight bkwd L (ct 1); lift on L (ct 2)
- 5 Step strongly fwd R (ct 1); hop R bringing L knee high in front and shldr back (ct 2)
- 6 Step slightly bkwd L (ct 1); step slightly bkwd R (ct 2)
- 7 Step slightly bkwd L (ct 1); lift on L (ct 2)
- 8 Step strongly fwd R (ct 1); hop R bringing L knee high in front and shldr back (ct 2)

ČAČAK (cont'd)I. JEDAN (cont'd)

- 9 Step slightly bkwd L (ct 1); step slightly bkwd R (ct 2)
 10 Step slightly bkwd L (ct 1); step R next to L (ct &); step L next to R (ct 2)

II. DVA (DVAH), "two" (THREES)

- 1 Facing diag R and moving to R, run RLR (cts 1&2)
 2 Run LRL (cts 1&2)
 3-5 Facing ctr, dance 3 sets of "threes" in place beg R
 6 Facing diag L and moving to L, step L (ct 1); step R (ct 2) *run*
 7-8 Facing ctr, dance 2 sets of "threes" in place beg L
 9 Facing diag L and moving to L, step L (ct 1); step R (ct 2) *run*
 10 Facing ctr, dance 1 set of "threes" in place beg L

III. TRI (THREE), "three" (LOOP)

- 1-2 Rpt action of Fig 1, meas 1-2
 3 Facing diag R and moving diag R twd ctr, step R (ct 1); lift on R (ct 2)
 4 Step L (ct 1); lift on L (ct 2)
 5 Sharply turning 90 degrees to face diag L, strong step R across in front of L (ct 1); hop R bringing L knee high in front and shldr back (ct 2)
 6 Continuing to face diag L, step fwd L (ct 1); step fwd R (ct 2)
 7 Sharply turning to face ctr, step slightly bkwd away from ctr on L (ct 1); lift on L (ct 2)
 8 Step slightly bkwd R (ct 1); lift on R (ct 2)
 9 Step slightly bkwd L (ct 1); step slightly bkwd R (ct 2)
 10 Dance 1 set of "threes" in place *LRL*

IV. ČETIRI (CHEH-tih-rree), "four" (KICKS)

- 1-2 Facing ctr and moving sdwd R, dance 2 "lift-step-steps" beg with lift on L
 3 Step R in place as L shoots fwd in a controlled "kick" (ct 1); lift on R as L heel is jerked back slightly and allowed to "kick" fwd again (ct 2)
 4 Rpt action of meas 3 with opp ftwk
 5 Rpt action of meas 3
 6 Dance 1 "lift-step-step" to L beg with lift on R
 7-8 Rpt action of meas 4-5 *kicks*
 9-10 Rpt action of meas 6-7 *lift-step-step / kick*

V. PET (PEHT), "five" (STAMPS)

- 1-2 Rpt action of Fig IV, meas 1-2 *lift-step-step / 2x*
 3-4 Rpt action of Fig IV, meas 3-4 *(R in pl, L back / L in pl, kick R)*
 5 Facing slightly R, step R (ct 1); bending fwd slightly from hips, stamp L next to R no wt (ct 2)
 6 Rpt action of Fig IV, meas 6 *lift-step-step*
 7 Facing slightly L, step L (ct 1), bending fwd slightly from hips, stamp R next to L (ct 2)
 8 Rpt action of meas 5 *R / stamps L*
 9-10 Rpt action of meas 6-7 *lift-step-step / L, stamp R*

1-7

8

9-10

1-2

3-5

6

7-8

9

10

1-7

8

9-10

1-2

3

4-5

6-10

2 Trip

CIGANSKI ORIJENT
(Serbia, Yugoslavia)

SOURCE: Ciganski Orijent, meaning 'gypsy orient', probably refers to the train called the Orient Express which passed through Sumadija on its way to Istanbul. Sumajida is an area directly south and east of Beograd (Belgrade). Dances called by the name 'Orijent' are found in various forms all over Serbia. The dance described here is a variant introduced by Zoran Vasiljević in 1966 as done by the ~~AMAM~~ International Music and Dance Company of Los Angeles and the Duquesne University Tamburitzans of Pittsburgh.

PRONUNCIATION: TSEE-gahn-skee OH-ree-yent

MUSIC: Festival (45 rpm) F-4018; NAMA Vol. 1 (LP) 1001

FORMATION: Open cir of mixed M and W with hands in either of two pos:
 1. L hand on hip, fingers fwd, thumb bkwd; R hand through elbow of person to R, hand relaxed with wrist on lower forearm of person to R ("Q" pos), leader on R end also has R hand on hip; or
 2. Hands joined with neighbors and held down ("V" pos), free hand held on hip on both ends of line, end dancers may have free hand on or behind hip

STEPS & STYLE: Lift: A low hop except that the ball of the ft does not leave the floor
 Danced in typically Serbian style, the body is held erect and the ftwk is small. Leg action is with soft flexing of the knees ("makano koleno") and wt, although seemingly on the entire ft, tends to be predominantly on the fwd portion while heel contact with the floor is incidental.

METER: 2/4

MOVEMENT DESCRIPTION

Meas

Introduction: None

I. STEP-BOUNCE-BOUNCE *Dance's step*

- 1 Facing slightly R, step sdwd R (ct 1); close L to R and bounce on both ft twice (cts 2&)
- 2-31 Rpt action of meas 1 thirty more times *(31 small)*
- 32 Step sdwd R (ct 1); close L to R and bounce on both ft (ct 2)

II. ORIJENT

Step slightly diag fwd R taking wt momentarily on ball of ft (ct & of previous meas)

- 1 Step L in back of R (ct 1); step sdwd R raising L knee high-in front (ct 2)
- 2 Touch L toe across in front of R (ct 1); step L across in front of R raising R knee high-in front (ct 2); step slightly diag fwd R taking wt momentarily on ball of ft (ct &)
- 3-16 Rpt action of meas 1-2 seven more times, omitting the momentary step on the final ct & of meas 16

III. HOP-STEP-STEP

- 1 Dancing in place and keeping ft close to floor, lift on L (ct 1); step R next to L (ct &); step L next to R (ct 2); hold (ct &)
- 2 Step R next to L extending L fwd (ct 1); lift on R bringing L heel across R shin (ct 2)

CIGANSKI ORIJENT (cont'd)III. HOP-STEP-STEP (cont'd)

- 3 Lift on R (ct 1); step L in back of R (ct &); step R next to L
(ct 2); hold (ct &)
- 4 Touch L toe fwd (ct 1); step L in place bending knee slightly (ct 2)
- 5-12 Rpt action of meas 1-4 two more times

IV. SHAKE-SHAKE

- 1 Moving twd ctr, step R (ct 1); step L (ct 2)
- 2 Step R, or if preferred a low jump to both (ct 1); lift on R
raising L slightly in front (ct 2)
- 3 Moving bkwd away from ctr, step bkwd L (ct 1); step bkwd R (ct 2)
- 4 Step bkwd L (ct 1); leaning slightly L shake R twice out low
to R (cts &2)
- 5-16 Rpt action of meas 1-4 three more times

NOTE: On meas 2, dancers may jump to both on ct 1

V. ORIJENT

- 1-16 Rpt action of meas 1-16, Fig II

Rpt entire dance from beg

NOTE: On other than the above recommended recordings, the musicians, possibly intending to have fun with unsuspecting dancers, may shorten or extend the number of meas of music associated with a particular fig.

GLAMOČ
(Bosnia, Yugoslavia)

SOURCE: Glamoč originated in the Glamočko Polje, or plains of Glamoč, in Bosnia. There is no instrumental accompaniment. Many such "silent dances" are known throughout the Dinara Planina (Dinaric Mountains) region which includes parts of the republics of Croatia, Bosnia-Herzegovina, and Crna Gora. Glamoč was introduced by Elsie Dunin who learned the dance in Yugoslavia in 1957.

A caller improvises the sequence and may continue the dance as long as he wishes. After the call, ea fig is continued until the next call with the exception of the fig 'Vrati' which is done once with ea call during the 'Hadje' fig. The basic 'Hadje' (meaning "come along") is usually called between Fig III through IV.

PRONUNCIATION: GLAH-moch

MUSIC: Being a "silent dance", there is no musical accompaniment

FORMATION: Closed circle of mixed M and W with hands joined ^{L palm twd ctr, R palm out} and held fwd at shldr level, elbows bent. Bodies are held quite erect and ft are shldr width apart and parallel. The dance begins when absolute silence reigns. A leader calls the fig changes.

Style: Heavy feeling through out

METER: 3/4, 4/4, 6/4, 6/8, 8/4 **MOVEMENT DESCRIPTION**

Cts

Introduction:

The dance begins with a slow tempo which gradually increases. The leader dictates tempo.

I. I (EE) "And" which signals 'Begin'

Leader begins arm movement slowly to L and R, first straightening L arm to L while bending R arm across chest, and then straightening R arm to R while bending L arm across chest. The head does not follow the arm movement but faces twd ctr of cir. The next call is usually made after the leader is satisfied that all dancers are ready and as the arms are moving to the R.

II. KRENI KOLO (KREH-nee KOH-loh) "Turn the circle" (6/4)

Arms stay at shldr level and during the 2 walk steps R arm is straightened to the R and L arm is bent across the chest. Arms then move in opposition during the pivots.

- | | |
|-----|---|
| 1 | Facing and moving the L, step L |
| 2 | Step R |
| 3-4 | Step L, pivoting to face diag R (R stays in place while wt is maintained on L) |
| 5-6 | Shift wt onto R, pivoting to face diag L (L stays in place while wt is maintained on R) |
- Rpt action of cts 1-6 until next fig is called

III. HADJE (HAEE-deh) "Come along" (basic step) (3/4)

Joined hands come down to sides in "V" pos

- | | |
|---|------------------------------------|
| 1 | Facing and moving to the L, step L |
| & | Step R |
| 2 | Step L |
| & | Hop on L, swinging R up in front |
| 3 | Step R |

GLAMOC (cont'd)III. HADJE (cont'd)

&

Hop on R, swinging L leg up in front

As tempo becomes faster, leave out the hops. Remember, the LEADER dictates the tempo.

Rpt action of cts 1-3 until next fig is called

IV. JEDAN U KOLO (YEH-dahn oo KOH-loh) "One in the circle" (3/4)

Joined hands held down in "V" pos

1

Facing and moving to the L, step L

&

Step R

2

Step L

&

Face twd ctr

3

Stamp R twd ctr with bent knee taking wt, arms slightly fwd *(elbow straight / strong feeling)*

&

Hold

Rpt action of cts 1-3 until next fig is called

V. DVA U KOLO (DVAH oo KOH-loh) "Two in the circle" (4/4)

Joined hands held down in "V" pos

1-3

Rpt action of cts 1-3, Fig IV

&

Shift wt back onto L raising R

4

Stamp R twd ctr again with bent knee taking wt, arms fwd

&

Hold

Rpt action of cts 1-5 until next fig is called

VI. TRI U KOLO (TREE oo KOH-loh) "Three in the circle" (8/4)

Joined hands held down in "V" pos

M 1-3

M: Rpt action of cts 1-3, Fig IV

4-7

R knee only leans to L, R, L, R

8

R ft cuts sharply back displacing L as L comes up to *cross* ~~cross~~ behind R ankle

W 1-2

W: Rpt action of cts 1-2, Fig IV

&

Close R to L pivoting to face ctr

3-8

Heels move L, R, L, R, L, R, (6 times) while toes stay in place (the heels barely come off floor and knees bend slightly when heels come down)

Rpt action of cts 1-8 until next fig is called

VII. VRATI (VRAH-tee) "Turn back" (3/4)

This call is usually made on the first ct of a basic 'Hadje' fig.

Joined hands held down in "V" pos.

1

Step L *move to own 2 throughout this fig*

&

Step R

2

Step L *(R)*

&

Pivot $\frac{1}{2}$ turn CW, releasing hands but keeping L hand in front

3

Stomp R taking wt and resuming handhold

&

Hold

Resume 'Hajde' fig until next fig is called. Circle is now moving CCW and does so until another 'Vrati' fig is called

GLAMOC (cont'd)VIII. PUZA (POOH-zah) "Crawl" (6/8)

Joined hands held down in "V" pos

1 Facing and moving to the L, step L
 2 Step R

3&4 *Sml* Step LRL ~~in place~~ *foot - heavy*

5&6 *Sml* Step RLR ~~in place~~ *foot heavy*

Rpt action of cts 1-8 until next fig is called

IX. SARUKE (sah-ROO-keh) "With hands" (6/8)

1 Facing ctr, hands in orig formation pos and shaking vigorously, *up rhythm of book*
 step L in place
 2 Step R in place
 3&4 Step LRL in place
 5&6 Step RLR in place

X. STOJ (STOY) "Stop"

1 All dancers freeze instantly into orig formation pos.

Dance may continue if leader so desires or it may end there or leader may put in several false stops (for instance, if a dancer errs in "Vrati", whereupon leader may advance to the poor performer and say something like "Ti, ne valje" ("you, no good"), causing that dancer to leave the circle. Or, another leader may begin the dance again. Should a leader feel that the dance has continued for a sufficient amount of time, he stops the dance and calls out,

DOSTA (DOH-stah) "Enough"

and the dance is ended. The above represents only a portion of the fig that may be done.

Taught by Dick Oakes
 IDYLLWILD WORKSHOP, 1986

GLAMOC CALLS

| | | |
|---------------------|-----------------------|-----------------------|
| <u>I</u> | (EE) | "And" |
| <u>KRENI KOLO</u> | (KREH-nee KOH-loh) | "Turn the circle" |
| <u>HAJDE</u> | (HAEE-deh) | "Come along" |
| <u>JEDAN U KOLO</u> | (YEH-dahn oo KOH-loh) | "One in the circle" |
| <u>DVA U KOLO</u> | (DVAH oo KOH-loh) | "Two in the circle" |
| <u>TRI U KOLO</u> | (TREE oo KOH-loh) | "Three in the circle" |
| <u>VRATI</u> | (VRAH-tee) | "Turn back" |
| <u>PUZA</u> | (POOH-zah) | "Crawl" |
| <u>SARUKE</u> | (sah-ROO-keh) | "With hands" |
| <u>STOJ</u> | (STOY) | "Stop" |
| <u>DOSTA</u> | (DOH-stah) | "Enough" |

MADOCsAI TANCOK
(Hungary)

not taught

SOURCE: Learned by Andor Czompo in a dance course for advanced dance teachers in Hungary in 1966. Also, George Martin, "A Sárközi Dunamenti Tancok Motívum-kincse" (dance monography).

Madocsa is a small, very old village in Tolna County, south of Budapest. The local cpl dances, slow and fast csardas, belong to the general middle Danubian dance style. The natives are, at present, consciously trying to preserve the old dances. The local peasant dance ensemble is well known in Hungary.

PRONUNCIATION: MAH-dohc-cha-ee TAHNTS-ohk

MUSIC: Voyager VR LP 401, Side 1, Band 2

FORMATION: Cpls scattered around the floor, facing ea other in shldr-shldr-blade pos

STYLE: General csardas style. Traditional. Slow and fast part.

METER: **STEPS AND MOTIFS**

Meas

A. SLOW CSÁRDÁS

I. Heel-click csardas (Men)

Same as dble csardas step (upbeat), but with ea closing step, click the heels tog. The steps are small.

II. ~~Coss~~ csárdás step

- 1 Step on R ft to R side
- 2 Step on L ft behind R ft in 5th pos
- 3 Step on R ft to R side
- 4 Close L ft to R ft

Rpt with opp ftwk (symmetrical)

III. Turn and csárdás

- 1-2 With almost a $\frac{1}{2}$ turn to R, step on R ft fwd
- 3 Continuously turning another $\frac{1}{2}$ turn on R ft, bring L ft to side
- 4 Step on L ft to side, completing full turn
- 5-8 Do 2 single csardas steps, R & L

NOTE: Free hand-hold for M. The R hand leads the turn for the M. For the W, hands are placed on hips.

IV. Step-hop heel-click (Men)

- 1 With $\frac{1}{8}$ turn to L, step (stamp) fwd on R ft with a slightly flexed knee. At the same time, lift L lower leg diag across behind R leg
- 2 Hop on R ft, turning $\frac{1}{8}$ to R; at the same time, swing L lower leg diag/sideways back
- 3 With a jump, close the L ft to R ft, clicking heels tog
- 4 Pause

Rpt with opp ftwk (symmetrical). The hand hold is free

V. Lippentő (Lady)

- 1 Take a small step sideways on ball of R ft, knees straight
- 2 Step on L ft across in front of R ft, flexing both knees
- 3 Close R ft to L ft, rising on balls of the ft, straight knees

MADOC SAI TANCOK (cont'd)V. Lippentö (Lady) (cont'd)

- 4 Lowering onto the full ft, flex both knees
 5 Step on R ft in front of L with flexed knees
 & Step on ball of L ft to L
 6 Step on R ft in front of L ft with flexed knees
 & Rise on ball of R ft, bringing L ft beside R ankle
 7 Closing L ft to R ft, flex both knees
 8 Pause

Hands are placed on hips

VI. Leap-hops and turn

Ptnrs face ea other, holding hands low, R to L hand, L to R hand

1st variation:

- 1 Leap onto R ft in place, lifting L lower leg slightly back
 2 Hop on R ft, kicking L lower leg slightly fwd *up & back leg*
 3-4 Rpt action cts 1-2, with opp ftwdk
 5-8 With 4 running steps, change places, turning $\frac{1}{2}$ CW or $\frac{1}{2}$ CCW without releasing hand hold

2nd variation

- 1-12 Do 4 leap-hops and the $\frac{1}{2}$ turn with 4 running steps

VII. Half turns

- 1-2 Jump into 2nd pos with ft parallel, bending both knees
 3 Leap onto L ft to L
 4 Step on R ft beside L ft
 5-6 Jump into 2nd pos, as in cts 1-2
 7 Leap onto R ft to R
 8 Step on L ft in front of R ft

NOTE: During cts 1-4, turn CW, and cts 5-8, CCW, a $\frac{1}{2}$ turn ea direction

VIII. Rida with turn out

- 1-4 Cpl turns tog CCW with 2 open rida steps
 5-8 M does 2 more rida steps in place; at same time W turns under M's L hand, which holds her R hand high, with 2 rida steps, making a full turn.

Finale variation

- 1-4 Rpt action of meas 1-4, Fast Csárdas
 5-7 M: Do 2 running steps in place & close R ft sharply to L ft
W: Do 2 running steps, turning out under M's L arm as described above, and close R ft to L ft sharply
 8 Pause

THE DANCE

METER:

PATTERN

Meas

Introduction: 2 meas

SLOW CSÁRDÁS:

- 1-2 M does 2 Heel-click csárdás steps (#I) to R and L. W does 2 Cross csárdás steps (#II) to R and L
 3-4 Cpl turns CCW with 4 open rida steps
 5-8 Rpt action of meas 1-4. Release hand hold

MADOC SAI TANCOK (cont'd)SLOW CSÁRDÁS! (cont'd)

- 9-10 M does the Turn and csardas motif (#III). W does 4 single csárdás steps to R, L, R and L. Hands are on hips.
- 11-12 M does 2 Step-hop heel-click motifs (#IV); W does the Lippentő motif (#V)
- 13-16 Rpt meas 9-12. NOTE: variation possibilities: M may replace the turn (meas 9) with 2 single csárdás steps, R,L; at the same time, the W may replace the 4 single csárdás (meas 9-10) with the Turn and csárdás motif (#III)
- 17-24 Rpt meas 9-16
- Repeat the whole Slow Csárdás part once more.

FAST CSÁRDÁS

- 1-2 Cpl does the Leap-hops and turn motif (#VI), variation 1
- 3-5 Do the Leap-hops and turn motif (#VI), variation 2.
- 6-8 Do 6 Leap-hops (no turns)
- 9-12 Joining ptmr in shldr-shldr-blade pos, cpl does Half turns (#VII) 2 times
- 13-14 Cpl does the Rida with turn out (#VIII)
- 15-20 Rpt action of meas 9-14, Fast Csárdás
- Repeat the whole Fast Csardas, meas 1-20, once more, doing the finale variation at the end.

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Presented by Dick Oakes
IDYLLWILD WORKSHOP, 1986

MALOJ MOME
(Macedonia, Yugoslavia)

SOURCE: Maloj Mome, meaning young woman, is from the area around Kumanovo, about 35 kilometers northeast of Skopje, Yugoslavia. The dance can be seen at weddings, holidays, and other special occasions. It was introduced by Atanas Kolarovski in the late 1960's.

PRONUNCIATION: MAH-loj MOH-meh

MUSIC: Festival Records (45 rpm) FR-4015; Radio-Televizije Beograd (10" LP) LP 029

FORMATION: Open cir of mixed M and W with joined hands held down in "v" pos. May also be danced in belt hold, especially when M only are dancing tog with R arm under ("X" pos). Leader may flourish a handkerchief.

STEPS & STYLE: Lift: A low hop in which the ball of the ft does not leave the floor

METER: 2/4

MOVEMENT DESCRIPTION

Meas

Introduction: Instrumental

1-8 No action (or start at any meas, beg with R and moving CCW to R in LOD, and walk 2 steps per meas)

9-14 Beg R and moving CCW in LOD, take 12 walking steps, 1 per ct

15 Step R (ct 1); lift on R (ct 2)

16 Step RLR (cts 1&2)

I. MOVING R, L (Vocal)

1 Lift on L extending R heel fwd on floor (ct 1); roll from heel onto flat R (ct &); step L (ct 2)

2 Step RLR (cts 1&2)

3-4 Rpt action of meas 1-2 with opp ftwk

5 Turning to face ctr, lift on L as R kicks fwd (ct 1); leap onto R next to L bringing bent L knee up in front (ct 2)

6 Step RLR in place (cts 1&2)

7 Jump on both slightly apart with wt predominantly on L (ct 1); hop L in place bringing R in back of L calf with R knee out (ct 2)

8 Turning to face CW to L in RLOD, step R, L (cts 1&); step R in RLOD (ct 2)

9-15 Rpt action of meas 1-7 CW to L in RLOD with opp ftwk

16 Rpt action of meas 8 except that instead of turning to face LOD, end facing ctr

II. TO CTR, OUT (Instrumental)

1 Leaning slightly fwd at hips, hands extended fwd from shldr with elbows relaxed, and moving twd ctr, step R fwd in front of L (ct 1); step L just behind R heel (ct &); step fwd R (ct 2)

2 Rpt action of meas 1 with opp ftwk

3-4 Rpt action of meas 1-2

5 Straightening body with hands coming to sides, lift on L as R kicks fwd (ct 1); leap R next to L bringing bent L knee up in front (ct 2)

6 Step RLR in place (cts 1&2)

7 Moving bkwd, twizzle back onto R with R heel slightly out & L heel angled twd R tow (ct 1) twizzle back onto L with L heel slightly out and R heel angled twd L toe (ct 2)

8 Hop L (ct 1); turning to LOD, step slightly bkwd R (ct &); step L across in front of R in LOD (ct 2)

Rpt dance from Fig I

NIŠKA BANJA
(Serbia, Yugoslavia)

SOURCE: Niška Banja refers to the mineral spring baths about 10 kilometers east of the town of Niš in southeast Serbia. The song on the recording listed below is from the film "Skupljaca Perja" (gatherers of goose feathers) which was shown in the U.S. in the late 1960's with the English title "I even met happy gypsies". The film, made in the Backa area of Vojvodina in the town of Sombor, offers a poignant look into the lives of the gypsies of this area.

The dance described below was learned by Dick Oakes in 1980 from the Serbian community of Los Angeles, California, where it had been danced to this song for many years.

PRONUNCIATION: NEESH-kah BAHN-yah

MUSIC: Festival (45 rpm) DY-8405

FORMATION: Open cir of mixed M and W with hands joined and held down at sides ("V" pos)

RHYTHM: 9/8, the rhythm is quick-quick-slow (2-2-2-3) counted in 4 dancer's beats as follows:

| | | |
|----------------|-----------|-----------|
| measure (meas) | 1 | 1 |
| count (ct) | 123456789 | 123456789 |
| beat (bt) | 1 2 3 4 | 4 2 3 4 |

STEPS & STYLE: The dance is spirited and lively. During Fig II adjacent M and W may turn twd ea other and interact by dancing fwd and bkwd facing ea other or moving close to one another's shldr. Often 2 W will do the same, and in some cases an individual may move down the line of dancers to dance with another but returns to place before Fig I begins again. W may slowly shake their shldr during this fig as the spirit moves them. Usually only a few cpls will dance tog in this manner and not during ea repetition of the fig.

METER: 9/8

MOVEMENT DESCRIPTION

Meas

Introduction: No action

1-8 No action or dance Fig I

9-16 No action or dance Fig II

17-18 This is a 2-meas drum solo on the Festival recording. No action or continue to dance the action of Fig II

I. GRAPEVINE

1 Facing slightly R, step sdwd R in LOD (bt 1); step L across in back of R (bt 2); step sdwd R (bt 3); small lift on R (bt 4); step L across in front of R (bt 4)

7-8 Rpt action of meas 1 seven more times

II. CLAPPING

1 Releasing hand hold and swinging arms bkwd, step R diag R twd ctr (bt 1); step L twd ctr swinging hands fwd (bt 2); step R twd ctr swinging hands up in front (bt 3); touch L heel fwd and clap hands about 6-8 inches in front of face (bt 4)

2 Facing ctr step bkwd L swinging hands down and back (ct 1); step R next to L swing hands fwd (bt 2); step fwd L swinging hands up in

NIŠKA BANJA (cont'd)II. CLAPPING (cont'd)

front (bt 3); touch R heel fwd and clap hands about 6-8 inches in front of face (bt 4)

3 Rpt action of meas 2 with opp ftwk

4 Rpt action of meas 2

5-8 Rpt action of meas 3-4 two more times

Rpt entire dance from beg

Taught by Dick Oakes
IDYLLWILD WORKSHOP, 1986

NIŠKA BANJA

Niška Banja is a place about which many off-color song verses are sung due to its reputation as the Mustang Ranch of Yugoslavia. On the Festival recording, some of the verses are sung in Rom (the language of the Gypsies) and as of this writing we do not have the actual words or their translation. However, singing the following verses should make up for this omission.

/Niška Banja topla voda
Za mangupe život zгода./

/Niška Banja ti si kriva
Što me žena ostavila./

/Mi cigani meraklije
Ne možemo bez rakiije./

/Bez rakiije, život ide
I bez mlade cigančice./

/Jedan, dva, tri, četir, pet, šest,
Sedam, osam, devet, deset./

Deset, devet, osam, sedam
Šest, pet, četir, tri, dva, jedan.
Deset, devet, osam, sedam,
Šest, pet, četir, tri, dva, nula.

Duj, duj, duj, duj, ti ne luduj
Tebe dragi pamet muči
Ostavila, ti si kriva
Što me žena ostavila.

At Niška Banja's warm waters
A rascal's life is very good.

Niška Banja it's your fault
That my wife left me.

We gypsies enjoy euphoria
We can't go on without whiskey.

Without whiskey life just goes on
And without young gypsy girls....

One, two, three, four, five, six,
Seven, eight, nine, ten.

Ten, nine, eight, seven,
Six, five, four, three, two, one.
Ten, nine, eight, seven,
Six, five, four, three, two, zero.

Duj, you drive me crazy,
You my sweetheart torture my head.
She left me; it's your fault
That my wife left me.

Translation: John Filcich

PASARELSKA
(Bulgaria)

SOURCE: Pasarelska is said to have been translated from a Bulgarian dance book in the 1960's, but no written directions have been found. The dance described below is as taught by the late Rubi Vučeta, a prominent Balkan dance leader and teacher in the 1950's and '60's in the Los Angeles, California, area. Measure 6 and 7 are dance differently in the San Francisco bay area.

PRONUNCIATION: pah-sah-REHL-skah

MUSIC: XOPO (45 rpm) X-330; XOPO (LP) X-LP-4, Horo and Racenica Dance of Bulgaria; Mediterranean (45 rpm) 4003; DANSSA (LP) Bulgarian Folklore Songs & Horos, "Makadonsko Horo"

FORMATION: Lines of mixed M and W with hands grasping neighbors' belts with R arm under ("X" pos). End dancers hold free hand on hip (often with fingers pointed back) or leader may flourish a handkerchief.

RHYTHM: 7/8-7/16 played in a "slow-quick-quick" rhythm pattern with 3 dancers beats (bt) notated as follows:

| | | |
|----------------|---------------------------|---------|
| measure (meas) | 1 | 2 |
| count (ct) | 1234567 | 1234567 |
| beat (bt) | <u>1</u> 2 3 <u>1</u> 2 3 | |

After several meas, the tempo quickens from 7/8 into 7/16 meter.

STEPS & STYLE: Lift: A low hop in which the ball of the ft does not leave the floor

| METER: | 7/8-7/16 | MOVEMENT DESCRIPTION |
|--------|----------|----------------------|
|--------|----------|----------------------|

Meas

Introduction: None

THE DANCE

- | | |
|----|---|
| 1 | Facing ctr, leaning fwd at hips, and looking R, step sdwd R (bt <u>1</u>); step L across in front of R (bt 2); hold (bt 3) |
| 2 | Rpt action of meas 1 |
| 3 | Small step sdwd and slightly back on R bending knee slightly (bt <u>1</u>); step L next to R (bt 2); step R next to L (ct 3) |
| 4 | Small step sdwd L bending knee slightly (bt <u>1</u>); step R next to L (bt 2); step L next to R (bt 3) |
| 5 | Moving twd ctr, step R (bt <u>1</u>); step L (bt 2); lift on L raising bent R knee in front (bt 3) |
| 6 | Rpt action of meas 5 |
| 7 | Keeping bent R knee raised, lift again on L pivoting to face L (bt <u>1</u>); step sdwd R twd ctr (bt 2); bending R knee and bend fwd slightly at hips, stamp L next to R (bt 3) |
| 8 | Turning to face ctr, step bkwd L bending knee slightly (bt <u>1</u>); step bkwd R (bt 2); step bkwd L (bt 3) |
| 9 | Step bkwd R bending knee slightly (bt <u>1</u>); step bkwd L (bt 2); step bkwd R (bt 3) |
| 10 | Step diag bkwd L bending knee slightly (bt <u>1</u>); step R in front of L (bt 2); step L ^{bk} in place (bt 3) |
- Rpt entire dance from beg.

NOTE: After the tempo quickens, the music becomes so fast that the lift on bt 1 of meas 7 becomes the beg of a leap which ends on bt 2.

Taught by Dick Oakes
IDYLLWILD WORKSHOP, 1986

POLITIKOS SYRTOS

(Greek)

SOURCE: Politikos Syrtos is from the area of Konstantinoupolis (or Constantinople - now Istanbul) in Asia Minor. Constantinople was referred to as "the city" (or "POLI") because of its importance as a seat of culture and trade in the civilized world. Syrtos (from the Greek word "syro" meaning to pull or, more accurately, to lead) is characterized by its slow-quick-quick rhythm within its 2/4 meter. The dance was a favorite of the late Mike Tsavaras who danced it in the Greek community of Los Angeles, California, and from whom Dick Oakes learned it in the 1970's.

PRONUNCIATION: poh-LEE-tee-kohs seer-TOHS

MUSIC: KEFI Records (45 rpm) KER-101

FORMATION: Lines of mixed M and W with hands joined and held at shldr height comfortably back near the shldrs

STEPS & STYLE: The dance has a soft rolling down-up nature to it similar to the Ballos and other Aegean Island dances

METER: 2/4

MOVEMENT DESCRIPTION

Meas

Introduction: 8 meas, no action

THE DANCE

- 1 Step L twd ctr bending supporting knee slightly (ct 1); swing R slightly out and fwd as supporting knee straightens (ct &); touch R heel fwd bending supporting knee (ct 2); raise R slightly upward in front as supporting knee straightens (ct &)
- 2 Rpt action of meas 1 to ctr with opp ftwk
- 3-4 Rpt action of meas 1-2 moving bkwd on ct 1 of ea meas
- 5 Step L across in back of R bending supporting knee slightly (ct 1); straighten supporting knee (ct &); step sdwd R bending supporting knee slightly (ct 2) step L next to R straightening knees (ct &)
- 6 Step sdwd R bending supporting knee slightly (ct 1); swing L slightly out and fwd as supporting knee straightens (ct &); touch L heel fwd bending supporting knee (ct 2); raise L slightly upward in front as supporting knee straightens (ct &)

Rpt entire dance from beg.

NOTE: Variations of the above description are possible but are usually only performed by the leader.

SZÖKKENŐS
(Hungary)

SOURCE: This is a simple cpl dance from Dévaványa in Eastern Hungary. Szökken is a general term for a leap or hop, from which the dance's name is derived.

Dz. Vágó and M. Szentpál. Published material by the Dance Dept. of the Institute of Popular (Folk) Culture in Hungary. The dance was arranged for recreational folk dancing in the U.S. by Andor Czompo, 1967.

PRONUNCIATION: SUH-keh-nuhsh

MUSIC: "Esik Eso" ... is the recommended melody. Buccaneer #14431A

FORMATION: Cpls scattered around the room, facing CCW. M stands to L of W. W hands are placed on hips. M escorts W with his R arm on W R waist, 1

STYLE: Light and playful *fingers feet* *feet on own hips*

STEPS: Walk, run, leap and hop

METER: 4/4

PATTERN

Meas

PART I (MELODY I)

1-4 Introduction. No movement

5-6 *2x* Beg with R ft, walk fwd 4 steps. Ea step takes 2 cts

7 Take 3 running steps fwd, R,L,R (cts 1-3); hop on R ft (ct 4)

8 Repeat meas 7 with opp ftwk

9-12 Do 4 of the run,run,run,hop combinations, alternating the leading ft, R,L,R,L. Without changing the handhold, M acts as a pivot and leads the W fwd around so that the cpl turns tog in place CCW

13-14 *2x* Ptnrs release the handhold and turn away from ea other, *to the to the* W R, M L, making a full turn in a small circle with 4 walking steps. Ea step takes 2 cts. Return to the orig pos and resume handhold

15-20 Rpt 9-14, but at the end, instead of joining side-by-side, ptnrs face ea other and join hands low, R to L hand, L to R hand

NOTE: At the end, the M actually takes 3 steps and closes his L ft to his R without taking wt. This frees his L for the next fig

PART II (MELODY I repeated)

1 Ptnrs moving sideways, M L, W R, do a step,step,step,hop pattern, M starting with L, W with R. Do the 1st 2 steps as stamps, bending fwd slightly and turning to face LOD

2 *2x* Facing ea other, ptnrs do 2 *step* leap-hops in place, M starting with R and W with L. At the same time, swing joined hands to the same side as the leap-hop.

3-4 Rpt meas 1-2 with opp ftwk moving in the other direction

5-8 Rpt meas 1-4

9 Ptnrs turn away from ea other, M to the L, W to the R, with a run, run,run,hop pattern

10 Doing another run,run,run,hop fig, ptnrs complete the turn and face ea other again, resuming the simple 2 handhold

SZOKKENOS (cont'd)PART II (MELODY I repeated) (cont'd)

- 11 Take 2 running steps in place (ct 1-2); sharply close the ft tog (ct 3); pause (ct 4)
- 12 Same as meas 11, but this time, both ptnrs begin with the R ft
- 13 Ptnrs do 3 small running steps beg with R ft, ^{separately,} and turning CCW as a cpl, but still facing ea other (cts 1-3); pause and sit on R (ct 4)
- 14 Rpt meas 13 with opp ftwk, moving CW *except M does refect w/ on last ct*
- 15-20 Rpt meas 9-14, but at the end, instead of facing ea other, W moves to to R side of the M with 3 running steps. Resume the handhold described at the beg of the dance.
- From here, rpt the whole dance from the beg. Replace the Introduction with the same movements as meas 5-8 of Part I and continue as before.

The directions for this dance are meant only as refresher notes for those who have learned the dance from a qualified teacher.

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Presented by Dick Oakes
IDYLLWILD WORKSHOP, 1986

URAI KÖRCSÁRDÁS
(Hungary)

SOURCE: 39 Verbunktánc by Emma Lugossy. Arranged for recreational folk dancing in the US by Andor Czompo.

Ura is a small village in the Szabolcs-Szatmar County in Eastern Hungary. Early historical records show that this village was in existence as early as 1374. The village was destroyed by floods and swallowed by the Ecsed Swamp, but it was always re-built. This was a shepherd area, and the chief occupation was sheep-herding. The people of Ura changed their traditional clothing very early in favor of the urban fashions, although, until recent years, the women still made linen at home for shirts and other "white" garments. This particular version of the dance is a variation of the so-called "Magyar Negyes," a Hungarian dance for 4.

PRONUNCIATION: Oo-rah-ee Koor-char-dahsh

MUSIC: Buccaneer JR-1276 B "Templomot is Eptettum", or Epic LC 3459, Side 2, Band 2. The melody is found in several other recordings, including Monitor MF 368, Side 2, Band 2, but it is included within a suite of songs. The music is in 4/4 meter, and ea melody consists of 16 meas.

FORMATION: 2 cpls in a small circle, M face ea other; W face ea other. M join hands behind the W's backs. W have hands on M's nearest shldrs. Sometimes the dance is done in a larger circle also.

STYLE: Lively and powerful

STEPS: Dble Csárdás Step: Step to R on R ft; close L ft to R, taking wt; step to R on R ft; close L ft to R without wt.

METER: 4/4

PATTERN

Meas

Introduction: No movement (ct 1/4)

- 1 Do 1 dble csárdás step to R (cts 1-4)
- 2 Do 1 dble csárdás step to L (cts 1-4)
- 3-4 Rpt meas 1-2
- 5 Do a small leap to R on R ft (ct 1); ^{stamp} touch L heel beside R ft, then lift ft slightly (ct 2); close L ft to R with a slight stamp without wt (ct 3); pause (ct 4)
- 6 Rpt meas 5 with opp ftwk (cts 1-4)
NOTE: You can vary the movements in meas 5-4. On ct 2, do 2 ^{stamps w/out wt} touch-lifts (cts 2 &) instead of one
- 7-8 Rpt meas 5-6
- 9 Step back from circle on R ft. Release hand-hold (cts 1-2)
Step back with L ft (cts 3-4) (^{up-down-up down falling})
- 10 Click both heels tog (cts 1-2); rpt cts 1-2 (cts 3-4)
NOTE: M may do a boot-clapping variation instead of heel clicks: Step back with R ft (ct 1); hit L inside boot top with R hand (ct 2); step fwd on L ft (ct 3); hit R outside boot top, behind, with R hand (ct 4)
- 11 Step fwd on R ^{w/ bent knee} ft (ct 1); hop on R ft ^{small kick L fwd low to floor} (ct 2); step fwd on L ft ^{w/ bent knee} (ct 3); hop on L ft (ct 4)
and kick R fwd low to floor.

URAI KORCSARDAS (cont'd)

w use and reuse - in steps

12 Step R, L, in place (cts 1-2); close R ft to L with a heel-click (ct 3); pause (ct 4)

13-16 Rpt meas 9-12 and resume the orig hand-hold on last 2 cts.

NOTE: From meas 9-16 on, the W put hands on won hips. The M's arms are held at a low-fwd-side pos.

REPEAT dance from the beg.

The directions for this dance are meant only as refresher notes for those who have learned the dance from a qualified teacher.

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Presented by Dick Oakes
IDYLLWILD WORKSHOP, 1986

VRNI SE, VRNI
(Macedonia, Yugoslavia)

not taught

56.

SOURCE: Vrni se, Vrni, meaning "come back, come back," takes its name from the song "vrni se, vrni, libe Marice" in which a rejected lover pleads to his love to return to him. The dance, introduced by Atanas Kolarovski in the late 1960's, is from the Vardar Valley.

PRONUNCIATION: VER-nee say VER-nee

MUSIC: Festival (45 rpm) F-4005; Voyager AK-001 (LP) VRLP 402; Jugoton (LP) LPY-Y-upl

FORMATION: Open cir of mixed M and W with hands joined and held at shldr level with elbows bend in "W" pos

STEPS & STYLE: Fig I is danced in a slow, deliberate manner using 2 meas for ea basic motif which will be counted in 8 bts as shows in the following steps (beat is abbreviated as 'bt')

| | | |
|----------------|-----------------|---|
| measure (meas) | 1 | 2 |
| count (ct) | 1 & 2 & 1 & 2 & | |
| beat (bt) | 1 2 3 4 5 6 7 8 | |

Syncopated Two-step: Described here for meas 1-2 of Fig I

1-2 Rise slightly on ball of L with straight L knee and extend toe of R in LOD to where you plan to step (bt 8 of previous motif)
Facing diag R and moving CCW in LOD, step R bending R knee slightly (bt 1); step on ball of L near back of R heel pressuring up on to L so that both knees are straight (bt 4); step R bending R knee slightly (bt 5); rise slightly on ball of L with straight L knee and extend toe of R in LOD to where you plan to step (bt 8)

3-4 Rpt action of meas 1 in same dir but with opp ftwk

5-6 Offbeat Walk: Not "unconventional or eccentric" but meaning not on the main bt. This step is done during the walking part in Fig I. Described here for meas 5-8, the action is similar in meas 13-24
Facing diag R and moving in LOD, rise slightly on ball of L with straight L knee and extend toe of R in LOD to where you plan to step (bt 1); step R bending R knee slightly (bt 2); rpt action of cts 1& with opp ftwk (bts 5,6)

7-8 Rise slightly on ball of L with straight L knee and extend toe of R in LOD to where you plan to step (bt 1); turning to face ctr, step R bending knee slightly (bt 2); rise on ball of R while raising bent L knee in front with L ft in front of R shin (ct 5); hold

Lift: A low hop in which the ball of ft does not leave the floor
Movements are soft, without stiffness or jerkiness

METER: 2/4

MOVEMENT DESCRIPTION

Meas

Introduction: Instrumental; 16 meas, no action

I. SLOW PART (Vocal)

1-4 With hands held as described under FORMATION ("W" pos), dance meas 1-4 (Syncopated Two-Step) described under STEPS & STYLE

5-8 Dance meas 5-8 (Offbeat Walk) described under STEPS & STYLE

9-16 Rpt action of meas 1-8 CW to L in ROLOD with opp ftwk

VRNI SE VRNI (cont'd)I. SLOW PART (cont'd)

17-20
21-24

Rpt action of meas 5-8
Rpt action of meas 13-16

II. FAST PART (Instrumental)

- 1 Bringing joined hands down to sides ("V" pos) and facing and moving CCW to R in LOD, hop L as R reaches out to R (ct 1); step R (ct &); step L (ct 2)
 - 2 Rpt action of meas 1
 - 3 Run RLR (cts 1&2)
 - 4 Run LRL (cts 1&2)
 - 5 Lift L pivoting to face ctr and raising bent R knee in front as joined hands are raised to "W" pos (ct 1); step R across in front of L (ct &); hold (ct 2)
 - 6 Step bkwd L (ct 1); step R next to L raising bent L knee in front (ct 2)
 - 7 Lift on R (ct 1); hold (ct 2)
 - 8 Bringing hands down to "V" pos, step LRL in place (cts 1&2)
 - 9-16 Rpt action of meas 1-8 except that hands remain in "W" pos on meas 16 in preparation for the beg of the dance.
- Rpt dance from beg.

ZAJKO KOKORAJKO
(Macedonia, Yugoslavia)

SOURCE: Zajko Kokorajko refers to the title of the song to which the dance is performed. The dance motifs described are variants of a dance called Berovka, from the eastern Macedonian town of Berovo. Berovka was learned by Elsie Dunin from Dragan Petrushevski, a member of the Tanec Ensemble, in Skopje, Yugoslavia, in 1957, and taught to the music of Zajko Kokorajko. Subsequently, the folk process holding sway over otherwise more responsible dancers, other step variations were added, the authenticity of which must surely be in question. In Macedonia, a dance game is performed to Zajko Kokorajko in which a bumbling "hunter" with a toy gun tries to bag a couple of "rabbits", with with comic antics.

PRONUNCIATION: ZAI-koh koh-koh-RAI-koh

MUSIC: Festival (45 rpm) F-4001; Jugoton (10" LP) EPY 3009; Jugoton (LP) LPY-64; Mediterranean (45 rpm) M-4001

FORMATION: ~~Lines of mixed M and W either with joined hands held down at sides ("V" pos), or grasping neighbors' belts with R arm under ("X" pos) and end dancers' thumbs tucked into own belts~~ HANDS ON SHOULDERS OF ADJACENT DANCERS IN "T" POS.

STEPS & STYLE: Lift: A low hop in which the heel does not leave the floor

RHYTHM: 2/4 played in 3 accented dancers beats of slow (cts 1&), quick (ct 2), quick (ct &)

METER: 2/4

MOVEMENT DESCRIPTION

Meas

Introduction: Instrumental, 16 meas, no action; begin dance with vocal

BEROVKA

- 1 Facing ctr, step sdwd R (ct 1); lift on R (ct 2); step L across in front of R (ct &)
- 2 Step slightly sdwd R (ct 1); step L next to R (ct 2); step R next to L (ct &)
- 3 Step slightly sdwd L bending L knee slightly and quickly bringing R heel to L ankle (ct 1); lift on L bringing R in back of L ankle (ct 2); step R across in back of L (ct &)
- 4 Step sdwd L (ct 1); low leap R across in front of L bending slightly at hips (ct 2); hold (ct &)

Rpt action of Berovka basic step (except that dancers hold pos on ct 1 of meas 1 that was assumed at end of meas 4) until leader signals for a change

Variation I (SIDE-SIDE)

- 1-3 Rpt action of meas 1-3 of Berovka basic motif (with the slightly bent pos hold only on the first time through)
- 4 Low leap sdwd L bringing R twd L (ct 1); low leap sdwd R bringing L twd R (ct 2)
- 5 Countering the basic rhythm, step sdwd L (ct 1); step R across in back of L (ct &); step sdwd L (ct 2)

Rpt action of Var I until leader signal for a change

ZAJKO KORORAJKO (cont'd)Variation I (cont'd)

NOTE: Some dancers like to add a quick pickup lift on L after ct 8 of the previous meas and before ct 1 of meas 1 on repetitions of this var.

Variation II: (SIDE-SIDE/HEEL-TOE)

1-5
6

Rpt action of Var I, meas 1-5

Lift on L touching R heel fwd in front of L (ct 1); lift on L touching R toe next to outside of L instep (ct 2)

Rpt action of Var II until leader signals for a change

NOTE: Other variations are possible but their authenticity would be even more suspect than the 2 described above!

Taught by Dick Oakes
IDYLLWILD WORKSHOP, 1986

ah-ha-rah't chah-yah-i

60.

AHAVAT CHAYA'I
(Israel)

The Love of my life

SOURCE: Sefi Aviv, choreographer; Blue Star
TRANSLATION: Love of My Life
PRONUNCIATION:
MUSIC: Tel Aviv Express (Ben-Mush) *B/1*
FORMATION: Circle, simple hold *"V" pos*

METER: 4/4; 2/4

PATTERN

Meas

Introduction: *Big w/ singing*

PART A:

- 1 *Face ctr* Step R to R and hold (cts 1-2); cross L over R and snap finger, (cts 3-4) *crossed at chest*
2 Rpt meas 1, Part A
3 Yemenite R with hop (cts 1-4)
4 *Face R LOD* 3 steps to L with L,R,L (cts 1-3); touch R beside L (ct 4)
5-7 Rpt meas 1-3, Part A
8 (2/4) Step-hop *on L* while turning 3/4 turn to L, end facing LOD (cts 1-2)

PART B:

- 1-2 4 Debka steps fwd, R,L,R,L *Debka: touch heel (1) and leap onto full ft. when it touches landing w/ 1/2 on knee (2)*
3-4 Rpt meas 1-2, Part A *(R -> / X / R -> / X)*
5-8 Rpt meas 1-4, Part B

INTERLUDE

- 1-2 *Face ctr* 2 Yemenite steps R,L *to head*
3 (2/4) Balance back and fwd with R,L while arms come up (cts 1-2)

PART C:

- 1 Cross R over L diag to L (ct 1); close L beside R (ct 2); rpt ct 1, meas 1, Part C and hold (cts 3-4) *R x L*
2 Rpt meas 1, Part C, reverse ftwk and direction
3 Rpt meas 1, Part C
4 *Note: m 1-3 move fwd ctr (full) fwd outside (LX/R out of circle / pivot on L to face ctr)* 3 step turn to R with L,R,L (cts 1-3); hold (ct 4)
5-8 Rpt meas 1-4, Part C

PART D: Face ctr *H in 'V'*

- 1-2 4 Debka steps fwd, R,L,R,L *fwd ctr*
3 Leap with R to R (ct 1); cross L over R (ct 2); step in place and hop on R (cts 3-4) *bk*
4 3 Step turn to L with L,R,L and hop on L turning 1 1/2 turns, end facing out (cts 1-4)

AHAVAT CHAYA'I (cont'd)PART D: (cont'd)

5-6

4 Debka steps fwd, R,L,R,L *out of circle.*

7

Yemenite R with hop

8

Balance L,R (cts 1-2); close L to R while turning $\frac{1}{2}$ turn to R
and hold (cts 3-4) *end facing cts.*

Presented by Ya'akov Eden
IDYLLWILD WORKSHOP, 1986

not taught

SOURCE: Ya'akov Dekel, choreographer, Blue Star 1984
TRANSLATION: Chosen Nation
PRONUNCIATION: ahm sgoo-lah
MUSIC: Blue Star 84
FORMATION: Circle dance in shldr hold

METER: 4/4

PATTERN

Meas Cts

Introduction:

PART A: Shoulder hold

| | | |
|-----|-----|--|
| 1 | 1 | Step R to R |
| | 2 | Step L behind R |
| | 3-4 | Close R beside L and hold |
| 2 | 1-4 | 2 sways R,L |
| 3-8 | | Rpt meas 1-2 Part A, 3 more times (4 times in all) |

PART B: Should hold

| | | |
|-----|-----|--|
| 1 | 1 | Step R to R |
| | 2 | Step L behind R |
| | 3-4 | Hold |
| 2 | 1 | Step R to R |
| | 2 | Step L across R |
| | 3-4 | Hold |
| 3-4 | | Rpt meas 1-2 Part B |
| | | NOTE: Change to a simple hold |
| 5 | 1-4 | Grapevine to R: R to R, L behind, R to R, L across |
| 6 | 1-4 | 2 step-hops R,L |
| 7-8 | | Rpt meas 5-6 Part B |

PART C: Simple hold

| | | |
|-----|-----|---|
| 1 | 1-2 | Jump on both feet and land on R |
| | 3-4 | Step L behind R and scissor fwd R,L |
| 2-4 | | Rpt meas 1 Part C 3 more times (4 times in all) |

AT ADAMA ✓
Israel

TRANSLATION: You are the earth

PRONUNCIATION: AHT ah-dah-MAH

CHOREOGRAPHER: Shmulik Gov'ari

MUSIC: Tel Aviv Express #1, Side B, Band 4

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

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION: Beg with vocal

PART I: (Face LOD)

- | | | |
|-----|-------|--|
| 1 | 1-2 | Step R-L fwd. |
| | 3,&,4 | Two-step R fwd (R,close,R). |
| 2 | 1-2 | Step L-R fwd. |
| | 3 | Point L twd ctr while turning to face ctr. |
| | 4 | Close L to R. |
| 3 | 1 | Step R fwd. |
| | 2 | Chug R fwd. |
| | 3&4 | Yemenite L bkwd, fast. |
| 4-6 | | Repeat meas 1-3. |

PART II:

- | | | |
|-----|-----|--|
| 1 | 1-2 | Step R-L fwd, in LOD. |
| | 3 | Step R to R, face ctr. |
| | 4 | Step L behind R. |
| 2 | 1-4 | Yemenite R-L (fast) (cts 1&2, 3&4). |
| 3 | 1 | Stamp R diag L fwd. |
| | 2 | Stamp R diag R fwd. |
| | 3 | Stamp R diag L fwd, no wt. |
| | | NOTE: There is no 4 ct. |
| 4-6 | | Repeat meas 1-3. |
| 7 | 1-4 | Repat meas 3, Part I (R fwd, chug R fwd, Yem L bkwd) |
| 8 | 1 | Step R to R. |
| | 2 | Step L next to R. |
| | | NOTE: This meas has only 2 cts. |

- PART III: (Face ctr)
- 1 1 Leap R to R bending R knee as L heel touches and extends L.
 2 Step L behind R.
 &-3 Step R to R; step L across R.
 4 Repeat cts 1-3, meas 1.
- 2 1-2 {
 3 Brush R fwd.
 4 Step R fwd.
- 3 1 Chug R fwd.
 2-4 Yemenite L bkwd.
- 4-6 Repeat meas 1-3, once more (2 in all).
 Repeat dance from beg, then Part II, meas 3, ct 1.

Presented by Ya'akov Eden
Idyllwild Workshop 1986

BASPARDESS LEYAD HOSHOKET ✓
Israel

TRANSLATION: In the orange grove near the well

PRONUNCIATION: bah-par-DESS lay-YAHD had-shoh-KET

CHOREOGRAPHER: Aharon Rapha'eli

MUSIC: Tel Aviv Express #1, side A, Band 1

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

METER: 4/4

PATTERN

Meas Cts

INTRO: Upbeat + 6 meas. Begin with vocal.

- PART I *moving R*
- | | | |
|---|------------------|---|
| 1 | 1-4 | Grapevine to R: Step R to R; step L across R; step R to R; step L behind R. |
| 2 | 1-3 4 | Step R,L,R, turning once to R. Step L over R. |
| 3 | 1-4 | Grapevine to R: Step R to R; step L behind R; step R to R; step L across R. |
| 4 | 1 2 3 4 | Step R bk in place. Step L to L. <i>Face to</i> Step R across L. <i>moving across L</i> Step L beside R. |
| 5 | 1-4 | Grapevine to L: Step R across L; step L to L; step R behind L; step L to L. |
| 6 | 1-2 3 4 | Step R,L turning once to L. Step R across L. Step L to L. |
| 7 | 1 2 3 4 | Step R behind L. Step L to L. Step R across L. Step L bk in place. |
| 8 | 1 2 3 4 | Step R to R. Step L across R. Step R back in place. Step L to L. |

- PART II: No hands
- 1 1-2 Step R to R, snap fingers to R with hands raised head ht.
 - 3-4 Step L to L, snap fingers high to L.
 - 2 1-4 Beg R, do 4 steps twd ctr (R-L twd ctr, R-L turning 1/2 to R), end facing out of circle. Release hands. *free at side*
 - 3 1-2 Sway R, reach twd sky with hands up and palm facing, then lower hands slightly.
 - 3-4 Sway L, reach twd sky again as in cts 1-2.
 - 4 Tcherkessia step:
 - 1 Step R fwd;
 - 2 Step L bk in place.
 - 3 Step R bkwd.
 - 4 Step L fwd in place.

Arms reach up above head with palms up when stepping fwd (ct¹); slowly lower arms to side turning palms down when stepping bkwd (cts. 2-4). *turning down then scooping palms up*
 - 5-8 Repeat meas 1-4 facing out of circle, end facing ctr.

Presented by Ya'akov Eden
Idyllwild Workshop 1986

BET AVI
Israel

TRANSLATION: My father's house

PRONUNCIATION: BAYT ah-vee

CHOREOGRAPHER: Bentsi Tiram

MUSIC: Tel Aviv Express #1, LP, Side A, Band 4

FORMATION: Open circle with dancers very close tog, hands clasped, arms bent at elbows with hands at waist ht.

STYLE: Yemenite up-down feeling (ball-flat), with very small ftwk.

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION: Beg with singing.

PART I:

- 1 1-4 Yemenite R bkwd; brush L fwd on ct 4.
- 2 1-4 Step L across R; step R to R; step L across R; hold.
- 3 1-4 Grapevine to L: Step R behind L; step L to L; step R over L, step L to L.
- 4 1-3 Repeat meas 3, cts 1-3. (grapevine step to L, 7 steps)
4 Hold.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

PART II: (Face LOD and move slightly fwd. R hand on L shldr of dancer in front, L hand on small of own back)

- 1 1-2 Small step R diag R fwd; hold and bring L ft near R ankle.
3-4 Small step L diag L fwd; close R next to L. Slight swagering feeling on both steps.
- 2 1-4 Repeat meas 1 with opp ftwk and dir.
- 3 1-4 Dassa Step: Step R fwd on balls of ft (cts 1-2); rock back on L, leave R in place (cts 3-4). Do a "Camel roll": Body rotates up, bkwd, down, and around.

- 4 1-3 Step R,L,R fwd.
 4 Pivot on R 1/2, end facing RLOD (L).
- 5-8 Rejoining hands, repeat meas 1-4 with opp ftwk and dir,
 on last ct end facing ctr.

- PART III: (Face ctr, no hand hold)
- 1 1,&,2 Beg R, do 1 two-step slightly diag R fwd, with hands at
 waist ht, snap fingers on ct 2.
 3,&,4 Repeat cts 1-2, diag L fwd with opp ftwk.
- 2 1-2 Sway R to R; L to L.
 3-4 Step R across L, R arm moves across body; pivot R on R
 1/2 to face out, L lifts fwd
- 3 1-4 Walk L,R,L fwd.
- 4 1-2 Step R to R, swing arms to R.
 3 Close L to R, swing arms to L.
 4 Bend knees bring L arm parallel to floor with palm
 down, R arm on top of L hand, forearm vertical, rotate
 R hand inward and snap fingers of R hand.
- 5-8 Repeat meas 1-4, end facing ctr.

Presented by Ya'akov Eden
Idyllwild Workshop 1986

CHALOM NIFLAH
Israel

TRANSLATION: Wonderful Dream

PRONUNCIATION: cha-LOM neef-LAH

CHOREOGRAPHER: Ya'akov Levi

MUSIC: Tel Aviv Express #1, Side B, Band 8

FORMATION: Cpls in Varsouvienne pos, facing LOD. W on M R.
Same ftwk for both.

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION: Beg with singing

PART I:

- | | | |
|------|-----|--|
| 1 | 1 | Step R to R with bent knee. |
| | 2 | Shift wt sdwd to L. |
| | 3-4 | Touch R heel fwd; hold. |
| 2 | 1 | Touch R heel diag R. |
| | 2 | Touch R heel fwd. |
| | 3 | Lift L knee slightly. |
| | 4 | Leap R fwd. |
| 3 | 1-4 | Step-bend L-R fwd. |
| 4 | 1-4 | Yemenite L. |
| 5-16 | | Repeat meas 1-4, 3 more times (4 in all). |
| 17 | 1-2 | Step R fwd pivoting 1/2 to L (leave L in place) - arms move over W head, release and extend fwd palm down. |
| | 3-4 | Step L in RLOD where it was. |
| 18 | 1-2 | Step R fwd pivoting 1/2 to L (leave L in place). |
| | 3-4 | Step L in LOD where it was. |

NOTE: During meas 17-18, hands are at waist ht with palms down and do a slight scooping motion fwd (cts 1-3); hands pull back slightly (ct 4). Repeat again for next meas.

PART II: Join in front basket hold (MR over WL) at waist ht.

- | | | |
|---|-----|---|
| 1 | 1-2 | Step R diag R fwd with bent knee, then straighten knee (scoop). |
| | 3-4 | Step L diag L fwd with scoop. |
-

CHALOM NIFLAH

2

- 2 1-4 Two-step fwd with R (RLR).
3-4 Repeat meas 1 with opp ftwk (diag R, diag R; LRL fwd).
5 Repeat meas 1 (diag R, diag L).
6 1-4 Tcherkessia step R (R fwd, L bk, R fwd, L bk or in pl).
7-8 Repeat meas 17-18, Part I (1/2 turns).
9-16 Repeat meas 1-8.

1-2 INTERLUDE: In varsouvienne pos
2 Yemenite steps R-L moving fwd.

- 3 1-4 Step-bend R-L fwd.

Repeat dance from beginning.

ENDING: Repeat meas 1, Part A.

Presented by Ya'akov Eden
Idyllwild Workshop 1986

Debka Shachar

Israel

The dance was taught by Ya'akov Eden at the southern California at the 1985 San Diego State University Folk Dance Conference, and the 1986 Idyllwild Folk Dance Camp.

TRANSLATION: Dance of the dawn

PRONUNCIATION: deb-KAH sha-HAHR

CHOREOGRAPHER: Sefi Aviv

CASSETTE: Blue Star 19985, side A/5

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

STEPS: Debka: Step fwd (toe first then full ft) (ct 1); bend knee (ct 2); repeat ct 1-2 with opp ftwk (cts 3-4).

STYLE: Bouncy with knees flexing almost on every ct.

METER: 4/4

PATTERN

Meas. Cts.

INTRODUCTION: 16 cts.

PART I: Face LOD

- | | | |
|-----|-----|--------------------------------------|
| 1 | 1-4 | Do 2 debka steps fwd, R-L. |
| 2 | 1-2 | Debka R to R - turn to face ctr. |
| | 3-4 | Debka L bkwd - face RLOD. |
| 3 | 1-2 | Debka R in place - turn to face LOD. |
| | 3 | Touch L in front of R. |
| | 4 | Bounce on R in place. |
| 4 | | Yemenite L bkwd. |
| 5-8 | | Repeat meas 1-4. |

PART II: Face LOD

- | | | |
|---|-----|--|
| 1 | 1-2 | Step-hop R fwd as L lifts beside R claf - knees bent. |
| | 3&4 | Two-step L fwd (fast) - body leans fwd. |
| 2 | | Repeat meas 1 in LOD. |
| 3 | 1-2 | Two-step R slightly fwd (fast) - upper body tilts slightly bkwd. |
| | 3-4 | Two-step L slightly bkwd (fast) - upper body tilts slightly fwd. |

4 1 Straightening body - fall fwd on R with bent knee as L lifts sharply fwd - knees bent.
 2 Step L fwd.

 3-4 Repeat cts 1-2.

5-8 Repeat meas 1-4.

INTERLUDE: Face ctr.

1-2 Yemenite R-L with hop on last ct of each meas.

PART III: Face ctr and release hands.

1 1 Touch R in place with hip accent (lift) while turning 1/4 L (R shldr twd ctr) - clap hands at head ht.

 2 Bend R knee slightly as L lifts beside R.

 3-4 Repeat cts 1-2.

2 Yemenite R bkwd - turn to face ctr - hands lower then raise again. End with hands released.

3-8 Repeat meas 1-2, alternating ftwk and direction, 3 more times (4 in all).

PART IV: Face ctr with hands joined in "V" pos.

1 1 Stamp R across L - bend knees - body leans fwd.

 2 Hold.

 3-4 Hop (scoot) bkwd on R twice with L lifted slightly bkwd.

2 Yemenite L diag L bkwd (almost leap on ct 3).

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

Dance notes updated and R&S'd by dd, 12-97

DEBKA SHACHAR ✓
Israel

on computer
197

69.

TRANSLATION: Dance of the dawn

PRONUNCIATION: Deb-KAH SHA-HAHR

CHOREOGRAPHER: Sefi Aviv

MUSIC: Tape - Blue Star 1985, Side A, Band 5

STEPS: Debka: Step fwd (toe first then full ft) (ct 1); bend knee (ct 2); repeat with opp ftwk (cts 3-4).

STYLE: Bouncy with flex of knees on almost every ct.

FORMATION: Lines facing LOD joined in "V" pos.

METER: 4/4 (fast) PATTERN

Meas Cts

INTRODUCTION: 16 cts.

- PART I: Face LOD
- 1 1-4 Do 2 debka steps fwd, R-L.
- 2 1-2 Debka R to R, turning to face ctr.
3-4 Debka L bkwd, face RLOD.
- 3 1-2 Debka R fwd. *turning to face LOD*
3 Touch L in front of R.
4 *bounce* Hop R in place.
4 *Yemenite L bkwd*
- 5-8 Repeat meas 1-4.

- PART II:
- 1 1-2 Step-hop R fwd as L knee lifts fwd - knees bent. *on d²*
3-4 Two-step L fwd (fast) as body leans fwd.
- 2 Repeat meas 1
- 3 1-2 Two-step R fwd (fast). *upper body tilt*
3-4 Two-step L bkwd (fast). *upper body tilt, belly bk fwd*
- 4 1 *straight body* Fall R fwd on bent knee as L knee lifts fwd - knees bent.
2 Step L fwd.
3-4 Repeat cts 1-2.
- 5-8 Repeat meas 1-4.

- INTERLUDE:
- 1-2 Yemenite R-L with hops.

- PART III: Face ctr and release hands.
- 1 1 Touch R in place with hip accent (lift) while turning
1/4 L (face RLOD) - clap hands *high. head ht*
- 2 Bend R knee as L knee lifts fwd.
- 3-4 Repeat cts 1-2.
- 2 Yemenite R bkwd - turning to face ctr. End with hands released.
- 3-8 Repeat meas 1-2, alternating ftwk and direction, 3 more times (4 in all).
- PART IV: Face ctr with hands joined in "V" pos.
- 1 1 Stamp R across L; knees bent; body leans fwd.
- 2 Hold.
- 3-4 Hop R bkwd, 2 times bkwd - knees bent.
- 2 Yemenite L diag L bkwd. *(almost ult leap on ct 3)*
- 3-4 Repeat meas 1-2, once more (2 in all).

Presented by Ya'akov Eden
Idyllwild Workshop 1986

EGLEY TAL
Israel

not taught

TRANSLATION: Dew drops

PRONUNCIATION: eg-LAY tahl

CHOREOGRAPHER: Ya'akov Dekel

MUSIC: Blue Star 1984, Side B, Band 4

FORMATION: Cpls facing with M bk to ctr. Hands free at side.

Both use same ftwk.

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION: 4 meas.

PART I:

- | | | |
|-----|-----|---|
| 1 | 1 | Step R across L. |
| | 2 | Step L bk in place. |
| | 3 | Step R to R. |
| | 4 | Step L across R. |
| 2 | 1 | Step R back in place. |
| | 2 | Step L to L. |
| | 3-4 | Stepping R-L change places with ptr passing R shldr, and turning 1/2 R. End facing ptr. |
| 3-4 | | Repeat meas 1-2, from opp pos. End in orig pos. |

PART II:

- | | | |
|---|-----|--|
| | | Part II is done in 2 circles, M on the inside. |
| 1 | 1-4 | Moving to own R, step R,L,R,L(on last step turn 1/2 to L on L). End with M facing ctr and W out. |
| 2 | 1-2 | Step R-L bkwd. |
| | 3 | Step R bkwd with bent knee, L toe remains in place. |
| | 4 | Repeat ct 3, with opp ftwk. |
| 3 | 1-2 | Touch R heel and toe fwd. |
| | 3-4 | Step R,L,R,L fwd. |
| 4 | 1-2 | |
| | 3-4 | Close R beside L while turning 1/2 R to face ptr and hold. |

- PART III: (R hand on ptrs waist, L hand high and diag out)
- 1 1-4 Beg R, do 3 buzz steps turning CW (down-up feeling).
- 2 1-2 Step R to R, change pos - L hand on ptrs waist.
 3 Brush L across R.
 4
- 3-4 Repeat meas 1-2 with opp ftwk and dir.

- INTERLUDE:
- 1 1-2 Step (rock) R to R, bend knee - snap fingers twd R at head level.
 3-4 Step (rock) L to L bend knee - snap fingers twd L at head level.

Presented by Ya'akov Eden
Idyllwild Workshop 1986

HANIGUN ✓
(Israel)

taught at camp

SOURCE: Israel Shabta'i, choreographer; Blue Star 1985

TRANSLATION: The melody

PRONUNCIATION: hah-nee-GOON

MUSIC: Tape; Israeli Folk Dances, Side A, Band 1

FORMATION: Closed circle, hands free and out to side

METER: 4/4

PATTERN

Meas

INTRODUCTION: 9 meas

PART I: Face ctr

- 1 *Jump on both ft adwd R, ft apart + body fall on*
Step R to R, R hand moves to R (ct 1); ~~stamp~~ L in place (ct 2);
step R across L while body leans fwd, R hand moves across body, L
moves slightly bkwd (ct 3); ~~stamp~~ L in place (ct 4)
- 2 Step-hop R-L, turning once to R; raise hands to head level *palm twd face* (cts 1-4)
- 3-8 Rpt meas 1-2, 3 more times (4 in all)

PART II: Facing & moving in RLOD, join hands in "V" pos

- 1 Grapevine to L: step R across L; step L to L; step R behind L; step
L to L (cts 1-4)
- 2 Step R-L fwd in RLOD (cts 1-2); step-hop R, raise L knee and turn to
face *ctr* (cts 3-4)
- 3-4 Rpt meas 1-2, once more; 2 in all
- 5 Join in "T" pos and step R heel to R (ct 1); step L behind R heel,
bend knees (ct 2); rpt cts 1-2 (R to R, L behind) (cts (3-4))
- 6 Rpt meas 5, cts 1-2 (cts 1-2); step R in place (ct 3); hop on R
(ct 4)
- 7-8 Rpt meas 5-6: *wt opp ft wk*

PART III: Face ctr, hands free at sides

- 1-2 4 fast two-steps fwd, R,L,R,L; body moves down-up-down-up, hands
move down, up *to head* sky, down, up *to head* sky (*palm twd face*)
- 3 *One full* Turn R, stepping R,L,R, hold (cts 1-4) *H up at head ht*
- 4 *One full* Turn L, stepping L,R,L, hold (cts 1-4) *H up at head ht*
- 5 2 fast two-steps bkwd, R,L (cts 1-4) *body + H move down-up*
- 6 Turning R, run R,L (cts 1-2); jump on both ft (ct 3); hop L in
place (ct 4)
- 7-12 Rpt meas 1-6 once more (2 in all)

PART IV: Hands joined in "V" pos

- 1 *4 steps* Grapevine to R: R to R, L across R, R to R, L behind R (cts 1-4)
- 2 Step R to R (ct 1); close L to R (ct 2); rpt cts 1-2, once more
(cts 3-4) (2 in all)

HANIGUN (cont'd)

- 3 Rpt meas 1 (grapevine to R) (cts 1-4)
- 4 2 fast running two-steps, ^{R-L-R-L} ~~R-L~~, turning once R. ^{in 102} Release, then rejoin hands. Hands are down and out slightly on turn. (cts 1-4)
- 5-8 Rpt meas 1-4 once more (2 in all)

Presented by Ya'akov Eden
IDYLLWILD WORKSHOP, 1986

HAVA NAGILA
Israel

may taught

TRANSLATION: Let's be happy

PRONUNCIATION: HAH-vah nah-GEE-lah

CHOREOGRAPHER: Tsui Hilman

MUSIC: Blue Star 1984, Side B, Band 8

FORMATION: Individuals scattered around the floor, facing music (fwd), with arms free at sides.

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION: 12 meas, beg with vocal.

PART I:

- | | | |
|-----|-----|--|
| 1 | 1-2 | Step-hop R to R with large slow step. |
| | 3 | Step L across R, arcing L. L arm swings across body. |
| | 4 | Step R back in place. |
| 2 | 1-4 | Repeat meas 1 with opp ftwk and dir. |
| 3 | 1-4 | Stepping R,L,R turn R once and hold. |
| 4 | 1-4 | Repeat meas 3 with opp ftwk and dir. |
| 5-8 | | Repeat meas 1-4, once more (2 in all). |

PART II:

- | | | |
|-----|-----|--|
| 1 | 1-2 | Step-hop on R as L swings fwd, hands swing slightly fwd with palms fwd. |
| | 3-4 | Step-hop on L as R swings bkwd, hands swing slightly bkwd with palms bkwd. |
| 2 | 1-4 | Repeat meas 1, once more (2 in all). |
| 3 | 1-2 | Repeat cts 1-2, meas 1 (step-hop R & swing L fwd). |
| | 3-4 | Scissors step bkwd L-R, kick R-L fwd. |
| 4 | 1 | Step L fwd. |
| | 2 | Leap onto R fwd |
| | 3-4 | Step L fwd; stamp R in place no wt. |
| 5-8 | | Repeat meas 1-4, once more (2 in all). |

PART III:

- 1 1-2 Step R to R turning slightly R.
 3-4 Close L to R and hold.
- 2 Repeat meas 1 with opp ftwk and dir.
 NOTE: Meas 1-2 is a bridge (interlude) in the music.
- 3 1-2 Jump on both ft; hop on L.
 3-4 Repeat cts 1-2 once more (2 in all).
- 4 1-2 Stepping R,L,R turn R and hold.
- 5-6 Repeat meas 3-4 with opp ftwk and dir. (both, hop R,
 2x; turn L)
- 7 1-2 Run R-L fwd.
 3-4 Step-hop on R turning 1/2 R as L extends fwd.
- 8 Repeat meas 7 with opp ftwk (LR fwd, step-hop L turning
 L 1/2)

SEQUENCE:

Part 1,2,3-1,2-1,2,3 (meas 1-4)

Presented by Ya'akov Eden
Idyllwild Workshop 1986

MANGINAT HA'DROR ✓

(Israel)

SOURCE:

*Chor**Se'adia Amishai*

PRONUNCIATION:

mahn-gee-naht kuh'-drawr

MUSIC:

Tape/Dance with Dani Benshalom, 10/3

FORMATION:

Circle, facing center; hands held down.
3 parts, ea with 2 sections

METER: 4/4

PATTERN

Meas.

Introduction: *Beginning*PART A, SECTION 1:

- 1 Face ctr, rock R fwd, hold (cts 1-2); rock L bkwd, hold (cts 3-4);
- 2 Rock R fwd (ct 1); Yemenite L (cts 2-4) *Note: Having stly fwd 1 bk during rocks*
- 3 Hop L (ct 1); 3 steps, cross R over L, L to L, R to R, still facing ctr (cts 2-4) *if R fwd sway sway*
- 4 Sharp ~~half-turn~~ *1/4 turn* to L, hold (cts 1-2); hop L (ct 3); ~~close R.~~ *stop not to L* Sharp turn ~~twd ctr of circle~~ *hop not deeply bent* (ct 4)
- 5-8 Rpt meas 1-4, Section 1, Part A - *in ct 1 of rpt turn sharply twd ctr of circle*

PART A, SECTION 2:

- 1 Face CW, step R, hold (cts 1-2); close L, hold (cts 3-4)
- 2 3 running steps, R,L,R (cts 1-3); leap onto L while keeping R leg behind L, *flaring* end with sharp half-turn *to* face CCW (ct 4)
- 3-4 Rpt meas 1-2, Section 2, Part A, facing CCW
- 5-8 Rpt meas 1-4, Section 1, Part A. All changes of direction are done with sharp turns.
- 9-10 Rpt meas 1-2, Section 2, Part A. End with *facing ctr* ~~sharp half-turn to R.~~

PART B, SECTION 1:

- 1 Face CCW, leap R, run L, twice (cts 1-4)
- 2 Leap R (ct 1); 2 hops on R while making a full turn following R shldr (cts 2-3); leap L, facing CCW (ct 4) *step release it - it lifts fwd stlly*
- 3-4 Rpt meas 1-2, Section 1, Part B, end facing ctr

PART B, SECTION 2:

- 1 Face ctr, fall bkwd on R while swinging arms up to ~~waist level~~ *head ht* (cts 1-2); step L fwd (ct 3); close R ~~fwd~~ (ct 4)
- 2 Fall fwd on R while lowering arms (cts 1-2); step L bkwd (ct 3); close R ~~bkwd~~ *to* (ct 4)
- 3-4 Rpt meas 1-2, Section 2, Part B

PART C, SECTION 1:

- 1 Face ctr, step R to R, close L to R, arms held down, with strong steps 3 times (cts 1-2); *release it* step-hop on R while making half-turn following R shldr, end facing outside of circle (cts 3-4)

MANGINAT HA'DROR (cont'd)PART C, SECTION ¹ 1: (cont'd)

- 2 *Rejoin H +* Rpt meas 1 *w/opp flwk to L*
- 3-4 Rpt meas 1-2, Section 1, Part C, with back facing ctr of circle.
End with step-hop on L, turning to L, end facing CCW

PART C, SECTION 2: (Face CCW, center)

- 1 Fall bkwd on R, swinging L fwd (cts 1-2); *two-step* quick "samba" steps
bkwd, L,R,L (cts 3-4)
- 2 Rpt meas 1, Section 2, Part C
- 3-6 Rpt meas 1-4, Section 2, Part B

Presented by Ya'akov Eden
IDYLLWILD WORKSHOP, 1986

not taught

TRANSLATION: My gentle dear one

PRONUNCIATION: nah-ah-MAH

CHOREOGRAPHER: Bentsi Tiram

MUSIC: Tel Aviv Express #1, LP, Side A, Band 2

FORMATION: Cpls face ctr with W on M R. L hands joined and extended fwd at shldr ht, MR hand on WR waist, WR hand on MR hand.
Ftwk same for both, except where noted.

METER: 3/4

PATTERN

Meas Cts

INTRODUCTION: 8 meas

PART I

- 1-2 Double Tsherkessia starting L: Step L across R; step R bkwd to place; step L slightly L; step R across L; step L back to place; step R slightly R.
- 3 1-3 Beg L, waltz fwd twd ctr, arms raise fwd slightly above head ht.
- 4 Beg R, waltz bkwd, lower arms.
- 5-6 Waltzing L-R, cpls turn 3/4 L. M are pivot (M moves bkwd, W fwd). End facing LOD.
- 7 W: Beg L, waltz 1/2 turn R unwinding - retain hand hold.
M: Beg L, waltz-balance L slightly fwd.
- 8 W: Beg R, rewind with 1 waltz to orig place, turning L. End facing ctr.
M: Beg R, waltz-balance bkwd.
- 9-15 Repeat meas 1-7.
- 16 Waltz-balance twd ptr, release hands on last ct and end in closed social dance pos. M face LOD, W R ft is free.

PART II: (Ftwk described for M, W use opp ftwk)

- 1 1 With L hips adjacent, step L across R, turning diag R. (W beg by stepping R diag L bkwd.)
2 Step R to R.
3 Step L in place.

- 2 Repeat meas 1, with opp ftwk and R hips adjacent, turn diag L.
- 3-4 Repeat meas 1-2.
- 5 With inside hands joined, step L sdwd and lean twd ctr. W step R twd outside (face LOD), and lean R.
- 6 Step R twd ptr and join in closed social dance pos. M end facing out.
- 7-8 Waltz L,R turning once in LOD.

PART III: (Ftwk described for M, W use opp ftwk)
M back to ctr.

- 1 Dip (corte) L bkwd.
- 2 Step R twd W (recover from corte).
- 3 Beg L, waltz, turning 1/2 to R, M end facing ctr with ft close tog.
- 4 Bend knees and swivel them from L to R, end with knees straight. (W swivel L first).
- 5-6 Waltz-balance L-R. Cpls may turn 1/4 to 1/2 CW.
- 7-8 Waltzing L-R, turn CW once. End with M bk to ctr.
- Note: During meas 5-8, cpls turn 1-1/2 times CW.
- 9-16 Repeat meas 1-8. End in beginning pos, facing ctr ready to do dance from beginning. W L ft is free.

Presented by Ya'akov Eden
Idyllwild Workshop 1986

STAM YOM SHEL CHOL
(Israel)

waltz rhythm

SOURCE: Shmulik Gov-Ari, choreographer; ~~Blue Star~~
TRANSLATION: Just a Weekday
PRONUNCIATION: *stah-m yohm shel oh-oh*
MUSIC: Tel Aviv Express (Shimon Israeli)
FORMATION: Circle; simple hold "V" *pos face ctr*

METER: 3/4

PATTERN

Meas

Introduction: *beg w/ swinging*

PART A:

- 1 Step R to R (cts 1-3)
2 Cross L over R (cts 1-3)
3-4 Yemenite R ~~back~~
5 *sway* Step L to L while ~~lifting~~ R (cts 1-3)
6 *sway* Step R to R while ~~lifting~~ L (cts 1-3)
7-8 Slow two-step with L to L in LOD *while facing ctr*
9-16 Rpt meas 1-8, Part A

PART B:

- 1 *Face R of ctr* Step R to R (cts 1-3)
2 *step* ~~Sway L, R~~ (cts 1-3) *L in LOD (1-2) R -> face ctr (3)*
3-4 *(1-2) (3)* Grapevine L behind R, R to R, L over R.
5 *L x (1-2) hold 3* Step R to R and close L to R (cts 1-3)
6 Step R fwd while ~~swinging~~ L fwd (cts 1-3) *in twd ctr*
7-8 3 step turn to L with L, R, L *out of ctr, release H. End facing LOD*
9-12 Rpt meas 1-4 Part B *rejoin H*
13-16 4 balance steps fwd and back L, R, L, R *arm swing fwd 1 bk*
17-32 Rpt meas 1-16 Part B

PART C:

- 1 *H released* Sway R to R while arms swing to R (cts 1-3)
2 Sway L to L while arms swing to L (cts 1-3)
3-4 3 step turn to R with R, L, R, *hold*
5-8 Rpt meas 1-4 Part C, reverse ftwk and direction
9-12 Rpt meas 1-4, Part C.
NTOE: Meas 9-12, R shldr to ctr, end facing out
13-14 2 steps fwd L, R *(twd outside of circle)*
15-16 Turn 1/2 turn to L with L, R, L, *fwd* end facing ctr
7-32 Rpt meas 1-16, Part C, *End w/ H joined to repeat dnc*

YESH ET LA'AMAL
(Israel)

SOURCE: Ya'akov Kimchi, choreographer; Blue Star 1984
 TRANSLATION: There is a Time to Work
 PRONUNCIATION: yesh et lah-AH-MAHL
 MUSIC: Blue Star 1984, side A, band 1
 FORMATION: Lines joined in "V" pos

most taught

METER: 4/4 PATTERN

Meas Cts

Introduction: 4 meas

PART I: Face ctr

| | | |
|---|-----|---|
| 1 | 1 | Step R to R |
| | 2 | Close L to R |
| | 3-4 | Step R to R; hold |
| 2 | 1 | Brush L across R and lift on ball of R ft |
| | 2 | Stamp R heel in place |
| | 3-4 | Yemenite L bkwd |
| 3 | 1-2 | |
| | 3-4 | Yemenite R bkwd |
| 4 | 1-2 | |
| | 3-4 | Close L next to R; hold |

5-8 Rpt meas 1-4

PART II: No hand hold

| | | |
|---|-----|---|
| 1 | 1-2 | Stamp R while turning $\frac{1}{2}$ L, end with R shldr twd ctr, hold |
| | 3 | Small step R in place |
| | 4 | Leap L fwd while turning $\frac{1}{2}$ CW (R) |
| 2 | 1-2 | Step R bkwd while turning $\frac{1}{2}$ CW (R); hold |
| | | NOTE: You have just completed 1 CW (R) turn. |
| | 3-4 | Clap hands 2 times over R shldr |
| 3 | 1-2 | Stamp L in place; hold |
| | 3 | Step R fwd, beg CCW (L) turn |
| | 4 | Step L bk to complete 1 CCW (L) turn |
| 4 | 1-2 | Step R to R while turning to face ctr; hold |
| | 3-4 | Close L next to R; hold |

5-8 Rpt meas 1-4

ALUNELUL CA LA SADOVA ✓

(Oltenia, Romania)

Folk dancer

SOURCE:

learned in early in 82 on grant

PRONUNCIATION:

Ah-lu-neel-lool-cah lah sah-doh-vah

MUSIC:

Electrocord

B/5 (label on record incorrect use record cover to find correct disc)

FORMATION:

Circle dance, hands held down "V" pos

STYLE:

Rhy. thm:

3/4 notated in 4 cts 1, 2, 3, 4 (1, 4, 2, 4)

METER: 2/4

PATTERN

Meas

Introduction: 32 counts

PART A:

Hands held down, facing ctr

- 1 bounce Hop on L (&); step R beside L (ct 1); step L over R (ct 2⁺); step R on spot (ct 3⁺) step L to replace R while R kicks fwd (ct 4⁺)
- 2 Step R fwd (cts 1-2); kick L fwd (ct 3²); ^{bnc} hop on R (ct 4⁺)
- 3 Step bk on L (ct 1); cross R over L (ct 2⁺); step bk on L (ct 3²); ^{bnc} Hop on L (ct 4⁺)
- 4 Rpt meas 3 with opp ftwk
- 5-8 Rpt meas 1-4 with opp ftwk

PART B:

see errata for style

Facing ctr, travelling CCW

- 1 ^{flat footed} Step R to R (ct 1); step L over R (ct 2⁺); step R to R (ct 3²); ^{and foot} step L beside R (ct 4⁺)
- 2 ^{and foot} Step R to R (ct 1); step L over R (ct 2⁺); step R to R (ct 3²); ^{bnc} hop on R (ct 4⁺)
- 3 ^{bnc} Step L to L (ct 1); step R over L (ct 2⁺); step L on spot (ct 3²); ^{bnc} hop on L (ct 4⁺)
- 4 Rpt meas 3 with opp ftwk
- 5-8 Rpt meas 1-4 with opp ftwk

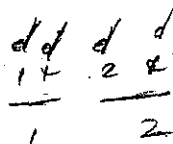
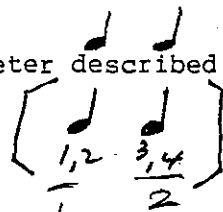
PART C:

- 1 Step on ball of R ft in front of L (ct 1); step L on spot (ct 2⁺); step on ball of R ft behind L (ct 3²); step L on spot (ct 4⁺)
- 2 Step on ball of R ft beside L (ct 1); step L on spot (ct 2⁺) step on ball of R ft (ct 3²); step L on spot (ct 4⁺)
- 3 Step on ball of R ft ^{beside} (ct 1); step L on spot (ct 2⁺); step R beside L (cts 3-4)
- 4 Scuff floor as L swings fwd (cts 1-2); scuff floor as L swings bkwd (cts 3-4)
- Step L bk (ct 1); step R beside L (ct 2⁺); step L bk (cts 3-4)

ALUNELUL CA LA SADOVA (cont'd)PART C: (cont'd)

- 6 Step R fwd (ct 1); step L beside R (ct $\frac{1}{2}$); step R fwd kicking L
fwd (cts $\frac{1}{2}$ -4) *straight thru, left knee stay*
- 7 Leap onto L (ct 1); ~~step R in front of L turning to face RLED~~ (ct $\frac{1}{2}$);
step L to L (ct $\frac{1}{2}$); close R to L (ct $\frac{1}{4}$) *drop on* *4 bending R: hold truel ctr*
- 8 Step L to L (ct 1); close R to L (ct $\frac{1}{2}$); step L to L turning to
face ctr (cts $\frac{1}{2}$ -4)
- 9-16 Rpt meas 1-8

2/4 Meter described as



2/4

cts 1 2 3 4 shld be matched 1+2+ thru out dnc

| | | | | | |
|----|----|---|----|----|---|
| A | B | C | A | B | C |
| 2x | 2x | | 2x | 2x | |

DELA DIN OPRISOR
(Oltenia, Romania)

SOURCE:

not taught

ANNUNCIATION:

MUSIC:

Electrocord *B/p*

FORMATION:

Line dance, hands held down "V" pos

STYLE:

MATER: 2/4

PATTERN

Meas

Introduction:

PART A:

- 1 Facing front, hands held down, step R fwd (cts 1-2); swing arms fwd turning to face LOD, step L fwd (cts 3-4)
- 2 Swing arms back, step R to R (ct 1); close L to R (ct 2); step R to R (cts 3-4)
- 3 Facing front, step L fwd (cts 1-2); swing arms fwd turning to face RLOD, step R fwd (cts 3-4)
- 4 Swing arms back, step L to L (ct 1); close R to L (ct 2); step L to L (cts 3-4)
- 5-6 Rpt meas 1-2
- 7 Still facing LOD, step L fwd, swing arms fwd (cts 1-2); step R to R (ct 3); close L to R (ct 4)
- 8 Step R to R (ct 1); close L to R (ct 2); step R to R, arms have swung back (cts 3-4)
- 9-16 Rpt meas 1-8 with opp ftwk

PART B:

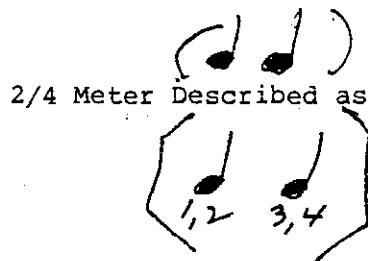
- 1 Facing front, leap onto R (cts 1-2); hop on R kicking L ft fwd (cts 3-4)
- 2 Step L bkwd (ct 1); step R on toes in front of L (ct 2); step L bkwd (ct 3); step R on toes diag to R (ct 4)
- 3 Step L bkwd (ct 1); step R on toes in front of L (ct 2); stel L bkwd (cts 3-4)
- 4 Step on R heel fwd (ct 1); close L to R (ct 2); step R fwd (cts 3-4)
- 5-8 Rpt meas 1-4 with opp ftwd
- 9-16 Rpt meas 1-8

PART C:

- 1 Facing front, step R diag fwd (cts 1-2); turning to face LOD, step L fwd (cts 3-4)
- 2 Step on R heel to R (cts 1-2); close L to R (cts 3-4)
- 3 Rpt meas 2
- Turning to face front, stamp R (ct 1); stamp L (ct 2); stamp R (cts 3-4)
- 5-8 Rpt meas 1-4 with opp ftwk

DELA DIN OPRISOR (cont'd)PART C: (cont'd)

- Facing front, step R fwd (cts 1-2); step L fwd (cts 3-4)
- 10 Step R fwd (cts 1-2); hop on R turning to face RLOD (cts 3-4)
- 11 Step L (ct 1); step R across L (ct 2); step L (cts 3-4)
- 12 Turning to face front, leap onto R (cts 1-2); stam L in front of R
no body wt (cts 3-4)
- 13 Turning to face RLOD, leap onto L (cts 1-2); turning to face LOD
hop on L (cts 3-4)
- 14 Turning to face front, hop on L (cts 1-2); stamp R in front of L
no body wt (cts 3-4)
- 15 Step R bkwd (ct 1); close L to R (ct 2); step R bkwd (cts 3-4)
- 16 Rpt meas 15 with opp ftwk and direction



Set dance pattern: A B C x2 A B C x2

GEAMPARALELE DE LA VADUL OII
(Muntenia, Romania)

record
Theodor V.

SOURCE: Learned by Nicolaas Hilferink in Bucharest in 1982

ONUNCIATION:

MUSIC: Electrocard *B/10*

FORMATION: Circle dance, hands held down in "V" pos *face to*

STYLE: *Very fast & done mainly on balls of ft*

METER: 7/16 *12 12 123* 995 PATTERN
1 2 3

Meas

Introduction: 16 bars

PART A:

- Facing ctr of circle, holding hands, travel slightly to R diag *int out*
- 1 Step R fwd (ct 1); step L fwd (ct 2); step R fwd (ct 3)
 - 2 Close L to R *up/acclit* (cts 1-3) (arms raised to shldr level) travelling back to orig pos
 - 3 Step L bkwd (ct 1); step R bkwd (ct 2); step L bkwd (ct 3)
 - 4 Close R to L (cts 1-3) (arms lowered to orig pos)
 - 5-8 Rpt meas 1-4
 - 9-10 Rpt meas 1-2 but stronger diag, travelling to R
 - 11-12 Rpt meas 3-4 but travelling bkwd diag R
 - 13-16 Rpt meas 9-12

PART B:

- 1 Step R to R (ct 1); step L over R (ct 2); step R *bk in nl* on spot (ct 3)
- 2 Rpt meas 1 with opp ftwk
- 3 Step R to R (ct 1); hop on R *bring L leg x R* (ct 2); step L over R (ct 3)
- 4 Rpt meas 1 *R/x/R bk (p00)*
- 5 Rpt meas 2 *x x bk*
- 6 Leap onto R travelling to R (cts 1-2) step L behind R (ct 3)
- 7 Step R to R (ct 1); close L to R (ct 2); step R to R (ct 3)
- 8 Close L to R with stamp, no wt (cts 1-3)
- 9-16 Rpt meas 1-8 with opp ftwk

PART C:

- 1 Touch R toe *fwl* (cts 1-2); lift R knee (ct 3)
- 2 Step fwd R (ct 1); step fwd L (ct 2); step fwd R (ct 3)
- 3-4 Rpt meas 1-2 with opp ftwk
- 5 Step fwd R *up/acclit* (cts 1-2); bounce on R (ct 3)
- 6 Step bkwd on L (cts 1-2); *Leap* jump onto R (ct 3)
- 7 Step bkwd on L *replacing R* (ct 1); step bkwd on R (ct 2); step bkwd on L (ct 3)
- 8 Close R to L with stamp, no wt
- 9-16 Rpt meas 1-8

A B C A B C A(1st 1/2) A B C A B C

HORA DE LA MEDGIDIA
Romania

This dance was learned in both the Netherlands and Romania from Theodor Vsilescu in 1984.

PRONUNCIATION: hor-ah dey lah mayd-GEE-dee-ah

RECORD: Romanian Folk Dances, Electrecord, ST-CS 0185, Side, A, Band 5

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

METER: 2/4

PATTERN

Meas.

No Introduction

PART I:

Face R of ctr and move in LOD.

- 1 Touch L toe beside R, turn hips twd R in LOD (ct 1); step L fwd (cts 2).
- 2 Step R fwd (cts 1); step L fwd (2).
- 3-4 Repeat meas 1-2 with opp ftwk (touch R, R;L,R in LOD).
- 5-8 Repeat meas 1-4.

PART II:

Face L of ctr and move in RLOD.

- 1 Two-step fwd, L,R,L (cts 1,&,2) - QQS rhythm.
- 2 Two-step R,L,R beg curve twd ctr (cts 1,&,2) - QQS rhythm.
- 3 Two-step L,R,L twd ctr (cts 1,&,2) - QQS rhythm.

NOTE: Meas 1-3 = 1/4 curve twd ctr.

- 4 Step R in place (cts 1); kick L fwd (cts 2).
- 5 Step L in place (cts 1); kick R fwd (cts 2).
- 6-7 Step R,L,R,L slowly bkwd (away from ctr).
- 8 Step R,L,R in place (cts 1,&,2) - Q,Q,S rhythm.

PART III:

Facing and moving twd ctr

- 1 Step L fwd (ct 1); scuff R heel fwd (ct &); step R fwd (ct 2); scuff L heel fwd (ct &).
- 2-3 Repeat meas 1, 2 more times.

- 4 Step L fwd (ct 1); scuff R heel fwd (ct &) - (7 step-scuffs in all); small bounce on L (ct 2); stamp R beside L, no wt (ct &).
- 5 Jump onto both ft apart (cts 1); bounce on L as R kicks across L (cts 2).
- 6 Step R bkwd (ct 1); close L to R or step L across and beside R (ct &); step R bkwd (cts 2) - QQS rhythm.
- 7-8 Repeat meas 6, ~~alternating~~ ftwk, 2 more times (3 in all).

PART IV:

Face L of ctr and move RLOD

- 1 Two-step fwd, L,R,L (cts 1,&,2) - Q,Q,S rhythm.
- 2 Two-step fwd, R,L,R (cts 1,&,2) - Q,Q,S rhythm.

NOTE: Meas 1-2 = 1/4 curve twd ctr.

- 3 Moving and facing twd ctr, step L fwd (ct 1); scuff R heel fwd (ct &); step R fwd (ct 2); scuff L fwd (ct &).
- 4 Step L fwd (ct 1); scuff R fwd (ct &); stamp R next to L, no wt (ct 2).
- 5 Moving away from ctr, step R bkwd (ct 1); bounce on R as L kicks fwd (ct 2).
- 6 Step L bkwd (ct 1); bounce on L as R kicks fwd (ct 2).
- 7 Step R,L bkwd.
- 8 Two-step bkwd, R,L,R (cts 1,&,2) - Q,Q,S rhythm.

SEQUENCE:

| | | | | | | | | |
|----|----|-----|----|----|----|----|-----|----|
| I | II | III | IV | - | I | II | III | IV |
| 2x | 4x | 2x | 2x | 2x | 4x | 2x | 2x | 2x |

Presented by Nicolaas Nilferink
Idyllwild Workshop 1986

HORA MAIE DE LA MUNTE

(Mondova, Romania)

Moldavia

SOURCE:

UNCIATION:

MUSIC: Electrocard *A/4*

FORMATION: Circle Dance, hands at shldr ht, elbows bent "W" pos

STYLE: These notes are for the set dance pattern; otherwise follow directions from the leader

METER: ~~6/8~~ *4/4*

PATTERN

Meas

Introduction: ~~16 counts~~ *none*

PART A:

Facing ctr and travelling fwd

- 2X*
- 1 Step R (ct 1); step L (ct 2); step R (ct 3); touch L beside R (ct 4)
 - 2 Step L bkwd (ct 1); touch R beside L (ct 2); step R fwd (ct 3); touch L beside R (ct 4)
 - 3 Rpt meas 1 travelling bkwd with opp ftwk
 - 4 Step R fwd (ct 1); touch L beside R (ct 2); step L bkwd (ct 3); touch R beside L (ct 4)

PART B:

Facing and travelling CCW

Step R,L,R,L (cts 1-4)

Rpt meas 1

- 2X*
- 3 Travelling CW do 2 complete grapevine steps: Step R across in front of L (ct 1); step L to L (ct 2); step R across behind L (ct 3); step L to L (ct 4)

Rpt meas 3

- 4 Rpt meas 1-4
- 5-8

PART C:

Facing and travelling CCW

- 4X*
- 1 Step R (ct 1); step L beside R (ct 2); step R (ct 3); step L (ct 4); step R beside L (ct 5); step L (ct 6)
 - 2 ~~Rpt meas 1~~ *R, then R (1+2) walk L, R (3-4)*
 - 3-4 Rpt meas 1-2 with opp ftwk

Set dance pattern:

Intro A B A C A B A C A A - 2X
 1x 1x 1x 2x 2x 1x 1x 2x 2x B - 2X
 C - 2X

6/8 Meter Described as



ahv-neek

INVIRTITA DE LA AVRIG
(Transylvania)

SOURCE: Learned by Nicolaas Hilferink in Romania in 1983

PRONUNCIATION: in-ver-tee-tah deh lah ahv-neek

MUSIC: Electrecord Tape - eddybird 86

FORMATION: Couple dance, facing center, M's hand holds W's hand, elbows bent 'W' pos

STYLE: W ftu H on hips w/ fingers fwd, M H feet down at side
on feet down at side

METER: 4/4

PATTERN

Meas

Introduction: 16 meas

A: S 9 9 9 9 9 9 9 9 ^{bar} (2)

- 1 Facing & travelling LOD, pause on L (ct 1); step R (ct 2); pause on R (ct 3); step L beside R (ct 4)
- 2 Step R (cts 1-2); step L beside R (ct 3); step R (ct 4)
- 3-4 Facing & travelling RLOD, rpt meas 1-2 with opp ftwk
- 5-6 Rpt meas 1-2
- 7 Facing & travelling RLOD, pause on R (ct 1); step R (ct 2); pause on R (ct 3); step R beside L (ct 4)
- 8 Facing ctr, step L (cts 1-2); close R to L (cts 3-4)

B: MAN'S VARIATION S 9 9 9 9 9 9 9 9 ^{bar} 2

During the next 8 meas, M will turn once around, CCW, on the spot using R arm to turn W 4 times. *R arm like a coffee grinder, L arm free out to side and hop L*

- 1 Step L fwd, R arm fwd (cts 1-2); ~~pause~~ (ct 3) step R beside L, bring R arm back (ct 4)
- 2 (R arm turns W in CCW direction & returns to elbow bent)
Pause (ct 1); step L (ct 2); pause (ct 3) step R (ct 4)
- 3-8 Rpt meas 1-2, three more times

B.: WOMAN'S VARIATION

During the next 8 meas, W will travel $\frac{1}{2}$ CCW around M & turn once under his R arm for every 2 meas.

- 1 Step L fwd (cts 1-2); ^{sm/hop L} ~~pause~~ (ct 3); step R fwd (ct 4)
- 2 Pause (ct 1); step L (ct 2); cross R over L, ^(heel first then full ft) to do "soutenu" turn to L (cts 3-4) ~~to L~~
- 3-8 Rpt meas 1-2, three more times

C:

(shldr-shldr hold pos most common)

- 1 Travelling & turning CCW in cpl hold pos, step L (cts 1-2); step R (cts 3-4)
- 2 Step L (ct 1); step R (cts 2-3); step L (ct 4)
- 3 Step R (ct 1); step L (ct 2); step R (cts 3-4)
- 4 Rpt meas 2
- 5 Rpt meas 3
- 6 Rpt meas 3

1) $\begin{array}{c} \text{L} \\ \text{---} \\ \text{R} \end{array}$
2) $\begin{array}{c} \text{L} \\ \text{---} \\ \text{R} \end{array}$
3) $\begin{array}{c} \text{L} \\ \text{---} \\ \text{R} \end{array}$

INVIRTITA DE LA AVRIG (cont'd)C: (cont'd)

- 7 Step R (ct 1); step L (ct 2); step R (ct 3); ^{stamp}step L (ct 4)
- 8 Pause (ct 1); ^{stamp}step R (ct 2); ^{stamp}step L (ct 3); ^{stamp}step R (ct 4) no body weight
- 9-16 Rpt meas 1-8 with opp ftwk, travelling & turning CW. *except take not can last*

D: MAN'S VARIATIONM are inside the circle facing ^{ctr}ea-other.

- 1 Clap hands (ct 1); ^{out well}slap R thigh with R hand (ct 2); clap hands (ct 3); slap R calf with R hand (ct 4) *R leg does not stamp*
- 2 Step on R^X (ct 1); clap hands (ct 2); slap L calf with L hand (ct 3); step on L^X (ct 4)
- 3-4 Rpt meas 1-2
- 5-6 Rpt meas 1-2
- 7 Rpt meas 1 (can turn to L)
- 8 Pause (ct 1); ^{low leap}step R bkwd (ct 2); close L to R (cts 3-4)

D: WOMAN'S VARIATIONW ^{stay}are ^{relatively close behind M}in a circle with hands on own waists

- 1-8 Rpt Var. A, meas 1-8 to pick up with M after his slap variation

Toc de leagane - per Theodor at Stockton 92 &
 Iuganni's notes. Theodor did from memory
 no notes.

Part II

On lean - when leaning R face sttly L of ctr
 " " L " R "

Part III

| | | |
|-------|--|-------------|
| | m 5-6 | m 7-8 (new) |
| | 1 2 3 4 | 1 2 3 4 |
| m 5-8 | S Q Q S S | / Q Q S S S |
| 7-8 | | |
| m 5-6 | R ¹ / L ² / close R ⁴ / L ³ / R ⁴ | |
| 7-8 | L ¹ / close R ⁴ / L ² / R ³ / L ⁴ (new) | |

Part IV

m 1 - R → / L behind ^(new) / R → / stamp

m 5-6: [→] 4 walks - H "V"
 7-8: R / close / R / L close L - H "W"

Zhrok deh lah-gch-neh

92.

JOC DE LEAGANE
(Maramures, Romania)

Baby/cradle dance

su errata for background info

Learned by Nicolaas Hilferink in Baie Mare in 1982

LD - Oct '88

URCE:

PRONUNCIATION:

MUSIC: Electrocord *A/9*

FORMATION: W Standing in circle, facing and travelling in LOD, R hand extended to L shldr and holding L hand of W in front. *If W insist on dancing, they should dance outside of the W's circle.*

STYLE:

METER: 2/4

PATTERN

Meas

Introduction: 16 meas

PART I:

- 1 Touch R ^{*not to*} (ct 1); step R (ct 2)
- 2 Touch L ^{*not to*} (ct 1); step L (ct 2)
- 3 Step R (ct 1); step L (ct 2)
- 4 Step R (ct 1); close L to R (ct &); step R (ct 2)
- 5-8 Rpt meas 1-4 with opp ftwk

PART II:

Facing ctr of circle, lifting arms above head level

- 1 Step R to R ^{*have 1 imp*} (ct 1); lean on R (ct 2)
- 2 Step L to L ^{*have 2 imp*} (ct 1); lean on L (ct 2) ** strater body*
- 3 Step R to R ^{*not lean*} (ct 1); close L to R (ct 2)
- 4 Step R to R ^{*not lean*} (ct 1); lean on R (ct 2)
- 5-8 Rpt meas 1-4 with opp ftwk *rept end w/ close*

PART III:

- 1 Step bk on R (ct 1); step bk on L (ct 2) *transfer wt*
- 2 Step bk on R ^{*cradle 5nd*} (ct 1); ^{*have 1 really fast transition w/ foot*} step bk on L (ct &); step bk on R (ct 2) *done in pl*
- 3-4 Rpt meas 1-2 with opp ftwk, travelling fwd and raising arms

facing & travelling LOD, arms lower to shldr ht

- 5 Step R (ct 1); step L (ct 2); close R to L (ct &)
- 6 Step L (ct 1); step R (ct 2)
- 7 Step L (ct 1); step R (ct 2); close L to R (ct &)
- 8 Step R (ct 1); step L (ct 2)

PART IV:

- 1 Step R (ct 1); step L (ct &); step R (ct 2); stamp L, no wt (ct &)
 - 2 Step L to L ^{*to face R foot*} (ct 1); step R ^{*imp*} (ct 2)
 - 3-4 Facing & travelling RLOD, rpt meas 1-2 with opp ftwk
 - 5 facing & travelling LOD
 - 6-8 Step R ^{*to face R foot*} (ct 1) (arms sway away from ctr) (1) step L (arms sway *trub* ctr) (2) Rpt meas 5 three times *lower arms slowly* *step is done w/ very soft swager.*
- Repeat dance thru 2 more times.

JOC DE LEAGANE

| | |
|-------------------------------|----|
| Mama cînd m-o leganat | 2x |
| Numai de dor mi-o cîntat | 2x |
| Mi-o cîntat de dor si-o plîns | 2x |
| Dorul de mine s-o prins | 2x |
| De cînd port dor la inima | 2x |
| Nu mai am nici o hođina | |
| Nici la prinz si nici la cina | |
| Cite doruri rele-s grele | 2x |
| Tate-s pa bratele mele | 2x |
| Altul moare de batrîn | 2x |
| Nu sti dorul de ce-i bun | 2x |
| Dar eu stiu ca l-am purtat | 2x |
| De cînd mama mi-o cîntat | 2x |
| Ai la la la la etc. | |

CRADLE DANCE

| | |
|---|----|
| When my mother was rocking me | 2x |
| She was singing of longing | 2x |
| She was singing of longing and I cried | 2x |
| I've been caught by longing | 2x |
| Since my heart is longing | 2x |
| I have no respite | |
| Neither at noon or at eveing | |
| How many longings? All are deep and bad | 2x |
| All are in my arms | 2x |
| One dies being old | 2x |
| Not knowing what's the good of longing | 2x |
| But I know I've carried it | 2x |
| Since my mother sang | 2x |

PE LOC DE LA GLIMBOCA
(Banat, Romania)

SOURCE:

NUNCIATION:

MUSIC: Electrocord *B/1*

FORMATION: Line, shldr hold

STYLE:

METER: 2/4

PATTERN

Meas

Introduction: none

PART A:

- 1 Facing ctr, step R to R (cts 1-2) lift L (cts 3-4)
- 2 Step L to L (cts 1-2); lift R (cts 3-4)
- 3 Step R to R (cts 1-2); close L to R (cts 3-4)
- 4 Step R to R (ct 1); close L to R (ct 2); step R (cts 3-4)
- 5-8 Rpt meas 1-4 with opp ftwk

PART B:

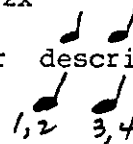
- 1 Facing & travelling CCW, lift R (cts 1-2); step R (cts 3-4)
- 2 Lift L (cts 1-2); step L (cts 3-4)
- 3 Lift R (cts 1-2); step R (cts 3-4)
- 4 Step L (cts 1-2); step R (cts 3-4)
- 5-8 Rpt meas 1-4 with opp ftwk
- 12 Rpt meas 1-4
- 15 Rpt meas 1-2 with opp ftwk
- 16 Facing ctr, close R to L (ct 1); pause (cts 2-4)

PART C:

- 1 Facint ctr, not travelling, pause (cts 1-2); step R (ct 3)
step L (ct 4)
- 2 Step R (cts 1,2); step L (ct 3); stpe R (ct 4)
- 3 Step L (cts 1,2); turning to face RLOD, step R twd ctr (cts 3,4)
- 4 Facing & travelling CW, step L (cts 1,2); step R (ct 3); step L (ct 4)
- 5 Step R (cts 1,2); step L (ct 3); step R (ct 4)
- 6 Rpt meas 5 with opp ftwk
- 7 Step R (cts 1,2); turning to face LOD, step L twd ctr (cts 3,4)
- 8 Facing & travelling CCW, step R (cts 1,2); step L (ct 3); step R (ct 4)
- 9 Step L (cts 1,2); turning to face RLOD, step R twd ctr (cts 3,4)
- 10 Facing & travelling CW, step L (cts 1,2); step R (ct 3); step L (ct4)
- 11 Rpt meas 7 with opp ftwk and direction
- 12 Rpt meas 8
- 13 Rpt meas 9
- 14 Rpt meas 10
- 15 Step R (cts 1,2); turning to face ctr, step L (cts 3,4)
- 16 Close R to L (ct 1); pause (cts 2,3,4)

| | | | | | | | | | | | | | | |
|----|---|---|----|---|---|----|---|---|----|---|---|----|---|---|
| A | B | C | A | B | C | A | B | C | A | B | C | A | B | C |
| 2x | | | 2x | | | 2x | | | 2x | | | 2x | | |

2/4 Meter described as



Tnee leh-shes-tee
tree-leh-shes-tee deh lah Goo-roh

95

TRILISESTI DE LA GURA HUMORULUI
(Northern Moldova, Romania) ✓

Hoo-mo-roo-loo-ee

SOURCE: Learned by Nicolaas Hilferink in Suceava in 1980

ONUNCIATION:

MUSIC: Electrocard *H/1*

FORMATION: Circle dance for Men, *individually*

STYLE:

METER: 2/4

PATTERN

Meas

Introduction: 8 meas

PART I:

tr
Facing & travelling LOD in a circle, thumbs hooked in armpits or suspenders

- 1 Step R, lead with heel (ct 1); full foot (ct &); step L (ct 2)
2-7 Rpt meas 1
8 Jump onto 2 ft tog (cts 1,2), facing ctr of circle

PART II: *Face ctr*

- 1 a) Bounce on balls of both ft (ct 1); jump to both ft apart (ct &,2);
leap jump onto L crossing R in front (ct &)
2 Step across onto R (ct 1); close L to R (ct 2)
3-6 Rpt meas 1-2 twice
7 b) Bounce on balls of both ft (ct 1); jump to both ft apart (ct &,2);
jump onto both ft tog (ct &)
8 Bounce on balls of both ft (ct 1); jump to both ft apart (ct &,2);
leap jump onto L crossing R in front (ct &)
9 Rpt meas 2 *step close*
10-12 Rpt meas 7-9
13-15 Rpt meas 7-9
16 c) Bounce on balls of both ft (ct 1); jump to both ft apart (ct &,2);
jump onto both ft tog (ct &)
17 Rpt meas 16
18 Rpt meas 8
19 Rpt meas 2
20-23 Rpt meas 16-19

PART III:

- 1 Jump to both ft apart (ct 1); jump into air clicking heels tog (ct &);
2 jump to ft apart (ct 2); jump into air clicking heels tog (ct &)
3-4 *more feet* Land on L ft (ct 1); step on R (ct &); step L (ct 2)
5-6 Rpt meas 1-2 *feet*
7 Rpt meas 1-2 *feet*
8 Rpt meas 1
9 Land on both ft tog (cts 1,2)

- Hold*
1-16 Rpt var. 1 doubled *II*
17-24 Rpt var *2c III*
25-30 Rpt var *3* meas 1-2 3x

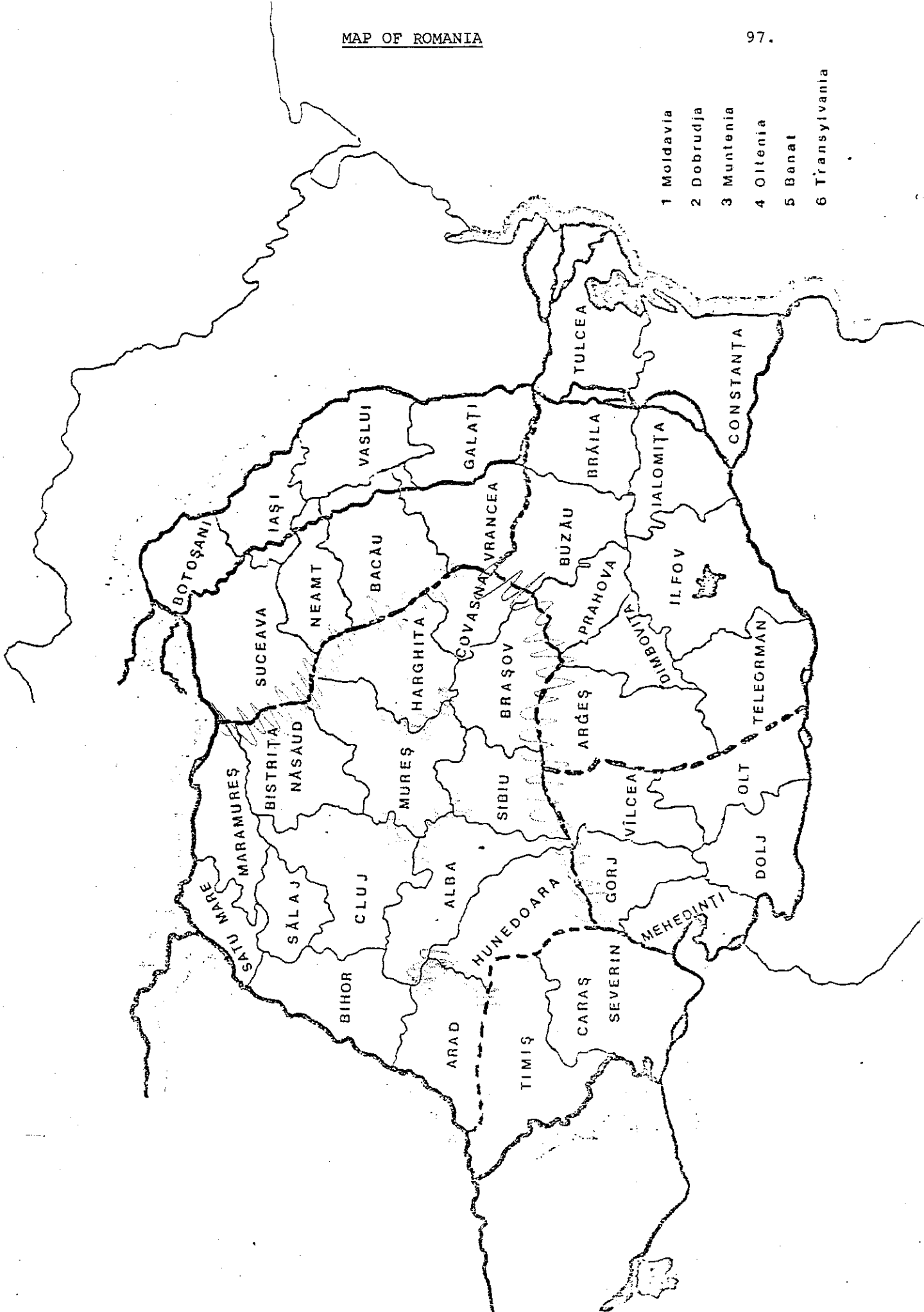
- Drop*
32 Jump to both ft tog (cts 1,2)
Step on L (ct 1); stamp R (ct 2)

Rpt done from beg & move circle out to orig size on Part I

TRILISESTI DE LA GURA HUMOROLUI

Amzis verde trii caline
 Trilisești acum vine
 Rară-i mă și rară-i rară sa sa
 Uiu și iară-i una
 și tot una
 și două na poi
 Și mai sînt două
 Și încă două
 Și trii na poi
 Și mai sînt trii
 Și trili - sesti
 Ai trii
 Ai două
 Ună mă și
 Odată jos
 Nu ti da ori te lăsa
 Am sezut s-a răsuflet
 Am sezut s-am răsuflet
 Sub-o ceti nă de brad
 Rara-i mă și rară-i rară sa sa
 Și mai sînt tri
 Și trili sesti
 Ai trii
 Ai două
 Una nă și-o-dată jos

I said green three snowballs tree
 Trilisești now comes
 And another one
 And another one
 And two back
 And there are still two
 And other two
 And three back
 And there are still three
 And trili sesti
 Hey! Three
 Hey! Two
 One and ... again
 Once down
 Do not give up
 I sat down and breathed
 I sat down and breathed
 Under fir-tree branches
 And there are still three
 You have three
 You have two
 One and once down



- 1 Moldavia
- 2 Dobrudja
- 3 Muntenia
- 4 Oltenia
- 5 Banat
- 6 Transylvania

IDYLLWILD FOLK DANCE WORKSHOP, JUNE 1986

SCHEDULE FOR WEEK:

MONDAY, WEDNESDAY & THURSDAY - JUNE 23, 25, 26, 1986

| | | |
|------------------|--------------------|-----------------|
| 8:00-8:45 am | Breakfast | Dining Hall |
| 8:45-9:00 am | Warm-ups | Rush Hall |
| 9:00-9:55 am | 1st Period | Rush Hall |
| 10:00-10:55 am | 2nd Period | Rush Hall |
| 10:55-11:05 am | Break-Refreshments | Rush Hall Porch |
| 11:05-12:00 noon | 3rd Period | Rush Hall |
| 12:00-12:45 pm | Lunch | Dining Hall |
| 12:45-2:15 pm | Free Time | |
| 2:20-3:00 pm | Folklore | Rush Hall |
| 3:05-4:00 pm | 4th Period | Rush Hall |
| 4:05-5:00 pm | 5th Period | Rush Hall |
| 5:00-5:45 pm | Free Time | |
| 5:45-6:30 pm | Dinner | Dining Hall |
| 6:30-7:30 pm | Free Time | |
| 7:30-8:30 pm | Dance It Again | Rush Hall |
| 8:30-9:00 pm | Party Time | Rush Hall |
| 9:00-11:00 pm | Evening Dance | Rush Hall |
| 11:00-until ? | Afterparty | Rush Hall |

TUESDAY, JUNE 24, 1986 - REVIEW DAY

| | | |
|---------------------------------------|--------------------|-----------------|
| 8:00-8:45 am | Breakfast | Dining Hall |
| 8:45-9:00 am | Warm-ups | Rush Hall |
| 9:00-9:55 am | 1st Period | Rush Hall |
| 10:00-10:55 am | 2nd Period | Rush Hall |
| 10:55-11:05 am | Break-Refreshments | Rush Hall Porch |
| 11:05-12:00 noon | 3rd Period | Rush Hall |
| 12:00-12:45 pm | Lunch | Dining Hall |
| 1:00-1:55 pm | 4th Period | Rush Hall |
| 2:00-2:55 pm | 5th Period | Rush Hall |
| 2:55-5:45 pm <i>3-3:30 self typos</i> | Free Time | |
| 5:45-6:30 pm | Dinner | Dining Hall |
| 6:30-7:30 pm | Free Time | |
| 7:30-11:00 pm | Evening Dance | Rush Hall |
| 11:00-until ? | Afterparty | Rush Hall |

FRIDAY, JUNE 27, 1986 - REVIEW DAY

| | | |
|----------------------|----------------|-------------|
| 8:00-8:45 am | Breakfast | Dining Hall |
| 8:45-9:00 am | Warm-ups | Rush Hall |
| 9:00 am - 12:00 noon | Reviews | Rush Hall |
| 12:00-12:45 pm | Lunch | Dining Hall |
| 1:30 pm | CHECK-OUT TIME | |

SWIMMING POOL HOURS -- 10:00 am to 6:00 pm

CHECK OUT: You may leave your room key on the table in your room, or turn it in to Norma Rudin or Fran Slater. Also, we can re-use the Badges and would appreciate it if you'd turn them in before you leave, after lunch or the last class, to Norma or Fran. Thank you.

IDYLLWILD FOLK DANCE WORKSHOP, JUNE 1986

WEEKEND SCHEDULE:

FRIDAY, JUNE 20, 1986

| | | |
|---------------|---------------|-------------|
| 2:00 pm on | Registration | Rush Hall |
| 6:00-8:00 pm | Dinner | Dining Hall |
| 7:00-8:00 pm | Free Time | |
| 8:00-9:00 pm | Evening Dance | Rush Hall |
| 9:00-9:30 pm | Orientation | Rush Hall |
| 9:30-11:00 pm | Evening Dance | Rush Hall |
| 11:00-until ? | Afterparty | Rush Hall |

SATURDAY, JUNE 21, 1986

| | | |
|------------------|----------------------|-----------------|
| 8:00-8:45 am | Breakfast | Dining Hall |
| 8:45-9:00 am | Warm-ups | Rush Hall |
| 9:00-9:55 am | 1st Period | Rush Hall |
| 10:00-10:55 am | 2nd Period | Rush Hall |
| 10:55-11:05 am | Break - Refreshments | Rush Hall Porch |
| 11:05-12:00 noon | 3rd Period | Rush Hall |
| 12:00-12:45 pm | Lunch | Dining Hall |
| 12:45-2:15 pm | Free Time | |
| 2:20-3:00 pm | Folklore | Rush Hall |
| 3:05-4:00 pm | 4th Period | Rush Hall |
| 4:05-5:00 pm | 5th Period | Rush Hall |
| 5:00-5:45 pm | Free Time | |
| 5:45-6:30 pm | Dinner | Dining Hall |
| 6:30-7:30 pm | Free Time | |
| 7:30-8:30 pm | Dance It Again | Rush Hall |
| 8:30-9:00 pm | Party Time | Rush Hall |
| 9:00-11:00 pm | Evening Dance | Rush Hall |
| 11:00-until ? | Afterparty | Rush Hall |

SUNDAY, JUNE 22, 1986

| | | |
|------------------|--------------------------------|-------------------|
| 8:00-8:45 am | Breakfast | Dining Hall |
| 8:45-9:00 am | Warm-ups | Rush Hall |
| 9:00-9:50 am | 1st Period | Rush Hall |
| 9:55-10:45 am | 2nd Period | Rush Hall |
| 10:45-11:05 am | Break-Group Picture | Rush Hall-Outside |
| 11:10-12:00 noon | 3rd Period | Rush Hall |
| 12:00-12:45 pm | Lunch | Dining Hall |
| 1:00-2:00 pm | Costume Clinic or Free Time | Rush Hall |
| 2:05-3:00 pm | 4th Period | Rush Hall |
| 3:05-4:00 pm | 5th Period | Rush Hall |
| 4:00-5:45 pm | Free Time | |
| 5:45-6:30 pm | Dinner | Dining Hall |
| 6:30-7:30 pm | Free Time | |
| 7:30-8:30 pm | Dance It Again | Rush Hall |
| 8:30-11:00 pm | Evening Dance | Rush Hall |
| 11:00-until ? | Afterparty | Rush Hall |

SWIMMING POOL HOURS -- 10:00 am to 6:00 pm

FOR WEEKENDERS ONLY:

CHECK OUT TIME IS 12 noon from your quarters. Please feel free to stay and enjoy your dinner and the remainder of the weekend activities.

Please turn your keys in to Norma Rudin or Fran Slater. Also, we can re-use the Badges, and would appreciate it if you would turn them in before you leave, after your last meal or the last class or evening activities, to Norma or Fran. Thank you.

I D Y L L W I L D W O R K S H O P 1 9 8 6

E R R A T A

PAGE

- 3 BONNIE BREIST KNOTS - not taught
- 5 BONNIE STRONSHIRAY
Fig. I, meas 1-2, add to end of meas: - 3/4 turn. See Fig I.
Fig. II, meas 9-10, add to end of meas: see Fig. II
Meas 13-16, line 1, change wnd to 2nd
- 6 Fig. III, meas 23-24, add to end of meas: see Fig. 3
Fig IV, meas 29-32:.....1st crnr persons (passing ptr in ctr
by L shldrs), to finish by.....
Diagrams at bottom, add to 1st diagram: Fig. I, bars 1-2;
add to 2nd diagram: Bars 9-10.
- 7 OLD NICKS LUMBER ROOM - not taught
- 11 THE REEL OF THE ROYAL SCOTS
Fig. I, meas 1-2, add to end: Nearer hand is W 1 & 2 give L
hands, M 2 & 2 give R hands.
Meas 5-6: cpl 1 and 3 - Hands: W 1 & 2 give R hands, M 1 & 2
give L hands when turning.
Fig II, change meas 16-16 to 15-16
- 15 SHIFTIN'N BOBBINS
Source: S. Roy Clowes (June 1981)
Intro: Bows and Curtsy
Meas 1-2, line 2: ...2nd ~~ep~~ pos on the wrong side.....
Meas 9-12, line 1: 1st W with wnd 2nd and 3rd M dances R hands
across once round while 1st M....
Meas 13-16, line 1, change ~~inside~~ to nearer handsline 2,
change wnd to 2nd
Meas 17-24, change as follows: All turn about and with 3rd cpl
leading up back. 3rd cpl cast off, 2nd cpl cast, then all
~~se-all~~ dance hands across with the other ~~ep~~ hand. New-back
at diag II, with 1st cpl end facing up as in Fig. 3.
Meas 25-28, change ~~inside~~ hands to nearer handschange ~~ex~~ to on
Delete diagrams at end of page, new diagrams will be added to
the end of the errata so that they may be cut out and paisted in.
over the old diagrams.
- 16 'AJD AZ MILIM, 'AJD AZ DRAGIM - not taught
- 17 DOBROLUSHKO HORO
Fig. II, Rpt Fig. I with animation moving in LOD:
Meas 1, add to end:....steps on R-L
Meas 3, ct 1, add to end: L in LOD (ct 1).... change ct 2
towith R lifted in front (ct 2).
Fig. III, meas 1, add to end: tap R heel to R-optional (ct &).
- 18 Fig. IV, meas 2, add to end of line 1: step on L back in place
Fig V, meas 2, change ct 2 to: hop on R as L kicks fwd (ct 2)
Fig. VII, meas 1, add to end of ct 2: lift R sdwd R with slight
flair in prep
- 19 FLORICICA - not taught

20 JOVICA

Pronunciation: yoh-VEE-tсах

Introduction: Let 10 meas go by and do Fig I only 1 time the first time through.

Part I: Face and move in LOD

Add to bottom: Sequence - Part I - 2 times; Part II - 2 times

21 JUTA - not taught

23 KRIVO PETRIČKO HORO - not taught

24 PIROT MEDLEY

Meter: $2/4$ throughout except for Fig. II which is $9/8$

Fig. I, Part 1, meas 5-6 and 7-8 were taught as meas 1-2 and 3-4; meas 1-2 and 3-4 were taught as meas 5-6 and 7-8 in class.

26 Fig. IV, Variation 2, meas 1, ct 1, add to end of ct: or across

27 PRESJEKACA - not taught

28 SITNA KOPANICA or GANKINO

Add: Style - small ftwk done mostly on the balls of the ft.

Intro - 8 meas or beg at start of any musical phrase.

Fig. I, meas 1, ct 5 delete: ~~ft-te-R-ef-R-ft~~, replace with: step on L across R

Meas 2, ct 4, add to end of ct: with bounce

Meas ~~5~~, replace ct 5 with: bounce on L, picking up R at last moment

Meas 3, delete entirely and replace with: Repeat meas 2 with opp ftwk.

Fig. II thru IV were not taught.

30 SLAVONIAN DANCES #1

SOURCE: Dennis Boxell first presented these dances at the 1972 San Francisco Kolo Festival.

Record: Festival Records KF 7221, side A

Delete Fig-I use the name only Pargarusa

Pargarusa, do Part 1, 2 times; Part 2, 2 times

Delete Fig.-II use the name only Kolo

31 Kolo, Part 2, #3, rocking: travel to L

Delete Fig.-III, use the name only Drhtavac (not taught)

32 SLOVENIAN DANCES #2

Source: Dennis Boxell first presented these dances at the 1972 San Francisco Kolo Festival.

Record: Festival Records KF 7221, side A

Delete Fig-I use the name only Nebesko (not taught)

Delete Fig.-II, use the name only Rukavica

33 SOKAČKO MALO KOLO

Source: This version was first presented by Dennis Boxel at the 1972 San Francisco Kolo Festival.

Rhythm the arrow under #7 should be pointed to the word "here"

Part III, meas 2, delete RHYTHM-CHANGES-HERE.....ct 3 change towhile kicking L up and across.....

Record: Festival Records, KF 4802 (Malo Kolo)

- 34 SRBIJANKA
 Record: add; Festival Records LP 1505; Bandi, Kolo Party
 Intro: Beg with music or wait 3 meas.
 Fig. I, meas 2, ct 2: point touch L ft in-front-of slightly fwd
or next to R (koketi) (ct 2)
 Meas 3, ct 2: point touch R ft in-front-of-slightly fwd or
next to L (koketi) (ct 2).
 Fig. II, meas 1, add to end of line: (runs can be syncopated
skips with the free ft moving close to the supporting ft
ankle).
 Add under meas 3: Note - meas 2,3 are done flat footed.
- 35 ZA POJAS - not taught
 Record: Nasha Pesen LP-595, side 2, band 1, "Zasvirili...."
- 38 ČAČAK
 Fig VI, Šest (note addition of accent over the Š)
- 39 CIGANSKI ORIJENT
 Source, note addition of accent on the following words:
Šumadija; Istanbul; Šumajida; Vasilijević
- 41 GLAMOČ
 Add: Style - Heavy feeling throughout dance.
 Formation, change line 1 to read:.....with hands joined (L palm
twd ctr, R palm out), and held fwd.....
- 42 Fig IV, JEDAN U KOLO, meas 3, add to end: (elbows straight,
 with strong feeling)
 Fig VI, TRI U KOLO, meas 8, change eeess to cross
 Fig VII, VRATI, add just above meas 1: Move to own L throughout
 this figure.
- 43 Fig VIII, PUZA, meas 3&4, change to as follows: Small step
LRL in-place fwd with heavy feeling
 Meas 5&6, change to as follows: Small step RLR in-place
fwd with heavy feeling
 Fig IX, SA RUKE (note that this is 2 words not 1)
 Meas 1, add to end of line: with rhythm of ftwk.
- 44 MADOCsAI TANCOK - not taught
- 47 MALOJ MOME
 Introduction, meas 16, change RLR to LRL
 Fig. I, meas 8, ct 2, change to: step R across in RL0D
- 50 PASARELSKA
 Meas 10, bt 3: step L back in place
- 51 POLITIKOS SYRTOS
 Source, add accents as follows: Istanbul
 Title, correct spelling of Greece
- 52 SZÖKKENŐS - not additions of accents
 Source, add accents to the following words: Dévaványa; Szökken;
Vágo; Szentpál
 Formation, line 2: W hands are placed on hips, fingers fwd. M
 escorts W with his R arm on W R waist, L fist on own hip.

- 52 Part II, meas 2, line 1, change leap-hops to step-hops
- 53 Meas 13, change to read:beg with R ft, and separated
turning CCW as
Meas 14, add to end of line: except M close without wt on
last ct
- 54 URAI KÖRCSÁRDÁS - note addition of accents
Source, add the following accents to the words: Verbunk^ánc;
Sz^átmar
Steps, add accents Cs^árdás
Meas 1-2, add accents to cs^árdás
Meas 5, ct 2, change ~~teuek~~ to stamp
Meas 6, change as follows:On ct 2, do 2 stamps without wt
teuek-lifts (cts 2 &)
Meas 9, add to end of line 2: (Up-down-up-down feeling)
Meas 10, add to end of cts 1-2: ...tog (heels out on ct 1,
close on ct 2) (cts 1-2)....
Meas 11, change to read: Step fwd on R with bent knee (ct 1);
hop on R ft as L kicks fwd low to floor (ct 2); step fwd
on L ft with bent knees (ct 3); hop on L ft as R kicks
fwd low to floor (ct 4).
- 55 Meas 12, change to: Step R,L in place (W use small running steps,
M heavy steps (cts 1-2).....
- 56 VRNI SE, VRNI - not taught
- 58 ZAJKO KOKORAJKO
Formation, delete entirely and replace with: Mixed lines in
shldr hold ("T" pos).
- 60 AHAVAT CHAYA'T
Translation: The love of my life
Pronunciation: ah-ha-VAHT chah-YAH-i
Record: Side B, band 1
Formation: face ctr, hands in "v" pos.
Introduction: Beg with singing
Part A, meas 1, cts 3-4 add to end of ct: ...snap fingers (crossed
at chest ht (cts 3-4)
Meas 4, add to beg of meas: Face RLOD and do 3 steps to L....
Meas 8 is 2/4 meter
Meas 8 change as: Step-hop on L while turning.....
Part B, add description to Debka Step: Touch Heel fwd (ct 1);
small leap onto full ft where it touched, landing on bent knee
(ct 2).
Interlude, meas 3 is 2/4 meter
Meas 3, add twd end of line:comp up at head ht (ct 1-2).
Part C, add under meas 3: Note - Meas 1-3, move twd ctr.
Meas 4, change cts 1-3 to read: 3 step turn (full) to R
with L,R,L (L across R, R out of circle, pivot on L to
face ctr) (ct 1-3); hold....
Part D, hands in "v" pos
Meas 1-2, add to end: move twd ctr.
Meas 3, cts 3-4: ...step back in place.....
61 meas 5-6, add to end: move out of circle.
Meas 8, add to end: end facing ctr.
- 62 AM SGULA - not taught

- 64 AT ADAMA
Part III, meas 1, change to: Meas 1, ct 4 - {Repeat cts 1-3, ...
2 1-2
3 - Rrush R fwd...
- 65 BAPARDESS LEYAD HOSHOKET - please note the (') has been left out of Bapardess
Part I: Move to R
Meas 4, ct 2, add to end: face ctr.
Meas 4, ct 3, add to end: Moving sdwd L.
- 66 Part II, meas 2, add to end of meas: Hands free at side.
Meas 4, arms; change to:....head with palms up turning down
then scooping palms up when stepping.....line 2, change
(ct 1) to (ct &,1)
- 67 BET AVI - not taught
- 69 DEBKA SHACHAR
Part I, meas 3, cts 1-2, add to end: turning to face LOD.
Meas 3, ct 4, change Hep-to Bounce
Add: Meas 4 - Yemenite L bkwd.
Part II, meas 3, cts 1-2, add to end: tilt upper body slightly
bkwd.
Meas 3, cts 3-4, add to end: tilt upper body slightly fwd.
Meas 4, ct 1, add to beg: Straighten body and, fall R fwd...
- 70 Part III, meas 1, ct 1, line 3 change high-to head ht.
Part IV, meas 2, add to end (there is almost a slight leap on
ct 3).
- 71 EGLEY TAL - not taught
- 73 HANIGUN
Source; change to read: taught at Blud Star Camp 1985.
Part I, meas 1, change line 1 to read: Step-R-te-R Jump on
both ft sdwd R, ft apart - R hand moves to R across body
(ct 1); stamp fall on L.....
Meas 1, line 2, change to:....leans and down, R hand moves.....
Meas 1, line 3, change stamp to step
Meas 2, add to end of meas:...level, palm twd face (ct 1-4).
Part II, meas 2, line 2, change ptar to ctr
Meas 7-8; repeat with opp ftwk.
Part III, meas 1-2, line 2, change twd-sky to to head ht., then
add to end: (palm twd face)
Meas 3-4; turns are full turns both R and L; add to end
of each meas: hands up at head ht with palms twd face.
Meas 6: Turning F once, run
- 74 Part IV, meas 4, change to read:....two-steps R,L RLR, LRL,
turning once to R in LOD.....
- 75 HAVA HAGILA - not taught
- 77 MANGINAT HA'DROR
Change Seuree to Choreographer: Se'adia Amishai
Pronunciation: MAHN-gee-naht HAH-drown
Record: Side B, Band 3
Introduction: Beg with singing

77 Part A, Sec 1, add between meas 2-3: Note: Hands swing slightly fwd and bkwd during rocks.

Meas 3, change to: Hop on L as R lifts fwd (ct 1);
R over L, sway L to L, sway R to R, still.....

Meas 4, change to: Sharp half-turn 1/4 turn to L, ft apart
knees deeply bent, hold (cts 1-2); hop on L (ct 3);
else stamp R next to L. Sharp-turn-twd-ctr-of-circle
(ct 4).

Meas 5-8, add to end: - on ct 1 of repeat turn sharply twd
ctr of circle.

Part A, Sec 2, ct 4, change to: leap onto L while keeping R leg
behind L and turning end-with sharply half-turn R to face
CCW

Meas 9-10, change with-sharp-half-turn-to-R to End facing
ctr.

Part B, Sec 1, meas 2, change to read: Leap Step R (ct 1);
release hands and do 2 hop on R (L lifts fwd slightly) while
making a full turn following R shldr (cts 2-3); rejoin
hands and leap on L, facing CCW (ct 4).

Part B, Sec 2, meas 1, line 1, change waist-level to head ht
Meas 1 ct 4, change to: close R to-L (ct 4).

Meas 2, ct 4, change to: close R to L (ct 4).

Part C, Sec 1, meas 1, line 2, change to: release hands and
step-hop on R while.....

78 Meas 2, change to: Rejoin hands and repeat meas 1 with opp
ftwk to L.

Part C, Sec 2, meas 1, cts 3-4 change to: 3 quick "samba" two-
step bkwd.....

79 NA'AMA - not taught

81 STAM YOM SHEL CHOL

Source, delete Blue-Star

Pronunciation: STAHm YOAm shel CH-ohl

Introduction: Beg with singing - Formation: Face ctr, hands in
Part A, meas 5: Yemenite R baek "V" pos

Meas 5, delete while-lifting-R, then change to read:
Step L to L (sway), leaving R in place.

Meas 6, delete while-lifting-L, then change to read:
Step R to R (sway), leaving L in place.

Meas 7-8, delete to-L, then add to end: in LOD while facine
ctr.

Part B, replace with:

1 Facing R of ctr, step R in LOD.

2 Step L in LOD (cts 1-2); step R to R turning to face ctr.

3 Grapevine to R: step L behind R (cts 1-2); step R to R
(ct 3).

4 Continue grapevine: Step L across R (cts 1-2), hold (ct 3).

5 " " Step R to R (cts 1-2), close L to R
(ct 3).

6 Step R fwd twd ctr (cts 1-2); hold (ct 3).

7-8 3 step turn to L stepping L,R,L, hold (cts 1-2, 3; 1-2, 3)
End facing ctr. Rejoin hands after turn.

9-12 Repeat meas 1-4

13-16 4 balance steps fwd and bkwd, in place, L,R,L,R.- arms
swing fwd and bkwd with steps.

17-32 Repeat meas 1-16.

- 81 Part C, meas 1, add to beg of meas: With hands released, sway....
 Meas 3-4, add to end of meas: hold.
 Meas 5-8, change meas 1-3 to 1-4
 Meas 13-14, add to end: twd outside of circle.
 Meas 17-32, add to end: End with hands joined in
 "V" pos, facing ctr, ready to repeat dance from beg.
- 82 YESH ET LA'AMAL - not taught
- 83 ALUNELUL CA LA SADOVA
 Learned by Nicolaas in the fall-winter of 1982 in Romania
 on a grant from the Canadian government.
 Pronunciation: AHL-loo-NEEL-lool cah lah sah-DAH-vah
 Music: Side B, band 5 (label on record is incorrect use record
 cover to find correct side and band of dance)
 Add: Rhythm - 2/4 meter notated in 4 cts 1,2,3,4, (1,&,2,&)
 Part A, meas 1, ct &, change hep to Bounce
 Meas 2, ct 4, change hep to bounce
 Meas 3 " " " " "
 Part B, styling - flat footed, small ftwk, heavy feeling, entire
 body follows directional movement of ftwk.
 Meas 2, ct 4, change hep to bounce
 Meas 3, ct 3, change to read: step L en-spee bk in place
 " " " 4, change hep to bounce
- 84 Part C, meas 6, cts 3-4, add to end of ct: fwd with straight
leg then lift knee (cts 3-4).
 Meas 7, ct 2, change step to drop on.....then change to-face
RL09 to and bending R shldr twd ctr (ct 2);...
- 85 DELA DIN OPRISOR - not taught
- 87 GEAMPARALELE DE LA VADUL OII
 Pronunciation: JUM-pah-rah-leh-LEH deh lah vah-doo-00-ee
 Music: Side B, band 10 (label on record is incorrect use
 record cover to find correct side and band of dance)
 Style: Very fast and done mainly on balls of ft.
 Add: Rhythm 7/16 counted 1,2 3,4 5,6,7
1 2 3 (Q,Q,S)
 Part A, add to end of line 1: in and out
 Meas 2, ct 1-3, change to: Close L to R with accent
 Part B, meas 1, ct 3, change en-spee to back in place.
 Meas 3, ct 2, add to end: hop on R, bring L leg across R
 Part C, meas 1, cts 1-2: Touch R fwd fwd
 Meas 5, cts 1-2: Step fwd R with down-up feeling
 Meas 6, ct 3, change jump to leap
 Meas 7, ct 1: Step bkwd on L replacing R
- 89 HORA ~~MARE~~ DE LA MUNTE
 Country: change in index also: Moldova to Moldavia
 Pronunciation: hora-ah mah-rey deh lah mun-teh
 Music: Side A, band 4 (label on record is incorrect use record
 cover to find correct side and band of dance)

90 INVIRTITA DE LA AVRIG

Pronunciation: in-ver-TEE-tah deh lah ahv-REEK

Music: Tape - Idyllwild 1986

Formation, add to end: elbows bent in "W" pos. W free hand on hips with fingers fwd, or free down at side; M free hand down at side.

Part A, add to R of "A": (Rhythm - S,Q,S,Q,S = 2 meas)

Part B, both M and W variations, add to R of "B": (Rhythm - S,Q,S,Q,S = 2 meas)

Add to 1st paragraph under M Variation: R arm like a coffee grinder, L arm free out to side.

B, M Var, meas 1, ct 3, change pause to small hop on L

B, W Var, meas 1, ct 3, change pause to small hop on L

Meas 2, cts 3-4, change to: cross R over L (heel first then full ft) to do "soutenu" turn to L (cts 3-4).

Part C, add to end of meas 1: Cpl hold pos - shldr, shldr-blade pos most common

91 Meas 7, ct 4, change step to stamp

Meas 8, all cts, change step to stamp

Meas 9-16, add to end of meas: except take wt on last stamp (ct 4)

Part D, M Var, add to end of first line: each-ether to ctr

Meas 1, add to ct 3: clap hands, R leg does slight pump

Meas 1, ct 4, change to: slap R outside calf with R hand

Meas 2, ct 1, change to: Step R across L

" " 4, " " step L across R

Meas 8, ct 2, change step to low leap

Part D, W Var, line 1, change are-in-a-eirele to stay relatively close behind M

92 JOC DE LEAGANE

Pronunciation: zhrok deh LAH-geh-neh

Music: Side A, band 9 (label on record is incorrect use record cover to find correct side and band of dance)

Add: Background - When a child reaches the age of 1 to 1½ years of age, the village W gather to show that their child is in good health and very strong. It is thought that they carried thier children in some kind of support in front of their chest to show them off when they danced. This is a ceremonial type of dance.

Formation, line 1: W standing.....add to end of paragraph:

If M insist on dancing, they should dance outside of the W's circle, NOT IN IT.

Part I, meas 1, ct 1: Touch R next to L

" " 2 " " " L " " R

Part II, meas 1,2,4; leave free ft in place.

Meas 3, durning ct 1 lean R, during ct 2 straighten body

Meas 5-8, add to end: except end with close and straighten body.

Part III, replace meas 2 with: Small step R bkwd, leave L in place (ct 1); transfer wt fwd on L (ct &); transfer wt back on R (ct 2). (Waddle in place)

Part IV, meas 2, change to Step L to L turning to face RL0D (ct 1); step R fwd (ct 2).

Meas 5, change to: Step R (ct-1)(arms sway away from ctr) (ct 1); step L (arms sway twd ctr (ct 2).

Meas 6, add to end: - arms lower. Step is done with very soft swager.

94 PE LOC DE LA GLIMBOCA - not taught

95 TRILISESTI DE LA GURA HUMORULUI

Pronunciation; TREE-leh-shes-tee deh lah goo-rah HOO-mo-roo-LOO-ee

Music: Side A, band 1 (label on record is incorrect, use record cover to find correct side and band of dance).

Part I, line 1, change to: Facing ctr and travelling

Part II, add: Face ctr

Meas 1, a), line 2, change jump to leap

Meas 8, line 2, change jump to leap

Part III, meas 1-10: move fwd throughout fig.

Meas 2, cts &, 2: step fwd on ea ct

Add: Meas 9-10 - Hold.

Meas 17-24, change 2c to IIC

Meas 25-30, change 3 to III

Meas 32, change to: Step Drop on L in place (ct 1); stamp
R fwd (ct 2).

Add to end of dance: Repeat dance from beg and move circle
out to original size during Part I.

Add to index

Page 68-a Chalom Niflah

15 SHIFTIN'N BOBBINS

Do not use the diagrams in dance, use the ones below

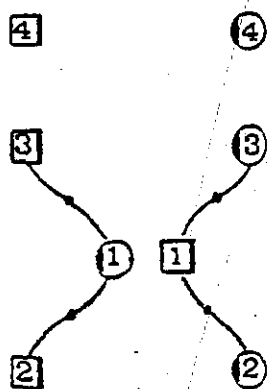


Fig. 1

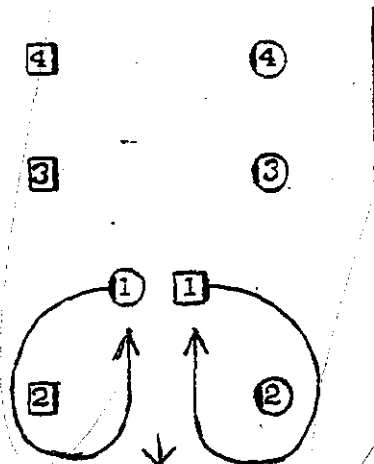


Fig. 2

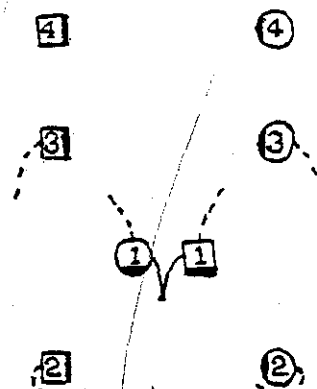


Fig. 3

THE END