

# ***Statewide 2016 Folk Dance Festival***

**Memorial Day weekend, May 27-29  
Albany Veterans Memorial Hall. Albany CA**



*Lights on the Bay: Reflections*

## ***Syllabus***

**Dances presented by**

**Erik Bendix**

**and**

**Maurits van Geel**

**SPONSORED BY THE FOLK DANCE FEDERATION OF CALIFORNIA (NORTH)  
HOSTED BY BERKELEY FOLK DANCERS**

**DANCES TO BE TAUGHT BY MAURITS VAN GEEL**

**GREECE:**

Tou Paradeisou Lemonia (toy pah-rah-deh-soy leh mohn-ee-ah)

Syrtos Kitrinou (sir-tos kih-trin-oy)

**NETHERLANDS:**

Komt Vrienden inn het Ronden (kohmt Vren-den in het ron-den)

Te Haerlem in den Houte (teh haer-lem in den who-te)

Tineke's Reel (tin-eh-kehs reel)

**BJULGARIA:**

Konjo Konjo (kohn-yoh kohn-yoh)

**ROMANIA/ROMA**

Mare Nunta (Mah-reh nuhn-tah)

Denisa (den-ee-sah)

**AZERBAIDJAN (AZERBAIJAN?)**

Popuri (poh-pur-ee)

**ARMENIA**

Nazeli Bar (nah-zel-ee bar)

# DENISA

# RUMANIAN/ROMA

Translation: woman's name  
 Music: sung by 'Denisa Sarboaica and Remus Valungan'  
 Measure: 2/4  
 Formation: circle, no hand hold, face LOD, forearms in a kind of horizontal pos  
 Introduction: 4 measures  
 Source: steps and style found its origin in the research executed by Maurits van Geel for the production of the Roma dance program 'Travellers from Rajasthan', performed by the International Dance Theatre in The Netherlands (1994 & 2003)  
 Dance notation: © Tineke & Maurits van Geel

meas	cnt	figure
1	1	touch R toe fwd to the floor
	2	step fwd on R
2	1	touch L toe fwd to the floor
	2	step fwd on L
3	1	touch R toe fwd to the floor
	2	step fwd on R
4	1	step fwd on L
	2	step fwd on R
5	1	touch L toe fwd to the floor
	2	step on L
6	1	touch R toe fwd to the floor
	2	step on R
7	1	touch L toe fwd to the floor
	2	step on L in place ]
8	1	close R beside L ] turn to face ctr while doing these steps in place
	2	close L beside R ]
9	1	touch R toe fwd to the floor (moving ctr)
	2	small step fwd on R
10	1	touch L toe fwd to the floor
	2 s	small step fwd on L
11	1	touch R toe fwd to the floor
	2	step on R in place
12	1	step on L beside R
	2	small on R in place
13	1	touch L toe fwd to the floor
	2	small step on L to ctr
14	1	touch R toe fwd to the floor
	2	small step on R to ctr
15	1	cross L over R
	2	step bkwd on R
16	1	step bkwd on L
	2	turn to face RLOD and cross R over L
17-32		repeat meas 1-16 with opp ftwk and in reverse direction

Meas	cnt	Cont. Denisa: variation on meas 3-4
3	1	touch R toe fwd to the floor
	2	turn to face ctr and step sdw on R
4	1	cross L behind R
	2	turn to face LOD and step fwd on R

**Note:** the style and formation is based on improvisation. Turns can be executed on many steps as long as the basic pattern is maintained.

# KOMT VRIENDEN IN HET RONDEN

Netherlands

Translation: Come friends and make a circle  
Measure: 4/4  
Origin: The song is about the life of a grinder and first notated in 1782 but is probably from a much earlier date. The dance is made by Maurits van Geel.  
Formation: circle, hands joined in V-pos  
Introduction: 4 measures  
Music: played by Ellen van Vliet

<u>Meas</u>	<u>Cnt</u>	<u>Figure</u>
1	1	step op R to ctr (start with hl and end on toe), arms sway fwd
	2	step bk on L, arms sway back in V-pos
	3	step on R to R
	&	close on L beside R
	4	step on R to R
2		repeat meas 1 in opp direction and ftwrk
3	1	step on R to ctr and push R shoulder fwd
	2	step bk on L, shoulders to orig pos
	¼ (3)	step on R in place
	¼ (en)	step on L beside R
	¼ (ne)	step on R in place
	¼ (4)	step on L in place
	¼ (en)	step on R in place
4		repeat meas in opp direction and ftwrk
5	1	big step on R and sway to R
	2	step on L to L
	3	step on R in RLOD
	4	step onp L in RLOD
6		repeat meas 5
7	1	cross R over L (stamp)
	&	step op L to L
	2	cross R behind L
	&	step on L to L
	3	cross R over L (stamp)
	&	step on L to L
	4	cross R behind L
8	1	big step with L to L
	2	cross R over L
	3	big step with L to L
	4	cross R over L
9	1-2	herhaal maat 8 tel 1-2
	3	step on L
	&	pivot CCW, step on R while L stays on the spot
	4	step back on L
	&	pivot CCW, step on R while L stays on the spot

<u>Meas</u>	<u>Cnt</u>	<u>Figure</u>
10	1	step back on L
	&	pivot CCW, step on R while L stays on the spot
	2	step back on L
	&	pivot CCW, step on R while L stays on the spot
	3	step back on L
	4	no action

During meas 9, cnt 3 till meas 10 cnt 3 turn 360° CCW

Repeat the dance.

### Lyrics

Komt, vrienden, in het ronden,	Come, friends, in rounds,
Minnaars van eenen stiel,	Lovers of our craft,
Ik zal u gaan verkonden,	I will announce
Hoe ik door 't slijperswiel.	How I by 't grinder wheel.
Den kost verdien voor vrouw en kind,	Earn a living for woman and child,
Schoon blootgesteld aan sneeuw en wind.	Clean exposed to snow and wind.
Terlierelom, terla!	Terlierelom, terla!
Van linksom, rechtsom draait mijne steen	Turning L, turning R my stone
Door het roeren van mijn been,	By stirring my leg,
Ju ju ju ju ju ju ju.	Ju ju ju ju ju ju ju.

De smid die moet hard werken Gestadig voor het vier;  
 Hij durft hem niet versterken, Met eene kan goed bier;  
 Terwijl ik ga op mijn gemak, Soms ook wel met een leege zak.  
 Terlierelom, terla!  
 Van linksom, rechtsom draait mijne steen  
 Door het roeren van mijn been,  
 Ju ju ju ju ju ju ju.

De schoen-pik stijf gezeten, Op eenen pikkelstoel  
 Zou kaas en droog brood eten, Maar als ik nood gevoel,  
 Dan slijp ik tot den avond toe  
 En zoo heb ik nooit arremoe.  
 Terlierelom, terla!  
 Van linksom, rechtsom draait mijne steen  
 Door het roeren van mijn been,  
 Ju ju ju ju ju ju ju.

De Kleeftrik maakt ons kleeren Voor acht stuivers per dag;  
 Wil hij zijn loon vermeeren, Hij snijdt meer dan hij mag.  
 Maar ik met mijnen slijpersteen Ik win meer op een uur alleen.  
 Terlierelom, terla! Van linksom, rechtsom draait mijne steen  
 Door het roeren van mijn been,  
 Ju ju ju ju ju ju ju.

De maalder moet graan malen Tot in het fijnste meel;  
 Hij moet dubbel betalen Voor zijne droge keel.  
 Maar ik, door iever en door vlijt Ik win mijn brood in eerlijkheid.  
 Terlierelom, terla! Van linksom, rechtsom draait mijne steen  
 Door het roeren van mijn been,  
 Ju ju ju ju ju ju ju.

Mijn vrouw die roept victoria, Over den slijpersstiel  
Zij vindt den grootsten gloria In't draaien van mijn wiel.  
Mijn kinders heben geen ongemak; Zij loopen met den bedelzak.  
Terlierelom, terla! Van linksom, rechtsom draait mijne steen  
Door het roeren van mijn been,  
Ju ju ju ju ju ju ju.

Sa vrienden, voor het leste; All' ambachten zijn goed;  
Maar 't mijn is toch het beste, Schoon ik soms slapen moet.  
Op hooi en strooi in eenen stal; Ik heb den kost voor niemendal.  
Terlierelom, terla! Van linksom, rechtsom draait mijne steen  
Door het roeren van mijn been,  
Ju ju ju ju ju ju ju....

## Komt vrienden, in het ronden

volksliedjes.overtuin.net

Voice

Komt vrien-den, in het ron - den, min - naars van e - nen stiel. Ik  
zal u gaan ver - kon - den hoe ik door 'slij - pers - wiel den kost verdien voor  
vrouw en kind, schoon bloot - gesteld aan weer en wind. Ter - lie - re - kom ter - la, van  
links - om, rechts - om draait mij - nesteen, door het roe - ren van mijn been, ju, ju, ju, ju, ju, ju, ju.  
ju!

The image shows a musical score for a voice part. It consists of five staves of music. The first staff begins with the word 'Voice' and the first line of lyrics. The subsequent staves continue the melody and lyrics. The music is written in a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The lyrics are in Dutch and describe a scene of a woman spinning wool on a wheel, with children and a dog, and a friend who has been deceived. The song ends with a series of 'ju' exclamations.

# KONJO KONJO / КОНЬО КОНЬО

BULGARIJE

Translation: 'Horse Horse'  
 Music: Dance song for celebrations, weddings and dancing together.  
 Measure: 2/4  
 Formation: face centre, open circle, hands connected and fore arm horizontal  
 Introduction: 7 measures, starts with the singing  
 Source: made by Belčo Stanev, based on steps in West Rodope, Bulgaria  
 Dance notation: © Tineke & Maurits van Geel

meas	cnt	figure 1
1	1	step on R to R
	2	cross L over R
2	1	step on R, L ft stays on floor
	2	sway to the R
3	1	sway to the L
	2	pause
4-15		repeat meas 1-3 four times, on meas 15, cnt 2 lift R ft (5 times in total)
16	1	put R hl fwd on fl
	2	lift R
17		repeat meas 16
18-34		repeat meas 1-17
		<b>figure 2</b>
1	1	step to the ctr with R
	2	step to the ctr with L
2	1-2	step to the ctr with R
3	1-2	step to the ctr with L
4	1	touch R hl diag R to the floor
	2	lift R ft
5	1	touch R hl fwd to the floor
	2	pause
6	1	step bkwd on R
	2	close L beside R
7		repeat meas 6 of fig. 2

## LYRICS KONJO KONJO

Konjo Konjo hranen konjo  
 Hajde konjo da ideme  
 Deno behme snošna ve

Horse, horse, well fed horse  
 Come horse, let's go  
 Where we have been yesterday night

Tamo ima do tri momi  
 Do tri momi hubavici  
 Pārva momi divom sedi  
 Vtora momi kafe vari

There are about three young girls  
 About three lovely girls  
 The first girl sits beautifully  
 The second girl makes coffee

Treta momi kon razvita  
 Kon razvita I go pita  
 Konjo konjo hranen konjo  
 Ženen li e tvoj sajbie

The third girl leads the horse  
 She lets the horse walk and asks  
 Horse, horse, well fed horse  
 Is your master married?

Ni e ženeni e glaven  
 Segam misli da sa glavi  
 Da sa glavi da sa ženi

He is not married and not engaged  
 He thinks about an engagement  
 To engage and to marry



# MARE NUNTA

# RUMANIAN/ROMA

Translation: 'Great wedding'  
Music: sung by Nicolae Guta  
Measure: 4/4  
Formation: mixed circle, no hand hold, fore arms are raised horiz fwd, face ctr  
Introduction: 8 measures  
Source: based on research for *Het Internationaal Danstheater* by Maurits van Geel (Netherlands) for a dance performance on the Roma, called *The Travellers of Rajasthan*.  
Dance notation: © Tineke & Maurits van Geel

<u>meas</u>	<u>cnt</u>	<u>figure 1</u>
1	1	cross L over R
	2	step sdw on R
	3	cross L over R
	4	bounce on L and sway R in front of L
2		repeat meas 1 with opp ftwrk and direction
3	1	touch L hl fwd to the floor
	2	step back on L
	3	touch R hl fwd to the floor
	4	step back on R
4		repeat meas 3 During meas 3-4 you can also make a full turn CCW in place, executing the steps of meas 3-4
5-8		repeat meas 1-4
		<b><u>Figure 2</u></b>
1	1-2	step on L and raise R leg sdw
	3	cross R over L
	4	step sdw on L
2		repeat meas 1 with opp ftwrk and in opp direction
3	1	cross L (on hl) over R
	2	step sdw on R, turn L ft out by turning on the L hl
	3-4	repeat cnt 1-2
4	1	turn to face LOD, step fwd on L hl
	&	cross R behind L
	2	step fwd on L
	3-4	repeat cnt 1 & 2 with opp ftwrk, finish facing ctr (1/4 turn CCW)
5-8		turn to face ctr - repeat meas 1-4
		<b><u>Figure 3</u></b>
1	1-2	step on L and raise R leg sdw
	3	cross R over L
	4	step sdw on L
2		repeat meas 1 with opp ftwrk and in opp direction
3	1	turn to face LOD, step on L
	2	bounce on L, raise R leg fwd off the floor
	3	step on R
	4	bounce on R, raise L leg fwd off the floor
4		repeat meas 3
5-8		repeat meas 1-4

## NAZELI BAR

Translation: Nazeli is a woman's name, bar means dance

Music: 6/8

Source: made by Tineke van Geel based on traditional steps

Formation: mixed line, arms in W pos at chest level ("Low W pos), little fingers joined (R under), face ctr

Introduction: 8 meas

Description: © Tineke van Geel

### meas cnt figure 1

- |     |     |  |
|-----|-----|--|
| 1   | 1-3 | step fwd on R to ctr, fore arms move slightly to R (thru a downward movement)  |
|     | 4-6 | step fwd on L to ctr, fore arms move slightly to L (thru a downward movement)  |
| 2   |     | repeat meas 1  |
| 3   | 1-3 | small step on R to R   |
|     | 4-6 | touch ball of L ft beside R  |
|     |     | During meas 3 arms make a small circular movement starting moving fore arms slightly to R (thru a downward movement) to make a full circle CCW (finish in low W pos with arms slightly to R) |
| 4   |     | repeat meas 3 with reverse ftwrk and reverse arm movement  |
| 5-8 |     | repeat meas 1-4 but now step bkwd on meas 1-2  |

### figure 2

- |     |     |   |                           |
|-----|-----|---|---------------------------|
| 1   | 1-2 | turn to face LOD, step fwd on R   | ]                         |
|     | 3   | close ball of L ft beside R   | ] two step R              |
|     | 4-6 | step fwd on R   | ]                         |
|     |     | During meas 1 arms come down to V pos, put L arm on back ("Debka pos")        |                           |
| 2   | 1-2 | turn to face ctr, cross L over R (arms in V pos)                              | ]                         |
|     | 3   | step on R to  | ] 'crossed over' two step |
|     | 4-6 | cross L over R  |                           |
| 3   |     | repeat meas 1   |                           |
| 4   | 1-3 | turn ctr, small step fwd on L (knee bent)                                     |                           |
|     | 4-6 | close R beside L (knees straight)   |                           |
|     |     | During meas 4 bring arms to low W pos   |                           |
| 5   | 1-3 | step on L sdw to L, arms do a windshield wiper movement to L                  |                           |
|     | 4-6 | close R beside L, arms come back to ctr                                       |                           |
| 6-8 |     | repeat meas 5 three more times, on meas 8 cnt 4-6 close R beside L without wt |                           |

### figure 3

- |     |     |  |
|-----|-----|--|
| 1-4 |     | repeat figure 2 meas 1-2 two times   |
| 5   | 1-3 | (facing ctr, arms in V pos), step on R to R, arms sway diag R sdw in front of body |
|     | 4-6 | cross L over R, arms sway diag L sdw in front of body                              |

**meas cnt Continuation of Nazeli - figure 3**

6-8 repeat meas 5 three more times

**figure 4**

- |     |     |  |                           |
|-----|-----|--|---------------------------|
| 1   | 1-2 | turn to face LOD, step fwd on R  | ]                         |
|     | 3   | close ball of L ft beside R  | ] two step R              |
|     | 4-6 | step fwd on R  | ]                         |
|     |     | During meas 1 arms come down to V pos, put L arm on back ("Debka pos")             |                           |
| 2   | 1-2 | turn to face ctr, cross L over R (arms in V pos)                                   | ]                         |
|     | 3   | step on R to   | ] 'crossed over' two step |
|     | 4-6 | cross L over R   |                           |
| 3   | 1-3 | (facing ctr, arms in V pos), step on R to R, arms sway diag R sdw in front of body |                           |
|     | 4-6 | cross L over R, arms sway diag L sdw in front of body                              |                           |
| 4   | 1-3 | step on R to R, arms sway diag R sdw in front of body                              |                           |
|     | 4-6 | cross L over R, arms sway diag L sdw in front of body                              |                           |
| 5-8 |     | repeat meas 1-4  |                           |

**Sequence**

- 1, 2, 1, 2  
3, 4  
1, 2, 1, 2  
3, 4  
1, 2, 1

# POPURI

# AZERBAIDJAN

Translation: 'old man' in Kurdish  
Music: 2/4  
Source: based on research material  
Formation: line, arms in T pos, face ctr  
Introduction: 4 measures  
Description: © Tineke & Maurits van Geel

<u>meas</u>	<u>cnt</u>	<u>figure 1</u>
1	1	step sdw on R to R
	2	close L beside R
2	1	step sdw on R to R (R knee slightly bend) while L ft is turned out, ball of ft stays on the floor (L knee straight)
	2	close L beside R
3	1	step fwd to ctr on ball of R ft in front of L, turn to face diag L
	& 2	close L behind R step fwd to ctr on R
4	1	step sdw on L to L (to outside of circle)
	2	touch R toe in front of L (still facing diag L )
5	1	cross R over L
	2	step back on L and turn to face ctr
6	1	step fwd on R
	2	step fwd on L
7	1	turn to face LOD, step fwd on R
	& 2	close L beside R step fwd on R
8	1	step fwd on L
	& 2	close R beside L step fwd on L

# SYRTÓS KITRÍNOU

GREECE

Translation/Origin: Dance of Yellow (Dance from Van Geel)  
Measure: 4/4  
Formation: mixed line dance, arms in W pos, face ctr, leader on the R (head of the line)  
Introduction: 4 measures  
Source: made by Tineke & Maurits van Geel to a gypsy melody from Greece.  
Steps and style found its origin in the research executed by Maurits van Geel for the production of the Roma dance program '*Travelers from Rajasthan*', performed by the *International Dance Theatre* in The Netherlands (1994 & 2003).  
Style: knees are relaxed and frequently slightly bouncing except on the touch  
Extra information: song by Eleni Vitali

**Meas cnt figure 1**

1	1	bounce on L, lift R ft from the floor
	& 2	step on R to R
	&	cross L behind R
	3	step on R to R
	4	cross L over R
2	1	touch R ft fwd in place
	2	no action
	3	sway R lower leg slightly to the R above the floor
	4	sway R lower leg slightly to the L above the floor
3	1	bounce on L and sway R behind L
	2	cross R behind L
	3	bounce on R and sway L behind R
	4	step on L behind R
4	1	bounce on L, lift R sdwd to R
	2	step on R to R
	3	cross L over R
	&	step on R to R
	4	cross L over R

**figure 2**

1-2		repeat figure 1 meas 1-2
3	1	bounce on L and sway R behind L
	2	cross R behind L
	3	touch L ft fwd in place
	4	sway L lower leg slightly to the R above the floor
4	1	sway L lower leg slightly to the L above the floor
	2	sway L lower leg slightly to the R above the floor
	3	cross L over R
	&	step on R to R
	4	cross L over R

**Sequence: leader indicates changes from figure 1 to figure 2 and back**

**Optional variation for meas 2 during Figure 1 & 2**

2		make a full turn CCW in place with the following steps
	1	cross R over L
	2	pivot on L
	3	cross R over L
	4	pivot on L (finish facing ctr)

**Phonetic version**

Dén écho topó, Den écho elpída  
De tha me chási kamiá patrída  
Ke me ta chéria mou ke tin kardiá mou  
Ftiáchno tsatíria sto onira mou

Ke ta ganíkia mas ótan chorévoume  
Ne chastaromata pou se magévoun

Kounoune sómata kai ta pite tous  
Mésa se klínoune stis angalís tous

**Chorus:**

Nas balamo, nas balamo  
Kai to lounno to afentíko  
Nahia kalampartzis balamo

**I have no place, I have no hope  
I have no fatherland to loose  
But with my hands and heart  
I will set up tents in my dream**

**And when our women dance  
with perfumes and colors that put a  
spell on you  
They move their bodies and their jewels  
They put their arms around you**

**Go away, outsider(non Roma)leave, outsider  
for the mean boss does not accept the  
outsider (non-Roma)**

# TE HAERLEM IN DEN HOUTE

# THE NETHERLANDS

**Translation:** 'In the woods of Haarlem (name of a city)'  
**Music:** traditional notation from *Thysius Lute Book* , 17th century.  
**Measure:** 4/4  
**Source:** choreographed by Elsche Korf  
**Formation:** circle of couples facing LOD, man on the inside on the circle, join inside hand with partner, outside hand of woman holds skirt, man has outside arm on his back  
**Introduction:** 6 measures after intro of percussion  
**Note:** California twirl: turn to face partner, man has R hand joined with woman's L hand. Make an arch of joined arms, woman dives under, thus changing place and facing the other way.  
**Description:** ©Tineke & Maurits van Geel

<u>meas</u>	<u>cnt</u>	<u>figure 1</u>
1	1-4	4 walking steps in LOD, start with outside ft
2	1-4	California twirl (end facing RLOD)
3	1-4	4 walking steps in RLOD
4	1-4	drop hand with partner, man continues another 4 steps in RLOD woman makes a full turn in 4 steps CW and comes back to orig pos, thus meeting a new partner
5	1-4	California twirl with new partner

## Lyrics

Te Haerlem in den Houte, keert de molenaar om. Daar woont een meiske stoute. Om en om en wederom, keert de molenaar om	In the woods of Haarlem, the miller turns around and around. There lives a naughty girl Turn around and around and again, the miller turns
Dat hoorde een der knapen, keert de molenaar om. Die wou bij het meiske slapen. Om en om en wederom, keert de molenaar om.	That was heard by one of the boys, the miller turns around and around. Who wanted to sleep with the girl Turn around and around and again, the miller turns
Dat mijn moeder dat wiste, keert de molenaar om. Zij sloot mij in een kiste. Om en om en wederom, keert de molenaar om.	My mother knew about this, the miller turns a.and a. She locked me in a box Turn around and around and again, the miller turns
Men zal uw moeder schenken wijn, keert de molenaar om. Zij zal zo wel tevreden zijn. Om en om en wederom, keert de molenaar om.	One will pour your mother wine, the miller turns  She will be satisfied Turn around and around and again, the miller turns
Men zal uw moeder schenken wijn, keert de molenaar om. Zij zal zo wel tevreden zijn. Om en om en wederom, keert de molenaar om.	One will pour your mother wine, the miller turns  She will be satisfied Turn around and around and again, the miller turns

## TINEKE'S REEL

## THE NETHERLANDS

Source: a choreographed dance by Tineke van Geel, based on traditional steps  
Translation: Reel (a type of dance) of Tineke  
Meter: 2/4  
Formation: couples in circle, man on woman's left, face ctr, join hands  
Introduction: no

### REQUIRED STEPS:

<u>meas</u>	<u>cnt</u>	<u>Figure 1</u>	
1	1	hop on L, sway R leg out to the side behind L	] reel step R and L in place
	2	cross R behind L and chug fwd in place	]
2		repeat meas 1 with opp ftwrk	]
3	1	hop on L, raise R leg sdw to R	
	2	step sdw R on R	
4	1	cross L behind R	
	2	step sdw R on R	
5	1	hop on R, sway L leg out to the side behind R	] reel step L and R in place
	2	cross L behind R and chug fwd in place	]
6		repeat meas 2 with opp ftwrk	]
7	1	step fwd on L	
	2	close R beside L	
8		no action	

**Figure 2 (Turn to face partner and take closed arm position or 'ballroom position'). Man starts with L women with R. Steps are described for men.**

1	1	step L sdw to ctr	
	2	close R beside L	
2	1	step sdw L to ctr	
	2	hop on L	
3-4		repeat meas 1-2 in opp direction with opp ftwrk	
5-8		do 4 step hop polka steps in a small circle (moving CW as a couple ) in place and come back to original pos	
9-32		repeat meas 1-8 three times, finish with a leap on both feet on last cnt, face ctr, man on woman's left, join hands	



# TÓ MÍLO

# GREECE

Translation/Origin: The apple  
Measure: 4/4  
Formation: mixed line dance, arms in W pos, face ctr, leader on the R (head of the line)  
Introduction: na trapeza – introduction without measures  
Source: made by Tineke and Maurits van Geel  
Music: CD 'Έρρημα Χοριά', music Dasho Kurti , # 3

<u>meas</u>	<u>cnt</u>	<u>figure 1</u>
1	1-2	step on R to R
	3	cross L over R
	4	step on R to R
2	1-2	cross L over R
	3	step on R to R
	4	cross L over R
3	1-2	step slightly fwd on R
	3-4	touch L ft fwd to the floor
4	1-2	step on L diag to the left bkwd
	3	step on R beside L
	4	cross L over R
5-8		repeat meas 1-4
		<u>figure 2</u>
1	1-2	step on R to R
	3-4	cross L over R
2	1	step on R to R
	2	cross L over R
	3	step on R to R
	4	cross L over R
3	1-2	step slightly fwd on R
	3-4	touch L ft fwd to the floor
4	1-2	step on L diag to the left bkwd
	3	step on R beside L
	4	cross L over R
5-8		repeat meas 1-4
		<u>figure 3</u>
1	1-2	step on R to R
	3	cross L behind R
	4	step on R to R
2	1-2	cross L over R
	3	step on R to R
	4	cross L behind R
3	1-2	step slightly fwd on R
	3-4	touch L ft fwd to the floor
4	1-2	step on L diag to the left bkwd
	3	step on R beside L
	4	cross L over R
5-8		repeat meas 1-4

<u>meas</u>	<u>cnt</u>	<u>figure 4 (lower the arms to V pos)</u>
1	1-2	face LOD and step on R
	3	step on L
	4	step on R
2	1-2	step on L
	3	step on R
	4	step on L
3	1-2	turn to face ctr, step slightly fwd on R
	3-4	touch L ft fwd to the floor
4	1-2	step bkwd on L
	3-4	step R beside L
5-8		repeat meas 1-4 in RLOD (start with L ft) with opp ftwrk Bring arms back in W pos to start from the beginning
<b><u>Closure step</u></b>		
1-2		repeat figure 4 meas 1-2
3	1-2	turn to face ctr, step slightly fwd on R
	3-4+	touch L ft fwd to the floor & hold
4	....	step bkwd on L & hold
	....	cross ball of R ft slowly across L (R toe stays on the floor)

**Sequence:**

Figure 1 – 4

Figure 1 – 4

Figure 1 – 4 and closure step

Music: Dasho Kurti

Sung by: Giorgos Dalaras,

Όταν το μήλο πέσει στο χώμα δεν το βάζουνε στο στόμα το πετάν' όπου βρεθεί σα ψυχή να μαραθεί	When the apple falls to the ground people do not put it in their mouth they will throw it anywhere let it wither like a soul
--	---

Οϊ λαϊλέ οϊ λουλέ είμ' εγώ για σένα, κι εσύ για με	Oi laile, oi loule I exist for you and you for me
---	--

Όταν η βάρκα βρίσκει το κύμα της ζωής χάνει το νήμα και γυρνάει εκεί κι εδώ στον αφρό και στο βυθό	When the boat meets the wave it loses the thread of life and goes wandering here and there in the foam and the deep water
---	--

Οϊ λαϊλέ οϊ λουλέ είμ' εγώ για σένα, κι εσύ για με	Oi laile, oi loule I exist for you and you for me
---	--

Όταν η αγάπη πάρει αέρα φεύγει όλο παραπέρα πουθενά δε σταματά σε βουνό ή σε καρδιά	Once love takes wing it only goes farther and farther it does not stop anywhere on no mountain, in no heart
--	--

Οϊ λαϊλέ οϊ λουλέ είμ' εγώ για σένα, κι εσύ για με	Oi laile, oi loule I for you and you for me
Οϊ λαϊλέ οϊ λουλέ είμ' εγώ για σένα, κι εσύ για με	Oi laile, oi loule I exist for you and you for me

# TOU PARADEISOU LEMONIA

GREECE

Translation: TOY ΠΑΡΑΔΕΙΣΟΥ ΛΕΜΟΝΙΑ - Lemon tree of paradise  
Music: song by Pandelis Thalassinos, lyrics Elias Katsulis.  
Measure: 7/8  
Formation: semi-circle, hands joined in W pos, face LOD  
Introduction: 12 measures  
Source: choreographed to this song by Tineke & Maurits van Geel  
Notation: ©Tineke & Maurits van Geel  
Basic step: R (1-3), L(4-5), R (6-&) and L (1-3), R (4-5), L (6-7)

<u>meas</u>	<u>cnt</u>	<u>figure 1 (move in LOD)</u>
1		1 basic step in LOD, start R
2	1-3 4-5 6-7	step fwd on L step bkwd on R close L beside R
3-4		repeat meas 1-2
5-6		make a full turn CW in 2 basic steps (make a circle), start R, finish facing ctr
7	1-3 4-5 6-7	step bkwd on R close L beside R step fwd on R
8	1-3 4-5 6-7	step fwd on L step back in place on R close L beside R
9-16		repeat meas 1-8
		<u>figure 2 (start sdw in place)</u>
1	1-3 4-5 6-7	(face ctr) step sdw on R cross L behind R cross R over L
2		repeat meas 1 with opp ftwrk
3	1-3 4-5 6-7	cross R over L, while upper body turns slightly diag L step back on L, upper body ctr step fwd on R while turning to face LOD
4		1 basic step in LOD, start L
5-8		repeat meas 1-4, but make a full turn CW in place on meas 4
9-16		repeat meas 1-8
		<u>figure 3 (move into ctr)</u>
1-2		2 basic steps fwd into ctr, start R
3	1-3 4-5 6-7	step sdw on R cross L behind R cross R over L
4		repeat meas 1 with opp ftwrk
5-6		2 basic steps bkwd, start R
7	1-3 4-5 6-7	step bkwd on R close L beside R step fwd on R

<u>meas</u>	<u>cnt</u>	<u>cont. figure 3</u>
8	1-3	step fwd on L
	4-5	step back in place on R
	6-7	close L beside R
9-16		repeat meas 1-8

### Sequence

Figure 1, figure 2, figure 3 (instrumental part)

Figure 1, figure 2, figure 3 (instrumental part)

Figure 1, figure 2 meas 5-8

### **LYRICS**

Του παραδείσου λεμονιά  
 ένα κλαδάκι λησμονιά  
 φύλαξε και για μένα, φύλαξε και για μένα  
 Που 'χω δυο χρόνια στο λαιμό  
 δεμένα αναστεναγμό  
 και χείλη κλειδωμένα, και χείλη κλειδωμένα  
 Γέμισε μύρα κι ευωδιές το κορμάκι μου  
 που ανασταίνουν τις καρδιές λεμονάκι μου (2x)  
 που σταματούν τον πόνο  
 Στείλε μου το λευκό σου ανθό με τ' αρώματα  
 πριν πέσω και πριν μαραθώ σ' άλλα σώματα (2x)  
 πριν μπω στον τρίτο χρόνο  
 Του παραδείσου λεμονιά  
 κρύψε τα ρούχα του φονιά  
 στην πίκρας το ντουλάπι, (2x)  
 τα ματωμένα τα νερά  
 να βγάλω πάλι τα φτερά  
 που μου Πισπασ' η αγάπη, (2x)  
 Γέμισε μύρα κι ευωδιές το κορμάκι μου  
 που ανασταίνουν τις καρδιές λεμονάκι μου (2x)  
 που σταματούν τον πόνο  
 Στείλε μου το λευκό σου ανθό με τ' αρώματα  
 πριν πέσω και πριν μαραθώ σ' άλλα σώματα (2x)  
 πριν μπω στον τρίτο χρόνο

Lemon tree of Paradise  
 A branch of forgetfulness/oblivion  
 Keep for me also, keep for me also  
 I have for two years to my neck  
 Tied sighs  
 And lips locked, and lips locked  
 I filled my body with myrrh and scents  
 Which resurrect/comfort hearts, my lemon  
 Which stop the pain  
 Send me your white bloom with perfumes  
 Before I fall and before I wilt into other bodies  
 Before I enter the third year  
 Lemon tree of Paradise  
 Hide the clothes of the murderer  
 In the wardrobe of pain  
 The bloody waters  
 I take out wings again  
 Where love breaks me  
 I filled my body with myrrh and scents  
 Which resurrect/comfort hearts, my lemon  
 Which stop the pain  
 Send me your white bloom with perfumes  
 Before I fall and before I wilt into other bodies  
 Before I enter the third year

California Folkdance Federation Statewide  
Folkdance Workshop 2016

*dances taught by Erik Bendix*

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Symbols Used:

R.....	right
L.....	left
RLOD.....	right line of direction
CW.....	clockwise
CCW.....	counterclockwise
→.....	to the right
←.....	to the left
↓.....	away from center
↑.....	toward center
±.....	in place, facing center
⊥.....	in place, facing away from center
⊞.....	in place, facing center
*.....	rotating in place
♂.....	man
♀.....	woman

**Name of dance:** Pravo Lesnoto Oro

**Pronunciation:** prrah-voh leh-z-noh-toh oh-roh

**Place of origin:** Macedonia

**Source of music:** private tape; also Marem Aliev's CD "Ssassa", Band 17

**Learned from:** Hendrik de Leeuw, 1966

**About the dance:** This dance is a 4-measure variation on the standard Macedonian "lesnoto" (or "easy or light dance"), a dance normally done in a 3-measure pattern. It is briefly described in the notes to "Lesnoto" for Folkraft Macedonian Folk Dances, Vol. III, LP 25 published in 1965 as a "choreographed version popular in the U.S.A.", with the further explanation that the 4<sup>th</sup> measure is there to "fit the music", presumably for lesnoto melodies with 4-measure phrasing. In the tune used, the dance gradually accelerates, with corresponding adjustments of style.

**Rhythm:** 7/8, counted as 1 – 2 – 3, 1 – 2, 1 – 2, or

slow quick quick, or

1 2 3

**Formation:** Line dance, with dance leader at the R end. Traditionally and before WWII, men and women would dance in separate lines, men in shoulder hold and women using a "W" hand hold, each with gender specific styling. Since WWII, lesnoto is generally danced in mixed lines using "W" hand hold with less differentiation of style. When the tempo of the dance gets fast enough, the leader signals for the hand hold to drop to a "V" position.

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
<b><u>Slow Version:</u></b>		
→	1	Facing center and moving to the R, step on R to R side (ct. 1), lift L knee across to the R (ct. 2), step on L across in front of R (ct. 3).
⊥	2	Staying in place while facing center, step on R next to L (ct. 1), lift L knee toward center, then slightly bounce it down and up (ct. 2), slightly bounce L knee again (ct. 3).
	3	Still in place and facing center, step on L next to R (ct. 1), lift R knee toward center in front of L leg (ct. 2), hold (ct. 3).

*Note: On ct. 2 in both measures above, and in ct. 3 in measure 2, there is a difference in men's and women's styling. Men accompany the movement of the free L leg with a slight lift and drop of the weight-bearing R heel, a move known as a "čukče". Women accompany it with a slight lift and drop of the weight-bearing R hip.*

Pravo Lesnoto Oro (continued):

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
	4	Swing R foot around behind and tuck it in the crook of L knee (ct. 1), step slightly back on R (ct. 2), step on L next to R (ct. 3).
		<u>Fast Version:</u>
→	1	Facing center and moving to the R, step on R to R side (ct. 1), hop low on R while barely lifting L knee (ct. 2), step on L across in front of R (ct. 3).
⊥	2	Step on R next to L (ct. 1), hop on R in place, lifting L knee just a little toward center (ct. 2), pause (ct. 3).
	3	Repeat Measure 2 with reverse footwork.
	4	Hop on L in place while quickly swinging R foot to behind L ankle (ct. 1), very small step back on R (ct. 2), step on L next to R (ct. 3).

dance notes by Erik Bendix

Name of dance: Nevestinsko Oro

Pronunciation: neh-veh-sstihh-skoh oh-roh

Place of origin: the villages of Galičnik and Lazaropole in the western mountains of Macedonia

Learned from: Pece Atanasovski, 1973

Source of music: Jugoton LPY-50985, Side A Band 6

About the dance: This is a bride's dance. There are many such dances throughout Macedonia.

This particular one is from the mountainous Mijak area around the town of Debar and the high villages of Galičnik and Lazaropole, near the present border of Albania. This area is mostly sheep herding country. Because of the rugged terrain, many traditions in this area have been slow to give way. Folk costumes were still worn for everyday use into the 1970s, brides would go to the village cemetery to ask their ancestor's blessing for their marriage, and weddings would be seen as solemn and even sorrowful times for the bride to leave her family. Hence the stately nature of this dance. This is thought to be a very old dance. There is evidence of similar dances from the 6th century A.D., and even some evidence of suggest that the tune used was known in Greek antiquity, based on some decipherings of stone inscriptions that contain a sort of musical notation. In its current form, the dance is probably an amalgam of a couple of simpler traditional bride's dances that were assembled by members of the *Tanec* ensemble in the late 1940s. It is played here on bagpipes to the tune *Prsten ti padne, Nešo* by Pece Atanasovski, as it would be played in his native village near Prilep. In the area this dance is from, it would have traditionally been played on *zurla* and *tapan*, and would occasionally be played to improvised rhythms.

Rhythm: 7/8, counted as     1 - 2 - 3,   1 - 2,   1 - 2, or  
                                        slow        quick    quick, or  
    1            2            3

Formation: Women stand in an open circle, and face R or CCW in the circle. Hands are held up and somewhat forward, so that elbows are at least at shoulder height. Before the first beat, rise up on the balls of the feet and point with the R toes toward the RLOD or CCW around the circle (ct. &),

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
→	1	Step gradually onto R, sinking from a fully extended lift up on the balls of the feet to full weight on a flat R foot with a flexed knee. The L knee also flexes, and the L foot stays close to the R foot, close to the ground (ct. 1), step back onto the ball of the L foot with an extended L leg, without lifting the R foot or leg far from the ground (ct. &), step again forward onto a flat R foot on a flexed R leg as before (ct. 2), slowly straighten up on the standing R leg, rolling weight forward onto the ball of the R foot, while the L leg straightens out to point toward the spot where it will next step (ct. 3).



## Nevestinsko Oro (continued):

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
	2	Repeat Measure 1 with reverse footwork but in the same direction.
	3	Step forward onto R, absorbing the step with a sinking and rising motion (ct. 1), rise again onto the ball of the R foot and point the L toward the spot where it will next step (ct. &), step forward onto L, absorbing the step again by sinking and then rising (ct. 2), rise up onto the ball of the L foot and point R toward the spot where it will next step (ct. 3).
⊥	4	Step gradually onto R as in Measure 1 (ct. 1), turning to face center, step on L across behind R (ct. &), step in place facing center on flat R foot with a flexed R leg (ct. 2), pause, coming upright (ct. 3).
	5	Step toward center on flat L foot with a flexed L leg (ct. 1), step in place on the ball of the R foot behind L, rising up to full leg extension (ct. 2), step in place on flat L foot with a flexed L leg (ct. 3).
→	6	Turning to face RLOD, repeat Measure 3.
⊥	7-8	Repeat Measures 4-5.
⊥	9	After a moment's hesitation, step back onto flat R foot in place, flexing R leg (ct. 1), step onto ball of L foot across behind R on extended L leg, using the step to turning to face LLOD or CW in the circle (ct. &), step in place on a flat R foot, flexing R leg and still facing LLOD (ct. 2), pause (ct. 3).
←	10	Step on L (ct. 1), and R (ct. 2) in the style of Measure 3, then pivot 1/2 turn CW on the ball of the R foot, bending forward slightly from the hips, and bringing free L foot close to the R foot (ct. 3).
	11	Moving backwards in the LLOD and still somewhat bent forward, step back on L (ct. 1), step back on R, gradually returning to upright (ct. 2), pause (ct. 3).
⊥	12	Step back on flat L with a flexed L leg (ct. 1), step on ball of L foot next to R with an extended L leg (ct. &), step on flat L in place on a flexed L leg (ct. 2), pause (ct. 3).

dance notes by Erik Bendix

**Name of dance:** Ibraim Odža

**Pronunciation:** ee-brrah-eem oh-dzhah

**Place of origin:** the village of Dračevo, just south of Skopje, Macedonia

**Source of music:** *Novo Selo: Traditional Music of Macedonia* (Balkan Arts LP BA-US-1001, Side 2 Band 3); or the earlier released 45 r.p.m. single by Novo Selo of the same tune in a different recording

**Learned from:** Mile Kolarov, 1975

**About the dance:** The name refers both to the dance and to the song to which it is done.

The rhythm is twelve (3-2-2-3-2), which puts it in the generic category of "Beranče" type dances, originating in the southwestern part of the country near Albania. There are several dances with the same name and meter known in Macedonia, but this one seems to be specific to Dračevo. The legend says that this dance imitates Ibraim, a Moslem teacher (*odža*), who despite his religious calling could not refrain from dancing.

**Rhythm:** 12/16, counted as 1-2-3, 1-2, 1-2, 1-2-3, 1-2,  
or as slow-quick-quick-slow-quick  
or as S Q Q S Q.

**Formation:** Men and women dance in separate lines. Men dance with hands on each other's shoulders for the first step, and drop hands for the second step. Women hold hands at about shoulder height. Instructions for women's steps follow Step Two below.

Direction	Measure	Step
<i>MEN'S STEPS:</i>		
→	1	<b><u>Step One:</u></b> Facing R, with weight on L and lifting slightly on ball of L foot, lift R knee to the R, swinging it up through the hip (ct. S), step forward without weight onto R (ct. Q), put weight onto R (ct. Q), rock back onto L (ct. S), rock forward again onto R (ct. Q).
	2	Repeat Measure 1 in the same direction but with opposite footwork.
	3	Lifting slightly on the ball of the L foot, lift R knee to the R, swinging it up through the hip (ct. S), step forward without weight onto R (ct. Q), turning to face center, put weight on R foot and dip slightly through R knee (L foot comes off the ground a little to behind the R calf) (ct. Q), straighten R leg up from dip while bringing L ankle behind R knee and L knee opened out to the L (ct. S), wait (ct. Q).
⊥	4	Lifting slightly on ball of R foot, lift L knee toward center,

Ibraim Odža (continued):

Direction	Measure	Step
		<b>Step One</b> (continued):
		swinging it up from the hip (ct. S), step somewhat L without weight onto L (ct. Q), put weight onto L foot, dipping slightly through L knee and taking R foot off the ground to come behind L calf (ct. Q), straighten L leg from dip while bringing R ankle behind L knee and R knee opened out to the R (ct. S), wait (ct. Q).
	5	Repeat Measure 4 with opposite footwork.
←	6	Turning to face L, lift slightly on the ball of R foot, and lift L knee forward, swinging it through the hip (ct. S), step forward without weight onto L foot (ct. Q), put weight onto L foot (ct. Q), rock back onto R foot in place (ct. S), rock forward again onto L foot (ct. Q).
	7	Repeat the first three counts of Measure 6 with opposite footwork (cts. S, Q, Q), turning to face center, step forward onto L foot and kneel on R knee (ct. S), with weight on R foot, rise from kneeling position to stand on R foot with L leg extended fairly straight ahead (ct. Q).
↑		
↓		
⊥	8	Lifting slightly on ball of R foot, lift L knee toward center, swinging it up through the hip (ct. S), step somewhat to the L without weight onto L (ct. Q), put weight onto L foot and dip a little through the L knee while R foot comes off the ground a little behind the L calf (ct. Q), straighten L leg up from dip while bringing R ankle behind L knee (ct. S), wait (ct. Q).
		<b>Step Two:</b>
		<i>Note: Since the arms hang free in this step, they also swing naturally with every step or knee-lift, the L arm swinging forward with every R step or lift, and vice versa.</i>
→	1	Lift on ball of L foot or hop on it slightly, lifting the R knee forward, swinging it up through the hip (ct. S), lift or hop again quickly on L (ct. &), step forward without weight onto R (ct. Q), put weight on R foot (ct. Q), rock back onto L foot in place (ct. S), rock forward onto R foot in place (ct. Q).
	2	Repeat Measure 1 with opposite footwork.

Ibraim Odža (continued):

Direction	Measure	Step
		<b>Step Two</b> (continued):
	3	Repeat Measure 1, but on the last two steps, instead of rocking back on L and forward on R, simply continue traveling forward on both steps, ending flexed forward a bit over a bent R leg.
←	4	Quick hop on R foot (ct. S – on the first of its 3 beats), step back immediately on L (on the 2 <sup>nd</sup> of the 3 beats of ct. S), step back on R (ct. Q), continue to step back on L (ct. Q), turning to face center, lift R knee across to step on flexed R toward center (ct. S), step back onto L in place (ct. Q).
⊥	5-7	Repeat measures 3-5 of <b>Step One</b> , using the last two counts of each measure (when the ankle hooks behind the knee) to spread the arms in a grand gesture.
⊥	8	With weight on R, turn to L and lift slightly on the ball of the R foot, lifting L knee forward and swinging it up through the hip (ct. S), beginning to travel a small CCW circle, step forward without weight onto L foot (ct. Q), shift weight onto L (ct. Q), continue traveling the little circle by stepping on R (ct. S), complete the circle, returning to where it started, by stepping on L (ct. Q).
☼		
⊥	9	Facing R of center, lift on ball of L (ct. S), step without weight on R somewhat to R side (ct. Q), shift weight onto R, allowing L ankle to swing slightly away from R foot (ct. Q), close L foot next to R, standing up to one's full height and extending arms out above shoulder height in a large gesture (ct. S), wait (ct. Q).

*WOMEN'S STEPS:***Step One:**

*Note: The women's step is mostly the same as the men's, but with the following changes: First, all leg lifts on traveling steps are small, and only slightly off the floor. Second, all steps forward dip slightly on the stepping leg. Third, note the following:*

- 3 One the last two counts (cts. S, Q), where the men lift ankles behind their knees, step forward instead onto L, and then back onto R.

Ibrahim Odža (continued):

Direction	Measure	Step
		<b>Step One (Women's Steps)- continued:</b>
	4	On the last two counts (cts. S, Q), step forward onto R, and then back onto L.
	5	Repeat Measure 3.
	6	Same as men's step.
	7	On the last two counts (cts. S, Q), step forward onto L foot bending the L knee so the step is somewhat of a dip, then step back onto R.
	8	On the last two counts (cts. S, Q), step forward onto R foot, and then back onto L.
		<b>Step Two:</b>
		<i>Note: This is the same as the women's Step One, with the following changes: All traveling steps have an extra lift inserted between the first lift and the step forward, just as they do for the men's Step Two.</i>
	1-7	Repeat Measures 1-7 of the women's Step One.
	8	Facing center, lift on ball of R foot (ct. S), step somewhat to the L without weight onto L foot (ct. Q), put weight on L foot (ct. Q), still moving to the L, step on R behind L (ct. S), step somewhat to the L with L foot (ct. Q).
	9	Step on R behind L (ct. S), step somewhat to the L without weight onto L foot (ct. Q), put weight on L foot (ct. Q), step forward onto R foot, dipping slightly through the knees (ct. S), step back onto L (ct. Q).

dance notes by Eran Fraenkel of Novo Selo,  
 reformatted with minor changes by  
 Erik Bendix

Name of dance: Janino Oro

Pronunciation: yah-nee-noh oh-roh

Place of origin: Dračevo, south of Skopje, central Macedonia

Source of music: 45 r.p.m. record by Novo Selo, long out of print

Learned from: Mile Kolarov, 1976

About the dance: This is a slow *lesnoto* style dance, with a song that is sung at each return of its first melody and step. Here are the words:

<b>Isgleda Jana popole (2X)</b>	<i>Jana looked out over the field</i>
<b>Da vidi Jana poletu</b>	<i>(For Jana) to see the field</i>
<b>Da li je pole stasalo (2X)</b>	<i>(To see) if the field was grown.</i>
<b>Ako e pole stasalo (2X)</b>	<i>If a field were grown</i>
<b>Da fati Jana argati</b>	<i>Jana would gather the farmhands</i>
<b>Argati mladi žetvari (2X)</b>	<i>Farmhands, young harvesters.</i>
<b>Argati mladi žetvari (2X)</b>	<i>Farmhands, young harvesters,</i>
<b>Da žnijat bela pšenica</b>	<i>To reap the light-colored wheat,</i>
<b>Sa jadat bela pogača (2X)</b>	<i>To eat white round loafs of bread.</i>

Many thanks for this translation to Carol Freeman. Carol thinks that **pogača** (the bread) may have some ritual significance in terms of first harvest.

Rhythm: 7/8, counted 1 – 2 – 3   1 – 2   1 – 2, or  
                                 slow     quick   quick, or  
                                 S        Q        Q

Formation: This is a line dance, facing center and moving CCW around it, with hands held up in “W” position.

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
		<u>First Step:</u>
→	1	Step on R to R side (ct. S), step on L behind R (ct. Q), pause (ct. Q).
	2	Repeat Measure 1.
	3	Step on R to R side (ct. S), step on L next to R (ct. Q), rise up onto the ball of the R foot, preparing to step toward center on L (ct. Q).
⊥	4	Step toward center on full L foot, flexing L knee (ct. S), step back briefly onto the ball of the R foot in place (3 <sup>rd</sup> beat of the “S” count), step again toward center on L foot in place, flexing knee (ct. Q), pause (ct. Q).

Janino Oro (continued):

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
	5-24	<u>First Step</u> (continued): Repeat Measures 1-4 five more times.
		<u>Second Step:</u>
→	1	Turning to face line of travel, step forward lightly on R (ct. S), then on L (ct. Q), pause (ct. Q).
	2	Repeat Measure 1.
	3	Step or leap low onto a flexed R, bringing L foot up behind R ankle (ct. S), pause, holding this position (cts. Q,Q).
┆	4	Step lightly on L to L side, bringing R foot in a sharp and somewhat delayed brush up behind L ankle (ct. S), step lightly on R to R side, bringing L foot up behind R ankle with a similar delay and brush off the floor (ct. Q), pause (ct. Q).
	5	Step down on full L foot in place, flexing L knee (ct. S), step up on ball of R foot next to L (3 <sup>rd</sup> beat of the "S" count), step again down on full L foot in place, flexing L knee (ct. Q), pause (ct. Q).
←	6	Stooping a bit, as if to duck under something, lift R heel to step back on R (ct. S), without lifting L heel, bring L foot back to step next to R (ct. Q), pause (ct. Q).
	7	Repeat Measure 6, gradually lifting out of the stooped position to stand upright.
┆	8	Leap back onto R, landing on it softly with L foot next to R ankle (ct. S), pause, holding this position (cts. Q,Q).
	9-10	Repeat Measures 4-5.
	11	Step on R to R (ct. S), step on L to L (cts. Q,Q).
	12-22	Repeat Measures 1-11.
		<u>Third Step:</u>
→	1	Still facing the line of travel, and taking large steps, step forward on R (ct. S), step on L next to R (3 <sup>rd</sup> beat of the "S" count), step forward again on R (ct. Q), pause (ct. Q).
	2	Repeat Measure 1 in the same direction with opposite footwork.
┆	3	Turning to face center, step slightly to the R on R, flicking L foot up behind R ankle (ct. S), step slightly to the L on L, R foot up behind L ankle (ct. Q), pause (ct. Q).

Janino Oro (continued):

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
		<b>Third Step (continued):</b>
	4	Step down onto full R foot in place, letting R knee flex (ct. S), step up onto ball of L foot in place (3 <sup>rd</sup> beat of the "S" count), step down onto flexed R again (ct. Q), pause (ct. Q).
←	5	Step on L to L side (ct. S), step on R behind L (ct. Q), pause (ct. Q).
	6	Repeat Measure 5.
	7	Repeat Measure 4 with reverse footwork.
↑	8	Repeat Measure 4, but moving in toward center as you do it.
↓	9	Repeat Measure 7, but moving back away from center.
	10	Repeat Measure 8.
┆	11	Lift L knee forward and up to almost level with hip, pivoting whole body CW to bring L knee across to the R to end facing line of travel (ct. S), step on L (ct. Q), pause (ct. Q).
	12-18	Repeat Measures 1-6.
	19	Step on L to L side (ct. S), step on R next to L (ct. Q), pause (ct. Q).

From here, the dance begins again with the First Step.

dance notes by Erik Bendix



**Name of dance:** Staro Žensko Krsteno

**Pronunciation:** STAH-rroh ZHEN-skoh KHRR-steh-noh

**Place of origin:** the Skopje region of Macedonia

**Source of music:** RTB LP 1394, Side 2 Band 7

**Learned from:** Pece Atanasovski, 1976

**About the dance:** The name of the dance means “old woman’s cross-stepped dance”.

**Rhythm:** 2/4, counted as 1 - 2, 1 - 2, or as: 1 - 2, 1, 1

**Formation:** Open circle with leader on the right. Men and women can be mixed. Hands are joined and held in a “W” position. Face R and move in line of direction.

Direction	Measure	Step
→	1	Lift or hop on L, lifting free R knee in front (ct. 1), step on R in line of travel (ct. 2).
	2	Leap forward in line of travel onto L, letting free R kick up behind (ct. 1), step forward on R (ct. 2).
	3	Repeat Measure 2.
↻	4	Step or leap forward onto L (ct. 1), turning to face center, step back from center onto R (ct. 2).
←	5-8	Repeat Measures 1-4 with reverse footwork and direction.
↻	9	Facing center, hop or lift on L, lifting free R knee in front (ct. 1), step on R in place (ct. 2).
	10	Step on L across in front of R (ct. 1), step back onto R in place (ct. 2).
	11-12	Repeat Measures 9-10 with reverse footwork. End by turning to face line of travel.

**Variations:**

Steps on ct. 2 of any measure may be embellished by performing a small preliminary lift of the heel of the weight-bearing foot. The lift may either precede the beat, giving the syncopated rhythm 1-2-3, 1, 1-2-3-4, or it may be performed directly on the beat, giving it a status more equal to the step which follows it: 1-2-3-4, 1-2, 1-2. Measure 2, for example, would then become:

Leap forward onto L (ct. 1), lift on L, moving free R forward in preparation for the next step (ct. 2), step forward on R (ct. &).

Further variations involve spinning. Each hop can be replaced by a full spin on that hop. For example, when hopping on L, spin CW once around. When hopping on R, spin the other way. Spins can

**Staro Žensko Krsteno (continued):**

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
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also be inserted on traveling leap steps. So when leaping from R onto L in line of travel, spin once CW around during each leap. Spins are generally done by a lead dancer, and can be inserted at will.

dance notes based on those by Bob Liebman,  
reformatted and added to by Erik Bendix

**Name of dance:** Krivo Palanačko Oro

**Pronunciation:** kree-voh pah-lah-nahtch-koh oh-roh

**Place of origin:** Krivo Palanka, northeast Macedonia

**Source of music:** Worldtone LP 64701; also recorded by Orkest Gospodar in 1984 on Dansmuziek uit verschillende Landen (Syncoop Records 5747.05, Side A Band 6) played by Roelof Rosendal; also recorded by Marem Aliev in 1996 on his CD “Ssassa: Macedonian Dances”, Band 15.

**Learned from:** Atanas Kolarovski, 1975

**About the dance:** This dance comes from a small border town that lies in the part of Macedonia closest to both Serbia and Bulgaria. Its style is fast and quick-footed, an fine example of the *brzjak* style of Macedonian dance.

**Rhythm:** 13/16, counted as 1, 1 – 2, 1, 1 – 2, 1 – 2, 1 – 2, 1, 1 – 2

or as quick-slow-quick-slow-slow-slow-quick-slow

or as 1 2 3 4 5 6 7 8

**Formation:** Open circle, hands held down in “V” position. Part I is done to the melody in the “major” key (sort of ... this is zurla music), while Part II is done to the more “minor” sounding melody.

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
→	1	<b><u>Part I: Traveling to the R</u></b> Facing and moving to the R, hop on L (ct. 1), step on R, swinging arms back (ct. 2), hop on R (ct. 3), step L, swinging arms forward (ct. 4), step R, swinging arms back (ct. 5), step L, swinging arms forward (ct. 6), leap onto R, swinging arms back (ct. 7), step on L, swinging arms forward (ct. 8). As a variation, do skipping steps on cts. 5 and 6, i.e. the same as in cts. 1-4, but at twice the speed.
	2-4	Repeat Measure 1 three more times.
→	1	<b><u>Part II: Moving side to side with hands up</u></b> Facing center with hands raised up in a high “W” hold, take a small step to the R on the ball of R foot (ct. 1), step L behind R (ct. 2), take a small step to the R on the ball of the R foot (ct. 3), step L across in front of R (ct. 4), step to the R on R (ct. 5), step L behind R (ct. 6), hop on L (ct. 7), step on R across in front of L, changing direction of travel from R to L.
←	2	Repeat Measure 1 with reverse footwork and direction.
	3-4	Repeat Measures 1 – 2.

dance notes based on those by Atanas Kolarovski

**Name of dance:** Hora de la munte

**Pronunciation:** hoh-rrah duh lah munn-teh

**Place of origin:** the Moldavian region of northeast Romania

**Learned from:** Nicolaas Hilferink, 1985

**Source of music:** Electrecord ST-CS 0185, *Jocuri Populare Romanesti*, Side A Band 4

**About the dance:** This is a typical Moldavian *hora mare*, or large circle dance, done slowly enough to allow conversation and socializing while dancing. *Hora* means circle dance, and derives from the Greek word *Khoros*, from which we also have the word *chorus*. *De la munte* means *from the mountains*.

**Rhythm:** 6/8, described as: 1 - 2 - 3, 1 - 2 - 3, 1 - 2 - 3, 1 - 2 - 3  
and counted as: 1 2 3 4

**Formation:** Stand in a circle, holding hands at shoulder height in "W" -position. One person leads, and calls the changes in step. Two of each step fits this music.

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
		<b><u>First Step:</u></b>
↑	1	Facing and moving toward center, step on R (ct. 1), step on L (ct. 2), step on R (ct. 3), touch L toe next to R (ct. 4).
⊥	2	Step back on L in place (ct. 1), touch R toe next to L (ct. 2), step forward on R (ct. 3), touch L toe next to R (ct. 4).
↓	3	Repeat Measure 1 of this First Step with reverse footwork and direction (cts. 1-4).
⊥	4	Step forward on R (ct. 1), touch L toe next to R (ct. 2), step back on L (ct. 3), touch R toe next to L (ct. 4).
		<b><u>Second Step:</u></b>
→	1	Stroll to the R along the circle, stepping on R (ct. 1), on L (ct. 2), on R (ct. 3), and on L (ct. 4).
	2	Repeat Measure 1.
←	3	Begin a 'grapevine' step to the L side, stepping on R across in front of L (ct. 1), step on L to L side (ct. 2), step on R across behind L (ct. 3), step on L to L side (ct. 4).
	4	Repeat Measure 3.
		<b><u>Third Step:</u></b>
→	1	Moving to the R along the circle, step on R (ct. 1a), step on L next to R (ct. 1c), step on R (ct. 2), step on L (ct. 3a), step on R next to L (ct. 3c), step on L (ct. 4).
	2	Repeat counts 1-2 of Measure 1 (cts. 1a, 1c, 2), walk on L (ct. 3), walk on R (ct. 4).
	3-4	Repeat Meas. 1-2 in same direction but with reverse footwork.

*dance notes by Nicolaas Hilferink, with additions by Erik Bendix*

Name of dance: Oromnia

Pronunciation: oh-rroh-m-nee-ah

Place of origin: the Muntenia region of southeast Romania

Source of music: Folkraft LP-33 Side B Band 10

Learned from: Dick Crum, 1984

About the dance: The villages of Romania's southern plainland along the Danube are the richest repository for the "classical" type of circle dance known as the *hora*. Dances in this category number in the hundreds; they are usually large circles of men and women with hands joined, moving in a slow to moderate 2/4 or 6/8 meter, with relatively simple steps in various directions. *Oromnia* is a *hora* of a special subcategory, the so-called "stamping" horas (*hora bătute*), characterized by faster tempo, syncopated stamps, scuffs, and taps, traveling two-steps, and arm swinging. Natives associate these features with Gypsy dance style and it is generally agreed that these "stamping" horas have been subject to Gypsy influence. Many of their names reflect this: *Țiganeasca* (from Romanian *țigan* or "Gypsy"), *Romneasca* (from *rom*, the Gypsies' name for themselves), and it is possible that the name *Oromnia* is also derived from *rom*. Many U.S. and Canadian folk dancers are already familiar with other *horas* of this subcategory, e.g. *Ca la ușa cortului* and *Hora la patru*.

Rhythm: 2/4

Formation: Mixed circle of men and women, hands joined at shoulder level in "W" position.

Direction	Measure	Step
→	1-2	Facing slightly R of center and moving to the R, take 2 "two-steps": R-L-R, L-R-L (cts. 1&2, 1&2). Arms may pump down-up slightly 4 times.
	3.	Turning to face center, leap onto R foot to the R side, displacing L foot backward and lifting it up, while at the same time swinging joined hands down and back (ct. 1), step on L to R behind R Foot (ct. &), step on R to R, bringing hands up to "W" position again (ct. 2).
⊥	4	With hands in "W" position, step on L in place (ct. 1), lift on L heel and raise R knee (ct. &), stamp without weight on R foot in place (ct. 2).
	5	Very quick heel-drop on L followed by a very quick tap with R heel to R (both movements within the first count), stamp R with weight (ct. &), pause (ct. 2), scuff L heel slightly toward center (ct. &).
←	6	Step on L to L (ct. 1), step on R a bit behind L (ct. &),

Oromnia (continued):

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
→	7	step on L beside R (ct. 2), scuff R heel a bit forward (ct. &). Step on R to R (ct. 1), step on L slightly behind R (ct. &), step on R to R (ct. 2), scuff L heel up toward center, ending with L foot raised slightly in front, with L knee straight (ct. &).
⊥	8	Hold (ct. 1), heel-drop on both heels with L heel slightly forward (ct. &), heel drop on both heels again, with feet side by side (ct. 2).

dance notes based on those by Dick Crum

**Name of dance:** Roata

**Pronunciation:** rroh-ah-tah

**Place of origin:** Moldavia and northeast Romania

**Source of music:** "Menzingen 88/89", Side A Band 8 (cassette)

**Learned from:** members of the Baden (Switzerland) folk dance group, and from Bianca de Jong (video), who learned it from Andre van der Plas in 1987

**About the dance:** The name *Roata* is a general one for Romanian dances with fast steps. The stamping and syncopated steps of this dance are typical of Moldavian folk dance style.

**Rhythm:** 4/4

**Formation:** Dancers stand in a circle, either holding hands in "V" formation, or keeping their thumbs hooked into the armholes of their own vests. There is an introduction of 16 measures.

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
		<b><u>Figure I:</u></b>
⊥	1	Leap onto R in place, flicking L foot behind R calf (ct. 1), pause (ct. 2), leap onto L in place, flicking R foot behind L calf (ct. 3), stamp without weight on R next to L (ct. 4).
	2	Step on R a little to R side (ct. 1), step on L next to R (ct.2), step on R a little to R side (ct. 3), stamp on L next to R without weight (ct. 4).
	3	Step on L a little to L side (ct. 1), step on R next to L (ct. 2), step on L a little to L side (ct. 3), pause (ct. 4).
	4	Leap on R to R side (ct. 1), pause (ct. 2), leap on L to L side (ct. 3), stamp on R next to L without weight (ct. 4).
	5-6	Repeat Measures 3-4 in mirror image.
	7	Step on L a little to L side (ct. 1), step on R next to L (ct.2), step on L a little to L side (ct. 3), pause (ct. 4).
	8	Hop on L in place (ct. 1), step on R in place (ct. 2), step on L in place (ct. 3), pause (ct. 4).
	9-16	Repeat Measures 1-8.
		<b><u>Figure II:</u></b>
⊥	1	Jump a bit forward onto both feet (ct. 1), pause (ct. 2), step on L in place (ct. 3), stamp on R next to L without weight (ct. 4).
	2	Step on R (ct. 1), stamp L next to R without weight (ct. 2), step on L (ct. 3), stamp R next to L without weight (ct. 4).
	3	Repeat Measure 2.
	4	Step just a bit forward on R (ct. 1), step on L (ct. 2), step on R next to L without weight (ct. 3), pause (ct. 4).

## Roata (continued):

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
		<b>Figure II (continued):</b> 5-16 Repeat Measures 1-4 three more times.
→	1	<b>Figure III: <i>Moving CCW in the circle</i> –</b> Dropping hands and swinging them loosely out to one's own R, face and move R along the line of the circle: step R (ct. 1), step on L next to R (ct. 2), step R (ct. 3), stamp L next to R without weight (ct. 4).
	2	Repeat Measure 1 with reverse footwork but traveling in the same direction.
	3-16	Repeat Measures 1-2 seven more times. On the final repeat of Measure 16 in the dance (i.e. the second time through), simply step on a flexed L (cts. 1, 2), and click R to L, returning to standing straight (cts. 3,4).

dance description by Liedewijde Mars,  
translated by Hanna Becker, and again by Erik Bendix



**Name of dance:** Bătrînesc Din Vicov

**Pronunciation:** buh-trehn-esk deen vee-kohv

**Place of origin:** Vicov, in the Bukovina area of northeast Romania

**Learned from:** Nicolaas Hilferink, 1985, who learned it from Teodor Vasilescu

**Source of music:** Electrecord ST-CS 0185, Side A Band 3

**About the dance:** This is a jocular, “drunken” dance of an old man, who dances with gusto despite being poor. The name of the dance means “old men’s dance from Vicov”.

**Rhythm:** 2/4

**Formation:** This is a line dance, done holding hands at or above shoulder height. There is an instrumental introduction to the music, and the dance starts as soon as song begins.

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
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**First Part:** Travelling to the R

→	1	Facing and moving to the R, step out diagonally to the R of the line of travel onto R (ct. 1), touch L toe a bit back to the L of R foot (ct. 2), sink or bob a bit on R in place (ct.&).
	2	Repeat Measure 1 with reverse footwork but in the same direction.
	3	Repeat Measure 1.
	4	Step forward diagonally to the L of the line of travel on a deeply flexed L (ct. 1), step forward diagonally to the R of the line of travel on a deeply flexed R, turning toward the direction of the step (ct. 2).
	5-8	Repeat Measures 1-4 with reverse footwork but in the same direction.
	9-16	Repeat Measures 1-8.

**Second Part:** Syncopated Steps to the Center

↓	1	Lift up on weighted L leg, pivoting a little to face the center and lifting the R knee (ct. 1), step heavily back onto R (ct. &), lift L knee (ct. 2), step heavily back onto L (ct. &).
	2	Repeat Measure 1, except that on the final ct. “&”, step forward rather than back.
↑	3	Repeat the footwork of Measure 1 but continue to travel forward.
	4	Pause or lift a bit on standing L foot (ct. 1), take a small leap forward onto R (ct. &), stamp with weight in place on L (ct. 2), pause (ct. &).

## Bătrânesc Din Vicov (continued)

Direction	Measure	Step
	5	Lift or hop on L in place (ct. 1), stamp without weight on R next to L (ct. &), stamp again <b>with</b> weight on R next to L (ct. 2), pause (ct. &).
	6	Repeat Measure 5 with reverse footwork.
	7	Jump on both feet to the L (ct. 1), jump on both feet to the R (ct. 2).
	8	Jump on both feet to the center (ct. 1), pause (ct. 2).
	9-16	Repeat Measures 1-8.

Third Part: Heel and Toe, Side to Side

⊥	1	Step on R heel diagonally forward to the R as you face center, extending arms forward to shoulder height (ct. 1), step on L in place (ct. &), step on R next to L, drawing arms back and a little down more towards waist level (ct. 2), step slightly on L in place (ct. &).
	2	Repeat Measure 1.
→	3	Moving to the R but still facing center, step on R heel to the R side (ct. 1), step on L next to R (ct. &), step on R heel again to the R side (ct. 2), step on L next to R (ct. &).
	4	Step on R heel to the R side (ct. 1), step on L next to R (ct. &), step on R next to L (ct. 2), pause (ct. &).
	5-8	Repeat Measures 1-4 in mirror image.

dance notes by Erik Bendix  
based on those by Nicolaas Hilferink

## Bătrînesc Din Vicov (continued)

Song Words**Bătrînesc Din Vicov**

Şihai hăi, măi flăcei  
 Să jucam bătuta măi  
 Şi tot așa și sari în sus  
 Că poale la cămeşe nu-s  
 Poalili le-o ros guzganii  
 Si-am rămas numai cu stanii  
 Poali sînt, dar nu le-am pus  
 Că-s la mamuța pe fus  
 Da le-oî toarce și le-oî țese  
 Și le-oî pune la cameşe  
 Și-oî ieși la joc în sat  
 Că-s fată de măritat  
 Si-oî juca pîn-pe-noptat

Și haideți voi picioare moi  
 Că și eu îs di pe voi  
 Și nu va dați muietului  
 Ca iarba tăietului  
 Și-aista picior ma doare  
 Dar cu-aista bat mai tare  
 Si-aista-I picior mai scurt  
 Dar cu-aista bat mai mult

Hai de jucat aş juca bine  
 Mi-i ruşine de copile  
 Mi-i ruşine de flăcăi  
 Că s-auită-n paşii mai  
 Tropa, tropa pe podele  
 Ciubotele nu-s a mele  
 Si ma tem si nu le rup  
 Cî-s luate cu-împrumut  
 Tropa, tropa pe podele  
 Ciubotele nu-s a mele  
 Că le am de căpătat  
 Mulțămesc cui mi le-o dat

**Old Person's Dance From Vicov**

Hey, hey, you lads  
 Let's dance the "Batuta"  
 So that's how it goes and jump  
 Because my blouse doesn't have a hem  
 The hem was eaten by big mice  
 Only the upper part remains  
 The hem is there, but I haven't put it on  
 Because it's still on my mother's spindle  
 But I shall spin and weave it  
 And I shall put it on the shirt  
 And I shall go and dance in the village  
 For I am a nubile girl  
 And I shall dance until dark

Let's go, weak legs  
 For I am on top of you  
 And don't be so weak  
 As grass before it was cut  
 And this leg aches  
 And I stamp harder with it  
 And the other leg is shorter  
 But I stamp more often with it

I can dance well enough  
 But I am ashamed of the girls  
 I am ashamed of the boys  
 Because they look at my steps  
 Trample, trample on the floor  
 My boots are not mine  
 And I am afraid if I tear them  
 Because I have borrowed them  
 Trample, trample on the floor  
 My boots are not mine  
 Because they were given to me  
 Thank you, the person who gave them to me

Name of dance: De A Lungul

Pronunciation: deh ah loon-gool

Place of origin: Tirgu Mureş in central Transylvania, Romania

Learned from: Sunni Bloland, 1974

Source of music: Roemeense Volksdansen (LP), Nevofoon 12153, Side 2 Band 5

About the dance: The name of the dance means “along the line”. It is a couple dance that traditionally opens a suite of dances at the Sunday Hora, probably due to its slow stately formal character. Sunni Bloland saw the dance done by mature married couples during Market Day in Tirgu Mureş. The youth of a nearby village, Hodoc, explained that they too do the dance but only when it is “led” by elders. It seems that at least in that village, De A Lungul was the province of one age group at that time, though that seems not to have been the case longer ago.

Rhythm: 3/4

Formation: Couples are in a circle facing to the R (LOD), with inside hands joined and held down in “V” position, free hands hanging loosely at sides. Men stand to the L of their partners, so they are on the inside of the circle, while women are on the outside.

Direction	Measure	Step
→	1-8	<u>Introduction (“Plimbare”):</u> 24 walking steps, men starting with L, women with R.
┆	1	<u>Figure I: INSIDE HANDS HELD</u> (men R, women L) <b>Man:</b> Changing to hands held up in “W” position, rock forward on L, bringing joined hands down in front as body leans forward (ct. 1), step back on R coming upright and bringing hands to “W” position (ct. 2), close L to R without weight (ct. 3).
→	2	Step forward on L bringing joined hands down to “V” position (ct. 1), step forward on R bringing joined hands up to “W” position (ct. 2), turning to face partner, step to the L side on L in LOD and assume reverse social dance position (L hand behind partner’s back, R hand holding hers) (ct. 3).
┆	3	Rock on R to R side (ct. 1), rock back on L to L side (ct. 2), close R to L without weight (ct. 3).
←	4	Moving in RLOD and slightly away from partner, step R (ct. 1), step L (ct. 2), step R pivoting CCW to face LOD and closing L to R without weight (ct. 3).
	1-4	<b>Woman:</b> Same as man but with opposite footwork.

## De A Lungul (continued):

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
<b>Figure II: BOTH HANDS HELD</b>		
<i>Note: Partners hold hands in Varsouvienne Position, woman's hands held a bit above her own shoulders, men's hands holding hers, R hand to R hand, L to L. Throughout this figure, the man continues to face LOD as he guides the woman in a CCW walk all the way around him without breaking hand contact.</i>		
┆	1	<b>Man:</b> Step forward on L, bending knee (ct. 1), step back on R (ct. 2), close L to R without weight (ct. 3).
→	2	Step forward on L, R, L (cts. 1, 2, 3).
┆	3	Step on R to R (ct. 1), step on L in front of R (ct. 2), step R across in front of L (ct. 3).
	4	Step diagonally backward to the L on L (ct. 1), step diagonally backward to the R on R (ct. 2), close L to R without weight (ct. 3).
	1-2	<b>Woman:</b> Same as man.
	3	Keeping both hands joined, walk CCW around in front of and behind the man with R, L, R (cts. 1,2,3).
	4	Step on L toward man's R side (ct. 1), step on R, pivoting CCW in place (ct. 2), close L to R to end facing in line of direction in Varsouvienne Position.
<b>Figure III: LEFT HANDS HELD</b>		
	1-4	Repeat the footwork and floor pattern of Figure II, except that R hands are released.
<b>Figure IV: RIGHT HANDS HELD</b>		
<i>Note: In this figure, the man continues to face LOD as he guides the woman in a CW walk all the way around him without breaking R hand contact.</i>		
	1-2	<b>Man:</b> Repeat Measures 1-2 of Figure II.
	3	Releasing L hands, step to the R side on R, guiding woman's R hand back to one's R rear side out of the way (ct. 1), step L in front of R (ct. 2), step back on R (ct. 3).
	4	Step on L to L side (ct. 1), step forward on R (ct. 2), close L to R without weight (ct. 3).
	1-2	<b>Woman:</b> Repeat Measures 1-2 of Figure II.
	3	Releasing L hands, walk CW around in back of man and then in front of him with R, L, R (ct. 1, 2, 3).

## De A Lungul (continued):

Direction	Measure	Step
		<b>Figure IV (continued): Woman's part</b>
	4	Step on L toward man's R side (ct. 1), step on R pivoting CW in place (ct. 2), close L to R to end facing LOD in Varsouvienne Position.
		<b>Figure V: MAN'S LEG-SLAP</b>
		<i>Note: In this figure, the man leads the woman across in front of himself to the L, does a high R leg slap, and then leads her back across to the R to end as they began.</i>
	1	<b>Man:</b> Repeat Measure 1 of Figure II.
	2	Releasing R hands, step on R to R side behind woman while leading her across to the L in front (ct. 1), step on L in front of R (ct. 2), close R to L without weight (ct. 3).
	3	Hold (ct. 1), leap onto L while extending R leg forward and up and slapping R thigh at the knee with R palm (ct. 2), hold, slightly lowering R leg (ct. 3), small leap on R to the R side (ct. &).
	4	Step on L to L side, turning woman CCW under L hand (ct.1), step on R in front of L (ct. 2), close L to R without weight (ct. 3).
	1	<b>Woman:</b> Repeat Measure 1 of Figure II.
	2	Releasing R hands, walk three steps across in front of the man to end standing at his L side but facing RLOD (cts. 1, 2, 3).
	3	Hold in place giving firm support with L hand to man if needed (cts. 1, 2, 3).
	4	Walking across in front of man and turning half-way CCW under joined hands to face forward in LOD, step L, R (cts. 1, 2), close L to R without weight and assuming Varsouvienne Position.
		<b>Figure VI: WOMAN'S FULL TURNS, MAN'S SLAP</b>
	1	<b>Man:</b> Repeat Measure 1 of Figure II.
	2	Releasing R hands, step back on L while twirling woman CCW (ct. 1), step on R beside L (ct. 2), take a large step forward on L (ct. 3).
	3	Raise extended R leg forward, slapping R thigh at the knee with R palm (ct.1), step back on R snapping R hand fingers hand(ct.2),step back on L snapping fingers of R hand (ct.3).

De A Lungul (continued):

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
		<b>Figure VI (continued):</b>
	4	Step forward on R across in front of L while twirling woman CW in front (ct. 1), step diagonally forward to the L on L (ct. 2), step on R beside L to end in Varsouvienne Position (ct. 3).
	1	<b>Woman:</b> Repeat Measure 1 of Figure II.
	2	Releasing R hands and making 1 ½ CCW pirouettes in front of the man to end on the man's L side facing RLOD, step L, R (cts. 1, 2), close L to R without weight (ct. 3).
	3	Hold in place (cts. 1, 2, 3).
	4	Making 1 ½ CW pirouettes in front of the man to end back on his R side facing LOD, step L, R (cts. 1, 2), close L to R without weight to end in Varsouvienne Position (ct. 3).
		<b>Figure VII: MAN'S JUMP-CLICK</b>
	1	<b>Man:</b> Repeat Measure 1 of Figure II.
	2	Step forward on L (ct. 1), step forward on R (ct. 2), step forward on L, pivoting ½ turn CW in place to face RLOD while keeping hands held to end in Reverse Varsouvienne Position, with the man on the woman's L (ct. 3).
	3	In place, take two small jumps with feet together (cts. 1 &), take a small jump onto feet apart with knees bent (ct. 2), jump into the air clicking feet together (ct. &), land on both feet with R foot slightly forward (ct. 3).
	4	Moving in RLOD, step forward on R, L (cts. 1, 2), step on R while pivoting one ½ turn CCW in place to face LOD while keeping hands held to end in Varsouvienne Position with the woman on the man's R (ct. 3).
	1-2	<b>Woman:</b> Same as the man's steps.
	3	Hold in place (cts. 1, 2, 3).
	4	Same as the man's steps.

*Note: Following the walking steps of the Introduction, a workable sequence for the figures of this dance is:*

**I. I. ~ II. II. ~ III. III. ~ IV. IV. ~ V. V. ~ VI. VI. ~ VII. VII. ~ I. II. III. IV.**

*Other sequences are possible.*

dance notes by Sunni Bloland  
reformatted and spelled out in places by Erik Bendix

**Name of dance:** Bătrînescu

**Pronunciation:** boh-trenn-ehss-koo

**Place of origin:** Maramureş Region, Romania

**Learned from:** Stephen Kotansky, 1983, who learned it from Valeriu Buciu

**Source of music:** Electrecord ST-EPE 01683, or Fuge Imaginea FI 102-B

**About the dance:** This dance is (or was) also known as *Bărbătescu* (the name used by Stephen Kotansky), as *Feciorescu*, or as *De Sărit*. It belongs to the category of men's dances known as *De Sărit*, or 'jumping dances'. It is performed in a circle with the dancers moving CCW (sometimes joined, sometimes not), with stamps, heel clicks and clapping while often doing bouncy steps in place.

**Rhythm:** 2/4, with the rhythm pattern of the steps constantly changing and generally syncopated against the main beat. In the description below, the letter 'S' (slow) will indicate a quarter-note, and the letter 'Q' (quick) will indicate an eighth-note.

**Formation:** Circle of dancers (traditionally young men) facing CCW or to the R in the circle, L foot free. On some occasions, the R hand can rest on the L shoulder of the person in front of you.

Direction	Measure	Step
→	1	<b><u>Figure I:</u></b> Facing and moving to the R in the circle, take an accented step forward with L foot, slightly flexing L knee (ct. Q), tap R heel forward without weight (ct. Q), step slightly forward on R (ct. Q), accented step forward with L foot, slightly flexing L knee (ct. S).
	2	Tap R heel forward without weight (ct. Q), step slightly forward on R (ct. Q), stamp L foot without weight next to but slightly forward of R foot (ct. S). <i>Repeat this figure until the leader changes to another one.</i>
⊥	1-2	<b><u>Figure II:</u></b> Turning to face the center of the circle, jump onto both feet together with knees bent (ct. S), bounce on both feet together with knees straight (ct. Q), bounce on both feet together with knees bent (ct. S), bounce on both feet together with knees straight (ct. Q), bounce on both feet together with both knees bent (ct. S). <i>Note: This step can be accompanied by clapping hands in front at about eye level or above to the rhythm: S-Q-S-Q-S.</i>
⊥	1	<b><u>Figure III:</u></b> Still facing center, join hands in closed circled arms in a "V"-position, and hop on L foot and pump-kick R foot across and in



Bătrînescu (continued):

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
		<u>Figure III</u> (continued): front of L (ct. S), hop on L foot again, turning to face slightly to the R (ct. Q), accented step or weighted stamp to the R on R with knees straight (ct. Q).
→	2	Moving to the R, step on L next to R, knees slightly bent (ct. Q), accented step or weighted stamp forward to the R with R foot, knees straight (ct. Q), step on L foot next to R, knees slightly bent (ct. S).
	1-2	<u>Figure IV</u> : Can be done as <u>Figure II</u> , but without the claps. Arms hang loosely to the sides, or clicks can be done on the two 'Q' steps.
→	1-2	<u>Figure V</u> ( <i>a Bokázo-like step</i> ): Turning to face R (or CCW), hop forward on L foot and click R foot to L foot (ct. S), hop forward on L foot and click R foot to L foot (ct. Q), step R foot forward with knees slightly bent (ct. S), hop forward on R foot and click L foot to R foot (ct. Q), step forward on L foot (ct. S).
⊥	1-2	<u>Figure VI</u> : Turning to face center, clap the beat S-Q-Q-Q-Q-S. On each S clap, sharply bend knees and promptly return to straight-leg position during the Q claps.

*The sequence and length of time for the above figures is arbitrarily determined by a leader who changes figures at will with a loud whistle or command.*

dance notes by Stephen Kotansky  
reformatted by Erik Bendix

Name of dance: Korobushka

Pronunciation: kah-ROH-boosh-kah

Place of origin: 19<sup>th</sup> century Russian ballrooms

Source of music: Folk Dancer MH 1059 (Kosta Pliansky's Balalaika Orchestra)

Learned from: Dick Crum, 1991

About the dance: The name *Korobushka* means “the peddler’s pack”, and comes from the romantic poem by Nikolai Nekrasov (published in 1861 as “*Korobeiniki*”) that form the lyrics to this song (see below). It is quite likely that the melody of *Korobushka* was composed, but we don’t know by whom. The dance described below dates from late 19<sup>th</sup> century Russia, where it was invented by one of the many ballroom dancing masters who catered to the social dancing needs of the often newly urbanized middle classes and aristocracy. The dance caught on and spread into smaller towns and villages throughout Russia, where it often changed considerably in the process of transmission, appearing sometimes under the names *Korobochka* or *Korobeyniki*. It also became quite popular in eastern European Jewish communities, and was a staple in the Bund and other radical circles. The version familiar among most folk dancers today evolved out of a version that Marianne Herman learned in the immigrant Ukrainian communities in America that she grew up in during the early decades of the 20<sup>th</sup> century. The version described below is older, and probably closer to the original. The entire culture in which this dance evolved was suppressed with the advent of Communism in Russia, and for a long time the dances of this genre remained in evidence only in immigrant communities elsewhere. When quadrilles, contra-dances, and stately couple dances like this did finally begin to resurface in Russian performance ensembles, it was often for lack of enough suitable ‘peasant’ material, and it was often presented as farce, in mockery of the dance’s origins among the middle and upper classes. Dick Crum (at Buffalo Gap in 1991) described touring the Soviet Union in the 1950s with the Duquesne University Tamburitzans, who occasionally performed dances of this genre as a goodwill gesture toward their Russian hosts. On one such occasion (he might have said it was in Leningrad), an elderly gentleman approached them backstage after the performance and told them with much emotion and in perfect French (the language of the old upper classes) that he hadn’t seen such dances since before the Revolution. He turned out to have been a dance master from those times himself. Here is the text of ‘*Korobeiniki*’:

*Oy, polnim polna korobushka  
Yest i sitsei i partcha  
Pozhaley, moya zasnobushka,  
Molodetskovo pletcha!*

*Oh my basket is so full,  
There is cotton in it and brocades,  
Have mercy, my sweetheart,  
On a young man’s shoulders!*

Korobushka (continued):

*Vuhydu, vuhydu v rozh visokuyu!  
Tam do notchki pogožu,  
A zavizhu chernookuyu,  
Vsye towarei razložhu.*

*I'll go, I'll go into the tall rye!  
I'll wait there until nightfall,  
And when I see the dark-eyed girl,  
I will lay out all my wares.*

*Tsenei sam platil nemaliye,  
Nye torguysya, ne skupiss:  
Podstavlyay-ka gubki aliye,  
Blizhe k molodtsu sadiss!..*

*The price I paid was not small,  
Don't be greedy, don't bargain:  
Stick out your red lips,  
Sit closer to the fine young man!*

*Vot uzh pala notch tumanaya,  
Zhdyyot udalei molodets.  
Tchu, idyot! Prishla zhelanaya,-*

*Already the foggy night has come,  
The daring young man waits.  
Look, she's coming! The desired one  
has arrived, -  
The merchant sells his wares.*

*Prodayot tobar kupets.*

*Katya berezhno torguyetsya,  
Vsyo boyitsa peredat  
Paren s devitsyei tseluyetsya,  
Prossit tsenu nabavlyat...*

*Katia bargains cautiously,  
She is afraid to pay for everything.  
The boy kisses the girl,  
Attempting to raise the price...*

*Znayet tolko notch glubokaya,  
Kak poladili ony  
Raspriyamis tei, rozh visokaya,  
Taynu svyato sokhrani!*

*Only the dark night knows  
What they agreed on.  
Stand high, you tall rye,  
And keep their secret!*

*Oy, lekhka, lekhka korobushka,  
Pletch ne rezhet remeshok!  
A vsyevo vzyala zasnobushka,  
Biryuzoviy perstenyok.*

*Oh, my crate is so light,  
The strap doesn't cut my shoulder!  
And all my lass took  
Was one turquoise ring.*

Rhythm: 2/4

Formation: Couples face CCW around a large circle, men on the inside and women on the outside, holding hands in "skater's position": R hands holding R hands, L hands holding L hands, all held forward in front of waist level. Outside feet (men's L, women's R) are free. The style is smooth and graceful. In Michael Herman's words "Because many Americans feel all Slavic dances should be wild they have at times inserted clapping, twirling, and even squat steps. These do detract from the character and charm of the dance. Good dancers don't need such embellishments to

Korobushka (continued):

*make them look better. A sign at Folk Dance House has an amusing sign that says 'No Hunting, No Fishing, No Clapping or Twirling in Korobushka', signed by the dance warden. It helps dancers keep a traditional Russian style."*

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
♂→ ♀→	1	<b>Man</b> steps forward on L (ct. 1), and on R (ct. 2). <b>Woman</b> steps forward on R (ct. 1), and on L (ct. 2).
	2	<b>Man</b> steps forward on L (ct. 1), and lifts R (ct. 2). <b>Woman</b> steps forward on R (ct. 1), and lifts L (ct. 2).
←♂ ←♀	3	<b>Man</b> steps back on R (ct. 1), and on L (ct. 2). <b>Woman</b> steps back on L (ct. 1), and on R (ct. 2).
	4	<b>Man</b> steps back on R (ct. 1), and lifts L (ct. 2). <b>Woman</b> steps back on L (ct. 1), and lifts R (ct. 2).
♂→ ♀→	5	<b>Man</b> runs forward on LRL (cts. 1&2), pause (ct. &). <b>Woman</b> runs forward on RLR (cts. 1&2), pause (ct. &).
	6	<b>Man</b> runs forward on RLR (cts. 1&2), pause (ct. &). <b>Woman</b> runs forward on LRL (cts. 1&2), pause (ct. &).
♂↓ ♀↑	7-8	Turning to face partner, <b>man</b> hops on R, touching L toe across in front of R (ct. 1), then hops again on R, touching L toe out to the L side in front (ct. 2), then hops again, bringing L foot next to R (ct. 1), then pauses, shifting his weight onto L (ct. 2). Turning to face partner, <b>woman</b> repeats man's steps in mirror image, but leaves her weight on L at the end.
←♂ ♀→	9-10	Both partners now have their R feet free, and continue from here with the same (not the opposite) footwork. Turning to face each other and letting go of hands, both walk to their own R on R (ct. 1), on L (ct. 2), on R (ct. 1), and pause (ct. 2). While doing this, the hands remain elegantly suspended forward at about chest height, sweeping off to the upper R at the end of the phrase.
♂→ ←♀	11-12	Repeat Measures 9-10 in mirror image.

Korobushka (continued):

- 13-14      Taking one's partner's R hand, take 2 slow stately steps  
CW around one's partner to trade places, stepping on R  
(ct. 1, 2), and on L (cts. 1, 2).
- 15-16      Both partners repeat the woman's steps from Measures 7-8.
- 17-24      Repeat Measures 9-16, this time with the man shifting weight  
on the final count back onto his R foot, to free up his L foot  
for the beginning of the dance.

Partners turn to face CCW around the large circle, take hands  
again in skater's position, and the dance resumes.

dance notes by Erik Bendix

Name of dance: Vengerke

Pronunciation: ven-GYEHRR-keh

Place of origin: all over the 19<sup>th</sup> century Austro-Hungarian Empire

Learned from: Dick Crum, 1991

Source of music: Kismet 107, *Vengerka* (78 rpm, hard to find); Special Folk Dances EPA-4126, *Vengerka*

About the dance: This dance, known in Yiddish as *Vengerke*, and in Slavic languages as *Vengerka* ('Hungarian dance'), is a turn-of-the-century dance based on the Hungarian ballroom *csárdás*. Its melody is probably the single most popular *csárdás* tune of the 19<sup>th</sup> century – *Ritka búza*, 'sparse wheat' – which still to this day haunts folk music researchers in all corners of what used to be the Austro-Hungarian Empire. Here are the lyrics for the Hungarian tune:

*Ritka búza, ritka árpa, ritka rozs,  
ritka kis lány takaros (,takaros).  
Lám az enyém, lám az enyém takaros,  
kicsike picike, nem magos.  
(Kicsit alacsony, nem magas.)*

Rare the barley, rare the rye, rare the wheat  
rare the girls with thrifty eye,  
One there is, one there is,  
tiny miss, dainty miss, lovely miss.  
(Tiny, short, not tall).

*Hej te kis lány, kis lány, kis lány,  
(Hej te kis lány, barna kis lány!)  
mond meg az anyádnak;  
(Eszem azta kis szádat!)  
Ha egy kicsit nagyobb volnál, //*

Hey you girlie, girlie, girlie,  
(Hey you girl, come here girl!)  
go and tell this to your mother;  
(I shall kiss your odd little lips someday!)  
I would really show you how to kiss!

*Arcom, szemem, ajkam oly szép,  
de pajkos, kezem, lábam, pici takaros,  
A növéssem, a növéssem sugáros,  
nem kicsi, de nem magos.*

See my pretty face, my dancing eyes & lips,  
shapely legs and curving hips.  
Rare the girl who has a figure trim as mine,  
full of life as sparkling wine.

*Hát még aztán, aztán, aztán,  
A gömbölyü két karom,  
Szeretetre csalogat hat, //  
ölelésre kitárom.*

And moreover that's not all.  
Now just let me tell you this.  
My two arms are there to hug you  
When you show me how to kiss!

The popularity of the *csárdás* led to the creation of ballroom dances "in the Hungarian style", some of which bore the simple names *Czardas* or *Hungarian Czardas*. *Vengerka* was the East European product of this process. There are many, many variants of *Vengerka*, some notated in old dance manuals such as A. Sal'to, *Samouchitel' tancev bal'nykh, modnykh I kharakternykh pljasok* (*Self-tutor of ballroom, fashionable,*

Vengerke (continued)

and character dances, by A. Sal'to, Moscow: Evdokij Konovalov & Co., 1912). The version described below is one of the richest, and was popular in New York City Russian, Polish, Ukrainian and Lithuanian communities in the first half of the 20<sup>th</sup> century.

**Rhythm:** 4/4 (*czardas* tempo)

**Formation:** Couples, with partners standing side by side, facing CCW in a large dance circle around the room, woman on the man's R side, his R arm around her waist in back, her L hand on his R shoulder, and their outside hands on their own hips. Men's and women's footwork is *the same* throughout the dance.

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
→	1	<p><u>Part 1:</u> Step on R foot forward with R leg straight (ct. 1), close L foot to R foot, taking weight on L and flexing L knee slightly (ct. 2), repeat movements of counts 1-2 (cts. 3-4). <i>Note: There is a slight "up-down" movement in these steps.</i></p>
┆	2	<p>With weight on L foot, point R toe on floor across in front of L foot (ct. 1), with weight still on L foot, point R toe out to the R side (ct. 2), close R foot beside L foot, taking weight on both feet (men sometimes do this with a click of R heel against L heel (ct. 3), pause (ct. 4). <i>Note: This is a special "ending step", typical of Hungarian character dancing, called <i>bokázó</i> (BOH-kah-zoh, 'caper').</i></p>
	3-4	Repeat movements of Measures 1-2 with opposite footwork (i.e. begin by stepping forward on L, do the <i>bokázó</i> pointing with the L foot, etc.).
	5-8	Repeat movements of Measures 1-4. At the end of this part, release hand hold, put both hands on own hips, and face partner (man's back to the center, woman facing man).
↓	1	<p><u>Part 2:</u> Four "reel" steps moving slightly backwards away from partner, as follows: Step on R foot directly behind L heel and hop on R foot (ct. 1), step on L foot directly behind R heel and hop on L foot (ct. 2), repeat movements of counts 1-2 (cts. 3-4).</p>

Vengerke (continued):

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
		<b><u>Part 2</u> (continued):</b>
I	2	<i>Bokázó</i> , pointing R foot to start (cts. 1-3, pause).
☼	3	Each dancer turns once in place to their own R (i.e. CW), with 4 steps: R L R L (cts. 1,2,3,4).
	4	<i>Bokázó</i> , pointing R foot to start (cts. 1-3, pause).
↓ ↑	5	Step forward toward partner on R foot (ct. 1), step forward on L foot (ct. 2), 3 quick steps forward on R,L,R (cts.3&4).
	6	<i>Bokázó</i> , pointing L foot to start (cts. 1-3, pause). At the end of this, turn a ¼ turn or less to own L side so your R shoulder is opposite your partner's R shoulder, and place your R arm across in front of partner's waist, leaving your L arm extended upward out to the side in preparation for the turn in the next 2 measures.
☼	7	Do a total of 4 slow "buzz" steps to make one or two full CW turns in place as a couple: Step toward partner on R foot with a slight dip (ct. 1), close L foot to R foot, straightening up (ct. 2), repeat movements of counts 1-2 (cts. 3-4).
	8	Repeat Measure 7.

dance notes by Dick Crum, reformatted with minor rewording by Erik Bendix  
song words supplied by Ron Houston



Name of dance: Yugo

Pronunciation: yoo-go

Place of origin: Zionist youth groups in 1930 or earlier, then displaced persons' camps in Europe after World War II

Learned from: Hendrik de Leeuw, 1965; Bernard Kaiman, 1984

Source of music: Folkraft FK 337-010a (Huig Hofman's VolkDansCentrale voor Vlaanderen band)

About the dance: It is difficult to separate rumor from truth about this dance. It goes under various names (*Hineh Lo Yanum*, *Fausse Tumba*, *Jugo*, *Triple Hora*, *Romanian Hora*), and was first documented as the dance *Hineh Lo Yanum* done in Zionist circles in America around 1930 or earlier. Parts of the melody are familiar parts of Jewish liturgy, and at least the middle step ("Bokazo") is a common element of 19<sup>th</sup> century Russian ballroom dances that were popular among Jews around the turn of the last century (see for example the dance *Vengerke* or *Vengerka*, which is full of these 'Hungarian-style' movements). The dance was 'rediscovered' in 1945 in a displaced persons' camps near Antwerp, Belgium by the Flemish folkdance collector Huig Hofman. It was being done there by Yugoslav internees who knew it as a Jewish dance. Hofman dubbed the dance "Joego" (as in Joegoslavia – Dutch or Flemish spelling), and the name stuck. The interesting and unanswered question is how these Yugoslavs came to know the dance. My guess is they learned it during the war through the Yugoslav resistance movement, which must have acquired it somehow from Zionists, perhaps from the Zionist resistance movement they were allied with. Another unanswered question is why the dance is sometimes known as *Romanian Hora*. Was that simply a mistake, or did the original Zionist dance come from Jewish communities in Romania? See the Society of Folk Dance Historians' 2002 *Folk Dance Problem Solver*, p. 57 for more details.

Rhythm: 2/4

Formation: Circle dance, hands held in front basket hold, R hands crossed over L hands.

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
		<u>Introduction</u>
	3-4.	Wait.
		<u>Step 1: walking back and forth</u>
→	1-2	Moving to the R, step R (ct. 1), step L (ct. 2), step R (ct. 1), step or stamp without weight on L next to R (ct. 2).
←	3-4	Repeat Measures 1-2 with reverse footwork and direction.
	5-16	Repeat Measures 1-4 three more times.
		<u>Step 2: 'Bokazo' step</u>
→	1-2	Facing center and moving to the R, step on R to R side (cts. 1, 2), step on L next to R (cts. 1, 2).

Yugo (continued):

Direction	Measure	Step
⊥	3-4	<u>Step 2 (continued):</u> Touch R toe toward center (ct. 1), touch R toe diagonally forward to the R of center (ct. 2), close R next to L without weight (ct. 1), wait (ct. 2).
	5-16	Repeat Measures 1-4 three more times.
←	1	<u>Step 3: rocking leaps</u> Moving to the L or CW in the circle, leap onto R toward center, leaning toward center and allowing L leg to swing back away from center (ct. 1), leap back onto L away from center, allowing R leg to swing up in front (ct. 2).
	2-16	Repeat Measure 1 fifteen more times, continuing to travel to the L. <i>Note: Because this step progresses to the L, the R leg crosses over the L somewhat as you leap forward onto it, and the legs maintain this slightly crossed position throughout. The dance works best if dancers' weight continues to lean a bit away from center during this step. In some versions of this dance, the circle rotates CCW rather than CW.</i>

dance notes by Erik Bendix