

# CAMP HESS KRAMER INSTITUTE

October 18 – 20, 2013

## Suzanne Rocca-Butler

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# Ilumina

(Brazil)

This dance was choreographed by Lucia Cordeiro in 2013 to a song by Noca da Portela, Tranka and Toninho do Nascimento from Rio de Janeiro, Brazil. The singer is Maria Bethania, a favorite Brazilian artists. The lyrics are a prayer to the Divine Lady.

Pronunciation: ee-loo-MEE-nah

Translation: Illuminate

Music: 4/4 meter

*Lucia Cordeiro: Brazilian Soul, Track 1*

Formation: Circle, dancers facing CCW, hands in V-pos

Steps & Styling: Two-Step: Step R fwd (ct 1); step L on ball of ft beside R (ct &); step R fwd (ct 2).  
Also done with opp ftwk.

Meas      4/4 meter

Pattern

1-2            INTRODUCTION. No action. Begin after singer sings the word “Ilumina” four times followed by two guitar chords.

I.            TRAVELING CCW.

1            Facing CCW, two Two-Steps starting with R, then with L.

2            Repeat meas 1.

3            Starting with R, three walking steps CCW (cts 1-3); half-turn L to face CW and touch L (ct 4).

4            Repeat meas 3 with opp ftwk and direction.

5-16        Repeat meas 1-4 three times; end facing ctr.

II.          FORWARD AND BACK. (Drop hands)

1            Step R to R (ct 1); step on ball of L behind R (ct &); repeat two times (cts 2, &, 3, &); step R (ct 4). With L hand at small of back, R arm makes a CW arc in front, up, and out to R, ending with palm up.

2            Four steps to ctr: L, R, L, R (cts 1, 2, 3, 4), while slowly raising L arm fwd and then up high, ending with palm up. R arm remains at R side.

3            Four steps bkwd: L, R, L, R (cts 1, 2, 3, 4), while circling both arms from down at sides, crossing body, up and out to waist level at sides, ending with palm up.

4            Three steps in place, L, R, L (cts 1, 2, 3); touch R (ct 4). Bring arms in twd body then back out to waist level, with palm up.

5-6        Repeat meas 1-2.

7-8        With 7 steps, starting L and ending with touch R, circle to R and back to original pos. Bring arms up high and open to each side.

9-12      Repeat meas 1-4.

Ilumina — continued

Sequence: Fig I, Fig II, Fig I, Fig II meas 1-8 twice. Ending: open arms to side.

Presented by Lucia Cordeiro

Lyrics

Ilumina a escuridao, ilumina  
 Ilumina quem traz o perdao, ilumina  
 Ilumina quem trata da flor,  
 Ilumina quem me iluminou  
 Iluminado seja o amor!

Illuminate the darkness, illuminate  
 Illuminate who asks for forgiveness, illuminate  
 Illuminate who treats the flowers,  
 Illuminate who enlightens me  
 May love be illuminated!

Presented at Stockton Folk Dance Camp 2013 by Lucia Cordeiro

Presented by Suzanne Rocca-Butler  
 Camp Hess Kramer Institute  
 October 18-20, 2013

# Kavodoritikos

(Evia, Greece)

This dance is from the Aegean Sea island of Evia in Greece and is a typical island-style syrtos dance with a couple dance variation included.

Pronunciation: Kah-voh-doh-REE-tee-kohs      Translation: See the end of this dance description

Music: 2/4 meter      *Timeless Sounds*, Track 6

Formation: Open circle, leader on R, front basket, L over R.

Steps & Styling: Typical island-style syrtos lilt, flexing knees continuously, rising slightly on the cts and sinking slightly on all the “&s.”

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
6		<u>INTRODUCTION</u> . No action, start after drum beats.
	I.	<u>TWISTING TO LEFT</u> .
1		Facing ctr and moving to the L: Balancing on both heels, lifting toes and pointing them L (ct &); place toes on floor pointing diag L and bend knees (ct 1); lifting heels from floor, twist heels L (ct &); place heels on floor so toes are pointing twd ctr (ct 2).
2-8		Repeat meas 1 seven more times.
	II.	<u>BASIC STEP MOVING CCW</u> .
1		Facing ctr and dancing CCW, step R to R (ct 1); step on ball of L behind R (ct 2); step R to R (ct &).
2		Turning to face diag R, hop on R (ct &); step L in front of R (ct 1); step on ball of R to R (ct 2); step L in front of R (ct &).
3		Turning to face ctr, step R to R (ct 1); step on ball of L behind R (ct 2); step R in place (ct &).
4		Step L to L (ct 1); lift R knee fwd and swing R leg to L (ct 2); hop on L (ct &). Do this basic step until leader signals a change.
	III.	<u>TRAVEL TO RIGHT (CCW)</u> .
1		Step R to R (ct 1); step L in front of R (ct 2); step R to R (ct &).
2		Step L in front of R (ct 1); step R to R (ct 2); step L in front of R (ct &).
3		Facing ctr, hop R (or both) (ct 1); hop 2 times on R, lifting L in front of R (cts 2, &).
4		Repeat meas 3 with opp ftwk.
	IV.	<u>SPIRAL TO LEFT (CW)</u> .
1		Facing RLOD, take long step R (ct 1); step L slightly in front of R (ct 2); step R slightly in front of L (ct &).
2		Repeat with opp ftwk.

## Kavodoritikos — continued

3-12 Repeat meas 1-2 five times (6 total).

During this sequence the leader at the L end of the line does a spiral that gets fairly tight into the center by the end of the end of 12 measures.

Sequence: Fig I, Fig II until leader calls a change, Fig III until leader calls a change, Fig IV, Fig III until the end of the music, ending with ft together.

Sequence if not called by line leader: Fig I, Fig II five times, Fig III six times, Fig IV, Fig II until the end of the music, ending with ft together.

Alternative: Fig I, Fig II to the end of the music, ending with both ft together.

Presented at Stockton Folk Dance Camp 2013 by Lilian Vlandi

Translation of the dance name: There is a big island close to Athens called Evia. Located on the southeastern part of this island is Cape Kafireas. Often the entire southeastern part of Evia is given the name Kafireas. Cape Kafireas has a second name, given by Italian sailors, in 14<sup>th</sup>-15<sup>th</sup> centuries, using the words *cavo* (cape) and *duro* (hard) because the sea channel between southeast Evia and Andros, a nearby island, was and still is a very difficult stretch of sea. In Greek grammar, *-itikos* or *-otikos* or *-atikos* at the end of the word shows the origin, so the dance name from Evia is *cavodoritikos* which means *from cavo doro*. Since the Greek language does not have the letter C, it is written with a K. *kavodoro* or *kavodoritikos*.



Presented by Suzanne Rocca-Butler  
Camp Hess Kramer Institute  
October 18-20, 2013

## Koljovo Horo

(Dobrudža, Bulgaria)

This dance is a variation of the popular Râka and Tropanka widespread throughout Dobrudža. This version comes from an area of villages west of Varna.

Pronunciation: KOH-lyoh-voh hoh-ROH Translation: Kolyo's (man's name) dance  
 Music: 2/4 meter *Yves Moreau Stockton FDC 2013, Track 3*  
 Formation: Mixed lines or open circle; hands joined up in W-pos; wt on L ft, face ctr.  
 Steps & Styling: Heavy, with knees bent.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
16 meas		<u>INTRODUCTION.</u> No action.
	I.	<u>BASIC RÂKA STEP.</u>
1		Step R to R (ct 1); pause (ct 2).
2		Step L in front of R (ct 1); pause (ct 2).
3		Step R to R (ct 1); pause (ct 2).
4		Step L behind R (ct 1); pause (ct 2).
		Note: meas 1-4 above done with slight bounce on each step.
5		Facing ctr, step fwd and slightly R on R, lifting L knee and extending arms fwd (ct 1); pause (ct 2).
6		Step L fwd, leaning upper body fwd (ct 1); stamp R next to L without wt, ft slightly apart and toe turned out (ct 2). Arms continue swinging down to V-pos.
7		Step back onto R, straightening upper body, arms moving upward (ct 1); pause (ct 2).
8		Step back onto L, arms returning to W-pos (ct 1); pause (ct 2).
9-31		Repeat action of meas 1-8, three more times.
	II.	<u>TRAVELING WITH LEAPS AND STAMPS.</u>
1-4		Repeat Fig I, meas 1-4.
5		Facing ctr, leap onto R, raising L knee (ct 1); pause (ct 2).
6		Repeat meas 5 with opp ftwk and direction.
7		Step R to R, arms beginning to extend fwd and down (ct 1); step L behind R, arms continuing downward (ct 2).
8		Step R to R, arms swinging bkwd (ct 1); stamp L next to R without wt (ct 2).

## Koljovo Horo — continued

- 9-10 Repeat meas 5-6 with opp ftwk and direction, arms returning to W-pos on meas 9.
- 11 Step L in place (ct 1); stamp R next to L without wt, pulling arms slightly down (ct 2).
- 12 Stamp R next to L again without wt, pulling arms slightly down (ct 1); pause (ct 2).
- 13-48 Repeat action of meas 1-12, three more times.

Presented at Stockton Folk Dance Camp 2013 Yves Moreau

Presented by Suzanne Rocca-Butler  
Camp Hess Kramer Institute  
October 18-20, 2013

# Perniška Kopanica

(Šopluk - Bulgaria)

This dance is composed of two variations on the widespread Kopanica danced throughout the Šopluk region. It comes from the area near Pernik, southwest of Sofia, and it was learned from Ilija Rizov.

Pronunciation: PEHR-neesh-kah KOH-pah-nee-tsah Translation: Kopanica from the region of Pernik

Music: 11/8 meter. 1-2, 1-2, 1-2-3, 1-2, 1-2 Yves Moreau Stockton FDC 2013, Track 6  
or Q-Q-S-Q-Q, counted as 1-2-3-4-5

Formation: Mixed short lines. Hands joined down in V-pos or belt hold, L arm over R arm. Face slightly R of ctr.

<u>Meas</u>	<u>11/8 meter</u>	<u>Pattern</u>
8 meas	<u>INTRODUCTION.</u> No action. Start with the song.	
	I. <u>BASIC TRAVEL STEP.</u> (Song)	
1	Travelling CCW, step R fwd (ct 1); step L fwd (ct 2); step R fwd (ct <u>3</u> ); step L fwd (ct 4); pause (ct 5).	
2	Repeat meas 1.	
3	Facing ctr, step R to R (ct 1); step L behind R (ct 2); step R to R, drawing L close to R (ct <u>3</u> ); step L to L, drawing R next to L (ct 4); pause (ct 5).	
4	Step R to R, drawing L close to R (ct 1); pause (ct 2); step L to L (ct <u>3</u> ); while leaning upper body slightly fwd, point R heel diag fwd R (ct 4); point R heel again, but straight fwd (ct 5).	
5-8	Repeat meas 1-4.	
	II. <u>SIDEWAYS RIGHT &amp; LEFT WITH LEFT-FOOT KICK.</u> (instrumental)	
1	Facing ctr, step R to R (ct 1); step L behind R (ct 2); step R to R (ct <u>3</u> ); hop R in place, lifting L knee (ct 4); stamp L without wt (ct 5). Note: back-bicycle step.	
2	Repeat meas 1 with opp ftwk and direction.	
3	Small step R bkwd (ct 1); small step L bkwd (ct 2); small step R fwd (ct <u>3</u> ); quick small hop on R (ct ah); quick L in front of R with twisting motion (ct 4); pause (ct 5).	
4	Quick small hop on L ft (ct ah); quick R in front of L with twisting motion (ct 1); lift L knee (ct 2); quick hop on R while push-kicking L diag fwd (ct <u>3</u> ); hop again on R while retracting L leg (ct 4); step L behind R (ct 5).	
5-8	Repeat meas 1-4.	

Figures alternate and are danced five times total. Dance ends with Fig II, meas 2.

Presented at Stockton Folk Dance Camp 2013 by Yves Moreau

Presented by Suzanne Rocca-Butler  
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October 18-20, 2013



## Perniška Kopanica — continued

Lyrics

Čubričanče le, maloj momiče  
lele, milo libe, maloj momiče  
ja javi glava na mala vrata  
lele milo libe, na mala vrata

Ta da ti vidim beloto lice  
lele milo libe, beloto lice  
Belo li ti e, kakvo što beše  
lele milo libe, kakvo što beše?

Kakvo što beše lani, po-lani  
lele milo libe, lanska godina  
Ja javi snaga, na mala vrata  
lele milo libe, na mala vrata

Ta da ti vidim tânka li ti e  
lele milo libe, tânka snagata  
Tânka li ti e, kakvo što beše  
lele milo libe, kakvo što beše?

Kakvo što beše, lani, po-lani  
lele, milo libe, lanska godina  
I da ja gledaš, fajda si nema,  
lele ludo mlado, fajda si nema

Oh Čubrica, young lady  
my dear love  
show your head at the door  
my dear love

so that I can see your fair face  
my dear love, your fair face  
How fair is it?  
What was it like?

What was it like, last year?  
last year, my dear love  
show me your waist at the door  
my dear love

So that I can see your waist  
and how slim it is  
Is it slim and what was it like?

What was it like last year?  
last year, my dear love  
Well, look at it, young fool  
It will do you no good!

# Syrtos Samothrakis

(Samothrakis, Greece)

This dance is from the north Aegean sea island of Samothrakis.

Pronunciation: seer-TOHS sah-moh-THRAH-kees Translation: Syrtos from Samothrace

Music: 2/4 meter (Slow-Quick-Quick) *Timeless Sounds*, Track 1

Formation: Open circle, hands in W-pos, alternating W and M along the line of dancers.

Steps & Styling Island style with bouncy steps and flexing knees.

Meas      2/4 meter

Pattern

2 meas      INTRODUCTION. No action. Start when you hear the violin.

I.      SYRTOS

1      Facing ctr and moving CCW, step R to R (ct 1); step L behind R heel (ct 2); step R to R (ct &).

2      Facing slightly CCW, step L in front of R (ct 1); step R next to L (ct 2); step L diagonally in front of R (ct &).

3      Facing ctr, step R fwd (ct 1); step L slightly fwd of R (ct 2); step R in place.

4      Step L bkwd (ct 1); step R bkwd (ct 2); step L slightly in front of R (ct &).

TRANSITION I. (When the leader signals to change to Fig II)

1-2      Repeat meas 1-2 of Fig I.

II.      LIFTS IN FRONT AND BEHIND

1      Facing ctr step R to R (ct 1); brush L in front of R with bent knees (ct 2).

2      Repeat meas 1 with opp ftwk. On count &, bring R up and behind L in a small arc.

3      Step R behind L (ct 1); lift L in front (ct &); step L behind R (ct 2); step R to R (ct &).

4      Moving to R, step L in front of R (ct 1); step R to R (ct 2); step L in front of R (ct &).

5-16      Repeat meas 1-4 three times.

TRANSITION II. (When the leader signals to change to Fig II)

1-2      Repeat Fig I, meas 3-4.

Sequence: Usually called by the line leader.

Suggested Sequence if not called by the line leader: Fig I four times, Transition I, Fig II four times, Transition II.

Presented at Stockton Folk Dance Camp 2013 Lilian Vlandi

Presented by Suzanne Rocca-Butler  
Camp Hess Kramer Institute  
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# Tsirigotikos

(Kythira, Greece)

These two dances represent first the original slow traditional syrtos and secondly an updated version which is a jumpy syrtos. The Island of Kythira is also known as Tsirigo, which gives this dance its name.

Pronunciation: tsee-ree-GOH-tee-kohs

Music: 4/4 meter *Timeless Sounds*, Track 7 and 8

Formation: Open circle of dancers in T-pos.

Steps & Styling: Light feet and flexing knees.

Meas     4/4 meter

Pattern

## DANCE A – Traditional, slower (Track 7)

8            INTRODUCTION. No action. Start with singing.

### I. BASIC STEP.

1            Facing ctr and moving R, step R to R (ct 1); step L in front of R (ct 2); repeat cts 1-2 (cts 3-4).

2            Step R to R (ct 1); lift L low and gently in front of R while slightly bending R knee (ct 2); repeat cts 1-2 with opp ftwk and direction (cts 3-4).

3-4          Repeat meas 1-2.

### II. ACROSS AND LIFT.

1            Repeat Fig I, meas. 1.

2            Slight leap and fall on R to R, turning both twd L and kick L ft up behind R (ct 1); step L to L (ct 2); step R across L (ct &); step L to L (ct &); lift R across L (ct 4).

3-4          Repeat meas 1-2.

Sequence: Alternate Figs. I and II, ending with ft together.

## DANCE B – newer, faster (Track 8)

10          INTRODUCTION. No action. Start with vocal.

### I. BASIC STEP.

1-4          Repeat Fig I, meas. 1-4 of Dance A with more energy and bounce.

### II. ACROSS AND LIFT.

1            Jump on both ft with wt on R (ct 1); hop on R moving L across R (ct &); step on L (ct 2); repeat cts 1, 2 (cts 3, 4).

2            Repeat Fig II, meas 2 of Dance A with more energy and bounce, almost skipping.

3-8          Repeat meas 1-2.

Presented at Stockton Folk Dance Camp 2013 Lilian Vlandi

Presented by Suzanne Rocca-Butler  
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## Tsirigotikos — continued

Lyrics:

(older song)

Pio kato ap to Kavο Malia pio pano apo tin Kriti  
Is to Tsirigo t'omorfo genithi I Afroditi

Kavomalia ta ori sou ligo chamilose ta  
gia na ido to nisaki mou ke pali psilose ta  
Tsirigo mou omorfo nisi edo makria sta xena  
gia t'onoma sou vriskome me matia dakrismena

Sti Pelagia sat tha vgo to choma tha filiso  
ki orkizome sti xenitia na mi xanagyriso

(newer song)

Pio kato ap to Kavο Malia pio pano apo tin Kriti  
ke sto Tsirigo t'omorfo genithike i Afroditi (2)

Eki genitikes ke si ach pou na min egeniosoun  
omorfi Tsirigotisa me pireo sto lemo sou (2)

Ston ourano i Artemis sti gi i Persefoni  
sta kali ke stin omorfi ston kosmo ise moni (2)

Omorfi Tsirigotisa ki makria sta xena  
Kathimernos ta matia mou dakrizoune gia sena (2)

**Pronunciation Guide**

Ch	=	h as in house
d	=	dth as in the
g	=	y as in yell
ou	=	as in tool
y	=	i as in lift
x	=	ks as in links

## Varnenski Kjuček

(Dobrudža - Bulgaria)

This dance is from the region of Varna on the Black Sea coast. It is known under various names: Varnensko Horo, Gagaužko, Varnenski Tanc etc. This version is typical of the variations among the Gagauzi (Christian Turks) and shows a strong Turkish influence as well as general characteristics of Black Sea dance forms. The finger snapping represents wooden spoons.

Pronunciation: VAHR-nehn-skee kyoo-CHEHK      Kjuček (an “oriental” style of dance) from the region of Varna

Music: 9/8 meter. 1-2, 1-2, 1-2, 1-2-3 or QQQS, counted as 1-2-3-4. The actual dance is mostly syncopated with a SQS (1-and-3-4)      *Yves Moreau Stockton FDC 2013, Track 7*

Formation: Mixed lines, hands joined in W-pos. Face slightly R of ctr, wt on L.

Steps & Styling: Small and light bouncy steps. Slight knee bend. Proud.

Meas      9/8 meter

Pattern

8 meas      INTRODUCTION. No action.

I.      TRAVEL STEP.

1      Step R fwd (ct 1); pause (ct 2); step L fwd (ct 3); step R fwd (ct 4).

2      Step L fwd (ct 1); pause (ct 2); step R fwd (ct 3); step L fwd (ct 4).

3-4      Repeat meas 1-2.

5      Facing ctr, step R to R (ct 1); pause (ct 2); step L behind R (ct 3); step R in place (ct 4).

6      Repeat meas 5 with opp ftwk and direction.

7-8      Repeat meas 5-6.

9-16      Repeat meas 1-8.

II.      FINGER-SNAPPING WITH CLOCKWORK MOTION.

1      Snap fingers (thumb & middle) of both hands. L arm extended sdwd to L and R hand is closer to body, elbow bent (ct 1); hold (ct 2); snap fingers again with R arm up approximately in front of forehead (ct 3); snap fingers again with R arm continuing upward and slightly to R (ct 4).

2-4      Repeat meas 1, but arms continue motion to R and R arm becomes the one extended out and L arm the one closer to body. The complete “clockwork” motion takes 4 meas.

5-8      Repeat meas 1-4.

## Varnenski Kjuček — continued

II. FOOTWORK DURING FIGURE II

- 1 Step R slightly fwd with marked “dip and roll” action (ct 1); continue rolling action upward (ct 2); step L in place (ct 3); step R next to L (ct 4).
- 2 Repeat meas 1 with opp ftwk.
- 3-8 Repeat meas 1-2 three more times.

III. TRAVELING TO CENTER & BACK WITH HALF TURNS

- 1 Step R fwd twd ctr (ct 1); pause (ct 2); step L fwd twd ctr (ct 3); step R fwd twd ctr (ct 4).
- 2 Still moving twd ctr, step L fwd (ct 1); pause (ct 2); step R fwd (ct 3); step L fwd (ct 4).
- 3 Letting go of handhold, step R to R (ct 1); pause (ct 2); step L in front of R, body turning to face slightly R (ct 3); step R in place (ct 4).
- 4 Step L to L, doing a half-turn CCW to face away from ctr (ct 1); pause (ct 2); step R next to L (ct 3); step L next to R (ct 4).
- Arm movements (for meas 3): L arm begins to move to R in front of body while R arm is extended straight out to R (ct 1); pause (ct 2); L arm moves closer to body and slightly downward (ct 3); pause (ct 4). Bring hands up to W-pos on meas 4.
- 5-8 Rejoin hands and repeat meas 1-4 in opp dir, facing away from ctr and finishing facing ctr on final half turn CCW.
- 9-16 Repeat meas 1-8.

Sequence:

Do each figure twice, or the leader can call the change of figure. The above figures often develop into an improvisational form at weddings and parties around Varna. The last time through, when the music speeds up, do Fig III three times.

Presented at Stockton Folk Dance Camp 2013 by Yves Moreau

Presented by Suzanne Rocca-Butler  
Camp Hess Kramer Institute  
October 18-20, 2013

# Večeraj Sino

(Rhodopes- Bulgaria)

This is a dance from the Pomak (Moslem) villages of the Western Rhodopes related to the Širto form.

Pronunciation: veh-CHEH-righ SEE-noh

Translation: Eat dinner, my son (Name of accompanying folk song)

Music: 3/4 meter

*Yves Moreau Stockton FDC 2013, Track 8*

Formation: Mixed lines. Hands joined down in W-pos. Face slightly R of ctr.

Steps & Styling: Light steps. Solemn.

Meas      3/4 meter

Pattern

8 meas      INTRODUCTION. No action. Start with lyrics.

I.      BASIC TRAVEL STEP (Lyrics)

1      Step R to R (ct 1); slight lift on R, raising L knee (ct 2); step L in front of R (ct 3).

2      Facing ctr, step R to R (ct 1); step L slightly in front of R (ct 2); step R in place (ct 3).

3      Step L to L (ct 1); slight lift on L, bringing R leg up and slightly out to R (ct 2); step R behind L (ct 3).

4      Repeat meas 2 with opp ftwk and direction.

5      Facing ctr, step R fwd, as arms begin extending fwd and up (ct 1); slight lift on R, as arms continue extending fully (ct 2); step L fwd, arms continue downward with straight elbows (ct 3).

6      Step R fwd with a slight sinking motion, bending knees, as arms begin to swing fwd (ct 1); small step L fwd, with slight sinking motion, as arms continue moving upward (ct 2); step R fwd next to L, with slight sinking motion, as arms take W-pos (ct 3).

7-8      Repeat meas 5-6 with opp ftwk and direction.

9-16      Repeat meas 1-8.

II.      TRAVELLING STEP (Instrumental)

1-2      Repeat Fig 1, meas 1, two times.

3      Repeat Fig 1, meas 2.

4      Repeat meas 3 with opp ftwk and direction.

5-8      Repeat meas 1-4.

ENDING.

At the end of a repetition of Fig I, meas. 7, moving away ctr, on meas 8, step in place (cts 1, 2, 3), feet together on ct 3. Rise on toes (ct &) and sink with bent knees and hold (ct 4).

Presented at Stockton Folk Dance Camp 2013 by Yves Moreau

Presented by Suzanne Rocca-Butler  
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## Večeraj Sino — continued

Lyrics

Večerjaj, sino, večerjaj  
 Večerjaj, sino, ta legaj  
 Men ne e na jum, majčinko  
 Tvojana blaga večerja

Men ne e na jum, majčinko  
 Tvojana blaga večerja  
 Naj mi e na jum, majčinko  
 Snoštnana malka momica

Snoštnana malka momica  
 // Deno prez dvori minova //  
 Na ramo s beli harkumi

Eat dinner, my son  
 Eat dinner and go to bed  
 I cannot think, mother,  
 about eating your delicious dinner

I cannot think, mother  
 about eating your delicious dinner  
 All I can think about, mother,  
 is the young girl I saw last night

The young girl I saw last night  
 Who was crossing the courtyard  
 Carrying shiny metal pots on her shoulder



# Você Endoideceu meu Coração

(Brazil)

This dance was choreographed by Lucia Cordeiro in 2013. This is a *forró*, a very well-known type of music and a dance form that is popular all over Brazil. The steps are many. They can be sensuous and teasing, depending on the couple's creativity.

The music is by Nando Cordel, the singer is Fagner, and the title means "You made my heart go crazy." The lyrics say: "You are like the spring water – clean, fresh, and tasty. Everybody wants to drink it."

Pronunciation: voh-SEH ehn-DOYD-deh-say-oh MEH-oh      Translation: You make my heart go crazy  
koh-rah-SAOH

Music: 2/4 meter      *Lucia Cordeiro: Brazilian Soul, Track 4*

Formation: Circle of Couples facing CCW, W to R of M. Hands joined in V-pos.

Steps & Styling: The style is playful. Arm gestures are improvised.

Two-step: step R to R (ct 1); step L next to R (ct &); step R to R (ct 2). Can be done with opp ftwk and direction. Can be done while turning to R or L.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
8 meas		<u>INTRODUCTION</u> . No action.
	I.	<u>TWO-STEPS, SWAYS, INDIVIDUAL TURNS</u> .
1		Facing and moving CCW, one Two-step diag R.
2		Repeat meas 1 with opp ftwk continuing CCW diag L.
3		Remain facing CCW, with knees bent slightly, sway R to R (ct 1); sway L to L (ct 2). Emphasize and lead with hips.
4		Repeat meas 3.
5-8		Using four Two-steps, each dancers makes a slow 360° turn alone and in place, rotating CW. Arms are held as if you were holding a ptr in ballroom pos, i.e., M with L arm up and R arm curved around his imaginary partner's waist and W with R arm up and L arm on her imaginary partner's shoulder.
	II.	<u>CHARLESTON</u> .
1		Standing side-by-side with arms in W-pos and facing ctr, step R fwd (ct 1); kick L fwd (ct 2).
2		Step L bkwd (ct 1); step R bkwd (ct 2); step L in place (ct &).
3-4		Repeat meas 1-2.
	III.	<u>HIP BUMPS</u> .
1		Release hands and look at partner. Bump hips with knees bent ("down") (ct 1); sway onto outside ft (ct &); bump hips with knees straight ("up") (ct 1); sway onto outside ft (ct &).



Você Endoideceu meu Coração — continued

- 2 Repeat meas 1.  
 3-4 Repeat meas 1-2.
- IV. TWO-STEPS IN PLACE ROTATING AS A COUPLE (short).
- ct 1 (Extra beat in the music) Take ballroom position. M takes wt onto R so that L is free.  
 1-7 Seven two-steps as a couple, rotating gently and slowly CW or CCW, as the couple prefers.
- ct 1 (Extra beat in the music) Drop ballroom handhold and take V-pos facing CCW, W in front of M. W takes wt onto L so R is free.
- V. TWO-STEPS IN PLACE ROTATING AS A COUPLE (long).
- ct 1 (Extra beat in the music) Take ballroom position. M takes wt onto R so that L is free.  
 1-15 Fifteen two-steps as a couple, rotating gently and slowly CW or CCW as the couple prefers. Because of the length of this figure, couple may rotate in one direction for half the time and the reverse direction for the rest of the time.
- ct 1 (Extra beat in the music) Drop ballroom handhold and take V-pos facing CCW, W in front of M. W takes wt onto L so R is free.

Sequence:

Fig I twice; Fig II, Fig III, Fig II, Fig III, Fig IV.

Fig I twice; Fig II, Fig III, Fig II, Fig III, Fig V.

Fig I three times.

Presented at Stockton Folk Dance Camp 2013 Lucia Cordeiro

Lyrics:

Você endoideceu meu coração, endoideceu  
 E agora o que é que eu faço sem o teu amor  
 Agora o que é que eu faço sem o beijo teu

You make my heart go crazy, crazy  
 Now what do I do without your love?  
 What do I do without your kiss?

Eu nem pensei já tava te amando  
 Meu corpo derretia de paixão  
 Queria tá contigo a todo instante  
 Te abraçando, te beijando  
 Te afagando de emoção

I did not think, I was already loving you  
 My body melted with passion  
 I want to be with you all the time  
 Holding you, kissing you  
 Stroking you thrills me.

Ficar na tua vida eu quero muito  
 Grudar pra nunca mais eu te perder  
 Você é como água de cacimba  
 Limpa, doce e saborosa  
 Todo mundo quer beber

I really want to stay in your life  
 I cannot stand to lose you  
 You are like spring water  
 Clean, fresh and tasty  
 Everyone wants to drink

Presented by Suzanne Rocca-Butler  
 Camp Hess Kramer Institute  
 October 18-20, 2013

**ADON HASLICHOT  
(Lord of Forgiveness)**

**Dance:** Bonny Piha & Yoram Sasson  
**Music:** Folk **Singer:** Avihu Medina **Meter:** 4/4  
**Formation:** Circle facing center.

PART I

1-4 R fwd, L in place, R bwd, lift left to left and behind R.  
5-8 Step L behind R, R to R, L across R, hold.  
9-12 R across L, L to L, R across L, hold.  
13-16 Turning back over Rt. shoulder: step L to L and turn to Rt, , complete  
the turn with R and face CW,  
step L fwd.  
17-20 R fwd bending knees, back on L, R bwd and lift L.  
21-24 L behind, R to R, L across  
25-28 Rpt. 9-12 moving to L out of circle.  
29-32 Step back on L turning to Rt. to face center, R to R, L across R.

PART II

1-4 Fwd with Rt. extending arms to Rt, w/L extending arms to L.  
5-6 Step R to R, sway L to L and pivot to L to face out.  
7-8 Step R to R, sway L to L and pivot to L to face CCW.  
9-12 R across L, L to L, R across L moving to left twd center. (cross R hand  
over heart and L hand across chest)  
13-16 Yem. L bwd turning to Rt. to face out of circle.  
17-32 Rpt. Part II moving out of circle and face center.

PART III

1-2 R to R, hold,  
3-4 L behind R, R to R.  
5-6 L across R, back on R  
7-8 Lift left to L and step on L.  
9-12 Box step to L beginning with R across L.  
13-14 Wide step with R to Rt.  
15-16 Close L to Rt, hold.  
17-32 Rpt. Part III

Instructions notated by Honey Goldfein

Presented by Israel Yakovee  
Camp Hess Kramer Institute  
October 18-20, 2013

**ATA KADOSH**  
**(You Are Holy)**

Dance: Leah Ashkenazi  
Music/Lyrics: Shmuel Yona                      Singer: Haim Yisrael    Meter: 4/4  
Formation: Circle facing CCW.

PART IA

1-4            2 slow steps fwd R,L.  
5-8            Slow R-tog-R fwd.  
9-12          L fwd and face center, R to R, L behind, lift R to R.  
13-16        R behind L, L to L, R across L.  
17-20        Sway R,L,  
21-24        Slow R-tog-R across L.  
25-28        1 ¼ turns to Rt. with RLR and face CCW.  
29-32        Slow L-tog-L fwd.  
33-36        Face center: Sway R,L, close with R and clap hands.

PART IB – Face center.

1-4            R to R raising arms, hold, L across R crossing arms in front of chest and snap fingers.  
5-8            Yem. R  
9-12          Sway L, hold, R. hold.  
13-16        Slow L-tog-L making ½ turn to L and face out of circle,  
17-32        Rpt. 1-16 and face center.  
REPEAT 1A & 1B (first time only)

PART IIA – Face center.

1-4            Turn to Rt. twd center with R,L,R, hold and face center.  
5-8            Yem. L bwd.  
9-12          Fwd R raising R arm, hold, fwd L raising L arm, hold.  
13-14        ½ turn to Rt. with R,L and face out of circle.  
15-16        R bwd, L in place.  
17-20        Fwd R,L,R and pivot on R to Rt to face center.  
21-24        Slow L-tog-L bwd.  
25-28        Bwd R raising R arm, hold, bwd L raising L arm, hold.  
29-32        Sway R,L, close with R (no weight)

PART IIB – Face CCW

1-12          Rpt. 1-12, Part IIIA moving fwd on line of circle.  
13-16        Full turn fwd to Rt. on line of circle with 4 steps beg with R.  
17-20        Fwd R,L,R and pivot to Rt. to face CW.  
21-24        Bwd L,R,L.  
25-28        Rpt. 25-28, Part IIIA  
29-32        Yem. R and face center.  
33-36        Yem. L

Rpt. Dance 2x  
Repeat Part II  
Rpt. Part IA, cts. 1-32, Face center- step R fwd and raise arms.

Instructions notated by Honey Goldfein

**DERECH ERETZ HASHAKED**  
(Land of the Almond)

DANCE: Meir Shem-Tov                      MUSIC: Avraham Zigman  
STRUCTURE: One Stanza, 3 parts                      METER: 3/4, 2/4  
FORMATION: Circle, CCW, hands joined

PART I

1-2            Two steps fwd, R,L  
3-4            Step R fwd, and turning to face ctr, step L behind R  
5-6            Step R to R, and face R, Step L fwd;  
7-8            Step back on R in place and face ctr, Step L fwd  
9-12          Raising hands fwd , Move twd ctr w/4 steps R,L,R,L emphasizing the 1st  
                and 3rd step  
13-18         Double tcherkessia, beginning opening R to R  
19-22         Open mayim to R: moving backward to widen the circle  
23-24         Full turn to R w/2 steps R,L, ending to face ctr  
25-26         Sway R,L  
27-52         Rpt. 1-26

PART II - Face ctr. Release hands

1            Step R diag fwd to R, raising hands high  
2            Touch toes of L foot next to R  
3-5         1/2 turn to L twd the ctr w/3 steps L,R,L  
6-8         1/2 turn to R w/ 3 steps R,L,R returning to the line of the circle  
9-11         Cross L over R, step R to R, step L behind R  
12-22        Rpt. 1-11

PART III - Face ctr. - regular hand hold

1-2            Rock back on R, rock fwd on L  
3-4            Brush the R fwd and step R to R  
5-6            Cross L over R, and raise R w/bent knee  
7-12         Rpt. 1-6  
13-14         Cross R behind L, step L to L  
15-18         Mayim step to L beginning w/ R over L  
19-20         Step R to R, hands raised and lean to R, Hold  
21-22         Sway L, sway R  
23-25         Turn to L w/3 steps, L,R,L  
26            Brush R fwd to face CCW

# DILAM BAZAN

21

Dance: Moshiko I. Halevy  
Music: Moshiko I. Halevy      Meter: 4/4  
Formation: Couples in a circle.  
Note: In Part I, M's step is notated, W uses opp. footwork and direction.  
In Part II, steps are the same for M & W.

PART I - Face CCW w/W on M's R. Inside hands joined and held slightly fwd.

1-4      Two step-tog-steps fwd w/L,R.  
5-8      1/2 turn alone to L w/step-tog-step L ( W: to R w/R), and face CW  
9-12     Join inside hands. Two step-tog-steps bwd w/L,R.  
13-14   Step L fwd, step R fwd pivoting 1/2 turn to L to face CCW again.  
15-16   Two steps fwd L,R.  
17-28   Rpt. 1-12  
29-30   Step L fwd, step R fwd and turn to face partner.  
31-32   Close L to R. Hold.

PART II - Face to face, M's back to center. Hands are free.

1-4      Two step-tog-steps bwd w/R,L separating from partner.  
5-6      Step R to R, L to L and pivot 1/2 turn to L to end back-to-back.  
7-8      Two steps in place w/R,L  
9-16     Rpt. 1-8 moving bwd twd partner, and end face to face.

PART III - Face to face w/M's back to center. Hands held fwd at shoulder level, but not joined.

1-2      Step R to R, L to L and face L ending to partner's R.  
3-4      Step R fwd, touch ball of L foot behind R heel and clap hands.  
5-8      Face partner and Rpt. 1-4 w/opp. footwork and direction.  
9-10     Stand to partner's L (M's R side twd center) and step R to R, L to L.  
11-12   Change places passing back-to-back with step-tog-step to R moving to L. Begin and end w/R across L.  
13-14   Step L in place turning to R to face partner. Step R in place.  
15-16   Close L to R, hold.  
17-32   Rpt. 1-16 beginning in new positions.

Instructions translated by Honey Goldfein

**ELOHIM TA'ASE SHENIGDAL**  
**(G-d Make us to Grow Big)**

**Dance:** Shmulik Gov-Ari

**Music/Lyrics:** Tzemed Dosol

**Singer:** Haim Yisrael

**Meter:** 4/4

**Formation:** Circle with hands joined.

**PART I** – Face CCW.

1-4 Fwd R,L,R, hold.  
 5-8 L fwd raising arms, R in place, face center and step L to L extending arms to L.  
 9-12 R to R extending arms out to sides, L across R crossing arms and snap.  
 13-16 Vine to R: R to R, L behind, R to R, L across.  
 17-20 Face CCW. R,L,R fwd turning to R to face slightly out, touch L toes next to R.  
 21-24 Rpt. 17-20 with opp. footwork continuing fwd on line of circle and face center.  
 25-28 Turn to R with R,L,R, hold.  
 29-32 Turn to L with L,R,L, hold  
 33-64 Repeat Part I and stamp R next to L.

**PART II**

1-2 R to R and hold extending L slightly to L.  
 3-4 L behind R, R to R.  
 5-6 L across R, back on R.  
 7-8 Turn to L with L,R.  
 9-16 Rpt. 1-8 with opp. footwork and direction.  
 17-20 Fwd R,L,R and pivot on Rt. to Rt. to face out.  
 21-24 L fwd, R in place, L bwd, touch R heel next to L.  
 25-28 Fwd R,L moving out of circle, face CCW and step R to R, L behind R.  
 29-30 Turn to Rt. out of circle with R,L and face center.  
 31-32 R bwd, L in place.  
 33-64 Rpt. Part II

Instructions notated by Honey Goldfein

Dance: Israel Shikar  
 Music: Haim Barkani Lyrics: Leah Goldberg Singer: Chava Alberstein  
 Formation: Circle, facing center.

Counts Description

PART I

1-4 Step R to R lifting to L, L behind R, R in place, hold.  
 5-8 Yem. L and face CCW, brush R fwd.  
 9-10 step R,L fwd.  
 11-14 Brush R fwd, step R fwd, L fwd, back on R.  
 15-16 L to L facing center, hold.  
 17-20 Turn to Rt. with R,L,R,L.  
 21-24 Rpt. 9-12  
 25-26 Brush R fwd, step R fwd.  
 27-32 Double tcherk. beg. with L across R.  
 33-36 Fwd L,R,L to center and and pivot to L to face out of circle.  
 37-40 Fwd R,L, turn to Rt. with R,L and face center.  
 41-42 R bwd raising arms, L in place.

PART II

1-4 R to R, L behind, R to R and pivot to Rt. to face CCW  
 5-8 Rpt. 1-4 with opp. footwork moving to L twd center.  
 9-10 Brush R fwd, step R fwd bending knees.  
 11-12 L fwd, back on Rt. turning to L to face CW.  
 13-14 L to L, R across L.  
 15-16 Turning to Rt. to face center, step L bwd, step R in place.  
 17-18 Step L across R and pivot on Rt. to face diag. to L.  
 19-22 R across L, L to L, R behind L and lift L to left.  
 23-26 L behind R, R to Rt., L across R.  
 27-52 Face center and repeat Part II.  
 53-56 Turn to Rt. on line of circle with 4 steps R,L,R,L.

HG0214121-KL (vid)



# KATONTI

**Dance:** Oren Ashkenazi  
**Music/Singer:** Yonatan Razel      **Lyrics:** Traditional      **Meter:** 3/4  
**Formation:** Circle facing CCW.      (each count = 1 measure of  $\frac{3}{4}$ )

## PART I

1-2 Waltz fwd with R & L and face center.  
3 Turn to Rt. on line of circle with waltz step R and face CCW  
4 Rock fwd with L, R in place, L back.  
5 “balance” to R.  
6 Turn to L twd center with waltz step L and face center.  
7 Waltz fwd with R.  
8 L bwd and face CCW, R to R, L across  
9-12 Rpt. 1-4  
13 Step R, brush L, step L.  
14 Rpt. 13  
15-16 Face center and Rpt. 5-6 on line of circle.  
17-32 Rpt. Part I

## PART II – Face center.

1 Turn to Rt. twd center with waltz step Rt. and face CW  
2 Turn to L with waltz step L and face center  
3-4 Waltz fwd with R, back with L.  
5 Step R across L raising R arm in arc to Rt., back on L, R to R  
6 Rpt. 5 with opp. footwork and hand.  
7  $\frac{1}{2}$  turn fwd twd center with waltz step R and face out of circle.  
8 Yem. L bwd.  
9-16 Rpt. Part II facing out.

## PART III – face center.

1-2 “balance” to R & L  
3 R to R raising Rt. arm, drag L to close to Rt.  
4  $\frac{1}{2}$  turn to R with waltz step R.  
5-8 Rpt. Part III with opp. footwork.

Rpt. Dance.  
Rpt. Part I, meas. 1-7

Instructions notated by Honey Goldfein

**LAFALACH HARIMON**  
**(The Red of Your Cheeks is Like the Pomegranate)**

Dance: Israel Yakovee  
Music: Yemenite Meter: 4/4  
Format: Couple mixer.

PART I - Face center w/W on M's R. All hands joined.

1-4 Yem. R.  
5-8 Yem. L.  
9-12 Leap onto R to R side, step on L, step R in place.  
13-16 Rpt. 9-12 w/opp. footwork  
17-32 Rpt. 1-16.

PART II

1 Tap R behind L w/bent L knee.  
2-3 Lean with R to R and step L across R.  
4 Hold.  
5-8 Rpt. 1-4 facing CCW.  
9-12 Face center. Yem. R  
13-16 Yem. L.  
17-20 Step back on R, step fwd on L, step on R, close L to R.  
21-24 Step back on L, step fwd on R, step on L to close. M steps fwd on L to face W and join L hands.

PART III - Face partner w/M's back twd center.

1-4 Yem. R.  
5-8 Yem. L.  
9-16 Rpt. 1-8  
17-20 Step R to R, step L in place, touch w/R heel, and lift R leg w/bent knee.  
21-24 Man steps bwd R,L,R. W fwd w/L,R,L.  
25-32 Rpt. 17-24 w/W leading bwd on cts. 21-24.

PART IV

1-8 Change places w/Yem. R & L joining L hands and snap out and in w/R hands.  
9-16 Yem. R & L facing partner.  
17-20 Step back w/R, step L in place, step on R, close w/L.  
21-24 Step back w/L, step R in place, as M joins his R hand to W on his R. W moves fwd and to L of new partner.

REPEAT DANCE WITH NEW PARTNER. W ON MAN'S LEFT SIDE.

ENDING

1-4 RPT. 17-20, Part IV  
5-8 Rpt. 17-20 Part IV, with opp. footwork.  
9-12 Step back on R, fwd L,R,L.  
13 Step R fwd w/bent knee.

Presented by Israel Yakovee  
Instructions courtesy of Hora Shalom 1983

Presented by Israel Yakovee  
Camp Hess Kramer Institute  
October 18-20, 2013

**LECHA KARATI**  
**(To You, I Call)**

Dance: Dudu Barzilay  
Music: Pini Hadar      Meter: 4/4  
Formation: Circle facing center.

Part I

1-2      Step R to R, L across R  
3&4      Yem. R  
5-6      Touch L heel fwd, touch L heel to L  
7&8      Yem. L bwd.  
9-10     Step R fwd, shift weight back onto L (elbows are bent and palms are first pointed down and then up)  
11&12   R-tog-R fwd shifting palms down and up again and clap on last step turning to face CW.  
13-14   Turn to L out of circle with L,R and face center.  
15&16   Yem. L bwd.

Part II

1-4      Rock R fwd, L bwd (2x)  
5-8      Step-hop R fwd and turn to R to face out, step L back and hop on L.  
9-16     Rpt. 1-8 and face center.

PART III

1-2      Fall onto R, lifting L fwd and crossing arms at wrists and snap fingers.  
3-4      Sway L,R  
5-8      Step L across R, R to R, L across R.  
9-12     Turn to R with R,L  
13-16   Yem. R.  
17-32   Rpt. Part III with opp. footwork and direction

PART IV

1-2      Jump with feet tog.  
3-4      Hop 2x on R turning 1/2 turn to L to face out.  
5-8      Yem. L bwd.  
9-16     Rpt. 1-8 and face center.  
17-24   Box: R to R, L across R, step back on R, L to L.  
25-28   R to R, L across R  
29-32   Step R bwd, step L fwd in place, close ith R and snap fingers with arms crossed at wrists.

© Notated by Honey Goldfein

**NIGUNO SHEL YOSSI**  
**(Yossi's Tune)**

DANCE: Raya Spivack  
 MUSIC: Josef Spivak                      METER: 4/4  
 FORMATION: Couples in circle, W on M's R. All join hands and face ctr.  
 In this dance, couples change partners twice

PART I

1-2        Step R to R side, kick L across R  
 3-4        Rpt. 1-2 w/opp. footwork and direction  
 5-8        Walk 4 steps fwd R,L,R,L  
 9-12      Rpt. 1-4  
 13-16     Walk 4 steps bwd R,L,R,L  
 17-32     Rpt. 1-16

PART II - Release hands. Face partner on line of circle. M faces CCW

1-2        Step R to R side, Tap L next to R  
 3-4        Rpt. 1-2 w/opp footwork & direction  
 5-8        4 steps fwd R,L,R,L w/M moving CCW, W moving CW passing R shoulders to meet new partner  
 9-16      Join both hands w/new partner, R shoulders side by side w/R arm extended and L arm bent.  
             Walk 8 steps around CW beginning w/R.  
 17-32     Release hands and repeat 1-16 changing partners again.

Dance: Israel Yakovee  
 Music: Yigal Kochavi  
 Formation: Circle facing center.

COUNTS DESCRIPTION

PART I

1-4 Sway R,L, touch R toes across L, hold.  
 5-8 Touch R to Rt, hold, step R across L, step back on L.  
 9-11 R to R, L across R and hop on L.  
 12-14 Rpt. 9-12  
 15-16 Rock R bwd, L fwd.

PART II

1-4 Fwd R,L,R, stamp with L next to Rt. and lower arms to sides.  
 5-8 Sway L,R, lift L and step L across R.  
 9-12 Yem. R bwd pivoting to L to face out of circle.  
 13-16 Fwd L,R,L moving out of circle.  
 17-20 Sway R,L, R across L, back on L and lift R with bent knee.  
 21-24 Small hop on L, R to R, L across R.  
 25-28 Rpt. 9-12 and face center.  
 29-32 Rpt. 13-16 moving twd center.

PART III

1-2 Touch R heel next to L, lift R heel slightly  
 3-4 Rpt. 1-2  
 5-8 Yem. R bwd (R bwd, L to L, R across L)  
 9-16 Rpt. 1-8 with opp. footwork.  
 17-20 Rpt. 1-4

Instructions notated by Honey Goldfein

HG100113-KLM(YMvid116)

# ODE LI ELI

29

DANCE: Israel Yakovee  
MUSIC: Gadi Sari  
FORMATION: Circles facing center to start. Hands are joined.

## Part I

1-4 L to L, hold, step R across L, hold.  
5-8 Yem. L  
9-12 Sway R,L,brush R across L.  
13-16 3 steps to L: R across L, L to L, R across L and face CW.  
17-20 Step L fwd, hold, step RL  
21-24 Face center: step R fwd, hold, step LR.  
25-28 Turning to L: step L fwd, hold, step on R pivoting to L to face CCW,  
step L bwd.  
29-30 Step R across L, back on L,  
31-34 Facing CCW: Step R fwd, hold, fwd L,R.  
35-38 Step L fwd, hold, fwd R,L.  
39-42 Step R pivoting to Rt., hold, complete turn and face center with LR.  
43-44 L across R, back on R.  
45-88 Rpt. Part I

## Part II

1-8 Yem. L & R  
9-12 Step L to L, hold, touch R next to L.  
13-16 R-tog-R to Rt. side, touch L next to Rt.  
17-20 L fwd, back on R turning to Rt. to face out of circle, step L  
21-24 R,L,R fwd.  
25-32 Yem. L & R  
33-36 Step L pivoting over R shoulder to face center, step R

Repeat Dance

Repeat Part I, cts. 1-16

Yem. L & R moving twd center.

L fwd, R in place, L bwd, crossing wrists and swirling hands upward

Notes © Honey Goldfein

# SHIR HAMA'ALOT

Dance: Israel Yakovee  
Music: Yair Gedassi                      Words: Traditional      Meter: 4/4  
Formation: Circle facing center with hands joined.

## PART I

1-4            R to R, turn to L with L,R and face CCW  
5-8            Bwd L,R,L.  
9-12          Sway R,L,R, stamp L next to Rt.  
13-16        Face center: L,R,L Fwd.  
17-20        Step R to R, hold, step L behind R, R fwd in place.  
21-22        Step L to L and stamp Rt. next to L.  
23-24        Rpt. 21-22 with opp. footwork and direction.  
25-28        L fwd, R in place, L bwd, lift R with bent knee.  
29-32        Bwd R,L,R, lift L with bent knee.  
33-64        Rpt. 1-32 with opp. footwork

## INTERLUDE I

1-4            Turn to Rt. with R,L,R and face CW.  
5-8            Fwd L,R,L and pivot on L to left to face CCW.  
9-12          Bwd R,L,R.  
13-16        L Yem. bwd pivoting on L to left and face center.

## PART II – Face center with hands. Joined.

1-4            Three steps fwd R,L,R and pivot to Rt. to face CCW raising arms to 'chassidic hold'  
5-8            (Place L hand on your own shoulder, palm up, R hand fwd onto L hand of dancer in front  
                 of you.) Move bwd L,R,L and pivot to Rt to face out of circle releasing hands.  
9-12          Fwd R,L,R and hold. Hands in regular hold.  
13-16        L to L, R behind L, L to L, hold.  
17-20        R to R, hold, L behind R, R fwd in place releasing hands.  
21-24        L to L, turn to Rt. pivoting on Rt. to right side to face center, close with L and rejoin  
                 hands.  
25-28        R to R, touch L next to right; L to L, touch R next to left.  
29-32        Tcherk. Rt.  
33-64        Rpt. Part II.

Repeat Dance

Rpt. Part II

## ENDING:

1-4            R to R, L behind R, R to R.  
5-8            Rpt. 1-4 with opp. footwork  
9-12          Tcherk. R  
13-16        Rpt. 9-12

Instructions notated by Honey Goldfein

Dance: Meir Shem Tov  
 Music: Shaike Paikov Meter: 3/4  
 Formation: Circle with hands joined.  
 Note: Each count = 1 measure of 3/4

PART I - Face CCW, hands joined with elbows bent.

1-2 Two waltz steps fwd w/R and L, ending to face center.  
 3 Step R fwd, brush L and step L fwd.  
 4 Rpt. 3.  
 5 Waltz step bwd w/R.  
 6 Waltz step L making 1/2 turn to L to face out of circle.  
 7 Waltz step R making 1/2 turn to R.  
 8 Face center. Waltz step bwd w/L  
 9 Waltz step fwd w/R and face L (CW)  
 10 Waltz step fwd (CW) w/L  
 11-12 Rpt. 3-4 moving CW  
 13 Waltz step bwd (moving CCW, but still facing CW) w/R.  
 14-15 Waltz step w/L making 1/2 turn to L, and waltz step R making 3/4 turn to R, ending to face center.  
 16 Waltz step bwd w/L.

PART II - Face center with hands joined in regular hold.

1 Step R across L, step L back in place, R to R.  
 2 Step L across R, brush R fwd, hop on L  
 3-4 Rpt. 1-2  
 5-6 Double tcherk. beginning w/R across L.  
 7 Step R fwd raising arms high, step L in place, step R bwd and lower arms.  
 8 Step L fwd, brush R fwd and rise on ball of R foot.  
 9-10 Two waltz steps fwd (to center) w/R and L and raise arms.  
 11-12 Two waltz steps bwd w/R,L lowering arms.  
 13-14 Waltz step w/R making 1/2 turn to R; waltz step w/L making 1/2 turn to L.  
 15 Face center. 1 1/4 turns to R with waltz step R.  
 16 Face CCW: step L fwd, R in place, L bwd.

Instructions translated by Honey Goldfein



**TORAT MOSHE**  
**(Moses' Torah)**

Dance: Israel Yakovee  
Music: Greek Singer: Daklon  
Formation: Circle.

PART I - Face CCW

1-4 Step R fwd, lift L with bent knee; L-tog-L fwd.  
5-6 Step R fwd and pivot bwd to L to face out of circle,  
7&8 L-tog-L to left side and face CCW  
9-12 Step R,L fwd, pivot to R to face center, step R to R.  
13-16 Touch L toes across R, lift L slightly, step on L across R, face center and close Rt. next to L.  
17-32 Rpt. Part I with opp. footwork and direction.

TRANSITION

1-4 Step and sway L to L, R to R, L behind R, lift R to Rt.  
5-8 R behind L, L to L, R across L, back on L and ¼ turn to Rt. to face CCW.

PART II

1-2 L to L, R behind L.  
3&4 L-tog-L moving twd center and making ½ turn to L to face CW.  
5-8 Rpt. 1-4 with opp. footwork and direction continuing twd center and face center.  
9-10 L bwd, back on Rt. turning to L to face out of circle.  
11&12 L-tog-L fwd moving out of circle.  
13-14 Step R across L, point L toes to L.  
15-16 Rpt. 13-14 with opp. footwork.  
17-20 R across L, L to L and pivot over Rt. shoulder to face center, step R to R, L across R and face CCW.  
21-22 Step R fwd and pivot to L to face CW.  
23&24 L-tog-L bwd on line of circle.  
25-26 R bwd, L in place.  
27-28 Step R & L fwd pivoting to R to face outside of circle  
29-32 Rpt. 25-28 in opp. direction and face center.  
33-34 Step R across L, close L to R.

©Instructions notated by Honey Goldfein

**ULAI YAGIA YOM**  
**(Maybe a Day Will Come)**

Dance: Tuvia Tishler  
Music/Lyrics: Miki Gavriellov Singer Miki Gavriellov  
Formation: Couples facing CCW with inside hands joined. Opp. footwork for M & W. M's step is described.

Counts Part I

1-2 Step L fwd, touch Rt. toes next to L.  
3-4 Step R fwd, touch L toes next to Rt.  
5-8 M: L fwd, and face partner, R behind R, L fwd and face CCW bringing W in front of him on line of circle; join his L and her Rt. hand and he places his R hand on her waist. step R fwd  
W: R fwd, turn to L with L,R to face partner on line of circle joining her R hand to M's left, L bwd.  
9-10 M: steps L fwd dipping W slightly, W: step R bwd. Hold.  
11-12 M: R bwd straightening, L fwd.  
13-14 M: 2 steps fwd L,R and pivot to Rt. making ½ turn with partner to change places.  
W: 2 steps bwd R,L and pivot to L making ½ turn with partner to change places.  
15-16 M: 2 steps bwd L,R. W: two steps fwd R,L.  
17-20 M: steps bwd L, hold, fwd R, hold. W: R fwd, hold, L bwd, hold. (reverse footwork of 9-12)  
21-22 Rpt. 13 – 14 with same footwork moving CW on line of circle.  
23-24 M: L fwd, R fwd in place. W: R fwd, L bwd in place. On first step bring R hips adjacent.  
25-28 M: 4 steps fwd beg. with L and turning W to her right with his L hand.  
W: 2 full turns to Rt. on line of circle with 4 steps beg. with R under joined hands (Her R, his L).  
29-32 Step and lean L to L (W: R to R) twd center and turn out of circle with 3 steps (M: RLR, W: LRL) and end in orig. position.  
33-64 Rpt. Part I

Part II

1-4 L to L, R behind L, L to L, touch R toes next to L..  
5-8 Sway R,L; full turn to R twd partner with R,L; end side by side facing CCW and join inside hands..  
9-12 R to R, L across R to face partner and touch free palms (M's L and W's R), step back on R, L to L extending joined hands.  
13-16 Switch places with a full turn to R in 4 steps, man passing behind W to right beg. with R (W: turns to inner circle with L passing in front of M).  
17-32 Rpt. Part II with opp. footwork. M begins in outer circle with Rt. foot, W begins inside with L foot.

Part III – Side by side facing CCW: W's L hand is on M's R shoulder; his R hand around her waist.

1-4 Fwd L,R,L releasing hands and pivoting to R to face to face CW, touch R toes fwd.  
5-8 W's R hand on M's L shoulder, his L hand around her waist. Fwd. R,L,R and pivot to R to face CCW. Lift L leg fwd.  
9-10 L bwd, R in place.  
11-12 Fwd L,R.  
13-16 Turn to R (twd partner) moving fwd on line of circle with 4 steps beg. with L fwd.  
17-20 M: Step L to L, R to R, L behind R, R to R and pivot twd left to face center.  
W: R to R, turn to L with L,R,L to 'wrap'.  
21-22 M: L,R in place turning W to R with his L hand to unwrap her twd center of circle.  
W: R,L turning out to Rt and twd center. End face to face with W's back twd centr.  
23-24 L bwd, R in place.  
25-26 M: L,R moving to center and turning W to L (pas-a-doble) to change places.  
W: R,L turning to L in front of M to end facing him in outer circle.  
27-28 Rpt. 23-24  
29-30 Pivot turn CW tog. with 2 steps.  
31-32 M: L,R turning W to R with his L hand. W: turn to R with R,L.

## YAFFA AT LI (You Are Beautiful to Me)

Dance: Naftaly Kadosh  
 Music/Lyrics: Shlomo Machdon                      Meter: 4/4 (Quick Rhythm)  
 Formation: Circle.

### PART I - Face CCW.

1-2            Step R fwd, hold.  
 3-6            Mayim step to R, w/L across R  
 7-8            Step L across R and pivot on L to L.  
 9-12          Three steps to L w/R across L, hold.  
 13-16        Step L behind R, R to R, L across R.  
 17-20        Slow step R across L moving fwd to center, and L across R.  
 21-24        Yem. R bwd rising on R and raising arms.  
 25-28        Step back on L, step R to R making 1/4 turn to R to face CCW, step L across R.  
 29-30        3/4 turn to R w/R,L and face center.  
 31-32        Rock bwd on R, in place on L.  
 33-64        Rpt. 1-32

### PART II - Face center.

1-4            Turn R to center w/R,L,R  
 5-6            Step L fwd and rise on L raising arms.  
 7-8            Step R bwd, and step L to L opening to L to face CW.  
 9-12          Step R across L, L to L, R behind L turning to R to face center.  
 13-16        Yem. L bwd.  
 17-20        Three steps to L w/R across L.  
 21-24        Step L behind R, R to R, L across R  
 25-28        1 1/4 Turns to R w/R,L,R and face CCW.  
 29-30        Step L fwd and rise on L, lifting arms.  
 31-32        Step R bwd, and step L to L to face center.  
 33-64        Rpt. 1-32

### PART III - Face center.

1-2            Step R to R, lifting L to L, hold.  
 3-4            Step L behind R, step R fwd in place.  
 5-6            Step L to L and turn 1/2 turn to L to face out of circle.  
 7-10          Yemenite R.  
 11-12        Step L bwd and pivot to R (bwd) on L to face center  
 13-14        Open R to R, step L across R.  
 15-16        Close R to L and snap fingers.  
 17-32        Rpt. 1-8

Translated by Sherry Kent  
 Notated by Honey Goldfein

## YONATI (My Dove)

Dance: Israel Yakovee  
 Music: Lea Zlotnik                      Lyrics: Naomi Siyani    Singer: Lea Zlotnik  
 Formation: Circle.

### PART I - Face Center.

1-8                      Yem. R, Yem. L.  
 9-12                    Step R to R, touch L heel across R, step on L across Rt.  
 13-16                   Rpt. 9-12  
 17-20                   Step R fwd turning twd left to face CW, step L bwd, shift weight to R fwd in place  
 21-24                   Step back on L pivoting to Rt, returning to face CCW, step R bwd, L fwd in place.  
 25-32                   Full turn to Rt. on line of circle with R,L,R, hold; L,R,L, hold.  
 33-64                   Rpt. Part I

### PART II

1-4                      Step R fwd, hold, fwd L,R  
 5-8                      Rpt. 1-4 with opp. footwork continuing fwd to center.  
 9-10                    Step R fwd and pivot to L to face out of circle.  
 11-14                   L,R,L fwd.  
 15-16                   Fwd R,L.  
 17-20                   Yem. R  
 21-24                   Step L and pivot bwd over Rt. shoulder to face center, Step R to R, L across  
 25-32                   Yem. R & L.  
 33-64                   Rpt.Part II

### PART III

1-4                      R-tog-R to Rt. side  
 5-8                      L behind, R to R, L across Rt.  
 9-16                    Full turn to Rt. with RLR, LRL  
 17-20                   Step R to R, close with L angling slightly to Rt side. Bend knees and bounce twice while pressing hands downward at right hip.  
 21-24                   Step L to L and face CW, close R to L. Bend knees and bounce twice while snapping fingers with hands at left hip.  
 25-26                   Step R bwd and face center, touch L toes fwd while bringing Rt. hand palm out in front of face and L hand extended fwd.  
 27-28                   Step L fwd, touch R toes fwd reversing hand positions.  
 29-32                   Sway R,L, brush R across L, hold.  
 33-36                   R across L, L to L, R across L, hold.  
 37-38                   R bwd, L fwd.  
 39&40                   R bwd, L fwd, close with Rt.  
 41-42                   Step R fwd, close L next to Rt.  
 43-44                   Step L bwd, close R next to L.

©Instructions notated by Honey Goldfein

## Bătuta de la Costești

From Bessarabia, Romania

Presented by Sonia Dion & Cristian Florescu

**Formation:** couples in circle, facing center

**Position:** couple side by side position, facing same direction;

M's R hand on W's R shoulder blade

M's L hand holding his vest

W's L hand rest on M's R shoulder

W's R hand holding her vest

**Pronunciation:** buh-too-TAH deh lah KOHS-tehch-t(ee)

**Music:** *Sonia Dion & Cristian Florescu vol.6.*, Band 13

-----  
Meter: 4/4

Description of *Bătuta de la Costești* (M's description)

-----

Meas. Count

### Introduction

**1-8**

No action

### Figure 1 (Description of M's ftwk)

<b>1</b>	1&	Step on R to the right, slightly diag. bkwd
	2&	Step on L near R
	3	Step on R to the right, slightly diag. fwd
	&	Step on L near R
	4&	Step on L in place
<b>2</b>	1&	Step on L to the left, slightly diag. bkwd
	2&	Step on R near L
	3	Step on L to the left, slightly diag. fwd
	&	Step on R near L
	4&	Step on L in place

Rhythm of meas. **1-2:** S-S-Q-Q-S, S-S-Q-Q-S

**3** Repeat measure **1**

<b>4</b>	1&	Large step on L to the left
	2&	Step on R fwd
	3	Small step bkwd on L
	&	Step on R near L
	4&	Step on L in place

Note: During this measure, M switch place with his partner. M execute one full turn to the left, moving in front of his partner.

-----  
 Meter: 4/4                      Description of *Bătuta de la Costești* (M's description) (continued)  
 -----

Meas.    Count                      **Figure 1** (continued)

<b>5</b>	1	Step on R in place
	&	Step on L in place
	2&	Step on R in place
	3	Step on L in place
	&	Step on R in place
	4&	Step on L in place

Rhythm of meas. **5**: Q-Q-S-Q-Q-S

Note: During this measure, M raises up his L arm and gently pushes his partner with his R hand to indicate where she should go, before dropping his R arm alongside his body.

**6**                      Repeat measure **5**, execute  $\frac{1}{4}$  t. to the right and partners end face to face in ballroom pos. M facing LOD.

**7-8**                    Repeat ftwk of measures **5-6**, couple in ballroom pos. execute one full turn (CCW)

Note: On last two counts of measure **8**, couple opens side by side on initial position facing center.

**9-16**                Repeat measures **1-8**

Note: On last measure, couple stay in ballroom position, M facing LOD

### **Figure 2**

<b>1</b>	1	Small step fwd on R
	&	Step on L near R
	2&	Small step fwd on R
	3	Small step fwd on L
	&	Step on R near L
	4&	Small step fwd on L
<b>2</b>	1	Small step fwd on R
	&	Step on L near R
	2&	Small step fwd on R
	3&	Small step fwd on L, upper body bent slightly to the left
	4&	Step on R slightly to the right, upper body sway to the right
<b>3-4</b>	Repeat measures <b>1-2</b> with opp. ftwk	
<b>5-6</b>	Repeat measures <b>1-2</b> , couple execute $\frac{1}{2}$ t. (CW) in place	
<b>7-8</b>	Repeat measures <b>3-4</b> , couple execute $\frac{1}{2}$ t. (CCW) in place	

Note: On last two counts of measures **8**, couple opens side by side on initial position facing center.

-----  
 Meter: 4/4                      Description of *Bătăuta de la Costești* (W's description)  
 -----

Meas.    Count                      **Figure 1** (W's description)

**1**            1&                      Large step on L to the left  
                  2&                      Step on R fwd  
                  3                        Small step bkwd on L  
                  &                        Step on R near L  
                  4&                      Step on L in place

Note: During this measure, W switch place with her partner. W execute one full turn to the left, moving in front of her partner.

**2**            1&                      Large step on R to the right  
                  2&                      Step on L fwd  
                  3                        Small step bkwd on R  
                  &                        Step on L near R  
                  4&                      Step on R in place

Note: During this measure, W switch place with her partner. W execute one full turn to the right, moving in front of her partner.

**3**            Repeat measure **1**

**4**            1&                      Step on R to the right, slightly diag. bkwd  
                  2&                      Step on L near R  
                  3                        Step on R to the right, slightly diag. fwd  
                  &                        Step on L near R  
                  4&                      Step on R in place

**5**            1                        Step fwd on L  
                  &                        Step fwd on R  
                  2&                      Step fwd on L  
                  3                        Step fwd on R  
                  &                        Step fwd on L  
                  4&                      Step fwd on R

**6**            Repeat measure **5**

Note: During measures **5-6**, W make one full turn around her partner (CCW), ending in ballroom position

**7-8**            Repeat ftwk of measures **5-6**, couple in ballroom pos. execute one full turn (CCW)

Note: On last two counts of measure **8**, couple opens side by side on initial position facing center.

**9-16**            Repeat measures **1-8**

Note: On last measure, couple stay in ballroom position, W back LOD

-----  
 Meter: 4/4                      Description of *Bătuta de la Costești* (W's description) (continued)  
 -----

Meas.    Count                      **Figure 2** (W's description)

**1-4**            W do opposite ftwk and direction as Fig. 2 described for M, starting L ft bkwd.

**5-6**            Repeat measures **1-2**, couple execute ½ t. (CW) in place

**7-8**            Repeat measures **3-4**, couple execute ½ t. (CCW) in place

Note: On last two counts of measures **8**, couple opens side by side on initial position facing center.

---

(F1 + F2) x 4.

Described and presented by Sonia Dion & Cristian Florescu, © 2012

Presented by Beverly Barr  
 Camp Hess Kramer Institute  
 October 18-20, 2013



**Bătuta de la Costești - Song**  
(Bessarabia)

1.

//TOT VORBESC NURORILE  
CUM ÎS TOATE SOACRELE  
DE SOCRI NU SPUN NIMIC  
DAR EU AZI AM SĂ VĂ ZIC//

All the girls are chattering about it  
As are all the mothers-in-law  
Not to mention the fathers-in-law!  
Today I'm going to tell you about it

Chorus:

MUSTAȚA SOCRULUI MEU  
ARATĂ CÂND CEASU-I RĂU  
ȘI ÎN CALE SĂ NU-I STAU  
DE NECAZ CA SĂ NU DAU  
MÂNCAU-AR BRICIU DE TOT  
SOCRUL, SĂ N-O MAI VĂD  
TU EȘTI BUN, MUSTAȚA-I REA  
SCAPĂ TĂTUCĂ DE EA

My father-in-law's moustache  
Shows when something bad is going on  
And I should stay out of his way  
To avoid getting into trouble  
The razor will gobble you up  
I don't want to see it anymore  
You, you are good, your moustache is bad  
Get rid of it, dear Papi!

Shout:

OF MUSTAȚĂ ARȚĂGOASĂ  
NICI LA BRICEAG NU SE LASĂ

Oh, that spiteful moustache!  
It wants to nothing to do with a razor

2.

//CÂND DOARME, SOCRU ÎI BUN  
DE TOATE POT SĂ ÎI SPUN  
ȘI DE BINE ȘI DE RĂU  
ȘI POT SĂ CÂNT CE VREAU EU//

When my father-in-law sleeps, he's nice  
You can tell him anything at all  
The good and the bad  
And I can sing whatever I want

Chorus

Cri:

CE AR SPUNE SOACRA MEA  
PĂI, DE MUSTAȚA ȘI-AR TĂIA

What will my mother-in-law say  
If he cuts off his moustache?

3.

//DA, PACOSTE ȘI NECAZ  
MI-O SPUS SOACRA LA OBRAZ  
NORĂ DRAGĂ, FĂ CE VREI  
DE MUSTAȚĂ NU TE IEI//

Trouble and misfortune  
My mother-in-law confided in me.  
Dear daughter-in-law, do what you want  
But don't touch that moustache!

Chorus

(See next page)

### Bătuta de la Costești – Song (continued)

Shout:

SOCRUL ASCULTĂ ȘI TACE  
ȘTIE CĂ LA SOACRĂ-I PLACE

The father-in-law listens and is silent  
He knows the mother-in-law loves his moustache

//MUSTĂCIOARA SOCRULUI  
O FOST FOCU' DORULUI  
I-O PURTAT MEREU NOROC  
ȘI LA MÂNDRE ȘI LA JOC//

My father-in-law's little moustache  
Lit the fire of desire  
It brought him luck  
And pretty girls and dancing

Chorus

Shout:

CÂND MUSTAȚA SE ZBÂRLEȘTE  
CA JARUL SOCRU MOCNEȘTE  
DA, CU EL M-AM ÎNVĂȚAT  
ȘI DE CÂND M-AM MĂRITAT  
VORBE RELE N-AM STRICAT

The moustache hairs are on end,  
And like an ember, my father-in-law glows  
But I'm used to it now  
And since I've been married  
I've toned down what I say!

## Łysy (Poland)

From the town of Biłgoraj (beehw-GOH-righ) in the southeastern part of Poland comes the dance Łysy (WEE-see), which means “bald-headed.” A strange name indeed, but the name is derived from the lyrics of the song that accompanies the melody. This dance is also found in the Ukraine under the name “Marysiu.” The lyrics of the song and the melody have a strong Jewish influence.

Biłgoraj folklore has only recently become popular in the Polish Folk world due to the passion of one instructor who teaches this region at the “Instructors’ Course” given in Poland each year to young students from around the world. I learned this dance in 2010 from one of my students, Matt Malacha, who took the course and returned with an abundance of notes in hand, full of eagerness to choreograph a Biłgoraj suite.



Pronunciation: WEE-see

Music: 2/4 meter

*Folk Dances of Poland by Richard Schmidt,  
Stockton 2012, Track 7*

Formation: Couples in a circle.

Steps& Styling: Hold A: Standing side-by-side, M’s R arm is around W’s waist; W’s L hand is on M’s R shldr; the other hands are joined and extended parallel to the floor in front.

Hold B: M’s R arm is around W’s waist; W’s L hand is on M’s R shldr; free hand makes a fist on hip.

Walk and Slide steps: Use Hold A, above. M’s L and W’s R arms are extended in front parallel to the floor throughout. M’s ftwk is noted; W use opp ftwk. This step is used entirely in Fig I.

1 Facing CCW, M step L fwd while bending R knee slightly to create a small dip (ct 1); bring R ft fwd (ct &); step R fwd (ct 2), turning 90 degrees R to face W (ct &).

2 M step sdwd L (ct 1); slide R ft along the floor twd L (ct &); step R next to the L (ct 2); turn 90 degrees L to face CCW on (ct &)

Od się/Do się (meaning “Away from and towards”): Use Hold B, above. M’s ftwk is noted; W use opp ftwk. Like a hinge, dancers open slightly and turn head to look away from ptr on meas 1, close slightly and turn head back to look directly at ptr on meas 2, open again and look away on meas 3, and close again and look at ptr on meas 4.

1 3 small steps in place, L, R, L (cts 1&2); hold (ct &).

2 Repeat meas 1 with opp ftwk.

## Łysy — continued

Walk and Stamp: Use Hold A, above. M's ftwk is noted; W use opp ftwk.

1 3 steps fwd, L, R, L, (cts 1, &, 2); stamp R next to L (ct &).

2 Repeat meas 1 with opp ftwk.

Revolve: Use Hold A, above. M's ftwk is noted; W use opp ftwk.

1 Beg L, 4 steps bkwd (L, R, L, R), pulling the W fwd, creating a CCW rotation as a couple.

Meas                    2/4 meter

Pattern

4 meas                    INTRODUCTION. Cpls begin facing each other with fists on hips, M with backs to ctr. M and W use same ftwk. On meas 4 use opp ftwk in opp direction (L).

1-2                    Hold opening position.

3                    Slightly bend knees and step R to R (ct 1). Touch L next to R (ct 2).

4                    Repeat meas 3 with opp ftwk and direction.

I. FIGURE I. VOCAL

1                    *Men sing!* (Lyrics on next page) Beg R, EVERYONE walk two steps R, L (cts 1-2).

2                    Step R fwd (ct 1); touch L next to R (ct 2)

3-4                    Repeat meas 1-2 with opp ftwk and direction. On meas 5 and 6, repeat meas 1 and 2. On meas 7 and 8, go to the L with same ftwk as meas 3 and 4, but rotate one revolution CCW.

5-6                    Repeat meas 1-2.

7-8                    Repeat meas 3-4, but full turn L in place.

9-14                    *Women sing!* (Lyrics on next page) M remain standing in place while W walk 6 steps CCW around ptr beg R, finishing facing M.

15-16                    Turn L in place using 4 steps (R, L, R, L), and end facing CCW, with W on M's R. M turn about  $1\frac{1}{4}$ ; W turn  $\frac{3}{4}$ .

II. FIGURE II. Traveling CCW and CW

1-8                    Travel CCW using 4 Walk and Slide Steps.

9-12                    One Od Się/Do Się.

13-14                    One Walk and Stamp step moving CCW.

15-16                    One Revolve step, but turn only  $\frac{1}{2}$  to end facing CW.

17-32                    Repeat meas 1-16 moving CW, and end facing ctr.

## Łysy — continued

- III FIGURE III. In and out.
- 1-4 2 Walk and Slide steps. On meas 5 to 8 they reverse the Walk and Slide step using opp ftwk but not changing hold, away from the ctr.
- 5-8 Repeat meas 1-4, with opp ftwk and direction, moving away from ctr. Do not change the handhold.
- 9-12 One Od Się/Do Się step in place.
- 13-14 One Revolve step to finish facing CCW.
- 15-16 Each take four small steps, turning individually. M turn L; W turn R. End facing CCW, standing side by side, W on M's R.

Sequence: Introduction, Fig I once  
Fig II, Fig III, Fig II, Fig III, Fig II, Fig III

Presented by Richard Schmidt

Lyrics*Men sing:*

Moja ty Marysiu coś tak bardzo zbladła,  
Dałbym ci jabłuszko to byś się najadła.

My Mary, you look so pale  
I give you an apple for you to eat

*Women respond:*

Jeszcze ja się jeszcze w Biłgoraju zmieszczę,  
Choć majątku nie mam ciebie łysy nie chcę.

Although I still don't fit in Biłgoraj,  
And I have no dowry, I do not want you, Baldhead!

## Mascații

From North of Moldova (Suceava), Romania  
Presented by Sonia Dion & Cristian Florescu

**Formation:** Individuals in a circle

**Position:** free hands, facing LOD

**Pronunciation:** MAHS-kah-tsee

**Music:** Sonia Dion & Cristian Florescu Romanian Realm Vol. 6, Track 12

**Style:** flat-footed and heavy

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Meter: 2/4                      Description of *Mascații*  
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Meas.    Count                      **Introduction**

Note: There is no introduction to the music, but the first four measures may be used as one. (Start with measure 5).

**Figure 1**  
(facing line of direction)

- 1-8**            Do 16 walking steps starting with R ft. (Arms swing naturally)
- 9**            1            Step on R to the right and turn  $\frac{1}{4}$  t to the left (CCW) to be facing center.  
              &            Step on L in place  
              2&          Step on R in place with a slight *plié* facing a little bit to left
- 10**           1            Step on L in place  
              &            Step on R in place  
              2&          Step on L in place with a slight *plié* facing a little bit to right
- 11**           1            Step on R in place  
              &            Step on L in place  
              2            Step on R in place  
              &            Step on L in place
- 12**           1            Step on R in place  
              &            Step on L in place  
              2&          Step on R in place with a slight *plié* facing a little bit to left

(Rhythm of meas. **9-12**: Q-Q-S, Q-Q-S, Q-Q-Q-Q-Q-Q-S)

- 13-14**        Repeat measures **9-10** with opp ftwk (starting L ft)

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 Meter: 2/4                      Description of *Mascații* (continued)  
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Meas.    Count                      **Figure 1** (continued)

**15**            Repeat measure **10** (starting L ft)

**16**            1                      Small bounce on both heels  
                   2                      Small bounce on both heels

Note: accent is 'down, down' and feet slightly apart

(Rhythm of meas. **13-16**: Q-Q-S, Q-Q-S, Q-Q-S, S-S)

**17-24**        Repeat measures **9-16** (starting R ft)

**Figure 2**  
 (facing center)

**1-2**            1                      Lift on L heel and start turning to the right (CW)  
                   &2                    Step fwd on R (facing and moving LOD)  
                   &3                    Step fwd on L  
                   &                      Step fwd on R  
                   4&                    Step fwd on L

(Rhythm of meas. **1-2**: Q-S-S-Q-S)

**3-4**            Repeat measures **1-2** (starting lift on L heel), mostly in place

Note: start turning to the left (CCW) to face center on ct (4&) of measure **2** and keep turning to end facing RLOD on ct (1) of measure **3**.

**5-6**            Repeat measures **1-2** but moving bkwd in LOD.

**7-8**            Repeat measures **1-2** moving bkwd but turning to the right at the beginning of meas. **7** to face LOD.

**Figure 3**  
 (facing line of direction)

**1-4**            Do 8 walking steps, starting R ft (moving LOD), arms swing naturally

**5**                1                      Small lift on L  
                   &                      Step on R  
                   2&                    Step and stomp on L

**6**                Repeat measure **5**

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 Meter: 2/4                      Description of *Mascații* (continued)  
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Meas.    Count                      **Figure 3** (continued)

7	1	Small lift on L
	&	Step on R
	2	Step on L
	&	Step on R
8	1	Step on L
	&	Step on R
	2&	Step and stomp on L

(Rhythm of meas. 5-8: Q-Q-S, Q-Q-S, Q-Q-Q-Q, Q-Q-S)

**9-12**            Execute measures **9-12 of Fig. 1** (starting R ft and facing center)  
 (Q-Q-S, Q-Q-S, Q-Q-Q-Q-Q-Q-S)

**13-16**           Repeat measures **9-12** with opp ftwk (starting L ft, facing center)

**Figure 4**  
 (facing center)

**1-2**            Execute measures **1-2 of Fig. 2** (starting lift on L heel) but in place.  
 (Q-S-S-Q-S)

3-4	1	Step on R heel in front (R leg extend)
	&	Step on L in place
	2	Close R near L ft
	&	Step on L heel in front (L leg extend)
	3	Step on R in place
	&	Close L near R ft
	4&	Step on R in place

(Rhythm of meas. 3-4: Q-Q-Q-Q-Q-Q-S)

**5-8**            Repeat measures **1-4** with opp ftwk (starting lift on R heel) in place.

**9-10**           Repeat measures **1-2** (starting lift on L heel) in place.

11	1	Facing center, step on R heel in front slightly twd center
	&	Very small step on L
	2&	Step on R in place

(1&2 = *two-steps*)



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Meter: 2/4                      Description of *Mascații* (continued)

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Meas.    Count                      **Figure 4** (continued)  
(facing center)

**12**            1                      Facing center, step on L heel in front slightly twd center  
                  &                      Very small step on R  
                  2&                    Step on L in place

Note: During measures **11-12**, move very slightly twd center

**13**            1                      Step swd on R to the right  
                  &                      Close L near R ft  
                  2&                    Step swd on R to the right

**14**            1                      Stamp on L (no wt) in place  
                  2                      Stamp on L (no wt) in place

(Rhythm of meas. **13-14**: Q-Q-S, S-S)

**15-16**        Repeat measures **13-14** with opp ftwk and direction.

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Final pattern:

(F1 + F2 + F3 + F4) x 3.

Described and presented by Sonia Dion & Cristian Florescu, © 2011

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 18-20, 2013

## **Raspukala** (Macedonia)

Choreographer: Ira Weisburd  
Music: Camp Hess Kramer 2006 CD  
Formation: Circle facing center

Cts Pattern

INTRODUCTION: 16 counts

PART I: (Facing center)

1,2,&3,4,& Walk to R (S-Q-Q): R,L,R; L,R,L  
5,6,& Step R to R, Lift L, hold  
7,8,& Step back w/L, Step R to R, Cross step w/L over R  
9-16,& Repeat Part I (1-8&)

PART II: (Facing Center)

1,2,& Step R to R, Lift L, Step L across R  
3,4,& Step R to R, Lift L, hold  
5,6,& Hook L behind R, Step Back onto L, Step R to R  
7,8,& Step w/ L across R, Lift R over L, hold  
9,10,& R Pas de Basque (Step R to R, Cross-Step L over R, Step Back on R)  
11,12,& L Pas de Basque (Step L to L, Cross-Step R over L, Step Back on L)  
13-20& Repeat 1-8&

REPEAT Part II. (1-20&)

Full Turn to R (in 2 steps) R,L, hold

PART III: (Facing LOD)

1,2& Rock forward on R, rock back onto L, forward on R (S-Q-Q)  
3,4,& Walk forward L,R,L  
5,6,& (Facing center) Lean R to R, Bounce, Bounce  
7,8,& (Still facing center) Lean L to L, Bounce, Bounce  
9,10,& Step on R to R, Hop on R, Step L behind R  
11,12,& R Pas De Basque  
13,14,& L Pas De Basque  
15,16,& Full Turn R (in 2 steps) R,L, Hold

REPEAT Part III. (1-16&)

## Totur

(Denmark)

Totur is a folk dance from Vejle in Denmark. The name means “two figures.”

Pronunciation: toh-TOOR

Music: 2/4 meter  
 Records: Imperial 1038; Kismet 135; Dancer 1021.  
 Music: “Singing Games and Folk Dances” p. 43, John C. Campbell, Folk School, Brasstown, S.C.; Special 2012 Camp CD, Track 3

Formation: Single circle of cpls, W to R of ptr, all facing ctr. Hands are joined at shldr level (W-pos).

Steps & Styling: Walking, Two-Step, Grand Right and Left.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
		<u>INTRODUCTION</u> . No action.
		I. <u>CIRCLE LEFT, CIRCLE RIGHT</u>
1-8		Beg L, all move CW with 8 Two-Steps.
9-16		Beg L, all move CCW with 8 Two-Steps.
		II. <u>CENTER AND BACK</u>
1		Cpls in closed pos facing ctr of circle dance a Two-Step twd ctr, starting M's L, W's R.
2		Continue twd ctr of circle with 2 Walking steps (M steps L, R; W steps R, L, dipping body fwd slightly on ct 2.
3-4		Repeat meas 1-2 moving bkwd with opp ftwk, away from ctr, without changing pos, still facing ctr.
5-8		With 4 Two-Steps, starting M's L and W's R, cpls progress CCW around circle while turning CW.
9-16		Repeat meas 1-8.
		III. <u>GRAND RIGHT AND LEFT</u>
1-8		Ptrs face each other and join R hands. Grand R and L using Two-Steps.
9-16		Continue Grand R and L, assuming closed pos with person met at the end of this phrase. The Grand R and L is done with 16 Two-Steps. <i>Note</i> : Any dancer without a ptr moves to ctr to find a new one.

Sequence: (Fig I, Fig II, Fig III, Fig II) twice; Fig I, Fig II only.