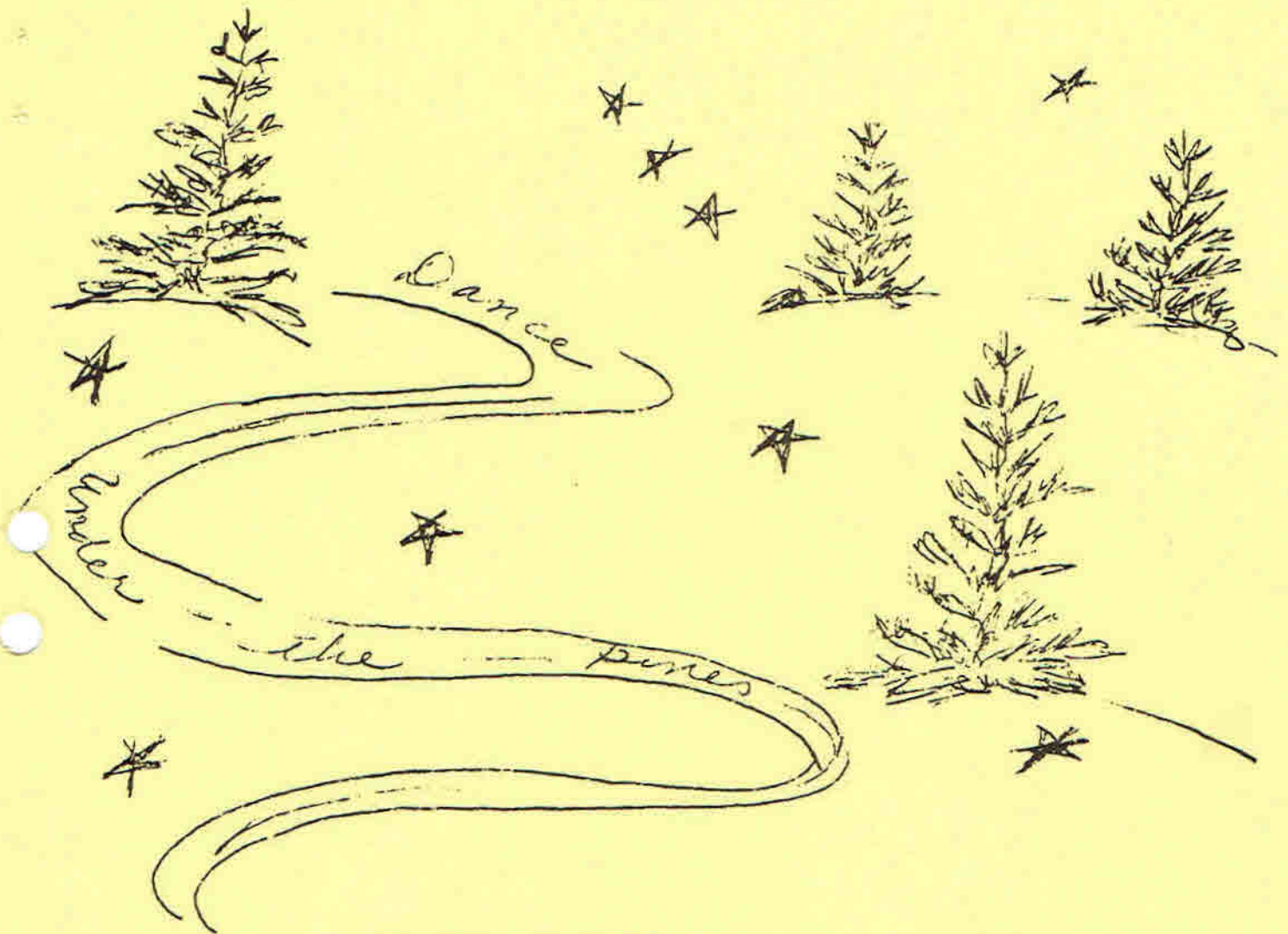


# IDYLLWILD



# WEEKEND

JUNE 11-13, 1982

I D Y L L W I L D W O R K S H O P

June 14-18, 1982

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DANCE

COUNTRY

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*Sitno Pajushko Hora*

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ABBREVIATIONS USED IN THE SYLLABUS

bkwd or bwd	backward
CCW	counter-clockwise
COH	center of hall
ct or cts	counts (s)
ctr	center
CW	clockwise
diag	diagonal
dn	down
ft	foot -- feet
fwd	forward
H	hand
L	left
LOD	line of direction
M	man
meas	measure
opp	opposite
pos	position
ptr	partner
R	right
RLOD	reverse line of direction
sdwd or swd	sideward
twd	toward
W	woman
wt	weight

I D Y L L W I L D   W O R K S H O P

June 14-18, 1982

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BALLOS  
(Island of Chios, Greece)

SOURCE: Many versions of the dance Ballos are found throughout the Greek Islands, the name Ballos coming from the Italian word "ballo" meaning "dance". In its natural setting it is completely improvised, and the sequence given here has been arranged to fit the available recording. It was introduced in California by Dick Crum in the summer of 1956. He learned it from Mr. G. Kolaras, formerly a folk dance instructor in the Athens municipal school. *Translation of song title: Eyes such as yours I haven't seen lately*

MUSIC: Records: Liberty 134-B <sup>a</sup> Mati<sup>a</sup> San Kai Ta Dika Sou (preferred). Should be slowed a bit. Victor 26-8358 Ballos

FORMATION: Cpls facing CCW in circle. W to R of M, inside hands joined shldr ht with elbows bent. W's R hand on hip, palm out, shldr ht and palm out or arm is held out to side, it is slightly curved and palm of hand down.

STEPS: To be done in "slow-quick-quick" rhythm to 4/4 time (cts 1,2 slow, ct 3 quick, ct 4 quick). Steps should be done with wt on ball of ft even though wt seems to go on the whole ft during the "slow" ct. Walking steps are done close to the floor but ft do not slide on floor. Knees are flexible. M have freedom to snap fingers whenever hand is free.

Steps are described for M. W does opp unless otherwise noted.

Meas.

Forward Syrto: 4 meas to complete 1 pattern

- 1 Step fwd L (S), step fwd R (Q), step fwd L (Q)
- 2 Beginning R, repeat action of meas 1
- 3 Repeat action of meas 1
- 4 Step bkwd R (S), step bkwd L (Q), step R beside L (Q)

Cross Balance: 2 meas to complete 1 pattern

- 1 Step to L on L (S), step R in front of L (Q), step back onto L (Q)
- 2 Beginning with R to R, repeat action of meas 1

Side Syrto with Cross: 2 meas to complete 1 pattern

- 1-2 Movement of both M and W is to R. As each step is taken the heel is turned out (step on L turn L heel out to L, step on R turn R heel out to R). Allow heel of free ft to parrallel heel of ft with wt. Keep body in line with ft with wt. On each step bring corresponding shldr a little fwd. A very slight swaying effect should result, but should not be overemphasized.

M Meas

- 1 Step L in front of R (S), small step to R on R (Q), step L in front of R (Q)

## BALLOS (CONT'D)

- 2 Small step to R on R (S), step L behind R (Q), small step to R on R (Q).  
W Meas
- 1 Small step to R on R (S), step L behind R (Q), small step to R on R (Q).  
 2 Step L behind R (S), small step to R on R (Q), step L behind R (Q)

METER: 4/4

PATTERN

Meas

INTRODUCTION

- 25-32 Starting outside ft, move in LOD with 2 Forward Syrto patterns.
- 33-40 Join L hands shldr ht, elbows bent. Turn CCW once around each other with 2 Fwd Syrto patterns. Finish with M and W facing LOD, L hands still joined. M to L and a little behind W. M extend R arm to side behind W. W's R hand still on hip.

NOTE: The above figures are done only at the beginning of the dance and are not repeated again.

PATTERN I - PROMENADE

- 1-8 Starting outside ft, move in LOD with 2 Fwd Syrto patterns

PATTERN II - WOMEN TURNS

- 1-4 Release hands. W put both hands on hips, palms out. M put L on hip, palm out. R is still extended to side. M move in LOD with 1 Fwd Syrto pattern. W do same except that on meas 1-2 W make 1 complete turn R (CW) while moving in LOD meas 3-4, W look back at M at start of turn.
- 5-8 Repeat action of Fig II meas 1-4. On meas 8, M make  $\frac{1}{2}$  turn R (CW) as follows: S Step fwd on R making  $\frac{1}{4}$  turn R (CW), Q Step bkwd on L, making another  $\frac{1}{4}$  turn R, to face RLOD, Q Step R ft a bit bkwd. M extend L arm in front of W, R hand on hip.

PATTERN III - FORWARD AND BACK

- 1-4 Move in LOD with 1 Fwd Syrto pattern. M reverse pattern (dance bkwd). On meas 4 ptrs make  $\frac{1}{2}$  turn L on R ft, making about  $\frac{1}{4}$  turn L (CCW) as follows: MEN: S Step obliquely fwd twd L on R ft, making about  $\frac{1}{4}$  turn L (CCW), Q Step bkwd on L, making another  $\frac{1}{4}$  turn. M has now made  $\frac{1}{2}$  turn and is facing LOD, Q Step R ft a bit bkwd. On this turn reverse hand pos. WOMEN: Beginning with L ft, dance corresponding movements, keeping face to face with ptr. End facing RLOD.
- 5-8 Move in RLOD with 1 Fwd Syrto pattern. M again dance bkwd. On last ct of meas 8, ptrs make  $\frac{1}{4}$  turn R (CW) to face each other, M back to ctr.

## BALLOS (CONT'D)

PATTERN IV - CROSS BALANCE

- 1-4 M raise both arms out to sides. W hands on hips. M snap fingers on each beat. Beginning M's L and W's R, dance 2 Cross Balance patterns in place. NOTE: Shldrs do not dip or turn as one ft crosses in front of other.
- 5-8 W extend both arms out to sides and snap fingers on each beat. M place back of hands at small of back. Repeat action of Fig IV, meas 1-4.

PATTERN V - SIDE SYRTO WITH CROSS

- 1-8 W hands on hips. M extend arms out to sides, snapping fingers as desired. Circle around each other once CCW with 4 Side Syrtos with Cross patterns. Face ptr throughout pattern. Starting with Fig I, Promenade, repeat dance twice (3 times in all).

NOTE: For users of Liberty 134-B. Fig I is always started with the beginning of the vocal which is arranged in phrases of 6 meas. Patterns I, II, III are 8 meas each. Therefore the change from Fig I to II and II to II will come in the middle of a musical phrase. Patterns IV, V and the Introduction are danced to music with an 8 meas phrase so there is no overlap of pattern and music.

Presented by Dorothy Daw  
Idyllwild Workshop, 1982

GA'AGUIM  
(Israel)

SOURCE: Ga'aguim (Gah-ah-goo-im) which means "longing" was choreographed by Moshiko Halevy and presented by him at the 1977 San Diego S.U.F.D. Conference.

MUSIC: Record: Dance with Moshiko (LP) MIH 1

FORMATION: Cpls in a closed circle facing ctr with W on M's R. All have hands joined and down. This is a progressive ptr dance.

STEPS: Yemenite to R: Leaving L in place, step R to R (ct 1), step L in place (ct 2), step R over L (ct 3) hold (ct 4)

Yemenite L bkwd: Step L bkwd (ct 1) step R next to L (ct 2) step fwd L (ct 3) hold (ct 4)

METER: 4/4

PATTERN

METER:	4/4	PATTERN
<i>m</i>	CTS.	
<i>H</i>	1-16	Introduction
		<u>FIGURE I</u>
	1-3	Yemenite to R
<i>1</i>	4	Step L bkwd
	5	Lift R in front of L, flex ft and bounce on L
	6	Step R to R
<i>2</i>	7	Step L across R
	8	Hold
<i>3-8</i>	9-32	Repeat <del>cts 1-8</del> <sup><i>m 1-2</i></sup> 3 more times (4 in all)
		<u>FIGURE II</u>
<i>1</i>	1-2	Moving and facing LOD, step R
	3-4	Step L, R
<i>2</i>	5-6	Step L
	7-8	Touch ball of R ft on outside of L ft
<i>3</i>	9-12	½ turn to L on balls of both ft. On ct 11, bend both knees. Hold ct 12. End facing RLOD
<i>4</i>	13-16	Repeat cts 9-12 with opp ftwk and make only ¼ turn R. End facing ctr.



## GA'AGUIM (CONT'D)

FIGURE III

- 1-4 Yemenite bkwd on L
- 5 Touch ball of R ft next to L
- 2 6 Step R to R
- 7 Close L to R with no wt
- 8 Hold
- 3-4 9-16 M repeats ~~ets 1-8~~ <sup>m 1-2</sup> exactly. W repeats ~~ets 1-5~~ <sup>m 1-2, m 3, ct 1</sup> (cts 9-12). On ~~ct 13~~ <sup>m 4, ct 1</sup> everyone released handhold and the W steps diag bkwd to L stepping on R. On ~~ct 14~~ she steps L bkwd. On ~~ct 15~~ she closed R to L with no wt. W's L shldr should be in line with M's R shldr. End with W in outer circle and M in inner circle.

FIGURE IV

- 1-32 Repeat action of Fig I, except dance separated with hands down.

FIGURE V

- 1-8 Repeat Fig II with ptr facing and moving LOD, inside hands joined and down to side. Look at ptr.
- 9-16 Release hands and repeat Fig II, ~~ets 9-16~~ <sup>m 3-4</sup> taking other inside hands again briefly on ~~ets 11-12~~ <sup>last 2 cts</sup> and look at ptr. End with W behind M, facing ctr.

FIGURE VI

- 1-32 Repeat Fig III except on last 3 cts the W moves fwd R,L,R to end on ptr's L side. W has now changed ptrs.

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Idyllwild Workshop, 1982



## KACERAC (CONT'D)

FIGURE IV

- 1 Facing ctr, move fwd with small rising and falling steps as follows: On up-beat of preceding meas, step fwd on R toe (ct &), step fwd on L dropping with a slight bend of L knee (ct 1), repeat, stepping fwd on R toe (ct &), then down on L (ct 2)
- 2-3 Repeat meas 1, two more times, on last up-beat of meas 3, step fwd on R toe again (ct &)
- 4 Step (DON'T STAMP) 3 times in place L,R,L (cts 1 & 2)
- 5-8 Repeat meas 1-4 with same ftwk, but moving bkwd
- 9-16 Repeat meas 1-8

FIGURE V

- 1-2 Rising on toes, step R to R (ct 1), step L behind R (ct 2), close R to L, lowering both heels (ct 1), hold (ct 2). During these two meas make 1/8 turn to L.
- 3-4 Repeat meas 1-2 with opp ftwk ending 1/8 to R from ctr
- 5-16 Repeat meas 1-4, three more times.

FIGURE VI

- 1 Starting on the up-beat of the preceding meas ct &, move sideward to the R as follows: Step R in front of L (ct &), step L behind R (ct 1), step R behind L (ct &), step L in front of R (ct 2), step R in front of L (ct &). NOTE: While moving to R, L ft travels along a single line with the R moving in front and in back. Opp is true when moving to L, hips are kept straight fwd throughout step.
- 2-3 Repeat meas 1, two more times, but leave off the last step R (ct &) of meas 3.
- 4 Step R,L,R in place (cts 1&2)
- 5-8 Repeat meas 1-4 in opp direction with opp ftwk
- 9-16 Repeat meas 1-8

FIGURE VII

- 1 Rise on both toes, quickly lower again, but with R heel twisted in front of L instep (ct 1), repeat, but twist L heel in front of R instep (ct 2)
- 2 Bounce 3 times in place, heels in normal pos (ct 1 & 2)
- 3-4 Repeat meas 1-2, except twist L heel in front the first time (ct 1)

## KACERAC (CONT'D)

R heel the second time.

5-16 Repeat meas 1-4, 3 more times. DO NOT TWIST HIPS

1-16 Repeat Fig VI.

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Idyllwild Workshop, 1982

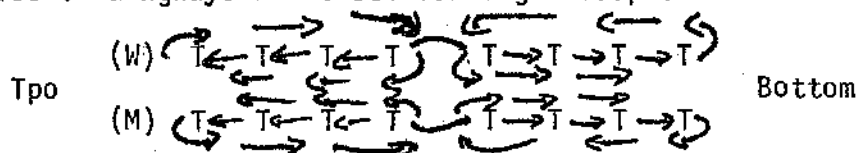
*Fig 4 - 5 - 6 - 7 - ending not in notes*

WILLOW TREE  
(English)

**SOURCE:** The dance was composed by Hugh Rippon in 1968 upon his departure from the English Folk Dance and Song Society. The idea for the dance is based on a well known Dutch folk dance. "The Willow Tree is suitable for adults or children and in any event should not be taken too seriously." (Hugh Rippon)

**MUSIC:** Record: Westwind Internation (WI3331) Side A, Band 3, "The Willow Tree: or any 48 bar jig.

**FORMATION:** Longways whole set for eight couples



**METER:** 6/8

**PATTERN**

Meas.

FIGURE I - SLIP DOWN AND BACK

- 1-8 First couple in social dance pos do eight slips down the set to the bottom M, and top M swops partner with bottom M. With bottom W, top M does eight slips back to own top place. (Rhythmic clapping from rest of set meanwhile is OK).
- 9-16 Bottom M with new W does eight slips in social dance pos up the set to retrieve orig ptr and he slips back with own ptr with eight slips. (Clapping OK)

FIGURE II - STRIP THE WILLOW (REEL)

- 1-16 Top and bottom cpls reel in the ctr of the set as in the Virginia Reel or Strip the Willow i.e. give R elbow to ptr and turn  $1\frac{1}{2}$  times around. Give L elbow (M to W) (W to M) to second cpl and turn once around. Give R elbow to ptr and turn once around. Give L elbow to next cpl down the line. Continue until top and bottom cpl meet in the ctr.

FIGURE III - WILLOW TREE (ARCHES AND BUZZ)

- 1-8 End cpls having met in the middle of the set and being on their own sides (the rest of the set must make room for them) make a four-handed arch. The others cast out, up or down (see diag.), pass through the arches and lead back to place. (Join hands M to M, W to W, then M to W while passing under arches).

Repeat dance from Figure I with new top and bottom cpl. Pattern is done until all cpls are back in orig. pos.

Presented by Dorothy Daw  
Idyllwild Workshop, 1982

ZAGORITIKO  
(Greece)

SOURCE: Originally taught at 1964 Santa Barbara Folk Dance Conference by Oliver "Sonny" Newman

MUSIC: Record: "Songs and Dances of Epirus" T'aidonia A.H. LPI

FORMATION: Hands held at shldr level. Separate lines M-W

COUNT: <sup>1 2 3 4-5</sup> Q,Q,Q,S or 1,2,3,4. Ct 4 is underlined as it is longer (2/8).

METER: 5/8

PATTERN

Meas

W STYLING

PATTERN I

1 Touch L in front of R (ct 1), touch L to L side (ct 2), step L in front of R (ct 3), bring R up behind L so that R ankle is touching diag across back and inside of L leg (ct 4). *in place*

PATTERN II

2 Face R, step R to R (ct 1), step L to R (ct 2), step R to R (ct 3), step L to R (ct 4). Hold R ft next to L ankle. Option: Do 3-step turn CW in LOD. *straight leg*  
*in moving in LOD*  
*in dip*

PATTERN III

3 Face ctr, bring R around to step twd ctr of circle and drop the wt onto it heavily with slight knee bend (ct 1), step on L directly behind R (ct 2), step R back from ctr (ct 3), raise L almost straight knee in front of R (ct 4). (Accent on lift of ct 4). *(M only)*

PATTERN IV

4 Face R and walk bkwd, step L to L moving diag back to the L (ct 1), step back R (ct 2), step back L (ct 3), close R to L (ct 4). Option: 3-step turn CW in RLOD. *in RLOD*

M STYLING

PATTERN I

1 Touch L in front of R (ct 1), lift L to L side (ct 2), step L in front of R (ct 3), bring R up behind L knee (ct 4). *in place*  
*straight knee*

PATTERN II

2 Same step as for W.

PATTERN III

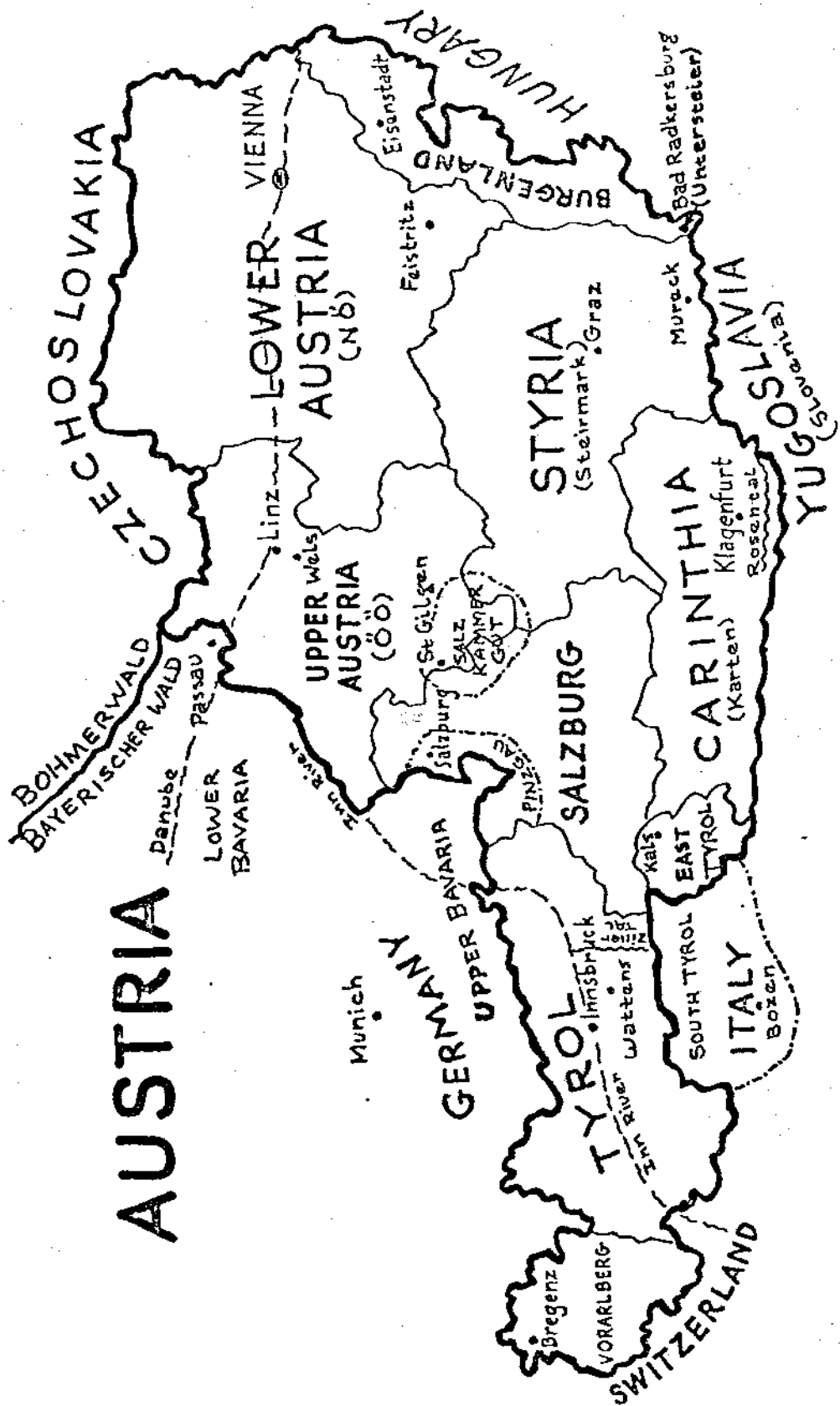
3 Raise on ball of L ft raising L knee high (ct 1), with R knee still lifted, lower L heel (ct 2), step on R beside L (ct 3), tap L heel (ct 4). *leg leap*

## ZAGORITIKO (CONT'D)

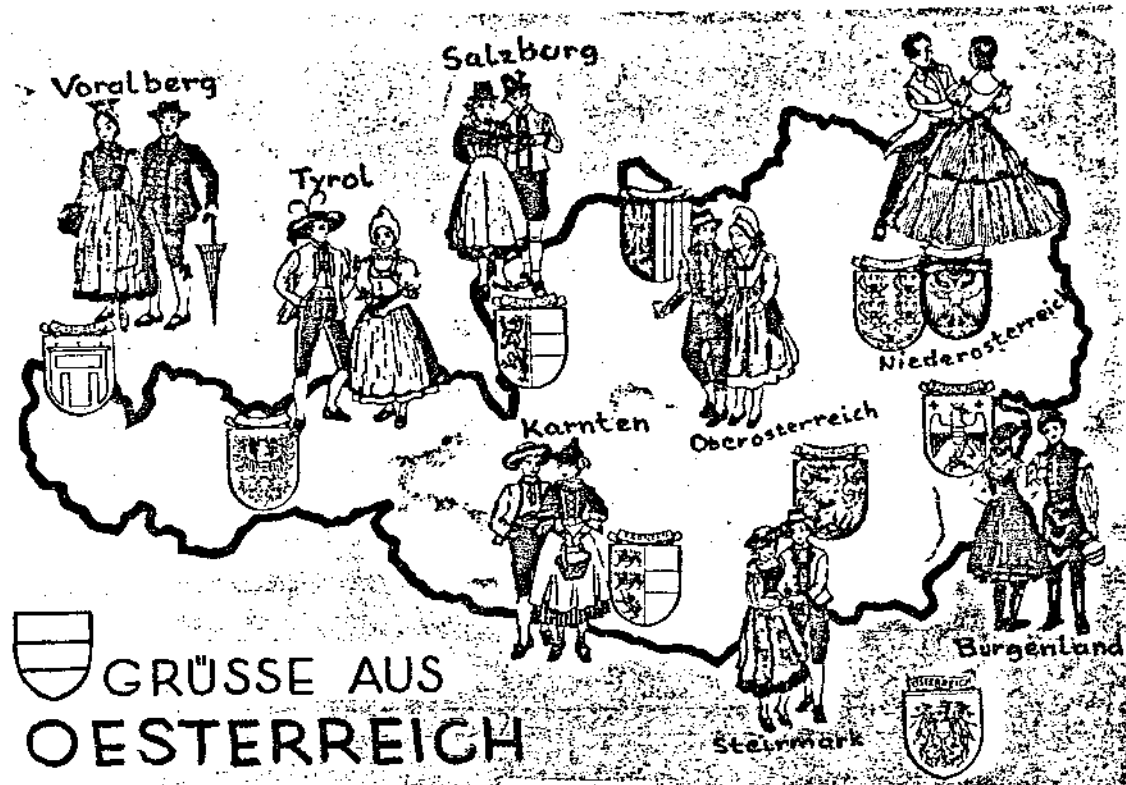
PATTERN IV

4 Same step as for W.

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### COURTING TYPE DANCES

The simplest form is the boy turning the girl under his raised hand, eight meas., in front of himself and spinning her like a top. In this way most of the Almerischen (Ländler figure dances) begin. The turning of the girl must be very old, the wild Swiss Urs Eraf recorded this in 1525 on a sheet of paper, this can also be seen in Farmer-Breughezs paintings. Eight meas. of drehing, alternating with eight meas. of round dance in closed position forms the content of that style, of simple Almerish-Wallnerisch dancing which emerges under the name of "Schöns Dirndl Drah Di Um" in lower Austria, Styria and Carinthia.

Only in two areas do I know of the further development of such simple play of the joined hands to an artistic diversity: in the alpine south-west German and in Norwegian courting dances. Austria reaches the peak. Ever new possibilities come to light. Besides here there are two different development strains. The one way - and it is certainly the most original - aims at the continuous flow of movement. Names like "Wickeln," "Scheiben," dan "Radl," etc. indicate this. The other types, from the flow of movement, in which every position is only a transtion done in a fleeting wink to form a position, to hold it and in this fixed position to dreh (turn) in place. Whether it be in Muhlen (Mill), Fensterl (Window), Herzerlstellung (Heartform), etc. It is also to a certain extent a pose which aims more at the spectator than is made visible. The "Steirische" of the Salzkammrgut is besides decidedly a community bound form, in which all couples dance at the same time the same sequence of figures, whereupon the singing and paschen (clapping)

TROPANKA  
(Bulgaria)

Tropahn-kah ✓

SOURCE: This dance is from the repertoire of the State Ensemble for Folk Songs and Dances in Tolbukhin, Bulgaria.

MUSIC: Record: "Marcus Moskoff Introduces Songs and Dances of Bulgaria"  
Vol I, 54/103

FORMATION: Lines with hands joined in upper "W" pos. Dance begins immediately with music.

METER: 2/4 PATTERN

Meas *no intro, dance begins w/ music*  
FIGURE I

- 1 Facing ctr, step sdwd R on R ft (ct 1), step behind R ft on L ft (ct &), step sdwd R on R ft (ct 2), step behind R ft on L ft (ct &) repeat ct 1, 2 (ct 2+)
- 2 Step sdwd R on R ft (ct 1), stamp L ft next to R ft, taking no wt (ct &), stamp L ft next to R ft once again, taking no wt (ct 2) *without*
- 3-4 Repeat action of meas 1-2, with opp ftwk and direction *alternating ftwks 2 more times (4 small)*
- 5-8 Repeat meas 1-4 once again from beginning *more (2 small)*

FIGURE II

- 1 Facing diag fwd L, step fwd on R ft (ct 1), pivoting to face diag fwd R, hop on R ft (ct &), facing diag fwd R, step fwd on L ft (ct 2), pivoting to face diag fwd L, hop on L ft (ct &) *sml*
- 2 Facing RLOD, step in place on R ft (ct 1), stamp L ft next to R ft, taking no wt (ct &), stamp L ft next to R ft, once again, taking no wt (ct 2) *without*
- 3 Facing diag fwd L, step bkwd on L ft (ct 1), pivoting to face diag. fwd R, hop on L ft (ct &), facing diag fwd R, step bkwd on R ft (ct 2), pivoting to face diag fwd L, hop on R ft (ct &) *sml*
- 4 Facing RLOD, step in place on L ft (ct 1), stamp R ft next to L ft, taking no wt (ct &), stamp R ft next to L ft once again, taking no wt (ct 2) *without*
- 5-8 Repeat meas 1-4 once again  
*Note: Hops are very small*

FIGURE III

- 1 Facing and moving LOD step fwd on R ft (ct 1), continuing LOD step fwd on L ft (ct 2) (may be stated as a simple "walk, walk") *R-1*
- 2 Step fwd on R ft (ct 1), step fwd on L ft (ct &), step fwd on R ft (ct 2), stamp L ft next to R ft taking no wt (ct &) *close 2 to R*
- 3 Turning to face ctr, step ~~L~~ on L ft (ct 1), stamp R ft next to L ft, taking no wt (ct &), turning to face LOD, step ~~R~~ on R ft (ct 2), stamp L ft next to R ft taking no wt (ct &) *without* *stamp scuff*

It is by and large a question of taste, whether one wants to sit intimately with his sweetheart on a bench in front of other people, or if he would rather be where he can be along and undisturbed by anyone. I find, that what you wouldn't do in real life, should also not be done in dance. Above all, such a display is absolutely unlike the farmers ways. Even where a couple might very well be together by night in Fensterln (Window Courting), they certainly do not show this by day, and as a matter of course. That is a traditional, handed-down law. A dance, therefore, that goes against this law, shows itself, through this very defiance to rule, as unauthentic--not genuine. It is unnatural that at exactly the same time the whole group kisses in certain figures. It can very well happen in particular highpoints of the dance that two who know each other very well may give a kiss out of pure joy. But not as show or act on a stage and not exercised to a certain measure.

The ending or conclusion of the "Almerischen" by way of the round-dance is in a closed position. The music proceeds without exception in  $3/4$  time and binds mostly two parts to every eight meas. The old form lined up as many as six such Landler parts with each other and in between played the cadence of an ausgang (lead-in), in which the dancer lets go of the girl and stamped rhythmically.

In the fourth chapter we already spoke of the Landler of Oberosterreich, the dance of the hard and heavy grain earth, the plains and the gently undulating hilly land. Today, it is accentuated by the young men's groups and is carried on by them. Justifiably it is called the Ländler. One can distinguish them from the so-called "Landl," which is the heartland of Oberosterreich, or, however, with E.Hamza from a general differentiation. The "Land" means in our dialect, namely the general plains, as opposed to the mountains.

The dancing of the Landler entails much effort until one can master it.

"Not everyone can dance the Landlerisch  
I can't myself, but my brother can."

Because in the Landlerishen the girl's role is quite an undertaking, and is generally underplayed. As in the farmers dances (or peasant dances) of the 15th and 16th Century or in the Norwegian Springing Dances the boy leads the girl out by the hand, turns her around alternately while the boy turns himself; he leads the girl around himself once, etc. Basically, the girl only comes along with the dancer. The boys are the ones who play the lead role. They make the twisted up step forms, and it is only the boys who sing. During the entire dance they scarcely give the girl even a glance. To a certain extent they dance "for themselves." It is a very masculine dance, which nothing else of the courting nature is tacked on.

The movement of the whole group is accomplished in completely even measured swinging and walking. In the evenness of the movement lies the highest art accomplishment, in which the Innviertel has carried this to its highest stage. According to even its complete carriage the Landlerisch is a decidedly noble dance. And here it

STRANDZHANSKO HORO <sup>10</sup>/<sub>9</sub>  
(Bulgaria) 4

SOURCE: This dance was learned by Marcus Moskoff from the Strandzha Folklore Ensemble in Bourgas, Bulgaria, during the summer of 1978.

MUSIC: Record XPOD LP#5. *52/B1-*

FORMATION: Long lines with belt hold. ~~Dance begins immediately with music.~~ Both patterns are repeated twice.

METER: 6/8 COUNTED 2/4 PATTERN

- Meas. *Intro 16 meas* *13 eg dnc w/ vocal*
- FIGURE I - INTERLUDE
- 1 Facing and moving LOD, step fwd on R ft (ct 1), ~~slightly hop~~ on R ft, lifting L ft ~~slightly~~ (ct 2) *of plie, keep when both ft* *lifting*
  - 2 Repeat action of meas 1 with opp ftwk
  - 3 Facing and moving twd ctr, step fwd on R ft (ct 1), close L ft next to R ft (ct 2)
  - 4 Step fwd on R ft (ct 1), hop on R ft, lifting L ft (ct 2) *of plie* *lift* *ful*
  - 5 Facing LOD, jump on both ft with L ft fwd (ct 1), facing ctr, jump on both ft with L ft slightly fwd and legs spread slightly apart (ct 2)
  - 6 Hop on R ft, lifting L ft slightly (ct 1), step bkwd on L ft (ct 2) *ful* *L*
  - 7 Step bkwd on R ft (ct 1), slightly hop on R ft, lifting L ft slightly (ct 2) *R* *lift* *ful*
  - 8 Step bkwd on L ft (ct 1), slightly hop on L ft, lifting R ft slightly (ct 2) *L* *lift* *ful*
- 9-16 *Repeat m 1-8, once more (2 in all)*
- FIGURE II - BASIC
- 1 Facing ctr, step sdwd ~~to~~ R on R ft (ct 1), step ~~on~~ L ft behind R ft (ct 2)
  - 2 Step sdwd R on R ft (ct 1), step on L ft behind R ft (ct 2)
  - 3 Step sdwd R on R ft (ct 1), ~~slightly hop~~ on R ft, lifting L ft slightly (ct 2) *have L in back* *hold* *ful*
  - 4 Step ~~sdwd~~ L on L ft (ct 1), ~~slightly hop~~ on L ft, lifting R ft slightly (ct 2) *rock* *hold* *ful*
  - 5 Step ~~sdwd~~ R on R ft (ct 1), ~~slightly hop~~ on R ft, lifting L ft slightly (ct 2) *rock* *hold* *ful*
- 6-7-10 Repeat action of meas 1-2, Fig II with opp ftwk and direction *5*
- 8-10 ~~Repeat action of meas 3-5, Fig II with opp ftwk and direction~~
- 9-20 *Repeat m 1-10, once more (2 in all)*

FEISTRITZER LANDLER  
(Austria)

SOURCE: The Feistritzer Landler is a fine example of the 3/4 rhythm dance form that spread throughout the greater Danube Valley during a 200-300 year period from the eastern provinces of Austria and bordering on Hungary and Slovenia, to the regions in the west of Salzburg, Tirol and upper and lower Bavaria. In this dance one sees the simple couple dance form of drehing (girl turning), radln (wheel), muhlen (mill), joch (yoke), herzerl (heart) and walgen (dishrag) done at a moderate tempo in a dignified manner, but always with the "dancer dedicating himself completely to leading his partner in a tender, gentle way".

The notes about Austrian dancing are translations from books and articles by Prof. Richard Wolfram, who has spent a lifetime of research and enjoyment of the Austrian folk dance heritage. Prof. Wolfram is 80 years old, living in Vienna and still writing, lecturing and researching.

This dance was also presented by Walter Grothe at Stockton Folk Dance Camp, 1960.

PRONUNCIATION: Fy-striz-er Lahnd-ler

MUSIC: Record: Festival 504, *S2/B1 ✓*

FORMATION: Cpls anywhere on floor facing LOD with W on M's R and inside hands joined and down.

STEPS: Landler style waltz (see description on last page)

STYLE: Flat footed ftwk throughout dance

NOTE: Figures always start on the upbeat of the 8th meas. During each meas you never stand still, but are either marking time in place, doing a waltz or landler step. Begin each figure with M's L ft, W's R ft

METER: 3/4 PATTERN

Meas

~~1-1~~ Introduction *2 cords*

FIGURE I - TURNING OF THE W

1-2 Cpls swing joined inside hands slightly fwd and back, while doing 2 waltz steps in LOD. M begin L, W, R. M free hand hanging at side, if wearing suspenders thumb is hooked in suspenders, W's R hand on waist fingers back.

3-8 Raising M's R and W's L hands W turns CW (R) in front of M 3 times with 6 waltz steps. Cpls move in LOD and M stamps on ct 1 and 3 of each meas. M begin waltz with L ft, W, R ft.

FIGURE II - YOKE (BEHIND THE NECK)

From this point on the cpls do a slightly quicker landler step (uniform stepping).

## SITNO VLASHKO HORO (CONT'D)

- 5 Repeat action of meas 7, Fig I while hands are swung fwd (ct 1) and back to previous pos (ct 2) <sup>(reel R-L)</sup>
- 6 Jump with both ft together in place (ct 1), hop on R ft while lifting L knee up (ct 2), hands are swung upward to orig pos.
- 7 Step sdwd L on L ft (ct 1), step in front on L ~~ft~~ <sup>R</sup> on R ft (ct &), step ~~on L ft~~ <sup>L</sup> in place (ct 2), step ~~sdwd R~~ <sup>bk</sup> on R ft (ct &)
- 8 Step in front of R ~~ft~~ <sup>R</sup> on L ~~ft~~ <sup>bk</sup> (ct 1), step ~~on R ft~~ <sup>bk</sup> in place (ct &), step sdwd L on L ft (ct 2), scuff heel fwd (ct &)

9-16

Repeat m 1-8 once more (2 in all).

Presented by Marcus Moskoff  
Idyllwild Workshop, 1982

FEISTRITZER LANDLER (CONT'D)

2-8 Cpls rotate CCW in place with 7 landler steps.

FIGURE VII - BOTH BACK-CROSS HOLD

1-2 W bends over and turns 1/2 CCW (L) and slips under M's L arm. Lower M's L and W's R hands and both turn 1/2 W CCW (L), M CW (R) under M's R and W's L until back to back. Raising M's R and W's L, and lowering M's L and W's R, both move slightly to own L until R hip to R hip with M's L and W's R hand in small of M's back.

3-8 Cpls rotate CW in place with 6 landler steps. *Continue three meas of cadence.*

*57amps*  
FIGURE VIII - W LEAD AROUND

1-4 M bends over and turns 1/2 CW (R) and slips under W's R arm. M raise and turns W 3/4 CCW (L) under raised hands (M's L, W's R) to face ptr. Release hands and rejoin L to L under M's L arm pit as W circles CCW around M to end slightly behind and to R of M, W then reaches fwd and they join R hands.

5-8 In this pos cpls rotate CCW (W fwd, M pivoting) in place with 4 landler steps

9 Reversing pos, W moves behind M to his L side so that R hands are now under R arm pit and L hands are extended fwd.

10-16 Cpls rotate CW (W fwd, M pivoting) in place with 7 landler steps. ~~Continue through 4 meas of cadence.~~

*R, L (1234 hold 56 hold. W keeps time in place)*  
CADENCE: M stamp L, R, R, L, (cts ~~1, 3, 1, 3~~)

FIGURE IX - BOTH TURN INDIVIDUALLY

1-2 Releasing L hands, M backs out under raised R hands (2 cts) simultaneously W starts turning CCW under raised R hands while moving LOD.

3-4 W moving bkwd in LOD, M turns CW (R) under joined R hands (2 meas 6 ct turn)

5-6 W repeat CCW turn under R hands, M moving fwd in LOD

7-8 M repeat CW turn under R hands, W moving bkwd in LOD

FIGURE X - ARM SWING AND HANDS ON HIPS WALTZ

1-4 With joined R hands held low, cpls move with landler steps in LOD W moves bkwd, M fwd, while slowly swinging joined hands in and out (one swing per meas)

5-8 Repeat Fig IV meas 5-8 Pursuit

*2 3 4 hold R(2), L(17) hold 18*  
CADENCE: M stamp L (ct 1), R (ct 2), R (ct 1), L (ct 3), ~~as they move~~ back to ctr and take shoulder held dance pos, *W keeps time in place*

*1/2 hold on cts 5-6*

Seet-noh Vlahs-koh ✓

Hoh-noh

SITNO VLASHKO HORO  
(Bulgaria)

SOURCE: This dance is a combination of two village dances from the Vlach region of Bulgaria. *Small Tipped folk dance from Vlach region 72*

MUSIC: Record: "Marcus Moskoff Introduces Songs and Dances of Bulgaria"  
Vol I *8/13/1*

FORMATION: Lines with hands joined in upper "W" pos. ~~Dance begins after 8 meas of introduction. Both patterns are repeated twice each.~~

METER: 2/4 PATTERN

Meas

1-8 Introduction

FIGURE I - BASIC

- 1 Facing and moving LOD, step <sup>R</sup> fwd on ~~R~~ ft (ct 1), step <sup>L</sup> fwd on ~~L~~ ft (ct 2)
- 2 Step <sup>R</sup> fwd on ~~R~~ ft (ct 1), step ~~fwd on L ft~~ next to R ft (ct &), step <sup>R</sup> fwd on ~~R~~ ft (ct 2)
- 3 Pivoting to face RLOD, hop on R ft (ct 1), *stepping 2 behind R* swing L ft in an arc around ~~to step behind R ft~~ (ct &), turning to face ctr, step ~~on R ft~~ in place (ct 2)
- 4 Pivoting to face LOD, hop on R ft (ct 1), *stepping 1 in front of R* swing L ft in an arc around ~~to step in front of R ft~~ (ct &), turning to face ctr, step ~~on R ft~~ in place (ct 2)
- 5 Repeat meas 1, ~~but~~ with opp ftwk and direction
- 6 Facing ctr, jump on both ft <sup>up ft</sup> together (ct 1), hop on L ft while kicking R ft (leg straight) across ~~in front of L ft~~ (ct 2)
- 7 Reel, R ft to ~~step~~ behind L ft, while simultaneously hopping on L ft (ct 1), reel L ft ~~and step~~ behind R ft while simultaneously hopping on R ft (ct 2)
- 8 Repeat meas 3, ~~but~~ with opp ftwk and direction (cts 1,2)

*9-16 Repeat m1-8. When music gets faster, add slight hops on cts 1, 2, 3 in Meas 1-2.*

FIGURE II - FORWARD

- 1 Facing ctr, step <sup>R</sup> fwd on ~~R~~ ft (ct 1), step <sup>L</sup> directly behind R ft ~~on L ft~~ (ct &), step <sup>R</sup> fwd on ~~R~~ ft (ct 2)
- 2-3 Facing ctr, step <sup>R</sup> fwd on ~~L~~ ft (ct 1), step <sup>R</sup> directly behind L ft ~~on R ft~~ (ct &), step <sup>R</sup> fwd on L ft (ct 2)
- ~~3 Repeat action of meas 1~~
- 4 Jump with both ft together in place (ct 1), *hop on L* kick R ft fwd (leg straight) hopping on L ft (ct 2), hands are swung down to a straight elbow pos. bkwd



KNOEDELDRÄHNER  
Austria/Germany

The name of the dance translates, "Dumpling Turner," and is a mazurka form. The dance was originally noted by Mermann Juelg, Montan, Bozner Unterland in Southern Tirol, and was completed by Dr. Karl Horak.

RECORD:

FESTIVAL  
TANZ

505 22/B2 (speed up to 35 rpm) ✓

FORMATION:

Cpls anywhere on floor with W on M's R, facing LOD.  
Hands are joined in front in promenade pos, <sup>M</sup>R over <sup>W</sup>L.

METER: 3/4

PATTERN

Meas.

INTRODUCTION: 4 meas

DANCE:

- 1-4 Beginning on outside ft (ML, WR), do 12 running steps in LOD, with accent on 1st ct of each meas. Turn 1/2 twd ptr (MR, WL) on last ct of meas 4.
- 5-8 Beginning on ML, WR, do 12 running steps bkwd in LOD. Turn 1/2 turn twd ptr on last ct of meas 8 to again face LOD.
- 9-10 Beginning on outside ft, do 6 running steps. Cpls rotate CW in place with M moving fwd and W bkwd. M turn 1/2 to R and W 1/2 to L on last ct of meas 10.
- 11-12 Continue rotating CW with 6 running steps, M moving bkwd and W fwd. On last 2 cts of meas 12, cpls release L hands with M placing W on his R side. *End w/ W on outside of circle.* ✓
- 13-14 With R hands joined, W turns twice CW (R) under raised R hands, while M do 6 small steps in place.
- 15 M turns once CCW under raised R hands, ~~ending with stamp,~~ stamp, while W does 3 steps in place. M begin R, W R. ✓
- 16 M stamp twice <sup>hold</sup> in place, while cpls reform promenade pos.
- Repeat dance 5 more times (6 in all).

Presented by Morry Gelman  
Idyllwild Workshop, 1982

PLOVDIVSKA RUCHENITSA  
(Bulgaria)

*not done at 1/2*

SOURCE: This dance was learned by Marcus Moskoff attending several village weddings in the Plovdiv region of Central Thrace, Bulgaria, during the summer of 1972.

MUSIC: Record: XOPD LP#5 *2 B/132*

FORMATION: One long line with hands joined <sup>in "w" row</sup> ~~up at sides~~

METER: 7/16

PATTERN

Meas

STEPS

THRACIAN RUCHENITSA STEP R-L

Step ~~on~~ R ~~ft~~ in LOD, ~~with~~ (wt on both ft), bending knees as step is taken (L ft still on floor) (ct 1-2) lift heel of R ft (~~hop without leaving floor~~) lifting L ft behind (ct 3) *Can be repeated w/ opp ft w/ k*

THRACIAN RUCHENITSA STEP L

Same as Thracian Ruchenitsa Step R but with opp ft w/ k

BASIC RUCHENITSA STEP R-L

*Big R do 2 remaining two steps, plus on cts 1 and 3.*

~~Step fwd on R ft (ct 1), step fwd on L ft (ct 2), step fwd on R ft (ct 3)~~

BASIC RUCHENITSA STEP L

~~Step fwd on L ft (ct 1), step fwd on R ft (ct 2), step fwd on L ft (ct 3)~~

FIGURE I - BASIC

- 1-2 Facing and moving diag fwd R, dance two Thracian Ruchenitsa steps fwd (R,L) ~~(R,L)~~
- 3 Facing diag fwd L, step diag bkwd R on R ft (ct 1-2), step diag bkwd R on L ft (ct 3)
- 4 Repeat action of meas 3

FIGURE VARIATION

- 1-2 Facing and moving diag fwd R, dance two Basic Ruchenitsa steps fwd (R,L,R) (L,R,L)
- 3 Facing diag fwd L, step diag bkwd R on R ft (ct 1-2)
- 4 Repeat action of meas 3



## OY YOVANE (CONT'D)

FIGURE III - ENDING SEQUENCE

- 1-6 Repeat action of meas 1-6, Fig I
- 7-9 Repeat action of meas 7-9, Fig I but at a decreasingly slower tempo.
- 10 Step sdwd L on L ft (ct 1), slowly lift R knee fwd and high, holding in pos until end of music (ct 2).

Presented by Marcus Moskoff  
Idyllwild Workshop, 1982

NIEDER BAYERISCHE MAZURKA  
Germany

This couple dance from the Lower Bavaria was learned by Morry Gelman from folk dance groups in Munich. It is danced widely throughout the area. The dance was originally written up in Spinnradl Unser Tanz by Schutzenberger & Derschmidt.

PRONUNCIATION: Nee-der Bigh-rish-eh Man-zoor-kah

RECORD: Tanz (EP) 58106 or  
Festival 502 *2/2/B/1*

FORMATION: Cpls in a circle, M with back to ctr, hands joined straight across with ptr.

STEPS: Mazurka Step: ~~Low leap onto L~~ (ct 1); ~~Low leap onto R~~ *step, hand slly fwd* beside-L (ct 2); hop on R (ct 3). Ftwk described for M, W use opp ftwk. *step R fwd, straighten body*

3/4 METER

PATTERN

Meas.

INTRODUCTION: 4 meas

FIG. I:

- 1 Step in LOD on lead ft (ML, WR) (ct 1); cross free ft over lead ft and touch toe to floor twice (cts 2-3).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Release hands and place in small of own back, move in LOD with two (2) three-step pivoting turns. Finish in closed social dance pos facing LOD. M begin L, W R.
- 5-6 Two (2) Mazurka steps moving vigorously in LOD. M begin L, WR.
- 7-8 Cpls turn once CCW in place with 6 walking steps. M begin L, WR.
- 9-16 Repeat meas 1-8.

FIG. II:

- 1-4 Repeat Fig. I, meas 5-8 (2 Mazurka steps in LOD, cpls turn CCW in place).
- 5-6 Releasing M R, W L hands, W walk twd ctr with 3 steps - step R,L,R; W then make 1/2 turn CCW (R) and walks out to place with 3 steps - L,R,L. M mark time in place.
- 7-8 W turn CW (R) twice with 6 steps, beginning R under joined hands (ML, WR).
- 9-16 Repeat meas 1-8.

Repeat dance from beginning.

Presented by Morry Gelman  
Idyllwild Workshop, 1982

Oi Yoh-voh-ney ✓

OY YOVANE  
(Bulgaria) 1/4

SOURCE: This dance is from the repertoire of the State Ensemble for Folk Music and Dances in Blagoevgrad, Bulgaria. *learned in '78*

MUSIC: Record: "Marcus Moskoff Introduces Songs and Dances of Bulgaria"  
Vol I, *84/132*

FORMATION: Facing ctr, cpls are arranged with M behind <sup>and</sup> ~~hat~~ to the L of the W. <sup>cut hand</sup> while extending his R arm straight behind W's neck. W grasps M's R hand with her R hand, <sup>able her R hand at head ht.</sup> bending R arm as if waving "hello". L hands are held on hips. <sup>at floor ht.</sup> Cpls turn to face LOD when dance begins after 4 meas of instrumental introduction

METER: 2/4 PATTERN

Meas

1-4 Introduction

FIGURE I - BASIC

- 1 Facing and moving LOD, step <sup>heel</sup> on R ft (ct 1), step fwd on ~~L~~ ft (ct 2)
- 2 Step fwd on <sup>R</sup> ft (ct 1), step fwd on <sup>close ball of left to R</sup> ~~L~~ ft (ct &), step fwd on <sup>R</sup> ft (ct 2) *(since step reg R)*
- 3-4 Repeat action of meas 1-2 moving LOD, <sup>in</sup> but using <sup>up</sup> opposite ftwk
- 5 Turning to face ctr, step sdwd R on R ft (ct 1), tap L heel diag fwd L (ct 2)
- 6 Facing ctr, tap L heel directly fwd (ct 1), lift L knee high while slightly bouncing on R heel (ct 2)
- 7 Step sdwd L on L ft (ct 1), looking down to floor and bending slightly fwd at waist, step behind ~~L~~ on R ft (ct 2)
- 8 Facing ctr, step sdwd L on L ft <sup>straightening up</sup> bending back upright at waist (ct 1), slowly lift R knee high (ct 2)
- 9 Pause in previous pos ~~for~~ (ct 1), step sdwd R on R ft (ct 2)
- 10 Step sdwd L on L ft (ct 1), <sup>turning to LOD, step R 2 fwd (9, 2)</sup> step sdwd R on R ft (ct &), turning to move and face LOD, step fwd on ~~L~~ ft (ct 2)

*Repeat meas 1-10, once more (2x each all)*

FIGURE II - TURN

- 1-2 After first pattern is performed twice, cpls will walk one CW turn using the <sup>new</sup> ~~R~~ as a semi-pivot point. Walking 4 steps, <sup>R L R L</sup> beginning with the ~~R~~ ft (R,L,R,L), cpls should have completed a 3/4 turn from starting pos.
- 3/ Complete the turn by using the 1st meas from Fig I (walking <sup>L</sup> ~~R~~ ft followed by ~~L~~ ft) while repeating the dance from the beginning, only starting from meas 2

Presented by Merry Gelman

PINZGAUER BOARISCHER  
(Austria)

SOURCE: This three figure schottis dance is from the Pinzgau region of the province of Salzburg and is typical of the couple dances in 4/4 time that the Austrians call a Boarischer (Bavarian). This form was presented at the all Austrian dance festival at Linz, June, 1980, by the Jung-Alpenland of Salzburg. PRONUNCIATION: Pinz-gow-er Bore-ish-er.

MUSIC: Record: Merry Gelman presents Austrian Dances F-EP 506

FORMATION: Cpls facing LOD, with W on M's R

STEPS: Bavarian/Austrian Schottis: Step, close, step, touch without wt. Repeat with opp ftwk. Step may be done fwd, bkwd or sdwd.

STYLE: Ftwk is flat-footed throughout dance. No hopping during turns.

METER: 4/4

PATTERN

Meas

1-2 Introduction

FIGURE I

1 Moving in LOD, cpls separate with 1 schottis step, M begin L, W R. M's hands on suspenders (or thumbs under arm pits), W's hands on hips with fingers bkwd.

2 Return to ptr with 1 schottis step, M begin R, W L.

3-4 In social dance pos, cpls do 2 pivot turns (no hops) with 4 steps in LOD (2 steps per meas)

5-8 Repeat meas 1-4 once more (2 times in all)

FIGURE II

1 In social dance pos with M's back to ctr, cpls move sdwd with 1 schottis in LOD (M step L to L (ct 1), close R to L (ct 2), ~~step L to L (ct 1), close R to L (ct 2)~~, step L to L (ct 3), touch R next to L without wt (ct 4). W use opp ftwk.

2 Cpls move sdwd in RLOD with 1 schottis

3-4 Cpls do 2 pivot turns CW with 4 steps in LOD (2 steps per meas)

5 M with back to ctr and standing in place, turn<sup>cw</sup> W once (W step R, L under joined raised hands (M's L, W's R) ending swinging joined fwd hands in LOD. Free hands hang at side

6 Cpls swing joined hands (M's L, W's R) in RLOD then LOD, free hands hang at side, while standing in place.

7-8 Cpls face with M's back to ctr and clap own thighs (ct 1), clap own hands (ct &), clap thighs (ct 2), clap own hands (ct &), clap ptrs hands 3 times (cts 3 & 4)

MAMA NEDYU GOVORYA (CONT'D)

*upright plie*  
~~on L ft in place (ct 2)~~

*6-15*

Repeat meas 1-5, *twice more (3 in all)* ~~Fig II a total of 3 times~~

Presented by Marcus Moskoff  
Idyllwild Workshop, 1982



S'SUSERL  
Germany

This zwiefacher was learned by Morry Gelman from folk dance groups in Munich, Bavaria. It is also danced in other villages and towns in the Lower Bavaria area of Germany. When the name is printed in both upper and lower case the first "s" is small.

PRONUNCIATION: Soo-zer-el

RECORD: RCA LP PJL 1-4187, or  
Festival ZBS 7904 (45), Side 1, Band 1

FORMATION: Cpls at random in closed pos or shldr-shldr blade pos. Note when in closed pos M-L and W-R hands are joined and straight down with hands inverted.

STEPS: Drehers (turns) in 2/4 and 3/4 meter. Rotation is uniform, i.e., no dips, flat-footed.

D = pivots in 2/4 meter

W = flat footed two-steps (waltz) in 3/4 meter

---

METER: 2/4 and 3/4

PATTERN

---

Phrase A:	D D W D D W D D W W
Phrase B:	D D W D D / D D W D D
Instrumental	A A B A B A
Verse 1 (vocal)	A A B A B A
Interlude (instrumental)	A
Verse 2 (instrumental)	A A B A B A
Ending (instrumental)	A B A

Lyrics:

1. Tanzn taat i gern wenn i no dös deandl hätt  
(I'd like to dance, if only I had a girl)  
s'Suserl will gor net hörn s'Suserl dös nett  
(Susie won't hear of it, Susie the nice one)

Tanzn taat i gern wenn i no dös deandl hätt  
s'Suserl will gor net hörn s'Suserl dös nett

Wei's net därf net an loa furt geh därf  
(Because she's not allowed, not allowed to go out alone)  
Wei's net därf net an loa furt geh därf

Wey-due Go-vohrryah

MAMA NEDYU GOVORYA  
(Bulgaria)

*Mother speaks to Nedye*

SOURCE: This dance is from the repertoire of the State Ensemble for Folk Songs and Dances in Plovdiv, Bulgaria. *learned in '72*

MUSIC: Record: "Marcus Moskoff Introduces Songs and Dances of Bulgaria"  
Vol I *24/105*

FORMATION: Short lines with either belt hold or hands joined *in "V" pos*  
Dance begins immediately with music. *down at sides.*

METER: 6/8 COUNTED 2/4 PATTERN

Meas *No intro - Begin end of music*  
FIGURE I - INTERLUDE *Instrumental*

1 Facing and moving diag fwd L, step fwd on ball of R ft (ct 1), step ~~fwd~~  
~~on~~ L next to R ft (ct 2) *w/ slight plie repeat stroke of meas 1*

2 Facing and moving twd ctr, ~~step fwd on ball of R ft (ct 1), step fwd~~  
~~on~~ L next to R ft (ct 2) *w/ slight plie repeat stroke of meas 1*

3 Facing and moving diag fwd R, ~~step fwd on ball of R ft (ct 1), step fwd~~  
~~on~~ L ft next to R ft (ct 2) *w/ slight plie*

4 Facing and moving LOD, step <sup>R</sup> fwd on R ft (ct 1), hop on R ft while lifting  
L ft slightly behind (ct 2)

5 Turning to face ctr, step in place on L ft (ct 1), hop on L ft while  
simultaneously kicking R ft fwd, <sup>across</sup> ~~crossing in front of L ft with toes~~  
facing diag fwd R and foot angled at 45° from the floor (ct 2) *w/ slight plie*

6 Continuing to face ctr, step bkwd, <sup>R</sup> on R ft while kicking L ft fwd with  
same style as described in meas 5 (ct 1), <sup>across R</sup> ~~step bkwd on L ft while~~  
kicking R ft fwd with same style as described in meas 5 (ct 2) *w/ slight plie*

7 Step bkwd on R ft (ct 1), <sup>R</sup> ~~step on R ft next to R ft (ct &), step on to~~  
R ft in place (ct 2) *touch ball of L behind have R in place shift out*

8 Step bkwd <sup>L</sup> on L ft (ct 1), <sup>L</sup> ~~step on R ft next to L ft (ct &), step on to~~  
L ft in place (ct 2) *touch ball of have R in place shift*

9-16 Repeat meas 1-8 once again from beginning

FIGURE II - BASIC *Vocal*

1 Facing ctr but moving LOD, step <sup>across</sup> ~~sdwd R on ball of R ft (ct 1), step~~  
~~sdwd R on L ft crossing in front of R ft~~ *w/ slight plie*

2-3 Repeat ~~action of meas 1, Fig II, twice through~~ <sup>in</sup> with same direction

4 Step <sup>w/ slight plie</sup> ~~sdwd R on R ft (ct 1), step on L ft next to R ft (ct &), step~~  
~~on~~ R ft in place (ct 2) *touch ball of have R in place*

5 Step <sup>w/ slight plie</sup> ~~sdwd L on L ft (ct 1), step on R ft next to L ft (ct &), step~~  
~~shift out~~ *touch ball of have L in place*

*Repeat in 4 w/ opp stroke*

Dös waar schö hon i glei d'Muatta g'fragt  
 (That would be nice, I asked her mother right away)  
 Därf i mi'n Suserl geh ja hot sie g'sagt  
 (Can my Susie go, Yes she said)

Weis net därf net an loa furt geh därf

Weis net därf net an loa furt geh därf

Dös waar schö hon i glei d'Muatta g'fragt

Därf i min Suserl geh ja hot sie g'sagt

2. Auf gehts heit weil i no dös deandl ho  
 (We dance today, because I have my girl)

s'Suserl is hoit mei freid weis' tanzn ko  
 (Susie is my joy today because she can dance)  
 Auf gehts heit weil i no dös deandl ho

s'Suserl is hoit mei freid weis' tanzn ko

d'Musi spöit heit reuht mi gor koa goid  
 (The music is playing, today I'm not sorry for any money (spent))

d'Musi spöit heit reuht mi gor koa göid

Liaba bua jeatz werd glei so lang draaht  
 (Dear boy now we'll turn so long)

Dis da hoh' in da fruah s'erste moi kraaht  
 (Until in the wee hours the first cock crows)

d'Musi spöit heit reuht mi gor koa göid  
 (The music is playing, today I'm not sorry for any money (spent))

d'Musi spöit heit reuht mi gor koa göid

Liaba bua jeatz werd glei so lang draaht

Bis da hoh in da fruah s'erste moi kraaht

Presented by Morry Gelman  
 Idyllwild Workshop, 1982

Dös waar schö hon i glei d'Muatta g'fragt  
 (That would be nice, I asked her mother right away)  
 Därf i mi'n Suserl geh ja hot sie g'sagt  
 (Can my Susie go, Yes she said)

Weis net därf net an loa furt geh därf

Weis net därf net an loa furt geh därf

Dös waar schö hon i glei d'Muatta g'fragt

Därf i min Suserl geh ja hot sie g'sagt

2. Auf gehts heit weil i no dös deandl ho  
 (We dance today, because I have my girl)

s'Suserl is hoit mei freid weis' tanzn ko  
 (Susie is my joy today because she can dance)  
 Auf gehts heit weil i no dös deandl ho

s'Suserl is hoit mei freid weis' tanzn ko

d'Musi spöit heit reht mi gor koa göid  
 (The music is playing, today I'm not sorry for any money (spent))

d'Musi spöit heit reht mi gor koa göid

Liaba bua jeatz werd glei so lang draaht  
 (Dear boy now we'll turn so long)

Dis da hoh' in da fruah s'erste moi kraaht  
 (Until in the wee hours the first cock crows)

d'Musi spöit heit reht mi gor koa göid  
 (The music is playing, today I'm not sorry for any money (spent))

d'Musi spöit heit reht mi gor koa göid

Liaba bua jeatz werd glei so lang draaht

Bis da hoh in da fruah s'erste moi kraaht

Presented by Morry Gelman  
 Idyllwild Workshop, 1982

# Wey-due Go-vohnyah

MAMA NEDYU GOVORYA

(Bulgaria)

*Mother speaks to Nedyu*

SOURCE: This dance is from the repertoire of the State Ensemble for Folk Songs and Dances in Plovdiv, Bulgaria. *learned in '72*

MUSIC: Record: "Marcus Moskoff Introduces Songs and Dances of Bulgaria" Vol I *A/B5*

FORMATION: Short lines with either belt hold or hands joined <sup>in "v" pos</sup> down at sides. Dance begins immediately with music.

METER: 6/8 COUNTED 2/4 PATTERN

Meas *No Intro - Begin line of music*  
FIGURE I - INTERLUDE *Instrumental*

- 1 Facing and moving diag fwd L, step fwd on ball of R ft (ct 1), step ~~fwd on L~~ next to R ft (ct 2) *w/ slight plie repeat ftwk of meas 1*
- 2 Facing and moving twd ctr, ~~step fwd on ball of R ft (ct 1), step fwd on L next to R ft (ct 2)~~ *w/ slight plie repeat ftwk of meas 1*
- 3 Facing and moving diag fwd R, ~~step fwd on ball of R ft (ct 1), step fwd on L ft next to R ft (ct 2)~~ *w/ slight plie*
- 4 Facing and moving LOD, step <sup>R</sup> fwd on R ft (ct 1), hop on R ft while lifting L ft slightly behind (ct 2)
- 5 Turning to face ctr, step in place on L ft (ct 1), hop on L ft while simultaneously kicking R ft fwd, ~~crossing in front of L ft with toes facing diag fwd R and foot angled at 45° from the floor (ct 2)~~ *across w/ straight leg*
- 6 Continuing to face ctr, step bkwd, ~~on R ft while kicking L ft fwd with same style as described in meas 5 (ct 1), step bkwd on L ft while kicking R ft fwd with same style as described in meas 5 (ct 2)~~ *across R w/ straight leg, repeat ct 1 w/ opp ftwk (ct 2)*
- 7 Step bkwd <sup>R</sup> on R ft (ct 1), ~~step on R ft next to R ft (ct &), step on to R ft in place (ct 2)~~ *touch ball of L behind have R in place shift wt*
- 8 Step bkwd <sup>L</sup> on L ft (ct 1), ~~step on R ft next to L ft (ct &), step on to L ft in place (ct 2)~~ *touch ball of have R in place shift*

9-16 Repeat meas 1-8 once again from beginning

## FIGURE II - BASIC *Vocal*

- 1 Facing ctr but moving LOD, step sdwd R on ball of R ft (ct 1), step ~~sdwd R on L ft crossing in front of R ft~~ *across w/ slight plie*
  - 2-3 Repeat ~~action of meas 1, Fig II, twice through~~ *in* with same direction
  - 4 Step sdwd R on R ft (ct 1), ~~step on L ft next to R ft (ct &), step on R ft in place (ct 2)~~ *w/ slight plie touch ball of have R in place*
  - 5 Step sdwd L on L ft (ct 1), ~~step on R ft next to L ft (ct &), step~~ *w/ slight plie touch ball of have L in place shift wt*
- Repeat meas 4 w/ opp ftwk.*

S'SUSERL  
Germany

This zwiefacher was learned by Morry Gelman from folk dance groups in Munich, Bavaria. It is also danced in other villages and towns in the Lower Bavaria area of Germany. When the name is printed in both upper and lower case the first "s" is small.

PRONUNCIATION: Soo-zer-el

RECORD: RCA LP PjL 1-4187, or  
Festival ZBS 7904 (45), Side 1, Band 1

FORMATION: Cpls at random in closed pos or shldr-shldr blade pos.  
Note when in closed pos M-L and W-R hands are joined and straight down with hands inverted.

STEPS: Drehers (turns) in 2/4 and 3/4 meter. Rotation is uniform, i.e., no dips, flat-footed.

D = pivots in 2/4 meter

W = flat footed two-steps (waltz) in 3/4 meter

---

METER: 2/4 and 3/4

PATTERN

---

Phrase A: D D W D D W D D W W

Phrase B: D D W D D / D D W D D

Instrumental A A B A B A

Verse 1  
(vocal) A A B A B A

Interlude  
(instrumental) A

Verse 2  
(instrumental) A A B A B A

Ending  
(instrumental) A B A

Lyrics:

1. Tanzn taat i gern wenn i no dös deandl hätt  
(I'd like to dance, if only I had a girl)  
s'Suserl will gor net hörn s'Suserl dös nett  
(Susie won't hear of it, Susie the nice one)

Tanzn taat i gern wenn i no dös deandl hätt  
s'Suserl will gor net hörn s'Suserl dös nett

Wei's net därf net an loa furt geh därf  
(Because she's not allowed, not allowed to go out alone)  
Wei's net därf net an loa furt geh därf

MAMA NEDYU GOVORYA (CONT'D)

*of slight plie*  
~~on L. ft. in place (ct 2)~~

6-15

Repeat meas 1-5, *twice more (3 in all)*  
~~Fig II a total of 3 times~~Presented by Marcus Moskoff  
Idyllwild Workshop, 1982

Presented by Morry Gelman

PINZGAUER BOARISCHER  
(Austria)

- SOURCE:** This three figure schottis dance is from the Pinzgau region of the province of Salzburg and is typical of the couple dances in 4/4 time that the Austrians call a Boarischer (Bavarian). This form was presented at the all Austrian dance festival at Linz, June, 1980, by the Jung-Alpenland of Salzburg. PRONUNCIATION: Pinz-gow-er Bore-ish-er.
- MUSIC:** Record: Morry Gelman presentes Austrian Dances F-EP 506
- FORMATION:** Cpls facing LOD, with W on M's R
- STEPS:** Bavarian/Austrian Schottis: Step, close, step, touch without wt. Repeat with opp ftwk. Step may be done fwd, bkwd or sdwd.
- STYLE:** Ftwk is flat-footed throughout dance. No hopping during turns.

METER: 4/4

PATTERN

Meas

1-2 Introduction

FIGURE I

- 1 Moving in LOD, cpls separate with 1 schottis step, M begin L, W R. M's hands on suspenders (or thumbs under arm pits), W's hands on hips with fingers bkwd.
- 2 Return to ptr with 1 schottis step, M begin R, W L.
- 3-4 In social dance pos, cpls do 2 pivot turns (no hops) with 4 steps in LOD (2 steps per meas)
- 5-8 Repeat meas 1-4 once more (2 times in all)

FIGURE II

- 1 In social dance pos with M's back to ctr, cpls move sdwd with 1 schottis in LOD (M step L to L (ct 1), close R to L (ct 2), ~~step L to L (ct 1), close R to L (ct 2)~~, step L to L (ct 3), touch R next to L without wt (ct 4). W use opp ftwk.
- 2 Cpls move sdwd in RLOD with 1 schottis
- 3-4 Cpls do 2 pivot turns CW with 4 steps in LOD (2 steps per meas)
- 5 M with back to ctr and standing in place, turn<sup>W</sup> W once (W step R, L under joined raised hands (M's L, W's R) ending swinging joined fwd hands in LOD. Free hands hang at side
- 6 Cpls swing joined hands (M's L, W's R) in RLOD then LOD, free hands hang at side, while standing in place.
- 7-8 Cpls face with M's back to ctr and clap own thighs (ct 1), clap own hands (ct &), clap thighs (ct 2), clap own hands (ct &), clap ptrs hands 3 times (cts 3 & 4)



Oi Yoh-vah-noy ✓

OY YOVANE <sup>10/5</sup>  
(Bulgaria) <sup>1/4</sup>

SOURCE: This dance is from the repertoire of the State Ensemble for Folk Music and Dances in Blagoevgrad, Bulgaria. *learned in '78*

MUSIC: Record: "Marcus Moskoff Introduces Songs and Dances of Bulgaria"  
Vol 1, *84/132*

FORMATION: Facing ctr, cpls are arranged with M behind <sup>and</sup> ~~but~~ to the L of the W. <sup>extended</sup> while extending his R arm straight behind W's neck. W grasps M's R hand with her R hand, <sup>also her R hand at head ht.</sup> bending R arm as if waving "hello". L hands are held on hips. <sup>with her hand</sup> Cpls turn to face LOD when dance begins after 4 meas of instrumental introduction

METER: 2/4

PATTERN

Meas

1-4 Introduction

FIGURE I - BASIC

- 1 Facing and moving LOD, step <sup>back</sup> on R ft (ct 1), step fwd on ~~L ft~~ (ct 2)
- 2 Step fwd on ~~R ft~~ (ct 1), step <sup>close ball of ft to R</sup> fwd on ~~L ft~~ (ct &), step fwd on ~~R ft~~ (ct 2) <sup>(no step) (reg R)</sup>
- 3-4 Repeat action of meas 1-2 <sup>in</sup> moving LOD, <sup>not</sup> but using opposite ftwk
- 5 Turning to face ctr, step sdwd R on R ft (ct 1), tap L heel diag fwd L (ct 2)
- 6 Facing ctr, tap L heel directly fwd (ct 1), lift L knee high while slightly bouncing on R heel (ct 2)
- 7 Step sdwd L on L ft (ct 1), looking down to floor and bending slightly fwd at waist, step ~~behind L ft~~ on R ft (ct 2)
- 8 Facing ctr, step ~~sdwd L~~ on L ft <sup>straightening up</sup> bending ~~back~~ upright at waist (ct 1), slowly lift R knee high (ct 2)
- 9 Pause in previous pos ~~for~~ (ct 1), step sdwd R on R ft (ct 2)
- 10 Step sdwd L on L ft (ct 1), <sup>turning to LOD, step R 2 fwd (9, 2)</sup> step sdwd R on R ft (ct &), ~~turning to move and face LOD, step fwd on L ft (ct 2)~~
- 11-20 *Repeat meas 1-10, once more (2x in all)*

FIGURE II - TURN

- 1-2 After first pattern is performed twice, cpls will walk one CW turn using the <sup>W</sup> as a semi-pivot point. Walking 4 steps, <sup>R L R L</sup> beginning with the ~~R ft (R, L, R, L)~~, cpls ~~should have completed~~ a 3/4 turn from starting pos.
- 3/ Complete the turn by using the 1st meas from Fig I (walking ~~R ft~~ followed by ~~L ft~~) while repeating the dance from the beginning, only starting from meas 2



## OY YOVANE (CONT'D)

FIGURE III - ENDING SEQUENCE

- 1-6 Repeat action of meas 1-6, Fig I
- 7-9 Repeat action of meas 7-9, Fig I but at a decreasingly slower tempo.
- 10 Step sdwd L on L ft (ct 1), slowly lift R knee fwd and high, holding in pos until end of music (ct 2).

Presented by Marcus Moskoff  
Idyllwild Workshop, 1982



PLOVDIVSKA RUCHENITSA  
(Bulgaria)

*not done at 22*

SOURCE: This dance was learned by Marcus Moskoff attending several village weddings in the Plovdiv region of Central Thrace, Bulgaria, during the summer of 1972.

MUSIC: Record: XOPO LP#5 *2 B/B2*

FORMATION: One long line with hands joined <sup>in "w" pose</sup> ~~up at sides~~

METER: 7/16 PATTERN

Meas

STEPS

THRACIAN RUCHENITSA STEP R-L

Step on R ~~ft~~ in LOD, ~~with~~ (wt on both ft), bending knees as step is taken (L ft still on floor) (ct 1-2) lift heel of R ft (~~hop without leaving floor~~) lifting L ft behind (ct 3) *Can be repeated w/ opp ftwk*

THRACIAN RUCHENITSA STEP L

Same as Thracian Ruchenitsa Step R but with opp ftwk

BASIC RUCHENITSA STEP R-L

*Big R do 2 running two steps, plus on the 1 and 2.*  
~~Step fwd on R ft (ct 1), step fwd on L ft (ct 2), step fwd on R ft (ct 3)~~

BASIC RUCHENITSA STEP L

~~Step fwd on L ft (ct 1), step fwd on R ft (ct 2), step fwd on L ft (ct 3)~~

FIGURE I - BASIC

- 1-2 Facing and moving diag fwd R, dance two Thracian Ruchenitsa steps fwd (R,L) ~~(R,L)~~
- 3 Facing diag fwd L, step diag bkwd R on R ft (ct 1-2), step diag bkwd R on L ft (ct 3)
- 4 Repeat action of meas 3

FIGURE VARIATION

- 1-2 Facing and moving diag fwd R, dance two Basic Ruchenitsa steps fwd (R,L,R) (L,R,L)
- 3 Facing diag fwd L, step diag bkwd R on R ft (ct 1-2)
- 4 Repeat action of meas 3

KNOEDELDRÄHNER  
Austria/Germany

The name of the dance translates, "Dumpling Turner," and is a mazurka form. The dance was originally noted by Mermann Juelg, Montan, Bozner Unterland in Southern Tirol, and was completed by Dr. Karl Horak.

RECORD:

FESTIVAL  
TANZ

505 22/82 (copy up to 35 rpm) ✓

FORMATION: Cpls anywhere on floor with W on M's R, facing LOD.  
Hands are joined in front in promenade pos, <sup>M</sup>R over <sup>L</sup>L.

METER: 3/4

PATTERN

Meas.

INTRODUCTION: 4 meas

DANCE:

- 1-4 Beginning on outside ft (ML, WR), do 12 running steps in LOD, with accent on 1st ct of each meas. Turn 1/2 twd ptr (MR, WL) on last ct of meas 4.
- 5-8 Beginning on ML, WR, do 12 running steps bkwd in LOD. Turn 1/2 turn twd ptr on last ct of meas 8 to again face LOD.
- 9-10 Beginning on outside ft, do 6 running steps. Cpls rotate CW in place with M moving fwd and W bkwd. M turn 1/2 to R and W 1/2 to L on last ct of meas 10.
- 11-12 Continue rotating CW with 6 running steps, M moving bkwd and W fwd. On last 2 cts of meas 12, cpls release L hands with M placing W on his R side. *End w/ W on outside of circle. ✓*
- 13-14 With R hands joined, W turns twice CW (R) under raised R hands, while M do 6 small steps in place.
- 15 M turns once CCW under raised R hands, ~~ending with stamp, stamp,~~ while W does 3 steps in place. M begin R, W R.
- 16 M stamp twice <sup>+hold ✓</sup> in place, while cpls reform promenade pos.
- Repeat dance 5 more times (6 in all).

Presented by Morry Gelman  
Idyllwild Workshop, 1982

*Seet-nah Vlahs-koh* ✓ *Hoh-roh*

SITNO VLASHKO HORO  
(Bulgaria)

SOURCE: This dance is a combination of two village dances from the Vlach region of Bulgaria. *Small stepped folk dance from Vlach region 72*

MUSIC: Record: "Marcus Moskoff Introduces Songs and Dances of Bulgaria"  
Vol I *8 4/83 1*

FORMATION: Lines with hands joined in upper "W" pos. ~~Dance begins after 8 meas of introduction. Both patterns are repeated twice each.~~

METER: 2/4 PATTERN

Meas

1-8 Introduction

FIGURE I - BASIC

- 1 Facing and moving LOD, step fwd on ~~R ft~~ (ct 1), step fwd on ~~L ft~~ (ct 2)
- 2 Step fwd on ~~R ft~~ (ct 1), step fwd on ~~L ft~~ next to R ft (ct &), step fwd on ~~R ft~~ (ct 2)
- 3 Pivoting to face RLOD, hop on R ft (ct 1), *stepping L behind R* swing L ft in an arc around ~~to step~~ behind R ft (ct &), turning to face ctr, step on ~~R ft~~ in place (ct 2)
- 4 Pivoting to face LOD, hop on R ft (ct 1), *stepping L in front of R* swing L ft in an arc around ~~to step~~ in front of R ft (ct &), turning to face ctr, step on ~~R ft~~ in place (ct 2)
- 5 Repeat meas 1, ~~but~~ with opp ftwk and direction
- 6 Facing ctr, jump on both ft ~~together~~ (ct 1), hop on L ft while kicking R ft (leg straight) across ~~in front of~~ L ft (ct 2)
- 7 Reel R ft to ~~step~~ behind L ft, while simultaneously hopping on L ft (ct 1), reel L ft ~~and step~~ behind R ft while simultaneously hopping on R ft (ct 2)
- 8 Repeat meas 3, ~~but~~ with opp ftwk and direction (cts 1,2)

*9-16 Repeat m1-8. When music gets faster, add slight hops on cts 1, 2, 3 in Meas 1-2.*

FIGURE II - FORWARD

- 1 Facing ctr, step fwd on ~~R ft~~ (ct 1), step directly behind R ft on ~~L ft~~ (ct &), step fwd on ~~R ft~~ (ct 2)
- 2-3 Facing ctr, step fwd on ~~L ft~~ (ct 1), step directly behind L ft on ~~R ft~~ (ct &), step fwd on ~~L ft~~ (ct 2)
- ~~3 Repeat action of meas 1~~
- 4 Jump with both ft together in place (ct 1), *hop on L* kick R ft fwd (leg straight) hopping on L ft (ct 2), hands are swung down to a straight elbow pos. bkwd

FEISTRITZER LANDLER (CONT'D)

2-8 Cpls rotate CCW in place with 7 landler steps.

FIGURE VII - BOTH BACK-CROSS HOLD

1-2 W bends over and turns 1/4 CCW (L) and slips under M's L arm. Lower M's L and W's R hands and both turn 1/2 W CCW (L), M CW (R) under M's R and W's L until back to back. Raising M's R and W's L, and lowering M's L and W's R, both move slightly to own L until R hip to R hip with M's L and W's R hand in small of M's back.

3-8 Cpls rotate CW in place with 6 landler steps. *Continue thru 4 meas of cadence.*

FIGURE VIII - W LEAD AROUND

1-4 M bends over and turns 1/4 CW (R) and slips under W's R arm. M raise and turns W 3/4 CCW (L) under raised hands (M's L, W's R) to face ptr. Release hands and rejoin L to L under M's L arm pit as W circles CCW around M to end slightly behind and to R of M, W then reaches fwd and they join R hands.

5-8 In this pos cpls rotate CCW (W fwd, M pivoting) in place with 4 landler steps

9 Reversing pos, W moves behind M to his L side so that R hands are now under R arm pit and L hands are extended fwd.

10-16 Cpls rotate CW (W fwd, M pivoting) in place with 7 landler steps. ~~Continue through 4 meas of cadence.~~

CADENCE: M stamp L, R, R, L, *(cts 1, 3, 1, 3)* *R, L (1, 2, 3, 4) hold 5, 6 hold. W keeps time in place*

FIGURE IX - BOTH TURN INDIVIDUALLY

1-2 Releasing L hands, M backs out under raised R hands (2 cts) simultaneously W starts turning CCW under raised R hands while moving LOD.

3-4 W moving bkwd in LOD, M turns CW (R) under joined R hands (2 meas 6 ct turn)

5-6 W repeat CCW turn under R hands, M moving fwd in LOD

7-8 M repeat CW turn under R hands, W moving bkwd in LOD

FIGURE X - ARM SWING AND HANDS ON HIPS WALTZ

1-4 With joined R hands held low, cpls move with landler steps in LOD W moves bkwd, M fwd, while slowly swinging joined hands in and out (one swing per meas)

5-8 Repeat Fig IV meas 5-8 Pursuit

✓ CADENCE: M stamp L (ct 1), R (ct 2), R (ct 3), L (ct 4), *as they move back to ctr and take shoulder held dance pos, W keeps time in place*  
*1 shoulder held on cts 5-6*



## SITNO VLASHKO HORO (CONT'D)

- 5 Repeat action of meas 7, Fig I while hands are swung fwd (ct 1) and back to previous pos (ct 2) <sup>(incl R-h)</sup>
- 6 Jump with both ft together in place (ct 1), hop on R ft while lifting L knee up (ct 2), hands are swung upward to orig pos.
- 7 Step sdwd L on L ft (ct 1), step in front on L ~~ft on R~~ ft (ct &), step ~~on L ft~~ in place (ct 2), step sdwd R on R ft (ct &) <sup>R</sup> <sup>L</sup>
- 8 Step in front of R ~~ft on L~~ ft (ct 1), step ~~on R ft~~ in place (ct &), step sdwd L on L ft (ct 2), scuff heel fwd (ct &) <sup>L</sup> <sup>R</sup>

9-16

Repeat m 1-8 once more! <sup>(2 in all)</sup>Presented by Marcus Moskoff  
Idyllwild Workshop, 1982

FEISTRITZER LANDLER  
(Austria)

SOURCE:

The Feistritzer Landler is a fine example of the 3/4 rhythm dance form that spread throughout the greater Danube Valley during a 200-300 year period from the eastern provinces of Austria and bordering on Hungary and Slovenia, to the regions in the west of Salzburg, Tirol and upper and lower Bavaria. In this dance one sees the simple couple dance form of drehing (girl turning), radln (wheel), muhlen (mill), joch (yoke), herzerl (heart) and walgen (dishrag) done at a moderate tempo in a dignified manner, but always with the "dancer dedicating himself completely to leading his partner in a tender, gentle way".

The notes about Austrian dancing are translations from books and articles by Prof. Richard Wolfram, who has spent a lifetime of research and enjoyment of the Austrian folk dance heritage. Prof. Wolfram is 80 years old, living in Vienna and still writing, lecturing and researching.

This dance was also presented by Walter Grothe at Stockton Folk Dance Camp, 1960.

PRONUNCIATION: Fy-striz-er Lahnd-ler

MUSIC:

Record: Festival 504, *S2/B1 ✓*

FORMATION:

Cpls anywhere on floor facing LOD with W on M's R and inside hands joined and down.

STEPS:

Landler style waltz (see description on last page)

STYLE:

Flat footed ftwk throughout dance

NOTE:

Figures always start on the upbeat of the 8th meas. During each meas you never stand still, but are either marking time in place, doing a waltz or landler step. Begin each figure with M's L ft, W's R ft

METER: 3/4

PATTERN

Meas

~~1~~ Introduction *2 cords*

FIGURE I - TURNING OF THE W

1-2

Cpls swing joined inside hands slightly fwd and back, while doing 2 waltz steps in LOD. M begin L, W, R. M free hand hanging at side, if wearing suspenders thumb is hooked in suspenders, W's R hand on waist fingers back.

3-8

Raising M's R and W's L hands W turns CW (R) in front of M 3 times with 6 waltz steps. Cpls move in LOD and M stamps on ct 1 and 3 of each meas. M begin waltz with L ft, W, R ft.

FIGURE II - YOKE (BEHIND THE NECK)

From this point on the cpls do a slightly quicker landler step (uniform stepping).

STRANDZHANSKO HORO  
(Bulgaria) <sup>13/14</sup>

SOURCE: This dance was learned by Marcus Moskoff from the Strandzha Folklore Ensemble in Bourgas, Bulgaria, during the summer of 1978.

MUSIC: Record XOPO LP#5 *52/B1-*

FORMATION: Long lines with belt hold. ~~Dance begins immediately with music.~~ Both patterns are repeated twice.

METER: 6/8 COUNTED 2/4 PATTERN

- Meas. *Intro 16 meas Beg dnc w/ vocal*  
FIGURE I - INTERLUDE
- 1 Facing and moving LOD, step <sup>R</sup> fwd on R ft (ct 1), ~~slightly hop~~ on R ft, lifting L fts <sup>slightly</sup> (ct 2)  
*of pelvis, jump on both ft*  
*lifting*
- 2 Repeat action of meas 1 with opp ftwk
- 3 Facing and moving twd ctr, step fwd on R ft (ct 1), close L ft ~~next~~ to R ft (ct 2)
- 4 Step <sup>R</sup> fwd on R ft (ct 1), ~~hop~~ on R ft, lifting L ft <sup>fwd</sup> (ct 2)  
*of pelvis lift*
- 5 Facing LOD, jump on both ft with L ft fwd (ct 1), facing ctr, jump on both ft with L ft slightly fwd and legs spread slightly apart (ct 2)
- 6 Hop on R ft, lifting L ft slightly <sup>fwd</sup> (ct 1), step <sup>L</sup> bkwd on L ft (ct 2)
- 7 Step <sup>R</sup> bkwd on R ft (ct 1), slightly <sup>lift</sup> hop on R ft, lifting L ft slightly <sup>fwd</sup> (ct 2)
- 8 Step <sup>L</sup> bkwd on L ft (ct 1), slightly <sup>lift</sup> hop on L ft, lifting R ft slightly <sup>fwd</sup> (ct 2)
- 9-16 *Repeat m 1-8, once more (2 in all)*  
FIGURE II - BASIC
- 1 Facing ctr, step sdwd ~~to~~ R on R ft (ct 1), step ~~on~~ L ft behind R ft (ct 2)
- 2 Step sdwd R on R ft (ct 1), step ~~on~~ L ft behind R ft (ct 2)
- 3 Step sdwd R on R ft (ct 1), ~~slightly hop~~ on R ft, lifting L ft slightly <sup>fwd</sup> (ct 2)  
*have L insinuate, hold*
- 4 Step <sup>rock</sup> sdwd L on L ft (ct 1), ~~slightly hop~~ on L ft, lifting R ft slightly <sup>fwd</sup> (ct 2)  
*hold,*
- 5 Step <sup>rock</sup> sdwd R on R ft (ct 1), ~~slightly hop~~ on R ft, lifting L ft slightly <sup>fwd</sup> (ct 2)  
*hold,*
- 6-7-10 Repeat action of meas 1-<sup>5</sup>4, Fig II with opp ftwk and direction
- 8-10 Repeat action of meas 3-5, Fig II with opp ftwk and direction
- 9-20 *Repeat m 1-10, once more (2 in all)*

It is by and large a question of taste, whether one wants to sit intimately with his sweetheart on a bench in front of other people, or if he would rather be where he can be along and undisturbed by anyone. I find, that what you wouldn't do in real life, should also not be done in dance. Above all, such a display is absolutely unlike the farmers ways. Even where a couple might very well be together by night in Fensterln (Window Courting), they certainly do not show this by day, and as a matter of course. That is a traditional, handed-down law. A dance, therefore, that goes against this law, shows itself, through this very defiance to rule, as unauthentic--not genuine. It is unnatural that at exactly the same time the whole group kisses in certain figures. It can very well happen in particular highpoints of the dance that two who know each other very well may give a kiss out of pure joy. But not as show or act on a stage and not exercised to a certain measure.

The ending or conclusion of the "Almerischen" by way of the round-dance is in a closed position. The music proceeds without exception in  $3/4$  time and binds mostly two parts to every eight meas. The old form lined up as many as six such Landler parts with each other and in between played the cadence of an ausgang (lead-in), in which the dancer lets go of the girl and stamped rhythmically.

In the fourth chapter we already spoke of the Landler of Oberosterreich, the dance of the hard and heavy grain earth, the plains and the gently undulating hilly land. Today, it is accentuated by the young men's groups and is carried on by them. Justifiably it is called the Ländler. One can distinguish them from the so-called "Landl," which is the heartland of Oberosterreich, or, however, with E.Hamza from a general differentiation. The "Land" means in our dialect, namely the general plains, as opposed to the mountains.

The dancing of the Landler entails much effort until one can master it.

"Not everyone can dance the Landlerisch  
I can't myself, but my brother can."

Because in the Landlerishen the girl's role is quite an undertaking, and is generally underplayed. As in the farmers dances (or peasant dances) of the 15th and 16th Century or in the Norwegian Springing Dances the boy leads the girl out by the hand, turns her around alternately while the boy turns himself; he leads the girl around himself once, etc. Basically, the girl only comes along with the dancer. The boys are the ones who play the lead role. They make the twisted up step forms, and it is only the boys who sing. During the entire dance they scarcely give the girl even a glance. To a certain extent they dance "for themselves." It is a very masculine dance, which nothing else of the courting nature is tacked on.

The movement of the whole group is accomplished in completely even measured swinging and walking. In the evenness of the movement lies the highest art accomplishment, in which the Innviertel has carried this to its highest stage. According to even its complete carriage the Landlerisch is a decidedly noble dance. And here it

TROPANKA <sup>6/4</sup>  
(Bulgaria)

*Tro-pahn-kah ✓*

SOURCE: This dance is from the repertoire of the State Ensemble for Folk Songs and Dances in Tolbukhin, Bulgaria.

MUSIC: Record: "Marcus Moskoff Introduces Songs and Dances of Bulgaria"  
Vol I, *SA/03*

FORMATION: Lines with hands joined in upper "W" pos. Dance begins immediately with music.

METER: 2/4

PATTERN

Meas

*no intro, dance begins w/ music*  
FIGURE I

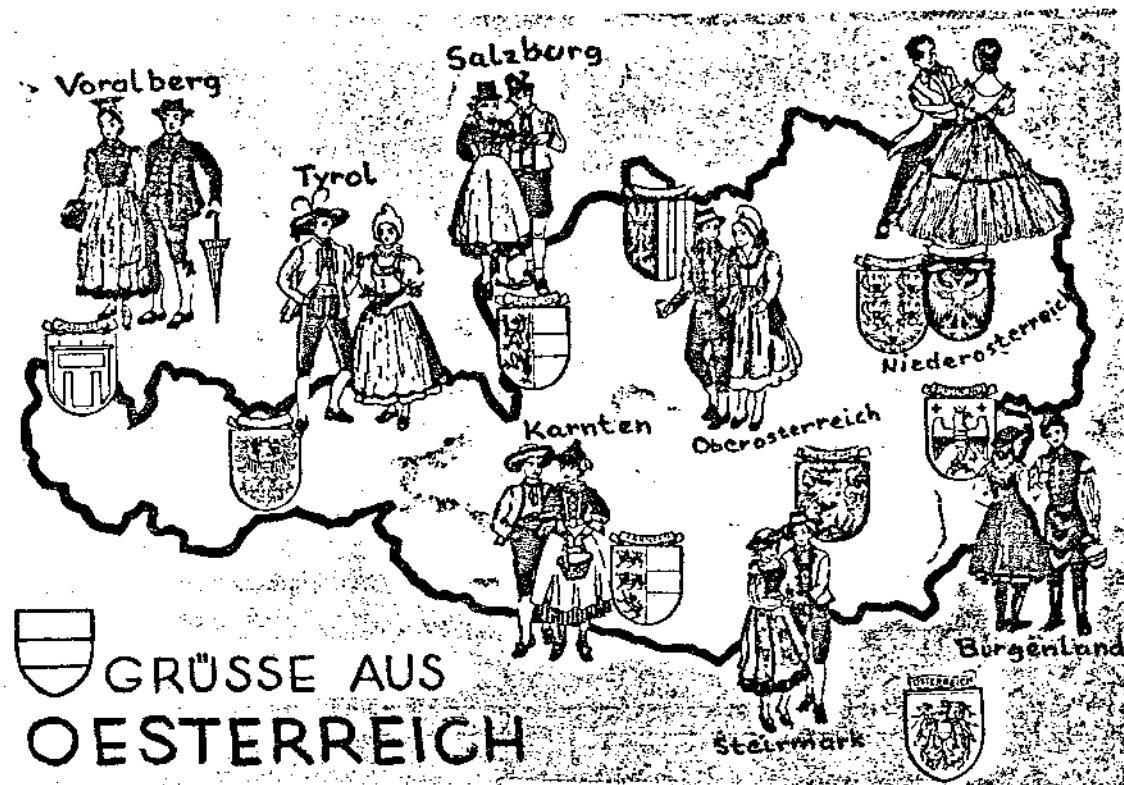
- 1 Facing ctr, step sdwd R on R ft (ct 1), step behind R ft on L ft (ct &),  
~~step sdwd R on R ft (ct 2), step behind R ft on L ft (ct &).~~ *repeat ct 1, 2 (ct 2)*
- 2 Step sdwd R on R ft (ct 1), stamp L ft next to R ft, ~~taking no wt (ct &),~~ *without*  
stamp L ft next to R ft ~~once again, taking no wt (ct 2)~~ *without*
- 3-4 Repeat action of meas 1-2, *alternating steps as more times (4 or all)* with opp ftwk and direction
- 5-8 Repeat meas 1-4 once *more (2 in all)* again from beginning

FIGURE II

- 1 Facing diag ~~fwd~~ L, step <sup>R</sup> fwd on ~~R~~ ft (ct 1), pivoting to face diag ~~fwd~~ R, *sml*  
hop on R ft (ct &), facing diag ~~fwd~~ R, step <sup>L</sup> fwd on ~~L~~ ft (ct 2), pivoting  
to face diag ~~fwd~~ L, hop on L ft (ct &)
- 2 Facing ~~RLOD~~, step in place on ~~R~~ ft (ct 1), stamp L ft next to R ft,  
~~taking no wt (ct &), stamp L ft next to R ft, once again, taking no wt (ct 2)~~ *without*
- 3 Facing diag ~~fwd~~ L, step bkwd on L ft (ct 1), pivoting to face diag. ~~fwd~~ R, *sml*  
hop on L ft (ct &), facing diag ~~fwd~~ R, step <sup>R</sup> bkwd on ~~R~~ ft (ct 2), pivoting  
to face diag ~~fwd~~ L, hop on R ft (ct &)
- 4 Facing ~~RLOD~~, step in place on ~~L~~ ft (ct 1), stamp R ft next to L ft, *2*  
~~taking no wt (ct &), stamp R ft next to L ft once again taking no wt (ct &)~~ *without*
- 5-8 Repeat meas 1-4 once again  
*Note: Hops are very small*

FIGURE III

- 1 Facing and moving LOD step <sup>R-1</sup> fwd on ~~R~~ ft (ct 1), ~~continuing LOD step fwd~~ *2*  
~~on L ft (ct 2) (may be stated as a simple "walk, walk")~~
- 2 Step <sup>R</sup> fwd on ~~R~~ ft (ct 1), ~~step fwd on L ft (ct &),~~ *close L to R* step <sup>R</sup> fwd on ~~R~~ ft (ct 2),  
stamp L ft next to R ft ~~taking no wt (ct &)~~ *without*
- 3 Turning to face ctr, step ~~L~~ on L ft (ct 1), stamp R ft next to L ft,  
~~taking no wt (ct &), turning to face LOD, step ~~R~~ on R ft (ct 2), stamp~~ *scuff*  
~~L ft next to R ft taking no wt (ct &)~~



### COURTING TYPE DANCES

The simplest form is the boy turning the girl under his raised hand, eight meas., in front of himself and spinning her like-a top. In this way most of the Almerischen (Landler figure dances) begin. The turning of the girl must be very old, the wild Swiss Urs Eraf recorded this in 1525 on a sheet of paper, this can also be seen in Farmer-Breughezs paintings. Eight meas. of drehing, alternating with eight meas. of round dance in closed position forms the content of that style, of simple Almerish-Wallnerisch dancing which emerges under the name of "Schöns Dirndl Drah Di Um" in lower Austria, Styria and Carinthia.

Only in two areas do I know of the further development of such simple play of the joined hands to an artistic diversity: in the alpine south-west German and in Norwegian courting dances. Austria reaches the peak. Ever new possibilities come to light. Besides here there are two different development strains. The one way - and it is certainly the most original - aims at the continuous flow of movement. Names like "Wickeln," "Scheiben," dan "Radl," etc. indicate this. The other types, from the flow of movement, in which every position is only a transtion done in a fleeting wink to form a position, to hold it and in this fixed position to dreh (turn) in place. Whether it be in Muhlen (Mill), Fensterl (Window), Herzerlstellung (Heartform), etc. It is also to a certain extent a pose which aims more at the spectator than is made visible. The "Steirische" of the Salzkammrgut is besides decidedly a community bound form, in which all couples dance at the same time the same sequence of figures, whereupon the singing and paschen (clapping)

## TROPANKA (CONT'D)

4 Facing LOD, step <sup>L-R-L</sup> bkwd on L ft (ct 1), <sup>#2</sup> step bkwd on R ft (ct &), step bkwd on L ft (ct 2), stamp R ft next to L ft <sup>not set</sup> taking no wt (ct &)

5-16 Repeat meas 1-4, <sup>3 more times (4 in all)</sup> a total of three times through

HANDS

- 1 During Fig I, arms swing down in a fwd arc with slightly bent elbows, starting from the upper "W" pos (ct 1 &), straightening elbows, arms continue to swing downward to finally rest at side of body (ct 2), arms swing upward in a fwd arc (ct &)
- 2 Arms continue to swing upward while bending elbows to reach starting pos (ct 1), dip elbows down in a pumping motion to coincide with stamping of ft (ct &), dip elbows down in a pumping motion once again to coincide with stamping of ft (ct 2) (after each dipping motion, arms will briefly return to upper "W" pos.)
- 3-4 Repeat action of meas 1-2
- 1 During Fig II and III, arms are held down at side of body with slight swing fwd (ct 1), arms continue to be held at side of body with a slight swing bkwd (ct 2)
- 2 Repeat action of meas 1
- 3-4 Repeat action of meas 1-2

Presented by Marcus Moskoff  
Idyllwild Workshop, 1982

## TRUGNAL MI STURCHO (CONT'D)

5-8 ~~Repeat action of meas 1-4 Fig 11~~

Repeat entire dance from beginning

Presented by Marcus Moskoff  
Idyllwild Workshop, 1982



Vrap-cher-toe ✓

10/5  
VRAPCHETO  
(Bulgaria) 4

SOURCE: This dance is from the repertoire of the Pioneer Youth Ensemble of Sofia, Bulgaria *The little sparrow*

MUSIC: Record: "Marcus Moskoff Introduces Songs and Dances from Bulgaria" Vol I

FORMATION: Lines with front basket hold. Dance begins after introduction of 6 instrumental chords.

METER: 2/4 (ONE & TWO &)                      PATTERN

Meas.

6 Chord Introduction

FIGURE I - BASIC

- 1-3 Facing and moving LOD, walk fwd 6 steps starting with R ft (cts 1,2)
- 4 Facing ctr, step sdwd R on R ft (ct 1), swing L ft in front of R ft (ct 2)  
*Repeat in 4 w/opp ft.*
- 5 ~~Step sdwd L on L ft (ct 1), swing R ft in front of L ft (ct 2)~~
- 6 ~~Step <sup>R+</sup> directly bkwd on R ft (ct 1), <sup>R</sup> step directly bkwd on L ft (ct 2)~~
- 7 ~~Step <sup>diag bk</sup> sdwd R on R ft (ct 1), swing L ft in front of R ft (ct 2)~~
- 8 Step sdwd L on L ft (ct 1), step on R ft crossing in front of L ft (ct 2)
- 9 Step sdwd L on L ft (ct 1), step on R ft crossing in back of L ft (ct 2)
- 10-11 ~~Repeat action of meas 5 <sup>4</sup> w/opp ft (L to L; swing R; R to R; swing L)~~
- 11 ~~Repeat action of meas 4~~
- 12 Step sdwd L on L ft (ct 1), stamp R ft next to L ft, <sup>w/out</sup> taking no wt (ct 2)
- 13-24 ~~Repeat dance from beginning~~ *in 1-12 once more (2 in all)*

FIGURE II - ENDING SEQUENCE

- 1-6 Repeat ~~action~~ of meas 1-6 of Fig I. Tempo will become drastically slower after meas 6
- 7 Slowly step <sup>R</sup> directly bkwd on R ft (ct 1), close L ft next to R ft (ct 2)
- 8 Slowly step directly sdwd L on L ft (ct 1), close R ft next to L ft (ct 2)
- 9 ~~Slowly step directly bkwd on R ft (ct 1), close L ft next to R ft (ct 2)~~ *Repeat meas 7 (R bk, & close)*
- 10 Slowly step <sup>L</sup> directly fwd on L ft (ct 1), close R ft next to L ft (ct 2)
- 11 Bow upper half of body from the waist to signal completion of dance.

Yan-key-nah-tah ✓

YANKINATA <sup>10/5</sup>  
(Bulgaria) 4

SOURCE: This dance is from the repertoire of the State Ensemble for Folk Songs and Dances in Plovdiv, Bulgaria 72

MUSIC: Record: "Marcus Moskoff Introduces Songs and Dances of Bulgaria"

Vol I S B/B 2 (slow record style)

FORMATION: Lines with belt hold. Dance begins immediately with music.

METER: 11/16

PATTERN

Meas

FIGURE I - INTERLUDE (instrumental)

- 1 Facing and moving LOD, step fwd on ~~R ft~~ (ct 1)<sup>3</sup>, ~~step fwd on L ft (ct 2)~~, ~~step fwd on R ft (ct 3)~~, hop on R ft, while slightly lifting L ft behind R (ct 4); step ~~fwd on L ft~~ (ct 5)
- 2 Continuing LOD, step ~~fwd on R ft~~ (ct 1)<sup>3</sup>, ~~step fwd on L ft (ct 2)~~, ~~step fwd on R ft (ct 3)~~, hop on R ft in place while lifting L ft (ct 4), stamp L ft next to R ft, ~~taking no wt~~ (ct 5)
- 3 Turning to face ctr, step to L on L ft (ct 1), stamp R ft next to L ft facing ctr, ~~taking no wt on R ft~~ (ct 2), turning to face LOD, step ~~to R~~ <sup>fwd</sup> on R ft (ct 3), hop on R ft in place while lifting L ft fwd, facing LOD (ct 4), slap L ft fwd, ~~taking no wt~~ (ct 5)
- 4 Continuing to face LOD, step ~~bkwd on L ft~~ (ct 1)<sup>2</sup>, ~~step bkwd on R ft (ct 2)~~, turning to face ctr, step to L on L ft (ct 3), facing ctr, dance two scissors steps in place (R,L) (cts 4,5)
- 5-8 Repeat meas 1-4 once again (2 in all)

FIGURE II - BASIC (vocal)

- 1 Facing and moving diag fwd R, step ~~fwd on R ft~~ (ct 1)<sup>3</sup>, ~~step fwd on L ft (ct 2)~~, ~~step fwd on R ft (ct 3)~~, hop on R ft while lifting L ft <sup>fwd</sup> (ct 4), step on L ft in front of R ft (ct 5)
- 2 Facing diag fwd L, step bkwd on R ft (ct 1)<sup>3</sup>, ~~step bkwd on L ft (ct 2)~~, ~~step bkwd on R ft (ct 3)~~, bring L ft to close <sup>L</sup> next to R ft while bouncing <sup>once</sup> on both heels (ct 4), ~~hop on R ft while slightly lifting L ft in place (ct 5)~~
- 3 Repeat ~~action~~ of meas 1, but with opp ftwk and direction
- 4 Repeat ~~action~~ of meas 2, but with opp ftwk and direction, <sup>except</sup> ~~although~~ body faces diag fwd R
- 5-8 Repeat meas 1-4 once again (2 in all)

Presented by Marcus Moskoff  
Idyllwild Workshop, 1982

CA LA BALTA  
(Romania)

**SOURCE:** This dance, from the region of Oltenia near the Danube River (southwest Romania), is known by several different names and danced to different melodies in a group of villages around the town of Bailesti. Dances done in short lines, with arms crossed in back and composed of fast crossing steps in place, stamps, and surging movements forward, back and diagonally, are characteristic of this area. Ca la Balta (kah lah BAHL-tah "as in the marshland") is an excellent example of this dance type and was described by Gheorghe Popescu-Judet, who first collected it in 1955, as "one of the most typical stamping line dances done by the Oltenians of the Danubian plain." Notes by Dick Crum.

**MUSIC:** Record: Folkraft LP-33, A-3, Ca La Balta

**FORMATION:** Dancers, originally M only, in lines of no less than three and no more than five or six, hands joined in back-basket (back X pos).

**METER:** 2/4

**PATTERN**

Meas.

PART I

- 1 Facing diag R of ctr and moving fwd in this direction, step R ft (ct 1); step L ft fwd, turning to face diag L of ctr (ct 2).
- 2 Moving diag bkwd R, take one 2-step R,L,R (ct 1 & 2)
- 3-4 Repeat action of meas 1-2 with opp ftwk and direction
- 5-8 Repeat action of meas 1-4

Dancers sometimes shout the following Strigatura during Part I:

M 1:	Uite-o, uite-o	(WEE-toh WEE-toh)	"There is, there is,
M 3:	Nu-e, nu-e	(NOO-yeh NOO-yeh)	There isn't, there isn't
M 5:	Si-nc=odata	(SHEENK-o-dah-tuh)	Once more
M 7:	Trei acuu!	(TRAY ah-KOO)	Now three times!"

PART II

- 9 Step R ft in place (ct 1); stamp L ft (no wt) fwd (ct &); step L ft in place (ct 2); stamp R ft (no wt) fwd (ct &)
- 10 Step R ft in place (ct 1); step L ft across in front of R ft (ct &); step R ft in place (ct 2); step L ft beside R ft (ct &)
- 11-12 Repeat action of meas 10 two more times
- 13 Step R ft across in front of L ft (ct 1); step L ft in place (ct &); step R ft beside L ft (ct 2); step L ft across in front of R ft (ct &)
- 14 Step R ft in place (ct 1); step L ft beside R ft (ct &); step R ft across in front of L ft (ct 2); step L ft in place (ct &)

## CA LA BALTA CONT'D)

- 15-16 Repeat movements of meas 1-2.
- 17-22 Repeat movements of meas 9-14 reversing ftwk.
- 23-24 Repeat movements of meas 3-4.

Presented by Dave Slater  
Idyllwild Workshop 1982

CAMCETO  
(Macedonian)

- SOURCE:** Camceto (CHAHM-cheh-toe) was presented by Anatole Joukowsky at the 1956 Santa Barbara Folk Dance Conference.
- MUSIC:** Record: XOPO 304 "Chamcheto"
- FORMATION:** Line or open circle. Usually there are separate lines for M and W. M use "T" pos and W have hands joined in "W" pos.
- STYLE:** Knees bend freely; M take larger steps and make bigger knee movements than W.
- STEPS:** Bounce, lift, hop

**METER:** 7/8

**PATTERN**

**Meas.**

No introduction; begin with the first meas of music.

SLOW PART (Time 3/8, 2/8, 2/8)

- 1 Step on R in front of L, raising L behind R ankle (ct 1); bend R knee slightly twice to give some bounce to the step (ct 2, 3).
- 2 Step back on L raising R in front (ct 1); hold (ct 2,3)
- 3 Lift onto L toe and raise R ft higher in front so that M thigh is parallel to the floor with the ft below the knee (ct 1); hold (ct 2,3)
- 4 Step on R to R (ct 1); bring L behind R ankle (ct 2); step on L behind R (ct 3)
- 5 Step on R to R (ct 1); bounce slightly twice (ct 2,3)
- 6 Step on L behind R (ct 1); hold (ct 2,3)
- 7 Raise R behind L knee with a slight CW circling motion, lifting on L toe at the same time (ct 1); hold (ct 2,3)
- 8 Step fwd on R (ct 1); raise L high in front, lift on R toe at the same time (ct 2); hold (ct 3)
- 9 Step fwd on L raising R behind L ankle (ct 1); bounce lightly twice (ct 2,3)
- 10 Step back on R (ct 1); raise L in front (ct 2); hold (ct 3)
- 11 Swing L around behind R knee, lift on R toe (ct 1); hold (ct 2,3)
- 12 Step fwd on L (ct 1); raise R high in front, lift on L toe (ct 2); hold (ct 3)

Repeat all of the above until the break in the music, which comprises 3 meas of the FAST music, during which the dancers wait. Begin the fast part on the first beat of melody after this break.

## CAMCETO CONT'D)

FAST PART (Time 4/8, 3/8)

- 1 Step fwd on R ft (ct 1); step back on L ft (ct 2)
- 2 Hop on L in place, raising R in front (ct 1); step on R to R (ct &);  
step on L behind R (ct 2)
- 3 Step on R to R (ct 1); step on L behind R (ct 2)
- 4 Circle R around behind L knee (ct 1); step on R beside L (ct 2)
- 5 Step on L across in front of R (ct 1); step on R in place (ct 2)
- 6 Circle L around behind R knee (ct 1); step on L beside R (ct 2)

Continue to the end of the record. This fast part is done with considerable bend applied to each step. One must be careful not to get ahead of the music, particularly when it slows a bit about halfway through.

Presented by Dave Slater  
Idyllwild Workshop, 1982

ITI MILVANON  
(Israeli)

- SOURCE:** This is a couple dance in Yemenite style, composed by Rivka Sturman in answer to a need felt by the younger Israeli folk dancers for a social type of folk dance. Translation: Come With Me From Lebanon.
- MUSIC:** Record: Arzi R-307-1, "Iti Milvanon" From Song of Songs. Music by Nira Chen of Ein Harod. National - 453
- FORMATION:** Couples all facing CCW with W on M's R. Ptrs hook little fingers of L hand, M's R arm around W's waist; W's R arm at her side.
- STEP:** Yemenite three step, running step\*, hopping, three-step turn\*.

**METER:** 4/4

**PATTERN**

Meas.

Introduction

Cts. 4 & Hold (The Yemenite three step begins with a two-beat hold).

PATTERN I YEMENITE THREE STEP AND FACE PARTNER

- 1 One Yemenite three step to L: M and W step to L side with L ft (ct 1); step in place with R ft (ct 2); cross L ft in front of R ft (ct 3); and hold (ct 4).
- 2 Cross R ft in front of L (ct 1) hold (ct 2); step back into place with L ft (ct 3); close R ft beside L (ct 4), rise on ball of R ft (ct &).
- 3 M and W cross L ft in front of R (ct 1); M steps slightly bkwd with R ft (ct 2); step back onto L (ct 3) and hop on L (ct 4). (lifting R ft about 12" from floor and pointing it twd ptr). Simultaneously W steps fwd R (ct 2); turning CCW (back to LOD) to face ptr as she steps bkwd on L (ct 3), hop on L ft and lift R ft pointing it twd ptr (ct 4).  
NOTE: Ptrs little fingers remain formed throughout this step. As W turns with back to LOD, M remains facing CCW.
- 4 M steps fwd R twd ptr (ct 1); step L beside R (ct 2); cross R in front of L (ct 3) and hold (ct 4). Simultaneously W steps R fwd twd ptr (ct 1) step L turning CW to finish beside ptr (ct 2) and close R to L (ct 3) (M now puts his R arm around W's waist) hold (ct 4)  
NOTE: When W becomes proficient in doing meas 4, she may also cross R ft in front of L (ct 3)

5-8 Repeat action of Pattern I, meas 1-4

PATTERN II YEMENITE THREE STEP AND RUNNING STEP

- 1-2 Repeat action of Pattern I, meas 1-2
- 3-4 Both move fwd with 3 light running steps L,R,L, lifting on ball of R ft on last running step (ct 1,2,3); and holding lift (ct 4).
- 5-8 Repeat action of Pattern II, meas 1-4

## ITI MILVANON (CONT'D)

PATTERN III YEMENITE THREE STEP AND THREE STEP TURN

- 1-2 Repeat action of Pattern I, meas 1-2
- 3 Ptrs drop hands keeping them poised; take 3 small steps, both turning CCW once around in place L,R,L (cts 1,2,3). (Ptrs continue to look at each other as they turn). Hold (ct 4).
- 4 Rejoin hands and repeat Yemenite step to R (Pattern II, meas 8)
- 5-8 Repeat action of Pattern III, meas 1-4.

PATTERN IV YEMENITE THREE STEP AND CROSS OVER

- 1-2 Repeat action of Pattern I, meas 1-2
- 3 Little fingers of L hand are hooked and R arm is free; both are facing CCW. Repeat action of Pattern I, meas 3 with M swiving W across in front of him so that she finishes with her back to ctr of room. As M takes his step he turns to face ptr and finishes with his back to wall.
- 4 Repeat action of Pattern I, meas 4 and W crossing bk to ptr's R. Both are facing CCW.
- 5-8 Repeat action of Pattern IV, meas 1-4.

Presented by Dave Slater  
Idyllwild Workshop, 1982

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ROROS-POLS  
(Norway)

Roros-pols (RUHR-ohs-pols), a couple dance from eastern Norway, is as genuine a "folkdance" as can be found in all of Scandinavia, yet there are no published descriptions nor printed instructions in Norwegian on how to dance it! For Roros-pols is one of those ethnic terpsichorean survivals known in Norwegian as "bygdedansar" (country-, local-, or village-dances). Unlike the "turdansar" (figure-dances) such as Reinlendar med Turar, Seksmannsril and Attetur, which are thoroughly documented in the official Norwegian folkdance manual, the ethnic country-dances have not passed through a "formal" stage of development, but have evolved independently among the folk, varying from district to district. Among them are: Pols and Springleik (both close cousins of the Swedish Polska), Springar, Gangar, Rull and Halling. No other Scandinavian land has anywhere as rich a living tradition in native dance forms as Norway.

Besides being a delightful and exhilarating dance in its own right, Roros-pols is of unusual interest to the folklorist. Among the art treasures preserved in the Gripsholm castle near Stockholm, Sweden, there is a wall textile from around the year 1500, showing a fiddler, a bagpipe-player and 4 couples in various dance positions. It is entitled "Bonddans" (Farmer or Peasant Dance). The remarkable thing is that the dancers are pictured in 4 sequences in which every detail corresponds to the figures of a dance found in Norway in the area of the town Roros, exactly as it is danced today! The musicians' instruments, however, are not the same as those used nowadays. The bagpipe (once widespread in the Northlands) has disappeared, and the fiddle pictured is quite different from the violin types now played by Scandinavian country fiddlers. But the most intangible aspects of the dance, the dance figures themselves, are still there. Thus the Swedish tapestry indicates that this most ancient of couple dances, once common throughout northern Scandinavia (it was danced in western Sweden up to a generation ago) has managed to survive up into our day, a span of 4 to 5 centuries, in Norway--without any perceptible change!

The area of eastern Norway between Oslo and Trondheim is typical Pols country. There the ordinary fiddle, and not the unique Hardanger-fiddle, is the prevailing folk instrument. A driving rhythm frequently broken by subtle syncopations, and of times a strange mixture of modal keys, characterizes the music. Although the Pols has lost much ground the last few decades, its former popularity is attested to by the vast number of Pols tunes which have been handed down through the local fiddlers.

Among Norse wedding customs was a widespread tradition of a Bride's dance done to special music, namely Pols. The male guests (including the minister, by the way!) all took turns dancing with the bride--clearly a pre-Reformation custom. The dance seems to have had two parts: A slow, dignified polonaise-like opening, followed by a fast gyrating "round-dance". Scholars point out a definite similarity to the combination of Pavane - Gallard, so common at the time of the Renaissance. Quite likely the Gammal-polska of Sweden and Sonderhoning of Denmark are remnants of this same tradition. However in all of these dances the slow fore-dance music has given way to the livelier afterdance music, leaving the introductory figures to be done to the same rhythm as the following fast turn. In most areas of Norway the latter fast part, mostly in closed position, is the only figure still dances (for example Springpols, which is similar to the Hambo). Only in the district of Roros has the entire "original" sequence of figures, in suite form, survived.

It should be pointed out the Roros-pols is no easy dance, even though figures may

## ROROS-POLS (CONT'D)

appear simple enough. The accomplished Pols dancer employs a lot of "tricks" that the outsider easily overlooks, for example, subtle syncopations. This gives the dance a fascinating character, that certain "something" is difficult to describe or learn, but infinitely rewarding once it is mastered. Only through long exposure can an outsider become a true Pols dancer. It is hoped that the introduction of this Norwegian dance to American folkdancers may, despite all the inevitable shortcomings of such transplantation, serve to provide an insight into the genuinely traditional aspects of Scandinavian dancing.

SOURCE: As observed and danced in Norway by Gordon E. Tracie. Notes and description prepared with the assistance of Anders Anderssen.

MUSIC: Record: NGK TD7, LPNES 65, Polydor 2382 018.

FORMATION: Any number of cpls moving LOD (CCW) pos. described in text.

STEPS: Special for this dance, as described in text.

CHARACTER: With spirit and agility; flowing not tense. NOTE: To conform to descriptive techniques understandable in the USA, deliniation of the various components of this dance must and need be based on arbitrary phrasing and use of terminologies of which the "native" dancers are of course unaware.

In a sense, the following is a kind of little dance suite, with a series of figures done in a given order but with no fixed phrasing or precise number of meas for each fig. The changes from part to part are pretty much left up to the whim of the M., but not without respect to the "flow" of the cpls dancing in a given space.

While dance style and exactitude of the figures varies considerably between areas, groups, and dancers in Norway, the order and general form of the dance remains constant. In the case of exhibition, a certain concession to the exigencies of performance may be granted. All the dancers may be coordinated so that the figures and transitions are uniform and synchronized.

---

METER:	PATTERN
Meas.	

---

INTRODUCTION

M initially takes his ptr by inside hand (M R, W L), and they begin moving out to floor and fwd in LOD, with open L Pols step, both dancing as follows:

ct 1 - step L (natural walking step, heel contacting floor first)  
 ct 2 - hold pos (L in front of R)  
 ct 3 - step R

After a couple of meas or so, W begins to trail behind M, and M changes handhold (down and behind his back) taking her L hand in his L, and cpl continues several meas (to end of a musical phrase, for example) with same step. Gradually W comes up alongside M L side.

TRANSITION

W crosses over in front of M as she twirls CCW 2 or 3 times, under joined L hands (W ends on M R side). Dance pos now changes so that the M still holds W L hand with his L, but directly in front of them, in addition to which he places his R hand under her L forearm and grasps her L wrist with his R hand.

OPEN STEP I

In this new pos. cpl moves fwd LOD, both dancing open L Pols step as before, for some meas.

TRANSITION (This preferably occurs on the last meas of a phrase).

M stamps L ft (ct 1) and stops in place, as he simultaneously pulls W completely across in front of him and to his L side. W turning 1/2 turn CCW with L Pols step, assuming new dance pos for both as follows: R arm sharply bent, holding ptr upper arm, and L hand around ptr waist. W is to L of M in this pos (L shldr to L shldr).

CLOSED STEP I (REVERSE TURN)

In this pos, cpl turns CCW with same basic L Pols step, but in the following manner, making full revolution for each meas (6 cts)

<u>CT</u>	<u>MEN'S STEP</u>	<u>WOMEN'S STEP</u>
1	Fwd on L in order to begin CCW pivot	Bkwd on L ft
2	Hold pos.	R up to L
3	R up to L, con't CCW pivot	Turn CCW on L, L turn LOD
4	Bkwd on L	R fwd LOD
5	Hold pos.	L fwd, L past R turning at 90° CCW
6	R up to L, con't CCW pivot to complete one full revolution	Turn so back is LOD, R ft turned opp. RLOD

Repeat above figure several times.

TRANSITION

As M steps back, he grasps W L hand with his R, and twirls her one or more turns CCW under her arm, to take a semi-closed waltz pos. (but with M L hand grasping W R fingers slightly, rather than palm-to-palm hold as in ordinary dance pos) facing fwd LOD.

OPEN STEP II

In this semi-closed pos., cpl moves fwd LOD with open L Pols step for several meas.

## ROROS-POLS (CONT'D)

TRANSITION

For the M, the transition from the L Pols step to the Pols turn is direct without pause, starting on L (ct 1). W holds (ct 1) while M steps in front and they assume the following pos: R hand on ptr back, slightly above waist, and own L hand on ptr R shldr. W is a bit to the R of M.

CLOSED STEP II (POLS TURN)

In this new closed pos, cpls turn CW moving fwd in LOD, for several meas, making one revolution for each meas of music (3 cts). This step is very similar to that found in the Swedish "Gammal polska" turn but the Pols is considerably livlier, largely due to a much faster tempo.

CT      MEN'S STEPWOMEN'S STEP

1	Step on L, leading around CW	Hold (only done during transition)
2	Continue turning L while keeping R close by so that it trails around in contact with floor, dip slightly	Step on R between M ft (dip slightly)
3	Step onto R, turning enough to complete a full revolution, landing on R in fwd LOD	Step L
1		Retain wt on L, touch R
2-3		Repeat above cts 2 & 3

NOTE: W ftwork is very close together and low to the floor.

CONCLUSION

After completing a number of closed Pols turns, the cpl separates, M moves LOD while dancing basic L Pols step. As M lets the W go, she continues to make 1 turn CW and then falls behind the M in the L Pols step. Then the entire sequence is begun anew.

Obviously there is no fixed number of times the sequence is to be danced to the music available, for this depends on how fast the M wishes to progress.

The background by Gordon E. Tracie is the most extensive, if not the only written information available on this dance. It is therefore a privilege to be able to include his material in our notes.

Presented by Dave Slater  
Idyllwild Workshop 1982

SZEKELY FRISS  
(Hungary)

PRONUNCIATION:  
(SAY-KAY-EE  
FRESH)

SOURCE: This is a fast csardas variation from Transylvania done by the Szekelys, the largest Hungarian ethnic group in eastern Transylvania. Research and arrangement by Andor Czompo.

MUSIC: Record: Czompo-Vavrinecz: Magyar Tancok, Ext. 45, Czompo 4142

FORMATION: Couples

METER: PATTERN

Meas Ct.

MOTIFS AND SEQUENCES

1

TAPPING

- 1 Small leap on the R ft to the R side, turning slightly to R
- & Step on the L heel beside the R ft
- 2 Step on the R ft in place with slight knee bend
- & Step on the L heel in place with a slight accent and straight knee
- 3& Repeat cts 2 &
- 4 Step on the R ft in place
- 5-8 Repeat cts 1-4, with opp ftwk and direction
- 9-12 Repeat cts 1-4
- 13-14 Same as cts 1-2 with opp ftwk and direction
- 15 Step on the L ft in place
- 16 Step on the R ft in place with slight accent

2

TURNING

PART A

- 1 Step on the L ft fwd and start to turn L
- 2 Step on the R ft slightly fwd with bent knee, continuously turning to L
- 3-6 Repeat cts 1-2 two more times
- 7-8 Step in place L,R,L in QQS rhythm with slight accent
- 9-15 With seven walking steps starting with the R ft, and moving bkwd, turn to the R in a very small circle (CCW)
- 16 ~~Pause~~ <sup>Step</sup> R+R in place

## SZEKELY FRISS (CONT'D)

Meas Ct. PART B

Same as Part A with the exception of ct 16. Instead of the pause, step on the <sup>R</sup>L ft in place.

DANCE

Ptrs in a cpl join in ballroom dance pos, but extend the arms of the joined H's side-diagonal-high.

1-4 Movement

5-8 Tapping

9-16 Ptrs adjust ballroom pos to a R hips adjacent pos and do the Turning A variation. On the last 2 cts the M turns his ptr CW under his raised L hand, holding her R hand.

17-24 Turning B. During the last two counts the M turns his ptr the same way as described above, but this time they assume the position for tapping. Repeat meas. 1-24 replacing the Intro with the tapping motif.

Presented by Dave Slater  
Iddlywild Workshop, 1982

*Curr-nah*  
Alunelul ca la Cîrna - Romania

Presented by Alexandru and Mihai David

Source: Alunelul ca la Cîrna is a dance from Bîrca, Dolj in southern Oltenia. The dance was learned by Alexandru from Costea Constantin of the Research House of Bucharest. It is an alunelul dance type.

Formation: line or semi-circle, mixed dance

Handhold: ~~front or back basket hold~~ *Hands joined in "W" pos*

Music: *Gypsy Camp Vol. V 51/103*  
2/4

Measures Description

- 1-2 in LOD walk R,L (ct&1,2), step R,L,R *in place* turning to face RLOD (ct&1,&2)
- 3-4 reverse ms 1-2
- 5-6 repeat ms 1-2
- 7 *In stride pos* circle bent  $\frac{1}{2}$  knees ~~frwd~~ - ~~L side step L to L~~ ~~plie~~ (ct1), circle bent  $\frac{1}{2}$  knees ~~frwd~~ - ~~R side step R to R plie~~ (ct2)
- 8-9 *Leap* step L (ct1), ~~hop on L~~ *hold* (ct&), cross R in front (ct2), step L ~~back~~ (ct&), step R ~~back~~ (ct1), cross L in front (ct&), step R ~~back~~ (ct2), step L ~~back~~ (ct&)
- 10 into center step R (ct1), ~~scuff~~ *scuff* L (ct&), step L (ct2), ~~scuff~~ *scuff* R (ct&)
- 11 step R (ct1), ~~scuff~~ *scuff* L (ct&), face RLOD step L to L out of center (ct2), ~~close~~ *click* close R to L (ct&),
- 12 step L to L (ct1), ~~close~~ *click* close R to L (ct&), face center step L (ct2)

Dance notes by Maria Reisch

*Hands - meas 1-6 Hands swing down (+), swing bk (1) swing fwd (2). repeat ct 1-2*  
*meas 7-12 Hands in "V" pos*

Brîul Bătrîn ~~din Banat~~ - Romania

Presented by Alexandru and Mihai David

Source: Brîul Bătrîn <sup>from</sup> ~~din~~ Banat is from zone Caras - Severin. It is danced in all of Banat. It is from the family brîul. Alexandru learned the dance from Ion Petcu, former soloist of the Romanian Rhapsody Ensemble now chairman of folk dance teaching at the Popular School of Arts in Bucharest. *An old style dance.*

Formation: circle or semi-circle, mixed dancers with leader

Handhold: shoulder hold

Music: *Sydney Camp Vol. IV 22/B4* 2/4

Measures	Description
1	face center step R (ct1), <sup>plung</sup> opening L frwd (ct2)
2	step L (ct1), <sup>plung</sup> opening R frwd (ct2)
3-4	step R to R (ct1), step L in front of R with plie (ct2), step R to R (ct1), step L <sup>not to R</sup> in front of R (ct2), step R (ct&).
5-6	step L plie (ct1), step R diag back R (ct2), step L <sup>to L</sup> (ct1), step R <sup>plie</sup> (ct2), step L (ct&)
7-8	step R (ct1), step L diag back L (ct2), step R (ct1) step L (ct2) <i>behind L</i>

Dance notes by Maria Reisch



Polocchia - Romania

Presented by Alexandru and Mihai David

Source: Polocchia is from Birca, Dolj in souther Oltenia. It is a type of briuletul - "little briul" from Oltenia. This dance was learned by Alexandru from Costea Constatin of the Research House of Bucharest.

Formation: man's dance - or mixed, <sup>short</sup> line

Handhold: back basket hold

Music:

*Dy pay Comp Vol. II* 2/4 *(mistakeled Briul Dregut)*  
*2/4* *Batrinesc*

Measures

Description

- 1 face center
- 2 into center R,L,R <sup>hop R</sup> (cts1,&.2) <sup>(4)</sup> <sup>(4)</sup>
- 3 out of center L,R,L <sup>hop R</sup> (cts1,&.2) <sup>(1) bicycle L</sup> <sup>(2) bicycle L</sup>
- 4 rock R frwd, L back (cts1,2) <sup>R, hop R</sup> <sup>L, hop L</sup>
- 5 touch R heel across L (ct1), touch R heel out to side (ct&), touch R heel across L (ct2), fall on R lifting L out to L (ct&)
- 6 repeat ms 4 twice falling on L (ct1)
- 7 <sup>touch R heel x L</sup> step L behind R (ct1), fall R (ct2)
- 8 <sup>touch R heel x L</sup> step L behind R (ct1), fall R (ct2)
- 9 step L in front of R (ct1), step R (ct&), step L to L (ct2), step R (ct&)
- 10 repeat ms 9
- 11 step L in front of R (ct1), step R (ct&), step L to L (ct2), step R in front of L (ct&)
- 12 step L (ct1), <sup>step R</sup> (ct&), step L <sup>put feet</sup> (ct2), <sup>drop onto L</sup> (4)

Dance notes by Maria Reisch

# Trei Păzește

Romania

This *trei păzește* comes from Bistreț-Băilești, Oltenia. There are several hundred varieties of this dance, with each village in Oltenia having its own. Alexandru David learned the dance from Ion Petcu, former soloist of the Romanian Rhapsody Ensemble (Theodor Vasilescu's group), and is now chairman of folk dance teaching at the Popular School of Arts in Bucharest.

This dance was taught by Mihai David at the 1982 Idyllwild Folk Dance Workshop.

TRANSLATION:

PRONUNCIATION: treey pah-ZESH-teh

MUSIC: Record: Gypsy Camp Cap Vol. IV (LP), side 1/7 (slow record slightly)

FORMATION: Line facing ctr with hands joined in V-pos. Originally this was a M dance.

STEPS: All stamps are slightly fwd and close to toe of wt'd ft.

---

METER: 2/4

PATTERN

---

Meas.

## INTRODUCTION:

### FIG. I:

Lift R leg high and bend knee on each ct.

1 With wt on L, kick R leg diag L fwd - R heel describes small circle to R (ct 1); bring R heel beside L knee (ct 2).

2-4 Repeat meas 1, 3 more times. End last ct by stamp R fwd, no wt (ct 2).

### FIG. II:

1 Step R bkwd (ct 1); step L beside R (ct &); step R fwd (ct 2); stamp R (ct &).

2 Heavy step fwd on L (ct 1); stamp R, no wt (ct 2).

3-4 Repeat meas 1-2.

### FIG. III:

1 Moving sdwd L - step R heel across L (ct 1); step L to L with knee flex (limp) (ct &); step R heel across L (ct 2); step L to L with limp (ct &).

2-4 Repeat meas 1, 3 more times (4 in all). Stamp R (no wt) on last ct (ct 2).

5-6 Moving sdwd R - repeat meas 1, twice with opp ftwk. Stamp L (no wt) on last ct (ct 2).

7-8 Moving sdwd L - repeat meas 5-6 with opp ftwk.

Cue: 8 limp steps sdwd L / 4 limp steps sdwd R / 4 limp steps sdwd L.

**FIG. IV:**

Style: Steps are done on ball of ft.

- 1 Leap onto L (ct 1); circling L leg fwd, step R across L (ct 2); step L back to place (ct &).
- 2 Step R in place (ct 1); step L across R (ct &); step R in place (ct 2).
- 3-8 Repeat meas 1-2, 3 more times (4 in all).
- 9-16 Repeat meas 1-8, Fig. III with opp ftwk and direction.  
Cue: 8 limp sdwd sdwd R/ 4 limp steps sdwd L/ 4 limp steps sdwd R.

**FIG. V:**

- 1 Fall on L (ct 1); stamp R to R, no wt (ct &); R knee moves twd L knee (ct 2).
- 2 Hold.
- 3-4 Repeat meas 1-2.
- 5-6 Repeat meas 1, twice more.
- 7-8 Hold.

**FIG. VI:**

- 1 Fall on L in place - bend slightly fwd from waist (ct 1); step R out (ct &); step L in place (ct 2); close R to L (ct &).
- 2-7 Fall on L (ct 1); stamp R to R, no wt (ct &); R knee moves twd L knee (ct 2).

Original notes by Maria Reisch  
Rev. from errata, 2-98, dd

Trei Păzește - Romania

Presented by Alexandru and Mihai David

Source: Trei Păzește comes from Bistret-Băilești, Oltenia/ There are several hundred varieties of Trei Păzește- each village in Oltenia having its own. Alexandru learned the dance from Ion Petcu, former soloist of the Romanian Rhapsody Ensemble now chairman of folk dance teaching at the Popular School of Arts in Bucharest.

Formation: line, <sup>facing ctr</sup> semi-circle, 2 diag in V, men's dance

Handhold: ~~back-to-back~~ <sup>hands joined in "V" pos</sup> 2 1/B 7 (slow record)

Music: Gypsy Camp Vol. II 2/4

Measures Description

fig 1  
1 • Bring R leg up  
bending knee on each ct - wt on L, kick R leg  
diag L frwd (ct1), bring R ft to L knee (ct2)  
2-4 repeat ms 1 3 times stamp R no wt (ct2)

fig 2  
1 step R back (ct1), step L (ct&), step R frwd (ct2),  
brush L (ct&)  
2 heavy step L (ct1), stamp R no wt (ct2)  
3-4 repeat ms 1-2 fig 2

fig 3  
1 Moving to  
travel sdwds L, step on R heel in front of L (ct1),  
step L to L (ct&), step on R heel in front of L  
(ct2), step L to L (ct&), swing R leg across to change direction.  
2-4 repeat ms 1 fig 3, 3 times stamp R no wt (ct2)  
5-6 travel sdwds R, reverse ms 1, fig 3, twice stamp L no  
wt (ct2)  
7-8 reverse ms 5-6 fig 3

fig 4  
1 } 4 X leap frwd L (ct1), bring R leg around step R across  
L (ct2), step L back (ct&)  
2 } step R across L (ct1), step L back (ct&), close  
R to L (ct2) <sup>arc</sup> <sup>across R</sup> <sup>R in place</sup>  
3-4 } repeat ms 1-2 fig 4 3 more times (4 in all)  
5 } 9-16 step L (ct1), step R in front of L (ct&), step L  
(ct2), step R (ct&)  
6 } Repeat meas 1-8  
7 } Fig 3 w/ opp ftak  
8 } 7 direction step L in front of R (ct1), step R (ct&), step L  
(ct2), step R in front of L (ct&)  
step L (ct1), step R (ct&), step L in front of R  
(ct2), step R (ct&)  
step L (ct1), stamp R (ct2)

8 X ->  
4 X  
4 ->

Trei Păzește  
continued

~~fig 5~~

~~1-8~~

~~reverse fig 3~~

fig 5

1

fall on L (ct1), stamp R <sup>to R</sup> no wt (ct&), ~~step R (ct2)~~ <sup>pull R to L</sup>

2

hold

3-4

repeat ms 1-2 fig 6

*repeat means 1  
twice*

~~fall on L (ct1), stamp R <sup>to R</sup> no wt (ct&), ~~step R (ct2)~~ <sup>pull R to L</sup>,  
~~step L (ct&), step R (ct1), step L (ct&), step R~~  
~~(ct2)~~ *repeats*~~

7-8

hold

fig 6

1

*in place, hand find pretty firm want*  
fall on L (ct1), <sup>in place</sup> step R out (ct&), <sup>in place</sup> step L (ct2).  
*close* ~~step R to L (ct&)~~

2-7

repeat ms 1 ~~fig 7~~

8

fall on L (ct1), stamp R <sup>to R</sup> no wt (ct&), <sup>pull</sup> close R to  
L (ct2)

Dance notes by Maria Reisch

I D Y L L W I L D W E E K E N D

June 11-13, 1982

T E A C H E R I N D E X

DANCE

COUNTRY

PAGE

MIHAI DAVID

TO BE ANNOUNCED

MORRY GELMAN

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ANN MC BRIDE

TO BE ANNOUNCED

MARCUS MOSKOFF

- |    |                          |               |   |
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I D Y L L W I L D   W E E K E N D

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ABBREVIATIONS USED IN THE SYLLABUS

bkwd or bwd	backward
CCW	counter-clockwise
COH	center of hall
ct or cts	counts (s)
ctr	center
CW	clockwise
diag	diagonal
dn	down
ft	foot - feet
fwd	forward
H	hand
L	left
LOD	line of direction
M	man
meas	measure
opp	opposite
pos	position
ptr	partner
R	right
RLOD	reverse line of direction
sdwd or swd	sideward
twd	toward
W	woman
wt	weight



✓  
1

BOARISCHER MIT PLATTLER  
Austria

This is a schottis dance form called in Bavaria and Austria a Bayrisch-Polka or Bairischer, and stemming from the rheinlander of the 1800's. The variation with men plattling has been seen and noted in many parts of the Tirol in the 1930's and 1950's. This particular form is from Kals in East Tirol. The source notes, in Dr. Karl Horak's book of Tirolean dances (the man who gave us the Zillertaler Landler) says that the men often improvise their own rhythmic plattling and in many areas the couples change partners during the schottis.

PRONUNCIATION: Bore-ish-er mit plot-lure

RECORD: *Morry Gelman presents Austrian Dances F-EP 505, 2/0/1 ✓*

FORMATION: Cpls facing LOD, W on M's R side.

STEPS: Schottis: Step L fwd (ct 1); close R to L (ct 2); step L fwd (ct 3); touch R next to L without wt (ct 4).  
Repeat with opp ftwk. W use opp ftwk.

STYLE: *Hands: when free, place on hips*  
Ftwk is flat footed, no hops, dips, bounces, etc.

---

METER: 4/4

PATTERN

---

Meas.

INTRODUCTION: 2 meas

FIG. I

PART I: COUPLE SCHOTTIS

1-2 With 2 schottis steps cpls move diag fwd away from ptr with 1 schottis step, then together with 1 schottis step. M start L, W-R.

3-4 Cpls take ~~upper arm~~ *shldr-shldr blade* pos and do 2 full smooth pivoting turns (2 steps per meas - 4 pivot steps) in LOD - do not hop. M begin L, W-R.

5-16 Repeat meas 1-4, 3 more times (4 in all). *on last 2 cts M turns W*  
*✓ 1/4 CW, so both end facing LOD, W on M's R.*

PART II: WOMEN SOLO SCHOTTIS - MEN PLATTL

While the M plattl the W schottis alone in front of their ptr with slight movement in LOD.

Women Schottis:

1-2 Starting R, do 1 schottis with turning motion to R to look at ptr over R shldr (this is done almost in place), then repeat with opp ftwk and direction looking at ptr over L shldr. Hands on hips with fingers fwd.

3-4 Moving slightly in LOD and pivoting once CW, step R,L,R,L.

Repeat meas 1-4 each time M start Plattler sequence.

- Men's Plattler:
- 1 (slow count) Ct 1 - R hand hits R thigh  
2 - " " " " sole, to side/back  
3 - " " " " thigh  
4 - " " " " L sole, front
- 2 Repeat meas 1.
- 3 (fast count) Ct 1 - R hand hits R thigh  
& - L " " " L "  
2 - R " " " R ft back, sole  
& - L " " " L thigh  
3 - R " " " R "  
& - L " " " L "  
4 - R " " " L ft front, sole ✓  
& - L " " " L thigh
- 4 (fast count) Ct 1 - R hand hits R thigh  
& - L " " " L "  
2 - R " " " R ft back, sole  
& - L " " " L thigh *didn't do* ✓  
3 - Stamp R ft, arms up  
4 - Hold
- 5-8 Repeat Plattler meas 1-4 above except change meas 4 to the following.  
(slow count) Ct 1 - Clap in front  
2 - Clap under R leg  
3 - Stamp R, arms up  
4 - Hold.
- 9-12 Repeat Plattler meas 1-4 above except change meas 4 to the following.  
(slow count) Ct 1 - Step L make 1/2 turn L and clap hands  
2 - " R " " " " " hit L sole with R hand  
3 - Stamp L, arms up  
4 - Hold.
- 13-16 Repeat Plattler meas 1-4 above except change meas 4 to the following:  
(slow count) Ct 1 - Clap hands in front.  
2 - Jump straight up, hit both soles with hands, ft back.  
3 - Land on both ft, arms up.  
4 - Hold.

FIG. II:PART I:

The dance is repeated with variations to cpl schottis as follows:

- 1 M: Stepping L,R, move diag twd ctr and slightly LOD (cts 1-2); clap hands under raised L leg (ct 3); clap hands in front as L ft is returned to floor (ct 4).

W: Move diag away from ptr and slightly in LOD with 1 schottis step, begin R. *W may pivot CW on R, ct 4 if they wish* ✓  
*once*

- 2 Beginning MR, WL, cpls do 1 schottis twd ptr and join <sup>shldr-shldr back</sup> upper-  
arm pos.
- 3-4 Cpls do 2 complete CW pivoting turns moving LOD. *(step once away 2 cts)*
- 5-16 Repeat meas 1-4, 3 more times (4 in all). *On last 2 cts M*  
*turns W 1/2 CW, so both face LOD, W on M's R*

PART II:

Repeat Fig. I, Part II, W Solo Schottis - M Plattl

FIG. III:

- 1-2 Repeat Fig. I, Part I, Couple Schottis, except M on meas 1,  
jump twd ctr onto both ft (ct 1); and hold (cts 2-4); while  
W schottis away from ctr (cts 1-4). Beginning MR, WL return  
to ptr with 1 schottis.
- 3-4 Ptrs then join in <sup>shldr-shldr back</sup> upper-  
arm pos for 2 complete pivoting CW  
turns (4 cts per turn) in LOD.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

Repeat dance 1 more time (do twice in all).

Presented by Morry Gelman  
Idyllwild Weekend, 1982

*posted*

ROSENTERALER STEIRER  
Austria

Kärnten (Carinthia) is a province of lakes, river valleys and mountains along Austria's southern flank where it shares a common border with Slovenia. There is a significant Slavic speaking minority in Kärnten today, a holdover from the Empire days. The landler dance form of upper Austria and Styria has also developed in this southern province as seen in this arm figure dance from the Rosental. The Carinthians as do their Austrian countrymen in upper Austria, enjoy singing the four-liners which express their rural philosophy and their way of life.

PRONUNCIATION: Rose-en-tah-ler Sch-tie-rur

RECORD: *Mary Gelman presents Austrian Dances F-E P 506, ✓*

FORMATION: Cpls face LOD with W on M's R. Hands are joined in "back-cross-hold" (R in R and L in L behind backs with W L over R).

STEPS: Waltz in 3/4 time.

Single Stepping: Step fwd on outside ft on ct 1 of each meas. On each fwd step, free knee is raised slightly *up under body ✓*  
~~and~~ (do not swing *ft. back*)  
*Hands: when free, place on hips w/ fingers forward,*

STYLE: Flat footed ftwk throughout dance.

METER: 3/4 PATTERN

Meas.

INTRODUCTION: 2 meas

PART A: STEPPING & SINGING:

1-8 Cpls do 8 "single steps" fwd in LOD, begin on outside ft.

PART A, FIG. I: W DANCE OUT

1-2 Cpls do 2 waltz steps in LOD, begin on outside ft.

3 Ptrs turn 1/2 away from each other to face RLOD.

4 W duck under joined L hands, then both turn CW ~~to face LOD~~ *to face LOD ✓*  
W ends behind M R arm.

5-6 With hands on M waist (L on L waist, R on R waist) cpls waltz in LOD as M looks over R shldr at W; cpls continue waltz in LOD as W moves to M L side and M looks at ptr over L shldr.

7-8 M backs out under joined L hands as he turns W CW (R) once to outside of circle, W ends on M R side with both facing LOD and quickly release then join hands in "back-cross-hold."

1-8 REPEAT FIG. I - On 8th meas finish the full CW turn of W to face each other with R hands held high to form a window and L hands between cpls at waist ht. M back to ctr.

INTERLUDE:

1-2 Cpls release L hands, M turns W (free hand on hip or free at side for both), CCW 1-1/4 to end facing LOD with joined R hands held low in front of W and L hands joined behind M back.

PART B:

1-8 Repeat "Stepping and Singing" of Part A.

PART B, FIG. I: M DUCKS OUT, W TURNS, M AROUND W

1 M leaps (stamps) onto L while bending over and turning, CW in place under joined L hands. W keeps time in place.

2 M straightens up, turns W once CCW (L) to end facing ptr with R hands held high to form a window and L hands between cpls at waist level.

3-7 Cpls release R hands, <sup>in h</sup> and place them on own hip! L hands are joined high as W turns CW (R) in place with small quick walking steps (1 step per ct), while M walks twice CCW around W (1 step per ct). (Number of W turns is not fixed, 4 or 5 can be done depending on speed of turn.) <sup>W R hand behind her.</sup> <sub>W ends facing LOD.</sub>

8 M turns 1/2 CW after he passes in front of W to back into W extended L arm (ML is now behind his back). Join R hands with W behind W back. End in "back-cross-hold."

PART B, FIG. II: W DANCE OUT, M DUCK OUT

1-2 Repeat Part A, Fig. I, meas 3-4 (cpls face RLOD, W ducks out under L arm. Both end facing LOD with W behind M R arm.

3-4 Repeat Part B, Fig. I, meas 1-2 (M stamp L as he ducks and backs out under L arms, turns W CCW to end facing each other - R hands held high to form window).

5-7 Repeat Part B, Fig. I, meas 3-7 (M moves once CCW around W as W turns CW 3 times in place.

8 M backs into extended L arm of W. Cpls end in "back-cross-hold."

INTERLUDE:

1-2 Cpls do 2 "single steps" fwd in LOD.

REPEAT PART A & B

PART A: Step/Sing; Fig. I; Fig. I; Interlude.

PART B: Step/Sing; Fig. I; Fig. II; Interlude.

PART C:

1-8 Repeat Part A, Stepping & Singing.

9-16 Do 8 waltz steps in LOD in shldr-shldr blade pos.

Nachstehend eine kleine Auswahl von Vierzeilern:

- |   |  |
|---|--|
| 1. Das steirische Tanzen<br>kann nit an iada,<br>kann selba nit recht,<br>aber meine Brüada.                                | The Steierische dancing<br>Not everyone can do<br>I can't do it right myself<br>But brother really can.                    |
| 2. Der Tanzboden is luckat,<br>mei Diandl is kloan,<br>wanns ma durch abi schlupfat,<br>was tat i alloan.                   | The dance floor has holes<br>and my girl is small<br>If she should slip down into one<br>what would I do all alone.        |
| 3. Das Tanzen ist lusti,<br>geht olls umadum<br>dahoam lauft di Maus<br>mit'm Geldbeutl um.                                 | Dancing is fun<br>Everybody goes round and round<br>Back at home the mouse is<br>running all around with the money<br>bag. |
| 4. Bin a lustga Bua,<br>ikriag Dirndln grad gnua,<br>vor an traurigen Mann<br>laufns alle davon.                            | I'm a happy guy<br>I get a plenty of girls<br>But they all run away<br>from the guy who is unhappy.                        |
| 5. Mei Voda hat's g'sagt<br>und mei Muada sagt's a,<br>wannst as Diandl willst liabn,<br>muabt as heiratn a.                | My father has always said<br>and my mother did to,<br>If you want to make love to a girl,<br>you have to marry her too.    |
| 6. Schlus:<br>Jetzt ham ma halt gsungen;<br>jetzt hear ma halt auf,<br>auf an steirischen Tanz<br>g'heart a Walzerle drauf. | Now that we have sung<br>Now we will stop.<br>A waltz belongs at the<br>end of a Steierisch dance.                         |

The above is a small choice of four-liners.

Presented by Morry Gelman  
Idyllwild Weekend, 1982

PIRINSKA IGRA  
(Bulgaria)

SOURCE: This couple dance is from the repertoire of the State Ensemble for Folk Songs and Dances in Blagoevgrad, Bulgaria. 78

MUSIC: Record: "Marcus Moskoff Introduces Songs and Dances of Bulgaria"

Rhythm: <sup>meter</sup> 7/16 <sup>unaccounted</sup> Vol I, 21/134  
FORMATION: Cpls with front basket hand hold <sup>(lower R)</sup> are facing <sup>e</sup> CW around circle <sup>(lower R)</sup> (skating pos) 1 2 3 4 5 6 7 8 9 0

METER: 7/16 PATTERN

Meas.

FIGURE I

- 1 Step <sup>R</sup> fwd on R ft (ct 1), step on L ft <sup>fwd</sup> next to R ft (ct 2), step R slightly fwd on R ft (ct 3)
- 2 <sup>Repeat m 1 w/ opp ftwk</sup> Step fwd on L ft (ct 1), step on R ft <sup>fwd</sup> next to L ft (ct 2), step slightly fwd on L ft (ct 3)
- 3 Step <sup>R</sup> fwd on R ft (ct 1), hop on R ft while slightly lifting L ft (ct 2), step on L ft (ct 3)
- 4 <sup>Repeat m 1</sup> Step fwd on R ft (ct 1), step on L ft <sup>fwd</sup> next to R ft (ct 2), step slightly fwd on R ft (ct 3)
- 5-8 Repeat action of meas 1-4 Figure I with opp ftwk  
Note: <sup>soft plie on ea step w/o ably deeper plie on ct 1 of ea meas.</sup>

FIGURE II

MAN

- 1 <sup>Releasing</sup> Dropping L hand to place on hip <sup>up fingers fwd</sup> and lifting joined R hand high to turn W CW, step <sup>side</sup> R on R ft (ct 1), hop on R ft while lifting L ft fwd (ct 2), <sup>step</sup> crossing in front of R ft, step on L ft (ct 3)
- 2 <sup>Shifting R to R</sup> Twizzle on both ft to face diag <sup>fwd</sup> L (both heels pivot <sup>side</sup> R) (ct 1) facing diag fwd L, step bkwd on L ft (ct 2), step on R ft in front of L ft (ct 3)

WOMAN

- 1 <sup>Releasing</sup> Dropping L hand to place on hip <sup>up fingers fwd</sup> and lifting R joined <sup>R</sup> hand high to <sup>so W may</sup> turn <sup>once</sup> CW under M's arm, step to <sup>turn</sup> R on R ft (ct 1), hop on R ft while lifting L ft (ct 2), step to <sup>turn</sup> R on L ft (ct 3)
- 2 <sup>Continuing</sup> Turning to perform a <sup>180</sup> CW turn back to original place, step to <sup>turn</sup> R on R ft (ct 1), step to <sup>turn</sup> R on L ft (ct 2), <sup>completely turn</sup> step to <sup>across</sup> turn R on R ft (ct 3)

Both: <sup>both hands</sup> Joining both hands as in starting pos, repeat actions of meas 1-2 (M), Figure II but with opp ftwk and direction.

## PIRINSKA IGRA (CONT'D)

- 5 Step <sup>R</sup> slightly bkwd on ~~R~~ ft (ct 1), step ~~on~~ L ft next to R ft (ct 2), step <sup>R</sup> slightly fwd on ~~R~~ ft (ct 3)
- 6 Step ~~sdwd~~ L <sup>fwd</sup> on L ft (ct 1), lift R leg fwd and up in CCW arc (ct 2), tap R heel in front of L ft taking no wt (ct 3)
- 7 Lift R leg fwd and up in a CW arc (ct 1), step directly bkwd on R ft and flex both knees into a  $\frac{1}{2}$  <sup>bent over</sup> kneeling pos with R knee dn <sup>ward</sup> (ct 2), shift all wt onto R ft without changing <sup>bent over</sup> kneeling pos (ct 3)
- 8 Standing upright, step <sup>L</sup> slightly bkwd on ~~L~~ ft (ct 1), step ~~on~~ R ft next to L ft (ct 2) step <sup>L</sup> fwd on ~~L~~ ft (ct 3)
- 9-16 Repeat entire dance from beginning

FIGURE III

- 1 After the preceeding is performed twice through, cpls will turn together twd L to face ~~each other~~. While changing hands to "Oy Yovane" pos, step ~~sdwd~~ <sup>diag</sup> R on R ft (ct 1), step ~~on~~ L ft in front of R ft (ct 2) step ~~sdwd~~ <sup>diag</sup> R on R ft (ct 3)
- 2 Step ~~on~~ L ft behind R ft (ct 1), step sdwd R on R ft (ct 2), step on L ft in front of R ft (ct 3)
- 3 Step sdwd R on R ft while bringing L leg fwd and up in a CW arc (ct 1) hold L leg in high lift pos fwd (bent knee) while slightly bouncing on R heel (ct 2), ~~pause for ct 3~~ <sup>silly bounce again on R (3)</sup>
- 4 Repeat action of meas 3, Figure III with opp ftwk and direction
- 5-8 <sup>16</sup> Repeat action of meas 1-4, Figure III
- 9-16 Repeat action of meas 1-8, Figure III
- Repeat entire dance from beginning

Presented by Marcus Moskoff  
Idyllwild Weekend, 1982

Oy Yovane pos: L hand on hip, R hands joined (Marion behind W neck)  
over R shldr. over R shldr at head ht)



SITNO VIDINSKO HORO <sup>20</sup>/<sub>10</sub> Seet no Yee-deen-sko Ho-roh  
(Bulgaria)

SOURCE: This dance is an arranged version of a village dance from the Vlach region of Bulgaria. <sup>72</sup> From town of Vidin

MUSIC: Record: "Marcus Moskoff Introduces Songs and Dances of Bulgaria" Vol I

FORMATION: <sup>short</sup> Lines with hands held in upper "W" pos. Dance begins immediately with music.

METER: 2/4 PATTERN

Meas No Intro, begins w/ music  
FIGURE I

- 1 Facing diag fwd R, step fwd ~~on R ft~~ (ct 1), <sup>A-L</sup> step fwd ~~on L ft~~ (ct 2)
- 2 Step fwd ~~on R ft~~ (ct 1), <sup>R</sup> step ~~on L ft~~ next to R ft (ct &), step slightly fwd ~~on R ft~~ (ct 2)
- 3 Turning to face diag ~~fwd L~~, but moving diag bkwd R, <sup>L-R (ct 1, 2)</sup> step bkwd ~~on L ft~~ (ct 1), step <sup>R</sup> bkwd ~~on R ft~~ (ct 2)
- 4 Step bkwd ~~on L ft~~ (ct 1), <sup>L</sup> step ~~on R ft~~ next to L ft (ct &), step slightly bkwd ~~on L ft~~ (ct 2)
- 5 Turning to face ctr and swinging arms dn, step slightly sdwd R on R ft (ct 1), stamp L ~~ft next to R ft~~ taking no wt (ct &), swinging arms bkwd step slightly sdwd L on L ft (ct 2), stamp R ~~ft next to L ft~~ taking no wt (ct &)
- 6 Swinging arms fwd, step sdwd R on R ft (ct 1), step in front of R ~~ft on L ft~~ (ct &), swinging arms bkwd, step sdwd R on R ft (ct 2), stamp L ~~ft next to R ft~~ taking no wt (ct &)
- 7 Swinging arms up to original <sup>hop</sup> starting pos, step sdwd L on L ft while simultaneously kicking R leg (knee straight) fwd (ct 1), step ~~on R ft~~ in front of L ft while ~~simultaneously~~ lifting L ft behind R (ct 2)
- 8 Step <sup>bkwd</sup> sdwd ~~on L ft~~ (ct 1), step ~~on R ft~~ next to L ft (ct &), step slightly <sup>bkwd</sup> sdwd ~~on L ft~~ (ct 2), hold (4)

7-32 Repeat ~~action of meas 1-8~~ <sup>more (4 small)</sup> three times through from beginning

FIGURE II

- 1 Facing ctr and bringing arms dn to continuously swing fwd on ct 1 and <sup>attly fwd</sup> bkwd on ct 2, step slightly sdwd R on R ft (ct 1), stamp L ~~ft next to R ft~~ taking no wt (ct &), step slightly bkwd ~~on L ft~~ (ct 2), stamp R ~~ft next to L ft~~ taking no wt (ct &)
- 2 Step sdwd R on R ft (ct 1), step ~~on L ft~~ in front of R ft (ct &), step sdwd R on R ft (ct 2), stamp L ~~ft next to R ft~~ taking no wt (ct &)

SITNO VIDINSKO HORO (CONT'D)

3-4/6 Facing ctr, repeat ~~action of meas 1-2, Figure II, but with opp ftwk and direction~~ *alternating ftwk direction, 2 more times, (8 in all)*

5-8 Repeat ~~action of meas 1-4, Figure II~~

9-16 Repeat ~~action of meas 1-8, Figure II, once through again~~

NOTE: ~~Correct style of stamps is to actually place stamping ft a little fwd of, instead of precisely next to the other foot.~~

FIGURE III

1 Facing ctr and continuing arm movement of Figure II, step slightly, sdwd R on R ft (ct 1), step ~~on~~ L ft in front of R ft (ct &), step ~~on~~ R ~~ft~~ in place (ct 2), step ~~on~~ L ft next to R ft (ct &)

2 Step ~~on~~ R ft in front of L ft (ct 1), step ~~on~~ L ~~ft~~ in place (ct &) step slightly sdwd R on R ft (ct 2), step ~~on~~ L ft in front of R ft (ct &)

3-4 Facing ctr, repeat ~~action of meas 1-2, Figure II~~ *(R to R stamp L; L bkwd stamp R; R to R; L x R; R to R; stamp L)*

5-6 Facing ctr, repeat action of meas 1-2, ~~Figure III, but~~ with opp ftwk and direction *(2 cross over steps, big L)*

7-8 Facing ctr, repeat ~~action of meas 3-4~~ <sup>1-2</sup>, Figure II *w/ opp ftwk (opp)*

9-16 Repeat action of meas 1-8, Figure III once again *(omit last stamp if desired)*

Repeat entire dance from the beginning

ENDING SEQUENCE

1-7 After entire dance is performed twice through, omit meas 8 on the repeat of Figure III, but dance meas 1-7, Figure II the same as before

8 Leap sdwd L onto L ft while simultaneously kicking R leg (knee straight) fwd (ct 1), slap R ft fwd to signal completion of dance (ct 2)

Presented by Marcus Moskoff  
Idyllwild Weekend, 1982

Chen-kah-nec-tah ✓

✓  
Cencanita  
Romania

Presented by Alexandru and Mihai David

Source: Cencanita is from Banat, the tregon of Caras - Severin and the villages Naides and Ciuchice. The area borders on Yugoslavia. The dance was learned by Alexandru from Ion Petcu, former soloist of the Romanian Rhapsody Ensemble, now chairman of folk dance teaching at the Popular School of Arts in Bucharest.

Formation: line or semicircle, mixed dancers

Handhold: backbasket

Music: Gypsy Camp vol IV side 2 band 5 2/4

measure description

part 1 fig 1

1 *Facing ally* <sup>k pump</sup> kick R leg <sup>from knee</sup> across L twice (ct1,2)  
2 step R to R (ct1), step L behind R (ct&), step R to R (ct2)  
3-4 reverse ms 1-2  
5-8 repeat ms 1-4

part 1 fig 2

1 leap on to R (ct1), step L in front of R (ct&), step R (ct2)  
2 reverse ms 1 fig 2  
3 *jump onto both* <sup>at parallel w/ toes</sup> leap to R land on both L in front (ct1), <sup>ally fwd of R</sup> jump point toes to R change feet (ct2)  
4 repeat ms 1 fig 2 repeat meas 1  
5-8 reverse ms 1-4 fig 2 repeat ms 1-4 w/ opp ft.  
9-16 repeat ms 1-8 fig 2

part 2 fig 1

1 *Turning to* face slightly LOD <sup>leap onto R(1), step L R in place (+2)</sup> R, L, R (ct1, 2, 2)  
2 step L across R plie (ct1), step R back (ct2)  
3-4 reverse ms 1-2 fig 1 part 2  
5-8 repeat ms 1-4 fig 1 part 2 *bend fwd from waist*

part 2 fig 2

1-8 repeat fig 2 part 1 *ms 1-8*

Dance notes by Maria Reisch

Crah-ee-tsa-lay ✓

*posted*

Craitele

Romania

Presented by Alexandru and Mihai David

Source: Craitele is a type of rustemul from the region of Oltenia, the villages of Poiana and Polovraci. Alexandru learned the dance from Ion Petcu, former soloist of the Romanian Rhapsody Ensemble, now chairman of folk dance teaching at the Popular School of Arts in Bucharest.....

Formation: circle, mostly girl's dance

Handhold: shoulder

Music: Gypsy Camp vol V side 2 band 3 *(see record 1/4)* 2/4

measure .. description

fig 1 travel sdwd LOD

- 1 step R to R (ct1), step L behind R (ct&), step R to R (ct2), step L behind R (ct&)
- 2 repeat ms 1 ~~hold on last ct &~~
- 3-4 reverse ms 1-2 *brush L fwd w/ accent*
- 5-8 repeat ms 1-4

fig 2

- 1 *Double cross* step R across L (ct1), step L <sup>in place</sup> (ct&), step R <sup>b/c</sup> to R (ct2), step L <sup>b/c</sup> (ct&)
- 2 step R across L (ct1), step L <sup>in place</sup> (ct&), step R <sup>b/c</sup> to R (ct2),
- 3-4 ~~reverse ms 1-2 fig 2~~ *R x, L, R v, hop R*
- 5 *single cross* ~~repeat ms 2 fig 2~~ *L x, R, L v, hop L*
- 6 ~~reverse ms 2 fig 2~~ *R x, L, R v, hop R*
- 7-8 ~~repeat ms 5-6 fig 2~~ *L x, R, L v, brush R fwd w/ accent*

Dance notes by Maria Reisch

Drap-tah ✓

*posted*

DREAPTA

Hora Mare - Romania

Presented by Alexandru and Mihai David

Source: Hora Mare comes from the villages Bilca, Fundul Moldovei, Gura Humorului, Ilisești - from all of Moldavia. It is of the family of hora. Alexandru learned the dance from Ion Petcu, former soloist of the Romanian Rhapsody Ensemble now chairman of folk dance teaching at the Popular School of Arts in Bucharest.

Formation: circle, mixed dance

Handhold: W hold

Music:

*Dypsy Camp Vol II GER 100 S 2/137*  
*2/4*

Measures

Description

Fig 1

1	in LOD step L (ct1), touch R <sup>brush</sup> to L (ct2)
2	step R (ct1), touch L <sup>brush</sup> to R (ct2)
3	walk L,R (cts1,2)
4	step L (ct1), touch R <sup>brush</sup> to L (ct2)
5-8	reverse ms 1-4 continue LOD <i>incl facing ctr + closing L to R on last ct.</i>
9-16	repeat ms 1-8 in RLOD

Fig 2 in & out of center

1	step L in to center (ct1), touch R to L (ct2)
2	step R out of center (ct1), step L in place (ct2)
3	slow step R <sup>diag across L</sup> into center (ct1) <i>hold (2)</i>
4	slow step L <sup>diag across R</sup> into center (ct1) <i>hold (2)</i>
5	<i>rock</i> step R out of center (ct1) <i>hold (2)</i>
6	<i>rock</i> step L into center (ct1) <i>hold (2)</i>
7-8	walk out of center R,L,R (cts1,2,1), touch L to R (ct2)
9-16	repeat ms 1-8 fig 2

Dance notes by Maria Reisch

## IDYLLWILD FOLK DANCE WORKSHOP COMMITTEE

The Committee would appreciate your evaluation, suggestions and comments on the Workshop you have just attended. It not necessary to sign your name. Just use this sheet to write on and turn it in before you leave, or mail it to either Vivian Woll, 7908-70 Rancho Fanita Dr., Santee, CA 92071; or to Fran Slater, 1524 Cardiff Ave., Los Angeles, CA 90035. Thank you.

### 1. EVALUATION:

### 2. SUGGESTIONS:

### 3. COMMENTS:

IDYLLWILD WORKSHOP 1982

May we introduce our teachers:

MIHAI DAVID

DOROTHY DAW

MORRY GELMAN

ANN MC BRIDE

MARCUS MOSKOFF

DAVE SLATER

May we introduce our committee:

VIVIAN WOLL - CHAIRPERSON

ELMA MC FARLAND - EXECUTIVE SECRETARY

CINDY BROWN

MARGUERITE CLAPP

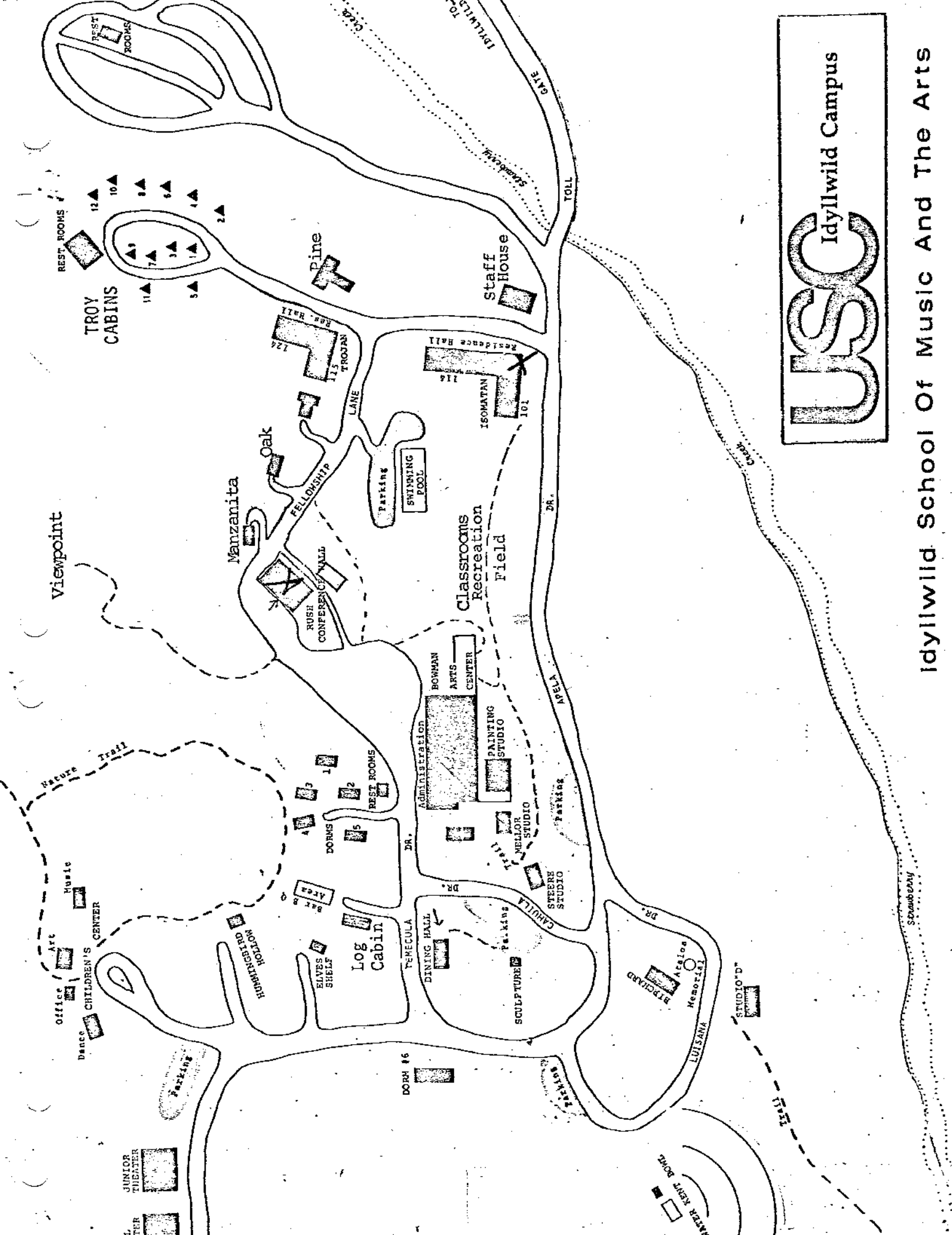
PAT COE

RUTH DIETRICH

JOHN FILCICH

DAVE SLATER

FRAN SLATER



# USC Idyllwild Campus

Idyllwild School Of Music And The Arts



IDYLLWILD FOLK DANCE WORKSHOP, JUNE 1982

TEACHING STAFF

MIHAI DAVID -- was born in Bucharest, Romania. Mihai began dancing at the age of 8 at the Pioneers' Palace, and attended a School of Choreography in Bucharest for 8 years. Before his graduation at the age of 17, Mihai was dancing with the Romanian State Ensemble.

He came to the United States in 1967 and danced with the Boston Ballet Company, and moved to California in the early 1970's. It wasn't long before he was invited to teach at institutes, clubs and folk dance camps. Mihai owned and operated a folk dance coffee house for a few years (Gypsy Camp), and has also been invited to teach throughout the United States as well as abroad. Mihai is presently a co-director of the Santa Barbara & Hawaii Symposiums, and conducts tours abroad through his Inifinitours Travel Agency.

MORRY GELMAN -- started folk dancing in Los Angeles in 1946 and a year later moved to his home town of Minneapolis. There he was instrumental in founding the Folk Dance Federation of Minnesota, and for the next 4 years taught international folk dancing full time in the upper midwest.

In 1951 an engineering job with the U.S. Air Force in Europe took Morry, his wife Nancy and family to Germany for 7 years. First to an Air Base outside of Munich (Schuhplattler-land), and then to Wiesbaden. During the 4 years in Bavaria, Morry and Nancy danced as members of a Bavarian Schuhplattler Club, the first Americans ever to do so. In 1958 they returned to the U.S., and started two Bavarian Schuhplattler Clubs, in Los Angeles and then Baltimore, and have taught Bavarian/Austrian couple dances at folk dance camps and workshops.

In the 1970's, Morry visited Bavaria and Austria six times to increase his knowledge of the dance heritage and folklore of these people. In 1973 they took part in an all Austrian Folk Dance Camp held in the South Tirol. Morry's latest trips in 1976, 1978 and 1980 were mainly to Austria to attend folklore seminars and to dance with old friends in Salzburg, Innsbruck, Vienna and Graz. He continues to work for NASA and still leads the Bavarian Club in Baltimore.

ANN McBRIDE -- was born in Belfast, Northern Ireland, lived in the Sudan and then New Zealand. A friend in Wellington, New Zealand introduced Ann to Scottish Country Dancing. She came to the United States in 1968 and joined the Royal Scottish Country Dance Society, Los Angeles Branch.

Ann has studied under C. Stewart Smith, Mary Brandon, Eleanor Van der Grif and others. She took the Teachers' Examination in 1973 and received her Teaching Certificate from Miss Jean C. Milligan, co-founder of the RSCDS, and went on to teach several classes in the Los Angeles basin. Until recently she was the director of the RSCDS Demonstration Team and performed with them in various places in the Los Angeles area. Ann has also been guest teacher for the RSCDS here in California, as well as in Arizona. Besides dancing, some of her interests include cooking, needle-work, reading and music.

MARCUS MOSKOFF -- was first exposed to Slavic music in the Russian Orthodox Church in the northern California area, and by age 12 began to be interested in folklore through the Bulgarian communities on the west coast, and learning basic dances along with developing the ability to play village instruments. Four years later, he travelled to Sofia,

TEACHING STAFF - continued

as a guest of the Bulgarian government, to study folk instrumental music and dance with the Pioneer Dance Ensemble.

In 1974 Marcus made a return trip to Bulgaria, this time basing his dance studies around the National Folk Choreography School in Plovdiv, and playing for village weddings with Kaval master, Stoyan Dimoff. In 1978 he travelled through Bulgaria again as a guest of the government, and concentrated on research in folklore, with emphasis on its contemporary aspects.

Marcus has taught at major workshops and institutes in many cities across the United States, has done choreography and composed suites of dance and music for several folk ensembles on the west coast. He has directed 3 different orchestras and has produced many recordings.

DOROTHY DAW -- started folk dancing in January 1961 and a year and a half later started teaching folk dance. She has taught at several Federation institutes, assisted several master teachers, and has also been guest teacher at several folk dance groups in the Los Angeles basin.

Besides teaching folk dance for 19 years, Dorothy has also been active in the Folk Dance Federation of California, South where she has worked on several committees, and at different times has been Corresponding Secretary, Recording Secretary, Vice President and President of the Federation. She is currently chairperson of the Research & Standardization Committee for the Federation, a post she holds since 1970. Dorothy was also a member of the Gandy Dancers, an exhibition group based in Los Angeles. This group was the best and largest international exhibition group in Los Angeles from 1951-1979 (founded in about 1948). Dorothy was costume chairperson for the Gandy Dancers and worked on costume research for ten years.

DAVE SLATER -- started folk dancing in 1943. In 1946 he founded and was President for 3 years of the first Folk Dance Club at UCLA. He has been teaching folk dance continuously since 1946. Dave has studied under nearly every major ethnic dance teacher to come to California in the past 33 years. He has taught at East Los Angeles College, the University of Judaism, Mount St. Mary's College, at Teacher Training Institutes, and at many of the Folk Dance Federation of California, South institutes, as well as at many folk dance clubs in the Los Angeles area.

While Dave is well known for his Beginners' Class, he is currently teaching both an Intermediate Class and an Advanced Workshop in West Los Angeles. His ability to break down difficult steps and make them easy to learn is widely known. He has long been active in the Folk Dance Federation, having been chairman of the Institute Committee in 1956, chairman of the Statewide Festival Program Committee in the early sixties (Long Beach), and in 1981 (Santa Maria), was Vice President, and has just finished two terms as Federation, South President (1980-82).

I D Y L L W I L D    W O R K S H O P

June 14-18, 1982

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DANCE

COUNTRY

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Page

- 1 BOARISCHER MIT PLATTLER (Weekend Syllabi)  
 Record: Morry Gelman presents Austrian Dances F-EP 505,  
 Side 2, Band 1.  
 Add under "Steps": Hands - when free, place on hips.  
 Fig. I, Part I, meas 3-4, line 1, change upper-arm to shldr-shldr blade pos.  
 Add to end of meas 5-16: on last 2 cts M turns W 1/2 CW,  
 so both end facing LOD, W on M's R.
- 2 Men's Plattler, meas 3, ct 4, change Rft front to L  
 Meas 4, ct 2, &: L-hand-hits-L-thigh (was not taught)  
 Fig. II, Part I, W, add to end of line 2: W may pivot once CW  
 on R ft, ct 4, if they wish.
- 3 Meas 2 at top of page, line 1-2, change upper-arm to shldr-shldr blade pos  
 Meas 5-16, above Part II, add to end of line: On last 2 cts M  
 turns W 1/2 CW, so both face LOD, W on M's R.  
 Fig. III, meas 3-4, line 1, change upper-arm to shldr-shldr blade
- 4 ROSENTALER STEIRER (Weekend Syllabi)  
 Record: Morry Gelman presents Austrian Dances F-EP 506  
 Steps, Single Stepping, change end of line 2 and line 3 to read:  
raised slightly up under body (do not swing ft fwd).  
 Under Single Stepping add: Hands - when free, place hands on  
 hip with fingers fwd.  
 Formation, add to end of line 2: backs with W L over M R)  
 Part A, Fig. I, meas 4, change line 1 to read:.....turn CW  
while W cross behind M to face LOD.
- 5 Part B, Fig I, meas 1, add to end of line 1: ....turning 1/4 turn  
(back to ctr) CW in.....  
 Meas 2, line 2, change to read:....window and joined L hands.....  
 Meas 3-7, line 1, change to read:....hands M place on own  
 hip, WR hand behind her. L hands.....  
 Meas 3-7, add to end of meas: W ends facing LOD.
- 7 PIRINSKA IGRA (Pee-reen-skah E-grah)  
 Formation, add to end (L over R).....Record: Side 1, Band 4  
 Rhythm: 123 45 67  
           1 3 3 S,Q,Q  
 Fig I, meas 1, ct 2, change ft-next-to-R-ft to fwd  
       "          2          "          "          "          "          "  
       "          4          "          "          "          "          "
- Change all heps to lifts in dance notes.  
 Fig. II, M, meas 1, line 2, ct 1; change to read: step R fwd  
 Add meas 3-4 as follows: Repeat meas 1-2 with opp ftwk.  
 Fig. II, W, meas 1, line 2, delete: to-turn  
 Meas 2, line 1, change Turning-to-perform-a to Continuing 180.....
- 8 Fig. II, meas 6, ct 1, change to read: Step L fwd (ctl).  
 Fig. III, meas 1, line 2, change GOH to diag R....edw to diag  
 Meas 1, line 3, ct 3, change edw to diag  
 Oy Yovane pos: add - L hand on hip, R hands joined (M arm behind  
 W head) over W shldr.

- 9 SITNO VIDINSKO HORO (Weekend Syllabus) (Seet-no Vee-deen-sko  
Formation: Short lines Ho-roh)  
Pronunciation: Seet-no Vee-deen-sko Ho-roh  
Fig. I, meas 5, line 3, ct 2, &, change to read: stamp R ft  
slightly fwd next to.....  
Meas 6, add to end of line 2: slightly fwd  
Meas 7, line 1, change step to leap  
Meas 8, ct 1, change sdwd to bkwd  
Meas 8, ct 2, change sdwd to bkwd.....add:Hold (ct &).  
Fig. II, meas 1, change end of line to read: stamp L ft slightly  
fwd next to.....  
Meas 2, ct &, change to read: stamp L ft slightly fwd next...  
2,  
10 Fig. III, add to end of line/under meas 7-8: (omit last stamp  
if desired).

CENCANITA (Weekend Syllabus) (Chen-kah-nee-tah)

- Part I, Fig. I, change meas 1 to read: Facing slightly L,  
pump R leg from knee across.....  
Part I, Fig. II, delete meas 3, replace with: Jump onto both,  
ft parallel with toes pointing diag L, L slightly fwd of R  
(ct 1); jump and point toes to R (ct 2).  
Part 2, Fig I, meas 1, delete, replace with: Turning to face  
slightly LOD, leap onto R (ct 1); step L,R in place (cts  
&,2).  
Meas 2, add to end of ct 1: bend fwd from waist.  
Part I, Fig. II, meas 4 - repeat meas 1  
" " 5-8 - Repeat meas 1-4, with opp ftwk.

CRAITELE (Weekend Syllabus) (Crah-ee-tsa-lay)

- Music: Slow record 1/4  
Fig. I, meas 2, should read: Repeat meas 1, except on last ct &  
brush L fwd with accent.  
Fig. II, meas 1, cts &,2 should read: step L in place (ct &);  
step R bkwd (ct 2); step L in place (ct &).  
Meas 2, cts &,2 should read: Step L in place (ct &); step  
R bkwd (ct 2).  
Delete meas 3-4 and replace with:  
Meas 5-Step R across L (ct 1), step L in place (ct &); step  
R bkwd (ct 2); hop on R (ct &).  
Meas 6-8-Repeat meas 5, alternating ftwk 3 more times (4 in  
all), except on last ct &, brush R fwd with accent.

HORA DREAPTĂ (Weekend Syllabus) (Hor-ah Drrap-tah)

- Record: Gypsy Camp Vol. IV, Side 2, Band 7  
Fig. I, meas 1,2,4, ct 2, change to read: touch R beside L  
Add to end of meas 5-8: End facing ctr and closing L to R  
on last ct.  
Fig. II, meas 3,4,5,6, add to end of each meas: hold (ct 2).  
Meas 4, change to read: ...L diag across R into.....  
Meas 5-6, change step to rock

- 17 FEISTRITZER LANDLER  
Record: Side 2, Band 1  
Introduction, delete ~~meas-1-2~~, replace with: 2 chords
- 18 Meas 1-2 at top of page, change last line to read:  
W's, small of back.  
Fig. V, add to end of fig: (pull back from ptr in order to complete turns.  
Fig. VI, meas 1, line 3 should read:....W's R (arm straight) hands are.....  
Fig. III, meas 8, change end of line 1 to read:.....turn  $\frac{1}{2}$  individually.....
- 19 Fig. VII, meas 3-8, add to end of meas: Continue thru 4 meas of cadence.  
Under meas 3-8 add the following: CADENCE: M stamp L,R,R,L (cts 1-4); hold (ct 5); R,L (cts 6-7); hold (ct 8).  
Fig. VIII, meas 10-16, delete: ~~Continue-thru-4-meas.....~~ also delete entire Cadence  
Fig. X, Cadence; change to read: CADENCE: M stamp L,R,R,L (cts 1-4); hold (ct 5); R,L (cts 6-7); hold (ct 8).
- 20 Add to end of dance: Finish dance with L Herzerl.
- NEPPENDORFER LANDLER
- 22 Record: Morry Gelman presents Austrian Dances F<sub>EP</sub> 505,  
Side 1, Band 2 (miss labeled, band 1)  
Fig. I, line 1 change 3 to 5  
Fig. II, meas 2, change line 1 to read: Still moving in LOD, M turns once.....joined R hands W trailing slightly while W....  
Meas 2, line 2, change in ~~LOD~~ to  fwd  
Meas 8, change end of line 1 to read:....finishes with  $\frac{1}{2}$  CW...
- 23 Fig. IV, meas 1-2, line 3: No dipping  
Fig. V, meas 1-4, line 3, change ~~ML~~ to free
- 31 OY YOVANE (Oi Yoh-vah-ney)  
Record: Side A, Band 2  
Formation, line 2, should read:....R hand above her R shldr at head ht, bending R/.....  
Fig. I, meas 2, ct &, change to read: close L to R  
meas 8, line 1, delete ~~bending-back~~.....change to read: straightening up (ct 1)  
Meas 10, ct &, delete and replace with: turning twd R, step R fwd (ct &),....in meas 2 delete ~~turning-to-move and-face-LOD~~
- 36 STRANDZHANSKO HORO (Strahn-john-skoh Hoh-roh)  
Record: Side 2, Band 1  
Introduction: Begin dance with vocal. 16 meas no action.  
Fig. I, change all hops to lifts.  
Meas 1, ct 1, add to end of ct: with plie.  
" 2, line 2 should read: lifting L ft bk and slightly out.  
meas 4, add to end of ct 1: with plie.

- 36 Fig. II, meas 3, 4, 5, ct 2, delete ~~slightly-hop-on-R-ft~~,  
replace with hold, lifting.....  
Meas 3, add to end of ct 1: leave L in place.  
Meas 4-5, ct 1 change ~~Step-swd-L/R~~ to Rock on L/R
- 37 TROPANKA (Tro-pahn-kah)  
Record: Side A, Band 3  
No Introduction  
Fig. II, meas 1,3, hops are small  
Fig. III, meas 2, line 1 ct & delete and change to read:  
close L to R  
Meas 3, ct 1, delete: ~~te-L~~  
" 2, delete: ~~te-R~~
- 39 TRUGNAL MI STURCHO (Trahg-now me Sturr-cho)  
Record: Side A, Band 6
- 41 VRAPCHETO (Vrrap-che-toe)  
Fig. I, meas 7, ct 1, change ~~swd~~ to diag bk
- 42 YANKINATA (Yah-key-nah-tah)  
Record: Side B, Band 2  
Fig. I - Interlude (Insturmental)  
Fig. II - Basic (Vocal)  
Fig. I, meas 3, change end of ct 3 to read step R fwd  
Fig. II, meas 2, delete ct 5 and change ct 4 to read:.....  
bouncing twice on both heels (cts 4-5).
- 53 SZEKELY FRISS  
Pronunciation: Say-Kay-ee Freesh  
Part A, meas 16, change ~~pause~~ to Step R,L,R in place
- 25 PINZGAUER BOARISCHER  
Fig. I, change meas 5-12 to 5-8 Repeat meas 1-4, 1 more time  
(2 in all)
- 33 PLOVDIVSKA RUCHENITSA (Plohv-dee-skah Ruh-chah-nee-tsah)  
Record, Side B, Band 2  
Thracian Ruchenitsa Step R-L, add to end of paragraph: Repeat  
with opp ftwk.  
Delete entirely "Thracian Ruchenitsa Step L & Basic Ruchenitsa  
Step L"  
Basic Ruchenitsa Step R-L, delete description of steps and  
replace with: Beg R, do 2 running two-steps, plie on cts  
1 and 3.  
Fig. I, meas 1-2, line 2, delete one of the (R,L)
- 34 SITNO VLASHKO HORO (Seet-noh Vlahs-koh)  
Record: Side A, Band 1  
Fig. I, under meas 8 add: When music gets faster add slight hops  
on cts &,1,&,2,&,1 in meas 1-2.
- 35 Fig. II, meas 7, add to end of line 1: step back  
Meas 8, line 1, ct &; should read: Step back on R.....
- 39 TRUGNAL MI STURCHO (Trahg-now me Sturr-cho)  
Record: Side A, Band 6



BALLOS

- 1 Add to end of source: Translation of song title - Eyes such as your (I haven't seen lately.)  
Record: change spelling of Matia

6 KACARAC

Fig. II, meas 1, change ~~et-1~~ to ct &; ~~et-2~~ to ct 1; then delete ct 2 and replace with: repeat cts &,1 (cts &,2)

29 MAMA NEDYU GOVORYA (Mah-mah Ney-due Go-vohrr-yah)

Record: Side A, Band 5

Fig. I - Interlude (Instrumental)

Fig. II - Basic (vocal)

Fig. I, meas 1,2,3, add to end of ct 2: with slight plie.

Meas 5, line 2 should read: .....kicking R ft fwd with straight leg, crossing.....

Meas 6, add to end of line 1: straight leg.

Meas 7-8, change cts &,2 to read: step on ball of R/L next to L/Rft, leave R in place (ct &); shift onto L/R in place (ct 2).

Fig. II, meas 1, add to end of meas: with slight plie.

Meas 4-5, change to read: Step sdwd R/L on R/L with slight plie (ct 1); step on ball of L/R next to R, leave R/L in place (ct &); shift wt onto R/L in place with slight plie (ct 2).

56 BRIUL BÄTRIN din-Banat (note change of spelling and name)

Bree-u Bah-trin

Source: An old style dance.

Record: Gypsy Camp Vol. IV, Side 2, Band 4.

Meas 1-2, ct 2, change ~~opening~~ to pump

Meas 4, line 2, change ct 2 to read: Step L next-to and in front.....

Meas 3-4, line 3: Step R fwd (ct &).

Meas 5-6, line 1 and 2, change to read:.....(ct 2); step L to L (ct 1); step R across L with plie (ct 2); step L next to R (ct &).

Meas 7-8, change end of line 1 to read: (ct 2); step R behind L (ct 1).....

66 VIENNA TWO STEP

Mimser Variation, add to end of line L: W doing

21 KNOEDELDRÄHNER

Record: Festival 505, Side 2, Band 2 (speed up record to 35 rpm)

Introduction: 4 meas

meas 11-12, add to end of meas: End with W on outside of circle.

Meas 15, delete: ~~ending-with-stamp-stamp~~

Meas 16, M stamp twice and hold in place.....

24 NEIDER BAYERISCHE MAZURKA

Record: Festival 502, Side 2, Band 1

Mazurka Step, delete cts 1,2, replace with: Step L fwd, bend slightly fwd (ct 1); step R fwd, straighten body (ct 2).

Introduction: 4 meas

7 PIRINSKA IGRA (weekend Syallabus)

Add to end of Fig. I: Note: Stepping on ball of ft first and then the heel, do solt plie's on each step with a slightly deeper plie on ct 1 of each meas.

ERATA, page 6

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THE END

ALUNELUL DE LA GOICEA  
(Romania)

RECORD: Gypsy Camp Vol III, Side 2, Band 3

FORMATION: Lines in V pos.

---

METER: 2/4                      Pattern

---

Meas.

FIGURE 1

- 1 Facing front, step fwd R (Ct. 1), step fwd L (Ct. 2).
  - 2 Click R heel to L ft (Ct. 1), click L heel to R ft (Ct. 2).
  - 3 Step bkwd R (Ct. 1), step bkwd L (Ct. 2).
  - 4 Click R heel to L ft (Ct. 1), jump into stride pos. (Ct. &), close ft together (Ct. 2).
- 5-16 Repeat Meas. 1-4 three more times (4 in all).

FIGURE 2

- 1 Cross R ft over L (Ct. 1), step sdwd L (Ct. &), cross R ft over L (Ct. 2), step sdwd L (Ct. &).
  - 2 Cross R ft over L (Ct. 1), step sdwd L (Ct. &), cross R ft over L (Ct. 2), hopping on R, pivot to face LOD (Ct. &).
  - 3 Moving in LOD do one 2-step beginning on L ft (Cts. 1,&,2), hop & pivot on L to face RLOD (Ct. &).
  - 4 Repeat Meas. 3 reversing direction and ftwk.
- 5-8 Repeat Meas. 1-4 reversing direction and ftwk.

FIGURE 3

- 1 Facing RLOD and bent slightly from waist, run 4 limping (down-up-down-up) steps beginning with R ft (Cts 1,&,2).
  - 2 Three more limping steps (Cts 1,&,2), hop and pivot on R ft to face LOD (Ct. &).
  - 3 Continuing in RLOD, step bkwd L (Ct. 1), hop on L (Ct. &), step bkwd R (Ct. 2), hop on R (Ct. &).
  - 4 Step bkwd L (Ct. 1), close R to L (Ct. &), step bkwd E (Ct. 2), hop and pivot on L ft to face RLOD (Ct. &).
- 5-16 Repeat Meas. 1-4 three more times (4 in all).

When dance is repeated, dance Figure 1 five times.

Presented by Mihai David  
1982 Idyllwild Workshop

Dancenotes by Karen Wilson

ALUNELUL CA LA CÎRNA  
(Romania)

- SOURCE: This is a dance from Bîrca, Dolj in southern Oltenia. It was learned by Alexandru David from Costea Constantin of the Research House of Bucharest. It is an alunelul dance type.
- FORMATION: Line or semi-circle with hands joined in W position.
- HANDS: During Meas. 1-6 hands swing down (Ct &), back (Ct 1), fwd (Ct. 2) in continuous motion. During Meas. 7-12 hands are held down in V pos.
- MUSIC: Gypsy Camp Vol. V, Side 1, Band 3

---

METER: 2/4                      PATTERN

---

Meas.

- 1        In LOD walk R,L (Cts. 1,2).
- 2        Step R,L,R in place, turning to face RLOD (Cts. 1&2).
- 3-4     Repeat Meas. 1-2, reversing direction and ftwk.
- 5-6     Repeat Meas. 1-2.
- 7        Step sdwd L as you bend the knees and swivel knees L (Ct. 1), swivel knees R (Ct. 2).
- 8        Leap L (Ct 1), hold (Ct. &), cross R in front (Ct. 2), step L back in place (Ct. &).
- 9        Step R beside L (Ct. 1), cross L in front of R (Ct. &), step R back in place (Ct. 2), step L to L (Ct. &).
- 10      Moving into ctr, step R (Ct. 1), stamp L (Ct. &), step L (Ct. 2), stamp R (Ct. &).
- 11      Step R (Ct. 1), stamp L (Ct. &), face diag L to step L to L out of ctr (Ct. 2), click-close R ft to L (Ct. &).
- 12      Step L to L (Ct. 1), click-close R to L (Ct. &), face ctr and step L (Ct. 2).

Presented by Mihai David  
1982 Idyllwild Workshop

Dance notes by Maria Reisch

COTITA  
(Romania)

PRONUNCIATION: COH-tee-tah

RECORD: Gypsy Camp, Vol V, Side 2, Band 1

FORMATION: Circle of dancers in W pos.

---

METER: 4/4                      PATTERN

---

Meas.

NO INTRODUCTION

FIGURE 1

- 1 Moving in LOD, step R, L (Cts. 1,2), turning to face ctr step R to R (Ct. 3), touch L beside R (Ct. 4).
- 2 Repeat Meas. 1 reversing direction and ftwk.
- 3 Repeat Meas. 1.
- 4 Step bkwd L,R,L (Cts. 1,2,3), touch R beside L (Ct. 4).
- 5 Repeat Meas. 4 reversing direction and ftwk.
- 6-7 Repeat Meas. 4-5.
- 8 Repeat Meas. 4.

FIGURE 2

- 1 Two running two-steps in LOD, beginning on R (Cts 1&2,3&4).
- 2 Continuing in LOD, one running two-step, beginning on R (Cts 1&2), leap onto L, facing slightly diag L (Ct. 3), leap bkwd R (in place)(Ct. 4).
- 3-4 Repeat Meas. 1-2, reversing direction and ftwk.
- 5-8 Repeat Meas. 1-4.

Repeat dance from beginning 4 times more.

Presented by Mihai David  
1982 Idyllwild Weekend

Dance notes by Karen Wilson

HORA DE MÎNĂ  
Romania

59

Hora de Mînă was learned by Mihai David while he was a member of the Romanian State Folk Ensemble, 1965-68. This version of the dance is from Oltenia and was presented by Mihai David at the Santa Barbara Folk Dance Symposium in 1977 and by his brother, Alexandru, at the 1978 University of the Pacific Folk Dance Camp. Mina means "hand."

PRONUNCIATION: Hoh-rah day Muh-nuh

RECORD: Gypsy Camp. Vol. III, Side 1, Band 6.

FORMATION: Closed circle, "W" pos: hands joined at shldr level elbows bent and close to own sides.

STEPS: Walk (1 step per ct), run.

---

METER: 2/4

PATTERN

---

Meas

1-16 INTRODUCTION: Beg dance when the bagpipes start to play the melody.

FIG. I: FWD AND BACK

1-2 Face ctr and beg R, walk fwd 3 steps (cts 1,2,1); touch ball of L beside R (ct 2).

3-4 Beg L, walk bkwd 3 steps (cts 1,2,1); touch ball of R beside L (ct 2).

5-16 Repeat meas 1-4, 3 times, (4 in all).

NOTE: Ftwk is slightly bouncy and there is a slight movement of the arms throughout this Fig. (up on the ct and down on the &ct).

FIG. II: TRAVEL IN LOD

1-2 Face RLOD and beg R, walk bkwd 4 steps in LOD. On last step beg to turn to face LOD.

3 Facing LOD and beg R, do 3 running two-steps fwd (cts 1,&,2).

4 Repeat meas 3 with opp ftwk, except pivot on L to face RLOD on last & ct.

5-16 Repeat meas 1-4, 3 times (4 in all). On the last 3 running steps (meas 16), bring arms down to "V" pos (hands joined and held down at sides); finish facing ctr.

FIG. III: FWD & BACK, WITH STAMPS & ARM SWINGS

1-2 Walk fwd 4 steps beg R, gradually bringing arms up to "W" pos.

3 Step R in place (ct 1); small pump fwd with L (lift knee)(ct 2).

4 Repeat meas 3 with opp ftwk.

5-6 Walk bkwd 4 steps beg R, gradually lowering arms to "V" pos.

7 Step on R, beg to bring arms up to "W" pos (ct 1); stamp L beside R, no wt, arms in "W" pos (ct 2).

8 Step on L beg to lower arms to "V" pos (ct 1); stamp R beside L, no wt, arms in "V" pos (ct 2).

9-16 Repeat meas 1-8, but on meas 16 keep arms up.

Repeat dance once more. Dance ends with Fig. I done to Melody C, but only twice as the music fades out.

Dance notes from Folk Dance Federation (Folk Dances From Near & Far). They have been slightly corrected.

Presented by Mihai David  
1982 Idyllwild Conference

POLOCSIA  
(Romania)

SOURCE: Polocsia is from Birca, Dolj in southern Oltenia. It is a type of briuletul - "little briul." This dance was learned by Alexandru David from Costea Constantin of the Research House of Bucharest.

FORMATION: Men's or mixed short lines in back basket hold

MUSIC: Gyösv Camp Vol. IV. Side 1, Band 3 (mislabeled Briul Drept Batrinesc)

---

METER: 2/4                      PATTERN

---

Meas.

- 1 Walk into ctr R,L,R (Cts 1&2), hop on R (Ct. &).
- 2 Repeat Meas. 1, reversing direction and ftwk.
- 3 Step R in place (Ct. 1), hop on R while kicking L in a bicycle pattern (Ct. &), step L in place (Ct. 2), hop on L while kicking R in a bicycle pattern (Ct. &).
- 4 Touch R heel across L (Ct. 1), touch R heel to R side (Ct. &), touch R heel across L (Ct. 2), fall on R, lifting L out to L (Ct. &).
- 5-6 Repeat Meas. 4 two more times.
- 7 Touch R heel across L (Ct. 1), fall on R, lifting L out to L (Ct. 2).
- 8 Repeat Meas. 7.
- 9 Step L in front of R (Ct. 1), step R in place (Ct. &), step L to L (Ct. 2), step R in place (Ct. &).
- 10 Repeat Meas. 9.
- 11 Step L in front of R (Ct. 1), step R in place (Ct. &), step L to L (Ct. 2), step R in front of L (Ct. &).
- 12 Step L in place (Ct. 1), leap R fwd and across L (Ct. &), step L fwd (Ct. 2).

Presented by Mihai David  
1982 Idyllwild Workshop

Dance notes by Maria Reisch



SIRBA PE LOC  
(Romania)

MUSIC: Record: Gypsy Camp Vol. 1, Side 1, Band 6

FORMATION: Lines in shoulder hold

METER: 4/4

PATTERN

Meas.

1-8 INTRODUCTION

FIGURE 1

- 1 Step on R ft to R (Ct 1), step on L ft behind R (Ct 2),  
step on R ft to R (Ct 3), kick L ft fwd with flick (Ct 4).
- 2 Repeat Meas 1 with opp. direction and ftwk.
- 3-16 Repeat Meas 1-2 seven more times.

FIGURE 2

- 1 Step on R ft to R (Ct 1), step on L ft behind R (Ct 2),  
step on R ft to R (Ct 3), touch L ft with wt across R (Ct 4).
- 2 Fall fwd on L ft (Ct 1), step bkwd on R ft (in place) (Ct 2),  
step on L ft to L (Ct 3), touch R ft with wt across L (Ct 4).
- 3 Repeat Meas 2 with opp. direction and ftwk.
- 4-7 Repeat Meas 2-3 two more times.
- 8 Repeat Meas 2.

FIGURE 3

- 1 Step on R ft to R (Ct 1), click L heel to R ft (Ct 2),  
step on L ft in place (Ct 3), click R heel to L ft (Ct 4).
- 2 Step on R ft to R (Ct 1), step on L ft behind R (Ct 2),  
step on R ft to R (Ct 3), click L heel to R ft (Ct 4).
- 3-4 Repeat Meas. 1-2 with opp. direction and ftwk.
- 5-16 Repeat Meas. 1-4 three more times.

FIGURE 4

- 1 Step on R ft to R (Ct 1), click L heel to R ft (Ct 2),  
step on L ft in place (Ct 3), stamp on R ft beside L (Ct 4).  
(no wt.)
- 2 Repeat Meas. 2 of Figure 3.
- 3-4 Repeat Meas. 1-2 with opp. direction and ftwk.
- 5-16 Repeat Meas 1-4 three more times.

Repeat Figures 1-4.

TREI PĂZEȘTE  
(Romania)

PRONUNCIATION: Trrey Pah-ZESH-teh

SOURCE: Trei Păzește comes from Bistret-Băilesti, Oltenia. There are several hundred varieties of Trei Păzește--each village in Oltenia has its own. Alexandru David learned this dance from Ion Petcu, former soloist of the Romanian Rhapsody Ensemble, now chairman of folk dance teaching at the Popular School of Arts in Bucharest.

FORMATION: A line of men in V pos.

MUSIC: Gypsy Camp Vol IV, Side 1, Band 7 (slow record)

METER: 2/4

PATTERN

Meas.

FIGURE 1

- 1 Wt on L ft, bring R leg high and kick R leg fwd while L heel swivels R (Ct. 1), bend R knee and bring R ft beside L knee while L heel returns to orig. pos. (Ct. 2).
- 2-3 Repeat Meas 1 two more times (3 times in all).
- 4 Swivel L heel to R and kick R leg fwd (Ct. 1), stamp R ft beside L with no wt (Ct. 2).

FIGURE 2

- 1 Step bkwd on R (Ct. 1), step L next to R (Ct. &), step R fwd (Ct. 2), brush-stamp L fwd (Ct. &).
- 2 Heavy step fwd L (Ct. 1), stamp R fwd no wt (Ct. 2).
- 3-4 Repeat Meas 1-2 (two times in all).

FIGURE 3

- 1 Moving sdwd L, step on R heel in front of L (Ct. 1), step L to L with a limp (Ct. &), step on R heel in front of L (Ct. 2), step L to L with a limp (Ct. &).
- 2-3 Repeat Meas 1 twice (three times in all).
- 4 Continuing sdwd L, step on R heel in front of L (Ct. 1), step L to L with a limp (Ct. &), step on R heel in front of L (Ct. 2), swing L leg across R to change direction (Ct. &).
- 5-6 Repeat Meas 3-4 reversing direction and ftwk.
- 7 Repeat Meas 1.
- 8 Continuing sdwd L, step on R heel in front of L (Ct. 1), step L to L with a limp (Ct. &), step on R heel in front of L (Ct. 2). Note: dancers may substitute 3 stamps (R,L,R) for this measure.

- | Meas. | Pattern  |
|-------|--|
|       | <u>FIGURE 4</u>  |
| 1     | Leap onto L in place (Ct. 1), arc R leg around to step R across L (Ct. 2), step L back in place (Ct. &).                                   |
| 2     | Step R in place (Ct. 1), step L across R (Ct. &), step R back in place (Ct. 2). Note that these two Meas are danced on the ball of the ft. |
| 3-8   | Repeat Meas. 1-2 three more times (4 times in all).  |
|       | <u>FIGURE 5</u>  |
| 1-3   | Repeat Figure 3, reversing direction and ftwk.   |
|       | <u>FIGURE 6</u>  |
| 1     | Fall on L ft in place (Ct. 1), stamp_R ft to R (No wt) (Ct. &), Pull R ft to L (Ct. 2).  |
| 2     | Hold.  |
| 3-4   | Repeat Meas. 1-2.  |
| 5-6   | Repeat Meas. 1 two times.  |
| 7-8   | Repeat Meas. 2 two times.  |
|       | <u>FIGURE 7</u>  |
| 1     | Fall on L ft in place, bending body fwd from waist (Ct. 1), step R to R (Ct. &), step L in place (Ct. 2), close R to L (Ct. &).            |
| 2-7   | Repeat Meas. 1 six more times (7 times in all).  |
| 8     | Fall on L (Ct. 1), stamp R to R (no wt) (Ct. &), pull R to L (Ct. 2).  |

Presented by Mihai David  
1982 Idyllwild Conference

12th STREET RAG  
U.S.A.

American novelty dance by Glenn Bannerman originally taught at Stockton in 1979 by Glenn Bannerman.

RECORD: Friday Night at the Barn, by Glenn Bannerman, AR81, Side 1, Band 5 (LP), or Starline with Pee Wee Hunt Orchestra, 6001 (45)

FORMATION: May be done as a couple dance or with any number of dancers, up to six, side by side. Couples or groups progress CCW. It may be danced individually around the room, moving CCW.

METER: 4/4

PATTERN

FIG. I:

Holding hands, walk fwd 4 steps LRLR. Point L toe fwd, then to side, then take 3 steps moving away from ctr LRL...L ft going behind R to start. Repeat from beginning, starting on R ft.

FIG. II:

Take 7 steps sdwd to ctr, either as a step-together/step-together or step L/step R going behind L, etc. The second style is more popular. Repeat action going away from ctr.

FIG. III:

Charleston - step L fwd, point R toe fwd. Step back on R, point L toe back. Repeat.

FIG. IV:

Repeat dance from beginning.

Every second time through you have a break that goes like this: Jump fwd on both ft, throwing hands up in the air, jump bkwd on both ft and throw hands back. When doing it as a couple dance, turn away from your ptr with 2 walking steps ending up facing him again. Slap both hands on your own knees, clap your own hands and clap your ptr's hands. These 3 cts take only 2 meas of music, i.e., the same amount of time it takes to do the 2 walking steps. Therefore, the clapping will be faster. When doing it in a line of many people, turn to your own L 1,2,3 steps, clap your own hands on 4th ct.

Note: The Glen Bannerman recording ends with the jump fwd and back sequence; however, it is necessary to add one more Charleston sequence (step L, point R, step R, point L) before the jump break to come out evenly with the record.

Presented by Dorothy Daw  
1982 Idyllwild Conference

VIENNA TWO STEP  
English

The dance is also known as "Progressive Two Step," and is a couple ball room dance.

RECORD: National N-4528-A (45)

FORMATION: Varsouvienne

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 4 meas

FIG. I:

1-4 Beg L, cpls walk 4 steps in LOD (put wt firmly on 4th step and plie slightly).

5-8 Beg R, cpls walk bkwd in RLOD with 4 steps.

FIG. II:

1-2 Pas de Basque L,R in place.

3 Step-hop on L (lift R across L on hop).

4 Do a quick two-step moving diag to the R with R.

FIG. III:

1 With wt on R, in place, do a L heel and toe (L across R).

2 Beg R, do one two-step moving diag L.

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

FIG. IV:

1-4 Beg R, do 4 two-steps in LOD.

MIXER VARIATION:

1-4 During Fig. IV, cpls separate, M circle in place to L with 4 two-steps fwd in LOD to new ptr.

Presented by Morry Gelman  
1982 Idyllwild Conference

# Scottish Steps, Terms and Styling

STEP	METER & CT FOR ACTION		STEP DESCRIPTION
Skip Change of Step	2/4	6/8	
	&	6	Hop L lifting R fwd with toe pointing down, knee turned out;
	1	1	step fwd R;
	&	3	closing step L behind R, L instep close to R heel;
	2	4	step fwd R.
&	6	Next step begins hop R.	
Pas de Basque	2/4	6/8	
	1	1	Leap onto R, knee and toe turned out;
	&	3	step ball of L beside R with L heel to R instep and L toe turned out;
2	4	step R extending L diag fwd L, toe pointing down an inch or two off floor, knee straight and turned out.	
			Next step begins with leap onto L.
Set (2 meas)			Pas de Basque R and L. Whenever someone sets to you, you always set also.
Slip Step (Slide)	2/4	6/8	(2 per meas) Usually danced in a circle.
	1	1	Step sdwd L to L, heels raised and toes turned out;
	ah	3	close R to L, heels meeting and toes still turned out.
	2, ah	4, 6	Repeat above action.
			Movement should be light and easy with no shuffling noise. May also begin R to R.
Cut Step (Scottish Balance)	2/4	6/8	
	&	6	Raise R leg diag fwd R, toe pointed down, knee straight and turned out;
	1	1	swing R leg bkwd and step R displacing L bkwd with L toe pointed down, knee straight and turned out;
2	4	swing L fwd and step L displacing R.	
			May also be done with opp ftwork. Throughout this step there is no movement in upper part of body (no bending).
Strathspey Step	4/4		
	1		Keeping ft close to floor, step fwd on ball of R;
2		closing step L behind R, L instep to R heel;	

## Scottish Steps, Terms and Styling (continued)

LET'S DANCE  
January 1970

STEP	METER & CT FOR ACTION			STEP DESCRIPTION
	3			keeping ft close to floor, step fwd R bending R knee slightly;
	4			hop R bringing L fwd passing through close to R, toe pointing down and close to floor, knee turned out.  Next step begins L.
<hr/>				
Strathspey Setting Step	4/4	(2 meas)		
	1			Step R sdwd R, knee and toe turned out;
	2			closing step L behind R, L instep to R heel;
	3			step R sdwd R again;
	4			hop R bringing L up behind R ankle, L knee turned out and toe pointing down.  Repeat action beginning L sdwd L.  A complete Setting Step moves to R, then L.
<hr/>				
Highland Schottische Step	4/4	(2 meas)		
	1			Hop on L, at same time extending R sdwd, toe pointed and touching floor;
	2			hop on L, raising R ft behind L leg, toe pointed down and knee turned out, edge of ft pressed against back of leg.
	3			Repeat action of ct 1;
	4			hop on L, at same time raising R ft in front of L leg, toe pointed down and knee turned out.
	1-4			Dance one Strathspey Setting Step R. Next step begins with hop on R ft.
Move Up: (Side Step) 2 meas:	4/4	2/4	6/8	Described for M; W dance counterpart.
	1	1	1	M step L diag fwd L;
	3	2	4	M step R across in front of L;
	1	1	1	step L diag bkwd L;
	3	2	4	Close R to L.
Move Down:				Same movement as Move Up; but reversing ftwork and direction.

ALLEMANDE (8 meas): Danced by 2 cpls, first cpl followed closely by second cpl for first 4 meas. Cpls in varsouvienne pos, M hands raised from normal handshake hold so that WL on bottom and WR on outside.

Meas:

- 1 Dance diag fwd R;
- 2 turn 1/4 CCW to face M side of the dance and move twd ctr;
- 3 dance across the dance and turn 1/4 CCW to face down;

## Scottish Steps, Terms and Styling (continued)

LET'S DANCE  
January 1970

- 4 dance a long step down on the M side;
- 5 both cpls turn 1/4 CCW into ctr to form a line facing W side;
- 6 dance twd ctr while W turns 1/2 CCW under M R arm to face ptr, both hands still joined.
- 7-8 Release hands and dance bkwd into own place.

BOW AND CURTSEY: Used at the beginning and end of each dance.

M bow from the waist, back straight, hands hanging easily at his sides as he looks at his ptr.

W take a tiny step sdwd (or fwd), bring the toe of L close to heel of R ft and bend both knees. Keep body erect and look at ptr. Then return to easy standing pos. taking wt on L to prepare for dance movement.

Skirt may be held between thumb and middle finger, elbows kept almost straight and wrist bent fwd a little.

CAST OFF (or down): An individual turn outwd (the long way), M turning CCW and W CW to dance down behind own line to designated place.

CAST UP: The same movement (as cast off) back to place, except that M turn CW and W CCW to dance up behind own line.

CORNERS: The 2 dancers that the inactive cpl faces when back to back with ptr in the ctr, M facing W line and W facing M line. 1st corner is to your R and 2nd corner is to your L.

DOUBLE TRIANGLES (8 meas): Cpl 1 stand closely back to back in the ctr, W 1 facing W line, M 1 facing M line. M 1 join R hands with M 2 and L hands with M 3. W 1 join R hands with W 3 and L with W 2.

- Meas 1-2 All 6 set with 2 pas de basque steps.
- 3-4 Release hands and cpl 1 turn 1/2 CW around each other to face opp side with 2 pas de basque, keeping as close as possible and staying back to back in ctr.
- 5-6 M 1 now join nearer hands with W 2 and W 3, while W 1 join with M 2 and M 3. All set again.
- 7-8 Release hands and cpl 1 turn R about (individually) with 2 springing pas de basque steps, to finish on their own side in second place.

FIGURE OF 8 (8 meas): Formed by 3 persons basically, only one of whom is active, the other two standing in place. Active dancer loops in one direction (either CW or CCW) around one inactive person (4 meas) and then in the other direction around the other inactive person (4 meas).

In many Scottish dances one cpl dances the Figure of 8 around another cpl. Then there are really 2 separate Figures of 8 being formed - - one by the active W and another by the active M. The 2 separate Figures of 8 always go in the same direction, the W dancing one of the loops while the M dances the other, and then they exchange loops. The active W always crosses in front of her ptr as she goes between the inactive cpl to begin her loop around, and the M always crosses over behind her.

LONGWAYS FORMATION: 4 cpls in two lines, a line of M facing a line of W, ptrs facing, M L shoulder twd music or head of line. Cpls are numbered from 1 to 4 with cpl 1 at head of line.

POUSSETTE (8 meas): Join both hands at shoulder height. Begin M L, W R, cpls 1 and 2 dance poussette to change places with 8 pas de basque steps. Cpl 1 move down on M side of the dance and cpl 2 move up on W side. *Jig and reel time*

- Meas 1 Take a step away from the ctr (M 1 pulling ptr as he dances bkwd and M 2 pushing ptr as he dances fwd).
- 2 Ptrs turn 1/4 CW so that M have their backs to top of the set.
- 3 Take one step - cpl 1 moving down and cpl 2 moving up.



Scottish Steps, Terms and Styling (continued)

- 4 Ptrs turn 1/4 CW so that M have their backs to W side of the dance.
- 5 Take a step into the ctr.
- 6 Ptrs turn 1/2 CW so that both M and W have their backs to own side of the dance.
- 7-8 Release hands and all dance individually 2 steps bkwd to place.

REEL OF FOUR (8 meas): Danced by 4 persons, 2 standing back to back in ctr facing out twd other 2 who face in.

<u>Meas</u>	<u>Dancers facing out</u>	<u>Dancers facing in</u>
1	Pass R shoulders with facing dancer	Pass R shoulders with facing dancer
2	Curve to turn 1/2 CW and face in opp direction	Pass L shoulders in ctr
3	Pass R shoulders with next dancer	Pass R shoulders with next dancer
4	Pass L shoulders in ctr	Curve to turn 1/2 CW and face in opp direction
5-8	Repeat action of meas 1-4 back to original place	Repeat action of meas 1-4 back to original place

RIGHTS AND LEFTS (8 meas): Usually danced as a small Grand R and L for 2 cpls, done in a floor pattern similar to a square, 2 steps for each side.

- Meas 1-2 Give R hand to ptr across the dance and change places.
- 3-4 Give L to next person and change places; 2 M on W side of the dance and 2 W on M side.
- 5-8 Turn to face ptr again (2 dancers going CW make long turns) and repeat action of meas 1-4.

GRAND CHAIN (Grand R & L): R & L for six or eight dancers in a circle.

SIDE STEP See Move Up.

WHEEL or HANDS ACROSS (Star): Join indicated hand with opp person at shoulder height, elbows slightly bent, and move as directed.

STYLING FOR TURNS: Joined hands are held at shoulder height. The correct hold for leading and turning (one hand) is the HANDSHAKE hold. When a fast turn is done, the elbows are well bent and kept close to the body. On a longer turn the arms are held easily extended. If a two-hand turn is done, M hands are on the bottom supporting W hands on top.

GENERAL STYLING: The body is held erect but not stiff, chest high, arms held naturally at sides. W may hold skirt with thumb and first 2 fingers. All dancing is done on the toes with knees turned out. Ptrs dance with each other, communicating by means of tension in arms and by looking at one another. When inactive, stand in place with heels together and toes apart (first pos); but be alert and ready to assist active cpl.

BALMORAL STRATHSPEY  
Scotland

SOURCE: Devised by John A. Charles, Kawerau, New Zealand  
RSCDS Book 22

RECORD: Highland Party, Jimmy Blair and His Scottish Dance  
Band, 6382 075, Side 1, Band 3.

FORMATION: 4 cpls in longways set (32 bars)

METER: 4/4

PATTERN

Meas.

INTRODUCTION: Chord - Bow and Curtsey

- 1-8 1st cpl with 2nd, and 3rd cpl with 4th give rights and  
lefts across the dance.
- 9-12 All set on the sides, then 1st cpl with 2nd, 3rd with 4th  
dance right hands across half way round.
- 13-16 All set, then giving right hands in passing, cross to own  
sides (Order is now 2, 1, 4, 3).
- 17-24 Do reels of four at the sides, 2nd cpl facing 1st and 4th  
cpl facing 3rd. Finish by curvine in to prep for Allemande.
- 25-32 1st, 4th and 3rd cpls allemande to finish; 1st at the bottom,  
4th in 3rd place and 3rd in 2nd place.
- Repeat dance from beginning with new top cpl.

1982 Idyllwild Conference  
Presented by Ann McBride

BLOOMS OF BON ACCORD  
Scotland <sup>20</sup>/<sub>10</sub>

SOURCE: Devised by John Drewry in honor of the City of Aberdeen, four-time winner of the "Britain in Bloom" competition.

MUSIC: Don Bartlett and the Scotians Play Favourites  
CSPS 1404, Side 2, Band 4

FORMATION: 4 cpls in longways set (32 bar reel)

METER: ~~4/4~~ 2/4 PATTERN

Meas.

INTRODUCTION: Chord 1, bow and curtesy; Chord 2, cpls 3 & 4 cross and exchange places with ptr.

- 1-8 <sup>1-2</sup> All set on the sides (Meas 1,2), <sup>3-6</sup> 1st cpl with 2nd cpl and 3rd cpl with 4th cpl <sup>1st</sup> hand star once around (Meas 3-6),  
7-8 1st cpl cast off into 2nd pos while 2nd cpl moves up and 4th cpl cast off into 3rd pos while 3rd cpl moves down (Meas 7-8)
- 9-12 <sup>9-10</sup> 1st and 4th cpls (active cpls) cross the dance giving R hands (Meas 9,10), 1st cpl casts up and 4th cpl casts down to join hands in promenade pos facing each other (Meas 11,12).
- 13-16 Active cpls dance around each other, ladies passing R shldrs, finish with 1st cpl on M side facing 2nd M and 4th cpl on W side facing 3rd W.
- 17-24 All dance R shldr reels of three with active cpls moving as a unit, finish with 1st cpl in ctr of set facing up and 4th cpl in ctr of set facing down.
- 25-28 Dropping L hands, active cpls/R hand star once around, end by taking ptrs R hand and turning twd ptr to face top or bottom of set.
- 29-32 1st cpl cross over to wrong sides and cast around 3rd cpl to 3rd place and 4th cpl cross over to own sides and cast around 2nd cpl to 2nd place.
- The finishing order is 2,4,1,3 and 1st and 3rd cpls are on wrong side of the set.

Repeat the dance with a new top cpl.

Presented by Ann McBride  
1982 Idyllwild Conference

*Describe  
Skip - change of steps  
Reel of three  
Set or pas de basque*

THE HAMILTON RANT  
Scotland

SOURCE: Devised by Robert Campbell, Ontario Branch. The dance is published in R.S.C.D.S. Book 22.

RECORD: Scottish Dance Time, Vol. 1, Side 2, Band 1. (48 bar reel)

FORMATION: 4 cpls in a longways set.

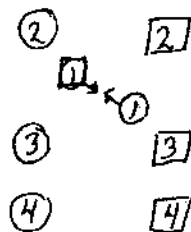
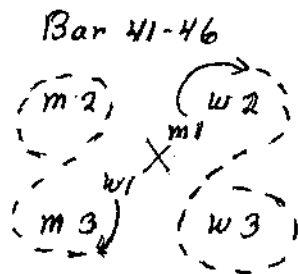
METER: PATTERN

Meas.

Chord; Bow & Curtsey

- 1-2 1st M and 2nd W change place giving R hands
  - 3-4 1st W and 2nd M change places giving R hands.
  - 5-6 1st M and 3rd M " " " "
  - 7-8 1st W and 3rd W " " " "
  - 9-12 1st and 3rd cpls do half rights and lefts
  - 13-16 1st and 2nd cpls " " " "
  - 17-20 1st cpl cross giving R hands and cast off one place, turn L hand 1-3/4 to end facing 1st corners.
  - 25-28 With 2 hands joined round, cpl 1 set to and turn 1 corner. Finish facing each other in diag between corners.
  - 29-32 1st cpl set to and turn each other (2 hands round) to face 2nd corners.
  - 33-36 1st cpl set to and turn 2 corners (2 hands round) to finish in diag between corners.
  - 37-40 1st cpl set and turn each other (2 hands round), finish facing 2nd corner.
  - 41-46 Reels of three, 1st start by giving R shldr to 2nd corner. (Reel is done on the sides between corners.)
  - 47-48 1st cpl cross to own side giving L hands in passing.
- Repeat from second place.

Presented by Ann McBride  
1982 Idyllwild Conference



THE HIGHLAND FAIR  
Scotland

RECORD: Gordon Mc Cullough and His Scottish Band  
Side 2, Band 3. (32 bar jig)

FORMATION: 4 cpls in longways set. A new top cpl begin on every  
2nd repetition

METER: 6/8

PATTERN

Meas.

Chord: Bow & Curtsey

- 1-4 1st cpl cast off and dance 4 slip change of steps down behind  
own line.
- 5-8 They turn outward and dance up to place with 4 steps.
- 9-12 1st and 2nd cpls give R hands to ptr and turn once and return  
to place.
- 13-16 Repeat giving L hands, meas 9-12.
- 17-20 Cpl 1 followed by cpl 2 lead down the middle with R hands  
joined.
- 21-24 Cpls turn and with cpl 2 leading they dance up the set.  
Cpl 2 is now at the top of the set.
- 25-32 Cpls 1 and 2 dance Rights and Lefts, once around.  
End order is: 2-1-3-4.
- Cpl 1 repeat dance from new position.
- On 3rd time through the dance, both cpls position 1 and 3  
are the active cpls.

Presented by Ann McBride  
1982 Idyllwild Conference

LET'S HAVE A CEILIDH  
Scotland

This dance is modern 32 bar reel for 4 cpls in a longwise set. The dance was devised by Robert Campbell of Oakville, Ontario in October 1974 for Maureen and Norman Johnson of Oakville. The dance was published in 1976 in a collection entitled Glasgow Assembly and other Scottish Country Dances.

RECORD: Tacsound TACO02, Don Bartlett and the Scotians Play Favourites

FORMATION: 4 cpls in a longwise set.

STEPS: Skip Change of Step\* is used throughout

\*Described in Scottish Steps, Terms & Styling

METER: 2/4

PATTERN

Bars.

Chord INTRODUCTION: M bow, W curtsy across the set.

DANCE:

- 1-4 1st and 4th cpls (working cpls cross over giving R hands (2 bars), then 1st cpl casts off (down) while 4th cpl casts up (2 bars). 2nd and 3rd cpls (corner dancers) step up and down respectively on bars 3-4.
- 5-8 Working cpls dance a L hand wheel once round to finish facing the corner dancers. (Fig. 1)
- 9-12 All set to the dancer they face (2 bars), then turn with R hands to change places and face each other again (2 bars).
- 13-16 All set again to the dancer they face and turn with L hands to change places (2 bars). Working cpls finish in the middle facing CW, corner dancers back in corner places facing CCW. (Fig. 2).
- 17-24 Working cpls dance a R hand wheel, then a L hand wheel to finish in 2nd and 3rd places on opp sides. At the same time the corner dancers chase CCW once around outside to finish back in corner places. All join hands on the sides.
- 25-26 All set.
- 27-28 Working cpls turn ptr 1/2 round with R hand (1 bar), 1st W and 4th M dancing out to their L to enter the turn and their ptrs straight fwd (1 bar). At the end 1st W and 4th M join L hands and release ptrs R hand (Fig. 3).
- 29-30 1st W and 4th M 1/2 turn round with L hands while 1st M and 4th W dance CW 1/2 way round the turning dancers. (Fig. 4)
- 31-32 Working cpls, give R hand briefly to ptr in passing, cross over to finish on own sides. (Finish order is 2,4,1,3.)

Repeat with 2nd and 3rd and working cpls then twice more from new pos each time.

# Let's Have a Ceilidh

A reel for four couples

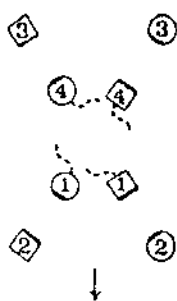


Figure 1.

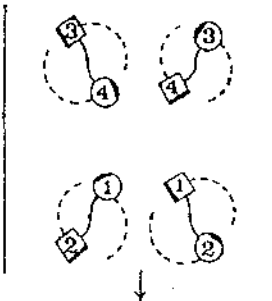


Figure 2.

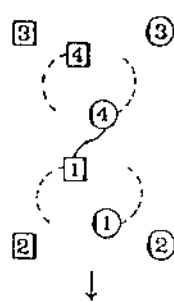


Figure 3.

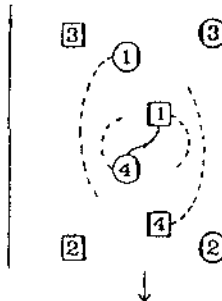


Figure 4.

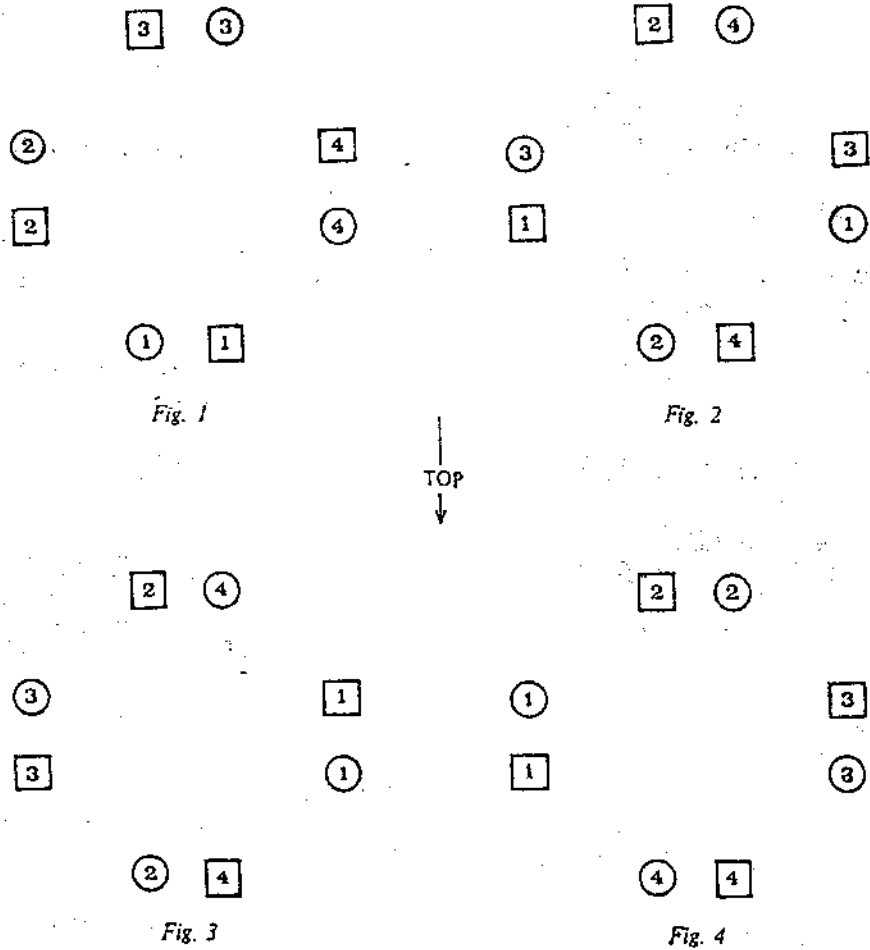
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1982 Idyllwild Workshop





# The Rothesay Rant

(A Jig for Four Couples in a Square Set)



Each couple has progressed one place clockwise at the end of every 32 bars.

Presented by Ann Mc Bride  
1982 Idyllwild Workshop

46  
31

SITNO PAJDUSHKO HORO  
Bulgaria

SOURCE: The dance is from the town of Gorna Banya, near Sofia. It was learned by Marcus from the Shopski Folk Ensemble, 1972

RECORD: KOPO, LP-5

FORMATION: Long lines with hands joined and down at sides.

RHYTHM: 5/16, Counted  $\frac{1,2}{1}$   $\frac{3,4,5}{2}$  (Q, S)

PRONUNCIATION: Seat-noh Pie-dush-koh Hoh-roh

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METER: 5/16                      PATTERN

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Meas.

INTERLUDE: Instrumental

- 1 Facing and moving LOD, hop on L (ct 1); step R to R (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3 Step R fwd into ctr and turn to face ctr (ct 1); step L bk in place (ct 2).
- 4 Step R diag out to R turning to face LOD (ct 1); step L fwd (ct 2).
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

BASIC: Vocal

- 1 Facing ctr, hop R in place (ct 1); step R to R (ct 2).
- 2 Hop on R in place (ct 1); pump L across R (Gruncarkarka Step) (ct 2).
- 3-4 Repeat meas 1-2, with opp ftwk.
- 5 Moving bkwd, hop on R (ct 1); reel R behind L (ct 2).
- 6 Repeat meas 5, with opp ftwk.
- 7 Leap R fwd on ball of ft (ct 1); step L fwd with slight plie (ct 2).
- 8-9 Repeat meas 7, 2 more times (3 in all).
- 10 In place, hop on L (ct 1), step R to R (ct 2).
- 11 Step L across R (ct 1); step R bk in place (ct 2).
- 12 Hop on R (ct 1); reel L behind R (ct 2).
- 13-14 Repeat meas 12, twice more 3 in all.
- 15-16 Scissors R,L R,L (Step R in place while L cuts fwd low to round. Repeat with opp ftwk)
- 17-32 Repeat meas 1-16, once more.

Presented by Marcus Moskoff  
1982 Idyllwild Workshop

## UNTERSTEIRER LÄNDLER

Austria

The retired federal official Johann Joch, who died in August 1940, told Anton Novak about a year and a half before his death, that he had learned this dance in his home town Halbenrain near Radkersburg, in the 1880's, where it was known and danced as a "Steirischer." This "Steirischer" was also widespread in the vicinity of Mureck, Klöch, Tieschen and Unterpurkla at that time. Joch, who in 1885, resettled in Graz, in the nineties returned almost yearly to visit his hometown, however, could no longer remember, if he saw the "Steirischer" still danced there at that time. People still dance the polka and the waltz, while the "Steirischer" our Untersteirer Ländler", had come to be forgotten. Anton Novak who wrote down the description of the dance made it public in his book, "Steirische Tänze." Erzherzog Johann Verlag, Graz, was able to learn in 1941 in a string of places in the district of Radkersburg, that the "Steirische" in its time had been danced there, partly until shortly before the second World War. The same thing was said by Landlandy Kainz, as well as by the farmer Josef Wagner from Seibersdorf near St. Veit on the Vogau according to information gotten from farmer Johann Grabsl. Emmerich Raggam, farmer in Rohrback near Wettersdprd in Sastal told the same thing, that this dance was known in the entire region as well as in the province of St. Peter on the Ottersbach, however, to be sure, with paschen only, therefore, without singing. The brother and sister Rosa and Josef Lebner from Wiersdorf near St. Peter on the Ottersbach, like the farmers Maria and Anton Koller from Halsbach near Straden danced the "Stririschen" for Anton Novak as it was danced there, and in which likewise only paschen was done. Apart from small or slight deviations in the doing of the dance, the Untersteirer Ländler was danced relatively fast everywhere. This dance is a good example of what the Austrians call "Entwicken Tanz" (Wrap-up Figure Dance).

All of the towns mentioned are in the far south-eastern corner of Austria's Steirmark province, only a few miles from the Slovenian/Yugoslav border and close by the Hungarian border.

PRONUNCIATION: Uhn-ter-schtyr-er Lahnd-ler

RECORD: Austrian Dances, F-EP-504, Side 1, Band 1

FORMATION: Cpls facing (in a circle), with inside hands joined (MR-WL) at shldr ht.

STEPS: Short running steps; walking in 3/4 rhythm

STYLE: Each figure, with the exception of Fig I and IV (Fig. IV has only 4 meas), there are 3 short running steps per meas. At the end of the 8th meas of each figure, the M can finish off with a light jump on both ft. The running step is controlled and is done without accented knee action. The running step is not interrupted at all until the singing and paschen. The figure changes are accomplished rather quickly; however it should not be done hectically (i.e., the quick figure change should be smooth rather than overdone). W are constantly turning in one direction or another during the dance, while the M almost always are moving also.

METER: 3/4

PATTERN

Meas.

INTRODUCTION: 2 beats

FIG. I: TURNING IN & OUT, CATCHING THE HAND

- 1 Raising joined hands over W head, M do a small step-balance to L (step L to L; close R to L) while turning W slightly fwd - approx 1/8 to 1/4 turn CW (R).
- 2 With inside hands still joined, M turn W CCW (L) approx 3/4 turn. M step-balance to R.
- 3-4 With inside hands still joined, M turn W CW (R) twice, while he runs 1/2 CCW around W.
- 5 Still turning CCW M lower R hands (WL hand) across his chest. W puts R hand in middle of her back and they join hands (ML-WR) under the other joined hands.  
NOTE: L hips are adjacent with inside hands joined (MR-WL) and stretched across M chest, outside hands (ML-WR) are joined behind W back.
- 6-8 In this pos move fwd turning CCW in place.  
NOTE: Both hands now remain joined until the end of Fig. IV. Hand (finger) hold is adjusted with each figure change.

FIG. II: JUMPING THROUGH

- 1-2 On meas 1, ct 1 M jump on both ft, then turn almost 1/2 to R (both M and W are facing somewhat fwd). While W begin to move sdwd to L, M bend over with MR-WL arm across M chest while ML-WR hand are on back of M R waist. W still moves sdwd to L while M begin to move to W R side by backing under W L arm - WL, WR hand in middle of W back. W raises R arm while M stretches his head under it and straighten somewhat. Ending pos is both facing fwd, M on W R side, WL-MR hand in middle of W back, ML-WR hands rest on inside hips, with W R upper-arm resting on M L upper-arm.
- 3-8 In this wrapped-up pos, cpls turn CCW in place (M fwd, W bkwd).

FIG. III: TURNING-IN TO KNOT

- 1 Unwind: With M dancing in place, ML-WR hands is extended fwd and raised while W turns 1/2 CCW to end facing ptr.
- 2-4 W begins to turn CW (R) by turning 1/4 and placing WL-MR hand on W L hip and raising ML-WR hand over head. W continues to turn 1/4 CW (R) more and bends 1/2 over (W back somewhat twd M), lower WL-MR arm across W chest. Turn 1/4 more (3/4 total) and place all 4 hands in W L armpit. In this bent over pos with M stretched arms over ptr, W continues to turn CW 1-1/4 more (2 times in all) to end with L sides adjacent and W straightening with her L upper-arm under M L upper-arm and all 4 hands resting on L hips.  
M circle CCW around W to help form the double knot.
- 5-8 In this pos turn CCW in place, both moving fwd.

FIG. IV: UNTIEING THE KNOT

- 1-3 With M dancing in place, W bend 1/2 over, draw head back and unwind (turn CCW twice) under M stretched arms.
- 4 Releasing ML and WR hands, M turn W CCW once more with joined hands (MR-WL). The Cadence (4 meas) is played slightly slower than the other figures.

REPEAT FIG. I-IV

FIG. V: SINGING AND PASHEN (CLAPPING)

- 1-8 Is ma nix um a sechserl, I don't give a damn about a 6-pence  
Is ma nix um a göld, " " " " " gold  
Is ma nix um a dirndl, " " " " " a girl  
San gnua auf da wolt. There are enough of them in the world.  
Cpls walk fwd with short steps in LOD and sing.
- 1-8 Clapping Sequence  
Cpls walk fwd with short steps in LOD and clap 1,2,3 (on the beat) or on the "&" ct with rhythmic claps (i.e., 1,&,2,3; 1,&,3; 1,2,&,3; etc.).
- 1-8 Continue walking LOD and sing again:  
Schean rund is mei huat, My hat is nice and round,  
Schean hoab is mei bluat. My blood is nice and hot.  
Kann nix als wia tanzen, I can't do much else than dance,  
Oba dos kann i guat. But I can do that well.
- 1-16 Clapping Sequence  
Repeat "Clapping Sequence" above while continuing to walk in LOD.

REPEAT FIG. I-IV.

FIG. IV: WALTZ AROUND DANCE FLOOR

- 1-16 In social dance pos or shldr hold, cpls do 16 waltz in LOD.

ENDING: HERTZEL (HEART FIG)

Cpls face with both hands joined. Raise MR WL hands over head. M pulls W 1/2 CW into him with his joined L hand. W ends on M L side with WR and ML arm on W L waist, M R and W L hand are joined and fwd at approx chest ht.

DI DOI DIN BANAT  
(Rumania)

Di Doi Din Banat (Deh doy dean Bah-naht) means "For Two from Banat".

It is a couple dance from Banat which is close to the Yugoslav border. This dance was learned by Mihai David while performing with the Rumanian State Folk Dance Ensemble in 1966. First presented by Mihai and Alexandru David to the Federation 1973.

MUSIC: Gypsy Camp Vol. V, Side 2, Band 6.

FORMATION: Part I - Cpls in Varsouvienne pos facing ctr of circle.  
Part II - M & W facing in low hand hold.

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MUSIC: 4/4

PATTERN

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Meas.

PART I:

FIG I TRAVEL

Ftwk same for both M & W

- 1 On first step, make 1/4 turn to face L (RLOD) and with small running steps, run L,R,L, (cts 1 & 2), R,L,R (cts 3 & 4).
- 2 Step down on bended L leg (ct 1), sharp rise on L (ct &), small leap onto R--make 1/2 turn CCW to face R (RLOD)(ct 2), step L,R,L in place (cts 3 & 4).
- 3-4 Repeat meas 1-2 to R (LOD) and with opp ftwk.
- 5-8 Repeat meas 1-4.

Fig I is done a total of 8 times.

FIG II: M IN PLACE, W TURNING

- 1 In place, facing ctr, W in front of M, repeat Fig I, meas 1  
M turns W 1/3 to L (cts 1 & 2), then to R (cts 3 & 4).  
M dances meas in place.

Di Doi Din Banat-Cont page 2

2 Repeat Fig II with M turning W one turn to L (CW) - M  
release W L hand (cts 1 & 2) step in place (cts 3 & 4)  
M dances meas in place.

3-8 Repeat meas 1-2, 3 more times. Alternate ftwk.

On last repeat of meas 2, W does extra 1/2 turn to end  
facing M (W back to ctr) in low hand hold (R to L, L to R).

PART II: SIDE TO SIDE & COUPLE TURN

Ftwk for M unless otherwise noted.

1 Moving LOD, walk L,R,L, close R to L (cts 1-4)

2 Repeat meas 1 in RLOD and with opp ftwk.

3-8 Repeat meas 1-2, 3 more times.

9-10 M repeats Part I, Fig II, meas 1-2. Releasing M:L and W-R  
hand, W travels once CCW completely around M. W repeat ftwk  
of Part I, Fig I, meas 1-2. M starts L, W R.

Free hands on hips, fingers fwd.

11-12 Both continue ftwk of Part I, Fig I, meas 1-2. On first ct  
resume Varsouvienne pos and both travel in a tight circle  
CCW, ending with W facing M in low hand hold. M starts R  
W L.

13-16 Repeat meas 9-12.

To finish Part II, repeat meas 1-16, 2 more times.

THE BIRDIE DANCE  
International

- RECORD:** "Birdie Song", by the "Tweets", PRT-7P219A
- FORMATION:** Free form about the floor or as a mixer with cpls facing each other in a single circle. M-LOD, W-RL0D.
- NOTE:** Dance motions start on ct 2 and and on ct 1, but two-steps begin on ct 1.

**METER:** 4/4

**PATTERN**

**Meas.**

**INTRODUCTION:** Standing in place start dance on ct 2 of meas 6.

**FIG. I:**

- 1 "Tweets": Both hands up and facing fwd, open and close fingers 4 times.
- 2 "Flaps": with bent elbows, flap arms up and down at sides.
- 3 "Wiggles": Use 2 cts to wiggle body downward and 2 cts to wiggle upright again.
- 4 "Claps": 4 clap, then hold to start two-step on ct 1 of following meas.

**FIG. II:**

- 1 2 Two-steps with a R hand star.
  - 2-4 Repeat alternating hands, except on last 2 cts of two-step, beg dance from top again.
- For the mixer, do a R and L hand star with ptr and use the next 2 two-steps doing a Grand R & L to new ptr.

Presented by Marguerite Clapp  
1982 Idyllwild Workshop

Revised by Helen  
1982 Idyllwild Workshop