

Idyllwild
Folk Dance
Camp



June 1989

i

IDYLLWILD FOLK DANCE CAMP, JUNE 23-30, 1989
INDEX, BY TEACHERS

	<u>TEACHER & DANCE</u>	<u>COUNTRY</u>	<u>PAGE</u>
	<i>add</i> Hajonaz Isten		
	<u>ANDOR CZOMPO</u>		
Tu	Forgatos	Hungary	1
	Kanasztanc	Hungary	3
	Kapuvári Verbunk	Hungary	5
Sun	Hazi Csardas	Hungary	9
	Lakodalmi Tanc	Hungary	11
m	Palotas	Hungary	15
Sat	Regi Tanc	Hungary	19
Sun	Sarkozai Ugros <i>maybe</i>	Hungary	21
W	Satmari Verbunk	Hungary	23
	<i>Kalotaszeg Csardas</i>		24-b
	<u>YA'AKOV EDEN</u>		
Sat	Al Sadenu	Israel	101
	Baderech El Hakfar	Israel	103
Sun	Debka David (Melech Israel)	Israel	105
Tu	Debka La'Emek	Israel	107
Sat	Eretz Ahuva	Israel	109
	Erev Tov	Israel	111
Tu	Hora Am Echad	Israel	113
	Hora Nadav	Israel	115
	Kulanu Bamitzad	Israel	117
Sun	Kumu Vena'Ale	Israel	119
Sat	Perach Ba'Midbar	Israel	121
m	Shir Milev Boke'A	Israel	123
	Sisu Et Yerushalayim	Israel	125
m	Tzur Chaissidi	Israel	127
	<i>Israeli Terminology</i>		100-a
	<u>JERRY HELT</u>		
	Alternate Duples	USA	44
	Alternate Triples	USA	43
	Anniversary Contra	USA	49
	Banks of the Dee	USA	41
	Basic Movements, Sq.D.	USA	25-33
	Beaux of Albany	USA	46
	Beaux of Oak Hill	USA	42
	Belle of the Ball	USA	43
	Betty's Favorite	USA	45
	Bold Highlander, The	USA	36
	Bonny Las of Aberdeen	USA	46
	Camptown Hornpipe	USA	37
	Canadian Breakdown	USA	38
	Chorus Jig	USA	46
	Contra Tune Selection	USA	41
	Contras, Something Special	USA	51
	Cotee River Reel	USA	41
	Country Cousins	USA	41
	Divide	USA	35
	Divorcee's Jig	USA	38
	Don't Get Caught	USA	44
	Double Stars	USA	35
	Downfall of Paris	USA	47
	Dud's Reel	USA	40
	Duples	USA	49
	Durang's Hornpipe	USA	49
	Fallen Timber Reel	USA	39

JERRY HELT (cont'd)

Forest De Bondi	USA	39
French Four	USA	36
Glover's Reel	USA	42
Green Mt. Volunteers	USA	39
Hard Times	USA	47
Hull's Victory	USA	37
Importance, Being Inactive	USA	37
I.O.C.A. Reel	USA	40
Jefferson's Reel	USA	50
Johnson's Special	USA	45
Judge's Jig	USA	42
Justa Contra	USA	45
Lady of the Lake	USA	38
Lady Walpole's Reel	USA	39
Lines of Four	USA	34
Maple Leaf Jig	USA	40
Marie's Favorite	USA	38
Megunticook Reel	USA	48
Miss Brown's Reel	USA	48
Miss McCloud's Reel	USA	50
Money Musk	USA	46
New Century Hornpipe	USA	37
Newlywed's Reel	USA	50
Nova Scotian	USA	44
Old Raccoon	USA	42
Oyster River Hornpipe	USA	36
Paddy On The Turnpike	USA	49
Pick Fun Contras	USA	48
Pretty Baby Quadrille	USA	36
Queen's Favorite	USA	47
Rickett's Hornpipe	USA	46
Siesta Reel	USA	44
Single Files	USA	34
Star The Route	USA	35
Tipsy Parson	USA	43
Trip To Nahant	USA	47
Triples	USA	45
Verona's Favorite	USA	46
Washington's Quickstep	USA	43

ATANAS KOLAROVSKI

<i>Sun</i> Berovsko Za Ramo —	Macedonia	75
Brazdinsko —	Macedonia	77
<i>Tu</i> Bukite	Aegean Macedonia	79
<i>Sat</i> Cije E One Mome	Macedonia	81
<i>M</i> Katlanovsko	Macedonia	83
<i>M</i> Marino	Macedonia	85
<i>W</i> Mladinsko —	Macedonia	87
Mominsko Oro	Macedonia	89
<i>Sat</i> Resensko	Bitola, Macedonia	91
Staro Lesnoto	Macedonia	93
<i>Sat</i> Svekrvino Oro	Verder Valley, Macedonia	95
<i>Sat</i> Zensko Dracevsko	Macedonia	97
<i>Sun</i> Zetvarsko	Macedonia	99

AHMET LULECI			
M	Arzu ile Kamber	Garaguna, Turkey	53
Tu	Basso	Eastern Turkey	55
Sat	Cimencicek —	Eastern Turkey	57
Tu	Gayda	Northwest Thrace	59
M	Hir Hir	Eastern Turkey	61
Sun	Izzet Hoca	Thrace	63
Sun	Kelekvan —	Van, East Anatolia	65
W	Nare	Eastern Turkey	69
W	Savsat Bari	Northeastern Turkey	71
Sat	Tesi-Duz-Halay	Southeastern Turkey	73

IDYLLWILD FOLK DANCE CAMP, JUNE 23 - 30, 1989

v.

DANCE INDEX

<u>DANCE</u>	<u>COUNTRY</u>	<u>TEACHER</u>	<u>PAGE</u>
Al Sadenu	Israel	Eden	101
Alternate Duples	USA	Helt	44
Alternate Triples	USA	Helt	43
Anniversary Contra	USA	Helt	49
Arzu Ile Kamber Garaguna	Turkey	Luleci	53
Baderech El Hakfar	Israel	Eden	103
Banks of the Dee	USA	Helt	41
Basic Movements of Square Dance	USA	Helt	25-33
Basso	Turkey	Luleci	55
Beaux of Albany	USA	Helt	46
Beaux of Oak Hill	USA	Helt	42
Belle of the Ball	USA	Helt	43
Berovsko Za Ramo	Macedonia	Kolarovski	75
Betty's Favorite	USA	Helt	45
Bold Highlander, The	USA	Helt	36
Bonny Lass of Aberdeen	USA	Helt	46
Brazdinsko	Macedonia	Kolarovski	77
Bukite	Macedonia	Kolarovski	79
Camptown Hornpipe	USA	Helt	37
Canadian Breakdown	USA	Helt	38
Chorus Jig	USA	Helt	46
Cije E One Mome	Macedonia	Kolarovski	81
Cimencicek	Turkey	Luleci	57
Contra Tune Selection	USA	Helt	41
Contras Are Something Special	USA	Helt	51
Cotee River Reel	USA	Helt	41
Country Cousins	USA	Helt	41
Debka David (Melech Israel)	Israel	Eden	105
Debka La'Emek	Israel	Eden	107
Divide	USA	Helt	35
Divorcee's Jig	USA	Helt	38
Don't Get Caught	USA	Helt	44
Double Stars	USA	Helt	35
Downfall of Paris	USA	Helt	47
Dud's Reel	USA	Helt	40
Duples	USA	Helt	49
Durang's Hornpipe	USA	Helt	49
Eretz Ahuva	Israel	Eden	109
Erev Tov	Israel	Eden	111
Fallen Timber Reel	USA	Helt	39
Forest De Bondi	USA	Helt	39
Forgatos	Hungary	Czompo	1
French Four	USA	Helt	36
Gayda	Turkey	Luleci	59
Glover's Reel	USA	Helt	42
Green Mountain Volunteers	USA	Helt	39

DANCE INDEX (cont'd)

Hard Times	USA	Helt	47
Hazi Csardas	Hungary	Czompo	9
Hir Hir	Turkey	Luleci	61
Hora Am Echad	Israel	Eden	113
Hora Nadav	Israel	Eden	115
Hull's Victory	USA	Helt	37
I.O.C.A. Reel	USA	Helt	40
Importance of Being Inactive	USA	Helt	37
Izzet Hoca	Turkey	Luleci	63
Jefferson's Reel	USA	Helt	50
Johnson's Special	USA	Helt	45
Judge's Jig	USA	Helt	42
Justa Contra	USA	Helt	45
Kanasztanc	Hungary	Czompo	3
Kapauvari Verbunk	Hungary	Czompo	5
Katlanovsko	Macedonia	Kolarovski	83
Kelekvan	Turkey	Luleci	65
Kulanu Bamitzad	Israel	Eden	117
Kumu Vena' Ale	Israel	Eden	119
Lady of the Lake	USA	Helt	38
Lady Walpole's Reel	USA	Helt	39
Lakodalmi Tanc	Hungary	Czompo	11
Lines of Four	USA	Helt	34
Maple Leaf Jig	USA	Helt	40
Marie's Favorite	USA	Helt	38
Marino	Macedonia	Kolarovski	85
Megunticook Reel	USA	Helt	48
Miss Brown's Reel	USA	Helt	48
Miss McCloud's Reel	USA	Helt	50
Mladinsko	Macedonia	Kolarovski	87
Mominsko Oro	Macedonia	Kolarovski	89
Money Musk	USA	Helt	46
Nare	Turkey	Luleci	69
New Century Hornpipe	USA	Helt	37
Newlywed's Reel	USA	Helt	50
Nova Scotian	USA	Helt	44
Old Raccoon	USA	Helt	42
Oyster River Hornpipe	USA	Helt	36
Paddy On The Turnpike	USA	Helt	49
Palotas	Hungary	Czompo	15
Perach Ba'Midbar	Israel	Eden	121
Pick Fun Contras	USA	Helt	48
Pretty Baby Quadrille	USA	Helt	36
Queen's Favorite	USA	Helt	48
Regi Tanc	Hungary	Czompo	19
Resensko	Macedonia	Kolarovski	91
Rickett's Hornpipe	USA	Helt	47

DANCE INDEX (cont'd)

Sarkozi Ugros	Hungary	Czompo	21
Satmari Verbunk	Hungary	Czompo	23
Savsat Bari	Turkey	Luleci	71
Shir Milev Boke'A	Israel	Eden	123
Siesta Reel	USA	Helt	44
Single Files	USA	Helt	34
Sisu Et Yerushalayim	Israel	Eden	125
Star The Route	USA	Helt	36
Staro Lesnoto	Macedonia	Kolarovski	93
Svekrvino Oro	Macedonia	Kolarovski	95
Tesi-Duz-Halay	Turkey	Luleci	73
Tipsy Parson	USA	Helt	43
Trip to Nahant	USA	Helt	47
Triples	USA	Helt	45
Tzur Chassidi	Israel	Eden	127
Verona's Favorite	USA	Helt	40
Washington's Quickstep	USA	Helt	43
Zensko Dracevsko	Macedonia	Kolarovski	97
Zetvarsko	Macedonia	Kolarovski	99

ABBREVIATIONS USED IN THE SYLLABUS

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

FORGATÓS
(Hungary)

Turning Dance of Marosszék. This is an old Hungarian couple dance from Transylvania, danced by the Szekelys in the eastern Mezőség district. The dance is a forerunner of the later-developed csárdás. According to George Martin, "the typical csárdás figures and turns are already present, but the most important musical, tempo and metrical-rhythmical features are still absent." Although improvised, the Forгатós has a compact, crystallized structure.

Source: Lányi & Timár

Music: Qualiton LP 18007, "Forgatós." 2/4 meter ♩ = 100-120

Formation: Individual cpls

SEQUENCES:

A. Man:

Ct 1



Step on R ft to R side with bent knee

& Hold

2 Step on L ft to L side with straight knee

& Hold

3 Step on R ft to R side with bent knee

& Close L ft to R ft with an accent and straighten both knees; wt on both ft

4& Rpt cts 3&

5-8 Rpt sequence with opp ftwk (symmetrical).

A. Woman:

1&2&



Same as M cts 1&2&, but *in front of M* with opp ftwk and direction

3 Step on R ft sideways with a straight knee--with these two steps, make close to a full turn to the L

& Step on R ft sideways with straight knee--with these two steps, make close to a full turn to the L

4 Close L ft to R ft with partial wt, bending both knees

5-8 Rpt the sequence with opp ftwk (symmetrical).

NOTE: The first half of this sequence, cts 1&2&, is called the "Összeugrás" (Jump Together). The second half is the "Átvetés" (Fling over, Change over) during cts 3&4&. During the second half the W travels from the M's R side to his L side at the front of him, making almost a full L turn in the process.

Handholds: W is on the R side of the M. M's R hand is behind the W's back. W's L hand is behind her ptr's back and her arm is under his R arm. M with his L hand, palm facing down, holds W's R wrist ^{or h} in a fwd low pos. During the change over, the M pulls the W with his L hand and guides her R hand to his back. At the same time he catches her L wrist with his R hand.

B. Man:

Ct 1



Step on R ft with accent to R side and with bent knee

& Close L ft to R ft with slight stamp. Both knees are bent.

2 Step on L ft to L side with slight accent and straight knee

& Close R ft to L ft with slight stamp and straight knee

3-4 Rpt cts 1&2& the same way

5-6 Same as A, cts 3&4& (change over M's part)

7-8 Same as cts 5-6 with opp ftwk (symmetrical rpt).

FORGATÓS (cont'd)SEQUENCES: (cont'd)B. Woman:

- 1-4 Same as Man B, cts 1-4, but with opp ftwk
 5-6 Change over as in Woman A, cts 3&4&
 7-8 Same as cts 5-6 with opp ftwk (symmetrical rpt).

NOTE: In this sequence the 2 change-overs occur in rapid succession.

C. Man:

- Ct 1-2 Change over as in A, cts 3&4&
 3-5 With 3 slow large steps, L,R,L, travel in a half circle to the L (CCW)
 6 Step on R ft to R side
 & Step on L ft beside R ft } *running steps*
 7-8 Same as A, cts 1-2 (*jump* tog).

C. Woman:

- 1-2 Change-over as in A, W, cts 3&4&
 3-5 Take 3 slow steps in place, R,L,R, turning to R CW about one-and-a-half turns
 6& Take 2 more steps (quick), R,L, in place, completing the second turn
 7-8 Same as W, A, cts 1&2& (jump tog).

NOTE: This is a fast-moving sequence with a lot of happenings. After the change-over, there is an underarm turn for the W; cts 3-6. M, holding W's R hand in his L hand high, moves around her about half way. At the same times W is turning under the M's L hand in place, CW. The last jump tog gives a nice completion to the fast turning.

X THE DANCE:

beg dance after one melody

Do the sequences in the following order: A B A C.-A 0

© 1974 by Andor Czompo, State University College, Cortland, NY 13045.

Presented by Andor Czompo
 Idyllwild F.D. Camp, 1989

Done

Forqatos

- 3 Step on the L ft L tw diag (start to turn to L)
- 4 Step on the R ft tw (continue to turn to L)
- 4 Step on the L ft backw (almost completing a full turn)
- 4 Bring the R ft close to L ft (prepare for symmetrical repeat)

Cue only

X p2 - Variation D; long sequence (16 meas)

W - W turn behind M w/ 3 slow steps (LRL) turning L
 " " " " " East " (RLR) " R
 " " in front " " " " (LRL) " L
 " " " " " " " (RLR) " R
 " " behind " " Slow " (LRL) " "
 to end on M L side - do one "basic-A".

M - R fwd // ~~back~~ - stuff L ^{rel} fwd / sm/drop fwd on L /
 hop on L as R kicks fwd w/ straight knee + clap H
 step-hop R L bkwd

Csardas R & L (this is when W does rapid cross-over)

Scissors: Step R fwd as L comes fwd so L H may
 slap L thigh / leap onto L + repeat scissors
 w/ slap

Step R bk.

End w/ W on M L side & do one "Basic-A".

KANÁSZTÁNC
(Hungary)


not taught

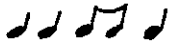
Swineherder's dance of Karád (Somogy County).


Source: Lányi-Pesovár-Czompo


Music/Record: Qualiton LPX 18007, "Kanásztánc" or any other good Kanásztánc music. Ex: VRLP 401, "Kanásztánc," or Unidisc 230, "Danse des Batons."

STEPS & MOTIFS:



1. Lengető (Legswing) 
ct 1 Hop on (or leap onto) L ft and at same time lift R leg fwd, low
2 Hop on L ft and bend the knee slightly; at same time swing the lower R leg back, or back/diag R
3 With a small jump, close both ft tog
4 Leap onto R ft and at same time swing L lower leg back or back/diag L
Rpt with opp ftwk (symmetrical).

2. Lengető Cifrával (Legswing with "Cifra") 
1-2 Same as Lengető, ct 1-2
3 Step in place with R ft
& Step in place with L ft
4 Step in place with R ft with slightly bent knee. At same time lift L lower leg back or back/diag L.
Rpt with opp ftwk (symmetrical).

3. Cifra és Oldalazó (Cifra and Side Steps) 
1 Step/leap to R side with R ft
& Step/leap with L ft behind R ft
2 Step/leap to R side with R ft and bend the knee
3-4 Symmetrical rpt of cts 1&2
5 Step to the R side with R ft, with slightly bent knee
& Step on L ft (heel) in place with straight knee
6&7& Rpt cts 5& two more times
8 Step to R side with R ft with bent knee.
Rpt the whole motif with opp ftwk (symmetrical).

4. Bokazós Cifra (Cifra with Heel-click) 
1 Leap to R with R ft, at same time lift L lower leg back/diag L
& Step with L ft in place clicking heels tog
2 Step with R ft to R with slight knee bend; in the meantime, lift L leg to L side, low
Rpt with opp ftwk (symmetrical).

KANASZTÁNC (cont'd)STEPS & MOTIFS:

5. Gyors Lengető (Fast Legswing) 
 Starting pos: wt on L ft, R ft is fwd low
 1 Hop on L ft; at same time swing R lower leg to R
 diag back
 & Leap onto R ft in place; at same time lift L lower
 leg to L diag back
 2 Hop on R ft, bending knee, and at same time, swing L leg
 to fwd low pos
 Rpt with opp ftwk (symmetrical).
6. Ugrós Bokázó (Jump Heel-click) 
 1 Hop on L ft
 & Step with R ft to L fwd diag (in front and across
 L ft)
 2 With small jump to L, close both ft tog (heel-click)
 Rpt with opp ftwk (symmetrical).

THE DANCEFormation:

Individual dancers, hands on hips or
 short lines with hands on shldr (T pos). The
 described steps and motifs can be danced in any
 comfortable order or any one of them can be done
 as many times as the individual wishes.

Recommended Sequences:

- A Lengető (Legswing) #1 two times
Lengető Cifrával (Legswing with "Cifra") #2 two times
Cifra és Oldalazó (Cifra with Side-steps) #3 two times
- B Bokázós Cifra (Cifra with Heel-click) #4 four times
 NOTE: On last ct, arrive to staring pos of Motif #5
Gyors Lengető (Fast Legswing) #5 four times
Ugrós Bokázó (Jump Heel-click) #6 four times.

Ea sequence can be done repeatedly or alternately.

© 1976 by Andor Czompo, State University College, Cortland,
 New York 13045. This dance description may nto be reproduced
 without the written permission of Andor Czompo.

Presented by Andor Czompo
 Idyllwild F.D. Camp, 1989

not taught

5.

KAPUVARI VERBUNK
(Hungary)




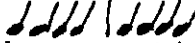
Hungarian folk dance groups dance several artistic arrangements of this dance. The "Kapuvari Verbunk" presented by Andor Czompo in 1963-64 at several folk dance camps and workshops is based on those arrangements.

This, however, is the original peasant dance, as danced by men in Kapuvar. It was filmed by M. Jambor and George Martin in 1957; notated in Labanotation by Agoston Lanyi.


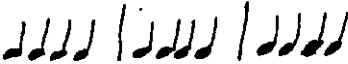

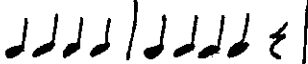

Music: LPX Qualiton 18007

Formation: Semi-circle, or full circle of individual men



MOTIFS & SEQUENCES:

- I. Heel-clicks 
As a preparation, lift R ft slightly off the floor with turned out heel
- ct 1 Close R ft to L ft with accent (heel-click) keeping the feet parallel. Take wt on R ft and do the same preparation with L ft
- 2 Rpt ct 1 with opp ftwk
- 3 Same as ct 1, but omit the preparation of L ft
- 4 Hold
- & Same as the preparation at the beg.
Rpt the same way.
- II. Csardas 
1 Step with R ft to R
- 2 Close L ft to R ft with heel-click
- 3 Step with R ft to R
- 4 Close L ft to R ft with heel-click (partial wt).
Symmetrical rpt.
- III. Csardas with Claps 
Same as Sequence #2, but on the first 3 cts, clap hands in front, about eye level.
- IV. Single Boot Slap 
1 Hop on L ft. At the same time, hit the raised R leg (bent and turned out knee) inside below the knee with the R hand
- 2 Take a small step with R ft bkwd
- 3 Take a small step with L ft bkwd
- 4 Step with R ft in place
- 5 Step with L ft fwd with accent (stamp)
- 6 Take a small step with R ft fwd
- 7 Stamp with L ft slightly fwd (turned out knee) without taking wt
- 8 Rpt the same way.

KAPUVARI VERBUNK (cont'd)MOTIFS & SEQUENCES: (cont'd)

- V. Single Boot Slap and Claps 
Same as Sequence #4 with extra claps (in front about eye level) on cts 3,4 and 5.
- VI. Three Boot Slaps 
- 1 Hop on L ft. At the same time, hit with R hand the raised R leg (bent and turned out knee) inside, below the knee
 - 2 Step with R ft slightly to R
 - 3-4 Rpt cts 1-2 with opp ft and handwork and direction
 - 5 Same as ct 1
 - 6 Step with R ft slightly back
 - 7 Step with L ft slightly back
 - 8 Step with R ft in place
 - 9 Step with L ft slightly fwd
 - 10 Step with R ft slightly fwd
 - 11 Step with L ft slightly fwd without taking wt
 - 12 Step with L ft slightly to L
Rpt the same way.
- VII. Three Boot Slaps and Claps 
- 1-6 Same as cts 1-6 of Sequence VI
 - 7 Step with L ft slightly to L. At same time, clap hands in front about eye level
 - 8 Step with R ft slightly fwd
 - 9 Hop on R ft. At same time, hit with L hand the raised L leg (bent and turned out knee) inside, below the knee
 - 10 Step with L ft slightly back
 - 11 Step with R ft slightly to the R
 - 12 Step with L ft slightly to the L
Rpt the same way.
- VIII. Three Boot Slaps with Closing 
- 1-5 Same as cts 1-5 in Sequence VI
 - 6 Step with R ft slightly to the R. In the meantime, raise L ft slightly to L the L side
 - 7 Close L ft to R ft with a heel-click
 - 8 Pause.
- IX. Cifra 
- 1 Leap with R ft to the R
 - & Step with L ft in place closing it to R ft with a heel-click
 - 2 Step with R ft in place with slight knee bend
Rpt with opp ftwk and direction (symmetrical).

KAPUVARI VERBUNK (cont'd)MOTIFS & SEQUENCES: (cont'd)

- X. Single Boot Slap and Csardas 
- 1 Same as ct 1 in VI
 - 2 Step with R ft in place
 - 3 Step with L ft to L side
 - 4 Close R ft to L ft with heel-click
- NOTE: You may clap hands on cts 3-4.
- XI. Single Boot Slap with Heel-Click Jumps 
- 1 Same as ct 1 of VI
 - 2 Step with R ft slightly to R side, in the meantime lift L ft slightly to L side with bent knee
 - 3 Close L ft to R ft with a jump, clicking heels tog
 - 4 Close R ft to L ft with a jump, clicking heels tog
- NOTE: You may clap hands tog on cts 3-4, in front, at eye level.

THE DANCE

Meas.

- Melody A 1
- 1-4 Introduction
 - 5-8 Sequence #I, Heel Clicks - 4X
 - 9-12 Sequence #II, Csardas - 4X
 - 13-16 Sequence #III, Csardas with Claps - 4X
- Melody A 2
- 1-2 Sequence #II, Csardas - 2X
 - 3-16 Sequence #IV, Single Boot Slap - 7X
- Melody A 3
- 1-2 Sequence #II, Csardas - 2X
 - 3-16 Sequence #V, Single Boot Slap and Claps - 7X
- Melody A 4
- 1-2 Sequence #II, Csardas - 2X
 - 3-8 Sequence #VI, Three Boot Slaps - 2X
 - 9-14 Sequence #VII, Three Boot Slaps and Claps - 2X
 - 15-16 Sequence #VIII, Three Boot Slaps with Closing - Once.
- Melody B (Fast)
- 1-4 Sequence #IV, Cifra - 4X
 - 5-8 Sequence #X, Single Boot Slap and Csardas - 2X
 - 9-12 Sequence #XI, Single Boot Slap with Heel-click Jumps-2X.
- Rpt this order until the end of the music.

© 1972 by Andor Czompo, State University College, Cortland, New York 13045. Do not reproduce these dance directions without the written permission of Andor Czompo.

Presented by Andor Czompo
Idyllwild F.D. Camp, 1989

HAZI CSÁRDÁS
Hungary

This is a csárdás variation from Domaháza (North-central Hungary, Eastern Paloc region). This is a recreational arrangement by Andor Czompo, and was taught by him at the 1989 Idyllwild Folk Dance Camp.

PRONUNCIATION: HAH-zee CHAR-dahsh

RECORDS: AC 003, Lassu Csárdás; or
special tape sold by Andor at Idyllwild.

METER: 2/4

STEPS AND SEQUENCES:

Double csárdás:

- | | |
|------|--------------------------|
| Ct 1 | Step R sdwd to R. |
| 2 | Step L beside R. |
| 3 | Step R sdwd to R. |
| 4 | Close L to R without wt. |

Repeat symmetrically

Rida & Stamps:

- | | |
|--------|--|
| Ct 1-4 | Walk RLRL, to R (around ptr CCW) |
| 5-6 | Turn slightly to L and at same time step/stamp R to R side. |
| 7-8 | Repeat cts 5-6 with opp ftwk and direction:
Note: Only M stamp ft, this is to denote change of direction. |

Repeat symmetrically

Note: During the walking steps there is a slight emphasis on the "outside leading ft." This is the so-called "open" or "upbeat Rida."

Man's Solo:

- | | |
|--------|--|
| Ct 1-4 | Step RLRL bkwd with small steps. On the last step, bend L knee. |
| 5 | Straighten L knee, at the same time place/touch R heel fwd. |
| 6 | Bend both knees slightly, wt is still on the L ft. |
| 7 | Straighten knees. |
| 8 | Bend knees. |
| 9 | Hop on L in place, at the same time place/touch R heel diag R fwd. |
| 10-11 | Repeat hop on L ft 2 more times touching R heel R and L, diag fwd. |
| 12 | Step R in place. |
| 13 | Hop on R in place, at the same time lift L leg fwd with bent and turned out knee and hit with L hand the inside of L boot top. |
| 14 | Step on L ft in place. |

- 15 Same as ct 13 with opp ftwk and hand work.
- 16 Swing the R lower leg to R side (knee bent), and hit the outside boot top with R hand.

Lady's Solo:

- Ct 1-4 Walk RLRL bkwd with small steps. Hands on hips, fingers fwd.
- 5-8 Walking RLRL, turn/circle almost around to R (CW), R hand raised fwd and high.
- 9 Touch R toe fwd.
- 10 Step R fwd.
- 11 Touch L toe fwd
- 12 Step L fwd.
- Note: During meas 9-12 complete CW circle.
- 13 Step R fwd and beg to a pivot turn to L (CCW).
- 14 Step L fwd.
- 15-16 Repeat cts 13-14 with same ftwk to complete turn.

THE DANCE:

Cpls scattered on the floor ptrs facing each other. Hands on hips.

- Meas 1-2 Introduction
 - 3-6 Ptrs do 4 double csardas, gradually joining in a shldr-shldr blade pos.
 - 7-11 Cpls do 2 Open Rida with stamps, turning to L and R (CCW & CW).
 - 12-15 Both M and W do their solo.
- Repeat dance from beginning.

HAZI CSÁRDÁS

(Hungary)

Csárdás variation from Domaháza (North-central Hungary, Eastern Paloc region). Recreational arrangement by Andor Czompo.

Music: AC 003, Lassu Csárdás

meter 4/4

Motifs and Sequences:

Double csárdás

- | | |
|------|--------------------------------------|
| Ct 1 | Step on R ft to R sd |
| 2 | Step on L ft in place |
| 3 | Step on R ft to R sd |
| 4 | Close L ft to R ft without taking wt |

Symmetrical rpt

"Rida" and Stamps

- | | |
|-----------|--|
| 1. Ct 1-4 | Four walking steps, RLRL, to R (around ptr CCW) |
| 5-6 | Turn slightly to L and at same time step/stamp on R ft to R sd |
| 7-8 | Rpt cts 5-6 with opp ftwk and direction |
| 9-10 | Same as cts 5-6 |
- Note only M stamp to denote chng of dir.*

Symmetrical rpt

NOTE: During the walking steps there are slight emphasis on the "outside leading ft." This is the so-called "open" or "upbeat Rida."

Man's Solo

- | | |
|-----------|--|
| 1. Ct 1-4 | Take 4 small steps bkwd, RLRL. On last step, bend the L knee |
| 5 | Straighten the L knee, at the same time place/touch the R heel fwd |
| 2. 6 | Bend both knees slightly, wt is still on L ft |
| 7 | Straighten the knees |
| 8 | Bend the knees |
| 9 | Hop on L ft in place, at the same time place/touch the R heel & fwd diag |
| 3. 10-11 | Rpt the hops on L ft 2 more times tching R heel ^{diag} and L fwd diag |
| 12 | Step on R ft in place |
| 13 | Hop on R ft in place, at the same time lift the L leg fwd with bent and turned out knee and hit with L hand the inside of L boot top |
| 14 | Step on L ft in place |
| 4. 15 | Same as ct 13 with opp ft and hand work |
| 16 | Swing the R lower leg to R side (bent knee) and hit the outside boot top with R hand |

Lady's Solo

- | | |
|-----------|--|
| 1. Ct 1-4 | Take 4 small steps bkwd, RLRL. Hands on hips |
| 2. 5-8 | With 4 walking steps, turn/circle ^{at more} around to R (CW), R hand raised to fwd high |
| 9 | Touch R toe fwd |
| 3. 10 | Step on R ft fwd |
| 11 | Touch L toe fwd |
| 12 | Step on L ft fwd |
| 4. 13 | Step on R ft fwd and pivot turn ^{leg} halfway to L (CCW) |
- complete circle*

HAZI CSARDAS (cont'd)

- 14 Step on L ft fwd
 15-16 Rpt cts 13-14 the same way - *to complete 1 turn*

THE DANCE

Cpls scattered on the floor, ptns facing ea other. Hands are on hips.

- | | | |
|------|-------|--|
| Meas | 1-2 | Introduction |
| | 3-6 | Solos |
| 4 | 7-10 | Ptns do the Double csárdás 4 times, gradually joining in a shldr-shldr blade pos |
| 5 | 11-15 | Ptns do the Rida and Stamps 2 times, turning to L & R (CCW & CW) |

Rpt dance from the beginning.

© 1987 by Andor Czompo

Presented by Andor Czompo
 Idyllwild F.D. Camp, 1989

- 1-2 Intro
 3-6 4 Dbl csardas
 7-11 2 Open rida - rather ^{peasant} level style (Rida + stamps)
 123 chng dir

~~Repeat~~

- 12-15 W do solo whl
 M do their solo

beg from beg

LAKODALMI TÁNC
(Hungary)

Pronunciation: Lah-koh-DAHL-mee Tahnts

The wedding is one of the most important milestones in a young person's life. For the young girl this is the step to womanhood. The wedding day is full of sorrow and happiness. The young bride experiences several traditional ceremonies, during which time her girlfriends sing and dance around her. Lakodalmi Tanc is one of the many variations of this type of dance

Source: Based on research done by Andor Czompo in Hungary.



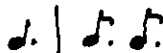

Music: Record: VR LP 401, Side 2, Band 6


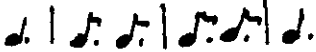


Style: The dance is very solemn and lyrical

Formation: Girls in one circle, in a front cross-hold pos. R arms are on top. Girls also hold a white handkerchief in their R hands.

BASIC STEPS & MOTIFS:

NOTE: Some of the steps and motifs are described in terms of meas or cts. This is indicated by the letter M or C beside the ct or meas in the dance description.

1. Forward-Side Step 
M1 Step on R ft fwd
2 Step on L ft bkwd
3 Step on R ft to R side
4 Close L ft to R ft, taking wt
Rpt the same way.
NOTE: This is a simple slow movement without any special knee-bend or bounce.
2. Slow Walk Forward & Back 
M1 Turning hips slightly to the R, step on R ft fwd in LOD
2 Step on L ft fwd
3 Step on R ft fwd
4 Step on L ft bkwd.
Rpt the same way.
NOTE: Follow a natural walking style.
3. Side Cross Step (Hesitation) 
M1 Step on R ft to R side
2 Step on ball of L ft behind R ft in 5th pos.
Step with R ft in front of L ft in 5th pos.
Rpt with opp ftwk (symmetrical).
NOTE: In meas 2, the two steps are done equally over three cts.
4. Grapevine 
C1 Step on R ft across in front of L ft
2 Step on L ft to L side
3 Step on R ft across in back of L ft
4 Step on L ft to L side.

5. Turn 
With 4 walking steps, make a complete turn in a small circle to the R (CW), starting with R ft.
6. Side Step & Rida 
M1 Step on R ft to R side
2-3 Do two open Rida steps to the L (L ← / R X - repeat)
4 Step on L ft to L side.
Rpt the same way. In meas 1, shift the wt from the L ft to the R ft.
7. Slow Walk & Fast Grapevine 
M1 Step fwd on R ft in LOD
2 Step fwd on L ft in LOD
3 Facing ctr of the circle, step on R ft to R side
Step on L ft behind R ft
4 Step on R ft to R side
Step on L ft in front of R ft.
8. Finale 
C1 Step on R ft to R side
2 Step on L ft behind R ft with a knee-bend
3 Step on R ft to R side
4 Close L ft to R ft, bowing slightly fwd.

THE DANCE

<u>Meas</u>	<u>Movement</u>
1-4	<i>Intro:</i>
	<u>Part I. Melody A</u>
1-16	Do 4 Forward-Side motifs (#1)
	<u>Melody A (repeated)</u>
1-12	Do 3 Slow Walk Forward & Back motifs (#2)
13-16	Do 2 Side-Cross Steps (Hesitation) (#3)
	<u>Part II. Melody B</u>
1-4	Do 2 Grapevine Steps (#4)
5-6	Do the Turn motif (#5)
	NOTE: Release the hand-hold and turn out from the circle with the first step. Lead the turn with the R hand passing neighbor smoothly. The turn is definitely a small circle, so do not pivot in place.
7-8	Do 2 single csardas steps (upbeat) to the R and L; at the same time, resume the orig hand-hold (front cross-hold).
9-16	<u>Melody B</u> <i>Rpt in 1-8</i>
1-16	Same as Melody B.

Part III. Melody A

1-16 Do 4 Side Step & Rida motif (#6)

Melody A (repeated)

1-16 Do 4 Slow Walk & Fast Grapevine motifs (#7).

Finale

1-4 Do 2 Grapevine Steps (#4)

NOTE: The music gradually slows down. Follow the change in the tempo

5-6 Do the Turn motif (#5) with slow steps

7-8 Do the Final motif (#8).

If the dancers learn to hum or sing the melodies, it can be done without the recorded music. This give a lot of orig flavor to the dance.

© 1979, Andor Czompo

Presented by Andor Czompo
Idyllwild F.D. Camp, 1989

PALOTAS
(Hungary)

Pronunciation: PAH-loh-tahsh

In the 18th and 19th centuries Hungarian dances found great favor among the members of the aristocracy. At lavish balls, attired in national costumes, the noblemen were especially fond of performing those dances whose steps were slow-paced and "dignified." Present-day choreographers have been able to reconstruct these dances from sketches and descriptions.

In 1848, at the time of the Hungarian War of Independence, these dances served as an expression of national feelings and national resistance; patriots found in them a means of opposition to the "foreign" waltz. (Notes from Dr. Edit Kaposi.)

The Palotas (Palace Dance) is usually based on contra-like formations, using many ideas from court dances. At the same time most of the steps were replaced with Hungarian step patterns, derived from folk dances. This was accompanied by composed verbunk-style music. In Hungary this dance was often performed as the opening of the important balls.

Source: Choreography by Andor Czompo, based on historical descriptions.

Music: Traditional, composed. Record: VR LP 401, Side 2, Band 3

Style: Dignified

Formation: Cpls face CCW around a circle, W on R side of M

BASIC STEPS & MOTIFS:

1. Promenade *d*
 Ptnrs stand side-by-side, a comfortable distance apart. The M's R arm is extended horizontally fwd/diag, holding the W's L hand. The M's L thumb is tucked into his belt. The W holds her skirt with the R hand.
 1-2 Step fwd. M begins with the L ft, L with the R.
2. Salutation *dd*
Man: *to face W*
 1-2 Turn 1/4 R with a step to the side/on the L ft
 3 Close the R ft to the L with a heel-click
 4 Pause
Woman: *dd*
 1-2 Turn 1/4 L with side step on R ft (*L toe behind R heel*)
 3-4 Place L ft behind R ft in 5th pos, slightly flexing *L knee, R strain*
 both knees; at the same time, bend slightly fwd from the waist and lower the head.

PALOTAS (cont'd)BASIC STEPS & MOTIFS:3. Couple Turn with SalutationMan: *dd | ddd?*

1-2 Step in place on R ft

3-4 Step in place on L ft

5 Step in place on R ft

6 Step in place on L ft

7 Step in place on R ft, clicking R heel to L heel

8 Pause

During this 8-ct pattern, turn 1/4 in place to L leading ptrn ^(ccw)Woman: *dd | dd*

1-4 Do 2 slow Promenade steps (#1)

5-8 Do the Salutation (#2)

With this movement, move around ptrn a 1/4 turn CCW.

*Note: During Promenade & Salutation joined hands as usual*4. Couple Turn in Shoulder-waist Position *dd | ddd* ^{shldr blade}

Ptrns begin facing, R shldr to R shldr, in shldr-waist pos

1-2 Step fwd on R ft

3-4 Step fwd on L ft, making a 1/2 turn around ea other, CW, with two steps (change places)

5-8 Take 4 steps fwd, R,L,R,L, continuing CW and ending up at starting place.

Rpt the same way.

5. Side-Cross Step *ddd | d*

1 Step on R ft to R side

2 Step on L ft behind R ft in 5th pos

3 Step on R ft to R side, lifting L ft beside R ankle

4 In this pos, the L ft traces an arc fwd off the floor, diag
Rpt with opp ftwk (symmetrical).

The Hand-hold for the M: The L thumb is placed in the belt, R arm hangs naturally at the side.

W holds her skirt with both hands.

6. Csardas and Heel-Click (Man) *ddd | ddd?*

1 Step on R ft to R side

2 Close L ft to R ft with heel-click

3 Step with L ft to L side

4 Close R ft to L ft with a heel-click



5-6 Step R,L in place

7 Close the R ft to L ft with a heel-click

8 Pause.

The hand-hold is the same as described in #5.

PALOTÁS (cont'd)BASIC STEPS & MOTIFS:

7. Rida Turn 
 With four closed rida steps, make a full turn in place CW
 The hand-hold is the same as described in #5.
 Variations for Finale 
- 1-4 Make a 3/4 turn CW with two closed rida steps
 5 Step on R ft ^{back} in place making a 1/8 turn CW(R)
 6 With a 1/8 turn CW(R) step on L ft to the side
 7-8 Place R ft behind L ft in 5th pos, slightly flexing ~~both~~ R knees; at same time, bend slightly fwd from waist and bow the head.

THE DANCE

<u>Meas</u>	<u>Movement</u>
1	Introduction
2-3	Do 4 Promenade steps (#1)
4	Do the Salutation (#2)
5-7	Do 6 Promenade steps (#1)
8	Do the Salutation (#2)
9-16	Do the Couple Turn with Salutation (#3) 4 times, making a full turn CCW
17-20	Do the Couple Turn in Shoulder-waist pos (#4) 2 times (two full turns). End facing ptr. ^{shldr blade}
21	Do a Side-Cross Step to the R (#5)
22	Do a Side-Cross Step to the L (#5)
23-24	Man: Do the Csardas and Heel-click step once (#6) Woman: Do the Rida Turn (#7)
25-32	Rpt meas 17-24.

Now rpt the whole dance from the beg, replacing the Introduction of meas 1, with 2 Promenade steps. At the very end of the dance, the W does the Variation for the Finale, instead of the Rida turn.


Presented by Andor Czompo
 Idyllwild F.D. Camp, 1989

RÉGI TÁNC *Reh-goe tah-nac*
(Hungary)


means
(Old Dance) Interpretation of a XVII century Hungarian historical dance. Arrangement by Andor Czompo. *Court (Chi society) type of dnc.*

Music: Special tape SPT 001 - *Meter: 4/4*


Motifs:

1. Three steps (Pas de Basque) 
 ct.1 Step ^{*step*} on the R ft to R sd
 & Step on the ball of the L ft in front of the R ft
 2 Step on the R ft behind the L ft


Symmetrical repeat

2. Step-swing 
 ct.1 Step on the R ft to R sd
 2 Swing (lift) the L ft to and in front of the R ft

Symmetrical repeat

3. Two-step 
 ct.1 Small step on the R ft fwd
 & Step on the ball of the L ft beside the R ft
 2 Small step on the R ft fwd

Rpt with opp ftwk but same direction

4. Bokázó (Heel click) 
 ct.1 Step on the R ft fwd
 2 Close the L ft to the ^R ft *w/ click* (parallel)
 3 Bend both knees slightly and at the same time turn out both heels (pigeontoe)
 4 Straighten the knees and at the same time close both heels together. *w/ click*

THE DANCE

FORMATION: Solo, hands on hips. *fingers fwd relaxed*
 Cpls, ptrns face ea other, *two-hand hold*

Intro. $\frac{6}{8}$ meas *leg w/ chello*

- Meas. 1 Three steps to R and L *(POB)*
 2 Step-swing to R and L
 3-4 Rpt meas 1-2
 5 With two Two-steps ea dancer makes a full turn to R leading with the raised R hand *(palm out)*
 6 Bokázó
 7-8 Same as meas 5-6 with opp ftwk turning to L

Rpt the dance several more times to end of music.

© by Andor Czompo 1989

Presented by Andor Czompo
 Idyllwild F.D. Camp, 1989

SÁRKÖZI UGRÓS

(Hungary)

"Ugrós" type of dance from Sárköz region of Hungary.

Source: Sándor Timár

Records: KR 4501; Hungaroton LPX 18031-32; HRLP-004

Meter 4/4

Motifs and Sequences:

1. Side-close step

Ct 1 Step on L ft to L sd

2 Step on R ft in pl

3 Close L ft to R ft (wt on both ft)

4 Pause

NOTE: The steps and close are done either with a smooth style or with light bouncing.

very up, slt flair, lowering both heels to floor

2. Turn with 2 Steps *not taught*

Ct 1-2 With 2 walking steps, LR, make a full turn to L

3 Close L ft to R ft

4 Pause

Variation: Clap hands on first 2 cts

3. Scissor Jumps

Ct 1 Jump into 4th pos, L ft fwd, carrying only partial wt. Toes are slightly turned out.

2 Scissor jump, symmetrical of ct 1

3 With a jump, close ft tog

4 Pause

NOTE: During the jumps, keep ft close to the floor and slightly progress to L.

4. "Háromugrós" (Three Jumps)

Ct 1 Hop on R ft, at the same time swing L lower leg to R sd in front of R ft

2 Hop on R ft, at the same time swing L lower leg to L sd

3&4 Step 3 times in place (LRL)

5-6 Same as cts 1-2 with opp ftwk

7 Close R ft to L ft

8 Pause

NOTE: With the Hops, progress slightly to L.

5. Stamps-Scissor-Leaps-Close

Ct 1-2 Step in place 3 times (LRL) with slight stamping

3 Jump into 4th pos R ft fwd carrying only partial wt

4 Scissor jump, symmetrical of ct 3

5 *hop* Leap onto R ft in pl, at the same time swing L lower leg to L side

6 Symmetrical repeat of ct 5 *only leap onto L*

7 Close R ft to L ft

8 Pause

NOTE: During cts 1&2, progress slightly to L

6. Grapevine

Ct 1 Step on R ft in front and slightly across L ft

2 Step on L ft to L side

SÁRKÖZI UGRÓS (cont'd)

6. Grapevine (cont'd)

- 3 Step on R ft in back and slightly across L ft
 4 Step on L ft to L sd
 NOTE: The cross steps are done with a slight knee bend and the hips are turned with moderation.

7. Grapevine with Hops *not taught*

- Ct 1 Step on R ft in front and slightly across L ft
 2 Hop on R ft in place, turning 1/4 to R
 & Step on L ft back
 3 Step on R ft back
 4 Hop on R ft in place, turning 1/4 to L
 & Step on L ft fwd
 NOTE: This motif is similar to the Grapevine with an added Hop to each cross-step

8. Stamp-Hop-Change *not taught*

- Ct 1 Stamp R ft in front of L ft, knees are slightly bent and hips are turned to L
 2 Hop on L ft in place
 & Step on R ft in place
 3,4,& Symmetrical rpt of 1,2,&

THE DANCE

Circle Form

Dancers join in a circle (closed or open) with a simple side-low hand-hold. Motif changes are initiated by a leader. Each motif is done several times. *Circle move continuously to L*

Suggested motif progression: #1, #3, #1, ~~#2~~, #4, #1, #5, ^{7/1} #6, ~~#3~~, ~~#8~~.

The #1 motif can be considered as a "basic" or "rest" motif. During the #6, ~~#7~~ and ~~#8~~ motifs, the hand-hold changes to a "W" pos (hands are joined at shldr ht with bent elbows).

Couples Form

Independent cpls. Ptnrs face ea other. Two-hand-hold. The changes and variations are led by the M. Ea motif is done several times.

Suggested motif progression. #1, ~~M#1-W#2~~: M releases W R hand and leads her to turn under the joined MR and WL hands. ~~M#2-W#3~~: release both hands. #6: During the front steps pull twd ea other, elbows bent and down. #6 Release-turn: Release both hands and ea dancer makes an independent full turn to L.

© 1984 by Andor Czompo. This dance description may not be reproduced without the written consent of Andor Czompo.

Presented by Andor Czompo
 Idyllwild F.D. Camp, 1989

²
SATMARI VERBUNK
(Hungary)

This Verbunk is from Szatmár county, Hungary, and is also known as "Magyar Verbunk."

Pronunciation: SAWT-mahr-ree VEHR-boonk

Record: LPX 18031-32, LPX 18007, LPX 18041. 4/4/ Meter

Formation: Solo (Individuals facing ctr of room or dance floor.)

Hands: If H are on hips fingers are fwd - M flat on hips or Thumb in belt

MOTIFS

1. Knee Bounce

Starting pos: Ft are tog, knees slightly bent

ct 1 Straighten the knees

2 Bend the knees

Rpt the same way

NOTE: Emphasis is on the straightening.

2. Heel Click

Starting pos: Ft are tog, knees bent and heels turned outward (pigeontoe)

ct 1 Straighten the knees and at the same time close/click the heels tog

2 Bend the knees and at the same time open/turn the heels outward

Rpt the same way

NOTE: Emphasis is on the clicks. The motif can be done with small jumps too.

3. Hop-Step

Starting pos: Wt is on the L ft

ct 1 Hop on the L ft in place

2 Step on the R ft fwd or bkwd (steps 11 dir in front or behind wtd ft)
Rpt with opp ftwk. With this motif one can move fwd or bkwd.

4. Boot-Slapping Variations (M step)

a) With the Hop-Step motif the R hand hit/slap the free leg at the inside boot-top on ea hop

b) Same as a, but add a slap with R hand on R thigh on ea step

c) Same as b, but add a slap with L hand on L thigh b/n ea R hand slap

THE DANCE

Meas 1-4

Knee bounce #1 eight times

5-8

Heel click #2 eight times (end up w/ea L, knee bent)

9-10

Hop-Step #3 fwd four times (steps may be heavy for M)

11-12

Hop-Step #3 bkwd four times

13-16

Rpt meas 9-12


Rpt dance from the beg.

NOTE: The last 2 Hop-Steps (meas 16) can be replaced with 2 running steps and a sharp closing of the ft. Also during the Hop-Step motifs any of the Boot-Slapping variations can be added.

Presented by Andor Czompo
Idyllwild F.D. Camp, 1989

szatmari vbok va

SZATMARI VERBOKU (VARIATIONS)

Triplet (sideway)  (QRS)

ct. 1 Step on the R heel to R side

2 Step on the L ft close behind the R ft (5th poz.)

3 Step on the R ft in front of the L ft

Symmetrical repeat

Note: The motif can be done sideways or fwd dig (zig-zag) progression.

Click step  SS

Starting poz. Weight is on the L ft, R ft is raised to side-low poz. Both knees are slightly bent.

ct. 1. Close R ft to L ft with accent and straight knees

2. Step on the R ft in place with knee bend. At the same time raise the L ft to side-low poz. with slightly bent knee

Symmetrical repeat

Small lull  QRS


Starting poz. Weight is on the L ft, R ft is in side-low poz.

ct. 1. With a small "leap" (straight legs) change the weight to the R ft. at the same time raise the L ft to L side-low poz.

2 Step on the L ft just slightly to L side

3 Step on the R ft in pl. at the same time raise the L ft to L side-low poz.





Symmetrical repeat

Big lull 

Starting poz. Stand on the L ft with knee slightly bent. R ft is in side-low poz.

ct. 1. Hop on the L ft but before land on the beat kick the L heel to the R heel in the air.

2. Step on the R ft in front of the L ft with knee bend, at the meantime.

5. Triplet (sideways)  (QQS)
 Ct 1 Step on the R heel to R side
 & Step on the L ft close behind the R ft (5th pos)
 2 Step on the R ft in front of the L ft
 Symmetrical repeat
 Note: The motif can be done sideways or diag fwd
 (zig-zag) progression.
6. Circle Step  (SS)
 Starting pos: Weight is on the L ft, R hand is raised to
 side-low pos, both knees are slightly bent.
 Ct 1 Close R ft to L ft with accent and straighten knees
 2 Step on the R ft in place with knee bent. At the same
 time raise the L ft to side-low pos with slightly bent
 knee.
 Symmetrical repeat
7. Small bell  (QQS)
 Starting pos: Weight is on the L ft, R ft is in side-low
 pos.
 Ct 1 With a small leap (straight leg) change the weight to
 the R ft, at the same time raise the L ft to L side-
 low pos.
 & Step on the L ft just slightly to L side.
 2 Step on the R ft in place. At the same time raise the
 L ft to L side, low pos.
 Symmetrical repeat.
8. Big bell 
 Starting pos: Stand on the L ft with knee slightly bent. R
 ft is in side-low pos
 Ct 1 Hop on the L ft, but before landing on the beat, slide
 the L heel to the R heel in the air.
 2 Step on the R ft in front of the L ft with knee bend,
 at the same time lift R ft to R side-low pos.
 Symmetrical repeat.

Kalotaszeg csand

Kalotaszeg csanda's

Hung Couple dance from Kalotaszeg (Transylvania) transposed to circle formation (no partners) for recreational folk dancing.

Form: Circle with simple (side-low) hand hold. Face LOD

MUSIC: Hungaroton SLPX 18031-32 SIDE A the last band

Cue sheet

Slow part. 6 step-touch (close) zigzag to the R + Swag turn

Repeat above sequence symmetrically 3 more times ~~in LOD~~

Csanda's 4 Double csanda's step: R-L-R-L

4 Single csanda's step ^{to R} - R-R-R+R

4 Heel twist to R-L-R-L

4 "Pendulum" Pendulum: 4 steps (or 2 side) to the R

3 steps ^{R+R} (QQS) in R turning ^{face} to L

Step back on L + step fwd on R

Symmetrical repeat.

Special end phrase: Step on L to L side

Step-close on the R

Step on the L to L side

with slight knee bend

Close R to L with

straight knees.

Repeat the dance from the beg.

QQSS

KALOTASZEG CSARDÁS
Hungary

A Hungarian couple dance from Kalotaszeg (Transylvania) transposed to a circle formation (no partners) for recreational folk dancing

PRONUNCIATION: KAH-lohw-tah-sehg CHAHR-dahs

RECORD: Hungaroton, ESLPX 18031-32, Side A, last band

FORMATION: Circle with simple (side-low) hand hold. Face LOD.

These dance notes were not intended to be a complete description, but to be used only as a CUE SHEET.

THE DANCE

Slow Part:

6 step-touches (close) in LOD with zig-zag style steps (beg R). Finish with 3 step swag turn, closing on last step.

Repeat above sequence symmetrically 3 more times

Csardas:

4 double csardas steps - R,L,R,L

4 single csardas steps to R

4 heel twists - R,L,R,L

4 Pendulem's:

1. 4 steps - RLRL (or 2 rida) to the R (rather flat footed)
2. 3 steps - RLR (QQS) in place turning to face L
3. Step back on L; step fwd on R
4. Symmetrical repeat 4 times, except on 4th repeat after doing the 4 steps: Face ctr and step on L to L side; close R to L; step on L to L side with slight knee bend; close R to L with straight knee. Rhythm is - QQSS

When music gets faster twd end of music, after doing the 4 steps (#1), replace #2 and #3: With wt on L pivot 1/2 to face L; step back on R; step fwd on L, (QQQ) then repeat symmetrically as in #4.

Repeat csardas from beginning to end of music.

Presented by Andor Czompo
Idyllwild F.D. Camp

ADJON AZ ISTEN
Hungary

A contemporary folk dance in "Karikazo" style arranged by Andor Czompo to fit music written by Ferenc "Sebo" to a poem by Laszlo Magy calaled "Let God Give". The dance was first taught in California by Andor Czompo at the North-South Teachers' Seminar, Aptos, CA 1982.

PRONUNCIATION: AWD-yohn ahz EESH-ten

RECORDS: SEBO ENSEMBLE (brown cover), Pepita SLPX-17482, side 2, band 1 (Let God Give); or
Rounder Records 5005, side 2, band 1

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

METER: 2/4 PATTERN

Meas.

INTRODUCTION: No action (dance begins with vocal)

DANCE:

- 1-2 Walk R,L,R,L slowly in LOD.
- 3 Turning to face ctr, step R (ct 1); step L behind R with slight dip (ct 2).
- 4 Step R to R, leave L in place (ct 1); sway back onto L (ct 2).
- 5-8 Repeat meas 1-4.
- 9 Close R to L (ct 1); hold, except shift wt onto L (ct 2).

Repeat dance from beginning to end of music.

SONG:

ADJON AZ ISTEN (Let God Give)

ADJON AZ ISTEN FÉNYEKET,
TEMETŐK HELYETT ÉLETET
NEKEM A KÉRÉS NAGY SZÉGYEN
ADJON UGY IS HA NEM KERIM

Let God give lights,
Life instead of cemeteries
I am too proud to ask
So let God give without asking

Presented by Andor Czompo
Idyllwild F.D. Camp 1989

The Basic Movements of Square Dancing

FOR RECREATIONAL DANCING

1. Circle Family
 - a. Right
 - b. Left
2. Forward & Back
3. Dosado
 - a. *Reverse Dosado*
4. Swing
5. Promenade Family
 - a. Couples (full, $\frac{1}{2}$, $\frac{3}{4}$)
 - b. Single file
 - c. *Wrong Way*
6. Allemande Family
 - a. Left
 - b. Right
 - c. Left arm turn
 - d. Right arm turn
7. Right & Left Grand Family
 - a. Right and left grand
 - b. Weave the ring
 - c. *Wrong way grand*
8. Star Family
 - a. Right
 - b. Left
9. Star Promenade
10. Pass Thru
11. Split Family
 - a. Outside couple
 - b. Ring (one couple)
12. Half Sashay Family
 - a. Half Sashay
 - b. Rollaway
 - c. Ladies in, men sashay
13. Turn Back Family
 - a. U turn back
14. Separate Family
 - a. Separate
 - b. Divide
15. Courtesy Turn
16. Ladies Chain Family
 - a. Two Ladies (reg. & $\frac{3}{4}$)
 - b. Four ladies (reg. & $\frac{3}{4}$)
17. Lead Right
18. Right and Left Thru
19. Circle to a Line
20. Bend the Line
21. Double Pass Thru
22. Grand Square

BASIC MOVEMENTS OF SQUARE DANCING FOR RECREATIONAL DANCING

1) CIRCLE FAMILY - Starting formation-2 or more dancers
a) Circle Left, b) Circle Right

Dancers join hands to form a circle, face slightly L or R as directed & move fwd around the circle the distance directed. When L or R is not specified for circle, it is a circle to the L.

Styling: All dancers walk (dance) fwd with joined hands, M's palms up & W's palms down, elbows bent comfortably so that hands are above the elbow. *TIMING:* Standing or static square (SS) 8 people, full around, 16 steps; 3/4, 12 steps; 1/2, 8 steps; 1/4, 4 steps.

- ALL JOIN HANDS CIRCLE EIGHT TO THE LEFT
- CIRCLE EIGHT RIGHT BACK TO PLACE
- 1 & 3 FORWARD CIRCLE FOUR TO THE LEFT
- CIRCLE RIGHT BACK TO PLACE
- HEAD MEN TAKE THE CORNER LADY BY THE HAND
- GO FORWARD CIRCLE FOUR LEFT
- CIRCLE RIGHT BACK TO PLACE
- NUMBER ONE COUPLE LEAD RIGHT TO COUPLE TWO
- CIRCLE FOUR TO THE LEFT
- NUMBER ONE MAN OPEN OUT BY THE LEFT HAND
- PICK UP COUPLE NUMBER THREE
- CIRCLE SIX TO THE LEFT
- NUMBER ONE MAN OPEN OUT BY THE LEFT HAND
- PICK UP COUPLE NUMBER FOUR
- ALL CIRCLE EIGHT TO THE LEFT BACK TO PLACE
- ONE & THREE LEAD TO THE RIGHT
- CIRCLE FOUR TO THE LEFT
- ONE & THREE MEN OPEN OUT BY THE LEFT HAND
- ALL CIRCLE EIGHT TO THE LEFT BACK TO PLACE
- ONE & THREE FORWARD CIRCLE LEFT 3/4
- SAME FOUR CIRCLE RIGHT 3/4 TO HOME

2) FORWARD & BACK: Starting formation - single dancer. Each dancer steps fwd 3 steps & pauses while bringing the free foot fwd and touching it to the floor without transferring wt. Ea steps back 3 steps beg with the free ft & pauses while touching the free ft beside the wt-bearing ft. From facing lines of 4 or similar situations where 8 cts are not appropriate, ea dancer steps fwd & pauses while bringing the other ft fwd & touching it to the floor without transferring wt. Ea steps back on the free ft & pauses while touching the other ft beside it.

Styling: Couples have inside hands joined. As cpls meet int the ctr, outside hands may be touched palm to palm. As the ft is brought to the touch (on the 4th & 8th cts), it should remain on the floor. *Timing:* SS (static square) all, 8 steps, heads or sides, 8 steps; rock fwd & back, 4 steps; balance, 4 steps.

EVERYBODY GO FWD UP TO THE MIDDLE & COME BACK
ALL THE LADIES FWD UP THE MIDDLE & COME BACK
ALL THE GENTS FWD UP TO THE MIDDLE & COME BACK
ONE & THREE CPLS UP TO THE MIDDLE & COME BACK
ONE & THREE GENTS TAKE THE CORNER LADY BY THE HAND
GO FWD UP TO THE MIDDLE & COME BACK AGAIN

3) DO SA DO: Starting formation - facing dancers. Dancers advance & pass R shldrs. Without turning, ea dancer moves to the R passing in back of the other dancer. Then moving bkwards, ea passes L shldrs returning to starting pos.

Styling: M - arms in natural dance pos, R shldrs fwd as R shldrs pass, L shldrs fwd as L shldrs pass. W - both hands on skirt, moving skirt fwd & back to avoid opp dancer, R hand fwd as R shldrs pass, L hand fwd as L shldrs pass. *TIMING:* SS with corner, 6 steps; with ptr, 6; from a Box formation (see DANCER TIPS at Basic #20), 6, SS across the set, 8.

- EVERYBODY FACE YOUR PARTNER DO SA DO
- EVERYBODY FACE YOUR CORNER DO SA DO
- ONE & THREE LADIES FORWARD DO SA DO
- ONE & THREE GENTS FORWARD DO SA DO
- ONE & THREE WITH THE OPP PERSON DO SA DO
- ONE & THREE AS COUPLES FORWARD DO SA DO
- ONE & THREE FWD JOIN BOTH HANDS WITH THE OPP
- WHEELBARROW DO SA DO, GENTS BACK TO BACK
- (ALL OF THE ABOVE CAN BE DANCED AS REVERSE DO SA DO)

4) SWING: Starting formation - facing dancers (M&W). Dancers step fwd ending R side to R side and move around ea other turning in a CW direction 4 or more cts. Dancers break out of the swing. The lady continues turning to her R until facing the same directions the M, they form a cpl.

Styling: M - L arm bent at the elbow, palm slightly up, R hand on W's back slightly above the waist, posture should be erect. W - R hand palm down on M's L hand, L hand on M's R shldr, arm resting on M's R arm. *Footwork:* WALK AROUND - use short walking or shuffling steps around the central point. BUZZ STEP - R ft moves in small steps around the pivot point between the 2 dancers while the L ft pushes, as in a scooter motion. Ending position: W rolls off M's R arm blending smoothly to position for next call. *TIMING:* Advancing skill, usually 4 to 8 beats of music, used at caller's discretion.

- EVERYBODY SWING YOUR PARTNER
- EVERYBODY SWING YOUR CORNER
- GO BACK AND SWING YOUR OWN
- ONE & THREE MEN SWING YOUR CORNER
- GO BACK & SWING YOUR OWN
- ONE & THREE GO FWD SWING YOUR OPP
- GO HOME & SWING YOUR OWN

BASIC MOVEMENTS (cont'd)

5) PROMENADE FAMILY (Full, 1/2, 3/4)

- a) **COUPLE PROMENADE:** Starting formation- promenade. As a unit the cpl walks fwd around the circle CCW. Unless otherwise specified, they promenade until reaching the M's home pos. At the end of the promenade the cpl turns as a unit to face the ctr of the set. If promenading to the M's home pos, the cpl always goes at least 1/4 around the square. If need be, they continue past the M's home pos for another full time around. b) **SINGLE FILE PROMENADE:** Starting formation - single file promenade. Dancers move fwd in single file CCW or CW around the circle as directed. c) **WRONG WAY PROMENADE:** Like promenade, except that the cpls promenade CW.

Styling: In promenade position the M's hands are palm up, R forearm over the W's L arm. W's hands are palm down in M's hand. Joined hands should be position equally between ptners. In single file promenade M's arms are held in natural dance pos; W's hands on skirt, working with the natural swinging motion. **TIMING:** SS, cpls promenading full around, 16; 3/4, 12; 1/2, 8; 1/4, 4; 4 people promenading inside, 8.

EVERYBODY PROMENADE YOUR PARTNER

PUT THE LADY IN THE LEAD

PROMENADE SINGLE FILE BACK HOME

ONE & THREE CPLS OUTSIDE 1/2 PROMENADE

TWO & FOUR CPLS INSIDE 1/2 PROMENADE

ONE & THREE CPLS INSIDE PROMENADE 3/4

TWO & FOUR CPLS OUTSIDE PROMENADE 3/4

ONE & THREE CPLS OUTSIDE PROMENADE 3/4

TWO & FOUR CPLS INSIDE PROMENADE 3/4

ALL THE LADIES INSIDE PROMENADE BACK TO PLACE

ALL THE GENTS INSIDE PROMENADE BACK TO PLACE

ALL THE GENTS OUTSIDE PROMENADE BACK TO PLACE

ALL THE LADIES OUTSIDE PROMENADE BACK TO PLACE

- 6) **ALLEMANDE FAMILY:** Starting formation-any pos where dancers can conveniently turn 90 degrees or less to face their corner.

a) **ALLEMANDE LEFT:** Dancers face

their corners & turn by the L forearm. Releasing armholds & stepping forward, each dancers ends facing his partner.

b) **ALLEMANDE RIGHT:** Like allemande left, but dancers turn with the R forearm. c) **LEFT ARM TURN:** Starting formation-facing dancers. Dancers join L forearms and walk forward around each other the distance specified, e.g. half (180 degrees), 3/4 (270 degrees), full (360 degrees), etc.

d) **RIGHT ARM TURN:** Like L arm turn except dancers turn with the right forearm.

Styling: The arms are held past the wrist but not past the elbow joint. Each dancers places his hand on the inside of the arm of the person with whom he is to work. The fingers and thumb are held in close. The center of the turn will be at the joined arms, so, while turning, each dancer is moving equally around the other. **TIMING:** Full around, 8; 3/4, 6; 1/2, 4; 1/4, 2.

LEFT ALLEMANDE YOUR CORNER RIGHT ALLEMANDE YOUR PARTNER ONE & THREE COUPLES FORWARD TURN YOUR OPPOSITE BY THE RIGHT TURN YOUR PARTNER BY THE LEFT EVERYBODY TURN YOUR CORNER BY THE RIGHT EVERYBODY TURN YOUR PARTNER BY THE LEFT ONE & THREE GENTS FORWARD TURN BY THE RIGHT, TURN YOUR PTNR BY THE LEFT ONE & THREE LADIES TURN BY THE RIGHT TURN YOUR PARTNER BY THE LEFT ALLEMANDE LEFT YOUR CORNER TURN YOUR PARTNER RIGHT FULL AROUND GENTS TURN YOUR RIGHT HAND LADY BY THE LEFT TURN YOUR PARTNER RIGHT FULL AROUND ALLEMANDE LEFT YOUR CORNER

7) **RIGHT & LEFT GRAND FAMILY:**

Starting formation-square or circle or any position where dancers are facing opp sex, M facing counterclockwise, W clockwise.

- a) **RIGHT & LEFT GRAND:** Ptners face, join R hands and pull by. Each moves ahead, around the circle (M, CCW; W, CW) and each gives a L hand to the next, a R to the next and a L to the next until ea dancer meets his partner. b) **WEAVE THE RING:** A R and L grand without touching hands. c) **WRONG WAY GRAND:** Like R & L grand, but M move CW and W move CCW.

Styling: In the R and L grand for all dancers, hands are involved with alternating pull-by movements, no twirls. Arms should be held in natural dance position and the handhold position should be released as dancers pass each other. Men particularly should stand tall and resist the temptation to lean over and stretch out their hand to the next person. Just a comfortable extension of the arm and hand is all that is necessary. In the weave the ring, ladies will work their skirt with both hands as they move around the square, not exaggerated but with both hands on skirt. Men hold hands in natural dance position. The motion is one with the circle not too large and with the dancers leading with their right shoulder as they pass the dancer on the right, then with the left shoulder as they pass the dancer on the left. Brief eye contact should be made as they meet each dancer. **TIMING:** Until you meet your partner on the other side, 10 steps.

EVERYBODY FACE YOUR PARTNER

GO RIGHT & LEFT GRAND MEET YOUR PARTNER WEAVE THE RING MEET YOUR PARTNER RIGHT HAND TURN BACK WRONG WAY RIGHT & LEFT GRAND MEET YOUR PARTNER WEAVE THE RING (WRONG WAY) MEET YOUR PARTNER RIGHT HAND TURN BACK GENTS STAND, LADIES RIGHT & LEFT GRAND WITH THE GENTS MEET YOUR PARTNER, LADIES STAND GENTS GO RIGHT & LEFT GRAND WITH THE LADIES

- 8) **STAR FAMILY:** Starting formation - facing dancers, facing couples, square, circle. a) **RIGHT HAND STAR,** b) **LEFT HAND STAR.** The directed dancers step forward and extend designated hands to form a right or left hand star. Dancers turn the star by walking forward in a circle around the center of the star. Turning distance of the star may be specified in fractions of one quarter, one half, three quarters, or a complete revolution.

BASIC MOVEMENTS (cont'd)

Styling: In a forward moving star inside hands should be joined in a "palm star" position (hands of those making the star at about average eye level - palms touching), arms bent at elbow. Men's outside arms in natural dance position, ladies' outside hands work skirt. *TIMING:* 4 people, full around, 8; three quarters, 6; one half, 4; one quarter, 2; 8 people, full around, 16; three quarters, 12; one half, 8; one quarter 4.

EVERYBODY PUT THE RIGHT HAND IN, STAR RIGHT
 OTHER WAY BACK A LEFT HAND STAR ALL THE LADIES RIGHT HAND STAR
 BACK BY THE LEFT A LEFT HAND STAR ALL THE GENTS RIGHT HAND STAR
 BACK BY THE LEFT A LEFT HAND STAR ONE & THREE GO FORWARD
 RIGHT HAND STAR
 BACK BY THE LEFT A LEFT HAND STAR EVERYBODY FACE YOUR PARTNER
 MAKE A RIGHT HAND, TWO HAND STAR BACK BY THE LEFT A LEFT HAND STAR
 WITH THE LEFT HAND LADY
 MAKE A RIGHT HAND, TWO HAND STAR BACK BY THE LEFT A LEFT HAND STAR
 SWING YOUR PARTNER

ONE & THREE GENTS FORWARD
 MAKE A RIGHT HAND TWO HAND STAR BACK BY THE LEFT A LEFT HAND STAR
 WITH YOUR PARTNER RIGHT HAND STAR
 BACK BY THE LEFT A LEFT HAND STAR SWING YOUR OWN

9) STAR PROMENADE: Starting formation-star, promenade. Directed dancers form a star & place the other arm around the waist of another directed dancer. Turn the star 7 promenade the distance specified.

Styling: Men's inside hands joined the same as in a right or left hand star, outside arm around the lady's waist. Lady's inside arm around man's waist under his arm, outside hand works skirt. *TIMING:* 4 couples full around, 12; 3/4, 9; ;2, 6; 1/4, 3; 4 cpls full around with back out at home, 16.

EVERYBODY SWING YOUR PARTNER KEEP YOUR ARM AROUND YOUR PARTNER
 STAR PROMENADE ONCE AROUND TO HOME GENTS BACK OUT & SQUARE YOUR
 SET ONE & THREE SWING YOUR PARTNER KEEP YOUR ARM AROUND YOUR
 PARTNER STAR PROMENADE ONCE INSIDE TO HOME GENTS BACK OUT & SQUARE
 YOUR SET ONE & THREE FORWARD RIGHT HAND STAR BACK BY THE LEFT A
 LEFT HAND STAR PICK UP YOUR CORNER WITH AN ARM AROUND STAR
 PROMENADE ONCE AROUND INSIDE BACK OUT, CIRCLE EIGHT (SAME SEX)
 WITH THE NEAREST LADY LEFT ALLEMANDE SWING YOUR PARTNER, STAR
 PROMENADE TO HOME

10) PASS THRU: Starting formation-facing dancers. Dancers move fwd, passing R shldr with ea other. Ea ends in the other's starting pos but neither dancer changes facing direction. *Styling:* M's R shldr slightly fwd as R shldr pass. Arms in natural dance pos. Ladies work skirts with hands, R hand leading as R shldr pass. *TIMING:* From a static square (SS), heads or sides passing thru across the set, 4; box, 2.

ONE & THREE PASS THRU
 PROMENADE YOUR PARTNER HOME
 ONE & THREE PASS THRU
 SINGLE FILE PROMENADE (TO THE L) HOME
 FACE IN, PASS THRU, FACE RIGHT SINGLE FILE PROMENADE HOME, IN

ONE & THREE PASS THRU
 ONE & THREE GENTS OUTSIDE HALF PROMENADE
 SWING A NEW LADY AT HOME
 ONE & THREE PASS THRU
 ONE & THREE LADIES TO THE RIGHT SINGLE FILE 1/2 PROMENADE
 SWING YOUR PARTNER, FACE IN
 ONE & THREE PASS THRU
 SWING YOUR OWN AT HOME

11) SPLIT FAMILY: a) SPLIT THE OUTSIDE COUPLE. Starting formation-facing couples. The active or directed couple moves forward between the outside couple who sidesteps slightly to let them through, then sidesteps back together again. b) SPLIT THE RING (one couple). Starting formation - square. Like split the couple, except only one couple out of the four may be active.

Styling: Men's arms in natural dance position; ladies may work skirts. The couple that is separated by the active couple simply moves out of the way so that the active couple may move between them. Once the active couple has moved through and is out of the way, the couple who separated will move together once again. *TIMING:* SS, couple one splits couple three, goes around one to a line, 8 steps. Heads or sides pass thru around one to a line, 8; around two to a line, 10; to home, 12. From a box, insides split the outsides to a line, 4 steps; to home position, 6.

NUMBER ONE COUPLE FORWARD
 SPLIT NUMBER THREE COUPLE
 NUMBER ONE COUPLE PROMENADE
 ONE HALF TO HOME
 NUMBER THREE COUPLE FORWARD
 SPLIT NUMBER ONE COUPLE
 NUMBER THREE SWING YOUR OWN
 PROMENADE HALF WAY TO HOME

ONE & THREE FORWARD
 WITH YOUR PARTNER STAND BACK TO BACK
 SPLIT COUPLE TWO & FOUR
 ONE & THREE SWING YOUR OWN
 PROMENADE ONE QUARTER TO HOME

BASIC MOVEMENTS (cont'd)

12 HALF SASHAY FAMILY: a) HALF SASHAY. Starting formation-couple. Partners exchange places without changing facing directions. Dancer on the R side-steps to the left, while the other dancer on the left steps back, sidesteps to the right, then steps forward to rejoin partner. b) ROLLAWAY. Starting formation-couple. The directed dancer, or if not specified, the dancer on the right, rolls across a full turn (360°) in front of the dancer on the left, as he side-steps to the right - to exchange places. From a circle, unless otherwise directed the ladies roll left across in front of the men. c) LADIES IN, MEN SASHAY: Starting formation-circle or line with alternating men and ladies. With all dancers facing in, the ladies step fwd and pause, while the men move to the left behind and past one lady. Ladies step back and rejoin hands with the men. If the circle is moving to the right, the men sashay to the right.

Styling: Hands held in normal couple handhold. Man and Lady each use a slight pulling motion toward each other as they initiate the sashay movement.
Rollaway: handhold same as joined couples. Man should slightly pull lady as both man and lady reach to join hands and continue pulling motion with outside hand. Man steps back with left foot, to the side and across. Ladies In, Men Sashay: Men's hands in slightly up position ready to rejoin the ladies in the circle. Ladies should have both hands on skirt when moving to othe center and momentarily bunch skirts before returning to the circle.
TIMING: Half sashay, 4 steps; Rollaway, 4; Ladies in, men sashay, 4.

EVERYBODY WITH YOUR PARTNER HALF SASHAY
 ALL JOIN HANDS CIRCLE EIGHT TO THE LEFT
 LADIES ROLL AWAY A HALF SASHAY
 LADIES IN, MEN SASHAY
 LADIES IN, MEN SASHAY
 MEN IN, LADIES SASHAY
 MEN IN LADIES SASHAY
 LADIES ROLL AWAY WITH A HALF SASHAY
 LADIES ROLL AWAY A HALF SASHAY

13) TURN BACK FAMILY: a) U TURN BACK. Starting formation-single dancer. The dancer does an in-place about-face turn (180°), turning toward partner unless the body flow dictates otherwise. If alone (i.e. no partner), the dancer turns toward the center of the set. If the dancer is facing directly toward or away from the ctr of the set, he may turn in either direction.

Styling: Arms in natural dance position.
TIMING: 2 steps.

EVERYBODY "U" TURN BACK
 LADIES "U" TURN BACK
 GENTS "U" TURN BACK

HEADS PASS THRU "U" TURN BACK
 SIDES PASS THRU "U" TURN BACK
 HEADS PASS THRU
 SIDES PASS THRU
 GENTS "U" TURN BACK
 LEFT ALLEMANDE, SWING YOUR OWN

14) SEPARATE FAMILY: Starting formation-couple. a) SEPARATE: The dancers in the couple turn back to back with each other and walk forward around the outside of the square. The distance traveled is determined by the next call. b) DIVIDE: the dancers in the cpl turn away from ea other & walk fwd 1/4 around the outside of the square to wait for the next call.

Styling: Those not active will move fwd to get out of the way so that those moving will not have so far to go. Men's arms in natural dance pos; ladies' skirt work optional. *TIMING: 2 steps.*

NUMBER 1 CPL WITH YOUR PARTNER BACK TO BACK
 SEPARATE GO ALL THE WAY AROUND TO HOME
 SWING YOUR OWN AT HOME
 (THE ABOVE CAN BE USED WITH 1,2,3,4 CPLS)
 NUMBER TWO COUPLE GO FORWARD
 SPLIT THE RING, SEPARATE TO HOME

HEADS GO FORWARD STAY THERE
 SIDES DIVIDE, SIDES SWING YOUR OPPOSITE
 SAME COUPLES DIVIDE & SWING YOUR OWN
 SAME SIDES SEPARATE HALF WAY AROUND
 SWING YOUR OWN AT HOME

BASIC MOVEMENTS (cont'd)

15) **COURTESY TURN:** Starting formation-couple, facing dancers. The man (left hand dancer) takes the lady's (right hand dancer) left hand (palm down) in his left (palm up) and places his right hand in the small of the lady's back. Working as a unit, the cpl turns around with the left hand dancer backing up and the right hand dancer walking forward. Unless otherwise specified, the couple faces the center of the set or the center of the formation in which it is working.

Styling: Men, the extended left hand serves as a direction indicator and the man uses his left hand to lead, not pull. Place the right hand in the small of the lady's back. Ladies use the right hand to work the skirt.
TIMING: 4 steps.

HEADS COURTESY TURN YOUR PARTNER
HEADS PROMENADE HALF WAY AROUND
HEADS PASS THRU COURTESY TURN YOUR PARTNER

16) **LADIES CHAIN FAMILY:** a) **TWO LADIES CHAIN:** Starting formation-facing couples (M on L, W on R). The ladies step fwd, extend R hands to each other and pull by. Each man steps forward and to the right, turning left to face the same direction as the lady beside him. The lady extends a left hand to the man for a courtesy turn. Couple end facing each other. b) **FOUR LADIES CHAIN:** Starting formation-square or circle of 8 dancers. Similar to two ladies chain except that all four ladies step to the center and form a right hand star. They turn the star halfway around to their opposite men. All courtesy turn to face the center of the set. **NOTE: TWO (or FOUR LADIES CHAIN THREE QUARTERS:** Starting formation-facing cpls, a square or circle of 8 dancers. The directed ladies step to the ctr, form a R hand star & turn the star 3/4. All courtesy turn to face the ctr of the set.

Styling: Men release partner then turn right shoulder slightly toward the center of the square to begin the courtesy turn portion of the call, step back with the left foot. Ladies use hand-shake pull by for two ladies chain. No skirt work except as part of courtesy turn. Three quarter and four ladies chain, ladies use the hands up palm star, touching right hands in the star pattern. It is important that the man clears a path for receiving the lady after the chain by moving slightly to the right and starting the courtesy turn motion before the lady arrives.
TIMING: SS, two ladies across set, 8 steps; three quarters, 10; four ladies across set, 8; three quarters, 10.

HEAD LADIES CHAIN ACROSS
SIDE LADIES CHAIN ACROSS
ALL FOUR LADIES CHAIN ACROSS
ALL FOUR LADIES 3/4 CHAIN
ALL FOUR LADIES 3/4 CHAIN
HEAD LADIES 3/4 CHAIN
SIDE MEN COURTESY TURN 'EM
SAME LADIES 3/4 CHAIN
HEAD MEN COURTESY TURN YOUR OWN
SIDE LADIES 3/4 CHAIN
HEAD MEN COURTESY TURN 'EM
SAME LADIES 3/4 CHAIN
SIDE MEN COURTESY TURN YOUR OWN

17) LEAD RIGHT: Starting formation-couple. Directed couple(s) take a step forward, and as a unit turn to the right 90° and move forward.

Styling: Normal couple handhold between the man and lady, outside hands in normal dance position. *TIMING:* 4 steps.

NUMBER ONE COUPLE LEAD RIGHT
 NUMBER ONE COUPLE SPLIT NUMBER TWO COUPLE
 NUMBER ONE COUPLE PROMENADE 3/4
 BACK TO HOME POSITION
 NUMBER TWO COUPLE LEAD RIGHT
 CIRCLE FOUR TO THE LEFT
 MAKE A LEFT HAND STAR
 NUMBER TWO COUPLE PROMENADE 3/4
 BACK TO HOME POSITION
 HEAD LADIES CHAIN ACROSS
 HEADS PROMENADE HALF WAY AROUND
 HEADS LEAD RIGHT, LEFT ALLEMANDE
 EVERYBODY SWING YOUR OWN

18) RIGHT AND LEFT THRU: Starting formation-facing couples. Dancers step forward, join right hands with the dancer directly ahead and pull by. Each couple then does a courtesy turn to face the other couple.

Styling: Each dancer takes regular handshake hold (R hands) with opposite as they move by each other. They release hands immediately as they pullby. For courtesy turn styling, refer to that basic (15).
TIMING: SS, heads or sides across the set, 8 steps; Box (cpls standing closer together), 6; OW (within an ocean wave-a formation that appears in basic 35), 6 steps.

HEADS RIGHT & LEFT THRU
 SIDES RIGHT & LEFT THRU
 HEADS RIGHT & LEFT THRU
 WITH A FULL COURTESY TURN TO FACE OUT
 SIDES RIGHT & LEFT THRU
 WITH A FULL COURTESY TURN TO FACE OUT
 EVERYBODY PROMENADE ONCE AROUND
 BACK TO HOME POSITION
 HEADS RIGHT & LEFT THRU
 WITH A FULL COURTESY TURN TO FACE OUT
 HEADS PROMENADE HALF WAY AROUND
 BACK TO HOME POSITION

19) CIRCLE TO A LINE: Starting formation-facing couples. Couples circle left one half (180°). The lead dancer in the couple who started on the inside (M's pos) releases the left handhold, but retains the handhold of the dancer on his right to become the left end dancer of the line. The released dancer moves forward under a raised arm arch to become the right end dancer in the line.

Styling: The circle portion is the same styling as in circle eight. As the man breaks with his left hand to form a line, he should lead the line several steps before turning. After the end lady has released her right hand, and while retaining the right hand of the man beside her, together they will raise their joined hands and make an arch. Then as the line begins to straighten out, she will move forward under this arch, turning left face gradually under her own left arm so that instead of backing up she is moving forward to the end of the line. *TIMING:* 8 steps.

NUMBER ONE COUPLE LEAD RIGHT
 CIRCLE TO A LINE OF FOUR
 NUMBER THREE COUPLE LEAD RIGHT
 CIRCLE TO A LINE OF FOUR
 ALL JOIN HANDS CIRCLE LEFT
 ONCE AROUND TO HOME POSITION.

SIDES LEAD RIGHT, CIRCLE TO A LINE
 SWING YOUR PARTNER
 PROMENADE HOME

HEADS PROMENADE HALF WAY AROUND
 HEADS LEAD RIGHT
 CIRCLE TO A LINE
 EVERYBODY RIGHT & LEFT THRU
 WITH A FULL COURTESY TURN TO FACE OUT
 PROMENADE YOUR PARTNER HOME

BASIC MOVEMENTS (cont'd)

20) **BEND THE LINE:** Starting formation-any line with an even number of dancers. Dancers in each half of the line must be facing in the same direction. The center dancers in the line drop hands with each other. With each half of the line working as a unit, the ends move forward while the centers back up until both halves of the line are facing.

Styling: As ends move forward, centers back up equally. Use normal couple hand-hold and in the event a new line is formed, immediately join hands in the new line. *TIMING:* Lines of 4, 6 or 8-4 steps.

NUMBER ONE COUPLE FORWARD
 SPLIT COUPLE NUMBER THREE
 SEPARATE AROUND ONE PERSON
 MAKE A SINGLE LINE OF FOUR
 SINGLE LINE FORWARD
 BEND THE LINE
 HEADS RIGHT HAND STAR ONCE AROUND
 LEFT ALLEMANDE
 SWING YOUR OWN AT HOME

HEADS LEAD RIGHT, CIRCLE TO A LINE
 LINES FORWARD UP TO THE MIDDLE
 AND COME ON BACK
 BEND THE LINE
 LINES UP TO THE MIDDLE
 AND COME ON BACK
 LINES PASS THRU
 BEND THE LINE
 LINES PASS THRU
 PROMENADE YOUR PARTNER HOME

21) **DOUBLE PASS THRU:** Starting formation-double pass thru. Dancers move forward, passing right shoulders with two other dancers to finish facing away from the center of the set in a completed double pass thru formation.

Styling: Same as in pass thru. Dancer leads slightly with R shldr and therefore the lady could use her R hand to work her skirt by putting it in front of her as she passes. *TIMING:* 4 steps.

HEADS RIGHT & LEFT THRU
 SIDES PROMENADE 3/4 ROUND THE OUTSIDE
 EVERYBODY DOUBLE PASS THRU
 PROMENADE YOUR PARTNER HOME

HEAD COUPLES FORWARD
 CIRCLE FOUR LEFT 3/4
 EVERYBODY DOUBLE PASS THRU
 PROMENADE YOUR PARTNER HOME

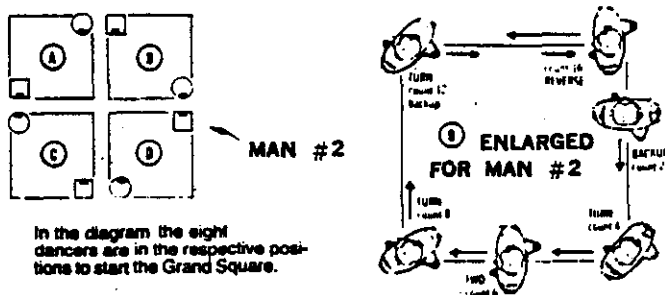
NUMBER ONE COUPLE FORWARD
 SPLIT COUPLE NUMBER THREE
 SEPARATE AROUND ONE PERSON
 MAKE A SINGLE LINE OF FOUR
 SINGLE LINE FORWARD
 BEND THE LINE
 EVERYBODY DOUBLE PASS THRU
 EVERYBODY "U" TURN BACK
 EVERYBODY DOUBLE PASS THRU
 LEAD COUPLES "U" TURN BACK
 LEFT ALLEMANDE ETC

HEADS RIGHT & LEFT THRU
 HEADS PASS THRU SEPARATE
 AROUND ONE PERSON
 COME INTO THE MIDDLE
 EVERYBODY DOUBLE PASS THRU
 EVERYBODY "U" TURN BACK
 EVERYBODY DOUBLE PASS THRU
 EVERYBODY "U" TURN BACK
 CENTERS PASS THRU
 LEFT ALLEMANDE ETC

HEADS PROMENADE OUTSIDE 3/4
 EVERYBODY DOUBLE PASS THRU
 FIRST COUPLE GO LEFT NEXT GO RIGHT
 LINES OF FOUR PASS THRU
 PROMENADE YOUR PARTNER HOME

HEADS PROMENADE 3/4
 SIDES RIGHT & LEFT THRU
 EVERYBODY DOUBLE PASS THRU
 EVERYBODY "U" TURN BACK
 EVERYBODY DOUBLE PASS THRU
 EVERYBODY "U" TURN BACK
 CENTERS PASS THRU
 CIRCLE FOUR WITH THE OUTSIDE TWO
 SIDE GENTS BREAK BY THE LEFT
 ALL CIRCLE RIGHT TO THE LEFT
 BACK TO HOME POSITION

(22) GRAND SQUARE: Starting formation — square. A call that has the sides doing one part while at the same time the heads are doing another. Heads move forward into the square (4 steps), turning one quarter (90°) on the fourth step to face partners and back away to the sides of the square (4 steps). Turn one quarter (90°) to face the original opposites. Back away to the corners of the square (4 steps) and turn one quarter (90°) to face original partners and walk forward to home (4 steps). Do not turn. (Total to here: 16 steps.) From this point the action is reversed. Heads back away from their partners (4 steps), turning one quarter (90°) on the fourth step and walk forward to the opposites (4 steps). Turn one quarter and walk forward into the center toward partners (4 steps).



Turn one quarter (90°) to face opposites and back up to home (total: 32 steps). While the head couples are doing the first 16 steps, the sides start by facing their partners to back away and do the second 16 steps. Completing this, the sides do the first 16 steps, while the heads are doing the last 16. The principle of walking three steps and then turning (or reversing) on the fourth step is followed throughout. This call may be broken into fractional parts by the caller directing the number of steps required. The call may also start with the heads, or other designated dancers, directed to face.

STYLING: *Mens' arms in natural dance position; ladies work skirt with natural swinging action. When moving forward and backward as a couple, normal couple handhold is desired. TIMING: 32 counts.*

SINGLE FILES

HEADS PASS THRU, TURN RIGHT
SINGLE FILE
AROUND ONE, LADIES CHAIN
SAME COUPLES PASS THRU, LEFT
ALLEMANDE

SIDE LADIES CHAIN ACROSS
HEADS ROLL AWAY A HALF SASHAY
LEADS PASS THRU, TURN LEFT SINGLE
FILE
SIDES PASS THRU, LEFT ALLEMANDE

FOUR LADIES CHAIN 3/4
HEADS RIGHT & LEFT THRU
HEAD MEN FACE YOUR CORNER & SWING
FOUR MEN PASS THRU
TURN LEFT SINGLE FILE
LADIES PASS THRU, LEFT ALLEMANDE

FOUR LADIES CHAIN 1/4
HEADS RIGHT & LEFT THRU
HEAD MEN FACE YOUR CORNER & SWING
FOUR LADIES PASS THRU
TURN LEFT SINGLE FILE
FOUR MEN PASS THRU, LEFT
ALLEMANDE

FOUR LADIES CHAIN ACROSS
HEADS RIGHT & LEFT THRU
HEAD MEN FACE YOUR CORNER & SWING
FOUR LADIES PASS THRU
TURN LEFT SINGLE FILE
FOUR GENTS PASS THRU,
TURN LEFT SINGLE FILE
PROMENADE YOUR PARTNER

HEADS PASS THRU
SIDES PASS THRU
EVERYBODY TURN RIGHT SINGLE FILE
LADIES ROLL OUT AROUND YOUR MAN
CORNER LEFT ALLEMANDE
LINES OF FOUR

HEAD LADIES CHAIN ACROSS
SIDES RIGHT & LEFT THRU
HEADS PASS THRU, SEPARATE BEHIND
THE SIDES STAND
ALL DOUBLE PASS THRU
FIRST CPL GO L, NEXT CPL GO R
(1P 2P LINES OF FOUR)

FOUR LADIES CHAIN 1/4 (R HAND LADY)
HEADS RIGHT & LEFT THRU
HEADS ROLL AWAY A HALF SASHAY
HEADS PASS THRU SEPARATE
AROUND ONE BETWEEN THE SIDES STAY
(1P 2P LINES OF FOUR)

FOUR LADIES CHAIN 3/4
HEADS RIGHT & LEFT THRU
HEADS PASS THRU SEPARATE AROUND
TWO, HOOK ON THE END, LINE UP 4
LINES PASS THRU "U" TURN
(1P 2P LINES OF FOUR)

HEADS RIGHT & LEFT THRU
HEAD LADIES CHAIN ACROSS
SIDES PASS THRU, SEPARATE AROUND 2
HOOK ON THE END, LINE UP FOUR
LINES PASS THRU "U" TURN
LADIES CHAIN ACROSS
(1P 2P LINES OF FOUR)

HEADS OUTSIDE PROMENADE 3/4
SIDES RIGHT & LEFT THRU
SIDES ROLL AWAY A HALF SASHAY
ALL DOUBLE PASS THRU
LEAD PEOPLE "U" TURN, CIRCLE 4
HEAD GENTS OPEN OUT LINE UP 4
(1P 2P LINES OF FOUR)

HEAD LADIES CHAIN ACROSS
NUMBER ONE ONLY FWD, SPLIT THE CPL FACING
YOU, LINE UP FOUR, SINGLE LINE FWD
BEND THE LINE, ALL DOUBLE PASS-THRU
LEAD PEOPLE "U" TURN
CIRCLE 4, SIDE GENTS BREAK, LINE UP 4
(1P 2P LINES OF FOUR)

HEAD LADIES CHAIN ACROSS
SIDES PASS THRU
SEPARATE AROUND ONE LINE UP FOUR
LINES FORWARD UP & BACK
CENTERS ROLL AWAY A HALF SASHAY
LADIES CHAIN ACROSS
(1P 2P LINES OF FOUR)

HEADS RIGHT & LEFT THRU
HEADS FORWARD CIRCLE FOUR 3/4
HEADS PASS THRU
CIRCLE FOUR WITH THE SIDES
HEAD GENTS BREAK, LINE UP FOUR
(1P 2P LINES OF FOUR)

HEADS ROLL AWAY WITH A HALF SASHAY
SIDE LADIES CHAIN ACROSS
SIDES ROLL AWAY A HALF SASHAY
HEADS FORWARD, SIDES DIVIDE
ALL DOUBLE PASS THRU
LEAD PEOPLE "U" TURN
CIRCLE FOUR, SIDE GENTS
BREAK LINE UP FOUR
(1P 2P LINES OF FOUR)

DOUBLE STARS

NUMBER ONE COUPLE PROMENADE INSIDE
 PROMENADE HOME & FACE OUT
 NUMBER TWO COUPLE FALL IN BEHIND
 NUMBER THREE FALL IN BEHIND
 NUMBER FOUR FALL IN BEHIND
 FACE YOUR PARTNER, BACK AWAY
 LINES FORWARD, PASS THRU, BEND THE LINE
 GENTS LEFT HAND STAR
 LADIES RIGHT HAND STAR
 TURN THE STARS ONE AROUND
 TWO MAN FIRST, PICK UP YOUR PARTNER ARM AROUND

BEND THE LINE
 GENTS LEFT HAND STAR
 LADIES RIGHT HAND STAR
 TURN THE STARS ONCE AROUND
 NUMBER FOUR MAN FIRST
 PICK UP YOUR PARTNER ARM AROUND

HEAD LADIES CHAIN ACROSS
 HEAD MEN FACE YOUR CORNER & SWING
 LADIES IN #1 POSITION, BOW TO EA OTHER
 SAME LADIES GO FWD, SPLIT LADIES FACING YOU
 ALL JOIN HANDS CIRCLE RIGHT LEFT
 BREAK IN LINES LIKE BIRDS OF A FEATHER
 FOUR LADIES, FOUR MEN TOGETHER
 LINES FORWARD UP AND COME BACK
 BEND THE LINE, GENTS LEFT HAND STAR
 LADIES RIGHT HAND STAR
 TURN THE STARS ONCE AROUND
 NUMBER THREE MAN FIRST
 PICK UP YOUR PARTNER ARM AROUND
 EVERYBODY PICK UP YOUR PARTNER ARM
 AROUND HOME YOU GO

SIDE LADIES CHAIN ACROSS
 NUMBER ONE COUPLE BACK TO BACK
 SWING YOUR CORNER
 SIDE POSITIONS PASS THRU
 SEPARATE AROUND ONE LINE UP FOUR
 LINES FORWARD UP & COME BACK
 GENTS LEFT HAND STAR
 LADIES RIGHT HAND STAR
 TURN THE STARS ONCE AROUND
 NUMBER ONE MAN FIRST
 PICK UP YOUR PARTNER, ARM AROUND

SIDES RIGHT & LEFT THRU
 SIDE LADIES CHAIN ACROSS
 NUMBER ONE COUPLE BACK TO BACK
 SWING YOUR CORNER
 HEAD POSITIONS PASS THRU
 SEPARATE AROUND ONE
 INTO THE MIDDLE
 SPLIT THE OUTSIDE AROUND ONE
 DOWN THE MIDDLE PASS THRU
 SEPARATE BEHIND THE SIDES STAND

FACE THE ONE BESIDE YOU
 GENTS LEFT HAND STAR
 LADIES RIGHT HAND STAR
 TURN THE STARS ONCE AROUND
 NUMBER THREE MAN FIRST
 PICK UP YOUR PARTNER, ARM AROUND

NUMBER ONE COUPLE LEAD RIGHT
 CIRCLE TO A LINE
 LINE FORWARD UP & BACK
 LADIES IN THE LINE ROLL AWAY
 A HALF SASHAY
 CENTER LADIES IN THE LINE
 ROLL AWAY A HALF SASHAY
 THE TWO LADIES HALF SASHAY
 NUMBER THREE COUPLE
 ROLL AWAY A HALF SASHAY
 NUMBER THREE LEAD RIGHT
 SPLIT THAT COUPLE, LINE UP FOUR
 LINES FORWARD UP & BACK
 GENTS LEFT HAND STAR
 LADIES RIGHT HAND STAR
 TURN THE STARS ONCE AROUND
 NUMBER FOUR MAN FIRST
 PICK UP YOUR PARTNER ARM AROUND

DIVIDE

HEADS RIGHT & LEFT THRU
 HEADS ROLL AWAY A HALF SASHAY
 HEADS GO FORWARD & STAY
 SIDES DIVIDE, FACE IN DOUBLE PASS THRU
 EVERYBODY "U" TURN, CENTERS PASS THRU
 LEFT ALLEMANDE

SIDES ROLL AWAY A HALF SASHAY
 HEADS STEP FORWARD
 SIDES DIVIDE, FACE IN
 EVERYBODY DOUBLE PASS THRU
 FIRST COUPLE GO LEFT
 NEXT COUPLE GO RIGHT
 LINES FORWARD UP & BACK
 RIGHT & LEFT THRU
 GENTS FORWARD, SHAKE RIGHT HANDS
 PULL BY LEFT ALLEMANDE

HEADS FORWARD WITH YOUR PTRN BACK TO BACK
 SIDES DIVIDE, FACE IN, HEADS SEPARATE
 BEHIND THE SIDES STAND
 SIDES RIGHT HAND STAR ONCE AROUND
 LEFT ALLEMANDE

SIDES LADIES CHAIN ACROSS
 SIDES ROLL AWAY A HALF SASHAY
 HEADS RIGHT HAND STAR
 SIDES DIVIDE, FIND YOUR CORNER
 LEFT ALLEMANDE, SWING YOUR PARTNER
 (THE SQUARE HAS ROTATED 1/4 TO THE RIGHT)

PRETTY BABY QUADRILLE

(By Jerry Helt)

E-Z Record

FIGURE

Cts

- 8 Heads Fwd up to the middle & come on back
 8 Heads R & L thru
 8 Sides Fwd up to the middle & come on back
 8 Sides R & L thru
 8 All join hands & circle L
 8 Corner Swing
 8 All promenade all the way around
 8 Everybody loves a baby, that's why I'm in love with you, pretty baby of mine
 (Figure is danced 4 times thru)

STAR THE ROUTE

From a static square, those designated (heads or sides) will complete the call. Example: the heads will right hand star 3/4 to meet the cpl on their R with a L hand star one full turn ...heads will meet back in the ctr of the set to star R halfway to meet the other sides with a L hand star, one full turn...Heads meet in the ctr for a R hand 3/4 star back to home position. It takes 32 beats to execute STAR THE ROUTE. (See Square Dancing Magazine, Nov.1980, Style Lab.)

FRENCH FOUR

(Traditional)

Formation: 1,3,5,etc.,active but NOT crossed over (Use short sets-6 cpls)

- Active cpls go forward & back
 ----Actives cross go down below one
 ----Active cpls go forward & back
 ----Actives cross go up above one
 ----Active cpls go down the set
 ----,----Back,--Cast off,--R & L thru
 ----,--R & L back

OYSTER RIVER HORNPIPE

(Traditional)

Formation: 1,3,5,etc., active but NOT crossed over

- ,Actives balance with the gent below----,--Circle three
 ----,Actives balance with the girl below----,--Circle three
 ----,Active couples go down the center----,---back
 --Cast off, -- R & L thru----,-- R & L back

See Marie's Favorite (59) re the balances & the circles. The R & L thru is done with the person with whom the actives did the cast off.

THE BOLD HIGHLANDER

(Traditional)

Formation: 1,3,5,etc.,active but NOT crossed over

- ,All fwd & back,----,Actives turn half by the R
 Go down outside the other line,----,---Back,----
 Actives cross by the left to place, actives down the center
 ----,---Back,--Cast off, -- R & L thru
 ----,--R & L back

The call "actives turn half by the right" is actually dances in this case as "pass by the right" as the right hands are joined momentarily as the actives cross the set. The same thing applies to the return and "(cross) pass by the left" prior to going down the set as a couple.

THE IMPORTANCE OF BEING INACTIVE

The inactive dancers are responsible for spacing the set so that it is not too far between lines or between dancers within the lines. The inactive dancers are responsible for the position of the set in the all. The (the inactives) take a step twd the head of the hall at least once in every sequence in almost every dance so that the set does not slowly travel twd the foot of the hall. (There are exceptions to this, but they will be very obvious.) The inactive dancers make certain that the actives cast off with the proper person. The inactives meet (dance twd, be in pos to dance with) the actives on such actions as Ocean Waves, Contra aCorners, Lines of three or four, Stars, etc. In many cases the actives are instructed what to do while the inactives have to think, compensate, and anticipate. Actually the so-called inactives probably have more responsibility than the actives in maintaining a well ordered and smooth flowing contra set.

HULL'S VICTORY

(Traditional)

Formation: 1,3,5,etc,active not NOT crossed over

R hand to ptr, L to opp, balance 4 in line

----, Turn opp L go twice around

R hand to ptr, L to opp, balance 4 in line

----,Actives swing in the ctr

----,Actives down the ctr

----,---Back

--Cast off, --R & L thru

----,-- R & L back

The balances and the hand turns are best done in pigeon wing position.

CAMPTOWN HORNPIPE

(Traditional)

Formation: 1,3,5,etc,active but NOT crossed over

----,Actives down the outside

----,---Back

----,Actives down the center

--Wheel turn,--come back

--Cast off,--ladies chain

----,--Chain back

----,Actives balance & swing ----,----

NEW CENTURY HORNPIPE

(Traditional)

Formation: 1,3,5,etc,active but NOT crossed over

----,Active cpls go fwd & back

----,R to your ptr turn once and a half

----,Go below one cpl & the ladies chain

----,--Chain back

----,Active cpls go fwd & back

----,Ptr R once & a half to place

----,-- R & L thru

----,-- R & L back

Following th4e fwd & back, the actives turn by the R (pigeon wing) hand full around & then half again to cross the set to dance down the outside of the other line one position (actually a "cross over & cast off one place"). The progression has been accomplished but the actives are now in the "wrong" line. Following the chain over & back, the actives then return (with a once-and-a-half) to their proper lines but down one place in line as a result of the previous cast off. The R & L thru is then done M with M and W with W as in many other Duple Formation dances.

LADY OF THE LAKE

(Traditional)

Formation: 3,3,5,etc,active & crossed over
 ----,With the one below balance & swing
 ----,----
 ----,Active couples balance & swing
 ----,----
 ----,Active couples down the center
 ----,-----Back
 --Cast off,--ladies chain
 ----,--Chain back

CANADIAN BREAKDOWN

by Ralph Page

Formation: 1,3,5,etc,active & crossed over
 ----,Actives balance then do sa do
 ----,----
 Allemande L the one below, balance 4 inline
 ----,Active cpls swing in the ctr
 ----,Active cpls down the ctr
 ----,---Back
 --Cast off,--R hand star
 ----,--Star L

MARIE'S FAVORITE

by Don Armstrong

Formation: 1,3,5,etc,active & crossed over
 ----,Actives balance the girl below
 ----,--Circle three
 ----,Actives balance the gent below
 ----,--Circle three
 ----,--Actives down
 ----,---Back
 --Cast off,--ladies chain
 ----,--Chain back

The circles of 3 are created when the active cple goes to the designated inactive dancer for the balance. Those dancers then circle 3.

DIVORCEE'S JIG

by Duke Miller

Formation: 1,3,5,etc,active & crossed over
 ----,With the one below balance & swing
 ----,----
 ----,--Actives do sa do
 ----,With the one you swing allemande L
 ----,Ladies walk up gents walk down
 ----,----Back
 --Allemande L, ladies chain
 ----,--Chain back

Following the allemande L all the laldies dance UP the set as all the M dance DOWN the set in 4 separate lines. All turn alone, returning in 4 separate lines to allemande L with the same person. In some areas the FIRST allemande L is done twice around. Both the allemandes are donw with pigeon wing handholds.

FOREST DE BONDI

(Traditional)

Formation: 1,3,5,etc,active & crossed over
 ----,With the one below balance & Swing
 ----,-----
 ----,Active cpls down the ctr
 ----,---Back
 --Cast off, --L hand star
 ----,--R hand star
 ----,--Ladies chain
 ----,--Chain back

GREEN MOUNTAIN VOLUNTEERS

(Traditional)

Formation: 1,3,5,etc,active & crossed over
 ----,Active gents line sashay active ladies line swing (Active on outside)
 ----,--Sashay back
 ----,Active ladies line sashay active gents line swing (16 ct swings)
 ----,--Sashay back
 ----,Active cpls down the ct
 ----,---Back
 --Cast off,--R & L thru
 ----,R & L back

There are at least 2 methods used for the sashay. Some dancers simply chasse down the set with hands joined in their designated long lines. Others like to do a "couple chasse" in which the active dancer steps to the outside as the inactive dancers in that line turn to face out, and with both hands joined they chasse, as couples, down and back. When doing the "cpl chasse" the active dancers is on the outside. This is a fun-filled dance providing great long swings.

LADY WALPOLE'S REEL

(Traditional)

Formation: 1,3,5,etc,active & crossed over
 ----,With the one below balance & swing
 ----,-----
 ----,Active cpls down the ctr
 ----,---Back
 --Cast off,--ladies chain
 ----,--Chain back
 ----,--Half promenade
 ----,R & L thru

FALLEN TIMBER REEL

By Ralph Page

----,With the one below do sa do
 ----,Active cpls do sa do
 ----,Active cpls balance & Swing
 ----,-----
 ----,Active cpls down the ctr
 ----,---Back
 --Cast off,--R hand star
 ----,--Star L.

DUD'S REEL
by Dudley Briggs

Formation: 1,3,5,etc,active & crossed over
 ----,With the one below balance & swing
 ----,
 ----,All forward & back
 ----,--Ladies chain
 ----,All forward & back
 ----,--Circle four
 ----,--Circle right
 ----,--Ladies chain

MAPLE LEAF JIG
by Ralph Page

Formation: 1,3,5,etc.,active & crossed over
 ----,Actives do sa do in the middle
 ----,Allemande L with the one below
 ----,Four in line go down the set
 ----,---Back
 ----,Same four circle left
 ----,--Circle right
 ----,--Ladies chain
 ----,--Chain back

The line of 4 is formed with the actives in the ctr. The inactive dancers simply turn alone in place to face down as the line of 4 is formed.

I.O.C.A. REEL
by Alan Smith

Formation: 1,3,5,etc.,active & crossed over
 ----,With the one below balance & swing
 ----,
 ----,Put her on the R & circle 4
 ----,Active cpls swing in the ctr
 ----,Active cpls down the ctr
 ----,---Back
 ----,--Cast off,--ladies chain
 ----,--Chain back

VERONA'S FAVORITE
by Rod Linnell

Formation: 1,3,5,etc, active & crossed over
 ----,All M cross & balance ptr
 ----,---Swing
 ----,Down the set 4 in line
 ----,Turn alone come back to place
 ----,Bend the line & circle 4
 ----,--Circle right
 ----,--Ladies chain
 ----,-- R & L thru

CONTRA TUNE SELECTION

Callers/teachers should try to choose a tune which seems to fit every contra that is used. Contras are danced to the melodic phrase of the music and a careless choice of music can seriously detract from the pleasure of dancing any contra, regardless of how good the dance is or how expertly it is called.

COUNTRY COUSINS

by Don Armstrong

Formation: 1,3,5,etc,active & crossed over
 ----,Do sa do with the one below
 ----,-Actives allemande R
 -Allemande L below-actives balance & swing ----,----
 ----,Put her on R go down in 4s
 ----Turn alone come back to place
 ----,Bend the line & circle 4
 ----,--L hand star

COTEE RIVER REEL

by Don Armstrong

Formation: 1,3,5,etc,active & crossed over
 Double progression
 ----,Sashay around the one below
 ----,Actives turn by the L hand twice
 ----,With the one below swing
 ----,Down the set 4 in line
 ----,---Back
 --Arch in the middle,ends dive thru swing new girl
 ----,--Half promenade
 ----,--R & L thru

The sashay in this dance is done with the active lady passing in front of the inactive man below her and the active man passing in back of the inactive lady below him, (ladies on the inside of the set and men on the outside) with all facing twd the ctr of the set throughout. The line of 4 is formed by ending the swing with the lady on the man's right-hand side to face down the set. The dancers turn alone (as no instruction to "wheel" is given) to return to place.

BANKS OF THE DEE

(Traditional)

Formation: 1,3,5,etc, active & crossed over
 ----,Active down outside the set
 ----,Up the ctr back to place
 ----,Actives down the ctr
 ----,---Back
 --Cast off,swing the lady below & the gent above
 ----,Swing the lady above and the gent below
 ----,--R & L thru
 ----,--R & L back

When dancing down the outside of the set to return up the ctr most dancers pass two inactive dancers before cutting into the ctr. Following the cast off, the active man swings the inactive lady below as the active lady swing the inactive man above. Following this swing the active man then swings the inactive lady above as the active lady swings the inactive man below. The key to this action is to instruct the dancers to return to the place they were in at the end of the ccast off so as to do the R & L thru with the dancers with whom they did the cast off.

JUDGE'S JIG
by Charles Merrill

Formation: 1,3,5,etc.,active & crossed over
 Double progression
 ----,--Actives down center
 ----,--Come back
 --Cast off,--R hand star
 ----,--L hand star
 ----,New one below balance & swing ----,----
 ----,--Half promenade
 ----,-- R & L thru

OLD RACCOON
by Don Armstrong

Formation: 1,3,5,etc,active & crossed over
 Double progression
 Music: Shaw la65
 ----,--Actives do sa do
 ----,--Swing below
 ----,--Down in fours
 ----,--Turn alone come back
 ----,Arch in the middle dive thru & swing
 ----,--Circle four
 ----,-- R & L thru
 ----,--Half promenade

BEAUX OF OAK HILL
(Traditional)

Formation: 1,3,5,etc,active & cross over
 ----,With the one below chasse down (actives on outside)
 ----,--Chasse back
 ----,With them balance & swing
 ----,----
 ----,--Ladies chain
 ----,--Chain back
 ----,--Half promenade
 ----,--R & L thru
 The actives step to the outside & turn to face in as the inactives face out. They
 join hands as cpls for the chasse.

GLOVER'S REEL
by Alan Smith

Formation: 1,3,5,etc,active & crossed over
 ----,With the one below do sa do
 ----,Active cpls allemande R
 ----,With the one below allemande L
 ----,Active cpls swing in the ctr
 ----,Active cpls go down the set
 ----,---Back
 --Cast off,--R hand star
 ----,--Star Left

WASHINGTON'S QUICKSTEP
(Traditional)

Formation: 1,3,5,etc,active & crossed over
 ----,With the cpl below R hand star
 ----,--Star left
 ----,Active cpls down the ctr
 ----,---Back
 --Cast off,--R & L thru
 ----,--R & L back
 ----,Active cpls fwd and back
 ----,Active cpls swing

ALTERNATE TRIPLES

The following dances are danced in the Alternate Triple formation with the first, fourth, seventh, etc, cpls active & crossed over.

BELLE OF THE BALL

Formation: 1,4,7,etc.,active & crossed over
 ----,Active cpls down the outside
 ----,---Back
 ----,Active cpls down the ctr
 ----,---Back
 --Cast off,--actives do sa do
 ----,Take the one below sashay across & back (M pass back to back)
 ----,With the cpl above R & L thru
 ----,--R & L back
 Actives pass 2 inactives going down the outside. For the sashay, actives take the one below with 2 joined hands & chasse across in 4 steps & back in 4 steps (actually 3 chasse steps and a side,touch). When back to place they release the ones with whom they did the sashay and do a R & L thru with the dancers above (the ones with whom they did the cast off).

TIPSY PARSON
by Ralph Page

Formation: 1,4,7,etc,active & crossed over
 ----,Actives swing with the one below
 ----,Put her on the R fwd 6 & back
 ----,Circle 6 full around
 ----,
 ----,First & third cpls down the ctr
 ----,---Back
 --Cast off,--R & L thru
 ----,-- R & L back
 The fwd 6 & back is done with the actives taking the person on ea side of them in lines of 3. The first and third cpls go down the ctr &, when returning, the third cpl simply steps back into place in line as the active cpls do a cast off in the normal manner. The R & L thru is done with the actives & the cpl with whom they did the cast off.

ALTERNATE DUPLES

Ea of the following dances is danced in the Alternate Duple formation, with 1,3,5,etc, cpls active & crossed over.

NOVA SCOTIAN

by Maurice Heneger

Formation: 1,3,5,etc,active & crossed over

---Active,M allemande L below
 ----,Fwd 3 & 3 fall back
 ----,Down the set 3 in line
 ---R lady, high L lady under come back
 ----,When back in place the ladies chain
 ----,--Circle 4
 ----,--R & L thru
 ----,--R & L thru back

The active M does an allemande L with the inactive lady below him to end in a line of 3. The active man is in the ctr of ea line with the lady with whom he did the allemande L on his L with near hands joined (M's L, W's R), and his ptnr on his R with near hands joined (M's R, W's L) all facing down the set. While continuing to face down, the line of 3 "advances & retires" (8 cts). After dancing down the set the ladies face ea other in ea line and, without dropping hands, the R lady and the active M make an arch and the L lady passes under the arch, ending with the same hands still joined and the line of 3 now facing up to set. The line dances up the set & when alongside of the inactive M the ladies chain along the line to return the ladies to their correct side.

SIESTA REEL

by Don Armstrong

Formation: 1,3,5,etc.,active & crossed over

----,--Actives do sa do
 ----,--Swing below
 ----,--Half promenade
 ----,--Ladies chain
 ----,--R & L thru
 ----,--Ladies chain
 ----,--Circle four
 ----,--Star left

DON'T GET CAUGHT

(Author Unknown)

Formation: 1,3,5,etc,active & crossed over

----,With the one below do sa do
 ----,Active cpls allemande R
 Allemande L the one below,active cpls balance and swing
 ----,----
 ----,Active cpls down the ctr
 Up the outside down the inside, outside in & inside out (back)
 Up the outside down the inside, R hand star with the cpl you meet
 ----,--Star left

In dancing down & up the set most dancers find it comfortable to pass 2 dancers going the other way before cutting in or out.

JOHNSON'S SPECIAL

(Author Unknown)

Formation: 1,3,5,etc,active & crossed over

----,Active cpls down the outside

----,---Back

----,All down 4 in line

----,---back

----,--Ladies chain

----,--Chain back

----,--Circle left

----,--Circle right

Dancers in the four-in-line turn alone unless instructed to wheel. The chain here is "along the line" (ladies simply face ea aother & chain to other line, then back).

JUSTA CONTRA

by Harold Harton

Formation: 1,3,5,etc,actuve & crossed over

----,Active cpls balance & swing

----,-----

----,--Actives down

----,---Back

----,Circle L with the cpl you meet

----,--Circle R

----,--Ladies chain

----,--Chain back

BETTY'S FAVORITE

by Don Armstrong

Formation: 1,3,5,etc,active & crossed over

----,With the one below do sa do

----,--Swing her

----,--Actives swing

----,--Allemande L below

----,--Actives down

----,---Back

--Cast off,--ladies chain

----,--Chain back

TRIPLES

The following dances are danced in the Triple formation, with the first,fourth,seventh,etc,,cpls active but NOT crossed over.

BONNY LASS OF ABERDEEN

(Traditional)

Formation: 1,4,7,etc,active but NOT crossed over

----,Actives down the outside

----,Below 2 cpls then cross the set

--Cast up one,-fwd 6 & back

----,Actives turn R 3/4 around

----,Facing up p& down fwd 6 & back

----,--L opp L

---Ptnr R ---

R opp L --,--actives swing

Following the fwd 6 & back which is done facing up & down the set, the actives, without touching ea other at the start, turn their L opp by the L, then actives pass while turning ea other by the R to turn the R opp by the L. (This is similar to a "contra corner action" but without touching at the start & in reversed order.)

BEAUX OF ALBANY

Formation: 1,4,7,etc,active but NOT crossed over

----,Head 2 cpls fwd & back

----,Fwd again & both cpls swing

----,Both cpls down the ctr

--Wheel turn,--back to place

--Cast off, with the cpl above R hand star

----,--Star left

----,With the cpl below R & L thru

----,-- R & L back

As in most contras, this dance can be understood if, during the walk-thru, the dancers are stopped momentarily at the completion of ea dance action so that the next action can be contemplated by that position. This dance in particular points out the logic of this method.

CHORUS JIG

Formation: 1,4,7,etc,active but NOT crossed over

----,Active cpls go down the outside

----,---Back

----,Active cpls go down the ctr

----,---Back

--Cast off,--turn contra corners

----,----

----,Active cpls balance & swing

----,----

MONEY MUSK

(Traditional)

Formation: 1,4,7,etc,active but NOT crossed over

Music: Use "Money Musk" tune only (24 meas,48 cts)

----,Actives R turn once & a half

Below 1 cpl on the other side & fwd 6 & back

----,Actives sR 3/4 around

--Fwd 6,----

Actives R 3/4 around,--R & L thru

----,--R & L back

See New Century Hornpipe (91). Also refer to the suggestion give for Beaux of Albany (93).

PICK FUN CONTRAS

If there is any doubt as to which of several available contras to use as a part of a square dance program, choose the one which will be most FUN. This will almost always be the dance which is easy & has exceptionally stimulating or inspiring music, & very seldom be the dance which is more complex than the others.

MEGUNTICOOK REEL

(Traditional)

Formation: 1,4,7,etc,active but NOT crossed over

----,Actives cross go below 2 cpls

----,Into the middle turn ptr R

Turn the third by the L hand round, then R to your ptr half way round

Up to the next with the L hand round, R to your ptr just half way round

----,Active cpls down the ctr

----,---Back

--Cast off,--R & L thru

----,---R & L gack

See Beaux of Albany (93) as this dance is easily understood if walked thru "action by action."

MISS BROWN'S REEL

(Traditional)

Formation: 1,4,7,etc,active but NOT crossed over

----,Active lady swing the second gent

----,Active gent swing the second lady

----,Active cpls down the ctr

----,---Back

--Cast off,--fwd & back

----,--Active swing

----,Back to your line then R & L thru

----,--R & L back.

QUEEN'S FAVORITE

(Traditional)

Formation: 1,4,7,etc,active & crossed over. Also danced as an "Alternate Duple"

----,With the one below balance & swing----,----

----,Active cpls down the ctr

----,Up the outside back to place

----,With the ones you swung slow square thru

R---, L---

R---,L-half promenade

----,--R & L thru

DOWNFALL OF PARIS

(Traditional)

Formation: 1,4,7,etc,active but NOT crossed over

Music: 48 meas, 96 cts

----,Actives down the outside,----,---Back

----,Actives down the ctr,----,---Back

--Cast off,-fwd 6 & back

----,Circle 6 half around,----,-Fwd 6 & back

----,Circle 6 back to place

----,With the cpl below R hand star,----,---Star L

----,With the cpl above R & L thru,----,---R & L back

The star L is done with the same cpl as the star R.

TRIP TO NAHANT

(Traditional)

Formation: 1,4,7,etc,active but NOT crossed over

----,Fwd 6 & back

----,Active R turn once & a half

----,Fwd 6 & back

----,Actives R turn once & a half

----,Actives down the ctr,----,---Back

--Cast off,--R & L thru,----,---R & L back.

RICKETT'S HORNPIPE

(Traditional)

Formation: 1,4,7,etc,active but NOT crossed over

----,Fwd 6 & back

----,Circle 6 half way around

----,Fwd 6 & back

----,Circle 6 back to place

----,Active cpls down the ctr,----,---Back

--Cast off,--ladies chain,----,---Chain back.

HARD TIMES

(Traditional)

Formation: 1,4,7,etc,active but NOT crossed over

----,Fwd 6 & back

----,Circle 6 half way around

----,Fwd 6 & back

----,Circle 6 back to place

----,One & three R hand star

Two slip up from where you are,--L hand star

----,One & two R & L thru,----,---R & L back.

As cpls one and three do a R hand star, cpl two simply steps sideways up one place in line, thereby creating the progression. One & three star L, back into place in line, & then one & two do a R & L thru, M with M, ladies with ladies. This is merely another means of creating a progression.

DUPLES

The following dances are danced in the Duple formation, with the first, third, fifth, etc., cpls active but NOT crossed over.

ANNIVERSARY CONTRA

by Don Armstrong

Formation: 1,3,5,etc,active but NOT crossed over

----,Actives cross & go below one
 ----,Just the men do sa do
 ----,--R & L thru
 ----,--Ladies chain
 ----,--Chain back
 ----,--All fwd & swing
 ----,--Ddown in twos
 --Wheel turn,--come back
 --Cast off,s (actives cross & go below one)

DURANG'S HORNPIPE

(Traditional)

Formation: 1,3,5,etc,active but NOT crossed over

----,Active girls balance & swing the gent below----,----
 ----,Active gents balance & swing the girl below----,----
 ----,Active cpls down the ctr
 ----,---Back
 --Cast off,--R & L thru
 ----,--R & L back

PADDY ON THE TURNPIKE

(Author Unknown)

Formation: 1,3,5,etc,active but NOT crossed over

----,Circle 4 with the 2 below
 ----,--Circle R
 ----,--R & L thru
 ----,--R & L back
 ----,Actives donw outside the set
 ----,---Back
 ----,In & down 4 in line

--Inside arch,outside under back to place

When the line of 4 goes down the ctr the active cpl is in the ctr so the acitves arch & the inactives duck under to return to place, thereby accomplishing the progression.

NEWLYWED'S REEL

by Ted Sannella

Formation: 1,3,5,etc,active but NOT crossed over

R to ptrn L to opp,balance 4 in line

----,Turn by L full around

----,Ladies walk up gents walk down,----,---back

----,--Allemande L,----,--Swing your opp

----,Lady round lady,gent around the gent,----,--Actives do sa do

The initial balance is a typical ocean wave type, done in pigeon wing hand pos.

Following the "turn by the L full around," the W dance up the set & the M dance down in 4 separate lines, see Divorcee's Jig (60). All turn individually to return to the pos all were in when in the line of 4 but now facing the opp direction. Only the actives do the allemande L & when they swing the "opp" who is the person who was in the line of 4 (or actually the "one below") ending the swing with the W on the M's R side as they momentarily face the ctr. The actives then face up the set (inactives face down) & the active W walks in, above & around the inactive W to return to the Ws line accomplishing her progression. Following immediately behind his ptrn, the active M walks in, above & around the inactive M to return to the M's line, accomplishing his progression.

JEFFERSON'S REEL

(Author Unknown)

Formation: 1,3,5,etc,active but NOT crossed over

----,With the ones below circle 4

----,--Circle R,----,--R hand star

----,--L hand star

----,Active cpls down the outside, ----,---back

----,4 in line go down the set

--Actives arch,others under up to place.

MISS McCLOUD'S REEL

(Traditional)

Formation: 1,3,5,etc,active but NOT crossed over

----,Active cpls down the ctr

--Wheel turn,--come back

--Cast off,--ladies chain

----,--Chain back,----,--Half promenade

----,--R & L thru,----,All fwd & back

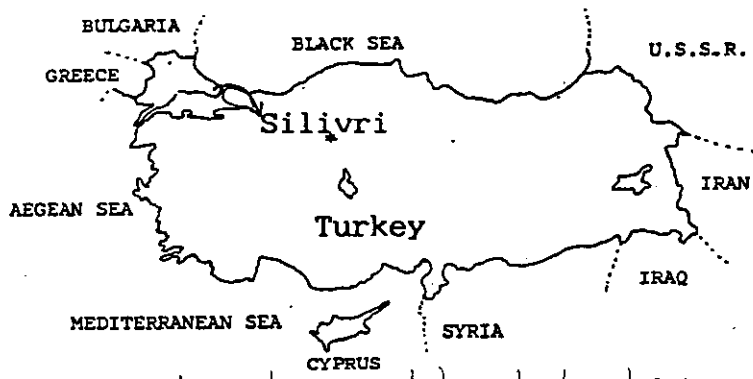
----,Actives cross to place & bow.

CONTRAS ARE SOMETHING SPECIAL

Contras provide a unique form of dancing variety. Within themselves they are enjoyed in at least 8 separate formations & to an almost unlimited supply of music from many different sources. Contras are danced to music stemming from Scotland, Ireland, England, Spain, Germany, France, Canada & all sections of the United States. Using contras in contemporary square dance, folk dance, physical education, recreation, or special education programs enables the participants to enjoy a change of pace, formation, dance timing, dance style and response to caller. Most important of all, it allows the dancer to follow the musical melody rather than the cadence of the beat & the caller's voice. Dancers recognize the melody in square dances done to singing calls, but their dancing is actually done only to the beat & not the melodic phrase. In addition to all this, contras also create an awareness of our heritage & an appreciation of music not normally found in our current square dance program.

Contras do not need complexity—they provide a relaxing interlude in an already complex environment. Contra timing does not need "modernizing"—the very nature of the dance is destroyed when timing is varied. Contras do not need contemporary square dance "new movements"—they are used to provide something different—something special—& they should not dance like square dances; they should remain identifiable as contras in the way they are danced. Contras do not need modern music—they should provide the best possible music for the dancers' enjoyment. Singing call music, used prudently, may be of value, but only when used infrequently & wisely. Music normally used for square dance calling should be avoided if the caller is sincerely trying to give the dancers the very best he can.

Contras can enhance any dance program. But to get the maximum benefit from the use of contras they should not be changed to resemble square dancing, or danced to music that sounds like square dancing. Contras are great just as they are. They stand alone, on their own merits. *Contras are something special.*



.ah-zuh e-leh kahm-beer
ARZU İLE KAMBER

GARAGUNA *Gah-nah-goo-nah*

The dance is about a young couple who in love with each other but could never get together. Dance comes from Siliври, Istanbul (Northwest-Thrace) and is in the Hora or Karşilama style.

- PRONUNCIATION :
- MUSIC : Tamara 89, AL 003
- METER : ~~6~~8 (Arzu ile Kamber)
4/4 (Garaguna)
- FORMATION : Shoulder hold for Arzu ile Kamber
Straight arms & wrap fingers for Garaguna
Handy pos in V pos

INTRODUCTION 2 Meas of drum beats

Meas PATTERN
Arzu ile Kamber, 8/8 meter

Fig 1A

8 Step on R to Rt (ct 1); Touch L toe in the side of R (ct 2); Step on L to Lt (ct 3); Touch R toe in the side of L (ct 4); Step on R to Rt (ct 5); Touch L toe in the side of R (ct 6); Step on L in place (ct 7); hold the position (ct 8).
on both ft

Fig 1B

8 Same as Fig.1A but opposite footwork, that means start with L foot.

****Do Fig 1A+1B for 4³ times****

Fig 2A

8 Step on R to Rt (ct 1); Step on L to Rt cross R (ct 2); Step on R to Rt (ct 3); touch L toe next to the R (ct 4); Step on L to Lt (ct 5); step on R in place (ct 7); Hold the position (ct 8) *Tch R next to L (6)*

****Do Fig.2 for 6 times****

Note: Tch are attly fwd on Fig 2A

Arzu ile Kamber
Garaguna Cont.MeasFig 3

8

Hop on both, open legs to the sides (ct 1); Hop on L in place and kick R to diag L (ct 2); Hop on R in place (ct 3); Step on L toe in front of R (ct 4); Hop on R in place lift L up just a little (ct 5); Hop on L in place (ct 6); Step on R toe in front of L (ct 7); Hop on L in place lift R up just a little (ct 8); bring R down next to L (ct 9); Hold the position (ct 10)

on both ft
Do Fig.3 for 4 times

Fig 4 GARAGUNA

2

(4/4) join in "V" pos
Hop on L in place, lift R up (ct 1); hop on R in place, lift L up (ct 2); hop on L in place, lift R up (ct 3); hop on R in place, lift L up (ct 4); another hop on R in place and lift L up (ct 5); Hop on L, lift R up (ct 6) bring R to the left side of L (like crossing) and put it there (ct 7); hold the position (ct 8)

When you start doing Fig.4, drop arms down, wrap the fingers and get closer.

Do Fig.4 for 4 times

Fig 5

2

Hop on L, lift R up 90° and say "Hey" (ct 1); step on R in place (ct 2); hop on L, lift R up 90° and say "Hey" (ct 3); step on R in place (ct 4); hop on R lift L just a little (ct 5); hop on L, lift R just a little (ct 6); bring R to the left side of L foot (crossing) and put it there (ct 7); hold the position (ct 8)

** Do Fig.5 for 4 times **

Return to Fig.4 and do it for 4 more times, in the end of 4th time finish the dance.

4 more times, except on:
TO FINISH . Do Fig.4 until ct.7.

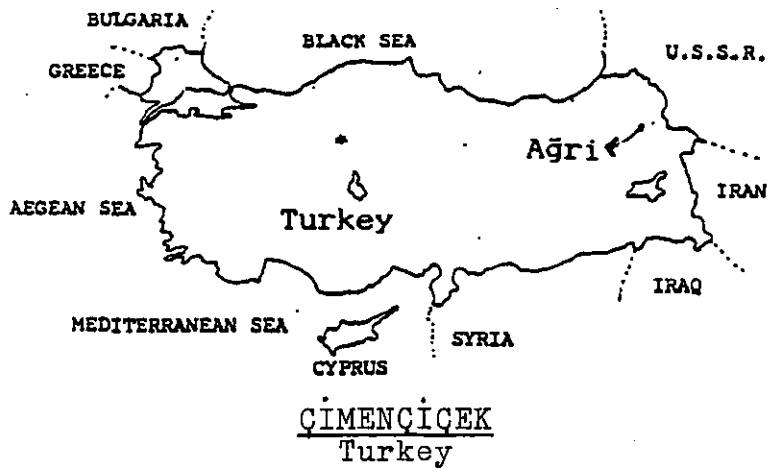
Ct.7 ; Instead of bringing R to the L side of L; step on R in place, and say "Hey".

wt on both ft

Described and Presented
by

Ahmet Lüleci © 1989

Idyllwild F.D. Camp, 1989



Cimencicek is the name of a girl from the town of Agri which is in eastern Turkey.

This dance was presented by Ahmet Lüleci at the 1989 Idyllwild Folk Dance Camp.

PRONUNCIATION: CHEE-men-CHEE-chech

TRANSLATION: Çimen means grass, çiçek means flower

TAPE: Tamara 89, AL 003

FORMATION: Semi circle with little fingers joined (R pinky over, L pinky under). Leaders free R hand moves as if joined to someone else.

STYLE: Halay style

RHYTHM: 6/8 counted here as: $\frac{1-2-3}{1}$ $\frac{4-5-6}{2}$

METER: 6/8

PATTERN

Meas

INTRODUCTION: 2 melodies

FIG. I:

Hands: L hand in small of own back, R hand joined fwd with person in front.

1 Facing LOD, step R diag R fwd (ct 1); close L toe beside R heel (ct &); step R diag R fwd (ct 2).

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

4 Step L pivoting in place with deep plie to face ctr - arms extend fwd almost parallel to floor, elbows straight (ct 1); step R-L bkwd (ct 2-3); touch R toe slightly fwd - next to L toe (ct 4).

Do Fig I a total of 4 times.

FIG. II:

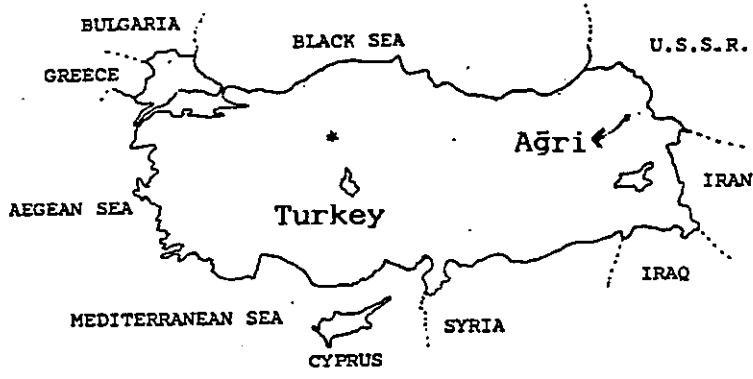
- 1 Repeat Fig I, meas 1. (R fwd, L toe behind R heel, L fwd)
- 2 Repeat Fig I, meas 4 with opp ftwk.(plie L, RL bk, tch R w/arms fwd)
- 3 Moving twd ctr, arms fwd, step R fwd (ct 1); step L toe beside R heel (ct &); step R fwd (ct 2).
- 4-5 Repeat meas 3 alternating ftwk, 2 more times (3 in all).
Note: Meas 3-5 are two-steps.
- 6 Brush/kick L fwd from knee (ct 1); brush L bkwd from knee (ct &); brush/kick L fwd again (ct 2); brush L bkwd again (ct &).
- 7-8 Step bkwd on toes, LRL-RLR (cts 1,&,2 - 1,&,2).
- 9 Stepping LRL in place - arms move L,R, ctr in "W" pos (cts 1,&,2), touch R toe slightly fwd - hands move over the water fall to "V" pos (ct &).
Note: Hands are approx at shldr ht in "W" pos and slightly fwd to move in "windshield wiper" fashion.

Do Fig II, 2 times in all, then repeat from beginning of dance one more time.

FINISH:

On last ct of Fig II, instead of touching R toe in place, lift R up in bicycle style and close R to L - arms lower to "V" pos ("over the waterfall" fashion)

Notes rev. 1989:dd



*see compilation
Hans Kraemer 89*

ÇİMENÇİÇEK

Çimençiçek is a name of a girl in Agri. Dance comes from Ağri (Eastern Turkey), and is in the Halay style.

PRONUNCIATION : *chee-men-chee cheek*

TRANSLATION : Çimen means grass, çiçek means flower.

MUSIC : Tamara 89, AL 003

METER : 6/8 *ctd* $\frac{123}{1} \frac{456}{2}$

FORMATION : Semi circle, little finger joined (right pinky under, left pinky over), ~~arms up and elbows bent.~~ *leaders free R H moves as if joined w/ someone else*

PATTERN

Meas

INTRODUCTION : 2 Complete turn of melody.

more 2 ad

1

Fig 1A *LH in small of own blk, R joined to L*
Turn LOD, ~~drop arms down, right elbow straight left elbow behind and bend.~~ Step on R diag. Rt (ct 1); step on L toe, diag. Rt to behind R. heel (ct &); step on R to diag. Rt (ct 2)&

2

Fig 1B
Step on L to diag. Lt (ct 1); step on R toe to diag. Lt to behind L (ct &); step on L to diag. Lt (ct 2+&)

3

Fig 1C
Exactly the same as Fig.1A

4

Fig 1D *w/ deep plie*
Step on L in place, turn to the ctr, arms fwd. straight elbows, 45° to the floor (ct 1); step on R *in place* (ct 2); step on L *in place* (ct 3) touch R toe *in place* (ct 4) *silly fwd* *almost at shldr level*

** Do this step for 4 times.

1

Fig 2A
Exactly the same as Fig.1A

2

Fig 2B
Exactly the same as Fig.1D

Çimençiçek Cont.

Meas

13

Fig 2C

Step on R fwd, straight elbows, 45° to the floor (ct 1); Step on L toe fwd (ct &); step on R fwd (ct 2+&)

calm not should level

inside R heel

14

Fig 2D

Step on L fwd (ct 1); step on R toe (ct 2); step on L fwd (ct 3+&)

inside L heel

15

Fig 2E

Exactly the same as fig 2C

Note: Fig 2C-D-E are two steps

16 in pl

Fig 2F

brush Kick L fwd from the knee (ct 1); *brush* lift L back from the knee (ct &); *brush* kick L fwd again (ct 2); *brush* lift L back again (ct &)

brush

17

Fig 2G

Step back on L toe (ct 1); ~~step back on R~~ (ct &); step back on L (ct 2+&)

close R to L

18 move bk w/ 2 two-step leg L

Fig 2H

Step back on R toe (ct 1); ~~step back on L~~ (ct &); step back on R (ct 2+&)

close L to R

19

Fig 2I *do in place*

Step on L in place, move arms Lt (ct 1); step on R in place, move arms Rt (ct 2); Step on L in place, arms moves ctr (ct 3); Touch R toe in place (ct 4)

H "W" pos (windshield wiper)

? cts

Note: sitly fwd. H go over the water fall to orig pos

****Do this step for 2 times then repeat everything from the begining one more time.**

TO FINISH :

In the end of Fig.2I instead of touching R toe in place, lift R up make a byc. turn and put it next to L. - lower arms - "V" pos (over the water fall)

Note: H are raised almost to a "W" pos a move in "windshield wiper" fashion

Described and Presented by

Ahmet Lüleci © 1989
Idyllwild F.D. Camp, 1989



The dance comes from Silivri (Northwest-Thrace) and is in the Hora or Karsilama style.

PRONUNCIATION :

MUSIC : Tamara 89, AL 003

METER : 4/4

FORMATION : Shoulder hold (R shoulder under, L shoulder over), semi circle.
shldr

INTRODUCTION Dance starts right after the drum beat.
on 3rd drum beat

Meas

PATTERN

Fig 1 - 6x

4

Step on R heel *then full ft on R side of R ft* to Rt, body turns Rt (ct 1+&);
 step on L toe *then full ft* behind R, ~~body is on Rt~~ (ct 2+&);
 step on R heel to Rt, body is on Rt (ct 3); ~~make step~~
 R flat and from knee, lift L bring and touch it to R ~~shank~~ *ank*, body is still on Rt (ct &); ~~step~~ *step* on L to Lt, turn body Lt (ct 4); ~~step~~ *step* on R to Rt, lift L up x R knee (ct &); step on L to Rt cross the R (ct 5); lift R ~~up~~ *up*, turn to the ctr (ct &); bring R heel to in front of L knee, bent L knee, hold it there and make small bounces for each ct (ct 6-7-8)
knee flex on

R almost stays in pl

** Do Fig.1 for 4 times **

Fig 2

only demonstrated once during class

4

Exactly the same as Fig.1, the only difference is on ct.5.

ct.5 : Step on L to Rt and squat down cross R

** Do Fig.2 for 2 times **

GAYDA CONT.MeasFig.3

4

Exactly the same as Fig.1 the only difference is on ct 8+&.
 ct.8 : ^{Hop} Hop on R in place, lift L up ^{hi across} to diag Rt ^{knee} and say "Hey"
 ct.& : ^{Hop} Hop on L in place, lift R up ^{hi across} to diag Lt ^{knee} and say "Hey".

** Do Fig.3 for 2 times **

Fig.4

1½

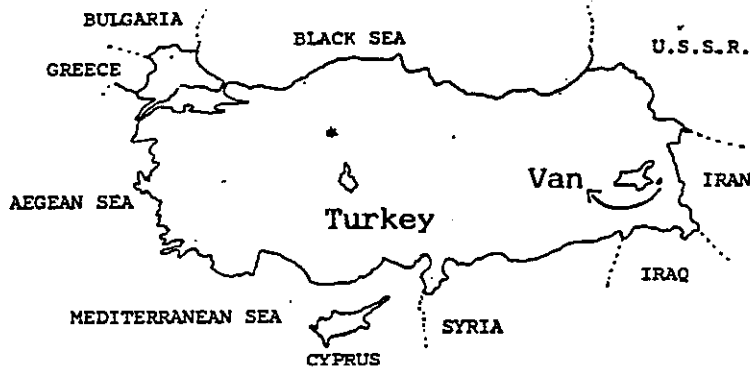
Hop on L, touch R heel ^{slightly forward} in place (ct 1); hop on L in place,
 lift R up ^{across} to diag Lt (ct 2); jump on both in place (ct 3);
 hop on R in place, lift L up (ct 4); hop on L in place, lift
 R ~~back~~ ^{up} (ct 5); touch R toe behind L (ct &); hop on L, lift
 R up in place (ct 6)

** Do Fig.4 for 7 times **

TO FINISH Do Fig.4 until ct.4 then bring L down and next to
 R and say "HEY".

^V *with on both feet*

Described and Presented
 by
 Ahmet Lüleci © 1989
 Idyllwild F.D. Camp, 1989



HIR HIR

The dance is about a young villager from Van who is going to join the army. Dance comes from Van (Eastern Turkey) and is in the Halay style.

- PRONUNCIATION : hur hur
- MUSIC : Tamara 89, AL 003
- METER : 4/4 *L shldr in front of R, H behind body*
- FORMATION : Straight line. Locked fingers, arms straight down (for Fig.1 only); For Fig.2 & Fig 3, arms up parallel to the ground and join little fingers.

INTRODUCTION 2 Meas. of drum beats

Meas

PATTERN

2

Fig 1A

Hop on both, L is in front, bend and bounce on knees (ct 1); two quick hops on both, straight knees, L is still in front (ct 2); Repeat ct. 1 & 2 for three times then; Hop on both, L is in front, bend and bounce knees (ct 3); Hop on both, L is still in front, straight knees (ct 4)

2

Fig 1B

Touch L toe next to R, lean body fwd (ct 1); Step fwd on L, bend knees, straight body (ct 2) Hop on L fwd *pushes down ward* (ct 3); step on R fwd, (ct 4); step on L fwd, bend knees (ct &). *bend knees* Repeat ct. 3+4+& for two more times *on hop 1st it pushes fwd + down (do not touch floor)*

Fig.1C

Repeat Fig.1A-ct. 1 & 2 for three times then; Hop on both, L is in front, bent knees (ct 1); Hop on L, lift R up and turn *back*, elbows bent (ct 2). *R H across own waist, L H " " back, do not release H* *1/2 R to face out*

2

Fig 1D

Hop on L fwd *L pushes downward* (ct 1); Step on R fwd (ct 2); Step on L fwd, bent knees (ct &). Repeat same two more times. (You should be facing *back* and going back to the original place.) *out* Jump on both, start turning ctr (ct 3); hop on R, lift L up, complete turning, to ctr and drop arms down (ct 4) *1/2 L*

2

****Do Fig.1 for 2 times****

Note: during Fig 1B, ct 3 + Fig 1D, ct 1, heel may touch floor while hopping

style note: On ct 3 body is in straight pos, on cts 3-+ head + shldrns remain in place w/ld chest thru pelvis area moves fwd.

Meas

In the end of second repetition of Fig.1, join pinkies and bring arms up, straight elbows-parallel to the ground.

2 Fig 2A SARHOŞ-DRUNK
Exactly the same as Fig.1A

2 Fig 2B Drunken sailor step
Touch L toe to the side of R (ct 1);
Step on L to diag Rt, head follows footwork (ct 2);
Step on R to diag Lt, head follows footwork (ct 3);
Step on L to diag Rt, head follows footwork (ct 4);
Step on R to diag Lt, head follows footwork (ct 5);
Step on L to diag Rt, head follows footwork (ct 6);
Step on R to diag Lt, head follows footwork (ct 7);
Step on L fwd (ct 8) *Note: Diag steps are across weighted ft & you move fwd*

2 Fig 2C
Exactly the same as Fig.1C in place. On ct.4 drop arms down, bent elbows.

2 Fig 2D
Exactly the same as Fig.1D. When you turn to the ctr arms goes up, parallel to the ground again.

****Do Fig.2 for two times****

2 Fig 3A ASKER-SOLDIER
Exactly the same as Fig.2A

2 Fig 3B
Same as in Fig.2B but instead of going fwd with diag steps, this time go fwd with straight (Soldier) steps and look fwd. *marching*

2 Fig 3C
Exactly the same as Fig.2C

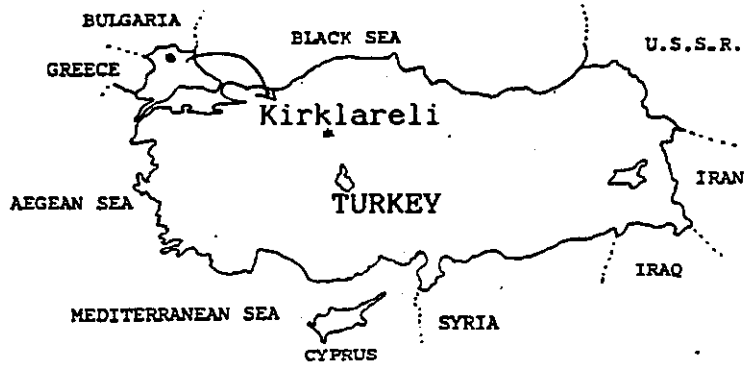
2 Fig 3D
Exactly the same as Fig.2D

****Do Fig.3 for two times****

TO FINISH

In the end of Fig.3D, *lower* bring L down and put it next to R, hold arms down, and say "HEY".

Described and Presented
by
Ahmet Lüleci © 1989
Idyllwild F.D. Camp, 1989



İZZET HOCA

eez - zeh^t oh - gah

- TRANSLATION : The teacher, Izzet.
- PRONUNCIATION : eez ZET Hō ca "a" as in "all"
- ORIGIN : From Kirklareli. (Thrace)
- STYLE : Hora (Karsilama)
- MUSIC : Tamara 89, AL 003
- METER : 7/8 $\square \square \square \square$
- BACKGROUND : A girl is kidnapped the night before her wedding. When her kidnappers find out that she is the daughter of a very rich, powerful man they panic; take her gold and kill her. Meanwhile her father sends out a search party only to learn of his daughter's death.

FORMATION : Line or half circle. Hands are V

Intro : beg w/ full orchestra

PATTERN

Face Diag R + look fwd ft

- FIG.1 - ct.1 - Step Diag. back to the Rt on R, hands swing back strait elbows. *Note: When repeating H swing down & bk from "W" pos (over the water fall)*
- ct.2 - L crosses in front of Rt to R (step on L), arm swing up to out forward. *In R.O.D*
- ct.3 - Bring R forward and step on in beside L. Arm continue to swing up to position *up flex*
- ct.4 - Step on ball of L, *heel barely off floor* chancing weight. Arms are up *pull down*
- ct.5 - Step on R, chancing weight again to R, Arms swing down. *push up w/ly*

32x total alternating

face ctr
strain body

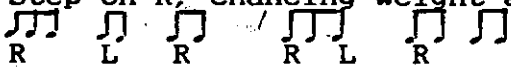
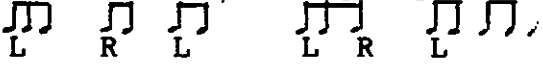


FIG.2 - Exact opposite of FIG.1, going to the Lt.



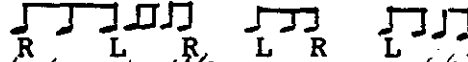
*** To change into 3rd fig.
 At the end of Fig.2 add another quick step on the R getting ready to lift L ~~foot~~. *knee. lower H's to "y" pos*

- FIG.3 - ct.1 - Arms are down. Hop on R, lift L leg in front of R, bent from the knee L shoulder comes forward. *7x in all + ending*
- ct.2 - Step on L (in place) starting to lift R at the same time.
- ct.3 - Lift R leg bent at the knee in front of L, L shoulder goes forward. *Hop*

Note. When all instruments stop except drum & flute, there are 3 more steps to finish

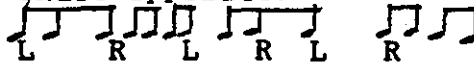
IZZET HOCA CONT.

- scissors* {
- ct.+ *hop on R and* Step on R (return to place) starting to lift L again
 - ct.3 → Again lift L in front of R again R shoulder forward
 - ct.+ - Step on L (in place) R foot does a strait small kick forward, L shoulder forward
 - ct.4 - Step on R, L does little strait kick forward, R shoulder forward
 - ct.+ - Step on L, kicking R forward, larger than the last two. L shoulder forward.



Note: shldr's & lifts are in opposition

FIG.4 - Same as FIG.3 but starting by kicking R in front of L. Everything exact opposite.



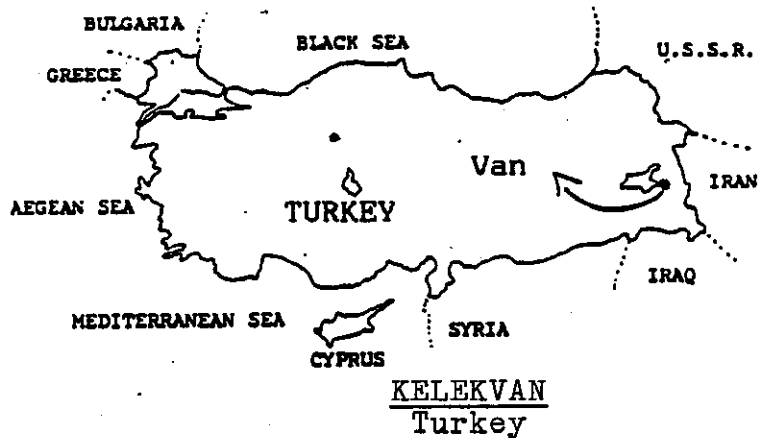
(Kicks are scissor fashion)

listen doing the step 7x, step & hard
TO FINISH THE DANCE : On FIG.4 on the last kick, ~~instead of kicking the leg forward, bend it from knee (lifting backward)~~ then stamp it down beside the L foot + yell "HEY" *listen for drums*

If having trouble w/ fast part chng step - lifts do low lifts & replace scissors w/ 3 steps in pl.



Described & Presented
 by
 Ahmet Lüleci © 1985
 Idyllwild F.D. Camp, 1989



*on computer
197*

This dance is from the city of Van in eastern Anatolia. The song tells the story about a wedding on the shore of lake Van. To get to the ceremony the bride and her family cross the turbulent water on a raft. Though the trip is dangerous everyone is in high spirits in anticipation of the wedding. When the groups reaches their destination they retell their story in a dance demonstrating the motion of the water, the raft and how they watched to make sure that no one had fallen into the lake.

This dance was presented by Ahmet Lüleci at the 1989 Idyllwild Folk Dance Camp.

PRONUNCIATION: keh-LAK -vahn

TRANSLATION: Raft on Van. Van is the name of the lake and the city on the lake. Kelek (Kellek) is a raft.

TAPE: Tamara 89, AL 003

FORMATION: Short mixed lines, facing ctr.

Hands: Arms are in halay position: Arms down, elbows straight, L shldr in front of neighbors R, arms hidden behind body. Hands are joined by interlocking fingers. First and last person has handkerchief in free hand and waves it, or has hands on waist with fingers fwd.

When lifting the ft, lift it under the body at approx calf ht.

STYLE: Halay.

STEPS:

Step #1: Fwd & back in place with step touches

Meas 1: Step L fwd - upper body remains back (ct 1); touch ball of R ft beside L - push slightly on ball of ft to help hips move slightly fwd/up and back/down motion (ct 2); step R bkwd to place (ct 3); touch ball of L ft beside R (ct 3). Knees flex on each ct.

Step #2: 4 walks in twd ctr

Meas 1: Step L fwd (ct 1); lift R to approx calf (ct 2); step R fwd (ct 3); lift L to approx calf ht (ct 4).

Meas 2: Repeat meas 1.

Step #3: 4 walks out of ctr

Meas 1-2: Step L fwd pivoting 1/2 R to face out (ct 1-2);
step R,L,R moving out of ctr (cts 3-4; 1-2, 3-4).

Arms: When turning to R, your R hand will be across
your own stomach and your L hand behind your own back.
Do not release hands.

Step #4: Sideways step with touches

Meas 1: Step L fwd (ct 1); lift R approx calf ht - during cts
1-2 turn 1/4 L, you are now looking at your neighbors
back (ct 2); step R to R (ct 3); touch ball of L ft
beside R arch (ct 4).

Meas 2: Step L to L - body turns twd R (ct 1); touch ball of
R ft beside L arch (ct 2); step R to R -body turns twd
L (ct 3); touch L beside R arch (ct 4).

Style: During meas 1-2, body is bent slightly fwd
with knees bent. Lower body moves slightly from side
to side, while upper body (shldr area) remain mostly
in place.

Step #5: Two-step in twd ctr

Meas 1: Step L fwd - knees are deeply bent (ct 1); close R
beside L (ct 2); step L fwd - knees bent (ct 3); hop
on L moving fwd, R lifts approx calf ht (ct 4).

Meas 2: Repeat meas 1 with opp ftwk.

Step #6: Two-step moving out from ctr

Meas 1: Step-hop L fwd turning 1/2 R (CW) to face away from
ctr (ct 1-2); step R fwd (ct 2); close L to R (ct 4).

Meas 2: Step-hop R fwd (ct 1-2); Step L fwd (ct 3); close R
to L (ct 4).

Meas 3: Step-hop L fwd (cts 1-2); step R fwd turning 1/4 L to
face neighbors back (ct 3); touch ball of L ft beside
R arch (ct 4).

This is a free style dance, the patterns below are the ones
used in class and are only suggested pattern.

When changing step patterns, leader calls out "oop-pah", or
indicates change with hand signals.

METER: 4/4

PATTERN

Meas

INTRODUCTION: 8 cts, beg with zurna

SEQUENCE:

1-6 Facing ctr, do Step #1 (fwd & bk in pl), 6 times.

1-2 Do Step #2 (4 walks in) twd ctr.

1-6 Do Step #1 (fwd & bk in pl), 6 times. Beg after zurna
solo.

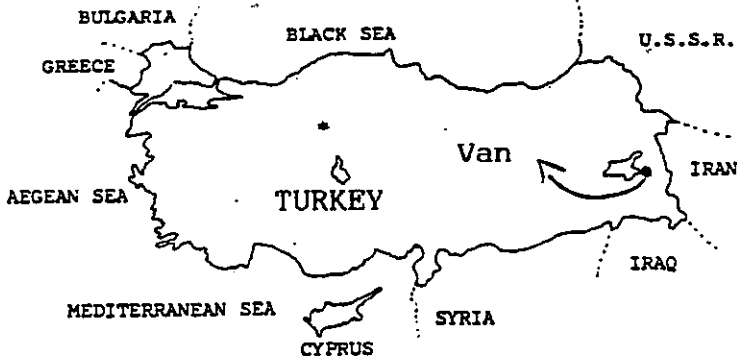
1-2 Do Step #3 (4 walks out) moving away from ctr.

- 1 Do Step #4, meas 1 (sideways step w/step touches).
2-7 Do Step #4, meas 2, 7 times.
- 1-10 Do Step #1 (fwd & bk), 10 times, turning to face ctr on ct
1. Beg after zurna solo.
- 1-2 Do Step #2 (4 walks in), twd ctr.
- 1-10 Do Step #1 (fwd & bk), 10 times.
- 1-2 Do Step #3 (4 walks out) away from ctr.
- 1 Do Step #4, meas 1 (sdwd step).
2-9 Do Step #4, meas 2, 8 times.
- 1-9 Do Step #1 (fwd & bk), 9 times, turning to face ctr on ct
1. Beg after zurna solo.
- 1-2 Do Step #5 (two-step in) twd ctr.
- 1-10 Do Step #1 (fwd & bk), 10 times. Beg after zurna solo.
- 1-3 Do Step #6, (two-step out), away from ctr.
- 1 Do Step #4, meas 1 (sdwd).
2-7 Do Step #4, meas 2, 6 times.
- 1-10 Do Step #1 (fwd & bk), 10 times, facing ctr on ct 1. Beg
after zurna solo.
- 1-2 Do Step #5 (two-step in), twd ctr.
- 1-10 Do Step #1, (fwd & bk), 10 times. Beg after zurna solo.
- 1-3 Do Step #6 (two-step out), away from ctr.
- 1-3 Do Step #4 (sdwd), 3 times.
- 1-4 Do Step #1 (fwd & bk), 4 times facing ctr, except on final
step-touch, step R bkwd (ct 3), hop on R (ct &); close L
to R and yell, HEY! (ct 4).



Presented by Sherry Cochran
Camp Hess Kramer
October 20-22, 1989

Dance rewritten: dd



Hess Kramer 89

not on video '87 see Stockton 65. ck sequence in video and how many times every thing is done

KELEKVAN

keh - lak - wahn

- TRANSLATION** : Raft on Van. Van is the name of a lake and a city on that lake. Kelek (Kellek) is a raft.
- PRONUNCIATION** : Kē LĒK Van. "a" as in "all"
- ORIGIN** : From Van. (East Anatolia)
- STYLE** : Halay - *lifts are under body, ft approx calf ht*
- MUSIC** : Tamara 89, AL 003
- METER** : 4/4 J J J J
- BACKGROUND** : There is a wedding on the shore of lake. To get to the ceremony the bride and her family cross the turbulent water on a raft. Though the trip is dangerous everyone is in high spirits in anticipation of the wedding. When the groups reach their destination they retell their story in a dance demonstrating the motion of the water, the raft and how they watched to make sure that no one had fallen into the lake.

shldn shimmy at will

FORMATION

- : Line, *short* *L shldn in front of R*
- Arms are in halay position; Arms down straight, ~~soulders touching~~ with hands hidden behind body. Hand joined by locking fingers together. R under L.

Hands: 1st & last person has kerchief in hand & wears it on waist on waist of fingers

Intro. Beg of zurna & etc

PATTERN

Step

- FIG. 1** - ct.1 - Step forward on L. Body remains back.
- ct.2 *rch* - Bring ball of R forward to meet L heel at instep. Push slightly on ball of R helping to move hips in a small forward / up and back / down motion
- ct.3 - Return R to original position
- ct.4 *rch* - Draw L back to meet R, L heel up so that toe is touching ground *by R toe*

6 X. or 12 full rbk



Foot + bk #1

Step

- FIG. 2** - ct.1 - Forward walking step on L
- ct.2 - Lift R approx calf ht
- ct.3 - Forward walking step on R
- ct.4 - Lift L approx calf ht
- ct.5-6-7-8- are the same as ct.1,2,3,4.



H walks #2

fly knees on ea ct

Kelekvan cont.

FIG. 3 - Same as FIG. 1 *Rpt Step 1 - 6x*

Step 3 - 4 walk out

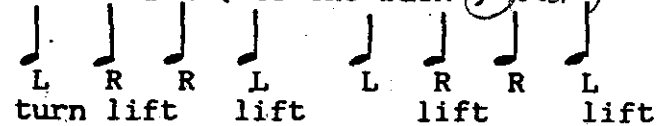
FIG. 4 - ct.1 - Step forward on L, pivot to Rt. on ball of L to turn body full 180° and facing backwards. If hands are held correctly, R under L, there will be no finger breakers. When you turn Rt. R hand will be across your stomach and L hand will be behind back. It should be comfortable. *1/4 out*

ct.2 - Lift R at calf ht

ct.3 - Step forward on R

ct.4 - Lift L at calf ht

ct.5/6/7/8 are the same as FIG.2 but walking in opposite direction (to the back) *out*



Zurna beg after solo

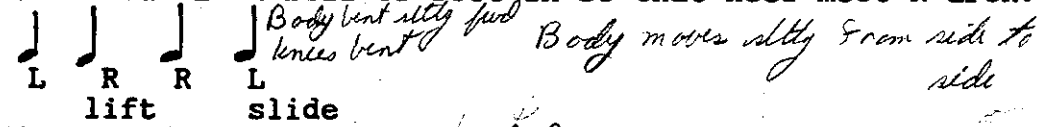
FIG. ~~Step 4~~ - *sdwd - 1x*

CHANGE FIG. *steps* ct.1 - Step forward on L (facing backwards still)

ct.2 - Lift R *to R*

ct.3 - Step onto R turning to the Lt. 90° to face Lt. *to R*

ct.4 - Slide L on ball of foot in so that heel meet R arch. *Body bent sltly fwd knees bent*



turn 1/4 L, you are now looking at neighbors to k

sdwd step #3

Step 4 cont'd - 7x

FIG. 5 - ct.1 - Step L to Lt. Head turns Lt. *fwd R*

ct.2 - Slide R on ball of foot in so that heel meet L arch.

ct.3 - Step R to Rt. Head turns Rt. *fwd L*

ct.4 - Slide L into R in same manner as ct.2



beg after Zurna solo 10

Return to FIG.1 again. When first stepping on L turn 1/4 to L to face forward again.

PART 2

(FROM FIG.1)

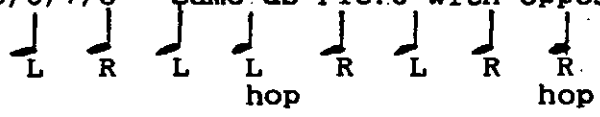
FIG. 6 - ct.1 - Step forward on L bending deeply at the knee

ct.2 - Step on R beside L

ct.3 - Step forward again on L bending deeply at the knee.

ct.4 - Hop on L lifting R and bringing it forward

Rpt - ct.5/6/7/8 - Same as FIG.6 with opposite feet.



2-step 4

RETURN TO FIG.1

Wolekvan Sequence

Foot # 42626

beg w/ zurna

- ✓ 1) Fwd & bk ^{face ctr} in pl 6
- ✓ 2) 4 walk in 1
- ✓ 1) Fwd & bk in pl 6 2
- 3/2) 4 walk out 1
- 4/3) Sdwd (beg L) 8 (16m)
- ✓ 1) Fwd & bk ^{face ctr} in pl 10 2
- ✓ 2) 4 walk ~~2-step~~ in

- Rpt
- ✓ 1) Fwd & bk in pl 10 2
 - 3/2) walk out which way turn 1 cross
 - ✓ 4) Sdwd (beg L) 9
 - ✓ 1) Fwd & bk ^{face ctr} in pl 9 2

- ✓ 5) 2-step in beg L
- ✓ 1) Fwd & bk in pl 10 2
- ✓ 6) 2-step out w/ step hop
- ✓ 4) sdwd (beg L) 7 2

- ✓ 1) Fwd & bk ^{face ctr} in pl (beg L) 10 2
- 5/2) 2-step in
- ✓ 1) Fwd & bk in pl (beg L) 10 2
- ✓ 3) 2-step ^{w/ step hop} out (beg L)
- ✓ 4) sdwd (beg L) 3
- ✓ 1) ^{face ctr} in pl (beg L) 4

on final R↓, Tch L do a R↓, hop, close L to R + yell-key!

- 1) Fwd & bk - 1 m
- 2) walk in - 2 m
- 3) walk out - 2 m
- 4) sdwd - 2 m
- 5) two-step in - 2 m 2 m
- 6) two-step out - 3 m

2-step moving away from ctr

- 1 L } turn 1/2 R + move out
- 2 hop }
- 3 R
- 4 close L
- 1 R
- 2 hop
- 3 L
- 4 close R
- 1 L
- 2 hop
- 3 R sdwd
- 4 Tch L

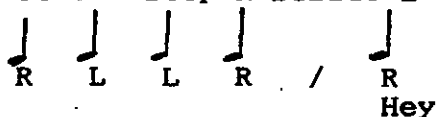
KELEKVAN CONT.

- FIG. 7 - ct.1 - Step forward on L and pivot ^{1/2} to the Rt 180° as in FIG.4
but this time bending deeply at the knee.
ct.2 - Hop on L, lifting R
(don't ct. 3+4 B
7 b) Same as FIG.6 ct.5/6/7/8

- FIG. 8 Same as FIG.5 but start by stepping R to the Rt and sliding L. (Change FIG. is the same too)



- TO FINISH ct.1 - Step on R to Rt.
ct.2 - Slide L into R like before
ct.3 - Step on L, turning to Lt. to face forward, bending
deeply at the knee.
ct.4 - Lift R back
ct.5 - Step R beside L (feet together) and yell "HEY"

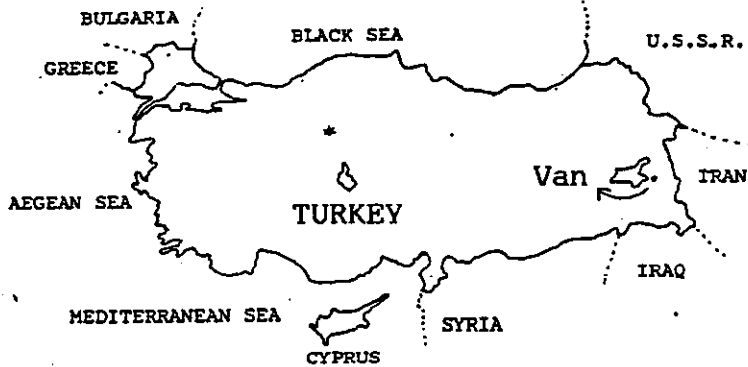


Hey

Changes occur w/ drum solo's.



Described & Presented
by
Ahmet Lüleci © 1985
Idyllwild F.D. Camp, 1989



NARE

Nare is a name of a beautiful village girl in Van. Dance comes from Van (Eastern Turkey), and is in the Halay style.

- PRONUNCIATION : nah-reh
- MUSIC : Tamara 89, AL 003
- METER : 6/4
- FORMATION : Line, little finger hold.

PATTERN

Meas INTRODUCTION : 2 meas

1 Fig 1A *Knee flex on w/ ea step* *H. h in own back, R xtndd fwd + joined to L*
 Facing ctr, arms up bent from elbows, touch L heel half ft fwd (ct 1); step on L, turn LOD, bring arms down, R elbow straight, bent L elbow on the back (ct 2); touch R heel (ct 3); step on R fwd (ct 4); touch L heel (ct 5); step fwd on L (ct 6)
Body moves in same direction as touches + is bent fwd sltly

1 Fig 1B *bounce on ea step - straight body*
 Touch R toe fwd (ct 1); step back on R (ct 2); step back on L (ct 3); step back on R (ct 4); step back L start turning to ctr (ct 5); step on on R in place, turn ctr, drop arms down (ct 6)

1 Fig 1C
 Touch L toe back, swing arms back (ct 1); step on L fwd, bring arms fwd parallel to the ground straight elbows (ct 2); touch R toefwd (ct 3); step R back (ct 4); touch L toe in the side of R (ct 5); bring L fwd and step on it bouncy, both knees bent (ct 6)

1 Fig 1D
 Two quick hops on both ft, L is in front (ct 1+&); bent both knees and bounce in place (ct 2); repeat ct 1+& (ct 3); repeat ct 2 (ct 4); Hop on both in place, bring back to the original place, bent elbows (ct 5); stay in position (ct 6)
To finish the dance on ct 5 bring L back to side of R and say "HEY".



SAVSAT BARI

Şavsat is the name of a town in Artvin, bar is a name of one of the dance style in Turkey. Dance comes from Artvin (Northeastern Turkey) and is in the Bar-Horon style.

- PRONUNCIATION : Shav shat bā ri
- MUSIC : Tamara 89, AL 003
- METER : 5/8 and 4/4 (in the second part)
- FORMATION : Semi circle, wrap the fingers (R over, L under), elbows bent parallel to the ground.

PATTERN

Introduction : ~~1 complete melody~~ 4 drum beats

Meas

Part 1 slow

Fig 1

6 X

Facing ctr step on R to diag R, move arms R from elbows (ct 1); step on L cross R, move arms L from elbows (ct 2); step on R to R, move arms R from elbows (ct 3); touch L toe ^{lower arm} in the side of R, hold arms in position (ct 4); step back on L with small step, move arms L (ct 5); step back on R, move arms R (ct 6); step back on L, move arms L (ct 7); touch R toe in the side of L, hold arms in position (ct 8) *ally fwd*

Fig 2

4 X

Step on R heel to R (ct 1); slide L behind R and step on L toe (ct &); step on R heel to R (ct 2); slide L behind R and step on toe (ct &); step on R to R (ct 3) touch L toe in the side of R (ct 4); ct 5 to ct 8 repeat exactly the same things as in Fig 1 ct 5 to ct 8 (bk LRL, tch R)

Transition from part 1 to part 2

fwd + up R

Complete Fig 2 and on ct 8 touch R toe and lift it up + kick it down, swing arms down.

Part 2 Fast

Fig 1

6 X

Step on R to R, swing arms fwd straight elbows (ct 1) step on L cross R, swing arms back (ct 2); step on R to R swing arms fwd (ct 3); lift L up, bring arms

SAVSAT BARI CONT.

^{'W' pos}
 up bent elbows (ct 4); step back on L, twist R from toe, move arms left from elbows (ct 5); step back on R, twist L from toe, move arms R from elbows (ct 6); step back on L, bring arms ctr (ct 7); lift R up and kick it down, swing arms down (ct 8) (*Twist is twizel*)
H cts 5-6 windshield wiper style (cover the water fall)

Fig 2

leap
leap
 Hop on R to R swing arms fwd, straight elbows (ct 1); hop on L cross R swing arms back straight elbows (ct 2) jump on both and arms starts going up (ct 3); hop on R, lift L up and kick it down, arms up bent elbows (ct 4); *leap* hop on L, kick and touch ^R to diag L, arms moves L from elbows (ct 5); *leap* hop on R, ⁽⁶⁾ kick and touch L toe diag R, arms moves to ctr (ct 7); *leap* hop on L, lift R up and kick it down, swing arms down (ct 8)
change all hops to leaps xpt ct 4.

Fig 3

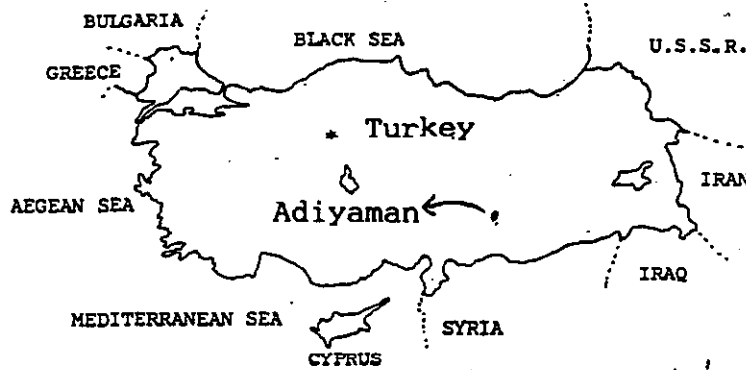
leap
 Hop on R to R, swing arms fwd (ct 1); *leap* hop on L cross R swing arms back (ct 2); jump on both to R, bent knees arms ~~moves~~ ^{to} all the way up and straight elbows (ct 3); hop on R, lift L ^{up} and turn to the L, arms straight up (ct 4); *leap* jump on both to L three times (ct 5-6-7); hop on L, lift and kick R down, swing arms down (ct 8)

To finish the dance

Complete Fig.3 and bring R to the side of L, swing arms down and say "Hey".

leap RLR / hop R

Described & Presented
 by
 Ahmet Lüleci © 1989
 Idyllwild F.D. Camp, 1989



teh-shee daz hah-lai
TESI-DÜZ-HALAY

Tesi means wooden spindle, Düz means straight, Halay is the name of one of the dance style in Turkey. Dance comes from Adiyaman (southeastern Turkey) and is in the Halay style.

MUSIC : Tamara 89, AL 003

METER : 4/4

FORMATION : Starts in a line, moves into a circle. *Shoulder to shoulder*
 locked and straight elbows, *Arms behind body, L shldr in front of R*

PATTERN

Introduction 1 complete melody *none*

Meas

Fig 1

Face str

1 Quick step on R flat in place and a small bounce (ct 1); quick step on L toe in place (ct &); do the same things 3 more times to complete the meas
 *Do this step for 8 times (2 Meas) *Do shldr skimming at will*
 16 4

Fig 2

1 Step on R in place (ct 1); lift L up (ct 2); step on L in place (ct 3); lift R up (ct 4) *up pump*
 Do the same thing one more time to complete the meas. *Do this step 8 times (4 Meas)

Return to Fig.1 and do it for 4 Meas.
 Return to Fig 2 and repeat 4 times.

1

Fig 3

Two quick bounces on both ft toes and in place (ct 1+&); *drop* hop on L, lift R back in place (ct 3+&)
 *Do this step for 8 times *ally under body, calf ft.*

M yell Hey!

TEŞI-DÜZ-HALAY CONT.

Meas

1½

Fig 4 move advd R

Step on R to R side (ct 1); step on L cross the R and bend both knees (ct 2); step on R to R side (ct 3); lift L up in the front and kick it down (ct 4); step on L in place (ct 5); lift R up in the front and kick it down (ct 6)

*do this step for 8 times (12 Meas)

1½

Fig 5 move advd R

Hop on L to R side, kick R from up to down (ct 1); ~~hop on R to R, lift L up~~ (ct 2); hop on L cross R (ct 2); jump on both (ct 3); hop on R, lift L up and kick it down (ct 4); jump on both (ct 5); hop on L, lift R up and kick it down (ct 6)

*Do this step for 4 times (6 Meas)

To finish the dance

Complete fig.5 and bring R ft to the side of L and put them together and say "Hey".

yell

Described and Presented
by
Ahmet Lüleci © 1989
Idyllwild F.D. Camp, 1989

BEROVSKO ZA RAMO
Macedonia

This dance is from Berovo, region of E. Macedonia. The dance has been seen on many occasions such as holidays, Saint's Day's, weddings, Name Day's, etc/ It is typical of the area with many knee flexes and bounces. The movements are similar to "Ratefka" and "Berovka".

This dance was presented by Atanas Kolarovski at the 1989 Idyllwild Folk Dance Camp.

PRONUNCIATION: BER-rohv-sko zah RAH-moh

RECORD: AK-014, Side A, Band 3

FORMATION: If using segregated lines M are in "T" pos and W in "V". When dancing in mixed lines use "V" pos.

NOTE: This dance should not be learned from the notes, but from a qualified teacher as there are many knee flexes, lifts, bounces and subtle movements which are impossible to notate.

METER: 4/4

PATTERN

Meas

INTRODUCTION: 4 meas

PART I:

- 1 Facing and moving in LOD, lift on L (ah); step R fwd (ct 1); step R-L-R fwd (ct 2-3); bounce on R as L lifts fwd (ct 4).
- 2 Small leap fwd on L (ct 1), step R-L-R fwd, face ctr on last step (cts 2-&-3); čukče on R as L knee lifts fwd (ct 4).
- 3 Small leap sdwd L on L (ct 1); bounce on L (ct 2); step R in front of L (ct &); step L on L (ct 3); čukče on L as R knee lifts fwd (ct 4).
- 4 Step R to R (ct 1); čukče on R as L knee lifts fwd (ct 2); step L-R in place (cts 3-&); step L fwd turning to face LOD.
- 5-24 Repeat meas 1-4, 5 more times (6 in all)

PART II:

- 1 Facing and moving in LOD, do 2 two-steps (step-close-step) fwd in LOD (1,2,& - 3,4,&).
NOTE: These steps are done in a flat-ball-flat style.

- 2 Step R fwd to face ctr (ct 1); step L slightly bkwd and behind R (ct 2); step R fwd in place (ct 3); step L twd ctr (ct 3); close R to L (ct 4); step L in place (ct &)--or bounce 2 times on L as R lifts behind L calf (cts 4-&).
- 3 Step R bkwd (ct 1); step L next to R (ct 2); step R in place (ct &); step L to L (ct 3); bounce on L (ct 4); step R across L (ct &).
- 4+1/2 Step L to L (ct 1); čukče on L as R knee lifts fwd (ct 2); step R to R (ct 3); čukče on R as L knee lifts fwd (ct 4). Step L in place (ct 1); step R next to L (ct &); step L fwd while turning to face LOD (ct 2).
- 5 1/2-9 Repeat meas 1-4 1/2.

PART III:

- 1 Facing and moving in LOD, step R-L fwd (ct 1-2); step R-L-R fwd (cts 3-4-&).
- 2 Step L-R-L fwd (cts 1,2,&); step R face to face ctr (ct 3); čukče on R as L lifts in front of R (ct 4).
- 3-6 Repeat meas 1-2 alternating ftwk and direction. (3 times in all).
- 7 Step L to L (ct 1); bounce on L (ct 2); step R across L (ct &); čukče on L as R lifts in front of L (ct 4).
- 8 Step R to R (ct 1); čukče on R as L lifts in front of R (ct 2); step L-R in place (cts 3-&); step L fwd to face LOD (ct 4).

PART IV:

- 1 Repeat Part III, meas 1. (RL fwd; RLR fwd)
- 2 Step L-R-L fwd (cts 1,2,&); step R fwd to face ctr (ct 3); step L behind R (ct 4); step R to R (ct &).
- 3-4 Repeat Part III, meas 7-8. (L to L, bnc L, Rx, lift R; R to R, lift L; LR in pl, L fwd)
- 5-12 Repeat meas 1-4, 2 more times (3 in all).

Presented by Sherry Cochran
Camp Hess Kramer Institute
October 20-22, 1989

Original notes by Fusae Senzaki, 1987
Rev. 1989: D.D.

Bee-rohv-sko zah rah-moh
BEROVSKO ZA RAMO
(Macedonia)

75.

*on computer
Hans Kramer 89*

SOURCE:

PRONUNCIATION:

RECORD: AK-014, Side A, Band 3

FORMATION: *M in "T" hold, mixed line* ^{or} *when "V" pos or mixed in "V" pos*

STYLE: ~~or "T" for mixed lines~~
chng all lifts to bounces

METER: 4/4 PATTERN

Meas.

1-4 Introduction - Wait

PART 1

1 Facing & moving CCW, lift on L (ct ah); step on R fwd (ct 1);
step on L fwd (ct 2); step on R fwd (ct 3); lift on R, raise lift
L knee side of R (ct 4) ^{bnc}

2 *2nd leap*
~~Step on L fwd (ct 1); step on R fwd (ct 2); step on L fwd~~
(ct &); step on R fwd and face ctr (ct 3); cukce on R, raise
L knee in front (ct 4)

3 *2nd leap*
~~Step on L to L (ct 1); lift on L (ct 2); step on R in front of~~
L (ct &); step on L to L (ct 3); cukce on L, raise R knee in
front (ct 4)

4 Step on R to R (ct 1); cukce on R, raise L knee in front (ct 2);
three steps, L,R,L in place (cts 3&4) and face LOD

5-24 Rpt meas 1-4 five more times (*6x in all*)

PART 2

1 Facing & moving LOD, 3 steps, R,L,R fwd (cts 1,2,&); 3 steps
L,R,L fwd (cts 3,4,&) *(these are two-step + done w/ flat-ball-flat style*

2 Step on R fwd and face ctr (ct 1); ~~close L to R (ct 2);~~ *step w/tilly bk + behind R*
step on R in place (ct &); step on L twd ctr (ct 3); close R to L (ct 4);
step on L in place (ct &) *v. bnc 2x on L, R lifts behind 2 call 4 &)*

3 Step on R back (ct 1); step on L next to R (ct 2); step on R in
place (ct &); step on L to L (ct 3); ~~lift on L (ct 4);~~ ^{bnc}
step on R across L (ct &)

4+1/2 Step on L to L (ct 1); cukce on L, raise R knee in front (ct 2);
step on R to R (ct 3); cukce on R, raise R knee in front (ct 4);
step on L in place (ct 5); step on R next to L (ct &); step
on L ^v in place and face LOD (ct 6)
fwd in LOD to

5 1/2-9 Rpt meas 1-4 1/2

PART 3

1 Facing & moving LOD, lift on L (ct ^{ah} 1); step on R fwd (ct &); step
on L fwd (ct 2); three steps, R,L,R fwd (cts 3,4,&)

2 Three steps, L,R,L fwd (cts 1,2,&); step on R fwd and face ctr
(ct 3); cukce on R, raise L knee in front (ct 4)

PART 3 (cont'd)

3-4 Rpt 1-2 with opp ftwk & direction

5-6 Rpt meas 1-2 (3 in all

7 Step on L to L (ct 1); ^{bnc} lift on L (ct 2); step on R across L (ct &); cukce on L, raise knee in frontn (ct 4)

8 Step on R to R (ct 1); cukce on R, raise L knee in front^R (ct 2); step on ^{pl}L in place (ct 3); step on R next to L (ct &); step on L in place & face LOD (ct 4)

PART 4

1 Rpt Part 3, meas 1

2 Three steps, L,R,L fwd (cts 1,2,&); step on R fwd & face ctr (ct 3); step on L behind R (ct 4); step on R to R (ct &)

3-4 Rptp Part 3, meas 7-8 (L←/bnc L/RX/lift R→/lift L/LR in pl/L↑

5-12 Rpt meas 1-4 two more times.

Presented by Atanas Kolarovski
Idyllwild F.D. Camp, 1989
Dance notes by Fusae Senzaki
© 1987 by Fusae Senzaki

1) 1 2 3 4
R L → / R L R

2) 1 2 3 4
L R L / R → / hop R lift L /

3) 1 2 3 4
L ← / bnc L / R X / L ← / hop L lift R

4) 1 2 3 4
R → / bnc R lift L / L R L in pl

5) R L → / R L R →

6) 1 2 3 4
L R L → / R → / L behind R / R fwd in pl

7) 1 2 3 4
L ← / hop L / R X / L ← / hop L lift R

8) 1 2 3 4
R → / hop R lift L / L R L in pl

9-12) Rpt m 1-4

BRAZDINSKO ORO
Macedonia

This dance is from the village of Brazda in central Macedonia, and was seen at the Bitola Festival, approximately 3 to 4 years ago by Atanas. Before being taught at the festival this was a village dance that was done at weddings, Saint's Day's, name Day's, etc. The character of this 11/16 meter dance has short steps with many knee flexes and bounces which has no similarity to other 11/16 meter dances.

This dance was presented by Atanas Kolarovski at the 1989 Idyllwild Folk Dance Camp.

PRONUNCIATION: BRAHZ-deen-skoh oh-roh

TRANSLATION: Village by the name of "Brazda"

RECORD: AK-013, Side A, Band 6

FORMATION: If using segregated lines M are in "T" pos and W in "V". When dancing in mixed lines use "V" pos.

RHYTHM: 11/16 counted: $\frac{1-2-3}{1}$ $\frac{4-5}{2}$ $\frac{6-7}{3}$ $\frac{8-9}{4}$ $\frac{10-11}{5}$ (SQQQQ)

NOTE: This dance has many subtle movements which are impossible to notate. The description contains only the basic movements, and is impossible to learn from the notes. All dances should be learned from a qualified teacher not from dance notes only.

METER: 11/16

PATTERN

Meas

INTRODUCTION: 8 meas (1 melody)

PART I:

- 1 Facing and moving in LOD, leap fwd on L (ct 1); step R-L fwd (cts 2-3, 4-5).
- 2 Turning to face ctr, hop on L as R lifts in front of L (ct 1); step R to R (cts 2-3); step L next to R (ct 4); step R in place (ct 5).
- 3 Hop on R as L lifts in front of R (ct 1); step L bkwd as R cuts bkwd twd R leg (cts 2-3); step R to R and face LOD (cts 4-5).

Repeat meas 1-3 for a total of 8 times.

FIG. II:

- 1 Moving in LOD, leap L fwd (ct 1); step R-L-R fwd - SQQ (cts 2-3, 4, 5).
- 2 Leap L fwd (ct 1); step R fwd to face ctr (cts 2-3); step L next to R (ct 4); step R in place (ct 5).
- 3 Repeat Fig I, meas 3. (hop R, raise L, L bk, R in LOD)
Repeat meas 1-3 for a total of 6 times.

FIG. III:

- 1-2 Repeat Fig II, meas 1-2, moving in LOD. (leap L, RLR; leap L, R, LR in pl)
- 3 Hop on R as L lift in front of R (ct 1); step L to L and face ctr (cts 2-3); large step R across L (4-5).
- 4 Hop on R as L lifts bkwd (ct 1); step L back in place to face LOD (cts 2-3); step R fwd in LOD (cts 4-5).
Repeat meas 1-4 for a total of 8 times, to end of music..

FIG IV (Men only - This was only demonstrated as an option)

- 1 Repeat Fig. II, meas 1.
- 2 Leap on L fwd (ct 1); step R fwd to face ctr (cts 2-3); squat (cts 4-5).
- 3-4 Repeat Fig. III, meas 3-4.

Presented by Sherry Cochran
Camp Hess Kramer
October 20-22, 1989

Original dance notes by Fusae Senzaki, 1989
Rev. 1989:dd

brazdinsko - deen - skod
BRAZDINSKO 010
 (Macedonia)

*on computer
 Hilda Kramer 89 77.*

SOURCE:

PRONUNCIATION:

RECORD: AK-013, Side A, Band 6

FORMATION: M & M mixed "V" pos, or M shldr hold *Dance in class "V" pos*

STYLE: *W separate "V" pos*

METER: 11/16 (1,2,3,4,5) PATTERN

Meas *Intro - 8 meas (1 melody)*

8x
FIGURE 1 - 8x *hop*
 1 Facing & moving CCW, *hop* on L (ct 1); step on R fwd (cts 2,3); step on L fwd (cts 4,5)

2 Hop on L & facing ctr (ct 1); step on R to R (cts 2,3); step on L next to R (ct 4); step on R in place (ct 5)

3 Hop on R (ct 1); step on L to back (cts 2,3); step R to R & facing LOD (cts 4,5)

~~Rpt from beg, but leap on L fwd on ct 1 instead of hop~~

8-90
FIGURE 2 *hop L, R & R*
 1 Leap on L fwd (ct 1); step on R fwd (cts 2,3); step on L fwd (ct 4); step on R fwd (ct 5)

2 Leap on L fwd (ct 1); step on R fwd & facing ctr (cts 2,3); step on L next to R (ct 4); step on R in place (ct 5)

3 Rpt Fig 1, meas 3 *Hop R, raise L in front of R, L bk as R cuts twd L/R in LOD*

FIGURE 3 - 6x

1-2 Rpt Fig 2, meas 1-2 *hop L, R & R / hop L, R / L nat 2 R / R simple*

3 P Hop on R & facing RLOD (ct 1); step on L fwd (cts 2,3); step on R fwd (cts 4,5)

4 P ~~Rpt Fig 1, meas 3~~ *hop R, lift L bkwd / L bk in pl / R →²³ / R →⁴⁵*

FIGURE 4 (Men only) *only demonstrated as option*

1 Rpt Fig 2, meas 1

2 Leap on L fwd (ct 1); step on R fwd and facing ctr (cts 2,3); squat (cts 4,5)

3-4 Rpt Fig 3, meas 3-4.

Fig 3 - 8x (to end of music)
 1-2 Rpt Fig 2, meas 1-2
 3 hop R / L ← / Lg R x / hop R, L lifted slty bkwd
 4 L bk / R → in LOD

Presented by Atanas Kolarovski
 Idyllwild F.D. Camp, 1989
 Dance notes by Fusae Senzaki
 © 1989, by Fusae Senzaki

boo - kee - teh
BUKITE ORO
(Aegean Macedonia)

79.

SOURCE: This dance is a Woman's dance from Greek Macedonia

PRONUNCIATION:

RECORD: AK-014, Side A, Band 4

FORMATION: "W" hold, line

STYLE: *Through out dnc there are ^{extra} flexes, bounces, etc.*

METER: 11/16 (1,2,3,4,5) PATTERN

Meas.

Intro - 14 meas

PART 1

- 3x
- 1 Facing & moving CCW, step on R fwd (cts 1,2); touch L toe next to R (ct 3); step on L fwd (cts 4,5)
 - 2 Step on R fwd & face ctr (cts 1,2); touch L toe twd ctr (ct 3); hold (cts 4,5)
 - 3-4 Rpt meas 1-2 with opp ftwk and direction

PART 2

- 11x
- 1 Facing & moving in LOD, step on R (cts 1,2); ^{twd} tch L toe RLOD and turn body diag RLOD (ct 3); step on L ^{to R} fwd (cts 4,5)
 - 2 Rpt meas 1
 - 3 Step on R ^{to R} and face ctr (cts 1,2); step on L ^{twd ctr} in front of R (ct 3); ⁴⁵ bounce on L ^{bk} and tch R toe next to L (cts 4,5)
 - 4 *move bk away from dr L (1,2) R sltly bkwd (3) L sltly bkwd (4,5) / dbl bnce*

PART 3

- 6
- 1 Facing & moving LOD, hop on L (ct 1); step R fwd (ct 2); ^{hop on R} slightly brush L fwd (ct 3); hop on R (ct 4); step on L fwd (ct 5)
 - 2 Rpt meas 1
 - 3 Hop on L (ct 1); Step on R ^{to R} & face ^{R of} ctr (ct 2); step on L in front of R (ct 3); step back on R (cts 4,5) ^{turning to face L}
 - 4 Step on L back (cts 1,2); ^{close R to L} step on R back (ct 3); step on L across R (cts 4,5)

PART 4

- 4x
- ball/flap*
- 1 Facing & moving LOD, hop on L ^{hop on R} (ct 1); step on R fwd (ct 2); hop on R (ct 3); hop on R (cts 4,5); or kick L fwd (ct 3); step L,R in place (cts 4,5) *the "or" variation was taught in class*
 - 2 Rpt meas 1 with opp ftwk
 - 3 Rpt Part 3, meas 3
 - 4 Step on L back (ct 1); step on R back (ct 2); step on L back (ct 3); step on ball of R next to L (ct 4); step on L in place (cts 4,5).

Presented by Atanas Kolarovski
Idyllwild F.D. Camp, 1989
Dance notes by Fusae Senzaki
© 1987 by Fusae Senzaki

che-yeh a oh-neh moh-meh
ČIJE E ONE MOME
 (Macedonia)

This is a wedding dance. It is danced relatively calmly, even leisurely, and sometimes the dance is led by the bride. It is danced in a semicircle, facing the center. It used to be performed in many festivals, both local festivals and at Bitola.

SOURCE: From the Kočani area of Makedonija

PRONUNCIATION:

RECORD: AK-013, Side B, Band 1

FORMATION: "W" pos. This is a woman's dance

STYLE:

very soft bounces + knee flexes throughout

METER: 7/8 S,Q,Q or 1,2,3 PATTERN

Meas *Intro - gida, then a meas of full orchestra, beg w/ vocal.*

PART 1

- 1 Facing & moving CCW, step on R fwd (1), step on L fwd (2-3) *hold 3*
- 2 Step on R^{fwd} & facing ctr (1), close R^L to $\frac{1}{2}$ (2-3)
- 4-6 Rpt meas 1-3 *bnc 2x on both ft. bouncing twice on both ft.*
- 7 Step on R bkwd (1), close L to R₁ (2-3)
- 8-10 Rpt meas 1-3 with opp ftwk and direction
- 11 Step on L to L (1), step on R behind L (2-3) *rather by step*
- 12 Step on L to L (1), ~~step on R next to L (2), step on L in place (3)~~ *cut w/ on L, lift R x L (2-3)*
- 13-24 Rpt meas 1-12.
- 3 *Step L fwd (1) close R to L + bnc twice on both ft*

PART 2

- 1 Facing & moving CCW, step on R fwd (1), *bnc* chug on R (2), step on L fwd (3)
- 2 Step on R fwd (1), *bnc* chug on R (2), *bnc* held (3)
- 3 Step on L fwd (1), step on R, L fwd (2-3)
- 4 Step on R fwd & facing ctr (1), *bnc* chug on R & raise L in front (2-3)
- 5-6 Rpt meas 1-2 with opp ftwk and direction
- 7 Step on R fwd (1), step on L fwd & facing ctr (2), step on R behind L (3) *send facing L w/ bnc*
- 8 Step on L bkwd (1), *bnc* chug on L & raise R in front (2-3)

Presented by Atanas Kolarovski
 Idyllwild F.D. Camp, 1989
 Dance notes by Fusae Senzaki

KATLANOVSKO ORO
(Macedonia)

SOURCE: This dance is from the town of Katlanovo, Ovcepole area.

PRONUNCIATION:

RECORD: AK-014, Side B, Band 2

FORMATION: "W" hold, mixed lines

Rhythm:

STYLE:

1 2 3 4 5
8 9 8 9 8

METER: 9/16 ~~(1 2 3 4)~~ SSS QS PATTERN

Meas *Intro - 20 meas from beg of music*

PART 1

- 1 Facing & moving CCW, step on R fwd (ct 1); step on L fwd (ct 2); step on R fwd (ct 3); close ~~E~~ to R with no wt (ct 4)⁵
ball of foot not
- 2 Step on L fwd (ct 1); step on R fwd (ct 2); step on L fwd (ct 3); step on R fwd and face ctr (ct 4)⁵
- 3 Hop on R, raise L knee in front ^{face of ctr} (ct 1); step on L to L (ct 2); hop on L (ct 3); step on R across L (ct 4)⁵
- 4 Hop on R (ct 1); step on L ~~diag L~~ ^{diwd, face ctr} back (ct 2); step on R to R (ct 3); hop R (4) step on L across R and face LOD (ct 4)⁵

PART 2

- 1 Facing & moving LOD, hop on L (ct 1); step on R fwd (ct 2); step on L fwd (ct 3); two steps R, L fwd (ct 4)⁵
R wings quickly x L
- 2 Step on R fwd (ct 1); step on L fwd (ct 2); step on R fwd (ct 3); step on L fwd (ct 4)⁵; two steps R, L fwd (ct 4)⁵
- 3 Facing ctr, hop on L, raise R knee in front (ct 1); step on R next to L (ct 2); hop on R, raise L knee in front (ct 3); two steps L, R in place (ct 4)⁵
- 4 Hop on R (ct 1); step on L next to R (ct 2); step on R in place (ct 3); vstep on L across R & face LOD (ct 4)⁵.
hop R in pt (4)

Presented by Atanas Kolarovski
Idyllwild F.D. Camp, 1989
Dance notes by Fusae Senzaki
© 1987 by Fusae Senzaki

MARINO *oro*
(Macedonia)

Marino comes from the region of Skopska Blatija and is from the same family of dances as "Lesnoto" or, as some call it, "Pravoto." It is slow, speeding up slightly. Sometimes it is danced holding hands with the arms bent at the elbow and held at shoulder height (usually women), or sometimes men use a shoulder hold. With the 2/4 meter, there are many songs and dance pieces to which it can be danced.

SOURCE:

PRONUNCIATION: MAH-ree-noh

RECORD: AK-013, Side A/4

FORMATION: Mixed lines, hands joined in "W" pos, facing ctr

STYLE:

METER: 2/4PATTERN

Meas

Introduction: Begin with full orchestral music after kaval music

PART I

- 1 Facing ctr step on R to R (ct 1); step on L behind R (ct 2)
 2 Step on R to R (ct 1); bounce on R & raise L in front (ct 2)
 3 Step on L twd ctr with plie (ct 1); bounce on L (~~ct 2~~); keep R ft low, near L ankle (2) (*scoop*)
 4-18 Rpt meas 1-3 five more times (6 in all).

PART II

- 1-2 Rpt Fig I, meas 1-2
 3 *move diag* → Step on L twd ctr (ct 1); step on R beside L (ct 2); step fwd on L (ct &)
 4 *Face ↑* Step on R to R (ct 1); *bnc* ~~step~~ on R (ct 2); bring L around in a low CCW arc to step on L behind R (ct &) (*skoci*)
 5 *Face →* Step on R to R (ct 1); step on L ~~behind R~~ (*skoci*) (ct 2); step on R to R (ct &)
 6 Step on L in front of R (ct 1); bounce on L and bring R to front and facing in RLOD (ct 2)
 7 Step on R in RLOD (ct 1); hop on R (ct 2); step on L in RLOD (ct &)
 8 Step fwd in RLOD on R (ct 1); turning to face ctr, step L to L (ct 2); step R behind L (ct &) *Note: Styling same as m-4.*
 9 Step on L in RLOD, facing ctr (ct 1); bounce on L & raise R in front (ct 2)
 10 Step on R to R (ct 1); bounce on R (ct 2); step on L behind R (ct &) (*skoci*)
 11 Step on R to R (ct 1); step on L in front of R (ct 2); step back *in pl* on R (ct &)
 12 Step on L beside R (ct 1); bounce on L & raise R in front (ct 2)
 13-24 Rpt meas 1-12

MARINO (cont'd)PART III *Hands V-pos*

S S

- 1 Facing & moving in LOD (CCW), step fwd R,L (cts 1,2)
 2 Step fwd R,L,R (cts 1,2,&) *500*
 3-4 Rpt meas 1-2 with opp ftwk
 5-8 Rpt meas 1-4, *ex cept on last 3 steps turn to face RLOD*
 9-15 Rpt meas 1-7 in opp direction, using same ftwk
 16 Step fwd on L (ct 1); bounce on L & raise R in front (ct 2)
 NOTE: During meas 1-8, the leader leads line twd ctr and makes an eddy.

PART IV

- 1-6 Rpt Fig I, meas 1-6 *low*
 7 Step on R to R (ct 1); leap onto L to R and turn CW (ct 2).
 (The leap on L is the beg of a full CW turn which is completed on ct of meas 8)
 8 Step on R to R (ct 1); bounce on R and raise L in front (ct 2)
 9 Rpt meas 8 with opp f twk, stepping L fwd twd ctr of circle
 10-12 Rpt meas 7-9
 13-18 Rpt meas 1-6, Fig IV
 19-24 W: Rpt meas 1-6, Fig IV
 (19) M: Step R to R (ct 1); step L behind R (ct 2)
 (20) Step fwd on R (ct 1); leap fwd onto L (ct 2); leap onto R beside L (ct &) *lifting to fwd cts 2-4 are scissors like motion hi in air + fwd*
 (21) Squat (ct 1); rise on L and raise R in front (ct 2)
 (22-24) Rpt meas 19-21.

PART V

- 1-24 Rpt Fig II, meas 1-12 two times.

Presented by Atanas Kolarovski
 Idyllwild F.D. Camp, 1989
 Dance notes by Fusae Senzaki

MLADINSKO ORO
Macedonia

This dance is from Skopje area.

This dance was presented by Atanas Kolarovski at the 1989 Idyllwild Folk Dance Camp.

PRONUNCIATION: mlah-DEEN-skoh oh-roh

RECORD: AK-014, Side B, Band 3

FORMATION: Mixed lines in "V" pos.

STYLE: There are many knee flexes and bounces not notated, also all bounces may be hops.

RHYTHM: 14/16 counted $\frac{1-2-3}{1}$ $\frac{4-5}{2}$ $\frac{6-7}{3}$ $\frac{8-9}{4}$ $\frac{10-11-12}{5}$ $\frac{13-14}{6}$

NOTE: This dance has many subtle movements which are impossible to notate. The description contains only the basic movements, and is impossible to learn from the notes. All dances should be learned from a qualified teacher not from dance notes.

METER: 14/16

PATTERN

Meas

INTRODUCTION: 4 meas (1 melody)

PART I:

- 1 Facing and moving in LOD, small prep lift on L (ct ah); beg R, do 5 steps fwd (cts 1-5); leap on ball of L ft next to R (ct &); step L fwd (ct 6).
- 2 Repeat meas 1 with opp ftwk in LOD.
- 3 Raising hands to "W" pos, step R fwd to face ctr (ct 1); step L bkwd in place (ct 2); cukče on L as R lifts in front of L (ct 3); bounce on L (ct &); step R bkwd (ct 4); step L in place (ct 5); bounce on L (ct &); step R fwd (ct 6).
- 4-6 Repeat meas 3 alternating ftwk, 3 more times (4 in all), except on last ct step L across R to face LOD.

Part I is done a total of 4 times.

PART II:

- 1-2 Repeat Part I, meas 1-2. (in LOD, RLRLR, leap L, R fwd)
- 3 With hands in "W" pos, face ctr, hop on L as R lifts fwd in front of L (ct 1); bounce on L (ct &); step R to R (ct ah); step L across R as R lifts fwd across L (ct 2); bounce on L 2 times (ct 3-4); step R to R (ct &); step L in front of R (ct 5); bounce on L (ct 6); step R bkwd (ct &).
- 4-6 Repeat meas 3, alternating ftwk and direction 3 more times (4 in all).

Part II is done a total of 3 times + meas 1-2.

Presented by Sherry Cochran
Camp Hess Kramer Institute
October 20-22, 1989

Original dance notes by Fusae Senzaki, 1987
Rev. 1989:dd

on computer
Hess Kramer 89

SOURCE: This dance is from Skopje area.

PRONUNCIATION:

RECORD: AK-014, Side B, Band 3

FORMATION: "X" hold, mixed line

STYLE: There are many knee flexes & bounces not notated, also
all hops may be bounces

METER: 14/16 or SOQSQ PATTERN

123	45	67	89	10-11-12	13-14
1	2	3	4	5	6

- Meas Intro: 4 meas (1 melody)
PART I Travel and prep - lift on L
- 1 facing & moving CCW, step on R fwd (cts 1-3); step on L fwd (cts 1,2); step on R fwd (cts 1,2); leap on R (ct 3); step on R fwd (cts 1,2) 6
ball of L ft next to R
 - 2 Rpt meas 1 with opp ftwk
 - 3 Facing ctr, step on R fwd (cts 1-3); step back on L (cts 1,2); cukce on L, raise R knee in front (cts 1,2); hop on L (ct 1); step R next to L (ct 2); step on L in place (cts 1-3); hop on L (ct 1); step on R next to L (ct 2) 6
H "W" pos (in place)

4 Rpt meas 3 with opp ftwk

5-6 Rpt m 3-4, except on last of step L x R to face 20D

PART II

1-2 Rpt Part I, meas 1-2

3 Face ctr, hop on L, raise R knee in front (ct 1); ~~hop~~ (ct 2); step on R to R (ct 3); step on L across R (cts 1,2); hop on L (cts 1,2); hop on L (ct 1); step on R to R (ct 2); step on L in front of R (cts 1-3); hop on L (ct 1); step back on R (ct 2) 6
H "W" pos

4 Rpt meas 3 with opp ftwk and direction.

5-6 Rpt m 3-4

Presented by Atanas Kolarovski
Idyllwild F.D. Camp, 1989
Dance notes by Fusae Senzaki
© 1987 by Fusae Senzaki

H X

3 x x
m 1-2

not taught

SOURCE:

PRONUNCIATION:

RECORD: AK-014, Side A, Band 6

FORMATION: Starting pos, "W" hold, mixed lines

STYLE:

METER: 7/16 (1,2,3)

PATTERN

Meas

PART 1

- 1 Facing & moving CCW, leap on L fwd (ct 1); step on R fwd (ct 2); small steps L,R fwd (cts 3&)
- 2 Leap on L fwd (ct 1); step on R fwd (ct 2); step on L in front of R & face ctr (ct 3); step back on R (ct &)
- 3 Hop on R raise L knee fwd (ct 1); step on L in place (ct 2); step on R,L in place (cts 3&)
- 4 Rpt meas 3 with opp ftwk
- 5 Step on L back (ct 1); step on R to R (ct 2); hop on R (ct 3); step on L in front of R (ct &)
- 6 Hop on L (ct 1); step on R across L (ct 2); step on L diag back L (ct 3); step on R back (ct &)
- 7-8 Rpt meas 3-4 in place
- 9-32 Rpt meas 1-8 three more times.

PART 2

- 1 Hop on R, raise L knee in frontn (ct 1); step on L fwd (ct 2); small steps R,L to LOD (cts 3&); during this meas, M go inside & make their own line; W remain outside & make their own line
- 2 Hop on L, raise R knee in front & face ctr (ct 1); hold (ct 2); step R to R (ct 3); step L across R (ct &)
- 3 Rpt meas 2
- 4 Rpt Part 1, meas 4
- 5 Rpt meas 2 with opp ftwk
- 6-8 Rpt meas 2-4 with off ftwk & direction
- 9 Lift on L, raise R knee in front (ct 1); step on R next to L (ct 2); bounce twice on R, raise L knee in front (cts 3&0)
- 10 Rpt meas 9 with opp ftwk
- 11 Rpt meas 9
- 12 Lift on R, raise L knee in front (ct 1); step on L next to R (ct 2); two steps R,L in place (cts 3&)
- 13 Rpt meas 2
- 14-20 Rpt meas 2-8
- 21 Hop on L (ct 1); hop on L (ct 2); step R to R (ct &); step on L fwd (ct 3); step back on R (ct &)
- 22 Rpt meas 21 with opp ftwk & make one turn CCW on 2 hops; hands on waist
- 23-24 Rpt meas 21-22

PART 3, "V" Hold

- 1 Facing & moving LOD, hop on L (ct 1); hop on L (ct 2); step on R fwd (ct &); leap on L fwd (ct 3); step on R fwd (ct &)
- 2 Leap on L fwd (ct 1); hop on L (ct 2); step on R fwd (ct &); leap on L fwd (ct 3) step on R fwd (ct &)
- 3 Rpt meas 2
- 4 Leap on L fwd (ct1); small 4 steps R,L,R,L fwd (cts 2&3&)
- 5 Facing ctr, hop on L (ct 1); hop on L (ct 2); step on R to R (ct &); step on L fwd (ct 3); step back on R (ct &)
- 6 Rpt meas 5 with opp ftwk
- 7-8 Rpt meas 5-6

PART 4, Women

- 1 Facing & moving LOD, hop on L (ct 1); step on R fwd (ct 2); hop on R (ct 3); step on L fwd (ct &)
- 2 Hop on L, bring R in front of L (ct 1); small steps R,L,R,L in LOD (cts 2&3&)
- 3-4 Rpt Part 3, meas 5-6
- 5-16 Rpt meas 1-4 three more times

PART 4, Men

- 1 Facing & moving LOD, hands free, rpt Part 3, meas 1
- 2 Step on L fwd & R knee down (ct 1); half up on both ft (ct 2); step on R fwd & L knee down (ct 3)
- 3 Step back on L, R knee down & turn body to RLOD (cts 1,2); step on R in place, stand up & face LOD (ct 3)
- 4 Step on L,R and make one turn CW (cts 1,2); jump on both ft (ct3)
- 5-16 Rpt meas 1-4 three more times

PART 5, "V" Hold

- 1-8 Rpt Part 3, meas 1-8
- 9-12 Rpt meas 1-4
- 13-16 Rpt Part 2, meas 21-24
- 17-20 Rpt meas 1-4
- 21-22 Rpt meas 13-14
- 23 Hop on L & start turning CW (ct 1); hop on L and continue turning (ct 2); step on R in place & face ctr (ct &), step on L in front of R (ct 3); step back on R (ct &)
- 24 Hop on R & start turning CCW (ct 1); hop on R & continue turning (ct 2); step on L in place (ct &); Two steps R,L in place and make one turn CCW (cts3&). Hands on waist when making turn.

Presented by Atanas Kolarovski
 Idyllwild F.D. Camp, 1989
 Dance notes by Fusae Senzaki
 © 1987 by Fusae Senzaki

SOURCE:
PRONUNCIATION:
RECORD: AK-014, Side A, Band 4
FORMATION: "V" pos, mixed lines
STYLE:

METER: 7/16 (1,2,3) @ 95 **PATTERN**

Meas
1-16 Introduction, wait
PART 1
1 facing & moving CCW, hop on L (ct 1); step on R fwd (ct 2); step on L fwd (ct 3)
2 Rpt meas 1
3 Three small steps fwd R,L,R (cts 1,2,3)
4 Rpt meas 3 with opp ftwk
5 Hop on L (cts 1,2); step on R diag-L fwd (ct 3)
6 Rpt meas 5 with opp ftwk hop R / L fwd
7 Hop on L & face ctr (ct 1); step on R to R (ct 2); step on L next to R (ct 3) hop L / R → close
8 Rpt meas 7
9 ^{Leap} Step on R to R (cts 1,2); hop on R, raise L knee in front (ct 3)
10 Rpt meas 9 with opp ftwk
11 Rpt meas 9
12 ^{grapevine} Hop on R (ct 1); step on L to L (ct 2); step on R in front of L (ct 3)
13 Hop on R (ct 1); step on L to L (ct 2); step on R behind L (ct 3)
14-16 Rpt meas 9-11 with opp ftwk 3 step lifts
17-48 Rpt meas 1-16 two more times

PART 2
1-4 Rpt Part 1, meas 1-4 hop RL / hop RL / RLR / LRL ^{1 2 3 4} *lowings x R*
5 Step on R to R & face ctr (cts 1,2); hop on R (ct 3)
6-7 Rpt Part 1, meas 12-15 ^{grapevine}
10 Step L,R,L in place (cts 1,2,3)
11-10 Rpt meas 1-10
89 *Step L in place / hop L, raise R knee in front / rpt step-hop to R*

PART 3
1-4 Rpt Part 1, meas 1-4 hop RL / hop RL / RLR / LRL
5 Leap on R fwd (ct 1); small step on L next to R (ct 2); step on R-fwd (ct 2); hold (ct 3) ^{hop L R}
6 Rpt meas 5 with opp ftwk ^{hop R L}
7-13 Rpt Part 1, meas 7-13 ^{hop-up-step / hop-step-step / 3 hop-down / grapevine}
14 Facing ctr, small leap on L in front of R (ct 1); step on R in place (ct 2); step on L in place (ct 2); hold (ct 3) ^{done in place}
15 Rpt meas 14 with opp ftwk *(note: wt is kept for the last)*
16 Rpt meas 14
17-48 Rpt meas 1-16 two more times. *mostly*

Presented by Atanas Kolarovski
Idyllwild F.D. Camp, 1989
Dance notes by Fusae Senzaki
© 1987 by Fusae Senzaki

Staro Lesnoto - Fig 4

- 1) Facing diag R - R¹ bnc R² / L³ X
- 2) Step R → / L ↓ / R ↑
- 3) bnc R, lift h / leap L ↑ / R ↑
- 4) L ↑ / bnc L, raise R

Face ctr

- 5) 1) R ↓ / L ↓ / R ↑ - move diag out of ctr LTT
- 6) 2) R ↓ / L ↓ / R ↑ - still move diag on ctr 12 III
- 7) 3) Leap L / R ↑ / R ↑ LTT II
- 8) 4) L ↑ / raise R

9-12 25-28 Repeat meas 5-8 ^{do} 3-32 for a total of 7 X

13-16

29-32

17-20

21-24

STARO LESNOTO
(Macedonia)

SOURCE: This dance is from Kavadarci, Titov Veles-region Vardar Valley. Music used to be played by zuria and tapan. *Basic Lesnoto style from Skope region, same steps in other regions of place. There is much improvisation in this type of dnc.*

PRONUNCIATION:

RECORD: AK-014, Side B, Band 1

FORMATION: "W" hold, mixed lines

STYLE:
Intro: Beg w/ full orchestra

METER: 7/16 (1,2,3) *S 9 9* **PATTERN**

Meas **PART 1** *diag R*

1 Facing & moving CCW, step on R fwd (ct 1); ^{bnc} lift on R (ct 2); step on L fwd (ct 3)

2 Step on R fwd & face ctr (ct 1); ^{flex R knee - 2x} cukce on R, raise L knee in front (cts 2,3)

3 *L of Face ctr* *more in R LOD* Step on L fwd (ct 1); ^{bnc} lift on L (ct 2); step on R fwd (ct 3)

4 Step on L back (ct 1); ^{bnc} cukce on R, raise R knee in front (cts 2,3)

5-32 Rpt meas 1-4 seven more times

PART 2

1 Facing ctr & moving LOD, step on R to R (ct 1); ^{bnc} lift on R (ct 2); step on L behind R (ct 3)

2 Step on R to R (ct 1); cukce on R, raise L knee in front (cts 2,3)

3 Step on L fwd (ct 1); step on R ^{very slowly} diag R back (cts 2,3)

4 Step on L fwd (ct 1); cukce on L, raise R knee in front (cts 2,3)

5-24 Rpt meas 1-4 five more times *Note: During m 3-4 move very slowly to R*

PART 3

1 Rpt Part 1, meas 1

2 Step on R & face ctr (ct 1); close L to R (ct 2); bounce on R (ct 3)

3 Cukce on R, raise L knee in front (ct 1); close L to R ^{w/bnc} (ct 2); hold (ct 3) ^{bnc}

4 Cukce on L, raise R knee in front (ct 1); step on R to R (ct 2); step on L across R & face LOD (ct 3)

5-20 Rpt meas 1-4 four more times

TRANSITION

1 Facing LOD, step on R fwd (ct 1); step on L fwd (cts 2,3)

PART 4

1 Facing ctr, rpt Part 2, meas 1 *(R -> behind R) move diag R out of ctr*

2 *see errata* Step on R to R (ct 1); step on L next to R (ct 2); step on R in place (ct 3)

3 Cukce on R, raise L knee in front (ct 1); leap on L fwd (ct 2); step on R fwd (ct 3)

4 Step on L fwd (ct 1); cukce on L, raise R knee in front (cts 2,3)

5-32 *see errata* Rpt meas 1-4 seven more times *see errata*

PART 5 *line moves continuously to R.*

1-2 Rpt Part 2, meas 1-2 *R -> bnc R / L behind*

3 Step on L fwd (ct 1); step on R diag R back (cts 2,3)

4 *Face ctr + move* Facing LOD, step on L fwd (ct 1); step on R fwd (ct 2); step on L fwd (ct 3) *in front of* *in front of* *diag R bk*

5-24 Rpt meas 1-4 five more times.

Presented by Atanas Kolarovski
Idyllwild F.D. Camp, 1989
Dance notes by Fusae Senzaki
© 1987 by Fusae Senzaki

Note: During m 3-4, step on ball of ft first then full ft.

End dnc by stepping L / lift R in front of

see next pg for corrections of Fig 4

Fig 4

cutce R, lift L / L R fuel

L 1 / broc L, lift R /

R 1 / L 23

R 1 / L in pl / R ally ↑

srek-kkru-vec nok
SVEKRVINO ORO
(Verder Valley, Macedonia)

SOURCE:

PRONUNCIATION:

RECORD: AK-014, Side A, Band 1

FORMATION: "W" position

STYLE: *slow subtle styling*

METER: 7/8 (1,2,3) S Q Q PATTERN

Meas *Intro - 8 meas, beg w/ vocal*

FIGURE 1

- 1 Facing & moving to R, step on R to R (ct 1); *left L in front of* cukce on R (ct 2);
step on L across R (ct 3)
- 2 *3x* Facing ctr, step on R to R (ct 1); bounce 2 times on R, L knee up
in front (cts 2-3)
- 3 Rpt meas 2 with opp ftwk L/bnc 2x
- 4-9 Rpt meas 1-3 two more times
- 10 Rpt meas 2 R→/bnc 2x
- 11 Step on L to L (ct 1); step on R behind L (cts 2-3) *do not bend knees*
- 12 Rpt meas 3 L←/lift - no bounce
- 13-14 Rpt meas 2-3 R→/bnc 2x/L/bnc 2x
- 15 Step on R to ctr (ct 1); step on L in place (ct 2); step on R to R
next to L (ct 3) *bk*
- 16 Step on L across R & face LOD (ct 1); cukce on L & R knee
up (ct 2); hold (ct 3)

FIGURE 2

- 1 Rpt Fig 1, meas 1 R→/bnc 1x
- 2 Still facing LOD, step on R to R (ct 1); bounce on R 2 times
& L knee up (cts 2-3)
- 3 Step on L across R & face ctr (ct 1); bounce on L 2 times and
R knee up (cts 2-3) *face ctr* L↑/bnc 2x
- 4 ~~Rpt Fig 1, meas 2~~ R↓/bnc 2x *step R bkwd/bnc on R 2x as L lifts x R*
- 5 Step on L to L (ct 1); cukce on L (ct 2); step on R across
L (ct 3)
- 6 Rpt Fig 1, meas 3 L←/bnc 2x
- 7-8 Rpt Fig 1, meas 15-16 R↑/L↓/R→ // Lx/bnc R

Cukce: Basically a bounce

Presented by Atanas Kolarovski
Idyllwild F.D. Camp, 1989
Dance notes by Fusae Senzaki
© 1987 by Fusae Senzaki

ZENSKO DRAČEVSKO
(Macedonia)

The character of the dance is lively, quick and tempermental. This dance is one of the best known dances from the region of Skopska Blatija. It is similar to Potrčano. One of the most interesting things about this dance is the contrast between the fast, very dynamic part and the very slow and smooth part, the men jumping, squatting and going on their knees. It is done in the villages of Dracevo and Zelenikovo Skopsko.

PRONUNCIATION: ZHEN-skoh DRAH-chef-skoh

RECORD: AK-013, Side B, Band 3

FORMATION: Mixed lines, "V" pos; when M form separate lines, hands on shldr

STYLE:

METER: 7/8	3 9 9	PATTERN
Meas	<i>Intro-14 meas (1 melody)</i>	
	BASIC STEP	
1	Facing & moving in LOD (CCW); lift on L & step fwd on R (ct 1); step fwd L (3)	
2	Rpt meas 1	
3	Slightly lift on L (ct 1) <i>hop</i> step fwd on R, both knees slightly bent (ct 1); step fwd L,R (cts 2,3)	
4	Step fwd L,R,L (cts 1,2,3), <i>hop on 1st step - Note M 3-4 are running steps</i>	
5	Step fwd on R(ct 1); bounce on R, bringing free ft up and fwd(cts 2,3)	
6	Step fwd on L (ct 1); bounce on L (cts 2,3)	
7	Step on R to R, facing ctr(ct 1); bounce on R & raise L in front (cts 2,3)	
8	Step on L to L(ct 1); <i>kick R low toward floor</i> hop on L(ct 2); step on R in front of L(ct 3)	
9	Rpt meas 8	
10	Step on L to L(ct 1); bounce on L & raise R in front(cts 2,3) ?	
11	Rpt meas 10 with opp ftwk and direction	
12	3 steps in place L,R,L (Q,Q,S) Rpt m 10 (L</ bounce)	

When music gets faster, meas 8-step on L to L & at same time R ft kicks back (ct 1)

MEN'S VARIATION 1 *not taught*

When the leader gives a signal, M go inside to form their own line and do M's variations.

- 1-4 Same as Basic step
- 5 Step fwd on R(ct 1); down on L knee, tch the floor, hold(cts 2,3)
- 6 Rpt meas 5 with opp ftwk
- 7 Rpt meas 5, ct 1-2; stand on R & raise L in front (ct 3)
- 8 Same as Basic step

MEN'S VARIATION 2

- 1-4 Same as Basic step *hop RL / hop RL / RAR / LRL*
- 5 *step* Leap fwd onto R(ct 1); leap fwd on L & turn CW (cts 2-3)
- 6 Rpt meas 5 - *Note: Hare on hips*
- 7-12 Same as Basic step

12 3 steps in pl (LRL)

Sequence - Basic 4 or 5 times, M Var 2 4 or 5 times, Basic, etc

ŽENSKO DRAČEVSKO (cont'd)

- MEN'S VARIATION 3 - *not taught*
hop RL / hop RL / RLR / RRL / R → - lift L
- 1-5 Same as Basic step
 6 Step fwd on L (ct 1); bounce on L & raise R in front, facing ctr (ct 2); hop on L (ct 3)
 7 Squat (ct 1); up on L & raise R in front (cts 2-3)
 8 Squat (ct 1); up on R & raise L in front (cts 2-3)
 9-12 Same as Basic step.

Presented by Atanas Kolarovski
 Idyllwild F.D. Camp, 1989
 Dance notes by Fusae Senzaki

ZETVARSKO
(Macedonia)

not taught

SOURCE: This dance is from the town of St. Nikole. Zetvar means harvester.

PRONUNCIATION:

RECORD: AK-014, Side B, Band 5

FORMATION: "W" hold, mixed lines

STYLE:

METER: 10/4, 8/4

PATTERN

Meas

PART 1

- 1 Facing & moving CCW, step on R fwd (cts 1,2); step on L fwd (cts 3,4)
- 2 Step on R fwd (cts 1,2); step on L fwd (ct 3); step on R fwd (ct 4)
- 3 Rpt meas 2 with opp ftwk
- 4 Step on R fwd & face ctr (cts 1,2); cukce on R, raise L knee in front (cts 3,4)
- 5 Rpt meas 4 with opp ftwk
- 6 Facing ctr, step on R to R (cts 1,2); step on L behind R (ct 3); step on R in place (ct 4)
- 7 Rpt meas 6 with opp ftwk and direction
- 8 Rpt meas 1
- 9 Rpt meas 4
- 10 Step on L fwd (cts 1,2); step on R fwd (ct 3); step on L fwd (ct 4)

PART 2

- 1 Facing & moving LOD, step on R fwd (cts 1,2); step on L fwd (cts 3,4)
- 2 Step on R fwd (cts 1,2); tch L next to R (cts 3,4)
- 3 Step on L fwd (cts 1,2); step on R fwd (ct 3); step on L fwd (ct 4)
- 4-8 Rpt Part 1, meas 6-10

PART 3 (Zetvarsko-2)

- 1 Facing & moving LOD, step on R fwd (cts 1,2); step on L next to R (ct 3); step on R fwd (ct 4)
- 2 Rpt meas 1 with opp ftwk
- 3-4 Rpt Part 1, meas 4-5
- 5-9 Rpt Part 1, meas 6-10

SEQUENCE: 1 2 1 1 2 1 3 3 1 2 1

Presented by Atanas Kolarovski
Idyllwild F.D. Camp, 1989
Dance notes by Fusae Senzaki
© 1987 by Fusae Senzaki

ISRAELI TERMS, STEPS AND ABBREVIATIONS

- LEAP: Shift weight in air, from one ft to another.
- JUMP: Take weight off both feet and land on both simultaneously
- HOP: Take weight off of ft and land on same ft again (1 count)
- STEP-HOP: Step on a ft (count 1), hop on the same foot (count 2)
- SKIP: A fast step-hop, which is done in one count
- STAMP: An accented step, with or without leaving weight on that foot
- TAP: Touch floor with either the whole ft, heel, or toe
- BRUSH: Swing leg down to up in any direction, either with or without touching the floor
- SWAY: Shift weight to one ft, mostly with body swaying in same direction
- CROSS: Put one ft diagonally in front or in back of the other ft
- STEP-BEND: Step on one ft (count 1), bend the knee of that leg (count 2). A fast STEP-BEND is done in one count (count 2-&)
- MAYIM STEP Beginning with R foot, and moving swd to L: Cross R ft in front of L ft, step on L ft to L side, cross with R ft in back of L ft, step on L ft to L side (4 counts). Beginning with L ft, and moving to R side, reverse footwork
- YEMENITE STEP: With R ft: Step R ft to R side (1); step on L toe next to R heel (2); cross R ft in front of L (3); hold (4). Yemenite step with L: Reverse the above steps.
- DEBKA JUMPS: Jump onto both ft closed, turning from the hips down to one side, then the other (2 counts)
- BOUNCY WALKS: While taking a step, bounce vertically
- DEBKA: Same as Step-bend: On the step, reach with the heel, then leap onto the whole foot and bend the knee. Counts 1-&)

BUZZ: Step down with the R ft. Then push up on the ball of the L ft. Can be done with the L also.

TWO-STEP: Step R ft fwd; close L beside R; step R ft fwd. This step is done in a quick, quick, slow rhythm. Can also be done with the L ft.

ABBREVIATIONS:

R-right; L-left; FWD-forward; SWD-sideway; CW-clockwise;
CCW-counter clockwise; M-men; W-women; H-hand

By Ya'akov Eden

Amt- sah-deh-nu
AL. SADENU
(Israel)

TRANSLATION: On Our Field

SOURCE: Bentsy Tiram

MUSIC: Tape, Ya'akov Eden, Blue Star, 1989

FORMATION: Circle with hands joined high, face ctr

PRONUNCIATION:

METER: 3/4		PATTERN
Meas	Cts	<i>Intro: 6 cts</i>
		Part A
1-2	1-6	Dble tcherkessia, R to R <i>beg by stepping</i>
3	1-3	3 sways, R,L,R
4	1-3	Cross L over; 2 steps in LOD R,L; <i>side</i>
5-8		Rpt meas 1-4, Part A
		Part B
1	1-3	2 steps into ctr; <i>RH</i> brush R heel fwd while lifting on L
2	1-3	Rpt meas 1, Part B
3-4	1-6	Dble tcherkessia, R to R <i>beg</i>
5	1-3	3 step turn R,L,R; turn CW away from ctr & end facing LOD
6	1-3	Step L fwd while bending knees; step R ^{bt} in place; step L back while bending knees
7-8	1-6	Grapevine R to R <i>beg</i> ← <i>6 ct grapevine</i>
9-16		Rpt meas 1-8, Part B

Presented by Ya'akov Eden
Idyllwild F.D. Camp, 1989

BADERECH EL HAKFAR
(Israel)

103.

not taught

TRANSLATION: The Road to the Village
SOURCE: David Ben-David
MUSIC: Tape, Ya'akov Eden, Blue Star, 1989
FORMATION: Circle with a simple hold, face LOD-CCW
PRONUNCIATION:

METER: 4/4		PATTERN
Meas	Cts	
Part A (Face CCW)		
1	1-4	Two-step fwd with R
2	1-4	Step L to L twd ctr; step R behind L; step L to L; hold
3	1-4	Full turn to R with 3 steps R,L,R; hold
4	1-4	Two-step fwd with L
5	1-4	Step R to R while turning to face ctr; step L across R with bent knee; step R back in place; swing L in an arc to L
6	1-4	Rpt meas 5, Part A, reverse ftwk & direction
7	1-4	Two-step fwd with R twd ctr; lift on R
8	1-4	Two-step back with L
9-12		Rpt meas 5-8, Part A.
Part B (Face CCW)		
1	1-4	Step R fwd on ball of ft; hold; two-step fwd with L
2	1-4	Two-step fwd with L; 2 sways R,L facing ctr
3	1-2	Step R across L while turning a 1/4 turn to L; pivot on R to face ctr
	3-4	Rpt cts 1-2, meas 3, Part B, reverse ftwk & direction
4	1-4	Two-step twd ctr with R; lift on R
5	1-4	Step L back in place; pivot on L 1/2 turn to R, end facing out; two-step fwd with R
6	1-4	Two-step fwd with R; 2 steps L,R while turning a 1/2 turn to L, end facing ctr
7	1-4	2 sways L,R; step L across R while bending over; step R back in place while straightening up
8	1-4	Full turn to L with 3 steps L,R,L; hold
9-10		2 two-steps to ctr R,L
11	1-4	Step R to R; step L across R; step R back in place; rpt cts 1-3, meas 11, Part B, reverse ftwk & direction
12	1-4	Rpt cts 1-3, meas 11, Part B, reverse ftwk & direction; 2 sways R,L on last sway turn a 1/2 turn to L, end facing out
13-16		Rpt meas 9-12, Part B, on ct 4, meas 16, Part B, turn to face LOD-CCW to start from beg.

Presented by Ya'akov Eden
Idyllwild F.D. Camp, 1989

DEBKA DAVID (MELECH ISRAEL)

Israel

This dance was presented by Ya'akov Eden at the 1989 Idyllwild Folk Danc Camp.

TRANSLATION: David's (King David) line dance

PRONUNCIATION: deb-kah dah-VEED

CHOREOGRAPHER: Ya'akov Eden

TAPE: Blue Star 1989
Israeli Old and New, YE-3, side A/9

FORMATION: Short line with hands in "V" pos

STEPS: Debka step: Touch heel fwd (1); step where heel touched (&).

STYLE: Very bouncy feeling throughout dance.

METER: 4/4 PATTERN

Meas. Cts.

INTRODUCTION: Vocal, instrumental, then beg with vocal.

PART A:

- 1 1-4 Facing ctr - do a slow 4 step grapevine sdwd R with step-bounces: Step R to R (1); step L across R (2); step R to R (3); step L behind R (4).
- 2 1 Step R to R;
2-& debka-step L across R;
3 step R across L;
& scoot back with ft crossed (R across L);
4 drop on L in place as R lifts fwd with bent knee.
- 3 1-2 Step R fwd; drop on L beside R heel as R lifts fwd;
3-& " " " " " " " " " " " "
4-& " " " " " " " " " " " "
Note: Cts 3-& and 4-&, are double time of cts 1-2.
- 4 1-& Debka-step R fwd;
2-& debka-step L across R;
3 step R bkwd;
& touch L across R and scoot bkwd with ft crossed (most of wt on R);
4 scoot bkwd on both (ft uncrossed).
- 5-8 Repeat meas 1-4.

PART B:

- 1 1 Facing R of ctr - step R to R;
2 debka-step L across R;
3-4 repeat cts 1-2 (R to R; Lx)

- 2 1 Step R to R;
2 leap L across R (knee bent) as R tucks behind L knee;
3-& step R bkwd to place; step L to L;
4 debka-step R across L.

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

1-4 REPEAT PART A, MEAS 1-4

1-4 REPEAT PART B, MEAS 1-2, twice

PART C:

- 1 1 Leap on R as L lifts fwd across R with bent knee;
2 " " L " R " " " L " " " ;
3-& step R across L; step L back to place;
4-& step R beside R; step L across R.

2 Repeat meas 1. (2 times in all)

- 3 1-2 Step R fwd; step L across R;
3-4 step R bkwd; close L beside R.

- 4 1 Jump fwd onto both ft, knees bent;
2 jump bkwd onto both ft, knees straight;
3 repeat ct 1 (jump fwd);
4 hop on L bkwd (knees bent) as R lifts fwd with bent knee.

5-12 Repeat meas 1-4, twice more. (3 in all)

REPEAT:

- 1-8 PART A - 2 times
1-8 PART B - 2 times
1-8 PART C - 2 times
1-4 PART A
1-3 PART A, meas 1-3, and hold.

ENDING:

- 1 4 slow steps: Step R to R (1); step L across R (2); step R bkwd (3); close L beside R (4).
- 2-3 Repeat Part C, meas 1, twice (leap R-L, Rx, L diag bk, R to R, Lx)
- 4 1-2 Step R fwd; step L across R;
3-4 step R bkwd; close L to R.
- 5 1-2 Jump fwd on both ft; jump bkwd on both ft;
3-4 " " " " " " " " " " " " " " " "
- 6 Repeat meas 4 (R fwd, LxR, R bk, close R).

TRANSLATION: David's Line Dance (King David)
SOURCE: Ya'akov Eden
MUSIC: Tape, Ya'akov Eden, Blue Star, 1989
FORMATION: Short lines in a simple hold, LOD-CCW

*Debka - tch heel fwd (1)
step fwd (+)*

PRONUNCIATION:

style: Bouncing feeling

METER: 4/4

PATTERN

Meas Cts

Intro: vocal, instrumental, then beg of vocal

Part A

1 1-4 4 slow bouncing steps: R to R; L across R; R to R;
L behind R
2 1-4 Step R to R; Debka L across R; step R across L; scoot
back with ft crossed
& Hop on L while R is lifted with bent knee
3 1-2 Step R fwd twd ctr; ~~step L beside R heel~~
& ~~3-4 Rpt ct 46, meas 2, Part A~~ *R/L drop / R/L drop*
~~3-4 Fast two-step fwd R, L, R~~
& ~~Rpt ct 46, meas 2, Part A~~
4 1-4 Debka R fwd; Debka L across R; step R back; scoot back
with ft crossed
& *Scoot* Jump on both ft *uncompressed*
5-8 Rpt meas 1-4, Part A

Part B

1 1-4 Step R to R; Debka L across R; rpt cts 1-2, meas 1,
Part B
2 1-3 *step* Leap R to R; leap L across R with L knee bent & R
tucked behind L knee; step R back *in pl*
& Step L to L
4 Debka R across L
3-4 Rpt meas 1-2, Part B, reverse ftwk & direction
5-8 Rpt meas 1-4, Part B.

Part A

1-4 Rpt meas 1-4, Part A

Part B

1-4 Rpt meas 1-4, Part B

Part C

1 1-3 Leap onto R while L is lifted across R with knee bent;
rpt ct 1, meas 1, Part C, reverse ftwk & direction; ~~step~~
R across L
& Step L diag back *Leap*
4 Step R to R
& Step L across R
2 Rpt meas 1, Part C. *Leap R-L*
3 1-4 Step R fwd; step L across R; step R back; close L beside R
4 1-4 Jump fwd with both ft, knees bent; jump back with both ft,
knees straight; *jump* rpt ct 1, meas 4, Part C; hop L back on
bent knee while R is lifted fwd with bent knee
5-12 Rpt meas 1-4, Part C, 2 more times.

Order of Dance *after doing done, as notated, ^{1x}*
Repeat

- 1-8 Part A - twice
- 1-8 Part B - twice
- 1-8 Part C - twice
- 1-4 Part A
- 1-3 Meas 1-3, Part A and hold

Ending

- 1 4 slow steps: R to R, L across R, R back, L beside R
- 2-5 Rpt Part C, *meas 1-4*
- 6 1-4 Step R fwd; step L across R; jump back with both ft, knees bent; hop on L while R is lifted fwd with bent knee

Presented by Ya'akov Eden
Idyllwild F.D. Camp, 1989

DEBKA LA'EMEK
Israel

PRONUNCIATION: dek-KAH lah-EM-ek

TRANSLATION: Debka of the valley

SOURCE: Rivka Sturman This dance was taught by Ya'akov Eden at the in 1989 Idyllwild Folk Dance Camp

MUSIC: Tape: Ya'akov Eden, Blue Star 1989

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

STYLE: Very bouncy with knee flexes throughout dance.

STEPS: Debka Step: Step fwd leading with heel, then fall on full ft and bend supporting knee (cts 1-2).

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION: 8 cts.

PART A:

- | | | |
|------|-----|--|
| 1 | 1-2 | Facing and moving in LOD, Debka R fwd; |
| | 3-4 | Walk L fwd. (S) |
| 2 | 1-2 | Walk R fwd; (S) |
| | 3 | Walk L fwd; (Q) |
| | 4 | Drop on R in place with bent knee, lift L fwd. (Q) |
| 3 | | Walk L-R fwd. (S) (1 step per 2 cts). |
| 4 | 1 | Walk L fwd; (Q) |
| | 2 | Drop on R in place, lift L fwd; (Q) |
| | 3-4 | Walk L fwd. (S) |
| 5 | 1-2 | Step R fwd, bend knee; straighten knee; (S) |
| | 3 | Step L fwd; (Q) |
| | 4 | Drop on R in place, lift L fwd. (Q) |
| 6 | 1 | Step L fwd; (Q) |
| | 2 | Drop on R in place, lift L fwd; (Q) |
| | 3 | step L fwd; (Q) |
| | 4 | Drop R in place, lift L fwd.(Q) |
| 7 | | Step L-R fwd. (S) (1 step per 2 cts) |
| 8 | | Face ctr and stamp R beside L 2 times. (S) |
| 9-16 | | Repeat meas 1-8, end facing LOD. |

PART B:

- 1 1-2 Facing LOD, step R fwd; brush L fwd;
 3-4 Hop on R bkwd as L toe brushes bkwd - bend fwd.
- 2 Step L-R bkwd (1 step per 2 cts).
- 3 1-2 Step L in RLOD straightening body and turn sharply twd
 L;
 3-4 Step R in RLOD.
- 4 1-2 Facing ctr, step L to L;
 3-4 Close R beside L while rising on balls of ft.
- 5 1-2 Fall R on R with bent knee as L extends L sdwd;
 3-4 Step L across R as body straightens.
- 6 Repeat meas 5. (fall R; Lx)
- 7 Step R-L fwd.
- 8 1-2 Step R fwd;
 3-4 Close L to R while turning L (CCW) 1/2 ending on balls
 of ft.

PART C:

- 1-4 Beg R, do 8 steps in RLOD, flex knees on each ct (1
step per 2 cts), on last step raise on balls of ft
turning to face ctr.
- 5-6 Repeat Part B, meas 5-6. (Fall R, Lx; 2x)
- 7-8 Repeat Part A, meas 7-8. (RL fwd in LOD; face ctr stamp
R 2x)

Repeat dance from beg to end of music.

Presented by Sherry Cochran
1989 Camp Hess Kramer Insitiute
October 20-22, 1989

Rev. 1989:dd

Dubka La'emek

of move in

on Dubka

ck walk's w/video

- 1 (1-4) Dubka R. fwd / walk h. fwd
(1-2) (3) (4)
 - 2 (1-4) walk R. fwd / walk h. fwd / drop on R in pl w/ bent knee
(1-2) (3) (4)
 - 3 walk L R. fwd (1-2-3-4)
 - 4 walk h. fwd / drop on R in pl / walk L →
(1) (2) (3-4)
 - 5 R →, bend + st. center / L → / drop R in pl
1-2 3-4 1 2 3 4
 - 6 L → / drop R in pl / L → / drop R in pl
1-2 3-4
 - 7 L → / R →
 - 8 Face ctr + stamp R beside L + hold / stamp R agr
1-2 3-4
- 3-4 9-16 Rpt m 1-8, end facing ~~to~~ R. OD

hah emek
DEBKA LA'EMEK
 (Israel)

107.
 in completion
 H. Leo Kramer 89

TRANSLATION: Debka of the Valley
SOURCE: Rivka Sturman
MUSIC: Tape, Ya'akov Eden, Blue Star, 1989
FORMATION: Lines in a simple hold, LOD-CCW

style:
PRONUNCIATION: Very bouncy w/ lots of knee bends flexes

METER:	4/4	PATTERN
Meas	Cts	<i>Intro 8 cts</i>
Part A		
1	1-2 ³⁻⁴	Debka step facing LOD; step L in LOD & bend L knee
2	1-4 ³⁻⁴	Rpt cts 3-4, meas 1, Part A with R; step on ball of L fwd; ^{step R fwd w/ bent knee}
3	1-4	Rpt cts 3-4, meas 1, Part A; rpt cts 3-4, meas 1, Part A with R
4	1-4	Rpt cts 3-4 meas 2, Part A; rpt cts 3-4 meas 1, Part A
5	1-4	Step R fwd & hold; rpt cts 3-4 meas 2, Part A
6	1-4	Rpt cts 3-4 meas 2 Part A; rpt cts 3-4 meas 1 Part A
7	1-4	Rpt cts 3-4 meas 1 Part A with R; rpt cts 3-4 meas 1 Part A
8	1-2	Stamp R beside L & hold ^{face ctr} (on stamp, turn R shldr in LOD)
	3-4	Rpt cts 1-2 meas 8 Part A
9-16		Rpt meas 1-8 Part A.
Part B ^{Face LOD}		
1	1-4	Step R in LOD; brush L in LOD; brush L back & hop on R back ^{for}
2	1-4	2 steps back L, R ^{of waist body + do}
3	1-4	2 steps L, R in RLOD while turning sharply ^L on 1st step
4	1-4	Step L to L, face ctr; close R beside L while rising to balls of ft
5	1-4 ^{Full}	Lunge with R to R, knees bent ^R , face ctr; cross L over R, body up ^{L extended L sdwd}
6	1-4	Rpt meas 5, Part B
7	1-4	2 steps fwd R, L
8	1-4	Step fwd R; close L beside R while turning CCW 1/2 ending up on balls of ft. ^{facing RLOD}
Part C		
1	1-4	1-16 8 steps fwd in RLOD starting with R ^{flex knees on 1st step.} (1 step per 2 cts; on the 8th step, rise to balls of ft turning to face ctr; with ea step clap hands ^{2x} in front of body & above head)
2	5-6	1-8 Rpt meas 5-6 Part B ^{lung 2x}
	7-8	1-8 Rpt meas 7-8 Part A ^{R R -> / face ctr stamp R 2x}

rewrite w/ video

bend fwd.

Presented by Ya'akov Eden
 Idyllwild F.D. Camp, 1989

Debka Step: step fwd leading w/ heel then full ft & bending supporting knee

ERETZ AHUVA

Israel

This dance was also presented by Ya'akov Eden at the 1989 Idyllwild Folk Dance Camp.

TRANSLATION: Beloved country

PRONUNCIATION:

CHOREOGRAPHER: Moti Alfassi

TAPE: Israeli Old and New, YE-3, side B/1

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

STEPS: Yemenite R: Step R to R in plié (1); step R where it was (2); step R across L (3); hold (4).

HANDS: Snaps: When snapping fingers do now cross wrists and arms are close to the body.

Underlined cts: When 2 cts are noted tog and one is underlined, the action occurs on the ct that is underlined.

STYLE: Bouncy, flex knees on each ct, body undulations, debka style.

METER: 2/4 counted in 4/4 for ease of notation.

METER: 2/4 PATTERN

Meas. Cts.

INTRODUCTION: Beg with vocal

PART I:

Hands joined only during Part I, meas 1-2.

- 1-2 Facing ctr - do a 4 step grapevine sdwd R with double bounce on each step: Step R to R (1-2); step L across R (3-4). Step R to R (1-2); step L behind R (3-4).
- 3 1-4 Tuning R (CW) once in LOD - step R,L with slow bouncy steps. (1 step per 2 cts)
- 4 1-4 Facing ctr - Yemenite R.
- 5 1-2 Moving to L (RLOD) - step L to L - open arms sdwd;
3-4 step R across L with bent knees and body undulation - bring arms tog and snap fingers at chest ht.
- 6 1-4 Turning L (CCW) once in RLOD - step L,R with slow bouncy steps (1 step per 2 cts).
- 7 1-4 Facing ctr - Yemenite L.

- 8 1-2 Close R to L with bent knee and body undulation - snap
 3-4 fingers
 hold.
- 9-16 Repeat meas 1-8. (2 times in all)

PART II

- 1 1-2 Step R to R - turn diag R - arms slightly fwd and open at
 3-4 head ht;
 3-4 touch L fwd - snap fingers;
- 2 1-4 Repeat meas 1 with opp ftwk and direction. (L, tch R &
 snap)
- 3 1-4 With arms at shldr ht and turning R (CW) in LOD - beg R
 do 2 step-hops: Step-hop R; step-hop L.
- 4 1-4 Facing ctr - Yemenite R.
- 5 1-2 Moving to L (RLOD) - step L to L - open arms sdwd;
 3-4 step R across L with bent knees - bring arms tog and snap
 fingers at chest ht.
- 6 1-4 Yemenite L.
- 7 1-2 Slowly moving twd ctr of circle with small steps -
 step R fwd - snap fingers diag R fwd;
 3-4 step L fwd _ " " " L " .
- 8 1-4 Yemenite R.
- 9-10 Repeat meas 7-8 with opp ftwk (LR fwd; Yem L)
- 11-12 1-8 Turning R (CW) and moving away from ctr with 2 turns -
 step R,L,R,L - double bounce on each step (1 step per 2
 cts).

The dance is done a total of 3 times through + ending.

ENDING

- 13-14 Yemenite R-L;
- 15 1-2 Close R to L with body undulation;
 3-4 snap fingers and hold.

TRANSLATION: Beloved Country

SOURCE: Dance, Moti Alfassi; Music, Uri Shevach; Lyrics, A. Medina

MUSIC: Tape, Ya'akov Eden, Blue Star, 1989

FORMATION: Circle, individual *with each J*

PRONUNCIATION: *Style: bounces, knee flexes, Debbie style*

METER:	PATTERN
Cts	<i>Intro - big w/ vocal</i> (Hands are joined only during Part I, cts 1-8)
	Part I - 2X
1-8	Bouncy, moving to R: R,L in front, R,L in back (grapevine)
9-12	Turn CW, R,L
13-16	R Yemenite <i>body undulates (-snap chest ht)</i>
17-24	Moving to L; L cross in front with R (opening arms, bring tog & snap); turn CCW L,R
25-28	L Yemenite <i>bend knees;</i>
29-32	Close with R snap. <i>at waist ht w/ H crossed, body does undulation movement</i>
33-44	<i>Rpt cts 1-32</i>
	Part II - 2X
1-4	Step with R to R, <i>face diag R</i> tching L ft fwd; <i>face diag L</i> snap (arms open) <i>in front + R @</i>
5-8	Step with L to L, tching R ft fwd; snap (arms open) <i>at eye ht</i>
9-12	With arms raised at shldr ht, turning CW in circle: step-hop R, step-hop L <i>R (last)</i>
13-16	R Yemenite
17-20	Moving L; L, cross in front with R (opening arms, bring tog & snap) <i>chest ht</i>
21-24	L Yemenite <i>snaps w/ hand R than L</i>
25-28	Stepping into circle & snapping: R,L (small steps) <i>dipping facing diag RL</i>
29-32	R Yemenite
33-36	Rpt cts 25-32, reverse ftwk
37-41	Turning CW <i>moving out of</i> back to circle: R,L,R,L (2 turns) <i>1 step per 2 cts</i>
42-45	R Yemenite; L Yemenite <i>only done at end</i> bouncy at eyes
46	Close R, snap.

48-56 42-45
57-59 46 Ending

Note when snapping fingers do not cross wrists, arms are close to body

Presented by Ya'akov Eden
Idyllwild F.D. Camp, 1989

Dance done 3x + ending cts 42-46

not taught

TRANSLATION: Good Evening
 SOURCE: Amnon Sha'uli
 MUSIC: Tape, Ya'akov Eden, Blue Star, 1989
 FORMATION: Circle in a simple hold, face ctr
 PRONUNCIATION:

METER: 4/4		PATTERN
Meas	Cts	
<u>Part A</u>		
1	1-4	2 sways R,L
2	1-4	Step R to R; step L behind R; step R to R; tch L heel in place
3-4	1-4	Rpt meas 1-2, Part A, reverse ftwk & directions
5-8	1-4	Rpt meas 1-4, Part A.
<u>Part B</u>		
1	1-2	Cross R over L (step with ball of R ft); step L to L
	3-4	Rpt cts 1-2 meas 1 Part B
2	1-4	Mayim R (step R over L)
3-8		Rpt meas 1-2 Part B, 3 more times.
<u>Part C</u>		
1	1-2	Step with R heel in LOD; close L behind R while bending knees
	3-4	Rpt cts 1-2 meas 1 Part C
2	1-2	Rpt cts 1-2 meas 1 Part C
	3-4	Step with R heel in LOD; Lift L
3-4		Rpt meas 1-2 Part C, reverse ftwk
5-8		Rpt meas 1-4 Part C.
<u>Part D</u>		
1	1-4	2 sways R,L facing ctr; step R to R; cross L over R
2	1-4	Rpt cts 3-4 meas 1 Part D; jump on both ft & land on L
3-4		Rpt meas 1-2 Part D
<u>Part E</u>		
1	1-4	3 steps R,L,R twd ctr; lift L
2	1-4	Rpt meas 1 Part E reverse ftwk
3	1-4	Step R diag back; hold & clap hands to R; rpt cts 1-2 meas 3 Part E reverse ftwk & directions
4	1-4	Rpt meas 3 Part E
5-8		Rpt meas 1-4 Part E.
<u>Part F</u>		
1-8		Rpt meas 1-8 Part C.

Presented by Ya'akov Eden
 Idyllwild F.D. Camp, 1989

HORA AM ECHAD

Israel

This dance was also presented by Ya'akov Eden at the 1989 Idyllwild Folk Dance Camp.

TRANSLATION: Hora of one nation.

PRONUNCIATION: ahm ech-HAHD

CHOREOGRAPHER: Ya'akov Eden

TAPE: Ya'akov Eden, Blue Start 1989
Israeli Dances, Old & New, YE-3, side A/8

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

STEP: Fast Yemenite R: Step R to R - leave L in place (1);
step L to L where it was (&); step R across L (2).

METER: 4/4

PATTERN

Meas. Cts.

INTRODUCTION: 8 cts, beg with vocal

PART A: (Face ctr)

- 1 1-4 4 step grapevine to R: Leap R to R (1); step L across R (2); leap R to R (3); step L behind R (4).
- 2 1 Step R diag R fwd;
2 step L across R - arms raise fwd and up;
3 step R back to place;
4 step L beside R - arms lower to "V" pos.
- 3 Repeat meas 1. (grapevine)
- 4 1-2 Step R,L - turn once to R (CW) in LOD - release then rejoin hands;
3&4 Fast Yemenite R.
- 5-16 Repeat meas 1-8, alternating ftwk (4 times in all).

INTERLUDE:

- 1 1-4 4 steps turn (R,L,R,L) - turn once to R (CW) in LOD - release then rejoin hands.

PART B: (Face ctr)

- 1 1-4 Run 4 steps (R,L,R,L) twd ctr.
- 2 1 Leap R in place as L lifts fwd - raise arms fwd and up;
2 hold;
3-4 scissors kick L,R bkwd;

- 3 1-2 Repeat meas 2, cts 1-2 (leap R; hold);
2 3 step R across L - hands in "W" pos.
4 step L across R.
- 4 1-2 Sway R,L;
3-4 moving out of circle - step R,L - turn one R (CW) -
release then rejoin hands in "V" pos;
- 5 1 Facing R of ctr - step R heel in LOD;
2 close L beside R;
3&4& repeat cts 1-2, twice as fast (R heel fwd; close L, R
heel fwd; close L)
- 6 1 Leap R fwd in LOD in pli  - bend slightly fwd;
2 step L across R - knees bent;
3 step R back to place - straighten body;
4 touch L heel diag L fwd - end facing L of ctr;
- 7-8 Repeat meas 5-6 with opp ftwk and direction.
- 9-16 Repeat meas 1-8 (2 times in all).

INTERLUDE:

- 1 1-4 4 steps turn (R,L,R,L) - turn once to R (CW) in LOD -
release then rejoin hands.

REPEAT:

- 1-16 Part A - 4 times, alternating
1-16 Part B - 2 times
1 Interlude
1-16 Part A - 4 times, alternating
1-16 Part B - 2 times
1-6 Part B - 1 time
1-4 Part B
1-16 Part A - 4 times, alternating
1-16 Part B - 2 times
1-6 Part B - 1 time
1-4 Part B

Presented by Ya'akov Eden
So. Calif. Folklore Camp
April 28 to May 1, 1994

ahm ech-hahd
HORA AM ECHAD
 (Israel)

TRANSLATION: Hora of One Nation

SOURCE: Ya'akov Eden

MUSIC: Tape, Ya'akov Even, Blue Star, 1989 / old 4 New YE-3-A/8

FORMATION: Circle ina simple hold, LOD-CCW

PRONUNCIATION:

Style Running steps through out dnc

METER: 4/4

PATTERN

Meas Cts *Intro 8 cts, beg w/ vocal*
Part A
 1 1-4 Grapevine R to R, L across, R to R, L behind
 2 1-4 R diag to R; L across R while lifting arms; step R back; *impl*
 step L beside R while lowering arms
 3 1-4 Rpt meas 1, Part A *Grapevine*
 4 1-4 Turn full turn to R with 2 steps R,L; fast Yemenite R
 5-8 Rpt meas 1-04 Part A reverse ftwk & direction
 9-16 Rpt meas 1-8 Part A.

Interlude

1-4 Full turn to R with 4 steps R,L,R,L

Part B

1 1-4 4 running steps fwd R,L,R,L *in LOD*
 2 1-4 Leap onto R with L lifted fwd (face ctr, arms up); hold;
 2 scissor kicks back *L R*
 3 1-4 Rpt 1-2, meas 2 Part B reverse ftwk; cross R over L;
 cross L over R *Leap L.*
 4 1-4 2 sways R,L; full turn to R with 2 steps R,L *moving out of circle*
 5 1-4 Step with R heel fwd; close L beside R; rpt cts 1-2 meas 5
 Part B twice, twice as fast
 6 1-4 Leap onto R; cross L over R while bending over; step back
 on R; tch L heel to L while body straightens
 7-8 Rpt meas 5-6 Part reverse ftwk & direction
 9-16 Rpt meas 1-8 Part B.

Interlude

1-4 Full turn to R with 4 steps R,L,R,L

Order of Dance

Rpt Part A
 Rpt Part B - ~~Note: omit meas 16~~
 Interlude - ~~rpt Part B meas 1-4~~
 Rpt Part A
 Rpt Part B
 Rpt Part B meas 1-8
 Rpt Part B meas 1-4

A
 B

Presented by Ya'akov Eden
 Idyllwild F.D. Camp, 1989

not taught

TRANSLATION: Nadav's Hora
 SOURCE: Shmulik Gov-Ari
 MUSIC: Tape, Ya'akov Eden, Blue Star, 1989
 FORMATION: Circle in a simple hold LOD-CCW
 PRONUNCIATION:

METER: 4/4		PATTERN
Meas	Cts	
<u>Part A</u>		
1	1-4	2 running steps fwd R,L; hop on L fwd while R is extended; rpt cts 1-3 meas 1 Part A
2	1-2	
	3-4	Rpt cts 1-2 meas 1 Part A
3	1-4	Tcherkessia step fwd with R arms going up & down
4	1-4	Stamp R fwd; full turn in place land on L; 2 running steps fwd R,L
5-8		Rpt meas 1-4 Part A
<u>Part B</u>		
1	1-4	2 sways R,L; cross R over L while bending over; step L back in place
2	1-4	Leap R fwd in LOD; step L fwd in LOD; rpt cts 1-2 meas 2 Part B
3	1-4	2 step-hops R,L turning full turn to R
4	1-4	Stamp R fwd, face ctr; hop R in place; fast Yemenite L
5-8		Rpt meas 1-4 Part B.
<u>Part C</u>		
1	1-4	Step-hop R fwd twd ctr; step L diag across R; step R diag across L
2	1-4	Rpt meas 1 Part C reverse ftwk
3	1-4	Jump on both ft fwd while turning R hip twd ctr & arms raised; step L back; step R back; close L beside R
4	1-4	Turn to R with 2 steps R,L end facing out; 2 scissor kick back
5-8		Rpt meas 1-4 Part C end facing ctr.

Presented by Ya'akov Eden
 Idyllwild F.D. Camp, 1989

not taught

TRANSLATION: We All In The March
SOURCE: Dance, Haim Shirion; Music, Russian
MUSIC: Tape, Ya'akov Eden, Blue Star, 1989
FORMATION: Circle

PRONUNCIATION:

METER: 2/4	PATTERN
Meas	
	<u>Part 1</u>
1-4	Step R ft fwd, step L ft in place (R,L,R,L); step R ft fwd; step L ft beside R (R Cherkessiya)
5-7	Full turn R with 3 steps
8-9	L cross fwd; R to R; turn bkwd from L side
10	Back to ctr, L to L
11-14	"Mayim" with R, L to L on last ct face to L
15-16	Face CCW, R to R; L to L face ctr
17-32	Rpt 1-16
	<u>Part 2</u>
1-4	2 two-steps to ctr R,L start with R (beat hard surface of ft on floor)
5-6	R ft deep step to ctr; L ft step bkwd, on last ct turn R
7-8	Turn R, L cross behind, L across R, go far from ctr
9-11	
12-14	Turn L in 3 steps
15-20	Rpt 9-14, don't hold before turns & after turns
21-23	3 steps fwd, CCW with R
24-25	L ft deep step to ctr, R ft step bkwd
26-28	Turn L with 3 steps
29-30	R cross fwd; L to L & face R side
31-32	Face (CCW) R to R; L to L & face ctr.

Presented by Ya'akov Eden
Idyllwild F.D. Camp, 1989

KUMA VENA' ALE

Israel

This dance was also presented by Ya'akov Eden at the 1989 Idyllwild Folk Dance Camp.

TRANSLATION: Come and go up

PRONUNCIATION: koo-OO veh-nah-AH-leh

CHOREOGRAPHER: Ya'akov Eden

TAPE: Israeli Old and New, YE-3

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

METER: 4/4

PATTERN

Meas. Cts.

INTRODUCTION: Beg with vocal

PART A: (Slow music)

Face ctr

- | | | |
|-----|-----|--|
| 1 | 1-2 | 2 steps fwd (R,L) twd ctr; |
| | 3 | Step R fwd - raise arms up to "W" pos; |
| | & | Step L fwd; |
| | 4 | Touch R heel fwd. |
| 2 | 1-4 | Repeat meas 1 moving bkwd - arms move down to "V" pos (cts 1-2) then up to "W" pos (cts 3-4). RLRL bk, tch R heel) |
| | | 5 step grapevine to R + touch: |
| 3 | 1-2 | Step R to R (1); step L behind R (2); (S,S) |
| | 3&4 | step R to R (3); step L across R (&); step R to R (4); (Q,Q,Q) |
| | & | touch L heel to L. (Q) |
| 4 | | Repeat meas 3 with opp ftwk and direction - arms move down to "V" pos on cts 1-2. (5 step grapevine L + tch) |
| 5-8 | | Repeat meas 1-4. |

PART B: (Faster music)

Hands joined in "W" hold.

- | | | |
|-----|-----|--|
| 1 | 1-4 | Grapevine to R: Step R to R (1); step L behind R (2); step R to R (ct 3); step L across R (4). |
| 2 | 1-2 | Step R to R; step L behind R; |
| | 3-& | step R to R on heel; step L behind R; |
| | 4-& | " |
| | | Note: Cts 3-& and 4-& are twice as fast as cts 1-2). |
| 3-8 | | Repeat meas 1-2, |

PART C:

Face ctr - hands in "V" pos

- 1 1-3 3 steps fwd (R,L,R);
4 swing L across R.
- 2 1-2 Step L diag R bkwd across R (S); step R bkwd (S);
3&4 Repeat cts 1-2-1. (Lx bkwd, R bk, Lx bkwd)
- 3 1-3 3 steps fwd (R,L,R)
4 Hop on R as L extends fwd - turning 1/2 R (CW) on R. End facing out of circle.
- 4 1-2 2 steps fwd (L,R);
3 leap on L turning 1/2 to R (CW). End facing ctr;
4 touch R heel fwd - raise arms up.
- 5-8 Repeat meas 1-4.

PART D:

Face ctr

- 1 1 Step R to R (S);
2 step L behind R (S);
3-& step R to R on heel; step L behind R;
4 leap R on R as L lifts in front of R with bent knee (Q).
- 2 1-4 Repeat meas 1 with opp ftwk and direction (L side-behind (S,S), side-behind (Q,Q), leap L (Q).
- 3 1 Step (rock) R across L, leave L in place;
2-3 in crossed pos, rock bkwd on L; then rock fwd;
4 hop on R as L swings in front of R with bent knee.
- 4 1-2 Repeat cts 1-2, meas 3 with opp ftwk (rock - LxR, R bk);
Note: The step is done on the balls of the ft with a side to side rocking motion.
3 leap on L in place;
4 touch R heel fwd - raise arms up.
- 5-8 Repeat meas 1-4.

1-8 REPEAT PART C

1-8 REPEAT PART D

ENDING:

- 1 1 Step R fwd - arms slowly lower to "V" pos;
2&3 two-step fwd, beg L;
4 touch R heel fwd - arms up to "W" pos.

Kumu Vena - Part B

- 1 Grapevine to R: $R \xrightarrow{1} /L \xrightarrow{2} /R \xrightarrow{3} /R \xrightarrow{4}$
- 2 $R \xrightarrow{1} /L \xrightarrow{2} /R \xrightarrow{3} \text{heel} /L \xrightarrow{4} /R \xrightarrow{5} \text{heel} /L \xrightarrow{6}$
- 3-4 Rpt m 1-2, except on last st do a small leap R to R w/ bent knee as L shifts X R (st. 4).
- 5-8 Rpt m 1-4 w/ opp ft w/ k + dir
- 9-16 Rpt m 1-8 (do a total of 4x - move R-L-R-L)

Fig C

- 1 Rpt m 2, Fig B (R $\xrightarrow{1}$ /L $\xrightarrow{2}$ /R $\xrightarrow{3}$ heel /L $\xrightarrow{4}$ /R $\xrightarrow{5}$ heel /L $\xrightarrow{6}$)
- 2 Rpt m 1 to L

TRANSLATION: Come and Go Up
 SOURCE: Ya'akov Eden
 MUSIC: Tape, Ya'akov Eden, Blue Star, 1989
 FORMATION: Circle in a simple hold LOD-CCW
 (uV pos)

PRONUNCIATION:

METER:	4/4	PATTERN
Meas	Cts	<i>Intro - big w/ vocal</i>
Part A (Face ctr) (slow melody)		
1	1-4	2 steps fwd R, L twd ctr; step R fwd bring arms up; step L fwd; tch R heel fwd ^{1,2,3,4}
2	1-4	Rpt meas 1 Part A reverse direction, arms go down & up ^{to 12 cts 3+4 stay in W pos}
3	1-3	Step R to R in LOD; step L behind R; step R to R
	&4	Step L across R; step R to R ^{1,2,3,4}
	&	Tuch L heel to L
4		Rpt meas 3 Part A reverse ftwk & direction <i>(H come down on A 1-2)</i>
5-8		Rpt meas 1-4 Part A.
Part B (Hands in W pos) (faster melody)		
1	1-4	Grapevine to R with G steps: R to R, L behind R, R to R; L across ^{1,2,3,4}
2	1-3&	R to R; L behind R; step R to R; step L behind R - bending L knee while lifting R with bent knee ^{on heel 3}
	4&	Rpt cts 3& meas 1 Part B ^{1,2,3,4}
3	1-3&	Rpt cts 1-3& meas 1 Part B ^{R → L, R → L}
	4	Leap onto R while L is lifting in front of R with bent knee ^{and}
4-5		Rpt meas 1-2 Part B reverse ftwk & direction ^{L ← R, L ← R}
5-8		Rpt meas 1-4 Part B. ^{L ← R, L ← R, L ← R}
9-16		Rpt 1-8 ^{Hand "V" pos}
Part C (Face ctr) - Hands "V" pos		
1	1-4	3 steps fwd R, L, R; lift L fwd ^{diag R}
2	1-3&	Step L diag across R; step R back; Rpt cts 1-2 meas 2 Part C, ^{diag R out of circle}
	3+4	twice as fast ^{(LX) (RX) (LX)}
		Rpt cts 1-2 meas 2 Part C
3	1-4	Rpt cts 1-3 meas 2 Part C; extend L fwd while turning a half turn ^{on R, end facing out (release H)}
4	1-4	2 steps fwd L, R; leap onto L while turning a half turn to R, end facing ctr; tch R heel fwd with arms up
5-8		Rpt meas 1-4 Part C.

Fig B

Ending R, L, R, 1, tch R heel fwd (music alone)

KUMU VENA'ALE (cont'd)

120.

¹ ² ³ ⁴
R → L / R → heel / L → R → heel

Part D (Face ctr) Rpt m2, cts 1234, Fig B

- 1 1-4 ~~Step R to R; step L behind R; rpt cts 1-2 Part D twice as fast; leap onto R while L is lifted in front of R with bent knee~~
- 2 Rpt meas 1 Part D reverse ftwk & direction
- 3 1-4 Step R across L^{1/2} in a crossed pos shift wt to L & R; swing L in front of R with bent knee; hop on R as L swings fwd
- 4 1-4 Rpt cts 1-2 meas 3 Part; leap onto L in place; tch R heel fwd arms up
- 5-8 Rpt meas 1-4 Part D
- 1-8 Rpt Part C
- 1-8 Rpt Part D

Ending

- 1 1-4 Step R fwd; two-step with L fwd; tch R heel fwd arms up.

Note: Step is done on balls of ft a side-to-side rocking motion

Presented by Ya'akov Eden
Idyllwild F.D. Camp, 1989

PERACH BA' MIDBAR

Israel

This dance was also presented by Ya'akov Eden at the 1989 Idyllwild F.D. Camp.

TRANSLATION: Flower in the desert

PRONUNCIATION: per-RECH BAH-meed-bahr

CHOREOGRAPHER: Maurice Amar

TAPE: Ya'akov Eden, Blue Star, 1989;
Israel Folk Dances Old and New, YE-3, side 2/2

FORMATION: Cpls form a circle facing ctr, W on M's R side, hands joined in "W" pos.

STEPS: ^RYemenite: Step R to R in plié (1); step L in place where it was (2); step R across L in plié (3); hold (4). May also be done with opp ftwk.

Both use same ftwk throughout.

METER: 4/4

PATTERN

Meas. Cts.

INTRODUCTION: 6 meas. Beg with full orchestra

PART A: CIRCLE

- 1 1-2 With wt on L - brush and raise R across L;
3-4 sway R,L (beg CCW pivot-turn on L).
- 2 1 Step on R (leave L in place) completing 1/2 pivot-turn L (CCW) - end facing out;
2 step on L where it was (beg CCW pivot-turn);
3 step R to R completing 1/2 pivot turn L (CCW) - end facing ctr;
4 close L beside R with bent knees.
Note: During turn L remains almost in place.
- 3 1-4 6 step grapevine: beg by stepping R to R, L across R.
Note: The grapevine has an up-down feeling (up on R, down on L).
- 4 1-2 Complete grapevine.
3-4 sway R,L.
- 5-8 Repeat meas 1-4

PART B: COUPLE

- 1 1-2 Sway R,L - on ct 2 W turn 1/4 L (CCW) to end facing RLOD on inside of circle, M continue to face LOD on outside of circle - L hands still joined;
3-4 brush and raise R across L, touching ptr R ft.

- 2 1 Step R to R;
 2 step L across R - released hands free by sides;
 3 step R to R and bkwd with bent knee while turning to face
 ptr, L is fwd and lifted slightly off floor;
 4 shift wt fwd onto L.
 Note: M have moved out, W twd ctr.
- 3 1-3 Step R,L,R fwd passing ptrs R shldr - join R hands when
 passing. M move twd ctr, W out.
 4 Pivot 1/2 on R twd R.
- 4 Repeat meas 3 - release R hands and join L hands. End
 with M on outside of circle facing LOD, W on inside
 facing RLOD.
- 5-8 Repeat meas 1-4, except on last ct of meas 8 - W pivots
 1/2 R (CW) on L ft to end on M L side and slightly behind
 M (both face LOD) - joined R hands on M L shldr, L hands
 joined and extended fwd at waist ht.

PART C: SIDE BY SIDE, FACE LOD

- 1 1 Touch R heel fwd;
 2 bend L knee as R heel lifts slightly off floor;
 3-4 repeat cts 1-2.
- 2 1-4 Step R,L,R fwd; hold.
- 3-4 Repeat meas 1-2
- 5 1 Moving slightly diag L fwd - step R across L;
 2 step L to L;
 3 step R across L;
 4 lift L across R.
- 6 Repeat meas with opp ftwk and direction (diag R).
- 7-8 Beg R, do 2 two-steps, turning 1/2 to R (CW) (M bkwd, W
 fwd). End facing RLOD.
- 9-10 Yemenite R,L. M take larger steps and moves from one
 side of the W to the other - cpls release hands (W hands
 free), M place R hand on W R waist at end of R Yemenite;
 then returning to place.
- 11-12 Beg R, do 2 two-steps, turning 1/2 to L (CCW) (M fwd, W
 bkwd) - rejoin hands as at beg of Fig. C.
- 13-24 Repeat meas 1-12, except on meas 24, facing out of circle
 - step L,R,L - ptrs release hands and individually turn
 1/4 L (CCW) to end facing ctr and beg dance again from
 beg.

PERACH HA'MIDBAR

TRANSLATION: Desert Flower
 SOURCE: Dance, Maurice Amar; Music, Gabi Swissa
 MUSIC: Tape, Ya'akov Eden, Blue Star, 1989
 FORMATION: Cpls form a circle, W on MR, hands joined in "V" pos, facing ctr
 PRONUNCIATION:

METER: 4/4	PATTERN
Meas Cts	Intro: Beg with full orchestra.
	<u>Part One (Circle)</u>
1 1-4	Brush ¹ & raise R across L ² ; sway R ³ , L ⁴
2 1-4	(Pivot on L ^{(ccw) turning} bkwd thru L to face out); Step R to R ¹ ; pivot on L ^{leg pivot turn out turning ccw} bkwd thru L to face ctr ² ; step R to R ³ ; close L ⁴
3 1-4	Step R to R ¹ ; cross L over R ² ; step R to R ³ ; Step L behind R ⁴
4 1-4	Step R to R ¹ ; cross L over R ² ; sway R ³ , L ⁴
5-8	Rpt meas 1-4
	<u>Part Two (Couple)</u>
1 1-4	(M 1/4 turn to R, W to L, face to face; join left hands fwd with ptr at shldr ht on ct 1); sway R ¹ , L ² ; brush ³ & raise R across L ⁴
2 1-4	(M moving out, W moving twd ctr); Release hands and step R to R ¹ ; cross L over R ² , pivot on L to face ptr while stepping R bkwd with bent knee as L lifts twd ptr ³ ; step L twd ptr ⁴
3 1-4	(M moving twd ctr, W moving out); join R hands in "V" pos and pass R shldr with R ¹ , L ² , R ³ , pivot on R 1/2 cw ⁴ ; release R hands
4 1-4	Rpt meas 3 with opp dir, hands & ftwk; (on last ct M & W pivot on L 1/4 to face each other ready to rpt Part Two)
5-7	Rpt meas 1-3
8	Rpt meas 4 except on last ct W pivots on L 3/4 ccw to end on M left and slightly behind, join R hands above M's L shldr
	<u>Part Three (Couple, both facing LOD; M outside, joined R hands above M's L shldr, L hands joined and fwd)</u>
1 1-4	Tch R heel fwd ¹ ; lift ² ; Rpt 3,4
2 1-4	Step fwd R ¹ , L ² , R ³ ; hold ⁴
3-4	Rpt meas 1-2 with opp ftwk
5 1-4	(Both moving fwd and diag to L); Step R across L ¹ ; L to L ² ; R across L ³ ; hold ⁴
6 1-4	Rpt meas 5 with opp dir & ftwk
7 1-4	(M moving bkwd, W fwd, turn thru R with a step-together-step R ¹ , L ² , R ³ , hold ⁴
8 1-4	(Continuing in same dir); Rpt meas 8 with opp ftwk. End facing RLOD
9-10	W Yemenite R, L, in place; M Yemenite R, moving back and behind W; R hand on W's R waist, Yemenite L returning to place
11-12	Rpt meas 7-8 with opp dir & ftwk. End facing LOD (M move fwd, W bkwd)
13-23	Rpt meas 1-11
24	Turn 1/2 individually to L with 3 steps, L ¹ , R ² , L ³ , hold ⁴ to face ctr ready to beg dance again

Presented by Ya'akov Eden
 Idyllwild F.D. Camp, 1989

PERACH HA'MIDBAR
Israel

PRONUNCIATION: per-RECH hah-MEED-bahr

TRANSLATION: Desert flower

SOURCE: Dance, Maurice Amar; music, Gabi SWissa

This hands was presented by Ya'akov Eden at the 1989
Idyllwild F.D. Camp.

MUSIC: Tape: Ya'akov Eden, Blue Star 1989

FORMATION: Cpls form a circle, W on MR side. Hands joined in "W
pos at chest ht and somewhat fwd. Everyone face ctr.

STEPS: Yemenite R: Leaving L in place, step R to R with bent
knee (ct 1); step L on L where it was (ct 2); step R
across L (ct 3), hold unless otherwise noted (ct 4).
For a yemenite to L use opp ftwk.

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION: Beg with full orchestra

- PART A:
- 1 1-2 Brush R across L.
3-4 Sway R; sway L, beg pivot turn on L to L (CCW).
- 2 1-2 Step R to R, complete turn to face out, leave L in
place; beg pivot turn on L to L (CCW).
3-4 Step R to R; close L to R.
- 3 1-4 Grapevine R - 6 steps: Step R to R; step L across R;
step R to R; step L behind R.
- 4 1-2 Step R to R; step L across R - complete grapevine.
3-4 Sway R-L.
- 5-8 Repeat meas 1-4.
- PART II: CPLS
- 1 1-2 Step/sway R to R (M turn 1/4 R to face RLOD, W turn L
to face LOD, with W on inside of circle and M on
outside, L hands joined fwd at shldr ht); step L to L
(sway).
3-4 Brush R across L.
- 2 1-2 With M moving out and W twd ctr, release hands and step
R to R; step L across R.

- 3 1-3 With M moving twd ctr and W out, step RLR - join R hands, pass R shldrs.
4 Pivot on R, turning 1/2 R (CW) - W now face ctr, M out - release R hands and join L hands.
- 4 Repeat meas 3 with opp ftwk and direction (M move out, W in, LRL - L hands joined), except on ct M turn to face RLOD and W LOD in orig pos.
- 5-8 Repeat meas 1-4, except on last ct W turn 3/4 L (CCW) to end slightly behind M and on his L side, with L hands still joined, R hands join on ML shldr. Cpls end facing LOD.

PART III:

- 1 1-2 Touch R heel fwd; lift R ft slighy.
3-4 Touch and lift R heel again.
- 2 1-4 Step R-L-R fwd; hold
- 3-4 Repeat meas 1-2 (tch R heel 2x, RLR fwd)
- 5 1-2 Move diag R in twd ctr, step R across L; step L to L.
3-4 step R across L; hold.
- 6 Repeat meas 5 with opp ftwk and direction (Lx, R side, Lx)
- 7-8 1-4 Beg R, cpls do 2 two-steps turning 1-1/2 times CCW in place - M move bkwd, W fwd. End facing RLOD.
- 9-10 Yemenite R-L in place with small ftwk; M yemenite R moving behind W and place R hand momentarily on W R waist, yemenite L returning to place.
- 11-12 Repeat meas 7-8 with opp ftwk and direction. Cpls end facing LOD, M turn fwd, W bkwd.
- 13-23 Repeat meas 1-11.
- 24 1-4 Turn 1/2 individually to L with 3 steps - LRL, hold. End facing ctr and rejoin hands ready to beg dance again.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 20-22, 1989

Peh-nech bah-meed-bahr
PERACH BA'MIDBAR
 (Israel)

TRANSLATION: *Desert Flower*

SOURCE: Dance, Maurice Amar; Music, Gabi Swissa

MUSIC: Tape, Ya'akov Eden, Blue Star, 1989

FORMATION: Couples ^{form} in a circle, W on M's R, hold hands, face ctr, both ptrns with same ft

PRONUNCIATION:

METER:	4/4	PATTERN
Meas	Cts	<i>Intro: beg w/ full orchestra</i>
Part One (Circle)		
1	1-4	Brush & raise R fwd; sway R,L <i>beg pivot turn on L</i>
2	1-4	Pivot on L bkwd thru L; face out; step R to R; pivot on L bkwd thru L to face ctr; step R to R; close L
3	1--4	Step R CCW ; <i>Maxim</i> step with L moving CCW <i>behind</i>
4	1-4	Step R to R; cross L ; sway R,L <i>6 step grape vine</i>
5-8		Rpt meas 1-4.
Part Two (Couple)		
1	1-4	M 1/4 turn to R, W to L, face to face, sway R,L; brush & raise R ^x fwd; <i>hold L hand fwd w/ ptr at shldr on ct 1</i>
2	1-4	Step R to R; cross L over, M moving out, W moving to ctr; <i>release W's</i> pivot on L to L; face ptrn <i>while stepping</i> balance R bkwd <i>as if to fwd f.h. bend fwd ptr</i>
3	1-4	M outside, <i>release R</i> hold R hands, <i>W's move fwd in front of ptr</i> turn tog CW, with R,L,R & pivot <i>on R bkwd thru R, L straight raised behind, hold L hands</i>
4		Rpt meas 3 with L turning CCW <i>join L.H.</i>
5-8		Rpt meas 1-4 in LOD, M face CCW, W CW, hold L hands; on last ct W pivot on L bkwd thru L, face CCW. <i>on M's shldr & join H as below</i>
Part Three (M outside, holding inside hands, CCW)		
1	1-4	Tch R heel fwd; bounce L; tch R heel fwd; bounce <i>lift R heel</i>
2	1-4	Step fwd R,L,R; hold
3-4		Rpt meas 1-2 with L
5	1-4	Both moving fwd & diag to L, R ^x ,L,R ^x , raise L straight to L
6	1-4	Rpt meas 5 with L fwd & diag to R
7-8		Turn bkwd thru R with ² step-tog-step; R & L, M moving bkwd, W fwd <i>End facing Rhod</i>
9-10		W Yemenite R, L in place; M Yemenite R & moving out behind W, R hand on W's R waist, Yementie L returning to place <i>(1+2-3+4)</i>
11-12		Rpt meas 9-12 with L bkwd, end facing CCW , M moving fwd W bkwd <i>11, Part III</i>
13-23		Rpt meas 1-12 <i>Rpt done from beg of fight</i>
Part Three A (M inside, face to face, hold both hands)		
1	1-3	Step R to R, cross L behind, R to R
2	1-2	Step-tog-step with L across moving CW
	3-4	Balance R,L
3	1-3	Cross R over, L to L, turning 1/4 turn to R to face CW, R raise, hold
4	1-4	Moving bkwd to CCW, R,L,R, raise L bent, outside hands raised above heads, inside hands down
5	1-4	Step L,R,L fwd CW, step R bkwd

individually
 Turn 1/2 to L w/ 3 steps (L R L) to face ctr ready to beg again

24

- not taught*
- Part Four (Face CW)
- 1 1-4 Turning bkwd thru L with L,R, end face CCW, step-tog-step CCW with L
 - 2 1-4 Mayim step CCW with R, end face to face
 - 3 1-4 Moving bkwd to ctr with R,L,R raise L
 - 4 1-4 Balance L,R; cross L over, R in place
 - 5 1-4 W, Full turn outside with R,L, step-tog-step bkwd with R
M, Turns W with L hand, step outside L,R, step-tog-step fwd with L
 - 6 1-4 Balance R,L; cross R in front of L; L in place
 - 7 1-4 M, Step R bkwd, L in place, step fwd R,L, helps W to turn to wrap pos
W, Balance L bkwd, R in place, 3/4 turn into M's arms with L,R
 - 8 1-2 Wrap pos, continue to turn CW with R,L, end face CCW to being dance again.

NOTE: Rpt the dance twice, thrid time, rpt Part One, Two, then Part Four twice.

Presented by Ya'akov Eden
Idyllwild F.D. Camp, 1989

Sheer me lehr boo-keh-ah
SHIR MILEV BOKE'A
 (Israel)

TRANSLATION: A Song of Heart
 SOURCE: Ya'akov Eden
 MUSIC: Tape, Ya'akov Eden, Blue Star, 1989
 FORMATION: Circle in a simple hold LOD-CCW *Face LOD*
 PRONUNCIATION:

METER:	2/4	PATTERN
Meas	Cts	<i>Intro - leg w/ vocal</i>
		Part A
1	1-2	2 steps fwd R,L in LOD
2	1-2	Bkwd Yemenite R
3	1-2	Swing L fwd ^{step} Behind R, shift wt to L; step R to R, face ctr
4	1&2&	Yemenite L; tch R beside L
5-8		Rpt meas 1-4 Part A
9	1-4	Step R to R; tch L heel diag fwd; ^{step} leap onto L in front of R
10		Rpt meas 9 Part A
11-18		Rpt mea 1-8 Part A.
		Part B (Face ctr)
1	1-2	Step R to R; brush L across R with bent L knee
2	1&2	Cross L over R; step R to R; cross L over R
3		Rpt meas 1 Part B
4	1&2&	Step on L heel diag fwd; step back on R; ^{to} bring L beside R & raise both heels with knees bent; bring heels down, legs straight
5-6		Rpt meas 1-2 Part B (R->) brush L x // Lx / R-> / Lx
7	1-2	Step R behind L; step L to L
8	1-2	Step R across L; tch L heel diag to L ^{brush} R
9-16		Rpt meas 1-8 Part B reverse ftwk & direction.
		Part C (Face ctr)
1	1&2&	2 sways R,L; tch R heel across L; tch R toes
2	1&2&	Hop on L; cross R over L; step L to L; cross R over L
3-4		Rpt meas 1-2 Part C reverse ftwk & direction
5	1-2	Full turn to R with 2 steps R,L (<i>fast turn</i>)
6	1&2&	2 sway R, R ; cross R over L; step L to L
7	1--2	Rpt cts 2& meas 2 Part C twice more / Rx / Lx / Rx
8	1&2&	Cross R over L; Yemenite L
9-16		Rpt meas 1-8 Part C
17	1-2	Step R diag to R; tch L heel across R while snapping fingers
18	1-2	Tch L heel across R while snapping fingers; ^{tch} close L beside R
19-20		Rpt meas 17-18 Part C reverse ftwk & direction
21	1-2	Step R fwd (<i>low</i> twd ctr) & snap fingers high chest ht, wrists crossed
22	1-2	Step L back, & snap fingers low. chest ht while tching R beside L

Order of Dance *after doing dance once*
Rpt Parts A & B
Rpt Part C meas 1-16, *face diag R*
Meas 17 - Step R, tch L heel & snap fingers
 Step L, tch R heel & snap fingers
Rpt Part C to end. *face diag L*

Presented by Ya'akov Eden
Idyllwild F.D. Camp, 1989

TRANSLATION: Make Jerusalem Happy

SOURCE: Ya'akov Eden

MUSIC: Tape, Ya'akov Eden, Blue Star, 1989

FORMATION: Couples in a circle facing LOD. *social dance pos, semi open*
 NOTE: Steps are described for the M, W use opp ft

PRONUNCIATION:

Style: Double Flex knees in almost sea ct, very bouncy

METER: 4/4

PATTERN

Meas	Cts	
		<i>Intro: 4 meas (16 cts)</i>
		Part A - Semi closed Position
1	1-4	2 Debka steps, L,R in LOD
2	1-4	Yemenite L. NOTE: Cts 3&4 are a Debka step L
3	1-4	2 Debka steps, R,L in LOD <i>turn to face ptr</i>
4	1-4	Bkwd Yemenite R. NOTE: Cts 3&4 are Debka step R
5-8		Rpt meas 1-4 Part A.
		Part B - Simple Hold, W on M's R, W L shldr in front of M's R, free H by side
1-2		4 Debka steps, L,R,L,R in LOD
3	1-4	Leap L; close R; rpt cts 1&2 Part B - <i>meas is done in LOD (turn in 2nd ptr)</i>
4		Yemenite L while turning CW 1/2 turn, change hands
5-8		Rpt meas 1-4 Part B reverse ftwk & direction.
		Part C - Both hands joined, M with back to ctr, W faces M <i>H at shldr ht</i>
1	1-2	Jump with ft tog to L; ^{hop} jump to R, land on R
	&3-4	Bend R while placing L heel across R; hold <i>wt on full ft</i>
2		Rpt meas 1 Part C reverse ftwk & direction
3-4		2 Yemenite steps L,R
5-6		Grapevine step: L to L; R behind L; L to L; R in front of L
		NOTE: All steps are Debka steps
7-8		4 Debka steps, turning 1 turn away from ptr <i>in LOD</i>
		<i>H, circle up, out & down (2 meas)</i>

End in beg pos ready to rpt dnc from beg

Presented by Ya'akov Eden
 Idyllwild F.D. Camp, 1989

Debka: 7 chkal fwd, place full ft down

on computer
11/96 -wp

Tzur Chassidi

Israel

Presented by Ya'akov Eden, Idyllwild F.D. Camp 1989

TRANSLATION: Chassidic rock (stone)

PRONUNCIATION: tusr hah-see-dee

MUSIC: Tape: Ya'akov Eden, Blue Star 1989

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

STYLE: Chassidic: Body style has a low feeling.

STEPS: Chassidic Turn: 8 cts
Meas 1-2: Step R fwd (ct 1); close L to R with bent knee (ct 2). This step is done 4 times. Form a small circle turning L with 4 quarter turns.
Hands: Arms are raised above head, fingers open and close as arms also rise and lower slightly (cts 1-2). Repeat.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 2 meas after musical intro (beg with vocal)

PART A: Face LOD

- 1 Do 4 running steps fwd in LOD, R,L,R,L.
- 2 Jump onto both ft - face ctr (ct 1); hop on R - turning to face RLOD (ct 2); step-hop on L bkwd (cts 3-4).
- 3-8 Repeat meas 1-2, 3 more times (4 in all).

PART B: Face ctr

- 1 Do a 4 step grapevine to L, beg R across L - (on ct 1 do a slight dip) (cts 1-4).
- 2 Repeat meas 1.
- 3-4 Chassidic turn (see above) with 4 quarter turns.
- 5-8 Repeat meas 1-4.

PART C:

M thumbs in shirt. M would hold either a vest, coat or shirt; W hold skirt fwd.

- 1 Facing ctr - walk R,L,R,L fwd twd ctr.
Note: On last ct, turn 1/4 R to face LOD.
- 2 Walk R,L,R,L bkwd in RLOD.
Note: On last ct, turn 1/4 R to face out of ctr.
- 3 Walk R,L,R,L fwd out of ctr.
Note: On last ct, turn 1/4 R to face RLOD.
- 4 Repeat meas 2 (RLRL bkwd in RLOD)
Note: On last ct, turn 1/4 R to face ctr.
- 5-8 Repeat meas 1-4

Repeat to end of music. End with travel step, Part A.

TRANSLATION: Chassidic Rock (Stone)
 SOURCE: Yankele Levy
 MUSIC: Tape, Ya'akov Eden, Blue Star, 1989
 FORMATION: Circle, hands joined - *V pos*

PRONUNCIATION: *Hassadic style: body style now feeling*

METER:	4/4	PATTERN
Meas	Cts	<i>Intro - 2 meas after st musical intro, beg of vocal</i>
		Part A (Face CCW)
1	1-4	4 running steps fwd R,L,R,L in 200 <i>(v)</i>
2	1-4	Jump on both ft; hop on R turning to face CW; step-hop L bkwd
3--8		Rpt meas 1-2 Part A three times more
		Part B (Face ctr)
1	1-4	Grapevine, begin crossing R over L <i>on ct 1, do st dip</i>
2	1-4	Rpt meas 1 Part B <i>leg R (v) see below</i>
3-4		"Chassidic turn" (8 steps) CCW; arms are raised; snap on ea ht (4 quarter turns)
5-8		Rpt meas 1-4 Part B.
		Part C <i>M thumbs in shirt (Hassadic M wld hold either vest or coat) or shirt</i>
1	1-4	Walk 4 steps twd ctr R,L,R,L Face ctr
2	1-4	NOTE: On 4th ct, make 1/4 turn to R & face CCW 3-4 Walk 4 steps bkwd R,L,R,L Face 200
3	1-4	NOTE: On 4th ct, make 1/4 turn to R to face out of circle Walk 4 steps out R,L,R,L Face out; move fwd
4	1--4	NOTE: On 4th ct, make 1/4 turn to R to face CW (R 200) Rpt meas 2 Part C <i>(move bkwd, face R 200)</i>
5-8		NOTE: On last ct, make 1/4 turn to R to face ctr Rpt meas 1-4 Part C.

End of travel step, Part A

Presented by Ya'akov Eden
 Idyllwild F.D. Camp, 1989

Chassidic Turn:
 step R fwd / close L to R w/ bent knee /
 This step is done 4x (2 meas)
 Form a small circle (turning L)
 H: Arms are raised abv head, fingers open & close (cts 1-2)
 as arms also raise & lower stly (cts 2)



✓ 55.
corrected notes - eddy 92

Dance comes from Agri (Eastern Turkey) and is in the Halay style.

PRONUNCIATION :

MUSIC : Tamara 89, AL 003

METER : 4/4

FORMATION : Semi circle or circle, little finger joined
Hands are ~~W~~ "W" pos ✓

✓ Hands -
H in ctr means they are in normal "W" pos & sltly fwd.
When H move think of windshield wipers

INTRODUCTION : 2 Complete turn of melody.

PATTERN

Meas

1

Fig 1A

Step on R to Rt, move arms Rt from the elbows (ct 1); Step on L to Rt, move arms Lt (ct 2); Step on R to Rt, move arms Rt (ct 3); touch L toe ~~next to R~~, arms in ~~ctr~~ (ct 4).
All the steps are bouncy and very small and moves diag Rt. *fwd*

1

Fig 1B *move strait bk ✓*

Step back on L, arms moves Lt (ct 1); step back on R, arms moves Rt (ct 2); step back on L, arms moves Lt (ct 3); Touch R toe ~~in place next to L~~ (ct 4).
All the steps are bouncy and very small. *sltly fwd*

****Do Fig.1A+1B for 4 times****

1

Fig 2A

Exactly the same as Fig.1A except on ct 4- instead of touching L toe, lift L up from the knee.

2

Fig.2B *w/ knee flex*

Step on L fwd, lean body fwd, move arms fwd, and say "Basso" (ct 1); lift R ~~back~~, *back & hop L* bounce arms in ctr (ct 2); step back on R, straight body, bounce arms in ctr (ct 3); *again* Flex R knee and Lift L ~~up~~, bounce arms in ctr (ct 4)

* do the same thing one more time.

when saying Basso it takes 2 cts

Basso Cont.MeasFig 2C

1 Exactly the same as Fig 1B *back up*

****Do Fig.2 for 4 times****

Transition from Fig.2 to Fig.3

Do fig.2A and 2B exactly the same.

2C; *hop* on L *in place*, lift R back diag Lt, arms moves Lt (ct 1); *hop* on R, lift L to diag Rt, arms moves Rt (ct 2); Jump on both, arms in ctr (ct 3); hop on L in place, lift R up and pump it down, swing arms down (ct 4)

Fig 3A

1 Hop on L to Rt, *step* swing arms fwd (ct 1); *step* hop on R to Rt, arms fwd (ct 2); hop on L cross R, swing arms back (ct 3); jump on both, swing arms up and bend from elbows (ct 4); hop on R in place and lift L up, hold arms in position (ct 4)

Fig 3B

2 *hop* Hop on L fwd, lift R back, lean body fwd (ct 1); another *hop* *and stretch body* hop on L in same position (ct 2); *hop* hop on R *in place* lift L up (ct 3); hop on R, hold L up (ct 4). Arms moves fwd on Ct 1+2 and comes back on Ct 3+4

**Repeat 3B one more time. say Basso on cts 1-2 both times*

Fig 3C

1 *hop* Hop on L, lift R back *diag* L, arms moves Lt (ct 1); Hop on R, lift L back *diag* Rt, arms moves R (ct 2); *hop* jump on both in place, arms in ctr (ct 3); hop on L, lift R up and pump it down, swing arms down (ct 4)

****Do Fig 3 for 4 times****

Fig 4

The footwork is exactly the same as in Fig.3 *? ABC?*

Fig 4A

1 Make arms free and keep moving them just like in Fig 3

Fig 4B

2 Straight elbows and clap hands fwd two times (ct 1&2); put hands on waist (ct 3&4) *fingers fwd*
Repeat same thing one more time.

Fig 4C

Keep hands on waist (ct 1&2); Arms moves up, bend elbows (ct 3); swing arms down (ct 4)

****Do Fig.4 for 4 times****

TO FINISH Complete Fig.4 and after Fig.4C, bring R down, *jumping onto both feet* ~~put~~ it side of L, swing arms down and say "HEY".

Described and Presented
by

Ahmet Lüleci © 1989

Idyllwild F.D. Camp, 1989

IDYLLWILD FOLK DANCE CAMP, JUNE 23 -30, 1989

ANDOR CZOMPO

Andor Czompo was raised in Turkeve in Eastern Hungary, where traditional "folkloristic" life prevailed well into the 20th Century. As a good, natural dancer, he joined amateur dance groups and later one of the professional ensembles. He was certified as a folk-ethnic dance instructor by the Institute of Folk Art in Budapest.

In the United States he has been teaching at many institutes, master classes and courses at colleges and universities. He choreographs for many well known groups and ensembles. Currently Associate Professor of Dance at S.U.N.Y., Cortland, New York, he is recognized as the leading authority in Hungarian folklore and dance in the Western Hemisphere

YA'AKOV EDEN

Ya'akov Eden started his dancing career at age 11 with the Youth Movement in Israel. He danced with the National Kibbutz Troupe "Lahakat Hachativa" and then joined the famed Students of Haifa Dancers. In 1966 Ya'akov came to the United States and danced professionally with the Tel Aviv Review. While in the states he earned his B.A. in dance from the University of Oregon, and his M.A. from Ball State University. He presently teaches at Ball State University in Indiana where he directed the travelling folk repertory, The Banevolks. Ya'akov is a professional dancer and choreographer in both Israel and the U.S. He travels throughout the U.S. and Canada conducting workshops and teaching at camps. Ya'akov has taught at Idyllwild Folk Dance Camp many times.

JERRY HELT

Jerry Helt of Cincinnati, Ohio began his square dance activities in the early 1940s and has been a full-time caller since 1953. He has compiled an outstanding record of achievements in the square dance world. An outstanding caller, able to handle the many stratas of square dancing required by the contemporary caller, he has always been a strong advocate of the recreational values this activity affords. Jerry has put the stress on the pure enjoyment square dancing has to offer, and has proven his ability in taking a mixed floor of sometimes hundreds of square dancers, some veterans of 20 years or more, dancing along with those still in their beginning classes, and provided an equal opportunity for all to have a great time.

(Over)

JERRY HELT (cont'd)

He has written many singing calls, patter calls, contras, rounds and mixers. Jerry has traveled and called in all of the United States, Canadian provinces, Mexico and many European countries. He records on several labels, most recent "Blue Star" and is on the staff of many seminars, caller's colleges, and is a member of Callerlab and the American Square Dance Society Hall of Fame.

ATANAS KOLAROVSKI

Atanas Kolarovski, a native of Dracevo, a village near Skopje, Macedonia in Yugoslavia, comes from a family of outstanding musicians and dancers. While growing up, he also had the opportunity to observe and participate in the dances of the Serbians, Albanians and Gypsies who live in the Skopje area. After World War II, he danced for two years with the Yugoslavian Army Ensemble, until he was asked to help form "Tanec," the Macedonian State Folk Ensemble, where he remained for 19 years as artistic director, choreographer, and lead solo dancer, earning his reputation as Macedonian dancer nonpareil. In 1964, Atanas made his first teaching tour of the United States, awakening interest in Macedonian dance and music around the country. He returned countless times and has also taught throughout Europe and East Asia.

AHMET LULECI

Ahmet Luleci, a native of Turkey, began dancing at the age of 8 with numerous school ensembles and private associations, many of which won outstanding awards in city-wide and national competitions. He is an accomplished folk dance teacher, performer, musician, singer and researcher of Turkish folk culture, and has taught in ensembles in Ankara, Istanbul, and Eskisehir. Ahmet has participated in international folk dance festivals and competitions throughout western and eastern Europe, and his ensembles appeared in programs broadcast throughout Europe. Since arriving in the United States in 1985, he has taught at workshops and camps throughout the U.S. and Canada.

IDYLLWILD FOLK DANCE CAMP, JUNE 23 - JUNE 30, 1989

ERRATA

PAGE

- 1 FORGATOS
Pronunciation: FOR-gah-tohs
A. Women, delete meas 3-4, replace with:
ct 3 - Step on the L ft L fwd diag (start to turn to L;
ct & - Step on the R ft fwd (continue to turn to L;
Ct 4 - Step on the L ft bkwd (almost completing a full
turn;
Ct & - Bring the R ft close to L ft (prepare for symmetrical
repeat.
2 C, Man, cts 6-&: They are running steps.
Cts 6-7, change jump to leap

Cue:

Sequence D (long sequence - 16 meas): not notated in syllabus
W: Turn behind M with 3 slow steps (LRL) turning L 1 turn
" " " " " fast " (RLR) " R " "
" in front of " " " " " (LRL) " L " "
" " " " " " (RLR) " R " "
" behind " " " slow " (LRL) " L " "
W end on M L side. When W cross in front of the M from his
R side to his L side, M helps W across other wise there is
no contact with ptr until the end.

M: Step R fwd; scuff L heel fwd; small drop fwd on L; hop on L
as R kicks fwd with straight knee and clap hands; step-hop
RL bkwd.
Single Csardas R & L (this is done when W does rapid
cross-over)
Scissors: Step R fwd as L comes fwd so L hand may slap
thigh; leap onto L and repeat scissors with slap.
Step R bkwd
End with W on ML side and do 1/2 of Sequence A. This puts
W on MR side so that they may begin again with the W on MR
side.

- 3 KANASZTANCU: not taught
5 KAPUVARI VERBUNK: not taught
9 HAZI CSARDAS
Pronunciation: UAH-see CHAR-dahsh
Rida & Stamps, add after ct 10: Note only M stamp. This is to
denote change of direction to W.
Lady's Solo, cts 5-8, change end of line to read: turn/circle
almost around to R.....
Cts 9-12, add: complete circle
Ct 13, change to read: ...fwd and beg pivot turn halfway to L
(CCW)

- 10 Add to end of line 2: to complete 1 turn
Change dance sequence to the following:
Meas 1-2: Introduction
" 3-6: Ptrs do a Double csardas 4 times, gradually
joining in shldr-shldr blade pos.
" 7-11: Ptrs do the Rida and Stamps 2 times, turning to R
& R (CCW and CW).
" 12-15: Solo's
- 12 LAKODALMI TANC
#6, M 2-3, add to end of line: (L to L side; R across L,
repeat)
The Dance, add: Introdution - 4 meas
Add under Part II, Melody B, meas 7-8: Meas 9-16, Repeat
meas 1-8.
- 15 PALAOITAS
#2 Salutation, M, meas 3-4, add.....5th pos (L toe behind R
heel)
W, meas 3-4, line 2, change ~~both knees~~ to slightly flexing L
knee, R straight: at the same time.....
- 16 #3, Couple Turn with Saluation, W, add under meas 5-8: Note -
During Promenade and Saluation joined hands are always
straight
#4, 1st line under title, change shldr-waist to shldr-shldr
blade pos
- 17 #7, Rida Turn, meas 5, change ~~in place~~ to fwd.
The Dance, meas 17-20, change shldr-waist to shldr-shldr blade
pos
- 19 REGI TANC
Pronunciation: REH-gee TAHNS
Background, add to end: Court style of dance.
Add: Meter 4/4
Motifs, #1, ct 1, change Step to step/leap
#4, ct 2, change to:.....L ft to the R ft with click
(parallel)
Ct 4, add to end: with click
The Dance, Formation, line 2, change to:....other, relaxed
two-hand hold.
Intro, change 2 meas to 8 meas, begin with cello
Meas 5, add to end: (palm out)
- 21 SARKOZI UGROS
Pronunciation: SHAHR-kuz-ee OO-grohs
Meter 4/4
Motifs, #1, ct 3, add to end of line: with very slight flair,
lowering both heel to floor
#5, ct 5, change Leap to Hop
Ct 6, add to end: only leap onto L.
- 22 #2, #7 and #8 were not taught

The Dance, add to end of 1st paragraph: Circle moves
continously to L.

Change suggested motif to: #1, #3, #1, #4, #1, #5, #1 #6.
Paragraph under Suggested motif, line 2, delete: #7 and #8
Cpls Form, paragraph 2, line 1 and 2, delete: M31-W31 and
M32-W#3

- 23 SZATMARI VERBUNK (please note corrected spelling so that both dance and index can be corrected)
Add under formation: Hands - If hands are on hips, W fingers are fwd, M have fist on hips or thumb in belt.
Motifs, #3, ct 2, add to end of line: Note - steps are either directly in front of, or behind weighted ft.
#4 is for M only
The Dance, meas 5-8, add to end: (end with wt on L, knee bent)
Meas 9-1, add to end: (steps may be heavy for M)
Add variations noted on separate page: page 24 of errata

- 53 ARZU ILE KAMBER - GARAGUNA
Pronunciaton: AH-zuh ee-leh KAHM-bear
GAH-rah-goo-nah
Meter, change 7/8 to 8/8
Formation, change line 2 to read: arms in "V" pos
Add under pattern: Arzu ile Kamber, 8/8 meter
Fig 1A, add to end of last line, change: on both ft
Fig 1B, change 4 to 3 times
Fig 2A, change ct 6 to 5, then add: touch R next to L (ct 6)
Add note after Fig 2A: Note - All touches are slightly fwd of weighted ft.

- 54 Fig 3, ct 1: change Hop to Jump
Ct 2, delete in ctr then delete to diag and replace with across
Ct 3, change to read: leap on R in place
Ct 4, change to read: step on R bk in place
Ct 5,6, change hop to step
Ct 8, add to end of line: hold on both ft
Fig 4, Garaguna, ct 2, change hop to step then delete lift
L up
Ct 3, change hop to step
Ct 4, change hop to step then delete: Lift L up
Ct 6: change hop to step
Fig 2, ct 6, change hop to step
Finish, line 1: Do Fig 4, 4 times, except on ct 7
Change last line to: ... in place with wt on both ft and

- 55 BASSO
Pronunciation: BAH-soh
Formation: hands are in "W" pos.

Hands: When "hands in ctr" on notated that means they are in normal "W" pos
Fig 1A: move diag R
Fig.1A-B: Arms move as in a small windshield wiper motion
Fig 1B: move straight bkwd

- 56 Fig 3A, line 1, ct &: change ~~hop~~ to step
Line 2, ct 2: change ~~hop~~ to step
Fig 3B, ct 1: change ~~hop~~ to leap
Ct 3, change to read: hop on R in place back to place, lift
L up and straighten body
Fig 3C, ct 1: change ~~hop~~ to leap
Ct 2, change ~~hop~~ to leap; then delete: ~~diag Rt~~
Finish: change ~~put it side to L~~ to jumping onto both ft

57 CIMENCICEK

Pronunciation: CHEE-meen-CHEE-check

Meter: 6/8 counted 123 456
 1 2

Fig 1A-B-C-D: move in LOD

Fig 1A, delete: ~~drop arms down, R elbow straight L elbow
behind and bend~~, replace with - L hand in small of own back,
R hand joined fwd with L hand.

Fig 1A, line 3, add to end of line 3: heel

Fig 1B, ct 1: Step on L with deep plie to face ctr - delete ~~to
diag Lt~~

Ct &: change ~~step~~ to close, then add to end of ct: ...L heel

Ct 2+&, change to read: touch L diag L and slightly fwd

Fig 1D, line 1, change to: ...in place with deep plie

Ct 1, add to end of dt: almost at shldr level

Ct 2-3, change ~~in place~~ to bkwd

Ct 4, delete ~~in place~~, change to slightly fwd

58 Fig 2C-D-E: move twd LOD.

Fig 2C, change line 1 to: ...45 degree (almost at shldr level)

Ct &, change ~~fwd~~ to beside L heel

Fig 2D, ct 2, add to end of ct: beside L heel

Fig 2F; change all kicks and lifts to: brush/kick and
brush/lift

Fig 2G-H move bkwd

Fig 2I is done in place

Hands are in "W" pos and move in a windshield wiper motion

Ct 4, delete ~~in place~~, then change to read, slightly fwd.

Arms swing down (over the waterfall)

Finish, add to end: Swing arms to "V" pos (over the waterfall)

59 GAYDA

Pronunciation: GIY-dah

Formation, line 2, change ~~shoulder~~ to shldr

Intro, delete ~~right after the drum beat~~, and change to on 3rd
drum beat

Fig 1, line 1, change to...R heel then full ft to R....

Line 1, delete, ~~behind R then full ft~~, change to on R side
of R ft

Line 3, last word, change ~~make~~ to step

Line 5, Ct &, change ~~shalf~~, body to calf, wt, then change
step to leap

Line 6, change beg of line to read Lt, R almost stays in
place.....change hop to leap....add to end of line

across R knee

Cts 6-7-8, delete ~~bounces for~~, change to, knee flexes on

58 At bottom of Fig 1; do Fig 1, 6 times not ~~4~~
59 Fig 2 only demonstrated once during class
60 Fig 3, cts 8-&, change ~~hop~~ to leap, then delete, diag R and
change to high across knee
Fig 4, ct 1, change in place to slightly fwd
Ct 2, delete to diag, change to across
Ct 4, change to:.....in place, slight lift L....
Ct 5, "&", change ct "&" to ct 5, then change new ct 5 to
read: ~~Hop~~ leap on L in place, lift R back (ct 5) touch
R toe behind L (ct 6)
Finish, line 2, change to: R with wt on both ft, and say....

61 HIR HIR

Pronunciation: hur hur

Formation, line 2, change: down L shlder in front of R, hand behind body (for Fig 1)....

Fig 1A, line 3, change ct 2 to ct 2-&.

Line 4, change ct 1&2 to ct 12&

Fig 1B, style note: On ct 3 body is straight, on cts 3"&" head and shldrs remain in place, while chest through pelvis area moves fwd.

Ct 3, add to end of ct: pushes downward

Ct 4, add to end of ct: bend knees

Add to bottom of Fig: on hop free ft pushes fwd and down (do not touch floor)

Fig 1C, line 1, change cts 1&2 to 12&

Line 3, delete ~~back~~, change to: turn 1/2 R to face out, elbows.....

Add to end of fig: End with R hand across own waist, L hand across own back, do not release hands

Fig 1D, ct 1, add to end of ct: L pushes downward

Line 3, change ~~back~~ to out

Line 3 of ct 4:.....turning 1/2 L to ctr.....

Add to end of page: Note - During Fig 1B, ct 3 and Fig 1D, ct 1, heel may touch fwd on floor while hopping.

62 Fig 2B was refered to in class as the "Druken sailor step"
Add to end of Fig: Note- Diag steps are across weighted ft and you are moving fwd.

63 IZZET HOCA

Pronunciation: eez-SEHT oh-GAH

Intro: Beg with full orchestra

Fig 1, add to beg of ct 1: Facing diag R and look twd ft

Ct 1, add to end of ct: Note - When repeating hands swing down and back from "W" pos (over the waterfall)

Ct 2, delete line 2, replace with: up to "W" pos.

Ct 3, delete and replace with: Step on R beside L with knee flex. Arms pull down.

Ct +, change to: Facing ctr, step on ball of L (heel barely off floor, changing weight. Arms are up push up slightly.

Ct 4, change to:.....again to R with flex. Arms swing pull down slightly.

Add at bottom of fig: Do a total of 32 times alternating ftwk.

63 ***, change end of line 3, delete ~~feet~~, then add: knee. Lower hands to "V" pos.

Add to end of line 3: Note: When all instruments stop except drum and flute, there are 3 more steps to finish.

Fig 3: Do a total of 6 times in all + ending. Fig 3 in done in place facing ctr.

Ct 2, add to beg of ct: Hop on L, lift R leg

64 Line 2, ct 3, add to beg of ct: Hop on R and again....

Ct +,4,+ are scissors steps

Add to end of paragraph 1: Note - Shldrs and lifts movements are in opposition to each other

To finish the dance, delete, ~~On Fig 4 on the.....it from the knee,~~ replace with: After doing the step 7 times, step L fwd (lifting backward).....

Add note to end of dance: If having trouble with fast part change step-lifts to low lifts and replace scissors with 3 steps in place.

65 KALEKVAN

Pronunciation: keh-LAK-vahn

Style add: Lifts are under body, at approx calf ht.

Formation: Short lines

Line 2, delete ~~shoulders touching,~~ replace with: L shldr in front of R

Add under Form: Hands - 1st and last person has kerchief in free hand and waves it or has it on waist with finers fwd

Intro - Beg with zurna

Fig 1, add to beg of ct 1: Face ctr

Ct 2, change, ~~Bring to Touch,~~ then delete to meet L heel and replace with at instep

Ct 3: Return R back to orig.....

Ct 4, delete and replace with: Touch L toe beside R toe

Change Fig, styling note: Body moves slightly side to side turing fig.

Fig 5, style note: Body bends slightly fwd and knees are bent

Ct 1, change ~~head~~ to body

67 Add to end of dance: Changes occur with drum solo's

69 NARE

Pronunciation: nah-REH

Styling note: Knees flex with each step

Fig 1A, line 2, change to read: (ct 1); step on L fwd turn twd LOD,.....

Ct 2, delete, ~~on the back,~~ replace with: in small of own back

Ct 3 and 5: touch heel fwd

Styling note: Body moves in same direction as touches, and body is bent slightly fwd.

Fig 1B, style note: Bounce on each step, body straight

Ct 2, change to: on R toe (ct 2);

Last line, change to: ...turn to face ctr

69 Fig 1D, line 3, change to hop to jump
Line 4, delete, ~~back to the orig place~~, change to: to "W"
pos

71 SAVSAT BARI

Pronunciation: sahv-SAHT BAH-ruh

Formation, line 2:...elbows bent, lower arm parallel ...

Intro, delete, 1 complete melody, replace with 4 drum beats.

Part 1 (Slow)

Fig 1 is done a total of 6 times

Line 4, delete, ~~in the side of R~~, replace with slightly fwd

Ct 8, delete, in the side of L, replace with slightly fwd

Fig 2 is done a total of 4 times

Transition, line 2, change to:....R toe fwd then lift R up
then lift R up and kick it.....

Part 2 (Fast)

Fig 1 is done a total of 6 times

Line 1, change to:....bent elbows ("W" pos) (ct 4...)

Ct 8, add to end of ct: (over the waterfall)

Style note: During cts 5-6 hands move in windshield wiper style.

Part 2, Fig 2, do a total of 4 times

Fig 2, cts 1-2, change ~~hop~~ to leap

Line 5, change ~~hop~~ to leap, then change T to R

Line 6, change ~~hop~~ to leap, it should now read: leap R (ct 6); kick and touch.....

Ct 8, change ~~hop~~ to leap

Fig 3 is done a total of 4 times

Cts 1-2, change ~~hop~~ to leap

Ct 3, change to read:.....jump on both ft fwd,

bent knees....., then change beg of line to read:
arms beg to move all the way.....

Line 4, change ~~up~~ to bkwd

Line 5, cts 5-7, change:.....(ct 4); low jump.....

73 TESI-DUZ-HALAY

Pronunciation: teh-SHEE duz HAH-lai

Formation, and to end of line 2: Arms behind body, L shldr
in front of R

Introduction: none

Fig 1, add to beg of line 1: Face ctr,

Line 4, do step 16 times not ~~8~~, then change (~~2~~ meas to 4
meas)

Add to end of line 4: Do shldr shimmies at will

Fig 2, ct 2, change to: lift L up with slight pump down (ct
2,&).....

Add to end of ct 4:.....Lift R up with pump (ct 4)....

Fig 3, line 2, change ~~hop~~ to drop....then change in place to
slightly under body, calf ht (ct 3+&....)

74 Fig 4, move sdwd to R

At beg of Fig 4, M yell "tey!, then W answer with "zilget"

- 74 Fig 5 (move sdwd R)
Ct 1, add to end of line: (toe almost touches floor (ct 1)
Ct &, delete and replace with: step R to R
Ct 2, change ~~hop~~ to step
To finish the dance, line 2, change say to yell

75 BEROVSKO ZA RAMO

Pronunciation: BER-rohv-sko zah RAH-moh

Translation: Dance from Barovsk in shldr hold ("za ramo" means, holding hands on shldr)

Source: This dance is from Berovo, region of E. Macedonia. The dance has been seen on many occasions such as holidays, St. Days, weddings, Name Day's, etc. The dance is typical of the area with many knee flexes and bounces. Similar movements to that of "Ratefka" and "Berovka".

NOTE: This dance should not be learned from notes but from a qualified teacher as many styling details are not noted.

Formation: In "T" pos for M, "V" for W or mixed lines

Style: Throughout dance, change all lifts to bounces or small hops

Part 1, meas 2-3, 1st word, change ~~step~~ to small leap

Part 2, add to end of meas 1: (These are two-steps and done with a flat-ball-flat style)

Meas 2, delete ct 2, replace with: step L slightly back and behind F

Ct 2, ct 4-& are 1 variation and are ok as noted, but another variation was also taught in class: bounce on L 2 times, R lifts behind L calf (ct 4-&)

Meas 4-1/2, ct 6, change ~~in place~~ to fwd LOD to

Part 3, ct 1, delete ~~lift on L.....~~ then change ct & to ct 1

76 meas 8, ct 4, change ~~in place~~ to fwd

77 BRAZDIDNSKO ORO (note change of title - addition of "ORO")

Translation: Village by the name of "Brazda"

Source: This dance is from the village of Brazda in central Macedonia, and was been seen at the Bitola Festival, approximately 3 or 4 years ago by Atanas. Before being taught at the festival this was a village dance that was done at weddings, St. Day, Name Day's, etc. The character of this 11/16 meter dance has short steps with many knee flexes and bounces which has no similarity to other 11/16 meter dances.

NOTE: This dance should not be taught from notes as there are many bounces, knee flexes, lifts, etc. not noted.

- 77 Formation: W or mixed lines in "V" pos, M in "T" pos
Intro: 8 meas (1 melody)
Fig 1: This fig is done 8 times in all
 Meas 1, ct 1, change ~~hop~~ to leap
 Meas 2, change to: Hop on L raising R in front of L, face ctr (ct 1);
 Meas 3, ct 1: Hop on R, raise R in front of L turn to face LOD, step on L bkwd as R cuts bkwd twd R leg (cts 2-3)
Fig 2: This fig is done 6 times in all
 Meas 1, add to beg of ct 1: Facing and moving in LOD.
Fig 3: This fig is done 8 times or until end of music
 Meas 3, ct 1, change to: Hop on R, raise L in front of R
 Ct 2-5, delete, replace with: Step L to L (ct 2-3); large step R across L, lifting L bkwd (cts 4-5)
 Meas 4, delete, replace with: Hop R in place, L still lifted bkwd (ct 1); step L bkwd to face ctr (cts 2-3); step R in LOD, turning to face LOD (ct 4-5)
Fig 4, was only demonstrated as an option

- 79 BUKITE ORO (note change of title and correct where necessary)
Pronunciation: BOO-kee-teh

SOURCE: This dance has been seen by Atanas at Bitola, Skopje, and at The Day of Solidarity (1963 Earthquake) Festaival. Today, it is the most popular dance by ensembles. Even through this popularity it is still being done in a traditional manner. Atanas learned it from TANAC in Skopje. The dance was brought to Macedonia from the same Aegean Sea immigrants who are currently performing the dance. It is generally considered a womans dance, but approximately 50 years ago was done in separate lines.

Rhythm: 11/16 counted $\frac{1-2}{1}$ $\frac{3-4}{2}$ $\frac{5-6-7}{3}$ $\frac{8-9}{4}$ $\frac{10-11}{5}$ (Q,Q,S,Q,Q)

Intro: 4 meas

Part I is done a total of 3 times

Part 2 is done a total of 11 times

Meas 1, cts 4-5:.....step L across R fwd in LOD

Meas 3, cts 1-2: Step on R to R and face.....

Ct 3, delete ~~in front of R~~, change to: twd ctr

Ct 4, delete, replace with: step R back in place (cts 4-5)

Add: Meas 4 - Step L bkwd away from ctr (ct 1-2); step R slightly bkwd (ct 3); step L slightly bkwd, leave most of wt on back ft and do double bounces (ct 4-5)

Part 3 is done a total of 6 times

Meas 1, ct 3, line 1, add to beg of ct: hop on R,

Meas 3, ct 2: Step on R to R and face R of ctr

Ct 4-5, add to end of ct: step back on R turning to face LOD

Meas 4, ct 3, delete, replace with: close R to L

Add to bottom of Fig 3: Note - During slower music, meas 1-3, cts 1-2, hops are lifts.

79 Part 4 is done a total of 4 times
 Meas 1, second ct 3 on line 2:....Cts 4-5); or hop on R as L kicks fwd
 Ct 4-5, add to end of ct: place ball-flat (cts 4-5)
 Add to end of meas: Note - The "or" variation was taught in class

81 CIJE E ONE MOME

Pronunciation: che-yeh a oh--neh moh-meh

Style: Very soft bounces and knee flexes throughout

Intro: Gida, then 6 meas of of full orchestra, beg with vocal

Part 1, meas 1, change ct 2-3 to ct 2, then add: hold (ct 3).

Meas 2, ct 2-3 change R to L and L to R, then add: bouncing twice on both ft.

Add: Meas 3 - Step L fwd (ct 1); close R to L and bounce twice on both ft (cts 2-3)

Meas 7, cts 2-3, add to end of meas: bounce twice on both ft (cts 2-3)

Meas 12, delete cts 2-3, replace with: with wt on L, lift R across L (cts 2-3)

Part 2, meas 1, ct 2, change ehug to bounce

Meas 2, cts 2-3, delete, replace with: bounce twice on L (cts 2-3)

Meas 4 cts 2-3, change ehug to bounce

Meas 7, add to end of ct 3: end facing LOD.

Meas 8, cts 2-3, change ehug to bounce

83 KATLANOVSKO ORO (note change in title, change where needed)

Source, change town to village, then add: The dance is from the Skopje region and is still being danced today on special holidays such as Slav Day's, St. Day's, weddings, etc.

Rhythm, incorrect as noted change as follows

$\frac{1-2}{1} \quad \frac{3-4}{2} \quad \frac{5-6}{3} \quad \frac{7}{4} \quad \frac{8-9}{5}$ (S-S-S-Q-S)

Intro: 20 meas from beg of music

Part 1 is done a total of 7 times

Meas 1, change ct 4 to 4-5, then change to read: close L to R on ball of ft.....(cts 4-5

Meas 3, add to end of ct 1: face L of ctr
 Change ct 4 to 4-5

Meas 4, ct 2, delete diag L back, replace with: bkwd, face ctr

Change ct 4 to 5, then insert: ct 4 - hop on R in place

Part 2 is done a total of 6 times

Meas 1, ct 1, add to end of ct: as R swings quickly across L

Ct 4, change to cts 4-5

Meas 2, change ct 2 to 3; change ct 3 to 4; change ct 4 to 5

Meas 4, change ct 4 to 5, then insert: hop on R in place (ct 4).

- 85 MARINO ORO (Note change in title)
Pronunciation: mah-ree-noh
Part I, meas 3, delete the words ct 2, and move them to the end of the meas.
Part II, meas 4, ct 2, change lift to bounce
Meas 5, ct 2, change behind R to fwd
Meas 8, add to end of meas: Note - Styling same as meas 4
- 86 Part III, add to end of meas 5-8: except on last 3 steps turn to face RLOD
Part IV, meas 20, add to end of ct 1: lifting L fwd
Meas 20, add to end of ct 2: Note - Cts 2-& are scissors like motion high in the air and fwd.
- 87 MALADINSKO ORO (Note correction of title)
Formation in "V" pos not W
Style: All hops may be bounces, you should not try to learn these dances from the notes but from a qualified teacher as there are many styling points left out
Intro: 4 meas (1 melody)
Part 1 is done 4 times in all
Meas 1, cts 1-3, change to:... CCW, small prep-lift on L, step on R....
Meas 1, line 3, ct 3, change to: leap on ball of L ft next to R (ct 3....
Meas 3, add to beg of meas: W "W" pos,
Line 2, ct 1, change hop to bounce
Line 3, ct 2, delete next to L, replace with: back
Ct 1, change hop to bounce
Line 4, ct 2, change next to L to fwd
Add: Meas 5-6 - Repeat meas 3-4, except on last ct step L across R to face LOD
Part II is done 3 times in all + meas 1-2
Part II, meas 3, add to beg of line: W in "W" pos
Meas 3, line 2, cts 1-2, add:.. across R, R lifts across L
Line 2, change hop to bounce
Line 3, change hop to bounce
Line 4, change hop to bounce
Add: Meas 5-6, Repeat meas 3-4
- 89 MOMINSKO ORO - not taught
- 91 RESENSKO ORO
Pronunciation: REH-sehn-skoh
Source: The music is the same music as used in the village of Resensko in western Macedonia. The dance was seen by Atanas at the Bitola Festival 3-4 years ago. It is typical of the dances done on holidays, weddings, St. Day's, etc.
Rhythm: Q,Q,S
Part 1, meas 5, cts 1-2: Hop on L, lift L across R (ct 1-2
Ct 3, delete diag-L
Meas 9, cts 1-2, change Step to Leap
Part 2, meas 5, ct 3: hop on R, L swings across R
Meas 6-9, change to 6-7, on same line change meas 12-15 to meas 12-13

- 91 Insert: Meas 8-9 - Step L in place (ct 1); hop on L,
 raise R knee in front of L (ct 2-3). Repeat step-hop
 on R (cts 1-3)
Part 3, meas 14, ct &: step on R back in place
Meas 14: Style note - Wt is kept mostly on back ft.

93 STARO LESNONO

Pronunciation: stah-roh lehs-not-toh

Add to Source: This is a basic lesnoto style of dance from
Skojpe and other regions of Macedonia. This type of dance is
open to much improvisation.

Intro: Beg with full orchestra

Rhythm: S,Q,Q

Part 1, meas 1, change ct 1 to: Facing diag R and

Ct 2, ~~change~~ lift to bounce

Meas 2, ct 2-3, delete ~~cukce~~, replace with: flex R knee 2
times.

Meas 3, add to beg of meas: Face L of ctr and move in
RLOD

Ct 2, change ~~lift~~ to bounce

Meas 4, change ct 1 to read:....Step on L back, face ctr

Ct 2-3, delete ~~cukce on L~~, replace with: flex L knee
twice while raising R knee.....

Meas 3, cts 2-3, change to:..on R very slightly diag....

Add note after meas 4: Note - During meas 3-4 move very
slightly to R

Part 3, meas 1: Repeat Part 1, meas 1

Meas 2, ct 2: close L to R with prtial wt and bounce

Meas 3, ct 2: close L to R with bounce

Ct 3, change ~~hold~~ to bounce

Part 4, delete and replace with:

Meas 1 - Facing diag R and moving in LOD, step R fwd (ct
1); bounce on R (ct 2); step L across R (ct 3)

Meas 2 - Face ctr and step R to R (ct 1); step L bkwd (ct
2); step R fwd (ct 3).

Meas 3 - Cukce on R, lift L in front of R (ct 1); leap on
L fwd (ct 2); leap on R fwd (ct 3).

Meas 4 - Leap L fwd (ct 1) cukce on L, raise R knee in
front of L (ct 2-3)

Meas 5 - Facing ctr and moving diag R out of ctr, step
R diag R bkwd (ct 1), step L behind R (ct 2-3)

Meas 6 - Step R diag R bkwd (ct 1); step L diag L bkwd
(ct 2); step R fwd (ct 3).

Meas 7 - Leap L fwd (ct 1); leap R fwd (ct 2-3).

Meas 8 - Step L fwd (ct 1); raise R in front of L (cts
2-3).

Meas 9-32 - Repeat meas 5-8, 7 more times.

Part 5, meas 4, ct 1, change to: Facing ctr, move
sdwd in LOD

Ct 2, ~~change~~ fwd to diag R bkwd

Ct 4, ~~delete~~ fwd, change to across R

Add under meas 4: Note - During meas 3-4, step on ball of
ft first then full ft

Add: Ending - End dance by stepping L fwd (ct 1); lift R
in front of L (cts 2-3).

95 SVEKRVINO
Translation: Groom's mother

SOURCE: This is a wedding dance. The svekrvino is draped with peppers and she leads the beginning and ending dance of the wedding. If no band is available, the dance is done to singing. This dance is done mostly at weddings.

Pronunciation: svek-kur-vee-noh or-oh

Style: Slow subtle styling

Rhythm: S,Q,Q

Intro: 8 meas, beg with vocal

Fig 1, meas 1, ct 2: cukce on R, lift L in front of R

Meas 11, cts 2-3:.....behind L, do not bend knees

Meas 15, ct 2: step on L back in place (ct 2); then change ct 3 to read: Step on R to R, not next to L

Fig 2, meas 3, ct 1, change ~~across~~ R to twd ctr

Meas 4, delete, replace with: Step R bkwd (ct 1), bounce on R twice as L lifts across R (cts 2-3)

97 ZENSKO DRACEVSKO

Rhythm: S,Q,Q

Intro: 14 meas (1 melody)

Basic Step, meas 1, change ct 1 to ct 1+2

Change line 2 to: Step fwd L (ct 3)

Meas 3, delete (~~ct-ah~~); then in ct 1, change step to leap

Meas 4, add to end of meas: Leap on 1st step. Note =

Meas 3-4 are running steps.

Meas 8, ct 2, add: Hop on L, kick R low twd floor

Meas 12, delete entirely, replace with: repeat meas 10 (L to L, bounce)

Men's Var. 1, not taught

Men's Var. 2, meas 5, ct 1, change leap to step

Meas 6, add to end of meas: Note = Hands are on hips

Change meas 7-12 to 7-11

Add: Meas 12 - Step RLR in place

Suggested sequence: Basic 4-5 tims; M Var 2, 4-5 times, then repeat again.

99 ZETVARSKO: not taught

101 AL SADENU

Pronunciation: aha sah-deh-nu

Intro: 6 cts

Part A, meas 1-2: Double tcherkessia, beg by stepping R to R

Meas 4:.....in LOD, R to R, L across R

Part B, meas 1:.....into ctr (RL); brush R heel...

Meas 3-4: Dble tcherkessia, beg by stepping R to R

Meas 6:.....step R back in place; step L.....

Meas 7-8: Grapevine, beg by stepping R to R, L across R

103 BADERECH EL HAKFAR - not taught

105 DEBKA DAVID

Pronunciation: deb-kah dah-veed

Style: Bouncy feeling

Intro: Vocal, instrumental, then beg with vocal

- 105 Part A, Meas 2, ct &: chug fwd on L..... lifted fwd with bent knees
Meas 3, ct 2, change ~~step~~ to drop on L beside R
Delete cts &-3-4-&, replace with: step R fwd (ct 3);
drop fwd on L (ct &), step R fwd (ct 4); drop fwd on L
Meas 4, ct &, change to: with ft uncrossed, scoot bkwd
Part B, Meas 2, ct 1-2, change to: step R to R; drop L
across R.....
Line 2, add to end of line: in place
Part C, meas 1, add to end of line 2: leap R across L
- 106 Order of dance after doing dance 1 time through
Ending, meas 2-5: Rpt Part C, meas 1-4

107 DEBKA LA'ENEK

Pronunciation: deb-kah lah-em-ek

Style: Very bouncy with knee flexes on almost every ct.

Intro: 8 cts

Part A, delete, replace with:

- Meas 1: Face and move in LOD with, Debka R fwd (cts 1-2)
2: Walk R fwd (cts 1-2; walk L fwd (ct 3); drop on R in place with bent knee (ct 4).
3: Walk R-L fwd (cts 1-2, 3-4)
4: Walk L fwd (ct 1); drop on R in place (ct 2); walk L fwd (cts 3-4).
5: Walk R fwd, bend and straighten knee (cts 1-2); walk L fwd (ct 3); drop on R in place (ct 4).
6: Walk L fwd (ct 1); drop on R in place (ct 2); walk L fwd (ct 3); drop on R in place (ct 4).
7: Walk L-R fwd (cts 1-2, 3-4).
8: Face ctr and stamp R beside L (ct 1-2); stamp R again (ct 3-4).

9-16: Repeat meas 1-8, end facing ctr.

Part B, meas 1, add to beg of meas: Face LOD and step R in.....

Meas 1, add to end of line: bend fwd

Meas 3, add to beg on meas: straighten body and do 2 step....then add again....sharply L on 1st step

Meas 5, change line 1 to read: fall with R to R, R knee bent L extended L sdwd, face ctr;.....

Meas 8, add to end of line 2: facing RLOD

Part C, meas 1-4, line 4:.....to ball of ft flexing knees on each ct, turning to face ctr;.....

Meas 1-4, line 3, correct to:.....clap hands 2 times in front.....

109 ERETZ AHUVA

Formation: Circle, individuals, no hand hold

Style: Bounces, knee flexes on almost each ct, Debke style

Intro: Bet with vocal

Part I, cts 17-24, delete and replace with: Facing ctr and moving sdwd, step L to L; step R across L (open arms then bring arms tog and snap fingers at chest ht; body undulates during snap); thrn CCW (L) stepping L-R.

Cts 29-32, change to; close R to L with bent knees and snap fingers at waist ht, body does undulation movement

- 109 Add to bottom of Part I: Cts 33-64 - repeat cts 1-32. (Fig I is done a total of 2 times)
 Part II, do a total of 2 times
 Cts 1-4: Facing diag R, step with R to R, touch L fwd in front of R, snap fingers at eye ht, (arms somewhat open)
 Cts 5-8: Facing diag L, step L to L, touch R fwd in front of L, snap fingers at eye ht, (arm somewhat open)
 Cts 17-20, add to end of line 2: snap at chest ht
 Cts 25-28:.....& snapaing (snaps are twd the R then the L).....R,L (small dipping steps facing diag R then L)
 Cts ~~33-36~~, change to 33-40
 Cts ~~37-41~~, change to 41-48, then correct to: turning CW and move out of circle: R,L,R,L (2 turns, 1 step per 2 cts)
 Change cts ~~42-45~~ to 48-56, and change ~~46~~ to 57-59
 Add: Ending: New cts 48-56 - L Yemenite
 " " 57-59 - Close L, snap fingers at chest ht, body undulates

111 EREV TOV - not taught

113 HORA AM ECHAD

Pronunciation: hohr-rah ahm ech-hahd
 Style: Running steps throughout dance.
 Intro: 8 cts, beg with vocal
 Part A, meas 1, cts 1-4: When moving R on R, leap on R to R
 Part B, meas 1, change in LOD to twd ctr
 Meas 2: Leap on R in place with L.....
 Meas 2, add to end of line 2: (L-R)
 Meas 3, correct to: Rpt cts 1-2, meas 2, Part B reverse.....
 Meas 4, correct to:.....turn to R moving out of circle with 2 steps R-L
 Meas 5, change fwd to diag R fwd
 Meas 6, line 2:L heel diag L
 Order of dance, delete: ~~Note: Omit meas 16 and rpt Part B, meas 1-4~~
Rpt Part B, meas 1-7 not &
Rpt Part B, meas 1-4
 Then add: Rpt A-B-B

115 HORA NADAV - not taught

117 KULANU BAMITZAAD - not taught

119 KUMU VENA'ALE

Intro: Beg with vocal
 Part A, meas 1 and 2 are counted: Cts 1-2-3-&-4
 Meas 2:....reverse dir (back up), arms go down on cts 1-2 & up on cts 3-4 + stay up in "W" pos.
 Meas 4, add to end of line: Hands lower on cts 1-2
 Part B, delete meas and replace with:
 Meas 1: Grapevine to R: Step R to R (1); step L behind R (2); step R to R (3); step L across R (4).
 2: Step R to R (1); step L behind R (2); step on R heel to R (3); step L behind R (&); step R heel to R (4); step L across R (4)

- 3-4: Repeat meas 1-2, except on last ct do a small leap R to R with bent knee as L lifts across R
(4)
5-8: Repeat meas 1-4 with opp ftwk and direction
9-16: Repeat meas 1-8 (do a total of 4 times - move R,L,R,L

Part C, add: Hands in "V" pos

Meas 2, change cts 1-3 to 1-2, then correct to;...: step R diag R back: moving diag R out of circle

Meas 2, add: Cts 3,&,4 - Moving diag R out of ctr, step L across R, step R diag R bkwd, step L across R.

Meas 3, change to:....meas 2, Part C (RLR), on ct 4 extended L....half turn to R on R with hop, end facing out, relase hands

Add: Ending - Step R,L,R,L, touch R heel fwd (music slows)

121 PERACH HA'MIDBAR - note correction of spelling

Translation: Desert flower

Formation: Cpls form a circle, W on MR, hands joined in "V" pos, face ctr

Intro: Beg with full orchestra

Part 1, meas 2, line 2, correct:.....R to R; step L across R

Meas 3 - step R to R; step L behind R

Meas 4 - step R to R; step L across R; sway R-L

Part 2, meas 1, line 2, correct: & raise R across L, join L hands fwd with ptr at shldr ht on ct 1

Meas 2, line 1; release hands and step R to R.....

Line 2: pivot on L to L; face ptr while stepping R bkwd with bent knee as L lifts fwd; step L twd ptr.

Meas 3, line 1: M outside, rejoin R hands in "V" pos move fwd in front of ptr, with R,L,R & pivot fwd

Line 2, delete ~~bkwd~~, delete ~~straight~~, delete ~~hold L~~ and Replace with release R hands

Meas 4, add to end of meas: Join L hands

Meas 5-8, line 2, add to end of line: on ML side and join hands as noted below.

Part 3, ~~delete inside hands~~, replace with: joined R hands on ML shldr, L hands joined and fwd

Meas 1, delete ~~both bounce-L~~, replace with: hold

Meas 5, correct R,L,R to read: R across L, L to L, R across L

Meas 7-8, correct to:.....with 2 step-tog-steps

Add to end of line 2: End facing RLOD

Meas 9-10, add to end of line 2: (1&2-3&4)

Meas 11-12, change ~~GGW~~ to LOD

121 Add to end of Part 3, in L margin 13-23, then change, Rpt meas 1-12 to 1-11, Part 3

Add: Meas 24 - Turn 1/2 individually to L with 3 steps (LRL) to face ctr ready to beg again

Part 3-A and 4 were not taught

123 SHIR MILEV BOKE'A

Pronunciation: sheer me-LEHV boo-KEH

Formation: add: Face LOD

Intro: Beg with vocal

Part A, meas 9, change ct 3: delete ~~leap~~, change to - step onto L in front of R