

IDYLLWILD

FOLK DANCE

CAMP



1991

**ABBREVIATIONS USED IN THE SYLLABUS**

beg	beginning, begin	LOD	line of direction
bkwd	backward	M	man, men
bt (s)	beat(s)	meas	measure
CCW	counterclockwise	opp	opposite
cpl(s)	couple(s)	orig	original
ct(s)	count(s)	pos	position
ctr	center	ptr(s)	partner(s)
CW	clockwise	R	right
diag	diagonal	RLOD	reverse line of direction
dn	down	rpt	repeat
Fig	Figure	sdwd	sideward
ft	foot, feet	shldr	shoulder
ftwk	footwork	twd	toward
fwd	forward	W	woman, women
L	left	wt	weight

**TEACHING STAFF, 1991**

Ya'akov Eden, Israel  
 Morry Gelman, Austria  
 Jaap Leegwater, Bulgaria  
 Richard Powers, Vintage Dance  
 Slobodan Slovic, Serbia

**FOLK DANCE CAMP COMMITTEE**

Fran Slater, Chairperson  
 Sherry Cochran, Carol Maybrier, Norma Rudin,  
 Morris Schorow, Dave Slater, Oscar Spear

**VENDORS, 1991**

Edie's Folk Boutique - all week  
 Festival Records - weekend only  
 Folk Motif - weekend only  
 Gypsy Camp - weekend only

This syllabus was compiled by Frances Slater, Chairperson of the Idyllwild Folk Dance Camp Committee, sponsored by the Folk Dance Federation of California, South, Inc. Each of the teaching staff, as noted above, submitted the dance descriptions. The syllabus was printed in Los Angeles, California in June, 1991 in preparation for the folk dance camp to be held at Mesorah Mountain Retreat, Mountain Center, California, June 28th to July 5th, 1991. Editing of the dance descriptions will be done at the folk dance camp by Dorothy Daw, Chairperson of the Research and Standardization Committee of the Folk Dance Federation of California, South, Inc. The title of the syllabus is "Idyllwild Folk Dance Camp, 1991."

IDYLLWILD FOLK DANCE CAMP, JUNE 28-JULY 5, 1991  
INDEX, BY TEACHERS

<u>TEACHER &amp; DANCE</u>	<u>COUNTRY</u>	<u>PAGE</u>
<b>YA'AKOV EDEN</b>		
Ahavat Chaya'I	Israel	1
Al Haderech	Israel	2
Bet Avi	Israel	3
Chalom Nifla	Israel	4
Debka Dalia	Israel	5
Debka Ha'chamor	Israel	6
Debka Hakatsir	Israel	7
El Haderech	Israel	8
Erev Shel Shoshanim	Israel	9
Hagva'Ot Hachulot	Israel	10
Keshoshana	Israel	11
Odeh Ya	Israel	12
Shney Shoshanim	Israel	13
Uvneh Yerushalayim	Israel	14
Yesh Et La'Amal	Israel	15
Debka Haru'ach	Israel	8-a
<b>MORRY GELMAN</b>		
Fieberbrunner	Austria	16
Kalser Masolka	Austria	17
Rabensteiner	Austria	19
St.Oswald Steirischer	Austria	19
Untersteirer Landler	Austria	22
Vitiser Ländler	Austria	25
Welser Boarischer	Austria	27
<i>Pinzgauer Boarischer - add</i>		
<b>JAAP LEEGWATER</b>		
Aj Da Idem Jano	Bulgaria	37
Alekovski Opas	Bulgaria	40
Báčvanka	Bulgaria	43
Buenek	Bulgaria	46
Bulgarian Dance Rhythms	Bulgaria	31
Čerkesko	Bulgaria	50
Da Mi Dojdeš	Macedonia	52
Ethnographic Map	Bulgaria	35
Glossary of Terms, etc.	Bulgaria	33
Ile Ile	Bulgaria	54
Kirčo Na Čardak Sedeše	Bulgaria	56
Levo Horo	Bulgaria	58
Pajduska Cetvorka	Bulgaria	60
Râčenica - Workshop	Bulgaria	63
Slow Singing Pravo	Bulgaria	67
Zaigra Kopanica or Gankino	Bulgaria	68

*Finsterauer Ländler - add  
SD-81*

IDYLLWILD FOLK DANCE CAMP, JUNE 28-JULY 5, 1991  
INDEX, BY TEACHERS

<u>TEACHER &amp; DANCE</u>	<u>COUNTRY</u>	<u>PAGE</u>
<u>RICHARD POWERS</u>		
Collegiate Charleston	USA	70
Dances of the Ragtime Era	USA	72
La Hungroise	USA	73
One-Step Tango	USA	74
Original Polka Variations	USA	75
Ragtime One-Step	USA	77
Ragtime Improvisation	USA	77
Redowa	USA	73
Tango Amoroso	USA	78
Triplet Galop Quadrille	USA	80
<u>SLOBODAN SLOVIC</u>		
Batrna (Stara Vlajna)	Serbia	81
Brzak	Serbia	83
Gokčansko	Serbia	84
Kolubarski Vez	Serbia	85
Kriva Kruška	Serbia	86
Pošuvoja	Serbia	87
Sarano	Serbia	88
Studenicki Moravac	Serbia	89
Vračarka	Serbia	90

IDYLLWILD FOLK DANCE CAMP, JUNE 28-JULY 5, 1991  
DANCE INDEX

iv

<u>DANCE</u>	<u>COUNTRY</u>	<u>TEACHER</u>	<u>PAGE</u>
Ahavat Chaya'I	Israel	Eden	1
Aj Da Idem Jano	Bulgaria	Leegwater	37
Al Haderech	Israel	Eden	2
Alekovski Opas	Bulgaria	Leegwater	40
Bacvanka	Bulgaria	Leegwater	43
Batrna (Stara Vlazna)	Serbia	Slovic	81
Bet Avi	Israel	Eden	3
Brzak	Serbia	Slovic	83
Buenek	Bulgaria	Leegwater	46
Bulgarian Dance Rhythms	Bulgaria	Leegwater	31
Cerkesko	Bulgaria	Leegwater	50
Chalom Nifla	Israel	Eden	4
Collegiate Charleston	USA	Powers	70
Da Mi Dojdes	Macedonia	Leegwater	52
Dances of the Ragtime Era	USA	Powers	72
Debka Dalia	Israel	Eden	5
Debka Hachamor	Israel	Eden	6
Debka Hakatsir	Israel	Eden	7
El Haderech	Israel	Eden	8
Erev Shel Shoshanim	Israel	Eden	9
Ethnographic Map of Bulgaria	Bulgaria	Leegwater	35
Fieberbrunner	Austria	Gelman	16
Glossary of Terms, etc.	Bulgaria	Leegwater	33
Gokcansko	Serbia	Slovic	84
Hagva'Ot Hachulot	Israel	Eden	10
Ile Ile	Bulgaria	Leegwater	54
Kalser Masolka	Austria	Gelman	17
Keshoshana	Israel	Eden	11
Korco Na Cardak Sedese	Bulgaria	Leegwater	56
Kolubarski Vez	Serbia	Slovic	85
Kriva Kruska	Serbia	Slovic	86
La Hungroise	USA	Powers	73
Levo Horo	Bulgaria	Leegwater	58
Odeh Ya	Israel	Eden	12
One-Step Tango	USA	Powers	74
Original Polka Variations	USA	Powers	75
Pajduska Cetvorka	Bulgaria	Leegwater	60
Posuvoja	Serbia	Slovic	87
Rabensteiner	Austria	Gelman	19
Racenica - Workshop	Bulgaria	Leegwater	63
Ragtime One-Step	USA	Powers	77
Ragtime Improvisation	USA	Powers	77
Redowa	USA	Powers	73

IDYLLWILD FOLK DANCE CAMP, JUNE 28-JULY 5, 1991  
DANCE INDEX (Cont'd)

Sarano	Serbia	Slovic	88
Shney Shoshanim	Israel	Eden	13
Slow Singing Pravo	Bulgaria	Leegwater	67
St. Oswald Steirischer	Austria	Gelman	19
Studenicki Moravac	Serbia	Slovic	89
Tango Amoroso	USA	Powers	78
Triplet Galop Quadrille	USA	Powers	80
Untersteirer Landler	Austria	Gelman	22
Uvneh Yerushalayim	Israel	Eden	14
Vitiser Landler	Austria	Gelman	25
Vracarka	Serbia	Slovic	90
Welser Boarischer	Austria	Gelman	27
Yesh Et La'Amal	Israel	Eden	15
Zaigra Kopanica or Gankino	Bulgaria	Leegwater	68

AHAVAT CHAYA'I  
(Israel)

✓  
✓

SOURCE: Sefi Aviv, choreographer

TRANSLATION: Love of My Life

PRONUNCIATION: ah-hah-vaht hhi-yahi

MUSIC: Tel Aviv Express (Ben-Mush) or tape: Israeli old & new Y.E. #3, side 2/8

FORMATION: Circle, simple hold (V pos)

METER: 4/4; 2/4  
Debka - tch-hud fwd / step fwd / rpt w/ opp ftwk (2-4)

PATTERN

Meas

Introduction: Beg w/ singing (24m + 2 cts)

PART A

- 1 Face ctr - Step R to R and hold (cts 1,2); cross L over R and snap finger (cts 3,4)
- 2 Rpt meas 1, Part A (cts 1-4)
- 3 Join H - Yemenite R with Hop (cts 1-4)
- 4 Face L & move 3 steps to L, (L,R,L) (cts 1-3); touch R beside L (ct 4)
- 5-7 Rpt meas 1-3, Part A
- 8 Step-hop while turning 3/4 turn to L, end facing LOD (cts 1,2) tch R hud fwd (3-4)

lead lower release H +

arms x 2 over R about chest hts

PART B: tch

- 1-2 4 Debka steps fwd, R,L,R,L
- 3-4 Rpt meas 1,2 Part A →/x/ →/x/
- 5-8 Rpt meas 1-4 Part B

INTERLUDE:

- 1-2 2 Yemenite steps R,L (strait body)
- 3 Face bring t Balance back and fwd with R,L while arms come up (cts 1,2) (body leans bk) to head H.t +

PART C:

- 1 Move fwd ctr Cross R over L diag to L (ct 1); close L beside R (ct 2); rpt ct 1, meas 1 Part C and hold (cts 3,4) R x T / hold 4
- 2 Rpt meas 1, Part C, reversing ftwk and direction
- 3 Rpt meas 1, Part C
- 4 3 step turn to R with L,R,L (cts 1-3); hold (ct 4) End facing ctr w/ H in V pos moving out of ctr
- 5-8 Rpt meas 1-4, Part C

PART D: (Facing ctr)

- 1-2 4 Debka steps fwd, R,L,R,L Ctr w/ ctr
- 3 Leap with R to R (ct 1); cross L over R (ct 2); step in place and hop on R (cts 3,4) R bk
- 4 3 step turn to L with L,R,L and hop on L turning 1-1/2 turns, end facing out (cts 1-4) 1/2 ov to L (cw)
- 5-6 4 Debka steps fwd, R,L,R,L (move out of ctr)
- 7 Yemenite R with hop
- 8 Balance L,R (cts 1,2); close L to R while turning 1/2 turn to R and hold (cts 3,4). pivot 1/2 R on R, end facing ctr (3)

End done on Part C - m4 (turn out of ctr)

AL HADERECH  
(Israel)

2

*not done*

SOURCE: Sefi Aviv, choreographer  
TRANSLATION: On the Road  
PRONUNCIATION:  
MUSIC: Tape, Israeli Folk Dances, Old & New YE 3  
FORMATION: Circle, simple hold, face ctr  
METER: 4/4

---

PATTERN

Meas

Introduction:

PART A (Face ctr)

- 1 2 sways R,L (cts 1,2); cross R over L while bending over (ct 3); step L back in place while straightening up (ct 4)
- 2 Full turn to R with 4 steps R,L,R,L and end with L across R (cts 1-4)
- 3 Leap with R fwd in LOD, CCW (ct 1); step L fwd in LOD (ct 2); fast Yemenite R, face ctr (cts 3,4)
- 4 Fast Yemenite L (cts 1,2); leap back with R, land on bent R knee (ct 3); step fwd with L (ct 4)
- 5-8 Rpt meas 1-4, Part A

PART B (Face ctr)

- 1 Step R diag to ctr (ct 1); bend R knee while clapping hand to R (ct 2); rpt meas 1, Part B, reverse ftwk & direction (cts 3-4)
- 2 Rpt meas 1, Part B (cts 1-4)
- 3-4 Rpt meas 1,2, Part A
- 5 Step with R back in place (ct 1); step L to L (ct 2); cross R over L (ct 3); step L back in place (ct 4)
- 6 Step back with R (ct 1); bend R knee while clapping hands to R (ct 2); rpt cts 1,2, meas 6, Part B, reverse ftwk
- 7 Step R to R with wide step while turning 1/2 turn CW (ct 1); step L fwd in RLOD, CW, end facing out (ct 2); rpt cts 1,1 meas 7, Part B, end facing ctr (cts 3,4)
- 8 Rpt cts 1,2, meas 1, Part A (cts 1,2); close R to L and hold (cts 3,4).



BET AVI  
Israel

SOURCE: This dance was also presented by Ya'akov Eden at the 1984 Stockton Folk Dance Camp, 1985 San Diego S.U.F.D. Conf.

TRANSLATION: My father's house

PRONUNCIATION: BAYT ah-veee

CHOREOGRAPHER: Bentsi Tiram (This dance was also presented my Bentsi at the 1987 Stockton Folk Dance Camp)

TAPE/RECORD: LP: Tel Aviv Express #1, side A/4, or  
Cassette: Israeli Old & New, YE #3, side 2/7

FORMATION: Short lines (5-6) with dancers very close tog, hands clasped, arms bent at elbows with hands at waist ht.

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

METER: 4/4

PATTERN

Meas. Cts.

INTRODUCTION: Beg with singing

PART I: Face ctr

- |     |            |  |
|-----|------------|--|
| 1   | 1-4        | Yemenite R bkwd; scuff L heel fwd while lifting on R.                            |
| 2   | 1-2<br>3-4 | Step L across R; step R to R.<br>Step L across R; hold.                          |
| 3   | 1-4        | 7 Step grapevine to L: Step R behind L; step L to L; step R over L; step L to L. |
| 4   | 1-3<br>4   | Continue grapevine to L (R behind, L to L, Rx).<br>Hold.                         |
| 5-8 |            | Repeat meas 1-4 with opp ftwk and direction.                                     |

PART II:

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

- |   |            |  |
|---|------------|--|
| 1 | 1-2<br>3-4 | Small step on R diag R fwd; hold and bring L ft near R ankle.<br>Small step on L diag L fwd; close R to L. Slight swagering feeling on both steps.   |
| 2 | 1-4        | Repeat meas 1 with opp ftwk and dir. (L, R-close)  |
| 3 | 1-4        | Dassa step: Step R fwd (leave L in p1) rolling fwd onto balls of both ft (cts 1-2); roll back onto L (leave R in p1) (cts 3-4). Do a "camel roll": Body rotates up, bkwd, down and around. |

- 4      1-3      Step R,L,R fwd.  
          4      Releasing hands, pivot 1/2 R on R, end facing RLOD (L).
- 5-8            Rejoining hands, repeat meas 1-4 with opp ftwk and dir. On last ct end facing ctr.
- PART III: Face ctr, no hand hold
- 1      1&2      Beg R, do 1 two-step slighty diag R fwd - hands at waist ht snap fingers twd R on ct 2.  
          3&4      Repeat cts 1,&,2, diag L fwd with opp ftwk.
- 2      1-2      Sway R to R - R hand extends diag R, palm up; sway L to R - R arm beg to move across body, palm down.  
          3-4      Step R across L - R arm extends across body; pivot on R to R 1/2, end with back twd ctr facing out with L lifted fwd.
- 3      1-4      Walk L,R,L fwd away from ctr.
- 4      1-2      Step R to R - both arms swing to R.  
          3      Close L to R - arms swing to L.  
          4      Bend knees, body does small undulation - bringing L arm parallel to floor with palm down, R elbow on top of L hand, forearm vertical, rotate R hand inward and smap fingers of R hand.
- 5-8            Repeat meas 1-4, end facing ctr.

Presented by Ya'akov Eden  
 Idyllwild Folk Dance Camp 1991

Revised by dd 7-91

BET AVI  
(Israel)

*new notes*  
*See 80 85*

*+ 3*

SOURCE: Bentsi Tiram, choreographer  
TRANSLATION: My Father's House  
PRONUNCIATION: *bate ah-vee*  
MUSIC: Tel Aviv Express #1, LP, Side A, Band 4  
FORMATION: Circle, dancers very close to ea other, hands bent at elbows  
METER: 4/4

*fingers  
interlocked  
& arms close R*

PATTERN

Meas

Introduction:

PART A

- 1 Bkwd Yemenite R (cts 1-3); brush L fwd (ct 4)
- 2 Cross L over R (ct 1); step R to R (ct 2); step L across R (ct 3); hold (ct 4)
- 3 Step R behind L (ct 1); step L to L (ct 2); step R over L (ct 3); step L to L (ct 4)
- 4 Rpt meas 3, cts 1-3, Part A; hold (ct 4)
- 5-8 Rpt meas 1-4, Part A, reversing ftwk and direction

PART B

Face LOD, R hand on L shldr of dancer in front

- 1 Step R to R (ct 1); hold (ct 2); step L to L (ct 3); close R beside L (ct 4)
- 2 Rpt meas 1, Part B, reversing ftwk and direction
- 3 Dassa Step: step R fwd (ct 1); shift wt back on L (ct 2); shift wt fwd to R (ct 3); step fwd on L (ct 4)
- 4 3 steps fwd R,L,R (cts 1-3); 1/2 turn to R, end up facing RLOD (CCW) (ct 4)
- 5-8 Rpt meas 1-4, Part B, reversing ftwk and direction and on last ct, end up facing ctr

PART C

Face ctr, no handhold

- 1 Fast step R diag fwd (ct 1); snap fingers (ct 2); fast step L diag fwd (ct 3); snap fingers (ct 4)
- 2 Sway R to R, L to L (cts 1,2); step R across L, R arm moves across body (ct 3); pivot R on R 1/2 to face out, L lifts fwd (ct 4)
- 3 Slow two-step fwd, L,R,L
- 4 Step R to R, swing arms to R (cts 1,2); close L to R, swing arms to L (ct 3); bend knees, bring L arm parallel to floor with palm down, R arm on top of L hand, forearm vertical, rotate R hand inward and snap fingers of R hand
- 5-8 Rpt meas 1-4, Part C, end facing ctr.

CHALOM NIFLA  
(Israel)

4

*not taught*

SOURCE: Ya'akov Levi, choreographer  
TRANSLATION: Wonderful Dream  
PRONUNCIATION: Chah-LOM Neef-LAH  
MUSIC: Tape: Israeli Folk Dances, Old & New YE 3  
FORMATION: Cpls in Varsuviene pos, facing LOD-CCW  
METER: 4/4

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PATTERN

Meas

Introduction:

PART A

- 1 Step R to R with bent knee (ct 1); shift wt back to L (ct 2); touch R heel fwd and hold (cts 3,4)
- 2 Touch R heel to R (ct 1); touch R heel fwd (ct 2); bend L knee (ct 3); leap R fwd (ct 4)
- 3 2 slow step fwd L,R, bending active knee after ea step (cts 1-4)
- 4 L Yemenite (cts 1-4)
- 5-16 Rpt meas 1-4, Part A, 3 more times
- 17 Step R fwd turning L to face ctr (cts 1,2); arms go over W's head and extend to the R; shift wt back to the L (cts 3,4)
- 18 Step R pivoting on L and turn 1/2 turn to L (cts 1,2); rpt cts 1,2, meas 18, Part A, reversing ftwk and direction

PART B (Promenade Pos)

- 1 Slow step R diag to R (cts 1,2); slow step L diag to L (cts 3,4)
- 2 Two-step fwd with R (cts 1-4)
- 3-4 Rpt meas 1, Part B, reversing ftwk
- 5 Rpt meas 1, Part B
- 6 Tcherkessia step with R (cts 1-4)
- 7-8 Rpt meas 17-18, Part A
- 9-16 Rpt meas 1-8, Part B

INTERLUDE

- 1-2 2 Yemenite steps R,L
- 3 2 slow steps fwd R,L, bend active knee with ea step (cts 1-4)

Presented by Ya'akov Eden  
Idyllwild F.D. Camp, 1991

**DEBKA DALIA**  
(Kibbutz Dalia's Debka)

**CHOREOGRAPHER:** Shmuel (Viki) Cohen

**MUSIC:** Emanuel Zamir

**STRUCTURE:** One stanza, 2 parts

**FORMATION:** Lines, CCW, hold hands

**NOTES:** Meter: 4/4

**PART ONE:**(face CCW, left hand behind the back, right hand holds dancer in front)

- 1 - 2 Two bouncing steps FWD R.L and turn left to face center
- 3 - 4 Step R slightly FWD, bounce, close L, bounce knees
- 5 - 12 Repeat 1 - 4 two more times(total three times)
- 13 - Stamp R in place
- 14 - Leap L in place while "kicking" R FWD
- 15 - Close R, feet together, bend knees to squatting position
- 16 - Rise with a slight stamp on L
- 17 - 32 Repeat 1 - 16

**PART TWO:** (face center, hold hands bent FWD at elbows)

- 1 - Stamp R FWD slightly in front of L
- 2 - 3 Hop R twice BWD and diagonally to left
- 4 - Double time Yemenite L BWD and diagonally to left *on ct 1*
- 5 - 8 Repeat 1 - 4
- 9 - 12 Repeat 1 - 4 of Part One
- 13 - Stamp R FWD and hop fast BWD and diagonally to left
- 14 - Hop R BWD and diagonally to left, hold
- 15 - 16 Fast Yemenite with L BWD and diagonally to left *on ct 1*
- 17 - 32 Repeat 1 - 16

Presented by David Edery  
Camp Hess Kramer Institute  
October 11-13, 1991

Notes:David edery

This dance has not been R&S'd

DEBKA DALIA  
(Israel)

5-V ✓

**SOURCE:** Shmuel Cohen (Vicki), choreographer  
**TRANSLATION:** Dance from Dalia City  
**PRONUNCIATION:** deb - kah dah - yah  
**MUSIC:** Tape: Israeli Folk Dances, Old & New YE 3 side 2/3  
**FORMATION:** Short lines in simple hold

**METER:** 4/4

*Style:* very bouncy (less flex on almost every step)

PATTERN

Meas

*beg w/ flute*

Introduction: 4 m

PART A (Face LOD)

*H Debaka hold - L then end of bk  
H "V" pos*

- 1 2 steps fwd R,L (cts 1,2); step R in place while turning 1/4 turn L to face ctr (ct 3); close L beside R (ct 4)
- 2-3 Rpt meas 1, Part A two more times
- 4 *ally. strait arm* Leap onto R while kicking L sharply fwd (ct 1); Leap onto L while kicking R sharply fwd (ct 2); jump in place landing with both knees bent (ct 3); jump in place land standing straight (ct 4) *cts 3-4 are a sequit (on ct 4 arms move sharply to "V" pos)*
- 5-8 Rpt meas 1-4, Part A

PART B (Face ctr)

*part 1 H. ally fwd, stiff arm*

- 1 Step R across L with accented step (ct 1); 2 hops on R (cts 2-3); fast back Yemenite L (&4&) *form: a sm/cw circle w/ steps*
- 2 Rpt meas 1, Part B (cts 1-4)
- 3 Rpt meas 1, Part A (cts 1-4)
- 4 Step R across L with accented step (ct 1); 2 hops on R (&2); fast back Yemenite L (cts 3,4)
- 5-8 Rpt meas 1-4, Part B.

Presented by Ya'akov Eden  
Idyllwild F.D. Camp, 1991

DEBKA HA' CHAMOR  
Israel

SOURCE: Shmuel Cohen (Vicki), choreographer

TRANSLATION: The donkey's debka (dance)

PRONUNCIATION: deb-kah HAH-chah-mohr

TAPE: Israeli Folk Dances, Old & New, YE-3, side A, #5

FORMATION: Short lines joined in "V" pos, face LOD

STEPS: Fast Yemenite: Step sdwd (ct 1); step beside or behind heel (ct &); step across (ct 2). All steps are very small.

-----  
METER: 2/4 ? PATTERN  
-----

Meas.

INTRODUCTION: 6 meas

PART A: (Face LOD)

- 1 Leap R fwd (ct 1); step L fwd (ct 2).
- 2 Repeat meas 1. *step across (ct 2)*
- 3-4 — 2 fast Yemenite steps, R-L - face ctr.
- 5 Repeat meas 1 (leap-step R-L LOD). *to Face R LOD*
- 6 Jump onto balls of both ft turning 1/2 L - arms raised above head (ct 1); hold (ct 2). ~~End facing out of circle.~~
- 7 Leaping on R - <sup>impl</sup> turn R to face LOD - lower hands to "V" pos (ct 1); step L beside R (ct 2).
- 8 Step R beside L with accent (ct 1); hold.
- 9-16 Repeat meas 1-8.

PART B: (Face ctr) *all above*

- 1-2 — Do 2 fast Yemenite, R-L.
- 3 Facing and moving in LOD - leap fwd (ct 1); step fwd (ct 2).
- 4 Facing ctr - fast Yemenite R.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

PART C: (Face and move in LOD)

- 1 Leap R fwd (ct 1); step L fwd (ct 2).
- 2 Repeat meas 1. (leap-step R-L)

DEBKA HA'CHAMOR, page 2

3-4 Facing ctr - do 2 fast Yemenite steps in place, R-L.

5-8 Repeat meas 1-4.

PART D: Fast music (Face ctr)

1 Step R to R (ct 1); step L behind R (ct 2).

2 Step R to R (ct 1); step L across R (ct 2).

3 Long step R fwd twd ctr, leave L ft in place - bend both knees - arms swing fwd (ct 1); step L back in place - lower hands to "V" pos (ct 2).

4 Repeat meas 2. (R to R; LxR)

5 Fast Yemenite R. End with knees bent.

6 Clap hands 2 times at chest ht - hold pos of R across L with knees bent.

7-12 Repeat meas 1-6.

This dance was presented by Ya'akov Eden at the 1991 Idyllwild Folk Dance Camp

Presented by David Edery  
Camp Hess Kramer Institute  
October 11-13, 1991

This dance has been R&S'd

SHNEY SHOSHANIM

Israel

SOURCE: Eliyahu Gamliel

TRANSLATION: Two roses

PRONUNCIATION: ssh-neh SHOH-shah-neem

TAPE: Isralel Folk Dances, Old & New, YE-3, side B, #2

FORMATION: Cpls in a circle, cpls facing with M back to ctr. Hands free at sides.

Ftwk described for M, W use opp ftwk.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 4 meas, beg with singing



**DEBKA HA'CHAMOR**  
**(The Donkey's Debka)**

CHOREOGRAPHER: Shmuel (Viki) Cohen

MUSIC: Emanuel Zamir

STRUCTURE: One stanza, 4 parts

FORMATION: Lines, CCW, holding hands

NOTES: Meter: 4/4 ?

**PART ONE:** 2X

- Face & move in LOD*
- 1 - 4 Leap R FWD, step L beside R, repeat the step  
5 - 8 2 Fast Yemenite step with R FWD and L BWD  
9 - 10 Leap R FWD, step L beside R  
11 - 12 *Jump* Hop both feet together while turning BWD through left, hold, raise hands  
13 - *hop* Hop R in place while turning BWD, through right, to face CCW  
14 - 15 Step in place L.R  
16 *hold*  
17 - 32 *Rpt m 1-16*

**PART TWO:** (lines, face center)

- 1 - 4 2 Fast Yemenite with R FWD and with L BWD  
5 - 6 *leaps* Jump R to right, cross L over  
7 - 8 Double time Yemenite with R  
9 - 12 Repeat 1 - 4 beg. with L  
13 - 16 Repeat 5 - 8 with L to left

**PART THREE:** (lines face CCW)

- 1 - 4 Leap R FWD, step L beside R, repeat the step  
5 - 8 Fast Yemenite with R FWD and with L BWD  
9 - 16 Repeat 1 - 8

**PART FOUR:** (lines face center)

- 1 - 4 Stamp R to right, cross L behind, step R to right, cross L over  
5 - 6 Step-bend R to center, step L in place, raise hands FWD  
7 - 8 Step R to right, cross L over  
9 - 10 Fast Yemenite with R  
11 - 12 Bend knees, clap hands twice  
13 - 24 Repeat 1 - 12 with L to left

Notes: David Edery

Presented by David Edery  
Camp Hess Kramer Institute  
October 11-13, 1991

✓

8-V

DEBKA HACHAMOR  
(Israel)

SOURCE: Shmuel Cohen (Vicki), choreographer

TRANSLATION: The Donkey's Dance

PRONUNCIATION: deb-kah hah-chah-mohr

MUSIC: Tape: Israeli Folk Dances, Old & New YE 3 *sick #/5*

FORMATION: Short lines in simple hold, in LOD *av'nos*

METER: *Fast Yem* 2/4 *Step sidw / step beside or behind heel / step across. All steps are very small.*

PATTERN

Meas

Introduction: (6 m)

PART A (Face LOD)

- 1 Leap fwd on R (ct 1); step L fwd (ct 2)
- 2 Rpt meas 1, Part A, (cts 1,2)
- 3-4 *Face ctr* 2 fast Yemenite steps R,L
- 5 Rpt meas 1, Part A (cts 1,2) *keep step*
- 6 *balls ctr* Jump on both ft while turning 1/2 turn to L, raising held arms above head (ct 1); hold (ct 2)
- 7 *lower H* - Leap onto R while turning 1/2 turn to R, face LOD *lower H to "V" pos* (ct 1); step L in place beside R (ct 2)
- 8 Step R in place beside L *adjacent* (ct 1); hold (ct 2)
- 9-16 Rpt meas 1-8, Part A

PART B (Face front, twd ctr)

- 1-2 *Face ↑* 2 fast Yemenite steps in place R,L
- 3 *Face ↑* Leap R to R (ct 1); step L across R (ct 2)
- 4 *Face ↑* Fast Yemenite R (cts 1,2)
- 5-8 Rpt meas 1-4, Part B, reversing ftwk and direction

PART C (Face front, twd ctr)

- 1 Leap R to R (ct 1); step L across R (ct 2)
- 2 Rpt meas 1, Part C (cts 1,2)
- 3-4 2 fast Yemenite steps in place R,L
- 5-8 Rpt meas 1-4, Part C

PART D (Face front, twd ctr)

- 1 Step R to R (ct 1); step L behind R (ct 2)
- 2 Step R to R (ct 1); step L across R (ct 2)
- 3 *Long* Step R fwd twd ctr while bending both knees and bringing arms fwd (ct 1); step L back in place (ct 2) *lower H to "V" pos*
- 4 Rpt meas 2, Part D
- 5 Fast Yemenite R, end with knees bent (cts 1,2)
- 6 Clap hands twice twd ctr (cts 1,2) *holding pos of R & L w/ bent knees*
- 7-12 Rpt meas 1-6, Part D. *lower H to "V" pos*

DEBKA HAKATSIR  
(Israel)

*not done* 7

SOURCE: Shmuel Cohen (Vicki), choreographer  
TRANSLATION: Harvest line dance  
PRONUNCIATION:  
MUSIC: Tape: Israeli Folk Dances, Old & New YE 3  
FORMATION: Short lines in simple hold, in LOD  
METER: 4/4

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PATTERN

Meas

Introduction:

PART A (Face front, twd ctr)

- 1 Step R to R (ct 1); step L across R (ct 2); step back with R (ct 3); close L beside R (ct 4)
- 2 4 Bouncy steps to ctr R,L,R,L (cts 1-4)
- 3 Rpt meas 1, Part A
- 4 Turn 1/4 turn to R, 4 bouncy steps fwd R,L,R,L (cts 1-4)
- 5-8 Rpt meas 1-4, Part A

PART B (Face front, twd ctr)

- 1 Fast Yemenite with R (cts 1,2); step L across R (ct 3); hop on L while swinging R fwd with a bent knee (ct 4)
- 2 Stamp R back while swinging L fwd (ct 1); hop on R while circling L to L (ct 2); fast back Yemenite L (cts 3,4)
- 3-4 Rpt meas 1-2, Part B

PART C (Face front, twd ctr)

- 1-8 Rpt meas 1-8, Part A

PART D (Face front, twd ctr)

- 1 2 Jumps in place (cts 1,2); 3 scissor kicks in Q,Q,S rhythm, kick L out first (cts 3,4)
- 2 Jump on both ft (ct 1); hop on R while circling L to L (ct 2); fast back Yemenite L (cts 3,4)
- 3-4 Rpt meas 1-2, Part D.

Presented by Ya'akov Eden  
Idyllwild F.D. Camp, 1991

EL HA'DERECH  
Israel

SOURCE: Moti Elfassi, choreographer

TRANSLATION: To the road

PRONUNCIATION: e1 hah-DER-ech

TAPE: Israeli Folk Dances, Old & New, YE-3, side A, #11

FORMATION: Cpls facing music; W on MR side, inside hands joined in "V" pos. Cpls form contra like lines.

Ftwk is described for M, W use opp ftwk.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 8 meas, beg with singing

PART A:

- 1 Step R,L,R fwd (cts 1-3); swing L fwd (ct 4).
- 2 Step L,R,L bkwd (cts 1-3); lift R slightly fwd (ct 4).
- 3 Step R across L - release hands - move away from ptr (ct 1);  
step L to L (ct 2);  
step R behind L (ct 3);  
lunge L on L - hold as long as possible (ct 4).
- 4 Stepping R,L,R,L, turn once to R - end in orig pos (cts 1-4).
- 5-8 Repeat meas 1-4. End facing ptr.  
Note: On meas 8, W hold on last ct with a touch (i.e. 3 step-turn + touch).

PART B: (Both use same ftwk)

Face ptr, join hands straight across.

- 1 Exchanging places with ptr - step R-L while turning R (CW) (cts 1-2); end with MR and WL shldr twd music  
sway R-L (cts 3-4).
- 2 Moving sdwd up and down the line - released hands free at sides  
- step R across L (ct 1); step L to L (ct 2);  
repeat cts 1-2 (Rx, L to L) (cts 3-4).
- 3 Step R across L (ct 1); step L back in place (ct 2);  
sway R-L (cts 3-4).
- 4 Stepping R,L,R,L turn once to own R
- 5-8 Repeat meas 1-4, except on last ct W hold with a touch (i.e. 3 step-turn + touch).  
Note: On meas 8, M turn 3/4 turn R, W turns 1-1/4 to L to end in orig pos ready to beg dance again.

Repeat dance from beg to end of music.

This dance was presented by Ya'akov Eden at the 1983 San Diego State University Folk Dance Conference and 1991 Idyllwild Folk Dance Camp.

Presented by David Edery  
Camp Hess Kramer Insitiute  
October 11-13, 1991

This dance has been R&S'd

**EL HA'DERECH**  
(On our way)

**CHOREOGRAPHER:** Moti Elfassy

**MUSIC:** Nurit Hirsch

**STRUCTURE:** One stanza, 2 parts

**FORMATION:** Couples in lines, facing front, W on M's right holding inside hands

**NOTES:** Meter: 4/4  
M steps are noted, W opposite footwork and direction

**PART ONE:** (face FWD, hold inside hands)

- 1 - 4 Three steps FWD R.L.R, swing L bent FWD
- 5 - 8 Repeat 1 - 4 BWD with L
- 9 - 12 Release hands, Mayim step with R to left, (W with L to right)
- 13 - 16 Full turn to right returning to partner with R.L.R, close L
- 17 - 32 Repeat 1 - 16

**PART TWO:** (standing in rows, face partner, hold both hands)

- 1 - 2 Change places with R.L through right shoulders
- 3 - 4 Sway R to right, and L to left
- 5 - 6 Release hands, cross R over left moving apart, step L to left
- 7 - 8 Repeat 5 - 6 continue to move in rows to left
- 9 - 10 Cross R over, step L in place behind
- 11 - 12 Sway R.L
- 13 - 16 Full turn to right, returning to partner with R.L.R, end face to face close L
- 17 - 32 Repeat 1 - 16. On counts 29 - 32 M-turns 3/4 turn to right, W-turns one and 1/4 turns to left, to original position to begin the dance.

Notes:David Edery

Presented by David Edery  
Camp Hess Kramer Institute  
October 11-13, 1991

This dance has not been R&S'd

8-V ✓

EL HADERECH  
(Israel)

SOURCE: Moti Elfassi, choreographer

TRANSLATION: To the Road

PRONUNCIATION: el hah-der-ech

MUSIC: Tape: Israeli Folk Dances, Old & New YE 3, *side 4/11*

FORMATION: Cpls facing music; W on M's R, inside hands held down  
NOTE: M's steps are described; W does opp  
*Cpls may form contra like lines*

METER: 4/4

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PATTERN

Meas

Introduction: *8 m, beg w/ singing*

PART A

- 1 3 steps fwd R,L,R (cts 1-3); swing L fwd (ct 4)
- 2 3 steps back L,R,L (cts 1-3); lift R fwd (ct 4)
- 3 Step R across L, moving away from ptr (ct 1); step L to L (ct 2); step R behind L (ct 3); lunge to L (ct 4) *hold as long as possible*
- 4 Turn full turn to R with 4 steps R,L,R,L, end in orig pos (cts 1-4)
- 5-8 Rpt meas 1-4, Part A *End facing ptr.*

PART B (Face ptr, join both hands; both use same foot)

- 1 Change places with 2 steps R,L turning CW (cts 1,2); sway R,L (cts 3,4)
- 2 Step R across L (ct 1); step L to L (ct 2); rpt cts 1,2, meas 2, Part B
- 3 Step R across L (ct 1); step back in place with L (ct 2); sway R,L (cts 3,4)
- 4 Turn full turn to R with 4 steps R,L,R,L, end in orig pos (cts 1-4)
- 5-8 Rpt meas 1-4, Part B. *Attach on*

NOTE: W turns with 3 steps ~~in the end~~ and holds the last ct.

*During meas 4, Parts A+B*

Presented by Ya'akov Eden  
Idyllwild F.D. Camp, 1991

DEBKA HARU'ACH (MOROKAYIT)

Israel

PRONUNCIATION: DEB-kah hah-RR00-ahch

TRANSLATION: Debka of the wind

CHOREOGRAPHY: Shlomo Maman

TAPE: Israel Folk Dances, Old and New, YE #3, side A/7

FORMATION: Short lines in simple hold ("V" pos)

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METER: 4/4PATTERN  
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Meas. Cts.

INTRODUCTION: 8 meas, beg with singingPART I: (Face ctr)

- 1 1&2& Fast grapevine to L: Step R across L; step L to L; step  
R behind L, step L to L.
- 3-4 Step R across L; close L beside R.
- 2 Repeat meas 1 (grapevine = 8 steps)  
Note: Meas 1-2 are done flat footed
- 3 1-2 Step R across L; hop fwd on R.  
3-4 Step L bkwd; close R beside L.
- 4 1 Step L fwd - lean fwd.  
2 Drop R bkwd - straighten body - L toes extended fwd, knee  
straight with ft slightly off ground.  
3 Step L on L (small undulation).  
4 Close R beside L, no wt - clap hands fwd at chest ht.
- 5-8 Repeat meas 1-4.

PART II: (Face ctr)

- 1 1 Step R to R - body tips twd R with body wt over L ft.  
2 Close L beside R - face ctr.  
3-4 Repeat meas 1-2 (R to R, close L)
- 2 1 Step R across L  
2 Hop on R (chug bkwd)  
3-4 Fast Yemenite L bkwd.
- 3 1-4 2 fast two-steps fwd (twd ctr), beg R.
- 4 1-4 4 steps bkwd, R,L,R,L - flex knee on each step.
- 5-8 Repeat meas 1-4.

- PART III: (Face RLOD)
- 1     1     Touch R beside L.  
      2     Turning to face LOD - kick R fwd while pivoting on L.  
      3-&    Step R,L in LOD with bent knees.  
      4     Turning to face RLOD - fall on R, knee bent.  
      &     Touch L heel fwd.
- 2     1-2    Step L,R fwd in RLOD.  
      3-4    Fast two-step (L-close-L) fwd.
- 3-4            Repeat meas 1-2 (tch R, kick R fwd & pivot on L)

Presented by Ya'akov Eden  
Idyllwild Folk Dance Camp, 1991



**EREV SHEL SHOSHANIM (YARUS)**  
**(Israel)**

g-v ✓

**SOURCE:** Eliyahu Gamliel  
**TRANSLATION:** Evening of Roses  
**PRONUNCIATION:** ehr-ev shel shoh-shah-neem or  
**MUSIC:** yah-roos (same melody w/ Armenian words)  
*Israeli Folk Dance Favorites, side B/3*  
**FORMATION:** Circle, simple hold, facing CCW  
**METER:** 4/4

**PATTERN**

**Meas**

**Introduction:** *Big w/ sing*

**PART A**

- 1 Step R fwd and bend R knee (cts 1,2); shift wt back to L and step R fwd (cts 3,4) *99*
- 2 Step L fwd and brush R fwd (cts 1,2); 2 steps fwd R,L (cts 3,4) *lift on L*
- 3-4 Rpt meas 1-2, Part A, ~~end facing ctr~~ (cts 1-8)
- 5 *Turning to face* Step R to R and bend knee (cts 1,2); 2 sways L,R (cts 3,4)
- 6 Step L fwd and lift R with bent knee (cts 1,2); step R back and lift L with bent knee (cts 3/4) *H bk to "V" pas* *Having fwd ally*
- 7-8 Rpt meas 5-6, Part A, reversing ftwk and direction

**PART B**

- 1 *Face str* → Rpt meas 5, Part A *pivot on L to face L* (cts 1-4) *(R → / sway LR)* *bwd* *3*
- 2 Cross L over R and hold (cts 1,2); ~~cross R over L while turning 1/4 to L~~ and step L fwd (cts 3,4)
- 3 Step R fwd while pivoting on R to fce ctr (L is raised) (cts 1,2); 2 steps fwd L,R (cts 3,4)
- 4 Step L fwd while lifting R with bent knee (cts 1,2); close R to L while bending and straightening knees (cts 3,4) *lignat*
- 5 Step R ~~diag~~ back and hold while snapping fingers (cts 1,2); rpt cts 1,2 meas 5, Part B, reversing ftwk and direction (cts 3,4) *at head ht fwd R*
- 6 Rpt meas 5, Part B (cts 1-4)
- 7-8 2 Yemenite steps R,L (cts 1-8)

*Interlude (instrumental): Repeat Part A*

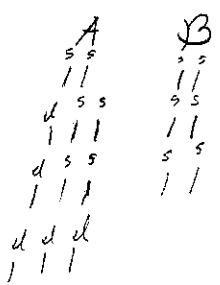
*Rpt dnc from beg ending dnc w/ Part A*

*snap diag R + look fwd H*

**Sequence**

- Part A - 2X
- B - 2X
- d - 1X
- A - 2X
- B - 2X
- d - 1X
- A - 2X
- B - 2X
- d - 3X

Presented by Ya'akov Eden  
Idyllwild F.D. Camp, 1991



HAGVA'OT HACHULOT  
(Israel)

10

*not done*

SOURCE: Ya'akov Meriyomah  
TRANSLATION: Blue Hills  
PRONUNCIATION:  
MUSIC: Dov Seltzer  
FORMATION: Cpls in a circle, join hands, move CCW, W on M's R  
METER: 3/4

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PATTERN

Meas

Introduction:

PART A (Circle, begin with L ft)

- 1-2 2 Waltz steps fwd L,R moving CCW
- 3-4 Double Tcherkessia step beg with L crossing over R, facing ctr
- 5 One waltz step with L moving CCW
- 6-7 2 Waltz steps fwd R,L (during 2nd waltz step, turn to R, facing out of ctr, join hands)
- 8-9 Double Tcherkessia step beg with L crossing over R
- 10 One waltz step fwd CCW beg with R turning to face ctr

PART B (Face ctr of circle, beging L)

- 1 One waltz step twd ctr with L
  - 2 Turn R with 1 waltz step, facing out, join hands
  - 3-4 Double Tcherkessia beg with L ft
  - 5-8 Rpt meas 1-4, Part B, moving away from ctr
- NOTE: TRANSITION-On 3rd ct of meas 8, M start turning to R with R ft twd ctr of circle, completing 1 1/2 turns to end facing ptrn with back to ctr  
NOTE: W-one full turn to R, end facing ptrn

PART C (Begin R ft)

- 1 1 Waltz step twd ptrn; touch palms with R
- 2 1 Waltz step away from ptrn with L
- 3 1 Waltz step with R making 1/2 turn to R passing L shldr
- 4 1 Waltz step in place with L crossing over R touching L palms
- 5-8 Rpt Part C, meas 1-4, cpls return to starting pos; M has back to ctr

PART D

- 1-2 Rpt meas 1-2, Part C; on meas 2, M holds W's L hand
- 3 W makes complete turn to R under joined hands moving in LOD while M moves fwd with 1 waltz step; end facing LOD side by side with L hands joined; M's R hand on W's waist and W's R arm down at side
- 4-7 Continue with 2 dble Tcherkessias (12 cts) moving CCW
- 8 TRANSITION: W turns to R under joined hands with 2 steps L,R, hold on ct 3; M takes 2 steps in place L,R; cpls are now in single circle in orig pos

KE' SHOSHANA or KE' SHOSHANA BEIN HA' CHOCHIM

Israel

SOURCE: Yaov Ashriel

TRANSLATION: Like a rose among thorns

PRONUNCIATION: kay-SHOH-shah-nah

TAPE: Israeli Folk Dances, Old and New, YE #3, side B, #4

FORMATION: Cpls in a circle, W on MR side, both face LOD.

Beg with outside ft. Ftwk is described for M, W use opp  
ftwk. Free hand <sup>lose</sup> by side.

-----  
METER: 4/4

PATTERN  
-----

Meas.

INTRODUCTION: 4 meas.

PART A:

Face LOD, inside hands joined in "V" pos.

- 1-2 Beg L, do 4 step-hops - hands swing fwd on 1st step-hop then  
bkwd on 2nd step-hop.
- 3 — Yemenite L with a hop (ct 4) - exchanging places with ptr, M  
passing behind W - release and rejoin hands. *Yem R, w/*
- 4 — Repeat meas 3 with opp ftkw and direction (M still passing  
behind W) - end in orig place.
- 5-8 Repeat meas 1-4.

PART B:

- 1 Step-hop L fwd - joined inside hands swing fwd - turn slightly  
back-to-back with ptr (cts 1-2);  
step-hop R fwd - inside arms swing bkwd - turn slightly face-  
to-face with ptr (cts 3-4).
- 2 Step-hop L fwd - joined inside hands swing fwd - turn slightly  
back-to-back with ptr (cts 1-2);  
— touch R beside L, knees bent slightly - clap hands 2 times (cts  
3-4).
- 3 Repeat meas 1 with opp ftkw and arm swings (turn face-to-face,  
then back-to-back).
- 4 Step-hop R fwd - joined inside hands swing bkwd - turn to face  
ptr (cts 1-2);  
touch L beside R - clap ML, WR hand at shldr-head ht.
- 5-8 Repeat meas 1-4.

Repeat dance from beg to end of music.

*Add note on David instructions*

Presented by Ya'akov Eden at the 1991 Idyllwild Folk Dance Camp.

Presented by David Edery  
Camp Hess Kramer Institute  
October 11-13, 1991

This dance has been R&S'd.

KE'SHOSHANA BEIN HA'CHOCHIM  
(A rose among thorns)

CHOREOGRAPHER: Yaakov Levy

MUSIC: Yossef Hadar

STRUCTURE: One stanza, 2 parts

FORMATION: Couples, CCW, M inside, holding inside hands

NOTES: Meter:4/4  
M steps are noted, W opposite footwork and direction

PART ONE:

- 1 - 4 Four Step-Hop FWD, CCW beg. with L
- 9 - 11 Turning right to face partner, Yemenite L, moving CW
- 12 - Hop L FWD, CW while kicking R heel with L heel
- 13 - 14 Step R FWD, CW, cross L over
- 15 - Repeat 12 continue to move on LOD CW
- 16 - Step R FWD, CW
- 17 - 32 Repeat 1 - 16

PART TWO: (face CCW, M inside, holding inside hands)

- 1 - 6 Three Step-Hop FWD, CCW beg. with L
- 7 - *R → dual* Cross R over L while turning slightly back to back, knees bent, clap 2 X
- 8 - Step L behind in place, and straight body
- 9 - 14 Repeat 1 - 6 beg with R
- 15 - Repeat 7 with L turning slightly to right to partner
- 16 - Repeat 8 with R *clap 1x*
- 17 - 32 Repeat 1 - 16

Note: On counts 7 - 8 M can make a full turn in mid-air to left, and on counts 15 - 16 a full turn in mid-air to right

Presented by David Edery  
Camp Hess Kramer Institute  
October 11-13, 1991

Notes:David Edery

This dance has not been R&S'd

KESHOSHANA  
(Israel)

II-v ✓

SOURCE: Yoav Ashriel  
TRANSLATION: Like a Rose Among Thorns  
PRONUNCIATION: kay-shoh-shah-nah  
MUSIC: Tape: Israeli Folk Dances, Old and New YE 3, side B/4  
FORMATION: Cpls in a circle, W on M's R facing LOD (CCW) *W opp ftwk & Hwk*  
*Beg w/out side ft. Ftwk described for m*  
METER: 4/4

---

PATTERN

Meas

- Introduction: *4 meas*  
*H swing + bk stly*  
**PART A (Face LOD, inside hands held, M's R and W's-L)**  
1-2 ~~2 Bouncy steps fwd L,R (cts 1-4)~~ *Beg L, do 4 step-hops*  
2 ~~Rpt meas 1, Part A~~  
3 Yemenite L with a hop while changing place with ptr, M passes behind W (cts 1-4)  
4 Rpt meas 3, Part A reversing ftwk and direction  
5-8 Rpt meas 1-4, Part A
- PART B**  
1 Step-hop L while swinging R arm fwd and turning away from ptr (cts 1,2); step-hop R while swinging R arm back and turning twd ptr (cts 3,4)  
2 Rpt cts 1-2, meas 1, Part B (cts 1,2); *bx to ptr* touch R beside L and clap hands *at head ht* twice away from ptr (cts 3,4)  
3 Step-hop R while swinging R arm back and turning twd ptr (cts 1,2); step-hop L while swinging R arm fwd and turning away from ptr (cts 3,4)  
4 Rpt cts 1-2, meas 3, Part B (cts 1,2); tch L beside R and clap ~~ptrs R hand~~ *ML, WR* (cts 3,4)  
5-8 Rpt meas 1-4, Part B.

Presented by Ya'akov Eden  
Idyllwild F.D. Camp, 1991

ODEH YA  
(Israel)

SOURCE: Moshiko Halevy *Style Chassadic*

TRANSLATION:

PRONUNCIATION: O-De-YA oh-deh yah

MUSIC: Moshiko Halevy or Israeli Folk Dance Favorites, side B/10

FORMATION: Circle dance, CCW, holding hands at shldr level

METER: 4/4

*cts*

PATTERN

Meas

Introduction: *4 meas.*

PART A (Facing ctr, hands held at shldr level)

- 1-2 Step R to R, shifting wt to R, then to L
- 3-4 Small hop on L, bending knee & lifting R ft to face sole outwards, cross R behind *cts*
- 5-8 Rpt meas 1-4, opp ft & opp direction
- 9-12 Step R to R, cross L behind, step R to R, tch L heel in place, bending knees *cts*
- 13-16 Rpt meas 9-12, opp ft & opp direction
- 17-32 Rpt meas 1-16.

PART B (Facing ctr, slightly to R diag, hold hands at shldr level)

- 1-3 3 steps fwd R,L,R along LOD
- 4 Turn to L, pivoting on R, lift L knee
- 5-6 Step L *face* in place, stamp R next to L (*hand fwd*)
- 7-8 Step R back, stamp L in place (*intracn body*)
- 9-16 Rpt meas 1-8, opp ft, opp direction
- 17-24 *Face R* 8 steps fwd, beg with R, in Chassadic style, body swaying to R & L
- 25-26 *Face R* Large step R to R, shifting wt to R, then L (*rock*)
- 27-28 *move fwd* Cross R in front, step L fwd to ctr of circle *face ctr*
- 29-30 *rebas H* Turn to L, stepping R fwd, ~~R shldr to ctr~~ *step L out of circle, turning to L* *End facing out of circle*
- 31-32 2 steps fwd out of circle R,L, end w/ H joined *cts*
- 33-64 Rpt meas 1- 32, facing out of circle.

Dance is done A,B.

Presented by Ya'akov Eden  
Idyllwild F.D. Camp, 1991

*m 17-24 Chassadic style, ft slly apart w/ slt waddle of upper body*

*m 17-24 sing "oh" on 1st step then "deh" on 2nd step, repeat sing thru m 24*

*There is a difference between the way it was orig chor to  
the way Ya'akov taught it*

## SHNEY SHOSHANIM

(Two roses)

CHOREOGRAPHER: Eliyahu Gamliel

MUSIC: Mordechai Zeira

STRUCTURE: One stanza, 3 parts

FORMATION: Couples, M inside, face to face, free hands, moving CCW

NOTES: Meter: 4/4  
M steps are noted, W opposite footwork and direction

### PART ONE:

- 1 - 2 Cross R over, snap right fingers in front of body
- 3 - 4 Step L to left
- 5 - 6 Cross R behind, snap left fingers
- 7 - 8 Step L to left
- 9 - 12 Repeat 1 - 8
- 13 - 16 Holding hands, Mayim step with R CCW, turning body slightly with steps, swinging hands FWD and BWD
- 17 - 20 Cross R over, L to left, cross R behind, hold, M's left holds W's right, slightly facing CW
- 21 - 28 Repeat 13 - 20 CW with L

### PART TWO: (face to face, holding right hands)

- 1 - 2 Step-Hop R FWD to partner, and change places, M behind W, (W with L)
- 3 - 4 M-step L to left while turning to right, W turns to left, M outside, Varsouvienne Position, both facing CW,
- 5 - 6 Step R to right, moving close to W, hold
- 7 - 8 Step L slightly to left, hold
- 9 - 16 Turning together BWD, through right with R.L. step R slightly on toes, repeat the step with L continuing to turn, end facing CCW

### PART THREE: (M inside, holding inside hands, face CCW)

- 1 - 3 Step CCW R.L., brush R FWD *step-hop*
- 4 - 6 Repeat 1 - 3
- 7 - 8 Step R.L FWD, and turn right to face partner
- 9 - 10 Holding both hands, step R, hold
- 11 - 12 Balance L.R
- 13 - 14 Cross L over while turning right to face CW, M's left holds W's right hand FWD bent, hold
- 15 - 16 Step R BWD, step L to left, while turning to face partner
- 17 - 32 Repeat 1 - 16, end face to face

This dance has not been R&S'd

Presented by David Edery  
Camp Hess Kramer Institute  
October 11-13, 1991

Notes: David Edery

SHNEY SHOSHANIM  
Israel

SOURCE: Eliyahu Gamliel

TRANSLATION: Two roses

PRONUNCIATION: ssh-neh SHOH-shah-neem

TAPE: Israelei Folk Dances, Old & New, YE-3, side B, #2

FORMATION: Cpls in a circle, cpls facing with M back to ctr. Hands sdwd and slightly fwd at head ht.

Ftwk described for M, W use opp ftwk.

STYLE: Soft movements for both ft and hands

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 4 meas, beg with singing

PART A: (Hands free at head/shldr ht)

- 1 Step R across L in LOD - face LOD (ct 1);  
snap fingers of R hand in front of body (ct 2);  
step L to L - face ptr (cts 3-4).
- 2 Step R behind L - turn L shldr twd ptr - face RLOD (ct 1);  
snap fingers of L hand in front of body (ct 2);  
step L to L - face ptr (cts 3-4).
- 3-4 Repeat meas 1-2.

PART B:

Face ptr, joined MR hand and WL hand at waist ht, body and hands move with mayim (grapevine) step.

- 1-2 Do a 7 step mayim (grapevine) step in LOD, beg with R across L (cts 1-7); hold lifting free ft slightly fwd (ct 8).
- 3-4 Repeat meas 1-2 with opp ft and hand wk in RLOD hold on last ct with M wt on L, WR, face ptr.

PART C:

Ptrs face with R hands joined.

- 1 Step-bounce R fwd, change places with ptr, (M behind W) face RLOD (cts 1-2);  
step L to L turning 1/4 R (W turn L) - join L hands so that cpls are now in Varsouvienne pos (M on WR side and slightly behind her) (cts 3-4).
- 2 Step R to R (sway) - M behind W and to WL side (cts 1-2);  
step L to L (sway) - M behind W and to WR side (cts 3-4).  
Note: Look at ptr at end of each sway.



3-4 With 6 steps (RLR, LRL) - turn 1/2 L (CW) with ptr (M back, W fwd), end facing LOD. On last 3 steps, slowly join inside hands in "V" pos.

PART D: (Hands "V" pos)

- 1 Walk R-L fwd (cts 1-2);  
brush ball of R ft fwd while lifting on L (ct 3); step R fwd (ct 4).
  - 2 Step L fwd (ct 1); brush R fwd, lift on L (ct 2);  
Walk R-L fwd - end facing ptr with both hands joined slightly out to sides at waist level (cts 3-4).
  - 3 Step R to R, hold (cts 1-2);  
sway L-R (cts 3-4). Release hands at end.
  - 4 Release MR, WL hand - step L across R - turning to face RLOD (ct 1);  
hold leaving R toe on floor - inside hands swing fwd and extend to head ht, free hand by side (cts 1-2);  
step R bkwd - face ptr (ct 3); step L to L - turning to face LOD (ct 4).
- 5-8 Repeat meas 1-4.

Presented by Ya'akov Eden at the 1991 Idyllwild Folk Dance Camp

Presented by David Edery  
Camp Hess Kramer Insititue  
October 11-13, 1991

This dance has been R&S'd

SHNEY SHOSHANIM  
(Israel)

SOURCE: Eliyahu Gamliel  
 TRANSLATION: Two Roses  
 PRONUNCIATION: ssh.neh shoh-shah-neem  
 MUSIC: Israeli Folk Dances, Old & New YE 3, side 18/2  
 FORMATION: Cpls, ptrns facing ea other, LOD (CCW); M's back to ctr  
 METER: 4/4  
 Note: M's steps are described; W does opp.

PATTERN

Meas

Introduction: 4 m, *leg of singing*

PART A (Ptrns facing, no hand hold) *but they are lifted to head H*

1 Step R across L in LOD (ct 1); snap fingers of R hand (ct 2); step L to L facing ptrn (cts 3,4) *free H down*

2 Step R behind L turning L shldr twd ptrn (ct 1); snap fingers of L hand (ct 2); step L to L facing ptrn (cts 3,4) *almost face R to O*

3-4 Rpt meas 1-2, Part A

PART B (Ptrns facing, simple hold, M's RH & W's LH) *at waist ht, H move fwd & W moving w/ grape vine*

1-2 Grapevine with 7 steps, start with R stepping across L (cts 1-7); hold (ct8)

3-4 Rpt meas 1-2, Part B, reverse ftwk, direction and hands

PART C (Ptrns face with R hands joined)

1 Step-hop R while changing places (cts 1,2); step L to L while turning a 1/4 turn to R, end in Varsoviene pos (cts 3,4) *end of m on W R side to other side*

2 Step R to R twd ptrn (cts 1,2); step L to L away from ptrn (cts 3,4) *m behind*

3-4 2 Slow two-steps R,L,R and L,R,L while turning 1/2 turn L with ptrn, end facing LOD (cts 1-8) *on last 3 steps slowly join in V pos inside H's*

PART D (Simple hold)

1 Walk fwd 2 steps R,L (cts 1,2); Brush R fwd (ct 3); step R fwd (ct 4) *W R-M L*

2 Step L fwd (ct 1); brush R fwd (ct 2); walk fwd 2 steps R,L (join hands and face ptrn (cts 3,4) *arms raise shldr at waist shldr ht*

3 Step R to R and hold (cts 1,2); 2 sways R,L (cts 3,4) *face ptr*

4 Step L across R and hold (M's LH holds W's RH) (cts 1,2); step R back (c 3); step L to L (ct 4) *face R to O*

5-8 Rpt meas 1-4, Part D. *H swing fwd & reach abv head ht*

Note: During cts 3-4 release joined H rejoin (M R-W L) H.

UVNEH YERUSHALAYIM  
(Israel)

V-14 ✓

SOURCE: Bentsy Tiram *Chassidic style*  
TRANSLATION: Jerusalem  
PRONUNCIATION: oo-neh yar-roo-shah-lym  
MUSIC: Israeli Folk Dance Favorites, side #/9  
FORMATION: Circle dance, simple hold, face ctr  
METER: 4/4

PATTERN

Meas

Introduction: 7 m. *beg w/ singing*

PART A

- 1-2 4 fast two-steps sdwd(R,L,R,L) (cts 1-8) *(POW w/out crossover)*  
3 Step R to R (ct 1); step L behind R (ct 2); step R to R <sup>big R</sup> and hop on R while lifting L (cts 3,4)  
4 Step L to ~~R~~ <sup>as above</sup> R (ct 1); step R to R (ct 2); cross L over R and hop on L while lifting R (cts 3,4)  
5 Rpt meas 3, Part A (cts 1-4)  
6 Rpt meas 3, Part A, reversing ftwk and direction (cts 1-4)  
7 *Two d ctr* 3 steps fwd R,L,R (cts 1-3); lift L (ct 4)  
8 *7* Rpt meas 7, Part A, reversing ftwk and direction (cts 1-4)  
9-16 *again lift* Rpt meas 1-8, Part A

PART B *heel* (Arms held high)

- 1 Step R to R (facing ctr) (ct 1); step L behind R (ct 2); Rpt cts 1,2, meas 1, Part B (cts 3,4) *w/ bent knee*  
2 Rpt meas 1, Part B (cts 1-4)  
3-4 2 Mayim steps, R over L (cts 1-8) *(8 step grapevine to L)*  
5 3 steps fwd R,L,R into ctr (cts 1-3); lift L (ct 4)  
6 Rpt meas 5, Part B, reverse ftwk and direction (cts 1-4)  
7 Step R fwd (ct 1); close L beside R while turning 1/4 CW (ct 2); rpt cts 1,2, meas 7, Part B (cts 3,4) *Release H they raise to head ht + raise arms w/ open H on ct 4, then lower + close H on ct 4*  
8 Rpt meas 7, Part B (cts 1-4)  
Note: Turn 1/4 turn per 2 cts *during m-7*  
9-16 Rpt meas 1-8, Part B.

*Dance 3x + Part A - m 1-7 finish moving in*

Presented by Ya'akov Eden  
Idyllwild F.D. Camp, 1991

YESH ET LA'AMAL  
(Israel)

*not done*

SOURCE: Ya'akov Kimchi  
TRANSLATION: There is a Time to Work  
PRONUNCIATION:  
MUSIC: Tape: Israeli Folk Dances, Old & New YE 3  
FORMATION: Lines in simple hold  
METER: 4/4

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PATTERN

Meas

Introduction:

PART A (Face In)

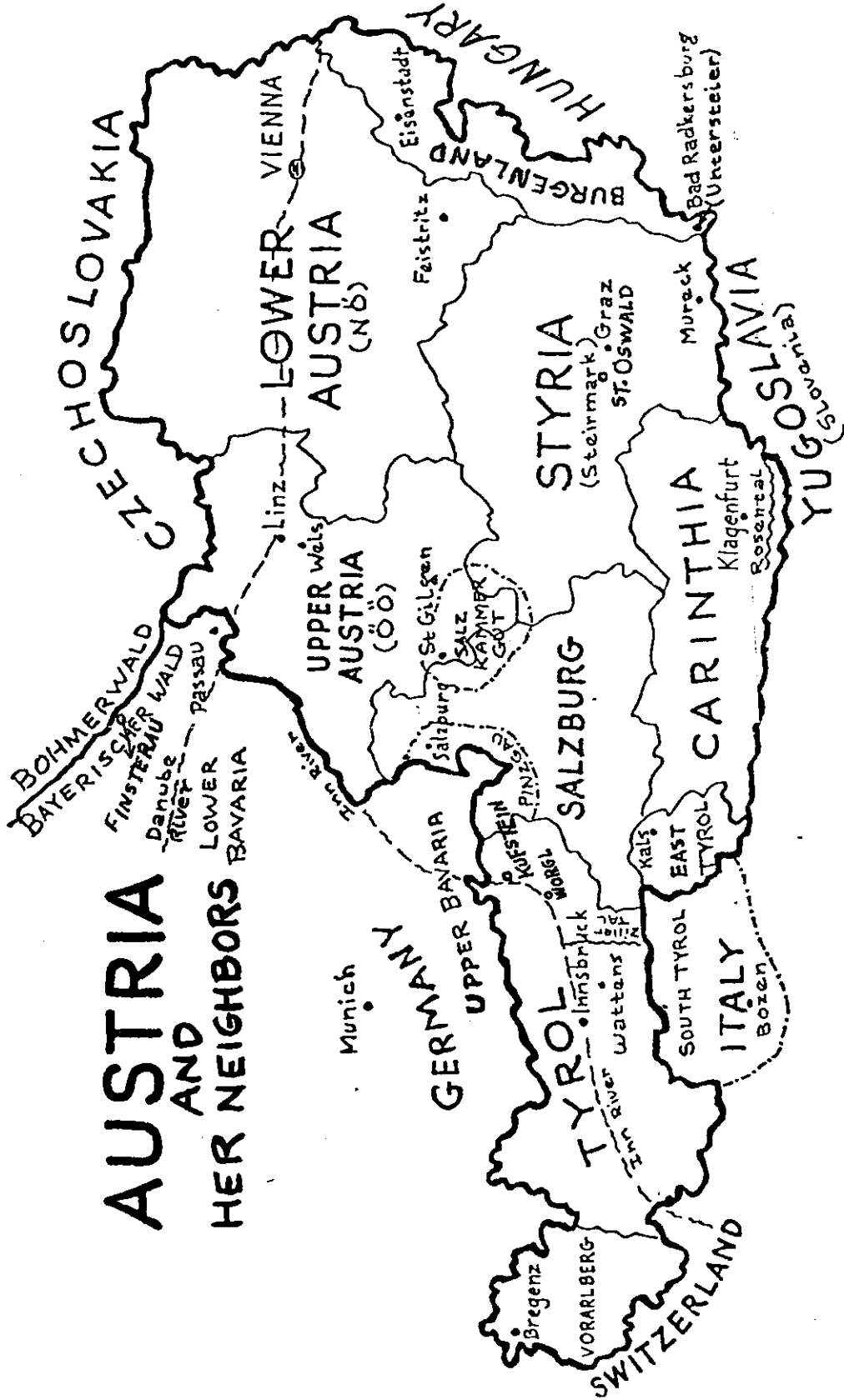
- 1 Step R to R (ct 1); close L beside R (ct 2); step R to R and hold (cts 3,4)
- 2 Brush L across R and rise on ball of R (ct 1); bring R heel down with stamp (ct 2); Yemenite R back (cts 3,4)
- 3 (cts 1,2)  
Yemenite R back (cts 3,4)
- 4 (cts 1,2)  
Close L beside R and hold (cts 3,4)
- 5-8 Rpt meas 1-4, Part A

PART B (No hand hold)

- 1 Stamp R while turning 1/4 turn to L, R shldr to ctr (cts 1,2); step R in place (ct 3); step L fwd while turning 1/2 turn CW (ct 4)
- 2 Step R back while turning 1/2 turn CW and hold (cts 1,2)  
NOTE: A full turn CW has been completed
- 3 Stamp L in place and hold (cts 1,2); step R fwd while turning CCW (ct 3);  
step L back to complete 1 turn CCW (ct 4)
- 4 Step R to R while turning to face ctr and hold (cts 1,2); close L beside R  
and hold (cts 3,4)
- 5-8 Rpt meas 1-4, Part B.

Presented by Ya'akov Eden  
Idyllwild F.D. Camp, 1991

# AUSTRIA AND HER NEIGHBORS



7/86  
M. GELMAN  
LAUREL MD

# LANNER K. HISTORICAL INFORMATION

THIS RECORDING IS A LABOR OF LOVE. A group of first desk men of the famous Vienna Philharmonic Orchestra, led by its eminent violin soloist and concertmaster, Willi Boskovsky, have for their own nostalgic delight recreated the small dance band of Vienna, the kind of band to which the Viennese public most often listened and danced a century and more ago, and for which most of the captivating music on this program was first designed. The music is of course unsurpassed in its special province.

The dances composed by Mozart and Schubert were in the centuries-old tradition of *Ländler*, "German dance" and country dance. Mozart (1756-91) wrote them for outdoor performance wherever people danced, and Schubert (1797-1828) probably for home and tavern entertainment. That these composers loved the material is made manifest by their occasional use of its typical turns of melody and rhythm in much more ambitious works; Mozart in his chamber music and operas and Schubert in his symphonies, quartets and piano sonatas. But it was Joseph Lanner (1801-43) and Johann Strauss the elder (1804-49) who lifted the ballroom dance itself out of the beer-hall fiddling tradition and giving it a more extended form, made it concert stage material. They themselves rose from performers in dreary dance joints to composers who presided over imperial court balls. Their waltzes and other dances are still today beautiful, vital and distinguished music.

Lanner and Strauss started with the most modest instrumental resources, and even the large orchestras they later employed were reserved for important occasions. Within a smaller framework, for the numerous balls that the nobility and the upper middle class of Old Vienna used to stage at home, they evolved a singular band; three violins and a double-bass, the godfather of which was the classic string quartet. A third violin, readily procured, took the place of the viola, while the more striking double-bass replaced the violoncello, the tone of which was too soft for dancing. The other line of its genealogy went back to the "Linz Fiddlers" who played the *Ländler* down the Danube on the ships coming from Ulm, with their two violins, guitar and double-bass, to which a clarinet was sometimes added.

This basic ensemble was reinforced by wind instruments as needed; two oboes and two French horns being added in the classical period, for example, while later on all sorts of ensembles were used, depending upon the nature of the dances or whatever musicians could be rounded up for a given occasion. Tradition has it that Lanner and Strauss were first-rate musicians. Even Schubert often enjoyed listening to Lanner's performances, while we know that Strauss used to prepare for his concerts in painstaking rehearsals and always displayed maximum precision as an orchestra conductor. We are therefore fully justified in assuming that these arrangements for small ensembles, issued by their publishers, Haslinger, Diabelli and Macheiti, appeared with the express approval of the composers. What is more, they must have been published in response to existing demand. Just as dance music today is played mostly by small and even tiny ensembles, with monster bands being the exceptions for special occasions, we must imagine the "band" of Old Vienna as being merely a small group most of the time. And the present recording may contribute in a small way to the practical study of the true style and means of performance of these works. Compared with the extremely modest means employed at times, their sound, which discloses the master's hand in every note, is astonishing.

To the appeal of the dance music itself was added the sensuous attraction of the solo violin, as played by the composer-leader. In 1832 the young Richard Wagner found "unforgettable the enthusiasm bordering on frenzy that the strange Viennese displayed for any piece fiddled by Strauss. At the start of a new waltz this demon of the Viennese folk spirit trembled like a Pythian priestess on her tripod, and the truly rapturous sighs of the audience, actually more intoxicated by the music than by their drinks, lifted the enthusiasm of the band leader to heights that frightened me."

Lanner's quieter nature triumphed through its special inwardness; his music suited the Viennese heart, while at the same time offering an effective contrast and complement to that of the elder Strauss.

6/9/1  
M. GELMAN

These titles of the elder Johann Strauss' compositions often referred to contemporary events that are forgotten today. His *Chinese Galops*, played by four strings, with flute, clarinet and two horns, may have some such connection. It is also obviously influenced by Mozart's *Turkish March*, both in key and character, and it makes the most attractive introduction to his captivating temperament. The *Kettenbrücke Waltz* gets its title from the "Zur Kettenbrücke."—At the Sign of the Suspension Bridge—Hall where it was first played. It was the first big hit in Strauss' career as a composer, and it displays the true Viennese waltz-poem being born out of its origins, an alternation of easy-going *Ländler*, with themes full of temperament, and deep Viennese sentiment. Its solid musical worth is indicated by how entrancing it sounds in an ensemble of two violins and a double-bass. The saucy, tingling and jolly polka, *Eisele und Beisele Sprünge*, goes back to the full complement of four strings and four winds. The heroes of the title were comic figures in the pages of the Munich "Fliegende Blätter."

Josef Lanner's *Styrian Dances* (two violins, viola, double-bass) illustrate the contrast between his inwardness and Strauss' effervescence. The title is half correct. While the form of the dances is Styrian, their content is the purest, unadulterated Vienna. The city's heart and sentiment are the tiniest phrases; the work is really too good for dancing. Igor Stravinsky paid it the compliment of extracting one of its tunes and placing it in the first tableau of "Petrouchka." Mozart's *Country Dances*, K. 462, take us back to the period of Viennese classicism. The instrumentation of three strings and four winds is Mozart's, except that the original two oboes are replaced by flute and clarinet. The first side ends with a big waltz, *Wiener Gemüths*, by the "waltz king," Johann Strauss the son (1825-99). He pulls out all the stops of contrasting moods. An intimate opening theme is contrasted with playful figures, a broad cantilena is followed by tingling rhythms,

Mozart's *German Dances* (from K. 586, 600 and 605) are perfect gems of "popular" and at the same time inspired music. The instrumentation, three strings and four winds, resembles that of his *divertimenti*. The eight dances by Franz Schubert that follow show how precious were the musical ideas he tossed off to be played at his friends' parties. Many of these melodies could well adorn a quartet or sonata, and in fact, the great piano virtuosi, like Franz Liszt and Ignaz Friedman, dressed up some of those heard here as concert show-pieces.

The *Champagne Galop* by Johann Strauss, the son, is a delightful genre piece which whirls past us in bibulous glory, suddenly stops, and ends with a contemplative conclusion. Lanner's waltz masterpiece which follows, *Die Werber* or "The Suitors," is a work of art pure and simple. How naturally one theme seems to grow out of the other, how effortless is the invention of motifs one more beautiful than the other, how organic the structure—what more is there to admire? Here the performing group is three violins and double-bass. The concluding piece, the *Chachucha Galop* by the elder Strauss, uses in addition to a Spanish dance refrain, the theme of the Chachucha made famous by Fanny Eissler, which turned the Viennese into a frenzy in 1837. A minor concession to the spirit of the times, it gives us a glimpse of the dance life of the vanished Vienna of the Biedermeier period, which had its fling together with its bubbling moods of waltzing bliss.

The noblest master of the Viennese dance was of course Franz Schubert (1797-1828). The occasion for which he would invest these sublime yet intimate and unpretentious waltzes and *Ländler* was often the "Schubertiad," the frolicking evening spent with his friends, with its fiery discussions, earnest music making, and at the end, gay dancing. The group of Schubert dances presented here provide a cross-section of his rich and contrasting dance moods. They move from simple, genial high spirits and bacchantic jubilation to intimate and deeply poignant feelings, combining "laughing and weeping," to quote the title of one of his much-cherished songs. We now go back to the elder Strauss, whose *Annen Polka*, Op. 137, titled in honor of Vienna's traditional Feast of St. Anne, is the most brilliant and inventive of his treatments of the polka form. The polka was born in Bohemia early in the century. In 1837 the first polka was printed in Prague. The dance became the rage in Europe, and was especially popular at the Vienna Mardi Gras of 1842, which is the year Strauss wrote this work. Joseph Lanner's (1803-43) *Abendsterne*, Op. 180 or "Evening Stars," which follows, is the waltz masterpiece of his late years. It exhibits Lanner's sweet, gentle and lovely lyricism, and tasteful harmonies.

7. (5)

Even in the waltz, the elder Strauss was a composer of not only melodic beauty but also a fine wit and love for tricky rhythmic patterns, as we hear in the delightful *Hofball-Tänze*, Op. 51, or "Court Ball Dances." They were composed in 1832 and adorned a splendid occasion, a marriage in the imperial family. The setting here, for three violins and double bass, with soaring violin solos, gives us something of the effect that must have been made when Strauss himself led a band with violin in hand. Vinzens Stelmüller's *Stelmüller-Tanz* is in the same vein as the dance by Mayer, above. It is followed by the light-hearted and frothy *Seufzer Galop*, Op. 9, or "Sighing galop," which is one of the elder Strauss' early works, composed in 1828. And again there follows an engaging contrast to the style of the elder Strauss' partner and, later, competitor, Lanner. For more than Strauss, Lanner prized not only the waltz and galop but also the gentler, folk-style predecessor of the waltz, the *länder*. We hear how perfectly Lanner could capture the gentle fragrance of this music in his first published work, the *Neue Wiener* or "New Vienna" *länder*, Op. 1.

8.

Schubert's *Eccossaisen*, Op. 49, date from about 1822. The *eccossaise*, a dance of Scottish origin in 3/4 time, developed in Europe along the lines of a *contredanse* in either double or triple time, and in the classical period throngs of people happily hopped to its measures. Beethoven wrote such "country dances" and put one of them in the finale of his "Eroica" Symphony. Schubert's also represent, as these examples show, an artistically stylized dance form.

Haydn's *Katherinen-Tänze* are a selection from a series of twelve minuets that he wrote in 1792 for a grand ball in the Imperial and Royal Redoutensaal, and soon thereafter published in piano arrangement. A lively copyist industry soon got hold of them and provided arrangements for even the smallest bands, as the market required. The sonorities such arrangements are capable of are illustrated by the present performance, which uses the string group typical of old Vienna practise reinforced by two woodwinds and two brasses.

Notes from the German of Dr. Alexander Weinmann



## COURTING TYPE DANCES

By Morris Gelman

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

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

In the Landler, the boy begins to draw the girl into the dance. This too is still a community-form, but the couple dance character develops stronger and stronger. The typically male leg movements retreat, for it the arms come into more dance as in the *dreh* (turn) and twisting and wrapping movements.

In the Steirischen on the other hand, the dancer dedicates himself completely to leading his partner. Thereby the dance is more tender and gentle and in a certain sense femininely tinged. The arms, which in the Landler are in the belt or shoulder level accentuate the horizontal, are now raised over the head, whereby the wrapped figures have an airy, graceful effect. The forward movement is only hinted at. Strong leg movements as in the *Schuhplattler* and many of the hops of the Landler kind of dance are completely missing here. All actual movements are carried out by the upper torso and arms. Therefore the wrapping and twisting possibilities are created to the highest art. The dances of the land in front of the Alps remain simpler and the most original and mostly consist of only 2-6 figures (*Innviertler*, *Steinhauser*).

The Almerische or Steirische begins usually with the boy turning the girl under his raised hand. In the land in front of the Alps, the boy circles his girl, doing it often in the opposite direction. Then both hands are joined and twisted in many ways. Often the boy leads the girl also around himself. Then they again both turn under their joined hands, the so-called *Walgen* or Dishrag. This can be interrupted so that the girl comes to stand in front of the boy. The hands remain joined over the shoulders of the girl. With each step they look at each other a little, in which the girl turns a bit once to the left, then to the right. The figures in which they remain for a while mostly have their own names, like the *Joch* (Yoke), *Herzerl* (Heart), *Muhle* (Mill), *Fensterl* (Window), *Knoten* (Knot), etc.

Where dancing is well done, all of the movements proceed in a beautiful flow into one another. Even the *Übersteigen* (Stepping) over the joined hands of the one partner, who must thereby bow or bend down — a possibility to come out of the wrapped-up position without breaking the hold — should not entail any long hesitation. Only choreographed, artificial dances break the movement. Thus in the dance of I. Daigl in Judenburg, in which he gathered figures from the various areas of the Steiermark, and then altered them in various ways: he increased the number of figures in the dance with five of his own invention, and even in the *Bankerl* figure,

in which the girl sits on the knee of the boy, it can easily be recognized that the dance is an artificial product.

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

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

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

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

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

The movement of the whole group is accomplished in completely even measured swinging and walking. In the evenness of the movement lies the highest art accomplishment, in which the Innviertel has carried this to its highest stage. According to even its complete carriage the Landlerisch is a decidedly noble dance. And here it doesn't only count solely on watching the play of the hands, but also on the various styles of steps and hops. In the Traunviertler Landler, for example, the tip of the foot is placed in a way as if it is used as a stop, and then with the same foot you step out; it is the so-called kick-off. Or the Wischer follows, in which the sole of the foot is shuffled over the floor in the step forward. The 'Sprung' is mostly only a slight rocking motion, and more seldom an actual jump. On the other hand, in the Innviertel, one really hops, during which one bends the other leg at the knee joint and inclines it toward the back and the like. That is primarily the distinguishing feature of the two most important Landler types in Oberosterreich: The Traunviertler is 'shuffled' and the Innvierler is 'hopped.'

Dance notes and history of Austrian Landler from *Die Volkstanz in Oesterreich und Verwandte Tanze in Europa* by Dr. Richard Wolfram, 1951.

FIEBERBRUNNER  
Austria

16-V

This dance is from the northern Tirol of Austria. Morry Gelman learned the dance at a Linz Tanz Treffen<sup>1801</sup> which is held every four years in a different provincial capital by the Austrian Folk Dance Federation. All the provinces are represented as well as many dancers from Germany, Switzerland, southern Tirol (Italy) and Slovenia.

TRANSLATION:

PRONUNCIATION: fee-ber-bru-ner

RECORD: Festival Records C-101 (EP)

FORMATION: Cpls facing LOD, W on MR side, hands free at sides. *initial H joined at shldr ht*

METER: 4/4 & 3/4 PATTERN

Meas.

INTRODUCTION:

4/4

FIG. I:

- 1 Moving slightly in LOD - beg on outside ft cpls separate and move diag fwd away from ptr with a quick two-step (step-close-step-hold). W hands on back of hips, open, when not holding ptr. M free hand ~~at sides~~. *on hip fingers fwd. (joined H move fwd)*
- 2 Move fwd and twd ptr with a quick two-step. *(joined H pull bk)*
- 3-4 Cpls join in shldr-shldr hold pos and move in LOD - with 4 steps do 2 pivot turns.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

3/4

FIG. II: OPEN WALTZ

- 1-2 Join inside hands (MR-WL) at ~~waist ht~~ *shldr ht*, M free hand on hip (fingers bkwd) and W free hand open on back of hip - do 2 waltz steps in LOD. *joined H extend fwd then bk to ptr*
- 3 M step L fwd in LOD (ct 1); close R to L while turning to face ptr and hold (cts 2-3). W use opp ftwk.
- 4 Holding in place, clap own hands twice (cts 1-2): hold (ct 3).
- 5-8 Repeat meas 1-4, except on meas 4 stamp ft twice (M-<sup>RL</sup>LR, W-<sup>RL</sup>RL).
- 9-12 Repeat meas 1-4 (finish with claps)
- 13 Join inside hands at waist ht - do 1 open waltz fwd in LOD while moving away from ptr to extended arm pos.
- 14 Do 1 waltz fwd returning to face ptr and joining in closed social dance pos or shldr-shldr hold pos.

3/4

FIG. III: WALTZ IN LOD

- 1-16 Do 16 waltz in LOD landler style (flat footed and smooth). *May be done w/a reverse turn (2 in ea way) in 200*

This dance is done a total of 3 times. The dance can be done as a mixer by the W waltzing fwd one pos during meas 15-16.

Dance notated by Morry Gelman, edited by dd, 8-84

Presented by Morry Gelman  
1991 Idyllwild Folk Dance Camp

FINSTERAUER LANDLER  
Germany

Finsterauer Landler is a couple dance from lower Bavaria and can be seen at the local fests and community dances. It was learned by Morry Gelman from folk dance groups in Munich. This form of landler with the woman turning under joined hands while the man circles the woman is found in various forms in the Bayerischer Wald a region in lower Bavaria along the Czech and upper Austrian borders.

This dance was also presented by Morry Gelman at the 1981 San Diego S.U.F.D. Conf.

PRONUNCIATION: FIN-ster-ow-er LAHND-ler

RECORD: Alpine Dances F-EP 502, side 1, band 1

FORMATION: Cpls facing in a circle with M back to ctr and R hands and down. When hands are free M tuck thumb in waist band, W have fist on hip.

STEPS: Single step: Walking steps done in 3/4 rhythm

Single balance step: Step L to L (ct 1); touch R next to L, without wt (ct 2); hold (ct 3). W use opp ftwk.

METER: 3/4

PATTERN

Meas.

INTRODUCTION: 4 meas.

PART I: W TURN UNDER; M AROUND W

- 1 Cpls do a small swing of joined R hands fwd and do 1 "simple balance step" in LOD.
- 2 Repeat meas 1, with opp ftwk and hand motion.
- 3-4 Cpls swing joined R hands fwd as W turns (pivots) twice CW stepping on cts 1,3 under joined raised hands (beg R). Beg L, M step in LOD on ct 1 of each meas, then there is a very small lift fwd on unweighted ft on cts 2-3 of each meas.
- 5 W finishes turn by stepping R (ct 1); close L to R with wt (ct 3); while M step L (ct 1); hold (cts 2-3). End facing ptr.
- 6 Cpls swing joined R hands down in RLOD, then continue to raise them. W turns CCW 1/2 under raised hands exchanging places with M stepping fwd on R ft (ct 1); then closes L to R (ct 3). End on inside of circle.  
M with a single step R (ct 1); lift L (ct 2-3); circles CW around the W (to place W just left).
- 7 Cpls continue turn with raised joined hands. W pivoting CCW 1/2 again and moves twd the outside of the circle - step R fwd (ct 1); close L (ct 3).  
M continues to circle CW around W, stepping L fwd (ct 1); lift R (ct 2-3).  
Cpls have now almost completed 1 turn.

- 8 W makes "adjusting move" (step R, close L) while returning to starting place as M takes a single R step to starting place. Cpls again face each other with hands joined twd RLOD.
- 9-16 Repeat meas 1-8.

INTERLUDE:

- 1-2 Balance (step-close) in place and do a small swing of joined R hands fwd (meas 1), and back (meas 2).
- 3-4 Stepping in place and swing hands fwd again, W turns 1-1/2 turns CW (R) to end in somewhat of a Varsouvienne pos (both of W hand rest on her shldr (palms up) with M hand on top of W hands). M is slightly behind W off to her L shldr.

PART II: WALTZING FWD

- 1-8 Beg L, cpls waltz swiftly fwd in LOD moving slightly to L and out to R. Drop hands at end and turn to face ptr.

PART III: CLAPPING

- 1-8 Clap own hands 3 times (cts 1-3); ptrs hand (ct 1); own hands (ct 2); ptr (ct 3). Repeat 3 more times (4 in all).

Repeat dance from beginning. Do 4 times to this recording.

VARIATION: When doing the dance the first time do as described, on second repeat form a large circle during Part III and do as follows: Clap own hands tog 3 times, clap neighbors hands, own hands, neighbors hands. Do the 3rd and 4th repeat the same as the first and second times.

Original notes by Morry Gelman, and edited by DD 1981

Presented by Morry Gelman  
Idyllwild Folk Dance Camp, 1991

KALSER MASOLKA  
Austria

172V

This is a couple dance from the eastern Tirolean area. Morry Gelman learned the dance at an Austrian Folk Music & Dance Seminar in 1985. It is an old form of dance from Kals Austria a town near Lienz, capital of eastern Tirol.

TRANSLATION:

PRONUNCIATION: KAHL-ser MAN-zol-kah

TAPE: Bayerischer Landler, side 1, band 3.

FORMATION: Cpls anywhere on the floor. With R shldrs adjacent, "hook" R arms, MR and WL hands are joined behind her back. ML and WR hands are joined behind his back. Only at start of dance (Fig I) are R arms "hooked" (M under W).

"R shldrs adjacent" are used throughout repeats of the dance and cpl rotation is always CW.

STEPS: Landler (basic step): Similar to a 3-step waltz (step-step-step). One landler step per ct. It is done flat footed and very smoothly.

Beg each figure with ML, and WR unless otherwise noted.

METER: 3/4

PATTERN

Meas.

INTRODUCTION: *4 meas*

FIG. I: CPL ROTATE

1-16 Do 16 Landler steps with cpls rotating CW in place. Steps are short and quick.

FIG. II: WOMEN TURN ALONE & DUCK UNDER *which are*

1-2 WOMEN: Release joined hands (ML-WR) behind M back - W in upright pos turns CCW (L) once in place under raised joined hand (MR-WL).

3-4 W turning CCW (L) bend over at waist and with free R ~~hand held~~ *arm raised* high completes full turn by "backing under" joined hands (ML, WR) which are at waist ht (approx). *across the back*

*Note: W turn in pl.*

1-4 MEN: At the same time M move very SLOWLY CW around W with "landler steps" while MR and WL hands are joined, free hand at side.

End with M straightening up and R shldrs adjacent with ptr - join ML and WR hands behind M back. Other joined hands (MR-WL) are now in front of W at waist ht. Arms should not be "hooked".

5-8 *Both* In pos described above, cpls rotate CW to end of meas 8.

FIG. III: MEN TURN ALONE & DUCK UNDER

1-2 MEN: Release joined hands (MR-WL) in front of W - M turn CCW (L) once in place under raised joined hands (ML-WR).

3-4 M continue turning CCW (L) and bends over at the waist and with free R <sup>raised</sup> hand held high completes full turn by "backing under" joined hands which are <sup>across M's body</sup> at waist ht (approx).

NOTE: During meas 1-4 M do a total of 2 turns.

*Note W turn in pl*  
1-4 WOMEN: At the same time, W move very slowly CW around ptr. End with M straightening up and R shldr adjacent to ptr. M joins R hands with WL behind W back. Other joined hands (ML-WR) are in front of M.

Repeat Fig. II & III to end of music.

Dance notated by Morry Gelman, edited by dd

Presented by Morry Gelman  
1991 Idyllwild Folk Dance Camp

PINZGAUER BOARISCHER  
Austria

18-a

This three (3) figure schottis dance is from the Pinzgauer region of the province of Salzburg and is typical of the couple dances in 4/4 time that the Austrians call a Boarischer (Bavarian). This form was presented at the all Austrian dance festival in Linz, June 1980, by the Jung-Alpenland Salzburg.

PRONUNCIATION: PINS-gow-er BOARE-ish-er

RECORD: Morry Gelman presents Austrian Dances F-EP 506

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

STEPS: Bavarian/Austrian schottis: Step-close-step-touch.  
Repeat with opp ftwk. This step may be done fwd, bkwd or sdwd.

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

-----  
METER: 4/4

PATTERN  
-----

Meas.

INTRODUCTION: 2 meas.

FIG. I:

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

FIG. II:

- 1 In social dance pos with M;s back to ctr (ML-WR hands extended sdwd at chest ht), cpls move sdwd with 1 schottis in LOD (M step L to L (ct 1); close R to L (ct 2); step L to L (ct 3); touch R next to L with wt (ct 4). W use opp ftwk.
- 2 Cpls move sdwd in RLOD with 1 schottis - ML & WR arm bends twd body, elbow bent.
- 3-4 Cpls do 2 pivot turns CW with 4 steps in LOD - ML & WR arm return to normal social dance pos (2 steps per meas).
- 5 With M with back to ctr and standing in place, W turn once CW (W step R,L under joined raised hands - ML, WR) end swinging joined fwd hands in LOD. M free hand by side, W free hand on back of hip.
- 6 Cpls holding in place, swing joined hands (ML,WR) in RLOD then LOD.



- 7-8 Cpls face (M back to ctr) and clap own thighs (ct 1); clap own hands (ct &), clap thighs (ct 2); clap own hands (ct &); clap ptrs hands 3 times (cts 3,&,4).
- 9-16 Repeat meas 1-8 1 more time (2 in all).

FIG. III:

- 1 With M back to ctr (cpls face), both clap own hands 3 times twd L side at approx shldr/head ht (cts 1,2,3); hold (ct 4).
- 2 Repeat meas 1, clapping hands twd R side.
- 3 Joining both hands (ML to WR and MR to WL), M stand in place while W turns once CCW (L) under raised hands (MR-WL), to end with L hips adjacent, ML and WR joined hands behind W back, MR and WL joined hands across M chest.
- 4-5 Cpls rotate CCW once in place with 6 steps (M beg L, WR).
- 6 W turns CCW (R) to unwind and ends facing M. End with M back to ctr.
- 7-8 Both hit own thighs (cts 1,2); clap own hands once (cts 3-3); clap ptrs hands 3 times (cts 1,2,3); hold (ct 4).
- 9-16 Repeat meas 1-8, one more time (2 in all).
- Repeat dance from beg one more time.

This dance was presented at both the Idyllwild and San Diego Conferenc-  
es in 1982 by Morry Gelman

Original dance notes by Morry Gelman, edited by dd, 1982

Presented by Morry Gelman  
Idyllwild Folk Dance Camp, 1991

ST. OSWALD STEIRISCHER (RABENSTEINER)

19-v

Austria

This dance is from Oberzeiring/Pols Tal region of eastern Steiermark. Early indentifications of the landler are noted as being widespread in this region around 1860-1890. The dance was re-discovered in 1935 and noted again in 1949, it has typical common landler figures such as: couple rotate, lady turning under joined right hands, walking with singing. The dance also has one not so common figure, a "triple duck under" for the man. Morry and Nancy Gelman learned this dance from a performance of the dance at the 1984 all Austrian Tanz Treffen in Graz Steiermark, Austria.

TRANSLATION: Landler (waltz) from St. Oswald

PRONUNCIATION: saint OS-vahld STI-reh-sheer

TAPE: Munich accordionist, side 1, band 1

FORMATION: Cpls facing LOD, W on MR side. Hands (arms) joined as noted in the figures.

STEPS: Basic step: Three (3) landler steps (waltz) per meas unless otherwise noted. Ftwk is flat footed and smooth.

PATTERN: The dance is done 3 times, Figs I, III and IV are always the same except for hand holds as noted. Fig II is different each time the dance is done.

Beg each figure with outside ft (ML, WR) unless noted.

METER: 3/4

PATTERN

Meas.

INTRODUCTION: None

PART A: 1st time through)

FIG. I: CPL ROTATE

1-8 L hands joined on ML hip; R hands joined and extended in a curved pos in front of W - cpls rotate CCW in place (W fwd, M bkwd) with 8 basic steps (axis of rotation is between ptrs), beg outside ft (ML, WR). One rotation per 2 meas = 4 complete turns. *rotations - Option 3 rotations*

FIG. II: M TRIPLE DUCK UNDER

1-2 *meas* *M done in place* *shldr rotating very* *with R (1) 2(2)* W: As M turn to face ctr, W turn L (CCW) one full turn as W "duck" out by bending at the knees and "slipping" under joined R hands, then under ML arm to end up behind and facing the M back - fingers must be able to slip during the maneuver. *H's crossed*

3-6 M bend over at waist placing joined hands high up on his back as he rotates R (CW) once under arms. M continues to rotate (2nd time) R (CW) lowering joined R hands and turning between the arms (R hands in front of M, L hands are behind his back). M continues to rotate (3rd time) placing joined hands on his L hip. *arm pit* Turning under the arms, M ends facing W, straightens up and raises joined hands above their heads - the finger hold is constantly changing during M triple rotation.

- 7-8 W turns L (CCW) twice under raised joined hands. Cpls extend joined hands in RLOD at end of 8th meas.

FIG. III: W TURN UNDER R HANDS

- 1-8 Moving and facing LOD, cpls release L hands and raise joined R hands - W turns R (CW) continuously under raised hands with 3 landler steps per meas. (*1 step fwd, step 2 in pl*)  
 M do one  $\frac{3}{4}$  step per meas fwd in LOD as W turns slightly ahead of and to her R.

At end of meas 8, W stop on MR side and faces LOD, cpls join hands as in Fig. I (joined L hands behind M back, joined R hands in front of W), but the MR arm must be under the W extended L arm.

NOTE: This arm pos will be used for Fig IV in first repeat Part (B) of dance below.

FIG. IV: WALKING & SINGING (*long-short-short*)

- 1-8 Cpls walk in LOD,  $\frac{3}{4}$  step per meas, beg on outside ft (ML, WR) sing 1st vierzeiler (4 liner):

Es gibt nix so lustigs  
 Als I und mei bua  
 Er redt nix und deut't nix  
 Und I hör eahm zua

There are none so happy  
 As me & my boy friend  
 He doesn't say much or  
 point things out  
 And I listen to him

PART B: (2nd time through)

FIG. I: CPL ROTATE *except*

- 1-8 Repeat Part A, Fig I (~~cpl rotate~~), ~~but using hand hold from Part A, Fig. IV above (LH behind M back RH in front of W, MR arm under WL arm extended)~~ (*WL over MR arm & joined w/ M's H in his bk; MR arm under W's arm & joined w/ WRH in front of W*)

FIG. II: M TRIPLE DUCK UNDER, W KNEEL

- 1-2 W turn L (CCW) once bending at the knees and "slip" under joined R hands, then ML arm, to end behind and facing M back. M dance in place facing ctr. *H not cross so*
- 3-6 M bend at waist and start to rotate R (CW) under arms ~~as~~ W knees down on R knees ~~as~~ M continue to rotate stepping L-R over the joined lowered<sup>R</sup> hands, W raises as M continue to make 2 more R (CW) rotations as in Part A, Fig II above (M triple duck under). *H behind bk, L in front of waist*
- 7-8 M straighten up, raise joined hands over head as W turns L (CCW) twice. Cpls extend hands in RLOD at end of meas 8.

FIG. III: W TURNS UNDER JOINED R HANDS

- 1-8 W turn R (CW) under joined raised R hands with 3 landler steps per meas in LOD. (*1 step fwd, step 2 in pl*)  
 M do  $\frac{3}{4}$  step per meas in LOD.  
 At end of meas 8, W is on MR side and both face LOD with hands joined in skaters pos (R hands joined over joined L hands).

FIG. IV: WALKING & SINGING

- 1-8 Cpl walk in LOD (43 step per meas), beg on outside ft (ML, WR) and singing second vierzeiler (4 liner).

Jetzt hab I zwoa dearndln  
An alts a new's  
Jetzt brauch I zwoa herzt'n  
A falsch's und a treu's

I now have 2 girl friends  
One old and one new  
Now I need 2 hearts  
One false and one true

PART C: (3rd time through)FIG. I: CPL ROTATE

- 1-8 Same as Fig I (cpl rotate) in Part A ~~54B~~. Hands joined in front in skaters pos (*m R over w L*)

FIG. II: M KNEEL, W AROUND M, CPL "BUSERL"

- 1-3 M kneels on R knee as W moves CCW once around M (M leads W with both hands joined and raised overhead). As W returns to outside circle position, M rises, facing ptr, joined hands raised overhead.
- 4-5 W turn under raised hands <sup>R/CCW</sup> ~~1~~ (CW) once ending L shldr to L shldr with M. Joined R hands are lowered over WL shldr while joined L hands are across W waist in a "Buserl" (kissing) pos. *End w/ RH lowered across W waist*
- 6-8 Cpls rotate CCW to end of meas 8.
- 9-16 *W turns CW under raised joined R, cpls move fwd. unwinds then*
- 1-16 <sup>Do 16</sup> *reander waltz's (shldr. shldr hold) in LOD*

UNTERSTEIRER LANDLER  
Austria

22-V

The retired federal official Johann Jock, who died in August 1940, told Anton Novak about a year and a half before his death, that he had learned this dance in his home town in Halbenrain near Radkersburg, in the 1880's, where it was known and danced as a "Steirischer". This "steirischer" was also widespread in the vicinity of Mureck, Kloch, Tieschen and Unterpurkla at that time. In 1885 Jock resettled in Graz, and in the 1890's returned almost yearly to visit his home town. However, he could no longer remember if he saw the "steirischer" danced at that time. People still dance the polka and the waltz, while the "steirischer", our "Unterstierer Landler", had become forgotten. Anton Novak who wrote down the description of the dance made it public in his book, "Steirische Tanze". Erzherzog Johanna Verlag, Graz, learned the dance in 1941, in a string of places, in the district of Radkersburg that the "Steirische" in its time had been danced there, partly until shortly before WW II. Apart from small or slight deviations in the doing of the dance, the "Untersteirer Landler was danced relatively fast everywhere

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

TRANSLATION:

PRONUNCIATION: UHN-ter-schtyr-er LAHND-ler

TAPE: Austrian Dances, F-EP-504, side 1, band 1

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

STEPS: Short smooth, light running steps in 3/4 rhythm.

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

Beg each figure with ML, and WR unless otherwise noted.

-----  
METER: 3/4

PATTERN  
-----

Meas.

INTRODUCTION: 2 beats

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

1 Raising joined hands over W head, M do a small step-balance on L (step to L; close R to L) while turning W slightly fwd - approx 1/8 to 1/4 turn CW (R).

- 2 With inside hands still joined, M turn  $\leftarrow$  CCW (L) once. M step-bal to R.
- 3-4 With inside hands still joined, M turn W CW (R) twice, while he runs 1/2 CCW around W.
- 5 Still turning CCW M lower R hands (WL) across his chest. W puts her R hand in the middle of her back and they join hands (ML-WR) under joined hands.  
NOTE: L hips are adjacent with inside hands joined (MR-WL) and stretched across M chest, outside hands (ML-WR) are joined behind W back.
- 6-8 In this pos move fwd turning CCW.  
NOTE: Both hands now remain joined until the end of Fig. IV.

FIG. II: JUMPING THROUGH

- 1-2 On meas 1, ct 1, M jump on both ft (no stamp) then turn almost 1/2 to R (both M and W are facing somewhat fwd). While W begin to move sdwd to L, M bend over with MR-WL arm across M chest while ML-WR hand are of her back of MR waist. W still moves sdwd to L while M begin to move to WR side by backing under WL arm -WL, WR hand in middle of W back. W raises R arm while M stretches his head under it and straighten somewhat. End with both facing fwd, M on WR side, WL-MR hand in middle of W back, ML-WR hands rest on inside hips, with WR upper-arm resting on ML upper-arm.
- 3-8 In this uncomfortable pos, cpls turn CCW (M fwd, W bkwd).

FIG. III: TURNING-IN TO KNOT

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

FIG. IV: UNTIEING THE KNOT

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

REPEAT FIG. I-IV

FIG. IV: SINGING & PASHEN (CLAPPING)

1-8	Is ma nix um a sechserl,	I don't give a dam about 6-pence
	Is ma nix um a göld,	" " " " " " " "
	Is ma nix um a dirndl,	" " " " " " a girl
	San gnua auf da wölt	There are enough of them in the world

Cpls walk fwd with short steps in LOD and sign.

1-8 Clapping sequence  
 Cpls walk fwd with short steps in LOD and clap 1,2,3 (on the eat) or on the "&" ct with rhythmic claps (i.e., 1,&,2,3; ,&,3; 1,2,&,3; etc.

*or as done in class hold in pt facing N  
W behind M*

1-8 Continue walking LOD and sing again  
 Schean rund is mei huat, My hat is nice and round  
 Schean hoas is mei bluats. My blood is nice and hot.  
 Kann nix als wia tanzen I can't do much else than dance,  
 Oba dos kann i guat. But I can do that well.

1-16 Clapping sequence  
 Repeat "clapping sequence" above while continuing to walk in LOD.

REPEAT FIG. I-IV

1-16 FIG. IV: WALTZ AROUND DANCE FLOOR  
 In social dance pos or shldr hold, cpls do 16 waltz in LOD.

ENDING: HERTZEL (HEART POS)

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

Dance notated by Morry Gelman, edited by dd

Presented by Morry Gelman  
 1991 Idyllwild Folk Dance Camp

VITISER LANDLER  
Austria

25 ✓

This dance is from the province of Upper Austria, town of Vitis, and was learned by Morry Gelman from a performance at the 1980 Linz Tanz Treffen.

TRANSLATION: A landler from the town of Vitis

PRONUNCIATION: VEE-tis-er LAND-lehr

RECORD: Festival Records C-101 (EP)

FORMATION: Cpls facing each other with M back to ctr. Hands are joined in "Furizwangerisch" pos.

Furizwangerisch pos: Face ptr with R hips *in line; ML* *ref arms x tended w/ shldr* and WR hands joined as in social dance pos; MR hands rest on WL shldr, WL hand is on MR upper arm.

STEPS: Furizwangerisch step: Cpls rotate 1/4 CW each meas.  
← Same ftwk for both.  
M step R fwd (W bk) (ct 1); close L to R (ct 2); M step R bk (W fwd) (ct 3); both close L to R (ct 4).

Beg Fig II, III & IV with outside ft (ML, WR).

METER: 3/4 PATTERN

Meas.

INTRODUCTION: 4 meas

FIG. I:

- 1 → While in Furiz. pos (above), cpls do 1 Furiz. step, rotating 1/4 turn CW in place. W now face LOD, M face RLOD.
- 2 Repeat Furiz. step, M now face ctr.
- 3-8 Repeat meas 1-2, to end of meas 8 (2 full CW turns in all). At end of meas 8 M have back to ctr, W face M. Switch hand pos to MR and WR in prep for Fig. II. W free open hand is behind own hip, M free hand on own L waist (fingers fwd or thumbs in lederhosen).

FIG. II: W TURN IN FRONT OF M

- 1-8 Moving in LOD, beg on outside ft - W do a ~~slow~~ 3 step waltz turning CW in LOD (1/2 turn per meas), under joined raised hands (MR-WR), while M do 1 step fwd per meas. W do an extra CW turn at end of meas 8 to finish facing LOD on MR side and hook L hand through MR arm (escort pos). WR hand behind her R hip (open hand) - ML hand free at side.

*or 3 steps as in class - 1 fwd, 2 in pl*

FIG. III: CPLS WALK IN LOD

- 1-8 → Moving fwd in LOD, in escort pos - 1 step per meas - M clap once on ct 1 of each meas. End with M back to ctr, cpls facing and join both hands at waist ht.



FIG. IV: ARMS SWING & DISHRAG TURN

- 1 With M back to ctr (W face ptr) - move sdwd in LOD with 1 small step-close-hold (M beg L, WR) - hands swing modestly in LOD.
- 2-4 Repeat meas 1, 3 more times (4 in all), alternating ftwk, direction and hands movements.
- 5-6 Do 1 "dishrag turn" in LOD with 6 steps, end facing ptr - arms are extended in LOD at end of dishrag.
- 7 Do 1 step-close-hold in RLOD (M beg R, WL) - arms swing in RLOD.
- 8 Repeat step-close-hold in LOD with opp ftwk and arm swing. End with ft tog - arms extended in LOD.

FIG. V: MORE ARM SWINGS & DISHRAG TURNS

- 1 Step sdwd in RLOD with a step-close-hold, beg MR and WL - hands swing in RLOD.
- 2-3 Do 1 "dishrag turn" in LOD with 6 steps. End with hands extended in LOD.
- 4-6 Stepping sdwd, <sup>times do a</sup> ~~do~~ 3, step-close-hold, alternating direction; sdwd in RLOD, LOD and RLOD, beg MR and WL - arms swing in direction of steps (RLOD, LOD, RLOD).
- 7-8 <sup>Rpt in 2-3 (dishrag)</sup> Repeat dance from beg to end of music.

Dance notated by Morry Gelman, edited by dd, 8-84

Presented by Morry Gelman  
1991 Idyllwild Folk Dance Camp

WELSER BOARISCHER  
Austria

27-v

The "boarischer" is a schottis dance form used throughout Bavaria and Austria. There are many figures used to dance the Boarischer in this region where a non-hopping style of schottis is danced. This is an arrangement of traditional figures by Hermann Derschmidt of Wels, Upper Austria.

TRANSLATION: A schottis dance form from Wels

PRONUNCIATION: WELL-zer BOR-ish-er

TAPE: Munich Musician. Playing 4/4 music of Bavarian/Austrian genre. Side 1, band 2

FORMATION: Cpls With W on MR side and facing LOD, with inside hands joined. Also social dance pos using shldr hold.

STEPS: There are 2 Basic "boarischer" (schottis):  
#1. Step-close-step (NO hop), W use this schottis form throughout the dance. M use it for Fig I only. (1 meas = 1 schottis).

#2. M only use a 4 step walking form. That is 2 walks fwd and away from ptr (1 meas); 2 walks twd ptr (1 meas); then pivot with ptr (2 meas).

Cpl pivot turn: Cpls join in shldr-shldr hold and do 4 pivot steps turning and moving in LOD. Each step = 1 ct.

HANDS: When hands are free for M they are loose by their sides; W have free hands on back of hips (hand open).

Beg each figure with ML, and WR unless otherwise noted.

METER: 4/4 PATTERN

Meas.

INTRODUCTION:

March fwd in LOD, beg on outside ft (ML-WR). <sup>-16 steps</sup> 1 step per <sup>2</sup>ct 5

FIG I:

- 1 Do 1 schottis away from ptr (small movement in LOD), beg on outside ft (ML-WR), M move twd ctr, W away from ctr - release hands.
  - 2 Do 1 schottis moving twd ptr with opp ftwk (small movement in LOD).
  - 3-4 Cpl pivot turn: Join in shldr-shldr hold - do 4 pivot steps (1 steps per meas, turning in LOD, 2 full turns.
  - 5-8 Repeat meas 1-4, one more time (2 in all).
- NOTE: Fig I is the only place in the dance that M use #1 schottis step.

CHORUS: SCHOTTIS & PIVOT

- 1 M: Cpls separate - M walk L-R away from ptr (twd ctr). As M steps onto R ft he pivots <sup>on a 2<sup>nd</sup></sup> CCW (L) to end with wt on both ft and facing twd ptr.  
W: Beg R do 1 schottis away from ptr <sup>very smd movement</sup> hands on back of hips. <sup>or step R fwd pivoting almost 1/2 / 1 fwd</sup> <sup>step R-L fwd to meet ptr.</sup> <sup>pivoting to face ptr</sup>
- 2 Cpls repeat meas 1, returning to ptr. M same ftwk (L-R), W opp ftwk (beg L). (step-close-step)
- 3-4 Cpl pivot turn: Joining in shldr-shldr hold pos - cpls do 4 step-pivots (beg ML-WR) moving in LOD, turning 2 full turns.

NOTE: For the remainder of the dance the chorus will be repeated between each Fig. Each fig changes for the M only during meas 1.

FIG. II: M SINGLE JUMP TWD CTR

- 1 M: Leap twd ctr landing on both ft with accent (stamp) (cts 1-2); turn L quickly to face W (cts 3-4).  
W: Beg R, do 1 schottis away from ctr.
- 2 M: Then, step L-R twd ptr, turn CCW (L) quickly on last step to face ptr.  
W: Beg L, do 1 schottis twd ptr.
- 3-4 Cpl pivot turn: In shldr-shldr hold pos - cpls do 4 step-pivots in LOD, turning 2 times

1-4 REPEAT CHORUSFIG. III: M 3 SHOUTS

- 1 M: Walk L-R away from ptr (twd ctr) while emitting 3 shouts: TU YA HOO (yodel style) - as M step on R he turns CCW (L-bkwd turn) to face ptr.  
W: Beg R, do 1 schottis away from ptr.
- 2 M: Walk L-R twd ptr.  
W: Beg L, do 1 schottis twd ptr.
- 3-4 Repeat cpl pivot turns.

1-8 REPEAT CHORUSFIG. IV: M 2 JUMPS TWD CTR

- 1 M: Jump twice (quickly) twd ctr landing on both ft with stamp on each jump. After second jump M turn CCW (L-bkwd turn) to face twd ptr.  
W: Beg R do 1 schottis away from ptr.
- 2 Repeat meas 2, Fig III (move twd ptr--M walk LR, W schottis)
- 5-8 Repeat cpl pivot turns.
- 1-4 REPEAT CHORUS

FIG. V: M 2 CLAPS

- 1 M: Walk L-R away from ptr while clapping 2 times (1 clap with each step).  
W: Beg R, do 1 schottis away from ptr
- 2 Repeat meas 2, Fig III (move twd ptr--M walk LR, W schottis)
- 3-4 Repeat cpl pivot turns

1-4 REPEAT CHORUSFIG. VI: SALZBURGERISCH (*moo*)

- 1 M: Walk L-R away from ptr while emitting a "mooing" sound (as in cow). - turn CCW (L - bkwd turn) on last step to face ptr.  
W: Beg R, do 1 schottis away from ptr.
- 2 Repeat meas 3-4, Fig. III (move twd ptr--M walk, W schottis)
- 3-4 Repeat cpl pivot turn.

1-4 REPEAT CHORUSFIG. VII: HAND TO HEAD (*scratch head*)

- 1 M: Walk L-R away from ptr - during meas R arm moves over head to scratch L side of head.  
W: Beg R, do 1 schottis away from ptr.
- 2 Repeat meas 3-4, Fig III (move twd ptr--M walk, W schottis).
- 3-4 Repeat cpl pivot turn.

1-8 REPEAT CHORUSFIG. VIII: MEN - HOP, KNEEL, CLAP, YELL, WHISTLE

- 1 MEN: Step-hop on L twd ctr.
- 2 Kneel on R knee.
- 3 Clap hands 3 times (ct 1-3; hold (ct 4)).
- 4 Yell 3 times (cts 1-3); hold (ct 4). (*1-2*)
- 5 Whistle ~~then~~ <sup>(1-3) hold (H)</sup> slap floor with R hand (cts 1-2, 3-4). (*1-2*)
- 6 Rise onto both ft. (*3-4*).

- 1 WOMEN: Beg R, move away from ptr with 1 schottis.
- 2 Beg L, move twd ptr with 1 schottis, end in close proximity to ptr.
- 3-6 <sup>or dnc</sup> Hold in place in close proximity to ptr.
- 7-8 BOTH: Repeat cpl pivot turn.

1-8 REPEAT CHORUS

FIG. IX: TRIPLE JUMP, CLAP & SHOUT

1 M: Move twd ctr with 3 quick jumps, simultaneously clapping and shouting 3 times (cts 1-2-3); hold (ct 4).  
W: Schottis away from ptr.

2 Repeat meas 2, Fig III (move twd ptr--M walk LR, W schottis).

3-4 Repeat cpl pivot turns.

1-4 REPEAT CHORUS

FIG. X: EXIT

1 M jump in place with a stamp, W hold pos.

2-8 Cpls join inside hans (MR-WL) at waist ht and march in LOD in time to the music.

Dance notated by Morry Gelman, edited by dd

Presented by Morry Gelman  
1991 Idyllwild Folk Dance Camp

2  
4  PRAVO

6  
8  PRAVO TRAKIJSKO

5  
8  PAJDUŠKO

7  
8  RÂČENICA

7  
8  ČETVORNO, MAKEDONSKO (PIRINSKO)

8  
8  TEŠKOTO

8  
8  DILMANO DILBERO, NEVROKOPSKO, LJASKOVŠKO


9  
8  DAJČOVO, VARNENSKO, KUČEK

9  
8  GRÂNČARSKO

11  
8  KOPANICA, GANKINO

11  
8  NEDA VODA

13  
8  PETRUNINO

13  
8  KRIVO SADOVSKO

15  
8  BUČIMIŠ

BULGARIAN DANCE RHYTHMS (Page 2 of 2)

Combinations of one or two of the previous mentioned irregular meters are also to be found in Bulgarian Folk Music and Dance. They are referred to as *Smesen* ("mixed") beats or if it is a dance *Smeseno Horo*. Another term frequently used is *Krivo* ("crooked") or *Krivo Horo*.

Some examples of these so called "composed irregular meters" are:

13/8 (8/8 + 5/8)   
BIČAK ISPAJČE

18/8 (7/8 + 11/8)   
JOVE, JOVINATA, JOVE MALAJ MOME

22/8 (9/8 + 13/8)   
SANDANSKO

25/8 (7/8 + 7/8 + 11/8)   
SEDI DONKA

37/8 (9/8 + 9/8 + 5/8 + 5/8 + 9/8)   
AJŠA, DVAŠTI TRIŠTI

1. HANDHOLDS

V-position



Hands joined down at the sides.

W-position



Hands joined at shoulder height.

T-position



Hands placed on each others shoulders.

X̂-position



Front-basket position

X̃-position



Behind-basket position

Belt-hold position

"Za Pojas"  
"Na Golan"



Hands held at neighbors dance belt.

"Teacup" - position



L hand at waist,  
R arm hooked at neighbors elbow.

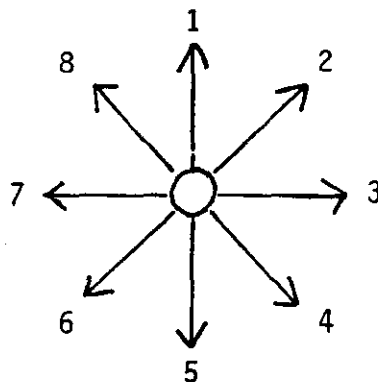
2. SYMBOLS

The symbols used in the left column of the dancedescriptions indicate the directions of the body and its movements. They are taken from a universal system for notating dance, called Romanotation. It was developed by the Romanian choreographers and dance ethnologists Theodor Vasilescu and Sever Tita.

2.1. DIRECTION SYMBOLS

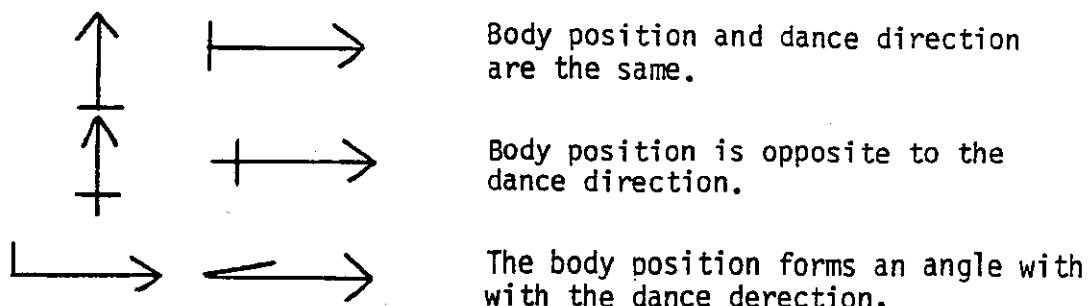
Arrows indicate the movement of the body in various directions, as well as the directions of the arms, legs and the head.

The following diagram shows some of the possibilities:

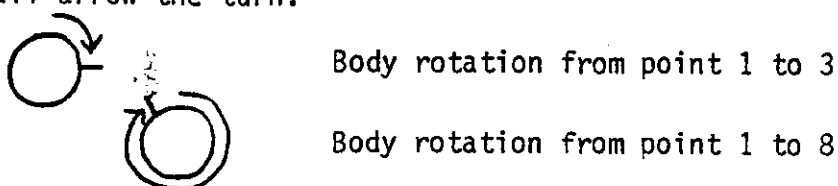




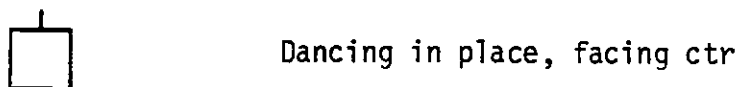
2.2. In order to combine the dancedirection with the facing position of the body, a small cross-line is added to the movement-arrow.



2.3. To indicate a rotation around the vertical body axis in place, a circle represents the body, a little line the facing direction and a small arrow the turn.



2.4. To indicate that steps and other movements are done in place, a small square is used. The little line indicate the facing position.



### 3. ABBREVIATIONS

bkwd	-	backward
ccw	-	counter clockwise
ct	-	count
ctr	-	center
cw	-	clockwise
diag	-	diagonal
ft	-	foot, feet
ftwk	-	footwork
fwd	-	fwd
L	-	left
LOD	-	line of direction (= ccw)
meas	-	measure(s)
opp	-	opposite
R	-	right
RLOD	-	reverse line of direction (= cw)
sdwd	-	sideward
sdws	-	sidwards
tw	-	toward
wt	-	weight

# ETHNOGRAPHIC MAP OF BULGARIA

35



## REGIONAL DIFFERENCES AND CHARACTERISTICS

What follows is not a complete list but more a quick reference guide to help you to determine 1) - from what area a certain dance or dance tune originates and 2) - what the most striking characteristics are.

### SEVERNJAŠKO (NORTHERN BULGARIA)

#### Dance

- wt mainly on the fore ft
- small and energetic steps with high knee liftings
- the movements are light and upward
- jumpy and bouncy

#### Music

fast, vivid tempo  
*Vlach* or Romanian influences  
principal instruments:  
all kinds of flutes (*occarino, svirka, duduk, kaval*) and *violin* and *Duhov* ensembles

### TRAKIJA (THRACE)

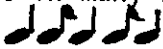
- wt mostly on the whole flat ft
- slight knee bend position
- all accents and stamps are directed tw the ground, downward
- "earthy" quality
- smooth and round movements
- gracious hand and arm gestures in individual performances
- "contemplative", dignity

starts often slow, "solemn" then gradually builds to moderate - fast  
composed-irregular-meters in Western Thrace  
rich melody lines  
principal instruments  
*gădulka, gajda, kaval*


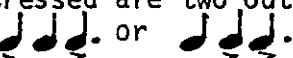
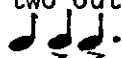
Dance

Music

ŠOPLUK (WESTERN BULGARIA)

- |  |  |
|--|--|
| <ul style="list-style-type: none"> <li>- wt on the fore ft</li> <li>- body leans slightly fwd</li> <li>- small, light and energetic steps with sharp knee liftings</li> <li>- the upper part of the body moves fwd and back in coordination with the knee liftings</li> <li>- <i>Šopska Natrisane</i> (relaxed shoulder bouncing on the rhythm of the steps)</li> <li>- "jerkey" and angular movements</li> <li>- very expressive, outgoing and "witty"</li> </ul> | <p>fast vivid tempo</p> <p><i>Graovo</i>-syncopated beat in many slower and fast 2/4 dances : </p> <p>the music consists of many 1/8 or 1/16 notes, which has the effect of the melody supporting and carrying the rhythm</p> <p>principal instruments:<br/>flutes (<i>svirka, duduk, kaval</i>), <i>gadžulka</i><br/><i>gajda</i> and <i>tapan</i></p> |
|--|--|

DOBRUDŽA (NORTHEASTERN BULGARIA)

- |   |  |
|---|--|
| <p>Men:</p> <ul style="list-style-type: none"> <li>- heavy, wt on the whole ft</li> <li>- knee bend position</li> <li>- hips are slightly turned fwd</li> <li>- upper body erect and proud</li> <li>- every stamp is accompanied by slight knee bending or dipping</li> <li>- "down-to-earth" quality</li> </ul> <p>Women:</p> <ul style="list-style-type: none"> <li>- light, bouncy and feminine</li> <li>- rocking body and arm movements</li> </ul> | <p>slow - moderate tempo, "stretched"</p> <p>both cts (main and secondary) are often stressed in the <i>Dobrudžjan</i> 2/4 beat </p> <p>slow 7/8 <i>Râženik</i> stressed are two out of the three main cts  or </p> <p>principal instrument : <i>kopanka</i> (small <i>gadžulka</i>) typical combination:<br/><i>physharmonica, kopanka</i> and <i>gajda</i><br/>(<i>Dobrudžanskata Trojka</i>)</p> |
|---|--|

PIRIN (BULGARIAN MACEDONIA)

- |   |   |
|---|---|
| <ul style="list-style-type: none"> <li>- high and on the ball of the ft</li> <li>- liftings on the ball of the ft on cts &amp; (upbeat)</li> <li>- vertical bouncy character</li> <li>- "balanced" movements</li> <li>- many rhythmic and syncopated nuances</li> </ul> | <p>from slow - fast</p> <p>very melodic, songs</p> <p>rich in many different rhythms and irregular meters</p> <p>"stretched" and playfull interpretation of the beat</p> <p>principal instruments:<br/><i>zurna, tambura, tapan, darabuka</i> and <i>trâmpa</i> (tambourine)</p> <p>Turkish influence, it is also the area of Moslim-Bulgarians (<i>Pomaci</i>)</p> |
|---|---|

RODOPA (RHODOPE MOUNTAIN RANGE)

- |  |   |
|--|---|
| <ul style="list-style-type: none"> <li>- wt on the whole flat ft</li> <li>- <i>žukče</i> (low hops)</li> <li>- Women: gracious almost solemnly "deliberate" steps</li> <li>- Men: expressive and strong</li> </ul> | <p>slow, usually to a song</p> <p><i>Horovodna pesen</i> (Dancesong) or accompanied by a <i>Kaba Gajda</i> (low-pitched <i>gajda</i>)</p> <p>melancholic, gliding melodies and singing</p> <p>Here too <i>Pomak</i> and Turkish influence</p> |
|--|---|

AJ DA IDEM JANO

Pirin, Bulgaria

TRANSLATION: "Let's go, Jano". This is the title of the popular dancesong accompanying the steps.

The same dance is also known as "Čestoto" (the 'often performed dance') and in some other villages as Gurbetčijsko Horo ("dance of the seasonal laborers").

ORIGIN: Aj da idem, Jano is particularly popular in the villages in the stream area of the Struma river between the towns of Sandanski and Petric in southern Pirin, or Bulgaria Macedonia.

PRONUNCIATION: ahi dah EE-dehm YAH-noh

MUSIC: LP - 'FOLK DANCES FROM BULGARIA-1" BHA 10441  
by Jaap Leegwater, side A, band 5  
perf. by Mășko Folklorna Grupa from the town of Sandanski

Cassette - 'BULGARIAN VILLAGE DANCES" - JL1986.01  
presented by Jaap Leegwater, side B, band 19.  
perf. by Small Gypsy band.

Cassette - "FOLK DANCES FROM BULGARIA" - JL 1991.01  
presented by Jaap Leegwater, side B, band 11.  
perf. by The Pirin State Ensemble.

The order and duration of the various patterns and variations is traditionally indicated by the first dancer in line, the Horovodec. However, in order to fit the dance to the music available on a particular recording a set sequence can be followed. A suggested sequence for the performance of the Pirin State Ensemble is given at the end of the dance description.

STYLE: Pirinski or Makedonski  
- light, bouncy and jumpy.

SOURCE: Jaap Leegwater learned these variations of Aj da idem, Jano from Tanja Vukovska in Blagoëvgrad, Bulgaria during research trips in 1975 and 1979.

FORMATION: Half of open circle.  
The hands joined at sides in "V" pos.

STEP; Pas-de-basque is abbreviated "PDB"

METER: 2/4

PATTERN

Meas. Cts.

INTRODUCTION:

1-2 Facing R of ctr and moving in LOD  
Step R-L-R-L.

3 1-& Fall or run on R in LOD with bent R knee, lift L heel  
2-& Run L-R.

4 Repeat meas 3 with opp ftwk.

VARIATION 1:

Still facing R of ctr and moving in LOD

1 1-2 Walk R-L.

2 1-& Run R-L.

2 Fall or run on R in LOD - bend R knee and lift L heel bkwd.

3 Repeat meas 2 with opp ftwk (LRL)

4 1 Facing ctr - leap on R to R, lift L knee fwd.

& Leap on L in front of R.

2 Leap R back into place.

} PDB R

5 1-2 Facing diag L and moving in RLOD - step on L-R fwd.

6 Facing ctr - PDB L.

7 1 Small step R bkwd - bend body slightly fwd as arms swing bkwd.

& Step L next to R.

2 Small step on R fwd - body straightens, arms swing very slightly fwd.

8 Repeat meas 7 with opp ftwk. End facing LOD.

VARIATION 2:

1-5 Repeat meas 1-5, Var. 1 (RL; RLR; LRL; PDB R; LR)

6 1 Leap on L - turn to face LOD.

& Step R bkwd.

2 Step L fwd in place.

7 Repeat meas 6 with opp ftwk and direction.

8 1 Turning to face LOD - hop on R, lift L knee fwd then do small kick fwd and low.

2 Leap fwd on R, L lifts bkwd.

NOTE: When doing this Var. the following options were used:

Meas 1 ct &: Hop on L while touching R heel fwd  
1-2: Walk R-L fwd

5 &: Hop on R  
1: Step L in RLOD  
&-2: Repeat hop-step with opp ftwk.

VARIATION 3:

1-6 Repeat meas 1-6, Var 1, option on meas 1 and 5 were used here. (Hop L, RL; RLR, LRL; PDBR; hop-step, hop-step; PDB L)

- 7        1        Facing ctr - jump on both ft tog in place, knees bent.  
           2        Hold.
- 8        1        Low leap on R, L swings bkwd.  
           2        Turning to face LOD - low leap on L as R swing bkwd.

SUGGESTED SEQUENCE OF THE DANCE

Based on cassette JL 1991.01

Side B, #11

perf. by The Pirin State Ensemble

<u>MUSIC</u>	<u>BARS</u>	<u>SONG</u>	<u>DANCE PATTERNS</u>	<u>TIMES</u>
A	12	Aj da idem, Jano	INTRODUCTION	6x
A	12			
B	12	Kičice	VAR. 1	3x
B	12			
C	4	Instrumental Sednala e Jana	VAR. 2	5x
C	8			
C	10			
C	8			
C	10			
D	8	Sednalo e džoré	VAR. 3	5x
D	8			
E	8	Instrumental	VAR. 3	5x
D	8			
D	8			
D	8			
A	4	Instrumental Oj Jano	INTRODUCTION	5x
A	8			
B	8			
A	8	Zurna	Var. 1	3x
B	8			
C	8			
D	8	Instrumental	Var. 2	3x
E	8			
C	8			
D	8	Instrumental	Var. 3	4x
E	8			
F	10			



Dance notes by Jaap Leegwater © 1991

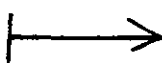
This dance was presented by Jaap Leegwater at the 1991 Idyllwild Folk Dance Camp.

This dance has been R & S'd

Presented by Joyce Himes  
 Camp Hess Kramer Institute  
 October 11-13, 1991

AJ DA IDEM JANO    *ahi dah ee-dehm yah-noh*    Pirin - Bulgaria    37-v ✓

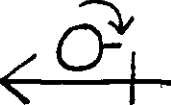

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This is the title of the popular dancesong accompanying the steps.  
The same dance is also known as Čestoto (the "often performed dance") and in some other villages as Gurbetčijsko Horo ("dance of the seasonal laborers").
- ORIGIN : Aj da idem, Jano is particular popular in the villages in the stream area of the Struma river between the towns of Sandanski and Petric in Southern Pirin, or Bulgaria Macedonia.
- METER : 2/4  or 
- MUSIC : The following performances can be used:
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perf. Maško Folklorna Grupa from the town of Sandanski.
  - Cassette "BULGARIAN VILLAGE DANCES" - JL1986.01  
Presented by Jaap Leegwater Side B, Band 19.  
perf. Small Gypsy band.
  - Cassette "FOLK DANCES FROM BULGARIA" - JL1991.01  
Presented by Jaap Leegwater Side B, Band 11.  
perf. The Pirin State Ensemble.
- The order and duration of the various patterns and variations is traditionally indicated by the first dancer in line, the Horovodec.  
However, in order to fit the dance to the music available on a particular recording a set sequence can be followed.  
A suggested sequence for the performance of the Pirin State Ensemble is given at the end of the dancedescription.
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- light, bouncy and jumpy.
- SOURCE : Jaap Leegwater learned these variations of Aj da idem, Jano from Tanja Vukovska in Blagoëvgrad, Bulgaria during research trips in 1975 and 1979.
- FORMATION : Half or open circle.  
The hands joined at the sides in V-position.
- MUSICAL INTRODUCTION : *see sequence*

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>"INTRODUCTION"</u>
	1	1	step on R ft	
		2	step on L ft	
	2	1	step on R ft	
		2	step on L ft	
3	S 1	fall or step on R ft, bending R knee and lifting L heel behind	-knee bent	
	P 2			
	S &			
4		repeat action of meas 3 with opp ftwk		

VARIATION 1



1	1	step on R ft	} <i>optional</i> heel + (1-2) <i>hop L + touch R fwd / step R-L →</i>
	2	step on L ft	
2	1	step on R ft	} <i>knee bent</i>
	& 2	fall or step on R ft, bending R knee	
3	1	step on L ft	} <i>knee bent</i>
	& 2	fall or step on L ft, bending L knee	
4	1	leap onto R ft	} <i>POB</i> <i>to R</i>
	& 2	leap onto L ft in front of R ft	
5	1	leap onto R ft in place	} <i>POB</i> <i>to R</i>
	2	leap onto L ft in place	
6	1	step on L ft	} <i>POB</i> <i>to R</i>
	& 2	step on R ft in front of L ft	
7	1	step on L ft	} <i>POB</i> <i>to R</i>
	& 2	step on R ft in front of L ft	
8	1	small step on R ft bkwd, bending body slightly fwd and swing arms bkwd low	} <i>POB</i> <i>to R</i>
	& 2	small step on L ft next to R ft	
9	1	small step on R ft fwd, straightening body and bring arms back to V-position	} <i>POB</i> <i>to R</i>
	& 2	small step on L ft next to R ft	
10		repeat action of meas 7 with opp ftwk, end facing LOD	

VARIATION 2

	1-5		repeat action of meas 1-5 of Variation 1
	6	1	leap onto L ft, turning face LOD
7	&	2	step on R ft bkwd
		2	step on L ft in place
	7		repeat action of meas 6 with opp ftwk & directions
	8	1	hop on R ft, sharply lifting L knee in front
	2	leap onto L ft, swinging R heel behind, end facing LOD	<i>R leg</i>



AJ DA IDEM JANO

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>VARIATION 3</u>
	1-6		repeat action of meas 1-6 of Variation 1	
	7	1	jump on both ft together in place, bending both knees	
		2	hold	
	8	1	low leap onto R ft, swinging L heel behind	
<i>on ct 2</i>		2	low leap onto L ft, swinging R heel behind <i>end facing to D</i>	

*var on m-5 hop-step 2x  
(ah) (1) 2x*

SUGGESTED SEQUENCE OF THE DANCE

Based on Cassette JL1991.01  
Side B, Nr. 11  
perf. The Pirin State Ensemble

<u>MUSIC</u>	<u>BARS</u>	<u>SONG</u>	<u>DANCEPATTERN</u>	<u>TIMES</u>
A	12	"Aj da idem, Jano"	INTRODUCTION	6 x <i>or wait 4 meas + do 5x</i>
A	12			
B	12	"Kičice"	VARIATION - 1	3 x
B	12			
	4	Instrumental	VARIATION - 2	5 x <i>6 ch video</i>
C	8	"Sednala e Jana"		
C	10			
C	8			
C	10			
D	8	"Sednalo e džorè"	VARIATION - 3	5 x <i>1 ch video</i>
D	8			
E	8	Instrumental		
D	8			
D	8			
	4	Instrumental	INTRODUCTION	5 x
A	8	"Oj Jano"		
B	8			
A	8	Zurna	VARIATION - 1	3 x
B	8			
C	8			
D	8		VARIATION - 2	3 x
E	8			
C	8			
D	8		VARIATION - 3	4 x
E	8			
F	10			

# ALEKOVSKI OPAS

Bulgaria

- TRANSLATION: 1. Line-dance names after the town of Alekovo, Silistrenski district in Dobrudža, Bulgaria.
2. The name Opas is derived from the way the dancers hold each other, i.g. za opas (at the waistband), Dobrudžan dialect for za pojas.

PRONUNCIATION: ah-leh-KOV-skee oh-pahs

SOURCE: Belčo Stanev, choreographer from Varna, Bulgaria

TAPE: FOLK DANCES FROM BULGARIA, JL 1991.01  
by Jaap Leegwater, side A, #5

FORMATION: Medium length lines joined in front basket pos (L over R).

STYLE: Dobrudžanski:  
Heavy, wt on whole ft and a marked knee-bend pos.  
The hips are slightly turned fwd.  
Upperbody proud and erect.  
Every step is accompanied by a slight knee bend or dip.  
A kind of peasant or "earthy" kind of quality.

METER: 2/4

PATTERN

Meas. Cts.

INTRODUCTION: 32 meas

PART 1: REST STEP

- |   |     |   |
|---|-----|---|
| 1 | 1-2 | Facing R of ctr - step R-L in LOD                               |
| 2 | 1   | Step R in LOD   |
|   | 2   | turning to face ctr - lift L sdwd with bent leg knee turned in. |
| 3 | 1   | Step L fwd twd ctr  |
|   | 2   | extend R leg fwd and high with straight knee                    |
| 4 | 1   | Close R to L sharply (small chug bkwd)                          |
|   | 2   | hold  |

PART 2:

- |     |   |   |
|-----|---|---|
| 1   | & | Facing ctr - with wt on R, turn L heel out, up, then straighten L leg fwd low |
|     | 1 | step L on L heel, straighten both knees                                       |
|     | 2 | step R behind L, bend both knees slightly                                     |
| 2   | 1 | Step L to L   |
|     | 2 | turn R heel out, up, then straighten R leg fwd low                            |
| 3-4 |   | Repeat meas 1-2 with opp ftwk and direction.                                  |

Ljuš

PART 3:

- 1 1 Facing L of ctr - step L in place  
2 Stamp R next to L, bend both knees
- 2 1 Turning to face R of ctr - step R in place  
2 facing ctr - stamp L slightly fwd, L heel  
next to R toes, bending both knees and  
body wt equally divided on both ft
- 3 &1&2 Fall then stamp successively, R,L,R,L, no wt
- 4-6 Repeat meas 1-3.
- 7 Repeat meas 1 (L, stamp R)
- 8 1-2 Stamp R beside L, twice more (3 stamps in all)
- 9 1-2 Face and moving twd ctr - step-hop R fwd
- 10 1-2 Step-hop L fwd
- 11 1 Step R in place  
2 stamp L beside R
- 12 1 Step L in place  
2 stamp R beside L
- 13 1-2 Step-hop R bkwd
- 14 1-2 Step-hop L bkwd
- 15 1 Turning to face R of ctr - step R in place  
2 Stamp L beside R, no wt, knees bent
- 16 1 Stamp L beside R, no wt  
2 Hold

Dobrudžanski  
Pričukvané

PART 4:

- 1 Step on L in place as R leg swings in a fwd arc - yell,  
HAJ!!
- 2 Place R heel in front of L (leg straight), bend L knee,  
and point R toes diag L. Yell, DE!!
- 3 1 Turn R toes twd R (heel remains on floor). Yell, RAS!!  
2 turn R toes twd L. Yell, DAVA!!
- Note: Shldrs follow ft movement during meas 2-3.
- 4 1-2 Step-hop R fwd
- 5 1-2 Turning to face L of ctr - step-hop L fwd (on hop lift R  
knee across L knee)

- 6      1      Facing ctr - step R diag R bkwd, turn L heel out with L toe (fore-ft) remaining on floor
- 2      step L diag L bkwd, turn R heel out with L toe (fore-ft) remaining on floor
- 7              Repeat meas 6
- 8      1      Turning to face LOD as much as possible - jump onto both ft (slightly apart)
- 2      hold

SEQUENCE:

Introduction - 32 meas

<u>Part</u>	<u>Times</u>	<u>Meas</u>
1	4	16
2	4	16
3	2	32
4	4	32



The dance is repeated for a total of 3 times

Note: Last time through, do Part 4 one more time

Description by Jaap Leegwater © 1990

This dance was presented by Jaap Leegwater at the 1991 Idyllwild Folk Dance Camp and Santa Barbara Symposium

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 11-13, 1991

This dance has been R&S'd

ALEKOVSKI OPAS

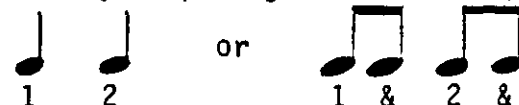
ah-leh-kov-skee oh-pahs

Bulgaria

40-v ✓

TRANSLATION : 1. Line-dance named after the town of Alekovo, Silistrenski district in Dobrudža, Bulgaria.  
2. The name Opas is derived from the way the dancers hold each other, i.g. za opas ("at the waistband"), Dobrudžan dialect for za pojas.

MUSIC : Cassette "FOLK DANCES FROM BULGARIA" - JL1991.01 Presented by Jaap Leegwater. Side A / Nr. 5.

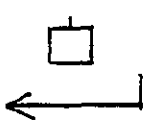
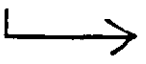
METER : 2/4 

SOURCE : Belčo Stanev, choreographer from Varna, Bulgaria.

STYLE : Dobrudžanski:  
- heavy, weight on the whole ft and a marked knee-bend position  
- the hips are slightly turned fwd  
- upperbody proud and erect  
- every step is accompanied by a slight knee bending or dipping  
- a kind of peasant - or "earthy" kind of quality

FORMATION : Medium length lines.  
Hands held in X-position (front-basket position, L arm over).

MUSICAL INTRODUCTION : ~~None~~ 3 2 meas 12 34 - 16

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part # 2</u>
	1	&	turn L heel out - up - and straighten L leg fwd low	} Ljuš
		1	step on L heel, straightening both knees	
		2	step on R ft across behind L ft, slightly bending both knees	
	2	1	step on L ft	
		2	turn R heel out - up - and straighten R leg fwd low	
	3-4		repeat action of meas 1-2 with opp ftwk & directions	
	(5-16)		<del>repeat action of meas 1-4 three more times</del>	

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 2 3</u>
↙ ↘	1	1	step on L ft	}
		2	stamp R ft next to L ft bending both knees	
	2	1	step on R ft	
2		step on L ft slightly fwd, L heel next to R toes, bending both knees and body wt equally divided on both ft		
↙ ↘	3	1	stamp ("fall") successively on R ft	}
		&	L ft	
		2	R ft	
	4-6		repeat action of meas 1-3	
	7		repeat action of meas 1	
↙ ↘	8	1	stamp R ft next to L ft	}
		2	stamp R ft next to L ft	
↑	9	1	step on R ft	}
		2	hop on R ft	
↓	10	1	step on L ft	}
		2	hop on L ft	
□	11	1	step on R ft	}
		2	stamp L ft next to R ft	
↑	12	1	step on L ft	}
		2	stamp R ft next to L ft	
↓	13	1	step on R ft	}
		2	hop on R ft	
↙ ↘	14	1	step on L ft	}
		2	hop on L ft	
↙ ↘	15	1	step on R ft	}
		2	stamp L ft, without wt, next to R ft slightly bending both knees	
↙ ↘	16	1	stamp L ft, without wt, next to R ft	}
		2	hold	
	( 17-32		<del>repeat action of meas 1-16</del>	)

DIRECTION	MEAS	CT	PATTERN	Part # 4	
	1		step on L ft, swinging R leg in an arc fww	yell-haj	
	2		place R heel in front of L ft with the L knee bent, the R leg straight and the R toes pointing diag L	yell-de	
	3	1	twist R ft to the R (the heel stays on the floor)	yell-nas	
	2	twist R ft back to the L	yell-clave		
	Note: the shoulders follow the movement				
	4	1	step on R ft		
	2	hop on R ft			
	5	1	step on L ft		
2	hop on L ft, sharply lifting R knee across in front of L knee				
6	1	step on R ft, turning L heel out with toe L fore-ft remaining on the floor			
2	step on L ft, turning R heel out with the R fore-ft remaining on the floor				
7		as meas 6			
8	1	low jump on both ft slightly apart	(face R)		
2	hold				

( 9-16 ~~repeat action of meas 1-8~~ )

The entire dance is done three times

Description by Jaap Leegwater © 1990 Presented by Jaap Leegwater Idyllwild F.D. Camp, 1991

Part 1 - Rest step - fast music  
Face →

1 1 R →  
2 L →

---

2 1 R →, [L left side w/ bent leg  
2 L ↑ face ctr

3 1 L ↑  
2 extend L fwd hi, strait knee

4 1 L close w/ chug  
2 hold

Part 1 - Rest step - slow music

1 R → / L → / R → as above 1

2 1 L ↑ face ctr 2

3 2 extend R fwd hi, strait knee

4 1 R close w/ sharp feeling  
2 hold

over

# Sequence for Aleksovski Opas

Introduction		32	
Part 1	HX	16	] 3x
Part 2	HX	16	
Part 3	2x	32	
Part 4	HX	32	

Note: last time add 1 more time Part 4



BÂČVANKA  
Bulgaria

TRANSLATION: Wooden barrel

PRONUNCIATION: bahch-VAHN-kah

ORIGIN: Women's dance from the Vidin and Kula districts in N.W. Bulgaria.

SOURCE: This version of Bâčanka is composed of traditional steps learned in Bulgaria and arranged to the accompanying recording by Jaap Leegwater.

TAPE: FOLK DANCES FROM BULGARIA - JL 1991.01  
Presented by Jaap Leegwater, side B, #12.

FORMATION: Lines or open circle  
The dancers stand fairly close to each other with hands joined down in "V" pos.

STYLE: Severnjaški:  
Light on the ball of the ft  
bouncy and jumpy character  
feminine

METER: 2/4

PATTERN

Meas. Cts.

INTRODUCTION: Bavna Pesen, the slow Air preceding the dance

PART 1:

- |   |      |   |                   |
|---|------|---|-------------------|
| 1 | 1-2  | Face R of ctr - step R-L in LOD.                    | } Reaching steps  |
| 2 | 1&2& | Step R-L-R-L in LOD                                 |                   |
| 3 | 1    | Moving sdwd in RLOD & facing ctr - step R across L. |                   |
|   | &    | Dip on R.   |                   |
|   | 2    | Step L to L.  |                   |
|   | &    | Step R next to L heel.                              |                   |
| 4 | 1    | Step L to L.  |                   |
|   | 2    | Step R across L.                                    |                   |
|   | &    | Dip on R.   |                   |
| 5 | 1    | Step L to L.  |                   |
|   | &    | Step R next to L heel.                              |                   |
|   | 2    | Step L to L.  |                   |
| 6 |      | Repeat meas 3 (Rx, dip, L to L, R beside L heel)    |                   |
| 7 | 1    | In place facing ctr - Step L to L.                  |                   |
|   | 2    | Low leap on slightly sdwd on R.                     | } R Pas-de-basque |
|   | &    | Step L beside R.                                    |                   |
|   | ah   | Step R in place.                                    |                   |



SEQUENCE OF DANCE PATTERNS

<u>MUSIC</u>	<u>MEAS</u>	<u>PATTERN</u>	<u>TIMES</u>
A	10 }	Part 1	2x
A	10 }		
B	8	Part 2	2x
A	10 }	Part 1	2x
A	10 }		
B	8	Part 2	2x
C	8	Part 3	4x
D	8	Part 2	2x
E	8	Part 3	4x
A	10 }	Part 1	2x
A	10 }		
B	8	Part 2	2x

Ending: End with leap on L, stamp R fwd or in place.

Dance notes by Jaap Leegwater © 1991

This dance was presented by Jaap Leegwater at the 1991 Idyllwild Folk Dance Camp and Santa Barbara Folk Dance Symposium.

These dances have been R&S'd

Presented by Joyce Himes  
Camp Hess Kramer Institute  
October 11-13, 1991

BÂČVANKA

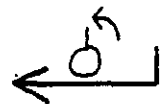
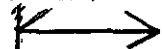
*bahch - vahn - kah*

Bulgaria

- TRANSLATION : Wooden barrel.
- ORIGIN : Women's dance from the Vidin and Kula districts in N.W. Bulgaria.
- MUSIC : Cassette "FOLK DANCES FROM BULGARIA" - JL1991.01 Presented by Jaap Leegwater. Side B, Nr. 12.
- METER : 2/4
- STYLE : Severnjaški
  - light on the ball of the ft
  - bouncy and jumpy character
  - feminine
- SOURCE : This version of Bâčvanka is composed of traditional steps learned in Bulgaria and arranged to the accompanying recording by Jaap Leegwater.
- FORMATION : Lines or open circle. The dancers stand fairly close to each other and the hands are held down at the sides in V-position.
- MUSICAL INTRODUCTION : Bavna Pesen, the slow Air preceding the dance.

DIRECTIONS

*Face to music*



MEAS    CT    PATTERN    Part 1

- |   |       |  |  |                        |
|---|-------|--|--|------------------------|
| 1 | 1     |  | step on R ft                                     | } <i>reaching step</i> |
|   | 2     |  | step on L ft                                     |                        |
| 2 | 3     |  | step on R ft                                     |                        |
|   | 4     |  | step on L ft                                     |                        |
|   | 5     |  | step on R ft across in front of L ft             | } <i>grapevine L</i>   |
|   |       |  | dip on R ft                                      |                        |
|   | 6     |  | step on L ft                                     |                        |
|   |       |  | step on R ft next to L <del>ft</del> <i>heel</i> |                        |
| 4 | 7     |  | step on L ft                                     |                        |
|   | 8     |  | step on R ft across in front of L ft             |                        |
|   |       |  | dip on R ft                                      |                        |
| 5 | 9     |  | step on L ft                                     |                        |
|   |       |  | step on R ft next to L <del>ft</del> <i>heel</i> |                        |
|   | 10    |  | step on L ft                                     |                        |
| 6 | 11-12 |  | repeat action of meas 3                          |                        |

DIRECTIONS	MEAS	CT	PATTERN	
	7	13	step on L ft	"Pas-de-Basque" RLR <i>lean ably L</i>
		14	low leap onto R ft	
			step on L ft next to R ft	
	fall onto R ft			
	8	15	low leap onto L ft	"Pas-de-Basque" LRL <i>lean ably R</i>
			step on R ft next to L ft	
			fall onto L ft	
	16	step on R ft		
	9	17	step on L ft <i>ft under body</i>	Face RHO
		18	pivot on L ft lifting R knee	
			straighten (pump) R leg down	
	10	19	step on R ft	<i>ball of ft move backward</i>
			step on L ft	
			step on R ft	
			step on L ft	
	11-20		repeat action of meas 1-10	

Part 2

	STEPS	ARMS	
	1	1 step on R ft lift (hop) on R ft	<i>swing arms up</i> reach to horizontal fwd <i>arms straight</i>
	2	2 step on L ft lift (hop) on L ft	
	2	3 step on R ft	drop arms slow to V-position
		4 step on L ft behind R ft	
		4 step on R ft	
		low leap onto L ft, turning R heel out and swinging R knee from sdwd R to in front	
	3	5 <i>steps R x L</i> as ct 4	<i>smaller turn out of R ft + knee</i>
		6 as ct 4	
	4	7 step on R ft across in front of L ft	swinging arms fwd low
		8 lift (hop) on R ft	
		8 step on L ft lift (hop) on L ft	swinging arms down
	5-8	<i>bounce</i> repeat action of meas 1-4	

<u>DIRECTIONS</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 3</u>	<u>ARMS</u>
	1	1	step on R ft lift (hop) on R ft		reach to horizontal fwd
	2	2	step on L ft lift (hop) on L ft		
	2	3	leap onto R ft step on L behind R ft	} <i>back R</i>	pull arms in to W-position
		4	leap onto R ft step on L ft behind R ft		
	3-8		repeat action of meas 1-2 three more times		

SEQUENCE OF THE DANCE PATTERNS

<u>MUSIC MEASURES</u>	<u>PATTERN</u>	<u>TIMES</u>
A 10 } A 10 }	Part 1	2 x
B 8	Part 2	2 x
A 10 } A 10 }	Part 1	2 x
B 8	Part 2	2 x
C 8	Part 3	4 x
D 8	Part 2	2 x
E 8	Part 3	4 x
A 10 } A 10 }	Part 1	2 x
B 8	Part 2	2 x

*End w/ <sup>leap on L</sup> step R ↑ or in pd*

# BUENEK

Bulgaria

TRANSLATION: The word Buenck or Buenec in Bulgarian language can mean different things:

1. A girl's custom connected with spring rituals and symbols of fertility, performed during Lent or St. Lazarus Day (Lazaruvané) and Palms Sunday.
2. The dance chain itself.
3. The first leading girl.

PRONUNCIATION: BOY-ee-nek

BACKGROUND: On the Saturday before Palm Sunday (Lazarova Sâbota) the St. Lazarus holiday (Lazaruvané) is observed. It is celebrated throughout Bulgaria in many different ways, forms and choreographies. They always have the same ritual background and context and are accompanied by songs and dances.

The girls in the villages of east Thrace and Strandža are dressed up in their most beautiful folk costumes & gather in small groups. They are not more than 12 years old. They are lined up in a dance line according to their maturity and height (po boj). The first girl will lead the dance and is called the Buenica. She leads her chain from house to house and they pay a sort of visit to the families. The girls then perform dances and songs in the courtyard in which they express good wishes for health, prosperity and fertility for all family members and livestock. A frequent theme in the Lazarki songs is beginning romance. Plans for future marriages are often announced on this day.

SOURCE: This version of Buenek was introduced on a teaching tour in the Netherlands by the Bulgarian dance instructor and choreographer Dititer Dojčinov in 1978.

RECORD: LP, FOLK DANCES FROM BULGARIA, Vol. 2  
by Jaap Leegwater, Balkanton BHA 11134, side A, band 2

FORMATION: Half or open circle with hands joined in "V" pos.

STEP: Basic step:

Meas Ct.

- 1 1 Stamping step on R, straighten both knees  
& Step on L next to R, bend L knee as R knee lifts slightly fwd.

2& Repeat cts 1,&

Note: These steps are done on the whole ft  
1 meas has 2 basic steps  
The steps can be done in place or any direction.

---

METER: 2/4

PATTERN

---

Meas. Cts.

INTRODUCTION: 8 meas

PART 1: BASIC

1-8 Facing R of ctr and moving in LOD - do 16 basic steps.

PART 2: FWD, BKWD & STAMPS

1-2 Moving and facing twd ctr - do 4 basic steps - arms in "W" pos.

3-4 Do 4 basic moving bkwd out of circle.  
Arms - swing fwd and down (up & over the waterfall) to bkwd low pos on meas 4.

5 1 Small step R on R - ~~arms fwd and low.~~  
& Stamp L beside R, no wt - ~~arms down.~~  
2 Small step L on L - ~~arms bkwd low.~~  
& Stamp R beside L, no wt - ~~arms down.~~

6 1 Small step R on R - ~~arms fwd low.~~  
2-& Stamp L beside R, 2 times, no wt - ~~arms down to bkwd low.~~

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

PART 3: 10 MEAS. FIG.

1 1-& Facing and moving twd ctr - step R-L (small - arms ~~raise~~  
~~to~~ "W" pos.  
2 Step R fwd (small)  
& Bounce on R, L knee lifts fwd.

2 Repeat meas 1 moving bkwd away from ctr.

3 1 Small step R on R.  
& Stamp L beside R, no wt.  
2 Small step L on L.  
& Stamp R beside L, no wt.  
Arms - during meas arms slowly swing fwd and down (Over the water fall) to bkwd low.

4 1 Step R to R (small) - ~~arms slowly move up to "W" pos.~~  
& Step L behind R (small).  
2 Step R to R (small).  
& Bounce on R, L knee lifts fwd.

5 Repeat meas 4 with opp ftwk and direction - ~~arms slowly swing through fwd low to bkwd low.~~

6-10 Repeat meas 1-5.

PART 4: FIG 8

In the following 16 bars each dancer individually moves to describe a "figure 8" on-it-side.



BUENEK, page 3

- 1 Lower hands - with 2 basic steps move fwd twd ctr. on last step turn 1/4 to face R (LOD).
- 2 1 Release hands - stamp R beside L and look across shldr twd ctr. Yell, EH!!  
& Hold.  
2-& Do 1 basic step, begin to describe a small CW circle.
- 3-4 Do 4 basic steps completing CW circle. End facing ctr.
- 5-8 Repeat meas 1-4 with same ftwk in opp direction (in twd ctr then form a CCW circle). End with hands rejoined and facing ctr.

PART 5: SDWD (Grapevine to L)

- 1 1 Fall on R in front of L - arms swing fwd low.  
& Step L to L.  
2 Step R slightly bkwd - arms swing bkwd low.  
& Step L to L.  
Note: Ftwk is very small.
- 2-8 Repeat meas 1, 7 more times (8 in all).

DANCE SEQUENCE:

<u>MUSIC</u>	<u>BARS</u>	<u>PART</u>	
B	8	Musical	Intro.
A	8	Part 1	Basic
B	8	Part 2	Fwd, bkwd & stamps
C	10	Part 3	10 meas fig.
D	8	Part 4	Fig. 8
A	8	Part 1	Basic
B	8	Part 2	Fwd, bkwd & stamps
E	8	Part 5	Sdwd (grapevine)
F	8	Part 2	Fwd, bkwd & stamps
C	10	Part 3	10 meas fig.
D	8	Part 4	Fig. 8
E	8	Part 1	Basic
E	8	Part 2	Fwd, bkwd & stamps


Note: Finish the dance with an additional stamp R beside L.

Dance descriptions by Jaap Leegwater © 1991

This dance was presented by Jaap Leegwater at the 1991 Idyllwild Folk Dance Camp and Santa Barbara Folk Dance Symposium.

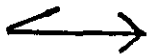
This dance has been R&S'd

Presented by Joyce Himes  
Camp Hess Kramer Institute  
October 11-13, 1991

- ORIGIN : Girl's dance from Strandža region, Bulgaria.
- TRANSLATION : The word *Buenek* or *Buenec* in Bulgarian language can mean different things:
1. A girl's costum connected with spring rituals and symbols of fertility, performed during Lent or St. Lazarus Day (*Lazaruvanè*) and Palms Sunday.
  2. The dance chain itself.
  3. The first leading girl.
- BACKGROUND : On the saterday before Palm Sunday (*Lazarova Sâbota*) the St. Lazarus holiday (*Lazaruvanè*) is observed. It is celebrated throughout Bulgaria in many different ways, forms and choreographies. They always have the same ritual background and context and are accompanied by songs and dances.
- The girls in the villages of East-Thrace and Strandža are dressed up in their most beautiful folk costumes and gather in small groups. They are not more then twelve years old. They are lined up in a dance line according their maturity and height (*po boj*). The first girl will lead the dance and is called the *Buenica*. She leads her chain from house to house and they pay a short visit to the families. The girls then perform dances and songs in the courtyard in which they express good wishes for health, prosperity and fertility for all family members and livestock. A frequent theme in the *Lazarki* songs is beginning romance. Plans for future marriages are often announced on this day.
- MUSIC : LP "Folk Dances from Bulgaria - vol 2" by Jaap Leegwater Balkanton BHA 11134. Side A, Band 2.
- METER : 2/4   
1 & 2 &
- SOURCE : This version of *Buenek* was introduced on a teaching tour in the Netherlands by the Bulgarian danceinstructor and choreographer Dimitër Dojčinov in 1978.
- FORMATION : Half or open circle.  
Hands held down at the sides in V-position.
- MUSICAL INTRODUCTION : 8 measures

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>DESCRIPTION OF THE BASIC STEP</u>
	1	1		stamping step on R ft, straightening both knees
	&			step on L next to R ft, bending L knee and slightly lifting R knee in front
	2	2		repeat action of ct 1-&
	&			
<p>Note: - These steps are done on the whole ft                      - One measure has two basic steps                      - The steps can be done in place or any dancedirection</p>				

Part 1 "BASIC"



1-8

16 basic steps — *H in "V" pos*

Part 2 "FWD-BKWD & STAMPS"



1-2

Steps  
4 basic steps

Arms  
The arms in W-position make small lifts on each main ct (step on R)

3-4

4 basic steps

swing arms fwd down to bkwd low on Meas 4

5

1 small step on R ft sdwd R  
& stamp L ft, without wt, next to R ft  
2 small step on L ft sdwd L  
& stamp R ft, without wt, next to L ft

fwd low down  
bkwd low down

6

1 small step on R ft sdwd R  
& stamp L ft, without wt, next to R ft  
2 as on ct & (*stamp*)

fwd low down  
bkwd low

7-8

repeat action of meas 5-6 with opp ftwk & directions

Part 3 "TEN MEASURE FIGURE"



1

1 small step on R ft  
& small step on L ft  
2 small step on R ft  
& bouncy on R ft, lifting L knee in front

~~move~~ arms ~~up to~~ in W-position

2

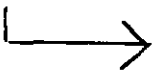
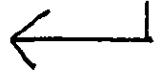
repeat action of meas 1 with opp ftwk bkwd

W-position

3

1 small step on R ft sdwd R  
& stamp L ft, without wt, next to R ft  
2 small step on L ft sdwd L  
& stamp R ft, without wt, next to L ft

swing arms slowly through fwd low to bkwd low

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>
	4	1 & 2 &	<u>Steps</u> small step on R ft sdwd R & small step on L ft behind R ft small step on R ft sdwd R & bounce on R ft, lifting L knee in front
	5		repeat action of meas 4 with opp ftwk & directions
	6-10		repeat action of meas 1-5

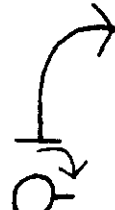



Arms

*Slowly move arms up  
to W-position*

*Swing arms slowly  
through fwd low  
to bkwd low.*

Part 4 "FIGURE EIGHT"

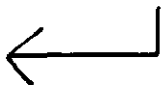
In the following 16 bars each  
dancer individually moves and  
describes a "figure eight-on-  
its-side":

	1	1 & 2 &	2 basic steps <i>lower H to V pos</i>
	2	3	<i>Release H</i> stamp R ft, without wt, next (Yell: eh) to L ft, looking across the shoulder tw ctr
	3-4	& 4 &	lift R ft off the floor <i>hold</i> 1 basic step
	5-8		4 basic steps, completing the small CCW circle repeat action of meas 1-4 with the same ftwk in opp direction

*rejoin H at end*

Part 5 "SIDEWARDS"

*Grasp line to L*

	1	1 & 2 &	<i>step</i> <del>fall onto</del> R ft twd ctr in front of L ft <i>w/ accent</i> Swing arms fwd low
	2-8		step on L ft step on R ft slightly bkwd step on L ft Swing arms bkwd low repeat action of meas 1 seven more times

*Note: incl ftwk*

DANCE SEQUENCE

<u>Music</u>	<u>Bars</u>	<u>Part</u>
B	8	Musical Introduction
A	8	Part 1 "BASIC"
B	8	Part 2 "FWD-BKWD & STAMPS"
C	10	Part 3 "TEN MEASURE FIGURE"
D	8	Part 4 "FIGURE EIGHT"
A	8	Part 1 "BASIC"
B	8	Part 2 "FWD-BKWD & STAMPS"
E	8	Part 5 "SIDEWARDS"
F	8	Part 2 "FWD-BKWD & STAMPS"
C	10	Part 3 "TEN MEASURE FIGURE"
D	8	Part 4 "FIGURE EIGHT"
E	8	Part 1 "BASIC"
E	8	Part 2 "FWD-BKWD & STAMPS"

Note: Finish the dance with an additional stamp with R ft next to L ft.

ČERKESKO

cher-kes-koh

*not done*

TRANSLATION : This "Čerkesko horo" is from the town of Veliko Tărnovo, once the capital of the Second Bulgarian Kingdom. The name of the dance indicates influences from abroad. The "Čerkessians" are a tribe from the Kaukasian Mountains, who settled in Bulgaria in 1864.

RECORD :- "Bulgarian Folk Dances" Nevofoon LP 15025. Side A, Band 5  
- Cassette " FOLK DANCES FROM BULGARIA"- JL 1991.01 Presented by Jaap Leegwater. Side B / Nr. 16.

FORMATION : Line or open circle,  
Hands: - part 1: on hips  
- part 2-5: v-position and W-position

METER : 9/8 : 1-2,1-2,1-2,1-2-3. Counted here as:  
1, 2, 3, I,II,III.

INTRODUCTION : 4 measures

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1 "Introduction"</u>
1		facing CCW, big step on R bending knee fwd(ct 1), big step on L bending knee fwd(ct 2), big step on R bending knee fwd(ct 3), small step on L(ct I), small step on R(ct II-III)
2		repeat action of meas 1 with opp ftwk
3-8		repeat action of meas 1-2 three more times

Part 2

1		facing centre, repeat action of meas 1 of Part 1 twd the centre of the circle. Arms move fwd and up from V-pos. to W-pos.(ct1-2) arms move fwd and down to V-pos.(ct I-III)
2		repeat action of meas 1 with opp ftwk bkwd
3-4		repeat action of meas 1-2 , arms stay in W-pos. on meas 4 ct I-III

Part 3

1		facing centre, step on R heel sdwd(ct 1), step on L across behind R with a slightly bent knee(ct 2), repeat action of meas 1-2 two more times(ct 2-3), leap on R, lift L with bent knee(ct I), stretch L along the floor in front of R and move L to the L(ct II-III)
2		repeat action of meas 1 with opp ftwk
3-4		repeat action of meas 1-2
5-8		repeat action of Part 2, arms swing down to V-pos. on meas 4 ct I-III

(continued)

ČERKESKO (continued)Part 4

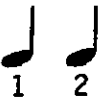

- 1 facing centre, step on R diagonally R fwd(ct 1), step on L back in place(ct&), step on R in front of L(ct 2), step on L back in place(ct &), repeat action of ct 1-&(ct 3-&), repeat action of ct 2-&(ct I-II), kick R fwd along the floor with a straight knee(ct III)
- 2 leap on R, swing L fwd along the floor(ct 1), leap on L, swing R along the floor(ct 2), repeat action of ct 1(ct 3), step on L with a straight knee in front of R(ct I-II), step on R back in place(ct III)
- 3-4 repeat action of meas 1-2 with opp ftwk, on last ct. arms:V-pos
- 5-8 repeat action of meas 5-8 of Part 3









Part 5

- 1 repeat action of meas 1 ct 1-II of Part 4(ct 1-II), stamp R heel beside L toes(ct III)
- 2 leap on R(ct 1), stamp L heel beside R toes(ct &), leap on L(ct 2), stamp R heel beside L toes(ct &), leap on R, as L swings sdwd along the floor with a straight knee(ct 3), L moves fwd along the floor(ct &), step on L in front of R with a straight knee(ct I), step on R back in place(ct II-III)
- 3-4 repeat action of meas 1-2 with opp ftwk

DA MI DOJDEŠ

Macedonia

- TRANSLATION : "So that you will come to me"
- ORIGIN : Da mi dojdeš is a popular folk song and dance from Yugoslav Macedonia.
- MUSIC : Cassette "FOLK DANCES FROM BULGARIA" - JL1991.01  
Presented by Jaap Leegwater. Side A / Nr 8.  
  
Imported from the Netherlands and obtainable through Jaap Leegwater.
- METER : 2/4  or 
- STYLE : Macedonian  
- the steps are done mainly on the ball of the ft  
- light and bouncy character  
- knee liftings
- FORMATION : Half or open circle.  
Hands held at w-position.
- MUSICAL INTRODUCTION : 16 measures

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1</u>
	1	1	step on R ft	Part 1
		2	step on L ft	
	2	1	step on R ft	bounce on R ft, lifting L ft in front
		2	bounce on R ft, lifting L ft in front	
	3	1	step on L ft	bounce on L ft, lifting R ft in front
		2	bounce on L ft, lifting R ft in front	
	4	1	step on R ft	bounce on R ft, lifting L ft in front
		2	bounce on R ft, lifting L ft in front	
	5-8		repeat action of meas 1-4 with opp ftwk & directions	
	9-12		repeat action of meas 1-4 tw ctr	
	13-16		repeat action of meas 9-12 with opp ftwk & directions	
<b>Part 2</b>				
	1	1	step on R ft fwd, clapping in both hands in front	
		2	step back on L ft	
	2	1	step on R ft next to L ft	
		2	bounce on R ft, lifting L knee	
	3-4		repeat action of meas 1-2 with opp ftwk & directions	
	5-8		repeat action of meas 1-4 of Part 1	
	9-16		repeat action of meas 1-8 with opp ftwk & directions	

*extended*



## DA MI DOJDEŠ (page 2 of 2)

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 3</u>
↔	1	1	hop on L ft, lifting R knee,	<i>R ft beside L leg</i>
		&	step on R ft	
	2	2	step on L ft	
			as meas 1	
	3	1	small step on R ft	} three-step RLR
		&	small step on L ft	
		2	small step on R ft	
	4	1	small step on L ft	} three-step LRL
		&	small step on R ft	
		2	small step on L ft	
	5-7		repeat action of meas 1-3	
□	8	1	leap onto L ft in front of R ft	
		2	step back on R ft in place	
	9-16		repeat action of meas 1-8 with opp ftwk & directions	

The entire dance is done four times.

*End line w/ R lifted fwd*

Dancedescription by Jaap Leegwater © 1990

Presented by Jaap Leegwater  
Idyllwild F.D. Camp, 1991

ILE ILE  
Bulgaria

PRONUNCIATION: EE-leh EE-leh

ORIGIN: Šopluk, western Bulgaria

This dance is the Šopsko variant of Dajčovo Horo of Servernjaško. It is especially popular in the districts of the towns of Radomir and Brežnik.

Other names for "Šop Dajčovo" are:

Lile Lile

Brežnisko Lile

Zizaj Nane

Trno Mome in the Špo area of eastern Serbia

SOURCE: Dimitar Dojčinov and Stanka Petrova, Plovdiv in Bulgaria, 1986.

TAPE: BULGARIAN FOLK DANCES, JL 1987.01  
by Jaap Leegwater, side B, #16

FOLK DANCES FROM BULGARIA, JL 1991.01  
by Jaap Leegwater, side B, #13

RHYTHM: 9/8 meter counted here as:  $\frac{1-2}{1}$   $\frac{3-4}{2}$   $\frac{5-6}{3}$   $\frac{7-8-9}{4}$  (Q,Q,Q,S)

FORMATION: Mixed lines with hands joined in belt pos (L over R).

-----  
METER: 9/8

PATTERN  
-----

Meas. Cts.

INTRODUCTION: 16 meas

PART 1:

1. 1 Facing diag R and moving in LOD - hop on L as R knee lifts fwd.
- 2-4 Step R-L-R fwd.
- 2 Repeat meas 1 with opp ftwk.
- 3 1 Facing ctr and moving sdwd R - lead R on R.
- 2 Step L behind R.
- 3 Leap R on R.
- 4 Step L in front of R.
- 4 Repeat meas 3.
- Note: Meas 3-4 - 8 step grapevine to R.
- 5-8 Repeat meas 1-4.
- 9 1 Facing and moving twd ctr - hop on L, lift R knee fwd.
- 2 Step R fwd.
- 3 Hop on R, lift L knee fwd.
- 4 Step L fwd.

- 10 1-2 In place, hop on L as R ft describes a CW circle just above the floor.  
3 Hop on L in place, lift R knee up.  
4 Pump R leg down (spusek).
- 11-12 Repeat meas 1-2 bkwd. (hop, RLR; hop, LRL)
- 13-16 Repeat meas 9-12. (hop-step, fwd; hop-step fwd; circle R, hop L, pump R; hop, RLR-bk; hop, LRL-bk)

PART 2:

- 1 1 Facing ctr - fall on R across L - bend body fwd at waist.  
2 Step L back in place.  
3 Hop o L, lift R knee fwd - straighten body.  
4 Step R beside L.
- 2 1 Step L across R }  
2 Step R to R. } 3 step grapevine to R  
3 Step L behind R. }  
4 Jump slightly R on both ft (tog) in small pli e.
- 3 1 Leap R on R. }  
2 Step L behind R. }  
3 Leap R to R } 8 step grapevine to R  
4 Step L in front of R. }
- 4 Repeat meas 3.
- 5 1 Hop on L, lift R knee across L leg.  
2 Step R across L.  
3 Hop on R, lift L knee across R leg.  
4 Step L across R.
- 6 Repeat meas 5.
- 7 1 Hop on L, pump R leg fwd and downward (spusek).  
2 Circle R leg sdwd R, behind R knee slightly.  
3 Hop on L, move R ft behind L leg.  
4 Step R behind L.
- 8 1 Facing ctr and moving bkwd - hop on R, lift L knee fwd.  
2-3 Step L-R-L bkwd.

Note: Suggested SEQUENCE is that every part be done 4 times. The sequence and duration of the dance patterns can also be determined and indicated by the first dancer in line, the horovodec.

Dance description by Jaap Leegwater (c) 1991

This dance has been R&S'd

This dance was presented by Jaap Leegwater at the 1991 Idyllwild Folk Dance Camp and the Santa Barbara Folk Dance Symposium.

Presented by Joyce Himes  
Camp Hess Kramer Institute  
October 11-13, 1991

## SLOW SINGING PRAVO

Bulgaria

TRANSLATION: "Straight line dance" done to a slow song.

ORIGIN: Trakia, Bulgaria

The Pravo Horo is undoubtedly the most popular line or group dance throughout Bulgaria. There are many different versions of it and in each ethnographical region they do it to songs and melodies reflecting the characteristics and typical styling of that area.

The Pravo Horo in Bulgarian Thrace, Trakia, is somewhat slower in tempo than in other areas, often performed to a song, lyrical and rich in melody.

The slow Pravo is often done as a "welcome to the party-dance" or for "cooling down" closure purposes.

MUSIC: Any slow Thracian Pravo Horo or song can be used. A nice long version can be found on:

Cassette: FOLK DANCES FROM BULGARIA, JL 1991.01  
by Jaap Leegwater, side B, #18

Songs: "Bolen me liži delja" and  
"De se e čulo, vidjalo"

perf. by Elena Causeva and the "Kanarite" orchestra

FORMATION: Open circle with dancers joined in "teacup" (escort) hold. Arm pos: L hand at waist, R arm hooked at neighbors elbow.

METER: 2/4 or 6/8

PATTERN

Meas. Cts.

INTRODUCTION: 16 meas.

### DANCE:

- |   |   |  |
|---|---|--|
| 1 | 1 | Facing ctr and moving sdwd - step R to R.      |
|   | 2 | Step L in front of R.                          |
| 2 | 1 | Step R to R.                                   |
|   | 2 | Bounce lightly on R while bringing L behind R. |
| 3 | 1 | Step L behind R.                               |
|   | 2 | Bounce lightly on L, moving R to R.            |

Dance description by Jaap Leegwater © 1991

This dance was presented by Jaap Leegwater at the 1991 Idyllwild Folk Dance Camp and Santa Barbara Folk Dance Symposium.  
This dance has been R&S'd

Presented by Joyce Himes  
Camp Hess Kramer Institute  
October 11-13, 1991



ORIGIN : Šopluk, Western Bulgaria

This dance is the Šopsko variant of Dajčovo Horo of Severnjaško. It especially popular in the districts of the towns of Radomir and Brežnik.

Other names for the "Šop Dajčovo" are:

- Lile Lile
- Brežnisko Lile
- Zizaj Nane and
- Trno Mome in the Šop area of Eastern Serbia

METER :

9/8  counted here as .

1 2 3 4  
Q Q Q S

MUSIC :

- Cassette "BULGARIAN FOLK DANCES" - JL1987.01  
Presented by Jaap Leegwater Side B, Nr. 16
- Cassette "FOLK DANCES FROM BULGARIA" - JL1991.01  
Presented by Jaap Leegwater Side B, Nr. 13 *slow tape slowly*

SOURCE :

Dimitar Dojčinov and Stanka Petrova, Plovdiv in Bulgaria, 1986.

FORMATION :

Open circle or lines.  
Hands at belt hold position, R under and L over.

MUSICAL INTRO :

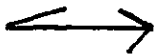
DIRECTION

MEAS

CT

PATTERN

Part 1



1

1

hop on L ft, lifting R knee in front  
2 step on R ft  
3 step on L ft  
4 step on R ft



2

repeat action of meas 1 with opp ftwk

3

1.

leap onto R ft  
2 step on L ft behind R ft  
3 leap onto R ft  
4 step on L ft in front of R ft

} *step grapevine →*

4

repeat action of meas 4

5-8

repeat action of meas 1-4



9

1

hop on L ft, lifting R knee in front  
2 step on R ft  
3 hop on R ft, lifting L knee in front  
4 step on L ft

10

1-2

hop on L ft, drawing a CW circle with the R ft just above the floor  
3 hop on L ft, lifting R knee in front  
4 pump R leg down ("spusek")

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>
	11-12		repeat steps of meas 1-2 bkwd ( <i>hop, R &amp; R / hop L &amp; R</i> )
	13-16		repeat action of meas 9-12 <i>hop-step ↑ / hop-step ↑</i>
	<del>17-32</del>		<del>repeat action of meas 1-16</del>



Part 2




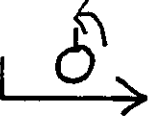




	1	1	fall onto R ft across in front of L ft, bending body at waist
		2	step back on L ft in place
		3	hop on L ft, lifting R knee in front and straighten body
		4	step on R ft next to L ft
	2	1	step on L ft across in front of R ft } <i>3 step grapevine</i>
		2	step on R ft
		3	step on L ft across behind R ft
		4	jump on both ft together in small plié
	3	1	leap onto R ft
		2	step on L ft behind R ft
		3	leap onto R ft
		4	step on L ft in front of R ft
	4		repeat action of meas 3
	5	1	hop on L ft, lifting R knee across in front of L leg
		2	step on R ft across in front of L ft
		3	hop on R ft, lifting L knee across in front of R leg
		4	step on L ft across in front of R ft
	6		repeat action of meas 5
	7	1	hop on L ft, pumping R leg fwd down in front ("Spusek")
		2	move R leg sdwd R, slightly bending R knee
		3	hop on L ft, lifting R ft behind L leg
		4	step on R ft behind L ft
	8	1	hop on R ft, lifting L knee in front
		2	step on L ft
		3	step on R ft
		4	step on L ft
	<del>9-16</del>		<del>repeat action of meas 1-8</del>

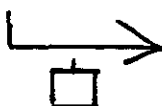
Note: The sequence and duration of the dancepatterns can also be determined and indicated by the first dancer in line, the Horovodec.  
*sig sequence, ca part 42*

KIRČO NA ČARDAK SEDEŠE

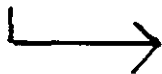


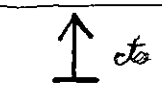
Pirin, Bulgaria

- TRANSLATION : "Kirčo was sitting on the balcony".  
This is the first line of the accompanying song.
- ORIGIN : Southern Pirin, Bulgarian Macedonia.
- MUSIC : Cassette "FOLK DANCES FROM BULGARIA" - JL1991.01  
Presented by Jaap Leegwater.  
Side A, Nr. 10.
- METER : 7/8  counted here as 
- SOURCE : This dance is a variant of Širto.  
It is composed of traditional steps learned in Bulgaria  
and arranged to the accompanying recording by  
Jaap Leegwater.
- STYLE : Pirinski or Makedonsko  
- light and bouncy  
- steps are done on the ball of the ft  
- liftings by bending and straightening ankle and knees
- FORMATION : Open or half circle.  
Hands held in W-position.
- INTRODUCTION : 16 measures.

DIRECTION	MEAS	CT	PATTERN	Part 1 "SONG"
	1	1	 lift on L ft followed by a step on R ft S	} "Širto-step"
		2	step on L ft q	
		3	step on R ft q	
	2	1	 lift on R ft followed by a step on L ft S	} "Širto-step"
		2	step on R ft q	
		3	step on L ft q	
	3	1	 lift on L ft followed by a - almost does not exist step on R ft	} "almost does not exist"
		2	step on L ft in front of R ft	
		3	step back on R ft	
	4		repeat action of meas 3 with opp ftwk & directions	
	5-8		repeat action of meas 1-4	
	9-10		repeat action of meas 1-2	
	11	1	lift on L ft followed by a step on R ft	} "Nevistinsko-step"
		2-3	lift on R ft followed by a step on L ft	
	12	1	lift on L ft followed by a step on R ft	
		2	lift on R ft followed by a	
		3	step on L ft	

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>
	13		repeat action of meas 12
	14	1	step on R ft bending R knee
		2	step on L ft behind R ft
		3	step on R ft across <del>in front</del> <sup>and forward</sup> of L ft. } <i>almost Yem R</i>
	15	1	step on L ft <del>in front of R ft</del> <sup>forward</sup>
2-3		step back on R ft, lifting L ft off the floor	
	16-22		repeat action of meas 9-15 with opp ftwk & directions

Part 2 "INSTRUMENTAL"

	1	1	step on R ft
		2	lift on R ft, lifting L knee in front
		3	step on L ft in front of R ft
	2	1	step on R ft
		2	bounce on R ft, lifting L knee front
		3	hold
	3	1	lift on R ft followed by a
		2	step on L ft
		3	lift on L ft followed by a
	4	1	step on L ft bending L knee
		2	step on R ft behind L ft
		3	step on L ft in front of R ft. } <i>Yem L</i>
	5-16		repeat action of meas 1-4 three more times

*End w/ R circling feet then raise R knee*



Inst

D A D A D G E<sub>mi</sub>

Vocal-A

A A D A D G D A D G A

Vocal-B

D G A D A E<sub>mi</sub>

A

1. KIRČO NA ČARDAK SEDEŠE  
 PEČENO JAGNE JADEŠE  
 PEČENO JAGNE JADEŠE  
 ČERVENO VINO PIŠE } 2x

2. OT DOLU IDE KALUKA  
 KALUKA MOME UBAVA  
 KIRČO KALUKA DUMAŠE  
 KALUKA MOME UBAVO } 2x

3. ZAŠTO SI TOLKO UBAVA  
 UBAVA OŠTE GISDAVA  
 NA LICE BELA CERVENA  
 NA SNAGA TANKA VISOKA } 2x  
 E

1. Kirčo was sitting on the balcony  
 And was eating roasted lamb  
 He was eating roasted lamb  
 And drinking red wine

2. Down from the valley came Kaluka  
 Kaluka, the beautiful girl  
 Kirčo spoke to Kaluka,  
 Kaluka, the beautiful girl

3. "How beautiful you are  
 Beautiful at first sight  
 With your fair skin and red cheeks  
 And your slender waist".

TRANSLATION    "Dance to the left"

BACKGROUND    This dance is from the village of Čukurovo, nowadays called Gabra, in Šopluk, Bulgaria.  
It is a typical Šopsko Horo or a Pravo Sopsko to the left.  
It was learned by Jaap Leegwater in the autumn of 1979 from the local horovedec (first dancer) Georgi Iliev in Gabra.

MUSIC            Cassette "FOLK DANCES FROM BULGARIA" - JL 1991.01  
Presented by Jaap Leegwater. Side B / Nr. 14 *increase speed slightly*

STYLE            Šopski  
- small energetic steps  
- the upper part of the body moves slightly fwd in coordination with the lifting of the knees  
- keep the shoulders relaxed so they can bounce with the rhythm of the steps. The Bulgarians call this natrisane.

FORMATION      Open- or half circle.  
Hands belt hold (na golan or za pojias). *Use some gas on belt that is most comfortable*

METER            2/4    Counted here as 1 - 2    or    1 "and"    2 "and".

INTRO            8 measures.

MEAS            PATTERN            Part 1 "Na Levo" (to the left)

- facing ctr, moving sdwd L
- 1    step on L ft (ct 1), step on R ft in front of L ft (ct 2)
- 2    step on L ft (ct 1), lift R knee in front (ct 2)
- 3    step on R ft in place (ct 1), lift L knee in front (ct 2)
- 4-18 repeat action of meas 1-3 five more times

Part 2 "Na Pred" (foreward)

- 1    facing ctr, still moving sdwd L,  
step on L ft (ct 1), step on R ft in front of L ft (ct 2)
- 2    step on L ft (ct 1), hop on L ft lifting R knee across in front of L (ct 2)
- 3    turning face diag R, leap onto R ft sdwd R (ct 1)  
close and stamp L ft next to R ft, slightly bending both knees and body at waist

(continued)

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 2 (continued)</u>
4	facing ctr, moving sdwd L,	
	step on L ft (ct 1), step on R ft across behind L ft (ct 2)	
5	step on L ft (ct 1), <sup>arc</sup> swinging R leg from aside to the front	
	(ct 2)	
6-8	facing and moving twd ctr, with three small and flat	
	three-steps RLR, LRL, RLR	
9	dancing in place, leap onto L ft, lifting R knee in front	
	(ct 1), stamp R heel without wt next to L toes	
10	repeat action of meas 9 with opp ftwk (leap stamp)	
11	repeat action of meas 10 (leap stamp)	
12-13	facing ctr and moving bkwd with two three-steps RLR, LRL	
14	leap onto R ft, lifting L knee in front (ct 1),	
	stamp L heel, without wt, next to R toes (ct 2)	

Part 3 "Izturci" (throw)

	facing ctr and dance in place,
1	hop on R ft, kick bottom half of L leg with a small movement
	bkwd and fwd (ct 1), step on L ft (ct &), step on R ft (ct 2)
2	repeat action of meas 1
3	turning face slightly diag R, hop on R ft lifting L knee (ct 1)
	step on L ft diag R fwd (ct 2)
4	turning face slightly diag L, hop on L ft lifting R knee (ct 1)
	<del>step</del> <sup>leap/leap</sup> on R ft diag L fwd (ct 2) <sup>but bent fwd</sup>
5	facing ctr and moving bkwd, step on L ft (ct 1),
	step on R ft (ct 2)
6	step on L ft (ct 1), hop on L ft (ct 2)
7-12	repeat action of meas 1-6 with opp ftwk
13-24	repeat action of meas 1-12

SEQUENCE OF THE DANCE

Introduction  
 Part 1 }  
 Part 2 } 2x  
 Part 3  
 Part 1 }  
 Part 2 } 2x  
 Part 3  
 Part 2  
 Part 3

*ending m i-b  
 + 4 v walk  
 left + drop both heels*

PAJDUŠKA ČETVORKA

Bulgaria

60

not done

TRANSLATION : Pajduško with a four measure dance, and musical phrase. Some folklorists state that the word Pajduško comes from the Greek Bajdos meaning oneven. This refers to both the 5/8 beat (2-3 or Quick-Slow) and the "up-down" movement in the performance of the Pajduška basic step.

Generally among folk dancers and musicians Pajduško is used to indicate the group of dances that are done in a 5/8 (2-3) beat.

Pajduško is a very popular dance in both the ethnographical regions of Severnjaško and Šopluk.

Other variants are done in Macedonia (Pajduška), Greece (Baidouska), Roumenia (Paidușca, Rustemul and Serbia (Djurdjevka).

In Bulgaria itself local variants of the dance are known under different names:

- Pajduško Horo
- Kostensko Horo
- Do Tri Pâti
- Mariikino, Mariikinata
- Hristemovata
- Todorkinata

The popular Pajduško of North Bulgaria, Trakia and Macedonia is a 10 measure dance and therefor often distinguished as Pajduška Petorka (in phrases of five).

ORIGIN : Pajduška Cetvorka is from Northern Bulgaria, Severnjaško.

SOURCE : Jaap Leegwater learned this dance from students at the State Choreographers School in Sofia, Bulgaria.

METER : 5/8 


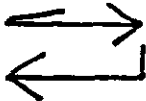


MUSIC : LP "FOLK DANCES FROM BULGARIA - volume 2"  
Balkanton BHA 11134 Side A, Band 5.  
Learned and collected in Bulgaria by Jaap Leegwater.

STYLE : Severnjaški  
- light and jumpy  
- good knee liftings

FORMATION : Open or half circle  
Hands held at W-position

MUSICAL INTRODUCTION :

## PAJDUŠKA CETVORKA

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u> <u>Part 1</u>
	1	1	hop on L ft, lifting R knee in front
		2	step on R ft
	2	1	hop on R ft, lifting L knee in front
		2	step on L ft
	3	1	leap onto R ft
	2	step on L ft	
	4		repeat action of meas 3
	5-32		repeat action of meas 1-4 seven more times
<u>Part 2</u>			
	1-4		repeat action of meas 1-2 of Part 1 two times
	5	1	step on R ft in front of L ft
		2	step on L ft
	6-8		repeat action of meas 5 three more times
	9	1	hop on L ft, lifting R knee in front
		2	step on R ft
	10	1	hop on R ft, lifting L knee in front straighten arms fwd
		2	step on L ft, swinging arms down
	11	1	step on R ft in front of L ft, swinging arms bkwd low
		2	step on L ft, swinging arms down
	12-14		repeat action of meas 9-11
	15-16		repeat action of meas 9-10
<u>Part 3</u>			
	1	1	step on R ft in front of L ft
		2	step on L ft in place
	2	1	step on R ft sdwd in front
		2	step on L ft in place
	3	1	step on R ft in front of L ft
		2	step on L ft in place
	4	1	hop on L ft, lifting R knee in front
		2	step on R ft next to L ft
	5-8		repeat action of meas 1-4 with opp ftwk
	9	1	step on R ft in front of L ft
	2	step on L ft in place	
	10	1	hop on L ft, lifting R knee in front
		2	step on R ft next to L ft
	11-12		repeat action of meas 9-10 with opp ftwk
	13-16		repeat action of meas 9-12
	17-32		repeat action of meas 1-16

PAJDUŠKA CETVORKA

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u> <u>Part 4</u>
↑	1-4		repeat action of meas 1-4 of Part 1 straight fwd tw ctr
○	5	1	stamp on R ft, without wt, next to L ft
		2	repeat action of ct 1
♂	6	1	hop on L ft, lifting R knee in front
		2	step on R ft slightly sdwd R
	7-8		repeat action of meas 5-6 with opp ftwk
↓	9-16		repeat action of meas 1-8 bkwd
	17-32		repeat action of meas 1-16

Repeat the entire dance one more time  
from the beginning.

Dancedescription by Jaap Leegwater © 1991 Presented by Jaap Leegwater  
Idyllwild F.D. Camp, 1991

- OBJECTIVES :
1. To become familiar with the different forms of the Bulgarian Râčenica.
  2. To obtain a Râčenica "vocabulary" (i.g. a repertoire of basic steps, movements and patterns, for both men and women) as a basis from which a free-style or improvisational Râčenica can be performed.
  3. To become aware and sensitive to regional style difference and acquire an ability to recognize and connect dance and musical accompaniment from the same ethnographical region.

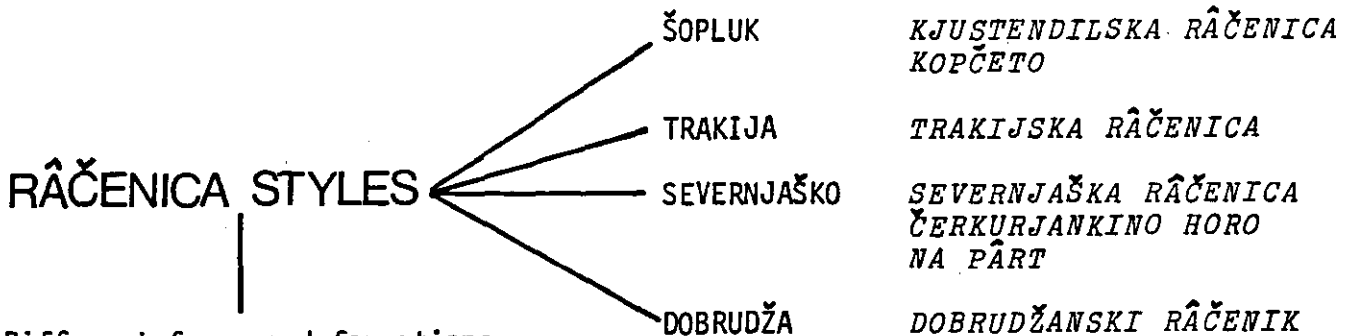
MUSIC : Any Râčenica recording can be used.  
 The following recording in particular is very suitable for the improvisational Râčenica: it is a little bit longer than most available recordings and varies in both tempo and mood.

Cassette "FOLK DANCES FROM BULGARIA" - JL1991.01  
 Presented by Jaap Leegwater Side B, Nr. 17.  
DOBROVNIŠKA RÂČENICA  
 Perf. by Petăr Račhev - accordion

THEORY : Along with the practical dance instructions the following handouts can be consulted for a theoretical foundation and overview.

1. Ethnographic Map of Bulgaria.
2. Regional Difference and Characteristics.
3. The Râčenica

OVERVIEW :



Different forms and formations:

1. *Edinična* ("Single")  
Solo, individual, improvisational
2. Ritual function  
Preceding wedding procession
3. *Po Dvojka* ("for two")
4. *Po Trojka* ("for three")
5. *Na Horo* or "Line dance"  
*Na Lesa* or "Belt hold dance"

# THE RÂČENICA

## CATAGORIES

The Râčenica is the most popular irregular dance rhythm throughout Bulgaria. Unlike any other Bulgarian dance this one is performed

- In all kinds of formations:  
Individually as a solo dance, po dvojka (for two), po trojka (for three) or na lessa and na horo (belt hold and as a line dance).
- All yearround or only on special occasions, such as weddings (Svatbarska Râčenica), seasonal festivals and rituals (Lazarska Râčenica).
- In all ethnographical regions, each bearing the typical local and regional style characteristics.  
See page 5 for some examples and page 6-8 for a description of regional differences in style and character.

Because of its versatile character, the Râčenica takes a unique place in the Bulgarian dancing repertoire and is often seen as Bulgaria's National Dance. Often done in a chain, open circle or line, most Bulgarian dances are above all groupdances. The participants hold each other by the hand, waistband or belt and all perform the same step sequences at the the same time together. Unlike these groupdances, or Hora (pl. for Horo) as they are called in Bulgarian, the Râčenica takes on many forms of which the improvisational and individual performance is the oldest and most conspicuous one. Bulgarians themselves distinguish those two dance forms from each other, something that is illustrated in the title of many Bulgarian Folk Dance records and books, namely Bâlgarski Narodni Hora i Râčenici which translates to Bulgarian national linedances and Râčenica's.

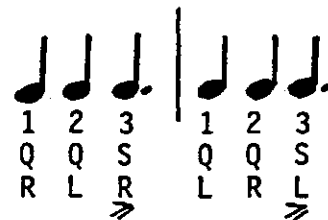
## MEANING

1. The word Racenica is derived from the Bulgarian noun Râka (sg), Râce (pl) meaning hand or forearm.  
Often the dance is performed with waving hand and arm gestures or the twirling of a Râčenik (a scarf or handkerchief) high above the head.
2. In dance and music terminology the term Râčenica is used to indicate a dance in 7/8 meter (2-2-3) and it is also the name of its basic three-step.

## METER



in dance notation counted as





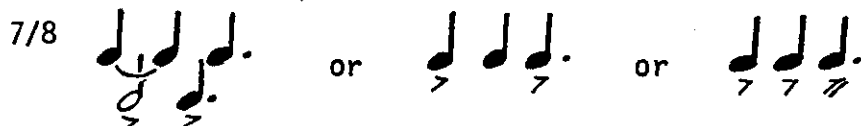
## TYPES OF RÂČENICA

### 1. EDINICNA or SOLOVA ("Single")

Probably the oldest and most original way of performing the Râčenica is the spontaneous expression of an individual who jumps on his feet and dances to the 7/8 beat by following his heart, his emotions and the inspiration of the music.

The solo Râčenica is the least structured one and leaves the dancer a lot of freedom and space for improvisations based on the Râčenica three-step. This step varies widely in the solo performance in directions and in what steps or counts are stressed. It can be done in any direction or on the spot with or without turns. Also, the 7/8 three-step is stressed in different ways from person to person or region to region.

Here are some examples:



The Râčenica step can be with tiny little steps and high knee liftings like in Western Bulgaria, with crossing steps or in a more subtle bouncy way giving the step a "Pas-de-Basque" character like in the Thracian performance.

Because the dancers don't hold each other by the hand, there is an optimal freedom for hand and arm gestures, waving and clapping. The men sometimes add squats and kneelings when they get excited or even rhythmic movements while lying down.

This all is part of the improvisational or solo Râčenica.

Quite often two dancers face each other and try to impress or outdance each other in a playful way through the movements they make.

The Edinicna or Solova Râčenica can also develop into a couple dance or emerge when somebody breaks out of the circleline and proceeds with a solo in the middle of the dancefloor, while the rest continues dancing their Râčenica in the circleline.

### 2. THE CUSTOMARY RÂČENICA

These Râčenica's are of ritual-customary nature and accompany certain holidays and customs connected with the old calendar cycle, name-days and weddings. There is a special dance for each occasion and they are often accompanied by songs and symbolic movements and gestures.

A good example is the Râčenica one can often see performed in front of a wedding procession, supposedly to clear the path of the newlywed couple of evil spirits and bad luck. This custom has a symbolic meaning that is related to old purification rituals and beliefs.

Other Râčenica's are part of fertility and spring customs and are done by young girls only on St. Lazarus-day.

The structure and choreography of the customary Râčenica is usually fairly simple, it often takes the form of a line or two lines facing each other moving forward and back or a long winding serpentine.

3. PO DVOJKA (for two)  
PO TROJKA (for three)

As mentioned in the description of the solo Râćenica, often the improvisational communication between two people through dance develops into a couple dance. The dancers either hold each other by the hand or dance opposite each other. The choreographed couple versions or trio Racenică's are believed to be of later origin and influenced by other danceforms from outside the country such as, the ballroom dance done at the courts, the Quadrille and the Russian Trojka.

In the Râćenica po Trojka who is also called Râćenica Pletenica (from knitting, tangle) the man in the middle leads his two female partners skilfully into whirling turns and "dip and dive's" under the arches formed by their arms. This Râćenica is particularly popular in Eastern Thrace.

4. NA HORO (in the circle, line)  
NA LESA (belt hold)

This Râćenica is done in large groups formed in circles or lines. It has the same characteristics as is described in the paragraph on the Horo in the chapter about the Pravo Horo in the sense that it is part of a social event and is typically a group dance.

Line Râćenica's can be done in a mixed formation by men and women in one line or separately. The name of the dance often indicates the group by which it is performed, like Ženska Râćenica (Women's) and Stareška Râćenica (Old Folk's)



RÂĆENICA NA LESA

S L O W   S I N G I N G   P R A V O

Bulgaria

TRANSLATION : "Straight line dance" done to a slow song.

ORIGIN : Trakia, Bulgaria.

The Pravo Horo is undoubtedly the most popular line or group dance throughout entire Bulgaria. There are many different versions of it and in each ethnographical region they do it to songs and melodies reflecting the characteristics and typical styling of that area.


The Pravo Horo in Bulgaria Thrace, Trakia, is somewhat slower in tempo than in other areas, often performed to a song, lyrical and rich in melody. The slow Pravo is often done as a "welcome to the party-dance" or for "cooling down" closure purposes.

METER : 2/4  or 6/8 

MUSIC : Any slow Thracian Pravo Horo or song can be used. A nice long version can be found on:  
- Cassette "FOLK DANCES FROM BULGARIA" -JL1991.01  
Presented by Jaap Leegwater Side B, Nr. 18.  
Songs: "Bolen me leži delja" and "De se e čulo, vidjalo"  
Perf. Elena Causeva and the "Kamarite" orchestra.

FORMATION : Open circle.  
The dancers are joined in a "Teacup" - <sup>or escort</sup> ~~hand~~ <sup>arm</sup> hold position, L hand at waist, R arm hooked at neighbors elbow.

MUSICAL INTRODUCTION : 16 measures

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>
	1	1	step on R ft
		2	step on L ft in front of R ft
	2	1	step on R ft
		2	bouncy lightly on R ft bringing L ft behind
	3	1	step on L ft behind R ft
		2	bouncy lightly on L ft moving R ft sdwd R

- TRANSLATION      Kopanica for dancing.  
                          Ganka's dance.
- MUSIC             Cassette "FOLK DANCES FROM BULGARIA" - JL1991.01  
                          Presented by Jaap Leegwater    Side Nr 7.
- ORIGIN            : *Gankino Horo* is the *Kopanica* of the Severnjaško  
                          region (Northern Bulgaria).
- The dance patterns consist of a three measure phrase  
                          which is typical for the *Kopanica's* of North Bulgaria.  
                          *Gankino*, *Cibarsko* and *Lamba Lamba* belong to this  
                          "three measure" group.
- SOURCE            : Learned by Jaap Leegwater from Ivan Donkov at the  
                          First Annual Summer Dance Seminar in Bulgaria, 1981.
- STYLE             : North Bulgaria  
                          Light and "jumpy"
- METER             : 11/8
- 
- FORMATION        : Line or open circle  
                          Hands in belthold position, left arm over.
- INTRODUCTION    : No introduction.

- | <u>MEAS</u>                       | <u>PATTERN</u> | <u>Introduction "kopanica"</u>   |
|-----------------------------------|----------------|--|
| 1                                 | 1              | facing & moving in LOD, step on R ft (ct 1), step on L ft (ct 2), step on R ft (ct 3), hop on R ft, lifting L knee in front (ct 4), step on L ft (ct 5)                                  |
| <u>Part 1 "pribiranè" (close)</u> |                |  |
| 1                                 | 1              | one <i>kopanica</i> step   |
| 2                                 | 2              | turning face to ctr, moving sdw R, step on R ft (ct 1), step on L ft across behind R ft (ct 2), step on R ft (ct 3), step and close without wt, on L ft next to R ft (ct 4), hold (ct 5) |
| 3                                 | 3              | repeat action of meas 2 with opp ftwk and directions   |
| <u>Part 2 "na peta" (heel)</u>    |                |  |
| 1                                 | 1              | one <i>kopanica</i> step   |
| 2                                 | 2              | repeat ct 1-3 of meas 2 of Part 1 (ct 1-3), hop on R ft, raising L knee in front (ct 4), stamp L heel, without wt, next to R toes (ct 5)   |
| 3                                 | 3              | repeat action of meas 2 with opp ftwk and directions   |

## ZAIGRA KOPANICA or GANKINO

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 3 "sviuka" (knee lifting)</u>
1	one <i>kopanica</i> step	
2	facing ctr, moving sdwd R, step on R ft (ct 1), step on L ft across behind R (ct 2), step on R ft, lifting R knee in front (ct 3), facing ctr, moving sdwd L, step on L ft (ct 4), step on R ft across behind L (ct 5)	
3	repeat action of meas 3 with opp ftwk	

Note: In the transition between Part 3 and Part 4 meas 3 is omitted

Part 4 "krâkove" (little circles)

1	facing ctr moving sdwd L, step on L ft (ct 1), step on R ft across behind L (ct 2), step on L ft in place (ct 3), hop on L ft making a bkwd bicycling motion with R leg (ct 4), step on R ft in place (ct 5)
2	hop on R ft making a bkwd bicycling motion with L leg (ct 1), step on L ft in place (ct 2), swing R lower leg in frong of L (ct 3), small leap onto R ft sdwd R (ct 4), step on L ft across in front of R (ct 5)
3	step on R ft sdwd R (ct 1), step on L ft across in front of R (ct 2), turning face ctr, turn L heel in on the ball of the L ft, immediately followed by a step on R ft, drag R bkwd (ct 3), step on L ft sdwd L (ct 4), step on R ft across behind L (ct 5)

Note: In the transition of Part 4 to Part 5 meas 2 and 3 are omitted

Part 5 "na pred" (foreward)

1	facing ctr, hop on R ft, making a bkwd bicycling motion with L leg (ct 1), step on L ft bkwd (ct 2), place R heel fwd, leg straight (ct 3), <i>cukěe</i> (lift) on L ft, lifting R heel off the floor (ct 4), step on R ft fwd (ct 5)
2	<i>cukěe</i> on R ft (ct 1), step on L ft fwd (ct 2), swing R leg, knee straight, across in front of L, close along the floor (ct 3), <i>cukěe</i> on L ft, making a bkwd bicycling motion with R leg (ct 4), step on R ft across behind L (ct 5)
3	step on L ft in place (ct 1), step on R ft across in front of L (ct 2), step on L ft, making a bkwd bicycling motion with R leg (ct 3), hop on L ft (ct 4), step on R ft bkwd (ct 5)

Closing Step

"last" hop on R ft (ct 1), step on L ft (ct 2), step on R ft (ct 3), leap on L ft, lifting R knee in front (ct 4), stamp R heel, without wt, next to L toes (ct 5)

# CHARLESTON



## COLLEGIATE CHARLESTON U.S.A.

Steps like the Charleston were reportedly done by African Americans since the turn of the century (once called "fouling"). The American public was introduced to the dance in the 1923 all-black Broadway musical "Runnin' Wild." Within a year the Charleston was an immensely popular dance craze.

1920's dance manuals described simplified Charleston steps, to be repeated several times. The winners of Charleston contests, on the other hand, usually combined shorter fragments of the flashiest steps.

In the original "black" Charleston, the steps were done low to the ground, in an easy, flat manner. The "white" or flapper style was higher and bouncier, usually done as a solo. The Collegiate style was yet more exuberant, with extreme leg gestures and a preference for dancing in closed position with a partner.

The following sequence is a COLLEGIATE EXHIBITION CHARLESTON based on films of Charleston competitions in the 1920's. It may also be done in a quieter style

Note: Names for Charleston steps and variations were never standardized. The following names were chosen from conflicting sources. Tapping, for example, was also called the Single Charleston by some and the Double Charleston by others.

The following step descriptions are for the M, W use opp ftwk.

INTRODUCTION - 8 bars. Suggested music: "Sweet Man" on an Academy Tape.

### FREE STYLE CHARLESTON (Solo)

Improvise solo Charleston steps, near your ptr, for the first tune and its repeat (16 bars total). Select steps from below or use your own. Toward the end of the music, take your ptr in waltz pos (except further apart as in illustration) for the following sequence:

#### I

### BASIC CHARLESTON

- 1-2) The M steps fwd L, then taps R lightly over L w/out wt.\*
  - 3-4) M step R back (behind the L), then taps L behind R w/out wt.
- In waltz pos, the W does opp ftwk and direction, start back R.
- 5-8) Repeat cts 1-4

On cts 1,2,3 and 4, twist heels in twd each other (toes turned out). On the off-beats between the cts, twist heels away from each other, pigeon-toes. In Collegiate, push the turn-out and turn-in as far as possible, flicking the heels high to the sides between steps.



(\* Some dancers preferred to begin the Basic Charleston with a tap fwd.)

### THREE-STEP CHARLESTON (WALKING)

- 1) Cross L closely over in front of R, turned out.
- &) Flick R to R side, toes turned in.
- 2-&) Cross R closely over in front of L and flick L to L side.
- 3-&) Step L fwd again, as in ct 1.

In this step M progress slightly fwd, W back up. This was done as a normal walking step in class.

### FRONT AND BACK SWING

- 4) Kick R leg straight fwd while lifting up on L. (W kicks L back.)
- &) Between each ct, bend L knee slightly, and kick leg.
- 5) Kick R straight back.
- 6) Kick R straight fwd.
- 7) Step R back with wt.
- 8) Kick L straight back.

The kicks may be replaced with TAPPING front and back, similar to the Basic Charleston.

## II

### CHARLESTON POLKA

- 1-&) In waltz pos, M step L to L side, then close R to L.
  - 2-&) M step L further to L side, then kicks R up behind L knee.
  - 3-&-4-&) M do Polka step to R side, kicking L up behind R knee.
- W dance opp, also kicking behind.

Note: on the "&" cts of 2,3,4, hop on wieghted ft.

### SWING KICKS

- 5) M step L in place while kicking R to R side.
- &) M swing R up behind, so that the R ankle is behind L knee.
- 6) M step down on R in place while kicking L to L side.
- &) M swing L around behind.
- 7-&-8-&) Repeat

W, in waltz pos, dance in mirror pos.

Repeat the CHARLESTON POLKA AND SWING KICKS.

## III

### 1-2-3 KICKS

- Cpls opens twds ctr of circle, side by side, still in waltz pos.
- 1-2) Step L fwd and kick R straight fwd. (W step R & kick L fwd).
  - 3-4) Step R bkwd L, then tap L bkwd.

5-7) Step L fwd, then kick R twice fwd. (Bend the R knee between the 2 kicks).

8-9) Step R bkwd, then tap L back.

10-13) Step L fwd, then kick R fwd 3 times.

14-16) Step R back, tap L back, then close L to R, face ctr.

**COLLEGIATE style:** Instead of tapping bkwd, kick L bkwd high into the air. Only the kick was used in class.

#### IV

#### CHUGS (SCOOTER)

As in clogging, slip the feet (closed in parallel pos) fwd and bkwd. When slipped fwd on the downbeats, the wt falls heavily on the heels. When slipped back on the upbeats, the wt is in the balls of the ft.

1-2) Chug diag L and R. (W also twist L & R)

3-4) Chug diag L 2 times.

5-6) Chug diag R and L.

7-8) Chug diag R 2 times.

#### AROUND THE WORLD

1-2) In L Yale pos (social dance pos with L hips adjacent), walk fwd around each other with 2 steps, both beg R.

3) Kick R straight fwd.

&) Turn your body 1/2 twd L, face ptr, fold R leg in.

4) Continuing to pivot L, to R Yale pos, kick R straight bkwd.

5-6) Still in R Yale pos, kick R straight fwd 2 times.

7) Slap R ft down and bkwd, face ptr (R heel flicks out to side).

8) Close R to L with stamp.

**BREAK:** 1-4) Cast away from ptr (M turn L, W R) 4 walking steps. If using other Charleston music, these extra steps may or may not be there.

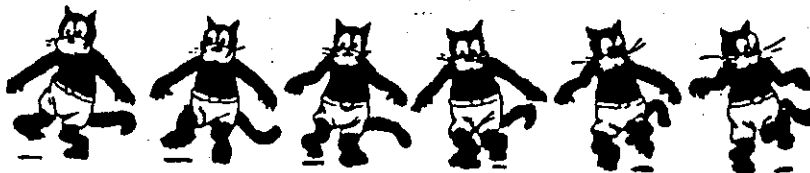
**REPEAT** the sequence, Parts I through IV, as a solo. After the end of solo sequence, walk 4 steps twd ptr.

**REPEAT** the sequence a third and final time, as a cpl.

Dance notes by Richard Powers (c) 1991

This dance was presented by Richard Powers at the 1991 Idyllwild Folk Dance Camp and Santa Barbara Symposium.

Presented by Beverly & Irwin Barr  
Camp Hess Kramer Institute  
October 11-13, 1991





# CHARLESTON



Steps like the Charleston were reportedly done by African Americans since the turn of the century (once called "fouling"). The American public was introduced to the dance in the 1923 all-black Broadway musical "Runnin' Wild." Within a year the Charleston was an immensely popular dance craze.

1920s dance manuals described simplified Charleston steps, to be repeated several times. The winners of Charleston contests, on the other hand, usually combined shorter fragments of the flashiest steps.

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The following sequence is a COLLEGIATE EXHIBITION CHARLESTON based on films of Charleston competitions in the 1920s. It may also be done in a quieter style.

Note: Names for Charleston steps and variations were never standardized. The following names were chosen from conflicting sources. Tapping, for example, was also called the Single Charleston by some and the Double Charleston by others.

- The following step descriptions are for the man. The lady steps opposite. -

**INTRODUCTION** - 8 bars. Suggested music: "Sweet Man" on an Academy Tape.

## FREESTYLE CHARLESTON

*ptr - fra - jti*  
Improvise solo Charleston steps, near your partner, for the first tune and its repeat (16 bars total). Select steps from below or use your own. Toward the end of the music, take your partner in waltz position for the following sequence.

I

## BASIC CHARLESTON

- 1-2) The man steps forward L with weight then taps R lightly over L w/o weight.\*
  - 3-4) He steps back onto R (behind the L) w/ weight and taps L behind R w/o weight.
- Repeat  
In waltz position, the lady does the opposite steps, starting back R.

On counts 1,2,3 and 4, twist the heels in toward each other (toes turned out). On the off-beats between the counts, twist the heels away from each other, pigeon-toed. In Collegiate, push the turn-out and turn-in as far as possible, flicking the heels high to the sides between steps.

(\* Some dancers preferred to begin the Basic Charleston with the tap forward.)

## THREE-STEP CHARLESTON (WALKING)

- 1) Cross L closely over in front of R, turned out.
- &) Flick R to right side, toes turned in.
- 2-&) Cross R closely over in front of L and flick the L to the left side.
- 3-&) Step L forward again, as in the first count.

This step progresses slightly forward, with the lady backing.

## FRONT AND BACK SWING

- 4) Kick R leg straight forward while rising up on the L. (She kicks L back.)
- &) Between each count, bend the L knee slightly, also bending the kicking leg.
- 5) Kick R straight back.
- 6) Kick R straight forward again.
- 7) Step R back, with weight.
- 8) Kick L straight back.

The kicks may be replaced with TAPPING front & back, similar to the Basic Charleston.



## II

## CHARLESTON POLKA

- 1-&) In waltz pos., he steps L to the left side and closes R to L.  
 2-&) He steps L further to the left side and kicks the R up behind.  
 3-&-4-&) He does the Polka step to the right side, kicking the L up behind.  
 She dances opposite, also kicking behind.

## SWING KICKS

- 5) He steps L in place while kicking R straight to the right side.  
 &) He swings the R up behind, so that the R ankle is behind the L knee.  
 6) He steps down on the R in place while kicking the L to the left side.  
 &) He swings the L around behind.  
 7-&-8-&) Repeat. The lady, in waltz position, dances in mirror position.

Repeat the CHARLESTON POLKA AND SWING KICKS.

## 1-2-3 KICKS

*2nd 1/2 of circle*

## III

- The couple opens out side-by side, still in waltz position.  
 1-2) Step L in place and kick R straight forward. (She steps R & kicks L forward.)  
 3-4) Step R just behind L and tap L back.  
 5-7) Step L then kick R twice forward. (Bend the R knee between the two kicks).  
 8-9) Step back R and tap L back.  
 10-13) Step L then kick R forward 3 times.  
 14-16) Step back R, tap L back, then close L to R, facing partner.

COLLEGIATE style: Instead of tapping back, kick L back high into the air.

## IV

## CHUGS (SCOOTER)

- As in clogging, slip the feet (closed in parallel position) forward and back.  
 When slipped forward on the downbeats, the weight falls heavily on the heels.  
 When slipped back on the upbeats, the weight is in the balls of the feet.  
 1-2) Twist the chugs to the left and right diagonals. (She also twists L & R)  
 3-4) Chug twice to the left diagonal.  
 5-6) Twist the chugs to the right and left.  
 7-8) Chug twice to the right diagonal.

## AROUND THE WORLD

*[social dnc w/ L hips adj.]*

- 1-2) In L Yale position, walk forward around each other 2 steps, both beginning R.  
 3) Kick R straight forward.  
 &) Turn your body to the left, to face partner, folding the R leg in.  
 4) Continuing to twist L, to R Yale position, kick R straight back.  
 5-6) Still in R Yale position, kick R straight forward, bend R, kick R again.  
 7) Slap the R foot down and back, facing partner (R heel flicks out to the side).  
 8) Close R to L with a stamp.

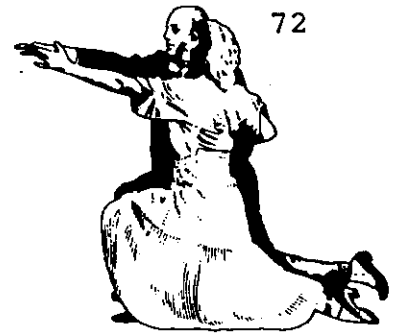
BREAK: 1-4) Cast away from partner (man to the L, lady to the R) 4 walking steps.

*If using other Chor. music these extra may or may not be there.*  
 REPEAT the sequence, Parts I through IV, as a solo.

After the end of the solo sequence, walk 4 steps toward partner

REPEAT the sequence a third and final time, as a couple.





## DANCES OF THE RAGTIME ERA

During the 19th century, most of America's dances were imported from Europe, as dance masters emulated the latest fashions of London and Paris. At the same time, the slaves from Africa were combining their native music and dance with European and Caribbean forms, resulting in the spirituals and "Ethiopian Melodies" that were popularized by minstrel shows and American composers like Foster, Christy and Gottschalk. This new uniquely American music developed into Ragtime, with its characteristic syncopation.

At the end of the century, many Americans were becoming bored with the old music and dances, which were essentially those of their grandparents. The Twentieth Century was seen as a time to make great changes, so most people were ready for innovations, probably with the expectation that the changes would come from society's cultural leaders. But instead, many Americans began to find it "modern" to dance to the new Ragtime music from the rural South. Even a few high society ballrooms accepted the blacks' Cake Walk as "the popular fad of popular society." In the early 1900s, Ragtime music began to gain a wider acceptance, especially among the lower classes, who matched the exuberance and unpretentiousness of the new music with a spontaneous menagerie of "animal dances" such as the Grizzly Bear, Turkey Trot, Bunny Hug and Camel Walk. By 1910, a popular phrase was, "Everybody's Doin' It," but in fact most of proper society could not yet accept the new music and dance because of its low-class association with blacks, bars and brothels.

At this time, the newlyweds Irene and Vernon Castle found themselves in the right place at the right time, exhibiting their versions of the new American dances in a Parisian dinner club. They became immensely popular in Paris, and their fame spread through Europe. When the Castles returned to Irene's New York home in 1912, their dancing set a new prototype for Americans to follow. The Castles were a young, elegant, attractive, wholesome, married couple who had become the rage of Parisian high society. In a word, they had class. If they could dance the new ragtime dances, then all of proper society could join the growing dance craze. The Castles were joined by other exemplars, such as Maurice Mouviet and Joan Sawyer, becoming catalysts in the ragtime dance mania of 1912 to 1915... the largest dance craze the world had ever seen. After two centuries of Americans dancing in the European manner, Europe was now importing the latest American dances and music.

During the ragtime dance craze, the ballrooms were dominated by a single dance, the One-Step, where a couple merely walked one step to each beat of the music. Its immense popularity was due primarily to its simplicity. But those who were especially fond of the new dancing had a wide variety of more complex steps and styles to choose from. The Argentine Tango, which had been greatly modified in Paris, was renowned for its flirtations with sensuality, previously forbidden in public dancing. In contrast, the Hesitation Waltz was characterized by an elegant, almost balletic grace. The Maxixe was a swaying Brazilian polka that was adopted as a Tango. Vernon and Irene danced the One-Step in a unique style that became known as the Castle Walk. The Half-and-Half was an unusual hesitation waltz in 5/4 time, accompanied by even more obscure experiments in 7/4 time. Finally, the Fox-Trot became the latest fad in the last months before the Great War.

World War I brought an end to the ragtime era dance craze. The twenties saw a revival of social dancing with Classic Jazz music, the Charleston, Collegiate and Black Bottom. The Tango adopted a more "gaucho" style under the influence of Rudolph Valentino, and the kicking Fox-Trot started to become a smoother walking. Although the twenties saw a return of tremendous enthusiasm for dancing, it never quite reached the heights of originality, diversity and mass popularity seen in the ragtime era.

# LA HUNGROISE.

73

or ung-WAHZ-eh  
(pronounced ung-WAHZ, also spelled Hongroise)

"The national waltz of the Hungarians is one of the most pleasing dances in Europe; and, in the country from which it takes its title, is performed on festive occasions with equal zest by the magnate and the peasant, its distinguishing movements being characterized by simplicity and elegance, which have deservedly placed it among the most favored and fashionable dances of the continent.

- Charles Durang in *The Ball-Room Bijou*, 1847

The TURNING REDOWA done in polka time:

Possible pronunciations: REH-doh-wah;  
REH-doh-vah;  
RAY-doh-VAH

- 1) Facing line-of-direction, step <sup>(step)</sup> down onto the R, in place. <sup>(short)</sup>
- &) Extend L straight forward (reaching under your partner's R leg) and step on it. <sup>(long)</sup>
- 2) Turn  $\frac{1}{4}$  to the right closing R to L (facing out of the room). <sup>(short)</sup>
- &) Pause on the R, continuing to turn clockwise, to end facing against LOD.
- 3) Step <sup>(step)</sup> down onto the L, in place. <sup>(short)</sup>
- &) Extend R straight back, stepping on it, drawing your partner's leg under your R. <sup>(long)</sup>
- 4) Turn  $\frac{1}{4}$  to the right closing L to R (facing into the room). <sup>(short)</sup>
- &) Pause on the L, continuing to turn clockwise to end facing LOD again.

Repeat. (This is essentially a Polish Pas de Basque done turning clockwise.)

To dance as a couple in <sup>old</sup> waltz position, the lady starts with steps 1-2 while the man does steps 3-4. Then vice-versa to continue turning.

(To do the Redowa to 3/4 waltz music, simply omit the pause at the end.)

*Old waltz pos has the ML + WR<sup>H</sup> out but lowered ally want pos w/ M<sup>H</sup> on top of W (W hold M thumb-)*

## SEQUENCE

Based on a description by Elias Howe in 1862.

(one bar of music = 2 counts)

### HUNGROISE STEP:

In waltz position, with the gent facing out of the room:

- &) He raises his left leg to the left side, hopping on the right.
- 1) Click the heels together in the air.
- &) Step L to the left side (she steps side R) toward LOD.
- 2) Close R to L.

3-4) Repeat the heel click.

5-8) Execute a full turning Redowa, beginning with the man turning  $\frac{1}{4}$  and backing (stepping L-R-L) while the lady turns to the right to step R-L-R. Continue to complete the full turn with his R-L-R and her L-R-L.

REPEAT these 8 counts three more times then:

### CHORUS:

Elias Howe's description continued with a <sup>dolly tempo</sup> galop and turn (polka). For the short 8-bar break in the tune *Lezginka*, one may galop 4 slides and half-turn (he steps L-close-L-close-L-close-L-hop, turning  $\frac{1}{2}$  clockwise), galop 4 slides on the other foot and half-turn, then do a turning polka for 4 bars.

- REPEAT THE ENTIRE DANCE UNTIL HAPPILY EXHAUSTED -



### AMERICAN ONE-STEP TANGO

Based on a description by Caroline Walker, The Modern Dances

Shortly after the Tango craze swept Paris, America developed a similar fascination with the dance. But unlike the Parisians, most Americans were intimidated by the complexity of this Argentine dance. As a result, the name "Tango", with its exotic appeal, was applied to the same Ragtime steps that Americans were already doing.

In 1914, Caroline Walker explained it this way:

"What has been taught and danced for the past two or three seasons as the Tango is, in reality, not the Argentine Tango, but has been classified by the best authorities as the One-Step. I therefore bow to common usage and teach the One-Step as the Tango because it is the dance which the majority of people recognize as the Tango."

The characteristic feature of this American Tango is that it is danced with one slow step to each beat of the music, unlike the Argentine Tango which is composed of slow and quick steps.

FIGURE 1: FOUR STEPS FORWARD AND BACK (4 ea way)

Taking Tango (Closed Promenade) Position, both walk four slow steps forward in line-of-direction, beginning with outside feet (his L, her R). The lady then turns 180° to her left (the man does not turn) into Yale position (right shoulders touching) and walks four more slow steps forward to the starting place. Meanwhile, the man walks backward four slow steps in Yale position. A nice Tango flair would be a "frottado" sweep of the lady's right foot, in an arc, as she turns into Yale position.

FIGURE 2: CIRCLING (8 steps)

Keeping right-shoulder Yale Position, both walk forward in a circle around each other for eight slow steps. (Sometimes known as a Pomander Walk.) To do this, the man reverses direction from backward to forward, but he should be careful not to halt his partner's smooth forward progress into the Circling.

FIGURE 3: THE GRAPEVINE (8 steps)

Man's steps: Step L to the left side (facing partner), cross R behind the L (in left-shoulder Yale Position), step L to the left side, cross R over in front of the L (in right-shoulder Yale Position). Repeat the four slow steps.  
Lady's steps: Step R to the right side (facing partner), cross L over in front of the R, step R to the right side, cross L behind the R. Repeat.

FIGURE 4: DRAW (3 draw close then stamp)

Facing partners, take one step directly to the side (line-of-direction) then, keeping the trailing foot on the floor, draw it up until the heel touches the leading foot. Do this Draw Step three times, then stamp with the trailing foot (on count 7). A preferred Tango styling is the "scorpion pose" where you raise the leading arms in a graceful curve overhead while looking down at the straightened trailing leg (he looks down to his right as she looks down to her left).

After the stamp, both look toward line-of-direction and repeat the sequence from the beginning.



Coquette, or Love Chase.

A Collection of

**FAVORITE POLKAS**



Allemande attitude

Tempo:  $\text{♩} = 104$

The Polka spread from its Bohemian birthplace to Paris and then through the western world in 1843-44. American dance master Charles Durang predicted that, "The Polka...will doubtless eclipse the old Cotillion and reign as the ruling star of La belle Assemblée." Nine years later, he confirmed that, "The sedate and the joyous, the learned and the unlearned, the professor and the mechanic, all were taken with its vivid and inspiring music and simple step, and...became lost in the Polka mazes of the ballroom."

The great popularity of the Polka was partly due to its combination of the intimacy of the Waltz with the vivacity of the Scotch Reel. Another attribute of the Polka was its wide range of variations, at a time when variety in dancing was highly valued. The following variations are collected from the early years of the Polka (1844-1860).

**PROMENADE** Polka forward in a side-by-side position, with the gent's R arm around the lady's waist and her L hand on his R shoulder, outside arms akimbo (i.e. hands on hips). Glide the outside foot (gent's L, lady's R) boldly forward; close the rear foot to the fore (to 3rd position); glide the outside foot forward again; hop, closing the inside foot to "6th position" (free heel touching the supporting ankle, with the toe pointed down to the floor, almost touching the floor). Repeat on the opposite feet.

**POLKA VALSE** (the basic Polka) Face partners and take ballroom position. Do the above steps turning clockwise halfway around on counts 3 & 4 (but not before), still closing the feet to 6th position on count 4. Some dancers favored an inclination of the body into each step of the Polka, as opposed to the erect body carriage of the Waltz. The Polka was often preferred to be danced in a dotted (rant) rhythm:  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ , beginning with a preliminary hop.

**REVERSE** The "Valse à l'Envers" is simply a Polka that turns counterclockwise. The Reverse Polka presents no great difficulties when danced in a straight line, but compounds the counterclockwise turning when the path of travel hooks to the left.

**DEUX TEMPS** The Valse à Deux Temps can be a confusing term. "Waltz" could refer to any turning dance, including the Polka Valse, and "deux temps" meant "two dance motions," the first of which (a glide) had one step, and the second (a chassé) had two. The Deux Temps soon became mistranslated as the "Two-Step" (even though it had 3 steps). The Deux Temps could be danced to either waltz or polka time. Despite the name confusion, the step is the essence of simplicity: a smoothly turning polka without a hop, starting with a side step, keeping the feet close to the floor at all times. By the end of the century, the Two-Step had surpassed the hopping Polka in popularity.

**PURSUIT** One of the dancers Polkas (or Two-Steps) directly backward, as the other advances. Ladies' dresses did not have long trains in the mid-century, so they could dance backwards. They were advised to step back "boldly" on the first step of each bar. Gentlemen should not interpret this term by their own long steps, but should withhold their advances to the strides of their partner. The Pursuit can also be done in an open two-hand hold, sometimes shading (twisting) the body a little.

- ✓ **POLKA TREMBLANTE** This is an early, bouncy Polka where each step has a down-up motion. Since this variation quickly became unfashionable in genteel society, it seems appropriate to combine it with the following partnering position which also became obsolete in the early polking days: The gent takes the lady's L hand with his R. Partners face ("vis à vis") during the first bar, then turn away ("dos à dos") for the second bar, still holding hands. Continue the alternaton.
- ✓ **COQUETTE** Also known as the "Love Chase." The lady escapes from her partner (possibly by turning to her R under their raised arms) and the gentleman pursues her, with arms akimbo, "attempting to look at his lady." (See the illustration above, from Charles Durang.) Flirtation, not speed, is preferred.
- ✓ **PAS D'ALLEMANDE** From the Coquette, the lady may choose to raise her right arm, letting her partner take it with his right hand. She then polks, turning under their raised arms, as the gent follows without turning. The man makes sure that his right elbow is also raised (in a graceful curve of the arm) to provide clearance for the lady.
- ✓ **CROSSED-HAND** If continuing from the Pas d'Allemande, face partners, keeping (lowered) right hands, and offer left hands under the rights. Do a turning Polka in this crossed-hand position, with hands held somewhat close to the heart.
- ✓ **BOHEMIAN** (Double, or Heel and Toe Polka) Place the straightened free leg to the side (2nd pos.), heel down, toe raised; close the same leg to the supporting foot, toe down (6th pos.); polka(3 steps) to the side (possibly turning). Repeat to the other side. Follow with four turning Polkas.
- ✓ **ZULMA L'ORIENTALE** Start with two turning Polkas. Then place the straightened free foot forward, pointing the toe to the ground (4th pos.); close the same leg to the supporting foot (3rd pos.); and conclude with one more turning Polka, commencing with a preliminary hop. Repeat to the other side.
- ✓ **4-SLIDE GALOP** Also called a 3-Slide Galop. Taking ballroom positon, do four straight slides of a chassé. Then turn halfway around on the 4th step, with a hop, as in the Polka. Repeat to the other side after turning, still traveling line of direction (looking over your elbows).
- ✓ **ESMERALDA** This is a variation of the 4-Slide Galop, wherin you execute the four slides and turn, but instead of repeating to the other side, follow with two turning Polkas. Repeat the 4-slide and two polkas to the other side (continuing line of direction).

Other polka variations referred to but not described in detail were the Polka Bremen Step, Butler Trot, Polka Sissone, Inconstante and many others. "The Polka should be varied as much as possible." -Ferrero

#### MID-CENTURY SOURCES WITH POLKA DESCRIPTIONS

1844 Eugene Coralli LA POLKA ENSEIGNEE SANS MAITRE. Paris	1858 Hillgrove HILLGROVE'S COMPANION & BALL-ROOM GUIDE.
1844 POLKAN, SADAN DEN DANSAS I SALONGERNA. Stockholm	1858 Elias Howe HOWE'S COMPLETE BALL-ROOM HAND-BOOK.
1847 Cellarius LA DANSE DES SALONS. Paris	1859 Edward Ferrero THE ART OF DANCING. NY
1848 Charles Durang THE BALL-ROOM BIJOU. Philadelphia	1860 "Polkarius" ALMANACH MANUEL DE LA DANSE. Paris
c1850 "A Dancing Master" THE ART OF DANCING. London	c1861 Eugene Coulon COULON'S HAND-BOOK. London
1854 D.L. Carpenter THE AMATUER'S PRECEPTOR. Phila.	1862 Gawlikowski GUIDE COMPLET DE LA DANSE. Paris
1856 C. Durang THE FASHIONABLE DANCER'S CASKET. Phila.	1862 Elias Howe THE AMERICAN DANCING MASTER. Boston
1857 Thos. Hillgrove SCHOLAR'S COMPANION & VADE MECUM.	1863 Thos. Hillgrove THE ...ART OF DANCING. NY

**TANGO AMOROSO**  
U.S.A - Argentina

These steps were described in 1914 by the your Argentinean Señor Juan Barrasa. At the time, dancers in Paris and London were crazy about the new Tango, but were primarily doing it in the refined style as modified by the French. Barrasa's steps and style were apparently closer to the Argentine original.



Steps are described for M, W use opp ftwk.

I

**INTRODUCTION:** 4 bars of music. At the end of the 4th bar, immediately before stepping fwd, the M kick their L ft sharply back. (W do not kick at this time.)

**EL PASEO** (Walking)

Cts 1-4: In waltz pos, do 4 medium-slow steps in LOD, M beg fwd L, W back R.

**MEDIA LUNA**

Ct 5: Cpls do 1 more step in LOD (M L fwd, W R bkwd)

6: M touches R close to his L, w/out wt.

&: M kicks R straight fwd or diag R fwd. (W kicks L heel bkwd.)

7: M step R bkwd.

8: M touch L beside R, w/out wt.

&: M kick L heel back. (W kicks R fwd)

**EL PASEO**

Repeat cts 1-4.

**CORTE** (Stop step)

Ct 5: Cpls do 1 more step in LOD (M L fwd, W R bkwd)

6: M touches R beside L, w/out wt.

&: M kicks R fwd or diag R fwd. (W kicks L heel bkwd.)

7: M step R bkwd. (W step L fwd).

8: M hold (W draw R to L)

Note: Barrasa suggested that the M raise his L toe in his final position, but the photo of him doing this step shows him extending his toe straight.

**CORTE DE LA DAMA** (Corte of the lady)

Ct 1-4: M stay in place (release MR, WL hands) while he pushes W away into a repeat of the Corte.

1: W shift or step R bkwd (slow).

2: W touch L beside R, then flicks it bkwd (quick-quick).

3: W step L fwd twd M (slow).

4: W draw R to L.

**CORTE** sdwd

Ct 1-4: Both Corte tog, but end in R Yale pos (social dance pos with R hips adjacent).



II

FIGURA DEL EBRIO (Drunk figure).

Travel sdwd with a grapevine step twd ctr of room:

- Ct 1-2: M step L-R fwd (W step R-L bkwd) into R Yale pos.  
3-4: M step L sdwd, then R behind and draw W fwd into waltz pos (W step L directly twd M on 4, do not pass his L side).  
5-6: M step L sdwd, then fwd R into R Yale pos, similar to cts 1-2.  
7: M cut in front of W with L ft and turns 1/2 CW (W step R fwd between M toes, turn CW with M in waltz pos).  
8: M step R sdwd twd ctr of room (W step L sdwd).
- 1: In waltz pos, M step L sdwd away from ctr of room.  
2: M step R behind L drawing W fwd into waltz pos as in ct 4 above.  
3-4: M step L sdwd, then step R across L into R Yale pos.  
5-6: Repeat cts 1-2, in waltz pos.  
7: M step L sdwd, turn (as cp1) 1/4 L (CCW).  
8: Facing out of room, both point R to R side, no wt.

III

CORTE DE LADO (Corte to side)

- Ct 1: M step R across L (W L across R) and twist to promenade pos (closed social dance pos), both face LOD.  
2: M touch L toe beside R heel, then immediately kicks L heel bkwd (quick-quick) as W does same in mirror image.  
3-4: Promenade fwd 2 steps, M beg L, W R.  
5: Touch-kick outside ft as in ct 2.  
6-7: Promenade fwd 2 steps, M beg L, W R.  
Take this last step fwd somewhat away from ptr, to make room for:  
8: M hold on R ft while sweeping L out, around and over R in a large crescent arc (also called Frotado). W mirror M, sweeping into:

EL OCHO ARGENTINO (Argentine Fig 8, called Cruzado or scissors by others)

- Ct 1: Facing ptr, M step L over R (W step R over L).  
2: M point R to R side, no wt (W opp ftwk).  
&: M kick R heel sharply to R side (W opp ftwk).  
3-4-&: Repeat cts 1,2,& with opp ftwk.  
5-6: Repeat cts 1-2. (M cross L over R, point R sdwd then kick)  
7: Repeat ct 3 (M cross R over L)  
8: M touch L to L side twd LOD (W opp ftwk).

INTRO

MOLINETE

- Ct 1-2: M step L fwd twd ptr, then rocks back on R  
3-8: Repeat rocking steps, slowly turning CCW, completing 1-1/4 turns. End facing beg pos ready to repeat dance.

REPEAT ENTIRE DANCE

On the last (3rd) ending, hold the final ct 7 of Ocho, then both step fwd on inside ft and dipping, touch outside knee to floor.

**NOTES:**

**MUSIC**

This sequence fits best with the music "Rentintin" by Eduardo Arolas, offered on an Academy tape. It also fits any "straight" tango music of 9-bar phrases.

Since this is in essence a "One-step Tango", the music should be a faster tango, about 80 beats per minute, which was average for Buenos Aires recordings of tango at that time.

**RECONSTRUCTION**

This reconstruction contains only 2 modifications from the original description:

Barrasa described the initial steps as beginning with the M R and W L. I occasionally teach this ftwk in advanced-level workshops, but most dancers who are accustomed to the 1914 American tradition (ML, WR) find that this reversal limits the usefulness of these steps in improvisation.

Barrasa's "Figura del Ebrio" was a short 4-ct fragment that has been slightly expanded through repetition. The other steps and patterns are reconstructed as described.

Dance notes by Richard Powers © 1990

This dance was taught by Richard Powers at the 1991 Idyllwild Folk Dance Camp and Santa Barbara Symposium.

Presented by Beverly & Irwin Barr  
Camp Hess Kramer Institute  
October 11-13, 1991

# The One Step

77

Brief descriptions of a few selected One-Step variations



*Cassette: Side #14*

## BASIC WALKS

- "Yale pos" referred to in "Yale Walk" is ballroom pos w/R hips adj'*
- o One-Step Simply walk, backing the lady, one step to each beat of music. Gent starts forward left, lady back on her right.
  - o Castle Walk Step up onto the balls of the feet with each step, legs stiffened a bit. Long steps.
  - o Polka Skip Backing the lady, do a quick little 1-2-3 polka step, then another. Possibly high kick behind in preparation.
  - o Lame Duck (Canter) Alternate high and dipping steps, as if limping.
  - o Bunny Hug One-step in a hugging hold.
  - o Dog Trot One-step in a brisk run, with stiffened legs.
  - o Turkey Trot Many variations. One is a dog trot interrupted with stops and kicks to the rear, possibly flapping arms.
  - o Pony Trot One-step skipping. Add a brief hop between each step. Brisk and gliding.
  - o Fish Walk A slower, waddling pony trot. Step, hop, step, hop.
  - o Yale Walk A one-step in Yale Position, standing the to side of your partner, usually right hip to right hip, sometimes left.
  - o The Snake (The Step Out) From a one-step, cross over into Yale Position. Then back over. Snake alternates side to other side.
  - o One Step Cortez From a one-step, step into Yale for 2 steps, then step back to facing for 2 steps.
  - o Boat Swing Gent crosses L over to R side as lady crosses R behind L. Back lady 2 steps. Repeat to other side, swaying as a boat.
  - o Aeroplane Walk Same 1-2-3 pattern as the Boat Swing, but holding both arms out to the sides like wings.
  - o Skaters Walk One-step in skaters position, both walking forward. A variation has the gent directly behind the lady, both starting R.
  - o Figure 8 One-step backing the lady in a large figure 8 pattern on the floor.
  - o Spiral Similar, but curve the floor pattern tighter into a spiral until you are turning in place.

## URNS

- In turns, most yrs pumped arms stly even tho Teachers discouraged this. Arms away into steps*
- o Spin (Turn, Swing) Like a buzz-step swing, both starting R. No bouncing up & down. Castle photo shows R between partner's legs.
  - o Chicken Scratch Similar, but as you step R, kick L to the rear at the same time, like a chicken scratching in the dirt.
  - o Egg Beater Face partners and alternately kick feet to the rear. Do this while turning to look like an egg beater.
  - o Pomander Walk Both one step forward around each other in Yale Position. Turn the other shoulder in and walk the other direction.
  - o Traveling Turns A schottische spin without the hops. Each step is a half-turn, R between partners legs. Kick L back when free.
  - o Promenade Turnout Two walks forward in promenade position, beginning with outside feet, then 2 steps of the Traveling Turn.
  - o Turning Fish Walk Just that...a Fish Walk turning in place, like a schottische.

## HESITATIONS

- o Dip Simply stop one-stepping with a dip (bending the legs but not necessarily the body).
- o Single Hesitation After one-stepping, back the lady one more step and hold. Or back the man. Hold is usually for 2 counts.
- o Double Hesitation After 4 steps backing the lady, back her 1 more, back the man 2, back the lady 1. Arms swing with steps.
- o Triple Hesitation After 4 steps, back the lady 1, back the man 2, back lady 1, back man 2, etc., alternating footwork.
- o Castle Rocks As gent stands L, he swing R fwd, toe to ground; swing R back, swing R fwd; step R. Lady opposite. Same, other side.

## GRAPEVINES

- o Basic Grapevine Step to the side, facing partner, cross the 2nd foot in front of the first, side step, cross 2nd behind. Repeat.
- o Marcel Wave (Yale Grapevine) As she crosses in front on the 2nd step, he crosses behind, vice versa on the 4th step. Repeat.
- o Grapevine Dip With either of the above steps, dip on the 2nd and 4th steps.
- o The Scissor Back the lady in Yale pos. 4 steps; face and continue with 4 steps of the Marcel Wave. Repeat.
- o Crab Step Marcel Wave with no twisting of the body whatsoever. Variation: Cross-in-front follows partner's cross-behind.
- o Double Crab Crab Step done double time, 2 steps per beat.
- o Sawtooth Crab Back the lady 2 steps, back the man 2 steps, etc., while progressing to the side, forming a sawtooth pattern.
- o Picket Fence Back the lady 4 steps, back the man 4, etc. Sometimes done in a fast trot.
- o Cross-8 Swing (Eight-Step) Walk 3 steps fwd in promenade position; stop & turn in toward partner to counter-promenade 3 steps. QQS.
- o Snake Dip Cross-8 Swing (3 promenade steps and a hold while turning in) dipping in the 2nd of the 3 steps.
- o Zig-Zag Back the lady 3 steps in left-hip Yale pos, pivot to rt-hip Yale on ct. 4. Back lady 3 steps, pivot to left-hip Yale.
- o Serpentine Back the lady, gent crossing each step over the other while the lady crosses each step behind the other.

## OTHERS

- o Glide A simple chasseez (galop) smoothly.
- o 4-Slide Series of 4 chasseez, each ending with a half-turn, like an extended polka. Side, close, side, close, side, close, side, turn.
- o 2-Side Polkas and 2-steps (a smoother polka without the hop) were included in one-step sequences.
- o Grizzly Bear Many versions. A common one is a lumbering side-close-side-close. Half the tempo of the Glide (which was doubletime).
- o Wallaby Jump Both dancers step to the same side, then hop 3 more steps to that side. Repeat to the other side.
- o Drag Step He side-steps L, shooting the R out to the rt. Side; then drags the R to the L. Lady does opposite steps. Repeat.
- o Get Over Sal Similar to the Drag Step. He steps L to the L side and leans & looks down to the rt; draw R to L. Repeat other side.
- o The Outer Edge Back the lady 2 steps shifting into right-hip Yale pos. Then turn to face partners doing the Get Over Sal step.
- o Camel Walk Many versions. An early one is to sway the hips forward and backward, in unison with partner, while stepping side.
- o Flea Hop May versions. One is to leap to the side, closing both feet together as you land. Repeat in same direction or reverse.
- o Anderson Turn Back the man in Yale pos. Then the man stops while she continues forward around him (he pivots on both toes).
- o Wind-Up Push away from partner for 2 steps, his L hand keeping her R. Then he pivots left for 3 steps while she walks CW around him (this wraps his L arm around his own neck). They meet closely, take ballroom hold and do Traveling Turns.

# TANGO AMOROSO

These steps were described in 1914 by the young Argentinian Señor Juan Barrasa. At that time, dancers in Paris and London were crazy about the new Tango, but were primarily doing it in the refined style as modified by the French. Barrasa's steps and style were apparently closer to the Argentine original.



Steps are described for the man. Lady steps opposite.

## I

INTRODUCTION: 4 bars of music. At the end of the 4th bar, immediately before stepping fwd, the man kicks his L foot sharply back. (The lady does not kick at this time.)

### EL PASEO (Walking)

Counts 1-4: In waltz pos. back the lady 4 medium-slow steps against LOD, man beg. fwd L, lady back R.

### MEDIA LUNA

Count 5: He backs the lady a fifth step L.  
Count 6: He touches his R closed to his L, w/o weight.  
Count "and": He kicks his R fwd or fwd right diagonal. (She kicks her L heel back.)  
Count 7: He steps back R w/ weight.  
Count 8: He touches his L closed to his R, w/o weight.  
Count "and": He kicks his L heel back. (She kicks her R fwd.)

### EL PASEO

Repeat counts 1-4.

### CORTE (Stop Step)

Count 5: He backs the lady a fifth step L.  
Count 6: He touches R closed to the L, without weight.  
Count "and": He kicks R fwd or diagonal fwd right. (She kicks her L heel back.)  
Count 7: He steps R straight back, with weight, and holds on count 8. (She steps fwd L.) Note: Barrasa suggested that the man raise his L toe in this final position, but the photo of him doing this step shows him extending his toe straight.

### CORTE DE LA DAMA (Corte of the Lady)

Counts 1-4: Man stays in place and pushes lady away, into a repeat the Corte.  
Lady's step - Count 1: Shift or step back R (slow).  
Counts 2, "and": Touch L to R then flick it back (quick-quick).  
Count 3: Step forward L toward the man (slow). Hold for count 4.

### CORTE to the side

Counts 1-4: Both do the Corte together, but end in Right Yale position.

## II

### FIGURA DEL EBRIO (Drunk Figure)

Traveling sideways with a Grapevine step, into the center of the room:  
Counts 1-2: He steps forward L and R. (she walks back R and L) in R Yale position.  
Counts 3-4: He steps side L then crosses R behind L as he draws her fwd into waltz position (she steps L directly toward him on 4, not passing to his left side).  
Counts 5-6: He steps side L and forward R in R Yale position, similar to counts 1-2.  
Count 7: He cuts in front of her with his L foot and turns  $\frac{1}{2}$  clockwise, as she steps R forward between his toes, turning clockwise with him, in waltz position.  
Count 8: He steps side R with weight, toward the center of the room. She steps side L.

(over)

## FIGURA DEL EBRIO (continued)

- Count 1: Staying in waltz pos., he steps side L away from the center of the room.  
 Count 2: He crosses R behind L, drawing her fwd in waltz pos. as in count 4 above.  
 Counts 3-4: He steps side L then crosses R over L, in R Yale position.  
 Counts 5-6: Repeat counts 1-2, in waltz position.  
 Count 7: He steps side L, turning (as a couple)  $\frac{1}{4}$  to the left (CCW).  
 Count 8: Facing out of the room, he points his R to the right side without weight.

## III

## CORTE DE LADO (Corte to the side)

- Count 1: He crosses R over L (she L over R) and twists to promenade pos, <sup>both</sup> facing LOD.  
 Count 2: He touches L toe to R heel w/o weight then immediately kicks L heel back (quick-quick) as she does the same mirror image.  
 Counts 3-4: Promenade forward 2 steps, beginning with his L, her R.  
 Count 5: Touch-kick outside feet as in count 2.  
 Counts 6-7: Promenade forward 2 steps as in counts 3-4.  
 Take this last step forward somewhat away from your partner, to make room for:  
 Count 8: Holding count 7 (on his R foot), he sweeps his L foot out and around over his R in a large crescent arc (also called Frotado). She mirrors, sweeping into:

## EL OCHO ARGENTINO (Argentine Figure-8, called Cruzado or Scissors by others)

- Count 1: Facing partner, man crosses L over his R (she crosses R over L).  
 Count 2: He points his R foot to his right side w/o weight (she mirrors).  
 Count "and": He kicks his R heel sharply to his right side (she mirrors).  
 Counts 3-4-and: The same to his left side, crossing his R over his L.  
 Counts 5-6: Repeat counts 1-2, crossing his L over his R.  
 Count 7: Repeat count 3, crossing his R over his L.  
 Count 8: He touches L to the left side, toward LOD (she mirrors).

## INTRO

## MOLINETE

- Counts 1-2: He steps fwd L, toward his partner; then rocks back onto his R.  
 Counts 3-8: Repeat the rocking, slowly turning CCW, completing  $1\frac{1}{4}$  turns.

## REPEAT THE ENTIRE DANCE

On the last (third) ending, hold the final count 7 of the Ocho, dipping the outside knee to the floor.

## NOTES:

## MUSIC

This sequence fits best with the music "Rentintin" by Eduardo Arolas, offered on an Academy tape. It also fits any "straight" tango music of 8-bar phrases.

Since this is in essence a One-Step Tango, the music should be a faster tango, about 80 beats per minute, which was average for Buenos Aires recordings of tango at that time.

## RECONSTRUCTION

This reconstruction contains only two modifications from the original description: Barrasa described the initial steps as beginning with the man's R and the lady's L. I occasionally teach this footwork in advanced-level workshops, but most dancers who are accustomed to the 1914 American tradition (man's L/lady's R) find that this reversal limits the usefulness of these steps in improvisation.

Barrasa's 'Figura del Ebrio' was a short 4-count fragment that has been slightly expanded through repetition. The other steps and patterns are reconstructed as described.



**THE TRIPLET GALOP QUADRILLE**

*The first figure of "The Triplet", a three-part English quadrille recorded by Charles Durang in his Fashionable Dancer's Casket, 1856.*

**CHORUS:** All 4 couples in quadrille formation "aim" toward the couple to the right and gallop 4 slides to their places; balance one step into the set while turning 1/8 clockwise; balance one step away while turning another 1/8 CW. Looking over elbows, couples gallop 4 slides to the next place and double balance turning 1/4 CW. Repeat to home.

**FIGURE 1:** Head couples gallop 4 slides up to the right side couple and quarter-turn CW on the 4th slide; gallop 4 slides, over elbows, to the opposite place. Repeat to the other side couple and home.

Side couples dance as the head couples did.

**CHORUS:** As before.

**FIGURE 2:** Head couples advance with 4 setting steps, half-coupled (side-by-side) with partners. Gents pass left shoulders. On the 4th setting step, the lady turns left to face home (he doesn't) and they take waltz position. Return to home with 4 turning galops (two-steps).

Side couples repeat this figure.

**CHORUS:** As before.

**FIGURE 3:** Head couple #1 galops down the set splitting bottom couple #2 who are advancing to the head, 7 slides (à Tiroir). Then couple #2 splits couple #1. Side couple #3 splits side couple #4 and vice versa.

**CHORUS:** As before. The entire sequence may be repeated.

*The figures are amended to fit the music "Schomberg Galop" by Charles D'Albert. Sheet music is available upon request - specify instruments you will use. Reconstruction by Richard Powers. Presented by Richard Powers, Idyllwild F.D. Camp, 1991*

BATRNA (STARA VLAJNA)  
Serbia

This dance comes from northeast Serbia, area of BOR, village of ZLOT, and is done by the Vlach people of the area.

PRONUNCIATION: bah-TRR-nah or stah-rah VLAI-nah

TRANSLATION: Old ladies dance, dedicated to

TAPE: Slobodan Slovic 1990

FORMATION: Belt hold preferred (L over R). May be done with hands down.

STYLE: Ft in slight stride pos with wt mostly on balls of ft.

METER: 2/4

PATTERN

Meas. Cts.

INTRODUCTION: Beg with music or wait 8 meas.

FIG. I: Facing ctr and moving in LOD. Fig is done with slight twist of knees and hips with heels slightly off floor.

1	1	Step R to R - shldrs twist bkwd R (push L shldr fwd).
	2	Almost close L to R with wt - face ctr.
2-3		Repeat meas 1, 2 more times (3 in all).
4	1	Step R to R - shldrs twist bkwd R (push L shldr fwd).
	2	Touch L toe slightly L, heel turned out.
5	1	Face ctr - step L fwd.
	2	Raise R low in front of L.
6	1	Step R fwd.
	2	Raise L low in front of R.
7	1	Step L bkwd.
	2	Close R to L.
8	1	Step L bkwd.
	2	Raise R low in front of L.

FIG. II: At leaders option, when music speeds up, do Fig. II  
Wt on L, face ctr, move in LOD.

1	1	Hop on L, R knee twists across L.
	&	Step R heel slight R with toe twisting from straight fwd, to point twd R.
	2	Close L to R.
2-3		Repeat meas 1, 2 more times (3 in all).
4	1	Step R in place as L lift bkwd.
	2	Kick L fwd while hopping on R.
5-6		Repeat meas 4, alternating ftwk twice more (3 in all).
7	1	Moving slightly R - hop on R, L knee turns out slightly.
	&	Step on L heel slightly L.
	2	Close R to L.
8	1	Step L slightly L.
	2	Stamp R beside L (full ft).





music does not hit steps all the way thru

Bulg, Rom, Serb area

Travis  
old ladies dance  
dedicated to

BATRINA (STARA VLAJNA)

Background: Northeast Serbia, area of BOR, village of ZLOT Vlach dance  
Time: 2/4 (1 over R)  
Formation: Belt hold preferred. May be done with hands down.  
Music: Slobodan Slović 1990 Tape

It in alt stride pose not mostly on balls of ft thru out dance  
Intro beg w/ music or wait 2 min

Meas. Ct.

Figure I facing ctr. Done w/ slight twist of knees and hips. <sup>up heels sltly off floor</sup>  
<sup>twist R shldr fwd to face</sup>

twist  
shldr fwd  
hips  
no twist  
twist

- 1 1 Step R, slightly diag to R
- 2 almost 2 Close L to R with weight, face ctr
- 2-3 Repeat meas. 1 two times
- 4 1 Step R slightly diag. to R
- 2 Raise L low in front of R <sup>twist & shldr fwd to face</sup> touch & toe sltly
- 5 1 Step L very slightly diag L face ctr
- 2 Raise R low in front of L, body straight
- 6 1 Step R very slightly diag R
- 2 Raise L low in front of R
- 7 1 Step L slightly diag to L <sup>skwd</sup>
- 2 Close R to L with weight
- 8 1 Step L slightly diag to L
- 2 Raise R low in front of L or tap

8 ->  
slightly lift  
slightly lift  
3 + touch

not much movement by older people, young pop just more movement

Figure II At leaders option, when music speeds up, do Fig. II

- 1 1 Wt on L, facing ctr moving slightly R, hop of L, R knee <sup>twists across L</sup> turns out slightly
- 8 Step R slightly to R <sup>kick</sup> w/ toe twisting from straight fwd to R
- 2 Close L to R taking weight
- 2-3 Repeat meas. 1 two times (3 ins all)
- 4 1 Step R slightly diag to R in rd, L lifts bk
- 2 kick Lift L in front of R fwd, hop R
- 5 1 Step L very slightly diag L rpt m 4 w/ exp ft w/ k
- 2 Lift R in front of L
- 6 1 Step R slightly diag to R rpt m 4
- 2 Lift L in front of R
- 7 1 Wt on R facing ctr & moving slightly R, hop on R, L knee turns out slightly
- 8 Step L slightly to L on heel
- 2 Close R to L taking weight
- 8 1 Step L <sup>sltly</sup> <sup>back</sup> (full ft)
- 2 Stamp R slightly diag to L in front of L with slight knee bend

Figure III

See next page.

3 hop-steps ->  
3 step-kicks - in pl  
-< hop-step-step step  
step-stamp

Very free style dancing

Belts - Serbs hold on sides of hips  
Vlach hold in front

BATRNA (STARA VLAJNA)  
(Continued)

Figure III *One in pt - usually done to faster music*

- |     |   |  |
|-----|---|--|
| 1   | 1 | Small leap R                                 |
|     | & | Strike L <sup>heel</sup> beside R, no weight |
|     | 2 | Small leap L                                 |
|     | & | Strike R <sup>heel</sup> beside L, no weight |
| 2-3 |   | Repeat meas. 1 two times (3 in all)          |
| 4   | 1 | Leap on R <sup>heel</sup>                    |
|     | & | Strike L <sup>heel</sup> beside R, no weight |
|     | 2 | Strike L <sup>heel</sup> beside R, no weight |
| 5   |   | Repeat Meas. 4 with opposite ftwk            |
| 6   |   | Repeat Meas. 4                               |
| 7   | 1 | Small leap on L                              |
|     | & | Strike R <sup>heel</sup> beside L, no weight |
|     | 2 | Small leap on R                              |
|     | & | Strike L <sup>heel</sup> beside R, no weight |
| 8   | 1 | Small leap on L                              |
|     | & | Strike R <sup>heel</sup> beside L, no weight |
|     | 2 | Strike R <sup>heel</sup> beside L, no weight |

*All strikes are stamps on heels w/heel turned out.*

*One is called by leader who can hold up hand to indicate which <sup>is to be done</sup> Fig by sticking up 1-2 or 3 fingers, or do <sup>one</sup> in order & signal changes w/ handkerchief after having done each fig several (2 to 4) times each.*

BRZAK  
Serbia

This dance is from the area around Studenica monastery in central Serbia. This dance was taught by Slobodan Slović at the 1990 Folk Dance Camp, Stockton and the 1991 Idyllwild Folk Dance Camp.

TRANSLATION: Rapid

PRONUNCIATION: BRR-zahk

TAPE: Slobodan Slović 1990

FORMATION: Mixed lines with hands joined in "V" pos.

STYLE: The dance moves to the R. It follows the musical phrase, but the movement is asymmetrical. It has a light and flowing style. It more resembles the Dinaric zone, but falls into the Moravsko choreographic region.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: No intro, or wait 8 meas and beg with Part II.

PART I:

Facing slightly R and moving in LOD

- 1 Step R fwd (ct 1);  
lift on R as L pushes fwd low to ground (ct 2).
- 2 Step L fwd (ct 1);  
lift on L as R pushes fwd low to ground (ct 2).
- 3 Hop on L (ct 1);  
Step R-L fwd (cts &, 2).
- 4 Step R-L-R fwd (cts 1, &, 2).

5-8 Repeat meas 1-4 with opp ftwk. On last step lift R bkwd.  
*Option - m 1-4 →, -m 5-8 ← (12/00)*

PART II: *or diag R*

Face ctr and move sdwd to R with very small flat footed steps.

- 1 Step R to R (ct 1);  
close L to R (ct &);  
repeat step-close (cts 2-&).
- 2-3 Repeat meas 1, twice more (3 in all).
- 4 Step R to R (ct 1);  
close L to R (ct &);  
step R to R with accent (ct 2);  
close L to R ankle (ct &).
- 5-8 Repeat meas 1-4 with opp ftwk and direction. *face R*

PART III:

- Wt on L, face ctr
- 1 Hop on L (ct 1);  
step R in front of L, turn slightly twd RLOD (ct &);  
step L back in place - face ctr (ct 2). End facing ctr.
  - 2 Low leap R on R (ct 1); *Bal*  
" " L " L (ct 2). *Bal*  
Note: During leaps leave free toe almost touching in place. *w/ knee*
  - 3-4 Pas-de-basque R and L. *(large sidwd movement)* *turned in*
  - 5 Moving twd ctr - hop on L (ct 1);  
step R fwd (ct &);  
step L fwd or beside R (ct 2). *(R ball, 2 full ft)*
  - 6 Jump fwd onto both ft with R slightly fwd of L (ct 1);  
Note: Ct 1 is a "ker-plunk" style of step only faster; step L  
first, then R.  
small leap fwd on R (ct 2).
  - 7 Hop on R fwd (ct 1);  
step L fwd (ct &);  
moving bkwd - step R back (ct 2).
  - 8 Hop bkwd on R (ct 1);  
step L bkwd (ct 2).

This dance was published in Let's Dance, November 1990

Presented by Joyce Himes  
Camp Hess Kramer Institute  
October 11-13, 1991

This dance has been R&S'd

BRZAK  
(Rapid) central Serbia,  
brn-zakk

**Background:** This dance is from the area around the Studenica monastery.  
**Time:** 2/4  
**Formation:** Hands down, mixed lines  
**Music:** Slobodan Slović 1990 Tape  
**Comments:** The dance moves to the right. It follows the musical phrase but the movement is asymmetrical. It has a light and flowing style. It more resembles the Dinaric zone but falls into the Moravsko choreographic region. 0

Meas. *Intro: no intro or wait 8 meas + beg of Part II*

Part I No introduction. Start facing slightly R and moving LOD.

- 1 Step on R (1), lift on R (2) → L pushes foot low to ground.
- 2 Step on L (1), lift on L (2) → R " " " " " "
- 3 Hop on L (1), step R (&), step L (2), still moving LOD
- 4 Step R (1), step L (&), step R (2), knees raised slightly
- 5-8 Repeat Measures 1-4 with opposite footwork, on last it lift R bkwd

Part II Facing center, moving sideways to R with very small steps

- 1 Step R>(1), close L to R (&), Step R>(2) close L to R (&) } rather stiff legged, flat footed
- 2-3 Repeat Measure 1 twice
- 4 Step R>(1), close L to R (&), Step R>with accent (2) close L to R ankle (+)
- 5-8 Repeat Measures 1-4 in opposite direction with opposite footwork.

Part III Weight on L, facing center

- 1 Hop on L (1), step slightly across on R, turning slightly RLOD (&), step back in place on L (2), hold (&) End facing etc
- 2 Low leap to R on R (1), low leap to L on L (2) (meas 2, leave free toe impl)
- 3 Leaping pas de basque to R (R,L,R)
- 4 High pas de basque to L (L,R,L)
- 5 W/ wt on L, hop in place (1), step forward R (&), step back on L (2) *level or beside R*
- 6 W/ R slightly forward, jump onto both feet (1), small leap onto R (2)
- 7 W/ wt on R, hop on R (1), step fwd on L (&), step back on R in place (2)
- 8 Hop on R (1), <sup>step</sup> swing L back behind and step (2). Note: m 5, ct 2, m 6, ct 1  
*can plunk only faster - L 13<sup>th</sup> than R*

*more P*  
*bkwd*  
*m 7, ct 2 + m 8, m 8, m 8 bkwd*

GOKČANSKO  
Serbia

Gokča is the name of one of the villages around the Studenica monastery in central Serbia.

This dance was presented by Slobodan Slović at the 1990 Folk Dance Camp, Stockton and the 1991 Idyllwild Folk Dance Camp.

PRONUNCIATION: GOHK-čan-skoh

TAPE: Slobodan Slović 1990

FORMATION: Mixed lines with hands joined in "V" pos.

STYLE: This dance is also known as "Prosto", meaning "simple".

-----  
METER: 2/4 PATTERN  
-----

Meas.:

INTRODUCTION: None

PART I:

Face slightly R of ctr and move in LOD

- 1 Hop on L (ct 1);  
Step R-L fwd (cts &,2).
- 2 Repeat meas 1.
- 3-4 With small steps, step R-L-R, L-R-L (cts 1,&,2; 1,&,2).
- 5-8 Repeat meas 1-4.

PART II:

Facing ctr

- 1 Step R in place, lift L to R ankle (ct 1);  
" L " " " " R " L " (ct 2).
- 2 Repeat meas 1.
- 3 Facing ctr and moving sdwd R - step R to R with slight knee bend (ct 1);  
close L to R (ct &);  
repeat step-close (cts 2,&).
- 4 Repeat meas 3 (4 step-closes in all), except do not take wt on last step. (R to R, close L to R ankle)
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

PART III:

- 1 Facing ctr - do a light leap R on R, thrust L fwd in front of R with straight knee (ct 1).  
repeat ct 1 with opp ftwk (leap L, thrust R) (ct 2).
- 2 Step R-L-R in place (cts 1,&,2).

- 3 Leap L fwd twd ctr (ct 1);  
step R bkwd (ct 2).
- 4 Step L-R-L in place (cts 1,&,2).
- 5 Moving twd ctr - hop on L (ct 1);  
step R-L fwd (cts &-2).
- 6 Jump on both <sup>ball</sup> ft with <sup>ball</sup> R slightly fwd of L (ker-plunk only  
faster - R first then L) (ct 1);  
leap R fwd, L lifts bkwd (ct 2).
- 7 In place - leap on L, R lifts <sup>low</sup> ~~bkwd~~ and <sup>behind</sup> ~~across~~ L (ct 1);  
" " " " R, L " " " " R (ct 2).
- 8 Repeat meas 7.
- 9 Face slightly R and move twd ctr (lead with L shldr)  
hop on R (ct 1) <sup>expl</sup>  
step L fwd (heel then full ft), knees slightly bent (ct &);  
close R instep to L heel (ct 2).
- 10 Step L fwd (ct ah);  
close R instep to L heel (ct 1);  
repeat step-close fwd (cts ah-2).  
Note: Meas 10 is very syncopated, use same styling as meas 9,  
<sup>but with steps than m-9.</sup>
- 11 Step L fwd (ct 1);  
facing ctr - step R bkwd (ct 2).
- 12 Step L directly behind R (ct 1);  
" R " " L (ct &);  
" L " " R (ct 2);  
turning to face LOD - hold with R in front of L (ct &).

Repeat from beg to end of dance.

Presented by Joyce Himes  
Camp Hess Kramer Institute  
October 11-13, 1991

This dance has been R&S'd

GOKČANSKO

Background: GOKČA is one of the villages around the Studenica Monastery.  
 Time: 2/4  
 Formation: Hands joined low, mixed lines  
 Music: Slobodan Slović 1990 Tape  
 Comments: Dance is also known as PROSTO, meaning "simple".

Meas.

**Part I** No intro. Start facing slightly R, moving LOD, Wt. on L

- 1 Hop on L (1), Step on R (&), Step on L (2)
- 2 Repeat meas. 1
- 3 Using small steps, step R (1), step L (&), step R (2)
- 4 Step L (1), Step R (&), Step L (2)
- 5-8 Repeat Meas. 1-4

**Part II** Facing center

- 1 Step in place on R, raising L knee (slightly) <sup>very fwd</sup> across R-leg (1) *swager feeling (darn-up)*
- 1 Step in place on L, raising R knee (slightly) across L-leg (2) " "
- 2 Repeat Meas. 1
- 3 Then, <sup>off the line</sup> facing center and moving to R,  
Step R (1), Close L, taking weight (&), Step R (2), Close L, taking weight (&)
- 4 Step R (1), Close L, taking weight (&), Step R (2), Close L, <sup>alt knee bend</sup> without taking weight (&)
- 5-8 Repeat Meas. 1-4 in opposite direction, with opposite footwork

**Part III**

- 1 Slight leap sideward on R, thrusting L fwd in front of R (1)
- 1 Slight leap sideward on L, thrusting R fwd in front of L (2)
- 2 Step in place R (1), L (&), R (2)
- 3 ~~Long~~ step fwd toward center on L (1), step back on R (2)
- 4 Step in place L (1), R (&), L (2)
- 5 <sup>moving twoblets</sup> Hop on L (1), step R (&), step L, ~~moving toward ctr~~ (2)
- 6 Jump on both feet with R slightly forward (1), <sup>leap</sup> Step on R, raising L up behind (2) *ker-plumbe only faster*
- 7 Step L, <sup>in pt</sup> raising and crossing R ft slightly behind (1), Step R, raising and crossing L ft slightly behind (2)
- 8 Repeat Meas. 7
- 9 Hop on R (1), Step fwd on L w/ <sup>heel then full ft</sup> slightly bent knees (&), Close R instep to L heel w/ slightly bent knees (2)
- 10 Step fwd L <sup>heel</sup> (ah), close R instep to L heel (1), Step fwd L (ah), close R instep to L heel (2)
- 11 Step forward L <sup>heel</sup> (1), step back R (2)
- 12 Step directly behind R on L (1), step directly behind L on R (&) step directly behind R on L (2), hold <sup>heel</sup> w/ R ft slightly in front (&). *→ turning to face LOD*

m 9-10 Face <sup>heel then full ft</sup> slightly R & move twoblets Presented by Slobodan Slović 1991  
 Idyllwild F.D. Camp, 1991  
 (lead w/ L shldr)

m 9-11 When stepping on L fwd, lead w/ heel then full ft



# KOLUBARSKI VEZ

Serbia

SOURCE: This dance is from western Serbia. It was taught by Slobodan Slović at the 1990 Folk Dance Camp, Stockton and at the 1991 Idyllwild Folk Dance Camp.

TRANSLATION: Literal translation of "Kolubarski" is "Kolubara" which is the name of a river; "vez" translates "embroidery".

PRONUNCIATION: koh-loo-BAHR-skee vehz

RECORD: Slobodan Slović 1990

FORMATION: Mixed lines with hands joined in "V" pos, almost rigid

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None

## PART I:

Face slightly R of ctr and move in LOD

1 Hop/bounce on L (ct ah);  
step R-L fwd (ct 1-2).

2 Step R fwd (ct 1); *lift*  
bounce on R, ~~close~~ *close* L to R ankle/heel - face ctr (ct 2). *behind R*

3 Face ~~slightly~~ *flat footed* L of ctr and moving in RLOD - step L fwd (ct 1);  
close R to L (ct &);  
repeat step-close (cts 2, &). *heel*  
Note: When stepping on L, most of wt is on ~~ball~~ *heel* of ft.

4 Step L fwd (ct 1);  
close R to L (ct &);  
step L fwd (ct 2);  
turning to face ctr - bounce on L, close R to L ankle/heel (ct &).

Note: During meas 3-4 on cts 1 and 2 (L ft) the step is almost flat footed with most of the wt on the ~~balls~~ *heels* of the ft.

## PART II:

Facing ctr and dancing in place

1 Small leap on R in place, tap L toe beside R heel (ct 1);  
" " " L " " " R " " L " (ct 2).

2 Repeat meas 1.

3 Small leap on R in place as L lifts bkwd (ct 1);  
Repeat ct 1 (ct 2).

4 Jump slightly fwd on both heels (ct 1);  
hold (ct 2). Yell - OH-PA!!

PART III:

- 1 Facing diag R and moving in LOD  
Hop/bounce on L (ct ah);  
small step on R-L fwd (ct 1-2);
- 2 Small step on R fwd (ct 1);  
turning to face ctr - bounce on R, close L to R ankle/heel (ct 2).
- 3 Facing ctr - step L to L, <sup>now</sup>leave R in place, ~~no wt~~ (ct 1);  
step R in place where it was (ct &);  
step L beside R (ct 2).  
step R in place (ct &). } Body wt over R
- 4 Step L on L, leave R in pl with no wt (ct 1);  
step R in place (ct &);  
step L beside R, no wt (ct 2). } Body wt over R

Note: This figure is usually done 4 times. The 1st time it is done, during meas 3 and 4  
 M exclaim: O-PA O-PA O-PA-HA  
 On the 2nd repeat of the figure the  
 W exclaim: NE-KA NE-KA NE-KA-GA  
 On the 3rd and 4th time through repeat the above.  
 Words can vary from village to village, this is just one example.

INTERLUDE:

- 1 Facing diag R and moving in LOD  
Walk R-L fwd (cts 1-2).
- 2 Walk R fwd - face ctr (ct 1);  
turning to face RLOD - pivot/bounce on R, touch L toe fwd in RLOD (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.

SEQUENCE:

The patterns change at the leaders discretion. When taught in class each figure and interlude was done 4 times each. Change of pattern was denoted by the leader twirling his/her handkerchief.

Presented by Joyce Himes  
 Camp Hess Kramer Institute  
 October 11-13, 1991

This dance has been R&S'd

*Dajicki taught in 77*

**KOLUBARSKI VEZ**

koh-loo-bahr-skee vehz

Background: From western Serbia.  
Time: 2/4  
Formation: Mixed lines, hands held down. almost rigid  
Music: Slobodan Slović 1990 Tape  
Comments: Dance starts facing center. Change patterns at leaders discretion.

Meas.

*Intro - none*

1-4x

4-4

1-4

2-4x

2-4

2-4

3-4x

3-4

3-4

*Interlude - 4x*

*Inter: 4*

*Inter: 4*

- 1 Step R to R (1), close L to R w/ wt (&), Step R to R (2)  
Close L no wt (&)
- 2 Repeat Meas. 1 w/ opposite ftwk and opposite direction-

1-4

2-4

Variation I 4x

- 1 *Face + move* → W/ wt on L, hop on L (1), Step R (2), close L to R (2)
- 2 Step R (1), raise L to ankle w/ bounce on R (2)  
Then, moving slightly diagonal L & moving sidw L
- 3 Step L (1), close R to L (&), step L (2), close R (&)
- 4 Step L (1), close R to L (&), step L (2), raise R to L ankle (&)  
*str 1-2, 12, m 3-4 wt mainly on heel*

3-4  
*Inter - 4*

Variation II 4x

- 1 *and leap* Step R (1), touch L toe to R heel (&), *side* step L (2), touch R toe  
*side* to L heel (&)
- 2 *and leap* Step R (1), touch L toe to R heel (&), *side* step L (2), touch R toe  
*side* to L heel (&)
- 3 *and leap* Step R, flip free foot up behind (1), *straight bk* step L, flip free foot up *straight bk*  
behind (2)
- 4 Jump slightly fwd on both heels (1,2) hold (2) yell ho-pa

Variation III 4x

- 1 *Face* → *move* → W/ wt on L, hop on L (1), *bnc* step R (&), close L to R (2)
- 2 Step R (1), raise L to ankle w/ bounce on R (2)
- 3 *Face* ↑ Step to L on L (1), step to R on R (&), close L to R (2),  
step R (&)
- 4 Step to L on L (1), Step to R on R (&), close L to R (2),  
hold (&).

*keep body wt over R. no wt*

Words (m) o-pa o-pa o-pa ha  
(w) ne-ka ne-ka ne-ka ga

*words can vary from village to village*

Presented by Slobodan Slović 1991  
Idyllwild F.D. Camp, 1991

*Interlude (Do 4x in all) w/ bounce*  
1-2 Walk in 2nd - RLR (1,2,1) pivot on R to face RLOD, touch L toe fwd in RLOD (2).  
3-4 Rpt in 1-2 w/ opp ftwk & dir

**KRIVA KRUŠKA**  
Serbia

This dance is from the region near Gruža in Šumadija, Serbia (central) area.

This dance was presented by Slobodan Slović at the 1991 Idyllwild Folk Dance Camp and Folk Dance Camp at Stockton.

TRANSLATION: Crooked pear tree

PRONUNCIATION: KREE-vah KOOSH-kah

TAPE: Slobodan Slović 1990

FORMATION: Mixed lines with hands joined in "V" pos.

STYLE: Most of the ftwk is done on the balls of the ft

METER: PATTERN

Meas.

INTRODUCTION: none or wait 8 meas

DANCE:

Facing diag R and moving in LOD

- 1 Step R fwd (ball of ft) (ct 1);  
step L almost in front of R (flat footed) (ct &);  
repeat ball-flat (cts 2,&).
- 2 Repeat meas 1, cts 1-& (ball-flat) (cts 1,&).  
turning to face ctr - low leap R to R (ct 2);  
close L to R ankle, no wt (ct &).  
Note: During meas 1-2, when stepping on R, step is almost a  
small leap.
- 3 Pas-de-basque L: Leap L slightly L, step R across L, step L  
back in place (cts 1,&,2).
- 4 Pas-de-basque R.
- 5 Small leap L on L, R lifts behind L ft (ct 1);  
" " R on R, L " " R (ct 2).  
Option, done mostly by M:  
With ft tog, jump sdwd L on both ft (ct 1);  
jump sdwd R (ct 2).
- 6-8 Pas-de-basque L-R-L.

Repeat from beg to end of music.

Presented by Joyce Himes  
Camp Hess Kramer Institute  
October 11-13, 1991

This dance has been R&S'd

**KRIVA KRUŠKA**  
(Crooked Pear Tree)  
kree-rah koosh-kah

**Background:** From the region near Gruža in Šumadija, Serbia, *central Serbia*  
**Time:** 2/4  
**Formation:** Open circle, mixed men and women, hands down in "V" position  
**Music:** Slobodan Slović 1990 Tape  
*Style* most of the ftwk is done on the balls of the ft

*Intro: move or wait 8 m.*

Meas.	Ct.	Pattern
1	1	Facing <del>ctr</del> , step side <sup>moving in LOD</sup> diag R <sup>in LOD</sup> on R ft ball
	&	Cross and step on L ft <sup>almost</sup> in front of R ft; flat
	2	Step <del>side diag R on R ft</del> <sup>in LOD</sup> ball
2	&	Cross and step on L ft <sup>almost</sup> in front of R ft - flat
	1	Facing <del>ctr</del> , step side <sup>in LOD</sup> diag R <sup>in LOD</sup> on R ft ball
	&	Cross and step on L ft <sup>almost</sup> in front of R ft - flat
3	2	Step side R on R ft with emphasis, <sup>turning to back ctr</sup> bend knee - flat
	&	Hold <sup>close to R ankle</sup> to L
	1	Step on L ft <sup>step</sup> in place
4	&	Cross and step on L ft in front of R ft
	2	Step on L ft in place
4		Repeat meas 3 with opposite ftwk and direction
5	1	Small leap side L on L ft, R <sup>lifts behind to ft</sup> } optional mostly done by m
	2	Small leap side R on R ft, L " " R " }
6	1	Step on L ft in place
	&	Cross and step on L ft in front <sup>or across</sup> of R ft
	2	Step on L ft in place
7		Repeat meas 6 with opposite footwork and direction
8		Repeat meas 6

*slt hip-down feeling  
the "t" is almost a leap  
while the "t" is a flat step*

*m 5 Jump ← on both ft Jay (1)  
" → " " " (2)*

*Rpt to end of music*

M Shepards dnc done in forest or mountains  
Trans - Shepards dnc from the forest

POŠUVOJA

poh-shu-voi-yah

Background: Region of BOR, village of ZLOT, Northeast Serbia (Vlach)

Time: 2/4 (4 over R)

Formation: Mixed lines, belt hold preferred but hands down may be used.

Music: Slobodan Slović 1990 Tape

Style: Very small steps, dancers close tog at beg. Dancers further apart later on in dnc. almost entire dnc done on ball of ft

Intro - 16 m

Meas. Ct. Pattern

Facing center, moving to R,

- 1 1 Wt on R, large step L across to R, twisting body <sup>ball</sup> <sup>hips</sup> <sup>R</sup> <sup>L heel</sup>
- 2 Step on R slightly to R (R ft still is behind & to L of L ft) <sup>Twist hips</sup> <sup>twd ctr</sup>
- 2-3 Repeat meas. 1 twice <sup>L heel Twist R</sup>
- 4 1 Step across on L (same as meas. 1, ct. 1)
- 2 <sup>One</sup> Lift on L, ~~raising R behind~~ & swinging in front
- 5 1 Step on R <sup>X</sup> fwd toward ctr
- 2 <sup>One</sup> Lift on R, bringing L in front
- 6 1 Step on L <sup>X</sup> fwd toward ctr
- 2 <sup>One</sup> Lift on L, bringing R in front <sup>have him rd</sup>
- 7 1 Step forward on R <sup>X</sup> <sup>hips</sup> <sup>ally</sup> <sup>L</sup> <sup>inside of R ft still</sup> <sup>floor</sup>
- 2 Step back on L <sup>directly toward R</sup> <sup>" " L " "</sup> <sup>hips</sup> <sup>straight fwd</sup>
- 8 1 Step R <sup>to R</sup> <sup>ally</sup> <sup>L</sup>
- 2 Raise L in front, with lift on R

m 7-8 Knees bend, down feeling <sup>had</sup>

Irish rock as in Siamese Birdy (broken ankle)

SARANO  
Serbia

This dance comes from the western Serbia. It is danced by Serbs in the Sarajevo plains area of Bosnia.

This dance was taught by Slobodan Slović at the 1991 Idyllwild Folk Dance Camp and Folk Dance Camp, Stockton.

TRANSLATION: Colorful

PRONUNCIATION: SHAH-rah-noh

TAPE: Slobodan Slović 1990

FORMATION: This dance was originally danced in mixed lines with W on M R side, and handkerchiefs held between a M and W who are not related. Hands are joined in "V" pos.

-----  
METER: 4/4

PATTERN  
-----

Meas.

INTRODUCTION: 8 meas

PART I:

Facing diag R and moving in LOD  
1 Step R-L fwd (cts 1-2, 3-4).

2 Step R to R - face ctr (ct 1-2);  
pivot/bounce on R to face RLOD, touch L fwd in RLOD (ct 3-4)  
hold, leave L touching fwd in RLOD (cts 3-4).

3-4 Repeat meas 1-2 with opp ftwk and direction (in RLOD). End facing LOD.

5-8 Repeat meas 1-4, except on last step, touch R almost beside L.

PART II:

Knees are rather stiff with accent on first step. Look in direction of movement.

1 Turning to face L of ctr - step R very slightly sdwd R with small knee flex (cts 1-2);  
close L to R (ct 3);  
step R in place (ct 4).

2-4 Repeat meas 1 alternating ftwk.  
Note, option: If your ptr is next to you turn and face ptr on first set of "3's" (opp ftwk for W), then turn to face neighbor on second "3".

PART III:

- 1 Facing ctr - leap R slightly R, L lifts behind R calf (lower for W) (cts 1-2).  
Repeat cts 1-2 with opp ftwk (leap L) (cts 3-4).
- 2-3 Repeat meas 1, twice more (3 in all).
- 4 In place - leap onto balls of both ft (wt mostly on L), R across L with R heel twisted twd L (cts 1-2);  
hold (cts 3-4).

PART III: VARIATION

W may do Part III, if they wish, when variation is called.

- 1 Facing ctr - with ft tog, jump slightly sdwd R, land evenly on both ft (cts 1-2);  
repeat jump twd L on both ft (cts 3-4).
- 2-3 Repeat meas 1, twice more (3 in all).
- 4 Jump fwd onto heels of both ft, ft tog (ct 1);  
hold (cts 2-4).

Note: Fig III variation is called at leaders discretion. The rest of the dance is done as noted (Fig I - III repeated) to end of ~~dance~~. *music*

Presented by Joyce Himes  
Camp Hess Kramer Institute  
October 11-13, 1991

This dance has been R&S'd



SARANO *shah-nah-nah on*  
(Colorful) *shah-nah-nah*

**Background:** This dance comes from Western Serbia. It is danced by Serbs in the Sarajevo plains area of Bosnia.  
**Time:** 4/4 *Wch MR side*  
**Formation:** Originally danced in mixed lines and moves LOD. Body slightly bent forward from hips. *H?*  
**Music:** Slobodan Slović 1990 Tape  
**Comments:** Handkerchiefs were held between men and women who were not related.

*Intro - 8 meas*

Meas.	Ct.	Pattern I
1	1-2	Facing Diag R and moving LOD, step R
	3-4	Step L
2	1-2	Step R & turn to face RLOD, leaving L ft in place
	3-4	Hold, leaving L ft pointing RLOD
3-4		Repeat meas. 1-2 with opposite ftwk and in opposite direction
5-6		Repeat meas. 1-2
7-8		Repeat meas. 3-4

*where face*

Meas.	Ct.	Pattern II	<i>Notes</i>
1	1-2	Step R <i>w/ shld knee flex</i>	<i>knees rather stiff w/ accent on first step / look in dir of movement</i>
	3-4	Turn slightly to L and/close L to R <i>3/Rimpl 4</i>	<i>if ptr not to you turn face ptr on first "3" w/ opp ftwk then neighbor on second "3".</i>
2		Repeat meas. 1 with opposite ftwk	<i>When doing next to it: do as described</i>
3-4		Repeat meas. 1-2	<i>Flat footed, rather stiff legged</i>

Meas.	Ct.	Pattern III Variant
1	1-2	Feet together, jump slightly to R, landing on both ft with wt even
	3-4	Feet together, jump slightly to L, landing on both ft with wt even
2-3		Repeat meas. 1 twice
4	1-2	Jump on both ft in place, <i>ft tog</i>
	3-4	Hold <i>hubs</i>

Meas.	Ct.	Pattern III Variant
1	1-2	Leap onto R, bringing L behind calf of R leg ( <i>W lower</i> )
	3-4	Leap onto L, bringing R behind calf of L leg ( <i>W lower</i> )
2-3		Repeat Meas. 1 twice <i>w/ heel fwd L</i>
4	1-2	Crossing R ft close in front of L, leap onto balls of both ft
	3-4	Hold

*Fig III variations are called at leaders discretion*

STUDENICKI MORAVAC  
Serbia

This dance comes from the Morava choreographic zone, specifically from the Studenica area (central Serbia).

This dance was presented by Slobodan Slović at the 1991 Idyllwild Folk Dance Camp and Folk Dance Camp, Stockton.

TRANSLATION: Studenica is the name of a monastery, Morava is the name of a river.

PRONUNCIATION: STU-deh-nech-skee moh-RAH-vahts

TAPE: Slobodan Slović 1990

FORMATION: Mixed lines joined in escort pos (back of R hand on own R waist, L hand joined at neighbors elbow)

NOTE: The dance normally starts with men only in promenade (escort) pos. Traditionally, during the slow music, the leader calls the first girl in to the dance next to him, and then other girls may join the line. When the music speed up, at the leader's option, change to second pattern. Leader designates change with handkerchief.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None

PART I:

Facing diag R and moving in LOD  
1 Step R-L fwd (cts 1-2).

2 Step R fwd (ct 1);  
touch L beside R (ct 2).  
Note: Shldr's rock slightly in direction and rhythm of stepping ft.

3-32 Repeat meas 1-2, alternating ftwk (step is done a total of 16 times).

PART II:

Facing ctr with hands joined in "V" pos  
1 Step R to R (ct 1);  
step L behind R (ct 2).

2 Step R to R (ct 1);  
step L across R (ct &);  
step R bk in place (ct 2). } R Pas-de-basque (PDB)  
Note: Body leans slightly L with entire body.

3-4 Repeat meas 2, alternating ftwk (PDB L-R).

STUDENIČKI MORAVAC, page 2

- 5 Hop on R in place (ct 1);  
step L bkwd behind R - body turns to face slightly to L of ctr.  
(ct &);  
step R fwd in place (ct 2).
- 6 Hop on R in place (ct 1);  
step L in front of R - body turns to face slightly R of ctr.  
(ct &);  
step R back in place (ct 2).
- 7 Facing ctr - hop on R in place (ct 1);  
step L bkwd (ct &);  
step R in place (ct 2).
- 8 Hop on R in place, touch L to L (ct 1);  
hop on R in place, lift L behind R calf (W lower) (ct 2).
- 9-16 Repeat meas 1-8 with opp ftwk and direction.

Presented by Joyce Himes  
Camp Hess Kramer Institute  
October 11-13, 1991

This dance has been R&S'd

stu-doh-nech-skee mah-nah-rah-ts

STUDENIČKI MORAVAC

are usually  
changes, made at beg of musical phrase  
89-V ✓

Background: This dance comes from the Morava choreographic zone, specifically from the Studenica area, named after the monastery and river.

Time: 2/4 *nostr (lk of RH on waist)*

Formation: Mixed lines, hands down, facing slightly R, moving in LOD

Music: Slobodan Slović 1990 Tape

Comments: The dance normally starts with men only in promenade position. Traditionally, during the slow music, the leader calls the first girl in to dance next to him, and then other girls may join the line. When music speeds up, at leader's option, change to second pattern.

*Intro: more Face + more LOD*

Meas.	Ct.	Pattern I	
1	1	Step R	<i>1 2 1 2 R L R Tch (16x = 8 m)</i>
	2	Step L	
2	1	Step R	<i>holds rock in direction of stepping on ea step ck video</i>
	&	Step L Tch R behind	
	2	Step R	
	&	Hold	<i>stick to phrasing of music</i>
3	1	Step L	
	2	Step R	
4	1	Step L	
	&	Step R	
	2	Step L	
	&	Hold	

Repeat Meas. 1-4 until leader signals change. *w/ kerchief*

H "V" pas	Ct.	Pattern II	
1	1	Facing ctr, Step R to R	<i>minimum number x dnc is done</i>
	2	Step L behind R	
2	1	Step R to R	<i>lean stly to w/ entire body</i>
	&	Step L across in front of R	
	2	Step R <sub>A</sub> in place	
3	1	Step L to L	<i>" " R</i>
	&	Step R across in front of L	
	2	Step L <sub>A</sub> in place	
4	1	Step R to R	<i>" " L</i>
	&	Step L across in front of R	
	2	Step R <sub>A</sub> in place	
5	1	Hop on R	<i>stly</i>
	&	Step back on L, turning body to L	
	2	Step on R in place	
6	1	Hop on R	<i>Step on L slightly in front of R, turning body to R</i>
	&	Step on L slightly in front of R, turning body to R	
	2	Step on R in place	
7	1	Hop on R	<i>Step on R in place</i>
	&	Step back on L	
	2	Step on R in place	
8	1	Hop on R, <del>pointing and</del> touching L out to side	<i>pointing and touching L out to side</i>
	2	Hop on R, lift L behind R calf, pointing toe down.	
9-16		Repeat to opposite direction with opposite footwork	

Presented by Slobodan Slović 1991  
Idyllwild F.D. Camp, 1991

V  
VRACARKA  
Serbia

This dance is done in Šumadija area of central Serbia, especially around Beograd and Mladenovac.

This dance was taught by Slobodan Slović at the 1991 Idyllwild Folk Dance Camp.

TRANSLATION: Girl from Vračar

PRONUNCIATION: vrah-CHAR-kah

TAPE: Slobodan Slović 1990

FORMATION: Mixed lines with hands joined in "V" pos.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None

PART I: TRAVELING

Facing R of ctr and moving R

1 Step R fwd with bent knee (down feeling) (ct 1);  
hop on R (up feeling) (ct 2).

2 Repeat meas 1 (step-hop).

3 Step R-L fwd (cts 1-2).

4 Step R fwd (ct 1);  
hop on R - turning to face ctr (ct 2).

5-16 Repeat meas 1-4 alternating ftwk and direction 3 more times (4 in all).

PART II: IN PLACE

1 Face ctr - step R in place, L knee lifts slightly in front of R - lower body turns slightly R, M lead with knees, W hips (ct 1);  
small hop on L (ct 2). *both ends may curl in - all pivot of ft to R*

2 Repeat meas 1 (step-hop).  
Note: Meas 1-2 are very syncopated, ct 1 is held as long as possible before hopping on ct 2.

3 Small step R in place - lower body turns slightly R, M lead with knees, W hips (ct 1);  
step L beside R (ct 2).

4 Small step R in place, L knee lifts slightly in front of R;  
small hop on L - turning to face ctr (ct 2).

5-16 Repeat meas 1-4 alternating ftwk 3 more times (4 in all).

PART III: IN PLACE *either end can curl in*

- 1 Step R across L - entire body tilts very slightly twd R (ct 1);  
step L back <sup>to</sup> in place (ct 2).
- 2 Step R <sup>in pl</sup> ~~across~~ L (ct 1);  
low hop on R, lift L fwd just off floor - straighten body (ct 2).
- 3-16 Repeat meas 1-2, alternating ftwk, 7 more times (8 in all).

Note: During meas 1-2, full ft is placed on floor

PART III: <sup>Travel</sup> VARIATION - *Serpentine by leader*

Do as noted in Part III above only face and travel in LOD. During class the variation was done the last 2 times through the dance, but it can actually be done anytime during the dance when the leader signals the change with a handkerchief:

- 1 Traveling in a straight line - step R diag L fwd (ct 1);  
step L behind and to R of R (ct 2).
- 2 Step R fwd (ct 1);  
hop on R (ct 2).  
Note: The body tilts very slightly R during meas 1-2.

- 3-16 Repeat meas 1-2, alternating ftwk, 7 more times (8 in all).

Repeat Part I, II, and III, <sup>as described</sup> from beg to end of music, or as indicated with handkerchief by leader.

Presented by Joyce Himes  
Camp Hess Kramer Institute  
October 11-13, 1991

This dance has been R&S'd

**VRAČARKA**  
(Girl from Vračar)

vrah - char - kah

Background: Šumadija, especially around Beograd and Mladenovac  
Time: 2/4  
Formation: Open, mixed lines. Hands held down in "V" position.  
Music: Slobodan Slović 1990 Tape

Intro: Beg of music? none

Meas. Ct. Pattern

**PART I "Traveling"** <sup>R</sup>

1 1 Facing slightly and moving R, step R <sup>bent knee</sup>  
 2 Hop R <sup>(up feeling)</sup>  
 2 1 Step L <sup>down</sup>  
 2 Hop L <sup>low (up feeling)</sup>  
 3 1 Step R  
 2 Step L  
 4 1 Step R  
 2 Hop on R, turning toward center  
 5-8 Repeat meas. 1-4 with opposite ftwk, moving in opposite direction.  
 9-16 Repeat meas. 1-8

**PART II "In place"**

1 1 Step R in place, turning body slightly R <sup>m lead w/ knees - hips (W)</sup>  
 2 Lift L slightly beside R  
 2 1 Step L in place, turning body slightly L <sup>m lead w/ knees - hips (W)</sup>  
 2 Lift R slightly beside L  
 3 <sup>hip movement</sup> 1 Step R---tiny step to R, turning body slightly R <sup>lead w/ knees - hips (W)</sup>  
 2 Step L beside R  
 4 1 Step R tiny step to R <sup>lead</sup>  
 2 Lift L slightly beside R, turning toward center  
 5-8 Repeat meas 1-4 with opposite ftwk  
 9-16 Repeat meas 1-8  
 Note: All lifts may be hops, m 1-2 are syncopated.

**PART III "In place"** <sup>fits very</sup>

1 1 Step R across in front of L ft, turning body slightly to R  
 2 Step L back in place  
 2 1 Step R in place  
 2 Lift L fwd, just off floor, low hop on R  
 3-4 Repeat meas. 1-2 with opposite ftwk  
 5-8 Repeat meas. 1-4  
 9-16 Repeat meas. 1-8

Sequence - be as notated or be as called by leader

Part III - <sup>Var m 1-2</sup> may be done in place or traveling <sup>lean slly R (ft forward straight feet in 100)</sup>  
 slip R fwd / hop R<sup>2</sup> / Rpt w/ opp ftwk <sup>R diag L / step L behind + to R of R<sup>2</sup></sup>  
 Man L

Presented by Slobodan Slović 1991  
Idyllwild F.D. Camp, 1991

During class the last 2x, Var III was done, but it can actually be done any time, leader signals w/ kerchief during dnc when

## COURTING TYPE DANCES

By Morris Gelman

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

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

In the Landler, the boy begins to draw the girl into the dance. This too is still a community-form, but the couple dance character develops stronger and stronger. The typically male leg movements retreat, for it the arms come into more dance as in the *dreh* (turn) and twisting and wrapping movements.

In the *Steirischen* on the other hand, the dancer dedicates himself completely to leading his partner. Thereby the dance is more tender and gentle and in a certain sense femininely tinged. The arms, which in the Landler are in the belt or shoulder level accentuate the horizontal, are now raised over the head, whereby the wrapped figures have an airy, graceful effect. The forward movement is only hinted at. Strong leg movements as in the *Schuhplattler* and many of the hops of the Landler kind of dance are completely missing here. All actual movements are carried out by the upper torso and arms. Therefore the wrapping and twisting possibilities are created to the highest art. The dances of the land in front of the Alps remain simpler and the most original and mostly consist of only 2-6 figures (*Innviertler*, *Steinhauser*).

The *Almerische* or *Steirische* begins usually with the boy turning the girl under his raised hand. In the land in front of the Alps, the boy circles his girl, doing it often in the opposite direction. Then both hands are joined and twisted in many ways. Often the boy leads the girl also around himself. Then they again both turn under their joined hands, the so-called *Walgen* or Dishrag. This can be interrupted so that the girl comes to stand in front of the boy. The hands remain joined over the shoulders of the girl. With each step they look at each other a little, in which the girl turns a bit once to the left, then to the right. The figures in which they remain for a while mostly have their own names, like the *Joch* (Yoke), *Herzerl* (Heart), *Muhle* (Mill), *Fensterl* (Window), *Knoten* (Knot), etc.

Where dancing is well done, all of the movements proceed in a beautiful flow into one another. Even the *Übersteigen* (Stepping) over the joined hands of the one partner, who must thereby bow or bend down — a possibility to come out of the wrapped-up position without breaking the hold — should not entail any long hesitation. Only choreographed, artificial dances break the movement. Thus in the dance of L Daigl in Judenburg, in which he gathered figures from the various areas of the Steiermark, and then altered them in various ways: he increased the number of figures in the dance with five of his own invention, and even in the *Bankerl* figure,



in which the girl sits on the knee of the boy, it can easily be recognized that the dance is an artificial product.

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

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

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

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

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

The movement of the whole group is accomplished in completely even measured swinging and walking. In the evenness of the movement lies the highest art accomplishment, in which the Innviertel has carried this to its highest stage. According to even its complete carriage the Landlerisch is a decidedly noble dance. And here it doesn't only count solely on watching the play of the hands, but also on the various styles of steps and hops. In the Traunviertler Landler, for example, the tip of the foot is placed in a way as if it is used as a stop, and then with the same foot you step out; it is the so-called kick-off. Or the Wischer follows, in which the sole of the foot is shuffled over the floor in the step forward. The 'Sprung' is mostly only a slight rocking motion, and more seldom an actual jump. On the other hand, in the Innviertel, one really hops, during which one bends the other leg at the knee joint and inclines it toward the back and the like. That is primarily the distinguishing feature of the two most important Landler types in Oberosterreich: The Traunviertler is 'shuffled' and the Innvierler is 'hopped.'

Dance notes and history of Austrian Landler from *Die Volkstanze in Oesterreich und Verwandte Tanze in Europa* by Dr. Richard Wolfram, 1951.

# LANNER HISTORICAL INFORMATION

THIS RECORDING IS A LABOR OF LOVE. A group of first desk men of the famous Vienna Philharmonic Orchestra, led by its eminent violin soloist and concertmaster, Willi Boskovsky, have for their own nostalgic delight recreated the small dance band of Vienna, the kind of band to which the Viennese public most often listened and danced a century and more ago, and for which most of the captivating music on this program was first designed. The music is of course unsurpassed in its special province.

The dances composed by Mozart and Schubert were in the centuries-old tradition of *ländler*, "German dance" and country dance. Mozart (1756-91) wrote them for outdoor performance wherever people danced, and Schubert (1797-1828) probably for home and tavern entertainment. That these composers loved the material is made manifest by their occasional use of its typical turns of melody and rhythm in much more ambitious works; Mozart in his chamber music and operas and Schubert in his symphonies, quartets and piano sonatas. But it was Joseph Lanner (1801-43) and Johann Strauss the elder (1804-49) who lifted the ballroom dance itself out of the beer-hall fiddling tradition and giving it a more extended form, made it concert stage material. They themselves rose from performers in dreary dance joints to composers who presided over imperial court balls. Their waltzes and other dances are still today beautiful, vital and distinguished music.

Lanner and Strauss started with the most modest instrumental resources, and even the large orchestras they later employed were reserved for important occasions. Within a smaller framework, for the numerous balls that the nobility and the upper middle class of Old Vienna used to stage at home, they evolved a singular band; three violins and a double-bass, the godfather of which was the classic string quartet. A third violin, readily procured, took the place of the viola, while the more striking double-bass replaced the violoncello, the tone of which was too soft for dancing. The other line of its genealogy went back to the "Linz Fiddlers," who played the *Ländler* down the Danube on the ships coming from Ulm, with their two violins, guitar and double-bass, to which a clarinet was sometimes added.

This basic ensemble was reinforced by wind instruments as needed; two oboes and two French horns being added in the classical period, for example, while later on all sorts of ensembles were used, depending upon the nature of the dances or whatever musicians could be rounded up for a given occasion. Tradition has it that Lanner and Strauss were first-rate musicians. Even Schubert often enjoyed listening to Lanner's performances, while we know that Strauss used to prepare for his concerts in painstaking rehearsals and always displayed maximum precision as an orchestra conductor. We are therefore fully justified in assuming that these arrangements for small ensembles, issued by their publishers, Haslinger, Diabelli and Machetti, appeared with the express approval of the composers. What is more, they must have been published in response to existing demand. Just as dance music today is played mostly by small and even tiny ensembles, with monster bands being the exceptions for special occasions, we must imagine the "band" of Old Vienna as being merely a small group most of the time. And the present recording may contribute in a small way to the practical study of the true style and means of performance of these works. Compared with the extremely modest means employed at times, their sound, which discloses the master's hand in every note, is astonishing.

To the appeal of the dance music itself was added the sensuous attraction of the solo violin, as played by the composer-leader. In 1832 the young Richard Wagner found "unforgettable the enthusiasm bordering on frenzy that the strange Viennese displayed for any piece fiddled by Strauss. At the start of a new waltz this demon of the Viennese folk spirit trembled like a Pythian priestess on her tripod, and the truly rapturous sighs of the audience, actually more intoxicated by the music than by their drinks, lifted the enthusiasm of the band leader to heights that frightened me."

Lanner's quieter nature triumphed through its special inwardness; his music suited the Viennese heart, while at the same time offering an effective contrast and complement to that of the elder Strauss.

6/91  
M. GELMAN

These titles of the elder Johann Strauss' compositions often referred to contemporary events that are forgotten today. His *Chinese Galops*, played by four strings, with flute, clarinet and two horns, may have some such connection. It is also obviously influenced by Mozart's *Turkish March*, both in key and character, and it makes the most attractive introduction to his captivating temperament. The *Kettenbrücke Waltz* gets its title from the "Zur Kettenbrücke."—At the sign of the Suspension Bridge—Hall where it was first played. It was the first big hit in Strauss' career as a composer, and it displays the true Viennese waltz-poem being born out of its origins, an alternation of easy-going *Ländler*, with themes full of temperament, and deep Viennese sentiment. Its solid musical worth is indicated by how entrancing it sounds in an ensemble of two violins and a double-bass. The saucy, tingling and jolly polka, *Eisele und Beisele Sprünge*, goes back to the full complement of four strings and four winds. The heroes of the title were comic figures in the pages of the Munich "Fliegende Blätter."

Josef Lanner's *Styrian Dances* (two violins, viola, double-bass) illustrate the contrast between his inwardness and Strauss' effervescence. The title is half correct. While the form of the dances is Styrian, their content is the purest, unadulterated Vienna. The city's heart and sentiment are the finest phrases; the work is really too good for dancing. Igor Stravinsky paid it the compliment of extracting one of its tunes and placing it in the first tableau of "Petrouchka." Mozart's *Country Dances*, K. 462, take us back to the period of Viennese classicism. The instrumentation of three strings and four winds is Mozart's, except that the original two oboes are replaced by flute and clarinet. The first side ends with a big waltz, *Wiener Gemüths*, by the "waltz-king," Johann Strauss the son (1825-99). He pulls out all the stops of contrasting moods. An intimate opening theme is contrasted with playful figures, a broad cantilena is followed by tingling rhythms,

Mozart's *German Dances* (from K. 586, 600 and 605) are perfect gems of "popular" and at the same time inspired music. The instrumentation, three strings and four winds, resembles that of his *divertimenti*. The eight dances by Franz Schubert that follow show how precious were the musical ideas he tossed off to be played at his friends' parties. Many of these melodies could well adorn a quartet or sonata, and in fact, the great piano virtuosi, like Franz Liszt and Ignaz Friedmann, dressed up some of those heard here as concert show-pieces.

The *Champagne Galop* by Johann Strauss, the son, is a delightful genre piece which whirls past us in bibulous glory, suddenly stops, and ends with a contemplative conclusion. Lanner's waltz masterpiece which follows, *Die Verbeiz* or "The Suitors," is a work of art pure and simple. How naturally one theme seems to grow out of the other, how effortless is the invention of motifs one more beautiful than the other, how organic the structure—what more is there to admire? Here the performing group is three violins and double-bass. The concluding piece, the *Chachucha Galop* by the elder Strauss, uses in addition to a Spanish dance refrain, the theme of the Chachucha made famous by Fanny Eissler, which turned the Viennese into a frenzy in 1837. A minor concession to the spirit of the times, it gives us a glimpse of the dance life of the vanished Vienna of the Biedermeier period, which had its fling together with its bubbling moods of waltzing bliss.

The noblest master of the Viennese dance was of course Franz Schubert (1797-1828). The occasion for which he would invest these sublime yet intimate and unpretentious waltzes and *Ländler* was often the "Schubertiad," the frolicking evening spent with his friends, with its fiery discussions, earnest music making, and at the end, gay dancing. The group of Schubert dances presented here provide a cross-section of his rich and contrasting dance moods. They move from simple, genial high spirits and bacchantic jubilation to intimate and deeply poignant feelings, combining "laughing and weeping," to quote the title of one of his much-cherished songs. We now go back to the elder Strauss, whose *Annen Polka*, Op. 137, titled in honor of Vienna's traditional Feast of St. Anne, is the most brilliant and inventive of his treatments of the polka form. The polka was born in Bohemia early in the century. In 1837 the first polka was printed in Prague. The dance became the rage in Europe, and was especially popular at the Vienna Mardi Gras of 1842, which is the year Strauss wrote this work. Joseph Lanner's (1803-43) *Abendsterne*, Op. 180 or "Evening Stars," which follows, is the waltz masterpiece of his late years. It exhibits Lanner's sweet, gentle and lovely lyricism, and tasteful harmonies.

7. (5)

Even in the waltz, the elder Strauss was a composer of not only melodic beauty but also a fine wit and love for tricky rhythmic patterns, as we hear in the delightful *Hofball-Tänze*, Op. 51, or "Court Ball Dances." They were composed in 1832 and adorned a splendid occasion, a marriage in the imperial family. The setting here, for three violins and double bass, with soaring violin solos, gives us something of the effect that must have been made when Strauss himself led a band with violin in hand. Vinzens Stelmüller's *Stelmüller-Tanz* is in the same vein as the dance by Mayer, above. It is followed by the light-hearted and frothy *Seufzer Galop*, Op. 9, or "Sighing galop," which is one of the elder Strauss' early works, composed in 1828. And again there follows an engaging contrast to the style of the elder Strauss' partner and, later, competitor, Lanner. For more than Strauss, Lanner prized not only the waltz and galop but also the gentler, folk-style predecessor of the waltz, the *ländler*. We hear how perfectly Lanner could capture the gentle fragrance of this music in his first published work, the *Neue Wiener* or "New Vienna" *ländler*, Op. 1.

8.

Schubert's *Eccossaisen*, Op. 49, date from about 1822. The *eccossaise*, a dance of Scottish origin in 3/4 time, developed in Europe along the lines of a *contredanse* in either double or triple time, and in the classical period throngs of people happily hopped to its measures. Beethoven wrote such "country dances" and put one of them in the finale of his "Eroica" Symphony. Schubert's also represent, as these examples show, an artistically stylized dance form.

Haydn's *Katherinen-Tänze* are a selection from a series of twelve minuets that he wrote in 1792 for a grand ball in the Imperial and Royal Redoutensaal, and soon thereafter published in piano arrangement. A lively copyist industry soon got hold of them and provided arrangements for even the smallest bands, as the market required. The sonorities such arrangements are capable of are illustrated by the present performance, which uses the string group typical of old Vienna practise reinforced by two woodwinds and two brasses.

Notes from the German of Dr. Alexander Weinmann

## 1991 TEACHING STAFF

### 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 directs the performing group.

Ya'akov and his wife, Judy, live in Muncie, Indiana with their two children. 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.

### MORRY GELMAN

Morry Gelman started folk dancing in Los Angeles in 1946, and a year later moved to his home town of Minneapolis. There he was instrumental in founding the Folk dance Federation of Minnesota, and for the next 4 years taught international folk dancing full time in the upper midwest. In 1951 an engineering job with the U.S. Air Force in Europe took Morry, his wife Nancy and family to Germany for 7 years. First to an Air Base outside of Munich (Schuhplattler-land), and then to Wiesbaden. During the 4 years in Bavaria, Morry and Nancy danced as members of a Bavarian Schuhplattler Club, the first Americans ever to do so. In 1958 they returned to the U.S., and started 2 Bavarian Schuhplattler Clubs, one in Los Angeles, and one in Baltimore. They have taught at folk dance camps and workshops in the U.S. and Canada.

Morry has revisited Bavaria and Austria many times to increase his knowledge of their dance heritage and folklore. In 1973 Morry and Nancy took part in an all Austrian Folk Dance Camp held in the South Tirol. Morry's later trips were mainly to Austria to attend folklore seminars and to dance with old friends in Salzburg, Innsbruck, Vienna and Graz. He continues to work for NASA in Maryland, and is still actively teaching with his son Michael at the Bavarian Dance Club in Baltimore.

### JAAP LEEGWATER

Jaap Leegwater started his dance career in his native country, The Netherlands where he earned degrees in education and teaching international folk dance. Fascinated with the irregular Balkan rhythms and drawn to the expressiveness of its movements, Jaap then specialized in Bulgarian dance and choreography at the State Choreographic Schools in Sofia and Plovdiv, Bulgaria. In cooperation with the Dutch Ministry of Culture and the Bulgarian Center for Amateur Art, he carried out research in Bulgaria on authentic village dances and the teaching of Bulgarian folk dance in the country's educational system.

During his frequent trips to Bulgaria Jaap collected and recorded many original dances and songs learned from older people in various villages all over the country where folklore traditions are still a way of life. This collected material forms the basis of the workshops, lectures and choreographies he has been conducting for the past 15 years at many folk dance camps, universities and folkloristic dance theatres in Europe, Canada and the U.S.

In his dance classes Jaap demonstrates what for him has always been the unique challenge of recreational folk dancing which combines the physical exercise of working on style and technique with the enjoyment of dancing together, learning about other cultures, and experiencing the natural emotions present in their dance and music. Jaap lives in Carmichael, California. He recently graduated from California State University, Sacramento with a Masters Degree in Counseling Psychology. Along with his teaching activities, Jaap is interested in the use of dance and movement in psychotherapy, and finding ways of incorporating his dance background in this field.

### RICHARD POWERS

Richard Powers is a researcher, performer and teacher of American Social Dance. His principal focus is on the Social Dance of the 19th Century, and 20th Century Ragtime Dance. He is the founder and director of the Flying Cloud Academy in Cincinnati, Ohio where he and his wife, Melanie, teach Vintage Dancing. He has taught at the School for the Creative and Performing Arts at Xavier University, Northern Kentucky University, and Ohio University. Currently he teaches renaissance through ragtime dance at the University of Cincinnati.

His Flying Cloud Dance Troupe has performed period dance for theater, films and television. Workshops and demonstrations of period dance have been sponsored by the National Endowment for the Humanities, by several historical societies, by the Ethnic Dance Theatre, and several other sponsoring bodies. The Powers have taught at numerous dance camps throughout the United States, Europe and Japan, among them Pinewoods Camp, Maine Folk Dance Camp, Mendocino Folklore Camp, Stockton Folk Dance Camp, and Centrum International Folk Dance Week. The Idyllwild Folk Dance Camp Committee is happy to welcome Richard to the 1991 camp.

### SLOBODAN SLOVIC

Slobodan "Boban" Slovic is a Serbian dance specialist and one of the new generation of Yugoslav researchers and teachers of folklore who are vitally concerned with preserving the traditional old village dances in their original form. He was born in the village of Atenica near Cacak. Both his father and mother were good dancers and he grew up in a family musical tradition. He began dancing at the age of 13 and later studied folklore with artists in Sarajevo, Zagreb, Ljubljana, Beograd, Novi Sad and Macedonia.

In addition to his research work, he has worked as a professional choreographer since 1970, and is currently artistic director and choreographer of "Folklorni Ansambl KUD Abrasevic" in Cacak, and "Ansambl Sumadija" in Gornji Milanovac. He is much in demand by local village groups who want to preserve their folklore. "Boban" has toured with his award-winning ensembles throughout Yugoslavia, Europe, and the Middle East, and has been well received at teaching sessions in various cities in the U.S. and Canada. The Idyllwild Folk Dance Camp Committee is happy to welcome "Boban" to the 1991 folk dance camp.

IDYLLWILD FOLK DANCE CAMP 1991

ERRATA

Page

Add to index:

Bet Avi (Revised) .....	Israel .....	3
Debka Haru'ach .....	Israel .....	8-a
Finsterauuer Landler .....	Germany .....	61-a
Pinzgauer Boarischer .....	Austria .....	18-a
Batrna (Stara Vlajna) (Revised) ...	Serbia .....	81

- 1 CHAVAT CHAYA'I  
Pronunciation: AH-hah-vaht HHI-yahi  
Music: or tape - Israeli Old and New YE #3, side 2/8  
Formation, simple hold is "V" hold  
Add under meter: Debka step: touch heel fwd (ct 1); step fwd (ct 2); repeat with opp ftwk (cts 3-4), bounce on each ct.  
Intro: Beg with singing (24 meas = 2 cts)  
Part A, meas 1. add to beg of meas: Face ctr  
Cts 3-4, change to: cross L over R, bend knees - release hand and snap fingers (arms crossed L over R about chest ht)  
Note: When repeating meas 1. do not join hands on cts 1-2  
Meas 3, add to beg: Join hands in "V" pos.  
Meas 4, add to beg: Face L and do  
Meas 8: Step-hop on L while turning 3/4.....(cts 1,2); touch R heel fwd (cts 3-4)  
Interlude, meas 3: Face diag L and balance back and fwd with R,L (body also leans bkwd then straightens), while arms come up to head ht  
Part C, meas 1, add to beg: Moving twd ctr, cross R over L.....  
Meas 4, change:.....L,R,L moving out of ctr (cts 1-3); hold (ct 4). End facing ctr with hands in "V" pos.  
Part D, meas 1-2: 4 Debkas steps (twd ctr).....  
Meas 4:.....turning 1-1/2 or 1/2 turn(s) to L (CW),  
Meas 5-6:.....R,L,R,L move out of ctr)  
Meas 8, cts 3-4, delete while turning 1/2 turn to R, then change to: pivot 1/2 R on R, end facing ctr (ct 3); close L to R (ct 4)  
Add to end of dance: End dance with Part C, meas 4 (turn out of ctr)
- 2 AL HADERECH - not taught
- 3 BET AVI - See revised dance notes
- 4 CHALOM NIFLA - not taught
- 5 DEBKA DALIA  
Trans: Dance from (city of) Dalia  
Formation: Simple hand hold also known as "V" pos  
Add: Style - Very bouncy, knees flex on almost every step.  
Introduction: 4 meas, beg with flute

5 DEBKA DALIA, cont'd

Part I, meas 1, add to end of cts 1-2: hands in Debka hold (L hand in small of back. R hand fwd holding hand of person in front.

Meas 1, ct 3, at to beg of ct: hands in "V" pos

Meas 4, add to beg of meas: Move arms slightly fwd with straight elbows

Add to end of cts 1 and 2: (scissors)

Add to end of meas: Note - cts 3-4 are squats. On ct 4 arms move sharply to "V" pos.

Part B, add to beg of meas 1: Hands slightly fwd with stiff arm

Meas 1, add to end of meas: Meas 1 steps form a small CCW circle.

Meas 4, cts 3,4 should read cts 3,&,4

6 DEBKA HACHAMOR

Pronunciation: deb-kah HAH-chah-mohr

Formation: simple hold also known as "V" hold

Under meter add: Fast Yemenite: Step sdwd (ct 1); step beside or behind heel (ct &); step across (ct 2). Repeat with opp ftwk. All steps are very small.

Intro: 6 meas.

Part A, meas 3-4: Face ctr and do 2 fast Yemenites.....

Meas 6: Jump on balls of both ft while.....

Meas 7: Lower hands and leap onto R while.....

Meas 8, ct 1:.....beside L with accent (ct 1).....

Part B, meas 3: Face diag R and leap R to R (ct 1.....

Meas 4: Face ctr and do a fast Yemenite R.....

Part D, meas 3: Long step R fwd twd ctr (leave L in place) while bending both knees.....

End line 2: in place - lower hands to "V" pos (ct 2....

Meas 6:.....twd ctr holding pos of R across L with bent knees (ct 1,2.....

7 DEBKA HAKATSIR - not taught

8 EL HADERECH

Pronunciation: el hah-DER-ech

Add under Formation: Cpls may form contra like lines

Intro: 8 meas, beg with singing

Part A, meas 3, ct 4: lunge to L hold as long as possible

Meas 5-8, add to end: End facing ptr

Part B, Note, delete in the end, then change to: W turns with 3 steps and hold with touch on the last ct.

9 EREV SHEL SHOSHANIM (YARUS)

Pronunciation: ERE-ev shel shoh-SHAH-neem or

YAH-roos (same melody with Armenian words)

Introduction: Beg with singing

Music: Israeli Folk Dance Favorites, side B/3 (Yarus)

Part A, meas 2, add to end of cts 1-2: lift on L

Meas 3-4, delete: end facing ctr

Meas 5, add to beg of meas: Turning to face ctr

Meas 6, add to end of ct 1-2: hands swing slightly fwd

Add to end of cts 3-4: hands swing down to "V" pos

Part B, meas 2, delete, replace with: Cross L over R (ct 1); pivot 1/2 on L to face L (ct 2); step R-L fwd (cts 3-4).



9 EREV SHEL SHOSHANIM. cont'd

Meas 4, cts 1-2:.....lifting R fwd with bent knee  
Add at end of cts 3-4 (squat)  
Meas 5, cts 1-2, delete - ~~diag~~, then add to end of cts 1,2:  
snapping fingers at head ht twd R and look twd hands (cts 1,2)  
Add: Interlude (instrumental music) - repeat Part A  
Add: Sequence - Part A, 2x; Part B, 2x; Interlude (Part A), 1x.  
This sequence is done 3 times + Interlude 2 more times when  
music slows considerably.

10 HAGVA'OT HACHULOT - not taught

11 KESHOSNANA

Pronunciation: kay-SHOH-shah-nah  
Add to Formation: Beg with outside ft. Ftwk described for M, W  
use opp ftwk and handwork  
Introduction: 4 meas  
Part A, delete meas 1-2, replace with: Beg L, do 4 step-hops -  
hands swing fwd on cts 1 and 3, bkwd on cts 2 and 4.  
Part B, meas 2: (cts 1-2); back to back touch R beside L and clap  
hands at head ht twice.....(ct 3,4)  
Meas 4, end of line 1. delete ~~ptns R~~, replace with ML, WR  
hand...

12 ODEH YA

Pronunciation, delete and replace with: oh-deh yah  
Music: or Israeli Folk Dance Favorites, side B/10  
Meter: 4/4  
Intro: 4 meas.  
Add: Style - Chassidic  
Part B, meas 4: Turn to face L, pivoting....  
Meas 5-6, replace ~~in place~~ with fwd, then add to end of  
line....next to L, bend fwd  
Meas 7-8, add to end of line: straighten body  
Meas 17-24. change beg of meas to: Face R, and do 8 small steps  
fwd....., then delete: ~~body swaying to R & L~~  
Add: Note - Chassidic style, ft slightly apart with slight  
waddle of body.  
Sing "o" when stepping on R, then sing "deh" when  
stepping on L. Beg on meas 17 and finish on meas 24  
Meas 25-26, add to end of meas: (rock)  
Meas 27-28, add to beg of meas: Moving sdwd twd ctr, cross R...  
Add: During meas 25-28 sing "o" "deh" "ya".  
Meas 29-30, change to: Turn to L, pivoting 1/2 and stepping R  
fwd.....delete: R shldr to ctr,  
Add to end of meas: End facing out of ctr  
Meas 31-32, add to end of meas: end with hands joined

13 SHNEY SHOSHANIM

Pronunciation: ssh-neh SHOH-shah-neem  
Intro: 4 meas, beg with singing  
Part A, meas 1: Hands lifted to head ht, step R across L in LOD,  
then to face almost LOD (ct 1).....of R hand which is at  
head ht, free hand down by side (ct 2).....  
Meas 2:.....L shldrs twd ptr, almost face RLOD (ct  
1).....of L hand which is at head ht, free hand down by  
side (ct 2).....

13 SHNEY SHOSHANIM, cont'd

Part B, to R of title. simple hand hold is "V" pos. add to end of line: W:s LH at waist ht. hands move fwd and back moving with grapevine step

Part C, meas 1, line 2: turn to R, join L hands and end in Varsouvienne pos facing RLOD (cts 3-4). End with M on WL side.

Meas 2, cts 1,2 delete ~~twd~~ on cts 1,2 and delete ~~away from~~ on cts 3,4, then change to read: Step R to R M behind and to other side of ptr (cts 1,2); step L to L M behind ptr to other side (cts 3,4)

Meas 3-4:.....1/2 turn L with ptr (M bkwd, W fwd), end facing RLOD (cts 1-8). On last 3 steps slowly join inside hands in "V" pos

Part D, meas 1, ct 3: brush R fwd and lift on L (ct 3.....

Meas 2, cts 3,4:.....(join WR-ML hands and face ptr (cts 3,4

Meas 3: Step R to R and hold -arms raise sdwd at waist/shldr ht (cts 1,2); 2 sways L,R (cts 3,4)

Meas 4: Step L across R and hold, face RLOD (M's LH holds W:s RH, hands swing fwd and reach above head) (cts 1,2) step R back face ptr (ct 3); step L to L, face LOD (ct 4).

14 UVNEH YERUSHALAYIM

Pronunciation: oo--NEH yar-ROO-shah-lym

Israeli Folk Dance Favorites, side A/9

Style: Chassidic

Intro: 7 meas, beg with singing

Part A, meas 1-2:....two-step sdwd beg R (R,L,R,L) (CTS 1-8) (pas-de-basque without crosses)

Meas 3, change cts ~~3,4~~ to ct 4, then change old cts 3-4 to read: step R to R (ct 3); hop on R while lifting L (ct 4).

Meas 4, ct 1, change to across.....then change cts ~~3,4~~ to ct 4 and change old cts 3-4 to read: cross L over R (ct 3), hop on L while lifting R (ct 4)

Meas 7, add to beg: Moving twd ctr with arms lifted fwd, do 3 steps fwd.....

Part B, meas 1, ct 1: Step R heel to R

Ct 1:.....behind R with bent knees (ct 2

Meas 3-4, add to end: (8 step grapevine to L)

Meas 8, add to end of line: Note: Release hands and raise them to head ht with hands open (ct 1); then lower arms slightly and close hands (ct &). This happens throughout meas 7-8.

The dance is done 3 times + Part A, meas 1-7, finish moving in twd ctr.

15 YESH ET LA'AMAL, not taught

16 FIEBERBRUNNER

Pronunciation: FEE-ber-bru-ner

Formation: W on MR side with inside hands joined at shldr ht.....

Fig I, meas 1, line 4, delete ~~at sides~~, replace with: on hips fingers fwd (Joined hands move fwd)

Meas 2, add to end of line: Joined hands pull bkwd

Fig II, meas 1-2, line 1, delete ~~waist ht~~, replace with: shldr ht

Meas 1-2, line 3, add to end of line: joined hands extend fwd then bkwd to place.

16 FIEBERBRUNNER, cont'd

Meas 5-6, change ~~LR~~ to RL then change ~~RL~~ to LR  
Fig III, add under meas 1-16: Note - The waltz may be done with a reverse turn (8 meas turning each way) in LOD.

17 KALSER MASOLKA

Pronunciation, change ~~ser~~ to sir

Intro: 4 meas

Fig. II, meas 1-2, W, line 1:.....hands (ML-WR) which are behind M back.....

Meas 3-4, line 1-2, change ~~hand held high~~ to arm raised

Line 3:.....which are across W body at waist ht....

Add under meas 3-4: Note - W turn in place

Meas 5-8: Both in pos described.....

18 Fig III, M, Meas 3-4, line 2 change ~~hand held high~~ to raised

Line 3:.....which are across M body at waist ht.....

Add under M, meas 3-4: Note - M turn in place

19 ST. OSWALD STEIRISCHER

Part A, Fig I, meas 1-8, line 1:.....ML hip behind M back; R hands joined.....

Meas 1-8, last line, delete ~~turns~~, replace with: rotations (option - you may also do only 3 rotations)

Fig II, meas 1-2, W, add to beg: face LOD as M turn.....

Add to end of W: End with hands crossed.

Add under W: M: Dance in place with shldr rotating very slightly R (meas 1), and slightly L (meas 2).

20 Part A, Fig. III, meas 1-8, M, line 1: M do three (3) steps per meas (step 1 fwd, step 2 in place) fwd in LOD.....

Fig IV, meas 1-8, line 1, change ~~+~~ to 3 steps per meas (long, short, short), beg on outside.....

Part B, Fig I, meas 1-8, after "Repeat Part A, Fig I" delete all, replace with: except with following arm pos - WL arm over MR arm and joined with ML hand in his back; MR arm under WL arm and joined with WR hand in front of W

Fig II, meas 1-2, W, add to end of line 2: hands not crossed

Meas 3-6, M, change line 1-2 to:.....under arms (R hands behind back, L in front of waist). W kneels down on R knee as M continue to rotate.....

Meas 3-6, line 3, change:.....lowered R hands. W raise.....

Fig III, meas 1-8, M: change ~~+~~ step to 3 steps (1 fwd, 2 in place)

21 Fig IV, meas 1-8, change ~~+~~ step to 3 steps

Singing, line 3, change ~~her+tn~~ to herztn

Part C, Fig I, meas 1-8, line 1, change ~~in Part A & B~~ to with hands.....then add to end of line 2: (MR over WL)

Fig II, meas 4-5, line 1, change ~~+~~ (CW) to R (CCW)

Add to end of meas 4-5: End with R hand lowered across W waist.

Add to end of dance:

Meas 9-16: W unwind then turns CW under raised joined R hands, cpls move fwd.

1-16: Do 16 Landler waltz's (shldr-shldr hold) in LOD.

UNTERSTEIRER LANDLER

24 1st Clapping sequence on page, line 1, change: .....steps in LOD or as done in class, by holding in place facing ctr with W behind M back on outside of circle facing in.

25 VITISER LANDLER

Formation. Furizwangerisch pos, line 2:.....social dance pos  
with arms extended sdwd at shldr ht; MR hand rests....

Fig. II, meas 1-8, line 3:.....1 step fwd per meas or 3 steps  
as in class - 1 fwd, 2 almost in place. W do an extra....

26 Fig V, meas 4-6, line 1, delete ~~do~~; change to: Stepping sdwd 3  
times do a, step-close-hold.....

Add: Meas 7-8 - Repeat meas 2-3 (dishrag).

WELSER BOARISCHER

Intro: 8 meas or 16 steps, change ~~1 step per ct~~ to 2 steps per ct

28 Chorus, meas 1, M, line 2:.....he pivots on ct 2 "&" CCW (L) ...

Meas 1, W change to:.....away from ptr very small movement or  
step R fwd pivoting almost 1/2 (ct 1); step L fwd pivoting CW  
(R) to face ptr (ct 2); step R-L fwd to meet ptr (cts 3-4) -  
hands on back of hips.

29 Fig. VIII, M, meas 5, change to: Whistle (cts 1-3); hold (ct 4).

Meas 6, change to: Slap floor with R hand (cts 1-2); rise onto  
both ft (cts 3-4).

37 AJ DA IDEM JANO

Pronunciation: ahi dah ee-dehm YAH-noh

Musical intro: See sequence

38 Intro: Cue - meas 3, steps are runs

Meas 3, ct 1: fall or step on R ft (knees bent), bending.....

Var. 1, meas 1, the following optional step may be used:

Meas 1 - Hop on L while touching R heel fwd (ct &); step  
R-L fwd (cts 1-2).

Meas 2, cts 1-&: Cue - cts 1-& are runs

Ct 2: Fall or step on R ft (knees bent), bending.....

Meas 3: Cue - meas 3, cts 1-& are runs

Meas 4 & 6: Cue - they are pas-de-basque

Meas 4, ct 2, change to: leap onto R bkwd in place

Meas 5, add to end of cts 1 & 2: option - or hop-step (cts ah-  
1); repeat (cts ah-2)

Meas 6, ct 2: step on L bkwd to place

Meas 8, add to end: end facing LOD

Var. 2, meas 8, ct 1, add to end of line: ....in front of R

Ct 2, bottom diag at bottom of page is for ct 2 only

Ct 2, add to end: end facing LOD

39 Var. 3, meas 8: Diag at bottom of meas 8 is for ct 2

Meas 8, add to end of line: end facing LOD

Sequence, Intro: Do 6 times or wait 4 meas and do 5 times

40 ALEKOVSKI OPAS

Pronunciation: ah-leh-KOV-skee OH-pahs

Intro, delete ~~none~~, replace with 32 meas

Change Part ~~1~~ to Part 2

Delete ~~meas 5-16~~

Change Part ~~2~~ to Part 3

Delete ~~meas 17-32~~

Change Part ~~3~~ to Part 4

Meas 1, add to end: Yell - hajde

Meas 2, line 1, add to end: Yell - ras

2, " " " Yell - dava

Delete ~~meas 9-16~~

40 ALEKOVSKI OPAS cont'd

Add: Part 1: Rest step

Meas 1: Step R-L in LOD (cts 1-2)

Meas 2: Step R in LOD (ct 1); facing ctr. lift L sdwd with bent leg, knee turned in (ct 2).

Meas 3: Step L fwd (ct 1): extend R leg fwd and high with straight knee (ct 2).

Meas 4: Close R to L sharply (small chug bkwd) (ct 1); hold (ct 2).

Add: Sequence - Intro., 32 meas; Part 1, 4 times=16 meas; Part 2, 4 times=16 meas; Part 3, 2 times=32 meas; Part 4, 4 times=32 meas. Part's 1,2,3,4 are repeated 2 more times for a total of 3 times, then add Part 4, 1 more time.

43 BACVANKA

Pronunciation: bahch-VAHN-kah

Part 1, meas 1-2: Cue - They are reaching steps

Meas 3 and 5, ~~delete the last ft~~, should read: next to L heel

44 Meas 9, cts 17-18: Cue - Face LOD

Ct 18: pivot  $\frac{1}{2}$  on L.....

Meas 10: Ftwk is done on ball of ft

Part 2, meas 3, cts 5-6: change ct  $\frac{1}{2}$  to 4

Meas 3: Cue - Ct 5-6 has a smaller turnout of R ft and knee than in ct 4.

45 Part 3, meas 2, add: Look R

46 BUENEK

Pronunciation: BOY-ee-nek

48 Part 4, meas 1, add under arms: Release hands

Meas 2, ct 3, add to end of line: yell - "EE"

Meas 5-8, add under arms: Rejoin hands at end.

Part 5, meas 2-8, add under meas: Note: Small ftwk

50 CERKESKO - not taught

52 DA MI DOJDES

Pronunciation: dah mee DOI-desh

Part ~~2~~, change to Part 2, then meas 1, ct 1:.....both hands extended in front.....

53 Part 3, meas 1, ct 1, add to end of line: R ft beside L leg (ankle/calf)

End dance with R lifted fwd

54 ILE ILE

Pronunciation: EE-leh EE-leh

Music, 1991 tape, slow slightly

Part 1, meas 3-4: Cue: 8 step grapevine to R

55 Delete: Meas 17-32

Part 2, meas 2, cts 1,2,3: Cue - 3 step grapevine to R

Meas 3-4: Cue - 8 step grapevine to R

Delete: Meas 9-16

Add under "Note": Suggested sequence, do each part 4 times each.

56 KIRCO NA CARDAK SEDESE

Part 1, meas 11, 12, 13, add to R margin: "Nevestinsko-step"

Part 2, meas 4 - the bottom diagram belongs to cts 2-3.

End with R arcing fwd then raise R knee

KIRCO NA CARDAK SEDESE. cont'd

- 57 Song, verse 2. line 2, delete ~~NA~~  
Verse 3, line 4, 3rd work, change to TENKA
- 58 LEVO HORO  
Pronunciation: LEH-voh hoh-roh  
Music: Increase speed slightly  
Formation, line 2, add to end of line: Use arms pos on belt that is most comfortable  
Part 1, meas 2 and 3, ct 1: step slightly bkwd  
Part 2, meas 1 and 2, ct 1: Step L ft to L  
Meas 3, line 2: stamp L heel next to R ft  
59 Meas 5, ct 2, change ~~swinging~~ to arcing  
Meas 100 and 11, add to end of both lines (leap-stamp)  
Part 3, meas 4, line 2, change ~~step~~ to leap  
Meas 5, ct 1:.....moving bkwd but bend fwd, step on L ft  
Add to end of dance: Ending - End on meas 1-6 + 4 walk bkwd, lift then drop onto both heels.
- 60 PAJDUSKA CETVORKA - not taught
- 67 SLOW SINGING PRAVO  
Formation, line 2, another name for "teacup" hold is escort...change hand hold to arm hold
- 68 ZAIGRA KOPANICA or GANKINO - not taught
- 70 CHARLESTON  
Free style Charleston, last line:.....waltz position except further apart (as in illustration), for the following.....
- 71 III, 1-2-3 kicks, The couple opens twd ctr of circle, side by side  
IV, Around the world, Yale Pos: Social dance pos with L hips adjacent  
Break: If using another Charleston music these extra steps may or may not be there.
- 73 LA HUNGROISE  
Pronunciation: ung-WAHZ or ung-WAHZ-eh  
Redowa, possible pronunciations: REH-doh-wah; REH-doh-vah; RAY-doh-VAH  
Turning Redowa, ct 1:.....step (leap) down onto the R,.....add to end of line (short)  
Ct 1 "&", add to end: (Long)  
Ct 2, add to end: (short)  
Ct 3, Step (leap) down onto the L, in place. (short)  
Ct 3 "&", add to end: (long)  
Ct 4, add to end: (short)  
Paragraph 1 under "repeat", line 1 change to:.....couple in old waltz pos  
Add: Old waltz pos - has the ML and WR hand extended sdwd, but lowered slightly to waist ht with N hand on top of W hand (W hold M thumb)  
Chorus, line 2. after "Lezginka" add Idyllwild tape, one may gallop 4 slides..
- 74 AMERICAN ONE-STEP TANGO  
Cues: Fig 1 - 4 steps each way; Fig 2 - 8 steps; Fig 3 - 8 steps;  
Fig 4 - 3 draw-close, then stamp

77 THE ONE STEP

Cassette: Side A/4

"Yale pos" referred to in "Yale Walk" is ballroom pos with R of L hips adjacent

"Turns": In turns, most people pumped arms slightly even though teachers discouraged this. Arms sway into steps.

TANGO AMOROSO

79 III, Corte de lado, ct 1:.....promenade pos, both face LOD.

SLOBODAN, tape, change dance notes on all dances to Slobodan Slovič 1990

81 BATRNA - see revised dance

83 BRZAK

Background: Studenica monastery is in central Serbia.

Pronunciation: BRR-zahk

Introduction: No intro or wait 8 meas and beg with Part II.

Part I, meas 1, add to end of ct 2: L pushes fwd low to floor

Meas 2, " " " " R pushes fwd low to floor

Meas 5-8, add to end of line: On last ct lift R bkwd

Part II, to R of title, change:.....to R with very small flat footed steps

Meas 1, cts 1 and 2: step R to R

Meas 1-3: Steps are rather stiff legged

Meas 4, ct 1: step R to R

Ct 2: step R to R with accent (ct 2); close L to R ankle (ct &)

Part III, meas 1, add to end of line 2: End facing ctr

Meas 2: Note - when leaping leave free toe in place.

Meas 5-6-7 move twd ctr.

Meas 5, ct 2 delete ~~back on~~, should read: step L fwd or beside R (ct 2)

Meas 6, ct 2: small leap fwd on R

Add to meas 6: Note - Ct 1 is a ker-plunk only faster, step L 1st then R

Meas 8, change to: Hop on R bkwd (ct 1); step L bkwd (ct 2).

84 GOKCANSKO

Pronunciation: GOHK-chan-skoh

Part II, cts 1-2, delete ~~across R-L leg~~, change to read: raising L-R knee very slightly fwd (swager (down-up) feeling)

Meas 3-4, cts 1 and 2 have a slight knee bend

Part III, meas 1, cts 1 and 2, the thrusting leg has a straight knee

Meas 5, the move twd ctr occurs in ct 1, delete ~~moving twd ctr~~ in ct 2

Meas 6 ct 1, the jump is a ker-plunk only faster

Ct 2, change ~~step~~ to leap

Meas 9-10: Face slightly R and moving twd ctr lead with L shldr

Meas 9-11: When stepping on L ft, lead with heel then full ft

Meas 12, ct 2:....behind R on L turning to face LOD (ct 2)

85 KOLUBARSKI VEZ

Pronunciation: koh-loo-BAHR-skee vehz

Intro: none

- Var. I, meas 1, add to beg: Face diag R and move in LOD  
Meas 2, line 2, change to: Then. moving facing slightly diag L and moving in RLOD  
Meas 3-4, cts 1-2 of each meas: wt mainly on heel
- Var. II, delete, replace with:  
Meas 1: Facing ctr, do a small leap on R in place as L toe touches beside R heel (ct 1); small leap on L in place as R toe touches beside L heel (ct 2).  
Meas 2: Repeat meas 1.  
Meas 3: Small leap on R as L lifts bkwd (ct 1); small leap on L as R lifts bkwd (ct 2).  
Meas 4: Jump slightly fwd on both heels (ct 1); hold (ct 2). Yell hopa on the jump.
- Var. III, meas 1, add to beg of meas: Face diag R and move in LOD  
Meas 1, ct &: step R slightly R  
Meas 3, add to beg of meas: Face ctr.  
Meas 3-4, ct &, change ~~on R~~ to in place  
Meas 4, ct 3: close L to R, no wt  
Add the following: Note: During meas 3-4 keep body wt over R ft.  
During the first time Var III is done M yell - o-pa, o-pa, o-pa ha; 2<sup>nd</sup> time W yell - ne-ka, ne-ka, ne-ka ga. Words can vary from village to village
- Add: Interlude:  
Meas 1-2: Walk in LOD, RLR (cts 1,2,1); pivot with bounce on R to face RLOD and touch L toe fwd in RLOD (ct 2).  
3-4: Repeat meas 1-2 with opp ftwk and direction.
- Dance sequence: Var. I, II, III, and Interlude are each done 4 times each.

86

**KRIVA KRUSKA**

Pronunciation: KREE-vah KOOSH-kah

Background: Sumadija is in central Serbia

Style: Most of the ftwk is done on the balls of the ft.

Intro: None or wait 8 meas

Meas 1-2, replace with:

Meas 1, ct 1: Facing diag R and moving in LOD, step R fwd on ball of ft

&: Step L almost in front of R on full ft.

2&: Repeat cts 1,& (RL fwd - ball, flat)

2, 1&: Repeat cts 1,& (RL fwd - ball, flat)

2: Turning to face ctr, step R to R on full ft with emphasis, knee bent.

&: Close L to R ankle, no wt.

Meas 3, change to read: Leap on R to L, delete in place

Note: Cts 1-&-2 is a pas-de-basque

Meas 5, cts 1-2: free ft lifts behind weighted ft, lower calf area  
Optional step mostly done by M, but W may do it also. Step is done to signal of leader.

Optional Meas 5: Jump with ft tog to L (ct 1); repeat jump to R (ct 2).

Meas 6, cts 1,&,2 is a pas-de-basque

Ct 1 "&", the step may be either in front of across



87 POSUVOJA

Background: This is a men's shepherd dance done in the forest or mountains.

Translation: Shepherds dance from the forest

Pronunciation: poh-shu-VOI-yah

Style: Very small steps, dancers close together at beg of dance then further apart later in dance. Almost the entire dance is done on the balls of the ft.

Intro: 16 meas

Meas 1, ct 1:.....step on ball of L ft across R, twisting hips to R.

Ct 2, change to: Step on R slightly to R, L heel twists to R (R ft is behind L heel), hips twist to ctr.

Meas 4, delete, replace with: Bounce on L as R lifts in front of L

Meas 5-6, ct 1.....step across fwd toward ctr

Ct 2, change ~~Lift~~ to Bounce

Meas 7, ct 1, add to end: Step fwd on R across L, leave L in place (inside of R ft still touches floor), hips turn slightly twd L

Ct 2: Step back on L (directly behind R), leave R in place, inside of L ft still touches floor, twist hips twd ctr.

Meas 8, ct 1: Step R across L, hips twist slightly L.

Add: Note - during meas 7-8, ct 1,2,1, knees are bent, down feeling and feet do an Irish style of rock (broken ankle).

88 SARANO

Pronunciation: SHAH-rah-noh or shah-RAH-noh

Formation, line 1:.....mixed lines with W on MR side and moves...

Intro: 8 meas

Pattern II: Note - Flat footed and knees are rather stiff with accent on first step, look in direction of movement

Meas 1, replace cts 1-2, 3-4 with:

Cts 1-2: Step R with slight knee flex and turn slightly twd L

3-4: Close L to R; step R in place.

Add: Note - if ptr is next to you turn and face ptr on first set of "3's" (with opp ftwk), then neighbor on second set of "3's".

Pattern III, add Variant (W may do Pattern III when variation is called)

Meas 4, cts 1-2: Jump on both heels in place with ft tog

Patter III Variant, delete word ~~Variant~~

Meas 1, for W on leap, free ft is behind at approx ankle ht

Meas 4, cts 1-2:.....in front of L with heel twd L, leap onto.....

Note: Pattern III, Variation is called at leaders discession

89 STUDENICKI MORAVAC

Pronunciation: STU-deh-nech-skee moh-RAH-vahts

Formation, change hands down to, escort,.....(1st and last person has back on hand on waist

Intro: None

89 STUDENICKI MORAVAC, cont'd

Pattern I: Move and face LOD

Delete entire pattern, replace with:

Meas 1, ct 1: Step R fwd

2: Step L fwd

2, 1: Step R fwd

2: Touch L beside R.

3-8, Repeat meas 1-2 alternating ftwk (8 times in all)

Note: Shldr rock slightly in direction of each stepping ft.

Repeat meas 1-2 until leader signals change of pattern with handkerchief. Do at least 1 phrase of music (8 meas).

Pattern II: Hands in "V" pos

Meas 2,3,4 are pas-de-basques (R,L,R), when doing a R pas-de-basque entire body leans slightly L, lean R when doing a L pas-de-basque.

Meas 5, ct &:.....turning body slightly to L

Meas 6, ct &:.....turning body to ctr

Meas 7-8, is done facing ctr

Meas 8, ct 1, delete ~~pointing and~~

90 VRACARKA

Pronunciation: vrah-CHAR-kah

Intro: Beg with music

Part I, meas 1: Facing slightly R and moving.....

Meas 1-2, has a down-up-down-up feeling

Part II, meas 1-2-3, add to the end of each ct 1: M lead with knees, W hips

Meas 1-2: Note - the steps are syncopated

Meas 4, ct 2:.....slightly beside R heel, turning twd.....

Add to bottom of figure: Note - All lifts may be hops.

Part III, meas 1, ct 1, delete ~~turning~~, change to:.....body tilts very slightly to R

Meas 2, ct 2, add to end: off floor, low hop on R

Add: Part III Variation for meas 1-2. Meas 1-2 may be done traveling in LOD as follows:

Meas 1: Step R fwd - lean slightly twd R (ct 1); step L behind and to R of R (ct 2).

2: Step R fwd (ct 1); hop on R (ct 2).

3-4: Repeat with opp ftwk.

Sequence: do as noted or as called by leader

During class the last 2 times through the dance, Part III, Var. (travel in LOD) was done. In actuality the traveling can be done anytime the leader wants too. Change was designated with a wave of a handkerchief.

THE END

Corrections by the Folk Dance Federation of Calif., So., Inc., Research and Standardization Committee