

IDYLLWILD

FOLK DANCE

CAMP



1992

1992

IDYLLWILD FOLK DANCE CAMP, JUNE 28-JULY 5, 1991
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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	ptnr(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, 1992

Michael Ginsburg, Balkan
 Jerry Helt, American
 Nicolaas Hilferink, Romanian
 Ahmet Luleci, Turkish

FOLK DANCE CAMP COMMITTEE

Fran Slater, Chairperson
 Sherry Cochran, Michael Kirk, Carol Maybrier, Norma Rudin,
 Morris Schorow, Dave Slater, Millicent Stein

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, 1992 in preparation for the folk dance camp to be held at Mesorah Mountain Retreat, Mountain Center, California, June 26th to July 3rd, 1992. 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, 1992."

DAILY SCHEDULES 1992 IDYLLWILD FOLK DANCE CAMP

FRIDAY, JUNE 26 1992:

4:00 pm on Registration
6:00-8:00pm Dinner
8:30pm until ? Dance & Afterparty

SATURDAY-WEDNESDAY, JUNE 27-JULY 1, 1992:

7:30-8:15am Breakfast
8:15-8:30am Warm-Ups
8:30-9:30am 1st Class
9:35-10:35am 2nd Class
10:35-10:55 Energy Break
10:55-11:55am 3rd Class
12:00-1:00pm 4th Class
1:00-2:00pm Lunch
2:00-6:00pm Free Time
6:00-6:30pm Happy Half Hour
6:30-7:30pm Dinner
7:30-8:00pm Free Time
8:00-9:00pm Dance it Again
9:00pm until ? Dance & Afterparty

THURSDAY, JULY 2, 1992: REVIEW DAY

7:30-8:15am Breakfast
8:15-8:30am Warm-Ups
8:30-12noon Reviews
12:30-1:30pm Lunch
1:30-5:00pm Free Time
5:30-6:30pm Happy Hour Poolside
6:30-7:30pm BBQ Dinner Poolside
7:30-8:30pm Free Time
8:30pm until? GALA PARTY NIGHT

FRIDAY, JULY 3, 1992:

9:30-11:00am Brunch
1:00pm Fond Farewell until next year

REGISTRATION, FRIDAY, JUNE 26th, IN THE DINING HALL.

ORIENTATION, INTRODUCTION OF STAFF, FRI. EVE, June 26th, 9:30-10pm.

ALL CLASSES HELD IN DANCE AREA. OPTIONAL CLASSES, TIME FOR SHOPPING, RESTING, ETC., FROM 2:00-6:00pm. VENDORS' SHOPS-IN THE DINING HALL. POOL HOURS-VERY FLEXIBLE.

CAMP PHOTO, SUNDAY, JUNE 28, 1992, TIME & PLACE, TO BE ANNOUNCED AT CAMP

CHECK OUT TIME-1:00 pm. Please pack and vacate your quarters after breakfast as housekeeping must prepare for the incoming conference. Thank you. We hope you've enjoyed this camp experience. Drive carefully and have a safe trip home.

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BITOLJKA GAJDA
 (Macedonia)

SOURCE: Learned from the Macedonian Gypsy community in the Bronx, NY
 This dance was originally done to gajda melodies - usually improvised melodies played by virtuoso bagpipers, and later by clarinetists and saxophonists who emulated the sound of the bagpipe (gajda). This is currently a very popular dance done to many different melodies by the Gypsy community in the Bronx, New York.

TRANSLATION: Bitola, city / gajda (bag pipe), classification of dance

PRONUNCIATION: bee-tohl-skah gey-dah ristetuli

MUSIC: Balkan Beauties tape, or any similarly paced Čoček rhythmic

FORMATION: Line dance, hands held down

METER: 2/4

PATTERN

Meas

Introduction: after clarinet solo - wait 4 m (2 shifts teli rhythms)

- 1 Moving R & facing R, ^{of ctr} step R fwd (ct 1); ^s step L fwd (ct 2)
- 2 Still facing & moving R, step R fwd (ct 1); ^s step L behind R ^{+ to R of a} (ct 2);
step R fwd (ct &)⁹
- 3 Still facing & moving R, step L fwd (ct 1); ^{sml} step R fwd (ct 2);
step L fwd (ct &)⁹
- 4 Facing ctr, step R to side (ct 1); ^s lift L (ct 2) ^{sml} ^{kick, low to floor}
- 5 *Face R* Step L slightly fwd & to L (ct 1); step R continuing in same direction (ct 2)
- 6 *Face R* Moving slightly back with small steps, step L (ct 1); step R (ct 2);
step L (ct &)
- 7 Step R beside L (ct 1); ^{kick then kick fwd} lift L (ct 2) ^{both lift & kick are very sml}
- 8 Step L beside R (ct 1); ^{kick then kick fwd} lift R (ct 2)

Presented by Michael Ginsburg
 Idyllwild F.D. Camp, 1992

ERKEČKI TANC
(E. Bulgaria)

not taught

SOURCE: Dance from Eastern Bulgaria, learned from Krasimira Mutafora
(Black Sea Region)

TRANSLATION:

PRONUNCIATION:

MUSIC: Balkan Beauties tape

FORMATION: Line dance

METER: 2/4

PATTERN

Meas

Introduction:

PART 1 (Pravo to L)

- 1 Step L diag fwd to L (ct 1); step R (ct 2)
- 2 Step L diag fwd to L (ct 1); hold (ct 2)
- 3 Step R back (ct 1); hold (ct 2)

Rpt through the rpt of the first melody (8X)

PART 2

TRANSITION to Part 2-the 8th time doing Part 1, step on L in place on beat 2 of meas 3

- 1-3 Step R, swing L in front (ct 1); step L, swing R in front (ct 2);
step R, swing L in front (ct 3) (Do these step-swings in place)
- 4 Turn L & do 2 running steps to L (L,R)
- 5 Jump on both ft, turning to face ctr (ct 1); hop L, lifting R ft
behind, turning to face R (ct 2)
- 6 2 running steps to R (R,L)
- 7 Hop L while doing circling movement with R ft close to floor (ct 1);
jump on both ft (ct 2)
- 8 Hop L while lifting R behind (ct 1); jump on both ft (ct 2)
- 9 Step R to side (ct 1); step L behind R (ct 2)

First time through Part 2, start with meas 3 (one step-swing)
Last time through Part 2, end with meas 4 and proceed with meas 2
of Part 1, and continue through the end of the music.

Transition occurs after the 6th time the step-swings are done.

LAMBA LAMBA
(Bulgaria)

mt taught 3

SOURCE: This dance is from Pazardžik, Bulgaria (Western Thrace). It belongs to the Gankino/Kopanica family common throughout Western Bulgaria. Other similar dances include: Plovdiska Kopanica, Glavāniško Horo, Ludo Kopano, Drivo Horo, Kriva Panagjursko, Kokiče, etc. This region of Western Thrace is especially known for its mixed rhythms such as 11/16 (Gankino), 15/16 (Bučimiš), 25/16 (Sedi Donka), etc. I first learned this dance from Prof. Stefan Váglarov. I have also heard "Lamba Lamba" mentioned by dance scholars, including Richard Crum and Prof. Djudjeff. To my knowledge, this dance is currently in the repertoire of amateur ensembles in Bulgaria.

TRANSLATION:

PRONUNCIATION: LAHM-bah LAHM-bah

MUSIC: Any good, fast Kopanica is suitable. A good recording is on Horo #328 and Xoro LP 4, B/2, or Balkan Beauties tape.

FORMATION: Dance should be done mainly in place - do not move very far to the L. Short, segregated lines with Belt hold ("Na lesa"). Face fwd, R ft free. It is typical for W leaders to twirl a knotted kerchief all the time. M leader's R hand can be on belt or raised up and out.

METER: 11/16



RHYTHM: Q Q S Q Q

DANCER'S CTS.: 1 2 3 4 5

NOTE: This dance is typically preceded by a three-meas Gankino type dance. (See 1975 Univ. of Pac. syllabus for Gankino notes by Richard Crum.)

PATTERN

Meas

- Introduction: 3 meas (same step as Gankino)
- 1 Step R to side (ct 1); step L behind R (ct 2); step R to side (ct 3); hop R (ct 4); step L across R (ct 5)
 - 2 Step R to side (ct 1); step L behind R (ct 2); step R to side (ct 3); bring L beside R and bounce twice (cts 4,5)
 - 3 Reverse ftwk and dir of meas 2.
"Twizzle variation"
 - 1 Same as meas 1 of intro
 - 2 Step R fwd (facing R)(ct 1); step L fwd (ct 2); turning to face front, step R with slight twisting motion - stopping fwd momentum (ct 3); step L sidewd to L (ct 4); step R behind L (ct 5)
 - 3 Same as meas 3 of intro.

LAMBA LAMBA (cont'd.)TRANSITION

- 1 Facing diag R of ctr & moving in LOD, step fwd on R (ct 1);
close L to R (ct 2); step to R on R (ct 3); hop on R (ct 4);
step on L slightly in front of R (ct 5)
- 2 Step on R in LOD (ct 1); close L to R (ct 2); strike R heel to
floor on R diag, R knee straight, L knee flexed (ct 3); leap
on to R ft in place (ct 4); strike L heel to floor, ctr fwd (ct 5)

VARIATION I

- 1 Facing ctr, moving L, step on L ft to L (ct 1) } Basic
Step on R behind L (ct 2); step on L to L (ct 3) } Motif
Close R to L with a small click near the floor (ct 4); hold (ct 5)
- 2 Hold (ct 1 & 2); turning to L diag, small jump onto both ft,
bending knees (ct 3); hop on R, turning to face ctr, kick L leg,
(knee bent) across in front of R leg and beg a CCW arc (ct 4);
continuing with a circular movement CCW of the L ft, while the R
ft begins to lift slightly (ct 5)
- 3 Note: Meas 2, Cts 3,4,5 - Cadence
"Cukce" (lifting & dropping the heel) on R ft (ct 1); step on L
ft behind R (ct 2); strike R heel in front of L ft (ct 3); leap
onto R ft in place (ct 4); strike L heel in front of R ft (ct 5)
Note: Meas 3, Cts 1-5 - Cadence

VARIATION II

- 1 Facing ctr, step on L ft to L (ct 1); step on R behind L (ct 2);
step on L to L (ct 3); turning slightly to R diag, Cukce on L - R
is lifted behind; (ct 4); touch R toe behind L ft (ct 5)
- 2 Rpt action of meas 1, ct 4 (ct 1); rpt action of meas 2, ct 5 (ct 2);
Cadence (cts 3-5) (See Variation I)
- 3 Cadence (cts 1-5) (See Variation I)

VARIATION III

- 1 Facing ctr, moving L, step on L ft to L (ct 1); step on R behind
L (ct 2); step on L to L, lifting R slightly to R diag, toe turned
slightly inward, both knees bent (ct 3); lifting on L ft, close R
to L with slight clicking motion close to floor (ct 4); lower L
ft in place, R cont. in a CCW circle in air in front of L leg (ct 5)
- 2 Rpt action of meas 1, ct 4 (ct 1); rpt action of meas 1, ct 5 (ct 2);
Cadence (cts 3-5) (See Variation I)
- 3 Cadence (cts 1-5) (See Variation I)

VARIATION IV

- (W's variation) M can also do this, but would be more vigorous
- 1 Facing ctr, moving L, step on L ft to L (ct 1); step R behind L
(ct 2); step on L to L, lifting R slightly off the floor (ct 3);
step on R in front of L, L lifts to ball of ft (beg Cukce)(ct 4);
lower L heel (ct 5)
- 2 Step on R ft to R side, lifting L onto ball of ft (ct 1); lower
L heel (ct 2) Cadence (cts 3-5)(See Variation I)
- 3 Cadence (cts 1-5)(See Variation I)

LAMBA LAMBA (cont'd.)VARIATION V ("Lamba Lamba")

- 1 Facing ctr, moving L, step on L to L (ct 1); step on R behind L (ct 2); turning slightly L, step on L, meanwhile brush R leg, straight knee, through to L diag (ct 3); Cukce on L (ct 4); brush R ft back through to R back diag with bent knee, R ft continuing around in back of L leg (ct 5)
- 2 Cukce on L (ct 1); R toe touches behind L ft, body turning slightly to R diag (ct 2); Cadence (cts 3-5)(See Variation I)
- 3 Cadence (cts 1-5)(See Variation I).

NOTE: When danced in context, ea variation is performed as many times as the leader chooses.

Notes by Janet Reineck and Stephen Kotansky.
 Presented by Michael Ginsburg
 Idyllwild F.D. Camp, 1992

MALO KOLO
(Vojvodina, Serbia)

see Dick's notes
from Michael

X

SOURCE: This is commonly called the "basic kolo step."
Dancers improvise variations using small steps and
keeping the side to side movement of the basic. *learned by*
Michael in the folk dance community

TRANSLATION: *The little circle dance*

PRONUNCIATION: *ma-h-loh*

MUSIC: Balkan Beauties tape

FORMATION: Malo is frequently done in closed circles, hands held down

METER: 2/4

PATTERN

Meas

- 1 Hop L (*lift R sltly fwd*) (ct 1); step R to side (ct 2); *close* step L behind R (ct 2)
- 2 Step R to side (ct 1); hop R (ct 2)
- 3-4 Reverse ftwk & direction of meas 1&2

Var: 1 kick fwd (m 2, ct 2)
L behind (m 1, ct 1)
replace hops w/ jumps into strike (can hops / click ft tog on + ct)
m-2 R → / ~~step~~ / stamp L / bwe R / stamp L

Presented by Michael Ginsburg
Idyllwild F.D. Camp, 1992

name of song _____ name of dance *X*

PRSTEN MI PADNA/NEVESTINSKO
(Macedonia)

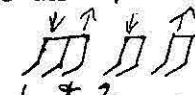
SOURCE: *Bridal dance or anyone of marriageable age. Orig learned from D. Crum^{60's} then from Pece Atanasovski. This style is is from Pece*

TRANSLATION:

PRONUNCIATION: *neh-vah-steen-skoh*

MUSIC: *Balkan Beauties tape*

FORMATION: *Line dance, hands held at ~~shldr~~ level*

METER: *7/8*  *you have a down-up-down-up feeling throughout*

Styling: _____

PATTERN

- Meas**
- Introduction: -11 meas, beg w/ ringing*
- Raise on ball of L ft (+)*
- 1 *Facing R, step R fwd in LOD (ct 1); step L beside R (ct &); step R fwd in LOD (ct 2)*
- 2 *Same as meas 1 beg with L*
- Raise on ball of L ft (+)*
- 3 *Step R fwd in LOD (ct 1); step L fwd in LOD (ct 2)*
- Raise on ball of L ft (+)*
- 4 *Facing ctr, step R to side (ct 1); step L beside R (ct &); step R in place (ct 2)*
- Raise on ball of R ft (+)*
- 5 *Step L fwd (ct 1); step R beside L (ct &); step L in place (ct 2)*
- 6 *Same as meas 3 R L L*
- 7,8 *Same as meas 4 & 5 R L / L. / R. - L / R. / L.*
- Left on ball of L ft (+)*
- 9 *Step R back away from ctr (ct 1); step L beside R (ct &); step R in place (ct 2)*
- Raise on ball of R ft (+)*
- 10,11 *Face R "Grapevine"-Step L to side (ct 1); step R across L (ct 2); step L to side (ct 3); step R behind L (ct 4)*
- Raise on ball of R ft (+)* *Raise on ball of L ft (+)* *Raise on ball of R ft (+)*
- 12 *Face A move L hand Step L to side (ct 1); step R beside L (ct &); step L in place (ct 2)*
- Raise on ball of R ft (+)* *Raise on ball of L ft (+)* *on ball of ft* *end* *supplie*

INSTRUMENTAL BREAK: *Traveling to R, do a series of 1,2,3's (R,L,R-L,R,L) until beg of vocal section. (R,L,R is a step-close-step or flat-ball-flat style of step)*

Styling
Fig 1, 2 x /

- 9 Facing ctr, lift on ball of L ft (ct &); step R bkwd with plie (ct 1); step L beside R on ball of ft (ct &); step R in place with plie (ct 2).
- 10-11 Facing diag L, do grapevine to L: step L to L with plie (ct 1); step R across L (ct 2). Face ctr. step L to L (ct 1); facing diag R, step R bkwd (ct 2).
Note: Before each step rise onto ball of supporting ft.
- 12 Step L to L side with plie (ct-1; step R beside L on ball of L ft (ct &), small step fwd on L with plie (ct 2).
Note: before each step rise onto ball of supporting ft.

INSTRUMENTAL BREAK

Moving in LOD, do a series of 1,2,3's (R-L-R. L-R-L) until beg of vocal section.

Note: RLR is a step-close-step or flat-ball-flat style of step, repeat with opp ftwk.

Presented by Michael Ginsburg
Idyllwild Folk Dance Camp, 1992

Rev. by dd, 7-92

8

RATEVKA
(E. Macedonia)

SOURCE: This dance comes from the village of Ratevo. Learned from Atanas Kolarovski. *Orig music not used,*

TRANSLATION:

PRONUNCIATION: rah-ter-kah

MUSIC: Balkan Beauties tape, or Folkraft LP-25, Side B, Band 2
Mac. Songs & Dnc's - Orce Nikolov Ensemble, OT-1002, 2, B 2

FORMATION: Line dance, belt hold

METER: 7/16 - counted 1,&,ah-2&-3&, or S,Q,Q $\frac{123}{1}$ $\frac{45}{2}$ $\frac{67}{3}$
(♩ ♪ ♪)

PATTERN

Meas

Introduction: *clarinet, drum solo - leg of orchestra*

- 1 R ft free, facing slightly & moving R, a quick hop on L ft ("ah"); continuing, step fwd on R ft (ct 1); step fwd on L ft (cts 2,3)
- 2 ^{S Q Q} Three steps (R,L,R) fwd, in rhythm (cts 1-3) R (1) L (2-3) R (ah) _{ball}
- 3 Step fwd on L ft, bending knee emphatically (ct 1); turning to face ctr, step sdwd R on R ft (ct 2); ~~cross & step on L ft in back of R~~ (ct 3)
- 4 *POB - R* Step sdwd R on R ft (ct 1); ~~cross & step on L ft in front of R~~ ^{R-cross} (ct 2); step back on R ft in place (ct 3)
- 5 Step on L ft in place (ct 1); hop on L ft, swinging R ft around in back (ct 2); cross & step on R ft in back of L (ct 3) *skoči*
- 6 Step sdwd L on L ft (ct 1); Hop on L ft, swinging R ft around in back (cts 2,3) *skoči*
- 7 ^{3 replacement steps} ~~Step R whr L was as L swings sdwd L (1)~~ ~~cross & step on R ft in back of L (ct 1); cross & step on L ft in back of R (ct 2); close & step on R ft beside L (ct 3)~~ ^{opt. ct 1, alternating ft whr (2-3)}
- 8 ^{impl} Step ~~fwd~~ on L ft (ct 1); hop on L ft, ~~swinging R ft across in~~ ^{cuts} front (cts 2,3)

RAZVRUŠTANATA

Bulgaria

This dance is a variant of the popular Shope dance "Četvorno horo" and comes from around the town of Elin Pelin. All "Četvorno" horos are in 7/16 meter, made of three principal dance beats. See rhythm below.

This dance was taught by Dick Crum at the 1973 San Diego State University Folk Dance Conference.

TRANSLATION:

PRONUNCIATION: rahn-VRUSH-tah-nah-tah

RECORD: The original music is recorded under the name "Tchetvorno" on Bruno LP 50207; otherwise, any "Četvorno" music may be used, such as Folklore Dances of Bulgaria. Side 2, Band 3, and B 4000, Side 2, Band 3

FORMATION: Lines of dancers (mixed) in belt formation (L over R).

RHYTHM: 7/16 counted: $\frac{1-2-3}{1} \quad \frac{4-5}{2} \quad \frac{6-7}{3}$ (S,Q,Q)

STEPS: Sovalka: An important basic step in this and other variants of "Četvorno horo", a kind of inside-cut pas-de-basque facing ctr:

↙ Ct ah: Lift on L with slight twizzle (slight twist of L heel twd R).

Meas 1, Ct 1 (S) Step back on flat R ft, with L in front of R, L heel makes a turn twd R; keep wt fully under body (don't lean back with wt chiefly on R).

Ct 2 (Q) Step L beside R.

Ct 3 (Q) Step R in front of L, raising L ft low in back.

Meas 2--Repeat meas 1 with opp ftwk.

NOTE: This is a called dance. When calling patterns do each one several times before going on to the next pattern. It was suggested by Michael Ginsburg that the call be made in English, that way everyone will understand.

METER: 7/16

PATTERN

Meas.

INTRODUCTION: Start at beg of any 8 meas phrase

FIG. I: "NA MESTO" (In place)

This figure was not taught by Michael Ginsburg

1 Step R to R (ct 1); close L to R and bounce twice (cts 2-3).

2-8 Repeat meas 1, 7 more times, alternating ftwk and direction (8 in all).

FIG. II: "ZAIGRAJ" (Let's dance)

1 Facing slightly and moving LOD, step R fwd (ct 1); hop on R in LOD (ct 2); step L across R (ct 3).

2 Repeat meas 1.

- 3-5 Do 3 "Sovalka" in place, beg with R.
 6-10 Repeat meas 1-5, with opp ftwk and direction.

FIG. III: "ČUKNI" (Strike ankles)

- 1 Facing R, wt on L, strike R ankle against L ankle, immediately bringing R up close along L leg (ct 1); hop on L fwd, kicking R fwd and down with loose R knee (ct 2); step R fwd (ct 3).
 2 Repeat meas 1 with opp ftwk.
 3-5 Do 3 "Sovalka" in place, beg with R.
 6-10 Repeat meas 1-5 with opp ftwk.

FIG. IV: "BIČKAJ" (Kick)

- 1 Moving in LOD, face ctr, kick R in front of L, twd ctr (ct 1); facing R of ctr, step R in place (ct 2); step L fwd (ct 3).
 2 Step R-L in LOD in "bloop-bloop" rhythm (within 1 ct); slightly leap with R as L flicks bkwd (ct 2); step L fwd (ct 3).
 3 Repeat meas 2.
 4-6 Do 3 "Sovalka", beg with R.
 7-12 Repeat meas 1-6 with opp ftwk.

FIG. V: "IZHVŮRLI, ČUKNI" (Kick & stamp)

- 1 Facing straight ctr with wt on L, lift L knee and pushing it fwd and down (ct 1); step R bkwd (ct 2); rock fwd on L (ct 3).
 2 Repeat meas 1.
 3 Strike R heel in front of L, twist L shldr back and bend slightly twd L (ct 1); step R in place (ct 2); strike L heel in front of R, twist R shldr back and bend slightly twd R (ct 3).
 4 In "bloop-bloop" rhythm, step L in place and strike R heel in front of L (within ct 1); small leap R on R (ct 2); step L across R, facing almost directly ctr (ct 3).
 5-7 Do 3 "Sovalka", beg with R.
 8-14 Repeat meas 1-7, with opp ftwk.

REKA
(Dobrdzan)

not taught

SOURCE: This is a Dobrdzan women's dance, as taught by Kresimira Mutafora at the Wednesday night Balkan class, Ethnic Folk Arts Center, New York City, New York

TRANSLATION:

PRONUNCIATION:

MUSIC: Balkan Beauties tape

FORMATION: Line dance, hands in "W" pos

METER: 2/4

PATTERN

Meas

Introduction:

"Basic" (hands in W pos)

- 1 Step R to R (ct 1); stamp L beside R (ct &); step L across R (ct 2); stamp R beside L (ct &)
- 2 Step R to side (ct 1); stamp L beside R (ct &); step L behind R (ct 2); stamp R beside L (ct &)
Continue until line leader calls change

FIGURE 1

- 1 Step R to ctr (ct 1), start arms swinging down, continuing rhythmic back & forth action; stamp L beside R (ct &); step L to ctr (ct 2); stamp R beside L (ct &)
- 2 Step R back (ct 1); step L beside R (ct &); step R fwd (ct 2); stamp L beside R (ct &)
- 3 Step L back (ct 2), arms come back up to "W" pos; stamp R beside L (ct &); step R in place (ct 2); stamp L beside R (ct &)
- 4 Step L in place (ct 1); stamp R beside L (ct &); stamp R again (ct 2)

FIGURE 2

- 1,2 Same as Figure 1, meas 1 and 2
- 3 Step L in place (hands come to "W" pos)(ct 1); stamp R beside L (ct &); step R back with gentle twist of body to R, leave hands fwd (ct 2)
- 4 Step L back (ct 1); stamp R beside L (ct &); stamp R again (ct 2)

8

RATEVKA
Macedonia

This dance comes from the village of Ratevo, in east Macedonia. This dance was originally presented by Atanas Kolarovski in the mid 60's, and was presented learned by Michael Ginsburg at that time.

This dance was presented by Michael Ginsburg at the 1992 Idyllwild Folk Dance Camp.

TRANSLATION: "Ratevo" is the name of a village in east Macedonia.

PRONUNCIATION: rah-TEV-kah

MUSIC: Balkan Beauties tape by Michael Ginsburg;
Folkraft LP-25, side B, band 2;
Macedonian Song and Dance's, Orce Nikolov Ensemble, LP
DT-1002, Side 2, band 2;
Plus many other recordings.

FORMATION: Mixed lines joined in belt hold (L over R)

RHYTHM; 7/16 counted: $\frac{1-2-3}{1}$ $\frac{4-5}{2}$ $\frac{6-7}{3}$ (S,Q,Q)

METER: 7/16

PATTERN

Meas.

INTRODUCTION: Beg with full orchestra *when using Balkan Beauties tape*

DANCE:

- 1 Facing slightly R and moving in LOD - quick ^{lift} hop on L (R ft free) (ct ah); step R fwd (S) (ct 2); step L fwd (S) (cts 2-3).
- 2 Step R fwd (S) (ct 1); step L fwd (S) (cts 2-3); step R fwd on ball of ft (Q) (ct ah).
NOTE: This meas has been taught by other master teachers as follows: Step R-L-R fwd (flat-ball-flat - ball is a small low leap), in _{a S.Q.Q} rhythm (S,Q,Q).
- 3 Step L fwd with bent knee (S) (ct 1); turning to face ctr - step R on R (Q) (ct 2); step L behind R (Q) (ct 3).
- 4 Step R to R (S) (ct 1); step L across R (Q) (ct 2); step R back in place (Q) (ct 3).
- 5 Step L in place (S) (ct 1); hop on L as R circles bkwd (Q) (ct 2); step R behind L (Q) (ct 3). (Skoči)
- 6 Step L on L (S) (ct 1); hop on L as R circles bkwd (Q) (ct 2); step R behind L (Q) (ct 3). (Skoči)

RATEVKA, page 2

- 7 Replacement step: Small leap on R where L was as L swings sdwd L (S) (ct 1); repeat ct 1, 2 more times, alternating ftwk, and moving slightly bkwd (Q,Q) (cts 2-3).
- 8 Step L in place (S) (ct 1); hop on L as R cuts across L ft (S) (cts 2-3).

Repeat dance from beg to end of music.

Presented by Joyce Himes
Camp Hess Kramer Institute
October, 1992

This dance has been R&S'd

ROMSKO LESNO
(Macedonia)

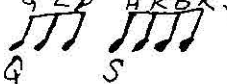
SOURCE: Learned from Macedonian Gypsy community in the Bronx, NY

TRANSLATION: Romsko (Romany, Gypsy), Lesno type of dno

PRONUNCIATION: If using mixed lines use W's H-pos

MUSIC: Balkan Beauties tape,

FORMATION: Line dance; M with shldr hold, W holding hands in W pos - face dirg →

METER: 7/8  Dallyping Huckleberry

PATTERN

Meas Intro: Beg at start of music or at beg of any 2 m phrase

PART I H "W"

- 1 Traveling to R, lift R (Q), Step R (S)
- 2 Continuing to R, lift L (Q), Step L (S)
- 3 Lift R (Q), turning to face ctr, step R to side (S)
- 4 Lift L (Q), with L still lifted, bend R knee ("dip")(S)
- 5 With L still lifted, raise up on R for small hop (Q), step L to side (S)

Reverse ftwk of meas 4
Note: When lifting, free ft, knee on wild ft

PART II - H "V" - Face dirg →

- 1 Traveling R, lift R (Q), step R (S)
- 2 *Leap* Step L across R (Q), step R to side (S)
- 3 *Leap* Step L across R (Q), step R to side (S)
- 4 Step L across R (Q), step R back to place (S)
- 5 *Bnc R,* Lift L (Q), step L to side (S)
- 6 Step R across L (Q), step L back to place (S)

Do Part I approximately 2/3 of the way through the music, then do Part II, to the end. + finish w/ Part III to end of music

Presented by Michael Ginsburg
Idyllwild F.D. Camp, 1992

III use tape - see next pg

SELJANČICA
(Croatia)

SOURCE: *Crum mid 50's - ck. Crums orig notes*

TRANSLATION:

PRONUNCIATION: *sel-yahn - chee - tsah*

MUSIC: **Balkan Beauties tape**
Circle

FORMATION: **Line dance, hands held down**

METER: *2/4*

PATTERN

Meas *Intro*

1-8 **PART 1**
Four "basic kolo steps" (See Malo Kolo) - *write description*

1 **PART 2**
Step R to side (ct 1); touch L *Face stly 2 of ctr* *fwd* in front of R (ct 2) (*Desno, exclaim at will*)

2 Reverse ftwk of meas 1 (*Levo - exclaim at will*)

3-4 Rpt meas 1 & 2

5-7 Facing R *of ctr* beg with weight on L, do 3 hop-step-steps moving fwd *in 20°*

8 Turning to face ctr, step R to R (ct 1); hop R (ct 2)

9-12 Same as meas 5-8 with opp ftwk and direction

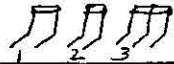
Desno translates R
Levo " L

Presented by Michael Ginsburg
Idyllwild F.D. Camp, 1992

SERENITSA
(Greece)

The 90's

SOURCE: Learned from Pontic Greek community in Astoria, Queens, NY
 TRANSLATION: Was still doing it in the 80's
 PRONUNCIATION: ser-rey-nee-tsaɪ
 MUSIC: Balkan Beauties tape
 FORMATION: Line dance, arms ^{down but} w/ bent elbow
 METER: 7/16 - The dancers use primarily bts 1&3, occasionally articulating all 3 bts on the bouncing steps.



PATTERN

Meas

Introduction: Beg dnc at will. Depending on music, if it is in 8 m phrases beg at start of phrase

- 1 Face → Moving R, step R (ct 1); limp onto L beside R (ct 3) elbows pull bk wd sltly
arms at fwd movement
 - 2 Rpt meas 1
 - 3 Rpt meas 1, but now moving and facing L
 - 4 Rpt meas 3
 - 5 Facing ctr, step R beside L, bringing arms slightly back (ct 1); bounce on R while bring arms up (ct-3) *L lifts sltly under body*
 - 6 Leaving arms up, step L (ct 1); bounce on L (ct 3) *R lifts sltly under body*
 - 7 Leaving arms up, step R (ct 1); bounce on R (ct 3)
 - 8 Leaving arms up, step L (ct 1); bounce on L (ct 3) *tch R sltly fwd*
- Rpt from meas 1 bringing arms down on first step of meas 1.
 option LRL in pl (cts 1-2-3)

m 1-4, sltly shimmy at will

m 1-4, at leaders signal, move close tog, bend fwd from waist & do sltly shimmy

or do and thick fwd

Presented by Michael Ginsburg
Idyllwild F.D. Camp, 1992

name of song

SEVDALINO
(Macedonia) Bulgarian

13

7

SOURCE: This is a line dance from Pirin, ^{Bulg}Macedonia; learned from Krasimira Motafora 1991 in NY. She is a pro from the Philip Koutev Ensemble

TRANSLATION:

PRONUNCIATION: sev-Jah-lee-noh

MUSIC: Balkan Beauties tape - slow music

FORMATION: Line dance, H "V" pos, face ctr

METER: 5/8 The dance often uses first three beats (1,&,2)

apple galloping

PATTERN

Meas

Intro: no intro

PART 1

** tucks behind R ft at ankle ht*

- 1 Step fwd on R (hold for rest of meas) } arms DO NOT swing fwd + bk
- 2 Step back on L (hold for rest of meas)
- 3 Step R to side (ct 1); step L behind R (ct &); step R to side (ct 2)
- 4 Hop R (ct 1); step L behind R (ct 2)

L circles bkwd (okoi)

Rpt Part 1 four times in all.

PART 2

- 1 Step R in place beside L (ct 1); step L across R (ct &); step R back to place (ct 2)
- 2 Hop R (ct 1); step L to L (ct &); step R across L (ct 2)
- 3 Hop R (ct 1); step L to L (ct &); step R behind L (ct 2)
- 4 Jump on both ft (ct 1); hop L (ct 2)
- 5 Step R slightly in front of L (ct 1); *R flairs adwd* step back on L (ct &); *to behind R heel*
- 6 Hop R (ct 1); step L fwd (ct 2) *leg strait, body over left*
- 7-8 Hold *L flairs adwd* *R ft remains in pl and R toe touching*

PART 3

R reverse bicy (ft fwd, up + bkwd w alt floor)

- 1 Hop L (ct 1); step R back (ct 2)
- 2 Step L,R,L *bkwd* in place (cts 1,&,2)
- 3 Step R in place (ct 1); step L across R (ct &); step R back to place (ct 2) *as L wings bkwd*
- 4 *Turning Twirl R to D* Hop R (ct 1); step L behind R facing L (ct &); step R fwd to place (ct 2)
- 5 Rpt meas 4 + *big swirl on R twirl R (4)*
- 6 Step L heel in front of R *straight line - completing fwd LOD* while turning to R (ct 1); step R *weight & heel* moving in LOD to R (ct &); step L moving in LOD (ct 2)
- 7-8 Two more sets of running threes (R,L,R - L,R,L) in LOD *very* S9S - S9S *(selfcopate)*

Begin again from Part 1. Every second time through the dance, do Part 1 five times instead of four in order to keep with the music.

Presented by Michael Ginsburg
Idyllwild F.D. Camp, 1992

17

SILISTRENSKI OPAS

Bulgaria

Michael Ginsburg learned this dance from Petur Iliev in the fall of 1988, from one of the best and oldest representatives of the Dobrudzhan style, Bai Ivan from Silistra. This dance is one of the most popular from Dobrudzhan ethnographic area, found in northeastern Bulgaria.

This dance was presented by Michael Ginsburg at the 1992 Idyllwild Folk Dance Camp and the 1992 Santa Barbara F.D. Symposium.

TRANSLATION: The performers of this dance, men and women, join in a particular fashion called "za opas" (belt hold) from which the dance takes its name.

PRONUNCIATION: see-lee-STREN-skee OH-pahs

MUSIC: Petur Iliev - Bulgarski Narodni Tanci, Side B/5; or Balkan Beauties tape by Michael Ginsburg

FORMATION: Lines of no more than 10, in "za opas" (belt hold, L over R). Face ctr.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 8 meas, no action

PART I:

- 1 Facing ctr - step R to R (ct 1); step L behind R, bend both knees (ct 2).
- 2 Step R to R (ct 1); lift L ft sdwd with bent knee then straighten and extend it fwd (ct 2).
- 3 Step L fwd (ct 1); lift R ft sdwd with bent knee then straighten and extend it fwd (ct 2).
- 4 Touch ball of R ft fwd, knee straight (ct 1); lift R fwd (ct 2).
- 5 Step R fwd (ct 1); lift L fwd (ct 2).
- 6 Step L fwd (ct 1); stamp R slightly fwd (ct 2).
- 7 Step R-L bkwd (cts 1-2).
- 8 In place - with L slightly fwd of R and bend knees, step R-L, very quickly (cts ah-1); step R-L, very quickly (cts ah-2).
- 9 Step L to L, bend knees (ct 1); stamp R beside L, bend knees (ct 2).

Do Part I a total of 4 times.

PART II:

- 1 Facing ctr - step R to R (ct 1); step L behind R, bend both knees (ct 2).
- 2 Step R to R (ct 1); lift L twist L knee in, then ft circles twd L with straight leg (ct 2).
- 3-4 Repeat meas 1-2, Part II with opp ftwk. (L to L, R behind; L to L, raise R fwd)
- 5 Facing R of ctr - swing R around to R and touch R heel diag R fwd (ct 1); hold (ct 2).
- 6 Place full R ft on floor, bend knees (ct 1); hold (ct 2).
- 7 Turning to face L of ctr and bending fwd slightly - step L to L, bend knees (ct 1); stamp R fwd (ct 2).
- 8 Facing R of ctr and bending fwd slightly - step R to R, bend knees (ct 1); stamp L fwd (ct 2).
- 9 In place with L slightly fwd of R and knees bent - step R-L, very quickly (ct ah-1); step R-L, very quickly (ct ah-2). (ker-plunk, ker-plunk)
- 10 Step on L to L, bend knees (ct 1); stamp R beside L (ct 2).

Do Part II a total of 2 times.

Repeat dance from beg to end of music.

This dance has been R&S'd

Presented by Beverly Barr
Camp Hess Kramer Institute
October, 1992

14

X

SILISTRENSKI OPAS
(Bulgaria)

SOURCE: Learned by Petur Iliev, fall of 1988, from one of the best and oldest representatives of the Dobrudzhan style, Bai Ivan from Silistra. This dance is one of the most popular from Dobrudzhan ethnographic area, found in northeastern Bulgaria. The performers of this dance, men and women, join in a particular fashion called "za opas" from which the dance takes its name.

TRANSLATION: *Silistra, village Opas, city*

PRONUNCIATION: si-LI-stren-ski OP-as *see-lee-stren-skee oh-pahs*

MUSIC: Petur Iliev - Bulgarski Narodni Tanci, Side B, No. 5; or Balkan Beauties tape

FORMATION: Open circle. *front has ket* Za opas holds. M & W *face to*

METER: 2/4

PATTERN

Meas

Introduction: *8 m*

PART I (9 meas)

- 1 Step R to R facing fwd (ct 1); step L, crossing behind R, bending both knees (ct 2)
- 2 Step R to R side (ct 1); ~~lift R~~, L ft raised *adwd w/ bent knee then x to rd fwd* (ct 2)
- 3 Step L, crossing in front of R, bending both knees, facing R (ct 1); ~~lift R, R up, facing fwd~~ (ct 2) *lift R adwd w/ bent knee then retract*
- 4 Touch ball of R ft, knee ~~pointing in twd L, and twist knee out~~ (ct 1); lift ~~R~~, R ft up, bending both knees (ct 2)
- 5 Step R ft fwd (ct 1); hop ~~R~~, L ft up (ct 2)
- 6 Step L ft fwd (ct 1); stomp R ft close to L (ct 2)
- 7 *step* Jump R back (ct 1); *jump* L back (ct 2)
- 8 *in pl* - Step R, L very quickly (ct 1); step R, L very quickly (ct 2) *ah- m 8 (his ally fwd of R)*
- 9 *step* ~~Jump from R to L~~ (ct 1); touch R heel fwd (ct 2)
Do Rpt Part I, four times. stamp R, buckle, bend L knee

PART II (10 meas) *Face R*

- 1 Step R to R (ct 1); step L crossing behind, bending both knees, R ft up (ct 2)
- 2 Step R to R (ct 1); lift R twisting L knee in, then out *w/ retract leg* (ct 2)
- 3-4 Rpt meas 1, 2 cts 1, 2 of Part II with opp ftwk (step L, etc)
- 4 Step L to L (ct 1); ~~lift L, kick R ft fwd~~ (ct 2)
- 5 Swing R ft around to R, tch R heel *slap R fwd* (ct 1); hold pos (ct 2)
- 6 *Place feet on floor* Hold pos of meas 5, ct 2 above (ct 1); bend both knees, R ft flat, (1) hold pos (ct 2)
- 7 *Face R, step* Jump from R to L (ct 1); stomp R ft fwd (ct 2)
- 8 *Face R, step* Jump from ~~R~~ to R (ct 1); stomp L ft fwd (ct 2)
- 9 Step R, L very quickly (ct 1); step R, L very quickly (ct 2) *ah- (ker-pland)*
- 10 *leap* Jump from R to L (ct 1); stomp R ft fwd (ct 2)
Do Rpt Part II twice.
Rpt entire dance from beg.

SLAVJANKA
 ("Malo Ti, Malo Ja") *lett*
 (Croatia)

SOURCE: Learned from Michael Herman *in 60's in NY*
 TRANSLATION:
 PRONUNCIATION: *slahv - yahn - kah*
 MUSIC: Balkan Beauties tape
 FORMATION: *Closed*
 Croatian circle dance, hands held down
 METER: *2/4*

*See Folk
 One from Near & Far
 Vol D-1 - Crum's
 version, really diff*

 PATTERN

Meas

Introduction: *none or pick up at beg of Part 2*

1-8 PART 1 (Using rhythm 1,2,&)
 Seven "step-bounce-bounces" to R (step R, bounce twice with
to R, close h to RT
 ft tog), on eighth meas, do step-bounce

9-16 Do one "bounce-bounce-bounce" with high jump on first bounce
 Do six "step-bounce-bounces" to L
 On meas 16, step L, hop L *as R. moves fwd in prep*

PART 2

1 Step R across L (ct 1), step L back to place (ct 2)

2 Step R beside L (ct 1); hop R (ct 2)

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

5-8 Rpt meas 1-4

9-16 Rpt meas 1-8

Presented by Michael Ginsburg
 Idyllwild F.D. Camp, 1992

STARO ZENSKO KRSTENO
(Macedonia)

not taught

SOURCE:

TRANSLATION:

PRONUNCIATION:

MUSIC: Tape: Balkan Beauties

FORMATION: Line dance; hands held at shldr level

METER: 2/4

PATTERN

Meas

Introduction:

FIGURE 1

- | | |
|-----|---|
| 1 | Meas. 1-4, travel R.
Hop L while lifting R (ct 1); step R in LOD (ct 2) |
| 2 | Leap onto L across R (ct 1); step R in LOD (ct 2) |
| 3 | Rpt meas 2 |
| 4 | Step L across R (ct 1); step R back to place (ct 2) |
| 5-8 | Meas. 5-8, rpt. meas. 1-4 in opp direction with opp ftwk |
| 9 | Meas. 9-12, face ctr
Hop L while lifting R (ct 1); step R to side (ct 2) |
| 10 | Step L across R (ct 1); step R back (ct 2) |
| 11 | Rpt meas 9 |
| 12 | Rpt meas 10 |

FIGURE 2

Same as Figure 1, except do 1 complete turn CCW on ea of meas 6 & 7 while traveling L (2 turns all together).

Presented by Michael Ginsburg
Idyllwild F.D. Camp, 1992

VELIKO KOLO
(Vojvodina)

not taught

SOURCE: Veliko Kolo, Malo Kolo and Seljančica are known by Serbian Croatian communities in the mid-western USA, primarily in western Pennsylvania, Cleveland and Chicago. The style of Tamburica playing became very popular in the middle of the twentieth century and spread from Banat and Vojvodina throughout northern Serbian and north-eastern Croatia.

TRANSLATION:

PRONUNCIATION:

MUSIC: Balkan Beauties tape

FORMATION: The dance is commonly done with shldr hold, the line leader on the L end of the line.

METER: 2/4

PATTERN

Meas	
1	Traveling L, step L (ct 1); step R (ct 2)
2	Step L in LOD (ct 1); face ctr and touch R fwd (ct 2)
3	Step R beside L (ct 1); touch L fwd (ct 2)
4	Hop R (ct 1); step L (ct &); rest (ct 2); hop L (ct &)
5	Step R (ct 1); hop R (ct &); step L (ct 2)
6	Step R,L,R in place (cts 1,&,2)

NOTE: This is the bare bones basic step. There are many individual variations to this pattern, improvised to the rhythm of the steps of the basic.

Presented by Michael Ginsburg
 Idyllwild F.D. Camp, 1992

- 8 Active's Alle-Doe with the one below
- 8 Inactives Alle-Doe with the one above
- 8 Actives down the outside, inactives up the center
- 8 Turn aloud and come back (home)
- 8 Actives down the ctr, inactives up the outside
- 8 Turn alone and come back to place, turn alone
- 16 Square thru 5 hands

Mirror movement:

1st cpl active, 2nd cpl inactive

<u>Doe</u>	<u>Alle</u>	
M#1	W#1)	
)	1st movement, Actives Alle-Doe with the one below
M#2	W#2)	

<u>Alle</u>	<u>Doe</u>	
M#1	W#1)	
)	2nd movement, Inactives Alle-Doe with the one above
M#2	W#2)	

CINCINNATI WALTZ QUADRILLE
(Gibson House Waltz)

Formation: 4 cpls in a square

Music: Blue Star

<u>Meas</u>	<u>Pattern</u>
4	All four ladies, R hand star
4	All four ladies, L hand star
4	Ptnr R hand turn
4	Ptnr L hand turn once and a half
4	All four gents, R hand star
4	All four gents, L hand star, pass your ptnr
4	Waltz Promenade the next lady all the way back to M's home pos.

Waltz Promenade may be done in ballroom pos, turn CW & progressing CCW around the set or in regular square dance Promenade pos.

Dance written by Jerry Helt.

GRAND SQUARE

Formation: 4 cpl set

Music: EZ #717

Caller: Jerry Helt

Sides face your ptnr, Grand Square

1,2,3 turn 1,2,3 turn

1,2,3 turn 1,2,3 reverse

1,2,3 turn 1,2,3 turn

1,2,3 turn 1,2,3 home you are

Four M fwd up to the middle & back

M, L hand star once around

Pass your ptnr right on by

Promenade the next.

TEA CUP STROLL

4 Cpl Set

Head ladies ctr for a 3/4 chain

The others promenade 1/4

(Square has rotated 1/4 to R, everyone with orig ptnr)

Ladies out of head pos chain 3/4

The others promenade 1/4

(Everybody half way across square with ptnr)

Ladies out of head pos chain 3/4

The others promenade 1/4

(Square has rotated 3/4 to R, everyone with orig ptnr)

Ladies out of head pos chain 3/4

The other promenade 1/4

Presented by Jerry Helt

Idyllwild F.D. Camp, 1992

FLOWERS OF EDINBURGH
Traditional

Formation: Cpls 2,4,6,etc., active & cross over before dance starts

Music: "Flowers of Edinburgh", Beltona BL 2453 (*True - White Heather Jig*)

<u>Counts</u>	<u>Actions & Explanations</u>
8	Head & ft cpls fwd & back
8	Head cpl down ctr, ft cpl up outside (at same time)
8	Fwd & back again at head and ft
8	Head cpl up outside, ft cpl down ctr (at same time)
8	Ladies chain at head, R hand star in middle, R & L at foot
8	The other way back. Circle L at head & ft, R & L in ctr
8	The other way back. R hand star at head & ft, ladies chain in ctr
8	The other way back. All cross over to opp side of set & stand
8	Head cpl chassez down ctr to foot & stay there.

This is a 48 meas, 96 ct dance.

OLD TIME QUADRILLE
(Variation, traditional, author unknown)

Formation: 4 cpl set

Music:

<u>Counts</u>	<u>Actions & Explanations</u>
8	Heads fwd, ptrns back to back, split the sides around one, (square your set)
8	Heads inside, half promenade
8	Sides fwd, ptrns back to back, split the heads around one (square your set)
8	Sides inside, half promenade
8	All join hands circle L
8	Corner swing
16	All promenade to the M's orig home with new ptrnr

Presented by Jerry Helt
Idyllwild F.D. Camp, 1992

FIGURE EIGHT CONTRA
Traditional

Formation: Contra lines, 1,3,5,etc., active, do not cross over

Music: Any New England Style Tune

<u>Counts</u>	<u>Actions & Explanations</u>
8	First cpl cross over inside below second cpl
8	Up the outside to the head
8	Cross over inside below second cpl
8	Up the outside to place
8	Active cpl down the ctr with ptr
8	Same way back, cast off
8	R & L thru (same sex)
8	R & L thru to place

LORD BURGESH'S FAVORITE
Traditional, ci 1862

Formation: Contra lines, cpls 1,3,5,etc., active
Cross over before dance starts

Music:

<u>Counts</u>	<u>Actions & Explanations</u>
8	All the gentlemen fwd & back
8	All the ladies fwd & back
8	Active gents turn lady below by R hand
8	Active ladies turn gent below by R hand
8	Down the ctr, same way back & cast off
8+8or4+12	Active cpls balance & swing

Presented by Jerry Helt
Idyllwild F.D. Camp, 1992

SACKETT'S HARBOR
Traditional

Formation: Contra lines, 1,4,7,etc., cpls active but not crossed over.

Music: Shaw 175

<u>Counts</u>	<u>Actions & Explanations</u>
1-8	Fwd six and back
9-16	Circle L 3/4 around
17-24	Active cpls down those lines
25-32	Back to place & cast off
33-48	Turn contra corners
49-56	Lines fwd six & back
57-64	Circle R 3/4 around

Note: As this dance is done with the actives not crossed over, the cast off will place an active person btn 2 inactive persons in their own trios at the end of ct 32 above.

SQUEEZE PLAY
by Jerry Helt

Formation: Proper duple, ALL ON WRONG SIDE

Music: Chaparral "Summertime Dream," or any standard reel

<u>Counts</u>	<u>Actions & Explanations</u>
1-16	Actives (1s) down the ctr & back
17-32	Inactives (2s) down the ctr & back
33-40	Everybody do sa do ptr
41-48	Everybody star thru & California twirl
49-56	Actives (1s) squeeze in* & line of 4 go down, turn alone
57-64	Come back up & bend the line

*This is a Centers In. Anyone teaching Mainstream classes should consider teaching this contra before teaching Centers In. It's a great lead in to Centers in action.

Presented by Jerry Helt
Idyllwild F.D. Camp, 1992

Square Dance Calls

Presented by Jerry Helt

Heads forward face your partner
All double pass thru
Face the one beside you
Lines forward pass thru, "U" turn back
Ladies roll away a half sashay
Left allemande, etc.

Heads forward face your partner
All double pass thru
Everybody "U" turn back
All double pass thru
Leaders "U" turn back (or sides "U" turn back)
Left allemande

Heads lead right circle to a line
Ladies chain across
All join hands circle left
Heads roll away a half sashay
Circle eight in the same ol' way
Four gents forward pass thru
Separate behind the ladies stand
All double pass thru
Ladies "U" turn back, swing your partner

Four ladies chain 3/4
Heads promenade outside 3/4
All double pass thru
Face the one beside you
Back away & circle eight to the left
Four gents forward pass thru
Separate behind the ladies stand
All double pass thru
Ladies go left, gents go right
Left allemande, etc.

Right & Left Thru and 1/4 More

Heads right & left thru & 1/4 more
Head ladies hook right arms, line of four
Turn the line once around in the middle
Bend the line, pass thru, face your partner
Pass by, left allemande

Heads right & left thru & 1/4 more
Heads with the sides,
Ladies hook right arms, line of four
Turn the line once around
Bend the line, pass thru, face your partner
Pass by, left allemande

Heads right & left thru & 1/4 more
Head ladies hook right arms, line of four
Turn the line once around & 1/4 more
Bend the line, all double pass thru
First couple go left, next couple go right
Lines pass thru, face your partner
Pass by, left allemande

Single Files

22

Heads pass thru, turn right single file
Around one, ladies chain
Same couples pass thru, left allemande

Side ladies chain across
Heads roll away a half sashay
Heads pass thru, turn left single file
Sides pass thru, left allemande

Four ladies chain 3/4
Heads right & left thru
Head men face your corner & swing
Four ladies pass thru
Turn left single file
Four men pass thru, left allemande

Four ladies chain 1/4
Heads right & left thru
Head men face your corner & swing
Four ladies pass thru
Turn left single file
Four men pass thru, left
Allemande

Four ladies chain across
Heads right & left thru
Head men face your corner & swing
Four ladies pass thru, turn left single file
Four gents pass thru, turn left single file
Promenade your partner

Heads pass thru
Sides pass thru
Everybody turn right single file
Ladies roll out around you man
Corner left allemande

Rotate the Square 1/4 Right

Heads forward, touch 1/4
Walk & dodge
Veer to the left
Ferris wheel, centers sweep 1/4

Heads forward, touch 1/4
Walk & dodge
Pass to the center
Centers star thru
Flutter wheel

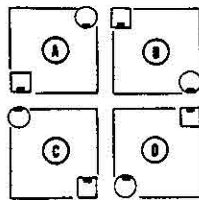
Heads pass thru
Promenade outside 3/4
Centers circle four 3/4

Heads forward, touch 1/4
Walk & dodge
Pass to the center
Centers veer to the right
Bend the line

(22) GRAND SQUARE: Starting formation — square. A call that has the sides doing one part while at the same time the heads are doing another. Heads move forward into the square (4 steps), turning one quarter (90°) on the fourth step to face partners and back away to the sides of the square (4 steps). Turn one quarter (90°) to face the original opposites. Back away to the corners of the square (4 steps) and turn one quarter (90°) to face original partners and walk forward to home (4 steps). Do not turn. (Total to here: 16 steps.) From this point the action is reversed. Heads back away from their partners (4 steps), turning one quarter (90°) on the fourth step and walk forward to the opposites (4 steps). Turn one quarter and walk forward into the center toward partners (4 steps). Turn one quarter (90°) to face opposites and back up to home (total: 32 steps). While the head couples are doing the first 16 steps, the sides start by facing their partners to back away and do the second 16 steps. Completing this, the sides do the first 16 steps, while the heads are doing the last 16. The principle of walking three steps and then turning (or reversing) on the fourth step is followed throughout. This call may be broken into fractional parts by the caller directing the number of steps required. The call may also start with the heads, or other designated dancers, directed to face.

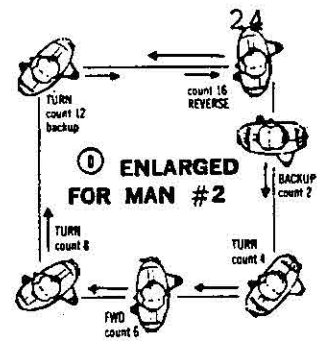
STYLING: Mens' arms in natural dance position; ladies work skirt with natural swinging action. When moving forward and backward as a couple, normal couple handhold is desired. **TIMING:** 32 counts.

THE GRAND SQUARE — It is most important to dance with music when doing this movement. In that way all dancers will turn at the same time and the movement will be finished simultaneously by all. If started on the first beat of a phrase the complete pattern will end with the phrase 32 beats later.

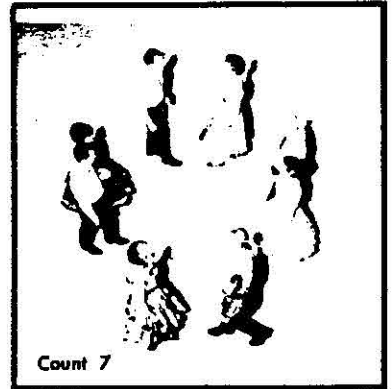
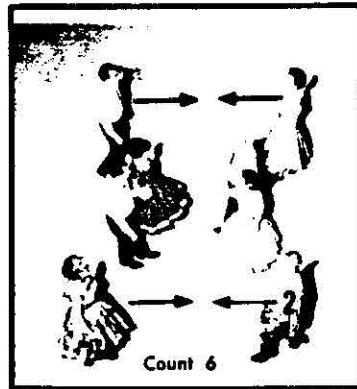


MAN #2

In the diagram the eight dancers are in the respective positions to start the Grand Square. On the next page we trace the movement of man #2.



Now let's watch all eight dancers go through the first 16 steps (the first half) of the pattern. The numbers keep track of the beats of the music.



AOLEANUL DE LA FUNDU PARALUI
(Muntenia, Romania)

DD has video

SOURCE: First learned in 78-79 from Theodor Vasilescu when he was
visiting in Amsterdam, then several years later saw a youth group
TRANSLATION: do it in Bucharest

PRONUNCIATION:

MUSIC: Purple cover, B/1

FORMATION: Circle dance, hands held down

METER: ^w 2/4
Tells: Tell "you, you, you" at discretion during dance, NOT MEN
Steps: "On the spot" is in pt under each body
PATTERN

Meas Introduction: 8 cts, beg w/ violin

VARIATION A

- 1 Facing ctr, step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); hop on R (ct 4) *1 circles ccw, beg in fwd, across then circles*
- 2 *move* Step L to L (ct 1); step R behind L (ct 2); step L to L, brushing R in front of L (cts 3,4) *across w/ retract leg*
- 3 Rpt meas 1
- 4 Rpt meas 2, except hop on L (ct 4) *R leg to reel bkwd*
- 5 Step R behind L (ct 1); hop on R (2); step L behind R (ct 3); hop on L (ct 4) *as R left foot behind*
- 6 Step R to R (ct 1); ~~stamp R beside R~~, no body wt (ct 2); step R to R (ct 3); stamp L beside R, no body wt (ct 4)
- 7 Step L to L (ct 1); stamp R beside L, no body wt (ct 2); step R to R (ct 3); stamp L beside R, no body wt (ct 4)
- 8 Step L to L (ct 1); step R behind L (ct 2); step L to L, brushing R in front of L (cts 3,4) *across w/ retract leg*
- 9-16 Rpt meas 1-8

VARIATION B (H "W")

- 1 Arms up to "hora" hold, facing ctr & remaining on spot, step R across L (ct 1); step L on the spot (ct 2); step R beside L (ct 3); step L across R (ct 4)
- 2 Step R on the spot (ct 1); step L beside R (ct 2); step R across L (ct 3); step L on the the spot (ct 4)
- 3 Facing & travelling LOD, arms swing down, step R (ct 1); hop on R (ct 2); arms swing up, step L (ct 3); hop on L (ct 4) *(bkwd in 2nd)*
- 4 Step R (ct 1); turning to face RLOD, but still travelling CCW, hop on R (ct 2); step L back (ct 3); step R beside L (ct 4)
- 5 Step L back (ct 1); step R beside L (ct 2); step L back (ct 3); turning to face ctr, hop on L (ct 4)
- 6 Facing ctr & remaining on spot, step R ~~beside L~~ (ct 1); step L across R (ct 2); step R on spot (ct 3); step L beside R (ct 4)
- 7 Step R across L (ct 1); step L on the spot (ct 2); step R beside L, ^{sh hop} brushing L in front of R (cts 3,4)
- 8 Step L to L (ct 1); step R behind L (ct 2); ~~step~~ ^{step} L to L, brushing R in front of L (cts 3,4) *step w/ hand*

H lower to "V" pos

BALTA DE LA VIȘINA
(Oltenia, Romania)

27

not taught

SOURCE: Based on material by Teodor Vasilescu and field research done in Romania in 1989 by Nicolaas Hilferink

TRANSLATION:

PRONUNCIATION:

MUSIC:

FORMATION: Line dance, hands "hora" hold

METER: 2/4

PATTERN

Meas

Introduction: 16 meas

VARIATION A

- 1 Facing & travelling in LOD, step L across R (ct 1); tch R beside L (ct 2)
- 2 Facing ctr, step R to R (ct 1); facing RLOD, tch L beside R (ct 2)
- 3 Facing RLOD, step L back (ct 1); step R back (ct 2)
- 4 Step L back (ct 1); facing ctr, tch R beside L (ct 2)
- 5 Step R to R (ct 1); step L beside R (ct 2)
- 6 Step R to R (ct 1); stamp L beside R, no body wt (ct 2)
- 7 Step L to L (ct 1); stamp R beside L, no body wt (ct 2)
- 8 Step R to R (ct 1); stamp onto L, kicking R fwd (ct 2)
- 9-16 Rpt meas 1-8 with opp ftwk

VARIATION B

- 1 Facing ctr & staying on spot, step L across R (ct 1); step R (ct 2)
- 2 Step L beside R (ct 1); step R across L (ct 2)
- 3 Step L (ct 1); step R beside L (ct 2)
- 4 Step L beside R (ct 1); lift R (ct 2)
- 5 Step R beside L (ct 1); lift L (ct 2)
- 6 Step L beside R (ct 1); lift R (ct 2)
- 7 Step R fwd (ct 1); step L across R (ct 2)
- 8 Step R back (ct 1); step L, kicking R fwd (ct 2)
- 9-16 Rpt meas 1-8

VARIATION C

- 1 Facing ctr & travelling fwd, step L (ct 1); scuff R (ct 2)
- 2 Step R (ct 1); scuff L (ct 2)
- 3 Step L (ct 1); scuff R (ct &); step R (ct 2); scuff L (ct &)
- 4 Step L (ct 1); stamp R, no body wt (ct 2)
- 5 Travelling bkwd, step R (cts 1,2)
- 6 Step L (cts 1,2)
- 7 Step R (ct 1); step L (ct 2)
- 8 Step R (cts 1,2)
- 9-16 Rpt meas 1-8

BÎRLĂDEANCA
Moldavia, Romania

This dance was learned from Theodor Vasilescu, Nico Hilferink learned the dance from Viorel Vatamanuc and A. Cornei in Moldavia.

This dance was presented by Nicolaas Hilferink at the 1992 Idyllwild Folk Dance Camp.

TRANSLATION: "Bîlad" is a town in Moldavia

PRONUNCIATION: BER-lah-dan-kah

TAPE: Romanian Folk Dances by Nico Hilferink, purple cover, side A/4

FORMATION: Closed circle in shldr hold. The dance was originally done as a cpl dance, but now days it is usually done as a line.

METER: 2/4 PATTERN

Meas.

INTRODUCTION: Beg with pan pipes

PART A:

- Face R of ctr and move to R (LOD)
- 1 Step L across R (ct 1); step R to R (ct 2).
 - 2-3 Repeat meas 1. (6 steps in all)
 - 4 Still moving in LOD - step L-R-L (cts 1,&,2).
 - 5 Hop on L (ct 1); step R-L (cts &-2).
 - 6-7 Repeat meas 5 (hop-step-step, 3 times).
 - 8 Stamp R to R with wt - face ctr (ct 1); stamp L to L - face L of ctr (ct 2).
 - 9-32 Repeat meas 1-8, alternating ftwk and direction, 3 more times. (4 times in all)

PART B:

- Face and move twd ctr
- 1 Step L-R fwd (cts 1-2).
 - 2 Step L fwd (ct 1); hop on L as R flairs sdwd (ct 2); step R fwd (ct &).
 - 3 Step R-L fwd (cts 1-2).
 - 4 Step L-R-L fwd (cts 1,&,2).
- Note: During meas 1-4 accent each step (stamp).
- 5-6 Moving bkwd - step R-L bkwd, slow (cts 1-2, 1-2).
 - 7-8 Step R-L-R bkwd (cts 1-2-1); hold (ct 2).
 - 9-16 Repeat meas 1-8. (2 times in all)
 - 17-32 Repeat meas 1-8, 2 more times, except meas 1 is done double time (R-L-R-L) (cts 1,&,2,&).

Presented by Joyce Himes
Camp Hess Kramer Institute
October, 1992

This dance has been R&S'd

Dance from the village of Birlad

28

X

BÎRLADEANCA
(Moldavia, Romania)

SOURCE: Learned from Teodor Vasilescu, *UORUL VÂTÂNĂNĂC*
TRANSLATION: A. COCNET in Moldavia
PRONUNCIATION: ber-lah-dan-kah
MUSIC: Purple cover, 17/4
closed circle
FORMATION: Line dance, shldr hold, *orig done as opta*
can also be done as opta
now normally done line
METER: 2/4

Meas	PATTERN
	Introduction: Intro until pan pipes
1	A: (shldr hold, facing ctr & travelling CCW)
2-3 2-3	Step L across R (ct 1); step R to R (ct 2)
4	Rpt meas 1
4	Step L (ct 1); step R (ct &); step L (ct 2)
5	Hop on L (ct 1); step R (ct &); step L (ct 2)
6-7 6-7	Rpt meas 5
8	Step to R with stamp (ct 1); step L to L with stamp (ct 2)
9-16	Rpt meas 1-8 with opp ftwk, <i>direction</i>
17-32	Rpt A, meas 1-16
	B: (facing ctr & travelling twd ctr)
1	Step L fwd (ct 1); step R fwd (ct 2) → <i>R flairs bk & adual?</i>
2	Step L fwd (ct 1); hop on L (ct 2); step R (ct &)
3	Step L fwd (ct 1); step R fwd (ct 2)
4	Step L (ct 1); step R (ct &); step L (ct 2)
5	Travelling bkws, step R back (cts 1,2)
6	Step L back (cts 1,2)
7	Step <i>L</i> back (ct 1) step R back (ct 2)
8	Step <i>L</i> back (cts 1,2)
9-16	Rpt meas 1-8
17	Travelling fwd, step L (ct 1); step R (ct &); step L (ct 2); step R (ct &)
18-24	Rpt B, meas 2-8
25-32	Rpt meas 17-24

Presented by Nicolaas Hilferink
Idyllwild F.D. Camp, 1992

CADÎNEASCA
Romania

SOURCE: This dance is based on material learned from Jora Roman, and a field research study tour done in the village of Plopu, Romania in 1989 by Nicolaas Hilferink.

This dance was presented by Nicolaas Hilferink at the 1992 Idyllwild Folk Dance Camp.

TRANSLATION: "Cadîne" is Turkish for "virgin" i.e., unmarried (young) girls.

PRONUNCIATION: CAH-deh-ness-kah

TAPE: Romanian Folk Dances by Nico Hilferink, purple cover, side B/3

FORMATION: Mixed line dance with have joined in "hora" ("V" pos) hold.

RHYTHM: 9/8 counted: 1-2 3-4 5-6 7-8-9
1 2 3 4 (Q,Q,Q,S)

METER: 9/8 PATTERN

Meas.

INTRODUCTION: No intro or wait 4 meas and do Var A only 1 time through the first time.

PART A

Note: Meas 1-4 are danced moving CCW in a square (egg) like formation.

- 1 Facing ctr and moving sdwd R - hop on L (ct 1); step R to R (ct 2); step L beside R (ct 3); step R to R (ct 4).
Arms: Swing arms fwd on hop (ct 1), then bkwd (cts 2-3-4).
- 2 Moving twd ctr - hop on R (ct 1); step L fwd (ct 2); step R beside L (ct 3); step L fwd (ct 4).
Arms continue to swing fwd and bkwd.
- 3 Facing slightly L of ctr and moving sdwd L - hop on L (ct 1); step R across L (ct 2); step L beside R (ct 3); step R across L (ct 4).
Arms continue to swing fwd and back.
- 4 Facing ctr and moving bkwd - hop on R (ct 1); step L bkwd (ct 2); step R beside L (ct 3); step L bkwd (ct 4).
Arms continue to swing fwd and bkwd.
- 5-8 Repeat meas 1-4.

PART B:

- 1 Facing ctr and moving in LOD (sdwd R) - hop on L (ct 1); step R to R (ct 2); step L beside R (ct 3); step R to R (ct 4). Arms swing up to "W" pos on ct 1.
- 2 Facing and moving in LOD - hop on R (ct 1); step L across R (ct 2); step R beside L (ct 3); step L across R (ct 4). Arms swing down to "V" pos (with slight over-the-waterfall motion) on ct 1.
- 3-8 Repeat meas 1-2, 3 more times (4 in all).

PART C:

Note: Meas 1-4 are danced moving CW in a square (egg) like formation.

- 1 Facing R of ctr and moving sdwd L - hop on L (ct 1); step R across L (ct 2); step L beside R (ct 3); step R across L (ct 4). Arms swing up to "W" pos on ct 1.
- 2 Facing ctr and moving fwd - hop on R (ct 1); step L fwd (ct 2); step R beside L (ct 3); step L fwd (ct 4). Arms swing down to "V" pos on ct 1 (slight over-the-over-the-waterfall motion).
- 3 Moving sdwd R - hop on L (ct 1); step R to R (ct 2); step L beside R (ct 3); step R to R (ct 4). Arms swing up to "W" pos on ct 1.
- 4 Moving bkwd - hop on R (ct 1); step L bkwd (ct 2); step R beside L (ct 3); step L bkwd (ct 4). Arms swing down to "V" pos on ct 1.
- 5-8 Repeat meas 1-4.

Repeat dance from beg to end of music.

Presented by Joyce Himes
Camp Hess Kramer Institute
October, 1992

This dance has been R&S'd

29

CADINEASCA
(Dobroegea, Romania)

SOURCE: Based on material learned from Jora Roman, and field research study tour done in village of Plopu, Romania in 1989 by Nicolaas Hilferink

TRANSLATION: Cadine is Turkish word meaning virgin or unmarried ^(young) women girls

PRONUNCIATION: cahr-deh - nes - kah

MUSIC: Purple cover, #/6 "V"

FORMATION: Line dance, hands "hora" hold

METER: 9/8 1 2/3 4/5 6/7 8/9
1 2 3 4 C O S S

no intro or wait 4 & do Var A only 1x
PATTERN

Meas

Introduction:

VARIATION A

1 \rightarrow Facing ctr & travelling CCW, in a square formation, hop on L (ct 1) step R to R (ct 2); step L beside R (ct 3); step R to R (ct 4), arms swing back and fwd *adwd R*

2 \uparrow Travelling fwd, hop on R (ct 1); step L (ct 2); step R beside L (ct 3) step L (ct 4) arms swing back & fwd

3 \leftarrow Facing slightly RLOD & travelling CW, hop on L (ct 1); step R across L (ct 2); step L beside R (ct 3); step R across L (ct 4) arms swing back & fwd

4 \downarrow Travelling bkwd, hop on R (ct 1) step L back (ct 2); step R beside L (ct 3); step L back (ct 4); arms swing back & fwd *adwd R*

5-8 Rpt meas 1-4 *10x*
Note: Arms swing fwd on ct 1 (hop), then bkwd on cts 2 3 4

VARIATION B

1 \rightarrow Facing ctr & travelling CCW, hop on L (ct 1); step R to R (ct 2); step L beside R (ct 3); step R to R (ct 4); arms swing back & fwd *up on ct 1*

2 \downarrow Facing & travelling LOD, hop on R (ct 1); step L (ct 2); step R beside L (ct 3); step L (ct 4), arms swing up to "hora" hold

3-8 Rpt meas 1,2 three times *14x* *down + bk on ct 1*

VARIATION C

1 \leftarrow Facing ctr & travelling CW in a square formation, hop on L (ct 1); step R across L (ct 2); step L beside R (ct 3); step R across L (ct 4)

2 \uparrow Travelling fwd, hop on R (ct 1); step L (ct 2); step R beside L (ct 3); step L fwd (ct 4), arms swing back & fwd *adwd L*

3 \rightarrow Travelling CCW, hop on L (ct 1); step R to R (ct 2); step L beside R (ct 3); step R to R (ct 4), arms swing up to "hora" hold

4 \downarrow Travelling bkwd, hop on R (ct 1); step L back (ct 2); step R beside L (ct 3); step L back (ct 4), arms swing back & fwd

5-8 Rpt meas 1-4
Note: On hop of m-1 arms swing up; m 2 on hop arms swing down + bk;

ORDER OF DANCE: **A/B/C/B** *m-3 on hop arms swing up; m-4 on hop arms swing down + bk*

ABC/ABC/ABC/ABC

DRACULETII
(Ilfov, Muntenia, Romania)


SOURCE: *Theodor Vasilescu* - *Costa Constantine* ref ensemble '82, Bucharest area

TRANSLATION: *Little Devil*

PRONUNCIATION: *dra - koo - leh - tsee*

MUSIC: *Purple cover, B/3* *any where on floor* *M R over W L*

FORMATION: Cpl dance, M on L, hands held front basket, facing another cpl

METER: 2/4, described as 

PATTERN

Meas

Introduction: No intro or hold for 8 meas + do Var A only 1x

VARIATION A: (same for M & W) - Do-ai-do

- 1 Step L fwd (ct 1); bounce on L (ct 2)
- 2 { Step R to R (ct 1); step L beside R (ct 2)
- 3 { Step R to R (ct 1); hop on R, swinging L fwd (ct 2)
- 4 Step L fwd (ct 1); hop on L, swinging R across L (ct 2) } *pass other cpl by shldr*
- 5 *moving shldr* Step R across L (ct 1); step L *beside* on spot (ct &); step R across (ct 2) } *bk to bk w/ other cpl*
- 6 Step L back (ct 1); hop on L (ct 2)
- 7 Step R diag back (ct 1); step L beside R (ct 2) } *pass R shldr w/ other cpl*
- 8 Step R to R (cts 1,2)
- 9-16 Rpt meas 1-8

VARIATION B

- 1 Step L on spot (1,2) *hop L, R lifts shldr (2)*
- 2 Step R across L (ct 1); step L on spot (ct 2)
- 3 Step R beside L (ct 1); step L on spot (ct 2)
- 4 Rpt meas 2 (R/L)
- 5 Rpt meas 3 (R/L)
- 6 Rpt meas 2 (R/L) *L bicycles then kick fwd*
- 7 Step R (ct 1); hop on R (ct 2)
- 8 Step L (cts 1,2) *hop L, R bicycles then kicks fwd (2)*
- 9-16 Rpt meas 1-8 with opp ftwk

VARIATION C

- 1 Step L back (ct 1); hop on L (ct 2) } *real step moving bkwd*
- 2 Step R back (ct 1); hop on R (ct 2)
- 3 Step L back (ct 1); hop on L (ct 2)
- 4 Step R across L (ct 1); step L ^{bk} on spot (ct 2)
- 5 Step R beside L (ct 1); step L on spot (ct 2)
- 6 Step R across L (ct 1); step L on spot (ct 2)
- 7 Step R fwd (ct 1); step L fwd (ct 2) } *lend fwd sltly on cts 1,2, strait on hop*
- 8 Step R fwd (ct 1); hop on R (ct 2)
- 9-16 Rpt meas 1-8. *L slant sltly shldr*

On last time then done so Fig C a total of 4x

Presented by Nicolaas Hilferink
Idyllwild F.D. Camp, 1992

Sequence done is done 3x then, then rpt Fig C one more time (4x in all)

HATEGANA DE PE VALEA AMPOIULUI
(S. Transylvania, Romania)

Not taught


SOURCE:

TRANSLATION:

PRONUNCIATION:

MUSIC:

FORMATION: Cpl dance pos; M begins with back to ctr of circle

METER: 2/4, described as 

PATTERN

Meas

Introduction:

M & W have same ftwk

- 1 Step R to R (cts 1,2,3,4)
 2 Step L to L (cts 1,2,3,4)
 3 Moving to R, step R (cts 1,2); step L (cts 3,4)
 4 Step R (cts 1,2,3,4)
 5-8 Rpt meas 1-4 with opp ftwk
 M's ftwk:
 9 Turning to face CCW, changing to hold inside hand, M stamp
 R,L (cts 1,2); stamp R (cts 3,4)
 10 Stamp L, no body wt (cts 1,2,3,4)
 W's ftwk:
 9 Turning to face CCW, changing to hold inside hand, W stamp R,L
 (cts 1,2); stamp R (cts 3,4)
 10 Stamp L (cts 1,2,3,4)
 M's ftwk:
 11 Facing & travelling CCW, M step L (cts 1,2); step R (cts 3,4)
 12 Step L (cts 1,2); hop L on spot (cts 3,4)
 13 Facing CCW & travelling bkwd, turning W twds you & under R arm,
 step R (cts 1,2); step L (cts 3,4)
 14 Step R (cts 1,2); hop R on spot (cts 3,4)
 15-17 Rpt meas 11-13
 18 Step R (cts 1,2); step L (cts 3,4)
 W's ftwk:
 11-17 W same as M with opp ftwk, as you back up turn to L under his
 R arm
 18 Step L (cts 1,2); hop L on spot (cts 3,4)
 19 Facing CCW, on spot, M & W have same ftwk, hop L, tch R toe in
 front with bent turned out leg (cts 1,2); hop L, tch R toe in
 front with bent leg turned in (cts 3,4)
 20 Rpt meas 19
 21 Facing & traveling CCW, lift R (ct 1); step R (cts 2,3); step L
 (ct 4)
 22 Pause (ct 1); step R (ct 2); step L (cts 3,4)
 23-24 Rpt meas 21 & 22
 Rpt dance from beg.

HORA DIN PODGORIA ARADULUI
(Banat, Romania)

not taught

SOURCE:

TRANSLATION:

PRONUNCIATION:

MUSIC:

FORMATION: Circle dance, hands "hora" hold

METER: 6/4 + 8/4

PATTERN

Meas

Introduction: No introduction

VARIATION A

- 1 Facing ctr & travelling fwd, step R (cts 1,2); step L (ct 3);
step R beside L (ct 4); step L (cts 5,6)
- 2 Travelling bkwd, step R (cts 1,2); step L (ct 3); step R beside L
(ct 4); step L (cts 5,6)
- 3 Facing & travelling in LOD, step R (ct 1); step L (ct 2); step R
(ct 3); step L (ct 4); step R (ct 5); plie R (ct 6)
- 4 Rpt meas 3 with opp ftwk
- 5 Facing ctr, step R fwd (cts 1,2); step L diag bkwd (ct 3); step R
beside L (ct 4); step L diag bkwd (cts 5,6)
- 6 Step R fwd (ct 1); stamp L beside R, no body wt (ct 2); step L
diag bkwd (ct 3); step R beside L (ct 4); step L diag bkwd (cts 5,6)

VARIATION B

- 1,2 Rpt meas 1,2 of Variation A
- 3 Facing ctr, step R fwd (ct 1); plie on R (ct 2); step L bkwd (ct 3);
step R beside L (ct 4); step L fwd (ct 5); step plie on L (ct 6)
- 4 Step R bkwd (ct 1); step L beside R (ct 2); step R fwd (ct 3);
plie on R (ct 4); step L bkwd (ct 5) step R beside L (ct 6); step
L beside R (cts 7,8)
- 5 Step R to R (cts 1,2); step L across R (ct 3); step R on the spot
(ct 4); step L beside R (cts 5,6)
- 6 Step R to R (cts 1,2); step L across R (ct 3); step R on the spot
(ct 4); stamp L beside R (ct 5); stamp R (ct 6); stamp L (cts 7,8)

VARIATION C

- 1 Facing ctr & travelling CCW, step R to R (ct 1); step L beside R
(ct 2); step R to R (ct 3); double stamp L beside R (cts 4,5);
lift L slightly (ct 6)
- 2 Do "grapevine" step, still travelling CCW, step on L heel across
R (ct 1); step R to R (ct 2); step on ball of L ft behind R (ct 3);
step R to R (ct 4); step on L heel across R (ct 5); step R to R (ct 6)
- 3 Step on ball of L ft behind R (ct 1); step R to R (ct 2); step on
L heel across R (ct 3); step R to R (ct 4); step L beside R (cts 5,6)
- 4 Rpt Variation A meas 6.

HORA MARE A CIMPULUNGULUI
(Bucovina, Moldavia)

SOURCE:

TRANSLATION:

PRONUNCIATION:

MUSIC:

FORMATION: Cpl dance begins in line formation with W on R, hands held, elbows bent "hora hold"

METER:

6/8, described as



1,2,3 4,5,6

PATTERN

Meas

Introduction: None

VARIATION A

- 1 Facing & travelling LOD, tch L (cts 1,2,3); step L (cts 4,5,6)
 2 Tch R (cts 1,2,3); step R (cts 4,5,6)
 3,4 Rpt meas 1 & 2, cts 1-6
 5-8 Rpt meas 1-4 with opp ftwk
 9-16 Rpt meas 1-8, but W finishes with tch L (cts 1,2,3); step L (cts 4,5,6)

VARIATION B

- 1 In cpl pos, W turns back to LOD to face M who is facing CCW. Travelling CCW, M step L (cts 1,2); step R (ct 3); step L (cts 4,5,6); sway slightly twds ctr; W step bkwd with opp ftwk
 2 Rpt meas 1 with opp ftwk, sway slightly away from ctr
 3 Turning to face ctr, rpt meas 1, W has back to ctr of circle
 4 Step R (cts 1,2,3); step L (cts 4,5,6); W step L (cts 1,2,3); step R (cts 4,5,6)
 5-7 M stay on spot, turning W twice CW under L arm, rpt meas 1-3 with opp ftwd (no swaying). W turning twice CW on spot, holding M's L hand in W's R hand, rpt meas 1-3 with opp ftwk
 8 Finish in cpl pos facing CCW, step L (cts 1,2,3); step R (cts 4,5,6); W step R (cts 1,2,3); step L (cts 4,5,6)
 9-12 M & W rpt meas 1-4, excluding the 1/4 turn to face ctr
 13-16 Turning as a cpl, M steps slightly back on R, W steps twd M on L, turn around ea other once CW, rpt meas 5-8 ftwk
 17-24 Rpt meas 9-16
 25-32 Rpt meas 1-8, but W finishes with tch R (cts 1,2,3); step R (cts 4,5,6)

VARIATION C

- 1-4 Opening up into circle formation, hands "hora hold", facing ctr & travelling fwd, M & W rpt Variation A meas 1-4
 5-8 Facing ctr & travelling bkwd, rpt Variation A meas 5-8
 9-16 Rpt meas 1-8, W finishes with same ftwk as man.

Order of dance: ABC ABC AB

IEDERA
Romania

This is a woman's dance from the Banat area. It was first learned in approximately 1982 from Theodor Vasilescu then learned again from an ensemble in the Banat.

TRANSLATION:

PRONUNCIATION: YEH-deh-rah

TAPE: Romanian Folk Dances by Nico Hilferink, purple cover, side B/8

FORMATION: Open circle, tightly formed (shldr to shldr). Hands are joined with bent elbows so that forearms are parallel to floor. NO Turkish hand hold.

STEPS: Pas-de-basque (PDB) to R: Step R to R (ct 1); step L across R (ct 2); step R back in place (ct 3). During the PDB the upper body remains in place while the lower body moves sdwd R or L (like the clapper of a bell).
Can be done with opp ftwk.

METER: 3/4

PATTERN

Meas.

INTRODUCTION: None

PART A-I:

- 1-2 Facing ctr. PDB R-L.
- 3 Step R to R (ct 1); step L behind R with plie (ct 2); hold (ct 3).
- 4 PDB to R.
- 5-8 Repeat meas 1-4 to L with opp ftwk. (PDB LR; L. behind; PDB L)

PART A-II:

- 1 Bounce on L as R extends in front of L (ct 1); step R fwd and slightly across L (ct 2); hold (ct 3).
- 2-3 Repeat meas 1, alternating ftwk, 2 more times (3 in all), except end by bringing L ft behind R at approx lower calf ht (ct &). (Bnc R, L fwd; bnc L, R fwd)
- 4-6 Repeat meas 1-3 moving bkwd with opp ftwk.
Note: On ct 1 of meas 4-5-6, free ft is momentarily lifted fwd before stepping bkwd.
- 7 Bounce on L as R lifts slightly fwd (ct 1); stamp R slightly fwd 2 times (cts 2-3).
- 8 Stamp R slightly fwd again (ct 1); hold (cts 2-3).

PART B-I:

- 1 Jump onto both ft to face diag L of ctr (22-1/2 degrees).
- 2 Turning to face diag R of ctr, R circles fwd and to R in prep (&); PDB to R (cts 1-3).
- 3-4 Repeat meas 1-2 to L with opp ftwk.

- 5 Turning to face ctr, step R to R (ct 1); close L to R (ct 2);
step R to R (ct 3).
6 Stamp L in place (ct 1); hold (cts 2-3).
7-8 Repeat meas 5-6 with opp ftwk.

PART B-II:

- 1 Facing ctr but moving diag R fwd (22-1/2 degrees). step R fwd
(ct 1); close L to R (ct 2); hold (ct 3).
2 Step R diag R fwd (ct 1); hold (cts 2); bounce with pivot on
R to face L of ctr (22-1/2 degrees).
3 Moving diag R bkwd, step L diag R bkwd (ct 1); hold (ct 2);
close R to L (ct 3).
4 Step L diag R bkwd (ct 1); hold (ct 2); pivot on L to face
ctr (ct 3).
5-6 PDB R-L
7 Facing ctr and moving sdwd, step R to R (ct 1); bounce on R
(ct 2); step L across R (ct 3).
8 PDB to R.

REPEAT DANCE FROM BEG, alternating ftwk and direction to end
of music.

ENDING: Close L to R and take wt on both ft.

Presented by Nicolaas Hilferink
1992 Idyllwild Folk Dance Camp

Dance notes by dd, 7-92

SONG:

- | | |
|------------------------------|---------------------------------------|
| 1. Trandafir de pră răzor | 7. Ci I-am prins, dintr-o-nșe
lare |
| Chorus: | Chorus |
| 2. Cosita verdița, Iedera | 8. Ca sa vad ce mince are. |
| 3. Pră mijloc cam gălbior | Chorus |
| Chorus | 9. Dacă are mince buna |
| 4. Pră margine roșu-nemis | Chorus |
| Chorus | 10. Il iubeesc un am si-o lună |
| 5. Cineace drăguț mi-am | Chorus |
| Chorus | 11. Dacă are minte re |
| 6. Nu L-am prins, de briu 1- | Chorus |
| am'cins | 12. Mie nu mi-1 trebuie |
| Chorus | |

yeh-deh-rah

house

Iedera - Banat, Romania

Source - Theodor + ~~Leta~~ ^{Fimulai} Brucii. Orig a W line.

learned in approx 82 from Theodor in ^{Fimulai} Sighet, also learned from an ensemble in Banat

Form: Open circle, tightly (shldr-to-shldr) formed.

H's are joined w/ elbows bent so that forearms are parallel to floor. NO Turkish hand hold

Music: Romanian F. D.'s, purple cover, D B/ 8. slow music 1/4

Meter: 3/4

Steps: Pas De Basque (PDB): R → 1/ L x R 2/ R bk in pl 3

No intro -

I-A

1 Face ch PDB-R (lean sltly L)

2 - L " " R)

3 R → 1/ L R w/ plie/ hold (1) (2) (3)

4 PDB-R (lean sltly L)

5-8 Rpt m 1-4 w/ opp ftwk to L

I-B

1 Bnc on L as R x trnd ↑ / R fwd + sltly x L (1) (2-3)

2 R L / L R

3 L R / R L / tuck L R at approx low calf hit (4)

4-6 Rpt m 1-3 ^{except on at (1) 1} moving bk w/ opp ftwk

7 Bnc on L as R lifts sltly fwd / stamp R sltly fwd 2 x (1) (2-3)

8 Stamp R sltly fwd / hold (2-3)

ÎNÎ VITUI

Romania

This dance was learned by Nicolaas Hilferink in the Cerna area of Romania in 1989.

"Înî vitui ni feată, moi" is the full title of the song in Aromân (AH-roh-mahn). In Romanian the translation would be "Am văzut a fată, măi" which means "I have seen a girl, măi (hey). This dance is done by the Aromân people of Greek ancestry in ~~the Cerna area~~ who still reside in Romania.

The Cerna area of

PRONUNCIATION: EE-mee VEET-tsu-ee

TAPE: Romanian Folk Dances by N. Hilferink, side A/8

FORMATION: Lines joined in "W" (hora) hold.
The circle can serpentine and circle around the room.
Hands remain level at all times.

METER: The dance was counted in 4/4 for ease of notation.

METER: 2/4 PATTERN

Meas.

INTRODUCTION: Beg with singing (2 phrases)

FIG. I: TOUCHES

- 1 Facing R of ctr, walk R-L in LOD.
- 2 Step R to R, turning to face ctr (cts 1-2); touch L diag L fwd, turning to face diag L (ct 3-4).
- 3 Repeat step-touch to L. (L to L, touch R diag R fwd).
- 4-16 Do Fig I a total of 5 times + meas 1 (walk RL).

FIG. II:

- 1 Facing ctr. step R to R (cts 1-2); step L bkwd and directly behind R (cts 3-4).
- 2 Step R to R (ct 1); step L across R (ct 2); close R to L, no wt (ct 3); hold (ct 4).
- 3-8 Do Fig. II a total of 4 times.

FIG. III: TWO-STEP *(can also be done w/ H in "V" pos)*

- 1 Facing LOD and beg R, do 8 two-steps fwd in LOD.
Two-step: Step R fwd (cts 1-2); close L to R (ct 3); step R fwd (ct 4). *(sqq)*
- NOTE: There is a slight hip movement during cts 3-4.
- 2-8 Do meas 1 a total of 8 times.

Repeat from beg to end of music

Presented by Nicolaas Hilferink
1992 Idyllwild Folk Dance Camp

Dance notes by dd, 7-92

ÎNÎ VITUÎ NI FEATĂ, MOI (song in Aromân)

Translation by Gheorghe Grameni and his wife Chirața Calagiu from Aromân to Romanian.
From Romanian to English by Prof. P. Șolca

I: Îmi vidzvi nî featî, moi
Ți-avea multi mari
Oll'iu! minî imi bîgai
Ș-azî nîu-am îv vreami.

I saw a girl, moi
So lovely (she was)
I looked at her (a long time)
And now she is my beloved.

Chorus:

Si-ai lai lai lai la, la,
la, la
Ți-avea multî mari
Si-ai lai lai lai la, la,
la, la
O sîvdaii mari

Si-ai lai lai, etc.

So lovely
Si-ai lai lai, etc.

Oh what a great love.

II: Di cînd minî u viozui
Bana îmi pari greu
Ș-uni inimă ti-avui
Si disfeati in dan

Since I saw her (first)
My life seems harder (to me)
And my heart has
Broken in two

Chorus

III: Cînd fudzim di-acasî, moi
Ploai și furtuni
Ș-cînd agiuns la vruta mea

S-feați dzua buni

When I leave home, moi
There's rain and storm
But when I arrive at my
beloved's
The weather changes.

Chorus

IV: Cînd fudzim di-acasî, moi
Ploai și aricoari
Ș-cînd agiuns la vruta mea

Își multu soare.

When I leave home
It's rainy and cold
But when I arrive at my
beloved's
The sun comes out.

Chorus

Pronunciation reference:

Î = J

CI = KI

T = T's

CHI = KI

M = N

CHE - KE

A = A

GHE = GE

Ș = S

Translation by Gheorghe Grameni and his wife Chirața Calagiu from Aroman to Romanian.
From Romanian to English Prof. P. Șolca

<p>I: Îmi vidzvi ni featî, moi Ti-avera multi mari Ocîiul minî imi bîgai Ș-azi nî-am îv vreari.</p>	<p>I saw a girl, moi So lovely (she was) I looked at her (a long time) And now she is my beloved.</p>
---	---

<p>Chorus: Si-ai lai lai lai la, la, la, la Ti-avea multî mari Sai lai lai lai la, la, la, la Osivdaii mari</p>	<p>Si-ai lai lai, etc. So lovely Sa-ai lai lai, etc. Oh what a great love.</p>
---	--

<p>II: Di cind mini u viozui Bana îmi pari greu Ș-uni inimă ti-avui Si disfeati in dam</p>	<p>Since I saw her (first) My life seems harder (to me) And my heart has Broken in two</p>
--	--

Chorus

<p>III: Cind fudzim di-acasî, moi Ploai și furtuni Ș-cind agiuns la vruta mea S-feați dzua buni</p>	<p>When I leave home, moi There's rain and storm But when I arrive at my beloved's The weather changes.</p>
---	---

Chorus

<p>IV: Cind fuzdin di-acasî, moi Ploai și aricoari Ș-cind agiuns la vruta mea Își multu soare.</p>	<p>When I leave home It's rainy and cold But when I arrive at by beloved's The sun comes out.</p>
--	---

Chorus

Pronunciation reference:

Î = E

Ț = T's

Ȑ = N

Ă = A

Ș = S

CI = TI

CHI = KI

CHE = KE

GHE = GE

ÎNÎ VITUI

Romania

This dance was learned by Nicolaas Hilferink in the Černa area of Romania in 1989.

"Înî vitui ni feată, moi" is the full title of the song in Aroman (AH-roh-mahn) or Aromân (AH-roh-mun). In Romanian the translation would be "Am văzut o fată, măi" which means "I have seen a girl, măi (hey)". This dance is done by the Aromân people of Greek ancestry in the Černa area who still reside in Romania.

This dance was taught by Nicolaas Hilferink at the 1992 Idyllwild Folk Dance Camp

PRONUNCIATION: EE-mee VEET-tsu-ee

TAPE: Romanian Folk Dances by N. Hilferink, side A/8

FORMATION: Lines joined in "W" (hora) hold.
Hands remain level at all times.

STYLE: There are soft knee flexes throughout the dance.

METER: The dance is counted in 4/4 for ease of notation.

METER: 2/4 PATTERN

Meas.

INTRODUCTION: Beg with singing (2 phrases)

FIG. I: TOUCHES

- 1 Facing R of ctr, walk R-L slowly in LOD (cts 1,2,3,4).
- 2 Turning to face L of ctr - step R to R (cts 1-2); touch L heel diag L fwd (ct 3-4).
- 3 Repeat meas 2, with opp ftwk. (L to L, touch R diag R fwd).
- 4-16 Do Fig I a total of 5 times + meas 1 (walk RL).

FIG. II:

- 1 Facing ctr, step R to R (cts 1-2); step L bkwd and directly behind R (cts 3-4).
- 2 Step R to R (ct 1); step L across R (ct 2); close R to L, no wt (ct 3); hold (ct 4).
- 3-8 Do Fig. II a total of 4 times.

FIG. III: TWO-STEP

- 1 Facing LOD and beg R - do 8 two-steps fwd in LOD.
Two-step: Step R fwd (cts 1-2); close L to R (ct 3); step R fwd (ct 4).
NOTE: Option - There is an slight sdwd hip movement during meas 1 (i.e. sdwd R,L,R).
- 2-8 Do meas 1 a total of 8 times.

Repeat from beg to end of music

Dance notes by dd, 7-92

ee-mee veet-su-ee

33-C ✓

Aroman (AH-roh-mahn)
Aromân (AH-roh-mun) both pronunciations were used by Hoeden

DOBROGEA
ROMANIA

INI VITUI NI FEATA, MOI 2/4
(Aroman dialect)
Am Vazut o Fată, Măi
(Romanian language)

- * Line dance, hands "hora" hold
- * Introduction 32 cts.

MEASURE	VARIATION
	A
1	Facing and travelling R.L.O.D., step R (1,2) step L (3,4)
2	Facing center, step R to R (1,2) touch L beside R (3,4)
3	Step L to L (1,2) touch R beside L (3,4)
4-6	Rep. meas. 1-3
7-9	Rep. meas. 1-3
10-12	Rep. meas. 1-3
13-15	Rep. meas. 1-3
16	Rep. meas. 1
	B
1	Facing center and travelling c.c.w., step R to R (1,2) step L behind R (3) step R beside L (4)
2	Facing R.L.O.D., step L across R (1,2) facing center, touch R beside L (3,4)
3-4	Rep. meas. 1-2
5-6	Rep. meas. 1-2
7-8	Rep. meas. 1-2
	C
1	Facing and travelling R.L.O.D., step R (1,2) step L beside R (3) step R (4)
2	Rep. meas. 1 with opp. ftwk.
3-4	Rep. meas. 1-2
5-6	Rep. meas. 1-2
7-8	Rep. meas. 1-2

Learned in the area of Cerna in 1989. Taught by Nicolaas Hilferink.

MOCIRIȚA ÎNVÎRTITA
(Lăpuș, Maramureș)

SOURCE:

TRANSLATION:

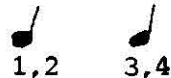
PRONUNCIATION:

MUSIC:

FORMATION: Cpl dance, facing CCW, M on inside holding W's L hand in M's R hand, elbows bent

METER:

2/4, described as



most frequent

PATTERN

Meas

Introduction:

VARIATIONM's ftwk & directions:

- 1 Turning to face W, swinging R arm down, step R to R (ct 1); step L beside R (ct 2); step R (cts 3,4)
 - 2 Returning to face CCW, tch L in front of R, arm swings up (cts 1-4)
 - 3 Allowing W to pass in front & under R arm, changing sides, step L across R (cts 1,2); step R to R (cts 3,4)
 - 4 Turning to face W, step L (cts 1,2); step R (cts 3,4)
 - 5 Facing & travelling CW, step L (cts 1,2); step R (cts 3,4)
 - 6 Turning to face CCW, step L (cts 1,2); tch R in front of L (cts 3,4)
 - 7 Facing & travelling CCW, step R (cts 1,2); step L (cts 3,4)
 - 8 Step R (cts 1,2); step L (cts 3,4)
 - 9 Stepping into cpl pos, sway & step R to R (cts 1,2,3,4)
 - 10 Sway & step L to L (cts 1,2,3,4)
 - 11 Step R to R (cts 1,2); step L beside R (cts 3,4)
 - 12 Step R to R (cts 1,2,3,4)
 - 13-16 Rpt meas 9-12 with opp ftwk. On last ct, step apart on R, change pos to hold W's L hand in M's R; M is now on outside of circle
 - 17 Allow W to pass in front & under R arm, change sides, step R away from ctr of circle (cts 1,2); step L across R (cts 3,4)
 - 18 Step L (cts 1,2); tch R beside L (cts 3,4)
 - 19 Allow W to pass in front & under R arm, change sides, step R away from ctr of circle (cts 1,2); step L across R (cts 3,4)
 - 20 Step R (cts 1,2); step L (cts 3,4); M finishes on outside facing CW
 - 21 Turning to face W, swinging R arm down, step R to R (ct 1); step L beside R (ct 2); step R (cts 3,4)
 - 22 Turning to face CW, swinging R arm up, step L (ct 1); step R (ct 2) step L (cts 3,4)
 - 23 Allow W to pass in front & under R arm, changing sides, step R twds ctr of circle (cts 1,2); step L across R (cts 3,4)
 - 24 Step R (cts 1,2); step L (cts 3,4)
- M is now in same pos in which he started the dance, ready to rpt from the beg.

MOCIRITA ÎNVIRTITA (cont'd)W's ftwk & directions:

- Facing CCW, W on outside, M holding W's L hand in his R, elbows bent
- 1-2 Same as M's with opp ftwk
- 3 Turning under M's R arm, changing sides, face CW, step R across L (cts 1,2); step L back (cts 3,4)
- 4 Step R twds ctr of circle (cts 1,2); step L beside R (cts 3,4)
- 5-7 Facing & travelling CW, same as M's with opp ftwk
- 8 Step L (cts 1,2); tch R (cts 3,4)
- 9-16 Stepping into cpl pos, same as M's, but finish with tch R as M steps apart on R. M is now holding W's L hand in his R, & W is on the inside of the circle with back to the ctr
- 17 Turning under M's R arm, change sides, step R fwd (cts 1,2); step L across R (cts 3,4)
- 18 Step R away from ctr of circle (cts 1,2); tch L beside R (cts 3,4)
- 19 Retrace steps of previous 2 meas, turning under M's R arm, change sides, step L fwd (cts 1,2); step R across L (cts 3,4)
- 20 Turn to face CW, W on inside of circle, step L (cts 1,2); step R beside L (cts 3,4)
- 21,22 Same as M's with opp ftwk
- 23 Turning under M's R arm, change sides to finish in orig starting pos, step L fwd (cts 1,2); step R away from ctr of circle (cts 3,4)
- 24 Step L (cts 1,2); step R (cts 3,4)

NOTE: At no time does M complete any turns. The W does all the turning and will always pass with her back in front of M's chest.

Presented by Nicolaas Hilferink
Idyllwild F.D. Camp, 1992

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SĂLTATA DE MÎNĂ
Romania

This dance is based on material learned from Jora Roman, and a field research study tour done in the area of Daeni, Romania in 1989 by Nicolaas Hilferink.

This dance was presented by Nicolaas Hilferink at the 1992 Idyllwild Folk Dance Camp.

TRANSLATION: Jumping with hands

PRONUNCIATION: SAHL-tah-tah deh MOON-ah

TAPE: Romanian Folk Dances by Nico Hilferink, purple cover, side A/5

FORMATION: Mixed lines with hands joined in "V" pos. Arms swing fwd and back almost continuously during the dance.

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

METER: 7/8 PATTERN

Meas.

INTRODUCTION: None

PART A:

- 1 Facing ctr and moving sdwd R - hop on L (ct 1); step R to R (ct 2), close L to R (3).
Arms swing fwd (ct 1), and bkwd (cts 2-3).
- 2 Hop on L (ct 1); step R to R (ct 2); stamp L in place, no wt (ct 3).
Arms continue to swing fwd and back.
- 3 Moving sdwd L - hop on L (ct 1); step L to L (ct 2); stamp R in place, no wt (ct 3).
Arms continue to swing fwd and bkwd.
- 4-15 Repeat meas 1-3, 4 more times (5 in all).
- 16 Repeat meas 1 (hop L, R to R, close L)

PART B:

- 1 Facing ctr and moving fwd - run R-L-R twd ctr.
Arms in "V" pos.
Yell, u-u-u!!!
- 2 Run L-R-L fwd.
Yell, u-u-u!!!

- 3 Dancing slightly sdwd R - hop on L (ct 1); step R to R (ct 2); stamp L in place, no wt (ct 3).
Arms swing fwd and back
- 4 Repeat meas 3 with opp ftwk, move slightly sdwd L.
- 5-8 Repeat meas 1-4 moving bkwd with yells as before.
- 9-16 Repeat meas 1-8/

PART C:

Arms swing continuously as in Part I.

- 1 Facing ctr and moving sdwd R - hop on L (ct 1); step R to R (ct 2); close L to R (ct 3).
- 2 Hop on L (ct 1); turning to face LOD - step R to R (ct 2); scuff L heel fwd in LOD (ct 3).
- 3 Facing LOD - hop on R (ct 1); step L fwd (ct 2); turning to face ctr - scuff R heel twd ctr (ct 3).
- 4-15 Repeat meas 1-3, 4 more times (5 in all).
- 16 Repeat meas 1.

SEQUENCE: The dance is done 3 times. The last time through, Part C is danced 10 times + meas 1-2.

Presented by Joyce Himes
Camp Hess Kramer Institute
October, 1992

This dance has been R&S'd

SĂLTATA DE MÎNĂ
(Dobroegea, Romania)

SOURCE: Based on material learned from Jora Roman, and field research study tour done in the area of Daeni, Romania in 1989 by Nicolaas Hilferink
TRANSLATION: Jumping with hands
PRONUNCIATION: sah-tah-tah deh moon-ah
MUSIC: Purple Tape A/5
FORMATION: Line dance, hands held down, arms swing fwd & back during dance
METER: 7/8

PATTERN

Meas

Introduction: No introduction

VARIATION A

- 1 Facing ctr & travelling slightly CCW, hop on L (ct 1) ^{step R} step R (ct 2); ^{close} step L (ct 3), arms swing fwd & back
- 2 Hop on L (ct 1); ^{step} ~~step~~ R, no body wt (ct 2); ^{stamp L, in pl, no wt} step R (ct 3), arms swing fwd & back
- 3 Travelling slightly CW, hop on R (ct 1); ^{step} ~~stamp~~ L, no body wt (ct 2); ^{stamp R} step L (ct 3), arms swing fwd & back
- 4-15 Rpt meas 1-3, four times (5 x in all)
- 16 Rpt meas 1

VARIATION B

- 1 Facing ctr & travelling fwd, run R,L,R (cts 1,2,3), ^{arms straight down} ~~arms swing fwd & back~~
- 2 Rpt meas 1 with opp fwk
- 3 On the spot, hop on L (ct 1); ^{step} ~~stamp~~ R, no body wt (ct 2); ^{stamp L, no wt (3)} step R (ct 3) ^{Arms swing fwd & bk}
- 4 Rpt meas 3 with opp ftk
- 5-8 Rpt meas 1-4 travelling bkwd
- 9-16 Rpt meas 1-8

VARIATION C

- 1 Facing ctr & travelling slightly CCW, hop on L (ct 1); ^{step R} step R (ct 2); ^{close} step L (ct 3)
- 2 Hop on L (ct 1); turning to face LOD, ^{step} ~~stamp~~ R, no body wt (ct 2); ^{scuff & fwd} ~~step~~ R (ct 3) ^{in LOD}
- 3 Facing LOD, hop on R (ct 1); ^{step} ~~scuff~~ L heel (ct 2); ^{Face to scuff R fwd ctr} step L (ct 3)
- 4-15 Rpt meas 1-3, four times (5 in all)
- 16 Rpt meas 1

~~Don't ends on Var C, but, except stamp & bend on ct 3~~

~~ok how many times ending is done 10 on last line then + m1, 2 ending~~

SIRBA DE LA NEGRU VODA
Dobrogea, Romania

SOURCE:

TRANSLATION: Sirba is a style of dance. "Voda" in ancient times meant "water". Today "Negru Voda" would translate "Black Majesty (King) or, "Sirba from a place named after the Black Majesty (King).

PRONUNCIATION: SEER-bah deh lah NEH-groo VOH-dah

TAPE: Romanian Folk Dances by Nico Hilferink, purple label side A/7

FORMATION: Closed circle in shldr hold, mixed lines.

RHYTHM: 2/4 counted in 4/4 for ease of notation.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 16 cts

PART A:

- 1 Facing ctr. step R in place as L lifts bkwd (ct 1); hop on R as L kicks fwd (ct 2); step L in place, as R lifts bkwd (ct 3); hop on L as R kicks fwd (ct 4).
- 2 Step R to R (ct 1); step L beside R (ct 2); step R to R as L lifts bkwd (ct 3); hop on R as L kicks fwd across R twd floor (ct 4).
- 3 Facing diag R, step L fwd and across R (ct 1); hop on L as R lifts bkwd (ct 2); facing ctr and moving bkwd, step bkwd R-L (cts 3-4).
- 4 Step bkwd R-L (cts 1-2); stamp R beside L, no wt (ct 3) hold (ct 4).
- 5-8 Repeat meas 1-4. (Do a total of 2 times)

PART B:

- 1 Buzz step: Facing ctr and moving twd L, step R across L (ct 1); step L to L (ct 2); step R across L (ct 3); step L to L (ct 4).
- 2 Step R across L (ct 1); turning to face ctr, hop on R as L lifts bkwd (ct 2); step L to L (ct 3); small hop on L in place (ct 4).
- 3 Step R to R (ct 1); small hop on R (ct 2); step L to L (ct 3); small hop on L (ct 4).

4 Step R to R (ct 1); step L beside R (ct 2); step R to R (ct 3); small hop on R as L flairs sdwd L (ct 4).

5-8 Repeat meas 1-4 with opp ftwk.

PART C:

1 Facing ctr and moving to R, step R to R (ct 1); step L beside R (ct 2); step R to R (ct 3); stamp L beside R, no wt (ct 4).

2 Step L to L slightly (ct 1); stamp R beside L twice, no wt (cts 2-3); hold (ct 4).

3-6 Repeat meas 1-2, 2 more times (3 in all).

7 Fall fwd on R with plie (cts 1-2); step L bkwd, straighten body (ct 3); stamp R in place, no wt (ct 4).

8-9 Repeat meas 7 twice more (3 in all).

10 Run bkwd R-L-R-L (cts 1-4).

REPEAT PART A.

REPEAT PART B, except do 8 buzz steps to L and 8 to R.

SUGGESTED SEQUENCE:

A/B/C/A/B A/B/C/A/B
 (long buzz step) (long buzz step)

Long buzz step is optional

Presented by Nicolaas Hilferink
1992 Idyllwild Folk Dance Camp

Corrected dance notes by dd, 7-92

Bicy - End each bicy by kicking ft fwd + close to floor
counted in 4/4 for ease of notation

SIRBA de la NEGRU VODA 2/4

DOBROGEA
ROMANIA

Prem: seer-bah deh lah nah-gnoo roh-dah
* circle dance, shoulder hold, mixed lines

* intro. 16 cts.

- Measure Variation
- A.
- 1 Facing center, step R. to R. (1) hop on R. (2) step L. to L. (3) hop on L. (4). *impl*
 - 2 Step R. to R. (1) step L. *behind* beside R. (2) step R. to R. (3) hop on R. (4). *R bicy*
 - 3 Turning to face *mixed* R.L.O.D., step L. *fwd* across R. (1) hop on L. (2) facing center and travelling bkwd., step R. (3) step L. (4)
 - 4 Step R. (1) step L. (2) stamp R. beside L. no body weight (3,4)
- 5 - 8 Rep. meas. 1 - 4

- B.
- 1 (Buzz step) Facing center and travelling *←* c.w., step R across L. (1) step L. to L. (2) step R. across L. (3) step L. to L. (4)
 - 2 Step R. across L. (1) turning to face center, hop on R (2) step L. *fwd*. (3) *impl* hop on L. (4)
 - 3 Step R. *→* *bkwd.* (1) hop on R. (2) step L. *←* *fwd.* (3) *impl* hop on L. (4)
 - 4 step R. to R. (1) step L. beside R. (2) step R. to R. (3,4) *impl hop 2(4)*

5 - 8 Rep. meas. 1 - 4 with opp. ftwk.

Translation

Sirba - a style of dance
Voda in ancient times meant "water"
Today "Voda" means "Majesty", Negru would mean "Black" or Black Majesty (King)
Sirba from a place named after the King "Negru Voda".

cont'd....

Sirba de la Negru Voda cont'd.

- C.
- 1 Facing center and travelling c.c.w., step R.to R. (1) step L. beside R. (2) step R. to R. (3) stamp L. beside R. no body weight (4)
 - 2 Step L. to L. (1) stamp R. beside L. no body weight (2) stamp L. again (3,4)
 - 3 - 4 Rep. meas. 1 - 2
 - 5 - 6 Rep. meas. 1 - 2
 - 7 Fall fwd. onto R. on plie (1,2) step L. bkwd. (3) stamp R. ~~no body weight~~ (4)
 - 8 Rep. meas. 7
 - 9 Rep. meas. 7
 - 10 Running bkwd. R. (1) L. (2) R. (3) L. (4)

A.
Rep. var. A.

B.
Rep. var. B., but only buzz steps: 8 c.w. and 8 c.c.w.

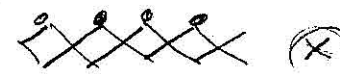
A/B/C/A/B & A/B/C/A/B ^{long (optional)}
(buzz step) (buzz step)
long

Long Buzz step is optional
taught by Nicolaas Hilferink

Watching three (such as a shepherd watching 3 sheep)

X

TREI PĂZESTE
(Oltenia, Romania)

SOURCE: Learned from Teodor Vasilescu and V. Vladimirescu in Romania, 1981 *Giudega, one of Was orig m dne*
TRANSLATION: Instrument Jew's Harp
PRONUNCIATION: *trɛj pah-zes-teh*
MUSIC: *Increase speed*
FORMATION: Line dance done in back basket pos 
METER: 2/4 counted in 4/4 for ease of notation
Kicks: All kicks are hi



PATTERN

Meas

Introduction: No introduction

VARIATION A

- 1 Facing LOD & travelling diag R fwd, step R (ct 1); step L (ct 2); step R (ct 3); *scuff fwd* stamp L, no body wt (ct 4)
- 2 *2 steps* stamp L to L (cts 1,2); stamp R beside L, no body wt (cts 3,4)
- 3-4 Rpt meas 1,2
- 5-8 Rpt meas 1-4, Turn to face ctr on last ct

VARIATION B

- 1 ~~Turning to face ctr~~, travelling CW, step R across L (ct 1); step L (ct 2); step R across L (ct 3); step L (ct 4)
- 2 Step R across L (cts 1,2); hop on R (cts 3,4)
- 3 Fall onto L (cts 1,2) travelling diag R, step R to R (ct 3); step L beside R (ct 4) *R flairs diag R bk*
- 4 *fall* Step R to R (ct 1); step L beside R (ct 2); turning to face ctr, step R to R (cts 3,4) *lift L X*
- 5 Staying on the spot, *loop* step L to L (ct 1); step R across L (ct 2); step L (ct 3); step R beside L (ct 4)
- 6 Travelling CCW, step L across R (ct 1); step R to R (ct 2); step L across R (ct 3); step R to R (ct 4)
- 7 Rpt meas 6
- 8 *hi X R* Step L across R (ct 1); step R to R (ct 2); step L beside R (cts 3,4)
- 9 *leap* Jump onto R, kicking L (cts 1,2); step L to L (ct 3); step R across L (ct 4)
- 10 *leap* Step L to L (cts 1,2); *leap* jump onto R, kicking L (cts 3,4) *Note m q cts 3-4, m10, ct1 PDB-t*
- 11 Travelling CW, step L to L (ct 1); step R across L (ct 2); step L to L (ct 3); step R beside L (ct 4)
- 12 Step L to L (cts 1,2); hop on L (cts 3,4) *R X L (2) drop R lifts fwd*

Dance ends w/ var A + stamping R + style, Var B, because it moves so fast most steps actually are runs or low leaps. When leaps are mentioned they are large (hi) leaps. Kicks are hi off ground.

TURKISH FOLKDANCE AND MUSIC

BRIEF CULTURAL HISTORY

When trying to understand Turkish folk culture, one may be surprised by the close connection between the present Anatolian culture and the ancient one of Central Asia, from which the people moved a thousand years ago and which is the origin of the Turks' first religion, Shamonism.

The shamons believed that the elements -- fire, water, earth and sky -- were sacred. The devil and other evil spirits were contained in the drum. The shamon would drive away these evil spirits by playing the drum and making rhythmic movements, sounds and facial expressions. The drawings on rock and bas-reliefs from Shamonistic times which have been found depict men and women sitting, standing and dancing together. Even amidst modern Moslem culture, one can still find traces of these ancient beliefs, especially in folk dances.

After the Turks moved to Anatolia, the Ottoman Empire came to power. The growth of this empire over the course of five centuries influenced many other cultures, just as these cultures influenced the Turks.

Throughout these changing times, the Turks never completely lost their Shamonistic heritage. Strong cultural beliefs and close kinship ties kept the ancient ideas and values alive from generation to generation. Even today these traditions and customs are respected as if they were law in some remote villages.

Across modern industrialized Turkey, a general folk culture of common beliefs and traditions can be recognized. Yet certain regional variations within the general culture have developed due to regional differences in geography, history, and daily living conditions. This heterogeneity is most apparent in the folk dances which reveal distinctions in both subject and style.

SUBJECT AND STYLES

There are four general subjects in Turkish folk dances: man's labors; real or mythical events; man's relationship with nature; and religion.

There is no single national style of Turkish dance. Although attempts have been made to popularize certain dances on a wide scale, each region, even each village, maintains its own dances. While remarkably diverse in character and origin, Turkish folk dances may nevertheless be classified into six broad categories according to their geographic areas, which may overlap. They are: HALAY, HORON, HORA (KARSILAMA), BAR, ZEYBEK, and KASIK.

These represent the different dance styles found in the country's numerous ethnic provinces.

TURKISH FOLK MUSIC

Two basic structures make up Turkish folk music: KIRIK HAVA and UZUN HAVA.

Kirik hava ("broken sound") has a definite melodic structure with regular measures and rhythm.

Uzun hava ("long sound") has no regular melody, rhythm or measures because the musician is a shepherd who plays whatever he feels. Most Turkish folk music begins as uzun hava, then changes to kirik hava. The shepherd's song characteristically begins very high and shrill, then slowly winds down to a low pitch.

TURKISH FOLKDANCE AND MUSIC, page 2

TURKISH FOLK INSTRUMENTS

STRINGS:

BAGLAMA: a very long, thin-necked instrument with a carved round back body and 6-12 strings. It comes in five sizes. Smallest to largest, they are: Cura, Tanbura, Bağlama, Divan, Meydan.

TAR: from eastern Turkey. Has a body shaped like a figure "8", made of wood with a skin face. Played by strumming.

KEMENÇE: from the Black Sea area. Three-stringed instrument played with a bow.

KABAK KEMANE: native to all areas except the Black Sea. Round gourd body with a skin face. Played with a bow

WINDS:

ZURNA: grandfather of the Oboe. A double-reed instrument that comes in three sizes. Smallest to largest, they are: Cura Zurna, Zurna, and Kaba Zurna.

DİLLİ KAVAL: simple fingering recorder-type instrument.

DİLSİZ KAVAL: simple fingering end-blown flute.

SİPSİ: from western Anatolia. Made of water reed; end-blown.

ÇİĞİRTMA: from eastern Anatolia. Made from an eagle's wing; end-blown.

ÇİFTE: like Çığirtma, but two bones are joined. Always played in tandem -- one carrying the melody and the other a drone.

TULUM: from the Black Sea area. Simple bagpipe made of goat or ramskin.

MEY: from eastern Anatolia. Very low pitched single reed instrument.

DRUM/PERCUSSION:

DAVUL: drum made of walnut wood with two goatskin heads. Comes in three sizes. These are (smallest to largest): Koltuk Davulu which is played by hand; Cura Davul played with a Tokmak (large beater stick) and Çubuk (small thin stick); and Davul, played with the same sticks as Cura Davul.

DEF: tambourine

DARBUKA (DUMBELEK): single skin drum played by hand. The body, shaped like an inverted vase, is now most commonly made of metal but was originally made of clay (pottery).

KAŞIK: wooden spoon

ZİLLİ MAŞA: several bells attached to a branched stick. Played by hitting the stick alternately on hand and leg.

ÇALPARA: two curved, carved boxwood sticks tied together. Played by shaking the hand which holds them, exactly as in the English or American "bones".

ahgrrr guh-rank

AGIR GÖVENK
(Turkey)

ck video for reference

- SOURCE:** Ağir Gövenk is from Bitlis (Eastern Türkiye) and is in the Halay style.
- TRANSLATION:** Ağir means slow and Gövenk has 2 meanings; one is groom, the other is a dance at the wedding.
- PRONUNCIATION:** ä Ir lämä (I as in able) ah-rool guh-rank
Turkish Folk dancing
- MUSIC:** Sicak '91, AL 0065 *11/6*
- FORMATION:** Line or semi circle, locking fingers, or holding pinkies; both are right. *holders tching - H"V" & behind body*
- METER:** 8/4

Steps: Bicycle; End movement by pushing ft fwd & low to floor (pump)

PATTERN

Meas
Times step is done

Introduction: ~~1 meas of 8/4~~ 1 complete melody

FIGURE 1

- Facing ctr, arms down, step on R to R (ct 1);
- Step on L to the R, crossing R (ct 2);
- Step on R to R (ct 3); lift L up & bicycle movement (ct 4);
- Step on L in place (ct 5); lift R up, bicycle movement (ct 6)

**Rpt these 6 cts 10 times, then do cts 1,2,3 (on ct 3 instead of moving to the R, put ft tog), then hold pos (ct 4)

FIGURE 2

- All the steps (fwd or back) are bouncy.
- Step on R fwd (ct 1); step on L fwd (ct 2); *hands and pumps fwd*
- Step on R fwd (ct 3); tch L toe ~~in front of R & lift up~~ (ct 4); *fwd*
- Step back on L (ct 5); on R (ct 6); *cts 5"4" and 6"4" do and lift of fwd pump of back*
- Lift L up, ~~bicycle movement~~ (ct &); *of and fwd pump*
- step back on L (ct 7);
- Lift R up in front (ct &); tch R heel in front, L knee bent (ct 8); *well, "Tay"*
- Tch R heel in front again, but this time to diag-R (ct &)

**Rpt these 8 cts only 3 times.

FIGURE 3

- Step on R fwd, lean body over (ct 1);
- Lift L up & straightening up (ct &);
- Step on L fwd, lean body over (ct 2);
- Lift R up, straightening up (ct &);
- Rpt cts 1, & (cts 3, &); tch L toe in front of R (ct 4); *fwd*
- Lift L up, ~~bicycle movement~~ (ct &); *of and fwd pump*
- Rpt cts 5,6,7,8 as in Figure 2, cts 5,6,7,8

**Rpt these 8 cts only 3 times:

Bridge: R → / 1 x / R → t lean R w/ dbl bnc / rock back w/ dbl bnc

Do *10x*

AGIR GÖVENK (cont'd.)SEQUENCE OF THE ENTIRE DANCE

Figure 1, 10 times
 Figure 2, 3 times
 Figure 3, 3 times
 Figure 1, 10 times
 Figure 2, 3 times
 Figure 3, 3 times
 Figure 1, 16 times
 Figure 2, 3 times
 Figure 3, 3 times

no transition steps
 Bridge
 10 - Fig 1
 6 - Fig 2
 3 - Fig 2 If doing "bridge"
 3 - Fig 3

*Done w/out
 Bridge*

Presented by Ahmet Lüleci ©
 Idyllwild F.D. Camp, 1992



sequence

4

AGIRLAMA
(Turkey)

SOURCE: Ağirlama is the opening dance of most celebrations in Gazi Antep.

TRANSLATION: The name of the dance means "slowly;" it is in the Halay style.

PRONUNCIATION: är'oolä mä *ahruul-lah-mah*

MUSIC: Sicak '91, AL 005

FORMATION: Semi circle. During first part of dance, arms are free, bent at the elbows. During the 2nd send part, join hands, locking fingers, arms bent at elbows, forearm parallel to floor.

METER: 8/4 and 4/4

<u>Meas</u>	<u>PATTERN</u>	
(8/4)	Introduction: 1-meas drum bts.	<i>single claps / DM claps Don't do 16 cts beg w/ drum</i>
11	<p>FIGURE 1 Face ctr, arms free, bent at elbows, standing close tog, clapping hands twice for ea step. Step L, cross R (ct 1); step on R to R (ct 2); Rpts cts 1&2 three more times (cts 3-8) <i>Note: Flex knees on ea step (bouncy)</i> **Rpt these 8 cts 11 times.</p>	<i>Claps are at approx chest ht of open fingers</i>
6	<p>FIGURE 2 - Zurna Salo Join hands, cont. to face ctr. Step on L, cross R, & lean body fwd (ct 1); Tch R toe behind L, body stays fwd (ct 2); Hold for cts 3 & 4. Step back on R, bending knees & straightening up (ct 5); tch L heel in place (ct 6); Hold for cts 7 & 8. **Rpt these 8 cts 6 times.</p>	<i>Shimmy shldr shake</i>
6	<p>FIGURE 3 Step on L to R (ct 1); step on R to R, half toe (ct &); Step on L to R (ct 2); step on R in place (ct 3); Tch L heel in front (ct 4). **Rpt these 4 cts 6 times.</p>	
4	<p>FIGURE 4 Jump on both ft, L in front (ct 1); Hop on L, lifting R back (ct 2); Jump on both ft, L in front (ct 3); Hop on R, lifting L back (ct 4). **Rpt this fig 4 times.</p>	<i>R first then hand of R at hand of R then R bk</i>

AGIRLAMA (cont'd.)

FIGURE 5

- 4 Hop on R, tching L heel ^{in front} (ct 1);
leap Hop on L, lifting R back (ct 2);
 Hop on L, tching R heel [↑] (ct 3); *leap* hop on R, lifting L back (ct 4);
 Hop on R, tching L heel [↑] (ct 5); *leap* hop on L, kicking R fwd (ct 6);
leap Hop on R, kicking L fwd (ct 7); *leap* hop on L, kicking R fwd (ct 8);
 Jump on both ft (ct 9: hop on R, lifting L up [↓] (ct 10)

**Rpt this fig 4 times.

FIGURE 6

- 4 Rpt cts 1-6 of Figure 5 (cts 1-6);
 Hop on L, lifting R in a back bicycle (ct 7);
leap Step on R in place, lifting L [↓] (ct 8); *leap* hop on L, kicking R fwd (ct 8);
 Jump on both ft (ct 9); hop on R, lifting L up [↓] (ct 10).

Men yell Hay-da, then w do zilgat (tongue trill)
 **Rpt this fig 4 times.

jump on both
 TO FINISH: After last rpt of Figure 6, ~~drop 1 ft next to R,~~
 and say "Hey!" (ct 11).

zilgat
 on 4th time thru do vocalization

Presented by Ahmet Lüleci ©
 Idyllwild F.D. Camp, 1992



ANADOLU' DAN
(Turkey)

SOURCE: There are 5 different dances from 5 different cities in this medley that I named ANADOLU' dan, which means from Anotolia. First dance is Seymen Zeybegi from Ankara (central Anotolia); Second dance is Dokuslu from Gaziantep (southeastern Anotolia); Third dance is Atabari from Artvin (Northeastern Anotolia); Fourth dance is Yavuz Geliyor from Trabzon (Northern Anotolia); Fifth dance is Nurey/Fatmali from Elazig (Eastern Anotolia). First dance, Seymen Zeybegi is in Zeybek style; second and fifth dances, Dokuzlu and Nurey, are in Halay style; third and fourth dances, Atabari and Yavuz geliyor, are in Horon style. All these 5 dances have more steps than you'll be learning, but because of the length of the music, you'll be learning basic steps from each dance.

TRANSLATION: From Anotolia

PRONUNCIATION: aná dálu dán ahnah - dah - loo dahn

MUSIC: Sicak '91, AL 0065

FORMATION: Circle. Arms free for the first part, then arms on shldr, then arms up with straight elbows (hands joined), then arms on shldr again

METER: 9/8 ♪ ♪ ♪ ♪ ♪ 6/8 ♪ ♪ ♪ 6/4 ♪ ♪ ♪ ♪ ♪
4/4 ♪ ♪ ♪ ♪ 7/8 ♪ ♪ ♪ ♪ ♪

PATTERN

Meas

Introduction: 2 meas of 9/8

FIGURE 1 (Seymen Zeybeği)

2 Facing ctr, R arm is in front, fingers open facing the belly button, L arm ^{is in front of belly} behind, bent from elbow. Ft are open. Step on R in place, bring arms up, bent from elbows (ct 1); lean R Tch L toe in place, snap your fingers (ct 2); Step on L, bouncy step, in place (ct 3); lean L Tch R toe in place, snap fingers (ct 4); Step on R in place (ct 5); tch L toe in place, snap fingers (ct 6); Step on L in place & drop arms down back to orig pos (ct 7); Hold pos (cts 8 & 9). arms - L behind ^{and of bk}, R fwd + rounded at chest shldr ht Snaps are at head ht

Do **Rpt these 9 cts two times.

FIGURE 2

3 Facing ctr, arms up & open wide ^{& rounded} Step on R heel to R, ^{1st position R} (ct 1); slide L behind R, with bent knees (ct 2); Rpt cts 1 & 2 (cts 3,4); step on R to R, arms coming down, R is in the front, L is in the back (ct 5); hop on R in place, lift L ^{up, round} body leans to R, hold arms in pos (ct 6); step on L in place, straightening up, arms start going up (ct 7); Kick R fwd, arms up (ct 8); brush R heel ^{brush} in front of L, arms up (ct 9)

Do **Rpt these 9 cts 3 times

4

ANADOLU' DAN (cont'd.)

FIGURE 3

- 3 The ftwk is exactly the same as in Figure 2, but turning from ~~R~~ ^{twel L} shldr
 Step on R to L, crossing L & turning from ^{twel} L shldr, L arm in back
 facing out, R arm ^{in front} in front, parallel to the ground (ct 1);
 Step on L in place, keep turning from L shldr (ct 2);
 Step on R with L crossing, keep turning (ct 3); R arm moves ^{x waist}
 Step on L in place, keep turning (ct 4); ^{open arms to rounded pos}
 Step on R in place, completing the turn, swing R arm down (ct 5);
 cts 6,7,8,9 are exactly the same as in Figure 2
^{join in shldr hold (9)}

Do **Rpt these 9 cts 3 times

FIGURE 4 (Dokuzlu)

- 6 Facing ctr, arms on shldr, ^{move} ^{leaping grapevine} hop on R in front of L, lift L back
 4/4 (ct 1); ^{leap} ^{behind} hop on L in place, lift R up (ct 2); leap on R to R, lift
 up (ct 3); leap on L crossing R, lift R up (ct 4)

Note: Prancing style w/ fwd. for ^{ground} ^{feet}

Do **Rpt these 4 cts 6 times

FIGURE 5

- 2 Facing ctr, squat down on both ft, or bend for those who have knee
 problems (ct 1); hop on R in place, kick L fwd, straightening up (ct 2);
 rpt cts 1,2 (cts 3,4)

Do **Rpt these 4 cts 2 times

FIGURE 6

- 2 Step on L fwd, bouncy step (ct 1); step on R next to L (ct &);
 Step on L fwd, bouncy step (ct 2); step on R fwd, bouncy step (ct 3);
 Step on L next to R (ct &); step on R fwd, bouncy step (ct 4)

Do **Rpt these 4 cts 2 times

FIGURE 7

- Stamp L ft ^{ally} ^{face ctr} in place (ct 1); hold pos (ct 2); rpt cts 1,2 two more
 times (cts 3,4,5,6); step back on L with bouncy step (ct 7);
 Step on R next to L (ct &); step back on L with bouncy step (ct 8);
 Step back on R with bouncy step (ct 9); step on L next to R (ct &);
 Step back on R with bouncy step (ct 10); step back on L with
 bouncy step (ct 11); step on R next to L (ct &); step back on L
 with bouncy step (ct 12); and finally, step on R ^{next to L} (ct 13);
 Hold pos (ct 14)

**Do these 14 cts only one time

FIGURE 8 (Atabari)

- 15 Facing ctr, ^{arms x tendes up} ^{fingers interlocked} arms up, hands joined in "W" pos, step on R to R (ct 1);
 6/8 Step on L to R, crossing R (ct 2); step on R to R (ct 3);
 Lift L up in front, and pump down (ct 4); step L in place (ct 5);
 Lift R up in front and pump down (ct 6)

Do **Rpt these 6 cts 5 times

ANADOLU' DAN (cont'd.)

FIGURE 9

15

Annex on Fig 10
Belief on arms extended up, join fingers, wrists relaxed
Pantian arm pos
 Leap on R to R (ct 1); leap on L crossing R (ct 2); *slightly fwd*
hop Hop on R ^{step} in place, lifting L up (ct 3); step L in place next to R (ct 4); *slightly fwd*
hop Hop on R in place & lift L up in front (ct 4);
 Hop on L in place, lifting R up (ct 5); hop on L in place and pump R down (ct 6) *total 10x*

Do **Rpt these 6 cts 5 times. After the 5th repetition of Figure 9,
Transition Leap on R to R (ct 1); leap on L crossing R (ct 2); jump on both ft in place (ct 3); hold pos (ct 4)

FIGURE 10 (Yavuz Geliyor)

15

Facing ctr, ~~arms down in "V" pos~~

2/4

6x + Pantian arm pos
 Step on R to R (ct 1); tch L next to R (ct 2); step on L to L (ct 3);
 Tch R next to L (ct 4); rpt cts 1-4 (cts 5,6,7,8); step on R to R
~~diag fwd~~, *arms swing up - retract body*
 arms go up & down (ct 9); step on L behind R (ct 10)

FIGURE 11 (Nurey/Fatmali)

4

Arms on shldr, facing ctr.

6/4

zurna
 Step on R to R (ct 1); step on L crossing R (ct 2); *+ ends up fwd pumps*
 Step on R to R (ct 3); lift L up & bicycle movement (ct 4);
 Step on L in place (ct 5); lift R & bicycle movement (ct 6)
+ ends up fwd pumps

Do **Rpt these 6 cts 4 times

FIGURE 12

4

Hop on L to R (ct 1); leap on R to R (ct &);

6/4

Leap on L crossing R (ct 2); jump on both ft in place (ct 3);
 Hop on R in place, lifting L up (ct 4); *F pump pump*
 jump on both ft in place (ct 5); hop on L in place & lift R up (ct 6)

Do **Rpt these 6 cts 4 times

FIGURE 13

6

Rpt Figure 12, cts 1-4 exactly (cts 1,2,3,4); then hop on R to L

6/4

tch L heel *heel* in front (ct 5); hop on R to L, lift L in pos (ct 6);
 Rpt cts 5 & 6 (cts 7,8); hop on R to L, tch L heel in front one
 more time (ct 9); hop on L in place, lift R back (ct 10)
all try on heel touches (cts 5,7,9)

Do **Rpt these 10 cts 3 times

at 3 - jump onto both +
 TO FINISH: Do Figure 13, cts 1-2, then put R next to L, say "HEY".



BABLEKAN
(Turkey)

SOURCE: Bablekan is a name of a large Kurdish family that lives in Van. The dance is named after a deceased member of the family.

TRANSLATION: bab

PRONUNCIATION: Bob' le kAn *bob-leh-kahn*

MUSIC: Sicak '91, AL 006 5

FORMATION: Semi-circle, hold pinkies, facing ctr

METER: *10/4 4/4*
Style Bicycle: End by jumping ft fwd & low to floor
PATTERN

Meas Introduction: *4* meas (4/4) *after solo*

FIGURE 1
8 9 Facing ctr, step on R to R, *bring arms around in a circle* (ct 1);
Step on L crossing R as *arms complete circle* (ct 2); rpt cts 1,2
(cts 3&4); step on R in place (ct 5); lift L up (bicycle) as arms
follow bicycle movement (ct 6); step back on L, knees bent (ct 7);
Step back on R (ct 8); step back on L (ct 9); tch R toe next to
L (ct 10)
shd. shake when moving bkwd (cts 9-10) *plie* *Note: cts 7-8-9 have ↓ ↑ ↓ feeling*
0. Rpt Figure 1 a total of 8 times

FIGURE 2
8 6 Arms are same as Figure 2!
Hop on L to R (ct 1); leap on R to R (ct &); leap on L to R (ct 2);
Rpt cts 1,2 (cts 3,4); jump on both ft in place (ct 5); hop on R,
pump lifting L (ct 6); step back on L, knees bent (ct 7); step back on
R (ct 8); step back on L (ct 9); tch R toe next to L (ct 10)
plie *Note: cts 6-7-8 have ↓ ↑ ↓ feeling*
0. Rpt Figure 2 a total of 6 times.

TO FINISH: On the final rpt, on ct 10, instead of tching R toe,
pump lift R up & place next to L (ct 11). Say "Hey!" (11)
feet then jump ↓ on both



Presented by Ahmet Lüleci ©
Idyllwild F.D. Camp, 1992

BASSO
Turkey

This dance comes from Agri (eastern Turkey) and is done in the Halay style of dance.

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

TRANSLATION:

PRONUNCIATION: BAH-soh

TAPE: Tamara 89. AL 003

FORMATION: Semi circle or open circle with little fingers joined. Hands are in "W" pos.

Hands: Hands in ctr means they are in normal "W" pos and slightly fwd. When hands move sdwd it in windshield wiper style.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 2 complete melody's

FIG 1-A: (Face ctr, move diag R fwd)

- 1 Step R to R, (ct 1); step L across R (ct 2); step R to R (ct 3); touch L toe slightly fwd (ct 4).
Arms: They move in windshield wiper motion, R-L-R-ctr.
Steps: All steps are bouncy and very small.

FIG. 1-B: (Face ctr. move bkwd)

- 1 Step L-R-L bkwd (cts 1-3); touch R toe slightly fwd.
Arms: Move in windshield wiper motion, L-R-L-ctr.
Steps: All steps are bouncy and very small.

****DO FIG 1-A, 4 TIMES IN ALL.**

FIG 2-A:

- 1 Repeat Fig. 1-A, except on ct 4 instead of touching L toe fwd, lift L knee and pump fwd low to floor.

FIG. 2-B:

- 1 Step L fwd with knee flex, lean fwd (ct 1); flex L knee again as R lifts bkwd (ct 2); step R bkwd, straighten body (ct 3); flex R knee as L lifts fwd (ct 4).
Arms: Arms bounce twice fwd twd ctr (cts 1-2); arms bounce in ctr twice (cts 3-4).
Note: Say Ba-sso when leafing fwd during cts 1-2.
2 DO FIG. 2-B, 2 times.

FIG. 2-C:

- 1 Repeat Fig. 1-B (LRL bkwd, tch R fwd)

**DO FIG. 2. 4 TIMES IN ALL. except on 4th repeat replace Fig. 2-C (moving bkwd) with transition.

1 TRANSITION from Fig. 2 to Fig. 3
 Repeat Fig. 2. A and B
 Fig. 2-C: Small leap on L diag L bkwd, lift R bkwd diag L (ct 1); small leap on R diag R bkwd, lift L diag R bkwd (ct 2); jump onto both ft (ct 3); hop L in place, lift R knee beside L leg (ct 4).
 Arms: Move L-R-ctr, swing down to "V" pos (slight over-the-waterfall motion).

FIG. 3-A:

1 Hop on L twd LOD (ct 1); step R to R (ct &); step L across R (ct 2); jump onto both ft (ct 3); hop on R in place as L lifts fwd (ct 4).
 Arms: Swing arms fwd (ct 1); bkwd (ct 2); up to "W" pos (ct 3); hold (ct 4).

FIG. 3-B:

Hop on R (ct ah); step L fwd of R as R lifts bkwd - lean fwd slightly (ct 1); hop on L (ct 2); hop on L (ct ah); step R bkwd as L knee lifts fwd - straighten body (ct 3); hop on R in place, L remains raised fwd (ct 4).
 Note: Say Ba-ssso during cts 1-2.
 Arms: Move fwd during cts 1-2 and bounce on each ct.
 2 DO FIG. 3-B, a total of 2 times.

FIG. 3-C:

1 Small leap on L diag L bkwd, lift R bwd diag L (ct 1); small leap on R diag R bkwd, lift L diag R bkwd (ct 2) (ct 2); jump onto both ft in place (ct 3); hop on L as R lifts beside L leg (ct 4).
 Arms: In windshield wider motion, move L (ct 1); move R (ct 2); are ctr (ct 3); arms swing down with slight over-the-waterfall motion (ct 4).

**DO FIG. 3. 4 TIMES IN ALL

FIG. 4-A:

1 Repeat Fig. 3-A (hop L, R to R, Lx. both, hop R), except release hands, but continue to swing them fwd and back.
 Note: Hands are released during Fig. 4.

FIG. 4-B:

REPEAT FTWK OF FIG 3-B.
 Arms: Extended arms fwd and clap hands 2 times (cts 1-2); place hands on waist with fingers fwd (cts 3-4).
 2 DO FIG. 4-B a total of 2 times

FIG. 4-C:

REPEAT FTWK OF FIG. 3-C.

Hands: Hands remain on waist (cts 1-2); hands swing up to "W" pos (ct 3); hands swing down to "V" pos (ct 4).

**DO FIG. 4, 4 TIMES IN ALL

ENDING: Finish Fig. 4, by jumping onto both ft in place and yell, "HEY".

Presented by Ahmet Luleci
1992 Idyllwild Folk Dance Camp

Dance notes corrected by dd, 7-92

DOĞUDAN
(Turkey)

ck sequence

SOURCE: This is a medley of 3 dances: Delile, from Diyarbakir; Nare, from Van; Sallama, from Agri. All 3 dances from Eastern Turkey. Delile and Nare are in Halay style. Sallama is in Bar style.

TRANSLATION: Doğu is East; dan means from - From the East.

PRONUNCIATION: Doğudan - dôu don *doh-oo-dahn*

MUSIC: Sicak '91, AL 0085 *ck ✓*

FORMATION: Facing ctr, little finger hold, *elbows bent fore arm parallel to floor*

METER: 4/4, 6/4, 4/4

PATTERN

Meas

Introduction: *8 mply of full orchestra instrumental & moving*

H knee rep down

21 1/2
8/4

FIGURE 1 (Delile)
Facing ctr, *up fore arm* little finger hold, arms bent at elbows & parallel to the ground.

Step on R diag to R (ct 1); step on L crossing R (ct 2);
Step on R to R (ct 3); tch L heel *slightly fwd* next to R (ct 4);
Face ctr Step back on L (ct 5); step back on R (ct 6); step back on L (ct 7);
Tch R heel in place next to L (ct 8)
Arms: " They do skid boxes up & down
****Rpt these 8 cts 10 times**

Fig 1 & 2 must total 2 1/2 meas

FIGURE 2 vocal
This is the second variation of Figure 1, the only difference is on ct 5. Instead of stepping back on L, still step back on L & bend *restrain* both knees (ct 5). The rest is the same.

****Rpt these 8 cts 11 1/2 times.**
#1 - 6 / #2 - 5 1/2 RLT

Rpt 6/4

FIGURE 3A (Nare) vocal
Facing ctr, arms up, bent from elbows, tch L heel half ft fwd (ct 1);
in and of own Step on L, turn *to face* LOD, bring arms down, R elbow straight, *plant* bend LH elbow on the back (ct 2); tch R heel (ct 3); step on R fwd (ct 4);
Tch L heel (ct 5); step fwd on L (ct 6)
Note: on tch's face slly twd tching ft

Fig 3 very bouncy

FIGURE 3B
Tch R toe fwd (ct 1); step back on R (ct 2); step back on L (ct 3);
Step back on R (ct 4); step back L start turning to ctr (ct 5);
Step on R in place, turn to ctr, drop arms down (ct 6) *move bk wtd on R LOD*

6/4

FIGURE 3C
Tch L toe back, swing arms back (ct 1); step on L fwd, bring arms fwd parallel to ground, straight elbows (ct 2); tch R toe fwd (ct 3); step R back (ct 4); tch L toe *back* at side of R (ct 5);
Step Bring L fwd & step on it, *bouncy* both knees bent (ct 6)
Jump onto both ft wtd wtd L fwd of R

HORONLAR
(Turkey)

50
video sequence

SOURCE: Horonlar is a medley of 4 dances from eastern Blacksea (Northeastern Turkey). The dances are: Atabari, from Artvin; Kocali or Koçeri, from Arhavi, Artvin; Cilveloy, from Artvin; Siksara, from Akçaabat, Trabzon. All dances are in Horon style.

TRANSLATION:

PRONUNCIATION: Atabari - ätä bara; Horonlar - Hö rön lâr; *Hoh-roon-lahrs*
Kocali - khâch äli; Cilveloy - gel va löy; Siksara - Sick sä rä

MUSIC: Sicak '91, AL 0065

FORMATION: Facing ctr, semi-circle, hands joined *arms extended up w/ loose wrists Pentian style*

METER: 6/8, 4/4, (6/4+4/4), 2/4 *(pump)*
Steps Bicycle: End movement by pushing ft fwd + low to floor

Meas 32 cts
Introduction: ~~2 meas of 6/8~~ *(1 complete melody)*

FIGURE 1 (Atabari) *Pentian*

3 Facing ctr, arms up, hands joined
24 Step on R to R (ct 1); step L crossing R (ct 2); step R to R (ct 3);
6/8 Lift L up & bicycle movement (ct 4); step L in place (ct 5);
Lift R up & bicycle movement (ct 6)

Do **Rpt these 6 cts 8 times *Thru singing + 1 more time*

FIGURE 2 *not done*

3 *leap* Hop on R to R (ct 1); leap on L to R (ct 2); hop R in place,
lift L up (ct 3); step L in place (ct 4); hop on R in place, lift
L up (ct 5); hop on L in place, lift R up in front (ct 6); hop on
L in place, kick R down (ct 6)

Transition: Arms down R/L/R
Do **Rpt these 6 cts 8 times

FIGURE 3 (Kocali/Koçeri) *arms swing fwd + bk (cts 1-4)*

8 Arms bent at elbows and W pos
4/4 Step on R to R (ct 1); step on L crossing R (ct 2); step on R to R
(ct 3); lift L up & pump it down (ct 4); step back on L, twist R
toe (ct 5); step back on R, twist L toe (ct 6); step back on L
(ct 7); lift R up & pump it down (ct 8).

Do **Rpt these 8 cts 4 times *singing + 2 more steps*

FIGURE 4 *not done*

8 Hop on R to R, lift L up (ct 1); leap on L to R crossing R (ct 2);
Jump on both ft (ct 3); hop on R in place, lift L in front (ct 4);
Jump on both ft, but L is in back and R is twisted on toe (ct 5);
Jump on both, R is back, L is twisted on toe (ct 6); jump on both in
place (ct 7); hop on L in place, lift R up & pump it down (ct 8)

**Rpt these 8 cts 4 times

wind shield 5 / R / pull elbows down / arms to "V" pos w/ rpt slt water fall
Arms swing fwd + bk, rpt (cts 1-4)

HORONLAR (cont'd.)

FIGURE 5 (Cilveloy) - arms \uparrow/\downarrow swing

7 Step on R to R (ct 1); step on L crossing R (ct 2); step on R to
6/4 R (ct 3); lift L up ^{pick} and bicycle movement (ct 4); step L in place
(ct 5); lift R up & ^{pick} bicycle movement

**Rpt these 6 cts ¹⁴ times

Cilveloy Ni Ni Dah

FIGURE 6 ^{partian arms} ^{in pl} arms down at will of leader

6/4 + 4/4 Step on R ~~to~~ R (ct 1); lift L up and pump it down (ct 2);
Step on L in place (ct 3); tch R heel ^{side} to L (ct 4)
Step on R fwd (ct 5); lift up & make a semi-circle on L (ct 6);
Step on L fwd (ct 7); tch R heel ^{side} to L (ct 8); step back on
R (ct 9); step back on L (ct 10)

FIGURE 7

6/4 + 4/4 Step on R in place (ct 1); lift L up & ^{and} pump it down (ct 2);
Step on L in place (ct 3); lift R up & ^{and} pump it down (ct 4);
Ct 5-10 are exactly the same as in Figure 1 ^{'pick R'}

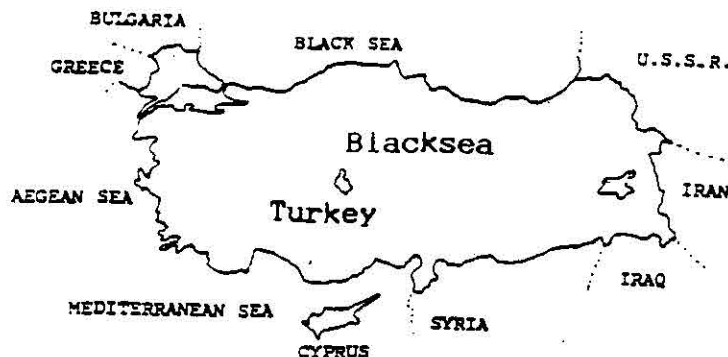
FIGURE 8 ^{in pl} rpt cts 1, 2 w/ opp ft, w/ k (cts 3-4)

6/4 + 4/4 Body is bent, step on R, ~~diag~~ R (ct 1); tch L toe side to R diag
R (ct 2); step on L, ~~diag~~ L (ct 3); ~~tch R toe diag L~~ (ct 4);
Step on R in place, facing diag L (ct 5).
Ct. 6-10 are exactly the same as in Figure 4.6
On ct 9, arms: as you step on R back, bring arms up, bent from
elbows. On ct 10, drop arms down.

When lifting free ft then pumping it down the knee lifts & pumps are end

Fig 6-7-8 must total 30x using any 1 or all 3 Fig

Presented by Ahmet Lüleci ©
Idyllwild F.D. Camp, 1992



İSPANYOL KASABI
(Turkey)

52
DD video
at Aman 9.2

SOURCE: İspanyol Kasabi comes from Silivri, Northwestern Turkey, and is in the Hora/Karsilama style.

TRANSLATION: İspanyol means Spanish. Kasap is butcher. Kasap or kasabi is a general dance name in Trakya (Thracia).

PRONUNCIATION: es-pon-yol kasa-ba ees-pahn-yohl kah-sah buh

MUSIC: Sicak '91, AL 0085

FORMATION: Semi-circle, or circle. Hands are free for the first part then arms on shldr.

METER: 7/8, 4/4 ♩ ♩ ♩, ♩ ♩ ♩

Steps: Bicycle: End bicy movement by pushing ft fwd + low to ground (pumping)

PATTERN

Meas

Introduction: 2 m of drum solo

7/8
12

FIGURE 1

L arm is up, straight from elbow & parallel to the ground, R arm is up also, but bent from elbow, facing up & waving handkerchief Facing LOD, R is on the floor, lift L up & make bicycle movement with it to diag R (ct 1); step on L in place, keeping R diag pos, lift R up just a little (ct &); step on R in place, lift L up just a little (ct 2); step on L fwd (ct &); ^{twrd ctr} Keep L on the floor, lift R up facing diag L & bicycle movement (ct 3); step on R in place keeping diag R pos, lift L up just a little (ct 4); step on R fwd (ct &); ^{step & behind R heel (4)}

**Rpt these 4 cts 6 times

12 11

FIGURE 2

Figure 2 is the faster version of Figure 1, but with hops & with more moving. Hop on R in place, lift L up & bicycle movement with it to diag R (ct 1); step on L in place, lift R up just a little (ct &); hop on R in place, lift L up just a little (ct 2); leap on L fwd, lift R up just a little (ct &); hop on L in place, lift R up & bicycle movement to diag L (ct 3); step on R in place, lift L up just a little (ct 4); leap on R fwd, lift L up just a little (ct &); ^{leap & behind R heel (4)}

**Rpt these 4 cts 6 times

15
4/4

FIGURE 3

Step on L to ctr, starting to turn from L shldr, L arm is down about 45°, R arm is up, straight elbow (ct 1); hop on L in place, keep turning (ct 2); hop on L in place, keep turning, now it's a 1/2 turn (ct &); hop on R behind L in place, kick L fwd, keep turning from L shldr, arms changing to opp pos (ct 3); hop on R in place, lift L up more, keep turning (ct &); hop on L behind R and kick R fwd, & now you complete the turn, arms go back to orig pos (ct 4); hop on L in place, lift R up more (ct &); hop on R in place, lift L up, both arms go up bent from elbows (ct 5); drop L down, place it next to R, clap hands (ct &); hold pos (ct 6); ^{wt on both}

**Rpt these 6 cts 5 times

L & R hop
R L hop
Rnd L &
P. / both

İSPANYOL KASABI (cont'd.)

FIGURE 4

2 Facing ctr, put arms on shldr, step on R heel to L, crossing L (ct 1); step on L to L, make a little twist on R heel ^{twist R heel} in place ^{twist R} (it's still ^{in front}) (ct &); rpt cts 1, ~~4~~ (ct 2); rpt ct & (ct &); leap onto R in place, lift L up (ct 3); drop L down & palce it next to R (ct &); hold pos (ct 4)
put on both

**Do Figure 4 only one time. After doing Figure 4 one time, do Figure 3 one time.

FIGURE 5

15 Facing ctr, arms on shldrs, step on L fwd, lift R up (ct 1); brush R toe ^{brush toe} in front of L (ct 2); step back on R behind L & lift L up (ct 3); step back on L behind R, lift R up (ct 4); leap onto R, lift L up (ct 5); drop L & place it next to R (ct &); hold pos (ct 6)
put on both

**Rpt these 6 cts 5 times. Do Figure 4 only one time. After doing Figure 4 one time, do Figure 5 one time.

FIGURE 6

5 6/4 Jump on both ft, L is in front of R tching toe (ct 1); jump on both ft in place again, this time R is in front of L & tching toe (ct 2); jump on both in place, this time ft tog (ct 3); hop on R in place, lift L up (ct 4); jump on both in place, ft tog (ct 5); hop on L in place, lift R up and pump it down (ct 6)
jump up & down

**Rpt these 6 cts 5 times

TRANS. Figure 6 to Figure 7

At the end of the 5th repetition in Figure 6, drop R ft & place it next to L ft, lean body over (ct 7); hold pos (ct 8)
put on both

FIGURE 7

5 *step* Hop on L fwd, lean body back (ct 1); hop on L in place, lift R up in front of L (ct &); *step* hop back on R, tch L toe in front of R (ct 2); *step* hop back on L, tch R toe in front of L (ct &); jump on both in place, lean body fwd (ct 3); hop on R in place, lift L back (ct &)
heel twd L

**Rpt these 3 cts 5 times

TO FINISH: At the end of the 5th repetition of Figure 7: Complete the step, then, ^{lean} step on L fwd (ct 4); lift R back & bring it back to side of L ft and say "Hey!".
l remains fwd, push & miss fwd, face stily R
place bk of H on hip
in tch R knee to floor



OGUZLU
(Turkey)

ck videos

SOURCE: Oğuzlu is the name of a town in Gaziantep which is named after one of the first Turkmen people settled in the area. Dance comes from Gaziantep, southeastern Turkey, and is in the Halay style.

TRANSLATION: Oğuzlu is the name of a Türkmen people that settled in Southern Anatolia.

PRONUNCIATION: ô-ooz-lūh *oh-ooz-luh*

MUSIC: *Turkish Folk dancing*
Sizak '91, AL 006"
shldr to shldr

FORMATION: Semi-circle, hands joined with locking fingers, arms bent from the elbows, *forearm parallel to ground*

METER: 6/4

PATTERN

Meas

Introduction: One meas of 6/4

4 *ck knee & knee bends*
FIGURE 1 *across*
Step on L ^{*across*} to R, lean body fwd (ct 1); step back ^{*+ to R*} on R, lifting L ^{*knee hi*} knee up, straightening up (ct 2); step on L crossing R, lean body fwd (ct 3); ft tog, bend knees (ct 4); rpt ct 4 (ct 5); lift L up & stamp it (ct 6)
Note: On ct 2 upper leg is parallel to floor
bk wld
**Rpt these 6 cts 4 times

4 *L knee fwd hi*
FIGURE 2
Step on L ^{*L knee fwd hi*} crossing R, lean body fwd (ct 1); step back ^{*+ to R*} on R, lifting ~~R~~ ^{*back*} back, straightening up (ct 2); step on L crossing R, lean body fwd, lift R back (ct 3); two quick stamps with R in place (*as you stamp on R twice, ^{*in pt*} say Antep or ~~Hey~~ Hey) (ct 4); hold pos (ct 5); stamp on L (ct 6)
in pt yell "Hey"
**Rpt these 6 cts, 4 times

3 *fwd* *leap*
FIGURE 3
Hop on R in place & tch L toe ^{*fwd*} in front (ct 1); hop on L in place, lift R ^{*bk*} (ct &); hop on L in place & tch R toe ^{*fwd*} in front (ct 2); hop on R in place & lift L ^{*bk*} (ct &); hop on R in place & tch L toe ^{*fwd*} in front (ct 3); hop on L in place & lift R back (ct &); two quick stamps on R in place (ct 4); hold pos (ct 5); stamp on L (ct 6)
leap
**Rpt these 6 cts 3 times

OGUZLU (cont'd)**FIGURE 4**

3

Hop on R in place & tch L toe ^{front} in front (ct 1); ^{hop} hop on L in place, lift R ^{bk} (ct &); hop on L in place, tch R toe in front (ct 2); ^{hop} hop on R in place & lift L ^{bk} (ct &); hop on R in place, tch L toe in front (ct 3); ^{hop} hop on L in place and lift R back (ct &); ^{hop} hop on R ^{bk} in place, lift L up, bent from knee, lean body back (ct 4); ^{hop} hop on L ^{bk} in place, lift R back (ct &); ^{hop} step on R ^{bk} in place (ct 5); lift L up, bicycle movement (ct &); ^{place} place L next to R (ct 6)

**Rpt these 6 cts 3 times.

Presented by Ahmet Lüleci ©
Idyllwild F.D. Camp, 1992



BRAZDINSKO ORO
Macedonia

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

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

TRANSLATION: Village by the name of "Brazda"

PRONUNCIATION: BRAHZ-deem-skoh

RECORD: AK-013, Side A, Band 6

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

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

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

METER: 11/16

PATTERN

Meas.

INTRODUCTION: 8 meas (1 melody)

FIG. I:

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

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

FIG. II:

- 1 Moving in LOD, leap L fwd (ct 1); step R-L-R fwd - SQQ (cts 2-3, 4, 5).
- 2 Leap L fwd (ct 1); step fwd to face ctr (cts 2-3); step L next to R (ct 4); step R in place (ct 5).

- 3 Repeat Fig. I, meas 3 (hop R, raise L, L bk, R in LOD)
Do meas 1-3 for a total of 6 times.

FIG. III:

- 1-2 Repeat Fig. II, meas 1-2, moving in LOD. (leap L, RLR: leap R,L, LR in p1)
- 3 Hop on R as L lifts in front of R (ct 1); step L to L and face ctr (cts 2-3); large step R across L (cts 4-5).
- 4 Hop on R as L lifts bkwd (ct 1); step L back in place to face LOD (cts 2-3); step R fwd in LOD (cts 4-5).

Do meas 1-4 for a total of 8 times, to end of music.

FIG. IV: (MEN only - This was only demonstrated as an option)

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

Presented by Sherry Cochran
Idyllwild F.D. Camp 1992

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

REKANSKO ORO
Ovčepolje, Macedonia

Rekansko is from the region of Ovcepole-Stipsko. and is an interesting combination of meters.

This dance was presented by Atanas Kolarovski at the 1986 Santa Barbara Symposium and 1987 Folk Dance Camp, Stockton.

PRONUNCIATION: REH-kan-skoh

RECORD: AK-013, side B, band 3.

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

RHYTHM: 7/16: $\frac{1-2}{1} \quad \frac{3-4}{2} \quad \frac{5}{3} \quad \frac{6-7}{4}$ (SS Q S)
 11/16: $\frac{1-2}{1} \quad \frac{3-4}{2} \quad \frac{5}{3} \quad \frac{6-7}{4} \quad \frac{8-9}{5} \quad \frac{10-11}{6}$ (SS Q S+SS)
 or: 7/16 + 4/16

STEPS: Run (7/16): Face and move in LOD, step R-L fwd (SS); small leap fwd on R (Q), step L fwd (S). Can be done in opp direction with opp ftwk.

Pas-de-basque (PDB): Face ctr, step R to R - how this step fits into the counts will be described with the figures (SS); step L in front of R (Q); step R back in place (S). The last 2 steps (cross, step) remain consistent through the dance.

Grapevine: Face ctr, leap L on L (S); step R in front of L (S); step L to L (Q), step R back in place (S). Some other versions will be described in the text.

Refrain: Face ctr, hop on R (S); step L behind R (S), small leap on R to R (Q); small leap L across R (S).

STYLE: Light, with flexible knees. As the music gets faster, extra little hops and skips are frequently inserted. In particular, on the Refrain during Figs. V and VI, kick L fwd on the first hop, and add a second, very small hop on the upbeat, just before stepping onto the L behind. On Fig. IV, Atanas frequently did a double turn.

 METER: 7/16 & 11/16 PATTERN

Meas.

Introduction music, gajda & drum

FIG. I: STEP-HOPS

- 1 11/16 (SS Q SSS): Facing and moving LOD, do run, beg R (RL fwd, leap R, L fwd) (SS Q S); step R fwd turning to face ctr (S); bounce on R as L lifts in front of R (S).
- 2 Repeat meas 1 with opp ftwk and direction.

- 3 11/16 (SS Q SSS): Facing ctr, touch R to R OR may double bounce on the beat, making a total of 3 bounces (S); PDB-R: put rest of wt on R; step L in front of R; step R back in place (SQS); hop on R in place (S); step L in place (S).
- 4 7/16 (SS QS): Hop on L (S); PDB-R: step R to R; step L in front of R; step R back in place (SQS).
- 5 7/16 (SS QS): Refrain (hop R, L behind, leap R, Lx)
- 6-10 Repeat meas 1-5. (Do a total of 2 times).

FIG. II: HOLD

- 7/16 throughout fig ((SS QS)
- 1 Facing and moving LOD, do run; beg R (RL fwd, leap R, L fwd).
- 2 Facing ctr, step R to R (S); hold (S); PDB ending (L in front, R bk in pl) (QS).
Variation: Step R heel to R (S); bring ball of R ft down, with accent (S); PDB ending (QS)
- 3 4 step grapevine to L.
- 4 Face ctr and do the "Refrain" (hop R, L behind, leap R, leap Lx)
- 5-8 Repeat meas 1-4, 3 more times (4 in all).

PART III: TRIPLES

- 1 7/16 (SS QS): Facing and moving LOD, do run, beg R (RL fwd, leap R, L fwd).
- 2 11/16 (QQ S QS QS): Facing and moving in LOD, run RLR, end facing ctr (QQS); do 2 reel steps as follows: lift on R (Q); step L slightly bkwd (S); lift on R as L (Q); step R slightly bkwd (Q); hop R in place (S).
- 3 7/16 (SS QS): Facing and moving L, hop on R (Q); do 4 step grapevine to L (L to L, Rx, L to L, R behind) (Q S QQ).
- 4 7/16 (SS QS): Face ctr and do the "Refrain" (hop R, L behind, leap R, leap Lx)
- 5-8 Repeat meas 1-4 (do a total of 2 times)

PART IV:

- 1 11/16: Facing and moving in LOD, run (RL, leap R, L) (SS QS); do 3 running step RLR, turning to face RLOD (QQS).
- 2 Repeat meas 1, with opp ftwk and direction, except turn to face ctr on last 3 steps (L to L, RL in pl - QQS)
- 3 11/16 (QQS QS SS): Facing ctr, closing R to L and bounce 2 times on both ft (QQ; PDB-R (R in pl, Lx, R bk in pl) (SQS); hop on R in place (S); step L beside R (S).
- 4 7/16 (QQS QS): Facing ctr, closing R to L and bounce 2 times on both ft (QQ; PDB-R (R in pl, Lx, R bk in pl) (SQS).
- 5 7/16 (SS QS): Face ctr and do the "Refrain" (hop R, L behind, leap R, leap Lx), while turning CCW (L) in place, turning entirely on the hop-step (SS).
- 6-10 Repeat meas 1-5 (do a total of 2 times)

TRANSITION: (7/16)

- 1 Facing LOD, do run, beg R (RL fwd, leap R, L fwd - SS QS).

PART V: (7/16)

- 1 7/16 (SS QS) Facing LOD do run, beg R (RL fwd, leap R, L fwd - SS QS).

- 2 7/16 (QQ S QS): Step R to R (Q); step L behind R (Q): PDB-R
(R to R, LX R bk in pl - SQS)
3 4 step grapevine to L.
4 Face ctr and do the "Refrain" (hop R, L behind, leap R, leap
Lx)
5-24 Repeat meas 1-4, 5 more times (6 in all)

PART VI:

- 1 7/16 (SS QS) Facing LOD do run, beg R (RL fwd, leap R, L fwd -
SS QS).
2 11/16 (QQ S QS SS): Step R to R (Q); step L behind R (Q):
PDB-R (R to R, LX R bk in pl - S QS); hop on R (S); step L
(S)
3 7/16 (SS QS): Hop on L (S); PDB-R: step R to R; step L in
front of R; step R back in place (SQS).
4 Face ctr and do the "Refrain" (hop R, L behind, leap R, leap
Lx)
5-8 Repeat meas 1-4 (do a total of 2 times).

Original dance notes by Fusae Senzaki
Slightly revised dance notes as published in Let's Dance, April 1988
Revised by dd, 7-92

HINTS:

Rekansko is a long and involved dance. It is hard to remember the details of the steps partly because they don't have names. In an attempt to help dancers remember the sequences, we have attached names to each other the steps and figures. Some other things that may help:

- All figures begin with a Run and end with a Refrain. Whenever there is a Grapevine, it is always directly followed by the Refrain.
- Rhythmic Structure - calling 11-16 "L" (for long) and 7/16 "S" (for short), the figures have the patterns.

I and IV: LLLSS
II and V : SSSS
III and VI: SLSS

- The second meas of Fig. III is the most difficult to teach. It may be easier to think of the first triple-step as part of the preceding meas, even though this is technically incorrect.

- Most long meas end in hop-step or step-hop. (The exception is Fig. IV where the first 2 meas end with 3 quick running steps.)

- Figs II and V are exactly the same, with slight variations in the PDB.

- There are essentially only 4 steps in this dance (plus meas 2 of Fig III). We have called them RUN, PDB, GRAPEVINE, and REFRAIN. They are described above, under "STEPS".

CUE SHEET: (L is for Long meas, 11/16. S is for Short meas. 7/16)

I. STEP-HOPS LLLSS (x2)
 1 RUN + STEP-HOP
 2 Repeat meas 1 opp
 3 HALF-STEP PDB = HOP
 4 HOP-STEP PDB
 5 REFRAIN
 6-10 Repeat meas -15

II. HOLD SSSS (x2)
 1 RUN
 2 HOLD PDB or HEEL-FLAT PDB
 3 GRAPEVINE
 4 REFRAIN
 5-16 Repeat meas 1-4, 3 more times (4 in all)

III. TRIPLES SLSS (x2)
 1 RUN
 2 RIPPLE-STEP = HOP-STEP= STEP-HOP
 3 HOP-STEP-STEP GRAPEVINE
 4 REFRAIN
 5-8 Repeat meas 1-4

IV. TURNS LLLSS (x2)
 1 RUN + TRIPLE-STEP (TURNING)
 2 Repeat meas 1 opp
 3 DOUBLE-BOUNCE PDB + HOP-STEP
 4 DOUBLE-BOUNCE PDB
 5 REFRAIN WITH TURNS
 6-10 Repeat meas 1-5

TRANSITION - S
 1 RUN

V. STEP-BEHIND SSSS (x6)
 1 RUN
 2 STEP-BEHIND PDB
 3 GRAPEVINE
 4 REFRAIN
 5-24 Repeat meas 1-4, 5 more times

VI ENDING SLSS (x2)
 1 RUN
 2 STEP-BEHIND PDG + HOP-STEP
 3 HOP-PDB
 4 REFRAIN
 5-10 Repeat meas 1-4

Stan Isaacs

IDYLLWILD FOLK DANCE CAMP 1992

ERRATA

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- 7 Nevestinsko is proper name for dance. Prsten mi panda is the title of the song
- 9 Reka, change country to Bulgaria
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- 17 Veliko Kolo, change country to Serbia
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- 1 BITOLSKA GAJDA, please note change in spelling and correct dance note + the 2 index's
 Translation: Bitola is a city in Macedonia; Gajda is a musical instrument (Bagpipe), but it is also a specific style of dance
 Pronunciation: bee-TOHL-skah GEY-dah
 Music, add to the end of the line: Čoček (note added accents).
 The arabic rhythm that you hear and dance to is called "čiftellelli".
 Introduction: After solo's, hold for 2 "čiftetelli" rhythms
 Meas 2, ct 2: step L behind and to R of R ft
 Meas 3, ct 2: small step R fwd
 Meas 4, ct 2: small lift of L knee, then push L down and fwd twd floor
 Meas 5, add to beg of meas: Facing L of ctr and moving diag L fwd
 Meas 7: Step R beside or back slightly on L (ct 1); lift L knee then push down and fwd
 Meas 8: The corrections are the same as meas 7 only with opp ftwk.
 Add under meas 8: Note: During meas 4, 7, and 8, both lifts and pushes are very small.

- 2 ERECKI TANC, not taught
- 3 LAMBA LAMBA, not taught

6 MALO KOLO

Source, add: This dance was learned by Michael in the folk dance community.
 Translation: The "little" kolo, so called because of the formation of the dancers brings them very close tog.
 Pronunciation: MAN-loh KOH-loh
 Meas 1, change ct 4 to &, then change ct & to 1
 Ct &: Hop on L, lift R slightly fwd

6 MALO KOLO, cont'd
Meas 1, ct 2, change to: close L beside R

Add to end of dance: Possible variations:

Meas, 2, ct 2: kick L fwd

Meas 1, 2: step L behind

Jumps: Replace hops with jump into stride, click ft tog in air, then repeat again

Meas 2: Step R to R (ct 1), stamp L in place (ct &), bounce on R (ct 2), stamp L (ct &).

The following information was copied from instructions dating back to the 1950's. Source unknown, possibly came with record:

Malo Kolo is one of the simplest in that it consists of one step over and over, first to the right, and then to the left. The dance is composed of improvisations on that step, many of which are a challenge to the best of dancers. Interest in a dance of this type is maintained by all of the choreographic possibilities which it affords, for that reason it is one of the most popular kolos, especially with the Serbians.

Formation: Traditionally done in a closed circle of dancers either with all the hands held straight down, dancers nearly touching shldrs, or with hands crossed in back: women often place hands on men's nearest shldrs. Formation is seldom uniform, several holds being used simultaneously. Lately the dance has been varied with a dancer breaking out to lead and demonstrate his improvisations. If in true style, the native musicians are in the center of the circle, and even move with the dancers.

Records (78 rmp): Any good Malo Kolo: Sonart 602, Zora 107, MH 1004, Stan 1012, also Sremsko, Erdeljanka, Sitno, Backo are danced similarly

Style: Malo Kolo starts out very slowly and mildly, the dancers first fitting steps as if to see if it will fit the music. Then it gains momentum and the dance becomes hoppy as the basic step is introduced. Ftwk becomes more intricate and the dancers get excited as the music moves into exotic arrangements, at which time the men stamp their feet in a syncopated rhythm and the women yell in near-scream tones an exultant II-YAH-EE-YAH-EE-YAH-YAH or a jubilant EEEE-YAH. When in even closer quarters, the shoulders touching, the arms developing a tight circle, all possible since the steps are uniform and the dancers form a harmonious unit. It is in this dance that the height of Serbian vitality, jubilant spirit, unity and national pride is demonstrated.

7 NEVESTINSKO (name of dance) See revised dance notes

8 RATEVKA

Pronunciation: rah-TEV-kah

Music, add after Balkan Beauties tape: Macedonian Songs and Dances- Orce Nikolov Ensemble, OT 1002, side 1, band 2. Atanas's original music was not used for this teaching.

Intro: Clarinet, drum solo, then beg with orchestra

Meas 2 should be written as: Step R fwd (ct 1); step L fwd)cts 2-3).

Meas 3: Add to beg of meas 3: Step R fwd on ball of ft (ct ah)

- 8 RATEVLA, cont'd
Meas 7. delete. replace with: Replacement step: Step R where L was or bkwd slightly as L swing sdwd L (ct 1); repeat ct 1. alternating ftwk (RLR).
Meas 8, ct 1, change ~~fwd~~ to in place
- 9 REKA, not taught
- 10 ROMSKO LESNO
Translation: Romsko (Ronany, Gypsy), Lesno is a type of dance
Pronunciation: ROM-skoh LEHS-noh
Formation: Line dance with separate lines; M with shldr hold throughout dance, W hold hands in "W" pos in Part I and in Part II. If using mixed lines use W's hand pos.
Intro: Beg at start of music or at beg of any 2 meas phrase
Part I, add to end of fig: Note - When lifting free ft, bounce on wt'd ft
Part II, add to beg: Facing diag R and moving in LOD.
Meas 1, Q: lift R across L
Meas 2 and 3, Q, change ~~Step~~ to Leap
Meas 5, Q, change to, Bounce on R as L lifts fwd
Add: Fig III:
Meas 1: Facing and moving in LOD, bounce on L, lift R fwd(Q), step R fwd (S).
2: Step L fwd on ball of ft (ah); close R to L (Q); step L fwd (S).
3: Repeat meas 2 with opp ftwk.
4: Step L across R (Q); step R in place (S).
5: Bounce on L, lift L fwd (Q), step L to L (S).
6: Step R across L (Q); step L back in place (S).
- 11 SELJANČICA
Source: Original teacher of another version of this dance was Dick Crum who taught his version the dance in Calif. in 1954 at the Stockton Folk Dance Camp. Some of the info below is from his original notes.
Background: Seljancica is by far the most common and popular of the kolos, both in Yugoslavian and American folk dance groups. There are many different verses sung while it is danced. In one locale it is called DJAČKO (JOTCH-koh) KOLO, (Student's Kolo), since the accompanying words sing about the students who "are devilish, but their professors are worse" and warns the girls accordingly.
Intro: none
Part 2, meas 1, add to beg of meas: Turning to face slightly L of ctr, step R to R side (ct 1); touch L slightly fwd (ct 2).
Meas 5-7, add to end of line: in LOD.
Add to end of fig. 2: When doing meas 1, yell "desno" which translates "right"; when doing meas 2 yell "levo" which translates "left". Note by dd - here in southern California at the our Croatian picnics the men used to yell "desno" and the women would answer "levo".
- 12 SERENITSA
Source: Michael originally learned the dance in N.Y.C. during the 1970's, and saw it still being done in the 1980's.
Formation: Line dance with arms down but with slightly bent elbows

12 SERENITSA, cont'd

Intro: Beg dance at will. Depending on music, if it is in 8 meas phrases bet at start of a musical phrase.

Meas 1, add ct 1: Facing diag R, and moving to R, step R fwd - arms swing fwd slightly (ct 1); limp onto L beside R - elbows pull bkwd slightly

Meas 3, add to end:and facing diag L

Meas 5, delete and replace with: Facing ctr and dancing in place. step R beside L - arms raise high above head (Pontian style, limp wrists) (ct 1); bounce on R, L lifts slightly beside R ankle (ct 3).

Meas 6, change to: Leaving arms up, close L to R, wt on both (ct 1); bounce on L, R lifts slightly beside L ankle or does small flick fwd (ct 3).

Meas 7, change to: Leaving arms up, close R to L, wt on both (ct 1); bounce on R, L lifts slightly beside R ankle or does small flick fwd (ct 3).

Meas 8, delete and change to, Leaving arms up, touch L beside R (ct 1); step L across R (ct 3); or replace meas 8 by stepping LRL in place (cts 1-2-3)

Add to end of dance: Note: During meas 1-4 shldr shake at will; during meas 1-4, at leaders signal, move close tog, bend fwd from waist and do shldr shakes at will.

13 SEVDALINO

From: Bulgaria, change index also

Source, line 1 to read:.....from Pirin, in the Macedonia area of Bulgaria. Michael Ginsburg learned the dance from Krasimira Motafora in 1991 in New York. She was a professional dancer from the Philip Koutev Ensemble in Bulgaria.

Pronunciation: sev-dah-LEE-noh

Formation: Line dance with hands joined in "V" pos. Face ctr

Intro: None

Part 1, meas 1-2: Note - arms DO NOT swing fwd and back

Meas 4, ct 1: Hop on R, L circles bkwd

Part 2, meas 2, ct 2: step R across L with plie

Meas 4, ct 2: hop on L, R flairs sdwd

Meas 5, Ct &, line 1, delete, replace with: small step on L fwd and behind R heel

Meas 6, ct 1: hop R, L fairs sdwd

Ct 2: step L fwd with straight leg and full body wt over L leg, R toe remains bkwd in place touching floor (ct 2).

Part 3, meas 1: Hopping on L, R does a reverse bicycle (lift fwd, up and bkwd with slight flair (ct 1....

Meas 2, change in place, to bkwd

Meas 4, ct 1: Turning twd LOD, hop on R as L lifts bkwd

Ct &, delete, facing L

Meas 5: Repeat meas 4 and beg to swivel on R twd R (ct &).

Meas 6, ct 1: Step L heel in front of R with straight knee and completing turn to end facing LOD (ct 1)

Ct 2: step L fwd moving in LOD

14 SILISTRENSKI OPAS

Pronunciation, delete replace with: SEE-lee-STREN-skee OH-pahs

Formation, add to end: face ctr

Intro: 8 meas

14 SILISTRENSKI OPAS, con'd

Part I, ct 2, delete ~~lift R~~, replace with: L ft raised sdwd, bend and straighten knee

Meas 3, delete ct 2, replace with: lift R sdwd, bend and straighten knee

Meas 4, delete. ~~pointing in twd L and twist knee out~~, should read. Touch ball of R ft fwd, knee straight

Ct 2, delete, ~~L and bending both knees~~

Meas 5, ct 2, delete ~~hop on R~~, should read, lift L up fwd

Meas 7, cts 1-2, change ~~jump~~ to step

Meas 8, change ct 4 and 2, to cts 1-& and 2-&

Add to end of line: Note: L is slightly fwd of R during meas

Meas 9, delete, replace with: Step L to L (ct 1); stamp R beside L, bend L knee (ct 2)

Change last line of fig to read: Do Part 1, 4 times

Part 2, meas 1, add to beg of meas: Face ctr

Meas 2, ct 2, change R to L, then change ending to:.....then out with straight leg

Change meas 3 to meas 3-4, then change meas 3-4 to: Rpt meas 1-2, cts 1-2.....

Meas 5, change ct 1 to read:.....tch R heel diag R fwd

Meas 6, delete ct 1, change to: Place full ft on floor where it touched, bend both knees, R ft flat (ct 1)

Meas 7, ct 1, change to: Facing diag L, step L to L

Meas 8, ct 1, change to: Facing diag R, step R to R

15 SLAVJANKA

Source: This version was learned from Michael Herman in the 1960's in New York. A slightly different version was learned in Belgrade by Dick Crum in 1954, and was introduced by Al Bahr at the 1958 Kolo Festival.

Pronunciation: shahv-YAHN-kah

Formation: Closed circle

Add: Styling - Part 1 is light and bounce, having a gentle, elastic feeling, achieved by bending knee of active ft on every count.

Intro: None. It is difficult to start on the first beat of the music; therefore, follow the leader. He may begin on the first meas, the second meas, the second part, or whenever he feels with the music.

Part 1, meas 1-8, delete description of step and replace with: Step R to R, flexing knees (ct 1); closing L to R, rise onto balls of both ft (ct &); bounce twice (cts 2-&).

Meas 9-16, add to end of line 3: as R moves fwd in prep

Note: For reference purposes, Dick Crum's slightly different version was printed in Folk Dances from Near and Far, Vol. D-1.

26 AOLEANUL DE LA FUNDU PARALIU

Source: This dance was first learned from Theodor Vasilescu in 1978-79 in Amsterdam, Netherlands. It was seen again several years later when a youth group in Bucharest, Romania performed it.

Music, Tape: Romanian Folk Dances presented by Nico Hilferink, purple cover, side B/1.

Under Meter add: Steps - "On the spot" means in place underneath body

Yells - W may yell "you, you, you" at discretion during dance, NOT MEN.

26 AOLEANUL DE LA FUNDU PARALIU

Intro: 8 cts, beg with violin

Var A, meas 1, ct 4: hop on R as L circles CCW, beg with fwd, across, then circling to L

Meas 2, ct 4, change in front, to across L with straight leg

Meas 4, ct 4, add to end, except hop on L as R beg to reel bkwd

Meas 5, ct 2, hop on R as L beg to reel bkwd

Ct 4: hop on L as R lifts fwd

Meas 6, ct 2, delete and replace with: step L behind R

Meas 8, cts 3-4, change in front of to across L with straight leg

Var B, meas 1, "hora" hold means hands joined in "W" pos

Meas 4, end of line 1, change to, travelling CCW (bkwd in LOD

Meas 6, ct 1, change beside L to, to R

Meas 7, cts 3-4, step R beside L, brushing L sharply in front...

Meas 8, ct 3-4, change step to leap L to L, brushing R sharply in front of L - hands lower to "V" pos

27 BALTA DE LA VISINA, not taught

28 BÎRLADEANCA

Country, change to Moldavia, Romania

Source: besides Theodor Vasilescu Nico learned the dance from Viorel Vatamanuc and A. Cornei in Moldavia.

Translation: Dance from the village of Bîrlad

Pronunciation: BERR-lah-dan-kah

Music: Tape, Romanian Folk Dances by Nico Hilferink, purple cover, side A/4

Formation, change line dance to Closed circle in shldr hold. Originally the dance was done as cpls, nowadays normally as a line

A, meas 9-16, add to end of line: and direction

In L hand margin under cts 9-16, add: meas 17-31

B, meas 2, ct 2, add: hop on L, R flairs back and sdwd

Add: During meas 1-4 accent each step with moving fwd

Meas 7 change t to R, and R to L

Meas 8, change t to R

29 CADÎNEASCA

Translation, add to end: or unmarried (young) girls

Pronunciation: KAHR-deh-neas-kah

Music, Tape: Romanian Folk Dances by Nico Hilferink, purple cover, side A/6

Formation, change "hora" to "V" hold

Add: Rhythm - 1-2 3-4 5-6 7-8-9 or Q,Q,Q,S

Intro: none or wait 4 meas and do Var A only 1 time the 1st time through the dance

Var A, meas 1,2,3,4 delete, arms swing back and fwd

Add to end of Var A: Arms - swing fwd on hop (ct 1) then bkwd (cts 2-4), during Var A.

Var B, meas 1, arms, delete entirely, replace with: Arms swing up to "W" pos on hop (ct 1), and remain up (cts 2-4)

Meas 2, cts 2 and 4: step L across R

Meas 2, arms, delete entirely, replace with: Arms swing down to "V" pos on hop (ct 1), and remain down (cts 2-4)

29 CADINEASCA, cont'd

Var C, delete all arm movements, then add to end of fig: During Arms - On hop of meas 1 arms swing up to "W" pos; on hop of meas 2 arms swing down to "V" pos; repeat arms movements for meas 3-4.

Order of dance, delete entirely, replace with: Do dance as noted in order 4 times through

30 DRACULETII

Country: Town of Ilfov, area of Muntenia, country of Romania

Source: The dance was learned from Theodor Vasilescu and Costa Constantine and from an ensemble in Bucharest area around 1982.

Translation: Little devil

Music: Tape - Romanian Folk Dances by Nico Hilferink, purple cover, side B/3

Formation: Cpls dance anywhere on floor, M on W's L, hands held in front basket (M R over W L, facing another cpl)

Introduction: None or hold for 8 meas and do Var A only 1 time the first time through the dance

Var A (cpl Do-si-do)

Meas 5, ad to beg of meas: Moving sdwd L

Add to end of fig: Note - Meas 2-3, move sdwd R; meas 4, pass L shldr with other cpl; meas 5-6, move sdwd L passing back-to-back with other cpl; meas 7-8, move bkwd passing R shldr and somewhat diag R bkwd to orig pos.

Var B, meas 1, delete ct 2 and replace with: hop on L as R lifts sdwd (ct 2).

Meas 7, ct 2: hop on R as L does bicycle with kick fwd

Meas 8, ct 2: " " L " R "

Var C, meas 1-3, these are reel steps moving bkwd

Meas 7, ct 2: hop on R as L

Meas 7-8, add: Bend fwd slightly on cts 1-2, 1, then straighten on hop

Meas 8, ct 2: hop on R as L flairs slightly sdwd

Add: Sequence - Do the dance 3 times through then repeat Fig C one more time (4 in all)

The following dances were not taught

31 HATEGANA DE PE VALEA AMPOIULUI

32 HORA DIN PODGORIA ARADULUI

33 HORA MARE A CIMPULUNGULIU

34 MOCIRITA INVIRTITA

36 SĂLTATA DE MÎNĂ

Pronunciation: SAHL-tah-tah deh MOON-ah

Music: Tape, Romanian Folk Dances by Nico Hilferink, purple cover, side A/5

Var A, meas 1, ct 2: step R to R

Ct 3: step L beside R

Meas 2, cts 2-3 are reversed, it should read: step R to R (ct 2); stamp L in place, no wt (ct 3)

Meas 3, cts 2-3 are reversed, it should read: step L to L (ct 2); stamp R in place, no wt (ct 3)

Var B, meas 1 change ~~arms swing fwd & back~~, to arms straight down

Meas 3, cts, 2-3 are reversed, it should read: step R to R (ct 2); stamp L in place, no wt (ct 3) - arms swing fwd and back

Add to end of fig: Yell, "you,you,you", when moving fwd and bkwd

- 36 SALTATA DE MINA, cont'd
Var C, meas 1, change ct 2-3 to: step R to R (ct 2); close L to R (ct 3)
Meas 2, cts 2-3 are reversed, it should read: step R to R (ct 2); scuff L fwd in LOD (ct 3).
Meas 3, cts 2-3 are reversed, it should read: step L fwd in LOD (ct 2); turning to face ctr, scuff R fwd twd ctr (ct 3)
Sequence: ABC/ABC/ABC, repeat "C" to end of music (10 times last time through dance + meas 1-2, ending with stamp L beside R

- 37 TREI PĂZEȘTE
Translation: Watching 3 (such as a shepard watching 3 sheep)
Pronunciation: trey PAH-zes-teh
Music: Tape, Romanian Folk Dances by Nico Hilferink, purple cover, side B/4
Formation: If doing the dance in backbasket pos, do it with a small group of friends who know it well. It was taught with hands in "V" pos until everyone knew it enough to do it in backbasket.
Meter: Counted in 4/4 for ease of notation.
Style: In Var B, because it moves so fast, most steps actually are runs or low leaps. When leaps are mentioned they are large (high) leaps. Kicks are very high.
Var A, meas 1, ct 4, change ~~stamp~~ to scuff L fwd, no body wt
Meas 2, cts 1-2, change ~~stamp~~ to Step L to L, diag L fwd
The action in meas 2 comes on cts 1 and 3 (step-stamp)
Meas 5-8, add to end of meas: turn to face ctr on last ct of meas 4
Var B, delete ~~Turning to face ctr~~
Meas 1, change cts 2 and 4 to read: step L to L
Meas 2, cts 3-4: hop on R in place
Meas 3, cts 1-2: Fall onto L to L as R flairs diag R bkwd
Meas 4, cts 3-4, line 2, change ~~step~~ to, fall R to R as L lifts across R
Meas 5, ct 1, change ~~step~~ to leap
Ct 3: step L back in place
Meas 6, ct 3 change ~~across~~ to behind
Meas 8, cts 3-4: step L beside R as R kicks high across L
Meas 9, cts 1-2, change ~~jump~~ to, Leap onto R in place, kicking L high across R
Ct 3, change ~~step~~ to leap
Meas 10, cts 1-2, delete ~~to L~~, change to, Step L back in place
Cts 3-4, change ~~jump~~ to, leap onto R in place, kicking L fwd and high
Meas 11, ct 4, change ~~beside~~ to behind
Meas 12, change to: Step L to L (ct 1); step R across L (ct 2), drop on L as L lifts fwd (cts 3-4).
Ending: End dance with Var A and stamping R fwd.

Ahmet Lüleci music, change all tape music from AL 006 to 005

- 40 ĀGIR GÖVENK
Pronunciation: ahgr GUH-vank
Formation, add: shldrs touching, hands in "V" pos behind body
Add under "meter" - Steps: Bicycle: End movement by pushing (pumping) ft fwd and low to floor.
Intro: 1 complete melody

40
38

AGIR GOVENK, Cont'd

Fig 2, line 3, ct 4, delete, ~~in front of R & lift up~~, replace with touch L foe fwd then do small pump fwd

Line 4, add after ct 6: cts 5 "&" and 6 "&" do small fwd lifts with free ft

Line 6, cts & and 8, delete, ~~in front~~, should read: lift up and fwd (ct &); touch R heel diag R fwd, L knee bent. yell "tey" (ct 8).

Line 7, delete, ~~in front again, but his time to diag R~~, replace with Touch R heel fwd, yell "Tey".

Fig. 3, line 5, replace, ~~in front of R~~, with fwd

Add to end of dance: Bridge: step R to R (ct 1); step L across R (ct 2); step R to R and lean R with double bounce (cts ~~3&~~);³⁺⁴⁾ rock sdwd on L with double bounce (cts ~~4&~~).⁵⁺⁶⁾

41 Add - Note: When doing dance without "bridge", do as noted; when including bridge do as follows the last time through dance - Bridge 10 times, Fig. 1, 6 times, Fig. 2, 3 times, Fig. 3, 3 times.

AGIRLAMA

42 Pronunciation: AHRUL-lah-mah

Formation, change ~~send~~, to 2nd, then add to end of line 3: forearms parallel to floor

Intro: Double claps for 16 cts then beg dancing with drum

Add: Claps are at approx chest ht with open fingers

Fig. 1, add to end of fig: Note: flex knees on each step (very bouncy)

Fig. 2, beg with zurna music. Shake shldrs at will.

Fig 3, ct 1 "&", delete, ~~half-toe~~, change to: step R diag R bkwd

Ct 3, delete, ~~in place~~, replace with: step R diag R bkwd

Ct 4, change ~~in front~~ to, fwd

Fig 4, cts 1 and 3, delete ~~in front~~, then change to read:

Jump fwd on both ft (R first then L fwd of R (cts ah-1);

Jump bkwd on both ft (L fwd of R, then R bkwd (cts ah-3)

43 Fig 5, ct 1, change ~~in front~~, to fwd

Change all ~~hops~~ in ct 2,4,6,7,8 to leaps

Fig 6, line 3, ct &, change ~~Step~~, to Leap on R in place, lifting L bkwd

Line 3, ct 8, change ~~hop~~, to leap

Add: On 4th time through the dance, do vocalization: M yell "HAY-DA, then W do a "zilgat" (tongue trill)

Finish, delete ~~drop L ft next to R~~, replace with jump onto both ft

44 ANADOLU DAN

Pronunciation: AHNAH-doh-loo dahn

Fig 1, line 2, delete, ~~is behind, bent from elbow~~, with in small of own back

Add to end of ct 1: bent from elbows, lean R (ct 3);

Add to end of ct 3: in place, lean L (ct 3);

Add to end of ct 5: in place arms - L in small of own back, L fwd and rounded at chest-shldr ht

At end of fig: Note - snaps are at head ht

At end of fig, delete ~~Rpt~~, change to, **Do these 9 cts....

Fig 2, line 1:.. arms up & open wide and rounded

Ct 1:..heel to R, toe pointed R

Ct 6, line 4, end of line, delete, ~~up~~, replace with leg sdwd

- 44 ANADOLU DAN, Cont'd
Fig 2, ct 9, change to read, cut R heel bkwd across L, arms up, delete ~~brush~~ and ~~in front~~
Add to end of fig: **** Do these 9 cts, 4 times. delete. ~~Rpt~~**
- 45 Fig 3, line 1, delete at end of line, ~~from R~~, replace with, twd L
Line 2, change ~~from~~, to twd
Line 3 change ~~in front~~, to fwd
Ct 3, add to end:keep turning -R arm moves across waist
Ct 4, add to end: ...keep turning - open arms to rounded pos
Add to end of Fig 3: End fig in shldr hold on ct 9
**** change to: Do these 9 cts 2 times.**
- Fig 4 is a leaping grapevine moving sdwd to R
Delete entirely, replace with: Facing ctr, in shldr pos, leap on R to R (ct 1); leap L behind R (ct 2); leap R to R (ct 3); leap L across R (ct 4). Note: Prancing style with the free ft lifted fwd.
Last line: ****Do these 4 cts 6 times**
- Fig. 5, last line: ****Do these 4 cts 2 times**
- Fig 6, add to beg of ct 1: Moving twd ctr
****Do these 4 cts 2 times**
- Fig 7, change ct 1 to: Facing ctr, stamp L ft slightly fwd and bend fwd (ct 1).
Delete ct 14, then change ct 13 to 13-14 and change to read: step R-L in place (cts 13-14).
- Fig 8, ct 1, delete ~~ctr, arms up hands joined in "W" pos~~, change to read: Facing diag R, arms extend up with fingers interlocked, step R to R (ct 1)
Ct 2, delete ~~to R, crossing R~~, change to: step L in LOD (ct 2)
Cts 4 and 6, delete ~~in front~~, then change cts 4-5-6 to read: Lift L knee up across R, face diag R and pump down (ct 4); step L place, face ctr (ct 5); lift R knee up across L, face ctr and pump down (ct 6)
Last line of fig: Do these 6 cts 6 times.
- 46 Fig 9, ct 3 change, ~~hop~~, to leap then change, ~~in place~~, to R
Ct 8, change, ~~in place next to R~~, to slightly fwd
Ct 4, change ~~hop~~ to step on R bkwd in place and extend fwd, delete ~~lift L up in front~~
Ct 5, change ~~hop~~ to leap, then change ~~up~~ to bkwd
Add to end: Note: Fig 8-9 tog need to be done a total of 10 times
******, line 1 change ~~Rpt~~ to Do these 6 cts 4 times. After the 4th repetition of Fig 9,
Line 2, add to beg of line: do transition: Leap on R to R (ct 1.....
- Fig 10, use Pontian arm pos: Arms extend up with fingers joined, and relaxed wrists
Line 1, delete ~~arms down in "V" pos~~
Cts 9-10, add: arms swing down and body leans fwd slightly on ct 9, while arms swing up and body straightens on ct 10
- Fig 11, Zurna music
Ct 4 and 6, add to end: and ends with fwd pumping motion
**** change ~~Rpt~~ to Do these 6 cts 4 times**
- Fig 12, cts 4 and 6 change to, lifting L-R knee up and pumping ft fwd
****change ~~Rpt~~ to Do these 6.....**

46 ANADOLU DAN, Cont'd
Fig 13, line 1, change to.....(cts 1,2,3,4, except on ct 4 L extends fwd twd ctr, then op on R to L bkwd
Line 2, ct 5 change in front to fwd
Ct 6, change to hop on R bkwd, L is extended fwd and slightly off floor twd ctr
Line 3, change to L, to bkwd
Fig 13, add to end of fig: Yell "Tey" on each heel touch (cts 5,7,9)
** change Rpt to Do these 10.....
Finish, delete then put R next to L, change to on ct 3 jump in LOD onto both ft and say "HEY".

47 BABLEKAN
Pronunciation: BAHB-leh-kahn
Formation: join in "W" pos
Under meter add: Style: Bicycle - End by pumping (pushing) ft fwd and low to floor
Introduction, change 4 meas to 2 meas (4/4) after solo
Fig 1, change 8 meas in R hand margin to 9 meas
Ct 1, delete bringing arms around in a circle, change to read, arms do windshield wiper to R (ct 1)
Ct 2, delete complete circle, replace with rotate L
Ct 5,.....in place, pull elbows down
Ct 6,.....slight over-the-waterfall movement
Ct 9, step back on L with plie
Add to end of dance: Note: Cts 6-7-8 have a down-up-down feeling
Note: Shldr's shake when moving bkwd on ct 9-10
**Do Fig 1 a total of 9 times
Fig 2, change 8 meas in R hand margin to 6 meas
Line 4, ct 6, change lifting to pumping
Ct 9: step back on L with plie
Add to end of dance: Note: Cts 6-7-8 have a down-up-down feeling
**Do Fig 2 a total of 6 times
Finish, delete lift R up and place next to L (ct 11), replace with: pump R fwd then jump bkwd onto both ft and say "HEY" (ct 11).

48 DOGUDAN
Pronunciation: doh-00-DAHN
Formation, add to end: elbows bent forearm parallel to floor
Meter, change 4/4 to 8/4
Introduction: 8 meas, beg with full orchestra
Fig 1, instrumental
Line 1: Facing ctr and moving diag R fwd.....at elbows with forearm parallel to...
Ct 4, change next to R to slightly fwd
Add to end of fig: Arms - They do small bounces continuously
**Do these 8 cts 6 times
Fig 2, vocal
Ct 5, line 3: bend and straighten both knees (ct 5)
**Do these 8 cts 4 times.
Add under Fig 2: REPEAT Fig 1, 6 times and Fig 2, 5 times + step R-L fwd. Figs 1-2 must be done a total of 21-1/2 times
Fig 3-A (vocal), line to, change to Step on L, turn to face LOD
Ct 2, line 2-3, delete bend elbow on the, replace with place L hand in small of own back
Add to end of fig: Note - on tch's face slightly twd touching ft

DOGUDAN, Cont'd

- 48 Fig 3-B, during cts 2-3-4 move bkwd in RLOD
Fig 3-C, ct 5 change ~~at side of R~~ to back
Ct 6, change to: Step L fwd and jump onto both ft with L fwd of R, both knees bent
- 49 Fig 3-D, line 3, change ~~Hop~~ to Jump....., bent elbows, "W" hold (ct 5)
Fig 5, delete entirely, replace with: Arms - in "V" pos and behind body with fingers interlocked
Bend both knee (ct 1); 2 quick bounces (xr 2); bend both knees (ct 3); 2 quick bounces (ct 4); bounce on L, push R knee fwd (ct 5); bounce on L, push R knee fwd (ct 6); pull R knee back, L knee goes fwd (ct 7); pull L knee back as R knees pushes fwd (ct 8).
Note: Both ft remain on floor during this fig.
Add to end of Fig: Note - Cts 1-2-3-4 have a down-up-up, down-up-up feeling to the bounces. Both ft remain on floor.
****Do** these 8 cts 7 times
- Fig 6, delete entirely and replace with: Dancing in place, jump on both ft in place twice (cts 1-2); leap on R as L lifts bkwd (ct &); leap on L as R lifts bkwd (ct 3); jump onto both ft (ct 4); leap on R as L lifts bkwd (ct &); leap on L and R lifts fwd (ct 5); hop on L, 3 times as R pumps fwd (cts 6-&-&); leap R on R (ct &); leap L across R (ct 8).
- 50 HORONLAR
Formation, add to end: with arms extended above head and loose wrists (Pontian style).
Add under Meter: Steps: Bicycle - End movement by pushing (pumping) ft fwd and low to floor. Lifting and pushing motions are small.
Intro, delete ~~2 meas of 6/8~~ replace with 32 cts (1 complete melody).
Fig 1, add to end of line 1: in Pontian style
Ct 1, Step on R to R
Do these 5 cts 16 not 8 times, (3 singing + 1 more time), lower hands on last ct.
Fig 2: not taught
Fig 3, ct 8, should read: lift R up then do small pump down
Add under fig: Arms - swing fwd and back on cts 1-4); windshield motion L (ct 5); windshield to R (ct 6); arms ctr, pull elbows down (ct 7); arms swing to "V" pos with slight over-the-waterfall movement
****Do** these 8 cts 8 times (singing and 2 more steps)
- Fig 4: not taught
- 51 Fig 5, add: Sing "Cilveloy ni ni da" when the singers sing these words
****Do** these 6 cts 14 not 7 times.
- Fig 6: Arms - At discretion of leader, use Pontian arm pos, or "V" pos
Ct 1 step R to R, delete ~~to R~~
- Fig 8, ct 1, change ~~diag~~ to in place
Change ct 3 to ct 3-4, then delete old ct 4 and replace with repeat cts 1-2 with opp ftwk (cts 3-4);
Line 4 change Fig 4 to 6
Add to end of dance: Fig 6,7,8 must be done a total of 30 times using any 1 or all 3 figs.

52 ISPANYOL KASABI

Pronunciation: EES-pahn-yahl kah-sah-BUH

Add under Meter: Steps: Bicycle - End movement by pushing (pumping fwd and low to ground

Intro: 2 meas of drum solo

Fig 1, line 1: L arms is up, straight sdwd from elbow.....

Line 4, ct 1, change to, with it to diag R fwd.

Line 4, ct &, change ~~in place~~ to across R

Line 5, ct 2, change ~~in place~~ to behind L heel

Line 7, ct 3, change ~~diag L~~ to twd ctr

Line 8, change ~~in place~~ to across R

Change ct 4 to ct &, then add new ct 4: Ct 4 - Step L behind R heel

Fig 2, line 4, ct &, change ~~in place~~ to fwd, then change last word ~~hop~~ to step

Line 5, change ~~in place~~, to behind L heel, then change ~~leap~~ to step

Line 7, change to ~~diag L~~ to twd ctr, then change ~~in place~~, to fwd

Line 8, change ct 4 to &, then add new ct 4: (ct 4 - leap L behind R heel

Fig 3, line 4, change ~~hop~~ to step

Line 8, change ~~hop~~ to step

Line 10, change to:.....next to R, wt on both

53 Fig 4, line 2, change ~~in place~~ to twd R

Line 3, change ~~in front~~ to fwd

Line 5, should read: next to R, wt on both (ct &.....)

Fig 5, line 2, change ~~in front of~~, to bkwd across L (ct 2); step-bounce on R behind.....

Line 3, ct 4, change to step-bounce back on L behind.....

Line 4, ct &:.....next to R, wt on both (ct &.....)

Fig 6, line 4, ct 4: lift L up and pump it fwd close to floor

Trans, Fig 6 to 7, ct 7: next to L ft, wt on both, lean body....

Fig 7, line 1, change ct 1, ~~Hop~~ to Step, then change end of line to read, lift R high up

Line 2, ct &, change to. in front of L knee, then change ct 2 ~~hop~~ to step back on R.....in front of R with heel twd R

Line 3, change ~~hop~~ to step, then add to end of ct &, front of L, heel twd R (ct &), then add to end of line, jump on both back in place

Line 4, ct &:...lift L back and high (ct &

Finish, line 2, change ~~step~~, to leap, then change ~~lift~~ to Women step R back

Line 3, delete ~~bring it back to side of~~, replace it with L remains fwd, push L hip fwd, face slightly R and place back of hands or fist on hips. Men touch R knee fwd on floor

54 OGUZLU

Pronunciation: OH-ooz-luh

Formation: Semi-circle, shldr to shldr, hands joined.....from the elbows, forearm parallel to ground

Fig 1, ct 1: Step fwd on L across R, lean.....

Ct 2, step back and to R, lifting L knee fwd high, straightening up

Ct 6, change ~~up~~ to bkwd

OGUZLU, cont'd

- 54 Fig 1, add to end of fig: Note - On ct 2 upper leg is lifted parallel to floor
- Fig 2, change ct 2:.....step back on R to R lifting L knee fwd high, straightening up.....delete R-back
- Line 4:.....R twice in place, say Antep--delete or Hey, Hey
- Line 5, ct 6: stamp on L in place, hell "Hey".
- Fig 3, ct 1, change ~~in front~~ to fwd
- Ct &, change ~~hop~~ to leap, then add to end. lift R bkwd
- Ct 2, change ~~in front~~ to fwd
- Fig 3, ct &, change ~~hop~~ to leap, then change ending to, lift L bkwd
- Ct 3, change ~~in front~~ to fwd
- Ct &, change ~~hop~~ to leap
- 55 Fig 4, ct 1, change ~~in front~~ to fwd
- Ct &, change ~~hop~~ to leap, then change ending to, lift R back
- Ct 2, "&", change ~~hop~~ to leap, then change ending to, lift L back
- Ct 3, "&", change ~~hop~~ to leap, then change ending to, lift R back and lean fwd
- Ct 4, change ~~hop on~~ to leap R back in place, lift L.....
- Ct &, change ~~hop on~~ to leap L fwd to place, lift R back, bend fwd
- Ct 5, step on R back in place
- Ct 6, change ~~place~~ to stamp

The End

Corrections by the R&S committee
Dorothy Daw and Laura Sauter