

The background of the entire page is decorated with numerous maple leaves in various shades of red, orange, and yellow, scattered across the white space.

Fall Folk Dance Camp

Nov. 15-17, 2019

Dance notes

Dances (Click on a dance to go to the notes or a picture of Caspar Bik or Erica Goldman to go to their biography and beginning of their section. At the bottom of any page of notes, click on "Fall Folk Dance Camp, Nov. 2019" to return to this page.)

Ikhali Kozachenki (Russia)
Kız Horonu/Deli Horon (Turkey)
Na Poyas (Bulgaria)
Staro Erkechko Horo (Bulgaria)
Tonya Horon (Turkey)



Ad Chatsot Rokedet (Israel)
Aneni (Israel)
Ayuma Behar Hamor (Israel)
Chelek Mehazman (Israel)
Eretz, Eretz (Israel)
Eretz Yisrael Yaffa (Israel)
L'Orech Hatayelet (Israel)
Toy (Israel)



Caspar Bik has been an active dancer from a young age with groups who represent Dutch dances as well as groups who show an international repertoire. He graduated in 2013 as a dance teacher from the dance academy Codarts in Rotterdam. Besides folk dancing, Caspar has experience in modern/contemporary dance, classical ballet, jazz dance, ballroom and tap dance.

Since his graduation he has been teaching different dance styles to children, teenagers, and adults of both amateur and professional level. He founded a youth school for theater art in 2014 which performs a stage musical every year for which Caspar creates the choreography.



Caspar brought his terrific teaching of Georgian, Turkish, Bulgarian, and Roma dances to Stockton in 2017 and 2018. He also taught a wonderfully creative dance from his home country of the Netherlands that he choreographed. Caspar is a talented and gentle teacher, and at 29 years old, he is a rising star in the folk dance community. Both as a folk dance instructor and as a choreographer, he has taught courses in Belgium, Germany, Switzerland, Sweden, Taiwan, Turkey and the USA.



Here he is camping and jumping for joy in the Kazbegi mountains of Georgia. Caspar has been specializing in folk dances from countries around the Black Sea. He conducted research in Georgia, trained with the professional ensemble "Erisioni," and traveled through the country to experience the variety and beauty of Georgian dance, song and music.

IKHALI KOZACHENKI – ІХАЛИ КОЗАЧЕНЬКИ

KUBAN, RUSSIA

Ukrainian lyrical song telling about the loyalty to the only true loved one. When the Cossacks drove by and tried to persuade a girl to join them, she refused because she had a true love to whom she remained faithful. Hennie Konings choreographed this dance using dance material taken from the general Cossack folk dance repertoire, and partly learned from the Russian ethnomusicologist Aleksey Shilin.

Pronunciation	YE-kha-lee kah-zah-CHEN-kee	Translation	The Cossacks drove by
Music	2/4 counted 1 & 2 &	Source	Hennie Konings/ Radboud Koop
Formation	Closed circle, no hand hold		
Styling	Men: Big, strong and powerful movements Women: Delicate, precise, detailed movement		

Meas.	Figure	Pattern
8 meas	INTRODUCTION	
	FIG I: PROMENADE	
1	Arms are in the air above head. 'Heavy' step L. (stamp taking wgt) with L. knee slightly bent, lift R. ft slightly of the floor. Upper body moves slightly sideways to the right. (ct 1) Small step R. fwd in CCW dir. Upper body upright. (ct &) Repeat ftwk of cnt 1-&, upper body moves slightly left and back. (cts 2&)	
2 - 7	Repeat action of meas 1 six more times.	
8	Repeat action of meas 1 cnt 1-&. Repeat ftwk of meas 1 cnt 1 (only step L.!), while turning to face ctr and bringing arms down.	
9	Large step R. twd ctr. (touch with R. heel on cnt 1, taking wgt on full ft on cnt &). Both arms swing in front to the right. (cts 1&) Repeat action of cnt 1-& with opp ftwk and arms. (cts 2&)	
10	Repeat action of meas 9 cnt 1-&. 3 small stamps (L.R.L. taking wgt, QQS) in place. (cts 2 a &)	
11	Step R. bkwd while L. heel, with L. leg turned slightly outwards, remains on the floor in front. Arms opened to sides. (ct 1) Repeat action of cnt 1 with opp ftwk. (ct 2)	
12	2 steps R.L. bkwd. (ct 1&) While keeping wgt on L., stamp R. (ct 2). Pause. (ct &)	
13-16	Repeat action of meas 9-12 with opp ftwk.	

CAHOOTS
CASPAR BIK

Meas. Figure

Pattern

FIG IIa WOMEN

- 1 Repeat ftwk of meas 1 cnt 1-& of Figure A, in place facing ctr. Hands are on the hips. (cts 1&)
Repeat cnt 1. (ct 2)
Stamp R. (ct &&)
Repeat cnt &. (ct &)
- 2 Step L. in place. (ct 1)
Touch R. toe slightly in front, with R. leg turned inwards. (ct &)
Touch R. heel slightly in front, with R. leg turned outwards. (ct 2)
Step R. in place. (ct &)
- 3 Repeat action of meas 2 cnt &-2 with opp ftwk. (cts 1&)
Repeat action of meas 1 cnt 2-&&-&. (cts 2-&&-&)
- 4 Repeat action of meas 2.
- 5 - 7 Repeat action of meas 1-3.
- 8 3 stamps (L.R.L., taking wgt) in place while turning to face CCW. (cts 1&2)

FIG IIb MEN

- 1 Facing ctr. Stamp R. (taking wgt) in front of L. Both arms swing to the right. (ct 1)
Step L. in place behind R. (ct &)
Accent with L.ft (slightly lift on L. and fall back with full wgt, keeping L. knee slightly bent). Arms move from right to left. (ct 2)
Step R. next to L. (ct &)
- 2 Repeat action of meas 1 with opp ftwk and arms.
- 3 Repeat action of meas 1.
- 4 3 steps (L.R.L.) in place while making full CCW turn. (cts 1&2)
Clap in hands. (ct &)
- 5 - 8 Repeat action of meas 1-4, leaving final turn out and turning to face CCW in stead.

SEQUENCE: Starting with Figure I, Figures IIa and IIb are danced alternately with Figure I in between.

Presented by Caspar Bik
at Fall Folk Dance Camp, Nov. 2019

CAHOOTS
CASPAR BIK

Lyrics

Їхали козаченьки степом
долиною
Там зустріли дівчиноньку з
русою косою

Коса в'ється до пояса, в
ється за плечами
Поїхали, дівчинонька, з
нами козаками

Отвічала їм дівчина: їхати
не буду
Я свого коханого повік
не забуду

Прийде, прийде мій
коханий до рідної хати
Там зустріну його я, та й
ще рідна мати

Там зустріну його я, щіро
усміхнуся
Добрій матері старенькій
низько поклонюся

Коса в'ється до пояса, в
ється за плечами Поїхали,
козаченьки, без дівчини
самі

Transliteration

Jikhali kozachen'ki stepom
doli- noyu
Tam zustrili divchinon'ku z
rusoyu kosoyu

Kosa v'et'sya do poyasa, v
'et'sya za plechami
Pojikhali, divchinon'ka, z
nami kozakami

Otvichala im divchina: jikhati
ne budu
Ya svoyogo kokhanogo povik
ne zabudu

Priyde, priyde miy kokhaniy
do ridnoj khati
Tam zustrinu yogo ya, ta j she
ridna mati

Tam zustrinu yogo ya, shiro
usmikhnusya
Dobriy materi staren'kiy
niz'ko poklonyusya

Kosa v'et'sya do poyasa, v
'et'sya za plechami
Pojikhali, kozachen'ki, bez
div- chini sami

Translation

The cossacks rode through
steppes and valleys
There they met a girl with a
blonde plait

Her plait hangs over her
shoul- der onto her waist
Girl, come with us Cossacks

The girl answered: I will not
join you
I will never forget my love

My love goes to his parental
home
I will wait for him there, just
like his mother

I will meet him there with a
nice smile
And I will bow deep for the
good mother

Her plait hangs over her
shoul- der onto her waist
Girl, we will ride without you

KIZ HORONU / DELI HORON

ARTVIN, TURKEY

This dance was composed by Caspar Bik to the music of the group Karmate (CD Nayino [2010]). The movements are typical of those found in Artvin in the Black Sea region in northeast Turkey, near the border with Georgia. Karmate named this song “Kız Horonu” (girl’s dance), and Caspar made use of elements of Black Sea dances for women from the Artvin area. However, in their instrumental interlude of this song, Karmate used the melody of “Deli Horon” (crazy dance), a men’s dance in the same musical rhythm. Caspar decided to follow the melody and put steps of Deli Horon in this part of the music. As the music returns to the first melody, the dance returns to Kız Horonu.

Pronunciation	KUHZ hoh-roh-NOO DEH-lee hoh-ROHN	Translation	Girl’s dance Crazy dance
Music	5/8 meter (counted as 1234 or QQQS)		
Formation	Short lines facing CCW, L hand in the small of the back, R hand holding L of dancer in front. Leader places right hand across waist.		
Styling	Kız Horonu: Easy-going, gentle, controlled movements. Deli Horon: Crazy, extravert movements		
Basic steps			

Meas. Figure

Pattern

8 meas

INTRODUCTION

KIZ HORONU

FIG I: MOVING CCW

1

Facing and moving R (CCW), leap onto R slightly to R, then two quick steps on place (cts 1-3); small leap onto L slightly to L, lift R slightly behind (ct 4).

2 - 8

Repeat meas 1 seven times.

FIG II: TOWARD CENTER, SWINGING ARMS

1

Bringing arms down to V-pos, and facing ctr, step R fwd, turning L shldr slightly twd ctr and swinging arms fwd (ct 1-2);
Bounce on R, swinging L twd ctr and turning L shldr twd ctr (ct 3);
Step L fwd while facing CCW (L shldr is now completely twd ctr), and swing arms behind (ct 4).

CAHOOTS
CASPAR BIK

Meas. Figure

Pattern

- 2 Step R back in place, turning to face ctr again, swinging arms fwd (ct 1-2);
Bounce on R, swinging L away from ctr and behind, turning CW (ct 3);
Step L behind, facing CW, swing arms behind (ct 4).
- 3 - 12 Repeat meas 1-2 five times.
- 13 Leap onto R followed by two quick steps in place (L-R) moving closely together in short lines (cts 1-3); leap onto L (ct 4).
Change arms pos to L-pos (lower arms are connected and parallel to the floor), R hand over L hand of neighbor.
- 14 - 16 Repeat meas 13 three times.

FIG III: SHORT LINES IN PLACE

- 1 Three steps (R-L-R) in place, moving arms in a CW circle starting from R, down, L, up, R (1 circles) (cts 1-3); leap onto L, touching R heel sdwd, and swinging arms horizontally across to L but still in L-pos (ct 4).
- 2 - 8 Repeat action of meas 1 seven more times

DELI HORON

FIG I: BASIC WITH HEEL

- 1 Facing ctr, arms in V-pos and moving CW; three leaps R, L sdwd L, then R next to L (cts 1-3); leap L sdwd L, touching R heel sdwd R (ct 4).
- 2 - 8 Repeat meas 1 seven times.

FIG II: HEEL AND SCISSORS.

- 1 Facing diagonally CW and moving CW, hop on L, touching R heel in front with a straight knee (ct 1); hold (ct 2); leap onto R, extending L leg with straight knee, in front and low, turning to face ctr (ct 3); leap onto L, extending R with straight knee in front and low, turning to face CCW (ct 4).
- 2 Repeat meas 1, touching R heel and facing CCW, but moving CW, and turning on cts 3-4 to face CW.
- 3 - 8 Repeat meas 1-2 three times.

Meas. Figure

Pattern

FIG III: KICKS.

- 1 Facing diagonally CW and moving CW; hop on L, kicking R leg down in front with straight knee (ct 1); hold (ct 2); hop on L, bending R knee in front, and turning to face ctr (ct 3); leap onto R, pulling up L knee in front, turning to face CCW (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction, but moving CW.
- 3 - 8 Repeat meas 1-2 three times.

FIG IV: CHORUS

- 1 Facing CCW, a heavy step R fwd, swinging arms fwd (cts 1, 2); hop on R, swinging arms farther fwd (ct 3); step L fwd, swinging arms up, keeping elbows straight (ct 4).
- 2 With arms in W-pos, stamp R in front of L, bending both knees slightly (cts 1, 2); step R behind L, swinging arms down (ct 3); step L in front of R, swinging arms farther down and behind (ct 4).
- 3 - 6 Repeat meas 1-2 two times, ending facing ctr.
- 7 Weight on L, step R ft behind, keeping knees together (ct &); heavy step R in place, extending L leg fwd and low while straightening the knee (cts 1, 2); lift on R heel (ct 3); step back on L, lifting R leg behind (ct 4).
- 8 - 10 Repeat meas 9 three times.

SEQUENCE:

Kız horonu: (Fig I, Fig II, Fig III) twice, Fig I, Fig II, measure 1-13 only, then repeat meas 13 seven times with arms in V-pos.

Deli Horon: Fig I, Fig IV, Fig II, Fig IV Fig III,

Kız horonu: Fig I, Fig II measure 1-8 only. Close R next to L.

Presented by Caspar Bik
at Fall Folk Dance Camp, Nov. 2019

CAHOOTS
CASPAR BIK

Lyrics

Gemi geliyor gemida
Gemi limana girmez
Bekarluk sultanlukturda
Bir daha geri gelmez

Gemi yurutmam seni da
Suda çurutmam seni
Elli seneda geçsa
Gene unutmam seni

Gemici direğiylan da
Kayıkçı küreğiylan
Ben şimdi nere gidem
Bu yanmış yüreğiylan

Translation

The ship is coming, the ship
But the ship is not entering the harbor
Being in bachelorhood is like a sultan
It never comes back once it's gone

Ship, I will not allow you to sail
I will also not let you rot in the water
Even if 50 years pass I cannot forget you
The sailor goes with a mast

The boatsman with a shovel
Where can I go now
With this burning heart

NA POYAS – НА ПОЯС

THRACE, BULGARIA

A mixed open circle dance from Strandzha (Thrace).

Learned from Dilyana Kurdova.

Pronunciation	NAH POH-yahs	Translation	On the belts
Music	2/4		
Formation	Mixed open circle, belt hold. Facing ctr		
Styling	Earthly, firm, grounded		

Meas.

Pattern

16 meas

INTRODUCTION

- | | |
|---------|---|
| 1 | Step R to the side with accent (ct 1)
Cross L behind, bended knee (ct 2) |
| 2 - 4 | Repeat meas 1 three times |
| 5 | Step R towards the ctr with accent (ct 1)
Hop on R (ct 2) |
| 6 | Step L bkwd (ct 1)
Hop on L (ct 2) |
| 7 | 3 small steps RLR in place (ct 1&2) |
| 8 | 3 small steps LRL in place (ct 1&2). On the last step R leg goes fwd with straight knee. |
| 9 | Close R next to L on the ball of the feet. (ct 1)
Drop on R, L leg goes fwd with straight knee (ct 2) |
| 10 | Repeat meas 9 with opp. ftw. |
| 11 - 12 | Repeat meas 9 - 10 |
| 13 | Close R next to L on the ball of the feet. (ct 1)
Drop on both feet, twisting the body to the R diagonal |
| 14 | Jump on both feet on the ball of the feet facing ctr (ct 1)
Drop on both feet, twisting the body to the L diagonal (ct 2) |
| 15 | Repeat meas 13 |
| 16 | Jump on both feet on the ball of the feet facing ctr (ct 1)
Drop on L, twisting the body to the L diagonal, R is lifted to the side (ct 2) |

CAHOOTS
CASPAR BIK

Meas.	Figure	Pattern
17		<i>Hlopka</i> R (= Closing the R ft next to the L, from the side) (ct 1) Leap onto R, lifting L to the side (ct 2)
18		Repeat meas 17 with opp. ftw.
19		Hop on L, touch R across L (straight legs) (ct 1) Hop on L, touch R to the side (ct 2)
20		<i>Hlopka</i> R (ct 1) Leap onto R, lifting L fwd.
21 - 22		Repeat meas 19 - 20 with opp. ftw.
23 - 24		Four steps twds the ctr RLRL (cts 1 2 1 2)
25 - 30		Repeat meas 17 - 22
31		Two steps bwkd RL (cts 1 2).
32		Step R bkwd (ct 1) Step L bkwd with bended knee (ct 2) preparing body weight to start moving to the R side.

SEQUENCE: The 32 measure figure is repeated till end of music.

Presented by Caspar Bik
at Fall Folk Dance Camp, Nov. 2019

CAHOOTS
CASPAR BIK

STARO ERKECHKO HORO – СТАРО ЕРКЕЧКО ХОРО

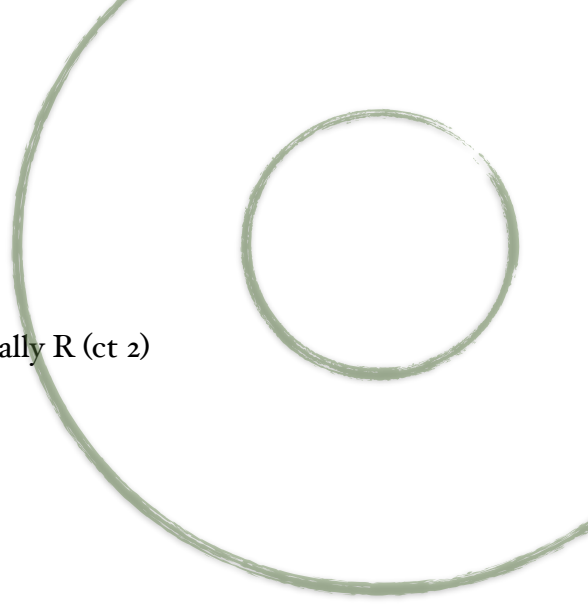
THRACE, BULGARIA

A mixed open circle dance from the village of Erkets (Kozichino), Pomorie area, Strandzha (Thrace) near the Black Sea coast in southeastern Bulgaria.

Traditionally a dance les by women. Men dance in the middle or in the back of line.

Pronunciation	STAH-roh ehr-KECH-koh hoh-ROH	Translation	Old dance from Erkets
Music	2/4 and 6/8, both counted 1 - 2		
Formation	Open circle, women lead. Belt-hold (or W-hold). Facing car		

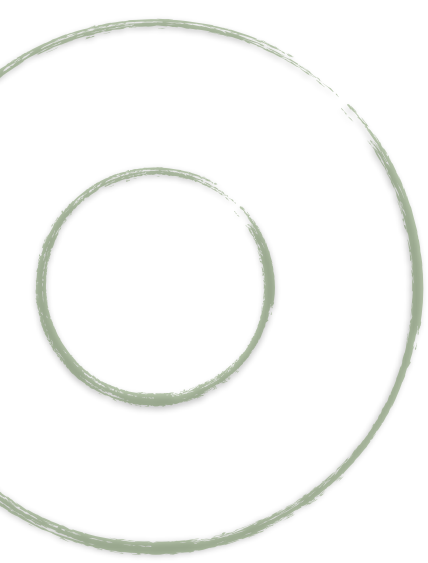
Meas.	Figure	Pattern
16 meas	INTRODUCTION	
2/4	FIGURE I	
1	Turning diagonally right; Step R fwd (ct 1). Hold (ct 2)	
2	Step L fwd (ct 1). Hold (ct 2)	
3	Facing ctr; step R bkwd (ct 1) Step L bkwd (ct 2)	
4	Step R in place, twisting the body slightly to the L (ct 1) Step L in place, twisting the body slightly to the R (ct 2)	
5-20	Repeat meas 1 - 4 four more times.	
	FIGURE II	
1	Repeat Fig I meas 1	
2	Step L fwd (ct 1) Stamp R next to L (ct 2). Body is still facing diagonally R)	
3	Facing ctr; step R bkwd (ct 1) Step L bkwd (ct 2)	
4	Fall on R in place, bended knee (ct 1) Large step L fwd (ct 1)	
5	Close R next to L with bended knees (small accent) (ctr) Step R fwd (ct 2)	



Meas.	Figure	Pattern
6		Step L fwd (ct 1) Jump on both ft, twisting the body diagonally R (ct 2)
7 - 8		Repeat Fig I meas 3 - 4
9 - 32		Repeat meas 1 - 8 three more times

SEQUENCE: Fig I, Fig II, Fig I, Fig II, Fig I, Fig II

Presented by Caspar Bik
at Fall Folk Dance Camp, Nov. 2019



TONYA HORON

TRABZON, TURKEY

A typical horon dance from Black Sea Coast of Turkey. A very popular basic dance, danced at every festivity and especially on Yayla festivals in the summer. Many variations exist. This figure comes from the village of Tonya in the region of Trabzon. Music is performed on kemençe by Irfan Akbulut.

Pronunciation	TOHN-yah	Translation	Name of the town
Music	2/4	CD, track number	
Formation	Mixed open circle or short lines, facing ctr, V-hold (R on top of neighbours L hand)		
Styling	Quick, jumpy loose movements. Like fish caught in a net. Arms push down on every beat besides the body. (bended elbows)		
Shout	Al aşığa = AHL ah-SHAH-hah (translation: bring it down)		

Meas. Figure

Pattern

FIG I: BASIC HORON

- 1 Step on R in place (ct 1).
Kick L fwd (ct 2)
- 2 Repeat meas 1 with opp ftw.
- 3 Repeat meas 1
- 4 Step L fwd (ct 1)
Stamp R next to L, upped body bends fwd (ct 2)
- 5 Step R bkw (ct 1)
Step L bkw (ct 2) moving slightly CCW
- 6 - x Repeat meas 1 - 5 as many times till leader changes

FIG II: RAISING THE ARMS

- 1 Step R next to L with accent (ct 1)
Step L next to R with accent (ct 2)
- 2 - x Repeat ftw as many times as needed till arms are raised diagonally up fwd. Elbows are straight but relaxed. Maintain till leader shouts: Al aşığa. (this is shouted on cts 1&2. On the next measure we proceed to the next figure)

Meas. Figure

Pattern

FIG III: AL AŞAĞA

- 1 Step R in place with bended knees. Arms go firmly to W pos. (ct 1)
Step L in place. Arms are thrown fwd (ct 2)
- 2 Step RL in place. Arms swing to the back (cts 12)
- 3 Step R in place. Arms swing fwd (ct 1)
Step L in place. Pull arms in beside your body and relax them to return to V position (ct 2)

FIG IV: TONYA

- 1 With bended knees and upper body slightly fwd:
Stamp R in front of L, dividing weight between both legs. (ct 1)
Jump from both feet, land in the same position (ct 2)
- 2 Repeat meas 1
- 3 Repeat meas 1, ct 1
Jump from both feet, land on L with R raised in front (ct 2)
- 4 Put R heel down in front of L (ct 1)
Leap on R, kicking L fwd (ct 2)
- 5 Leap on L, kicking R fwd (ct 1)
Leap on R kicking L fwd (ct 2)
- 6 - 15 Repeat meas 1-5 two more times.

SEQUENCE:

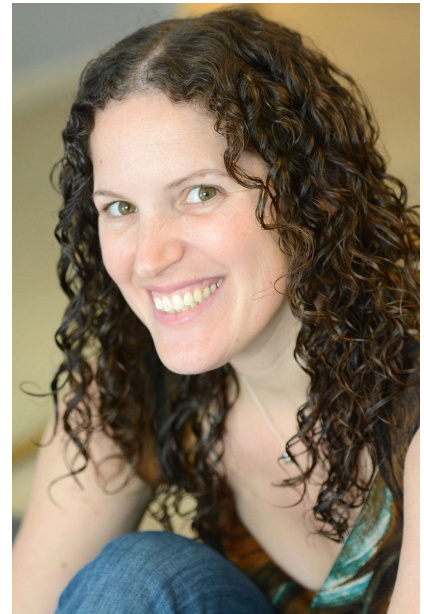
FIG I (for as long as you want), FIG II (for as long as you want), Shout - FIG III once, FIG IV, repeat complete sequence till music ends.

Presented by Caspar Bik
at Fall Folk Dance Camp, Nov. 2019

CAHOOTS
CASPAR BIK

Erica Goldman began Israeli dancing in New York as a child alongside her father, an accomplished and enthusiastic folk dancer. “I can’t remember a time we didn’t dance,” she says. Since that early start, Erica has taught Israeli dance on four continents (so far!), to old and young alike. She is well known to dancers in California from her teaching at Stockton, the Laguna festival, North/South, and other events.

While a student at Brandeis University in Boston, she performed with several area Israeli dance troupes and was the director of B'yachad (the university's student group). She branched out into other kinds of folk dance as a member and choreographer of the Mandala Folkdance Ensemble, and she later danced with the Collage Dance Ensemble, with whom she competed at the Golden Karagöz Folk Dance Competition in Turkey in 2003.



After receiving her BA in linguistics and cognitive science from Brandeis, Erica worked in software development in the Boston area. She spent the summer of 2004 as director of dance at Camp Alonim, a Jewish overnight camp where Israeli dancing is truly an obsession among the campers. (Camp Alonim is adjacent to the Brandeis-Bardin campus, where Fall Camp takes place.) That experience was the beginning of a rewarding new career of teaching Israeli dance, both in the U.S. and internationally. “When I got a call asking if I was interested in the dance director position at Camp Alonim, I realized I had a chance to spread the joy of what I loved doing and turn my avocation into a vocation,” Erica recalls.

After working for nearly eight years in software development in Boston, Erica quit her job, moved to Los Angeles, and has been teaching Israeli dance ever since, both in the US and abroad. When she arrived in LA, she immediately joined the Keshet Chaim Dance Ensemble and danced with that Israeli performance company for about eight years.

While in LA, she taught Israeli dance at several schools and synagogues, including the New Community Jewish Day School, where she also coordinated their long and short Israel exchange programs for tenth graders, in addition to running the popular "Mostly Couples" Israeli dance session.

In 2014, Erica returned to the Boston area as a grad student and taught Israeli dance at the Newton Jewish Community Center. The following year, she joined the education faculty of the Cornerstone Fellowship of the Foundation for Jewish Camp and launched Ma'agal, an initiative to improve Israeli dance education at schools and camps across the nation. After 12 wonderfully successful summers at Camp Alonim, Erica now spends time every summer traveling from camp to camp across the US doing Israeli dance residencies.

Erica earned an MBA and an MA in Jewish professional leadership from the Hornstein Program at Brandeis University. She is now the director of program and operations at JPRO Network, and is delighted to help support all those who work for the Jewish nonprofit community in North America.

AD CHATSOT ROKEDET

(Dance Until Midnight)

Dance: Moshiko Halevy **Music:** Bar George
Year: 2012 **Formation:** Circle facing center with hands joined.

PART I

1-2 Step R to R with small hop, L across R.
3-4 Rpt. 1-2
5-6 R bwd, L in place.
7&8 R-tog-R fwd to center.
9-10 Bwd L,R.
11&12 L-tog-L bwd.
13-14 Sway R,L
15&16 R-tog-R across L.
17-32 Rpt. 1-16 with opp. footwork and direction.

PART II – Face CCW.

1-2 Fwd R,L.
3&4 R-tog-R fwd.
5-8 Rpt. 1-4 with opp. footwork continuing fwd on line of circle.
9-10 ¼ turn to Rt. with R,L and face out of circle.
11&12 R behind L, L to L, R across L.
13-16 Rpt. 9-12 with opp. footwork.
17-32 Rpt. Part II

PART III – Face Center.

1-4 R to R, L across R, R to R, kick L across Rt.
5-8 Rpt. 1-4 with opp. footwork.
9-12 Sway R, turn to L with L,R and lift L with bent knee.
13-14 Facing CCW, move fwd with L,R
15-16 Step L fwd and face center, lift R with bent knee
17-20 4 small rocks fwd and bwd facing diag. to rt. beg. with R fwd.
21-34 Rpt. 1-14
35-36 L-tog-L fwd and face center.

Rpt. Dance (Parts I, II, III). Rpt. Part I.

TRANSITION – facing center.

1-4 R to R, L across R, R slightly bwd to R, lean back on Rt. and clap hands.
5-8 L across R, R to R, L across Rt. and clap hands bending slightly fwd.
9-16 Rpt. 1-8
17-32 Rpt. 1-16
33-36 Full turn to Rt. with 4 steps R,L,R,L

Rpt. Part II, III, I

ENDING

1-2 Step R fwd, touch L toes fwd turning to face slightly out to right.
3-4 Step L fwd, touch R toes fwd turning to face center.

Instructions notated by Honey Goldfein

Presented by Erica Goldman

Fall Folk Dance Camp, Nov. 2019

ANENI
(Answer My Prayer)

Dance: Michael Barzilay **Year:** 2018
Music/Singer: Narkis Reuven **Formation:** Circle facing CCW

PART I

1-2 Step R fwd and hold
3-6 Mayim with L on line of circle (cross in front, side, cross behind, side)
7-8 Step L fwd and hold.
9-10 Face center and step R across L, point L toes to L.
11-12 Face center and step L across R, point R toes to R.
13-16 Rock fwd and back and (Tcherkessia), bending sharply fwd and then straightening.
17-20 Fwd to center: R,L,R raising R arm with L held behind back, and pivot on R to face out of circle.

21-24 Fwd L,R,L moving out of circle and continue pivot to R to face CCW
25-28 Open mayim to Rt. on line of circle. (side, cross in front, side, cross behind)
29-30 Facing center, step R with R raising R arm, L in place.
31-32 Step back on R and step L fwd.
33-64 Rpt. Part I

TRANSITION – Face center. (First time through dance only)

1-2 Step R to R and hold, lifting both arms to sides
3-4 Step L behind R, R in place, drop arms
5-8 Rpt. 1-4 with opp. footwork.

PART II – Face center.

1-4 Step R and pivot to Rt to face out center (1-2), step L bwd bending fwd, step back on R and face center.
5&6 L-tog-L fwd to center.
7-8 Rock R fwd, back on L in place and face CCW.
9-11 Fwd R,L across R, R bwd out of circle and pivot to L to face CW.
12-14 L,R across L, L bwd out of circle and pivot to R to face center.
15-16 Face center and step back on R raising arms, hold.
17-18 Step L fwd on heel with arms raised and palms facing out, drag R to L
19-20 Step L fwd on heel with arms raised and palms facing in/toward you, drag R to L
21-22 Step L fwd, hold, palms facing out
23-24 Step R fwd, back on L and Face CCW.
25-28 Mayim out of circle (side, cross in front, side, cross behind)
29-32 Turn to R on line of circle with 4 steps.
33-60 Rpt. 1-28
61-62 Turn to R with R,L and face center.
63-64 R bwd, L in place.

TRANSITION 2 – Face center.

1-2 Step R fwd, hold, close with L raising arms.
3-4 Step L bwd, hold, close with R (no weight)

Repeat Dance

Repeat Part I, step R fwd raising R arm and hold.

Notated by Honey Goldfein

AYUMA BEHAR HAMOR

Dance: Amnon Shauli

Year: 1983

Music: Avner Gedassi

Meter: 6/8 Each ct.=3/8

The lyrics to this song are drawn from the Diwan, the semi-sacred (among Yemenite Jews) collection of poems and songs compiled and mostly or entirely written by Rabbi Shalom Shabazi, 1619–1720, who was known as the "Poet of Yemen".

Formation: Circle facing center. Join pinkies at shoulder height.

PART I

- 1-2 Yem. R
- 3 Step-bend L fwd and slightly across R.
- 4 Step-bend R fwd and slightly across L.
- 5-6 Step-tog-step bwd w/L
- 7-8 Yem. R.
- 9-16 Rpt. 1-8 w/opp. footwork.

PART II

- 1-2 Yem. R and pivot on R to face CCW.
- 3-4 Step-tog-step fwd with L.
- 5-8 Rpt. 1-4
- 9-10 Release hands. Two bending steps fwd (zig-zag) w/R and L. Hands are held opp. chest, turn slightly to R & L with the steps.
- 11 Step R fwd w/bent knee and turn to L straightening the knee (large step)
- 12 Step L to L w/bent knee and continue turning to L while straightening knee to face out of circle.
- 13-16 Rpt. 9-12 moving out of circle, end facing in.

PART III - Release hands.

- 1 Rock R bwd, L fwd.
- 2 Step R fwd and leap onto L fwd.
- 3-4 Rock R fwd, L bwd, close R to L, hold.
- 5-6 Yem. L.
- 7-8 Turn bwd to R twd the line of the circle w/R,L with wide steps.
- 9-16 Rpt. 1-8.

CHELEK MEHAZMAN

(Part of the Time)

Dance: Ariane Butel **Year:** 2017
Music/Lyrics: Idan Amadi
Formation: Circle facing Center.

PART I

1-4 Fwd R,L,R, hold, moving arms fwd and up
5-8 Bwd L,R,L, hold, moving arms back down
9-12 Yem. R
13-16 Turn $\frac{3}{4}$ to L with L,R,L and face CCW.
17-20 R-heel step fwd, L-heel step fwd.
21-24 Fwd R,L and face center, R to R, L behind R.
25-32 Yem. R, Yem. L
33-64 Rpt. Part I (1st time only)

PART II

1-4 Turn to Rt. twd center with R,L,R, hold.
5-8 Cross L over R, Cross R over L, touch L heel fwd and raise arms with elbows bent., slight step on L
9-16 Yem. R, Yem. L.
17-20 Sway R to R, full turn to L with L,R, hold;
21-24 Yem. L bwd.
25-28 $\frac{1}{2}$ turn fwd to R with R,L, and face out of circle, step R slightly bwd, hold.
29-32 Fwd L,R,L, hold.
33-40 Rpt. 1-8
41-44 Yem. R pivot to Rt. and face CW.
45-48 L behind R, R to R, L across Rt. continuing turn to Rt. to face CCW.
49-52 R to R, hold, swing L across R twd outside of circle, back on R and face CCW.
53-56 L to L, hold, swing R across L twd center, back on L and face CCW
57-60 Step R fwd, step L fwd bending knees, step back on R and lift L.
61-64 Yem. L bwd.
65-68 Step and lean R to R extending R arm out, step and lean L to L extending L arm out.
69-70 Sway R,L and face center. Close with R crossing wrists and snapping fingers.

PART III

1&2, 3&4 R-tog-R to Rt. side; L behind R, R to R, L across R.
5&6, 7&8 R across L, L to L, R behind L; L behind R, R to R, L across Rt and face CCW.
9&10, 11&12 Fwd RLR; turn to L fwd on line of circle with LRL
13&14 R fwd, L in place, R bwd.
15&16 Step L and pivot to L to face center, close with R, hold.
17-32 Rpt. Part III (1st time only)

Rpt. Dance (Part III only once)
Rpt. Part II.

Instructions notated by Honey Goldfein

CHELEK MEHAZMAN

Chelek mehazman hayu bi khashashot
al mah
Sheratsiti lehagid velo amarti ulai kvar
lo omar
Bekhalon katan muli
Boha bepanasey har'khov
Eikh bayom hem bodedim
Ve'eikh balayla hem shavim likhyot

Velif'amim zeh gam koreh li baleylot
Lakhshov al kol mah sheratsiti lihiyot
Velif'amim zeh min khiyukh kazeh
mukar
She'ozar li lehashlim im shenigmar

Lif'amim kshestam tsofah al habanot
Kol kakh kasheh li lehakhzik et
hadma'ot
Kol eleh begvaney sagol yarok
Mazkirim li shehatov kvar lo rakhok
Hu kvar lo rakhok...

Chelek mehazman hayu bi hakhlatot
brurot
She'ani matkhilah lismo'akh
Leharpot mikol mah shekvar lo
Bekhalon katan muli
Boha ba'ir hayeshana
She'ahavti le'ehov hi ahavah oti
bakhazarah

Velif'amim zeh od koreh li baleylot
Lakhshov al kol mah sheratsiti lihiyot
Velif'amim zeh min khiyukh kazeh
mukar
She'ozar li lehashlim im shenigmar

Lif'amim kshestam ...

PART OF THE TIME

Some of the time I had concerns about what
I wanted to say and didn't, maybe I never will
In a small window in front of me,
She's staring at the street lights
How during the day they are lonely
And how at night they come back to life

And sometimes it also happens to me in the
nights
To think about all that I wanted to be
And sometimes it's a familiar smile
That helps me to make peace with what is
now over

Sometimes when she's just watching the girls
It's so hard for me to hold the tears
All those in shades of purple and green
Remind me that the good is not far anymore
It is not far anymore...

Some of the time I had clear decisions
That I will begin to be happy,
To let go of all that is no more
In a small window in front of me
She's staring at the old city
That I loved to love, she loved me back

And sometimes it still happens to me in the
nights
To think about all that I wanted to be
And sometimes it's a familiar smile
That helps me to make peace with what is
now over

Sometimes when she's just watching...

Eretz, Eretz
(Eretz means “Land”, or “Country”)

Dance: Yankele Levy and Shlomo Bachar
Year: 1974
Music: Shai’ke Paikov
Formation: Circle facing CCW

Part 1 Holding hands

1-2 Step to R with R, step L behind R
3 Step on R to R and pivot 1/2 to the R to end facing away from the center of the circle
4-6 Repeat 1-3 reversing footwork and direction of movement. (Continue moving CCW, pivot to the L on count 6 to face the center of the circle again)
7-8 Step to R with R, step L behind R. Rejoin hands.
9-10 Step fwd on R while lifting L knee fwd
11-12 Step in place on L, step on R
13-16 Repeat 9-12 with opposite footwork (Step fwd on L while lifting R knee fwd, step on R, step on L)
17-32 Repeat 1-16

Part 2 Arms on shoulders

1-4 Step to R with R, step L behind R, sway to R with R and hold (some tap L heel)
5-8 Repeat 1-4, reversing footwork and direction of movement
9-12 Slow sway to R, slow sway to L
13-14 Step back onto R with bent knee, rock fwd onto L
15-16 Brush R foot fwd and lift R leg with knee bent
17-32 Repeat 1-16

ERETZ ERETZ ERETZ

Eretz, eretz, eretz,
eretz t'chol en av,
vehashemesh lah
kid'vash vechalav.
Eretz ba nolahnu,
eretz ba nichyeh,
veneshev bah yihyeh
ma sheyihyeh.

Eretz shenohav,
hi lanu em va'av,
eretz shel ha'am,
eretz le'olam.
Eretz ba nolahnu,
eretz ba nichye,
yihyeh ma sheyihyeh.

Eretz, eretz, eretz,
yam el mul hachof
uf'rachim viy'ladim
bli sof.
Batza'fon Kineret,
badarom cholot,
umizrach lema'arav
noshek gvulot.

Eretz shenohav...

Eretz, eretz, eretz,
eretz hatorah,
at mekor ha'or
us'fat ha'emunah.
Eretz, eretz, eretz,
eretz yekarah,
hen hivatcht
she'ein zo agadah.

Eretz shenohav...

THE LAND OF ISRAEL

A land, a land, a land,
a land of a light blue sky without a cloud,
and the sun is to it (to the land)
like milk and honey.
A land we were born in
a land we will live in,
and we will continue living here
no matter what happens.

A land that we'll love,
like Mother and Father,
a land of the people,
a land forever.
A land we were born in
a land we will live in,
whatever will happen will happen.

A land, a land, a land,
the sea up against the shore,
and flowers and children
without end.
In the North - the Sea of Galilee,
In the South - sands,
And the East to the West
kisses the borders.

A land that we'll love...

A land, a land, a land,
land of the Torah,
you're the source of light
and the language of faith.
A land, a land, a land,
a dear land,
you promised
that it is not a fairytale.

A land that we'll love...

ERETZ YISRAEL YAFFA
(The Land of Israel Is Beautiful)

Dance: Yankele Levy
Year: 1980
Music: Shaike Paikov
Formation: Circle

PART I - Face center w/hands joined
1-3 Step R to R, step L across R, Step R back in place
4-5 Step L to L, R to R
6-8 Turn to L w/L, R, L
9-12 Mayim to L, beginning w/R across L
13-15 Waltz step fwd to ctr. w/R
16-18 Waltz step bwd w/L
19-21 Turn to R w/R,L,R
22-24 Step L behind R, step R to R, step L across R
25-48 Rpt. 1-24

PART II - Face CCW. Hands are free, w/arms bent and moving side to side.

1-6 Two waltz steps fwd w/R,L.
7-9 1/2 turn to R on the line of the circle to face CW w/ waltz step R
10-12 Back yemenite L
13-24 Rpt. 1-12 in the opp. direction (CW), but w/same footwork.
25 Face CCW. Slap back of R hand on palm of L hand.
26-50 Rpt. 1-25

Notes Translated by Honey Goldfein

ERETZ ISRAEL YAFFA

Na'ara tova yaffat einayim
Lanu yesh be'eret Israel
Ve'yeled tov yerushalaim
Ho mi pilel ho mi milel

Vetorah ora kazu yesh lanu
Vegam hagada umegila
Ve'elohim echad shelanu
Vekol chatan vekol kala

Chorus:

**THE LAND OF ISRAEL IS
BEAUTIFUL**

Nice girls with beautiful eyes
We have in Eretz Israel
And good boys
Oh, who would have believed it

And we have such a Torah that lights
And Hagadah and the Megilla
And the one God we've got
And the voices of the bride and the
groom

Chorus:

Eretz Israel yaffa
Eretz Israel porachat
At yoshva ba vetzofa
At tzofa ba veporachat

The land of Israel is beautiful
The land of Israel is blooming
You sit and watch
You look at her, and (you) shine.

Lanu yesh achai, harim alpaim
Bam na'avu raglei hamevaser
Vegam mal'ach min hashamaim
She'et nafshenu hu shomer

Brothers, we have 2000 year old mount
Where the bearer of good news walked
And an angel from heaven
Who is watching our souls

Vechasid ba'ir hazu yesh lanu
Vegam cha'yalot vegam prachim
Vehabrachot kulan shelanu
Vehabsorot vehashvachim

And we have Hasids in this city
And women soldiers and flowers
And all the blessings are ours
And the gospels and the praises

Chorus

Chorus

Vehaemek hu kaftor vaperach
Vehahar hu kaftor vaperach
Vehatzafon shlagim vakerach
Vehadaron zahav tahor

And the valley is extraordinary
And the mountain is extraordinary
And the north snow and ice
And the south pure gold

Kol hapardesim notnim kan reach
Vehashkediot kulan porchot
Hashemesh kan tamid zoreach
Al mei tuga umenuchoth

All the orchards here are spreading
their scent
And all the almond trees are blooming
The sun always shines here
On waters of sadness and serenity

Chorus

Chorus

Gam laparchachim asher beinenu
Yesh makom be'ereit Israel
Min hatzarot shelo aleinu
Ata verak ata go'el

As for the whippersnappers among us
They also have a place in Eretz Israel
From all the distresses, God forbid,
You- but only you, can save

Bekachol lavan munaf hadegel
Vele'yerushalaim kol shirai
Anachnu shuv olim laregel
Ho, shiri am Israel chai

In blue and white the flag is flying
And towards Jerusalem all my songs
We again are making a pilgrimage
Ho, sing : the people of Israel is alive!

Chorus:

Eretz Israel yaffa
Eretz Israel porachat
At yoshva ba vetzofa
At tzofa ba vezorachat.

Chorus:

The land of Israel is beautiful
The land of Israel is blooming
You sit and watch
You look at her, and (you) shine.

L'ORECH HATAYELET
(ALONG THE PROMENADE)

Dance: Hanon Dadon **Year:** 1988
Music: Naomi Shemer **Formation:** Circle

PART I - Face CCW with hands joined in regular hold.

1-4 4 steps fwd beg. w/R and end facing center.
5& (Quick rhythm). Step R to R, close L to R
6-7 Rpt. 5 two more times moving to the R side.
8 Step R to R and face CCW.
9-12 Rpt. 1-4 w/opp. footwork.
13-16 Rpt. 5-8 w/opp. footwork and direction, facing out of circle and continuing in a CCW direction with the L foot to the L side.

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

1-4 Three steps fwd R,L,R and lift L fwd.
5-6 Two steps bwd L,R
7-8 Step-tog-step in place w/L (quick back Yemenite)
9-14 Double tcherkessia (step R across L, L, R next to L, step L across R, R, L next to R
15-16 Step and sway R, L

PART III - Face CW (R shoulder to ctr.) with hands joined in regular hold.

1-4 Slow step-tog-step fwd w/R
5-6 Step L bwd and face center, step R to R.
7-10 Mayim to R (L across R, R to R, L behind R, R to R)
11&12 (Quick rhythm) Step L across R, R to R, Step L across R.
13-14 Step and sway R to R, L to L.
15-16 Close R to L, hold. (touching R with no weight on it)

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

1&2 (Quick rhythm). Step R to R, close L to R, Step R to R
3-4 Step L across R, step R back in place. Hands move up and down from side to side.
5-8 Rpt. 1-4 w/opp. footwork and direction.
9-10 Step and sway R to R, L to L, bending fwd and moving the hands lowered from side to side.
11&12 Lift R fwd (small kick). Step R bwd, L in place. (Kick-ball-change)
13-14 Step and sway R to R, L to L.
15-16 Close R to L. Hold.
17-24 Rpt. 1-8
25-26 1 1/4 turns to R w/R,L to end facing CCW.
27-28 Two running steps in place w/R,L kicking the other foot bwd with body bent fwd (like a scissor kick).

Translated by Honey Goldfein

L'ORECH HATAYELET

L'orech hatayelet
berosh male shirim
et kol hasamatokha
mash'ir la'acherim

Ra ra li kol halailah
kef kef li kol haboker
al hatayelet sheli (x2)

Chofshi, chofshi
l'orech hatayelet
zeh kol chayay - tavini - c'est la vie
im telavi oti ani ar'eh lach et Tel Aviv

L'orech hatayelet
berosh male shtuyot
kamah yefeifiot yesh
tachat hashimshiot.

Or, or li ba'einain
mishemesh umimayim
al hatayelet sheli
(x2)

Chofshi, chofshi...

L'orech hatayelet
im No'ah veYa'el
bakayitz mishtage'a
bachoref mishta'el
vekacha hen holchot li
vekacha hen porchot lie
al hatayelet sheli
(al hatayelet sheli)

Chofshi, chofshi...

L'orech hatayelet
mamash k'mo cholem
l'orech hatayelet
halach li yom shalem
teichef yagi'a lailah
tish'ari kedai lach
al hatayelet sheli.
(al hatayelet sheli)

Chofshi, chofshi...

ALONG THE PROMENADE

Along the promenade
with a head full of songs
all the mess
I leave to the others

Bad, I feel bad all night,
Fun, I have fun all morning
on my promenade (x2)

Free, free
along the promenade
this is all my life - do understand - c'est la vie
if you accompany me I'll show you Tel Aviv

Along the promenade
with a head full of silly things
how many many beauties are there
under the beach umbrellas

Light, light in my eyes
from the sun and the water
on my promenade
(x2)

Free, free...

Along the promenade
with Noa and Yael
in the summer I get crazy
in the winter I cough
and thus they go for me
and thus they bloom for me
on my promenade
(on my promenade)

Free, free...

Along the promenade
just like a dreamer
along the promenade
a whole day went by me
night will arrive promptly
stay, it's worth it for you
on my promenade
(on my promenade)

Free, free...

TOY

Dance: Elad Shtamer **Year: 2018**
Music/Lyrics: Stav Beger & Doron Medli **Singer:** Netta Barzilai
Formation: Lines facing front

PART I

1-2 Wide step with R to R extending L leg to L.
3&4 L behind R, R to R, L across R.
5-6 Sway R,L
7&8 R-tog-R across L.
9-16 Rpt. 1-8 with opp. footwork and direction.
17-20 R-tog-R diag. fwd across L with L arm raised, R arm extended fwd, both wrists circling.
21-24 Rpt. 17-20 with opp. footwork and arm.
25-28 Bwd R,L,R pushing hands down with palms down, hold.
29-32 Rpt. 25-28 with opp. footwork.
33-64 Rpt. Part I (1st time through dance)

PART II

1-2 R to R with wide step
3-4 L behind R, R to R,
5-8 L across R, back on R. L to L, R across L.
9-16 Rpt. 1-8 with opp. footwork.
17-18; 19&20 R across L, back on L; R-tog-R to R side.
21-24 Rpt. 17-20 with opp. footwork
Note: On cts. 17-24, arms are raised with elbows bent and pumping up and down (chicken-like)
25-28 R across L, back on L in place; sway R,L.
29-32 Full turn to L with 4 steps beginning with R across L.

PART III

1-4 R-tog-R & L-tog-L fwd
5-8 4 sways R,L,R,L waving hands above head to R & L simultaneously.
9-16 Rpt. 1-8 moving bwd.
17-20 Box step beg. R to R with arms out to sides and moving up and down.
21-24 Rpt. 17-20
25-28 Cross R over left, L in place, R to R, L in place
29-32 Cross R over L and step L to pivot turn ½ turn to L, Step R in front of L and step L to complete pivot turn to end facing center again. Arms circle overhead.
33-48 Rpt. cts. 1-16

Repeat Part I, Rpt. Part I, cts. 17-32
Rpt. Part II
Rpt. Part III twice.
Step R to R, circling arms overhead.

TOY

Look at me, I'm a beautiful creature
I don't care about your modern-time preachers
Welcome boys, too much noise, I will teach ya
Pam pam pa hoo, pram pam pa hoo
Hey, I think you forgot how to play
My teddy bear's running away
The Barbie got somethin' to say, hey, hey, hey
Hey! My "Simon says" leave me alone
I'm taking my Pikachu home
You're stupid just like your smartphone

Wonder Woman don't you ever forget
You're divine and he's about to regret
He's a baka-mhm-bak-mhm-bakbak-bak-mhm-boy
Baka-mhm-bak-mhm-bakbak
I'm not your baka-mhm-bak-mhm-bak-mhm-bak-mhm-bak-mhm...

[Chorus]
I'm not your toy, not your toy
You stupid boy, stupid boy
I'll take you down now, make you watch me
Dancing with my dolls on the motha-bucka beat
Not your toy (cululoo, cululoo)
(Cululoo, cululoo)

A-A-A-Ani lo buba [Trans: I'm not a doll}
Don't you go and play with me, boy
A-A-A-Ani lo buba
Don't you go and play, shake!
(Cululoo, cululoo) Wedding bells ringing
(Cululoo, cululoo) Money man bling-bling
I don't care about your Stefa, baby [Trans: stack of money (slang)]
Pam pam pa hoo, pram pam pa hoo

I'll t-t-t-take you now
W-w-w-with me
Now, boy

I'm not your toy
You stupid boy
I'll take you down now, make you watch me
Dancing with my dolls on the motha-bucka beat

(I'm not your toy) Look at me, I'm a beautiful creature
(You stupid boy) I don't care about your modern-time preachers
I'm not your toy, not your toy, not your toy, not your toy, toy
I'm not your toy, not your toy, not your toy, toy