



# **Fall Folk Dance Camp**

**Nov. 12-14, 2021**

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**Aaron Alpert** has been Israeli dancing since before he could walk! His parents, who met Israeli dancing, brought him up with it. Some of his formative years were even at Brandeis-Bardin, where he attended summer camps in 1997-2008. He started teaching in 2007 at the student-led UC Berkeley Israeli Folk Dance DeCal class. Today, he runs a high-energy weekly session called [Nirkoda Le'Chayim](#) in Palo Alto, and he directs an Israeli dance camp and wine tasting event called Nirkoda Ba'Kerem near Fresno, CA.



For \$20, you can download the music for these dances as well as videos of Aaron teaching and demonstrating each dance. Visit [nirkoda.com/fallcamp2021](http://nirkoda.com/fallcamp2021).



# Avak Hadrachim (אבק הדרכים)

(Israel)

Presented at Fall Folk Dance Camp, Nov. 2021, by Aaron Alpert



This is a very pretty and relaxing dance in waltz rhythm. The beginning of the second part begins with large arm circles, which represent the moon. At this point in the song, the lyrics talk about *ha'yareach* (the moon) shining upon a tranquil life.

Choreographer:	Shmulik Gov-Ari	Year:	2016
Pronunciation:	ah-VAHK hah-drah-HEEM <i>h as in J.S. Bach</i>	Translation:	Dusty Roads
Music:	3/4 meter	Singer:	Sagi Eiland
		Lyricist:	Ran Meshan
		Composer:	Sagi Eiland

Formation: Circle, holding hands when possible

Styling: Gentle and flowing

Steps: Double cherikeyssia (waltz version): step R to R side (1), cross L over and rock on it (2), rock back in place on R (3), step L to L side (4), cross R over and rock on it (5), rock back in place on L (6)

Waltz: big step fwd on R (1), small step fwd on L next to R (2), step in place on R (3)

Meas     3/4 meter

Pattern

8 meas     INTRODUCTION. No action.

IA. FIGURE 1A: NO TURN

1            3 steps in waltz rhythm on the CCW line: R (1), L (2), R (3)

2            L in front of R (1), R to side to face ctr (2), L behind (3)

3-4         Double cherikeyssia

5            Waltz fwd, lifting both arms, R slightly higher than L, palms facing you

6            Waltz bkwd, lowering arms with palms facing out

7            Repeat meas 5

8            Turn over L back to the circle, facing LOD with 3 steps: L (1), R (2), L (3)

IB. FIGURE 1B: NOW TURN

1-2         Repeat meas 1-2 of fig IA

3            Full turn over R in 3 steps

4            Cross L over R and rock (1), rock in place on R (2), step L back to L side (3)

5            Sway R to R side (1), sway L in place (2), touch R next to L (3), while making a small

vertical circle with the R arm

- 6 Repeat meas 5
- 7-8 Yemenite R, Yemenite L

II. FIGURE 2: MOON

- 1 Step R to R side (1), lift L making a large sweeping motion in front of R (2) while moving both arms in a large horizontal circle out-to-in, step on L (3)
- 2 Step back on R (1), step L to L side (2), cross R over L and step (3)
- 3-4 Repeat meas 1-2, opp ftwk
- 5-6 Repeat meas 5-6 of fig. IA
- 7 Full turn over R, moving CCW on the line, in 3 steps
- 8 L behind (1), R to side (2), L in front (3)

SEQUENCE: { IA, IB, II, II } three times. The fourth time, { IA, II }.

Evening will soon come to the isolated valley  
a wind from the mountain top brings the morrow  
on the slope of the decent, a dirt path and a pomegranate tree  
at the edge of a olive grove, there I built my house

ערב עוד מעט יורד, על העמק הבודד  
רוח מפסגת ההר, מביאה את המחר  
על הצלע במדרון, שביל עפר ועץ רימון  
בקצה מטע זיתים, שם בניתי את ביתי

The moon is already shining and lighting up my tranquil life  
there in the background a voice bursts out and reminds me of the dust of the road

הירח כבר זורח ומאיר את חיי השלווים  
שם ברקע קול בוקע ומזכיר את אבק הדרכים

On the rocking chair (I sit here all day and relax),  
at the end of the work day  
thus I will observe the distances (and see how),  
the children play  
and over the branch (from inside my nest)  
birds spread their wings (they are so beautiful)  
and fly until the end of day (I also want to wander)  
something inside me is suddenly pinched

על כסא הנדנדה (אני יושב פה כל היום ונרגע),  
בסוף יום העבודה  
כך אשקיף למרחקים (ורואה כיצד)  
ילדים משחקים  
ומבעד לענף (מתוך הקן)  
ציפורים פורשות כנף (הן כה יפות)  
ועפות אל סוף היום (גם אני רוצה לנדוד)  
משהו בי נצבט פתאום

The moon is already shining and lighting up my tranquil life  
there in the background the back of the rock covers the dust of the road

הירח כבר זורח ומאיר את חיי השלווים  
שם ברקע גב הסלע מכסה את אבק הדרכים

Evening will soon come to the isolated valley  
a wind from the mountain top brings the morrow

ערב עוד מעט יורד, על העמק הבודד  
רוח מפסגת ההר, מביאה את המחר

The moon is already shining and lighting up my tranquil life  
there in the background a shadow escapes and returns to the dust of the road

הירח כבר זורח ומאיר את חיי השלווים  
שם ברקע צל בורח וחוזר אל אבק הדרכים

# Bereshit (בראשית)

(Israel)



*Presented at Fall Folk Dance Camp, Nov. 2021, by Aaron Alpert*

Written by Idan Raichel, who is well-known for his collaborations and innovative style, this song celebrates the persistence of love and is rich with allusions to the Book of Genesis (which in Hebrew is *Bereshit*). The choreographers are two young people, Sharon, who was born in Israel but now lives in Australia, and Ilai, who was born in Argentina, lived in Israel for several years, and now resides in England.

Choreographer:	Ilai Szpiezak, Sharon Elkaslassy	Year:	2018
Pronunciation:	beh-ray-SHEET	Translation:	In the Beginning
Music:	4/4 meter	Singer:	Idan Raichel
		Lyricist:	Idan Raichel
		Composer:	Idan Raichel

Formation: Circle, not holding hands

Styling: Gentle, a smooth bounciness

Steps: Yemenite: sway R (1), sway L (2), cross R over (3), hold (4)  
Back Yemenite: step back R (1), step back L (2), step fwd R (3), hold (4)  
Side back Grapevine: R to side (1), L behind (2), R to side (3), L in front (4)

Meas      4/4 meter

Pattern

8 meas      INTRODUCTION. *No action.*

I. FIGURE 1: ON THE LINE

- 1      3 steps on the CCW line: R (1), L (2), R (3)
- 2      L cross in front (1), R to side (2) making a slight turn to face center, L behind (3)
- 3      1 ¼ turn over R shoulder to face the CCW line: R (1), L (2), R (3)
- 4      3 steps on CCW line: L (1), R (2), L (3)
- 5      Open R to R side (1) making slight turn to face ctr, cross L over R (3). Hands make a large circle, down, and out to the sides, rising, and crossing at the wrists above the head on ct 3.
- 6      Yemenite R
- 7      Sway L to L (1), sway R (3)
- 8      L cross behind (1), R to side (2), L in front (3)

## II. FIGURE 2: OH OH OH

### *Moving in toward center*

- 1 Back Yemenite R (1-3), make a ½ turn over R shoulder to face out by pivoting on the R foot (4)
- 2 Back 3 steps: L (1), R (2), L (3), with hands moving outward from the chest in circular motion in a horizontal plane, palms up
- 3-4 Yemenite R, Yemenite L, “hugging yourself” by crossing R arm over chest on ct 4 and L arm on ct 8
- 5 Sway R to R side (1), sway L in place (2), touch R heel fwd (3), step on R (4)
- 6 3 steps forward: L (1), R (2), L (3)
- 7 Turn back over the R shoulder to face out in two steps: R (1), L (3)
- 8 Rock back on R (1), rock in place L (2), touch R next to L (3)
- 9-16 Repeat meas 1-8, but starting facing out, and turning to face in during meas 9

## III. FIGURE 3: CHORUS

- 1 Sit (1) facing ctr – with feet spread apart, drop ctr of gravity by bending the knees with weight equally distributed. Up on the R (2) slightly lifting L, L behind (3), R to side (4)
- 2 L cross in front and rock (1), rock in place on R (2), L to side (3), R cross over (4)
- 3-4 Repeat meas 1-2, opp ftwk
- 5 On the CCW line, 3 steps R (1), L (2), R (3), with R arm making a sweeping “back stroke” motion
- 6 Repeat meas 5, opp ftwk
- 7 Side back Grapevine
- 8 Sway R to the R side (1), sway L in place (2), close R next to L without weight (3) making a ¼ turn to bring R shoulder toward center
- 9-12 Repeat meas 1-4, but with R shoulder leading toward center
- 13-14 Repeat meas 5-6, but going in toward center
- 15-16 Back 4 steps: R (1), L (2), R (3), L (4)

SEQUENCE: { I, I, II, III } twice, at end, raise both arms crossed at wrist over the head

In the beginning there was love  
It waited for fertile soil as it would wait for water  
It waited for the sun, for the sun setting into the sea  
And to a wave of longing  
Waited

בראשית כבר הייתה אהבה  
לאדמה טובה חיכתה כמו למים  
חיכתה לשמש, לשקיעות שבים  
ולגל של געגוע  
חיכתה

In the beginning there was love  
And it waited until it would have the heavens

ובראשית כבר הייתה אהבה  
והיכתה שיהיו לה שמיים

To look up to the stars  
And it waited for Adam and Eve

לשאת עיניים אל הכוכבים  
והיכתה גם לאדם וחווה

Someone is waiting for you at home  
Nearby  
Maybe around some corner  
A place you will call home  
That when you go inside it will become yours

מישהו מחכה לך בבית  
קרוב לכאן  
אולי באיזו פינה  
מקום שתקראי לו בית  
כשתכנסי בו יהפוך לשלך

in the beginning there was love  
And it waited until it would find some rest  
And it waited for children in the courtyard  
And for a tree to climb and to rest in its shade

ובראשית כבר הייתה אהבה  
והיכתה שכבר תמצא לה מנוח  
והיכתה לילדים בחצר  
וגם לעץ לטפס ולנוח בצל

In the beginning there was love  
And after it sorrow was created  
And the tears and the broken heart  
And after them came consolation

בראשית כבר הייתה אהבה  
ואחריה כבר נברא לו הצער  
והדמעות והלב השבור  
ואחריהם הגיעה נחמה

# Boker (בוקר)

(Israel)



*Presented at Fall Folk Dance Camp, Nov. 2021, by Aaron Alpert*

The song is by Mizrahi singer Noa and is a pleasant ditty about skipping work on Sunday morning (the Israeli work week starts on Sunday) and going north to play in the Sea of Galilee or south to get chocolate treats from a dairy farm near Eilat. The dance has some Kurdish influence, especially in the “chug” and “big cross” of measures 1, 3, and 7 of the first figure. The dance begins with the left foot, which is very uncommon in Israeli dancing.

Choreographer:	Shmulik Gov-Ari	Year:	1997
Pronunciation:	BOE-kare	Translation:	Morning
Music:	4/4 meter	Singer:	Achinoam Nini (Noa)
		Lyricist:	Achinoam Nini (Noa)
		Composer:	Achinoam Nini (Noa)

Formation: Circle, holding hands when possible

Styling: Cheery, a bit sleepy, with some sharpness from the Kurdish influence

Steps: Chug L: step L (1), R thigh stays in place and vertical while the lower R leg lifts back to form a 90° angle at the knee (2)

Cha cha L: step L (1), small step R (&), step L (2)

Grapevine L: cross L over R (1), R to R side (2), cross L behind R (3), R to R side (4)

Meas      4/4 meter

Pattern

4 meas      INTRODUCTION. *After the solo horn, 4 meas with full orchestration. No action. Dance begins with the singing.*

I. FIGURE 1: CHUG

*Facing the CCW line of direction*

1              Chug L, chug R – Kurdish style, meaning the lift on ct 2, 4 is quick and sharp

2              Cha cha L, cha cha R

3-4            Repeat meas 1-2

5              Cross L over R and rock on it (1), rock back in place on R (2). Slide to the L: L to side (3), R next to L (&), L to side (4).

6              Repeat meas 5, opp ftwk

7              Step L fwd (1), R crosses over L in a large, slow arc (2) and lands with bending R knee and lifting L heel on (3), arms circle up, out, and down, with a big clap in front of the knees (4).



8 Make a  $\frac{3}{4}$  turn over L shoulder in a large circle: cha cha L (1, & 2), cha cha R (3, & 4)

## II. FIGURE 2: GOOD MORNING

1 Grapevine L facing center and moving CCW

2 Cha cha L facing CCW line, small leap onto R to the R side (3), touch L next to R (4)

3 Step L to L side still facing CCW line (1), hold (2), R behind L (3), L step to side pointing toes toward ctr and turning  $\frac{1}{4}$  L to face ctr (4)

4 Step R to R side still facing ctr (1), hold (2), L behind R (3), R step to side pointing toes toward CCW line and turning  $\frac{1}{4}$  R to face the line (4)

## III. FIGURE 3: CHA CHA IN

*Hands held in lower w position*

1 Moving in toward ctr, cha cha L, cha cha R, with the hands making small fwd circles

2 L step to L side (1), R behind (2), L step to L side (3), pivot on the L foot making  $\frac{1}{2}$  turn over L to face out and clap at chest level (4)

3-4 Repeat meas 1-2, opp ftwk, facing out. On meas 4, ct 2, turn  $\frac{3}{4}$  to face the CCW line.

SEQUENCE: I, I, II, II, III

Sunday morning and you tell me  
how good it is to wake up beside you,  
The sun strokes the blinds and -  
with no special reason I feel like smiling

Yom rishon baboker ve'atah omer li,  
Kama tov lehitorer kan letzidech.  
Shemesh melatefet ben hatrisim u-  
vli siba muchedet ba li lechayech

יום ראשון בבוקר ואתה אומר לי  
כמה טוב להתעורר כאן לצידך  
שמש מלטפת בין התריסים  
ובלי סיבה מיוחדת בא לי לחייך

Get up - get up darling you tell me,  
sleep, sleep, your eyes are still closed,  
And the radio chatters  
in the holy tongue  
About the load of cars between places

Kumi kumi mami, kach atah omer li  
Numi numi od enayich atzumat  
Veharadio mekashkesh  
bisfat hakodesh  
Al ha'omes sheben rishon leganot

קומי קומי מאמי כך אתה אומר לי  
נומי נומי עוד עינייך עצומות  
והרדיו מקשקש  
בשפת הקודש  
על העומס שבין ראשון לגנות

A little song plays in the morning  
as the day begins  
a bright song  
In a minute we'll hear the news,  
lets hope it will be good news -  
Good morning good morning

Shir katan mitnagen baboker  
As the day begins  
shir muar  
Od dakah chadashot  
nekaveh sheze beseder  
Good morning good morning

שיר קטן מתנגן בבוקר  
as the day begins  
שיר מואר  
עוד דקה חדשות  
נקווה שזה יהיה  
good morning good morning

Listen, you tell me,  
I've decided that  
you and I are going but not to work  
Maybe we'll check the level of  
the water in the Sea of Galilee  
Or for a small chocolate drink  
we'll roll to Yotvetah

Tishmei hechlateti -  
kach ata omer li  
Ani ve'at nos'im velo la'avodah  
Ulai nivkok et hamiflas  
al haKineret  
O bishvil shoko  
nitgalgel ad Yotvetah

תשמעי החלטתי  
כך אתה אומר לי  
אני ואת נוסעים אך לא לעבודה  
אולי נבדוק את המפלס  
של הכנרת  
או בשביל שוקו  
נתגלגל עד יטבתה

Let's take the dusty Charade,  
Memories are still  
glued to the windscreen  
We will drive slowly  
because history is in front of us  
What will we have out of overtaking it.

Boi nikach et haCharade hameubeket  
Ga'aguim od  
dvukim al hashimshah  
Nisa le'at  
ki hahistoria lefanin  
Ma yetzeh lanu im na'akof otah

בוא ניקח את השרייד המאובקת  
געגועינו עוד  
דבוקים על השמשה  
ניסע לאט  
כי ההיסטוריה לפנינו  
מה ייצא לנו אם נעקף אותה

# Chag Li (חג לי)

(Israel)



*Presented at Fall Folk Dance Camp, Nov. 2021, by Aaron Alpert*

The Brandeis-Bardin campus is host to two summer programs – Alonim and BCI – that, amongst other things, have instilled a love of Israeli folk dancing in multiple generations of young people (including Aaron). That was possible because of Dani Dassa, an Israeli ex-pat, who came to California by way of New York and its modern dance scene. Dani always talks about the meaning behind his dances, and this is a classic one of celebration.

Choreographer:	Dani Dassa	Year:	1981
Pronunciation:	<u>HAG LEE</u> <i>h as in J.S. Bach</i>	Translation:	Festival for Me
Music:	4/4 meter	Singer:	Moshe Hillel
		Lyricist:	Avihu Medina
		Composer:	Avihu Medina
Formation:	Circle, holding hands when possible		
Styling:	Bouncy, with a slight sharpness		
Steps:	Yemenite: sway R (1), sway L (2), cross R over (3), hold (4)		
	Yeme-heel: sway R (1), sway L (2), cross R over and touch R heel (3), step on R (4)		
	Back Yemenite: step back R (1), step back L (2), step fwd R (3), hold (4)		

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
16 meas	<u>INTRODUCTION</u> . <i>No action.</i>	
	I. <u>FIGURE 1: OPEN CROSS</u>	
1	Open R to R side (1), cross L over R (3)	
2	Repeat meas 1	
3-4	Yemenite R, Yemenite L	
5	2 step turn over R: R (1), L (2)	
6	Yeme-heel	
7	Step L to L side (1), touch R heel in front of L (3), step on R (4)	
8	Step L to L side (1), close R next to L without weight (3)	
	II. <u>FIGURE 2: INTO CENTER</u>	
1	Moving into center, two steps: R (1), L (2). Step fwd on R with feet slight crossed and knees angled out and bent, lowering your weight (3), two bounces extending the knee and coming back up (4, &).	

- 2 Bend the knees again, leaning forward on to R (1), swing L back (2), swing L fwd (3) bring L knee to waist height, step back on L (4).
- 3 2 steps back away from ctr: R (1), L (2). Step back on L and drop the weight by bending the knees (3), bounce twice coming back up (4, &).
- 4 Drop weight by bending knees (1), come up with weight on R lifting L knee (2), quick L Yemenite (3, &, 4).

### III. FIGURE 3: CHAG LI

- 1 3 steps on CCW line: R (1), L (2), R (3). Touch L fwd on line without weight (4).
- 2 Touch L back (1), touch L fwd (&), lift L knee straight up (2). Quick back Yemenite (3, &, 4).
- 3-4 Repeat meas 1-2
- 5 2 steps on line with claps: R (1), L (2). Begin a full turn over L with sway R to R (4), sway L in place (&), cross R over (4).
- 6 Complete the turn with a quick L Yemenite (1, &, 2). 2 steps with claps: R (1), L (2).
- 7-8 Repeat meas 5-6

SEQUENCE: { I, I, II, III } – goes through 2 or 3 times depending on the recording.  
At the end, return to fig. II, ending on ct 3 of meas 2.

A man smiled and laughed out loud  
Do not think about debt or you will lose everything  
Sing the songs and play the strings  
You can escape because you are not afraid

בן אדם חייך חייך וצחק בקול  
אל תחשוב על החוב פן תפסיד הכל  
שיר את השירים נגן על מיתרים  
צא מזה אינך כזה ירא מאחרים

Come sit with me, come and rejoice with me  
Let's sit down, with me falling apart because  
There is a festival for me every day of the year  
A festival for me that's good for me in song  
A festival for me on a sunny day and a cold day  
Also today and last night, a festival for me with light

בוא שב עימי בוא ושמח איתי  
בוא שב עימי נשירה יחד כי  
חג לי חג לי חג לי כל יום בשנה  
חג לי וגם טוב לי בשיר וברינה  
חג לי ביו שמש חג לי ביום קור  
גם היום גם אמש חג לי ואור

Who here did not know, did not taste  
Not a single drop was bitter and wine was not sipped  
Who here abstains, who here ignores  
A girl's smile on a dull evening

מי כאן לא ידע מי כאן לא טעם  
גם טיפה אחת מרה ויין לא לגם  
מי כאן מתנזר מי כאן מתעלם  
מחיוך של נערה בערב משעמם

Who here has not heard all the songs  
On dark nights and good days  
Who here does not like to sit idle a little  
Relax in an armchair or lie in the shade

מי כאן לא שמע את כל השירים  
על לילות אפלים וימים טובים  
מי כאן לא אוהב קצת להיות בטל  
להתרועע בכורסה או לשכב בצל

# Debka Hilit (דבקה הילית)

(Israel)



*Presented at Fall Folk Dance Camp, Nov. 2021, by Aaron Alpert*

While the dance is *Debka Hilit*, the song is called *Ha'shir Ha'acharon*, which means *the last song*, and is about mourning a breakup. While a traditional *debka* is based on the Arabic *dabke* style, this is more modern, and typical of Dudu's style, especially the complicated rhythms.

Choreographer:	Dudu Barzilay	Year:	1997
Pronunciation:	DEHB-kuh hee-LEET	Translation:	Debka Hilit
Music:	4/4 meter	Singer:	Eyal Golan
		Lyricist:	Zeev Nechamah
		Composer:	Zeev Nechamah, Tamir Kaliski

Formation: Circle, holding hands when possible

Styling: Fast, quick small steps with sharp transitions

Steps: Yemenite: sway R (1), sway L (2), cross R over (3), hold (4)

Back Yemenite: step back R (1), step back L (2), step fwd R (3), hold (4)

Rona: step R to R (1), step L next to R (2), step R to R (3), hold (4), L behind (5), R to side (6), L in front (7), hold (8)

Meas     4/4 meter

Pattern

16 meas     INTRODUCTION. *No action.*

I. FIGURE 1: FANCY FOOTWORK

- 1     Jump fwd with both feet next to one another bending knees (1) and hold (2). Hop twice on R (3, 4), moving backward on the first hop and lifting L about 6 inches.
- 2     Step on L with a small leaping motion as you switch off of R (1), hold (2), switch to R (3), switch to L (4).
- 3     Yemenite R
- 4     Yemenite L
- 5-6     Rona R
- 7     3 step full turn over R shoulder in a large arc: R (1), L (2), R (3)
- 8     Back Yemenite L
- 9     3 steps into ctr: R (1), L (2), R (3)
- 10     Rock fwd on L (1), rock in place on R (2), step back on L (3)
- 11-12     Repeat meas 9-10, but away from ctr and rocking backwards instead

13 Sway R (1), sway L (2) beginning to turn over L, cross R over L and make a full turn over the L by pivoting on ball of R (3)

14 Repeat meas 13, opp ftwk

*The third time through the music, omit measures 13 and 14*

15-16 Yemenite R, Yemenite L

## II. FIGURE 2: ELOHIM LE'OLAM

*Moving in toward center*

1 Step R fwd and sit with R shoulder leading toward center (1), hold (2), hop twice on R (3, 4) while making a full turn over the L shoulder to face in toward center

2 3 steps in to ctr: L (1), R (2), L (3)

3 Yemenite R

4 3 steps making ½ turn to L to face out: L (1), R (2), L (3)

5-7 Repeat meas 1-3 but facing out

8 Step L to L side (1), step R to the R side making a ½ over R shoulder to face ctr by pivoting on ball of L (2), cross R over L (3)

9 Open R to R side (1), cross L over (3)

10 Yemenite R

11-12 Repeat meas 9-10, opp ftwk

13 2 steps toward center: R (1), L (2)

14 Step fwd strongly on R (1), hold (2), rock back in place on L (3), rock in place on R (4)

15 2 steps backward away from center: L (1), R (3)

16 Back Yemenite L

SEQUENCE: { I, I, II, II } { I, I, II, II } { I\*, II, II, II until fade out }

I\* = meas 13-14 are omitted

I return again for it's the end of the path I walk again into the light I return to you and you say: "no, this won't work" and it hurts...	Shuv chozer ki sof haderech shuv holech el toch ha'or ani chozer elaich ve'at omeret: "lo, zeh lo yelech" vezeh ko'ev...	שוב חוזר כי סוף הדרך שוב הולך אצל תוך האור אני חוזר אלייך ואת אומרת לא זה לא ילך וזה כואב
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I'm one who has no path I'm one who has no freedom I return again to you and you say "no" at your doorstep and it hurts...	Ani echad she'ein lo derech ani echad she'ein lo dror shuv chozer elaich ve'at omeret "lo" al saf daltech vezeh ko'ev...	אני אחד שאין לו דרך אני אחד שאין לו דרור שוב חוזר אלייך ואת אומרת לא על סף דלתך וזה כואב
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God forever I won't be fine I search in the streets	Elohim le'olam lo uchal lihyot beseder mechapes bar'chovot	אלוהים לעולם לא אוכל להיות בסדר מחפש ברחובות
---	--	--

to untie the tangle of connection  
you always said that I was the first  
so I'll save you the last song.

To another end I searched for a path  
perhaps to find love there  
I thought only of you  
and you've wanted another for a while  
and it hurts

lehatir et s'vach hakesher  
at tamid amart shehayiti harishon  
az eshmo' lach et hashir ha'acharon.

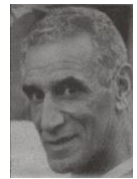
El sof acher chipasti derech  
ulai lim'tzo sham ahavah  
chashavti rak alaich  
ve'at mizman ratzitz echad acher  
vezeh ko'ev

להתיר את סבך הקשר  
את תמיד אמרת שהייתי הראשון  
אז אשמור לך את השיר האחרון

אל סוף אחר חיפשתי דרך  
אולי למצוא שם אהבה  
חשבתי רק עלייך  
ואת מזמן רציתי אחד אחר  
וזה כואב



# Ha'har Ha'yarak (ההר הירוק) (Israel)



*Presented at Fall Folk Dance Camp, Nov. 2021, by Aaron Alpert*

This dance is “one of the classics.” The song is nostalgic, speaking of childhood memories by the “green mountain,” which specifically refers to Mt. Carmel in the north of Israel, near Haifa. This is a gentle, sloping mountain range with lots of vegetation. The soil is fertile, and there are several well-known vineyards there. Originally sung by Ruhama Raz, the dance is most commonly done to the cover by Ha'Gevatron. However, in the last few years, a new recording by Yossi Azulay has been widely used.

Choreographer:	Bentzi Tiram	Year:	1980
Pronunciation:	hah- <u>H</u> AR hah-yah-ROKE <i>h</i> as in <i>J.S. Bach</i>	Translation:	The Green Mountain
Music:	4/4 meter One meas of 2/4	Singer:	Ha'Gevatron
		Lyricist:	Yoram Taharlev
		Composer:	Moni Amarilyo
Formation:	Circle, holding hands		
Styling:	Slow, long pauses with dramatic leans and holds		
Steps:	Yemenite: sway R (1), sway L (2), cross R over (3), hold (4)		
	Open Grapevine: open R to R side (1), cross L in front (2), open R to R side (3), cross L behind.		

Meas      4/4 meter

Pattern

6 meas      INTRODUCTION. *No action.*

I.      FIGURE 1: WALK AND BRUSH

- 1      Walk 3 steps on the CCW line of direction: R (1), L (2), R (3). Brush L (4), pointing the toe.
- 2      Repeat meas 1, opp ftwk
- 3      Sway R to R side (1), sway L in place (2), cross R over L and rock (3), rock back in place on L (4).
- 4      ½ turn over R in 3 steps: R (1), L (2), R (3)
- 5      With R shoulder toward ctr, L Yemenite
- 6      While moving toward ctr, turn ¾ over the R shoulder in 3 steps: R (1), L (2), R (3)
- 7      Facing out, step fwd on L (1), touch R next to L (2), step fwd on R (3), touch L next to R (4). Hands are raised above the head, separated shoulder distance, snap on cts 2, 4.
- 8      3 steps to make ¼ turn L to face CCW line: L (1), R (2), L (3)

*The second time through, the turn is 1/2 to face the center*

## II. FIGURE 2: THE GREEN MOUNTAIN

- 1 Sway R (1) and hold (2), sway L (3) and hold (4). Arms raised over the head, hands separated shoulder distance, snap on cts 2, 4
- 2 Moving CW, R cross over L (1), L step to L side (2), R cross behind L (3), lean back on R while pointing L toe toward CCW line (4)
- 3 3 steps on CCW line: L (1), R (2), L (3)
- 4 2/4 Bring R next to L making a sharp 1/4 turn to face ctr, bend knees, cross hands at the wrist, and snap (1), straighten knees (2).  
*This measure has only 2 counts; all the rest in the dance have 4 counts.*
- 5 Open Grapevine on CCW line
- 6 3/4 turn over R to face the CW reverse line with 3 steps: R (1), L (2), R (3), pointing L toe toward the CW line
- 7 3 steps CW: L (1), R (2), L (3)
- 8 Step R next to L bending knees slightly and crossing hands at the wrist (1). Extend the knees, twisting 1/4 to face center while keeping the feet close and wrists crossed, snap (2). Facing center, bend the knees (3), extend the knees and snap (4).

SEQUENCE: I, I, II, II

I opened my eyes, it was back in February, I saw one small bird above me I saw the blue sky a single cloud and the evergreen mountain	Pakachti et enai haya az chodesh shvat Raiti me'alai tzipor ktana achat Utchelet ahshamyim veanan yachid Vera'iti et hahar haheyarok tamid	פקחתי את עיני היה אז חודש שבט ראיתי מעלי ציפור קטנה אחת ותכלת השמיים וענן יחיד וראיתי את ההר הירוק תמיד
This mountain is green in all the seasons, I still dream and ask to Breathe your air and lie in your shadow Mount Carmel	Hahar hayarok kol yemot hashana Ani od cholem vesho'el Linshom ruchotecha kevarishona Lishkav betzilcha Carmel	ההר הירוק כל ימות השנה אני עוד חולם ושואל לנשום רוחותיך כבראשונה לשכב בצילך כרמל
In all our mischievous childhood games I chased butterflies and skidded down the hills And when I looked for a hiding place to my innocent heart I ran away to the evergreen mountain	Bemischakey yaldut kaley hashikaron Radafti parparim haechlakti bamidron Ve'et chipasti li mistor lelev tamim Az barachti el hahar hayarok tamid	במשחקי ילדות קלי השכרון רדפתי פרפרים החלקתי במדרון ועת חיפשתי לי מסתור ללב תמים אז ברחתי אל ההר הירוק תמיד
We went to the army, we were big but naïve Came back from the wars as brothers We carried on our hand friends We said good bye in front of the evergreen mountain	Halachnu latzava gdolim unveochim Mitoch hamilchamot chazarnu ke'achim Havenu al kapayim re'a veyadid Venifradnu mul hahar hayarok tamid	הלכנו לצבא גדולים ונבוכים מתוך המלחמות חזרנו כאחים הבאנו על כפיים רע וידיד ונפרדנו מול ההר הירוק תמיד
Our kids now are men Our parents' hair is white But we will still feel young every morning When we look at our brother - the evergreen mountain	Viyladenu kvar hayom hem alamim Horenu se'aram hilbin merov yamim Ach tze'irim niheye kol boker Et nabit el achinu el hahar hayarok tamid	וילדינו כבר היום הם עלמים הורינו שערם הלבין מרוב ימים אך צעירים נהיה כל בוקר עת נביט אל אחינו אל ההר הירוק תמיד



# Libi (ליבי)

(Israel)



*Presented at Fall Folk Dance Camp, Nov. 2021, by Aaron Alpert*

Libi is sung by Levy Falkowitz, who is a *Chassid* – as sect of ultra-orthodox Jews who embrace joy in prayer. The song is unsurprisingly religious and highly emotive. The choreographer is more spiritual than religious, but injects the same kind of soulful expression into the dance. The dance is in waltz rhythm and style.

Arranged by:	Yuval Tabashi	Year:	2018
Pronunciation:	lee-BEE	Translation:	My Heart
Music:	3/4 meter	Composer:	Antashi Friadman
		Lyricist:	Mekorot
		Singer:	Levy Falkowitz

Formation: Circle, not holding hands, arms allowed to move freely and expressively

Steps & Styling: Slow, waltz (often employing a long-short-short syncopation)

Meas     3/4 meter

Pattern

8 meas     INTRODUCTION. *No action.*

I.     FIGURE 1: TURN AND STOP

*Moving on the CCW line.*

- 1     Waltz step: R (1), L (2), R (3). Rhythm is long-short-short, so the first step is also a long stride, while the second two steps are short.
- 2     Step fwd on L on LOD (1), touch R toes next to L (2), hold (3).
- 3     Step bkwd on R (1), step L to L side turning to face center (2), cross R over L (3).
- 4     Yemenite L. Note the waltz-style Yemenite is slightly different than the traditional variety: step L to L side and sway (1), R steps toward L and lands slightly behind L foot (2), L crosses slightly to the R (3). Long-short-short rhythm, with similar big-small-small steps.
- 5-8     Repeat meas 1-4
- 7     Facing ctr, full turn R advancing on LOD: R (1), L (2), R (3).
- 8     L cross over R and rock (1), rock in place on R (2), step L to L side (3).
- 9-10     Repeat meas 7-8
- 11     Yemenite R (1, 2, 3).
- 12     3/4 turn to the L to face the LOD: L (1), R (2), L (3).
- 13     Step fwd on R (1), lift L knee to waist height (2), hold (3).

14 Back Yemenite L: step bkwd on L (1), step bkwd on R (2), step fwd on L (3).

## II. FIGURE 2: IN AND OUT AND LEAN

1 Waltz fwd: step fwd R (1), step L next to R (2), step in place on R (3).

2 Waltz bkwd: step back L (1), step R next to L (2), step in place on L (3).

3 1/2 turn over R to face out: R (1), L (2), R (3).

4 Facing out, back Yemenite L (1, 2, 3).

5-8 Repeat meas 1-4, same ftwk, except beginning by facing out

9 Big step R to R side bending the R knee while straightening the L leg and looking slightly to the L (1), hold (2-3).

10 L cross behind R (1), R step to side making slight turn to face LOD (2), step fwd on the LOD with L (3).

11-12 Waltz R (1, 2, 3), waltz L (4, 5, 6), traveling on the line.

13-16 Repeat meas 9-16

## III. FIGURE 3: GRAPEVINE

### *Facing center*

1-2 Grapevine: R side (1), L behind (2), R side (3), L in front (4). Sway R (1), sway L (2).

During the grapevine, hands push toward ctr with palms facing out until fully extended and then sweep down to the sides of the body.

3-4 Repeat meas 1-2

5-6 Double cherikeyssia: R crosses over L and rock with a slight turn of the body to the L (1), rock in place on L (2), step R to side (3); L crosses over R and rock with a slight turn of the body to the R (4), rock in place on R (5), step L to L side (6).

7 1/2 turn over R to face out: R (1), L (2), R (3).

8 1/2 turn over L to face in: L (1), R (2), L (3).

Sequence. ( I, I, II, II, III, III ) – two times through.

Kol echad baruni	קל אחד בראנו	One God created
Ve'omar chai ani	ואמר חי אני	By saying "live"
Ki lo yaruni, ki lo yaruni	כי לא יראני, כי לא יראני	Because we did not fear x2
Ha'adam ve'chai	האדם וחי	Man is alive and well

Libi, libi ve'besari	לבי, לבי ובשרי	My heart, my heart and my flesh
Libi, libi ve'besari	לבי, לבי ובשרי	My heart, my heart and my flesh
Yeranu, yeranu	ירננו, ירננו	They will sing, they will sing
Al kol chai	אל קל חי	To the living God

Na na na na na na	נא נא נא נא נא נא	Na na na na na na
Tzamea lach nafshi	צמאה לך נפשי	You thirst for my soul
Na na na na na na	נא נא נא נא נא נא	Na na na na na na
Kama lach besari	כמה לך בשרי	And how much for my flesh

# Rodef Smalot (רודף שמלות)

(Israel)



Presented at Fall Folk Dance Camp, Nov. 2021, by Aaron Alpert

The song is a comedic and somewhat lewd ballad about a man who compulsively “chases skirts” (pursues women in the hope of sleeping with them). It was originally a Romanian folk song that was translated into Hebrew. The choreographer, Itzik Applebaum, was a fighter pilot and a quiet man who only made a few dances. Sadly, he passed away in 2006 after an illness.

Choreographer:	Itzik Applebaum	Year:	1984
Pronunciation:	roh-DEHF smah-LOAT	Translation:	Skirt Chaser
Music:	4/4 meter	Singer:	Susi Kashet
		Lyricist:	Yoram Taharlev
		Composer:	Romanian folk song

Formation: Partners, side by side facing CCW line, M inside, W outside, holding hands  
Opposite feet: M start with L, W start with R.

Steps & Styling: Fast, upbeat, bouncy

Meas      4/4 meter

Pattern

8 meas      INTRODUCTION. *No action.*

I.      FIGURE 1: RUNNING

*Begins with the singing, “Ohhhh!”*

1-2      8 running steps on the CCW line, M start with R, W start with L (1-8).

*Variation: Hold (or wave) the outside hand (M=L, W=R) straight up during the 8 steps.*

3-4      Turning  $\frac{1}{4}$  to face partner, take both hands, and grapevine: side (1), behind (2), side (3), front (4), side (5), behind (6), side (7). On ct (8), lift R (M) or L (W) and slightly bounce on L (M) or R (W).

5-6      Repeat meas 3-4, opp ftwk, going CW on the line.

7      Rock back (1) on L (M) or R (W), rock in place (2). Exchange places, keeping R (M) to L (W) arms joined, with W going under the arch with 2 steps (3, 4). M are now on the outside of the circle, W on the inside.

8      Repeat meas 7.

9      Holding both hands, step on L (M) or R (W) and brush the other leg in a small arc to the side (1). Step slightly back (2) on R (M) or L (W). Repeat cts 1-2 with the other foot (3-4).

10      Starting with L (M) or R (W), rock 4 times: back (1), fwd (2), back (3), fwd (4).

## II. FIGURE 2: TURNING

*Facing the CCW line, R (M) hand joined to L (W)*

- 1 Two cha cha steps: (1, &, 2) and (3, &, 4), starting with L (M) or R (W).
- 2 Sway (1) to L (M) or R (W) side, sway (2) the other way. Exchange places, keeping R (M) to L (W) arms joined, with W going under the arch with two steps (3, 4). End facing the CW line.
- 3-4 Repeat meas 1-2, going CW, with M on the outside and W on the inside.
- 5 On the CCW line, one cha cha (1, &, 2), starting with L (M) or R (W). M: sway R (3), sway L (4). W: sway L (3), sway R (4). During the sways, M stand behind the W and place L hand on W's L hip. On ct 3, the partners will momentarily sway to the other side of their partner and should take the opportunity to quickly look (and smile) at them.
- 6 One cha cha (1, &, 2), starting with R (M) or L (W). For cts 1-2, you are supposed to be side by side, traveling fwd on the CCW line, but in reality, most people need these counts to arrange themselves side by side again.  
M: sway L (3), sway R (4). W: sway R (3), sway L (4). On ct 3, you are swaying away from your partner and should give some tension in the R (M) or L (W) arm.
- 7-8 Two full CW turns together as a couple, while continuing to move on the CCW line. M's arms around W's waist, W's arms around M's neck. M: step L (1), hop L (2), step R (3), hop R (4), twice (5-8). W: step R (1), hop R (2), step L (3), hop L (4), twice (5-8). To enter the turn, on cts 1-2, M will rotate  $\frac{1}{2}$  to face W, who will not turn. For cts 3-6, the couple rotates  $\frac{1}{2}$  together on each step hop. To exit the turn, on ct 7, the couple rotates  $\frac{1}{2}$ , but on ct 8, M does not turn, while W continues with another  $\frac{1}{2}$  rotation to open and face the LOD.

*Variation: Instead of 4 step-hops, some people do 4 polka steps. Each polka is three steps (1, &, 2), and also makes  $\frac{1}{2}$  rotation.*

Every man has a profession That he learned as a youth One is a shepherd Another is a fence builder Only I am without a profession And learning has no appeal to me Since I chase skirts without rest This is my hobby and my profession	Lechol gever yesh miktzo'a she'oto lamad mino'ar ha'echad ro'eh shel eder hasheni mote'ach geder. Rak ani le'lo miktzo'a velil'mod kvar ein li ko'ach acharei smalot ani rodef le'lo mano'ach zehu hatachbiv sheli vezehu hamiktzo'a.	לכל גבר יש מקצוע שאותו למד מנוער האחד רועה של עדר השני מתותח גדר רק אני ללא מקצוע וללמוד כבר אין לי כוח אחרי שמלות אני רודף ללא מנוח זהו התחביב שלי וזהו המקצוע
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I'm also a healthy guy, but I'm a little sick from time to time With the flu or a runny nose With angina or whooping cough But there is no patient like me A man who is chronically sick After chasing skirts, the wind takes me This is my illness, I need surgery	Gam bachur bari ulam k'tzat choleh mipa'am lefa'am beshif'at o nazelet be'anginah o sha'alat. Aval ein choleh kamoni ish choleh be'ofen karoni achrei smalot rodef, tikach oti haru'ach zo hamachalah sheli, ani tzarich nitu'ach	גם בחור בריא אולם קצת חולה מפעם לפעם בשפעת או נזלת באנגינה או שעלת אבל אין חולה כמוני איש חולה באופן כרוני אחרי שמלות רודף, תיקח אותי הרוח זו המחלה שלי, אני צריך ניתוח
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Every man has a brain  
A demon as small as a chick  
When the demon is restless  
A man must be forgiven  
But my demon knows  
There are 1000 more demons  
After chasing skirts  
He also sends hands  
When I see a woman  
The demon longs for breasts

And everyone tells me: It's bad  
You'll come to a bad end  
Go and jump in a lake  
Cool your fever  
When I'm almost healed  
That's when it suddenly returns to me  
The women don't let me rest  
Even for a day or two  
Because this is my disease  
But for them, it's a cure

Lechol gever yesh bamo'ach  
shed katan k'mo efro'ach  
kshehashed chaser mano'ach  
much'rachim la'ish lislo'ach.  
Aval li, hashed yode'a  
yesh shedim ka'eleh me'ah  
Achrei smalot rodef  
shole'ach gam yadaim  
kshe'ani ro'eh ishah  
Hashed nihyah shadaim

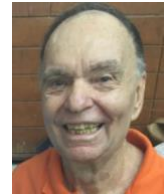
Vechulam omrim li: kumah  
lo yetze mimcha me'umah  
lech vetitrachetz banachal  
letzanen et hakadachat  
kshe'ani kim'at nirpa li  
zeh chozer pit'om uva li  
hanashim einan not'not lanu'ach  
yom yomaim  
ki hamachalah sheli  
bishvilan trufah hi

לכל גבר יש במוח  
שד קטן כמו אפרוח  
כשהשד חסר מנוח  
מוכרחים לאיש לסלוח  
אבל לי, השד יודע  
יש שדים כאלה מאה  
אחרי שמלות רודף  
שולח גם ידיים  
כשאני רואה אשה  
השד נהיה שדיים

וכולם אומרים לי: קומה  
לא ייצא ממך מאומה  
לך ותתרחץ בנחל  
לצנן את הקדחת  
כשאני כמעט נרפא לי  
זה חוזר פתאום ובא לי  
הנשים אינן נותנות לנוח  
יום יומיים  
כי המחלה שלי  
בשבילך תרופה היא

# Sovevuni (סובבוני)

(Israel)



*Presented at Fall Folk Dance Camp, Nov. 2021, by Aaron Alpert*

This was one of the first Israeli dances to have a turn -- the song talks of a spinning, dancing flame.

Arranged by:	Yo'av Ashriel	Year:	1957
Pronunciation:	soh-vay-VOO-nee	Translation:	Spinning
Music:	4/4 meter	Composer:	Mordechai Zeira
	<a href="http://hebrewsongs.com/?song=sovevuni">hebrewsongs.com/?song=sovevuni</a>	Lyricist:	Ya'akov Orland
		Singer:	[Various/instrumental]

Formation: Circle, holding hands

Steps & Styling: Quick and joyful

Meas     4/4 meter

Pattern

6 meas     INTRODUCTION. 2 meas in 2/4, 4 meas in 4/4. No action.

I.     FIGURE 1: GRAPEVINE

*Holding hands, facing center, moving on the CCW line.*

1     Grapevine: R opens to R (1), L crosses in front (2), R opens (3), L behind (4).

2     Step R to R side (1), touch L next to R w/o weight (2), step L to L (3), touch R (4).

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

II.     FIGURE 2: INTO CENTER

1     Move into center: step on R (1) and hop (2), step on L (3) and hop (4).

2     4 steps backward: R (1), L (2), R (3), L (4).

III.     FIGURE 3: PAS-DE-BAS

1     Pas-de-bas step: 3 quick steps in place but slightly to the right – R (1), L (&), R (2) – and 3 quick steps in place but slightly to the left – L (3), R (&), L (4).

2     4 steps to make a full turn to the R, moving on CCW line: R (1), L (2), R (3), L (4).

3-4     Repeat meas 1-2

IV.     FIGURE 4: CHA CHAS

1     Moving on the CCW line of direction, cha cha: R (1), L (&), R (2), and cha cha: L (3), R (&), L (4).

2     Repeat meas 1.

Sequence. ( I, II, III, IV ) – Four times through.