

Folk Dance Federation of California, South

Fall Folk Dance Camp

October 31-November 2, 2025

Dance Notes

Contents

Catherine Rudin

Banumarocsini
Beratis
Bulgaros
Cîntec (Cântec)
Hovivi Yerk
Mistřinská
Mugurdancis
Ronde de Chantecorps

Diane Baker

Karčmaročka
Kolomijki

Marc Rayman

Bourrée à deux temps
Idu Domił, Idu
January Mixer
Papadhopenayiotena
Sobótki

Marcella Lawson

Dol'ava Karička
Zoriuszka

Valerie Daley

Hegi

Banumarocsini (Banul Mărăcine)

Moldvai-Csángó dance, from the Hungarian minority in Moldova. Like other Csángó dances, this one has two names, one Hungarian and the other Romanian (Moldovan).

Banumarocsini comes from Banu Maracini in the Moldavian dialect of Romanian, which is influenced by the Hungarian-speaking people in that area. It comes from Banul Mărăcine/Mărăcină (Romanian for “the Ban bramble”; the Ban being a high political official in the 15th Century in Wallachia) and refers to Barbu III Craiovescu, a person who claimed to be the Prince of Wallachia.)

Closed circle of couples, man to L of woman, shoulder hold, man’s arms outside of women’s arms

Measure steps

- 1-4: 7 side steps to R; pause/close/stamp LF
- 5-8: repeat measures 1-4 with opp. ftwk & dir
- 9-15: repeat 1-7
- 16: LF step into sidecar position, M’s RH holding W, free hands on partner's upper arms
- 17-24: 8 CW ridas, lift/pivot on RF at end, LF free
- 25: feet spread slightly with knee flex, LF free, rev handhold
- 26-31: 6 CCW ridas, release sidecar hold near end
- 32: pivot and lift on LF, RF free, opening out fully to circle in a shoulder hold

Learned from Franklin Houston, 2025

Beratis

Translation: Of Berat, a town in Northern Epirus (now Albania).

Sources: Irini Loutzaki, Athens, 1976 and Eleftherios Drandakis, Athens, 1979.

Recording: PFF I (B5) and DEG 8008 B.

Meter: 8/4 (S Q S)

Formation: Short lines, hands held in “w” position, facing slightly R.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
1	1	Step on R to R, lifting L up in back.
	2	Pause.
	3	Step on L across in front of R.
	4-5	Pivoting to face “center,” hook R behind L calf (Men) or ankle (Women), or touch floor with R.
	6	Step fwd on R facing somewhat to R.
	&	Transfer weight back to L foot.
	7	Transfer weight back to R foot.
	8	Step on L foot across in front of R foot.
2	1-3	Repeat Cts 6 - 8 of Meas. 1.
	4-5	Touch ball of R foot toward “center” (Women). Lift R leg fwd (Men).
	6	Step back on R.
	7	Pause.
	8	Step back to L on L.

Note: On Ct 6 of Meas. 1 (Ct 1 of Meas 2), women may turn slightly to face L (twizzle), while transferring weight to R foot.

Notes by Janet Reineck and Stephen Kotansky.

Presented at Door County Folk Festival 2005 by Catherine Rudin; learned from David Henry.

Bulgáros (Bulgareasca)

Moldvai-Csángó dance, from the Hungarian minority in Moldova. Like other Csángó dances, this one has two names, one Hungarian and the other Romanian (Moldovan). In this case the name means “Bulgarian”/Bulgarian style dance, in both languages.

Facing lines, back basket hold, men’s arms over women’s arms

Part 1: Forward and back (Lines move together and apart with a S-S-QQS walking rhythm)

Measure steps

1-4 RF fwd, lift on RF, LF fwd, lift on LF, RF in place, LF in place, RF in place, lift on RF

5-8 LF bkwd, lift on LF, bkwd on RF, lift on RF, LF in place, RF in place, LF in place, lift on LF)

9-16 Repeat measures 1-8

Part 2: Stamping in place

1-2 step R, LF stamp stamp, hold

3-4 step L, RF stamp stamp, hold)

5-8 Repeat measures 1-4

9-12 step R, stamp LF, step L, stamp RF, step R LF stamp stamp, hold;

13-16 Repeat measures 9-12 with opposite footwork

Couples version: reverse ballroom hold; do first figure at either or both ends of lines; during stamping, 4 polkas between lines, no turning, then 8 CCW turning pivots or triple steps to other end of lines, joined hands changing to upper arms, if desired, and LF between partner’s feet

Learned from Franklin Houston, 2025

Cîntec - Cântec (Romania)

This description ©2022, Andrew Carnie. Originally taught by Mihai David. The dance is from Muntenia.

Music: "The Lark" FLDR, Romania Romania vol 1: Jocuri Populare Romanesti

Meter: 4/4

Formation: Open circle. Hands start in W position but immediately swing down and back.

Leads to the R.

Introduction: 4 bars + 2 beats, no action. Start with pan flute.

Part 1:

Arms swing back on counts 1 and 3 and forwards on counts 2 and 4.

Bar 1: Hop on L. Arms swing down (ah). Step on R in LOD (1). Small on R (&). Step on L in LOD (2). Hop on L (&). Facing center, step on R to R (3). Rock on L across over R (&). Rock back in place on R (3). Hop on R (&).

Bar 2: Step on L to L (1). Rock on R across over L (&). Rock back in place on L (2). Hop on R (&). Facing center, step on R to R (3). Rock on L across over R (&). Rock back in place on R (3). Hop on R (&).

Bars 3-4: Repeat bars 1-2 with opposite footwork and direction.

Bar 5: Step on R in LOD (1). Hop on R (&). Step on L in LOD (2). Hop on L (&). Step on R in LOD (3). Hop on R (&). Step on L in LOD (4). Hop on L (&).

Bar 6: Step on R to R (1). Rock on L across over R (&). Step back in place on R (2). Hop on R (&). Step on L backwards behind R (reel) (3). Hop on L (&). Step on R backwards behind L (reel) (4).

Bar 7-8: Repeat bars 5-6 with opposite footwork and direction.

Part 2:

Arms come up to W position where they stay through all of part 2.

Bar 1: Facing center, step on R to R (1). Stamp L next to R, no weight (&). Lift and Lower R heel (2). Stamp L next to R again (&). Step on L to L (3). Stamp R next to L, no weight (&). Lift and Lower L heel (3). Stamp R next to L again (&).

Bar 2: Step on R heel into the center on the R diagonal (1). Step on L closed behind R (&). Step on R heel into the center on the R diagonal (2). Step on L closed behind R (&). Step on R heel into the center on the R diagonal (3). Step on L closed behind R (&). Fall forward in a stomp on R (4). Pause (&).

Bar 3: Step on L slightly across over R (1). Pause (&). Hop on L turning body to face RLOD, while swinging R foot up to side (2). Moving away from the center, step on R across over L (&). Step on L to L (3). Step on R behind L (&). Step on L to L (4). Step on R across over L (&).

Bar 4: Step on L to L (1). Step on R behind L (&). Step on L to L (2). Step on R across over L (&). Step on L to L, but turning to face center (3). Stamp R next to L (&). Stamp R next to L again (4). Pause (&).

Bars 5-8: Repeat bars 1-4.

Repeat the dance from the beginning one time. *[Or more, with lengthened music – CR]*

HOVIVE YERK (Nairy says it should be **Hovivi Yerk** "Shepherd's Song")

taught by Pajlak Sarkisian

Armenian -- Women's dance free style

Wait 16 cts

PART I

Step R ft into center making a 1/4 turn to the L (ct. 1)

R arm leading from down to up towards center; back of hand leads (this takes ct. 1 and 2)

Close L ball beside R and bounce-bounce (ct. 2)

Step L ft. back to start position facing center. (ct 3)

Close R beside L. bounce-bounce (4)

R hands comes down / L hand comes up; just below chest height circle wrist inward until palms face down

Little jumps back R / L (lower arms a little) (ct 5)

Rept. Jump backs (lower arms by sides) (ct 6)

Step R ft. to the R (arms R) bounce-bounce; (ct 7)

Step L ft. to R ft. (arms center) (ct 8)

Repeat All Part I

PART II

facing RLOD (reverse line of direction)

Step back R ft. (L elbow bent and up, R arm extended low to R side & back) (ct 1)

Touch L ball beside R ft. bounce-bounce (ct 2)

Step L ft. back touch R ball next to L ft.bounce-bounce (cts 3 , 4)

Incline body fwd L (arms low V fwd or at waist wrist inner circles with each R flat/ L ball) turning to L Step R flat across L towards L shoulder (ct 5) making 1/4 turn

Step L ball in place (ct &)

Step R flat making 1/2 turn L ball (ct 6; &)

Step R flat L ball 3/4 turn (ct 7; &)

Step R flat L ball facing center again (ct 8; &)

Repeat All Part II

PART III

Step R fwd.towards center;Close L to R (arms down) bounce-bounce (cts 1; 2)

Step L back close R to L (arms just below chest fwd. slight bend in elbows palms facing down) (cts 3;4)

Small jump R ft to R/close L to R (alternating incline of upper body to R the L; alternating incline each time) looking at hands each R/L 4 x's (cts 5; 6; 7; and 8)

Step fwd R/close L to R (arms down) bounce-bounce (ct 1 ; 2)

Step L back/close R to L (arms fwd) bounce-bounce (ct 3;4)

Small jump R/close L to R (L palm faces up/R palm faces down) (cts 1;2)

Small " R/close L to R (L palm down R up) (cts 3;4)

Small " R/close L to R (L palm up/R down) (cts5;6)

Small " R/close L to R (L palm down/R up) (cts 7;8)

Repeat entire dance

Presented by Cecilia Wilkinson DCF 2007

MISTŘINSKÁ

Czech/Moravian

Mistřinská is a Moravian Čardaš. The version described here was learned from Dit Olshan. It's very slightly different from the version originally taught by František Bonuš in the 1970's, much more different from the version taught later by Jan Pumpr and Jitka Bonušová. These notes are based on the description by Andrew Carnie on the Folk Dance Musings web site and the original notes from František Bonuš, but modified (by Catherine Rudin) to fit the way we do it in Omaha.

Meter: 4/4

Formation: Closed circle, hands joined down in V position.

Introduction: 1 bar of three notes, start with main melody.

Part 1 Medium and Slow Music:

Bar 1: Facing center, step on R to R (1). Step on L closed next to R with weight (2). Step on R to R (3). Close L next to R, no weight (4). [*i.e., double csardas step*]

Bar 2: Repeat bar 1 with opposite footwork and direction.

Bar 3: Step on R in place (1). Step on L in place (2). Close R next to L, no weight (3). Hold (4).

Bar 4: Repeat bar 3

Bars 5-8: Repeat bars 1-4.

Bar 9-11: Facing center, but moving CW, step on R across over L (1). Step on L to L (2). Repeat 5 more times. [*i.e., 6 rida steps*]

Bar 12: Stamping step on R across over L (1). Step on L to L (2). Close R next to L (3). Pause (4).

Bars 13-16: Repeat bars 1-4.

Bars 17-24: Repeat bars 9-16

Bars 25-48 (slower music): Repeat bars 1-24.

Part 2 Fast music:

Bar 1: Leap on R to R (1). Step on L slightly forward (&). Step on R in place (2). Step on L to L (3). Step on R slightly forward (&). Step on L in place (4). [*i.e. pas-de-basque R and L*]

Bar 2: Leap on R, kicking L forward low (1). Leap on L, kicking R forward low (2). Jump onto both feet (3). Hold (4).

Bar 3-4: Repeat bars 1-2.

Bar 5-6: Facing center, but moving CW, step on R across over L (1). Step on L to L (2). Repeat 3 more times. [*i.e., 4 rida steps*]

Bar 7: Still moving CW, step on R (1), hop (2), step on L (3), hop (4). On the hops the free foot can contact the hopping foot for a heel click.

Bar 8: Step on R across over L (1). Step on L to L (2). Close R next to L (3). Pause (4).

Bars 9-12: Repeat bars 5-8.

Bars 13-36: Repeat bars 1-12, two more times (three in total).

Mugurdancis (Latvia)

According to the “Suitu Kultūras Mantojums website <https://suitunovads.lv/en/musical-heritage/folkdances/>, “Mugurdancis” means “the back dance”. It’s an old, traditional dance, going back at least to the 1920s. More info from the same web site: the dance was “Written down by J.Rinka and J.Ošs based on the motives and explanations of the kokle player Nikolajs Heņķis. The oldest of the variants of Mugurdancis melodies written down in Alsunga is the one played by N. Heņķis to E. Melngailis already in 1926. It was recorded under the title – Krogusdancis (Mugurdancis). (LMFM I, no. 1369; LD 212).”

This is a living dance.

There are several videos online – my favorite one is <https://www.youtube.com/watch?v=97tGE8YqJnM>

Meter: 4/4

Formation: Couples in a circle, man on left

Starting position: Face partner, with one hand (man’s right, woman’s left) joined and held out to the side.

Free hand may be on hip, holding skirt, or simply hanging down.

Measure steps

Part 1: Turning out and in + “foot clicks”

- 1 Take 3 steps, starting with outside foot (counts 1,2,3), in place or moving slightly in LOD and turning back to back; hold on count 4. During the 3 steps, the joined hands swing down and back up.
- 2 Keeping weight on man’s L/woman’s R foot close the free foot to the standing one (count 1), lift it slightly to the side (count 2), close it again (count 3) lift it again (count 4) 3-4 Repeat action of measures 1-2, but with opposite footwork and turning to face each other instead of away.

5-8 Repeat measures 1-4

Part 2: Circling

- 1-4 Holding both hands joined at shoulder height or a little below, walk 8 steps around each other to the left
- 5-8 Still with hands joined, walk 8 steps back around each other to the right.

Repeat to end of music.

Mixer variation:

Not traditional, but in Omaha we normally dance this as a mixer. Part 1 and first 7 measures of Part 2 as described above. During the last measure (last two steps) of Part 2, drop hands and advance to a new partner. This happens by each person walking to their own right (continuing the direction they were circling), so the woman goes one place ahead in the circle of couples, while the man falls back one place.

This description by Catherine Rudin, reflecting the dance as learned by Omaha International Folk Dancers from Alita Pinter.

RONDE DE CHANTECORPS

POITOU, FRANCE

A round dance from the region Poitou in the West of France.

The music is performed by Ciac Boum and is also known as '*I aimerais*', the musicians discovered and developed this melody in the village Chantecorps.

The dance is recently created by Cristian Pacher and very popular on French folk dance parties and Bal Folk activities around Europe.

Translation Round of Chantecorps

Music Ciac Boum Volume 2, track 7

Measure Fig I: 5 x 4/4 Fig II: 8 x 5/4

Formation Open mixed circle. Hands in V-hold, facing ctr.



Meas. Figure

Pattern

4 meas 5/4 INTRODUCTION

4/4 FIG I: DOUBLE + SPINNING

1 Step L to the L, arms swing fwd. (ct 1), close R next to L, arms swing bkwd (ct 2), Step L to the L (ct 3), arms swing fwd, lift on L while R leg swings gently fwd, arms swing bkwd (ct 4).

2 Repeat meas 1 with opp ftwk

3 Repeat meas 1. On the last ct swing arms up to W-pos.

4 Arms in W-position: drop on R in front of L (ct 1). Step L on the ball of the ft while moving on the line CW (ct &)

Repeat cts 1& three times (cts 2&3&4&)

5 Continue repeating meas 4 cts 1& three more times (cts 5&6&7&)

Drop on R in front of L (ct 8)

5/4 Fig II: IN PLACE + MOVING CW

1 Step on L twds ctr (ct 1). Step on R twds ctr (with a subtle accent) (ct 2) Step L bkwd (ct 3). Step R in place (ct 4) step L next to R on the ball of the foot (ct&). Step R in place (ct 5)

2-4 Repeat Fig II meas 1 three times

5 Repeat the steps of Fig II but moving CW on the line of the circle, while facing ctr.

6-7 Repeat Fig II meas 5 two times

8 Repeat Fig II meas 5, but on ct 5 swing arms down and bkwd in V pos.

Alternate both figures. On the last round we keep repeating the last measure till the music ends.

Presented by Caspar Bik at Jne Camp 2022 (zoom)

CAHOOTS
CASPAR BIK

Karčmaročka

(Prešov Region)

This Rusyn dance is very close to being a Jewish Bulgar in form, and its origin between the ethnic groups in a toss-up. Again, cross-fertilization of cultures did happen, especially since Jewish musicians (trained as part of military bands) often played for village and town events.

Pronunciation: Karch-mah-ROCH-ka

Music: 4/4 meter & 6/4 meter Folk Band Buraky: <https://www.facebook.com/burakyband/>

Formation: "Open circle, hands in W-pos of shoulder hold, as you prefer.

Steps & Styling: Grapevine: Step R to R (ct 1); step L across R (ct 2); step R to R (ct 3); step L behind R (ct 4). Can be done with opp ftwk and direction.

Meas	4/4 & 6/4 meter	Pattern
4		Introduction. No action.
I.		Figure I. 4/4 meter.
1		Step R (ct 1); touch L (ct 2); step L (ct 3); touch R (ct 4).
2		Grapevine R, end facing ctr.
II.		Figure II. 6/4 meter.
1		Step R (ct 1); point L fwd (ct 2); step L (ct 3); point R fwd (ct 4); step R (ct 5); point L fwd (ct 6).
2		Four step Grapevine L (cts 1-4); step L to L (ct 5); point R (ct 6).
3		Repeat meas 2 with opp ftwk and direction.
4		Repeat meas 2.
Variations:		After the music stops, during the second music speeds up, do any or all of these. Any step-touch becomes step-together-step. Any step-point becomes a pas-de-basque or &); step R, shooting L forward along floor (ct 2); repeat with opp ftwk and direction. (This was my Mike's grandfather's favorite.)
Sequence:		Dance repeats and gets faster until the end of the 6th repeat, where music stops and begins slowly again. Catch your breath on the slow part and prepare for a speed-up again, through 6 more repeats!

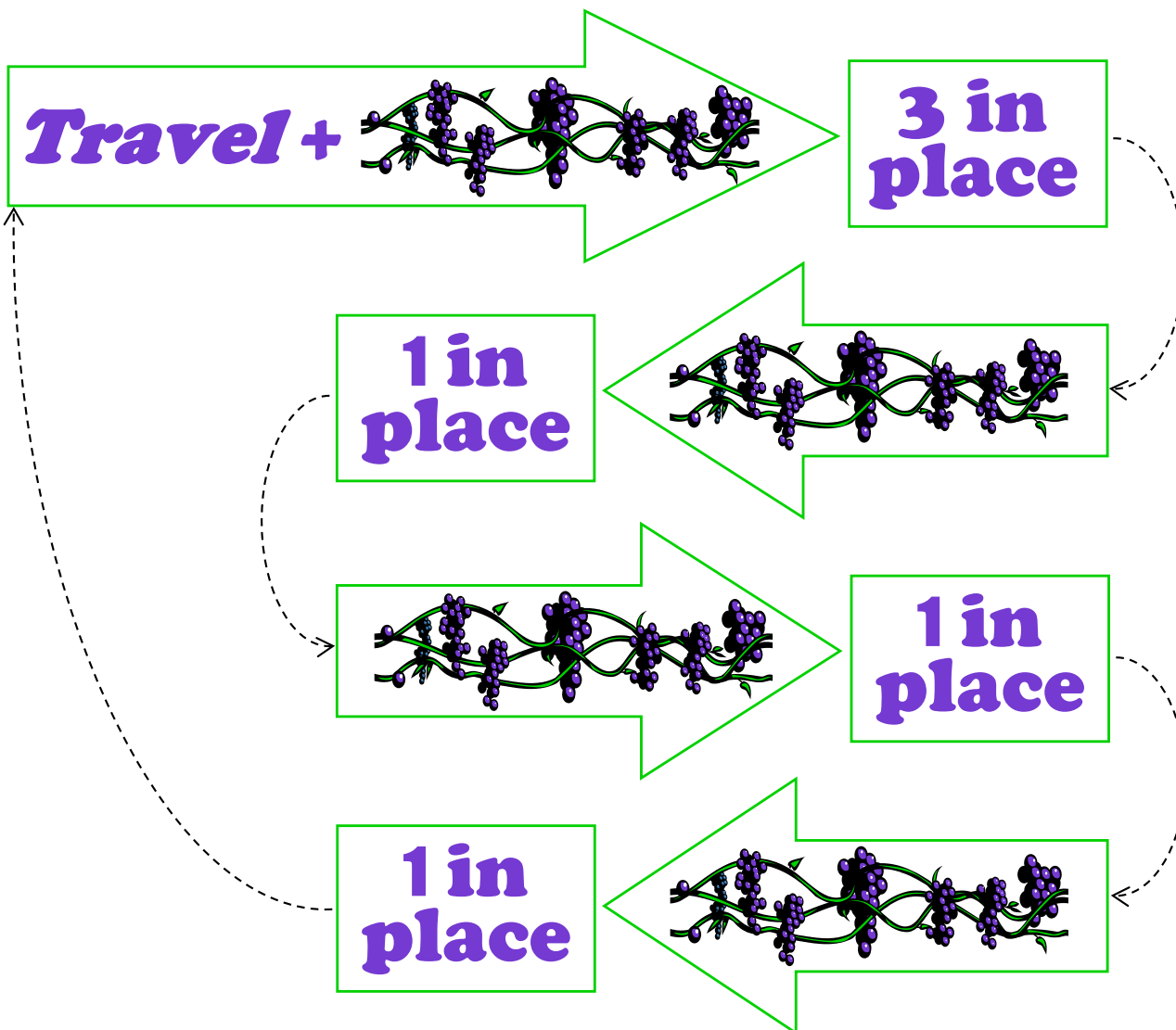
Presented by Andy Taylor

Karčmaročka Lyrics:

These are the Slovak lyrics that go with a more sedate version of the song. Nonetheless, close to the Rusyn lyrics.

Ne budu tu, pidu dali,	Ale tomu veľka bida,
kačmarečko vinka nalij.	što sja ženit u susida.
Nalij, nalij do pohara,	Oj, Haničko prerozkošna,
kačmarečko maľovana.	hde jes taka šumna rosła.
Nalij, nalij do pohara,	Rosla, tam hde zahradočka,
kačmarečko maľovana.	prekvitala fijaločka.
Dobri tomu parobkovi,	Rosla, rosła, prekvitala
što sja ženit pri vicovi,	i červeňe ličko mala.
pri vicovi, pri materi,	
sja mu serce rozveselit.	

Karčmaročka



Slow version:

Travel = Step-touch, twice

in place = Step-touch in front (facing center)

Fast version:

Travel = Step-together-step, twice

in place = Pas de basque (facing center)

1st time through:

Slow 2 times

Fast 4 times

2nd time through:

Slow 1 time

Fast 5 times

Karčmaročka

(Dear Innkeeper's Wife)

Rusyn

I will not linger – I'll go farther on.
Dear innkeeper's wife, pour the wine.
Pour it, pour it into the cup,
Dear innkeeper's wife, so fair.

Dear innkeeper's wife, splendid and charming,
Where did you grow so lovely?
You grew where the dear little garden is,
Where the dear little violet blossomed.

{Lucky is the young man
Who marries with his father nearby.
But a hard fate for the one
Who marries into the neighbor's house.

Lucky is the young man
Who marries with his father nearby –
With his father, with his mother,
And his heart will be light.} x2

Lai lai lai lai lai lai lai lai
Lai lai lai la la la lai la
Lai la la la la la lai lai
Lai la la la la la lai lai
Lai la la la la la lai lai
Lai la la la la la lai lai
Lai la la la la la lai lai
Lai la la la la la lai lai
Lai la la la la la lai lai
Lai la la la la la lai lai
Lai la la la la la lai lai
Lai la la la la la lai lai

Kolomijki

(Kolomea region, Podkarpatske girsky lyöde (Hutzuls), Ukraine)

A type with many variants, this kolomijka is more structured due to the stamping sequences built in. Today, Kolomijka is a simpler dance, and the men will break out in stamps as they feel them.

Pronunciation: Ko-lo-MEE-Kee

Music: 4/4 meter

Formation: Circle of dancers, hands in V-pos.

Steps & Styling:

In Place Step: Step R flat (ct1); step L heel beside R (slight up-down feeling) (ct &).

Can be done with opp ftwk.

Cifra step: Three steps in place, R-L-R (cts 1, &, 2); three L to L (ct 3); step on ball of R behind L (ct &); step R fwd (ct 4)..

Chug:

Pas-de-Basque:

Introduction. 9 meas No action. Dance starts after one measure drum break.

I Chorus, Circling. Starts with vocal.

Meas 1 & 2 Running two-steps, R-L-R; L-R-L to right (cts 1, &, 2; 3, &, 4).

Repeat meas 1.

Meas 3 & 4 8 running steps bkwd in LOD, bend from waist (cts 1-8).

Repeat meas 1-4.

II. Step Heels and Stamps

Meas 1 4 Steps in place, beg R.

Meas 2 2 Cifra steps, beg R.

Meas 3 2 Steps in place (cts 1-2); heavy step R (ct 3); heavy step L (ct 4).

Meas 4 Heavy step R (ct 1); scuff L (ct &); heavy step L (ct 2); scuff R (ct &); heavy step R (ct 3) scuff L stamp L (ct &); heavy step L (ct 4)..

III. Step Lift & Reels.

Meas 1 & 2 Step R (ct 1); Lift on R, swing L in front of R (ct 2); repeat with opp ftwk (cts 3-4).

Repeat meas 1.

Meas 3 4 Reel steps: Weight on L, chug fwd (ct &); step R behind L (ct 1); chug R fwd (ct &); step L behind R (ct 2); repeat with opp ftwk.

Meas 4 2 flat Pas-de-Basque crossing in front: R-L-R (cts 1-and 2); L-R-L (cts 3-and-4).

IV. Rest Step. Instrumental.

Meas 1 4 brisk walking steps to R, begin R

Meas 2 4 walking steps bkwd, begin R

Meas 3 Repeat Meas 1

Meas 4 Repeat Meas 2

Meas 5-8 Repeat Meas 1-4

Sequence: I II I III IV I II I III IV music stops, sway right & left II II III III

Dance presented by Andy Taylor at Stockton Camp 2025

Translation of lyrics provided by Marc Rayman from his research. Song is sung in Hutzul dialect of Ukrainian.

The name derives from the name of a town in western Ukraine.

A kolomijki song is typically lively with a repeating structure of short rhymed couplets, each of 8 syllables, which are often humorous, romantic, or satirical. Each stanza is sung twice in a row, which is typical in a kolomijki. Fun Fact: some Ukrainian pop and rock songs even include kolomijki-style refrains.

Play, musician, play — don't stand still,
My beloved is on his way.
He's already coming from the fields,
Holding the reins of his gray horse.

"Don't come here, Ivan," I say,
"My mother isn't home right now."
But he laughs, "I'm not afraid of mothers —
I know how to kiss, and I will!"

He comes to the girl like one of the family,
Entering the house with ease.
"Oh family, dear family," he says,
"Please be kind to your daughter.

Because I want to take her,
To hold her close to my heart."
Oh girl, dear girl, I will love you,
And I will kiss you — more than once on the street

Bourrée a Deux Temps

(France)

Bourrées are very popular dances throughout Central France. They are danced in opposite lines of M&W. The general structure involves figures where the dancers go forward towards each other and then cross over to partner's side. The bourrées from the Bourbonnais region are mostly in 2/4 time and are generally calmer than the ones in the Auvergne and Berry regions in 3/4 time. Bourrées are often played on the vielle à roue (hurdy gurdy) and cabrette (bagpipe). Roo learned this Bourrée from Yves Moreau at the 2002 Texas Camp. Yves learned from the Bourrée Gannatoise Group in July 1991.

Pronunciation: Booh-rayh ah duh than

Music: 2/4 meter

Formation: Line of M facing a line of W.

Steps & Styling: Slight knee bend.

Bourrée step: Meas 1: step L fwd (ct 1); touch ball of R fwd and to R of L, feet apart (ct 2). Meas 2: step R in place with marked knee bend (ct 1); gentle "pumping step" onto ball of R (ct 2); transfer wt to R with knee bend (ct 2).

Meas 2/4 meter

Pattern

Introduction. No action.

I. Avant-Deux. Forward and back.

1-2 Do basic Bourrée step fwd twds prtnr and back.

3-8 Repeat meas 1-2 three times.

II. Traverser. Crossing over.

1 Using basic bourrée step, go fwd twds partner and face L (getting close to partner); on the "R-pump-step", go fwd.

2 Tum 1/2 tum CW on first half of basic (you're now facing partner) and back away with 2nd half of basic.

3-8 Repeat meas 1-2 three times.

Sequence: Repeat dance from the beginning until the end of the music.

Note: Slight modifications can occur in the fwd and crossing steps. Ex: For the avant-deux figure, first head twds partner, R shldr to R shldr, move back and then do the same motion again ending L shldr to L shldr.

For the traverser figure, use I basic step to exchange place with prtnr turning CCW (very close to prtnr) and then backing out straight.

Presented by Roo Lester

Idu, Domiľ, Idu

(Boyko region, northwestern Ukraine)

This is a form of couple čardaš that probably spread from Slovakia in the 19th century but done to a slow melody. Amalgam dances such as these were prevalent before World War I where populations of ethnic groups mixed.

Pronunciation: Ee-doo DOH-miw- Ee-doo

Music: 4/4 meter Played by Kapela Drewutnia. <https://www.kapeladrewutnia.pl>

Formation: Circle of couples, M on W's left, back basket hold (R arm under) - designate a leader. Or can be done as a circle.

Steps & Styling: Two steps: Step R fwd (ct 1); step L beside R (ct &); step R beside or slightly in front of L. Can be done with opp ftwk and any direction.

Čardaš: ????

Balance Step: ???

Down Rida: Step L across R bending knee (ct 1); step on ball of R fwd (ct &). Can be done with opp ftwk and direction.

Meas	4/4 meter	Pattern
9		Introduction. Instrumental. No action.
	I.	Circle Čardaš. Starts with vocal.
1		Step R to R (ct 1); step L beside R (ct 2); Two-step, beg R (cts 3, &, 4). Note: Each step has a "lean" from the waist toward the step, lean right on R, lean left on L.
2		Repeat meas 1 with opp ftwk and direction.
3		Three Balance steps fwd diag L, R-L-R (cts 1, &, 2); repeat with opp ftwk and direction (cts 3, &, 4).
4		Three Down Ridas (cts 1-3&); hold (4).
5		Two step in place, turn to ctr, L-R-L (cts 1, &, 2); two step R-L-R, turn to R (cts 3, &, 4).
6		Repeat meas 3 with opp ftwk and direction.
7		Repeat meas 4 with opp ftwk and direction.
8		Two step to face ctr, R-L-R (cts 1, &, 2); feet tog, two bounces on heels (cts 3, 4).
	II.	Couple Čardaš. Note: When ready to break out of circle, leader shouts "Pary!" (which means "pairs") during Fig I meas. 6 or 7. When called, couples break on meas 8, turning to face each other in shoulder-shoulder blade position.
1		As a couple, repeat Fig I meas 1, M starts R (W starts L) in čardaš away from ctr.
2		As a couple, repeat Fig I meas 2, only W does 4 steps R-L-R (cts 1, &, 2); step L beside R (cts 3, 4). Note: Couples may forego the "lean" movement if it feels awkward.

3-8 As a couple, repeat Fig I meas 3-8 (both use same ftwk); end with W prepared to go L on L.

Sequence: Suggested: Fig I 3 times, “Pary!” into Couple Čardaš, Fig II, to end of dance.
Alternatives: Do the whole dance as circle or as partners alone, discuss before starting!

Presented by Andy Taylor

IDU, DOMIŁ, IDU - lyrics (Lemko dance song)

idu domił idu, domania czekajut, A moja mamoczka :| wodyczky ne majut
ne majut ne majut ale budut maty, | jak pryjdu do domu :| pidu im nabraty
pidu im nabraty do toj studenoczky, | de sia nazberali :| maminy slizoczki
velo jest nas mamko vieo dity mala, | a tera na starisc :| sama je zostala

Idu Domit, Idu

(I'm Going Home, I'm Going)

Boyko

{I'm going home,
at home they're waiting for me.

And my dear mother, and my dear mother
has no water.

And my dear mother, and my dear mother
has no water, no water, no water,
and they won't have any.

When I get home, when I get home,
I'll go draw it for them.

When I get home, when I get home,
I'll go draw it for them.} x2

☞ This part of the full song is not sung in our version:

I'll go draw it from that little cold spring,
where my mother's tears have gathered.

There were many of us, Mama—you had many children:
now, in your old age, you are left alone

January Mixer

Circle Mixer

Formation: circle of couples facing promenade direction

A1: Promenade as couples (16)

A2: Gents continue single file, ladies turn back single file (8)

Everybody turn back (8), pass partner

B1: Allemande left the next (8)

Allemande right the same (8)

B2: Do-si-do the same (8)

Swing the same (8)

Choreographed by Bob Dalsemer. He wrote:

Composed January 8, 1998 in preparation for a dance with a lot of newcomers. I needed a sure fire mixer like Atlantic Mixer, but with a more certain progression to a new partner.

Papadhopanayiotena or Syrto Tsirighotikos

(Kythira or Tsirigho)

This popular dance "game" is from the island of Kythira or Tsirigho off the southern coast of the Peloponnese. The tune is called "Papadhopanyiotena," meaning the wife of the priest Panayiotis. The leader is traditionally a male. The style is typical of most island regions: a lilting syncopated two-step.

Pronunciation: pah-pah-thoh-pahn-ah-YOH-teh-nah

Cassette: Greek Dances 1992 #2

2/4 meter

Formation: Two concentric open circles of which each first dancer holds a kerchief in his/her R free hand while the ends of both are held together in the left hand of the "leader." Joined hands in W-pos.

Meas

Pattern

8 meas

INTRODUCTION. No action.

PART A. Island or Aegean style Syrto (S, S, Q) pattern

- 1 Facing ctr, step on R to R (ct 1); touch L next to R (ct 2).
- 2 Step on L to L (ct 1); touch R next to L (ct 2).
- 3 Step on R to R (ct 1); step on L back of R (ct 2); step on R to R (ct &).
- 4 Step on L across behind R (ct 1); step on R to R (ct 2); close L next to R (ct &).

PART B. Forward Syrto

- 1 Step on R to R (ct 1); touch L next to R (ct 2).
- 2 Step on L to L (ct 1); touch R next to L, swinging arms down to V-pos and pivoting to face R of ctr (ct 2).
- 3 Step fwd on R in LOD (ct 1); step fwd on L (ct 2); smaller step on R near L (ct &).
- 4 Step fwd on L (ct 1); step fwd on R (ct 2); smaller step on L near R (ct &).
- 5-16 Repeat meas 3 and 4 six times.

PART C

Same ftwk as Part B, but the leader holds the kerchiefs in separate hands, thus opening the circle and can form a bridge under each of his raised arms, dance the opposite direction and have the lines pass under or, with arms down, have the lines turn inward, etc.

Pattern:

Part A—7 times, Part B—once

Part A—3 times, Part B—once

Part A—3 times, Part B—once

Part A—3 times, Part C—to the end

Presented by Joe Kaloyanides Graziosi

Errata and Addenda for 1993 Folk Dance Camp Syllabus

Papadhopanayiotena or Syrtos Tsirighotikos

Cassette: add Dances of Greece - Stockton Camp 1993 Side B/6

Pronunciation: pah-pah-dhoh-pahn-ah-YOH-teh-nah or seer-TOH tsee-ree-GHOH-tee-kohs

Part A, meas 4: change to Step on L across behind R, slightly accented (ct 1); step on R to R (ct 2); close L next to R (with wt)(ct &).

Part B: Leader can turn to face other lines, turn under joined handkerchiefs (meas 2-16).

ΠΑΠΑΔΗΟΠΑΝΑΥΙΟΤΕΝΑ

Stin Paro Kai stin Naxo

[Greece]

This year I dream a boat to build for you
and take you with me, my doll, to head towards Naxos [the
largest Cycladic island].

To Paros [second largest island] and to Naxos, to change "your
air" [a change of scenery]
to change your air, to Paros and to Naxos.

We'll also go fishing down to Lolantonis,
And when the weather turns breezy, I'll have you at the helm.
And at the Fine Sand [a local beach], I'll be flirtatious
Yes, I'll be flirtatious, there at the Fine Sand.

We'll go touring the islands, just to entertain you.
At MyKonos and [another island], we'll go crazy with swimming.

The evenings without a doubt, I'll dance ballos [a popular
Cycladic dance] with you.

I'll dance ballos with you, oh the evenings without a doubt.

I don't come from noble descent or from a big tradition,
But I enjoy my life well, my little young lady.

To enjoy yourself is not a crime, and to play with the waves,
and to play with the waves, to enjoy yourself is not a crime.

Sobótki - Łowicz

(Poland)



On the eve of June 23rd, the shortest night of the year, the Poles celebrate St. John's Eve or as it was known in Pagan times "Sobótki". Many celebrations include music and dancing, fireworks, boat parades and lighting bonfires. In some regions women were celebrating the shortest night separately from men. Women were throwing herbs to the fire - hoping that it would protect them from evil. Single women make wreaths from herbs and floated them down the river hoping that their future husband would find it and fall in love with them. It was called "Throwing of wreaths" (Rzucanie Wianków), while the men were jumping through the fire to test their strength and courage. Even today

the traditional candle-lit wreaths are floated on the Vistula in Krakow during the St. John the Baptist feast - together with fireworks and bonfires to commemorate the holiday. Richard Schmidt choreographed this dance in 2011.

Pronunciation: Soh-BOOT-key (derived from the Polish word for Saturday – Sobota)

Music: 3/4 meter

Formation: Individual dancers in a circle facing center, arms extended sdwd, parallel to the floor. Hands are not joined.

Steps & Styling: Non-partner dance done to a "chodzony" (walking) melody, the precursor to the Polonaise.

Walking Step: Wt on L in preparation for ct 1, very gently bend L knee while extending R fwd with toes just above floor, knee slightly bent until leg is straight (ct &), step fwd firmly on ball of R, straightening L knee (ct 1), (Note: This step is the longest one in relation to the next two steps); step fwd on ball of L (ct 2); step fwd on ball of R (ct 3). Continue Walking Step using opp ftwk. Can also be done beg with L. This step can be done fwd, bkwd and sdwd.

Cross Step: Using the basics of the Walking Step, cross L behind R (ct1), straighten both knees so the R leg is fully extended with pointed toes across the front of L (ct 2); hold (ct 3).

Floating Steps: Beg with R, on slightly bent knee, move up onto tiptoes and take 6 small steps per measure (2 steps per ct) keeping the movement fluid and flowing (imagine carrying a glass of water on your head). Step can also be done beg with L.

Meas	3/4 Meas	Pattern
		INTRODUCTION
1-2		No Action
3-4		Two Walking Steps, beg R, moving CCW in a small individual circle.
	I.	PART I. Fig 1.
1		Walk R-L-R, making a full turn to R while traveling R (CCW).
2		Face ctr, ft side by side, make a deep knee bend.

- 3-4 Repeat meas 1-2.
- I. PART 1. Fig 2.
- 1 One Walking Step, beg R, travelling R (CCW).
- 2 Dance 1 Cross step.
- 3-4 Repeat meas 1-2.
- 5-8 Four Walking Steps, beg R. travelling L (CW).
- 9-10 Repeat meas 5-6.
- 11-12 Two Walking steps, beg R, moving R (CCW) in a small individual circle.
- PART II
- 1-8 Join hands to close circle. Seven Walking Steps, beg R, to R (CCW), raise joined hands up in meas 5, down in meas 6 until parallel to floor (meas 1-7); continue with one more Walking Step CCW, beg L, R (cts 1-2); turn L to face CW step L bkwd, pointing R fwd, hands continue to be parallel to floor (ct 3).
- 9-16 Six Floating Steps (36 small steps total) fwd. Make circle smaller by travelling diag twd ctr of circle as arms move to V-pos (meas 9-10); raise both arms up over head (meas 11); keeping hands joined, put R hand on your L shldr (your L hand will end on L shldr of dancer ahead of you) (meas 12); continue to travel in this position (meas 13-14); turn $\frac{1}{4}$ turn CW to face ctr, keeping feet together and raise arms overhead (meas 15); beg L, take 1 Walking Step bkwd, to enlarge circle and release hands (meas 16).

Sequence: Intro, Part I, II, I, II, I – Singing happens whenever Part I is being danced.

Presented by Richard Schmidt

Sobotki – Lyrics

Wianku, wianku ruciany,
Na sobótki zwijany,
Zwijalam cię ranna rosą,
Niech cie fale darmo niosa,
Wianku ruciany.

Płynie rzeka, Hej płynie,
Po łowickiej dolinie,
Rzuce wianek ten daleko,
Niech popłynie razem z rzeką, wianek ruciany.

Wodo, wodo daleka ,
Nie zaganiaj wianeczka,
Niech go złapie chłopak luby,
Niech się spełnia wieczne śluby,
Wianku ruciany.

Sobótki

Wreath, oh my flower wreath
Woven for Sobótki*

I wove you at dawn (literally: when there is morning dew)

Let the waves carry you freely

Oh, my flower wreath.

The river runs, hey runs

Through the Łowicz valley (a beautiful area west of Warsaw)

I will throw this wreath far

Let it float with the river, my flower wreath.

Water, my water far away

Don't chase out my wreath

Let my loving suitor catch it

Let the everlasting marriage happen

Oh my wreath.

** The word "ruciany" is translated here as "flower" but actually it consisted of flowers, twigs and leaves. It was worn only by bachelorettes.*

Dol'ava Karička

known among Boyko and Prešov Rusyn communities , late 19th century

This is a women's leftward circle dance in 3 parts. The "karička" is most elaborate among Slovak populations, but variants were found throughout the Carpathians and to the east. My grandfather observed this dance from a Boyko settlement in what is now southern Poland while stationed on the Austro- Russian border in the 1890s. The music is titled "Zahraj, Zabubney" and played by the university group "Pol'ana" from Akademičský Zvolen, central Slovakia.

Pronunciation: DOLE'-ah-vah CAR-ich-ka (slight pause at apostrophe)

Music: 4/4 meter, phrase structure ABB of 6 measures each, repeated 3 times

Formation: Hands low (V-position)

Steps &
Styling:

Meas	4/4 meter	Pattern
4		Introducton. No action.
	I.	Figure I (dance starts with solo voice)
1		Single csardas L & R - step L (ct 1), close R no weight (ct 2), and reverse (cts 3-4).
2		Repeat meas 1.
3		Grapevine L L to left (ct1), R cross fwd (ct 2), L to left (ct 3), R cross behind (ct 4).
4		Double csardas L - side L (ct1), close & step R (ct 2), side L (ct 3), close R no weight (ct 4).
5		Grapevine R - R to right (ct 1), L cross fwd (ct 2), R to right (ct 3), L cross behind (ct 4).
6		Double csardas R (reverse meaas. 3).
	II.	Figure II
1		Sway left onto L (ct 1,2) , sway right onto R (ct 3,4), feet apart
2		Repeat meas. 1 (cts 1-4)
3		4 fast rida to L - L to left ct and, R cross fwd ct 1 repeated 3 more times (cts and-1-4).
4		Repeat meas. 3 in same direction (cts 5-8).
5		Drop hands, turn out from circle to left in 4 steps L,R,L,R to face center (cts 1-4).
6		Single csardas L (cts 1,2), single csardas R (cts 3,4), as in Meas 1, Figure I above.
	III.	Figure III.
1		Run 4 steps to left L,R,L,R (cts 1-4).
2		Repeat meas. 1 (cts 5-8)
3		Stamp-steps L & R – step L to left (ct 1), R next to L (ct and), L fwd in LOD (ct and) hold (ct 2), step R in LOD (ct 3), L next ot R (ct and), R fwd

(ct 4) these are heavy stamping steps with
sound!* see note below -

emphasis and

- 4 Drop hands, leaping run steps, turning left one complete turn and rejoin hands (cts 1-4)
- 5 Repeat meas. 3 moving to right (cts 1-and 2, 3-and-4)
- 6 4 Leaping run steps to right L,R,L,close R, ending facing center

Sequence: I, II, III – done twice to end the music

* Note: An optional scuff of the free foot can be added to each three-step in meas. 3:
L-R-L, L scuff, R-L-R, R scuff, to have four beats emphasized (1, &, 2, &, 3, &, 4, &).

Presented by Andy Taylor

Zoriuszka

(Lemko and Prešov Rusyn regions)

A quiet women's dance that Mike's grandfather learned from watching his grandmother do it at special occasions. He was quite the mimic and learned women's dances well. Mike arranged the steps to fit this music. The musicians have kindly given permission to use it for this dance. It is an old Slavic song dated back to medieval times, similar to some choral songs from this region. Includes elements of Slovak and Ukrainian song style, where reverb from other mountains comes back.

Pronunciation: Zor-yush-ka (Mike's family's local dialect – in Lemko, Zor-yuz-ka)

Music: 4/4 meter *Triglav* from Szczecin in Poland (email: igor.gorewicz@gmail.com).

Formation: Circle, facing ctr, hands vary, Fig I - back basket, L arm under.

Steps & Styling: Hand hold changes with each figure.

Rida step (upbeat): Step on ball of R to R (ct 1); step L across R (ct &); repeat. Can be done with opp ftwk. Subtle rise & fall.

Ball-Flat rotating: Step R behind L, step on ball of R (ct 1); step L front of R (ct &); repeat 3 times. Done with opp ftwk.

End Step B: Step (ct 1); touch (ct 2); step (ct 3); touch to go in same direction (ct 4).

Meas	4/4 meter	Pattern
4	Introduction. During male vocal and first phrase, slight sway R and L in place.	
	I.	Short step. Back basket hold, L under.
1	Step R to R (ct 1); step L beside R (ct 2); step R to R (ct 3); step L beside R (ct 4).	
2	Continuing to move sideways R, sway is back to front facing ctr: Step R back (ct 1); sway L fwd (ct 2); repeat cts 1-2 (cts 3-4).	
3	4 Rida steps to R (cts 1, &, 2, &, 3, &, 4, &).	
4	Step R to R (ct 1); touch L beside R (ct 2); step L to L (ct 3); step R beside L (ct 4).	
5-8	Repeat meas 1-4 with opp ftwk and direction.	
9-16	Repeat meas 1-8.	
	II.	Long step. Hands in V-pos.
1	Step R back (ct 1); step L beside R (ct 2); step R back (ct 3); step L beside R arms dropping to V-pos (ct 4).	
2-3	Repeat Fig I meas 2-3.	
4	Face direct side, step R fwd (ct 1); touch L beside R (ct 2); step fwd L (ct 3); touch R beside L (ct 4).	
5	Roll onto R heel-to-toe (ct 1); heavy step L beside R (ct 2); repeat (3-4).	
6	Sway side to side facing R, R to side, step L toward ctr, repeat.	
7	Repeat meas 3.	
8	Step R facing ctr (ct 1); touch L beside R (ct 2); step L facing L (ct 3); step R beside L (ct	

- 4).
- 9-11 Repeat meas 5-7 with opp ftwk and direction.
- 12 Step L fwd (ct 1); touch R beside L (ct 2); step R fwd (ct 3); touch L beside R (ct 4).
- 13-15 Repeat meas 5-7 with opp ftwk.
- 16 Step L facing ctr (ct 1); touch R beside L (ct 2); step R to R (ct 3); step L beside R (ct 4)
- III. Ball-Flat rotation. Hands/fists on hips.
- 1 Repeat Fig II meas 5, moving into ctr.
- 2 Four steps, R-L-R-L, swaying while backing out from ctr.
- 3 4 ball-flat steps, turning R individual circle to face ctr.
- 4 Step R to R facing ctr. (ct 1); touch L beside R (ct 2); step L (ct 3); step R beside L (ct 4)
- 5-8 Repeat meas 1-4 with opp ft wrk.
- 9-16 Repeat meas 1-8.
- Sequence: Once through the dance as described.

Presented by Andy Taylor

Zoriuszka Lyrics

- | | |
|---|--|
| Oj, zaria ty, zoriuszka, zoriuszka wiecz'erniaja | 7 - Tak po etaj-ta dosteczkie, da nikto nie chazewał |
| Oj, liuli, liuli, zoriuszka wieczerniaja | Oj, liuli, liuli, da nikto nie chazewał |
| 2 - Zoriuszka wieczerniaja, sołnyszka waschożeje | 8 - Da nikto nie chaz'ewał, nikawo nie wazewał |
| Oj, liuli, liuli, sołnyszka waschożeje | Oj, liuli, liuli, nikawo nie wazewał |
| 3 - Wysako sounce wschadi a dalioka swietila | 9 - Pierieszol da Lioniuszka, pierieszol Wasiliewicz |
| Oj, liuli, liuli, a dalioka swietila | Oj, liuli, liuli, pierieszol Wasiliewicz |
| 4 - I na lies I na polie, I na sinieje morie | 10 - Pierewioł za saboju maładoju baryniu |
| Oj, liuli, liuli, I na sinieje morie | Oj, liuli, liuli, maładoju baryniu |
| 5 - Tak na siniem-ta morje, tam liażała dosteczka | 11 - Maładuju baryniu, da Ninu Wasiliewnu |
| Oj, liuli, liuli, tam liażała dosteczka | Oj, liuli, liuli, da Ninu Wasiliewnu |
| 6 - Dosteczka dubowaja, pieriekladka sasnowaja | |
| Oj, liuli, liuli, pieriekladka sasnowaja | |

Hegi

(Basque Provinces)

Hegi is a member of the jautziak, mutxikoak, saltos or sauts dances, referring to the types of short step patterns. Each pattern has a name descriptive of its action. There are varying styles of dancing this dance. The style from Valcarlos in northern Navarra is presented here. One finds Hegi danced throughout the Basque Provinces in Spain and France and among the Basque-American diaspora and groups. In practice, this dance is leader-called, much like a square dance. The choreography set forth below fits the piece of music listed. Roo learned this dance during her research trip to the Basque Provinces in ?????.

Pronunciation: HEH-gee

Music: 2/4 meter

Formation: Individuals in a circle or around the edges of the dance space. The dance progresses both CCW/LOD and CW/ROD. There is no contact between the dancers.

Steps & Styling: Navarese style of dancing is with small hops and leaps as well as walking steps. Dancers carry their weight over the front or balls of the feet and usually have their toes turned outward. Note: there are other styles of dancing this dance and some of the step patterns. Usually, dancers knowing different styles have no problem dancing together. Step patterns always begin with the outside foot in relation to the center of the circle.

Meas	2/4 meter	Pattern
I.	Pika (PEEK-ah): "sharp."	
1	Step R (ct 1); step L, bring R slightly in front (ct 2); step R toe, slightly behind (partial wt) (ct &).	
2	Step L (limp) (cts 1-2). Can also be dance with opp ftwk and direction.	
II.	Ebats (AA-bahts): makes a half turn CW or CCW.	
1	Leap onto R, making 1/2 turn CCW to face ROD (ct 1); bring L instep to R heel (ct &); leap onto L bringing R instep to L heel (ct 2); leap onto R bringing L instep to R heel (ct &).	
2	Step L toe, slightly behind (partial weight) (ct Uh); step R (cts 1-2).	
III.	Pika & Ebats ROD/CW w/opp ftwk.	
IV.	Pika bietan (Peek ah, bee aa atan) pika by 2 or two times.	
1	Step R (ct 1); step L, bring R slightly in front (ct 2); step R toe, slightly behind (partial wt) (ct &).	
2	Step on L (limp) (cts 1-2).	
3-4	Repeat meas 1-2.	
V.	Ebats (AA-bahts): makes a half turn CW or CCW.	
1	Leap onto R, making 1/2 turn CCW to face ROD (ct 1); bring L instep to R heel (ct &); leap onto L, bring R instep to L heel (ct 2); leap onto R, bring L instep to R heel (ct &).	
2	Step on L toe, slightly behind (partial wt) (ct Uh); step R (cts 1-2).	

- VI Pika Bietan & Ebats to RLOD/CW with opp ftwk.
- VII. Lauetan Erdizka (LOU as in loud, a-tahn AIR-deez-kah): “four half turns”; also called erdizka lauetan. Dance four Erdizka steps facing the center of the circle, beginning R.
- VIII. Erdizka (AIR-dis-kah): Half turn.
- 1 Hop on L, bring R in front (ct 1); leap onto R (ct &); step L slightly behind R (ct 2).
- 2 Leap onto R (ct 1); step on ball of L, slightly behind R (ct &); step R, slightly across L (ct 2).
- IX. Erdizka, Fig VIII. w/opp ftwk and direction, moving RLOD.
- 1 Hop R, bring L in front (ct 1); leap onto L (ct &); step R slightly behind L (ct 2).
- 2 Leap onto L (ct 1); step on ball of R slightly behind L (ct &); step L across R (ct 2);
- X. Repeat Erdizka LOD, Fig VIII. and RLOD, Fig IX.
- XI. Jautzi (EEE-out-see): jump (also spelled zautzi) “jump”; also called zote. Note: In Hegi Jautzi is used rather than zote.
- 1 Step R (ct 1); bring L instep to R heel (ct &); step L toe slightly behind (partial wt) (ct Uh); step R (“limp”) (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- XII. Repeat Erdizk, Fig VIII.: Half turn.
- XIII. Dobla (DOUGH-blah): “double back,” the symmetrical opposite is called jautzi or zote. Repeat Jautzi, Fig XI. with opp ftwk and direction.
- XIV. Repeat Erdizka, Fig IX. (Begin hopping on R bringing L in front.)
The dance repeats from the beginning or end the second time through with Antretxanta ta fini, Fig XIV, replacing part of the last Erdizka.
- XV. Antretxanta ta fini AHN-tray-shaw-tah ta FEE-nee): “entrechat and finish.”
- 1 Three jumps in place (cts 1, &, 2).
- 2 Two jumps in place (cts 1, 2).
- Sequence: Figs I through XIV twice, on second time Fig XV can replace part of Fig XIV.

Presented by Roo Lester

Dance Cues:

Pika, ebats	(to the R in LOD)	} <i>Danced 2 times</i>
Pika, ebats	(to the L in RLOD)	
Pika bietan, ebats	(to the R in LOD)	} <i>Danced 2 times</i>
Pika bietan, ebats	(to the L in RLOD)	
Lauetan erdizka	(to R, to L, to R, to L	
Jautzi, erdizka	(to the R in LOD)	} <i>Danced 2 times</i>
Dobla, erdizka	(to the L in RLOD)	

The dance repeats

Dance antretxanta ta fini replacing the last part of the last erdizka step at the end.