

the LAGUNA FOLK DANCERS



welcome you!

SYLLABUS

2007

price \$3.-

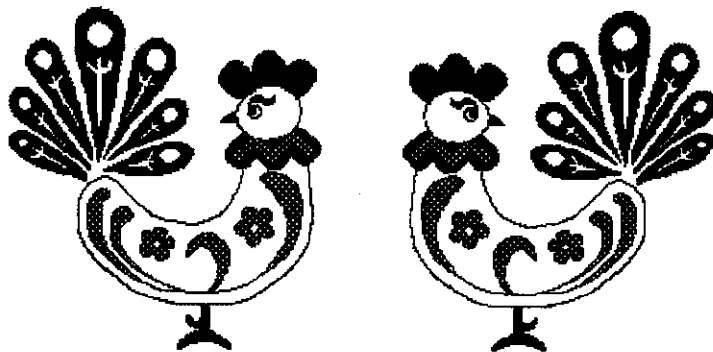
LAGUNA FOLKDANCERS FESTIVAL 2007 SYLLABUS

George A. Fogg

Betty Fair aka Bury Fair	3
The Blaydon Races	4
The Bonny Cuckoo	5
Circle Waltz	6
Cockle Shells	7
Drapers Gardens	8
The Hop Ground	9
Knole Park	10
Leaving of Liverpool	11
Love, Port & Sherry	12
The Midnight Ramble	13
Old Wife Behind the Fire	14
The Ragg	15
Rakes of Rochester No. One	16
Rufty Tufty	17
Swiss Allamande	18
A Trip to Town-O	19
The Two Cousins	20
Walpole Cottage	21
Well Done Jack	22
Yellow Stockings	23
The Young Widow	24

Lee Otterholt

Joc de brîul	25
Kitko Zelena (Pravo rodopsko horo)	26
Kučevačko kolo	27
Kurvo	28
Mia Kori	29
Sîrba de la Videle	30
Syrtós paros	31
Tsirigótikos	32
Valle e Qemalit	33
Valle Kosovare	36
Vlaško za pojas	37



NOTE: The teachers will decide at the festival workshops which of these dances will be taught.

George A. Fogg

George A. Fogg was born in Newburyport, Massachusetts, and raised in the neighboring town of Salisbury. George began English dancing with the Country Dance Society, Boston Centre, Inc. In 1968, when the leader and principle teacher retired, the Appalachian Mountain Club's Country Dance Society "Cardigan Dance/Hiking Weekend" held near Bristol, New Hampshire, needed another teacher/leader. George was selected and has been teaching English Country Dance ever since. For his years of service to the organization, George was made a "Life Member" of the Country Dance Society, Boston Centre, Inc.

George is well known as a regular at the Mainewoods Dance Camp, whether he's on the staff or helping in the kitchen or wherever needed and teaching a dance or two at the evening parties.

He has been the Dancing Master at the Hartford Playford Ball in Hartford, Connecticut, Sudbury Militia Balls at the Wayside Inn in Sudbury, Mass., and the Billerica Colonial Minutemen, Billerica, Mass. He holds membership in several dance organizations, including the Country Dance and Song Society of America (CDSSA, Haydenville, Mass.), Country Dance Society (CDS, Boston Centre, Inc.), English Folk Dance & Song Society (London, England), New England Folk Festival Association (NEFFA). He has produced over forty Christmas Country Dance Balls and George Washington Birthday Balls. In addition to teaching hundreds of "one-night stands," George has taught two dozen organizations, a dozen dance camps, and several workshops. He has also reconstructed Early American dances and steps and has published several folk dance-related books.

George is particular about finding great recordings for the dances he teaches, so the music is often a beautiful experience in itself. He has a talent for teaching style with a wry smile, and, with his thick New England accent, has a real knack for getting you into the spirit of these dances.

Contact information (2007): (617) 426-1048 georgedance@earthlink.net

Lee Otterholt

Lee Otterholt, born in the US of Norwegian-American parents, lived and worked most of his life in Norway as a professional dancer, dance teacher and choreographer. He founded and led the Center for International Folk Dance in Oslo, Norway. He was a professor of folkloristic dance at the Norwegian National College of Ballet and at the University College of Oslo and was a teacher of dance at the Follo Arts High School. He established 4 still-active folk dance clubs and 3 performing groups in Norway and led them to festivals in Greece, Bulgaria, Turkey, the Middle East and Hungary. He has also produced teaching materials (videos, books and CDs) for teaching folk dance to children and young people in the Norwegian school system.

The last 10 years Lee has been active on the international scene, teaching Balkan and international folk dances at festivals in Europe, the US and East Asia and leading folk dance tours and cruises to Norway, Greece, the Danube, Alaska, the Adriatic Coast of Croatia and on the Mekong River in Vietnam and Cambodia. He has a professional education in choreography and dance and, in addition to choreographing folk dance for both amateur and professional ensembles in Europe, has choreographed other forms of dance for the professional stage theaters and on national television and was one of the choreographers of the Opening Ceremony of the Winter Olympic Games in Lillehammer, Norway in 1994. He moved to Laguna Beach, California in the summer of 2003 and now makes it his home.

Lee's teaching emphasizes style: dancing well, not just "getting the steps." Whenever he can, he also tries to bring improvisation, self-expression and spontaneity back into the folk-dancing traditions where these elements are a central part of the tradition. He never loses sight of the fact that we recreational folk dancers dance because it is fun, and because these dances mean something to us - just as they were fun and meant something to the village dancers before us!

Contact information (2007): (949) 715-9788 Leeotterholt@yahoo.com

Betty Fair aka Bury Fair

Formation: Longways – Triple Minor.

Source: Keller, V. W., Kate & George A. Fogg. *Country Dances from Colonial New York, James Alexander's Notebook, 1730.*

Music: Barnes, Peter. *English Country Dance Tunes. (Play "Bury Fair".)*

Keller, V. W., Kate & George A. Fogg. *Country Dances from Colonial New York, James Alexander's Notebook, 1730*

CD: Bare Necessities: *Favorites of the Boston Centre, Volume 1.*

The Dance: AA BB CC DD

A1 1-4 1st Man Cast Off & fall between the 3rd couple – faces up while 1st Woman Cast Off & ends between 2nd couple – faces down.

A2 1-4 Join hands in line Forward & Back a Double.

B1 1-4 Circle three hands Left at top & bottom once round.

B2 1-4 Circle Back Right.

C1&2 1-8 1st Man Hey with 3s passing 3rd Woman Right shoulder
AS 1st Woman Hey with 2s passing 2nd Man Right shoulder.

D1 1-4 1st Couple meet in the middle Lead Down through 3s & Cast Up one place.

D2 1-4 1st Couple Lead Up through 2s & Cast off one place.

Original Text from James Alexander's Notebook:

Betty Fair

Cast off, fall in 2d Couple, Ly in 1st

[lead] up, hands, O, back [rest of text is lost]

Note from *Country Dances from Colonial New York, James Alexander's Notebook, 1730.*

With directions to the active man, this fragment is the opening of "Bury Fair." Alexander's title, "Betty Fair," is quite clear. He may have misread a handwritten title or perhaps deliberately renamed the dance for a local individual, possibly for his four-year-old daughter, Elizabeth. The dance first appears in *The Dancing Master* (1698).

Notes from Marjorie Fennessy's letter dated 18 April 1993: . . . *Playford Part II 1696 (supplement to the 9th edition) . . . in the note book it says that the 1st couple cast off in (in bar 1) and ye man fall back between ye 3rd co. ye woman between ye 2d. co., Then takes hands fall back meet up again, etc.*

Presented by George A. Fogg at the Laguna Folkdancers Festival 2007

The Blaydon Races

Formation: Big Circle. Men with partner on his right-hand side.

Source: *Community Dances Manual 5.*

Let's Dance – Country Style.

Swing Partners.

Deviser: William Scott of Hexham.

Record: *Barn Dance.* BR 1.

Barn Dance Sing-a-long. BR 8.

Houghton Band Plays Your Requests. FE 040.

Music: Barnes, Peter. *English Country Dance Tunes 1.*

Community Dances Manual 5.

Tune: *The Blaydon Races.*

The Dance: 6/8

1-8 All into the Center & Back, twice.

9-16 Ballroom hold or two hands: 2 Chassé in & 2 out; take ballroom hold & two-step turning in line of direction into

17-24 Promenade.

**24-32 Men move forward to next lady (ladies hold back & wait for them)
Balance and Swing - ending in big circle again with lady on man's right.**

Words which may be sung from 17-32:

*O my lads you should have seen us gangin',
Passing the folks along the road just as they were stannin'.
There were lots of lads and lasses there, all with smilin' faces.
Gangin' along the Scotswood road to see the Blaydon Races.*

The Bonny Cuckoo

Formation: Longways – Four Couples. All Proper.

Source: *CDSS News, Issue 69*, March/April 1986.
Ticknor, Gail, *Gail's Maggots*. 1996.

Devisor: Gail Ticknor, Williamsburg, VA. 1985.

Cassette: The Assembly Players. *Playford from the New World*.

CD: Bare Necessities. *More Favorites of the Boston Centre, Volume 2*.

Music: Barnes, Peter. *English Country Dance Tunes*.
Ticknor, Gail, *Gail's Maggots*. 1996

Tune: *Si Beag Si Mhor*, aka "The Bonny Cuckoo" or "The Hills of Habersham."

The Dance: 3/4 In two parts.

Part I

- 1-4 1s Lead Down the Centre just below the 3d couple & Cast Up into 2nd couple's place, 2s dance up.
- 5-8 1s change places by the Right Hand, then change place along the line, with original 3s by the Left Hand, (The changes are half turns.)
- 9-12 4s Lead Up the Centre to just above the original 3s (who are in 2nd couple's place) & Cast Off (down) one place, 1s dance down.
- 13-16 4s change places by the Right Hand & then change places along the line with the original 3s Left Hand (who are above.) (The changes are half turns.)

Part II

- 17-20 All Join Hand & Circle Left (4 bars)
- 21-22 All Balance Forward and Back, (drop hands)
- 23-24 Woman Balance Forward & Back, moving one place to their Right & at the same time Men Balance Back & Forward moving Left one place
- 25-28 All Join Hands & Circle Right
- 29-30 All Balance Forward & Back
- 31-32 All Two Hand Turn Partners to all finish progressed & proper.
(2s & 4s two hand turn ONCE as 1s & 3s two hand turn halfway.)

Presented by George A. Fogg at the Laguna Folkdancers Festival 2007

Circle Waltz

Formation: Big Circle. Lady on right-hand side of man.

Source: *Community Dances Manual 2.*

Community Dances Manual 5.

Kennedy, Douglas, ed. *Community Dances Manual Books 1 - 7.*

Music: *Barn Dance* BR1

Or any 32 bar waltz such as "Star of the Country Down."

The Dance:

- A. Taking hands, balance In & Out. Each man bring LEFT-hand woman across in front of him to his Right-side. Repeat four (4) times.
- B. With fourth person. Take both hands, Sway In; Sway Out & Turn Single Inwards.
Take both hands again. Sway Out & In & Turn Single Outwards.
In ballroom hold 2 Waltz Chassé in, 2 Waltz Chassé out & Waltz LOD end opening into a big circle again. Repeat ad lib.

Cockle Shells

Formation: Longways – Duple Minor. (Originally a Triple Minor)

Original Source: *The Dancing Master*. 11th ed (1701)

Source: *Retreads 17th and 18th Century Dances. No. 8*. Charles Bolton, ed.* ©

CD: Bare Necessities. *By Choice*. Volume 8.

The Dance: AA BB 2/2

- A1 1st Man Right-hand turn 2nd Woman & Left-hand turn his Partner.
A2 2nd Man Left-hand turn 1st Woman & Right-hand turn his Partner.
- B1 1st corners cross; 2nd corners cross, Circle Left halfway & 1st couple Cast Off & face down & 2nd lead into . . .
B2 Double Figure 8. (1st couple crossing down through new second couple below who move straight up the outside to begin, all ending in progressed places.)

NOTE>>Alternate Version from “Retreads No. 1”:

- B2 1st couple Half Figure 8 down through new second couple & two hand turn once and half. (skipping is a possibility)

Original Text

The 1. man turns the 2.wo,with his right-hand, and his Partner with his left _

The 2.cu. does the same-

The 1. man change places with the 2.wo. and the 2. man with the 1.wo. then hand half round cast off – Then the Figure of eight through the 3.cu. and turn your Partner.

Notes: 1. The original was a triple-minor longways set.

2. In this revised version I have omitted the final two-hand turn.

3. The tune was used (without repeats) by Cecil Sharp in *The Country Dance Book* for the dance *The Temple Change*.

*Series edited and produced by Charles Bolton©

Drapers Gardens

Formation: Longways – Duple Minor.

Source: Bentley, Bernard, J. *Fallibroome 2*.
Keller, V. W., Kate, G. Shimer. *The Playford Ball*.
Litchman, W. *English Country Dances*.

Original: Young, H. *The Dancing Master Volume 1, 17th Ed.*

Cassette: *Wild Thyme Plays Fallibroome*. SDL 339

CD: Bare Necessities. *Simple Pleasures, Volume 3*.

Music: Barnes, Peter. *English Country Dance Tunes*.
Bentley, Bernard, J. *Fallibroome 2*.
Keller, V. W., Kate, G. Shimer. *The Playford Ball*.

The Dance: AA BB 3/4 [Preferred tune is “The Margravine’s Waltz, although not original.]

- A1 1st Man & 2nd Woman Set Forward; Turn Single Back to place & Two Hand Turn.
- A2 1st Woman & 2nd Man repeat A1.

- B1 Women Two Hand Turn halfway with neighbor,
Men Two Hand Turn halfway with neighbor,
Circle 4 Hands Halfway & Fall Back.
- B2 Hey, two changes (or with Hands),
1st Couple Lead Up & Cast Off.

Notes from *The Playford Ball*: Drapers were cloth merchants in London & were chartered in 1364. The “garden” was behind their hall & it was a fashionable promenade area.

The Margravine’s Waltz may have been named in honor of Lady Elizabeth Berkeley, Margravine of Brandenburg-Anspach, composer herself. A Margravine (German) is equal to a Marchioness (English).

The Hop Ground

Formation: Longways – Duple Minor

Original: *Preston's Twenty-four Country Dances for the Year 1794* .

Source: Simons, A. *Kentish "Hops"*.

Music: Barnes, Peter. *English Country Dance Tunes II*.

Simons, A. *Kentish "Hops"*.

Cassette: Ring O'Bells. *Ceilidh Saturday Night*. BEE-004

CD: Bare Necessities. *Strong Roots, Volume 9*.

The Dance: AA BB 6/8

A1 1st couple double set to 2d Lady & Circle 3 hands Left.

A2 Repeat with 2d Man.

B1 1st couple cross over, go below 2d couple, who move up, 1s Two Hand Turn once & half to proper.

B2 1s & 2s Right & Left – 4 changes.

Knole Park

Formation: Longways - Duple Minor.

Source: Simons, A. *Kentish "Hops"*.

Original: Vought, 1809

Music: Bishop, *Six New Minuets*, 1788.

Music: Barnes, Peter. *English Country Dance Tunes 1*.

Keller, V. W., Kate & Genevieve Shimer, *The Playford Ball*

Simons, A. *Kentish "Hops"*.

LP: *Juice of Barley-Simple English Country Dances*. CDS-9.

Kentish Hops. KH3.

Cassette: *English Country Dance Music The Boxwood Consort*.t BX101

The Dance: AA BB

- A1** Circle Left Four hands once around,
1st Corners change places, then 2nd Corners change places.
(All progressed & improper)
- A2** Repeat A1. (All home and proper.)

- BI** Couple Lead Down the Centre, Back and Cast Off one place.
(2nd Couple dance up.)
- B2** Whole Poussette (1st Man pushing & 2nd Man Pulling.) (CCW)

Original Text

Hands 4 round & back again, down the middle up again & Poussette.

Leaving of Liverpool

Formation: Longways - Three Couples.

Source: *Ring O'Bells Barn Dance Saturday Night*.

Cassette: *Barn Dance Saturday Night* BEE 001

Music: *Barn Dance Saturday Night*.

The Dance: AA BB

- A1** Join hands along the line go Forward and Back, Top couple keeping near hands joined Swing (gate) the Middle couple up, around & back to place. (3s drop hand with middle couple.)
- A2** Line Forward and Back, 3s Swing (gate) the Middle couple down, around & back to place.
- B1** Ring Six Hands (slipping circle left & right.)
- B2** Top couple Cross Over, go down the outside one place as the middles dance up, that couple cross again, down the outside the 3rd couple dance up & end in 3rd couple's place. Rpt Ad Lib.

Love, Port & Sherry

Aka A Kentish Hop

Formation: Longways for Three Couples.

Devisor: Ron Jones c.1973.

Source: Leaflet: *Fresh Faces, 1974.*

Collected by George A. Fogg. *Felixstowe Folk Fete, 1984.*

Original Source: Jones, Ron. *Fresh Faces.*

CD: Bare Necessities. *By Request. Volume 7.*

Record: *Jigs & Reels* ED 110

Side 1: Tunes: Greenholm & Love, Port & Sherry (6 x 32)

(Ron Jones suggestion)

Ron Jones notes: *For "Bert" Simons, who has researched, the dances of Kent, and published them as "Kentish Hops"*

Music: 3 x 32 Bar Jig

The Dance: AA BB

A1 Middle couple Half Figure 8 up thru top couple

(finish improper) and Right Hand Star at the top.

A2 From improper position Left Hand Star at the bottom (3s)

finish with a Half Figure of 8 thru 3s (lady round lady, gent round gent.)

B1 Top couple Lead Down Centre, skip back & cast to bottom (3s dance up).

*B2 Everybody Double Set R & L & Swing.

N.B. "Cornish Quaker" was tune used 1984.

*B2. Slipping Circle was used. Either works equally well.

The Midnight Ramble

Formation: Longways – Duple Minor.

Original Source: Thompson, Charles & Samuel. *Thompson's Compleat Collection of 200 Favourite Country Dances. Vol 3.* London. Ca.1773.

Reconstructed: George A. Fogg

CD: Bare Necessities. *By Request. Volume 7.*

The Dance: AA BB 2/2

A1 First couple Clap once & Cross Over, go below & Two Hand Turn to Proper.
A2 Second couple Repeat A1.

B1 First couple Cross Over, go below & Half Figure Eight up through 2s.
B2 Right & Left, four (4) changes.

Original Text.

*First Cu. clap hands and cross over below the Second Cu. and turn.
the second cu. do the same.
cross over half figure.
right and left.*

Old Wife Behind the Fire

Formation: Longways – Duple Minor.

Source: Jackson, R. & George Fogg. *A Choice Collection of Country Dances*.

Original Source: *A Choice Collection of Country Dances with their Proper Tunes whereof many never before Published, and in an easier Method to be understood than every yet Printed. Gathered, Composed and Corrected by Many of the Best Masters of this Kingdom. Dublin Printed & sold by John and William Neal in Christ Church Yard. Ca. 1726.*

Reconstruction: George A. Fogg & Rich Jackson.

Music: Barnes, Peter. *English Country Dance Tunes II*.

Barron, Marshall. *Knives & Forks the Complete Neal Collection*.

Jackson, R. & George Fogg. *A Choice Collection of Country Dances*.

CD: Bare Necessities: *Strong Roots. Volume 9*.

The Dance; AA BB – Cut

- A1** 1st Couple Set & Cast Off one place, 2nd couple dance up, & Two Hand Turn to proper.
- A2** 2nd couple repeats A1 – 1s dance up.
- B1** 1st Couple Cross Over, go below one place.
2nd couple Cross Over, go below & all move into four abreast facing up, 2s between 1s.
- B2** Lead Up a Double & back, bend the line, all end improper.
Right & Left - 2 changes.

Original Instructions

old Wife behind ye fire each strain twice

1st cu: sett, cast off & turn both hands in 2d cu: place:

2d cu: ye same in their own places;

1st cu: cross over into 2nd cu: place, 2d cu: ye same into their own places all improper:

All 4 lead abreast to ye top & back, right & left:

Presented by George A. Fogg at the Laguna Folkdancers Festival 2007

The Ragg

Formation: Longways – Duple Minor.

Source: Jackson, R. & George A. Fogg. *A Choice Collection of Country Dances.*

Original Source: *A Choice Collection of Country Dances with their Proper Tunes whereof many never before Published, and in an easier Method to be understood than every yet Printed. Gathered, Composed and Corrected by Many of the Best Masters of this Kingdom. Dublin Printed & sold by John and William Neal in Christ Church Yard. Ca. 1726.*

Reconstruction: George A. Fogg & Rich Jackson.

Music: Barnes, Peter. *English Country Dance Tunes.*

Barron, Marshall. *Knives & Forks the Complete Neal Collection.*

Jackson, R. & George Fogg. *A Choice Collection of Country Dances.*

CD: Bare Necessities. *Simple Pleasures. Volume 3.*

The Dance: AA BB 6/8

- A1 1st Couple Cross Over & go below (2s dance up) & Two Hand Turn once & a half.**
- A2 2nd Couple repeat A1.**

- B1 Right & Left Hand Star (hands across).**
- B2 Set Twice (double setting) & then Right & Left three (3) changes.**

Original Text:

1st cu: cross over and turn in 2d. cu: place:

2d. cu: ye same in their own places:

*All 4 right hands across half round, and left hands back again:
right and left:*

Rakes of Rochester

No. One

Formation: Longways – Duple Minor.

Original: Rutherford, 1750.

Source: Bentley, Bernard J. ed, *Fallibroome Volume 4*.
Simons, A. ed. *Kentish "Hops" (Third Picking.) 1971*

Music: Barnes, Pcter. *English Country Dance Tunes, I*.
Bentley, Bernard J. ed, *Fallibroome Volume 4*.
Simons, A. ed. *Kentish "Hops" (Third Picking)*

CD. Bare Necessities. *Strong Roots, Volume 9*.

The Dance: AA BB 2/4

- A1** 1st Gent Right Hand Turn 2nd Lady (1st corner) & then Partner Left Hand Turn.
- A2** 1st Lady Left Hand Turn 2nd Gent (2nd corner)& then Partner Right Hand Turn.
- B1** 1st Couple Chasse down centre, Back & Cast Off.
- B2** Right & Left – 4 Changes.

Rufty Tufty

Formation: Two Couples – Facing.

Source: Keller, V. W., Kate & Genevieve Shimer. *The Playford Ball*.

Original Source: Playford, John. *The English Dancing Master*. 1651

Reconstruction: Cecil J. Sharp. *Country Dance Book II*.

Music: Barnes, Peter. *English Country Dance Tunes*.

Keller, V. W., Kate & Genevieve Shimer. *The Playford Ball*.

CD: Bare Necessities. *By Choice. Volume 8*.

LP: *By Popular Demand. CDS-6*

The Dance: A B CC In Three Parts

Part I

A Forward a Double and Back a Double & that again.

Chorus:

B Partners Set and Turn Single & that again.

C1 Lead Partner away from set, change hands; Lead Back & Turn Single.

[Cloverleaf Turn Single: Men Turn Single Left & Women Right]

C 2 Lead Opposite away from set, change hands; Lead Back & Turn Single.

[Cloverleaf Turn Single: Men Turn Single Right & Women Left]

Part II

A Side with partner, twice. (C. Sharp siding)

Repeat Chorus: B & CC as in Part I above.

Part III

A Partners Arm Right and Left.

Repeat Chorus: B & CC as in Part I above.

Notes from *The Playford Ball*.

This dance appeared only once in *The English Dancing Master* (1651). The title means a swaggering, casual or helter-skelter, and no song connection can be found. In form the dance is derived from Italian models and the ideas of layout of the dance on the page the figures directly under the music to which they are danced, is similar to that in Arbeau.

Swiss Allamande

Formation: Longways – Duple Minor.

Source: Keller, V. W. Kate, & George A. Fogg. *"No Kissing Allowed in School"*.

Original Source: *Orders for a Dancing School*. Broadside 1784.

Recording: None known.

Music: Thompson, Smal. Ann & Peter, *Twenty-four Country Dances for the Year 1782*.
[1781] London

The Dance: AA BB

- A1** 1-8 Women take hands & 1st woman Lead 2nd & 3rd women in line around behind men.
- A2** 1-8 Men repeat A1 (lead behind women).
- B1** 1-8 1st couple Lead down middle, & Back, & Cast Off, 2nd couple dance up.
- B2** 1-4 All Clap Hands twice with partner (pat-a-cake)
(clap own, partner's right, own, partner's left, and repeat)
- 5-8 All Two-hand turn partner once around.

Original Text

XIX. Swiss Allamande

First, second, and third couples of the ladies join hands and dance round first second, and third gentlemen, they standing close together; then the gentlemen do the same while they return to their place, dance down the ally and back, out at the top, meet in second couple, clap hands, turn your partner, and begin.

Notes from *"No Kissing Allowed in School"*: Walker's dance with the sprightly leads around was bound to be popular with his younger students. It was called "Swiss Allamande" perhaps to distinguish it from its cousin, "Allemand Swiss."

His opening figure was very new in the country dance literature -- the three-around-three figure began to appear in English collections in the mid-1770s. Even in rural Virginia, a dancing master was expected to keep up to date on the latest dance fads.

Broadside housed Virginia Historical Society, Richmond, Virginia.

Presented by George A. Fogg at the Laguna Folkdancers Festival 2007

A Trip to Town-O

Formation: Sicilian Circle.

Original: Friendly, Brooke, Chris Sackett, *Impropriety Country Dances*. 2006.

Devisers: Brooke Friendly & Chris Sackett, 2005.

Music: Barnes, Peter. *English Country Dance Tunes II*.

Friendly, Brooke, Chris Sackett, *Impropriety Country Dances*.

No recording known.

Tune: **The Foxhunter's.**

The Dance: AA BB 9/8

A1 1-3 Right Hand Star (hands across) once round

4 Turn Single LEFT.

A2 1-3 Left Hand Star Back (hands across)

4 Turn Single Right.

B1 1-2 Opposites Right Hand Turn once round

3-4 Partners Left Hand Turn once round.

B2 1-2 With Partners Forward & Back

3-4 Pass-thru Right Shoulder to meet new couple.

Note: I was invited to call a community dance in New York and was looking for easy fun dances. Not knowing of any Sicilian circles in 9/8, Chris and I decided to write one for the trip. Brooke

The Two Cousins

Formation: Double Circle, men on the inside facing partner on outside of circle.

Divisor: Wil van den Berg

Tune: *Paspie Menuet* from Speelmansboek van Tongeren. A. J. Vanpelt de Maastricht 1786-1824.

CD: Wild Thyme. Dutch Crossing. NVS-3CD

The Dance: AA BB

A1 1-4 Partners "side one-quarter" partners gypsy three-quarters clockwise to partner's place.

5-8 All balance forward and back, turn single (Right).

A2 1-8 Repeat A1 back to places.

B1 1-4 All face clockwise (RLOD), take near hand, dance circle & turn in.

**5-8 All dance counter clockwise (LOD) two bars and turn single away.
(Men Left & Women Right).**

B2 1-8 Repeat A 1-4 LOD, then Men turn single AS women cast Left one place back to meet new partner.

* One Quarter Siding: with partner start as in Cecil Sharp siding, curving in to finish right shoulder to right shoulder with partner, men facing in and women facing out. (Use four steps, close with right foot on the fifth pause on the sixth.)

The Dance is also named after two characters in Shakespeare's "*Much Ado about Nothing*" Hero & Beatrice.

Walpole Cottage

Formation: Sicilian Circle - Threesome.

Source: *Community Dances Manual 7.*
Pat Shaw Collection Book 3 – Dances.

Devisor: Patrick (Pat) Shaw.

Music: Barnes, Peter. *English Country Dance Tunes.*
Community Dances Manual 7.

CD: The Assembly Players. *Walpole Cottage.* APCD 0202.
Hold the Mustard. *English Country Dance Favorites.*

The Dance: A B C

Introduction: Forward and back. Note: Introduction is played each time.

- A** Middle persons turn right (halfway, short arm hold) Left hand turn right Contrary Corner, each other right, left to left hand contrary corner, each other right, left hand to left hand partner, each other right, & left hand to right hand partner.
- B** End persons Right & Left Hand Star.
Right hand persons Cast Right into Heys (reels) of three. Middle person begin Hey passing right shoulder.
- C** Forward, Back & Circle six hands halfway.
Forward, Back & Basket of three, open to face new threesome.

Note from *Pat Shaw Collection Book 3 – Dances*

This dance was commissioned for a farewell party given at Cecil Sharp House on 24 May 1963 for Miss Grace Meikle and Miss Leonie Morris. 'Walpole Cottage,' was the name of their house in Chipstead, Surrey.

Well Done Jack

Formation: Longways - Duple Minor (original: Triple Minor)

Source: Shaw, Andrew, ed. *The She Favorite*.

Original: Kynaston, Nathaniel. *Twenty-four New Country Dances for the Year 1718*.

Reconstructed: Andrew Shaw

Music: Shaw, Andrew, ed. "*The She Favorite*".

CD. Bare Necessities. *Strong Roots, Volume 9*.

The Dance: AABB

A1 1-8 Ptns. back-to-back R., then 2-hand turn once and a half round, finishing facing nbr.

A2 1-8 Nbrs. back-to-back R., then 2-hand turn once and a half round, finishing facing ptn.

B1 1-4 Ptns. facing, R. & L. 2 changes, with hands, to original places.

5-8 Ptns. set, then all turn S. R. changing places with nbr. (1st man & 2nd wo. turning S. down/up the middle, 1st wo. & 2nd man casting down/up the outside).

B2 1-4 1st couple down though the cpl below & cast back

5-8 Prns. 2-hand turn.

Source: J. Walsh, J. Hare, *Twenty Four New Country Dances for the Year 1718 dedicated to Richard Waringe at ye Heyes in ye County of Salop..... by Natl. Kynaston*. London. [1718]

Walsh reprinted the dance in *The Second Book of The Compleat Country Dancing-Master, 1719*.

Copy: *The Second Book of The Compleat Country Dancing-Master, 1719*

Yellow Stockings

Formation: Longways – Duple Minor.

Source: Jackson, R. & George Fogg. *A Choice Collection of Country Dances.*

Original Source: *A Choice Collection of Country Dances with their Proper Tunes whereof many never before Published, and in an easier Method to be understood than every yet Printed. Gathered, Composed and Corrected by Many of the Best Masters of this Kingdom. Dublin Printed & sold by John and William Neal in Christ Church Yard. Ca. 1726.*

Reconstruction: George A. Fogg & Rich Jackson.

Music: Barnes, Peter. *English Country Dance Tunes II.*

Barron, Marshall. *Knives & Forks the Complete Neal Collection.*

Jackson, R. & George Fogg. *A Choice Collection of Country Dances.*

CD: Bare Necessities: *Simple Pleasure. Volume 3.*

The Dance: AA BB 9/8

A1 1st Man Turn 2nd Woman twice (or more) with Two Hands.
(crossed hands suggested.)

A2 1st Woman Turn 2nd Man twice (or more) with Two Hands.
(crossed hands suggested.)

B1 1st Couple take both hands & Slip Down for 2 bars, Back & Cast Off.

B2 Right & Left (4) with hands.

Original Text:

1st ma: turn 2d. wo:

1st wo: turn 2d. ma:

1st cu: dance down & back taking both hands,

& cast off into 2d. cu: place:

right & left quite round.

The Young Widow

Formation: Longways - Triple Minor.

Source: Henderson, C. C. *Early American Dances and Music: John Griffiths, Dancing Master 29 Country Dances, 1788.*

Morrison, J.E. *Twenty-Four Early American Country Dances for the Year 1976.*

Original: *A Collection of the Newest and most fashionable Country Dances and Cotillions. The greater Part by Mr. John Griffith, Dancing Master, in Providence.*

Music: Barnes, Peter. *English Country Dance Tunes 1.*

Henderson, C. C. *Early American Dances and Music: John Griffiths, Dancing Master, 29 Country Dances, 1788.*

Morrison, J. E. *Twenty-Four Early American Country Dances for the Year 1976.*

CD: Bare Necessities. *At the Ball. Volume 6.*

Tune: Horace Vincent 's ms tune book c.1809.

The Dance: AA BB C

- A1 1st & 2nd Couple Right Hands Across (star) & Left Hands back.
A2 1st Couple Lead down the centre, Two Hand Turn half-way, Lead Back & Cast Off one place (1s Improper).
- B1 All Double Balancé (Setting).
B2 Circle 6 hands half-way. End w/3s facing down & 2s facing them (up). (1st couple back a pace.)
- C 2s & 3s Double Balancé facing up & down the set (Setting) & Two Changes Right & Left. 1s move forward to begin next round.

Original Text

Cross hands-back again-lead down the Middle, then turn your Partner up again, and cast off-the Gent. Cast off one Co. to the Ladies Side, and the Lady to the Gent. Side Balance all six-set, and go all round-second and third Co. balance in the Middle, opposite to each other-then Half right and left in the middle.

The original housed at The Rhode Island Historical Society, Providence, RI.

Presented by George A. Fogg at the Laguna Folkdancers Festival 2007

Joc de brîul

(Romania)

Joc de brîul ("ZHAWK duh bruh-OOL") is a Romanian belt dance. I learned this dance from Nicu Apetri in the late 1970s.

Rhythm: 7/16 (3+2+2) counted here **long**-short-short or **1-2-3**

Formation: Short lines. Belt hold.

METER: 7/16

PATTERN

Meas

Fig. 1: Traveling R and L

- 1 Facing ctr and moving R (LOD): Step on R ft to R (**1**), hop on R ft while L ft makes small CW circle in front of R leg (2), step on L ft crossed in front of R (3).
- 2-3 Repeat meas 1 two more times.
- 4 Step on R ft to R (**1**), straighten L knee and slap L ft on floor crossed in front of R ft, leaning slightly fwd from waist (2), hold (3).
- 5-8 Repeat meas 1-4 in opp dir w opp ftwk.
- 9-16 Repeat meas 1-8.

Fig 2: Crossing in front

- 1 Facing ctr and dancing in place: Step on R ft to R, R knee bent and L knee lifted in front of R leg (**1**), step on L ft crossed in front of R (2), step on R ft in place (3).
- 2 Repeat meas 1 in opp dir w opp ftwk.
- 3-4 Repeat meas 3-4 of Fig 1.
- 5-8 Repeat meas 1-4 in opp dir w opp ftwk.

Fig 3: crossing behind

- 1-2 Repeat meas 1-2 of Fig 2. Repeat meas 1.
- 3 Step on R ft in place and bring L ft fwd (**1**), hop on R ft bringing L ft around to behind R ft with a circular movement (2), step on L ft crossed behind R (3).
- 4 Repeat meas 4 of Fig 1.

Kitko Zelena (Pravo rodopsko horo)

(Bulgaria)

"Pravo Rodopsko horo" translates to "straight dance from the Rodope area." The first line of the dance-song "Kitko zelena kravena", translates to "green fresh bouquet of flowers." Originally presented by Jaap Leegwater and Bianca de Jong.

Music: Balkanton BHA 10441 Side B, Band 5

Formation: Circle, or open circle; hands joined in "W" pos.

Style: Solemn

METER: 2/4	PATTERN
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Meas

1-10 **Introduction (instrumental)**

Verse - Pravo

- 1 Facing and moving diag R, step on R (ct 1); step on L (ct 2).
- 2 Step on R (ct 1); turning to face ctr, bring L ft near R (ct 2).
- 3 Step on L bkws, away from ctr (ct 1); bring R ft near L (ct 2)
- 4-12 Repeat meas 1-3 three more times.

Instrumental Refrain - To The Center

- 1 Facing ctr, step on R diag fwd R (ct 1); step on L diag fwd R (ct 2).
- 2 Repeat meas 1.
- 3 Big step on R, bend knees slightly (ct 1); stretch knees lifting L off the floor (ct 2).
- 4 Repeat meas 3 with opp ftwk.
- 5-8 Repeat meas 1-4 moving diag R bkwd (out of the ctr of the circle).
Repeat dance from the beginning.

KITKO ZELENA KRAVENA (Bulgaria)

Kitko zelena kravena
Kaži me kitko kaži me

Koi tû e sadil i iprašil
I večerom tû i polival

Polival kitko podvival
Sûs koprinenâ korpitsa

Da ta ne pari slano da
Da ta ne peče sontseno

Translation:

Fresh green bouquet of flowers
Tell me, bouquet, tell me

Who has planted and fertilized you
And who waters you every night

Watered you, bouquet, and bedecked
You with a silk cover

So that the night frost won't harm you
And the sun won't burn you

*Dance description by Lee Otterholt
Presented by Lee Otterholt at the Laguna Folkdancers Festival 2007*

Kučevačko kolo

(Serbian)

Authentic dance motifs from the town of Kucevo in Serbia arranged to this music by Ciga Despotović.

Music: Ciga & Ivon Volume I, Side A, Band 7

Formation: Serbian-style escort hold and/or low handhold ("V").

Style: Dance on full foot with knees slightly bent to cause Serbian style of fine bounce.

METER: 2/4

PATTERN

Meas

Fig 1. "Moving fwd and back in a zig-zag pattern, always progressing R or LOD."

- 1-2 Moving diagonally R toward center with a double-bouncing walk, step R(1), step L (2), turning gradually to face slightly L step fwd on R ft with bent knee (1), step L in place (2), step R in place (&).
- 2-4 Moving diagonally bwd to the R with a double-bouncing walk, step (1),step R (2), turning gradually to face diagonally R, step on L ft, with bent knee (1), step R in place (2), step L in place (&).
- 4-16 Repeat meas 1-4, same dir, same ftwk three more times. (Four times in all.)

Fig. 2. "Hops, bounces and cross-steps"

- 1 Facing and moving LOD, step R (1), hop on R (2), step L (&)
- 2 Turning to face ctr, step R ft to R(1), bringing L ft next to R, bounce twice on both ft together(2&).
- 3-6 Repeat meas 1-2 two more times.
- 7 Repeat meas 1.
- 8 Turning to face center, step R ft to R (1), step on L ft in front of R ft (2), step on R in place (&).
- 9 Repeat meas 8, opp dir and ftwk.
- 10 Repeat meas 8.
- 11 Repeat meas 1, opp dir and ftwk.
- 12 Repeat meas 8, opp dir and ftwk.
- 13-14 Repeat meas 8-9.
- 15-16 Repeat meas 1-2.

Repeat from the beginning and continue until end of music.

Ciga Despotović taught this dance with "escort-hold" on Fig. 1 and low handhold ("V") on Fig 2. If this is awkward, the whole dance could be done in low handhold.

Kurvo

(Serbian Gypsy)

Kurvo is a Serbian style gypsy dance consisting of 4 typical Gypsy dance motifs: Figure 1 is more or less Kocanska Gajda while Figures 2 and 3 are also found in Ciganski Orient.

Formation: Open circle with low handhold ("V").

Music: "Kurvo," Track 6 on "Traditional Gypsy Music from Serbia" by KAL.

METER: 4/4

PATTERN

Meas

Intro: 2 measures

Figure 1:

- 1 Facing and moving to the right: Hop on L ft (1), step on R ft (&), hop on R ft (2), step on L ft (&), hop on L ft (3), still moving to R but beginning to face ctr, step on R ft (&), step on L ft crossed behind R ft (4), step on R ft to R (&).
- 2 Dancing in place: Step on L ft in front of R (1), step on R ft in place (&), step on L ft to L (2), step on R ft in place (&), step on L ft in front of R (3), step on R ft in place (&), click ft together (4), step on L ft in place (&).
- 3-5 Step on R ft in front of L (1), step on L ft in place (&), beginning to turn and dance to R, step on R to R (2), step fwd on L ft (&). *Repeat this sequence one more time during the remainder of meas 3 and continuing through meas 4 & 5.*
- 6 Facing and moving to the right: Hop on L ft (1), step on R ft (&), hop on R ft (2), step on L ft (&), hop on L ft (3), still moving to R but beginning to face ctr, step on R ft (&), step on L ft crossed behind R ft (4), step on R ft to R (e), step on R ft in front of L (&).

Figure 2

- 1 Facing ctr but moving slightly to R: Hop on L ft, twisting R knee to L (1), step on R ft behind L ft (e), step on L ft in front of R (&), repeat 2 more times (2e&,3e&), twisting lower body to face diag L, step on R ft to R (4), step on L ft behind R (e), step on R ft in place (&).
- 2 Repeat Fig. 2, meas 1 w opp dir and ftwk.
- 3 Repeat only cts 3e&,4e& of Fig. 2 meas 1 (1e&,2e&), repeat w opp dir and ftwk (3e&,4e&).
- 4 Repeat only cts 4e& of Fig 2, meas 1 (1e&), repeat w opp ftwk and dir (2e&), with lower body still facing diag R, step on R to R (3), stamp L ft next to R w/o taking wt (&), repeat 3& w opp dir and ftwk (4&)

Figure 3

- 1-2 Facing and moving to the right: walk 3 steps (R,L,R) (1,&,2), turn to L on "&" and walk 3 steps to L (L,R,L) (3&4), turn to R on "&" and walk one step on R ft to R (1), turn to L on "&" and step on L ft to L (2), , turn to R on "&" and walk 3 steps to R (R,L,R) (3&4)
- 3-4 Repeat Fig 3, meas 1-2 with opp dir and ftwk.
(Arms pump "down-and-down and-down-and-down" during this entire third figure.)

*Dance description by Lee Otterholt
Presented by Lee Otterholt at the Laguna Folkdancers Festival 2007*

Mia Kori

(Thracian Greece)

Mia Kori (Mia Kori mia Diavatissa) is a simple three-measure dance (a little like a Pousteno step, but done in 9/8) from the Thracian region of Greece, here with a simple in-and-out refrain added.

Music: Mia Kori mia Diavatissa

Rhythm: 9/8 (1-2, 3-4, 5-6, 7-8-9, or "short-short-short-**long**," counted here as "one-two-three-**four**," and sometimes as "one-two-three-four-and," that is, 1-2, 3-4, 5-6, 7, 8-9.)

Formation: Open circle, leader on R. High handhold ("W.")

Style: There can be a slight hop (čukče) before the step on the "1" of each measure.

METER: 9/8

PATTERN

Meas

1-8 Introduction – no dance

I. SONG VERSE – To the R

1 Facing and moving diag R: Step on R ft to R (1), step on L ft, crossed behind R (2), step on R ft to R (3), step on L ft crossed in front of R (4).

2 Turning to face ctr: Step on R to R (1), step on L ft crossed in front of R (2), step on R ft in place (3), kick L ft fwd, fairly straight L knee (4).

3 Continuing to face ctr and dancing in place: Step bkwds on L ft (1), step on R ft next to L (2), step on L ft crossed in front of R (3), hop on L ft, raising R heel behind you (4).

4-6 Repeat meas 1-3.

7-8 Repeat meas 1-2, but instead of kicking L ft fwd on ct 4 of meas 8, hop on R ft (4) and step on L ft crossed behind R ft (&).

II. REFRAIN - (Moving in and out of the circle)

1 Facing and moving twds ctr: Step on R ft fwd (1), step on L ft fwd (2), step on R ft fwd (3), hop on R ft (4), step on L ft fwd (&).

2 Continuing to face and move twds ctr: Step on R ft fwd (1), step on L ft fwd (2), stamp R ft diag R and fwd, w/o taking wt (3), stamp R ft slightly fwd on floor, w/o taking wt (4).

3 Continuing to face ctr, but now moving away from ctr: Step on R ft bkwds (1), step on L ft bkwds (2), step on R ft bkwds (3), hop on R ft (4), step on L ft bkwds (&).

4 Continuing to face ctr but moving away from ctr: Step on R ft bkwds (1), step on L ft bkwds (2), stamp R ft diag R and fwd, w/o taking wt (3), stamp R ft slightly fwd on floor, w/o taking wt (4).

(5-8) (Repeat meas 1-4 one more time during those instrumental refrains which are 8 meas long – which is not every time but every other time.)

Sîrba de la Videle

(Romania)

Sîrba de la Videle ("SUR-buh duh lah VID-eh-leh") is a Romanian folk dance from the town of Videle. I learned this dance from Nicu Apetri in the late 1970s.

Formation: Open circle (lines) with shoulder hold ("T").

METER: 4/4

PATTERN

Meas

Fig. 1: Heels R and L

- 1 Facing ctr and moving R (LOD): Step on R heel of R, straight knee (1), step on L ft crossed behind R ft, knee bent (&), repeat for cts (2&3&4&).
- 2 Repeat cts 1 & three more times (1&2&3&), step on R ft in place (4), step on L ft in place (e), step on R f in place (&).
- 3-4 Repeat meas 1-2 in opp dir with opp ftwk.

Fig 2: Basic step

- 1 Facing ctr and dancing in place: Step on R ft to R, bringing L ft fwd near floor (1), hop on R ft, bringing heel of L ft almost to front of R shin and then fwd again (&), repeat with opp ftwk (2&); still facing ctr but now moving to R: step on R ft to R (3), step on L ft crossed behind R ft (&), repeat cts 1& (4&).
- 2 Repeat meas 1 in opp dir with opp ftwk
- 3-4 Repeat meas 1-2.

Fig 3: side-behind-side-hop

- 1 Repeat cts 3&4& of Fig 2 to R (1&2&), repeat to L (3&4&).
- 2 Repeat meas 1.

Fig 4: Scissors

- 1 Repeat cts 1&2& of Fig 2 (1&2&), plus 4 scissors steps: step on R ft in place and move L ft straight fwd, sole of the ft just above the floor (3), step on L ft. in place and move R ft straight fwd, sole of the ft just above the floor(&), repeat cts 3& (4&).
- 2 Repeat meas 1.
- 3-4 Repeat meas 1-2.

Sequence of dance: Fig. 1,2,3,4, 2,1,2,3,4,2,1,2

Syrtós paros

(Greece)

A typical island-style syrtós from the island of Paros.

Music: any island syrto

Formation: Open circle, leader on R with high handhold ("W").

Style: Pronounced and characteristic up-and-down movement.

METER: 2/4

PATTERN

Meas

(The leader may start anywhere in the music.)

I. FIRST FIGURE ("traveling step")

- 1 Facing and moving to the R (LOD): step fwd on R ft (heel first) (1), step on ball of L ft slightly crossed behind R (&), step fwd on R ft (2).
- 2 Continuing to face and move to the R (LOD): step fwd on L ft (heel first) (1), step fwd on ball of R ft (&), step fwd on L ft (2).

Repeat until leader signals for a change to "in-and-out step."

Steps must have characteristic UP-down-UP-down lilt!

II. SECOND FIGURE ("in-and-out step")

- 1 Facing center: Step fwd (twd ctr) on R ft (1), step fwd (twd ctr) on L crossed slightly in front of R ft, twisting lower body slightly to R (2), pushing off from L ft, step back on R ft in place, turning lower body back to facing ctr (&).
- 2 Step bkwns (away from ctr) on L (1), step bkwns (away from ctr) on R ft, crossed behind L ft, twisting lower body slightly to R (2), pushing off R ft, step on L ft in place; turning lower body back to facing ctr (&).

Repeat until leader signals change back to traveling step.

Steps must continue to have characteristic up-down movement.

Leader repeats each figure as many times as he or she pleases, generally phrasing the transitions to fit the music phrases. The leader calls the transitions with eye contact, hand signals and a hearty "opa!"

Variation: Transitioning from traveling step to in-and-out step and back again, the leader (and the other dancers) may choose to take a single step on the L ft (on ct. 1) and hold it, with the R ft lifted behind the L ft, ready to step fwd on the R ft on the first step of the new figure.

Tsirigótikos

(Greece)

Tsirigótikos ("tsi-ree-GHOH-tee-kohs") is a syrtos from the Ionic island of Kytherá. A faster and more energetic version is done on the Cyclades islands.

Formation: Open circle, leader on R with shoulder hold ("T").

Style: Sedate.

METER: 4/4

PATTERN

Meas

I. Figure 1 (Basic step – on verse)

- 1 Facing slightly R and moving to the R: step on R ft back and to the R (1), step on L twd ctr in front of R (&), repeat (2&), step on R ft to R (3), lift L ft very low in front of R ft (&), turning slightly L of ctr, step on L ft to L (4), lift R ft very low in front of L (&).
- 2 Repeat meas 1

II. Figure 2 (fancy step – on refrain)

- 1 Repeat cts 1&2& of Fig 1 (1&2&), turning to face slightly L of ctr, small leap onto R ft to R while bringing L ft to position lifted behind R ft (3), step to L on ball of L ft (&), step on R ft crossed in front of L (a), step on L ft to L (4), lift R ft very low in front of L (&).
- 2 Repeat meas 1.

Cyclades version of Tsirigótikos (faster music – more energetic dancing)

I. Figure 1 (Basic step – "walking" – on verse)

- 1 Facing diag R and moving to the R: walk 5 steps forward (1&2&3), lift L leg fairly high in front of R, knee slightly bent (&), turning diag L of ctr, step on L ft to L (4), lift R leg fairly high in front of L, knee slightly bent (&).
- 2 Repeat meas 1

II. Figure 2 (fancy step – on refrain)

- 1 Twisting lower body slightly L of ctr, take wt on both feet, about 1 foot apart (1), hop on R ft (&), step on L ft crossed in front of R, lower body is now twisted slightly R of ctr (a), repeat 1&a (2&a), turning to face slightly L of ctr, small leap onto R ft to R while bringing L ft to position lifted behind R ft, knees close together (3), step to L on ball of L ft (&), step on R ft crossed in front of L (a), step on L ft to L (4), lift R ft in front of L (&).
- 2-4 Repeat meas 1 3 more times. (As long as the refrain is played/sung.)

Leader could repeat each figure as many times as he or she pleases, but generally the transitions follow the music so that the more energetic 2nd figure coincides with the more energetic part of the music (the refrain).

Valle e Qemalit

(Albania)

An Albanian style dance I learned from Ben Koopmanschaap.

Pronunciation: (VAH-leh ay kchay-MAH-lee)

Music: "Valle e Qemalit"

Formation: Long line. Palm-to-palm, hands high, elbows straight. (If this handhold is too tiresome a high handhold might be acceptable)

Style: Heroic, masculine.

METER: 4/4

PATTERN

Meas

1-4 Introduction. (No movement.)

REFRAIN

- 1 Facing and moving to the R: Take a large step on R ft (1), slowly bring L leg up in a large arc in front (2) in preparation for taking a step on the L ft (3), step on R ft (&), step on L ft (4).
- 2 Step on R ft (1), step on L ft (&), step on R ft (2). Turning to face ctr: take a large step on L ft twd ctr (3), take a large step on R away from ctr (4).
- 3 Still facing ctr and dancing in place: Jump onto L ft, kicking R ft up under body (1), briefly touch heel of R ft twd ctr (2), and, bending the knee, quickly bring it up to R (&). Moving to the L: step on R (3), step on L (&), step on R (4).
- 4 Turning to face ctr: step on L ft to L (1), step on R twd ctr (2), step on L away from ctr (3), touch heel of R ft twd ctr (4).

FIRST FIGURE: IN TO THE CENTER

- 1 Facing and moving twd ctr, high up on the balls of the feet: step on R twd ctr (1), step on L ft behind R (&), step on R twd ctr (2). Twist lower body (but not upper body) to R to step on L ft crossed in front of R (3), twist lower body (but not upper body) to L to step on R ft crossed in front of L (3), repeat 1&2 with opp ftwk (5&6). (*The music for the first figure has a six-count phrase here.*)
- 2 Turning to face slightly R of ctr, jump diag to the R (diag away from ctr) onto R ft (1). Repeat with opp dir and ftwk (2). Take a large step diag L twd ctr onto R ft (3). Turning to face R, bring L ft up and around in front and hold it there (4).
- 3 Continuing to face slightly R of ctr: briefly touch heel of L ft in front (1), brush L ft bkws (2), lift R heel from floor, raising L heel behind body (&), moving diag to the L, away from ctr, step back on L ft (3), back on R ft (&), back on L ft (4), and to R on R ft (&).
- 4 Continuing to face R, and now moving to the R: Step on L ft crossed in front of R (1), hold (2), step on R ft to R (&), step on L, crossed in front of R (3), step on R ft to R (&), step on L ft, crossed in front of R (4).

SECOND FIGURE: "BICYCLE LEGS"

- 1 Facing diag R and moving R: Step on R ft (1), make a large "reverse bicycle movement" (first forward, then up, then back to beside the opp knee, then down) (2), walk three steps – L,R,L (3&4), turn quickly to face L (&).
- 2 Continuing to move (now bkwds) to the R, step R (1), step L (2), step R, bending R knee deeply and keeping ball of L ft on floor (3), straighten R knee slightly (not completely), continuing to keep ball of L ft on floor (4).
- 3 Facing and moving to the L: step on L ft (1), step on R ft (&), step on L ft (2), begin bringing R leg straight fwd, almost parallel to floor in preparation for a jump on to the R ft, kicking up L ft under you (3), large step onto L ft (4), turn to face ctr (&).
- 4 Facing ctr: Take a large step on R ft twd ctr (1), take a large step on L ft away from ctr (2), touch heel of R ft twd ctr (3), touch heel of R ft diag to R (4).

INTERMEZZO (ONCE IN THE MIDDLE, ONCE AT THE END)

- 1 Turning to face R, jump onto R ft to R (1), turning to face L, bring L ft around in a CCW movement near floor and step on L twd ctr (2), touch heel of R ft diag L, crossed in front of L ft (3), touch heel of R ft twd ctr (4). (Dance ends on ct 3.)

Sequence of figures: Introduction. (No movement)
Refrain
(Singing starts) First figure
(Singing) Second figure
Refrain
(Singing starts) First figure
(Singing) Second figure
Refrain
(Singing starts) First figure
(Singing) Second figure
Intermezzo
Refrain
(Singing starts) First figure
(Singing) Second figure
Intermezzo (Stops on ct 3. Hold.)

VALLE E QEMALIT (SHQIPTAR)

- 1 Kur të përzuri Turqia, O Qemal,
prapa t'erdhi Shqipëria, O Qemal.
2 E rimgjulle Shqipërinë, O Qemal,
na nderove historinë, O Qemal.
3 Mbi Balkan na fryjmë stuhite, O Qemal,
prapë luftove për kufijte. O Qemal.
4 Hero je në zemeat tona, O Qemal,
emrin tënd e mban jehona, O Qemal.

- 1 When the Turks chased you out, O Qemal,
all Albanians followed you, O Qemal.
2 You liberated our Albanian country,
and honored our history.
3 Great storms howl over the Balkan countries,
you have fought for our borders.
4 In our hearts you are a great hero,
Your name will always echo on.

This song is a homage to Ismail Qemal, who declared the Independence of Albania on November 28th, 1912. With this, a 500 year long Turkish domination came to an end. Through a diplomatic approach, without weapons he struggled for Independence. Nevertheless he could not prevent that at the London-Peace Treaty (March 1913) substantial parts of the country were divided among Serbia, Montenegro, Macedonia and Greece.

Valle Kosovare

(Albania)

Valle Kosovare (VAH-leh koh-soh-VAH-reh) means simply dance from Kosovo. This version uses some easy and typical Albanian dance steps. (More complicated steps have also been put to this music.)

Music: "Valle kosovare"

Formation: Open circle. Leader on right with low handhold ("V").

Style: Gentle.

METER: 4/4

PATTERN

Meas

FIGURE 1: to the right

- 1 Facing ctr and moving to the R: Step on R ft to R (1), step on L ft crossed behind R (2), step on R ft to R (&), turning to face R, step on L ft (3), step on R ft (4), step on L ft (&).

Repeat until leader signals a change.

FIGURE 2: Stop and cross twice behind, then to the R

- 1 Facing ctr and dancing in place: Step on R ft to R (1), step on L ft behind R (2), step on R ft in place (&), step on L ft to L (3), step on R ft behind L (4), step on L ft in place (&).
- 2 Repeat meas 1 of Fig 1.

Repeat until leader signals a change.

FIGURE 3: R, L, in, out

- 1 Facing ctr and moving R: lift L heel from floor (a), step on heel of R ft to R (1), step on L ft behind R (&), repeat 2 more times (a2&a3&), lift L heel from floor (a), step on heel of R ft to R (4), hop on R ft and lift L ft up behind R (&).
- 2 Repeat meas 1 in pp dir w opp ftwk.
- 3 Continuing to face ctr and moving twd ctr: Step fwd on R ft (1), step fwd on L ft (2), step fwd on R ft (&), step fwd on L ft (3), step fwd on R ft (4), step fwd on L ft (&).
- 4 Continuing to face ctr, repeat ftwk of meas 3, but now moving away from ctr.

Repeat until leader signals change back to Fig 1

Vlaško za pojas

(Serbian Vlach)

A Vlach dance "with belt-hold" ("za pojas") from East Serbia. I learned this dance from Ciga Despotović, a well-known folk dancer and teacher from former Yugoslavia.

Music: Ciga Despotović LP #3

Formation: Open circle. Belt hold (right arm under, left over).

METER: 4/4

PATTERN

Meas

Figure 1 - Basic Vlach pattern

- 1 Moving to the right: While pivoting on ball of L ft, step on right foot "backwards" while leaning forward from waist and turning body to the left so that R shoulder is nearer ctr (1), step on left foot next to right straightening body and facing center (&), repeat 1& two times (2&3&), step on R ft to R (4), facing center: hop on right foot bringing left foot up near right calf (&).
- 2 Moving into the center: Step on left foot (1), hop on left foot (&), step on right foot crossed in front of left (2), hop on right foot (&). Moving away from center: run three steps (L,R,L) backwards (3 & 4), close R ft to L, without taking wt on R (&).
- 3-4 Repeat meas 1-2.

Figure 2 - Lift and touch

- 1 Turning to face slightly R of ctr and dancing in place: Hop on left foot, bringing right knee up (1), step on right foot (&), turning to face slightly L of ctr, touch ball of L ft diag fwd and bounce on right foot (2), repeat 2 (e), step on left foot (&). Repeat 1&2e& (3&4e&).
- 2 Turning slightly to the left: jump on right foot to right (1), step on left next to right (e), step on right in place (&). Repeat 1e& opp dir and ftwk (2e&). Repeat 1&2& from meas 1, Fig. 1 (3&4&).
- 3-4 Repeat meas 1-2.

Figure 3 - Stamping

- 1 Facing slightly right: Step on right (1), stamp left next to right (e), small hop on right foot while lifting L knee (&), stamp left foot next to right, without taking wt(a). Repeat 1e&a. w opp dir and ftwk (2e&a), stamp right foot to right without taking wt (3), wait (e&), lift right foot (a), step right foot to right (4), step on left foot behind right (&).
- 2-4 Repeat meas 1 three more times.

Variation for cts 2e&a3a: Facing slightly L, step on L ft (2), stamp R ft next to L, without taking wt (e), bring R leg, with bent knee, around in a larger arc to R (&a). Set R heel on ground, diag R (3), wait (e&), lift R ft (a).

Intermezzo

1 2 3 4 Step to the right on right foot, facing left (1), step to the left on the left foot, facing right (2), repeat 1-2 (3 4).

The steps follow the musical phrases:

Figure 1
2
3
Intermezzo
1
2
3
1 (not intermezzo)
1
2
3
Intermezzo
1
2
3
1 (not intermezzo)

Final ending (cts 3&4& of meas 2, Fig. 1): Moving away from center: run only two steps (L,R) backwards (3 &), jump quickly onto left foot (4), and stamp right foot toward center (&).