

the LAGUNA folkdancers



welcome you!

SYLLABUS

2020

Arba Onot (ארבע עונות)

(Israel)



The title *Arba Onot* comes from the chorus of the song, which translates to: *Let us understand that the heart is like nature / There are four seasons*. This is Hebrew wordplay, based on the double meaning of the word *ona* (pl. *onot*), which means both season and heart chamber.

Arranged by:	Gadi Bitton	Year:	2018
Pronunciation:	AR-bah OH-note	Translation:	Four Seasons
Music:	4/4 meter	Song title:	Le'olamim
		Singer:	Avi Sinuani (or Sinvani)
Formation:	Circle, hands not held		
Steps & Styling:	Quick, smooth, and graceful		

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
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8 meas INTRODUCTION. *No action*.

I. FIGURE 1: LE'OLAMIM

Right foot free, moving along the counterclockwise line of direction.

- 1 Open R to R side (1), L crosses in front (2). Quick R Yemenite: sway R (3), sway L (&), R crosses in front (4).
- 2 Moving on the clockwise line of direction, turn in 3 steps: left (1), right (&), left (2). Walk on the clockwise line 3 steps: right (3), left (&), right (4).
- 3 Facing the clockwise line, step L slightly to the L and sway on it (1), sway on R in place (2). Moving in toward center: L crosses behind (3), R steps to the side (&), L crosses in front of R while turning $\frac{1}{4}$ to face center (4).
- 4 Move backwards 3 steps: R (1), L (&), R (2). Facing the center, step slightly L and sway on L (3), sway in place on R (&), cross L over R and rock on it (4), rock back onto R (&).
- 5 Repeat meas. 1-4 with opposite footwork.

II. CHORUS: ARBA ONOT

Facing center and moving on the counterclockwise line of direction. The tempo is significantly faster than in Figure 1.

- 1 Stomp on R (1) and hold (2). Sway L (3), sway R (4).
- 2 Cross L over R (1), hop on L while traveling on ccw line (2), R to the side (3), L behind (4).
- 3 Step R to R making a ½ turn over the R shoulder to face out (1), L to L side (2), R behind (3), L to side (4).
- 4 Continuing to move along the counterclockwise line, turn ½ over the R shoulder to face in toward the center in 4 steps (1, 2, 3, 4).
- 5-6 Balance R: step R to the R (1), hold (2), L rocks behind (3), rock weight back onto R (4). Balance L (5-8).
- 7-8 Slow, full turn over the R shoulder in 4 steps: R (1), L (3), R (5), L (7). The turn should be sharp, with your body moving more in a diamond pattern than a circle. *These four steps coincide with the words “arba onot” (four seasons), and thus represent them.*

III. FIGURE 2: INSTRUMENTAL

Moving in toward the center, leading with the R shoulder:

- 1 R to side (1), L behind (2), R behind (3), hold (4).
- 2 Now leading with the L shoulder, still moving in, a grapevine: L to L (1), R behind (2), L to L (3), R in front (4).
- 3 Step on L to the side (1), hold (2), two hops (3, 4) on the L foot making a ½ turn over the L shoulder to face out.
- 4 Sway R to R side (1), sway in place on L (2), cross R over and rock on it (3), rock weight back onto L in place (4).
- 5-7 Repeat meas. 1-3 facing out.
- 8 Facing in toward center, grapevine: R to R (1), L behind (2), R to R (3), L in front (4).

Sequence.

Twice through: (I, II, II, III) To finish: II, both hands up

Presented by Aaron Alpert

Le'olamim ani echtov otach
Betoch kol ha'shirim
Le'olamim ani ertzeh otach
Le'olamim ani askim

She'tisrati li et ha'lev
Le'od ke'ev mimech le'olamim
Gam im ha'olam ha'zeh yitafech
Niyeh le'olamim

Chorus
Mi
Yiten she'batov ve'barah nizdaken
She'nada le'taken ve'lichbnot
She'navin she'halev k'mo la'teva

Yesh arba onot
Arba onot

Le'olamim ani achlom itach
Ve'et ha'kol nagshim
Le'olamim sheli zeh gam shelach
Kol ha'chayim le'olamim

She'titzveri li et ha'lev
Ki hu shelach shelach le'olamim
Gam im ha'olam ha'zeh yitafech
Niyeh le'olamim

לעולמים אני אכתוב אותך
בתוך כל השירים
לעולמים אני ארצה אותך
לעולמים אני אסכים

שתשרטי לי את הלב
לעוד כאב ממך לעולמים
גם אם העולם הזה יתהפך
נהיה לעולמים

Chorus

מי
יתן שבטוב וברע נזדקן
שנדע לתקן ולבנות
שנבין שללב כמו לטבע
יש ארבע עונות
ארבע עונות

לעולמים אני אחלום איתך
ואת הכל נגשים
לעולמים שלי זה גם שלך
כל החיים לעולמים

שתצבעי לי את הלב
כי הוא שלך שלך
לעולמים
גם אם העולם הזה יתהפך
נהיה לעולמים

Forever, I will write for you
Inside all the songs
I will forever want you
I will forever agree

That you will sing my heart
More pain from you forever
Even if this world upends
We'll be forever

Chorus

Who
Will let good and bad grow old
Will let us know how to fix and build
Will let us understand that heart is like
nature
There are four seasons
Four seasons

I'll dream to you forever
And everything is accessible
Forever, all that is mine is also yours
Our whole lives are forever

Paint my heart
Because it is yours, yours forever
Even if this world upends
We'll be forever

Ashir Lachem (אשיר לכם)

(Israel)



A classic dance, in 4/4 time, but with a more complicated rhythmic structure than is found in most Israeli dances. There is syncopation, and certain footwork patterns break unevenly across measures.

Arranged by:	Naftaly Kadosh	Year:	1991
Pronunciation:	ah-SHEER lah- <u>HEM</u>	Translation:	I Will Sing for You
	<u>H</u> as in J.S. Bach	Composer:	Tzion Sharabi
Meter:	2/4	Lyricist:	Tzion Sharabi
		Singer:	Chayim Tzadok
Formation:	Circle, hands held		
Steps & Styling:	Relatively quick, syncopated, sharp and precise footwork.		

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
8 meas	<u>INTRODUCTION.</u> No action. Singer begins with, “nai nai nai,” and dance begins on the 3 rd “nai.”	
I.	<u>FIGURE 1: BOUNCING</u>	
	<i>Facing center, holding hands.</i>	
1	Drop weight bending both knees and hold (1-2), two bounces (3, 4) on R foot, freeing L. Rhythm: slow, quick, quick.	
2	Back Yemenite: L back (1), R back (2), L forward (3). Hold (4).	
3	Quick full turn over the L shoulder: R steps forward (1), pivot on R ball to turn over L shoulder ½ to face out and transfer weight to L (2), step forward on R and pivot on it over L shoulder to face in (3). Hold.	
4	Same as meas. 2.	
5	Balance R: step R to R (1), hold (2), L cross behind R and rock onto it (3), rock weight back onto R (4).	
6	Balance L (same as meas. 5, but opp. ftwk.)	

- 7-8 Syncopated grapevine: R to R side (1), hold (2), L behind (3), R to R side (4), L cross in front (5), hold (6), swing R and close it next to L (7), hold (8).
- 9 Yemenite R: sway R (1), sway L (2), cross R over (3), hold (4).
- 10 Yemenite L (1-4).
- 11 *The second time only, there is an additional 4-count transition: Close R next to L (1), hold (2), two bounces (3, 4) on both feet. Next part begins with R free.*

II. FIGURE 2: STOMP STAMP

- 1-2 Syncopated grapevine: R to R side (1), hold (2), L behind (3), R to R side (4), L cross in front (5), hold (6), slight kick of R to R side (7), step onto R (8).
- 3 Slow grapevine: L cross in front (1), hold (2), R to R side (3), hold (4).
- 4 Fast grapevine: L cross behind (1), R to R side (2), L cross in front (3), stomp R next to L (4), keeping weight on L.
- 5 Stamp R to R side (1) transferring weight to R. (The stomp-stamp connect meas. 4 and 5 without any break.) Hold (2), L cross behind R (3), R to R side (4).
- 6 L cross over R and rock onto it (1), rock back in place on R (2), L steps to L side (3), close R next to L with stomp (4), keeping weight on L and twisting torso about 30° to the right.
- 7-8 Stamp R to R side (1) transferring weight to R, twisting torso about 30° to the L of center. (This is the same stomp-stamp as in meas. 4-5, with the addition of the twist.) Hold (2). Yemenite L: sway L (3), sway R (4), cross L over R (5), hold (6). Bring R next to L and close without weight (7), hold (8).

III. FIGURE 3: CHORUS (PIZMON)

- 1 Twist 30° left, dropping weight on both feet and bending both knees (1), hold (2). Bounce twice (3, 4), twisting to face center again.
- 2 Same as meas. 1, but twist to the R.
- 3 Big step back on R and rock on it (1), hold (2), rock in place on L (3), hold (4).
- 4 Rock on R (1), rock on L (2), step R forward next to L, closing without weight (3), hold (4).
- 5 Walk forward two steps: R (1), L (3).
- 6 Yemenite R: sway R (1), sway L (2), cross R over L (3), hold (4).
- 7 Yemenite L (1-4).
- 8 Walk backward two steps: R (1), L (3).

9-10

The second time only there are two extra measures: Yemenite R (1-4), Yemenite L (5-8).

Sequence. I, I (with one extra meas.), II, II, III, III (with two extra meas.). The final time through the music, end by closing R next to L and bending both knees.

Presented by Aaron Alpert

Od me'ir yare'ach
kat umechayech el chaloni
od zru'im hakochavim bachalomi
utzchoko shel yeled kat
mitgalegl vesochef
ve'ani mekitz pit'om beshir ohev

Pizmon

Shir ashir lachem
mekoli kepa'amon
manginat hashir nod'a
yom chadash hayom.
Shir ashir lachem
ve'anu li be'amon
ad sheha'olam kulo yitz'taref
bekol lapizmon

Kvar motzi hashachar
le'orot ha'ir kavim
mi she'lo nirdemet le'olamim
ve'halev rotzeh lashir
ve'lo yachol lachalot
ve'ani pote'ach li beshir gadol

A tiny moon still shines
and smiles at my window
the stars are still scattered in my dreams
and the laugh of a small boy
rolls and sweeps
and awakes suddenly in a lovely song

Chorus

I will sing you a song
from my voice like a bell
the music of the song announces -
today's a new day
I will sing you a song
and answer me plentifully
until the whole world will join in
with one voice to the chorus

The dawn is dimming
the lights of the city
whoever doesn't fall asleep forever
and the heart wants to sing
and can't fall sick
and I open up (for myself) in a big song

Ballada Le'Mayaan (בלדה למעיין)

(Israel)



The song is allegorical. It tells of a river that wishes to be great and powerful – and its wish is granted. It becomes part of the sea. However, in doing so, it loses its essence, no longer able to nourish its friends in the forest. As for the dance, Shlomo Maman's style was transformative, bringing large arm movements to Israeli dance, and this dance showcases one of the early examples of that.

Arranged by: Shlomo Maman

Year: 1983

Pronunciation: bah-LAH-dah lay-may-AHN

Translation: Four Seasons

Music: 4/4 meter

Composer: Moshe Wilensky

Lyricist: Yechiel Mohar

Singer: Efrat Vile-Amit
(covered by many others)

Formation: Circle, hands held

Steps & Styling: Slow, sweeping gestures, graceful

Meas 4/4 meter

Pattern

4 meas INTRODUCTION. *No action.*

I. FIGURE 1: ON THE LINE

Holding hands, moving on the CCW line.

- 1 Rock fwd on R on the line (1), rock in place on L (2), rock on R (3). Touch L fwd (4).
- 2 Repeat meas. 1, opp ftwk.
- 3 Step fwd on the line, R foot, making a slight turn to face out (1), touch L toes next to R (2). Step fwd on the line, L foot, making a slight turn to face in (3), touch R toes next to L (4). As you face out, let go of arms, and rejoin them on ct 2. Similarly, let go and rejoin arms on ct. 4.
- 4 Full turn over R, moving on the CCW line: R (1), L (2). Sway R (3), sway L (4)
- 5 Repeat meas. 4.
- 6 Grapevine: open R (1), L cross in front (2), open R (3), L cross behind (4).

II. FIGURE 2: INTO THE CENTER

- 1 Facing at a diagonal, slightly R of center, step fwd and rock on R (1), rock on L (2), rock on R (3), brush L, making a large arc to face diagonal L (4).
- 2 Facing at a diagonal, slightly L of center, repeat meas. 1 with opp ftwk.
- 3 Facing directly center, step on R to R side and sway on it (1), sway back on L (2). Large step fwd with R and rock on it (3), rock in place on L (4). Keep hands joined, but on ct. 3, lift them high above head, and back down on ct. 4.
- 4 Step back on R (1), drag L on floor next to R (2), repeat (3, 4).

Sequence. I, I, II, II. Finish dance with meas. 1 of fig. I.

Presented by Aaron Alpert

Nashir lachem nigun yashan
Nigun yashan al ma'ayan
Al ma'ayan shovav
Meimav hayu tzlulim tzlulim
Galav hayu kchulim kchulim
Me'al lechof zahav

Haya notzetz ba'avivim
Haya noshek ibey ibim
Chotz sedot dagan
Haya marve noded ayef
Vela'ilan hamitkofef
Et chiyuto natan

Pizmon:

Aval me'omek nishmato hamo hama
Ve'ergato shafach lesahar vechama
Nishaf lane'elam velachalom nichma
Velo yada el ma el ma

Ach yom echad rotet me'od
Bikesh me'el haneharot
Aseni na gadol
Rotze ani eshed lihyot
Rotze ani lizrom ligot
Befelev hamachol

Sho'ef ani harchek lindod
Be'oz lehanian tachanot
Laset gishrey zahav
Sho'ef ani lihyot amok
Ad cheker en ve'ad en sof
Im oniyot al gav

Shama ha'el lama'ayan
Vechol mevukasho natan
Vayolicho layam
Hayam baketzef halavan
Bala et shir hama'ayan
Vegoralo nechtam

Hayam gadol mabua kat
Mitko nimlach shiro avad
Lo od yarve noded
Verak dayag echad katan
Shama et bchi hama'ayn
Asher bikesh latzet

נשיר לכם ניגון ישן
ניגון ישן על מעיין
על מעיין שובב
מימיו היו צלולים צלולים
גליו היו כחולים כחולים
מעל לחול זהב

היה נוצץ באביבים
היה נושק אבי אבים
חוצה שדות דגן
היה מרווה נודד עייף
ולאילן המתכופף
את חיותו נתן

פזמון
אבל בעומק נשמתו המה המה
וערגתו שפך לסהר וחמה
ישאף לנעלם ולחלום יכמה
ולא ידע אל מה אל מה

אך יום אחד רוטט מאוד
ביקש מאל הנהרות
עשני נא גדול
רוצה אני אשד להיות
רוצה אני לזרום לגאות
בפרא המחול

שואף אני הרחק לנדוד
בעוז לניע טחנות
לשאת גשרי זהב
שואף אני להיות עמוק
עד חקר אין ועד בלי חוק
עם אניות על גב

שמע האל למעיין
וכל מבוקשו נתן
ויוליכו לים
הים בקצף הלבן
בלע את שיר המעיין
וגורלו נחתם

הים גדול מבוע קט
מתקן נמלח שירו אבד
לא עוד ירווה נודד
ורק דייג אחד קטן
שמע את בכי המעיין
אשר ביקש לצאת

We will sing to you an old song
An old song about a spring
About a naughty spring
With very clear water
With very blue waves
Above golden sand

It sparkled in the springtime
It kissed new beginnings
Crossing grain fields
Filling the thirst of a tired wanderer
And gave its livelihood
To a bent tree

Chorus:

But from the bottom of its soul it cried
And poured it's longing to the sun and the moon
Striving to the unknown and longed to the dream
But did not know what exactly it wants

One day - trembling
It asked from the God of the rivers
Make me big
I want to be a waterfall
I want to run
Like the wonder of dancing

I would like to wander far
To move mills strongly
To carry golden bridges
I want to be deep
To research every thing
With ships on my back

God heard the sprint
And he granted its wishes
Took him along to sea
The sea with its white foam
Swallowed the spring's song
And its destiny was signed

The sea is big a small fountain
Its sweetness filled with salt
Its song was lost
It will not satisfy the thirst of the wanderer
And only one small fisherman
Heard the spring's cry

Debka Rafiach (דבקה רפִיחַ)

(Israel)

In the era of the British Mandate of Palestine (1920-1948), both Arabs and Jews fought British rule. Participants in the Arab Revolt and the Jewish Irgun were incarcerated, including in the Rafiach Jail in Gaza. Those prisoners developed this dance – in the Arabic *dabke* style with Hebrew lyrics – as a protest. Some sources attribute this dance to Moshe Presser, though I believe it would be misleading to give him sole credit.

Arranged by:	Pioneers (see above)	Year:	1946
Pronunciation:	DEHB-kuh ra-fee-AH	Translation:	Rafiach Dance
	<i>Has in J.S. Bach</i>	Composer:	Arabic
		:	
Meter:	4/4	Lyricist:	Emmanuel Zamir
		Singer:	Ofra Haza
Formation:	Short open lines, moving in a circle, hands joined		
Steps & Styling:	Bouncy steps, lots of strength, with a defiant attitude		

Meas 4/4 meter

Pattern

8 meas INTRODUCTION. *No action. Dance begins with the singing. There is a tendency to want to begin too early after only 4 meas. – resist the urge.*

I. FIGURE 1: HEELS

Short lines, hands held in lower V position, moving CCW in a circle, facing center

1 R heel touches four times, to the front (1), to the R (2), front (3), R (4).

2 Walk two debka steps on the circle line, R (1), L (2), facing CCW line. Close R next to L (3) turning to face center and keeping weight on L, and bounce (4).

A debka step lands with the heel on (1) and the rest of the foot rolls down on (&).

3-4 Repeat meas. 1-2.

5 R heel to the front (1), R touch and step to the R (2). Walk on the CCW line with L (3), and close R next to L (4) turning to face center and keeping weight on L.

6-10 Repeat meas. 5.

II. FIGURE 2: TO THE LIGHT

- 1 Bounce 4 times on both feet (1, 2, 3, 4).
- 2 Moving into the center, step R forward (1), step L slightly fwd but not in front of the R (&), strong step fwd on R (2). Step back on L (3), step back on R with weight, closing it next to L (4).
- 3 Moving along CCW line, step L (1), step R (2) to face center, close L next to R (3), bounce (4).

III. FIGURE 3: SHOULDERS

Hands on shoulders, moving quickly on CCW line, facing center. Looking proudly toward the right.

- 1 R steps strongly to R side (1), L crosses behind R (&). Repeat 3 more times (2&, 3&, 4&).
- 2 Snap head to look L, and repeat meas. 1 ftwk.
- 3 Snap head to look R, and repeat meas. 1 ftwk.
- 4 Snap head to look L, and repeat meas. 1 ftwk.

IV. FIGURE 4: STOMP

Rejoin hands in lower V position. Fig. IV is an emphatic version of Fig. I, meas. 5-10.

- 1 Strong stomp of R forward, twisting entire body to the L, and looking down at floor while slightly bending knees (1). Return to upright posture, turning to face CCW line, and debka step R (2), step L (3), close R next to L without weight and face center (4).
- 2-6 Repeat meas. 1.

V. FIGURE 4: DOWN AND UP

- 1 Moving into the center and leading with R shoulder, drop the R shoulder and head down, step R fwd (1), step L slightly fwd but staying behind R (&), step R fwd (2). Continuing into the center, leading with the L shoulder, stand upright, tall and proud, and step L fwd (2), step R slightly fwd but staying behind L (&), step L fwd (4).
- 2 Repeat meas. 1.
- 3 Moving backwards, step R (1), L (2), R (3), close L next to R with weight (4).

Sequence. I, II, III, IV, V. Repeat.

Presented by Aaron Alpert

לי יומי ולי לילי ובקרי לי תמולי לי וערבי לי	Li yomi ve'li leili U'vokri li Tmoli li ve'arvi li	My day is mine, and my night And my morning is mine My yesterday and my evening are mine
רד היום לפאת הים והלילה לילה כבר פרש ואדרת אפל לי	Rad hayom lif'at hayam Vehalaila laila kvar paras Va'aderet ofel li	The day goes down to the edge of the sea And the night has already spread out And I have a cloak of darkness
עד אור עד אור עד אור תאור לי שמש שמש לי תאור	Adei or, adei or Adei or tei'or li shemesh Shemesh li tei'or	To the light, to the light To the light, the sun will shine for me The sun will shine for me

Ha'Rechov Ha'Gadol (הרחוב הגדול)

(Israel)



The words were written in 1936 as a poem – part of the Hebrew revival movement – by Natan Alterman. They are especially lyrical in quality, and make heavy use of metaphor. A big street is personified as a sad nobleman, made tired by the constant traffic of fishmongers, grocers, shoppers, etc., but at night, he rests, as the cold asphalt is silent.

Arranged by:	Shmulik Gov-Ari	Year:	1987
Pronunciation:	hah-reh- <u>H</u> OHV hah-gah-DOHL	Translation:	The Big Street
	<u>H</u> as in J.S. Bach	Composer:	Roni Yedidiya
Meter:	4/4	Lyricist:	Natan Alterman
		Singer:	Roni Yedidiya
Formation:	Circle, holding hands		
Steps & Styling:	Large and energetic steps		

Meas 4/4 meter

Pattern

13 meas INTRODUCTION. *No action. Dance begins with the singing.*

I. FIGURE 1: GRAPEVINE

Holding hands in a circle, facing center.

- 1 Grapevine along the CCW line: open R (1), L cross in front (2), open R to R side (3), L cross behind (4).
- 2 Slide together twice: R to R side (1), L closes next to R (2), repeat (3, 4).
- 3 Pas de basque R: open R to R side (1), step L crossing over R and rock on it (&), rock in place on R (2). Pas de basque L (3, &, 4).
- 4 Step fwd on R (1), large step fwd on L turning body so L shoulder is toward center (2), step in place on R (3), step back on L and face center (4).

II. FIGURE 2: HOP BACK

Facing CCW line.

- 1 Two steps on the circle line: R (1), L (2). Hop on L making 1/2 turn over L shoulder (3). Step backwards on R (4).

- 2 Two cha chas backwards on the CCW line: L (1), R (&), L (2). R (3), L (&), R (4).
Despite the 1/2 turn, your body's center moves continuously and smoothly on the CCW during meas. 1-2.
- 3-4 Repeat meas. 1-2, opposite ftwk, opposite direction (CW line).
- 5 Two steps on the CCW line: R (1), L (2). Hop on L, crossing R over in a large arc and making 1/4 turn to face the center (3), step on R (4).
- 6 Moving toward the center, three steps in a criss cross pattern: L (1), R (2), L (3). Hop in place on L (4).
- 7 Pas de basque R (1, &, 2) and L (3, &, 4).
- 8 Four step full turn over R shoulder to return to the original circle line, ready to return to the beginning of the dance.

Sequence. Three times through: I, I, II. Fourth time through: I, I.

Presented by Aaron Alpert

בְּצִלְצוּל מָגֵן וְקוֹל נִתְקַל בְּקוֹל
בְּנִגְהוֹת אָבֵק בְּקִשֶּׁת מַלְכוּתִית
בֵּין שׁוּרוֹת בָּתִּים נוֹסֵעַ רְחוֹב גָּדוֹל
בְּמִדֵּי בְרִזָּל וְשִׁמְשׁ וְזִכּוּכִית

מִן הִצַּד עֲמָדוֹ נָא וְהִבִּיטוּ אִיד
הוּא רוֹכֵב לֹאֵט בְּתוֹךְ הַמְעַרְבֵלֶת
כְּאַבִּיר עֲצוֹב גְּבוּהָ וּמַחֲיֶה
אֶל מוֹכְרוֹת דָּגִים וְחֲנִיּוֹת־מַכְלֵת

בִּנְיָמִים הָאֵלֶּה לֹא פָּסְקוּ מִלֶּכֶת
טַחְנוֹת הָעִיר הִזוּ הַחֲסִסוֹת
בְּנִהִימַת הָאֶבֶן בְּחֵרוֹק מִתְּכֶת
בְּנִתְחֵי שָׁמַיִם שְׁבַחְלוֹנוֹת

כְּתָמִיד בִּשְׁוֹק חֵית הַמּוֹן נוֹשֶׁמֶת
כְּתָמִיד הָאוֹר שׁוֹאֵג בְּלִי הַפּוֹגוֹת
כְּתָמִיד מִלְמַעְלָה קָרְנֵסִי הַשִּׁמְשׁ
בְּחֻמָּה שְׁפוּכָה מִפִּים עַל הַגְּגוֹת

רַק לָעֵת הַלֵּילָה הוּא נוֹפֵל אֲפִים
וְנוֹשֵׁךְ בְּלִי קוֹל אֶת הָאֶסְפָּלֵט הַקָּר
שְׁעוֹנֵי הָעִיר אוֹמְרִים בְּנִחַד: שְׁתִּים
וְיֹתֵר מִזֶּה אֵין אִישׁ יָכוֹל לוֹמַר

Batzeltul magen vekol natkal bakol
Bingohot avak bakeshet malchutit
Bein shurot batim nosea rechov gadol
Bamadei barzel va'shemesh u'zukunft

Min hatzad imdu nah ve'habetu eich
Hu rochev le'at betoch hamarbolet
Ka'abir atzuv gavo'a u'mchayech
El mochrot dagim va'hanehyot-makoleit

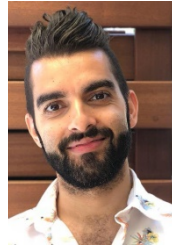
Ba'yamim haeleh lo pasku milechet
Tachanot ha'ir ha'zo hachasehnot
Binhimat ha'even becherok matehchet
Benitchai shamayim shebachalonot

Ketamid bashuk hayat hamon nosemet
Ketamid ha'or shoeg b'li hafugot
Ketamid milmla kernaseh hashemesh
Bachima shfucha makim al hagagot

Rak le'et ha'lailah hu nofil alpayim
Ve'noshech b'li kol et ha'asfalt hakar
Sheoneh ha'ir omrim beyachad: shtayim
Ve'yoter mizeh ish yachol lomar

K'sheat Halacht (כשאת הלכת)

(Israel)



This dance was created by Sagi Azran, who was born in Israel, but moved to Los Angeles in his mid-20s. The dance is all about nuance, detail, and connection. For example, when the song says, “tachzeri!” (“come back!”) at the beginning of the chorus figure, you separate from your partner and then come back.

Arranged by:	Sagi Azran	Year:	2015
Pronunciation:	kshay-AHT hah-LAH <u>T</u> <i><u>H</u> as in J.S. Bach</i>	Translation:	When You Left
		Composer:	Stav Shemes
Meter:	4/4	Lyricist:	Uri Ben Ari
		Singer:	Moshe Peretz
Formation:	Partners, arranged in a circle, facing counterclockwise with men on the left		
Steps & Styling:	Slow, with a strong connection between the dance partners		

Meas 4/4 meter

Pattern

4 meas INTRODUCTION. *No action. Dance begins with the singing.*

I. FIGURE 1: VERSE

Facing the counterclockwise line, Varsouvienne position, with men to the left of and slightly behind the women. Both have R foot free.

- 1 Grapevine along the CCW line: open R (1), L cross in front (2), open R to R side (3), L cross behind (4).
- 2 Cha cha: step R (1), little step L (&), step R (2). Step fwd on L and rock on it (3), rock in place on R (4).

Meas. 3-4 will mirror meas. 1-2. L shoulder will lead as you move toward center.
- 3 Grapevine moving in toward the center: open L to L side (1), cross R in front (2), open L to side (3), R behind (4).
- 4 Cha cha toward center: step L (1), little step R (&), step R (2). Step fwd on R and rock on it (3), rock in place on L (4).

- 5 Stepping L to the L side, sway L (1), sway R (2). W take a full turn over L shoulder, with R (3), L (4). M do not turn, but take two small steps in place (3, 4) and assist the W with the turn. Keep the R hands joined as women turn under the arms.
- 6 Both rock on R toward the center (1), rock in place on L (2). W make a full turn over the R shoulder with R (3) and L (4). M do not turn, but take two small steps in place (3, 4) to assist the W with the turn. Keep the R hands joined as W turn under the arms.
- 7 Sway R (1), sway L (2). Cross R over L and rock on it (3), rock in place on L (4).
- 8 W make a 3/4 turn over the R shoulder with R (1) and L (2) to face the M. M take two small steps in place (1, 2), making a small 1/4 turn to the R to face the W. Keep the L hands joined as W turn under the arms. Using L hand to give weight, both M and W rock back on R (3), in place on L (4).

The first time through Fig. I, rejoin R hands in Varsouvienne position and face the CCW line to repeat the figure. The second time, stay with W facing toward center, M facing out.

IIA. FIGURE 2A: CHORUS A

Partners are face-to-face, with W facing toward the center of the circle.

- 1 Both make a full turn to the R, along the circle line, with ftwk R (1), L (2). Continue along the line with cha cha: R (3), L (&), R (4).
- M have moved CW, while W have moved CCW. Each person will end up, approximately, in front of the person "two corners to the R."*
- 2 Cross L over R and rock on it (1), rock in place on R (2). Open L to L side along the line (3), cross R over L (4).
- W will essentially mirror meas. 1-2, to the L. For M, the turn is different.*
- 3 W make a full turn to the L, along the CW line, with ftwk R (1), L (2). At this point, W should be approximately aligned with their own, original partner. W continue along the line with a cha cha (3, &, 4).
- M make a **half** turn to the L, moving on the CCW line, to end facing the center, with ftwk (1, 2). They change their direction of travel, with a cha cha to the L, which moves on the CW line (3, &, 4).
- Because W made a full turn, but M only a half turn, both partners are facing center, M in front, and moving together in the CW direction for cts. 3-4.*
- 4 Both cross R over L and rock on it (1), rock in place on L (2).
- W open R to R side (1), cross L in front (2). M make a 1/2 turn over R to face the W with R (3), L (4), moving slightly CCW on the line.

- 5 Partners take L hands, and use it to give weight as they rock back on R (1), rock in place on L (2). Step fwd on R toward partner and rock (1), rock in place on L (2). For cts. 1-2, R arms make a large circle up and away from the partner. On ct. 3, partners gently high-five.
- 6 Both rock back on R (1), rock in place on L (2), no arm circling. Keeping L hands joined, W make a full turn over L shoulder with ftwk R (3), L (4), under the arms. M use the L arms to assist the W, and they make a 1/2 turn over L shoulder, ftwk R (3), L (4). Both end up facing center, M slightly to the L of and behind W, and they join hands in lower Varsouvienne position.
- 7 Both walk toward center, R (1), L (2). Rock fwd on R (3), rock in place on L (4).
- 8 *Keep L-to-L and R-to-R hands joined in this measure.*
- Turning 1/2 over R to face out, both take two steps out, R (1), L (2). While turning to face out, M lift L arms over W's head, and M and W make eye contact.
- M take two more steps moving out, R (3), L (4). W turn 1/2 over L to face in with ftwk R (3), L (4), as they continue moving out. In quick succession, M lift the L arms over W's head, and then lift R arms over W's head. W are turning under both sets of arms.

IIB. FIGURE 2B: CHORUS B

- 1-5 Identical to Fig. 2A, meas. 1-5.
- 6 Similar to Fig. 2A, meas. 6, **except** W make only 3/4 turn in cts. 3-4, and M make only 1/4 turn. Both end up facing the CCW line, M slightly to the L of and behind W, and they join hands in lower Varsouvienne position.
- 7 Walk fwd on CCW line, R (1), L (2). Rock fwd on R (3), rock in place on L (4).
- 8 Turning 1/4 R to face out, and moving back on the CW line, open R to R side (1), cross L in front (2), sway R (3), sway L (4). On ct. 4, turn 1/4 L to face the CCW line. Keep arms joined, but on ct. 4, bring the R hands up to upper Varsouvienne position.
- 9-10 Repeat meas. 7-8, except with arms in **upper** Varsouvienne.
- 10* *The second time through the dance, there is a small change to meas. 10 of this figure (which is very similar to meas. 8 of Fig. IIA):*
- Turning 1/4 over R to face out, M take two steps on the CW line, R (1), L (2). W turn 3/4 over R to face the M, ftwk R (1), L (2). While turning to face out, M lift L arms over W's head, and W turn under the arms.
- M rock back on R (3), rock in place on L (4). W make a full turn over L to face M with ftwk R (3), L (4). In quick succession, M lift the L arms over W's head, and then lift R arms over W's head. W are turning under both sets of arms.

Sequence. I, I, IIA, IIB, I, I, IIA, IIB*, IIB*

Presented by Aaron Alpert

כשאת הלכת הכול הפך אפור
שיבוא הבוקר וישפוך קצת אור
מעל העיר שלי
אני והמעיל שלי מתים מקור
והשגרה הזאת כבדה כל כך
מי יחזיק אותי כשאני נופל לבד

על המיטה שלי
אני והעולם שלי כולו שלך

פזמון

תחזרי, אני כל כך פוחד
אוהב אותך וגם כל כך שונא
תמיד לכאוב אותך

קשה לי לא לראות אותך יותר
והאמת שאני לא כזה חזק
כמו שחשבתי שאהיה כשאת
תצאי מתוך תוכי
איך זה שורף אותי לאט

כל כך קשה לי ליהנות
את מלכלכת לי ת'מחשבות
באמצע יום יפה

הלב שלי כל כך צמא לאהבה
הכול כל כך פשוט ומסובך
אני רוצה לדעת מה את עושה עכשיו
כשאת כבר לא איתי
מי לקח את המקום שכבר מזמן
לא שלי

K'sheat halacht ha'kol hafach afor
Sheyavo ha'boker ve'yishpoch k'tzat or
Me'al ha'ir sheli
Ani ve'hamael sheli meitim mikor
Ve'hashigra ha'zot k'veda kol kach
Mi yachzik oti k'sheani nofel levad
Al hamita sheli
Ani ve'haolam sheli kulo shelach

Pizmon

Tachzeri, ani kol kach poched
Ohev otach, ve'gam kol kach soneh
Tamid lichov otach
K'she li lo lirot otach yoter
Ve'haemet sheani lo kazeh chazak
K'mo she'chashavti sheyiyeh k'sheat
Tetzi mitoch tochi
Eich zeh soref oti le'at

Kol kach k'she li lehanot
At melachlech li ta'machshavot
Ba'emtza yom yafeh
Halev sheli kol kach tzameh le'ahava
Ha'kol kol kach pashut ve'mesuvach
Ani rotzeh ladaat mah at oseh achshav
K'sheat k'var lo iti
Mi likach et ha'makom shekvar mizman
Lo sheli

When you left, everything turned gray
When morning comes and spills some light
Above my city
My coat and I are dying from the cold
And my routine is so difficult
Who will grab me when I fall alone
On my bed
I and my whole world is entirely yours.

Chorus

Come back, I'm so scared
I love you and also hate you so much
And it always hurts you
It's hard for me not to see you anymore
And the truth is, I'm not that strong
Like I thought I would be – like you
You will untangle your essence from mine
How it burn me, slowly

It's so hard for me to enjoy
Your sullyng my thoughts
In the middle of a beautiful day
My heart is so thirsty for love
Everything is so simple and complicated
I want to know what you're doing now
When you're not with me anymore
Who took that place long
That isn't mine

Shimri Li Al Ha'mangina (שמרי לי על המנגינה)

(Israel)



This is a classic done in most Israeli dance sessions worldwide. However, it has undergone significant edits due to the “folk process,” and most dancers do a simpler version than the original choreography noted below.

Arranged by:	Shlomo Maman	Year:	1979
Pronunciation:	sheem-REE LEE ALL hah-mahn-gee-NAH	Translation:	Preserve the Melody for Me
Music:	4/4 meter	Composer:	Dov Zeltser
		Lyricist:	Chaim Chefer
		Singer:	Yehoram Ga'on
Formation:	Partners, arranged in a circle		
Steps & Styling:	Slow, and elegant, with a deep connection to one's partner		

Meas 4/4 meter

Pattern

8 meas INTRODUCTION. *No action. Dance starts with the singing.*

I. FIGURE 1: ALONG THE LINE

Varsouvienne position, M on L, facing CCW line, R foot free for M and W.

- 1 Both brush R (1) and hold (2). Step fwd on R and rock (3), rock in place on L (4).
- 2 Step back on R and rock (1), rock in place on L (2). W turn 1/2 over R shoulder to face M along the line: R (3), L (4). M take 2 steps in place: R (3), L (4). Keep hands joined; W turn under L arms.
- 3 M walk fwd 3 steps on the CCW line. W walk bkwd 3 steps on CCW line. Both: R (1), L (2), R (3), hold (4).
- 4 W turn 1/2 to the L in 3 steps, and end up on M's R side in Varsouvienne. M take 3 steps in place. Both: L (1), R (2), L (3), hold (4).
- 5 Both sway R (1), L (2). W step on R (3), crossing in front of M to his L side and making 1/2 turn over L to face CW, lean toward R (4). M step slightly to the R (3) and lean R (4). Let go of R hands on ct 3, but keep L hands joined.
- 6 M take 3 small steps to advance slightly on the CCW line. W take 3 small steps turning 1/2 over L shoulder to come shoulder-to-shoulder with M on his L side. Both: L (1), R (2), L (3), hold (4). Join L hands in promenade position.

- 7 Both walk 3 steps on CCW line: R (1), L (2), R (3), hold (4).
- 8 W cross in front of the M and make 1/2 turn over R shoulder to end up in Varsouvienne on M's R side in 3 steps. M take 3 steps in place. Both: L (1), R (2), L (3), hold (4). Keep hands joined; W turn under both sets of arms.

2nd time through Fig. I, both make a 1/4 turn to L on meas. 8 ct. 4 to face each other.

II. FIGURE 2: CHORUS

Drop both hands, face-to-face, with M facing out, W facing center.

- 1 Partners separate with a full turn over R shoulder (M along CW line, W along CCW line): R (1), L (2), R (3), lean and hold (4).
- 2 Full turn back to face partner: L (1), R (2), L (3), hold (4).
- 3 Back Yemenite: step back on R (1), back on L (2), fwd on R (3), hold (4). On ct 4, join L hand to L hand high (above head) and R hand to R hand low (waist).
- 4 Exchange places, traveling with partner on your R side. W take 3 steps fwd making 1/2 turn over L shoulder. M take 3 steps fwd making 1/2 over L shoulder. Both: L (1), R (2), L (3), hold (4). Let go of R hands on ct 1, but keep L hands joined; M go under L arms.
- 5-8 Repeat meas 1-4, same ftwk, but with M on outside facing center, W on inside facing out.
- 9 Both sway R (1), sway L (2), sway fwd on R toward partner (3), sway in place on L (4). Join R hands (over L hands) on ct 3.
- 10 Step back on R and rock (1), hold (2), rock in place on L (3), hold (4). On ct 3, M make 1/4 turn to L, W make 1/4 turn to R, both face CCW line, lifting R arms over W's head into Varsouvienne position.
- 11 Walk 3 steps: R (1), L (2), R (3), hold (4).
- 12 Repeat meas 11, opp ftwk.
- 13-16 Repeat meas 9-12.

Sequence. I, I, II, II. The 3rd time through the dance, fig. II is done one extra time, with a long pause between meas 14 and 15, in which partners hold for the music.

Presented by Aaron Alpert

Eini yodei'a im ani hayiti melech
 Aval vadai she'at hayit nesichati.
 U'keshesichaknu beh-"nidmeh li"
 veh-"nidmeh lach"
 Ani natati lach et keter malchuti.

Ve'at chavasht al tzamotayich et haketer
 Ve'anochi hirkavti akordyon al gav.
 Uvein yemei hachagigot
 lisdot haketel
 Hayiti shar lach beminim uve'ugav...

Pizmon

Shimri li al hamangina,
 asher hayta shelanu.
 Zichri ota, yalda k'tana,
 bechol asher telchi.
 Ve'et ha'akordyon, biti,
 asher liva otanu
 Ani mash'ir lach matana,
 bederech hamlachim.

Lema'anech libi hiksheiti kevazelet.
 Lema'anech pirstasti et kalvei har'chov.
 Lema'anech hikiti et roshi basela
 Velo chadalti af lerega le'ehov.

Uvaleilot kesheyashant al kar hameshi
 Ani kibiti et ha'or bachadarim.
 Vechaf yadi hayta noga'at umegasheshet
 Ba'akordyon asher bacha et hashirim.

Halo tamid hayit li kevavat ha'ayin
 K'mo yom aviv hamitmashech kol hashana.
 Lachen rak lach ani yatzarti yesh mei'ayin
 Keshemacharti kutanti ha'achrona.

Achshav gam at yoda'at she'eineni melech.
 Ve'ei li bayit misheli ve'ei pina.
 Kol ma sheyesh li hem aviv upat bemelach
 Ve'akordyon yashan uvo hamangina

איני יודע אם הייתי מלך
 אבל ודאי שאת היית נסיכתי
 וכששיחקנו בנדמה לי
 ונדמה לך
 אני נתתי לך את כתר מלכותי

ואת חבשת על צמותייך את
 הכתר
 ואנוכי הרכבתי אקורדיון על גב
 ובין ימי החגיגות
 לשדות הקטל
 הייתי שר לך במינים ובעוגב

פזמון

שימרי לי על המנגינה
 אשר היתה שלנו
 זיכרי אותה ילדה קטנה
 בכל אשר תלכי
 ואת האקורדיון בתי
 אשר ליווה אותנו
 אני משאיר לך מתנה
 כדרך המלכים

למענך ליבי הקפתי חומות כלא
 למענך פרנסתי את כלבי הרחוב
 למענך הכיתי את ראשי בסלע
 ולא חדלתי אף לרגע לאהוב

ובלילות כשישנת על כר המשי
 אני כיביתי את האור בחדרים
 וכף ידי היתה נוגעת ומגששת
 באקורדיון אשר בכה את
 השירים

הלא תמיד היית לי כבבת העין
 ויום אביב המתמשך כל השנה
 לכן רק לך אני יצרתי יש מאין
 כשמכרתי כותונתי האחרונה

עכשיו גם את יודעת שאינני
 מלך
 ואין לי בית משלי ואין פינה
 כל מה שיש לי הם אביב ופלת
 במלך
 ואקורדיון ישן ובו המנגינה

I don't know if I were a king
 But surely you were my princess.
 And when we played
 "Pretend"
 I gave you my royal crown.

And you put the crown onto your braids
 And I put the accordion onto my back.
 And between the days of celebration
 and the fields of carnage
 I would sing to you, with strings and flute...

Chorus

Preserve for me,
 the melody which was ours.
 Remember it, little girl,
 wherever you may go.
 And the accordion, my girl,
 which accompanied us
 I leave for you, a present,
 as kings do.

For your sake I hardened my heart like basalt.
 For your sake I supported the dogs of the
 street.
 For your sake I hit my head against the rock.
 And never stopped loving, even for a minute.

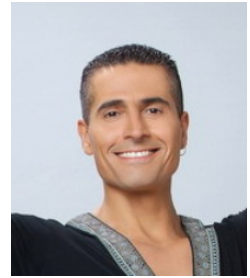
And at night while you slept on the silken
 pillow
 I turned off the lights in the rooms.
 And my hand would touch, feeling its way,
 On the accordion which cried the songs.

Were you not always the apple of my eye
 Like a spring day which continues all year
 long.
 Only for you I created something from nothing
 As I sold my last shirt.

Now you also know that I'm not a king.
 I don't have a house, not even a corner.
 All that I have is spring, and f bread with salt.
 And an old accordion, and in it is the melody.

Yaraya (יה ריה)

(Israel)



This dance is an excellent example of cultural mixing and fluidity that happens across adjacent borders. The song is in Arabic, written and sung by Algerians, but the dance is in the Moroccan style, choreographed by the son of Moroccan immigrants to Israel.

Each measure has 2 beats, and each phrase has 5 measures. It is easiest to count the dance in 10.

Arranged by:	Gadi Bitton	Year:	2000
Pronunciation:	YA rye-YA	Translation:	The Traveler
Meter:	2/4	Composer:	Dahmane El Harrachi
		Lyricist:	Dahmane El Harrachi
		Singer:	Rachid Taha

Formation: Circle, hands not held

Steps & Styling: Moroccan. Smooth with sharp accents. Arms and shoulders move freely.

Meas 2/4 meter

Pattern

8 meas INTRODUCTION. *No action.*

I. FIGURE 1: CHORUS

Right foot free, facing center.

- 1 With arms up, elbow bent, hands at shoulder height, palms facing center, sway R (1), sway L (2).
- 2 R cross in front of L (1), L step to side (&), R cross in front (2). Arms come down to your side, moving forward along a circular path centered at the elbow.
- 3-4 Repeat meas 1-2, opp ftwk, same hands.
- 5 Bring R foot next to L, twist with heels to R (1), twist with heels to L (2). Arms up, elbows, hands at shoulder height hanging loosely from the wrist.

- 6 R steps fwd to ctr, slightly to the R (1), L steps next to R (2). Clap on cts 1, 2, in the Moroccan style: hands slightly above the head, fingers spread, striking the palms and balls of the hand.
- 7 Repeat meas 6 with opp ftwk.
- 8 Small step bkwd R (1), L (2), with hands palms up, over the head, moving R and L.
- 9 Small step bkwd R (1), L (2), with hands palms up, at waist level, moving R and L.
- 10 Repeat meas 9.

II. CHORUS: CLAP FORWARD

- 1 Sway R (1), sway L (2), slightly shaking shoulders. Arms are up, elbows bent, hands held loosely at the wrist at shoulder height. Keep arms up through meas 4.
- 2 Cross R over L (1), L to the side (&), R cross in front (2).
- 3-4 Sway L (1), R (2), L (3), R (4).
- 5 L crosses behind (1), R to side (&), L crosses in front (2).
- 6 R to side (1), L crosses behind (2).
- 7 Cha cha: R (1), L (&), R (2), making a 1/2 turn over R to face out.
- 8 L to side (1), R crosses behind (2).
- 9 Cha cha: L (1), R (&), L (2), making a 1/2 turn over L to face in.
- 10 Repeat twists from fig I meas 5.
- 11 Open R to side (1), L cross in front (2).
- 12 Full turn over R shoulder: R (1), L (&), R(2).
- 13 Facing ctr, two steps bkwd: L (1), R (2).
- 14 Back Yemenite: back on L (1), back on R (&), fwd on L (2).
- 15 Step fwd R bringing R hand up and out to the side (1), step fwd L bringing L hand up and out to the side (2).
- 16 Rock fwd on R clapping hands outstretched in front of you in the Moroccan style (1), rock back on L (2).
- 17 Open your body, making a 1/2 turn over the R shoulder to face out, and step on R (1). Rock fwd on L with the outstretched Moroccan clap (2).
- 18 Rock back on R (1). Open body, making a 1/2 turn over the L shoulder to face in, step on L (2).
- 19 Rock fwd on R with outstretched Moroccan clap (1), rock back on L (2).

Step back on R and rock on it (1), rock on L (2).

Sequence. I, I, II, II.

Presented by Aaron Alpert

Chorus

Ya rayah win msafar trouh taaya wa twali?
Shihal nadmou laabad el ghaflin qablak ou qabli (bis).

Shihal sheft el-boldan el-'amireen wel-borr el-khali?
Shihal dhayya'et awqat w'shihal tzeed ma zal tkhali?
Yal-ghayem fee blad shihal te'ya w'ma tejri.
Beek wa'ed el-qodra wallah zman w'ena ma tedri.

Chorus

O Traveler, where are you going? You will eventually grow
tired and come back home.
Many unwise people have regretted this before you and me.

How often have you seen overpopulated countries and
desolate deserts?
How much time have you lost, and how much more do you
plan to lose?
In the lands of other people, o absent one, you grow sick and
remain ignorant of what's happening.

Dagopolska Rachenitsa errata

I've been working on Dagopolska Rachenitsa in preparation for teaching this dance.

Please check **your** notes for measures 14, 15 and 16.

Each time I view the video I see Yves do:

14) close L (w/o weight) to R pause step back on L

15) close R (w/o weight) to L pause step back on R

16) close L (w/o weight) to R pause step back on L

1) hop L step R hop R

DALGOPOLSKA RACHENITSA

Дългополска ръченица

(Bulgaria - Dobrudzha)

This line *rachenitsa* done is typical of dances from the region West of Varna on the Black Sea in N.E. Bulgaria. It is related to similar dances such as *Kutsata* or *Pandalash* in 7/8 meter.

Pronunciation: Duhl-goh-POHL-skah Ruh-cheh-NEEH-tsah
Music: Yves Moreau CD
Rhythm: 7/8 counted here as 1-2, 1-2, 1-2-3 or quick-quick-slow (1,2,3)
Formation: Short lines of dancers, hands joined in W pos, wt on L, face LOD
Style: Dobrudzhan. Earthy and proud.

Meter: 7/8

Pattern

Introduction, 4 meas. of music (solo *gaïda*). No action.

1. Basic step

- 1 Facing LOD, light hop on L, raising R knee (1) step fwd on R (2) light hop on R, raising L knee (3)
- 2 Same motion as in meas 1, starting with hop on R
- 3 Repeat pattern of meas 1
- 4 Still facing LOD, three quick steps travelling bkwd, L-R-L
- 5 Facing slightly R, heavy (stamp-like) step on R (1) raise L knee (2) light hop on R raising L knee (3)
- 6 Facing LOD, light hop on R (1) step on L in front of R (2) step on R sideways R, facing ctr (3)
- 7 Light hop on R pick up L knee (1) step on L behind R (2) step on R next to L (3)
- 8 Stamp with L next to R , no wt (1) pause (2) step on L next to R (3)
- 9-11 Repeat pattern of meas 6-8 but ending with s step fwd R on ct 3
- 12 Moving fwd towards ctr, three running steps L-R-L
- 13 Stamp with R next to L, no wt (1) pause (2) step back on R (3)
- 14 Step back on L, slightly L (1) pause (2) close R to L (3)
- 15 Step back on R, slightly R (1) pause (2) close L to (3)
- 16 Repeat pattern of meas 14 but facing LOD

Arm motions

- 1-5 Arms are in W pos
- 6 Arms extend fwd (1-2) and down at sides (3)
- 7 Arms swing fwd and back
- 8 Arms swing up to W pos , as you stamp (1) pause (2) extend arms fwd and down (3)
- 9-11 Same arm movements as in meas 6-7-8
- 12-13 Arms come up slowly to W pos
- 14-16 Arms extend down and continue swinging back to front

Repeat dance from beginning.

Presented by Yves Moreau

DRIANOVSKA RÂČENICA

(Izgrjala e mesečina)

(North Bulgaria)

Izgrjala e, mesečina (2)

Aljana, Galjana, portokaljana,

blaga duška medena šikerjana (2)

Če ogrjala gradinčica (2)

Aljana, Galjana, portokaljana,

blaga duška medena šikerjana (2)

Gradinčica, Irinčica (2)

Aljana, Galjana, portokaljana,

blaga duška medena šikerjana (2)

Da si bere pâstra kitka (2)

Aljana, Galjana, portokaljana,

blaga duška medena šikerjana (2)

Rough translation:

The moon was shining on a garden, Irina's garden. I must gather
a colourful bouquet.

Chorus:

Alja, Galja, so sweet and gentle like an orange, honey and sugar

DRIANOVSKA RACHENITSA

Дряновска Ръченица
(Bulgaria - Severnyashko)

A slow *rachenitsa* from Northeastern Bulgaria . Learned from the *Sider Vojvoda* Ensemble in Gorna Oryahovitsa in 1972. This style of slow *rachenitsa* is common to many of the historic small towns along the Balkan range often performed by older villagers in a specific slow and proud "urban" style. The dance can be done to other slow tunes in 7/8 meter (QQS) but Yves Moreau was inspired by this rendition of the popular North Bulgarian song *Izgrjala e mesechinka* sung a capella by *Trio Bulgarka Penev*.

Pronunciation: DRIAN-of-skah Ruh-tcheh-NEEH-tsah
Music: Yves Moreau CD
Rhythm: 7/8, counted here as 1-2-, 1-2, 1-2-3 or 1,2,3 or q-q-S
Formation: Mixed lines, hands up in W pos.Face LOD wt on L.
Style: Fairly large steps. Proud and calm.

Meter: 7/8

Pattern

Introduction: Four (4) meas.: "Izgrjala e mesečinka...". Dancers may do 4 "râčenica" basics from L to R

1. Travelling in LOD

- 1 Step fwd on R with knee bend (1) close L to R (2) step fwd on R (3)
- 2 Step fwd on L with knee bend (1) close R to L (2) step fwd on L (3)
- 3 Facing ctr, large step sdwd on R to R, arms extend fwd and down (1) pause (2) step on L behind R, arms continue down (3)
- 4 Step on R facing LOD, arms start to go up (1) pause (2) lift on R, arms settle in W pos (3)
- 5 Step fwd on L in front of R (1) pause (2) lift on L, turning to face ctr and swinging R leg around fwd (3)
- 6 Still facing ctr, step onto R across L in LOD (1) pause (2) lift on L, picking up L ft slightly behind R leg (3)
- 7 Facing ctr, light hop or lift onto R, arms extend up (1) step on L to L, arms extend fwd (2) step on R behind L, arms are down (3)
- 8 Large step on L to L, arms begin to move upwd (1) pause (2) light hop or lift on L, arms are in W pos (3)

2. Fwd and back with arm extensions

- 1 Facing ctr, large sof step fwd onto R, simult. extending softly both arms straight fwd and raising L ft off ground (1) pause (2) step onto L ft fwd, bending knee, arms retract to W pos (3)
- 2 Repeat action of meas 1
- 3 Lift or light hop onto L, simult. extending arms up and fwd (ct ah) large step fwd onto R, bending R knee, arms continue extension dwnd (1) pause (2) straighten R knee (3)
- 4 Same ft action fwd beginning with opp ft, arms come back slowly to W pos

Drianovska Rachenitsa (cont'd) page 2

- 5-6 Two "râcenica" steps bkwd R-L-R, L-R-L, low bent knee style, arms in W pos
- 7-8 Same action as in meas 3-4 but moving bkwd
- 9-16 Repeat action of meas 1-8

Presented by Yves Moreau

LYASA

Ляса

(Bulgaria - Dobrudzha)

A dance from Dobrudzha in N.E. Bulgaria somewhat related to the *Daichovo* family in 9/8 meter.

Pronunciation: Lee-AHS-ah
Music: Yves Moreau CD
Meter: 9/8. Counted here as 1-2, 1-2, 1-2, 1-2-3 or qqqs or cts 1-2-3-4
Formation: Mixed open circle or line, hands joined down at sides (V pos).
 Face R of ctr (LOD), wt on L.
Style: Earthy with slight knee bend.

9/8	Description
10	Introduction: no action (first two meas are just chords)
	1. Basic pattern
1	Travelling in LOD, four steps , R-L-R-L (1-4).
2	Continuing in LOD, step R & L (1-2) step on R turning to face ctr (3) low stamp with L ft, no wt, (4)
3	Moving twd ctr, step fwd on L (1) low scuff with R next to L (2) step fwd on R, turning body to face slightly L (3) low scuff with L next to R (4)
4	Straightening body, take three steps moving back, L-R-L (1-3) stamp with R next to L, no wt. (4)
5	Move fwd towards ctr with three steps R-L-R (1-3) stamp with L next to R, no wt (4)
6	Repeat pattern of meas 6, moving bkwd, starting with L (4)
7	Turning body to face L, step back onto R (1) hold (2) step back on L (3) step on R in place (4)
8	Repeat pattern of meas 7, with opp direction and footwrk
	Hand movements
1	Arms are down in V pos
2	Arms slowly come up to end up in W pos by ct 4
3	Arms are up in W pos
4	Arms slowly come down to V pos by ct 4
5	Arms slowly come up to W pos
6	Arms slowly come down to V pos
7-8	Arms swing fwd and back, straight elbow

Repeat dance from beginning

Description © Yves Moreau

MELNISHKO HORO

Мелнишко хоро

(Bulgaria/Pirin-Macedonia)

Dance from around the town of Melnik, in the Pirin-Macedonian region of SW Bulgaria. It is related to another similar dance called *Deninka* from the same region.

Source : *Horo* dance club, Sofia.

Music: Yves Moreau CD

Rhythm: 7/8 counted here as 1-2-3, 1-2, 1-2 or 1, 2,3 (S-Q-Q)

Formation: Mixed line or open circle, "V" pos (hands down at sides. Face ctr, feet together)

Style: Proud and earthy.

Meter 7/8

Pattern

Introduction – 4 meas of drumming. Dance begins with *kaval* melody

Basic pattern

- 1 Swing arms back (ct ah) single bounce on both ft, swinging arms fwd (1)
lift L knee with single bounce, arms in W pos (2) step on L next to R (3)
- 2 Step on R in place (1) step opn L next to R (2) step slightly fwd on R (3)
- 3 Rock back onto L (1) rock fwd onto R (3) rock back onto L (3)
- 4 Large step back on R with single bounce, swinging both arms back (1)
bounce again on both ft, arms swing fwd (2) lift L knee with arms in W pos (3)
- 5 Facing RLOD, three light walking steps, L-R-L
- 6 Turn to face LOD, extend R leg fwd and bounce twice on both feet, swing
arms back and up again (1-2) pick up R knee (3)
- 7 Facing LOD, do three light walking steps, R-L-R
- 8 Still travelling in LOD, step on L (1) light leap onto R, turning to face ctr, extending
both arms fwd (2) step on L, crossing behind R, arms come down to V pos (3)

Dance repeats from beginning

Description by Yves Moreau

Nevesto Cârven Trendafil (Pirin-Bulgaria)

Nevesto cârven trendafil, džanam sega si dojdo ot gurbet
Što ti e sofra poslana, džanam, što ti e ručok na sofra ?

Stojane mori, stopane, džanam, v selo sa borci na došli
Za tuj mi sofra poslana, džanam, za tuj mi ručok na sofra

Nevesto cârven trendafil džanam, i tova da ti veruvam ?
Što ti e kosa smarzena džanam, što ti e elek razkopčan ?

Stojane mori, stopane, džanam, decata mi sa malečki
Za tuj mi kosa smarzena džanam, za tuj mi elek razkopčan !

Rough translation:

Oh my dear bride, my red rose, I've come back from working abroad

Why is the table all set and what is all that food?

My dear Stojan, some (freedom) fighters came to the village
and that's why the table was set.

My dear wife, do you really expect me to believe you?

Why is your hair all messed up and your jacket unbuttoned?

My dear Stojan, it's because I now have small children...

NEVESTO TSARVEN TREDAFIL

(Pirin-Bulgaria)

A Macedonian dance from the Pirin region of Bulgaria. Similar forms are also found in Western Macedonia (ex-Yugoslavia) under various names (*Acana Mlada Nevesto*, etc.). It is also related to the popular Čocek or Kupurlika. Learned from the Goce Delchev Macedonian Society, Sofia, 1966.

Translation: Bride, Red Rose
Pronunciation: NEH-vess-toh TSAR-vehn tren-DAH-feel
Music: Yves Moreau workshop CD
Rhythm: 11/8. Counted here as 1-2-3, 1-2, 1-2, 1-2, 1-2 or 1,2,3,4,5 or SLOW-quick- quick-quick-quick. For the actual dance, this meter is syncopated somewhat to be counted as S-S-Q-Q
Formation: Mixed lines. Hands joined in "W" pos. Wt on L, face slightly R of ctr.
Style: Light, Macedonian with light lifts ("cukce") before stepping. Proud.
Note: The dance and the music do not match musically. The dance is only 4 meas long while the musical phrases are of various lengths.

Meter: 11/8

Pattern

1-8 Intro. music. (instrumental), no action, begin with vocal.

Basic Figure

- 1 Facing R of ctr, step R in LOD (1) step L in LOD (2-3) turning to face ctr, step R to R (4) step L slightly in front of R (5)
- 2 Still facing ctr, step R bkwd (1) step L bkwd (2-3) step R beside L (4) step L beside R (5).
Note: done very lightly on balls of ft.
- 3 Still facing ctr, step R fwd (1) step L fwd (2-3) closing R to L, lightly bounce twice on both ft tog (4-5)
- 4 Repeat meas 3, moving bkwd with same ftwk

Dance repeats from beginning to end of music.

Presented by Yves Moreau

NOVOSELSKO HORO

Новоселско хоро

(Bulgaria)

From the village of Novo Selo, near Vidin, on the Danube River in N.W. Bulgaria. This dance is sometimes known as "Turlashko" and shows definite Vlach (Romanian) influences. Learned in Novo Selo by Yves Moreau, February 1970.

Music: Yves Moreau CD

Rhythm: 2/4

Formation: Short lines, back basket hold. Face ctr, wt on L.

Style: Light, sharp movements.

Measure	Pattern
---------	---------

No intro. Start with beg of music.

1. Forward and back

- | | |
|-------|--|
| 1 | Facing ctr, step on R in front of L (1) step on L in place (2) |
| 2 | Step on R to R (1) step on L in front of R (2) |
| 3 | Step on R in place (1) step on L to L (2) |
| 4 | Cross R in front of L (1) step on L next to R (2) |
| 5 | Large step fwd on R (1) step on L in place (2) |
| 6 | Step on R fwd (1) hop on R extending L fwd (2) |
| 7-8 | Repeat pattern of meas. 4-5 but beg. with L ft |
| 9 | Step on R ft in place (1) step on L across R (2) |
| 10 | Step on R ft in place (1) step on L next to R (2) |
| 11 | Step on R across L (1) step on L in place (2) |
| 12 | Step on R next to L (1) step on L across R (2) |
| 13-16 | Four reeling "step-hops" bkwd beg with R |

2. Sideways and kicks

- | | |
|------|--|
| 1 | Facing ctr, step on R to R (1) step on L in front of R (2) |
| 2 | Step on R to R (1) step on L behind R (2) |
| 3 | Repeat pattern of meas. 1 |
| 4 | Step on R to R (1) sharp stamp with L, no wt, next to R (2) |
| 5 | Step on L, turning body slightly L (1) extend R leg forward in front of L close to ground, bouncing on L (2) |
| 6 | Keep L leg extended to L and bounce twice on L ft (1,2) |
| 7-8 | Repeat pattern of meas 5-6, with opp direction & ftwrk |
| 9-16 | Repeat pattern of meas 1-8, with opp direction & ftwork |

3. Stamps in place

- | | |
|-----|--|
| 1 | Turning slightly L and leaning fwd, heavy step fwd on R, bending knee (1) step on L in place (2) |
| 2 | step slightly back on R (1) step on L in place (2) |
| 3-4 | Repeat pattern of meas. 1-2 |

- 5-6 Repeat pattern of meas 7-8, Fig. II
- 7-8 Repeat pattern of meas 5-6, Fig. II

Suggested sequence:

Do Fig. 1 twice, Fig. 2 once, Fig. 3 twice (Stamp R on last ct)

Description by Yves Moreau

RADOMIRSKA LESA
(V selo djulgere dojdjoja)
(Šopluk-Bulgaria)

V selo djulgere dojdjoja
Stojno mi, malaj mo-
Stojno mi, malaj mome
Šarena česma da pravjat
Stojno mi, malaj mo-
Stojno, mi malaj mome, hi!

Degi vidja moma Stojna,
Stojno...
Grabnala stomni šareni
Stojno...

Če je otišla za voda
Stojno..
Pa ne mina otde da e
Stojno...

Pa ne mina otde da e
Stojno...
De pomina kraj djulgerče
Stojno...

Djulgerče na Stojna duma
Stojno...
Hajde Stojne, pristani mi!
Stojno...

Translation:

A mason came to the village to build a well. He saw the young girl Stojna with her colorful water jugs going to fetch water. When she came close to the well, the mason said, hey Stojna, let's икх ьуьц ьха get married.

RADOMIRSKA LESA

Радомирска Леса

(Bulgaria)

Dance from the Šopsko-Graovsko region of West Bulgaria, from the area around the town of Radomir. Source: Krassimir Petrov. This dance has 10 or 11 meas. depending on melody used. In the 10 meas version, meas. 1-5 of Fig. 1 get repeated in the other direction. This 11-meas version goes to the popular Šop song, *V selo djulgere dojdoa*.

Pronunciation: Rah-doh-MEER-skah Leh-SSAH

Music: Yves Moreau CD

Rhythm: 2/4

Formation: Mixed lines in "V" pos. or belt hold, L over R. Face LOD, wt on L

Style: Light and proud

Meter 2/4

Pattern

1-16 Introduction music (instrumental). No action.

1. Basic pattern (vocal)

1 Facing LOD, small leap onto R (1) step onto L crossing in front of R (2)
2-3 Repeat action of meas. 1, two more times
4 Facing ctr, do a little "threes" (step R-L-R) sideways R (1&2)
5 Repeat pattern of meas 4 with opp dir & ftwrk
6 Repeat pattern of meas 4
7-8 Repeat pattern of meas 1 with opp dir & ftwrk (2 times)
9-11 Repeat pattern of meas 4-6 with opp dir & ftwrk
12-22 Repeat pattern of meas 1-11

2. Forward and back (instrumental chorus)

1 Facing ctr, small leap fwd onto R (1) small step fwd onto L (2)
2 Repeat action of meas 1
3 Small stamp with R, no wt, slightly fwd and next to L (1) stamp again (2)
4 Stamp again with R ft, no wt (1) pause (2)
5-8 Repeat pattern of meas 1-4 with opp dir & ftwrk (away from ctr)
9-16 Repeat pattern of meas 1-8

Repeat dance from beginning

Description by Yves Moreau

SREBRANSKI DANETS

Сребрански Данец

(N.W. Bulgaria)

Danec, also known as *Buenek* or *Buenec*, is a ritual dance done mostly by women for specific folk customs such as *Lazaruvane* (springtime). The movements are mostly simple walking steps travelling in various directions and often done just to singing. The arm movements here are typical for forms from Dobrudža.

Music: Yves Moreau CD

Rhythm: 2/4

Formation: Open circle with hands in W pos.

Style: Proud and «earthy» (slight knee bend)

Arms: Arm «waves»: Arms are held slightly fwd with bent elbows held at approx. head height with forearms close tog. They move softly slightly up and then softly sdwd R and L with a light «windshield wiper» style of movement.

Measure 2/4

Pattern

Introduction: 16 meas, no action.

1. Forward and back

- 1 Facing ctr, step R fwd as L remains touching bkwd, straightening knees – hands push slightly upward (1) close L beside R softly sinking onto bent L leg – remaining in W pos, hands slightly lower (2)
- 2-8 Repeat meas 1, seven more times moving fwd.
- 9-16 Repeat meas 108, moving bkwd with same ftwk
Note: Leaders at either end of line may (optional) «curl» line during meas 1-8 and out during meas 9-16.

2. Sideways & stamps

- 1-6 Facing ctr, repeat fwk and arm movements of Fig. 1, moving sdwd to R.
- 7-8 Step R to R (1) two soft stamps with L beside R, no wt, elbows pull down on each stamp (and) pause (2)
- 9-16 Repeat meas 1-8, with opp ftwk, moving sdwd L.

3. Scuff fwd, wave arms

- 1 Fcing ctr, step R fwd & start waving arms sdwd R (1) light scuff or brush with L fwd – complete R arm wave (2)
Body movement: When arms wave to R, upper body leans slightly to R
- 2-6 Repeat meas 1, alternating fywk and arm motions
- 7 Strong step on R (1) strong step on L beside R (2)
- 8 Strong step on R beside L, no wt (1) hold (2)
Arms: During meas 7-8, the arms move up and then with fwd and down motion.
- 9-16 Repeat meas 1-8, moving bkwd with same ftwk and arm movements.

4. Travel with scuffs and reverse

- 1-6 Facing R of ctr nd moving in LOD, repeat Fig. 3, meas 1-6 (6 step-scuffs, beg R)
- 7-8 Releasing hands, step R.L,R (no wt on last step) with slight accent – turning $\frac{1}{2}$ R (CW) hands remain in W. pos (cts 1-2 &) hold (2). End facing out.
- 9-16 With back to ctr, rejoin hands nd repeat ftwk and arm movements of meas 1-8 in RLOD. End facing ctr.

Repeat dance from beg.

Description by Yves Moreau

KAČI SE NA HISARJA (Staro Pomaško Horo)
Rhodopes (Dospat)

Kači se kači, gore na Hisarja
Razgledaj pole široko (2)

Tâmnâ e mâtla libe le padnala
Padnala libe, legnala (2)

Ti da ne misliš, če e ot Boga
Padnala libe, legnala (2)

Tova sa mojte, libe le vâzdiški
Ot mene libe za tebe (2)

Translation :

- 1. Go up to Hisar, look on the wide field.*
- 2. A dark fog has fallen, has fallen and is lying.*
- 3. Don't believe this is from God, fallen and lying there.*
- 4. These are my sighs, from me to you.*

STARO POMASHKO

Старо Помашко

(Rhodopes - Bulgaria)

A dance from the Pomak (Moslem) villages around the town of Dospat in the Western Rhodopes. It is related to the general Širto group of dances. It is done to the song *Kači se na Hisarja*.

Pronunciation: STAH-roh Poh-MAHSH-koh

Music: Yves Moreau CD

Rhythm: 7/8 as 1-2-3, 1-2, 1-2 or S-q-q- or 1,2,3

Formation: Open mixed circle, hands in W pos, Face R of ctr, wt on L ft

Style: Light, soft Macedonian-style steps

Meter 7/8	Pattern
1-8	Introduction, instrumental music. Start at beginning of song
	1. Basic pattern (song)
1	Step on R in LOD (1) step on L (2) pause (3)
2	Travel 3 steps in LOD, R-L-R
3	Step onto L (1) turning to face ctr, two light bounces on L as extended R leg swings around in front of L extended close to ground
4	Facing ctr, step slightly fwd onto R (1) slight lift onto ball of R, bringing L leg behind R knee (2) pause (3)
5	Step slightly fwd onto L (1) raise R leg in front of L, bent knee (2) pause (3)
6	Bring R leg around to "lock" behind L knee with slight lift onto L (1) come down onto full L ft (2) pause (3)
7	Step back onto R (1) slight lift onto R (2) step back onto L (3)
8	Two small steps in place, R-L (1-2) small step fwd onto R (3)
9-11	Repeat pattern of meas 5-7
12	Step back onto R (1) close L to R, with wt (2) pause (3)
	2. Travel Figure (instrumental)
1	Travelling in LOD, three steps R-L-R
2	Travelling in LOD, three steps L-R-L
3	Facing ctr, step on R to R (1) lift onto R ft, simultaneously picking up L leg and out to L (2) step onto L behind R (3)
4	Facing ctr, step on R to R (1) close L to R with wt, lifting slightly onto R (2) pause (3)
5-8	Repeat pattern of meas 1-4, one more time
	Dance repeats from beginning

Description © by Yves Moreau

TSONKOVO HORO

ЦОНКОВО ХОРО

(Trakia - Bulgaria)

A variation on the Thracian Pravo learned from Tsonko Stoyanov, Bulgarian choreographer living in Montreal, Canada.

Music: Yves Moreau CD

Rhythm: 2/4

Formation: Open circle, Hands joined down at sides «V» pos. Face LOD, wt on L

Style: Earthy.

Meter 2/4

Pattern

16-meas instrumental introduction - Start dance with singing

Basic pattern

- 1 Facing LOD, step on R (1) light hop on R picking up L knee (2)
- 2 Step on L (1) light hop on L picking up R knee (2)
- 3 Facing ctr, step on R to R (1) step on L behind R (2)
- 4 Step on R to R (1) step on L in front of R (2)
- 5 Step on R in place (1) light hop on R picking up L knee (2)
- 6 Step back slightly on L (1) light hop on L picking up R knee (2)
- 7 Still facing ctr, step on R to R (1) step on L in front of R (2)
- 8 Step on R to R (1) step on L behind R (2)
- 9 Large step on R twd ctr (1) small hop on R extending L leg fwd (2)
- 10 Step fwd on L (1) stamp with R next to L, no wt (2)
- 11 Step-sway to R onto R (1) step on L in place (2)
- 12 Cross R in front of L (1) step on L in place (2)
- 13 Step on R in place, bending R knee (1) light step onto ball of L ft (&)
step onto R (2)
- 14 Step on L in place (1) stamp with R next to L, no wt (2)
- 15-16 Take four steps moving back R-L-R-L

Dance repeats from beginning

Presented by Yves Moreau