

Mendocino Folklore Camp

JUNE 30 – JULY 7, 2012

www.mendocinofolkloreamp.com

Our 2012 Teachers

ŽELJKO JERGAN (Croatian Dance)

ZIVA EMTIYAZ (Middle Eastern Dance)

And direct from Greece:

KYRIAKOS MOISIDES (Greek Dance)

+ Dance Workshop Classes w/Staff Teachers

Chris & Lynnanne Miller

HUNGARIAN – Kalotaszegi Invertita, Men's Legenyas

AMERICAN – Balboa Swing

50th Anniversary Tribute Dance Classes

(Special classes honoring dances of past Folklore Camp directors)

Billy Burke – Dances of C. Stewart Smith (SCOTTISH),
Madelyn Green (INTERNATIONAL), and Gordon Engler (BALKAN)

Dave & Emma Charlebois – Dances of Nancy
Linscott (SCANDINAVIAN COUPLE)

Russell Linscott – Dances of Dean Linscott
(INTERNATIONAL- "Kopachka Favorites")

Special Dance Workshops

Souhail Kaspar & Ziva Emtiyaz –
EGYPTIAN - rhythm & movement for *Raqs Al-Sharqi*

Celebrating
Our

50TH

Anniversary

(1962 - 2012)



World Dance & Music Workshops & Folklore Celebrations

Ensembles (All are welcome to join in)

Beginners
Welcome!

**CHRISTOS GOVETAS
& RUTH HUNTER** (Greek Band)

ERIK HOFFMAN (Contra Band)

LILLA SERLEGI (Tamburitza Orchestra)

Instruments (All are Beg. / Int. classes)

BILL COPE (Bulgarian & Macedonian TAMBURA)

MICHELE SIMON (TUPAN)

SOUHAIL KASPAR ^{Arabic Drumming}
(Darabuka or Doumbek)

Ensembles (Mixed Levels)

CHRISTOS GOVETAS (Greek)

RUTH HUNTER (Balkan & Greek Choral)

MICHELE SIMON (Vocal Tech / Macedonian)

Special Music Workshops

Alan Keith - Traditional French Band (a 2013
preview class)

Miamon Miller – Hungarian Ensemble Jam

DISCOUNTS For
Groups and First
Time Campers

Nightly Dance Parties
with LIVE MUSIC

2012 CAMP BAND

Becky Ashenden & Miamon Miller (co-directors)
Paul Brown, Bill Cope and Chuck Corman
*with Souhail Kaspar, Erik Hoffman, Michele Simon,
The Govetas Family, Lilla Serlegi, Feri Tobak & Friends*



June 30 - July 7, 2012

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Workshops and Teachers

Dance Notes and Background Material



ŽELJKO JERGAN - Croatian

- DJEVOJCICA RUZE BRALA
- HVAR DANCES
- IGRAJTE MI MUZIKASI
- LICKI TANAC
- LUNICA
- MANFRINA
- MOMACKO KOLO (BUNJEVACKO)
- MOSLAVACKI DRMES
- PET JE KUMI
- PODRAVINA DANCES
- POSAVSKI DRMESI
- PROSIJALA
- SLAVONSKI SPLET
- SVIRACKO KOLO
- TWO DANCES FROM MEDJIMURJE
- VELIKO KOLO



ZIVA EMTIYAZ Middle Eastern

- MOVEMENT VOCABULARY
- TABLAT BASSAM CHOREOGRAPHY





KYRIAKOS MOISIDIS Greek

NOTES ON DANCES
MAP OF GREECE
REGIONS OF THE DANCES
COSTUMES
PONTOS
KARS PONTOS
HALASTRA
KAVAKLI

SPECIALTY CLASS NOTES



BILLY BURKE

Dances of Madelynne Greene

TARANELLA DI PEPINA - ITALY
ROSINHA DE AFIFE - PORTUGAL (Page one)
ROSINHA DE AFIFE - PORTUGAL (Page two)
ROSINHA DE AFIFE - PORTUGAL (Words)

Dances of C. Stewart Smith

ST. JOHN RIVER
HIGHLAND REEL

Dances of GORDIE ENGLER

HORA DIN CLEJANI - ROMANIA
ARDALEANA CU FIGURI - ROMANIA (COUPLE
DANCE)



DAVE & EMMA CHARLEBOIS

**IN HONOR OF NANCY LINSCOTT'S
CONTRIBUTION TO SCANDANAVIAN DANCE AT
FOLKLORE AND SCANDIA CAMPS**

POLSKA FRAN JARVSO



**RUSSELL LINSCOTT FAVORITE DANCES OF
DEAN LINSCOTT**

**BAZTAN DANZA- SPAIN
ZWIEFACHERS - BAVARIA (DICK OAKS NOTES)
ZWIEFACHERS (BACKGROUND FROM WALTER
GROTHE 1)
ZWIEFACHERS (BACKGROUND FROM WALTER
GROTHE 2)**



**CHRIS & LYNNANNE (Hanson) MILLER
Hungarian & American**

**LEGENYES
KALOTASZEGI INVIRTITA
BALBOA**

DJEVOJČICA RUŽE BRALA

Croatia



The people of **Hrvatsko Zagorje** (Trans-mountainous Region in the vicinity of Zagreb), in the northwestern part of Croatia, have lived lives of hardship in the past. The songs often speak of their loves and joys as well as their feelings about the harsh patriarchal legacy which truly was their reality.

In Croatia there is a long tradition of women singing together. This song is from the village of Jertovec by Konjščina.



- TRANSLATION:** "A young girl was picking flowers"
PRONUNCIATION: DJEH-voy-cheat-sah (ROO-zehh BRAH-lah)
MUSIC: CD "Resonance of Croatia", Band #13
FORMATION: Circle alternating M and W.
Hands joined in V-position
STEPS: Walks; grapevine; rocking sidewise
STYLE: Alternating walking steps and grapevine steps w/o vertical movement.

Intro: None.

Meas. Meter 2/4

1 Facing ctr – wait (cts 1, 2)

Djevojčica

2 Sway on R to R (ct 1); sway L to L (ct &)
step bkwd on R (ct 2); step on L in place (ct &)

*riže
brala*

Meter 3/4

3 Walk twd ctr R (ct 1); walk 2 steps twd ctr with small
sways L & R (cts 2, &); walk twd ctr L (ct 3), staying on L

(pokraj)

Meter 2/4

4 Grapevine; Facing R of ctr, and moving in RLOD (CCW);
step R (ct 1); step L in front (ct &); step R (ct 2); step L behind (ct &)

pokraj Duna-

5 Sway on R to R (ct 1); sway L to L (ct &); step bkwd
on R (ct 2); step on L in place (ct &)

ja....

Meter 3/4

6 Walk bkwd R (cts 1); walk 2 steps bkwd with small sways
L & R (cts 2, &); walk bkwd L (ct 3), staying on L

(pokraj)

Meter 2/4

- 7 Grapevine; Facing R of ctr, and moving in ROD (CCW); *pokraj Duna-*
 step R (ct 1); step L in front (ct &); step R (ct 2); step L behind (ct &)
- 8 Sway on R to R (ct 1); sway L to L (ct &) *ja.....*
 step bkwd on R (ct 2); set L ft back next to the R (ct &)

*** Repeat from the beginning (3 times in all)

Dje-voj - či - ca ru - že bra - la, po - kraj, —
 Ru - ži - ce je sa - ku - pi - la pa je, —
 tacet 1x

po - kraj Du - na - ja, po - kraj, po - kraj, Du - na - ja.
 pa je za - spa - la, pa je, pa je za - spa - la.

Djevočica ruže brala,
(pokraj) pokraj Dunaja,
(pokraj) pokraj Dunaja.

„Ustaj, ustaj djevočica
(što si) što si zaspala,
(što si) što si zaspala.

Ruže su ti povenule
(što si) što si nabrala,
(što si) što si nabrala.



A young girl was picking flowers near the river.
Get up young girl; your roses you picked up are getting wilted.

HVAR DANCES

Croatia

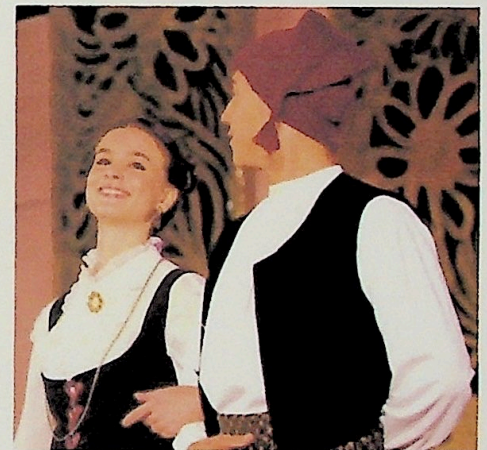


In the south of Croatia, on the islands, the people were always dependent on the sea. The sea brought them everything: food, joy, love, sorrow, as well as song and dance. Dances from the island of Hvar are typical representatives of the **Adriatic dance zone**, in which pair dances and dances in facing lines are dominant.

People used to dance on the **Island of Hvar** in the carnival time, on holidays and church festivities, but most of all at the weddings. Dance parties called "kalvakine" had an important social role in the life of the village and its natives.

This presentation includes the most typical among the numerous island dances such as: **Pašavijen** and **Ciciljona**. They were danced to the sounds of the lyre (*the lijerica*) played by the *šonadur* or *šenjadur*, accordion, while in the recent times also by a mandolin orchestra.

TRANSLATION:	Dances from the island of Hvar
PRONUNCIATION:	HA-vhar Dances
MUSIC:	CD: "Resonance of Croatia", Band #3
FORMATION:	Couples facing ctr, holding inside hands, M's other hand on hip, W's on skirt.
STYLE:	Elegant. Hops are heels only.



PAŠAVIJEN

Meas. Meter 3/4

PATTERN

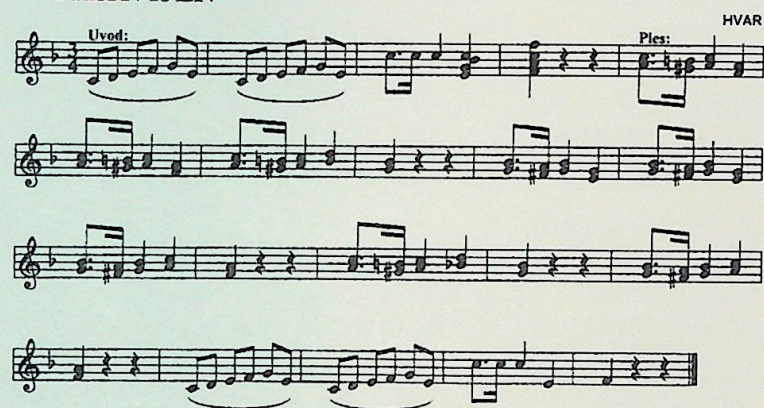
INTRODUCTION 2 meas, no action (*Instruction given for M, W do opp ftwk*)

- I. Figure
- 1 Balance to L on L (ct 1), step R in place (ct 2), small hop on R (ct 3)
 - 2 Repeat meas 1
 - 3 In three steps move to R, moving W across M in half turn to end with W on L
 - 4 Raise up on both heels (ct 1), put heels down softly (ct 2), hold (ct 3)
 - 5-8 Repeat meas 1-4 with opp ftwk and direction
 - 9-10 Repeat meas 3-4
 - 11-12 Repeat meas 3-4 with opp ftwk and direction
 - 13-14 In 6 steps make 1 full turn CCW as a couple
 - 15 In 3 steps turn W (CW) under M's R arm (cts 1, 2, 3)
 - 16 Hold (cts 1, 2, 3)

- 17-24 Repeat meas 1-8, end facing partner, M's L shldr to ctr
- 25 Move 3 steps to L, turning W one full turn CW in 3 steps (cts 1, 2, 3)
- 26 Hold (cts 1, 2, 3)
- 27-28 Repeat meas 25-26 with opp ftwk and direction, end facing RLOD (CW)
- 29-30 Starting L, walk 6 steps fwd
- 31 Turn W one full turn CW in three steps, end facing partner, L shldr to ctr
- 32 Small bow and curtsy (cts 1, 2, 3)

***Repeat entire figure one more time.

PAŠAVIJEN



CICILJONA

Meas. Meter 2/4 PATTERN

INTRODUCTION

1-2 Take ballroom position with M facing ctr

I. Figure

- 1 Tap L heel fwd and to L (ct 1), tap L toe beside R (ct 2)
- 2 In place L, R, L (cts 1, &, 2)
- 3-4 Repeat meas 1-2 with opp ftwk and direction
- 5 M & W each back 3 steps away from partner, while still holding (cts 1, &, 2)
- 6 Each move 3 steps twd partner (cts 1, &, 2)
- 7 Step L to L (ct 1), step R beside L (ct &), repeat (cts 2, &)
- 8 Step L to L (ct 1), step R beside L (ct 2)



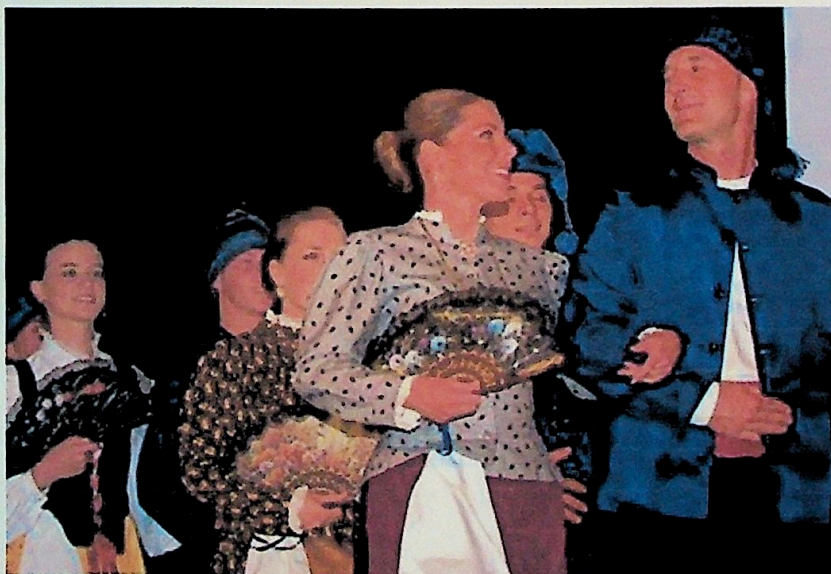
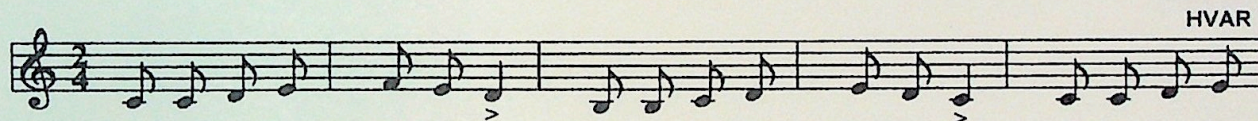
- 9 Tap L heel fwd and to L (ct 1), tap L toe beside R (ct 2)
- 10 In three steps turn CCW (cts 1, &, 2)
- 11 Tap R heel fwd and to R (ct 1), tap L toe beside L (ct 2)
- 12 In three steps turn CW (cts 1, &, 2)
- 13-14 In six steps continue turning CW (cts 1, &, 2, 1, &, 2)
- 15-16 Repeat meas 7-8

***Repeat figure until end of music, total of 4 figures.



CICILJONA

Lijerica ♩ = 90



IGRAJTE (mi mužikaši)

Croatia



The region of **Podravina** is a picturesque territory in northwestern Croatia situated near the Drava River, North of the capital city Zagreb. This small region has a wealth of different costumes, music and customs. This dance was usually done for all festivities, especially weddings. Musical accompaniment was traditionally with two violins, bugarija and bass, and sometimes tamburitza orchestra.

Željko Jergan first researched this region in 1976 and continues to this day.

TRANSLATION: Musicians play for me

PRONUNCIATION: EE-grahy-teh mee MOO-zhee-kah-shee

MUSIC: CD "Resonance of Croatia", Band #11
"A Road Less Travelled", Band #6

FORMATION: Closed circle alternating M and W (6-8 dancers). Hands joined in back basked hold, with M arms lower and W higher or back basket with L over R.

STEPS: Buzz with stamp: Stamp R across L (ct 1); step L to L on ball of ft (ct 2).
1 buzz with stamp per meas.

Buzz: Step R across L (ct 1); step L to L on ball of ft (ct &).
2 buzz per meas.

STYLE: Alternating bouncy walking steps in the first part of the melody and strong stamping sequences in the second part.

METER: 2/4

PATTERN

INTRODUCTION: 8 meas.

FIG. I: ROCKING IN & OUT

Face ctr and move slightly to L (RLOD)

1 Step (rock) R-bounce in front of L (cts 1-2).

2 Step (rock) L-bounce diag L bkwd (cts 1-2).

3-8 Repeat meas 1-2. (4 times in all)

FIG. II: BUZZ WITH STAMP

1-8 Facing ctr and moving to L (RLOD) - do 8 buzz with stamp steps.

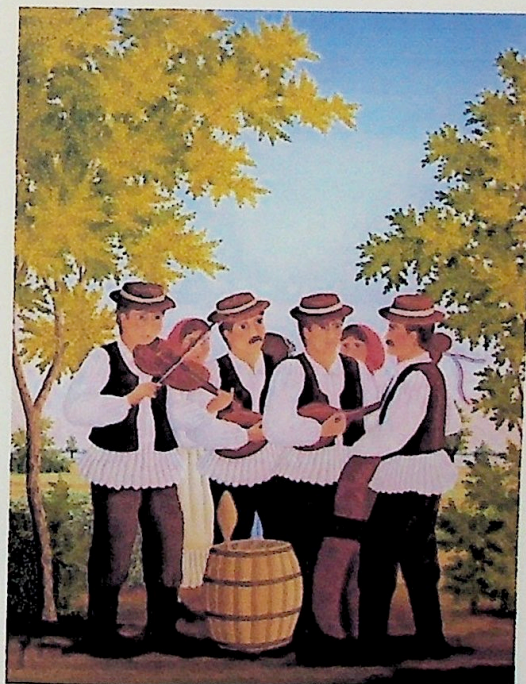


FIG. III: STAMPS

Moving sdwd R

- 1 Step R to R (ct 1); step L behind R (ct &); step R in place (ct 2); stamp L heel in place (ct &).
- 2 Step L in place (ct 1); stamp R heel in place (ct &); hop on L in place (ct 2); stamp R heel again in place (ct &).
- 3-8 Repeat meas 1-2. (4 times in all)

FIG. IV: BUZZ with stamping

- 1-8 Facing ctr and moving to L (RLOD) - do 14 buzz steps & 2 jumps on both feet.

**** Repeat entire sequence 2 more times. Total of 3

SEQUENCE:

Fig. I - Rock fwd & bkwd

Fig. II - Buzz with stamp

Fig. I - Rock fwd & bkwd

Fig. III - Stamps

Fig. I - Rock fwd & bkwd

Fig. IV - Buzz with stamping



IGRAJTE MI MUŽIKAŠI

Podravina

Bis 1

Bis 2

DOK SAM BI-LA LE-PA PLA-DA JA KO TU SAM BI-LA DBA-GA

A VE ME JE STI-GIA SRE-ĆA RO-STA-LA SAM JA NO-SE-ĆA
NAJ-TE ME-NE PAJ-KA KLE-TI, BU-ŠE-YIC' ME MO-ĆE ZE-TI

HEJ HAJ HUJA HAJ CIMBE LIMBE BUM BUM BUM HEJ HAJ HUJA HAJ CIMBE LIMBE BUM (3x)

Igrajte mi mužiikaši, vi ste sami nevalaši.

/:/ hej, haj, huja haj, cimbe limbe, bum, bum, bum. /:/

Jevica je sira krala Đureko za mito dala.

Jevica je tancarica, kak na drotu zvončarica.

Đurek se je jako štimal, kaj on Jevu rad bi imal.

Igrajte mi mužiikaši, vi ste sami nevalaši

Soko delo konec ima, samo moja ljubav nema.

*Musicians, play for me, because that's all you know how to do.
A girl Jevica stole a piece of cheese and gave it to George to please him.
Jevica is one of the best dancers in the village.
George was hoping that he could have Jevica.
Musicians, play for me, because that's all you know how to do.*



LIČKI TANAC

Croatia



The enclosed plains of Lika are divided from the Adriatic coast by the Velebit mountain range to the south, on the east by Bosnia and to the north by the Pannonian plains. Despite centuries of Turkish domination, the inhabitants of the region have maintained their strong folk traditions, unchanged. The most popular dances are Ličko kolo and Lički tanac, which is done to the accompaniment of the dangubica (kind of a tambura). Željko Jergan researched this region from 1981 to 1983. He danced these dances while in Lado, the Croatian State Folk Ensemble, under the tutelage of Dr. Ivan Ivančan.

TRANSLATION: Dance from Lika

PRONUNCIATION: LEACH-key TAHN-nahts

MUSIC: CD "Sviraj svirče drmeša" Band #4

FORMATION: Individuals or lines of M and W facing; closed circle (Fig 3 and Fig 5).

HANDS: Individuals - hands with back of wrists on waist and elbows pushed slightly fwd,
OR M tuck their thumbs in front of their own belts.
Closed circle - hands are joined and down in "V" pos.

STEPS: Two-step beg L:

Meas 1: Step L fwd - turn almost 1/4 CW (R) to face in (ct 1); almost close R to L (ct 2); step L fwd (ct 3); hold (ct 4).

Meas 2: Repeat meas 1 with opp ftwk - turn almost 1/2 CCW (L) to face out. Hands on waist.

STYLE: Very heavy and earthy.

NOTE: When two cts are noted together and one is underlined, the underlined ct is the action ct.

METER: 4/4 (fast)

PATTERN

Meas.

INTRODUCTION: 2 meas. - 4 chords

FIG I: TWO-STEPS

Individuals facing ctr, or if using lines twd ptr - hands on waist.

1 Moving L (RLOD) - beg L, do 1 two-step fwd - while turning to face in.

2-8 Repeat meas 1, continue to move to own L, alternating ftwk and direction facing (in or out).

FIG. II: STEP-HOP IN PLACE

Individuals facing ctr with hands on waist and dancing in place:

1 Step-hop on L in place as R lifts in front of L (cts 1-2, 3-4).

Hands: On ct 3 raise hands to "W" pos and slightly fwd, and snap fingers on ct 3.

2 Repeat meas 1 with opp ftwk, returning hands to waist and no snap.

3-8 Repeat meas 1-2, 3 more times (4 in all).



FIG. III: CHUGS IN PLACE

Closed circle or lines with hands joined in "V" pos:

- 1 Hop on R 3-times as L extends fwd and touches floor on each hop (ct 1-3); drop on L in place as R lifts bkwd high (lower R leg parallel to floor (ct 4).
- 2 Chug fwd onto both ft (ct 1); chug slightly bkwd on both ft (ct 2); chug fwd onto both ft (ct 3); drop on R in place as L lifts bkwd high (ct 4).
Note: In the above 2 meas and knees are continuously bent and/or flexing.
- 3-8 Repeat meas 1-2, 3 more times (4 in all).

FIG. IV:

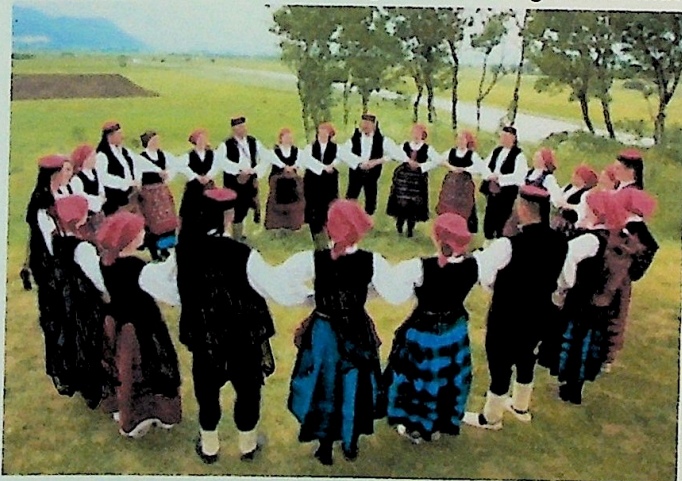
Individuals facing and moving twd ctr with hands on hips.

- 1 Drop fwd on R as L lifts bkwd high (cts 1-2); hop on R as L quickly lifts fwd in front of R with toe pointed diag L fwd (ft parallel to floor) (cts 3-4).
- 2 Hop fwd again on R as L remains lifted fwd (ct 1); step L fwd on heel then full ft (ct 2); step R fwd on heel then full ft, toe points twd R to beg a 1/2 CW (R) turn (ct 3-4).
- 3 Completing turn - drop on both ft with R in front of L (ct 1-2); drop fwd on R turning 1/2 CW (R) to face in (cts 3-4). You have now completed a full turn CW (R).
- 4 Leap L,R bkwd (ct 1-2); jump on both ft with R fwd of L (cts 3-4).
- 5-8 Repeat meas 1-4, moving away from ctr and returning to where you started the from.

FIG. V: MOVE L & R

Closed circle with hands joined in "V" pos.

- 1-2 Facing and moving in RLOD (to L) - walk R fwd (cts 1-2); close L to R with wt on balls of ft (cts 3-4).
- 2 Repeat meas 1-2, except turn 1/2 CW (R) on cts 3-4. End facing LOD (R).
- 3 Step R, L bkwd in RLOD (cts 1-2); still moving bkwd - drop onto both ft (most of wt on R) with L fwd of R - R toe points diag R fwd, L toe straight ahead (cts 3-4).
- 4 In same pos - hop 2 twice on R as full L ft touches fwd on each hop (cts 1-2); drop onto L where it touched as R lifts bkwd high (cts 3-4).
- 5-8 Repeat meas 1-4 with same ftwk moving fwd in LOD, except on last 2 cts drop again on R as L lifts bkwd high. End facing RLOD with wt on R ready to beg dance again.



*****Repeat dance from beg (3 times in all).**

Dance notes by Ćeljko Jergan and Dorothy Daw, 4-97

LUNICA

Croatia



For the people of Hrvatsko Zagorje, in the northwestern part of Croatia, singing and dancing is an integral part of their customs. There is a core of one of the three main Croatian dialects there, called "kaykavian" (*kajkavski*). Dancing is mostly done at church festivals and fairs, and for various celebrations in connection with Green George traditions, Christmas and Easter, weddings, and particularly the Carnival. Still today, you can hear beautiful songs echoing from hill to hill across Zagorje, which translates from behind the hills.

Željko was researching in Zagorje from 1974 until present days.

TRANSLATION: Moon

PRONUNCIATION: LOH-neet-sah

MUSIC: CD: "Resonance of Croatia", Band #4

FORMATION: A closed circle alternating M and W, facing RLOD, arms in "V" position.

LUNICA

Meas

Meter 2/4

PATTERN

INTRODUCTION 2 meas, no action.

I. Figure

1 Walk fwd (RLOD) R, L, R (cts 1, &, 2); small hop on R (ct &)

2 Repeat meas 1 with opp ftwk (cts 1, &, 2, &)

3-4 Walk fwd 4 steps R, L, R, L (cts 1, 2, 1, 2)

3/4 Meter

5 Walk bkwd 3 steps R, L, R, (cts 1, &, 2); small hop on R (ct &); walk fwd on L (ct 3)

4/4 Meter

6 Drop hands and extend R arm at shldr height; walk in a small CCW circle, R, L, R, L (cts 1, 2, 3, 4)

7-12 Repeat meas 1-6 *Note: Second time through end facing ctr.

2/4 Meter

13 Step R across L (ct 1); bounce on R (ct &); step L to L (ct 2); bounce on L (ct &)
*Note: During this measure back out so joined hands are at shoulder height.

14 Repeat meas 13

15 Step R across L (ct 1); step L to L (ct &); repeat (cts 2, &)

16 Repeat meas 15

17-20 Repeat meas 13-16; end facing ctr



LUNICA

Vidovec, Hrvatsko Zagorje

Lu-ni-ca, zvez-di-ca za go - ru, — te-ri moj - ga ser - če - ca! Bum — ti
Bum — ti

da - la — pla - vo - ga, od svoj - ga ser - ca — dra - go - ga. Lu-ni-ca, zvez-di-ca
da - la cr - ve - no - ga, od svoj - ga ser - ca ve - se - lo - ga. Lu-ni-ca, zvez-di-ca

za go - ru, — te-ri moj - ga ser - če - ca!
za go - ru, — te-ri moj - ga ser - če - ca!

The musical score is written on four systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes.

*Lunica, zvezdica za goru,
teri mojga serčeca.*

*Bum ti dala crvenoga,
od svojga serca veseloga.*

*Lunica, zvezdica za goru,
teri mojga serčeca.*

*Lunica, zvezdica za goru,
teri mojga serčeca.*

*Bum ti dala plavoga,
od svojga serca dragoga.*

*Lunica, zvezdica za goru,
teri mojga serčeca.*

Moons and stars on and behind the mountain, fulfill my heart.*

I would give you red ones from my happy heart.

Moons and stars on the mountain from my heart, dear.

I would give you blue ones from my heart, dear.

* Lunica (lit. moons) and zvezdica (lit. stars) are native flowers

□ *eljko Jergan*



- 21 Walk twd ctr 3 steps, R, L, R (cts 1, &, 2); small hop on R (ct &); raising arms high
22 Repeat meas 21 with opp ftwk
23-24 Back out with 4 steps, R, L, R, L (cts 1, 2, 1, 2); lower arms to "V" position
25-26 Repeat meas 5-6

*** Repeat entire figure.



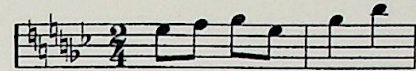
DOBAR VEČER GOSPODARI

<i>Meas</i>	<i>Meter 2/4</i>	PATTERN
		I. Figure
1-2		No action
3-4		Walk twd ctr 4 steps, R, L, R, L (cts 1, 2, 1, 2)
5		Step R in place (ct 1); step L in front of R (ct &); step R in place (ct 2) ("Pas de Basque")
6		Repeat meas 5 with opp ftwk
7		Step R in place (ct 1); stamp L heel beside R (ct 2)
8-10		Repeat meas 5-7 with opp ftwk
11-16		Repeat meas 5-10
17		Step R to R (ct 1); step L beside R with a small bounce (ct 2), bounce on both ft (ct &)
18-19		Repeat meas 17 two times
20		Step R to R (ct 1); small hop on R (ct 2)
21-24		Repeat meas 17-20 with opp ftwk and direction
25-28		Step R across L (ct 1); step L to L (ct 2); repeat 3 times
29-32		Step R across L (ct 1); step L to L (ct &); repeat 6 times; step R in place (ct 2); step L Beside R (ct &)
33-59		Repeat meas 5-32 *Note: slow with music on meas 59
60-63		Walk 2 steps in RLOD beginning on R (cts 1, 2); repeat 3 times
64		Face ctr while raising both heels (ct 1); lower heels (ct 2)

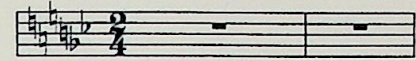
*Dance notations: □ eljko Jergan & Cricket Rayburn
May 2012*

DOBAR VEČER, GOSPODARI

Luka, Hrvatsko Zagorje



Do-bar ve-čer, gos-po -
Šan-ti Ju-re u ze -



gos-po-da-ri, gos-po - di-nje, i de-ci-ca i pce -
 Na-še gla-ve scve-tjem cve - le va-še du-še vraj dos -
 da - ri, gos-po-da-ri, gos-po - di-nje; gos-po-da-ri, gos-po - di-nje, i de-či-ca i pče -
 le - nju, ži - vi Bo-že u ve - se - lju! Na-še gla-ve scve-tjem cve - le va-še du-še vraj dos -

li - ce. Fi-o-le, ro-ži-ce, mod-re i cr - le - ne.
 pe - le. Fi-o-le, ro-ži-ce, mod-re i cr - le - ne.
 li - ce. Fi-o-le, ro-ži-ce, mod-re i cr - le - ne.
 pe - le. Fi-o-le, ro-ži-ce, mod-re i cr - le - ne.

Dobar večer, gospodari,
gospodari, gospodinje;
gospodari, gospodinje,
i dečica i pčelice.

*Fiole, rožice, modre i
crlene.*

Šanti Jure u zelenju, živi Bože u veselju!
Naše glave s cvetjem cvele, vaše duše v raj dospele.
Chorus: *Fiole, rožice, modre i crlene.*

*Good evening host and hostess and your family.
We have beautiful red and blue flowers for you.*

*Green George is here with us to wish you God's blessing and happiness.
Our heads are encircled with flowers, wishing you eternal peace with God.
We have beautiful red and blue flowers for you.*



□ *eljko Jergan*

MANFRINA

Island of Korčula, Croatia



The island of Korčula has its beginning in a time of Greek colonization, when colonists from Corfu (*Gr. Korkyra*) inhabited this island and called it *Korkyra Melaina (the Black Corfu)*. A great part of its history Korčula spent under Venetian government, so the Mediterranean influences are obvious. The dances of Korčula, and of many other Croatian islands, were brought to Croatia during the period of French marshal Marmont. They were danced on church holidays on squares in front of the church where girls used to sing in choirs. The island dances (*bâli*) / *Manfrina (or Mafrina)*, *Kvatro paši*, *Vrtajica*, *Trepavica Pritilica* and other dances/ are accompanied by bag pipes ("*mijeh*"), lyra ("*lijerica*"), accordion ("*dijatonska harmonika*") or tamburitza orchestras ("*tamburaški sastavi*"). Željko was researching on the island from 1977 until present days.

PRONUNCIATION:

Mun-FREE-nah

MUSIC:

4/4 meter

CD: Baština Hrvatskog Sela, *Band 16*
Croatian Couple Dances, *Band 4*
Resonance of Croatia, *Band 12*

FORMATION:

Circle:

Fig I: Circle of cpls, facing ptr, M's back to ctr.

HOLD:

Fig I:

Elbow lock hold side-by-side & Promenade position

*Women's free hand holds the skirt;

*Man's left hand is on the small of the back; thumb of the R hand is tucked in the top of the belt

Chorus:

*Women hold the skirt with both hands;

*Man – same as in Part 1

Fig II:

Hold inside hands, forearms together, at waist height

STEPS:

Fig I:

Walking or skipping steps

Chorus

Polka Step: Step R fwd (ct 1), step L in place (ct &), step R

& Fig II:

fwd (ct 2). Step is repeated with alternating ftwk.

STYLE:

Elegant and majestic

Meas

4/4 meter

PATTERN

5 meas

INTRODUCTION

(Courtesy bow to partner)

I. Walking and Turning

1-2

Facing LOD (CCW), starting R, walk fwd 8 steps (cts 1-8). (2nd time through music, use first 4 steps to turn CCW to face LOD.)



- 3-4 As a couple, side by side, starting R, turn CW in place with 6 walking steps, M moving forward, W moving backward (cts 1-6). Facing LOD, step back R (ct 7), step fwd L (ct 8).
- 5-6 Repeat meas 1-2
- 7 Starting R, in 4 steps W moves fwd and around M to end with back to ctr; M takes small steps in place, turning to face ctr and ptr, releasing hands (cts 1-4). During this meas, slip escort hold to holding inside hands.
- 8 Releasing hands, step R back (ct 1), step L in place (ct 2), hold (cts 3, 4).

2/4 meter **Chorus**

- 1-2 Turning shoulders to face ptr, dance 1 Polka Step fwd (cts 1, & 2); turning shoulders to face away from ptr, dance 1 Polka Step fwd (ct 3, & 4). End with M facing ctr and W facing out.
- 3-5 Using 2 Polka Steps, turn 1 ½ times CCW in place to end facing ptr (cts 1-4); small jump onto both feet (cts 5, 6).
- 6-10 Repeat meas 1-5. End facing ptr with M facing ctr and W facing out.

II. Polkas and Turning

- 1-2 Face RLOD (CW), join inside hands, dance four Polka Steps fwd (cts 1-8).
- 3-4 With 6 steps, W walks around M, CCW, while M turns around in place (cts 1-6). Step R back (ct 7), step L in place (ct 8).
- 5-6 Repeat Fig II, meas 1-2.
- 7-8 With 6 steps, W walks around M, CCW (in a slightly larger circle than in meas 1-2); while M turns around in place (cts 1-6); release hands, small jump onto both feet facing ptr (cts 7, 8).

2/4 meter **Ending**

- 1-2 Turning R shoulder away from ptr, dance 1 Polka Step bkwd, away from ptr (cts 1, & 2); turning L shoulder away from ptr, dance 1 Polka Step bkwd, away from ptr (cts 3, & 4).
- 3-5 Using 2 Polka Steps, turn twice CW in place to end facing ptr (cts 1-4); small jump onto both feet (cts 5, 6)
- 6-7 Repeat Ending, meas 1-2 moving fwd, toward ptr.
- 8-10 Repeat Ending, meas 3-5, turning CCW.

Sequence: Part I, Chorus; Part II, Chorus; Part I, Chorus; Part II, Chorus, Ending.

Manfrina

Korčula

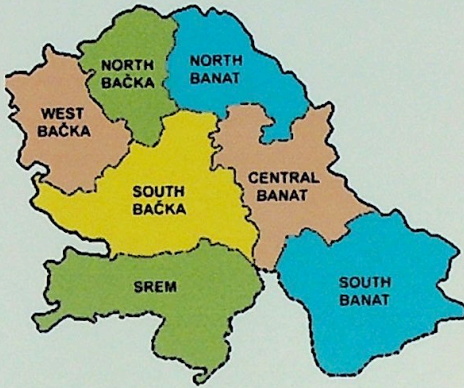
The first system of musical notation consists of four staves. The top staff is the melody for 'Manfrina' in G major, 4/4 time, with notes G4, A4, B4, A4, G4, F#4, E4, D4, C4. The second staff is the melody for 'Korčula' in G major, 4/4 time, with notes G4, A4, B4, A4, G4, F#4, E4, D4, C4. The third staff is the piano accompaniment for 'Manfrina' in G major, 4/4 time, with notes G4, A4, B4, A4, G4, F#4, E4, D4, C4. The fourth staff is the piano accompaniment for 'Korčula' in G major, 4/4 time, with notes G4, A4, B4, A4, G4, F#4, E4, D4, C4. Chord symbols G, D, and G are placed below the first staff.

The second system of musical notation consists of four staves. The top staff is the melody for 'Manfrina' in G major, 4/4 time, with notes G4, A4, B4, A4, G4, F#4, E4, D4, C4. The second staff is the melody for 'Korčula' in G major, 4/4 time, with notes G4, A4, B4, A4, G4, F#4, E4, D4, C4. The third staff is the piano accompaniment for 'Manfrina' in G major, 4/4 time, with notes G4, A4, B4, A4, G4, F#4, E4, D4, C4. The fourth staff is the piano accompaniment for 'Korčula' in G major, 4/4 time, with notes G4, A4, B4, A4, G4, F#4, E4, D4, C4. Chord symbols D, G, D, G, D, G, D, G are placed below the second staff.

The third system of musical notation consists of four staves. The top staff is the melody for 'Manfrina' in G major, 2/4 time, with notes G4, A4, B4, A4, G4, F#4, E4, D4, C4. The second staff is the melody for 'Korčula' in G major, 2/4 time, with notes G4, A4, B4, A4, G4, F#4, E4, D4, C4. The third staff is the piano accompaniment for 'Manfrina' in G major, 2/4 time, with notes G4, A4, B4, A4, G4, F#4, E4, D4, C4. The fourth staff is the piano accompaniment for 'Korčula' in G major, 2/4 time, with notes G4, A4, B4, A4, G4, F#4, E4, D4, C4. Chord symbols G, D, G, D, G are placed below the first staff.

Momačko Kolo

Bačka, Serbia



The Bunjevci are ethnic Croats in the area of Zrmanja, around Velebit, (all in Croatia) and in northern Bačka on both sides of the Serbia-Hungarian border. According to Linguistic characteristics, the Bunjevci lived originally along the Dinaric range and in the northern part of Svilaja. After the Turkish conquests of the 15-century, they moved into the area of Zrmanja, Zelengrad, Benkovac, Zemunik and Polesnik. It is believed that the name comes from "Bunja," a type of roundhouse.

The men in this dance are in sense competing against each other to see who can exhibit some of the most challenging steps. Their abilities truly come to the forefront from the special musical and rhythmical effects resulting from the small metal platters attached to their boots.

TRANSLATION: Bachelor's dance

PRONUNCIATION: MOW-mach-koh KOH-loh

CD: "Sviraj svirče drmeša," by Skitnice, Band #11

FORMATION: Trio's (W-M-W) facing ctr of circle. M have their arms behind W backs. W have outside hands are joined with M hands twd the outside of W back, while inside hands are placed from behind on nearest M shldr.

HANDS: When hands are free, M place them behind their own back, L on top of R with palms out, while W have loose fists on hips.

STEPS: The M from this area wear boots with special types of bells strapped to the outside of the foot. When they click one ft to the other besides making a rhythmic sound, it creates a special style of dance step, which needs to be learned from a qualified dance teacher.
Hops are low and often do not leave the ground.

STYLE: M do showoff steps. W has very long skirts and ftwk is so small that it should not be seen under the skirts.

METER: 2/4
Meas.

PATTERN

INTRODUCTION: 2 meas.

A **FIG. I: DANCE IN PLACE; TURN CW IN PLACE**

Dancing in place

- 1 Step R,L,R (cts 1-&-2); hop on R - W lift L beside R, M click L to R slightly above ankle (ct &).

2-4 Repeat meas 1, alternating ftwk. (4 times in all).

Turn CW in place

5-8 Repeat ftwk of meas 1-4, except trio's turn CW once. W on R moves fwd, W on L bkwd.

B **FIG. II: CW OVAL**

Face ctr throughout Fig.

- 1 Step R-hop diag R fwd (cts 1-&); step L-hop bkwd and behind R (cts 2-&).
- 2 Step R-hop behind L (cts 1-&); step L-hop diag L fwd (cts 2-&).
- 3 Step R-hop diag R fwd (cts 1-&); step L-hop behind R (ct 2-&).
- 4 Step R-hop bkwd and behind L (ct 1-&); step L-hop to L (cts 2-&).
- 5 Step R-hop diag R fwd (cts 1-2); step L-hop bkwd and behind R (cts 2-&).
- 6 Step R behind L (cts 1); step L diag L fwd (cts &); step R diag R fwd (ct 2); close L behind R (ct &).
- 7 Step R-hop diag R fwd (cts 1-&); step L-hop bkwd and behind R (cts 2-&).
- 8 Step R behind L (ct 1); step L diag L fwd (ct &); step R, L fwd (cts 2-&).

C **FIG. III: M DANCE IN PLACE WHILE W EXCHANGE PLACES**

MEN: Facing ctr at all times, dance in place with hands behind back

- 1 Step-hop R in place as L lifts in front of R (cts 1-&);
step-hop L in place as R beg to circle bkwd (cts 2-&).
- 2 Step-hop R behind L as L lifts in front of R (cts 1-&);
small step-hop L slightly to L as R lifts in front of L (cts 2-&).
- 3 Step-hop R in place as L beg to circle bkwd (ct 1-&);
step-hop L behind R, as R lifts in front of L (cts 2-&).
- 4-6 Repeat meas 1-3.
- 7-8 Repeat meas 1-2.

WOMEN: Exchange places - hands on hips

- 1-2 Facing ctr - step R-hop, L-hop (cts 1-2). Step R-L-R-hop (cts 1-&-2-&). Facing ctr - both W move fwd then sdwd crossing in front of M. W on R moves in front of W on L. They are exchanging places.

- 3-4 Step L-hop, R-hop (cts 1-2). Step L,R,L-hop (cts 1-&-2-&). Continue changing places by slowly turning once away from M once (W on R turns L (CCW), W on L turns R (CW)). W end beside M in opp pos.
- 5-8 Repeat meas 1-4, crossing in front of M to orig place with new W on R moving in front of W on L.
End by rejoining in original pos.

A **FIG. IV: DANCE IN PLACE & CW TURN**

Dancing in place in orig pos

- 1 Step L-hop(cts 1-&); step R-hop (cts 2-&).
- 2 Step R,L,R-hop in place (M click L to R just above ankle) (cts 1-&-2-&).
- 3-4 Repeat meas 1-2 with opp ftwk.
- Trio's turn CW in place.
- 5-8 Repeating ftwk of meas 1-4, turn CW once in place (W on R moves bkwd, L W fwd).

B **FIG. V: M CLICKS**

In orig. pos

MEN

- 1 Step R fwd (ct 1); hop on R as L clicks just above R ankle (ct &);
Step L bkwd (ct 2); hop on L as R cuts (quickly lifts) diag bkwd across L (ct &).
- 2 Step R beside L with click (displacement) as L ft moves slightly sdwd (ct 1);
repeat ct 1, alternating ftwk, 2 more times (3 in all) (cts &-2); hop on R in place
as L clicks to R just above ankle (ct &).
- 3-8 Repeat meas 1-2, alternating ftwk. (4 times in all)

WOMEN

- 1 Step R-hop fwd (cts 1-&); step L-hop bkwd (cts 2-&).
- 2 Dancing in place - step R,L,R-hop (cts 1-&-2-&).
- 3-8 Repeat alternating ftwk. (4 times in all)

C **FIG. VI:**

MEN: Dance in place with hands behind back

- 1 With wt on ball of R, twist R heel out as lower L leg lifts high sdwd (ct 1);
R heel twists in as L clicks R boot top (ct &);
Repeat cts 1-& (cts 2--&).
- 2 Repeat meas 1. (Click L to R, 4 times)

- 3-4 Repeat meas 1-2, with opp ftwk, except step L in place on meas 1, ct 1. (click R to L, 4 times)
- 5 Kick R fwd and high (knee straight) while bouncing on L (ct 1); cut R bkwd across L while bouncing on L (ct &); twist L heel out as R lower leg lifts sdwd (ct 2); L heel twists in as L clicks R boot top (ct &).
- 6 Bounce on L as R lifts bkwd (ct 1); bounce on L as R swings behind L calf (ct &); twist L heel out as R ft lifts sdwd (ct 2); twist L heel in as R ft clicks L boot top (ct &).
- 7 Repeat meas 5.
- 8 Step R,L in place (cts 1-&); step R slightly fwd, no wt (ct 2).

WOMEN:

- 1-8 Repeat Fig. III, W change places

*** Repeat dance from beg, one more times (2 times in all)

*Presented by *eljko Jergan*
Dance notes by *eljko Jergan and Dorothy Daw, 3-02**



MOSLAVAČKI DRMEŠ

Croatia



Moslavina is situated at the foot of the Moslavina Hill, at the apex of many rivers, lakes and swamps. Cheerful and spirited dances followed by songs or tamburitza playing, as well as women folk costumes decorated with embroidery and other decorations are characteristic for this region. Moslavački drmeš is still danced in Moslavina. *Željko was researching in Popovača and Kutina (parts of Moslavina region) from 1977 until 1985.*



TRANSLATION: Shaking dance from the Moslavina Region

PRONUNCIATION: MOH-sla-vach-key der-mesh

MUSIC: CD "Resonance of Croatia", Band #1

FORMATION: A closed circle alternating M and W.

STEPS: "Drmeš Steps in Place": Step R beside L with bounce (ct 1); bounce on R with full L stamp, bounce on both while stamping L in place and taking wt on L (ct &).

"Buzz Step": Step R on flat foot (ct 1); step L on ball of the foot (ct &).

HOLD: Back basket (L over R at shldr-blade ht) or women's arms over man's

PATTERN

INTRODUCTION 2 meas.

Meas. **METER** 2/4

PART I: R ft

MELODY A;

1 - 2 Facing ctr, in place step on R w/flat foot slightly bent knee (ct 1); step on ball of L ft (ct &)
Repeat 3 times for a total of 8 steps.

3 - 4 Facing ctr, moving RLOD (CW), repeat meas. 1 - 2 crossing R in front of L

5 - 8 7 "Drmeš Steps in Place" (cts 1 - 7); sway R then L (cts 8, &)

MELODY B;

1 - 2 8 small running steps in LOD (CCW), R, L....

3 - 4 3 "Buzz Steps" (cts 1 - 3); step R (ct 4), hop R (ct &)

5 - 8 1 - 4 Repeat with opp ftwk and direction

PART II:

L ft

MELODY A & B; Repeat with opp ftwk and direction – start with the L ft

PART III:

MELODY C;

- 1 Facing ctr; step R & hop (cts 1, &); step L & hop (cts 2, &)
- 2 Facing ctr; step on R & sway (cts 1, &); step on L & (cts 2, &)
- 3 – 4 Moving to L (RLOD) - do 4 “Buzz Steps” stamping with R
- 5 – 8 Repeat meas. 1-4



PATTERN;

Parts I, II, III / 3 times in total



PET JE KUMI

Croatia



In the far northwest corner of Croatia, Međimurje settled in. This flowerbed of Croatia, cradled between the Mura and Drava rivers, is an area abundant with musical and dance tradition. The humble villager found a way to express the most important values of his existence through thousands of recorded songs. These songs reflect the daily life of the people. Work in the house, in the farmyard, in the field: the joys and sorrows that are the inseparable companions of life – all this leaves telling marks on the songs and dances of a nation.

Željko did research throughout the Međimurje region from 1972 until present days.

- TRANSLATION:** “Five countrywomen’s”
- PRONUNCIATION:** PET Ye KOO-me
- MUSIC:** CD “Resonance of Croatia”, Band #6
- FORMATION:** Closed circle alternating M and W.
- HOLD:** “W” hold. Hands move slightly up and down.
- STYLE:** Bouncy with fluid knees. Stamps are strong and flat footed with heavy accent
- METTER** 2/4

INTRODUCTION: 6 meas.

With wt on both ft - flex knees 12 times

VARIATION I; *Singing*

Meas.

- 1 Facing L of ctr and moving in RLOD (L); walk L, R (cts 1, 2)
- 2 Step on L turning face twd center (ct 1); hop on L (ct 2)
- 3 Step on R (ct 1); hop on R (ct 2)
- 4 – 12 Repeat meas. 1-3, 3 more times (4 in all)

VARIATION II; *Singing*

- 1 Facing and moving twd ctr; walk L, R (cts 1, 2)
- 2 Step on L (ct 1); stamp R by L (ct 2)
- 3 Step on R (ct 1); stamp L by R (ct 2)



- 4 - 6 Repeat meas. 1-3;
Facing ctr and moving bkwd away from ctr
- 7 -12 Repeat meas. 1-6

VARIATION III; *Interlude*

- 1 Facing L of ctr and moving in RLOD (L)
Two-step: step fwd on L (ct 1); step R fwd beside L (ct &);
step L fwd (ct 2).
- 2 Repeat meas. 1 with opp ft
- 3 - 6 Repeat meas 1-2, 2 more times (6 in all)
- 7 Turning to face center and moving twd ctr; step on L (ct 1); stamp R by L (ct 2)
- 8 Moving twd ctr step on R (ct 1); stamp L by R (ct 2)
- 9 Moving twd ctr step on L (ct 1); stamp R by L (ct 2)
- 10 - 11 Facing ctr and moving bkwd away from ctr;
4 "limping steps" - step on R ft and bend your knee (ct 1); step on L (ct &)
- 12 Release and clap hands 2 times, at chest height (cts 1, 2) - ft together in place

***** Repeat all 3 Variations 2 more times!**



PET JE KUMI

*Pet je kumi v jedni klijeti
Vsaka skoro bez pameti
Prva si tak premišljova
Kam bi kčerko za mož doala*

*Druga viče nije šoala
Kaj su svojo dal'ko dola
Tretja pak po stoulu ruži
I na muža jako tuoži*

*Štrta viče pite kuma
Bote meli več razuma
Peta viče kuma foala
Vino piti nije šoala*



arr. sms'10

Am E7 Am E7 Ddim Dm Am

1. Pet je ku - mi v je - dni klij - ti vsa - ka sko - ro bez pa - me - ti.
2. Pr - va si tak pre - mi - šljo - va kam bi kčer - ko za mož doa - la.
3. Dru - ga vi - če ni - je šoa - la kaj su svo - jo dal' - ko doa - la

4. Tre - tja pak po stou - lu ru - ži i na mu - ža ja - ko tuo - ži.
5. Štr - ta vi - če pi - te ku - ma bo - te me - li več ra - zu - ma.
6. Pe - ta vi - če ku - ma foa - la vi - no pi - ti ni - je šoa - la.

E7 Am Am Dm E Dm E7 Am

1. Pet je ku - mi v je - dni klij - ti vsa - ka sko - ro bez pa - me - ti.
2. Pr - va si tak pre - mi - šljo - va kam bi kčer - ko za mož doa - la.
3. Dru - ga vi - če ni - je šoa - la kaj su svo - jo dal' - ko doa - la.

4. Tre - tja pak po stou - lu ru - ži i na mu - ža ja - ko tuo - ži.
5. Štr - ta vi - če pi - te ku - ma bo - te me - li več ra - zu - ma.
6. Pe - ta vi - če ku - ma foa - la vi - no pi - ti ni - je šoa - la.

PODRAVINA DANCES

Hungary



Croats in Hungary can be divided into several groups: Šokci, Bosnians, Bunjevci and Podravci. This suite of dances represents dances and songs of the people from the Drava region (Podravci) from their villages Martince and Lukovišće near Barsc. We could say that this area is typically Pannonian because of the large number of kolo (wheel) and drmeš (shaking) dances. However, there is influence of Šokački folklore of the Baranja region and Hungarian folklore.

Željko was researching in the summer of 1992.

TRANSLATION: "Dances from Podravina region"

PRONUNCIATION: POH-drah-vee-nah Dances

MUSIC: CD "Resonance of Croatia", Band # 24

FORMATION: Open or closed circle, alternating M and W.

HOLD: Hands joined in V-position
W on M shoulders, M around W back at waist.

STYLE: Drmeš - strong vertical movement, with bent knees
Stamping - strong, syncopated on heel of foot
Bounces on the Spot - tiny vertical bounces

PATTERN

Meas. **METTER:** 2/4

Introduction: 8 meas. No action

PART I: Kolo / Each step two times

Step 1;

- 1 Step L to L (ct 1); step R beside L (ct 2)
- 2 4 Bounces on the Spot (QQQQ) (cts 1, &, 2, &)
- 3-4 2 Bounces on the Spot sequences of SQQ (cts 1, 2, &), deeper knees on 1st bounce
- 5-8 Repeat meas. 1-4

Step 2;

- 9 Step L to L (ct 1); step R beside L (ct 2)
- 10 Heels apart (ct 1), click heels together (ct &); repeat (cts 2, &)
- 11-12 2 Bounces on the Spot sequences of SQQ (cts 1, 2, &), deeper knees on 1st bounce
- 13-16 Repeat meas. 9-12



Step 3;

- 17 Small leap onto L, lifting R across L at ankle ht (ct 1); repeat with opp ftwk
18 Step L to L (ct 1); step R beside L (ct &); step L to L (ct 2)
19-20 2 Bounces on the Spot sequences of SQQ (cts 1, 2, &), deeper knees on 1st bounce
21-24 Repeat meas. 17-20

Step 4;

- 25 Step L to L (ct 1); just fwd on both ft (ct 2)
26 Hop bkwd on L (ct 1); stamp R heel slightly fwd ct &); in place, small leap onto R (ct 2); stamp L heel slightly fwd (ct &)
27 Small leap onto L (ct 1); stamp R heel slightly fwd (ct &); repeat with opp ftwk
28 Small leap onto L (ct 1); 2 stamps on R heel slightly fwd (cts 2, &)
29-32 Repeat meas. 25-28

Step 5;

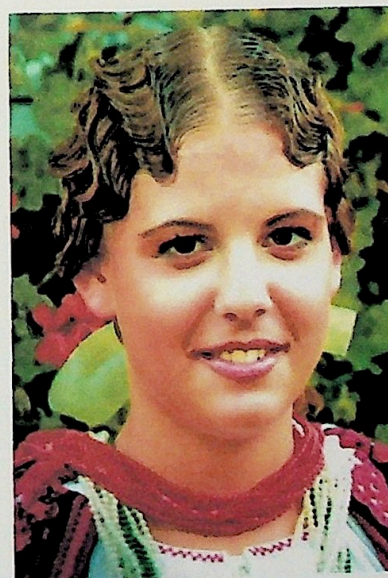
- 33-34 Hop on L (ct 1); 2 stamps on R heel (cts 2, &); repeat with opp ftwk
35 Step L (ct 1); stamp R heel (ct &); repeat with opp ftwk
36 Step L a bit bkwd (ct 1); jump fwd on both ft (ct 2)
37-40 Repeat meas. 33-36

Step 6;

- 41-42 Hop on L (ct 1); 2 stamps on R heel (cts 2, &); repeat with same ftwk
43 Hop on L (ct 1); stamp R heel (ct &); small leap onto R (ct 2); stamp L heel (ct &)
44 Small leap onto L (ct 1); 2 stamps on R heel (cts 2, &)
45-48 Repeat meas. 41-44

Part 2. EJ KOLOVOĐA

- 1-8 Bounce on the Spot sequence of SQQ (cts 1, 2, &);
Repeat for total of 8 sequences
9 Step L to L (ct 1); step R beside L (ct 2);
10 Step L to L (ct 1); touch R beside L (ct 2)
11-12 Step R to R (ct 1); touch L beside R (ct 2)
12 Step L to L (ct 1); touch R beside L (ct 2)



13-16 Repeat meas. 9-12 with opp ftwk

*** Repeat for total of 3 times.

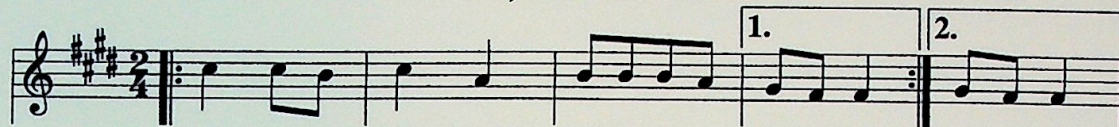
On meas. 9-12 circle may close to W hands on M shoulder, M arms around W back at waist.

Part 3. IGRAM KOLO

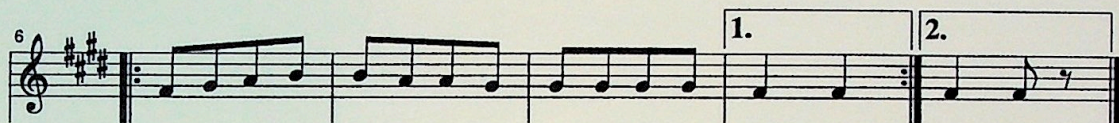
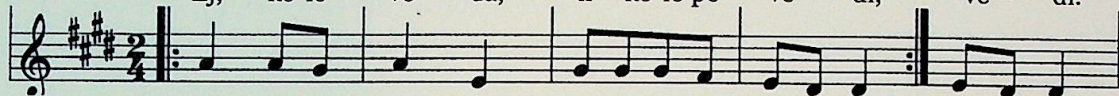
- 1 Step L in front of R (ct 1); bounce on L (ct &); step R back (ct 2); bounce on R (ct &)
- 2 Step L in front of R (ct 1); bounce on L (ct &); step R back (ct 2); step L beside R turning lightly to LOD (CW)
- 3-4 Repeat with opp ftwk
- 5 Step L to L (ct 1); step R beside R (ct &); step L to L (ct 2) (QQS)
- 6 Repeat meas. 5 with opp ftwk but continuing to move in LOD (CW)
- 7 Step L to L (ct 1); step R beside R (ct 2); step L to L (ct &) (SQQ)
- 8 Repeat meas. 7 with opp ftwk but continuing to move in LOD (CW)
- 9-12 Repeat meas. 1-4
- 13 In LOD (CW) Skip L (ct 1); skip R (ct 2), pivoting to face RLOD
- 14 Skip bkwd L (ct 1); skip bkwd R (ct 2), pivoting to face center
- 15 Step L fwd (ct 1); step R fwd (ct &); 3 fast steps in place L, R, L (ct 2)
- 16 Step R bkwd (ct 1); step L bkwd (ct &); 3 fast steps in place R, L, L (ct 2)
- 17-32 Repeat meas. 1-16



EJ, KOLOVOĐA



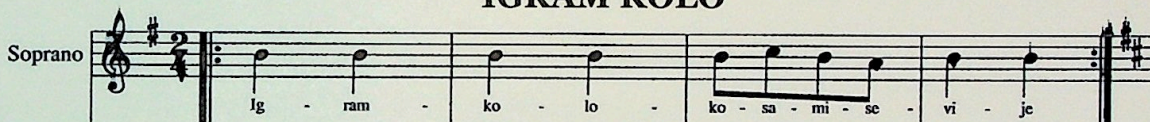
Ej, ko-lo - vo - da, ma-te-ri-na ra -- no, ra -- no.
Ej, ko-lo - vo - da, ti ko-lo po - ve -- di, ve -- di.



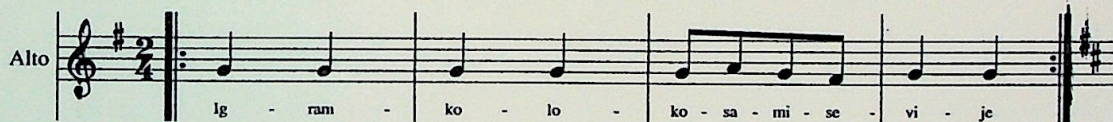
O - vo ko - lo, mi - lo ja - nje, i - gra po - la - ga - no, ga - no.
Ko - ji ne zna, mi - lo ja - nje, nek u te - be gle - di, gle - di.



IGRAM KOLO



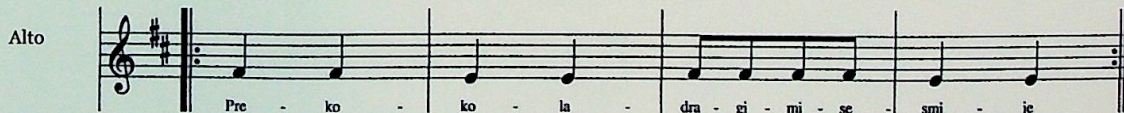
Ig - ram - ko - lo - ko - sa - mi - se - vi - je



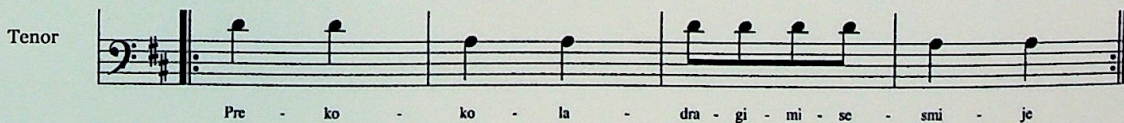
Ig - ram - ko - lo - ko - sa - mi - se - vi - je



Pre - ko - ko - la - dra - gi - mi - se - smi - je



Pre - ko - ko - la - dra - gi - mi - se - smi - je



Pre - ko - ko - la - dra - gi - mi - se - smi - je

*I dance circle dance, my hair tangles. Across the circle a lad is laughing my way.
I combed my hair carefully and precisely - to appeal to all young guys.*

POSAVSKI DRMEŠI

Croatia



Posavina is the fertile lowland extending through Croatia along the Sava River. Political, economic and cultural conditions have made it possible for the local population to live with a healthy, happy and optimistic outlook which is reflected through the dances and songs of this region. The accompaniment for the dances was traditionally with a bagpipe, but today is mostly with the tamburitza orchestra.

Željko Jergan researched these dances from Croatian Posavina from 1974 to the present days.

TRANSLATION: Shaking dances from Posavina

PRONUNCIATION: POH-sahv-ski DER-mesh-ee

MUSIC: CD "Resonance of Croatia", Band # 15

FORMATION: Closed circles of 8-12 dancers, joined in back-basket hold (L over R). Traditionally, a circle would have an unlimited number of dancers, but this is not practical for recreational purposes.

STEPS: Three basic steps: Šetnja (a walking/buzz step); Drmeš (shaking); Vrtnja (spin turn). These steps can be combined without any set rules. The special style from this region is the contrasting movements from shaking to very fluid.

Šetnja: It can be done with a SMOOTH walking step or with a slight down-up movement as in a buzz step.

When moving to L - step R across L (ct 1); step L fwd (ct 2). When moving to R, beg L across R.

Drmeš: Starts by stepping on R. Keep ft parallel about 5" apart with L about 2" fwd of R.

Step R beside L with bounce (ct 1); bounce on R as full L ft taps floor slightly to L, wt evenly distributed (ct 2); bounce again on R while taking full wt on L where it tapped (ct &). Repeat with opp ftwk.

Vrtnja: Can be done with the slower SMOOTH single count step or done quickly in double-time with move of a buzz step feeling.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: See below.

DRMEŠ #1: ŠETNJA; STAMPS; ROCK IN & OUT

Back basket hold.

1-6 Hold in place 1st time through dance. 2nd and 3rd time replace "hold" with meas 9-14 (6 cross-over steps).

7-8 Stamp R,L,R,L in place (cts 1-2, 1-2).

9-14 Moving to L - do 12 SMOOTH walking steps (i.e., 6 cross-over steps) beg stepping R across L.



- 15-16 Continuing to move L - stamp R,L,R,L.
- 17 Step R in front of L twd ctr with double bounce (ct 1-2).
- 18 Step L slightly diag L bkwd out of circle with double bounce (ct 1-2).
- 19-22 Repeat meas 17-18, stepping in and out, twice more (total of 3 in & out steps).
Note: During meas 17-18 the circle move slowly to L.
- 23-24 Stamp R,L,R,L in place (cts 1-2, 1-2).
- 25-32 Repeat meas 17-24. (in & out, stamps)
- 33-36 Moving L - do 7 SMOOTH walking steps (i.e., 4 cross-over steps) (cts 1-2, 1-2, 1-2, 1); hold (ct 2).
- 37 Step L to L (sway), bending then straightening knees, leave R toe where it stepped (ct 1-2).
- 38 Sway R onto R, as in meas 36 (ct 1-2).
- 39-40 Repeat meas 37-40.
Cue: 4 sways, LRLR
- 41-80 Repeat dance from beg, moving to R with opp ftwk.
- 81-110 Repeat dance from beg through meas 32, move to L. End with rock in & out step.

DRMEŠ #2: DRMEŠ & BUZZ

- 1-7 Moving sdwd to L - do 7 drmeš steps, beg by stepping on R.
- 8 Transition: Step R beside L (ct 1); bounce on R (ct 2).
- 9-16 Repeat meas 1-8, with opp ftwk direction. (beg L, move R)
- 17-24 Moving to L - do 8 buzz steps, beg R across L. On last ct, hold with wt on R as L circles fwd.
- 25-32 Moving to R - repeat meas 17-24 with opp ftwk.
Note: Slight down-up (flat-ball) feeling.
- 33-64 Repeat meas 1-32. (2 times in all)

DRMEŠ #1:

- 1-8 Repeat drmeš #1, meas 1-16 (6 cross-over; stamps)
- 9-16 Repeat meas 1-8 (6 cross-over's; stamps)
- 17-28 Moving to L - do 24 fast buzz steps (2 buzz per meas).
- 29-30 Still moving to L - stamp R,L,R - L,R,L (cts 1-&-2, 1-&-2).
- 31 Stamp R,L,R,L - slow circle down.
- 32 Stamp R,L in place.

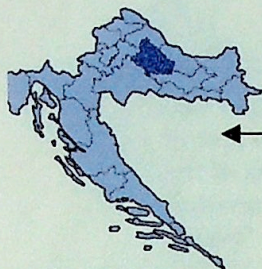
Dance notes by Jelko Jergan and Dorothy Daw, 4-97



PROSIJALA

(SJAJNA MJESEČINA)

Croatia



The song "Prosijala sjajna Mjesečina" is sung in the Region of **Bilogora** (in the village of Stara Diklenica) and in the **Moslavina** Region, with a small difference. In the old days people sang and danced along with instruments such as "tambura samica" (solo tamburitza), "frulice" (duct flute), and "gajde" (bagpipe), while today a dance is usually followed by tamburitza players.



Željko Jergan first researched this region in 1976 and continues to this day.

TRANSLATION: The moon's shine is sprinkled

PRONUNCIATION: Pro-See-Ah-LAH

MUSIC: CD "Resonance of Croatia", Band #2

FORMATION: Semi-circle alternating M and W. Hands joined in V-position

STEPS:

- Walk: R, L; 2 step or 4 steps per meas.
- Step hop: step R, hop on R, step L, hop on L; repeat. 4 per meas
- Grapevine: Facing L of ctr, moving in RLOD (CW), step R in front of L (ct 1); step L to L (ct 2); step R behind L (ct 3); step L to L (ct 4).
- Rocking sidewise: Bounce twice on each step
- Buzz: Step R across L, flat ft; step L to L on ball of ft. 4 per meas.

STYLE: Alternating walking steps, bouncy steps-hops and grapevine steps with no, or very little, vertical movement.

PATTERN

INTRODUCTION 2 meas.

Meas. Meter 4/4

Singing:

- 1 Facing L of ctr and moving RLOD (L),
"Walk" fwd 2 steps; R (cts 1,2), L (cts 3, 4)
- 2 "Walk" fwd 4 steps; R, L, R, L
- 3 4 "Step Hops" fwd; R, L, R, L
- 4 "Grapevine" starting with R in front of L
- 5 4 "Rocking Sidewise" steps, moving fwd in zig - zag pattern; R, L, R, L

*** First time through only, **repeat two more times**, on third time skip meas. 5.



On second and third times through, there are only 2 verses, each with all 5 meas.

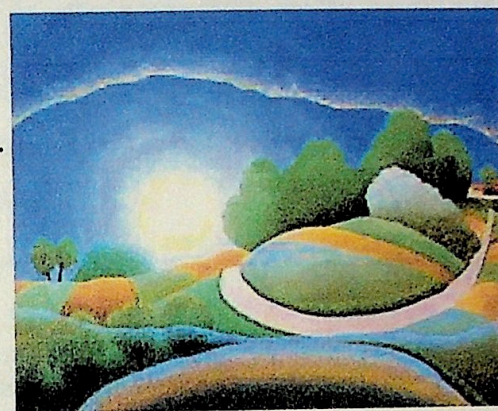
Prosijala, Pg 2 of 2

Music: Interlude / 3 meas.

- 1-3 Facing L of ctr and moving RLOD (L), 12 buzz steps; beg R across L. Last two dancers make a "bridge" with a hanky; instead of moving RLOD with the rest of the line, they tighten and close the circle by taking the "bridge" over heads of the line, starting with the leader at the other end and finishing when the second-from-last dancer turns under..
/ Under the hanky - "bridge" /

PATTERN:

Intro (2 meas.), **Singing** (3 verses), **Music**,
Singing (2 verses), **Music**, **Singing** (2 verses),
On last singing measure, end with walk R, L, together.



1 **Andante** $\text{♩} = 60$ ♩ *Arr. Božo Potoči*

Pro- si- ja- la sjaj- na mje- se- či- n
Stram- pu- ti- ce ru- me- ne ru- ži- c

7
sjaj- na mje- se- či- na, haj, pro- si- ja- la
ru- me- ne ru- ži- ce, haj, stram- pu- ti- ce,

10 **To Coda** ♩

Pro- si- ja- la pu- te i so- ka- ke, pu- te i so- ka- ke, l
da mi dra- gi po mi- ri- su do- de,

13
pro-si- ja- la Da ne mo- že

16
dra- gi dra- goj do- či, dra- gi dra- goj do- či, haj, da ne mo- že

19
Da ja zna- dem
pu- tem bi mu

22
ot- ku- da će do- či, ot- ku- da će do- či, haj, da ja zna- dem
bo- si- ljak si- ja- la, bo- si- ljak si- ja- la, haj, pu- tem bi mu.

25 1. 2. **D.C. al Coda**

♩ **Coda**
27 *rit.*
po mi- ri- su do- de, haj, da mi do- de.

The moonlight is so bright over the path and all the way to me that my sweetheart is afraid he'll be seen coming to visit me.

SLAVONSKI SPLET

Croatia



Slavonija (Slavonia) is the largest and most fertile part of Croatia's land. It borders Hungary and the Drava River on the north, the Sava River on the south, the Moslavina Region on the west and the Srijem Region on the east. Characteristic of the folk-dances in Slavonia is their liveliness, usually accompanied with the one tambura instrument called "samica" or the full tamburitza orchestra. Most of the dances in Slavonia surround the musicians, who are in the center of a circle.



TRANSLATION: "A medley of Slavonian dances" (Kolo, Nebesko & Ćiro)

PRONUNCIATION: Sla-VOHN-ski Spleht

MUSIC: CD "Resonance of Croatia", Band # 19

FORMATION: Closed circle, alternating M & W

HOLD:

1 - 2	Song & Kolo	Front basket hold (R over L).
3	Nebesko Dance	"W" hold (pinkies)
4	Ćiro	Hands joined in V-position

STEPS -STYLE: Smaller movements are most stylistically correct.
The drmeš (shaking dance) is done flat-footed, with very small steps and movements.
The šaranje (step-hop fwd and bkwd; step-hop in RLOD) is done with a down accent and hop is very low
"Nebesko kolo" - Jumps are not too high with a stiff body position
"Ćiro" - "leap steps" fwd and bkwd are soft with a slightly knee bend

PATTERN

PART I: *Song*

1. **EJ SLAVONIJO, ZEMLJO PLEMENITA**

Meas.

Meter 2/4

- | | | |
|-------|--|-----------------------------------|
| 1 - 3 | (No intro) Facing ctr, evenly spaced, not holding hands - wait | <i>Ej Slavo-nijo-o</i> |
| 4 - 5 | Slow walking steps twd ctr L, R, L, sway on R (cts 1, 2, 3, 4) | <i>zemljo pleme-nita-a</i> |
| 6 | Holding the weight of the body on R, <i>move into front basket hold</i> | |
| 7 - 8 | 2 slow grapevines, RLOD (CW) (cts 1, 2, 3, 4);
Step L to L; R across L; L to L; R behind L; stepping together on last count | <i>puna žitni' polja valovita</i> |

PART II:

2. SLAVONSKI KOLO

Meas.

Meter 2/4



Intro:

2 meas Facing ctr – Double bouncing sways: (sway L, bounce L, sway R, bounce R) **2 times**

“DRMEŠ SEQUENCE”

- 1 Moving RLOD (CW), step L (ct 1), step R front of L (ct &); step L (ct 2), hop L (ct &)
- 2 Moving LOD, quick steps R, L, R, L, (cts 1, &); step R, R hop (cts 2, &) (q, q, q, q, s, s)
- 3 **“Double drmeš”** - Step L to L, leave R in place and bounce on both ft - most of wt on L (ct 1); bounce on both - wt evenly distributed, bounce on L most of wt on L (ct &). Step R beside L (ct 2); bounce on both, bounce on both, R hop (ct &).
- 4 Repeat Meas. 3

* Repeat “Drmeš sequence” 4 more times (5 times total)

“ŠARANJE” Travelling step-hop fwd and bkwd

- 1 - 2 4 step-hops fwd (slightly zig-zag)
Step L ft front of R (ct 1), hop L (ct &), step R in front of L (ct 2), hop R (ct &) (2 times)
- 3 - 4 Repeat Meas. 1-2 but travelling bkwd / turning to face L (RLOD) on last hop

“ŠARANJE” Travelling step-hop RLOD

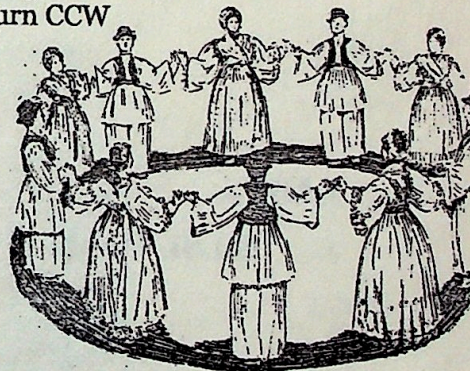
- 5 - 6 Facing L (RLOD) - Step L, hop L, step R, hop R pivoting 1/2 turn CW
Same ftwk, travelling RLOD backwards, to pivot 1/2 turn CCW
- 7 - 8 Repeat Meas. 5-6 one more time / end facing center

* Repeat “Drmeš sequence” 3 times (3 times total)

PART III:

3. NEBESKO KOLO Meter 2/4

- 1 - 2 In RLOD and travelling diagonally back, raising hands to shoulder height.
“Single Drmeš” - Step L with bounce (ct 1); step R beside L with bounce, bounce on both in place, most of wt on R (ct &). (s, q, q).
Repeat step 3 more times (total of 4); on the last step weight is on L ft!
- 3 - 4 Repeat Meas. 1-2 with opp ftwk and direction



- 5 - 6 Jump on both with L fwd x2 (ct 1, &); repeat jumps w/R fwd (ct 2, &) /2 times
7 - 8 Jump on feet, alternating L fwd (ct 1), then R fwd (ct &); 8 jumps total
9 Jump both feet together (ct 1), hold (ct 2)

* **Repeat one** more time meas. 1- 9 (2 times total)

PART IV:

Meter 2/4

4. ĆIRO

- 1 Step diagonally fwd on L (ct 1); step R on R (ct &);
 step back on L (ct 2); step on R next to left (ct &)
2 "Single drmeš" to L; step on L (ct 1), set R next to L & bounce twice (ct &)
 second bounce weight on the L; "Single drmeš" to R (cts 2, &)
3 - 4 Repeat meas. 1-2 one more time

Drmeš in & out (pie-shaped floor pattern):

- 5 Facing diag L of ctr, do "Single Drmeš" diag L fwd, body leaning slightly bkwd.
 Facing diag R of ctr, do "Single Drmeš" diag L bkwd, body leaning slightly fwd.
6 Repeat meas 5 with opp ftwk and direction.
7 - 8 Repeat meas 5-6 one more time

* **Repeat one** more time from the beginning
 End second time in meas. 8 with 2 stamps (R-L)



SVIRAČKO KOLO

Croatia



Centuries of migration of various people to the region of Vojna Krajina (the Military Frontier; near the town of Slunj), helped set the stage for a traditional way of life, specifically one focusing on the tradition of the people. In the past, on Sunday afternoons in the village gathering place, the people from the region of **Kordun** assembled. With the company of good wine, they danced and sang late into the night. Through songs they send each other message's, and taunted or teased one another, and shared feelings. In Cetingrad the dance is accompanied by the one tamburitza instrument called "samica" (danguba, kozarica) or the entire tamburitza orchestra.

TRANSLATION:	"Musicians favorite dance"
PRONUNCIATION:	SVEER-ach-koh KOH-loh
MUSIC:	CD "Resonance of Croatia", Band #16
FORMATION:	Circle or semicircle alternating M and W.
HOLD:	Front basket (R over L), or back basket (L over R at shldr-blade ht).
STEPS:	Buzz steps; rocking sidewise; stamps
STYLE:	Earthy, heavy steps
METTER	4/4

PATTERN

INTRODUCTION 2 meas.

Meas.

MELODY A;

- 1 To LOD (CCW), running step R, L, R hop, turning to RLOD
- 2 Repeat meas. 1, opp ftwk and direction
- 3 LOD, step R, L, 3 quick stamp- steps R, L, R, turning to RLOD
- 4 Repeat meas. 3, opp ftwk and direction

MELODY B;

- 1 Repeat Melody A, meas. 1
- 2-4 Buzz step RLOD (CW), w/L leading on ball of foot, R steps flat and in front of L (5x), step L, Hop L, turning to LOD
- 5-8 Buzz step LOD (CCW), w/opp ftwk (7x), step R, hop R, turning toward RLOD



MELODY C;

- 1 To RLOD running step - L, R, L hop / turning to LOD
- 2 To LOD running step - R, L, R hop / turning to the center
- 3 Travelling toward center of circle running step L, R, then 3 quick stamp-steps, L, R, L
- 4 Repeat Meas. 3, travelling backward w/ opp ftwk.

Interlude

SINGING;

- 1-2 Facing ctr - wait
- 3 Sway R to R (ct 1); bounce on R (ct 2); sway L to L (ct 3); bounce on L (ct 4)
- 4 Step R fwd (ct 1); bounce on R (ct 2); step L bkwd (ct 3); bounce on L (ct 4)
- 5-8 Repeat meas. 3-4 (3 times total)

***** Repeat from the beginning** (5 times instrumental & 4 verses)

PATTERN: MELODY A, B, C & singing / 4 times
MELODY A, B, C + C

1x solo

Slu - nju gra - de ru - še - vi - no sta - ra u te - bi je ži - vot za be - ča - ra
Be - čar be - na ko - ji že - na ne - ma a još ve - ča ko - ji je ne mi je - nja

Ce - tin - gra - de ne bi te vo - li - o da se ni - sam u te - bi ro - di - o
Ne - moj dra - gi da ti ža - o bu - de kad te mo - ji sva - to - vi pro - bu - de



SVIRAČKO KOLO

Slunj, Kordun

arr. C. Faltenovich

1 x solo



Slu - nju gra - de ru - še - vi - no sta - ra u te - bi je ži - vot za be - ča - ra
Be - čar be - na ko - ji že - na ne - ma a još ve - ća ko - ji je ne mi je - nja

Ce - tin - gra - de ne bi te vo - li - o da se ni - sam u te - bi ro - di - o
Ne - moj dra - gi da ti ža - o bu - de kad te mo - ji sva - to - vi pro - bu - de

Solo:

Slunju grade ruševino stara
U tebi je život za bečara.

All:

Slunju grade ruševino stara
U tebi je život za bečara.

Bečar bena koji žene nema,
A još veća koji je ne mijenja.

Cetingrade ne bi te volio
Da se nisam u tebi rodio.

Girl:

Nemoj dragi da ti žao bude,
Kad te moji svatovi probude.



TWO DANCES FROM MEDJIMURJE

Ki su dečki črleneši & Došla sam vam japa dimo
Croatia



These two dances and songs are from the region of Medjmurje, located between the Drava and Mura rivers and the Hungarian border. There are relatively few facts about the dances of Medjmurje dating from the 19th century, whether by Croatian or Hungarian ethnomusicologists. During the Austro-Hungarian occupation of this area, people were prohibited from maintaining their customs and dances. For this reason, solo singing became the only outlet for preserving the culture. Following WW II, those songs were used to a foundation for the creation of many new national dances, rooted in the peasant dances of other bordering cultures, including the polka and csárdás. Dances are often accompanied by singing and orchestras comprised of cymbal, violin, clarinet and bass, and sometimes the tambura orchestra.

Željko Jergan did research throughout the Medjmurje region from 1972 until present days.

TRANSLATION: The healthy looking guys
Father, I came home

PRONUNCIATION: kee su DECH-kee CHER-leh-NEH-shee
DOHSH-lah sahm vahm JAH-pah DEE-moh

MUSIC: "Resonance of Croatia"

FORMATION: **Ki su dečki črleneši** - beg pos: Cpls (W on MR side) in a closed circle with pinkies joined in "W" pos.

Došla sam vam japa dimo - beg pos: Cpls face ct with hands on hips

Shldr shldr-blade pos:

M: ML hand on WR upper arm, and R hand on shldr blade.

W: WR hand on ML shldr, and L hand on MR upper arm.

STYLE: **Ki su dečki črleneši:** Bouncy with fluid knees.
Hands move up and down with body when in closed circle formation.

Došla sam vam japa dimo:

Part I - Strong and flat footed with heavy accent on csárdás.

Part II - Running and buzz step.

STEPS: Hop: When hopping free ft lifts slightly fwd low to floor.

Bokazo: Facing ctr - jump onto the balls of both ft with R across L - wt evenly distributed on both ft (ct 1); jump onto both ft in stride pos (ct &); close ft tog sharply (ct 2). Rhythm: Q, Q, S

Double csárdás to L: Step L to L (ct 1); step R beside L (ct &); step L to L (ct 2); close R beside L, no wt (ct &).

Note: Flex knees on each step, very bouncy.

Repeat with opp ftwk for a "double csárdás to R."

HANDS: When hands are on the hips, for M they are slightly fwd on the hip bone with fingers fwd, for W they are on the waist with fingers fwd.

METER: 4/4 & 2/4

PATTERN

Meas.

4/4 **Ki su dečki črleneši** (Slower music)

1-2

INTRODUCTION: With wt on both ft - flex knees 8 times

DANCE: WALKS, CHUGS, CPL TURN, TURN ALONE

Cpls (W on MR side) in a closed circle with pinkies joined in "W" pos.



Walks

1

Facing L of ctr and moving in RLOD (L)- walk L,R,L fwd (cts 1-3); hop on R as L lifts slightly fwd and low - turning to face R of ctr (ct 4).

2

Repeat meas 1 with opp ftwk and direction. End facing ctr. (RLR-hop in LOD)

3

Facing and moving twd ctr - walk L, R, L-hop (cts 1-4).

4

Facing ctr and moving bkwd away from ctr - walk R, L, R, L (cts 1-4).

Chugs

5-6

Facing ctr and dancing in place with hands on hips - step R slightly fwd with accent (heavy) with bent knees (ct 1); chug bkwd on R (straighten knee) as L lifts slightly fwd and low (ct 2); repeat 3 more times alternating ftwk (4 in all) (cts 3-4; 1-2, 3-4).
Cue: Beg R do 4 step-chugs

Cpl turn

7-8

Releasing hands with rest of circle, cpls turn 1/4 (MR-WL) to face ptr and join in shldr shldr-blade pos.
Do 4 buzz steps, beg R across L, accenting R - turn CW.

9

Releasing cpls pos, and turning to face with pinkies joined - walk R, L, R-hop bkwd - L lifts slightly fwd on hop.

Turn alone

10

Releasing hands - step L fwd - clap hands (ct 1); R, L, R individually turning CCW (L) in place. End facing ctr.
Clap: Clap hands so that L hand moves above head ht as R hand moves down to waist ht. Hands remain in that pos for the rest of the turn.

11-40

Repeat meas 1-10, 3 more times (4 in all).

2/4

Došla sam vam japa dimo (Faster music)

INTRODUCTION: None, a change of tunes denotes change of dance

PART I: STEP-HOPS, RUNS, BOKAZO

Facing ctr with hands on hips. Knees are bent (in plié) slightly throughout dance.

Step-hops

1

Step L in place (ct 1); hop on L as R lifts low in front of L (ct &); repeat cts 1-& with opp ftwk (cts 2-&). (L-hop, R-hop)

2

Step L, R, L in place with accent (cts 1-&-2); hop on L in place as R lifts in front of L (ct &).

- 3-4 Repeat meas 1-2 with opp ftwk. (R-hop, L-hop, RLR-hop)
 Note: Steps are heavy and done with an accent.

Runs

- Cpls close circle and join pinkies joined in "V" pos.
 5-6 Facing L of ctr and moving in RLOD (L) - do 6 light runs L,R,L,R; L,R (on balls of ft) fwd with free ft kicking bkwd (cts 1-&-2-&; 1-&); jump onto both ft - turning to face R of ctr (ct 2); hold (ct &).
 7-10 Repeat twice more alternating ftwk and direction (3 times in all - run to L, then R, then L)
 11 Facing R of ctr and moving in LOD - run R,L,R,L fwd (cts 1-&-2-&).
 12 Facing ctr do a "bokazo" (RxL).

PART II: CSÁRDÁS, STEP-STAMPS, STEP-STAMPS WITH TURNS

- Cpls facing ctr in a closed circle with hands joined "V" pos.
 1 Csárdás - Beg L do a double-csárdás L - move bkwd diag L. Steps are sharp drmeš style steps.
 2-4 Repeat meas 1, still moving away from ctr, while alternating ftwk and direction, 3 more times (4 in all), except on last ct, stamp L in front of R with toes pointed twd R.

Step-stamps

- 5 Step L in place - face slightly L of ctr (ct 1); stamp R in front of L with toes pointed twd L (ct &); repeat step-stamp with opp ftwk and direction (R, stamp L (cts 2-&)).
 6 Facing ctr, step L,R,L in place (cts 1-&-2); stamp R in front of L with toe pointed twd L - turn to face L of ctr (ct &).
 7-8 Repeat meas 5-6 with opp ftwk. (R-stamp, L-stamp, RLR-stamp)

Step-stamp with turns

- 9 Repeat meas 5 (L-stamp, R-stamp)
 10 Releasing hands and placing them on hips - step L,R,L turning CW (L) once in place (cts 1-&-2); stamp R in front of L with toes pointed twd L - face L of ctr (ct &).
 11-12 Repeat meas 9-10 with opp ftwk, turn CCW (R) in place - rejoin hands during meas 9 (stamps).

Repeat Part I-II of second dance again (2 times in all).

ENDING:

- 1 Dancing in place - stamp R-L - shout "Šej, haj."
 2 Stamp L-R-L - shout "Šu haj, haj."

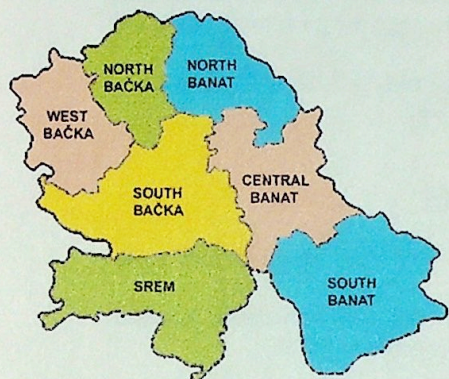
1. Ki su de - čki čr - le - ne - ši, Ma - ri - ci su po - vol - ne - ši,
 2. Ma - ri - ca je fajne - ši - ca, njoj se ši - ka po - cu - li - ca,

ki su de - čki čr - le - ne - ši, Ma - ri - ci su, Ma - ri - ci su po - vol - ne - ši.
 Ma - ri - ca je fajne - ši - ca, njoj se ši - ka, njoj se ši - ka po - cu - li - ca.

Nosi krčmar holbu vinca, kaj bu pila ma Marica.

VELIKO KOLO

Serbia



This dance comes from the Bačka region (which is part of the Vojvodina region) where the Croatian people live in the areas between the Danube and Tisa rivers. The region is situated around the ancient town of Bač - which was once a district and also the seat of the Catholic Church. The migration of the Dalmatian Croats in the Bačka region (upon liberation from the Turks) did not happen at the same time. Their arrival occurred from the beginning of 15th to the end of the 17th century. Despite the long period of their being among other nationalities, the Bačka Croats have survived and kept their speech patterns "ikavian" as well as their wealth of costumes and art forms. This dance is done during wedding and other social gatherings.

TRANSLATION: A Big Dance

PRONUNCIATION: VEH-LEE-KOH KOH-loh

MUSIC - CD: "Sviraj svirče drmeša," by Skitnice, Band #12

FORMATION: M in a circle facing ctr with hands behind back (L on top of R). If, W dance, they dance behind M, facing ctr with loose fists on hips (elbows pushed fwd).

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 8 meas.

FIG. I: SIDE-CLOSES: Med, Fast, Very Fast

MEN:

Slow side-close

1 Step R to R (ct 1); close L beside R (no wt) (ct 2).

2 Step L to L (ct 1); close R beside L (ct 2).

3-4 Repeat meas 2, twice more (3 side-close L).

5-8 Repeat meas 1-4. (2 times total)



Medium side-close

- 9-24 Repeat ftwk of meas 1-4, except each step is done with soft knee flexes - music becomes slightly faster. (4 times total)

Fast music

- 25-40 Joining in shldr hold - repeat ftwk of meas 1-4, with sharper knee flexes and heel clicks on ct 2 of each meas - music becomes even faster. (4 times total)

Side-close with heel click:

Meas 1: Step R to R with both heels turned out (partial wt on ball of L toe) (ct 1); close L to R with heel click (ct 2).

Meas 2: Repeat meas 1 with opp ftwk.

Meas 3-4: Repeat meas 2 twice more (3 times in all).

Very fast music

- 41-56 Repeat ftwk of meas 1-4, with sharper knee flexes and heel clicks - music at full speed.

WOMAN: - Dance behind M facing ctr, in shldr hold, with same ftwk only much smaller. Ftwk is very small and should not be seen under their skirts (which almost reach the floor).

FIG. II: HOP WITH HEEL TOUCHS

MEN:

- 1 In shldr hold - hop on R as L heel lightly touches fwd (no wt) (ct 1); with L still fwd, step on L heel (ct &); step R behind L (ct 2).
- 2 Step L to L as R lifts slightly bkwd (ct 1); hop on L as R swings slightly fwd (ct 2).
- 3-8 Repeat meas 1-3, 3 more times (4 in all), alternating ftwk.

WOMAN: - Dance behind M facing ctr, in shldr hold, with same ftwk only much smaller. Ftwk is very small and should not be seen under their skirts (which almost reach the floor).

FIG. III: HOP WITH DOUBLE KICK

- 1 Still in shldr hold - repeat meas 1 of Fig. II. (Hop w/2 tchs, R behind)
- 2 Step L to L as R quickly lifts sdwd R (ct 1); hop on L as R swings across L (ct 2).



- 3-6 Repeat meas 1-2, 2 more times (3 in all), alternating ftwk.
- 7 Repeat meas 1 of Fig. II. (Hop w/2 tchs, R behind)
- 8 Stamp R, L in place.

WOMAN: - Dance behind M facing ctr, in shldr hold, with same ftwk only much smaller. Ftwk is very small and should not be seen under their skirts (which almost reach the floor).

FIG. IV: JUMPS & STAMPS

MEN:

- 1 Still in shldr hold - jump into stride pos (ct 1); jump, clicking ft tog in air (ct &); land in stride pos (ct 2); jump and click heels in air again (ct &).
- 2 Land on R as L lifts slightly bkwd (ct 1); stamp L,R in place (ct &-2).
- 3-14 Repeat meas 1-2, 6 more times (7 in all).
- 15 Repeat meas 1.
- 16 Land on R as L lifts bkwd (ct 1); stamp L in place (ct &); stamp R fwd (no wt) (ct 2).

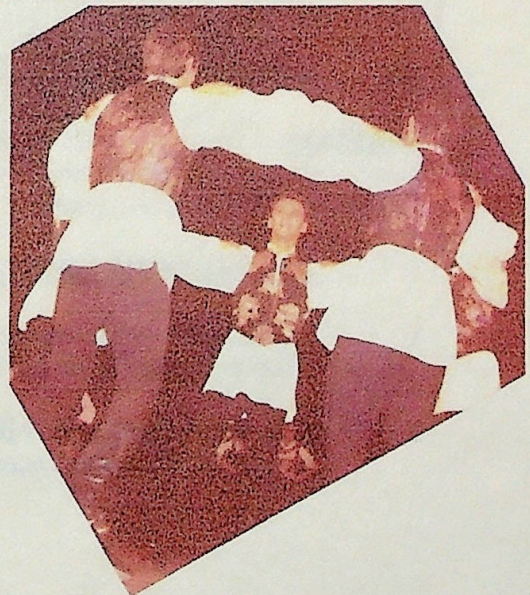
WOMEN:

- 1 Still in shldr hold - do 2 small bounces in place.
- 2 Step R,L,R in place. It is more of a shift of wt, as only the heels leave the floor. Very small ftwk.
- 3-16 Repeat meas 1-2. (8 times in all)



Dance notes by

□ elsko Jergan and Dorothy Daw, 3-02



Ziva Emtiyaz Belly Dance Movement Vocabulary

Isolations

Hips	Hip up Hip down Hip bumps Hip downs Hip Forward and Back Hip slide (off center: Front, R, L, Back) Hip rolls/omnis (includes pelvic movement) Hip diamonds/squares (pelvis)
Pelvis	Tuck Release
Gluteus	Contract/Squeeze!
Torso	Abdominal contraction and release Abdominal separation
Chest	Chest lift/tilt Chest drop Chest slide (Right, Left, Front, Center) Chest circles Chest diamonds
Neck	Slide (Right, Left, Front, Center) Head tilt Head circles, slides, and wobbles
Arms	Shoulder Front and Back Shoulder Up and Down Shoulder rolls Elbow isolation Arm waves/snake arms
Hands	Wrist lifts drops and circles Hand undulations Scoops and flicks
Posture!	Slightly bent knees. Toes and knees aligned Feet about fist width apart Abdominals engaged / Neutral tuck Open collarbone Shoulders back and down Ribs over hips Stand tall Posing

Ziva Emtiyaz
Belly Dance Movement Vocabulary

<u>Connecting Moves</u>	Hip drop and Hip drop with kick Exterior hip circle Heel drops Vertical hip figure 8s (scoops) Mayas (reverse hip figure 8s) Sliding hip figure 8s Figure 8s throughout rest of body Undulations (top to bottom and reverse) Belly Roll 4 point glute squeeze
<u>Basic Traveling Steps</u>	Step together step touch (add hip circle) Grapevine Arabic Basic Saidi sweep Saidi hop (FFBB) Walk with hip bump Traveling undulation (and reverse) Egyptian strut 3 step turn Chasse 3 steps, arabesque
<u>Shimmies</u>	Seated vertical shimmy Egyptian shimmy Twist shimmy Pelvic Shimmy Shoulder Shimmy Vibration/Earthquake shimmy Stomach flutter $\frac{3}{4}$ shimmy choo-choo shimmy gluteal shimmy

♪ "TABLAT BASSAM" ♪
CHOREOGRAPHY BY ZIVA EMTIYAZ

www.zivadancer.com - zivadancer@gmail.com - 707 570-6696

- 0.00 Heel drop doums start R to L. Glute squeeze 2 tecs then head to R. Repeat 4 M.
- 0.08 *(Downs for Ds)* Chest lift on tecs. DDT = heel drop/heel drop/chest lift.
- 0.22 Snake arm for rolls vs. chest drops/lifts for ts/Ds *(R profile: Undu down & up - R Hip drop/Lift. R hip 2 omnis over - Chest DDT. Repeat other side.)*
- 0.29 Maqsum walk 8 measures. Shoulder shimmy/turn to tablah roll at 4th M.
- 0.43 Chest: Slide LRL, R, L, hold. Repeat opposite. Sequence x2 (drop, tilt L, drop, tilt R, Arms down D. Arms open/big chest lift tec.) (x4)
- 0.57 Shoulder shimmy/roll to roll of drum. *(Shimmy on hip slide w/ rolls. Shoulders lift & drop to Maqsum. Bonus: Look on last t of M)* (x4)
- 1.11 Jump, tuck D, roll up, should shim x2. Jump, 2 tucks/rolls slow. Repeat.
- 1.25 *(Shim & travel w/ hip swing)* Walk RLRL. T = Arms up. Front-Back shimmy arms down. (x4)
- 1.39 Shoulder locks RL hits tecs angling L sinking body on Ds. Shoulder shim to L side. Repeat opposite (x2)
- 1.54 Slide hips front R to L: Neck. Chest. Hips. L to R Hips.
- 2.01 Hip slide RLR. DT = jump profile R, arms up. Chest down down. Repeat to L profile.
- 2.08 Chu-chu shimmy. Heel drop Ds. Make counter clockwise circle. Complete turn R arm up final tec.
- 2.15 Chest drop all the doums. Should shim *(Combination of pelvic and abdominal release/tucks.)*
- 2.26 Head slide x6. *(Chest tick up 7. 2 Undu dwn igniting shimmy. Layer slide side R to L 8 ts. 2 ext. circles. 6 rev undu)*
- 2.50 Shimmy like your life depended on it. Listen for tonal changes. Chu-chu.
- 3.04 Dtt starts low to high. Get creative or D chest & tt chest/shoulders.
- 3.12 SA'ADI! Hipdrops. L hip 4M and R hip 4M. *(Show DtDDt on L hip 4M and R hip 4M. Last 4 M show tecs w/ arms.)*
- 3.30 4 side sweeps R to L *(Show double doum in dropped hip and tecs in kicks/sweeps.)* 4M.
- 3.39 2 omnis R. Shoulder Shimmy. X2 Repeat to L *(R profile. Shimmy & reverse undu into releve. Chest lift @top. Heel drop. Chest drop. Omni to front. Chest tec. Heel drop DD. Alternate profiles. x4)*
- 3.57 Chest diamond FRBLF. Shoulders shimmy. X2. Switch sides. *(Alternate sides: 4 Omnis-descend R. Jump/arms up. Chest drop, abs in, pelvic release, pel tuck.)*(x4)
- 4.15 Twist shimmy. *(Twist shimmy/step R. Sweep L up. L Hip & heel drop. Sweep R. (x4) Complete clockwise circle.)*

♪ "TABLAT BASSAM" ♪
CHOREOGRAPHY BY ZIVA EMTIYAZ

www.zivadancer.com - zivadancer@gmail.com - 707 570-6696

- 4.24 Hip diamond. X4 to R. (*Face L diag: Downs R-LRLR – pop body T. Downs RL-RLR as turn to R diag. Pop T. Repeat opposite*)
- 4.33 Clap 123. 12. 12.1 (*R hip lift/Chest lift/L hip lift – twist L FBFBB. L hip lift/Chest lift/ R hip lift – twist R.*)
- 4.38 Strut 6 steps. Shake something.x2 (*Fallahi reverse $\frac{3}{4}$ 4M to front – shoulder shimmy. $\frac{3}{4}$ 4M back – shoulder shimmy.*)
- 4.46 Hip bumps rlrl, rl. Shoulder shimmy Stomach pops out side-side tttt & out-out tt. Omni, reverse undulation, chest lift chest drop. X4
- 5.04 Mayas RL x4. Slide RLR hips/chest/head/chest. (*Mayas / shimmy down RL x4. Scoops up w/ shimmy LRL RLR LRL RLR.*)
- 5.21 Roll up. 3 shoulder hits. Roll down. Repeat. (*Roll up to releve R diag. Chest lift, shoulder hit, shoulder hit. Roll down–L glute push. Repeat to L*)
- 5.30 Step R – hip out (releve drop) – twist shimmy. Repeat L. x2 (*Step R/undulation. Step together – twist L/twist R-roll up through to head. Repeat on L side. (x2)*)
- 5.39 Chu-Chu shimmy lead w/ booty to R. 2 Heel drops. Arms open up Tec. Repeat to L. (x2)
- 5.48 Horiz fig8 RLRL. Shimmy of choice. Horiz fig8 RLRL. Pivot step R foot front, to back in spin and pose. (*Horiz fig8 RLRL. Shimmy ext hip cir clkwise-roll up. Fig8 RLRL. Maya RLR. R over L - Spin & pose!*)

Key

D = Doum. Low sound of drum

T = Tec/high pitched sound for drum

M = Measure

L = Left

R = Right

(*Italicized*) = Super bonus Challenge version

Saidi = 4/4 = Dt DD t

Maqsum = 4/4 = Dtt D t

Fallahi = 2/4 = DttDt

Mendocino 2012

**Greek Dances
with
Kyriakos Moisidis**

Notes on the dances

NAME OF THE DANCE	Baituskeno (Μαπαϊτούσκιο)
VILLAGE - REGION	Almopia – Macedonia
TITLE OF THE SONG	-
RYTHM	5/..(3+2)
HAND-HOLDING *	V...W...V..
DIRECTION	Right & left
DANCERS	Men & women

Sun

flat les no ?

forward & back

NAME OF THE DANCE	Karatzova (Καρατζόβα)
VILLAGE - REGION	W. Thessaloniki – Macedonia
TITLE OF THE SONG	-
RYTHM	2/....
HAND-HOLDING *	W
DIRECTION	Right
DANCERS	Women

NAME OF THE DANCE	Diuzko – Tsesto (Ντιούζκο – Τσέστο)
VILLAGE - REGION	Monastiri – Thraki
TITLE OF THE SONG	Various
RYTHM	6/... (3+3)
HAND-HOLDING *	W...X
DIRECTION	Close and open the circle, right
DANCERS	Men & women... men

NAME OF THE DANCE	Atsapat (Ατσαπάτ)
VILLAGE - REGION	Trapezunta – Pontos
TITLE OF THE SONG	Various distichs
RYTHM	7/...(2+2+3)
HAND-HOLDING *	Λ...V...Λ..
DIRECTION	Right
DANCERS	Men

explanation: **W** = arms bend at elbows **V** = arms down **Λ** = arms high
T = arms hold from the shoulders **X** = crossing arms
Γ = one arm hold from the shoulder one in a W position

NAME OF THE DANCE	Klostos (Κλωστός)
VILLAGE - REGION	Maridhes - Thraki
TITLE OF THE SONG	"Tuto to kalokeraki"
RYTHM	6/...(3+3)
HAND-HOLDING *	TT
DIRECTION	Right...free circle into the circle
DANCERS	Men & women

Sun.
 paj dusko ?
 3 lift steps (to R)
 3 fall steps (imp)
 2 limp to L

NAME OF THE DANCE	Meliso (Μηλίσω)
VILLAGE - REGION	Monastiri - Thraki
TITLE OF THE SONG	"Meliso"
RYTHM	7/...(2+2+3)
HAND-HOLDING *	W..(also shaking)
DIRECTION	Close and open the circle, right & left
DANCERS	Men & women

NAME OF THE DANCE	Palios (Παλιός)
VILLAGE - REGION	Agio Pnevma - Serres - Macedonia
TITLE OF THE SONG	-
RYTHM	7/...(3+2+2)
HAND-HOLDING *	W
DIRECTION	Right
DANCERS	Men

NAME OF THE DANCE	Thimigman (Θήμηγμαν)
VILLAGE - REGION	Kars - Pontos
TITLE OF THE SONG	"Various distichs"
RYTHM	3/...
HAND-HOLDING *	&&
DIRECTION	Right
DANCERS	Men & women

Sun pravo?

explanation: **W** = arms bend at elbows **V** = arms down **Λ** = arms high
T = arms hold from the shoulders **X** = crossing arms
Γ = one arm hold from the shoulder one in a W position

NAME OF THE DANCE	Kleftes (Κλέφτες)
VILLAGE - REGION	Zagoria – Ipiros
TITLE OF THE SONG	"Kleftes"
RYTHM	3/...
HAND-HOLDING *	W
DIRECTION	Right & left, in place
DANCERS	Men

NAME OF THE DANCE	Trekse Yanna (Τρέξε Γιάννα)
VILLAGE - REGION	Ksiropotamos - Dhrama - Macedonia
TITLE OF THE SONG	"Trekse Yanna"
RYTHM	2/...
HAND-HOLDING *	V..(also shaking)
DIRECTION	Right
DANCERS	Men & women

NAME OF THE DANCE	Osman Pasa (Οσμάν Πασά)
VILLAGE - REGION	W. Thessaloniki – Macedonia
TITLE OF THE SONG	-
RYTHM	11/...{(2+2)+3+(2+2)}....2/...
HAND-HOLDING *	W
DIRECTION	Right
DANCERS	Men

NAME OF THE DANCE	Es Vasili (Ες Βασίλη)
VILLAGE - REGION	Farassa – Capadokia
TITLE OF THE SONG	"Es Vasili"
RYTHM	2/...
HAND-HOLDING *	&&
DIRECTION	Right
DANCERS	Men & women

explanation: **W** = arms bend at elbows **V** = arms down **Λ** = arms high
T = arms hold from the shoulders **X** = crossing arms
Γ = one arm hold from the shoulder one in a W position

NAME OF THE DANCE	Syrtos (Συρτός)
VILLAGE - REGION	Polygyros – Macedonia
TITLE OF THE SONG	"T Ai 'Lia"
RYTHM	7/...(3+2+2)
HAND-HOLDING *	W..(also shaking)
DIRECTION	Right, close and open the circle
DANCERS	Men & women

2 meas reg
step R touch L
step L touch R

in SQA
out SQA ~~hands~~ ~~lower~~ ?

NAME OF THE DANCE	Isvoros (Ισβορος)
VILLAGE - REGION	Polygyros – Macedonia
TITLE OF THE SONG	"Isvoros"
RYTHM	2/...
HAND-HOLDING *	V...W...V..
DIRECTION	Close and open the circle, right
DANCERS	Women

NAME OF THE DANCE	Karagiannina (Καραγιάννινα)
VILLAGE - REGION	Thessaloniki – Macedonia
TITLE OF THE SONG	"Karagiannina"
RYTHM	7/...(2+2+3)
HAND-HOLDING *	W... V...W...V...
DIRECTION	Right, right & left
DANCERS	Men & women

NAME OF THE DANCE	Ormani (Ορμανλί)
VILLAGE - REGION	West Serres – Macedonia
TITLE OF THE SONG	-
RYTHM	9/...(2+2+2+3)
HAND-HOLDING *	V.W.V.... V.W.V...
DIRECTION	Right
DANCERS	Men & women

explanation: **W** = arms bend at elbows **V** = arms down **Λ** = arms high
T = arms hold from the shoulders **X** = crossing arms
Γ = one arm hold from the shoulder one in a W position

NAME OF THE DANCE	Syrtos (Συρτός)
VILLAGE - REGION	Erythrea – Asia Minor
TITLE OF THE SONG	"Yalo - yalo"
RYTHM	2/...
HAND-HOLDING *	W... free...W...
DIRECTION	Right, free in place
DANCERS	Men & women

NAME OF THE DANCE	Troiro (Τροῖρω)
VILLAGE - REGION	Boyaliki – Thraki
TITLE OF THE SONG	-
RYTHM	2/...
HAND-HOLDING *	V..(also shaking)
DIRECTION	Left& right
DANCERS	Men & women

NAME OF THE DANCE	Halay (Χαλάι)
VILLAGE - REGION	Ak Dag Maten – Pontos
TITLE OF THE SONG	"Halay"
RYTHM	2/...
HAND-HOLDING *	W..(also shaking)
DIRECTION	In place & right
DANCERS	Men & women

NAME OF THE DANCE	Zaharula (Ζαχαρούλα)
VILLAGE - REGION	Vlach of Veroia – Macedonia
TITLE OF THE SONG	"Zaharula"
RYTHM	2/...
HAND-HOLDING *	W...V...W...
DIRECTION	In place & right
DANCERS	Men & women

explanation: **W** = arms bend at elbows **V** = arms down **Λ** = arms high
T = arms hold from the shoulders **X** = crossing arms
Γ = one arm hold from the shoulder one in a W position

TARANTELLA DI PEPPINA

Tarantella Neopolitan, an Italian folk dance is found in many versions throughout Italy. This one taught by the Hermans was learned from Italians in New York City, was traced back to about 1915. It can be done to most any Tarantella record such as RCA Victor 25-7027 or EPA 4126, or Harmonia 2081 or Columbia 14345 or the Tarantella di Peppina available through Folk Dance House. Note: The Tarantella di Peppina Folk Dancer #M.H.2012A is now available, and is the preferred record. These are the original notes for the dance written by Mary Ann Herman. Please do not change them without her permission.

FORMATION: Couples side by side facing CCW, Lady is LEFT of man, hands are behind each other's backs.

PART 1: Couples both start on R ft. Step-hop fwd on R, then on L ft, swinging free ft behind the other one. Run lightly diagonally fwd. to the R, R,L,R, hop on R ft; swing L ft forward. Step-hop on L; step-hop on R; moving forward. Dance diagonally fwd to the L with a L,R,L hop on L ft, swing R ft forward.

Repeat all of Part 1.

PART 2: Face ptrn. Lady is on inside of circle. Do a "pas de basque" to own R and L, clapping own hands overhead, or striking tambourine, or snapping fingers. Do a 3/4 turn to own R. R,L,R, finishing so that R hips are twds partner

Step sideways on R ft. Bring L ft to R. Step sideways on R ft and bump R hips. Turn to own Left, with 4 walking steps, L,R,L,R.

PART 3: Face partner. Clap own hands and pass partner with hands extended, R hand fwd, L backwd. Cross over into partner's place by hopping 4 times on R ft with L ft extended bckwds. When you have crossed over turn R to face partner ;using 4 tiny steps, L,R,L,R. Now return to original places by passing partner by the L shoulder, with 4 step hops on L ft, then turn to face partner with 4 tiny steps R,L,R,L. Repeat all of part 3 again.

PART 4: FLIRTING FIGURE. This is a very flexible figure. M turns solo in place, snapping fingers, small step-hops, or buzz step, improvising flirtations figures with body, hands, feet, eyes, Italian style. L orbits around M using a bckwds buzz step (step on R behind L as she moves sideways L, she too flirting, and using a variety of snaps of the fingers, clap of hands or tambourines. Finish side by side with partner as in Part 1.

PART 5: Assume same pos. as in Part 1, and do a regular goosekick fwd.

PART 6: Repeat the flirtation figure Part 4.

PART 7: Face Ptnr. far away. Clap own hands, run twds ptnr. and place R arm around ptnr's waist as L hand is held high. Start to turn CW, but don't finish turn as you spin out into a solo turn into ptnr's place, separating as you do so. Now run fwd and put L arm around ptnr's waist, and spin solo turn into original place.

REPEAT ENTIRE DANCE FROM BEGINNING. Free hands are swung freely and tambourine is changed from hand to hand during dance. Repeat till end of music.

ROSINEIA DE AFIFE
(Ro-zeen-a)

Collected in Portugal
1959 by Merrill Burtas

Tempo 3/8

a longways set dance of
Afife, Alto-Minho

Record Alvarado MEP 60029

(0-1 X-1)
(0-2 X-2)

Formation Longways for as many cpls
as will. Partners facing.
Two cpls dance together.

(0-1 X-1)
(0-2 X-2)

Basic Steps

Waltz

Step Hop

"Hop-Close" Hop L.f. and simultaneously close with the r.f.(ct 1). The weight is taken by both feet. Practice this step hopping on r.f. and closing l.f.

"Hop-Cut" Hop on l.f. and simultaneously swing the r heel across in front of l instep (ct 1). Practice this step hopping r.f. and swinging l heel across.

"Step-Lift-Hop" Step on r.f. (ct 1), Lift l.f. up and fwd.(ct 2), Hop on r.f. (ct 3). Actually the step and lift are done almost simultaneously. Practice this step beginning L.f. too.

Style The footwork should be flat and very smooth. To learn to feel the style one should dance barefoot and "hug" the floor with the feet as flat as possible. No exaggerated toe-pointing. The arms are held up throughout with continuous finger snapping. No castanets are used at Afife. The men should be very stylish in this dance.

The Dance The following figures are always done in the same order. Directions given for M. Opp. Ftwk. for G.

Measures

16 INTRODUCTION

FIG. 1 CROSS FRONT

Beginning l.f. to L
1-2 STEP, HOLD, CROSS, STEP, HOLD, HOP. Step L on l.f. (ct 1), hold (ct 2) Cross r.f. in front(ct 3), Step L on l.f.(ct 1), hold (ct 2), Hop on l.f.(ct 3), On Hop swing r.f. up slightly. The M does the first Step very firmly-almost a stamp.
3-4 Repeat above action beginning r.f. to R
5-16 Repeat meas 1-4 three times (four in all).

FIG. 2 TURN TO FACE OUT

Beginning l.f. to L
1 With 1 waltz step make 1/2 turn ending with back to set (ct 1,2,3,).
2 "Hop-Close" (ct 1), Pause (ct 2) Hop on l.f. (ct 3)
3 Repeat Meas. 2
4 Repeat Meas. 2 again (Note: On ct e, the Hop, swing r.f. up and back
5-8 Repeat action meas 1-4 beginning r.f. to R and making one full turn ending with back to set again.
9-16 Repeat action meas. 1-8.

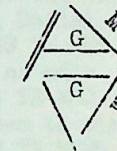
NOTE: For G--- instead of "Hop-Close" substitute a simple pointing step. Thus meas. 2 would read: Point (ct 1),Pause (ct 2), Lift pointing foot(ct 3). Otherwise Fig 2 is same for G.

Meas.

FIG. 3 TO PARTNER AND BACK

- Beginning l.f. turn L & move twd center to meet partner shoulder to shoulder
- 1 With 1 waltz step move quickly to meet partner center of set.
Make 3/4 turn.
- 2 JUMP both feet (ct 1), Pause (ct 2), hop on l.f.(ct 3). Partners are shoulder to shoulder during meas 2.
- 3-4 Beginning r.f. turn R and return home position repeating action meas 1-2.
- 5-16 Repeat action meas -14 three times
Partners look at each other throughout Fig. 3.

IMPORTANT At the end of Fig 2, M#1 & G#1 wait while M#2 & G#2 do Fig 3 once to center and back. During this wait, they turn 3/4 round in place and begin to dance on second pattern of Fig 3. Man #1 begins right ft. Girl #1 begins left foot and they continue using opp ftwk throughout Figs 3 & 4.

FIG. 4 CHANGE PLACES ACROSS SET

In this Fig. the girls cross to M's line and back through center. Men cross to G's line and back on outside making diamond-shaped pattern. See diag. opp. Because of the adjustment noted above under IMPORTANT the directions following are for M#2 & G#1. Opp ftwk for other M & G

- Beginning l.f. & following direction indicated in diag. Make 1 solo turn in the following steps
- 1 1 waltz step L.R. L(ct 1,2,3)
- 2 "Stop-Lift-Hop" (ct 1,2,3). See Basic Steps above. Then continue to move in same direction without turning.
- 3 L,R,L (ct 1,2,3)
- 4 "Hop-Cut" (ct 1), Pause (ct 2) Hop on l.f. (ct 3) - See Basic Steps
- 5-8 Repeat action meas 1-4 beginning r.f. and returning to original side.
- 9-16 Repeat all of meas 1-8

Repeat whole dance from beginning Man #1 beginning l.f. and Girl #1 beginning r.f.

ROSINHA DE AFIFE

Two verses to sing (There are many more verses)

1.

O minha Rosinha
(O MEEN-YA RO ZIEN A)
Eu quero, eu quero
(YOU KAIR CO, YOU KAIR
Entrar no teu peito
(ON TRAR NOO TOO PAY TOO)
Formar um Castelo
(FOR MAR CON CASTEL)
REPEAT THE ABOVE LINE TWICE
O minha Rosinha
Eu quero, eu quero
Chorus
Lai larai lai lai larai la
" " " " " "

Translation

1. Oh my Rosinha
I wish to come in to your heart
To build a castle

2.

Bailaste, Bailaste,
(BUY LASS TE, BUY LASS TE)
Bailaste, Bailei
(BUY LASS TE BUY LAY)
Bailaste no adro
(BUY LASS TE NOO ADROO)
Que eu bem te mirei
(KEW BAIN TE MEER AY)
REPEAT ABOVE LINE TWICE
Bailaste, bailaste
Bailaste, bailei
Chorus as above.

2. You danced, I danced
You danced in the churchyard
And I saw you well.

THE SAINT JOHN RIVER

(Canada)

This Scottish dance was composed in Canada by Prudence Edwards of Fredericton, NB. It was the winning dance in the competition to select a Scottish country dance to commemorate Canada's Centennial in 1967. C. Stewart Smith introduced it at the Folk Dance Federation of California, Inc. Statewide Institute, Oakland, California, May 31, 1968.

MUSIC: Records: Calclan CC-1-45, Side 1 "The Bonnie Lass o' Bon Accord"
Fontana TFE17187, Side 2, Band 2, "The Bonnie Lass o' Bon Accord"
(This last record must be played through twice.)

FORMATION: 4 cpls in longways formation, a line of 4 facing a line of 4 with ptrs facing, ML shoulder twd music or head of line. Cpls are numbered from 1 to 4 with cpl 1 at head of line. Free hands at sides.

STEPS AND STYLING: Strathspey Step: Keeping ft close to floor, step fwd on ball of R (ct 1); closing step L behind R, L instep close to R heel (ct 2); keeping ft close to floor, step fwd R bending R knee slightly (ct 3); hop R bringing L fwd passing through close to R, toe pointing down and close to floor, knee turned out (ct 4). Begin next step L.
Use Strathspey Steps throughout the dance, and always start R.

MUSIC 4/4

PATTERN

Measures

Chord

INTRODUCTION: M bow, W curtsy.

I. THE CHASE

A 1-8 W1 cast off one place (turn 3/4 CW to go behind W2), go between W2 and W3, cross through the middle of the set, go between M2 and W3, around behind W3 and between W3 and M4, cross through the middle of the set, go between W3 and W4, around behind W4, and then cross the set to finish below M4 on W side of the dance. Meanwhile M1 follows his ptr to finish below W4 on W side of the dance. Look at ptr throughout. On last meas cpls 2 and 4 form 2-hand arches with ptr straight across, as cpl 3 separate further by stepping back to widen the set slightly.

II. THE BRIDGES AND POOLS

A 1-2 Cpl 1 with nearer hands (ML, WR) joined dance up under arch formed by cpl 4.
rpt
3-6 Cpl 1 join both hands and turn 1-1/2 CW, then on last meas release ML, WR hands to face up the set.
rpt
7-8 Cpl 1 dance up under arch formed by cpl 2, release hands and finish in first place on own side of the dance. On last meas cpls 2, 3 and 4 face up the set.
rpt

III. THE REVERSING FALLS

Through this figure whenever cpls change direction, release hands, turn twd ptr and join nearer hands unless otherwise stated.
B 1-8 Cpl 1 with nearer hands joined dance down the middle of the set (4 meas), turn to face up the set and dance up to finish in original place (4 meas).
Cpl 2 dance up to first place (2 meas), turn to face down the set and follow cpl 1 down (2 meas), face up the set and dance back to first place (2 meas), release hands, turn away from ptr to face down the set and dance down to finish in original place (2 meas).
Cpl 3 dance up to first place (3 meas), turn to face down the set and follow cpl 2 down (1 meas), face up the set and dance back to first place (1 meas), release hands, turn away from ptr to face down the set and dance down to finish in original place (3 meas).
Cpl 4 dance up to first place coming together to meet in ctr but do not join hands (4 meas), then turn away from ptr to face down the set and dance back down to finish in original place (4 meas).

IV. THE RIVER MEETS THE SEA

B 1-4 All cpls dance a dos-a-dos, staying close to ptr during the back-to-back movement.
rpt
5-8 Cpl 1 face down the set and wend their way down own sides of the set (Grand R and L), changing places with cpl 2 with R hands, cpl 3 with L hands and cpl 4 with R hands to finish in 4th place. On last meas M1 and W4 turn 3/4 more CW to finish facing ptr across the set.
rpt
Repeat the dance with cpls 2, 3 and 4 active in turn until all cpls finish in original PLACES.

16

25

places.

M bow, W curtsy.

Note: Explanation of the figures:

- I. THE CHASE describes the meandering course of the River.
- II. THE BRIDGES AND POOLS is explained by its title.
- III. THE REVERSING FALLS describes the reversing falls at Saint John; when the tide is ebbing, the River runs downstream over a shallow waterfall, and when the tide comes in, it forces the River to flow upstream up the fall.
- IV. THE RIVER MEETS THE SEA is described in the wave-like back-to-back movement of all four cpls, and the first cpl vending their way down to 4th place describes the River disappearing into the sea.



THE HIGHLAND REEL
Scotland

Presented by
C. Stewart Smith

MUSIC: Any good reel.

TIME: 4/4

This is a circle dance for a set of two threes. A man between two women faces a man between two women. Those facing clockwise move round in that direction and those facing counterclockwise move in that direction. Odd numbers face clockwise, even numbers counterclockwise.

BARS

- 1-8 All advance and retire twice. 8 skip change of step.
- 9-16 The man now dances the reel of three with his own R hand lady and the L hand lady of the man opposite. He begins the reel by going through between the ladies and giving his L shoulder to the lady facing him.
- 17-24 The men make a circle with the same two ladies, and dance 8 slip steps to the L and 8 back again, and finish back in their original places.
- 25-32 All advance and retire, then dance in to meet the next three coming towards them, passing R shoulders with the person facing them.

The dance is repeated until each three meet the three with whom they began, or as often as you will.

HORA DIN CLEJANI
(Rumania)

REGION: All parts of Rumania.
 RECORD: Parliament 119
 CHARACTER: The easiest and most popular of Rumanian folk dances, with smooth, swaying movements.
 FORMATION: Circle dance for any number of dancers from four only to several hundred. The hands are joined and held shoulder-high.

<u>DANCE</u>	<u>MUSIC</u>
<u>FIGURE I</u>	<u>Bars</u>
Lilt forward on r foot, with l leg raised behind with the knee slightly bent. Lilt backward on l foot, with r leg raised in front with the knee slightly bent.	1
3 steps forward--r (beat 1), l (and), r (beat 2)-- closing the circle.	2
Repeat the movements of bars 1 and 2 but lilt backward on to l foot first, and open the circle on the 3 walks.	3-4
Repeat the movements of bars 1-4.	5-8
FIGURE II: THE BALANCE	
Step sideways on r foot and lilt, swinging the l leg across with the knee slightly bent. Repeat this, stepping on to l foot.	9
Moving to the R, step r foot (beat 1); cross l foot behind r (and); step sideways again with r foot (beat 2).	10
Repeat the movements of bars 9-10, moving to the L and stepping on to l foot.	11-12
Repeat the movements of bars 9-12.	13-16
FIGURE III:	
8 liltng skips moving C-C, starting with r foot. The first two are taken with the back to the line of dance (i. e. moving C-C, with body and feet turned to face C). The next two skips are taken facing the line of dance.	17-20
Repeat the movements of bars 17-20 in the same way but move C.	21-24
The dance can be repeated as often as the dancers wish.	

ROMANIA, RUMANIA, ROUMANIA: Those are the three ways the name of the country is found spelled. In the native language it is spelled "Romania" and the country takes its name from "Rom" or Roman. Romania is the preferred spelling, tho the above author, being English, uses the "u" spelling.

ARDELEANA CU FIGURI

Romania

MUSIC: Recording: Cristen 507-B
FORMATION: Couples; see various figures for positioning.
RHYTHM: The dance is in 7/8 time, which is most easily broken down for descriptive purposes into the following pattern:
"slow-quick-quick-and-quick-slow".

BASIC ARDELEANA STEP: Cpls face. W places hands on M's shldr, M's R hand is at W's L shldr blade, his L hand grasps her R arm just below elbow. M and W use identical footwork.

Meas. 1-2 In the "slow-quick-quick-and-quick-slow" rhythm, step L-rl-rl. Then each dancer turns a bit to own R, and M reverses his hand hold.

Meas. 3-4 Same as Meas. 1-2, but with opp. ftwk and turning CCW.

CONTINUATION STEP: Done in the same "slow-quick-quick-and-quick-slow" rhythm as the Basic Ardeleana Step.

(A) Step R to the L, hop on R, step on L, step R, step L.

(B) Step L to the R, hop on L, step on R, step L, step R.

SHORT TURN: Do one Basic Ardeleana Step to L and add one Continuation Step A. Then all to the R with opp. ftwk.

LONG TURN: Do one Basic Ardeleana Step to R and add three Continuation Steps A. Then all to the R with opp. ftwk.

"ARCHES AND COFFEE-MILL": In a total of 8 Continuation Steps B:

1. Face ptr, M's R-hand holds W's L; change places, W passing under M's R arm.
2. Release hands and take opp. hands; return home, W passing under M's L arm.
3. Same as 1.
4. Same as 2.
5. Begin "coffee-mill". M's R hand holds W's L, he turns her once in place CCW.
6. M takes her L hand in his L, and turns her once more CCW, bringing their joined hands to small of his back and taking her L hand in his R there. He joins his L hand with her R hand at small of her back in "Meitschi Putz Di" position.
7. Move CCW in this position with one continuation step B.
8. M releases his L hand, does one continuation step in place, as he pulls W around CCW to face him.

MAN'S SHOW-OFF STEP: Hop on R ft, step on L ft, hop on L ft, step on R dip on R ft, swinging L ft back across, hop on R ft, step on L ft. Then repeat all with opp. ftwk.

SEQUENCE TO FIT RECOMMENDED RECORDING:

2 meas. introduction.

- I. Basic Ardeleana Step, l-r-l-r, for a total of 8 measures.
- II. Short turn, l-r, for a total of 8 measures.
- III. Arches and Coffee Mill, for total of 16 measures.
- IV. Long Turn, l-r, for a total of 16 measures.
- V. Man's show-off for total of 16 measures.

The above sequence is done twice through. After the second time, end the whole dance with:

- VI. Short Turn, l-r, for a total of 8 measures.

Baztan-Dantza

(Spain)

Baztan-Dantza (BAHS-tahn DAHN-sah) is a traditional men's social dance from Navarre's Baztan Valley in the Basque region of Spain. Today women are sometimes allowed to join in. Many versions of this dance exist. This one was learned in Spain by Candi de Alaiza who presented it at the 1978 Mendocino Folklore Camp. In January of 1979, Dean and Nancy Linscott presented it at the Federation Institute in San Jose.

RECORD: Westwind WI-3332 Side-A/9. 2/4 meter

FORMATION: Individual dancers in an informal circle facing LOD (CCW), hands down at sides. In order to have freedom of movement, dancers need not be directly one behind the other but may spread out a little.

STEPS and STYLING: Steps are done lightly on balls of ft; heels do not touch the floor. Only in Fig V are steps taken on the full ft.

Step-hop (2 to a meas): Step on ball of R ft (ct 1); hop on ball of R ft (ct &). Repeat action with opp ftwk (cts 2, &). On all step-hop turns, the heel of the free ft is brought toward the shin of the supporting leg (ct &).

Finger Snaps: Raise hands to sides about head height, elbows bent and snap fingers. On all turns moving in LOD, fingers are snapped on the hop (ct &) of each step-hop.

During the rest of the dance, hands are naturally at sides.

MUSIC	2/4 meter	PATTERN
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Measures

3 beats INTRODUCTION No action.

I. TRAVEL IN LOD

- 1 Moving fwd in LOD, step R,L,R (cts 1,&2); hop on R (ct &).
- 2 Repeat action of meas 1 with opp ftwk.
- 3 Beg R ft, turn once CW with 2 Step-hops, still moving LOD. Snap fingers on each hop.
- 4 Moving fwd in LOD, step R,L,R (cts 1,&2); hold with small flex of R knee (ct &).
- 5-8 Still moving in LOD, repeat action of meas 1-4 with opp ftwk. Turn CCW on meas 7.

II. SHORT TURNS

- 1-2 Repeat action of Fig I, meas 3-4.
- 3-4 Moving in RLOD, repeat action of meas 1-2 with opp ftwk. Turn CCW on the step-hops and end facing ctr. Hands remain at sides; no finger snaps.
- 5-8 Turning to face LOD, repeat action of meas 1-4.

Baztan-Dantza - continued

III. NO TURNS

- 1-2 Repeat action of Fig I, meas 1-2.
- 3 Beg R and moving bkwd in RLOD, dance 2 step-hops.
- 4 Moving bkwd in RLOD, step R,L (cts 1,&); small step fwd on R in LOD (ct 2); hold with small flex of R knee (ct &).
- 5-8 Repeat action of meas 1-4 with opp ftwk.

IV. LONG TURNS

- 1-3 Beg R and moving in LOD, dance 3 CW turns with 6 step-hops. Fingers snap on each hop.
- 4 Moving fwd in LOD, step R,L,R (cts 1,&,2); hold with small flex of R knee.
- 5-6 Repeat action of Fig II, meas 3-4.
- 7-12 Repeat action of meas 1-6. At end, step on R turning to face LOD (ct &).

V. BRUSH AND CLAPS

- 1 Step on L (full ft) in place (ct 1); do a small "brush" of the R ft fwd (ct &); stepping R,L in place, turn 1/4 CCW to face ctr (cts 2,&). On the "brush" the ft does not touch the floor but just clears it.
- 2 Turning 1/4 CCW to face RLOD, step R (ct 1); do a small "brush" of L ft fwd (ct &); step L beside R (ct 2); hold (ct &).
- 3 Clap hands 3 times at chest level (cts 1,&,2); hold (ct &).
- 4-6 Repeat action of meas 1-3 with opp ftwk and turning CW to face LOD.
- 42 meas Repeat action of Figs I-V.

VI. ENDING

- 1-2 Dance a 3/4 turn CW to face ctr by crossing L ft over R and pivoting on balls of ft. Finish with ft together. DO NOT BOW.

Description written September 1979.

Folk Dance Federation of California Dance Research Committee:
Ruth Ruling, Dorothy Tamburini

Kalotaszegi Invirtita

History

The Hungarian dance forms developed over centuries in village peasant cultures into highly varied regional and local dance forms. Some dance forms established a set sequence of movements. However many of the dance forms became very rich in steps and figures to allow for individual and couple improvisation. The couple dances from Mesozég, Kalotaszegi and Székelyföld regions of Transylvania are rich in figures and relatively free of structure, somewhat like American Swing dancing.

An excerpt from Wayne B. Kraft's "Improvisation in Hungarian Ethnic Dancing." More can be found at: http://journal.oraltradition.org/files/articles/4iii/2_kraft.pdf

Key: L = left foot; R = right foot

Body Position:

Partner hold: men L hand on women's shoulder; men holding R hand with women's L.

The dance rotates clockwise around the center between the man and woman.

Basic Step: (Grapevine)

Men: L side, R cross behind, L side; R cross front, L side, R touch (slow, quick, quick; slow, quick, quick)

Woman: R side, L cross behind, R side; L cross front, R side, L touch (slow, quick, quick; slow, quick, quick)

The Turn:

Men: Prep for turn:

L, R, L; R, L, R touch (slow, quick, quick; slow, quick, quick)

Man leads woman across from L side to R by hands; raising hands in front, added circle movement with hands

Woman prep for turn:

L, R, L, R, touch step L

Man leads turn (same footwork as for prep):

Counter-clockwise underarm turn and ends facing with stamp and hands high towards the woman (slow, quick, quick); man steps back L (hands follow), then forward R (hands follow), then touch L (slow, quick, quick)

Woman follows turn lead:

R heel turn, L, R, L, R touch L

Additional patterns are built on these movements are:

The Turn; The Pivot; The Extended Turn; The Extended Turn with variations.

Submitted by Chris & Lynnanne Miller for Folklore 2012

Balboa

History

Balboa, originally also called Bal-Hop and Balboa Shuffle, is a form of the Swing dance family. It developed from steps danced in the Collegiate Shag and the Charleston. Balboa is mainly a closed position swing form, that uses very little break-away's, only a few turns, and usually fast footwork. Most of the larger Ballrooms (such as the Paramount in L.A.) were so crowded that they had signs posted "No Breakaways" which meant "No Jitterbug" dancing and the Balboa worked well for these overly crowded dance floors. Balboa evolved in Southern California during the 1920s and increased in popularity until World War II. Balboa is named for the Balboa Peninsula in Newport Beach, California where the dance was invented. Here is a web site which details it's history accurately and includes some great photos.
<http://www.lindycircle.com/history/balboa/>

Body position

The dancers stand close almost touching upper chest to allow for the lead to lead and the follow to follow. A firm ballroom arm position is also essential. The follower dances over the balls of her feet yet should still have her own weight. Dancers shift forward and back between two positions on the floor approx. 12 inches in either direction to accommodate the crowded dance floors of the era. Another important style note is to pulse from the ankles, don't bounce. And shuffle or slide your feet, don't step. Keep the motion smooth, not jerky.

Key: L = left foot; R = right foot

Introductory or transition step - 4 counts:

Done only at the beginning of the dance, or can be used to re-group if the lead or follow loses their timing or place in a step. Lead back L; follow back R for a 4 count rock step, hold, step.

Basic Step - 8 counts:

Lead: Step forward R foot, step forward with L foot, slide R foot forward lifting heel slightly, step R foot in place; step back L foot, back R foot, slide L foot back lifting heel slightly, step L foot in place
Follow: Step back L foot, step back with R foot, slide L foot forward lifting heel slightly, step L foot in place; step forward R foot, forward L foot, slide R foot back lifting heel slightly, step R foot in place

Note that the lead and follow footwork is identical, although reversed; thus allowing for foot placement while maintaining a close body position. This step is done at will until the lead dancer leads one of the many figures.

Footwork variations

Dancers vary their footwork, to respond to the music or their partner. Many footwork variations can be done independently of the partner. The three most common footwork variations are single, double, and triple time.

- Double time or up hold: Counts 3-4 and 7-8 are kick-steps. This is the most common variation.
- Triple time: Counts 3-4 and 7-8 are triple steps.
- Foot Fan step: In single time, the left foot fans out to the left, on the 3-4 for leads or 7-8 for follows.

Some figure variations:

Here's where "Bal-swing" and "Pure Balboa" are loosely defined. Variations done in closed position are called "Pure Balboa", and moves done in open position are called "Bal-Swing." Most of the following moves would be done strictly in Bal-Swing. However, these moves can be seen sometimes in Balboa if they are done very small, with feet on floor and no traveling. There are at least a dozen or so variations; here are our faves.

Maxie Basic: Maxie Dorf is credited for modifying the traditional Balboa Basic to this variation. The basic Balboa footwork is traditionally done on the spot in a shuffling fashion. Maxie added a forward and backwards movement, so as on the 1-2 the lead steps backwards, and on the 5-6 the lead steps forward.

Paddles: Can be done CW or CCW. CW paddles, the lead begins with the usual back left, together right, step left, hold. During the step hold the lead starts turning. The lead then turns with a step right - step left - step right - step left. The lead continues turning with this pattern, until he changes to another variation.

Crossovers: Crossovers can have an in-out feel, or a side-to-side feel. The name Crossover comes from the footwork. The pattern is back - together - forward with a quick - quick - slow rhythm.

Lead: Back L, back R, cross L, hold; back R, back L, cross R, hold

Follow: Forward R, in place L, back R, hold; forward L, in place R, back L, hold

Steps are done in a shoulder-width stance angling the body slightly R, then L; note the follow does not cross feet. Allow arms to extend during counts 1-2, then return to original position 3-4-hold.

Come Around: Properly done both dancers will pivot around each other CW 360 degrees with quick, quick, step hold; quick, quick, step hold; beginning with man rock back L and woman rock back R.

Throw out: Execute one Come Around; man releases woman to turn CW and finish come around.

Apache; aka Texas Tommy: This move involves the lead placing the follows hand behind her back and rotating to a throw out in the usual fashion. This causes an extra spin from the follow, and also causes the lead and follow to be connected via a right-to-right hand hold.

Swivels: Swivel, swivel, kick-step alternating sides. The key to swivels is using your hip rotation to drive the move.

Shag and Charleston: It is very common to add Shag and Charleston variations and/or transition into and out of these dances from Balboa!

Submitted by Chris & Lynnanne Miller for Folklore 2012