

trench coat
felt hat blk gloves
blk shoes

green cords
green velvet

SATURDAY - WHERE IN THE WORLD!

Where's Waldo? Where in the world is Carmen San Diego? Where have you been!? Come start off Camp with get-to-know-you mixers and ice breakers. Explore the world through your fellow campers! How many places can have you visited on the map? Come dressed representing your favorite destination, as a well-known explorer, or of course as a tired world-traveler who finally made it to the Mendocino Woodlands.

Mexican shirt?

silk blouse
blk shell
rayon skirt

x hose
blk character shoes
bead necklace

blk lace gloves white hat elastic belt
SUNDAY- 1920s SPEAKEASY blk bra
blue topaz earrings

black enshrined top
blk flowered pants

Pssst.... what's the password? Lay low to avoid the agents of the Bureau of Prohibition. Come on down to the whoopie spot, where the gin is cold, but the piano's hot! Come in your favorite flapper dress, your spats and suspenders, and maybe even your tommy gun in case things heat up!

vest
white shirt
blk pants
the blk bag

butterfly wings
velvet sweets
blk blouse
mask
blk shoes
head cover

blk socks / ~~orange velvet socks?~~
MONDAY - PURIM (ISRAEL)

~~blk flowered pants~~

"Rumor has it someone is trying to take over and rule camp... Will our campers be able to defeat these foul individuals? It will require some participation from you, but I have no doubt that all will be restored. You can dress as one of the characters (King Achashverosh, Esther, Haman, Mordechai, etc) of the Purim story. Crowns, capes, robes, dresses, tiaras! Or, like most Israelis, wear a creative costume, completely unrelated to the Purim story, so that your creativity will help defeat those who would

Seuss hat
glasses/nose

Transylvanian blouse
blk apron
blk boots
white skirt

blue topaz earrings
ruin camp!
(head scarf)
socks boots

red ~~scarf~~ earrings
grey socks / white socks

Hungarian blouse
jeans

TUESDAY - ГОРСКО СЕЛО МЕНДОЧИНО (BALKAN VILLAGE)

Come celebrate the festive air of our Mendocino Woodlands Village. Smell the roasting lamb, mingle with the other village folk, and be ready to kick up some dust dancing! Wear traditional well-coined colorful Bulgarian (or other Balkan costumes), or come as an always welcome tourist ready to

ethnic shirt
blue pants
sash?

knit top jeans
multi vest belt
hat gun?
blk hats
socks striped

dance up a storm!

Cowboy hat
denim shirt
neck scarf

WEDNESDAY - WILD WILD WEST and LIVE AUCTION

Hey you city slickers, grab your hats and boots, and get your bones over to the Saloon for a wild Western stampede! We'll have a Tall Tale contest, Cowboy Poetry reading, and maybe even a jug band! Come as your favorite legendary cowboy or cowgirl, or a modern wrangler in cowboy hat, your sharpest shirt, jeans, bandanna, belts & buckles, and of course, your finest fringe!

blue velvet dress tights short slip celtic earrings
scottish scarf gillies **THURSDAY - SCOTTISH BALL**

skirt petticoat
Mendo blouse/white

The clans gather at the Linscott Pub for a Ceilidh with dancing, singing, games, and of course lifting a pint or a wee dram in honor of our decades of joyous revelry. Then musicians lead a merry procession up to the banquet hall for a traditional Robert Burns Supper, with raucous and poignant poetry, toasts, songs and feasting...

white shirt
blk vest blk tie
blk pants

"Wi' quaffing and laughing they ranted and they sung;

Wi' jumping and thumping the vera girdle rung!"

Revelers, don formal or country casual attire, with tons of tartans!"

FRIDAY - ALOHA! FRIDAY'S FINAL FUN FAREWELL LUAU!

We say Aloha to Folklore Camp with one final night of celebration. Ohana means family, and we will celebrate our Folklore Camp Ohana with presentations from the week's workshops, along with memories of past camps!

wrap skirt
~~skin top~~
nut/seed necklaces
squash blossom earrings
leggings
black xer pants

mumu
po'o skirt
white top

Aloha 'oe, aloha 'oe

E ke onaona noho i ka lipo

One fond embrace, A ho'i a'e au

Until we meet again!

~~jeans. short embroidery blouse~~

hawaiian shirt
flower lei for head?

Lynanne

Aaron

Eretz Eretz (ארץ ארץ)

(Israel)

Yankele Levy and Shlomo Bachar arrived at a dance camp together in 1974 to discover they had both created dances to this song. Yankele admitted that he preferred Shlomo's Figure 1, and Shlomo realized that Yankele's Figure 2 was better than his. So, they decided to combine one figure from each of them and make the dance we do today.



Shlomo Bachar



Yankele Levy

Arranged by:	Shlomo Bachar, Yankele Levy	Year:	1974
Pronunciation:	AIR-ehts AIR-ehts	Translation:	Land, Land
Music:	4/4 meter	Lyricist:	Shaike Paikov
		Lyricist:	Shaike Paikov
		Singer:	Liron Ramati

Formation: Circle, hands in lower V position (fig. 1) or on shoulders (fig. 2)

Steps & Styling: Slow, with elegance and pride

Meas 4/4 meter

Pattern

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

I. FIGURE 1: Eretz Eretz step

Right foot free, facing center. Hands in lower V position.

1-2 R to R side (1), L behind (2), R to R side while making a 1/2 turn over R to face out (3), L to L side (4), R behind (5), L to L side while making a 1/2 turn over L to face in (6). Sway R (7), sway L (8). Let go of hands on cts. 3 and 6, and rejoin them on cts. 4 and 7.

Cts. 1-6 are often called the "Eretz Eretz step," after this dance.

3 Step on R (1), lift L knee (2), step back on L (3), step slightly back on R (4).

4 Repeat meas. 3 with opposite footwork

II. FIGURE 2: Shoulders

Facing center, place arms on neighbors' shoulders.

1 R to R side (1), L crosses behind (2), R to R side (3), touch the L toes (4).

2 Repeat meas. 1 with opposite footwork.

3 Step R to R side (1), touch L toes (2), step L to L side (3), touch R toes (4).

4 Rock back on R (1), rock in place on L (2), lift L knee to hip height (3), hold (4).

Sequence.

Two times through: (I, I, II, II). The third time through: (I, I, II, II, II, II).

Presented by Aaron Alpert

Lynne

Aaron

Eretz eretz eretz
Eretz tachol ein av
Ve'hashemesh lah
Ki'dvash ve'chalav
Eretz ba noladnu
Eretz ba nichiyeh
Ve'nashev ba yehiyeh
Mah she'hiyeh

ארץ ארץ ארץ
ארץ תכול אין עב
והשמש לה
כדבש וחלב
ארץ בה נולדנו
ארץ בה נחיה
ונשב בה יהיה
מה שיהיה

Land land land
A blue land without clouds
And the sun to her is
Like milk and honey
A land where we were born
A land where we will live
And we shall be there,
Come what may

Eretz shenohav
Hi lanu im ve'av
Eretz shel ha'am
Eretz le'olam
Eretz ba noladnu
Eretz ba nichiyeh
Yehiyeh mah she'hiyeh

ארץ שנאהב
היא לנו אם ואב
ארץ של העם
ארץ לעולם
ארץ בה נולדנו
ארץ בה נחיה
יהיה מה שיהיה

A land that we love
She is our mother and father
A land for the people
A land forever
A land where we were born
A land where we will live
Whatever may happen

Eretz eretz eretz
Yam el mul ha'chof
U'parchim ve'yeladim
B'li sof
Ba'tzafon Kineret
Ba'darom cholot
U'mizrach le'ma'arav
Noshek g'volot

ארץ ארץ ארץ
ים אל מול החוף
ופרחים וילדים
בלי סוף
בצפון כינרת
בדרום חולות
ומזרח למערב
נושק גבולות

Land land land
Sea at the edge of the shore
Flowers and children
Without end
To the north, the Sea of Galilee
To the south, the desert sands
And east to west
Kissing the borders

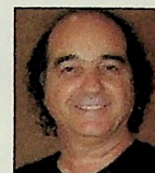
Eretz shenohav...

...ארץ שנאהב

A land that we love...

Ba'Ahava U've'Milah Tovah (באהבה ובמילה טובה)

(Israel)



Arranged by: Shlomo Maman Year: 2005
Pronunciation: bah-ah-hah-VAH ooh-vay-mee-LAH Translation: With Love and a Good Word
toh-VAH
Music: 4/4 meter Lyricist: Uzi Chitman
Composer: Uzi Chitman
Singer: Sagiv Cohen

Formation: Circle, hands not joined and move freely

Steps & Styling: Graceful, but with definitive steps in large arc-like motion

Meas 4/4 meter

Pattern

8 meas INTRODUCTION. No action. Dance begins with the singing.

I. FIGURE 1: Grapevine and spin

Right foot free, facing CCW line of direction.

- 1 Grapevine along the LOD: R side (1), L in front (2), R side (3), L behind (4).
- 2 Step R to R side (1), touch L next to R (2), step L to L side (3), brush the R as it crosses over the L (4), using the momentum of the brush to begin turning. On ct. 2, slap both palms on your thighs. Lift both arms with the brush of ct. 4.
- 3 3/4 over L shoulder to face CCW line: R (1), L (2), R (3). Lift the L and swing it behind the R leg (4), using the momentum of the swing to complete the turn and face in.
- 4 Step on L placing it behind the R (1), step R to side (2), cross L in front (3), hold (4).
- 5 Facing center, step R to R side (1), touch L toes next to R foot (2), step L to L side (3), touch R toes next to L foot (4). Both arms are lifted over the head and sway with the body, snapping on cts. 2 and 4.
- 6 Grapevine on ccw line: R side (1), L front (2), R side (3), L behind (4).
- 7 Sway R to R side (1), sway L in place (2), cross R behind L (3), step L to L side (4).
- 8 Cross R over L and rock on it (1), rock in place on L (2). Two step turn over the R shoulder to face in: R (3), L (4).

II. FIGURE 2: Chorus

Facing in.

- 1-2 R Yemenite (1-3), with the R arm making a large cw circle and crossing in front of the stomach. L Yemenite (4-6), with the L arm making a large ccw circle. Big step R toward the center (7), lean in with the R shoulder and hold (8). :

- 3 Sway L (1) and hold (2), sway R (3) and hold (4).
- 4 Three steps: L (1), R (2), L (3), making a 1/2 over the L in a large arc to face the ccw line of direction. Hold (4).
- 5 Touch R toes forward lifting the arms to head height (1) and hold (2). Step back on R (3), step back on L opening to the L and making 1/2 turn to face cw line (4).
- 6 Rock fwd on R (1), rock in place on L (2), step back on R (3), slightly lift the L and hold (4).
- 7 Step back on L (1), slightly lift R and hold (2). Step back on R (3), slightly lift L and hold (4).
- 8 Turn 3/4 over the L shoulder to face in: L (1), R (2), L (3). Hold (4).

Sequence.

I, I, II. I, I, II. I, I, II, II. End with meas. 1-2 of I.

Presented by Aaron Alpert

<p>Me'eifo nikach et hako'ach Lalechet neged haru'ach, Lis'chot neged hazerem, She'lo yihyeh lanu sof.</p>	<p>מאיפה ניקח את הכוח ללכת נגד הרוח לשחות נגד הזרם שלא יהיה לנו סוף</p>	<p>From where will we take the power To go against the wind To swim against the current So we don't have an end</p>
<p>Me'eifo nikach et haru'ach, Lalechet neged hako'ach, She'lo nit'va beterem, Nagi'a el hachof.</p>	<p>מאיפה ניקח את הרוח ללכת נגד הכח שלא נטבע בטרם נגיע אל החוף</p>	<p>From where will we have the spirit So go against the might So we don't drown before We make it to the coast</p>
<p>Be'ahavah - uvemilah tovah. (x2)</p>	<p>באהבה ובמילה טובה (פעמים)</p>	<p>With love and a good word (x2)</p>
<p>Me'eifo nikach et ha'ometz, Lakum, lalechet hal'ah, Letaken et kol mah sheta'inu Lifnei sheyihyeh me'uchar.</p>	<p>מאיפה ניקח את האומץ לקום ללכת הלאה לתקן את כל מה שטעינו לפני שיהיה מאוחר</p>	<p>From where will we take the courage To get up and go forth To fix everything we broke Before it is too late</p>
<p>Me'eifo nikach et hasechel, Letapes la'alot lemalah, Lihyot et kol mah shehayinu, Kedei sheyihyeh gam machar.</p>	<p>מאיפה ניקח את השכל לטפס לעלות למעלה להיות את כל מה שהיינו כדי שיהיה גם מחר</p>	<p>From where will we take the wisdom To climb up high To be all that we were So we can have tomorrow</p>
<p>Be'ahavah - uvemilah tovah. (x2)</p>	<p>באהבה ובמילה טובה (פעמים)</p>	<p>With love and a good word (x2)</p>
<p>Me'eifo nikach et ha'yachad, Kedei lichyot b'li pachad, Ba'aretz hazot hamuvtachat, Venishkot arba'im shanah.</p>	<p>מאיפה ניקח את היחד כדי לחיות בלי פחד בארץ הזאת המובטחת ונשקוט ארבעים שנה</p>	<p>From where shall we take the togetherness So we can live without fear In this promised land With forty years of peace</p>
<p>Be'ahavah - uvemilah tovah. (x2)</p>	<p>באהבה ובמילה טובה (פעמים)</p>	<p>With love and a good word (x2)</p>

Arba Onot (ארבע עונות)

(Israel)



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

Arranged by:	Gadi Bitton	Year:	2018
Pronunciation:	AR-bah OH-note	Translation:	Four Seasons
Music:	4/4 meter	Song title:	Le'olamim
		Singer:	Avi Sinuani (or Sinvani)

Formation: Circle, hands not held
 Steps & Styling: Quick, smooth, and graceful

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

I. FIGURE 1: LE'OLAMIM

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

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

II. CHORUS: ARBA ONOT

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

- 1 Stomp on R (1) and hold (2). Sway L (3), sway R (4).
- 2 Cross L over R (1), hop on L while traveling on ccw line (2), R to the side (3), L behind (4).
- 3 Step R to R making a $\frac{1}{2}$ turn over the R shoulder to face out (1), L to L side (2), R

behind (3), L to side (4).

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

III. FIGURE 2: INSTRUMENTAL

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

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

Sequence.

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

Presented by Aaron Alpert

Le'olamim ani echtov otach Betoch kol ha'shirim Le'olamim ani ertzeh otach Le'olamim ani askim	לעולמים אני אכתוב אותך בתוך כל השירים לעולמים אני ארצה אותך לעולמים אני אסכים	Forever, I will write for you Inside all the songs I will forever want you I will forever agree
She'tisrati li et ha'lev Le'od ke'ev mimech le'olamim Gam im ha'olam ha'zeh yitafech Niyeh le'olamim	שחשרטי לי את הלב לעוד כאב ממך לעולמים גם אם העולם הזה יתהפך נהיה לעולמים	That you will sing my heart More pain from you forever Even if this world upends We'll be forever
<i>Chorus</i> Mi Yiten she'batov ve'barah nizdaken She'nada le'taken ve'lichbnot She'navin she'halev k'mo la'teva	<i>Chorus</i> מי יתן שבטוב וברע נזדקן שנדע לתקן ולבנות שנבין שללב כמו לטבע	<i>Chorus</i> Who Will let good and bad grow old Will let us know how to fix and build Will let us understand that heart is like nature
Yesh arba onot Arba onot	יש ארבע עונות ארבע עונות	There are four seasons Four seasons
Le'olamim ani achlom itach Ve'et ha'kol nagshim	לעולמים אני אחלום איתך ואת הכל נגשים	I'll dream to you forever And everything is accessible

Le'olamim sheli zeh gam shelach
Kol ha'chayim le'olamim

לעולמים שלי זה גם שלך
כל החיים לעולמים

Forever, all that is mine is also yours
Our whole lives are forever

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

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

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

[Faint, illegible text, likely bleed-through from the reverse side of the page]

Lecha Karati (לך קראתי)
(Israel)



The dance and song have a very strong Yemenite style. Although the song is in Hebrew, the Yemenite accent is so thick that most Israelis would have trouble understanding it.

Arranged by:	Dudu Barzilai	Year:	2004
Pronunciation:	leh-HA kah-rah-TEE <i>Guttural h as in Johann S. Bach</i>	Translation:	To You I Have Called
Music:	4/4 meter	Lyricist:	Mekorot
		Composer:	Yaniv Matri
		Singer:	Pini Hadad

Formation: Circle, hands not joined
Steps & Styling: Sharp and quick movements, with a slight bounce

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
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8 meas *INTRODUCTION. A few introductory drumbeats, 8 measures of melody, and the dance begins with the singing*

I. HEEL TOUCH

Right foot free, facing center. All measures have the same basic rhythm: slow slow (1, 2), quick quick quick (3, &, 4).

- 1 Open R to R (1), cross L in front while crossing the arms at the wrist (2). R Yemenite (3, &, 4).
- 2 Touch L heel toward the center with the arms crossed at the wrist (1), touch L heel at 45° left of center (2). Back Yemenite: back on L (3), back on R (&), fwd on L (4)
- 3 Step fwd on R and rock (1), rock in place on L (2). Leading with the R shoulder, step slightly fwd on R (3), L steps fwd but does not move in front of R (&), R steps slightly fwd (4). Both arms make 3 circling gestures, from down to out to up, synchronized with the R foot. Clap on the & of ct. 4.
- 4 Turn R (1), L (2) over the L shoulder to face in. L Yemenite facing center (3, &, 4).

II. QUICK ROCKS

Facing in toward center.

- 1 Quick rocks in place with a sharp movement: R fwd (1), L back (&), R fwd (2), L back (&). Step on R (3), hop on L making a 1/2 turn over R to face out (&), step back on L (3), hold with a slight bounce on L (&).
- 2 Repeat meas. 1 facing out.

III. FALL

Facing center.

- 1 Fall on R, lifting the L leg rotating it at the hip so as to move in a sweeping motion over the R foot and cross the arms at the wrist (1, 2). Put L back down in its original position and sway on it (3), sway on R (4).
- 2 L crosses in front of R (1), R steps to the side (2), L crosses in front of R (3), hold (4).
- 3 Slow full turn over R in two steps: R (1), L (3).
- 4 R Yemenite (1-4).
- 5-8 Repeat meas. 1-4, opposite footwork.

IV. SIT HOP

Facing center.

- 1 Sit, bringing both feet together, knees bent, arms crossed at wrist (1), hold (2). Two hops on the L (3, 4), making a 1/2 turn over L to face out.
- 2 Back Yemenite (1-4).
- 3-4 Repeat meas. 1-2, facing out.
- 5 Box step: step slightly fwd on R (1), swing L over R and step on it (2), step back on R (3), step L to the side of R (4). Arms are held out in front, shoulder width apart, elbows bent.
- 6 First two counts of the box step of meas. 5 (1-2). Rock back on R (3), rock in place on L (&), touch R next to L (4).

Sequence

I, I, II, III, IV

The last time through the music, on the last count of Fig. IV, cross arms at the wrist. Roll the body from knees up to the shoulder, keeping the wrists crossed.

Presented by Aaron Alpert

Modern Hebrew pronunciation:

Ana Eli, machmad libi
Lecha karati betzara
Aseh lanefesh yechidati
Vechamol ve'ezra
Elohai tzuri

Ana Eli, machmad libi
Lecha karanu bechol et
Mashoch mesonenu
Al ra son'echa
Unhallelah Shemecha bine'ima

Yemenite pronunciation:

Ono Eli, machmad libi
Lecho koroti betzoro
Aseh lanafash yechidothi
Wachamol wa'azro
Elohai tzuri

Ono Eli, machmad libi
Lecho koronu bechol eth
Mashoch masonenu
Al ra sonacho
Unchallelo Shamacho bine'imo

O, my God, desire of my heart
To You I call in distress
Make (salvation) for my soul,
My only One, have pity and help me
My God, my rock

O, my God, desire of my heart
To You we call at all times
Draw away those who hate us
With the evil of those who hate You
And we shall praise Your Name with sweetness

Lechu Neranena (לכו נרננה)

(Israel)



The song speaks of many of the traditions of a Yemenite Shabbat (sabbath), but rather than being religious, the focus is on warm memories of family.

Arranged by: Shmulik Gov-Ari Year: 1983
Pronunciation: leh-HOO neh-rah-neh-NAH Translation: Go Rejoice
H as in *Johan S. Bach* Lyricist and
Composer: Boaz Sharabi
Music: 4/4 meter Singer: Yoel Sharabi, Moshe Hillel
Formation: Circle, hands in V position
Steps & Styling: Yemenite, staccato and syncopated steps

Meas 4/4 meter

Pattern

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

I. FIGURE 1: Pivot turns

Right foot free, facing center, holding hands in V.

- 1 Grapevine: open R to R (1), L in front (2), R behind (3), L to side.
 - 2 Hop on L moving slightly to the R (1), step on R to the R (&), step L behind (2). Repeat cts. 1-2 (3, &, 4).
 - 3 Yemenite R: sway R (1), sway L (&), R cross in front (2). Yemenite L (3, &, 4). Lift the arms into W position.
 - 4 Full turn over the L: step fwd on R (1), using the R foot to push, pivot on the L while slightly bending the knees to face outside (2), step fwd on R (3), using R to push, pivot on the L while slightly bending the knees to face in (4). Let go of hands, on cts. 2 and 4, roll the hands in a semi-circle from down to up.
- 5-7 Repeat meas. 1-3
- 8 Step R to R side slightly dipping the R shoulder and moving both hands, palms up, from L to R (1), step L next to R (2). Repeat cts. 1-2 (3, 4).

II. FIGURE 2: Syncopated Rona

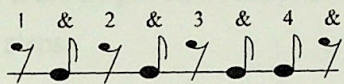
Facing center, hands rejoined in v position.

- 1 Syncopated Rona step: R steps to the side (1), L steps next to R (&), R steps to the side (2), L crosses behind R (3), R steps to side (4), L crosses in front (&).
Rona steps are typically done in the rhythm ♩ ♩ ♩ ♩ but here, it's ♩ ♩ ♩ ♩ ♩
- 2 Repeat meas. 1.
- 3 Step R forward and rock (1), rock in place on L (2), rock on R (3), rock on L (4).

- 4 Strong step onto R (1), L moves fwd and touches the L heel (2), L steps back (3).
Quick: R to R side (4), L crosses in front. ♪♪♪♪

III. FIGURE 3: Chorus

- 1 Jump slightly forward onto both R and L, bending the knees (1). Jumping back, hop twice on R (2, &). Step back on L (3). Quick: R to R side (4), L cross in front (&).
2 Sway with a slight twist R (1) and L (2). Touch R heel forward (3) and then fully step on it (&). Step L fwd next to R (4).
3 Step R to R, rotating the foot 45° to the R (1), step L next to R while crossing arms at the wrist and snap (2). Repeat cts. 1-2 to the L.
4 Four step turn over R shoulder: R (1), L (2), R (3), L (4). Make a wide arc so that you return to spot you started Fig. III. Snap 4 times on each of the steps.



Many people like to add claps (♩) on the offbeat:

Sequence.

Three times through: I, II, II, III, III

The recording ends with the first 6 counts of I.

Presented by Aaron Alpert

Be'erev hashabat eshev ve'ezkera
Neimot shenogot li lalev
Shulchan ve'nerot aruchim be'ora
Ve'aba mevarech bekol arev
Ve'ma im mitpachat lashulchan magisha
Mata'amim u'mabat ohev
Achai vachyotai potzchim be'shira
Ve'aba bafasukim dovev

בערב השבת אשב ואזכרה
נעימות שנוגעות לי ללב
שולחן ונרות ערוכים באורה
ואבא מברך בקול ערב
ואימא עם מטפחת לשולחן מגישה
מטעמים ומבט אוהב
אחי ואחיותי פוצחים בשירה
ואבא בפסוקים דובב

Friday night I will sit and remember
melodies that touch my heart
table and candles full of light
and dad blesses in a beautiful voice
and mom places a tablecloth and serves
tasty food with loving looks
My brothers and sisters start singing
and dad speaks the prayers.

Chorus

Lechu neranena vegam dror yikra
Tzur mishelo achalnu vesar hamemuna

פזמון
לכו נרננה וגם דרור יקרא
צור משלו אכלנו ושר הממונה

Chorus

Let's go and rejoice and sing the songs of the prayers.
From the rock of His redemption, we ate fully.

Im shachar nakuma yachdav lehitpalel
Ushliach hatzibur kore birkat gomel
Kol hayladim beyachad bemakhela gdola
Vegam hataf oneh lahem behilula
Shomim et hamaftir vegam hametargem
Va'anochi bekol tamid oneh lahem

עם שחר נקומה יחדיו להתפלל
ושליח הציבור קורא ברכת גומל
כל הילדים ביחד במקלה גדולה
וגם הטף עונה להם בהילולה
שומעים את המפטיר וגם המתרגם
ואנוכי בקול תמיד עונה להם

At dawn, we will wake up together to pray
The cantor reads the *gomel* blessing*
All the children in a big choir
And the children answer him in celebration
We listen to the *maftir** and the sermon
And I always answer aloud.

Chozrim mibeit hakneset
Aba vehayladim
Omdim bator bapetach
Et ima lehashkim
Veaz el hashulchan nesheva mesubim
Veima magisha et haJachnun vehabetzim
Veaba yevarech im tzet hashabat
Laner velivsamim nafshi meyachela

חוזרים מבית הכנסת
אבא והילדים
עומדים בתור בפתח
את אימא להשכים
ואז אל השולחן נשבה מסובים
ואימא מגישה את הג'חנן והביצים
ואבא יברך עם צאת השבת
לנר ולבשמים נפשי מיחלה

We come back from the synagogue,
father and the children,
and we stand at the door
to wake up mom
Then we'll sit at the table
and mom serves the *jachnun** and eggs
And when the Sabbath ends, father will bless
the candle and the spices, with yearning in my soul.

* The *gomel* blessing is a prayer of gratitude, often recited after recovery from illness or completing a dangerous journey.
*The *maftir* is final section of the weekly Torah reading.
**Jachnun* is a traditional Yemenite bread served with eggs, grated tomatoes, and spicy *schug* sauce.

Ki Le'olam Chasdo (כי לעולם חסדו)

(Israel)



Lynnanne

This dance is in the traditional Yemenite style.

Arranged by: Avner Naim Year: 2008
Pronunciation: KEE lay-oh-LAHM HAWS-doh Translation: Because His Goodness Is Eternal
Guttural h as in Johann S. Bach Lyricist: Mekorot
Music: 4/4 meter Composer: Yemenite folk song
Song title: Ki Be'simcha Singer: Tzion Golan
Formation: Short lines, arms bent at elbows and interlaced with the neighbor, hands joined
Steps & Styling: Yemenite, grounded yet bouncy, small deliberate steps

Meas 4/4 meter

Pattern

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

I. YEMENITES.

Right foot free, facing center.

1-2 Yemenite R (1-4), Yemenite L (5-8)

3 Sway R (1), sway L (3). As you sway, slightly lift the opposite foot.

4 Grapevine: R to side (1), L behind (2), R to side (3), L in front (4)

II. QUICK STEP HOP.

Moving in toward center.

1 Rock back on R (1), rock in place on L (2), step fwd on R (3), hop on R while beginning to travel inward (4).

2 Three steps in: L (1), R (2), L (3). Hold (4).

3 Yemenite R (1-4).

4 Yemenite L to face out: move L fwd and sway on it making about 1/4 turn over R (1), sway onto R completing the turn to face out (2), step fwd on the L (3), hold (4). *Let go of hands to turn, but rejoin them by ct. 4.*

5-8 Repeat meas. 1-4 facing out.

T. TRANSITION STEP.

1 Sway R (1), sway L (2). Bringing L next to R, stamp L twice without weight (3, 4).

III. INS AND OUTS.

Facing center.

1 3 steps of grapevine: R side (1), L behind (2), R side (3). 1/2 turn to face out, pivoting on the R foot and turning over R shoulder (4). On ct. 4, let go of hands to clap, and

then immediately rejoin the hands.

2 Repeat meas. 1 with opposite footwork, this time turning 1/2 over L to face in.

3 Sway R (1), sway L (3).

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

Note: measure 4 was originally a R box step, but is now almost universally done as a grapevine.

5-7 Repeat meas. 1-3.

8 Box step to the L: cross the R over the L (1), step L bkwd (2), step R to R side (3), step slightly fwd on R (4).

IV. CHORUS.

Let go of neighbors' hands and cross your arms at the wrists.

1 Moving in but at a slight diagonal to the R: step R fwd (1), bring L next to R and touch it (2), two bounces in place (3, 4).

2 Repeat meas. 1 with L foot, going in at a L diagonal.

3 Two steps in: R (1), L (3), twisting slightly diagonally with each step.

4-5 Two box steps: step R to R side (1), cross L over R (2), step back on R (3), step L back and to the L (4) x2.

6 First two counts of the box step of meas. 5 (1-2). Rock back on R (3), rock in place on L (&), touch R next to L (4).

7-8 3/4 turn so that you are ready to move out leading with the R shoulder: sway R (1), sway L (2).

Grapevine: R to R side (3), L behind (4), R to side (5), L in front (6).

Turn 3/4 over R shoulder to face in: R (7), L (8). Rejoin hands with neighbors as you return to the beginning of the dance.

Sequence

I, I, II, Trans., III, IV

Presented by Aaron Alpert

G'vanim (ג'וונים)

(Israel)



Lynne

Arranged by: Shlomo Maman

Year: 1978

Pronunciation: gvah-NEEM

Translation: Colors

Music: 4/4 meter

Lyricist: Chaim Keinan

Composer: Yigal Gordon

Singer: Various (inc. Ha'Gevatron, Ronit Ophir, Chava Alberstein, etc.)

Formation: Circle, hands in lower V position

Steps & Styling: Elegant and smooth

Meas 4/4 meter

Pattern

3 meas INTRODUCTION. *No action. Length of the introduction varies between recordings.*

I. FIGURE 1: The "G'vanim step"

Right foot free, facing center.

1 Step R to the side (1), L toes touch to the L side (2), brush the L as you make a ¼ turn to the R to face the line (3), hold while pointing the toes toward the ccw line (3).

2 Walk 3 steps: L (1), R (2), L (3).

3-4 Repeat meas. 1-2

5 Walk 3 steps directly toward the center: R (1), L (2), R (3). Pivot on the R foot on it, making a half turn to face out (4), letting go of hands.

6 L Cherikeyssia: rock forward on L (1), rock in place on R (2), rock backward on L (3), rock in place on R (4). Both hands are lifted above the head on ct. 1 and back down on ct. 3.

7-8 Repeat meas. 5-6, opposite footwork, facing out. Rejoin hands.

The sequence in meas. 5-8 is very common in Israeli folk dancing, and is sometimes referred to as "the G'vanim step," because of this dance.

II. FIGURE 2: Lots of sways and crosses

Moving counterclockwise on the line of direction.

1 Sway R (1), sway L (2), sway R (3). Cross L over R (4).

2 Open R to R (1), cross L over (2), open R to R (3), cross L over (4). The hands will also open and cross in front of the stomach, and then uncross, to match the feet.

3 Full turn over the R: R (1), L (2), R (3). Lean to the R and hold (4) – the L leg should be held several inches off the floor. Rejoin hands.

Step L to L (1), cross R over L (2), step L to L (3), lean on L and hold (4).

Sequence.

Each figure goes twice: I, I, II, II

Presented by Aaron Alpert

Et shirenu katavnu al petek kachol
Ach ish lo sha'al leshem ma
Ve'et shar hashirim shematzanu bachol
Rashamnu bidyo aduma
U'vein kol hashirim shechipasnu lashav
Gilinu echad belavan
Ve'oto sheme'az ne'elam ve'lo shav
Ahavnu be'elef gavan

את שירנו כתבנו על פתק כחול
אך איש לא שאל בשל מה
ואת שאר השירים שמצאנו בחול
רשמנו בדיו אדומה
ובין כל השירים שהיפשונו לשווא
גילינו אחד בלבן
ואותו שמאז נעלם ולא שב
אהבנו בין אלף גוון

We wrote our songs on a blue paper
No one asked why
And the rest of the songs that we found in the sand
We wrote with red ink
Among all the songs we've looked for in vain
We found one in white
And the one that disappeared and did not return
We've loved in a thousand shades

Le'itim kesheba shuv ha'choref la'lev
Ovrim al panenu shirim
Yerukim yerukim kmo sadeh me'lavlev
Ba'boker la'or hem chozrim
Le'olam lo neda et tzva'im ahshoneh
Shel kol hashirim ba'olam
Ki ha'erev sheba ve'elenu ponch
Tzove'a shachor et kulam

לעיתים כשבא שוב החורף ללב
עוברים על פנינו שירים
ירוקים ירוקים כמו שדה מלבלב
בבוקר לאור הם חוזרים
לעולם לא נדע את צבעם השונה
של כל השירים בעולם
כי הערב שבא ואלינו פונה
צובע שחור את כולם

Sometimes when winter comes back to the heart
Songs pass in front of our faces
Green, green like a blooming field
In the morning they return to the light
We will never know the different colors
Of all the songs in the world
Because the evening that comes to us
Paints them all in black

Sapari (ספרי)

(Israel)



Lynnahne

This melody has been used for several Israeli dances besides this one – Bat Teiman and Sapri Tama. However, these are done to a version with lyrics, which come from The Diwan, a collection of poems by the Persian Rabbi Shalom Shabazi.

Arranged by: Moshe Eskayo Year: 1970
Pronunciation: sah-pah-REE Translation: Count
Music: 4/4 meter, with syncopation: Composer: Shlomo Shai
Long, short, short, short
Formation: Circle, hands held in V position
Steps & Styling: Small steps with precise footwork

Meas 4/4 meter

Pattern

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

I. FIGURE 1: SNAPS ON THE LINE

Right foot free, facing the line of direction.

- 1 Step R (1), step L fwd but slightly behind R (2), step R (3). Hold (4). A slight rolling motion of the torso on cts. 1 and 3.
- 2 Repeat meas. 1 with opposite footwork.
- 3 Walk slowly two steps: R (1), L (3).
- 4 Walk quickly two steps: R (1), L (2). Touch L next to R (3). Hold (4).
- 5 Let go of neighbors' hands, cross arms at the wrist. Move arms to the R and snap (1), move arms to the L and snap (3).
- 6-9 Repeat meas. 1-4.
- 10 Open R to R side making a 1/4 turn to face center (1), cross L over R (3).
- 11 Sway R (1), sway L (2), touch L fwd (3), hold (4).
- 12 Lift L knee to hip height (1) and hold (2). Rock back on R (3), rock in place on L (4).
- 13 Step fwd R (1), step fwd L (2), touch R next to L (3).
- 14 Repeat meas. 5
- 15-18 Repeat meas. 10-13

II. FIGURE 2: SIT CROSS

Facing center. Hands in small w position.

- 1 Jump slightly to the R bending both knees (1) and hold (2). Small jump onto the L while lifting R leg (3), cross R over L (4).

2-4 Repeat meas. 1 three times: with opposite footwork (1-4), same footwork (5-8), opposite footwork (9-12).

5-8 Repeat meas. 10-13 of Fig. I.

III. FIGURE 3: SHHHHH

Facing center. Arms in w position.

1 Slowly: step L to L side (1), touch R toes in front of L (3).

2 Slowly: swing R in a wide arc behind the L and step on it (1), uncross L and step next to R (3).

Some people like to make a "shhhh" noise during meas. 1-2, though it's not part of the original choreography.

3 Bounce twice (1, 2). Jump, taking off from both legs (3) and land with weight on L (4).

4 Cross R over L and step on it (1), step L to L side (2), touch R next to L (3), hold (4).

5-8 Repeat meas. 1-4.

8 Facing in toward center, grapevine: R to R (1), L behind (2), R to R (3), L in front (4).

9 Step R to R side (1), hold (2), lift L as if you're stepping over a small object and cross it over the R (3), put weight on L (4).

10 Repeat meas. 9.

11* *The last measure of the song is incomplete, having just two beats. However, the dance is best broken down where this measure is irregular and has only two counts.*

Stomp R and lean (1), hold (2).

12 L Yemenite (1-4).

13 R Yemenite (1-4).

14 Rock fwd on L (1), rock in place on R (2), step L next to R (3), hold (4).

Sequence.

I, II, III

Presented by Aaron Alpert

T'filot (תפילות)

(Israel)



Lynnanne

Arranged by: Itzik Ben Dahan

Year: 2015

Pronunciation: tfee-LOWT

Translation: Prayers

Music: 4/4 meter

Lyricist,
Composer,
Singer: Shani Badihi

Formation: Circle, hands not joined

Steps & Styling: Elegant and smooth

Meas 4/4 meter

Pattern

8 meas INTRODUCTION. *No action. A line of ametrical singing, then 8 measures of "na na na." Dance begins on the word "hashanah."*

I. FIGURE 1: Stomp step

Right foot free, facing ccw line of direction.

1 Walk: R (1), L (2). Cha cha: R (3), L (&), R (4).

2 Full turn over L shoulder: L (1), R (2). Cha cha: L (3), R (&), L (4).

3 Stomp R to R side without weight (1) and step on it (&). L cross behind R (2), R to R side (3), L cross in front of R (4).

4 Repeat meas. 3

II. FIGURE 2: T'filot

Moving in to the center.

1 R cha cha (1, &, 2), L cha cha (3, &, 4).

2 Rock fwd on R lifting the arms palms up (1), rock in place on L (2). Step back on R making a 1/4 turn to the R and sway on R (3), sway L (4).

3 Step on R lifting the L leg and raising the arms over the head (1) and hold (2). Moving out away from center leading with the R shoulder, L crosses behind (3), R to the side (&), L crosses in front (4).

4 Step on R beginning to turn (1), hop on R completing a turn over the R shoulder to face in (2). Quick back Yemenite: back on L (3), back on R (&), forward on L (4).

III. FIGURE 3: Heel kick

1 Kick R heel toward the center (1), step R in place (&), step L in place (2). Step fwd on R and rock (3), rock in place on L (2).

2 Full turn over the R shoulder to face in with: R cha cha (1, &, 2), L cha cha (3, &, 4).

- 3 Sway R while lifting the R arm in a sweeping motion from down to up (1), sway L (2). R crosses behind L (3), L to L side (&), R crosses in front (4).
- 4 Repeat meas. 3 with opposite footwork.

IV. FIGURE 3: Na na na na

Walking to the center.

- 1 Walk R (1), L (2). Cha cha: R (3), L (&), R (4). Hands out in front at chest height, fingertips pointed out, swaying back and forth with the steps.
- 2 Repeat meas. 1 with opposite footwork.
- 3 Rock fwd on R (1), rock back on L while making a 1/2 turn over R shoulder to face out (2). Move out with a R cha cha (3, &, 4).
- 4 Two step 1/2 turn over L to face in: L (1), R (2). Quick L back Yemenite: step back on L (3), step back on R (&), step forward on L (4).

Sequence.

I, I, II, II, III, III, IV

I, I, II, II, III, III, IV, II, lift the arms as the music fades

Presented by Aaron Alpert

Tfilot olot lema'ala im haruach...

תפילות עולות למעלה עם הרוח...

Prayers rise up to the sky with the wind...

Hashanah tihyeh li ahavah
Amok betoch haneshamah
Ha'or sheba'ainayim, yadlik et hashamayim
Tomar li she'ani shelchah,
Zeh kol mah she'ani tzrichah
Otchah bein hayadayim, rak mechabek.

השנה תהיה לי אהבה
עמוק בתוך הנשמה
האור שבעיניים ידליק את השמיים
תאמר לי שאני שלך
זה כל מה שאני צריכה
אותך בין הידיים רק מתבק

This year, I'm going to have love
Deep in my soul!
The light in the eyes will light up the sky
Tell me I'm yours
That's all I need
You in my arms – just hugging.

Tfilot olot lemala im haru'ach
Mah at mevakeshet le'atzmech
Mehashamayim tnu lanu lanu'ach
Hashanah yihiyeh lanu shaket,
Yihieh lanu shaket.

תפילות עולות למעלה עם הרוח
מה את מבקשת לעצמך
מהשמיים תנו לנו לנוח
השנה יהיה לנו שקט
יהיה לנו שקט

Prayers raise up to the sky with the wind..
What are you asking for yourself?
From above – give us rest
This year we will have quiet,
We will have quiet.

Hashanah tihie li ahavah ,
Im achapes, emtzah et hatshuvah
Ulai evneh li bayit, al yad atzei hazayit,
Dma'ot shel osher vesimchah
Zeh kol mah she'ani tzrichah,
Otchah bein hayadayim, rak mechabek.

השנה תהיה לי אהבה
אם אחפש אמצא את התשובה
אולי אבנה לי בית על ידי עצי הזית
דמעות של אושר ושמחה
זה כל מה שאני צריכה
אותך בין הידיים רק מתבק

This year I will find love,
I'll get an answer If I look for it.
Maybe I'll build my home near the olive trees
Tears of joy and happiness
That's all I need
You in my arms – just hugging.

Tfilot olot lemala im haru'ach
Mah at mevakeshet le'atzmech
Mehashamayim tnu lanu lanu'ach
Hashanah yihiyeh lanu shaket,
Yihieh lanu shaket.

תפילות עולות למעלה עם הרוח
מה את מבקשת לעצמך
מהשמיים תנו לנו לנוח
השנה יהיה לנו שקט יהיה לנו
שקט צובע שחור את כולם

Prayers raise up to the sky with the wind..
What are you asking for yourself?
From above – give us rest
This year we will have quiet,
We will have quiet.

Lynanne

Lynnanne Hanson-Miller

- Polynesian Dance



Mahalo nui loa!
Lynnanne Hanson Miller
twototangoLC@gmail.com
626 437 6105 cell

Aloha Folklore '19 Campers!

Attached is a list of hula steps and their descriptions to begin practicing if you'd like. Although we're all dancers, hula uses muscles not used in other styles of dancing. Both men and women are welcome to join hula class.

As far as what to bring for hula class, below is a suggested list. If you have any of these items, great! If not, no worries as I will bring several things to borrow both for practice and for the performance at the luau.

Items to bring for class/performance:

- pareu, scarf or fabric to wear around the hips
- leggings, bike shorts or bloomers
- leotard, one-piece bathing suit or bathing suit top or other top
- a muumuu
- lei's, hei's, hair flowers, shell or kukui nut necklaces, anklets or bracelets

To prepare your body:

Although we're all dancers, as you know this tradition requires motions not typically done in other dance forms.

1. Stretches: of course, entire body stretches are beneficial, but specifically stretch your side muscles in your torso, hips and outer thigh as well as your abdominals. Calf stretches are also beneficial.
2. Practice hip circles (ami's): knees slightly bent, feet shoulder-width apart, keeping upper body still (placing hands on shoulders will help), isolate the pelvis and push right, forward, left, back in a smooth motion as if drawing a circle on the floor with your pelvis. Try several (8) slowly; reverse direction. Remember to breathe; do only for a couple minutes at first, then work up to 3-4 minutes; repeat a few times each day. One direction may be more comfortable than the other, and in the dances, you will only need to ami one way. But for warm-ups, try to do both directions.

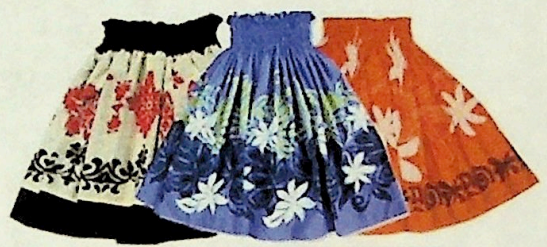
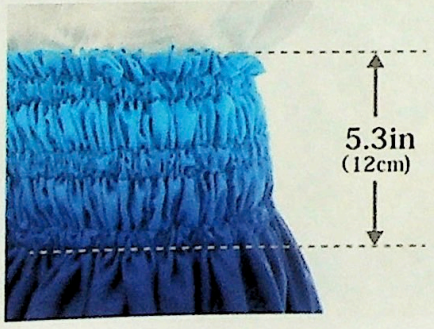
Lynnanne

Michael

Renewed Pa'u skirt
(3 bands)



Model: 5'3" (161cm) Length: 27.5in (70cm)



Michael



Appropriate dress for the Green Rose Hula

This number lends itself to many costuming options while still remaining appropriate to the mele. During the period in which "Green Rose Hula" was composed, the classic picture post card hula girl image with tī leaf skirt and satin tube top, plumeria lei head, neck, wrist and ankles, reigned as the preferred costume of the day. The girls would wear green briefs under their skirt and show lots of leg on the spins. Red satin was the most popular color for the tube top, which was tucked into the briefs. But other colors abounded. A bright Hawaiian print "bra" top was also a widely used choice for this era.

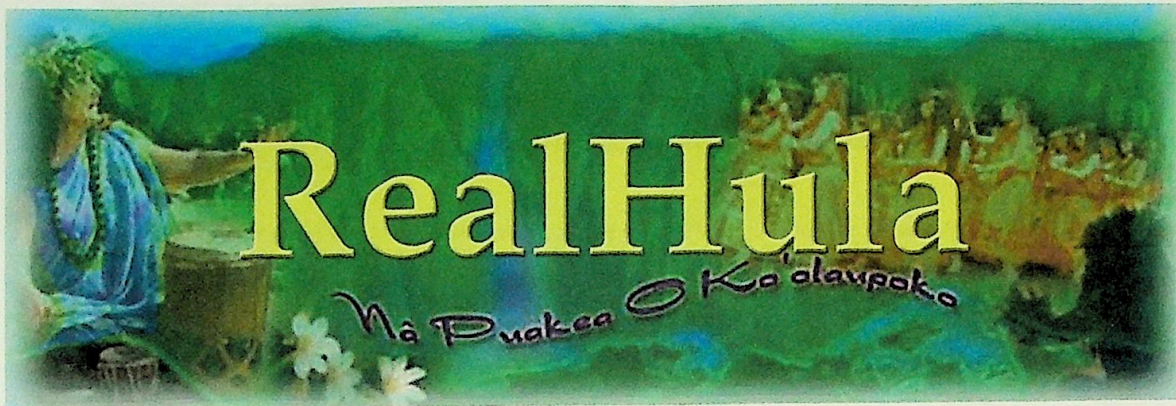
It is equally appropriate to use other types of costumes. I would, however, reserve the pareo for Tahitian dance numbers, and stick to hula traditions for this mele. Pā'ū skirts of any color, or bright print, would certainly be fine. A blouse top, tube top or other top that would compliment the skirt is fine. A mu'umu'u is appropriate as well, even one tied up around the hip "Hilo Hattie" style. Artificial "grass skirts" can be altered to look more realistic as I have shown you in the bonus track on making a tī leaf skirt.

Examples of adornments are floral materials, shells, kukui nuts or other permanent lei materials. Silk plumeria leis can be taken apart to create these adornments very realistically (assuming you do not have access to plumeria in your region.) The many silk lei that are being made today are more realistic looking than ever before. The rules for 'auana are not so strict with regard to adornments as they are for kahiko, so it is not absolutely necessary to have adornments at head, neck, both wrists and both ankles such as it is in the kahiko class of hula. However, something at the head and at the neck is a must for hula.

Michael

Green Rose Hula

Johnny Alemeida



Verse One

(1.1) **No ka pua loke lau ke aloha**

My love goes to the green rose,

(1.2) **No ka u'i kau i ka wēkiu.**

The blossom I esteem the highest.

Verse Two

(2.1) **Kō 'ala onaona i 'ane'i,**

Its fragrance reaches me here,

(2.2) **Ho'olale mai ana e walea.**

Inviting my thoughts to be carefree.

Verse Three

(3.1) **E walea pū aku me 'oe,**

Oh! to while the time pleasantly with you

(3.1) **I ka hana no'eau ho'oipo.**

In the delightful pastime of wooing.

Verse Four

(4.1) **A he ipo 'oe na'u i aloha**

You are the sweetheart I love,

(4.2) **Ka 'ano'i a ku'u pu'uwai.**

The darling of my heart.

Verse Five

(5.1) **Ha'ina 'ia mai (ana) ka puana**

This is the end of my song,

(5.2) **Nou nō Green Rose ke aloha.**

For you, beloved Green Rose.

Traditions: Original choreography by my teacher, Bella Richards. (Shared with her blessings)

Footwork Used: Kāholo, Hela, Double Kalākaua, Ami 'Ākau, Ki'iwāwae right and left, 'Ōniu.

Recording Used: Sandii's Hawai'i, Sushi Records

Liner Notes: Pattye Kealohalani Wright

Green Rose Hula

Johnny Almeida

Background:

Johnny Almeida was one of Hawai'i's most prolific composers of songs. He could play many musical instruments and possessed a marvelous falsetto voice. Johnny was considered quite a ladies man in his younger days, and was known for composing songs for the young women who were the current object of his attention. His compositions were always in the Hawaiian language. I am told that "Green Rose Hula" was composed for his wife, Elizabeth.

We have a real Green Rose that grows in Hawai'i. I have several plants in my yard. It has a true rose leaf and thorns, but the flower is entirely green. The fragrance can best be described as peppery. It is a flower not often seen, but highly esteemed.

Costuming:

This number lends itself to many costuming options while still remaining appropriate to the *mele*. During the period in which "Green Rose Hula" was composed, the classic picture post card hula girl image with *tī* leaf skirt and satin tube top, *plumeria* lei head, neck, wrist and ankles, reigned as the preferred costume of the day. The girls would wear green briefs under their skirt and show lots of leg on the spins. Red satin was the most popular color for the tube top, which was tucked into the briefs. But other colors abounded. A bright Hawaiian print "bra" top was also a widely used choice for this era.

It is equally appropriate to use other types of costumes. I would, however, reserve the pareo for Tahitian dance numbers, and stick to hula traditions for this *mele*. *Pā'ū* skirts of any color, or bright print, would certainly be fine. A blouse top, tube top or other top that would compliment the skirt is fine. A *mu'umu'u* is appropriate as well, even one tied up around the hip "Hilo Hattie" style. Artificial "grass skirts" can be altered to look more realistic as I have shown you in the bonus track on making a *tī* leaf skirt.

Examples of adornments are floral materials, shells, *kukui* nuts or other permanent lei materials. Silk *plumeria* leis can be taken apart to create these adornments very realistically (assuming you do not have access to *plumeria* in your region.) The many silk lei that are being made today are more realistic looking than ever before. The rules for *'auana* are not so strict with regard to adornments as they are for *kahiko*, so it is not absolutely necessary to have adornments at head, neck, both wrists and both ankles such as it is in the *kahiko* class of hula. However, something at the head and at the neck is a must for hula.

Thoughts for the teacher.

I find this a wonderful beginning hula for students from the ages of about 9 years to grandmothers. It has unique value because it introduces so many of the basic hula steps, but it does so one verse at a time. This leaves the student free to concentrate on the hands after the step is mastered. It is also a good first hula because it is in the Hawaiian language, and helps overcome the beginners' reluctance to deal with Hawaiian language songs. The final reason I find this such a good beginning hula is that when the number is mastered, the student has a classic hula number in their repertoire, one that is familiar to most musicians who play Hawaiian music. It gives the student a well-known hula to perform when given the opportunity to dance.

It takes four to six lessons to teach this if it is the first hula a student is learning. I find that writing the words and choreography on a white board one verse at a time as it is taught helps the student to not only learn the routine, but to associate the words with the movements. We are, after all, talking with the hands when we dance to the music. Therefore, the text is of primary importance to the dancer.

The final teaching involved with this dance is to teach the student to "*kāhea*": the first few words of each verse. This is a good thing to encourage and teach from the beginning. Even though most all musicians know this song they may be unsure about the order of the verses, and there are additional verses to this song that are seldom sung. So the *kāhea* keeps the musicians and the dancers on the same text. The *kāhea* should come on the third count of the second vamp that goes between verses. It has a very specific timing. Not too early in the vamp, but in enough time to cue the musician/chanter about the verse desired next by the dancer.

Unlike some songs, I find this one equally appropriate for young and old. It doesn't have a lot of romantic *kaona* (hidden meanings) or references that would make it inappropriate for youngsters to dance. It is my belief that we must be careful about what we teach the young ones. Some texts are too sexually suggestive to be fitting choices for children, in my opinion.

Another aspect of this classic hula song is the "Hawaiianess" of the text. Johnny Almeida composed solely in the Hawaiian language, and was a masterful composer of both music and lyrics. He employs a greatly admired pattern in hula poetry: that of linked assonance. This is when the last word or words of one verse mimic, sound like, or are the same as the first words of the succeeding verse. There is no linked assonance between the first and second verse, but you will see that the second verse ends with "*e walea*" and the third verse begins with "*E walea*". It makes it easy for the dancer to *kāhea* when she becomes aware of this sound alike pattern. The third verse ends with "*ho'oiipo*" and the fourth verse begins with "*A he ipo*", a close sound pattern.

Green Rose Hula

Johnny Alemeida

There are two more verses that I have never heard sung, but I will include them here for you information. These would be verses number five and six with "Ha'ina" being the seventh and final verse.

Ka ha'upu, ka hali'a, ka 'i'ini May recollection, remembrance and desire
Me 'oe mau aku no ia. Always be with you.

Ho'i mai kāua la e pili Now, now is the time
'Oiai ka manawa kūpono For us to be together.

Recordings:

Sandii's Hawai'i is the best on all counts, available on our website.

Genoa Keawe has a marvelous version of this on her old classic Party Hulas Album which has just been released in CD.

Basic Chords in the Key of C

Beginning Vamp in key of C for this song: (G7) four counts to (C) four counts, repeat

1. $\begin{matrix} (C) & (F) & (C) \\ \text{No ka pua} & \text{loke lau} & \text{ke aloh-a} \\ (F) & (C) & (G7) & (C) \\ \text{No ka} & \text{u'i kau} & \text{i ka wē-kiu.} \end{matrix}$

Vamp: G7 ~ C ~ G7 ~C

2. $\begin{matrix} (C) & (F) & (C) \\ \text{Kō 'ala onaona} & \text{i 'ane'-i} & \\ (F) & (C) & (G7) & (C) \\ \text{Ho'olale} & \text{mai ana} & \text{e wale-a.} \end{matrix}$

Vamp: G7 ~ C ~ G7 ~C

3. $\begin{matrix} (C) & (F) & (C) \\ \text{E walea pū aku} & \text{me} & \text{'oe,} \\ (F) & (C) & (G7) & (C) \\ \text{I ka hana} & \text{no'eau} & \text{ho'o-ipo.} \end{matrix}$

Vamp: G7 ~ C ~ G7 ~C

4. $\begin{matrix} (C) & (F) & (C) \\ \text{A he ipo 'oe na'u} & \text{i aloh-a} \\ (F) & (C) & (G7) & (C) \\ \text{Ka 'ano'i a ku'u} & \text{pu'uwa-i.} \end{matrix}$

Vamp: G7 ~ C ~ G7 ~C

5. $\begin{matrix} (C) & (F) & (C) \\ \text{Ha'ina 'ia mai (ana)} & \text{ka puan-a} \\ (F) & (C) & (G7) & (C) \\ \text{Nou nō} & \text{Green Rose} & \text{ke aloh-a.} \end{matrix}$

Vamp: G7 ~ C ~ G7 ~ C ~ G7 ~C

Green Rose Hula

Johnny Alemeida

Notes on Basic Chords

We present 'Ukulele Chords in the key of C. This may not always be the best key for singing, or the key of the teaching music. The key of C is the simplest single key for guitar, 'ukulele, and piano, so we use it.

The selection of chords may also not be identical to the music used. These are Basic Chords. There are always more sophisticated ways to chord a song. These are our interpretation of the necessary chords.

Since a chord change normally takes place on a syllable, we write the first letter of the chord over the first letter of the syllable. Modern auto-formatting sometimes makes that placement inexact, but that is the intention. Chord changes that take place before the next line starts are shown to the right of the previous line. Vamps are a common example of chord changes before the next line starts.

We usually note the actual key of the music used for the teaching. That is to help you transpose the song to the key used by the artist, if you would like to play with the recording.

Below is a representation of what is called the "Circle of Chords." If you play a guitar or 'ukulele, each step is one fret. It is used as follows:

Say you find that you want to sing the number in the key of F. We have presented it in the key of C. Look at the chart below. C is the first note. Then we have C#, D, D#, E, and F.

The note called F is 5 steps (or frets) above the note called C. The entire key of F is therefore 5 steps above the entire key of C. That means that for each chord listed in the key of C, the corresponding chord in the key of F is also 5 steps higher.

A D in the key of C becomes a G in the key of F, 5 steps higher. A D7 would become a G7, a Dm would be a Gm. A G in the key of C becomes a C in the key of F, counting the same 5 steps into the next octave. The chart actually loops back to the beginning, with the final B connecting the first C. That is why it is called a circle, The Circle of Chords.

Changing keys is called Transposing, and counting is all there is to it. Take the key of C and count the steps to the desired key. The key of F would be +5. The key of B would be +11 or -1, going backwards from the right. Read the listed chord and count the same number of steps to find the transposed chord. Write that one next to our chord and do the whole song that way.

1 2 3 4 5 6 7 8 9 10 11 → 12 13
C C# D D# E F F# G G# A A# B → C C# etc.

The numbers above indicate "Steps above C," nothing more.

Green Rose Hula - Laida Paia/John K. Almeida

Click Title to Access Melody

🎵 O ka pua loke lau ke
aloha
No ka u'i kau i ka wēkiu

Kō 'ala onaona i 'ane'i
Ho'olale mai ana e
walea

E walea pū aku me 'oe
I ka hana no'eau ho'oipo

A he ipo 'oe na'u i aloha
Ka 'ano'i a ku'u
pu'uwai

Ka hā'upu ka hali'a ka
'i'ini
Me 'oe mau aku nō ia



Green Rose

🎵 'O'i mai kāua lā e pili
'Oiai ka manawa
kūpono

Ha'ina 'ia mai ka puana
Nou nō green rose ke
aloha

Source: Na Mele Aloha - The green rose is called the "leaf rose". Laida Paia, Mrs. James Keoni Willis, a member of John Almeida's trio composed this mele although it has always been attributed to Almeida. She was the mother of Koko Willis and John acknowledged and always gave her due credit when he performed it, especially when Koko or other members of her family were in the audience. Confirmed by Pali Lee, wife of Koko Willis who died in 1994. Music clip by Lani Lee Translated by Mary Pukui, Hawaiian Text edited by Puakea Nogelmeier

My love goes to the green rose
The blossom I esteem the
highest

Its fragrance reaches me here
Inviting my thoughts to be
carefree

To spend the time pleasantly
with you
In the delightful pastime of
wooing

You are the sweetheart I love
The darling of my heart

May recollection, remembrance
And desire always be with you

Now, now is the time
For us to be together

This is the end of my song
For you, beloved green rose

Michael

Green Rose Hula Steps

This hula classic, that praises the highly esteemed green rose of Hawaii, was composed by the famous Johnny Almeida. It is a perfect beginning hula because it uses many basic hula steps one verse at a time, allowing the student easier mastery. It is a lively and fun number suitable for adults and any level of dancer from beginners through advanced. Traditionally, hula dance is performed to a "mele" (chant) and the dance interprets the meaning of the mele.

Hula Steps Used:

Kāholo, Hela, Double Kalākaua, Ami 'Ākau, Ki'iwāwae right and left, 'Ōniu

Style: Modern ('Auana)

Level: Beginner - Advanced

Language: Hawaiian

`Ami (ah mee) - hip rotations

`Ami `Ākau - 'ami beginning on the left, move hips to the back and to the right on count 1; end with hip on right and weight on right foot on count 4.

`Ami `Ōniu (ah' mee OH' neeu) - Rotating the hips in a figure 8, shifting weight from right hip to left.

Hela - Hula step. Knees are bent, weight place on one hip while the opposite leg and foot stretches out to form a 45 degree angle from the body.

Kāholo - The "vamp" step. One foot steps off the the side and the other follows, this is repeated for two steps to one side. Done to the count of 4, with each movement counting as 1 (foot out) 2 (other follows) 3 (foot out) 4 (other follows).

Double Kalākaua - 1/4 turn to left as right foot steps forward and backwards; R, L, R, L; repeat ending tap L. The feet are reversed and the step is repeated.

Ki'iwāwae (kee ee vah vi) - Right foot points to right side then front, then back to position with the left foot. Then the left foot points to left side then front, and returns to position with the right foot.

Michael

`Uwehe (oo weh' heh) - Both heels are raised and both knees pushed forward and slightly to the side. `uwehe means to open, reveal or uncover

If you are interested in learning more about the culture of Hula, there is no better way to begin than to study hula chants. The Hula Preservation Society has several pages of chants that are written in both Hawaiian and English. You can also access pronunciation by playing audio for each phrase.

To learn more about hula and the language of the people, visit the Hula Preservation Society's page at: <http://www.hulapreservation.org/chants.asp>

Green Rose Hula Background

Composer/Songwriter: Johnny Alemeida

Johnny Almeida was one of Hawai'i's most prolific composers of songs. He could play many musical instruments and possessed a marvelous falsetto voice. Johnny was considered quite a ladies man in his younger days, and was known for composing songs for the young women who were the current object of his attention. His compositions were always in the Hawaiian language. I am told that "Green Rose Hula" was composed for his wife, Elizabeth. We have a real Green Rose that grows in Hawai'i. I have several plants in my yard. It has a true rose leaf and thorns, but the flower is entirely green. The fragrance can best be described as peppery. It is a flower not often seen, but highly esteemed.

The Green Rose "mele" for hula

No ka pua

Kô `ala

E walea

A he ipo

Ha`ina

Michael

P
L
T

LINKS FOR LYRICS AND MUSIC

Green Rose Hula:

Song words:

http://www.huapala.org/G/Green_Rose_Hula.html

Music by Halau Hula Olana:

https://www.amazon.com/Green-Rose-Hula/dp/B001JYTP4S/ref=sr_1_1?keywords=green+rose+hula+by+halau+hula+olana&qid=1559008295&s=dmusic&sr=1-1

OR:

<https://itunes.apple.com/us/artist/halau-hula-olana/293952515#see-all/top-songs>

Aloha Oé:

Song words:

http://www.huapala.org/Aloha/Aloha_Oe.html

Music sung by Masaka Nishimoto:

<https://music.apple.com/us/album/ukulele-of-hawaii-vol-1/252721020>

Hoe Ana: *Wok Island*

Music:

<https://www.amazon.com/Hoe-Ana/dp/B004QINAEK>

Te Manu Pukarua:

Music:

<https://www.amazon.com/Te-Manu-Pukarua/dp/B004QIP3R2>



The last monarch of the Kingdom of Hawaii, Queen Lili'uokalani, inherited the throne from her brother Kalākaua on January 29, 1891. A woman of peace and an accomplished author and songwriter, she became the first Native Hawaiian female author. Upon her death, Lili'uokalani dictated in her will that all of her possessions and properties be sold and the money raised would go to the Queen Lili'uokalani Children's Trust to help orphaned and indigent children. The Queen Lili'uokalani Trust Fund still exists today.

Aloha `Oe

Words and music by Queen Lili`uokalani

"Aloha 'Oe" (Farewell to Thee) is Queen Lili'uokalani's (Hawaii's last monarch) most famous song and a song commonly sung at High School graduations and other important events. The story of the origin of the song has several variations. They all have in common that the song was inspired by a notable farewell embrace given by Colonel James Harbottle Boyd during a horseback trip taken by Princess Lili'uokalani in 1877 or 1878 to the Boyd ranch in Maunawili on the windward side of O'ahu. Originally written as a lovers' good-bye, the song came to be regarded as a symbol of, and lament for, the loss of her country.

Michas'

P
L
T

Hawaiian Version:

Ha`aheo ka ua i nâ pali
Ke hihi a`ela i ka nahele
E hahai (uhai) ana paha i ka liko
Pua `âhihi lehua o uka

Hui:
Aloha `oe, aloha `oe
E ke onâona noho i ka lipo
One fond embrace,
A hō`i a`e au
Until we meet again

`O ka hali`a aloha i hiki mai
Ke hone a`e nei i
Kū`u manawa
`O `oe nô k`u ipo aloha
A loko e hana nei
Maopopo kū`u `ike i ka nani
Nâ pua rose o Maunawili
I laila hia`ia nâ manu
Miki`ala i ka nani o ka lipo

English Translation:

Proudly swept the rain by the cliffs
As it glided through the trees
Still following ever the bud
The `ahihi lehua of the vale

Chorus:

Farewell to you, farewell to you
The charming one who dwells in the
shaded bowers
One fond embrace,
'Ere I depart
Until we meet again

Sweet memories come back to me
Bringing fresh remembrances
Of the past
Dearest one, yes, you are mine own
From you, true love shall never depart
I have seen and watched your loveliness
The sweet rose of Maunawili
And 'tis there the birds of love dwell
And sip the honey from your lips

ALOHA 'OE

Words and music by Queen Lili'uokalani 1878

Ha'aheo e ka ua i nā pali
Ke nihi a'ela i ka nahele
E hahai (uhai) ana paha i ka liko
Pua 'āhihi lehua o uka

Proudly swept the rain by the cliffs
As it glided through the trees
Still following ever the bud
The 'āhihi lehua of the vale

Hui:

Aloha 'oe, aloha 'oe
E ke onaona noho i ka lipo
One fond embrace,
A ho'i a'e au
Until we meet again

Chorus:

Farewell to thee, farewell to thee
The charming one who dwells in the shaded bowers
One fond embrace,
'Ere I depart
Until we meet again

'O ka hali'a aloha i hiki mai
Ke hone a'e nei i ku'u manawa
'O 'oe nō ka'u ipo aloha
A loko e hana nei

Sweet memories come back to me
Bringing fresh remembrances of the past
Dearest one, yes, you are mine own
From you, true love shall never depart

Repeat Chorus

The History of Aloha Oé:

This song of farewell between two lovers is the most famous of the Queen's compositions. Written in 1878 the tune of the verse resembles the Serbian tune "Sedi Mara na Kamen Studencu" as well as George Frederick Root's composition, "There's Music In The Air" published in 1854. There is a manuscript of "Aloha 'Oe" in Queen Lili'uokalani's handwriting in the Bishop Museum. Historians tell of a visit by the queen and her attendants to Maunawili Ranch, the home of Edwin Boyd on windward Oahu. As they started their return trip to Honolulu on horseback up the steep Pali trail, the queen turned to admire the view of Kaneohe Bay. She witnessed a particularly affectionate farewell between Colonel James Boyd of her party and a lovely young girl from Maunawili. As they rode up the steep cliff and into the swirling winds, she started to hum this melody weaving words into a romantic song. The queen continued to hum and completed her song as they rode the winding trail down the valley back to Honolulu.

(continued)

ALOHA 'OE

Words and music by Queen Lili'uokalani 1878

Twenty years later, she used this song as a farewell to Hawai'i as Hawai'i lost its independence and became part of the U.S. Perhaps the people of Hawaii, particularly the young sprouts, have grown tired of Queen Liliu'okalani's famed melody. It, like other famous world-class songs – “Cielito lindo,” “O Sole mio,” “Santa Lucia” and others--has suffered from overkill over the long years since its birth. Still it remains a very special song and one with a colorful history. George S. Kanahale mentioned that “minor controversy has surrounded its origin.” This may be somewhat of an understatement, yet it adds to the fascination of this shining star of the Hawaiian Hit Parade!

The overthrow of the Kingdom of Hawaii began with a *coup d'état* against Queen Liliuokalani on January 17, 1893 on the island of Oahu, by foreign residents residing in Honolulu, mostly United States citizens, and subjects of the Kingdom of Hawaii. The revolutionaries established the Republic of Hawaii, but their ultimate goal was the annexation of the islands to the United States, which finally occurred in 1898. It became the 50th, and last, territory granted Statehood in August 21, 1959.



Michael

Kalima
(hands)

KAO

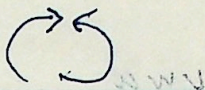
AMI

UWAHE
step lift

ab ā ē ö
ae i o u

moon/sun
la

relax hands ↑↓



house

HALE

thumbs together

hale

cliff

PALE

hale

rain

WAILELEE

hale

surf

roll hands

hale

shore

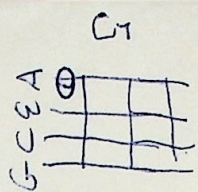
hale

waves

hale

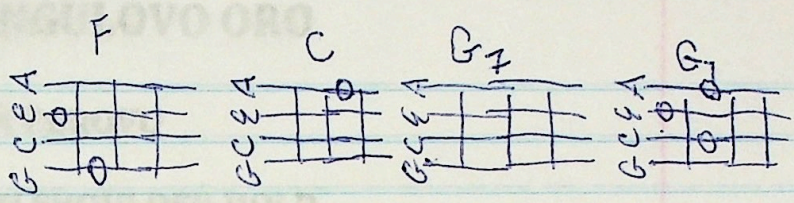
trade winds

palm trees



Aloha De Intro

F 4+4 C 4+4
 G7 4+4 C 4 G7 4



1st cp rt. hd cross
 cast to 2nd
 cross left in middle ~~loop down to middle to face up~~
~~loop behind 2nd + man. cast down to 3rd/4th behind~~
 w/m cast up to 1st

active cpl
 set to 2nd w/m set of pivot in to face diagonal

CHANGULOVO ORO

**MACEDONIAN DANCE FROM BEROVO
LEARNED IN BEROVO
MOST OFTEN DANCED WITH SHOULDER HOLD
METER: 2/4**

Fig. 1 (Basic)

- Meas. 1 - Facing and moving R. step RL (1,2)
- Meas. 2 - Step R (1), step L behind R (2), step R in LOD (&)
- Meas. 3 - Step LRL in LOD (1,2,&)
- Meas. 4 - Face center and step R to R (1), lift L (2)
- Meas. 5 - Step L to L (1), bounce on L (2), step R across L (&)
- Meas. 6 - Step L to L (1), lift R (2)
- Meas. 7 - Step R beside L (1), lift L (2)
- Meas. 8 - Step L beside R (1), lift R

Fig 2 (Zhelio's step)

- Meas. 1-2 - same as fig. 1
- Meas. 3 - Step LRL in LOD (1,&2) note different rhythm from fig. 1
- Meas. 4-6 - same as in fig. 1
- Meas. 7 - Step R back (1), step L behind R (&), step R forward to place (&)
- Meas. 8 - Step L forward (1), hook R in front of L knee while bouncing on L (2)

Fig. 3 (Baba Fima's step)

- Meas. 1-6 - Same as in fig. 2
- Meas. 7 - Jump with feet together (1), land on R with L knee bent and L foot back (2)
- Meas. 8 - Hop on R while bringing L foot around and in front of R (1), leap L across R (2)

COCEK ZA MERAK

MACEDONIAN/ROM LINE DANCE LEARNED FROM PAUL MULDER

METER: 4/4

HANDS HELD IN W POSITION

- Meas. 1 – Step R in LOD (1), touch L beside R (2), step LRL in LOD (3,&,4)
Meas. 2- Facing center, step R to R (1), step L forward toward center (2), step R back to place (3), step LR to L in step-together pattern(4,&)
Meas. 3 – Repeat movements of meas. 2 using opposite foot in opposite direction.
Meas. 4 – Same as meas. 2
Meas. 5 – Same as meas. 3

DRENICA
(Albania)

This is a Siptar Albanian dance from the village of the same name. It is interesting to note that because of the difficulty of the 12/16 rhythm, this dance is usually done only by good dancers who follow festivals and weddings from village to village. The orchestra is a group of seven musicians from Priština who are all members of the professional ensemble, Sota.

Pronunciation: DREN-nee-tsa

Record: Songs and Dances of Yugoslavia AK-005, Side A/4. 12/16 meter.

Rhythm: 12/16 counted: $\frac{1,2,3}{1}$ $\frac{4,5}{2}$ $\frac{6,7,8}{3}$ $\frac{9,10}{4}$ $\frac{11,12}{5}$
(S,Q,S,Q,Q)

Formation: Mixed lines, hands joined in "W" pos.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
		<u>PART I.</u> Knees slightly bent throughout the dance, not stiff.
1	$\frac{1}{2}$	Facing ctr, step R to R. With a light leap, close L to R, while taking wt off R for next step.
	$\frac{3-4}{5}$	Repeat action of cts <u>1-2</u> . Step R to R.
2	$\frac{1}{2}$	Facing slightly in LOD, step L across R. Step R to R.
	$\frac{3-4}{5}$	Repeat action of cts <u>1-2</u> . Step L across R.
3	$\frac{1}{2}$	Facing ctr, lift on L while lifting and pushing R out in front. Step R in place.
	$\frac{3}{4}$	Repeat action of ct <u>1</u> , with opp ftwk. Step L to L.
	$\frac{5}{4}$	Step R behind L. Step L to L.
4	$\frac{1-2}{3}$	Step R in front of L, L is lifted slightly behind R. Lift on R.
	$\frac{4}{5}$	Step back in place on L. Repeat Part I until leader signals change.
		<u>PART II.</u>
1-2		Repeat action of meas 1-2, Part I.
3	$\frac{1}{2}$	Swing R fwd; stamp R, no wt. Lift on L, continuing to swing R ft to L.
	$\frac{3}{4}$	Step R across L.
	$\frac{4}{5}$	Bounce on R heel, while starting to bring L fwd. Bounce on R heel, while bringing L ft fwd in front of R.
4	$\frac{1}{2}$	Stamp fwd on L, no wt. Lift on R heel while swinging L behind R.
	$\frac{3}{4}$	Step on L behind R. Step R to R.
	$\frac{4}{5}$	Step L across R to face slightly in LOD. Repeat Part II until leader signals change.

DRENICA (continued)

- PART III.
- 1 $\frac{1}{2}$ Moving in LOD, lift on L while placing R heel on floor.
 $\frac{3}{4}$ Step on R.
 $\frac{3}{4}$ Step on L.
 $\frac{4}{5}$ Step on R.
 $\frac{5}{5}$ Step on L.
- 2 Repeat action of meas 2, Part I, more subdued.
- 3 $\frac{1}{2}$ Facing ctr, lift on R, lift-push L out in front.
 $\frac{2}{2}$ Step L to L.
 $\frac{3}{3}$ Step R behind L.
- 4 $\frac{4-5}{4-5}$ Repeat action of ct 1 and hold.
 Repeat action of meas 4, Part I.
 Repeat Part III until leader signals change.

- PART IV.
- 1-3 Repeat action of meas 1-3, Part III.
- 4 $\frac{1-2}{1-2}$ Facing slightly RLOD, step L to L.
 $\frac{3}{3}$ Turning to face slightly LOD, step R to R.
 $\frac{4-5}{4-5}$ Step L across R.
 Repeat Part IV until leader signals change.

Presented by Atanas Kolarovski

GÁIDA FLAMBOUROU

From: village of Flámbouro, Sérres Prefecture, Macedonia, Greece.

Music: 2/4; on Kolo Festival Tape, Yvonne Hunt.

Hands: V; *slowly raised to W during last six (6) counts of dance motif; **lowered to V again on first step to R.

SLOW MUSIC:

LOD: R. lift L across right ankle, L, R, L
s s s q q

REPEAT ABOVE

*step R (facing center)
s

lift L (low, circling behind right)
s

step L, R, L (almost in place)
s s s

lift R across left ankle
s

FAST MUSIC:

LOD: same as above. add two walking steps--R, L--before
repeat s s

*step R (facing center)
s

lift L behind right leg
s

step L, R, L (almost in place)

lift R across left ankle
s

Danced by all. No difference between M/F styling. Gáida refers to the bagpipe although it is not played for this dance. The word has become a generic term for a family of dances usually danced to variants of a particular melody. It is played differently from village to village and, although to the untrained ear it may sound the same, people from one village may not feel comfortable dancing to the renditions from another village.

Yvonne Hunt
Kolo Festival

Gajda from Flambouro

(Serres Region, Greece)

This *Gajda* is from the Roma (Gypsy) town of Flambouro in the Serres region of eastern Macedonia in Greece. It has an interesting 14-ct pattern during the slow music, and adds 2 cts during the fast music. Source: Dancers from Flambouro, Joe Kaloyanides Graziosi, Yvonne Hunt.

Pronunciation: GIGH-dah from FLAHM-boo-roh

Music: 2/4 meter *Balkan I 2010 Steve's Dances CD, Band 6*

Formation: Open circle; hands joined in V-pos. Traditionally M and W are in separate lines with the oldest leading each line and younger dancers at the end.

Meas 2/4 meter

Pattern

INTRODUCTION. None. Long zurna notes. Dance starts with drum beat.

- I. SLOW PART
- 1 Facing R of ctr, step fwd on R (ct 1); bring L fwd and hook it slightly in front of R shin (ct 2);
- 2 Step fwd on L and slightly L (ct 1); step fwd R (ct 2); step fwd L (ct &).
- 3-4 Repeat meas 1-2.
- 5 Turning to face ctr, step R to R (ct 1); lift on R and bring L fwd and around to back, bringing hands to W-pos (ct 2).
- 6 Facing slightly L of ctr, step L behind R (ct 1); step back on R (ct 2).
- 7 Step L behind R (ct 1); hook R in front of L shin (ct 2); release R, begin to turn to face R of ctr and bring hands back down to V-pos.
- II. FAST PART. As music speeds up, dance becomes more lively, moves more to R. Arms stay down in V-pos throughout.
- 1-2 Repeat Fig I, meas 1-2.
- 3 Step fwd R (ct 1); step fwd L (ct 2).
- 4-8 Repeat Fig I, meas 3-7.

Note: The actual difference in the dance pattern, besides being more energetic, is the interspersing of meas 3—2 semi-running steps R, L between the “hook” steps of meas 1 and meas 3 of the slow part.

Presented by Stephen Kotansky

INDINSKI COCEK

"Na Khular na Gitarar"

SOURCE: Macedonian-gypsy line dance. Learned from Steve Kotansky

MUSIC: Zlatne Uste CD - In the Center of the Village

METER: 2/4

PATTERN

Meas

- 1 Touch R beside L, step R in LOD (1,2)
- 2 Touch L beside R, step L in LOD
- 3 Touch R beside L, step R back (1,2)
- 4 Facing center step L to L, step R slightly towards center (1,2)
- 5 Step L toward center, step R back to place (1,2)
- 6 Step L back, step R forward to place (1,2)
- 7 Step L toward center, step R back to place (1,2)
- 8 Touch L beside R, step L in place (1,2)
- Meas. 9 Step R toward center, step L back to place (1,2)
- Meas. 10 Step R to R, step L across R (1,2)

Presented by Michael Ginsburg & Belle Birchfield at the Laguna Folkdancers Festival 2000

KOTLENSKO HORO

BULGARIAN LINE DANCE
LEARNED FROM NIKOLA KOLEV
METER: 4/4
HANDS HELD DOWN

First break

- Meas. 1 – Moving R, step RLRL (1,2,3,4) forward
Meas. 2 – Step R, hop R, step L, hop L (1,2,3,4) still moving forward.
Meas. 3,4 – Turn to face opposite LOD, and repeat footwork of meas. 1 and 2 moving backward in LOD
Meas. 5,6 – Facing center and moving forward towards center repeat footwork of meas. 1,2.
Meas. 7,8 – Repeat footwork of meas. 5,6 moving backward away from center.

This is the intro

Dance pattern with song

- Meas. 1 – Moving in LOD step R, hop R, step L, hop L (1,2,3,4)
Meas. 2 – Face center and step RLRL (side, behind, side, behind) (1,2,3,4)
Meas. 3 – same as meas. 1
Meas. 4 – Face center and step RLR (side, behind, side) (1,2,3), leap onto left in place while extending R leg forward beginning reverse bicycle movement. (4)
Meas. 5 – Finish reverse bicycle movement by stomping R beside L, hold (1,2), slight leap to L onto L raising R knee slightly forward (3), repeat same movement onto R (4)
Meas. 6 – Moving L, step L, hop, step R, hop (1,2,3,4)
Meas. 7 – Still moving L, step LRLR (side, behind, side, behind) (1,2,3,4)
Meas. 8 – Dancing in place, step L, hop L, step R, hop R
Meas. 9 (this measure has only 2 beats) – jump onto both feet with feet together (1), hop on L while lifting R

This is not correct

*step L step behind with Right
Then finish with
L step hop
R step hop
L step hop / place*

Break two

- Beats 1-6 – Moving towards center, step RLR (1,2,3), hop R (4), step L(5) hop L (6)
Beats 7-12 – Moving back from center, step RLR (7,8,9), hop R (10) step LRL in place (11,&12)
Beats 13-18 - Step RLR, LRL in place (13,&14) , (15&16), moving R, step RL (17,18)

This is a dance arranged to this music. In order for the dance to work, do the steps in the following order.

Let four bars go by and begin dance with meas. 5 of the first break. Then:

song, first break, song 2x, first break, song 2x, second break, song 2x, first break, song 1x, then do the ending as described below:

Ending

Step RLRL (side, behind, side, behind) (1,2,3,4) , step R to side (5), leap onto L in

NISKI COCEK

**ROM LINE DANCE FROM S. SERBIA
LEARNED FROM ALEX MARKOVIC
HANDS HELD IN W POSITION**

METER: 7/8 !!! !!!

1 2

- Meas. 1 - Step R to R (1), step L behind R (2)
- Meas. 2 - Touch R beside L (1) step R to R (2)
- Meas. 3 - Touch L beside R (1), step L across R (2)

Rukavica

SLAVONIA

CROATIA

I			
STEP-BOUNCE-BOUNCE	STEP-BOUNCE-BOUNCE	STEP-BOUNCE-BOUNCE	STEP-BOUNCE-BOUNCE
Facing center, Step-bounce-bounce* sideward L.	%	%	%
		CIRCLE DANCE	

*Step-bounce-bounce (L)
Step sideward L on Lft (ct 1) closing R to Lft, bounce twice on both heels (cts 2, 2&).

Note: Repeat pattern of measures 1-4 only with opposite footwork and directions
(measures 5-8).

FLING-FLING	STEP-BEHIND-STEP		1 2 3 4 5 6 7	
Small leap on Lft in place flinging Rft behind L (ct 1). Small leap on R in place flinging Lft behind R (ct 2).	Small step sideward L on Lft (ct 1). Cross and step on Rft behind L (ct 1&). Small leap sideward L on Lft bending L knee and flinging Rft behind L.		7 little stiff-kneed step-closes sideward R (R, L, R, L, R, L, R) bend right knee on 7th step (ct 2, measure 4).	

RUKAVICE S'PRSTIMA, CURA ŠIŠKE SPUSTILA.
'AJ, 'AJ BOŽE DAJ, ILI CURU, ILI RAJ.

A ŠTA ĆE MI JED POMOĆI, KAD MI DRAGI NE ĆE DOĆI.
'AJ, 'AJ BOŽE DAJ, ILI CURU, ILI RAJ.

Becky

SHIRTO

**LINE DANCE FROM PIRIN MACEDONIA
HANDS HELD IN W POSITION**

METER: 7/8 !!! !!!

1 2 3

Meas. 1 – Traveling in LOD step RLR

Meas. 2 – Step LRL in LOD

Meas. 3 – Face center and move back with small steps RLR

Meas. 4 – Step L in place (1), step R across L (2), step L back to place

<u>MEAS</u>	<u>PATTERN</u>	<u>DESCRIPTION OF THE DANCE</u>
1		facing and moving in LOD, small lift on L ft extending R leg fwd (ct &), step on R ft, bending R knee (ct 1-2), hop on R ft (ct 3)
2		repeat action of meas 1 with opp ftwk
3-4	two <i>Račenica</i> -steps RLR & LRL	
5		turning face ctr, leap onto R ft sdwd R, swinging both arms down (ct 1-2), step on L ft behind across R ft, bending L knee and swing arms bkwd (ct 3)
6-7		facing and moving twd ctr, repeat action of meas 1-2, swinging arms up to W-position on ct 1 of meas 6
8		facing ctr, moving bkwd, repeat action of meas 1
9		facing ctr, moving sdwd L, small lift on R ft, moving L ft sdwd L close along the floor and gently rock the upper part of the body to sdwd L (ct 1) step on L ft, straightening body and taking R ft off the floor (ct 2), step on R ft next to L ft, taking L ft of the floor (ct 3)
10		repeat action of meas 9
11-14		repeat action of meas 5-8 with opp ftwk & directions
15-16		facing ctr, dancing in place, two <i>Račenica</i> -steps RLR & LRL swinging arms up to W-position on ct of meas 15

Abbreviations in Dance Cribs

Within the heading material, *Jig*, *Reel*, *Hornpipe*, *Strathspey* and *Medley* are often abbreviated to the initial letter. In some dance descriptions, notably MiniCrib, *Hornpipes* are not differentiated from *Reels*. $n \times m$, where n and m are numbers, means that the music for the dance consists of n *Repeats*, each of length m bars.

In MiniCrib, nC , where n is a number, means that the *Repeat* requires n *Couplés*; (4C set) means that the 2 or 3 *Couple Repeat* is performed in a 4 *Couple Set*.

Within the body of the instructions, in both MiniCrib and MaxiCrib:

1s means 1st *Couple* (but note that some compilers use 1C instead while some others use 1C to represent *First corners*); and

2M means 2nd *man*, 3L means 3rd *lady* and so on.

When *Dancers* perform the same *Figure* in different parts of *The set*, for example, 1st and 3rd *Couples* in many 5 *Couple set* dances, MiniCrib uses the form 1s and 3s to indicate this whereas MaxiCrib uses 1s 3s;

when *Dancers* perform the same *Figure* together, for example, 1st and 2nd *Couples Dance Double figures of eight across*, MiniCrib uses the form 1s+2s, whereas MaxiCrib uses 1s2s.

In both MiniCrib and MaxiCrib, the order of the *Dancers* at the beginning or end of a *Figure* is shown starting from the *Top* of a *Lengthwise Set* working *Downwards* and clockwise in a *Square*, or *Triangular Set*. For example, in bars 9-12 of The Plantation Reel, "2s1s 4s3s half rights and lefts" in MaxiCrib ("2s+1s and 4s+3s . . ." in MiniCrib) means that 1st *Couple* are *Below* 2nd *Couple* and that 3rd *Couple* are *Below* 4th *Couple*; it also means that 4th *Couple* perform *Half rights and lefts* with 3rd *Couple* at the same time as 2nd *Couple* with 1st *Couple*.

MiniCrib also uses obvious abbreviations such as: RSh for right shoulder, LH for left hands, R&L for *Rights and lefts*, Adv+Ret for advance and retire, 213 for the finishing order 2nd *Couple Above* 1st *Couple Above* 3rd *Couple* and BtoB for back to back.

1-10-1

20. 1314 (Thirteen-Fourteen)

To Mr and Mrs J. Prentice, of Causewayhead, Stirling
for their Silver Wedding Anniversary, August, 1967.

A Medley first performed in Stirling on the 24th June, 1967 the 653rd
Anniversary of the Battle of Bannockburn.

Strathspey (64 bars) and Reel (64 bars) for 4 couples in a square set.

Tunes - "Bonny Bridge" (32 bars) "Scottish Country Dance Music"

W. Bird Matthew, page 18 (R.S.C.D.S.)

"Stirling Castle" (32 bars) Kerr's Collection of Reels and Strathspeys,
page 4.

"The Old Bog Hole" (32 bars) Kerr's Modern Dance Album, page 15.

"Soldier's Joy" (32 bars) Kerr's Modern Dance Album, page 3.

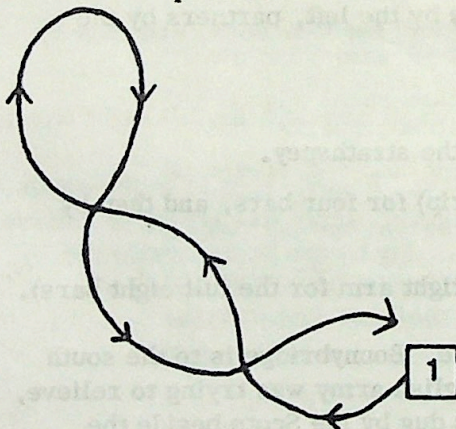
STRATHSPEY

BARS

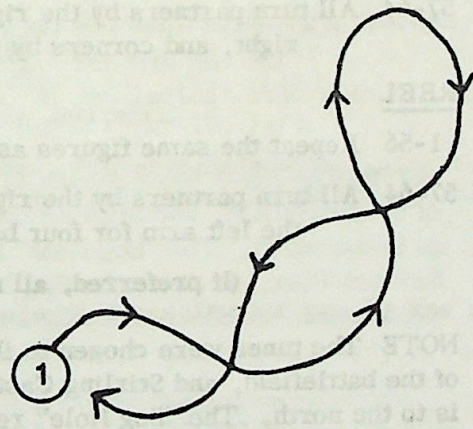
1-8 Interlocking reels of four on a circle.

i. e. all pass partners by the right shoulder on the first step,
the next person by the left shoulder on the second step, the third
person by the right shoulder on the third step, then, on the fourth
step, all turn to face in the opposite direction, pulling right shoulders
back.

All pass the person, whom they passed on the third step, again on
the fifth step by the right shoulder, the next person by the left shoulder
on the sixth step, partners by the right shoulder on the seventh step,
then, on the eighth step, curve into original places to finish facing
partners.



1st lady's track



1st man's track

(Other tracks similar).

9-10 1st and 3rd couples turn by the right hand three quarters round, then
join left hands too in promenade hold to face clockwise round the
set, i. e. with the men outside their partners.

Meanwhile 2nd and 4th couples turn Petronella-wise so that the
ladies are back to back in the centre of the set, and the men are on
the outside, facing their partners.

1314 (Continued).

11-12 2nd and 4th couples set to partners.

Meanwhile 1st couple promenade between 2nd couple, while they are setting, and 3rd couple promenade between 4th couple:

13-14 1st couple curve round towards 3rd couple's place, and 3rd couple curve similarly towards 1st couple's place.

Meanwhile 2nd and 4th couples turn Petronella-wise into their partners' original places.

15-16 1st and 3rd couples, dropping left hands, give right hands across in a wheel and return to original places.

Meanwhile 2nd and 4th couples turn partners half-way round by the right hand to return to original places.

17-24 Repeat Bars 9-16, with 1st and 3rd couples doing the Petronella, and 2nd and 4th couples doing the promenade.

25-32 Eight hands round and back.

33-40 All set to partners and turn them by the right hand, then set to corners and turn them by the left hand to finish with the ladies facing out, and the men facing in.

41-56 Schiehallion Reels.

57-64 All turn partners by the right hand, corners by the left, partners by the right, and corners by the left.

REEL

1-56 Repeat the same figures as in Bars 1-56 of the strathspey.

57-64 All turn partners by the right arm (elbow grip) for four bars, and then by the left arm for four bars.

(If preferred, all may turn by the right arm for the full eight bars).

NOTE The tunes were chosen to illustrate the battle. Bonnybridge is to the south of the battlefield, and Stirling Castle, which the English army was trying to relieve, is to the north. The "Bog Hole" represents the pits dug by the Scots beside the Bannock Burn, in which the English cavalry were trapped, and "Soldier's Joy" depicts the jubilation of the Scots at their victory.

THE BEES OF MAGGIEKNOCKATER

dance devised by
John Drewry

Maggielockater is a hamlet two miles North-east of Craiggellachie.
In a field there beside the road is a large sign - "Maggielockater
Apiary" - hence the title of this dance.

Jig - 4 couples - 32 bars:

Tune - "Forres Country Dance", see alternative tune for "Holyrood House" Book 22 No 4.

BARS

1-4 1st couple, giving right hands in passing, cross over to opposite sides
and cast off to second place. (2nd couple step up on Bars 3-4)

5-8 1st and 3rd couples dance right hands across.

At the end:-

3rd lady turns towards 1st man, retaining hold of his right hand,
then joins left hands with him in promenade hold facing out
towards the ladies' side;

1st lady dances similarly with 3rd man so that they finish facing
out towards the men's side of the dance.

9-12 Reels of three on the sides.

1st man and 3rd lady, dancing together, dance half a reel of three on the
ladies' side with 4th and 2nd ladies. They pass 4th lady by the right
to begin.

1st lady and 3rd man, dancing together, similarly dance half a reel of
three on the men's side with 2nd and 4th men. They pass 2nd man by the
right to begin.

On Bar 12, when they meet in the centre of the dance, 1st and 3rd couples
drop hands and join hands with partners in promenade hold so that
1st couple are facing towards the men's side and 3rd couple facing
towards the ladies' side.

13-16 Continuing the reels of three on the sides:-

1st couple dance half a reel of three on the men's side with 2nd and
4th men, passing 2nd man (in fourth place) by the left;

3rd couple dance half a reel of three on the ladies' side with 4th and
2nd ladies, passing 4th lady (in top place) by the left.

On Bar 16 1st man and 3rd lady join hands in promenade hold facing the
men's side, while 1st lady and 3rd man join hands in promenade hold
facing the ladies' side.

17-20 Continuing the reels of three on the sides:-

1st man and 3rd lady dance on the men's side passing 2nd man by the right.

1st lady and 3rd man dance on the ladies' side passing 4th lady by
the right.

On Bar 20 1st and 3rd couples join hands with partners.

21-24 Continuing the reels of three on the sides:-

1st couple dance on the ladies' side passing 4th lady by the left.

3rd couple dance on the men's side passing 2nd man by the left.

25-28 1st man turns 3rd lady by the LEFT hand one and a half times to leave her in
second place; 1st lady, similarly, turns 3rd man by the RIGHT hand. At the
end 1st couple dance down crossing over to face 4th couple on own sides.

29-32 1st man turns 4th man one and a half times by the right hand; 1st lady turns
4th lady by the left hand. 1st couple finish in fourth place.

Repeat with a new top couple.

CANADIAN BARN DANCE

8 bar Schottische for couples moving counter-clockwise round the room. Couples begin facing LOD (line of dance) with nearer hands joined

Bars

- 1- 4** Beginning Man on LF, Woman on RF, walk forward 3 steps and hop, then walk backwards 3 steps and hop. Releasing Hs, walk away from each other 3 steps and clap hands, then walk towards each other 3 steps and face each other in ballroom hold.
- 5 - 6** Moving in LOD, do step-together-step-hop; then in Reverse LOD do step-together-step-hop.
- 7 - 8** Dance 4 step-hops turning around each other once or twice and open out to face LOD with nearer hands joined, ready to repeat the dance.

Note: Dance becomes a mixer if, on Bar 4, all move diagonally left to approach a new partner.

GAY GORDONS

16 bar March for couples moving counter-clockwise round the room
Couples are facing LOD (line of dance) in Allemande hold (Man's R
arm in behind Woman's head)

Bars

- 1- 8** Walk forward 4 steps, then both pull Rsh back (keeping Hs joined so Man's L arm is now behind Woman's head) to face the opposite direction and walk backwards 4 steps (still moving in LOD). Repeat, moving in Reverse LOD.
- 9-12** Release LHs, raise joined RHs over the Woman's head, and both dance 4 Pas de Basque along the LOD, the Woman turning to the R twice round.
- 13-16** Dance 4 Polka steps in LOD, finishing in Allemande hold facing counter-clockwise again, ready to repeat the dance.

Notes by Robert McOwen

No. 3 – THE GLASGOW HIGHLANDERS

(Strathspey)

On the second chord, 1st woman crosses over to the right hand side of her partner. 2nd man takes his partner's place while she moves up to the top. Fig. 1.

MUSIC

DESCRIPTION

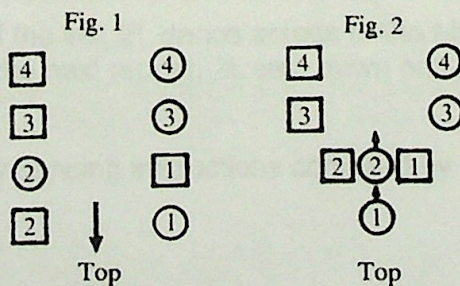
Bars

- 1– 8 1st and 2nd couples right and left, giving right hand to dancer opposite to begin.
On bar 7, 2nd man gives his left hand to his partner and dances diagonally down into the middle, offering his right hand to 1st woman, who has been handed over to him by 1st man.
- 9–12 2nd man between 1st and 2nd women, with hands joined, dance down the middle followed by 1st man. Fig. 2.
Release hands, all turn to face top, 2nd man turning 1st and 2nd women towards him, while 1st and 2nd men turn right about.
- 13–16 1st man gives left hand to his partner and right hand to 2nd woman, all three dance up the middle, 2nd man following. Finish at the top in a line of four across the dance and facing partner; men back to back in the middle, women on the side lines.
- 17–24 1st and 2nd couples set to partner with simple Strathspey steps.
- 25–32 1st and 2nd couples dance a reel of four across the dance.
On bars 31–32, 1st woman progresses down to third place on men's side of dance, 1st man follows, progressing to second place, 2nd man dances round 1st man, passing left shoulders, to top place on men's side of dance, 2nd woman dances to top place on women's side of dance. 3rd woman steps up to second place and 3rd man moves across to his partner's original place.

Repeat, having passed a couple.

Suggested Strathspey step:– Step forward on right foot and hop; step back on left foot and hop; step behind with right foot; step on left foot, then step slightly forward on right foot and hop.

Note: Each man, having in turn crossed to the side of his partner, stays on the women's side of the dance until he reaches the top. He and his partner then stand still on their own sides for one turn, at the end of which the woman crosses over to her partner's right hand side, and they dance all the way down on the men's side. At the bottom, each couple stands on own sides for one turn before the man crosses over to his partner to progress up to the top again.



The Glasgow Highlanders

Scottish Country Dance Instruction

THE GLASGOW HIGHLANDERS (S8x32) 2C (4C set) Walter F Gillies RSCDS Book 2
2 Ch - 1M stand as 1L crosses to 2M's place who crosses to partner's place, 2L steps up

1- 8 1s+2s dance R&L ending with 2M between 1L+2L facing down 1M directly behind 2M
9-16 All dance down middle, turn right about and 1M dances Ladies back to top (2M

follows) to form a line 4 across with Men BtoB facing partners

17-24 All set to partners with suitable step

25-32 All dance reel of 4 across ending in new positions with each couple having moved 1 place anticlockwise round set

On bars 31-32 3M crosses to partner's place as 3L steps up to start next 32 bars

Similarly on bars 31-32 (2nd time through) 4M crosses to partner's place as 4L steps up

(MINICRIB, Dance Crib compiled by Charles Upton, Deeside Caledonian Society, and his successors)

The Glasgow Highlanders

Walter F Gillies RSCDS Book 2

Strathspey 8 x 32 bars 2 Couple Repeat 4 Couple Set Longwise Set

On the second chord, 2M1L2L chase anticlockwise one place around their triangle, finishing 1L in 2M's place, 2L in 1L's, 2M in 2L's WHILE 1M stand in place.

1-6 1s2s dance $\frac{3}{4}$ of rights and lefts across the set;

7-8 1L1M 2M2L turn by the left on the sides, finishing 1L in her starting place, 2L in 2M's place, 2M on the centre line between 1L and 2L, 1M behind 2M, all facing down;

9-12 1L2M2L followed by 1M lead down and turn about (Ls inwards, Mn right) to face up with 1M between 1L 2L and 2M behind 1M;

13-16 1L1M2L followed by 2M lead up, finishing 1L1M2M2L in line across the dance in 2nd place, 1M2M back to back;

17-24 1s 2s set facing partners (Glasgow Highlanders' step or Highland Schottische), twice;

25-30 all reel of 4 across (in only 6 bars);

31-32 Taking left hands, 1M guide 1L down one place on the Mn's side, 2M guide 2L up one place on the Ls' side, Mn finishing in partners' original places, all facing a new couple.

On the last two bars of the first repeat, 3L step up one place WHILE 3M cross.

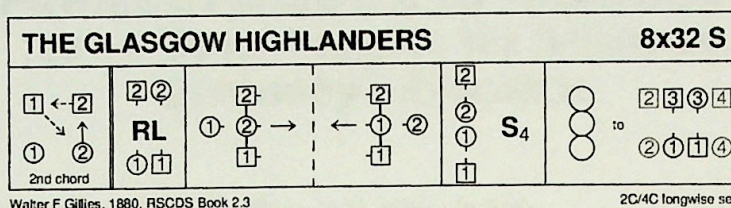
On the last two bars of the second repeat, 4L step up one place WHILE 4M cross.

On reaching the bottom of the set, 1L dance across to the Ls' side and face her partner; at the end of the next repeat, 1L step up one place WHILE 1M cross to the Ls' side.

On reaching the top of the set, 2L dance across to the Mn's side and face her partner; at the end of the next repeat, 2L step down one place WHILE 2M cross to the Mn's side.

(MAXICRIB, Scottish country dancing instructions compiled by Reuben Freemantle)

Keith Rose's Crib Diagrams



The Glasgow Highlanders - Full Size And Key To Symbols

Dance Instruction Videos

[The Glasgow Highlanders - Scottish Country Dancing Instruction Video](#)

Dance Information

This strathspey, Glasgow Highlanders, is a product of the late 19th century with characteristics of the Strathspey Reel and the Country Dance woven together most successfully.

The Glasgow Highlanders were a former Territorial Army battalion in the British Army, it eventually became part of The Highland Light Infantry regiment in 1881, which later became The Royal Highland Fusiliers in 1959. It was amalgamated into the 52nd Lowland Volunteers in 1967.

[The Glasgow Highlanders - Information Video](#)



Capbadge Of The Glasgow Highlanders Of The Highland Light Infantry

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Text from this original [Glasgow Highlanders](#) article on Wikipedia.

IAN POWRIE'S FAREWELL TO AUCHTERARDER

128 bar Jig for 4 couples in a Square Set

Devised by Bill Hamilton

Bars

1- 8 All circle 8H round to the left and back.

9-24 Ladies dance in front of Partner and behind next Man, into RH across once round; dance in front of Man opposite own Partner and behind next Man, into RH across and out to place.

25-32 All Promenade clockwise.

33-40 1s and 3s dance clockwise behind next couple and Men dance past couple as Ladies dance in between couple and both turn R to face the couple; all set and turn RH.

41-48 All dance parallel reels of 4.

49-56 1s and 3s dance a full Fig of 8 round the standing 2s & 4s.

57-64 1s and 3s dance LH across, 1s and 3s dance back to places (Men round and Ladies through the standing 2s & 4s).

65-96 2s and 4s repeat Bars 33-64.

97-104 All Promenade anti-clockwise.

105-120 Men dance in front of partner and behind next Lady, into LH across once round; dance in front of Lady opposite own partner and behind next Lady, into LH across and out to place.

121-128 All circle 8H round to the right and back.

MACDONALD OF THE ISLES

32 bar Strathspey for 3 couples in a 3 couple set
Carnforth Collection 2, devised by Derek Haynes

Bars

1-8 2s dance full diagonal Reels of 4 with 1st corners, then pass by the LSh to face 2nd corners.

9-16 2s dance full diagonal Reel of 4 with 2nd corners, finishing in original places.

17-24 All dance Progressive Grand Chain for 3 couples:

1s cross RH, then change places LH on side with 2s;

1s change places RH with 3s while 2s cross over RH,

1s cross LH while 2s and 3s change places LH. Order is now 321, with 2's on opposite sides.

25-32 3s & 2s dance $\frac{1}{2}$ R&L; 3s dance $\frac{1}{2}$ Fig of 8 round end couples (3M up and 3L down) to finish in 2nd place. Order is now 231.

Repeat dance two more times to finish in original places.

No. 4. MAIRI'S WEDDING (Reel)

FIG. 1

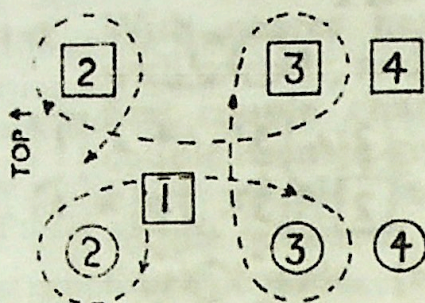
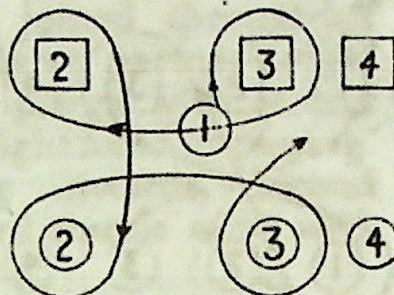


FIG. 2



(N.B. Dancing couple passing left shoulder in centre.)

MUSIC.

DESCRIPTION.

Bars.

- 1-4 First couple turn with right hand and cast one place on own side. (Second couple move up.)
- 5-8 Then turn with left hand to corners.
- 9-12 First couple dance half reel of four with first corners. (The corners changing places.)
- 13-16 First couple dance half reel of four with second corners.
- 17-20 First couple dance half reel of four with first corners. (Who are now on other side.)
- 21-24 First couple dance half reel of four with second corners.
- 25-32 Reels of three across, the woman with second couple and the man with third couple.
- 33-40 Six hands round and back.

Fig. 1 shows pattern danced by first woman. Fig. 2 shows pattern danced by first man.

Suggested tunes.—"Mairi's Wedding," "Scotland the Brave," "The Thistle of Scotland."

No. 1 - THE MONTGOMERIES' RANT

(Reel)

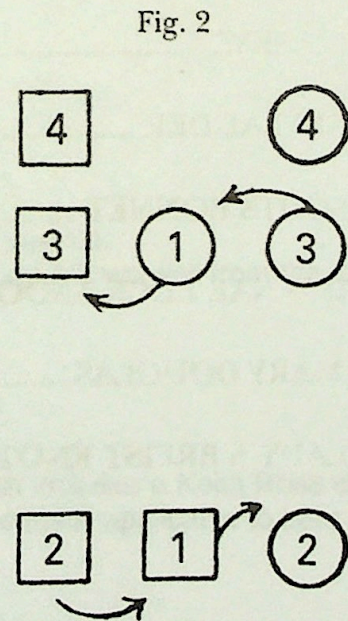
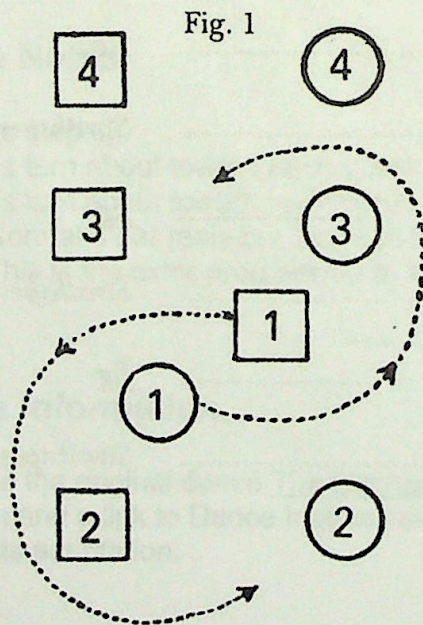
MUSIC

DESCRIPTION

Bars

- 1- 8 Giving right hands 1st couple cross over, cast off one place on opposite sides, giving left hands cross over, then 1st woman casts up one place while 1st man casts down one place (Fig. 1). 2nd couple step up on bars 3-4.
- 9-16 1st woman dances a reel of three with 2nd couple, while 1st man dances a reel of three with 3rd couple (Fig. 2).
- 17-24 1st couple with nearer hands joined set to 2nd woman, change hands and set to 3rd man, veer left and set to 3rd woman, change hands and set to 2nd man.
- 25-30 Reels of three on the sides. 1st couple begin the reels by giving right shoulders to second corners.
- 31-32 1st couple giving right hands cross over to own sides in second place.
- Repeat, having passed a couple.

Castle Menzies ms., 1749.



Top

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The Montgomeries' Rant (3-Couple)

Scottish Country Dance Instruction

The Montgomeries' Rant (3-couple version)

Castle Menzies Mss Adapted from RSCDS Book 10

Reel 3 x 32 bars 3 Couple Repeat 3 Couple Set Longwise Set

- 1-4 1s cross by the right and cast;
- 5-8 1s cross by the left and cast (1L up, 1M down);
- 9-16 1L2s 1M3s reels of 3 across, 1s finishing, with nearer hands joined, facing 2L;
- 17-18 1s set to 2L and turn about, individually, to face 3M;
- 19-20 taking nearer hands, 1s set to 3M and turn (1M moving backwards, 1L forwards) to face 3L;
- 21-22 1s set to 3L and turn about, individually, to face 2M;
- 23-24 taking nearer hands, 1s set to 2M, releasing hold to finish 1M facing up, 1L down;
- 25-30 1L2M3M, 1M2L3L reels of 3 on opposite sides (giving right shoulder to second corners to start);
- 31-32 1s cross down by the left to 3rd place WHILE 3s cast up to 2nd place, finishing 2s3s1s.

(MAXICRIB, Scottish country dancing instructions compiled by Reuben Freemantle)

Dance Notes

- 3-4 2s step up.
- 17-18 1s turn about toward each other.
- 21-22 1s turn about toward each other.
- 25-30 Normal 6 bar reels but 3s finish facing out, ready to cast up.
- 31-32 This is the extra progression to interchange 1s and 3s; it flows well from the reels.

Dance Information

Also see the original dance [The Montgomeries' Rant](#), which includes a Keith Rose crib diagram and a link to Dance Instruction Videos which are equally applicable to bars 1-30 of this adaptation.

The Montgomerie's Rant appeared on a programme for a dance at Castle Menzies as shown in The Menzies Manuscript (1749) from the Atholl Collection of the Sandeman Library, Perth; a photocopy reproduced in the RSCDS Archives can be seen [here](#). The dance appears in the manuscript as n° 4, entitled "The Montgomerie's Rant a Strathspey Reele" and so was initially named after the laird of the Montgomerie clan; the apostrophe moved over time and we now write it as The Montgomerie's Rant.

The Montgomerie in question was Alexander Montgomerie, 10th Earl of Eglinton (10 February 1723 - 25 October 1769), Grand Master Mason of the Grand Lodge of Scotland from 1750-51, and friend of James Boswell (biographer of Samuel Johnson). Boswell's plan to write the Earl's biography never came to fruition.

In 1769 the Earl planned and founded the village of Eaglesham (pronounced "eagle-sam" as if the 'h' was not there) in Renfrewshire, Scotland, which is now a conservation area.

Eaglesham, Renfrewshire, Scotland - Information Video



Looking Down Montgomery Street Towards The Spire Of Eaglesham Parish Church In The Snow

The Montgomerie's Rant

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Text from this original [Alexander Montgomerie, 10th Earl of Eglinton](#) article on Wikipedia.

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Additional search terms: Montgomery's, Montgomerie's.

1-2 1s and 2s step up while 1M calls.
3-4 1s and 2s step up while 1M calls.
5-6 1s and 2s step up while 1M calls.
7-8 1s and 2s step up while 1M calls.
9-10 1s and 2s step up while 1M calls.
11-12 1s and 2s step up while 1M calls.
13-14 1s and 2s step up while 1M calls.
15-16 1s and 2s step up while 1M calls.
17-18 1s and 2s step up while 1M calls.
19-20 1s and 2s step up while 1M calls.
21-22 1s and 2s step up while 1M calls.
23-24 1s and 2s step up while 1M calls.
25-26 1s and 2s step up while 1M calls.
27-28 1s and 2s step up while 1M calls.
29-30 1s and 2s step up while 1M calls.
31-32 1s and 2s step up while 1M calls.

(Montgomerie's Rant compiled by Charles Cotton, George Calderwood, and his successors)

The Montgomerie's Rant

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1-2 1s and 2s step up while 1M calls.
3-4 1s and 2s step up while 1M calls.
5-6 1s and 2s step up while 1M calls.
7-8 1s and 2s step up while 1M calls.
9-10 1s and 2s step up while 1M calls.
11-12 1s and 2s step up while 1M calls.
13-14 1s and 2s step up while 1M calls.
15-16 1s and 2s step up while 1M calls.
17-18 1s and 2s step up while 1M calls.
19-20 1s and 2s step up while 1M calls.
21-22 1s and 2s step up while 1M calls.
23-24 1s and 2s step up while 1M calls.
25-26 1s and 2s step up while 1M calls.
27-28 1s and 2s step up while 1M calls.
29-30 1s and 2s step up while 1M calls.
31-32 1s and 2s step up while 1M calls.

(Montgomerie's Rant compiled by Charles Cotton, George Calderwood, and his successors)

Dance Notes

3-4 2s step up.
17-18 1s turn about toward each other.
21-22 1s turn about toward each other.

Keith Rose's Crib Diagrams

A 32 Bar Reel for 3 Couples

Bars

- 1 - 8 1st and 3rd couples dance double Figures of Eight around 2nd couple. 1st couple cast off, cross up, cast off, and end back to back for double triangles; 3rd couple cross up cast off, cross up and cast to own places. 2nd couple step up on bars 7 - 8
- 9 - 16 "Petronella Triangles". 1st couple dance double triangles finishing facing own sides. 2nd and 3rd couples set as in double triangles, then with petronella turns move one place to right, and repeat.
- 17 - 24 1st couple dance a half Reel of Four with their 1st corner and passing right shoulders in the centre dance a half Reel of Four with their 2nd corner, 1st woman finishes between 2nd couple and 1st man between 3rd couple
- 25 - 30 Reels of Three across the dance, 1st couple giving left shoulder to 1st corner to begin
- 31 - 32 1st couple turn by right hands and finish facing out ready to begin again.
At the end of the second round, 1st couple omit the turn and take nearer hands briefly as they dance down to 4th place. 4th couple continue the loop of the reel casting into 3rd place.

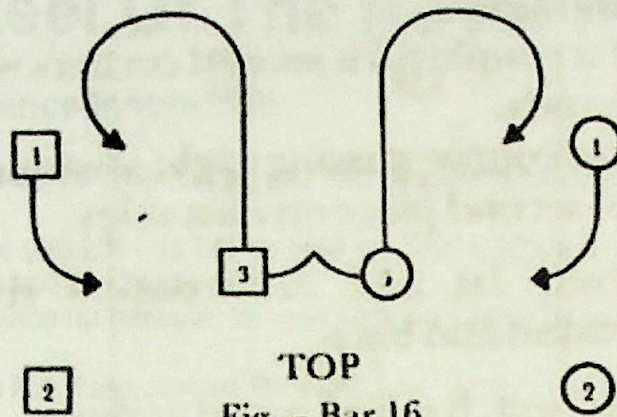
John Bowie Dickson

Dedicated to Mrs. Richard K. Conant of Pinwoods Camp, where we have spent many happy days Scottish Country Dancing.

Suggested music: The Tushker recorded by Ian Powrie

First printed in The Tartan Times Vol. 13, No.3, February 1970

Leaflet - No. 7
The Reel of The Royal Scots
 (Reel)



Music

Description

Bars

- | | |
|------|---|
| 1- 2 | 1st and 2nd women turn with the left hand, while 1st and 2nd men turn with the right hand, 1st couple finishing back to back in the centre of the set in second place. |
| 3- 4 | 2nd, 1st and 3rd couples set as in double triangles. |
| 5- 6 | 1st and 3rd women turn with the right hand, while 1st and 3rd men turn with the left hand to change places. |
| 7- 8 | 2nd, 3rd and 1st couples set as in double triangles. |
| 9-16 | 1st couple followed by 3rd couple, dance up between the 2nd couple and cast off, then dance down to third place and cast up to second place, 3rd couple finishing in original places. (1st and 3rd couples join nearer hands with partner on every occasion when dancing up or down in the centre). (Fig.). |

Reel Of The Royal Scots

Scottish Country Dance Instruction

REEL OF THE ROYAL SCOTS (R8x32) 3C (4C set) Roy Goldring RSCDS Leaflet Dances 27

1- 8 1s ½ turn 2s on sides (1M RH - 1L LH) to face out, 2s+1s+3s set, 1s ½ turn 3s on sides (1M LH - 1L RH) end 3s facing out and 2s+3s+1s set
9-16 1s followed by 3s dance up between 2s, cast down 1 place, dance in and 1s cast up to 2nd place
3s end in 3rd place
17-24 1s turn 1st corners RH, pass partner RSh turn 2nd corners RH and cross passing partner RSh to 2nd place own sides
25-32 2s+1s+3s circle 6H round and back. 213

(MINICRIB, Dance Crib compiled by Charles Upton, Deeside Caledonian Society, and his successors)

Reel of the Royal Scots

Roy Goldring SCD Leaflets

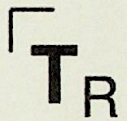
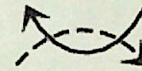
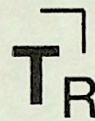
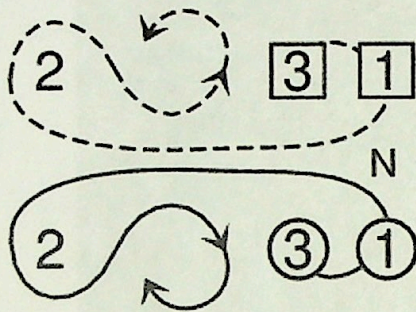
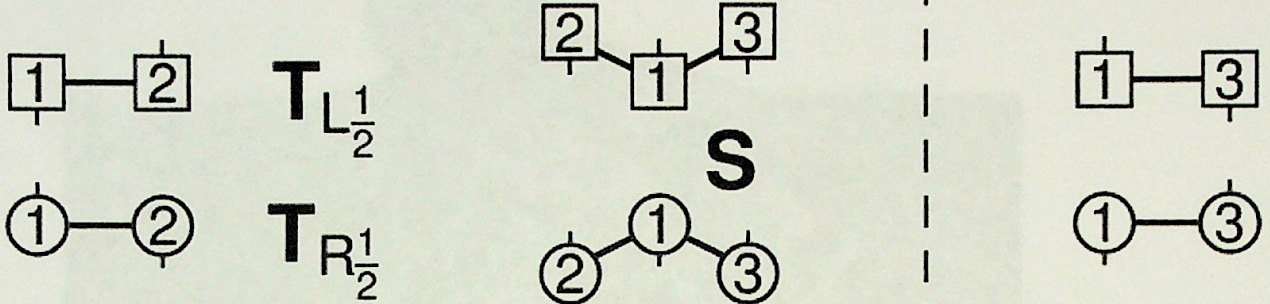
Reel 8 x 32 bars 3 Couple Repeat 4 Couple Set Longwise Set

1-2 1L2L turn by the left halfway WHILE 1M2M turn by the right halfway, finishing in double triangles position;
3-4 2s1s3s balance on the sides;
5-6 1L3L turn by the right halfway WHILE 1M3M turn by the left halfway, finishing in double triangles position;
7-8 2s3s1s balance on the sides;
9-16 WHILE 3s cast to follow, 1s lead to the top, cast, lead down and cast up to 2nd place (3s finishing in own places);
17-20 1s turn first corners by the right and pass partner (right shoulder);
21-24 1s turn second corners by the right and pass partner (right shoulder) to finish in 2nd place on own sides;
25-32 2s1s3s 6 hands round and back.

(MAXICRIB, Scottish country dancing instructions compiled by Reuben Freemantle)

Keith Rose's Crib Diagrams

THE REEL OF THE ROYAL SCOTS



Roy Goldring, 1983, RSCDS Leaflet 7

Reel Of The Royal Scots - Full Size And Key To Symbols

Dance Instruction Videos

[Reel Of The Royal Scots - Scottish Country Dancing Instruction Video](#)

Dance Information

This dance, Reel Of The Royal Scots, was written for the 350th anniversary of the Royal Scots Regiment in 1983.

The Royal Scots (also known as "Pontius Pilate's Bodyguards") was formed in 1633 when King Charles I granted a Royal Warrant to Sir John Hepburn to raise a body of men to serve in France (Hepburn's Regiment).

Until 2006, when the regiment was merged with other Scottish infantry regiments, The Royal Scots was the oldest Infantry Regiment of the Line in the British Army. There is a Royal Scots Museum in Edinburgh Castle.

[Reel Of The Royal Scots - Information Video](#)



Royal Scots Fusiliers WW2 War Memorial

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Text from this original [Royal Scots](#) article on Wikipedia.

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(<http://creativecommons.org/licenses/by-sa/3.0>)], via Wikimedia Commons.

ST BERNARD'S WALTZ

16 bar Waltz for couples moving around the room
Couples are facing each other in ballroom hold
with Man's back to the center of the room

Bars

- 1- 4** Moving in LOD (to Man's left and Woman's right), do 3 step-togethers, then gently lift heels and lower them again ("up-down").
- 5 - 8** Moving in Reverse LOD (to Man's right and Woman's left), do 2 step-togethers; then Man steps back LF, RF as Woman steps forward RF, LF (both moving towards the center of the room).
- 9 - 12** Man steps forward LF, RF as Woman steps backward RF, LF (moving away from the center of the room), then Man lifts joined Hs over Woman's head and she turns under them once to the R with 2 waltz steps to finish facing partner in ballroom hold.
- 12 - 16** Dance 4 turning waltz steps in LOD to finish facing each other with Man's back to the center of the room, ready to repeat the dance.

Notes by Robert McOwen

THE SAINT JOHN RIVER

Dance devised by Prudence Edwards, 1966

32 bar Strathspey for 4 couples in a 4 couple set.

Recorded music: *The Saint John River*, Stan Hamilton and his Flying Scotsmen, Volume 5, SMT 70-2

Bars

- 1- 8 1st woman casts off one place, crosses and casts behind 3rd man, crosses and casts behind 4th woman and crosses to finish below 4th man on opposite side of the dance; 1st man follows his partner to finish below 4th woman on opposite side of the dance.
- 9-16 1st couple, with nearer hands joined, dances up under the arch formed by 4th couple, turns one and a half times with two hands, then dances up under the arch formed by 2nd couple, finishing in first place on own sides of the dance. 4th couple holds the arch on bars 9 - 10 only and 2nd couple makes the arch on bars 15 - 16.
- 17-24 1st couple leads down the middle and up, followed by 2nd, 3rd and 4th couples: 2nd couple dances up for two bars, leads down for two bars, up for two bars and dances down to place for two bars; 3rd couple dances up for three bars, leads down for one bar, up for one bar and dances down to place for three bars; 4th couple dances up for four bars to meet at the top of the set but does not join hands, then casts out and dances down to place for four bars.
- 25-38 All four couples dance back-to-back.
- 29-32 1st couple wends its way down own sides of the dance, changing place with 2nd couple with right hands, 3rd couple with left hands and 4th couple with right hands to finish in fourth place, 1st man and 4th woman making polite turns.

Repeat with new top couple.

EXPLANATION OF THE FIGURES

The Chase (bars 1 - 8) describes the meandering course of the River.

The Bridges and Pools (bars 9 - 16) is explained by its title.

The Reversing Falls (bars 17 - 24) 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.

The River Meets the Sea (bars 25 - 32) is described in the wave-like back-to-back movement of all four couples, and the 1st couple wending its way down to fourth place describes the River disappearing into the sea.

1/2 Scottish country

step

Glasgow Highlander 19th century

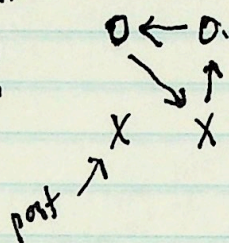
Strathespray setting step = traveling step to side

Step hop x 2 behind side front hop

highland side ^{hop} behind ^{hop} side on front + travel side step
Schottish (sp)

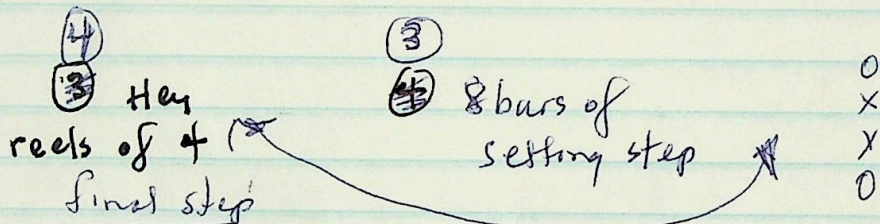
"Becket formation"
(not what called in Scottish)

①
sts & 1fts



②
 O → women abandon
 X X 2nd man. → move forward
 O → extra man
 takes over
 when active
 man
 pulls back

down the hall



BEFORE

How to rotate

shoulder
 last places on reel
 2nd woman up man follows
 1st woman down man follows.

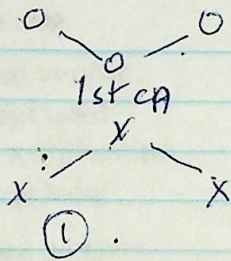
at bottom woman moves up man follows

Second up line →
 ← First up line

Reel time

Sattaire sp blue field with white

Double Δ St. Andrews Cross

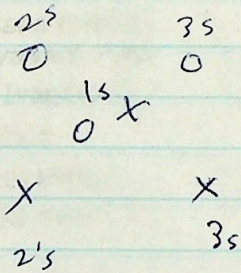


1st turn 2nd 2 bars

Turns man rt woman lt
around join hands to form Double Δ

② Set for 2 bars

Cast up to stop front
1st cpl to front
3's follow



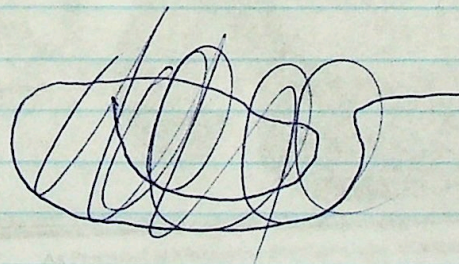
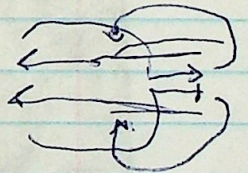
turn rt
Cross rt 1st & 1st corner
turn rt
Cross rt to home

all
rts

1's starts at bottom

circle for 8 bars

8 bars



Reel of the Royal Scots

Colony

③ Turn 3's into center 2 bars

④ set for 2 bars 2 bars

1's start at bottom at top cast to middle join partner to cast down
1's lead down middle to bottom
3's follow then to middle cast up to face 2nd corner

Ladarke (Emil Cossetto)

I. Ladarke ido v selo

Mi nosimo zelen venčec,
Daj nam lado lepi lado!
Zelen venčec z šipkovine,
Daj nam lado lepi lado!

Jaboke tri zlatne na njem,
Prvo dajmo v polje naše,
Daj nam lado lepi lado!

Da nam žito gore hodi,
Sako zrno da se z množi,
Pet vaganov žita dalo,
Daj nam lado lepi lado!

Da nam selo bo veselo,
Sakoj hiži nevestica,
Sakom momku devojčica,
Daj nam lado lepi lado!

II. Pred starim majkama

Dobro jutro stare majke
vašem domu vašem rodu
//(Došle so vam Ivančice),
Ivančice devojčice
(dajte) dajte stare majke,
probudite kčerke svoje. //

Da doneso ladne vode
iza gore Ivanove
//(Da češja jo žute kose)
Ivi kose do pojasa
(dajte) dajte stare majke
mi moramo dalje iti. //

Donesite stare majke
kaj ste snočka obečale
//(Kruha sira i pogačo)
I pogačo bazlamačo
(dajte) dajte stare majke
kaj nemate to ne dajte. //

IV. Ivanjska igra pred starim majkama

Jel' vam se hoće Lado kaj nas bude više,
nam se hoće lado, nam se hoće kaj nas bude više.

Jel' vam se hoće Lado mladega junaka,
nam se hoće lado, nam se hoće mladega junaka.

Jel' vam se hoće junak ze lepim imenom,
nam se hoće junak, nam se hoće ze lepim imenom.

Zberite si junaka ze lepim imenom,
zberi moga lado, zberi moga ze lepim imenom.

Gledajte **ga** kak vam tanca kak vam tanca **lepi Ivo ...**

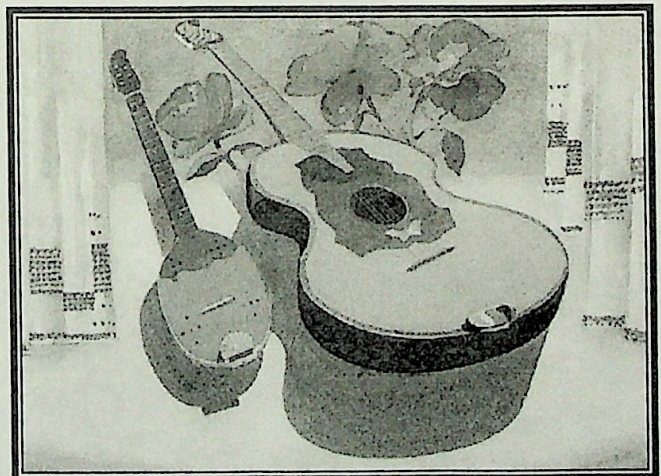
Jel' vam se hoće Lado kaj nas bude više,
nam se hoće lado, nam se hoće kaj nas bude više.

Jel' vam se hoće Lado i mladu devojku,
nam se hoće lado, nam se hoće i mladu devojku.

Jel' vam se hoće mlada ze lepim imenom,
nam se hoće mlada, nam se hoće ze lepim imenom.

Zberite si devojku ze lepim imenom,
zberi moju lado, zberi moju ze lepim imenom.

Gledajte **ju** kak vam tanca kak vam tanca **lepa Jana ...**



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