

FDS 76 II

SECOND ANNUAL

FOLK DANCE SYMPOSIUM

TOM BOZIGIAN —	ARMENIAN
JOHN PAPPAS —	GREEK
YA'AKOV EDEN —	ISRAELI
MIHAI DAVID —	ROMANIAN

ERRATA

The following dances are included in this errata and the titles should be added to the index:

MIHAI DAVID

HORA DIN CAVAL

SIRBA DIM CIMPOI

BRIUL CA LA FRUMOASA

JIANCA

DAMA

DANS ÇIOBANESC

PAGE

#3

AGHCHEEKNEROO PAR

Fig. 1: change meas. 2(4-6) to read :step R beside left , heel raised (cts. 4-5) step forward on L (ct. 6)

also change Mes. 3-4 to read: Repeat mes. 1-2 (same footwork)

7

HEY VALA

Meas. 4: Change ct. 8 to read- hop back on L as R kicks forward along the floor with heel touching the floor and arms raise to the original shoulder height pos.

Change(ct. and) to read:repeat ct. 8 with opp. footwork but the heel doesn't touch the floor

Meas. 5: Add to beginning of dance-(moving R-LOD); ct. 10 should read-returning from plie step R to R as L toe pivots out, heel still on floor , and arms bend to R

Meas.8:add after the word clap- torso bends slightly forward

Meas. 9: add after the word clap-torso bends slightly forward

13

SEPO

Meas.1: replace the word across with- in front of R in LOD

Meas. 10:insert after the words R to R-(ct. 1) and add to end of ct. 2- L lifts behind

Meas. 10 of 6/8 rhythm: Delete the word forward from first sentence
Add to end of dance : Repeat dance to end

47

Add this description fo the debka step:

2ct. step description of the Debka step for the R, the L would be opposite footwork:

Ct. 1- Place the heel of the R very deliberately on the floor, body very upright, leaning slightly backwards

Ct. 2- ~~Leap~~ onto the ball of the R foot and as the ball touches the floor , the weight shifts to the rest of the foot; on landing, you keep going by bending the knees while the L leg prepares by bending backward

Successive debka steps give a springiness.

49

Replace the entire set of directions with new set in back of errata. Dance notes by Vicki Maheu and Sherry Cochran.

50

Add to the Formation-(in small of back when facing LOD, at side when facing front)

Add before part A: Introduction:flute, 3 meas. (12 cts.)

Meas. 2 : add to end- to face LOD

Part B Meas. 1 ct. 4: add to end- to face center

Part C. Meas. 1.cts 1-4:add to the end-feet together, landing on L on 4th jump

ERRATA (cont.)

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Part C. Meas. 3-4: add to end-pivoting to face center on ct. 3
Part D. Mes. 1. Ct. 1: add to end-head turning sharply to the right on the first count on the meas. for the first four meas. and to the left for the second four. meas., repeating for the remaining two meas. Also jerking right shoulder sharply forward with each stamp

Part E. Meas. 1. ct. 1: add to beginning of the step-bending over Mes. 1 ct. 4: add to the end-while turning 1/4 turn to the left to face the center

Part F. Meas. 1 Ct. 1-2: add after the word stamp-towards the center. Add to the end-bending over.

Meas. 3-4: add after the word stamps- towards the center. Add to the end -straightening up.

Delete following sentence and replace with-Repeat meas. , Part F. Meas. 3. Ct. 3.-- Add to the end- Meas. 1-3 constitute a scissors back to place with weight on back foot on each jump.

52

Change spelling of title to "Debka Oud"

Insert under Description- Introduction, Drum solo

Part B- add to the end - facing center throughout step

Part C - add to the end- may use hand or shoulder hold

Part C. Mes. 3. Cts. 1-2: insert after the word forward- don't take the weight

57

LIKRAH KALAH

Meas. 2 , cts. 1-4: hold on ct. 4

Add to the end of Part A; on meas. 16 , lady takes a L,R,L

Part B. Meas. 5-6: Add to the beginning: Move into a couple form by M stepping into the inner circle

Meas. 9-16: add to the end-ending up facing with M back to center of circle

Part C. Meas. 1-4. Insert at beginning: M place R arm on W's R arm (cross arm hold). Add after 1 1/4- CW.

Part C. Meas. 5. Cts. 1-2: add to end -(action releases arms)

Meas. 7. Cts. 1-4: should read- Leap with R back (ct. 1), close L to R (ct. 2), while bending and snapping fingers (ct. 3) hold (ct. 4)

NOTE: to repeat, join left hands and slide right, girl making 1/4 turn CCW to face LOD

59

MECHOL HASHABAT

Mes. 1 . ct. 1-2. Part B. : Add to the end-at shoulder height (ct. 2)

Meas. 3. ct. 1: Replace word back with the word side

Meas. 3. ct. 2: Replace the word forward with the word side

Meas. 4. Cts. 1-2: Replace the word hips with the phrase 1/2 way around

Meas. 7. Cts. 1-2: add to the end-bending knees on ct. 1.

Add to the end of dance NOTE: In this music there is a musical interlude, so take the 1st part 2 extra times, a total of 6 times.

62

SISU BTL YERUSHALAYIM

Part. B. Meas. 3 . Cts. 1-2: Replace the word close with the word step

Part C. Meas. 3-4: add to the end-while the arms describe a circle (from joined at shoulder height and together they move up and away from each other, around and down towards hips, around and together around waist level. The up movement comes on the first Yemenite and the down movement comes on the second.

ERRATA (cont.)

Page

63 Meas. 7-8:add to end: rejoining in semiclosed position

64

YEDID MEFESH

Chorus.Meas. 1 . Cts. 1-3: add to end-arms raising forward slightly
Meas. 3 . Cts. 7-9:add to end-raising arms before releasing them
Part C;Meas.3Ct. 7;add to end-arms reaching upward(forward)
Add to end of dance:NOTE: other recordings may have interludes.
If so, you will have to adjust the number of times each step is
done.

SIRBA DIN CIMPOI

Rumania

Source:a line dance from Oltenia, learned by Mihai David while a member of the
Romanian State Folk Ensemble, 1965-68.

Music: 2/4 Gypsy Camp Vol I

Formation: Line, Shoulder hold

Meas. Description

16 meas. Introduction(omit first step at beginning of dance)

FIGURE 2-Face center. Start here at beginning.

- 1 Step R(ct.1)swing L(ct. &)step L(Ct.2) Swing R(ct. &)
- 2 Repeat Meas. 1 (cts. 1, 2)Stamp R(ct. &)
- 3 Step R(ct.1)swingL(ct. &)step L(ct.2) Stamp R(ct.&)
- 4 Leap onto R,bringing L CCW (or out) (Ct.1),Leap onto L in place(ct.2)
stampR (ct. &)
- 5-8 Repeat meas. 1-4

FIGURE 1

- 1 Step R(ct.1) swing L(ct.&)step L(ct.2)swing R(ct.&)
- 2 Step R(ct. 1),step L behind R(ct.&)(step R (ct.2), Step Lbehind R (Ct. &)
- 3-16 Repeat Fig. 1 seven times (do step eight times in all)

Dance notes by Vicki Maheu and Sherry Cochran

HORA DIN CAVAL

Romania

SOURCE: Hora din Caval, an open circle dance from Oltenia, Romania, was originally learned by Alexandru David from the Ensemble Perinita.

MUSIC: 4/4 Gypsy Camp EP

FORMATION: Open circle, arms in W hold or swinging back and forth.

Measure Description

Introduction meas 1-8.

- FIGURE 1: face center
- 1 Arms W hold, step R to R (ct 1), hop (ct &), step L to L (ct 2), hop (ct &), cutting free foot in front on hops, step R to R (ct 3), arms swing back, cross L in front of R (ct &), step R in place (ct 4) keep arms swinging.
- 2 Step L to L (ct 1), cross R in front of L (ct &), step L in place (ct 2), step R to R (ct 3), cross L in front of R (ct &), step R in place (ct 4).
- 3-4 Reverse meas. 1-2, fig. 1.
- 5-8 Repeat meas. 1-4, fig. 1.

- FIGURE 2:
- 1 Arms remain swinging repeat step R to R (ct 1), cross L in front (ct &), step R in place (ct 2), reverse cts 1 & 2 (cts 3 & 4).
- 2 Repeat cts 1 & 2 of meas. 1, fig. 2, step L to L (ct &), step R in place (ct 3), cross L in front (ct &), step R in place (ct 4), step L in place (ct &).
- 3 Walk into center R, L (cts 1,2), stamp R twice taking weight on second stamp (cts 3,4). Arms come back up for stamps.
- 4 Arms swing back down step L behind R (ct 1), hop (ct &), step L (ct 2), hop (ct &), step L, R, L (cts 3 & 4), bring arms up to "W".
- 5 Repeat meas. 1-4, fig. 2.

- FIGURE 3: travel LOD, RLOD
- 1 Swinging arms back, travel LOD, step R (ct 1) hop (ct &), step L (ct 2), hop (ct &), hop on L 2 times (cts 3,4), arms up to W hold.
- 2 Arms swing back, cross R behind L (ct 1), step L to L (ct &), step R in place (ct 2), cross L in front (ct &), step R in place (ct 3), step L to L (ct &), step R in place (ct 4).
- 3-4 Reverse 1-2, fig. 3.
- 5-8 Repeat meas.1-4, fig. 3.
Repeat Whole Dance.

Dance notes by Maria Reisch

Presented by Mihai David -1976

BRIUL CU LA FRUMOASA

RUMANIA

SOURCE: Briul Ca La Frumoasa, an open circle dance from Multenia was originally learned by Alexandru David from Ensemble Perinita.

MUSIC: 2/4 Gypsy Camp EP

FORMATION: Open circle, hands held down, leader at the left.

Measure Description

Introduction 4 measures.

FIGURE 1: Face center
1 Step L (ct 1), close R (ct 2).
2-3 Repeat meas. 1 twice
4 Hold (ct 1), small leap L to L (ct &), leap R to L across L (ct 2).
5-28 Repeat meas. 1-4 six times.

FIGURE 2:
1 Step L to L (ct 1), step R behind L (ct &), step L to L (ct 2), step R behind L (ct &).
2 Hold (ct 1), small leap L to L (ct &), leap R across and in front of L (ct 2).
3-18 Repeat meas. 1-2 eight times.

FIGURE 3
1 Step R (ct 1), step L (ct 2), stamp L, no weight (ct &).
2 Repeat meas. 1, opp. ftwork.
3 Repeat meas. 1.
4 Leap L (ct 1), leap R (ct 2).
5-16 Repeat meas. 1 four times.

FIGURE 4
1-3 Repeat meas. 1, fig. 3 three more times
4 Step L (ct 1), step R (ct &), stamp L, no weight (ct 2).
5 Jump astride (both feet) (ct 1) click feet together (ct &), jump astride (ct 2) click feet together (ct &)
6 Repeat meas. 5 (ct 1, &), land with feet together (ct 2), hold (ct and).
7 Step R (ct 1), step L (ct &), step R (ct 2), stamp L (ct &)
8 Chug back on both feet (ct 1), chug fwd on both ft (ct 2).
9-16 Repeat meas. 1-8. On meas. 8, ct 2 chup fwd on L bringing R leg through to front in preparation for next step.

BRIUL CA LA FRUMOASA (continued)

FIGURE 5

- 1 Hop on L lifting R (ct 1), step R (ct &), run L (ct 2), run R (ct &).
- 2 Run L (ct 1), run R (ct &), run L (ct 2), hold (ct &).
- 3 Hop on L lifting R (ct 1), step R (ct &), step L (ct 2), hold (ct &).
- 4 Repeat meas. 3.

- 5 Hop on L lifting R (ct 1), change to R (&), hold (ct 2), kick L sharply fwd while chugging fwd on R (ct &).
- 6 Hold (ct 1), kick L sharply fwd while chugging fwd on R (ct &), change weight by leaping sharply onto L slightly fwd with R lifted in front (ct2). Hold (ct &).
- 7 Hop on L (ct 1), step back on R (ct &), hold (ct 2), step back on L (ct &).
- 8 Hold (ct 1), step back on R (ct &), step L in place taking weight (ct 2), hold (ct &).
- 9-16 Repeat meas. 1-8.
- 1-48 Repeat figs. 3,4,5.
On last meas., fig. 5, meas. 8 do slight leap in place on R (ct &), and slap L fwd to finish (ct 2).

Dance notes by Sherry Cochran and Vicki Maheu

Presented by Mihai David

DAMA
ROMANIAN

SOURCE: Dama, an open circle dance from the area of Gorj in Oltenia, Romania, was originally learned by Alexandru David from the Ensemble Perinita.

MUSIC: 4/4 Gypsy Camp EP

FORMATION: Open circle, arms stay in W hold.

Meas Description

No Introduction

FIGURE 1: Small circle CCW, CW
1 Walk R to R (ct 1), cross L in front (ct 2), R fwd (ct 3),
 L fwd (ct 4).
2 Cross R in front (ct 1), L back (ct 2), R back (ct 3), stamp
 L, no weight (ct 4).
3-4 Reverse meas. 1-2, fig. 1.
5-8 Repeat meas 1-4, fig. 1.

FIGURE 2: Travel LOD, RLOD, raise knees slightly on triplets.
1 Travel LOD, R, close, L, R (cts 1, 2), L close R, L (cts 3,4).
2 Face center, slight body lean to R side, step R to R (ct 1),
 cross L behind (ct 2), body up R,L,R in place turning to face
 RLOD (cts 3,4).
3-4 Reverse meas. 1-2, fig. 2.
5-8 Repeat meas. 1-4, fig. 2.

FIGURE 3: High knee lifts
1 Repeat meas. 1, fig. 2.
2 Repeat (cts 1,2) of meas 1, fig. 3. Leap L, R lifting knees
 high (cts 3,4) turning to face RLOD.
3-4 Reverse meas. 1-2, fig. 3.
5-8 Repeat meas. 1-4, fig. 3.

REPEAT WHOLE DANCE TWICE MORE

Dance notes by Maria Reisch

Presented by Mihai David

JIANCA
ROMANIA

SOURCE: Jianca, a line dance from Oltenia, Romania, was originally learned by Alexandru David from the Ensemble Perinita.

MUSIC: 4/4 Gypsy Camp EP

FORMATION: LOW handhold, arms swing throughout entire dance, swinging back on ct 1.

MEANING: "The Lady from Jiu"

<u>Measure</u>	<u>Description</u>
1-2	Introduction
	<u>FIGURE 1:</u> Travel LOD, face slightly LOD
1	Step R (ct 1), hop (ct &), step L (ct 2), hop (ct &), step R, close L to R, step R close L to R (cts 3&4&).
2-4	Repeat meas. 1, fig. 1. Do not take weight on last close.
	<u>FIGURE 2:</u> Face center
1	Step L crossing in front of R (ct 1), hop (ct &), step R to R (ct 2), hop (ct &), step L crossing diagonally behind R (ct 3), close R to L (ct &), step L fwd (ct 4).
2	Reverse meas. 1, fig. 2.
3-4	Repeat meas. 1-2, fig. 2.
	<u>FIGURE 3:</u> face center
1	Step L back (ct 1), hop (ct &), step R back (ct 2), hop (ct &), step L, R in place (ct 3&), step fwd L (ct 4).
2	Leap R to R (ct 1), step L in front of R (ct 2), step R behind (ct &), step L to L (ct 3), step R behind in place (ct &), step L in front (ct 4).

REPEAT WHOLE DANCE

Dance noted by Maria Reisch

Presented by Mihai David

DANS CIOBANESC

ROMANIA

SOURCE: Dans Ciobanesc, a line dance from the Muntania region of Romania, was learned by Alexandru David while dancing with the Romanian professional ensemble Perinita.

MUSIC: 4/4 Gypsy Camp, Vol. II

FORMATION: broken circle, shoulder hold.

MEASURE DESCRIPTION

Intro. 8 cts.
Note: intro. replaces the first figure first time through.

FIGURE 1: entrance --facing and moving LOD
1 Step R fwd (ct 1), hop on R (ct 2), step L fwd (ct 3),
hop on L (ct 4),
2-4 Repeat meas. 1, three times more (total of 4x).

FIGURE 2: facing center, done in place
1 Hop on L, simultaneously stepping R behind L (ct 1),
repeat ct 1 with opp. ftwork (ct 2), leap R in place,
kicking L diag. fwd R, in front of R foot (ct 3), hop
on R, simultaneously kicking L diag. fwd L (ct 4).
2 Repeat meas 1, fig. 2, with opp. ftwork.
3-4 Repeat meas. 1 and 2, fig. 2.
5-8 Repeat meas. 1-4, fig 2.

FIGURE 3: facing center, moving fwd and bkwd.
1 Step R to T side (ct 1), step L behind R (ct &), step
R to R side (ct 2), stamp L beside R, no weight (ct &),
repeat cts 1&2& with opp. ftwork (cts 3&4&).
2 Repeat cts 1&2& of meas. 1, fig. 3 (cts 1&2&), step L
fwd (ct 3), stamp R beside L, no weight (ct &), stamp
R fwd, taking weight, lifting L knee fwd (ct 4) hold
(ct &).
3 Jump on both feet, turning to face diag. L (ct 1), click
feet together in air, legs straight, feet directly under
body (ct &), land on L, turning to face diag. R,
bringing R foot behind L knee, R knee turned out (ct 2)
step ball of R behind L, R knee turned out (ct &),
repeat cts 1&2& with opp. ftwork and direction (cts 3&4&).
4 Repeat cts 1&2&, meas. 3, fig. 3 (cts 1&2&), step L in
place, taking weight (ct 3), hold (ct &), stamp R in
place, taking weight (ct 4), hold (ct &).

Repeat entire fig. three more times (4x total).

DANS CIOBANESC (continued)

FIGURE 4

- 1 Facing and moving LOD: step fwd R (ct 1), stamp L fwd, taking weight (ct &), step R fwd (ct 2), stamp L fwd, taking weight (ct &),
Facing center: step fwd (ct 3), hold (ct &), leap R to L in front of L, kicking L behind R, L knee bent (ct 4), hold (ct &).
- 2 Facing center: step L diag. fwd L (ct 1), stamp R crossing in front of L, taking weight (ct &), repeat cts 1& (cts 2&), turning to face LOD, step R fwd (LOD) (ct 3), hold (ct &) leap L fwd, crossing in front of R, kicking R behind L, R knee bent (ct 4), hold (ct &).

Repeat entire figure three more times (4x total).

Presented by Mihai David

Dance notes by Paul Sheldon

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TOM BOZIGIAN

Born in Los Angeles, California of Armenian parents, his father having immigrated from Alexandropol (Leninakan) Armenia SSR, Tom grew up in Fresno, California in the Armenian community studying and experiencing Armenian music, language and dances.

Schooled at Fresno State University, he holds a Master's Degree in education and has taught Russian at Fresno City College and in the Pasadena School System. An all-conference football player in high school, he achieved his highest sports honors in 1967 when his Fresno Volleyball Club won the National Championships in Detroit, Michigan where he was selected "Most Valuable Player" and received the "All American" award.

Tom has just recently returned from his second trip to Soviet Armenia where this past May he graduated from the Sayat Nova Choreographic School of Erevan. Upon graduation he travelled with the Ethnographic Institute of the University of Erevan into the interior of Armenia researching, recording, and filming the dances and music of many target regions and their villages.

THE YEREVAN SAYAT NOVA CHOREOGRAPHIC SCHOOL folk dance program is a 4 year study course leading to a diploma in dance choreography and the certificate "Professional Dancer of the Soviet Union". Students study, besides Armenian folk dance, classical ballet plus character and international dance forms. Various types of examinations are given periodically during the 4 year period, and the final examination is made up of a large concert at the Philharmonic in Yerevan, capital of Soviet Armenia. There are 3 state dance ensembles (one is both song and dance.) Two are located in Yerevan, and the 3rd in Kirovakan, in Northern Armenia. Many factories throughout the republic sponsor dance organizations many of the groups of which are quite good. Folk dance throughout the regions is still very much a part of the village environment. Most of the new in-coming dancers of the state ensembles are selected and auditioned from the list of graduating students of the Sayat Nova Choreographic School. However, some exceptionally talented factory and even village products have made the grade. The dances from within the syllabus were selected from the 3 main sources: state ensembles, factories, and village groups.

ARMENIA FOLK DANCE is divided into 2 forms: Eastern or "Kavkaz" Armenian and Western or "Anatolyan" Armenian. And going further, Eastern Armenia is subdivided into 3 regions: LENINAKAN, KARABAKH-ZANGEZOR, LORI, and Western Armenia into 4: SASSOON-TARON, SHATAKH, VASPOORAKAN, and KAREEN. See enclosed map.

ARMENIA AND THE ARMENIANS

The Armenians are the descendants of a branch of the Indo-Europeans, represented by the ancient Greek historians Herodotus and Eudoxus of Rhodes as being related to the Phrygians, who entered Asia Minor from Thrace. The peoples of the ancient kingdom, mainly Urartians, were destroyed in 585 B.C. under the blows of the Scythian, Assyrian and Median armies. Armenians took advantage of the opportunity and established themselves in the inner regions of the Armenian plateau and founded their new state. Known to the Persians as Armina and to the Greeks as Armenioi, the people call themselves Hay and their country Hayastan, and they look back to a folk hero, Hayk.

The Armenian language is Indo-European, but the phonetics and grammar have some features in common with the Caucasian languages. The Armenians are traditionally Monophysite Christians and belong to the Armenian Apostolic (Orthodox) Church.

Occupying a landlocked area just south of the great mountain range of the Caucasus, between the Caspian and Black Seas, and fronting on the northwestern extremity of Asia, the Armenian Soviet Socialist Republic, popularly known as Armenia, is the smallest of the 15 republics making up the Soviet Union. By the early 1970's it was the home of some 2,500,000 people. Its area--11,500 square miles--is no more than 0.13 percent of the entire national territory. To the north and east, Armenia is bounded by the Georgian and Azerbaijan Soviet Socialist Republics, while its neighbours to the west and southeast are respectively, Turkey and Iran.

Modern Armenia is part of ancient Armenia, one of the world's oldest centres of civilization, whose peoples have long inhabited the highlands of the area.

Armenia is a mountainous country, characterized by a rich variety of scenery. Its average altitude is 5,900 feet above sea level. There are no lowlands; half the territory lies at altitudes of 3,300 to 6,600 feet; a mere 10 percent lies below the 3,300 foot mark.

Armenia's climate, because of its deep inland position in the northern part of the subtropical zone, enclosed by lofty ranges, is dry and continental. Average temperature range: 10° F - 77° F; extremes: -22° F, 108° F.

Armenians constitute nearly 90 percent of the republic's population. The other 10 percent consist mainly of Russian, Turkish, and Kurdish minorities. They consolidated as a nation in the second half of the 1st millennium BC.

Once a backward Russian colonial province, Armenia has been transformed, in a historically short period, into an industrial country with an advanced agriculture.

At the end of the XV century the invasion of Armenia by the Ottoman Turks began. For the next two and a half centuries wars between the Persians and the Ottomans all but crippled the Armenian people. In the latter part of the XVI century the Armenians were for the most part under the domination of Turkey. The following decades proved to be extremely tragic for the Armenian people. Over two million Armenians were killed by the Turks in an attempt to destroy the Armenian nation.

After many centuries of slavery, on the 28th of May, 1918, Armenia was declared an independent republic, thanks to the heroism of the Armenians. During the Treaty of Sevres (August, 1920) it was decided that President Wilson would draw the boundaries for the free and independent Armenian state. Unfortunately the realization of this decision did not come to pass. In a severely weakened condition after the genocide, without a mandate from the great powers, and being attacked by the Turks, the Independent Republic of Armenia was forced to go over to the Soviets.

Under Soviet influence Armenia was proclaimed a Soviet Socialist Republic on December 2, 1920, as it remains today.

AGHCHEEKNEROO PAR
Armenia

This dance was learned by Tom Bozigian at the SAYAT NOVA STATE CHOREOGRAPHIC SCHOOL in Yerevan. Director TERESA GREKORYAN, MERITED ARTIST, SOVIET UNION; NORIG KHACHATURYAN, BALLET MAESTRO. The music was written recently by composer, director KHACHATUR AVETISYAN, now director of the Armenian State Song and Dance Ensemble. This dance was presented by Tom Bozigian to the 3rd level class of the SAYAT NOVA CHOREOGRAPHIC SCHOOL, which presented the dance at the final school recital in May of 1974 at the Yerevan Philharmonic.

RECORD: Music for Dances GT 2001-A, band 3

FORMATION: Women in closed circle.

6/4

PATTERN

Meas INTRODUCTION - 2 meas

FIG I

- R arm extended above head, hand in "Y" pos, L hand very slightly in back of R waist of neighbor, body facing diag LOD.
- 1 R to R (cts 1,2,3) L over R (cts 4,5,6)
 - 2 R to R in plie (ct 1-2) straight back on L, L heel raised (on ball of foot) (cts 3) step R beside L, heel raised (cts 4-6)
 - 3-4 Repeat meas 1-2 with opp ftwk, except on meas 2, ct 6 step R to R, heel raised.

FIG II

- slow buzz 2x*
- 1 Step L across R in plie as eyes follow hand (cts 1-2) R to R, heel raised (ct 3) repeat cts 1-2 (cts 4-5). Repeat ct 3 (ct 6)
 - NOTE: R hand makes 2 inward circles in "Y" pos.
 - 2 Repeat cts 1-5, pivot on L to face RLOD, R arm ends twd RLOD (ct 6)

FIG III

- 1 Backing in LOD, take 5 small steps on 1/2 toe beginning with R (cts 1-5) step on whole L ft (ct 6).
- 2 Rock bwd on R (cts 1-3) rock fwd on L (cts 4-6)

FIG IV

- 4x* *1 1/2* *3 4 5* *5* *Q.Q.S.*
- Moving to outside of circle to make one small individual CCW circle, step R fwd, as hands are lowered to R, shlder ht (ct 1) hold (ct 2) continue in circle, step L as arms move to L (ct 3) step R as arms move to R (ct 4) plie on L in place as hands in "Y" pos, do inward turn (ct 5) hold (ct 6) Do FIG IV--4 times in all, ending to face ctr. of circle.

4 x

FIG V BOOM

center front

at 6 boom, at 1 BOOM

- 1 Step bwd on R to face LOD as L arm is raised along body straight overhead, palm in, hand in "Y" pos, and at the same time, R arm moves straight down in back. Head facing twd ctr of circle (cts 1-2) step L,R,L turning 1/2 turn in place CCW, L palm ends facing out (cts 3-5) plie R in place, as R arm raises to chest ht, palm in and L hand is lowered to waist ht, palm out (ct 6) boom
- 2 Repeat cts 1-6 with opp ftwk and direction and arm movement.
- 3-4 Repeat meas 1-2, but on 6th ct of meas 4, arms return to pos as in beginning of dance, and L steps across R on ct 6 with no plie, body facing LOD. Repeat FIG I thru V, one more time.

TRANSITION VI

- 1 Facing ctr with plie on L swing R over L & to fl as arms open to side, then legs straightening heels up to execute 360 CCW turn, L ft ending in front of R ft & arms doing inward "Y" turn to end R across L chest level.
- 2 Deep plie, R knee to floor, L ft in front, hands to L in "Y" pos, chest ht (cts 1-6) (R instep is on floor).

Spinning

FIG VII There is only arm action in FIG VII

Hands in "Y" pos throughout

- 1 Arms swing to R, as hands wave once (cts 1-3) arms swing to L as hands wave once (cts 4-6) (cts 1-3)
- 2 Arms swing to R and make 1 CCW circle in front of body-hands wave twice (cts 1-6)
- 3-4 Repeat meas 1-2 in opp direction
- 5 Arms do 3 revolutions around each other with an inward motion (from down to up) in front of chest (hands in "Y" pos & waving with each turn) ending R arm up, bent at elbow, L fingers touching R elbow (cts 1-6).
- 6 Repeat meas 5 with opp movements
- 7 Repeat meas 5
- 8 Repeat meas 6

Pulling yarn up

FIG VIII-Hands in "Y" pos throughout SSSQQ

Facing diag RLOD, rise to standing pos with wt on L, R behind, arms remain straight-- R arm raises above head level, wrist bends down, at same time L is lowered below waist level, wrist bends up (cts 1-3) repeat cts 1-3 with opp hand motions (cts 4-6) left hand up

Repeat cts 1-3 in one ct (ct 1) repeat cts 4-6 in 2 cts (cts 2-3)

Repeat FIG VIII, one more time

Slow Slow Slow

R. hand up

FIG IX

- 1 Step R to R on 1/2 toe as hands are raised up from L to R above head, hands in "Y" pos (cts 1-3) cross L over R in plie as arms move down and up to L in a CCW circular motion (windmill) (cts 4-6)
- 2-4 Repeat meas 1 three more times but R remaining up on last CCW arm circular motion & L extends to orig beg pos in FIG I. Repeat FIG I through FIG V one more time, except in FIG V, meas 4, L hand is placed on front neighbors' L waist, as R ft moves on floor in an arc to LOD and body turns to face LOD, R arm and head turning to outside of circle.

ASHTARAKEE

Armenian

- SOURCE:** Learned by Tom Bozigian first in the late 1960's from Jora Makarian, Dir. Armenian Folkloric Ensemble of Calif. for whom he danced and recently observed by Tom on his 2nd research trip in the region of Ashtarak, North of Yerevan - capital of Soviet Armenia. The dance has 2 parts, and although the 2nd part is a male dance, females were observed dancing it but with less aggressive movements.
- RECORD:** "Songs and Dances of the Armenian People", GT 3001 - LP, Side 1, Band 6.
- FORMATION:** First part: 2/4 - Line dance with leader at R, little fingers grasped at shoulder height. Second part: 6/8 - hands on neighbors' shoulders. Men and women in separate lines.

PATTERN

- Measure FIG I (Intro 2 meas) 2/4
- 1 Facing diag & moving R, do 2-step starting R (ct 1, and, 2).
- 2 Step L over R (ct 1); pivot on L to face ctr as R closes to L (ct 2).
- 3 Step L to ctr (ct 1); touch R (bent leg) over L as arms are lowered to side (ct 2); kick R frwd (ct and).
- 4 Step bk on R as hands raise to orig pos (ct 1); touch L slightly behind R (ct 2).
- 5 Step L to L with plie as body turns LOD while R lifts behind L and arms bend from elbow to L (ct 1); turning to face ctr step R in pl as L kicks frwd and arms go to orig pos (ct 2).
- 6 Turning to RLOD, step L to L (ct 1); touch R on fl across L (ct 2).
- FIG II 6/8 (4 meas drum intro)
- 1 Changing to shoulder hold and facing ctr, chug slightly ctr with plie on L as R executes reverse bicycle motion (out, up and down) to touch fl beside L (ct 1); chug bk on L as R kicks frwd (straight leg) (ct and); leap R beside L as L kicks frwd (straight leg) (ct 2). Note: This very old and popular folk step has 2 names: "Vot Nazark" or "Seella". It is especially popular in Leninakan region.
- 2 Repeat meas 1 with opp ftwrk (cts 1, and, 2).
- 3-4 Repeat meas 1 and 2.
- 5 Turning to face diag RLOD, step R over L as L pivots (cts 1, 2).

(Continued)

ASHTARAKEE (cont. - pg. 2)

Measure

- 6 Repeat meas 5 with opp ftwrk and dir (cts 1, 2).
- 7-8 Do 2 two-steps starting on R moving LOD.
- 1-6 FIG III--Repeat meas 1-6 of FIG I.
- 7 Moving LOD, kick R (straight leg) frwd above fl and leap to R as L kicks straight frwd above fl (ct 1); leap L across R as R heel lifts behind (ct 2).
- 8 Leap to full squat on both ft facing ctr (knees slightly apart) (ct 1); return from squat with leap on L as R begins kicking frwd to start "Seella" step once again (ct 2). Note: Women slight plie instead of full squat.

Notes by Tom Bozigian

Hey Vala

Armenian

- SOURCE:** Choreographed & taught by Tom Bozigian in Los Angeles, Calif. to the various Armenian youth organizations. The music is an old folk song sung by Armenians throughout the diaspora.
- RECORD:** "Songs & Dances of the Armenian People"; Side 1, Band 2.
- FORMATION:** Line dance with leader at R end and dancers holding little fingers at shoulder height.

2/4

PATTERN

Measure

Note: Dance can start at beg of any meas.

- 1 Fig I - Facing diag & moving LOD, step R to R (ct 1); step L across R (ct 2).
- 2 Step R to R to face ctr (ct 3); touch L toe (heel turned in) beside R (ct 4).
- 3 Step L slightly L (ct 5); touch R toe (heel turned in) beside L (ct 6). Note: Steps are bouncie & sharp causing arms to move slightly from elbow to side of each stepping foot.
- Do Fig I 3 times whenever done.
- 1 Fig II - Facing ctr touch R heel in front hopping slightly on L (ct 1); leap on R where heel touched as L lifts behind (ct 2).
- 2 Starting L, do 2-step (bouncie) moving ctr (cts 3,4).
- 3 Step frwd on R with plie as upper body & arms bend bk (ct 5); straightening body, step bk on L as arms begin to lower from elbow (ct 6).
- 4 Leap to both ft in pl (R bk) in plie as arms are lowered to side & beyond (ct 7); hop bk on L as R kicks frwd along fl and arms raise to orig shoulder height pos (ct 8); repeat ct 8 with opp ftwrk (ct and).
- 5 Moving R step L over R with plie as arms bend from elbow to L (ct 9); returning from plie step R to R as L toe pivots out and arms bend to R (ct 10).
- 6-7 Repeat meas 5 2 more times (cts 11-14).
- 8 Facing LOD, touch L heel ahead of R as hands clap at chest level (ct 15); step L beside R (ct 16).
- 9 Touch R heel ahead of L and again clap (ct 17); hold (ct 18).
Note: On meas 8 & 9, upper body bent slightly frwd.

PRESENTED BY TOM BOZIGIAN

KAROUN - Springtime
ARMENIAN

SOURCE: ARMENIAN YOUTH ORGANIZATIONS OF LOS ANGELES
MUSIC: "Songs & Dances of the Armenian People" GT 3001-LP, Sd 1, Band 1
FORMATION: OPEN, MIXED CIRCLE WITH LITTLE FINGER HOLD
AT SHOULDER HEIGHT.
RHYTHM: 2/4

MEAS.	PATTERN
1-2	<u>STEP # 1</u> - FACING SLIGHTLY & MOVING LOD, 2 TWO-STEPS TO R STARTING WITH R (ARMS BEND R FROM ELBOW ON 1 ST TWO-STEP AND L ON 2 ND) (CTS. 1-4).
3	STEP R TO R (CT. 1); RAISE L IN FRONT OF R (CT. 1).
4	STEP L IN PL. (CT. 1); RAISE R IN FRONT OF L (CT. 2).
5	RELEASING FINGER HOLD WALK 2 STEPS TO LOD (R-L) AS HANDS CLAP TWICE ON EA. CT. AT CHEST LEVEL (CTS. 1-2).
6	CROSS R OVER L TURNING TO FACE CTR. AND HOLDING FINGERS AGAIN (CT. 1); HOP BK. ON R AS L LIFTS BEHIND (CT. 2).
7	CONTINUING BKWRD., STEP ON L AS R TOE PIVOTS OUTWRD. AND ARMS BEND L (CT. 1); REPEAT CT. 1 WITH OPP. HAND-FTWRK. (CT. 2).
8	REPEAT MEAS. 7, CT. 1 (CT. 1); STAMP R BESIDE L (CT. 2).
1	<u>STEP # 2</u> - FACING SLIGHT & MOVING LOD, STEP ON R AS ARMS GO DOWN (CT. 1); HOP ON R AS L LIFTS BEHIND (CT. 2).
2	STEP L-R-L AS ARMS RAISE AGAIN (CTS: 3-AND-4).
3-4	REPEAT <u>STEP #2</u> MEAS. 1-2 (CTS. 1-4).
5-6	RELEASING FINGER HOLD, MAKE COMPLETE REVOLUTION TO R WITH R-L-R TOUCHING L TO R ON 4TH CT. AS HANDS CLAP (CTS. 1-4).
7-8	REPEAT <u>STEP #2</u> , MEAS. 5-6 WITH OPP. FTWRK. & DIRECTION (CT. 1-4).

NOTE: STEP #1 DONE TO CHORUS - "KAROUN KAROUN "
AND STEP #2 DONE TO VERSES.

// CHAR LEZOONEREE HAVADATS EEM YARU, ARTSOONKNEROV LUTSRETS SEV SEV ACHERU. //

// ES ASHKHARU SHAD POOCHPAN E HERANAM, OOOZOME EE HERANAL OO MORANAL. //

CHORUS: // GAROONU GAROONU GAROON E
SEEROONU SEEROONU SEEROON E
ETU KO SEV SEV ACHEROV
YAR JAN EENZ DOO AERROOM ES //

// ETU KO SEREETZ MOLORVADZ EM KOON CHOONEM, BOLOR GEESHER ARTSOON KNEROV DANCHOOM E. //

// YAR JAN EENZNEETS MEE HERANAR SEEROOM EM, ANTSNORTNERU GARDZOOM EM TE YAR GOOZEM. //

LOORKE
Armenian

SOURCE: Another dance brought by Armenian immigrants from ancient Western Armenia-this time from the town Kharpert near the region of Taron. The "Kharpertsee", as the Armenians from this town were called, would dance their famous "Halay" or "Kocharee" immediately following Loorke. Learned by Tom Bozigian in his youth during mid-50's from various Armenian immigrants at social gatherings in Fresno, Calif.

MUSIC: "Songs and Dances of the Armenian People" GT 3001-LP, Side 1, Band 5.

FORMATION: Line dance. At beginning hands are held down with little fingers interlocked. Leader is on R.

MUSIC 2/4

PATTERN

MEASURE

Dance begins on 5th meas. of music.

- 1 Hop *Hop STEP, STEP* on L ft. facing LOD, at same time place R heel fwd. (ct. 1), leap slightly ahead on R as L lifts sharply behind (ct. &), leap on L ahead of R as R lifts sharply behind (ct. 2).
- 2 Repeat meas. 1.
- 3 Leap to face ctr. on to both ft. with plie, L ahead of R (straddle pos.) (ct. 1), bounce twice on both ft. legs straight (cts. 2 &).
- 4 Repeat meas. 3.
- 5 Repeat meas. 3, ct. 1 (ct. 1), leap to L in place to face RLOD as R ft. lifts behind & arms raise to above head pos. (ct. 2).
- 6 Facing RLOD, touch R heel in front of L (ct. 1), still facing RLOD leap on R where heel touched as L lifts behind (ct. 2).
- 7 *YEMENTE LEFT* Begin to turn to LOD, leap to both ft. but L taking wt. (arms remain up) (ct. 1), leap R to R as L lifts sharply behind (ct. &), leap L across R as R lifts sharply behind & arms, remaining straight, are lowered to side (ct. 2).

Notes by Tom Bozigian

Kurds

During the centuries of domination by the Turks in Eastern Anatolya, there lived with the Armenians other ethnic minorities among whom were Greeks, Arabs, Assyrians, Kurds, etc. Much was shared by these small groups, and each borrowed from the other among the many social items: language vocabulary, folklore, music, dance, etc. One of these minorities, the nomadic Kurds lived or wandered throughout northern Iraq, western Iran and eastern Turkey. Many were killed by the Turks because of their desire for independence. However, in 1964 they were granted independence by Iraq, and their striving for added freedom continues. They are of the Islamic faith and close to the Iranian in race and language. One of the several dances of Kurdish origin done by Armenians throughout the world is the "Halay." ("Kocharee" in other regions.) In present day Soviet Armenia communities of Kurds are found in several districts and their villages north of Yerevan, Capital of Armenia.

OEE NAZE (Girl's Name)
Kurdish Armenian

Source: Learned by Tom Bozigian at the Institute of Ethnology of the University of Yerevan from Zhenya Khachuryan, Researcher, in June, 1975.

Record: GT Series

Formation: Mixed, open line with hand hold.

2/4-each meas. described in 2 cts. PATTERN

Meas Instrumental Intro: 10 meas.

- 1-2 Facing ctr. with hands joined at side, do 4 side steps to R starting on R (RLRL) as arms swing with each step bk., frwd., bk., frwd. (cts. 1-4).
- 3 Step R to R as arms swing bk. (ct. 5); step L behind R as hands are raised to shoulder height (ct. 6).
- 4 Step R to R (ct. 7); touch L beside R (ct. 8).
- 5 Turning to face R, dip on L as L arm is drawn to small of bk. & R arm extends to front neighbor's bk. (ct. 9); bounce twice on L (ct. 10, and).
- 6 Turning 1/4 to R, step frwd. on R as hands are released (ct. 11); step L-R in place turning R to face LOD as hands clap in front at chest level when stepping on L (cts. 12, and).
- 7 Step L to L as hands are again grasped swinging bk. (ct. 13); touch R beside L as arms are raised to shoulder height (ct. 14).
8. Step R across L as arms from elbows up bend to R (ct. 15); step L to L as arms bend to L (ct. 16).

NOTE: Dance is done 7 times in all.

SEPO
Armenian

SOURCE: Learned by Tom Bozigian at the various Armenian youth social gatherings in Los Angeles, Calif., during the mid-1960's. The dance has other variations taught by Tom in the early 1960's which he learned from Armenian immigrants from Sepastia, Ancient Western Armenia, which since 1920 has been occupied by Turkey.

RECORD: "Songs and Dances of the Armenian People" GT3001-LP, Side 1, Band 4.

FORMATION: Line dance with leader at R, little fingers grasped at shoulder level.

MUSIC: 2/4 changing to 6/8 PATTERN

2/4 RHYTHM

Measure -- Dance begins on 5th meas. Each meas. described in 2 cts.

- 1 Facing diag. LOD, touch L heel on fl. across R with slight plie (ct. 1); slight hop on R in pl. to face ctr. as L raises in front & across R (ct. 2).
- 2 Turning to face diag. L, step L to L (ct. 1); slight hop on L as R lifts behind (ct. 2).
- 3-4 Repeat meas. 1-2 with opp. ftwk. & dir. (cts. 1,2 - twice).
- 5-8 Repeat meas. 1-4 one more time (cts. 1,2 - four times).
- 9 Moving R, do 2-step starting with L as hands come down to side (cts. 1, and, 2).
- 10 Step R to R as hands are raised to orig. pos. (ct. 2).

6/8 RHYTHM

- 1 Releasing little finger hold, touch L ft. on fl. across R with plie as hands clap at waist level (ct. 1); turning to face ctr. hop on R in pl. as L raises in front & across R while R hand (4 fingers in front) is placed on R waist & L hand (palm away) is raised high over head (ct. 2).

(Continued)

Measure

- 2 With hands remaining in same position, jump in pl. with plie to both ft. in diag. RLOD (ct. 1); leap L in pl. as R heel lifts behind (ct. 2).
NOTE: Steps of meas. 1-2 are same as steps described at beg. of dance (2/4 rhythm) but with stronger hops & more aggressive movements.
- 3-4 Repeat meas. 1-2 (6/8 rhythm) but with opp. ftwk., arm movement, body dir. (cts. 1-2 - twice).
- 5-8 Repeat meas. 1-4 (6/8 rhythm) one more time (cts. 1-2 - four times).
- 9 Moving R, do 1 running 2-step in slight plie starting with L as hands clap waist level ea. time L steps (cts. 1, and, 2).
- 10 Skip off L to R as arms swing fwd. & bk. (ct. 1); hop R in pl. as L heel lifts behind & arms swing further back (ct. 2).

NOTE: Optional small Armenian "Kertsee" as in Wedding Dance from Kafan may be executed at meas. 2, 4, 6, 8 in place: Leap on both ft. (ct. 1); leap on R as L heel lifts behind (ct. and); leap on L as R heel lifts behind (ct. 2).

Notes by Tom Bozigian

SEV ACHEROV AGHCHEEK--Girl with the Black Eyes
Armenian

Source: Learned by Tom Bozigan at the Youth Palace in Yerevan, capital of Soviet Armenia in May, 1975.

Record: GT Series. Music recorded at group practice by Bozigan with permission of Armenian State Estrada Ensemble.

Formation: Mixed line dance with little fingers grasped.

2/4--each meas. described in 2 cts. PATTERN

Meas Instrumental Intro: 10 meas.

FIGURE I

1 With leader at L of line and little fingers held at shoulder height (dancers facing diag. L) step L to L (ct. 1); touch R toe beside L (ct 2).

2 Repeat above with opp. ftwrk. (cts. 3-4)

3 Step L to L (ct. 5); step R in pl. as body turns to R (ct. and); step L across R (ct. 6).

4 Facing ctr. step on ball of R pivoting both heels to slightly R as body turns slightly L (ct. 7); pivot heels to slightly L as body turns slightly R (ct. and); repeat opp. action of above ct. and (ct. 8).

FIGURE II, (in 3 Parts)

1-2 Facing & moving ctr., walk 4 steps starting L as arms are lowered gradually to side (cts. 1-4); arms swing slightly frwd. (ct. and).

3 Turning to face R, dip on L to L as L arm is drawn to small of bk. & R extends frwd. (fingers remain grasped) (ct. 5); bounce twice on R (cts. 6, and).

4 Dip again on L (ct. 7); bounce once on R (ct. 8).

5 Facing & moving R, step on L as hands clap in front at chest level (ct. 9); step on R as L hand is placed on front neighbor's L shoulder & R hand is extended straight out to R, palm facing out (ct. 10).

6 Do 2-step (LRL) (ct. 11 and, 12).

- 7-8 As hands remain in same position, repeat meas. 5-6, cts. 9-12 (13-16).
- 9 Pivoting on R to face diag. R (Line now facing outside of ctr.) as hands (little fingers grasped) are lowered to side, step L across R with plie (ct. 17); step R to R (ct. 18).
- 10 Touch L beside R (ct. 19); step L across R as body turns slightly R (ct. 20); step R to R as body turns slightly L (ct. and).
- 11 Repeat ct. 17 (ct. 21); touch R heel to R (ct. 22).
- 12 Do 2-step starting R (RLR) (cts. 23-24).

NOTES: Dance Figures 1 & 2 three times in all. In first transition from Fig. II to start Fig. I again execute approx. 360 degrees CW turn with 4 walking steps in pl. starting with L, hands remaining down (4 cts). In second transition, execute turn with only 2 walking steps. For ending when on Fig. II, 3rd time, repeat cts. 17-20 but this time holding with no weight on L, & execute again turn with 4 walking steps (4 cts.) stamping L in pl. (ct. and).

Lyrics of Song in Transliteration

Akh sev acherov aghcheek	La La La La La (for whole
La La La . . .	verse)
Kakhtsur pacherov aghcheek	Yes seerahar patanee
La La La . . .	Yes berelem matanee
Voghj ashkhara man yeka	Aree bats dzer tan dooru
Kez bes aghcheek chu tesa	Asa barov es yekel
Yes meenoochar mor tugha	Togh ashkhara eemana
Em srtee het mee khagha	Kez taneloo em yekel
Aree bats dzer tan dooru	Repeat last 2 lines
Asa barov es yekel	
Orut kanach karmeer e	
La La La . . .	
Boyut dalar bardee e	
La La La . . .	
Akh yes kez vons chu seerem	
Garnan arev es eem yar	
Yes seerahar patanee	
Yes berelem matanee	
Aree bats dzer tan dooru	
Asa barov es yekel	

Measure

- 3 Facing ctr. step R to R (ct. 1); slight hop on R in pl. as L lifts behind (ct. 2).
- 4 Touch L heel ahead of R (ct. 1); hold (ct. 2).

NOTE: Optional small Hop-Step-Step as in Loorke may be done during meas. 2 : Hop on L ft. facing LOD, at same time place R heel fwd. (ct. 1); leap slightly ahead on R as L lifts sharply behind (ct. and); leap on L ahead of R as R lifts sharply behind (ct. 2)...followed by a slight leap R to R on ct. 1 of meas. 3.

Notes by Tom Bozigian

SHOROR
Armenia

This dance is from Vaspoorakan in ancient Western Armenia. It was learned by Tom Bozigian in the Oktemberyan village, located 35 KM west of Yerevan, Capital of Soviet Armenia in April, 1974--from the VASPOORAKAN VILLAGE FOLK ENSEMBLE in OKTEMBERYAN.

RECORD: Music for Dancers GT 2001-A, band 2

FORMATION: Mixed closed circle, shoulder hold

PATTERN

- Meas NO INTRODUCTION
9/8 PART I
- 1 Moving LOD, R to R as L lifts behind (ct 1) hold (ct 2) brush L along floor, swing across R (ct 3) hop on R (ct 4) step L across R (ct 5) hold (ct 6) leap on R to R as L lifts behind (ct 7) leap on L to R as R lifts behind (ct 8) hold (ct 9).
 - 2 Turning to face ctr, hop on L in place as R heel touches floor in front (ct 1) hold (cts 2,3,4) leap in place on R as L extends fwd and touches floor in front (ct 5) hold (ct 6) leap on L, extending R heel in front (ct 7) leap on R, extending L heel fwd on floor (ct 8) hold (ct 9).
 - 3 Step L in pl (ct 1) hold (ct 2) turn body to face diag RLOD, hop on L in place as R kicks out & is drawn bwd twd L knee (ct 3) hold (ct 4) leap R over L as L touches behind R (ct 5) hold (ct 6). Turning to face ctr, leap onto L in place as R heel kicks & touches floor in front (ct 7) leap to R in place, heel kicks touching floor in front (ct 8) hold (ct 9).
 - 4 Repeat meas 3
 - 5 Leap to L in place as R knee raises across L (ct 1) hold (ct 2) repeat cts 1,2 with opp ftwk (cts 3-4) repeat cts 1,2 (cts 5-6). Extending R fwd to make a CW arc, leap R to R, L kicks fwd (ct 7) leap L across R as R lifts behind (ct 8) hold (ct 9).
 - 6 Beginning with hop on L, do Armenian Hop-Step-Step moving LOD (cts 1-3) hold (ct 4) leap on R (ct 5) step L ahead of R (ct 6) hold (ct 6) leap R, lifting L heel bnd (ct 7) leap L, lifting R heel bnd (ct 8) hold (ct 9).

Repeat from beginning, two more times.

NOTE: When repeating PART I, meas 1, ct 1, add skip on L before stepping on R.

PART II: BASIC STEP - hands held down at side

5/8

1 Repeat PART I, meas 6, cts &,5,6,7,8,9.

2-8 Dance meas 1, 8 times in all.

On end of meas 4 and 8 of Basic Step, yell "HEY" on L ft.

PART II, FIG I - shoulder hold

1 Turn to face ctr, skip on L as R crosses over in plie and L lifts behind (ct 1) hold (ct 2) hop R, slightly bwd, L lifts behind (ct 3) leap bwd on L as R touches in front (ct 4) hold (ct 5)

2 Leap R in place as L heel touches across R (ct 1) hold (ct 2) turning to face RLOD, leap on to L ft as R lifts high behind (ct 3) touch R heel across L (ct 4) hold (ct 5)

3 Touch R again (ct 1) hold (ct 2) turn to face ctr, hop on L in place as R knee raises in front (ct 3) leap to R in place, L heel touches in front (ct 4) hold (ct 5)

4 Leap to L in place as R heel touches in front (ct 1) hold (ct 2) leap to R in place, L heel in front (ct 3) leap to L in place, R begins to kick fwd (cts 4-5).

Repeat meas 1-4 once again.

DO BASIC STEP

Repeat FIG II, FIG I

Do BASIC STEP

PART II, FIG II - Hands held down at side

1-2 Facing ctr, leap to R ft, in plie, touch L heel in front (ct 1) hop on R in place, L knee raised in front (ct 2, &) touch L heel to L (ct 3) cross L over R with plie (ct 4) hold (ct 5); raising R knee skip off L to R moving LOI (ct 1) hold (ct 2) high leap L over R as R heel lifts behind (ct 3) leap R to R (ct 4) hold (ct 5).

3-8 Repeat meas 1-2 four times in all.

Optional arm movements for Part II, Fig II.

1 Arms extend straight fwd 1/4 up on (ct 1), hold them in this position (cts 2,3): arms swing 1/4 behind straight (ct 4), hold (ct 5).

2 Hands extended, swing fwd 1/4 up (ct 1), hold position (ct 2), swing behind 1/4 (ct 3), swing fwd 1/4 up (ct 4), hold position (ct 5).

Dance notes by Tom Bozigian

JOHN PAPPAS

John Pappas is a Greek-American raised in San Francisco, California. His family has always stuck close to the folkways of their Greek village. They always had Greek dancing and music at their family celebrations and on holidays. It was as a young child that he learned the dances and songs of his family's area, Arkadia. John began to play floyera (shepherd's flute) as a boy. John's great-uncle played this as well as other Greek instruments. John has had his own Greek orchestra since 1962. He plays Klarino, bouzouki, baglamas, lavouto, floyera, karamoudza, daouli; he is learning gaida and sandouri.

In 1966 he went to Greece for the first time for three months. In 1970-71 he spent one year in Greece living with relatives and also traveling all over the mainland. During this time he made a study of costume as well as dance and music, but one of the primary goals of the trip was to simply like Greek.

He has taught workshops and given institutes all over the U.S. and in Montreal, Canada. Some of these institutes have been: University of the Pacific Dance Camp at Stockton; Texas camp; Maine Camp; University of California, Berkeley; Stanford; Pittsburgh Spring Festival; New York University, Cortland; Buffalo Gap, West Virginia; Boston; University of California, Santa Barbara Folk Dance Symposium; Seattle, Washington residency; and others.

Currently he is teaching Greek dance, Greek civilization, and English at San Joaquin Delta College in Stockton, California.

He holds a Master's Degree in English Literature plus several teaching credentials.

ETHNIC DANCES OF GREECE

Dancing has always been important to the Greeks. Dance and music were an integral part of ancient Hellenic drama. The Greek word, "XOPOS" (HOROS) referred to both dance and song. In English the words choir, chorus, and chorale all come from this same Greek word.

Traditionally, each area of Greece has been very proud of its own customs and institutions. It has been said that in ancient times, a Greek would usually say he was first a member of his city-state and second a Greek. This is true today. Rather than saying, "I'm a Greek," the Greek will probably say, "I'm a Kritan," or an Epirote, or an Arkadian, or a Macedonian, or whatever. Because of this strong local pride, and also because of the comparative isolation caused by the harsh, mountainous terrain, the customs and folkways of each area are usually somewhat different from each other.

The dances of the Greek people are many and varied. The great majority of these dances are done in a broken circle moving counterclockwise. Some dances are for men only, some are for women only. There are a few dances which are done in couples, such as Bállos or Karsilámás; there are some dances which are for a solo dancer such as Zeibékikos.

Each area of Greece, often each village, has its own dances. Often two areas will do the same dance, but with different variations or styling. We can even find the same footwork or dance step done to many different types of music so that it appears to be a completely different dance; an example of this is the step which is known as Hasápihos, Sta Triá, Sousta, Kariótikos, Gaída, Hiótikos, To Trió, Tsirigótikos, Pilalitó, Mérmingas, Tráta, Spervéri, Zeryós Karpáthou, Lefkaditikos, Karagóuna, and the dance from Thásos.

Some dances are common to all Greeks. Examples of the pan-Hellenic dances are: Syrtós-Kalamatianós, Tsámikos, and Hasápihos. These dances, as well as many others, are done to an infinite number of tunes. They are not done to only one melody, but to any song with the correct rhythm for the dance. Some Greek dances are done to only one melody.

Greek folk music is different from the music of the west. Whereas the average American is used to rhythms in 2's, 3's and 4's, the Greek sings and dances to rhythms such as 2/4, 5/4, 6/4, 7/8, 9/8, 8/8, and 12/8. It has been determined that these so-called "mixed meters" came from the rhythm schemes of ancient Greek poetry and music. (A common pattern was one in which the first of three beats was one and one half times as long as each of the short beats: i.e., 3-2-2, or 7/8.) Furthermore, Greek music uses more than the major and minor scales of western music. The modal system of many scales has been in use in Greece since Classical and Byzantine times. The Greek musician uses intervals such as the quarter tone, and techniques in playing which a trained musician of western music could not duplicate. There are many

ETHNIC DANCES OF GREECE (continued)

different types of musical instruments used in Greece. Some of these instruments are: floyéra, karamoundza, gáida, Klaríno (wind instruments); lýra, violí, tambourá, lavóuto, bouzouki, baglamá, santóuri (stringed instruments); týmpano, daóuli, défi, dairé, toumbeléki (percussion instruments). Most Greek musicians are self-taught and don't know how to read music. Often the art of music is passed down in the family from father to son. Just as the dances vary from area to area, the music and instrumentation in each area tend to be different.

On a very simple level, we can divide Greece into two main folkloric areas: the mainland and the islands. Each of these areas is further subdivided; the styling of dance and music within each of these subdivisions is similar. A third main area is sometimes mentioned; this is the coastal, or seaport area which includes the tavern dances such as Argo Hasápiiko and the Zeibékiko.

Islands

Aegean
Dodecanese
Ionian
Kriti
Kypros

Mainland

Épiros
Macedonia
Peloponisos and Roumeli
Thessaly
Thrace
Pontos (Black Sea area)

Some notes on styling

In general all dancers stand straight and proud. Whereas men often have high leaps and large motions in the dance, women usually dance more sedately. They do not swing their legs very far; their feet do not usually lift very far from the ground. Some of the reasons for the "feminine" styling are: culturally, the women are expected to be lady-like and dance in a lady-like manner; another point is their costume; the women's costumes are usually multi-layered and quite heavy, and their skirts are quite long. When dressed in such clothes, it is not easy to kick your feet far or to make any large movements of the legs; because of the length of the costumes, these movements wouldn't be seen anyway.

What does one do when leading?

If you are dancing to the right end of the line or semi-circle (leading), your right arm never just hangs free. The right arm is either held straight out to the side at shoulder height, or it is placed on the right hip or behind the back. If you are at the left end of the line (the last dancer), you do the same thing with your free hand.

ETHNIC DANCES OF GREECE (continued)

There are some dances where only the leader can improvise turns, leaps, or slaps of the feet. Such dances are: Syrtós-Kalamatianós, or Tsámikos. Other dances, such as Hasápikos and Sta Tría allow all dancers to do simple variations such as turning, or step variations. Find out whether you are supposed to follow the leader before you attempt to do his variations. And when leading, remember that the variations you do in Syrtós or Tsámiko need not be extremely fancy. The leader is not trying to impress anyone. This is a mistake the novice Greek dancer often makes. A leader's variations are an expression of his feelings in the dance. They are therefore, an expression of personality and not intended to dazzle anyone watching (even if they are dazzling in effect). They should not be planned and mechanical. A simple turn or two is often more beautiful than 220 slaps of the feet and standing on one's nose to impress the people watching.

Some of the common handholds:



hands up



hands down



shoulder



front chain



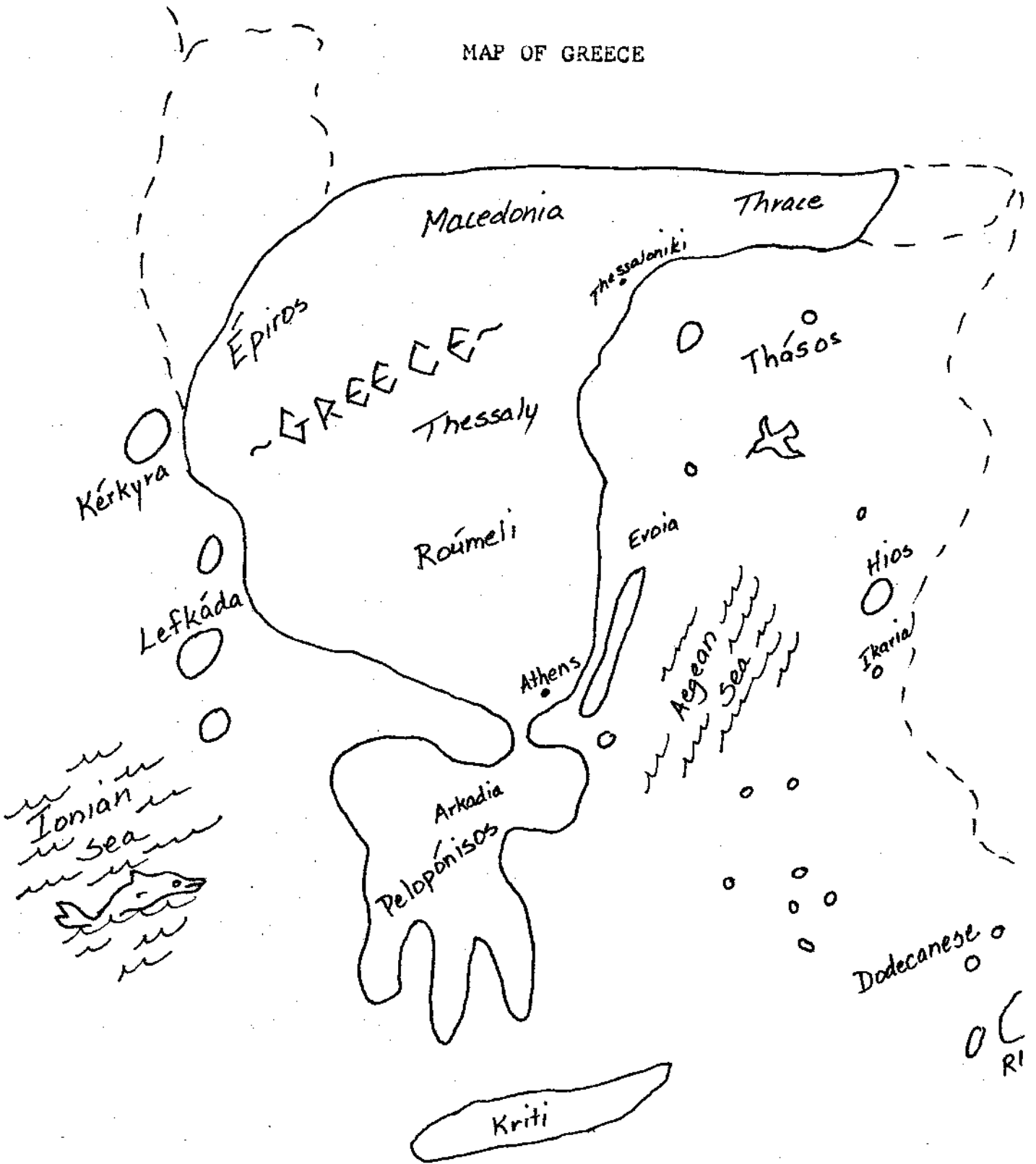
"Tsakonikos"

Presented by John Pappas

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FOLK DANCE SYMPOSIUM - 1976

MAP OF GREECE



~ a rough sketch showing the areas of Greece ~

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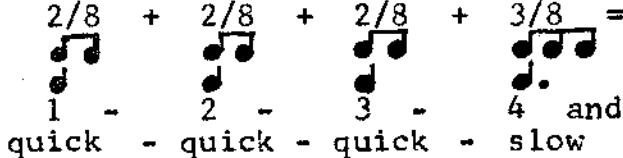
FYSOUNI
(Greece)

Source: Fysouni is a dance from Épiros (northwestern Greece), and it is mainly done in Preveza. The word "fysouni" means a "bellows." It can be seen at many Epirote functions.

Pronunciation: fee-SOO nee

Bibliography: Elliniki Hori, V. Papahristos, (Athens, 1960). Greek Folk Dances, M. Vouras and R. Holden, (New Jersey, 1965).

Music: 9/8 time $\frac{2}{8} + \frac{2}{8} + \frac{2}{8} + \frac{3}{8} = \frac{9}{8}$



Folkraft LP 8 or any Fysouni
AIR L06 (medley)

Formation: Men and women are in a broken circle with hands held at shoulder height, elbows bent and down.

Characteristics: This dance is a very lively one -- one can't sit back and relax while doing it. Therefore the dancers should put lots of energy into it. The steps should not be very large.

<u>Meas.</u>	<u>cts</u>	<u>Pattern</u>
I	1 ↓	Wt is on the L ft, and all of the dancers are facing obliquely R. Step to the R on the R ft.
	2 ↓	Step across in front of the R on L ft.
	3 ↓	Step to the R on the R ft.
	4 ↓	Swing the L ft across in front of R by hopping twice on R ft.
II	1	Still facing R, step bkwd (RLOD) on the L ft.
	2	Step bkwd on the R ft.
	3	Turning to face ctr, step to the L on the L ft.
	4	Swing R ft in front of L leg, hopping twice on L ft.
III	1	Step sdwd on R ft.
	2	Swing L ft in front of R leg, hopping on R ft.
	3	Step sdwd on L ft.
	4	Swinging R ft in front of L leg, hop twice on L ft.
IV		Repeat action of steps in meas III. <u>Variation:</u> This can be done by individual dancers whenever they like.

FYSOUNI (continued)

- Scissors Kicks
- III 1 Step on R in place kicking L fwd.
 2 Step on L in place kicking R fwd.
 3 Step on R in place kicking L fwd.
 4 Step on L in place kicking R fwd.
 Hop on L ft.
- IV Repeat action of steps of meas. III.

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KARSILAMÁS (ANTIKRYSTÓS)
(Greece)

Source: This is a dance which is done in the villages of Macedonia, and it is also done in the city taverns. It is a cpl dance and the name means, "face to face." (Karsilamás is the Turkish word, Antikrystós is the Greek word.) "Face to face" refers to the starting pos of the dance.

Pronunciation: kar-see-lah-MAHS

Bibliography: Greek Folk Dances, M. Vouras and R. Holden (New Jersey, 1965)
Folk Dances of the Greeks, T. and E. Petrides (New York, 1961)

Music: 9/8 time. Any good Karsilamás melody can be used. Some of the popular tunes are:
Folkraft LP3, side A, band 5;
Festival F3001, side 1, band 4.

Formation: M and W facing each other. The arms can be stretched out at shoulder height; the W can have her hands on her hips. The M can have one arm out and one hand behind his back. Both the M and W can have one hand on hip and one hand waving a handkerchief. The W may hold a handkerchief in both hands (holding opp corners) and move the handkerchief in front of her face teasingly.

Characteristics: This is a flirtatious, fun dance. The steps are small and smooth. You should not be too far from your ptr. It is also improvisational. There is no set pattern. The rhythm is 9/8 and is broken down into four counts:

9/8 ♩ ♪ ♪ ♪ (1, 2, 3, 4+)
9/8 ♪ ♪ ♪ ♪
9/8 quick, quick, quick, slow
9/8 short, short, short, long

I will describe the dance steps in terms of the four counts.

<u>Meas.</u>	<u>cts</u>	<u>9/8 rhythm</u>
		<u>Basic Step Right</u>
I	1	Step sdwd to the R on the R ft.
	2	Step across in front of R ft on L ft.
	3	Step sdwd to the R on R ft.
	4+	Hop twice on the R ft, swinging L ft in front of R.

KARSILAMÁS (ANTI-KRYSTÓS) (continued)

- II 1 Basic Step Left
 2 Step sdwd to the L on L ft.
 3 Step across in front of the L ft on R ft.
 4+ Step sdwd to the L on L ft.
 Hop twice on the L ft, swinging the R ft
 in front of L.

These steps should be small, and the two ptrs should never be far apart. The Basic Step can also be done fwd or bkwd. It is not necessary to dance only one meas fwd and one meas bkwd; you may dance as many meas fwd or bkwd as pleases you.

The Karsilamás is an improvisational dance and so there should be no choreography except for exhibition purposes, perhaps. Each cpl dances the steps and variations as their mood tells them. I will, therefore, describe some of the most common types of variations and leave it to the dancers to do them as the Greeks do them: Creatively and Improvisationally.

Variation (Turn).

Do the basic step to the R, doing one complete turn to the R as you step R,L, R, ending with the L ft swinging across in front of the R. (You should end facing your ptr.) The turn can then be done in reverse, moving to the L.

Variation (Forward and Back).

Do one Basic step fwd twd your ptr. and then one Basic step bkwd away from your ptr. If you wish, you may do two Basic steps fwd and bkwd.

Variation (Cross Over and Back).

Do two Basic steps fwd, passing R shldr with your ptr. You end with your backs facing. Do two Basic steps bkwd, again passing R shldr to end in a face-to-face pos once more.

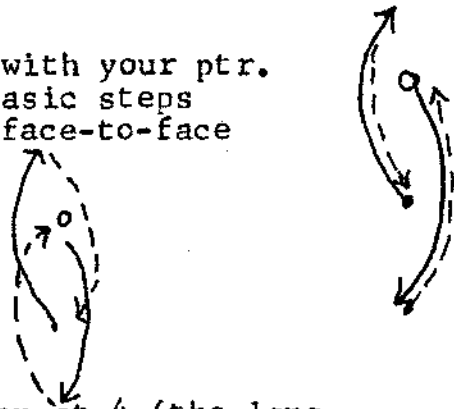
If you wish, you may make this a "do-sa-do" and return by passing L shldr as you do the two Basic steps bkwd.

Variation (M on Squat).

M do the Basic step as described, except on ct 4 (the long ct) do a deep knee bend with back straight and knees together. You may clap as you do the squat.

Variation (M slap foot).

M do Basic step described above, but instead of swinging the L leg low in front of R ft, lift the L leg straight with the L ft high in front of you and slap the inside of L ft with the R hand. When you do this step to the L, kick R ft high and slap it with the L hand.



KARSILAMÁS (ANTI-KRYSTÓS) (continued)

Variation (M follow W).

This is a flirtatious step. The W do the Basic step bkwd several times following a serpentine pattern. The men to the Basic step fwd, following (or chasing) their ptrs.

I have described seven variations of the Basic step for Karsilamás. I have not numbered them on purpose. Numbering implies a numerical progression. There is no progression meant here. There is no pattern, no choreography, and except for exhibition purposes, there should be no set pattern. Since this dance is improvisational, there are many more variations that may be done. As you can see, all variations evolve from the Basic step. There is no floor pattern: that is, cpls should not be in a circle or in contra formation. Cpls should be scattered around the floor -- all cpls should be dancing freely -- it is not necessary that all cpls be doing the same variations at the same time. Ideally, everyone should be dancing their own steps without reference to other cpls on the floor.

The important thing is to dance with your ptr in close communication so that you can together improvise within the framework of the dance. And this is a flirtatious love dance ---

Notes and description by John Pappas.

Presented by John Pappas

LEFKADÍTIKOS
(Greece)

Source: Lefkadítikos is danced in Lefkáda, an island in the Ionian Sea, off the western coast of Greece. It is a "diplós horós," that is, a "double dance," having two parts. One authority, V. Papahristos, says that it is a dance for women only, but it seems that it is also done by men. It is described in the following books:







Bibliography: Elliniki Hori, V. Papahristos, (Athinaí, 1960)
Greek Folk Dances, M. Vouras and R. Holden, (New Jersey, 1965)

Music: 1st part, slow 2/4 (1)  (2) 
2nd part, fast 7/8 (1)  (2)  (3)  ()

Records: Greek Folk Dances - Folkraft LP-8
Greek Folk Songs & Dances - Counterpoint
CPT-527







Formation: The dancers should be joined with a chain hand-hold. That is, a broken circle with each person holding the hand of the person on the other side of their neighbor. The dancer's hand should cross in front of his neighbor and grasp the hand of the next person.

FIRST PART (slow)

<u>Meas</u>	<u>cts</u>	2/4
I	1 	Facing ctr, step sdwd on the R ft.
	2 	Step behind the R ft on the L ft, turning body to face L.
II	1 	Step sdwd to the R on R ft, turning to face R.
	2 	With wt remaining on R ft, bring L ft across in front of R ft and rest L edge of L ft to R of R ft; body leans slightly back (RLOD).
III	1 	Step to L on L ft, turning to face L (RLOD).
	2 	With wt remaining on L ft, bring R ft across in front of L ft and rest right edge of R ft to L of L ft; body leans slightly back (LOD).

Repeat meas I-III to a total of 4 times.

SECOND PART (fast) 7/8

I	1 	Step sdwd on R ft.
	2 	Step on ball of L ft directly behind R ft.
	3 	Step sdwd on R ft.
II	1 	Leap fwd onto both ft, bending knees. The R ft is slightly fwd of where it was previously, and the L ft is slightly in front and to the L of the R ft.
	2 	Step back on R ft.
	3 	Step back on L ft.

LEN IRTHI MAIS
(Thrace, Greece)

Source: Len Irthi Mais is from Thrace in northern Greece. In particular it is from the town of Soufli. The title comes from the song which is usually used for the dance, "They say May is coming." The dance has other titles: Aradiastite Sto Horo: Thrakikos Horos: Soufliotikos.

Bibliography: Greek Folk Dances, M. Vouras and R. Holden (New Jersey, 1965); Elliniki Hori, V. Papahristos (Athens, 1960).

Music: Folk Dancer 4051-A. 2/4 meter.

Formation: A broken circle with hands joined at shoulder height, (or the hands may be down).

Characteristics: The style is fast, light, and happy -- exuberant.

<u>Meas</u>	<u>cts</u>	<u>Pattern</u>
I	1	Step to R on R (facing LOD).
	2	Hop on R ft (facing LOD).
II	1	Step to R on L ft (facing LOD).
	2	Hop on L ft (facing LOD).
III	1	Facing ctr, step sdwd to R on R ft (raise arms).
	2	Hop on R ft lifting L ft in place to height of R calf.
IV	1	Step slightly back and to L on L ft (lower arms).
	2	Hop on L ft lifting R ft on height of L calf.
<u>Variation</u>		
I	1	Step to R on R ft (facing LOD).
	&	Step on L ft behind and close to R ft (facing LOD).
	2	Step fwd on R ft (facing LOD).
II	1	Step fwd on L ft (facing LOD).
	&	Step on R ft behind and close to L ft (facing LOD).
	2	Step fwd on L ft (facing LOD).
III-IV		Same as meas III-IV above.
<u>Variation</u>		
I-II		Same as meas I-II in either variation above.
III	1	Facing ctr, step sdwd to R on R (raise arms).
	&	Step behind R ft on L.
	2	Step in place on R ft.
IV	1	Step slightly back and to L on L ft (lower arms).
	&	Step behind L ft on R.
	2	Step in place on L ft.
		(meas III-IV are like behind pas de basque.)

Note: Do each variation as you wish, or as many times as the leader chooses.

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MITERITSA
(Pontos - Greece)

Source: The name of this dance, Miteritsa, comes from the words of the song to which it is done. It is a diminutive form of the word mother. According to Papahristos, the dance is both a dance and a game. It is for both adults and children. The Greeks of Pontos are from the Black Sea area. They were evicted by the Turks after over two thousand years of living in this area.

Pronunciation: mee-teh-REET-sah

Bibliography: Elliniki Hori, V. Papahristos (Athens, 1960).
Greek Folk Dances, M. Vouras and R. Holden (New Jersey, 1965).

Music: Folk Dancer MH 4052B. 4/4 meter.

Formation: For greatest enjoyment, the Miteritsa should be done in small groups. Dancers should be in an open circle with hands joined and down. Approximately eight to ten men should be together at the R end of the circle; approximately eight to ten women should be joined to this line of men; the last man is holding the R hand of the first woman with his L hand. It is not necessary for each man and woman to have a ptr. There may be more men than women, or vice versa. This dance is a mixer.

Characteristics: This is a dance game. The feeling is lively and happy. The dancers should have lots of fun. There is much clapping of hands.

<u>Meas.</u>	<u>cts</u>	<u>FIRST VARIATION (vocal melody)</u>
I	1	(During this variation there should be slight flexes of the knees.) Facing LOD, step fwd on the R ft (there may be a slight stamp).
	2	Step next to the R on the L ft.
	3-4	Repeat action of cts. 1, 2.
II-IV		Repeat action of meas I to a total of 16 steps in LOD.
V-VIII		Repeat 16 steps of meas I-IV in RLOD.

Note: Throughout this variation there should be slightly more emphasis on the steps of the R ft, while there may be more flexion of the L knee when stepping on the L.

NISIÓTIKOS SYRTÓS (SYLIVRIANÓS)
(Greece)

Source: Misiotikos Syrtos means the island syrtós. More particularly, this syrtós is from the islands of the Aegean Sea. It is sometimes called Syrtós Sylivrianós because of the very popular melody, "Sylivrianós," which is often used for the dance. This melody is named for the Greek town of Sylivria which is not too far from Kanstantinoupoli and now part of Turkish Asia Minor. Sometimes this dance is also known as Politikós Syrtós, or syrtós of the City (Konstantinoupolis). You can see this dance wherever there are Greeks from Asia Minor or the Aegean Islands. It is often used as an introduction to the Ballos.

Pronunciation: nee-see-OH-ti-kohs seer-TOHS
see-lee-vree-ah-NOHS

Bibliography: Elliniki Hori, V. Papahristos (Athens, 1960).
Folk Dances of the Greeks, T. Petrides (New York, 1961).
Greek Folk Dances, M. Vouras and R. Holden (New Jersey, 1965)

Music: 2/4 meter,
Any Nisiótiko Syrtó may be used; and Sylivrianó or Politikó Syrtós recording may be used. Some available recordings are:
Picnic in Greece LP OL-24-13
His Master's Voice "45," #3349
"Concerto for Bouzouki," LP Vol. II (Alector)
"Aegean Echoes," LP (Nina)

Formation: The dance is done in an open circle with hands joined at shldr height; elbows are down. The hands should not be pushed forward into the circle, but should be comfortably back near the shoulders.

Characteristics: This syrtós is really an improvisational dance. Some people, in trying to follow this dance, might come to the conclusion that the leader does not know the basic step to the syrtó. Actually, it is the leader's right to do the step in any way he chooses. The basic Syrtós is usually a four measure step. The Nisiótikos or Sylivrianós, however, may use three, four, five, or more measures. The leader, especially, does variations in ftwork and turns; the rest of the dancers follow the leader with respect to beginning and end of the syrtó sequence. Many dancers in the bouzouki taverns of Athens and other cities do the same type of dance to the more modern "syрто-tsifte-telli" tunes.

NISIOTIKOS SYRTOS (SYLIVRIANOS) (continued)

Meas cts

- I Facing R, step fwd on the R ft (LOD).
 Take a small step fwd on the L ft.
 Take a small step fwd on the R ft.
- II Step fwd on the L ft.
 Take a small step fwd on the R ft.
 Take a small step on the L ft.
- III Step fwd on the R ft.
 Take a small step fwd on the L ft.
 Take a small step fwd on the R ft.
- IV Step bkwd (RLOD) on the L ft.
 Step in place next to L on R ft.
 Step in place on L ft.

NOTE: The first, or slow step on each meas may have a slight, gliding dip of the leg holding wt as you step fwd.

Often the above sequence is only three measures long, or sometimes five or more measures long. In other words, the dancers may repeat measures I-III if they desire, before doing meas IV (the bkwd or RLOD) movement.

Variation (Step Touch).

- I-II Same as above.
- III Take a small step fwd on the R ft.
 Touch the L ft next to the R and then lift the
 L ft, bending the L knee slightly.
- IV Step in place on the L ft.
 Touch the R ft next to the L and then lift the
 R ft, bending the R knee slightly.

NOTE: Measures III-IV of the above variation may be done more than once if the leader desires; thus you might have a six-measure sequence or perhaps longer.

The variations I have described may also be done facing and moving to the ctr, or facing and moving to the L (the dance shouldn't move too much to the L, however). The dance may sometimes be done with an odd number of measures which would make the ftwork opposite from what I have described. Like many Greek dances, this improvisation may make for momentary confusion, but that is part of the fun of the dancing.

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OMÁL (TRAPEZOUNTÉIKON)
(Greece - Pontos)

Source: The Greeks who live near the Black Sea, in the area called the Pontos, were returned to Greece approximately 50 years ago in a population exchange of nationals with Turkey. They lived in the Pontos for over 2,000 years. As Dora Stratou says, "They have retained their customs, dances, religion, and language. To this day, they still use many ancient Greek words, often speaking entire sentences in ancient Greek."














Pronunciation: oh-MAHL

Bibliography: Elliniki Hori, V. Papahristos (Athens, 1960).
Greek Folk Dances, M. Vouras, and R. Holden (New Jersey, 1965).








Music: The music is in 9/8
 short, short,
 short, long
 Record: Folkraft LP-6

Formation: Dancers in a broken circle with the hands joined at shldr height, elbows bent and down. The hands should be comfortably back near the shoulders.

Characteristics: Small steps with no large movements.

<u>Meas.</u>	<u>cts</u>	<u>Basic step 9/8</u>
I	 1-4	Step fwd on the R ft twd the ctr of the circle.
	 5,6	Step lightly fwd on the L.
	 7,8,9	Stamp the R ft lightly next to L.
II	 1,2	Step back on the R.
	 3,4	Swing L across in front of R.
	 5,6	Step to L on L.
	 7	Step quickly to the R on R.
	 8,9	Swing L across in front of R.
III	 1,2	Step to L on L.
	 3,4	Swing R across in front of L.
	 5,6	Step to R on R.
	 7	Step quickly to L on L.
	 8,9	Swing R across in front of L.

VARIATION:

I		Same as meas I above.
II	 1-4	Step back on R.
	 5,6	Step fwd on L.
	 7,8,9	Step back on R.
III	 1,2	Step to L on L.
	 3,4	Touch R toe in front of L.
	 5,6	Touch R toe diag fwd to R.
	 7,8,9	Touch R toe in front of L.

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PERATIANÓS (HEIMARIÓTIKOS)
(Greece)

Source: A very slow version of the dance Kalamatianós is known as Peratianós, Heimariótikos, or Berátis. Berátis and Peratianos refer to the old capitol (Berati) of Epiros which is now a part of Southern Albania. Heimariótikos refers to the old Greek city Heimara, now in Southern Albania. This dance is slower and more stately than the typical Kalamatianós. It is often danced by men only (like the Tsámiko). One other characteristic of the dance is that it sometimes speeds up and even changes from 7/8 to 2/4 meter. Variations of the dance are found in northern, central and southern Greece.

Music: Songs and Dances of Greece, Audio International
LP 206
Picnic in Greece, Olympic 24-13.
Tragodia Tou Longou, Melophone Mel 31.

For information on formation, basic pattern, etc., use the information given in the above description of Syrtós-Kalamatianó.

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SYRTÓS - KALAMATIANÓS
(Greece)

Source: The Syrtós is a panhellenic dance. Syrtós means dragging dance, so it more properly applies to dances with a smoother flowing movement. The Kalamatianós has the same basic step as the Syrtos, but it is often bouncy and leaping in character. When a dance is leaping, it is called a Pithichtós, or leaping dance. The Syrtos can also be a Pithichtós in styling. Thus, one can see that the nomenclature is somewhat confusing. There is one more criterion for describing the dances: the Syrtós is in 2/4 time, the Kalamatianós is in 7/8 time. Actually, then it is the music which decides what the dance is called. The music also tells the dancer how to dance: some music demands smooth, dragging steps, other music demands high leaping steps. The dance is described in these three books:

Pronunciation: seer-TOHS, kah-lah-mah-tee-ah-NOHS

Bibliography: Greek Folk Dances, M. Vouran and R. Holden (New Jersey, 1965).
Elliniki Hori, V. Papahristos (Athens, 1960).
Folk Dances of the Greeks, T. and E. Petrides (New York, 1961).

Music: The music is in either 2/4 or 7/8 time. The dance can be done to any number of tunes. Like the Tsamikos, there are thousands of tunes to choose from, so I will just list a few.

"Horós Kalamatianós" (the classic leaping kalamatianós), Discphon LP
"Heimariótikos" (a very slow leaping kalamatianós)
"Rakambána" (a leaping kalamatianós) Alector LP
"Samiótissa" (a syrtó-type kalamatianós without leaping)
"Ameriki" (a leaping syrtós) Discphon LP
"Nína Nái" (a fast syrtós)
"Ámaxa" (a leaping kalamatianós)

Formation: A broken circle with hands joined at shldr height, elbows bent and down. The hands should not be pushed fwd into the circle, but should be comfortably back near the shldr.

Characteristics: This dance is for both M and W. The M can be more energetic in their styling than the W. Depending on the music, it can be either a smooth or leaping dance.

SYRTÓS - KALAMATIANÓS (continued)

BASIC STEP: 2/4 or 7/8 time

The rhythm is broken down into patterns of slow, quick, quick, OR, long, short, short. In the description I will describe the steps in terms of this pulsing rhythm, rather than in terms of overall rhythm.

2/4: 

7/8:  or 

Meas

I	slow	Step sdwd to R on R.
	quick	Step behind the R on L.
	quick	Step sdwd to R on R.
II	slow	Step across in front of R on L.
	quick	Step sdwd to R on R.
	quick	Step across in front of R on L.
III	slow	Step sdwd to R on R.
	quick	Step next to R on L.
	quick	Step in place on R.
IV	slow	Step in place on L.
	quick	Step in place on R.
	quick	Step in place on L.

Presented by John Pappas

TRIPÓTIS (TRIPÁTI)
(Makedonia - Greece)

- Pronunciation:** tree-POH-tees
- Source:** This dance is from Makedonia in northern Greece. The name comes from two words: "treis" meaning three, and "pátima" (peripatetic) meaning step. According to T. Sofios there is a version of the dance in Greek Thrace with different styling.
- Bibliography:** Greek Folk Dances, M. Vouras and R. Holden (New Jersey, 1965).
- Music:** 2/4 meter
Folk Dancer 45 #4053-B
- Formation:** Men and women are in a broken circle with hands held at shoulder height, elbows bent and down.
- Characteristics:** The feeling of the dance is bright and cheerful. Steps should be on the full ft. The stamps should be light.

<u>Meas</u>	<u>cts</u>	<u>Part I (first melody)</u>
I	1& 2&	Starting with the R ft, run to the R taking five small steps (facing LOD).
II	1 &2 &	Lightly stamp the L ft twice in place next to R ft. Pause.
III	1& 2&	Facing LOD and starting with the L ft, run bkwd five small steps in RLOD (on fifth step turn to face ctr)
IV	1 &2 &	Lightly stamp the R ft twice in place next to L ft. Pause.

Repeat this sequence one more time.

		<u>Part II (second melody)</u>
I	1 & 2 &	Step sdwd to the R on R ft. Lightly stamp L ft next to R. Step sdwd to the L on L ft. Lightly stamp R ft next to L.
II	1 &2 &	Step sdwd to the R on R ft. Lightly stamp L ft twice next to R ft. Pause.

TRIPÓTIS (TRIPÁTI) (continued)

- | | | |
|-----|----|-------------------------------------|
| III | 1 | Step sdwd to L on L. |
| | & | Lightly stamp R ft next to L. |
| | 2 | Step sdwd to R on R. |
| IV | & | Lightly stamp R ft next to L. |
| | 1 | Step sdwd to L on L. |
| | 2& | Lightly stamp R ft twice next to L. |
| | & | Pause. |

Repeat this sequence one more time and go back to first variation.
Each is done twice.

Presented by John Pappas

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ZAGORÍSIOS
(Greece - Epiros)

Source: This is a dance from the Zagóri area of Épiros in north-western Greece. The name means a "dance from Zagóri." The Zagorísios is a "slow, heavy, and stately manly dance of Épiros." (V. Papahristos.) It is mainly danced to a tune called Konstantás. There are other melodies for the dance also. Although it seems to be a dance for men, it seems that, like the Tsámiko, women do the dance also.

Pronunciation: zah-goh-REE-see-ohs

Bibliography: Elliniki Hori, V. Papahristos (Athens, 1960).
Greek Folk Dances, M. Vouras and r. Holden, (New Jersey, 1965).

Music: 5/4 time. Music Box "45," 451, 325, 326
"Konstantás," T'Aidonia LP #1
"Zagorísios," Folkraft LP-6
Air 206 (medley)

Formation: Line with hands joined, elbows bent -- hands should be at shldr height.

Characteristics: Like most dances of Épiros, the movements are generally slow and stately. The feeling is proud and the dance should reflect this in the style of the dancers. There is a tension in the movements -- this is not to say they are stiff and jerky! The movements should be slow and fluid, but controlled at all times. Rather than moving immediately there is usually a slight delay to each movement.

<u>Meas</u>	<u>cts</u>	5/4 time ♩ ♩ ♩ ♩
		Wt on R ft.
I	1	Raise L in front of R.
	2	Move L ft slightly to L (swinging from knee).
	3	Step across in front of R on L.
	4	Touch R next to L facing LOD, OR, slightly raise R ft (ankle height of L leg).
	5	Pause.
II	1	Step to R on R.
	2	Step across in front of R on L.
	3	Step to R on R.
	4	Step across in front of R on L.
	5	Pause (beginning to turn to face ctr).

ZAGORÍSIOS (continued)

- III 1 Swing R ft around to the front on L.
 2 Move R ft slightly to R.
 3 Step back on R.
 4 Raise L ft to height to R knee in front of
 R knee.
 5 Pause.
- IV 1 Step to L on L.
 2 Step across in front of L on R.
 3 Step to L on L.
 4 Step on R next to L (slight stamp).
 5 Pause, raising L slightly.

VARIATIONS:

In meas III, swing L ft behind R leg on ct 4.

In meas IV, step behind instead of in front on ct 2.

On 4th ct of each meas, M can do a squat.

In meas I (ct 1), M can raise L leg so that knee is high (leg bent), and step on L ft in place (ct 3).

In meas III (ct 1), M can raise R leg so that knee is high (leg bent), and step on R ft in place (ct 3).

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ZONARADIKOS
(Thrace-Greece)

Source: This is a dance from Thrace (Thráki) in northeastern Greece. The word "Zoni" or "zonári" means a belt or sash in Greek. The name of the dance, "Zonarádikos," refers to the belt hold used in the dance. Other titles are "Hasapikos Thrakis," or "Pilalitos." There are many step variations possible for this dance, as well as many possible tunes which are used.

Pronunciation: zoh-nah-RAH-dee-kohs

Music: Soul Dances of the Greeks, LP
Songs and Dances of Greece, Audio Int. 206, LP
or any Zonarádikos.
2/4 or 6/8 meter.

Formation: A broken circle with belt hold or front chain hold: hold hand of person on other side of neighbor (your arm is across in front of your neighbor).

Characteristics: The feet are not lifted too far from the floor; knees are slightly bent. The feeling is joyful and vigorous. The music may be slow or fast.

<u>Meas</u>	<u>cts</u>	2/4 or 6/8
I	1	Step to R on R ft.
	2	Step across in front of R on L ft, OR, step almost next to R on L ft.
II	1	Step to R on R ft.
	2	Swing L ft in front of R, lifting R heel from floor, OR, lift L ft under you; L ft is not too close to R leg, lifting R heel from floor.
III	1	Step to L on L ft.
	2	Swing R ft behind L, lifting L heel from floor (facing LOD), OR, lift R ft under you; R ft is no too close to L leg (facing ctr).
<u>Variation (if music is fast).</u>		
I	1,2	Same as basic step except it is more a running step.
II	1	Stamp on both ft; ft are apart and knees are bent.
	2	Hop on R ft, lift L ft under you or slightly swing L ft in front of R.
III	1,2	Same as basic except hop on L ft on ct 2.

Presented by John Pappas

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YA'AKOV EDEN

Born in Israel, Ya'akov began his performance with "The National troupe of the Kibutzim" from 1957 to 1959. In the years until 1965 he served as a youth counselor and dance instructor. In 1965 he staged the choreography for the National Convention of the Youth Movement in Israel.

Coming to the United States in 1966, Ya'akov studied dance at the University of Oregon and began teaching workshops.

After graduating in 1970, Ya'akov became an instructor of folk dance at Ball State University, Muncie, Indiana. He has since actively taught at workshops and folk dance camps in addition to directing the Folk Dance Repertory "The Banevolks".

BAT TEIMAN
Israeli Line Dance

Translation: Daughter of Yemen
Dance: Ya'akov Levi
Record: Dances In the Garden of Eden YE-1001

Basic Steps: Walk, Yemenite
Formation: Short lines
Meter: 2/4

<u>Measure</u>	<u>Counts</u>	<u>Description</u>
		Introduction - done only in the beginning, never repeats
	1-2	Step R to R and bend both knees
	3-4	Close L to R and bend both knees
	5-6	Touch L forward, bend both knees
	7-8	Close L to R and bend both knees
		Repeat cts. 1-8, 8 more times
		<u>Part A</u>
	1-3	3 steps forward: L,R,L
	4	Go down with L foot forward
	5-8	Backward Yemenite R
	9-12	Backward Yemenite L
	13-16	Turn 1 turn CW: R,L
		<u>Part B</u>
	1-2	2 sways: R,L
	3-4	Lift R in front of L while bending L knees
	5-8	Two-step R in RLOD (CW)
	9-16	Repeat cts. 1-8, Part B, reverse footwork and direction
		<u>Part C</u>
	1-2	Sway R back
	3-4	Sway L forward
	5	Sway R back
	6	Sway L forward
	7-8	Close R to L and hold
		Note: Keep repeating parts A, B. and C until end of music.

Presented by Ya'akov Eden

FOLK DANCE SYMPOSIUM - 1976

Israeli Couple Dance

Translation: In the fields of Bethlehem
 Dance: Eliyahu Gamli'el
 Record: Dances in the Garden of Eden YE - 1001
 Basic Steps: Walk, Yemenite, Two-step
 Formation: Couples in a simple hold, W on M's R, facing LOD, CCW
 Meter: 4/4
 Note- Steps are described for M, W do opposite

Measure Count Description

Begin after 10-count introduction.

PART A - simple hold

1	1-4	4 steps: L,R,L,R in LOD
2	1-3	Yemenite step L (changing hands on 1st step)
	4	Pivot on L to face LOD, lifting R and joining inside hands, bringing them under and up in front of joined outside hands.
3	1-3	3 steps forward: R,L,R
	4	Brush L fwd
4	1-2	2 steps back
	3	Step L to L with bent knee, letting go of outside hands (Men's L, Women's R)
	4	Step R to R with bent knee
5-8		Repeat measures 1-4, Part A; moving into Varsouvienne position on last step (measure 4, count 4)

PART B - Varsouvienne position

1	1-4	2 fast two-steps: L, R, in LOD
2	1-4	2 fast two-steps: L, R, in LOD, while lady turns CW without letting go of hands
3	1-4	4 steps: L,R, L,R, turning individually CCW (away from partner)
4	1-4	4 steps: L,R,L,R, to meet with partner in a back basket hold (R shoulders adjacent)
5	1-2	2 steps: L,R, CW; Man lets go of R hand and turns complete turn CCW in 2 steps L,R, while lady lets go of L hand and turns half-way in 2 steps, returning to original position.
6-10		Repeat measures 1-5, Part B Note- At the end of measure 10, end in a simple hold to begin dance from beginning.

Presented by Ya'akov Eden

BESDOT BET-LECHEM
good
 Israeli Couple Dance

Translation: In the Fields of Bethlehem
 Dance: Eliyahu Gamli'el
 Record: Dances in the Garden of Eden YE - 1001
 Basic Steps: Walk, Yemenite, two-step
 Formation: Couples in a simple hold, W on M's R facing
 LOD, CCW
 Meter: 4/4
 Note: Steps are described for M, W do
 Opposite

<u>Measure</u>	<u>Counts</u>	<u>Description</u>
<u>Part A - simple hold</u>		
1	1-4	4 steps: L,R,L,R in LOD, at the end, end up facing partner and change hands
2	1-4	Yemenite step L, lift R at the end, join both hands
3	1-3	3 steps forward: R,L,R
	4	Brush L in front and behind R
4	1-2	2 steps back: L,R let go of M's L and W's R hands
	3	Step L to L with bent knee
	4	Step R to R with bent knee
5-8		Repeat meas. 1-4, Part A
<u>Part B - varsovienne position</u>		
1	1-4	2 fast two-steps: L,R in LOD
2	1-4	2 fast two-steps: L,R in LOD while lady turns CW without letting go of hands
3	1-4	4 steps: L,R,L,R turning individually CCW
4	1-4	4 steps: L,R,L,R turning with partner CW in a back basket hold (R shoulders adjacent)
5	1-4	M lets go of R hand and turns a complete turn CCW in 4 steps: L,R,L,R W lets go of L hand and turns half way in 4 steps to original place
6-10		Repeat meas. 1-5, Part B Note: At the end of meas. 10 end up in a simple hold to start again.

Presented by Ya'akov Eden

DEBKA RAFIACH
Israeli Line Dance

Translation: Line dance from the town of Rafiach
 Dance: Traditional
 Record: Hadarim LP-1, Israeli Folkdance Festival T-80
 Basic steps: Walk, bounce, hop, stamps, Debka step
 Formation: Short lines in a Debka hold
 Meter: 4/4

<u>Meas</u>	<u>cts</u>	<u>Description</u>
<u>PART A</u>		
1	1-2	Place R heel fwd and back to place
	3	Place R heel fwd
	4	Debka step R in line of direction
2	1	Debka step L in LOD
	2	Close R beside L while turning a 1/4 turn to L
	3-4	2 bounces in place by lifting and lowering heels
3-4		Repeat meas 1-2, Part A
<u>PART B</u>		
1	1	Touch ball of R foot across L
	2	Debka step R in line of direction
	3	Debka step L in line of direction
	4	Close R beside L while turning a 1/4 turn to L
5-6		Repeat meas 1, Part B five more times
<u>PART C</u>		
1	1-4	4 jumps in place
2	1	Stamp R fwd while turning R shoulder to L
	2	Stamp R fwd while leaning further fwd.
	3-4	Bring R back beside L very sharply and bounce twice in place.
3	1-2	2 Debka steps R, L in LOD
	3-4	2 bounces in place
<u>PART D</u>		
1	1	Stamp R to R and step L behind R
	2-4	Repeat ct 1 meas 1, Part D three more times
2-4		Repeat meas 1, Part D three more times
		Note: 16 stamps all together

DEBKA RAFIACH (continued)

<u>Meas</u>	<u>cts</u>	<u>Description</u>
<u>PART E</u>		
1	1	Stamp R across L, jump up and land on L
	2-3	2 Debka steps R, L in LOD
	4	Close R beside L
2-6		Repeat meas 1, Part E five more times
<u>PART F</u>		
1	1-2	2 stamps with R while turning R shoulder to L and moving fwd.
	3-4	2 stamps with L while turning L shoulder to R and moving fwd
2		Repeat meas 1, Part E
3	1	Jump and land with feet apart, R in front
	2	Jump and land with feet apart, L in front
	3	Jump and land with feet apart, R in front
	4	Close R beside L

Presented by Ya'akov Eden

DEBKA UD

Israeli Line Dance

Translation: Debka of the Ud (A Middle Eastern string instrument)
 Dance: Bentsy Tiram
 Record: Kadima
 Basic Steps: Debka, stamp, Yemenite, step-hop, leap
 Formation: Lines in a Debka hold
 Meter: 4/4

<u>Measure</u>	<u>Counts</u>	<u>Description</u>
<u>Part A - Move in LOD</u>		
1	1-2	Debka step with R
	3-4	Stamp L with no weight and hold
2	1-4	Back Yemenite L
3-4		Repeat meas. 1-2, Part A
<u>Part B - Move in LOD</u>		
1	1-2	Stamp R and hold
	3-4	Step hop L (while hopping L click R heel to L ankle)
2	1-2	Leap R to side, cross L over R
	3-4	2 stamps with R beside L without changing weight
3-4		Repeat meas. 1-2, Part B
9-16		<u>Repeat Parts A and B</u>
<u>Part C - Face center (front)</u>		
1	1-2	Stamp R to R and hold
	3-4	Cross L behind R and hold
2	1-2	Leap R forward and step L forward
	3-4	Fast Yemenite R
3	1-2	Stamp L forward and hold
	3-4	Step hop L back
4	1-2	2 steps back R,L
	3-4	Stamp R beside L and hold (no weight) on R. Repeat Part C, meas. 1-4

Presented by Ya'akov Eden

EL MIDBARY

Israeli Couple Dance

Translation: To My Desert
Dance: Bentsy Tiram
Record: Dances in the Garden of Eden YE-1001
Basic Steps: Run, Yemenite, Step-hop, Buzz.
Formation: Couples in a double circle, R shoulders adjacent
Meter: 4/4
Note: Both start with the same foot

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
<u>Part A</u>		
1		4 running steps in LOD (CCW) R,L,R,L
2	1-2	Jump on both feet, land on L
	3-4	Fast yemenite R
3-4		Repeat Meas. 1-2, Part A. Opposite footwork
<u>Part B</u>		
		Note: Partners face each other L hands joined, M's back to center, W faces him
1	1	Step back with R
	2	Step forward with L
	3-4	Step-hop R, while changing places
2	1-4	2 fast yemenites steps: L,R
3	1	Leap back with L
	2	Close R beside L
	3-4	Raise heels twice while snapping fingers
4	1-4	Repeat meas. 3, Part B. Reverse foot- work and direction
5-8		Repeat meas. 1-4, Part B
<u>Part C</u>		
		Note: Couples in a single circle, W ahead of M
1	1	Leap forward with R (W moves back)
	2	Close L beside R
	3-4	2 stamps with R
2	1-4	Repeat meas. 1, Part C
3-4		1 turn in 4 buzz steps Note: W turns around a second time during the 4th buzz step
5-8		Repeat meas. 1-4, Part C

Presented by Ya'akov Eden

HORA HABIK'A
Israeli Circle Dance

Translation: Hora of the Valley
 Dance: Ya'akov Levy
 Record: Dances in the Garden of Eden YE - 1001
 Basic Steps: Two-step, Step hop, Grapevine
 Formation: Circle, joined hands in a simple hold
 Meter: 4/4

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
<u>Part A- (facing circle)</u>		
1	1-2	Two-Step R to R
	3-4	Two-Step L to L
2	1	Jump on both feet apart in LOD
	2	Leap with L across R while R is bent behind L
	3-4	Repeats cts, 1-2 Measure 2 Part A
3-8		Repeat measures 1-2 Part A 3 more times
<u>Part B- face LOD</u>		
1	1-2	Step hop R
	3-4	Running Two-Step with L
		Note: Sustain the hop on count 2 so that the landing after the hop is done almost simultaneously with the start of the two-step
2-4		Repeat measure 1 Part B 3 more times
<u>Part C</u>		
1	1-4	Grapevine with R in LOD. Step R to R, L in front of R, R to R, L behind R
		Note: Each time when R is stepping leap with the R
2-4		Repeat measure 1 Part C 3 more times
5	1-4	4 kicks back (scissors kicks) kicking L,R,L,R

Presented by Ya'akov Eden

IM NIN'ALU
Israeli Line Dance

Translation: If it will close.
 Dance: Eliyahu Gamiel
 Record: Dances in the Garden of Eden YE-1001
 Basic Steps: Walk, Yemenite
 Formation: Short lines or individually, all facing
 the music
 Meter: 2/4

<u>Meas</u>	<u>Cts</u>	<u>Description</u>
<u>Part A</u>		
1	1-2	Step R to R
2	3-4	Touch across R
3-4	5-8	Reverse cts. 1-4, Part A
5	9-10	Step hop R to R (sideways)
6	11	Cross L over R.
6-7	12-14	Repeat cts. 9-11, Part A.
8-9	15-18	Yemenite step R.
10	19-20	Close L to R.
11-20	21-40	Repeat cts. 1-20, Part A, reverse ftwork and direction.
21-30	41-60	Repeat cts. 1-20, Part A
<u>Part B</u>		
1	1-2	Step R to R
2	3-4	Close L to R.
3	5-6	Step R fwd.
4	7-8	Close L to R while turning quarter turn CW
5-16	9-32	Repeat cts. 1-8, Part B, three more times
<u>Part C</u>		
1-2	1-4	Yemenite step R
3-4	5-8	Yemenite step L
5	9-10	Step-hop R fwd while turning quarter turn R (CW)
6	11-12	Land on both feet.
7-12	13-24	Repeat cts. 1-12, Part C

Note: Dance starts again with back
to music.

Presented by Ya-akov Eden

LIK RAT KALAH
Israeli Couple Dance

Translation: Toward the Bride
 Dance: Shoshanah Duda'i
 Record: Dances In the Garden of Eden YE 1001
 Basic Steps: walk, Two-step, Yemenite
 Formation: Couples in a circle facing LOD, W on M's
 R in a promenade position
 Meter: 4/4

<u>Measure</u>	<u>Counts</u>	<u>Description</u>
<u>Part A</u>		
1	1-4	2 slow steps: R,L
2	1-4	Slow two-step: R,L,R
3-4		Repeat meas. 1-2, Part A Reverse footwork, end up facing partner, M's back to center
5-6		Repeat meas. 1-2, Part A, going toward center
7-8		Repeat meas. 3-4, Part A, going away from center
9-16		Repeat meas. 1-8, Part A Note: At end M steps up beside W, everyone is in one circle in a simple hold, W on M's R.
<u>Part B - circle in a simple hold</u>		
1	1-3 4	Yemenite step R Touch with ball of L foot behind R heel
2	1 2 3-4	Lift on R Step L to L Close R to L and hold
3-4		Repeat meas. 1-2, Part B
5-6		M steps in to inner circle while both take 2 two-steps in LOD; R,L,R and L,R,L
7	1-4	Yemenite step R
8		<u>Men:</u> turn 3/4 turn CW: L,R,L and end up on W's R <u>Women:</u> 3 steps in place: L,R,L and hold while turning quarter turn L, CCW All finish in one circle

LIK RAT KALAH (contid.)

<u>Measure</u>	<u>Counts</u>	<u>Description</u>
9-16		Repeat meas. 1-8, Part B Note: On meas. 13 the W steps into the inner circle and on meas. 16 the W turns 3/4 turn L under M's arm in 3 steps: L,R,L while M places W's R hand on his R shoulder
		<u>Part C</u>
1-4		4 two-steps: R,L,R,L turning 1 1/4 turns, end up with M's back to center
5	1-2	Turn the shoulders to R while L arms hook and fingers snap
	3-4	Reverse cts. 1-2, meas. 5, Part C
6		Repeat meas. 5, Part C
7	1-4	Leap with R back, close L to R, while snapping fingers
8		Repeat meas. 7, Part C
9-12		Repeat meas. 1-4, Part C

Presented by Ya'akov Eden

MECHOL HASHABAT

Israeli Circle Dance

Translation: Sabbath Dance
Dance: Ya'akov Levy
Record: Dances in the Garden of Eden YE-1001
Song: Ki Eshmeran
Basic Step: Sway, Walk
Formation: Circle in a simple hold
Meter: 2/4

<u>Measure</u>	<u>Counts</u>	<u>Description</u>
<u>Part A</u>		
1	1-2	2 sways: R,L
2	1-2	Touch R over L and hold
3	1-2	Touch R to R and hold
4	1	Cross R over L
	2	Step L in place
5	1	Step R to R
	2	Cross L over R
6	1-2	Step R to R and hold
7	1-2	Close L to R and hold
8-28		Repeat meas. 1-7, Part A 3 more times

<u>Part B- no hand hold</u>		
1	1-2	Step R to R and hold while snapping fingers
2	1-2	Step L to L and hold while snapping fingers
3	1	Sway back with R
	2	Sway forward with L
4	1-2	Step R forward while turning hips CCW
5	1-2	Step with L while turning half way around (CCW)
6	1-2	Close R to L and hold
7	1-2	Snap fingers and hold
8-14		Repeat meas. 1-7, Part B Note: At the end, end up facing center to start dance from beginning

Presented by Ya'akov Eden

SHNEI SHOSHANIM
Israeli Couple Dance

Translation: Two Roses
 Dance: Eliyahu Gamliel
 Record: Dances In The Garden of Eden YE-1001
 Basic Steps: Walk, step-hop, grapevine
 Formation: Couples in a double circle.
 Meter: 4/4
 Note: M's steps are described, W does opposite

<u>Meas</u>	<u>cts</u>	<u>Description</u>
		<u>PART A</u> (Partners facing, M's back to ctr, no hand hold)
1	1	Cross R over L, turning R shoulder toward partner
	2	Snap fingers of R hand
	3-4	Step L to L, facing partner
2	1	Step R behind L, turning L shoulder toward partner
	2	Snap fingers of L hand
	3-4	Step L to L, facing partner
3-4		Repeat meas 1-2, Part A
		<u>PART B</u> (Simple hold, face LOD)
1-2	1-7	Grapevine step-cross R over L, L to L, R behind L, L to L, cross R over L, L to L, cross R over L.
	8	Hold
3-4		Repeat meas 1-2, Part B, reverse ftwork direction and hand hold
		<u>PART C</u> (Partners face with R hands joined)
1	1-2	Step-hop with R while changing places
	3-4	Step L to L while turning a 1/4 turn to R and getting into a Varsouvienne position.
2	1-2	Step R to R (toward ptr)
	3-4	Step L to L (away from ptr)
3-4	1-8	Take 2 two-steps R, L, R L, R, L -turn 1/2 turn with ptr.
		<u>PART D</u> (simple hold)
1	1-2	Walk fwd 2 steps R, L
	3	Brush R fwd
	4	Step R fwd

SHNEI SHOSHANIM (continued)

<u>Meas</u>	<u>cts</u>	<u>Description</u>
2	1	Step L fwd
	2	Brush R fwd
	3-4	Walk fwd 2 steps R, L (Join both hands and face partner)
3	1-2	Step R to R and hold
	3-4	2 sways L, R
4	1-2	Cross L over R and hold (M's L hand joined with W's R)
	3	Step R back
	4	Step L to L
	5-8	Repeat meas 1-4, Part D

Presented by Ya'akov Eden

SISU ET YERUSHALAYIM

Israeli Couple Dance

Translation: Make Jerusalem Happy
Dance: Ya'akov Eden
Record: Dances in the Garden of Eden YE -1001
Basic Steps: Debka, Yemenite *Jump*
Formation: Couples in a circle facing LOD (CCW)
Note: Steps are described for the men,
women use opposite foot.
Meter: 4/4

Measure Counts Description

Part A - semi closed position

1	1-4	2 Debka steps: L,R in LOD
2	1-4	Yemenite step L Note: cts. 3 and 4 are a Debka step L
3	1-4	2 Debka steps: R,L in LOD
4	1-4	Backward Yemenite step R Note: cts. 3 and 4 are a Debka step R
5-8		Repeat meas. 1-4, Part A

Part B - simple hold, W on M's R

1-2		4 Debka steps: L,R,L,R in LOD
3	1-2	Leap L, close R
	3-4	Repeat cts. 1 and 2, meas. 3, Part B
4		Yemenite L while turning CW one half turn, change hands
5-8		Repeat meas. 1-4, Part B. Reverse footwork and direction

Part C - both hands joined, M with back
to center, lady faces M.

1	1	Jump with feet together to L
	2	Jump to R, land on R
and	3	Bend R while placing L heel across R
	4	Hold

(contid.)

SISU (contid.)

<u>Measure</u>	<u>Counts</u>	<u>Description</u>
2		Repeat meas. 1, Part C, reverse footwork and direction
3-4		2 Yemenite steps: L,R
5-6		Grapevine step: L to L, R behind L, L to L, R in front of L
		Note: All steps are Debka steps
7-8		4 Debka steps, turning 1 turn away from partner, CCW.

Presented by Ya'akov Eden

YEDID NEFESH WALTZ
Israeli Circle Dance

Translation: Soul Friend
Dance: Yonatan Gaba'i
Record: Dances in the Garden of Eden YE-1001
Basic steps: Waltz
Formation: Circle with simple hold
Meter: 3/4

<u>meas</u>	<u>cts</u>	<u>Description</u>
<u>Part A</u>		
1	1-3	1 waltz step R in LOD (CCW)
2	4-6	1 waltz step L while turning half way around CCW
3	7-9	1 waltz step R, backing up in LOD
4	10-12	1 waltz step L while turning half way around CW
5-8	13-24	Repeat meas 1-4, Part A
<u>CHORUS</u>		
1	1-3	1 waltz step R toward ctr
2	4-6	1 waltz step L back to place
3	7-9	1 waltz step R while turning CW half way around
4	10-12	1 waltz step L back (while facing out)
5-8	13-24	Repeat meas 1-4, Part B
Note: At end of meas 8 end up in original place.		
9-16	25-48	Repeat meas 1-8, Chorus
<u>Part B</u>		
1-2	1-6	2 waltz steps: R, L in LOD
3	7-9	3-step turn: R, L, R (CW)
4	10-12	1 waltz step L in place
5-8	13-24	Repeat meas 1-4, Part B
<u>CHORUS</u>		
1-8	1-24	Repeat meas 1-16, Chorus

YEDID NEFESH WALTZ
Israeli Circle Dance

Translation: Soul Friend
Dance: Yonatan Gaba'i
Record: Dances in the Garden of Eden YE-1001
Basic steps: Waltz
Formation: Circle with simple hold
Meter: 3/4

<u>meas</u>	<u>cts</u>	<u>Description</u>
<u>Part A</u>		
1	1-3	1 waltz step R in LOD (CCW)
2	4-6	1 waltz step L while turning half way around CCW
3	7-9	1 waltz step R, backing up in LOD
4	10-12	1 waltz step L while turning half way around CW
5-8	13-24	Repeat meas 1-4, Part A
<u>CHORUS</u>		
1	1-3	1 waltz step R toward ctr
2	4-6	1 waltz step L back to place
3	7-9	1 waltz step R while turning CW half way around
4	10-12	1 waltz step L back (while facing out)
5-8	13-24	Repeat meas 1-4, Part B
Note: At end of meas 8 end up in original place.		
9-16	25-48	Repeat meas 1-8, Chorus
<u>Part B</u>		
1-2	1-6	2 waltz steps: R, L in LOD
3	7-9	3-step turn: R, L, R (CW)
4	10-12	1 waltz step L in place
5-8	13-24	Repeat meas 1-4, Part B
<u>CHORUS</u>		
1-8	1-24	Repeat meas 1-16, Chorus

YEDID NEFESH (continued)

<u>Meas</u>	<u>cts</u>	<u>Description</u>
		<u>Part C</u>
1	1	Step R to R
	2	Cross L behind R
	3	Step R in place
2	4	Step L to L
	5	Cross R behind L
	6	Step L in place
3	7	Step R toward ctr
	8	Close L to R while rising on balls of feet
	9	Hold
4	10-12	1 waltz step L back
5-8	13-24	Repeat meas 1-4, Part C

CHORUS

1-16 1-48 Repeat meas 1-16, Chorus

Presented by Ya'akov Eden

MIHAI DAVID

Mihai David (Romanian Dance) was born in Bucharest, Romanian, began dancing at age eight at the Pioneer's Palace, and attended a School of Choreography in Bucharest for eight years. Before his graduation at age 17, Mihai was dancing with the Romanian State Ensemble. He continued with them, touring throughout Europe, until 1966, when he defected to the Italian government. Mihai came to the United States in January of 1967, danced with the Boston Ballet Company, and had his own exhibition group within the Romanian community in Detroit. He then came to California, danced adagio in Las Vegas, and danced classical ballet with the Ballet Company in Augusta, Georgia, while in the United States Army. Mihai taught Romanian dance at Stockton Folk Dance Camp and at the San Diego State Folk Dance Conference in 1973 and at the San Francisco Kolo Festival in 1972. He is currently based in Los Angeles, where he attends school and teaches at a number of Coffee Houses in the Los Angeles area. Mihai has given dance workshops throughout the United States and Canada.

HORA DE LA GORJ
(Romania)

Source: Learned by Mihai David while a member of the Romanian State Folk Ensemble, 1965-68.

Pronunciation: HO-rah deh lah gorzh

Music: 2/4 meter. Gypsy Camp Vol. 3

Formation: Hands held shoulder height with elbows down.

Meas

Description

16 meas.

Introduction

FIGURE 1

Travel LOD on slight diag into center and diag. out.

1-2

Face LOD walk R, L, R, touch L (cts 1, 2, 1, 2).

3-4

Turn to face RLOD still traveling LOD walk L, R, L touch R (cts 1, 2, 1, 2).

5-16

Repeat meas 1-4 three more times traveling on diag.

FIGURE 2

In Place facing ctr.

1

Jump landing with feet apart facing L diag (ct 1), jump landing feet together facing ctr (ct 2).

2

Jump feet apart facing R diag (ct 1), jump together to face ctr (ct 2).

3

Step R (ct 1), cross L in front of R (ct 2).

4

Step R in place (ct 1), step L in place (ct 2).

5

Cross R in front of L (ct 1), step L in place (ct 2).

6

Step R to R (ct 1), cross L behind (ct &), step R to R (ct 2), cross L behind (ct &).

7

Step R (ct 1), brush L forward (ct 2).

8

Hop on R bringing L knee up (ct 1), stamp L (ct 2).

9-16

Repeat meas 1-8, fig 2.

FIGURE 3

1-2

Leap onto L (ct 1), do three hops on L, R leg circling from L diag to R diag (cts 2,1,2), extending leg on each landing.

3

Step R back (ct 1), step L in front of R (ct 2).

4

Step R back (ct 1), step L in front (ct 2).

5-16

To repeat meas 1-4 three more times, hop L (ct 1).

HORA DE LA GORJ (continued)

FIGURE 4

- 1 Hop L (ct 1), slap R across L (ct 2).
- 2 Hop L (ct 1), clap R to R diag (ct 2).
- 3 Hop L (ct 1), step R behind L (ct 2), step L in front of R (ct &).
- 4 Step R back (ct 1), hop R (ct &), step L behind R (ct 2).
- 5-6 Repeat meas 3-4, fig 4.
- 7 Step R (ct 1), brush L fwd (ct 2).
- 8 Hop on R (ct 1), stamp L (ct 2).
- 9-16 To repeat meas 1-8 fig 4, leap onto L on ct 1.

To repeat dance-take weight on last stamp L at end of the dance bringing arms down with stamp.

Presented by Mihai David

Notes by Maria Reisch/vm

HORA DE MINA
(Romania)

Source: Learned by Mihai David while a member of the Romanian State Folk Ensemble, 1965-68.

Pronunciation: HO-rah deh MU-nuh (mu is somewhat like German ö)

Music: 2/4 Meter Gypsy Camp Vol. 3

Formation: Hands held at shoulder height, elbows down.

<u>Meas</u>	<u>Description</u>
16 meas	Introduction
	<u>FIGURE 1</u> - In and out of ctr
1-2	Travel into ctr R, L, R touch L (cts 1,2,1,2).
3-4	Travel out of ctr - back L, R, L touch R (cts 1,2,1,2).
5-16	Repeat meas 1-4 fig 1 three more times.
	<u>FIGURE 2</u> - Travel LOD
1-2	Facing RLOD, backup in LOD R, L, R, L (cts 1,2,1,2).
3-4	Turn to face LOD, two running triplets R, L, R (cts 1,&,2), L, R, L (cts 1,&,2).
5-16	Repeat meas 1-4 fig 2 three more times. On last triplet bring arms down.
	<u>FIGURE 3</u> - In and out of ctr.
1-2	Travel into ctr bring arms up to W-hold, step R, L, R, L (cts 1,2,1,2).
3	Step R (ct 1), raise L bent knee (ct 2).
4	Step L (ct 1), raise R bent knee (ct 2).
5-6	Back out of ctr R, L, R, L (bringing arms down) (cts 1,2,1,2).
7	Step R (ct 1), stamp L no weight (ct 2), bring arms up.
8	Step L (ct 1), stamp R no weight bring arms down (ct 2).
9-16	Repeat meas. 1-8 fig 3 but on last ct leave arms up.
	Repeat whole dance.

Presented By Mihai David

Notes by Maria Reisch/vm

HORA LUI CHISAR
(Romania)

Source: Learned by Mihai David while a member of the Romanian State Folk Ensemble, 1965-68.

Pronunciation: HO-rah LOO-ee key-SUHR

Music: 2/4 meter Gypsy Camp Vol. 3

Formation: Hands held at shoulder height, elbows down.

Meas

Description

16 meas

Introduction

FIGURE 1 - Travel LOD and RLOD

- 1 Face LOD, do two-step, begin R, together L, R (cts 1,&,2).
- 2 Two-step L, tog R, L (cts 1,&,2).
- 3 Face ctr - grapevine step R, cross L in back of R (ct 1,2).
- 4 Step R, cross L in front (cts 1,2).
- 5-8 Repeat meas 3-4 two more times.
- 9-16 Repeat meas 1-8 close L to R on last ct.
- 17-32 Repeat meas 1-16 opposite ftwork.

FIGURE 2 - Face ctr.

- 1 Hop on L (upbeat), cross R in front of L (ct 1), step L to L (ct &), cross R in front of L (ct 2), step L to L (ct &).
- 2 Cross R in front of L (ct 1), hop on R (ct &), grapevine - cross L in front of R (ct 2), step R to R (ct &).
- 3 Cross L behind (ct 1), step R to R (ct &), cross L in front of R (ct 2), step R to R (ct &).
- 4 Cross L behind (ct 1), step R to R (ct &), cross L in front (ct 2), hop on L (ct &).
- 5-24 Repeat meas 1-4 fig 2 five more times.

FIGURE 3 - Travel into ctr and out on diagonals

- 1 Travel on L fwd diag cross R in front (ct 1), step L (ct &), cross R in front (ct 2), hop on R (ct &).
- 2 On R fwd diag, cross L in front (ct 1), step R (ct &), cross L in front (ct 2), hop on L (ct &).
- 3 On L diag, cross R in front (ct 1), step L (ct &), cross R in front (ct 2), step L (ct &).
- 4 Cross R in front (ct 1), cross L in front on R diag (ct 2).
- 5 Travel back R diag, step R back (ct 1), step L across R (ct &), step R back (ct 2), step L out to L diag (ct &).

HORA LUI CHISAR (continued)

- 6 Repeat meas 5 fig 3, hop on R on last ct &
7 Step L back (ct 1), step R across L (ct &),
step L back (ct 2), step R out to R diag (ct &).
8 Step L back (ct 1), stamp R twice (cts &,2),
hop on L (ct &).
9-40 Repeat meas 1-8 four more times.
1-16 Repeat fig 1, LOD only.

Presented by Mihai David

Notes by Maria Reisch/vm

SIRBA DE LA BELCEȘTI
(Roumania)

Source: Learned by Mihai David while a member of the Romanian State Folk Ensemble, 1965-68.

Pronunciation: SIR-buh deh lah bel-CHESHT

Music: 2/4 meter Gypsy Camp Vol. 3

Formation: Shoulder hold.

Meas. Description

16 meas. Introduction

FIGURE 1 - face ctr.

- 1 Step R (ct 1) hop on R raising L in front (ct 2).
- 2 Step L (ct 1) hop on L raising R in front (ct 2).
- 3 Step R to R (ct 1) step L behind R (ct 2).
- 4 Step R to R (ct 1) step L behind R (ct 2).
- 5 Face slightly LOD, step R (ct 1), hop on R (ct 2).
- 6 Step L (ct 1), hop on L (ct 2).
- 7 Face ctr, cross R in front of L with plie (ct 1),
step L to L (ct 2).
- 8 Cross R in front with plie (ct 1), step L to L
(ct 2).
- 9-32 Repeat meas 1-8 three more times.

FIGURE 2

- 1 Step R (ct 1), stamp L no weight (ct 2).
- 2 Step L (ct 1), stamp R no weight (ct 2).
- 3 Step R to R (ct 1), cross L behind (ct 2).
- 4 Step R to R (ct 1), cross L behind (ct 2).
- 5 Step R (ct 1), hop on R raising L in front (ct 2).
- 6 Step L (ct 1), hop on L raising R bringing it
to back (ct 2).
- 7 Step R back (ct 1), hop on R bringing L to back
(ct 2).
- 8 Step L back (ct 1), hop on L raising L in front
(ct 2).
- 9-16 Repeat meas 1-8, fig 2.

FIGURE 3 - in and out of center

- 1 Step on R heel into ctr (ct 1), close L behind R
(ct &), fall onto R in place (ct 2).
- 2 Step on L heel fwd (ct 1), close R behind L (ct &),
fall onto L in place (ct 2).

SIRBA DE LA BELCESTI (continued)

- 3 Close R ft to L. (ct 1,2).
4 Swvl heels R, L, R, L (cts 1,2,1,2).
5 Step R back out of ctr (ct 1), L (ct &),
R (ct 2).
6 Leap onto L (ct 1), stamp R (ct 2).
7 Jump with feet apart (ct 1), jump feet together
(ct 2).
8 Repeat meas 7, fig 3.
9-16 Repeat meas 1-8, fig 3.

Presented by Mihai David

Notes by Maria Reisch/vm

SIRBA ULTENEASCA
(Romania)

Source: Learned by Mihai David while a member of the Romanian State Folk Ensemble, 1965-68.

Pronunciation: SIR-buh ol-te-NEH-skuh

Music: 2/4 meter. Gypsy Camp Vol. 3

Formation: Hands held down at side.

<u>Meas</u>	<u>Description</u>
32 meas	Introduction
	<u>FIGURE 1</u> - In and out of ctr.
1	Into ctr step R (ct 1), close L behind R (ct 2).
2	Step R fwd (ct 1), hop R bringing L behind R calf (ct 2).
3	Out of ctr step L back (ct 1), close R in front of L (ct 2).
4	Step L back (ct 1), hop L (ct 2).
5	Step R fwd (ct 1), hop R (ct 2).
6	Step L back (ct 1), hop L (ct 2).
7	Step R to R (ct 1), cross L in front (ct 2).
8	Step R in place (ct 1), hop R raising L in front (ct 2).
9-16	Repeat meas 1-8 with opposite ftwork.
17-32	Repeat meas 1-16.
	<u>FIGURE 2</u> - Travel LOD still face ctr.
1	Step R (ct 1), cross L behind R (ct 2).
2	Repeat meas 1 fig 2.
3	Step R into ctr (ct 1), hop R (ct 2).
4	Step L back (ct 1), hop L (ct 2).
5	Step R to R (ct 1), cross L in front of R (ct 2).
6	Step R in place (ct 1), hop R (ct 2).
7-8	Repeat meas 5-6 fig 2 opposite ftwork.
9-32	Repeat meas 1-8 fig 2 three more times.
	<u>FIGURE 3</u> - Facing ctr travel in CW circle
1-2	Start traveling on L fwd diag stepping R, L, R, hop R (cts 1,2,1,2).
3	Travel to R cross L in front of R (ct 1), step R to R (ct 2).
4	Cross L in front of R (ct 1), hop L (ct 2).
5-6	Travel on back R diag stepping R, L, R, hop (cts 1,2,1,2).
7-8	Travel to L, step L, close R, step L, hop (cts 1,2,1,2).
9-32	Repeat meas 1-8 fig 3 three more times.

SIRBA OLTENEASCA (continued)

FIGURE 4

- 1 Step R to R (ct 1), cross L behind (ct 2).
- 2 Repeat meas 1 fig 4.
- 3 Step R to R (ct 1), hop R (ct 2).
- 4 Cross L in front of R (ct 1), step R in place (ct 2).
- 5 Step L to L diag (ct 1), step R in place (ct 2).
- 6 Cross L in front (ct 1), hop L (ct 2).
- 7 Step R back (ct 1), hop R (ct 2).
- 8 Step L back (ct 1), hop L (ct 2).
- 9-64 Repeat measures 1-8 fig 4, 7 more times.

To finish dance, repeat figs 1, 2, 3.

Presented by Mihai David

Notes by Maria Reisch/vm