

EIGHTH ANNUAL

Santa Barbara  
**FOLK DANCE SYMPOSIUM**

HELD AT THE UNIVERSITY OF CALIFORNIA

**Aug. 31 - Sept. 5, 1982**



# Syllabus Booklet

TOM BOZIGIAN  
ANDOR CZOMPO  
MIHAI DAVID  
CIGA DESPOTOVIC  
YAAKOV EDEN  
MARIE SILVA





Presented by Tom Bozigian

ALI ALI

Lebanon

SOURCE: STEPS COMPILED AND DANCE CHOREOGRAPHED BY TEWFEK WAADI FOR STAGE PRESENTATION AT LOS ANGELES' 1970 NATIONAL LEBANESE CONVENTION AND LEARNED BY TOM BOZIGIAN THAT SAME YEAR.

RECORD: DEBKI 10 SERIES-PLATE #1

FORMATION: Mixed line dance utilizing Kurdish hold with fingers interlocked, arms nested and elbows bent, dancers closely knit side by side, and leader twirling handkerchief, knotted. Dancers facing slightly diag LOD throuout unless otherwise noted.

NOTE: Dance is described in sequence from beginning to end.

---

2/4 meter

PATTERN

Measure

INTRODUCTION

1-8

Moving LOD, step=stamp with slight plie L over R (ct 1) step R to R (ct 2) step L behind R (ct 3) step R to R (ct 4) Continue grapevine type Introduction step doing 16 counts in all.

BASIC STEP

1

Moving LOD, step L over R (ct 1) step R to R (ct 2)

2

Repeat meas 1

3

Turning slightly more LOD, stamp L beside R, no wt (ct 1) turning RLOD, step L in place (ct 2)

4

Stamp R beside L, no wt (ct 1) turning LOD again, step R in place (ct 2). Do Basic Step 4 times in all at this segment.

CENTER STEP

1

Facing and moving ctr, leap slightly on L with plie as R raises behind and across L (ct 1) leap R in place as L heel touches fwd (ct 2) step L where heel touched as R raises behind (ct &)

2

Continuing fwd, step R ahead of L (ct 1) touch L heel ahead of R (ct 2) stamp sharply on L where heel touched with plie as R raises sharply behind (ct &)

3

Moving bwd now, step R (ct 1) step L (ct 2)

4

Continuing bwd, step R (ct 1) stamp L beside R, no wt, (ct 2) Do Center Step 4 times in all at this segment followed by 2 more of Basic Step.

Ally Ally -Continued-Page 2

IN PLACE STEP

- 1 As hands continue grasped and arms raised, leap slightly fwd on L with stamp and plie as R raises behind (ct 1), leap slightly bwd on L as R heel touches fwd (ct 2) leap slightly R beside L as L heel touches fwd (ct &)  
Note: With slight variation, this is a typical Middle Eastern Hop-Step-Step in place.
- 2-4 Repeat meas 1 four more times
- 5 As arms are lowered, step-stamp on both ft with plie (ct 1) hop on L in place as R raises behind (ct 2), touch R toe behind and across L (ct &).
- 6 Leap on R in place as L heel extends, and touches fwd (ct 1) hop on R in place as L knee raises (ct 2) stamp L beside R, no wt (ct &)
- 7 Turning RI.OD, step-stamp L beside R (ct 1) hop on L as R knee raises up (ct 2) step-stamp R across L (ct &)
- 8 Turning to face ctr, step-stamp L in place (ct 1) hop on L as R knee raises up (ct 2) step-stamp R beside L (ct &)

Do: IN PLACE STEP only one time at this segment.

NOTE: To continue and finish dance in sequence;

4 Center Steps

2 Basic Steps

1 In Place Step

4 Center Steps

End with 3 Basic Steps adding extra stamps in this manner---  
step-stamp R in place (ct 1) stamp L beside R (ct &)

(CH.) ALLI ALLI TEERU ALLI  
ALLI A BALAD W AMAR IT-TALLI  
AL-AN-OUED EED IL-GHALI  
OUF, ALLI.

Presented by: Tom Bozigian

AL KALAA  
(Lebanese)

SOURCE: This dance was learned by Tom Bozigian from Tewfig Waadi, who's group danced it in 1966 at the Baalbec International Folk Festival near Beirut, Lebanon.

MUSIC: DEBKI 10 SERIES-PLATE # 2

FORMATION: Mixed line dance utilizing Kurdish hold with fingers interlocked, dancers closely knit side by side, elbows bent, and leader twirling knotted handkerchief. Dancers facing slightly diag LOD throughout unless otherwise stated.

---

MUSIC 4/4

PATTERN

---

INTRODUCTION

1 Step R to R (ct 1). Touch L heel in front, leg straight (ct 2); step L beside R (ct 3); stamp R beside L, no wt (ct 4). Do 8 times in all.

BASIC STEP

1 Moving LOD, step R to R (ct 1); close L to R (ct 2); step R to R (ct 3); touch L heel in front, leg straight, (ct 4).

2 Strike with L heel in front (same pos) (ct 1); slight leap with L (with plie) in front of R as R raises behind (ct &); strike R toe behind & to L of L (ct 2); slight leap on R slightly behind L (ct &); again strike with L heel in front (ct 3); slight leap L beside R (ct &); stamp R beside L, no wt (ct 4).  
Do Basic Step 10 times in all at this segment. NOTE: In describing Basic Step and Figures, I'm suggesting amount of times each was done as choreographed by Mr Waade. However, it is not necessary that one has to follow this repetition scheme.

FIGURE I. WALKING -HOP, STEP, STEP

1 Step R to R, (ct 1); step L over R (ct 2): Stamp R to R with wt (ct 3). Hop on R as L knee raises straight up in front (ct 4).

2 Turning to face direction, center, step L beside R (ct 1) step R in front with straight leg (ct 2) leap on L in place as R heel touches in front (ct 3); leap on R where heel touched as L raises slightly (ct &); leap

A1 Kalaa- continued

on L in place with stamp as R kicks sharply in front (ct 4).  
Do FIG I 9 times in all.

Do 5 Basic Steps at this segment.

FIGURE II STEP-HOP-CROSS

1 Step R to R (ct 1); hop on R as L kicks fwd with straight leg (ct 2); leap L across R as R comes up behind (ct &); Repeat above cts 1-2-& (cts 3-4-&).

2 Stamp R beside L with wt (ct 1); stamp L beside R, no wt (ct 2). Stamp twice more, but double time with L beside R (cts 3 &); slight leap on L in place with wt and plie as R raises behind sharply (ct 4). Do FIG II 9 times in all.

Do 5 Basic Steps at this segment.

FIGURE III HOP-STEP-STAMP WITH BASIC

1 Moving LOD & facing again slightly diag LOD, hop on L as R heel touches in front of L (ct 1); leap on R where heel touched as L comes up (ct &). Leap L in front of R with stamp as R raises sharply behind (ct 2). Repeat above cts 1-2 & (cts 3-4-&).

2 Facing center, leap sharply on R in place as L heel strikes in front at same time (ct 1); leap on L in front of R with sharp stamp and plie as R raises behind (ct &); To finish this figure, simply repeat the Basic Step, meas 2, cts 2&3&4. (cts 2 & 3 & 4). Do FIG III to end of music. (5 times in all).

Presented by: TOM BOZIGIAN

AMMER YA MAALEM  
Arabic

This dance is from Baalbec near Beirut, Lebanon

SOURCE: This dance was learned by Tom Bozigian from Tewfiq Waadi who brought it from Baalbec in 1968

MUSIC: DEBKI 10 SERIES-PLATE #1

RHYTHM: 4/4

FORMATION: Short mixed lines with leader at R holding knotted handkerchief.

STEP: BASIC STEPS  
meas 1 - Stamp L beside R (no wt) (ct 1), hop on R as L extends fwd (ct 2), hop on R again as L bends to R calf (ct 3), moving ctr, step forward on L (ct 4), step fwd R (ct &)  
meas 2--Continue fwd, step L (ct 1), hop on L as R extends fwd (ct 2), step on R in front (ct &), step L behind R as R extends fwd (ct 3), leap on R to R as L comes up to R calf (ct4)

INTRODUCTION 18 measures

Measure FIG I

- 1 Facing ctr, moving LOD, dip on L over R (ct 1), straightening, step R to R (ct 2), repeat cts 1-2 (cts 3-4)
- 2 Repeat cts 1-2, extend L diag LOD as body bends sltly bwd (ct 3), place L heel diag RLOD (ct 4)
- 3-8 Repeat cts 1-2
- 1-8 Dance 8 measures of BASIC STEP

FIG II

- 1 Facing ctr, dip fwd on L (ct 1), leap bwd on R as L extends fwd (ct 2), hop on R (ct &), dip on L again (ct 3), leap bwd on R again as L extends fwd (ct 4).
- 2 Hop on R as L lifts across in front of R with bent knee(ct 1), Pas de Basque L (cts 2 & 3), extend R on ct 3, leap on R as L lifts to below R calf (ct 4).
- 3-8 Repeat meas 1-2
- 1-4 Dance 4 meas of BASIC STEP

Ammer Ya Maalem, continued

FIG III

- 1 Turning to face slightly RLOD, leap fwd on L, with dip, as R begins to arc fwd (ct 1), touch R heel fwd, no wt, (ct 2), leap on R as L calf comes up to R calf (ct &), leap bwd on L as R kicks diag RLOD (ct 3), leap R next to L as L kicks diag LOD (ct 4).
- 2 Pas de Basque to L (with R extending fwd on ct 2) (1-2), leap R beside L as L lifts to R calf (ct 3), stamp L beside R (ct 4) no wt.
- 3-8 Repeat meas 1-2
- 1-4 Dance 4 measures of BASIC STEP

FIG IV

- 1 Facing and moving ctr, hop slightly fwd on R as L extends fwd, body leaning slightly bwd (ct 1), hop slightly fwd on R again (ct 2), leap L beside R as R extends straight bwd as body leans fwd slightly (ct 3), hop slightly fwd on L as R extends fwd, body straight (ct 4), hop slightly fwd again on L \* (ct &).
- 2 Jump slightly fwd on both ft (ct 1), jump slightly bwd on both ft (ct 2), hop on R as L extends fwd (ct 3), leap L across R (ct &), step R in place as L extends fwd (ct 4).
- 3-8 Repeat measures 1-2.

Presented by Tom Bozigian

JEITILI  
(Lebanese)

SOURCE: Lebanese Community, Los Angeles, California

MUSIC: DEBKI 10 SERIES-PLATE #2

FORMATION: Line dance with Kurdish arm-lock hold, and leader with knotted handkerchief. Fingers interlocked, arms bent at elbow, shoulders touching, dancers facing slightly diag LOD throughout dance.

---

MUSIC: 2/4

(3 meas, 6 cts)

PATTERN

---

Meas.

INTRODUCTION-CROSS STEP

Moving LOD, step L over R with slight plie on L (ct 1); step R to R (ct 2). Do introduction step 17 times in all.

FIGURE I-CROSS STEPS WITH HEEL TOUCHES

- 1 Repeat introduction cross step cts 1 & 2
- 2 Repeat cts 1-2 (cts 3-4)
- 3 Touch L heel across and in front of R (ct 5); touch L heel to L and in front of R (ct 6);  
Dance FIG I 20 times in all.

FIGURE II--CROSS-HOP-STEP STEP-STAMPS

- 1 Repeat introduction step ct 1 ( ct 1). Hop on L in place as R extends fwd in air (ct 2); leap on R across and in front of L as L raises sharply and slightly behind R (ct &).
- 2 Leap back on L as R extends sharply and slightly fwd (ct 3). Leap on R beside L as L raises sharply with knee in front and foot beside R ankle (ct 4);
- 3 Stamp L beside R, no wt, (ct 5); repeat Ct 5 ( ct 6).  
Dance FIG II 11 times in all.

FIGURE III-TRADITIONAL DEBKI STEP

Note: In changing from FIG II to FIG III AND ONLY AT THAT TIME, L in FIG II, (ct 6) stamps WITH wt.

- 1 Moving LOD, step R (ct 1); step L over R (Ct 2)
- 2 Repeat ct 1 (ct 3). Stamp L in front of R, no wt (ct 4).
- 3 Step back on L (ct 5); hop on L as R leg raises straight up in front (ct 6). Do FIG III eight times in all.



Jeitili-Continued

FIGURE IV -TRADITIONAL WITH SCISSORS

- 1-2 Repeat FIG III, cts 1-4  
3 Scissors: Leap L in place as R kicks fwd (ct 5); leap R in place as L kicks fwd (ct &); leap L in place as R kicks fwd (ct 6). Do FIG IV to end of music.
- 

(CHORUS)

JADDILI YAMM IL JADAYIL JADDILI  
WIFRAHEE WA TAHANNEE W TKEALLI W JADDILI,  
WALLAHI YA HELU MAH-MA TJADDILI  
BITULL IL-MAHBOUB W MA INDMA HEDA.

Note: I would like to acknowledge and bestow my deepest appreciation to Mr. Jim Waldron now of Los Angeles, Calif. who aided me in the transliterations and translations of my Lebanese and Arabic songs. This very talented linguist has travelled extensively throughout the Near and Middle East collecting and researching songs, dances, and folklore. He is a graduate and ex-Russian language instructor at the Army Intelligence Language School in Monterey, Calif., and was a translator for the U.S. government in Germany. He is fluent in Japanese, German, Russian, Arabic and of course his native English.

Presented by: TOM BOZIGIAN

SADIYE  
Lebanese

- SOURCE: This dance was a divisional winner at the 1968 Baalbec International Folk Festival near Beirut, Lebanon.
- MUSIC: DEBKI 10 SERIES-PLATE #1
- RHYTHM: 2/4 (Phrasal pattern - 3 meas. of 6 cts.) Each meas. described in 2 cts.
- FORMATION: Mixed line dance utilizing Kurdish hold with fingers interlocked, arms nested and elbows bent, dancers closely knit side by side, and leader twirling knotted handkerchief. Dancers facing slightly diagonally LOD throughout unless otherwise stated.
- NOTE: This dance is described with patterns in sequence.

---

MEASURE	PATTERN
1-6 (2 phrases)	Musical Introduction (no steps) (12 cts.)
1	<u>Intro Step</u> - Moving LOD, step-stamp L over R with slight plie on L (ct.1); step R to R (ct.2).
2	Leap slightly L over R with slight plie on L (ct.3); turning slightly RLOD, stamp R across and in front of L (ct.and); turning to face ctr., hop on L as R knee raises in front (ct.4); stamp R beside L, no weight (ct.and).
3	Hop on L as R knee raises (ct.5); step-stamp R beside L (ct.and); stamp L beside R, no weight (ct.6).  Do <u>Intro Step</u> 2 times in all.
1	<u>FIG.I Cross Step</u> - Moving LOD, step L over R with slight plie on L (ct.1); step R to R (ct.2).
2	Repeat cts. 1-2 (cts.3-4) Note: Optional stamp on ct.3 of this step each time it is done.
3	Stamp L over R, no weight (ct.5); stamp L to L, no weight (ct.6). Do <u>FIG.I Cross Step</u> 4 times in all at this sequence.
1	<u>FIG.II Dip-Leap-Hop</u> - Facing ctr., dip frwd. on L (ct.1); leap bk. on R as L extends frwd. (ct.2); hop on R (ct.and).
2	Leap slightly on L to L as R raises up (ct.3); as body turns slightly RLOD, leap R over L with L raising behind (ct.and); Leap L in place as R extends straight frwd., body facing ctr. (ct.4).

Sadiye, (continued)

- 3 Step R beside L as L raises up (ct.5); stamp L beside R, no weight (ct.6). Do FIG.II Dip-Leap-Hop 4 times in all.
- Repeat FIG.I Cross Step 4 times in all at this sequence.
- 1 FIG.III Syncopated Hops - Facing ctr., dip frwd. on L as R raises behind (ct.1); leap bk. on R as L extends frwd. (ct.2); hop on R in place as L remains extended (ct.and).
- 2 Leap slightly on L slightly frwd. with straight leg (ct.3); repeat ct.2 (ct.and); repeat ct.and, meas. 1 (ct.4); repeat ct.3 (ct.and).
- 3 Repeat ct.2 (ct.5); hop on R as L knee raises (ct.and); stamp L beside R, no weight (ct.6). Do FIG.III Syncopated Hops 4 times in all. Repeat FIG.I Cross Step 4 times in all at this sequence, but on last time at meas. 3, ct.6, L stamps with weight beside R to prepare for FIG.IV.
- 1 FIG.IV Hop-Toe-Heel - Facing ctr., hop on L in place as R toe crosses-L to touch floor (ct.1); hop on L as R heel touches frwd. on floor (ct.2); leap on R in front of L as L comes up slightly behind (ct.and).
- 2 Leap on L in place as R extends frwd. (ct.3); slap R frwd. flat on floor (ct.4).
- 3 Step R beside L (ct.5); step-stamp L beside R (ct.and), extend R heel straight frwd. on floor (ct.6). Do FIG.IV Hop-Toe-Heel 4 times in all.
- 1 FIG.V Traditional Debki Step - Moving LOD, step R to R (ct.1); step L over R (ct.2).
- 2 Step R to R (ct.3); stamp L in front of R, no weight (ct.4).
- 3 Step bk. on L (ct.5); hop on L as R raises in front (ct.6). Do FIG.V Traditional Debki Step 4 times in all at this sequence.
- 1 FIG.VI Traditional with Cross Stamp - Moving LOD, step R to R (ct.1); step L over R (ct.2).
- 2 Step R to R (ct.3); leap L beside R as R comes up (ct.4); turning slightly RLOD, leap on R across L with stamp as L raises slightly behind (ct.and).
- 3 Facing ctr., step-stamp with L in place (ct.5); step-stamp R beside L (ct.and); step-stamp L beside R (ct.6). Do FIG.VI Traditional with Cross Stamp 4 times in all.

Then repeat FIG.IV Traditional Debki Step to end of music.

Presented by Tom Bozigian

TAB EL HAWA  
Lebanese

SOURCE: This dance was learned by Tom Bozigian from Tewfig Waadi, and it is from the same group of dances as Al Kalaa which was presented on stage at the 1966 Baalbek International Festival.

MUSIC: DEBKI 10 SERIES-PLATE #2

FORMATION: Mixed line dance utilizing Kurdish hold with fingers interlocked, dancers closely knit side by side, elbows bent, and leader twirling knotted handkerchief. Dancers face center throughout dance unless otherwise described.

---

MUSIC: 4/4

PATTERN

---

Meas BASIC STEP I

1 Step L in front and slightly L with stamp (ct 1); step R to R (ct &); step L over R with stamp (ct 2); step back on R (ct 3); hop on R in place as L knee raises in front (ct 4).

BASIC STEP II

1 Leap L to L as R raises sharply behind L (ct 1); leap R to R (ct &); leap onto both ft in place with stamp and plie (ct 2); leap slightly back on R as L extends straight out in front (ct 3); hop on R in place as L remains extended (ct 4);

FIGURE I STAMP-STAMP-LEAN

1 Slight leap on L in place with stamp as R raises slightly (ct 1); leap on R in place with stamp as L raises sharply to calf height and knee in front (ct &); hold (ct 2): Touch L heel with straight leg in front as body leans bwd (ct 3). Step L beside R with stamp (ct 4).

2 Step R in place (ct 1); hop on R in place as L knee raises in front (ct &); step L in place (ct 2); step R in place (ct &); hop on R in place as L knee raises in front (ct 3); small stamp with L beside R, no wt (ct 4).

FIG II-HOP-STEP-STEP-SCISSORS

1 Facing diag LOD and moving LOD, hop on R as L heel strikes in front of R (ct 1); leap on L where heel struck as R raises



Tab El Hawa-Continued

slightly behind (ct &); leap R to R as L raises sharply to calf with knee in front (ct 2); leap L in place as R heel touches in front of L (ct 3); leap on R where heel touched as L raises slightly behind (ct &); leap L ahead of R as R raises sharply to calf with knee in front (ct 4): Repeat action of FIG II, meas 1 (cts 1 & 2-3 & 4).

FIG III-CHUG-HOP-CROSS

- 1 Facing ctr again, chug fwd on both ft (ct 1); leap back on L as R heel strikes in front (ct 2); leap on R where heel struck as L raises behind slightly (ct &); hop on R in place as L extends fwd, straight leg (ct 3); leap L over R as R raises behind L calf (ct &); leap back on R with stamp as L again extends fwd (ct 4).
- 2 Hop on R while L still extended (ct 1); leap L beside R as R raises slightly (ct &); leap R beside L with slight plie as L raises to calf height, knee in front (ct 2); hop on R, L still raised (ct 3); stamp L beside R, no wt (ct 4).

NOTE: Suggested sequence of steps for this dance as follows:

Basic Step # 1 - 8 times; FIG I - 5 times ; Basic Step # 1 -- 4 times; FIG II - 6 times ; Basic # 1 --4 times; FIG III--- 6 times; Basic # 1-- 4 times; Basic # 2--6 times.

Presented by Tom Bozigian

YA HAZHAL SANNINE  
(Lebanon)

Ya-Ha-ZHAL

SOURCE: Learned from Jamal Farhat, Lebanese dancer now living in Los Angeles.

MUSIC: DEBKI 10 SERIES-PLATE #2

FORMATION: Mixed line utilizing shoulder hold, NOTE: Described in sequence from beginning to end.

---

PATTERN

---

Counts

BASIC STEP

- 1-2 Moving LOD, leap L over R (ct 1) leap R to R as L touches floor with slight wt, \* (ct 2) hop on R in place (ct &)
- 3-4 Leap L behind R as R extends fwd (Ct 3) continuing LOD, hop on L as R remains extended touching floor (ct 4) leap on R as L comes up behind (ct &)
- Note: Allow 12 meas from beginning of dance music, and then do BASIC STEP 6 times at this segment.

VARIATION OF BASIC

- 1-6 Repeat Basic Step 1-2. leap L over R (ct 5) leap to both ft to LOD with stamp, knees slightly bent (ct 6). Do Variation of Basic 4 times in all.  
Then do Basic Step 6 times more at this segment.

VARIATION # 1

- 1-2 Leap L beside R as R toe points to LOD (ct 1), hop on L in place as R heel extends to touch floor in front (ct 2), moving fwd, leap on R as L touches floor in place (ct &)
- 3-4 Leap on L with slight plie (ct 3) hop L in place as R knee raises up (ct 4) continuing fwd and slightly RLOD, step stamp R over L as L raises slightly behind (ct &)
- 5-6 Continuing same motion, step-stamp L slightly back of R as R raises slightly (ct 5) continuing fwd, and slightly RLOD, step-stamp R over L as L raises slightly behind (ct &) step-stamp L slightly back of R as R raises slightly (ct 6) step-stamp R over L as L raises slightly behind (ct &)
- 7-8 Continuing same motion, step-stamp L slightly back of R as R raises slightly (ct 7) moving bwd now, leap on R as L extends across R in air (ct 8)
- 9-10 Continuing bwd, do Pas de Basque starting with L (cts 9-10)
- 11-12 Leap on R in place as L knee raises up (ct 11), stamp L beside

Ya Hazhal Sannine-Continued-Page 2

R, no wt (ct 12) DO Variation # 1 two times at this segment and then 6 more Basic Steps. NOTE: When changing from Basic Step to either of 3 Variations, and only at that time, simply do ct 4 and leave out ct &.

VARIATION # 2

- 1-2 Leap fwd on L as R raises behind (ct 1) leap bwd on R as L raises slightly in front (ct 2)
- 3-4 Leap to both ft fwd with stamp and slight plie (ct 3) touch L toe to floor across R (ct 4)
- 5-6 Touch L toe to floor RLOD (ct 5) Hold (ct 6)
- 7-8 Raise L in front and across R (ct 7) Hold (Ct 8)
- 9-10 Leap L to L as R toe touches floor across L (ct 9) leap R to R as L toe touches floor across R (ct 10)
- 11-12 Hop R in place as L knee raises up (ct 11) stamp L beside R , no wt (ct 12)
- Do Variation # 2 four times at this segment followed then by 6 Basic, 4 Variation # 1 then 12 Basics.

ENDING VARIATION # 3

- 1-2 Moving LOD, slight leap on L as R raises slightly behind (ct 1) hop on L as R stamps beside L (ct 2) slight leap on R as L raises slightly behind (ct &). Do Ending Variation # 3 11 times (22 counts) in all concluding sharply in this manner: Leap on L as R raises slightly behind (ct 23) leap to down position, L in front of R and R knee touching floor (ct 24)

# ADJON AZ ISTEN

ADJON AZ ISTEN.....(Let God Give.....)

Contemporary folk dance in Hungarian "Karikász" style  
Arranged and introduced by Andor Czompo

Music by the Sebő Ensemble

RECORDS: Pepita LPX 17482  
or Rounder Records 5005 Side Two, Band 1

FORMATION: Mixed circle. Hands joined side law.

Ct.

- 1-8 Four slow walking steps R - L - R - L to LOD
- 9-10 Facing the center step R ft to R side
- 11-12 Step on L ft behind R ft with slight knee bend
- 13-14 Step on R ft to R side
- 15-16 Step on L ft to L side
- 17-32 Repeat cts. 1-16
- 33-36 Close R ft to L ft and pause

REPEAT the dance from the beginning.

Presented by Andor Czompo



BAGI KARIKÁZÓ

Pronounced: Bah-gee Kah-ree-kah-zoh.

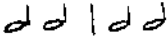
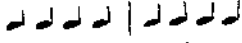
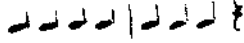


This is a girls' circle dance from the village of Bag, North-Central Hungary (Palóc region).


Source: Sándor Timar, Hungarian folklorist.


Music: Record VR LP 401, Side 1, Band 4.

Formation: Single circle.

Basic step and motifs:

1. Promenade (grapevine) 
  - 1-2 1/8 turn to Right, step on the Right foot forward.
  - 3-4 Step on the Left foot forward.
  - 5-6 1/8 turn to the Left, step with the Right foot to the Right side.
  - 7-8 Step on the Left foot behind the Right foot with a slight knee bend (close to 5th position).  
Repeat the same way.
  
2. Forward and back 
  - 1 Step on the Right foot forward.
  - 2 Step on the Left foot beside the Right foot.
  - 3 Step on the Right foot forward.
  - 4 Bend the Right knee slightly.
  - 5-8 Repeat cts. 1-4, with opposite footwork and direction.
  
3. Running steps with hand-hold change 
  - 1-4 With 4 small running steps, move toward the center of the circle, Right, Left, Right, Left. At the same time, lift the hands, with straight arms, to a forward high position and release the hand-hold.
  - 5-6 Take two running steps in place, Right, Left.
  - 7-8 Close the Right foot to the Left foot and pause.  
NOTE: During cts. 5-8, lower the arms from high to low side position and join in a back-basket hold.
  
4. Csárdás (Local variation) 
  - 1 Step on the Right foot to the Right.
  - 2 Step on the Left foot beside the Right foot.
  - 3 Step on the Right foot to the Right.
  - 4 Bring the Left foot close to the Right ankle.
  - 5 Step on the Left foot to the Left.
  - 6 Step on the Right foot to the Right.
  - 7 Step on the Left foot to the Left.
  - 8 Bend the Left knee slightly.  
NOTE: The steps are taken on the balls of the feet, light and bouncy (down-beat).
  
5. Swaying 
  - 1 Step on the Right foot to the Right.
  - 2 Step on the Left foot beside the Right foot.
  - 3-4 Step on the Right foot to the Right (Left foot remains in the previous place with the toes touching the floor).
  - 5-6 Shift weight from the Right foot to the Left foot (Right foot remains in previous position with the toes touching the floor).

6. Bukós (single) 
- 1 Step to the Right on the Right foot.
  - 2 Step on the Left foot beside the Right foot.
  - 3-4 Step on the Right foot into a small 2nd position parallel with a knee-bend and pause.  
Repeat with opposite footwork (symmetrical).

7. Bukós (double) 
- 1 Step on the Right foot to the Right.
  - 2 Step on the Left foot beside the Right foot.
  - 3 Step on the Right foot into a small 2nd position parallel with a knee-bend.
  - 4 Rise to a slight knee-bend.
  - 5-6 Sink into a knee-bend and pause.  
Repeat with opposite footwork (symmetrical).
- NOTE: In both Bukós, the accents are on the knee-bends.

### THE DANCE

Circle with simple hand-hold.

#### Part I (Slow)

- 1-4 Introduction.
- 5-12 Do the Promenade (#1) four times.
- 13-14 Do the forward and back motif (#2).
- 15-16 Do the Running steps with hand-hold change (#3).

#### Part II (Csárdás)

- 1-7 Do the Csárdás (#4) three times.
- 8-9 Do the Swaying motif (#5).
- 10-12 Starting with the Right foot, do ten light running steps sideways to the Right (CCW)  
Repeat Part II once more.

#### Part III (Bukós)

- 1-6 Do six Single Bukós (#6).
- 7-12 Do four Double Bukós (#7).
- 13-18 Do twenty-three light running steps starting with the Right foot and moving sideways to the Left (CW). This is like a closed Rida step with a slight knee-bend on each Right step. Pause on the last count.
- 19-22 Do four Single Bukós (#6) starting to the Left.
- 23-24 Do one Double Bukós (#7) to the Left plus one more knee-bend.

c 1979 by ANDOR CZOMPO

## DÉLALFÖLDI UGRÓS

DÉL = south, ALFÖLD = plain, -I = from, UGRÓS = jumping (i.e. dance).  
Jumping dance from the South Great Plain region.

The Ugrós type of dance represents a large family of dances with roots reaching back to the Late Middle Ages. The surviving variations of this dance type are widespread all over the Hungarian language territory. They appear under different names (OLAHOS, MARS, DUS, CINEGE, ETC.), in a variety of formations (group, solo, couple, circle), with different functions and also with a different degree of technical difficulty from simple to quite complicated. The melodies which accompany these dances are notated in 2/4 measures. The underlying rhythm is based on the eighth (♪) note in the following manner: ♩, which is called the "ESZTAM".

This dance direction takes off from the usual routine and offers only a framework in which the described motifs and sequences can be performed, providing freedom for the dancers to "improvise." That is one of the basic characteristics of Hungarian ethnic dance generally, and of this dance particularly.



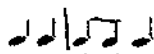
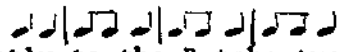
Source: Sándor Timár, folklorist-choreographer.

Records: AC Special #3 Ugrós, or Pepita LPX 17482 (SEBŐ ENSEMBLE), "A barátok. . ."

Formation: Independent couples. The dance can also be danced as a solo.


### MOTIFS AND SEQUENCES:


1. Side step ♩  
Ct 1 Step on the Rft to the R sd  
2 Close the Lft to the Rft with partial weight  
Symmetrical repeat  
NOTE: during the dance this is done only a few times as an introduction. The transition between this motif and the following Cifra is a slight stamp with the closing Lft.
2. Cifra ♩  
1 Step on the Rft to the R sd  
2 Step on the Lft behind the Rft  
3 Leap onto the Rft to the R sd landing in a small knee bend  
NOTE: the first two steps are running steps with very light knee bends.
3. Jump ♩  
1 Jump into a small 4th pos. Lft fwd carrying only partial weight. Toes only slightly turned out.  
2 Symmetrical repeat of ct 1
4. Side run ♩  
1& Two running steps on the Rft, Lft to the R sd, Lft crossing behind the Rft  
2& Repeat the two running steps the same way  
3 Leap onto the Rft to the R sd landing in a small knee bend.

5. Simple boot slapping 
- Inside:
- ct 1 Hop on the Lft. At the same time lift the R leg fwd with bent and turned out knee and hit with R hand the inside of the R boot top
- 2 Step on the Rft in place. At the same time clap your hands together in front with normally extended arms
- 3-4 Symmetrical repeat of cts 1-2
- Outside:
- 1 Hop on the Lft. At the same time lift the R lower leg back sd diag and hit with R hand the R ankle outside
- 2 Step on the Rft in place. At the same time clap your hands together in front with normally extended arms
- 3-4 Symmetrical repeat of cts 1-2
6. Fast boot slapping 
- A:
- 1 Hop on the Lft. At the same time lift the R leg fwd with bent and turned out knee and hit with R hand the R boot top inside
- 8 Clap your hands together in front with normally extended arms
- 2-4 Repeat ct 18 three more times the same way
- B:
- 1 Hop on the Lft. At the same time lift the R lower leg back R sd diag and hit with R hand the R ankle outside
- 8 Clap your hands together. The arms are extended to R diag
- 2-4 Repeat cts 18 three more times the same way
- C:
- 1 Step into a small 2nd pos so that you have only partial weight on the ball of the Lft. Both knees are bent and the L knee is turned in. At the same time hit with the L hand the L thigh
- 8 Clap your hands together slightly to the R diag with extended arms.
- 2-4 Without changing the foot positions of cts 18, repeat the hand movements three more times the same way
7. Ground hit 
- 1 From the foot position described in Motif #6 C, turn to the L and kneel down on the R knee. At the same time hit the ground with the R hand in front of the R knee
- 2 Clap your hands together in front with normally extended arms
- 38 Repeat rapidly the ground hit and clap as in cts 1-2
- 4 Hit the ground with the R hand again
8. Three Cifra 
- 1-2 Turning slightly to the R take two light running steps with the Rft and Lft
- 3 Turning slightly to the L leap onto the Rft to th R sd
- 8 Step on the Lft beside the Rft in place
- 4 Leap onto the Rft in place. At the same time lift the Lft fwd



- low with slightly turned out toes  
 5-6 Symmetrical repeat of cts 3-4  
 7-8 Same as cts 3-4  
 NOTE: when the whole sequence is repeated it is done symmetrically

9. Hop step step   
 1 Hop on the Lft in place  
 & Step on the Rft in place  
 2 Step on the Lft in place  
 Repeat the same way  
 NOTE: this motif can be done with op ftwk. It depends on which foot you are standing on when you start it.

10. Jump heel click   
 1 Jump into 2nd pos with slightly bent knees  
 & Spring up into the air and click your heels together  
 2& Repeat cts 1& the same way  
 3 Land on the Lft  
 & Step on the Rft in front of the Lft  
 4 Step into 2nd pos with the Lft. The Rft carries only partial weight.  
 Symmetrical repeat.

#### THE DANCE

Partners face each other and have a fwd low R-to-R hand hold. The L hands are on the hips.  
 Start any time in the music with a couple of Side step (#1) motifs as an introduction. Continue with several Cifra (#2) and Jump (#3) combinations. So far both partners are doing the same motifs.  
 Now either partner can do more Jump (#3) motifs and/or replace the Cifra with the Side run (#4) motif. When the hand hold starts to interfere, release it and place the hands on the hips.  
 Partners still dance any of the #2, #3, #4 motif combinations, generally facing each other and/or turning around individually.  
 Now the Man does a few Jump (#4) motifs and claps his hands together in front with normally extended arms. This is a transition to the Simple boot slapping (#5) Inside or Outside, which is done once or twice.  
 Those Men who can do it, can go into a series of Fast boot slapping (#6) A or AB or ABC combinations and finish them with a Ground hit (#7) sequence. During the boot slapping sequences the Lady continues with the #2, #3, #4 combinations and/or can switch to several Three Cifra (#8) sequences seasoned with an occasional Hop step step (#9) motif. Sometimes during the climax of the dance both partners can incorporate the Jump heel click (#10) motif into the dance. After a series of Boot slapping sequences the Man can do a couple of Side step (#1) motifs again, indicating a new start of the improvised process.  
 The Lady re-joins in the hand hold and they can start the dance from the beginning.

KAPUVARI VERBUNK  
(Hungarian)

Hungarian folk dance groups dance several artistic arrangements of this dance. The "Kapuvari Verbunk" presented by Andor Czompo in 1963-64 at several folk dance camps and workshops is based on those arrangements.

This, however, is the original peasant dance, as danced by men in Kapuvar. It was filmed by M. Jambor and George Martin in 1957; notated in Labanotation by Agoston Lanyi.

Music: LPX Qualiton 18007.

Formation: Semi-circle, or full circle of individual men.

Motifs and sequences:

- I. Heel-clicks ♪♪♪♪  
As a preparation, lift Right foot slightly off the floor with turned out heel.  
ct. 1 Close the Right foot to the Left foot with accent (heel-click) keeping the feet parallel. Take weight on the Right foot and do the same preparation with the Left foot.  
2 Repeat ct. 1 with opposite footwork.  
3 Same as ct. 1, but omit the preparation of the Left foot.  
4 Hold.  
& Same as the preparation at the beginning.  
Repeat the same way.
- II. Csardas ♪♪♪♪  
1 Step with Right foot to Right.  
2 Close Left foot to Right foot with heel-click.  
3 Step with Right foot to Right.  
4 Close Left foot to Right foot with heel-click (Partial weight).  
Symmetrical repeat.
- III. Csardas with claps ♪♪♪♪  
Same as Sequence #2, but on the first three counts, clap the hands in front about eye level.
- IV. Single Boot Slap ♪♪♪♪|♪♪♪♪  
1 Hop on the Left foot. At the same time, hit the raised Right leg (bent and turned out knee) inside below the knee with the Right hand.  
2 Take a small step with Right foot backward.  
3 Take a small step with Left foot backward.  
4 Step with Right foot in place.  
5 Step with Left foot forward with accent (stamp).  
6 Take a small step with Right foot forward.  
7 Stamp with Left foot slightly forward (turned out knee) without taking weight.  
8 Step with Left foot slightly forward with accent.  
Repeat the same way.

- V. Single Boot Slap and Claps ♪♪♪♪|♪♪♪♪  
 Same as Sequence #4 with extra claps (in front about eye level) on cts. 3, 4, and 5.
- VI. Three Boot Slaps ♪♪♪♪|♪♪♪♪|♪♪♪♪  
 1 Hop on the Left foot. At the same time, hit with Right hand the raised Right leg (bent and turned out knee) inside, below the knee.  
 2 Step with Right foot slightly to Right.  
 3-4 Repeat cts. 1-2 with opposite foot and handwork and direction.  
 5 Same as ct. 1.  
 6 Step with Right foot slightly back.  
 7 Step with Left foot slightly back.  
 8 Step with Right foot in place.  
 9 Step with Left foot slightly forward.  
 10 Step with Right foot slightly forward.  
 11 Stamp with Left foot slightly forward without taking weight.  
 12 Step with Left foot slightly to Left.  
 Repeat the same way.
- VII. Three Boot Slaps and Claps ♪♪♪♪|♪♪♪♪|♪♪♪♪  
 1-6 Same as cts. 1-6 of Sequence # VI.  
 7 Step with Left foot slightly to Left. At the same time clap hands in front about eye level.  
 8 Step with Right foot slightly forward.  
 9 Hop on the Right foot. At the same time, hit with Left hand the raised Left leg (bent and turned out knee) inside, below the knee.  
 10 Step with Left foot slightly back.  
 11. Step with Right foot slightly to the Right.  
 12 Step with Left foot slightly to the Left.  
 Repeat the same way.
- VIII. Three Boot Slaps with Closing ♪♪♪♪|♪♪♪♪<|  
 1-5 Same as cts. 1-5 in Sequence # VI.  
 6 Step with Right foot slightly to the Right. In the meantime, raise Left foot slightly to the Left side.  
 7 Close the Left foot to the Right foot with a heel-click.  
 8 Pause.
- IX. Cifra ♪♪♪  
 1 Leap with Right foot to the Right.  
 & Step with Left foot in place closing it to the Right foot with a heel-click.  
 2 Step with Right foot in place with slight knee bend.  
 Repeat with opposite footwork and direction (symmetrical).
- X. Single Boot Slap and Csardas ♪♪♪♪  
 1 Same as ct. 1 in # VI.  
 2 Step with Right foot in place.  
 3 Step with the Left foot to Left side.  
 4 Close Right foot to Left foot with heel-click.  
 NOTE: You may clap hands on cts. 3-4.

- XI. Single Boot Slap with Heel-Click Jumps    ۱ ۱ ۱ ۱
- 1 Same as ct. 1 of # VI.
  - 2 Step with Right foot slightly to Right side, in the meantime lift Left foot slightly to Left side with bent knee.
  - 3 Close Left foot to the Right foot with a jump, clicking the heels together.
  - 4 Close the Right foot to the Left with a jump, clicking the heels together.
- NOTE: You may clap the hands together on cts. 3-4, in front, at eye level.

THE DANCE

- Meas.
- Melody A 1
- 1-4 Introduction
  - 5-8 Sequence # I, Heel Clicks. 4 times.
  - 9-12 Sequence # II, Csardas. 4 times.
  - 13-16 Sequence # III, Csardas with Claps. 4 times.
- Melody A 2
- 1-2 Sequence # II, Csardas. 2 times.
  - 3-16 Sequence # IV, Single Boot Slap. 7 times.
- Melody A 3
- 1-2 Sequence # II, Csardas. 2 times.
  - 3-16 Sequence # V, Single Boot Slap and Claps. 7 times.
- Melody A 4
- 1-2 Sequence # II, Csardas. 2 times.
  - 3-8 Sequence # VI, Three Boot Slaps. 2 times.
  - 9-14 Sequence # VII, Three Boot Slaps and Claps. 2 times.
  - 15-16. Sequence # VIII, Three Boot Slaps with Closing. Once.
- Melody B (Fast)
- 1-4 Sequence # IX, Cifra. 4 times.
  - 5-8 Sequence # X, Single Boot Slap and Csardas. 2 times.
  - 9-12 Sequence # XI, Single Boot Slap with Heel-click Jumps. 2 times.
- Repeat this order until the end of the music.

© 1972 by Andor Czompo, State University College, Cortland, New York 13045.  
Do not reproduce these dance directions without the written permission of Andor Czompo.

## PALÓC CSÁRDÁS

Couple dance from North Central Hungary.

Source: Timár, Martin, Lányi, Czompo.

Formation: Couples

Music: Slow 4/4, Fast 2/4. Record: Qualiton LPX 18007, "Paloc Csardas."

### Steps, Motifs, and Sequences:

1. Double Csárdás (local variation) ♪♪♪♪|♪♪♪♪  
ct. 1 Step with L foot to Left sideways  
2 Step (close) with R foot in place  
3 Step with L foot to Left sideways  
4 Close R foot to L foot  
5 Step with R foot to Right sideways  
6 Step (close) with L foot in place  
7 Step with R foot to Right sideways  
8 Bounce on the R foot.  
NOTE: This motif is slightly bouncy (downbeat).
2. Preparation for turning ♪♪♪♪  
1 Step with L foot to Left diagonal forward direction.  
2 Step with R foot in front of the L (3rd pos), and start to turn to the Right.  
3 Step with L foot to Left diagonal forward (R foot remains in its previous place with some weight on it).  
4 On the balls of both feet, turn about 1/3 to the Right (downbeat).
3. Rida ♪♪  
1 Step with R foot in front of the L foot with a slight knee bend.  
2 Step with L foot to Left diagonal forward.
4. Bukós (single) ♪|♪|♪|♪|♪|♪|♪|♪|♪|♪|♪|♪|  
1-2 Step with R foot to Right (sideways)  
3-4 Close L foot to R without taking weight  
5 Step with L foot to Left sideways.  
6 Step with R foot in place (beside L foot).  
7 Step with L foot into a small second pos, (feet apart), and at the same time, bend both knees.  
8 Pause.  
9-12 Repeat cts. 5-8 with opposite footwork and direction.  
13 Step with L foot to Left sideways.  
14 Step with R foot in place (beside L foot).  
15 Step with L foot to the Left sideways, turning slightly to the left.  
16 Pause.
5. Bukós (turning) ♪♪|♪|♪|  
1 Step with R foot forward.  
2 Step with L foot beside R foot.

- 3 Step with R foot forward, at the same time bend both knees.  
4 Pause.  
Repeat with opposite footwork, but the same direction.
6. Bukós (double) ♪♪|♪♪||
- 1 Step with L foot into a small 2nd pos with knee bend.  
2 Straighten the knees.  
3 Bend the knees.  
4 Pause.

THE DANCE

- Meas. Slow Csárdás  
Partners face each other in shoulder-shoulder-blade position.
- 1-4 #1 Double Csardas two times (identical footwork).  
5 #2 Preparation for turning.  
6-8 #3 Rida (Couples turn to Right around each other) 6 times. On the last count, close L foot to the R with a heel-click. Repeat Meas. 1-8, seven more times, to the end of the slow music.
- Fast Csárdás
- 1-8 #4 Bukós (single).  
9-14 #5 Bukós (turning) 3 times. Couples turn around each other to the Right.  
15-16 Couples face each other and do #6 Bukos (double).  
17-21 #3 Rida five times, couples turn around each other to the Right.  
22 Step with R foot in front of the L foot and pause.  
23-24 #6 Bukós (double).  
Repeat Meas. 1-24 several more times to the end of the music.

SZEGÉNY CSÁRDÁS  
(Poor Csardas)








Couple dance from Madocsa (Tolna County), Central Hungary.

Source: Pesovar-Lanyi-Czompo


Music: Slow 4/4. Fast 2/4.

Record: Qualiton LP 18007, "Szegeny Csardas" - Poor Csardas.

Motifs and Sequences

1. Csárdás with heelclick - Man. 
  - 1 Step with L foot in place clicking L heel to the R heel.
  - 2 Step with R foot to Right side
  - 3 Close L foot to R foot with heelclick
  - 4 Standing on the L foot lift R foot slightly off the floor as a preparation for the next movement.  
Repeat with opposite footwork.
  
2. Double Csárdás - Lady. 
  - 1 Step with R foot to Right side
  - 2 Step/close L foot to the Right foot
  - 3 Step with Right foot to the Right side
  - 4 Close Left foot to the Right foot with partial weight.  
Repeat with opposite footwork.
  
3. "Zig Zag" Csárdás 
  - 1 Step with Left foot back-diagonal-left.
  - 2 Step/close Right foot to the Left foot.
  - 3 Step with Left foot back-diagonal-left
  - 4 Close Right foot to the Left foot with partial weight.  
Repeat with opposite footwork to back-diagonal-Right.
  
4. Lippentő 
  - 1 Feet together, small jump onto the balls of the feet with straight knees.
  - 2 Small jump in place bending the knees.  
Repeat the same way.
  
5. Run & Stamp 
  - 1-2 Two running steps in place with Right and Left foot.
  - 3&4 Three running steps in place with slight stamping, Right, Left, Right.  
Repeat with opposite footwork.
  
6. Open Rida 
  - 1 Step with Right foot Right-forward-diagonal on the ball of the foot.
  - 2 Step with Left foot in front of the Right foot (5th pos), with knee bent.  
Repeat the same way.
  
7. Hop step 
  - 1 Hop on the Left foot
  - & Small step with Right foot forward
  - 2 Small step with Left foot in front of the Right foot.  
Repeat the same way.

SZEGÉNY CSÁRDÁS (Page 2)

8. Mártogató 
- 1 Turning to your Left, step with Right foot to Right sideways.
  - 2 Step with Left foot in front of the Right foot with a slight knee bend.
  - 3 Still turning to your Left, jump into 2nd position (feet apart) with both knees bent.
  - 4 Pause.  
Repeat with opposite footwork and direction.

THE DANCE

SLOW CSÁRDÁS

Couples (partners) face each other. Shoulder-waist or shoulder-shoulder-blade hold. Individual couples can begin the dance at the beginning of any musical phrase.

- Meas. 1-4 Men do #1 Csárdás with Heel click 4 times.  
Ladies do #2 Double csárdás 4 times.
- 5-8 Men do #3 Zig-zag csárdás 4 times backwards.  
Ladies do #3 Zig-zag csárdás 4 times forward with opposite footwork (starting with the Right foot).
- 9-12 Same as Meas. 1-4.
- 13-16 Same as Meas. 5-8, but this time men move forward and ladies backwards.

Repeat the Slow Csárdás until the end of the Slow Csárdás music.

FAST CSÁRDÁS

- Meas. 1-4 # 4 Lippentő, 4 times.
- 5-6 # 5 Run & Stamp.
- 7-8 # 5 Run & stamp with opposite footwork.
- 9-16 Repeat Meas. 1-8.
- 17-20 #6 Open Rida, 4 times. The partners turn around each other in place CCW.
- 21-22 #7 Hop-step, 2 times. Still turning.
- 23-28 #8 Mártogató, 3 times. Partners face each other.
- 29-40 Repeat Meas. 17-28, with opposite footwork and direction.

Repeat the Fast Csárdás from the beginning.



ALUNELUL CA LA CÎRNA  
(Romania)

Alunelul ca la Cîrna is a dance from Birca, Dolj in southern Oltenia. The dance was learned by Alexandru David from Costea Constantin of the Research House of Bucharest. It is an alunelul dance type.

Pronunciation:

Record: Gypsy Camp Vol V. 2/4 meter

Formation: Line, or semi-circle, of dancers in front or back basket hold.

Meas

Pattern

- |     |   |
|-----|---|
| 1-2 | In LOD walk R,L (cts 1,2); step R,L,R turning to face RLOD (cts 1,&,2).   |
| 3-4 | Repeat meas 1-2 with opp ftwk and direction.  |
| 5-6 | Repeat meas 1-2.  |
| 7   | Circling bent L knee fwd and to L side, step L to L with plie (ct 1); circling bent R knee fwd and to R side, step R to R with plie (ct 2).   |
| 8-9 | Step L (ct 1); hop on L (ct &); cross R in front (ct 2); step L (ct &). Step R (ct 1); cross L in front (ct &); step R (ct 2); step L (ct &). |
| 10  | Step R twd ctr (ct 1); scuff L (ct &); step L (ct 2); scuff R (ct &).   |
| 11  | Step R (ct 1); scuff L (ct &); face RLOD, step L to L out of ctr (ct 2); close R to L (ct &).   |
| 12  | Step L to L (ct 1); close R to L (ct &); face ctr, step L (ct 2).   |

Dance notes by Maria Reisch  
Edited to fit syllabus format

Presented by Mihai David

BRIU BĂTRÎN DIN BANAT  
(Romania)

Briu Bătrîn din Banat is from zone Caraş - Severin. It is danced in all of Banat. It is from the family briul. Alexandru David learned the dance from Ion Petcu, former soloist of the Romanian Rhapsody Ensemble, now chairman of folk dance teaching at the Popular School of Arts in Bucharest.

Pronunciation:

Record: Gypsy Camp Vol IV Side B/4 2/4 meter

Formation: Circle, or semi-circle, of dancers in "T" pos.

Meas

Pattern

- |     |  |
|-----|--|
| 1   | Facing ctr, step R (ct 1); opening L fwd (ct 2).   |
| 2   | Step L (ct 1); opening R fwd (ct 2).   |
| 3-4 | Step R to R (ct 1); step L in front of R with plié (ct 2). Step R to R (ct 1); step L in front of R (ct 2); step R (ct &). |
| 5-6 | Step L with plié (ct 1); step R diag back R (ct 2). Step L (ct 1); step R fwd with plié (ct 2); step L (ct &).             |
| 7-8 | Step R (ct 1); step L diag back L (ct 2). Step R (ct 1); step L (ct 2).  |

Dance notes by Maria Reisch  
Edited to fit syllabus format

Presented by Mihai David



CRĂIȚELE  
(Romania)

Crăițele is a type of rustemul from the region of Oltenia, the villages of Poiana and Polovraci. Alexandru David learned the dance from Ion Petcu, former soloist of the Romanian Rhapsody Ensemble, now chairman of folk dance teaching at the Popular School of Arts in Bucharest.

Pronunciation:

Record: Gypsy Camp Vol V. Side B/3 2/4 meter

Formation: Circle of dancers in "T" pos. Originally done by W.

Meas Pattern

I. TRAVEL SDWD LOD

- 1 Step R to R (ct 1); step L behind R (ct &); step R to R (ct 2); step L behind R (ct &).
- 2 Repeat meas 1 but hold on last ct &.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

II. CROSSING STEPS

- 1 Step R across L (ct 1); step L (ct &); step R to R (ct 2); step L (ct &).
- 2 Step R across L (ct 1); step L (ct &); step R to R (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5 Repeat meas 2.
- 6 Repeat meas 2 with opp ftwk.
- 7-8 Repeat meas 5-6.

Dance notes by Maria Reisch  
Edited to fit syllabus format.

Presented by Mihai David

FETELE DIN CRIHALMA  
(Romania)

Fetele din Crihalma comes from the south of Ardeal, Crihalma village, Brasov zone. It was originally a couple dance, now a girl's dance. Alexandru David learned the dance from Ion Petcu, former soloist of the Romanian Rhapsody Ensemble, now chairman of folk dance teaching at the Popular School of Arts in Bucharest.

Pronunciation:

Record: Gypsy Camp Vol IV Side B/3 "Crihalma". 2/4 meter

Formation: Circle, or line, of W. Arms are free. During Fig I and IV, arms are low, swinging across body. During Fig II, III, V, arms are held out to sides.

<u>Meas</u>	<u>Pattern</u>
1-2	<u>INTRODUCTION.</u> No action.
	<u>I. TRAVEL FACING LOD; ARMS DOWN, SWING ACROSS BODY.</u>
1	Step L (ct 1); click-close R to L twisting on L (ct 2); step R (ct &).
2-3	Repeat meas 1, twice.
4	Click-close L to R twisting on R (ct 1); step L (ct &); click-close R to L twisting on L (ct 2); step R (ct &).
5-16	Repeat meas 1-4, three times. Finish facing ctr, fall on L, lifting R on last ct.
	<u>II. GRAPEVINE; ARMS OUT TO SIDES</u>
1	Travelling sdwd L, step R heel in front of L (ct 1); step L to L (ct &); step R behind L (ct 2); step L to L (ct &).
2-3	Repeat meas 1, twice.
4	Slight hop on L and touch R in front (ct 1); jump with ft apart (ct &); jump with ft together (ct 2); fall on R (ct &).
5-8	Repeat meas 1-4 with opp ftwk and direction (travel sdwd R).
9-16	Repeat meas 1-8.
	<u>III. FACE CENTER</u>
1	Turn slightly to L, brush R in front (ct 1); step R,L,R turning to face R (cts &,2,&).
2	Repeat meas 1 with opp ftwk and direction.
3-6	Repeat meas 1-2, twice. Jump with ft together on meas 6, last ct &.
7	Backing up, step back R, twisting L heel in front (ct 1); step back L, twisting R heel in front (ct &); step back R, twisting L heel in front (ct 2); jump with ft apart (ct &).
8	Jump into air (ct 1); click ft together in air (ct &); land with ft together (ct 2); small jump in place (ct uh); fall on L (ct &).
9-16	Repeat meas 1-8.

FETELE DIN CRIHALMA (continued)

IV. INTO CENTER; ARMS DOWN, SWING ACROSS BODY.

First movement wt already on L - pli  more on ct 1.

- 1 Leap on L, R leg bent behind L (ct 1); swing bent R leg out to R, pivoting on L heel (ct 2); bring R fwd (ct &).  
2 Repeat meas 1 with opp ftwk.  
3-6 Repeat meas 1-2, twice. Jump with ft together on last ct.  
7-8 Repeat meas 7-8, Fig III.  
9-16 Repeat meas 1-8. Fig IV.

V. ARMS OUT TO SIDES

- 1 Jump, bending both knees, legs out to side R (ct 1); land on both, R in front, heels twisting L (ct &); twist heels R (ct 2); fall on both (ct &).  
2 Repeat meas 1 with opp ftwk.  
3-6 Repeat meas 1-2, twice.  
7-8 Repeat meas 7-8, Fig III, finish with wt on both ft.  
9-16 Repeat meas 1-8, Fig V.

Dance notes by Maria Reisch  
Edited to fit syllabus format

Presented by Mihai David

HORA DREAPTĂ  
(Romania)

Hora Dreaptă comes from the villages of Bilca, Fundul, Moldovei, Gura Humorului, Ilisesti - from all of Moldavia. It is of the family of hora. Alexandru David learned the dance from Ion Petcu, former soloist of the Romanian Rhapsody Ensemble now chairman of folk dance teaching at the Popular School of Arts in Bucharest.

Pronunciation:

Record: Gypsy Camp Vol IV Side B/7 2/4 meter

Formation: Circle of dancers in "W" pos.

Meas

Pattern

I. IN LOD AND RLOD

- |      |  |
|------|--|
| 1    | Step L in LOD (ct 1); touch R to L (ct 2).         |
| 2    | Step R in LOD (ct 1); touch L to R (ct 2).         |
| 3    | Walk L,R (cts 1,2).                                |
| 4    | Step L in LOD (ct 1); touch R to L (ct 2).         |
| 5-8  | Repeat meas 1-4 with opp ftwk but continue in LOD. |
| 9-16 | Repeat meas 1-8 in RLOD.                           |

II. IN AND OUT OF CENTER

- |      |   |
|------|---|
| 1    | Step L twd ctr (ct 1); touch R beside L (ct 2).       |
| 2    | Step R bkwd (ct 1); step L beside R (ct 2).           |
| 3    | Step R twd ctr (cts 1-2).                             |
| 4    | Step L twd ctr (cts 1-2).                             |
| 5    | Step R bkwd (cts 1-2).                                |
| 6    | Step L twd ctr (cts 1-2).                             |
| 7-8  | Step bkwd R,L,R (cts 1,2,1); touch L beside R (ct 2). |
| 9-16 | Repeat meas 1-8.                                      |

Dance notes by Maria Reisch  
Edited to fit syllabus format

Presented by Mihai David

POLOCSIA  
(Romania)

Polocsia is from Bîrca, Dolj in southern Oltenia. It is a type of briuletul - "little briul" - from Oltenia. This dance was learned by Alexandru David from Costea Constantin of the Research House of Bucharest.

Pronunciation:

Record: Gypsy Camp Vol IV. Side A/4 2/4 meter

Formation: M, or mixed line of dancers, in back basket hold, facing ctr.

<u>Meas</u>	<u>Pattern</u>
1	Step twd ctr R,L,R (cts 1,&,2).
2	Step bkwd out of ctr L,R,L (cts 1,&,2).
3	Rock fwd on R, back on L (cts 1,2).
4	Touch R heel across L (ct 1); touch R heel out to side (ct &); touch R heel across L (ct 2); fall on R, lifting L out to L (ct &).
5	Repeat meas 4 with opp ftwk.
6	Repeat meas 4.
7	Step L behind R (ct 1); fall on R (ct 2).
8	Repeat meas 7.
9	Step L in front of R (ct 1); step R (ct &); step L to L (ct 2); step R (ct &).
10	Repeat meas 9.
11	Step L in front of R (ct 1); step R (ct &); step L to L (ct 2); step R in front of L (ct &).
12	Step L (ct 1); step R (ct &); step L (ct 2).

Dance notes by Maria Reisch  
Edited to fit syllabus format

Presented by Mihai David



TREI PĂZEȘTE  
(Romania)

Trei Păzește comes from Bistreț-Băilești, Oltenia. There are several hundred varieties of Trei Păzește - each village in Oltenia having its own. Alexandru David learned the dance from Ion Petcu, former soloist of the Romanian Rhapsody Ensemble, now chairman of folk dance teaching at the Popular School of Arts in Bucharest.

Pronunciation:

Record: Gypsy Camp Vol IV Side A/7 2/4 meter

Formation: Line, semi-circle, 2 diag in V, men's dance; backbasket hold

Meas

Pattern

- I.
- 1 Bending knee on each ct, wt on L, kick R leg diag L fwd (ct 1); bring R ft to L knee (ct 2).
- 2-4 Repeat meas 1, three times, but stamp R, no wt on meas 4, ct 2.
- II.
- 1 Step R back (ct 1); step L (ct &); step R fwd (ct 2); brush L (ct &).
- 2 Step L (ct 1); stamp R, no wt (ct 2).
- 3-4 Repeat meas 1-2.
- III.
- 1 Travel sdwd L, step on R heel in front of L (ct 1); step L to L (ct &); step on R heel in front of L (ct 2); step L to L (ct &).
- 2-4 Repeat meas 1, three times, but stamp R on meas 4, ct 2.
- 5-6 Travel sdwd R, repeat meas 1 with opp ftwk and direction, twice, but stamp L on meas 6, ct 2.
- 7-8 Repeat meas 1 twice, but stamp R on meas 8, ct 2.
- IV.
- 1 Leap fwd L (ct 1); bring R leg around and step R across L (ct 2); step L back (ct &).
- 2 Step R across L (ct 1); step L back (ct &); close R to L (ct 2).
- 3-4 Repeat meas 1-2.
- 5 Step L (ct 1); step R in front of L (ct &); step L (ct 2); step R (ct &).
- 6 Step L in front of R (ct 1); step R (ct &); step L (ct 2); step R in front of L (ct &).
- 7 Step L (ct 1); step R (ct &); step L in front of R (ct 2); step R (ct &).
- 8 Step L (ct 1); stamp R (ct 2).

TREI PĂZESTE (continued)

- V.  
1-8 Repeat Fig III with opp ftwk and direction.
- VI.  
1 Fall on L (ct 1); stamp R, no wt (ct &); step R (ct 2).  
2 Hold.  
3-4 Repeat meas 1-2.  
5-6 Fall on L (ct 1); stamp R, no wt (ct &); step R (ct 2);  
step L (ct &). Step R (ct 1); step L (ct &); step  
R (ct 2).  
7-8 Hold.
- VII.  
1 Fall on L (ct 1); step R out (ct &); step L (ct 2);  
step R to L (ct &).  
2-7 Repeat meas 1, six times.  
8 Fall on L (ct 1); stamp R, no wt (ct &); close R  
to L (ct 2).

Dance notes by Maria Reisch  
Edited to fit syllabus format

Presented by Mihai David

## KOPAČKA

Record: CIGA & IVANOV, Vol 4, Side B, Band 1  
Meter: 2/4  
Source: Macedonian popular dance. Many ensembles use this dance in their repertoires and each group has its own arrangement. This sequence is based on the Tanec version.

Formation: Men only in an open circle, hands joined and down.

MEASURE: PATTERN

Introduction: The introductory pattern is to the song "Divna Juta." The dance pattern takes 4 meas of 8 cts which are repeated to the end of song:  
Facing ctr, step R to R (ct 1), step L across in back with body bent over to L (ct 2), straighten and walk R, L, R, L, R, L, (cts 3 - 8).

### BASIC PATTERN

- 1 -- 2 Facing and moving LOD, running steps R, L, R and L, R, L (cts 1 & 2, 3 & 4)
- 3 Hop on L kicking R fwd (ct 1), step R, L (cts & 2)
- 4 Repeat meas 3
- 5 -- 6 Face ctr and scissors-kick, R, L, R; L, R, L (cts 1 & 2, 3 & 4).
- 7 Leap to R with L raised and turned out (ct 1), hop on R and turn in raised L foot (ct 2).
- 8 Moving to L, hop on R (ct 1), step L, R (ct & 2).
- 9 Repeat meas 8
- 10 Leap to L (ct 1), kick R fwd (ct 2).
- 11 -- 12 Repeat meas 5 -- 6 .

Presented by Giga Despotović

MOROVAC

Record: CIGA & IVON, Vol 4, Side A, Band 2  
Meter: 2/4  
Source: Popular Yugoslav dance

Formation: Men and Women in open circle, M with thumbs in own belt, W with arms linked through M's elbows.

MEASURES

PATTERN

I

- 1 -- 2 Facing ctr and moving fwd, step R, L, R (cts 1, 2, 3), close L to R without wt (ct 4)  
3 --4 Moving bwd, step L, R, L (cts 1, 2, 3), close R to L without wt (ct 4)  
5 -- 8 Repeat meas 1 -- 4.

II

- 1 -- 2 Facing and moving LOD, step R, L, R (cts 1, 2, 3), touch L next to R (ct 4)  
3 Step L, touch R next to L (cts 1, 2)  
4 Step R, touch L next to R (cts 1, 2).  
5 -- 8 Repeat meas 1 --4, opp dir, opp ftwk  
9 -- 16 Repeat meas 1 -- 8.

III

- 1 Facing ctr and moving R, step R to R (ct 1), close L to R with bounce (ct 2), bounce shifting wt to L (ct &).  
2 -- 4 Repeat meas 1  
5 -- 8 Repeat meas 1 --4, opp dir, opp ftwk.  
9 -- 16 Repeat meas 1 -- 8.

IV

- 1 -- 2 Facing ctr and moving to R, step R to R (ct 1), L behind (ct &), continue thus R, L, R, L (cts 2, &, 3, & ), step R to R with knee flaxed (ct 4).  
3 Step L to L, R behind, L to L (cts L, & 2).  
4 Step R to R, L behind, R to R (cts L & 2).  
5 -- 8 Repeat meas 1 --4, opp dir, opp ftwk  
9 -- 24 Repeat meas 1 -- 8.

Dance repeats from beginning

Presented by Ciga Despotović

PRESPANSKO ORO

Prespa is a lake in South Macedonia

Record: RTB CIGA DESPOTOVIĆ, VOL. 2, Side A - Band 2  
Meter: 7/8 meter counted 1,2,3 - 1,2 - 1,2 (1-2-3)

Formation: Line dance, leader at R, "V" pos., Face R of ctr.

MEASURE

PATTERN

- 1 Face R of ctr, move in LOD. Wt on L, touch R fwd (ct 1);  
Raise and lower heel, raising R knee leg in front (ct 2);  
Step on R fwd (ct 3).
  - 2 Repeat action of Meas. 1 with opp ftwk.
  - 3 -- 4 Repeat action of Meas. 1 -- 2.
  - 5 Raise hands high and outstretched. Pivot on L to face RLOD, closing  
R to L (ct 1); pivot on R to face LOD, twisting L leg, knee bent,  
across R leg (ct 2); step L beside R facing ctr (ct 3).
  - 6 Plie L, touching R in front (ct 1); lift R ft to L shin (ct 2);  
step R beside L (ct 3).
  - 7 Repeat action of meas 6 with opp ftwk.
- When tempo increases, steps become small hops.

Presented by Ciga Despotović

BAJRAĆE

Record: CIGA & IVON Vol 4, Side B, Band 6  
Meter: 11/8, counted as 1,2 1,2 1,2,3 1,2 1,2  
Dancers counts 1 2 3 4 5 or Q,Q,S,Q,Q  
Source: Macedonian dance.  
Formation: Men and Women in an open circle, hands joined and down.

MEASURE

- 1 Facing half-R and moving to R, step L across in frt (ct 1), face ctr  
and touch R next to L (ct 2), step R in place behind (ct 3), face half-R  
and step L across in frt (ct 4), face ctr and raise R foot to L ankle (ct 5)
- 2 Step fwd R (ct 1), lift R heel (ct 2), step L in place (ct 3), step R  
behind (ct 4), pivot on R to face half-R as you lift L foot behind (ct 5).

Presented by Ciga Despotović

PANTINO KOLO

Record: RTB CIGA DESPOTOVIĆ, VOL. 2, Side B, Band 2  
Meter: 2/4  
Formation: Open or closed circle; "V" pos.

MEASURES

PATTERN

I. INVERTED V

- 1 Move diag R twd ctr, R, L (cts 1,2).  
2 In place step R, L, R (cts 1, &, 2).  
3 -- 4 Move bkwd out of ctr on a R diag. L, R. (cts 1,2); L, R, L (cts 1, &, 2 of meas 4).  
5 -- 8 Repeat action of meas 1 -- 4, retracing pattern.  
9 -- 16 Repeat action of meas 1 -- 8.

II. BOUNCES

- 1 -- 2 Facing RLOD, wt on L, do 2 hop-step-steps, pivoting on last step to face LOD.  
3 With ft together, bounce 3 times (cts 1, &, 2). Bend knees on ct 2.  
4 Repeat action of meas 3, lifting L ft on ct 2.  
5 -- 8 Repeat action of meas 1 --4, Fig II with opp ftwk and direction.  
9 -- 16 Repeat action of meas 1 -- 8, Fig II.

III. DIAG R AND L

- 1 Facing ctr, wt on L, step on R (ct 1); swing L around behind R (ct 2); step on L behind R (ct &).  
2 Move diag fwd R with 2 small leaps, R, L (cts 1,2).  
3 Hop on L (ct 1); step R in place (ct &); hop on R (ct 2); step L in place (ct &).  
4 Step in place R, L, R (cts 1, 2, &).  
5 -- 8 Turn to face ctr and repeat action of meas 1 --4, Fig III with opp ftwk.  
9 -- 16 Repeat action of meas 1 -- 8, Fig III.

Presented by Ciga Despotović

SVRČINO KOLO

Record: RTB CIGA DESPOTOVIĆ, VOL. 2, Side B, Band 8.  
Meter: 2/4

Formation: Line dance, "V" pos. No introduction (or wait 16 meas????)

MEASURES

PATTERN

I. KICKS

- 1 Wt on L, raise and lower L heel, kicking R ft fwd low (ct 1);  
repeat for (ct 2); step on R beside L (ct &).
- 2 Step on L (ct 1); kick R ft fwd low (ct 2).
- 3 Step in place R, L, R (cts 1, 2, &).
- 4 Step in place L, R, (cts 1, 2).
- 5 -- 8 Repeat action of meas 1 --4 with opp ftwk.
- 9 -- 16 Repeat action of meas 1 -- 8.

II. IN LOD AND RLOD

- 1 Hop on L (ct 1); step fwd in LOD on R (ct &); step L along outside of  
R (ct 2).
  - 2 -- 3 Repeat action of meas 1, Fig II, two more times ( 3 in all).
  - 4 Step fwd R, L, R turning to face RLOD (cts 1, &, 2).
  - 5 -- 8 Repeat action of meas 1 -- 4, Fig II with opp ftwk and move in RLOD.
  - 9 -- 16 Repeat action of meas 1 -- 8, Fig II.
- Repeat dance from beginning.

Presented by **Biga** Despotović

LJILJINO KOLO

Record: RTB CIGA DESPOTOVIĆ, VOL. 2, Side B, Band 4

Met: 2/4

Formation: Line, "V" pos. No introduction. Face center.

MEASURES

PATTERN

I. TO RIGHT AND TO LEFT

Knees flex on & ct; straighten on the beat. Face ctr throughout.

- 1 -- 2 Step R to R (ct 1); close L to R (ct 2). Repeat for meas 2.
- 3 -- 4 Repeat action of meas 1 -- 2 to L side.
- 5 -- 6 Step R to R (ct 1); close L to R, no wt (ct 2); Repeat for meas 6.
- 7 Hop on R (ct 1); step on L (ct &)  
Hop on L (ct 2); step on R (ct &).
- 8 Hop on R (ct 1); step on L (ct &); stamp R fwd, no wt, both knees bent (ct 2).
- 9 -- 16 Repeat action of meas 1 -- 8.

II. TOWARD CENTER AND BACK

- 1 -- 2 Step on R (ct 1); swing L across R, knee flexed (ct 2).
- 3 -- 4 Move twd ctr, Step R, L, R (cts 1, &, 2).  
Repeat for meas 4. stepping L, R, L. Raise hands gradually to shldr level.
- 5 -- 8 Repeat action of meas 1 -- 4, Fig II, backing away from ctr during meas 7 and 8, and lower hands gradually.
- 9 -- 16 Repeat action of meas 1 -- 8, Fig. II.
- Repeat dance until music ends.

Presented by Ciga Despotović



# Medley of Serbian Dances

## MEASURES

## PATTERN

### RAKIJICA RAKO

1-8 INTRODUCTION: Move twd ctr with 14 very small stamping steps 2 per meas. Beg R ft. On meas 8 stamp on R, no wt (ct 1); hold (ct 2).

#### I. BKWD AND IN RLOD. SLOW TEMPO

1-4 In escort pos (R hand linked through neighbor's L Elbow) move bkwd away from ctr R, L, R, lift L in front, knee bent.

5-8 Repeat action of meas 1-4, alternating ftwk. On ct 1 of meas 8, turn to face RLOD, lifting R ft next to L calf.

9-10 Move fwd in RLOD with 4 steps (2 per meas) R, L, R, L

11-12 Move bkwd in RLOD with 4 steps R, L, R, L pivoting on L to face RLOD and raising R ft beside L calf.

13-16 Repeat action of meas 9-12 ending with stamp on R ft no wt, meas 16, ct 1); hold (ct2). End facing slightly L of ctr.

#### II. IN AND OUT ON A DIAG.

1 Move twd ctr on a R diag, step fwd on R heel (ct 1); close L ft to R (ct 2).

2-3 Repeat action of meas 1, Fig II, two more times (3 in all)

4 Step fwd on R ft, lifting L ft in back (ct 1); hold (ct 2).

5 Move diag L out of ctr, L shldr leading: step on ball of L ft slightly back of R (ctl); ste on R in front of L (ct 2).

6-7 Repeat action of meas 5, Fig II, two more times (3 in all).

8 Step on L full ft (ct 1): Hold (ct 2).

9-32 Repeat action of meas 1-8, Fig II, three more times, (4 in all).

#### III. TWD CTR AND BACK

1-4 Facing and moving fwd twd ctr, repeat action of meas 1-4, Fig II, but swing L leg across in front of R on ct 1 of meas 4.

5 Large step bkwd on L, turning R heel twd L toe (ct 1): hold (ct 2).

6 Repeat action of meas 5, Fig III with opp ftwk.

7 Step bkwd L, R (cts 1,2).

8 Step bkwd on L, with plie, R heel across L ft (ct 1): hold (ct).

9-48 Repeat action of meas 1-8, Fig III, Five more times (6 in all).

## MEASURES

## PATTERN

## DIVNA DIVNA

1-8 INTRODUCTION: In escort pos move fwd twd ctr with 15 small steps (2 per meas), beg R ft. No wt on final step on R (ct 1, meas 8); hold (ct 2). Lower hands to "V" pos at end of Introduction,

I. BKWD AND IN LOD (2 steps per meas). Knees flex on each step.

1-2 Move bkwd away from ctr: step R, L, R, touch L fwd.

3-4 Continue bkwd step L,R,L, touch R fwd.

5-6 Move in LOD; step R, L, R, touch L beside R.

7-8 In place step L, R, L, touch R beside L.  
Arms are gradually raised in front to shldr level during meas 1-8 and stay outstretched for rest of dance.

II. LOD AND IN AND OUT

9-12 Move in LOD with 7 walking steps, beg R. Close L to R at ankle level on ct 2 of meas 12.

13-14 Moving twd ctr on a L diag with a two-step (L, close R,L); repeat on a R diag stepping R, close L,R.

15-16 Move straight bkwd out of ctr, stepping L, R, L, close R to L.

17-48 Repeat action of Fig I (moving in LOD on meas 1-4 rather than bkwd) and II two more times (3 in all).

## ERSKO KOLO "V" pos

I. IN AND OUT AND LOD

1-4 Move twd ctr R, L, R, hold (meas 1-2). Move bkwd away from ctr, L, R, L, hold (meas 3-4).

5-8 Face & Move in LOD R, L, R, hold (meas 5-6). Continue to face LOD and move bkwd L, R, L, hold (meas 7-8).

9-16 Repeat action of meas 1-8.

II. LOD AND RLOD

1-14 Face ctr and move sdwd in LOD with 28 steps beg stepping on R heel, knee straight (ct 1); step on L in back of R with slight Plie (ct 2).

15-16 Stamp R to R side (meas 15); Stamp L beside R, no wt (meas 16)

17-32 Repeat action of meas 1-16 (Fig II), with opp ftwk and direction.

## RUZMARIN Front basket hold. Face ctr.

I. TWD CTR AND BACK

1 Move fwd twd ctr, step R across in front of L (ct 1); hop on R (ct 2).

2-3 Repeat action of meas 1 twice, alternating ftwk.

4 Step on L across in front of R with accent, bending fwd a little (ct 1);

MEASURES                      PATTERN

RUZMARIN (CONTINUED)

4 cont. hold (ct 2); Shout "ee-ha".

5            Step on R behind L (ct 1); hop on R, circling L leg to finish behind R (ct 2).

6-7          Repeat action of meas 5 twice; alternating ftwk.

8            Step on L behind R (ct 1); hop on L (ct 2).

9-16        Repeat action of meas 1-8, but end with R knee raised in front and body turned to face LOD.

II.    LOD AND RLOD

1-2          Facing LOD, step fwd R, L (1 step per meas).

3-4          Continue to move in LOD and step R, L (meas 3). Step R fwd, turning to face RLOD (meas 4, ct 1); hold (ct 2)

5-8          Facing and moving in RLOD, repeat action of meas 1-4, Fig II with opp ftwk. End facing ctr.

SEQUENCE OF DANCE:    I, II, I, II

KOLENIKA:

I.    BOUNCES IN PLACE

"W" pos, hands well fwd from shldrs, elbows rounded.

1            With wt on balls of both ft, R ft slightly fwd of L, bounce twice (cts 1, &) jump to land with L ft slightly fwd of R and bounce twice (cts 2, &).

2            Jump with R ft fwd and bounce (ct 1); jump with L ft fwd and bounce (ct &); jump with R ft fwd and bounce twice (cts 2, &).

3-4          Repeat action of meas 1-2 with opp ftwk.

5-7          Repeat action of meas 1-3.

8            Jump with L ft fwd (ct 1); jump to stride post (ct &); Jump with ft together (ct 2).

CIGANSKI ORIJENT:

II.    TO SIDE WITH BOUNCES.    "V" pos, Face ctr.

1            Step R to R (ct 1); step L behind R (ct &); step R to R with plie (ct 2)

2            Close L to R and bounce 3 times on both ft, taking wt on L on ct 2 (cts 1,&,2).

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

III.    TRAVEL IN LOD

1            Facing R of ctr, move in LOD with running steps: R, L behind R, R (cts 1,&,2). Arms swing fwd about shldr level.

MEASURES                      PATTERN

CIGANSKI ORIJENT (CONTINUED)

2        Continue in LOD L, R, L (cts 1,&2). Arms swing down and back.

3-8     Repeat action of meas 1-2, Fig III, three more times (4 in all).

IV. SDWD:

Assume back-basket hold as soon as possible, i.e. lead dancer must take small steps so others may move twd R neighbor with larger steps.

1        Repeat action of Fig II, meas 1.

2        Small jump in place landing with L touching in front of R (ct 1); take wt on L in place (ct 2).

3-24    Repeat action of meas 1-2, Fig IV eleven more times (12 in all).

V. TRAVEL IN LOD WITH HOP

1-3     Repeat action of meas 1-3 Fig III, travelling in LOD

4        Hop on R, L ft raised beside R calf (ct 1); step fwd on L (ct 2).

5-16    Repeat action of meas 1-4, Fig V, three more times (4 in all).

MANGUPSKO: V pos, face R of ctr.

I. LOD AND RLOD

1        Move in LOD, step R (ct 1); lift L and beg to move it fwd (ct 2)

2        Repeat action of meas 1 with opp ftwk.

3        Step fwd on R (ct 1); step fwd on L, pivoting to face RLOD (ct 2).

4        Step on R beside L (ct 1); hold (ct 2).

5-8     Repeat action of meas 1-4 with opp ftwk and direction.

II. FACE CTR AND MOVE SDWD

1        Step on ball of R ft to R side (ct 1); step on L behind R with small plie (ct 2).

2        Step on ball of R ft to R side (ct 1); step on L in front of R with small plie (ct 2).

3        Repeat action of meas 1, Fig II.

4        Click-close R to L (ct 1); hold (ct 2).

5-8     Repeat action of meas 1-4, Fig II with opp ftwk and moving RLOD. Repeat dance from beg once more.

PRELAZ Leader, having paid the orchestra more money, leads the line in and out of circle, or in LOD, for 7 meas (14 small steps): Step on R heel (ct 1) close L to R (ct 2). On meas 8 stamp R, L, R no wt (cts 1,&2) and prepare for Cacak

MEASURES            PATTERN

CACAK    FRONT-BASKET OR BELT HOLD; L ARM OVER NEIGHBOR'S R ARM.

STEPS:    HOP-STEP-STEP: HOP ON L, (ct 1); STEP R TO R (ct &);  
              STEP L BESIDE R (ct 2).    MAY BEG WITH HOP ON R AND MOVE TO L.

I.    BASIC

- 1-4    With wt on L, do 4 Hop-step-steps moving to R.
- 5-7    Step on R raising L knee (ct 1); kick L ft fwd from knee (ct 2); Repeat for meas 6 and 7, alternating ftwk.
- 8      With wt on R, 1 Hop-step-step to L
- 9-10   Repeat action of meas 6-7 (step L, kick R; step R, kick L).
- 11     With wt on R, 1 Hop-step-step to L.
- 12     Small leap onto L (ct 1); stamp R, no wt (ct 2).

II.    SIDE STEPS IN LOD.

- 1-12   Face ctr, move in LOD stepping sdwd on R (ct 1); step L across in front of R (ct 2). Repeat eleven more time (12 in all).

III.    BASIC

- 1-12   Repeat action of Fig I, meas 1-12.

IV.    TWISTING

- 1-2    Move twd ctr; step R across L (meas 1); step L across R (meas 2).
- 3-4    Continuing twisting action, step fwd R,L,R,L.
- 5-6    Step fwd on R lifting L in back (meas 5). Step back on L (meas 6).
- 7-8    Repeat action of meas 5-6, Fig IV.
- 9-12   Move bkwd from ctr, step R, hop R; step L, hop L (meas 9-10).  
       Step bkwd R,L,R,L (meas 11-12).

V.    LEG SWING

- 1-2    With wt on L, do 2 Hop-step-steps to R.
- 3      Step R to R, turning to face RLOD (ct 1); swing L leg in a wide arc (ct 2)
- 4      Step on L well behind R, raising R ft beside L calf (ct 1) hold (ct 2)
- 5      Step fwd on R (cts 1,2).
- 6      Step back on L (ct 1); pivot on L to face LOD (ct 2).
- 7      Move in LOD, R,L,R (cts 1,&2)
- 8      Face ctr, step in place L,R,L (cts 1,&2)
- 9-48   Repeat action of meas 1-8, Fig V five more times (6 in all).  
       On last repeat, (meas 4-8); step L to L (ct 1); slap full R ft twd ctr on floor (ct 2).

BELEV ECHAD  
Line Dance

The dance is a debka done flat-footed and very Middle Eastern in its style.

Translation: With One Heart  
 Dance: Yo'av Ashri'el  
 Record: Dances by Yo'av Ashri'el  
 Meter: 2/8, each 1/8 is counted as 1 count  
 Formation: Line in a simple hold

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
		<u>Part A (Face LOD)</u>
1	1-2	Debka step R fwd
2	1	Step L fwd
	2	Hold
3	1	Step R fwd
	2	Stamp L beside R w/bent knee
4	1	Step R fwd
	2	Hold
5	1	Touch L fwd
	2	Bend R knee
6	1-2	Repeat cts. 1-2, meas. 5, Part A, reverse direction
7-8		Repeat meas. 3-4, Part A, reverse footwork
9-32		Repeat meas. 1-8, Part A, three more times

		<u>Part B (Face center)</u>
1	1	Stamp R over L, leading w/R shoulder
	2	Lift R while bending L knee
2	1-2	Repeat meas. 1, Part B
3	1	Stamp R to R
	2	Close L beside R
4	1	Stamp R to R
	2	Hold
5	1	Leap L to L
	2	Cross R over L w/bent knee
6	1	Stamp L behind R w/bent knee while straightening
	2	R fwd
	2	Hold
7	1-2	Circle R to R and leap onto R
8	1	Close L beside R
	2	Hold
9-32		Repeat meas. 1-8, Part B three more times

Part C

Note: measures 1-4 form a square

1	1	Step R to R
	2	Bend R knee
2	1	Cross L over R
	2	Bend L knee
3	1	Step R back
	2	Bend R knee

(cont.)

BELEV ECHAD (cont.)

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
		<u>Part C (cont.)</u>
4	1	Step L to L
	2	Bend L knee
5-8		Repeat meas. 1-4, Part C
9-10		Two-step R fwd toward center w/stamps
11	1	Hop on R
	2	Cross L over R while bending knees and body forward
12	1	Step R back in place
	2	Hold
13-16		Repeat meas. 9-12, Part C, reverse footwork
17-20		4 steps w/knee-bends back; R,L,R,L
21-32		Repeat meas. 9-20, Part C
		<u>Part D</u>
1	1	Stamp R to R
	2	Hold
2	1	Hop on R and extend L foot fwd
	2	Hold
3	1	Hop on R and extend L foot bwd
	2	Hold
4	1	Stamp L over R while bending fwd
	2	Stamp R to R
5	1	Stamp L over R while bending fwd
	2	Hold
6	1	Stamp R to R, body up
	2	Close L beside R
7	1	Stamp R to R
	2	Hold
8	1	Cross L behind R
	2	Hold
9-16		Repeat meas. 1-8, Part D
		<u>Interlude</u>
1	1	Step R to R
	2	Bend R knee
2	1	Close L beside R
	2	Bend L knee
3-4		Repeat meas. 1-2, Interlude
		<u>Part E</u>
1-20		Repeat Part D and Interlude

DEBKA VERED  
Line Dance

Translation: Line Dance of the Rose  
 Dance: Seadia Amishai  
 Meter: 4/4  
 Formation: Lines in a simple hold, facing LOD (CCW)

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
		<u>Part A</u>
		<u>Note:</u> Part A, meas. 1-4 is a refrain which keeps repeating
1	1-2	Step R diagonally to R w/ a bent knee and bounce
	3-4	Step L diagonally across R w/ bent knee and bounce
2	1-2	2 steps fwd R, L, while turning CCW
	3-4	2 steps fwd R, L, while turning CW
3	1-4	Repeat meas. 1, Part A
4	1	Touch R heel fwd
	and	Leap on to R
	2	Step L fwd
	3-4	Stamp twice w/ R beside L
5-8		Repeat meas. 1-4, Part A
		<u>Part B (Face LOD)</u>
1	1	Stomp R fwd
	2	Swing L fwd
	3	W/ a bent knee turn the L heel to the L
	4	Bring L heel to the center w/ L knee still bent
2	1	Touch L heel toward center
	2	Leap fwd on to the L
	3-4	2 stamps w/ R beside L
3-8		Repeat meas. 1-2, Part B 3 more times
9-16	<u>Refrain</u>	Repeat meas. 1-4, Part A twice
		<u>Part C</u>
1	1	Stamp R to R
	2	Touch L heel across R
	and	Hop on R in place while turning to L and lifting L w/ bent knee
	3	Step L fwd toward center
	4	Close R beside L w/out weight
2-3		Repeat meas. 1, Part C twice more while moving slightly towards center
4	1-4	4 steps bwd R,L,R,L back to original place
5-8		Repeat meas. 1-4, Part C



## HAGVA 'OT HACHULOT

Translation: Blue Hills  
Dance: Yaakov Meriyomah  
Music: Dov Seltzer  
Meter: 3/4  
Formation: Couples in a circle, join hands, move CCW, W on M's R

<u>Measures</u>	<u>Description</u>
	<u>Part A (Circle, begin w/L ft)</u>
1-2	Two waltz steps fwd L,R moving CCW
3-4	Double tcherkessia step beg w/L crossing over R, facing center
5	One waltz step w/L moving CCW
6-7	Two waltz steps fwd R,L; during 2nd waltz step, turn to R, facing out of center, join hands
8-9	Double tcherkessia step beginning w/L crossing over R
10	1 waltz step fwd CCW beginning w/R turning to face center;
	<u>Part B (Face center of circle, begin L)</u>
1	1 waltz step toward center w/L
2	Turn R w/1 waltz step, facing out, join hands
3-4	Double tcherkessia beginning w/L ft
5-8	Repeat meas. 1-4, Part B, moving away from center
	<u>Note:</u> TRANSITION: On 3rd ct of meas. 8, M starts turning to R w/R ft toward center of circle, completing 1-1/2 turns to end facing partner w/back to center
	<u>Note:</u> W: one full turn to R, end facing partner
	<u>Part C (Begin R ft)</u>
1	1 waltz step toward partner; touch palms w/R
2	1 waltz step away from partner w/L
3	1 waltz step w/R making 1/2 turn to R passing L shoulder;
4	1 waltz step in place w/L crossing over R touching L palms
5-8	Repeat Part C, meas. 1-4, couples return to starting position; M has back to center
	<u>Part D</u>
1-2	Repeat meas. 1-2, Part C; on meas. 2, M holds W's L hand
3	W makes complete turn to R under joined hands moving in LOD while M moves fwd (1 waltz step); end facing LOD side by side w/L hands joined; M's R hand on W's waist & W's R arm down at side
4-7	Continue w/2 double tcherkessia (12 counts) moving CCW
8	Transition: W turns to R under joined hands w/2 steps L,R, hold on ct. 3; M takes 2 steps in place L,R; couples are now in single circle in original position

HALLELUYAH

Dance: Masko  
Formation: Circle, facing center; hands joined

<u>Counts</u>	<u>Description</u>
	<u>Part I</u>
	<u>Figure I</u>
1-2	Step-hop fwd w/R
3-4	Step-hop w/L crossing in front of R (move to R)
5-8	Two step-hops bkwd R,L
9-12	Yemenite R w/hop
13-16	Repeat cts. 9-12 w/L ft
	<u>Figure II</u>
1-4	Grapevine (crossing R ft over L), move CW
5-8	Cross R ft over L
6	Step in place w/L
7	Step to R side w/R
8	Step in place w/L
17-32	Repeat Part I, Figures I & II
	<u>Part II</u>
	<u>Figure I</u>
1-8	Four "Haroa Haktanah" steps turning R, end w/back to center
9-16	Repeat cts. 1-8, turning L, ending facing center
	<u>Figure II (moving CCW)</u>
1	Step on R ft fwd
2	Step w/L in place
3	Step w/R to R side
4	Cross L over R
5-12	Repeat cts. 1-4 two more times
13-16	Yemenite w/R
17-32	Repeat Part II, Figures I & II in opposite direction w/opposite footwork

HORA GALIL  
Circle Dance

Translation: Hora Galilee  
 Dance: Seadia Amishai  
 Meter: 4/4  
 Formation: Circle in a simple hold

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
		<u>Part A (Face LOD)</u>
1	1-3	3 running steps fwd R, L, R
	4	Touch L beside R while turning to face center
2	1-4	Repeat meas. 1, Part A, reverse footwork and direction
3	1-4	Turn to R (full turn) w/ R, L, R, and close L to R
4	1-4	Repeat meas. 3, Part A, reverse footwork and direction
5-8		Repeat meas. 1-4, Part A
		<u>Part B (Face center)</u>
1	1-2	Step-hop R over L, moving fwd toward center
	3-4	Repeat cts. 1-2, meas. 1, Part B
2	1-4	Repeat meas. 1, Part B
3	1	Step R fwd w/ bent knee
	2	Step L in place
	3	Jump on both feet
	4	Jump on L
4	1-2	Turn w/ 2 running steps bwd R, L to original place
	3	Jump on both feet
	4	Jump on L
5-8		Repeat meas. 1-4, Part B

KLAYZMER  
Line Dance

The dance is influenced strongly by the Chassidic dance style.

Translation: Song Instruments  
 Dance: Yo'av Ashri'el  
 Record: Dances by Yo'av Ashri'el  
 Meter: 4/4  
 Formation: Short lines in a shoulder hold

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
		<u>Part A (Face center)</u>
1	1	Stamp R to R
	2	Step L behind R while bending knees
	3-4	Repeat cts. 1-2, meas. 1, Part A
2	1-4	Repeat meas. 1, Part A
3	1-3	3 steps fwd R,L,R toward center
	4	Lift L
4	1-4	Repeat meas. 3, Part A, reverse footwork and direction
5	1	Stamp R over L
	2	Step L to L
	3	Step R behind L
	4	Step L to L
6	1-4	Repeat meas. 5, Part A
7	1	Stamp R across L
	2	Step L in place behind R
	3	Close R beside L
	4	Stamp L across R
8	1	Step R in place, behind L
	2	Close L beside R
	3	Stamp R across L without weight
	4	Hold
9-16		Repeat meas. 1-8, Part A
		<u>Part B (Face LOD, CCW, both hands on shoulders in front)</u>
1	1-4	4 steps fwd R,L,R,L
2	1	Place R heel fwd w/weight
	2	Hold
	3	Step R back, body leans fwd
	4	Close L beside R
3	1	Step R to R
	2	Close L beside R
	3	Step R to R
	4	Lift L across R w/bent knee
4	1-4	Repeat meas. 3, Part B, reverse footwork and direction
5-8		Repeat meas. 1-4, Part B

ME'EVER LANAHAR  
Line Dance

Translation: Across the River  
 Dance: Eliyahu Gamliel  
 Music: Nisan Cohen  
 Meter: 4/4  
 Formation: Short lines in shoulder hold

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
<u>Part A (Lines in shoulder hold)</u>		
1	1-2	2 steps fwd R,L in LOD
	3-4	Two-step R to R
2	1-2	2 steps fwd L,R
	3-4	Fast backward Yemenite L
3-4	1-8	Repeat meas. 1-2, Part A
<u>Part B (Simple hold, facing center)</u>		
1	1	Step R fwd while bending body fwd & arms down
	2	Cross L over R while body straightens & arms come up
	3-4	Repeat cts. 1-2, meas. 1, Part B
2	1-2	Fast Yemenite R w/hop
	3	Step L to L & cross R over L
	4	Hop on R and step L to L
3-4	1-8	Repeat meas. 1-2, Part B
<u>Part C (Face center)</u>		
1	1-2	2 steps R,L fwd
	3-4	Two-step R fwd while raising arms
2	1	Step L to L
	2	Cross R over L
	3-4	Two-step L to L
3	1-2	2 steps R,L bwd
	3-4	Two-step R bwd while lowering arms
4	1	Step L to L while turning 1/4 to R (CW)
	2	Close R to L
<u>Part D (Ending)</u>		
	1	Step-hop R (strong step) fwd while turning 1/2 to R (CW) & lifting L fwd
	2	Step L to L and close R to L
	3-4	Repeat cts. 1-2, Part D, reverse footwork
	5-7	2 steps R,L while turning 1-1/2 to R, progressing in LOD (CCW)

TSION TAMATI  
Circle Dance

The dance portrays the great longing the Jews have for returning to Zion--Israel.

Translation: My Innocent Zion  
Dance: Eliyahu Gamliel  
Record: Dances by Yo'av Ashri'el  
Meter: 3/4  
Formation: Circle in a simple hold

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
<u>Part A</u>		
1	1-3	3 steps fwd R,L,R in LOD, CCW, on the third step turn to face center
2	1	Step L back w/bent knee
	2	Step R fwd
	3	Close L beside R
3-4		Repeat meas. 1-2, Part A
5	1	Step R to R
	2	Cross L over R
	3	Step R back behind L
6	1-3	3 step turn L,R,L to L moving to RLOD, CW
7	1	Step R across L w/bent knee, hands and fingers stretched to L
	2	Step L to L, elbows bent, body straight
	3	Repeat ct. 1, meas. 7, Part A
8	1	Repeat ct. 2, meas. 7, Part A
	2-3	Repeat cts. 1-2, meas. 7, Part A
9-16		Repeat meas. 1-8, Part A
<u>Part B (Face center)</u>		
1	1-3	3 steps fwd: R,L,R
2	1	Step L fwd w/bent knee
	2	Close R beside L
	3	Hold
3-4		Repeat meas. 1-2, Part B, reverse direction
5	1-2	2 steps fwd: R,L
	3	Brush R heel while rising on L
6		Repeat meas. 5, Part B
7	1	Cross R over L
	2	Step L in place, behind R
	3	
8	1-2 } 3	3 step turn CW: R,L,R moving back
	3	Close L beside R, face center
<u>Part C</u>		
1	1-3	3 steps: R,L,R in LOD, CCW
2	1	Cross L over R
	2	Close R beside L, turn to face RLOD, CW
	3	Hold
3-4		Repeat meas. 1-2, Part C, reverse footwork and direction

(cont.)

TSION TAMATI (cont.)

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
		<u>Part C (cont.)</u>
5-6	1-6	2 waltz steps: R,L to complete 1 solo turn to R, CW
7	1	Step R fwd, toward center
	2	Close L beside R while rising to balls of feet
	3	Hold
8	1-3	Repeat meas. 7, Part C, reverse footwork and direction
		<u>Interlude</u>
1-8		Repeat meas. 1-8, Part A
		Note: Order of dance: Dance is done twice and then repeat Parts B and C without Interlude

TZUR CHASSIDI  
Circle Dance

Translation: Chassidic Rock (Stone)  
 Dance: Yankele Levy  
 Meter: 4/4  
 Formation: Circle, hands joined  
 Style: Chassidic

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
		<u>Part A (Face CCW)</u>
1	1-4	4 running steps fwd R,L,R,L
2	1-2	Jump on both ft; hop on R turning to face CW
	3-4	Step-hop L bwd
3-8		Repeat meas. 1-2, Part A, three times more
		<u>Part B (Face center)</u>
1	1-4	Grapevine: begin crossing R over L
2	1-4	Repeat meas. 1, Part B
3-4		"Chassidic turn" (8 steps) CCW; arms are raised; snap on each beat (4 quarter turns)
5-8		Repeat meas. 1-4, Part B
		<u>Part C</u>
1	1-4	Walk 4 steps toward center: R,L,R,L
		Note: On 4th ct, make 1/4 turn to R & face CCW
2	1-4 $\frac{1}{2}$	Walk 4 steps bwd R,L,R,L
		Note: On 4th ct., make 1/4 turn to R to face out of circle
3	1-4	Walk 4 steps out R,L,R,L
		Note: On 4th ct., make 1/4 turn to R to face CW
4	1-4	Repeat meas. 2, Part C
		Note: On last ct., make 1/4 turn to R to face center
5-8		Repeat meas. 1-4, Part C

## RAKS MONA

### FOREWORD

There is no recognized unifying vernacular for the steps used in Orientale Danse. The names I have given various movements are an attempt to identify the steps, and should be treated as such. You will notice that I have given no real breakdown as to which foot to use, what direction to face, etc. This was done purposely. These notes are to be used as a guideline only for those taking the Orientale Danse classes. Egyptian styling cannot be learned from notation, only by a qualified instructor giving face to face actual lessons.

All steps used were originally taught to me by well known, authentic Orientale dancers/teachers and represent the latest modern style direct from Cairo. Please note that most of the modern Egyptian dance music is in 4/4 using 8 measures of 4 counts to equal a phrase. The following notes are grouped accordingly as to phrasing (which is just as important as counting).

<u>PHRASE</u>	<u>MEASURES OF 4/4</u>	<u>STEP DESCRIPTION</u>
1	8	Introduction (off stage)
2	2	4 Basic Beledi Steps - R-L-R-L
	1	Egyptian twist walk - R-L
	1	Step Hip Pivot $\frac{1}{2}$ Turn (2x) R & R
	4	Repeat the Above 4 Measures and POSE
3	2	Right Arm Swing Arch
	2	Left Arm Swing Arch
	2	Both Arms Swing Arch
	2	Hold POSE
4	2	Reda Side Double Hip Lift- Forward and Back (2x)
	1	Reda Side Single Hip Lift- Forward and Back (2x)
	1	Double Hip Drop in Place (2x)
	2	Nadia Gamal Hip Lift Turn - L
	2	Reda Side Double Hip Lift- Forward and Back (2x)
BREAK	1	Reda Side Single Hip Lift- Forward and Back (2x)
	1	Double Hip Drop in Place (2x)
5	4	Double Hip Drops on L Turning R
	2	Circle and $\frac{1}{2}$ to R - Repeat to L
	2	Half Circles With Bounce- R-L-R-L
6	4	Dalilah Box Circles - One in Place - Once Turning One Left Diagonal - One Right Diagonal
	4	Reda Arabesques - R-L-R-L
7	8	2 Samrah Hip Slide/Drop Combinations With $\frac{1}{2}$ Circles/Chest Lifts



<u>PHRASE</u>	<u>MEASURES OF 4/4</u>	<u>STEP DISCRIPTION</u>
8	2	Reda Front Cross Steps - R and L
	1	Reda Back Cross Step - R and L
	1	Reda Back Cross Step R Turning
	4	Repeat above 4 Measures
9	2	Nadia Gamal Traveling Hip Lift Step/Back - L
	2	Nadia Gamal Traveling Hip Lift Step/Back - R
	2	Ahmed Hussein's Hip Lift w/Arms to R and Pivot
	2	Ahmed Hussein's Hip Lift w/Arms to L
10	2	Dalilah Step Cross Over and Back to L (2x)
	2	Dalilah Step Cross Over and Back to R (2x)
	4	Reda Undulations - R Hip to Audience/Back Pivot L Hip to Audience/Back Pivot Back to Audience - R Step Undulation Back to Audience - L Step Undulation
BREAK	1	Samrah Cross Step w/Arms - Back to Audience (2x)
	1	Samrah Cross Step w/Arms - Facing Audience (2x)
11	2	Large Bouncing Circles to R - (2x)
	2	Founcing Figures 8's (2x)
	4	Hip Roll Sets w/Arms
BREAK	2	Syncopated Hip Roll Sets (2x)
	1	Bouncing Hip Circle to R
12	4	Nadia Gamal's Back Twist/Sit Step (4x)
	4	Traveling Egyptian 3-Step w/Accents (2x)
BREAK/END	1	Ahmed Hussein's chene Turn w/Pose
	1	Chene Turn and Final Pose

N.B. - The following instructors/dancers were the sources for the above Orientale Danse steps:

Mamoud Reda - Head of famed Reda Troupe, Cairo, Egypt  
Nadia Gamal - Leading Orientale Danseuse  
Ahmed Hussein - Noted Egyptian Choreographer  
Dalilah - Leading Orientale Danseuse  
Samrah - Member, Reda Troupe

Notes and Choreography by Marie Silva - copyrighted 1982.

MI HAYISH  
Circle Dance

Translation: Who Is the Man  
 Dance: Eliyahu Gamliel  
 Music: Traditional Chassidic  
 Meter: 4/4  
 Formation: Circle in a simple hold

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
<u>Part A (Face CCW)</u>		
1	1-2 3-4	2 steps fwd R,L in LOD
2	1-2 3-4	Cherkessia step R in LOD 2 steps fwd R,L
3-4	1-8	Repeat meas. 1-2, Part A
5	1-2 3-4	2 steps fwd R,L in LOD 2 sways R,L facing center
6	1-2 3-4	Cross R over L, swing L to L Cross L over R, step R to R
7	1-4	Repeat meas. 6, Part A, reverse footwork & direction
8	1 2-4	Stamp R fwd while body bends fwd 3 steps back L,R,L
9-16		Repeat meas. 1-8, Part A
<u>Part B (Face center)</u>		
1	1-4	2 step-bends in place R,L
2	1-2 3-4	Stamp R fwd and swing L fwd w/bent knee 2 steps back L,R
3	1-4	Repeat cts. 1-4, meas. 2, Part B, reverse footwork
4	1-2 3-4	2 steps R,L turning 1/2 to R (CW) Step-bend R back
5-8		Repeat meas. 1-4, Part B
<u>Part C (Moving in &amp; out)</u>		
1	1-4	4 step-bends R,L,R,L in Chassidic style, accenting steps 1 & 3
2	1-2 3-4	Step-bend R fwd while arms are stretched fwd Step R back while turning 1/4 to R, stretching arms to R, & hold
3	1-4	Repeat meas. 2, Part C, reverse footwork & direction
4	1-4	4 steps R,L,R,L while turning 1/2 to R (end facing out)
5-8		Repeat meas. 1-4, Part C

NIGUNIM  
Couple Dance

Translation: Melodies  
 Dance: Bentsi Tiram  
 Record: Dances by Yo'av Ashri'el  
 Meter: 3/4  
 Formation: Couples in Promenade position, W on M's R, face LOD  
 Note: Man's steps are described, W does opposite

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
<u>Part A</u>		
1-2		2 waltz steps fwd: L,R while turning a 1/2 turn, M CW, W turns CCW, end w/back to LOD
3-4		2 waltz steps back: L,R
5		Waltz step L fwd
6		Waltz step R bwd
7-8		2 waltz steps: L,R; M in place while turning the W under R hand, end facing LOD in promenade position
9-16		Repeat meas. 1-8, Part A
<u>Part B (Face IOD, no hand hold)</u>		
1	1-2	Slow step L to L toward center
	3	Close R beside L
2	1	Step L to L
	2	Cross R over L
	3	Step L back in place
3-4		2 waltz steps: R,L turning a full turn to R
Note: Partners change places during meas. 3-4, Part B; the M moves behind the W		
5-8		Repeat meas. 1-4, Part B, reverse footwork and direction
<u>Part C (Face center, both hands joined, M's back to center)</u>		
1		Waltz step L fwd, toward partner
2		Waltz step R back away from partner
3		Waltz step L fwd, toward partner, W turns L w/the waltz step under M's R arm and ends up in a wrap-around position, both facing out
4		Waltz step R while turning a 1/2 turn CCW; end facing center
5		Waltz step L fwd while raising M's L hand and W's R hand
6		Waltz step R back while lowering hands
7		Waltz step L in place while W turns to R toward the center; partners end facing both hands joined, W's back to center
8		Waltz step R back away from partner
9-16		Repeat meas. 1-8, Part C, reverse directions