

STATEWIDE 2000

Fresno

Millenium Merriment

Syllabus

TEACHERS

Kevin Hall

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Special Appearance by

John Filcich

Institute Committee:

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Chart of Basic Steps for Irish Dancing

NOTE: A *sidestep* consists of 1 *Seven* and 2 *Threes* in *Reel* and *Hornpipe* Time and 1 *Seven* and 1 *Break* in *Jig* Time. All Irish dance steps are done up on the ball of the foot, in a relaxed easy style.

Type of Dance	Basic Steps	Time	Count Showing Accent	Step Descriptions Description for step moving to R Use opposite feet moving to L Using Cue Count
REEL	One Sidestep or 1 Seven and 2 Threes	2/4	Cue: 1̇ 2̇ 3̇ 4̇ 5̇ 6̇ 7̇ Meas: 1 & 2 &, 1 & 2 & Cue: 1̇ 2̇ 3̇, 1̇ 2̇ 3̇ Meas: 1 & 2 &, 1 & 2 &	Step (slight leap) on L in back of R (ct. 1) Step to R on R (ct. 2) Step L in back of R (ct. 3) Step to R on R (ct. 4) Step on L in back of R (ct. 5) Step to R on R (ct. 6) Step on L in back of R (ct. 7) Step on R (slight leap) in back of L (ct. 1) Step on L in place (ct. 2) Step on R in place (ct. 3) Step on L (slight leap) in back of R (ct. 1) Step on R in place (ct. 2) Step on L in place (ct. 3)
HORNPIPE	One Sidestep or 1 Seven 2 Threes	4/4	Cue: 8 1̇ 2̇ 3̇ 4̇ 5̇ 6̇ 7̇ Hop Meas: 4 1 2 3 4 1 2 3 Hop Cue: 4 1̇ 2̇ 3̇ 4̇ 1̇ 2̇ 3̇ Hop Hop Meas: 4 1 2 3 4 1 2 3 Hop Hop	Hop on L (ct. 8) Step to R on R (ct. 1) Step on L in back of R (ct. 2) Step on R to R (ct. 3) Step on L in back of R (ct. 4) Step to R on R (ct. 5) Step on L in back of R (ct. 6) Step to R on R (ct. 7) May be done in various directions Hop on R (ct. 4) Step on L (in indicated direction) (ct. 1) Step on R (ct. 2) Step on L (ct. 3) Hop on L (ct. 4) Step on R (ct. 1) Step on L (ct. 2) Step on R (ct. 3)
JIG	One Sidestep or 1 Seven and Break	6/8	Cue: 1̇ 2̇ 3̇ 4̇ 5̇ 6̇ 7̇ Hop Meas: 12 3 45 6 12 3 456 Hop Cue: Hop Hop Back Hop 1̇ 2̇ 3̇ 4̇ Meas: 12 3 45 6 1 2 3 456	Hop on L, R ft raised in front (ct. 1) Step on R to R (ct. 2) Step on L in back of R (ct. 3) Step on R to R (ct. 4) Step on L in back of R (ct. 5) Step on R to R (ct. 6) Step on L in back of R (ct. 7) Hop on L in place, R ft raised in front Hop L in place Step back on R Hop on R Tramp (4 little steps in place) L, R, L, R
REEL	PROMENADE	2/4	Cue: Leap 2 3̇ Meas: 1 & 2 &	Leap onto R (ct. 1) Step on L (ct. 2) Step on R (ct. 3)
HORNPIPE	PROMENADE	4/4	Cue: Hop 1̇ 2̇ 3̇ Meas: 4 1 2 3	Hop on L (ct. 4) Step on R (ct. 1) Step on L (ct. 2) Step on R (ct. 3)
JIG	PROMENADE	6/8	Cue: Hop 1̇ 2̇ 3̇ Meas: 6 12 3 45	Hop on L (ct. 6) Step on R (ct. 1) Step on L (ct. 2) Step on R (ct. 3)

NOTE: PROMENADE steps can be done in any direction, in place, or turning L, or R. When PROMENADE steps are done in succession, start each step with alternate foot.

THE WALLS OF LIMERICK (Ireland)

The Walls of Limerick is the simplest of all dances from the point of view of execution. At starting, the dancers line up in couples, lady on gentleman's right, each set of two couples facing each other. It is danced to reel-time, and consists of four movements, as follows.

1. Advance and Retire

This is an essential feature in the majority of "long dances." Gentleman takes partner's left hand in his right, both advance to meet the opposite couple {2 bars}, retire to place {2 bars}. Repeat the movement.

2. Half Right and Left

Ladies exchange places by side-stepping across to the left, passing each other face to face, and finishing with two short threes {4 bars}; gentlemen now exchange places, but side-step to the right {4 bars}.

3. Dance with Opposite.

Each gentleman and opposite lady take right hands, both sidestep to gentleman's left, finishing with two short threes {4 bars}; sidestep back, finishing with two short threes {4 bars}.

4. Dance Around.

Gentleman takes own partner's hands, both dance a complete circle around opposite couple {8 bars}, finishing up to face in the opposite direction.

Repeat the movements with the next couple and with each succeeding couple until the music ceases. In this manner each couple progresses on the completion of the set of movements with the result that the couples dancing opposite each other are constantly varying.

Presented by Kevin Hall
Statewide 2000, Fresno

Note:

The descriptions for the Irish dances are presented as they were submitted.

*Taught differently
at Statewide.*

COR GLEANN CEARR - GLENCAR REEL
(Ireland)

This is a dance for six people - three gents and three ladies, who line up in two rows, the gents on one side, the ladies on the other, partners facing each other.

A. Ar Aghaidh is ar gCúl. (Advance and retire)

Dancers on each side hold hands and advance towards each other twice, with Promenade Step, retiring each time. 8 bars

B. Céim an Fháinne. (Ring)

All dancers take hands to form a ring and dance sidestep to left, finishing with two short "threes" {4 bars}; sidestep back to places, falling back to line on the two "threes" {4 bars}. 8 bars

C. Anonn's Anall ar Leath-taobh. (Sidestep Through).

All dancers turn left and sidestep right to partners' places {partners passing face to face}, and finish with two short "threes" {4 bars}. All sidestep back to places, finishing as before and turning into original positions. {4 bars}. 8 bars

D. An Dá Lúb. (Figure of Eight).

With Promenade Step ladies dance Figure of Eight on their side, while gents dance around each other in similar manner. 8 bars

The Figure of Eight is danced as follows:

(3)	(2)	(1)
O	O	O
X	X	X

The 1st and 2nd ladies turn right to face 3rd lady who faces left. The 2nd lady commences by dancing around the 3rd lady, passing right arm to right arm. The 3rd lady, who has danced forward, passes around the 1st lady, left arm to left arm; the 1st lady, advancing, passes around the 2nd lady, right arm to right. The dancers continue until each, by these interlacing movements, has completed the Figure of Eight.

The 2nd and 3rd gents turn right to face the 1st gent, who turns left. The Figure of Eight is commenced by the 2nd gent who dances around the 1st gent, passing right arm to right arm, and so on.

On the last two bars partners should advance towards each other and join hands {not crossed}, to be ready for the next movement.

E. An Dá Lúb i mBeirteanna. (Double Figure of Eight)

Couples, with hands already joined, dance the Figure of Eight by interlacing as in gents' Figure of Eight at D. 8 bars

F. Na Tonnai. (The Waves).

This movement is similar to that in the "Waves of Tory." The first couple face the other two couples, holding inside hands raised, and 2nd couple {also holding hands} pass underneath. The 1st couple in turn bend and pass under the arms of the 3rd couple, now at top. The movement is continued until all return to places. 8 bars

G. Slabhra Iomlán. (Full Chain).

Ring is again formed. Gents turn to move, with Promenade Step, anticlockwise, while ladies turn to meet them and move round clockwise. The 1st gent gives right hand to partner and chains on to meet next lady, taking her left hand in his left. The chain movement is continued until all return to original places. 8 bars

Presented by Kevin Hall
Statewide 2000, Fresno

RINCE MÓR NA TIÑE - BONFIRE DANCE
(Ireland)

This is a Round Dance in Reel Time for any number of couples, but preferably not fewer than six. It is supposed, traditionally, to have been danced around the Bonfire on St. John's Eve.

Formation; All stand in ring, facing centre, ladies on right of partners.

A. Ar Aghaidh is Ar gCúl. Advance and retire.

All join hands and advance gradually towards centre with Promenade Step {4 bars}. All retire to place {4 bars}. 8 bars

B. Céim an Fhainne. Rings.

Still holding hands all side-step anticlockwise, finishing with two short "threes" {4 bars}. Side-step back to places, finishing as before {4 bars}. 8 bars

C. Repeat A.

8 bars

D. Repeat B, but this time all side-step clockwise and back to places. On the last "three" partners turn to face each other. 8 bars

E. Isteach is Amach. Side-step In and Out.

From this new position, all dance side-step to their right -- that is, the ladies towards the centre and the gents outwards. Without doing "threes," all side-step back to places. 4 bars

F. Uillinn in Uillinn. Link Arms.

Linking right arms, partners dance two "threes" clockwise, to partner's place. Release arms. Link left arms and return to face each other as before. 4 bars

G. Repeat E, except that this time the gents side-step towards centre and ladies outwards. 4 bars

H. Repeat F, except that left arms are linked first and then right. All finish facing centre of ring. 4 bars

I. An Rós. The Rose.

The ladies advance slowly towards the centre with Promenade Step for 4 bars, taking hands in a ring on the fourth "three." They now sidestep anticlockwise, and on the two "threes" they turn right to face outwards, rejoining hands in "back to back" circle {4 bars}. Side-step clockwise, finishing with two short "threes." During this 12 bars the gents have remained stationary with left hand on hip and right toe pointed slightly forward. Ladies now advance towards partners, both taking right hands and turn to finish in original positions {4 bars}. 16 bars

While ladies remain stationary, with left hands on hips and right toes forward, the gents perform the Rose, but in the ring they side-step clockwise first. 16 bars

J. Luascadh agus Malartú. Swing and Exchange Partners.

Partners now take crossed hands and swing slowly for 4 bars to exchange places. (Lady is now left of partner in ring.) Partners bow to each other {1 bar}; turn to face new partner {1 bar}; bow to new partner {1 bar}; face in and all take hands, ready to recommence dance. 8 bars

The dance may be repeated as often as desired, each lady passing on one place further to the left, while each gent passes to the right.

Presented by Kevin Hall
Statewide 2000, Fresno

Badarsko

Macedonia

This dance is from village Badar near Skopje. It is done in many occasions, wedding, picnic, slava etc.

Formation: Line or open circle with "W" hold
Rhythm: 7/8

Meas.

Fig. 1

- 1 Facing diag. to R, Slight lift on L (ct.1); Step on R fwd (cts.2,3)
Step on L fwd (cts.4,5); Slight leap on R fwd (ct.6); Slight leap on L fwd (ct.7)
- 2 Slight lift on L (ct.1); Step on R fwd and face ctr. (cts.2,3)
Step on L in front of R (cts.4,5); Slight lift on L (ct.6); Step back on R and face RLOD (ct.7)
- 3 Small leap on L fwd (ct.1); Large step on R fwd (cts.2,3); Large step on L fwd and face ctr. (cts.4,5); Step on R behind of L (cts.6,7)
- 4 Hop on R and bring L knee up in front (ct.1); Step on L to L (cts.2,3); Step on R in front of L (cts.4,5); Slight lift on R (ct.6); Step back on L (ct.7)
- 5 Hop on L and bring R knee up in front (ct.1); Step on R to R (cts.2,3); Hop on R and bring L knee up in front (cts.4,5); Step on L, R in place (cts.6,7)
- 6 Hop on R (ct.1); Step on L in place (cts.2,3); Step on R in place (cts.4,5); Hop on R (ct.6); Step on L in place (ct.7)
- 7-8 Repeat Meas.5-6

Fig. 2

- 1 Facing diag. to R, Small leap on R fwd (ct.1); Small leap on L fwd (cts.2,3);
Step on R fwd (cts.4,5); Small leap on L fwd (ct.6); Small leap on R fwd (ct.7)
- 2 Step on L fwd (cts.1,2,3); Step on R fwd and face ctr. (cts.4,5); Hop on R (cts.6,7)
- 3-4 Repeat Part 1, Meas.3-4
- 5 Facing ctr., Slight leap on R in front of L (ct.1); Step on L in place (cts.2,3); Step on R next to L (cts.4,5); Slight leap on L fwd (ct.6); Step on R in place (ct.7)
- 6 Repeat Part 1, Meas.6
- 7-8 Repeat Meas.5-6

Presented by Atanas Kolarovski
Dance notes by Fusae Senzaki
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Taught by Fusae Senzaki
Statewide 2000, Fresno

Berovsko Za Pojas

Macedonia

This dance is from Berovo area. It is danced in many occasions, Slava, wedding, picnic etc..

Formation: Mixed line with belt hold

Rhythm: 4/4 2/4

Meas.

Fig. 1

- 1-2 Facing diag. to CCW, Hop on L (ct.1); Step on R fwd (ct.&); Step on L fwd (ct.2)/Small Steps with R,L,R fwd (cts.3&4)
- 2 3-4 Small steps with L,R,L fwd (cts.1&2)/ Step on R fwd and face ctr. (ct.3); Hop on R and bring L knee up in front (ct.4)
- 3 5-6 Step on L to L (ct.1); Hop on L (ct.2); Step on R in front of L (ct.&)/Step on L to L (ct.3); Hop on L and bring R knee up in front (ct.4)
- 4 7-8 Step on R to R (ct.1); Hop on R and bring L knee in front (ct.2)/ Repeat cts.1-2 with opp. ft (cts.3,4)

Fig. 2

- 1-2 Facing ctr., Step on R to R (ct.1); Hop on R and bring L knee up in front (ct.2)/Repeat cts.1,2 with opp ft. (cts.3-4)
- 2 3-4 Hop on L (ct.1); Step on R next to L (ct.&); Step on L in place (ct.2)/Repeat cts.1&2 (cts.3&4)
- 3 5-6 Step on R to R (ct.1); Hop on R and bring L knee up in front (ct.2); Step on L next to R (ct.&)/Repeat cts.1,2,& (cts.3,4,&)
- 4 7-8 Step on R in place (ct.1); Hop on R and bring L knee up in front (ct.2)/Step on L, R, L in place (cts.3&4)
- 9 5-12 Repeat Meas.1-4 two more times.

Fig. 3

- 1-2 Repeat Fig. 1, meas.1
- 2 3-4 Small steps with L,R,L fwd (cts.1&2)/ Small steps with R,L fwd (cts.3&); Leap on R in front of L to RLOD (ct.4)
- 3 5-6 Repeat Fig. 1, meas.3, cts.1,2,& (cts.1,2,&)/Step on L to L (ct.3); Step on R to L (ct.&); Leap L to L and bring R knee up in front (ct.4)
- 4 7-8 Step on R to R (ct.1); Hop on R and bring L knee up in front (ct.2)/ Step on L,R,L in place (cts.3&4)

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Dafino

Macedonia

This dance is from Kruševo area. It is done by women, with using knees and ankle flexibly.
This dance is seen in the "Komicko", the partisan dance.

Formation: Open circle or line with "W" hold

Rhythm: 11/16 (1 2 3 4 5)

Meas.

Part 1

- 1 Facing diag. to CCW, Slightly leap on R fwd (ct.1); Čukče on R and bring L ft. next to R calf(ct.2); Step on L fwd (ct.3); Step on R, L fwd (cts.4,5)
- 2 Čukče on L, bring R ft. next to L calf (ct.1); Step on R fwd (ct.2); Hold (ct.3); Step on L back with slight dip (ct.4); Step on R fwd (ct.5)
- 3-4 Repeat Meas. 1-2 with opp. ft.
- 5-8 Repeat Meas. 1-4

Part 2

- 1 Facing ctr., Čukče on L (ct.1); Step on R to R (ct.2); Hold (ct.3); Step on L in front of R (ct.4); Step back on R (ct.5)
- 2 Repeat Meas.1 with opp. ft. and direction.
- 3-4 Repeat Meas.1-2.

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Dance notes by Fusae Senzaki
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Letevsko

Macedonia

This dance is from the village Letevci near St.Nicole. This dance is done in many occasions, Slava, wedding, picnic etc. Also, be seen at the folk festivals lately.

Formation: Mixed line with "W" hold.

Rhythm: 9/16 (1 2 3 4)

Meas.

Part 1

- 1 Facing diag. to CCW, Hop on L (ct.1); Step on R, L fwd (cts.2,3); Small step on R, L in place (cts.4,&)
- 2 Step on R, L fwd (cts.1,2); Step on R fwd (ct.3); Hop on R (ct.4); Step on L fwd (ct.&)
- 3 Hop on L and face ctr. (ct.1); Step on R to R (ct.2); Step on L in front of R (ct.3); Hop on L (ct.4); Step back on R (ct.&)
- 4 Repeat Meas. 3 with opp. ft. and direction.
- 5-12 Repeat Meas. 1-4 two more times.

Part 2

- 1 Facing diag. to CCW, Hop on L (ct.1); slightly hop again on L (ct.2); Step on R fwd (ct.&); Step on L fwd (ct.3); Small leap on R, L fwd (cts.4,&)
- 2 Leap on R fwd (ct.1); slightly hop on R (ct.2); Step on L fwd(ct.&); Step on R fwd (ct.3); Small leap on L, R fwd (cts.4,&)
- 3 Step on L, R, L fwd (cts.1,2,3); Small leap on R,L fwd (cts.4,&)
- 4 Leap on R and face ctr. (ct.1); Hop on R (ct.2); Step on L behind of R (ct.&); Step on R to R (ct.3); Hop on R (ct.4); Step on L in front of R and face LOD (ct.&)
- 5-8 Repeat Meas. 1-4

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Dance notes by Fusae Senzaki
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Statewide 2000, Fresno

BATRINEASCA (Romania)

This "old men's dance" was learned from Lee Otterholt during his California tour in 1999. There are many Romanian dances with a similar name.

FORMATION: Line of dancers with a "W" hold, standing close together so that elbows touch the next person. Dance begins on the first note of music.

FIGURE I. Facing ctr, step to L on L ft (ct 1); close R to L (2); repeat (1, 2). Then move to R with rapid steps, stepping to R on R (1); close L to R (&); repeat 2 times (2 & 1 &); step to R on R (2).

Repeat above three more times, except that on the very last step, stamp R in front of L (no wt). The style in this part of the dance is like old men: lean fwd slightly, and take small steps.

FIGURE II. Moving in LOD but still facing ctr, step to R on R (1); close L to R (&); stamp R in front of L with no wt (2); repeat once more. Step to R on R (1); close L to R (&); repeat twice (2 & 1&); stamp R in front of L (2). During these 7 quick steps, gradually lower joined hands down to sides, then bring them back up sharply on the stamp.

Repeat above three more times, but OMIT the final stamp; instead, just step on R in place with wt.

Repeat dance from the beginning.

Taught at Fresno Statewide 2000 by Dean Linscott and Anita Engberg.

Dance notes by Dean Linscott.

ÅTABAKSPOLSKA (Sweden, Follinge district)

As learned by Dean Linscott from Ernst Grip and Beret Bertilsdotter at the San Francisco Bay Area Scandia Festival, February, 1995. Pronounced OH-tah-bahks-pohl-skah.

FORMATION: Cps in a circle, M's back twd ctr, social dance posn except that M hold W's R hand from the top, both palms are down.

MUSIC: special tape (3/4 meter)

FIG. 1 (POLSKA): Starting on outside ft, and partially facing ptrn, step in LOD (ct 1); bringing the inside ft fwd, step on it past the other ft (ct 3). Repeat two more times (meas. 1-3). Then take a very close polska hold and travel in LOD while turning 5 times CW with ptrn (meas. 4-8). Polska hold is similar to social dance posn but closer, with M holding W's upper R arm with his L hand, elbows relaxed. In each turn both step on cts 1 and 3 (M start L, W start R). When W takes her second step (on ct 3), it is on the BALL of her L ft. Note that if you stand too far apart, it is much harder to complete each turn.

FIG. 2: M facing and moving in LOD, still in close polska posn, swing W a little twd ctr with a step, close, step (M start L; W opp); swing W a little away from ctr with a second step, close, step; travel in LOD while turning CW 3 times as a cpl with step, close, steps (2 meas. for each turn). On the last (eighth) meas. don't complete the turn, but stop while M is on outside of circle; M pivot about 1/2 CW to face LOD, and slap outside of R ft with R hand on last ct, then immediately assume REVERSED polska posn. (W is now to M's L, facing RLOD while he is facing LOD).

FIG. 3 (BAKMES): During 8 meas., cpl moves in LOD while turning CCW 4 times with ptrn. M and W use same bakmes step, but out-of-phase, so while M is doing first part W is doing second part: M walk fwd & twd ctr R, L, R (meas. 1); then step on L closely beside and slightly behind R so wt is now on both ft (ct 1); pause (ct 2); pivot on both heels to bring toes around completing turn (ct 3). When M starts to walk on ct 1 of meas. 1, W starts on ct 1 of second meas., by placing her L ft beside and slightly behind her R, with wt on both; then pauses; then pivots on both heels, etc. On meas. 8, M open up as they finish the 4th bakmes turn and take the modified social dance posn preparatory to starting the dance over with Fig. 1.

Taught May 28, 2000 by Dean Linscott and Anita Engberg at Statewide 2000, Fresno, California.

Dance description by Dean Linscott.

Teškata Maško

Macedonia

This is a Men's dance from Skopje area. It is done in many occasions, wedding, picnic, Slava, etc.

Formation: Line or open circle with "W" hold

Rhythm: follow the drum beat. + 7/8(Meas. 1-8) + 4/4(Meas. 9-24)

Meas.

Dance

- Step on R to R and bring L knee up in front (first drum beat); Čukče on R (second drum beat); Step on L behind of R and bring R knee up in front (third drum beat); Čukče on L (forth drum beat); Čukče on L again (fifth drum beat)
- 1 Facing diag. to R, Step on R fwd (ct.1); Lift on R bring L ft next to R calf (ct.2); Step on L fwd (ct.3)
 - 2 Repeat Meas. 1
 - 3 Step on R fwd (ct.1); Step on L fwd (ct.2); Step on R fwd (ct.3)
 - 4 Step on L fwd and face ctr. (ct.1); Bring R knee up in front slowly with drum beats; Step on R to R with next drum beat and bring L knee up in front.
 - 5-8 Repeat Meas 1-4 with opp. ft and direction.
 - 9 Facing diag. to R, Step on R fwd (cts. 1,2); Step on L fwd (cts.3,4)
 - 10 Step on R fwd and face ctr.(cts. 1,2); Čukče on R and bring L knee up in front (cts.3,4)
 - 11 Step on L to L (cts. 1,2); Step on R in front of L (cts.3,4)
 - 12 Step on L in place (cts. 1,2); Čukče on L and bring R knee up in front (cts.3,4)
 - 13 Turn to CW with Meas. 9 steps
 - 14 Repeat Meas. 10
 - 15-16 Repeat Meas. 13-14 with opp.ft and direction
 - 17-24 Repeat Meas.9-16

Repeat from the beginning but add one more Čukče on R after second drum beat.

Presented by Atanas Kolarovski
Dance notes by Fusae Senzaki
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Taught by Fusae Senzaki
Statewide 2000, Fresno

FANNIK (Denmark, island of Fanø)

As learned by Dean Linscott from Dan Matrisciano at the 1982 Scandia weekend in Solvang.

FORMATION: Cpls in a circle, M's back twd ctr, social dance posn except that M hold W's R hand from the top; both palms are down.

MUSIC: Special tape (2/4 meter)

FIG. 1: Cpl turns CCW in place with 14 small running steps. M starting bwd on his L and W starting fwd on her R. No. of turns is not important, but M needs to be twd inside of circle by step 14. On ct. 15, step bwd away from ptr (on M's L, W's R) without releasing joined hands; on ct. 16, step fwd twd ptr, ending in a closer posn with M holding W's R hand in his L at his L hip; W's L is on M's R shldr and his R is on W's waist (meas. 1-8).

FIG. 2: Cpl moves in LOD while turning CW 5 times with ptr. As each turn takes 3 cts, and there are 16 cts in the music (meas. 9-16), there is time to pause briefly on ct 16 before starting the dance over again with Fig. 1. In the turns, M step L on first ct; bring R to L with wt on both (second ct); and step fwd R on third ct. W step fwd twd ptr on R on first ct, and quickly close L to R (ct &); they step R again (second ct); and then L on ct. 3.

It is important to realize that although there are 3 cts per turn, the music is in 2/4 meter, so it may seem like you are "off the beat" part of the time. This is very similar to what happens in another Danish dance, Sønderhøning.

Taught May 28, 2000 by Dean Linscott and Anita Engberg at Statewide 2000, Fresno, California.

Dance description by Dean Linscott.

FINNISH MASURKKA (Finland)

As taught by Juha-Matti Aronen at the 1999 Stockton Folk Dance Camp.

FORMATION: Cpls in a circle facing LOD, M on inside; inside hands joined at shldr height. Free hand on hip in a fist (optional).

MUSIC: Any brisk bouncy mazurka.

STYLE: Bouncy

FIG. 1 (meas. 1-8): Travel fwd in LOD with 3 masurkka steps*; on meas. 4, change places with ptr with 3 running steps, M pulling W across in front of him and W turning once CCW as she crosses. M may have to step bwd a bit to ease W's passage. Then repeat meas. 1-4 with opp ftwork, ending in social dance posn with M's back to ctr.

FIG. 2 (meas. 9-16): Travel in LOD, turning CW with ptr (one turn every TWO meas.) as follows: M hop slightly on R (ct &); step to L on L (ct 1); step on R beside L (ct 2); step l (ct 3); repeat opp ftwork to complete one CW turn (&123. Continue for 3 more turns. W uses opp ftwork. As an option cpl can turn CCW, or first CW and then CCW, but always traveling in LOD.

Repeat dance from the beginning.

*Masurkka step (given for M; W use opp ftwork): Step fwd on L (ct 1); step fwd R while extending L ft fwd (ct 2); pull L ft back slightly (&); hop on R while extending L fwd (ct 3).

Taught May 28, 2000 by Dean Linscott and Anita Engberg at Statewide 2000, Fresno, California.

Dance description by Dean Linscott.

KAČERAC (KAH-cheh-rahts) (Serbia)

I learned this dance from Barry Glass at a workshop in the 70's. and taught it in 1984 at the Mendocino Folklore Camp.

FORMATION: Line with front basket hold. L over R.

STYLE: Dance lightly, on balls of ft. with small steps; upright posture.

FIGURE I (16 meas): short introduction: start dance when frula starts to play. With ft together, twist heels to R (ct 1), then to L (2); step fwd and to R on R (1); step L behind R (&); stc: R beside L, twisting heels to R (2). Repeat opposite ftwork. Repeat all three more times.

FIGURE II (16 meas): Facing to R and moving in LOD, bounce on L heel, touching R ft fwd with no wt (1); take 2 small steps fwd R,L (& 2); repeat two times. step R L R in place, turning to face RLOD. Repeat all with opp ftwork. Repeat all of above. Step is bouncy and very light.

FIGURE III (16 meas): Repeat Figure I.

FIGURE IV (16 meas): Repeat Figure II.

FIGURE V (16 meas): Same as Figure I, but put a DOUBLE bounce after each twist of the feet.

FIGURE VI (16 meas): Facing and moving twd ctr, step fwd on R toe (&); step fwd flat on L (1); repeat 5 more times. Again step fwd on R toe, but rise higher than previously (&); step flat L R L in place (1 & 2). Repeat but moving bwd, again starting R. Repeat all.

FIGURE VII (16 meas): Facing ctr, step to R on R (1); step L behind R, turning to face diag to L (2); step R beside L (1); pause (2). Rise on toes for first 2 steps, step flat on third step. Repeat with opp ftwork. Then repeat all three more times.

FIGURE VIII (16 meas): Facing ctr, step fwd and to R on R (&); step L behind R (1); step bwd and to R on R (&); step L in front of R (2). Repeat 2 more times. Step R L R in place (1 & 2). In this Figure, the L ft stays more or less on a straight track, while the R ft moves fwd and bwd during the travel in LOD, with R heel turning in slightly on each step. Repeat all with opp ftwork. Then repeat entire figure once more.

FIGURE IX (16 meas): Facing ctr, dance in place: bounce on L heel (1), at same time twisting R ft so R heel is in front of L ankle; repeat opp ftwork (2); bounce 3 times in place on both ft (1 & 2). Repeat, but this time bounce on R and twist L heel in first. Repeat all three more times. Don't twist HIPS, only feet.

FIGURE X (16 meas): Same as Figure VIII, except that on last 2 meas (when music stops abruptly), step to L on L; step R beside L; bow slightly.

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MAVROMATA (Greece)

This dance was learned from Lee Otterholt during his California tour in 1999. Mavromata means "dark-eyed girl."

FORMATION: open circle with front basket hold. R arm under L. Start dance at beginning of a musical phrase.

Facing slightly to R and moving in LOD step R (ct 1), L (2), R (1); facing ctr or slightly to L; bounce twice on R ft. bringing L up behind R ankle (2 &). Step L in place. facing ctr or slightly to R (1); bounce twice on L ft. bringing R up behind L ankle (2 &). Step R in place. facing ctr or slightly to L (1); bounce ONCE on R ft (2). then step quickly back on L ft (&). Move quickly in LOD by stepping to R on ball of R ft (1); step L in front of R (&); step to R on ball of R (2); step L in front of R (&).

Repeat dance from the beginning.

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OLSSONS' FAMILIEVALS (Sweden)

As learned by Dean Linscott from Britt-Marie and Sven Olsson. They taught this dance at the San Francisco Bay Area Scandia Festival, held in Petaluma, California, February 12-14, 1999.

FORMATION: Couples in a circle, facing ctr, W to M's R, all hands joined at about waist height.

MUSIC: Any medium-fast, regularly phrased Scandinavian waltz

STEPS: Mostly travelling (running) waltz steps. 3 steps per meas., starting on M's L and W's R ft. Changes to step-draws and turning waltz steps in FIG. 4.

8 M
FIG. 1: Starting on M's L and W's R ft, all waltz-balance twd ctr and back (meas. 1-2). M then pull W on their L across in front of them and leave her on their R side (meas. 3-4); W turn once CW as they pass in front of M (but NOT under M's arm; M let go with L hand and take W's L hand in their R as W complete the turn and fall in to M's R). M dance in place and W turn as they travel from one side of M to the other. At the end of meas. 4, all are facing ctr as at beginning, but W have all moved one place to R around the circle. Repeat meas. 1-4 once more.

8 M
FIG. 2: Same as FIG. 1 except that the W now pull the M on their R across in front of them and leave him on their L, M turning once CCW each time they cross in front of a W (meas. 9-16). ¹⁻⁸

8 M
FIG. 3: All waltz-balance twd ctr and back (meas. 17-18). M exchange places with W to their L, turning her once CW under their joined hands as the M turns once CCW (NOT under joined hands); release joined hands (M's L, W's R) as soon as turn is completed so all can now rejoin hands in circle, facing ctr (meas. 19-20). ¹⁻² W has now moved one place in LOD. Repeat meas. 17-20 once more, and on last meas. M face W on their R (the one they just turned) and take social dance posn.

8 M
FIG. 4: All take two step-draws twd ctr and two step-draws away from ctr (meas. 25-28), then waltz in LOD turning CW twice as a cpl (meas. 29-32). ¹⁻⁴ Rejoin hands around the circle preparatory to repeating the entire dance. ₅₋₈

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