



Statewide 2010

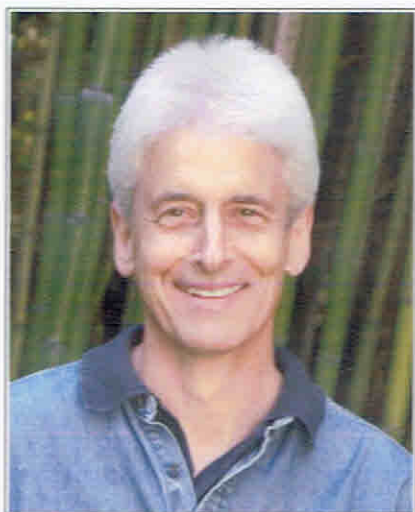
**"Dancing in the
Valley of the Moon"**

June 4, 5 & 6, 2010

Zeljko Jergan, Croatian



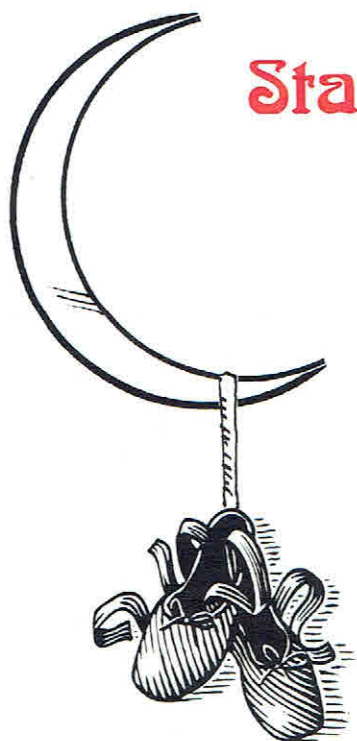
**Syllabus
of
Dances**



**Erik Bendix, Klezmer &
Serbian/Rom**

The Sonoma Veteran's Memorial Hall
126 First Street West, Sonoma

Information: email: wildwood_press@comcast.net



Statewide 2010

“Dancing in the Valley of the Moon”

June 4, 5 & 6, 2010

**It's a vintage year for fine dancing—
Excellent facilities,
Outstanding teachers:**

Zeljko Jergan, Croatian

Erik Bendix, Balkan & Klezmer!

The Friday party will feature dancing in two halls!

Line, couple and set dances will play in the ball room
And a Kafana with local bands will be in the second hall

Saturday will feature teaching by Zeljko and Erik

Saturday night party music by Chubritza!

Sunday morning will be more teaching by our great teachers!

**Sunday afternoon winery tour and tasting at
Gundlach Bundschu Winery with dancing!**

The Sonoma Veteran's Memorial Hall

126 First Street West, Sonoma

Information: garychair@statewide2010.com Phone: 415-488-9197

Check the website for accommodation ideas: Statewide2010.com

Sponsored by the Folk Dance Federation of California, Inc. and
the Santa Rosa Folkdancers

Željko Jergan

Will teach dances of Croatia

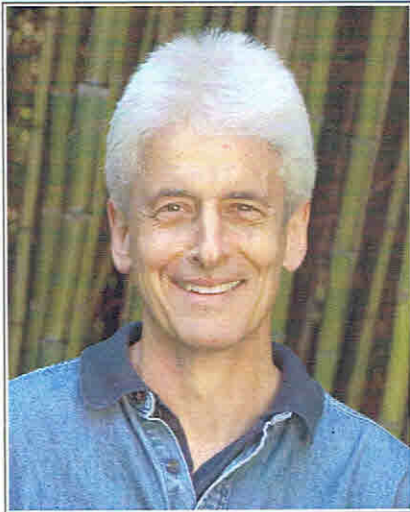
Željko Jergan is a renowned choreographer and teacher known throughout the world. When he is not researching and creating new choreographies, Željko stays extremely busy working with the international folk dance community, where he is in popular demand for his depth and style in teaching Croatian folk dancing. He has traveled extensively, both domestically and abroad, including folk dance seminars and workshops in the United States, Canada, Europe, Japan and Taiwan.

Željko also serves as artistic director for *Karljica Jelena Folklore Ensemble*, Kitchener, Ontario and *Croatian Village Folklore Ensemble*, Hamilton Ontario, where he continually strives to elevate the level of authenticity and presentation of those ensembles. He is also the artistic director for the Folklore Ensemble *Hrvarski Tanac* and *Kumovi Adult Ensemble*, of Pittsburg and the St. Anthony's Folklore Ensemble of Los Angeles.

A native of Varaždin, Željko was a leading performer with the Croatian National Folk Ensemble *LADO* for twelve years. He also performed with the Zagreb National Ballet and Modern Dance Companies for several years. He is a graduate of the Varaždin School of Music, Čakovec School of Architecture and worked under the tutelage of Milica Glavočić Pininsky, a consultant to the Zagreb Ethnographic Museum.

Željko has received two full scholarship grants from the Pennsylvania Council on the Arts in support of his artistic work.

Željko resides in St. Clairsville, Ohio, with his wife and their son and daughter.



Erik Bendix

will teach both Klezmer couple dances and Balkan dances

Erik Bendix began folkdancing at the age of 10, and has been teaching folk dance in Europe and the U.S. since 1972. He has studied and taught Yiddish, Macedonian, Bulgarian, Armenian, Israeli, Yemenite, Romanian, Albanian, Greek, Russian, Ukrainian, Serbian, Polish, Turkish, Hungarian and Croatian folk dances, as well as Appalachian clogging and traditional Mevlevi dervish whirling. Among his major teachers were Pece Atanasovski, Mile Kolarov, Ivan Donkov, Michael Alpert, Marcia Rand and Zuleikha. He has performed as a member of the Green Grass Cloggers in Asheville, N.C. and has choreographed for many ensembles, including the Westwind International Folkdance Ensemble in San Francisco.

Erik helped start the Volkstanz International (VTI) workshops in Switzerland in the early 1980s, and the Mountain Playshop in Western North Carolina later that decade. VTI is now a major folkdance organization in Europe that has been pivotal in reintroducing folkdancers in Europe to live music. It runs Balkan and klezmer music camps each year, plus week-long and weekend folkdance workshops. In 2007, Erik initiated the first ever Yiddish Dance Symposium in New York City.

Erik has taught over 60 folkdance workshops, including June Camp in Wisconsin, Autumn Leaves in Nashville TN, and Kolo Festival and the Stockton Folk Dance Camp in California. He has practiced Tai Chi Chuan for over 20 years, and directs *The Art of Alpine Skiing*, a ski teaching method that he invented. His workaday profession is as a movement educator – he is an AmSAT-certified teacher of the Alexander Technique and a certified practitioner of Body-Mind Centering®.

Erik lives with his wife Meredith in Asheville, North Carolina.



A cave at Gundlach Bundschu Winery



City Hall on the Sonoma Plaza

Come dance with us in historic Sonoma, in the beautiful "Valley of the Moon". It's the birthplace of California's wine industry, with gourmet restaurants, fine shops and highly rated wineries. Allow extra time to visit Mission Sonoma and Jack London State Park ... that is if you can tear yourself away from the

dancing, dancing, dancing!

We are dancing in the lovely Sonoma Veteran's Memorial Hall
The facility has fine wood floors and plentiful on-site parking. It's also within easy walking distance of Sonoma Square, with a multitude of restaurants and shops.
And, just a few blocks away is the historic Sebastiani Winery.

IMPORTANT LODGING INFORMATION FOR STATEWIDE 2010 IN SONOMA

The committee would like all of you folk dancers who are planning on attending this wonderful event to be aware of some important details about lodging. The cost of most lodging in the town of Sonoma proper is quite expensive; and, additionally, places fill up well in advance because it is a popular destination for weddings, vacations, getaways, wine tasting, etc. Therefore, if you think you would like to stay in Sonoma, we would strongly urge you to make your reservations NOW. If you change your mind at a later date, you can always cancel within a time frame closer to the event, as almost all places of accommodation allow cancellation in advance without a fee.

Here is a link from the Visitors Bureau in Sonoma, with alphabetical listings for lodging in or immediately near Sonoma:

<http://www.sonomavalley.com/index.php/Table/lodging/>

LESS EXPENSIVE ALTERNATIVES

For those of you who discover that the cost of staying in Sonoma proper is too expensive, there is another alternative. We have blocked out a number of rooms in Santa Rosa at **The Sandman Inn/Motel** at 3421 Cleveland Avenue, Santa Rosa. The Inn is located just off Highway 101, not far from the exit for Highway 12, which leads to Sonoma. Sonoma is approximately **45 minutes** away. Their telephone number is (707) 293-2100. The cost of a room in this facility is \$95.50, plus tax, totaling \$103.01 per night. Breakfast is included. There are two queen sized beds per room. Mention the code "**FOLK**" to get this special rate. **The Inn will be holding the rooms for our group until May 14**, when any unused rooms will be released to the general public. Here's a link to their website: www.sandmansantarosa.com

ANOTHER EVEN LESS EXPENSIVE ALTERNATIVE: there is a **Motel 6** near the Sandman at 3145 Cleveland Avenue. The cost is around \$70.00. We have no reviews of this unit. Phone 707-525-9010

A CLOSER ALTERNATIVE—Save 15 minutes drive time with Napa

If the time consideration is of more concern than price, I suggest that you check hotelreservation.com or hotels.com for Napa, CA motels. We found some competitive prices. Other search engines may give you better deals.

Time and miles to Sonoma from Napa

The distance is a little less than Santa Rosa and the roads are faster and consequently one trial run we made was a little under 30 minutes. The route is easy, in Napa, just get onto highway 12 headed to Sonoma and stay on it.

Statewide 2010 Dancing in the Valley of the Moon

Friday, Saturday & Sunday—June 4, 5 & 6

Pre-register and Save Time and Money!

Name(s): _____

Address: _____

Telephone: _____

Email: _____

How do you wish acknowledgement of registration? () email, () phone, () mail

Event costs

Under 18 are admitted free—pre-high school must be accompanied by an adult

Package for all events (paid by May 10): \$75.00 x _____ = \$ _____

(Does not include Winery tour or installation lunch—includes syllabus)

Per event pricing:

Friday night party, dancing in two rooms, 7:30 to 11:30 pm

light teaching by Erik and Zeljko \$20.00 x _____ = \$ _____

plus Kafana with local bands in the dining room

Saturday, all events: \$45.00 x _____ = \$ _____

Saturday, Institutes only: 9:00 am to 12:00 \$15.00 x _____ = \$ _____

Afternoon 2:30 to 5:00 pm \$15.00 x _____ = \$ _____

Saturday night party with Chubritza: \$20.00 X _____ = \$ _____

7:30 to 11:30 pm (Institute dances will be done during the evening)

Sunday morning, Institute and

reviews: 9:30 am to 12:00 noon \$15.00 x _____ = \$ _____

Syllabus (included in the package price) \$5.00 = \$ _____

Installation Lunch—details and cost to come

**Sunday afternoon Winery Tour and Dancing, 2:00 to 5:00 pm,
at the Gundlach Bundschu Winery**

One hour tour and tasting followed by request folk dancing.

\$20.00 per person (**must be pre-paid**) \$20.00 x _____ = \$ _____

TOTAL: \$ _____

Mail form and check made out to Folk Dance Federation to:

Sabine Zappe

Treasurer, Statewide 2010

153 Race Street,

San Jose, CA 95126

Statewide 2010

"Dancing in the Valley of the Moon"

June 4-6, 2010

Croatian Dances

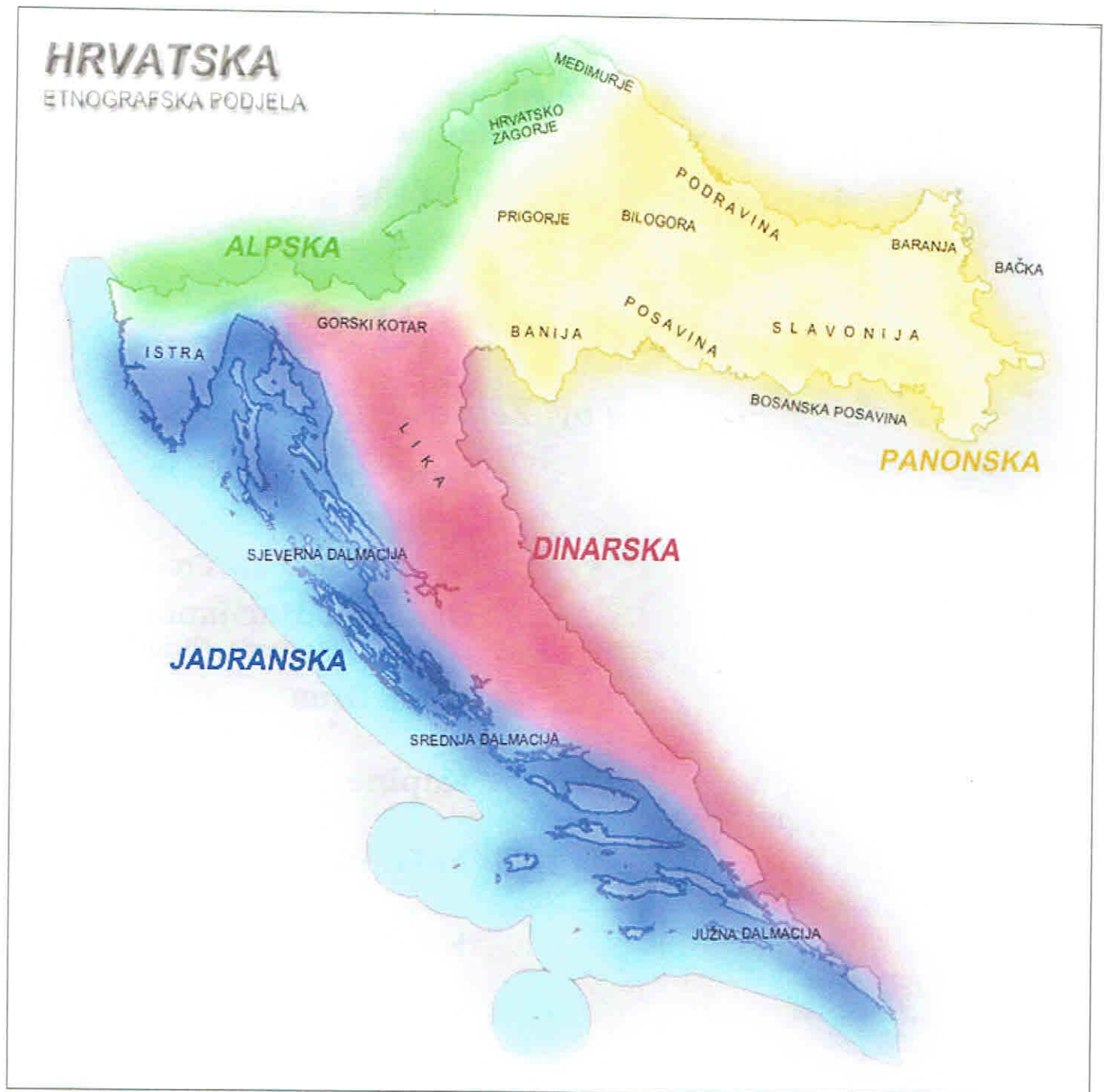
Presented by: Željko Jergan



	<i>Dance</i>	<i>Region</i>
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- | | | |
|----|---|--|
| 1. | Aj lipo ti je
<i>Slavonia, Croatia</i> | |
| 2. | Drmeš iz Marijanaca
<i>Slavonia, Croatia</i> | |
| 3. | Hopa Dina
<i>Moslavina, Croatia</i> | |
| 4. | Kupinečki Drmeši
<i>Pokuplje, Croatia</i> | |
| 5. | Pokupski Drmeš
<i>Pokuplje, Croatia</i> | |
| 6. | Kvadrilja
<i>Dalmatia, Croatia</i> | |
| 7. | Ćumurka/Sarajčica
<i>Middle Bosnia</i> | |
| 8. | Aj zelena je
<i>Bela Krajina, Slovenia</i> | |
| 9. | Kopriva/Carska kasa
<i>Bela Krajina, Slovenia</i> | |

CD "Željko Jergan's Dance Journey"



Ethnographic regions of Croatia

"For Croatians, folk traditions are like sacred flames never allowed to expire. They are transmitted from generation to generation, according to long-established rituals nobody would ever dream of changing."

Statewide 2010—"Dancing in the Valley of the Moon"

AJ LIPO TI JE

Slavonia, Croatia



Slavonija is the largest and most fertile part of Croatia's land. It borders Hungary and the Drava River on the north, the Sava River on the south, the Moslavina Region on the west and the Srijem Region on the east. For this reason, Slavonian folk traditions have remained unchanged for centuries. The wealth of this region is reflected in the dances, songs and costumes. The song "Aj lipo ti je" belongs to the "Drumarac" type (songs usually sung while walking to the field/party or home from the field/party).

Sometimes they'll sing in the "kolo" too.

TRANSLATION: "It's nice"

PRONUNCIATION: AHÉE lee-poh TEE yeh

MUSIC: 2/4 meter CD: "Željko Jergan's Dance Journey" Band 7.

FORMATION: Closed circle, alternating M & W. Front basket hold, R over L. Straight stance, soft bounces.

STEPS / Styling: Grapevine: Facing L of ctr, and moving in RLOD (CW), step R in front of L (ct 1); Step L to L (ct 2), step R behind of L (ct 1); step L to L (ct 2). This example is four steps over two meas, but the step can be done twice as fast in one meas: ct 1 & ct

2 &.

METER: 2/4

PATTERN

INTRODUCTION

None

- 1 Facing ctr - wait
- 2 Sway on R to R (ct 1); step L to L (ct 2).
- 3 Step R on R twd ctr (ct 1);
Step on L twd outside diag L (ct 2).
- 4-5 Grapevine step (4 steps).
- 6 Repeat meas 3.
- 7 Step R twd ctr, bouncing twice (cts 1 &); step on L twd outside diag L, bounce twice (cts 2 &).
- 8 Repeat meas 7.
- 9 Grapevine step twice but speed is twice as fast (4 steps).
- 10-12 Repeat meas 7-9.
- 13 Repeat meas 9
- 14 Walk twd ctr R, L (cts 1, 2).
- 15-16 Walk bkwd R, L beside R (cts 1, 2); stand quietly (cts 1,2).



Sop

Aj li-po ti je kad se ži-to si-je - Li-po ti je kad se ži-to si-je
 Aj fični lo-lo kad pođeš u ko-lo Fični lo-lo kad pođeš u ko-lo

Još je bol-je kad se dvo-je vo-le Još je bol-je - kad se dvo-je vo-le
 Jan-je med-no pa će-mo za-je - dno Ja je med-no - pa će-mo za jed-no.

Alt 1

Ži-to si-je - Li-po ti je kad se ži-to si-je
 deš u ko-lo - Fični lo-lo kad pođeš u ko-lo

Još je bol-je kad se dvo-je vo-le Još je bol-je - kad se dvo-je vo-le
 Jan-je med-no pa će-mo za-je - dno Ja je med-no - pa će-mo za jed-no.

Alt 2

Ži-to si-je - Li-po ti je kad se ži-to si-je
 deš u ko-lo - Fični lo-lo kad pođeš u ko-lo

Još je bol-je kad se dvo-je vo-le Još je bol-je - kad se dvo-je vo-le
 Jan-je med-no pa će-mo za-je - dno Ja je med-no - pa će-mo za jed-no.



Aj lipo ti je kad se žito sije

lipo ti je kad se žito sije

Još je bolje kad se dvoje vole. /2x

It's nice to seed wheat but is nicer when you see two in love.

Aj fični lolo kad pođeš u kolo

fični lolo kad pođeš u kolo

Janje medno pa ćemo zajedno /2x

Whistle my sweetheart on the way to the "kolo" party;

I'll hear you and we can go together.

Aj lipo tilo rodila mi mama

Lipo tilo rodila mi mama

Još ga malo naredim i sama /2x

Thanks to my mother I was born beautiful but I still take care of myself.

Aj misećina upala u granje

Misećina upala u granje

Lipa večer za ašikovanje. /2x

*The moon is shining through the branches – it's a perfect night
 for a date.*

DRMEŠ IZ MARIJANACA

Slavonia, Croatia



Slavonia is the richest agricultural region (known as the bread basket) in Croatia. For this reason, folk traditions have remained unchanged for centuries. The wealth of this region is reflected in the dances, songs and costumes. The village of Marijanci is in northeastern Slavonia (Osijek-Baranja County near the city of Valpovo). Most of the dances in Slavonia surround the musicians, who are in the center of a circle. Musical accompaniment features the bagpipe (gajde) and tambura (samica), or a full tambura orchestra. Slavonian people dance to celebrate any occasion - weddings, harvest, church celebrations, or any other daily occurrence that merits a celebration.

TRANSLATION: Shaking dance from the Village of Marijanci

PRONUNCIATION: DRR-mesh eez mah-ree-YAH- nuhts -ah

MUSIC: 2/4 meter CD: *Željko Jergan's Dance Journey*, Band 8.

FORMATION: Closed circle, alternating M & W in escort hold: face ctr with R arm bent and across body at waist, hand cupped with palm up, L arm resting on neighbor's R arm, hand above elbow.

STEPS and Styling:

Drmeš #1 (side-close to L & R):

Meas 1: Moving sdwd L, step on L (to L) beside R with bounce (ct 1); step on R beside L with bounce (ct 2); bounce on both in place, most of wt on L (ct &). (S, Q, Q). *Use opp ftwk when moving sdwd R.*

Drmeš #2 (sdwd L):

Meas 1: Step L to L, leave R in place and bounce on both ft - most of wt on L (ct 1); bounce on both - wt evenly distributed (ct 2); bounce on L, most of wt on L (ct &).

Meas 2: Step on R beside L, bounce on both (ct 1); bounce on both again (ct 2); bounce on both, stamp R heel (ct &).

Šaranje (step-hop fwd and bkwd; step-hop in RLOD). The šaranje (step-hop in and out sequence) is done with a down accent, and hop is very low ("Šaranje" means "painting.")

The drmeš (shaking dance) is done flat-footed, with very small steps and movements. Smaller movements are most stylistically correct.

Meas **Music:** 2/4 meter **PATTERN**

4 meas **INTRODUCTION** No action

MELODY ONE

I. **SIDE-CLOSE**

1-2 Facing ctr, step on L to L (ct 1); step on R next (ct 2); Repeat ct 1 (ct 1); touch R beside L (ct 2).

3-4 Repeat meas 1-2 with opp ftwk and direction.



II: SINGLE DRMEŠ L AND R

- 1 Do #1 Drmeš once to L
- 2 Repeat meas 1 with opp ftwk and direction
- 3-4 Repeat meas 1-2

III: DOUBLE DRMEŠ

- 1-2 Do 2 #1 Drmeš steps sdwd L.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5 Facing diag L of ctr, do #1 Drmeš diag L fwd, body leaning slightly bkwd.
- 6 Facing diag R of ctr, do #1 Drmeš diag L bkwd, body leaning slightly fwd.
- 7-8 Repeat meas 5-6 with opp ftwk and direction. Note; this retraces pattern in meas 5-6.



MELODY TWO

I. LEAPS IN PLACE

- 1 Facing ctr, small leap onto L to L as R moves close to L ankle (ct 1); small leap onto R to R as L moves close to R ankle (ct 2).
- 2 Bounce on both as L heel taps fwd on floor (ct 1); step on full L ft where it touched (ct &); step R back to place (ct 2).
- 3-8 Repeat meas 1-2, three more times (4 in all).

II: ŠARANJE (STEP-HOP IN RLOD)

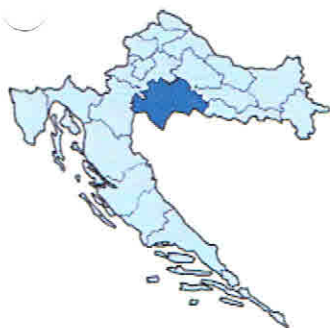
- 1-2 Facing L (RLOD), do 2 step-hops fwd, beg L, turning to face R (LOD) on last hop.
- 3-4 Facing R (LOD), do 2 step-hops bkwd, beg L, turning to face L (RLOD) on last hop.
- 5-8 Repeat meas 1-4 one more time and face ctr.

Repeat from the beginning (3 times in all).
End last time with step on L, stamp R beside L.



HOPA DINA

Moslavina, Croatia



Moslavina is situated at the foot of the Moslavina Hills, at the apex of many rivers, lakes and swamps. This region is renowned for its wine and agricultural wealth. For this reason the national costume, songs and dances have been developed to the highest level and have been carried on from generation to generation to the present day.

Željko was researching in Popovača, Kutina and Gradečki Pavlovec (parts of Moslavina region) from 1977 until 1985.

TRANSLATION: Hoping Dance

PRONUNCIATION: HOH-pah dee-nah

MUSIC: 2/4 meter CD: *Željko Jergan's Dance Journey*, Band 6.

FORMATION: Circle: **Part I:** front basket hold, R over L. **Part II:** W- pos.

STEPS and Styling: Scissor step:

Small leap onto L as R extends fwd close to floor (ct 1); repeat with opp ftwk (ct 2).

Polka step:

Small leap fwd onto L (ct 1): 2 small runs fwd, R-L (cts &-2). Repeat with opp ftwk. Note: Ftwk is flat footed and close to floor. Smooth, even movements, bounces are soft. Small steps that stay under the hips.

Meas Music: 2/4 meter

PATTERN

2 meas INTRODUCTION No action

I. MELODY ONE

Music A: Arms in front basket hold, R over L.

1-2 Facing ctr-step on R twd ctr (cts 1, 2); step on L out of ctr (cts 1, 2). Small bounce on each ct.

3-4 Repeat meas 1-2.

5 Facing L of ctr and moving CW (RLOD), stamp R fwd (ct 1); step CW on L ball of ft to CW (ct 2).

6-8 Repeat meas 5 three more times (4 stamps in total).

9-16 Repeat meas 1-8.

Music B:

1 Facing slightly L of ctr, moving to CW, step (heel, toe) on R across L (ct1); Step CW on ball on ball of L ft (ct 2).

2-3 Repeat meas 1 twice (3 times total).



- 4 Step on R across L (ct 1); slight lift on R turning to face ctr. (ct 2).
Bending and straightening knees, feet are under the body, shoulder width.
- 5 Sway to L with slight upward movement (cts 1, 2).
- 6 Repeat meas 5 with opp ftwk and direction.
- 7-8 Repeat meas 5-6, slightly hopping on L on last count of meas 8.
- 9-16 Repeat meas 1-4 with opp ftwk and direction.

II. MELODY TWO

Music C: Arms in W-pos

- 1-4 Facing ctr, hop on L ft 8 times in place, as R touches fwd on floor (1 hop per ct)
- 5-8 Facing ctr, moving slightly bkwd, leap onto R in place as L touches fwd on floor (ct 1); then continue to hop on R 7 more times, as in meas 1-4.
- 9-12 Facing ctr, do 8 scissor steps moving fwd twd ctr, beg on L (1 step per ct).
- 13-16 Do 8 scissor steps moving bkwd away from ctr, beg on L (1 step per ct). End meas 16 facing L of ctr.

Music D: Polka

- 1 Facing L of ctr, stamp step L, R, L flat-footed in place (cts 1&2). The first 3 steps are done with an accent.
- 2-7 Facing L of ctr and moving CW (RLOD), do 6 small polka steps, beg R.
- 8 Stamp R-L in place with wt, turning CW (R) to face R of ctr.
- 9-15 Facing R of ctr, do 7 small polka steps, beg R moving fwd CCW (LOD).
- 16 Stamp L with wt, R in place no wt, turning to face ctr (cts 1, 2).

SEQUENCE: Part I, Music A-B-A-B
Part II, Music C-D

Repeat from the beginning (2 times in all)



Statewide 2010—"Dancing in the Valley of the Moon"

KUPINEČKI DRMEŠI

Jaskansko Prigorje



This dance is from the village of Kupinec, which is situated between Zagreb and Karlovac, near Jastrebarsko in the Pokuplje region. The Jastrebarsko dance zone is divided between the Jastrebarsko polje (lowlands) and Prigorje (by the hills). Village of Kupinec is in Jastrebarsko polje. Drmeš (shaking dance) is the most popular dance in this region and is done mostly during holidays and weddings.

The instrumental accompaniment is most often done with two violins, "bugarija" and bass. Here are presented two different drmeš melodies; Pisarov and Cuparov Drmeš.

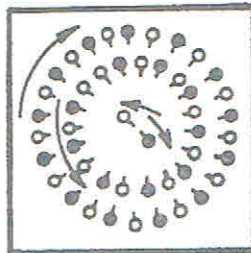
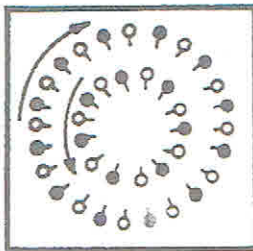
Željko first researched this region in 1976 and continues to the present days

TRANSLATION: Shaking dances from the village of Kupinec

PRONUNCIATION Koo-peh-NECH-kee DER-mesh-ee

MUSIC: CD: "Željko Jergan's Dance Journey" Band 4

FORMATION: Closed reel (circle) of mixed dancers. An alternative formation is a circle inside a circle and at weddings the bride and groom may be in the center. Hands are joined in a "back hold", with M's arms lower and W's higher, or "back basket hold" L over R.



STEPS: Drmeš with Kick: Small step R on R with bent knees, left foot kicks forward (ct 1); closing L to R, bounce twice on both feet - knees flex on each bounce (cts 2,&)

METER: 2/4

PATTERN

Meas.

Introduction: None

1 First time through first Melody – Music pattern I, II, II

1-8 Part I – No Action

Part II A– Circle to the L, CW

- 1-2 Step on R, swaying twd ctr (ct 1,2), step on L, swaying bkwd outside diag L (ct 1,2).
3-4 Repeat meas 1-2. Small bounce on each count of meas 1-2.
5-8 Facing ctr, 8 walking steps CW, starting on R, one step per ct.
Little accent with hip toward ctr when stepping on R ft.

Part II B – Drmeš with Kick

- 1-6 6 Drmeš with Kick (cts 1,2,&), always starting with a small step to R on R.
7-8 Stamp three times, R,L,R, hold, no weight on the last stamp.

2 Second time through first Melody – Music pattern I, II, II

Part I – Turns in place

- 1-2 In place, step on R (ct 1), hop on R (ct 2); step on L (ct 1), hop on L (ct 2).
3-4 Turn CW, in place, with 3 steps, R,L,R, hold.
5-8 Repeat meas 1-2 with opp ftwk and direction.

Part II – A & B Circle to the L, CW & Drmeš with Kick

- 1-8 Repeat 1 Part II A meas 1-8
5-16 Repeat 1 Part II B meas 1-8

3 2nd Melody - Music Pattern I, II, I

Hands in V-pos

Part I – Glide L & Step Hops

- 1-4 Facing ctr, 4 smooth gliding steps to L, CW, starting on R, one step per ct.
5 Step on R, in place (ct 1), hop on R (ct 2), step on ball of L foot (ct &).
6-8 Repeat three more times (4 total).
9-12 Repeat meas 1-4.
13-16 Repeat meas 5-8, but with circle moving L, CW.

Part II - Reverse Direction

- 1-2 Swing L foot around, repeat 3 Part I, meas 1-4 with opp trwk and direction.
3-4 Stamp on L in front of R (ct 1), step on ball of R foot, to R (ct 2). Repeat three more times (4 total).
5-8 Repeat meas 1-4.

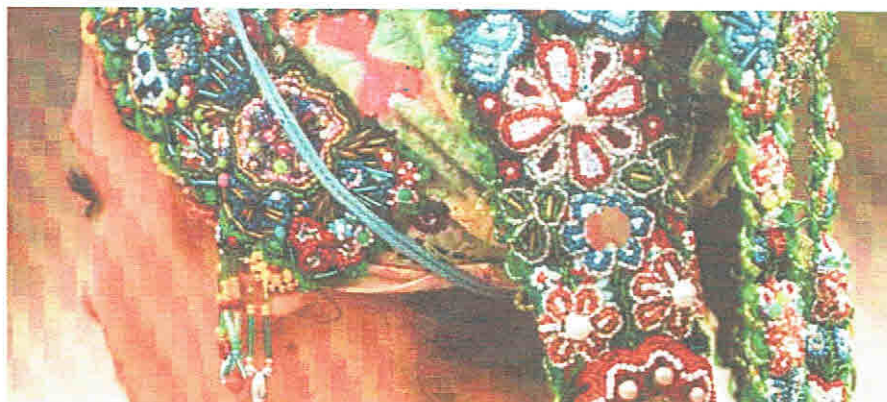
Repeat Part I – Glide L & Step Hops

Sequence: 1st Melody Parts I & II
2nd Melody Parts 1, II, I

Spoken: "Mužikaši još jempu!"
(Musicians, one more time!)

**Repeat from beg, except no Intro,
start with "Turns in Place" twice.**

*Dance notes by Željko Jergan and
Crocket Raybern, May 2010*



PISAROV DRMEŠ

Kupinec
M.M. 174

DRMEŠ
(Pisarov drmeš)

snimio B. Kostelac, o 1. o 4. 1977. g.
transkribirao dr. J. Bezić

Posljednji, završni, tečaj

CUPAROV DRMEŠ

Kupinec
M.M. 100

DRMEŠ
(Cuparov drmeš)

snimio B. Kostelac
transkribirao dr. J. Bezić

A (završni)



Presented by Željko Jergan

POKUPSKI DRMEŠ

Croatia



The region of Pokuplje is a picturesque territory in central Croatia situated near Kupa River. This dance was originally done during wedding celebrations in a closed reel formation. Sometimes is called **Pokupski Svatovski Drmeš (Pokuplje Wedding Shaking Dance)**. That dance is often accompanied by the song called "samica (solo singing) where is used totally different singing melody during the dance.

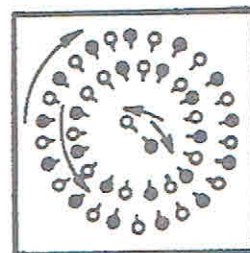
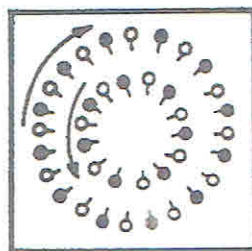
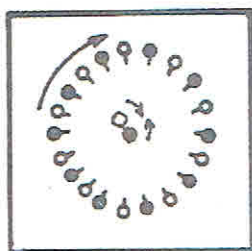
Željko researched this region during many weddings and festivals from 1976-1986.

TRANSLATION: Pokuplje Shaking Dance

PRONUNCIATION: PAW-koop-skee DER-mesh

MUSIC: CD „Željko Jergan's Dance Journey", Band 5

FORMATION: Closed reel of mixed dancers, with sometimes one couple in the center. An alternative formation is a circle inside a circle. Hands are joined in "back hold", with M arms lower and W higher, or "back basket hold" L over R.



STEPS: Drmeš on R foot: Step R in place, pushing L foot fwd (ct 1), bounce on R with L heel touching floor, weight on both feet (ct 2), step R slightly to R (ct &). This will also be done on L foot.

Double Drmeš: Step R in place, pushing L foot fwd (ct 1), bounce on R with L heel touching floor, weight on both feet (ct 2), with L foot beside R, bounce with wt on both feet (ct &). Repeat on with opp ftwk.

STYLE: Smooth gliding movements (Šetnja) with varying amplitudes of Drmeš steps.



METER: 2/4

PATTERN

Meas. **Part A – INTRODUCTION & TRAVEL (ŠETNJA):**

- 1-4 No action
- 5 Sway left (ct 1, 2)
- 6 Sway right (ct 1, 2)
- 7 Sway left (ct 1, 2)
- 8 Sway R in pl (ct 1), sway L in place (ct 2)
- 9 In RLOD: step R on heel (ct 1), step L on ball of the foot (ct 2)
(This is done smoothly so head stay level, no up and down movement of body).
- 10-15 Repeat meas 9 (6 times)
- 16 Step R on heel (ct 1), hop L (ct 2)
(Cue meas 9-16; 15 gliding steps and 1 hop)

FIG II: DRMEŠ

- 1 Facing ctr and moving L (CW) – Drmeš on R foot
- 2-8 Repeat meas 1 drmeš seven more times (8 total), ending with wt on both feet
- 9 Facing ctr and moving R (CCW) – Drmeš on L foot
- 10-16 Repeat meas 9 drmeš seven more times (8 total), ending with wt on both feet

FIG I: TRAVEL

- 1-8 In ROLD: repeat meas 9-16 of intro/travel with opposite footwork (15 gliding steps and 1 hop starting with R, CW)
- 9-16 In LOD: repeat meas 9-16 of intro/travel (15 gliding steps and 1 hop starting with L, CCW)

FIG III: IN & OUT

- 1 Step R twd ctr (ct 1), hop R (ct 2)
- 2 Step L twd ctr (ct 1), chug bkwd on L (ct 2)
- 3 4 small running steps backing out from ctr; RLRL (cts 1, &, 2, &)
- 4 Small leap onto R in pl (ct 1), small leap onto L in pl (ct 2)
- 5-16 Repeat meas 1-4 three more times (4 total)

FIG IV: DOUBLE DRMEŠ & STEP, HOP, STEP

Facing ctr – in place

- 1-2 Double Drmeš, first on R foot then on L foot
- 3-8 Repeat meas 1 & 2 three more times (4 total)
- 9-16 Step-hop-step In ROLD; Step R (ct 1), hop on R (ct 2), step L (ct &) – leaning slightly forward from waist and facing L while moving, hold R foot near L ankle.

Dance Sequence: Figures: A, II, I, III, I, IV

Repeat dance from beg one more time! Replace Intro – travel, Part A, with Fig. I

POKUPSKI (Svatovski) DRMEŠ



Presented by Željko Jergan

Dance notes by Željko Jergan & Cricket Raybern, May 2010

Statewide 2010—"Dancing in the Valley of the Moon"

Kvadrilja

Croatia



At the time of occupation of Dalmatia in 1805 by Auguste de Marmont, Marshal of France, the dance "kvadrilja (quadrille)" became fashionable in the majority of Dalmatian towns, but only the people of Trogir have preserved it up to the present. Trogir is situated in the center of Dalmatia, on the eastern coastline of Adriatic Sea. Croatians adopted the original French dance quadrille, and call it "**Kvadrilja**" or "**Trogirska četvorka**". It starts with "promenade", continues with first, second, third and fourth "bal" (dance), and ends with furious polka. It is presented with the accompaniment of a mandolin orchestra.

Željko learned this dance from ethnologist Branko Šegović in 1980.

TRANSLATION: Quadrille

PRONUNCIATION: Kwaw - DRILL - yah

MUSIC: „Željko Jergan's Dance Journey", Band 11

FORMATION: 4 couples, W on M's right. 2 couples stand on a line, two lines face each other. Join M's R hand with W's L hands at shoulder level, M's free hand is on small of his back, W's free hand hold side of her skirt

STEPS:
Walking step:
Walk R,L,R,L fwd (cts 1,2,3,4)
(M's first step should be knee straight and stamping)
Walk R,L,R,L bkwd (cts 1,2,3,4)

Three step:
Step R,L,R(cts 1&2); step L,R,L(cts 3&4)

Polka step:
Slight hop on L (ct &); Step R,L,R(cts 1&2)
Repeat with opp ft (cts &3&4)

STYLE: Elegant and majestic, with small bounce in the cadence.



METER: 6/8

PATTERN

Meas.

INTRODUCTION: 8 meas (courtesy bow to partner)

Pattern:

- 1-2 2 couples side by side, facing another line of couples. Walking Step fwd, passing R Shoulder of opposite person. Rejoin hands after passing through. (cts 1,2,3,4)
- 3-4 Turn 1/4 to CCW, Walking Step bkwd, again forming 2 lines facing each other (cts 1,2,3,4)

- 5-16 Repeat meas 1-4 three more times (total of 4 times), ending in starting position.
 17-24 Face your partner, with right hands joined at shoulder height. Use 4 Three Steps, turning CCW, move 1/4 of the way around the square, again forming 2 facing lines.

Ending:

- 17-22 Facing partner, take ballroom hold, do 6 polka steps turning CCW, moving 1/2 way around the square, back to your original starting position.
 23-24 Facing partner M turn W under M's L arm CW and courtesy bow to each other.

Sequence: Repeat pattern 3 times.

On 3rd time through, replace meas 17-24 with Ending.



Dance notes by Željko Jergan
 and Cricket Raybern,
 May 2010



Ćumurka – Sarajčica

Bosnia

This is a mini 2 dance suite.

ĆUMURKA

This dance was done in the middle area of Bosnia to its borders with the towns of Bradina, Fojnica and Zenica. The same dance was done by both Croatian and Serbian inhabitants, with small variations in styling. Željko learned this dance from natives of this area in 1978. This dance was done during informal house parties and church festivities to the accompaniment of the "dvojnica" (wooden, double-piped flute) "frula" or "šargija" (a stringed instrument in the tambura family).



TRANSLATION: "ćumur" is a piece of coal (Turkish word). The word could mean a girl holding a piece of coal or dark-haired girl.

PRONUNCIATION: CHEW-moor-kah

MUSIC: CD: "Željko Jergan's Dance Journey" Band 13
Tape: "A Stroll Through the Balkans" by Željko Jergan, Side A/#3

FORMATION: Closed or semi-circle, alternating M and W, facing ctr. Hands are joined down ("V" pos) with elbows lifted slightly.

ARMS: Very relaxed. They move up and down (shake) with body movements.

STEPS: Single drmeš to R: Meas 1 - Small step R on R with bent knees (ct 1); closing R to L, bounce twice on both ft - knees flex on each bounce (cts 2,&). Meas 2 - Repeat with opp ftwk. (S, Q, Q)

STYLE: Ftwk: Arms have a downward movement on each step (i.e. hands push twd floor on each step)
Arms: Elbows move up and down during dance, especially when moving in and out of ctr.
Body: Bend slightly fwd from hips during entire dance, except for claps when you stand erect.

METER: 2/4

PATTERN

Meas.

B INTRODUCTION:

1-12 No action.

13-14 Facing ctr with hands joined - stamp R ft 3 times in place (cts 1-2, 1); hold (ct 2).

15-16 Release hands and clap 3 times at chest ht (cts 1-2, 1); hold (ct 2).

A FIG. 1: CIRCLE R & L WITH STEP-HOPS

1-2 Facing R of ctr and rejoining hands - step R,L,R in LOD (cts 1-2, 1); hop on R - turning to face L of ctr (ct 2).

3-4 Repeat meas 1-2, with opp ftwk in RLOD.

5-8 Turning to face ctr - repeat ftwk of meas 1-4, moving in and out of circle.

Ćumurka, cont'd.

B FIG. II: DRMEŠ WITH STAMPS AND CLAPS

- 1-4 Facing ctr - do 4 single drmeš steps, R,L,R,L.
5-6 Facing ctr - stamp R ft 3 times in place (cts 1-2, 1); hold (ct 2).
7-8 Clap hands 3 times at chest ht (cts 1-2, 1); hold (ct 2).

REPEAT: FIG. I-II-II. From this dance prepare to go into the 2nd dance immediately.

SARAJČICA

This dance was done in the town of Sarajevo and the surrounding areas by Croatian and Serbian inhabitants. Because of its popularity, it was danced during all festivities. This dance was done by adults, along with singing and tambura accompaniment.

TRANSLATION: Girl from Sarajevo

PRONUNCIATION: sah-rahj-CHEETS-sah

MUSIC: CD: "Željko Jergan's Dance Journey" Band 13
Tape: "A Stroll Through the Balkans" by Željko Jergan, Side A/#3

FORMATION: Open circle, alternating M and W. Hands joined down ("V" pos).

HANDS: Traditionally joined and down ("V" pos). In recent times, joined at shldr ht and slightly fwd ("W" pos).

STEPS: Double drmeš steps: Meas 1: Small step R on R with bent knees (ct 1); closing R to L, bounce twice both ft
- Knees flex on each bounce (cts 2, &).
Meas 2: Repeat with same ftwk
Meas 3-4: Repeat meas 1-2 with opp ftwk.

Zig-zag with double drmeš steps: This step can be done moving either bkwd or fwd using the same ftwk as described above in the double drmeš. During meas 1-2 move diag R bkwd or fwd as notated, then during meas 3-4 move diag L bkwd or fwd as notated.

STYLE: Strong and lively, usually danced by younger people. During more formal celebrations, the dance was done with less intensity, somewhat more elegantly, standing up right. Ftwk is flat; bounces are close to the floor.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None. There is no musical break between dances.

B FIG. I: DRMEŠ

- 1-8 Facing ctr - beg R, do 4 double drmeš steps (R,L,R,L).



SARAJČICA, Cont'd.

A FIG. II: CIRCLE R & L

- 1-6 Facing R of ctr - beg R; do 6 step-hops to R (LOD).
7-8 Walk R,L,R in LOD (cts 1-2, 1); turning to face L of ctr - hop on R (optional) (ct 2).
9-16 Repeat meas 1-8 with opp ftwk and direction (step-hops to L "RLOD").

B FIG. III: DRMEŠ IN PLACE, DRMEŠ BKWD

- 1-8 Facing ctr - beg R, do 4 double drmeš steps (R, L, R, L).
9-16 Beg R, do 4 double drmeš steps - steps move bkwd diag R, L, R, L (zig-zag).
Note: Arms - During meas 9-16 arms slowly become extended fwd at shldr ht. They remain in these pos until Fig. V, meas 9-16 when they are slowly lowered to "V" pos.

A FIG. IV: BOX

- 1-6 Facing ctr, beg R, do 6 walks twd ctr of circle - arms remain extended fwd at shldr ht.
7-8 Facing R of ctr - walk R,L,R to R (LOD) (cts 1-2, 1); pivot on R to face ctr (ct 4).
9-14 Facing ctr - beg L; do 6 walks bkwd away from ctr.
15-16 Facing L of ctr - walk L,R,L to L (RLOD) (cts 1-2, 1); pivot on L to face L (RLOD).

B REPEAT FIG. II (CIRCLE R & L)

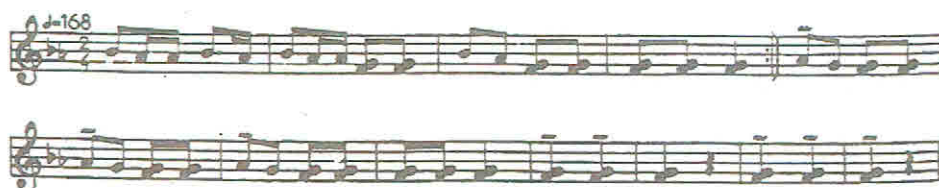
A FIG. V: DRMEŠ IN PLACE, BKWD AND FWD

- 1-8 Facing ctr - beg R, do 4 double drmeš steps (R, L, R, L).
9-16 Beg R, do 4 double drmeš steps zigzagging bkwd away from ctr
- arms slowly lower to "V" pos.
17-23 Beg R, do 3 double drmeš steps zigzagging fwd twd ctr.
24 Step L diag L fwd (ct 1); close R to L (ct 2).
Ending, no music: Stamp L-R in place.

Presented by Željko Jergan



ĆUMURKA



Dance notes by Željko Jergan

SARAJČICA

Sarajevo, Bosna

*Igra vito kolo, u kolu lijepi Ivo,
Popijeva glasno, visoko.*

*Cupni, lagana, curo mlađana,
Biće dva, tri poljupca!*

*Četir', pet, biće i deset,
Ljubi mene Ivo zana'jek!*

*Ljubiću ti oko, djevojko,
Sarajevo neka se čuje daleko!*

*Cupni, lagana, curo mlađana,
Biće dva, tri poljupca!*



I - gra vi-to ko-lo, u ko-lu lje-pi I-vo po-pje-va glasno, vi-so - ko :

"Cup - ni, la - ga - na, cu - ro mlađa-na, bi - će dva, tri poljup - ca !"

"Če - tir, pet, bi - će i de - set, lju - bi mene, I - vo, za - na - vjek !"

"Lju - bi - ću ti o - ko, djevoj - ko, Sa-ra-je-vo ne-ka se ču - je da - le - ko !"

Cup - ni, la - ga - na cu - ro mlađa-na, bi - će dva, tri poljup - ca !"

Over the lively circle dance, handsome John's voice echoes.

"Skip softly young girl. We'll kiss a couple of times".

"Four, five, or maybe even ten times - kiss me forever my dear John."

"I will kiss your beautiful eyes—Let all of Sarajevo know about our love"

"Skip softly young girl. We'll kiss a couple of times".

Željko Jeran

AJ, ZELENA JE

Bela Krajina, Slovenia



The people of Bela Krajina (part of Dolenjska Region) are descendants of the Slovene settlers from the middle Ages and the South Slav refugees who fled from the Turks and started to settle here at the beginning of the 16th century. The region of Bela Krajina is today known for its national, linguistic and religious diversity. Slovenes and Croats live here, speaking Slovene and Croatian dialects respectively. Dances from Bela Krajina region are the oldest dances in Slovenia and there are noticeable influences from the neighboring Croatia. Bela Krajina is the only region in Slovenia where a round dance "kolo" is danced. This dance is also called "**Črnomaljsko kolo**".

Željko attended several celebrations from 1976-1984 in the cities of Črnomelj, Novo Mesto and Metlika.

TRANSLATION: It is green

PRONUNCIATION: Ahee Zay-lay-NAH Yeh

MUSIC: 2/4 meter CD: "Željko Jergan's Dance Journey" Band 19
Cassette: Croatian Folk Dances Vol. 3

FORMATION: Closed circle, alternating M & W facing ctr. Hands are joined down ("V" pos). If just girls are dancing they hold a handkerchief between each other

STYLE: Heavy, earthy walking steps, with slight sway in turns

Meas

PATTERN

INTRODUCTION: 2 meas, no action.

Pattern:

- 1 - 4 Pause (ct 1), starting with right foot, walk 7 steps in LOD (CCW).
- 5 - 7 Balance on L to L, step on R in place, turning to face center. Starting on L, walk steps into center.
- 8 - 10 Balance on L to L, step on R in place. Starting on L walk 4 steps straight back.
- 11 - 14 Balance on L to L, step on R in place turning to face LOD. Starting on L walk 6 steps in LOD.
- 15 - 24 Repeat meas 5 - 14.
- 25 - 30 Repeat meas 5 - 10, stopping in place on final step back.



Črnomaljsko kolo



Aj, zelena je vsa gora, zelena je, aj zelena je.
Aj notri raste trava diteljina, aj notri raste.
Aj, žela jo je spremlada devojka, aj žela jo je.

*The hills are green, really green.
The clover is covering all of the hills.
Young girl is harvesting the clover.*



Presented by Željko Jergan

Dance notes by Željko Jergan and Cricket Rayburn, May 2010

Kopriva-Carska kasa

Bela Krajina, Slovenia

This is a 2 dance mini suite



During the sixteenth century, to escape the Turks, the Uskoci, an ethnic group from Croatia and Bosnia, migrated to Slovenia in the region of Bela Krajina. Dances from this region mix the old heritage with the new. Couple dances are intertwined with the round dance called "kolo". One of the opportunities for dancing was in celebration of mid-Summer day, where the whole village danced around the bonfire until it burned out. Musical accompaniment was with horn, double wooden flute, bagpipe, but is today done with the tamburitza orchestra.

Željko attended several celebrations in the cities of Črnomelj and Metlika from 1976-1984.

1st Dance: KOPRIVA

TRANSLATION: Nettle

PRONUNCIATION: KOH-PREE-VAH

MUSIC: CD: "Željko Jergan's Dance Journey" Band 13
Cassette: Croatian Folk Dances Vol. 3, by Jerry Grceovich.

FORMATION: Cpls in a circle with M back to ctr and W facing M.
Fist on hip with elbows pushed slightly fwd.

STYLE: Light and happy. Ftwk mostly on balls of ft.
Ftwk described for M, W use opp ftwk.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 4 meas, no action.

FIG. 1:

Cpls facing, M back to ctr, fist on hip.

- 1 7 steps sdwd - Moving sdwd in LOD (CCW) - step L to L (ct 1); close R to L (ct &); repeat side-close (cts 2-&).
- 2 Step L to L (ct 1); close R to L (ct &); step L to L (ct 2); hop on L as R moves twd L ankle (ct &).
Cue: 7 steps + hop on L.
- 3-4 Repeat meas 1-2, with opp ftwk and moving sdwd in RLOD (CW).
- 5 3 steps sdwd - Step L to L (ct 1); close R to L (ct &); step L to L (ct 2); hop on L as R moves twd L ankle (ct &).
Cue: 3 steps + hop on L
- 6 Repeat meas 5 with opp ftwk and direction.
- 7-8 Beg L, do 4 step-hops - M form small circle turning CCW (L), (W-CW [R]). End facing ptr.
- 9-12 Repeat meas 5-8 (3 step turns & circle w/step-hops).

FIG. II:

Cpls join in ballroom pos

- 1-2 Moving sdwd in LOD - repeat meas 1-2 of Fig. I (7 steps sdwd), only on hop turn 1/2 CCW. W back is now twd ctr, M on outside of circle.
- 3-4 Still moving sdwd in LOD - repeat meas 1-2 (7 steps sdwd) with opp ftwk, and on hop cpls turn CW. M back is now twd ctr, W on outside of circle.
- 5-6 Moving in LOD - repeat ftwk of meas 5-6 (3 step sdwd), except during hop on meas 5 cpls turn 1/2 CCW, and on meas 6 cpls turn 1/2 CW.
- 7-8 Beg ML and WR, do 4 step-hops - turn CW and move in LOD.
- 9-10 Repeat meas 5-6 (3 steps + 1/2 turns).
- 11-12 Repeat meas 7-8 (4 step-hops turning in LOD).

Repeat dance #1 from beg one more time (2 in all).



2nd Dance:

CARSKA KASA

TRANSLATION: Czar's cashbox (safe)

PRONUNCIATION: TSAR-SKAH KAH-SAH

FORMATION: Cpls face LOD (W on MR side) in promenade pos (WL arm over MR).
Ftwk described for M, W use opp ftwk.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: No intro, just a slight pause in the music from one dance to the next.

FIG. I:

In promenade pos, cpls move fwd in LOD

- 1 Beg on outside ft - step L,R,L fwd in LOD (cts 1-&-2); hop on L.
- 2-8 Repeat meas 1, alternating ftwk. (8 times in all).
- 9 Facing ptr with fist on own hips - step L,R,L, turning L (WR) 1-1/4 times in LOD (cts 1-&-2); facing LOD - hold on L with bent knees and R toe bkwd where it last stepped (ct &).
- 10 Repeat meas 9 with opp ftwk and turns. End facing RLOD.
- 11-12 Turn CW in place with 8 steps, M beg L, WR.
- Pos: M arms rounded with hands on W shldr blades.
W arms rounded and on top of M arms with hands on top of M shldrs.
- Note: When stepping on L, upper body tilts slightly sdwd to L, and tilts sdwd R when stepping on R.

13-14 Repeat meas 9-10 (individual turn LOD-RLD).

15-16 Repeat meas 11-12 (cpl turn w/8 steps).

FIG. II:

1-8 Repeat Fig. I, meas 1-8 (promenade in LOD)

9-12 Retaining promenade pos - cpls turn CW (M fwd, W bkwd) with 16 steps + hop on last ct. M beg L, WR.

13-16 Repeat meas 9-12, except turn CCW (M bkwd, W fwd).

Repeat dance #2 from beg one more time (2 in all), except on last meas of dance, cpls face and M stamp R,L (W-LR) in place.



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

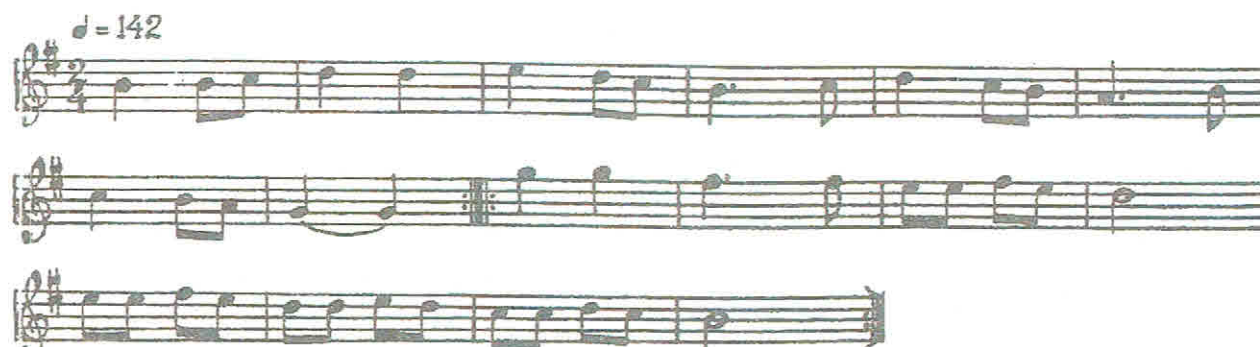
KOPRIVA

Vinica



CARSKA KASA

Preloka



STATEWIDE 2010



YIDDISH

SERBIAN

& ROM

FOLK
DANCES

taught by ERIK BENDIX

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Symbols Used:

→.....moving to the R	R.....right
←.....moving to the L	L.....left
↓.....moving away from center	CW.....clockwise
↑.....moving toward center	CCW.....counterclockwise
⊥.....in place, facing center	☼.....turning in place
├.....in place, facing L	RLOD.....R line of direction
ct.....count	LLOD.....L line of direction
♀.....woman	♂.....man
└.....in place, facing R	┐.....in place, facing out

Name of dance: Hora

Pronunciation: hoh-rrah

Place of origin: Jewish communities from northeastern Romania, Moldova, and southwestern Ukraine

Learned from: Michael Alpert, 1991

Source of music: Contemporary sources that work well for dancing include: **'Epstein's Hora'** from *The Art of Klezmer Clarinet* (Margot Leverett, Traditional Crossroads CD 4296, track 11); **'Klaybt Zich Tsunoyf (Gather Together)'** from *Brave Old World, Klezmer Music* (Flying Fish CD 70560, track 10). Some old recordings are: **'Yiddish Hora – a heymish freylekhs'** performed by Max Leibowitz, from *Yikhes: Frühe Klezmer-Aufnahmen von 1907-1939* (Trikont CD US-0179, track 14); **'Fihren Di Mechutonim Aheim'** performed by Naftule Brandwein, from *Abe Schwartz: The Klezmer King* (Columbia/ Legacy CD CK 86321, track 24).

About the dance: The name *hora* is widely associated nowadays either with the Israeli *Hora* (a dance in 2/4 meter probably imported from Romanian or Romanian Jewish sources that originally went by other names) or with a wide variety of Romanian folk dances. The word derives from the ancient Greek *horos*, originally denoting dances or songs done by a *chorus* or group, and now the source of names in many languages for such activity (compare: Bulgarian *horo*, Macedonian *oro*, Serbian *kolo*...). Among Ashkenazic Jews, particularly those who came from northeastern Romania or the Bukovina area of western Ukraine, *hora* meant a version of the dance described below: a slow circle dance in a highly accented 3/8 meter. Their dance also went by many other names: *londre*, *landre*, *olyandre*, *zhok* (a Romanian word for 'dance'), *kruimer tants* ('crooked dance', perhaps referring to the bend in the circle of dancers, as it does with similarly named dances in the Balkans), *gasn nign* ('street song', a designation from the use of the dance as a processional down streets, usually during weddings), and among Ukrainian Jewish communities further removed from the dance's Romanian sources also *rumeyner freylekhs* (Romanian Jewish dance) and *vulekhl* (Wallachian or Romanian one).

Rhythm: 3/8, counted 1.....&-3-&, 1.....&-3-&

While the rhythm is much of what distinguishes this old Yiddish version of the *hora* from its more recent Hassidic or Israeli cousins, its rhythmic identity can be porous or fuzzy at the edges, and can spill over into a syncopated 4/4 in one direction or a limping 5/8 in another direction. Good musicians can exploit such flexibility for its effect on dancers; less good musicians aren't sure where they are in the rhythm or what effect it has.

Formation: The dance is done in a circle, either a closed one or an open one with a leader at the R end of the line, and can occasionally break into couple figures, as do similar non-Jewish dances from Romania. Hands are either held up in W-formation or are placed on neighbors' shoulders.

Direction	Measure	Step
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→	1-2	<u>Traveling Step:</u> Step on R to R (ct. 1), pause (ct. 2), step on L next to R (ct. 3), step on R to R (ct. 1), pause (cts. 2,3).
	3-4	Repeat Measures 1-2 in the same direction but with opposite footwork.

Direction	Measure	Step
→	1-4	<p><u>Traveling Step Backwards:</u> Repeat the footwork and direction of movement of the Traveling Step, but turn to face L or CW in the circle, so that the steps are taken moving backwards.</p> <p><i>Note: The Traveling Step as well as the Traveling Step Backwards can each be done as long as dancers or their dance leader wishes. They can also be done in alternation, first 4 measures forward, then 4 measures backward, swiveling a half-turn CCW on the last step on L on Measure 4 (cts. 2-3) of the Traveling Step to prepare for moving backward, and swiveling again a half-turn CW on the last step on R on Measure 4 (cts. 2-3) of the Traveling Step Backward to prepare again for moving forward. This kind of alternation of which way you face as you progress to the R is typical of many Romanian circle dances, as well as of Yiddish dances (such as Hora or Sirba) that show Romanian influence.</i></p>
→	1-2	<p><u>Dancing in Place:</u> Facing center, repeat Measures 1-2 of the Traveling Step, moving to your own R side with small steps.</p>
←	3-4	Repeat Measures 1-2 with opposite footwork and direction.
↑	1-4	<p><u>Moving Toward Center and Back:</u> Facing center and raising held hands toward center, repeat Measures 1-4 of the Traveling Step as you move toward center. <i>Note: This move will squeeze dancers into a tighter and tighter circle, especially if it is repeated. It may be repeated as many times as the dancers or their dance leader wish. The last repeat should be the following step (which I have labeled Measures 5-8, but it could be 9-12 or 13-16, etc., depending on how many repeats there have been).</i></p>
	5-6	Repeat Measures 1-2.
	7-8	Repeat Measure 1 (cts. 1-3), stamp with weight in place on L (ct. 1), pause (ct. 2), stamp with weight in place on R (ct. 3), stamp with weight in place on L (ct. 1), pause (cts. 2-3).
↓	9-16	Repeat the footwork of Measures 1-4 twice moving back away from the center of the circle and dropping hands back to a 'W-hold'.
→	1-2	<p><u>Large Steps, Touch and Lean:</u> Raising hands up and forward, take a large step to the R on R (ct. 1), pause (cts. 2-3), take a large step to the R on L (ct. 1), pause (cts. 2-3).</p>
	3	Repeat Measure 1.

Direction	Measure	Step
<u>Large Steps, Touch and Lean:</u>		
⊥	4	Touch L toe across in front of R (ct. 1), pause or lift L foot slightly off the ground.
←	5-7	Repeat Measures 1-3 with reverse footwork and direction.
⊥	8	Leaving feet in place, lean gradually to the L. <i>Note: This step is rather grand and gestural and very much a matter of personal expression and nuance. Timing and intention are everything here.</i>
<u>Hora Mare</u> (pronounced <i>ho-rah mah-reh</i> – a Romanian name):		
→	1	Facing slightly to the R, step R to R side (ct. 1), pause, bouncing slightly on R while bringing L foot close to it (cts. 2-3).
	2	Repeat Measure 1 with reverse footwork but in the same direction.
	3-4	Facing center, step on R to R side (ct. 1), pause (ct. 2), step on L next to R (ct. 3), step on R to R side (ct. 1), pause, bouncing slightly on R (cts. 2-3).
↑	5	Step on L toward center or somewhat to the L (ct. 1), pause (cts. 2-3).
↓	6	Step back on R or step on R across in front of L (ct. 1), pause (cts. 2-3).
←	7-8	Repeat Measures 3-4 with reverse footwork and direction. <i>Note: This variation or version of the Hora is widely known throughout eastern Romania and Moldova, and was popular among the nobility in the 19th century, almost becoming a national anthem during that period. Its use among Jews at that time must have carried a sense of belonging to Romania and perhaps of being associated with its nobility. The name 'Hora Mare' (which means 'large hora'), denotes any version of the Hora done in a large circle and is not specific to this version. As a national dance, this version was sometimes called 'Hora Unirii' ('the hora of unity').</i>

dance notes by Erik Bendix
based on notes by Michael Alpert
and by Dick Crum

Name of dance: Kaketke

Pronunciation: kah-KYET-keh

Place of origin: East European Jews, who borrowed it from 19th century Russian ballroom dancing, which probably borrowed it from French ballroom dancing, which may have imagined (since it is a polka) that it was Polish

Source of music: Folk Dancer MH 1060

Learned from: Dick Crum, 1991

About the dance: This dance is a late 19th century variant of the “*Heel and Toe Polka*”, or “*Polka Piquee*”, known in one form or another throughout Europe and America. Among East European Jews, this dance was called **kaketke** or **polka-kaketke**, and references to it can be found in Yiddish literature. The name derives from the dance’s Russian name **Polka Koketka**, meaning “flirt polka”, a reference mainly to Measures 5-6 below, in which the man can catch the woman’s glance first from her L side, then from her R side.

Rhythm: 2/4

Formation: Couples face CCW around the circle, the men standing to the L and a bit behind their partners, women holding their hands palm forward a bit above their own shoulders. Men’s R hands clasp women’s R hands, L hands clasp L hands (Varsouvienne position). At the beginning of the dance, both partners have their L feet free.

Direction	Measure	Step
┠	1	Hop on R in place, touching L heels in front (ct. 1), hop again on R, touching L toes across in front of R (ct. 2).
	2	Man steps L, R, L in place (cts. 1 & 2), while woman uses these same steps to travel from the man’s R side to his L side without letting go of hands.
	3-4	Repeat Measures 1-2 with reverse footwork and direction but still facing the same way.
	5	Both partners step and lean forward on L, looking at each other over the woman’s L shoulder (ct. 1), both partners bob up and down on the L leg again (ct. 2).
☼	6	Both partners shift weight back onto R leg, looking at each other over the woman’s R shoulder (ct. 1), bob up and down again on R leg (ct. 2).
	7-8	Man steps LRL, RLR in place (cts. 1&2, 1&2), while letting go of woman’s L hand and twirling her CCW under his R hand as she completes one full turn using the same footwork. At the end of the turn, return to Varsouvienne position.
	9-12	Repeat Measures 1-4 .

Kaketke (continued):

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
→	13	Couple runs forward with light steps on L, R, L (cts. 1&2), pause (ct. &).
	14	Continue running forward with light steps on R, L, R (cts. 1&2), pause (ct. &).
	15-16	Repeat Measures 13-14, coming down with light weighted stamps on the last three steps of the last measure.

dance notes by Erik Bendix

Name of dance: Kolomeyke

Pronunciation: koh-loh-may-keh

Place of origin: western Ukraine

Source of music: *Brave Old World: Klezmer Music*, FF70560, track 8; *Glik: Klezmer fun Brunen Aroys*, track 11 - 'Hutsulca'. There are many other recordings by both klezmer and Ukrainian musicians, but these are some of the most danceable ones.

Learned from: Michael Alpert, 1991, and Fr. Bohdan Hladio, 1993

About the dance: The name of this dance comes from the Ukrainian *kolomyjka*, named after the Ukrainian town in eastern Galicia called Kolomyja, known in Yiddish as Kolomey. The dance was popular among both Ukrainians and Ukrainian Jews. A faster version, called *hutsulka*, was also done among Hutsul Ukrainians in the Carpathian mountains of southwest Ukraine, and was captured on film in Sergei Paradzhanov's *Shadows of Forgotten Ancestors*. In Jewish communities, the dance was often primarily a couple dance. In Galician Ukrainian communities, it was often just a group circle dance. But just as often, the dance would start as a big group circle, split at some point into couples, and at some later point coalesce again into a group circle, a pattern familiar from the Jewish *freylekhs* or the Ukrainian *hopak*. The same basic steps can be done in either formation, but in couple formation the steps spin you around a common center, while in the large group they take you along the group's line of travel.

Rhythm: 4/4

Formation: For the group version, begin in a circle of couples with the men on their partners' L sides. Hands may either be held joined in "V" position or in a back-basket hold, as long as everyone does it the same. For the sake of simplicity, the dance will first be described in the group version. Then the adaptations needed to dance it as a couple will be introduced.

Direction	Measure	Step
→	1	<p><u>Basic Step:</u> Side to Side</p> <p>Facing center and moving to your own R, step on R to R (ct. 1), flex on standing R (ct. &), close L to R (ct. 2), flex on standing L (ct. &), step on R to R (ct. 3), flex on standing R (ct. &), close L to R (ct. 4), flex on R again (ct. &).</p>
←	2	<p>Repeat Measure 1 with reverse footwork and direction.</p> <p><i>Note: The style of this step is generally bouncy, but can also include some tilting side to side and even rotation of the shoulders to face a little L and R, usually done only subtly.</i></p>

Direction	Measure	Step
←	1	<p><u>“Dorishka” Step: Traveling Down-Up Step</u> Facing and moving to the L, step onto R on full sole with a flexed leg (ct. 1), step up onto the ball of the L foot with a straight leg, still traveling to the L (ct. 2), repeat counts 1-2 (cts. 3-4).</p> <p><i>Note: This step may be repeated as many times as wanted. If whoever is leading wants to change direction of travel, they can signal this to the others by taking a measure to stamp with weight on R,L,R (cts. 1,2,3) and leave a pause on ct. 4, thus freeing the L foot begin the step(with reverse footwork, of course) in the opposite CCW direction. If the leader stamps 4 times rather than these 3, then the dance continues in the same direction as before.</i></p> <p><i>The basic “down-up” movement of this step described under Measure 1 above is the Ukrainian version of the “Rida” step from further west in Slovakia and Hungary. With its repeated weighting of the inside foot, it is thought to imitate the planting of seeds in a row.</i></p>
←	1	<p><u>“Sewing Machine Step”:</u> Facing and moving to the L, step on R (ct. 1), pause (ct. 2), hop on R (ct. 3), step on L (ct. 4)</p> <p><i>Note: This step may also be repeated as many times as wanted. The same stamping signals as in the previous “Dorishka” step may be used by the dance’s leader. Again, the same step with reverse footwork can be used to travel in the opposite CCW direction. The hops in this step are done off of a fairly straight leg, using much more foot flexion than knee flexion. This gives the step a bouncy style.</i></p> <p><u>Couple Version:</u> The couple version of the <i>Kolomeyke</i> uses exactly the same steps as the group version, and the man and woman use the same steps as each other (not mirror image). This makes them travel or rotate around a common center, just in their own very small circle. When rotating CW around each other, man supports the center of the woman’s back with his L hand, while holding her upper L arm with his R hand. Woman’s L hand holds man’s upper R arm while her R</p>

Direction	Measure	Step
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hand comes behind his upper back. When the direction of rotation switches to CCW on the faster steps (not on the Basic Step), so does the arm configuration to match and support it. The man uses the hand he has behind his partner's back to gently help propel her from CW position to CCW position or back again whenever he decides to change directions. Any of the steps may be used to help the couple travel to a different position on the dance floor, for example to join up with another couple to create a 2-couple circle, or a 3-couple one, or a 4 or 5 . . . etc. As a matter of style, if the couple is swaying at all side-to-side during the Basic Step, the man must sway toward the side he puts weight on, while the woman sways away from her weighted side, thus making their swaying a mirror image of each other even while their steps are **not** in mirror image. As with any couple's turning dance, the partners must yield their upper body weight into the support of their partner's arms.

dance notes by Erik Bendix



photo: Kiev winter wear, ca. 1922

Name of dance: Bulgar

Pronunciation: bull-gahr

Place of origin: the shtetl Krosne (Krasna) in the Podolia region of southwestern Ukraine

Source of music: Margot Leverett, *The Art of Klezmer Clarinet* (Traditional Crossroads CD 42960), Band 3: "Bulgar Medley"; Itzhak Perlman, *In the Fiddler's House* (Angel CD 7243 5 55555 2 6), Band 10: "Der Alter Bulgar". These two recordings are almost the only ones among modern klezmer recording that are suitable for the couples' version of this dance. Other modern *bulgar* recordings abound, but their phrasing usually works at cross-purposes to the figures of the dance. Older sources are generally more reliable, and include *Naftule's Freylekh* by Naftule Brandwine, and *Zol Zayn Gelebt* and *Nikolaev Bulgar* by Dave Tarras.

Learned from: Michael Alpert, 1991. Michael learned this dance from Isaac "Tsunye" Reimer, who died in 1989, and who came from the Krosne shtetl.

About the dance: This dance is similar to the *sher*, but is danced by only two couples to a set. Asked about this two-couple format, Reimer said: "If we were more than two couples, we probably would have danced a *sher*." Often such couple dances were led in Jewish communities near the end of the 19th century by dance teachers who specialized in leading social dancing at weddings. The name of the dance may derive from Moldavian line dances called *bulgaresti* or *bulgareasca*. Obviously there is some connection to Bulgaria in the name, but what the connection is remains a matter of speculation. There were large numbers of Bulgarians living in Moldavia and the Odessa region in the late 19th century, and there was also sustained contact with northern Bulgaria by Moldavian Gypsy musicians, who were an important source of repertoire and style for Jewish folk musicians of the time. This general region also suffered major pogroms near the turn of the last century, and perhaps for this reason contributed heavily to Jewish emigration to America. Many of the *klezmer* musicians arriving in America at the time played *bulgars*, so much so that the entire East European dance repertoire became known among Jewish-American wedding musicians as "the *bulgars*". Later Jewish immigrants from other regions didn't even know the term. There are also line dance versions of the *bulgar*. They resemble what is now known as the Israeli *hora*, and may have been its source.

Rhythm: 2/4

Formation: 2 couples facing each other, with the woman of each couple on the R of the man.

Direction	Measure	Step
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←	1	
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Figure I: Circling

The 2 couples take hands at shoulder level in a circle, and move off in CW direction by stepping L (ct. 1), R (ct. 2).

Direction	Measure	Step
		<u>Figure I (continued):</u>
	2-7	Repeat Measure 1 six more times. <i>Note: Hands are held up in an ebullient and buoyant way, bouncing slightly on each step, and definitely not sagging into unconsciousness.</i>
⊥	8	Turning to face center, step L to L (ct. 1), continuing turning to face R, close R to L (ct. &), step on L in place (ct. 2), prepare to move CCW in the circle (ct. &). The leader may call “ <i>ayns-zvey-drey!</i> ” (“1-2-3!”).
→	9-16 17-31 32	Repeat Measures 1-8 with reverse footwork and direction. Repeat Measures 1-15. Repeat Measure 1 with reverse footwork and direction (in other words, do not do reverse of Measure 8, the “1-2-3” direction-changing step, because at this point you do not want to change directions). Drop hands at this point with your corner (i.e. with the opposite couple), and change contact with your own partner to a shoulder-hold.
		<u>Figure II: Side to Side in Shoulder-Hold</u>
→	1	Facing its opposite couple, each couple moves off to its own R , stepping R to R (ct. 1), down on flexed L across behind R (ct. 2).
	2-4	Repeat Measure 1 three more times.
←	5	Each couple moves off to its own L, stepping R across in front of L (ct. 1), down on flexed L to L side (ct. 2).
	6-8	Repeat Measure 5 three more times.
	9-16	Repeat Measures 1-8. During the last measure, let go of your shoulder-hold with your partner. <i>Note: During Figure II, the man's R arm and the woman's L arm are linked in shoulder-hold, but their other hands remain free. These free hands can be parked akimbo on their respective hips, or can be waved expressively (for example in a “shoo-ing” or “flicking away” motion) in the air. The two couples move in this figure as if on parallel tracks, starting facing each other, and then diverging from each other to their R sides, and then returning to facing.</i>
		<u>Figure III: “Firn Aroys” (Leading Out)</u>
↑	1-2	The 2 men “lead out” toward each other, stepping R (ct. 1), L (ct. 2), R (ct. 1), bringing arms up “Russian” style to where elbows are level with shoulders and each hand rests on or touches its opposite elbow, while either stamping

Direction	Measure	Step
		<u>Figure III</u> (continued): with the free L foot or jumping on both feet at once and nodding to or acknowledging the other man (ct. 2).
↓	3-4	Men return to original positions by backing up L (ct. 1), R (ct. 2), L (ct. 1), R without weight (ct. 2).
↑	5-6	Men walk past each other's R shoulders to reach their corners with 4 steps: R (ct. 1), L (ct. 2), R (ct. 1), L (ct. 2).
	7-8	Men turn R elbows with their corners ½ way around until men again face across the set, while their corners use the last measure to continue "rolling out" to also face across the set. The footwork is again 4 steps as in Measures 5-6.
	9-16	Repeat Measures 1-8 to return to your own partner. <i>Note: In this figure as described, the women must hold their own places while the men are leading out toward each other, otherwise the set will get disoriented and fall apart. The next time this figure comes around, however, the roles are reversed, and the women lead out (passing L shoulders) while the men hold their places. This alternation of roles continues for as many times as this figure recurs during the dance.</i>
→	1-8	<u>Figure IV: Promenade</u> In "Varsouvienne" position (woman's hands held up near her shoulders, man to her L side holding her R hand with his R and her L with his L), each couple promenades CCW around the 2-couple set with 16 steps. On the last few steps, as they pass their home position, they release L hands and the woman can turn CCW under the man's R hand ("oysdreyen zikh"). This is done without interrupting the couple's forward progress.
	9-16	Repeat Measures 1-8 but step without weight on the last beat. The dance then begins again from the top. <i>Note: It is more important to keep to the beat than it is to the exact musical phrase. A certain amount of happy chaos and improvisation suits the dance well.</i>

dance notes based on those by Michael Alpert

Name of dance: Vengerke

Pronunciation: ven-GYEHRR-keh

Place of origin: all over the 19th century Austro-Hungarian Empire

Learned from: Dick Crum, 1991

Source of music: Kismet 107, *Vengerka* (78 rpm, hard to find); Special Folk Dances EPA-4126, *Vengerka*

About the dance: This dance, known in Yiddish as *Vengerke*, and in Slavic languages as *Vengerka* ('Hungarian dance'), is a turn-of-the-century dance based on the Hungarian ballroom *csárdás*. Its melody is probably the single most popular *csárdás* tune of the 19th century – *Ritka búza*, 'sparse wheat' – which still to this day haunts folk music researchers in all corners of what used to be the Austro-Hungarian Empire. Here are the lyrics for the Hungarian tune:

*Ritka búza, ritka árpa, ritka rozs,
ritka kis lány takaros (,takaros).
Lám az enyém, lám az enyém takaros,
kicsike picike, nem magos.
(Kicsit alacsony, nem magas.)*

*Hej te kis lány, kis lány, kis lány,
(Hej te kis lány, barna kis lány!)
mondd meg az anyádnak;
(Eszem azta kis szádat!)
Ha egy kicsit nagyobb volnál, //*

*Arcom, szemem, ajkam oly szép,
de pajkos, kezem, lábam, pici takaros,
A növésem, a növésem sugáros,
nem kicsi, de nem magos.*

*Hát még aztán, aztán, aztán,
A gömbölyű két karom,
Szeretetre csalogat hat, //
ölelésre kitárom.*

Rare the barley, rare the rye, rare the wheat
rare the girls with thrifty eye,
One there is, one there is,
tiny miss, dainty miss, lovely miss.
(Tiny, short, not tall).

Hey you girlie, girlie, girlie,
(Hey you girl, come here girl!)
go and tell this to your mother;
(I shall kiss your odd little lips someday!)
I would really show you how to kiss!

See my pretty face, my dancing eyes & lips,
shapely legs and curving hips.
Rare the girl who has a figure trim as mine,
full of life as sparkling wine.

And moreover that's not all.
Now just let me tell you this.
My two arms are there to hug you
When you show me how to kiss!

The popularity of the *csárdás* led to the creation of ballroom dances "in the Hungarian style", some of which bore the simple names *Czardas* or *Hungarian Czardas*. *Vengerka* was the East European product of this process. There are many, many variants of *Vengerka*, some notated in old dance manuals such as A. Sal'to, *Samouchitel' tancev bal'nykh, modnykh I kharakternykh pljasok* (*Self-tutor of ballroom, fashionable, and character dances*, by A. Sal'to, Moscow: Evdokij Konovalov & Co.,

1912). The version described below is one of the richest, and was popular in New York City Russian, Polish, Ukrainian and Lithuanian communities in the first half of the 20th century.

Rhythm: 4/4 (*czardas* tempo)

Formation: Couples, with partners standing side by side, facing CCW in a large dance circle around the room, woman on the man's R side, his R arm around her waist in back, her L hand on his R shoulder, and their outside hands on their own hips. Men's and women's footwork is *the same* throughout the dance.

Direction	Measure	Step
→	1	<p><u>Part 1:</u> Step on R foot forward with R leg straight (ct. 1), close L foot to R foot, taking weight on L and flexing L knee slightly (ct. 2), repeat movements of counts 1-2 (cts. 3-4). <i>Note: There is a slight "up-down" movement in these steps.</i></p>
┆	2	<p>With weight on L foot, point R toe on floor across in front of L foot (ct. 1), with weight still on L foot, point R toe out to the R side (ct. 2), close R foot beside L foot, taking weight on both feet (men sometimes do this with a click of R heel against L heel (ct. 3), pause (ct. 4). <i>Note: This is a special "ending step", typical of Hungarian character dancing, called bokázó (BOH-kah-zoh, 'caper').</i></p>
	3-4	Repeat movements of Measures 1-2 with opposite footwork (i.e. begin by stepping forward on L, do the <i>bokázó</i> pointing with the L foot, etc.).
	5-8	Repeat movements of Measures 1-4. At the end of this part, release hand hold, put both hands on own hips, and face partner (man's back to the center, woman facing man).
↑	1	<p><u>Part 2:</u> Four "reel" steps moving slightly backwards away from partner, as follows: Step on R foot directly behind L heel and hop on R foot (ct. 1), step on L foot directly behind R heel and hop on L foot (ct. 2), repeat movements of counts 1-2 (cts. 3-4).</p>

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
<u>Part 2</u> (continued):		
I	2	<i>Bokázó</i> , pointing R foot to start (cts. 1-3, pause).
☀	3	Each dancer turns once in place to their own R (i.e. CW), with 4 steps: R L R L (cts. 1,2,3,4).
	4	<i>Bokázó</i> , pointing R foot to start (cts. 1-3, pause).
↓ ↑	5	Step forward toward partner on R foot (ct. 1), step forward on L foot (ct. 2), 3 quick steps forward on R,L,R (cts.3&4).
	6	<i>Bokázó</i> , pointing L foot to start (cts. 1-3, pause). At the end of this, turn a ¼ turn or less to own L side so your R shoulder is opposite your partner's R shoulder, and place your R arm across in front of partner's waist, leaving your L arm extended upward out to the side in preparation for the turn in the next 2 measures.
☀	7	Do a total of 4 slow "buzz" steps to make one or two full CW turns in place as a couple: Step toward partner on R foot with a slight dip (ct. 1), close L foot to R foot, straightening up (ct. 2), repeat movements of counts 1-2 (cts. 3-4).
	8	Repeat Measure 7.

dance notes by Dick Crum, reformatted with
minor rewording by Erik Bendix
song words supplied by Ron Houston

Name of dance: Shifers Tants

Pronunciation: **shiff-uhrrs tants**

Place of origin: southern Moldova, once known as Bessarabia, particularly from the town or *shtetl* of Akkerman

Source of music: *Klezmerim: Streets of Gold* (Arhoolie LP 3011, Side A Band 5) – ‘A Glezele Vayn’; *Shura Lipovsky: Moments of Jewish Life* (Syncoop 5753 CD 153, track 4) – ‘A Freylekhs fun der Khupe’. These are only two of very many possible tunes for this dance. Any slow to moderate klezmer tune in 2/4 time will do, though the best ones have 4-bar melodies to fit the step and a heavy or even a drunken swing to the tempo. Jewish tunes used in the Greek *hassapikos* repertoire (of which there are also many) work well for the dance.

Learned from: Michael Alpert, 1990, who learned it from Ron Wixman.

About the dance: The structure of this dance makes it a very slow version of the klezmer/Romanian dance *Sirba*, done moving forward and back rather than side to side. Ron Wixman learned this dance from his family, who came from the south Bessarabian *shtetl* named Akkerman. Southern Bessarabia or Moldova is close to the Black Sea and also full of navigable rivers, so the dance’s geographic origins may help explain its name: *Shifers tants* means ‘boatman’s’ or ‘sailor’s dance’. This area has had quite a bit of Greek cultural influence, and influence has gone both ways; Jewish butchers there were important exporters to the Ottoman Greeks over a century ago. Is there any connection between this dance and the origins of *hassapiko* dancing among butcher’s guilds? I don’t know. Another interesting connection is the similarity of the name *Shifers tants* to a tune recorded by clarinetist Dave Tarras called *Shifra tantzt* (‘Shifra dances’), which fits the dance quite well. Michael Alpert says this dance is almost identical to the Romanian *boiereasca* (‘boyar’s dance’), but there are many versions of *boiereasca*, and the ones I know are not like *Shifers tants*.

Rhythm: 2/4

Formation: Circle dance, hands clasped at waist height, with forearms overlapped and shoulders touching, if possible, depending on relative heights and friendliness of neighboring dancers. Face center with L foot free to move. The dance gradually progresses CCW around the circle, both when the circle shrinks and when it expands.

Direction	Measure	Step
└	1	Step in toward center onto L (ct. 1), with full weight on L and perhaps leaning slightly toward center, flex L knee and either leave R in place or touch it behind L (ct. 2).
	2	Step back onto R in place (ct. 1), and perhaps leaning slightly back, flex R knee and either leave L in place or touch it in front of R (ct. 2).
↑	3	Moving slightly to the R of center, step L (ct. 1), step R next to L (ct. &), step L (ct. 2).

Direction	Measure	Step
⊥	4	Repeat Measure 2.
	5	Repeat Measure 1.
↓	6	Moving away from center diagonally to your R side, step back R (ct. 1), step on L next to R (ct. &), step back on l (ct. 3).
		<u>Variation 1:</u>
	1-2	Repeat Measures 1-2, possibly replacing touches with weightless stamps.
↑	3	Moving slightly to the R of center, step L (ct. 1), stamp without weight on R next to L (ct. 'uh'), step with weight near R (ct. &), stamp without weight on L next to R (ct. 'uh'), step with weight on L toward center (ct. 2), stamp twice on R without weight next to L (cts. 'uh' &).
	4-6	Repeat Measures 4-6.

dance notes by Erik Bendix
based on those by Michael Alpert



Name of dance: Espan

Pronunciation: ess-pahn

Place of origin: 19th century Russian ballrooms

Source of music: Folk Dancer CD #9, track 3 (*Kentucky Dance Foundation, archive of the Michael Herman's Folk Dancer record series*): 'Espan'

Learned from: Hendrik de Leeuw, 1965

About the dance: This is a couple dance from the repertoire of 19th century ballroom dances created in Russia by dancing masters of the time. These dances took on a popular life of their own as they spread through Russia, among Russian and Ukrainian immigrant populations, and among Ashkenazic Jews hailing from what was then Russian Empire. In catering to popular tastes, these dance masters created many dances 'in the style of' various countries and ethnicities. This particular dance was intended to be 'in the Spanish style', although it remains a Russian 19th century idea of what that style was.

Rhythm: 3/4

Formation: Couples stand initially facing each other in a large circle, men on the inside facing out, women on the outside facing in, man's R hand holding woman's L, with free hands held out toward the direction of dance (CCW in the large circle).

Direction	Measure	Step
	1-4	<u>Introduction:</u> Wait.
♂→	1	<u>Figure I:</u> Man: turning CCW to face away from partner and swinging held hands forward to lead toward direction of travel, step on L in LOD (ct. 1), hop on L in LOD while clicking R foot to L in the air (ct. 2), land from the hop on L (ct. 3).
	2	Repeat Measure 1 with reverse footwork, turning CW to face partner and continuing to travel LOD. Held hands swing back away from direction of travel, while free hand remains extended to one's L.
♀→	3	Woman: Repeat man's steps in mirror image, traveling in the same LOD, and turning first CW to face away from him, then CCW to face him. Man: Still facing partner and holding her L hand with your R with arms extended to the sides, step on L to L side in LOD (cts. 1,2), step on R next to L (ct. 3). Woman: Repeat man's steps with reverse footwork, moving in LOD.
	4	Repeat Measure 3.
	5-8	Repeat Measures 1-4. On the last count 3 of Measure 8, man does not put weight on his R foot, but the woman does put weight on her L. As a result, both enter the next figure with R feet free, and dance it with the same footwork, rather than with opposite footwork as in this Figure I.

Direction	Measure	Step
♂↓↑	1-2	<u>Figure II (Trading Places):</u> Man: Facing partner and taking her other hand (with hands still held apart), pause, rocking a bit back on standing L (cts. 1,2), step toward partner on R while bringing held hands together and up between you (ct. 3), pause, beginning to rock back away from partner (cts. 1,2), step back away from partner, bringing held hands back down and apart (ct. 3).
♀↑↓		Woman: Repeat man's steps for Measures 1-2. (Note: Woman is now using the same footwork as the man, not reverse footwork)
♂↓ ↓	3-4	Man: Repeat Measures 1-2, but on ct. 3 step toward partner on R and pivot 180° CW on ball of R foot to face the other way (men now face center). The rest of the step remains the same.
♀↑ ↑		Woman: Repeat man's steps for Measures 3-4, using ct. 3 to also pivot 180° CW on ball of R foot to face away from center.
	5-8	Repeat Measures 1-4 to return to original places.
♂←	1-2	<u>Figure III (Solo Turns and Sashay):</u> Man: Releasing partners hands and taking hold of one's own hands behind one's back, take 6 waltzing steps to turn one full turn CW while traveling in RLOD (CW in the big circle), stepping R (ct. 1), L (ct. 2), R (ct. 3), L (ct. 1), R (ct. 2), L (ct. 3). End facing out toward the circle of woman.
♀→		Woman: Repeat man's footwork, but because you begin facing in, you travel in LOD (CCW in the big circle). You still pivot CW as you go, since you have also started on your R foot, and the pivot is toward the first stepping foot. You will end facing in toward the circle of men. Unlike the man, you do not place your hands behind your back while dancing solo. Instead, you use them to hold up your 19 th century skirts.
		<i>Note: This step takes partners far away from each other, since the men's circle rotates CW and the women's circle rotates CCW.</i>
♂←	3-4	Man: Step on R to R side (cts. 1,2), step on L next to R (ct. 3), step on R to R side (cts. 1,2), pause (ct. 3).
♀→		Woman: Repeat Measures 3-4 of the man's footwork.
	5-6	Repeat Measures 1-4 with reverse footwork and direction, ending facing original partner.

Figure IV:
Repeat Figure II.

From here, the dance returns to the beginning.

dance notes by Erik Bendix

Name of dance: Terkisher

Pronunciation: **tehr**-kish-ehr

Place of origin: Jewish communities of southern Moldavia

Source of music: Khevrisa: European Klezmer Music, SFW CD 40486, Band 18:

“Bughici’s *Terkisher Freylakhs*”; also many recordings by Naftule Brandwine and others, including modern interpretations such as The Klezmatics: Between Two Worlds (Aviv Productions), Band 7: “Mizmor shir lehanef (Reefer Song)”.

Learned from: Michael Alpert, 1999; with background information on Greek *syrto*s from Joe Kaloyanides Graziosi

About the dance: The name of the dance means “Turkish”, and comes from a time when Turkish or Ottoman influence extended far beyond what is now Turkey. During the 18th and early 19th century, when the area of Moldavia and Bessarabia was in dispute between the Ottoman and Russian empires, an agreement was reached that the area would belong to Turkey but be ruled by Greek Orthodox Christians, the so-called Greek Phanariots, to allow Russian control of the church there. Moldavia thus underwent an extended period of Greek influence, which included exposure to Greek music. Moldavian Jewish *klezmerim* would have been likewise exposed, and would probably have heard *syrto*s music, and seen the dances done to it. The Greek word *syrto*s means “pulled” and refers to the action of the leader of a dance line, who “pulls” the line along behind him. Judging from the style of this music that found its way into the Moldavian Jewish klezmer repertoire, the type of *syrto*s in question comes from the Greek islands rather than from the mainland, and hence carries a rhythmic pattern of slow-slow-quick or 3-3-2 (as opposed to the mainland *syrto*s or *kalamatianos*, which is slow-quick-quick or 4-2-2). This gives it a lilting and somewhat languorous quality, well captured by the above Klezmatics song about marijuana, a pastime probably more traditional than even they imagine (though they do sing about its sanction by the Maggid of Mezerich!). Many *terkisher* tunes found in early klezmer recordings of the 20th century such as those by Naftule Brandwine may not be old Moldavian material at all, but are more likely taken directly from Turkish or Greek sources since they were played by klezmer musicians for Greek audiences in Constantinople and New York. But the *Terkisher Freylakhs* tune above does come from Avram Bughici of the Bughici family of klezmer musicians from Iași, Moldavia. Whether Moldavian Jews actually danced something like an island *syrto*s is a matter of speculation, since by the late 19th and early 20th century, the *terkisher* tunes in the klezmer repertoire were treated mainly as ones to listen to rather than to dance to. But given that klezmer music already had plenty of listening repertoire (*doinas*, ballads, etc.), it seems unlikely that this infectious music was originally imported only for its listening value. More likely there were perhaps very simple dances that went with it that were

forgotten during the course of the 19th century, the way dances often are forgotten for lack of a way to write them down or preserve them.

If this is right, the dances are not hard to reconstruct, since the Greek sources are still with us, and can be reinterpreted through the filter of klezmer and Moldavian dance styles. That is what is attempted here.

Rhythm: 8/8, counted 1 – 2 – 3, 1 – 2 – 3, 1 – 2 ,
or slow slow quick

Formation: Line dance, hands held in “W” position, leader at the R end.

Direction	Measure	Step
→	1	<u>Basic Step</u> : Facing and moving to the R, step on R (ct. S), step on L (ct. S), close R to L (ct. Q).
	2	Repeat Measure 1 with reverse footwork but in the same direction. <i>Note: This step can be done in a simple walking style, or with more lilting movement by dipping into flexion on the first two counts and rising on the last, giving it a feel of “down-down-up”.</i>
→	1-2	<u>Variation 1</u> : Going backwards Repeat Basic Step with same footwork, but face L as you move to the R.
	3-4	<u>Variation 2</u> : Alternating which way you face Repeat Basic Step. Repeat Variation 1. <i>Note: After each 2 measures of the Variation, you will be on your L foot and you need to swivel 180°, first CCW at the end of Measure 2, then CW at the end of Measure 4. This pattern is typical of Moldavian and Romanian circle dances.</i>
→	1-2	<u>Variation 3</u> : Turning <i>Note: This variation is for the leader to do as the rest of the line continues with the Basic Step.</i>
	3-4	Let go of hand-hold and continue the Basic Step with a slow turn in either direction, resuming hand-hold when the turn (or turns) is complete.

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
→	1	<u>Variation 4: Swaying Travel</u> Facing and moving to the R, step R (ct. S), touch L forward and somewhat toward center, possibly transferring weight just briefly to it (ct. S), step on R in place (ct. Q).
	2	Repeat Measure 1 with reverse footwork but in the same direction.
↑	1	<u>Variation 4: In Place Facing Center</u> Facing center, step on R toward center (ct. S), touch or briefly transfer weight to L toward center (ct. S), step back on R in place (ct. Q).
	2	Step back on L (ct. S), briefly transfer weight to R away from center (ct. S), step forward on L in place (ct. Q).

Note: These variations are just embellishments on the Basic Step in a Greek island syrtos style. They can be mixed and matched and further embellished to suit the mood of the dancers.

dance notes by Erik Bendix

Name of dance: Khosidl

Pronunciation: **khohss**-ihdll, or **khuhss**-ihdll

Place of origin: eastern European Jewish communities in general

Source of music: The Andy Statman Klezmer Orchestra (Shanachie Records LP 21004), Side B Band 6: "*Galitzianer Chusid*"; also Alicia Svigals, Fidl, Traditional Crossroads CD 4286, Band 6: "*Dem Trisker Rebns Khusid*"; Budowitz, Mother Tongue: Music of the 19th Century Klezmerim on Original Instruments, CD 3-1261-2, Band 16: "*Leibowitz's Khusidl*"; Glik: Klezmer Fun Brunen Aroys! (www.glik.fr.courrier@glik.fr), CD track 13): *Dem trisker rebsn nign*.

Learned from: Michael Alpert, 1993

About the dance: Michael Alpert writes of *khosidl*: "A diminutive of Yiddish *khosid* ('Hasid', 'Hasidic Jew'), the term does not connote a miniature member of the Hasidic sect but rather 'a Hasidic one' – i.e. a dance or tune in Hasidic style. Among Jews from some areas of Jewish Eastern Europe, particularly East Galicia, Bukovina and other southerly regions where Hasidim was the predominant form of Jewish religious expression, the term *khosidl* has a broader musical and dance connotation, corresponding to the more widespread *freylekhs* or *freylekh* (lit. a 'merry' tune, usually in 2/4 time). This version of a *khosidl* represents a combination of steps and sequences learned and absorbed from a number of East European Jews of the immigrant generation, including the late klezmer musicians Ben Bazyler (b. 1922, Warsaw) and Leon Schwartz (b. 1901, Bukovina). It thus constitutes part of the broad repertoire of steps and figures one can dance to *khosidl* tunes."

Rhythm: 2/4

Formation: Circle dance, less frequently done in lines. Hand hold varies. For steps that involve traveling directly CW or CCW in the circle, dancers can place one or both hands on the shoulders of the dancer in front of them. For steps that involve facing center, dancers can rest their hands on their neighbors' shoulders, or can hold hands down in "V" position, or can hold hands (usually forward, and with some strength) at chest height.

Direction	Measure	Step
→	1	<p><u>Basic Step:</u></p> <p>Facing and moving to the R or CCW in the circle, step with strength or accent towards center on L foot, allowing body to lean slightly toward center and R foot to follow behind L and come to rest behind it (ct. 1), continue traveling to the R by stepping on R, leaning back a bit away from center and letting L foot drag back next to R (ct. 2).</p> <p><i>Note: As dancers' fervor rises, the step toward center becomes more of a stamp. This step can be done as long as you like to the R, or can be reversed to the L, with the R foot leading into center. Among Szatmar Hasidim, the hand hold at chest height seems to be preferred for this</i></p>

Direction	Measure	Step
		<i>step, with the hands rocking in and out of center as the body also sways in and out. Among Lubavitchers, hands that are away from the center (e.g. R hands when traveling to the R), are placed on the shoulder of the dancer ahead, while the free other hand reaches toward the center to form "spokes of a wheel", leading to pinwheel formations that lock all the dancers into a large rotating spiral.</i>
		<u>Variation A: Traveling 1-2-3s</u>
→	1	Facing and moving to the R or CCW in the circle, step R (ct. 1), close L to R (ct. &), step R (ct. 2), brush or scuff L next to R (ct. &).
	2	Repeat Measure 1 with reverse footwork but in the same direction.
		<i>Note: Depending on the hand hold being used, Measure 1 is sometimes started by turning the shoulders just a bit toward the R foot that leads off, and Measure 2 by turning just a bit toward the leading L. This step can be done as long as the the dancers like to the R, or it can be reversed to travel to the L, or CW in the circle. Which foot leads off in either direction (i.e. which of the above measures is the first one) is arbitrary and depends only on which foot is free when it is time to lead off.</i>
		<u>Variation B: Twists</u>
→	1	Facing center and moving to the R with feet slightly apart at first, lift up on the balls of both feet and displace both heels to the R, landing on them with a thump (ct. 1), rocking back slightly on the heels, pivot the toes of both feet to the R (ct. 2).
		<i>Note: This movement can be repeated as long as dancers want to to the R, or, at a signal from the 'leader', it can be reversed to travel to the L.</i>
		<u>Variation C: Travel and Kick</u>
→	1	Facing center and moving to the R, lift R knee to step on R to R side (ct.1), lift L knee to step on L across in front of R (ct. 2).
⊥	2	Step on R next to L (ct. 1), lift L knee high to kick vigorously toward center leading with the heel (ct. 2).
	3	Repeat Measure 2 with reverse footwork.
		<i>Note: The kicks (Measures 2 and 3) can also be done repeatedly without a travel step.</i>

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
→	1	<p><u>Variation D: Leaps to the Side</u> Facing center with weight on R, leap forcefully onto L across behind R while kicking R foot sharply up to the L in front of L leg (ct. 1), step on R to R side (ct. 2). <i>Note: This step may be done as long as desired to the R, or it can be reversed to travel to the L. To switch directions, the simplest transition is to let the final step on count 2 be without weight.</i></p>

dance notes by Erik Bendix
based on those by Michael Alpert



Name of dance: Patsh Tants

Pronunciation: pahtsh tahnts

Place of origin: Yiddish-speaking Eastern Europe, probably Poland, later brought to America

Source of music: *Folkraft 45 rpm #1118, Side A (KW 387)*, played by Bennie Fairbanks and His Music; *Harmonia Mundi CD HMA 1903070 track 4* – Folklore Yiddish d'Europe Centrale: Budapest Klezmer Band

Learned from: Michael Alpert, 2002 at the Berkeley Jewish Music Festival; and Andreas Schmitges, Weimar Yiddish Dance Workshop 2007

About the dance: "Patsh Tants" means "clapping dance", named after its characteristically Germanic clapping sequence. Yiddish culture had originally migrated to eastern Europe from what is now Germany, beginning with the time of the Crusades. Two different versions of the dance are described below.

Rhythm: 2/4

Formation: In Version I, partners begin standing as part of a large circle, with hands held at or above shoulder height, men on their partners' L side. The style is buoyant and dignified. In Version II, partners begin facing in the CCW direction of travel in the circle, men on the inside, women on the outside, holding hands in promenade position (R hand to R hand, L hand to L hand), lifting hands forward to lead the way.

Direction	Measure	Step
<u>Version I</u> (<i>beginning in large circle, facing center</i>):		
→	1	Facing and moving to the R, step R (ct. 1), step L (ct. 2).
	2-3	Repeat Measure 1 twice more.
	4	Turning to face center, step R, L, R (cts. 1 & 2), pause (ct. &).
←	5-8	Repeat Measures 1-4 with reverse footwork and direction.
↑	9	Step toward center on R (ct. 1), step on L without weight next to R (ct. 2).
	10	<i>Hendelakh</i> ("hands"): Clap hands 3 times (cts. 1 & 2), pause (ct. &).
↓	11	Step back away from center on L (ct. 1), step with weight on R next to L (ct. 2).
	12	<i>Fisselakh</i> ("feet"): Stamp on L, R, L (cts. 1 & 2), pause (ct. &).
	13-16	Repeat Measures 9-12.
	17-20	Clasping raised R hands with your own partner, walk 8 steps CW in a small circle around each other until you arrive back where you started (2 steps per measure). Men should begin and end facing in toward the center; women should begin and end facing out.

Direction	Measure	Step
		<u>Version I</u> (continued):
	21-22	Releasing your partner's hand, turn to take L hands with the person on your L side. Walk 4 steps CCW in a small half-circle around each other until you have traded places.
	23-24	The man continues to walk CCW in a small half-circle with 4 steps while he raises the woman's L hand in front of her face and over her head to twirl her CW, switching hands at the end of the twirl (as he comes to face center) so that his R hand ends in her L, and his L hand becomes available to the new woman on his L. The woman turns under the man's hand to her own R to complete 1 full CW twirl in place, taking 4 steps to turn from facing center to facing center again. Her L hand remains with her partner while her R hand is free to take the hand of the new man to her R.
		The dance repeats from here.
		NOTE: In some versions of this music, the clapping and stamping sequence (Measures 9-16) comes <u>after</u> the sequence of circling and turning each other (Measures 17-24), rather than before. The music itself makes this clear.
		<u>Version II:</u>
	1-16	Repeat Version I, Measures 1-8 twice.
	17-32	Repeat Version I, Measures 9-24.
	33-40	Repeat Version I, Measures 9-16.
		<i>Note: In other words, first repeat the travelling step twice (instead of once as in Version I), then clap and stamp twice as before, then turn your partner and your corner as before, then repeat the clapping and stamping sequence before returning to the beginning of the dance. This version fits the recording by the Budapest Klezmer Band.</i>
		<u>Version III</u> (beginning facing direction of travel as a couple, hands held in promenade position):
♂→ ♀→	1	Men take 2 steps forward in the direction of travel on L, R, with buoyant steps, following the lead of the hands, with men and women using the same footwork (cts. 1,2). Women travel in the same direction using opposite footwork to the men.
	2-3	Repeat Measure 1 twice.

Direction	Measure	Step
		Version II (continued):
	4	Men gradually turning CW to reverse direction of travel, step L, R, L (cts. 1&2). Women use opposite footwork to turn CCW.
←♂ ←♀	5-8	Repeat Measures 1-4 with reverse footwork and direction to return to original starting spot.
♀↓ ♂↑	9	Turning to face partner, take one step forward on R toward him or her (cts. 1&), close L next to R (cts. 2&).
	10	Slap partner's palms 3 times (cts. 1&2), pause (ct. &).
♀↑ ♂↓	11	Take one step back away from partner on L (cts. 1&), close R next to L (cts. 2&).
	12	Stamp 3 times on L, R, L with weight (cts. 1&2), pause (ct. &).
	13-16	Repeat Measures 9-12.
	17-20	Take R hands with partner and walk $\frac{3}{4}$ of a CW turn around your joined hands with 8 steps on R, L, R, L, R, L, R, L (cts. 1,2,1,2,1,2,1,2).
	21-24	Walking towards and taking L hands with the person of your partner's gender who is in the circle behind your partner (the next man behind your male partner, or the next woman behind your female partner), take 8 steps on R, L, R, L, R, L, R, L to either turn the woman CCW under your joined hands or simply to lead her into promenade position next to you (cts. 1&2&). The man's last step is without weight.

From here the dance repeats with new partners.

dance notes by Erik Bendix

Name of dance: Gajda Preshevari

Pronunciation: gahy-dah prreh-sheh-vah-rreh

Place of origin: Preševo, south Serbia

Learned from: Zahir Ramadanov, Steve Kotansky (who also learned from Marem Aliev), Ray Gottschall

Source of music: Marem Aliev, "SSassa: Macedonian Dances", VAWMA 960909 Track 3

About the dance: This is dance from the border region between Macedonia, south Serbia and Kosovo is influenced by the Albanian Roma. In 1998, Steve and I first learned a faster version of this dance from Zahir Ramadanov, a trumpet player in Esma Redžepova's Rom ensemble who comes from Kočani in the Macedonian part of this area and who called it "Maško Kočansko" ("men's dance from Kočani"). I wrote it up as "Maško Romsko" ("Roma men's dance"). Steve later learned this slower version from south Serbia from the talented multi-instrumentalist Marem Aliev, and I re-learned it from Ray Gottschall. This dance belongs to the family of "Krsteno" or "crossing-step" dances from northern Macedonia.

Rhythm: 7/16, counted as 1-2-3 1-2 1-2,
or as slow-quick-quick, or S Q Q

Formation: Open circle, holding hands up in "W" position.

Direction	Measure	Step
		<u>Basic</u>
→	1	Facing slight R of center with weight on L and R knee raised, dip or flex L twice (cts. S, Q), step on R in direction of travel (ct. Q).
	2	Step onto L across in front of R (ct. S), lift R knee in direction or slightly across ahead of L (ct. Q), step onto R in direction of travel (ct. Q).
	3-4	Repeat Measure 2 two more times.
⊥	5	Facing center with L knee raised, dip or flex R twice (cts. S, Q), step on L slightly to the L (ct. Q).
	6	Step on R toward center in front of L (ct. S), lift weight off R heel while lifting L foot up behind R leg (ct. Q), step back on L in place (ct. Q).
	7-8	Repeat Measures 5-6 in mirror image.
	9-10	Repeat Measures 5-6.
		<u>Variation</u>
	1-3	Repeat Measures 1-3 of <u>Basic</u> .
	4	Step on L in front of R (ct. S), shift weight back onto R, leaving feet in place and twisting L heel forward or CCW toward center (ct. Q), shift weight briefly onto L, twisting R heel forward or CW (ct. Q).
	5	Shift weight back onto R again, leaving feet in place and twisting

Gajda Preshevari (continued):

Direction	Measure	Step
		L heel forward or CCW toward center (ct. S), lift L knee facing center (ct. Q), step on L to L (ct. Q).
	6-7	Repeat Measures 4-5 in mirror image.
	8-9	Repeat Measures 4-5.
	10	Repeat Measure 6.
		From here, repeat the <u>Variation</u> , but replace Measure 1 with a repeat of Measure 7.

dance notes by Erik Bendix
based on notes by Stephen Kotansky

Name of dance: Dans Țigănesc Rar, Dans Țigănesc Repede

Pronunciation: dahnss tsee-gah-nesk rrahrr, dahnss tsee-gah-nehsk rreh-peh-deh

Place of origin: Muntenia, Romania

Source of music: tape provided by Richard van der Kooij

Learned from: Richard van der Kooij, 1998, who learned it from Theodor Vasilescu in 1997

About the dance: The name of this dance means "Slow Gypsy Dance, Fast Gypsy Dance".

The dance is put together out of traditional Romanian gypsy dance moves, which in their native setting are highly improvised and free-form. While the steps in this choreography are fixed, the arm movements are not at all, and can be used to capture some of the expressive potential of this style. Since the dance is done solo (or even in couples?), the floor pattern of the steps can also be interpreted quite freely.

Rhythm: 6/8 + 2/4

Formation: Circle or semi-circle, facing line of direction.

Direction	Measure	Step
Dans Țigănesc Rar (6/8):		
<u>Introduction:</u>		
	1-2	Wait.
<u>Part A:</u>		
→	1	Facing and moving in line of direction, step forward on R (cts. 1, 2), scuff L heel forward (ct. 3), step forward on L (cts. 4, 5), scuff R heel forward (ct. 6).
└	2	Cross R in front of L (ct. 1), step back on L (ct. 2), step on R next to L (ct. 3), step forward on L (ct. 4), pause (cts. 5, 6).
☼	3	Beginning to pivot 1 ¼ turns CCW in place by looking to the L, step forward without weight on R while leaning over it (cts. 1, 2), step back onto L in place, using the push-off from R to pivot ¼ turn CCW (ct. 3), step again without weight onto R while leaning over it (ct. 4, 5), step back onto L in place, using the push-off from R to pivot ¼ turn CCW (ct. 6).
	4	Repeat Measure 3 to complete CCW turn but on the last count shift weight onto R instead of back onto L. End facing center.
⊥	5	Step on ball of L foot across in front of R (cts. 1, 2), drop L heel in place (ct. 3), touch R toe out to the R side (cts. 4, 5), lift and drop L heel in place (ct. 6).
	6	Repeat Measure 5 with reverse footwork and direction.
→	7	Step on L across in front of R (cts. 1, 2), step on R to R side (ct. 3), step on L across behind R (cts. 4, 5), step on R to R side (ct. 6).
	8	Step on L across in front of R (cts. 1, 2), step on R to R side (ct.

Dans Țigănesc Rar & Repede (continued):

Direction	Measure	Step
<u>Part A</u> (continued):		
3), step on L across behind R (cts. 4, 5), pause (ct. 6).		
<u>Part B:</u>		
→	1	Step on R to R side (ct. 1, 2), step on ball of L foot behind R (ct. 3), step on R to R side (ct. 4, 5), scuff L heel across in front of R (ct. 6).
	2	Step on L in line of direction (cts. 1, 2), step on ball of R foot next to L (ct. 3), step on L in line of direction (ct. 4, 5), scuff R heel in line of direction (ct. 6).
↑	3	Turning ¼ turn CCW to face center, take a big step toward center on R (cts. 1 - 3), step on L toward center (cts. 4, 5), rock back onto R (ct. 6).
↓	4	Take a big step back away from center onto L (cts. 1 - 3), step back onto R (cts. 4 - 5), rock forward onto L (ct. 6).
	5	Step on R heel diagonally across in front of L (cts. 1, 2), step back on L in place (ct. 3), step on ball of R foot diagonally back to the R (cts. 4 - 5), step forward on L in place (ct. 6).
⊥	6	Repeat Measure 5.
→	7	Moving in line of direction, step on R (cts. 1, 2), flex R knee (ct. 3), step in line of direction on L (cts. 4, 5), flex L knee (ct. 6).
	8	Repeat Measure 7.

Note: To fit with the recording, Parts A and B of Dans Țigănesc Rar (the slow part of the dance) are sequenced as follows:

AABBA

Dans Țigănesc Repede (2/4):**Introduction:**

1-3 Wait.

Part A:

- | | | |
|---|---|--|
| → | 1 | Facing and moving to the R, step R (ct. 1), step L (ct. &), step R (ct. 2), scuff L (ct. &). |
| | 2 | Repeat Measure 1 with reverse footwork but in the same direction. |
| | 3 | Repeat Measure 1. |
- Note: Hands are held freely above shoulder height, and fingers snap to the music.*

Direction	Measure	Step
<u>Part A</u> (continued):		
┆	4	Coming to a halt, stamp L in place (ct. 1), stamp R in place (ct. &), stamp L in place (ct. 2), lifting or hopping slightly on L, kick R leg forward to bring it across in front of L (ct. &).
←	5	Still facing R but moving backwards to the L, with weight on both feet with R crossed over L, and with torso bent forward at the hips, hop or “chug” back on both feet, extending snapping fingers out or in front of chest (ct. 1), hop or “chug” back again on both feet as in ct. 1 (ct. 2).
	6	Repeat Measure 5.
→	7	Facing and moving to the R, touch ball of R foot forward (ct. 1), step forward onto R (ct. 2).
	8	Repeat Measure 7 with reverse footwork but in the same direction.
	9-16	Repeat Measures 1-8.
<u>Part B:</u>		
←	1	Facing center and moving with small “grapevine” steps to the L, step on R across in front of L (ct. 1), step on L to L side (ct. &), step on R across behind L (ct. 2), step on L to L side (ct. &).
	2-3	Repeat Measure 1 two more times.
	4	Step on R across in front of L (ct. 1), step on L to L side (ct. &), step on R across behind L (ct. 2), pause (ct. &).
⊥	5	Stamp on L across in front of R while clapping hands in front (ct. 1), step back onto R in place (ct. &), step on L next to R (ct. 2), stamp on R across in front of L while clapping hands in front (ct. &).
	6	Step back onto L in place (ct. 1), step on R next to L (ct. &), stamp on L across in front of L while clapping hands in front (ct. 2), pause (ct. &).
☼	7-8	Use these 2 measures to make one full turn CCW in place, leaving the feet on the ground and the hands up. How exactly you do it is a matter of expression and improvisation, but here are 2 options: (1): On the first count, cross the R foot over the L, and then use the remaining 3 counts to slowly swivel CCW until you are again facing center with your feet crossed L over R. For this option, the hands are best left high and wide apart, and the torso can start and end bent a bit forward, making this a kind of very slow ‘barrel’ turn. (2): Uncrossing your feet to stand R next to L, use each count to “chug” ¼ turn CCW, perhaps ‘chugging’ slightly backward in a very small CCW circle to come back to facing center. For this option, the hands could both be held behind the head, or perhaps

Direction	Measure	Step
		<u>Part B</u> (continued): one behind it and the other extended. Again, the torso could be a little bent into a slow roll. Repeat Measures 1-8.
	9-16	
		<u>Part C:</u>
←	1	Facing and moving to the L, take a big step on R (ct. 1), take a big step on L (ct. 2).
	2	Take a big step on R (ct. 1), pivot ½ turn CW on R heel to face center, swinging the L leg around and forward (ct. 2).
→	3-4	Repeat Measures 1-2 with reverse footwork and direction.
⊥	5	Step on R in place (ct. 1), clap hands at chest height while flexing R knee (ct. &), turning to face slightly L of center, place L heel without weight diagonally L of center (ct. 2), clap hands at chest height while flexing R knee (ct. &).
	6	Repeat Measure 5 with reverse footwork and direction.
	7	Step on R in place (ct. 1), while flexing R knee, slap R thigh with R hand and then L thigh with L hand (cts. & “uh”), place L heel without weight diagonally L of center while slapping R thigh with R hand (ct. 2), clap hands at chest height while flexing R knee (ct. &).
	8	Repeat Measure 6.
	9-16	Repeat Measures 1-8.
		<u>Part D:</u>
↑	1	Facing center and moving diagonally to the R of center, step R (ct. 1), step L (ct. &), step R (ct. 2), pause (ct. &).
	2	Moving diagonally to the L of center, step L (ct. 1), step R (ct. &), step L (ct. 2), pause (ct. &).
↓	3	Moving back to the diagonal L rear, repeat the steps of Measure 1.
	4	Moving back to the diagonal R rear, repeat the steps of Measure 2.
		<i>Note: The steps of Measures 1-4 trace out a diamond shape on the floor that you traverse in a CCW direction, beginning with R diagonal forward, then L diagonal forward, then L diagonal backward, then R diagonal backward.</i>
⊥	5	Jump on both feet apart (ct. 1), jump on R in place, kicking L foot up behind R calf (ct. 2).
	6	Repeat Measure 5 with reverse footwork.
	7	Stamp on R across in front of L while clapping hands in front (ct. 1), step back onto L in place (ct. &), step on R next to L (ct. 2),

Direction	Measure	Step
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Part D (continued):

stamp on L across in front of R while clapping hands in front (ct. &).

8

Step back onto R in place (ct. 1), step on L next to R (ct. &), stamp on R without weight in front of L while clapping hands in front (ct. 2), pause (ct. &).

Note: Each of the Parts of this fast section of the dance (except for this Part D) repeats before going on to the next step. The recommended sequence for the fast (repede) section is:

ABCDABCDABCD

In other words, the whole fast section repeats 3 times.

dance notes by Jan Knoppers and Richard van der Kooij,
reformatted and amended by Erik Bendix



Name of dance: Moravsko Kolo

Pronunciation: moh-rahv-skoh koh-loh

Place of origin: the Morava region of Serbia, first collected in the village of Resnik near Beograd

Learned from: Dick Crum, 1984

Source of music: *Dances of Serbia*, DOS 8402-B, 'Moravsko Kolo', Serbian Folk Orchestra, recorded in Beograd (33 1/3 rpm single record)

About the dance: The name of this dance means '*kolo from the Morava region*' and the dance is a variant of the well-known Serbian dance *U šest*. It was collected by researchers Olivera Mladenović and Milica Ilijin of the Serbian Academy of Sciences in 1956. Ms. Ilijin taught the dance to foreign folk dance students at the Badija seminar in 1972.

Rhythm: 2/4

Formation: Men and women in an open circle, hands joined down at sides in 'V'-position or linked in neighbor's elbow in 'escort'-style.

Direction	Measure	Step
→	1	Facing slightly R of center, step on R to R side (ct. 1), hop low on R, bringing L foot across low in front of R (ct. 2), step on L across in front of R (ct. &).
⊥	2	Facing center, step on R slightly to the R, with a noticeable flex of the R knee (ct. 1), pause (ct. &), light, almost leaping step on L in place (ct. 2), step on R across in front of L (ct. &). <i>Note: This step is reminiscent of the famous Israeli 'Yemenite' step, though it is more restricted and done with very erect upper body.</i>
	3	Repeat Measure 2 with reverse footwork.
	4	Repeat Measure 2.
	5-8	Repeat Measures 1-4 with reverse footwork and direction.

*dance notes by Dick Crum, 9/82
reformatted with slight rewordings*



Name of dance: Koso Moja

Pronunciation: **koh**-soh **moh**-yah

Place of origin: Serbia

Source of music: Dances of Serbia, DOS 8402, *Koso moja*

Learned from: Dick Crum, 1984

About the dance: The name of the dance means "my hair". The dance is of undocumented origin, but is probably from somewhere in south-central Serbia. It was taught by Dobrivoje Putnik at the Badija dance seminar in 1975, and introduced in the U.S. by Elsie Ivancich Dunin.

Rhythm: 2/4

Formation: Men and women in an open circle, hands joined down at sides in "V" position.

Direction	Measure	Step
→	1	Facing center or <u>very slightly</u> R of center, step R foot slightly R, stressing ball of foot and straightening R knee somewhat (ct. 1), step L foot beside and slightly forward of R, on ball of foot, L knee flexed somewhat (ct. &), repeat movements of counts 1 & (cts. 2 &), continuing to move R.
	2	Repeat movements of Measure 1 for a total of 8 tiny steps to the R.
⊥	3	Facing center, step R foot slightly R, with noticeable flex of R knee (ct. 1), hold (ct. &), light, almost leaping step with L foot in place (ct. 2), step R foot across in front of L foot (ct. &). <i>Note: This step is reminiscent of the famous Israeli "Yemenite" step, though it is more restricted and done with very erect upper body.</i>
	4	Still facing center, four tiny steps in place on LRLR (cts. 1 & 2 &). The steps in this measure can be taken in practically any spot close to the other foot, and are subject to much improvisation on the part of native dancers.
	5	Repeat Measure 3 with reverse footwork.
	6	Step R foot in place (ct. 1), step L foot in place (ct. &), step R foot across in front of L foot (ct. 2).
←	7-12	Repeat entire pattern of Measures 1-6 with reverse footwork and direction.

dance notes by Dick Crum, 9/82

Name of dance: Sa iz Bujanovac

Pronunciation: ssa iz boo-**jah**-noh-vahts

Place of origin: Bujanovac, south Serbia

Learned from: Steve Kotansky, 1993

Source of music: camp tape provided by Steve Kotansky

About the dance: This dance is a **čoček** from south Serbia. The name, according to the musicians, refers to a particular kind of **čoček** rhythm.

Rhythm: 2/4

Formation: Open circle, hands joined in "W" position.

Direction	Measure	Step
<u>Introduction:</u> accordion solo, followed by 4 measures of percussion.		
<u>3 – Measure Form:</u>		
→	1	Facing slightly R of center, step on L across in front of R (ct. 1), continuing diagonally forward to the R, step forward on R (ct. &), step forward on L (ct. 2).
↓	2	Turning to face center and backing up slightly to diagonally R, step back on R (ct. 1), step back on L (ct. 2).
	3	Step back and slightly to the R on R (ct. 1), step lightly back and to the L on L (ct. 2), turning to face R of center, step lightly back onto R (ct. &).
<u>5 – Measure Form:</u>		
	1-3	Repeat Measures 1-3 of the <u>3-Measure Form</u> .
	4	Step on L across and in front of R (ct. 1), turning to face center, step on R to R (ct. 2).
	5	Step on L across and behind R (ct. 1), step on R to R beginning to face R of center.

dance notes by Stephen Kotansky
reformatted slightly by Erik Bendix

Name of dance: Draganovo

Pronunciation: drah-**gah**-noh-voh

Place of origin: south Serbia

Learned from: Atanas Kolarovski, 1974

Source of music: *Songs and Dances of Yugoslavia*, LP AK008, Side A Band 4

About the dance: This is a fast showy line dance from south Serbia

Rhythm: 7/16

counted: 1 - 2 1 - 2 1 - 2 - 3, or
 quick quick slow, or
 Q Q S

Formation: Open circle, hands joined at sides in 'V'-position, R foot initially free.

Direction	Measure	Step
		<u>Basic Step (full force):</u>
→	1	Facing and moving to the R, hop on L while touching R toes to the R in LOD (ct. Q), step on R in LOD (ct. Q), step on L in LOD (ct. S).
	2	Repeat Measure 1.
	3	Turning to face center, step on R to R side (ct. Q), step on L behind R (ct. Q), step on R to R side (ct. S).
⊥	4	Low hop on R in place (ct. 'uh'), step on deeply flexed L toward center, sharing weight on both feet (ct. Q), pause (ct. Q), shifting weight to L, hop heavily on L in place, raising R foot a few inches above the spot it held on the floor behind (ct. S).
	5	Hop again on L somewhat more lightly, backing up very slightly and still holding R foot up behind (ct. Q), step back on R (ct. Q), step on L next to R (ct. S).
	6-7	Repeat Measures 4-5 with reverse footwork.
→	8	Step on L to R side across in front of R (ct. Q), step on R to R side (ct. Q), step on L to R side across in front of R, turning to face LOD (ct. S).
		<u>Variation (muted):</u>
→	1	Bounce slightly on both feet - <i>instead of hopping on L</i> - (ct. Q), step on R to R side (ct. Q), step on L to R in front of R (ct. S).
	2	Repeat Measure 1.
	3	Step on R to R side (ct. Q), flick L heel up behind R (ct. Q), pause (ct. S).
⊥	4-5	Repeat Measures 4-5 of Basic Step, replacing hops with lifts.
	6-7	Repeat Measures 4-5 with reverse footwork.
→	8	Step on L to R side across in front of R (ct. Q), bounce slightly on both feet (ct. Q), bounce again slightly on both feet (ct. S).

Note: The dance leader sets the tone of how vigorously or how muted movement of the dance is, usually in response to the music.

*dance notes by Erik Bendix
 based on those by David Vinski*

Name of dance: Pembe Oro

Pronunciation: **pehm-beh oh-roh**

Place of origin: Veles, Macedonia

Source of music: Garlic Press Productions cassette (CPP-004, Side A Band 4)

Learned from: Steve Kotansky, 1990

About the dance: The name of the dance *Pembe* means 'rose' or 'pink' in Turkish. The town of Veles where this dance is from was a commercial hub during Ottoman times because of its river traffic, so Ottoman cultural influence there was strong. The dance belongs to the *krsteno* ('crossing') dances that are common in northern *brzyak* Macedonia, and in its simple versions is considered a basic part of Macedonian gypsy dance repertoire. The version described here has a considerable amount of ornamentation, and is described with men's styling, i.e. with higher leg lifts than women would do. Women would do the dance with more freedom of movement in the hips.

Rhythm: 2/4

Formation: Open circle, hands joined in 'W' position.

Direction	Measure	Step
<u>Basic Step:</u>		
→	1-2	Facing and moving to the R, take four smooth walking steps beginning with L: step L (ct. 1), step R (ct. 2), step L (ct. 1), step R (ct. 2).
⊥	3	Step on L across in front of R (ct. 1), turning to face center, step back on R in place (ct. 2).
	4	Small hop or lift on R in place while lifting L knee to hip level (ct. 1), step on L next to R (ct. 2).
	5-6	Repeat Measures 3-4 with reverse footwork.
	7-8	Repeat Measures 3-4.
	9-10	Repeat Measures 5-6.
<u>Variation 1 (toe touches):</u>		
→	1-3	Repeat Measures 1-3 of the Basic Step.
⊥	4	Small hop or lift on R in place while lifting L knee to hip level (ct. 1), step on L next to R, twisting hips and R knee toward L (ct. 2).
	5	Straightening hips and R knee to aim toward center, touch R toe in front of L foot (ct. 1), pause (ct. 2).
	6-7	Repeat Measures 4-5 with reverse footwork.
	8-9	Repeat Measures 4-5.
	10	Small hop or lift on L in place while lifting R knee to hip level (ct. 1), step or leap low on R next to L (ct. 2).
<u>Variation 2 (travelling leaps):</u>		
→	1	Facing and moving to the R, leap low onto L (ct. 1), step R (ct. 2).
	2	Repeat Measure 1.
⊥	3-10	Repeat Measures 3-10 of Basic Step or of Variation 1.
<u>Variation 3 (travelling turns):</u>		
→	1	Facing and moving to the R, leap low onto L while spinning CW a half or more of the way around (ct. 1), step R, completing a full CW turn to again face R (ct. 2).
	2	Repeat Measure 1.

Direction	Measure	Step
<u>Variation 3 (continued):</u>		
⊥	3-10	Repeat Measures 3-10 of Basic Step or of Variation 1.
<u>Variation 4 (travelling quick steps):</u>		
→	1	Facing and moving to the R, step quickly onto L (ct. 'uh'), step quickly onto R (ct. 1), step or leap very low onto L (ct. 2).
	2	Repeat Measure 1 with reverse footwork but in the same direction.
⊥	3-10	Repeat Measures 3-10 of Basic Step or of Variation 1.
<u>Variation 5 (knee lifts and dips):</u>		
<i>Note: This variation must begin with the R foot free to move, so the final step on R of any variation that comes before it must be without weight.</i>		
→	1	Facing and moving to the R, lift R knee to hip level (ct. 1), step on R (ct. 2).
	2	Repeat Measure 1 with reverse footwork but moving in the same direction.
	3	Repeat Measure 1.
⊥	4	Turning to face center, lift L knee toward center to hip level (ct. 1), dip or flex on standing R leg (ct. 2).
	5	Lift L knee and standing R heel (ct. 1), step on L next to R (ct. 2).
	6-7	Repeat Measures 4-5 with reverse footwork but also facing center.
	8-9	Repeat Measures 4-5.
	10	Lift R knee toward center to hip level (ct. 1), dip or flex on standing L leg (ct. 2).
<u>Variation 6 (hop step-step travels):</u>		
<i>Note: As with Variation 5, this variation begins with the R foot free.</i>		
→	1	Facing and moving to the R, lift R knee while hopping on L and throwing R foot slightly L across in front of L knee (ct. 1), step on R (ct. &), step on L (ct. 2).
	2	Repeat Measure 1.
⊥	3	Lift R knee to hip level (ct. 1), step on R next to L (ct. 2).
	4-10	Repeat Measures 4-10 of Variation 5.

dance notes by Erik Bendix

Name of dance: Užička Čarlama

Pronunciation: oo-zheehch-kah chahrr-lah-mah

Place of origin: the town of Užice in the Šumadija region of Serbia

Source of music: Folkraft 45rpm F1498 Side A (*Folk Orchestra Beograd*)

Learned from: Teymour Darkhosh, 1975, who learned it from Dick Crum

About the dance: 'Užička' means 'from Užice', and the word 'Čarlama' is of uncertain, possibly Turkish origin. It is an unusual name for a Serbian dance. The dance appears on the 1948 film 'Jugoslavenski Narodni Plesovi' (*Folk Dances of Yugoslavia*) presented by Dennis Boxell and distributed by Festival Records.

Rhythm: 2/4

Formation: Line dance, hands held down in 'V'-position, R foot free.

Direction	Measure	Step
⊥	1	<u>Part I:</u> Facing center, give a slight preparatory lift or hop on standing L foot (ct. 'uh'), step on R across in front of L (ct. 1), step back on L in place (ct. 2).
	2	Step on R next to L (ct. 1), slight hop or lift on R in place (ct. 2).
	3-4	Repeat Measures 1-2 with reverse footwork.
	5-16	Repeat Measures 1-4 three more times.
→	1	<u>Part II:</u> Moving to the R, hop or lift on L while touching R heel to the R (ct. 1), step on R to R side (ct. &), step on L, continuing to travel to the R (ct. 2).
	2	Still travelling to the R, hop on L, clicking inner (medial) edge of R foot to the inner edge of the L foot while both are in the air (ct. 1), repeat action of count 1 (ct. 2).
	3-6	Repeat Measures 1-2 two more times.
	7	Repeat Measure 1.
⊥	8	Step on R to R side (ct. 1), hop on R in place while kicking L low across in front of R (ct. 2).
←	9-16	Repeat Measures 1-8 with reverse footwork and direction.

Note: Part I is done to Melody AA and Part II is done to Melody BB.

*dance notes by Erik Bendix
mostly based on those by Dennis Boxell & Rickey Holden
but differing in some details, based on observation of the film*