

# Sunshine Statewide 2017



Loui Tucker

Ercüment Kılıç

# Syllabus

# **ERCÜMENT KILIÇ**

is an ex-member of TURKISH STATE NATIONAL DANCE ENSEMBLE. He came to the United States in 1977. He is an Economist, graduate of The University of Texas.

During the past three decades, he has concentrated on both promoting the Turkish culture in the U.S. and around the world and has been involved in world-wide Turkish and US State Department projects. Being recognized by the White House and US Congress as a president of a Washington DC based nation-wide NGO for his first-time endeavors to integrate the Turkish-American community into the American fabric and improving Turkish-American relations on political, social and economic levels, he became the first ever Turkish-American civilian/NGO leader in US history to be invited to The White House by an American President.

He currently teaches at a university in Turkey and is the published author of three books on Turkish-American relations.

Being only one of the foot soldiers to bring the Turkish culture to the United States, Ercüment also salutes such others who have come before him; as Mr. Cavit Aslan in the 1950's, Mr. Bora Özkök since the 1960's and also Mr. Ahmet Lüleci since 1980's for the extraordinary work they have done in bringing the Turkish culture to America.

[www.ercumentkilic.com](http://www.ercumentkilic.com)

# **Loui Tucker**

arrived in San Jose, California in 1971 and, drawing on a high school and college background in modern dance, quickly found her way into local international folk dance circles. At one point, for an exhausting four months, she took dance classes four nights a week and found at least one dance party a week to attend – while working full-time. "I was obsessed and addicted. I wanted to learn every dance in the repertoire yesterday!"

Within a few years, she discovered a particular fondness and affinity for the dances of Israel, and began to specialize. Over the years, she has also dabbled in square dance, belly dance, contras, and ballroom dance.

While still teaching at a junior high school in the 1970s, she formed an after-school international folk dance club which grew to over two dozen students and included a short community performance each spring. In 1980, she decided to start her first adult dance class.

Loui continues to be both a generalist and a specialist. Along with her popular international folk dance class on Thursday nights in Saratoga, California, which celebrated its 35th anniversary in 2015, she teaches an Israeli dance class on Mondays in Sunnyvale, which celebrated its 30th anniversary in 2017. Her expertise in Israeli dance has made it possible for her to teach at Stockton Dance Camp, New Mexico August Folk Dance Camp, Camp Hess Kramer, Sacramento's Camellia Festival, Berkeley's Festival of the Oaks, as well as other workshops and events.

Having her feet on both Israeli and international dance floors gives her an unusual perspective on both types of dance, and she frequently finds herself defending each of them against attacks by the other. After learning a Bulgarian dance and a Serbian dance at a festival, an Israeli dancers will say, 'Oh, those international folk dances are all too easy and so repetitive, one simple pattern done over and over and over!' Based on the half-dozen Israeli dances in their local repertoire, an international folk dancer will say, 'I'm not that interested in learning more Israeli dances because they just are not complex enough for my taste, and they all look and sound pretty much the same.'

“It amazes me that dancers will make snap judgments about a dance form with insufficient input. You wouldn’t say ‘Italian food is all pasta, oregano, and tomato sauce’ based on two trips to a local restaurant, but dancers will judge a dance style based on a handful of dances or one night of dancing at a party.”

In the 1990s Loui wrote many dance-related articles for The Grapevine, a newsletter devoted to Israeli folk dance. One of those articles was “Are You a Dance-aholic?” Once it was posted on the internet, it quickly took on a life of its own. It was translated into at least four languages, adapted and added to for several other types of dance, and edited for production on a t-shirt!

Loui is currently editor of Let’s Dance magazine, published by the Folk Dance Federation of California (North). Before becoming editor, she wrote articles and those articles have frequently been reprinted in other dance-related publications. Most recently she wrote a series of articles about how to start, grow, and maintain a dance group. Another project involved soliciting input on a bumper-sticker slogan, and then having the bumper-stickers designed, produced, and distributed to international folk dancers for free. For a complete list of articles, visit [www.louitucker.com](http://www.louitucker.com).

Loui has served in all four officer positions of the Northern California Folk Dance Federation. She is also an active member of the National Folk Organization and maintains its website.

“I feel so blessed that what essentially started out as my hobby is now my exercise program, my social community, and an income source! My goal is to continue to promote and energize this activity that has so enriched my life.”

## Dances by ERCÜMENT KILIÇ

AY GIZ  
AY RAMO  
BARTIN'IN GÜZELLERİ  
DAMAT HALAYI  
ESMER  
HEMŞİN HORONU  
HEY GIDI ERCÜMENT  
KESİK ÇAYIR  
OSMAN AGA Too Heavy  
ŞAMAMA  
BEYH PAMIL  
ULA ULA

## Dances by LOUI TUCKER

DENISA  
FADO  
MUIERE MUIERE  
SHEYAVO  
TURNING BY THREES

# ERCÜMENT KILIÇ

## AY GIZ

Ay Gız means Hey Girl. This Azerbaijani dance is from Ercüment's parent's home town of İğdir in Eastern Turkey on the skirts of Mount Ararat. Frequently different variations of these steps are done in most weddings and other celebrations. In the chorus part of the song, man sings to the lover; "I adore you, For the love of God do not leave, Should you decide to leave I will offer you my farewell, And should you decide to stay I would offer my life to you". The dance was first introduced to outside world by Ercüment Kılıç in Singapore on April 23, 2017.

Meter 2/4

Meas. 1-16 Introduction

FIGURE 1  
Rocking step, arms in W

Meas. 1 Moving in LOD, step R in front L, facing DR (ct. 1&), step back on L (ct. 2&)  
Meas. 2-8 Rep. Meas. 1

FIGURE 2  
Moving in OLOD, facing OLOD, doing standard Azeri 1,2,3 step on the balls of the feet: [R (ct 1), L (ct. &), step R and brush fwd. w/ L (ct. 2&)], [L (ct 1), R (ct. &), step L and brush fwd. w/ R (ct. 2&)], Holding w/ pinkies, R hand is on own R shoulder, L hands is on the R shoulder of the person in front.

Meas . 9-16 Do 8 measures of the 1-2-3 step described above [ step on R (ct. 1), step L (ct. 2), step on R and kick L fwd, brushing the floor (ct. 2& )

FIGURE 3

Meas. 17-24 Rep. Figure 1

FIGURE 4  
Train step

Meas. 25 Moving in LOD, facing LOD, R arm extended in front, L arm bent behind, holding pinkies, bending from waist fwd. sharp step in diag. R. fwd. w/R (ct. 1), step on the ball of L behind R (ct. &), sharp step in diag. R fwd. w/R (c. 2&)

Meas. 26-32 Rep. Meas. 25

FIGURE 5  
Women moving twd. Center, men stay put in place, doing the 1-2-3 step as described in Fig. 2, with open arms up in a big "V"

Meas. 33 Women moving twd. center, repeating 1-2-3 step (without holding hands), arms doing a windshield movement following the leading foot, while doing the windshields do the CWAM (Caucasian women's arm movements)

Meas. 34-36 Rep. Meas. 33

Figure 6

Men staying put, in place doing the 1-2-3 step, now clapping to the rhythm

Women in the center, turning individually CW completing a 1 1/2 (one and a half) turn to face the center.

Meas. 37 Women doing the 1-2-3 step with the L arm down and R arm straight up, doing a hanky twirling motion.

Meas. 38-40 Rep. Meas. 37

FIGURE 7

Women moving back to the circle towards the partner, men still stay put in place doing the 1-2-3 step and clapping to the rhythm

Meas. 41-44 Women approach men with an open-arm high in V position, repeating 1-2-3 step

FIGURE 8

As women arrive back in circle line, their backs turned to the center, men turn slight to R to face LOD and assume OCMAP (L arm straight on L w/ clichéd fist pointing down, shoulder height, R arm bent w/ R fist in front of chest, clinched fist pointing down). At the point, lady is in front of men's L arm. Men and women doing the same 1-2-3 footwork, they complete one full individual circle of their own. This is a CW circle.

Meas. 45 Men assuming the arm position, women doing the arm movements, jointly do a 1-2-3 step  
Meas. 46-48 Continue on the individual circle to until facing the center

Meas. 49-52 Rep. Meas. 45-48 doing a couple's individual circle turn in CCW to face the center.

FIGURE 9  
Yallı step

Meas. 53 Facing diag. R, moving in LOD, step R (ct. 1&), step L (ct. 2&)  
Meas. 54 Step R and kick L fwd. (ct. 1&2&)  
Meas. 55 Facing diag. R, moving back in OLOD, step L (ct. 1&), step R (ct. 2&),  
Meas. 56 Step L and kick R fwd. (ct. 1&2&)  
Meas. 57-60 Rep. Meas. 53-56

Dance repeats 3 times.

# AY RAMO

Ay Ramo was first introduced to the States and debuted at Mainewoods Camp on August 14-20, 2016.  
Ramo is short for Turkish men's name Ramazan. This is popular mixed-group dance done in Tracian-Turkish weddings.

Meter : 2/4

Formation: Hands free, each dancing on own, standing side-by side, in multiple lines, facing same direction

## Measure

### 1-16 INTRODUCTION

#### **FIGURE 1** Instrumental

Moving forward, (Step hop, step hop)

- 1 Step on R (ct 1), hop on R and lift L beside(&),
- 2 Step on L (ct 1), hop on L and lift R beside (&)
- 3-4 Rep. Meas. 1-2

In place:

- 5 Step R fwd (ct 1,&,2,&)
- 6 Rock-step back on L (1,&,2,&)
- 7 Rock-step R behind (ct 1,&,2&)
- 8 Step back on L (1,&,2,&)

Moving forward: (Step hop, step hop)

- 9-12 Rep. Meas. 1-4

In place:

- 13-14 Rep. Meas. 5-6 of Figure 1
- 15-16 Rep. Meas. 5-6 of Figure 1
- 17-18 Rep. Meas. 7-8 of Figure 1
- 19-20 Rep. Meas. 5-6 of Figure 1

(Instrumental part repeats one more time)

#### **FIGURE 2** Singing Part

Moving forward, step-together-step

- 1 Step R fwd (ct. 1,&), step L beside R (ct. 2,&)
- 2 Step R fwd. (ct. 1,&), lift L beside R (ct. 2,&)
- 3 Step L fwd (ct. 1,&), step R beside L (ct. 2,&)
- 4 Step L fwd. (ct. 1,&), lift R beside L (ct. 2,&)

In place:

- 5 Step R fwd (ct 1,&,2,&)
- 6 Step back on L (1,&,2,&)
- 7 Step R behind (ct 1,&,2&)
- 8 Step back on L (1,&,2,&)

Moving forward, step-together-step

- 9-12 Rep. Meas. 1-4

In place:

- 13-14 Rep. Meas. 5-6
- 15-16 Rep. Meas. 5-6
- 17-18 Rep. Meas. 7-8
- 19-20 Rep. Meas. 5-6

Turn R CW to face opp. direction

(Singing part repeats one more time.)

# BARTIN'IN GÜZELLERİ

## Beauties of Bartın

Bartın'ın Güzelleri was first introduced to the States and debued at Mainewoods Camp on August 14-20, 2016.

Bartın is a city in the province of Kastamonu. Affectionally pronounced, Gastamonu --although a Western-most city in the Black Sea region, as far as the regional folkdances are concerned-- is not categorized within the Black Sea's "horon" type of dances. Rather, the dances here are either "spoon" or "zeybek" dances. Bartın'ın Güzelleri is a spoon dance.

Meter : 4/4

Formation: Hands free, facing LOD, facing center

### INTRODUCTION

#### Measure

#### **FIGURE 1**

1 Cross & touch R in front of L (ct. 1), step back on R (ct.2), cross & touch L in front of R (ct, 3), step back on L  
2-8 Rep. Meas. 1

#### **FIGURE 2**

9 Cross & touch R behind L (ct. 1), step back on R (ct.2), cross & touch L behind R (ct, 3), step back on L  
10-16 Rep. Meas. 1

#### **FIGURE 3** Kiss throwing, turning CCW

17 Turning CCW, step R in place, bending knee slightly (ct. 1), step on ball of L, straightening R knee (ct. 2), continuing to turn CCW, bending knee slightly (ct. 3), step on ball of L, straightening R knee (ct. 4)  
18 Cross R in front of L (tighs touching) (cts 1,2), turning CCW, pivot on balls of both feet to face center (cts. 3,4)

**(&)** Here, there is a pause in music **(&)** (Use this pause to send out a kiss w/R hand )

#### Facing center, moving LOD

19 Moving to R, step L crossing R, bending knee slightly (ct. 1), up step on R, straightening knees (ct.2), step L crossing R, bending knee slightly (ct. 3), up step on R, straightening knees (ct. 4)  
20 Moving to R, step L crossing R, bending knee slightly (ct. 1), up step on R, straightening knees (ct.2), step L crossing R, bending knee slightly (ct. 3), step on R beside L, straightening knees (ct.4)

21-24 Rep. Meas, 17-20

#### **FIGURE 5**

25 Step R to R (ct. 1), step L beside R (ct. 2), step R to R (ct. 3), lift L behind R (ct. 4)  
26 Rep. meas. 14 w/ opp. Footwork  
27-40 Rep. Meas. 25-26

# DAMAT HALAYI

Groom's Halay (Line Dance)

Meter: 4/4

Measure      Figure 1

1.            Moving in LOD, facing DR, step R (ct. 1), step L (ct. 2), step R (ct. 3), kick L to
2.            Rep. Meas. 1 twd. OLOD w/opp. Footwork.
- 3-4          Rep. Meas. 1-2

Figure 2

- 5            Step on R in place, facing ctr. (ct. 1), kick L to R (ct. 2), step L in place (ct. 3), kick R to L (ct. 4)
- 6            Rep. Meas. 5

Figure 3

- 7            Standing on L, touch w/ R toe in front (ct. 1), touch w/ R toe in DL (ct. 2), bring , hold position (ct. 4)
- 8            Bending fwd. from waist, clap twice (ct. 1), straightening body slightly, clap twice (ct. 2), standing up straight clap twice (ct. 3), hold (ct. 4)

After doing the full sequence 6 times, music slows down for 2 squences and then speeds up again

# Esmer

(Bingöl, Turkey)

Esmer is a Kurdish dance from the province of Bingol in southeastern Turkey. Ercüment learned the dance in 1976 while in the Turkish National Ensemble and first taught it in Frankfurt, Germany in 1988. Another version was taught in the 1980s by Bora Özkök.

Pronunciation: EHSS-mehr

Translation: The Brunette

Music: 2/4 meter

*Ercüment Kılıç Presents, Track 3*

Formation: Line or short lines, arms overlapping, inner forearms touching, interlocked fingers twd ctr.

Steps & Styling: Bouncy and relaxed.

Meas    2/4 meter

Pattern

1-2                    INTRODUCTION. No action. Begin with melody.

I.    TURN AND CLAP.

1                    With arms free at sides, begin 3-step CW turn moving to R stepping R, L (cts 1-2).

2                    Finish the turn with step R to end facing ctr (ct 1); hold in place and clap hands to R at chest height (cts 2).

3-4                    Repeat meas 1 with opp ftwk to make a CCW turn to L. At the end of meas 4, clap twice instead of once.

5-8                    Repeat meas 1-4.

II.    BOUNCING IN PLACE.

1                    With feet in inverted "T" position, L slightly fwd, sink down on heels, L slightly fwd, with bent knees (ct 1); straightening knees, bounce twice on the balls of feet (cts 2, &).

2                    Repeat meas 1, but bouncing only once on ct 2.

III.    MOVING CCW WITH BOUNCY STEPS. Knees flex twice on each ct.

1                    Moving diag R and fwd, two steps R-L(cts 1-2).

- 2 Step R to R (ct 1); stamp L slightly fwd (ct 2).
- 3 Step L bkwd (ct 1); step R bkwd (ct 2).
- 4 Two quick steps bkwd and one large step fwd and across L-R-L (ct 1, &, 2).
- 5-20 Repeat meas 1-4 three more times1 IV.

1 IV. FIGURE IV.

Moving and facing R, step R to R (ct 1); step L in front of R (ct 2).

- 2 Facing ctr and bending slightly fwd from waist, step R bkwd, (ct 1); stamp L beside R (ct &); slide L fwd and stamp L again in front of R, and straightening the body from waist (ct 2).

- 3 Keeping knees bent, step L beside R (ct 1); stamp R in front of L (ct &); step R beside L (ct 2), stamp L in front of R (ct &).

- 4 Repeat Fig III, meas 4.

- 5-16 Repeat Fig IV three more times.

Sequence: Dance as described above is done 3 times, followed by Fig I, Fig II

Note: Sequence may need to be varied depending on the recording..

# HEMŞİN HORONU

Horon is the name of line dances in Black Sea region. Hemşin (Hemshin) is a dance from the province of Artvin. Ercüment learned this dance from Suat İnce while a student in Çankaya High School in Ankara, Turkey, in 1975. The dance was first introduced to outside World by Ercüment Kılıç in Singapore on April 23, 2017.

Meter	2/4
Meas. 1 -8	Introduction FIGURE 1 Down and up step
Meas. 1	Moving in LOD, facing center, down on both feet (ct. 1&), up on L and lift R beside (ct. 2&)
Meas. 2-12	Rep. Meas. 1 FIGURE 2 Double-kick- step
Meas. 1	Step on L and scissor kick R fwd. (ct. 1), up on the ball of R and lift R knee (ct. 2), down on L and kick R fwd. (ct. 2&)
Meas. 2	Step on R and scissor kick L fwd. (ct. 1), up on the ball of L and lift L knee (ct. 2), down on R and kick L fwd. (ct. 2&)
Meas. 3	Rep. Meas. 1
Meas. 4	Step fwd. onto R, lifting L behind (ct. 1&), step on L in place (ct. 2&)
Meas. 5	Step on L and kick R fwd. (ct. 1), up on the ball of R and lift R knee (ct. 2), down on L and kick R fwd. (ct. 2&)
Meas. 6--8	Rep. Meas. 2-4 FIGURE 3 Step- together- step step
Meas. 9	Moving in LOD, facing center, step R to R (ct. 1&), step L behind R (ct. 2&)
Meas. 10	Step R to R (ct. 1&), place weight on ball of L beside R, slightly coming off of R of the ground (ct. 2), placing weight back on R (ct. &)
Meas. 11	Rep. Meas. 9 w/ opp. footwork in OLOD
Meas. 12	Rep Meas. 10 W/ opp. footwork
Meas. 13-20	Rep. Meas. 9-12 twice
Meas. 21	Stand on L, clap and tap R toe, facing DL (ct. 1&), clap and tap R toe again (ct. 2&)
Meas. 22	Stand on L, clap and tap R toe, facing DL (ct. 1&), hop on L to face diag. R and lift R beside (ct. 2&)
Meas. 23-24	Rep. Meas 21-22 facing diag. R FIGURE 4 Hee-haa step
Meas. 25	Keeping the ball of L where it was planted, swinging arms up toa high "W", step outside the circle onto R, facing R w/ upper body (ct. 1&), swinging arms down, step on L to turn upper body to face center (ct. 2&)
Meas. 26	Jump on both while continuing with the swinging of arms further back (ct. 1&), hop on L and scissor kick R fwd, while raising arms straight up (2&)
Meas. 27	Step on R and scissor L fwd. (ct. 1&), Step on L and scissor R fwd. (2&)
Meas. 28	Rep. Meas. 27
Meas. 29-31	Rep. Meas. 25-27
Meas. 32	Step on R and scissor L fwd. (ct. 1&), step on L and scissor R fwd. (2&) FIGURE 5
Meas. 33	Jump on both, swinging arms back (ct. 1&), hop on R and kick L fwd. swinging arms fwd. (ct. 2&)
Meas. 34	Jump on both, swinging arms back (ct. 1&), hop on R and kick L fwd. swinging arms fwd. (ct. 2&)
Meas. 35-40	Rep. Meas. 33-34 FIGURE 6 3-stamps-step
Meas. 41	Standing on L, stamp w/R beside L, R toe pointing in LOD (ct. 1&), standing on L, stamp w/R beside L, R toe pointing in DR (ct. 2&)
Meas. 42	Standing on L, stamp w/R beside L, R toe pointing toward center (ct. 1&), hop on L and kick R fwd. (ct. 2&) FIGURE 7
Meas. 43	Facing diag. R, bending body back from waist, tilting head to L, chug and hop onto both feet brushing the floor (ct. 1&), rep. ct. 1& (ct. 2&), rep. ct. 1& (ct. 1&2&)
Meas. 44	Rep. ct. 1& of Meas. 43 (ct. 1&2&)

# HEY GIDI Ercüment

(Turkey)

This is a dance choreographed by Ercüment using authentic steps of the eastern Black Sea region of Turkey. The dances of the region are known for their energetic and exuberant leg movements imitating the rough waters of Black Sea. With the shimmying shoulders and arms raised to the shoulder level with hands pointing down, dancers imitate fish.

“Hey gidi hey” is a recent popular song by singer Recebim, who was born in Rize in the eastern Black Sea. It’s also a phrase an elderly man uses when upset about the present, and expresses the feeling, “I was young and very happy in the past.” Women have begun to use the phrase too, now that the song is famous and being sung by women as well. The word “gidi” has no meaning by itself.

Pronunciation: HAY GIH-dih EHR-joo-mehnt      Translation: “There was Ercüment.” See above.

Music:            2/4 meter      *Devin: Dances of the Turkish and Azerbaijani People, Track 1*

Formation:      Lines of dancers facing ctr, hand joined in V-

pos. Steps & Styling: Bouncy.

Meas      2/4 meter

Pattern

INTRODUCTION. Stroll casually CCW while bagpipe plays in free tempo (about 30 seconds). Begin dance when the kemenche starts to play.

12 meas (approx)      When the musical beat can be heard, join hands in V-pos and continue walking for 12 meas (1 step per beat). Begin dance when the kemenche (a bowed string instrument) starts to play.

I. TOUCH-STEPS IN PLACE.

1      Facing ctr, hop on L and touch R toe fwd (ct 1); pull R ft back and leap onto R next to L, bringing L ft up next to R ankle (ct 2).

2      Repeat meas 1 with opp ftwk.

3-4      Repeat meas 1-2.

5-8      Face sharply R to face CCW and repeat meas 1-4.

9-12      Face sharply L to face ctr and repeat meas 1-4.

13-16      Face sharply L to face CW and repeat meas 1-4.

II. OVAL-S HAP ED (“R E VERS E -D”) STEP -HOPS.

1      Facing ctr, step R to R (ct 1); hop on R, lifting L beside R (ct 2).

2      Repeat meas 1 with opp ftwk.

3      Step R fwd (ct 1); hop on R with L beside R (ct 2).

4      Step L in front of R (ct 1); hop on L with R behind L calf (ct 2).

5      Facing ctr, step R bkwd (ct 1); step L bkwd (ct 2).

6-15      Repeat meas 1-5 twice.

16      Small step R bkwd (ct 1); small step L bkwd (ct 2).

III. CROSSING STEPS WITH SHIMMIES. Shimmy shoulders throughout this figure.

- 1 Facing ctr and bending fwd at waist, step on R heel in front of L (ct 1); step L to L (ct 2).  
2-3 Repeat meas 1 twice, continuing CW.  
4 Step R in front of L (ct 1); kick L ft up behind R, swinging L leg around in front of R (ct 2).  
5-8 Repeat meas 1-4 with opp ftwk and direction.  
9-16 Repeat meas 1-8.

IV. INTERLUDE

- 1 Releasing joined hands, take 4 steps, 1 step per meas, (R, L, R, L) to turn CW in a small  $\frac{3}{4}$  circle; end facing CW.

V. WALK IN RLOD ("HEY-GIDI-HEY").

- 1-20 Facing and moving in CW, walk 20 steps, 1 step per meas, starting with R. L arm free at side; R arm is raised above head with index finger pointing up, waving R and L in time to the music.

VI. BASIC BLACK SEA STEP (SLOW). Join hands, raise arms above head and slightly in front of body; fingers dangle and hands are relaxed, imitating a floppy fish.

- 1 Facing ctr, step R to R (ct 1); hold (ct 2).  
2 Touch L next to R (ct 1); hold (ct 2).  
3-4 Repeat meas 1-2 with opp ftwk and direction.  
5 Step R fwd diag L (ct 1); hold (ct 2).  
6 Kick L fwd diag L (ct 1); hold (ct 2).  
7 Step L across R twd ctr (ct 1); hold (ct 2).  
8 Stamp R next to L without wt (ct 1); hold (ct 2).  
9-16 Starting R, walk bkwd 8 very small bouncy steps, one step per meas.

VII. BLACK SEA STEP (FAST). Arms remain the same as Fig VI.

Note: The steps in this figure are identical to those in the previous figure, but are danced in double-time.

- 1 Facing ctr, step R to R (ct 1); touch L next to R (ct 2).  
2 Repeat meas 1 with opp ftwk and direction.  
3 Step R fwd diag L (ct 1); kick L fwd diag L (ct 2).  
4 Step L across R twd ctr (ct 1); stamp R next to L without wt (ct 2).  
5-8 Starting R, walk bkwd 8 very small bouncy steps (two steps per meas) with wt on heels and with a slight twisting on each step.  
9-16 Repeat meas 1-8.

VIII. BLACK SEA KICK-STEP. Arms joined in V-pos; all kicks are done with the free heel pumping fwd, toe pointing up.

- 1 Step R in place (ct 1); step on L toe beside R (ct &); step R in place (ct 2).
- 2 Leap onto L in place while kicking R fwd (ct 1); hop on L in place while raising R knee and kicking R diag R (ct 2).
- 3-4 Repeat meas 1-2.
- 5 Leap onto R and kick L diag L (ct 1); leap onto L and kick R diag R (ct 2).
- 6-15 Repeat meas 1-5 twice.
- 16 Repeat meas 5, making four kicks in total.

IX. S W I N G I N G A R M ("HE Y, HO")

- 1-4 Releasing joined hands and facing ctr, heavy step to R while swinging R arm sharply up and diag R (meas 1); hold (meas 2-4). Sing "Hey..."
- 5-8 Heavy step to L swinging R arm down and across body to L (meas 5); hold (meas 6-8). Sing "Ho..."
- 9-16 Repeat meas 1-8. At the end of the dance (3<sup>rd</sup> time through the sequence), finish with 3 stamps on the R slightly behind L while chanting "Ho Ho Ho!" (meas 15 cts 1, 2; meas 16 ct 1-2).

Sequence: Introduction, Fig I-IX 3 times.

# KESİK ÇAYIR

Already-Cut Pasture

Kesik Çayır was first introduced to the States and debued at Mainewoods Camp on August 14-20, 2016.

Translating as “Already-Cut Pasture” Kesik Çayır is a dance from the city of Kırşehir in Central Turkey. A city known to be in the region of Halay and Spoon Dances, Kırşehir is also the home for the composer of this piece of music, a famous Turkish poet/bard/singer/composer, Neşet Ertaş who passed in 2012. Lyrics begin by saying “Would there be a need for reaping a pasture where the grass is already cut?”

Mostly performed by people in Turkey as a “step/touch, step/touch” dance, Kesik Çayır’s this version was embellished by Ercüment Kılıç with steps commonly done by Kırşehir people and steps of region’s other similar dances.

Meter: 2/4

Formation: Free hands, arms on sides, standing side-by-side.

## Measure

### **FIGURE 1** (snapping fingers or keepinh rhtym with spoons)

- 1 Step in LOD on R (ct. 1,&), bring L beside R (Ct. 2,&)
- 2 Step R in LOD (ct. 1,&,2,&)
- 3 Step on L (ct. 1,&,2,&)
- 4 Step on R, bending R knee
- 5 Pump up on L and be slightly airborne, taking R off the floor (ct. 1,&), balance down on R (ct. 2,&)
- 6 Repeat Meas. 5
- 7 Step to side on L, leaning slightly to L (ct. 1,&,2,&)
- 8 Touch R toe down (ct. 1&,2,&)
- 9 Step to side on R, leaning slightly to R (ct. 1,&,2,&)
- 10 Touch L toe down (ct. 1&,2,&)
- 11-16 Rep. Meas. 7-8
- 17-32 Rep. Meas. 1-16

### **FIGURE 2** (up/down/up/down step)

- 1 Bring behind and up on the ball of R, taking L off the floor (ct. 1,&), down on L (ct. 2,&)
- 2-8 Rep. Meas. 1
- 9 Step R in place (ct. 1,&,2,&)
- 10 Lift and stamp/step on L in place (ct. 1,&,2,&)
- 11 Step R in front, keeping ball of L in place (ct. 1,&,2,&)
- 12 Lift and stamp/step on L in place (ct. 1,&,2,&)
- 13 Step R in back, keeping ball of R in place (ct. 1,&,2,&)
- 14-16 Rep. Meas. 10-12

### **FIGURE 3**

- 1-32 Rep. Meas. FIGURE 1

### **FIGURE 4** (turning upper body L to face diag. L on meas. 4 and turning R to face center on Meas. 1)

- 1 Up on the ball of R in front (ct. 1,&), down and step on L (ct. 2,&)
- 2 Up on the ball of R in back (ct. 1,&), down and step on L (ct. 2,&)
- 3 Step on R in place (ct. 1,&,2,&)
- 4 Lifting L knee up and swinging to L (ct. 1,&), compete swing of L and step down on L (2,&)
- 5-32 Rep. Meas. 1-4 (7 more times)

# OSMAN AGA Too Heavy

(SAFİYE'S TIGHT BED!)

Osman Aga was first introduced to the United States and debued at Mainwoods Camp on August 14-20, 2016. Osman Aga is a dance of Boshnak Turks of Bosnia, remnants of the the Ottoman Empire since 1463 to present..

Although, according to various sources, the interpretations change, the most commonly agreed meaning of the lyrics of Osman Aga (*Aga is a term, now-a-days used to mean "the elder", but in the old days was used for a man who owned vast chunks of lands and most people living on them were his "subjects"*) is that he was a heavy fellow.. Therefore the "ar gelir" in the lyrics is short for "ağır gelir", meaning "weighs too heavy". In the second part of the lyrics, the girl, Safiye is the discussion of topic. The humorous lyrics say: "that bed of her's is too tight for Safiye", appearantly, not too accomodating for her adventures with Osman Aga..

Meter : 8/9

Formation: Hands hold, facing LOD

## Measure

1-4 INTRODUCTION (Drums)

### FIGURE 1

1-5 Step R (ct. 1-2), step L (ct. 1,2), step R (ct. 1,2), hop on R (ct. 1,2), hop on R (ct. 1,2), down on L (ct. 3)  
5-8 Step R (ct. 1-2), step L (ct. 1,2), step R (ct. 1,2), hop on R and swing L knee to L (ct. 1,2), continue w/ swing of L knee to L and step down on L (ct. 3)

### FIGURE 2 Singing

#### Moving in LOD

1 Step R (ct 1,2), step L (ct. 1,2), step R (ct. 1,2), hop on R (ct. 1), step L (ct. 2,3)  
2 Rep. Meas. 1  
3 Step R (ct 1,2), step L (ct.1,2), step R (ct. 1,2), touch L beside R (Ct. 1,2,3)  
4 Step back on L (ct. 1,2), step back on R (ct. 1,2), step back on L (ct. 1,2), touch R beside L (ct. 1,2,3)  
5-8 Rep. Meas. 1-4

### FIGURE 3 Singing continues.. Touch-step figure. Facing center (touch-step-step-hop/step)

Going twd center:

1 Touch R toe beside L (ct. 1,2), step on R (ct. 1,2), step on L (ct. 1,2), hop on L (ct. 1,2), step on R (ct. 3)

Away from center:

2 Touch L toe beside R (ct. 1,2), step on L (ct. 1,2), step on R (ct. 1,2), hop on R (ct. 1,2), step on R (ct. 3)  
3-8 Rep. Meas. 9-10

### FIGURE 4 Facing center, in place, very bouncy (Instrumental chorus)

1 Step R and scissor L fwd (ct. 1,2), step L and scissor R fwd (ct. 1,2), step R and scissor L fwd (ct. 1,2), step L and scissor R fwd (ct. 1,2,3)  
2 Step R and scissor L fwd (ct. 1,2), step L and scissor R fwd (ct. 1,2), step R and scissor L fwd (ct. 1,2), hop on R and lift knee to touch R knee (ct. 1,2,3)  
3 Step on L and scissor R fwd (ct. 1,2), step R and scissor L fwd (ct. 1,2), step on L and scissor R fwd (ct. 1,2), step R and scissor L fwd (ct. 1,2,3)  
4 Step on L and scissor R fwd (ct. 1,2), hop on L and lift R heel to touch L knee (ct. 1,2), hop on L and extend R in front (ct. 1,2), cross R in front of L w/touching thighs and jump down on both feet /ct. 1,2,3)  
5-8 Rep. Meas. 1-4

Dance starts from the beginning. At the end of Figure 4, there is 16 measures of clarinet taksim (interlude) during which, while some may want to do a step-step-step-hop/step, any other belly-dance-inclined/lovers are encouraged to show off in the middle.

After the 3rd. repeat, FIGURE 2 is repated.

# ŞAMAMA

Şamama was first introduced to the States and debued at Mainewoods Camp on August 14-20, 2016.

The original name of the dance is Aligali, a dance done by immigrant Turks from Bulgaria. Ercüment teaches this dance to a different version of music named Şamama which means a nice smelling mellon, a nickname for the girl mentioned in lyrics.

Meter: 4/4

Formation: Free hands, standing side-by-side in multiple lines, facing same direction. Each repetition begins by a 90 degree turn CW to R.

## Measures

- 1 Step L to L (ct. 1), step R beside L (ct. 2), step L to L (ct. 3), kick R fwd (ct. 4)
- 2 Step R to R (ct. 1), step L beside R (ct. 2), step R to R (ct. 3), kick L fwd (ct. 4)
- 3-4 Rep. Meas. 1-2
- 5 Step fwd onto L (ct. 1), kick R fwd (ct. 2), step fwd onto R (ct. 3), kick L fwd (ct.4)
- 6 Step fwd onto L (ct. 1), kick R fwd (ct. 2), step fwd onto R (ct. 3), as turning 90 degrees CW, kick L fwd (ct.4)

Dance repeats

# PEYH PAMIL

This dance bears the name of a legendary freedom-fighter who battled the Russians at the turn of the century. The steps characterize the bravery with which he and his murids fought. The dance was introduced in the United States by Ercument Kiliç in May, 1979 in Minneapolis, Minnesota and has been choreographed with variations for recreational and performing purposes. Ercument learned Peyh Pamil as a child from his uncle Selahattin Kılıç.

Pronunciation Shayh Sha-mill

Meter 2/4

Formation Couples in a circle.

Styling Caucasian Man's Arm Position (CMAP): L arm at shldr level with elbow bent (arm and fist never touching body), closed fist pointed downward. R arm extended to side at shldr level, closed fist pointed downward.

Azerbaijani—Turkish Woman's Hand Movements (WHM): R hand moves diag fwd to R, palm turned inward, while L hand is brought twd body, palm turned outward; L palm inward as R hand is brought twd body and L hand moves diag fwd to L. Action is repeated in a very smooth and flowing manner. Generally the head is turned twd the hand moving away from body. (There are several variations on these hand movements which will be demonstrated as necessary.)  
Extremely smooth, typical Azerbaijani-Turkish styling.

Measure Pattern

Introduction (Rubato tempo) — W approaches inside circle; kneel. M approaches W from the L running, and leaps. M touches L toe beside R toe; backs of hands placed on hips.

Figure 1 (In place, DR&L)

- |      |   |
|------|---|
| 1    | Moving into the circle in DR, step R (1&), step L (2&)<br>(during this, gradual final in CMAP for man, WHM for woman) |
| 2    | Step R (1&), extend L toe fwd (2&)<br>(during this, gradual final in OCMAP for man, OWHM for woman)                   |
| 3    | To return to original place, step back on L (1&), step back on R (2&)   |
| 4    | Step back on L (1&), lift R behind as beginning to face DL  |
| 5-8  | Rep. meas. 1-4  |
| 9-16 | Rep meas. 1-8   |

Figure 2 (Moving as couples in LOD)

- 1 Moving as partners in LOD, facing LOD, man on L, woman on R. Man assumes CMAP, woman assumes WHM. On balls of feet, step R (1&). step L (2&)
- 2 On balls of feet, step R, and extend L toe fwd (1&2&)
- 3-8 Rep meas. 1-2

Figure 3 (Running as couples in LOD)

- 1 Placing hands on shoulders, and running in LOD, step R (1&), Step L (2&)
- 2 Step R (1&), hop on R and lift L beside (2&)
- 3-4 Rep meas. 1-2 w/ opp. footwork
- 5-8 Rep. meas. 1-4

Figure 4 (Side heel touches)

- 1 Facing center, moving sideways to R, leap onto R (1&), step L behind R (2&),
- 2 Leap onto R and turn from waist up diagonal R and touch L heel on L, yell "hey" (1&2&)
- 3-4 Rep. meas 1-2 with opp. footwork, moving L, facing center.
- 5-8 Rep. meas. 1-4

Figure 5 ( heel clicks )

- 1 Facing center, jump on both feet w/ slightly bent knees (1&), Step on L, lift R crossing behind while on the ball of L pivoting R (2&)
- 2 Rep. meas 1
- 3 Facing center, hop on L, bending L knee touch down R crossing behind L (1&), Hop on L, straightening L knee, lift R still crossing behind L (2&)
- 4 Rep. meas. 3
- 5-8 Rep. meas. 1-4

Figure 6 (Woman circling around man)

- 1 While man assumed a still clapping position w/L foot facing center, and R stretched back w/ a straight leg, woman circles around man CW, on ball of feet, w/WHM, step R (1&), step L (2&)
- 2-4 Rep meas. 1
- 5-8 Rep. meas. 1-4 circling CCW w/OWHM
- 9-16 Rep. meas. 1-8

Dance repeats from beginning.

# ULA ULA

Ula Ula is a **choreography** by Ercüment Kılıç with authentic steps from the Black Sea region of Turkey. Ercüment learned the steps when he was a member Turkish National Ensemble in 1976. The dance was first introduced to outside world by Ercüment Kılıç in Singapore on April 23, 2017.

“Ula”, in Black Sea Turkish dialect and in old Ottoman Turkish means, “famed” and “glorious”. This term was first used by Sultan Fatih Sultan Mehmet (the conqueror of Istanbul in 1453) when he conquered the Black Sea city of Trabzon in 1461. When he was spellbound with the bravery of Trabzon Turks, he gave them the title of “Ula”. Nowadays, in Black Sea region, often people call each other “Ula”.

Meter 4/4

Meas. 1-2 Introduction

FIGURE 1 Step-together-step, shrugging shoulders sharply.

Meas. 1 Bouncy, in place, facing center, holding hands, step R in place, shrug shoulders (ct. 1), touch L beside R (ct. 2), step L in place (ct.3), touch R beside L (ct. 4), ct. 5-8 (rep. cts. 1-4)

Meas. 2-4 Rep. Meas. 1

FIGURE 2 Swinging Arms Step

Meas. 5 Step R in front facing center (ct. 1), step back on L in place (ct. 2), step in place on R (ct. 3), step L in place (ct. 4), rep. ct. 1-4 facing diag. R (ct. 5-8)

Meas. 6 Rep. cts. 1-2 of Meas. 5 facing diag. R, Rep. cts. 3-4 of Meas. 5 (cts. 3-4) facing center, Step R in front facing center (ct. 1), step back on L in place (ct. 2), step in place on R (ct. 3), step L in place (ct. 4), Step R in front diag. L (ct. 5), step back on L in place (ct. 6), step in place on R, facing center (ct. 7), step L in place (ct. 8)

FIGURE 3 Turning individually in place CW, one full circle, not holding hands, swinging arms forward & back

Meas. 7-8 Step R in front (ct. 1), step back on L in place (ct. 2), step in place on R (ct. 3), step L in place (ct. 4), rep. ct. 1-4 (ct. 5-8)

FIGURE 4 Stamping step

9 Stamp and step on R in front (ct.1), hop on R, lift L slightly beside (ct. 2), step on L in front (ct. 3), stamp R in place (ct. 4), step back on R (ct. 5), step back on L (ct. 6), step back on R (ct. 7), step back on L (ct. 8)

10-12 Rep. Meas. 9.

FIGURE 5 Head-turning step

13 Stamp and step on R forward but face diag. L (ct. 1), step and stamp L in place (ct. 2), Stamp and step on R forward but back diag. L (ct. 3), step and stamp L in place (ct. 4), going slightly back, facing center, step on R (ct. 5), touch L beside R (ct. 6), step on L (cts. 7), touch R beside L (ct. 8)

14 Step on R in place (ct.1), hop on R, look L and extend L leg straight to L (ct. 2), Step on L in place (ct.3), hop on L, look R and extend R leg straight to R (ct. 4), Step on R in place (ct. 5), hop on R, look L and extend L leg straight to L (ct. 6), Step on L in place (ct. 7), hop on L, look R and extend R leg straight to R (ct. 8)

15-16 Rep. Meas. 13-14

FIGURE 6 Slap-stamp in front step

17 Bend from waist fwd. and slap-stamp w/R in front (ct.1), straighten body and step in place on R, lifting L beside (ct. 2), touch L heel in front, toe pointing up (ct. 3), step on L in place, extending R in front w/ straight leg (ct. 4), (continuing w/ scissor kicks..), step R in place, L fwd. (ct. 5), step L in place, R fwd. (ct. 6), step R in place, L fwd. (ct. 7), step L in place, R fwd. (ct. 8)

Dance repeats 3 times.

# LOUI TUCKER

## DENISA

Romanian/Rom dance

I learned this dance from Maurits Van Geel at Statewide 2016 in Albany, California. Steps and style come from research done by Maurits van Geel for the production of the Roma dance program 'Travellers from Rajasthan.'

Meter: 2/4

Pronunciation: *Deh-NEE-sah*

Translation: A woman's name

Formation: Circle of dancers with hands free. Begin facing CCW, forearms in a kind of horizontal position.

Introduction: 4 measures

Meas

I. MOVING CCW

- 1 Touch R toe fwd; step R fwd.
- 2 Touch L toe fwd; step L fwd.
- 3 Touch R toe fwd; step R fwd.
- 4 Two small steps (L-R) moving slightly fwd.
- 5-8 Repeat 1-4 with opp ftwk, same direction. On the last meas, face twd ctr.

II. MOVING INTO CENTER AND OUT.

- 1-4 Repeat Part I, meas 1-4 moving twd ctr.
- 5-6 Repeat meas I, meas 5-6 moving twd ctr.
- 7 Step on L twd ctr; step R bkwd in place and make 1/4 L to face CW
- 8 Step L to L, twd outside of circle; step R fwd, in front of L.

III. MOVING CW

- 1-8 Repeat Part I, 1-8, with opp ftwk and move CW.

IV. MOVING INTO CENTER AND OUT

- 1-8 Repeat Part II, 1-8, with opp ftwk.

Improvisation is critical to the enjoyment of this dance.

- Finger snap, arms wave and curve, may rise and fall.
- The three small steps (meas 3-4) can be side-behind-side.
- The touches can be done with an accompanying bounce on the standing foot.
- Turns can be executed on many phrases, as long as the basic pattern and the general direction of the movements are maintained.

# FADO

(also called Fado Portuguese)

This is a circle dance to a Portuguese song by an unknown choreographer. Because all known forms of Portuguese dance are couple dances, it is highly unlikely that the dance is, in fact, a product of Portugal or done in Portugal. It is more likely a choreography by someone in Europe who liked the music and decided to create a dance for it.



I learned this dance at Stockton Folk Dance Camp in July 2016 from two different sources who said they learned it from Ira Weisburd. Ira can be credited with bringing this dance to the United States where he has taught it at many workshops and dance classes. He learned it in the Netherlands at Jeannette Schwartzman's class in Drunen. I contacted Jeanette to see if she knew the identity of the choreographer and she wrote: "I am not a choreographer; I learned this dance from somebody else and I asked her who the choreographer was, but she didn't know. She picked it up at a dance party."

The singer is Mariza – one name, like Cher and Madonna (photo at left). She is an exotic-looking singer, very popular with Portuguese-speaking audiences. There are numerous videos of her on Youtube and her recordings are also available on iTunes. She is one of many Portuguese singers who sing fado.

Fado, according to Wikipedia, a type of soulful, sorrowful song, and is related to the word "fate." It is often equated with what American singers call "The Blues." This song is *about* fado but it is not, in fact, an *example* of fado. It is much too light-hearted and playful. The lyrics are provided after the dance description.

Meter: 2/4

Pronunciation: FAH-doo

Formation: Closed or open circle, dancers facing center, hands down in V pos, or up in W pos. Judging from the several videos found on Youtube, the hand positions vary. While many versions show it with hands in V-pos throughout, the two sources from whom I learned it at Stockton have hands joined in a combination of V- and W- position. Andrew Carnegie (Tucson, Arizona) posted a dance description on his website, which includes hundreds of dance descriptions. His notes have the hands positions as I teach them. This is also how it is done in the San Francisco Bay area where it is currently popular.

Introduction: Start with singing

Meas

- 1 Beg R ft, three steps twd ctr (R-L-R).
- 2 Two steps to L (L-R).
- 3 Beg L ft, three steps backing away from ctr (L-R-L). Arms swing down to V-pos.
- 4 Two steps to R (R-L), moving CCW.
- 5 Continuing moving CCW, facing slight R of tr, two step fwd (L-R).
- 6 Continuing CCW, three steps fwd (L-R-L),
- 7-8 Repeat meas 5-6
- 9-16 Repeat meas 1-8 with opp ftwk and direction.

## Fado Português De Nós

Nasceu de ser Português  
Fez-se à vida pelo mundo  
Foi p'lo sonho vagabundo  
Foi pela terra abraçado  
Bem querido ou mal amado  
O Fado

I was born to be Portuguese  
Made living by the world  
It was a dream, you drifter  
By the world embraced  
Well-loved or badly love  
Oh, Fado

Viveu de ser Português  
Foi alegre e foi gingão  
Por ser um fado é canção  
Por ser futuro é passado  
Mal querido ou bem amado  
O Fado

I lived to be Portuguese  
It was cheerful and like a gypsy  
For being a fado is a song  
For being future is past  
Badly loved or well-loved  
Oh, Fado

Cada vez mais Português  
Anda nas asas do vento  
Às vezes solta um lamento  
E pede p'ra ser achado  
Ele é querido, ele é amado  
O Fado

Increasingly Portuguese  
Walk on the wings of the wind  
Sometimes I cry out a lament  
And ask to be found  
To be wanted, to be loved  
Oh, Fado

# MUIERE MUIERE

Rom-style dance

Choreographed by Daniel Sandu  
Learned from Roberto Bagnoli Summer 2012

Pronounced: *Moo-yeh-reh, moo-yeh-reh*

Meter: 2/4

Formation: Facing center, arms in V-pos (some videos show freestyle arms).

Introduction: Begin with lyrics of the song.

Meas.

- I. Walking to center and backing out
  - 1 Walk toward center two steps (R-L)
  - 2 Continue to center with step-together-step (R-L-R)
  - 3 Walk toward center two steps (L-R)
  - 4 Touch L heel to side; touch L heel forward
  - 5-8 Repeat meas 1-8 but back away from center with opp ftwk.
  
- II. Grapevines CW and CCW
  - 1-2 Grapevine moving L (CW), beginning with R crossing in front of L
  - 3 Repeat meas 1
  - 4 Sway R, sway L
  - 5-7 Repeat meas 1-3.
  - 8 Sway R, two quick steps in place (L-R)
  - 9-16 Repeat meas 1-8 with opp ftwk moving to R (CCW).
  
- III. Stamping patterns. Bring arms down to W-pos
  - 1 Step-together-step moving slightly to R (R-L-R) and stamp L next to R
  - 2 Repeat meas 1 with opp ftwk and direction.
  - 3 Repeat meas 1.
  - 4 Step L to L, stamp R next to L, step R to R, stamp L next to R.
  - 5-7 Repeat meas 1-3 with opp ftwk and direction
  - 8 Step R to R, HOLD, two quick steps in place (L-R).
  - 9-16 Repeat meas 1-8 with opp ftwk and direction.

Ending

- 1-3 Repeat III, meas 1-3.
- 4 Leap onto L, slap R fwd.

Sequence:

- A, A, B, C  
A, A, B, C, C (loooong stamping pattern)  
A, A, B, Ending

# SHEYAVO

This dance is a waltz choreographed by Avner Naim (see photo) in 2010. Avner has been choreographing dances for the Israeli dance community since the early 1990s.

Meter: 3/4

Pronunciation: *sheh-yah-VOH*

Translation: Let it come

Formation: Couples begin facing each other, M's back to ctr. Hands are joined (W's R in M's L, W's L in M's R) and down. W and M use opp ftwk throughout this dance.

Introduction: No action. Begin with the singing.

## I. GRAPEVINE, TURN, STEP-TOGETHER.

- 1 Beg M's L, W's R, grapevine in waltz rhythm: step side (ct 1); step behind (ct 2); step to side (ct 3).
- 2 Continue grapevine: step in front (ct 1); step to side (ct 2); step behind (ct 3).
- 3 Full turn alone (M to L, W to R) with three waltzing steps (cts 1-3).
- 4 Re-join hands, step-together to M's L, W's R (ct 1-2); hold (ct 3).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

## II. SWITCHING PLACE TWICE, TURNING AWAY AND COMING BACK.

- 1 Waltz step backing away from ptr slightly, to the extent allowed by joined hands.
- 2 Release M's R, W's L handhold. Exchange places: M waltzes fwd, moving around W, and making a half-turn R while W waltzes fwd under raised joined hands, making a half-turn L, and end facing ptr.
- 3-4 Repeat meas 1-2 to return to original pos.
- 5-7 Two waltz steps in a large curve moving away from ptr (M moving to L, W moving to R), and then returning to ptr with a third waltz step, touching palms and then circling hands high and outward.
- 8 Face CCW and join inside hands. Step fwd on inside ft (ct 1); step in place on outside ft (ct 2); step on inside ft next to outside ft (ct 3). Swing joined arms fwd and back.

## III. WALTZ FWD, M IN FRONT, WRAP, ROTATE, UNWRAP.

- 1 Facing and moving CCW, beg with outside ft, one waltz step fwd.
- 2 M moves fwd with one waltz step, turning  $\frac{1}{2}$  turn R to face CW while W turns to L under the joined hands (M's R, W's L) and ends facing her partner on the line of the circle. Join M's L and W's R hand.
- 3 Waltz step in place with W crossing behind on first step with R and M crossing in front on first step with L: step across (ct 1); step in place (ct 2); step to side (ct 3).
- 4 Repeat meas 3 with opp ftwk and direction.
- 5 One waltz step, M with L, W with R, moving bkwd away from ptr to the extent the joined hands will allow.
- 6 Switch place with one waltz step: M raises L arm and moves around W CW, making half-turn to R while W turns to L under joined hands. End facing CCW and M brings R hand joined with W's L hand down in front (wrap position).
- 7 M waltzes fwd while releasing L hand and allowing W to use her waltz to turn R and end facing CCW with M's R, W's L hands joined in V-pos.
- 8 Repeat Fig II, meas 8.

IV. WALTZ FWD, HALF-TURN, WALTZ BKWD, TURN AWAY, WALTZ TOGETHER.

- 1 Repeat Fig III, meas 1.
- 2 Beg with inside ft, one waltz step fwd, turning through face-to-face to end facing CW with new inside hands (M's L, W's R) in V-pos.
- 3 One waltz step bkwd, facing CW and moving CCW.
- 4 Step fwd on outside ft while tapping outside palms with ptr (ct 1); step in place on inside ft (ct 2); step on outside ft next to inside ft (ct 3).
- 5 Facing CW, one waltz step fwd.
- 6 One waltz step to make a small 3/4 turn away from ptr (M R twd ctr, W L away from ctr) and end facing ptr with M's back twd ctr.

# TURNING BY THREES

Circle for three couples or six individuals  
English set dance learned from Bruce Hamilton  
Waltz rhythm

- A
- 1-4 All joining hands, circle L (two meas); turn L alone (two meas), returning to place in the circle
  - 5-8 Rejoining hands, circle R (two meas); turn R alone two meas, returning to place in the circle.
  - 9-12 With partner, do-si-do, four meas... take your time.
  - 13-16 Join R hands with partner and pull by (one meas); join L hands with the next person in the circle and pull by (one meas); join R hands with next person and rotate all the way around (two meas). All face twd center.
- B
- 1-4 Men (or person on L in partner) L hand star once around (four meas) and return to place, facing center.
  - 5-8 Women (person on R in partner) R hand star once around (four meas) and return to place, facing center.
  - 9-12 Men (person on L in partner) move to center: step, close (one meas, cts 1, 3) step, close (one meas, cts 1, 3); Men return to place while W move to center using the same steps.
  - 13-16 Women look over R shoulder, look at Man on outside circle waiting there, and they do a gypsy  $1\frac{1}{4}$  and take places in the circle to repeat the dance.