

FOLK DANCES

FROM

NEAR and FAR

International Folk Dance Series

BEGINNER DANCES

VOLUME A.3

**Presented by the Folk Dance
Federation of California**

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VOLUME A-3

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PREFACE

The Folk Dances From Near and Far series contains descriptions of folk dances from all over the world. The volumes are divided into four categories of dances -- beginning level, intermediate level, advanced level, and no-partner dances.

This is the third volume of beginner dances. The dances are suitable for dancers with little or no folk dance experience, and were chosen because of their popularity with member groups of the Folk Dance Federation of California.

These descriptions have been written in cooperation with the teachers of the dances and other dance authorities. The source for each dance is given at the beginning of the description. Previously published dances have been reviewed and clarified.

A list of abbreviations used in the descriptions is given at the beginning of the book. A glossary of frequently used dance terms is at the end of the book. In the descriptions, steps and positions followed by an asterisk (*) are explained in the glossary.

Additional dances at the beginner level may be found in Volumes A-1 and A-2. In Volumes D-1 and D-2 (no-partner dances) there are other beginner dances. All of these volumes are available from the Folk Dance Federation of California, Inc.

Dorothy Tamburini, Chairman
Dance Research Committee

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* * * * *

Vi Dexheimer, preparation of final copy.
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DEDICATION

This volume of dances is dedicated to Vera Jones, a devoted member of the Research Committee of the Folk Dance Federation of California since 1955.

Vera spent countless hours compiling background information on dances, recording correct pronunciations of dance titles, taping music, and writing dance descriptions. Her expertise in the analysis of music was particularly valuable to the Research Committee.

Her love and enthusiasm for dance were expressed in her willing work on folk dance festivals in Fresno, California and more particularly in her dedication to teaching folk dance to thousands of school children in that city.

Vera will be missed by all who were privileged to know and work with her.

ABBREVIATIONS

beg	begin, beginning	meas	measure
bkwd	backward	opp	opposite
CCW	counterclockwise	orig	original
cpl	couple	pos	position
ct	count	ptr	partner
ctr	center	Q	quick (to indicate rhythm)
CW	clockwise	R	right
diag	diagonal (ly)	RLOD	reverse line of direction (CW)
Fig	Figure	S	slow (to indicate rhythm)
ft	foot, feet	sdwd	sideward
ftwk	footwork	shldr	shoulder
fwd	forward	twd	toward
L	left	W	woman, woman's, women
LOD	line of direction (CCW)	wt	weight
M	man, man's, men	&	and (used only to indicate musical count)

PRONUNCIATION KEY

<u>a</u> as in	cat	ih as in	it
ah	father	ine	mine
air	hair	j	just
aw	hawk	kh (guttural)	German ach!
ay	day	oh	oh!
ee	see	oo	school
eh	let	<u>oo</u>	foot
el or ell	fell	ow	how
en	hen	rr	a rolled "r"
er	her	ss	hiss
g (hard)	go	uh	cup
igh	high	zh	pleasure or azure

In phonetic spellings, the syllable which is capitalized receives the accent, i.e., HOPSA (HOP-sah).

AJDE LEPA MARO

(Serbia)

Ajde Lepa Maro (EYE-deh LEH-pah MAH-roh), a line dance from the Šumadija region of Serbia, was presented at the 1964 San Francisco Kolo Festival and again at the 1965 University of the Pacific Folk Dance Camp by Dennis Boxell. The song title means "Hey, Pretty Mary." The original dance description was prepared by Dennis Boxell and Rickey Holden.

RECORD: Folkraft 1495x45 A. 2/4 meter

FORMATION: Open circle of dancers, hands joined and held fwd at about shldr level, arms curved as though holding a barrel. Face ctr, wt on L ft.

STEPS and STYLING: Step-close, Step-touch (2 meas): Step to R on R ft (ct 1); step on L beside R (ct 2). Step to R on R ft (ct 1); touch L ft beside R, no wt (ct 2). May also beg to L.

Movements are smooth and soft; pli  on each step.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION None.

I. SIDEWARD RIGHT AND LEFT

1-2 Beg R, Step-close, Step-touch.

3-4 Beg L, Step-close, Step-touch.

NOTE: Variation for ct 2 of meas 3 and 4: With ft together, bounce twice, very softly (cts 2,&).

5-8 Repeat meas 1-4.

II. IN LOD; SIDEWARD

1 Turn to face LOD, reach fwd placing ball of R ft on floor (ct 1); lower full ft to floor and take wt with soft pli  (ct 2).

2 Repeat meas 1 with opp ftwk.

3-4 Turn to face ctr, beg R, Step-close, Step-touch to R side.

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

Repeat dance from beginning.

LYRICS: (Each line is sung twice)

Ajde lepa Maro gospodar te zove!
 Ja ne mogu doći, kolo ostaviti
 Ajde lepa Maro gospodar je gladan!
 Leba u ormanu, a nož u astula.
 Ajde lepa Maro gospodar je žedan!
 Voda u bunaru, čaša na ormanu.
 Ajde lepa Maro gospodar je bolan!
 Ja ne mogu doći, kolo ostaviti.

Description written March 1983.

TRANSLATION:

Hey, pretty Mary, the master
 calls thee
 I can't come, and leave the kolo.
 Hey, pretty Mary, the master's
 hungry!
 Bread's in the cupboard, the
 knife's in the drawer.
 Hey, pretty Mary, the master's
 thirsty!
 Water's in the well, the glass
 is in the cupboard.
 Hey, pretty Mary, the master's
 sick!
 I can't come, and leave the kolo.

APAT-APAT

(Philippines)

Apat-Apat, a progressive Philippine couple dance, was introduced in the United States during the summer of 1961 by Mrs. Francisca Reyes Aquino. Mrs. Aquino, the choreographer of this dance, had witnessed the popularity of mixers in the United States and devised this dance using authentic Philippine music. Apat-Apat (AH-paht AH-paht) means "four by four." The first melody played for the dance is "Planting Rice," a well known folk song and dance of the Philippines.

RECORDS: Folk Dancer MH 2031 (45); Mico Mx 626B; Mico Mx 120 (45);
Mico Mx 870A. 2/4 meter

FORMATION: Cpls in a circle facing LOD, W to MR with inside hands joined at shldr level, elbows bent. Free hands hang naturally at sides.

STEPS and Styling: Smooth, crisp walking steps throughout (2 per meas).
Both M and W beg each meas with R ft. A friendly, happy, light-hearted dance.

MUSIC 2/4

PATTERN

Measures

Cts 2,& + 8 meas INTRODUCTION No action. (MH 2031; others may vary)

I. WALK WITH PARTNER, AWAY AND TOGETHER

- 1-2 Beg R, walk 4 steps in LOD, releasing hands and turning 1/2 CW on the 4th step.
- 3-4 Join new inside hands and walk 4 steps in RLOD, releasing hands and turning 1/4 (M CCW, W CW) to face ptr on the 4th step.
- 5-6 Walk 4 steps bkwd (M twd ctr, W away from ctr).
- 7-8 Walk 4 steps fwd twd ptr, turning 1/4 CW on the 4th step to end with L shldr twd ptr.

II. OPPOSITE CIRCLES, TURN AND PROGRESS

- 1-2 Walk 4 steps fwd (M RLOD, W LOD).
- 3-4 Walk 4 steps bkwd, turning 1/4 CCW to face ptr on the 4th step.
- 5-6 Join R hands at shldr level, elbows bent and down. Turn CW once around with 4 steps.
- 7-8 Releasing hands, M walk fwd 4 steps in LOD to next W; W turn CW in place to face LOD and extend inside hand twd new ptr.

Repeat dance with new ptr.

Description revised March 1983.

Folk Dance Federation of California Dance Research Committee:
Wilda Steuber, Dorothy Tamburini, Virginia Wilder, Ruth Ruling, Miriam Lidster

BAL IN DA STRAAT

(Belgium)

Bal in da Straat (BAHL uhn dah STRAHT) is a progressive dance from Belgium. It was first written as a round dance by Dot and Date Foster of Decatur, Illinois, under the name "Dancing in the Street" (a literal translation of the Belgian title). The round dance has two progressions per repeat, while the Belgian version has only one progression. The music for the two dances is identical. June Schaal learned the dance in Europe and introduced it in California at the 1971 Idyllwild Workshop.

RECORDS: Dans Met Ons S228-a (45) (Available in Belgium);
Folkraft 1459-A (45). 2/4 meter

FORMATION: Cpls in a circle in open pos* facing LOD (CCW). ML, WR hands are joined.

STEPS and Two-step*, walk*. Description is written for M; W dances counter-
STYLING: part.

*See Glossary.

MUSIC 2/4

PATTERN

Measures

8 meas INTRODUCTION No action.

I. MOVE IN LOD

1-4 Beg L, dance 4 two-steps in LOD.

5-6 M: Beg L, walk 4 steps in LOD.

W: Beg R, walk fwd 2 steps, then turn CW under raised joined hands (ML, WR) with 2 steps. Finish facing ptr, both hands joined and M back to ctr.

7 Step on L to L side (ct 1); touch R beside L (ct 2).

8 Repeat meas 7 but step on R to R side. Release hands.

II. PROGRESSION

1-2 Beg L, dancers back away from each other (M twd ctr of circle, W away) with 3 walking steps; touch R beside L and clap.

3-4 Beg R, walk 3 steps fwd to ptr; touch L beside R and clap both hands with ptr.

5-6 Repeat meas 1-2.

7-8 Beg R, progress to own R (M RLOD, W LOD) to meet new ptr: Walk 3

steps diag fwd; touch L beside R and take new ptr in open pos to start dance again.

Repeat dance from beginning.

Description revised 1982.

BISERKA-BOJERKA

(Serbia)

Biserka-Bojerka (bee-SEHR-kah boh-YEHR-kah) comes from Pomoravlje, Serbia. The dance is described by Lj. and D. Janković in Narodne Igra I, Beograd, 1934, pp. 34-35. Elsie Dunin learned it from Mrs. Desa Djordjević at a folk dance seminar in Yugoslavia, 1967, and presented it at the Statewide Institute, Oakland, in May 1968 to a different recording. John Filcich presented it at the 1970 San Francisco Kolo Festival using the record listed below. This record is composed of two different melodies, each using a different meter.

RECORD: Folkraft 1567x45 "Biserka-Bojarka" (misspelled). 3/8, 6/8 meters

FORMATION: Open circle with leader at R end, hands joined in "W" pos* and pushed fwd twd ctr. Face diag R of ctr.

STEPS and STYLING: Steps are done with the heel touching the floor first and then the weight is rolled onto the full foot as a small plié* is done.

*See Glossary.

MUSIC 3/8, 6/8

PATTERN

Measures

3/8 BISERKA No introduction.

1 Moving in LOD, step on R (cts 1-3).

2 Continuing, step on L in LOD (cts 1-3).

3-4 Step on R in LOD (cts 1-2); step on L near R (ct 3). Turning to face ctr, step on R to R side (meas 4, cts 1-3).

5-6 Step fwd on L twd ctr bringing R ft twd L ankle (cts 1-3). Step bkwd on R bringing L ft twd R ankle (meas 6, cts 1-3). These two steps create a fwd and bkwd rocking motion.

7-8 Facing diag L of ctr, repeat meas 3-4 with opp ftwk and direction. At end, turn to face diag R of ctr.

Repeat dance 13 times. There is a pause in the music and then the second melody begins. Steps are the same; the meter changes to 6/8.

6/8 BOJERKA No introduction.

1 Moving in LOD, step on R (cts 1-3); step on L (cts 4-6).

2 Step on R in LOD (cts 1-2); step on L near R (ct 3); turning to face ctr, step on R to R side (cts 4-6).

3 Step fwd on L twd ctr bringing R ft twd L ankle (cts 1-3); step bkwd on R bringing L ft twd R ankle (cts 4-6).

- 4 Facing diag L of ctr, repeat meas 2 with opp ftwk and direction.
At end, turn to face diag R of ctr.

Repeat dance nine times.

Description written June 1983.

DAS FENSTER

(Germany)

Das Fenster (dahs FEN-ster) meaning "the window" comes from Lüneburger Heide, northern Germany. This progressive dance was taught originally by Jane Farwell Heinrich on her 1961 spring trip to Dayton, Ohio. Madelynne Greene introduced it at a lawn party that summer at the University of the Pacific Folk Dance Camp.

RECORD: Tanze de Volke T72479. 2/4 meter

FORMATION: Circle of cpls in closed pos*, R hips adjacent, M facing LOD, W facing RLOD.

STEPS and STYLING: Heide Step: Step on L, bending L knee (ct 1); step on R near L, knees straight (ct 2). Move in designated direction.

Step-close: Step on L to L bending knee slightly (ct 1); step on R beside L, knees straight (ct 2). May be done beg R.

Two-Step Balance: Step on L in designated direction (ct 1); step on R beside L (ct 2); step on L in place (ct 2). Step alternates.

*See Glossary.

MUSIC 2/4

PATTERN

Measures

Chord and 2 notes INTRODUCTION No action.

I. HEIDE STEP AND WALK

- A 1-2 Beg ML, WR, dance 2 Heide steps LOD, M fwd, W bkwd.
DO NOT KICK free ft.
- 3-4 Continue with 4 walking steps LOD.
- 5-6 Repeat meas 1-2.
- 7-8 Continue with 4 walking steps and, retaining closed pos, both turn individually 1/2 CW to finish L hips adjacent with M facing RLOD and W facing LOD.
- 9-16 Repeat meas 1-8 moving RLOD and turning 1/2 CCW to finish facing ptr in a single circle, M facing LOD, W facing RLOD, crossed hand pos*, R over L.

II. THE WINDOW

- B 1-4 Beg ML, WR, dance 4 small Step-closes sdwd twd ctr of circle.
- 5-8 Raise joined hands. With 7 steps M dance in place while W turns twice CW; hold (meas 8, ct 2). End with R upper arms together. Rest

joined L hands on R upper arms, as M and W peek at each other through the "window".

- 9-12 Retaining "window" pos and beg MR, WL, dance 4 small Step-closes away from ctr of circle.
- 13-16 Raise joined hands. With 7 steps M dance in place while W turns twice CCW; hold (meas 16, ct 2). Release hands and all join hands in a single circle, facing ctr, W to MR.

III. CHANGE PLACES

- C 1-2 Beg ML, WR, all dance one Two-Step Balance twd ctr of circle and one Two-Step Balance away from ctr.
- 3-4 Release ptrs hand and W progress LOD by moving in front of next M, turning once CW with 4 steps to finish at his R. M dance in place and lead W from his L to R side. Rejoin hands in a single circle.
- 5-8 Repeat meas 1-4.
- 9-16 Repeat meas 1-8.

Dance repeats twice, each time with new ptr. On first repeat, during Fig III W dance in place, while M progress RLOD by turning once CCW in front of next W. On second repeat of dance, during Fig III both progress, W turning twd LOD on inside and M turning twd RLOD on outside. With new ptr, dance Fig I and II once more.

Description revised in 1982.

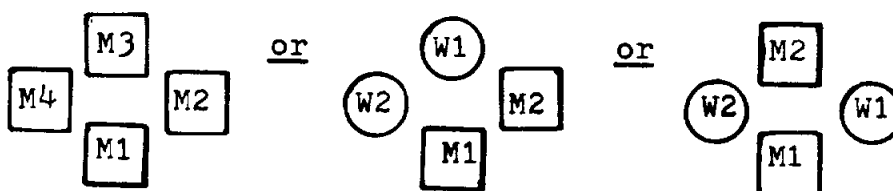
D'HAMMERSCHMIEDSG'SELLN

(Germany)

D'Hammerschmiedsg'selln (duh-HAHM-mer-schmeets-gah-zell-en) means "Blacksmith's apprentice." It was introduced at the 1964 University of the Pacific Folk Dance Camp by Huig Hofman, a leader in the Belgian folk dance field.

RECORDS: Folkraft 148x45B; Folkraft LP-5; Tanz SP 23 053B (slow down). 3/4 meter

FORMATION: 4 M in small square anywhere in dance area: M1 face M3; M2 face M4. In modern times, it is often done by cpls: sometimes each M clapping with his ptr; sometimes the 2 M clapping together and the 2 W clapping together.



STEPS and STYLING: Clap Pattern (takes 2 meas, or 6 cts, and is so described for clarity): Clap hands on own thighs (ct 1); on own rib cage (ct 2); both hands in front of chest (ct 3); clap R hand with opp (ct 4); clap L hand with opp (ct 5); clap both hands with opp (ct 6). Styling calls for a good knee bend on ct 1 (keep back straight); lean back on cts 2,3; reach fwd, bending at waist, to clap hands with opp on cts 4,5,6.

Step-hop (takes 1 meas): A strong step fwd on L (ct 1); hold (ct 2); hop on L, raising R leg fwd with knee bent and sole of ft parallel to floor (ct 3). Step alternates.

MUSIC 3/4

PATTERN

Measures

2 notes and INTRODUCTION No action.
4 meas

I. CLAP PATTERN

A 1-16 M1 do Clap Pattern with opp person, beg on ct 1 of meas 1 (8 Clap Patterns).
M2 wait 1 meas then do Clap Pattern with opp person, beg on ct 1 of meas 2 (7½ Clap Patterns).

II. STEP-HOPS IN SMALL CIRCLE

B 1-8 All join hands and beg L, circle CW with 8 Step-hops, swinging joined hands vigorously in and out (in twd ctr on 1st meas, out from ctr on

2nd meas, etc.).

9-16 Beg L, circle CCW with 8 Step-hops, swinging hands as before.

III. CLAP PATTERN

A 1-16 Repeat Fig I.

IV. STEP-HOPS WITH RIGHT HAND MILL

B 1-8 Form R hand mill (each grasps R wrist of dancer to the L with R hand) and beg L, circle CW with 8 Step-hops. Fist of L hand is on hip. Maintain a good lean away from ctr.

9-16 Form L hand mill and, beg L circle CCW with 8 Step-hops.

V. CLAP PATTERN

A 1-16 Repeat Fig I.

VI. STEP-HOPS IN BIG CIRCLE

B 1-8 Dancers in all sets quickly form one big circle around the room and circle CW with 8 Step-hops. Beg L and swing hands in and out as before.

9-16 Beg L, all circle CCW with 8 Step-hops.

Alternate ending I:

Originally this dance was traditionally performed by M only and during the final 16 meas they would quickly find a woman sitting on the sidelines and waltz with her.

Alternate ending II:

When mixed cpls do the dance M waltz last 16 meas with their ptr -- or they may even steal the other woman.

Description revised 1982.

GRAND SQUARE

(United States)

Grand Square is an American quadrille which has been danced for many years. Its origin is unknown. Grand Square is also a square dance movement which consists of Fig I of the dance written below. The dance may be called (more properly, prompted) or may be danced without a call. When it is prompted, the call is completed before the musical phrase in which it is to be danced.

RECORDS: SIO 2088 (78) same as SIO 859 Side A/1 (8 meas intro);
SIO F102 (45); Lloyd Shaw x53/54; Cap DAS-4041; Cap 11469 (78)
without calls; Col 10019 (no intro); Folk Dancer MH 1503 A (4 meas
intro). 2/4 meter

Note: The description below utilizes the sequence of figures, the length of introduction and the melody on the SIO F102 record.

FORMATION: 4 cpls in a square. Head cpls are in pos 1 and 3 (backs to the music and facing the music). Side cpls are in pos 2 and 4.

STEPS and STYLING: Right and Left Thru (4 meas): Two designated cpls take R hands with opp person and exchange places, assume courtesy turn pos* with ptr and turn CCW to face opp cpl.

Ladies Chain (4 meas): Two designated W take R hands and exchange places, assume courtesy turn pos* with opp M and turn CCW to face opp cpl.

Half Promenade: Two designated cpls assume promenade pos*, exchange places inside the square (M pass L shldr), and turn CCW to face opp cpl.

When dancers are side by side, join inside hands unless otherwise indicated. Walking steps (1 per ct) are used throughout dance.

*See Glossary.

MUSIC 2/4

PATTERN

Measures

8 meas INTRODUCTION No action. At the end of the introduction the caller calls: "Sides face, Grand Square."

I. GRAND SQUARE A simultaneous movement wherein the heads are doing one movement while the sides are doing another. Turns are done on the fourth step.

HEADS

SIDES

A 1-2 Head cpls walk 4 steps fwd and turn 1/4 to face ptr.

Side cpls turn (prior to the music) to face ptr and back away 4 steps, then turn 1/4 to face opp person.

	<u>HEADS</u>	<u>SIDES</u>
3-4	Back away 4 steps and turn 1/4 to face opp person.	Walk fwd 4 steps and turn 1/4 to face ptr.
5-6	Back away from opp person 4 steps then turn 1/4 to face ptr.	Walk fwd 4 steps and turn 1/4 to face opp person.
7-8	Walk fwd 4 steps to end facing ptr in orig place.	Back away 4 steps to orig place to end facing square.
9-16	Caller calls "Reverse" prior to the start of the next phrase of the music. All retrace steps in reverse order and direction to end in orig pos.	

II. RIGHT AND LEFT THRU

Caller calls "1 and 3 Right and Left Thru."

B 1-8 Head cpls R and L Thru over and back.

Note: Caller calls each subsequent movement throughout this Fig.

9-16 Side cpls R and L Thru over and back.

17-24 Head cpls R and L Thru over and back with side cpls to their R.

25-32 Side cpls R and L Thru over and back with head cpls to their R.

III. GRAND SQUARE

A 1-16 Repeat Fig I, meas 1-16.

IV. LADIES CHAIN

B 1-32 Repeat Fig II, meas 1-32 but substitute Ladies Chain for R and L Thru.

V. GRAND SQUARE

A 1-16 Repeat Fig I, meas 1-16.

VI. HALF PROMENADE AND RIGHT AND LEFT THRU

B 1-32 Repeat Fig II, meas 1-32 but substitute Half Promenade over and R and L Thru back.

VII. GRAND SQUARE

A 1-16 Repeat Fig I, meas 1-16.

NOTE: Dance is sometimes done with Fig II and Fig IV exchanged.

Description revised January 1983.

Folk Dance Federation of California Dance Research Committee:
Bruce Wyckoff, Mary Wyckoff

HOLE IN THE WALL

(England)

This longways dance can be found in the 17th edition of "The Dancing Master" published in 1721, and has been re-published by the Country Dance and Song Society of America, 505 Eighth Ave., New York, N.Y. May Gadd, Director of the Society, introduced the dance in the United States. Grace West presented it at the 1958 University of the Pacific Folk Dance Camp.

RECORDS: HMV B 10459; HMV (45) 7 EG 8599; CDS 1/B. 3/2 meter

SCORES: "English Country Dances of Today," "Twelve Country Dances from England," both published by the Cooperative Recreation Service, Folk Dance Series (new series) No. 1.

FORMATION: Cpls in longways formation* numbered 1,2,1,2, etc. from head of hall*. As many cpls as will, may dance.

STEPS and Cast: A movement in which dancers turn outward from the set and move to a designated place.

Cast down: Ptrs turn twd head of set (M CCW, W CW) and move down the outside of the set on their own side.

Cast up: Ptrs turn twd the ft of set (M CW, W CCW) and move up the outside of the set on their own side.

A sprightly walking step (3 per meas) is used throughout. An elegance of posture, an air of formality and dignity pervades the continuously moving dance.

*See Glossary.

MUSIC 3/2

PATTERN

Measures

INTRODUCTION (varies with recording used) Acknowledge ptr with a bow.

I. CAST DOWN AND UP

- 1-4 Each Cpl 1 move in slightly twd ptr and then cast down below Cpl 2 (6 steps); move into ctr of set, join R hands with ptr and lead up to orig pos (6 steps).
- 5-8 In the same manner, each Cpl 2 cast up the set above Cpl 1 and lead down the inside of the set to orig pos.

II. CHANGE PLACES, CIRCLE HALF; PROGRESS

- 1-2 M 1 and W 2 change places with 6 steps, facing each other as they curve CW into opp place.

- 3-4 In the same manner M 2 and W 1 change places.
- 5-6 Cpls 1 and 2 join hands and circle 1/2 CW to orig pos.
- 7-8 Cpl 1 cast below Cpl 2. At the same time, Cpl 2 move up the set one place.

The dance repeats, each cpl keeping its orig number until reaching the head or the ft of the set. Upon arrival, wait through one repetition of the dance; change number and resume dancing, moving through the set in the opp direction.

Description revised 1982.

JIFFY MIXER

(United States)

This easy progressive dance was composed by Jerry and Kathy Helt of Cincinnati, Ohio.

RECORD: Windsor 4684 (45).

2/4 meter

FORMATION: Circle of cpls, ptrs facing, M back to ctr, hands joined palm to palm at shldr level out to sides.

STEPS: Chug*, walk*.

Steps are described for M; W dance counterpart.

*See Glossary.

Music 2/4

PATTERN

Measures

4 meas INTRODUCTION No action.

1 Touch L heel to floor diag fwd L (ct 1); touch L toe beside R ft (ct 2).

2 Repeat meas 1.

3 Step on L to L in LOD (ct 1); step on R beside L (ct 2).

4 Step on L to L (ct 1); touch R toe beside L (ct 2).

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

9 Release hands, chug away from ptr with wt on both ft (ct 1); clap hands in front of chest (ct 2).

10-12 Repeat meas 9 three more times.

13-16 Beg L ft, walk four slow swaggering steps diag to R progressing to a new ptr. Face new ptr; join hands out to sides ready to repeat the dance.

Repeat dance seven more times. Finish with a bow to the new ptr at the end of the eighth sequence.

Description written 1982.

Folk Dance Federation of California Dance Research Committee:
Jack Peirce

KNÖDELDRAHNER

(Austria)

Knödeldrahner (kuh-NAY-duhl-DRAH-ner) is a couple dance from South Tirol. It was discovered in the Montan, Bozner Unterland region of the South Tirol in the 1920s by Hermann Juelg, a noted Tirolean folklorist. The dance description was completed in recent times by another noted Tirolean folklorist, Dr. Karl Horak. Knödeldrahner means "Dumpling Turner"; the reason for the name is unknown. Morry Gelman presented it at the 1974 Mendocino Folklore Camp.

RECORDS: Tanz SP 23067 (45) Side B/1; Austrian Dances F-EP-505. 3/4 meter

FORMATION: Cpls facing LOD (CCW) in promenade pos* at random about room.

STEPS and Running Waltz: Three light running steps per meas with a slight
STYLING: accent on the first ct.

Half-turn: Turn sharply twd ptr to end facing opp direction; retain hand hold.

*See Glossary.

MUSIC 3/4

PATTERN

Measures

- 4 meas INTRODUCTION No action.
- 1-4 Beg outside ft, dance 4 Running Waltz steps in LOD. Make a half-turn at end to face RLOD.
- 5-8 Continue in LOD but move bkwd with 4 Running Waltz steps. Make a half-turn at end to face LOD.
- 9-10 Turn CW with 2 Running Waltz steps, M moving fwd, W bkwd (axis is between ptrs). Make a half-turn at end.
- 11-12 Continue CW turn but W move fwd, M bkwd, with 2 Running Waltz steps. Turn at end to face ptr. M should have back to ctr of room.
- 13-14 Releasing L hands, W turn CW twice under joined R hands with 2 Running Waltz steps. M dance 6 steps in place.
- 15 M turn CCW once under joined R hands with one Running Waltz step. W dance 3 steps in place.
- 16 Resume promenade pos facing LOD. M stamp R, L (no wt) (cts 1,2); hold (ct 3). W dance 3 steps in place.

Repeat dance from beginning.

Description written March 1983.

Folk Dance Federation of California Dance Research Committee:

Bruce Wyckoff, Ruth Ruling

KOL DODI

(Israel)

Kol Dodi (kohl doh-DEE) is an Israeli dance choreographed by Rivka Sturman. This is one of the early Israeli dances, dating back to 1948. The sources for the dance were found among the Arabs and Yemenites living in the area of Ein Harod, a kibbutz in the Jezreel Valley of Israel. The title means "Voice of My Beloved," and is from the Song of Songs in the Bible (2:8).

RECORDS: Tikva T-80 (33) Side A/3; Folkraft 1111, 1430 and LP-2;
Menora MEN-204 (33) Side A/1; Hed Arzi AN18-28 Side B/6. 2/4 meter

SCORE: Israel in Song, Velvel Pasternak, Tara Publications, New York, 1974.

FORMATION: Short lines. Dancers, one behind the other, facing LOD. Hands joined and held down at sides ("V" pos).

STEPS and STYLING: Step-bend: Step (ct 1); bend same knee (ct &); repeat for cts 2,& with opp ftwk.

Step-hop: Step (ct 1); hop on same ft (ct &); repeat for cts 2,& with opp ftwk.

Debka-jump: Jump on both ft, twisting body to the L (ct 1); leap onto R ft, straightening body (ct &).

The dance has sharp, staccato movements.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION Varies with record.

I. POINTS

- A 1 Beg L, move fwd LOD with 2 Step-bends.
- 2 Point L fwd, bringing L shldr slightly fwd (ct 1); bend R knee (ct &); point L bkwd, bringing L shldr slightly bkwd (ct 2); bend R knee (ct &).
- 3-8 Repeat meas 1-2 three more times.

II. TOUCH-HOPS

- B 1 Beg L, move fwd LOD 2 Step-hops.
- 2 Touch ball of L ft beside R (ct 1); hop on R (ct &); repeat (cts 2,&).
- 3-8 Repeat meas 1-2 three more times.

III. RUN AND DEBKA

- A 1 Beg L, move fwd LOD 2 Step-bends.
 2 Move 2 running steps fwd, L,R (cts 1,&); Debka-jump, twisting hips to L, ending on R (cts 2,&).
 3-8 Repeat meas 1-2 three more times.

IV. HEEL-CLICKS

- B 1 Beg L, move fwd LOD 2 Step-hops.
 2 Step fwd on L, turning 1/4 to L to face ctr (ct 1); hop twice on L, clicking R heel to L heel (cts &,2); turning to face LOD, step fwd on R (ct &).
 3-8 Repeat meas 1-2 three more times.

Repeat dance from beginning.

NOTES: There is a second dance to this tune. It was choreographed by Sara Levi-Tani for the first Dalia folkdance festival in 1944. Sara Levi-Tani is the one who adapted an Arabic folk tune, and put the biblical words to it, to make the song we use today. This second dance was presented at the 1951 University of the Pacific Folk Dance Camp, but is seldom seen today.

WORDS:	Kol Dodi, Kol Dodi	The voice of my beloved
	Kol Dodi hine zeh ba	is approaching.
	Medaleg al he'harim	Jumping over the mountains,
	Mekapetz al hag'vaot	Skipping over the hills.

Description revised February 1983.

Folk Dance Federation of California Dance Research Committee:
 Stan Isaacs

KÖRCSÁRDÁS

(Hungary)

Körcsárdás (KOOR-char-dahsh), meaning "circle Csárdás," is a Hungarian couple dance based on authentic folk material arranged by Andor Czompo for recreational folk dancing in the United States. It was first presented at Folk Dance House in New York City in November, 1962 by Mr. Czompo. This notation was adapted from the original description written by Ann I. Czompo.

RECORDS: MH 2077 B (78) "Birjani Uveges II"; MH 45-2077 B. 4/4 meter

FORMATION: A circle of cpls (6-10) in back basket pos*, W to R of ptr.

STEPS and STYLING: Closed Rida (2 per meas): Step on R across in front of L, toe pointed twd ctr, bending knees a little (ct 1); step on ball of L ft to L, toe turned out, knee straight (ct 2); repeat for cts 3,4.

Csárdás Variation: Step on R to R (ct 1); step on L beside R (ct 2); step on R to R (ct 3); leaving L in place, bend knees (ct 4). The step alternates.

Ftwk same for M and W.

*See Glossary.

MUSIC 4/4

PATTERN

Measures

INTRODUCTION None.

I. CIRCLE LEFT AND RIGHT

- 1-6 Moving CW, dance eleven Closed Rida steps; step on R across in front of L, toe pointed twd ctr, bending knees a little (meas 6, ct 3); rise on ball of R ft with knee straight, while bringing L around from back to front in a small arc, keeping ft close to floor (ct 4).
- 7-12 Repeat meas 1-6 with opp ftwk and direction but close R to L, no wt (meas 12, ct 4). At end, release neighbor's hands.

II. TURN WITH PARTNER

- 1-3 Take shldr-shldr blade pos* and beg R, dance 3 Csárdás Variation steps. Note: Shldr-shldr blade pos is kept throughout Fig II, although some adjustments must be made.
- 4-5 With R hips adjacent, beg L and walk 8 steps turning CW.
- 6 Turning to face ptr, stamp L,R,L (cts 1,2,3); hold (ct 4).
- 7-8 With L hips adjacent, repeat meas 4-5 with opp ftwk and direction.

- 9 Repeat meas 6 with opp ftwk. Take no wt on last stamp on R.
- 10-12 Still facing ptr, dance 6 Closed Rida steps, beg R and turning CW. On fifth or sixth Rida step, free ML and WR hand and reform orig circle in back basket pos.

Repeat dance twice.

NOTE: This dance should flow smoothly and easily. Mr. Czompo has suggested that each repetition be a little faster than the previous one. This can be accomplished by adjusting the speed control on the turntable.

Description revised April 1983.

KÖRTÁNC

(Hungary)

The music of Körtánc (KOOR-tants) is from Nyitra county, now politically part of Czechoslovakia. The dance was arranged by Kálmán Magyar. It was presented by Kálmán and Judith Magyar at the 1981 University of the Pacific Folk Dance Camp.

RECORD: Gólya, Gólya, Gilice HR-LP 002 Side A/5 "Várbá Harangoznak." 4/4 meter

FORMATION: Single circle, all facing LOD (CCW). Hands joined in "V" pos*.

*See Glossary.

MUSIC 4/4

PATTERN

Measures

9 meas INTRODUCTION No action. Note: The Introduction is played at a faster tempo than the dance itself.

I. WALKING IN LOD

- 1 Step fwd on R (cts 1-2); step fwd on L (cts 3-4).
- 2 Step fwd on R (ct 1); step on L behind and to the outside of R ft (ct 2); step fwd on R (ct 3); hold (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5-8 Repeat meas 1-4. At end turn to face ctr.

II. STAMPS INTO CENTER

Note: Stamps in meas 1-2 are done in a deliberate manner. Before each stamp, raise the ft with the knee bent. Stamp on the full ft with the toes pointed twd the ctr. Take wt on each stamp.

- 1 Stamp on R ft fwd (slightly diag R) (ct 1); hold (ct 2);
Stamp on L ft fwd (slightly diag L) (ct 3); hold (ct 4).
- 2 Stamp on R ft fwd (slightly diag R) (ct 1); stamp on L ft fwd (slightly diag L) (ct 2); stamp on R ft fwd (slightly diag R) (ct 3); hold (ct 4).
- 3 Moving away from ctr, step bkwd on L (ct 1); hold (ct 2); step bkwd on R (ct 3); hold (ct 4).
- 4 Beg L, move bkwd with 3 steps (or light stamps) to reform orig size circle (cts 1,2,3); hold (ct 4).

Dance is repeated eight times.

Description revised 1983.

Folk Dance Federation of California Dance Research Committee:
Ruth Ruling, Virginia Wilder

MAKEDONKA

(Yugoslavia)

Makedonka (mah-KEH-dohn-kah) means "Macedonian." Originating in Yugoslav communities in the eastern United States, the dance resembles the Greek Syrtos in style and rhythm (slow, quick, quick). It was presented by Vyts Beliajus at the 1953 San Francisco Kolo Festival.

RECORDS: Balkan 547; Stanchel 1022; Festival 4812; Festival EP 109 2/4 meter

SCORE: "Macedonka Kolo" Balkan Music Co., Chicago, IL.

FORMATION: Open circle of dancers facing ctr, "V" pos*. Dancers at each end place free hand behind back. Wt on L ft.

STEPS and STYLING: Walking step with easy flex of knees is used throughout. The song speaks of a lovely young dark-eyed Macedonian girl being admired and urged to dance the kolo. The movements of the dance, therefore, should reflect this light-hearted song.

*See Glossary.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION None.

- 1 Step on R to R side (ct 1); step on L across behind R (ct 2); step on R to R side (ct &).
- 2 Step on L across in front of R (ct 1); step on R to R side (ct 2); step on L across in front of R (ct &).
- 3 Step twd ctr on R (ct 1); step slightly fwd on L (ct 2); step back on R in place (ct &). Joined hands swing fwd but not high, during meas 3.
- 4 Step on L directly bkwd (ct 1); step on R beside L (ct 2); step on L across in front of R (ct &). Hands return to "V" pos during meas 4.

Repeat dance from the beginning.

LYRICS: 1. Oj ti devojko, ti Makedonko - Lepa si meni ti//
 Chorus: Za tvoje oči črne dao bi život - Oj Makedonko ti//
 2. Igraj mi mala, igraj ti kolo - Pa se ti veseli//
 Chorus: Repeat
 3. Oj ti devojko, oj ti plavojko - Lepo mi igraš ti//
 Chorus: Repeat

Description revised January 1983.

Folk Dance Federation of California Dance Research Committee:
 Pearl Preston, Dorothy Tamburini, Ruth Ruling, David Chang

LA BASTRINGUE

(French Canada)

La Bastringue (lah buh-STRANG), often called "La Bistringue" or "Les Confitures," is a progressive dance and is usually danced as the fifth or sixth part of a long quadrille, particularly in the eastern and northeastern regions of the province of Quebec. The dance, collected by Jean Trudel, was presented at the 1977 University of the Pacific Folk Dance Camp, by Yves Moreau of Montreal.

RECORDS: Electra 120 and/or Legacy 120 Side B/8 (slow slightly); Folkways FG 3532A (no intro); Laridaine ML-7902 Side A/1 (no intro); Folk Dancer MH 1506B (no intro); Festival Dances LP 3003; Dances of Quebec LP 8003A. 4/4 meter

FORMATION: Cpls in a single circle, facing ctr, W to L of ptr.
Hands joined in "W" pos*.

STEPS and Two-step*, walk*, buzz*.
STYLING:

Swing (Quebec style): In closed pos*, ptrs facing, inside of R ft adjacent, turn CW with buzz steps (4 per meas).

Light and happy; ft remain close to floor; there is no clogging.

Ftwk same for M and W.

*See Glossary.

MUSIC 4/4

PATTERN

Measures

INTRODUCTION Varies with recording.

I. FORWARD AND BACK; TWO-STEP IN RLOD AND LOD

- A 1 Beg R, walk 3 steps twd ctr and touch L beside R (one step per ct).
2 Beg L, move bkwd away from ctr with 3 steps and touch R beside L.
3-4 Repeat meas 1-2.
5-6 Face RLOD, beg R ft, dance 4 two-steps (2 per meas). Turn to face LOD on last two-step.
7-8 Beg R ft, dance 4 two-steps in LOD. Turn to face ctr on last two-step.

II. SWING AND PROMENADE

- B 1 Release MR, WL hands. M turn ptr (W on L) once and a half CW under joined hands to end in closed pos with W back to ctr. W takes 4 steps to turn.

- 2-4 Swing (Quebec style). End facing LOD, W to R of ptr, MR arm around W waist, WL hand on MR shldr, free hands hang naturally at sides.
- 5-8 Beg R, move in LOD with 8 two-steps. On last two-step turn 1/4 CCW as a cpl to face ctr and join hands in a circle to repeat dance with new ptr (W to L of M).

Repeat dance from beginning.

LYRICS:

Mademoiselle voulez-vous danser La Bastringue, La Bastringue?
 Mademoiselle voulez-vous danser? La Bastringue va commencer.
 Oui monsieur je voudrais danser, La Bastringue, La Bastringue.
 Oui monsieur je voudrais danser, c'est pour vous accompagner!

Miss, would you like to dance the Bastringue, the Bastringue?
 Miss, would you like to dance? The Bastringue is going to begin.
 Yes, sir, I would like to dance the Bastringue, the Bastringue.
 Yes, sir, I would like to dance, in order to be with you!

Description revised January 1983.

MA NA'AVU

(Israel)

Ma Na'avu (Mah nah-ah-VOO) means "How Pleasant" or "How Beautiful." The lyrics are from the Bible, Isaiah 52:7. The dance was choreographed by Riya Spivak to music composed by her husband, Yosef (Yossie) Spivak. The dance was learned in Israel by Miriam Lidster and presented by her at the 1960 University of the Pacific Folk Dance Camp.

RECORDS: Tikva T-100 Side B/1; Festival LP FS-201 Side B/3, F-3605 (45);
Symphonia LP 201 Side B/3. 2/4 meter

SCORE: "New Israel Folk Dances," notated by Fred Berk, The Youth Department of the American Zionist Council, N.Y., 1962.

FORMATION: Single line or open circle, facing ctr, hands joined in "V" pos*.

STEPS and Yemenite R: Step on R to R, bending knees (ct 1); step on ball of
STYLING: L ft behind or near R, straightening knees (ct &); step on R across in front of L, bending knees (ct 2); hold, straightening knees (ct &).

Change Step: Step fwd on L (ct 1); step on R beside L (ct &);
step fwd on L (ct 2).

*See Glossary.

MUSIC 2/4

PATTERN

Measures

4 meas INTRODUCTION No action. (Symphonia LP has 2 meas Intro.)

I. POINT

A 1 Wt on L, touch R toe diag fwd and across L (ct 1); touch R toe to R (ct 2).

2 Step on R behind L (ct 1); step on L to L (ct &); step on R diag fwd L (ct 2); hold (ct &).

3 Step bkwd on L (ct 1); step fwd on R (ct 2). This is a quiet shifting of wt with toe remaining in contact with the floor.

4 Small leap bkwd onto L (ct 1); step fwd on R (ct &); close L to R with no wt, bending knees slightly (ct 2); hold (ct &).

5-8 Repeat meas 1-4 with opp ftwk.

II. YEMENITE

B 1 Yemenite R (cts 1,&,2,&). On last "&" ct, turn 1/4 CW to face LOD, brushing ball of L softly on floor while turning.

2 Move LOD with 1 Change Step (cts 1,&,2); turn 1/4 CCW to face ctr (ct &).

3-8 Repeat meas 1-2 three more times.

Repeat dance from beginning.

Variations: In the United States "Ma Na'avu" is often danced as follows:

Fig I, meas 1: Bend knee of supporting leg on each "&" ct.

Fig I, meas 2: Instead of moving sdwd L, do the steps described moving straight bkwd and fwd.

Fig I, meas 5: Ct 1 as before; step R beside L, rising on balls of both ft (ct &); bring heels down (ct 2).

Fig II, meas 1: Cts 1,&,2 as before; leave out the brush on the final ct &.

WORDS:

Ma Na'avu al heharim

Raglei ham'vaser

How beautiful are the footsteps
over the hills

Mashmi'a Y'shua

Mashmi'a Shalom

Of he who heralds salvation,

Of he who heralds peace.

Description written April 1983.

MAKAZICE

(Yugoslavia)

The Yugoslav kolo known as Makazice (mah-KAH-zee-tseh, 'little scissors') among folk dancers in the United States and Canada was learned under that name by Dick Crum at a village celebration in the outskirts of Kragujevac, Serbia, in 1952. Dick introduced it shortly thereafter at the Hermans' Folk Dance House in New York, and later at workshops in other parts of the U.S., including the 1955 University of the Pacific Folk Dance Camp. The following information, written by Dick, is included with his permission:

"In Yugoslavia itself, the dance was very popular during and immediately after World War II, particularly in western Serbia, Bosnia and Montenegro, where it was generally known under a different name, Ljubovo kolo (LYOO-boh-voh KOH-loh, 'Ljubo's dance') after Ljubo Mičić, a Partisan fighter from near the west-Serbian town of Požega. Yugoslav dance ethnologist Olivera Mladenović researched Ljubovo kolo in the 1950s and concluded that it was an old west-Serbian kolo (original name unknown) that was revived among the Partisans and given the new name, either in honor of Mičić, who led a number of early wartime victories against the Nazis (he later died in captivity), or possibly because he himself was fond of dancing or playing it (he is known to have been a good dancer and accordionist).

In any case, Ljubovo kolo spread far beyond its original source, and with time and geographical distance was picked up by other Yugoslav dancers who: (1) had never heard of Ljubo Mičić, and (2) gradually adapted the dance's movements to their local and personal tastes. As a result, the kolo's name, melody and movements all underwent the inevitable folk process of change. Hence, variants of it are found under such names as Ljubavno kolo, Ljubovno kolo ('Love kolo', through confusion of the name Ljubo and the word ljubav, 'love') and, at least around Kragujevac, Makazice, so called because the crossed chug in Fig II reminds the natives of the movement of a scissors."

RECORDS: Festival KF-EP-109; Festival LP-3003 "Dances for the Young";
Folk Dancer MH 3024 Side A/1; Folkraft F-1532x45. 2/4 meter

FORMATION: Open circle, or lines, all facing ctr, hands joined in "V" pos*.

STEPS and Chug*.

STYLING: Fig I is done entirely on balls of ft with tiny steps. The steps in Fig II are more deliberate.

*See Glossary.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION None.

VERSION "A" (as originally learned and taught by Dick Crum).

I. SEVENS RIGHT AND SEVENS LEFT

- 1 With very small steps, step on R sdwd to R (ct 1); step on L across behind R ft (ct &); repeat cts 1,& (cts 2,&).
- 2 Repeat meas 1, cts 1,&,2 (cts 1,&,2); hold (ct &).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.

II. CHUG WITH FEET CROSSED

- 1 Flicking R heel outward slightly and then straightening ft, step on R twd ctr (ct 1); with same flicking action of L ft, place ball of L on floor in front of R with L heel almost touching R toe from above (ct 2). (The flicking action resembles the 'Charleston').
- 2 In this pos chug bkwd to place (ct 1); step on L beside R, lowering heels with accent (ct 2).
- 3-4 Repeat meas 1-2.

Repeat dance from beginning.

VERSION "B" and "C" vary only in Fig II.

VERSION "B" (origin unknown; popular among U.S. folk dancers).

II. CHUG-APART

- 1 Same as Fig II, meas 1 of Version "A".
- 2 In this pos chug bkwd to place (ct 1); jump with ft about one ft apart (ct &); jump with ft together (ct 2).
- 3-4 Repeat meas 1-2.

VERSION "C" (taken from a film of the 1951 Opatija Festival where the dance was performed under the name Ljubovo kolo by a group of men from Gotovuša, Montenegro).

Use escort pos* during Fig I and Fig II.

II. STEP, HEEL, THREE STEPS BACKWARD

- 1 Step twd ctr on R (ct 1); place L heel fwd touching floor, no wt (ct 2).
- 2 Three steps bkwd to place L,R,L (cts 1,&,2); hold (ct &).
- 3-4 Repeat meas 1-2.

Description revised January 1983.

Folk Dance Federation of California Dance Research Committee:
Florence Clazie, Sue Lemmon, Reva Ward, David Chang, Virginia Wilder

THE MASON'S APRON

(United States)

A progressive dance for sets of 2 trios. It was presented at the 1971 University of the Pacific Folk Dance Camp by Vyts Beliajus, who learned it from the late Frank Kaltman.

RECORDS: Folkraft 1512A (45); Tanz SP23062A.
The theme tune (A music) is "Star of Edinburgh."
The B music consists of a series of different tunes.

2/4 meter

FORMATION: Any even number of trios, each consisting of 1 M between 2 W, near hands joined at about waist level, in a line of 3. Each set consists of 2 trios facing each other about 6 ft apart. Sets are arranged in a large circle, like spokes of a wheel. See Diagram 1.

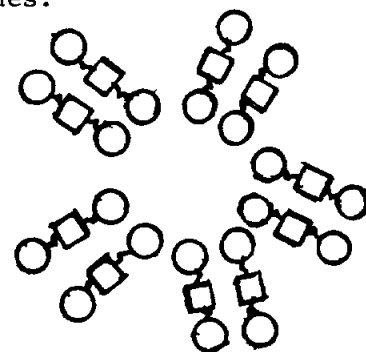


Diagram 1

STEPS and STYLING: Easy walking steps (2 per meas) used throughout the dance.
Free hands at sides.

Balance Step (2 meas): Meas 1: Step on R in place (ct 1); step on L beside R (ct &); step on R in place (ct 2); hold (ct &). Meas 2: Repeat meas 1 with opp ftwk.

Star: Indicated hands raised to shldr level and clustered together - no particular joining required.

MUSIC 2/4

PATTERN

Measures

Chord + INTRODUCTION No action.
upbeat

I. CIRCLE TO LEFT

A 1-8 Each set join hands in circle of 6 persons and walk 16 steps CW once around. End in orig lines of 3.

II. BALANCE AND ELBOW HOOK

A 1-2 M and RW face each other and do 1 Balance Step (RLR, LRL).
LW stand in place.

3-4 M and RW hook R elbows and turn once CW with 4 steps.
End in orig places.

5-8 M and LW repeat meas 1-4 but hook L elbows and turn CCW.

III. RIGHT AND LEFT HAND STARS

- B 1-4 M move diag fwd R to form R hand Star with his RW and W opp her (LW of the opp line). All 3 walk once around CW with 8 steps. See Diagram 2.
- 5-8 Same W form L hand Star with other M: M pass back to back in ctr to form L hand Star with other W. All 3 walk once around CCW. End in orig lines of 3, hands joined.

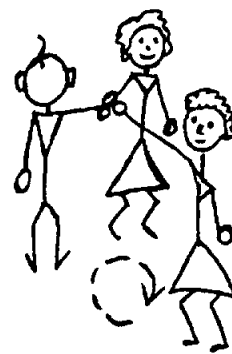


Diagram 2.

IV. ADVANCE AND RETIRE; PROGRESS

- B 1-4 Lines of 3 walk 4 steps fwd twd each other and 4 steps bkwd to place.
- 5-8 Lines of 3 advance once more (4 steps); release hands. Pass opp person by R shldr and continue to move fwd to meet a new trio (4 steps). Rejoin hands within the line as soon as possible.

Repeat dance from beginning with new sets.

Description revised January 1983

NIGUNO SHEL YOSSI

(Israel)

Niguno Shel Yossi (NEE-goo-noh shel YOH-see) was choreographed by Riya Spivak and taught by her in the San Francisco Bay Area in 1980. It was also taught by Shlomo Bachar at the opening night party at the 1973 University of the Pacific Folk Dance Camp. A Nigun is a type of Chassidic melody. This particular melody was composed by Yossi Spivak, Riya's husband.

RECORDS: Hataklit MM30741 Side B/4; Tikva LP T-100 Side B/5;
Tikva 45-100; Worldtone WT10022 (45). 4/4 meter

FORMATION: Cpls in a single circle, W to R of M, facing ctr with hands joined in "W" pos*.

STEPS and Basic Step (1 per ct): A cross between a run and a walk.
STYLING:

Step-swing: Step in place (ct 1); swing other ft across (ct 2).

Buzz Step: With R in front of L, step on full R, bending R knee (ct 1); step on ball of L ft a little to L of R heel (ct &); repeat for cts 2-4.

Dance is lively and gay. Ftwk same for M and W. Can be done in a Chassidic style (see note at end of dance).

*See Glossary.

MUSIC 4/4

PATTERN

Measures

INTRODUCTION Varies with the record.

I. TO CENTER AND BACK

- A 1 Step-swing R and L, facing ctr.
- 2 Beg R, move 4 Basic Steps twd ctr.
- 3-4 Repeat meas 1-2, but move bkwd away from ctr.
- 5-8 Repeat meas 1-4. At end, release hands, face ptr (M LOD; W RLOD).

II. PROGRESSION

- B 1 Step sdwd R on R (ct 1); clap hands out from R shldr, bringing L ft near R (ct 2); step sdwd L on L (ct 3); clap hands out from L shldr, bringing R ft near L (ct 4).
- 2 Dance 4 Basic Steps fwd, passing R shldrs with ptr.
- 3-4 Meet the next person, put R arm around waist of new person, raise L

arm sdwd overhead, R hips adjacent, beg R and turn CW with 8 Buzz Steps.

5-8 Repeat meas 1-4, finishing with W to R of M in orig starting pos.

Repeat dance from beginning.

NOTES and VARIATIONS: When originally choreographed, this dance was done in a Chassidic, Eastern European style, with small springy steps, body held high, looking up with a feeling of exultation. Chassids danced as part of a religious experience; the dance was a form of prayer. The turn on meas 3-4 and 7-8 was done facing ptr, both hands joined and held rounded at shoulder level, with 8 walking steps to go once around. Now, almost everyone (including Riya Spivak) does a fast buzz turn. The steps have become much closer to running steps, and the style has changed to modern Israeli: energetic, lively, active.

An interesting variation for children (from Lori Sroca): During Fig II, everyone face R, and repeat meas 1-2 four times. This makes the dance a very easy circle dance.

Description revised May 1983.

PLESKAVAC

(Serbia)

Pleskavac (PLEHS-kah-vahts) is also known as Clap Kolo. Sometimes spelled Pljeskavac, it is a simple walking kolo, well known throughout the United States.

RECORDS: Folk Dancer MH 1009; Festival F4817; Folkraft 1548 (45). 2/4 meter

FORMATION: Open circle, leader at R end. Hands in "V" pos*. Face diag R of ctr.

STEPS and Walk*, step-hop*. Each walking step is done with an easy flex of the
STYLING: knee and ankle.

*See Glossary.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION None.

I. RIGHT DIAGONAL AND OUT

- A 1 Moving diag fwd R, walk R,L (cts 1,2).
- 2 In place, step R,L,R turning to face ctr (cts 1,&,2).
- 3 Still facing ctr, walk bkwd L,R (cts 1,2). Circle is back to orig size.
- 4 In place, step L,R,L (cts 1,&,2).
- 5-8 Repeat meas 1-4.

II. INTO CENTER AND OUT

- B 1 Moving twd ctr, walk R,L (cts 1,2).
- 2 In place, stamp R,L,R (cts 1,&,2). Take wt on stamps.
- 3 Moving bkwd away from ctr, walk L,R (cts 1,2).
- 4 Clap hands 3 times (cts 1,&,2). On ct 1 step on L beside R.
- 5-8 Repeat meas 1-4.

Repeat dance from beginning.

VARIATION: As the dance progresses the leader may change the walking steps in meas 1 and 3 to step-hops (2 per meas). He may also return to walking steps.

Description revised 1982.

Folk Dance Federation of California Dance Research Committee:
Ruth Ruling, Virginia Wilder

TANGO POQUITO

(United States)

Tango Poquito (poh-KEE-toh) is a progressive dance composed by Ned and Marian Gault, who presented it at the 1966 University of the Pacific Folk Dance Camp.

RECORD: Telemark 1842, Oriole CB 45-1842, both entitled "New Fangled Tango."
Both records must be slowed considerably. 2/4 meter

FORMATION: Cpls in a circle, in Semi-open pos, facing LOD.

STEPS and Semi-open Pos: Similar to closed pos*, except ptrs are turned 1/8
STYLING: twd the joined hands (ML-WR); MR and WL hips are adjacent.

Rock, Rock, Cross: Step on L to L leaving R in place (ct 1); shift wt onto R (ct &); step on L across in front of R (ct 2). May also begin by stepping on R to R side.

Carriage is erect; steps are smooth and gliding. Ftwk described for M; W dance counterpart.

*See Glossary.

MUSIC 2/4

PATTERN

Measures

Tempo

8 meas	<u>INTRODUCTION</u> No action.	
1	Step fwd in LOD L,R (cts 1,2).	S S
2	M leads ptr into closed pos on ct 1. Small step fwd on L (ct 1); step on R to R (ct &); close L heel to R instep, no wt (ct 2). W makes a half turn CCW to face ptr on ct 1 as she steps on R ft.	QQ S
3	In Semi-open pos, move twd ctr, stepping L,R (ct 1,2).	S S
4	Step on L across in front of R (ct 1); step bkwd on R away from ctr (ct &); repeat (cts 2,&).	QQQQ
5	Repeat meas 3.	S S
6	In closed pos, beg L, dance Rock, Rock, Cross pattern.	QQ S
7	Beg R, dance Rock, Rock, Cross pattern turning 1/4 CW (as a cpl) on ct 1. End in Semi-open pos facing LOD.	QQ S
8	M: Stamp L heel beside R, no wt (ct 1); hold (ct 2). On ct 1 release joined hands and, with R hand, guice W fwd in LOD twd next M. W: Move fwd in LOD turning once CW stepping R,L (cts 1,2); progress to M ahead with two more steps (cts 2,&). <u>NOTE</u> : M does not twirl W under his raised arm. Repeat dance with new ptr.	S QQQQ

Description revised January 1983

Folk Dance Federation of California Dance Research Committee:
Ruth Miller, Larry Miller, Jack Peirce

ST. GILGEN FIGURENTANZ

(Austria)

St. Gilgen Figurentanz (sahnkt GIL-gen fih-GOOR-en-tahns) was introduced at a Federation Institute in Marin County in July, 1973 by Dean and Nancy Linscott. It was learned from Morry Gelman, who learned it in St. Gilgen, Austria, where it was called "Boarischer" (Bavarian) by the local folk dance group. The same dance (without the clapping figure) is done in Bavaria, where it is called "Marchier Bairischer" (Marching Bavarian).

RECORD: Tanz SP 23050 (45) "Atlantic Mixer." 2/4 meter

FORMATION: Cpls in a circle facing LOD (CCW), W to R of ptr, inside hands joined at shldr level. W place free hand on hip with fingers fwd; M tuck thumb of free hand under L suspender strap.

STEPS and Walk*. Dance is done in a carefree, joyous manner, typical of
STYLING: Austrian dances.

Beginning ft is not critical until W step in Fig V.

*See Glossary.

MUSIC 2/4

PATTERN

Measures

4 meas INTRODUCTION No action.

I. WALK IN LOD

1-8 Walk fwd 16 steps (usually beg ML, WR).

II. MAN IS WRAPPED

1-8 M hold L arm straight up, walking in place (do not turn), while W walk 8 steps CCW around M still holding inside hands. When W is again on outside of circle, also join outside hands and, holding hands well fwd, walk fwd 8 steps in LOD. MR hand should now be under his L armpit.

III. MAN DUCK OUT AND COUPLE ROTATE

1-8 Without releasing hands, M appel (quick hard stamp) on both ft, knees bent, and duck straight down (do not back out) (meas 1, ct 1). As soon as W hands pass over M head, M straighten up and cpl rotate 15 steps CCW in place, pulling away from each other (joined hands are now crossed). End with W on outside of circle.

IV. WOMAN IS WRAPPED

1-8 Still without releasing hands, raise hands over W head and W turn 3/4 CCW in place with 2 steps to end both facing LOD. Lower joined MR and and WL hands onto WR shldr and, with other hands joined and extended in

front, continue to walk in LOD (16 steps in all). On last 2 steps, release ML and WR hands and W turn $3/4$ CW to face ctr while M turn $1/4$ CCW to face ctr. M help on the turn by pulling WL with MR hand and then release MR and WL hands. End in 2 concentric circles, facing ctr, M on inside and W on outside.

V. MAN CLAPS

- 1-8 M: Clap hands in any desired rhythm (free style).
 W: With hands on hips, step on R (ct 1); swing L across R (ct 2).
 Repeat with opp ftwk (meas 2). Repeat meas 1-2 three times.

Repeat dance from beg, but M take longer steps to progress fwd to new ptr at beg of Fig I. On the 4th repeat the dance ends with Fig IV.

NOTE: Change of pos occurs on ct 1 of meas 1 of the musical phrase for Fig I through IV. For Fig V the change occurs on the last meas of Fig IV.

Description revised January 1983.

SALTY DOG RAG

(United States)

The origin of this dance is unknown. It was presented in the Round Dance section at the 1955 University of the Pacific Folk Dance Camp by Jack Sankey and it was rather sedate in its execution, although the option of doing it with a schottische feel was mentioned.

RECORDS: Decca 27981 (78); MCA 60090 (45).

2/4 meter

FORMATION Cpls at random about the floor in promenade pos* facing in LOD.

STEPS and Hop*, step-hop*.

STYLING: Keep step-hops low. M and W use same ftwk.

*See Glossary.

MUSIC 2/4

PATTERN

Measures

8 Meas INTRODUCTION No action. Begin dance with vocal.

I. TRAVEL FORWARD

- 1 Step on R diag fwd to R (ct 1); step on L behind R (ct &); step on R diag fwd to R (ct 2); hop on R swinging L fwd (ct &).
- 2 Repeat meas 1 diag fwd to L with opp ftwk.
- 3-4 Beg R, dance four step-hops fwd in LOD.
- 5-8 Repeat meas 1-4. Release R hands on last step, but retain L hands.

II. SIDEWARD AND TURN

- 1 M: Moving sdwd away from ctr, step on R to R side (ct 1); step on L behind R (ct &); step on R to R side (ct 2); swing L ft fwd (ct &). While doing this, give lead to ptr through joined L hands.
W: Move in front of ptr twd ctr to end facing RLOD, stepping R,L,R, swing L. L hands remain joined.
- 2 Use joined L hands to impel an individual CCW turn to orig side, W passing in front of ptr, stepping L,R,L, swing R (cts 1,&,2,&). Release hands as soon as turn has been initiated. End with M in twd ctr facing LOD, W to outside facing RLOD. Usually each dancer claps own hands on the final & ct, as R ft is swung.
- 3-4 Join R hands a little above shldr level, palm to palm, elbows bent and down, dance a full CW circle with four step-hops. Release hands on last hop.

- 5-8 Repeat meas 1-4, but W now move sdwd R twd ctr as M move sdwd R away from ctr, joining L hands as they pass face to face during meas 5. On last step-hop (meas 8) retain R hands as W make 1/2 turn CW to face LOD and join L hands in promenade pos.

Repeat dance six times more plus Fig I, meas 1-2.

NOTE: There are many variations to this dance. In the original presentation there were no hops and the free ft was brushed fwd rather than swung. In place of four step-hops, four slow swaggering steps were taken.

Description revised May 1983.

Folk Dance Federation of California Dance Research Committee:
Jack Peirce, Ruth Ruling, Virginia Wilder

SET DE FORTIERVILLE

(French-Canada)

Set de Fortierville (SET duh FOR-tyay-veel) is a progressive dance that was originally a portion of a longer dance. It is one of a dance-type popular in southern and eastern Quebec and comes from the region of Beause. It was presented at the 1981 University of the Pacific Folk Dance Camp by Yves Moreau and had been taught several times by him in northern California.

RECORD: Laridaine LP ML 7902, Side B/2 "Galoppe"; any recording of French-Canadian reel music. 2/4 meter

FORMATION: Single circle of 4-8 cpls, W to R of ptr. Hands joined in "W" pos*.

STEPS and STYLING: Walk* (2 steps per meas), buzz*.

Swing (Quebec style): In closed pos*, ptrs facing, inside of R ft adjacent, turn CW with buzz steps (2 per meas).

Ftwk same for M and W.

Note: When more than one circle is dancing, each circle moves at its own pace, since each may have a different number of cpls and may respond differently to the musical phrasing. Many of the French-Canadian melodies (including the one listed) are played in a non-conventional way, i.e., irregular musical phrases. Dancers often shorten or lengthen the dance parts to fit the melody.

*See Glossary.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION None, if using the listed recording. Will vary with the recording.

1-2 Beg R, walk fwd 3 steps twd ctr and touch L beside R.

3-4 Reverse ftwk and move bkwd to place.

5-6 Walk twd ctr with 4 steps. On last 2 steps, release hands of neighbors (ML, WR) and M turn ptr 1/2 CW under joined hands. W end back-to-back in ctr of circle.

7-8 M back out with 4 walking steps, turning to face RLOD (CW) on the last step. W remain in place.

9-? M walk in RLOD once around the circle, curving in at the end to stand in front of ptr and facing her. Usually takes 16 steps, but size of the circle may shorten or lengthen the amount. W remain in place.

Note: For the remainder of the dance each new part begins when any one

M in the circle initiates the change by starting the next action. Each circle will move at its own pace.

Join hands with ptr, R with R, L with L (R hands on top). M back out of the circle 2 steps, pulling ptr. M turn 1/4 CW to face LOD and walk bkwd in RLOD, still pulling ptr (usually 14 steps).

Raise joined hands and M turn W 1/2 CW to end in varsouvienne pos* facing LOD. Promenade in LOD (usually 16 steps).

Releasing hands, W walk fwd; M turn 1/2 CW to face W behind. Swing new ptr in Quebec style (usually 16 steps).

Changing to open pos* with M L, W R hands still joined, promenade in LOD (usually 16 steps). Reform circle on last 2 steps.

Repeat dance from the beginning.

Description revised 1982.

SULAM YA'AKOV

(Israel)

Sulam Ya'akov (soo-LAHM yah-ah-KOHV) is an Israeli non-partner dance. The translation of the title is "Jacob's Ladder" and it is often called by this name. Shlomo Bachar learned the dance in Haifa, Israel in 1971 and presented it at the 1974 University of the Pacific Folk Dance Camp. Title has also been written as "Ssulam Ya'akov."

RECORDS: Hadarim LP-VI, Side B/2; Hataklit MM30741, Side A/5;
Worldtone 10016 (45). 4/4 and 6/8 meter

FORMATION: Circle, hands joined and held down. Face ctr.

STEPS and Walk*, lift*

STYLING: Steps are done with the weight carried over the balls of the ft with slight knee bends, but are not bouncy.

*See Glossary.

MUSIC 4/4, 6/8

PATTERN

Measures

4/4

4 meas INTRODUCTION No action.

I. SQUARE PATTERN

- A 1 Step sdwd R on R (ct 1); close L to R taking wt (ct 2); step sdwd R on R (ct 3); hold (ct 4).
- 2 Moving twd ctr, step fwd on L (cts 1-2); step fwd on R (cts 3-4).
- 3 Repeat meas 1 but beg L and move L.
- 4 Repeat meas 2 but beg R and move bkwd to orig place.
- 5-8 Repeat meas 1-4.

II. BACK AND FORTH

- B 1 Step sdwd R on R (cts 1-2); touch L toe across in front of R (cts 3-4).
- 2 Step on L across behind R (ct 1); step on R to R (ct 2); step on L across in front of R (ct 3); pivot on L (CCW) to face almost RLOD (ct 4).
- 3 Step on R across in front of L (ct 1); facing ctr, step sdwd L on L (ct 2); step on R across behind L (ct 3); turning CW to face almost LOD, lift on R (ct 4).
- 4 Repeat meas 3 reversing ftwk and direction, but face ctr on the

lift (ct 4).

5-8 Repeat meas 1-4.

16 meas Repeat Fig I and II.

Note: At this point the meter of the music changes. The ftwk is identical but the timing is different.

6/8 III. SQUARE PATTERN

- A 1 Step sdwd R on R (cts 1-2); close L to R taking wt (ct 3); step sdwd R on R (cts 4-6).
- 2 Moving twd ctr, step fwd on L (cts 1-3); step fwd on R (cts 4-6).
- 3 Repeat meas 1 but beg L and move L.
- 4 Repeat meas 2 but beg R and move bkwd to orig place.
- 5-8 Repeat meas 1-4.

IV. BACK AND FORTH

- B 1 Step sdwd R on R (cts 1-3); touch L toe across in front of R (cts 4-6).
- 2 Step on L across behind R (cts 1-2); step on R to R (ct 3); step on L across in front of R (cts 4-5); pivot on L (CCW) to face almost RLOD (ct 6).
- 3 Step on R across in front of L (cts 1-2); facing ctr, step sdwd L on L (ct 3); step on R across behind L (cts 4-5); turning CW to face almost LOD, lift on R (ct 6).
- 4 Repeat meas 3 reversing ftwk and direction, but face ctr on the lift (ct 6).
- 5-8 Repeat meas 1-4.

32 meas Repeat Fig III and IV twice.

Description revised December 1982.

SWEDISH-FINN MIXER

(Sweden)

This dance is one of a group of mixers presented at the "Festival in Uddevala" sponsored by the Svenska Ungdomsringen för Bygdekultur in 1974. It was notated by Edward Gollar, who chose this particular name because the buzz turn is the same as in the dance "Åtta Man Engel," popular in both Finland and Sweden.

RECORD: National N-4575 (45); any lively Swedish polka or polkette. 2/4 meter

FORMATION: Cpls in a circle, ptrs facing, M with back to ctr. When free, hands are held naturally at sides.

STEPS and STYLING: Walk*: Steps are done in a lively and crisp manner (2 to a meas).

Buzz Step: To turn CW, step on full R ft in front of L, bending knee (ct 1); step on ball of L ft a little to L of R heel (ct &); repeat (cts 2,&). There should be a smooth "down-up" feeling.

Thumb Grasp: Extend designated hand twd ptr with thumb extended upward. Place heel of hands together and close fingers around ptr's hand, allowing thumbs to curl around each other.

*See Glossary.

MUSIC 2/4

PATTERN

Measures

4 meas INTRODUCTION No action.

I. RIGHT AND LEFT HAND STARS

1-4 Join R hand with ptr in a thumb grasp about shldr level and, beg R, turn CW in place with 8 walking steps.

5-8 Repeat meas 1-4 but join L hands and turn CCW.

II. BUZZ TURN IN SPIN HOLD

1-8 With L hands still joined and held about waist level, place R hand on ptrs R shldr, R arms well extended and inside of elbows adjacent. Beg R, turn CW with 16 Buzz Steps. End with M facing LOD.
Note: If circle is crowded, cpls may stagger themselves in or out of the circle slightly for the buzz turn. Reform circle at the beginning of Fig III.

III. VARSOUVIENNE WALK IN LOD

1-8 Retain L hand hold and W turn 1/2 CW to take Varsouvienne pos* with ptr facing LOD. Beg R, walk 16 steps in LOD. If desired, joined hands may "rock" slightly to correspond with walking motion.

IV. WOMEN CAST OFF; DOUBLE CIRCLES

- 1-8 Releasing L hands, W cast off (1/2 turn CW) to face RLOD. Releasing R hands, M continue walking in LOD 16 steps on inner circle; W walk in RLOD 16 steps on outer circle.

At end of walking, meet new ptr and, taking thumb grasp, start dance from the beginning. If no ptr is available, quickly go into ctr to find a new one.

Description written April 1983.

TANT' HESSIE

(South Africa)

Tant' Hessie (tahnt HESS-ee) is a progressive, recreational dance from South Africa. Its full title is Tant' Hessie Se Witperd, meaning "Aunt Esther's White Horse." Huig Hofman of Antwerp, Belgium, presented the dance at the 1962 University of the Pacific Folk Dance Camp.

RECORDS: Folkraft 006x45 or 337-006 (33) Side B/2. 2/4 meter

FORMATION: Cpls in a double circle, ptrs facing about 4 ft apart. M back to ctr. Hands are held naturally at sides.

STEPS and Walk*. Walk with light, springy steps, 2 to a meas. Keep wt fwd
STYLING: over balls of ft, heels barely touching the floor.

Buzz (2 to a meas): Step on R in front of L, bending knees (ct 1); step on ball of L ft to L (ct &). Repeat exactly for cts 2,&. Another name for this step is "Tikiedraai" (TEE-kee-drigh).

*See Glossary.

MUSIC 2/4

PATTERN

Measures

4 meas INTRODUCTION No action.

I. ADVANCE AND RETIRE

- 1-2 Both beg L. Walk fwd twd ptr with 4 steps, stepping on R beside L on 4th step. Form a single circle, R shldr adjacent. Nod to ptr.
- 3-4 Move bkwd to place with same ftwk as in meas 1-2.
- 5-8 Repeat meas 1-4 but form a single circle with L shldr adjacent on meas 6.

II. DOS-A-DOS

- 1-4 With 8 walking steps pass R shldr with ptr, go back to back, and bkwd into place passing L shldr (CW loop).
- 5-8 Repeat meas 1-4 but beg by passing L shldr with ptr (CCW loop) and walk only 7 steps. Hold last ct (meas 8, ct 2) but dancers may clap hands once. Ptrs should be close enough to comfortably assume pos for the Buzz.

III. BUZZ WITH PARTNER

- 1-8 W place hands on M shldr. M place R hand on W waist, L hand on W upper R arm. With R hips opposite, Buzz (tikiedraai) with ptr, turning CW. Allow time at end of the Buzz turn to reform the double

circle as at the beginning (usually done on meas 7-8).

Repeat dance but begin with new ptr to L. Progress to new ptr, ending R shldr adjacent, on the first 4 walking steps.

Description revised March 1983.

Folk Dance Federation of California Dance Research Committee:
Omega Andreola, Mildred Coburn, Dorothy Tamburini, Ruth Ruling, Virginia Wilder

TETON MOUNTAIN STOMP

(United States)

Teton (TEE-tahn) Mountain Stomp has been popular with many California folk dance groups since the mid-1950s. According to the magazine "Sets in Order," Oct. 1953, it is not "just another round dance," but something special. It is an easy, but action packed, progressive dance. It was adapted from "Buffalo Glide" and to music composed for Windsor by Phil Boutelje, musical associate for the motion picture "Shane." The music was inspired during the shooting of the film on location in the picturesque Teton Mountain range of Wyoming, and reflects the care-free and simple type of dance.

RECORDS: Windsor 7615 (45) (78); Windsor 4615 (45);
Western Jubilee 725 (45) (78)

2/4 meter

FORMATION: Cpls in a circle in closed pos*, M facing LOD (CCW).

STEPS and Walk*, two-step*. Danced in a lively care-free manner. Ftwk
STYLING: described for M, W opp.

*See Glossary.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION (varies with recording used).

I. SIDEWARD IN AND OUT

- 1-2 Moving twd ctr, M step sdwd L on L (ct 1); step on R beside L (ct 2).
again step sdwd on L (ct 1), stamp R beside L, no wt (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-6 Step sdwd twd ctr on L (ct 1); stamp R beside L, no wt (ct 2).
Step sdwd away from ctr on R (ct 1); stamp L beside R, no wt (ct 2).
- 7-8 Still in closed pos, but with R hips adjacent ("banjo pos"), M walk
fwd in LOD with 4 steps beg L (W walk bkwd in LOD).

II. PROGRESS, TWO-STEP, PIVOT

- 1-2 Retaining closed pos, change to L hips adjacent by turning 1/2 CW,
M still on inside but facing RLOD; W on outside facing LOD. M walk
bkwd in LOD with 4 steps beg L (W walk fwd in LOD).
- 3-4 Change to R hips adjacent by turning 1/2 CCW and immediately release
ptr. Both walk 4 steps fwd (M LOD, W RLOD), pass one person, and
take the next in closed pos.
- 5-6 With new ptr, dance 2 two-steps, turning CW and progressing in LOD.

7-8 Cpl continue in LOD with 4 pivot steps. Finish with M facing LOD
to repeat dance with this ptr.

Description revised 1982.

TROIKA

(Russia)

Troika (TROY-kah) is translated from the Russian as meaning "Three Horses." This progressive dance received its name from the resemblance to the Russian sleigh which was drawn by three horses. Madelynne Greene introduced it to the Federation in the 1940s.

RECORDS: Folk Dancer MH 1059 (45); Kismet 104 (78); Festival F-3617 (45);
Folkraft 1170 (78); Worldtone WT 10010 (78);
World of Fun M105 (78); Unidisc EX 45322, Side B/2. 4/8 meter

FORMATION: Trios (1 M between 2 W) in a circle facing LOD, nearer hands joined at shldr level. Free hand at side.

STEPS and Run* (4 to a meas). Knees are raised high when running to imitate
STYLING: the prancing of horses.

Dance is performed in a lively, spirited manner. Take weight on stamps.

*See Glossary.

MUSIC 4/8

PATTERN

Measures

INTRODUCTION Varies with the recording.

I. RUN FORWARD AND ARCH

- A 1 All beg R, run 4 steps diag fwd R.
2 Run 4 steps diag fwd L.
3-4 Run 8 steps fwd in LOD.
5-6 RW run 8 steps: Go in front of M and under the arch formed by the joined hands of M and LW to end in orig place. With 8 steps, M follow RW under same arch to end in orig place. LW run 8 steps in place.
7-8 LW run 8 steps: Go in front of M and under the arch formed by the joined hands of M and RW to end in orig place. With 8 steps, M follow LW under same arch to end in orig place. RW run 8 steps in place.

II. CIRCLE

- B 1-3 In each trio, LW and RW join hands to form a small circle of three. Beg R, run 12 steps CW.
4 In place, stamp R,L,R (no wt) (cts 1,2,3); hold (ct 4).

5-7 Beg R, run 12 steps CCW, ending with M facing LOD.

8 Stamping R,L,R (no wt) (cts 1,2,3) M run under arch formed by joined hands of W and move fwd to new set; hold (ct 4). W stamp in place R,L,R (no wt) and join hands with new ptr when M arrives.

Repeat dance with new trio.

Description revised March 1983.

TRÜGNALA RUMJANA

(Bulgaria)

Trügnala Rumjana (TRUG-nah-lah roo-MYAH-nah) is a widely known folk song with many variants in Macedonia, East Serbia and Bulgaria. In many places it is danced as an ordinary three-measure Pravo (Lesno). This Bulgarian version represents a four-measure form known as "Pravo" or "Obiknoveno horo" in south-central and southeast Bulgaria (Rhodopes and Strandža). A standard national dance, it is taught to Bulgarian children as a part of their elementary school physical education program. It was learned by Dick Crum from Ilija Rizov, lead dancer of the Kutev Bulgarian State Folk Dance Ensemble, and presented by him at the 1974 San Francisco Kolo Festival.

RECORD: XOPO X-329 (45) Side B "Trgnala Rumjana" (misspelled). 7/8 meter

RHYTHM: The 7/8 meter is danced in a "slow-slower" (S, S+) rhythm:

2 dancers' beats = $\begin{array}{cc} \text{♩} & \text{♩} \\ \text{S} & \text{S+} \end{array}$ counted here as 1, 2.

FORMATION: Mixed open circle or line, arms in "T" or "W" pos*.

STYLING: If danced with Macedonian styling, the dance would have an extra bounce on ct 2, especially in meas 3 and 4, and the M would raise the active knee rather high in those measures. This extra bounce is not part of the standardized form of the dance as taught in Bulgaria.

*See Glossary.

MUSIC 7/8

PATTERN

Measures

The dance may start at the beginning of any four-measure phrase.

- 1 Face slightly R of ctr, step on R to R (ct 1); step on L across in front of R (ct 2).
- 2 Turn to face ctr, step on R to R (ct 1); step on L behind R (ct 2).
- 3 Still facing ctr, step on R to R (ct 1); touch L toe on floor in front of R ft OR raise L leg, knee bent, across in front of R (ct 2).
- 4 Repeat meas 3 with opp ftwk and direction.

Repeat dance from beginning.

SONG TEXT: Each line is repeated, with the exception of the two lines in Verse I that begin with "vse" The "lele" is omitted on the repeat of each line.

Measures

- 1-16 Instrumental interlude
- 1-32 I. Trŭgnala Rumjana za voda studena, lele
vse sutrin rano po ladovina, lele
vse večer kŭsno po mesečina.
Na srešta i ide edno ludo mlado, lele
ta na Rumjana tihom govori, lele.
- 1-16 Instrumental interlude
- 1-32 II. "Ja kaži, Rumjano, kakvo da ti storja, lele
kitka da ti zema, drugi šte nabereš, lele
stomni da ti sčupja, drugi šte si kupiš, lele
hem pohubavi, hem pošareni, lele."
- 1-16 Instrumental interlude
- 1-32 III. "Ja togaz, Rumjano, daj da te celuna, lele
če celuvkata se s pari ne kupuva, lele
če celuvkata e mehlem na sŭrceto, lele,
mehlem na sŭrceto, balsam na dušata, lele."

Description written February 1983.

VE'DAVID

(Israel)

Ve'David (VEH dah-VEED) was choreographed by Rivka Sturman and introduced by Al Pill at a Federation Institute in June, 1959. It was also taught by Vyts Beliajus at the 1959 University of the Pacific Folk Dance Camp. The words come from the Bible (I Samuel, 18:7), and were set to music by Mattitehu Shelem. The dance is progressive, and was made by re-arranging the steps of the English "Circassian Circle."

RECORDS: Elektra EKL186 Side B/6; Folkraft 1432 (78), 1477 (45), LP-2 and LP-12; Folk Dancer MH-1155; Festival LP 201, F-3618 (45); Tikva LP-106, LP-138. 4/4 meter

SCORE: Songs and Dances No. 2 (Zemer V'mechol), edited by Sh. Kaplan and T. Hodes, Nissimov Music Library No. 99, Education and Culture Centre of the General Federation of Labout-Histadrut, Tel Aviv, Israel, 1957.

FORMATION: Cpls in a circle, facing LOD, W to M R, inside hands joined and down, free hands at side.

STEPS and Basic Step (1 per ct): A cross between a run and a walk, done in a light, springy manner on the ball of the foot.

Buzz Step: With R in front of L, step on full R, bending R knee (ct 1); step on ball of L ft a little to L of R heel (ct &); repeat for cts 2-4.

Ftwk same for M and W. All meas begin with R ft.

MUSIC 4/4

PATTERN

Measures

INTRODUCTION Varies with record.

I. CIRCLE, IN AND OUT

- A 1 4 Basic Steps in LOD.
- 2 Move bkwd 4 Basic Steps, turning as a cpl to face ctr. Join hands in a single circle.
- 3 4 Basic Steps twd ctr, raising joined hands to shldr level.
- 4 4 Basic Steps bkwd out of circle, lowering joined hands.

II. IN AND OUT, PROGRESS

- B 1 Release hands. W move 4 Basic Steps twd ctr. M stand in place and clap hands on each ct of music.

- 2 W move 4 Basic Steps bkwd to place. M continue to clap.
- 3 M move 4 Basic Steps twd ctr. W stand in place. All clap on each ct of music.
- 4 M turn 1/2 CW and move 4 Basic Steps fwd diag L out of circle to new ptr (the W who is one pos LOD from orig ptr). All may continue to clap.
- 5-6 With R hips adjacent, put R arm around new ptrs waist, L arm raised high to the side; turn CW with 8 Buzz Steps, ending facing LOD, W to M R, inside hands joined.

Repeat dance from beginning.

NOTES and VARIATIONS: Since this is an old and popular Israeli dance, it has changed through the years in Israel. There are several acceptable variations which do not disrupt the rest of the dancers. In Fig II, meas 1-2, the Hebrew instructions have the W clap. Many W, however, raise their arms going in and lower them backing out, instead. Fig II, meas 5-6, the L arms are free; they don't have to be raised. In the same part, many people turn with only 4 Buzz Steps (in fact, that was the original way, although now almost everybody, including Rivka Sturman and the modern Hebrew instructions, use 8 steps); children sometimes use walking steps instead of buzz. The important thing is to keep the dance active and free.

LYRICS:

Ve david yafeh einayim
Hu roeh bashoshanim
Hikka shaul b'allafav
Ve david b'rive-votav
Ben yishai chai vekayam

TRANSLATION:

And David has beautiful eyes
He liveth among the roses
Saul killed them in the thousands
And David in the ten thousands.
The son of Jesse is alive, exists.

Another translation:

And David was fair to behold
A tender of flocks among the lilies.
Saul smote his thousands
And David his tens of thousands,
His name endures forever.

I Samuel 18:7

Description revised May 1983.

Folk Dance Federation of California Dance Research Committee:
Bruce Wyckoff, Mary Wyckoff, Stan Isaacs, Ruth Ruling, Virginia Wilder

VRAPCHETO

(Bulgaria)

Vrapcheto (VRAHP-cheh-toh), a line dance from the repertoire of the Pioneer Youth Ensemble of Sofia, Bulgaria, was presented at the 1982 Statewide Festival Institute of the Folk Dance Federation of California in Concord, May, 1982, by Marcus Moskoff.

RECORD: Marcus Moskoff Introduces Songs and Dances from Bulgaria, Vol. I.
MM-001 Side B/1. 2/4 meter

FORMATION: Lines of dancers in front basket pos*, L arm over, R arm under.

STEPS and Walk* (one step per ct), stamp*.

STYLING:

Posture is erect. Face ctr except during meas 1-3.

*See Glossary.

MUSIC 2/4

PATTERN

Measures

6 Chords INTRODUCTION No action.

1-3 Facing and moving in LOD, beg R and walk fwd 6 steps.

4-5 Turn to face ctr and step on R to R (ct 1); swing L in front of R (ct 2). Small step on L to L (ct 1); swing R in front of L (ct 2). Knee of swinging leg is straight.

6-7 Move directly bkwd (out of circle) with three steps R,L,R (cts 1,2,1); swing L in front of R (ct 2).

8-9 Grapevine moving RLOD: Step on L to L (ct 1); step on R in front of L (ct 2). Step on L to L (ct 1); step on R across behind L (ct 2).

10-11 Step on L to L (ct 1); swing R in front of L (ct 2); small step on R to R (ct 1); swing L in front of R (ct 2).

12 Small step on L to L (ct 1); stamp R beside L, no wt (ct 2).

96 meas Repeat dance from beginning 8 times (9 total).

ENDING (tenth time)

1-6 Repeat meas 1-6 as above. Tempo will decrease markedly following meas 6. Steps continue to be done one to each ct, but very slowly.

7 Step directly bkwd on R (ct 1); bring L ft beside R, no wt (ct 2).

8 Step directly sdwd L on L (ct 1); bring R ft beside L, no wt (ct 2).

- 9 Step directly bkwd on R (ct 1); bring L ft beside R, no wt (ct 2).
- 10 Step directly fwd on L (ct 1); close R beside L, taking wt (ct 2).
- 11 Bow from waist to signal completion of dance.

NOTE: The first, ninth and tenth renditions of the music are instrumental. The second through eighth are vocal during which the singers sing a 3 meas, a 4 meas, and a 5 meas phrase. When teaching beginners it may be helpful to present the dance with the same phrasing: 6 cts (meas 1-3); 8 cts (meas 4-7); 10 cts (meas 8-12).

Description written March 1983.

WESTERN TRIO MIXER

(United States)

Western Trio Mixer was first introduced in the United States by Jane Farwell Hinrich. Mary Ann Herman taught it at the 1960 Idyllwild Camp and later that same year Vyts Beliajus taught it at the University of the Pacific Folk Dance Camp. In 1963 the Kentucky version was taught by Vyts and it seems to be the more widely danced version and is described first below.

RECORDS: Folk Dancer MH 2004 "Western Polka"; Folk Dancer MH 1506;
Festival F-801 Side B/1; any Scottish march or western-type
polka in 8 meas phrases. 2/4 meter

FORMATION: Sets of three (trios), 1 M between 2 W, all facing LOD, hands joined in "V" pos*. Free hands at sides or on waist.

STEPS: Walk*, buzz*.

*See Glossary.

MUSIC 2/4

PATTERN

Measures

4 meas INTRODUCTION (On MH2004; others may vary). No action.

I. WALK IN LOD

1-8 Beg R, walk fwd in LOD 16 steps.

II. SWING AND CIRCLE

9-10 Both W cross in front of M with 4 walking steps, M sending RW into ctr under arch made by raising hand joined with LW.

11-16 All RW join hands in ctr and circle CW with 12 walking steps (may dance polka or two-step instead) while M and LW in closed pos* (but with R hips adjacent) swing with 12 buzz steps, and end facing LOD, W to R of M, inside hands joined. W in ctr release hands and join any M at his L side to begin dance again.

Repeat dance from beginning.

ORIGINAL VERSION

I. WALK IN LOD

1-8 W link arms with M and walk fwd in LOD 16 steps.

II. SWING AND CIRCLE

9-16 In closed pos (but with R hips adjacent), M swing LW with 16 buzz steps. End facing LOD, W to R of M, W arm linked with M. At the

same time, RW go behind M into ctr and join hands with other RW to circle as in Fig II above.

Description revised January 1983.

GENERAL GLOSSARY

DEFINITIONS

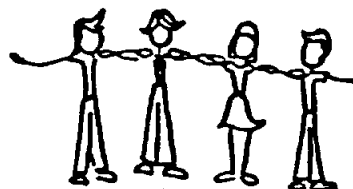
- HEAD OF HALL: A designated wall, usually the side of the room where the music is located.
- IN PLACE: At approximately the same spot where the previous step on that same foot was taken.

STARTING FORMATIONS

- CIRCLE:** Dancers evenly spaced around a common center.
- COLUMN:** A row of dancers, one behind the other, facing either the top or bottom of the row.
- LINE:** Dancers side by side, facing the same direction.
- LONGWAYS:** Dancers in two parallel lines with partners facing each other. Men have left shoulders toward the head of the hall.
- OPEN CIRCLE:** A single curved line.
- RANDOM:** Dancers any place throughout the dancing area.
- SQUARE:** Usually four couples, facing center, each couple having backs to a different wall and facing an opposite couple.

DANCE POSITIONS

"T" POSITION: Extend arms sideward at shoulder level, hands on nearer shoulder of adjacent dancers.



"V" POSITION: Join hands with adjacent dancers, arms straight down at sides.



"W" POSITION: Join hands with adjacent dancers, elbows bent and close to own sides, hands at shoulder level.



BACK BASKET: Extend hands sideward in back and join with second dancer on either side.



ESCORT: Place one hand at waist level close to center of body. Neighbor links arm through the space formed by the bent elbow of adjacent dancer.



FRONT BASKET: Extend hands sideward in front and join with second dancer on either side. Dance description should indicate whether R arm is over L arm of neighbor, or vice versa.



COUPLE POSITIONS

BACK PROMENADE: Same as PROMENADE POSITION, except hands are joined behind the dancers.



CLOSED: (BALLROOM) Partners facing, M R hand at center of W back above waist; his R elbow bent and held out. W L hand on M R shoulder. M holds W R hand in his L hand at about shoulder level, elbows slightly bent.



COURTESY TURN: Partners side by side facing in same direction, W to R of M with M R arm around W waist. Joined L hands extended diagonally forward L; joined R hands held at W R waist.



CROSS-BACK: Partners facing in opposite directions with R sides adjacent. R elbows linked as R hands reach behind partner to join with partner's L hand. May also be done with L sides adjacent with L elbows linked.



CROSSED-HANDS: Partners facing. Hands joined: R with R, L with L.



OPEN: Partners side by side facing in same direction, W to R of M, with M R arm around W waist. W L hand on M R shoulder. Placement of M L and W R hand will vary according to dance.



PROMENADE: Partners side by side facing in same direction, W to R of M. Hands joined in front: M R with W R, M L with W L. M R arm above W L arm unless otherwise specified in dance description.



SHOULDER-SHOULDER BLADE: Same as SHOULDER-WAIST POSITION but M hands just below W shoulder blades; arms rounded.



SHOULDER-WAIST: Partners facing, M hands on W back just above waist; W hands on M shoulders; arms fairly straight.



VARSOUVIENNE: Partners facing in same direction, W to R and slightly in front of M. Hands joined: M R with W R, M L with W L. M R arm extended across behind W. Joined hands held at about W head level.



DANCE STEPS

- BUZZ: (R) To move L or turn CW, step on R in front of L, bending knee (downbeat). Step on ball of L to L (upbeat). Step repeats exactly.
- CHUG: A sharp movement (usually forward or backward) of the supporting foot where the foot does not leave the floor. May be danced on one or both feet.
- CLOSE: Bring free foot near or beside supporting foot. Do not take weight unless specified.
- GRAPEVINE: A four-step pattern: Step to side, step across in front, step to side, step across behind. May begin with any step of the pattern, and move to R or L.
- HOP: A spring from one foot, landing on the SAME foot.
- JUMP: A spring from one or both feet, landing on BOTH feet simultaneously.
- KICK: Sharp extension of the leg. Can be done with straight or bent knee.
- LEAP: Transference of weight from one foot to the other with greater height than a run. Both feet are off the floor at the apex of the leap.
- LIFT: (Heel Lift) Similar to the hop except that the ball of the foot does not leave the floor. Has a soft UP feeling.
- PAS DE BASQUE: (R) 2/4 meter. Leap onto R sideward or diagonally forward to R (ct 1); step on ball of L in front of R (ct &); step on R in place (ct 2). May also be danced in 3/4, 4/4, or 6/8 meter. Step alternates.
- PLIÉ: Bend knee of the weight-bearing leg.
- POLKA: (R) May be danced in any direction or while turning. Hop on L (ct "ah" of preceding measure); step on R (ct 1); step on L beside R (ct &); step on R (ct 2). Step alternates.
- RUN: A series of steps at a faster tempo than a walk with both feet momentarily off the floor.
- SCHOTTISCHE: 4/4 meter. May be danced in any direction. Step on R (ct 1); step on L near R (ct 2); step on R (ct 3); hop on R (ct 4). Step alternates.
- STAMP: A forceful foot contact with dance surface, making sound. Do not take weight unless specified.

- STEP: A lifting and placing of the foot. Weight transference required.
- STEP-BEND: A step with either foot in any direction, flex same knee on indicated count.
- STEP-HOP: A step and a hop on the same foot in even rhythm.
- STEP-SWING: Step on R, swing L leg diagonally in front of R leg. A light hop or lift is usually taken on the supporting foot at the time the leg is swung. Step alternates.
- SWING: (Of the leg) Raise the leg from the hip with less force than in a kick. Can be done with straight or bent knee.
- TWO-STEP: 2/4 meter. May be danced in any direction or while turning. Step on R (ct 1); step on L near R (ct &); step on R (ct 2); hold (ct &). Step alternates.
- WALK: A series of steps with one foot always in contact with the floor.
- WALTZ: 3/4 meter. May be danced in any direction or while turning. Step on R (ct 1); step on L (ct 2); step on R beside L (ct 3). Step alternates.
- WALTZ BALANCE: 3/4 meter. May be danced in any direction. Step on R (ct 1); step on L beside R while raising heels slightly off the floor (ct 2); step on R in place, lowering the heels (ct 3). Step alternates.