

FOLK DANCES

FROM

NEAR and FAR

International Folk Dance Series

NO-PARTNER DANCES

VOLUME D-2

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

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Dance Descriptions Prepared
By The Research Committee
of the
FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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PREFACE

California is a state where dancing is important. There has always been an active interest in all forms of dance. In the past, dance was thought to be flourishing primarily in and around the cities of Los Angeles and San Francisco. Today, however, there are teachers of ballet, modern, tap, ballroom, jazz, square and round, and all forms of folk dance in practically every town or given area where people enjoy learning and the sociability of "getting together."

From California have come many of the country's leaders in the field of dance. They are known on the theater stage, in the dance studios of the east and west coasts by the work they do with dance companies, exhibition groups, and in academic fields. They, however, are best known and appreciated in the folk dance area by work they have done in their own locale, or by the classes, workshops and folk dance camps wherein they have taught.

In the 40s it was the folk and square dance movement that punctuated the dance scene. Today, the culmination of adult recreation, folk dance federations, college and university classes, seminars and workshops have made dance a social recreation, an academic profession, and an art form. People in all walks of life are dance conscious.

With this concept uppermost in mind, the Folk Dance Federation of California has compiled many folk dance volumes, keeping in mind always the needs of the folk dancers. An International Folk Dance Series, FOLK DANCES FROM NEAR AND FAR, is graded as to beginner, intermediate and advanced dances. Within these volumes are sections dealing with dance terms, charts showing basic step instruction, square dance formations, and a reference list for folk dancers.

This new volume, NO-PARTNER DANCES, is a selection of line dances in use by teachers and folk dancers, not only in the State of California, but throughout the west. For this volume, line dances have been defined as those which require no partners and may be danced in lines of two or more, in a semi-circle, or closed circle formation.

This volume is dedicated to the Research Committee members who prepared the descriptions, and who devote much time and effort to research for the Federation's publication, LET'S DANCE Magazine, and all volumes previously published by the Folk Dance Federation of California, Inc.

Dorothy Tamburini, Chairman

San Carlos, California

November 1, 1978

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DANCE DESCRIPTIONS

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ABBREVIATIONS

beg	beginning
bkwd	backward
CW	clockwise
CCW	counterclockwise
cpl or cpls	couple(s)
ct or cts	count(s) (of a measure of music)
ctr	center
diag	diagonal, diagonally
fig	figure
ft	foot, feet
ftwk	footwork
fwd	forward
L	left (side or direction), left foot, left arm or hand
LOD	Line of direction (CCW)
M	man, man's, men
meas	measure (of music)
opp	opposite
orig	original
pos	position
ptr or ptrs	partner(s)
R	right, right foot, right arm or hand
RLOD	reverse line of direction (CW)
sdwd	sideward
shldr	shoulder
twd	toward
W	woman, woman's, women
wt	weight

DEFINITIONS

IN PLACE: At approximately the same spot where the previous step on that same foot was taken.

PRONUNCIATION

Where deemed important, phonetic spellings are given following terms in parenthesis. The syllable which is capitalized is the one receiving the accent, i.e.; HOPSA: (HOP-sah)

PRONUNCIATION KEY

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

FREQUENTLY USED STARTING FORMATIONS

LINE: Dancers side by side, facing the same direction.

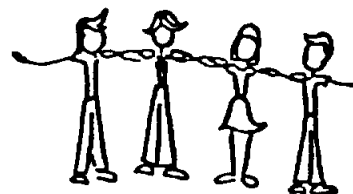
CIRCLE: Dancers evenly spaced around a common center.

OPEN CIRCLE: A single curved line.

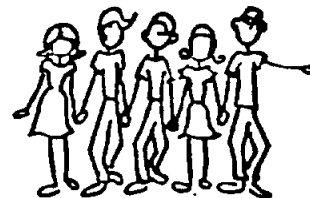
DANCE POSITIONS

POSITIONS FACING CENTER

T POSITION: Extend arms sideward at shoulder level, hands on nearest 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.



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.

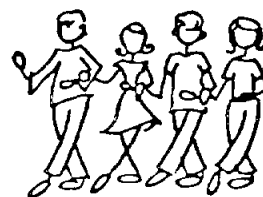


SINGLE CIRCLE POSITIONS

BACK BASKET: Same as FRONT BASKET POSITION except hands are joined back of dancers.



ESCORT: Place L hand at waist level close to center front of body. M may hook L thumb into belt near center front. Link R hand through the space formed by the bent elbow of dancer to the R. Rest R hand easily on the L forearm of neighbor.



GENERAL GLOSSARYFREQUENTLY USED STEPS

BALANCE: See specific dance description.

BOUNCE: With weight on one or both feet, raise heels (upbeat).
Lower heels (downbeat).

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.

CHASSE, CHASSEZ: Same as SLIDE-CLOSE.

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.

CUT: A quick displacement of one foot by the other. To displace the L foot, stand with weight on it and swing R toward L foot. Leap onto R displacing L either sideward, forward, or backward. Footwork may be reversed.

GALLOP: A series of steps in uneven rhythm usually danced forward. Lifting knee, step forward strongly on the advancing foot with a quicker closing step on the other foot.

GRAPEVINE: (R) Step on R to R. Step on L across behind R. Step on R to R. Step on L across in front of R. Reverse footwork to move L.

HOP: A spring with 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.

MAZURKA: 3/4 meter. Usually danced sideward or diagonally forward R or L. To move L, step on L to L sliding foot on floor (ct 1); step R beside or near L with a Cut Step (ct 2); hop on R and at the same time bending L knee (ct 3). L knee should be well turned out and L foot brought in close to the R ankle. Step repeats exactly.

FREQUENTLY USED STEPS (continued)

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 R in place (ct 2, &). May also be danced in 3/4, 6/8 or 4/4 meter. Step alternates.

POLKA: (R) May be danced in any direction. 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.

PUSH: (R) With weight on L, lift on ball of L (upbeat). Step sideward on R bending knee and releasing L with slight thrust to L (downbeat). Step on L beside R to repeat PUSH STEP exactly.

REEL: (R) Step on R directly behind L heel (downbeat). Hop on R while swinging L backward in an arc (upbeat). Knees should be well turned out. Step alternates.

RUN: A series of steps at a faster tempo than a walk with both feet momentarily off the floor.

RUNNING SCHOTTISCHE: See SCHOTTISCHE, RUNNING.

RUNNING WALTZ: See WALTZ, RUNNING.

SASHAY: Same as SLIDE-CLOSE.

SCHOTTISCHE: 4/4 meter. May be danced in any direction. Step on R (ct 1); step on L close to R (ct 2); step on R (ct 3); hop on R (ct 4). Step alternates.

SCHOTTISCHE, RUNNING: Three running steps and a hop.

SKIP: A series of step-hops in uneven rhythm on alternate feet. (♩. ♩)

SLIDE: Movement of the foot in a given direction keeping ball of foot on the floor.

SLIDE-CLOSE "SLIDING": A series of smooth steps in uneven rhythm, usually danced sideward. A slide on the ball of the advancing foot taking weight and a quicker closing step on the other foot. (♩. ♩)

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 L, swing R leg diagonally in front of L. A light hop or lift is usually taken on the supporting foot at the time the free foot is swung. Step alternates.

FREQUENTLY USED STEPS (continued)

SWING: (Of the leg) A lift of 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. Step on R (ct 1); step on L close to 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 L (ct 1); step on R (ct 2); step on L beside R (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.

WALTZ, RUNNING: Three small steps per measure with a slight accent on the first count. One step per count.

ALÍ PASA

(Turkey)

Alí Pasa (ah-lee pah SHAH) is a dance from Western Turkey. The song is about a local hero named Alí Pasa. The steps are authentic but arranged to fit the available music by Bora Özkök. The dance was presented by him at the 1972 San Diego State University Folk Dance Conference.

MUSIC: Record: BOZ-OK 102, S-1, B-1.

FORMATION: Mixed lines, little fingers joined and held at shldr level.
Both ends of the lines hold handkerchiefs in free hands.

STEPS AND
STYLING: Walk*, grapevine*.

The dance is counted QQQS-1,2,3,4. The dance may be done with or without calls; but if done with calls, it should be called in order--1,2,3,1,2,3,etc. When called, the pattern change should come at the beginning of every second phrase--1,9,17,25,33,etc. The dance may either be called by number--1(Bir), 2(Iki), 3(Uc)--or simply by calling "gec, gec" (getch, getch), which means "change, change".

MUSIC 5/4

PATTERN

Measures

I. BIR(Beer)

- 1 Face and move LOD, walk R,L,R (cts 1,2,3); keep wt on R, point L toe fwd (ct 4).
- 2 Still facing LOD, but moving bkwd, walk L,R,L (cts 1,2,3); keep wt on L, do a small stamp on R beside L (ct 4).
- 3-4 Repeat action of meas 1-2, except move into ctr of circle and back to place instead of moving LOD and back to place.
- 5-8 Repeat action of meas 1-4.

II. IKI(Icky)--Grapevine

- 1 Face ctr and move LOD, step on R to R (ct 1); step on L behind R (ct 2); step on R to R (ct 3); step on L in front of R (ct 4).
- 2 Repeat action of meas 1 (Fig II), except on ct 4, step L beside R keeping wt on R.
- 3-4 Repeat action of meas 1-2 (Fig II) with opp ftwk and in RLOD.
- 5-8 Repeat action of meas 1-4 (Fig II).

III. UC(Ooch)

- 1 Face ctr with wt on L, brush R toe bkwd across in front of L,

ALÍ PASA (continued)

touch R toe beside L (ct 1); brush R toe fwd (ct 2); step on R to R (ct 3); slight stamp L beside R, take wt on L (ct 4).

2 Repeat action of meas I (Fig III).

3 Still facing ctr, step fwd on R (ct 1); step bkwd in place on L (ct 2); step on R beside L (ct 3); with wt on R, extend L leg fwd and touch L toe (ct 4).

4 Face ctr, step bkwd on L (ct 1); step on R beside L (ct 2); step fwd on L (ct 3); stamp R beside L, no wt (ct 4).

5-8 Repeat action of meas 1-4 (Fig III).

Repeat from beg until music ends.

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ČAMČETO

(Macedonia)

Čamčeto (CHAHM-cheh-toe) was presented by Anatole Joukowsky at the 1956 Santa Barbara Folk Dance Conference.

MUSIC: Record: XOPO 304 "Chamcheto"; 7/8 meter.

FORMATION: Line or open circle. Usually there are separate lines for M and W. M use "T" pos and W have hands joined in "W" pos.

STYLE: Knees bend freely; M take larger steps and make bigger knee movements than W.

STEPS: Bounce*, lift*, hop*.

MUSIC 7/8

PATTERN

Measures

No introduction; beg with the first meas of music.

SLOW PART (Time 3/8, 2/8, 2/8)

- 1 Step on R in front of L, raising L behind R ankle (ct 1); bend R knee slightly twice to give some bounce to the step (ct 2,3).
- 2 Step back on L, raising R in front (ct 1); hold (ct 2,3).
- 3 Lift onto L toe and raise R ft higher in front so that M thigh is parallel to the floor with the foot below the knee (ct 1); hold (ct 2,3).
- 4 Step on R to R (ct 1); bring L behind R ankle (ct 2); step on L behind R (ct 3).
- 5 Step on R to R (ct 1); bounce slightly twice (ct 2,3).
- 6 Step on L behind R (ct 1); hold (ct 2,3).
- 7 Raise R behind L knee with a slight CW circling motion, lifting on L toe at the same time (ct 1); hold (ct 2,3).
- 8 Step fwd on R (ct 1); raise L high in front, lift on R toe at the same time (ct 2); hold (ct 3).
- 9 Step fwd on L raising R behind L ankle (ct 1); bounce lightly twice (ct 2,3).
- 10 Step back on R (ct 1); raise L in front (ct 2); hold (ct 3).
- 11 Swing L around behind R knee, lift on R toe (ct 1); hold (ct 2,3).
- 12 Step fwd on L (ct 1); raise R high in front, lift on L toe (ct 2); hold (ct 3).

ČAMČETO (continued)

Repeat all of the above until the break in the music, which comprises 3 meas of the FAST music, during which the dancers wait. Beg the fast part on the first beat of melody after this break.

FAST PART (Time 4/8, 3/8)

- 1 Step fwd on R (ct 1); step back on L (ct 2).
- 2 Hop on L in place, raising R in front (ct 1); step on R to R (ct &); step on L behind R (ct 2).
- 3 Step on R to R (ct 1); step on L behind R (ct 2).
- 4 Circle R around behind L knee (ct 1); step on R beside L (ct 2).
- 5 Step on L across in front of R (ct 1); step on R in place (ct 2).
- 6 Circle L around behind R knee (ct 1); step on L beside R (ct 2).

Continue to the end of the record. This fast part is done with considerable bend applied to each step. One must be careful not to get ahead of the music, particularly when it slows a bit about halfway through.

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CARNAVILITO

(Bolivia)

The Carnavalito (kar-nah-vah-LEE-toh) is a popular Bolivian folk dance that appears at festivities and especially, as its name suggests, during Carnival time. There are many forms of the Carnavalito; the following description is of one of the simpler forms. It was presented by Nelda Drury at the 1974 University of the Pacific Folk Dance Camp.

MUSIC: Record: Folk Dancer MH 45-1130A. 4/4 meter.

FORMATION: Dancers in long lines, with hands joined and held down "V" pos. Leader (at R end) leads the line in a serpentine during Fig I and into an open circle during Fig II.

STEPS: Basic Step (1 per meas): Beg R, move fwd with 3 small running steps (cts 1,2,3); small hop on R with free ft remaining close to supporting leg (ct 4). Repeat of step beg with L ft. Odd meas: bend fwd from the hips. Even meas: straighten torso.

Step-hop (2 per meas): Step fwd on R (ct 1); hop on R (ct 2); step fwd on L (ct 3); hop on L (ct 4).

MUSIC 4/4

PATTERN

Measures

21½ meas INTRODUCTION

No action. There are 18 meas of music using 1 or 2 instruments and then 14 cts (7 heavy beats) of fuller orchestration.

I. SERPENTINE

1-16 Beg R, dance 16 Basic Steps as Leader leads line in a serpentine pattern.

II. STEP-HOPS

1-8 Beg R, dance 16 Step-hops as Leader leads line CCW into an open circle. Steps are larger and body remains erect.

9-16 Reverse direction of circle and move CW with 16 Step-hops.

1-32 Repeat action of Figs I and II.

1-24 Repeat action of Fig I, meas 1-8 and all of Fig II.

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CIEULANDRA

(Romania)

Mihai David presented Ciuleandra (choo-LAHN-druh) at the 1972 Kolo Festival in San Francisco, and again at the 1973 University of the Pacific Folk Dance Camp. He learned the dance while performing with the Romanian State Folk Dance Ensemble during the years 1963-65. The dance comes from the region of Oltenia, in southern Romania.

MUSIC: Record: FLDR-A "The Lark". S-1, B-4. 4/4 meter.
Tempo increases gradually.

FORMATION: Mixed lines of 10 to 12 dancers, leader at R end;
"T" pos: arms extended sdwd at shldr level, hands on nearer shldr of adjacent dancers. Free hand of end dancers may be extended sdwd at shldr level or be placed on hip, fingers fwd. Face ctr, ft together.

STYLING: Posture is erect. Ftwk is precise and controlled.
The steps in Fig I diminish in size as the tempo increases.
In Fig II the movement is swift and the steps are done lightly.

MUSIC 4/4

PATTERN

Measures

8 meas INTRODUCTION. No action

I. SWAY, FORWARD, GRAPEVINE

- 1 With pli  (bend of knee), step on R to R and sway body wt completely over R, leave L in place (ct 1); rise on ball of R ft, straightening L knee (ct &); lower R heel and bend knee slightly (ct 2); rise on ball of R ft (ct &).
Repeat action of cts 1,&,2,& reversing ftwk and direction (cts 3,&,4,&).
- 2 Repeat action of meas 1. During meas 1-2 face ctr; do not look from side to side.
- 3 Step fwd on a slight R diag twd ctr on R heel (ct 1); close L beside R (no wt) and bending both knees slightly, take wt on full R ft (ct 2); repeat action of cts 1,2 but reverse ftwk (step diag fwd L) (cts 3,4).
- 4 Small step on R sdwd R (ct 1); raise L leg fwd, knee bent, ankle relaxed (ct 2); step on L to L (ct 3); stamp R beside L, no wt (ct 4).
NOTE: Dancers often join vocalist during meas 4, singing (phonetically) "HOPE shah SHAH shah SHAH".
- 5 Grapevine: Step on R across in front of L (ct 1); step on L to L (ct 2); step on R across back of L (ct 3); step on L to L (ct 4).

CIULEANDRA (continued)

- 6-7 Repeat action of meas 5, two more times.
- 8 Step on R across in front of L (ct 1); step on L to L (ct 2); step on R beside L (ct 3); hold (ct 4).
- 9-56 Repeat action of meas 1-8, six more times. As the tempo increases, the action of the first 2 meas of the 8 meas phrase becomes: R, bounce, L, bounce.

II. TRAVEL (no vocal at beg of phrase)

- 1-2 Sevens: Step on R to R (ct 1); step on L across back of R (ct 2); repeat action of cts 1,2 three more times, except on meas 2, ct 4, do not cross in back but stamp L beside R, no wt. The 7 steps are small and evenly stressed.
- 3-4 Repeat action of meas 1-2 (Fig II), reversing ftwk and direction. Continue to cross back on even cts.
- 5-8 Repeat action of meas 1-4 (Fig II).
- 9 Small step on R to R (ct 1); stamp L beside R, no wt (ct 2); small step on L to L (ct 3); stamp R beside L, no wt (ct 4).
- 10 Small step on R to R (ct 1); step on L behind R (ct 2); step on R to R (ct 3); stamp L beside R, no wt (ct 4).
- 11-12 Repeat action of meas 9-10 (Fig II), reversing ftwk and direction.
- 13-16 Repeat action of meas 9-12 (Fig II).
- 17-32 Repeat action of meas 1-16 (Fig II).
- 33-40 Repeat action of meas 1-8 (Fig II).

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DAJČOVO HORO

(Bulgaria)

Dajčovo Horo (DIGH-choh-voh hoh-ROH) was presented by Dick Crum at the 1975 University of the Pacific Folk Dance Camp. The "dance named for Dajčo, i.e., a man's name," also known as Dajčevo, Dajčovoto, etc., had its origins in North Bulgaria, where some of its most interesting variants are still found. It spread throughout Bulgaria, and is one of the standard favorites among U.S. and Canadian Bulgarian immigrant communities. Related dances are also found in Romania (Cadîneasca) and Yugoslavia (Lilka, Lile Lile, etc.). The most common form of Dajčovo among Bulgarians themselves is the one described here, the so-called "popular" Dajčovo. It is a simple, sociable, rather relaxed dance compared to some fiery, multi-figured Dajcovo-type dances, such as the spectacular exhibition piece Zizaj nane (known to U.S. and Canadian folk dancers simply as "Dajčovo"), with calls by a leader and responses by other dancers.*

MUSIC: Record: XOP0 326, "Staro Dajčovo Horo"
Folk Dancer MH 3053; "Daichovo Horo"
9/16 or 5/4 meter. The rhythm is Quick, Quick, Quick,
Slow. Counted here as 1, 2, 3, 4.

FORMATION: Mixed, open circle or line. "v" pos, belt hold or front
basket hold; L arm over neighbor's R arm. Wt on L ft.

STEPS: THE DAJČOVO STEP or "hop-step-step-step", is like a reversed schottische, the hop coming on ct 1, followed by 3 steps:

*For fuller background information on this dance, see "About Dajčovo Horo" by Dick Crum, in New York Folk Dance News, Vol. 1, No. 6, February-March, 1973.

(9/16) ct 1 Q  Hop on L
ct 2 Q  Step on R
ct 3 Q  Step on L
ct 4 S  Step on R

A series of Dajčovo steps requires alternating ftwk: If one Dajčovo step begins with a hop on L ft, the one immediately following begins with a hop on R ft, etc.

The Dajčovo step may be done in place or moving in any direction, depending on the pattern of the particular dance in which it occurs. The entire pattern of the common Dajčovo described here consists of 4 Dajčovo steps.

STYLING: Dajčovo styling varies in different regions, among individual dancers and especially according to the speed at which it is played. Some fine native dancers do this version in a moderate tempo, covering a lot of ground, with an erect bearing, dancing lightly on the full foot, knees slightly bent. Sometimes, to emphasize the beginning of a phrase, they bring joined hands straight fwd, leave them there awhile, then bring them slowly back down to sides. In faster

DAJČOVO HORO (continued)

tempos, dancers may squeeze together in the line, dance in place, or trace small circles in front of their own places.

The leader and end-man may chase each other and occasionally the men may punctuate the dance with a deep knee bend.

Note: Ct 1 (quick) receives the accent in all meas, despite the fact that ct 4 (slow) is longer. Many non-native dancers, equating length with stress, mistakenly come down very heavily on ct 4; native dancers feel the rhythm as QUICK-quick-quick-slow, or ONE-two-three-four, etc. In teaching Dajčovo, it is useful to have cues such as HOP-2-3-4 or UP-2-3-4, in order to help avoid this. To more closely approximate native styling, remember that the action on ct 4 is longer but not stronger.

MUSIC 9/16 or 5/4

PATTERN

Measures

- 1 Facing R of ctr, 1 Dajčovo step: beg with hop on L ft, (ct 1); move diag fwd R with 3 steps R, L, R (cts 2, 3, 4). Circle contracts a little.
- 2 Repeat action of meas 1 with opp ftwk, continuing in same direction. Circle contracts a little more.
- 3 Face ctr, repeat action of meas 1, moving bkwd away from ctr. Circle expands to orig. circumference.
- 4 Still facing ctr, repeat action of meas 2, moving very slightly sdwd to L, almost in place.

FOLK DANCE FEDERATION OF CALIFORNIA DANCE RESEARCH COMMITTEE:
Grace Frye

DIVČIBARSKO KOLO

(Serbia)

Divčibarsko Kolo (deev-chee-BARS-ko KO-lo) was presented by Bora Gajicki at Statewide Institute in Hayward, California, on May 29, 1976. He learned the dance about 1965 in the Divčibar region of Serbia, Yugoslavia.

MUSIC: Records: Borino Folk Ensemble BK-576; Jugoton LP YV S-60941.

FORMATION: Open Circle, hands joined and held down, all facing center.

STYLING: Although the weight of the body is carried on the balls of the ft, the heel is held close to the floor when taking steps. When time affords the free ft is raised to beside the other ankle. Also, when there is time there is a bounce or bend of the knee between steps.

MUSIC 4/4

PATTERN

Measures

I. MOVE RIGHT AND LEFT THREE STEPS

- A 1 Place R ft to R side, leaving wt on L (ct 1); shift wt onto R (ct 2); place L beside R (ct 3); shift wt onto L (ct 4).
- 2-3 Repeat action of meas 1 twice.
- 4 Step on R in place (ct 1); step on L in place (ct 2); step on R in place (ct 3); hold (ct 4).
- 5-8 Repeat action of meas 1-4 with opp ftwk and direction.
- 9-16 Repeat action of meas 1-8.

II. MOVE RIGHT TWO STEPS

- B 1-2 Repeat action of Fig I, meas 1-2.
- 3 Step on R in place (ct 1); step on L in front of R ft (ct 2); step on R in place (ct 3); hold (ct 4).
- 4 Step on L in place (ct 1); step on R in place (ct 2); step on L in place (ct 3); hold (ct 4).
- 5-16 Repeat action of meas 1-4 (Fig II) three times.

III. IN PLACE

- C 1-2 Repeat action of Fig II, meas 3-4.
- 3 Leap slightly R on R, bringing L beside R ankle (ct 1); hold (ct 2); leap slightly L on L, bringing R beside L ankle (ct 3);

DIVČIBARSKO KOLO (continued)

hold (ct 4).

4 Repeat action of Fig I, meas 4.

5-8 Repeat action of meas 1-4 (Fig III) with opp ftwk and direction.

9-16 Repeat action of meas 1-8 (Fig III).

IV. HOP AND MOVE RIGHT

D 1 Hop on L (ct 1); step on R in front of L (ct 2); step on L in place (ct 3); hold (ct 4).

2 Hop on L (ct 1); step on R behind L (ct 2); step on L in place (ct 3); hold (ct 4).

3 Step to R side on R (ct 1); step to R on L ft, crossing behind R (ct 2); step to R on R (ct 3); hold (ct 4).

4 Step to R on L, crossing in front of R (ct 1); step to R on R (ct 2); step to R on L, crossing in front of R (ct 3); hold (ct 4).

5-16 Repeat action of meas 1-4 (Fig IV) three times.

Repeat dance 2 times (3 times in all).

FOLK DANCE FEDERATION OF CALIFORNIA DANCE RESEARCH COMMITTEE:
Bruce Wyckoff, Ruth Miller

EREV SHEL SHOSHANIM

(Israel)

Erev Shel Shoshanim (AIR-ev shel shoh-shah-NEEM), a soft, quiet line dance is translated to mean "Evening of Roses". The choreography for this dance was done by Rajah Spivak; the lyrics were written by Moshe Dor, and the music by Joseph Hadar. Erev Shel Shoshanim was learned in Israel by Miriam Lidster and presented at the 1960 and 1961 University of the Pacific Folk Dance Camp.

MUSIC: Record: Symphonia HS 201; Vanguard VRS-9048; Hadarim LP 1.

Melodic line: Songs and Folk Dances #1. Edition, "Negen", Joel Schreiber, 59 Allenby Str., Tel Aviv, Israel. 4/4 meter

FORMATION: Open circle. "V" pos; join hands with adjacent dancers, arms down at sides.

STEPS AND STYLING: Step-bend, Grapevine, Two-step. The steps have a quiet determined feeling with a soft subtle air of flirtation.

MUSIC 4/4

PATTERN

Measures

4 meas INTRODUCTION: Vanguard, VRS 9048
2 meas ————— Symphonia HS 201, Hadarim LP 1.

1 Cue: WALK and GRAPEVINE

Beg R. Face and move LOD (follow the leader) with 2 step-bend steps (ct 1-&, 2-&); face ctr and dance 1 grapevine step: step sdwd R (ct 3), step L behind R (ct &), step sdwd R (ct 4), step L across R (ct &). Arms are raised slightly for grapevine step.

2 Cue: BRUSH, RISE and STEP

Lower arms to "V" pos. Face ctr. Brush R ft lightly on floor in a small CW 1/2 circle sdwd R, at the same time rising gently on L ft straightening L knee (ct 1); step onto R bending R knee, keeping back straight (ct &); do a small heel-toe L touching L heel, then L toe close to R ft, no wt on L; remain in a semi-sitting pos over R bent-knee while doing the L heel-toe (ct 2 &).

Repeat action of cts 1 &, 2 & with opp ftwk (cts 3 &, 4 &).

3 Cue: BRUSH, LIFT and STEP-CLOSE-STEP

Face and move LOD. Step fwd R (ct 1); brush ball of L ft fwd (ct &); bend R knee, keeping L ft fwd and close to floor, L knee slightly bent (ct 2). Touch L heel to floor and straighten R knee, giving an upward impulse throughout the body (ct &); move fwd with a smooth two-step L R L (ct 3 & 4).

EREV SHEL SHOSHANIM (continued)

4 Repeat action of meas 3.

Repeat dance to end of music.

NOTE: A second "line" dance, choreographed by Shlomo Bachar to the same music as this dance choreography, and with the same name, was presented at the 1974 University of the Pacific Folk Dance Camp.

FOLK DANCE FEDERATION OF CALIFORNIA DANCE RESEARCH COMMITTEE:
Miriam Lidster

GERAKINA

(Greece)

Gerakina (gair-ah-KEE-nah) is a Kalamatianos, choreographed by Anatol Joukowsky from steps he learned in Greece. It was presented by him at the 1954 University of the Pacific Folk Dance Camp.

MUSIC: Records: Victor 26-8220B; Liberty 84A; Folkway FP814 S-1, B-3.

Rhythm: 7/8 meter   1-2-3(3/8), 1-2(2/8), 1-2(2/8).
counted as 1,2,3 and cued SQQ, (slow, quick, quick).

FORMATION: Lines, or open circle, of dancers facing diag R of ctr.
Hands joined, L arm extended diag L about shld level.
R arm, shld level, elbow bent, R forearm horizontal beneath and supporting extended L arm of adjacent dancer.

STEPS: Walk - short and springy steps with flexed knee.

Short Droom: (1 meas) Step L (ct 1); touch R, toe pointing twd L (ct 2); touch R, toe twd R (ct 3).

Touch is done with wt on L, touch ball of R with R heel close to floor, in front of and close to L toe.

Long Droom and Pose: (2 meas) Wt on L, touch R four times as follows: Toe twd L (ct 1); toe twd R (ct 2); toe twd L (ct 3); toe twd R (ct 1). Pose as follows: Release hands, leave L arm extended diag L with hands and fingers pointed up, palm out, R arm bent and behind back. Raise R leg, knee bent, heel held in front of L knee (ct 2); hold Pose (ct 3).

STYLING: Gerakina starts out quietly and restrained with no hop in Fig I and not much distance covered on the steps. On each repeat there is more vigor and momentum added by the M. The W remain feminine; they do not hop, merely lift on the toe, but they do make a strong sweep with the L leg on ct 2 of meas 1. Turns are sharp. Eyes are low during Fig II. The knees turn, not the hips on the Droom steps.

MUSIC 7/8

PATTERN

Counts

2,3

INTRODUCTION No action

Measures

I. GRAPEVINE

1

Move in LOD. Step fwd on R (ct 1); hop on R (ct ah)**; step fwd on L (ct 2); step fwd on R (ct 3). Cue: S(hop)QQ.

**Note: This hop on ct ah is omitted the first time through but added in all repeats. The ct ah is really the last eighth note of 3/8 sub-meter (the third eighth note of ct 1)

GERAKINA (continued)

2 Face ctr and step on L back of R (ct 1); touch R, toe twd R (ct 2); hold (ct 3).

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

II. FORWARD and SHORT DROOM

9 Keep hands joined but lower arms down to "V" pos. Face directly fwd and move in LOD. Step on R (ct 1); step on L (ct 2); step on R (ct 3).

10 Dance Short Droom facing LOD.

11 Step fwd R (ct 1); step fwd L (ct 2); step fwd R (ct 3).

12 Step fwd L turning to face ctr (ct 1); touch R, toe twd R. Raise joined hands and arms straight fwd twd ctr at shldr level (ct 2); hold (ct 3).

III. TO THE CENTER and BACK

13 Keep hands raised fwd, move twd ctr. Step on R (ct 1); step on L (ct 2); step on R (ct 3).

14 Dance Short Droom facing ctr.

15 Move bkwd away from ctr. Small leap onto R with bent knee, dropping back into slight sitting pos, L toe touching floor in front of R (ct 1); step bkwd on L with R ft extended fwd (ct 2); step bkwd on R with L ft extended fwd (ct 3).

16 Repeat action of meas 15 (Fig III) beg bkwd L.

IV. LONG DROOM, POSE and SOLO TURN

17-18 Arms still raised fwd, face ctr, dance Long Droom and Pose.

19 Arms still in Pose pos, each dancer turn once individually CW in place stepping R,L,R (cts 1, 2, 3). End facing ctr.

20 Step on L (ct 1); touch R, toe twd R (ct 2); hold (ct 3).

Repeat dance with more vigor on each repeat.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Ruth Miller, Larry Miller, Ruth Ruling.

GOCINO KOLO

(Serbia)

This line dance (GOHT-see-noh KOH-loh) is an arrangement of steps by Bora Gajicki of Long Beach, California, a former member of KOLo, the national company of Yugoslavia, representing Serbian dance. He presented the dance at the 1973 San Francisco Kolo Festival and at the 1974 University of the Pacific Folk Dance Camp, Stockton, California.

MUSIC: Record: Kola 4573 "Gocino Kolo"

Borino Kolo BK 374, B-1 2/4 meter

FORMATION: Open circle. "V" pos: hands joined with adjacent dancers, arms down at sides. Face LOD, wt on L ft.

STEPS AND Hop*, Bounce*, Leap*.

STYLING: Movement is light, quick, rather staccato; knees soft, free ft brought up in back sharply.

*See Glossary

MUSIC 2/4

PATTERN

Measures

No Introduction.

I. HOP-STEP, TRAVEL IN LOD

- A 1 Hop on L, simultaneously touching R ft in front of L, heel barely off floor (ct 1); step on R ft in place (ct 2).
- 2 Repeat action of meas 1 with opp ftwk.
- 3 Step fwd on R ft (ct 1); step on L behind and to the outside of R ft (ct &); step fwd on R ft (ct 2); hold (ct &).
- 4 Repeat action of meas 3 with opp ftwk (L,R,L).
- 5-32 Repeat action of meas 1-4 seven more times (8 in all).

II. TOWARD CENTER AND OUT - INVERTED "V"

- B 1 Move twd ctr of circle on a R diag: step on R ft (ct 1); bounce on R ft (ct 2).
- 2 Step fwd on the same diag with L ft (ct 1); bounce on L ft (ct 2).
- 3-4 Face diag L of ctr and move bkwd away from ctr on a R diag with 3 steps, R,L,R (cts 1,2,1); bounce on R ft (ct 2).
- 5-8 Retrace diag pattern with opp ftwk, moving twd ctr on a L diag stepping L, bounce, R, bounce, and backing out of ctr stepping L,R,L, bounce.

GOCINO KOLO (continued)

9-16 Repeat action of meas 1-8 (Fig II).

III. HOP-STEP-STEP; LEAP, LEAP

- C 1 Face ctr, hop on L ft (ct 1); small step on R ft to R side (ct &); step on L beside R (ct 2).
- 2 Repeat action of meas 1 (Fig III) exactly.
- 3 Small leap onto R ft to R side, bringing L ft to R at ankle level (ct 1); small leap onto L ft to L side, bringing R ft to L at ankle level (ct 2).
- 3 In place, step R,L,R (cts 1,&,2); hold (ct &). These steps are very small and can resemble 3 tiny bounces.
- 5-8 Repeat action of meas 1-4 (Fig III) with opp ftwk and move to L side.
- 9-16 Repeat action of meas 1-8 (Fig III).
- Repeat dance 3 more times. The 2nd and 4th times the dance is done Fig I has only 16 meas of music instead of 32 meas.

FOLK DANCE FEDERATION OF CALIFORNIA DANCE RESEARCH COMMITTEE:
Virginia Wilder, Ruth Ruling

HA'EER BEAFOR

(Israel)

Ha'eer Beafor (hah-EAR bee-ah-FOR), meaning "City in Grey", was choreographed by Moshe Eskayo and presented by him at the University of Pacific Folk Dance Camp, 1971. The music was composed by Naomi Shemer.

MUSIC: Record: Tikva T 142. 4/4 meter

FORMATION: Circle, face ctr, "V" pos, hands joined with adjacent dancers, arms down at sides.

STEPS AND STYLING: Grapevine: Face ctr, step R across in front of L (ct 1); step L to L side (ct 2); step R behind L (ct 3); step L to L (ct 4).
Hip Push (R): Beg with wt on both ft; raise R hip, step R, shifting wt onto R and lowering R hip. Step alternates. This is a soft, subtle movement.

MUSIC 4/4

PATTERN

Measures

2 meas INTRODUCTION

I. HIP PUSH, GRAPEVINE, CW TURN

- 1 Beg with ft slightly apart, wt on both ft; hip push RLRL (ct 1-4).
- 2 Move RLOD. Beg R, do 1 grapevine with 1 complete turn CW, releasing hands, and moving RLOD on cts 3, 4. Rejoin hands and,
- 3-4 Repeat action of meas 1-2.
- 5 Face and move in LOD. Step on R with bent knee (ct 1); step fwd on L with straight knee (ct 2). Repeat action of cts 1-2, meas 5, (cts 3, 4).
- 6 Beg R, release hands and with 4 steps do a 3/4 turn CW to finish facing ctr with L over R (cts 1-4). Rejoin hands and
- 7-8 Repeat action of meas 1-2. The wt is on the L ft to beg hip push. Do not rejoin hands. Raise arms to chest level, elbows on the same plane as wrists.

II. ARM SWEEP AND TURN

- 1 Face LOD. Step diag fwd R on R, bend L knee and raise L ft about ankle high; sweep arms outward and fwd from L to R, palms down, chest level (ct 1); snap fingers (ct 2).
- Note: The sweeping arms move out and in as if gathering -- a broad encompassing movement.

HA'EER BEAFOR (Continued)

- Repeat action of cts 1-2, meas 1, Fig II, using opp ftwk and sweeping arms from R to L (cts 3, 4).
- 2 Repeat action of meas 1-2, Fig II.
- 3 Move LOD. Beg R. With 4 steps turn 1-1/2 CW to finish facing RLOD.
- 4 Move bkwd (LOD). Step bkwd R (ct 1); step L beside R (ct 2); move fwd (RLOD) with an upward impulse; step fwd R L (cts 3, 4).
- 5-8 Repeat action of meas 1-4, Fig II, moving RLOD: finish facing LOD. Face ctr, wt on L to beg repeat.
- 9-16 Repeat action of meas 1-8, Fig II, exactly.
- Repeat dance until end of music.

FOLK DANCE FEDERATION OF CALIFORNIA DANCE RESEARCH COMMITTEE:
Miriam Lidster

HARO'A HAKTANA MIN HAGAI

(Israel)

Haro'a Haktana Min Hagai, known as Haro'a Haktana (hah-ROH-ah hahk-tah-NAH) is a gay, vivacious dance. The title is translated to mean "Little Shepherdess from the Valley". The music was written by Mosha Wilensky, with choreography by Jonathon Karmon. Haro'a Haktana was presented at the University of the Pacific Folk Dance Camp in 1962 by Ruth Browns.

MUSIC: Record: Tikva T-69, "Dance Along with Sabras". 4/4 meter.

FORMATION: Originally danced in a single circle. Now danced individually. Dancers face ctr with arms down and close to body.

STEPS AND STYLING: Jump, Hop, Step-hop, Run, Leap, Kick. The dance is staccato and sharp in movement and is danced with life and bounce. The jumps described are always danced with the ft slightly apart -- in a comfortable stance, landing on both ft. In performing the "jumps" throughout the dance, the wt is carried more over the ft that will do the hop rather than equally on both feet. This does not change the upright pos of the body.

MUSIC 4/4

PATTERN

Measures

4 meas INTRODUCTION: No action.

I. JUMP-HOP TURN

- 1 Face ctr and travel continuously in LOD. Jump (ct 1); hop on R with 1/2 turn R (CW) to face with back to ctr of circle (ct 2); jump (ct 3); hop on L with 1/2 turn L (CCW) to face ctr (ct 4).
- 2 Jump (ct 1); hop on R with 1/2 turn L (CCW) to face with back to ctr (ct 2); jump (ct 3); hop on L with 1/2 turn R (CW) to face ctr (ct 4).
- 3 Dance 1 turn CW travelling in LOD: Step on R (ct 1); hop on R with 1/2 turn R (CW) to face with back to ctr (ct 2); step sdwd L on L (ct 3); hop on L with 1/2 turn R, continuing CW, to face ctr (ct 4).
- 4 Small leap R onto R raising arms above head, snap fingers (ct 1); touch L across in front of R taking wt on L momentarily as in a pas de basque (ct &); shift wt onto R (ct 2); hold (ct &). Reverse direction and ftwk of meas 4 for (cts 3, &, 4, &).
- 5-8 Repeat action of meas 1-4 (Fig I).

NOTE: Meas 4, Fig I, was choreographed by Jonathon Karmon as balance steps R and L: Step R (ct 1); close L toe beside R ft (ct &); step R in place (ct 2); hold (ct &). Reverse direction

HARO'A HAKTANA MIN HAGAI (continued)

and ftwk (cts 3, &, 4, &). The dances of Israel often change in their dancing; however, the slight difference in step pattern does not in anyway change the style or travelling movement of the dance.

II. TO CENTER AND CLAP

- 9 Jump facing RLOD (ct 1); hop on R with 1/2 turn R (CW) to face LOD (ct 2); jump, clap hands directly twd ctr and shout "ho"; body leans slightly twd ctr (ct 3); hop on L (ct 4).
- 10 Jump (ct 1); hop on R, 1/2 turn L (CCW) to face RLOD (ct 2); jump (ct 3); hop on L (ct 4).
- 11 Small leap onto R to face ctr, repeat action of Fig I, meas 4.
- 12-14 Repeat action of meas 9-11 (Fig II).
- 15 Step on R in place, facing ctr (ct 1). If danced in a single circle, join hands. Hop on R raising bent L knee fwd (ct 2); dance 2 running steps in place (L, R), kicking free ft bkwd, scissors style (cts 3, 4). Hands may lift and return to sides during cts 2-3.
- 16 Step on L in place (ct 1); raise R leg, knee bent, inscribing a fwd (CCW) circle in the air (ct 2); finish circle with stamp R beside L, no wt on R (ct 3); hold (ct 4).

NOTE: Meas 9, Fig II, was choreographed by Jonathon Karmon without a "clap" and without a "ho". Claps and sounds often develop with the dancing of Israeli dances.

Repeat dance from beginning.

The words for Haro'a Haktana Min Hagai are:

*Ka'asher te'atsemma eynay ve'eshkach et esri veyonay.
Od ezkor, od ezkor yediday, haroa haktana min hagai
Kochavim yid'achu me'alay vehachoshech yichas et chayay.*

*Ach ani od er'eh lefanay haroa haktana min hagai
Oho oho oho oho
Ach ani od er'eh lefanay haroa haktana min hagai.*

*Ba'ilan ye'almu tsiporim veharuach yidom beharim
Kacharish chalili vezimro ach eshma at tsilo be'ovro.
Ki g'dya sheham'chama beyn gdayay hi poa vesho'elet matay*

*oho, oho, oho, oho
Ki g'dya sheham'chama beyn gdayay hi poa vesho'elet matay.*

HARO'A HAKTANA MIN HAGAI (continued)Translation

When I close my eyes and forget my flocks and doves
 I'll still remember, remember, my dears, the little shepherdess from
 the valley.

Stars will flicker over me and the darkness shall cover my life,
 But I'll still see before me the little shepherdess from the valley.

Oh, oh, oh, oh.

I'll still see before me the little shepherdess from the valley.

In the tree, birds will be hidden and the winds will blow through
 the hills.

My flute and its song will be silent, but in passing I'll hear its ring.
 Then I shall open my eyes and before me will be the little shepherdess
 from the valley.

For the little brown goat stands among my kids and bleats and asks
 me "when".

Oh, oh, oh, oh.

For the little brown goat stands among my kids and bleats and asks
 me "when".

FOLK DANCE FEDERATION OF CALIFORNIA DANCE RESEARCH COMMITTEE:
 Miriam Lidster

HASÁPIKOS

(Greece)

The Hasápihos (hah-SAH-pee-kohs) is popular all over Greece and is danced throughout the Balkans and the Near East. It was originally danced by the butchers of Constantinopolus. Hasápihos comes from the word "hasápis" which means butcher.

MUSIC: The music is in 2/4 time and can be done in a range of tempos, but usually done to a fast tempo. Many Greek records are labeled simply Hasápihos but have a quite slow tempo and are more suited to the Varí (or Argó) Hasápihos.

Record: Festival 45-3513-B Serviko Hasápiho.
Orthophonic S 414A
Folkraft LP-8

FORMATION: An open circle, with arms on shldrs in "T" pos.

STEPS AND STYLING: The dance is for both men and women. However, it can be done by only men, in which case it would be danced much faster and with more of a masculine styling (larger steps, more gusto). In any case, women should take smaller steps.

MUSIC 2/4

PATTERN

Measures

BASIC STEP

- 1 Step on R to R (ct 1); step on L behind R (ct 2).
- 2 Step on R to R (ct 1); swing the L in front of the R (ct 2).
- 3 Step on L to L (ct 1); swing the R in front of L (ct 2).

BASIC STEP II

- 1 Step on R to R (ct 1); step on L across R (ct 2).
- 2 Step on R to R (ct 1); swing the L ft in front of R (ct 2).
- 3 Step on L to L (ct 1); swing R in front of L (ct 2).

TURN VARIATION

- 1 Freeing arms from shoulders, step on R to R starting to turn to R (ct 1); step on L, continue turn (ct 2).
- 2 Step on R, completing turn (ct 1); swing L in front of R (ct 2).
- 3 Step on L to L (ct 1); swing the R in front of L (ct 2).

FOLK DANCE FEDERATION OF CALIFORNIA DANCE RESEARCH COMMITTEE:
Jack Peirce

HA'SHUAL

(Israel)

Ha'shual (HAH-shoo-ahl) is translated as "The Fox". It is a no-partner dance created by Rivka Sturman to be enjoyed by all ages in a relaxed and free manner. The music was composed by Emanuel Zamir, with lyrics by A. Weiner. Ha'shual was presented by Rivka at the 1965 University of the Pacific Folk Dance Camp and it tells the story of chasing away the fox who is stealing the grapes.

MUSIC: Record: Tikva 45-98-11 "Dance With Rivka"
 Hed Arzi-7 "Israeli Folk Dances", S-II, B-2
 Tikva 798 "Dance with Rivka", S-1, B-5
 Hed Arzi AN 43-48
 MW-529 (EP)
 Worldtone WT-1001-A

FORMATION: Single circle of dancers, all facing ctr, "V" pos.

STEPS AND Walk, Two-step; Grapevine (R): Step on L across in front of R
 STYLING: (ct 1); step sdwd on R to R (ct 2); step on L across in back of
 R (ct 3); step sdwd on R to R (ct 4).

MUSIC Mixed meter; 2/4 PATTERN

Measures

INTRODUCTION "Pick-up" note plus 8 meas (16 cts) of 2/4 meter;
 No action.

A PART I

NOTE: Music for Part I consists of 10 meas of mixed meters, as follows: 4/4, 3/4, 2/4, 3/4, 3/4, 4/4, 3/4, 2/4, 3/4, 2/4, for a total of 29 cts. For ease in describing, action in Part A will be identified by cts 1-29, rather than by meas.

1-5 Face to R and move fwd (LOD) with 7 bouncy walking steps, beg R (cts 1-7). On cts 3,&4, release hands and clap own hands 3 times over R shldr (cts 3,&4). Rejoin all hands for remainder of sequence. Turn to face ctr; dance 1 grapevine-step (R) in LOD (cts 8-11). Step on L across in front of R (ct 12); step on R beside L (ct 13); step on L to L (ct 14); brush R lightly across in front of L (ct 15).

6-10 Repeat action of cts 1-14 (cts 16-29).

NOTE: Omit the brush-step on repeat.

B 2/4 PART II

1 Bend knees slightly, lean body fwd a little, and move fwd (twd ctr) with 1 two-step (beg R) (cts 1,&2). R shldr leads and R arm is extended slightly in front, L in back, as fingers are snapped on each ct.

HA'SHUAL (continued)

- 2-4 Continue fwd with 3 more two-steps (L,R,L), reversing shldr lead and arm movements on each.
- 5 Stamp R ft fwd, at same time clap own hands low in front of R ft (ct 1). Step bkwd on L (ct 2).
- 6-8 Continue moving bkwd from ctr with 6 more walking steps (7 in all), beg R. At same time bring body to erect pos and gradually raise hands in circular motion up above head, out to sides, and down at sides. End with wt on L ft.
- 9-16 Repeat action of meas 1-8 (Part II) exactly.
- At end, all join hands, ready to repeat dance.

FOLK DANCE FEDERATION OF CALIFORNIA DANCE RESEARCH COMMITTEE:
Vera Jones, Larry Miller

HIÓTIKOS

(Greece)

Hiótikos (hee-OH-tee-kohse) takes its name from the island of Hiós, off the coast of Asia Minor. The dance was presented by John Pappas at the 1967 University of the Pacific Folk Dance Camp at Stockton.

MUSIC: Records: Discphon LPM-5 "Demotika" S-A, B-1, "A Boat from Chios".
Capitol TL0-219 "Island Songs"

FORMATION: Single open circle of dancers, facing ctr, with arms raised and hands on shldr of next dancers to R and L, "T" pos.

STEPS AND STYLING: Like many island dances, the feeling is a happy one and the steps are bouncy. There should be a spring in the legs but the movements are all small. The M are more energetic with the dance than the W.

Bounce*, Leap*, Swing*

*Described

MUSIC 2/4

PATTERN

Measures

3 quick notes INTRODUCTION

I. BASIC

- 1 Step on R sdwd to R (ct 1); step on L across in front of R (ct 2).
- 2 Step on R sdwd to R (ct 1); swing L slightly across in front of R (ct &); bounce twice on R heel (cts 2,&).
- 3 Step on L sdwd to L (ct 1); swing R slightly across in front of L (ct &); bounce twice on L heel (cts 2,&).
- 4-18 Repeat action of meas 1-3 five more times (six in all).

II. BASIC WITH LEAP

- 19 Step on R sdwd to R (ct 1); step on L across in front of R (ct 2).
- 20 Leap onto R, raising L behind R ankle and bending body fwd slightly twd ctr of circle (ct 1); step on L sdwd to L (ct 2); step on R across in front of L (ct &). Resume upright pos.
- 21 Step on L sdwd to L (ct 1); swing R slightly across in front of L (ct &).
- 22-24 Repeat action of meas 19-21 (Fig II).

HIÓTIKOS (continued)

- 25 Repeat action of meas 19 (Fig II).
- 26 Leap onto R, raising L behind R ankle and bending body fwd slightly (ct 1); leap onto L to L (ct 2); resume upright pos.
- Repeat dance from beg.

VARIATION (TURNING)

May be danced during the Basic Step. After dancing Fig I as described four times, start the fifth and sixth times with R 3-step turn on meas 1 (cts 1,2) and meas 2 (ct 1 only).

Continue with swing and bounces (cts 2,&). During turn to R, hands may be clapped on cts 1,2 of meas 1.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Reva Ward, Sue Lemmon, Dorothy Tamburini, Grace Frye

HORO de MÎNĂ

(Romania)

Hora de Mînă (HOH-rah day MUH-nuh) was learned by Mihai David while he was a member of the Romanian State Folk Ensemble, 1965-68. This version of the dance is from Oltenis and was presented by Mihai David at the Santa Barbara Folk Dance Symposium in 1977 and by his brother, Alexandru, at the 1978 University of the Pacific Folk Dance Camp. Mînă means "hand".

MUSIC: Gypsy Camp, Vol. III, S-1, B-6. 2/4 meter.

FORMATION: Closed circle, "W" pos: hands joined at shldr level, elbows bent and close to own sides.

STEPS: Walk (one step per ct), run.

MUSIC 2/4

PATTERN

Measures

C 1-16 INTRODUCTION No action. Beg dance when the bagpipes start to play the melody.

A I. FWD AND BACK

1-2 Face ctr and beg R. Walk fwd 3 steps (cts 1, 2, 1); touch ball of L ft beside R (ct 2).

3-4 Beg L, walk bkwd 3 steps (cts 1, 2, 1); touch ball of R ft beside L (ct 2).

5-16 Repeat action of meas 1-4 three times, for a total of four.

Note: There is a slight movement of the arms throughout this Fig (up on the ct and down on the & ct).

B II. TRAVEL IN LOD

1-2 Face RLOD and beg R, walk bkwd 4 steps in LOD. On last step beg to turn to face LOD.

3 Facing LOD and beg R, run fwd 3 steps (cts 1, &, 2).

4 Continuing in LOD, beg L run fwd 3 steps (cts 1, &, 2); pivot on L to face RLOD (ct &).

5-16 Repeat action of meas 1-4 (Fig II) three times, for a total of four. On the last 3 running steps (meas 16), bring arms down to "V" pos (hands joined and held down at sides); finish facing ctr.

HORA DE MÎNĂ (continued)C III. FWD AND BACK, WITH STAMPS AND ARM SWINGS

- 1-2 Walk fwd 4 steps beg R, gradually bringing arms up to "W" pos.
- 3 Step on R (ct 1); raise L in front, knee bent, R remaining flat on floor (ct 2).
- 4 Repeat action of meas 3 (Fig III) with opp ftwk.
- 5-6 Walk bkwd 4 steps beg R, gradually lowering arms to "V" pos.
- 7 Step on R, beg to bring arms up to "W" pos (ct 1); stamp L beside R, no wt, arms in "W" pos. (ct 2).
- 8 Step on L beg to lower arms to "V" pos (ct 1); stamp R beside L, no wt, arms in "V" pos (ct 2).
- 9-16 Repeat action of meas 1-8 (Fig III) but on meas 16 keep arms up.
- Repeat dance once more. Dance ends with Fig I done to Melody C, but only twice as the music fades out.

FOLK DANCE FEDERATION OF CALIFORNIA DANCE RESEARCH COMMITTEE:
David Chang, Ruth Ruling, Dorothy Tamburini

HORA FETELOR

(Romania)

Hora Fetelor (HAW-rah FEH-teh-lor) is a woman's line dance from Calafat region of Oltenia, Romania. Alexandru David learned it while dancing with the Romanian State Ballet and taught it to his brother, Mihai, who presented it at the 1974 University of the Pacific Folk Dance Camp. The dance is not restricted to women.

MUSIC: Gypsy Camp GC 5201, S-1, B-3. 4/4 meter.

FORMATION: Closed circle of M and W. "W" pos: hands joined with adjacent dancers, elbows bent and close to own sides, hands at shldr level. Face slightly R of ctr, wt on L ft.

STEPS: Two-step: Step fwd on R (ct 1); step on L near R (ct 2); step fwd on R (ct 3); hold (ct 4). Step alternates.
Lilt: Rise on ball of supporting ft and then lower heel.
 Free ft leaves floor slightly but has no other movement.

STYLING: Style throughout is lyrical, smooth, graceful.

MUSIC 4/4

PATTERN

Measures

No Introduction.

I. TWO-STEPS AND LILT

- 1-2 With shldrs facing almost ctr, hips turned twd LOD, beg R and move in LOD with 2 Two-steps.
- 3 Face LOD, step fwd on R (ct 1); lilt on R (ct 2); step on L in place (ct 3); step on R beside L (ct 4).
- 4 Step fwd on L (ct 1); hold (ct 2); turning to face ctr, step on R beside L (ct 3); hold (ct 4).
- 5-8 Repeat action of meas 1-4, reversing ftwk and direction.
- 9-16 Repeat action of meas 1-8.

II. TURNS, TO CENTER AND BACK, GRAPEVINE

- 1 Facing ctr, step on R across L (ct 1); lilt on R (ct 2); step on L in place (ct 3); lilt on L (ct 4).
- 2 Release hands, do a full 3 step turn to R (CW) moving in LOD: step R,L,R, (cts 1,2,3); lilt on R (ct 4).
- 3-4 Repeat action of meas 1-2 (Fig II) reversing ftwk and direction, but on meas 4, ct 4, step on R beside L. End facing ctr.

HORA FETELOR (continued)

- 5 Two slow steps twd ctr, L (cts 1-2); R (cts 3-4).
- 6 Four small steps bkwd with a light up-down-up-down action, stepping L,R,L,R (cts 1,2,3,4). The step on R on ct 4 is a small leap in preparation for following grapvine.
- 7 Grapevine moving LOD: step on L in front of R (ct 1); step on R to R (ct 2); step on L behind R (ct 3); step on R to R (ct 4).
- 8 Step on L slightly in front of R (ct 1); stamp R beside L twice, no wt (cts 2,3); hold (ct 4).
- 9-16 Repeat action of meas 1-8 (Fig II).

III. TWO-STEPS AND LILT

- 1-8 Repeat action of Fig I, meas 1-8, only.

IV. URNS, TO CENTER AND BACK, GRAPEVINE

- 1-16 Repeat action of Fig II, meas 1-16.

FOLK DANCE FEDERATION OF CALIFORNIA DANCE RESEARCH COMMITTEE:
Virginia Wilder, Ruth Ruling

HORO SPOITORILOR

(Romania)

Hora Spoitorilor (HAW-rah spoy-TOR-ee-lor) is a Gypsy dance done by silver workers. It was presented by Mihai David at the 1973 University of the Pacific Folk Dance Camp.

MUSIC: Record: Lark MD 3705 4/4 meter.

FORMATION: Open circle, leader at R end. "W" pos: hands joined with adjacent dancers, elbows bent and close to own sides, hands at shldr level. Entire dance is done facing ctr.

STEPS AND
STYLING: Walk*, leap*, hop*.

Chug: With wt of the body over one ft, wt is momentarily relieved by bending the knee. During this interval, before wt is again supported on the ft, the ft is moved slightly fwd.

When walking, the dance has a very "bouncy" character, given by a bend of the knee (plié) on the "&" ct. This is further emphasized by raising the hands on the even ct and returning to pos on the "&" ct.

*See Glossary.

MUSIC 4/4

PATTERN

Measures

No Introduction

I. WALK IN SQUARE FORMATION

- A 1 Beg R, walk 4 steps to R (LOD), turning hips as necessary.
2 Beg R, walk 4 steps twd ctr of room.
3 Beg R, walk 4 steps to L (RLOD), turning hips as necessary.
4 Beg R, walk 3 steps bkwd away from ctr of room (cts 1,2,3); step L across in front of R (ct 4).
5-8 Repeat action of meas 1-4; step L beside R on meas 8 (ct 4).

II. GRAPEVINE

- B 1 Step on R to R (ct 1); step on L in front of R (ct 2); step on R to R (ct 3); step on L behind R (ct &); step on R to R (ct 4).
2 Step on L in front of R (ct 1); step on R to R (ct 2); step on L behind R (ct 3); step on R to R (ct &); step on L in front of R (ct 4).
3 Step on R to R (ct 1); raise L knee so L ft is in front of R

HORA SPOITORILOR (continued)

shin and chug (ct 2); step on L to L (ct 3); raise R knee so R ft is in front of L shin and chug (ct 4).

- 4 Step on R beside L, bending knees and lifting heels slightly off floor and pivoting heels to R on 45° angle, lower heels to floor (ct 1); straighten knees and pivot heels L so ft point twd ctr, heels off floor (ct 2); pivot heels R with bent knees to end with heels on floor (ct &); hold (ct 3); straighten knees and pivot heels L with heels off floor (ct &); pivot heels R with bent knees to end with heels on floor (ct 4).

- 5-8 Repeat action of meas 1-4 (Fig II) but reverse direction and ftwk.

III. TO CENTER AND BACK

- C 1 Beg R, walk 5 steps twd ctr (cts 1,2,3,&,4).
- 2 Small leap onto L beside R (ct 1); brush R toe fwd and diag L (ct &); raise and lower L heel (ct 2); brush R toe fwd and diag R (ct &); raise and lower L heel (ct 3); stamp R heel twice, taking wt on 2nd stamp (cts &,4).
- 3 Step on L bkwd (ct 1); brush R toe fwd (ct &); hop on L (ct 2); step on R bkwd (ct &); repeat action of cts 1,&,2,& (cts 3,&,4,&).
- 4 Repeat action of meas 3, cts 1,&,2,& (Fig III) (cts 1,&,2,&); step on L beside R (ct 3); stamp R heel twice, no wt (cts &,4).
- 5-8 Repeat action of meas 1-4 (Fig III).
- Repeat Fig I, II, III, I.

FOLK DANCE FEDERATION OF CALIFORNIA DANCE RESEARCH COMMITTEE:
Bruce Wyckoff, Mary Wyckoff, Virginia Wilder, Ruth Ruling

HORO ȚIGANILOR

(Romania)

Hora Țiganilor (HAW-rah tsee-CAHN-ee-lor) is a Romanian gypsy hora. It was introduced to California folk dancers by Mihai David, formerly a dancer with the Romanian State Folk Dance Ensemble. It was presented by him at the 1973 University of the Pacific Folk Dance Camp.

MUSIC: Record: Express 3706. 4/4 meter.

FORMATION: Closed circle of M and W. "W" pos: hands joined with adjacent dancers, elbows bent and close to own sides, hands at shldr level. Face slightly L of LOD, wt on L ft.

STEPS AND STYLING: Walk: Each step takes 1 whole ct. On the "&" ct there is a bend of the knees. When walking, the joined hands are raised a little on the ct and returned to pos on the "&" ct. This movement is subtle and should not be overdone.

MUSIC 4/4

PATTERN

Measures

2 meas INTRODUCTION. No action.

I. TRAVEL

- 1 Beg R, walk in LOD 4 steps. On cts 3,4 curve in a little twd ctr, turning to face ctr.
- 2 Beg R, walk 4 small steps bkwd away from ctr on a R diag.
- 3-8 Repeat action of meas 1-2 three more times. On meas 8, ct 4, touch ball of L beside R, no wt.

II. SIDE TO SIDE WITH STAMPS

- 1 Beg L, walk 3 steps in RLOD (cts 1,2,3); turning to face R of ctr, touch R heel in LOD (ct 4).
- 2 Repeat action of meas 1 (Fig II) reversing ftwk and direction.
- 3 Repeat action of meas 1 (Fig II).
- 4 Facing ctr, step on R beside L (ct 1); stamp L beside R, no wt (ct &); step on L in place (ct 2); stamp R beside L, no wt (ct &); step R, L in place (cts 3,&); stamp R beside L, no wt (ct 4).
- 5-8 Repeat action of meas 1-4 (Fig II) reversing ftwk and direction.

III. TRAVEL AND SIDE TO SIDE WITH STAMPS

- 1-16 Repeat action of Fig I and Fig II, reversing ftwk and directions (i.e., beg L, walk in RLOD).
- Repeat dance once more.

FOLK DANCE FEDERATION OF CALIFORNIA DANCE RESEARCH COMMITTEE:
Ruth Ruling, Virginia Wilder

İSTE HENDEK

(Turkey)

İste Hendek (EESH-teh HEN-dek) is a dance from eastern Turkey and was learned by Bora Üzkok from the University of Istanbul Ethnic Dancers in 1970. This dance was introduced to the Folk Dance Federation at the 1972 San Diego State University Folk Dance Conference by Bora Üzkok.

MUSIC: Record: BOZ-OK 101, S 1, B 1 2/4 meter.

FORMATION: Mixed lines, hands clenched, arms straight down at sides, bodies touching. Short lines (no more than ten dancers).

STEPS AND STYLING: Walk, hop, Bounce: Raise heels off floor, wt on balls of ft (upbeat, ct ah); lower heels to floor (ct 2). Repeat action (ct ah, &). Chug.

The leader calls the steps, usually in order. Each line should be very tight and straight so that it can move as a single unit. With hands clenched, tight and down, everyone should apply pressure to his own hands, against his own body at all times in order to retain close body contact.

MUSIC 2/4

PATTERN

Measures

I. BIR (Beer)

- 1 Face and move in LOD: Step R (ct 1); step L (ct 2); pivot on L to face ctr (ct &).
- 2 Step fwd on R (ct 1); bend L knee and place L ft behind R calf while bending body bkwd and up sharply (ct 2).
- 3 Still facing ctr, but moving bkwd with small steps, step L (ct 1); step R (ct 2).
- 4 Step L beside R, bend knees and lean body bkwd (ct 1); straighten and bounce quickly on both ft (cts 2, &).

II. IKY (Icky)

- 1 Repeat action of Fig I, meas 1.
- 2 Hopping twice on L, swing a stiff R leg in front of L to finish facing ctr (cts 1, &); step on R (ct 2); bend L knee and place L ft behind R calf while bending body bkwd and up sharply (ct &).
- 3-4 Repeat action of Fig I, meas 3-4.

ÍSTE HENDEK (continued)III. UC (Uch)

- 1 Repeat action of Fig I, meas 1.
- 2 Step fwd on R (ct 1); bend body slightly fwd and chug bkwd on R ft, bend and lift L leg slightly bkwd (ct 2).
- 3-4 Repeat action of Fig I, meas 3-4.

IV. DORT (Dirt)

- 1 Repeat action of Fig I, meas 1.
- 2 Hopping twice on L ft, swing a stiff R leg in front of L to finish facing ctr (cts 1, &); step on R (ct 2); bend body slightly fwd and chug bkwd on R, bend and lift L leg slightly bkwd (ct &).
- 3-4 Repeat action of Fig I, meas 3-4.

FOLK DANCE FEDERATION OF CALIFORNIA DANCE RESEARCH COMMITTEE:
 Dorothy Daw, Marsha Weiner, Dorothy Tamburini

IVANICE

(Macedonia)

Ivanice (ee-VAHN-eet-seh) is a dance from the town of Kavadarci. It was presented by Atanas Kolarovski at the 1971 University of the Pacific Folk Dance Camp.

MUSIC: Record: Worldtone WT-LP-64-701, S-2, B-3 "Ivanica".

RHYTHM: The music is in 7/16 meter (1-2-3, 1-2, 1-2) counted as 3 beats, with the first beat accented by holding it a little longer.

Cued: 1,2,3 or SQQ (slow, quick, quick) 

FORMATION: Open circle, hands joined and held shldr level, elbows bent, "W" pos. Leader at R end twirls handkerchief.

STEPS AND Walk (uneven rhythm), lift.

STYLING: When raising one leg in front of the other (meas 4,5,6,8), M makes a higher and more exaggerated movement than W.

MUSIC 7/16

PATTERN

Measures

- | | |
|--------|---|
| 8 meas | <u>INTRODUCTION</u> No action. |
| 1 | Face and move fwd LOD, step R (ct <u>1</u>); step L (ct 2); step R (ct 3). |
| 2 | Step L (ct <u>1</u>); step R (ct 2); step L (ct 3). |
| 3 | Continue in LOD, lift on L and touch floor first with R heel and then roll fwd onto full ft (ct <u>1</u>); lift on R and touch floor first with L heel (ct 2); roll fwd onto full L ft (ct 3). |
| 4 | Face ctr, step R (ct <u>1</u>); lift twice on R, L knee bent and raised in front of R leg (cts 2,3). |
| 5 | Repeat action of meas 4 with opp ftwk. |
| 6 | Repeat action of meas 4. |
| 7 | Face LOD and move bkwd in RLOD, step L (ct <u>1</u>); step R (cts 2-3). |
| 8 | Continue bkwd in RLOD, step L (ct <u>1</u>); lift twice, R knee bent and raised in front of L leg (cts <u>2</u> ,3). |

Repeat dance from beg until the end of the music.

(Words and Translation on next page)

IVANICE (continued)WORDS

*Vie se vie oro Makedonsko,
Golem sobor mi se sobral kraj Vardarot.*

*Chorus: Oro i pesna, sonce i ljubov,
Toa e naša Makedonija.*

*Siot narod se nasobral Makedonski
Pregmatil bratski da se razveselat.*

Chorus: - - - - -

*Dali gledaš mило Skopje, dali slušaš,
Kakve Makedonska pesna se pee?*

Chorus: - - - - -

TRANSLATION

The Macedonian "oro" twines, twines,
A great crowd has gathered by the Vardar (River).

Chorus: Dance and song, sunshine and love --
That is our Macedonia.

All the Macedonian people have gathered
Like brothers to make merry.

Chorus: - - - - -

Do you see, dear Skopje, do you hear
What Macedonian song is sung?

Chorus: - - - - -

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Ruth Miller, Larry Miller

JOVE, MALAJ MOME

(Bulgaria)

Jove, Malaj Mome (YOH-veh MAH-ligh MOH-meh) means Jove, Young Girl. Versions of it were taught by Dick Crum at the 1966 Mendocino Folklore Camp and by Dennis Boxell at the 1966 University of the Pacific Folk Dance Camp. This dance description contains some of the possible figures which may be used.

MUSIC: Records: Folkraft LP-26, S-A, B-1. Nama 2, S-A, B-2.

Rhythm: 18/16 meter (7/16 plus 11/16). The sub-structure consists of 7/16, sub-counted as 1-2-3 (3/16), 1-2 (2/16), 1-2 (2/16) plus 11/16, sub-counted as 1-2 (2/16), 1-2 (2/16), 1-2-3 (3/16), 1-2 (2/16), 1-2 (2/16).

Since 8 dancer's beats are felt, the count will be given for 1 measure of 18/16 as 1,2,3,4,5,6,7,8 with cts 1 and 6 being of slightly longer duration.



Cued: SQQ QQSQQ

FORMATION: Dancers in lines with belt-hold (grasp neighbor's belt, L hand over, R hand under). Dancer on L end tuck free thumb into own belt. Leader on R end wave handkerchief in R hand, or else tuck R thumb in own belt.

STEPS: Walk, hop, run, bounce.

Scissors: A series of more than one small leap with a short preliminary sliding movement bkwd, kicking the other ft fwd close to the floor.

MUSIC 18/16 PATTERN

Measures

INTRODUCTION. Leader signals when to beg the dance.

The Folkraft record has no introduction, while the Nama record has 1 measure (8 cts) of drum beats.

I. WALK

- 1 Face diag R of ctr. Moving in LOD, step on R (ct 1); step on L (cts 2-3); step on R (ct 4); step on L (ct 5); step on R (ct 6); step on L (cts 7-8).

Repeat the action of meas 1 until leader signals a change.

II. STEP-HOPS

- 1 Face diag R of ctr. Moving fwd in LOD, step on R (ct 1); hop on R (ct 2); step on L (ct 3); step on R (ct 4); step on L (ct 5); step on R (ct 6); hop on R (ct 7); step on L (ct 8).

JOVE, MALAJ MOME (continued)

Repeat the action of meas 1 (Fig II) until leader signals a change.

III. QUICK RUNS WITH "BLOOP-BLOOPS"

Note: "Bloop-Bloops" occur on ct 1 and ct 6, which are each sub-divided into a "very quick" light running step on the ball of R (sub-ct 1 ) and a running step on L (sub-ct 2-3  ).

- 1 Face diag R of ctr. Moving fwd in LOD, dance a "Bloop-Bloop" as noted above (ct 1); run fwd with 4 more steps RLRL (cts 2,3,4,5); dance another "Bloop-Bloop" as noted above (ct 6); run fwd again with 2 more steps, RL (cts 7,8).

Repeat the action of meas 1 (Fig III) until leader signals a change.

IV. BASIC WITH BOUNCES

- 1 Face diag R of ctr. Moving fwd in LOD, step on R (ct 1); hop on R (ct 2); step on L (ct 3); turning to face ctr, step sdwd R on R (ct 6); bring L to R and bounce on both ft twice in place (cts 7,8).
- 2 Repeat the action of meas 1 (Fig IV), reversing ftkw and moving in RLOD.

Repeat the action of meas 1-2 (Fig IV) until leader signals a change.

V. BASIC WITH SCISSORS

- 1 Repeat the action of Fig IV, meas 1, cts 1-5. Leap onto R in place, kicking L fwd to beg a triple scissors movement (ct 6); leap onto L in place, kicking R fwd (ct 7); leap onto R in place, kicking L fwd to complete the triple scissors (ct 8).
- 2 Repeat action of meas 1 (Fig V), reversing ftkw and moving in RLOD.

Repeat the action of meas 1-2 (Fig V) until leader signals a change.

VI. BASIC WITH TOE-HEEL

- 1 Repeat the action of Fig IV, meas 1, cts 1-6. Touch L toe beside R with toe turned in, heel out. Bend slightly fwd from the waist (ct 7). Touch L heel beside R with heel turned in, toe out. Straighten body (ct 8).
- 2 Repeat the action of meas 1 (Fig VI), reversing ftkw and moving in RLOD.

Repeat the action of meas 1-2 (Fig VI) until leader signals a change.

JOVE, MALAJ MOME (continued)VII. BASIC WITH HOP-STAMP

- 1 Repeat the action of Fig IV, meas 1, cts 1-6. Hop on R, turning to face diag R of ctr. Raise bent L knee and bend body slightly fwd from the waist (ct 7). Stamp L heel near R toe, no wt. Straighten body (ct 8).
- 2 Repeat the action of meas 1 (Fig VII), reversing ftwk and moving in RLOD.

Repeat the action of meas 1-2 (Fig VII) until leader signals a change.

VIII. BASIC IN PLACE--VRAZI (VRAH-zhee, meaning "wild")

- 1 Face ctr. Step fwd on R (ct 1); hop on R (ct 2); step on L beside R (ct 3); step bkwd on R (ct 4); step bkwd on L (ct 5); step fwd on R (ct 6); hop on R (ct 7); step L beside R (ct 8).
- 2 Step bkwd on R (ct 1); hop on R (ct 2); step on L beside R (ct 3); step on R in place (ct 4); step on L in place (ct 5); place R heel on floor to R side (ct 6); place R heel fwd on the floor, toe up (cts 7-8).

Repeat the action of meas 1-2 (Fig VIII) until leader signals a change.

The figures or combinations thereof should be danced according to the whim of the leader. A typical fixed folk dance sequence is Fig I, II, III, each 4 times and then Fig IV, V, VII, VIII, each twice with a repeat of all from the beg. Notice that Fig I, II, III are danced travelling fwd in LOD throughout, while all the other Figs involve facing the ctr.

FOLK DANCE FEDERATION OF CALIFORNIA DANCE RESEARCH COMMITTEE:
Ruth Miller, Larry Miller

KRIČI, KRIČI, TIČEK

(Croatia)

Kriči, Kriči, Tiček (KREE-chee, KREE-chee, TEE-check) is a dance song translated as "Whistle, Whistle, Little Birdie". This dance was learned by Richard "Dick" Crum from natives in Yugoslavia in the 1950s, and presented at the 1955 College of the Pacific Folk Dance Camp.

MUSIC: Record: Folk Dancer MH 3021A, The Duquesne University Tamburitizens. 2/4 meter.

Piano: Richard Crum, "Branjanka and other Yugoslav Songs and Dances", Hargail Music Press.

FORMATION: Circle with alternating M and W; 8 or under is preferable. W to M R. W join hands at M backs. M join hands over W arms, forming a basket. However, it is not important as to whose hands are on top. NOTE: M hands joined as flat as possible. DO NOT use finger or knuckle grasp as a fist is extremely uncomfortable at the W back. Dance may also be done by cpls in shldr-waist pos.

STEPS AND STYLING: Walk, Hop. In dancing Fig I, lean slightly twd ctr with R ft remaining on inside circle and L ft stepping in an outside circle when moving RLOD. Reverse ftwk when moving LOD. Circle moves at a rapid tempo.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION: No introductory music.

I. HOP-STEP-STEP

1 Face diag L, wt on R ft, hop on R ft bringing L ft fwd, ft about 3 inches from floor (ct 1); step on L (ct &); step fwd on R ft, continuing RLOD (ct 2); hold (ct &).

2-8 Repeat action of meas 1, 7 times, continuing to move RLOD.

II. WALK AND TURN

9-12 Beg L, continue to move RLOD with 7 smooth walking steps. Leave R ft in place, pivot on L, turning to face ctr in preparation for next action (cts 9-11); hold (ct 12).

13-16 Beg R and moving LOD, take 8 smooth walking steps. Finish facing diag LOD with wt on L ft.

1-16 repeated Repeat entire dance, using opp ftwk and moving in opp direction.

NOTE: In Fig I the L leg is straight but not stiff. When changing directions do NOT leave "whorls" on the floor. In Fig II the walking steps are smooth and the circle remains completely level throughout.

KRIČI, KRIČI, TIČEK (continued)

At the 1970 San Francisco Kolo Festival, Tony Shay presented another Kriči, Kriči, Tiček (Festival FM-4002)-- a different record and a different dance.

The words for Kriči, Kriči, Tiček are as follows:

1. *Kri-či, kri-či / ti-ček, / na su-hem gr- / me-ku
Kaj je te-bi, / a moj ti-ček, / kaj si tak tu- / roben? /*
2. *Kaj si zgu-bil / dra-gu, / kaj te je lu- / bi-la?
Kaj je te-be / a moj ti-ček, / dra-ga o-sta- / vi-la? /*
3. *Ni-je me-ne / mo-ja / dra-ga o-sta / vi-la. /
Vec sam zgu-bil / la-ka kri-la, / nem-rem po-le / te-ti. /*

Translation

1. Whistle, little birdie, in the dusty bushes.
Tell me what's the matter, birdie, why you sing so sadly?
2. Have you lost your sweetheart?
Have you lost your loved one?
Tell me what's the matter, birdie, has your sweetheart
left you?
3. No, it's not my sweetheart, no, no, not my lover.
I have lost my wings for flying, I can fly no longer.

FOLK DANCE FEDERATION OF CALIFORNIA DANCE RESEARCH COMMITTEE:
Miriam Lidster

LESNOTO

(Macedonia)

Lesnoto (less-NOH-toh) is a name given to a large group of chain dances in slow, quick, quick rhythm. The rhythm qualities of the many tunes vary from a relatively simple melodic line to a complex counterpoint of steps within meters of 7/8, 8/8, 11/8, and 21/8. The differences of style, pattern, and step vary according to the costumes, occupations, and economic conditions of the area.

The dance described here is a very simple and basic Lesnoto, which can be danced to many different pieces of music.

MUSIC: Records: Kolo Party, F.L.P.-1505, S-1, B-5, "Oj Ti Pile";
F-4017, S-1, "Zalna Majka";
NAMA 2, S-2, B-3, "Nama Lesnoto Medley";
RTB-EP-12741, S-1, B-1, "Zaina Majka", out of print.

Rhythm: Music is counted in pulses of two and three--two for a shorter lilt, and three for a longer one. Music in 7/8 meter is counted 1-2-3(3/8), 1-2(2/8), 1-2(2/8). Since three beats to a measure are felt, the count will be given as: ct 1(3/8), ct 2(2/8), ct 3(2/8), with ct 1 being of slightly longer duration.
Cued: SQQ (slow, quick, quick).



FORMATION: Open circle, or several medium-length lines. Lines are usually segregated with the M in "T" pos and the W in "W" pos. In integrated lines, arms are in "W" pos.

STEPS: Step, lift.

STYLING: Lift flexing of the knee throughout. M movements are larger and exaggerated; W keep movements small and subdued.

MUSIC 7/8

PATTERN

Measures

INTRODUCTION: Varies with music.

- 1 Face slightly LOD, step on R in LOD (ct 1); lift on R bringing L across in front of R (ct 2), M raise knee high, W keep ft close to floor; step on L in LOD (ct 3).
- 2 Face ctr, step on R to R (ct 1); M swing L knee up in front of R leg so that L thigh is parallel to floor, L ft relaxed. W raise L ft slightly off floor in front of R (ct 2); hold (ct 3).
- 3 Step on L slightly to L (ct 1); M swing R knee up in front of L leg so that R thigh is parallel to floor, R ft relaxed. W raise R ft slightly off floor in front of L (ct 2); hold (ct 3).

There is often a definite flexing of the knee on cts 2 and 3 of meas 2 and 3.

Repeat from beg until music ends.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE
Joyce Lissant Ugla

MITERÍ TSA

(Dear Mother)

(Pontos-Greece)

The name of the dance "Miterítsa" (mee-teh-REET-sah) comes from the words of song to which it is done. It is a diminutive form of the word "mother". Miterítsa was taught at the 1977 University of the Pacific Folk Dance Camp, Stockton, California, by John Pappas, who says it is both a game and a dance, for both children and adults. Described in Ellikini Hori, V. Papahristos (Athens, 1960) and Greek Folk Dances, M. Vouras and R. Holden (New Jersey, 1965).

MUSIC: Record: Folk Dancer MH 4052 B. 4/4 meter.

FORMATION: For greatest enjoyment Miterítsa should be done in small groups. Approximately 8-10 M are together at R end of open circle, hands joined and down ("V" pos). Approximately 8-10 W are joined to L end of M. Last M joins his L hand with R of 1st W. 1st M has R hand free; last W has L hand free. It is not necessary for each M and W to have a ptr. There may be more M than W - or vice versa.

STEPS AND STYLING: Step-hop, Step-close: step fwd on R (ct 1) (this may be a slight stamp). Knee is straight. Step on L close to R heel (ct 2). Knee is slightly bent, toe turned out a little.

Note: Step does not alternate. More emphasis is given when stepping on R; more knee flex is given when stepping on L.

This is a happy, lively dance-game in which there is much clapping of hands. The dancers should have lots of fun.

MUSIC 4/4

PATTERN

Measures

NOTE: Record begins with several meas of "tune-up" music before Introduction.

2 meas INTRODUCTION. No action.

I. VARIATION "A" (vocal)

1-4 All face to R and move fwd (LOD) with 8 step-close steps. On last step (L), all turn L to face RLOD.

5-8 Repeat action of meas 1-4 exactly, but moving RLOD. End facing ctr.

II. VARIATION "B" (instrumental)

1 Dancers drop hands. They stand in place and clap own hands in front as lead M (at R end of line of M) skips across to W (cts 1,2,3,4).

MITERÍ TSA (continued)

2-4 Choosing one of the W, he hooks R elbows with her and they turn CW with 4 skips (cts 1,2,3,4). They hook L elbows and turn CCW with 4 skips (cts 1,2,3,4). Lead M leaves this W in her place. Inactive dancers continue to clap.

5-8 Quickly choosing another W, M repeat elbow swings with her. Lead M may do this with several ptrs if he has time.

There are 8 meas of instrumental music before the vocal begins again and the lead M returns to orig place as all dance Variation "A" once more.

After 8 meas of Variation "A", Variation "B" is repeated, but this time the W who first danced with lead M is the one who leaves the line and dances across to choose a M to dance with her. This M will be the person to beg Variation "B" when it is later repeated for a 3rd time.

Dance continues to end of music, always alternating between M and W leaders.

FOLK DANCE FEDERATION OF CALIFORNIA DANCE RESEARCH COMMITTEE:
Vera Jones

ORIJENT

(Serbia)

Orijent (OH-ree-yent), as presented in the United States by Dick Drum, in the 1960s, remains a popular line dance with folk dancers. Background information tells us that it was one of the most popular kolos in the Šumadija area of Serbia, as well as in the city of Belgrade in the 1950s. It was danced with great enthusiasm by students and workers and was found at social gatherings in coffee houses in urban and rural areas. It is ascribed by dance researchers and native dancers to a Gypsy origin, though it was being danced by non-Gypsy Serbs. Some scholars see a possible connection between the title of the dance, "Orijent" meaning "Orient", and the fact that the famous Orient Express train used to pass through the area in which the dance is best known.

Of many possible patterns, Mr. Crum selected the three described here and arranged them in a sequence. In its native setting the sequence of patterns would be determined by the whim of the leader, who, not at all rarely, might limit himself to a single variant, possibly that given below as Fig I, the most common or 'basic' Orijent. Figs I and III were noted by Mr. Crum in Železnik village, Easter Sunday, 1954; Fig II was learned later from a group of male dancers in a Belgrade coffee house. More information about the dance may be found in the NAMA #1 record booklet.

MUSIC: Records: Du-Tam 1001 A, 45 rpm. 2/4 meter.
 Koffeehouse KH-101A, 45 rpm
 RTB - LPV 170 "Brdjanka Kolo"
 NAMA #1, S-B, B-1

FORMATION: Short lines of dancers. "V" pos: hands joined with adjacent dancers, arms down at sides. If M dance in separate lines they usually use "T" pos: arms extended sdwd at shldr level, hands on nearer shldr of adjacent dancers. Face slightly R of ctr; wt on ball of R ft.

STYLE: Light, heels always off floor; knees elastic throughout, producing a bouncy quality of movement. Body erect, head held high, except as noted in Fig II. Šumadijan ftwk is typically small, precise and controlled. No effort should be exerted to cover space on the floor.

The following description reflects the dance as it was presented by Mr. Crum at the October 1975 Hidden Valley Folkdance Teachers' Institute, sponsored by Dean and Nancy Linscott. Notes from earlier teachings by Crum, Madelynne Greene, and Ron Wixman were also consulted.

MUSIC 2/4

PATTERN

Measures

No Introduction

I. FLEX, FLEX AND TRAVEL

A 1 Place ball of L ft on floor across in front of R ft (upbeat); in this pos and with wt primarily on ball of R ft, flex knees (ct 1);

ORIENT (continued)

- straighten knees slightly (ct &); flex L knee and take wt on L ft, raising R ft low back of L ft (ct 2); straighten L knee and bring R ft around in a small CCW arc close to floor (ct &).
- 2 Turning to face ctr, step on R ft in front of L with a slicing motion, R heel leading (ct 1); step on L ft across back of R (ct &); step on R ft to R, turning to face slightly R of ctr and flexing R knee slightly (ct 2); wt still on R, straighten R knee and bring L ft fwd low (ct &).
- 3-16 Repeat action of meas 1-2, seven more times (8 in all).
End facing ctr.

II. REACH, ARC AND BACKWARD

Pattern moves very slightly in RLOD.

- B 1 Facing ctr, bend fwd from hips and reach out to L with L ft off floor, shake lower leg and ft (ct & of previous meas); step on L just in front of neighbor's R ft (ct 1); bring R ft near L before stepping on R ft slightly diag fwd R of L ft (ct 2).
- 2 Step on L ft diag fwd R, straightening torso, bringing R ft off floor behind L ankle (ct 1); hold (ct 2).
- 3-4 Continuing to face ctr, move directly bkwd with 3 small steps, R,L,R (cts 1,2,1); hold (ct 2). On bkwd steps, stepping ft should be placed directly behind supporting ft.
- 5-16 Repeat action of meas 1-4 (Fig II) three more times (4 in all).
At end of meas 16 bring L ft beside R, no wt, in preparation for Fig III.

III. TOWARD CENTER AND BACK

- C 1 Move twd ctr with very small, close ftwk (as though ankles were bound together with elastic bands). Step on L ft, R ft immediately closing to L ft, both heels turned slightly to L (ct 1); step on R ft, L ft immediately closing to R ft, both heels turned slightly to R (ct 2).
- 2 Step fwd L,R,L (cts 1,&,2) in same style as meas 1 (Fig III).
Cue for meas 1-2: L, R, L-R-L.
- 3-4 Continue to move twd ctr, repeat action of meas 1 (Fig III) with opp ftwk: R, L, R-L-R.
- 5-8 Beg L, repeat action of meas 1-4 (Fig III) but move bkwd away from ctr.
- 9-16 Repeat action of meas 1-8 (Fig III).
Repeat dance until music ends.

FOLK DANCE FEDERATION OF CALIFORNIA DANCE RESEARCH COMMITTEE:
Virginia Wilder, Ruth Ruling, with assistance from Dick Crum.

RIDÉE

(Brittany, France)

Ridée (ree-DAY) (mistakenly called Bonnielou Lombaol) was taught in 1966 at a University of the Pacific Folk Dance Camp lawn party by Germain Hébert, who learned the dance from Mrs. De Bonna in Montreal.

MUSIC: Record: Vogue EPL. 7.711 "An Tri Bintig", Side 2 Band 3, 45 rpm.
This record is a substitute. The tune is not right.
4/4 meter.

FORMATION: Dancers in a circle, facing ctr; all hands joined at shldr level, elbows bent, little finger hold. No ptr needed.

STEPS AND Hop
STYLING: The feeling of the dance is light and free-spirited.

MUSIC 4/4

PATTERN

Measures

Chord INTRODUCTION No action.

THE DANCE

1 Hop in place on R ft (ct 1); step sdwd L on L (ct 2); step on R beside L (ct 3); hold (ct 4).

2-4 Repeat action of meas 1 three more times. Do not take wt on R ft on ct 3, meas 4.

HANDS: During meas 1-4, joined hands move in a circular motion -- up, arc out and down, and back up again for each meas.

5 Point R toe fwd and move hands fwd at shldr level, elbows straight (ct 1); bring R toe back to place and bring hands back to place (ct 2); repeat action of cts 1-2 taking wt on R ft on ct 4 (cts 3-4).

6 Repeat action of meas 1, but do not take wt on ct 3.

7 Repeat action of meas 5.

8 Repeat action of meas 1.

Repeat dance to end of record.

FOLK DANCE FEDERATION OF CALIFORNIA DANCE RESEARCH COMMITTEE:
Zora-Mae Torburn, Dorothy Tamburini

SANDANSKO HORO

(Bulgaria)

Sandansko Horo (sahn-DAHNSkoh hoh-ROH) was learned by Yves Moreau, October 1969, from members of folk ensemble from the town of Sandanski, Blagoevgrad District, Bulgaria. This dance is quite popular in the villages of Liljakovo and Ograzden in the Pirin (East Macedonia) area in the southwestern part of Bulgaria. It has an interesting rhythm structure of 22/16, an excellent example of asymmetrical meters. The rhythm of 22/16 is a combination of one meas of 9/16 plus one meas of 13/16.

The "tambura" is the most popular instrument of this region. Many of the players are gypsies and recently they have adopted some musical ornamentations and styles from nearby Greece. The original dance description was written by Yves Moreau of Montreal, Canada, and presented in 1972 at the University of the Pacific Folk Dance Camp.

MUSIC: Record: Worldtone WT-YM004A. 9/16 + 13/16 meter (22/16):
1-2, 1-2, 1-2, 1-2-3 + 1-2, 1-2, 1-2, 1-2-3, 1-2, 1-2.
Alternate meas are counted as: 1, 2, 3, 4; 1, 2, 3, 4,
5, 6.

FORMATION: Mixed lines of M and W, hands joined down at sides "V" pos.
Face slightly R of ctr. Wt on L ft.

STYLING: Slight knee bend, upper part of body erect. Steps are small and light (on balls of ft). Arms are relaxed.

MUSIC 22/16 (9/16 + 13/16) PATTERN

Measures

INTRODUCTION: No introductory music; dance may begin at the beginning of any musical phrase.

22/16

1 9/16 Small hop on L ft in place, simultaneously raise R ft slightly and point in LOD (ct 1); step in LOD on R (ct 2); small low leap onto L ft directly behind R (ct 3); step in LOD on R (ct 4). The step pattern has the feeling of a slow polka.

13/16 Repeat action of meas 1, reversing ftwk (cts 1-4); small leap onto R ft in LOD (ct 5); continue to move in LOD with small step on L (ct 6).

22/16

2 9/16 Small hop on L ft, simultaneously raise R ft slightly and point in LOD (ct 1); hop again on L, turning so that R ft points to ctr (ct 2); hop again on L turning so that R ft points to L (RLOD) (ct 3); step fwd on R in RLOD (ct 4).

13/16 Small leap fwd onto L (ct 1); continue to move in RLOD, step onto R ft (ct 2); small leap fwd onto L (ct 3); step fwd onto R (ct 4); small hop on R turning to face ctr (ct 5); small step bkwd onto L ft, turning to face LOD (ct 6).

Repeat dance until end of music.

FOLK DANCE FEDERATION OF CALIFORNIA DANCE RESEARCH COMMITTEE:
Miriam Lidster

SHAM HAREH GOLAN

(Israel)

Sham Hareh Golan (SHAHM-hah-REH goh-LAHN) is translated as "There they are--- the mountains of Golan". The choreography by Jonathan Gabait is set to music by N. Shemer. This description is based on the presentation made by Shlomo Bachar at the 1973 University of the Pacific Folk Dance Camp.

MUSIC: Record: Hadarim LP-3, S-B, B-2. 4/4 meter.

FORMATION: Lines of dancers, hands joined low, facing LOD.

STEPS: Walk*

STYLING: Smooth, lyrical, flowing, with pli   (bend of supporting knee) to enhance the softness of the style.

* Described

MUSIC 4/4

PATTERN

Measures

2 INTRODUCTION (No action)

I. MOVING IN LOD

A 1 With 4 light, fast walking steps move in LOD (R,L,R,L).

2 With knee bent, step fwd on R, leaving L in place (ct 1); bend both knees and sway wt back onto L ft, leaving R ft in place (ct 2); sway wt fwd onto R ft (ct 3); bring L ft fwd just slightly off floor (ct 4).

Note: Meas 2 is the "camel" step prevalent in many Israeli dances: With knees bent, as wt is taken on fwd ft, the pelvis moves fwd preceding the upper portion of the body. When wt is transferred to trailing ft, the pelvis again leads. This undulating motion must be done smoothly and never exaggerated or forced.

3 Lightly touch L heel fwd twice, no wt (cts 1,3). Slight pli   of R knee when L heel touches.

4 Step bkwd on L in RLOD (ct 1); step ball of R ft near L heel (ct 2); step fwd on L (ct 3); hold (ct 4).

5-8 Repeat action of meas 1-4 (Fig 1), but on ct 4 of meas 8 pivot on ball of L ft to face ctr and beg to bring R leg around in a wide arc in front of L to prepare for next step.

II. MOVING TWD CTR

Note: During meas 1-3, the step on ct 1 is done with pli  . The knee straightens by the time the heel touches on ct 3.

B 1 Move twd ctr, step on R across in front of L, raise joined hands fwd to no more than shldr level (ct 1); with knee slightly bent, bring L leg around in front of R (ct 2); touch L heel lightly in front of R, no wt (ct 3); raise L ft very slightly (ct 4).

2 Step on L in same place L heel touched (ct 1); with knee slightly bent, bring R leg around in front of L (ct 2); touch R heel lightly

SEEROON AGHCHEEG

(Sweet Girl)

(Armenian-American)

Tom Bozigian of Fresno, California, now living in Los Angeles, introduced this dance at the California State Convention of the Armenian Church Youth Organization in 1960. The steps were arranged to the music by the Fresno Chapter of the ACYO, which won the dance contest that year. Many other Armenian-American dances were born in this manner, such as California Hop, Armenian Turn, Guneega, etc. Along with the many original dances performed at any given Armenian gathering, these created dances have become standard.

MUSIC: Record: Kapp LP KS-3044 "The Seventh Veil", S-2, B-6.

The music is in 8 meas phrases, and the dance is a 6 meas pattern, so the music and dance are not concordant.

FORMATION: Line dance, leader at R end. "W" pos, little fingers joined with neighbors. Hands at shldr level; forearms held fwd and away from body; upper arms beyond torso width. Face R of ctr.

MUSIC 2/4

PATTERN

Measures

Start at the beg of a musical phrase.

- 1-2 Beg R ft, move in LOD with 2 two-steps (cts 1,&,2; meas 2 - cts 1,&,2). There is no up and down movement in Armenian two-steps.
- 3 Face ctr, step on R ft to R side and beg to lower hands (ct 1); step on L ft across back of R, hands down and slightly back of body (ct 2). Torso remains erect; there is no bend at the waist.
- 4 Raise hands to "W" pos, turning 1/4 CW step on R ft to R side, releasing finger hold (ct 1); turning 1/4 CW to face out of circle, step on L ft to L side (LOD) (ct 2).
- 5 Clap own hands at chest level as R ft steps across back of L (ct 1); turning 1/4 CCW step on L ft in LOD (ct 2).
- 6 Turning 1/4 to face ctr, step on R ft to R side (LOD), rejoining finger hold (ct 1); step on L ft across back of R (ct 2).

Repeat dance until music ends.

FOLK DANCE FEDERATION OF CALIFORNIA DANCE RESEARCH COMMITTEE:
Virginia Wilder, Ruth Ruling, with assistance from Tom Bozigian

SHAM HAREH GOLAN (continued)

in front of L, no wt (ct 3); raise R ft very slightly (ct 4).

3 Step on R in same place R heel touched (ct 1); with knee slightly bent, bring L leg around in front of R, no wt (ct 3); step on L where heel touched (ct 4).

4 Walk bkwd out of ctr (R,L,R,L), lowering hands to sides.

5-8 Repeat action of meas 1-4 (Fig II).

Repeat dance from beg until end of music.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Virginia Wilder, Ruth Ruling, Grace Frye

SILISTRENSKA TROPANKA

(Bulgaria)

This line dance (sih-LEES-trehn-skah TROH-pahn-kah) was collected by Yves Moreau on a research trip to Bulgaria in 1971. It is a type of dance involving arm movements which is widespread throughout Dobrudža in Northeast Bulgaria. This particular version is popular in and around the town of Silistra, situated on the Danube River, the border between Bulgaria and Romania. This description reflects the dance as presented by Mr. Moreau at the 1977 University of the Pacific Folk Dance Camp, Stockton, California.

MUSIC: Request SRLP 8142, S-1, B-5 "Dobrudjanska Tropanka". 2/4 meter.

FORMATION: Short lines, mixed or segregated. "W" pos: Hands joined with adjacent dancers, elbows bent and close to own sides, hands at shldr level. Face slightly R of ctr; wt on L ft.

STYLE: Knees bent, body in a somewhat squat pos with torso erect. A heavy, earthy feeling is characteristic of this Bulgarian dance; steps and stamps are taken firmly and with strength. Arm movements are strong and rhythmical. W dance as strongly as M.

MUSIC 2/4

PATTERN

Measures

Start at the beg of a musical phrase.

I. BASIC PATTERN - FOOTWORK

- 1 Step in LOD on R ft (ct 1); low, heavy scuffing stamp with L ft, no wt (ct 2).
- 2 Repeat action of meas 1 with opp ftwk.
- 3 Face ctr and step diag bkwd R on R (ct 1); step on L near R heel (ct 2).
- 4 Small step fwd on R (ct 1); light stamp with L beside R, no wt (ct 2).
- 5 Step on L in place (ct 1); sharp, heavy stamp with R beside L, no wt (ct 2).
- 6 Another sharp stamp with R beside L, no wt (ct 1); hold (ct 2).

BASIC PATTERN - ARM MOVEMENTS (simultaneous with ftwk)

Free hand of first and last dancers follows movements of joined hands.

- 1 Extend hands in an arc upward and fwd, straightening elbows as arms swing downward and a little bkwd (cts 1-2).
- 2 With elbows straight, arms swing bkwd as far as comfortable (ct 1); arms beg to swing fwd (ct 2).
- 3 Arms, elbows straight, swing up and fwd until they are parallel to floor (ct 1); arms swing downward and a little bkwd (ct 2).
- 4 Arms swing bkwd as far as comfortable (ct 1); arms beg to swing fwd to floor-parallel pos (ct 2).

SILISTRENSKA TROPANKA (continued)

- 5 Arms continue to swing up and retrace orig arc of meas 1 (ct 1); hands pull down strongly to "W" pos (ct 2).
- 6 Quickly raise hands again and pull down strongly to "W" pos (ct 1); hold (ct 2)., i.e., the two pulls into "W" pos occur with the two sharp stamps with R ft.

II. EXTENDED BASIC PATTERN - FOOTWORK

Begun and ended at the discretion of leader.

- 1-5 Repeat ftwk and arm movements of meas 1-5 (Fig I).
- 6 Large, heavy step bkwd and slightly to the R on R ft, R knee bent, L ft remains in place (ct 1); hold (ct 2). Wt is completely over R ft, torso remains erect, back straight.
- 7 Transfer wt fwd onto L ft (ct 1); stamp R ft beside L, no wt (ct 2).
- 8-9 Repeat action of meas 6-7 (Fig II).
- 10 Stamp R ft again, no wt (ct 1); hold (ct 2).

EXTENDED BASIC PATTERN - ARM MOVEMENTS

- 1-5 Repeat arm movements as in meas 1-5 (Fig I).
- 6 Extend hands in an arc upward and fwd, straightening elbows, until arms are parallel to floor (cts 1-2).
- 7 Arms retrace arc pattern twd "W" pos (ct 1); resume "W" pos with downward pull (ct 2).
- 8-9 Repeat action of meas 6-7 (Fig II).
- 10 Raise hands slightly and pull down strongly to "W" pos (ct 1); hold (ct 2).

FOLK DANCE FEDERATION OF CALIFORNIA DANCE RESEARCH COMMITTEE:
Virginia Wilder, Ruth Ruling

ȚARINA de la ABRUD

(Romania)

This circle dance (tsah-REE-nah deh lah ah-BROOD) was introduced by Mihai David, former member of the Romanian Folk Ballet, at the 1969 San Diego State College Folk Dance Conference. The word "țarina" means dust or ashes and is interpreted in the dance by the stamping steps in Fig II; "de la" means from, and Abrud is the name of a town in southwestern Transylvania. The "ț" under the "T" changes the sound to "ts".

MUSIC: Record: MD 3701 "The Lark" Romanian Dances S-B, B-2. 2/4 meter.
EPC 443 Electrocord (7" EP)

FORMATION: Closed circle of M and W. "W" pos: Hands joined at shldr level and extended fwd slightly; elbows bent and down. Face ctr, wt on L ft.

STYLE: Posture is erect throughout. Fig I has an elegant, smooth ballroom quality. Fig II is brisk and vigorous and has a down-to-earth quality. Knees are lifted high as a preparation for the stamps. All stamps are without wt and are done sharply and vigorously.

MUSIC 2/4

PATTERN

Measures

No Introduction

I. IN AND OUT OF CIRCLE WITH PIVOTS

- A 1 Step fwd twd ctr of circle R, L (cts 1,2).
2 Step fwd on R, release hands, pivot 1/2 CCW on R ft to face out of circle (ct 1); bring L ft beside R, no wt, and rejoin hands (ct 2).
3-4 Repeat action of meas 1-2, moving away from ctr, stepping L,R,L and pivoting 1/2 CW to face ctr on ct 1 of meas 4.
5-16 Repeat action of meas 1-4 three more times, four in all.

II. STAMPS AND TRAVEL

- B 1 Step on R in place (ct 1); stamp L beside R (ct &); step on L place (ct 2); stamp R beside L (ct &).
2 Continue to face ctr, step on R to R side (ct 1); step on L across in back of R (ct &); repeat action for cts 2,& (i.e., 4 small steps moving sdwd in LOD, R,L,R,L).
3-4 Repeat action of meas 1-2 (Fig II) exactly.
5-6 Repeat action of meas 1 (Fig II) twice (i.e., 4 step-stamps)
7 Repeat action of meas 2 (Fig II) (i.e., 4 side steps in LOD).
8 Step on R to R side (ct 1); stamp L beside R 2 times (cts &,2); hold (ct &).
9-16 Repeat action of Fig II, meas 1-8, with opp ftwk and direction.
Repeat dance until music ends.

FOLK DANCE FEDERATION OF CALIFORNIA DANCE RESEARCH COMMITTEE:
Virginia Wilder, Ruth Ruling

TZADIK KATAMAR

(Israel)

Tzadik Katamar (tsah-DEEK kah-tah-MAR) is translated as "Righteousness shall flourish". The music is by A. Neiman, the choreography by Jonathon Gabait, and the dance was presented by Shlomo Bachar at the 1973 University of the Pacific Folk Dance Camp.

MUSIC: Record: Hadarim III, S-B, B-4. 4/4 meter.

FORMATION: A closed circle, all hands lightly joined (by fingers, not full hand) and held at about shldr level.

STEPS AND STYLING: Walk* light walking steps, with an easy flex of the knee on each step.

Grapevine*

*Described

MUSIC 4/4

PATTERN

Measures

2 meas INTRODUCTION (no action)

I. WALK: SWAY

- 1 Face slightly to R, move in LOD with 4 walking steps, R,L,R,L.
- 2 Face ctr, with ft wide apart, sway to R (ct 1); (R knee is bent, both ft are on floor, wt is over R ft, with body erect). Sway to L in similar manner (ct 2); repeat sways to R and to L (cts 3,4).
- 3-4 Repeat action of meas 1-2.

II. GRAPEVINE: TURN

- 1 Still facing ctr and moving LOD, step on R to R (ct 1); step on L across in front of R (ct 2); step on R to R (ct 3); step on L across in back of R (ct 4).
- 2 Release hands and turn once CW, progressing in LOD with 3 steps, R,L,R (cts 1,2,3). (Step out to R with toe turned out to R, to start turn). End facing ctr. Rejoin hands. Step on L across in front of R (ct 4).
- 3 Step back in place on R (ct 1); step on L beside R (ct 2); step on R across in front of L (ct 3); step back in place on L (ct 4).
- 4 Repeat action of Fig I, meas 2 (sways).
- 5-8 Repeat action of meas 1-4 (Fig II).

Repeat dance from beg until music ends.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE
Vera Jones, Grace Frye

U ŠEST KORAKA

(Serbia)

U Šest Koraka (oo shest KO-rah-kah), meaning "in six steps," is one of the most popular kolos in Yugoslavia. There are many melodies for it and from time to time new ones are being composed.

Richard Crum learned this dance from natives in Yugoslavia. It is a highly improvised dance, with many personal variations on the basic pattern. The variations given here are but a few that were gleaned from several good dancers in Yugoslavia.

MUSIC: Record: Balkan S 107, "Novo Zikino Kolo";
Balkan S 108, "Perino Kolo";
Sonart M 211, "Krushceevachko Kolo";
Balkan 353, "Sitno Kolo"; "Kolo Party" S-A B-2, B-6.

FORMATION: Open circle or line, hands joined and held down at sides.

STEPS AND STYLING: Step-hop. Syncopated Threes: Step on L ft (ct 1). Hold (ct &). Step on R ft beside L (ct 2). Step on L ft (ct &). Repeat, reversing footwork for Syncopated Three to R.

Keep body erect, stress stepping on balls of the feet throughout, and do the step with great elasticity in the knees, keeping the steps very small.

MUSIC 2/4

PATTERN

Measures

I. SIDE STEP (Hajde) (HI-day)

- 1 Step on R to R (ct 1); step L beside R (ct 2).
- 2 Step on R to R (ct 1); step L beside R, no wt (ct 2).
- 3 Step on L to L (ct 1); step R beside L, no wt (ct 2).
- 4 Step on R to R (ct 1); step L beside R, no wt (ct 2).
- 5-8 Repeat action of meas 1-4, beg on L and moving to L.
- 9-16 Repeat action of meas 1-8.

II. STEP-HOP WITH SYNCOPATED THREES (Čujes) (CHEW-yes)

- 1 Step on R to R (cts 1,&): hop R (ct 2); step on L beside R (ct &).
- 2-4 Beg R, do 3 Syncopated Threes in place (RLR; LRL; RLR).
- 5-8 Repeat action of meas 1-4 (Fig II, beg L and moving to L).
- 9-16 Repeat action of meas 1-3 (Fig II).

III. FOURS (Četiri) (CHET-ee-ree)

Moving to R, take 4 small steps as follows:

- 1 Step on R to R (ct 1); step L behind R (ct &); step on R to R (ct 2); step on L behind R (ct &).
- 2-4 Beg R, dance 3 Syncopated Threes in place.

U ŠEST KORAKA (continued)

- 5-8 Repeat action of meas 1-4 (Fig III), beg L and moving L.
- 9-16 Repeat action of meas 1-8 (Fig III).

IV. SEVENS (Sedam) (SAY-dam)

Moving to R take 7 small steps as follows:

- 1 Repeat action of Fig III, meas 1.
- 2 Step on R to R (ct 1); step on L behind R (ct &); step on R to R (ct 2); hold (ct &).
- 3-4 Beg L, dance two Syncopated Threes in place.
- 5-8 Repeat action of meas 1-4 (Fig IV), beg L and moving to L.
- 9-16 Repeat action of meas 1-8 (Fig IV).

V. TUCKS (Skoče) SKOH-chay)

- 1 Step on R to R (ct 1); hold, bringing L beside R ankle (ct &); hop R (ct 2); step on L behind R (outside of both ft adjacent-- (ct 3). When one ft is brought behind the other, the ft "hug" each other.
- 2-3 Repeat action of meas 1 (Fig V) two more times.
- 4 Beg R, dance 1 Syncopated Three in place.
- 5-8 Repeat action of meas 1-4 (Fig V), beg L and moving to L.
- 9-16 Repeat action of meas 1-8 (Fig V).

VI. FOURS WITH TUCKS (Četiri i skoče)

- 1 Step on R to R (ct 1): Step on L behind R (ct &); step on R to R (ct 2); step on L behind R (ct &).
- 2-3 Repeat action of Fig V, meas 1 (tucks) two times.
- 4 Beg R, dance one Syncopated Three in place.
- 5-8 Repeat action of meas 1-4 (Fig VI), beg L and moving to L.
- 9-16 Repeat action of meas 1-8 (Fig VI).

Repeat entire dance from beg.

VRANJANSKI ČAČAK

(Serbia)

Vranjanski Čačak (VRAHN-yahn-skee CHAH-chahk) is an arrangement of steps from Southern Serbia, set by Bora Gajicki and presented by him at the 1978 University of the Pacific Folk Dance Camp. Mr. Gajicki, born in Vojvodina, Yugoslavia, danced professionally with KOLO for several years. He now lives in Long Beach, California, and directs the Borino Kolo Folk Ensemble, in which he plays accordion.

MUSIC: Borino Kolo Folk Ensemble, BK 678 (LP) S-A, B-4. 2/4 meter.

FORMATION: Lines of M and W. Belt hold with L arm over neighbor's R, hands grasping belt of adjacent dancers twd ctr of body. Front Basket hold may be used: extend hands sdwd in front and join with second dancer on either side, L arm over, R under.

STEPS AND STYLING: Hop-step-step: With wt on L ft, hop on L (ct 1); small step to R on R ft (ct &); step on L beside R (ct 2).

Step repeats exactly.

Threes: Step on R (ct 1); step on L beside R (ct &); step on R in place (ct 2). Step alternates, and is done in place.

During Fig I keep knees bent, and "sit down". Fig II ftwk is almost flat-footed.

MUSIC 2/4

PATTERN

Measures

1-4 INTRODUCTION - No action.

I. ROCK AND TRAVEL IN LOD (Face center throughout)

1 Take a fairly wide step to R on R ft, flexing knees, leaving L in place (ct 1); flex knees again (ct 2).

2 Shift wt over L ft and repeat action of meas 1.

3-4 Bend fwd slightly from hips and move sdwd in LOD with 4 small running steps: R,L,R,L (L crosses in front), 2 steps per meas.

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

II. RUNS AND THREES

1 Face and move in LOD: small jump fwd on both ft, wt primarily on R (ct 1); small running steps fwd L,R (cts &,2).

2 Repeat action of meas 1 (Fig II) with opp ftwk.

3 Run fwd with two steps R,L (cts 1,2).

VRANJANSKI ČAČAK (continued)

- 4-6 Face ctr, do 3 Threes stepping R,L,R - L,R,L - R,L,R.
 7 Face diag L of ctr and move in RLOD with two steps L,R (cts 1,2)
 8 Face ctr, do 1 Three stepping L,R,L.
 9-16 Repeat action of meas 1-8 (Fig II).

III. HOP-STEP-STEPS AND KICKS (Diag R of ctr)

- 1-2 With wt on L do 2 Hop-step-steps, move in LOD.
 3 Jump onto both ft with pli   (ct 1); hold (ct 2).
 4 Small leap onto R ft in place, L ft comes up along R calf and kicks fwd low (ct 1); step in place L,R (cts 2,&).
 5 Step on L in place (ct 1); bounce on L as R ft comes up along L calf and kicks fwd low (ct 2).
 6 Step in place R,L,R (cts 1,&,2).
 7 Hop on R as L ft comes up along R calf (ct 1); stamp L beside R, no wt (ct &); stamp L beside R, taking wt (ct 2).
 8 Hop on L (ct 1); stamp R beside L, no wt (ct 2).
 9-16 Repeat action of meas 1-8 (Fig III).

Dance repeats two more times and ends with a third repeat of Fig I.

The following musical notation may help with the teaching of Fig III:

h s s	h s s	j	k s s	s k	s s s	h s s	h s
o t t	o t t	u	i t t	t i	t t t	o t t	o t
p e e	p e e	m	c e e	e c	e e e	p a a	p a
p p	p p	p	k p p	p k	p p p	m m	m
						p p	p
1	2	3	4	5	6	7	8

FOLK DANCE FEDERATION OF CALIFORNIA DANCE RESEARCH COMMITTEE:
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NOTES

Today there are many versions and variations of Balkan line and circle dances. Although all may have had their beginning in old, traditional, "authentic" renditions, younger persons tend to dance more vigorously than their elders, from whom they undoubtedly learned their native dances. This tendency is reflected in our new recordings, produced as original or older discs become unavailable or discontinued.

A "variation" may originate in the imagination, creativity and feeling of a leader at the time he is dancing, and others naturally follow, thereby developing a new pattern.

Foreign performing groups who choreograph material on authentic and ancient folk dance themes and music also influence new folk dances in the United States and in Europe.

Folk dances of Israel, particularly, reflect the enthusiasm and boundless energy of a new and developing nation, rapidly creating a culture based upon its surroundings at this time and in this place.

For those interested in searching them out, many volumes exist in school and public libraries, filled with historical information, beautiful color plates of native costumes, musical compositions, song texts and pictures of ancient musical instruments.

Our Reference List is presented to assist the new folk dance teacher or student, in the hope those interested will further investigate this extension of folk dance.