

HARO'A HAKTANA MIN HAGAI

(Israel)

Haro'a Haktana (hah-ROH-ah hah-kuhtah-NAH), a gay, vivacious dance, translated to mean "Little Shepherdess from the Valley", was choreographed by Jonathon Karmon. The music was written by Moshe Wilensky. Haro'a Haktana was presented at the University of the Pacific Folk Dance Camp, Stockton, California, in 1962, by Ruth Browns of San Francisco, California.

MUSIC: Record: Tikva T-69, "Dance Along with Sabras"

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

STEPS AND JUMP-HOP, step-hop, run in place.

STYLING: 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 next pattern - the "hop" -- rather than equally on both ft. This does not change the upright pos of the body.

MUSIC 4/4

PATTERN

Measures

4 meas INTRODUCTION

I. JUMP-HOP TURN

- 1 Face ctr and travel continuously in LOD. Jump (ct 1), hop R with 1/2 turn R (CW) to face with back to ctr of circle (ct 2), jump (ct 3), hop L with 1/2 turn L (CCW) to face ctr (ct 4).
- 2 Jump (ct 1), hop R with 1/2 turn L (CCW) to face with back to ctr (ct 2), jump (ct 3), hop 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 R with 1/2 turn R (CW) to face with back to ctr (ct 2), step L swd L (ct 3), hop L with 1/2 turn R, continuing CW, to face ctr (ct 4).
- 4 Small leap R lifting 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 8). Reverse direction and ftwork 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 to R ft (ct &), step R in place (ct 2), hold (ct &). Reverse direction and ftwork (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 R, 1/2 turn L (CCW) to face RLOD (ct 2), jump (ct 3), hop L (ct 4).
 - 11 Small leap onto R to face ctr, repeat action of meas 4, Fig. I.
 - 12-14 Repeat action of meas 9-11, Fig. II.
 - 15 Step R in place, facing ctr (ct 1). If danced in a single circle, join hands. Hop on R lifting bent L knee fwd (ct 2). Dance 2 running steps in place (L, R), kicking free ft bwd, scissors style (ct 3, 4). Hands may lift and return to sides during cts 2, 3.
 - 16 Step L in place (ct 1); lift 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.