



DYORA LAPSON

KOL DODI (Voice of My Beloved)

(Israel)

First Dance to Kol Dodi: A Courtship dance in Biblical manner and Yemenite style. Choreographed by Sara Levi and Gert Kauffman and presented by Dvora Lapson at the 1951 Folk Dance Camp at the College of the Pacific.

MUSIC:

Kol Dodi, Folkraft 1111-A.

FORMATION:

Two lines, No. 1 and No. 2, facing each other about six steps apart. Hands are joined at shoulder level within the line. No. 1 line is usually women and No. 2 line is usually men, but both lines may be men or women.

STEPS:

Walking, Skipping*, Heel-and-step.

NOTE: All walking steps in either a fwd or bwd direction are done with a bend of the knees after each step: Step (ct 1), bend both knees slightly (ct &).

MUSIC 4/4	PATTERN
Measures	Introduction of 4 counts.
A.	I. (a) <i>Lines forward and back.</i>
1-4	Beginning with the L foot and holding the hands at shoulder level, lines No. 1 and No. 2 move toward each other with 6 step-bend or walking steps (ct 1 and 2 and 3 and 4 and 5 and 6 and), 3 stamps in place, L, R, L (ct 7 and 8), hold (ct and). Hands still joined in line formation, begin with the R foot and move bwd to original place with 6 step-bend or walking steps and 3 stamps in place, R, L, R.
B.	(b) <i>Skip around, walk and pass through.</i>
5-8	Beginning with the L foot and keeping hands joined at shoulder level line No. 1 skips around behind line No. 2 with 16 skipping steps to stand in line No. 2's original position. Line No. 1 moves to the R (CCW) around behind line No. 2. At the same time, line No. 2 beginning with the L foot moves directly forward with 16 small step-bend or walking steps clapping own hands with each knee bend (ct and). On the last three counts turn L (CCW) in place with 3 stamps (L, R, L) to face Line No. 1.
A.	II. (a) <i>Lines forward and back.</i>
1-4	Repeat Fig. I, meas. 1-4, except that the hands of the opposite person in line are clapped 3 times instead of the 3 stamps (ct 7 and 8).
B.	(b) <i>Skip around, walk and pass through.</i>
5-8	Repeat Figure I, meas. 5-8, with line No. 2 skipping around behind line No. 1, and line No. 1 moving directly fwd with the step-and-clap step. Finish with the two lines facing and in original position.
A.	III. (a) <i>Heel-step in place.</i>
1-2	With hands joined at shoulder level and beginning on the L, place the L heel diagonally fwd L (ct 1), hold (ct and). Bring the L foot back beside R, taking the weight onto L foot (ct 2) Place R heel diagonally fwd R (ct 3), hold (ct and). Bring R foot back beside L, taking the weight onto R foot (ct 4). Place L foot diagonally fwd L (ct 1), hold (ct and). Bring L foot back beside R touching L toe to floor but <i>not</i> taking the weight onto the L foot (ct 2). Tap L foot beside R (ct 1, 2, 3), hold (ct 4). NOTE: Look at foot as the heel is placed diagonally out. Do not lean bwd on the heel-step.
3-4	Beginning with R foot, repeat Figure III, meas. 1-2.
B.	(b) <i>Skip around, walk and pass through.</i>
5-8	Repeat Figure I, meas. 5-8 with line No. 1 skipping around behind line No. 2, and line No. 2 moving directly fwd with the step-and-clap step. Repeat Figures I, II, III as many times as needed to finish the music.
	NOTE: After the group dancing has a thorough understanding of the steps and patterns, the end of the dance may be varied by the group leader; as, all move fwd and back (Figure I, meas. 1-4); all move to the R with the skipping step or the step-and-clap pattern (Figure I, meas. 5-8). This step may be repeated to the L as well as to the R.
	This dance is danced with a freedom of movement and joyous abandon, expressing a "true joy in living" feeling. It is gay and spontaneous and has a marked feeling of syncopation.