

DIKI SHIELDS



# Holiday Camp

Dance Syllabus

1977

HOLIDAY CAMP 1977

December 26, 1977 - January 1, 1978

Pilgrim Pines  
Oak Glen, California

Directors:

Diki Shields

Dick Oakes

ISRAELI DANCES

Presented by YA'AKOV EDEN

Debka Hashalom

Debka Ud

Mi Li Yiten

Orcha Bamidbar

Shir Same'ach

Shtu Adarim

U'vau Ha'ovdim

Zemer Bagilbo'a

DEBKA HASHALOM  
Israeli Line Dance

Translation: Debka of peace.  
 Dance by: Rivka Sturman.  
 Record: New Favorites - Israeli folk dances MN-581  
 Formation: Short lines, simple or debka hold.  
 Meter: 4/4

NOTE: Debka steps will be given as the basic step; it could be danced with walking steps, if desired.

Meas.	Cts.	<u>PART A</u>
1	1-2	Debka R in LOD.
	3-4	Step L in LOD. Brush R fwd.
2	1	Brush R back across L.
	2	Brush R forward.
	3-4	Debka R in LOD.
3	1-4	2 debka steps in LOD--L, R.
4	1-2	Debka L in LOD.
	3-4	Place R heel forward and hold.
5-8		Repeat measures 1-4, Part A.

		<u>PART B</u>
1	1-4	2 debka steps in LOD--R, L.
2	1	Step R in LOD.
	2	Step L behind R while turning body to L.
	3-4	Debka step R in LOD.
3		2 debka steps in LOD--L, R.
4	1-2	Debka L in LOD.
	3-4	Place R heel in LOD and hold.
5-8		Repeat measures 1-4, Part B.

		<u>PART C</u>
1		2 debka steps in LOD--R, L.
2	1-2	Step-hop <sup>1</sup> while turning to face center.
	3-4	Squat down, L across R, weight on R.
3	1-4	2 slow steps backward--L, R.
4	1-2	Step L across R in LOD.
	3-4	Place R heel in LOD and hold.
5-8		Repeat measures 1-4, Part C.

NOTE: During measure 3, release hands; arms come up and cross while coming down and snapping.

Presented by Ya'akov Eden

DEBKA UD

Israeli Line Dance

Translation: Debka of the Ud (A Middle Eastern string instrument)  
 Dance: Bentsy Tiram  
 Record: Kadima  
 Basic Steps: Debka, stamp, Yemenite, step-hop, leap  
 Formation: Lines in a Debka hold  
 Meter: 4/4

<u>Measure</u>	<u>Counts</u>	<u>Description</u>
<u>Part A - Move in LOD</u>		
1	1-2	Debka step with R
	3-4	Stamp L with no weight and hold
2	1-4	Back Yemenite L
3-4		Repeat meas. 1-2, Part A
<u>Part B - Move in LOD</u>		
1	1-2	Stamp R and hold
	3-4	Step hop L (while hopping L click R heel to L ankle)
2	1-2	Leap R to side, cross L over R
	3-4	2 stamps with R beside L without changing weight
3-4		Repeat meas. 1-2, Part B
<u>Repeats Parts A and B</u>		
<u>Part C - Face center (front)</u>		
1	1-2	Stamp R to R and hold
	3-4	Cross L behind R and hold
2	1-2	Leap R forward and step L forward
	3-4	Fast Yemenite R
3	1-2	Stamp L forward and hold
	3-4	Step hop L back
4	1-2	L steps back R,L
	3-4	Stamp R beside L and hold (no weight) on R
		Repeat Part C, meas. 1-4

Presented by Ya'akov Eden

MI LI YITEN

Israeli Couple Dance

Translation: Who will give me  
Record:  
Formation: Couples in a circle M's back to center R H's joined  
Basic Steps: Yemenite, Yemenite cross, Walk  
Meter: 4/4

<u>Measure</u>	<u>Counts</u>	<u>Description</u>
		<u>Part A</u>
1	1-2	Step R fwd.
	3-4	Step L back
2	1-	Step R fwd
	2	Step L back
	3-4	Step R fwd and hop with R
3	1-2	Step L to L
	3-4	Cross R over L
4		Repeat Meas. 3 , Part A
5-7		3 Yemenite step L,R,L,
8	1	Leap with R to R
	2	Step L in place
	3-4	2 stamps with R beside L
9-10		Repeat Meas. 8, Part A, twice more
11-20		Repeat Meas. 1-10, Part A.
		<u>Part B</u>
1		Two-step R diagonally fwd.-Pass partner with R shoulder
2		Two-step L diagonally fwd.
3-4		Repeat Meas. 1-2, Part B- move bkwd.
5-6		4 slow steps R,L,R,L- Do-Si-Do with partner
7-8		2 Yemenite steps R,L
9-16		Repeat Meas. 1-8, Part B.

Note: During two-steps, both hands move in the direction of the two-steps.

Presented by Ya'akov Eden

ORCHA BAMIDBAR  
Israeli Couple Dance

Translation: Caravan in the Desert  
 Dance: Yonathan Karmon  
 Record: Israeli Folk Dances (Vol. 3) Effi Netser MM 30922  
 Meter: 4/4  
 Basic Steps: Yemenite, R, L and Back, Brush, Buzz, Squat

Note: This dance was choreographed for the Kamon Dance Troupe. It has become a favorite among folk dancers in Israel and abroad. The dance is being danced in different versions. On my last trip to Israel I have seen 3 versions. The one I liked best is the following. (Incidentally it is the one I have been teaching in my workshops in the U.S.)

<u>Meas.</u>	<u>Count</u>	<u>Description</u>
		<u>Part A</u>
1	1-4	Yemenite R
2	1-4	Back Yemenite L
3-4	1-4	Repeat meas. 1-2, Part A
		<u>Part A-1</u>
1-3	1-6	Brush R, take 5 steps R,L,R,L,R while turning a half turn R (buzz style)
4-7	1-8	Brush L, take 7 steps L,R,L,R,L,R,L On last step raise both heels off ground and close
		<u>Part B</u>
1	1	Brush R forward
	2	Step R to R
	3	Step L in place
	4	Touch R heel
2	1	Touch R toe
	2	Step R back (knees bent)
	3	Step L in place
	4	Kick R forward
3-4		Repeat measures 1-2, Part B Note: On last count woman crosses R over L, man kicks R forward and holds
		<u>Part B-1</u>
		Note: Man's steps are given, woman does opposite
1	1-2	Step R to R
2	1-2	Cross L over R (arms cross, fingers snap)
3-4	1-4	Repeat meas. 1-2, Part B-1 (on ct. 4, meas. 4, turn CW a 1/2 turn and raise on ball of L foot)
5-7	1-6	6 steps forward R.L.R.L.R.L (buzz style) Note: woman takes only 5 steps L,R,L,R,L

ORCHA BAMIDBAR (cont.)

4/4

Part C

1-4

Repeat meas. 1-4, Part B

Note: On last ct. partners kick R foot forward

5

Repeat meas. 1, Part B (partners facing each other and join a conversation position)

6

1

Hop L

2-3

2 steps in place R,L (knees bent)

4

Hold

7

1-4

3-step turn R,L,R (CW) and hold

8

1-4

Back Yemenite L

4/4

Part D

1

1-2

Step R to R

3-4

Close L to R while squatting

2

1-2

Turn both knees to L

3-4

Stand up on L while joining R hands under L

3

1-4

2 buzz steps R,L,R,L turning CW

4

1-2

Buzz step R,L keep turning CW

3-4

Step R and hold

5-8

Repeat measures 1-4, Part D, Reverse footwork and direction

Note: On last 3 counts man pulls on woman's L hand, turns her 1 1/2 turns to end up in original position.

Presented by Ya'akov Eden



SHIR SAME'ACH  
Israeli Circle Dance

Translation: Happy Song  
 Dance: Gi'ora Kadmon  
 Record:  
 Formation: Circle in a simple hold  
 Basic Steps: Run, Stamp, Brush, Debka jump, Step-hop  
 Meter: 4/4

<u>Measure</u>	<u>Counts</u>	<u>Description</u>
		<u>Part A</u>
1	1-2 3 and 4	2 running steps in place R,L 2 running steps in Place R,L Stamp R without weight
2		Repeat Meas. 1, Part A.
3	1-2 3 and 4	Debka jump to R Repeat cts. 3-4, Meas. 1, Part A
4		Repeat Meas. 3, Part A.
5	1-2 and 3 and 4	2 running steps toward center R,L Step fwd, on ball of R foot Step fwd, L while brushing R back Repeat cts. and 3, Meas. 5, Part A
6	1 2 3 4	Leap with R fwd Step L fwd. Step R back Step L back
7-8		4 Step-hops back R,L,R, L
		<u>Part B</u>
1		Grapevine: Step R fwd, cross L over R, step R to R, step L behind R
2		2 step-hops in LOD R,L
3		Repeat Meas. 1, Part B
4		2 step-hops back in LOD R,L
5-8		Repeat Meas. 1-4, Part B.
9-10		Repeat Meas. 3-4, Part A.
		<u>Part C</u>
1	1-3 4	3 running steps in place R,L,R Hop on R while kicking L fwd.
2		Repeat Meas. 1, Part C, reverse footwork
3-4		Repeat Meas. 1-2, Part C
5-8		Repeat Meas. 5-8, Part A.

Presented by Ya'akov Eden

## Israeli Couple Dance

NOTE

Translation: Drink Herds

Dance: Yonatan Karmon

Record: Kadima

Basic Steps: Jump, Hop, Run, Stamp, Turn

Formation: Couples in a circle, W wrapped beside man.

Meter: 4/4

Counts      DescriptionPart A

- 1-2      Jump w/both feet and land on L  
 3      Step fwd. on R while body leans back  
 4      Step back in place w/L  
 5      Step back w/R  
 6      Step fwd. in place w/R  
 7      Hop on L fwd.  
 8      Leap fwd. w/R  
 9      Leap fwd. w/L  
 10-11      Fast Yemenite R R, L, R  
 12-13      Fast Yemenite L L, R, L  
 14-15      2 stamps w/R beside L  
 16      Hold  
 17-25      Repeat cts. 1-9 Part A.  
 26-28      Woman: 3 step turn to R R, L, R, while unwrapping  
 29      Stamp L w/out weight  
 30-32      3 step turn to L L, R, L  
 26-32      Man: does same footwork as woman but in place w/out turns

Part BWOMAN

- 1-2      Leap R and cross L over R  
 3-4      2 following steps: Touch R step L fwd., Touch R step L fwd.  
 5-6      Repeat cts. 1-2 Part B  
 7-8      Turn in 2 steps CW R, L.

MAN

- 1-2      Stamp R, step L across R  
 3-4      Leap R, cross L over R  
 5-6      Turn in 2 steps CW (Lead w/R heel)  
 7-8      Turn in 2 steps CW R, L  
 9-48      Repeat Part B 5 more times

Israeli Couple Dance

NOTE:

Part B should be done only 4 times, but the only recordings available have it 6 times.

Presented by Ya'akov Eden

Counts	Description	Meters	Formation	Basic Steps	Dancer
1-2	Jump w/both feet and land on L	1/4		Jump, Hop, Step, Turn	Yonatan Karon
3	Step fwd. on R while body leans back	1/4			
4	Step back in place w/L	1/4			
5	Step back w/R	1/4			
6	Step fwd. in place w/R	1/4			
7	Pop on L foot.	1/4			
8	Leap fwd. w/R	1/4			
9	Leap fwd. w/L	1/4			
10-11	Fast forward R, L, R	1/2			
12-13	Fast forward L, R, L	1/2			
14-15	2 stamps w/R heels L	1/2			
16	Hold	1/2			
17-22	Repeat etc. 1-9 Part A.	6			
23-28	Woman: 3 step turn to R, L, R, while man stays	6			
29	Stamp L w/out weight	1/2			
30-32	3 step turn to L, R, L	3/4			
33-35	Man: does same footwork as woman but in place w/out turns	3/4			
<u>Part B</u>					
<u>WOMAN</u>					
1-2	Leap R and cross L over R	1/2			
3-4	2 following steps: Touch R step L fwd., Touch R step L fwd.	1			
5-6	Repeat etc. 1-4 Part B	1			
7-8	Turn in 2 steps CW R, L	1			
<u>MAN</u>					
1-2	Stamp R, step L across R	1/2			
3-4	Leap R, cross L over R	1/2			
5-6	Turn in 2 steps CW (lead w/R heel)	1			
7-8	Turn in 2 steps CW R, L	1			
9-10	Repeat Part B 2 more times	2			

## Israeli Novelty Dance

Translation: The Workers Came

Dance: Eliyahu Gamli'el

Record: Eretz Zavot Slo-3

Formation: Lines facing East

Basic Steps: Walk, Turn

Meter: 4/4

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
<u>Introduction</u>		
1	1-2	Sway to R and snap fingers to R
	3-4	Sway to L and snap fingers to L
2	1-4	Repeat meas. 1 Introduction
3	1-4	Tcherkessia step R fwd., L in place, R bkd., L in place Arms come up and down
4	1-4	Turn $\frac{1}{2}$ a turn R, L, R, L with arms in front on cts. 1-2 and down with palms up on cts. 3-4
5-8	R	Repeat meas. 1-4 Introduction
<u>Part A</u>		
1	1	Step R diagonally to R lead w/heel
	2	Close L beside R
	3-4	Repeat cts. 1-2 meas. 1 Part A
2		Repeat meas. 1 Part A
3	1	Step R diagonally to R, arms go up
	2	Cross L over R
	3	Step R back
	4	Step L back, arms come down
4	1-4	Repeat meas. 3 Part A Diagonally to L
5-8		Repeat meas. 1-4 Part A Reverse direction
<u>Part B</u>		
1	1-4	4 steps fwd. R, L, R, L Hands come up slow
2	1-4	Turn $\frac{1}{2}$ a turn in 4 steps R, L, R, L CW end up facing West
3-4		Repeat meas. 1-2 Part B. End up facing south (this time turn is $\frac{3}{4}$ ) hands are scooping
5-6		Repeat meas. 1-2 Part B. End up facing north
7-8		Repeat meas. 1-2 Part B. End up facing south

U'vau Ha'ovdim continued

U'VAV HA'OVDIM

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
<u>Interlude</u>		
1	1-2 3-4	Sway with R to South Hands come up Sway with L to North
<u>Part C - Hands are joined</u>		
1	1-4	4 steps fwd. R, L, R, L Hands come up <b>slow</b>
2	1	Cross R over L
	2	Hold
	3	Cross L over R
	4	Hold
3-4		Repeat meas. 1-2 Part C. Facing North
5-6		Repeat meas. 1-2 Part C. Facing West Hands are crossed and low
7-8		Repeat meas. 1-2 Part C. Facing South Hands are on shoulders

Interlude

1-2 Repeat meas. 3-4 Introduction

**NOTE:** Repeat the dance twice more facing North and West.  
The fourth time dance only Part C

**ENDING:** Repeat Part A facing East and then all move to the center to form a closed, clustered circle.

Presented by Ya'akov Eden

U'vau Ha'ovdim continued

U'VAV HA'OVDIM

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
<u>Interlude</u>		
1	1-2 3-4	Sway with R to South Hands come up Sway with L to North
<u>Part C - Hands are joined</u>		
1	1-4	4 steps fwd. R, L, R, L Hands come up <b>slow</b>
2	1	Cross R over L
	2	Hold
	3	Cross L over R
	4	Hold
3-4		Repeat meas. 1-2 Part C. Facing North
5-6		Repeat meas. 1-2 Part C. Facing West Hands are crossed and low
7-8		Repeat meas. 1-2 Part C. Facing South Hands are on shoulders

Interlude

1-2 Repeat meas. 3-4 Introduction

**NOTE:** Repeat the dance twice more facing North and West.  
The fourth time dance only Part C

**ENDING:** Repeat Part A facing East and then all move to the center to form a closed, clustered circle.

Presented by Ya'akov Eden

ZEMER BAGILBO'A  
Israeli Circle Couple Dance

Translation: A Melody in Mount Gilbo'a  
 Dance: Rivka Sturman  
 Record:  
 Formation: Circle W in front of M, R H on L shoulder in front, L H down by side  
 Basic Steps: Heel, Walk, Leap, Step-hop, Sway  
 Meter: 4/4

<u>Measure</u>	<u>Counts</u>	<u>Description</u>
<u>Part A- Slow music- Circle</u>		
1	1-2	Touch R heel fwd and hold
	3-4	Repeat Meas. 1, cts, 1-2, Part A
2		3 steps fwd, R,L,R and hold
3-4		Repeat Meas. 1-2, Part A, reverse footwork
5	1-2	Touch R heel fwd, and Hold
	3-4	Touch ball of R across L and hold
6	1	Cross R over L
	2	Step L to L
	3-4	Cross R over L and hold
7-8		Repeat Meas. 5-6, Part A, reverse footwork and direction
9-16		Repeat Meas. 1-8, Part A.
<u>Interlude-Fast</u>		
1		4 bounces in place, join hands in a simple hold
<u>Part B- Fast music- Circle</u>		
1	1	Leap R fwd in line of direction
	2	Close L beside R
	3-4	Repeat cts. 1-2, Meas.1, Part A
2		2 step-hops fwd, R,L while arms are raised
3		Repeat Meas. 1, Part B.
4		4 sways R,L,R,L
5-8		Repeat Meas. 1-4, Part B.
9		2 step-hops toward the center R,L
10	1-2	Step R to R and hop while arms are raised
	3-4	Step L to L and hop
11		2 step-hops back R,L
12		4 sways in place R,L,R,L
13-16		Repeat Meas. 9-12, Part B.
<u>Part C-slow music- Couples</u>		
1-8		<u>Repeat</u> Meas. 1-8 Part A Note: During Meas. 1-2, M steps up beside the W, L hands are joined, M's RH on partner's waist. W's RH down by her side.

<u>Measure</u>	<u>Counts</u>	<u>Description</u>
		<u>Part C- contid.</u>
9	1-2	Face partner join R hands: touch R heel and hold
	3-4	Repeat cts. 1-2, Meas. 9, Part C.
10		Turn CW $\frac{1}{2}$ turn with 3 steps R,L,R and hold
11-12		Repeat Meas. 9-10, Part C, end in original place- M's back to center.
13	1-2	Touch R fwd and hold
	3-4	Touch ball of R foot across L
14	1	Cross R over L - drop hands
	2	Step L to L
	3-4	Cross R over L and hold
15-16		Repeat Meas. 13-14, Part C, reverse footwork and direction

Interlude

1 4 bounces in place

Part D-Fast music- Couples

1-8		<u>Note:</u> Join hands in a simple hold W on R Repeat Meas. 1-8, Part B
9		<u>Note:</u> Face partner with out holding hands
10	1-2	Turn CW $\frac{1}{2}$ a turn with 2 step-hops R,L
	3-4	Step R to R and hop while arms are raised Step L to L
11		Turn CW $\frac{1}{2}$ a turn, return to original place, with 2 step-hops, R,L
12		4 sways R,L,R,L
13-16		Repeat Meas, 9-12, Part D

Note: When starting dance from beginning, W move in during Meas. 1-2 Part A to close the circle.

Presented by Ya'akov Eden



INTERNATIONAL DANCES

Presented by DICK OAKES

Divčibarsko Kolo

Novozagorsko Horo

Pinosavka

Piperana

Šopsko Horo

Strumička Petorka

Tresenica

Vlaško Oro

DIVČIBARSKO KOLO

(deev-chee-bahrs-koh koh-loh)  
Jugoslavia

This dance was learned by Bora Gajicki in 1965 in the Divčibar region of Serbia.

RECORD: Borino Kolo Folk Ensemble (LP) BK-576

FORMATION: Open circle of mixed M and W with hands joined and held down in "V" pos. Dancers face ctr.

STEPS AND STYLING: The dance has a light, bouncy quality with free foot lifting between steps except where otherwise indicated.

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Music 2/4

PATTERN

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Meas INTRODUCTION - none.

- 1 I. Step swd R leaving wt partially on L (ct 1), shift wt to R (ct &), step L next to R (ct 2), hold (ct &),  
2-3 Repeat action of meas 1 two more times,  
4 Step R,L,R in place (cts 1,&,2), hold (ct &).  
5-8 Repeat action of meas 1-4 to L with opp ftwk.  
9-16 Repeat action of meas 1-8.
- 1-2 II. Repeat action of meas 1-2, Fig I,  
3 Step R (ct 1), step L in front of R (ct &), step R in place ct 2), hold (ct &),  
4 Slight hop R touching L lightly beside R (ct 1), slight hop R lifting L (ct &), step L beside R (ct 2), hold (ct &).  
5-16 Repeat action of meas 1-4 three more times.
- 1 III. Repeat action of meas 3, Fig II,  
2 Repeat meas 1 with opp ftwk,  
3 Small leap swd R lifting L to R ankle (ct 1), hold (ct &),  
4 small leap swd L lifting R to L ankle (ct 2), hold (ct &),  
Step R,L,R in place (cts 1,&,2), hold (ct &).  
5-8 Repeat action of meas 1-4 to L with opp ftwk.  
9-16 Repeat action of meas 1-8.

Continued

- 1 IV. Turning to face LOD, hop L (ct 1), step R in front of L (ct &), step L in place (ct 2), hold (ct &),
  - 2 Hop L (ct 1), step R in back of L (ct &), step L in place (ct 2), hold (ct &),
  - 3 Moving in LOD, step R (ct 1), step L behind and to R of R (ct &), step R (ct 2), hold (ct &),
  - 4 Moving in LOD, step L,R,L (cts 1,&,2), hold (ct &).
- 5-16 Repeat action of meas 1-4 three more times.
- Repeat entire dance from beginning.

Taught by: Dick Oakes

MUSIC 2/4

	INTRODUCTION - none.	Meas
1	I. Step and R leaving wt partially on L (ct 1), shift wt to R (ct &), step L next to R (ct 2), hold (ct &),	1
2-3	Repeat action of meas 1 two more times.	2-3
4	Step R,L,R in place (cts 1,&,2), hold (ct &).	4
5-8	Repeat action of meas 1-4 with opp ftwk.	5-8
9-16	Repeat action of meas 1-8.	9-16
1-2	II. Repeat action of meas 1-2, Fig II.	1-2
3	Step R (ct 1), step L in front of R (ct &), step R in place (ct 2), hold (ct &),	3
4	Slight hop R touching L lightly beside R (ct 1), slight hop R lifting L (ct &), step L beside R (ct 2), hold (ct &).	4
5-16	Repeat action of meas 1-4 three more times.	5-16
1	III. Repeat action of meas 3, Fig III.	1
2	Repeat meas 1 with opp ftwk.	2
3	Small leap and R lifting L to R ankle (ct 1), hold (ct &),	3
4	Small leap and L lifting R to L ankle (ct 2), hold (ct &),	4
5-8	Step R,L,R in place (cts 1,&,2), hold (ct &).	5-8
9-16	Repeat action of meas 1-4 to L with opp ftwk.	9-16
	Repeat action of meas 1-8.	

NOVOZAGORSKO HORO

(noh-voh-zah-gohr-skoh hoh-roh)

Bulgaria

This is a one-figure "military" dance from Nova Zagora in central Bulgaria. It is danced "na lesa", the Bulgarian term for a dance where dancers grasp each other's belts and execute their steps in a straight line. Novozagorsko Horo is described by Boria Tsonev in "Bulgarian Horos and Račenici", Science and Art Edition, Sofia, and was first presented by Jim Schlesinger.

RECORD: Danssa (LP) 001 "Bulgarian Folklore Songs and Horos"  
 Slavjani Folklore Society Records (LP) SLA 1000 "Mushko  
 Na Lesa"  
 XOPO (45rpm) XEP-308

FORMATION: Short lines of mixed M and W with hands holding belts of neighbors, L arm over neighbor's R, elbows relaxed.

Music 4/4

PATTERN

- Meas INTRODUCTION - at leader's whim.
- 1 Facing ctr, step fwd L (ct 1),
  - 2 step fwd R (ct 1),
  - 3 jump to both ft apart in place (ct 1),  
 jump to both ft together in place (ct 3),
  - 4 step bwd R (ct 1),
  - 5 step bwd L (ct 1),
  - 6 jump to both ft apart in place (ct 1),  
 jump to both ft together in place (ct 3).
  - 7 Leap swd R to R (ct 1), momentarily take wt on ball of  
 L ft in front of R (ct 2), take wt on R in place (ct 3),
  - 8 leap swd L to L (ct 1), momentarily take wt on ball of  
 R ft in front of L (ct 2), take wt on L in place (ct 3),
  - 9 leap R in place raising L knee high with lower leg angled  
 so that L ft is in front of R shin (ct 1),  
 reverse action of ct 1 with opp ftwk (ct 3),
  - 10 repeat action of ct 1, meas 9 (ct 1),  
 leap L in place raising R up to side and slightly back  
 (ct 3).

Continued

- 11 Close R to L forcefully with a click (ct 1), hold (cts 2-3), change wt and raise L up to side and slightly back preparing to close (ct 4),
- 12 reverse action of meas 11 with opp ftwk,
- 13-14 repeat action of meas 11-12.
  
- 15 Stamp R next to and slightly fwd of L (ct 1), step back R behind and perpendicular to L heel and simultaneously lift L slightly without turning ft while twisting upper body to face R (ct 3),
- 16 step L in place turning upper body to face fwd (ct 1), describe small CCW arc close to ground with R bringing it beside L (cts 2-3), lift R ft beside lower part of L calf (ct 4),
- 17 stamp R next to L taking wt (ct 1), stamp L next to R taking wt (ct 3),
- 18 stamp R next to L taking wt (ct 1), hold (cts 2-3-4).
  
- 19 Step swd L to L (ct 1), step R across in back of L (ct 3),
- 20 step swd L to L (ct 1), step R across in back of L (ct 3),
- 21 step swd L to L (ct 1), lift R knee in front of L (ct 3),
- 22 step swd R to R (ct 1), step L across in back of R (ct 3),
- 23 step swd R to R (ct 1), step L across in back of R (ct 3),
- 24 step swd R to R (ct 1), leaning slightly fwd raise or flare R leg bwd (ct 3).

Repeat entire dance from the beginning.

Taught by: Dick Oakes

# PINOSAVKA

(pee-noh-sahv-kah)

Pinosavka is in the family of dances known as "U Šest". (Other dances in the same family are Moravac, Žabarka, Senjačko, and Staro Ratarsko.) It's from the village of Pinosava, Serbia.

RECORD: Festival Records (45rpm) FR-4018  
Mediterranean Records (45 rpm) 4003

FORMATION: Open circle of mixed M and W linked together by L hand on waist with fingers fwd, thumb back - right hand resting on forearm of person to right - leader's right hand on waist as above or holding middle of vest.

---

Music 2/4

PATTERN

---

Meas

INTRODUCTION - None.

- 1 Facing diag R, step R (ct 1), step L (ct 2),
- 2 Facing ctr, step swd R (ct 1), touch L fwd (ct 2),
- 3 Step swd L (ct 1), touch R fwd (ct 2),
- 4 Step swd R (ct 1), touch L fwd (ct 2).
  
- 5 Facing diag L, step L diag into cir (ct 1),  
step R across in front of L diag into cir (ct 2),
- 6 Facing ctr, step bwd L (ct 1),  
step bwd R (ct 2), step bwd L (ct &),
- 7 Step bwd R (ct 1), step bwd L (ct 2),  
step bwd R turning to face diag R (ct &),
- 8 Facing diag R, step fwd L bending knees and taking wt  
on the balls of both ft (ct 1),  
Jump to land on R (ct 2), step fwd L (ct &).

Repeat entire dance from beginning, using a soft bounce or flexion throughout.

Taught by: Dick Oakes

PIPERANA

(pee-pehr-ah-nah)  
Jugoslavia

This line dance from Pirot, Serbia, was danced by Bora Gajicki in the 1960's as part of the Pirot Suite of Jugoslavia's Ensemble "KOLO".

RECORD: Borino Kolo Folk Ensemble (LP) BK-576

FORMATION: Short lines of mixed M and W in belthold, L arm over. If belts are not worn, hold hands down in "V" pos, NOT in front baskethold. Dance starts with body bent at waist.

---

Music 2/4

PATTERN

---

- Meas INTRODUCTION - 8 meas.
- 1 I. Facing ctr and moving LOD, step swd R (ct 1), step L across in front of R (ct 2),
- 2-3 Repeat action of meas 1 two more times,
- 4 Jump to both ft together straightening body (ct 1), small hop on R (ct 2),
- 5 Moving slightly to L, hop R (ct 1), step L (ct &), step R beside L (ct 2),
- 6 Repeat action of meas 5,
- 7 Jump to both ft with R fwd and wt predominately on L (ct 1), hop L reeling R around toward back (ct 2),
- 8 Repeat action of meas 7 with opp ftwk,
- 9 Repeat action of meas 7,
- 10-11 Repeat action of meas 5-6 with opp ftwk,
- 12 Step R,L,R in place (cts 1,&,2).
- 13-24 Repeat action of meas 1-12 to L with opp ftwk.
- 1 II. Moving twd ctr, step R across in front of L (ct 1), hop R (ct 2),
- 2 Repeat action of meas 1 with opp ftwk,
- 3-4 Repeat action of meas 1-2,
- 5-8 Moving bwd out of cir, reverse action of meas 1-4,
- 9-16 Repeat action of meas 1-8.
- Repeat entire dance from beginning.

Taught by: Dick Oakes

## ŠOPSKO HORO

(shope-skoh hoh-roh)

Bulgaria

This dance is actually a medley of steps from Graovsko Horo, Zidarsko Horo, and original source material learned by Dennis Boxell in Europe in 1961.

**RECORD:** Folklore Dances of Bulgaria (LP) B-4000  
XOPO (45rpm) X-309 "Shopsko Horo"  
XOPO (LP) X-LP-1 "Shopsko Horo"  
or any appropriate Šop music in 2/4 time.

**FORMATION:** Short lines (no more than 10) of mixed M and W with hands holding belts of neighbors, L arm over neighbor's R.

### STEPS AND ŠOPSKA STEP

**STYLING:** Bounce on both ft with wt predominantly on R (ct 1),  
Bounce on both ft with wt predominantly on L (ct &),  
Step on R in place raising bent L knee with L ft beside lower part of R calf (ct 2),  
Reverse action with opp ftwkt to a total of four measures.

### GRAOVSKO STEP

With wt on L, trace small double CW circle in air with R ft with R knee bent (cts 1-2),  
Step R in place (ct 1), slap L strongly fwd, L knee straight, R knee bent (ct 2),  
Step bwd L (ct 1), step bwd R (ct 2),  
Step bwd L (ct 1), hop L raising bent R knee with R ft beside lower part of L calf (ct 2).  
(This step takes a total of four measures.)

### ZIDARSKO STEP

Hop L raising bent R knee high in front (ct 1),  
strike R heel forcefully slightly fwd (ct 2),  
step in place R (ct 1), strike L heel (ct 2),  
Step bwd L (ct 1), step bwd R (ct 2),  
Step L in place (ct 1), raise straight R leg in front (ct 2), slap R strongly fwd, R knee straight, L knee bent (ct 1), hold (ct 2).  
(This step takes a total of five measures.)

### TRAVELLING HEELS STEP

With wt on bent L leg, hit R heel fwd with R knee straight (ct 1), step fwd R (ct 2),  
Reverse action with opp ftwkt continuing fwd (cts 1-2)  
Repeat action of both measures.  
(This step takes a total of four measures.)

Continued



PAWING STEP

Hop L, bringing R knee up in front (ct 1), extend R fwd straightening knee (ct &), bending R knee brush R ft bwd beside L (ct 2),

Repeat action of above (cts 1-2).

(This step takes a total of two measures and resembles a horse pawing with the R foreleg or a cyclist pedalling with only the R ft.)

RUNNING-THREES STEP

Facing diag R, run RLR (cts 1&2), run LRL (cts 1&2), run RLR (cts 1&2), run LRL (cts 1&2).

(This step takes a total of four measures.)

SOPSKA-POINT STEP

Bounce on both ft with wt predominantly on R (ct 1),  
Bounce on both ft with wt predominantly on L (ct &),  
Step on R bending R knee and thrusting straight L leg fwd and down (ct 2),

Reverse action first measure with opp ftwk (cts 1&2),  
Repeat action of first measure (cts 1&2),

Close L forcefully with heel-click to R (ct 1),  
hold, taking wt on L (ct 2).

(This step takes a total of four measures.)

GRAPEVINE STEP

Facing fwd, step R swd to R and slightly fwd (ct 1),  
step L behind R (ct 2),

Step R swd to R (ct 1) step L behind R (ct 2).

(This step takes a total of two measures.)

HOPPING STEP

Hop on L moving slightly swd R and simultaneously touching R toe diag to R (ct 1), hop on L moving slightly swd R and simultaneously touching R toe fwd in front of R (ct 2),

Repeat action of above (cts 1-2).

(This step takes a total of two measures.)

---

Music 2/4

PATTERN

---

I. FIRST FIGURE

- 1-2 Four running steps R,L,R,L to R raising knees slightly,  
3-6 ŠOPSKA STEP in place,  
7-10 TRAVELLING HEELS STEP fwd,  
11-14 GRAOVSKO STEP,  
15 Step R in place (ct 1), hop R raising bent L knee with L ft beside lower part of R calf (ct 2),  
16 Step L in place (ct 1), hop L raising bent R knee with R ft beside lower part of L calf (ct 2).

Continued

II. SECOND FIGURE

- 1-4 RUNNING-THREES STEP,
- 5-8 ŠOPSKA-POINT STEP,
- 9-10 PAWING STEP,
- 11 Hop L raising bent R knee high in front (ct 1),  
strike R heel forcefully slightly fwd (ct 2),
- 12 Step R in place (ct 1), strike L heel (ct 2),
- 13 Step bwd L (ct 1), step bwd R (ct 2),
- 14 Step L in place (ct 1), hop L raising bent R knee with  
R ft beside lower part of L calf (ct 2),
- 15 Step R in place (ct 1), hop R raising bent L knee with  
L ft beside lower part of R calf (ct 2),
- 16 Step L in place (ct 1), hop L raising bent R knee with  
R ft beside lower part of L calf (ct 2).

III. THIRD FIGURE

- 1-2 Four running steps R,L,R,L to R raising knees slightly,
- 3-6 ŠOPSKA STEP in place,
- 7-11 ZIDARSKO STEP,
- 12 Step R in place with emphasis turning body slightly  
to L (ct 1), stamp L close behind and almost perpendicular  
to R heel (ct 2),
- 13-16 Repeat action of meas 13-16 of FIG II.

IV. FOURTH FIGURE

- 1-2 Four running steps R,L,R,L to R raising knees slightly,
- 3-4 GRAPEVINE STEP,
- 5-6 HOPPING STEP swd to R,
- 7 Hop L (ct 1), step swd R (ct &), step L beside or slightly  
to front of R (ct 2),
- 8 Leap swd R (ct 1), stamp L (ct 2),
- 9 Leap swd L (ct 1), stamp R (ct 2), raise R knee across  
in front of L (ct &),
- 10 Leap fwd R (ct 1), step L beside R (ct 2), raise R knee  
across in front of L (ct &),
- 11 Leap fwd R (ct 1), step L beside R (ct 2), raise R knee  
across in front of L (ct &),
- 12 Leap fwd R (ct 1), step L beside R (ct 2),
- 13-14 Trace slow medium double CW circle in air with R ft with  
R knee bent,
- 15 Trace slow large partial CW circle in air (preparing to  
step on R),
- 16 Step R in place (ct 1), slap L strongly fwd, L knee  
straight, R knee bent (ct 2),
- 17-20 Repeat action of meas 13-16 of FIG II.

Continued

NOTES: The figures may be performed as many times or in any order the leader wishes although they are usually performed in the order shown above.

For performing or just for fun with the XOPO recordings the dance works out nicely even as follows:

FIG I - 2 times

FIG II - 2 times

FIG III - 2 times

FIG IV - 3 times } After 3 sets of 16 meas there is an interlude of 12 meas.

FIG I - 2 times

FIG II - 2 times

FIG III - 2 times - except that instead of the last step-lift, step L and slap R fwd.

### SPELLINGS AND PRONUNCIATIONS

It is gratifying to note a great improvement in the spellings and pronunciations of Balkan dance names and the recent standardization of these often difficult foreign names and words. As to the spelling there is a good tendency to spell all general Balkan dances (except Greek) in the "Croatian" or "Latin" alphabet of the Serbo-Croatian language. The latest break-through towards this consistency is Bulgarian. Actually, Bulgarian is akin to Macedonian as Serbian is to Croatian. We have been using the "Latinica" for Macedonian dances for some time, rather than the phonetic which is subject to to many interpretations (e.g. Dajčovo instead of Dajchovo or Daychovo or Daichovo; Pajduška instead of Pajdushka or Paidushka; and Šopsko instead of Shopsko).

The only special pronunciation to learn to master this alphabet (other than each letter is pronounced consistently one way and one way only) is the unique use of the marks ♣ and ♠ placed occasionally over the c, s, and z. These marks give the alphabet new letters and the following sounds:

ch as in child

sh as in shore

zh as in Zhivago

The ♠ mark goes only over the letter "c" and rarely at that (and the pronunciation difference for our purposes is nil) and may be found sometimes on the final letter in a surname as in JOHN FILČIĆ.

Taught by: Dick Oakes

# STRUMIČKA PETORKA

(stroo-meech-kah peh-tor-kah)  
Jugoslavia

The steps of this dance come from the Strumica region of Macedonia, Yugoslavia, and were arranged to fit this music by Bora Gajicki, former lead dancer with Yugoslavia's Ensemble "KOLO".

RECORD: Borino Kolo Folk Ensemble (LP) BK-576

FORMATION: Segregated lines (more comfortable because of differences in styling between M and W but not absolutely necessary) with joined hands held at shoulder height in "W" pos.

---

Music 5/8

PATTERN

---

NOTE: The music is 5/8 but for sake of description will be counted as 2 counts per measure, the first lasting for two beats, the second for three (1-2).

Meas INTRODUCTION - none or 16 meas.

- 1 I. Facing diag R, lift R in front of L leg and bounce on L (ct 1), step R (ct 2),
  - 2 Lift L in front of R leg and bounce on R (ct 1), step L (ct 2),
  - 3 Step on ball of R (ct 1), step L (ct 2),
  - 4 Still facing diag R, lift R in back of L leg and bounce on L (ct 1), step bwd R (ct 2),
  - 5 Lift L in front of R leg and bounce on R (ct 1), step bwd L (ct 2),
  - 6 Step bwd on ball of R (ct 1), step bwd L turning to face ctr (ct 2),
  - 7 Lift R in front of L leg, raising onto ball of L ft (ct 1), hold (ct 2),
  - 8 Releasing neighbors' hands, make complete CW turn R,L (cts 1,2).
- 1-7 II. Repeat action of meas 1-7, Part I,  
8 Step R beside L bringing hands down to sides (ct 1), step L beside R bringing hands up to "W" pos (ct 2).

INTERLUDE: Occurs twice. Lower hands to "V" pos, walk 8 steps in LOD accenting L by bending knee. (Sequence: d-d i d-d-d-d-d i d-d-d-d-d)

Taught by: Dick Oakes

TRESENICA

(treh-sehn-eet-sah)

Jugoslavia

Tresenica, dance with small shaking, is from East Serbia and was learned by Dennis Boxell from the "Jugoslav Dance Group" in England in 1961.

RECORD: XOPO (45 rpm) X-312

FORMATION: Open lines of mixed M and W with belt hold, R arm under, free hand just behind hip for end dancers. If belt hold cannot be used, joined hands held low in "V" pos.

STEPS AND STYLING: Running Threes: Three small running steps (cts 1&2), hold (ct &). Feet are kept close to floor. Running Threes may be used to travel fwd, bwd, or danced in place and are always very small.

Scissors Step: Small leap in place onto L thrusting R fwd (ct 1), small leap onto R thrusting L fwd (ct 2). Thrust ft is kept low to floor.

---

Music 2/4

PATTERN

---

Meas INTRODUCTION - None, however dance may start at any meas.

I. STEP-CLOSE

- 1 Facing to R, step fwd on R heel (ct 1), close L to R taking wt and bending knee slightly (ct 2),  
2 Repeat action of meas 1.

II. RUNNING THREES

- 3-4 Continuing in LOD, dance two Running Threes,  
5-6 Gradually curving twd ctr, dance two Running Threes,  
7-8 Moving bwd out of ctr, dance two Running Threes,  
9-11 In place, dance one Threes.

III. HOP-STEP-CLOSE

- 12 Hop on R (ct 1), step L slightly swd (ct &), close R to L taking wt (ct 2),  
13 Repeat action of meas 12.

Continued

---

#### IV. SCISSORS STEP AND THREES

- 14 Starting L, dance two Scissor Steps in place;  
15 Dance one Threes in place;  
16-17 Repeat action of meas 14-15 and end facing slight diag R;

#### V. STAMPS AND THREES

- 18 Facing slightly diag R, bending at waist and watching ft, stamp L flat on floor next to R (ct 1);  
stamp L again but with toe pointed to L twd ctr (ct 2);  
19 Dance one Threes in place turning to face slightly diag L;  
20-21 Repeat action of meas 18-19 with opp ftwk;  
22-23 Repeat action of meas 18-19;

#### VI. WALK AND TURN

- 24 Facing diag L, large step R across in front of L (ct 1); large step L (ct 2);  
25 Large step R across in front of L (ct 1); rise on R and swing L across in front of R, turning to  
face diag R (ct 2);  
26-27 Repeat action of meas 24-25 with opp ftwk;  
28-31 Repeat action of meas 24-27 with low hop on L at end of meas 31 (ct &).

Repeat entire dance from beg.

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# VLAŠKO ORO

(vlahsh-koh oh-roh)  
Jugoslavia

Vlaško Oro is a dance done by the Vlach minority in the Homolje area of East Serbia. The Vlachs were originally of Bulgarian origin who were driven by invaders into southern Romania's Wallachian area and who later settled in the Homolje region near the Homoljske Planina.

RECORD: Folkraft (45rpm) 1568A "Oro Vlaška"

FORMATION: Belt hold, L hand over R, or hands joined and held down in "V" pos. Body is bent fwd at the waist. Open circle.

STYLING: Fig I -- As each step is made that whole side of the body moves with it. Example: With step to R the upper body swings to L while the R shoulder is thrown fwd and dnwd, and the knees flex heavily as if trying to push through the floor. Reverse of above happens as the L is stepped beside R.

Fig II -- Body is held upright during this Fig and the hips and legs do the twisting this time. Example: Upper body faces in LOD, and as dancers leap onto the R ft the toe is pointed diag out of the circle and the stamp that follows is beside R; upper body continues to face LOD, and as dancers leap onto the L ft the toe is pointed diag into the circle and the stamp that follows is beside the L.

Fig III -- Body is again bent fwd at the waist, but the shoulders move up and down as the knees flex. The style of each step looks like a horse "pawing" or a cyclist "pedalling" or a marionette "walking". The heels do not kick up in back.

---

Music 2/4

PATTERN

---

Meas INTRODUCTION - None

I. PUSHING

1 Step swd R to R with heel slightly to R of toe (ct 1),  
Step L next to R (ct 2).

2-3 Repeat action of meas 1 two more times.

Continued

Meas

- 4 Step swd R to R with heel slightly to R of toe (ct 1),  
Close L to R without wt (ct 2).
- 5 Step L swd into ctr turning to face LOD (ct 1),  
Close R to L without taking wt (ct 2).
- 6 Step R swd to R in LOD turning to face ctr (ct 1),  
Close L to R without taking wt (ct 2).
- 7-8 Repeat action of meas 3-4 with opp ftwk to L.
- 9-16 Repeat action of meas 1-8.

II. STAMPING

- 1 Facing LOD, leap R (ct 1), stamp L next to R (ct &),  
leap L (ct 2), stamp R next to L (ct &).
- 2-3 Repeat action of Fig II, meas 1 two more times.
- 4 Leap R (ct 1),  
Close L to R without taking wt (ct 2),  
Stamp L twd ctr (ct &),  
5 Step on L facing twd ctr (ct 1),  
Close R to L without taking wt, flexing knee (ct 2),  
Stamp R twd outside of cir (ct &),  
6 Step on R facing twd outside of cir (ct 1),  
Close L to R without taking wt, flexing knee (ct 2),  
7 Facing RLOD, leap L (ct 1), stamp R next to L (ct &),  
leap R (ct 2), stamp L next to R (ct &).
- 8 Leap L (ct 1),  
Stamp R next to but slightly fwd of L (ct 2).
- 9-16 Repeat action of Fig II, meas 1-8.

III. RESTING

- 1 Facing ctr, step R in place (ct 1),  
Step L in place (ct 2),
- 2-16 Repeat action of Fig III, meas 1 fifteen more times.
- Repeat entire dance from beginning.

NOTE: Fig III may be omitted and Figs I and II danced alternately.

Taught by: Dick Oakes



TURKISH DANCES

Presented by BORA ÖZKÖK

Berde

Derhule

Dokuzlu - Antep

Garzane

Gün Ola

Kiz Oyunu

Rençber

ÜÇ Ayak From Kars

Yavuz

Yaylalar

BERDE oyun havası (Behr-deh)  
(Turkey)

Translation: "Dance tune from Berde"

SOURCE: From Erzurum in Eastern Turkey. Learned from Orhan Yıldız in Berkeley, 1968.

RECORD: BOZ-OK 103, side I, band I

TIME: 2/4

FORMATION: Mixed line, little fingers hooked at shoulder height. Ends of line hold handkerchief in free hand.

STEPS AND STYLING: Dance has one step repeated throughout. Yelling, shimmying, and women's ululating are encouraged, as is the case in many Turkish dances. Dance begins facing ctr with arms straight down at sides.

Measure  
I-8

INTRODUCTION

THE STEP

- 1 Step fwd on R, bending back slightly, leaving L toe on floor, L heel off floor, L knee bent while raising hands to shoulder level (ct 1); step L in place and move hands fwd and downward to about waist height (ct 2).
- 2 Step R to R while swinging arms down and slightly behind body (ct 1); Step L sideways bringing it next to R and swinging hands straight fwd (ct 2).
- 3 Repeat meas 2.
- 4 Step fwd on L, bendigh knees and leaving R on floor, lifting hands to shoulder level (ct 1); straighten knees and bounce twice quickly with weight on R (cts 2&).
- 5 Repeat meas 4, hands at snoulder level throughout.
- 6 Step L, R, L, in place while bringing hands fwd and down to about waist height (cts I&2).
- 7 Moving RLOD, body facing RLOD and hands extended towards LOD, step R across L, step L, step R across L (cts I&2).
- 8 Continuing moving RLOD, body facing RLOD and hands extended towards RLOD, step L, step R behind L, step L (cts I&2).

Presented by Bora Özkök

DERHULE, page 2

DERHULE  
(dehr-hoo-luh)

**SOURCE:** A men's dance from Artvin in Northeastern Turkey, learned by Bora Özkök in 1970 from Günes Ataç of the University of Istanbul performing group. Title is a girl's name.

**RECORD:** BOZOK 107, side 1, band 1

**FORMATION:** Short (6 or less) segregated lines, little finger hold; hands held down at sides to start.

**STEPS & STYLING:** This is a man's dance of the Laz people, who live in Northeastern Turkey. It is a fisherman's dance. Women can dance in their own lines. Lines should be tight, and shimmy whenever possible. Rhythm throughout is counted S, QQ.

{ 1, 2, 3    4, 5    6, 7 }  
      S            Q            Q }

7/8

PATTERN

meas

**STEP I: SALYA** (Fisherman's term: "let's start") - done until singing starts.

Begin at start of music: first two cts are actually an upbeat (QQ) before meas 1. In this step, lines are very tight, hands down at side, facing ctr, knees flexing, body rocking in place from side to side; feet may leave floor slightly.

upbeat

1 Bounce twice on L (QQ)

1 Shift wt to R (S), bounce twice on R (QQ)

2 Shift wt to L (S), bounce twice on L (QQ)

3-16 Repeat meas 1-2 7 more times. On QQ of meas 16, in preparation for Step II, turn to face 45° LOD and hop twice on L (QQ). On S of meas 16, bring hands sharply up to shldr ht.

**STEP II: HA GIT HA** (Let's go)

When hopping (on balls of ft), free leg is held in front, toes pointed down. Step moves slowly LOD.

1 Small leap onto R (S), hop twice on R (QQ)

2 Small leap onto L (S), hop twice on L (QQ)

3-16 Continue repeating meas 1-2, moving arms as follows: on S of meas 4, arms go sharply down; on S of meas 8, arms come sharply up; on S of meas 12, arms go sharply down; on S of meas 16, arms come sharply up.

STEP III: HA GEL HA (Let's come)

Face ctr and move fwd and bwd. Arms remain up throughout step.

- 1 Leading in with R shldr, move fwd with step on R (S), hop R (Q), step L (Q)
- 2 Repeat meas 1, continuing to move slightly fwd, and on the L step, bend fwd slightly so that L shldr points fwd.
- 3-4 Repeat meas 1-2, moving bwd, leading bwd with L shldr
- 5-8 Repeat meas 1-4

STEP IV: HA ÇÖK HA (ha-chok-ha: let's squat)

- 1 Repeat meas 1, Step III and start to bring hands fwd and down in circular fashion.
- 2 Bringing arms down, squat on both feet (S), continuing to move arms bwd and up behind body, come up, stamping in place R,L (QQ)
- 3-4 Bring arms back up to shldr ht and repeat meas 3,4, Step III
- 5-8 Repeat meas 1-4.

STEP V: HA SEK HA (Let's skip)

Facing ctr and moving alternately R and L

- 1 Arms at shldr ht, step sideways R to R (S), hop R (Q), step across R on L (Q).
- 2-3 Repeat meas 1.
- 4 Jump on both feet apart (S), stamp in place on L, then R (QQ). Shimmy here.
- 5-8 Repeat meas 1-4 going L with opp ftwk.
- On meas 8, be sure to stamp R-L.
- 9-16 Repeat meas 1-8.

STEP VI: HA İŞLE HA (Ha-eesh-leh ha: "let's get things moving smoothly")

This step moves to L, but very little ground is covered.

- 1 Facing ctr and moving L, step with R across L while moving arms to R and pointing R toe to L so body twists to L (S), moving hands to L, hop on R, pointing R toe fwd and keeping L foot behind R (Q), step L next to R (Q)
- 2-8 Repeat meas 1

Repeat dance from beginning in sequence, this time dancing Step I for 8 meas only. End dance by continuing Step VI or going back to Step I.

Presented by Bora Özkök

DOKUZLU -ANTEP  
(Turkey)

Translation: "The one with nine"

SOURCE: This dance was first presented by Bora Özkök at the 19th Annual San Francisco Kolo Festival in 1970.

RECORD: BOZ-OK IOI, side II, band I.

TIME: 2/4

FORMATION: Circle dance with arms on shoulders, both M & W.

Measure INTRODUCTION

Long introduction in the music. Tap the L ft in front twice to the beats of the drum.

FIGURE I-Jump -Lift-Front-Side

- I Jump on both ft (ct I), hop on L, lifting R leg underneath (ct 2).  
2 Hop on L, extending R fwd (ct I), hop again, extending R to R side (ct 2).  
3-4 Repeat meas I-2, reversing ftwk.  
5-20 Do meas I-4, 5 more times (6 in all).

FIGURE II- Grapevine

- I Step to R on R, bending body fwd (ct I), step on L behind R, leaning back (ct 2).  
2 Step to R on R again, leaning fwd (ct I), step on L in front of R, straightening body (ct 2).  
3-8 Repeat meas I-2 three more times (4 in all). Note: Lift legs very high.

FIGURE III- Squat-Kick

- I Jump and squat down on both ft, knees apart (ct I), jump back up on L, extending R fwd, moving to L (ct 2).  
2-4 Repeat meas I, three more times (4 in all).

FIGURE IV -Two-Steps

- I-3 Dance three two-steps fwd beginning with R.  
4-5 Keeping wt on R, tap L toe twice with beats of the drum, keeping L heel on floor.  
6-8 Do three two-steps moving bwd, starting with L.

FIGURE V- Jump-Lifts

- I Jump on both ft (ct I), lift L leg high, across in front of R (ct 2).  
2 Repeat meas I with opp ftwk.  
3-6 Do meas I-2 two more times (6 jumps in all)

Repeat dance from the beginning. (No introduction.) At the end, FIG. V is done for only 4 meas and the dance ends with a step slightly to R on R (ct I), slap L fwd and bend body fwd (ct 2).

Presented by Bora Özkök

Garzane, Continued

GARZANE  
(gar-zan-ay)  
(Turkish)

Translation: (name of a Turkish town)

SOURCE: Learned from Günes and Ayşe Ataç, members of the University of Istanbul performance group, in 1970. Garzane is the name of an oil-producing town of about 10,000 inhabitants in the province of Bitlis in Eastern Turkey.

RECORD: BOZOK 109, side 1, band 1

FORMATION: Men and women in separate lines of six maximum; end people hold handkerchiefs. Back basket hold - hands may hold neighbors' belts or waists. People of approximately equal height should stand next to each other.

STEPS & STYLING: Steps are done in sequence to the call of the leader, who calls "Geç, geç" (getch, getch: "change, change"). Steps I through IV are done 4 times each; Step V can be done longer. Dancers should make certain they pull neighbors toward selves to keep lines tight. This is a halay style of dance. The lines should assume concave shape so that all can see the leader.

---

2/4 PATTERN

---

meas

1-3 INTRODUCTION: (or begin at start of any 3 meas phrase)

STEP I - bend bounce

1 Facing ctr, feet and knees together, bend knees and straighten (ct 1), repeat (ct 2).

2 With stiff knees, raising heels off floor, bounce twice on balls of feet (cts 2 &), bend knees and straighten (ct 2).

3 Repeat meas 2.

Repeat Step I, 3 more times, after which there is a 1-measure transition: bend knees (ct 1), straighten knees and bend bodies fwd uniformly at about 70° angle from waists (ct 2).

STEP II - moving forward. Spirited exclamations should accompany this step.

1 Moving fwd, bodies still bent fwd, step R (ct 1), step L (ct 2). This is a bouncy walk, bending knees slightly.

2 R kicks out slightly to R, pigeon-toed, and closes next to L (ct 1), hold (ct 2).

Repeat Step II, 3 more times. At end of last time, instead of hold on last count, stamp-step R in place, taking wt on R, and bend knees slightly.

Garzane, Continued

- STEP III - in place. Remain bent over throughout step.
- 1 Keeping knees together, bend knees and touch L toes sideways about 8" to the left of R (ct 1), bring L next to R and take wt on it, straightening knees (ct 2).
  - 2 Touch R heel fwd (ct 1), touch R toes in place next to L heel (ct &), brush R quickly fwd in upward circle (ct 2).
  - 3 Stamp in place on R (ct 1), stamp-step on R, taking wt (ct 2).  
Repeat Step III, 3 more times.

- STEP IV - body straightens.
- 1 Leaning bwd and bending both knees slightly, hammer-stamp L fwd (ct 1), bring L back next to R, straighten knees and step on L, taking wt (ct 2).
  - 2-3 Repeat meas 2-3, Step III, except that body is now straight.  
Repeat Step IV, 3 more times.

- STEP V
- 1 Facing ctr and moving LCD, hop twice on L (cts 1,2). R thigh is at 90° angle to body, knee bent, toes pointed down.
  - 2 Jump in place on both feet together (ct 1), hop in place on R as you lift L in front, reaching fwd with it, bending bwd (ct 2).
  - 3 Slap L fwd, leaning back, wt on R, R knee bent, L leg straight (ct 1), bring L back next to R and take wt, straightening body (ct 2).  
Repeat this step as many times as leader wishes.  
Repeat dance from beginning in sequence.

Presented by Bora Czkök

GÜN OLA (Gün' oh-la)  
(Turkey)

Translation: "Let it Be"

SOURCE: The music is an old traveling minstrel song, played by the saz. The dance is from the region of Van in eastern Turkey. Learned by Bora Özkök from University of İstanbul Dancers, İstanbul, 1970.

RECORD: BOZ-OK 103, side II, band I

TIME: 2/4

FORMATION: Mixed line, arms held stiffly and straight down at sides, fingers clenched with neighbors' fingers, bodies touching. Ends of line hold handkerchief in free hand. Inward pressure by everybody's hands to hold the line close.

STEPS AND STYLING: Leader calls, alternating steps, and each may be done any number of times.

Measure

INTRODUCTION

I-4

Bend both knees (ct 1), bounce-bounce (cts 2&) for 4 meas to get the feeling of the music.

FIGURE I

I

Moving LOD, body facing LOD, step L, bending both knees (ct 1), step R while L foot pivots on heel and points RLOD; knees straighten and body turns to face ctr (ct 2).

2

Repeat meas 1.

3

Facing ctr, step fwd on L, leaning slightly bwd and bending both knees (ct 1); straighten knees and bounce twice on both feet (cts 2&).

4

Repeat meas 2.

5

In place, step bwd on L (ct 1); keeping R knee straight and leaning back slightly, extend R leg and touch R heel towards ctr (ct 2).

6

Bring R back to place and step on it, straightening body (ct 1); extend L leg and touch L heel to the L, twisting body to the left and having L toe pointing RLOD (ct 2).

FIGURE II

I-2

Repeat meas I-2, FIG. I

3

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

4

Facing ctr, stamp L in place (ct 1); stamp R in place while lifting L in front and pushing L knee fwd, leaning bwd with stiff torso (ct 2).

5

Repeat meas 4, but merely shift wt fwd onto L to begin.

6

Bring L back next to R and step (ct 1); stamp R in place, taking wt on R (ct 2).

Presented by Bora Özkök at



## KIZ OYUNU

### Women's Line Dance

(continued)

Source: Learned from Necati Türkmen, An kara, Turkey, in April 1977. Dance is from Akçaabat and the name means: "girls dance". Steps are typical of the Black Sea area and shoulder movements are important. When playing for dancing at all-women celebrations as at a wedding, the male musicians would be seated behind a screen.

Record: Horon 105, Side II, #1

Formation: Women in a close line, hands joined and arms held straight down

Rhythm: 4/4, medium fast

#### Meas                    INTRODUCTION

Standing in line facing ctr, wait 6 cts

#### STEP I - KIZ HORONU "Girls' Dance"

- 1 Facing ctr, with wt on R and flexible knees, step L to L bending knees to the L and throwing hips to L
- 2 Bouncy step on R in place
- 3 With slight bounce on R, extend L heel fwd
- 4 Bouncy step on L in place
- 5 With flexible knees, small step R to R
- 6 Bring L next to R
- 7 Step R in place
- 8 With a slight bounce on R, lift L slightly off floor
- 9-32 Repeat meas 1-8, total of four times. On last meas 8, raise hands to shldr ht.

#### STEP II - HEEL TOUCHES

- 1 With a slight bounce on R, extend L heel fwd
- 2 Step L in place
- 3 With a slight bounce on L, extend R heel fwd
- 4 Step R in place
- 5 With a slight bounce on R, extend L heel fwd
- 6 Leap to the L and raise R under body as hands starts to swing down
- 7 Leap to the R and raise L under body as hands swing behind you
- 8 Leap to the L and raise R under body as hands swing up to shldr ht
- 9-16 Repeat meas 1-8, opp ftk
- 17-32 Repeat meas 1-16. On last meas, hands stay down at sides.

continued

KIZ OYUNU (continued)

- Meas            STEP III - TRAVEL LOD
- 1            Facing and moving LOD, step L to ctr as you twist body to ctr with both knees bent
  - 2            Push off L and step R and you twist body to R and face LOD
  - 3            Running step L in LOD
  - 4            Running step R in LOD
  - 5-32        Repeat meas 1-4, total of eight times
- Repeat dance from beginning

KIZ OYUNU

//Çeşme altında Kupak damla damla dolayı//  
//Kemençemun üstüne düz yediler oynayı//

//Kemençemun üstüne vururum yayı yayı//  
//İki gözün körölsün görmeyesin dünyayı//

//Kemençemun telleri bağirsak mı bağirsak//  
//Aşaya eşitlimi buralardan çağirsak//

//Nasil bağlayım nasıl şalının ışıkları//  
//Adami öldirii kibar gonişi gari//

//Ha buradan iyani Gürelle dir gürelle//  
//Başına gelenleri bir gelin ol görelle//

//Ayagonda yemeni olani yeni yeni//  
//Daniştigin güzellere dani yamadım seni//

//Hey gidi karadeniz daştı giyyadaştı//  
//Yarumun yanagında gül çiçekleri açtı//

//Gah gidelim gidelim haydi varip gidelin//  
//Yeşil çiçekler gibi çimenlerde bitelim//

RENÇBER

Source: Learned from Yusuf Dener in Izmir, Turkey, in April 1977. It is from the material of the Sümoter Ensemble of Izmir and is originally from Skopje. It represents various farming chores. In the introductory slow part, the men are looking for good earth, followed by the sowing of seed and care of the seedlings and finally, the harvest. This is a men's dance, but Turkish farm women work at least as hard as the men. 40,...

Record: Horon 101, Side I, #1

Formation: Straight lines of no more than six people, shoulder hold with straight arms.

Rhythm: 4/4

Cts            INTRODUCTION

1-8            Wait with hands on shldr. Start dance with command of "hoppa" in the music

SLOW PART - CHUG TWISTS

- 1 Facing ctr, step R with a chug-twist CCW to face to L
- 2 Step L across to R, turning to face R
- 3 Stamp-step R as you face to ctr and lift L in frt
- 4 Bring L around and behind R
- 5 Stamp-step L as you lift R
- 6 Bring R around and behind L

SLOW PART - KNEE TOUCHES

- 1-2 Repeat cts 1-2, Chug-twists
- 3 Step on R as you squat and touch L knee in LOD
- 4 Rise on both, twisting toes to RLOD and facing RLOD
- 5 Step on L as you squat and touch R knee in RLOD
- 6 Rise on both, facing to ctr

Continue to alternate Chug-twists, Knee touches, Chug-twists, Knee touches, end with Chug-twists as music gets faster. On command, "haydaaa," change to belt-hold

TINY FORWARD MOVES

- 1 With barely visible steps, moving fwd, diag-step R to R
- 2 Slight bounce on R
- 3 Diag-step L to L
- 4 Slight bounce on L
- 5-16 Repeat cts 1-4, four times total
- 17 Stamp-step R, yell "hop!"
- 18 Pause
- 19 Stamp-step L, yell "hey!"
- 20 Pause
- 21 Click-close R heel to L; yell "ha!"
- 22 Pause
- 23-24 Hop twice on L, lifting R in frt, toe pointing down, yell "hey, hey!"

Continued

RENCBER (continued)

Cts \*\*\*\*\*BASIC STEP\*\*\*\*\*

- 1 Running step R
- 2 Running step L
- 3 Running step R
- 4 Kick L high fwd
- 5 Step on L, lifting R in frt, toe pointing down
- 6 Bounce on L
- 7-24 Repeat \*\*\*\*\*Basic Step\*\*\*\*\* 3 times, total of four, until the command "ha simdi"

1-4 HA ŞİMDİ - High Kicks  
Repeat cts 1-4 of \*\*\*\*\*Basic Step\*\*\*\*\*

- 5 Step L in place
- 6 Kick R to R
- 7 Step R in place
- 8 Kick L to L
- 9-12 Repeat cts 5-8

SLOW 1-2-3 STAMPS

- 1-4 Moving RLOD, tiny step L, step R in place, step L in place, stamp R
- 5-8 Turning to LOD, tiny step R, step L in place, step R in place, stamp L
- 9-16 Repeat cts 1-8

QUICK 1-2-3's

- 1+2 Facing ctr, step L in place, R toe across in frt, L in place
- 3+4 Step R in place, L toe across in frt, R in place
- 5+6 Step L in place, R toe across in frt, L in place

INSIDE LEG LIFTS

- 1 Step sharply onto R in place as you lift L sharply in frt twisting knee CCW and yell, "hey!"
- 2 Step sharply onto L in place as you lift R sharply in frt twisting knee CW and yell, "hey!"
- 3-4 Repeat cts 1-2

QUICK 1-2-3's

- 1-4 Repeat cts 3-6 of Quick 1-2-3's above

INSIDE LEG LIFTS

- 1-4 Repeat cts 1-4 of Inside Leg Lifts above

TRANSITION TO L

- 1 Step R, turning to face RLOD
- 2 Step L in place

STAMP 1-2-3's

- 1-4 Facing RLOD, stamp R in place, step R to R turning to face LOD, step L in place, step R in place
- 5-8 Stamp L in place, step L to L turning to face RLOD, step R in place, step L in place
- 9-12 Repeat cts 1-4

RENCBER (continued)

Cts	<u>TRANSITION TO CENTER</u>
1	Face center and stamp L in place
2	Pause
3	Step bwd on L
4	Pause
5	Step R
6	Kick L high fwd
7	Step L, lifting R knee with toe pointing down, yell "hey!"
8	Bounce on L
<p>*****FROM HERE, THE BASIC STEP ACTS AS A CHORUS STEP AND EACH FIGURE IS DONE ALTERNATING WITH THE CHORUS. FIGURES CHANGE ON COMMAND SIGNALLED ON RECORD.</p>	
1-18	*****Basic Step, 3 times; command "KES"
<u>FIGURE I - KES</u>	
1-4	Step R bwd, step L bwd, step fwd R, chug-hop fwd R kick L to ctr with straight knee
5	Slap-step L fwd
6	Step L as you kick R fwd with straight knee
7	With both knees flexed, slap-brush R diag across L
8	Kick R to R
9-12	Repeat cts 7-8 twice
13	Step sharply onto R in place, lifting L in frt, yell, "hey!" HOLD this pos for 3-4 seconds while music is stopped TRANSITION: On command "hooop, hey," fall fwd on L on "hooop" timing it to land on L on "hey" and yell "hey" as you lift R behind
1-24	*****Basic Step, 4 times. Yell "hey, hey, hey" on each cts 1,2,3
1-13+	Repeat KES, plus Transition "hooop, hey"
1-30	*****Basic Step, 5 times. Yell "hey, hey, hey" on each cts 1,2,3. Command "KAZ"
<u>FIGURE II - KAZ</u>	
1-6	Repeat Figure I - KES, cts 1-6
7-10	Repeat Figure I - KES, cts 7-10, but R slaps to ctr, not diag L
11-12	Brushing the floor, swing R bwd
13=14	Brushing the floor, swing R fwd
15-16	Squat on both and rise
17+18	Moving fwd, R,L,R
19+20	Moving fwd, L,R,L
21+22	Moving fwd, R,L,R
23+24	Moving bwd, L,R,L
25+26	Moving bwd, R,L,R
27+28	Moving bwd, L,R,L
29	Step R in place
30	Kick L fwd
31	Step L in place, lifting R in frt and yell "hey!"
32	Bounce on L and yell "hey!"

continued

RENCBER (continued)

Cts  
1-18 \*\*\*\*\*Basic Step, 3 times  
1-32 Repeat KAZ  
1-18 \*\*\*\*\*Basic Step, 3 times. Command "KIR"

FIGURE III - KIR

1-2 Small step bwd R, small step bwd L  
3 Step on R toe, body facing ctr  
4 Hop on R toe as you lift-swing L to LOD and face LOD  
5 Facing LOD, step on L toe  
6 Hop on L toe as you lift-swing R to RLOD and face RLOD  
7-8 Starting facing RLOD, repeat cts 3-4  
9-16 Repeat cts 5-8 two times (total all together of 7 twists)  
17 Face ctr, step on L, lifting R in frt, yell "hey"  
18 Bounce in place on L, yell "hey"

1-18 \*\*\*\*\*Basic Step, 3 times  
1-18 Repeat KIR  
1-18 \*\*\*\*\*Basic Step, 3 times. Command "TOPLA"

FIGURE IV - TOPLA

1-6 Step R bwd, step L bwd, step fwd R, small hop fwd on R with L in frt, step fwd L, hop on L in place with R in frt  
7-10 Moving RLOD, knees bent and R toe pointed to ctr, L toe pointed L, step R, L, R, L, all looking to L  
11 Step R, still looking L  
12 Hop on R with L lifted in frt and turn to face LOD  
13-18 Repeat cts 7-12, opp dir and opp ftwk  
19-24 Repeat cts 7-12  
25 Face ctr, step L in place lifting R in frt, yell "hey!"  
26 Bounce in place on L, yell "hey!"

1-24 \*\*\*\*\*Basic Step, 4 times  
1-26 Repeat TOPLA  
1-24 \*\*\*\*\*Basic Step, 4 times. Command "BIC"

FIGURE V - BIC

1-4 Step bwd R, step bwd L, step fwd R, lift L in frt  
5 Step fwd L  
6 Swing R in 180° arc fwd CCW, sweeping the floor  
7 Step fwd R  
8 Swing L in 180° arc fwd CW, sweeping the floor  
9-12 Repeat cts 5-8  
13 Step L in place lifting R in frt, yell "hey!"  
14 Bounce in place on L, yell "hey!"

1-24 \*\*\*\*\*Basic Step, 4 times  
1-14 Repeat BIC  
1-24 \*\*\*\*\*Basic Step, 4 times

FINALE

1-4 Step bwd R, step bwd L, step fwd R, chug-hop fwd on R as you kick L fwd with straight leg  
5 Slap-step L toe fwd  
6 Step L as you kick R fwd with straight leg  
7 Slap R in frt and freeze with body leaning fwd

ÜÇ AYAK FROM KARS  
Line Dance

Source: Learned from Ercüment Kılıç of the Turkish National Ensemble in Ankara, Turkey, 1977. The dance is from the village of Kars (not the city) in Northeastern Turkey on the Russian border.

Record: Horon 102, Side II, #1

Formation: Men and women in a line with little finger hold, hands at shldr ht.

Rhythm: 4/4

Cts                    INTRODUCTION

1-8                    Bouncing in place for 8 cts or start immediately without intro

STEP I - SLOW WALK

- 1                    Facing ctr, moving and looking to R, step R as hands go R
- 2                    Step L across R as hands move to L and you look to L
- 3                    Step R to R as hands bounce in place, look to R
- 4                    Touch L toe across in frt as hands bounce in place, looking to R
- 5                    Step L in place as hands bounce in place, look to L
- 6                    Touch R toe across in frt as hands bounce in place, looking to L
- 7                    Extend R heel to R as hands bounce in place, look to R
- 8                    Touch R toe across in frt, hands bounce in place, look to L

Cts 1-8 are done until the music gets fast. On the last ct 8, hands are brought down and back quickly.

STEP II - RUN-HOPS

- 1                    Moving LOD, leap to R as hands swing fwd
- 2                    Leap to L as hands swing bwd
- 3                    Jump on both in place as hands swing fwd
- 4                    Bounce on R and lift L under body, holding hands over head
- 5                    Bounce on R and touch L toe to ctr, hands are up
- 6                    Bounce on R and raise L toe about 3", hands are up
- 7                    Bounce on R and touch L toe to ctr, hands are up
- 8                    Leap onto L next to R as you lift R slightly in back, hands swing down

Cts 1-8 are done ten times total. On last ct 8, all stop, hands down

YAVUZ  
Line Dance

(continued) YAVUZ

Source: Learned from Ugur Kavas, a member of the Turkish National Ensemble in Ankara, Turkey, 1977. Dance is from Trabzon in the Eastern Black Sea area and the tune is popular throughout Turkey. The song tells of love and the wanderings of the lover on the coast and in the cities of the Black Sea.

Record: Horon 101, Side II, #1

Formation: Men and Women in a line. In Step I, hands are held at the sides, arms straight, L hands in frt of neighbor's R (Fig. 1). In Step II, hands are raised to above shldr ht, your R hand supporting neighbor's L hand. Forearms remain in contact, and hand is hanging loose from the wrist (Fig. 2)

Rhythm: 4/4, medium fast

Meas

INTRODUCTION

Wait in line with hands held at sides, R foot tapping, for 32 cts. Dance starts with singing.

STEP I

- 1 Facing ctr, small step R to R
- 2 Close L next to R and step L
- 3 Small step L to L
- 4 Close R next to L and step R
- 5-6 Repeat meas 1-2
- 7 Small step R to R and arms bend quickly upward from the elbow
- 8 Close L next to R and step R as arms quickly swing back down to original position
- 9-32 Repeat meas 1-8, total of four times

STEP II

- 1 During meas 1-4, hands raise slowly to shldr ht--see above  
Step R in place
- 2 Point L toe in place next to R
- 3 Step L in place
- 4 Point R toe in place next to L
- 5 Step R in place
- 6 Softly kick L to fwd-L, close to floor
- 7 Step L slightly in frt of R
- 8 Stamp R next to L, without wt
- 9 Step R in place
- 10 Step L slightly bwd

continued



YAVUZ (continued)

YAVUZ  
Line Dance

<u>Meas</u>	<u>STEP II (continued)</u>
11-20	Repeat meas 1-10
21-28	Repeat meas 1-8
29	Moving slightly bwd, leap to R as hands come down
30	Leap to L
31	Leap to R
32	Leap to L and reform line with hands down for Step I

YAVUZ

Ha buradan ukadi  
Daga çikalim daga  
Oturda konişalim  
Birşey diyeyim sana

Arakli yolunadan nelerniyemi geçtim  
İşsiz kapatın bizi  
Zonguldagı, yarşעתim

A zonguldak zonguldak, vardim sende oynarim  
Topragına bereket olsun da bu yollarım

Gökteki yıldızları sayarım yedi yedi  
Şerefli Trabzonu kabul etti besbelli

Kemençemin üstünde oynar parmacıklarım  
Bana bakan bergünden varsın maynacıkların

Kirazlacıklar oldu çıplandım ayakları  
Bize sebepolanın yıkılsın ocakları

Yaylanın çimeninde beri bağırır beri  
Oturda konuşalım sevdadır bunun yeri

repeat every line twice.

## YAYLALAR

### Circle or Line Dance

- Source: Learned from Hamit Çelimli in İstanbul Turkey, 1977. The dance is from Elazığ and is done throughout Turkey. It represents the happy atmosphere of a village wedding. The tune is also well known.
- Record: Horon 104, Side I, #2
- Formation: Men and Women in a line or circle, standing very close together, so that your arms are straight down and touching neighbors' arms, L shoulders in front of R shoulders. Fingers should be gently interlocked and tension is maintained in the line by pressing your own arms close to yourself.
- Rhythm: 2/4

#### Meas

#### INTRODUCTION

The introductory movement, getting ready for the dance, is done while zurna plays. Start dance with the drum. With bodies close, feet tog (Fig. 1), press R hand down and raise L hand as you lean to the R (Fig. 2), reverse hand pressure and lean to L (Fig. 3).

#### BASIC STEP

- 1 Step R to R
  - 2 Lean fwd slightly and step L across R
  - 3 Step R in place, turning body slightly L
  - 4 Point L toe fwd-L
  - 5 Step L in place, turning body slightly R
  - 6 Point R toe fwd-R
- Repeat until end of singing and start of zurna solo

#### TURNING STEP

- 1 Leader calls "haydi" or "hoppa" and everyone releases handhold, but stay close together. Hold hands about shldr ht and step R, starting to turn to R, and clap hands
- 2 Step L completing turn and clap hands
- 3 Step R in place, turning body slightly L, and clap
- 4 Point L toe fwd-L and clap
- 5 Step L in place, turning body slightly R, and clap
- 6 Point R toe fwd-R and clap

Repeat turning step three times, four total, until singing starts when you resume the close hand hold and start dance over. It is important that the dancers stay close together during the turning step.

