



Statewide '83

VIVA VENTURA

Saturday



May 28, 1983

The INSTITUTE

1:30 to 5:30 pm

featuring

STEVE KOTANSKY



- ARCANUL _____ Romania
- BĂRBĂTESÇU _____ Romania
- DÉLALFÖLDI UGRÓS _____ Hungary
- LAKOCSAI HORVÁT DALLAMOK _____ Hungary
- SITNO KAMENOPOLSKO HORO _____ Bulgaria
- TA TRIA _____ Greece

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Ventura College, 4667 Telegraph Rd., Ventura, CA 93003

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S T A T E W I D E 1 9 8 3 I N S T I T U T E

I N D E X

DANCES PRESENTED BY STEPHEN KOTANSKY

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ARCANUL
(Moldavia, Rumania)

Arcanul is a men's dance from Northern Moldavia and the Bukovina in Rumania. It belongs to the "sirba" type family of dance, but is also related both in name and in some forms to steps in the Ukranian Arkan (especially the Hutzel form).

RECORD: DR-792, Electracord STM-EPE 01212

FORMATION: Short lines in "T" (shldr) hold, or place R hand on L shldr of person to your R and L hand on the belt of the person to your L. Face slightly R of ctr with L ft free.

METER: 2/4

FIGURES

Meas.

FIG. I:

1 Step L (knee slightly bent) in front of R (ct 1); step R to R (ct &); repeat cts 1,& (cts 2,&).

2-3 Repeat meas 1, twice more (3 in all).

4 Step L (knee slightly bent) in front of R (ct 1); step R to R (ct &); step L (knee slightly bent) in front of R and begin to turn slightly to R (ct 2); releasing hand pos and hopping on L, turn 1/2 around to R (CW) (ct &).

5-8 In reverse hand hold, repeat meas 1-4 with opp ftwk and direction (see notes below*), but do not turn on ct 2,& of meas 8.

*Note: Floor plan or dance direction can vary and "snake" around (i.e.



FIG. II:

1 Leap onto L to L (ct 1); stamp R beside L (ct &); leap onto R slightly to R (ct 2); stamp L beside R (ct &).

2 Leap onto L to L (ct 1); stamp R beside L (ct &); stamp R beside L (ct 2); hold (ct &).

3-4 Repeat meas 1-2 with opp ftwk

5-8 Repeat meas 1-4. (Do cts 1-2, 4 times in all).

FIG. III:

1 Facing slightly to L and moving in LOD or "snake" like, step L,R,L fwd (cts 1,&,2); hop on L (ct &).

2 Repeat meas 1, with opp ftwk.

3-8 Repeat meas 1-2.

FIG. IV:

1 Facing ctr of fwd; step L to L (ct 1); close R beside L (ct &); step L to L (ct 2); small hop on L (ct &).

2 Slap R (knee straight) in front of L (ct 1); slap R to R (ct &); slap R in front of L (ct 2); hold (ct &).

- 3-4 Repeat meas 1-2, with opp ftwk.
5-8 Repeat meas 1-4. (Do cts 1-2, 4 times in all).

FIG. V:

- 1 Kneel on L knee (ct 1); stamp R fwd (ct 2).
2 Stamp R fwd 3 times (cts 1,&,2) (Q,Q,S).
3 Stamp R to R (ct 1); stamp R fwd (ct &); stamp R to R (ct 2);
stamp R fwd (ct &).
4 Stamp R to R (ct 1); stamp R fwd (ct &); stamp R fwd (ct 2);
hold (ct &).
5-8 Rising, close R knee to L knee (ct 1); and repeat meas 1-4
with opp ftwk, except on last ct (ct 2 of meas 8), rise on
L ft.

SEQUENCE:

Intro: 2 Meas
Fig. I
Fig. II
Fig. III
Fig. IV
Fig. III
Fig. V

Repeating dance from beginning,
reverse both ftwk and direction
Fig. I
Fig. II
Fig. III
Fig. IV
Fig. III
Fig. V

FINALE

- 1 Change knees (L to R)(ct 1); stamp L in front (ct 2).
2-4 Clap hands together (slightly to R side of head (cts 1,&,2 -
1,&,2,& - 1,&,2)
5-8 Repeat meas 1-4 with opp ftwk and direction.

Presented by Stephen Kotansky
Statewide 1983, Ventura

BĂRBĂTESCU
(Maramureș Region, Romania)

Bărbătescu (buhr-buh-TESS-koo; "young man's dance") was until recently also known as "Fectorescu", "Bătrînescu" or "De Sărit". It belongs to the category of men's dances known as "De Sărit" or "jumping dances". It is performed in a circle with the dancers moving CCW (sometimes joined, sometimes not) with stamps, heel clicks and clapping while often doing bouncing steps in place. The rhythm patterns of the steps vary greatly and are generally syncopated against a 2/4 meter. As learned from Valeriu Buciu.

Recordings: Electrecord ST-EPE 01683, or Fuge Imaginea FI 102-B (Bătrînescu).
On a soon to be released NOROC record.

Formation: Circle of dancers (traditionally young men) facing CCW, L ft free. On some occasions, the R hand can rest on the L shoulder of the person in front of you.

meas

pattern

(In the description below, the letter S (slow) will indicate a quarter-note (♩) and the letter Q (quick) will indicate an eighth note (♪).

Figure I

- 1 Q Accented step fwd with L ft and slight flex of L knee.
Q Tap R heel fwd (no wt).
Q Step R ft slightly fwd.
Q Accented step fwd with L ft and slight flex of L knee.
- 2 Q Tap R heel fwd (no wt).
Q Step R ft slightly fwd.
S Stamp L ft next to but slightly fwd of R ft (no wt).

Repeat this figure until leader changes to another one.

Figure II

Turn to face the ctr of the circle.

- 1-2 S Jump onto both feet together, knees bent.
Q Bounce on both feet together, knees straight.
S Bounce on both feet together, knees bent.
Q Repeat Q ct.
S Repeat S ct.

note: This step can be accompanied by clapping hands in front at about eye level or above, S-Q-S-Q-S.

Figure III

Still facing ctr, join hands in closed circled arms in a "V" pos.

- 1 S Hop on L ft and pump-kick R ft across and in front of L ft.
Q Hop on L ft and turn to face slightly to R.
Q Accented step fwd with R ft, knees straight.
- 2 Q Step L ft next to R ft, knees slightly bent.
Q Accented step fwd with R ft, knees straight.
S Step L ft next to R ft, knees slightly bent.

note: This step progresses to R.

Bărbătescu, cont.

Figure IV

- 1-2 Can be done as Fig. II, but without the claps. Arms hang loosely to side or clicks can be done on the two "Q" steps.

Figure V

Turn to face R (CCW).

- 1-2 S Hop fwd on L ft and click R ft to L ft (Bokázó-like).
Q Hop fwd on L ft and click R ft to L ft (Bokázó-like).
S Step R ft fwd, knees bent slightly.
Q Hop fwd on R ft and click L ft to R ft (Bokázó-like).
S Step L ft fwd.

Figure VI

- 1-2 Turn to face ctr and clap the beat-S-Q-Q-Q-Q-S. On each S clap, sharply bend knees and promptly return to straight-leg pos during the Q claps.

SEQUENCE: The sequence and length of time for the above figures is arbitrarily determined by a leader who changes figures at will with a loud whistle or command.

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DÉLALFÖLDI UGRÓS
(Tápe, Hungary)

Délalföldi Ugrós means, jumping dance from the southern plains region in South-eastern Hungary, around the town of Tápe. The dance is also called Olahos, (The Wallachian). This version is a couple form, although much of the time partners dance separate and apart from one another. It is based on steps learned from Sándor Timár, and films of village dancers. Traditionally and today in the Táncház it is danced free style. I've put this sequence together for teaching purposes.

RECORD: SLPX 18031-32 (Double Táncház Record),
or Sebő, SLPX 17482 (The brown one)

FORMATION: Couples scattered about the dance floor facing each other, R hands joined and down. Free hand can be held up - W hold a small handkerchief while M snap fingers or place hand on waist or behind back.

METER: 2/4

Meas

FIG. I: CSÁRDÁS

1-8 Starting with R, do 8 single csárdás steps (i.e., Meas 1: Step R to R (ct 1); close L beside R (ct 2). Meas 2: Repeat meas 1 with opp ftwk and direction.). M stamp R on ct 2 of meas 8.

NOTE: This step can be used to move or done in place.

FIG. II:

1 Fall onto R to R (ct 1); step on L behind R (ct &); fall onto R (knee slightly bent) to R, L remains on floor with knee bent and slightly turned in (ct 2).

2 Rising on R, touch L in front (knee straightened) (ct 1); leap in place on L (knee bent slightly) and extend R fwd (knee straightened)(ct 2).

NOTE: Cts 1-2 are scissors like, but well controlled.

3-4 Repeat action of meas 1-2 (Fig. II).

5 Fall onto R to R (ct 1); step L behind R (ct &); fall onto R to R (ct 2); step L behind R (ct &).

6-7 Repeat action of meas 1-2 (Fig. II).

8 Repeat action of meas 2 (Fig. II-Scissors)

9-16 Repeat Fig. II, meas 1-8, except clap own hands on cts 1, &, 2 of meas 1, 3 and (optional) cts 1-2 of meas 8.

FIG. III: MEN'S CSAPÁS SLAPS

1 Slap R hand on R upper boot (R leg straight) (ct 1); step on R fwd and clap hands at face level (ct 2).

2 Repeat meas 1 (Fig. III) with opp ftwk.

- 3 With R leg up and fwd (knee slightly bent), slap R hand on R inner boot top (ct 1); clap both hands near boot (ct &); repeat cts 1,& (cts 2,&).
- 4 Repeat action of meas 3 (Fig. III).
- 5-6 Lift lower R leg out to R side (knees close together) and slap and clap R outside heel as in meas 3-4 above
- 7-8 Stepping R in place (knee slightly bent) and turning upper body slightly to R, slap L hand on L upper thigh (ct 1); clap (ct &); continue slap and clap down while twisting slowly to L, finish kneeling on R knee facing to L (cts 2,&; meas 8, cts 1,&,2,&).
- 9 Slap R hand on floor (ct 1); clap near L ear (ct 2).
- 10 Slap R hand on floor (ct 1); slap L hand on floor (ct &); slap R hand on floor (ct 2).
- 11 Clap near L ear (ct 1); hold (ct 2).
- 12 Slap R hand on floor, except follow through (ct 1); rise on L (ct 2).
- 13-14 With R hand over head, L hand down to side, turn 2 full times CW (R) with 4 buzz steps or down-beat rida (i.e., Rida: Step R across L with plie (ct 1); step fwd on ball of L ft (ct &).)
- 15-16 Repeat action of meas 7-8, Fig II - Scissors

FIG III: WOMEN'S STEP


- 1 Facing and moving R, run R-L (cts 1-2).
- 2 Turn to face M, step R sdwd to R (ct 1); close L to R (ct &); step R in place and extend L diag to L side (knee straight).
- 3 Repeat action of meas 2 (Fig. III) with opp ftwk.
- 4 Repeat action of meas 1 (Fig. III).
- 5 Raise R arm over head, and with 2 running steps (R-L) turn CCW (L) (cts 1-2).
- 6-7 Repeat action of meas 2-3 (Fig. III).
- 8 Repeat action of meas 2 (Fig. III).
- 9-16 Repeat meas 1-8 (Fig. III) with opp ftwk and direction.

FIG. IV: CLICKS

- 1 Jump onto both ft (about shldr width apart)(ct 1); click heels in air (ct &); repeat cts 1,& (cts 2,&).
- 2 Land on R (ct 1); close L beside R with accent (ct &); stamp R beside L (ct 2).
- 3-4 Repeat action of meas 1-2 (Fig. IV), except use opp ftwk of meas 2, for meas 4.
- 5 Singles - Repeat action of meas 1, (cts 1,&), land on R (ct 2); close or click L to R (ct &).
- 6 Repeat action of meas 5 with opp ftwk.
- 7-8 Repeat action of meas 1-2.

- 6 Repeat action of meas 5, with opp ftwk.
- 7-8 Repeat action of meas 1-2 (Fig. IV).
- 9-16 Repeat action of meas 1-8, except clap on all ckicks including Ct 2,& of meas 5 and 6.

FIG. V: WOMEN

- 1 With hands on hips or R hand above head, lift on L and bring R up and around in back of L (ct 1); step onto R behind L (ct 2).
- 2 Repeat meas 1 (Fig. V), with opp ftwk.
- 3-4 Repeat action of meas 1-2, Fig. II.
- 5-8 Repeat action of meas 1-4.
- 9-12 Turning and moving in a large circular path to the R (both hands up and fwd), step R fwd with plie (ct 1); step fwd on ball of ft (ct &) (8 of them all together). 
- 13-16 Repeat action of cts 13-16 of Men's Fig. III, turning in place with both hands up.

SEQUENCE:

Fig. I
Fig. II
Fig. II + Claps
Fig. III-M (slaps)}
Fig. III-W

Fig. I
Fig. II
Fig. IV
Fig. III-M}
Fig. V- W}

LAKOCSAI HORVÁT DALLAMOK

(Croatian Songs and Dances from Lakocsa, Hungary)

This suite of dances is based on steps and motifs from the village of Lakocsa in Southern Hungary. Lakocsa lies on the Drava River just southwest of the town of Pécs and across the river from the Podravina region of Croatia. The Croatians living in Lakocsa have kept the language, dance and song names, melodies and general style of dance of their South-Slavic neighbors, but have also added elements to their dances which seem more common to Hungarian dance, such as boot slapping, stamping and heel clicking. This particular recording is played by "Táncház" musicians from Budapest as a short suite of songs and dances. It begins with a "Drmeš" or "shaking" dance, followed by the popular song "Bečarac"; although this is not a dance, per se, I've choreographed a dance to it. The last dance is a "Kolo" which graduates into a solo men's slapping finale. I've purposely left the figures open so that each group who wishes to dance this "suite" can pick and choose that which they find most appropriate for their particular needs and talents.

Record: Hungaria Records HRLP-004, Side A, Band 3

Formation: Closed circle with either a back-basket or shoulder hold, or couples in a closed or open circle with the men's hands joined behind the women's backs and the women's hands on the men's nearest shoulder, facing center with the left foot free.

Music: 2/4

DRMEŠ

meas Figure I

- 1 Step L ft to L, knees bent (ct 1); close R ft to L ft, knees straight (ct 2).
- 2-3 Slight bounce or shake, 7 times (cts 1-&-2-&, 1-&-2); hold (ct &).

Figure II

- 1 Facing slightly L, leap on L ft to L (ct 1); tap R ft in front of L toe (ct &); cross and step onto R ft on front of L ft (ct 2); hold (ct &).
- 2 Turning to face ctr, slight leap with L ft to L (ct 1); tap R ft beside L ft, no wt (ct &); slight leap with R ft in place (ct 2); tap L ft beside R ft, no wt (ct &).
- 3 Slight leap with L ft in place (ct 1); tap R ft beside L ft, no wt (ct &); accented step R ft beside L ft, taking wt (ct 2); hold (ct &).

Figure III

- 1 Step R ft in place (ct 1); hop on R ft, swinging L ft fwd, leg straight (ct 2).
- 2 Fall onto L ft beside R ft and lift R ft slightly R side, knee bent (ct 1); click R heel against L ft, knees straight (ct &); repeat cts 1-&, meas 2 (cts 2-&).
- 3 Repeats cts 1-&, meas 2 (cts 1-&); fall on L ft in place, while swinging R ft fwd (ct 2); hold (ct &).

Drmeš (Lakocsai Horvát Dallamok), cont.

meas Figure IV

- 1 Accented leap fwd on both ft, knees bents (ct 1); slight leap onto L ft in place (ct 2), tap R ft beside L ft (ct &).
- 2 Slight leap onto R ft in place (ct 1); tap L ft beside R ft (ct &); repeat cts 2-&, meas 1 (cts 2-&).
- 3 Repeat meas 2, cts 1-& (cts 1-&); tap L ft beside R ft, no wt (ct 2); hold on R ft and lift L slightly (ct &).

To fit this particular music, I've chosen the following sequence:

Figure I 8 times
Figure II 4 times
Figure I 4 times
Figure III 4 times
Figure IV 4 times

note: Figure I is the "Drmeš" step and could be done throughout the whole dance. Generally, it is the only figure the women do.

BEČARAC

meas

- 1 Step L ft to L (ct 1); step R ft slightly in front of L (ct 2).
- 2 Step L ft to L (ct 1); close R ft to L ft, no wt (ct 2).
- 3 Step R ft to R (ct 1); close L ft to R ft, no wt (ct 2).
- 4-12 Repeat meas 1-3, three times.
- 13 Bounce on both ft, turning slightly to face R (cts. 1-&-2), as singers sing "JEDEN DVA".
- 14 Repeat meas 13 facing slightly L, or leap on R ft and stamp L ft twice (cts. 1-&-2), as singers sing "HOP SA SA".

Dance repeats 3 times.

KOLO

meas Introduction

- 1 Jump with both ft, about 12" apart (ct 1); close ft together (ct 2).
or
Rock to L (ct 1); rock to R (ct 2).

Basic Kolo Step

- 1 Step to L with L ft, leaving R ft in place and bounce, knees straight (ct 1); bounce on both ft, knees straight and knees about 16" apart (ct &); bend L knee and begin to lift R ft slightly (ct 2); straighten L knee (ct &).
- 2 Step on R ft beside L ft and bounce, knees straight (ct 1); bounce on both ft together, knees straight (ct &); bend R knee and begin to lift L ft to L side (ct 2); straighten R knee (ct &).

note: This step is somewhat similar to the "Slavonsko" or Slavonian Kolo step in its open and close motif, only under closer investigation, one sees that the rhythm as well as the accent are different. Here we have a Q-Q-S and up-up-DOWN as opposed to the S-Q-Q and DOWN-up-up of the

Kolo (Lakocsaí Horvát Dallamok), cont.

Slavonian version most often taught here.

It is also possible to use either meas 1 or 2 (with slight adjustment) to move in one direction.

Figures 2 and 4 of the Drmeš are commonly used by the men. So they they can be danced in even measured phrases, they are either lengthened or shortened by adding or subtracting leap-stamps.

MEN'S SLAPPING STEPS

These steps are used during the "Kolo" part of the medley.

meas Variation I

- 1 Lift on L ft, and extending R leg fwd, slap R boot top with R hand (ct 1); step R ft beside L (ct &); step L in place (ct 2).
- 2 Bounce on both ft, slightly apart, 3 times (cts 1-&-2).


Variation II

- 1 Repeat meas 1, Var. I.
- 2 Repeat meas 1, but raising R leg to R side, slap R outer heel with R hand on ct 1.
- 3 Repeat meas 1.
- 4 Repeat meas 2, Var. I.

Variation III

- 1-2 Repeat meas 1-2, Var. II, but, torso bent fwd, slap R boot top with R hand on ct 2& of meas 2.
- 3 Step R ft fwd or in place (ct 1); torso bent fwd, slap L upper boot top with R hand (ct &); step L ft in place (ct 2); slap R boot top with R hand, torso bent fwd (ct &).
- 3 Hop on L ft in place (ct 1); step R ft beside L ft (ct &); step L ft in place (ct 2).

Variation IV

- 1 Step L ft in place (ct 1); torso bent fwd, slap R upper boot top with R hand (ct &); step R ft in place (ct 2); slap L upper boot top with L hand, torso bent fwd (ct &).
- 2 Stand straight and clap R hand into L hand on (1&)-2-(2&) = 
- 3 Repeat meas 1.
- 4 Clap on cts (1&)-(2&).

Variation V

- 1 Repeat meas 1, Var. IV.
- 2 Step L ft in place (ct 1); slap outer R heel with R hand (ct &); step R ft in place (ct 2); slap outer L heel with L hand (ct &).
- 3 Repeat meas 1.
- 4 Repeat meas 2, Var. IV.
- 5-7 Repeat meas 1-3.
- 8 Repeat meas 4, Var. IV.

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SITNO KAMENOPOLSKO HORO
(North Bulgaria, Bulgaria)

This is a simpler version of Ramenopolsko Horo as learned from Prof. Stefan Văglarov of Sofia, Bulgaria.

RECORD: FOLKRAFT 1526-B (45)

FORMATION: Short lines with a "na lesa" or belt hold (L over R).
Face R of center with R ft free.

METER: 2/4 FIGURES

Meas.

TRAVELING:

- 1 Bending slightly fwd from the waist, step R fwd (ct 1); close L slightly behind R (ct &); step R fwd (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Straightening, do 4 skip-steps fwd, R,L,R,L.
- 5-16 Repeat meas 1-4 (4 times in all).

FWD AND BACK:

- 1-2 Repeat meas 1-2 of "Traveling" (two-step), except move twd ctr.
- 3 Repeat meas 1.
- 4 Straightening upper body, sharply kick L (knee straight) fwd and across in front of R (ct 1); "reel" step L behind R (ct 2).
- 5 "Reel" step R behind L (ct 1); "chug" back on both ft (ct 2), (Variation on ct 2 - scuff R heel fwd.)
- 6-10 Repeat meas 1-5 (fwd & back).

SINGLE CROSSES:

- 1 Facing ctr, cross and step R in front of L (ct 1); step L back in place (ct &); step R beside L (ct 2); step and cross L in front of R (ct &).
- 2 Step R back in place (ct 1); step L beside R (ct &); step and cross in front of L (ct 2); step back in place on L (ct &).
- 3 Step R beside L (ct 1); step and cross L in place (ct 2); step L beside R (ct &).

Closing Step

- 4 Fall onto R (lift L slightly behind R)(ct 1); kick L fwd (knee straight)(ct 2).
- 5 Step L back while kicking R fwd (knee straight)(scissors) (ct 1); step R back and kick L fwd (knee straight (scissors) (ct 2).
- 6 Chug back on both ft (ct 1); hop on L and swing R around in front (ct 2).

DOUBLE CROSS:

1 Step and cross R in front of L (ct 1); step back on L in place (ct &); step R beside L (ct 2); step L in place (ct &);.

2-7 Repeat meas 1-6 of "single cross"

1-10 REPEAT FWD & BACK

TRIPLE CROSSES:

1-2 Repeat meas 1 of "double crosses", twice.

3-8 Repeat meas 1-6 of "single crosses".

DOUBLED TRIPLE CROSSES: (Actually 12 meas)

Rhythm: for convenience, dancers beat will be - 1234, 2234, 323, 1234, 2234, 323, 123456 when * is noted.

1-2 Repeat meas 1-2 of "triple crosses".

3* Step and cross R in front of L (D.ct 1); step L back in place (D.ct 2); step R beside L (D.ct 3). (*3 dancers cts)

4-5 Repeat meas 1-2 of "triple crosses."

6* Repeat meas 3*, with opp ftwk

New Ending = 6 cts

7 Step and cross R in front of L (D.ct 1); step L back in place (D.ct 2); step R beside L (D.ct 3); step and cross L in front of R (D.ct 4); step R back in place (D.ct 5); step L beside R (D.ct 6).

8-10 Repeat meas 4-6 of "single crosses."

1-16 REPEAT "TRAVELING"

1-10 REPEAT FWD & BACK

1-10 REPEAT DOUBLED TRIPLE CROSSES (Actually 12 meas)

11-20 Repeat meas 1-10.

DOUBLE QUADRUPLE CROSSES

Rhythm: for convenience, dancers beat will be - 1234, 2234, 3234, 423, 1234, 2234, 3234, 423, 123456 + closing step.

1-20 Repeat Triple crosses 2 times, except add one extra 4 ct crossing on both sides.

SEQUENCE:

- | | |
|----------------|----------------------------|
| 4 Traveling | 4 Traveling |
| 2 Fwd & Back | 2 Fwd & Back |
| 1 Single Cross | 2 Double Tirple Crosses |
| 1 Double Cross | 2 Fwd & Back |
| 2 Fwd & Back | 2 Double Quadruple Crosses |
| 1 Triple Cross | |

TA TRIA
(Thrace, Greece)

"Ta Tria", also known as "Tripati" ("three steps", related to the Bulgarian Trite Puti) comes from the Didymoteichon region of the Evros county. It is not as popular today as other dances of the region. As learned from Ted Petrides in 1982.

Recording: PANVOX X33SPV 16183 Songs and Dances of Thrace IV, or available on
tape

Formation: Short lines, arms in "V" position

Music: 2/4

meas

pattern

Basic (sideward)

- 1 Facing slightly R of ctr, step R ft fwd to R (ct 1); step L ft fwd in front of R ft (ct 2).
- 2 Step R ft fwd (ct 1); lift-swing L ft in front of R ft, leg straight (ct 2).
- 3 Still facing slightly R of ctr, step bk onto L ft (ct 1); step back on R ft (ct 2).
- 4 Step bk on L ft (ct 1); facing ctr, lift-swing R ft in front of L ft (ct 2).
- 5 Step R ft to R (ct 1); lift-swing L ft in front of R ft (ct 2).
- 6 Repeat meas 5, opp ftwk and dir.

note: Arms swing fwd and bk during the whole dance, reaching a fwd low pos (arms straight) on ct 1& and a bkwd low pos on ct 2&.

Basic (foreward and back)

- 1-4 Repeat meas 1-4 of Basic moving fwd (meas 1-2) and bk (meas 3-4).
- 5-6 Repeat meas 5-6 of Basic.

Variation with Skips and "Pas de Basque"

- 1 Facing slightly R of ctr, preparatory lift on L ft (ct &); step R ft fwd (ct 1); lift on R ft (ct &); step L ft fwd in front of R ft (ct 2); lift on L ft (ct &).
- 2 Step R ft to R (ct 1); cross and step L ft in front of R ft (ct &); step R ft in place (ct 2); lift on R ft (ct &).
- 3 Still facing R of ctr, step bk on L ft (ct 1); lift on L ft (ct &); step bk on R ft (ct 2); lift on R ft (ct &).
- 4 Facing ctr, step L ft to L (ct 1); cross and step R ft in front of L ft (ct &); step L ft in place (ct 2); lift on L ft (ct &).
- 5 Repeat meas 2 (Pas de Basque R).
- 6 Repeat meas 4 (Pas de Basque L).

Ta Tria, cont.

meas

pattern

Forward with Stamps

- 1 Facing ctr, step R ft fwd (ct 1); stamp L ft beside R ft (ct &); step L ft fwd (ct 2); stamp R ft beside L ft (ct &).
- 2 Step R ft fwd (ct 1); stamp L ft beside R ft (ct &); stamp L ft beside R ft, no wt (ct 2); hold (ct &).
- 3 Leap bk onto L ft, R ft touching floor about 16" in front (ct 1); repeat ct 1, opp ftwk (ct 2).
- 4-6 Repeat meas 4-6 of Variations with Skips and Pas de Basque (Pas de Basque LRL).

The variations are called (or changed) by the leader, alternating steps to the side and then fwd (i.e., Basic 2 times to the side and 2 times fwd). As the dance progresses, the skips and the fwd stamps may replace the Basic.

Presented by Stephen Kotansky
Statewide 1983, Ventura