

Statewide '93

Institute

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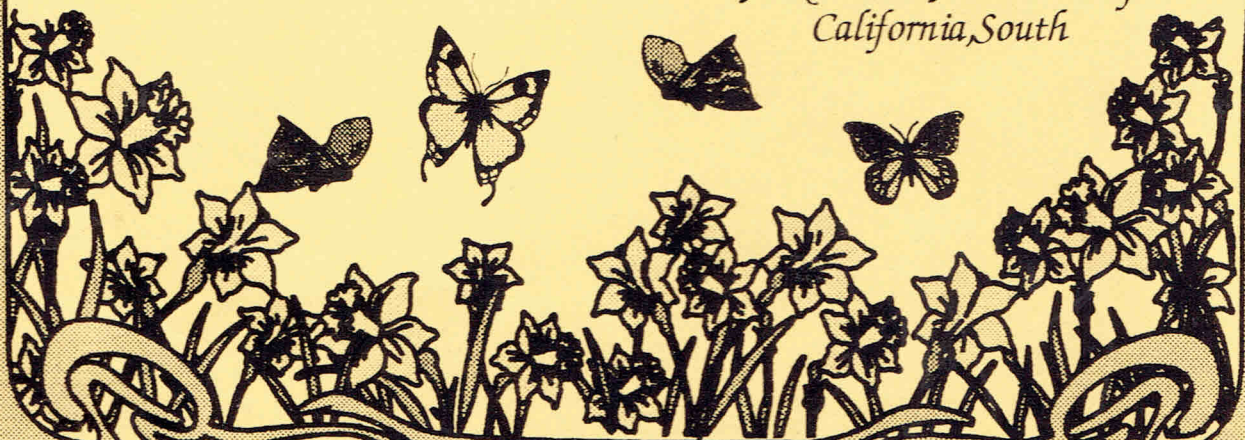
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Dutch & Ukrainian

*Sponsored by the
Folk Dance Federation of
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ABBREVIATIONS USED IN THIS SYLLABUS

beg	begin or beginning
bkwd or bwd	backward
CCW	counter-clockwise
cp1(s)	couple(s)
ct(s)	count(s)
ctr	center
CW	clockwise
diag	diagonal
ft	feet or foot
ftwk	footwork
fwd	forward
H	hand(s)
ht	height
L	left (side or direction) ft, arm or hand
LOD	line of direction (CCW)
M	man, men, man's
meas	measure(s)
opp	opposite
pl	place
pos	position
ptr(s)	partner(s)
R	right
RLOD	reverse line of direction (CW)
sdwd or swd	sideward
tog	together
twd	toward
W	women, woman, women's
wt	weight
x	times

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BOERENSCHOTS

Netherlands

This "Boerenschots" originates from the West-Friesland region of the province of Noord-Holland. The dance is a variant of the schottische, which was introduced in the early 19th century and became a rage around 1830. When the polka became the new fad, circa 1850, the last part of a schottische was often danced in a faster tempo with polka steps instead of schottische steps. Originally, the Boerenschots was made up of a series of three (3) melodies. Its sequence could be I-II-I-III, or I-I-II-II-I-III, or a shorter version I-II-III. The dance is performed the same way to each melody, except to the last part which, of course, exhibits more exuberance. The following version is a result of research by Marita Verberk-Kruiswijk, who reconstructed the dance from dance notes by B. Veurman and instructions from Jan Krul, dance instructor from Wijdenes. Marita also plays the recorder in the recording.

TRANSLATION: Farmers schottische

PRONUNCIATION: BOO-run SCHOTS (ch as in Loch Ness)

MUSIC: Record: Hakketoon (LP) 1982.27, side A, band 1
Tape: Statewide '93 by Thea Huijgen

FORMATION: Cpls in a closed circle, W on M R side, hands joined in "V" pos, face RLOD.

METER: 4/4 PATTERN

Meas.

INTRODUCTION: 2 meas for the above recording

First Melody

FIG. I:

- 1-7 Facing and traveling in RLOD with 7 two-steps starting with R ft. All travel fwd in a zigzag pattern, first diag fwd twd ctr with R, then diag fwd twd the outside with L, slightly leaning sdwd in direction of leading ft.
- 8 3 stamps in place, L,R,L.
- 9-15 Continuing in RLOD - repeat meas 1-7.
- 16 M move into ctr with 3 stamps L,R,L, and turn CW 1/2 to end facing ptr on inside of circle as W dance in place.

FIG. II:

- 1-7 Assuming closed shldr-waist pos - cpls travel with 7 turning schottische steps in LOD. M beg L, W R. End with M on inside of circle facing out and W facing M.

- 8 As the fiddler (or other lead musician) calls, "Anders-om!" (The other way round!); cpls release arms and all move up one place to their own R (M in RLOD with R,L,R; W in LOD with L,R,L) to meet a new ptr.
- 9-15 With new ptrs, all repeat meas 1-7.
- 16 With 3 stamps, M lead their ptrs to their R sides and all form a closed circle again.

REPEAT FIG. I & II once more to this melody.

SECOND MELODY

Throughout the second melody, the action of Fig. II of the first melody is repeated except for the last part. There are a number of variations to the ending of the dance, but generally, the lead musician (or the dance leader, as the case may be) has much say in how and when to end the action of Fig. II. He/she could indicate to form a closed circle again to repeat action of Fig. I; or let the M jump in front of their ptrs rather than get to that pos with 3 stamps.

The simplest solution follows:

When the end of the dance is nearing, the lead musician calls, "Ieder met zign eigen meid!" (Each with his own lass!). On that signal, all M run back to their original ptr, and dance around the royom with the schottische (or polka) steps until the end of the music.

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Statewide 93, Arcadia

Dance notes by Thea Huijgen

GALOP
Netherlands

In the German countryside, a dance by the name of "Rutscher" was popular for a long time. Around 1825, the Rutscher also appeared in city ballrooms. It spread and became popular in western Europe as the "Galop." In rural areas in the Netherlands, the old form of the Galop, as described below, was danced until far into this century. Its fast tempo and boisterous character made it especially liked and appropriate as the closer (last dance) at a ball.

PRONUNCIATION: chah-LOP (CH as in Loch Ness)

MUSIC: Record: Spingtij/le Hollandse Dansband from HAKKETOON,
side 2, band 7
Tape: Statewide '93 by Thea Huijgen

FORMATION: Cpls in a circle, ptrs facing about 2 steps apart from each other (forming a "street"), M with backs twd ctr.

METER: 2/4

PATTERN

INTRODUCTION: 4 meas

DANCE:

Immediately after the introduction, one cpls dances in open or closed ballroom pos in LOD with galop steps through the 'street' formed by the other cpls. After completing one full circle, the ptrs resume their positions in the circle. After each 2 meas (4 cts), the next cpl follows until everybody has had a turn. Then, the dance starts all over again while the tempo gradually speeds up.

Nowadays, cpls dance around the circle with a variety of steps: two-step, polka, turning polka, skips, etc.

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Langdans

(Netherlands)

SOURCE: This dance is the Dutch version of Th. Wilson's set dance "Del Caro's Hornpipe" from 1816. The music was composed by the Fries composer Wieger Michiels Visser in 1817.

TRANSLATION: Long Dance or Longways.


PRONUNCIATION: LAHNG-DAHNS

MUSIC: Syncoop Records 5746.04, side B, band 4.

METER: 2/4

FORMATION: Proper longways set of six cpls.

STEPS & STYLE: Set, walking step, chassé or chase step, skipping step.

The set is a very simple: 
R L R | L R L

R slightly sdws to R; close L next to R; R in pl;
L slightly sdws to L; close R next to L; L in pl.

Meas

Pattern

Introduction: 4 bars or 8 cts.

FIGURE I

- 1-2 With set R and L cpls 1&2, 3&4, 5&6 form a R-hand stars in a pack-saddle hold (hands holding wrist of pers in fr).
- 3-4 Starting with R ft, travel $\frac{1}{2}$ cw cir with 4 walking steps.
- 5-6 Facing ctr and with hands still in pack-saddle hold, set R&L.
- 7-8 Repeat action of meas 1-4 completing a full cir and ending on own side again.
- 9-16 Changing hands to L-hand star, repeat action of meas 1-8 in opp dir.

FIGURE II

- 1-4 All cpls separate and form 2 lines, except for the 1st cpl, which travels down the middle with 8 chassés holding 2 hands.
- 5-8 1st cpl back to the top with 8 chassés.
- 9-12 1st cpl down the middle with 8 chassés.
- 13-16 1st cpl skips 1 cw cir around holding 2 hands, and joins the end of the line. All other cpls move up 1 place.

Note: When the dance starts over the stars are formed with different cpls tog!

Dance notes by Thea Huijgen.
Dance presented by Thea Huijgen.

MAZURKA UIT SCHAGEN

Netherlands

Originally a Polish dance, the mazurka found its way from city ballrooms to the country in western Europe in the second half of the 19th century. The description below represents a version of the mazurka as danced in the village of Schagen in the province of Noord-Holland.

TRANSLATION: Mazurka from Schagen

PRONUNCIATION: mah-ZUHR-kah ouyt SCHAH-chun (ch as in Loch)

MUSIC: Record: Dansen uit Noord-Holland, CADANS 15037, side 2,
band 8.

Tape: Statewide '93 by Thea Huijgen

FORMATION: Cpls in open ballroom pos, both facing LOD.

STEPS: Mazurka: Cpls in open ballroom pos
Light stamp fwd with outside ft - lean body fwd from waist (ct 1); step fwd on outside ft - raise body to upright pos (ct 2); hop on inside ft, swinging free leg slightly bkwd as in a bkwd bicycle movement (ct 3).

Waltz: Cpls in ballroom or closed pos.

Meas 1: M step bkwd on L as W steps fwd R between ft of M (ct 1); both turn 1/2 CW with 2 steps (cts 2-3).

Meas 2: M step fwd on R between ft of W as W steps bkwd on L (ct 1); both turn 1/2 CW with 2 steps.

METER: 3/4

PATTERN

Meas.

INTRODUCTION: 2 meas

FIG. I:

- 1-2 Beg outside ft, do 2 mazurka step in LOD.
- 3-4 Do 1 full turn CW in LOD with 2 waltz steps.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

FIG. II:

- 1-2 Holding outside hands - W turns once CW under joined hands with 2 waltz steps.
- 3-4 In ballroom pos - both waltz around in LOD with 2 waltz steps.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

FIG. III:

- 1 Holding inside hands - do 1 waltz step fwd in LOD starting with outside ft - swing inside hands slightly fwd, ptrs turn somewhat away from each other.
- 2 Do 1 waltz step fwd in LOD starting with inside ft - swing inside hands slightly bkwd, ptrs turn somewhat twd each other.
- 3-4 With 2 waltz steps, ptrs dance a small circle away from each other (M-CCW, W-CW).
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

NOTE: In other towns, this mazurka is started in a closed pos, M with hands on W waist, W with hands on M's shldr; or both holding on to each other's upper arms, the R arm is always on top. The mazurka step is thus danced sideways.

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WIERINGEN

or

Wie wil er mee naar Wieringen varen Netherlands

This polka was created by Elly Olderaan, a Dutch dance researcher and instructor from the southern province of Noord-Brabant, in 1980. She used traditional music and dance material to create a new repertoire.

TRANSLATION: Who would like to sail along to Wieringen

PRONUNCIATION: VEE VIL EHR MEH NAHR VEE-ring-uhn VAH-run

MUSIC: Record: LP, CR.28116, side b, last band
Tape: Statewide '93 by Thea Huijgen

FORMATION: Cpls in a circle with W on M R side. Inside hands are joined at waist level, M L hand in small of own back, the back of W R hand rests on her hip, or she holds her skirt. Face LOD.

STEPS: Polka: 4 even beats over 2 meas. Side-tog-side-hop, starting with outside ft. When danced as a turning polka, the 1/2 CW turn occurs on the hop.

METER: 3/8 PATTERN

Meas.

INTRODUCTION: 8 meas

FIG. I:

- 1-4 Do 4 walks in LOD, starting with outside ft. End facing ptr and join both hands.
- 5 Hopping on inside ft, touch floor with heel of outside ft sdwd in in LOD.
- 6 Hopping on inside ft, touch floor with toes of outside ft next to other ft with knee turned out in LOD.
- 7-8 Polka step sdwd in LOD.
- 9-16 Repeat meas 1-8 with opp ftwk and direction. (2 times in all)

FIG. II:

- 1-3 Assuming a closed pos, M with his back to ctr and holding arms around W waist; W facing ctr with both hands on M upper arms - travel sdwd in LOD with 3 gallop steps.
- 4 Hop on M L and W R, turning 1/2 CW in place.
- 5-7 Continue in LOD with 3 gallop steps.

8 Hop on M R and W L, turning 1/2 CW in place.

9-16 4 turning polka steps in LOD.

Song Lyrics:

Wie wil er mee naar Wieringen varen
's morgens vroeg al in de dauw,
met 'n mooi meisje van achttien jaren,
dat zo graag naar Wieringen wou?

Chorus:

Schipper, ik hoor de hanen kraaien!
Schipper, ik zie de vlaggetjes waaien!
Stuurman laat je roer maar gaan,
dan zullen we weldra op Wieringen staan.

Toen we daar op Wieringen kwamen
zagen we zoveel boren staan,
die hun spek met lepels aten!
Daarvoor zou je naar Wieringen gaan!

Chorus:

Toen we daar op Wieringen kwamen
was ons scheepje zwaar belaân:
potten vol spek die hun meenamen!
Daarvoor zou je naar Wieringen gaan!

Chorus:

Who would like to sail along the Wieringen
early in the morning in the dew,
with a pretty eighteen year old girl
who would love to go to Wieringen?

Chorus:

Captain, I hear the roosters crowing!
Captain, I see the banners blowing!
Steersman, tend your helm,
then we'll soon stand on Wieringen!

When we arrived there on Wieringen
we saw so many farmers standing there,
and eating their bacon with spoons!
That's why one would go to Wieringen!

Chorus:

When we arrived there on Wieringen
our little ship was heavily loaded:
jars full of bacon they brought along!
That's why one would go to Wieringen!

Chorus:

This song refers to the island of Wieringen, situated in what used to be the Zuiderzee. Wieringen derived its name from the wier (seaweed), which was harvested in the shallow waters of the Zuiderzee and transported to the island. Compressed into bales, the seaweed was used to reinforce dykes and for mattress and pillow stuffing. much of the seaweed was also used in the iodine industry. In 1932, turning the Zuiderzee into a sweet water lake, the IJsselmeer, with the Afsluitdijk (enclosure dyke) means the end of the seaweed harvesting industry. Shortly after that, Wieringen became part of the new Wieringermeer Polder in the province of Noord-Holland.

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CHAROSHINKY MALOININKY

Ukraine

Many solo and couple dances from the Ukraine are improvisations using a combination of basic steps and patterns. This dance is an arrangement of typical Ukrainian steps to accommodate recreational folk dancers. Thea Huijgen first introduced the dance at the 1991 Seattle Folk Dance Festival.

TRANSLATION: Sweet young girl

PRONUNCIATION: CHAR-roh-SHIN-kee MAH-loi-NIN-kee

MUSIC: Record: Pyatnitsky Choir, OS 2159, side 1, band 2;
Monitor MFS 446, side 2, band 2 and 4
Tape: Statewide '93 by Thea Huijgen

FORMATION: Cpls in a circle facing LOD, W on M R side. M L hand holds W L hand with arms straight in front; M R hand is around W waist, W R hand is on her hip, holding her skirt or the ribbons of her flower tiara.

STEPS: Running polka: Traveling fwd - run R,L,R, (cts 1,&,2). Repeat with opp ftwk. The first step is almost a leap and bending the knee of the supporting leg on the last ct as the free leg is extended fwd just above the floor.

Pas de Basque (PDB): Dancing lightly with body held erect, low leap sdwd on R (ct 1); step on ball or heel of L ft in front of R (ct &); step R back in place (ct 2). Repeat with opp ftwk.

Precid (squat): Squatting step performed only by men. In this case: squat on balls of ft with knees turned out with back straight and held vertically (ct 1); come halfway up on R leg as L leg is extended sdwd with heel on floor (ct 2).

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 16 meas

FIG. I:

- 1-4 Cpls travel in LOD with 4 running polkas, start with outside ft (M-L, W-R).
5-8 With 4 running polkas, cpls dance a small circle CCW twd ctr and back out again. End in a close circle facing diag LOD, W on M R side, hands joined in "V" pos.

FIG. II:

- 1-2 In a closed circle all travel in LOD with 2 running polkas.
3-4 M: Do 2 precid facing ctr
W: Do 2 running polkas in place while holding on to and supporting M.
5-8 Repeat meas 1-4. (2 times in all)

FIG. III:

Releasing hands and turning to face ptr, M are now facing CCW (LOD) and W CW (RLOD)

- 1 PDB sdwd twd ctr, M beg L, W R - both arms open sdwd.
2 PDB sdwd away from ctr, M beg R, W L - arms close with fists on hips.
3 M: Big step fwd on L heel - spread arms out sdwd at shldr level (ct 1); accented hop fwd on full L ft lung past W L side - arms reaching out fwd as if trying to catch W (ct 2).
W: Big step fwd on R heel - dip under M L arm with her curved arms brushing from front to back along side of body with palm of hands facing up (ct 1); accented hop fwd on full R ft - lung past M L side with body bent over and curved arms ending behind body with palms facing down (ct 2).
4 M: Stamp R,L,R, turning 1/2 CCW (L) in place - place fists on hips (cts 1,&,2).
W: Stamp L,R,L, turn 1/2 CCW (L) in place - coming up to an erect pos and placing fists on hips (cts 1,&,2)
5-7 Repeat meas 1-3.
8 M: Stamp R,L,R, turning 1/2 CCW (L) to end on L side of ptr - cpls join L hands with arms reaching fwd and M R hand around W waist (cts 1,&,2).
W: Stamp R,L,R, in place - coming up straight and assuming initial pos with ptr (cts 1,&,2).

FIG. IV:

- 1-3 Repeat meas 1-3, Fig. I (4 running polkas in LOD; 4 running polkas in CCW circle)
4 M: Stamp R next to L - release ptr and look over R shldr to welcome next W (ct 1); hold (ct 2).
W: Stepping L,R,L, do a running polka fwd in LOD to next M (cts 1,&,2).
5-8 Repeat meas 1-4.

Repeat dance from beg.

NOTE: If there are not enough M or if the precids are too strenuous, Fig. II can be left out altogether. In that case, I recommend dancing each figure twice before changing ptrs.

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CHOROVOD
Ukraine

"This is a wedding dance, and is one of the oldest dance forms in the Slavic countries. It probably predates Kiev-Russ which would place it at approx 900 A.D.

The dance is done only at weddings. Since this dance is done by the elders as well as the younger people of the gathering, it is done with great pomp, ceremony, and tranquility."
The above quote is from Ukrainian expert, Vincent Evanchuck, 1979.

This central Ukrainian line dance was first introduced in the Netherlands by Leanne Koziak and Doyle Marko.

PRONUNCIATION: choh-roh-VOD (ch as in Loch Ness)

MUSIC: Record: Syncoop Records 5747.05, side B, band 5
Tape: Statewide '93 by Thea Huijgen

FORMATION: Mixed line with hands joined in "V" pos.

METER: 4/4

PATTERN

Meas. Cts.

INTRODUCTION: 5 meas

DANCE:

- | | | |
|---|-----|--|
| 1 | 1-2 | Step R fwd in LOD. |
| | 3-4 | Step L fwd in LOD. |
| 2 | 1-3 | Walk R,L,R, fwd in LOD. |
| | 4 | Turning to face ctr - raise on ball of R ft. |
| 3 | 1 | Step L across R in slight pli . |
| | 2 | Step with R sdwd to R. |
| | 3 | Step L across R in slight pli . |
| | 4 | Step with R sdwd to R. |
| 4 | 1-3 | Walk L,R,L, fwd in LOD. |
| | 4 | Hold |
| 5 | 1-3 | Turning to face ctr - walk R,L,R, twd ctr raising arms slowly in front, to above head level. |
| | 4 | Rise onto ball of R ft, lifting L ft in back of R calf. |
| 6 | 1-2 | Step bkwd L,R away from ctr - lower arms to "V" pos. |
| | 3 | Close L next to R - lean upper body slightly over from waist, and swing arms bkwd. |
| | 4 | Rising onto balls of both ft - bend over until upper body is parallel to the floor. |

- 7 1 Straightening up - step fwd with R twd ctr - raise arms up high again.
 2 Rise onto ball of R ft, lift L ft in back of R calf.
 3 Step bkwd on L (R remains in place) - leaning upper body fwd from waist - swing arms bkwd.
 4 Straightening up and dropping arms to "V" pos - rise onto balls of both ft.
- 8 1-2 Rock fwd onto R - turn head and look in LOD.
 3-4 Rock back onto L - turn head and look in RLOD.
- 9 1-3 Turning to face diag LOD - walk R,L,R, fwd in LOD.
 4 Hold in place - turning upper body and head slightly to R
- 10 1-3 Walk L,R,L fwd in LOD.
 4 Close R next to L turning on balls of both ft to face diag RLOD.
- 11-12 Repeat meas 9-10 with opp ftwk and direction. (RLR in LOD; LRL in LOD, close R)

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Dance notes by Thea Huijgen

MALENKI TANETS

Ukraine

This central Ukrainian dance was first introduced in the Netherlands by Leanne Koziak and Doyle Marko.

TRANSLATION: Little dance

PRONUNCIATION: MAH-len-kee TAH-nets

MUSIC: Record: Syncoop (LP) 5747.05

FORMATION: Mixed, closed circle, facing ctr, hands joined down in "V" pos.

STEPS: Bihunets R & L or Running Polka:

Meas 1: Traveling fwd, run R,L,R (cts 1,&,2).

2: Repeat with opp ftwk.

Almost leap into the first step and bending the knee of the supporting leg on the last ct as the free leg is extended fwd just above the floor. When executed in pl, dance Bihunets on the balls of the ft.

Wichilyasnik R: Hop on L, touching R toes diag R fwd with heel turned out (ct 1); hop on L, touching R heel diag R fwd (ct 2). Execute Wichilyasnik L with opp ftwk.

Pritup R: Stamp R,L,R (cts 1,&,2). Execute Pritup L with opp ftwk.

METER: 2/4

PATTERN

Meas. Cts

INTRODUCTION: 4 meas

FIG. I:

1-4 Traveling in LOD - dance 4 Bihunets R,L,R,L. (running polka)

5-7 Turning to face ctr - dance 3 Wichilyasniks R,L,R. (hop 2x w/toe-heel)

8 Pritup R in place. (stamp RLR)

9-16 Repeat meas 1-8 with opp ftwk and direction.

FIG. II:

1 1 Bending L knee, stamp R in front of L fwd twd ctr, turn toe twd R.

2 Step L closely behind R, extending R leg fwd with ft just above floor.

2 Bihunets R in place (running polka)

- 3-8 Repeat meas 1-2, alternating ftwk and direction, 3 more times (4 in all).
- 9-12 Back away from ctr with 4 Bihunets (running polka) R,L,R,L.
- 13-16 Dance 4 Bihunets (running polka) R,L,R,L in place, extending free leg sdwd on ct 2 of each meas.

FIG. III:

- 1 & Bounce lightly on ball of L ft.
1 Still facing ctr - step R sdwd to R in slight pli e, bringing L ft behind L calf.
2 Step on ball of L ft crossed behind R.
- 2-3 Repeat meas 1, 2 more times (3 in all).
- 4 1 Step R sdwd to R in slight pli e, bringing L ft behind R calf.
2 Bounce on ball of R ft, swinging L leg from knee sdwd to L.
- 5-16 Repeat meas 1-4, alternating ftwk and direction, 3 more times (4 in all).

FIG. IV:

- 1 Wichilyasnik R. (hop 2x w/toe-heel)
- 2 1 Hop on L, swinging R ft in front of L shin.
2 Hop on L, winging extended R leg fwd with ft just above the floor.
- 3 Wichilyasnik R. (hop 2x w/toe-heel)
- 4 Pritup R. (stamp RLR).
- 5-8 Repeat meas 1-4 with opp ftwk.

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Dance notes translated and adapted by Thea Huijgen from notes by Gertruud Kunst and Bianca de Jong.

STOH WA POLYE WA PALYANYE
Russia

This is a central Russian line dance was learned by Thea Huijgen from Henny Konings in the Netherlands.

TRANSLATION: What is there in the meadow, what in the forest field?

PRONUNCIATION: SHTOH wah POH-lee WAH pal-YAN-yuh

TAPE: TH-4F92, side B

FORMATION: Mixed line with hands joined in "V" pos.

NOTE: The dance is described as if going round in a circle, but line leader is free to wind the line any which way.

METER: 4/4 PATTERN

Meas. Cts.

INTRODUCTION: 8 meas (no action)

DANCE:

- | | | |
|-----|-----|--|
| 1 | 1-3 | Walk L,R,L in LOD. |
| | 4 | Turning to face ctr - scuff R heel in LOD with R leg lifting sdwd R and knee bent slightly, L knee is slightly bent. |
| 2 | 1 | Long step sdwd in LOD step first on heel then full ft (R leg is straight). |
| | 2 | Step L behind R with bent knee. |
| | 3-4 | Repeat cts 1-2. (R heel LOD, L behind R) |
| 3-4 | | Repeat meas 1-2 with opp ftwk in RLOD. |
| 5 | 1 | Raise arms to "W" pos - step on L heel in LOD. |
| | & | Small and light step on R in LOD. |
| | 2 | Small and light step on L ending with bent knee, R ft lifts bkwd. |
| | 3&4 | Repeat cts 1,&,2 of meas 5 with opp ftwk. (R heel RLOD, LR-RLOD) |
| 6 | 1 | Step L in LOD - hands pump up just above shldrs. |
| | & | Bend L knee slightly - hands bounce back to "W" pos. |
| | 2 | Step R in LOD - hands pump up. |
| | & | Bend R knee slightly - hands bounce back to "W" pos. |
| | 3-4 | Repeat cts 1-2. (L-LOD, bend L, R-LOD) |
| 7-8 | | Repeat meas 5-6. |

Lower arms to "V" pos to start dance over again.

Lyrics of chorus:

Oy barinya barinya,
Sudarinya barinya.

Oh landlady, landlady,
Mrs. Landlady.

Presented by Thea Huijgen
Statewide '93
Arcadia

Dance notes by Thea Huijgen

JAMBOLSKO PAJDUŠKO

Bulgaria

This dance was learned at the Koprivstica Festival from villagers by Michael Ginsburg in 1986.

TRANSLATION: A "pajdusko" which is done in the area around the city of "Jambol". The word "pajdusko" is determined by the meter of the dance

PRONUNCIATION: JAHM-bohl-skoh PAI-dush-koh

MUSIC: Any pajdusko music, or;
Special Statewide '93 cassette by Michael Ginsburg

FORMATION: Mixed lines, facing R of ctr with hands in "V" pos.

Hands: They swinging in rhythm with the music - bkwd on meas 1, fwd on meas 2.

RHYTHM: 5/8 meter counted: 1,2 3,4,5
1 2 (Q,S)

METER: 5/16 PATTERN

Meas.

INTRODUCTION: Beg dance at the start of any musical phrase

DANCE:

- 1 Facing R of ctr and moving in LOD - with wt on L, hop-step fwd.
- 2-3 Do 2 more hop-steps fwd in LOD.
- 4 Facing ctr - step L across R (ct 1); step R back in place (ct 2).
- 5 Hop on R, L knee lifts fwd slightly (ct 1); step L to L (ct 2).
- 6-8 Do 6 grapevine steps to L with small steps - beg by stepping R across L.

NOTE: Do larger steps to the R than to the L so that the dance progresses to R.

Repeat dance from beg to end of music.

Presented by Michael Ginsburg
Statewide '93, Arcadia

LELE VELO

Bulgaria

This dance was seen by Michael Ginsburg in winter 1992 on TV (station WYNE) in New York City which airs a Bulgarian 1/2 hour program every Sunday. The dance title comes from the first two words of the song.

TRANSLATION: "Lele" is an exclamation, like, "OH MY!," (or is sometimes use musically like, "la la"); "Velo" is a girls name.

PRONUNCIATION: LEH-leh VEH-loh

TAPE: Special Statewide '93 cassette by Michael Ginsburg

FORMATION: Lines facing R of ctr with hands joined in "W" pos.

RHYTHM: 7/8 meter counted: $\frac{1,2,3}{1 \&}$ $\frac{4,5}{2}$ $\frac{6,7}{3}$ (S,Q,Q)

METER: 7/8

PATTERN

Meas.

INTRODUCTION: Beg with vocal or at beg of any musical phrase

DANCE:

- 1 Facing R of ctr and moving in LOD - do a small lift on L as R raises fwd (ct 1); step R,L,R fwd (cts &,2,3).
- 2 Repeat meas 1 with opp ftwk in LOD.
- 3 Turning to face ctr - repeat ftwk of meas 1, except move bkwd away from ctr with small ftwk - hands swing down to "V" pos.
- 4 Small lift on R as L raises fwd - arms raise to "W" pos (ct 1); step L to L (ct &); step R across L (ct 2); step L back in place (ct 3).

Repeat dance from beg to end of music.

Presented by Michael Ginsburg
Statewide '93, Arcadia

MALIŠEVSKO
Bulgaria

This dance was seen by Michael Ginsburg in the winter of 1992 on a 1/2 hour Bulgarian program on TV (station WYNE) which airs every Sunday in New York City. This dance is similar to other dances of the Mališevo (Pirin/Macedonia) region.

TRANSLATION: Mališevo is a region in Bulgaria.

PRONUNCIATION: mah-lee-SHEV-skoh

TAPE: Special Statewide '93 cassette by Michael Ginsburg

FORMATION: Mixed lines with hands joined in "V" pos.

RHYTHM: 4/4 meter counted: $\frac{1}{1} \frac{2}{2} \frac{3-4}{3}$ (Q,Q,S)

METER: 4/4 PATTERN

Meas.

INTRODUCTION: 8 meas, or beg dance at start of any musical phrase

DANCE:

- 1 Facing R of ctr and moving in LOD - step R-L fwd slowly (cts 1-2, 3 - S,S).
- 2-3 Run fwd RLR-LRL in LOD. (QQS-QQS rhythm)
- 4 Turning to face ctr - step R to R (ct 1); step L across R (ct 2); step R back in place (ct 3). (Pas-de-basque)
- 5-8 Repeat meas 1-4 with opp ftwk, except
Meas 1: Move in RLOD.
Meas 2-4; Do in place facing ctr.
NOTE: Dance mostly moves to R.

Repeat dance from beg to end of music.

Presented by Michael Ginsburg
Statewide '92, Arcadia

AJD' NA LJEVO (Mista Kolo)

Croatia

A circle dance from Slavonija, Croatia. This dance is also commonly known as "Mista Kolo", and is done throughout the Slavonija area.

This dance was learned by Michael Ginsburg from Gundinci villagers at a Smithsonian Festival in Washington, D.C. in the early 1970's.

TRANSLATION: "Ajd' na ljevo", the first line of the song, "Let's go to the left, line two, "Ajd na djesno," means "Let's go to the right."
"Mista Kolo means, circle dance done in place.

PRONUNCIATION: id nah LEH-voh MEE-stah

MUSIC: Record: Jugoton, (EP) EPY S-4427, "Kud Sokadija";
or Special Statewide '93 cassette by Michael Ginsburg

FORMATION: Mixed, closed circle, joined in front basket hold (R over L) by linking middle fingers. The dance is done in place.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: None

DANCE:

- 1 Step L to L (ct 1); step R behind L (ct 2); step L to L (ct 3); small hop on L as R quickly moves fwd (ct 4).
- 2-4 Repeat meas 1 alternating ftwk and direction. (4 times in all)
- 5 Closing ft tog, jump onto both ft with bent knees (ct 1); do 2 quick bounces straightening knees somewhat (cts 2,&). repeat cts 1,2,& (cts 3,4,&).
- 5-8 Repeat meas 5 (4 times in all), except on meas 8, ct 4, do a small hop on R as L moves slightly fwd (no double bounce).

Repeat dance from beg to end of dance.

Presented by Michael Ginsburg
Statewide 93, Arcadia

Dance notes by Michael Ginsburg, 4-93

KOLO ŽITA

Croatia

This dance is from the village of Habijanovci in Slavonia (eastern Croatia) and was learned by Dick Crum in 1954 from Ivan Ivančan, Director of the Joza Vlahovic Group in Zagreb.

This dance was learned by Michael Ginsburg in the early 60's from Dick Crum.

TRANSLATION: Its name ("Kolo Žita = "Kolo of the wheat") is derived from the first verse of the song

PRONUNCIATION: koh-loh ZHEE'-tah

MUSIC: Record: Folk Dancer, MH 45-3030-A "Kolo Žita";
or Special Statewide 1993 cassette by Michael Ginsburg

FORMATION: Closed circle, mixed M and W. Front basket (R over L) hold with hands (sometimes middle fingers) joined.

STEPS: Step-bounce-bounce:
Step L to L, flexing knee and bringing R very slightly off ground (ct 1); slight rise on L, straightening knees and closing R beside L (ct &); come down (bounce) twice on both heels tog, knees straight (cts 2,&).

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None

PART A: Diagonal step-bounce-bounces L & R

Face ctr throughout.

Dancer should imagine himself standing at the R hand corner of a triangle.

- 1 Do 1 step-bounce-bounce diag L fwd with L (twd peak of triangle).
- 2 Do 1 step-bounce-bounce diag L bkwd with L (twd L hand point of triangle)
- 3-4 Repeat meas 1-2 with opp ftwk, diag R fwd and diag R bkwd.
- 5-8 Repeat meas 1-4.

PART B: Point-crosses & "rat-a-tat"

- 1 Standing on R, touch L diag L fwd (ct 1); still on R, touch L across R (ct 2).
- 2 Repeat meas 1.
- 3 Step L to L with stiff knees, stressing heel (ct 1); close R beside L with stiff knees, again stressing (accenting) heel (ct &), repeat cts 1,& of this meas (cts 2,&).

4 Repeat cts 1,& of meas 3 (L to L, close R) (cts 1,&); step L to L still with stiff knees, stressing (accenting) heel (ct 2).

NOTE: Meas 3-4 consists of a total of 7 heavy flat-footed steps L, accenting heels and maintaining very stiff knees through ("rat-a-tat-a-tat-a-tat").

5-8 Repeat meas 1-4 with opp ftwk and direction.

Repeat dance from beg to end of dance.

SONG:

Deder, diko, pogodi, zašto žito ne rodi.
Žito ne rodi jer je svila u modi.

Volim sunce i misec, volim zlatnu jabuku.
Sunce i misec, volim zlatnu jabuku.

Translation:

Say, sweetheart, can you guess why the grain's not bearing?
The grain's not gearing for silk's in style.

I love the sun and the moon, I love a golden apple.
The sun and the moon, I love a golden apple.

Dance notes by Dick Crum

Presented by Michael Ginsburg
Statewide '93, Arcadia

MAŠKOTO
Macedonia

This dance was learned by Michael Ginsburg from Pece Atanasovski in Oteševo, Macedonia in 9179.

TRANSLATION: Men or men's dance

PRONUNCIATION: MASH-kah-toh

MUSIC: Jugoton (Pece standing in River playing his gijda)
Special Statewide 1993 cassette by Michael Ginsburg

FORMATION: Lines of individuals, face LOD.

RHYTHM: 7/8 meter, counted: 1 2-3 4-5 6-7 (slow rhythm)
also counted: 1 2 3 4 (Q,S,S,S)

METER: 7/8 PATTERN

Meas.

INTRODUCTION:

- 1-6 Individuals facing LOD - beg with wt on L as R lifts fwd and do 6 lift-step-step-steps fwd in LOD - arms swing freely by sides.
- 7 Turning to face ctr - lift R fwd (ct 1); step R to R (ct 2); step L across R (ct 3); step R back in place (ct 4).
- 8-10 Repeat meas 7 alternating ftwk and direction. (4 times in all)

FIG. 1:

- Join in shldr hold
- 1 Facing R - lift R fwd (ct 1); step R fwd (ct 2); lift L (ct 3); kick L slightly fwd, just enough to articulate this beat (ct &); step L fwd (ct 4).
- 2-5 Repeat meas 7-10 of intro. (face ctr, lift R, R to R, Lx, R bk - 4x alternating)

FIG. 2:

- Hands joined in "W" pos
- 1 Facing ctr - lift R (ct 1) step R to R (ct 2); hold (ct 3); step L beside R (ct &); step R to R (ct 4); hold (ct 5); hop on R (ct 6); step L across R (ct 7).
- 2-5 Repeat meas 2-5 of Fig. 1, except hop on ct 1 of each meas as ft lifts fwd. (hop on L as R lifts, R to R, Lx, R bk - 4x alternating)

FIG. 3:

- 1-2 Repeat meas 1-2 of Fig. 2. (lift R, R to R, hold, close L, R to R, hold, hop R, Lx; hop L as R lifts, R to R, Lx, R bk)

3-5 Repeat meas 3-5 of Fig. 2 (hop on R as L lifts, L to L, Rx. L bk - 3x alternating), except release hands, and do one (1) complete turn on cts 1-2 of each meas (hop-step), whipping the lifting ft around behind the hopping ft to aid in the turn. Turn L during meas 3 and 5, turn R on meas 4.

NOTE: Fig. 3 is generally interspersed with Fig 2. Both are done to the faster music. The leader calls the changes.

SEQUENCE:

Introduction - 1 time
Fig 1 - Done to slow music
Fig 2-3 - Done to fast music, alternating figures at leaders
descretion

Presented by Michael Ginsburg
Statewide '93, Arcadia

POTRČANO
Macedonia

This dance was learned by Michael Ginsburg from Atanas Kolarovski in the early to mid 60's when Atanas first began teaching in the U.S.

TRANSLATION: Action of running

PRONUNCIATION: POH-TURR-chah-noh

MUSIC: Folkraft, LP-15, Vol I (LP) (brown cover with old man and his gajida), produced by Dennis Boxell and Ricky Holden 1965, side B, band 6; or Folkraft (45), Potrčano; or Special Statewide '93 cassette by Michael Ginsburg

FORMATION: Mixed lines with hands joined in "V" pos.

RHYTHM: 7/8 meter: #1 counted, $\frac{1,2,3}{1} \quad \frac{4,5}{3} \quad \frac{6,7}{\&}$
#2 counted, $\frac{1,2,3}{1} \quad \frac{4,5}{2} \quad \frac{6,7}{\&}$ (S,Q,Q)

METER: 7/8 PATTERN

Meas.

INTRODUCTION: Beg with music or wait 1 melody (10 meas)

FIG. 1:

- 1 Facing R of ctr and moving in LOD, use rhythm #1 - hop on L (ct 1); step R-L in LOD (cts 2-3).
- 2 Repeat meas 1.
- 3 Step R-L-R in LOD.
- 4 Repeat meas 3 with opp ftwk.
- 5 Facing ctr, use rhythm #2 - step R to R (ct 1); hop on R (ct 2).
- 6 Facing ctr, use rhythm #1 - hop on R (ct 1); step L to L (ct 2); step R across L (ct 3).
- 7 Facing ctr - hop on R (ct 1); step L to L (ct 2); step R behind L (ct 3).
- 8 Use rhythm #2 - step L to L as R lifts fwd (ct 1); hop on L (ct 2).
- 9-10 Repeat meas 8 alternating ftwk (3 times in all).

FIG. 2:

- 1-3 Repeat meas 1-3 of Fig. 1. with rhythm #1 (wt on L, do 2 hop-step-steps; RLR in pl)

- 4 Facing R of ctr and moving in LOD - step L,R,L in LOD (cts 1-3); turning to face ctr - step R to R (ct &).
- 5 Turning to face ctr, use rhythm #2 - step L in place (ct 1); Leap on R in place as L lifts fwd ((ct 2).
- 6 Repeat meas 6 of Fig. 1, rhythm #1 (face ctr, wt on R, hop R, L to L, Rx)
- 7 Facing ctr, use rhythm #1 - hop on R (ct 1); step L to L (ct 2); step R behind L (ct 3); step L beside R (ct &).
- 8 Rhythm #2 - step R in place (ct 1); leap L in place as R lifts fwd (ct 2); step R in place (ct &).
- 9 Repeat meas 9 with opp ftwk.
- 10 Rhythm #2 - step R in place (ct 1); leap on L as R lifts fwd (ct 2); hold (ct &).

FIG. 3: SQUATS

This fig. was in the original notes, but not taught

- 1-4 Repeat meas 1-4 of Fig. 1. (wt on L, do 2 hop-step-steps; RLR-LRL in LOD)
- 5 Turning to face ctr, use rhythm #2 - squat, dropping down onto balls of both ft (ct 1); raise on R as L lift fwd (ct 2).
- 6-7 Repeat meas 6-7 of Fig. 1. (wt on R, hop R, L to L, Rx; hop on R, L to L, R behind)
- 8 Rhythm #2, face ctr - squat dropping down onto balls of both ft (ct 1); raise on L as R lifts fwd.
- 9-10 Repeat meas 8 alternating ftwk twice more. (3 in all)

FIG. 4: SQUATS WITH TURNS

This fig. was in the original notes, but not taught. But if done, this fig is usually done only by the leader as the rest of the lines does Fig. 3

- 1-7 Repeat meas 1-7 of Fig. 3.
- 8-10 Repeat meas 8-10 of Fig. 3 (squat, alternating ftwk), except release hands and turn individually CW (R) on each meas (3 turns).

SEQUENCE:

The figures are done free style with one person doing Fig. 1 while the next person is doing Fig. 2.

SITNA LISA
Macedonia

This dance was learned by Michael Ginsburg from Pece Atanasovski in Macedonia in 1979.

TRANSLATION: "Sitna" means small; "lisa" means fox

PRONUNCIATION: SEET-nah LEE-sah

MUSIC: Jugoton Vol II, (LP) Y 50985, Macedonian Folk Dances.
"Sitna Lisa";
Jugoton (LP) LFY 61392, Macedonian Folk Dances Play with
Us (on spec. statewide tape), "Sitna Lisa";
Special Statewide '93 cassette by Michael Ginsburg

FORMATION: Lines with hands joined in "W" pos.

RHYTHM: 7/8 meter, counted as $\frac{1,2,3}{1} \ \& \ \frac{4,5}{2} \ \frac{6,7}{3}$ (S,Q,Q)

METER: 7/8

PATTERN

Meas. Cts.

INTRODUCTION: Beg at start of any musical phrase

DANCE:

- Facing R of ctr and moving in LOD:
- | | | |
|---|---|----------------------------|
| 1 | 1 | Bounce on R as L lifts fwd |
| | 2 | Step L fwd in LOD |
| | 3 | Hold |
- 2 Repeat meas 2 with opp ftwk in LOD.
- Facing ctr and dancing in place:
- | | | |
|---|-----|----------------------------|
| 3 | 1 | Bounce on R as L lifts fwd |
| | &-2 | Step L, R in place |
| | 3 | Hold |
- | | | |
|---|---|-----------------------------|
| 4 | 1 | Bounce on R as L lifts fwd. |
| | 2 | Step L in place. |
| | 3 | Hold. |
- 5-6 Repeat meas 2-3 with opp ftwk (lift R fwd, R in pl; lift L fwd, LR in pl)
- 7-10 Repeat meas 3-6, except on last meas (lift-step) move in LOD.

Repeat dance from beg to end of music.

Presented by Michael Ginsburg
Statewide 93, Arcadia

ČAČAK FROM PADEŽ

Serbia

Michael Ginsburg learned the dance in the village of Padež, in central Serbia, while touring with his brass band, Zlatne Usne on their 2nd Yugoslavia tour in 1988.

TRANSLATION: A "čačak" (or kolo) from the town of Padež in central Serbia

PRONUNCIATION: CAH-cahk eez PAH-dezh

MUSIC: Special Statewide '93 cassette by Michael Ginsburg

FORMATION: Mixed lines with hands joined in "V" pos.

RHYTHM: 6/8 meter, counted: $\frac{1,2,3}{1} \quad \frac{4,5,6}{2}$

METER: 6/8

PATTERN

Meas.

INTRODUCTION: 8 meas

DANCE:

- 1-3 Facing and moving in LOD - beg R, do 6 runnings steps fwd in LOD (RL-RL-RL) .
- 3-5 Turning to face ctr - beg R, do 3 step-hops in place.
- 6 Moving sdwd to L - step L to L (ct 1); step R behind L (ct &); step L to L (ct 2); step R behind L (ct 2).
- 7-8 Moving twd ctr - beg L, do 2 step-hops fwd.
- 9-10 Moving bkwd away from ctr - step L,R,L-hop.

Repeat dance from beg to end of music.

Presented by Michael Ginsburg
Statewide '93, Arcadia

DJURDJEVICA

Serbia

This dance was originally taught by Dennis Boxell who learned the dance in Serbia and taught it in the late 70's. Michael Ginsburg learned the dance in the late 70's from Mary Kay Brass who lived in Jugoslavia for 3 years and learned the dance there.

TRANSLATION: Name of a town

PRONUNCIATION: JOOR-jay-veeh-tсах

MUSIC: Record: Folklorist (Festival Records) FL-101; or
Special Statwide '93 casset by Michael Ginsburg

FORMATION: Open, mixed circle facing R of ctr with hands joined in
"V" pos.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None

FIG. I: SLOW BOUNCE

- 1 Facing and moving in LOD - step R fwd, keep partial wt on L and flex knees (ct 1); repeat stepping L fwd (ct 2).
- 2 Step R-L fwd (cts 1-&); step R fwd, keep partial wt on L and flex knees (ct 2).
- 3-4 Repeat meas 2 alternating ftwk twice more (3 in all).
- 5-8 Repeat meas 1-4 with opp ftwk and direction, except meas 7 (which is the same as meas 3 - moves twd R).

FIG. II: HOP-STEP-STEP

- 1 Facing R of ctr and moving in LOD - hop on L (ct 1); step R-L fwd (cts &-2).
- 2-3 Repeat meas 1.
- 4 Facing ctr - do 3 small steps in place, R,L,R (cts 1,&.2).
- 5-16 Repeat meas 1-4, alternating ftwk and direction 3 more times. (4 in all)

FIG. III: HOP-STEP-STEPS IN PLACE

- 1 Facing ctr - hop on L as R moves fwd from behind (ct 1); step R in front of L (ct &); step L back in place (ct 2).
- 2 Repeat meas 1, but beg by stepping on R slightly behind L (fwd and then back etc.).

- 3 Repeat meas 1. (hop L, Rx, L bk)
- 4 Facing ctr - do 3 small steps in place, R,L,R (cts 1,&.2).
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

FIG. IV: HOP-STEPS AND LEAPS

- 1-2 Repeat meas 1-2 of Fig. II. (hop L, Rx, L bk)
- 3 Turning to face RLOD (backing out) - do 2 leaps R,L (cts 1,2).
- 4 Still facing RLOD - do 3 small steps in place R,L,R (cts 1,&.2).
- 5-16 Repeat meas 1-4, alternating ftwk and direction, 3 more times (4 in all).

SEQUENCE:

Do all the above patterns one after another. With record, entire dance is done 3 times through.

Original dance notes by Yves Moreau, 1979

Presented by Michael Ginsburg
Statewide '93, Arcadia

KALOTASZEGI CSÁRDÁS

Hungary

Michael Ginsburg originally learned the dance in the summer of 1988 when Andor Czompo presented a series of drills that he had observed Zolton Zurafsky doing. The dance was presented as a circle dance, but originally would have been done as a free-style couple dance.

TRANSLATION: "Kalotaszegi" is a region in Hungary; "csárdás" is a style of dance.

PRONUNCIATION: KAH-low-tah-sehgee CHAHR-dahsh

MUSIC: Special Statewide '93 cassette by Michael Ginsburg. The music is a live recording of the Teka Folk Ensemble of Hungary.

FORMATION: Closed circle with hands joined in "V" pos.

STEPS: Double csárdás: Meas 1: Step R to R (ct 1); close L to R (ct 2); step R to R (ct 3); close L to R, no wt (ct 4). Meas 2: Repeat with opp ftwk and direction. Flex knees on each ct.

Single csárdás: Meas 1: Step R to R (ct 1); close L to R (ct 2); step L to L (ct 3); close R to L (ct 4).

Heel twist: Meas 1: With ft tog and wt on balls of ft, twist heels to R (cts 1-2); twist heels to L (cts 3-4). Meas 2: Repeat meas 1. 4 heel twists = 2 meas.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 4 meas

DANCE:

- 1-4 Do 4 double csárdás steps - R,L,R,L.
- 5-6 Do 4 single csárdás step moving sdwd R.
- 7-8 Do 4 heel twist steps - R,L,R,L.
- 9 Do 4 walks in LOD (to R) - R,L,R,L.
- 10 Turning CCW (L) in place - step R pivoting almost 1/2 (ct 1);, step L,R - completing turn (cts 1,&,2 - Q,Q,S); facing RLOD (L) - step L bkwd (ct 3-S); step R fwd (ct 4-S).
- 11-14 Repeat meas 9-10, twice more (3 in all), alternating ftwk, direction and turn.
- 15 Do 4 walks in RLOD - L,R,L,R.
- 16 Face ctr - step L to L (ct 1); close R to L (ct &); step L to L with knee bend (ct 2); close R to L (cts 3,4). (Rhythm, Q,Q,S,Slower)

Presented by Michael Ginsburg
Statewide '93, Arcadia