

# VILLAGE FAIR

## Institute Syllabus

Statewide  
2003  
Pasadena



Sponsored by the Folk Dance Federation of California, South

## Syllabus

### 2003 California Statewide Folk Dance Festival A Village Faire Dances Taught from our Villages

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Syllabus collected and edited by Karen Wilson-Bell

## Abbreviations Used in this Syllabus

Bkwd	Backward
CCW	Counter clockwise
CD	Compact disk which is included with this syllabus
Cpls	Couples
Ct	Count (of the measure)
Ctr	Center
CW	Clockwise
Diag	Diagonally
Fig	Figure
Ftwk	Footwork
Ht	Height
L	Left
LOD	Line of Dance (counter clockwise)
M	Man (or person dancing man's part)
Meas	Measure of music
Opp	Opposite
Orig	Original
PDB	Pas de Basque
Pos	Position
Ptr	Partner
Q	Quick
R	Right
RLOD	Reverse line of dance (clockwise)
S	Slow
Sdwd	Sideward
Shldr	Shoulder
Twd	Toward
V-pos	"V" position (hands joined and down)
W	Woman (or person dancing woman's part)
W-pos	"W" position (hands joined at shldr height, elbows down)
Wt	Weight

## Avre-Tu (Sephardic)

An individual dance from the Sephardic Jews of Spain

**TRANSLATION:** Shortened from the name of the Ladino song, Avre Tu  
Puerta Cerrada, meaning Open Your Closed Door

**PRONUNCIATION:** AH-vray TOO

**CD:** Band 1

**FORMATION:** Individual, in circle, facing LOD, L hand on hip, R arm  
outstretched. Unless otherwise noted R arm weaves figure 8  
in front of body.

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**Meter:** 3/8

**Pattern**

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### Meas

**INTRODUCTION:** Instrumental music and singing through 'Avre'; start at 'Tu'

### FIGURE 1

- |       |   |
|-------|---|
| 1     | Step R fwd in LOD (ct 1)  |
| 2     | Step L fwd (ct 1), step R beside L (ct 3)   |
| 3     | Step L fwd (ct 1)   |
| 4-5   | $\frac{3}{4}$ turn CW, (step R on ct 1, L on ct 3, R on ct 1), end facing ctr                           |
| 6     | Sway to L   |
| 7-8   | Back Yemenite (step bkwd R on ct 1, step on L beside R (ct 3),<br>step fwd R (ct 3), R arm down to side |
| 9-10  | 2 slow steps to ctr, L (ct 1), R (ct 1). On second step raise R arm,<br>palm facing you, and lift on R  |
| 11-12 | Step bkwd L (ct 1), R beside L (ct 3), bkwd L (ct 1), moving out<br>from ctr.                           |



Avre Tu (page 2 of 2)

13-24 Repeat 1-12

TRANSITION

- 1 Facing ctr. Wide step to R, R arm raised to R
- 2 Brush L in front of R
- 3 Step L to L, sweep R arm to L

FIGURE 2

- 1-2 Start CW circle diag. to R, following R arm. 2 slow steps R,L
- 3-4 Finish circle with R (ct 1), L (ct 3), R (ct 1) to end facing ctr
- 5-8 Repeat with opp ftwk and direction, using L arm (NOTE: This is the only time in the dance that the left arm is used).

FIGURE 3

- 1 Wide step to R, sweeping R hand to R and upwards
- 2 Touch L next to R
- 3-4 Repeat 1-2 with opp ftwk and direction, sweeping R hand to L
- 5-6 Full turn to R, step R (ct 1), L (ct 3), R (ct 1)
- 7 Touch L next to R
- 8-10 Repeat 5-7 w opp ftwk and direction, sweeping R hand to L

Dance repeats 2 more times. At the end of the 3<sup>rd</sup> time step fwd into ctr, raise R arm and shout "Olé"

Dance notes by Jay Michtom

Taught by Maurice Perez at Mainewoods Camp, 2000

Presented at Statewide 2003 by Jay Michtom

**Belo Lice**  
(Macedonia)

A dance composed in the U.S. to accompany a beautiful Macedonian song.

TRANSLATION: Fair face

PRONUNCIATION: beh-loh ley-TSAY

CD: Band 2

FORMATION: Mixed lines facing R of ctr, with hands joined in W-pos.

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METER: 2/4

PATTERN

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Meas.

INTRODUCTION 8 meas, 2 phrases (Instrumental)

FIGURE 1 STEP-LIFTS (Vocal)

- 1 Facing and moving in LOD with hands joined in W-pos - walk R (ct 1), L (ct 2).
- 2 Step R to R (ct 1); with wt on R, swing L across R (ct 2).
- 3 Swing L leg sdwd L (ct 1); swing L leg behind R calf (ct 2).
- 4 Step L to L (ct 1); step R beside L (ct &); step L across R while turning to face LOD (ct 2).
- 5-8 Repeat meas 1-4.

FIGURE 2 GRAPEVINE (Vocal)

- 1 Facing ctr - step R to R (ct 1); step L across R (ct 2).
- 2 Step R to R (ct 1); step L behind R (ct 2).
- 3 Step R to R (ct 1); lift L across R (ct 2).
- 4 Step L to L (ct 1); lift R across L (ct 2).

Belo Lice (page 2 of 3)

FIGURE 2 (Continued)

5-8 Repeat meas 1-4.

FIGURE 3 WALK LOD-RL0D & STEP-BENDS (Vocal)

- 1 Facing and moving in LOD with hands joined V-pos - walk R (ct 1), walk L(ct 2)
- 2 Walk R (ct 1); hold on R while L lifts slightly bkwd (ct 2).
- 3 Moving bkwd in RLOD - walk L (ct 1), R (ct 2).
- 4 Walk L (ct 1); turning to face ctr, lift R fwd (ct 2).
- 5 Facing ctr and raising hands to W-pos - step R fwd (ct 1); bend R knee as L lifts bkwd (ct 2).
- 6 Step L back to place (ct 1); step R beside L (ct 2).
- 7 Step L fwd (ct 1); bend L knee as R lifts bkwd (ct 2).
- 8 Step R back to place (ct 1); step L beside R (ct 2).
- 9-16 Repeat meas 1-8.

FIGURE 4 ROCK AND BKWD PAS DE BASQUE

- 1 Facing and moving in LOD with hands in V-pos - step/rock R fwd (ct 1); step/rock L bkwd where it was (ct &); step/rock R fwd where it was (ct 2).
- 2 Repeat meas 1 with opp ftwk, beg L (rock fwd-bk-fwd).
- 3 Walk fwd R (ct 1), L fwd (ct 2).
- 4 Turning to face ctr and raising hands to W-pos - step R to R (ct 1); step L behind R (ct 2); step R in front of L where it was (bkwd PDB) (ct &). (S,Q,Q)
- 5-6 Repeat meas 4, alternating ftwk, 3 more times (4 in all).

Belo Lice (page 3 of 3)

FIGURE 4 (Continued)

- 7 Releasing hands and turning L - step L (ct 1), R (ct 2).
- 8 Facing R of ctr and rejoining hands - step L to L (ct 1); step R beside L (ct &); step L across R (ct 2).

### SONG WORDS

Belo lice ljubam jas (2X)	I kiss your fair face
I da ljubam, I da gledam (2X)	Either I love it or I look at it
Fajde nema, duša moja	It's no use, my sweetheart
Šekerna, šekerna ti kaleša neverna (2X)	Sweetness, sweetness, pretty but unfaithful

Crni oci, ljubam jas (2X)	I kiss your dark eyes
I da ljubam, I da gledam (2X)	Either I love it or I look at it
Fajde nema, duša moja	It's no use, my sweetheart
Šekerna, šekerna ti kaleša neverna (2X)	Sweetness, sweetness, pretty but unfaithful

Medna usta, ljubam jas (2X)	I kiss your sweet lips
I da ljubam, I da gledam (2X)	Either I love it or I look at it
Fajde nema, duša moja	It's no use, my sweetheart
Šekerna, šekerna ti kaleša neverna (2X)	Sweetness, sweetness, pretty but unfaithful

Dance notes by Dorothy Daw from Barr video, 1-03  
Song words translated by Anna Gajicki

Choreographed by Ira Weisburd and taught at Rexburg International Folk Festival in 2001

Presented at Statewide 2003 by Leon Goldenblank



## Hadoda V'Hadod (Israel)

A modern Israeli couple dance

TRANSLATION: The Aunt and the Uncle

PRONUNCIATION: Hah-DOH-dah Vih Hah-DOHD

CD: Band 3

FORMATION: Cpls, using opp ftwk, M step is described

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METER: 4/4

PATTERN

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Meas.

FIGURE 1 Face ptr, M back to ctr. Both hands joined in butterfly pos. (extended to sides at shldr height with elbows slightly bent).

- 1 Step L to L (ct 1), hold (ct 2), step R behind L, bringing arms down to cross in front (ct 3), hold (ct 4)
- 2 Repeat Meas. 1 with opp ftwk and direction and open to face LOD on ct 4.
- 3 Step fwd L (ct 1), hold (ct 2), step fwd R (ct 3), step fwd L (ct 4)
- 4 Repeat Meas 3 with opp ftwk, continuing fwd in LOD
- 5 – 8 Repeat Meas 1 – 4.

FIGURE 2 Face LOD

- 1 Yemenite L, passing behind the W (W Yemenite R, passing in front of M)
- 2 Turn to R, stepping R (W turn L, stepping L) (ct 1), L (ct 3) end facing LOD
- 3 Step R to R (ct 1), close L to R (ct 3), bending knees and body and clapping hands on ct 3.

## Hadoda V'Hadod (page 2 of 3)

## FIGURE 2 (Continued)

- 4 Step L twd ptr (ct 1), step R across L (ct 2), step L to L (ct 3), join inside hands (ct 4)
- 5-8 Repeat meas 1-4 with opp ftwk and direction, returning to orig. pos. and facing ptr.

## TRANSITION:

- 1 Touch hands at shldr ht, then full turn to L: step L (ct 1), step R (ct 2), step L (ct 3), step R (ct 4)
- 2 Yemenite L: step L to L (ct 1), step R beside L (ct &), step L across R (ct 2); Yemenite R: step R to R (ct 3), step L beside R (ct &), step R across L (ct 4). Palms touch during Yemenite steps
- 3-4 Repeat meas 1-2.

FIGURE 3 Face ptr with M back twd ctr

- 1 Step away from ptr: step bkwd L (ct 1), step bkwd R (ct 2), step bkwd L (ct 3), lift R with bent knee and slap R hand on R knee (ct 4).
- 2 Step twd ptr: step fwd R (ct 1), step fwd L (ct 2), step fwd R with pli  (ct 3), hold (ct 4)
- 3 Join hands and rock bkwd on L, while lifting R in front (ct 1), rock fwd on R (ct 3)
- 4 Step past ptr, crossing by R shldrs: step fwd L (ct 1), step fwd R (ct 3) W passes under M L hand.
- 5 – 8 Repeat Meas. 1 – 4, beginning with W back to ctr.

Repeat dance from beginning 2 more times. Dance ends with Meas. 1 & 2 of Figure 1.

Hadoda V'Hadod (page 3 of 3)

Choreography by Meir Shem-Tov

Music composed by Danny Sanderson

Original dance notes by Honey Goldfein-Perry

Taught by Meir Shem-Tov at Yoni Carr's Israeli Mini Camp in 2002

Presented at Statewide 2003 by Beverly and Irwin Barr

## Hora Mugur Mugurel (Romania)

A reconstructed dance from the traditions of the villages North Muntenia

TRANSLATION: Hora "Bud, Little Bud"

PRONUNCIATION: HOH-rah MOO-goohr moo-gooh-RHEL

CD: Band 4

FORMATION: Closed circle with hands joined in W pos.

NOTE: There is only one Figure in the dance, which we have broken into several motifs to make it easier to remember.

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METER: 6/8 with a 3/8 interlude	PATTERN
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Meas.

INTRODUCTION: 4 meas. No action

### MOTIF 1 – GRAPEVINE LEFT

- 1 Facing diag L of ctr and moving in RLOD, step on R across L (ct 1), hold (ct 2), step on L to L (ct 3), step on R behind L, turning to face R of ctr (ct 4), hold (ct 5), step on L to L (ct 6)
- 2 Step on R across L, turning to face L of ctr (ct 1), hold (ct 2), step on L to L (ct 3), step on R next to L, without wt (ct 4), hold (cts 5, 6).

### INTERLUDE (3-COUNT)

- 1 Facing ctr, step fwd on R (ct 1), hold (ct 2), step on L close behind R (ct 3)

### MOTIF 2 – FORWARD & BACK

- 1 Step fwd on R (ct 1), hold (cts 2-3), step bkwd on L (ct 4), hold (cts 5-6)
- 2 Step bkwd on R (ct 1), hold (ct 2), step on L next to R (ct 3), step bkwd on R (ct 4), hold (ct 5), pivoting on R to face diag R, raise L fwd with slightly bent knee (ct 6)

## Hora Mugur Mugurel (page 2 of 2)

## MOTIF 3 - GRAPEVINE AND "TRIANGLE"

- 6 Facing diag R, long step fwd on L in front of R (ct 1), hold (ct 2), pivoting on L to face diag L, raise R with slightly bent knee (ct 3), step on R in front of L (ct 4), hold (ct 5), step sdwd L on L (ct 6).
- 7 Facing diag R of ctr, step on R behind L (ct 1), hold (ct 2), close L to R (ct 3), step on R behind L (ct 4), hold (cts 5-6).
- 8 Step diag. R on L (ct 1), hold (ct 2), touch R next to L (ct 3), step back diag. R on R (ct 4), hold (ct 5), touch L next to R (ct 6).
- 9 Facing ctr, step on L to L (ct 1), hold (ct 2), step on R next to L (ct 3), step on L to L (ct 4), hold (cts 5-6).

## MOTIF 4 - FORWARD AND GRAPEVINE BACKWARD

- 10 Long step fwd on R, lifting L ft beside R (ct 1), hold (cts 2-3), step bkwd L (ct 4), hold (ct 5), step bkwd on R, crossing in front of L (ct 6).
- 11 Step bkwd on L (ct 1), hold (ct 2), step on R beside L (ct 3), step bkwd on L (ct 4), hold (cts 5-6).

## FINALE

- 12 Long step fwd on R, lifting L ft beside R (ct 1), hold (cts 2-3), step bkwd L (ct 4), hold (ct 5), step bkwd on R, crossing in front of L (ct 6).
- 13 Step on R to R (ct 1), hold (ct 2), step on L next to R (ct 3), step on R to R (ct 4), hold (cts 5-6).

Repeat dance four times, starting each repetition with opp dir and ftwk.

Dance reconstructed by Theodor Vasilescu  
Presented by Lia & Theodor Vasilescu at

Presented at Statewide 2003 by Gerda Ben Zeev

**Iya No Kohikibushi**  
(Japan)

An individual dance with expressive arm movements

PRONUNCIATION: EE-yah Noh Koh-HEE-key-BUSH-ee

CD: Band 5

FORMATION: Individuals in a circle

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METER: 2/4

PATTERN

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Meas.

INTRODUCTION: Face center, arms at side, hands in soft fists

- 1 Sway R (ct 1), hold (ct 2)
- 2 Sway L (ct 1), hold (ct 2)
- 3-6 Repeat meas 1 & 2 twice more (3 times in all)
- 7 Sway R (ct 1), Sway L (ct 2)
- 8 Turning 1/4 to face LOD, step R (ct 1), close L to R (ct. 2)

FIGURE 1

- 1 Moving in LOD, step R (ct.1), touch L next to R (ct. 2), raising arms, with R forearm vertical at 90 degree angle to upper arm, palm twd. face, back of L hand supporting R elbow
- 2 Repeat meas. 1, opposite ftwk and arms
- 3 Step R (ct 1), step L (ct 2) . Hands scoop up beside body and lift, palms up, to head height
- 4 Step R (ct 1), step L (ct.&), slight lift on R (ct. 2)
- 5 Step bkwd L (ct 1), step bkwd R (ct 2), lowering arms

## Iya No Kohikibushi (Page 2 of 3)

## FIGURE 1 (Continued)

- 6 Step bkwd L (ct 1), close R to L (ct 2), lowering hands to rest on thighs

## FIGURE 2

- 1 Bend knees slightly, clap hands on thighs (ct. 1). Step diag. back to R with R. Raise arms to form a diamond above head, facing slightly to R (ct 2)
- 2 Close L to R, and facing ctr., repeat measure 1 with opposite ftwk and direction
- 3 Step R bkwd, repeating arm movement of meas 1, Fig. 1 (ct. 1), step L bkwd, repeating arm movement of meas 2, Fig. 1 (ct. 2)
- 4 Touch ball of R foot across in front of L, arms sway to the right (ct. 1), begin turn to the left to unwind legs (ct. 2)
- 5 Complete turn, 1 1/4 in all to face center (ct. 1), Step R in place, R hand brushes R thigh (ct. 2)
- 6 Step L in place, L hand brushes L thigh (ct. 1, irregular phrase)

## FIGURE 3

- 1-4 Weight on L, R heel fwd., lean fwd and "stir the beans" three times. R hand makes horizontal circles as if holding a ladle, while L hand holds R sleeve back
- 5 Finish last stirring motion (ct. 1), (9 counts in all), Step R in place, L hand adjusting R sleeve (ct. 2)
- 6 Step L in place, R hand adjusting L sleeve (ct. 2, irregular phrase)

## FIGURE 4

- 1 Moving in LOD, step R, repeating arm movement of meas. 1, Fig. 1 (ct. 1), step L, repeating arm movement of meas. 2, Fig. 1 (ct. 2)



Iya No Kohikibushi (Page 3 of 3)

FIGURE 4 (Continued)

- 2 Step R, repeating arm movement of meas. 1, Fig. 1 (ct. 1). Touch L next to R (ct. 2)
- 3-4 Repeat meas. 1-2, with opposite ftwk and arms
- 5 Facing ctr, step R fwd, arms slash down diagonally back to R (ct. 1), step back on L, arms swing fwd. (ct. 2)
- 6 Close R next to L, arm swing fwd to touch palms softly in front of chest (ct. 1), hold (ct. 2)

Repeat dance four times, beginning each repetition with meas 5-8 of introduction (3 sways). End the dance facing ctr with a sway R and L, then close feet together.

Introduced by Wim Bekooy from the Netherlands on a teaching tour to the U.S.A. in 1996.

Presented at Statewide 2003 by Lila Aurich

## Jack's Health (England)

Jack's Health is a traditional English Country Dance to the tune "Bolt the Door," and was published in 1686.

PRONUNCIATION: Jax Hehlth

CD: Band 6

FORMATION: Cpls, in longways sets (duple, proper)

STEPS: Walking (2 steps per meas) and setting (sdwd, together, in place)

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METER: 6/8

PATTERN

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Meas.

### FIGURE 1: CPL 1 CROSS, CAST, AND TURN

- 1-2 Cpl 1 take R hands with ptr and cross the set (trade places)
- 3-4 Cpl 1 dance outside the set and below Cpl 2 while Cpl 2 moves up to 1<sup>st</sup> place
- 5-8 Cpl 1 joins both hands and circles once around (CW), releasing hands and facing up (twd Cpl 2).

### FIGURE 2: BACK TO BACK WITH OPPOSITES, THEN FALL BACK AND SET

- 1-2 M1 with W2 and W1 with M2, dance up or down past your opp, passing R shldrs.
- 3-4 M1 with W2 and W1 with M2, dance bkwd past your opp, passing L shldrs, then face ptrs.
- 5-6 Join hands with opp and dance bkwd a double (away from ptr).
- 7 All set to right (step on R to R (ct 1), step on L beside R (ct 3), step on r beside L (ct 4))
- 8 All set to left (same as meas 7 with opp direction and ftwk).

Jack's Health (page 2 of 2)

FIGURE 3: CLOVERLEAF TURN SINGLE

- 1-2 All dance fwd a double (twd ptr)
- 3-4 Turn single outward (M turn CCW, W turn CW) in a cloverleaf pattern

FIGURE 4: FOUR CHANGES OF RIGHTS AND LEFTS

- 1-2 All dance fwd to take R hands with ptr, cross and trade places
- 3-4 All turn twd opp and take L hands, move up or down the set to trade places.
- 5-6 All dance fwd to take R hands with ptr, cross and trade places
- 7-8 All turn twd opp and take L hands, move up or down the set to trade places.

FIGURE 5: TURN PARTNER BACK TO PLACE

- 1-4 Cpl 1 join both hands and turn CW once and a half to end on proper side  
While Cpl 2 joins both hands and turn CW once around (back to place)

Dance notes by Karen Wilson-Bell

Taught by Marianne Taylor at Stockton Folk Dance Camp, 1999

Substitute dance for Statewide 2003

**Lamiita**  
(Romania)

A Romanian line dance from northern Muntenia

TRANSLATION: Little lemon

PRONUNCIATION: luh-muh-EET-sah

CD: band 8

FORMATION: M and/or W in a line in front basket hold (L over R) with the leader at the L end of the line

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METER: 4/4

PATTERN

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Meas.

NO INTRODUCTION

FIGURE 1 RIDA STEP L AND R

- 1-4 Moving to the L (RLOD), dance eight closed rida or buzz steps, but on the last ct, swing L ft in an arc, out and across in front of R.
- 5-8 Repeat action of meas 1-4 with opp ftwk and direction (R or LOD)

FIGURE 2 TO THE CENTER AND OUT

- 1 Moving diag L into ctr, step R across L (ct 1), step L close to R (ct 2), step R across L (ct 3), low hop on R, swinging L in an arc across R and turning to face diag R of ctr.
- 2 Moving diag R into ctr, repeat meas 1 with opp ftwk.
- 3 Moving fwd twd ctr, step on R in front of L (ct 1), hop on R (ct 2), step on L in front of R (ct 3), hop on L. This will create a slight twisting motion.
- 4 Stamp R (no wt) (ct 1). Stamp R again (no wt) (ct 3)
- 5 Moving bkwd away from ctr, step bkwd on R (ct 1), close L to R (ct 2), step bkwd on R (ct 3), low hop on R (ct 4)

Lamiita (page 2 of 2)

- 6 Repeat meas 5 with opp ftwk
- 7 Still moving bkwd, step R (ct 1), hop on R (ct 2), step on L (ct 3),  
hop on L.
- 8 Stamp R (no wt) (ct 1), stamp R (no wt) (ct 3)

Repeat entire dance from the beginning four more times (five times in all)

Introduced by Mihai David at Stockton Folk Dance Camp, 1979

Presented at Statewide 2003 by Dick Killian

## Peasant Military Two-Step (Ireland)

The Military Schottische and what appears to be an offshoot from it, the Military Two-Step, were ballroom dances of the early 1900's. Like many couple dances which traveled over Europe and the United States they acquired new characteristics wherever they stopped for any length of time. This dance was enjoyed by Donegal peasants when they danced in their kitchens, marking the rhythm with their heavy boots on the stone floors.

CD: band 9

FORMATION: Cpls in a circle Progressive Mixer  
 Formation I: Ballroom position with M back towards ctr.  
 Formation II: Cpls standing side by side facing CCW around the room with W on R of M. Inside hands are joined and held at shldr level, elbows bent. Outside hands hang naturally at sides..

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METER: 2/4

PATTERN

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Meas.

### FIGURE 1 – STEP-CLOSE SIDEWARD AND TURN

- 1 In closed waltz position (Formation I). M's L and W's R shoulder pointing in line of direction. step sdwd, M L and W R (ct. 1); close step (ct. 2)
- 2 Step sdwd, M L and W R (ct. 1); close free ft. M R and W L with a light tap and do not put weight on it (ct. 2)
- 3-4 Repeat action of meas. 1-2, moving in opp direction with opp ftwk.
- 5-7 Ptrs turn CW with three two-steps, progressing fwd. opening to Formation II on third two-step.
- 8 Step back (M R W L) and close (M L W R)

## Peasant Military Two-Step (page 2 of 2)

**FIGURE 2. - ADVANCE AND RETIRE, SEPARATE AND TURN, CHANGE PARTNERS**

- 1 Both starting with inside ft, stamp (ct 1), step fwd (ct 2).
- 2 Step fwd on inside ft (ct 1), swing outside foot fwd. about 6 inches from the floor with knee straight (ct. 2)
- 3 Step bkwd on outside foot (ct 1), step bkwd on inside foot (ct 2).
- 4 Step bkwd on outside foot (ct 1), stamp (ct 2)
- 5 Still holding hands and still facing CCW move sdwd (W to her R. M to his L) away from ptr with small leap-close-step (accent ct. 1. close ct &, step ct. 2)
- 6 Starting with inside ft, return to ptr with leap-close- step (accent ct. 1. close ct &, step ct. 2)
- 7-8 With 4 walking steps (accent first step with a little stamp) ptrs turn away from each other making a little circle (W turns R M turns L). W progress fwd and M progress bkwd to end facing new ptr.

Presented at 1990 March Beginner's Festival by Marshall Cates

Presented at Statewide 2003 by Marshall Cates



## Pentozali (Greece)

A lively line dance from Crete

**TRANSLATION:** Five dizzy [movements] Refers to the five directions (forward, backward, left, right, and up) typical of figures of the dance

**PRONUNCIATION:** PENT ah ZAH lee

**CD:** band 10

**FORMATION:** Open circle; arms on shldrs, M and W usually in separate lines. Leader on L calls the figures (sequence and number).

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**METER:** 4/4

**PATTERN**

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**Meas.**

**BASIC – Also known as Ena (one)**

- 1 Step fwd on L (ct 1), hop on L (ct 2), step bkwd on R (ct 3), leap to L on L ft (ct 4), cross and step R in front of L (ct &)
- 2 Step L in place (ct 1), leap to R on R ft (ct 2), cross and step L in front of R (ct &), step R in place (ct 3), hop up on R (ct 4)

Repeat Meas 1 – 2 until leader calls a different Figure.

**SCISSORS – Also known as Thio (two)**

- 1 Repeat meas 1 of Basic
- 2 Step L in place, extending R fwd (ct 1), step R in place, extending L fwd (ct 2), step L in place, extending R fwd (ct &), step R in place (ct 3), hop up on R (ct 4)

Repeat Meas 1 – 2 until leader calls a different Figure.

Pentozali (page 2 of 2)

DOUBLE SCISSORS – Also known as Tria (three)

- 1 Step fwd on L (ct 1), hop on L (ct 2), step bkwd on R extending L fwd (ct 3), step L in place, extending R fwd (ct 4), step R in place, extending L fwd (ct &)

Repeat meas 2 of Scissors (Figure 2)

Repeat Meas 1 – 2 until leader calls a different Figure.

BACK KICK – Also known as Tesera (four)

- 1 Repeat meas 1 of Basic
- 2 Step L in place (ct 1), leap from L onto both feet (wide apart) (ct 2), step on R (ct &), hop on R, bring L foot behind R (ct 3), hop on R (ct 4)

Repeat Meas 1 – 2 until leader calls a different Figure.

Presented by Chris Tasulis at 1966 Santa Barbara Folk Dance Conference

Presented at Statewide 2003 by Jatila Van Der Veen

## Smygvals (Sweden)

An easy mixer in waltz tempo

TRANSLATION: Duck (or sneak) around waltz

PRONUNCIATION: SMEEG-vahls

CD Band 11 or 12 (or any waltz with 8 bar phrases)

FORMATION: 1 Cpls facing CCW (LOD) around the dance space.  
2 Dancers facing either into or out of the closed dance circle.

BASIC PATTERN: Waltz fwd, bkwd, fwd, fwd.

DANCE HOLDS: Hold 1: L hand in L, in front of M, R hand in R at W waist (R side).  
Hold 2: Arms in W-pos about shldr height

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Meter: 3/4

Pattern

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### Meas

- 1 In Formation 1, using Hold 1 above, waltz fwd in LOD. M begins with L, W with R
- 2 Waltz bkwd facing LOD. M begins with R, W with L
- 3 Repeat meas 1
- 4 Repeat meas 1 with opp ftwk
- 5-6 Repeat meas 1 and 2
- 7-8 Releasing L hands, waltz fwd, W moving in an arc CW around her ptr to face ctr of a big circle, M face out, join free hand in Formation 2, using Hold 2 above.
- 9-10 All waltz fwd and bkwd (into and out of circle or out of and into circle)

Smygvals (page 2 of 2)

- 11-12      Release L hands and waltz around ptr until W face out and M face in, and join hands in Hold 2.
- 13-14      Repeat meas 9-10
- 15-16      Releasing R hands, W moves fwd in LOD to next M as M arcs around CCW to meet new ptr (the one who he is holding by L hand) and return to Hold 1.

Repeat dance until the music ends.

Introduced by Kjerstin Lindström from Stockholm at Nordleik 2000

Presented by Roo Lester at Stockton Folk Dance Camp 2002

Presented at Statewide 2003 by Ted Martin and Donna Tripp

## Vals Jota (Mexican California)

A set dance created in Mexican California during the Rancho Period. Sometimes called "Jota Vieja" (Old Jota), it was used primarily as a demonstration rather than for general participation.

**PRONUNCIATION:** vahls HO-ta

**CD** Band 7, Original recording by Gabreil Ruiz in 1936

**FORMATION:** Parallel lines of three or four couples facing three couples, W on M-R; hands-joined R to R; L to L with L arm on top. If less than six couples, sets should be placed end-to-end.

**BASIC STEP:** A two-step waltz. *i.e.* step fwd L ft with accent (c 1); step on R ft beside L ft (c 2); step fwd on L ft (c 3). Repeat step on opp ftwk. *HINT:* It matters not which foot begins.

**STYLE NOTE:** Danced with restrained elegance and dignity. Properly danced by the elders, but was danced by younger dancers.

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**Meter:** 3/4

**Pattern**

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### Meas

#### INTRODUCTION

- 1 Cpls stand in place without hands joined
- 2 W step twd ctr on R ft & turn ¼ turn L (CCW).
- 3 All step bkwd from ptr on L ft.
- 4 All bend L knee in formal bow.
- 5 Shift weight fwd to R ft & join L hands.
- 6 M leads W to him; W steps fwd on L ft beside M, turning ¼ turn R (CW) to face ctr.
- 7 Close R ft to L ft & join R hands under L hands.
- 8 No movement.

#### INTERLUDE (4 meas – precedes every figure)

- 1-4 Rock fwd L, back R, fwd L, back R (one step per measure).

## Vals Jota (page 2 of 4)

## FIGURE 1 – CRADLE

## A - Advance and Retire

- 1-4 Cpls move fwd twd opp cpl with 3 basic steps; turn ½ turn twd ptr to face out, W on L.  
 5-8 Cpls move fwd away from opp cpl & turn ½ twd ptr to face in.  
 9-16 Repeat meas 1-8

## B - Woman Around / Cpls Wheel

- 1-6 M in place with 6 basic steps; lead W CCW fwd around M & spin CCW in place on Meas 3; continue to M R side, L arms arched overhead.  
 7,8 Cpls advance to opp cpl.

## C – Cradle

- 1,2 Release R hands & join with opp person; raise arms high & W move under arms face-to-face to opp W position; lower arms to center of “cradle”.  
 3-8 Circle CW 6 basic steps.  
 9-12 Circle CCW 4 basic steps.  
 13-16 Raise arms; W return to orig position, facing ptr with L hands joined, W face CW, M face CCW.

## D - Grand Chain

- 1-24 Cpls chain around set begin L hand to return to home position. Each hand change will require two measures.

NOTE: The selected recording has three phrases of 8 meas each for the Grand Chain. If a set has 6 couples, home position will be reached after two phrases; join L hands with ptr and repeat “W around” figure to place. If the set has 8 couples, home position will be reached at the end of the three phrases.

Repeat INTERLUDE

## Vals Jota (page 3 of 4)

## FIGURE 2 – ELBOW TURN

1-24 Repeat Fig 1, Parts A&B: Advance & Retire, W around M, couples approach opp cpl. All release hands & M turn back-to-back.

## C – Elbow Turn

1-4 All link elbows & turn circle CW.

5-8 Release R elbow & all turn ½ turn CCW in place to reform circle, W facing out; link elbows.

9-12 Turn circle CCW.

13-16 Release R elbows; M turn W CCW in varsouvienne position to begin Chain.

1-24 Repeat Fig. 1, Part D, Grand Chain

OR

## FIGURE 2 – BASKET

1-24 Repeat Fig 1, Parts A&B: Advance & Retire, W around M, couples approach opp cpl. All release hands & M turn back-to-back.

## C – Basket

1-8 M join hands across, raise joined hands over W heads and down behind W back; W join hands across and raise joined hands over M heads and down behind M back. This position change should be completed quickly. Turn circle CW.

9-12 Reverse circle CCW. NOTE; Couples may release and reform the basket as the circle reverses direction.

13-16 Release hands and move to position to begin Grand Chain.

1-24 Repeat Fig. 1, Part D - Grand Chain

## Repeat INTERLUDE

## FIGURE 3 – GRAND CIRCLE

1-24 Repeat Fig 1, Parts A&B: Advance & Retire, W around M, M lead W to center of set. All join hands to form two circles, W on inside.



## Vals Jota (page 4 of 4)

## FIGURE 3 (Continued)

## C – Grand Circle

- 1-8           Join hands in concentric circles, W on inside; W circle CW, M circle CCW.
- 9-16          Circles reverse direction; circles rejoin by W backing up to partner's R side, M raise hands over W heads and join hands low to form one circle.
- 17-24        Turn circle CCW.

## D - SERPENTINE (Number of measures will vary)

- 1            First M leads across circle to pass under opp cpl joined hands; release ptr hand & separate around circle to rejoin hands in original position; all follow to reform circle.
- 2            Second M leads across circle to pass under opp cpl joined hands; raise hand joined with ptr, turn away from ptr to create arch and lead circle under arch to reform circle.
- 3            Third M leads across circle to pass under opp cpl joined hands, continues moving fwd until circle has reformed, all facing out; raise L arm & turn  $\frac{1}{2}$  turn R to face into circle & lead circle in single file under arch until circle reforms.
- 4            Fourth couple release ptr hands; M begins to lead circle CCW, W turn R and lead circle in a series of passes under couples' joined hands (thread the needle), always moving CW until circle reforms. Waltz with partner until music ends.

NOTE: The leader (el tecolero) may call the figures for Part C: Cradle, Basket or Elbow Turn. He may also delete one of the Serpentine figures, depending on the size of the circle and the abilities of the dancers.

Recorded by Lucille Czarnowski in "Dances of Early California"

Dance notes by Richard Duree

Presented at Statewide 2003 by Richard Duree