

# Welcome to Beginning Folk Dance Class – spring 2019

Thursdays from 7:00 – 8:50 pm ~ April 4 – June 13, 2019

On the SWOCC campus ~ Rec Center room 121

Feel free to contact me at: [stacyrosedance@gmail.com](mailto:stacyrosedance@gmail.com) 541.808.1002

Watch for updates at [www.stacyrosedance.com/](http://www.stacyrosedance.com/)

Advanced dancing 6:30 – 7:00 pm (optional)

**Hora Ca La Mahala** – Romania Roma; **Adama ve Shamayim** – Israel; **Ciganko** – Bulgarian Roma

## **April 4**

**Trüğnala Rumjana** – Bulgaria

**Carnavalito** – Bolivia

**D'r Maia** – Alsace/France

**'t Smidje** – pan European

**Lerikos** – Greece

**High Green Mountain** – Taiwan

## **May 23**

**Vrapčeto** – Bulgaria

## **May 30**

**Valle Jarnana** – Albania

## **April 11**

**Raca** – Serbia

**Belasicko Oro** – Macedonia

## **June 6**

Review

## **April 18**

**Nabrala Je** – Croatia

**Korobushka** – Russia

## **June 13**

Dance party

## **April 25**

**Yedid Nefesh** – Israel

**Laz Bar** – Armenia

## **May 2**

Sweet Adelines convention – guest instructor

## **May 09**

**Hora de la Sorooca** – Romania

**Cumbia Semana** – US

## **May 16**

Hammer dulcimer camp – guest instructor

## **Beginning Folk Dance Class – spring 2019**

1. **Hora Ca La Mahala** – Romania Roma
2. **Adama ve Shamayim** – Israel
3. **Ciganko** – Bulgarian Roma
4. **Trŭgnala Rumjana** – Bulgaria
5. **Carnavalito** – Bolivia
6. **D'r Maia** – Alsace/France
7. **'t Smidje** – pan European
8. **Lerikos** – Greece
9. **High Green Mountain** – Taiwan
10. **Raca** – Serbia
11. **Belasicko Oro** – Macedonia
12. **Nabrala Je** – Croatia
13. **Korobushka** – Russia
14. **Yedid Nefesh** – Israel
15. **Laz Bar** – Armenia
16. **Hora de la Soroca** – Romania
17. **Cumbia Semana** – US
18. **Vrapčeto** – Bulgaria
19. **Valle Jarnana** – Albania

# Hora ca la Mahala

(Romanian Gypsy)

Hora ca la Mahala ("Hora as done in the Gypsy Neighborhood") is a Gypsy version of the Romanian Hora

Pronunciation: HOH-ra ka la ma-HA-la

Music: 4/4 meter CD

Formation: Open circle, hands held together high ("W" position)

Steps & Styling Lively

Meas 4/4 meter

Pattern

INTRODUCTION. No action.

## I. FIGURE I

- 1 Facing and moving twd ctr: Step fwd on R ft, hands stretch fwd (1), step fwd on L ft, hands swing back behind body(2), step fwd on R ft, hands swing fwd to hip height, elbows straight(3), touch ball of L ft next to R ft, bending elbows so hands come straight back to position near hips (4).
- 2 Facing ctr and moving away from ctr: Step bkwns on L ft, stretching arms fwd at hip height (1), step bkwns on R ft, bending elbows so hands come straight back to position near hips(2), step bkwns on L ft, stretching arms fwd at hip height (3), touch R ft next to L, bending elbows so hands come straight back to position near hips (4). *(In other words, the arms make a "sawing" motion, with the accent on the "pulling" movement (cts 2, 4).*

Repeat until leader signals a change.

## II. FIGURE II

- 1 Facing and moving twd ctr: Step fwd on R heel (1), step on L ft next to R heel (&), step hard on R ft, bending knee (2). During these counts, the arms are slowly stretched frwd at hip height. Step fwd on L heel (3), step on R ft next to L heel (&), step hard on L ft, bending knee (4). During these counts, the arms are slowly swung bkwns to a position slightly behind the body.
- 2 Facing ctr and moving away from ctr: Step bkwns on R ft, swinging arms quickly fwd to hip height (1), step bkwns on L ft, bending elbows so hands come straight back to position near hips (2), step bkwns on R ft, stretching arms fwd at hip height (3), step on L ft next to R, bending elbows so hands come straight back to position near hips (4). *(In other words, the arms make a "sawing" motion, with the accent on the "pulling" movement (cts 2, 4).*

Repeat until leader signals a change.

II. **FIGURE III (preferably on the instrumental break music)**

- 1 Facing diag L and moving L, hands in “W” position throughout: Step on ball of R ft crossed in front of L (1), step on L ft behind R (&), step on ball of R ft crossed in front of L (2), step on L ft behind R (&), step on ball of R ft crossed in front of L (3), step on L ft behind R (&), leap hard onto R ft , lifting L ft under you (4)
- 2 Dancing in place and gradually turning to face diag R: step bkwds onto L ft (1), step on ball of R ft next to L (&), step on L ft in front of R (2), scuff R heel fwd in LOD. Now facing diag R and moving R: Step fwd on R ft (3), scuff L heel fwd (&), step fwd on L ft (4), scuff R heel fwd, turning to face diag L.

Repeat 3 more times.

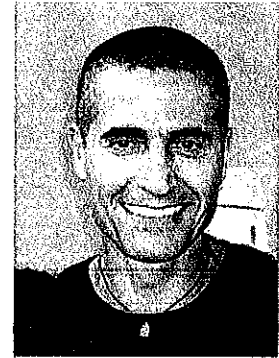
Sequence: Intro  
 17 times fwd and back with any combination of Fig I and/or Fig II, 4 Fig III (break)  
 13 times fwd and back with any combination of Fig I and/or Fig II, 4 Fig III (break)  
 12 times fwd and back with any combination of Fig I and/or Fig II, 4 Fig III (break)  
 any combination of Fig I and Fig II until end

Dance description by Lee Otterholt

## Adama Veshamayim

(Israel)

This dance was choreographed in 2008 by Gadi Biton (see photo); one of Israel's most popular and prolific choreographers, with well over 200 dances created through 2010. The evenings of dancing that he leads in Tel Aviv attract 750-1000 (!) dancers every week. The song is sung by Lehakat Segol, based on an American-Indian tune with words in Hebrew expressing Israeli sentiments.



Pronunciation: ah-dah-MAH veh-shah-MAH-yeem      Translation: Earth and Sky  
 Music: 4/4 meter      *Stockton Folk Dance Camp 2011*  
    *Erica Goldman - Israeli Folk Dances CD, Track 1*  
 Formation: Circle of dancers facing ctr, moving generally CCW. Hands are not joined.  
 Steps & Styling: Refer to "Steps Used in Israeli Dancing."

Meas      4/4 meter      Pattern

INTRODUCTION. Begin the dance with the lyrics of the song.

I.      EARTH AND SKY

- 1      Bending low at waist, step R to R, swinging arms to R (toward the earth) (ct 1); step L in front of R, swinging arms to L (ct 2); repeat cts 1-2 (cts 3-4).
- 2      Straighten and repeat ftwk of meas 1-2 but move hands to R and L above head (toward the sky) (ct 1-2); repeat cts 1-2 (cts 3-4).
- 3      Two turns to R with 4 steps R-L-R-L (cts 1-4), and end facing CCW.
- 4      Cherkessiya R, and end facing ctr. Arms: make a scooping motion with arms and hands.
- 5      Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); step L in front of R (ct 4).
- 6      Sway R, L (cts 1,2); full turn R (CW) with two steps R-L (cts 3-4), ending facing ctr.
- 7      Step R fwd (ct 1); chug fwd on R (ct 2); back Yemenite L (cts 3,&,4).
- 8      Step R fwd (ct 1); pivot half-turn on L to L while opening arms slowing with palms facing up, and shift wt onto L to face away from ctr (ct 2); repeat cts 1-2 (cts 3-4) and end facing ctr. If not repeating this figure, end facing CCW.

II.      INTO CENTER AND BACK

- 1      Facing CCW, Yemenite R (cts 1,&,2); full turn to L moving twd ctr with two steps L, R (cts 3-4).
- 2      Continuing to move twd ctr, step L fwd (ct 1); step R next to L (ct &); step L fwd (ct 2); half-turn to R with two steps, R-L, to end with back to ctr (cts 3-4).

## Adama Veshamayim — continued

- 3-4 Repeat meas 1-2 with same ftwk, but moving away from ctr. There is an extra quarter-turn on the last ct to end facing CCW.
- 5 Sway R (AWAY from ctr) raising R arm out and down (ct 1); sway L (ct 2); step R in front of L (ct 3); step L to L (ct &); step R in front of L (ct 4). (SS QQS)
- 6 Sway three times L, R, L (cts 1-3); step R in front of L (ct 4); step L to L (ct &).
- 7 Step R in front of L (ct 1); three steps, L-R-L, to make a half-turn to L to face away from ctr (ct 2-4).
- 8 Step R to R (ct 1); step in place on L (ct 2); close R to L without wt (ct 3); hold (ct 4).
- 9-16 Repeat meas 1-8. Beg facing AWAY from ctr and end facing ctr, immediately adjusting to face CW.

Sequence:

Fig I ONLY ONCE the first time; Fig II

Fig I, Fig I, Fig II

Fig I, Fig I, Fig II

Presented by Erica Goldman

Lyrics

Adama veshamayim  
Chom ha'esh,  
Tzlil hamayim  
Ani margish zot begufi,  
Beruchi, benishmati

Earth and sky  
The heat of fire  
The sound of water  
I feel it in my body,  
In my spirit, in my soul.

## CIGANKO

Bulgarian Gypsy dance learned from Belcho Stanev

HANDHOLD: Low handhold ("V")

METER: 2/4

- Meas. 1 - Moving in LOD, step R, L (1,2)  
 Meas. 2 - Facing center, step R to side (1), step L behind R (&), step R to side (2), step L in front of R(&)  
 Meas. 3 - Rock to R on R (1,), Rock to L on L (2)  
 Meas. 4- Step R to R (1), step L behind R (&), step R to R (2), step L behind R (&)  
 Meas. 5- 16 - Repeat meas. 1-4 three more times.  
 Meas. 17- Hop on L (1), step R toward center (&), hop on R (2), step L toward center (&)  
 Meas. 18 - Step RLLR toward center (1,&,2,&)  
 Meas. 19 - Hop on L (1), step R to side (&), step L across R (2), step R back to place (&)  
 Meas. 20 - Repeat meas. 19 with opposite footwork in opposite direction  
 Meas. 21,22 - Repeat footwork of meas. 17,18 on moving back from center Meas. 23,24 - Same as meas. 19,20

Notes by Steve Kotansky, edited by Lee Otterholt

**Ciganko**, further dance notes from Sally:

Meas. 1-4, done 4x (traveling):

[Walk, walk, grapevine.

Lean, lean, side-behind-side-behind.]

Meas 5- end (to center and back), done once (unless to live music, may repeat this part):

Hop on L, fwd on R, hop on R, fwd on L

Leap fwd onto R, close with L; Leap fwd onto R, close with L.\*

Hop on L, in place on R, cross L in front of R, in place on R.

Hop on R, in place on L, cross R in front of L, in place on L, crouching down on L as you do so.)

Backing out of circle: same footwork except backing up in the first 2 lines above:

Launch bkwd on L, back on R, hop on R, back on L.

Leap bkwd onto R, close with L; Leap bkwd onto R, close with L.\*

Hop on L, in place on R, cross L in front of R, in place on R.

Hop on R, in place on L, cross R in front of L, in place on L.

\*All the Leap-closes have a strong up-and-down movement; steps onto R ft are always on ball of foot.

Ciganko

Ođi mi za tebe plačat

Roma

Two staves of musical notation in G major, 2/4 time. The first staff contains the melody, and the second staff contains the bass line. The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and continues with eighth and sixteenth notes.

Six lines of musical notation corresponding to the first six lines of lyrics. The melody continues with quarter and eighth notes.

1. O - ti mi za te - be pla - čat, Ci - gan - ko.  
 2. Šar - ce mi za teb - kop - ne - e, Ci - gan - ko.  
 3. Za - rad te - be sán ne zna - ja, Ci - gan - ko.  
 4. Ta - ko - rat óa - leč za - mi - na, Ci - gan - ko.  
 5. O - ti mi za te - be pla - čat, Ci - gan - ko.  
 6. Šar - ce mi za teb - kop - ne - e, Ci - gan - ko.

Six lines of musical notation corresponding to the next six lines of lyrics. The melody continues with quarter and eighth notes.

Du - ša mi za te - be stra - da, Ci - gan - ko.  
 Šna - ga mi za teb - tre - pe - ri, Ci - gan - ko.  
 Den - i nošt za teb - tá - da - ja, Ci - gan - ko.  
 Sa - mo spo - ne - na os - ta - na, Ci - gan - ko.  
 Du - ša mi za te - be stra - da, Ci - gan - ko.  
 Šna - ga mi za teb - tre - pe - ri, Ci - gan - ko.

Two staves of musical notation corresponding to the final two lines of lyrics. The melody concludes with a quarter note G4.

Ci - gan - ko mo - ja, ti jju - bovi mo - ja.  
 Ci - gan - ko mo - ja, ti má - ko mo - ja.

Ciganko, translation:

1. My eyes weep for you, gypsy;  
My soul suffers because of you, gypsy.

Ref: O my gypsy, you are my love.  
O my gypsy, you are my grief/suffering.

2. My heart yearns for you, gypsy.  
My body trembles on account of you, gypsy.

3. Because of you I find no sleep, gypsy.  
Day and night I weep for you, gypsy.

4. You have gone far away\*, gypsy.  
Only the memory remains, gypsy.

5. My eyes weep for you, gypsy;  
My soul suffers because of you, gypsy.

6. My heart yearns for you, gypsy.  
My body trembles on account of you, gypsy.

\*My Bulgarian friend Maria thinks possibly the gypsy band has traveled on to a new location, and that's why she is gone.



## Trugnala Rumjana

### TRUGNALA RUMJANA (Bulgaria)

A lesnoto with a grapevine, 7/8 (s,q,q)

Grapevine to R: R to side (s), L in front (q,q), R to side (s), L behind (q,q), Step R (s), L-tch in front (q,q), Step L (s), R-tch in front (q,q).

Trugnala Rumjana za voda studena lele  
Trugnala Rumjana za voda studena  
Vse sutrin rano, po ladovina lele  
vse vecer kusno po mesecina

Rumjana went out to fetch cool water  
In the morning coolness  
In the evening moonlight

Na srestra i ide edno ludo mlado (lele)  
Ta na Rumjana, tihom govori (lele)

She was met by a bold young fellow  
Who spoke to her softly

Ja kazi Rumjano, kakvo da ti storja (lele)  
Kitki do ti zema, drugi ste naberes (lele)

Saying, Tell me Rumjano,  
What should I do to you?

Stomni da ti scupja, drugi ste si kupis (lele)  
Hem pohubavi, hem posareni (lele)

If I steal your flowers, you'll just pick others  
If I break your jugs, you'll just buy new  
ones,

Ja tagaz, Rumjano, daj da te celuna (lele)  
Ce celuvkata se spari ne kupuva (lele)

Prettier and more brightly colored  
So Rumjano, let me kiss you,  
For a kiss is beyond price

Ce celuvkata e mehlem na surceto (lele)  
Mahlem na surceto, balsam na dustata (lele)

A kiss is salve for the heart, and balm for  
the soul

# CARNAVALITO

(Bolivia)

Carnavalito (kar-nah-vahl-EE-toh) is a popular Bolivian folk dance that appears at festivities especially, as its name suggests, during Carnival time. There are many forms of the Carnavalito; following description is of one of the simpler forms. It was presented by Nelda Drury at the University of the Pacific Folk Dance Camp.

Record: Folk Dancer MH 45-1130A. 4/4 meter.

**NOTATION:** Dancers in long lines, with hands joined and held down. Leader (at R end) leads the line in a serpentine during Fig 1 and into an open circle during Fig 11.

**Basic step (1 per meas):** Beg R, move fwd with 3 small running steps (cts 1,2,3); small hop on R with free ft remaining close to supporting leg (ct 4). Repeat of step begins with L ft. Odd meas: bend fwd from the hips. Even meas: straighten torso.

**Step-hop (2 per meas):** Step fwd on R (ct 1); hop on R (ct 2); step fwd on L (ct 3); hop on L (ct 4).

4/4

PATTERN

es

### meas INTRODUCTION

No action. There are 18 meas of music using 1 or 2 instruments and then 14 cts (7 heavy beats) of fuller orchestration.

### 1. SERPENTINE

16 Beg R, dance 16 Basic steps as Leader leads line in a serpentine pattern.

### 11. STEP-HOPS

8 Beg R, dance 16 Step-hops as Leader leads line into an open CCW circle. Steps are larger and body remains erect.

16 Reverse direction of circle and move CW with 16 Step-hops.

32 Repeat action of Figs 1 and 11.

24 Repeat action of Fig 1, meas 1-8, and all of Fig 11.

D'r Maia  
(France, Alsace)

D'r Maia means "(the month of) May" and is an example of the family of Alsatian line dances known as branle (BRAWL). Marie Wendt learned this dance at the Traditional Music and Dance Festival in St. Chartier, France, July 1994 from Danyèle Besserer who choreographed the sequence using traditional steps. (She describes it as "more or less traditional"). The music is based on a traditional Alsatian song.

Pronunciation: duhr MY-uh

Music: Au Gré Des Vents En Attendant, Carnet de Bal CB 92001 2/4 meter

Formation: Open circle, hands held down in V position, leads L (CW)

Steps and Styling: relaxed, fluid movements of both arms and legs. Arms swing forward on odd cts, relax back just past hips on even cts.

BASIC STEPS

Double L (double à gauche): side steps traveling to L (2 measures to complete the step)  
large step to L on L ft (ct 1), step on R next to L (ct 2),  
large step to L on L ft (ct 1), close R ft beside L, no wt (ct 2) (or a low swing in front of L)

Double R (double à droit): side steps traveling to R (2 measures to complete the step)  
(smaller steps than Double L)  
step to R on R ft (ct 1), step on L next to R (ct 2),  
step to R on R ft (ct 1), close L ft beside R, no wt (ct 2) (or a low swing in front of R)

Single L or Step-swing (simple à gauche)  
(one measure to complete the step)  
step to L on R ft (ct 1), close L ft beside R, no wt (ct 2) (often a low swing in front of L)

---

Meter: 2/4	Description
Meas	30 ct pattern repeats
	<u>INTRODUCTION</u>
One chord	no action
	<u>PATTERN</u>
1 - 2	Double L
3 - 4	Double R
5 - 8	Repeat meas 1 - 4
9 - 12	Repeat meas 1 - 4 again (larger steps to left cause line to progress left)
13	Single L
14 - 15	Double R (these two steps end up about in place when completed)

---

Summary: [(DL, DR) x 3, (SL, DR)] Repeat to end of music

Presented by Marie Wendt at Mendocino Folklore Camp 2013 6/13

## 't Smidje Mixer

(Europe)

These dance figures are similar to the ones found in Humppa, Allemansmarsj, All American Promenade, and some versions of Gay Gordons. The dance is sometimes called the Belgian Mixer because the music now being widely used for this dance – 't Smidje – is sung by the Belgian women's group Lâis. (For example, it is known as Taniec Belgijka in Poland.) However, the dance appears to be very popular all over Europe and elsewhere. As Loui Tucker says, this dance "is this decade's Macarena."

Dozens of videos exist on YouTube (some posted as early as 2006) that include church picnics, weddings parties, prom night, summer camps, school gym classes, and backyard playdates. This is a truly modern folk dance that has been transmitted from parents to children, from big brothers to little sisters, from friend to friend.

Music: 2/4 meter 't Smidje (pronounced: et SMIHT-cha) by Lâis.

Information about downloading music on Pages 124-125.

Formation: One large circle of couples facing LOD (CCW), evenly spaced. W on M's R side, inside hands joined in V-pos.

Steps & Styling: Pas de basque: Leap lightly sdwds onto R with slightly bent knee (ct 1); step on L toe next to or slightly in front of R (ct &); step R in place (ct 2). Can be done with opp ftwk.

Meas 2/4 meter

Pattern

INTRODUCTION. No action. Length depends on the cut of the music that is used, but begin with singing.

I. RUN-RUN-RUN-HOP.

- 1 Run 2 steps fwd (cts 1, 2). Note: Some recommend beg inside ft, but starting with either foot works.
- 2 Run 1 step fwd (ct 1); hop (ct 2) and use the hop to make an inside half-turn (twd ptr). All now face RLOD.
- 3 Run bkwd 2 steps (cts 1-2).
- 4 Run bkwd 1 step (ct 1); hop (ct 2).
- 5-8 Repeat meas 1-4, moving RLOD.

II. TOGETHER AND APART.

- 1 Beg with inside ft, Pas de basque twd ptr (cts 1, &, 2).
- 2 Pas de basque away from ptr (cts 1, &, 2). For meas 1-2, a very common variation is, instead of Pas de basque, to jump onto both ft with ft together twd ptr, then jump away from ptr onto both ft.
- 3-4 M takes 4 steps in place (cts 1, 2, 1, 2) while assisting W to move twd ctr with 4 steps (cts 1, 2, 1, 2), W ending on M's L, thus changing places.
- 5-6 Repeat meas 1-2. This will be done with opp ftwk, but still beg with inside ft and move twd ptr first, then away from ptr.

## 't Smidje Mixer — continued

- 7-8 M turn L while moving bkwd 4 steps (cts 1, 2, 1, 2) and guiding W under R elbow to the outside. W may spin R and fwd, or merely travel diagonally fwd, with 4 steps (cts 1, 2, 1, 2) to take inside hands with M in front on the circle of dancers.

Presented by Richard Powers

't **Smidje** is a medieval Flemish **song** about a blacksmith. The Belgian **folk** trio Laïs recorded it in 1998. Here are lyrics, as translated by Iris Owens (a Dutch woman I met in Portland):

Wie wil horen een historie  
Al van ene jonge smid  
Die verbrand had zijn memorie  
Daaglijks bij het vuur verhit

Who wants hear an historic story  
about one young blacksmith  
Burned into memory  
daily at the hot fire

**Chorus:**

Was ik nog, nog met mijnen hamer  
Was ik nog met geweld op mijn aambeld

I was still, still with my hammer  
I was still hitting violently on my anvil

'k Geef den bras van al dat smeden  
Ik ga naar de Franse zwier  
'k Wil mij tot den trouw begeven  
Nooit een schoner vrouw gezien

I've had enough with my work  
I'm going to the French Quarter  
I'm going to find a clean woman to marry  
I've never seen such beautiful women

**Chorus:**

't Is de schoonste van de vrouwen  
Maar nooit was er zo'n serpent  
Nooit kan zij haar bakkes houden  
Nooit is zij eens wel content

The most beautiful of the women  
but there never was such a snake  
that couldn't keep her mouth shut  
she is never satisfied

**Chorus:**

Nooit mag ik een pintje drinken  
Nooit mag ik eens vrolijk zijn  
Nooit kan ik iemand beschenken  
Met een glaasje bier of wijn

Never I can drink a pint  
I could once enjoy life  
but no longer possible I can no longer meet new people  
and share a glass of beer or wine.

**Chorus:**

'k Geef den bras van al dat trouwen  
Werd ik maar eens weduwnaar  
'k Zou mij in een hoeksken houden  
En mij stellen uit gevaar

I am finished with marriage  
I wish I was a widower  
I would like to hide in the corner  
so I am no longer in danger

**Chorus: (2 times)**

# LERIKOS

Type: Greek circle dance - no partners    Description by: Annette Kurz

Formation: Circle move in CCW direction - everyone holding hands at shoulder level. 16 count introduction.

## FIG.

- 1            5-step grapevine to the R and lift as follows:  
Step SDWD to the R on R foot  
Step behind R foot w/L foot  
Step SDWD to R on R foot  
Step in front of R foot w/L foot  
Step SDWD to the R on R foot  
Lift L foot slightly in front of R  
3 small and light stamps in place stepping on L foot in front of R - R, L, R (left foot steps in front and slightly to the L of the R foot)

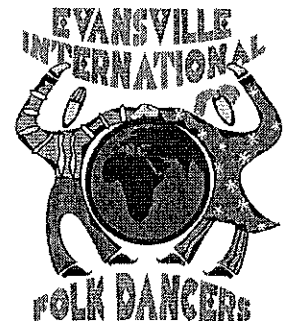
*Do figure 1 eight times in all*

- 2            3-step grapevine to the R and lift - as follows:  
Step SDWD to R on R foot  
Step behind R foot w/L foot  
Step SDWD to R on R foot  
Lift L foot slightly in front of R  
7 small steps moving into center w/L foot stepping in front of R and hold on 7th step  
(L, R, L, R, L, R, L)

*Do figure 2 moving out of circle on the 3-step grapevine*

*REPEAT entire dance. In order to get into figure 1 from the inner circle, move out on the 5-step grapevine.*

*REPEAT FIGS 1 & 2 until the end of the music*



Eba sto karo koukla mou  
Na pame gia seryiani  
/Sto {Sipste?} Bay sto right away  
O ponosou na yiani/

*Chorus:*

Glendi i zoi mas theli  
/Na glendas ke mi se meli/  
Glendi i zoi mas theli.

Mia poune pseftik' i zoi  
Prepi na tin glendame  
/Ki' olo me yielfa ke kares  
Mikri mou na pername/

Tha pioum' akoma koukla mou  
Mehri na zalistoume  
/Ke tharti to ksimeroma  
Na pa na kimithoume/

Get in the car, my doll,  
Let's go for a ride  
To {Sipste?} Bay right away,  
To ease your sorrow.

*Chorus:*

Fun is what we need in our lives,  
To have fun, and no cares.

Because life is funny  
We should amuse ourselves.  
We should pass our time  
With laughter and joy.

We'll go on drinking  
Until we're dizzy.  
The morning will come  
And we'll go to sleep.

This song originated in a seaport town--hence the words in English.



## Gao Shan Qing - High Green Mountain -高山青 (Taiwan)

### High Green Mountain

### Gao Shan Qing

### 高山青

(Taiwan)

These notes ©2014, Andrew Carnie, learned from Shirley Hauck, based on France Bourque-Moreau's teaching.

**Formation:** individuals scattered around the room, facing counter clockwise. Traditionally done with bells on the wrists,

**Meter:** 4/4

Bar 1: With hands above your head and leading with the heel step R in LOD (1), twist hands inwards (2) step L forward (3) twist hands (4)

Bars 2-4: repeat bar 1, 3 more times.

Bar 5: facing center, step R to R arms swing forward(1), close L next to R, arms swing back (2), Step R to R, arms swing forward (3), pause arms swing back (4).

Bar 6: repeat bar 5, but traveling to the L (L, close R, L, pause)

Bar 7: repeat the foot work of bar 3, except the arms trace a large CCW circle (swing low to the R to start) in front of you.

Bar 8: repeat bar 7, except circle is CW.

Bar 9: take 4 running steps into the middle RLRL

Bar 10: with weight on both feet, Slap thighs with both hands (1), Flick hands high and slightly out to the R (2), Slap thighs with both hands (3) and flick hands high and to slightly to the left.

Bar 11: Slap thighs with both hands (1), flick hands high to the R (2), Flick hands high to the center (3), flick high to the left (4)

Bar 12: take 4 running steps out of the center RLRL

Bar 13: with weight on both feet, Slap thighs with both hands (1), Flick hands high and slightly out to the R (2), Slap thighs with both hands (3) and flick hands high and to slightly to the left.

Bar 14: Slap hands on thighs twice (1,2) [note this bar only has 2 beats!]

Bar 15: take 4 walking steps (as in bar 1) turning in a CCW circle around yourself, end facing LOD

Bar 16: standing still, make a big circle with arms in front of you in a CCW direction (start swinging to to the R).

Bars 17-32 repeat bars 1-16

Bars 33-64 repeat bars 1-16 two more times (a total of 4)

*ending:* shake fists 3 times.

**Gau Shan Ching**  
Lyrics, Transliteration, and Translation

<p>高山青, Gao shan qing, 潤水藍; Jian shui lan; 阿里山的姑娘美如水呀, A li shan de gu niang mei ru shui ya, 阿里山的少年壯如山. A li shan de shao nian zhuang ru shan.</p> <p>啊 --- 啊 --- 啊, A --- A --- A, 啊 - 啊 --- 啊; A - A --- A. 阿里山的姑娘美如水呀, A li shan de gu niang mei ru shui ya, 阿里山的少年壯如山. A li shan de shao nian zhuang ru shan.</p> <p>高山常青, Gao shan chang qing, 潤水常藍; Jian shui chang lan; 姑娘和那少年是永不分呀, Gu niang han na shao nian shi yong bu fen ya, 碧水常圍著青山轉. Bi shui chang wei zhe qing shan zhuan.</p>	<p>The high mountain is green,  The gully water clean;  The girl on Ali Mountain is as beautiful as the water, The boy on Ali Mountain is as strong as the mountain.</p> <p>Ah --- Ah. --- Ah,  Ah - Ah. --- Ah;</p> <p>The girl on Ali Mountain is as beautiful as the water, The boy on Ali Mountain is as strong as the mountain.</p> <p>The high mountain is always green,  The gully water always clean,  The girl and the boy will never part;  The clean water will flow around the green mountain forever.</p>
--	--

Note: The verse has three sections. The second half of Section two is identical to that of Section one. The first half of Section three is almost the same as that of Section one. The verse in the table is the original song of *Gau Shan Ching* (or *Gao Shan Qing*). The music for *Gau Shan Ching* presented in Stockton Folk Dance Camp 2010 has the following sounds added to the original song. The original dance of *Gau Shan Ching* does not have this tag.

Na Lu Wan Duo Yi Ya Na Ya Hei,  
Yi Ya Hei, Na Lu Wan,  
An Duo Yi Ya Na Ya Hou Hai Ya,  
Hou Yi Na Lu Wan Duo Yi Ya Na Ya Hou Ha Ya.

**Note:** The dance notes are written by Wen-Li Chiang<sup>8</sup>. Copyright ©2010. Anyone is welcome to make copies for references or for non-commercial teaching or studying purposes.

<sup>8</sup> 江文里.

**Raca**  
(Serbia)

Raca (RAH-tsah), which means "duck", is a Vlaska dance from East Serbia. It was first presented by Dobrivoje Putnik, artistic director of "KOLO", Beograd, at the Borino Kolo Folk Ensemble Institute in San Pedro in 1973. Bora Gajicki presented it at the Kolo Festival in 1973. There is a dance by the same name but from Croatia, introduced by Nena Shokčić at the 1987 University of the Pacific Folk Dance Camp and published in the March 1988 "Let's Dance" magazine.

RECORD: Dances of Yugoslavia, BK 732, Side B/3. 4/8 meter

FORMATION: Line or open circle, belt hold pos, L arm over R, mixed line, facing ctr. Leader at R end.

STYLING: Body is tilted a little back and turns and waddles twd side that is stepping.

---

MUSIC 4/8 meter PATTERN

---

Measures

8 meas INTRODUCTION. No action.

I. BASIC

- 1 Step on R ft to R (ct 1); step sdwd on L ft next to R (ct 2); step on R ft to R (ct 3); bend L knee and swing L ft diag in front of R and bounce on R ft (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3 Step on R ft to R (ct 1); bend L knee and swing L ft in front of R and bounce on R ft (ct 2); step on L ft to L (ct 3); bend R knee and swing R ft diag in front of L and bounce on L ft (ct 4).
- 4 Repeat meas 1.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

II. VARIATION

- 1 Step on R ft to R (ct 1); step sdwd on L ft next to R (ct 2); step on R ft to R (ct 3); stamp L ft beside R and lift L ft immediately (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3 Step on R ft to R (ct 1); stamp L ft beside R and lift L ft immediately (ct 2); step on L ft to L (ct 3); stamp R ft beside L and lift R ft immediately (ct 4).
- 4 Repeat meas 1.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

DANCE SEQUENCE: Dance basic dance until music speeds up. The leader signals the change to Variation II, which is then danced to the end of the music.

# BELASIČKO

(Macedonia)

Belasičko (Bell-ah-SEETCH-koh) is a line dance, and comes from the town of Strumiea. It is named for a nearby mountain, Belasica. The ftwork is influenced by the rocky terrain. The dance is done by the shepherds in the area. It was introduced by Atanas Kolarovski at University of the Pacific Folk Dance Camp, 1968.

MUSIC: Record: "Dances of Yugoslavia", WRS 768, Side 2, Band 1  
Worldtone WT 10003 A (45)

FORMATION: Broken circle, leader at R end, hands joined and held down. When originally danced, M and W did not join hands, but held a handkerchief between them. Today, usually only the leader holds a handkerchief in his hand and uses it to signal when changing from one dance pattern to the next.

STEPS AND STYLING: Walk\*, run\*, step-close\*  
Body is held erect but relaxed. The bouncy character of the steps is reflected throughout the body. When directions say to step on the heel, it does not mean that the toes are pointing in the air. Ball of ft is on, or close to, the floor, but the heel is bearing the weight.

NOTE: Music on record consists of 4 melodies, each one repeated. Since dance patterns are changed according to the whims of the leader, 1st step is not necessarily done to melody A.

---

MUSIC 2/4

PATTERN

---

Measures

NO INTRODUCTION

I. STEP-PATTERN ONE

- 1 Facing slightly to R of ctr, and moving LOD, step on R heel (ct 1). Close L to R, taking wt (L instep to R heel, knees bent and apart (ct 2)).
- 2 Step on R heel in LOD (ct 1), close L to R (ct &).  
NOTE: This is same as meas 1, but twice as fast. Step on R heel in LOD (ct 2), bend R knee (ct &).
- 3 Still moving LOD, repeat action of meas 2, but with opp ftwork.
- 4 Turning to face ctr, step on R to R (ct 1), bend R knee (ct &). Lift L leg in front of R, knee bent, at same time straightening R knee (ct 2); bend R knee (ct &).
- 5-8 Repeat action of meas 1-4, but with opp ftwork, and moving in RLOD.

II. STEP-PATTERN TWO

- 1 Facing ctr, raise joined hands to shoulder height, elbows bent, and step to R on R heel (ct 1); step on L across in back of R, bending L knee (ct 2).

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:  
Kathy Lasky, Vera Jones

April 1969

V  
BELASICKO (Continued)

- 2 Step to R on R heel (ct 1), step on L across in back of R (ct &) (same as meas 1, Fig II, but twice as fast). Step to R on R (ct 2), lift L leg, knee bent, beside R (ct &) (R knee bends during this small, low lift).
- 3 Step L beside R, lifting R leg, knee bent, beside L (ct 1). Raise and lower L heel as lower leg is extended fwd a little (ct 2).
- 4 Repeat action of meas 3, Fig II, but with opp ftwork.
- 5-8 Repeat action of meas 1-4, Fig II, but with opp ftwork, and moving in RLOD.

III. STEP-PATTERN THREE

- 1 Bringing hands down, and turning to face LOD, step fwd R (ct 1). Bring L leg to R so that L ankle is behind R calf, L knee turned out. At same time R knee bends sharply and body leans fwd from hips (ct 2).
- 2 Turn quickly to face RLOD and step fwd (RLOD) L, R, L (cts 1, &, 2), hold (ct &).
- 3 Still moving RLOD, step fwd R (ct 1). Raise L leg (knee bent) in front of R (ct 2) as R heel is raised and lowered.
- 4 Move fwd RLOD with 3 small running steps, L, R, L (cts 1, &, 2), hold (ct &).

IV. STEP-PATTERN FOUR

- 1 Facing ctr and with joined hands held down, step fwd R (twd ctr) in front of L, lifting L leg off floor in back of R, and bending body slightly fwd from hips (ct 1). Step on L behind R, bringing body to erect position and raising joined hands to shoulder height (ct 2).
- 2 Step on R beside L (ct 1). Raise L leg, knee bent, in front of R (ct 2). NOTE: No heel lift here.
- 3 Bend R knee, at same time turn L knee out to L (ct 1). Straighten R knee, return L knee to position as in meas 2, Fig IV (ct 2).
- 4 Still facing ctr, step L, R, L in place (cts 1, &, 2) hold (ct &).

# Nabrala

Međimurje, Croatia

Međimurje is located between the Drava and Mura rivers and the Hungarian border. There are relatively few facts concerning the dances from that area dating from the 19<sup>th</sup> century, whether by Croatian or Hungarian ethnomusicologists. During the Austro-Hungarian occupation of this area, people were prohibited from maintaining their customs and dances.

For this reason, solo singing became the only outlet for preserving the culture. Following WW I, those songs were used as a foundation for the creation of many new national dances, rooted in the peasant dances of other bordering cultures, like csárdás. Dances are often accompanied by singing and orchestra comprised of cymbal, violin, clarinet and bass, and sometimes the tamburitza orchestra.

Željko first researched Međimurje region in 1971 and continues to this day.

TRANSLATION: The Girl Gathering (Strawberries)

PRONUNCIATION: NAH-brah-lah

CD: "Sviraj svirče drmeša" by Skitnice, track #3

FORMATION: Closed circle of M and W, facing ctr with hands joined in V-pos.

STYLE: Flat footed, both M and W have same heavy styling, except when doing the drmeš. Knees are always slightly bent. Both M and W dance with energy.

STEPS: Pas de basque (PDB):  
Leap L slightly to L as R knee lifts fwd (ct 1); step on R in front of L (ct &); step L back to place as R knee lifts fwd (ct 2). Repeat with opp ftwk.  
Note: Each step is flatfooted and done with a heavy accent (stamp).

---

METER: 2/4

PATTERN

---

Meas.

INTRODUCTION: 8 meas

A FIG. I: PDB & STEP-STAMPS

1-4 Facing ctr - PDB, L-R-L-R.

5 Facing slightly L of ctr - small step L to L (ct 1); stamp R beside L (ct 2).

6 Facing slightly R of ctr - repeat meas 5 with opp ftwk. (R, stamp L)

7-12 Repeat meas 1-6.



**B** FIG. II: DRMEŠ & TURN

- 1 Drmeš to L: Facing ctr - step L to L with bent knee (down) (ct 1); close R beside L and bounce 2 times with knee flexes (up-up) (ct &-2).
- 2 Repeat meas 1.
- 3-4 Drmeš to R: Repeat meas 1-2 with opp ftwk.
- 5 Stamp L in place (ct 1); touch R heel fwd - lean slightly bkwd (ct 2).
- 6 Straightening body - step R bkwd to place (ct 1); small step on L bkwd (ct &); step R beside L (ct 2).
- 7-8 Repeat meas 5-6.
- 9-10 Repeat Fig. I, meas 5-6, with opp ftwk. (L, stamp R; R, stamp L)
- 11-12 Step L,R,L - turning L (CCW) and moving slightly to L (cts 1-2, 1); stamp R beside L (ct 2).  
HANDS: On meas 11, ct 1 - clap hands as the L hand moves upward and the R in a downward motion.
- 13-24 Repeat meas 1-12.

Repeat dance from beg. (4 times in all).

\*\*\*

SONG:

*Nabrata je jagode petrovke, srce moje.  
Nabrata je jagode petrovke, srce moje.*

*Nabrata je tri kitice cvetja, srce moje.  
Kaj nabrata dragomu je dala, srce moje.*

*Na livadi zumbul cvetek zeleni,  
Jagoda malena, jagodica črlena,  
Pozdravi mi v Međimurju dragoga.*

\*\*\*\*\*

The girl picked beautiful strawberries and three bouquets of hyacinth flowers to give to her boyfriend.

\*\*\*\*\*

Dance notes by Željko Jergan and Dorothy Daw, 11-01

Presented by Željko Jergan

# Korobushka - Russia

*Translation:* Little Basket (sometimes loosely translated as Peddler's Pack), 22 DEC, 1966 *Music:* 2/4

*Formation:* Double circle. M's back to center and partners facing, both hands joined. M's L and W's R foot free.

## Measures Part 1

- 1-2 One schottische step\* away from center (M moving FWD, W BKWD) starting w/M's L and W's R foot.
- 3-4 REPEAT pattern of measures 1-2, reversing direction and footwork.
- 5-6 REPEAT pattern of measures 1-2, ending w/a jump on both feet in place on last count.
- 7 Hop on L foot touching R toe across in front of L foot (count 1), Hop on L foot, touching R toe diagonally FWD R (count 2).
- 8 Jump on both feet in place, clicking heels together (count 1), pause, releasing hands (count 2)

## Part 2

- 9-10 Facing slightly and moving to own R, one schottische step R, moving away from partner.
- 11-12 Facing slightly and moving to own L, one schottische step L, returning to partner.
- 13-14 Joining R hands w/partner, balance FWD and BACK - step FWD on R foot (count 1), pause (count 2), rock back on L foot in place (count 3), pause (count 4)
- 15-16 4 walking steps FWD starting w/R foot, changing places w/partner.
- 17-24 REPEAT pattern of measures 9-16, returning to place.

## As Mixer

As above except during measures 19-20, move to L to person just before partner and continue with this new partner.

\* **Schottische step (R):** Step on R foot (count 1), close and step on L foot beside R (count 2), step on R foot (count 3), hop on R foot (count 4). REPEAT, reversing footwork, for schottische step (L).

*NOTE:* In Part 2 above, the schottische steps (R/L) are either facing slightly and moving FWD in direction as described or simple SDWD.



# YEDID NEFESH

*Dance:* Yonatan Gaba'i      *Translation:* Soul Friend      *Basic Steps:* Waltz      *Rhythm:* 3/4 meter

*Presented by:* Jane Farwell Weekend, Miami Valley Folk Dancers, Dayton, Ohio - 1977

*Formation:* Circle with simple hold

## Measures

### PART A

- 1 1 waltz step R in LOD (CCW)
- 2 1 waltz step L, while turning half way around CCW
- 3 1 waltz step R, backing up in LOD
- 4 1 waltz step L, while turning half way around CW
- 5-8 REPEAT measures 1-4, PART A

### PART B

- 1 1 waltz step R toward center
- 2 1 waltz step L back to place
- 3 1 waltz step R while turning CW half way around
- 4 1 waltz step L back (while facing out)
- 5-8 REPEAT measures 1-4, PART B
- NOTE: at end of measure 8, end up in original place
- 9-16 REPEAT measures 1-8, PART B

### PART C

- 1-2 2 waltz steps (R, L) in LOD
- 3 3-step turn (R, L, R) CW
- 4 1 waltz step L in place
- 5-8 REPEAT measures 1-4, PART C

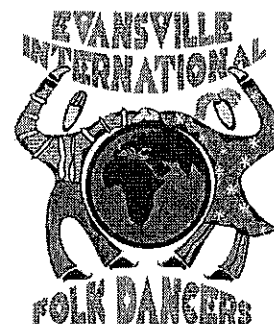
### PART D

- 1-16 REPEAT measures 1-16, PART B

### PART E

- 1 Step R to R (ct. 1), Cross L behind R (ct. 2), Step R in place (ct. 3)
- 2 Step L to L (ct. 1), Cross R behind L (ct. 2), Step L in place (ct. 3)
- 3 Step R toward center (ct. 1), Close L to R, while rising on balls of feet (ct. 2), Hold (ct. 3)
- 4 1 waltz step L back
- 5-8 REPEAT measures 1-4, PART E

**DANCE NOTES - ISRAEL**



## Yedid Nefesh lyrics

This beautiful poem is commonly attributed to the sixteenth century kabbalist, Rabbi Elazar ben Moshe Azikri (1533-1600), who first published it in *Sefer Charedim* (published in Venice 1601), but Azikri did not claim authorship of it and there have been other suggested authors (e.g. Judah Halevi, or Israel Nagara). *The Hebrew Manuscripts at Cambridge University Libraries* by Stefan C. Reif (1997, page 93) refers to an appearance of Yedid Nefesh in the *Commentary On the Book of Numbers* by Samuel ben David ben Solomon, a manuscript dated to about 1438—long before Azikri's birth. Azikri's philosophy centered around the intense love one must feel for God, a theme that is evident in this piyyut. The first letters of each of the four verses make up the four letter name of God, known in English as the *tetragrammaton*.

Transliteration	English translation	Original Hebrew
	<b>Verse 1</b>	
<b>Yedid Nefesh</b> av harachaman,	Beloved of the soul, Compassionate Father,	ידיד נפש אב הרחמן
meshoch avdechah el retzonechah,	draw Your servant to Your Will;	משוך עבדך אל רצונך
ya'arutz avdechah kmo ayal,	then Your servant will hurry like a hart	ירוץ עבדך כמו איל
yishtachave el mul hadarecha,	to bow before Your majesty;	ישתחוה אל מול הדרך
ye-erav lo yedidotecha,	to him Your friendship will be sweeter	יערב לו ידידותיך
minofet tzuf v'chol ta-am.	than the dripping of the honeycomb and any taste.	מנפת צוף וכל טעם

## Laz Bar – Armenian

*Rhythm:* 4/4 - Each quarter note receives one beat. Four beats per measure.

*Formation:* Leader on right. Hands joined at shoulder height. During the “pas de basque” and “balance” steps, the hands may be rotated up and down in small circles, starting down and moving backward on the first beat and coming up and moving forward on the second beat, etc.

### Measures

- 1 Pas de Basque (R). Facing center step to the R on R foot (count 1)  
Touch L toe to front and side of R foot (count 2)  
Pas de Basque (L). Step to L on L foot (count 3)  
Touch R toe to front and side of L foot (count 4)
- 2 REPEAT measure 1 exactly
- 3 Balance in. Step toward center on R foot (count 1)  
Touch L toe beside R heel (count 2)  
Balance out. Step back on L foot (count 3)  
Touch R toe slightly in front and to R of L toe (count 4)
- 4 Rock out and in. Moving to R, step back on R foot, simultaneously leaning BKWD and moving hands slightly back (count 1)  
Moving to R, step FWD on L foot , simultaneously leaning FWD and moving hands slightly FWD (count 2)  
REPEAT 4th measure, first beat  
REPEAT 4th measure, second beat

*NOTE: This dance conforms to the musical phrase and may be started at the beginning of any musical sequence.*

Laz Bar is a fisherman's dance from the Black Sea region of Trebizond. The Laz Bar represents the movements of the fish as it is being pulled out of the Black Sea.

# HORA DE LA SOROCA

From Basarabia, Moldavia

Soroca, a town of some 40,000 inhabitants on the banks of the Nistru River, is the administrative seat of the district of the same name. The town's coat of arms displays the fortress of Soroca against a purple background. There are references as far back as the 15<sup>th</sup> century to Soroca as an important fortress in Moldavia's fortification system. The origin of the town's name is the subject of a dozen theories. One version claims it is taken from the Romanian word *soroci*, referring to sorcery and incantations. Less romantic versions would have it that *soroca* comes from the name of a landowner or, more likely, from the word *saraci*, meaning poverty.

We learned this dance with friends at a typical Moldavian party, where the atmosphere is bound to be warm, animated, festive and very joyous. A Moldavian evening is graced by music, dance, laughter, excellent food and lots of wine! The song that goes with this dance is sung here by Maria Iliuț.

**Formation:** mixed circle

**Position:** Hands up in W pos., facing center

**Pronunciation:** HOH-rah deh lah soh-roh-KAH

**Music:** *Sonia Dion & Cristian Florescu Romanian Realm Vol. 2, Band 1*

-----  
Meter: 2/4

Pattern of *Hora de la Soroca*  
-----

Meas. Count

1-16 Introduction (no action)

**Pattern**

- |   |   |  |
|---|---|--|
| 1 | 1 | Step on R swd to R and<br>swinging forearms to R (windshield mvt.)   |
|   | 2 | Close L next to R (with wt) and<br>swinging arms to L (windshield mvt.)  |
| 2 | 1 | Step on R swd to R and<br>swinging forearms to R (windshield mvt.)   |
|   | 2 | Close ball of L ft next to R (no wt) and<br>swinging arms to take original pos. (W pos.)                                     |
| 3 | 1 | Step fwd on L and<br>arms extend fwd and downward  |
|   | 2 | Lift on L, bring R ft up (R toes near L ankle) and<br>arms continue swinging bkwd (very slightly)                            |
| 4 | 1 | Step bkwd on R and<br>swinging forearms fwd  |
|   | 2 | Lift on R, bring L leg up (knee bent 45° and L ft in front) and<br>arms extend fwd and upward to take original pos. (W pos.) |
| 5 | 1 | Step on L swd to L   |
|   | 2 | Lift on L, swing R leg (knee bent 45° and R ft in front)   |

Dance repeats from beginning

Final last count: Stamp on R and bring arms down in V pos. (extend fwd and downward)

Presented by Sonia Dion and Cristian Florescu, © 2005

**Song for Hora de la Soroca**  
(Basarabia)

Hăi bună seara dragii mei, dai bună seara dragii mei,  
Gospodari și buni flăcăi, dai gospodari și buni flăcăi,  
Am venit cu voie bună, am venit cu voie bună  
Să petrecem împreună, să petrecem împreună.

Good evening, my friends,\*  
Gracious host and good young men,  
I have gladly come,  
To rejoice with you.

Așa-i jocul din bătrâni, așa-i jocul din bătrâni  
Ca gardu din mărăcini, ca gardu din mărăcini,  
Așa-i jocul din moșnegi, așa-i jocul din moșnegi  
Ca gardu din prepelegi, ca gardu din prepelegi

Olden dances are like that,  
Like a hedge of nettles,  
Olden dances are like that  
Like a fence of stumps.

Așa juca mama me, dar așa juca mama me,  
Când era cu mine gre, dar când era cu mine gre  
Așa juca tata meu, așa juca tata meu  
Când era tânăr flăcău, când era tânăr flăcău.

That's how my mother danced  
When she was carrying me,  
That's how my father danced  
When he was young and handsome.

Hop țuțuc de geama duc, hop țuțuc de geama duc  
Ca vasul la tirbutuc, ca vasul la tirbutuc.  
Hop țuțuc de geama trag, hop țuțuc de geama trag,  
Ca vasu la ticarag ca vasul la ticarag.

*(This verse is difficult to translate;  
the words come from a very  
specific dialect.)*

Și de cântat va mai cânta, da de cântat va mai cânta,  
Nitelnem co-însăra, da nitelnem co-însăra  
Și ni drumul c-am cotit și ni drumul c-am cotit,  
Nitelnem de prăvălit, nitelnem de prăvălit.

As for singing, I can still sing  
Only a little, for night is falling,  
And the road is winding  
And a bit rough.

Sănătate ne ducem, sănătate ne ducem,  
Bucucluri nu vă lăsăm, bucucluri nu vă lăsăm.

Cheers! We're leaving, but  
We leave no trouble behind.

---

*\*Every line in the song is sung twice.*

presented by Sonia Dion & Cristian Florescu 2005

# Cumbia Semana (USA)

## Cumbia Semana

(USA)

**Choreographer:** Ira Weisburd ©2009

These notes ©2014, Andrew Carnie

**Music:** *Fin de Semana*, by Fito Olivares on the CD *Esto Si Es Sabrosura*

**Formation:** This is a one wall line dance, with individuals scattered around the room facing one wall. In Tucson, however, we actually dance it as a circle, with individuals facing a center point. This is more in keeping with our own local dance traditions and with the way in which cumbias are traditionally danced. In the notes below "forward" means either towards the front wall or towards the center of the circle depending upon which formation you use.

**Meter:** 4/4

### Part 1: Mambo

*The way Ira originally choreographed the dance:*

Bar 1: Rock forward on R (1), Step in place on L (2) Step backwards on R (3), step in place on L (4)

Bar 2: Rock to the R on the R (1), Step in place on L (2), Step on R next to L (3) pause (4)

Bar 3: Rock forward on L (1), Step in place on R (2) Step backwards on L (3), step in place on R (4)

Bar 4: Rock to the L on the L (1), Step in place on R (2), Step on L next to R (3) pause (4)

Bars 5-8 repeat 1-4

*The way we do it in Tucson:*

Bar 1: Rock forward on R (1) Step in place on L (2) step on R next to L (3), pause (4)

Bar 2: Rock back on L (1) step in place in on R (2), Step on L next to R (3), pause (4)

Bar 3: Rock to the R on the R (1) Step in place on L (2) step on R next to L (3), pause (4)

Bar 4: Rock to the L on the L (1) Step in place on R (2) step on L next to R (3), pause (4)

Bars 5-8 repeat 1-4

### Part 2: Travel

Bar 1: Step R to R (1) Close L next to R (2) Step R to R, pulling R shoulder back to do a 1/2 turn to face back (or out of the circle) (3) pause (4)

Bar 2: Step L to L (1), Close R next to L (2), Step L to L, (3), pause (4)

Bar 3-4: 4 step paddle turn CCW to face center. (Paddle turn: step on R toe (1), step on L in place (2), step on R toe (3) Step on L (4), Step on R toe (1), Step on L in place (2), Step on R toe (3), pause (4))

Bars 5-8 repeat 1-4 with opposite footwork and direction.

### Part 3: Rocking Horse and Box

Bar 1: Facing diagonally to the L, Cross R over L (1), Step on L in place (2) Step back diagonally to the R on R (3), step in place on L (4)

Bar 2: Facing diagonally to the L, Cross R over L (1), Step on L in place (2) Step on R to face diagonal R (3) Pause

Bars 3-4 repeat bars 1-2 but with left foot facing diagonal L.

Bar 5: Step on R into the Center/Forward (1, 2), Cross L over R (3,4)

Bar 6: Step backwards on R (1,2) Step L to L (3,4)

Bar 7-8: repeat bars 5-6

## Vrapcheto - Bulgaria

This dance, presented by Marcus Moskoff, is from the repertoire of the Pioneer Youth Ensemble of Sofia, Bulgaria.

Music: 2/4 (ONE and TWO and).

Formation: Lines with front basket hold. Dance begins after introduction of 6 instrumental chords.

### MEASURE PATTERN "BASIC"

- 1 - 3 Facing and moving LOD, walk fwd. 6 steps starting with R ft. (cts. 1, 2), (cts. 1, 2), (cts. 1, 2).
- 4 Facing center, step sdwd. R on R ft. (ct. 1); swing L ft. in front of R ft. (ct. 2).
- 5 Step sdwd. L on L ft. (ct. 1); swing R ft. in front of L ft. (ct. 2).
- 6 Step directly bkwd. on R ft. (ct. 1); step directly bkwd. on L ft. (ct. 2).
- 7 Step sdwd. R on R ft. (ct. 1); swing L ft. in front of R ft. (ct. 2).
- 8 Step sdwd. L on L ft. (ct. 1); step on R ft. crossing in front of L ft. (ct. 2).
- 9 Step sdwd. L on L ft. (ct. 1); step on R ft. crossing behind L ft. (ct. 2).
- 10 Repeat action of Measure 5.
- 11 Repeat action of Measure 4.
- 12 Step sdwd. L on L ft. (ct. 1); stamp R ft. next to L ft., taking no weight (ct. 2).

(REPEAT DANCE FROM BEGINNING)

### MEASURE PATTERN "ENDING SEQUENCE"

- 1 - 6 Repeat action of Measures 1-6 of Pattern "Basic." Tempo will become drastically slower after Measure 6.
- 7 Slowly: step directly bkwd. on R ft. (ct. 1); close L ft. next to R ft. (ct. 2).
- 8 Slowly: step directly sdwd. L on L ft. (ct. 1); close R ft. next to L ft. (ct. 2).
- 9 Slowly: step directly bkwd. on R ft. (ct. 1); close L ft. next to R ft. (ct. 2).
- 10 Slowly: step directly fwd. on L ft. (ct. 1); close R ft. next to L ft. (ct. 2).
- 11 Bow upper half of body from the waist to signal completion of dance

**Valle Jarnana**  
(Albanian)

Valle Jarnana (VAHL-leh YAHR-nah-nah) belongs to the Pravo family of dances and is based on variations learned by Steve Kotansky from ethnic Albanians in former Yugoslavia, Germany, and the midwest U.S.A. He also received information from Janet Reineck. Valle is the Albanian word corresponding to the Serbian Kolo or Macedonian Oro. Shota is another popular name for this particular dance. It was presented by Steve Kotansky at the 1995 University of the Pacific Folk Dance Camp.

Cassette: Kotansky Camp Tape - 1995, Side A/3. 2/4 meter

Formation: Open circle, hands joined in W-pos, facing ctr. Leader at R end.

Styling: Light and fluid with small soft steps.

---

Measures 2/4 meter PATTERN

---

INTRODUCTION Wait 8 or 16 measures, depending upon leader's choice.

I. BASIC (usually danced during vocal)

- 1 Facing ctr, step on R ft to R (ct 1); step on L ft crossing behind R ft (ct 2).
- 2 Step on R ft to R (ct 1); touch L ft beside R ft (ct 2).
- 3 Step fwd on L ft twd ctr (ct 1); touch R ft beside L ft (ct 2).

Note: Meas 2-3 may be danced as soft "Pas de Basque"-like steps (cts 1, &, 2). These steps are barely distinguishable from the step-touches and are compatible with them. On repeats of meas 1, step diag R bkwd on R ft (ct 1) to compensate for the fwd movement in meas 3.

II. VARIATION (usually danced during instrumental)

- 1 After completing Basic, still facing ctr, step slightly to R on ball of R ft (ct ah); step on flat L ft in front of R ft with slightly bent knees (ct 1); step slightly to R on ball of R ft (ah); step on flat L ft in front of R ft with slightly bent knees (ct 2). (Cts ah, 1, ah, 2 may be thought of as "ker-PLUNK, ker-PLUNK".)
- 2 Step to R on R ft (ct 1); step on ball of L ft behind R ft (ct &); step on R ft in place (ct 2).
- 3 Repeat meas 2 with opp ftwk. (Meas 2-3 are soft bkwd "Pas de Basque"-like steps.)

ARMS: Arm movements do not begin immediately, but are introduced into the dance by the leader when it "feels right". The forearms move to R and L in windshield wiper fashion.

- 1 Forearms move to R side (ct 1); forearms move to L side (ct 2).
- 2 Forearms move smoothly through ctr to R side (cts 1, 2).
- 3 Repeat meas 2 to opp dir.



**SEQUENCE:** Dance the Basic pattern during vocal sections and the Variation pattern during instrumental sections until the long clarinet solo begins. Dance the Variation until the solo ends. When the music returns to the melody (first instrumental, then vocal), return to the Basic pattern and dance the Basic until the vocal melody shifts to the chorus ("Jarnana..."). At that time shift to the Variation and dance it to the end of the music. Throughout the dance, the leader indicates the changes from the Basic to the Variation and back. These changes occur only after completing the previous pattern.

### Valle Jarnana - Lyrics

Song (Tosk Albanian women's song, performed on Radio Tirane—transcribed and translated by Jane Sugarman)

// As më jep nj'er' ujë moj balluk' e prerë. // Won't you bring me some water, you with the cut bangs?  
// Me se të të japë trendafil me ere? // With what shall I bring it, fragrant rose?

Refrain:

// Jarnana, jarnane jarnana moj të keqëne. // (... may I take all your misfortunes upon me!)

// O me dorën tënde moj balluk' e prerë. // Oh, with you hands, you with the cut bangs.  
// Dora m'u ndodh zënë trendafil me ere. // But my hand is occupied, fragrant rose.

Refrain

// Me se t'u ndodh zënë moj balluk' e prerë? // With what is it occupied, you with the cut bangs?  
// Me unazën tënde, trendafil me ere. // With the ring that you gave me, fragrant flower.

Refrain