



STOCKTON

FOLK DANCE CAMP 2024



Syllabus

2024 Stockton Folk Dance Camp Syllabus – Contents

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Introduction

From its inception in 1948, Stockton Folk Dance Camp has been characterized as “the largest and most comprehensive camp in the country.” We made it through the Covid pandemic by holding camp online for two years, followed by a year where wearing masks was required. This year, in keeping with University of the Pacific policy, and to protect the safety of participants, teachers, musicians, and staff, the camp board has, again, instituted a set of Covid protection protocols but mask wearing is optional. We look forward to another successful and safe two weeks of learning and enjoyment of the world ethnic dances and music we all love.

As the editor of the Stockton Folk Dance Camp Syllabus, I have many people to thank without whom this would have been an impossible task. The team that accomplished the preparations of the Syllabus this year is credited on the following page. Thank you all!

I hope you find this document interesting and helpful to your experience at camp this year.

Cricket Raybern

Abbreviations Used in the Syllabus

beg	beginning, begin	meas	measure
bkwd	Backward	opp	opposite
CCW	Counterclockwise	orig	original
cpl(s)	couple(s)	pos	position
ct(s)	count(s)	ptr(s)	partner(s)
ctr	Center	R	Right
CW	Clockwise	RLOD	reverse line of dance
diag	Diagonal	sdwd	sideward
Fig	Figure	shldr(s)	shoulder(s)
ft	foot, feet	T-pos	hands on shldr
ftwk	Footwork	twd	toward
fwd	forward	V-pos	hands joined, held down
L	Leftz	W	woman, women
LOD	line of dance (CCW)	W-pos	hands joined, elbows
M	man, men	wt	weight

Please Note: Pronunciations for each dance are also hyperlinks.
Click them to hear the pronunciation.

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In Memoriam

Yves Moreau (1948-2023)



Yves was born in Montréal, Québec. When he was twelve, he was introduced to international folk dancing through his Boy Scout Troup. He quickly became fascinated with Balkan music and dance through privileged contacts with such knowledgeable folklorists as Dennis Boxell, Michel Cartier, and Dick Crum. After finishing high school, he spent the summer of 1966 travelling throughout Europe and ended up taking the Orient Express train from Paris, France, to Sofia, Bulgaria. He attended the big folklore gathering in Haskovo, Thrace, and there met Filip Kutev, Stojan Djudjev, Rajna, Katzarova, Maria Veleva, and others of the Who's Who in Bulgarian folklore. By the time Yves met Pece Atanasovski in Skopje, he was hooked,

and as they say, “the rest is history.”

In the words of his family, “A renowned specialist in Bulgarian folklore, Yves has made the culture of this country known and loved around the world for 60 years. Bulgaria has lost one of its great ambassadors.

Yves had such an exciting and rich life, filled with discoveries, travel, extraordinary adventures, but, most of all, with deep relationships he forged around the world through his love of dance and folk music. Those sincere friendships, and the passion he has imparted to so many, will live on for years to come.

We'll keep on living as he did: staying curious, open to the world, and enjoying all that life has to offer. As Yves himself said on his 75th birthday: "The important thing is to be surrounded by people we love and, if possible, keep dancing!" • France, Francis, Catherine, and Marie-Helene



Tony Parkes (1949-2024)



Born and raised in New York City, Tony learned to call and play piano for square dances at the Farm and Wilderness Camps in Vermont.

Starting in the 1960s, Tony learned from many of the leading callers and teachers of the day. His calling took him to 35 states, Canada, Belgium, the Czech Republic, Denmark, England, and Germany. He specialized in the contra dances and quadrille-type squares of New England and the “transitional” squares of the 1950s, when traditional Western square dancing was developing into the modern variety. Like his illustrious mentors, he believed in keeping these dance forms accessible to as many people as possible. He had beginners doing real dances within seconds and could keep experienced dancers entertained with a bit of challenge or elegance.

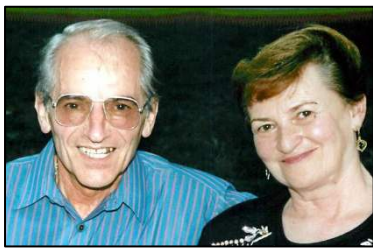
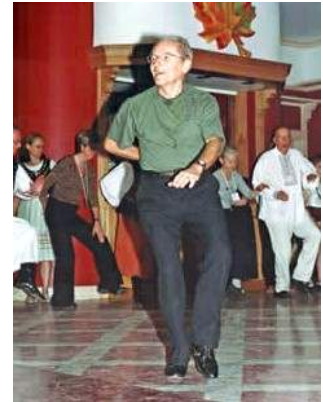
For over 20 years he appeared weekly with the band Yankee Ingenuity, which he co-founded; he recorded two albums with them, *Kitchen Junket* and *Heatin' Up the Hall*. He also played piano on two albums with the Canadian-American fiddler Gerry Robichaud. Tony was a serious researcher and authored several articles and publications.

Tony was our beloved caller of Contrasts and Squares for SFDC for five years, beginning in 2017.

Theodore Vasilescu (1932-2024)

Theodor was an independent choreographer, lecturer, folklore & traditional dance researcher, Romanian folklore and character dance teacher. He taught Romanian folklore, dance, workshops and created choreographies for amateur and professional groups all over the world.

He was born in Transylvania to a well-to-do family. He took lessons on the accordion, piano, and violin as a child, and played music for a folklore group. Theodor joined the Cununa Carpaților Folklore Ensemble in 1947 and within two years he had become more knowledgeable about folklore than any of the other members. In 1951 he finished secondary school and went on to a polytechnical college where he was accepted as part of the youth dance team, whose rule was “no dance without documentation,” requiring him to go into villages to do research, learn dances, and write everything down (no video in those days!).



He authored a dance notation system currently used by professional choreographers and researchers throughout Romania. In this system were published over 60 volumes by different authors of folklore dance collections. Theodor’s dance notation system is also used in other countries like The Netherlands, Japan, Sweden and Australia.

In 1959 Theodor married Lia and, they worked together in the field of research, enriching their knowledge on the traditional life and creation of Romanian villages. In 1990, they began teaching dance together.

June McKay (1927-2024)

June passed away just shy of her 97th birthday. She grew up in Peoria, IL, earned an MA in linguistics in Michigan, and later received her doctorate in linguistics from UC Berkeley, where she studied Hindi-Urdu. She loved travel and enjoyed learning about others’ way of life. Friends remember her for their long, leisurely conversations and intimate dinner parties. With her open spirit, ability to learn languages easily, and her non-judgmental nature, she made friends easily and built a reputation as a goodwill ambassador.



Summers, June and her husband, Jack, attended Stockton Folk Dance Camp, where Jack directed for 20 years. June edited the camp newsletter, and co-edited, with Jack, a comprehensive history of the camp which also chronicles the rich tradition of folk dances performed or taught there.

June, who was known for her warm, festive gatherings, was planning a birthday party with her nieces just prior to her death.

Elsa Bacher (1933-2024)



Elsa Bacher led the Petaluma/Novato and Santa Rosa Folk Dancers for many years and died recently in her home in Fulton. She attended Stockton Folk Dance Camp from 1978 to 2015. She and her husband Frank (1921-2007) met and fell in love at Camp in 1978 and they were married in 1982. Frank and Elsa were truly a folk dance power couple. They were tireless participants in the folk dance community, teaching dance groups, leading the Redwood Council, serving in various positions and committees in the Folk Dance Federation, and working on multiple festivals – for decades.

Beverly Barr (1933-2023)

Besides her family, Beverly’s passion was international folk dancing. She danced as a child and performed in amateur and semi-professional productions throughout early adulthood.

She enrolled in an Israeli dance class in 1963. About five years after she started folk dancing, she began teaching with her husband Irwin (who died in 2020) assisting. Beverly and Irwin taught two daytime and three evening classes each week and were guest teachers at many other groups. Beverly also planned popular group trips and cruises. In particular, the Barrs provided leadership for the Hess-Kramer weekend camp in southern California for 33 years! They were also regular attendees at SFDC.



Jerry Gregory (1947-2024)

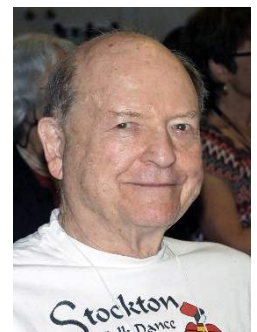


Jerry was born in North Carolina. In the Navy, he was an Operating Room tech and in 1968 was on the Presidential Inauguration medical team and was part of Project Apollo’s medical team for splash landings in the Pacific Ocean. In 1978 he married Susan, who has designed our SFDC T-shirts for many years, and there began his interest in folk dancing. Jerry danced, with Susan primarily, with the Saratoga Folk Dancers and they also attended other regional events. He attended SFDC for 13 years. He always had a ready, warm smile.

Ted Martin (1930-2024)

Ted was born in Wisconsin and graduated from MIT in electrical engineering. Folk dancing first caught Ted’s interest during his college years. In the 1960’s, the family danced in Whittier, then in Garden Grove (later Orange County Folk Dancers).

Eventually, Ted fell in love with Scandinavian dance, and traveled there and around Europe to learn about local dance and culture. He received a Silver Medal for competence in Swedish dance and a Lifetime Achievement Award from the Laguna Folk Dance Festival. Ted was what some (non-dancers) might call a fanatic about dance, attending several times per week. He believed that “there is a way to move around the dance floor that is almost magical”, and that “when you make these dances part of you, they will be a joy for life.”



2024 Guest Artists

(For more information about all of our artists, see: folkdancecamp.org)

Aaron Alpert – Dances of Israel

Aaron was dancing before he was born! His parents met while Israeli folk dancing. Some of Aaron's fondest childhood memories are of accompanying his dad while he taught Israeli dance. His first semester at UC Berkeley, he signed up for the student-taught Israeli Dance class, and by the next semester, he was one of the instructors. In 2012, he opened his own session called Nirkoda (Hebrew for 'Let's Dance'). The class soon outgrew its venue but continues to today as Nirkoda Le'Chayim. He also directs a full weekend dance camp called Nirkoda Ba'Kerem.

Aaron participated in virtual Stockton in 2020 and 2021, teaching dances and soundly defeating Ahmet Lüleci in a series of cooking battles. (Note: Ahmet does not necessarily agree with Aaron's assessment of the outcome.) Most importantly, his cat Steve became an internet sensation and beloved household name.

Aaron is thrilled to be joining Stockton 2024, and to share the dance and culture of Israel.



Ahmet Lüleci – Dances of Turkey



A native of Turkey, Ahmet is an accomplished choreographer, dance teacher and performer as well as a researcher of Anatolian culture. He is currently the artistic director of the Boston-based Collage Dance Ensemble, which allows him to further his goal of making folk dance and music accessible to a wider audience.

Over the last few years Ahmet has been the winner of several awards for his choreography. The set he choreographed for Budlet dance company won the Gold Medal at "Hong Kong Open Dance Competition 2004." He was also recently presented with the 2002 Award for Outstanding Achievement in the Arts & Humanities by ATAA (the Assembly of Turkish American Associations). His

company, Collage, won fifth place at the world dance competition in year 2003.

Since arriving in North America in 1985, he has taught many workshops and camps throughout the United States as well as Canada, Japan, Taiwan, Hong Kong, Holland, England, Switzerland, Brazil, Argentina, Germany, Norway, Italy, Spain, and Australia. The performing ensembles with whom he has worked are too numerous to list here.

Ahmet's interest in both music and dance have led him to conduct scholarly research. His research into spoon dances from Turkey's Mediterranean coast resulted in a 400-page study for which he was awarded First Place in the 1985 national competition in research on the folkdances of Turkey by the Turkish ministry of Youth, Sports, and Education.

Kau’I Tuia – Dances of Polynesia

Aloha! Hawai’ian in ancestry but raised in Orem, Utah, Kau’i Tuia has performed Polynesian dance from a very young age. Her parents felt it important to carry on their legacy by making sure their children would never forget the importance of their heritage and history through dance. Polynesian dance has taken Kau’i all over the Western United States and Hawai’i. While in Hawai’i, she both performed and taught dance at the Polynesian Cultural Center. She has been teaching students of different skill levels a variety of Polynesian island dance forms at Brigham Young University since 1999. Her classes are always full. This is Kau’i’s second year teaching at Stockton – Welcome back!



Liina Teose – Dances of Estonia



Liina was born in Portland, Oregon. At two years of age, she made her debut as a folk dancer in Tulehoidjad (“Torch Bearers”), the Portland Estonian folk dance troupe led by her mother. Her mother was born in Estonia and fled in 1944. Liina learned Estonian folk dances in the displaced persons camps in Germany, where she lived for five years before emigrating to the US.

Liina became the leader of Tulehoidjad in 1985 and has continued as its director for 38 years. The troupe, founded in 1950, has performed at all of the West Coast Estonian Days, many world-wide ESTO festivals, mass folk dance performances in Estonia, as well as countless local and regional festivals. It is truly bearing the torch of Estonian dance, culture, and traditions.

In 1999, in Tallinn (Estonia) City Hall, she was awarded the Ullo Toomi Award for her work. This award is given by the Estonian Folk Dance and Folk Music Association each year to the most outstanding Estonian folk dance director of the year. Liina is the only folk dance director living and teaching outside of Estonia to receive this award.

In 2016, Liina, together with her mother, was awarded the 2016 Outstanding Achievement Award by the Estonian American National Council in recognition for her work in promoting and preserving Estonian folk dance and music. Through folk dancing and music, Liina and her mother have been instrumental in keeping Estonian culture alive in the United States, Canada, and other locations outside of Estonia.

This is Liina’s first year teaching at Stockton Folk Dance Camp – Welcome!

Robert McOwen – Dances of Scotland

Robert began Scottish country and highland dancing in California in 1973 and moved to the Boston Area in 1979. He has performed highland dancing with many groups and in many venues (including a tour of Scotland with the Strathspey and Reel Society of New Hampshire in 1996), and has directed concerts with featured performers such as Jean Redpath and Alasdair Fraser. Between 1999 and 2006 Robert danced with Jen Schoonover in Bonnie Rideout's national touring show, A Scottish Christmas. His tartan is Dress Ancient Campbell of Argyll.

Robert resides in Arlington, MA, with his spouse Barbara, an accomplished fiddler; see their joint website, www.mcowen.net. When he's not performing with HDB, Robert can be found at Northeastern University, where he is a faculty member in the Mathematics Department.



This is Robert's first time teaching at Stockton Folk Dance Camp in many years – Welcome back!

Željko Jergan – Dances of Croatia



Since his twelve-year career as a leading performer with the Croatian National Folk Ensemble, LADO, Željko has catapulted through the folklore and dance community as a driving force.

He has restored details and authenticity to traditional dances and developed new choreographies from regions of Croatia that had hardly been touched.

He has also developed children's groups, providing these students with the soundest of foundations to move to higher levels; such as the collegiate Ta of TAMBURITZANS of Duquesne University, KUMОВI of Pittsburgh and Folklore Ensemble LJELJO, also of Pittsburgh. He continually strives to elevate the level of authenticity and presentation for all the ensembles with which he is affiliated, while continually showcasing the Croatian and other cultures at the highest possible level.

Contras and Squares

After the passing of Tony Parkes in May (see "In Memoriam") the board decided to do something different this year.

Week 1 Stacy Rose, a long time SFDC camper and professional Contra caller, will be calling contras, circle dances, and mixers each evening during Once Over Lightly. Additionally, one afternoon taught an Advanced Contra class.

Week 2 some of our SFDC campers called for us, these included, Lothar Narina and Karen Wilson-Bell.

Musicians

This year's band – playing for the first time at Stockton! Welcome!

Tom, Ralph, and Brian have been playing international dance music together for more than twenty years. In addition to their numerous independent musical activities in the Boston area, they have played for dance events across the US and Canada as part of the Pinewoods Band.

Tom Pixton – Band Leader, accordion, vocals, and keyboards

Tom is one of Boston's most active International, Balkan, and Scottish folk dance musicians. He has worked with most of today's most accomplished dance teachers and musicians as accordionist, pianist, band leader, music arranger, and CD producer. As a soloist or with the Pinewoods Band, he has provided dance music for dance camps, workshops, and special events in the US, Canada, and Japan. He has provided music leadership for the Boston Branch of the Royal Scottish Dance Society, Cambridge Revels, and the Folk Arts Center of New England.



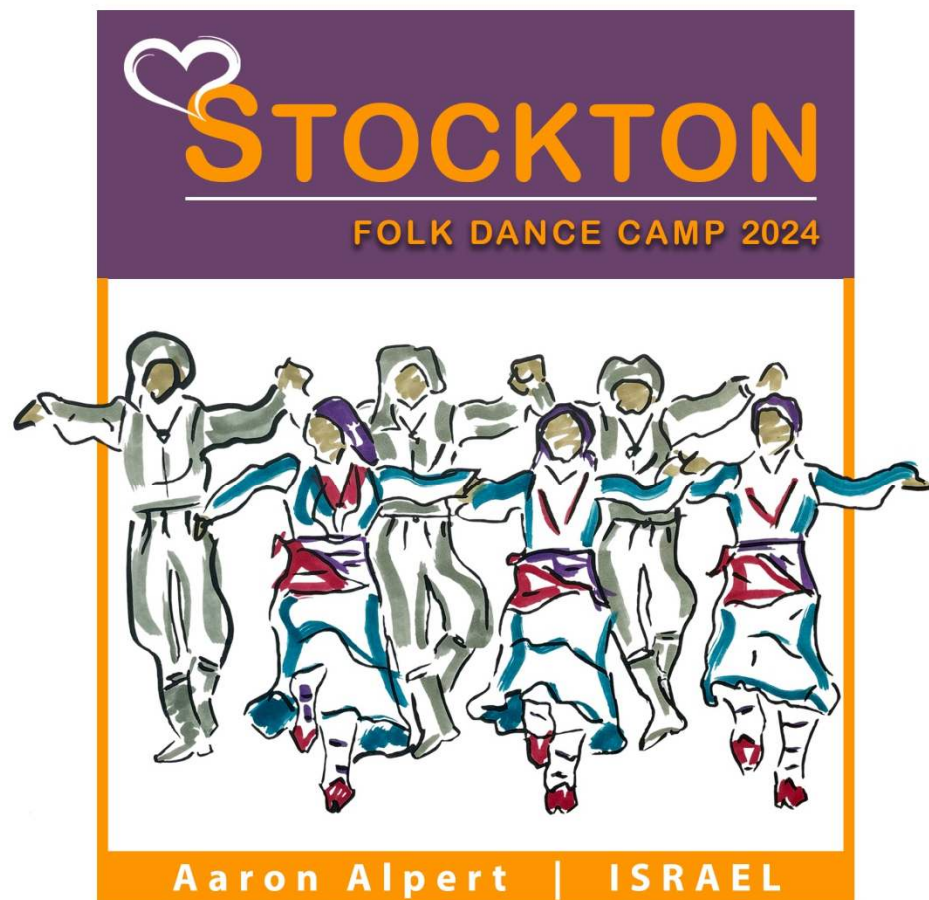
Ralph Iverson – Violin, gadulka, tambura, and kaval

Ralph started playing for international folk dancing in 1985. He has been a member of many folk dance groups including Mandala Folk Dance Ensemble (orchestra director), Cambridge Folk Orchestra, Pinewoods Band, Pajdashi, Rakija, Zdravets, and Zornitsa. Ralph also plays violin and viola with several Boston-area community orchestras.

Brian Wilson – Violin and clarinet

Brian has been involved with international folk dance music in the Boston area for more than thirty years, being equally versatile on fiddle and clarinet, as well as tambura, recorder, and voice. Groups include Flying Tomatoes, Pinewoods Band, and Shining Moon. Brian also plays for other dancing, including Scandinavian and English, and enjoys playing hardingfele and nyckelharpa.





Common Israeli Dance Steps

Transcribed by Aaron Alpert

Steps are described starting with the R, but in most cases can be done with the opp ftwk. For example, a R Yemenite is described below, but to make a L Yemenite, start with L and mirror the rest of the steps.

- **Balance:** step R to R side (ct 1); L steps behind R and rock on it (ct 2).
- **Box step:** step R fwd (ct 1); cross L over R (ct 2); step R back (ct 3); step L back and to the side (ct 4).
- **Cha cha:** step R (ct 1); small step L (ct &); step R (ct 2).
- **Cha Cha:** step R (ct 1); small step L (ct &); step R (ct 2).
 - **Side Cha Cha:** facing ctr, R cross over L (ct 1); small step L to L side (ct &); R cross over L (ct 2).
- **Cherkeyssia:** step fwd and rock on R (ct 1); rock in place on L (ct 2); step bkwd and rock on R (ct 3); rock in place on L (ct 4).
 - **Double Cherkeyssia:** step R to R side (ct 1); cross L over and rock on it (ct 2); rock back in place on R (ct 3); step L to L side (ct 4); cross R over and rock on it (ct 5); rock back in place on L (ct 6).
- **Chug:** step R (ct 1); L thigh stays in place and vertical while the lower L leg lifts back to form a 90° angle at the knee (ct 2).
- **Grapevine:** cross R over L (ct 1); L to L side (ct 2); cross R behind L (ct 3); L to L side (ct 4).
 - **Open Grapevine:** open R to R side (ct 1); cross L in front (ct 2); open R to R side (ct 3); cross L behind (ct 4).
 - **Side back Grapevine:** R to side (ct 1); L behind (ct 2); R to side (ct 3); L in front (ct 4).
- **Na'ale Na'ale:** Walk fwd R (ct 1); L (ct 2); R (ct 3); pivot on R turning 1/2 to the R to face the opposite direction (ct 4); repeat with opposite footwork (cts 5-8).
- **Pas-de-basque** (the Israeli version is significantly simpler than the ballet step of the same name): three small steps in place - R to R side (ct 1); L next to R taking wt only briefly on ball (&); step R in place (ct 2).
- **Paso Doble:** two pull-and-switches in a row (see below).
- **Pivot Turn** (aka **basketball turn**): step fwd on R using it to push the body (ct 1); pivoting on ball of L turn 1/2 L to face out (ct 2); repeat cts 1, 2 (cts 3, 4) to face in.
- **Pull-and-Switch:** partners facing each other holding hands, M rocks back on L and W rocks back on R (ct 1); rock in place on M's R and W's L (ct 2); change places in two steps with W going under her R and M's L arm, letting the other arm go and turning 1/2 (M to R, W to L) to face partner (cts 3, 4).
 - **Paso Doble:** two Pull-and-Switches in a row.
- **Rona:** step R to R (ct 1); step L next to R (ct 2); step R to R (ct 3); hold (ct 4); L behind (ct 5); R to side (ct 6); L in front (ct 7); hold (ct 8).
- **Slide** (aka **Sashay**): big step R to R (ct 1); step L next to R (ct 2); big step R to R (ct 3); hold (ct 4).
- **Waltz:** big step fwd on R (ct 1); small step fwd on L next to R (ct 2); step in place on R (ct 3).
- **Yemenite:** sway R (ct 1); sway L (ct 2); cross R over (ct 3); hold (ct 4).
 - **Back Yemenite:** step back R (ct 1); step back L (ct 2); step fwd R (ct 3); hold (ct 4).
 - **Yeme-Heel:** sway R (ct 1); sway L (ct 2); cross R over and touch R heel (ct 3); step on R (ct 4).

Al Sadenu - על שדינו

(Israel)



Al Sadenu means 'On Our Fields.' The name of the *song* is *Shir Ha'sadeh*, which means 'song of the field.' It has been covered by many different artists, and you can readily find these different renditions on YouTube. The composer is David Zahavi, Amiel is the lyricist. Bentzi Tiram choreographed the dance in 1971.

Pronunciation: [AHL sah-DEH-noo](#)

Music: 3/4 meter To get his music, contact Aaron at:

Formation: Circle, holding hands in V-pos.

Steps & Styling: Slow and pretty; even though it is 3/4 rhythm, it does not have the slow-quick-slow syncopation characteristic of waltzes.

Meas	3/4 meter	Pattern
4 meas	INTRODUCTION. No action.	
	I.	SIDE TO SIDE. Facing center.
1-2	Double Cherkeyssia.	
3	Sway R (ct 1); sway L (ct 2); sway R (ct 3).	
4	Step L across R (ct 1); step R to R (ct 2); step L across R (ct 3).	
	II.	INTO THE CENTER. Facing center.
ct 1	Two steps twd ctr: R-L (cts 1, 2); brush R in large arc fwd from L to R (ct 3).	
2	Repeat meas 1.	
3-4	Double Cherkeyssia.	
5	Dance 3 steps to turn 1 1/4 R to get out of circle & face CCW, R-L-R (cts 1-3).	
6	Rock L fwd (ct 1); step R in place (ct 2); rock L back, while slightly lifting R (ct 3).	
7-8	Grapevine: step R to R (ct 1); step L across R (ct 2); step R to R (ct 3); step L behind R (ct 4); step R to R (ct 5); step L across R (ct 6).	

Sequence: Fig I twice, Fig II twice, repeats to end of music.

Presented by Aaron Alpert

Al Sadenu – Lyrics-

Al sadeinu rad ha'erev,
Alata - al nir vagan;
Uvatelem rach hanevet,
Od tzome'ach hadagan.

על שְׁדֵנוּ רַד הָעֶרֶב
עֲלָטָה עַל נִיר וְגֶן
וּבְתֵלֶם רַח הַנֶּבֶט
עוֹד צוֹמֵחַ הַדָּגָן

Evening has descended over our field,
Darkness - over plowed field and garden;
And in the furrow the sprout is tender,
The grain is yet starting to grow.

Mi yagen al taf sadeinu?
Et lachmeinu mi yintzor?
K'naf haleil - mishmar laboker,
Hachalom - chalom miftan la'or.

מִי יָגֵן עַל טַף שְׁדֵנוּ
אֶל לַחֲמֵנוּ מִי יִנְצֹר
כַּנֶּף הַלַּיִל – מִשְׁמָר לַבּוֹקֶר
הַחֲלוֹם – חֲלוֹם מִפְתָּן לְאוֹר

Who will protect the little children of our field?
Our bread, who will guard?
The wing of the night - a watch for the morning,
The dream - a dream of a threshold to the light.

Numa, nir, amal kapeinu,
Tz'fon hazera - ad yigdal;
Yom yavo - tanuv beshefa,
Habracha tered mei'al.

נוֹמָה נִיר עֲמַל כַּפֵּינוּ
צִפּוֹן הַזֶּרַע עַד יִגְדַּל
יוֹם יָבוֹא – תָּנוּב בְּשֵׁפַע
הַבְּרָכָה תֵּרֵד מֵעַל

Sleep, plowed field, work of our hands,
The seed is hidden - until it grows;
The day will come - you'll flourish in plenty,
Blessing will descend from above.

Yam shel paz tehi shibolet,
Gal shokek beyom katzir -
Numa, nir, bechek ha'erev,
Ad yunaf, yunaf magal beshir.

יָם שֶׁל פַּז תִּהְיֶה שִׁבּוֹלֶת
גֹּל שׁוֹקֵק בְּיוֹם קָצִיר
נוֹמָה נִיר בֶּעֶקֶב הָעֶרֶב
עַד יוֹנֵף יוֹנֵף מַגַּל בְּשִׁיר

Ear of grain, you will become a sea of gold,
A bustling wave on harvest day -
Sleep, plowed field, in the bosom of evening,
Until the sickle is waved with song.



Baraka - ברכה

(Israel)



Baraka means “blessing” in Arabic. The corresponding Hebrew word is bracha. While the majority of the song is in Hebrew, the eponymous line and several others are in Arabic. Correspondingly, the style of the dance is that of a *debka*, which is the Israeli interpretation of the Arabic *dabke*.

The composer is Gili Liber, Gaia is the band (featuring Gili Liber, Adi Lavi, Doron Dangur, Nimrod Lachish, and Ronen Tzioni). It was choreographed by Shmulik Gov-Ari in 2000.

Pronunciation: [BAH-rah-kah](#) (it is sometimes also called BAH-rah-kay)

Music: 4/4 meter Note: Dance cuts across the music, especially in meas 3-4 of Fig I.

Formation: Circle.

Steps & Styling: Bouncy, yet earth-bound, debka style.

Meas	4/4 meter	Pattern
1-8	INTRODUCTION. No action. Dance starts with the singing.	
	I.	LOTS OF STAMPS. Facing center.
1	Step R to R (ct 1); step L across R (ct 2) ♪♪; fall onto R to R (ct 3); small leap on L in place (ct &); step R across L (ct 4) ♪♪♪.	
2	Step L to L (ct 1); step R beside L (ct 2); at twice the speed, step L to L (ct 3); step R beside L (ct &); step L to L (ct 4); stamp R beside L (ct &).	
3-4	Heavy step R to R (ct 1); quick Yemenite L (cts 2, &, 3); stamp R beside L (ct &); heavy step R to R (ct 4); quick Yemenite L (cts 5, &, 6); stamp R beside L (ct &); step R to R twisting the body slightly to lead prominently with the R shldr on the line (ct 7); step L behind R (ct 8). Pattern begins with final ct of meas 2.	
	<div> <div>♪</div> <div>♪♪♪</div> <div>♪</div> <div>♪</div> </div> <div> <div>R</div> <div>L-R-L</div> <div>R</div> <div>R</div> </div> <div> <div>Stomp</div> <div>Yem.</div> <div>Stamp</div> <div>Stomp</div> </div>	<div> <div>♪♪♪</div> <div>♪</div> <div>♪♪</div> </div> <div> <div>L-R-L</div> <div>R</div> <div>R-L</div> </div> <div> <div>Yem.</div> <div>Stamp</div> <div>Side behind.</div> </div>
5	Step R on the CCW line (ct 1); touch L fwd on the line (ct 2); step L bkwd (ct 3); touch R bkwd (ct 4).	
6	Continuing in LOD, Step R (ct 1); step L (ct 2); hop on L, bringing R fwd (ct 3); two quick, small steps: R-L (cts &, 4).	
7-8	Repeat meas 5-6.	
9-16	Repeat meas 1-8.	
	II.	YALLA INSHALLA. (Let's Go, God Willing) Facing CCW.
1	Step R (ct 1); big swinging kick with L (ct 2); back Yemenite L (cts 3, &, 4).	

- 2 Face ctr, side back grapevine (cts 1-4).
- 3 Swing R across L and step (ct 1); step L to L (ct &); step R over L (ct 2); quick back Yemenite on L (cts 3, &, 4) ♪♪♪♪ ♪♪♪♪.
- 4 Pivot turn (aka basketball turn) over L shldr.
- 5 Four heel steps to ctr: R-L-R-L (cts 1-4); quick stamp R next to L (ct &) almost like a grace note.
- 6 Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); stamp L beside R (ct 4).
- 7 Repeat meas 6, with opp ftwk & direction (cts 1-4).
- 8 Repeat meas 5 but moving bkwd. With each step, the corresponding shldr lifts slightly and rolls bkwd.
- 9-10 Repeat meas 6-7.

III. PALMS UP AND DOWN

- 1 Step R to R (ct 1); step L behind R (ct 2); sway R to R (ct 3); sway L in place (ct 4).
- 2 Step R across L (ct 1); step L slightly L but stay crossed behind R (ct &). Repeat ct 1, & three more times (cts 2, &, 3, &, 4, &). Note: Both hands, slightly in front of the stomach, palms alternating, up on ct 1, down on ct 2, up on ct 3, down on ct 4.
- 3-4 Repeat meas 1-2, opp ftwk.
- 5 Sway R to R (ct 1); sway L in place (ct 2); rock R across L, R hand comes to the chest above the heart (ct 3); step L in place, L hand moves to top of R hand (ct 4).
- 6 Full buzz turn over R shldr in 8 small steps: step on ball of R ft, slightly behind L (ct 1); step L in place while body makes $\frac{1}{4}$ turn (ct &); repeat ct 1, & three times (cts 2, &, 3, &, 4, &). Note: Hands crossed at wrists in front of chest, make palms in/ palms out gesture as in meas 2.
- 7-8 Repeat meas 5-6, opp ftwk.

Sequence: (Fig I, Fig II, Fig III) three times, begin Fig I, and the music fades.

Presented by Aaron Alpert



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Baraka (ברכה) – Lyrics

When the blessing comes upon us,
as the moon goes out,
we'll then dance in a big circle,
and receive it.

Kshetavo aleinu habracha
betzet halevana
az nirkod bema'agal gadol
venekabel ota

כשהטאבו עלינו הברכה
בצא לבנה
אז נרקוד במעגל גדול
ונקבל אותה

And we'll sing with it in a big voice,
until the light comes up.
All of you will join in celebration
the blessing has arrived.

Venashir ita bekol gadol
ad ya'aleh haor
Yitztarfu kulchem lahilula
higiya habracha.

ונשאר אותה בקול גדול
עד יעלה האור
יצטרפו כולכם להילולה
הגיעה הברכה

If G-d wills it (*Arabic*)
We'll wait for the blessing
If G-d wills it (*Arabic*)
Blessing, yeah, blessing (*Arabic*)

Yalla inshalla (*Arabic*)
nechake la labracha
Yalla inshalla (*Arabic*)
Baraka, iah, baraka (*Arabic*)

יلا إنشالله
נחכה הברכה
יلا إنشالله
بركة بركة



Debka Eilon - דבקה אילון

(Israel)

Debka is the Israeli adaptation of the Arabic *dabke*, an earthy yet bouncy style of dance done in short lines, traditionally only by men. However, this is a misnomer, as nothing about the style or provenance of this dance is Arabic. *Eilon* is the name of the choreographer, Ilan Swisa's, son. It was choreographed in 2013.



The song, composed by Deni Senroyev, is a Lezginka, which is a folk song of the Lezgin people of Cherkessia (aka Circassia) in the southeastern Caucasus mountain region, indicated in the map to the left. Originally done as a men's solo dance, in modern times, it is sometimes done with both sexes, but the women's dance is typically more sedate and less intricate. Ilan Swisa's choreography preserves the style, high energy, and complex footwork of the men's dance.

In the 1870s, in order to escape oppression at the hands of Tsarist Russia, several hundred Circassians emigrated to what was then part of the Ottoman Turkish empire and settled in two villages. Today, those are known as Kfar Kama and Rehaniya, both in the Galilee region in the northeast of modern Israel. These Circassians are Muslims, but they do serve in the Israeli Defense Forces and interact with Jewish Israelis, so despite the small population (~5000); elements of their culture are familiar across the country.

Pronunciation: [DEHB-kah aye-LOHN](#) (long ā as in day)

Music: 4/4 meter

Song title: Lezginka #6

Formation: Circle of individuals, free arms.

Steps & Styling: Sharp, high energy, upright posture, intricate footwork.

Meas	4/4 meter	Pattern
1-2		INTRODUCTION. No action.
	I.	TWIST YOUR FISTS. Facing ctr, moving CCW, hands in fists at shldr level, upper arms out at the side, ready to bend elbows.
1		Step R to R, bending arms at elbows, move fists to R (ct 1); step L behind R, moving fists to L (ct 2); step R to R, fists quick to R (ct 3); step L behind R, fists to L (ct &); step R to R, fists to R (ct 4). On ct 4, turn sharply 1/2 to R to face out.
2		Repeat meas 1, opp ftwk, facing out, continuing to travel on CCW line.
3-4		Repeat meas 1-2.
5-6	I*	Repeat meas 1-2.
	II.	TOGETHER AND HEEL. Facing ctr, hands on hips.
1		Stamp R beside L, inside of feet touch but keep R free (ct 1); turn 1/4 R to face CCW, touch R heel fwd (ct 2); R cha cha on fwd (cts 3, &, 4).
2		Repeat meas 1 with opp ftwk, and face out on the stamp in ct 1.

- 3-4 Repeat meas 1-2.
- 5-6 II* Repeat meas 1-2.
- III. DOUBLE CHERKEYSSIA. Facing ctr, hands on hips.
- 1-2 Double Cherkeyssia: Rock R across L (ct 1); rock L in place (ct 2); step R to R (ct 3); step L across R (ct 4); step R in place (ct 5); step L to L (ct 6); step R scross L (ct 7); step L in place (ct 8). Note: Step can be done with high knees.
- 2-4 Traveling CCW, step R to R (ct 1); step L behind R (ct 2); repeat 3 times (3-8).
- 5-8 Repeat meas 1-4.
- IV. SIDE BEHIND GOING IN. Facing ctr, hands on hips.
- 1 Leading slightly with the R shldr as you move twd ctr, step R slightly diag R (ct 1); step L behind R (ct 2); step R slightly diag R (ct 3); hold (ct 4).
- 2 Repeat meas 1, with opp ftwk.
- 3-4 Repeat meas 1-2.
- 5 Moving straight back from ctr, steps R bkwd (ct 1); step L beside R (ct 2); touch R heel fwd (ct 3); hold (ct 4).
- 6-8 Repeat meas 5 three times.
- 9-12 IV^ Repeat meas 1-4, adding a clap on each ct (16 claps).
- 13-16 Repeat Fig. IV, meas 5-8.
- 17-22 IV* Repeat Fig. IV, meas 1-6. 4 steps backward starting R.
- V. CIRCASSIAN TWIST. Facing ctr, free hands (not on hips).
- 1 Two steps to ctr, R-L (cts 1-4).
- 2 Step R across L pointing toes almost 90° L of ctr and rock on it while lifting L heel slightly and twisting L ft and body about 45° L of ctr, throw both arms to the R (ct 1); step L in place and face directly ctr (ct 2); touch R heel fwd (ct 3); bending at the knee, lift R ankle to the side, slapping the outside of the R ft with R hand (ct 4).
- 3-8 Repeat meas 1-2 three times.
- 9-10 Eight small running steps bkwd starting R (cts 1-8).
- 11-12 V* Repeat meas 1-2.

Sequence: I, II, III, IV, V,
 I, II, III, IV^ (meas 9-16), V,
 I, II* (meas 5-6), III, IV, V,
 I* (meas 5-6), II* (meas 5-6), III, IV* (meas 17-22), V* (meas 11-12)

Presented by Aaron Alpert

Ha'kol Patuah (הכל פתוח)

(Israel)

Ha'kol Patuah means *everything is open*. The words to the song and music are by Naomi Shemer, sometimes considered the “national poet” of Israel. The song talks about how the land of Israel inspires a sense of possibility. Avner Naim choreographed this in 1993.



Pronunciation: [ha-KOHL pah-TOO-ah](#) (h as in J.S. Bach)

Music: 4/4 meter Singers: Leah Lupatin, Ofer Levy

Formation: Circle of individuals, free arms.

Steps & Styling: Bright, light-hearted. “Ashkanazi style”.

Meas	4/4 meter	Pattern
1-5	INTRODUCTION. No action. 3 quick beats + 4 meas + 3 cts. Dance starts with the singing.	
	I.	KICK. Facing CCW.
1	Walk 3 steps: R-L-R (cts 1-3); big kick with L (ct 4).	
2	Rock L back (ct 1); rock R in place (ct 2); cha cha fwd starting L (cts 3, &, 4).	
3-4	Repeat meas 1-2.	
5	Slide R, turning 1/4 L to face ctr (cts 1, &, 2); rock L behind R (ct 3); rock R in place (ct 4).	
6	Repeat meas 5, with opp ftwk.	
7	Two steps R-L fwd (cts 1-2); kick R heel fwd (ct 3); step R in place (ct &); step L across R (ct 4).	
8	Two steps R-L fwd (cts 1-2); two steps, R-L, making a full turn over R (ct 3-4).	
9-16	Repeat meas 1-8.	
	II.	RONA.
1	Double-time Rona step.	
2	Sway R (ct 1); sway L (ct 2); two steps R-L, making a full turn to R (cts 3-4).	
3-4	Repeat meas 1-2.	
5	Rock R back (ct 1); rock L in place (ct 2); cha cha starting R, twd ctr (cts 3, &, 4).	
6	Rock L fwd (ct 1); rock R in place (ct 2); cha cha, starting L, moving back (cts 3, &, 4).	
7	Open Grapevine moving CCW.	
8	Full turn R in 4 steps: R-L-R-L (cts 1-4).	

III. LITTLE LEAPS.

- 1 Little leap onto R moving diag twd ctr with a small twist of the knee outward as heel twists inward (ct 1); repeat ct 1 with opp ftwk (ct 2); R cha cha toward ctr (3, &, 4).
- 2 Repeat meas 1, with opp ftwk.
- 3 Little leap onto R diag back ctr with a small twist of knee outward (ct 1); repeat ct 1 with opp ftwk (ct 2); cha cha starting on R away from ctr (cts 3, &, 4).
- 4 Repeat meas 3, with opp ftwk.

Sequence: Fig I, Fig II, Fig III. Repeat 3 times.

Presented by Aaron Alpert



Ha'kol Patuah - הכל פתוח – Lyrics

I saw the Sea of Galilee sparkling in
turquoise
And a purple wave splashed water
I thought to my self every thing is still
possible
As long as we are here singing

I saw the dam open wide
And all the abundance of the water
sparkling in joy
I thought to myself everything is still
possible
As long as we are here singing

Chorus:

Everything is still open, nothing is too
late
The mood will improve tomorrow
It can happen, it's all possible
as long as we are here singing

I was in Afula and in Eilat
And in Hachula reserve I found refuge
I thought to myself everything is still
possible
As long as we are here singing

I walked in Tel Aviv free of worries
Wherever I looked I had a celebration
I thought to myself everything is still
possible
As long as we are here singing

I skied in Mount Hermon and fell on my
nose
I met a lot of
men, women, and kids
I thought to myself everything is still
possible
As long as we are here singing

Raiti t'Kineret zoheret beturkiz
Vegal sagol kehe eri'a vehitiz
Chashavti leatzmi hakol od
efshari
Kol od anachnu kan sharim

Raiti et hasecher patuach lirvacha
Vekol shifat hamayim
zoheret besimcha
Chashavti leatzmi hakol od
efshari
Kol od anachnu kan sharim

Chorus:

Hakol patuach od lo me'uchar
Matzav haru'ach yishtaper
machar
Ze yitachen ze efshari
Kol od anachnu kan sharim

Hayiti beafula hayiti beEilat
Uvishmurat Hachula matzati li
miklat
Chashavti leatzmi hakol od
efshari
Kol od anachnu kan sharim

BeTel Aviv tiyalti chofshi
mideaga
Le'an shehistakalti hayta li
chagiga
Chashavti leatzmi hakol od
efshari
Kol od anachnu kan sharim

Galashti baHermon nafalti al
ha'af
Nifgashti im hamon
anashim nashim vataf
Chashavti leatzmi hakol od
efshari
Kol od anachnu kan sharim

ראיתי כנרת זוהרת בטורקז
וגל סגול כהה הריע ותז
חשבתי לעצמי הכל עוד אפשרי
כל עוד אנחנו כאן שרים

ראיתי את הסכר פתוח לרווחה
וכל שפע המים
זוהרת בשמחה
חשבתי לעצמי הכל עוד אפשרי
כל עוד אנחנו כאן שרים

פיזמון
הכל פתוח עוד לא מאוחר
מצב הרוח ישר מחר
זה כן זה אפשרי
כל עוד אנחנו כאן שרים

היינו בעפולה היינו באילת
ובשמורת החולה מצאנו לי מקלט
חשבתי לעצמי הכל עוד אפשרי
כל עוד אנחנו כאן שרים

ביל אביב טיילתי חופשי מדאגה
לאן שהסכר כללי הייתה לי חגיגה
חשבתי לעצמי הכל עוד אפשרי
כל עוד אנחנו כאן שרים

גלשתי בחרמון נפלתי על האף
נפגשתי עם המון
אנשים נשים וטף
חשבתי לעצמי הכל עוד אפשרי
כל עוד אנחנו כאן שרים

Ha'Rishut - הרשות

(Israel)



Ha'rishut means *The Permit*. Although the dance and song are very good examples of the Yemenite style, the origins of both are a bit murky. Most recordings used for dance are instrumental, but there are a few rare ones that use words written by the 17th century Yemeni poet Rabbi Shalom Shabazi. Also, some sources disagree about the choreographer – Margalit Oved or Sara Levi-Tannai, both pioneers in the world of Israeli dance – but my research points to Margalit as the most likely original source. Also, in the final part, some groups do the open crosses to the right. The dance was originally done as a stage piece with some dancers moving right and some moving left. When the performers taught the dance to their local groups, they taught it the way they had done it on stage, leading to the left vs. right discrepancy.

Pronunciation: [hah-ree-SHOOT](#)

Music: 4/4 meter

Formation: Circle of individuals, hands in W-pos.

Steps & Styling: Yemenite, sharp and precise ftwk, with movement rolling up through the body.

Meas	4/4 meter	PATTERN
5 meas		INTRODUCTION. 5 meas of drum intro then 1 beat (boom). After the drums-based introduction is the theme from Fig IV.
	I.	YEMENITES. Facing center, hands in W-pos.
1		R Yemenite (cts 1-4).
2		L Yemenite (cts 1-4).
3-8		Repeat meas 1-2, three times.
	II.	GOING IN.
1		Sway R to R side (ct 1); sway L in place (ct 2); touch R heel twd ctr with straight knee (ct 3); rotate ankle to touch R toes (ct 4).
2		Lift R leg, bending knee, and pointing toes down (ct 1); large R step fwd (ct 2); slowly step L beside R with a small roll down and up-righting of the body (cts 3-4).
3-8		Repeat meas 1-2, three times.
	III.	GOING OUT.
1		Step R bkwd R swaying diag R (ct 1); small step L straight bkwd in line with R, with ft slightly more than shldr width (ct 2); touch R heel as R leg stretches straight fwd in line with R shldr (ct 3); keeping leg in same place, bend ankle to touch R toes (ct 4).
2-8		Repeat meas 1 seven times. On last meas, step R across L (ct 3); hold (ct 4).
3-4		Repeat meas 1-2, with opp ftwk, facing out. On meas 4 ct 2, turn $\frac{3}{4}$ to face CCW.

IV. OPEN CROSS. Facing ctr, letting go of hands, moving CW.

- 1 Slowly step L to L while opening arms out to the side (cts 1-2); step R across L while bringing arms in and crossing the wrists in front of the stomach (cts 3-4).
- 2-10 Repeat meas 1 nine times. On last meas 10, touch R beside L, as hands move to W-pos (cts 3-4).

Sequence: Fig I, Fig II, Fig III, Fig IV. Repeats to end of music.

Presented by Aaron Alpert



Hora - הורה

(Israel)



Hora is, of course, a style of dance, Romanian in origin, and brought to Israel by Romanian Jews. The words talk about the beauty of the land and how the old hora brings joy to the singer. The song was written and performed by Avi Toledano in the 1982 Eurovision competition, winning Israel second place. One of the backup dancers was Shlomo Maman, who then created a folk dance to the song. This is one of the earliest examples of the use of a pop song for an Israeli folk dance, a trend that dominates today.

Pronunciation: [HOHR-ah](#)

Music: 4/4 meter Lyricist: Yoram Tahar-Lev.

Formation: Circle.

Steps & Styling: Highly energetic with large, free-flowing arm movements.

Meas	4/4 meter	PATTERN
8 meas		INTRODUCTION. No action. The dance begins with the singing of the first verse.
	I.	SIDE BEHIND. Closed circle, arms on neighbors' shldrs, facing ctr, travel is CCW.
1		Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); step L behind R (ct 4).
2		Step R to R (ct 1); chug on R (ct 2); quick L back Yemenite, lifting L ft into crook of R knee (cts 3, &, 4).
3-4		Repeat meas 1-2.
5		Facing LOD, Kick R heel fwd to floor (ct 1); step R in place (ct 2); step L across R (ct &); repeat cts 1-2 (cts 3-4).
6		Sway R in place (ct 1); sway L (ct 2); sway R (ct 3); step L across R (ct 4).
7-8		Repeat meas 5-6.
	II.	CHORUS: HORA. Facing center, hands free.
1		Step R slightly R (ct 1); step L beside R (ct &); step R bring hands up making a large V (ct 2); step L slightly L (ct 3); step R beside L (ct &); step L, lowering hands to your sides (ct 4).
2		Pivot turn (aka basketball turn). Optional: as you step fwd on ct 1, hold both hands straight out, chest level, palms turned up (as if holding a serving tray), and yell "Hey".
3		Step R in place (ct 1); lift L (ct 2); step L in place (ct 3); lift R (ct 4).
4		Open Grapevine moving CCW (Open R across L, step L to L, step R behind L, step L to L.)
		Repeat meas 1-4.

III. VERSE 2: NAI NAI NAI NAI. Hands in low pos, moving into and out of center.

- 1 Four step falls: Step R heel fwd (ct 1); fall onto L as it moves fwd but stays behind the R (ct &); repeat ct 1 three times (cts 2-4); on ct 4, add emphasis to the R fwd and hold. The body leans fwd on this meas, and shldr twist toward their respective ft.
- 2 Three steps back, L-R-L (cts 1-3); touch R to R (ct 4).
- 3 Four sways R-L-R-L (cts 1-4).
- 1-3 Repeat meas 1-3

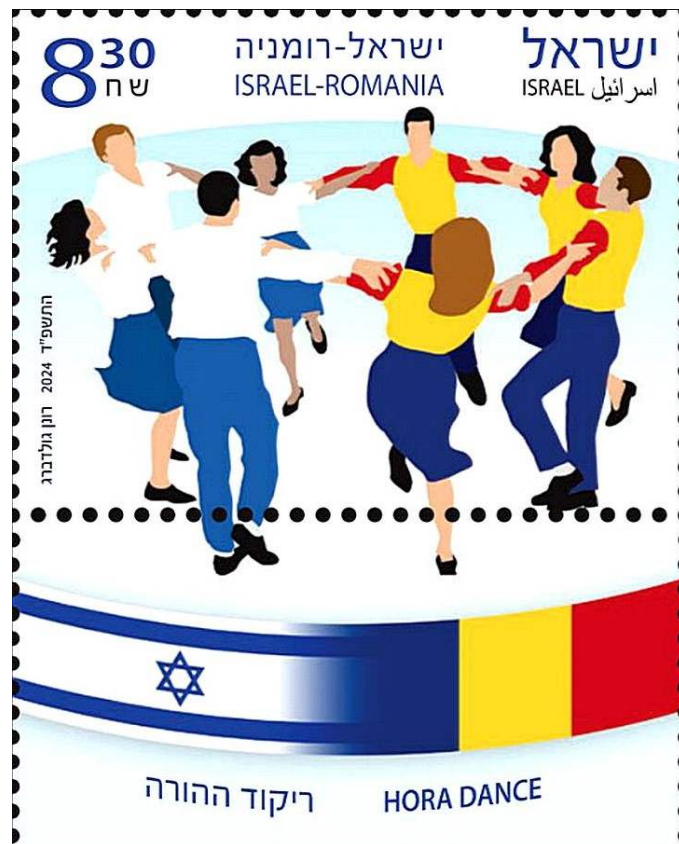
IV. Repeat Chorus: HORA

Ending:

- 2 cts Step R to R, bringing arms up in a large V (ct 1); step L beside R (ct 2).

Sequence: Fig I, Fig II, Fig III, repeats 3 times, the Ending.

Presented by Aaron Alpert



Hora - הורה - Lyrics

The field we left behind then, still turns golden
The earth still bears its crop
And still beautiful are the nights in Canaan
Before the sun rises

The train still crosses the green orchard there
A stork still rests above
And the fog still floats in the valley
Between the sunrise and the dew

And also the hora, the one with the "Hey!"
Its voice still rises, its voice is not stilled
And this hora, the one with the "Hey!"
Its song fills my heart forever

Clouds still float over the city's houses
And the sea caresses the shore
And it's still heard, how within everyone's heart
An old song and a dance are beating

Od maziv hasadeh she'azavnu az
Od ha'aretz noseit yevulah
Ve'od yafim hem haleilot bichna'an
Terem hashemesh olah

Od rakevet chotzah sham pardes yarok
Chasidah od roga'at me'al
Ve'od nisah ha'arafel ba'emek
Bein hazrichah vehatal

Vegam hahorah, hahi im ha-"Hey!"
Kolah od oleh, kolah lo nadam
Vegam hahorah, hahi im ha-"Hey!"
Shirah memalei libi le'olam

Od shatim ananim al batei ha'ir
Vehayam melatef et hachol
Ve'od nishmah eich balevavot
Po'em lo zemer yashan umachol

עוד מזהיב השדה שעזבנו אז
עוד הארץ נושא יבולה
ועוד יפים הם הלילות בכנען
טרם השמש עולה

עוד רכב חוצה שם פרדס ירוק
חסידה עוד רוגעת מעל
ועוד נישא הערפל בעמק
בין הזריחה והטל

וגם ההורה ההיא עם הה"א
קולה עוד עולה קולה לא נדם
וגם ההורה ההיא עם הה"א
שירה ממלא ליבי לעולם

עוד שטים עננים על ב"י העיר
והים מלטף את החול
ועוד נשמע איך בלבב פועם לו
זמר ישן ומחול



Kurdiyon (כורדיון)

(Israel)



The original song, Oyla Menoyla, was written by Aharon Menachem. The version used for the dance is arranged by the choreographer's son, Itamar Gov-Ari, who also suggested the title for the dance, with the -yon ending meaning "little" (used as a term of endearment); thus, *Kurdiyon* is *Little Kurdish Dance*. The song is in the Kurdish language and features Kurdish steps, especially the twists (Fig II, meas 1, ct 1) and da'ase (Fig III, meas 3). Kurds are a cultural group spread throughout the Levant, including Iraq, which was the origin for many of the 1/4 to 1/2 million Jewish Kurds living in Israel.

Shmulik Gov-Ari choreographed this dance in 2022, the singer is Avraham Netanel.

Pronunciation: [koo-dee-YOHN](#)

Music: 4/4 meter

Formation: Circle, holding hands.

Steps & Styling: Kurdish, sharp twists, rocking motion.

Meas	4/4 meter	PATTERN
8 meas		INTRODUCTION. No action.
	I.	CHORUS. Hands joined in W-pos, facing ctr.
1		Step R to R (ct 1); step L behind R (ct 2); repeat cts 1-2 (cts 3-4).
2		Open Grapevine (1-4).
3		Sway R to R (ct 1); sway L in place (ct 2); step R across L (ct 3); small step L to L (ct &); step R across L (ct 4). On ct 4, bend fwd and sharply drop arms, elbows fully extended, pushing arms an inch or two back behind the natural hanging down pos.
4		Rock L back (ct 1); step R slightly R (ct 2); straighten body, gently raise arms to W-pos (cts 3, &, 4); step L across R (ct 3); small step R to R (ct &); step L across R (ct 4).
5-8		Repeat meas 1-4 (Arms return to W-pos for meas 1).
	II.	KURDISH TWISTS. Hands joined in W-pos, facing ctr.
1		Step R twd ctr (ct 1); lift L knee to waist height while twisting on R to turn 1/4 R so L shldr is twd ctr (ct 2); step on L heel twd ctr (ct 3); step R beside L (ct 4).
2		Repeat meas 1 "heel-step" cts 3-4 (cts 1-2); repeat meas 1, cts 1-2, with opp ftwk and direction (cts 3-4).
3		Repeat meas 1 "heel step", cts 3-4, with opp ftwk (1, 2); rock R fwd, turning 1/4 R to face ctr (ct 3); rock L back in place (ct 4).
4		Four steps bkwd, R-L-R-L (cts 1-4). Bend fwd, with hands in fists and hanging loosely down, swing the arms R-L-R-L along with the leading ft.
5-8	I.	CHORUS
		Repeat meas 1-4, arms return to W-pos for meas 1.

III. BIG CLAP

- 1 Two cha chas twd ctr, R-L (cts 1-4). R arm circles up on cts 1-2; L arm circles up on cts 3-4.
- 2 Rock R fwd, pushing hips fwd and bending knees (ct 1); rock L back pushing hips back and straightening knees (ct 2); repeat cts 1-2 (cts 3-4). Place L arm in front, slightly below chest height, palm up. On ct 1, R arm is bent at elbow with hand next to R ear, palm facing ctr. On ct 2, clap R onto L without moving L. Repeat the clap on cts 3-4.
This is "Kurdish style clap."
- 3 Da'ase: step R twd ctr (ct 1); small hop on R in place (ct 2); 2 small steps back: L-R (cts 3-4).
- 4 Full turn L away from ctr: step L (ct 1); hop on L (ct 2); step R (ct 3); step L pivoting to face ctr (ct 4).
- 5-8 Repeat Fig III.

Sequence: Fig I, Fig II, Fig I, Fig III. Repeat entire dance.

Presented by Aaron Alpert



Mehakot (מהכות)

(Israel)



Mehakot means “Waiting.” Michael Barzelay created this dance in memory of Yaniv Sarudi, at the request of Yaniv’s sister Nofar. Yaniv was working at the Nova music festival in Re’im, Israel, on October 7, 2023, when terrorists attacked. He wrested away one of the terrorists’ weapons and provided coverage while eight other people filled his car. Despite being shot twice, he managed to drive the others to safety, but he succumbed to his wounds.

The song title is Ha’balada Le’mehakot (הבלדה למהכות); Tzlil Klipi and Mor Shashon are the composers; Narkis Reuven, Tzlil Klipi, and Mor Shashon are the lyricists, and the arranger is Nadav Aharoni.

Pronunciation: [meh-hah-KOHT](#) (h as in J.S. Bach, long o as in coat)

Music: 4/4 meter

Formation: Circle of individuals facing CW. Hands are free except where noted.

Steps & Styling: Slow and sad.

Meas	4/4 meter	PATTERN
1-4		INTRODUCTION. No action.
	I.	LEANING DOWN.
1		Moving LOD, step R (ct 1); turning slightly out, touch L beside R (ct 2); step L (ct 3); turning slightly to ctr, touch R beside L (ct 4).
2		Facing ctr, side-back grapevine (cts 1-4).
3		Step R to R (cts 1-2); drag L to R, stepping on L ball of ft behind R, bending R knee, and body slightly bowed, arms open (ct 3); transfer wt to R (ct 4). Arms drop and cross in front.
4		Step L to L while R leg straightens and torso comes upright (cts 1-2); step R across L, R hand lifted in an arc above the head (ct 3); transfer wt L (ct 4).
5-8		Repeat meas 1-4.
	II.	TRANSITION LIKE MA NAVU.
1		Rock R Yemenite (cts 1-3); pivot on R to face CCW (ct 4). “Yeme pivot”
2		Walk three steps L-R-L (cts 1-3); hold (ct 4).
3-4		Repeat meas 1-2.
	III.	GRAPEVINE AND LEAN.
1		Open grapevine (cts 1-4).
2		Lean R, both hands above the head, inclined to the R (cts 1-2); quick two step full turn over L shldr moving CW, L-R (cts 3-4).
3-4		Repeat meas. 1-2, opp ftwk and direction.

___1 Anon. (Oct. 13, 2023). [Yaniv Sarudi, 26: Brought others to safety after shot twice](#). The Times of Israel.

- 5 Going twd ctr, step R (ct 1); pivoting $\frac{1}{4}$ on R, allow the body to slowly swing, bringing L shldr twd ctr (ct 2); step L to L, twd ctr (ct 3); step R behind L (ct 4).
- 6 Repeat meas 5, opp ftwk.
- 7 Face ctr, step R fwd (ct 1); step L fwd, bringing hands down (ct 2); lean back on R (ct 3); lift L (ct 4).
- 8 Three large steps backwards, L-R-L (cts 1-3); hold (ct 4).
- 9-16 Repeat meas 1-8.

IV. HEART

- 1 Three steps, R-L-R in a small crescent (banana) to face out (cts 1-3); hold (ct 4).
- 2 L Cherkeyssia.
- 3 Repeat meas 1, opp ftwk, to face in.
- 4 Three large steps toward the center, R-L-R, both arms make 2 large vertical circles from down to forward to up (cts 1-3); hold (ct 4).
- 5 L Yemenite, sweep L hand to L, then forward, ending over your heart (cts 1-3); hold (ct 4).
- 6 Three steps backwards R-L-R, keeping L hand on chest (cts 1-3); hold (ct 4)..
- 7 Three step full turn over L shoulder, moving out of circle, L-R-L, while moving L hand out to the side with elbow still slightly bent (cts 1-3); hold (ct 4).
- 8 Sway R to R (ct 1); sway L in place (ct 2); touch R beside L, bringing both hands over the heart (ct 3); hold (ct 4).
- 9-16 Repeat meas 1-8.

Sequence: Fig I, Fig II, Fig III, Fig III, Fig IV. Entire sequence twice.

Presented by Aaron Alpert



Mehakot - מהכות - Lyrics

Good night to all those waiting
By moonlight
Good dreams and don't worry
It will come

The wine lies to me
It makes me hope

Again, you weren't at the door
Again, I organized myself for
hours
You would ask me what was in my
heart, what was in my heart today
And how you didn't want to hear
And how you didn't want to see
What was in my heart, in my heart
What was burning me up inside

Good night to everyone like me
Who can't fall asleep
Or rest their head, or have
someone to lean on

Tell me what will happen to me
What will happen in the end

I fell to the sky
I failed to get up
If you wake up my tears
Why at such an hour?
I shut my eyes
And I asked in prayer
That you would ask what is in my
heart, what is in my heart today
That you would ask what is in my
heart, what is in my heart today

Lailah tov le'kol ha'mehakot
le'or yareah
Chalomot tovim ve'lo lidog
Ze yavo

Ha'yayin meshaker li
Oseh li lekavot

Ve'shuv lo hayit ba'delet
Ve'shuv hitraganti sha'ot
Hayita sho'el oti ma ba'lev sheli
ma ba'lev sheli hayom
Ve'eich lo ratzita lishmo'a
Ve'eich lo ratzita lirot
Ma ba'lev sheli ma ba'lev sheli
Ma bo'er etzli betoch

Lailah tov le'kol mi shekamoni
lo nirdemet
Sama et ha'rosh ve'ein al mi
lehisha'en

Tagid li ma yehiyeh iti
Ma yehiyeh ba'sof

Nafalti la'shamayim
lo hitzlachti la'alot
Im ata ma'ir tadm'a'ot sheli
Lama besha'a kazot
Atzamti ta'ainayim
Ve'bikshati bat'filot
Hayita sho'el oti ma ba'lev sheli
Ma ba'lev sheli hayom
Hayita sho'el oti ma ba'lev sheli
Ma ba'lev sheli hayom

לילה טוב לכל המכות
לאור ירח
חלומות טובים ולא לדאוג
זה יבוא

היין משקר לי
עושה לי לקוים

ושוב לא היי בדל
ושוב תארגני שען
היי שואל אותי מה בלב שלי
מה בלב שלי היום
ואיך לא רצו לשמוע
ואיך לא רצו לראות
מה בלב שלי מה בלב שלי
מה בוער אצלי בתוך

לילה טוב לכל מי שכמוני
לא נרדמתי
שמה את הראש ואין על מי להשען

גיד לי מה יהיה אחי
מה יהיה בסוף

נפלי לשמיים
לא הצלחתי לעלות
אם אתה מעיר דמעות שלי
למה בשעה כזו
עצמתי עיניים

ו ביקשתי בתפילות
היי שואל אותי מה בלב שלי
מה בלב שלי היום
היי שואל אותי מה בלב שלי מה בלב שלי
היום



Shir Ha'kirva - שיר הקירבה

(Israel)



Shir Ha'kirva means “Song of Closeness.” The lyricist, composer, and singer is Shlomo Artzi, one of the most famous Israeli singers today. The choreographer is Rafi Ziv.

Pronunciation: [SHEER hah-keer-VAH](#)

Music: 4/4 meter

Formation: Circle of couples, facing CCW, side-by-side, M on L, Varsouvienne pos, R hands on W's shldr, L hands joined in front of M.

Steps & Styling: Pretty, but don't be afraid to take large steps.

Meas	4/4 meter	Pattern
8		INTRODUCTION. No action. Dance starts with the singing.
	I.	TURN TOGETHER. Facing CCW, side-by-side, Varsouvienne pos.
1		Three steps fwd: R-L-R (cts 1-3); lift L, almost a gentle kick (ct 4).
2		Back Yemenite L (cts 1, 2, 3); touch R beside L (ct 4).
3		W turns ½ turn R in 3 steps fwd, R-L-R; M walks 3 steps fwd, R-L-R (cts 1-3); hold (ct 4). Note: Hands remain joined, L arms lift over W's head and come down, crossed over R arms.
4		Reverse of meas 3: W turns ¾ to the L in 3 steps, R-L-R; M walks 3 steps bkws, R-L-R turning ¼ L on ct 3 (cts 1-3). Note: L hands remained joined, with L arms lifting over W's head. End with both facing ctr, in Varsouvienne pos.
5		Step R fwd (ct 1); touch L toes L (ct 2); step L fwd (ct 3); brush R twd ctr (ct 4).
6		Rock R fwd (ct 1); rock L in place (ct 2); W make full turn R in 2 steps R-L, moving away from ctr; M make a 1/2 turn R, moving slightly away from ctr, to end face-to-face with W (W face to ctr, M back to ctr) (ct 3); step L (ct 4). Note: Arms remain joined, L arms lifting over W's head.
7		Both rock back on R, letting go of R hands and letting the hand swing back (ct 1); rock L in place (ct 2); two steps R-L toward partner and beginning to rotate, as you stand side-by-side on the R (cts 3-4). Note: L hands are joined and held over the head, R hand on partner's waist.
8		Use two steps R-L, to continue rotating together CW to complete the full rotation (cts 1-2); W step R to R to face CCW (ct 3); step L (ct 4); M stands in place during cts 3-4, but helps W to turn using their joined L arms. Note: On cts 1-2, M rejoins the W in Varsouvienne as the figure repeats; on cts 3-4, W ends facing ctr, M facing outside, ptrs are offset to their own R.

II. TRANSITION.

- 1 Both sway R to R (ct 1); sway L in place (ct 2); step R across L (ct 3); moving slightly past ptr, end R hip to R hip, lift L back slightly (ct 4). Note: On ct 3, joined L arms lift over the head, and R hand is briefly on partner's L waist.
- 2 Step L behind R (ct 1); step R to R (ct 2); step L across R (ct 3); hold (ct 4). Note: L hands remain joined, but R arm drops down.
- 3 Both sway R to R (ct 1); sway L in place (ct 2); two steps R-L, W make a full turn over L shldr to face ctr while M make a $\frac{1}{2}$ turn to L to face ctr (cts 3-4). Note: L hands remain joined, M uses L arm to help turn W. As W turns, M catches W's R hand with his R, they end facing ctr in Varsouvienne pos.
- 4 Both, R Cherkeyssia.

III. OD ME'AT

- 1 Step R (ct 1); lift L to L (ct 2); step L behind (ct 3); step R to R (ct 4).
- 2 Rock L across R (ct 1); rock R in place (ct 2); step L to L (ct 3); step R across L (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5 With 2 steps R-L, W turn $\frac{3}{4}$ to the R advancing CCW; M turn $\frac{1}{4}$ to the R in place, hands remain joined with L arm passing over W's head. M and W are face-to-face along the line (cts 1-2); both rock R back (ct 3); rock L in place, keeping R hands joined and letting L go (ct 4).
- 6-7 Passing R shldr, Na'ale Na'ale on the circle line (M moving CCW, W moving CW); omitting the final pivot $\frac{1}{2}$ turn on ct 8 to end face-to-face. Take hands, R to L and L to R.
- 8 Sway R to R (ct 1); sway L in place (ct 2); rotate $\frac{1}{4}$ turn CW together, stepping R across L (ct 3); step L to L (ct 4).
- 9 Rock R back (ct 1); rock L in place (ct 2); two steps R-L, W turn $\frac{1}{4}$ L to face CCW; M walk around W on her L side, turn $\frac{1}{4}$ R to face CCW (cts 3-4). Note: During cts 3-4, hands are lifted over head and come together, allowing them to switch from R-L and L-R, to R-R and L-L holding. R hands come down to W's R shoulder, L hands in front of M's chest, in Varsouvienne pos.

Sequence: Fig I, Fig I, Fig II, Fig III, twice, Fig I, couples keep rotating together as the music fades in meas 8.

Presented by Aaron Alpert



Shir Ha'kirva - שיר הקירבה - Lyrics

Again the two of us are in the room
and no one notices
Your glance again
gives me some sort of pain
Some women lift up their hair
Some men cry over women
My heart is warm, I felt your
closeness
How will I explain myself?

Again the two of us are traveling,
and no one notices
There is a beep of the horn,
the sound of pain
Some women give of themselves
Some men are always broken up
So I come closer,
how will I explain myself?
So I come closer.

CHORUS:
In a little while,
my sadness will turn into fun
In a little while,
my joy will become your joy
In a little while,
I will meet you by chance
In the kitchen, in the bed, I will wait.
No one ever dies from closeness,
So come to me,
No one ever dies from closeness.

Evening falls, happiness is complex
My head has exploded, but I still
have you
I ran away from you as though from
fire
But now I am excited again.
Blowing into your hand,
so it will be warmer
In a little while we will get closer.

Shuv shneinu bacheder
v'ish lo sam lev
Hamabat shelach shuv
masgir min ke'ev
Yesh nashim sheh osfot et s'aran
Yesh gvarim shebochim al nashim
Halev sheli cham, hircashti kirva
Eich asbir et atzmi?

Shuv shneinu nos'im,
v'ish lo sam lev
Mehahegeh yesh peep,
tziftzuf shel ke'ev
Yesh nashim shenotnot et atzman
Yesh gvarim shetamid nishbarim
Kach ani mitkarev,
eich asbir et atzmi?
Kach ani mitkarev.

PIZMON:
Od me'at,
atzvuti tahafoch lekef
Od me'at,
simchati tihyeh simchatech
Od me'at,
efgosh otach b'mikreh
Bamitbach bamita achakeh
Ish lo met mikirvah,
az bo'i elai
Ish lo met mikirvah.

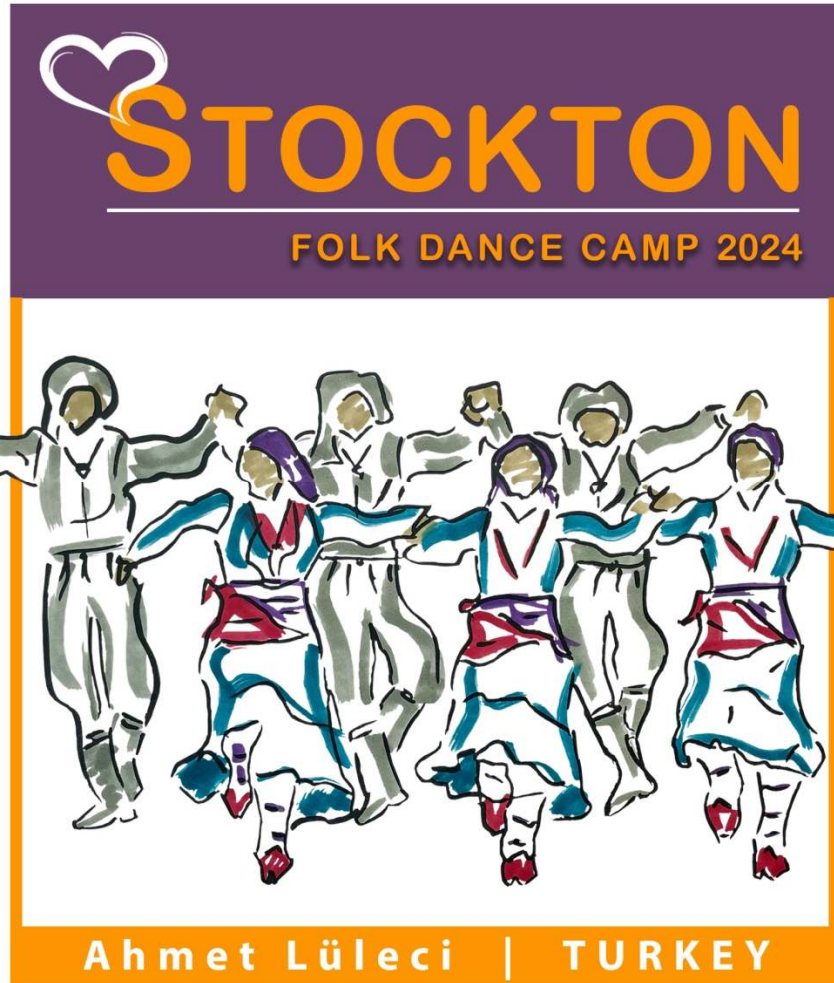
Ha'erev yored, ha'osher murkav
Mefutzatz li harosh, aval yesh li
otach
Barachti mimech kmo me'esh
Achshav ani shuv mitragesh
Noshef letoch yad,
sheyihyeh yoter cham
Od me'at nitkarev.

שוב שנינו בחדר
ואיש לא שמ לב
המבט שלך שוב
מסגיר מין כאב
יש נשים שאוספות א שערן
יש גברים שבוכים על נשים
הלב שלי חם הרגש י קרבה
איך אסביר א עצמי

שוב שנינו נוסעים
ואיש לא שמ לב
מההגה יש פיפ
ציפצוף של כאב
יש נשים שנוגג א עצמן
יש גברים שמיד נשברים
כך אני מ קרב
איך אסביר א עצמי
כך אני מ קרב

פיזמון
עוד מעט –
עצבו י הפוך לכיף
עוד מעט –
שימת י היה שימתך
עוד מעט –
אפגוש אותך במקרה
במטבח במיטה אחכה
איש לא מ מקירבה
אז בואי אלי
איש לא מ מקירבה

הערב יורד האושר מורכב
מפוצץ לי הראש אבל יש לי
אך
ברחתי ממך כמו מאש
עכשיו אני שוב מ רגש
נושף לי יד
שיהיה יר חם
עוד מעט נ קרב



Endum Dereye

(Turkey)

This dance is from the Black Sea area of Turkey.

Pronunciation: [EHN-doom deh-reh-YEH](#) Translation: Went down to the river

Music: 4/4 meter For his downloads, contact Ahmet at:
ahmet.luleci@gmail.com

Formation: Semi-circle, facing ctr, hands low, bent from elbows, parallel to the ground.

Steps & Styling: Typical Black Sea bouncing.

Meas	4/4 Meter	Pattern
4		INTRODUCTION. No action.
	I	FIGURE I. Facing ctr, moving R.
1		Step R to R, arms pump down (ct 1); arms pump down (ct 2); step L beside R, arms pump down (ct 3); arms pump down (ct 4).
2-9		Repeat meas 1 eight times (music changes slightly on meas 9, a signal to change).
	II	FIGURE II. Facing ctr, moving R, arms continuing to pump gently down on each ct.
1		Step R to R (ct 1); touch L beside R (ct 2); step L to L (ct 3); touch R beside L (ct 4).
2		Step R slightly diag fwd R (ct 1); softly kick L diag fwd (ct 2); step L in place (ct 3); touch R beside L (ct 4).
	III	FIGURE III. Facing ctr.
1		Bouncy step R to R, move arms to R (ct 1); step L in place, move arms to center (ct 2); step R in place, bounce arms (ct 3); step L in place, bounce arms (ct &); step R in place, bounce arms (ct 4).
2		Repeat meas 1 with opp ftwk and direction.
3-4		Repeat meas 1-2.
	IV	FIGURE IV.
1		Step R twd ctr, knees slightly bent, turning body diag L, arms circling fwd and down (ct 1); step L beside R, moving fwd in same pos, arms circling back and up to starting pos (ct 2); repeat ct 1 (ct 3); step L back, arms swinging back (ct 4).
2		Step R back, arms returning to starting pos (ct 1); bounce on R, lift L slightly fwd (ct 2); step L back (ct 3); bounce on L, lift R slightly fwd (ct 4).
3-4		Repeat meas 1-2.
		Repeat Fig III and IV two times, repeat Fig III, repeat Fig IV meas 1 only.
		Repeat sequence of Fig II, Fig III, Fig IV, Fig III, Fig IV, Fig III, Fig IV, Fig III, Fig IV meas 1 to end of music.

Presented by Ahmet Lüleci

Halay Medley

(Turkey, Kurdish)

Pronunciation: [hah-LAHÉE](#)

Translation: Mixed halay

Music: 4/4 meter

For his downloads, contact Ahmet at:
ahmet.luleci@gmail.com

Formation: Semi-circle, facing ctr, arms in W-pos.

Style: Bouncy.

Meas	Meter	Pattern
4		INTRODUCTION. Slow 4/4/ meter. No action.
	I.	FIGURE I. Slow 4/4 meter. Arms swinging from W-pos fwd to V-pos when going back.
1		Step R fwd, bounce arms in W-pos (ct 1); step L fwd, bounce arms (ct 2); step R fwd, bounce arms (ct 3); touch and kick L in place, start bringing arms to V-pos (ct 4).
2		Step L back, swing arms fwd and back (ct 1); step R back, swing arms fwd and back (ct 2); step L back, swing arms fwd and back, start bringing arms to W-pos (ct 3); touch and lift R up, arms in W-pos (ct 4).
3-16		Repeat Fig I seven times (the last two without singing), until music changes.
	II.	FIGURE II. 6/8 meter (counted 1, 2). Arms in W-pos bouncing slightly down on each ct.
1		Facing diagonally R, step R fwd (ct 1); step L behind R (ct &); step R fwd (ct 2).
2		Repeat meas 1 with opp ftwk, moving fwd in LOD (Note: at end of this meas, the first time through Fig II only, swing arms down and back on ct 2, then back to V-pos on ct 1 of meas 3).
3		Facing ctr, step R in place, arms in W-pos (ct 1-2); lift L up and pump down (ct 3-4).
4		Repeat meas 3 with opp ftwk.
5-6		Repeat meas 3-4.
7-30		Repeat Fig II four times.
31-32		Repeat Fig II meas 1-2.
	III.	FIGURE III. Moderate 4/4 meter. Arms bent, hands fwd, bouncing parallel to the ground.
1		Facing and moving diag R, three steps fwd, R-L-R (cts 1-3); touch L beside R (ct 4).
2		Facing ctr, three steps straight back, L-R-L (cts 1-3); touch R beside L (ct 4).
3-32		Repeat Fig III seven times (eight times in all).
	IV.	FIGURE IV. Moderate 4/4 meter. Facing ctr. Arms held down at sides close to body.
1		Step R to R (ct 1); step L across R (ct 2); step R to R, lean R keeping weight on both ft (ct 3); bounce twice (cts 4, &).

- 2 Step L to L, lean L keeping weight on both ft (ct 1); bounce twice (cts 2, &); step R to R (ct 3); step L across R (ct 4).
- 3 Step R to R, lean R keeping weight on both ft (ct 1); bounce twice (cts 2, &); step L to L, lean L keeping weight on both ft (ct 3); bounce twice (cts 4, &).
- 4... Repeat meas 3, to the end of the music.

Presented by Ahmet Lüleci



Halimem

(Turkey)

Pronunciation: [hah-lee-MEHM](#) Translation: My Halime (a girl's name)

Music: 4/4 meter For his downloads, contact Ahmet at: ahmet.luleci@gmail.com

Formation: Semi-circle, facing R, individuals with spoons.

Style: Spoons are played throughout the dance. The usual rhythmic pattern is:
R R-L, R R-L, R R-L, R R-L, (S, Q-Q, S, Q-Q, S, Q-Q, S, Q-Q)
(cts 1, &-uh, 2, &-uh, 3, &-uh, 4, &-uh).
Sometimes the spoons are against each other on each accented ct (1, 2, 3, 4) by bringing the hands together.

Meas	4/4 Meter	Pattern
4	INTRODUCTION. No action. Spoons playing.	
	I. FIGURE I. Arms in W-pos, playing spoons, throughout this figure.	
1	Facing LOD, four steps fwd, R-L-R-L (cts 1, 2, 3, 4).	
2	Facing ctr, step R (ct 1); touch L flat ft (ct 2); step L to L (ct 3); touch R flat ft, turning back to face LOD (ct 4).	
3-4	Repeat meas 1-2. Note: In subsequent repetitions, repeat this Fig for a total of 8 measures each time.	
	II. FIGURE II. Vocal.	
1-2	Repeat Fig I, meas 1-2.	
3	Step R diag fwd L, turning body to L, bringing R arm fwd (ct 1); step L in place (ct 2); step R back (ct 3); step L in place (ct 4).	
4	Facing ctr, step R heel to R (ct 1); step L beside R (ct &); step R heel to R (ct 2); step L beside R (ct &); step R heel to R (ct 3); step L beside R (ct &); step R heel to R (ct 4); step L beside R (ct &). Spoons are held higher above head and may be struck against each other by bringing the hands together on each ct.	
5	Step R in place (ct 1); touch L beside R (ct 2); step L to L (ct 3); touch R beside L (ct 4).	
6-10	Repeat Fig II.	
	III. FIGURE III.	
1	Step R in front of L, turn body slightly L, extend R arm fwd (ct 1); step L in place (ct &); step R in place (ct 2); step L in place (ct &); step R in front of L, turning body to L (ct 3); step L in place (ct &); step R in place (ct 4), step L in place (ct &).	
2	Step R, starting to make a full turn CCW pulling L shldr back (ct 1); step L, continuing turn (ct 2); step R, continuing turn (ct 3); step L, completing turn (ct 4).	
3-8	Repeat Fig III three times.	

Presented by Ahmet Lüleci

Kirikcan

(Turkey)

The dance comes from Gaziantep (southeast of Anatolia) and is in the Halay style.

Pronunciation: [KUH-reek-dzhahn](#)

Translation: broken soul / hurting soul

Music: 4/4 (Fig I) slow,
10/8 (Figs II, III, and V) fast,
6/8 (Fig IV) fast.

For his downloads, contact Ahmet at:
ahmet.luleci@gmail.com

Formation: Semi-circle, R arm behind L, fingers locked together, elbows bent so forearms are parallel to the ground but tucked between bodies.

Steps & Styling: Fig I smooth; Figs II-V bouncy.

Meas	Mixed Meter	Pattern
?		INTRODUCTION. No action.
	I.	FIGURE I. 4/4 meter. Flute and singing.
1		Step R back, bouncing slightly, body leans back (ct 1); bounce on R, lifting L heel to point toe, lightly touching ground (ct 2); step L across R and stand straight (ct 3); bring R from behind making a small CW circle, continuing to back (ct 4).
2-20		Repeat meas 1 19 times, ending with step R beside L.
	II.	FIGURE II. 10/8 meter. Change with drum roll.
1		Touch L heel beside ball of R (ct 1); step L fwd (ct 2); touch R heel beside ball of L (ct 3); step R fwd (ct 4); touch L heel fwd (ct 5); three steps back L-R-L (cts 6, 7, 8); pull R back, bringing ft together, bounce down twice (cts 9, 10).
2-4		Repeat meas 1 three times.
		FIGURE III. 10/8 meter (Zurnas).
1		Step on L across R, lifting R back, body leans fwd (ct 1); step R beside L, lifting L, body leans back (ct 2); repeat cts 1-2 four times (cts 3-10).
2-4		Repeat meas 1 three times.
		FIGURE IV 6/8 meter.
1		Hop on R in place, touching L heel beside R (ct 1); leap onto L, turning body to face L (ct 2); stamp R beside L twice (cts 3, 4); leap back onto R, facing front (ct 5); hop on R, lifting L from the knee (ct 6).
2-4		Repeat meas 1 three times.

FIGURE V. 10/8 meter.

- 1 Hop on R, touching L heel fwd (ct 1); step L fwd, lifting R behind (ct 2); hop on L, touching R heel fwd (ct 3); step R fwd, lifting L behind (ct 4); hop on R, touching L heel fwd (ct 5); leap onto L in place, kicking R straight fwd (ct 6); leap back onto R, kicking L straight fwd (ct 7); leap back onto L, kicking R straight fwd (ct 8); jump onto both ft (ct 9); hop on R, lifting L from knee (ct 10).
- 2-4 Repeat meas 1 three times, ending with both ft together.

Presented by Ahmet Lüleci



Konyalim

(Turkey)

Pronunciation: [KOHN-yah-luhm](#)

Translation: My one from Konya

Music: 4/4 meter

For his downloads, contact Ahmet at:
ahmet.luleci@gmail.com

Formation: Semi-circle of individuals, facing ctr, arms parallel to the ground, holding spoons.

Style: Spoons are played throughout the dance. The usual rhythmic pattern in a measure is:
R R-L, R R-L, R R-L, R R-L, i.e. (S, Q-Q, S, Q-Q, S, Q-Q, S, Q-Q)
(cts 1, &-uh, 2, &-uh, 3, &-uh, 4, &-uh).

Meas	4/4 Meter	Pattern
8	INTRODUCTION. No action. 4 meas of intro rhythm, then 4 meas of melody.	
	I.	FIGURE I. In place.
1	Touch R toe (ct 1); hop on L, kicking R fwd making a semi-circle from R (CCW) (ct &); leap onto R, kick L fwd (ct 2); leap onto L, kick R fwd (ct &); repeat (cts 3, &, 4, &).	
2-4	Repeat meas 1 three times.	
	II.	FIGURE II. Moving to R and L.
1	Turning body slightly L, touch R toe in place, raising L arm high and curving it towards face while lowering R arm to just behind hips (ct 1); hop on L, turning body to face R (CCW) (ct &); two steps fwd, R-L, arms gradually reverse pos, the L lowering and R raising over cts &, 2, & (cts 2, &); repeat cts 1, &, 2, &, with same ftwk, but opp arms and direction, body is facing to R on ct 3, turning L to face and move CW on the hop and steps on cts &, 4, & (cts 3, &, 4, &).	
24	Repeat meas 1 three times, gradually adjusting turns back and forth to make a zig-zag semi circle, ending facing the opp dirction from the start of Fig II.	
	III.	FIGURE III. Walking fwd and back.
1	Facing out of the circle, both arms held out to sides near shldr ht, walk fwd 4 steps, R-L-R-L tilting the torso to lower the arm on the side of each step (cts 1, 2, 3, 4).	
2	Two steps fwd out of circle, R-L (cts 1, 2); two steps bkw, R-L (cts 3, 4).	
3	Four steps bkw, R-L-R-L (cts 1, 2, 3, 4). (Note: Meas 1-3 are more easily described as 6 steps fwd, 6 steps bkw, with the torso and arm motions continuing throughout.)	
	IV.	FIGURE IV. Moving around to R.
1	Arms held out to sides, elbows raising slightly on each ct, step R heel, (ct 1); step L beside R bending both knees slightly (ct &); repeat cts 1, & three times (cts 2, &, 3, &, 4, &).	
2-5	Repeat meas 1, continuing to move R, curving CCW to face into circle again.	

V. FIGURE V. In place, making small circle to L (CCW).

- 1 Facing ctr, step R fwd, bringing hands twd each other, keeping elbows at shldr level out to sides (ct 1); step L in place (ct &); step R back, bringing hands out to sides (ct 2); step L in place (ct &); repeat (cts 3, &, 4, &).
- 2 Step R twds L starting to make a full turn CCW, arms up (ct 1); step L, continuing turn (ct 2); step R, continuing turn (ct 3); step L in place completing the turn (ct 4).
- 3-8 Repeat meas 1-2 three times.

Sequence: Figs I – V,
(Figs I-II, Fig I meas 1-2, Figs III-V) two times,
Fig 1 meas 1-2.

Presented by Ahmet Lüleci



Men Gülem

(Turkey)

Men Gülem is from Azeri in Northeast Turkey.

Pronunciation: [MEHN gyool-LEHM](#)

Meaning: “I (hope to) smile

Music: 12/16 meter, counted as 1, 2, 3, 4.

For his downloads, contact Ahmet at:
ahmet.luleci@gmail.com

Formation: Two circles of W or mixed W and M. If mixed, M on outside circle, facing and moving CW, W in the inside circle, facing and moving CCW. If dancers are all W, they may all face the same direction, or some may face CW alternating with those facing CCW. Arms are free or as indicated.

M’s arm pos: R arm bent in arc with fist over head, palm facing L; L arm is straight, parallel to the floor, fist palm down.

W’s arm pos: R arm bent, hand slightly lower than elbow and held below the chin, palm down, fingers open; L arm is slightly rounded, hand slightly lower than shldr and trailing the body, palm down, fingers open.

Steps & Styling: Danced on the balls of the ft.

Meas 4/4 Meter

PATTERN

INTRODUCTION. No action. One complete turn of the melody plus 8 drum beats.

I. FIGURE I. Zig-Zag.

1 Three steps fwd diag R, R-L-R (cts 1, 2, 3); raise L bkwd with bent knee, turn slightly diag L (ct 4). During the meas pass one person in the other circle on the diag, passing R shldr.

M’s arm movement: During cts 3-4, L arm overhead turning fists to face R (ct 3); lower R arm, snap wrists sharply down to end reversed from startling pos (ct 4).

W’s arm movement: On cts 3-4, raise arms to head level, hands turned inward from wrists, begin lowering arms to the opp starting pos.

2 Repeat meas 1 with opp ftwk, moving on the L diag, again passing one person in the other circle by the L shldr. Arms reverse direction on cts 3-4 to return to meas 1 beginning pos.

3-8 Repeat meas 1-2 three times. On the last meas, both M and W turn slightly to face ctr, M slightly to the R of W. M bring fists to chest level, fists almost touching. W have hands open, palms facing.

II. FIGURE II. Facing center, then turning CCW.

Arm pos and movements: Push hands down and out to sides, fingers splayed (ct 1); hands to chest level, M with fists; W fingers open (ct 3); M twist wrists inward to fist down pos; W twist wrists inward to palm facing pos (ct 4).

& Small anticipatory hop on L, raising R fwd (ct &).

1 Small rock fwd onto R with a flat ft, a slight rolling motion (ct 1); hop on R, lifting L behind (ct 2); rock back to place on ball of L (ct 3); hop on L lifting R fwd (ct 4); small anticipatory hop on L, holding R fwd (ct &).

2-4 Repeat meas 1 three times.

5-8 Repeat meas 1 four times, turning $\frac{1}{4}$ CCW (to L) each time when rocking back on ct 3. On the last ct, arms move to the next pos.

III. FIGURE III – Facing center.

Arm pos and movements: Begin with R arm above shldr, L arm hand at belly ht. W have palms in, finger splayed; M have palms out. On ct 3, W twist R wrist to palm out pos and return to beginning pos on ct 1 of the next meas.

1 Jump onto both ft in place, knees together and bent (ct 1); turning slightly to L, hop on R in place, kicking L bkwd with bent knee (ct 2); facing ctr, repeat with opp ftwd and direction (cts 3-4).

2-4 Repeat meas 1 three times. On last beat, turn $\frac{1}{4}$ to end in starting pos.

Sequence: Figs I - III three times, Fig 1 three times, Ending.

Ending:

W: Face ctr, step L fwd; arms open above head (ct 1); step R beside L, arms closed so hands are nearly touching in front of chest (ct 2); step L fwd (may drop onto R knee), arms open above head (ct 3); hold that pos (ct 4).

M: Face ctr, step L fwd but slightly behind W, with arms and fists closed at chest level (ct 1); spin full-turn CCW on R, in place, keeping arms in same pos (ct 2); step L fwd with toe turned out and open arms high (ct 3); yell “Hey!” (ct 4).

Note: If W do not drop to one knee on ct 3, M may drop to R knee on ct 3 instead of remaining standing.

Presented by Ahmet Lüleci



Pakizem (Rodop Daglari Bre)

(Turkey, Northwest Trakia region)

Pronunciation: [pah-kee-ZEHM](#) Translation: (Rodop mountains) My Pakize.
 Music: 7/8 meter, counted 1, 2 (S, Q-Q) For his downloads, contact Ahmet at: ahmet.luleci@gmail.com
 Formation: Semi-circle, facing R (CCW), arms in V-pos.
 Style: Soft, graceful, with small knee flexion up and down on each step.

Meas	4/4 Meter	Pattern
24		INTRODUCTION. No action.
	I.	FIGURE I. Instrumental music. Facing and moving in LOD.
1		Touch R toe (ct 1); step R fwd (ct 2).
2		Repeat meas 1 with opp ftwk.
3		Repeat meas 1.
4		Step L fwd (ct 1); step R fwd (ct 2).
5-8		Repeat meas 1-4 with opp ftwk.
9-24		Repeat meas 1-8 twice.
	II A.	FIGURE II A. Singing. In place, facing ctr, arms in W-pos.
1		Lift R (ct 1); step R in place (ct 2).
2		Repeat meas 1 with opp ftwk.
3		Repeat meas 1.
4		Step L in place (ct 1); step R in place (ct 2).
5-8		Repeat meas 1-4 with opp ftwk.
9-16		Repeat meas 1-8, on the final meas, step L fwd on ct 2 in preparation for Fig II B.
	II B.	FIGURE II B. Singing continues. Facing ctr, moving fwd and back.
1-4		Repeat Fig II A, meas 1-4, moving twd ctr on each step.
5-8		Repeat Fig II A, meas 5-8, staying in place.
9-12		Repeat Fig II A, meas 1-4, moving bkwd away from ctr on each step.
13-16		Repeat Fig II A, meas 5-8 staying in place, stepping L bkwd turning to face R (CCW) on the final meas, ct 2.
	Sequence	Fig I, II A and II B as above. Repeat Fig I meas 1-8 four times Repeat Fig II A and II B, but add transition for the extra measures in music.
	Transition	Transition to 3 rd repeat (extra measures in music)
1		Turning to face R (CCW), lift R (ct 1), step R in place (ct 2).

2

Lift L (ct 1); step L fwd, starting lowering hands to V-pos (ct 2).

Sequence

Repeat Figs I meas 1-8 four times.

Repeat Fig II A meas 1-8 four times.

Repeat Fig II B meas 1-8, moving twd ctr, stretch arms fwd to wide W-pos at end.

Presented by Ahmet Lüleci



Rakkas

(Turkey)

The choreography of the dance has its roots in Turkish, Arabic, and Israeli movements in honor of a peace treaty between Israel and the Arab nations announced while Ahmet was on tour in Turkey.

Pronunciation: [rah-KAHSS](#)

Translation: Dance

Music: 4/4 meter

For his downloads, contact Ahmet at:
ahmet.luleci@gmail.com

Formation: Open circle, facing diag R, hands joined in V-pos.

Steps & Styling: Many movements have a “down-up-up” feel to them. When feet are apart, the L is always slightly closer to the ctr than the R.

Meas	4/4 Meter	Pattern
4		INTRODUCTION. No action. Start with full orchestra.
	I.	FIGURE I. Moving CCW.
1		Facing ctr, step R to R (ct 1); step L across R (ct 2); repeat (cts 3-4).
2		Step R to R with bent knees leaving L in place slightly twd ctr (ct 1); two quick bounces up in place R (cts 2, &); take wt on L with bent knees (ct 3); small kick back with R (ct &); touch R in place (ct 4); small kick back with R (ct &).
		Repeat meas 1-2 three times.
	II.	FIGURE II. Moving CCW.
1		Facing ctr, small step R to R with bent knees (ct 1); hop on R (ct 2); step L in front of R (ct &); repeat (cts 3, 4, &).
2		Hop on L, touching R heel ctr (ct 1); run two steps CCW, R-L (cts &, 2); jump on both with ft apart, knees bent (ct 3); bounce on both (ct 4); hop on L in place, lifting R behind (ct &).
3-8		Repeat meas 1-2 three times.
	III.	FIGURE III. Moving in and out of ctr.
1		Facing ctr, moving fwd, leading with R heel, step-together-step (cts 1, &, 2); repeat with opp ftwk (cts 3, &, 4).
2		Hop on L (ct 1); two small steps fwd, R-L (cts &, 2); hop on L hooking R heel fwd and across (ct 3); leap R fwd, lifting L behind (ct 4).
3		With L fwd and R back, jump on both in place with knees bent (ct 1); bounce “up” twice in place (cts 2, &); jump on both ft in place with knees bent (ct 3); bounce “up” in place (ct 4); take wt on L, bringing R heel up (ct &).
4		Take wt on R, bending R knee, straightening L, pulling hips back (ct 1); take wt on L, bending both knees and pushing hips fwd (ct 2); repeat ct 1 (ct 3); leap on L, turning R (CW) to face out (turning 180° CW), lifting R with bent knee (ct 4).
5		Repeat meas 1 moving away from ctr.

- 6 Repeat meas 2, cts 1, & 2, twice (cts, 1, & 2, 3, & 4).
- 7 Step R in place (ct 1); hop on R, lift L in front of R (ct 2); repeat opp ftwk (cts 3, 4).
- 8 Touch R heel fwd (ct 1); step R in place, pulling L shldr back and turning CCW to face ctr (ct 2); touch L heel fwd (ct 3); step L in place (ct 4).
- 9-16 Repeat meas 1-8.

Sequence: Fig I, four (4) times, Fig II, Fig III
Fig I, five (5) times, Fig II, Fig III
Fig I, four (4) times, Fig II, Fig III
Ending: Repeat Fig III, meas 1-3, on meas 4, instead of turning on ct 4, step L to ctr; then facing ctr, step R fwd (ct 1); step L beside R (ct &), extending arms up and saying “Hah Lah!”

Presented by Ahmet Lüleci



Rumeli

(Turkey)

Pronunciation: [ROOM-eh-lee](#) Translation: European side of Turkey; rum = Greek, eli = land
 Music: 4/4 meter For his downloads, contact Ahmet at: ahmet.luleci@gmail.com
 Formation: Semi-circle, facing ctr, hands in front basket hold, L over.
 Steps & Styling: Very relaxed and smooth. Leader may slowly spiral the dancers ending in a tight coil.

Meas	4/4 Meter	Pattern
8	INTRODUCTION. No action.	
	I. FIGURE.	
1	Step R fwd (ct 1); pause or small bounce on R (ct 2); step L across R (ct 3); step R to R (ct 4).	
2	Step L diag R fwd (ct 1); pause or small bounce on L, (ct 2); step R to R (ct 3); step L across R (ct 4).	
3	Step R to R (ct 1); make small bounce with both knees (ct 2); step L slightly behind R (ct 3); step R in place (ct 4)	
4	Step on L to L (ct 1); make small bounce with both knees (ct 2); step R behind L (ct 3); step L in place (ct 4).	

Presented by Ahmet Lüleci





STOCKTON

FOLK DANCE CAMP 2024



KAU'I TUIA | POLYNESIA

Holo Ana Kalakaua

(Hawai'i)

This dance was choreographed by Kau'i Tuia with traditional steps. The music and lyrics are by Mark Keali'i Ho'omalulu on his CD, Po'okela Chants.

Pronunciation: [hoh-LOH ah-NAH kah-LAH-koh-whah](#)

Music: 2/4 meter [Link to Kau'i's music.](#) CD: Po'okela Chants

Formation: Individuals scattered around the floor, facing front, no hand holds.

Steps & Styling: Traditionally danced barefoot. Unless otherwise stated, all steps are done with knees bent. Knees are bent to pay tribute and be close to the land. Back is straight, hips fwd and shldr level. Hips may move as much as is comfortable. W's fingers and thumbs are together (like family); M's hands are in fists. Eyes follow hand movements.

Dance deliberately and with intention for a narrative with poetry and storytelling. Be clear in upper body movement.

Kaholo (kah-HOH-loh): "Crab step" Step R to R (ct 1); step L beside R (ct &); step R to R (ct 2); touch L beside R (ct &). Can be done with opp ftwk and direction.

Hela (HEHL-ah): Touch ball of R fwd R at 45-degree angle, heel off the floor (ct 1); step R beside L (ct &); repeat with opp ftwk (cts 2, &). Hip movement is with forward weighted foot.

Kawelu (kah-VEH-loo): "Grass swaying in wind." Step R fwd R at 45-degree angle, making a small lunge (ct 1); staying low, step L beside R heel (ct &); rising up, step R to R (ct 2); touch L beside R (ct &). Can be done with opp ftwk and direction. Hip swing follows forward foot.

Meas	2/4 Meter	Pattern	
Meas	Lyrics	Footwork	Arms/Hands
1-4	INTRODUCTION.	Standing, R fwd	Hands on hips
1	Holo ana 'O Kalakaua Kalakaua is sailing	Kawelu R (ct 1, &, 2, &).	"Honor the King." R arm, elbow bent, across chest at shldr ht, palm down, L hand on hip (ct 1, &, 2, &).
2	E 'imi I ka Pono na moku To seek certain rights for the islands	Kawelu L (ct 1, &, 2, &).	"The King Who Rules the Land." L arm, elbow bent, across chest, R hand (M fist) on hip (ct 1); both arms across chest, elbows out, fingers together, fingertips not touching (ct &); R arm by ear, L arm extended L parallel to floor, palm up (ct 2); hold pose (ct &).
3	I Kahiki a ho'i mai To Kahiki and return	Kaholo R (ct 1, &, 2, &).	"Beckoning." L arm extended L, R arm across chest, palms up, motion with fingers to come, eyes looking L (cts 1, &); repeat (cts 2, &).

4	I Kahiki a'o Pelekane To the foreign country of England	Kaholo L (ct 1, &, 2, &).	Repeat meas 3 with opp arms and ftwk.
5	Mai Kahiki a wawae pahu From foreign lands to the wawae pahu	Kawelu R (ct 1, &, 2, &).	"Listening." L hand near ear, R arm extended slightly above shldr ht at 45 degrees; arm swings from front to side with eyes following (ct 1, &, 2, &).
6	I ka "ohe ka 'eke 'eke And the bamboo pipes	Kawelu L (ct 1, &, 2, &).	Repeat meas 5 with opp arms and ftwk.
7	I ka pahu kani a Lono And the resounding drum of the Lono	Kaholo R (ct 1, &, 2, &).	"The Drum Awakens the Land and Gods." Turning slightly R, beat the drum with hands at left hip, R-L-R, look at drums (cts 1, &, 2); hold on last ct, turning back to ctr.
8	"O Lonokamakahiki Lono the yearly one	Kaholo L (ct 1, &, 2, &).	Repeat meas 7 with opp arms and ftwk.
9	Ho'oheihei Kani Moana Beaten and resounding ocean	4 Hela R-L-R-L (1, &, 2, &).	"Inspiration from the Gods." Arms above head in a V, palms up, looking up (cts 1, &); lower to about 45 degees (cts 2, &); lower arms reaching straight fwd (cts 3, &); turning in place, arms across chest, palms down, fingertips not touching (cts 4, &).
	Kani Hawea pahu Ali'i Sounds like Hawae the royal drum	Kawelu R (ct 1, &, 2, &).	"Honor the King." R arm across chest, palm down; left hand on hip (cts 1, &, 2, &).
11	E'o mai E ka lani Answer chief	Kawelu L (ct 1, &, 2, &).	Repeat meas 10 with opp arms and ftwk.
12	O Kalakaua no He inoa To your name Kalakaua	4 Hela R-L-R-L (1, &, 2, &).	"Out to the People." Arms across chest at shldr level, fingertips not touching (cts 1, &, 2, &).
13-24	Repeat from beginning ENDING.		
25	Pose and say: He Inoa No Kalakaua Hay-eenoah- <u>NO</u> -Kah- lah- <u>KOH</u> -who	Step R fwd, rising to ball of L while shouting call (cts 1-4).	"We Do This Dance in the Name of Kalakaua." Arms across chest, palms down, fingertips not touching.



Presented by Kau'i Tuia

Pate Pate

(Tahiti)

This dance was choreographed by Kau'i Tuia with traditional steps of Tahiti. The music and lyrics are by Te Vaka.

Pronunciation [pah-TAY pah-TAY](#) Translation: Log Drum

:

Music: 4/4 Meter [Link to Kau'i's music.](#) CD: Ki Mua

Formation: Individuals scattered around the floor, facing front, no hand holds.

Steps & Styling: Unless otherwise stated, all steps are done with knees bent and back upright. Bending lower results in more hip movement. Traditionally danced barefoot. Eyes generally follow extended hands. Exude joy while dancing.

Women:

Feet close together, touching together is best. Fingers and thumbs together ("family stays together").

Tairi Tamau (taw-EE-ree taw-MAH-oo): Feet parallel and close together, side to side motion of the hips. Leaving heels on the floor push R into the floor, straighten knee as much as you can, pushing hip up. Do the same with the L. Hands on hips. Keep shldr level. When turning to R, start with the R ft. or hip; opposite for L.

Men:

M's feet should be apart greater than a hip width. Unless otherwise stated, M's hands are in fists.

Paoti (paw-OH tee): Knees are pointed apart 45 deg. and move in and out while slightly bent. Heels are off the floor,

Jog: Jogging in place 4 cts with small kicks and hands in fists.

Meas	4/4 Meter	Pattern	
	Lyrics	Steps	Arm/Hand Movements
	INTRODUCTION	R foot pointing fwd	Hand on hips.
1-4	Aue Aue Oh! Oh!	R foot pointing fwd	Raise R hand from mouth up to L 45 degrees, thumbs up, hold (cts 1-8); opp arm and direction. (cts 9-16).
7-12	INTERLUDE: 3 sets of 8	<u>W</u> : Tairi tamau 24 steps in place	Both hands out to sides at horizon (shldr level), facing fwd,
		<u>M</u> : Paoti 24x	<u>W</u> : Palms down, hips rocking back and forth (cts 1-24). <u>M</u> : Fists on hips.

13	Tu la ki luga ke fai malama Get up stand up let your feelings be known	<u>W</u> : Tairi tamau fwd then back R-L, step bkwd then fwd R-L. <u>M</u> : fwd then back R-L, step bkwd then fwd R-L	UP THE MOUNTAIN <u>W</u> : to R side: Sweep R hand from front of face to above head on R side (palms down); L elbow bent, hand twd R cheek, palm down (cts 1-4). <u>M</u> : R arm up to the R, L is bent at chest level, palm down (cts 1-4).
14	Taint tenei e fai na hiva The time has come to perform the dance	<u>W</u> : In place, R-R, L-L. <u>M</u> : Step R, touch L, step L, touch R, reverse.	<u>W</u> : R elbow down, forearm across chest with R hand at L shldr; L hand down (cts 1-2); repeat with opp arms (cts 3-4). <u>M</u> : R elbow jab R (cts 1-2); L elbow jab L (cts 3-4). Jab hand in fist; free arm down.
15	Tu la ki luga ke fai malama Get up stand up let your feelings be known	<u>W</u> : Tairi tamau 2x <u>M</u> : Paoti 4x	BECKONING. Reach both arms out to L, R elbow out, palms up, draw fingers closed sharply on cts 1 and 3 beckoning people to come; open fingers on 2 and 4 (cts 1-4).
16	lue lue malie te gali o na hiva swaying ever so sweetly the message in the dance	<u>W</u> : Tairi tamau 2x <u>M</u> : Paoti 4x	Repeat meas 15 with opp arms (cts 1-4).
17-20		Repeat meas 13-16 with opp ftwk.	Repeat meas 13-16 with opp arms.

PRE-CHORUS:

1-2	aue aue Oh! Oh!	<u>W</u> : stand in place <u>M</u> : Paoti turning to the R 8x	UP THE MOUNTAIN MENS SOLO <u>W</u> : Hands on hips, R ft fwd, facing forward (cts 1-8) <u>M</u> : Sweep arms from the hips L to R to 45 degrees above head; L bent at chest, while looking fwd (cts 1-4); hold (cts 5-8).
3-4	tama mimita the boys are very bold	<u>W</u> : stand in place <u>M</u> : Paoti turning to the L 8x	<u>W</u> : Hold as in meas 1-2. <u>M</u> : Repeat meas 1-2 with opp arms (cts 1-8).
5-6	Aue Aue Oh! Oh!	<u>W</u> : Tairi tamau turning to the R 4x <u>M</u> : Stand in place, R ft extended.	UP THE MOUNTAIN WOMENS SOLO: <u>W</u> : Sweep arms L to R from hips, tilted 45 degrees above head, L bent at chest, while looking to front (cts 1-4); hold (cts 5-8). <u>M</u> : Hands in fists on hips, R ft fwd, facing fwd (cts 1-8).

7-8	teine mimita the girls are very bold	<u>W</u> : Tairi tamau 4x facing L <u>M</u> : Stand in place, R ft fwd.	<u>W</u> : Repeat meas 5-6, opp ftwk and arms (cts 1-8). <u>M</u> : Hold as in meas 5-6. (cts 1-8).
9-10	e a mai tau faiva e a mai “How is the fishing with you, how is it?” (Girl)	<u>W</u> : Face L, Tairi tamau fwd and back <u>M</u> : Face L, step fwd and back 2x	FISHING R hand throws fishing line fwd (cts 1-2); and back (cts 3-4); L at waist; repeat (cts 5-8).
11-12	e a mai tau faiva e a mai “How is the fishing with you, how is it?” (Girl)	<u>W</u> : Face R, Tairi tamau fwd and back 2x <u>M</u> : Face R, step fwd and back 2x	L hand throws fishing line fwd (cts 1-2); and back (cts 3-4); R at waist; repeat (cts 5-8).
CHORUS 1:			
1	hihiva ki luga dance on up,	<u>W</u> : Tairi tamau turning to R <u>M</u> : Jump 3x on R, leave L extended (or kick as variation)	UP THE MOUNTAIN Both hands sweep up, R above head, L at face (cts 1-4).
2	hihiva mai ve dance just like that	<u>W</u> : Tairi tamau in place <u>M</u> : Step L, leaning back, R extended fwd	DOWN THE MOUNTAIN R hand stays above head as L hand moves down on diagonal to the L (cts 1-4).
3	hihiva malie dancing ever so sweetly	<u>W</u> : Tairi Tamau in place. <u>M</u> : Jog 4x	<u>W</u> : Bring hands to mouth then slowly open sideways to horizon (shoulder level) as you turn to face front. (cts 1-4). <u>M</u> : Roll fists 3x in reverse circle (bottom - fwd-up-over) (cts 1-4).
4	ki te pate pate to the Pate Pate (log drum)	<u>W</u> : Tairi tamau <u>M</u> : Paoti 4x	<u>W</u> : Finish opening arms sideways to horizon as you fully face front (cts 1-4). <u>M</u> : Facing fwd, arms outstretched in fist sideways, shoulder level (cts 1-4).
5-8	Repeat meas 1-4 with opp. arms and ftwk		
VERSE 1			
1	INTERLUDE	“4 SINGLES” <u>W</u> : Tairi tamau, turn to face the back. <u>M</u> : Paoti turning to back	Arms outstretched sideways to horizon (shldr level). <u>W</u> : fingers together. <u>M</u> : in fist.
2		“4 FACING BACK” No turn, just facing back.	

3		“4 DOUBLE TIME” Done in double time.	
4		“4 SINGLES”	
5-6	Interlude: 1 set of 4 jabs, plus 2 more jabs turning	<u>W</u> : Tairi tamau turning to face front <u>M</u> : Paoti turning CCW back to the front	Jab L elbow to L at chest 4x (cts 1-4); continue jabbing 2x, turning to face front (cts 5-8). <u>W</u> : R arm down at side. <u>M</u> : R fist on hip.
7-8	Chant: 1 set of 8	<u>W</u> : Tairi tamau fwd and back facing front 2x <u>M</u> : fwd and back step facing front 2x	WATCH US DANCE Torso turned R, R hand raised fwd 45 deg above shldr, L hand near eye, elbow down. Eyes looking up to R hand (cts 1-8).
9-10	Chant: 1 set of 8	<u>Both</u> : Repeat meas 7-8	WATCH US DANCE Repeat meas 7-8, opp arms and direction.
11-12	e a mai tau faiva e a mai “How is the fishing with you, how is it?” (Girl)	<u>W</u> : Turn to face the L, Tairi tamau fwd and back 2x <u>M</u> : Turn to face L, step fwd and back 2x	FISHING R hand throws fishing line fwd (cts 1-2); and back (cts 3-4); L at waist; Repeat (cts 5-8).
13-14	e a mai tau faiva e a mai “How is the fishing with you, how is it?” (Girl)	<u>W</u> : Turn to face the R, Tairi tamau fwd and back 2x <u>M</u> : turn to face R, step fwd and back 2x	FISHING Repeat meas 11-12, wth opp arms and direction.
1-8	CHORUS 1	Repeat Chorus meas 1-8	
VERSE 2			
1	3 hihiva ki luga Hiva ki luga dance on up, dance on up	Fwd and back starting R 2x	CANOE PADDLE L hand above head, R hand above hip, hands in fists, clutching paddle, slight up downward thrust (cts 1-2); R moves back with R ft (cts 3-4). (canoe R side)
2	hihiva mai ve dance just like that hiva ki lalo dance on down	Fwd and back starting R 2x	Repeat Verse 2, meas 1 (canoe R side) (cts 1-4).
3	hihiva malie dancing ever so sweetly (2x)	Fwd and back starting L 2x	Repeat Verse 2, meas 1 with opp arms (canoe L side) (cts 1-4).

4	ki te pate pate to the Pate Pate ki te pate pate to the rhythms of the log drum	Fwd and back starting L 2x	Repeat Verse 2, meas 3 (canoe L side again) (cts 1-4).
5-6	INTERLUDE 4 hihiva ki luga Hiva ki luga dance on up, dance on up	<u>W</u> : Tairi tamau turning R 2x <u>M</u> : Paoti turning R 2x	Hands out sideways to horizon (shldr level) turning slowly to face bkwd (cts 1-8).
7-8	hihiva mai ve dance just like that hiva ki lalo dance on down	<u>W</u> : Tairi tamau turning R 2x <u>M</u> : Paoti 2x	Hands out sideways at horizon (shldr level) facing bkwd (cts 1-8).
1-2	CHORUS 2	Facing back, turn R (to face stage L) (cts 1-2) repeat CHORUS	UP THE MOUNTAIN (cts 1-4). DOWN THE MOUNTAIN (cts 5-8).
3-7		Facing front, repeat CHORUS 1 meas 3-7	Repeat CHORUS 1 meas 3-7
8	ENDING Shout: IaOrana (YO-ra-na meaning “Hello”)	<u>W</u> : Step back, point R ft fwd <u>M</u> : Step back, point R ft fwd	<u>W</u> : Hands move together, pause in front of mouth (cts 1-2); reach above head in large V, palms in (cts 3-4). <u>M</u> : Reach hands above head in large V, palms in (cts 1-4)

Sequence: Dance through as described.

Presented by Kau’i Tuia



Tua

(New Zealand)

Tua includes the use of Poi balls. These were originally used to train warriors to use a weapon. In any poi ball dance, the wrist controls the poi ball. The shorter the string, the easier to control. There are three levels of using poi balls in this dance.

Pronunciation: [TOO-ah](#) Translation: Bigger
Music: 4/4 Meter [Link to Kau'i's music.](#) CD: Stan Walker, *All In*
Formation: Individuals scattered around the floor, facing front, both hands on hips, short poi in R hand hanging. L poi is tucked into waist.

Steps & Styling: Unless otherwise stated, all steps are done with knees slightly bent.
Steps:

Takahia in place (tah-kah-HEE-ah): Step R to R (ct 1), shift weight to L, touch R beside L (ct 2); repeat cts 1-2 with opp ftwk, swaying gently back and forth (cts 3-4). Note: Takahia in place is done unless otherwise noted.

Takahia fwd and back (tah-kah-HEE-ah): Step R fwd (ct 1); step L in place (ct 2); step R bkwd (ct 3); step L in place (ct 4). Not a Rock step, only R shifts wt.

Poi Balls:

Poi ball cords should be no longer than the dancer's palm to shoulder and be of equal length. In this dance poi balls are used in two string lengths: Short Poi, wrap all but 3-5" of cord around the palm; Long Poi, the entire length of cord unwrapped from the palm. Hold cord pinched between thumb and forefinger. Move wrists back and forth to control and move the poi balls. Eyes generally follow ball action.

Poi Ball Patterns:

Box: With body facing 45 deg to L, hands between waist and hip level, one fwd circle with pois parallel to the sides of the body (ct 1); with body facing fwd, hands moving to shldr level, one CCW circle with pois parallel to the front of the body (ct 2); with body facing 45 degrees R, one CCW circle with pois parallel to each side of the body (ct 3); with body facing fwd, hands almost straight up, elbows bent twd back, pois come over head, swinging CCW parallel to back of body (ct 4).

Overhead Front and Back Circles:

With body facing fwd, hands about shldr level, one CCW circle with pois parallel to the front of the body (ct 1); with body facing fwd, hands almost straight up, elbows bent twd back, pois come over head, swinging CCW parallel to back of body (ct 2).

Butterfly:

Pois swing as double circles in front of the body going in opp directions, towards each other. Slowly move hands together, R hand over L. Put L string in R hand between the pinky and ring finger, twisting wrist like turning a doorknob and moving slightly up and down, L hand is on the hip. Note: It is OK to continue with hands together, one poi in each hand.

Meas	4/4 Meter	Pattern
	<p>Lyrics</p> <p>INTRODUCTION. Standing in place. Using only 1 poi ball (short poi), all but 3-5" of cord wrapped around R hand.</p>	<p>Arms – Poi Balls</p> <p>Catch short Poi 3 times: swing poi ball, above R hand, CCW, horizontal to ground about shldr level (helicopter) (ct 1); catch poi in L hand (ct 2); repeat 2 times (cts 3-6); on 4th circle hit poi with L hand to reverse spin, circle poi 2 times (cts 7-8).</p>
I	VERSE I. Slow Takahia in place unless specified otherwise. Free hand on hip.	
1-4	<p>I tipu mai au i te whārua e</p> <p>I was raised in a small-town kinda place.</p>	<p>With poi spinning bkwd at 45-degree angle to ground, hit poi on back of R shldr (ct 1); poi spins fwd 3x, at 45-degree angle (cts 2-4); hit poi on L hip (ct 5); poi spins bkwd 3x up twd R shldr (cts 6-8). Repeat 1-8 (cts 9-16).</p>
5-8	<p>Ahakoā te aha amu kore e</p> <p>Where it is, what it is, and you don't complain</p>	<p>Poi is spinning bkwd vertically, hit poi on back of R shldr (ct 1); poi spins fwd 3x, moving twd R knee (ct 2-4); hit poi on R knee (ct 5), reverse and spin 3x horizontally twd L hip (cts 6-8).</p> <p>Hit L hip with poi (ct 1); reverse and spin 3x horizontally twd R hip (cts 2-4); hit R hip with poi (ct 5); reverse spin to bkwd vertically 3x close to R ear (cts 6-8).</p>
9-11	<p>Kia whakarongo mai ki ō ui korekore ana</p> <p>Where people didn't know how to listen if you asked them</p>	<p>LISTENING</p> <p>Circle short poi CCW near ear bending torso at waist. Catch poi with L and change spin to horizontal.</p>
12-14	<p>Ka whakaaro ake he aha te aha</p> <p>It starts to make you think, "What does it matter?"</p>	<p>Circle poi horizontally in R hand and catch 2x. Lengthen poi cord to full length. Hold ball in L hand and tassel in R.</p>
15-16	<p>E kore noa ētahi e rerekē</p> <p>'Cause there'll always be minds that you'll never change</p>	
	CIRCLE-CUT-HIT	
17-18	<p>Kia mau ki ō pae tawhiti</p> <p>So, listen to your wild dreams</p> <p>Ahakoā te kōkēi</p> <p>The ones that make you crazy</p>	<p>Slowly now:</p> <p>Let go of poi in L hand, with poi ball cord in R hand, swing poi up CCW; lift L hand to cut cord in half by placing L hand above R and letting center of cord swing over L so poi hits lightly against R palm 2x (cts 1-2); on 2nd hit, use L hand at middle of cord to help flip poi in full CW circle over the top of R while letting go of cord with R letting it slide in L hand down so tassel is now held in L hand make 1 full repeat with opp hands direction (cts 3-4).</p>

19-20 He mana nui tō te āki
They're telling you the right things
Hei aha te whakaaro-iti
Why we gotta think so small?

Repeat meas 17, cts 3-4 two times (cts 1-4).

21-24 Tua
Bigger

Repeat CIRCLE-CUT-HIT with only 1 hit each time cord is cut, for a total of 8x Circle-Cut-Hits with a full circle between each (cts 1-8).

INTERLUDE. Moving to two poi balls.

1 Tiro ki tua, tua
Why we gotta think so small?

Four fwd poi circles CCW in R near hip, facing 45 degrees L; grab other poi and get both moving in parallel circles on each side of your body (cts 1-4).

2 Tua
Bigger

8 fwd CCW circles, hands near hips (cts 1-4).

II. VERSE II.

1-2 He korokoro Tūi roto pakoro e
Cos I'm hopeful, yes I am, hopeful for today

Box 2x (cts 1-8).

3-4 Kīia mai au e kore e rere
Take this music and use it, let it take you away

Box 2x (cts 1-8).

5-6 I mōhio au he nui noa atu rā
And be hopeful, hopeful and we'll make a way
Tōku oranga, inā te hirahira
Take this music and use it, let it take you away

Overhead Front and Back Circles 4x (cts 1-8).

7-8 He oranga ngākau kei tua rā (kei tua rā)
And be hopeful, hopeful and we'll make a way,
I know it ain't easy but, that's ok just be hopeful

Box 2x (cts 1-8).

INTERLUDE

3-4 Kei wehi i te wehenga i tō awa
I knew that it was more than just a feeling

Face diag L, 4 fwd circles.

5 Tiro ki tua
I knew my life had so much more meaning

Face fwd, 4 fwd poi circles at sides, slowly moving pois twd parallel circles in front of you, R poi CCW, L poi CW (cts 1-4).

6 Tiro ki tua, tua
Why we gotta think so small?

Four 4 fwd poi circles, slowly moving hands beside each other, R above L; pois circling twd each other will cross (cts 1-4).

III VERSE III

- 7 Tua
Bigger
- OVERHEAD FRONT, BACK, SIDE - PART A
- Optional: R poi over head and circle behind back while L hand continues circle in front (ct 1); R hand returns to front slightly crossed over L at waist level for front circle with L poi (ct 2); LEFT poi over head and circle behind back while R hand continues circle in front (ct 3); L hand return to front crossed under R at waist level for front circle with R poi (ct 4).
- 8
- OVERHEAD FRONT, BACK, SIDE - PART B
- Optional: Both hands over shldr, poi balls do one circle parallel to back outwards (ct 1); arms fwd, R crosses over L, with poi circles in front (ct 2), reach out side to side for large bkwd poi circles (ct 3), bring hands to front outreached for one crossing fwd poi circle (ct 4).
- 9 Kia mau ki ō pae tawhiti
So listen to your wild dreams
- Optional: Repeat Overhead Front, Back, Side - Part A (cts 1-4)
- 10 Ahakoa te kōkēi
The ones that make you crazy
- Optional: Repeat Overhead Front, Back, Side - Part B (cts 1-4)
- ENDING
- 1 He mana nui tō te āki
They're telling you the right things
- Butterfly: Continue fwd poi circles in front, moving hands together, pois parallel to the front of the body (cords will crisscross) until you put both cords in one hand by slipping cord from L between ring and baby finger of R (cts 1-2); with cords in one hand (or both beside each other) continue hand and wrist movement (cts 3-4). Continue butterfly to end of music.
- 2-3 Hei aha te whakaaro-iti
Why we gotta think so small?
- To stop the pois, raise hand high up (ct 1) drop hand(s) (ct 2). End dance with both hands on hips.

Presented by Kau'i Tuia





STOCKTON

FOLK DANCE CAMP 2024



Liina Teose | ESTONIA

Kikapuu

(Estonia)

This is a social dance. Social dances were popular in the early 1900s.

Pronunciation: [GEEK-ah-BOO](#)

Music: 2/4 meter [Liina's SFDC 2024 music and sheet music.](#)

Formation: Cpls in circle, in Varsovienne pos facing CCW.

Steps & Styling: Lively.

Meas	2/4 Meter	PATTERN
4		INTRODUCTION. No action.
	I.	FIGURE I. Cpls face LOD, in Varsovienne pos.
1-4		Walk 4 steps CCW L-R-L-R (cts 1-4); touch L heel out diag L leaning body toward heel (ct 5); step L in place (ct 6); touch R heel out diag (ct 7); step R in place (ct 8).
5-8		Repeat meas 1-4 (cts 1-8).
9-10		Cpls separate 4 steps apart (cts 1-4), W: R to outside of circle, M: R to center of circle, M clap on 4th step. Alternate: cpls can also separate with a turn (cts 1-4).
11-12		Cpls return 4 steps and join R hands above heads (cts 1-4). Alternate: cpls can also separate with a turn (cts 1-4).
13-16		Cpls progress LOD 8 steps CCW, while M twirls ptr CW 4 1-4 times under joined R hands (cts 1-8). Free hand can be either fist on hip or down by side.
OPTION		Option to make this into a mixer:
11-12		W moves to the M behind her ptr (cts 1-4).

Sequence: Repeat to end of music.

Presented by Liina Teose



Kungla rahvas

(Estonia)

Kungla rahvas was choreographed by Anna Raudkats (1886-1965) in the 1920s. She is recognized as the mother of Estonian folk dance. She was a folk dance collector and choreographer. She also choreographed singing dances / games by adding steps to well-known songs.

Pronunciation: [GUUNG-lah RAWH-vawhs](#)

Music: 2/4 meter

[Liina's SFDC 2024 music and sheet music](#)

Formation: Circle of cpls, ptrs facing each other, leaders back to ctr, leader's L and follower's R hands joined at shoulder height, other hand in fist on hip. Directions are for Leaders, Followers use opposite ft and arms unless otherwise noted.

Steps & Styling: Spirited and lively.

Vahetussamm (Two-step): Step R fwd (ct 1); step L beside R (ct &); step R fwd (ct 2). Can be done with opp ftwk.

Meas	2/4 Meter	Pattern
	INTRODUCTION. No action.	
	I. Chorus	
1-2	Starting L, Two-step moving L (CCW), leading arms extended at shldr height (cts 1-2); turning back-to-back, repeat meas 1-2 with opp ftwk (cts 3-4).	
3-4	Facing ptr, step L to L (ct 1); step R beside L (ct 2); repeat meas 1-2 (cts 3-4). Arms are extended fwd at shldr level.	
5-8	Repeat meas 1-4.	
9-12	Joining both hands, both arms extended at shldr level; walk 4 steps L-R-L-R turning CW in a half circle (cts 1-4); repeat meas 1-4 with opp ftwk and direction (cts 5-8).	
13-16	Facing CCW, with both hands joined, arms extended to each side, step L to L (ct 1); step R beside L (ct 2); repeat meas 1-2 two times (cts 3-6); release outside hands, turning back-to-back repeat meas 1-2 (cts 7-8).	
17-20	Facing prtr, inside hands joined, outside fists on hips, step L to L (ct 1); step R beside L (ct 2); repeat meas 1-2 three times (cts 3-8).	
21-26	Staying with ptr: Turn alone in 12 steps, leader CCW, follower CW. End facing ptr, step L beside R.	As a mixer: Leader turns alone CCW in 12 steps. Follower turns alone CW in 8 steps; then walks 4 steps to face next ptr.
Sequence:	Repeat to end of music.	

Presented by Liina Teose

Labajalavalss

(Estonia)

Labajalavalss is a Flat-footer Waltz. In the olden days, Labajalg was the most popular dance and was danced throughout Estonia, except the very SE corner of the country.

Pronunciation: [LAH-bah-JAW-lah-VAHLSS](#)

Music: 3/4 meter S,Q,Q

[Liina's SFDC 2024 music and sheet music](#)

Formation: Circle of cpls, in waltz pos with extended arms not straight out, but down at the side.

Steps & Styling: Since it was danced throughout the country, there are many variations in steps and hand-holds. The older people characterized the labajalg this way: "You must roll like an egg across the floor." Your head does not move at all. It is danced calmly. No swaying to sides. No up and down of the head.

Stomp: A heavy step, making sound and taking wt.

Each meas (SQQ):

I: Stomp fwd (rõhksamm) on entire L (ct 1).

II: Step entire R beside L (ct 2).

III: Step entire L a short distance fwd (ct 3).

Can be done with either ft.

Labajalg=LBV: Characterized by a stomp in each meas: 2 stomps and pause, meas 8. In this dance, only M do the stomps in each bar and the 2 stomps in each meas 8.

Sulgvõte – M hands on W waist, W hand on M shldr straight arms with arms extended.



Meas	3/4 Meter	Pattern
2		INTRODUCTION. No action.
	I.	FIGURE I. Sulgvõte – Shldr-waist pos.
1-8		Eight turning labajalavalss (LJV) steps (7 labajalavalss steps and 2 stomps) turning CW, moving LOD around circle. End with M back in the circle in sulgvõte pos.
9-10		Sulgvõte - One LJV, CCW with no turning, one LJV, CW with no turning.
11-12		Join hands at face level, M: L, W: R, other fist on own hip. W: turns 1 circle CW under her joined R hand in 2 LJV. M: 2 LJV in place.
13-14		Repeat meas 9-10.
15-16		Join hands at face level, M R, W L, other fist on own hip. M: turn 1 circle CW under his joined R hand in 1 LJV & 2 stomps. W: 2 LJV in place. End with M back to ctr.
		FIGURE II.
1-10		Repeat Fig 1, meas 1-10.
11-12		Place hands on hips: All turn 1 circle CW by self in 2 LJV.
13-14	.	Repeat meas 9-10.
15-16		Place fists on hips; All turn 1 circle CCW by self. M: 1 LJV & 2 stomps, W: 2 LJV.

FIGURE III.

- 1-10 Repeat Fig 1, meas 1-10.
11-12 In sulgvõte: turn 1 circle CW in place as a cpl with 2 LJV.
13-14 Repeat Fig 1, meas 9-10.
15-16 In sulgvõte: turn 1 circle CCW in place as a cpl. M: 1 LJV & 2 stomps. W: 2 LJV.

FIGURE IV.

- 1-10 Repeat Fig 1 meas 1-10.
11-12 In sulgvõte: M: turns $\frac{1}{2}$ circle CCW in 2 LJV; W: long R step to other side of M, step R beside L.
13-14 Repeat Fig 1, meas 9-10.
15-16 In sulgvõte: M: $\frac{1}{2}$ circle CCW in 1 LJV & 2 stomps. W: long R step to other side of M, step R beside L.
Alternate to W long R step to other side of M.
In sulgvõte:
M: $\frac{1}{2}$ circle CCW in 2 LJV. Lifting W and pulling her to his chest. Putting her down at beginning of meas 12.
W: meas 11: jump up, 12: LJV (L-R-L).

Sequence: Fig I, Fig II, Fig III, Fig IV.

Presented by Liina Teose



Labajalg

(Estonia)

Labajalg means Flat Footed Waltz. In the olden days, this was the most popular dance and was danced throughout Estonia, except the very SE corner of the country.

Pronunciation: [LAH-bah-YAHLG](#)

Music: 3/4 meter, S,Q,Q [Liina's SFDC 2024 music and sheet music](#)

Formation: Circle, cpls in waltz position with extended arms not straight out, but down at the side.

Steps & Styling: Since it was danced throughout the country, there are many variations in steps and hand-holds. The old people characterized the labajalg this way: "You must roll like an egg across the floor." Your head does not move at all. It is danced calmly. No swaying to sides. No up and down of the head. Heavy, earthy feel, knees bent.

Each meas: S,Q,Q

I: Stomp fwd (rõhksamm) on entire flat L ft (ct 1).

II: Touch ball of R ft beside L (ct 2).

III: Step entire L a short distance fwd (ct 3).

Can be done with opp ftwk.

Labajalg step: Characterized by a stomp in each meas: 2 stomps and pause, meas 8. In this dance, only M do the stomps in each bar and the 2 stomps in each meas 8.

Meas	3/4 Meter	Pattern
	INTRODUCTION. No action.	
	I.	FIGURE I waltz position with extended arms not straight out, but down at the side.
1-8		8 turning Labajalavalss steps (7 labajalavalss steps and 2 stomps) turning CW, moving CCW around circle without letting go of hands, turn bodies into LOD; M-L, W-R (cts 1-3).
	II.	FIGURE II. – TWO CHOICES.
9-16	A	Slow walk LOD, beginning with outside ft, 1 step per meas, 2 stomps on meas 16.
9-16	B.	Labajalg steps fwd in LOD, no turning, 2 stomps on meas 16. Fists on hips

Sequence: Fig I, Fig II – repeat to end of music. Leaders can choose IIA or IIB individually.

Presented by Liina Teose



Neljäpuuri

(Estonia)

This dance comes from the island of Kihnu.

Pronunciation: [NEHL-yah-BOO-AAH-ree](#)

Music: 2/4 meter [Liina's SFDC 2024 music and shee tmusic](#)

Formation: Even number of cpls in circle, facing CCW in groups of two—cpls (#1 and #2). Cpl #2 is in back of #1. Each cpl joins inside hands. Cpl #1 stretches outside hands back, cpl #2 stretches outside hands fwd. Cpls join outstretched hands.

Steps & Styling: Step-Together-Step: Step R fwd (ct 1); step L beside R (ct 2); step R fwd. Can be done with either ft or direction.

Meas	4/4 Meter	Pattern
	INTRODUCTION. No action.	
	I. FIGURE I. Two cpls behind each other face CCW with hands joined.	
1	Turning L leg slightly to the L, stretch straight L ft (with flat foot) diag fwd L with body angled fwd, looking at pointed toes (ct. 1); Pull L back to R calf (ct. &).	
2	3 Steps, L-R-L, moving slightly L, turning slightly R (cts 1-2).	
3-4	Repeat meas 1-2 with opp ft and direction.	
5-8	Repeat meas 1-4; end with cpl #1 extending joined inside arms straight out in front.	
	II. FIGURE II. Two cpls travel CCW behind each other with hands joined.	
1-4	4 Step-Together-Steps fwd, starting L-R-L (cts 1-12), end with cpl #1 releasing extended inside hands. (Continue to hold outside hands that join cpls.)	
5-8	4 Step-Together-Steps, starting L-R-L (cts 1-12): Cpl #1 splits and goes behind cpl #2, joining inside hands to become the following cpl. Cpl #2 moves fwd to become the front cpl.	

Sequence: Fig I, Fig II – repeat to end of music

Presented by Liina Teose



Oige ja vasedmba

(Estonia)

Ullo Toomi, the father of Estonian folk dance, took the folkloric Oige ja vasedmba dance, in which dancers are moving in one direction only, and added steps to each section so that the dancers would return to their ptrs.

Pronunciation: [OH-ii-GEH YAW VAH-sehm-bah](#) Translation: Right and Left
 Music: 2/4 meter [Liina's SFDC 2024 music and sheet music](#)
 Formation: Circle, ptrs next to each other, hands in Vpos.
 Steps & Styling: March step styling.
 Grand Right and Left – Giving hand-shake to each person.

Meas	2/4 Meter	Pattern
2	INTRODUCTION. No action.	
	I.	FIGURE I. Facing ctr, ptrs together, hands in V-pos.
1-8		Walk 16 steps CW, starting on L, swinging arms in and out (cts 1-16).
9-16		Repeat meas 1-8, in opp direction.
	II.	FIGURE II. Facing ctr.
1-8		W step in, making an inner circle, hands in W-pos, palms together, walk 16 steps CW, starting L (cts 1-16). M hands in V-pos in outer circle, walk 16 steps CCW, starting L (cts 1-16).
9-14		Repeat meas 1-8 in opp direction, ending with ptrs together beside each other, M on L of ptr, still holding hands, W with W and M with M.
15-16		M lift arms over W and lower arms in front of W (cts 15-16). W bend slightly under M's arms into a front basket hold, M arms over, W arms under (cts 15-16).
	III.	FIGURE III. Basket hold, M arms over, W arms under.
1-8		Repeat Fig I meas 1-8 CW, without arm swings (cts 1-16).
9-16		Repeat meas 1-8, CCW (cts 1-16).
	IV.	FIGURE IV. Grand Right and Left
1-8		Turn toward ptr, do Grand Right and Left, starting with L ft and R hand (cts 1-14). Arms make a slow swing (every other step) to join with hand-shake. Stay with person #7, holding R and turn ½ circle in 4 quick steps (cts 15-16).
9-16		Repeat 1-8 in opp direction. Person #7 is now person #1 on the way back. Turn and open to original position, W to R of M. Bow to ptr to end.

Sequence: Fig I, Fig II, Fig III, Fig IV; repeat to end of music.

Presented by Liina Teose

Perekonnaivalsid

(Estonia)

“Family Waltzes,” this is a medley of five variations of Perekonnaivalss. Variation number 1 is the most well-known Estonian social dance mixer and is danced all over the world. Choose one dancer to be the “leader” and all dancers need to follow the movements of the leader.

Pronunciation: [PEH-reh-KOHN-ah-VAHL-sid](#)

Music: 3/4 meter

[Liina’s SFDC 2024 music and sheet music.](#)

Formation: Circle, in ptrs.

Steps & Styling: This dance is a mixer.

Waltz style. Unless otherwise specified, directions are given for M, W use opp ftwk and direction.

Luiskeide (straight leg cross-swing pointing toes): M swing R to neighbor (ct 1-2); step R in place (ct 3). Also done with opp ftwk.

Meas	3/4 Meter	Pattern
1-4	INTRODUCTION. No action.	
	I.	FIGURE I.
	V1.	VARIATION #1. Basic. Circle, facing in, ptrs beside each other, hands in W-pos.
1	Luiskeide (cts 1-3).	
2	Repeat meas 1 with opp ftwk.	
3-4	Repeat meas 1-2.	
5-8	4 waltzes CCW in waltz position with neighbor, M start L, W ending on R side of neighbor (cts 1-16). W advance to new ptr.	
9-16	Repeat meas 1-8.	
17-32	Repeat meas 1-16.	
	V2.	VARIATION #2. One & One. Begin in circle, facing in, ptrs next to each other, hands loose.
1	1 clap and step toward neighbor. M step L (cts 1-3).	
2	1 clap and step toward ptr. W step L, M step R (cts 1-3).	
3-4	Repeat meas 1-2.	
5-8	4 waltzes CCW in waltz position with neighbor, M start L, W start R.	
9-16	Repeat 1-8.	
17-32	Repeat meas 1-16.	
	V3.	VARIATION #3. Waltz position, M facing CCW, W face CW, with the extended arms into the ctr.
1-8	8 slow walks CCW. M walks fwd 3 cts per step, beginning L (cts 1-24).	
9-16	8 turning waltzes (cts 1-24), continuing CCW around the circle.	

- 17-32 Repeat meas 1-16.
- V4. VARIATION #4. Circle, facing in, ptrs beside each other, hands are loose.
Figure 4A. Head & Knees.
- 1 Clap above head (cts 1-3).
- 2 Clap own knees (cts 1-3).
- 3 Bump hips with neighbor. W step R, M step L (cts 1-3).
- 4 Bump hips with ptr. W step L, M step R (cts 1-3).
- 5-8 4 waltzes CCW in waltz position with neighbor, W ending on R side of neighbor. W advance to new ptr.
- 9-16 Repeat meas 1-8.
Figure 4B. Knees & Head.
- 9 Clap own knees (cts 1-3).
- 10 Clap above head (cts 1-3).
- 11 Bump hips with neighbor. W step R, M step L (cts 1-3).
- 12 Bump hips with ptr. W step L, M step R (cts 1-3).
- 13-16 4 waltzes CCW (cts 1-3) in waltz position with neighbor, W ending on right side of neighbor. This will advance W to new ptr.
- 17-32 Repeat meas 1-16.
- V5. VARIATION #5. Circle, facing in, ptrs beside each other, hands are loose.
- 1 1 clap and step toward neighbor (cts 1-3). W step R, M step L.
- 2 1 clap and step toward ptr (cts 1-3). W step L, M step R.
- 3 3 quick claps and step twd neighbor W: R, M: L (cts 1-3).
- 4 1 clap and step twd ptr W: L, M: R (cts 1-3).
- 5-7 3 waltzes CCW in waltz position with neighbor.
- 8 1 waltz CCW ending on R side of neighbor. W advance to new ptr.
- 9-16 Repeat meas 1-8.
- 17-32 Repeat meas 1-16.
Bow to ptr to end.

Sequence: Optional: Var 1, Var 2, Var 3, Var 4, Var 5.

Presented by Liina Teose

Perekonnaavalss Lyrics

Üks vanamees raius üht jämedat puud
Ja ohkas “Mul valusad kondid ja luud.”

An old man was chopping down a big tree
He sighed “My bones are aching.”

Üks vanamees raius üht jämedat puud
Ja ohkas “Mul valusad kondid ja luud.”

An old man was chopping down a big tree
He sighed “My bones are aching.”

“Kui peremees paremat süüa ei anna,
Ei jaksa ma vaevale vastu küll panna.”

If my employer won’t give me better food,
I won’t be able to continue this labor.”

Kui peremees paremat süüa ei anna,
Ei jaksa ma vaevale vastu küll panna.”

If my employer won’t give me better food,
I won’t be able to continue this labor.”



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Pulmalust

(Estonia)

Pulmalust means “Wedding Merriment.” This dance was choreographed by E. Lekko in 1951 in Tallinn, Estonia. It won 3rd prize in the 1951 new folk dance competition.

Pronunciation: [BOOL-mah-LOOST](#)

Music: 3/4 meter [Liina’s SFDC 2024 music and sheet music](#)

Formation: Circle of cpls. Ptrs stand side by side, facing CCW.

Steps & Styling: Luiskheide: Swing L across R, straight leg pointing toes, using 2 cts. Can be done with either ft.

Scissor Jump: Jump ft fwd, weight on both; jump onto both ft together; hold. Repeat with opp ftwk.

Hüppetants step: Step (or hop) L in place (ct 1); 2 L hops, R luiskheide (cts 2, 3).

Labajalavalss (Flat-footed Waltz): All steps on full foot. Stomp on ct 1.

Sulgvõte: W’s hands on M’s shoulders, M’s hands on W’s waist. Ptrs facing each other.

Vallasvõte: Both ptrs facing LOD, outside fists on waist. W’s L hand on M’s shoulder, M’s R hand around W’s waist.



Meas	3/4 Meter	Pattern
1-4	INTRODUCTION. Cpls facing CCW.	
	I.	FIGURE I. Cpls, M face out of circle, W face in.
1		Step L, Luiskheide R across L (ct 1); step R in place (cts 2-3).
2		Step R, Luiskheide L (ct 1); step L in place (cts 2-3).
3-4		Change places with 2 running steps, L-R, passing R shldr (cts 1-2); running step L, turning ½ turn R to face ptr (ct 3); jump onto both ft (cts 1-3). Cpls now face around the line.
5-8		Repeat meas 1-4, dancers end in original places.
9-16		Repeat meas 1-8, on meas 15-16, run ¼ circle, end with M facing CCW, W facing CW.
	II.	Fig II. Cpls, hands on hips: separate and travel to next ptr.
1-2		2 Scissor-Jumps in place fwd (ct 1, &); close ft together (ct 2); hold (ct 3). W: L fwd, M: R fwd (outside foot), then with inside ft. Repeat
3-4		6 running steps, L-R-L-R-L-R (cts 1-6), W move CW, M move CCW, W on the outside, passing R shldr, skip one person to next person for new ptr.
5-8		Repeat meas 1-4.
9-16		Repeat meas 1-8, except ending in open waltz pos, ptrs side by side facing CCW. Arms are extended at shldr level.

III. FIGURE III.

- 1-2 2 Hüppetants steps, L (cts 1-3), then R (cts 4-6), moving CCW in open waltz pos.
- 3-4 W, fists on hips: 3 running steps L-R-L fwd to next ptr (cts 1-3); 3 running steps R-L-R turning full circle CW in place (cts 4-6).
- M, fists on hips: push W fwd with R Hand, 2 waltzes (L-R-L, R-L-R) turning full circle CCW in place (cts 1-6).
- 5-8 Repeat meas 1-4.
- 9-16 Repeat meas 1-8, end facing each other, M facing out, W facing in. Fists on hips.

IV. FIGURE IV.

- 1 Weaving running steps, L-R-L, W: CW, M: CCW, passing own ptr (cts 1-3).
- 2 Pass next ptr back-to-back with 3 steps R-L-R (cts 1-3).
- 3 Arrive face-to-face with next ptr in 3 steps L-R-L (cts 1-3).
- 4 Stomp, stomp, R-L) (cts 1-2; pause (ct 3).
- 5-8 In Sulgvõte-pos: 4 Labajalavalss (flat-footed waltzes) (stomp on ct 1), W: begin R, M: begin L, make 2 circles CW, moving CCW around circle.
- 9-16 Repeat meas 1-8.
- 17-20 Music slows. Hook R elbows, L fist on hip. 4 Waltz steps, making 2 circles CW. Finish in Vallasvõte-pos.



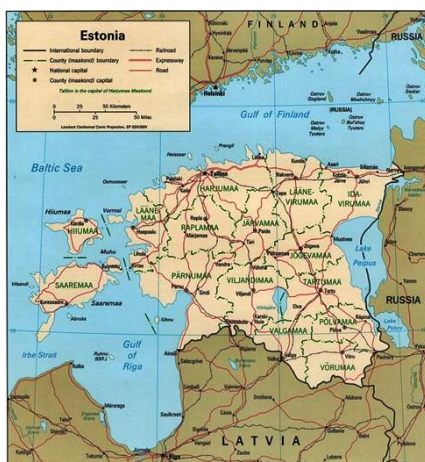
V. FIGURE V.

- 1-8 Repeat Figure III, meas 1-8 except in Vallasvõte-pos and W do not turn.
- 9-16 Repeat meas 1-8, except in last 2 meas, W do not run to 4th ptr, but take 3rd ptrs hand and form a large circle, all holding hands.
- 17 Music slows. Circle opens into a semi-circle.
- 18 Regular speed. Fist on hips, M: 2 stomps in place; W: 2 steps fwd R-L.



Sequence: Fig I, Fig II, Fig III, Fig IV, Fig V.

Presented by Liina Teose



Räditants

(Estonia)

Räditants is a scarf dance which comes from the Kuusalu parish in northern Estonia. It was edited by Anna Raudkats (1886-1965), known as the mother of Estonian folk dance. The melody is a torupill (Estonian bagpipe) tune. This version of the dance is danced in a set.

Pronunciation: [RAA-dee-DAHNTS](#)

Music: 3/4 meter [Liina's SFDC 2024 music and sheet music.](#)

Formation: Fig I -Sets of cpls in a column - first cpl faces the set holding inside hands by a scarf. Other fist is on hip.

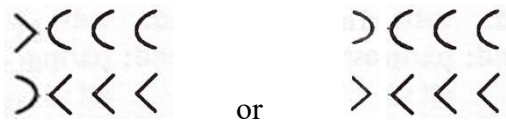


Fig II - Free-form waltz.

Steps & Styling: Waltz in place (W: L, M: R), bending down and coming close together, then straightening up, going away from ptr and raising scarf.

Meas	3/4 Meter	Pattern
	INTRODUCTION. No action.	
	I.	FIGURE I. Cpls, inside hands joined by a scarf.
1	Cpl #1:	Begin with outside ft, 3 waltz steps fwd (cts 1-3), making gate over cpl #2 with raised hands joined by scarf.
	Cpl#2:	Begin with inside ft, 3 waltz steps fwd (cts 1-3), bending and going under gate made by Cpl #1.
2	Cpl#1	goes under next gate. Cpl#2 makes gate.
3-12	Repeat meas 1-2 five times. Cpls start raising and lowering hankerchiefs with Lead cpl advances to them.	
	II.	CHORUS. Face ctr. Free waltz randomly until Leader starts the set position. Leader can signal with raised scarf.
1-2	Place scarf in W's R hand and M's L hand, waltz position, dance 2 waltzes making 1 circle CW, moving CCW around circle (cts 1-6).	
3-16	2 waltzes (cts 1-6) making 1 circle underneath scarf, W: CW, M: CCW. Outside fists on hips. Cpls move CCW around circle.	
	Repeat meas 1-2 three times.	



Sequence: Fig I, Fig II – repeat to end of music

Presented by Liina Teose

Tuustepp

(Estonia)

Pronunciation: [DOO-stehp](#)

Music: 2/4 meter [Liina's SFDC 2024 music and sheet music.](#)

Formation: Ptrs in waltz position. Extended arms are slightly bent at elbow. Cpls in a circle, Leaders facing out toward ptr. Directions are for Leaders, Followers use opp ftwk, direction and arms unless otherwise noted.

Steps &
Styling:

Meas	2/4 Meter	Pattern
4		INTRODUCTION. No action.
	I.	FIGURE I.
1-2		Two side-steps CCW with slight side bend at waist on each step. Step L to L (ct 1); step R beside L (ct 2); repeat (cts 1-2).
3-4		Four walking steps fwd (CCW), L-R-L-R, cpl rotates so hips are together (cts 1, 2, 3, 4).
5-8		Repeat meas 1-4.
	II.	FIGURE II.
1-8		Repeat Fig I, meas 1-8 with opp ftwk and direction. Extended arms are more bent, and raised arms are at head level.
	III.	FIGURE III. Holding both hands.
1-2		Step-together-step CCW, L-R-L, arms swing out and back (cts 1, 2, 1).
3-4		Step-together-step to the side CW, R-L-R (cts 1, 2, 1).
5-8		Release inside hands. Two step-together-steps; L-R-L, R-L-R, M in place, W turn full circle CW under right arm.
9-12		Repeat meas 1-4.
13-16		Repeat meas 5-8, except W twirls to next man on R (meas 16, cts 1, &, 2). Note: This makes this dance a mixer.
	IV	FIGURE IV. Holding both hands.
1-4		Two steps bkwd, twd ctr (cts 1-2, 3-4); three steps in place, M end with light stamp (cts 5, 6, 7-8).
5-8		Repeat meas 1-4, with opp ftwk and direction.
9-16		Waltz position, 4 waltzes, starting with L, turning CW around circle CCW, making 2 full turns.

Sequence: Fig I, Fig II, Fig III, Fig IV – repeat to end of music.

Presented by Liina Teose

Vanaisa polka

(Estonia)

Vanaisa polka means "Grandfather's Polka."

Pronunciation: [VAH-nah-EES-ah POHL-kah](#)

Music: 2/4 meter [Liina's SFDC 2024 music and sheet music.](#)

Formation: W in inner circle, hands joined in W-pos, M in outer circle, behind ptr, hands down, loose at sides. All facing in.

Steps & Styling: 2 long notes: M: place L hand behind back, lift R leg with bent knee and R arm (with fist) and bent elbow, to the side.

Step & Two Foot Hops: W: Step fwd with inside ft (ct 1); jump onto both ft (ct 2). For multiple times, W turns ½ turn each time facing twd ptr, then away from ptr.

Ümarvõte-pos: Hold upper arms with firm support like a beach ball is between ptrs.

Vaheliti Rinnal-pos: M cross arms at chest level R over L.

Polka and Lift: M: One regular Polka step to face in (cts 1, &, 2); lift straight R leg to side, hip level, to face out (ct 1); step R to R (ct 2). W: Two regular Polka steps (cts 1, &, 2; 3, &, 4).

Polka and Heel: M: Polka CCW ending with R heel extended diag, hold for 2nd Polka, lifting W by waist across to R over heel.

Polka & Hop-Hop: W: Polka CCW; hop onto both ft in front of man, hop again across to outside over M heel.

Meas	2/4 Meter	Pattern
	INTRODUCTION. Hands in W-pos at waist level. Bend slightly fwd at waist.	
I.	FIGURE I. Face ctr with hands joined.	
2 Long notes	Men: Raise R ft.	Women:
1	Stomp R to R, raise L leg, R arm swings across body & back (cts 1-2).	Standing, look straight ahead (cts 1-2).
2	Repeat meas 1 (cts 1-2).	Look back over R shldr at ptr (cts 1-2).
3	Touch R heel to diag R, hold both hands behind back (cts 1-2).	Look straight ahead (cts 1-2).
4	Step R in place (ct 1); turn ¼ turn R to face outside (ct 2). Take waltz pos.	½ turn R: step R over ptrs ft, step L beside R. Take waltz pos (cts 1-2).
5	Heel (M: L, W: R) fwd with hop, looking at extended outer hands (ct 1); toe with hop placed in same place as heel was, bend elbows & bring arm in, look at ptr (ct 2).	
6-7	Repeat meas 5 twice (cts 1-4).	
8	2 side gallops CCW (L to L, step R beside L, L to L, step R beside L, outer arms are out straight, look in LOD (cts 1, &, 2, &, 3, &, 4, &)).	
9-12	Repeat meas 5-8.	

- 13-16 4 polkas in waltz pos, turning 2 circles CW, moving CCW.
- II. FIGURE II. Walk separately until waltz step.
- 1-4 Face CCW, M in front, W behind, arms swinging loose.
M: walks 8 steps CCW, beg with L. W: walks behind, beg with R, trying to catch his attention.
W taps M's R shldr with her L hand on cts 6 or 7. On ct 8 all turn ½ turn R to face CW (cts 1-8).
- 5-8 W in front, M behind, arms swinging loose. Repeat meas 1-4 with reverse roles. End with ptrs facing, fists on hips.
M's back twd center, W faces ctr.
- III. FIGURE III.
- 1-2 Looking at ptr, long step R to R bending knee, L straight, leaning to R; bounce R heel 3 times (cts 1-3); stand up straight step R beside L (ct 4).
- 3-4 Repeat meas 1-2, in opp direction (cts 1-4).
- 5-6 Join straight inside hands at W's shldr level, outside fists on hips. Three steps CCW, beg with outside ft, arms swinging fwd to W's shldr level (cts 1-3; stomp R (ct 4).
- 7-8 Repeat meas 5-6 with opp ftwk.
- 9-10 Raise joined arms straight up diag. 3 stomps & pause, M: L-R-L, body leaning twd outside foot, W: use opp ftwk (cts 1-4).
- 11-14 M: Four Step-Close, beg L, moving CCW, guiding W around him (cts 1-8).
W: Four Step & 2 Ft Hops, beg R, in a full circle CCW, inside arm swinging fwd & back, outside arm loose, doing ½ turns back & forth each time, around ptr (cts 1-8).
- 15-16 M: Two-Step & two hops, in place, lead W to turn full circle fwd and reverse.
W: hopping full circle R (cts 1-2), then L under M's arm (cts 3-4).
- IV. FIGURE IV.
- 1-2 Ptrs hold upper arms in Ümarvöte-pos. Two Step-Close to side, CCW, swaying upper body; M: L to L, step R beside L (cts 1-2); Repeat (cts 3-4).
- 3-4 Two polkas in a circle CW, still in Ümarvöte-pos (cts 1-4).
- 5-6 Clap ptrs 2 hands (ct 1); bump inside hips, W: L, M: R (ct 2).
- 7-8 W: 2 waltzes, in a circle CW, moving CCW (cts 1, & 2; 3, & 4). hands clasped at rib cage.
M: 4 walking steps behind W. Arms Vaheliti Rinnal-pos, held across chest (cts 1-4).
- 9-16 Repeat meas 1-8 (cts 1-16).
- V. FIGURE V.
- 1-8 M: Four "1 polka & lift, straight R leg to side," at hip ht.
W: 8 polkas (cts 1-16).
Ptrs hold upper arms in Ümarvöte-pos, 4 circles CW (ct 1-16).

9-16

M: Four Polka & Heel (cts 1-16).

W: Four “polka & hop-hop” (cts 1-16). Ptrs hold upper arms in Ümarvõte-pos. 4 circles CW, on 4th time, M does polka-step-hop & bends down. W does polka-hop-hop (bends down). Freeze.

Sequence: Fig I, Fig II, Fig III, Fig IV, Fig V.

Presented by Liina Teose



Varas

(Estonia)

Pronunciation: [VAH-rahS](#)

Translation: The thief

Music: 2/4 (Fig I) & 3/4 meter (Fig II).

[Liina's SFDC 2024 music and sheet music.](#)

Formation: Ptrs in circle, all holding hands. One extra dancer (the thief) is in the middle of the circle. This dance requires live music or a recording specific for this dance.

Steps & Styling: Grand Right and Left: M face CCW, W face CW, take R hands with person you are facing, pull past them, releasing hands as you pass, take L hands with next person. Continue this pattern for the indicated length of time.

Meas	2/4 & 3/4 Meter	Pattern
	INTRODUCTION. No action.	
	I.	FIGURE I. 2/4 meter.
1-16		16 steps CW beginning L, holding hands in V-pos (cts 1-16). Thief tries to get out of circle.
	II.	FIGURE II. 3/4 meter.
1-16		Grand Right and Left with waltz steps, M face CCW, W face CW, start with R hands. The thief joins the grand right and left at any place in the circle.
		At a random place, musicians stop music and start playing either a polka or a waltz. Dancers quickly take waltz position with the ptr they are with. One dancer will be left out. That dancer becomes the next thief.
		Musicians play either a polka (2/4 meter) or a waltz (3/4 meter) (Musicians' choice) and the Thief joins in. When music changes, cpls take a new ptr and do Fig I.
Sequence:	Fig I, Fig II – repeat to end of music.	

Presented by Liina Teose



STOCKTON

FOLK DANCE CAMP 2024



Robert McOwen | SCOTLAND

Glossary of Scottish Dance Terms

Compiled by Robert McOwen

R ft, R hand, R shldr: Abbreviations for Right Foot, Right Hand, and Right Shoulder, respectively. Similarly for **L ft, L Hand, L Shldr**.

CW = clockwise; **CCW** = counterclockwise.

LOD = Line of Dance (i.e., CCW around the room), **RLOD** = Reverse Line of Dance (i.e., CW around the room).

Bars: In Scottish dance instructions, the musical term “bar” is used instead of “measure.” Note that Skip Change of Step, Pas de Basque, and Strathspey traveling and Setting steps all use one bar of music for each step. On the other hand, two Slip Steps occupy one bar of music.

Counts (cts): There are usually two counts per bar in reel and jig time and four counts per bar in Strathspey/Schottische time. Counts are especially useful in describing ceilidh dances.

Man (M), Woman (W): Scottish dance instructions are traditionally written using these gendered terms to indicate the leader and the follower in each couple. I shall follow this tradition for the written instructions, but in class I will be able to avoid gendered terms in most cases.

Foot & Leg Positions: Both legs are turned out from the hip while dancing or standing on the dance floor. The following positions of the ft are sometimes used to describe dance steps:

1st position: Wt is on both ft with heels together and toes turned out.

3rd position: The heel of the fwd ft is nestled in the instep of the rear ft, making a right angle between the ft.

4th Intermediate Aerial position: The fwd ft is raised off the ground and extended diag with a straight knee and toe pointed down.

Allemande handhold: W stands on M’s R with their joined R hands lifted over and behind the W’s head and held above W’s R shldr, and their joined L hands extended straight fwd.

Corners: If the active couple is in 2nd place on their own sides of a longwise set, the person on the opp side diag to the R is their 1st corner, the person diag to the L is their 2nd corner.

Chassé: This step consists of step-together-step (with no hop). It is usually done in Ballroom hold with steps taken to the side (e.g., in LOD or RLOD).

Balance (in waltz time): A balance is essentially a Pas de Basque (see description below) in waltz time, i.e. 3 cts per bar. It is generally used moving fwd or bkwd, not turning on the spot.

Pas de Basque: This is the setting step used in quick time dances, i.e. reels and jigs.

1. Spring onto R ft,
2. Bring the L ft into 3rd pos and take the wt onto the ball of the L ft by straightening the L knee, which brings the R ft slightly off the ground,
3. Transfer the wt back onto the R ft, extending the L ft diag, lifted a little off the ground (Note: this is 4th Intermediate Aerial pos, also called a *jeté*.),
4. Hold the L ft in 4th Intermediate Aerial position.

You are now ready to perform the step on the L ft, which begins with springing onto the L ft with 4 cts per bar in reel time, the verbal cue for a series of Pas de Basque steps would be “1 2 3, 2 2 3, 3 2 3,…” Note that “4” is not stated since the extension is held on this count.

Skip Change of Step: This is the traveling step used in quick time dances, i.e., reels and jigs.

To perform a Skip Change of Step with R ft:

1. Hop on the L ft, extending the R leg fwd,
2. Step fwd on the R ft,
3. Step the L ft behind the R ft in 3rd pos,
4. Step fwd again on the R ft.

You are now ready to perform the step on the L ft, which begins with a hop on the R ft. With 4 cts per bar in reel time as: “& 1 2 3, & 2 2 3, & 3 2 3,...” Note that the hop on ct “&” occurs just before the step, so is after the ct “4” in the previous bar.

Slip Step: This is used in quick time for circles and sometimes to dance down the middle and up.

To perform a slip step to the left:

1. Hop on the R ft extending L ft to the side,
2. Step onto L ft,
3. Step R ft in 1st pos, displacing L ft to the side again.

You are now ready to repeat the step to the left as often as needed for the figure. The verbal cue for a series of slip steps is usually “&1, &2, &3,...” where the initial hop and subsequent closes occur on “&” and the steps to the side occur on “1”, “2”, etc. Frequently, slip steps to the left are followed by slip steps to the right, in which case the last slip step to the left finishes in 1st position, with wt on both ft, before hopping on the L ft to initiate slip to the right.

Strathspey Setting Step: This is the setting step used in Strathspey dances.

To perform a Strathspey setting step with R ft:

1. Bend the L knee, extending the R leg to the side, and step onto the R ft,
2. Step the L ft behind the R ft in 3rd pos,
3. Step again to the side onto the R ft,
4. Lift the L ft to the back of the R leg, toe just above the R heel, and hop on the R ft.

You are now ready to perform the step on the L ft, which begins with bending the R knee. The verbal cue for a series of Strathspey setting steps is usually “1 2 3 4, 2 2 3 4, 3 2 3 4,...”

Strathspey Traveling Step: This is the traveling step used in strathspey dances.

To perform a Strathspey traveling fwd step with R:

1. Bend the L knee, extending the R leg fwd, and step onto the R ft,
2. Step the L ft behind the R ft in 3rd pos,
3. Step fwd again onto the R ft,
4. Hop on the R ft as the L ft is pulled from back to front, toe just off the floor.

You are now ready to perform the step on the L ft which begins with bending the R knee. The verbal cue for a series of Strathspey setting steps is usually “1 2 3 4, 2 2 3 4, 3 2 3 4,...” The step may also be danced moving bkwd.

Cast: This term is used for a movement up or down the outside of the set. If continuing from a previous motion, move towards the outside, generally going in the same direction up or down. If moving towards an end of the set, the direction changes as one goes back the other way, but outside the set. If standing still to start, turn the opposite direction from the direction you want to travel making a $\frac{3}{4}$ turn to start the movement, e.g. if standing at the top of the set facing across to ptr, turn towards the top of the set, then away from ptr to the outside to travel down the set.

Burns Night

(Scotland)

Burns Night dance was devised by Robert McOwen and included in a book of Scottish Country Dances, *Celebrate Fifty Years of Dancing*, that commemorated the founding, in 1950, of the Boston Branch of the Royal Scottish Country Dance Society. The title tune was composed by Barbara McOwen and commemorates the series of Burns Night concerts the Boston Branch produced in Sanders Theater in Cambridge, Massachusetts, from 1979 to 1994.

Pronunciation: [Burns Night](#)

Music: 6/8 Meter
6x32 or 8x32 Jig.

Music: <https://www.pixton.org/download/download-vrobert-mcowen.html>

Formation: Three or four cpls in a longways set.

Steps and Styling: When hands are joined, they are at shldr level.

Skip Change of Step, Pas de Basque, and Slip Step. See definitions in Glossary of Scottish Dance Terms in this syllabus.

Bars	6/8 Meter	Pattern
Chord	Bow or curtsy to ptr.	
1-4	1st M and 2nd W change places on the 1st diag giving R Hand, then 1st W and 2nd M change places on the second diag giving R Hand.	
5-8	Joining hands on the sides of the dance, the two cpls dance Set & Link.	
9-16	Repeat from the new positions, i.e., cross on the 1st diag giving R Hand, cross on the 2nd diag giving R Hand, then Set & Link, finishing in orig positions.	
17-18	1st and 2nd cpls turn R Hand halfway to finish in the middle of the set facing ptr, retaining R Hands and joining L Hands below R Hands.	
19-22	Facing ptr with hands joined, 1st and 2nd cpls dance Slip Step down the middle for 2 bars, then up the middle for 2 bars.	
23-24	With two Pas de Basque, both cpls pull R Shlder back to change sides and finish facing the top of the set, lifting R Hands over the W's head to Allemande hold.	
25-32	1st and 2nd cpls dance the Allemande to change places.	
Sequence:	<p>For 3 cpls: All cpls bow or curtsy to the chord. The first two cpls perform the dance for 32 bars while the cpls below stand. At the end of 32 bars the first two cpls have changed places, and the orig 1st cpl repeats the dance with cpl 3 and finishes at bottom of the set. The dance begins again with a new 1st cpl. All bow or curtsy at the final chord.</p> <p>For 4 cpls: Dance is done as described for 3 cpls, but cpl 1 repeats the dance with a 4th cpl, while a "new" 1st cpl (at top of set) dances with a "new" 2nd cpl. At this point, there are two, 2 cpl sets dancing simultaneously.</p>	

Figures:

Set & Link (for 2 cpls): Begins with both cpls facing ptr across the set. The figure uses 2 Pas de Basque followed by 2 Skip Change of Step.

Bars 1-2: Join hands along sides of set and set with 2 Pas de Basque

Bars 3-4: The person on the L dances fwd and to the R into the place of the person on the R continuing to turn to their R to face into the set; the person on the R pulls their R Shldr back and casts into the place on the L.

Allemande (for 2 cpls): Allemande hold occurs with the M on the L, W on the R, facing the same direction. R Hands are joined and raised behind the W's head. L Hands are joined and extended fwd. Figure begins with cpls in Allemande hold in the middle of the set. The figure uses 8 Skip Change of Step (Note: The term "step" in the directions below indicate a single Skip Change of Step).

Bar 1: Both cpls facing up the set, take one step diag to the R.

Bar 2: 1st cpl use one step to wheel L to face M's side of the dance, 2nd cpl following them.

Bar 3: 1st cpl dance one step across to M's side of the dance and face down, 2nd cpl following them.

Bar 4: 1st cpl take a long step down the M's side of the dance as the 2nd cpl follows; at the end of Bar 4, both cpls are facing down the M's side of the dance.

Bar 5: Both cpls pull L Shldr back to finish in a line, facing the W's side of the dance.

Bar 6: Both cpls dance into the middle, lifting R Hands over the W's head, W pulls L Shldr back.

Finish bar in the middle of the set with back to own side, facing ptr, both hands still joined.

Bars 7-8: Release hands and use two steps bkwd to retire to own side, cpls having changed places.

Presented by Robert McOwen



Canadian Barn Dance

(Scotland)

Canadian Barn Dance is a ceilidh dance that is popular at weddings in Scotland.

Pronunciation: [Canadian Barn Dance](#)

Music: 4/4 Meter
Schottische

Music: <https://www.pixton.org/download/download-robert-mcowen.html>

Formation: Circle of cpls around the room, facing CCW, holding inside hands.

Steps & Styling: Combinations of running/walking steps and hops.

Bars	4/4 Meter	Pattern
Intro	No action	
1-2	Start on outside ft (M's L, W's R). Run/walk 3 steps fwd (CCW) (cts 1-3); hop on outside ft (ct 4); run/walk 3 steps bkwd (cts 5-7); hop on inside ft (ct 8).	
3-4	Releasing hands and moving sdwd away from ptr (M twd ctr, W away from ctr), repeat bar 1, clap hands on ct 4. Moving twd ptr, repeat bar 2, assuming ballroom position instead of hop (ct 8). M with back to ctr, W facing ctr.	
5-6	M with back to ctr, W facing ctr, cpl moving CCW, step-close-step-hop (cts 1-4); repeat with opp ftwk and direction (cts 5-8).	
7-8	Four step-hops, rotating CW as a cpl and moving CCW around the room (cts 1-8).	

Sequence: Repeat dance as many times as the music allows.
Note: The dance may also be done progressively (as a mixer) as follows. At the end of bar 3, face ptr for the clap, then on bar 4, instead of moving twd your ptr, move diag R to meet a new ptr with whom you complete that round and begin the next round of the dance.

Presented by Robert McOwen



Gay Gordons

(Scotland)

Gay Gordons is a ceilidh dance that is popular at weddings in Scotland.

Pronunciation: [Gay Gordons](#)

Music: 2/4 Meter
Pipe March

Music: <https://www.pixton.org/download/download-robert-mcowen.html>

Formation: Circle of cpls around the room, facing CCW, hands in Allemande position.

Steps & Styling: Walking, Pas de Basque, and Polka turn.

Bars	2/4 Meter	Pattern
Intro	No action.	
1-4	Start with outside ft (M's L, W's R). Walk 4 steps fwd (cts 1-4); both M and W pull R Shldr back to face opp direction (L Hands behind W's head), walk 4 steps bkwd (cts 5-8). Note: All movement has been CCW, but cpls are now facing CW.	
5-8	Walk fwd 4 steps (cts 1-4); both M and W pull L Shldr back to face opp direction (R Hands behind W's head), walk 4 steps bkwd (cts 5-8). Note: All movement has been CW, but cpls are now facing CCW.	
9-12	Releasing L Hands, lifting R Hands over W's head, both dance 4 Pas de Basque, W rotating once and a half to the R, both moving slightly CCW (cts 1, &, 2, 3, &, 4, 5, &, 6, 7, &, 8). W finish facing M.	
13-16	Take Ballroom position. Dance four Polka steps cpl rotating to the R and moving CCW (cts 1, &, 2, 3, &, 4, 5, &, 6, 7, &, 8). On ct 8 release Ballroom hold to finish in Allemande hold, cpl facing CCW, ready to start again.	

Sequence: Repeat dance until the end of the music.

Presented by Robert McOwen



MacDonald of Keppoch

(Scotland)

MacDonald of Keppoch was devised by Chris Ronald and published by the Royal Scottish Country Dance Society in 2015 in their *Book 49*.

Pronunciation: [mac-DON-ahld of KEHP-poch](#)

Music: 4/4 Meter
2 x 32 bars Strathspey +
2 x 32 bars Reel Medley

Music: <https://www.pixton.org/download/download-robert-mcowen.html>

Formation: Four cpls in a square set. Note: Couples are numbered CW around the set.

Steps: Strathspey Setting and Traveling steps, Skip Change of Step, and Pas de Basque.

Bars	4/4 Meter	Pattern
Chord	Bow or curtsey to ptr. Part 1: Strathspey (2x32 bars).	
1-6	1st and 3rd cpls dance 3/4 Rights & Lefts with Polite Turns to finish 1st W facing 2nd W, 1st M facing 4th M, 3rd W facing 4th W, 3rd M facing 2nd M.	
7-8	All Set with near hands joined.	
9-16	1st cpl with 2nd W and 4th M, 3rd couple with 2nd M and 4th W, dance parallel Reels of 4 across the set. 1st and 3rd cpls finish in a line down the middle of the set, W facing each other in the middle.	
17-24	1st and 3rd cpls dance a Reel of 4, W passing R Shldr to begin, then passing L Shldr on the ends (as inactive cpls 2 and 4 stand in place). All finish in orig places.	
25-30	All set to ptrs, then turn ptr R Hand, once and a quarter.	
31-32	All four cpls, in promenade hold, dance one place CCW.	
33-64	Repeat the dance from the new positions. In Bar 64, ct 4 all clap. Part 2: Reel (2x32 bars)	
1-32	Perform the dance in Reel time.	
33-64	Repeat the dance in Reel time. Finish in orig places.	
Chord	All bow or curtsy to ptr.	

Sequence: All cpls bow or curtsey to the chord. Perform the dance twice through, 2x32 bars Strathspey, then twice through, 2x32 bars Reel, finishing in orig places. Bow or curtsey to ptr.

Figures:

3/4 Rights & Lefts (for 2 cpls facing each other):

Bars 1-2: Give R Hand to the person you are facing to change places.

Bars 3-4: Turning the short way, give L Hand to the person next to you to change places.

Bars 5-6: Repeat action of Bars 1-2, finishing with a “Polite Turn”.

Polite Turn (L Hand): When a half turn finishes with a “Polite Turn”, dancers continue to hold hands as one dancer pulls back the shldr that allows them to continue to face their turning ptr during the half turn. In MacDonald of Keppoch, the Polite Turn happens at the end of a R Hand half turn, with one dancer pulling back their R Shldr.

Reel of 4: Begin in a line of 4, those in the middle are back-to-back facing the outside dancers who face in. The figure uses 8 traveling steps (in reel, jig, or strathspey time).

Bar 1: Pass R Shldr on the ends to change places.

Bar 2: Those approaching the middle pass L Shldr to change places while others continue curving R to face the middle.

Bar 3: Pass R Shldr on the ends to change places.

Bar 4: Those approaching the middle pass L Shldr to change places while others continue curving R to face the middle. This is half-way through the figure, and those who started on the ends are now at opp ends, while those who started in the middle are again in the middle but now facing the opp end.

Bars 5-8: Repeat Bars 1-4 to finish in orig positions.

Note: In Bars 17-24, the Reel of 4 is modified to begin with passing R Shldr in the middle and then L Shldr on the ends. This means the curve is to the L at the outside edge before facing back in to the middle.

Presented by Robert McOwen



Mist on the Mountain

(Scotland)

Robert McOwen devised this dance with Margaret Lepley in 2008 and dedicated it to Marianne Taylor, who had written its beautiful tune. Our band, Tullochgorum, recorded the dance in 2011 on the album *Shining Lights*.

Pronunciation: [Mist on the Mountain](#)

Music: 3/4 Meter
32 Bar Waltz

Music: <https://www.pixton.org/download/download-robert-mcown.html>

Formation: Circle of couples around the room, in ballroom hold.

Steps: Chassé, Balance, and Basic Waltz Turn.

Bars	3/4 Meter	Pattern
Intro	Ballroom hold, M with their backs to the ctr. Begin with M's L, W's R. (M's steps are described; W use opp ftwk when in ballroom hold, but not on Bars 17-26.)	
1-2	Chassé CCW (LOD): Step L sdwd (ct 1); step R beside L (ct 3); step L sdwd (ct 4); point R to R side (cts 5-6).	
3-4	Repeat Bars 1-2, with opp ftwk and direction, i.e. moving CW (RLOD).	
5-8	M raise L Hand, releasing R Hand. M Waltz step in place as W turns R under raised arm with two Waltz step (cts 1-6); resume Ballroom hold and dance one CW Waltz turn (cts 7-12). Finish in starting pos.	
9-12	Repeat Bars 1-4.	
13-14	Repeat Bars 5-6, but finish with R Hands joined.	
15-16	Balance away from each other, L-R-L (cts 1-3); balance fwd but on ct 3 lift R Hands over W's head to finish in Allemande hold, facing CCW & pointing L in LOD (cts 4-6). Note: On Bar 16 the M simply steps R and points L, while the W steps L-R and points L.	
17-20	Both step L (ct 1); brush R fwd (cts 2-3); step R (ct 4); brush L fwd (cts 5-6); Chassé fwd begin L (cts 7-9); cpl pivots on L to face CW (RLOD) and point R fwd (cts 10-12).	
21-24	Repeat Bars 17-20, with opp ftwk and direction. Finish facing CCW (LOD) and point L fwd.	
25-28	Balance fwd on L (cts 1-3); and bkwd on R (cts 4-6). Release L hands, W pulls her R Shldr back to make a full turn (cts 7-9); as M lifts joined R Hands pulling his L Shldr back to turn under the hands to face ptr in Ballroom hold. Finish with M facing CW (M's back to LOD) (cts 10-12).	
29-32	Dance two CW Waltz turns moving CCW (LOD), and finish with M's back to the ctr of the circle.	

Sequence: Repeat dance as many times as the music allows.

Presented by Robert McOwen

Neidpath Castle

(Scotland)

This dance was devised by Derek Haynes and published in 1963 by the Royal Scottish Country Dance Society in their *Book 22*. It is a very popular dance on Scottish country dance ball programs.

Pronunciation: [Neidpath Castle](#)

Music: 4/4 Meter Music: <https://www.pixton.org/download/download-robert-mcowen.html>
3x32 Strathspey

Formation: The dance is for three cpls in a three cpl set.

Steps: Steps used are Strathspey Traveling and Setting steps.

Bars	4/4 Meter	Pattern
Chord	Bow or curtsy to ptr.	
1-2	All cpls join hands on the sides of the dance and set to ptr.	
3-6	All cpls turn ptr twice with both hands joined, finishing in starting pos.	
7-8	Repeat action of Bars 1-2	
9-16	All dance a Grand Chain.	
17-24	1st cpl dance down between 2nd cpl, cast behind 3rd cpl, dance up between 3rd cpl, and cast up behind 2nd cpl to finish at the top with two hands joined, ready for a Half Poussette, with 2nd cpl dancing into place on the last bar.	
25-28	1st and 2nd cpls dance a Half Poussette to change places. On the last bar, 2nd cpl finishes on their own sides as usual, while 1st cpl turn 2 hands and 3rd cpl dance in to prepare for a Half Poussette.	
29-32	1st and 3rd cpls dance a Half Poussette to change places and finish on own sides.	
Sequence:	All cpls in the set bow or curtsy to the chord. The dance is performed once to finish in the order 2 3 1, and then repeated twice more to finish in orig positions. All bow or curtsy to the final chord.	

Figures:

Grand Chain (for 3 cpls): Begins with 1st cpl facing ptr across the set, 2nd cpl face down the set, & 3rd cpls face up the set. The figure uses 8 traveling steps.

Bar 1: Give R to the person you are facing to change places,

Bar 2: Give L to the next person to change places,

Bar 3-4: Give R to the next person to change places (in 2 bars);

Bars 5-8: Continuing in the same dir, repeat bars 1-4 to finish in orig places.

Half Poussette (for 2 cpls): Begin in the middle of the set with two hands joined, M facing diag down, W facing diag up; top cpl is slightly twd the M's side of the set, bottom cpl is slightly twd the W's side. The Fig uses 8 traveling/setting steps.

Bar 1: Moving diag twd the nearer side of the set, dance one Strathspey Setting step, making a 1/4 rotation CW on the hop.

Bar 2: Moving diag twd the ctr of the set, perform a Strathspey setting step, making a 1/4 rotation CW on the hop.

Bar 3: Both cpls turn with 2 hands to finish on own sides but still in the middle of the set.

Bar 4: Both cpls release hands and dance one Strathspey traveling step back to own side, having changed places.

Note: In Neidpath Castle on Bars 27-28, the 1st cpl modifies the ending of the Half p\Poussette by using a slow turn to finish in the middle of the set, ready for another Half Poussette with the 3rd cpl below them.

Presented by Robert McOwen



Pinewoods Reel

(Scotland)

This dance was devised by John Bowie Dickson and published in *The Yankee Clipper* in 1970. In 2023 it was republished by the Royal Scottish Country Dance Society in their *Book 53*, celebrating the 100th anniversary of the founding of the RSCDS.

Pronunciation: [Pinewoods Reel](#)

Music: 4/4 Meter Music: <https://www.pixton.org/download/download-robert-mcowen.html>
8x32 Reel.

Formation: The dance is for three cpls in a four cpl set.

Steps: Steps used are Skip Change of Step and Pas de Basque.

Bars	4/4 Meter	Pattern
Chord	Bow or curtsey to ptr.	
1-8	1st and 3rd cpls dance Double Figures of 8, begin with 1st cpl casting and 3rd cpl crossing up. On Bars 7-8, 2nd cpl moves up the set one place and 1st cpl passes R Shldr to finish back-to-back in the middle of the set facing their own side.	
9-16	All dance Petronella Triangles, finishing with 1st cpl facing their 1st corner, who is in ptr's 1st corner position.	
17-20	1st cpl dance half diag Reel of Four with 1st corners, passing R Shldrs in the middle to face 2nd corners.	
20-24	1st cpl dance half diag Reel of Four with 2nd corners, finishing with 1st W between 2nd cpl at the top, facing 2nd M, 1st M between 3rd cpl at the bottom, facing 3rd W.	
25-30	All dance Reels of Three across the set, begin giving L Shldr to 1st corner.	
31-32	1st cpl turns R hand and face out, ready to cast off.	
Sequence:	All cpls in the set bow or curtsey to the chord. The first three cpls perform the dance for 32 bars while the 4th cpl stands. At the end of 32 bars, the first two cpls have changed places, so the orig first cpl can repeat the dance with the two cpl below them. On Bars 31-32 of the second round, the 1st cpl take near hands and dance to 4th place as the bottom cpl casts up one place, ready to cross up as a new top cpl begins the dance. After eight rounds, each cpl has performed the dance twice. All bow or curtsey at the final chord.	

Figures:

Double Figures of 8 (for 1st and 3rd cpls): The figure uses 8 Skip Change of Step.

Bars 1-2: 1st cpl casts to third place as 3rd cpl crosses up to 1st place, opp sides.

Bars 3-4: 1st cpl crosses up to 1st place opp sides as 3rd cpl casts off to 3rd place opp sides.

Bars 5-8: Continue casting off and crossing up, but on last 2 bars, 2nd cpl moves up set one place as 1st cpl pass R Shldr to finish back-to-back in the middle facing own sides.

Petronella: The dancer moves forward (with either setting or traveling step – in the case below using Pas de Basque) while pulling R shldr back to turn $\frac{3}{4}$ around to the R (CW) while moving $\frac{1}{4}$ of the way CCW around a square.

Petronella Triangles (for 3 cpls): Begin in double triangle position, 1st cpl back-to-back in the middle, near hands joined with dancers on their own side of the set. The figure uses 8 Pas de Basque steps.
Bars 1-2: All dance 2 Pas de Basque steps in place with hands joined.
Bar 3-4: Release hands and 1st cpl use 2 pas de basque steps to rotate halfway (pulling R Shldr back) as corners Petronella one place to their R or across the set.
Bar 5-6: All dance 2 Pas de Basque steps in place with hands joined.
Bar 7-8: Release hands and 1st cpl use 2 Pas de Basque steps to rotate halfway (R Shldr back) as corners Petronella one place to their R or across the set. 1st cpl finish facing their 1st corner who is in ptr's 1st corner position.

Half Diag Reels of Four with Corners as in Pinewoods Reel (8 bars): 1st cpl begin in the middle facing their 1st corners (who are in their ptr's 1st corner position). The figure uses 8 Skip Change of Step. Dancers facing away from the set curve to face in.
Bars 1-2: 1st cpl and their 1st corner pass by the R Shldr to change places, and corners pass each other by the L Shldr in the middle to face the opp corner.
Bars 3-4: 1st cpl pass their ptr's 1st corner by the R Shldr to change places, and 1st cpl pass each by the L Shldr in the middle to face 2nd corners, while the corners continue to stop in the spot diagonally across the set from where they began the move (which is where they were before the Petronella Triangles began).
Bars 5-6: 1st cpl pass their 2nd corners by the R Shldr to change places, and corners pass each other by the L Shldr in the middle to face the opp corner.
Bars 7-8: 1st cpl pass their ptr's 2nd corner by the R Shldr to change places, the corners continuing on to the opposite corner spot, then 1st cpl continue to curve into the middle to finish with 1st W between the 2nd cpl at the top and 1st M between 3rd cpl at the bottom.

Reel of Three (6 bar). The figure uses 6 Skip Change of Step. Begin with 3 dancers in a line, the middle person facing one end. The reel follows the shape of a Figure 8 on the floor; we describe here a L Shldr reel since that is what occurs in Pinewoods Reel.
Bars 1-3: The two people facing each other pass L Shldr, while the person behind starts moving to their L; this allows the other end person to pass through the ctr position first. All continue to follow the Figure 8 so that, at the end of Bar 3, the middle person is again in the middle and the end people have changed ends.
Bars 4-6: Continue to follow the Figure 8, alternating passing through the middle position, finishing in orig places. (In Pinewoods Reel, the 1st cpl starts in the middle position but finishes in 2nd position own sides.).

Presented by Robert McOwen

St Bernard's Waltz

(Scotland)

This is a ceilidh dance that is popular at weddings and parties in Scotland.

Pronunciation: [Saint BER-nard's Waltz](#)

Music: 3/4 Meter Music: <https://www.pixton.org/download/download-robert-mcowen.html>
16 Bar Waltz

Formation: Circle of cpls around the room, in Ballroom hold, M's back to the ctr.

Steps: Step-together and basic Waltz turn.

Bars	3/4 Meter	Pattern
Intro	Begin with M's L, W's R. (steps are described for M; W use opp ftwk.)	
1	Cpl moving CCW (LOD); step L sdwd (ct 1); step R beside L (ct 3).	
2	Repeat Bar 1.	
3	Repeat Bar 1, but step R beside L with a heavy step* (ct 3).	
4	Heavy step* L in place (ct 1); hold (cts 2-3).	
5	Cpl moving CW (RLOD); step R sdwd (ct 1); step L beside R (ct 3).	
6	Step R sdwd (ct 1); draw L twd R (ct 3).	
7-8	Cpl moving twd ctr, M step L bkwd, W step R fwd (ct 1); hold (cts 2-3); repeat cts 1-3 with opp ftwk (cts 4-6).	
9-10	Cpl moving away from ctr, M step fwd L, W step bkwd R (ct1); hold (cts 2-3); repeat cts 1-3 with opp ftwk (cts 4-6).	
11-12	M raise L Hand, releasing R Hand, W dance a waltz turn R moving CCW (LOD) under raised hands (cts 1-6); as M walk or waltz CCW (LOD) L (ct 1); hold (cts 2-3); R (ct 4); hold (cts 5-6).	
13-16	Assuming Ballroom hold, cpl dances 4 bars of basic Waltz turn.	

Sequence: Repeat dance as many times as the music allows.

*Note: In Scotland a "heavy step" is described as a "light stamp." Instead of the "heavy step" in bar 3 (ct 3) and bar 4 (ct 1) the dancers may lift both heels off the floor in bar 3 (ct 3) and then lower heels for bar 4 (ct 1).

Presented by Robert McOwen





STOCKTON

FOLK DANCE CAMP 2024



Željko Jergan | CROATIA

Dere (Hungary)

Dere means “little messy child” (boy or girl) and comes from the Baranja region of Hungary. In the 18th century, the town of Pécs (Pećuh) was the most important center of the Croatian minority in Hungary, especially the Bosanski Hrvati, Bošnjaci and Šokci. They lived in the southern part of Hungary in the region of Baranja. They all spoke the “Ikavian” dialect, despite small variations in their customs and costumes. Today opportunities for dance surround special occasions, like weddings, pre-Lenten festivities and the annual harvest. Željko was researching Croatian culture in the summer of 1992 around the city of Pécs.



Pronunciation: [DEH-reh](#)

Music: 2/4 meter CD: “*Baština Hrvatskog Sela*,” Band 1

Formation: Closed circle, alternating M and W, facing ctr, hands joined in V-pos (M hands on the bottom).

Steps & Styling: The drmeš (shaking dance) is done flat-footed with small steps and movements. All ftwk is rather stiff-legged and flatfooted.

Dere:

Grapevine: Facing L of ctr, moving L (CW), step R behind L; step L to L; step R across L; step L to L. Continue for as many cts as directed.

Side-close: Step L to L; touch R beside L; step R to R; touch L beside R.

Igrala bi Dere: A:

Side-close: Meas 1-4, two side-close steps L; one R; one L; meas 5-8 repeat with opp ftwk and direction; meas 9-12, repeat meas 1 - 4.

Drmeš - Same ftwk as side-close steps EXCEPT each step is a “drmeš”

Meas 1: Step R to R with knees bent slightly (ct 1); close L beside R, bounce 2 times on both ft, with most of wt on L (up-up) (cts 2, &) (S, Q, Q). Can be done with opp ftwk and direction.

B:

Meas 1: Step L; step R behind L. Meas 2: Step L-R-L in place (Q, Q, S). Meas 3: Hop-step-step, beg L moving slightly to R. Meas 4: Step R-L-R in place (Q, Q, S). Note: “Hop” is a “both” R, L in meas 3.

C:

Meas 1-4: Four step-close steps moving L. Meas 5-8: Four single “drmeš” steps, R-L-R-L (S, Q, Q). Meas 9-16: Repeat meas 1-8 with opp ftwk & direction.

Meas	2/4 Meter	Pattern
4	INTRODUCTION. No action. DERE. Women singing.	

I. GRAPEVINE.

- 1-4 No action first time through. On second and third verses, Grapevine step.
5-8 Facing L of ctr, moving L (CW), four steps L-R-L; step R behind L.

II. SIDE-CLOSE.

- 1-4 Facing ctr, step L to L (cts 1-2); touch R beside L (cts 3-4); step R to R (cts 5-6); touch L beside R (cts 7-8).
5-8 Repeat meas 1-4.
9-16 Repeat meas 1-8.
17-48 Repeat Figs I & II two times. (3 times total)

IGRALA BI DERE. Instrumental & vocal.

A SIDE-CLOSE.

- 1-4 Two side-close steps to L (cts 1-4); one to R (cts 5-6); one to L (7-8).
5-8 Repeat meas. 1- 4 with opp ftwk and direction.
9-12 Repeat meas. 1- 4.
DRMEŠ - Same ftwk as side-close steps EXCEPT each step is a drmeš.
1-2 Moving R, step R to R, knees bent slightly (ct 1); step L beside R, bounce 2 times on both ft, most of wt on R, up-up (cts 2, &) (S, Q, Q). Repeat.
3 Repeat meas 1 with opp ftwk direction.
4 Repeat meas 1.
5-8 Repeat meas 1-4 with opp ftwk and direction.
9-12 Repeat meas 1-4.

B

- 1 Step L, step R behind L (cts 1, 2).
2 Three steps in place, L-R-L (cts 1, &, 2) (Q, Q, S).
3 Three Hop-step-steps to R, L-R-L (cts 1, &, 2).
4 Three steps in place, R-L-R (cts 1, &, 2).
5-16 Repeat meas 1-4 three times (4 time total).

C

- 1-4 4 step-close steps moving L.
5-8 4 single “drmeš” steps, R-L-R-L (S, Q, Q).
9-16 Repeat meas 1-8, to R with opp ftwk and direction.



Sequence: Fig A, Fig B, Fig A, Fig B, Fig C
Fig B, Fig A, Fig B, Fig C
Fig A, Fig B, Fig A

Presented by Željko Jergan

$\text{♩} = 184$

De - re, de - re, de - re. ko ti | u - še | pe - re?
ru - ke
no - ge

5

Ne - kad ta - ta, ne - kad ma - ma, ne - kad i ja sa - ma.

Dere, dere, dere, ko ti uše pere? Nekad tata, nekad mama, nekad i ja sama.

Dere, dere, dere, ko ti ruke pere?

Dere, dere, dere, ko ti noge pere?

Little kid, little kid, who washes your ears? Hands? Feet?

Sometimes daddy, sometimes mummy, sometimes I myself.

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1. I - gra - la bi' de - re, ne smi - jem od Pe - re, Pe - ro će me tu - či
2. Ej, di - ko mo - ja, ma - la lu - do mo - ja. ej, sve te va - ram
Ej, mo - ja ma - ma i di - ki - na ma - ma, ej, te dvi pri - je,

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i za ki - ku vu - či, Pe - re će me tu - či i za ki - ku vu - či.
da ću bi - ti tvo - ja, ej, sve te va - ram da ću bi - ti tvo - ja.
gri - jo - ta što ži - ve, ej, te dvi pri - je, gri - jo - ta što ži - ve.

Igrala bi' dere, ne smijem od Pere, Pero će me tući i za kiku vući.

Ej, diko moja, mala ludo moja, Ej, sve te varam da ću biti tvoja.

Ej, moja mama i dikina mama, Ej, te dvi prije, grijota što žive.

I want to dance, but Pero scares me. Pero will push me around and pull my braid.

Well, my darling, silly of mine, that I'll be yours is just a lie.

Well, my mother and my dearest, keep us apart, what a shame.



Grad Se Beli

(Croatia)



Grad Se Beli, means “a white city” and is from Medjmurje, which 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 19th 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.

Pronunciation: [GRAHD seh BEH-lee](#)

Music: 4/4 Meter CD: “*Ajde cure u kolo/ Come on girls, let’s dance!*” Band #17

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

Style: Flat footed, both M and W have same heavy styling. Knees are always slightly bent. Both M and W dance with energy.

Meas	4/4 Meter	Pattern
6	INTRODUCTION. No action. Facing diag L.	
	I.	FIGURE I. Singing part, hands in W-pos.
1	Three steps fwd, L-R-L (cts 1, 2, 3); lift on L, step R beside L (ct 4).	
2	Repeat meas1 with opp ftwk and direction.	
3	Repeat meas 1, but make 1/2 turn CCW in place and facing out.	
4	Rejoin hands. Repeat meas 2, but move bkwd twd ctr.	
5-6	Facing outside, heavy step L fwd (ct 1); heavy step R beside L (cts 2, 3); heavy step L fwd (ct 4); two small heavy steps fwd, R-L (cts 5, 6); heavy step R fwd (ct7); hold (ct 8).	
7-8	Repeat meas 5-6.	
9	Step L to L (ct 1); step R beside L (ct 2); step L to L (ct 3); touch R beside L (ct 4).	
10	Repeat meas 9 with opp ftwk and direction.	
	II.	FIGURE II. Instrumental part. Facing L (CW), hands in V-pos.
1-4	Repeat Fig I, meas 5-8, except the 1/2 turn becomes a 1/4 turn.	
5-6	Step L fwd (ct 1); step R beside L (ct &); step L fwd (ct 2); repeat cts 1, &, 2 with opp ftwk (cts 3, & 4). Repeat.	

TRANSITION 1

- 1-4 Repeat Fig 2, meas 4-5 two times. (8 two-steps).

TRANSITION 2.

- .5 Facing ctr, bounce two times on both ft in place (cts 1, 2).

TRANSITION 3. (Music changes key)

- 1-4.5 Repeat transitions 1 & 2.

ENDING 5. Two steps, then turn to face ctr, stamp R beside L.

SEQUENCE: Figs I & II - two times

Fig I, Transition 1

Figs I & II, Transition 2

Figs I & II, Transition 3

Figs I & II, Ending



Presented by Željko Jergan



1. *Grad se beli preko Balatina, grad se beli preko Balatina, su-naj-naj, su-naj-naj, su-naj-naj, su-naj-naj, grad se beli preko Balatina.*
2. *Kre grada se sive ovce pasu...*
3. *Nje mi zvrća mlada devojčica...*
4. *Nje mi zvrća, veselo popeva...*
5. *Imam braca, imam i dragoga...*

A town is being painted across Lake Balaton. Near the town there are grey sheep grazing. Sheep guards a young girl and sing cheerfully. I have a brother and I have a sweetheart.

Kolo Madarski Hrvati

(Hungary)

Kolo Madarski Hrvati means Circle Dance and is from the Baranja region. In the 18th century, the town of Pécs (Pećuh) was the most important center of the Croatian minority in Hungary, especially the Bosanski Hrvati, Bošnjaci and Šokci. They lived in the southern part of Hungary in the region of Baranja. They all spoke the “Ikavian” dialect, despite small variations in their customs and costumes. Today opportunities for dance surround special occasions, like weddings, pre-Lenten festivities and the annual harvest.



Pronunciation [KOH-loh](#)

Music: 2/4 Meter

“Baština Hrvatskog Sela” by Otrov, Band #5

Formation: Closed circle, alternating M and W, facing ctr. M hands are joined behind W back; W hands are on M shldrs on either side of her.

Steps & Styling: The drmeš is done flat-footed with small steps and movements. All ftwk is rather stiff-legged and flatfooted.

Drmeš #1 (in place): Wt on both ft, deep bounce (ct 1); bounce twice (cts 2, &).

Drmeš #2, Slavonian, to R, with opp ftwk and direction. Step R to R, bounce on both ft, most of wt on R (ct 1); bounce on both with wt evenly distributed (ct 2); bounce on R most of wt on R (ct &). Step L beside R (ct 1); step R to R, bounce on both ft (ct 2); bounce on both, most of wt on L (ct &).



Triplets Flat footed and very small.

Triplets: With opp ftwk and direction. Step R-L-R, moving slightly R: step R in place with a down accent (ct 1); step L beside R (ct 2); step R beside L (ct &). Three steps, L-R-L, moving slightly R: step L in place with a down accent (ct 1); step R beside L (ct 2); step L beside R (ct &).

Grapevine – regular: Step R to R (ct 1); step L across R (ct &); step R to R (ct 2); step L behind R (ct &). Three steps, R-L-R, in place (cts 1, &, 2). Three steps, L-R-L, in place (cts 1, &, 2).

Grapevine – short: Step R to R (ct 1); step L across R (ct &); step R to R (ct 2); step L in place (ct &).

Meas 2/4 Meter

Pattern

I. MELODY 1.

- 1-2 Pause (ct 1); three heel closes, out-in with heels (cts 2, 3, 4).
3-10 8 drmeš #1 steps in place (down 2-3).

- 11-18 4 drmeš #2 steps moving R (CCW) with L-hop on last beat.
 19-26 4 Triplets steps.
 27-34 4 Triplets steps with stamp on first step.
 35-42 2 grapevine steps, starting R in front.
 43 1 short grapevine, starting R in front.
 44 1 short grapevine with opp ftwk and direction.

II. MELODY 2.

- 1-8 8 drmeš #1 steps in place.
 9-42 Repeat Fig I meas 11-34 with opp ftwk and direction.
 43-44 Two running steps fwd (cts 1, 2); three running steps fwd L-R-L (cts 3, &, 4).
 45-46 Repeat meas 43-44 with opp ftwk and direction.
 47-54 2 grapevine steps, starting L in front.
 55 1 short grapevine steps, starting L in front.
 56 Repeat meas 55 with opp ftwk and direction.

III. MELODY 3.

- 1-8 8 drmeš steps in place.
 9-10 Two running steps fwd L-R (cts 1, 2); three running steps fwd L-R-L (cts 3, &, 4).
 11-12 Repeat meas 9-10 with opp ftwk and direction.
 13-14 Repeat meas 9-10.
 15-16 Two running steps bkwd (cts 1, 2); two stamps bkwd, L-R (cts 3, 4).

Presented by Željko Jergan



Lički Tanac

Croatia



The enclosed plains of Lika are divided from the Adriatic coast by the Velebit mountain range to the south, on the east by Bosnia and to the north by the Pannonian plains. Despite centuries of Turkish domination, the inhabitants of the region have maintained their strong folk traditions, unchanged. The most popular dances are Ličko kolo and Lički tanac, which are done to the accompaniment of the dangubica (kind of a tambura). Željko Jergan researched this region from 1981 to 1983. He danced these dances while in Lado, the Croatian State Folk Ensemble, under the tutelage of Dr. Ivan Ivančan.



Pronunciation: [LEECH-kee TAHN-nahts](#) “Dance from Lika”

Music: 4/4 Meter “Ajde cure u kolo/ Come on girls, let’s dance”, Band # 9;
“Sviraj svirče drmeša” Band #4

Formation: Individuals or lines of M and W facing; closed circle (Fig 3 and Fig 5).
Hands with back of wrists, on waist and elbows pushed slightly fwd, OR M tuck their thumbs in front of their own belts.
Closed circle - hands are joined in V-pos.

Steps: Two-step beg L: (2 meas) Step L fwd - turn almost ¼ R (CW) to face in (ct 1); step R close to L (ct 2); step L fwd (ct 3); hold (ct 4). Repeat meas 1 with opp ftwk, turn almost 1/2 L (CCW) to face out. Hands on waist.

Style & Styling: Very heavy and earthy.

Meas	4/4 Meter	Pattern
4 chords	INTRODUCTION.	
	I.	TWO-STEPS. Individuals facing ctr, or if using lines twd ptr, hands on waist.
1		Moving L (CW), 1 Two-step fwd, beg L, turning to face in.
2-8		Repeat meas 1, continue moving L, alternating ftwk and direction facing (in or out).
	II.	STEP-HOP IN PLACE. Individuals facing ctr with hands on waist, dancing in place.
1		Step-hop on L in place (cts 1-2);, lift R in front of L (cts 3-4). On ct 3 snap fingers and raise hands to W-pos and slightly fwd.
2		Repeat meas 1 with opp ftwk, returning hands to waist and no snap.
3-8		Repeat meas 1-2 three times (total of 4).
	III.	CHUGS IN PLACE. Closed circle or lines with hands joined in V-pos.
1		Hop on R 3-times, L extends fwd and touches floor on each hop (ct 1-3); drop onto L in place, R lifts bkwd high, lower R leg parallel to floor (ct 4).

- 2 On both ft, Chug fwd, bkwd, fwd (cts 1, 2, 3); drop onto R in place, L lifts bkwd high (ct 4). Note: In meas 1 & 2 knees are continuously bent and/or flexing.
- 3-8 Repeat meas 1-2, 3 times (total of 4).
- IV. FIGURE IV. Individuals facing and moving twd ctr with hands on hips.
- 1 Drop fwd onto R, L lifts bkwd high (cts 1-2); hop on R, L quickly lifts fwd in front of R with toe pointed diag fwd L with ft parallel to floor (cts 3-4).
- 2 Hop fwd on R, L remains lifted fwd (ct 1); step L heel fwd then full ft (ct 2); step R heel fwd then full ft, toe points twd R to beg a ½ R (CW) turn (cts 3-4).
- 3 Completing turn - drop onto both ft with R in front (cts 1-2); drop fwd onto R turning ½ R (CW) to complete the turn facing in (cts 3-4).
- 4 Leap onto L, R bkwd (ct 1-2); jump on both ft with R fwd (cts 3-4).
- 5-8 Repeat meas 1-4, moving away from ctr and returning original pos.
- V. MOVE L & R. Closed circle, hands joined in V-pos. Or Individuals facing and moving twd ctr with hands on hips.
- 1 Facing and moving L (CW), with wt on balls of ft, walk R fwd (cts 1-2); step L beside R (cts 3-4).
- 2 Repeat meas 1, except turn 1/2 R (CW) on cts 3-4. End facing R (CW).
- 3 Two steps bkwd L (CW), R-L (cts 1-2); still moving bkwd, drop onto both ft (most of wt on R) with L fwd and toe straight ahead, R toe points diag R fwd (cts 3-4).
- 4 In same pos, hop twice on R, full L ft touches fwd on each hop (cts 1-2); drop onto L where it touched, R lifts bkwd high (cts 3-4).
- 5-8 Repeat meas 1-4 with same ftwk moving fwd R (CCW), except on last 2 cts drop onto R, L lifts bkwd high. End facing L (CW), wt on R ready to beg dance again.

Sequence: Repeat dance from beg (3 times in all).

Presented by Željko Jergan



Slavonska Kola

(Croatia)



This dance comes from Slavonija, which is the richest agricultural region (known as the bread basket) in Croatia. For this reason, folk traditions have remained unchanged for centuries. The wealth of this region is reflected in the dances, songs and costumes. Most of the dances in Slavonija surround the musicians, who are in the center of the circle. Musical accompaniment featured the wooden flute (dvojnica), bagpipe (gajde) and tambura (samica), or a full tambura orchestra. Here are presented three dances; Drmeš, Čiro and Tandora.

Pronunciation:	<u>SLAH-vohn-skah KOH-lah</u>	‘Dance of Slavonia’
Music:	4/4 Meter	CD: “ <i>Ajde cure u kolo/Come on girls, let’s dance!</i> ” Band #11
Formation:	Closed circle - alternating M & W in front basket hold (R over L). Hands on the belly button.	
Steps & styling:	<p>The drmeš (shaking dance) is done flat-footed, with very small steps and movements. Smaller movements are most stylistically correct.</p> <p>The šaranje (step-hop in and out, travel sequence) is done with a down accent. Šaranje means “painting” or “drawing.”</p>	

Meas	4/4 Meter	Pattern
4 chords	INTRODUCTION. Facing ctr, no action.	
I.	DRMEŠ.	
1	Step L to L (ct 1); step R across L (ct 2); step L to L(ct 3); step R beside L (ct &); repeat cts 3, & (cts 4, &).	
2	Sway to L (cts 1,2); sway to R (cts 3, 4). Sways are with down-up motion.	
3	Step L fwd (ct 1); step R beside L, bounce twice (cts 2, &); step R fwd, face R (CCW) shldr twd ctr, (ct 3); step L beside R, bounce twice (cts 4, &).	
4	Step L bkwd, face ctr (ct 1); step R beside L, bounce twice (cts 2, &); step R bkwd (ct 3); step L beside R, bounce twice (cts 4, &).	
5	Step L to L (ct 1); step R to L, bounce twice (cts 2, &); step R to R (ct 3); small hop on R, lift L in front of the R (cts 4, &).	
6-10	Repeat meas 1-5.	
11	Step L fwd (ct 1); slight lift on L (ct 2); step R across L (ct 3); slight lift on R (ct 4).	
12	Repeat meas 11 going bkwd.	
13	Facing slightly L (CW), step L fwd (ct 1); slight lift on L (ct 2); step R fwd (ct 3); slight lift on R (ct 4).	
14	Step L to L, face ctr (ct 1); slight lift on L (ct 2); step R behind of L, face R (CCW) (ct 3); slight lift on R (ct 4).	

- 15 Repeat meas 13.
- 16-20 Repeat meas 11-15, call, “Šaranje.”
- 21-30 Repeat meas.1-10
- II. ČIRO.
- 1 Facing ctr, step L diag fwd L (ct 1); step R diag fwd R (ct 2); step L bkwd (ct 3); step R to R bkwd (ct 4).
- 2 Step L to L (ct 1); step R beside L, bounce twice (cts 2, &); step R to R (ct 3); step L beside R, bounce twice (cts 4, &).
- 3-4 Repeat meas 1-2.
- 5 Step L diag fwd L (ct 1); step R beside L, bounce twice (cts 2, &); step L diag bkwd (ct 3); step R beside L, bounce twice (cts 4, &).
- 6 Repeat meas 5 with opp ftwk and direction.
- 7-8 Repeat meas 5-6.
- 9-24 Repeat meas 1-8, two times.
- III. TANDORA.
- 1 Step L to L (ct 1); step R beside L (ct 2); step L to L (ct 3); step R to L, bounce two times (cts 4, &).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2.
- 5 Leap onto L to L (ct 1); leap onto R to R (ct 2); small hop on R, L heel touch in front, weight on both ft (ct 3); step L in place (ct &); step R back (ct 4).
Optional: Dance cts 1-3 & hold. Men can lift opp ft. bkwd when leaping.
- 6-8 Repeat meas 5, three times.
- 9-24 Repeat Figure III two times.

Presented by Željko Jergan



Šokačko Kolo 2

(Croatia)



Šokac (shoh-KAHTS) are an ethnographic group of Croats which moved from Bosnia during the massive Ottoman retreat.

This dance is done in village of Topolje in Baranja region, which is located between the Dunav river, and the lower part of the Drava river, in the Pannonian plains of Croatia.

No festivity or celebration would be complete without dancing any variations of Šokačko kolo. This dance begins with a song, which is followed by drmeš.



Pronunciation: [shoh-KAHCH-koh KOH-loh](#) “Circle dance of the Šokac” (shoh-KAHTS) people.

Music: 2/4 Meter CD: “*LEAD THE DANCE – Povedi kolo*” Band #13

Formation: Closed circle, alternating M and W, facing ctr. M join hands behind W backs, W hands are on M shldr. If there are more W than M use either a back-basket hold or hold belts or sashes (R over L).

Style & Styling: Extremely rigid with vertical movements and sometimes with bent knees. As the kolo progresses, M improvise using any one of many variations, while W must do only the basic step.

Meas	2/4 Meter	Pattern
2	INTRODUCTION. No action.	
	I.	VOCAL.
1-4	Hold in place. Facing ctr with ft slightly apart, rock sdwd, R-L twice. First time, when waiting for singer, hold 2 cts, then only sway R-L once.	
5-8	2 side-close steps to R; step-close step to L; step-close step to R.	
9-10	Moving L, step L to L with knees bent slightly (ct. 1); step R beside L, bounce twice on both ft (up-up) most of wt on L (ct &); step L to L, bounce twice on both ft, wt on L (cts 2, &).	
11-12	Step R to R with same styling (ct 1); step L beside R, bounce twice on both feet (ct 2); wt on R (ct &); step L to L (ct 1); step R beside L, bounce twice (ct 2); wt on L (ct &).	
	II.	DRMEŠ. Instrumental.
	Style: Steps are done on the balls of the ft, legs are somewhat stiff, while the steps are bouncy, bounces come from the ankles and dancing on the balls of the ft. The steps to the L are larger than those to the R (the circle progresses L).	
1	Step R to R (ct 1); small hop on R as L moves twd R ankle (ct 2).	

- 2 Step L to L (ct 1); step R beside L (ct 2).
- 3 Step L to L (ct 1); small hop on L as R moves twd L ankle (ct 2).
- 4 Step R to R (ct 1); small hop on R (ct 2); step L beside R (ct &). (S,Q,Q).
- 5-16 Repeat meas 1-4, three times, except on last step, step L bkwd in prep for next step. (L close, L hop, R hop L, R hop; repeat)

III. STAMPING IN & OUT. Instrumental. Face ctr.

- 1 Moving twd ctr, stamp-hop R across L, hips turn to face L of ctr (cts 1-2).
- 2 Stamp-hop L across R, hips turn to face R of ctr (cts 1-2).
- 3 Stamp R across L, hips turn to face L of ctr (ct 1); step L in place, face ctr (ct 2).
- 4 Moving bkwd, stamp-hop R behind L (reel), hips turn to face R of ctr (cts 1-2).
- 5 Stamp L behind R, face L of ctr (ct 1); stamp R across L, face R of ctr (ct 2).
- 6 Moving twd ctr, stamp-hop L across R, face R of ctr (cts 1-2).
- 7 Stamp R across L, face L of ctr (ct 1); stamp L behind R (reel), face ctr (ct 2).
- 8 Moving bkwd, two steps, R-L (cts 1-2).

Rhythm cue: SS/QS/S/QS/S/QS/QQ.

IV. CIRCLE L WITH STAMPS. Instrumental.

- 1-2 Facing L of ctr, moving CW (RLOD), step-hop R, step-hop L (cts 1-2, 1-2).
- 3 Two stamps, R-L fwd on the full ft (cts 1-2).
- 4 Stamp-hop on R fwd (cts 1-2).
- 5 Stamp L-R fwd on full ft (cts 1-2).
- 6 Stamp-hop on L (cts 1-2).
- 7 Stamp R-L fwd on full ft (cts 1-2).
- 8 Stamp R-L fwd (cts 1-2).

Rhythm cue: SS/QS/S/QS/S/QS/QQ.

**** Last time** end with 2 stamps R – L facing the center.

Sequence: PART I, II, III, IV. Entire dance 3 times thru.

Presented by Željko Jergan



ŠOKAČKO KOLO 2 - Lyrics

*Kad zaciknem i tijo i lipo
Kako možeš da ne dođeš diko,
Kako možeš da ne dođeš diko?*

When I send up a shout, how can you resist not to come my dear?

*Kolovođo ti u kolu pazi
Da ti cura noge ne pogazi,
Da ti cura noge ne pogazi.*

Dance leader be a little cautious so the girls don't step on your feet.

*Pogledi mi priko kola diko
Kako sam se opravila lipo,
Kako sam se opravila lipo.*

My sweetheart looks at me across the wheel dance how I got beautifully dressed for you



Staračko Kolo

(Croatia)



Staračko Kolo is an ancient dance from Slavonija, which is the largest and most fertile part of Croatia's land. It borders Hungary and the Drava River on the north, the Sava River on the south, the Moslavina Region on the west and the Srijem Region on the east. For this reason, Slavonian folk traditions have remained unchanged for centuries. The wealth of this region is reflected in the dances, songs and costumes. Most of the dancers in Slavonija surround the musicians, who are in the center of the circle. Musical accompaniment features the tambura (samica), and a full tambura orchestra. Slavonian people dance to celebrate any occasion - weddings, harvest, church celebrations, or any other daily occurrence that merits a celebration. "Staračko kolo" is from Brodsko Posavlje part of Slavonia Region.

Pronunciation: [STAH-rahch-koh KOH-loh](#)

Music: 4/4 Meter "Ajde cure u kolo/ Come on girls, let's dance!" Band #10

Formation: Closed circle, alternating M & W in front basket hold (R over L) with hands at the belly button.

Styling: The drmeš (shaking dance) is done flat-footed, with very small steps and movements. Smaller movements are most stylistically correct. When bringing ft together, they should always be a little bit open, not completely together.

Meas	4/4 Meter	Pattern
2	INTRODUCTION. No action.	
	INSTRUMENTAL PART.	
1-2	Facing ctr, sway to L (cts 1, 2); sway to R (cts 3, 4); repeat meas 1.	
3	Step L in place (ct 1); slight hop on L, keep R beside L ankle (ct 2); repeat cts 1-2 with opp ftwk (cts 3-4).	
4	Repeat meas 3.	
5	Step L to L (ct 1); step R across L (ct 2); step L to L (ct 3); slight hop on L (ct 4).	
6	Step R to R (ct 1); step L beside R (ct &); repeat cts 1, & (cts 2, &); step R to R (ct 3); slight hop on R (ct 4).	
7	Step L to L (ct 1); step R beside L, bounce twice (cts 2, &); step R in place (ct 3); step L to L, leave R in place, bounce twice, wt on both ft (cts 4, &).	
8	Step L in place (ct 1); step R beside L, bounce twice (cts 2, &); step R in place (ct 3); slight hop on R (ct 4).	
9-16	Repeat meas 5-8 two times. Movement is more to the left, less to the R.	
17-24	Repeat meas 5-8 two times. Note: Only dance these meas first time through the dance.	

II. SINGING PART. When singing starts, dancers stop.

- 1 Hold (cts 1, 2, 3, 4).
- 2 Four sways to L-R-L-R (cts 1, 2, 3, 4).
- 3 Facing diag L (CW), four steps L-R-L-R fwd (cts 1, 2, 3, 4).
- 4 Facing ctr, repeat meas 2.
- 5-6 Facing diag L (CW), step L fwd (ct 1); step R in front of L (ct 2); step L to L (ct 3); step R behind of L (ct 4); repeat meas 5 (cts 5, 6, 7, 8).

Sequence: Fig I, meas 1-24; Fig II; Fig I, meas 1-16; Fig II; Fig I, meas 1-16.

Presented by Željko Jergan

STARAČKO KOLO

(Slavonia)

(arr:sms'11)

The musical score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into measures, with some measures containing solo parts for specific voices.

Measure 1: Solo: Ej, iz da - le - ka cí - ni mi se se - ka, Kad' iz bli - za o - no ba - ba Li - za,

Measure 5: Svi: Kad' iz bli - za o - no ba - ba Liz! Solo: Ej, be - ča - ru - ša ci - lo se - lo vi - će,

Measure 9: Svi Z: pa ne - ka sam što se ko - ga ti - će, Svi: pa ne - ka sam što se ko - ga tić!

Men solo Ej, iz daleka čini mi se seka,
 All Men Kad' iz bliza ono baba Liza,
 M&W Kad' iz bliza ono baba Liz!
 Ij (iju, iju, iju) ju!

Women solo Ej, poklade su da se veselimo,
 All women a korizma da se žalostimo,
 M&W a korizma da se žalostim!
 Ij (iju, iju, iju) ju!

Turopoljski Drmeš

(Croatia)



Turopoljski is a shaking dance from the Turopolje region in Croatia, which is situated between the capital city Zagreb and Sisak. The administrative center of the region Turopolje is the town of Velika Gorica. Turopolje is a part of Posavina bordered by the right bank of the Sava River in the north-east and Vukomeričke gorice in the south-west. It is halved by the Odra River with its tributary Lomnica.

Željko researched this region during many weddings and festivals from 1976 and continues to present days.

Turopolje's "podgutnica" (colored ribbon for tying around the neck) was worn by Turopolje's flag platoon during their stay in France. The French fell in love with it and started tying it the Croatian way (a la Croate) - the beginning of what, today, is called a tie (cravat).

Pronunciation: [too-roh-POHL-skee DEHR-mehsh](#)

Music: 2/4 Meter

CD: "Željko Jergan's Dance Journey", Band #1.

Formation- Closed circle, alternating M & W. Hand holds:

- Hold:
- 1) Back basket hold (L over R) at shldr blade level.
 - 2) Front basket hold (R over L) at belly button.
 - 3) Low hand hold.

Optional:

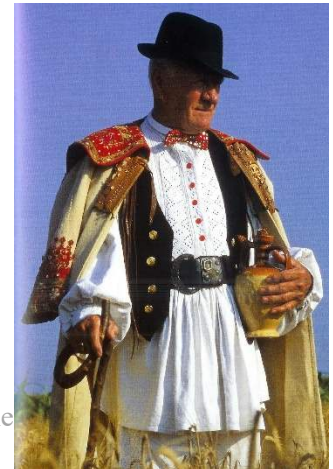
- 4) "Cross" hold: 2 cpls with W on M's R.

M: M face with R hands joined in a shaking hand hold, free hand is low on hip with fingers fwd.

W: W face with R hands on top of wrist of M on R, free hand on waist with fingers fwd.

During the buzz & step-hops free hand holds the bicep area of the other person's arm.

Meas	2/4 Meter	Pattern
8		INTRODUCTION. No action.
	I.	FIGURE I.
	A.	
1		Moving CW, step R twd ctr, bouncing twice (cts 1, 2).
2		Step L twd outside diag L, bounce twice (cts 1, 2).
3-4		Repeat meas 1 & 2.
5- 6		2 quick steps fwd R-L and 2 bkwd R-L (cts 1, 2, 3, 4).



- 7 2 quick sway steps, R-L (cts 1, 2).
8 Quick step R bkwd (ct 1); quick step L fwd (ct 2).
9-16 Repeat meas 1-8.

B.

- 1- 8 8 smooth, even buzz steps CW, crossing the R over L on ct 1. Note: Put full wt on heel of inner ft and ball of outer ft to do smooth buzz steps.
9-16 6 step-hop-steps, R-R-L+ stamping, R-L-R.
17-32 Repeat Fig I A and B with opp ftwk and direction.

Sequence: Dance from the beginning two or three times, depending on the recording. Direction alternates each time thru the dance.

Presented by Željko Jergan



Appendix

Camp Schedule

24WK1-0718



Welcome to our 77th Year!

Week 1 Schedule -- July 21 to July 27, 2024

There is a Campus Tour at 4:00 pm on Sunday, recommended for first-time campers and those who haven't been at Camp for a few years. Please look for information signs when you arrive as to where the tour starts.

Week 1 - Sunday, July 21

times	Raymond Great Hall	Elbert Covell Hall	Ballroom (cafeteria building)
2:00 - 5:00 (3 hr)		Registration & Covid Testing	
5:00 - 7:00 (2 hr)	Dinner Break		
7:00 - 10:30 (3hr, 30 min)	Welcome Party!		

CAFETERIA HOURS
Breakfast - 7:30 am - 9:30 am
Lunch - 11:00 am - 2:00 pm
Dinner - 5:00 pm - 7:00 pm

STOCKTON FOLK DANCE CAMP - 2024

Week 1 - Monday, July 22

times	Raymond Great Hall	Elbert Covell Hall	Ballroom (cafeteria building)
8:30 - 9:25 (55 minutes)	<u>Ahmet Lüleci</u> Endum Dereye (np) ♦♦ ♦♦ Kirikcan (np) ♦♦ ♦♦♦	<u>Liina Teose</u> Pulmalust (p) ♦♦♦♦ ♦♦♦♦ Neljäpuuri (p) ♦ ♦	<u>Aaron Alpert</u> Mehakot (np) ♦♦♦♦ ♦ Hora (np) ♦ ♦♦
9:35 - 10:30 (55 minutes)	<u>Robert McOwen</u> Canadian Barn Dance (p) ♦ ♦♦ Neidpath Castle (p) ♦♦ ♦	<u>Željko Jergan</u> Turopolski Drmeš (np) ♦ ♦ Staračko Kolo (np) ♦♦ ♦♦	<u>Kau'i Tuia</u> Holo Ana Kalakaua (np) ♦♦ ♦♦
10:30 - 10:55	Break		
10:55 - 11:50 (55 minutes)	<u>Željko Jergan</u> Turopolski Drmeš (np) ♦ ♦ Staračko Kolo (np) ♦♦ ♦♦	<u>Liina Teose</u> Pulmalust (p) ♦♦♦♦ ♦♦♦♦ Neljäpuuri (p) ♦ ♦	<u>Robert McOwen</u> Canadian Barn Dance (p) ♦ ♦♦ Neidpath Castle (p) ♦♦ ♦
11:50 - 1:15 (1 hr, 25 min)	Lunch Break		
1:15 - 2:10 (55 minutes)	<u>Instruments</u> Tom Pixton - Music for the Wednesday AfterParty	<u>Advanced or Alternate Class</u> Robert McOwen (p)	<u>Aaron Alpert</u> Mehakot (np) ♦♦♦♦ ♦ Hora (np) ♦ ♦♦
2:20 - 3:15 (55 minutes)	<u>Kau'i Tuia</u> Holo Ana Kalakaua (np) ♦♦ ♦♦	<u>Ahmet Lüleci</u> Endum Dereye (np) ♦♦ ♦♦ Kirikcan (np) ♦♦ ♦♦♦	
3:30 - 4:25 (55 minutes)	<u>Assembly</u> Aaron Alpert		
4:35 - 5:30 (55 minutes)	<u>Dances for All Ages (DFAA)</u> Stacy Rose	<u>Singing</u> Bill Cope Sing Along	
5:30 - 7:00 (1 hr, 30 min)	Dinner Break		
7:00 - 10:30 (3 hr, 30 min)	Once Over Lightly, plus Squares, Contras, and Live Music		
10:30 - ????	<u>Afterparty</u> MC: Dale Adamson, Diane Baker and Holly Plotner		

CAFETERIA HOURS
7:30 am - 9:30 am
10:00 am - 2:00 pm
6:00 pm - 7:00 pm

LEGEND	
COMPLEXITY	♦ = Easy, ♦♦ = Intermediate, ♦♦♦ = Challenging
ENERGY REQUIRED	♦ = Low, ♦♦ = Medium, ♦♦♦ = High
TYPE OF DANCE	(np) = non-partner (p) = partner (opt) = typically (p), but can be done as
OTHER	(poi) = poi balls dance

STOCKTON FOLK DANCE CAMP - 2024

Week 1 - Tuesday, July 23

times	Raymond Great Hall	Elbert Covell Hall	Ballroom (cafeteria building)
8:30 - 9:25 (55 minutes)	<u>Ahmet Lüleci</u> Halimem (np) ♦ ♦ ♦ Men Gülem (np) ♦ ♦ ♦ ♦ ♦	<u>Liina Teose</u> Oige ja vasemba (p) ♦ ♦ ♦ Perekonnaivalsid (p) ♦ ♦ ♦	<u>Aaron Alpert</u> Baraka (np) ♦ ♦ ♦ ♦ ♦ Al Sadenu (np) ♦ ♦
9:35 - 10:30 (55 minutes)	<u>Robert McOwen</u> Gay Gordons (p) ♦ ♦ ♦ ♦ Burns Night (p) ♦ ♦ ♦ ♦	<u>Željko Jergan</u> Šokačko (np) ♦ ♦ ♦ ♦ Grad se Beli (np) ♦ ♦ ♦ ♦	<u>Kau'i Tuia</u> Pate Pate (np) ♦ ♦ ♦ ♦ ♦
10:30 - 10:55	Break		
10:55 - 11:50 (55 minutes)	<u>Željko Jergan</u> Šokačko (np) ♦ ♦ ♦ ♦ Grad se Beli (np) ♦ ♦ ♦ ♦	<u>Liina Teose</u> Oige ja vasemba (p) ♦ ♦ ♦ Perekonnaivalsid (p) ♦ ♦ ♦ ♦	<u>Robert McOwen</u> Gay Gordons (p) ♦ ♦ ♦ ♦ Burns Night (p) ♦ ♦ ♦ ♦
11:50 - 1:15 (1 hr, 25 min)	Lunch Break		
1:15 - 2:10 (55 minutes)	<u>Instruments</u> Tom Pixton - Music for the Wednesday AfterParty	<u>Advanced or Alternate Class</u> Liina Teose Vanaisa polka (Grandfather's Polka) (p)	<u>Aaron Alpert</u> Baraka (np) ♦ ♦ ♦ ♦ ♦ Al Sadenu (np) ♦ ♦
2:20 - 3:15 (55 minutes)	<u>Kau'i Tuia</u> Pate Pate (np) ♦ ♦ ♦ ♦ ♦	<u>Ahmet Lüleci</u> Halimem (np) ♦ ♦ ♦ Men Gülem (np) ♦ ♦ ♦ ♦ ♦	
3:30 - 4:25 (55 minutes)	<u>Assembly</u> Robert McOwen		
4:35 - 5:30 (55 minutes)	<u>Dances for All Ages (DFAA)</u> Kau'i Tuia		
5:30 - 7:00 (1 hr, 30 min)	Dinner Break		
7:00 - 10:30 (3 hr, 30 min)	Once Over Lightly, plus Squares, Contras, and Live Music		
10:30 - ????	<u>Afterparty</u> MC: Ulrike Narins and Lothar Narins		
CAFETERIA HOURS		LEGEND	
Breakfast - 7:30 am - 9:30 am Lunch - 11:00 am - 2:00 pm Dinner - 5:00 pm - 7:00 pm		COMPLEXITY ♦ = Easy, ♦ ♦ = Intermediate, ♦ ♦ ♦ = Challenging ENERGY REQUIRED ♦ = Low, ♦ ♦ = Medium, ♦ ♦ ♦ = High TYPE OF DANCE (np) = non-partne (p) = partner (opt) = typically (p), but can be (np) OTHER (poi) = poi balls dance	

STOCKTON FOLK DANCE CAMP - 2024

Week 1 - Wednesday, July 24

---- REVIEW DAY - Class times are different ---

times	Raymond Great Hall	Elbert Covell Hall	Ballroom (cafeteria building)
8:00 - 8:50 (50 Minutes)	Ahmet Lüleci	Liina Teose	Aaron Alpert
9:00 - 9:50 (50 Minutes)	Robert McOwen	Željko Jergan	Kau'i Tuia
9:50 - 10:15	BREAK - 25 minutes		
10:15 - 11:05 (50 Minutes)	Željko Jergan	Liina Teose	Robert McOwen
11:15 - 12:05 (50 Minutes)	Kau'i Tuia	Ahmet Lüleci	Aaron Alpert
12:05 - 2:00 (1 hr, 55 min)	Lunch Break		
2:00 - 3:00 (1hr)		Camper Sharing	
3:00 - 5:00 (2 hours)	AUCTION		
5:00 - 6:30 (1hr, 30 min)	Dinner Break		
6:30 - 7:00	Camp Photos		
7:00 - 10:30 (3 hr, 30 min)	Wednesday Night Party		
10:30 - ????	<u>Afterparty</u> MC: The June Camp Trio - Tom Pixton, Ralph Iverson, and Brian Wilson		

CAFETERIA HOURS

Breakfast - 7:30 am - 9:30 am

Lunch - 11:00 am - 2:00 pm

Dinner - 5:00 pm - 7:00 pm

STOCKTON FOLK DANCE CAMP - 2024

Week 1 - Thursday, July 25

times	Raymond Great Hall	Elbert Covell Hall	Ballroom (cafeteria building)
8:30 - 9:25 (55 minutes)	<u>Ahmet Lüleci</u> Konyalim (np) ♦♦ ♦♦ Rakkas (np) ♦♦♦ ♦♦♦	<u>Liina Teose</u> Labajalg (p) ♦ ♦ Kikapuu (p) ♦ ♦♦ Labajalavalss (p) ♦♦ ♦	<u>Aaron Alpert</u> Debka Eilon (np) ♦♦ ♦♦ Ha'rishut (np) ♦ ♦
9:35 - 10:30 (55 minutes)	<u>Robert McOwen</u> St Bernard's Waltz (p) ♦ ♦ Pinewoods Reel (p) ♦♦♦ ♦♦♦	<u>Željko Jergan</u> Dere (np) ♦♦♦ ♦♦♦ Slavonska Kola (np) ♦♦ ♦♦	<u>Kau'i Tuia</u> Tua ♦♦♦ ♦ (np) (poi)
10:30 - 10:55	Break		
10:55 - 11:50 (55 minutes)	<u>Željko Jergan</u> Dere (np) ♦♦♦ ♦♦♦ Slavonska Kola (np) ♦♦ ♦♦	<u>Liina Teose</u> Labajalg (p) ♦ ♦ Kikapuu (p) ♦ ♦♦ Labajalavalss (p) ♦♦ ♦	<u>Robert McOwen</u> St Bernard's Waltz (p) ♦ ♦ Pinewoods Reel (p) ♦♦♦ ♦♦♦
11:50 - 1:15 (1 hr, 25 min)	Lunch Break		
1:15 - 2:10 (55 minutes)	<u>Instruments</u> Ralph Iverson Balkan for Musicians and Singers	<u>Advanced or Alternate Class</u> Stacy Rose Zesty Contrás (p)	<u>Aaron Alpert</u> Debka Eilon (np) ♦♦ ♦♦ Ha'rishut (np) ♦ ♦
2:20 - 3:15 (55 minutes)	<u>Kau'i Tuia</u> Tua ♦♦♦ ♦ (np) (poi)	<u>Ahmet Lüleci</u> Konyalim (np) ♦♦ ♦♦ Rakkas (np) ♦♦♦ ♦♦♦	
3:30 - 4:25 (55 minutes)	<u>Assembly</u> Željko Jergan My Life in Croatia		
4:35 - 5:30 (55 minutes)	<u>Dances for All Ages (DFAA)</u> Liina Teose	<u>Singing</u> Murray and Randi Spiegel Rounds	
5:30 - 7:00 (1 hr, 30 min)	Dinner Break		
7:00 - 10:30 (3 hr, 30 min)	Once Over Lightly, plus Squares, Contrás, and Live Music		
10:30 - ????	<u>Afterparty</u> MC: Randi and Murray Spiegel		

CAFETERIA HOURS
Breakfast - 7:30 am - 9:30 am
Lunch - 11:00 am - 2:00 pm
Dinner - 5:00 pm - 7:00 pm

LEGEND	
COMPLEXITY	♦ = Easy, ♦♦ = Intermediate, ♦♦♦ = Challenging
ENERGY REQUIRED	♦ = Low, ♦♦ = Medium, ♦♦♦ = High
TYPE OF DANCE	(np) = non-partner (p) = partner (opt) = typically (p), but can be (np)
OTHER	(poi) = poi balls dance

STOCKTON FOLK DANCE CAMP - 2024

Week 1 - Friday, July 27

times	Raymond Great Hall	Elbert Covell Hall	Ballroom (cafeteria building)
8:30 - 9:25 (55 minutes)	<u>Ahmet Lüleci</u> Pakizem (np) ♦ ♦ ♦ Halay (np) ♦ ♦ ♦ ♦ Rumeli (np) ♦ ♦	<u>Liina Teose</u> Varas (p) ♦ ♦ ♦ ♦ Räditants (p) ♦ ♦ Kungla rahvas (p) ♦ ♦ ♦	<u>Aaron Alpert</u> Kurdiyön (np) ♦ ♦ ♦ ♦ Hakol Patuah (np) ♦ ♦ ♦ ♦
9:35 - 10:30 (55 minutes)	<u>Robert McOwen</u> Mist on the Mountain (p) ♦ ♦ ♦ ♦ ♦ MacDonald of Keppoch (p) ♦ ♦ ♦ ♦ ♦	<u>Željko Jergan</u> Kolo (np) ♦ ♦ ♦ ♦ ♦ Lički Tanac (np) ♦ ♦ ♦ ♦ ♦	Kau'i Tuia Ulupalakua (np) ♦ ♦ ♦ ♦
10:30 - 10:55	Break		
10:55 - 11:50 (55 minutes)	<u>Željko Jergan</u> Kolo (np) ♦ ♦ ♦ ♦ ♦ Lički Tanac (np) ♦ ♦ ♦ ♦ ♦	<u>Liina Teose</u> Varas (p) ♦ ♦ ♦ ♦ Räditants (p) ♦ ♦ Kungla rahvas (p) ♦ ♦ ♦	<u>Robert McOwen</u> Mist on the Mountain (p) ♦ ♦ ♦ ♦ ♦ MacDonald of Keppoch (p) ♦ ♦ ♦ ♦ ♦
11:50 - 1:15 (1 hr, 25 min)	Lunch Break		
1:15 - 2:10 (55 minutes)	<u>Instruments</u> Ralph Iverson Balkan for Musicians and Singers		<u>Aaron Alpert</u> Kurdiyön (np) ♦ ♦ ♦ ♦ Hakol Patuah (np) ♦ ♦ ♦ ♦
2:20 - 3:15 (55 minutes)	Kau'i Tuia Ulupalakua (np) ♦ ♦ ♦ ♦	<u>Ahmet Lüleci</u> Pakizem (np) ♦ ♦ ♦ Halay (np) ♦ ♦ ♦ ♦ Rumeli (np) ♦ ♦	
3:30 - 4:25 (55 minutes)	<u>Assembly</u> Ahmet Lüleci Ahmet's documentary		
4:35 - 5:30 (55 minutes)	<u>Dances for All Ages (DFAA)</u> Dale Adamson	<u>Singing</u> Randi and Murray Spiegel Rounds	
5:30 - 7:00 (1 hr, 30 min)	Dinner Break		
7:00 - 10:30 (3hr, 30 min)	Once Over Lightly, plus Squares, Contras, and Live Music		
10:30 - ????	<u>Afterparty</u> MC: Evan Chu		

CAFETERIA HOURS
Breakfast - 7:30 am - 9:30 am
Lunch - 11:00 am - 2:00 pm
Dinner - 5:00 pm - 7:00 pm

LEGEND	
COMPLEXITY	♦ = Easy, ♦ ♦ = Intermediate, ♦ ♦ ♦ = Challenging
ENERGY REQUIRED	♦ = Low, ♦ ♦ = Medium, ♦ ♦ ♦ = High
TYPE OF DANCE	(np) = non-partner (p) = partner (opt) = typically (p), but can be (np)
OTHER	(poi) = poi balls dance

STOCKTON FOLK DANCE CAMP - 2024

Week 1 - Saturday, July 28

---- REVIEW DAY - Class times are different ---

times	Raymond Great Hall	Elbert Covell Hall	Ballroom (cafeteria building)
8:00 - 8:50 (50 Minutes)	Ahmet Lüleci	Liina Teose	Aaron Alpert
9:00 - 9:50 (50 Minutes)	Robert McOwen	Željko Jergan	Kau'i Tuia
9:50 - 10:15	BREAK - 25 minutes		
10:15 - 11:05 (50 Minutes)	Željko Jergan	Liina Teose	Robert McOwen
11:15 - 12:05 (50 Minutes)	Kau'i Tuia	Ahmet Lüleci	Aaron Alpert
12:05 - 2:30 (2hr 25 min)	Lunch Break		
2:30 - 4:30 (2 hours)	TALENT SHOW		
4:30 - 6:00 (1 hr, 30 min)	Getting ready for the Party Break		
6:00 - 7:30 (90 minutes)	Western US Banquet		
7:30 - 11:00 (3 hr, 30 min)	Western US Closing Party		
11:00 - ??:??	<u>Afterparty</u> MC: Loui Tucker and Aaron Alpert		

CAFETERIA HOURS

Breakfast - 7:30 am - 9:30 am
Lunch - 11:00 am - 2:00 pm
Dinner - 5:00 pm - 7:00 pm

Thank you for Coming to
Stockton Folk Dance Camp!



Welcome to our 77th Year!

Week 2 Schedule -- July 28 to August 3, 2024

There is a Campus Tour at 4:00 pm on Sunday, recommended for first-time campers and those who haven't been at Camp for a few years. Please look for information signs when you arrive as to where the tour starts.

Week 2 - Sunday, July 28

times	Raymond Great Hall	Elbert Covell Hall	Ballroom (cafeteria building)
2:00 - 5:00 (3 hr)	Registration & Covid Testing		
5:00 - 7:00 (2 hr)	Dinner Break		
7:00 - 10:30 (3hr, 30 min)	Welcome Party!		

CAFETERIA HOURS
Breakfast - 7:30 am - 9:30 am
Lunch - 11:00 am - 2:00 pm
Dinner - 5:00 pm - 7:00 pm

STOCKTON FOLK DANCE CAMP - 2024

Week 2 - Monday, July 29

times	Raymond Great Hall	Elbert Covell Hall	Ballroom (cafeteria building)
8:30 - 9:25 (55 minutes)	<u>Kau'i Tuia</u> Holo Ana Kalakaua (np) ♦♦ ♦♦	<u>Robert McOwen</u> Canadian Barn Dance (p) ♦ ♦♦ Neidpath Castle (p) ♦♦ ♦	<u>Aaron Alpert</u> Mehakot (np) ♦♦♦ ♦ Hora (np) ♦ ♦♦
9:35 - 10:30 (55 minutes)	<u>Željko Jergan</u> Turopolski Drmeš (np) ♦ ♦ Staračko Kolo (np) ♦♦ ♦♦	<u>Ahmet Lüleci</u> Endum Dereye (np) ♦♦ ♦♦ Kirikcan (np) ♦♦ ♦♦♦	<u>Liina Teose</u> Pulmalust (p) ♦♦♦ ♦♦♦ Neljäpuuri (p) ♦ ♦
10:30 - 10:55	Break		
10:55 - 11:50 (55 minutes)	<u>Aaron Alpert</u> Mehakot (np) ♦♦♦ ♦ Hora (np) ♦ ♦♦	<u>Robert McOwen</u> Canadian Barn Dance (p) ♦ ♦♦ Neidpath Castle (p) ♦♦ ♦	<u>Kau'i Tuia</u> Holo Ana Kalakaua (np) ♦♦ ♦♦
11:50 - 1:15 (1 hr, 25 min)	Lunch Break		
1:15 - 2:10 (55 minutes)	<u>Instruments</u> Tom Pixton - Music for the Wednesday AfterParty	<u>Advanced or Alternate Class</u> Robert McOwen	<u>Ahmet Lüleci</u> Endum Dereye (np) ♦♦ ♦♦ Kirikcan (np) ♦♦ ♦♦♦
2:20 - 3:15 (55 minutes)	<u>Liina Teose</u> Pulmalust (p) ♦♦♦ ♦♦♦ Neljäpuuri (p) ♦ ♦	<u>Željko Jergan</u> Turopolski Drmeš (np) ♦ ♦ Staračko Kolo (np) ♦♦ ♦♦	
3:30 - 4:25 (55 minutes)		<u>Assembly</u> Tom Pixton	
4:35 - 5:30 (55 minutes)	<u>Dances for All Ages (DFAA)</u>	<u>Singing</u> Bill Cope Sing Along	
5:30 - 7:00 (1 hr, 30 min)	Dinner Break		
7:00 - 10:30 (3 hr, 30 min)	Once Over Lightly, plus Squares, Contras, and Live Music		
10:30 - ????		Afterparty MC: Julie East and Friends	

CAFETERIA HOURS

Breakfast - 7:30 am - 9:30 am
Lunch - 11:00 am - 2:00 pm
Dinner - 5:00 pm - 7:00 pm

LEGEND

COMPLEXITY ♦ = Easy, ♦♦ = Intermediate, ♦♦♦ = Challenging
ENERGY REQUIRED ◇ = Low, ◇◇ = Medium, ◇◇◇ = High
TYPE OF DANCE (np) = non-partner (p) = partner (opt) = typically (p), but can be done as (np)
OTHER (poi) = poi balls dance

STOCKTON FOLK DANCE CAMP - 2024

Week 2 - Tuesday, July 30

times	Raymond Great Hall	Elbert Covell Hall	Ballroom (cafeteria building)
8:30 - 9:25 (55 minutes)	<u>Kau'i Tuia</u> Pate Pate (np) ♦♦♦ ♦♦♦	<u>Robert McOwen</u> Gay Gordons (p) ♦♦ ♦♦ Burns Night (p) ♦♦ ♦♦	<u>Aaron Alpert</u> Mehakot (np) ♦♦♦ ♦ Hora (np) ♦ ♦♦
9:35 - 10:30 (55 minutes)	<u>Željko Jergan</u> Šokačko (np) ♦♦ ♦♦ Grad se Beli (np) ♦♦ ♦♦	<u>Ahmet Lüleci</u> Halimem (np) ♦ ♦♦ Men Gülem (np) ♦♦♦ ♦♦♦	<u>Liina Teose</u> Oige ja vasemba (p) ♦♦ ♦ Perekonnaivalsid (p) ♦♦♦ ♦♦
10:30 - 10:55	Break		
10:55 - 11:50 (55 minutes)	<u>Aaron Alpert</u> Mehakot (np) ♦♦♦ ♦ Hora (np) ♦ ♦♦	<u>Robert McOwen</u> Gay Gordons (p) ♦♦ ♦♦ Burns Night (p) ♦♦ ♦♦	<u>Kau'i Tuia</u> Pate Pate (np) ♦♦♦ ♦♦♦
11:50 - 1:15 (1 hr, 25 min)	Lunch Break		
1:15 - 2:10 (55 minutes)	<u>Instruments</u> Tom Pixton - Music for the Wednesday AfterParty	<u>Advanced or Alternate Class</u> Aaron Alpert Shir Ha'kirva ♦♦♦ ♦	<u>Ahmet Lüleci</u> Halimem (np) ♦ ♦♦ Men Gülem (np) ♦♦♦ ♦♦♦
2:20 - 3:15 (55 minutes)	<u>Liina Teose</u> Oige ja vasemba (p) ♦♦ ♦ Perekonnaivalsid (p) ♦♦ ♦♦	<u>Željko Jergan</u> Šokačko (np) ♦♦ ♦♦ Grad se Beli (np) ♦♦ ♦♦	
3:30 - 4:25 (55 minutes)		<u>Assembly</u> Liina Teose	
4:35 - 5:30 (55 minutes)	<u>Dances for All Ages (DFAA)</u> Kau'i Tuia		
5:30 - 7:00 (1 hr, 30 min)	Dinner Break		
7:00 - 10:30 (3 hr, 30 min)	Once Over Lightly, plus Squares, Contras, and Live Music		
10:30 - ????		Afterparty MC: Evan Chu	

CAFETERIA HOURS

Breakfast - 7:30 am - 9:30 am
Lunch - 11:00 am - 2:00 pm
Dinner - 5:00 pm - 7:00 pm

LEGEND

COMPLEXITY ♦ = Easy, ♦♦ = Intermediate, ♦♦♦ = Challenging
ENERGY REQUIRED ♦ = Low, ♦♦ = Medium, ♦♦♦ = High
TYPE OF DANCE (np) = non-partner (p) = partner (opt) = typically (p), but can be done as (np)
OTHER (poi) = poi balls dance

STOCKTON FOLK DANCE CAMP - 2024

Week 2 - Wednesday, July 31

---- REVIEW DAY - Class times are different ---

times	Raymond Great Hall	Elbert Covell Hall	Ballroom (cafeteria building)
8:00 - 8:50 (50 Minutes)	Kau'i Tuia	Robert McOwen	Aaron Alpert
9:00 - 9:50 (50 Minutes)	Željko Jergan	Ahmet Lüleci	Liina Teose
9:50 - 10:15	BREAK - 25 minutes		
10:15 - 11:05 (50 Minutes)	Aaron Alpert	Robert McOwen	Kau'i Tuia
11:15 - 12:05 (50 Minutes)	Liina Teose	Željko Jergan	Ahmet Lüleci
12:05 - 2:00 (1 hr, 55 min)	Lunch Break		
2:00 - 3:00 (1hr)		Camper Sharing	
3:00 - 5:00 (2 hours)	AUCTION		
5:00 - 6:30 (1hr, 30 min)	Dinner Break		
6:30 - 7:00	Camp Photos		
7:00 - 10:30 (3 hr, 30 min)	Wednesday Night Party		
10:30 - ????	Afterparty MC: The June Camp Trio - Tom Pixton, Ralph Iverson, and Brian Wilson		

CAFETERIA HOURS

Breakfast - 7:30 am - 9:30 am
Lunch - 11:00 am - 2:00 pm
Dinner - 5:00 pm - 7:00 pm

STOCKTON FOLK DANCE CAMP - 2024

Week 2 - Thursday, August 1

times	Raymond Great Hall	Elbert Covell Hall	Ballroom (cafeteria building)
8:30 - 9:25 (55 minutes)	<u>Kau'i Tuia</u> Tua ♦♦♦ ◇ (np) (poi)	<u>Robert McOwen</u> St Bernard's Waltz (p) ♦ ◇ Pinewoods Reel (p) ♦♦♦ ◇◇◇	<u>Aaron Alpert</u> Debka Eilon (np) ♦♦ ◇◇ Ha'rishut (np) ♦ ◇
9:35 - 10:30 (55 minutes)	<u>Željko Jergan</u> Dere (np) ♦♦♦ ◇◇◇ Slavonska Kola (np) ♦♦ ◇◇	<u>Ahmet Lüleci</u> Konyalim (np) ♦♦ ◇◇ Rakkas (np) ♦♦♦ ◇◇◇	<u>Liina Teose</u> Labajalg (p) ♦ ◇ Kikapuu (p) ♦ ◇◇ Labajalavalss (p) ♦♦ ◇
10:30 - 10:55	Break		
10:55 - 11:50 (55 minutes)	<u>Aaron Alpert</u> Debka Eilon (np) ♦♦ ◇◇ Ha'rishut (np) ♦ ◇	<u>Robert McOwen</u> St Bernard's Waltz (p) ♦ ◇ Pinewoods Reel (p) ♦♦♦ ◇◇◇	<u>Kau'i Tuia</u> Tua ♦♦♦ ◇ (np) (poi)
11:50 - 1:15 (1 hr, 25 min)	Lunch Break		
1:15 - 2:10 (55 minutes)	<u>Instruments</u> Ralph Iverson Balkan for Musicians and Singers	<u>Advanced or Alternate Class</u> Liina Teose Vanaisa polka (Grandfather's Polka)	<u>Ahmet Lüleci</u> Konyalim (np) ♦♦ ◇◇ Rakkas (np) ♦♦♦ ◇◇◇
2:20 - 3:15 (55 minutes)	<u>Liina Teose</u> Labajalg (p) ♦ ◇ Kikapuu (p) ♦ ◇◇ Labajalavalss (p) ♦♦ ◇	<u>Željko Jergan</u> Dere (np) ♦♦♦ ◇◇◇ Slavonska Kola (np) ♦♦ ◇◇	
3:30 - 4:25 (55 minutes)		<u>Assembly</u> Ahmet Lüleci Ahmet's documentary	
4:35 - 5:30 (55 minutes)	<u>Dances for All Ages (DFAA)</u> Liina Teose	<u>Singing</u> Tom Pixton	
5:30 - 7:00 (1 hr, 30 min)	Dinner Break		
7:00 - 10:30 (3 hr, 30 min)	Once Over Lightly, plus Squares, Contras, and Live Music		
10:30 - ????		<u>Afterparty</u> MC: Lothar Narins and Ulrike Narins	

CAFETERIA HOURS

Breakfast - 7:30 am - 9:30 am
Lunch - 11:00 am - 2:00 pm
Dinner - 5:00 pm - 7:00 pm

LEGEND

COMPLEXITY ♦ = Easy, ♦♦ = Intermediate, ♦♦♦ = Challenging
ENERGY REQUIRED ◇ = Low, ◇◇ = Medium, ◇◇◇ = High
TYPE OF DANCE (np) = non-partner (p) = partner (opt) = typically (p), but can be done as (np)
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STOCKTON FOLK DANCE CAMP - 2024

Week 2 - Friday, August 2

times	Raymond Great Hall	Elbert Covell Hall	Ballroom (cafeteria building)
8:30 - 9:25 (55 minutes)	Kau'i Tuia Ulupalakua (np) ♦♦ ◇◇	Robert McOwen Mist on the Mountain (p) ♦♦♦ ◇◇ MacDonald of Keppoch (p) ♦♦♦ ◇◇	Aaron Alpert Kurdiyön (np) ♦♦ ◇◇ Hakol Patuah (np) ♦♦ ◇◇
9:35 - 10:30 (55 minutes)	Željko Jergan Kolo (np) ♦♦ ◇◇ Lički Tanac (np) ♦♦ ◇◇◇	Ahmet Lüleci Pakizem (np) ♦ ◇◇ Halay (np) ♦♦ ◇◇ Rumeli (np) ♦ ◇	Liina Teose Varas (p) ♦♦ ◇◇ Räditants (p) ♦ ◇ Kungla rahvas (p) ♦♦ ◇
10:30 - 10:55	Break		
10:55 - 11:50 (55 minutes)	Aaron Alpert Kurdiyön (np) ♦♦ ◇◇ Hakol Patuah (np) ♦♦ ◇◇	Robert McOwen Mist on the Mountain (p) ♦♦♦ ◇◇ MacDonald of Keppoch (p) ♦♦♦ ◇◇	Kau'i Tuia Ulupalakua (np) ♦♦ ◇◇
11:50 - 1:15 (1 hr, 25 min)	Lunch Break		
1:15 - 2:10 (55 minutes)	Instruments Ralph Iverson Balkan for Musicians and Singers	Advanced or Alternate Class Stacy Rose Zesty Contrás (p)	Ahmet Lüleci Pakizem (np) ♦ ◇◇ Halay (np) ♦♦ ◇◇ Rumeli (np) ♦ ◇
2:20 - 3:15 (55 minutes)	Liina Teose Varas (p) ♦♦ ◇◇ Räditants (p) ♦ ◇ Kungla rahvas (p) ♦♦ ◇	Željko Jergan Kolo (np) ♦♦ ◇◇ Lički Tanac (np) ♦♦ ◇◇◇	
3:30 - 4:25 (55 minutes)		Assembly Faculty Round Table Come and ask questions from all our Artists	
4:35 - 5:30 (55 minutes)	Dances for All Ages (DFAA) Dale Adamson	Singing Tom Pixton	
5:30 - 7:00 (3 hr, 30 min)	Dinner Break		
7:00 - 10:30 (3hr, 30 min)	Once Over Lightly, plus Squares, Contrás, and Live Music		
10:30 - ????		Afterparty MC: Loui Tucker and Aaron Alpert	

CAFETERIA HOURS

Breakfast - 7:30 am - 9:30 am
Lunch - 11:00 am - 2:00 pm
Dinner - 5:00 pm - 7:00 pm

LEGEND

COMPLEXITY ♦ = Easy, ♦♦ = Intermediate, ♦♦♦ = Challenging
ENERGY REQUIRED ◇ = Low, ◇◇ = Medium, ◇◇◇ = High
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STOCKTON FOLK DANCE CAMP - 2024

Week 2 - Saturday, August 3

---- REVIEW DAY - Class times are different ---

times	Raymond Great Hall	Elbert Covell Hall	Ballroom (cafeteria building)
8:00 - 8:50 (50 Minutes)	Kau'i Tuia	Robert McOwen	Aaron Alpert
9:00 - 9:50 (50 Minutes)	Željko Jergan	Ahmet Lüleci	Liina Teose
9:50 - 10:15	BREAK - 25 minutes		
10:15 - 11:05 (50 Minutes)	Aaron Alpert	Robert McOwen	Kau'i Tuia
11:15 - 12:05 (50 Minutes)	Liina Teose	Željko Jergan	Ahmet Lüleci
12:05 - 2:30 (2hr 25 min)	Lunch Break		
2:30 - 4:30 (2 hours)	TALENT SHOW		
4:30 - 6:00 (1 hr, 30 min)	Getting ready for the Party Break		
6:00 - 7:30 (90 minutes)	International Banquet		
7:30 - 11:00 (3 hr, 30 min)	International Closing Party		
11:00 - ??:??		Afterparty MC: Adony Beniares	

CAFETERIA HOURS
Breakfast - 7:30 am - 9:30 am
Lunch - 11:00 am - 2:00 pm
Dinner - 5:00 pm - 7:00 pm

Thank you for Coming to
Stockton Folk Dance Camp!



Syllabus