

Manitoba International Folk Dance Association

Dances Taught - Fall 2007

Dance Notes and Music



CONTENTS

Dance	Country	Teacher
Ahavat Hadassah #2	Israel	J.P. Cloutier
Chorbadzijsko Oro	Serbia	Bob Travica
Coconitsa	Romania (Târnave)	Cristian & Sonia
Easter Thursday	England	Jeremy Hull
Garoon	Armenia	J.P. Cloutier
Hora de Munte	Romania (Banat)	Cristian & Sonia
Hora Nuntasilor	Romania (Banat)	Cristian & Sonia
Horon	Greece	Patti Cohen
Livan Oy	Turkey	Dave Weller
Maki Maki	Roma	Dave Weller
Mairi's Wedding	Scotland	Jeremy Hull
Mom Bar	Armenia	Jeremy Hull
Narodno	Bulgaria	Jeremy Hull
Neapolitan Tarantela	Italy	Steve Meszaros
Omal	Greece	Jeremy Hull
Sa-sa	Serbia	Bob Travica
St. Lawrence Jig	U.S.A.	Jeremy Hull
Sârba Bătută	Romania (Moldavia)	Cristian & Sonia
Sârbeasca	Romania (Banat)	Cristian & Sonia
Setnja	Serbia	Jeremy Hull
Shottish	Sweden	Dan Stone
Stara Vlajnja	Serbia	Bob Travica
Svenska Masquerade	Sweden	Kelly Seifert
Tikino Romska Oro	Roma/Macedonia	Patti Cohen
Turceasca	Romania (Muntenia)	Cristian & Sonia
Yankady/Makru	Guinea	Melissa Collins

AHAVAT HADASSAH NO. 2

Israel, Yeminite Dance by ELIAHU GAMLIEL.

Formation: No partners, Hands held low, all facing right. Counterclockwise.

Record: hadrim LP4 " I Remember".

PART 1

Counts

1-4 Starting on right foot, four running steps, (R,L,R,L).

With a sharp turn to the right, step on right foot directly away from the centre, turning sharply left 180 degrees, step left directly to the centre, step right to centre and hop.

Step back on left, and hop, step back on right and hop.

Yemenite step to the left with hop. (Step left to left bending left knee, step right to right with straight knee, step left to right, in front of right, and hop on left).

Repeat Part 1

PART 2

Counts

1-4 Three running steps to centre, (R,L,R). Hop on right foot while turning 180 degrees to the right, dropping hands.

5-8 Rejoin hands and back up towards centre. With three running steps, (L,R,L), hop on left foot.

Yemenite step right, without a hop. (step right to the right bending the right knee, step left to the left, with a straight knee, step right to the right in front of left. With a slight bend in the right knee, bounce from knee on 4th count).

Yemenite left without a hop. Same as Part 2 counts 9-12 but starting to the left.

Repeat part 2.

Repeat the complete dance from the beginning.

Instructions by Jack Geddes as learned from Teme Kernerman.

CHORBADZISKO ORO (Serbia)
(Bob to provide Write-up)

Coconița

From the region of Târnave in Transylvania, Romania

Presented by Sonia Dion & Cristian Florescu

Târnave is north of the county of Sibiu, on the Transylvanian Plain, between the two rivers in the region (Târnava Mica and Târnava Mare).

Coconița falls in the category of women's sung dances, very widespread in central Transylvania. It is a closed circle dance that generally moves in a clockwise direction. The CW direction indicates the archaic, ritualistic character of the dance. The verses sung are usually about marriage.

The word *coconița* derives from *cucoană* (lady), referring to an elegant, noble, distinguished woman who may or may not be married.

Formation: women in closed circle

Position: R hand on waist and L hand (arm extended in front) on R shoulder of the W in front, facing RLOD

Pronunciation: koh-koh-NEE-tzah

Music: *Sonia Dion & Cristian Florescu, vol.4, Band 2*

Meter: 2/4 Pattern of *Coconița*

Meas. Count

1-9 **Introduction** (no action)

First dance

(Dance with the slow song) (one step per measure)

Pattern:

1-4 Do 4 walking steps, starting with R, moving straight ahead, without waving

5-8 Do 4 small steps, starting with R, waving slightly in direction of ft

9 1 Touch with R ball in place

2 Pause

Repeat this pattern ten more times (11 total)

Meas. Count

Second dance

(hands in V pos. moving RLOD and body facing slightly to the left)

Pattern:

1 1 Step on R slightly diag. to the right (twd center) and starting swing arms twd center.

2 Touch with L ball close to R and swing arms twd center.

2 1&2 Do one two-step starting with L; first step slightly diag. to the left, second one close to L and the third one on place swing arms outside (slightly).

3-8 Repeat measures **1-2**, three more times (4 total)

Style: The torso sways in an opposite direction to the movement of the feet (e.g., body sways backwards when dancer steps towards centre of circle).

9 1 Step on R fwd bending R knee slightly

2 Step on L fwd

10 1 Step on R fwd bending R knee slightly

2 Step on L fwd

11-14 Repeat measures **9-10** two more times (3 total)

15 1 Step on R fwd bending knee slightly

2 Step on L fwd

16 1 Step on R fwd bending knee slightly

2 Lift L ft and turn with R to the right (end facing LOD)

Note: **9-16** = seven *closed rida steps* with transition

17-32 Repeat measures **1-16** with opposite ftwk and direction

Do this pattern 2 ½ times.

Final pattern: Intro. + First dance + Second dance .

Presented by Sonia Dion and Cristian Florescu, Mainwoods Dance Camp © 2007

Songs for Coconița

Transylvania, Romania

Slow song:

1.
La porțița uliță-ă, mireasă mirea At the gate to the lane, the bride, the bride,
Șede mama miresă-ă, mireasă mirea The bride's mama stands ...
2.
Se roagă la sfântu soare, mireasă mirea She prays to the hallowed Sun,
Să facă ziua mare, mireasă mirea Let the day be longer ...
3.
Care-o fată ducătoare, mireasă mirea For she has a daughter leaving to be wed,
Care-o fată ducătoare, mireasă mirea For she has a daughter leaving to be wed...

Repeat the three verses

Fast song:

/Fetelor dragile mele, fetelor dragile mele My dearest girl friends,
Face-ți bine mă iertați, faceți bine mă iertați/ Please forgive me...

/Că din iasa-r într-o seară, că din iasa-r într-o seară For evening after evening,
Nu vă mai fac îmbulzeala, nu vă mai fac îmbulzeala/ I will no longer delight in your presence...

Fi voioasă soro mare, Be glad, big sister,
că la scale lângă vale That I have left for the valley.
Și scaun în șezătoare, My chair at our gatherings will be free
și drăguțu-i ca o floare And my beloved is so handsome!

EASTER THURSDAY (England)

From the Fallibroome Collection, Book 5, #18.

Record: Varrick VR 013 Side A/1. Triple time ($\frac{3}{4}$ time) but not a waltz.

Formation: Longways Double Minor

<u>Music</u>	<u>Bars</u>	<u>Pattern</u>
A 1	1-3	Ones facing down, twos up, dance back-to-back with neighbour (9 steps, passing R shldr to beg.). All dance back- to-back with partners.
A 2	1-3	neighbours two-hand turn. (9 counts) Ptrs two hand turn. Hold hands just before balance.
B 1	1-2	All balance back and fwd. (beg. R) All set R and L.
	5-6	All turn single to place (to R) 6 steps.
B 2	1-2	Ones dance $\frac{1}{2}$ figure of eight down through the twos.
	3-4	Ones cross over in first place and go below one place, twos taking taking inside hands to lead up to first place on bar 4.
		All turn ptr with two hand turn.

Note: at the end of B 1, the ones really start the $\frac{1}{2}$ figures of eight before the B 2 music begins. If they don't "cheat" here, it will be hard to get through the twos and cross over and down in time.

Presented by: Marianne Taylor

GAROON –(Armenia)

Music: Dances of the Armenian People GT-3001-A

Formation: 1- Open line facing LOD

2- Hands up in "W" position, little fingers joined. NOTE: Make sure that L hand is over and R hand is under.

Figure 1 Dance begins when singing starts.

Measure 1 Count 1- Step forward on R moving LOD.

2- Slight hop on R as L is lifted (L knee bends).

NOTE: During measure 1 arms are lowered to "V" position

Count 1&2 –Two step forward LOD, LRL. NOTE: During measure 2 arms comeback up in the "W" position.

3 - 4 Repeat measures 1 & 2

5 - 6 Count 1-3- Release hands, do a three atep turn to R, RLR.

4- Touch L to R at the same time as hands clap.

7 - 8 Repeat measure 5-6 to L starting on L

9 –32 Repeat measure 1- 8 a total of three more times.

Figure 2

Measure 33 –34 Arms resume "W" position and do 2 two steps moving LOD: RLR ; LRL. NOTE: Arms may follow movements to R on R two step and to L on L two step.

Count 1 –Step on R to R; facing centre

2 – balance L in front of R

Count 1 – Step on L to L

2 – Balance R in front of L.

37 Count 1 & 2 – Moving LOD step forward on R, then on L; clapping hands on each step.

Count 1 – Facing centre with arms resuming the "W" position take one step in on R.

2 – Chug on R: backing up and lifting L, upper part of the body is bent forward.

Count 1-3 – Facing centre take three swizzle steps back LRL. NOTE: Swizzle Step: as you take a step (backward) on one foot the heel of the other foot is simultaneously turned in.

– Stamp R in place and not putting weight on it.

Measure 41-64: Repeat measures 33-40 three more times.

Start from the beginning.

Hora de munte

From Banat region, Romania
Presented by Sonia Dion & Cristian Florescu

The *Hora* is danced by both men and women of all ages, at Sunday dances and weddings and is used as an introductory dance. There are various regional variants of the *Hora* and some have specific names, such as *Hora mare* (large hora), the most common version, or *Hora lente* (slow hora). *Hora de munte* (mountain hora) is coming from the Semenic Mountain. This dance is an open *Hora* and progresses to the right and to the left.

The Semenic Mountains are a part of the southern group of the Occidental Carpathians, culminating with the Piatra Goznei Peak (1447 m) and the Semenic Peak (1445 m) and representing an important hydrographical knot; 'the water castle of Banat.'

Located in the southwest corner of Romania, Banat is a distinct entity in terms of its folklore. The style there is characterized by elegant movements, a nice and proud attitude. The name Banat comes from *ban*, the Romanian word for the military leader of a region.

Formation: open mixed circle

Position: Hands up in W pos., facing center

Pronunciation: HOH-rah deh MOON-the

Music: *Sonia Dion & Cristian Florescu Vol. 3, Band 6*

Style: All of the steps to the side, and the *two-steps* must be danced in a curved manner as if on the edge of a small circle, curving slightly in on the right and the left.

Meter: 2/4	Pattern of <i>Hora de munte</i>
Meas.	Count
16	Introduction (no action)
	Figure 1 (singing)
1	1 Step on R swd to R
	2 Close L next to R (no wt)
2	1 Step on L swd to L
	2 Close R next to L (no wt)
3	1 Step on R to R (body facing slightly LOD)
	2 Step on L to R
4	1 Step on R (facing center)
	& Step on L ball
	2 Step on R
	(1&2 = one two-step)
5-8	Repeat measures 1-4 with opposite ftwk and direction

Meas.	Count	Figure 2 (instrumental melody)
1-2		Do 4 walking steps twd center, starting with R ft (R, L, R, L)
3	1	Step on R to R (slightly)
	&	Step on L ball next to R ft
	2	Step on R
		(1&2 = one two-step)
4		Repeat measure 3 with opposite ftwk and direction
5-6		Repeat measures 1-2 bkwd
7-8		Repeat measures 3-4

Final pattern: (according to the singing and instrumental music)

F1 + F1 + F1 + F2 +
F1 + F1 + F1 + F2 +
F1 + F1 + F1 + F1 + F2 + F2 +
F1 + F1

Song for Hora de munte

(Banat)

/C-am venit cu voie bună hai bună seara
Să petrecem împreună hai bună seara/
Vom petrece și-om juca hai bună seara
Inima ne-om bucura hai bună seara

I have gladly come, good evening
To rejoice with you
We will celebrate and dance
Our hearts will be very happy

/C-am venit aici la voi hai bună seara
Să vă petreceți cu noi hai bună seara/
C-am venit cu voie bună hai bună seara
Să petrecem împreună hai bună seara

I have come here
To rejoice together
I have gladly come
To rejoice with you

/Haida oameni buni jucați hai bună seara
Și paharele-nchinați hai bună seara/
/Astă seară-i seară mare hai bună seara
Cu vin bun și lăutare hai bună seara/

Let's dance good people
Take glasses of wine and cheers
This evening is a special evening
With great wines and musicians

Dragu mii unde-am venit hai bună seara
Și cu șin m-am întâlnit hai bună seara
Ca aici-as oameni buni hai bună seara
Nu moi duce până luni hai bună seara

I like this place where I came
And the people I have met
Because there are good people here
I don't leave this lovely place until Monday!

Presented by Sonia Dion & Cristian Florescu, 2006

Hora nuntașilor

From Timiș (Banat), Romania
Presented by Sonia Dion & Cristian Florescu

The word *nuntașilor* means wedding guests. Whether in western Romania (Banat) or any other region in the country, marriage is a commitment that still today is an important stage in people's lives. Marriage is synonymous with a multitude of rituals and customs, which vary from region to region, but everywhere weddings are always celebrated with a lot of spirit and given much importance. Due to the significance of the event, everyone prepares for it long in advance.

In Romania, two crucial people must be chosen: the witnesses, referred to as the "godfather" and "godmother." They become members of the family and play a major role in all the wedding preparations, the civil and religious ceremonies, and the celebrations.

In the city, organizing a wedding can give rise to arguments about the guest list (you mustn't forget anyone but you can't invite everyone!), the date, the priest, the invitations, the hall, and so on. In the country, some of the problems are easily solved. For example, the invitations may be extended by the *vorniceii* (best men), who go around to all the houses, their flasks of *țuica* (brandy) in hand, announcing the wedding in song and inviting everyone that way.

An occasion for merrymaking and countless feasts in the country, the wedding begins with the matchmakers' meal followed by the engagement or "fir tree" feast (the fir tree symbolizes fertility), which reaches dizzying heights of partying, as does the wedding banquet proper. The wedding will begin to wind down with the meal for the *vorniceii* and *druște* (bridesmaids), one for the in-laws, another for the cooks, the meal of *colaci* (a kind of Romanian bagel) and finally the meal held a week after the wedding at the bride's parents' to thank them for their daughter's purity.

At the wedding banquet, guests are welcomed with bread and salt, and in some places, with an offering of *colaci*. Each guest is greeted with a musical march and then takes his or her place before a first course^¾usually an appetizer: sausage, salami, *mici* (meat croquette), *cașcaval* (cheese), olives, *icre* (fish roe spread), tomatoes, spring onions and a small glass of *țuica*. The best dishes^¾*ciorbe* (soups), *sarmale* (cabbage rolls), *mamaliga* (Romanian polenta), veal escalope, fish, etc.^¾painstakingly prepared by the village women, are set down, one after the other, for hours as lively traditional tunes are played. Amidst all these dishes, roast fowl will be presented as people dance and the "godfather" is teased. At all times drink flows, whether it is *Murfatlar* wines or different kinds of brandy such as *țuica*.

One of the most important customs, which is still very much alive today, usually comes after the first coffee and the cake (*cozonac*) are served: the gifts are announced. The *vorniceii* go from table to table announcing aloud the offers of gifts. The "godfather" will be generous so as to raise the stakes. The grander a wedding, the more guests must loosen their purse strings. Each gift is followed by exclamations and musical approval, depending on the size of the present.

Throughout the wedding, dance has pride of place, of course. In some regions, the dances are done in a precise order and will always be done following the tradition. *Hora nuntașilor* is usually done after the newlyweds' dance. All the guests must join in and the accompanying lyrics sing the praises of the main celebrants. *Trăiască mirii!* Long live the bride and groom!

Hora nuntașilor

From Timiș (Banat), Romania

Presented by Sonia Dion & Cristian Florescu

Formation: mixed open circle

Position: hands in W pos, facing center

Pronunciation: HOH-rah noon-TAH-chee-lohr

Music: *Sonia Dion & Cristian Florescu, vol. 4, Band 1*

Meter: 2/4 Pattern of *Hora nuntașilor*

Meas. Count

1-16

Introduction (no action)

Figure 1 (with singing)

- | | | |
|-------------|---|---|
| 1 | | Do one <i>two-step</i> starting with R ft facing and moving LOD |
| 2 | | Do one <i>two-step</i> starting with L ft facing and moving LOD |
| 3 | 1 | Step on R to the right and turn facing center |
| | 2 | Touch with L ball close to R ft |
| 4 | 1 | Step on L to the left facing slightly RLOD |
| | 2 | Touch with R ball in front of L ft |
| 5 | 1 | Step on R crossing in front of L ft |
| | 2 | Step on L to the left |
| 6 | 1 | Step on R crossing in front of L ft |
| | 2 | Touch with L ball close to R ft |
| 7 | 1 | Step on L to the left and turn facing center |
| | 2 | Touch with R ball close to L ft and turn slightly facing to the right |
| 8 | 1 | Step on R bkwd |
| | 2 | Step on L bkwd (very slightly) |
| 9-32 | | Repeat measures 1-8 , three more times (4 total) |

Figure 2 (instrumental)

- | | | |
|------------|-----|-------------------------------------|
| 1-2 | 1-3 | Do 3 steps R, L, R twd center |
| | 4 | Touch with L ball (no wt) next R ft |
| 3-4 | 1-3 | Do 3 steps L, R, L bkwd |
| | 4 | Touch with R ball (no wt) in place |
| 5 | 1 | Step on R across in front of L ft |
| | 2 | Step on L to the side |
| 6 | 1 | Step on R behind L ft |
| | 2 | Step on R to the side |
- (**5-6** = one *grapevine* step)

Repeat measures **5-6**

9-10 Do 2 *two-steps* starting with R ft facing and moving RLOD

Repeat measures **5-6**

13-16 Repeat measures **1-4**

Final pattern:

Repeat 4 times; F1 + F2

Song for Hora nuntașilor

Banat, Romania

1. **Bună seara dragi nuntași** Good evening, dear wedding guests,
Mândre nașe si nănași The proud “godmother” and “godfather,”
Gazdelor ce ne primiți The host receiving us
Și cu drag ne omeniți with love and honour.

Chorus:

Asta-i nuntă ca-n povești This is a fairy tale wedding
Miresucă să trăiești Long live the bride!
Asta-i nuntă nu-i orice A wedding unlike any other
Să traiască mirele Long live the groom!
Asta-i nunta nunților The wedding of all weddings.
Voie bună tuturor Joy and happiness to all,
Și la miri și la nănași To the couple and to the “godparents”
Dar și nouă la nuntași But to us, the wedding guests, also!

2. **Î-i cea m-ai frumoasă nuntă** This is the loveliest wedding
Mireasa i-așa de scumpă The bride is fabulous!
De mire nu-i ce vorbi The groom? It goes without saying,
Ca el altu n-ar m-ai fi There’s no one else like him!

3. **La cea-ți venit oameni buni** Why have you come, good people?
Hai petrecem până luni Let’s party until Monday,
Să bem și să chefuim Let’s drink and celebrate
Cu horinca și cu vin With brandy and wine!

4. **Ni-om porni cu toți la joc** Let’s start the dance all together
Haide-ți sus nu stați pe loc Stand up, you can’t just sit there
Muzica-i frumoasă tare The music is very beautiful
Ne ridică în picioare And urges us to get up.

The chorus is sung after each verse
and twice (2x) at the end.

HORON (Greece)
(Patty to provide Write-up)

LIVAN OY (Turkey)

Formation: Semi-circle, little finger hold, arms up W position.

Music/Rhythm: 6/4 and 4/4

Translation: Livan is a girl's name.

Recording: AL/07

Introduction: 4 times 6/4 measures, start with singing.

Count	Description
-------	-------------

Figure 1: Arms in W position, bounce arms
(Singing where appropriate – see words below)

Step on R to R

Step on L crossing to R

Step R to R

Touch L in place next to R, bounce knees

Step on L to L

Touch R in place next to L

Interlude music – one final 6/4 measure with steps above

Figure 2: Arms down, V position

Face line of direction and step on R forward & bring L next to R, LOD

Step on R fwd, LOD

Step fwd on L LOD & bring R next to L LOD

Step fwd on L LOD

Step on R, turning centre, bounce knees

Two quick soft bounces on both feet

Step on L to L, facing centre

Touch R heel in place, facing centre

Note: Ahmet also showed ct. 8 as:

Quick soft step back to R

& Quick step L to centre, lifting R behind

Words: Livan Livan Livan oy, Livan oy

Livan kurban guzel oy Livan oy

Livan Livan Livan oy, Livan oy

Livan kurban guzel oy Livan oy

Dance originally described and presented by Ahmet Luleci, 1995

Presented by Paul J. Wagner at DCF 2007

Maki, Maki (Roma/Gypsy)

Formation: Individual, in circle

Music/Rhythm: 2/4

Recording: sung by Saban Bajramovic, on "Tales and songs From Weddings and Funerals" by Goran Bregovic

Starting Position: Facing Centre

Introduction-can start at any time

Measure Count Description

Basic step

1	1	Step R with R & pause Step L across in front to R & pause
2	1	Step back on R in place & pause Step L to L & Step R next to L
3&4		Same footwork, in reverse

(Repeat basic step at least once)

Variation 1- "Travel"

1	1	Step to r with R & pause Touch L diagonally to L in front, turning slightly R & pause
2	1	Step L across to R & pause Step R to r & Step l across to R

Variation 2- "Travel with Turn"

1	1	Step to r with, turn to R(clockwise) about ¼ around & pause
	2	Touch L next to R, now turned about ½ around & pause
2	1	Step L next to R, still turning & pause Step R next to L, still turning & Step L next to R, completing turn

Notes:

- Variations indicated with scarf (wave low for variation 1, wave high for variation 2) or called by leader
- Repeat dance to the end of music
- Individual style can/Should be added; e.g. finger snapping, slight lift of R foot behind on measure 1, count "second&; same in reverse
- Repeat variations at least once

Description created by Paul J. Wagner for DCFF 2007-Dance learned from Cristian Florescu and Sonia Dion, December 2006

MAIRI'S WEDDING (Scottish Folk Dance)

Suggested Tunes "Mairi's Wedding", "Scotland the Brave", "The Thistle of Scotland"

Formation: Contra line, with 4 couples in a set. (Diagram #1 below.)

Use skip-change step throughout the dance.

PART 1 Couple # 1 take R hands and make one complete turn around, then go down the outside of their own side, below one couple. Second couple moves up into Couple # 1's place. Couple # 1 turns L hands around 1 1/2 times to finish back-to-back in middle of the set. Lady faces man # 2 and man #1 is facing lady # 3. (Diagram # 2 below)

PART 2 Couple #1 now will do a reel or four in this manner... note that active couple will follow the usual "reel of four reel" of passing by the Right shoulder on the outside, L shoulder on the inside... or passing the other person by R shoulder, partner by Left.

So this figure begins with Couple #1 doing the reel of four with Lady #1 facing man #2, man #1 facing Lady #3. Note that the corners here merely go halfway across the set.

Couple #1 now faces the other corners (Lady faces man #3 and man faces Lady #2, and do a reel of four with them. Corners go halfway across.

Couple # 1 now faces the other corners. (Lady faces man #2, and man faces Lady #3... these having previously moved into new place during first reel of four). Corners move halfway across. (Corners are the ones whom the active couple #1 are facing). This figure ends with all in straight contra lines except that couple #1 now is between couples #2 and #3.

PART 3 REEL OF THREE. Lady starts reel of three, which she does across the set with couple #2 (now in first position). She passes Left shoulder with that man to start. Man #1 does reel of three by passing Left shoulder with couple #3 lady. (Remember reel of three is done across the set involving only 3 people... also called figure eight by some. (Diagram #3 below)

PART 4 First three couples make a circle and do a slip step to Left eight steps and to R eight steps R.

REPEAT The entire dance from the beginning from new position, then slip to bottom of set.

Each couple does the dance twice, then goes to bottom. In teaching, have active couples walk around each corner without involving corners to get idea of where to go...then bring inactives into picture.

Figure 1

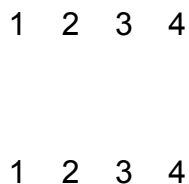


Figure 2

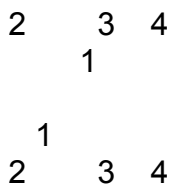


Figure 3



NARODNO HORO
(Bulgaria-Macedonia)

Narodno Horo (Nah-ROHD-noh hoh-ROH) means National Horo. This dance was introduced by John Flicich at the University of the Pacific Folk Dance Camp, 1956. He learned it from the Macedonian-Bulgarian colony in San Francisco. There are many variations to the dance as it is done in this country.

MUSIC: Record Xopo 45-303-B; Nasha Pesen 595

FORMATION: Open circle, leader at R end. Hands are joined (palms down) just below shoulder height and extended slightly twd ctr of circle. The leader may wave a knotted handkerchief in his extended R hand.

STEPS AND
STYLING: Step-hop*, two-step*

Steps are rather large and free in character, but W always dance in more restrained manner than M.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION

The dance may begin on ct 1 of any measure

I. THE DANCE

- 1 Facing diag R of ctr, move in LOD. Step R (ct 1), hop R (ct &),
Step L (ct 2), hop L (ct &).
- 2 Face ctr and step R to R (ct 1), step L across behind R (ct &),
step R to R (ct 2), close L to R, no wt (ct &).

Repeat action of meas 2 with opp ftwork, moving RLOD.

Repeat dance from beginning.

VARIATIONS

Meas 1: Leader may turn CW while doing the 2 step-hops.

The step-hops may be replaced by 2 fast running
Two-steps (R, L, R; L, R, L).

Meas 3: M ONLY: Step I to L (ct 1): bending R knee, Bring R across
In front of L with semi-circular motion (ct &); place ball of R ft in front
Of and just beyond L (ct 2); hold (ct &).

Folk Dance Federation Of California Research Committee:
Virginia Wilder, Sue Lemmon

NEAPOLITAN TARANTELA (Italy)

Formation: Partners facing each other about 2 ft. apart. M back to centre of circle. W holds tambourine in L hand.

Steps: Pas de Basque, Step Hop, Two Step, Walk, Polka.

Introduction: No introduction, music begins immediately and dance starts.

Measure I Pas de Basque & Step Hops

Both M. & W. Pas de Basque starting to the R. (step sideward to the R not forward) The R arm is swung over the head & the L arm across in front of the body.

Pas de Basque to the L. Reverse the arm position.

Repeat R & L.

With R around partner's waist, L arm held high, do 4 Step Hops around each other, starting with R ft.

Repeat meas. 1-8, same action.

Measure II Two Step, Pas de Basque, Turn

17- 20 Partners take inside hands, (W changes tambourine to R hand). M does 4 Two steps in place. W does 4 Two Steps circling M. He does not release her hand, but swings his own arm around his head as she circles him.

Still holding inside hands, Pas de Basque away from each other. (M to L, W to R) and Pas de Basque toward each other.

Drop hands. W strikes tambourine sharply. With 4 steps, make one complete turn away from each other (in place).

Repeat action of meas. 17- 24. On last turn, partners move away from each other so that at the end of the turn they are facing each other about six ft. apart.

Measure III Forward & Back, Do-si-do, and Polka

Partners take 4 walking steps twd. each other. Start with the arms stretched behind the body. The body is bent slightly fwd. On step 2 and 3 bring arms fwd. And up, at the same time straightening the body. On 4th step, strike tamb. Sharply over the head. Head should be thrown back.

Partners back away from each other with 4 walking steps. Reverse the arm and body action. Strike tamb. Behind the back on 4th step.

Bring both arms up over head, shaking tamb. With 8 walking steps partners circle each other, passing R shoulders first, then L shoulders as they go back in place.

Repeat actions of meas. 33-40. Finish in closed dance position. W changing tamb. to L hand.

In closed dance position, couples polka around the floor.

M. twirls W for two complete turns under his L arm.

Repeat polka and twirl. Separate to be ready to repeat entire dance.

Sequence: Measure I (twice), Measure II (twice), Measure III (twice)
Entire dance is done 3 times to the music.

OMAL

Origin: Greece. Danced by the Pontic people of the Black Sea region.

Rythm: 2/4

Formation/Style: Closed circle. Arms held with forearms parallel to the floor, holding neighbour's hand. Dancers are standing very close to one another. The style of the dance is bouncy; knees are flexed. Stamps, as described for this dance, are with the full foot. Do not take weight with stamps.

Introduction: Start dancing at the beginning of any measure.

<u>Measure</u>	<u>Count</u>	<u>Step Description</u>
Facing and moving in LOD		
1	1-2	Step fwd with R ft, step fwd with L ft
2	1-2	Face centre, step fwd with R ft, stamp L ft beside R
3	1-2	Step L with L ft, stamp R ft beside L

SA SA (Serbia)

Sa or Sa-Sa - is a Cocet from Bujanovac, in south Serbia. According to musicians, it refers to a specific type of Cocet rhythm. Below are versions in 3 and 5 measures.

Pronunciation: SAH
Music: 1999 Camp Tape (2/4 meter)
Formation: Open circle, hands joined in "W" position.

Measure:

INTRODUCTION THREE MEASURE FORM

Facing very slightly R of ctr, step on L across and in front of R (ct 1): continuing diag. Fwd. R, step fwd on R (ct &): step fwd on L (ct 2).

Turning to face ctr. and backing up slightly diag. R, step bkwd. on R (ct 1): step bkwd. on L (ct 2).
Step bkwd and slightly to R on R (ct 1): step lightly bkwd. and to L (ct 2): turning to face R of ctr, step lightly bkwd on R (ct &).

FIVE-MEASURE FORM

Repeat meas. 1-3 of Three-measure form.

Step on L across and in front of R (ct 1): turning to face ctr, step on R to R (ct 2).

Step on L across and behind R (ct 1): step on R to R beginning to face R of ctr.

Rhythm: Cross L, Cross L, 1, 2, 1, 2, 3
Slow &, Slow &, Slow, Slow, Quick, Quick, Quick
Diag. Sideways, Slight. Backward, Fc. Ctr. Slight Bkwd.
Feet: L, R, L, R, L, R, L, R,

Presented by Stephen Kotansky

ST. LAWRENCE JIG

A.1. First couple allemande left the one below (4)
Swing partner in the centre (12)

A.2. Down the centre four in line. Turn alone (8)
The same way home. Cast off (8)

B.1. Rights and lefts (16)

B.2. All join hands, go forward and back (8)
Right hand star, once around (8)

Sârba bătută

From the region of Iași (Moldavia), Romania
Presented by Sonia Dion & Cristian Florescu

The region of Iași is in the centre of Moldavia. Many dances of the type known as *Sârba bătută* are found there: *Sârba de la Sticlăria*, *Sârba-n ciobănaș*, *Sârba de la Flămânzi*, etc. The main feature of these dances is dynamic, quick footwork together with much stamping.

Formation: mixed close circle

Position: facing LOD, hands joined in V pos

Pronunciation: SUHR-bah beu-TOO-teu

Music: *Sonia Dion & Cristian Florescu, vol.4, Band 7*

Description of *Pas de basque* (R): Small leap to the right onto R ft (ct 1),
Step on ball of L ft across in front of R ft (ct &),
Step on R ft in place (ct 2).

Pas de basque (L): Small leap to the left onto L ft (ct1),
Step on ball of R ft across in front of L ft (ct &),
Step on L ft in place (ct 2).

Meter: 2/4 Description of *Sârba bătută*

Meas. Count

1-16

Introduction (no action)

Figure 1

- | | | |
|-------------|--|---|
| 1 | 1 | Step fwd on R, facing LOD |
| | 2 | Step fwd on L (L ft slightly diag. to the left) |
| 2 | 1 | Stamp on R (no wt) and turn facing center |
| | 2 | Stamp on R (no wt) |
| 3-4 | Repeat measures 1-2 | |
| 5-8 | Do eight walking steps moving LOD starting with R (R, L, R, L, R, L, R, L) | |
| 9-16 | Repeat measures 1-8 | |

Style: You may shout 'Hai' (heeh) each time you do the stamping steps (meas. **2, 4, 10, 12**)

Meas. Count **Figure 2** (facing center)

- | | | |
|-------------|---|----------------------------------|
| 1 | Do one <i>pas de basque</i> in place starting with R | |
| 2 | 1 | Step on L to the left (slightly) |
| | 2 | Stamp on R (no wt) |
| 3-8 | Repeat measures 1-2 , three more times (4 total) | |
| 9-15 | Do seven <i>pas de basque</i> in place starting with R | |
| 16 | Repeat measure 2 | |

Style: You may shout the following *strigaturi* (shoutings)

Meas.	Romanian words	Pronunciation	Meaning
1	I-AUZI UNA	IAH-oo z oo-nah	Listen for one
3	I-AUZI DOUĂ	IAH-oo z doh-ooeweu	Listen for two
5	I-AUZI TRI	IAH-oo z tri	Listen for three
7-8	I-AUZI PATRU	IAH-oo z pah-troo	Listen four
	ȘI S-A DUS	shi sah DOOS	and it's done
9	UNA	oo-NAH	one
10	DOUĂ	DOH-ooeweu	two
11	TRI	TRI	three
12	PATRU	PAH-troo	four
13	ȘINCI	SHEEN-tsh	five
14	ȘESE	SHEH-zeh	six

15 ȘEPTE SHEHP-teh seven
16 HEI HOP HEH HOP

Note: Here the numbers 3, 6 and 7 are pronounced with the Moldavian accent.

Figure 3
(facing LOD)

1-6 Do measures **1-6** of figure 1
7 1 Hop on L ft
 & Small step fwd on R
 2& Step fwd on L
8 Repeat measure **7**
9-16 Repeat measures **1-8**

Figure 4
(facing LOD)

1-5 Do measures **1-5** of figure 1
6 1 Hop on L ft
 & Small step fwd on R
 2& Step fwd on L
7 1 Hop on L ft
 & Small step fwd on R
 2 Step fwd on L
 & Small step fwd on R
8 1 Small step on L near R ft
 & Small step fwd on R
 2& Small step on L near R ft
9-16 Repeat measures **1-8**

Final pattern:

F1 + F2 + F3 + F2 + F4 + F2 +
F1 + F2 + F3 + F2 + F4 + F2.

Presented by Sonia Dion and Cristian Florescu, Mainewoods Dance Camp © 2007

Sârbeasca

From Timiș, in the region of Banat, Romania

Presented by Sonia Dion & Cristian Florescu

The historical territory of Banat, located in South-eastern Europe, now covers three countries: Serbia (*Baham, Banoniva or Banate*), Hungary (*Bánát or Bánság*) and Romania. Its historical capital (Timișoara), along with two-thirds of its territory, is in Romania today. Banat comes from the word *ban*.

Formation: open mixed circle

Position: facing center, holding hands in W pos.

Pronunciation: ser-BEH-AHS-kah

Music: *Sonia Dion & Cristian Florescu, vol.4, Band 6*

Basic step:

Meas.	Count	
1-3	1	Step on R
	2	Lift L ft at ankle level, L knee bent (slightly)
	3	Step on L
	4	Lift R ft at ankle level, R knee bent (slightly)
	5	Step on R
	6	Step on L

Rhythm of measures **1-3:** Slow-Slow-Quick-Quick

Style: The steps are very small; the inactive ft is raised without kick (no *développé*). The dance is done in an open circle with a leader who may chose to take the line into a spiral.

Note: The steps do not always match the music (e.g., a step might take six beats while the measure has eight beats).

Meter: 2/4 Description of *Sârbeasca*

Meas.	Count	Introduction (32 measures)
1-16	No action	
17-32	Do the basic steps moving to the right and body facing slightly to the right L ft crossing in front on ct 3	
Meas.	Count	First and third songs (F1) (in place) (24 measures) Do the basic steps in place. Instrumental melody (F2) (to the right) (16 measures) Do the basic steps moving to the right and body slightly to the right, L ft crossing in front Second song (F3) (in-out) (32 measures)
1-12	Do the basic steps moving (very small and gradually) twd center.	
13-16	Do the basic steps in place.	
17-28	Do the basic steps moving (very small and gradually) bkwd.	
29-32	Do the basic steps in place.	
		Chorus of second song (F4) (zigzag or pie) (36 measures)
1-2	Do the basic steps moving slightly diag. to the right and twd center.	
3	Turn ¼ t. to the left with the steps (R, L).	
4-5	Do the basic steps moving bkwd slightly diag. to the left and apart center.	
6	Turn ¼ t. to the right with the steps (R, L).	
7-36	Repeat measures 1-6 , five more times (6 total)	

Final pattern:

Intro. (meas. 1-16, no action) + Intro. (meas. 17-32) +

Part A: F1 (24 meas.) (1st song) + F2 (16 meas.) (Instrumental) +
F1 (24 meas.) (1st song) + F2 (16 meas.) (Instrumental) +
F1 (24 meas.) (1st song) + F2 (16 meas.) (Instrumental) +

Part B: F2 (24 meas.) (Instrumental) + F3 (32 meas.) (2nd song) + F4 (36 meas.) (Chorus) +
F2 (16 meas.) (Instrumental) + F3 (32 meas.) (2nd song) + F4 (36 meas.) (Chorus) +

Part C: F2 (24 meas.) (Instrumental) + F1 (24 meas.) (3rd song) +
F2 (24 meas.) (Instrumental) + F1 (24 meas.) (3rd song) +
F2 (24 meas.) (Instrumental).

Songs for Sârbeasca Banat, Romania

1st song:

**Dumă doamne și mă lasă
Unde-i răchia pă masă
/Hei, hai, unde-i răchia pă masă
Și bărbatu-i dus de-acasă/**

Take me, dear God, and lead me
To where there's brandy on the table
Hey, hey, where there's brandy on the table
And my husband has left home

**Fă-mă doamne și mă pune
Unde-i răchia de prune
/Hei, hai, unde-i răchia de prune
Și bărbatu-i dus în lume/**

Make me, dear God, and take me
To where there's plum brandy
Hey, hey, where there's plum brandy
And my husband has gone to see the world

**Hai mândro și ne-om iubi
Până n-om îmbatrâni
/Hei, hai, că dac-om îmbatrâni
Ar și greu a ne iubi/**

Come, my love, let's love each other
Before we grow too old
Hey, hey, when we're old
It's hard to love one another

2nd song:

**1./Vino și rămâi cu mine
Amândoi s-o ducem bine
Să nu-ți pară rău că ne vom lua
Tot ce vrei ți-oi da/**

Come and be with me
We will be good together
You won't regret marrying me
I will give you your heart's desire

Chorus:

**/Doar așa șa șa șa vrea inima
Tu să fi numai a-mea și eu să fiu a ta
Fericiți unu cu altu noi doi ne-om iubi
Rămâi lângă mine cât noi vom trăi/**

It's the only way the heart beats, beats, beats
You will be mine and I will be yours
We two, happy together, we'll love one another
Stay with me for as long as we live

**2. /Rămâi bade-n viața mea
Dar ascultă-ți inima
Să nu-ți pară rău că ne vom lua
Tot ce vrei ți-oi da/**

Stay in my life, my love
But listen to your heart
You won't regret marrying me
I will give you your heart's desire

Repeat chorus

3rd song:

**/Măi dragă Mărie, hai în deal la vie/
/Vino pă răcoare, lai...că dragostea-i mare, lai.../**

Hey, dearest Marie, come into the vineyard
Come when the time is right as love is great

/Măi dragă Ileană, vino în poiană/

Hey, dearest Ileana, come into the clearing

/Vino pă răcoare, lai...că dragostea-i mare, lai.../

Come when the time is right as

love is great

SETNJA (Shet'-nyah)
(Serbia (Sumadija))

Formation: (Line dance no partners) Left hand on own hip or in pocket, right arm hooked in neighbour's crooked left elbow; leader's right hand in pocket or right thumb hooked in vest. Right foot free.

Meter: 2/4

Measure: VARIATION 1 – Slow

Facing slightly and moving right, two walking steps (R,L) forward (cts. 1,2).

Continuing, three walking steps, quick, quick, slow (R,L,R) forward (cts. 1 & 2).

Turning to face centre, two walking steps (L, R) backward (cts. 1,2).

A small, quick STEP_CLOSE* (L) diagonally backward L (cts 1 &). Turning to face slightly and moving right, step forward on L (ct. 2).

Note: There is a gentle LIFT** on count "and" after each ordinary walking step in Variation 1; in the faster Variation 2 this becomes a definite hop.

VARIATION 2 – Fast

In Kolo "V" position

Facing slightly and moving R, two step-hops (R, hop, L, hop) forward (cts. 1 & 2 &).

Continuing, three quick walking steps (R, L, R) forward (cts. 1 & 2). Hop on right foot, turning to face centre (ct. &).

Facing centre, two step-hops (L, hop, R, hop) backwards. (cts. 1 & 2 &).

A small, quick STEP-CLOSE (L, R) diagonally backward L (cts. 1 &). Turning to face slightly and moving right, a quick step-hop (L, hop) forward (cts. 2 &).

Translation: Walking.

*Quick STEP-CLOSE (L): Step on L foot (ct. 1), close and step on R foot beside L (ct. &).

**LIFT: Hop but not quite because ball of foot does not quite leave the floor.

SHOTTISH (Sweden)

Write-up to be provided by Dan Stone

STARA VLAINJA (Serbia)

Write-up to be provided by Bob Travica

SWEDISH MASQUERADE (Denmark)

Music: Record: His master's voice B2711, Sonart 304, Folkdancer 1019, Folkraft 1097
Piano: Singing games and Folk dances: John c. Campbell folk School, Brasstown, N.C.

Formation: Couples in double circle formation facing counter clock wise. M inside of circle R arm linked with partner's left arm.

Steps: Walking* (four to a measure): Tyrolian Waltz (one to a measure): Tyroler Hopsa Step*, Hopsa step*, Waltz*

Music (4/4, $\frac{3}{4}$, 2/4,) Pattern

Measures

4/4 I. Promenade

A 1-4 Starting with outside feet, partners take 16 walking steps counter clock wise: turn toward each other to face in opposite direction on the last two steps.

Repeat action of meas. 1-4 in opposite direction (Clock wise).

$\frac{3}{4}$ II. Tyrolian Waltz

B 9-12 Facing counter clock wise with inside hands joined (m's L hand at arm hole of vest: W,sR hand on hip) dance 4 Tyrolian Waltz Steps in line of direction. Tyrolian waltz is taught by Signe Bertelson of Denmark: Step swd. Away from partner (ct 1), step with inside ft. in front of outside ft., rising on toes (ct 2) close with outside ft. (ct 3): joined hands swing slightly fwd. Repeat action starting with inside ft., arms swing slightly bwd. Move forward on *ct 2).

In closed waltz position dance 4 waltz steps turning CW and progressing CCW.

Repeat action of meas. 9-16.

2/4 III. Tyroler Hopsa and Hopsa Step

C 17-20 With inside hands joined dance 4 Tyroler Hopsa steps starting with outside ft., and moving counter clock wise.

In closed dance position continue in same direction with 4 Hopsa steps turning CW with partner.

Repeat action of meas. 17-24.

Repeat

Folk Dance Federation Of California Research Committee

Lucile Czarnowski, Harmer Davis, Henry Glass, Avis Landis, Alice Jameyson, Edna Spalding

TIKINO ROMSKA ORO (Roma/Macedonia)
Write-up to be provided by Patti Cohen

Turceasca

From Muntenia, Romania, Presented by Sonia Dion & Cristian Florescu

Formation: mixed circle

Position: free hands, facing LOD

Pronunciation: toor-TCHEH-AHS-kah

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 4, Band 10*

Meter: 2/4 Description of *Turceasca*

Meas Count **Figure 1** (touch-step)

1 1 Touch on R ball slightly in front
2 Step fwd on R

2 Repeat measure **1** with opp ftwk

3-6 Repeat measures **1-2** two more times (3 in total)

7 1 Touch on R ball slightly in front
2 Step bkwd on R

8 1 Step bkwd (slightly) on L

2 Step fwd on R

9-16 Repeat measures **1-8** with opp ftwk

17-32 Repeat measures **1-16**

33 1 Step on R and close beside L ft

2 Pause

34 No action

-Final Pattern

-First melody (no action)+Intro (3 cts.) no action

-F1+F2+F2+F2+F2+

-F3+F2+F2+F2+F2+

-F3+F3+

-F1+F2+F2' (without meas. 8, & close ft.

tog. & face ctr)

Figure 2 (touch-step-step)

1 1 Touch on R ball slightly in front 2 Step fwd on R

2 Do two walking steps fwd starting with L (L, R)

3-4 Repeat measures **1-2** with opp ftwk

Repeat measures **1-4**

9 1 Touch on R ball in front

2 Step bkwd on R diag. to the right

10 1 Step on L to the left and turn facing center

2 Step on R in front of L ft and turn slightly diag. to the left

11 1 Touch on L ball in front

2 Step bkwd on L

12 1 Step on R to the right and turn facing center

2 Step on L in front of R ft and turn slightly diag. to the right

13-16 Repeat measures **9-12**

Figure 3

1 1 Touch on R ball slightly in front facing LOD

2 Step fwd on R

2 1 Touch on L ball slightly in front

2 Step fwd on L

3 1 Touch on R ball slightly in front and turn slightly diag. to the left

2 Step on R and turn to the right (facing LOD)

4 1 Step on L and turn to the right (back to the center)

2 Step bkwd on R and turn to the right (facing diag. to the left)

Note: During measures **3-4** execute almost a complete turn to the right (CW) and move slightly LOD.

5-6 Repeat measures **3-4** with opp ftwk and direction

7-8 Repeat measures **3-4** but execute only half turn to the right to be back to the center.

9-16 Repeat measures **1-8** with opp ftwk

Yankadi & Makuru – Guinea, West Africa (Notes based on teaching by Melissa Collins, Winnipeg, November 2007)

Background: This is a popular dance in West Africa, actually two dances, the slower Yankadi and the faster Makuru. (There are variations on the spelling.) It is done at weddings, typically in a circle or semi-circle with individuals or couples taking turns going into the centre. It is done by people of all ages. Melissa taught us several steps, but there are many variations, and it's up to the individual to put their own style into it.

Recording: "Yankadi/Makru" from the CD "Concert" by Djembe Kaan. This is a live recording of a concert at the University of Kansas, Sept. 11, 2003. Djembe Kaan is a multicultural percussion group based in Kansas City. The recording starts with a slow section of more than 4 minutes, then switches to a fast section, returns to a slow section, and ends with another fast part, total time about 10 minutes.

Style: Arm movements are fluid and tend to trail the foot movements slightly. Body movements are fluid and are in sync with arm movements.

Yankadi (tempo: slow 4/4)

Step 1 - Basic side-to-side

- count 1: (Men) Arms up with elbows out to the side and hands up. Slow steps, bouncy. Step sideways to right onto right foot
- count 2: touch left foot next to right
- count 3: step sideways left onto left foot
- count 4: touch right next to left.

Repeat Step 1 several times.

(Women) Same steps as men, but with hip action, rolling to right and left. (?)

Step 2 – Twisting side-to-side

- count 1: (All) Step to right onto right foot, turning to face right and lifting arms high.
- count 2: Twist torso to right, reaching sideways and back to right with both arms, while touching back behind right foot onto left. (End position: facing right, arms out to right in front of body, while left foot is touching to right behind body.)
- count 3: Step onto left foot while turning body 180° counter clockwise and moving to the left. Arms reach around in front and to left of body.
- count 4: Step forward onto right foot, continuing to move to the left. Arms reach around in front and to right of body.
- count 5: Step forward (the way you are facing) onto left foot lifting arms high.
- count 6: Twist arms in front to left and right foot touches behind to left
- count 7: Turn 180° clockwise, stepping onto right and moving to right, arms moving across body to right.
- count 8: Step forward onto left foot, arms move across body to left.

(Counts 5-8 are the same as counts 1-4, in reverse, with reversed feet and movement. In relation to the direction you were originally facing, these steps take you side-to-side.)

Repeat Step 2 several times.

Step 3 – Scoop & welcome

count 1: Facing original forward direction, step forward onto left (1) and rock back onto right (&) while doing an upside-down scoop with both hands: hands move forward as if reaching over something with palms down, and then come back towards chest with palms turning upwards.

count 2: Step back onto left (2) and then rock forward onto right (&) while making a welcoming gesture with hands: hands come in towards body, turning under and then opening out to front, palms up.

Repeat Step 3 several times. (Note that the steps in this part are twice as fast as in the first two parts.)

Step 4 – Swing right and left and backsteps

count 1: Still facing original forward, do a step-together-step diagonally forward to the right, starting on right foot (R-L-R-pause), while swinging arms across to the right.

count 2: Step-together-step diagonally forward to left, starting on left foot (L-R-L-pause). On the “pause” lift right knee and push hands down in preparation for the next step.

count 3: Step backwards on right foot, (3) lift left knee & lower hands, step backwards on left foot (&), lift right knee and lower hands

count 4: Step backwards on right foot, (3) lift left knee & lower hands, step backwards on left foot (&), lift right knee and lower hands

Repeat Step 4 several times. Note that there are four backwards steps in two counts, and that with each step the hands are up, and between each step the hands go down and the knee comes up. The hand and arm movements are generated more by movement of the torso as the body arches forwards (hands down) and backwards (hands up).

Repeat steps 1-4 until music changes.

Makru (tempo: fast 4/4 or 2/4)

Change to faster tempo is signalled by a series of louder drum beats.

Step 1 – In place

count 1: With knees slightly bent, step sideways to right onto right foot while moving hands down (elbows still up) (1), hands come up, touch left foot next to right while hands go down (&), hands come up.

count 2: Knees still slight bent, step sideways to left onto left foot while moving hands down (elbows still up) (2), hands come up, touch right foot next to left while hands go down (&), hands come up.

counts 3-4: Same as counts 1-2 except knees are not bent.

Repeat Step 1 several times. Note that the hand movements are fairly small and are generated by torso as described above.

Step 2 – Leaps to right and left

- count 1: Turning right leap onto right foot while lifting left foot behind and raising hands (1) leap back onto left (still facing right) and lifting right foot in front, at the same time pushing down with hands (&).
- count 2: Leap again onto right foot while lifting left foot behind and raising hands (2), turn 180° with a little hop on right to face left, at the same time pushing down with hands (&).
- count 3: Leap onto left foot while lifting right foot behind and raising hands (3), leap back onto right (still facing left) and lifting left foot in front, at the same time pushing down with hands (&).
- count 4: Leap again onto left foot, raising hands (4), turn 180° with a little hop on left to face right, at the same time pushing down with hands (&).
- count 5: Leap onto right foot while lifting left foot behind and raising hands (5), turn 180° with a little hop on right to face left, at the same time pushing down with hands (&).
- count 6: Leap onto left foot while lifting right foot behind and raising hands (6), turn 180° with a little hop on left to face right, at the same time pushing down with hands (&).
- count 7-8: Repeat counts 5-6.

Repeat Step 2 several times. Note: the leaps are fairly high and energetic, as if leaping over something.

Step 3 – Touch steps and arm circles

- count 1: Facing original forward touch right foot next to left while swinging both arms down and back to the right side of the body, beginning a circular movement of the arms (1), step on right foot next to left while swing arms up and over, completing the circle (&).
- count 2: Touch left foot next to right while swinging both arms down and back to the left side of the body, beginning a circular movement of the arms (2), step on left foot next to right while swing arms up and over, completing the circle (&).
- count 3: Touch right foot next to left while bringing hands together in front of body (3), step onto right foot while opening arms down and out, beginning circular movement of the arms (&). (Right arm moving to right and left arm moving to left.)
- count 4: Hop in place on right foot bringing hands up and over (4), step on left in place while hands come together in front of body (&)
- counts 5-6: Repeat counts 3-4.
- counts 7-10: Repeat counts 1-4 of Step 2.

Repeat Step 3 several times. Note that the arm movements in this step are somewhat diagonal in relation to the body, swinging diagonally back to right and left, and then making arm circles with the right hand going diagonally forward to the right and the left hand going diagonally backwards to the left, so the right shoulder is forward of the left shoulder.