

EL LLANERO (Venezuela)

El Llanero (El Yah-NEH-ro), "The Plainsman," is a dance of creole tradition performed on social or festive occasions. It is not a strict form and may be considered as one of the many variations of the Joropo. Three separate traditions, Spanish, Negro, and Indian, constitute the folklore of Venezuela. Their typical dances and folk music are a blend of all three traditions woven together to form a mixed or creole culture.

MUSIC: *Record:* Bowmar Educational Records, Latin American Educational Album 6, Record 006-3B. The tempo should be accelerated after the dance is learned.

FORMATION: Any number of cpls, ptrs facing in separate lines about 5 ft apart; M line, L side twd music. M clasp hands in back; W hold skirt at sides with each hand.

STEPS: Waltz (with ct 1 strongly accented).
Zapateado: Stamp leading ft (ct 1); brush heel of free ft fwd (ct 2); step free ft beside supporting ft (ct 3).

MUSIC 3/4

PATTERN

MEASURES

Introduction: 3 chords.

I. Waltz, advance, and retire

- 1-4 Beginning ML-WR, dance 4 accented waltz steps in place.
- 1-4 Dance twd ptr with 2 accented waltz steps and bwd away from ptr with 2 accented waltz steps.
- 5-8 Repeat action of meas 1-4.
- 5-8 Repeat action of meas 1-4 repeated.

II. Circle around

- 9-16 Beginning ML-WR, ptrs dance 7 accented waltz steps to describe a small individual circle. Starting fwd twd front of room, M turn L to circle CCW; W turn R to circle CW, and return to original place facing ptr. On meas 16 finish with 2 stamps, M-RL, W-LR (cts 1, 2), hold (ct 3).

III. Zapateado

- 1-8 Beginning MR-WL, both lines move swd twd rear of room with 8 zapateado steps. Do not take wt on ct 3, meas 8.
- 1-8 Beginning ML-WR, lines move swd twd front of room with 8 zapateado steps.
Repeat dance twice from the beginning.

Coda

- 1-8 To finish dance repeat action of Fig III, meas 1-7. On meas 8 take 2 stamps in place, M-LR, W-RL (cts 1-2), and bow.
The third time the dance is performed move twd the rear of the room, twd front, twd rear, stamp, and bow.

Music: ERETZ ISRAEL YAFFA- Lerer
~~Music: SLICHOT - Shyke Etkov~~
 Dance: Yaacov Levy,
 choreographed Sept. 1980.

ERETZ ISRAEL YAFFA
 (Slichot)

FORMATION: Circle dance facing centre, holding hands.

PART ONE

- | | |
|---------|--|
| 1 | Step on R to R side. |
| 2 | Cross L in front of R. |
| 3 | Step back onto R in place behind L . |
| 4 - 5 | Sway L, R. |
| 6 - 8 | Full turn to L side in 3 steps, starting L. |
| 9 - 12 | Mayim step beginning R cross in front of L. |
| 13 - 15 | Waltz step towards centre beginning R. |
| 16 - 18 | Waltz step backwards beginning L. |
| 19 - 21 | Full turn CW with waltz step beginning R. (in place) |
| 22 - 24 | Yemenite left backwards beginning L. |
| 25 - 48 | Repeat 1 - 24. |

PART TWO

FACING CCW WITHOUT HOLDING HANDS

- | | |
|---------|--|
| 1 - 3 | Waltz step forward starting with R, hands in front of body, diagonally towards R, snapping fingers on count 2. |
| 4 - 6 | Like 1 - 3 , but starting with L foot, and hands diagonally towards L. |
| 7 - 9 | Half turn CW with waltz step starting with R foot. |
| 10 - 12 | Yemenite L backwards. |
| 13 - 24 | Repeat 1 - 12, but facing CW. |
| 25 | Clap once while holding hands towards centre of circle. |
| 26 - 50 | Repeat 1 - 25. |

* * * * *

When doing this dance to the song SLICHOT, make the following changes:

PART ONE the same as PART ONE of Eretz Israel Yaffa,

PART TWO Counts 1 - 24 the same as PART TWO of Eretz Israel Yaffa.

TRANSITION

- | | |
|---------|---|
| 25 - 26 | Sway to R, L |
| 27 | Touch R ball of foot close to L foot, while standing on L foot. |

SEQUENCE of the dance to the song SLICHOT:

Part one, part two, transition, part one, transition.

TRANSLATED BY HILDA SMOLASH.

Ersko Kolo

..... YUGOSLAVIA

This is one of the easiest of the Kolos, performed to a catchy melody that soon has the dancers humming it!

Formation: Single circle without partners, facing the center. Hands are joined, with arms down at sides. Each dancer stands proudly erect.

Part One. (MUSIC A)

MEAS. 1—8. The circle travels to the right as each dancer places his right foot to the side (weight on the heel), and then crosses his left foot behind the right, taking the weight. This is done fourteen times to the right, moving slowly (on the accented beats). Then each dancer stamps with his right foot and then his left in place, lifting the left foot slightly.

MUSIC A

MEAS. 1—8. The same action is done to the left, fourteen times, stepping to the side with the left and crossing with the right behind. Then two slow stamps, left and right. The right foot is lifted slightly and each dancer faces to the right.

Part Two. (MUSIC B)

MEAS. 1—4. Each dancer does a forward schottische to the right (counterclockwise), right-left-right, hop; and a backward schottische (clockwise) left-right-left, hop. Facing the center, he again does a forward schottische: right-left-right, hop, and a backward schottische: left-right-left, hop.

MEAS. 5—8. The action of Meas. 1—4 is repeated.

RECORD: Folk Dancer MH-3020.

Etobicoke Bus Stop

Start on left foot

Walk forward three steps, kick and clap

Walk back three steps, kick and clap

Walk forward three steps, kick and clap

Starting on right foot -- 3 step grapevine
to the right and point

Starting on left foot -- 3 step grapevine
to the left and point.

Step right, touch left,

Step left, touch right

Click heels together twice (snap fingers)

right foot -- point forward twice (front front)

right foot -- point backward twice (back, back)

right foot -- point front, back, side and bring
up right knee as you make $\frac{1}{4}$ turn on your
left foot.

walk back three steps) (starting on right foot)
point and clap.

Repeat entire sequence.

Notes by Judy Galbraith as taught by David O'Brien
Summer School 79

Flying Scotsman

Origin: England/Scotland

Formation: Four couples in Contra Set

Counts:

Pattern:

Part 1:

1 - 16

Girls line, led by 1st girl, using skipping steps cross over between 1st and 2nd boys, skip behind 2nd boy, come between 2nd and 3rd boys, pass in front of 3rd boy, go between 3rd and 4th boys, pass behind 4th boy, cross over to own side of the dance and skip up to place.

17 - 32

Boys line repeat counts 1-16, weaving in and out of the girls' line.

Part 2:

1 - 8

First couple join both hands and chasee (slide) down the centre of the set, on count 8 all couples move up one place.

9 - 16

First couple now chasse back but do not return to original place. Instead, they join on the end of the set in 4th position.

17-24

Girls join hands in a line as do the boys and both lines chasse toward the bottom of the hall.

15 - 32

Both lines chasse back to place.

Dance repeats with the new 1st couple.

FRERE JACQUES

Walk with your partner; walk with your partner
Shake your finger; shake your finger.
Turn in a circle; turn in a circle
Hand, knees, hands; hands, knees, hands.

- - - -

Are you sleeping (2)
Brother James (2)
Chapel bells are ringing (2)
Ding, ding, dong.

Frere Jacques (2)
Dormez Vous ? (2)
Sonnez les campagnes
Bim, bam, bom

Broeder Jacob (2)
Slaapt gij nog ? (2)
Alle klokken luiden (2)
Bim, bam, bom

(Dutch)

Martinillo (2)
?Duermes tu (2)
sonne la campana
Bim, bim, bom

(Spanish)

Tupa liri (2)
Tura vi (2)
No kakulo (2)
Sinik pi (2)

(Inuit)

Broder Jacob (2)
Sover du (2)
Hordu inte klockan (2)
Ding, ding, dong

(Swedish)

Please collect more words and send them to me !

GAN HASHIKMIM
Couple Dance

Translation: Garden Of The Sycamore Trees
 Dance: Marko Ben-Shimon
 Music: Y. Zakai
 Meter: 3/4
 Formation: Couples in a circle (LOD id CCW); W stands to L of M facing center; M's back is to center

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
1-2		<u>Part A</u> - M,W on same foot; L hands joined 2 Waltz steps fwd & back L,R moving diagonally to R passing L shoulders & ending facing partner
3-4		Rpt. meas. 1-2, Part A w/opposite direction; R hands joined and passing R shoulders
5		Cross L over R (w/o hands), step R back in place, step L to L
6		Rpt. meas. 5, Part A; opposite footwork & direction
		<u>Part A (continued)</u>
7		Waltz step fwd w/L end touching L shoulders
8		Make $\frac{1}{2}$ turn CW w/3 steps R,L,R while moving fwd
9-16		Rpt. meas. 1-8, Part A; M facing center
		<u>Part B</u> - Face LOD w/W on M's R, inside hands joined M's steps described, M, W step on opposite foot
1		Waltz step fwd diagonally to L w/L
2		Waltz step fwd diagonally to R w/R end facing partner
3		Waltz step back w/L
4		Waltz step fwd w/R making $\frac{1}{4}$ turn CW; M turns W under R hand $\frac{1}{4}$ turn CCW
5-8		Rpt. meas. 1-4, Part B facing RLOD; on meas. 8 do not turn instead end facing partner
		<u>Part C</u> - Face to face
1		3 steps L to L, R behind L, L to L
2		3 steps cross R over L, L to L, R back
3		Sway L,R,L
4	1	Cross R over L
	2-3	Raise L knee, hold
5-12		Make 1 full circle CCW w/4 Waltz steps L,R,L,R; end facing LOD
		<u>Part D</u> - Face LOD in wrap position
1	1	Step L fwd
	2-3	Brush R fwd, hold
2	1	Step R fwd w/bent knee and bending body back
	2	Step L back straightening knees and body
	3	Close R to L
3-4		Rpt. meas. 1-2, Part D
5-6		2 Waltz steps fwd w/ L,R
7		Drop L of M and R of W's hands M: Waltz step in place w/L W: Make 1 full turn CW w/3 steps R,L,R
8		M: Make $\frac{1}{2}$ turn CW w/3 steps R,L,R passing behind W W: Make $\frac{1}{2}$ turn CCW w/3 steps L,R,L
		<u>Note:</u> Partners exchange places & end in wrap position facing RLOD
9-16		Rpt. meas. 1-8, Part D

McARTHUR COLLEGE OF EDUCATION
Queen's University
Physical and Health Education

LA GAVOTTE DES MONTAGNES

FRANCE (Bretagne)

Origin: Dance from Lower Brittany, specially in a region called "Haute-Cornouaille". Many versions exist. One thing is common: they all are danced in a circle and are sung by the dancers.

Music: Record: Vogue 7.711, Side A, Band 2
or any other Gavotte record, 4/4 meter.

Formation: Open circle of dancers, leader at L. Join hands with neighbours. Then everybody bent R arm holding next person's l hand, leader's l hand is free.

Meas: 4/4

PATTERN

4 Meas. INTRODUCTION

- 1 Starting with L ft and moving CW, 2 steps fwd.
The 1st one is longer (1-2)
A quick two-step in the same direction (3)
R (and) L (4)
- 2 Three walking steps R (1) L (2) R (3) and a hop
on R ft. (4)
These steps are done throwing the ft. sideways,
and in a circular pattern
Repeat from the beginning.
Note: Leader weaves the line of dancers anywhere
on the floor.

THE GAY GORDONS

Scottish Dance

Music: Scotland the Brave
Record: Beltona, 2455
Position: Couples in Varsoviene position

Measures

- 1 - 2 Walk forward 4 steps L,R,L, R, and pivot about without changing places.
- 3 - 4 Walk backward 4 steps continuing in the same line of direction.
- 5 - 8 Repeat measures 1 - 4 in the opposite direction.
- 9 - 12 Join right hands and lady turn twice to the right under the arch, progressing forward as the man follows, with 4 two-steps.
- 13 - 16 Four two-steps turning in dance position with partner.

ROAD TO THE ISLES

Scottish Round Dance

Record: Imperial, 1005 A
Formation: Couples facing CCW in Varsoviene position

Measures

Part I

- 1 Point left toe obliquely left and hold.
- 2 - 3 Take three steps moving sideward right as follows: Step on left behind right (ct. 1), step to right on right foot (ct. 2), step on left in front of right (ct. 1), hold (ct. 2)
- 4 Point right toe obliquely forward right (ct. 1), hold (ct. 2).
- 5 - 6 Take three steps moving sideward left as follows: step on right behind left (ct. 1), step to left on left foot (ct. 2), step on right in front of left (ct. 1), hold (ct. 2).
- 7 Point left toe forward and hold.
- 8 Place left toe back and hold, front knee slightly bent.

Part II

- 9 - 10 Schottische forward beginning left.
- 11 - 12 Repeat to the right. On the hop make a half turn right to face the opposite direction without releasing hands.
- 13 - 14 Schottische forward beginning left and making a half turn to left on the hop to face original direction.
- 15 - 16 Step in place, right, left, right, and hold.

SIDE II, Band 4: THE GAY GORDONS

4/4 time -- four strong beats in each bar.

PART I

POSITION: Open position, the gentleman taking the lady's left hand in his left hand, about level with his right shoulder, and his right arm extended behind the lady's back to take her right hand in his right, about level with her shoulder.

This dance is usually done by the couple moving freely on the floor. If the floor is crowded, it is more orderly to have all couples face CCW around the floor in a large circle, i.e., the left shoulder of each gentleman is towards the centre. The lady uses the same foot as the gentleman throughout this part.

Beats

- 1 Walk forward with the left foot
- 2 Walk forward with the right foot
- 3 Walk forward again with the left foot
- 4 Walk forward again with the right foot, pivoting CW on this foot to make a turn of 180°, thus facing back the way you came. This will place your partner on your left, with your left arm extended behind her holding her left hand, and your right arm now in front of you holding her right hand. This pivoting has been done with no breaking of the hands.
- 5 Walk backwards with the left foot
- 6 Walk backwards with the right foot
- 7 Walk backwards with the left foot again
- 8 Walk backwards with the right foot again

Beats

- 9-16 REPEAT as for Beats 1-8, using the same feet, but beginning with her on your right, as at the beginning.
- 17-24 You break your left hand from the lady's right, and may place it on your hip. You turn the lady under your right arm three or four times, both you and she moving forward, she ahead of you. The lady pivots CW on alternate toes, while the gentleman does a two step, though the movement forward may be small (depending on the lady), and the step may be little more than the change of weight from one foot to the other, as this would occur in the two-step.

PART II

POSITION: Waltz position.

Beats

- 25-32 All dance a two-step with partners.

Gerakina (Pronounced Yerakina)

Greek Folk Dance

Record: Tikvah 131; Columbia 10073

Note:

This dance as described here was taught in the United States by members of the Royal Greek Folk Dance Group during their tour.

FORMATION: No partners, all in a single circle facing the center.

PART 1: Without dropping hands, all face to the Right,

(slow) Step forward on Right foot.

(quick) Balance back on Left foot.

(quick) Step forward on Right foot.

(slow) Step forward on Left foot.

(quick) Balance back on Right foot.

(quick) Step forward on Left foot.

(slow) Face center, step to Right side on Right foot.

(quick) Cross Left over Right with a quick balance.

(quick) Step in place on Right foot.

(slow) Step to Left side on Left foot.

(quick) Cross Right over Left with a quick balance.

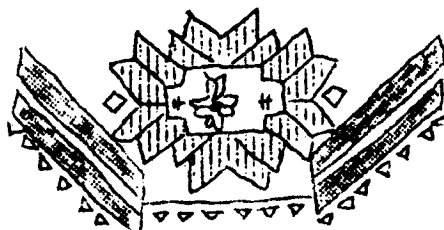
(quick) Step to Left on to the Left foot.

Repeat all of the above once more.

PART 2: Move towards the center with a step-together-step, starting on the Right foot, raising joined hands up, then move backwards with a step-together-step lowering hands starting on Left foot. Repeat Part 2. Sing as you do this figure, "drrrrmm", "drrrrmm". (Slow quick-quick rythm)

PART 3: Turn by yourself to the right with a step-together-step, step-together-step clapping hands in rhythm 1---2,3;1---2,3. Face center and place hands on hips (fists) and bounce up and down on heels in same rhythm. Long, short, short; Long, short, short, etc. Girls may move shoulders from side to side during this figure. Repeat Part 3 again.

Story of the dance: Greek young girl goes to well for water; falls in; a young lad rescues her; they fall in love and get married. The drrrrmm sound is the sound her beads, baubles, bracelets make as she walks down the lane.



Dance instructions reproduced by permission of Michael Herman, director of Folk Dance House, New York City.

G O D E C K I C A C A K

Line dance from the Yugoslav-Bulgarian border area, taught by Dick Crum.

Pronunciation: Go-detch'-kee cha'-chahk

Record: Du-Tam 1002-A "Godečki čačak"

Formation: Lines of dancers, no partners, in "lesa" position: Grasp nearest part of neighbors' belts on either side, R arm under, L arm over.

Background Notes: Godečki čačak is done in a region which straddles the Yugoslav (Serbian)-Bulgarian border at the point where it is intersected by the Nisava River. This region has other beautiful dances such as Ripna maca and Jove mala mome. Songs, dances and costumes are identical on both sides of the political border, so it is impossible to classify them either as Serbian or Bulgarian. Godečki čačak is called by other names in various villages: Za pojas, Na dva tanca, Nišavski čačak, etc.

Sequence: The sequence below is made up of four figures arbitrarily selected from the dozen or so variants of the dance by Dick Crum for convenient learning and enjoyment by recreational and performance groups in the U.S. If each figure is done twice through as written (2 x 10 meas. = 20 measures), the whole routine of four figures will be gone through twice to the above recording.

Meter: 2/4

Introduction: 4 measures

Figure I ("Basic")

- Meas. 1-2 Facing and moving R, take 4 steps (these have a quality between that of ordinary walking and a low run -- lead with forward part of foot), one step per count (cts. 1, 2; 1, 2).
- Meas. 3 Continuing in this direction, one long, smooth step forward with Rft (ct. 1); low lift (not quite a hop) on Rft, bringing Lft forward (not high off ground) in preparation for next step (ct. 2).
- Meas. 4 Continuing in this direction, same movements as Meas. 3, but with opposite footwork (i.e., step-lift on Lft, etc.)
- Meas. 5 Same footwork as Meas. 3 (i.e., step-lift on Rft, etc.), but turning to face center.
- Meas. 6-10 Movements of Meas. 1-5 are now done to the L with opposite footwork.

NOTE: Some native dancers vary this basic step by substituting three traveling two steps for the step-lifts; thus Meas. 3-5 would be RLR, LRL, RLR, turning to face center on the last RLR. Of course Meas. 8-10 would be similar, but with opposite footwork and direction. Individuals within a given line of dancers may do these two-steps while the other dancers are doing the step-lifts, being careful to gauge movements so as not to interfere with each other.

Figure II:

- Meas 1. Facing center, small hop on Lft moving slightly R (ct. 1); side step R with Rft (ct. 2); close Lft beside Rft, taking weight on Lft (ct. 2); pause (ct. 2).
- Meas. 2 Same as Meas. 1, continuing sideways to R.
- Meas. 3 Put weight on both feet, turning heels out, toes together (ct. 1); bring heels together (ct. 2).
- Meas. 4-5 Repeat movements of Meas. 3 two more times.
- Meas. 6-10 Repeat movements of Meas. 1-5 to L with opposite footwork.

GODEČKI ČAČAK (Cont'd)

Figure III: (in place)

- Meas. 1 Facing center, short leap sideways onto Rft, at the same time swinging Lft up in back quite high (ct. 1); swing Lft down, through and up in front, scuffing L heel against the ground beside Rft on the beat (ct. 2).
- Meas. 2 Hop on Rft in place, at the same time bringing Lft around in a CCW arc (forward/around to L side/back)(ct. 1); step on Lft behind R heel (ct. 2).
- Meas. 3 Very small step sideways with Rft, on flat of foot (ct. 1); step Lft, flat, beside Rft (ct. &); step Rft, flat, in place (ct. 2). (This is the regular flat-footed "three" familiar to Čačak-dancers.)
- Meas. 4-5 Two more three's such as in Meas. 3: LRL, RLR.
- Meas. 6-10 Repeat movements of Meas. 1-5 with opposite footwork and direction.

NOTE: Some native dancers, especially the women, instead of scuffing heel forward on ct. 2 of Meas. 1 (or 6), make a tiny double-scuff of toe. For example, in Meas. 1 this would mean: Short leap sideways onto Rft, etc. (ct. 1); swing Lft down and through, striking L toe beside Rft (ct. &) and again a few inches further forward (ct. 2), then continue its movement forward and up in front (ct. &). These scuffs are with the flat of the toe rather than the tip.

Figure IV: (forward and back)

- Meas. 1 Facing center, and bent forward from waist, step forward with Rft (ct. 1); close Lft up to R heel and raise Rft (R knee straight) slightly off ground forward (ct. 2).
- Meas. 2 Same movements as Meas. 1, continuing forward.
- Meas. 3 Step forward with Rft (ct. 1); close Lft to R heel (ct. &); step Rft in its place (where it ended up in ct. 1)(ct. 2); pause, bringing Lft forward in preparation for next step.
- Meas. 4 Same as Meas. 3, continuing forward, but with opposite footwork (LRL).
- Meas. 5 Same as Meas. 3.
- Meas. 6-7 Straighten up and take 4 small leaping steps backward away from center, L,R,L,R, one step per beat (cts. 1, 2; 1, 2).
- Meas. 8-10 Three "three's" as in Fig. III, Meas. 8-10, LRL, RLR, LRL. Technically, these should be in place, but actually there is a slight gradual backward movement here, to insure the dancer's returning to the position at which he began this figure.

NOTE: In some villages Godečki Čačak is called Na dva tanca ("with two leaders"). In these villages the men on both ends of the line must be excellent dancers. In the course of the dance, each leader will take turns swinging his half of the line toward the other half, then out again. The steps used for this forward movement are those of Fig. IV; the "inactive" half of the line meantime does one of the more stationary figures, such as II or III. The coordination of these steps and movements, however, is knixky very tricky, and depends on quick, almost imperceptible signals as well as years of practice dancing together!

GOOFUS

ORIGIN: U.S.A. Novelty Dance as learned by Dale Hyde, Oct. 1975

RECORD: Stoeway SW 1061

FORMATION: Solo

MUSIC: 4/4

INTRODUCTION: 3 quick counts

MEASURES: PATTERN:

Part I

- 1 Touch R heel forward (ct.1); step R in place (ct.2); touch L heel forward (ct.3); step L in place (ct.4); Keeping toes closed, open heels (ct.5), close heels (ct.6). Repeat cts.5, 6 (cts. 7-8);
- 2 4 walking steps forward R,L,R,L, (cts.5-8)
- 3 Repeat measure 1
- 4 4 walking steps backward, R,L,R,L, (cts. 5-8)

Part II

- 1 Moving diagonally forward to R: step R to R (ct.1) close L to R (ct.2), step R to R (ct.3). Moving diagonally forward to L; step L to L (ct.4) close R to L (ct.5), step L to L (ct.6)
Step R forward (ct.1), turn body to face opposite direction, step L (ct.2), step R to bring body to face forward again (ct.3).
Close L to R (ct.4)
- 3 Repeat measure 1, Part II, moving backwards (ct.1-4)
- 4 Repeat measure 2 (cts.5-8)

Part III

- 1 Step R to R (ct.1), touch L next to R with a bounce (ct.2)
- 2 Step L to L (ct.3), touch R next to L with a bounce (ct.4)
Repeat measure 1.

Part IV

- 1 Step R to R (ct.1), close L to R (ct.2), step R to R (ct.3), touch L to R, no weight (ct.4).
Step L to L (ct.5), close R to L (ct.6), step L to L (ct.7), touch R to L, no weight (ct.8).
- 2 Make a 4 step turn to the Right, R,L,R,L, (cts.5-8)
Repeat dance from beginning.

GOOD OLD DAYS

RECORD: Smash 2010

POSITION: Side by side, couples facing CCW inside hand held.

FOOTWORK: Opposite, men start L, women start with R, can be done with same footwork.

INTRODUCTION: 4 measures (16 quick counts).

<u>MEASURE</u>	<u>COUNT</u>	<u>PATTERN</u>	<u>PART A</u>
1	1 - 2	Place L heel fwd.	Close L to R.
	3 - 4	Place R heel fwd.	Close R to L.
2	5	Keep toes together, but separate heels.	
	6	Close heels together.	
	7 - 8	Repeat 5 - 6.	
3-4	9 - 16	Four slow strutting steps fwd.	L.R.L.R.
5-8	17 - 32	Repeat measures 1-4.	

PART B

1-2		Charleston step as follows:
	1 - 2	Step fwd. on left foot. Bend knee.
	3 - 4	Point right foot fwd. Bend L knee.
	5 - 6	Step back on right foot, Bend R knee.
	7 - 8	Repeat 5 and 6.
3-4	9 - 16	Repeat Charleston step measures 1-2, part B.
5-6	17-- 25	Repeat counts 1-8 of Part A
7-8	26 - 32	Men: solo turn away from partner (to L) and come back to place with 4 slow strutting steps.
		Girls: advance fwd. with 4 slow strutting steps.
		Repeat dance with new partner.

This dance is part of a series of folk and square dance music issued on records bearing THE FOLK DANCER label directed by Michael Herman

Grand Square

An American Dance
Record MH 1503

The Grand Square has many figures. You do not have to use all of them. For example, with beginners it is suggested you leave out the Ladies Grand Chain and the Men's Grand Chain figures. The record has extra music so that you can either repeat any of the figures you like or else add your own.

FORMATION: SQUARES; Be sure to designate the head couples and side couples so they know who is who.

GRAND SQUARE: Side couples face partner. Head couples face centre. Heads take 4 steps towards the center so at the same time sides take 4 steps backwards away from partner.

Heads in the middle now face partners and walk backwards away from each other 4 steps, as at the same time the sides face corners and walk towards the corners. This will result with new people in the head and side positions.

The new head couples walk 4 steps towards the center as the new side couples face partner and walk backwards 4 steps.

The new head couples walk 4 steps towards the center as the new side couples face partner and walk backwards 4 steps.

The people in the middle of the set face opposite couple and walk backwards into original places as the corners face original partners and walk 4 steps forward to their original places.

Now reverse the Grand Square with head couples facing partners and backing away as the side couples go into the middle. Proceed as above but in reverse order.

- THE DANCE:**
- (A) Circle left all the way around, circle right all the way. Do the Grand Square
 - (B) Head couples make a Right hand Star, then a Left Hand Star walking 8 steps each way. Sides do the same. Do the Grand Square.
 - (C) Head Two ladies Chain across and back. Sides do the same. Do the Grand Square.
 - (D) Head two couples Right and Left Through. Sides the same. (Right and Left Through is done with opposite couples walking in between each other passing Right shoulders with 4 steps. Then shoulder-to-shoulder turn as a couple counter-clockwise with 4 steps. Cross back to original places the same way.) Do the Grand Square.

GRAND SQUARE -- Continued from the other side.

(E) Ladies do a Grand Chain...all ladies make a right hand star and walk 4 steps around to opposite man. Give him Left hand. Gents put Right arm around ladies waists and steer them around counterclockwise right back into the middle of the set. (4 steps) Ladies make a Right hand star again and go around to original partners. Join left hands, man puts arm around ladies waist and both turn counterclockwise with 4 steps.

Men do a Grand Chain...all men make a LEFT hand star and walk 4 steps around to opposite lady. Turn opposite lady with a Right elbow turn 4 steps. Back to the center with a LEFT hand star, 4 steps, and turn original partners with a Right elbow real, 4 steps. Do the Grand Square.

(This Grand Chain figure has to be timed exactly to make it work. In teaching it, give it a little more practise than the other figures. Keep sets small.

(F) Chassez: Head couples face and join hands stretched out at shoulder level and slide past each other men passing back to back with 8 sliding steps. Return to place with ladies passing back to back with 8 sliding steps. Do the Grand Square.

(G) BASKET: Head couples meet in center and with hands behind each other's backs make a basket and move to left with a Right foot in front buzz step swing. Return to place and the Sides do the same basket. GRAND SQUARE.

This ends the dance...you may now repeat from the beginning or call whatever else you like such as Swing, Promenade, etc. If you have a speed adjuster on your record player, you may like to increase the repeat of the dance at a faster temp for occasional change of pace and fun.

You may also use the Grand Square record for other square dances too, of your own making. Note that the above is a "folk dance version" of the Grand Square. The square dance version is slightly different and varies from caller to caller. The Grand Square Figure itself is from the old Lancers and was used in old English Country dances such as Huntsdon House.

Have fun!

GRUZANKA (Serbia)

Record:

Formation: Line dance, no partners

Meas. PART I

- 1-2 Facing slightly and moving right, 2 step-hops (right,left,)fwd.
3-4 Continuing, one schottische step(right) fwd.
5-8 Rpt. pattern of meas. 1-4 reversing direction and footwork

PART II

- 9 Cross slightly and step on right foot in front of left (count 1)
Step back on left foot in place (count 2)
10 Close and step-hop on right foot in place beside left (counts 1-2)
11-12 Rpt. pattern of meas. 9-10 reversing footwork
13-20 Rpt. pattern of meas. 9-12 two more times

Variation for Measure 9

- Hop on left foot in place (count 1)
Cross slightly and step on right foot in front of left (count
and)
Step back on left foot in place (count 2)

GRUZANKA (Serbian)
(From the Village of Gruza)

Record: Folkraft 1494 x 45

Formation: Line Dance, no partners, hands joined and held down.

Dance: a) Moving to the right, two step-hops R, L, one schottische R.
Moving to the left, two step-hops L, R, one schottische L.

- b) Cross R over L, step L, step R, Hop R. (4 counts)
Cross L over R, step R, step L, Hop L. (4 counts)

(b) is done three times in all - 24 counts.

STARA VLAJNA (Serbian)
(A Mountain Range)

Record: Folkraft 1494 x 45

Formation: Line dance, no partners, hands joined and held down.

Dance: a) Weight on left foot to begin. Hop on L, sideward R, close and step on L.
(Counts 1 & 2) Do (a) three times.

- b) Step-hop R sideward, Step-hop L forward, Step-hop R, crossing R ft. over L.
Two running steps backward, L, R. Step-hop backward L. (Kick R ft.
forward twice on this step-hop).

KRICI, KRICI, TICEK
(Kree-chee, Kree-chee, Tee-chek)
(Croatian)

Source: Learned from natives in Yugoslavia. Presented by Dick Crum.

Record: MH 3021-A, The Duquesne University Tamburitzans.

Formation: Done either in circle or in couples.

Circle Form - Even number of M and W, alternating in circle, W on M's R.
W join hands at M's backs. M join hands over W's arms in back, forming
a basket.

Couple Form - Couples in shoulder-waist position.

Measure

1. Part I - Ct 1 - Facing 1/8 L, hop on R ft. extending L leg stiffly out of
circle, about 3 inches off the ground. Ct & - Step on L ft directly below
its extended position, moving fwd. Ct 2 - Step on R ft, continuing fwd CW.
Ct & - Hold.
- 2 - 8 Repeat above step 7 more times for a total of 8, continuing to move CW
throughout.
- 9 - 12 Part II - Continue moving CW with 7 walking steps, pivoting on L ft to
face 1/8 R on last beat of meas. 12. (L,R,L,R,L,R,L pivot). During pivot
on the L ft point R ft to R in preparation for the following meas. 13.
- 13 - 16 Moving R (CCW), take 8 walking steps (R,L,R,L,R,L,R,L). Note that this is
not the same as in Meas. 9-12. There is no pivot here. You end up facing
1/8 R with weight on L ft.
- 1 - 8 Parts III & IV - These are the same as parts I and II but with opposite
9 - 16 footwork, and moving CCW.

Note: Be sure to keep inactive leg stiff and extended during parts I and III.
During the walking steps, the circle does not dip, but remains completely level.

GUADALQUIVIR (CARNAVALITO)

- ORIGIN: Bolivia
- SOURCE: Dale Hyde as learned from Laura Chavarria, noted Uruguayan teacher
- RECORD: Folk Dancer MH 1130
- FORMATION: Dancers in a long line (or broken circle), leader makes a serpentine figure during the first step leads line into a circle (broken) during the second step. Record begins with drumbeats, followed by short melody played on flute, more drumbeats, until guitar begins. At this point count 7 beats and start dance on count 8.
- STEP 1 a schottische step: step, step, step, hop (R,L,R, hop) on first schottische step, bend forward, on second schottische step, straighten body and continue alternating.
- STEP II Step-hop, step-hop, etc. These are big steps. Keep body straight. (Leader can reverse the line and have the last dancer become the new leader for the last part of part 2)
- Repeat from beginning.

Guadalquivir (Carnavalito)

ORIGIN: Bolivia

SOURCE: Dale Hyde as learned from Laura Chavarria, noted Uruguayan teacher

RECORD: Folk Dancer MH 1130

FORMATION: Dancers in a long line (or broken circle), leader makes a serpentine figure during the first step leads line into a circle (broken) during the second step. Record begins with drumbeats, followed by short melody played on flute, more drumbeats, until guitar begins. At this point count 7 beats and start dance on count 8.

STEP 1 A schottische step: step, step, step, hop (R,L,R, hop,) on first schottische step, bend forward, on second schottische step, straighten body and continue alternating.

STEP 11 Step-hop, step-hop, etc. These are big steps Keep body straight. (Leader can reverse the line and have the last dancer become the new leader for the last part of part 2)

Repeat from beginning.