

# Fifty Dancing Years



Seventeen dances introduced to the  
Society for International Folk  
Dancing between 1946 and 1996

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# Introduction

The publication of this collection of dances marks the 50th anniversary of the Society for International Folk Dancing. It celebrates the rich variety of the Society's repertoire and its development since 1946.

The dance instructions in this book are intended for use by dancers as an aide-memoire and not as a substitute for direct experience of the dances. Printed music is provided to assist musicians in preparing the dances for their repertoires and is not in all cases a direct transcription of the recordings on the cassette tape accompanying the book. The musicians who made the recordings are groups who have regularly supported the Society.

The Society extends grateful thanks to Janet Woolbar, Anne Leach, Richard Mellish and Julian Sinton for their invaluable work in collating and compiling the material for this publication.

## Abbreviations

CW	Clockwise
CCW	Counterclockwise
L	Left
LH	Left hand
LOD	Line of dance
M	Man
R	Right
RH	Right hand
W	Woman

Cover drawing by Anna Huston

# Targa Rehealune

Estonia



- Meaning:** Place where they thresh the corn at the farm of Targa.
- History:** This is one of the oldest women's dances in Estonia. It represents the threshing – separating the husks by stamping the feet. It was taught by Aili Eistrat, who introduced Estonian dances to the Society.
- Formation:** Danced by women only. It is most suitable for a group of 8, of whom one is the leading dancer and one is the last dancer.
- Basic step:** Step forward with L foot (1st beat); close R foot to bring toes level with instep of L foot (2nd beat); step forward L foot (3rd beat). Repeat, commencing R foot.
- Introduction** The women bow their heads, clasp their own hands in front at waist level and walk slowly to form a circle joining hands together.

## Bars

### Figure 1

- A** 1–2 Dance clockwise with 2 basic steps beginning with L foot.
- 3 Turn to centre of circle and bow slowly from waist, lifting joined hands backwards to waist level, one basic step on spot L foot.
- 4 Rise slowly, bringing hands down. One step on spot R foot.
- 5–8 Repeat 1–4.
- B** 1–8 Repeat above pattern twice more.

### Figure 2

- A** 1–8 The leading dancer and the last dancer open the circle, putting their free hands on their hips, with fists clenched. The leading dancer turns left and with 8 steps forms a circle CCW, facing outwards, then joins her L hand with the R hand of the last dancer, thus closing the circle. This movement is accompanied by singing: “Ee-dim-dim, ah-dum-dum, Pa-wa-wa, pa-wa-wa”.

### Figure 3

- B** 1–8 As figure 1, but danced CCW and bowing out of the circle.
- A** 1–8 Continue the above.

### Figure 4

- B** 1–8 The leading dancer turns out of the circle to R, travelling CW to reform circle facing inwards. This again is accompanied by singing.

### Figure 5

- A,B** 1–16 As figure 1, but on the last bar the dancers do not rise from their bowed positions until the music has stopped. Then they rise slowly and walk away, clasping own hands as at the beginning of the dance.



<b>Bars</b>	<u>Chorus</u>
1-4	Facing partner, balance R and L twice.
5-6	4 walking steps to turn CW round partner, with arms curved around partner (M's above W's) but not touching.
7-8	4 steps to turn CW on the spot, to end facing opposite.
9-16	Repeat 1-8 with opposite.
	<u>Figure 2</u>
1-8	R-hand star with 16 saltarello steps.
9-16	L-hand star.
1-16	<u>Chorus</u> as above.
	<u>Figure 3</u>
	Light walking steps.
1-2	4 steps to arm R with partner.
3	2 steps for men to cross over.
4-5	4 steps to turn L with opposite.
6	2 steps for men to cross over.
7-12	Repeat 1-6.
13-14	Turn once more with partner.
15-16	All turn CW on the spot.
	<u>Chorus</u> as above.
	<u>Figure 4</u>
1-4	Face opposite and together with opposite dos-i-dos with the other two dancers, using triple running steps, starting with M moving forwards, W backwards. At end, turn to face partner.
5-8	Repeat 1-4 with partner, around the other couple.
9-16	Repeat 1-8.
1-16	<u>Chorus</u> as above.
	<u>Figure 5</u>
1-2	One couple make an arch and cross with other couple.
3-4	Turn CW side by side with partner.
5-8	Cross back, with the other couple making the arch, and turn.
9-16	Repeat 1-8.
1-16	<u>Chorus</u> as above.
	<u>Figure 6</u>
1-2	Men grasp R hands and cross in 3 steps, throw weight back on 4th count and flinging free arm out.
3-8	Repeat 3 more times.
9-12	Women repeat this, passing under the men's joined arms, but less vigorously, and going across and back only once. Back in their own place they give their free L hands to their partners' free L hands, holding above the men's joined hands.
13-14	Everyone takes 4 slip steps to L.
15-16	Everyone turns CW on the spot.
1-16	End with <u>Chorus</u> .

# Makedonsko Bavno Oro

Macedonia

The musical score consists of 12 staves of music. The first nine staves are in the key of D minor (one flat). The first staff has a 7/8 time signature and chords Dm and A. The second staff has a Gm chord. The third staff has a first ending (1.) and a second ending (2.). The fourth staff has chords Dm, A, Gm, A, and Dm. The fifth staff has chords A and Gm. The sixth staff has chords Dm and A. The seventh staff has a Gm chord. The eighth staff has an A chord. The ninth staff has chords G, D, G, and D. The tenth staff has chords G, D, G, D, and D, and includes a 3/8 time signature change. The eleventh staff has chords A, Gm, and A, and includes a 7/8 time signature. The twelfth staff has chords A, Gm, and A, and includes a 7/8 time signature.

**Meaning:** Macedonian slow dance.

**Music:** An arrangement by the accordionist Boris Karlov of a Macedonian song. The last part (after the  $\frac{3}{8}$  bar) is faster and is played through twice (32 bars total).

**History:** The dance was introduced to western dancers by Dennis Boxell. It is essentially an adaptation of the Macedonian Lesno Oro or Pravo Oro, which is characterised by a slow-quick-quick pattern. In the third part, after a transitional bar, the rhythm changes to a faster quick-quick-slow pattern.

**Formation:** Open line, men at front, women at left end, hands joined at shoulder height, slightly forward. Last man and first woman hold a kerchief between them. End dancers' free hands on hip or waving kerchief.

### Bars

#### Figure 1

- 1 Facing diagonally R of centre, step to R on R foot (count 1). Step L across in front of R and beyond it (count 2). Hold (count 3).
- 2 Facing centre, step to R on R foot (count 1). Slight bounce in place on R foot, man bringing L knee up and crossing L foot in front of R leg, W raising L foot low in front (count 2). Slight bounce again on R foot, L remaining in same position (count 3).
- 3 As bar 2, but to L on opposite feet.
- 4–24 Repeat 1–3 seven times, for a total of eight times.
- 25 Repeat 1 one more time.

#### Figure 2

- 1 Facing centre, step slightly to R on R foot (count 1). Gently tap L heel in front, and slightly to L, of R toe (count 2). Gently tap L heel in same place (count 3).
- 2 Step L foot beside R (count 1). Gently tap R heel in front, and slightly to R, of L toe, R knee straight (count 2). Step slightly to R on R foot (count 3).
- 3 Turning very slightly R of centre, step L across and beyond R, flexing L knee so that body dips (count 1). Facing centre, step R foot to R (count 2). Step L across behind R (count 3).
- 4–15 Repeat 1–3 four times, for a total of five times.
- 16 Repeat 1 one more time.
- 17 Facing centre, step L foot in place (count 1). Gently tap R heel in front, and slightly to R, of L toe, R knee straight (count 2). Gently tap R heel in same place (count 3).

#### Figure 1 (repeat)

- 1–24 Repeat the movements of Figure 1 bars 1–3 eight times. This time there is no bar 25.

#### Figure 2 (repeat)

- 1–15 Repeat the movements of Figure 2 bars 1–3 five times.
- 16 (single beat) Leap R onto R foot, bending R knee and thrusting L foot forward, as a transition into Figure 3.

#### Figure 3 (faster music)

- 1 Facing centre, step L onto L foot (count 1). Step R foot behind L (count 2). Drop onto L foot to L, bending L knee and thrusting R foot forward.
- 2 Step R onto R foot (count 1). Step L foot behind R (count 2). Light step R onto R foot (count 3). Step L foot across in front of R, bending L knee (count &).
- 3 Repeat 1 on opposite feet.
- 5–32 Repeat the movements of bars 1–3 until the end of the music.



# Schottis

Sweden

The musical score is written in G major (one sharp) and 2/4 time. It consists of six staves. The first three staves are the main melody. The fourth and fifth staves contain variations with triplets. The sixth staff is the final line of the piece.

**Music:** This tune is the one on the cassette that accompanies this booklet, but the dance can be done to any tune in the same rhythm.

**History:** The variations have been collected from a number of sources.

**Formation:** Couples moving CCW round the room.

**Position:** The usual hold for turning is Polska hold: i.e. M puts R arm round W's waist and holds W's upper arm with L hand, W puts L hand on M's R upper arm or shoulder and R hand on M's L upper arm, W's R arm is inside M's arm, partners stand slightly to L of each other.

## Bars

### Basic dance

1–4 Open peasant hold. Starting outside feet, 2 schottisch steps forward.

5–8 Change to polska hold, 2 two-step turns.

Repeat every 8 bars, or change as and when desired to any of the following variations.

## Bars

### Variation 1 – Turning

- 1–2 Turn away from partner on first schottisch step.  
3–4 Dance 2nd schottisch step beside partner, without holding.  
5–8 Turn as in Basic dance.

### Variation 1A – Turning with foot slaps

- 1–4 As variation 1 but M slaps his raised foot on second beats of bars 2 and 4.

### Variation 1B – Turning with foot slaps

- 1–2 As variation 1 except M slaps his raised foot on second beat of bar 2.  
3 On beat 1 M steps R. On beat 2 M stays on R foot and slaps raised L foot.  
4 Man steps L, R.

### Variation 2 – Spin turn

- 1–6 As Basic dance.  
7–8 3 quick turning steps, man L, R, L, woman R, L, R, to finish in reversed positions.  
9–16 Repeat from reversed positions (M starting R foot, W starting L foot) to end in original positions.

### Variation 3 – Back step

- 1–2 1 schottisch step forward.  
3 1 step back onto inside foot.  
4–6 Repeat.  
7–10 2 schottisch steps forward.  
12–16 3 two-step turns.

### Variation 4 – Woman circling

- 1–2 Two-hand hold, arms stretched out, 1 schottisch step forwards.  
3–4 Bring joined back hands over front hands, 1 schottisch step forwards.  
5–6 Arms stretched out as bars 1–2, 1 schottisch step forwards.  
7–12 Keeping leading hands joined, bring W CCW around M with 3 schottisch steps: M continues to progress slowly.  
13–16 2 two-step turns as in Basic dance.

### Variation 5 – Schottis från Öviken

- 1–4 Holding inside hands, 2 schottisch steps forwards.  
5–6 Change to ballroom hold: 1 two-step turn.  
7–8 Let go outside hands, hold inside hands. Man takes 2 slow steps backwards against LOD, W following.

### Variation 6 – Continuous two-step turns

- 1–8 Start as in Basic dance or variation 1A or 1B but, instead of opening out at the beginning of the next 8-bar phrase, continue two-step turns as long as desired.

# Skudrinka

Macedonia



**History:** The dance takes its name from the village of Skudrija in the mountains of S.W. Macedonia near the Albanian border. It was introduced by the Turks and was originally danced by men only.

**Formation:** In a line, hands joined and raised.

**Style:** The dance never stops moving. Note the contrast of body position between the "on the spot" section and the progressive section.

## Counts

(two per bar)

### 1st sequence

- |       |   |
|-------|---|
| 1     | R knee bent, leaning slightly forwards, L heel on ground in front.            |
| 2     | As 1 but L toe on ground in front.  |
| 3-4   | As 1-2.   |
| 5     | Straightening body, step on L in same place.                                  |
| 6     | Transfer weight back onto R foot.   |
| 7     | Lift L foot (not too high).   |
| 8     | Spring onto L foot, raising R foot.   |
| 9-14  | As 1-6 on opposite feet.  |
| 15    | Lift R foot (not too high), rising onto L toe.                                |
| 16    | Turning to R and moving to R, step on R foot.                                 |
| 17    | Join L foot to R.   |
| 18    | No foot movement, small preparatory plié.                                     |
| 19    | Lift R foot (thigh parallel to ground for M, lower for W), rising onto L toe. |
| 20    | Step on R.  |
| 21-22 | As 19-20 on opposite feet.  |
| 23    | As 19.  |
| 24    | Spring onto R foot, turning to face centre.                                   |

## Counts

### 2nd sequence

- 1 R knee bent, leaning slightly forwards, point L foot across in front of R.
- 2 As 1 but point L foot to L.
- 3-4 As 1-2.
- 5 Straightening body, step on L in same place.
- 6 Transfer weight back onto R foot.
- 7 Lift L foot (not too high).
- 8 Hop onto L foot, raising R foot.
- 9-14 As 1-6 on opposite feet.
- 15 Lift R foot, hopping on L, and turning to R.
- 16 Step on R foot.
- 17 Lift L foot and hop on R.
- 18 Step on L.
- 19 Lift R foot and hop on L.
- 20 Hop on R, turning back to face centre.

# En Allant aux Châtaignes

Switzerland

**A**

**B**

**C**

**D**

**A**

**C**

**D**

**C**

**Music:** Play **ABBACDCD** as written, twice through, then finish with one more **A**.

**Meaning:** Going to the chestnut trees (to pick the nuts).  
**History:** This dance was introduced to the Society in 1981 by Ruth and Hans Baumann, two Swiss members who were regular attendees at the Swansea summer school.  
**Formation:** Sets of two couples, couple facing couple in a square.

**Bars**

Crossing

Men hands on hips, women holding skirts.

- A** 1 One chassé step to R starting R foot (i.e. step R, close L, step R). Small hop on R foot to turn ¼ turn CW.  
 2 Repeat, starting L foot, to cross the set, men passing in centre face to face.  
 3–4 1¼ turns CW on the spot with 4 step hops, starting R.  
 5–8 Repeat 1–4, women passing in centre face to face.  
 9–16 Repeat 1–8. finishing facing centre.

Salut

Men's arms crossed on chests, women holding skirts. "Honouring": approach for 3 steps starting R, men make slight stamp on 4, women curtsey. Retire 3 steps and close feet together.

- B** 1–4 Women honour, men stand still.  
 5–8 All honour.  
 9–12 Men honour, women stand still.  
 13–16 All honour.

Crossing

- A** 1–16 Repeat crossing figure.

Stars

- C** 1–4 Men's R hands on hips, women's R hands holding skirts. Take L hand with partner and turn once CCW in 4 change steps starting R.  
 5–8 Repeat 1–4 with R hands, starting R foot and turning CW.

Hélice

- D** 1–8 Men clasp L hands, keeping close together, or link L elbows. Women's L hands hold skirts. Take R hands with partner. Whole set turns 1 turn CCW, men taking 16 heavy steps starting R, women turning CW under R arms with 16 step-hops, starting R.

**C–D** Repeat Stars and Hélice figures.

**A–D** Repeat all of above.

Circle

All four join hands in a circle.

- A** 1–2 1 grapevine step moving L (starting step L foot, R foot behind).  
 3–4 4 step-hops on the spot.  
 5–8 Repeat 1–4, closing feet on last beat.  
 9–14 Repeat 1–6 moving R.  
 15–16 1 turn CW on the spot with 3 steps. Close feet and clap hands on last beat.

# Przodek Szamotulski

Poland

**Intro - Andante**      **A1**

**B1**

**A2**

**B2**

**C1**

**D1**

**C2**

**D2 (x 4) Lento - accel. poco a poco - presto**

**1.** **2.**

**History:** The dance comes from the Wielkopolska region. It was collected by Betty Harvey from the group Cepelia, in Poznan in 1969, and first performed by Jacy Tacy at Bromley on 24th October 1970.

**Position:** To start, partners face each other across LOD, M facing outward. W turns to face CCW and places L hand on M's extended cupped hands.

- Bars**
- A1** 1 With "aeroplane" arms W walks forward 3 steps (R,L,R).  
2 W turns and walks back the other way, placing R hand in M's hands.  
3-8 Repeat 3 more times each way.  
During this part, M stands with feet together and bends knees once each bar.
- B1** 1-2 W places L hand in M's R hand and circles him CCW in 6 steps, starting L foot, turning CCW under joined hands in bar 1.  
3-6 W repeats 1-2 twice more but interrupts the circling the last time to finish inside LOD, with back to M. Hands remain joined, at ear level.  
7-10 Partners "peep" at each other over their shoulders, starting her L, his R, twice each way.  
11-12 W completes the circling back to starting place and turns once more CCW under joined hands.
- A2** 1-8 As A1, but this time instead of knee bends M accents L on bar 1, swinging R across, then opposite feet on bar 2, etc.
- B2** 1-6 As B1 but at the end, when back to back, join free hands (at ear level) also.  
7 "Peeping"; release M's L W's R hands; W makes ½ turn to position beside M on LOD, facing out.  
8 W returns to back-to-back position joining both hands.  
9-10 Repeat other way.  
11-12 W completes the circling, this time beyond the starting position to end facing CW, M facing CCW, along LOD.
- C1** 1-2 As A2, but with crossed hands hold, W moving towards centre and out.  
3-4 Release hold and each circles away, W to R, M to L.  
5-8 Repeat 1-4.
- D1** 1-6 Holding R hands overhead, W turns CW on spot, starting R foot, while M circles her CCW with step R close L x 6.  
7-12 Still holding R hands, repeat 1-6, each partner moving in the opposite direction.
- C2** 1-8 As C1 but very fast and with "collapse" on last bar; bent knees for both, with W's two hands and head on M's R shoulder looking outwards, M keeping firm hold of W with both hands.
- D2** 1-24 Starting very slowly and still crouching, couple turn on the spot, walking, then gradually accelerating and straightening up. Finish with outside arms high and facing out of circle.



# Hora de la Risipiți

Romania

The musical score consists of four staves of music in 2/4 time, written in a key with one flat (B-flat). The chords indicated below the notes are: Dm, E7, Dm, E7, A7, Dm, E7; Dm, A7, Dm, Dm, E7, Dm, E7, A7; Dm, E7, A7, Dm, Dm, E7; Dm, E7, A7, Dm, E7, Dm, A7, Dm.

**Meaning:** Hora from Risipiți (village in Oltenia). Pronounced "rees-ee-peets".

**History:** Taught by Tita Sever to Fiona Howarth, Brian Dowsett and Frank Dowling at Billingham in 1972. Various possible step patterns were taught: the following sequence was the one danced at Billingham.

**Formation:** Closed circle, W-hold.

## Bars

### Figure 1

- 1 Moving towards centre, step L, R.
- 2 Step L, touch R toe in place.
- 3–4 Moving away from centre repeat 1–2 in reverse.
- 5–8 Repeat 1–4.

### Figure 2

- 1 Step L sideways to L, close R.
- 2 Step R sideways to R, close L.
- 3–4 As Figure 1 bars 1–2.
- 5 Step R sideways to R, close L.
- 6 Step L sideways to L, close R.
- 7–8 As Figure 1 bars 3–4.

### Figure 3

- 1 Step L diagonally forward, close R.
- 2 Step R diagonally back to R, close L.
- 3–4 As Figure 1 bars 1–2.
- 5 Step R diagonally back to R, close L.
- 6 Step L diagonally forward, close R.
- 7–8 As Figure 1 bars 3–4.

## Bars

### Figure 4

1–8 As Figure 2, replacing the side-close in bars 1–2 and 5–6 by pas de bas.

### Figure 5

1 Moving CW, step L, R.  
2 Step L, R, L (quick-quick-slow).  
3 Step R forwards, bringing hands down. Step L back, bringing hands up.  
4 Step R back. Step L back, turning to face CCW.  
5–8 Repeat 1–4 CCW, reversing footwork. Finish facing centre.

### Figure 6

1 Moving towards centre, step L forward. Brush R forward, bringing hands down.  
2 As 1 with opposite footwork, bringing hands up.  
3–4 As Figure 1 bars 1–2.  
5 Moving away from centre, step R back. Brush L back, bringing hands down.  
6 As 5 with opposite footwork, bringing hands up.  
7–8 As Figure 1 bars 3–4.

# Eiswalzer

Austria

The musical score is written in 3/4 time and consists of seven staves. The first staff is labeled 'Intro' and contains a melodic line with a C7 chord under the first two bars and an F chord under the last two bars. The second staff is labeled 'A' and contains a melodic line with an F chord under the first two bars and a C7 chord under the last two bars. The third staff contains a melodic line with an F chord under the first two bars and a C7 chord under the last two bars. The fourth staff contains a melodic line with an F chord under the first two bars and a C7 chord under the last two bars. The fifth staff is labeled 'B' and contains a melodic line with an F chord under the first two bars and a C7 chord under the last two bars. The sixth staff contains a melodic line with an F chord under the first two bars and a C7 chord under the last two bars. The seventh staff contains a melodic line with a C7 chord under the first two bars, an F chord under the last two bars, and a C7 chord under the last two bars.

**Music:** Play through as many times as desired but finish on **A**. Once through the tune is twice through the dance.

**Meaning:** Ice waltz.

**History:** From Sierning in Oberösterreich; brought to Swansea in 1963 by Anton Novak.

**Formation:** Couples moving CCW round the room.

## Bars

1–4 Start in ballroom hold but facing LOD with outside arms straight, hands just below shoulder level. Take 1 step forward with each bar, starting with outside foot. On 4th step make  $\frac{1}{2}$  turn towards partner. Release inside hold, retain outside hands, which now become inside.

5–8 4 steps backwards in LOD, new inside hands joined, swinging slightly forwards and backwards. On 4th step make  $\frac{1}{2}$  turn towards partner.

N.B. The 8 steps forward and backward are light but deliberate, with a slight give at the knees. The swinging arms are not bent. The distance between partners must not be too great.

9–16 Waltz with partner

# Shir Hachatuna

Israel

**Intro** **A**

**B** **C**

**Meaning:** Wedding song.

**Formation:** Closed circle, V-hold.

## Bars

- A**
- 1 Facing LOD, 3 running steps, starting R, and hop on R.
  - 2 Repeat 1 on opposite feet.
  - 3 Facing centre, R Yemenite and hop on R.
  - 4 Facing centre, L Yemenite and hop on L.
  - 5–8 Repeat 1–4.
- B**
- 1 Still facing centre, jump forward diagonally to R, arms raised, and back to place, arms down. Repeat diagonally to L and back.
  - 2 Step forward on R, arms raised, back on L, arms down, backward on R, arms staying down, and forward on L.
- C**
- 1 Still facing centre, 4 running steps forwards starting R, arms raised.
  - 2 2 pas-de-bas on the spot, R and L.
  - 3 4 running steps backwards, arms coming down.
  - 4 2 pas-de-bas on the spot, R and L.
  - 5–6 Cherkessia to R and L, then cross R in front and back onto Lagain.
  - 7–8 2 grapevine steps to L, starting with R coming in front of L.
  - 9–16 Repeat 1–8.

# La Danza

Italy

**Intro**

**A**

**B**

**1.**

**2.**

**3.**

**2. accel.**

**Music:** The B part is slightly slower than the A part, except for the last four bars, which are considerably faster.

**Meaning:** "The Dance".

**History:** One of the earliest dances in the SIFD repertoire. Taught at Pont Street by Michael Herman.

**Style:** To be performed with grace and dignity, aping court manners, until the last four bars, which should be danced in vigorous peasant style.

**Position:** To start: couples holding hands crossed, L above R, and facing LOD.

## Bars

- A**
- 1 Make a little hop on L foot before the beat, then step forward on R, close L, step forward on R, close L.
  - 2 Step on R (count 1); point L in front of R (count 3).
  - 3–4 Repeat 1–2 on opposite feet.
  - 5 Step back on R (count 1); point L in front of R (count 3).
  - 6 Step back on L (count 1); point R in front of L (count 3).
  - 7–8 Repeat 5–6.

- Bars**
- B** 1–2 W turns CCW under crossed arms, both remaining in their places. M bows and W curtseys (bar 2 count 3).
- 3–4 Partners cross over in 3 steps, W passing to M's L and turning CW under crossed arms. M bows and W curtseys.
- 5–6 Holding only R hands, partners cross in 3 steps, W turning CCW under arms. M bows and W curtseys.
- 7–8 Holding only L hands, partners cross in 3 steps, W turning CW under arms. M bows and W curtseys.
- 9–10 With W's R arm resting on M's R arm, both slightly bent, partners cross in 3 steps. M bows and W curtseys.
- 11–12 As 9–10 but with L arms.
- 13–15 Take shoulder-waist hold and (to faster music) take 6 step-hops, W starting R, M starting L, turning CW.
- 16 Stamp lightly 3 times on alternate feet, in place but preparing to start the dance again with arms crossed. Acknowledge partner on last beat.

# Salty Dog Rag

USA

**Verse**

**Chorus**

**Music:** This is the basic tune. On the cassette that accompanies this booklet it is supplemented by an introduction, two solos and a finale.

**Formation:** Couples facing round the room, M inside, with crossed hands hold.

## Bars

Verse 1 – schottische R, schottische L, 4 step-hops.

- 1 One schottische step diagonally forward to R, both partners starting R.
- 2 One schottische step diagonally forward to L, starting L.
- 3–4 4 step-hops forward.
- 5–8 Repeat 1–4.

Chorus – move to R, turn to L, circle round partner.

- 1 Face partner, drop R hands, hold L hands and schottische to own R.
- 2 Drop hands and move L in front of partner, turning CCW in 3 steps L, R, L. Clap hands on last beat.
- 3–4 Join R hands and turn once with partner with 4 step-hops, starting R.
- 5–8 Repeat 1–4.

Verse 2 – touch, step, step-hop forward.

Face CCW round room and take cross hand hold.

- 1 Touch R heel forward, step on R, touch L heel forward, step on L.
- 2 Separate heels, keeping toes together (count 1).  
Close feet together (count 2).  
Touch R heel forward (count 3).  
Lift R foot near L ankle (count 4).
- 3–4 4 step-hops forward.
- 5–8 Repeat 1–4.

- 1–8 Repeat Chorus.

Repeat above sequence until end of music.

# Russian Lyrical Dance

Russia

Em Am B7 Em B7

Em Am D G

Dm E7 Am F# Am B7

Em Am B7 F#7 B7 Em

**Music:** A version of this music including a variation and a second tune can be found in SIFD News September 1996.

**History:** The dance was composed by Russian dance teachers in the sixties and came to be popular throughout the former USSR.

**Formation:** Couples moving CCW round the room. Partners can stay together or the dance can be progressive, W passing on to M in front during bars 13–14.

**Position:** Facing LOD, M's R arm round W's waist. W's L hand in M's L hand, forward and in front of M. W's R hand can be by her side or clenched fist on hip with elbow slightly forward.

## Bars

- 1 Starting M L, W R, step forward, M placing heel first, W toe first (count 1). Step forward twice (counts 2 and 3). Pause. Bring the back foot (M's R, W's L) through slowly, keeping it low.
- 2 Repeat 1 on opposite feet. At the end of this bar M turns back to LOD.
- 3 Continue same footwork, but M now stepping backwards toe first, while W continues forwards. Free hands are extended forwards.
- 4 Repeat 3 on opposite feet. At the end of this bar M reverts to original position facing LOD.
- 5–8 Repeat 1–4, but at the end of bar 8 turn to face each other across LOD.
- 9–12 W puts hands on M's elbows and M places hands under her elbows, or they can take ballroom hold. Using the walking step described for bar 1, they make 2 turns CW. End facing partner, M with back to centre of circle.
- 13 Hold both hands with arms stretched out to the sides at shoulder height. Step to the side along LOD, M onto L toe, W onto R toe (count 1). Cross trailing foot behind (count 2). Repeat on counts 3 and 4.
- 14 Repeat 13.
- 15–16 Continue the same step, M marking time on the spot while W holds M's R hand with her L and turns CW under the arms. Free hands are held by sides or W can hold skirt.



# Jota Tapatia

Mexico

**Intro**

Em D A7 D

**A**

D A

D D7 G

Em D A7 D

**B**

D A7 D B7

Em D A7 D

**C**

G D7

G C

D7 G

**Music:** Play straight through as written, then another **A** (with repeat) to finish.

**History:** From the city of Guadalajara, Jalisco region.

**Formation:** Longways set, men facing women. M's L, W's R shoulders to the presence.

**Position:** M leans forward slightly from the waist, with hands clasped behind back. W holds skirt out to both sides.

- Bars**
- A** 1–12 6 tapatia steps (3 each way), both partners starting with R foot in front.  
(See below for description of the tapatia step.)
- 13–14 2 triple runs forward towards partner (R,L,R,L,R,L).
- 15–16 4 runs backwards to place.
- A** 1–16 Repeat above, starting in opposite direction on opposite feet.
- B** 1–8 4 triple runs forward on balls of feet, to pass partner by R shoulder, turn to face partner as they cross, and 4 triple runs backwards into partner's place. Partners can steal a kiss on the fifth bar.
- 9–14 6 triple runs pass back to place, again passing partner by R shoulder and turning to face partner as they cross, pass partner by R shoulder, turn to face partner as they cross. (No kiss on the way back.)
- 15–16 4 light stamps.
- B** 1–16 Repeat crossing.
- C** 1–2 Still facing partner, sway R and L.
- 3–4 Leap to R and make full turn, R shoulder back, stepping R, L, R.
- 5–16 Repeat 1–4 in opposite direction, then once more each way, ending M facing presence, W back to presence.
- C** 1–2 Pas de bas towards and away from partner.
- 3–4 Leap and turn as in previous section, but now to change places with partner, turning so as to pass face to face and end with M facing away from presence, W facing towards presence.
- 5–16 Repeat 1–4 back to own side, then once more each way, and end facing partner.
- A** 1–14 Approach partner and revolve once. Step is: step R on flat foot (count 1), dig L heel (count 2), step on ball of L foot (count 3).
- 15–16 Retreat to place with 4 light stamps.
- A** 1–12 As the first A, 6 tapatia steps, starting with R in front.
- 13–16 Either end facing partner, with M bowing and W pointing L toe and holding skirt (Mexican style), or W comes across to M's side and turns L shoulder back and partners take up a "flamenco" stance side by side.

**Tapatia step:**

**Bar Count**

- |   |     |   |
|---|-----|---|
| 1 | 1&2 | Hop on L, tapping R in front. Note: it is necessary to anticipate the beat, so that both feet come down on count 1. |
|   | 3   | Hop on L, bringing R foot across to R.  |
| 2 |     | Step R, L, R to R.  |
| 3 | 1&2 | Hop on R, tapping L in front.   |
|   | 3   | Hop on R, bringing L foot across to L.  |
| 4 |     | Step L, R, L to L.  |

# Trip to Bavaria

Scotland

A E E7  
A E7 A A7 D E A  
E7 A A E7 E  
E7 A E7 A A7  
D E A E7 A  
D G D A D G  
A7 D D D G D  
A D G A7 D D D7  
G D  
G C G  
D7 G G D  
G  
C G D7 G E7

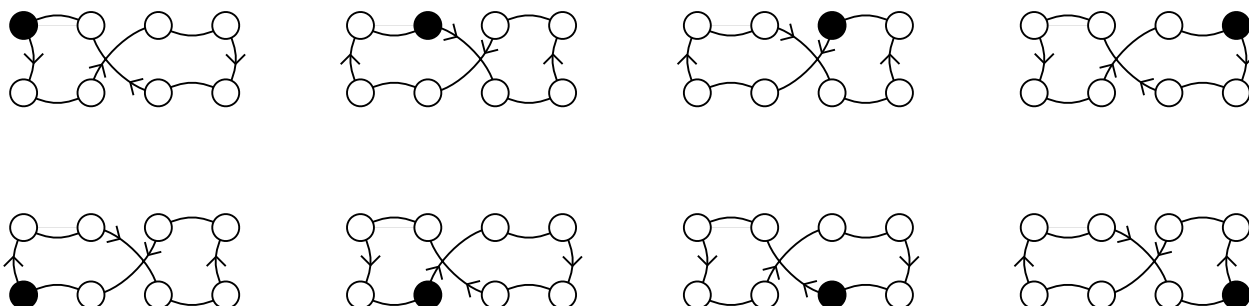
**Music:** Play straight through, then repeat the first tune to finish (4 times 32 bars total).

**Formation:** 4 couples in a longways set.

**Bars**

- 1-2 Dancers at the ends make ½ RH turn, dancers in the middle make ½ RH star.
- 3-4 All face along the line, dancers at the ends inwards, middles towards nearest end, and make ½ LH turn with the next person.
- 5-16 Repeat three more times for all dancers to return home.
- Note: each of the diagrams below shows the complete path for one dancer, whose starting and finishing position is shown as a solid spot.
- 17-18 Top couple face down the set; other couples face up the set. First and second couples set.
- 19-20 First couple pass between second couple, crossing over (W in front) to change sides. Second couple move up.
- 21-22 First and third couples set.
- 23-24 First couple continue down the set, crossing back to their own sides. Third couple move up.
- 25-26 First and fourth couples set.
- 27-28 First couple continue down, crossing sides again to end improper at the bottom of the set. Fourth couple move up.
- 29-30 Lines advance.
- 31-32 Lines retire, original first couple crossing to their original sides.

Repeat the whole dance from the progressed positions, for a total of four times through, all dancers ending in their original places.



# Hambo med vals från Järvsö

Sweden



**Meaning:** Hambo with waltz from Järvsö (a small town in Hälsingland).

**History:** Taught to the Society by Tommy and Ewa Englund at the York summer school in 1992.

**Formation:** Couples moving CCW round the room.

**Position:** For the forestep, join inside hands in W-hold.

For the hambo and the waltz, take Hambo hold: i.e. M puts R arm round W's waist and with L hand holds W's R arm just above the elbow, W puts L hand on M's R upper arm or shoulder and R hand on M's L upper arm just above the elbow. W's R arm is inside M's arm. Partners stand slightly to L of each other. A firm (but not rigid) hold is important, so that the partners turn together as one unit.

**Sequence:** Start with the forestep, but do not repeat it after that. Alternate hambo and waltz every 8-bar phrase, with transition on the first bar. It is not necessary for every couple to start at the same time, so some may be doing the hambo while others are doing the waltz.

**Hambo step, M:** Take a short step onto R heel (count 1) and roll onto the whole R foot, turning CW with partner (count 1-and). Continuing the CW turn, step onto L foot one foot-length or less from the R toe, L toe pointing out of LOD (count 2) and pivot with weight on ball of L foot (count 2-and). Place R foot fully on the floor beside L foot, giving balance and support but with L foot still taking most of weight (count 3).

**Hambo step, W:** Step onto L foot along LOD, L toe pointing out of LOD (count 1), turning CW with partner. Continue turn with pivot with weight on ball of L foot (count 1-and). Continue to pivot, placing R foot beside L (count 2). Take a short step onto R along LOD (count 3).

## Bars

### Forestep

- 1 Step forward on outer foot (counts 1 and 2), step on inner foot, close to outer foot (count 3).
- 2 Turning toward each other, step back on inner foot (counts 1 and 2), step on outer foot, close to inner foot (count 3).
- 3 Walk forward 3 steps, starting on outer foot.

### Hambo

- 4–8 Turn for the rest of the musical phrase.  
Finish the hambo with M's back to LOD, W facing LOD.

### Transition to waltz

- 1 M: Step L slightly to outside of LOD (count 1), close R foot, without placing weight on it (counts 2–3). W: mirror image of M's steps.

### Waltz

- 2–8 Waltz turn CCW, while progressing along LOD, M starting backward on R and W forward on L. Finish with M facing LOD, W back to LOD.

### Transition to Hambo

- 1 As transition to waltz, except that the slight movement is now to inside of LOD.
- 2–8 Hambo as before.

# Kalamatianos

Greece

E B E

E B E

B E B E

A B E B E

A E A E A

E A

E A

F

G

Fm

G Fm G G

The image shows four staves of musical notation for the Syrto Horos dance. Each staff is in treble clef and 7/8 time. The first staff is in G major, starting with a G chord. The second staff is in F minor, with chords Fm, G, Fm, and G. The third staff is in Bb major, with chords Bb, F, Gm, and F. The fourth staff is in Gm major, with chords Gm, F, Gm, F, and Gm.

**Meaning:** The full name is Kalamatianos Syrto Horos, meaning Syrto dance from Kalamata.

**History:** The dance is a form of Syrto, generally believed to be the oldest Greek dance. It differs from other Syrto dances in being in 7/8 rather than 2/4 rhythm. It is danced all over Greece and is probably the best known of all Greek dances.

**Formation:** Open circle, W-hold.

**Bar** Basic dance

- 1 Facing centre, step to R on R foot. Step on L foot behind R. Step to R side on R.
- 2 Facing R diagonal, step forward on L. Step forward on R.  
Facing centre, step L behind R.
- 3 Step to R side on R. Step L across R. Step R in place.
- 4 Repeat 3 with opposite footwork and direction.

Variations This basic step pattern has many variations, e.g.

- 1 Three steps forward in LOD, R, L, R.  
or
- 2 Three steps forward in LOD, L, R, L.  
or
- 3 On count 2, step L behind R.
- 4 On count 2, step R behind L.  
or
- 3 Facing LOD, step forward on R. Step L beside R. Step back on R.
- 4 Step back on L. Step R beside L. Step forward on L (Karagouna version).

This dance is nowadays as often led by a woman as by a man. The leader frequently improvises by turning whenever he/she wishes. It is less usual for the other dancers to turn, and the squats, heel slaps, scissors kicks, etc. frequently seen here are not seen in Greece, or indeed when done by Greeks here. When a large number of people are dancing, the leader will usually lead into a spiral, or form an arch (kagelo) with the next person in line.



