

# WESTERN FOLK DANCE

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This Western Folk Dance Booklet is one of the five booklets in the Dance Learning and Teaching Package. Its contents are as follows:

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## Abbreviations used in this Booklet

S	- Slow	RF	- Right foot
Q	- Quick	LF	- Left foot
R	- Right	H	- Heel
L	- Left	Diag.	- Diagonally
RH	- Right hand	LOD	- The line of dance
LH	- Left hand	RLOD	- Reverse line of dance / direction
PP	- Promenade position		









### 5.1 General Notes

Folk dance refers to the dances of ethnic groups in the world who employ traditional and unique music to record significant events such as birth, death, harvest, hunting, ritual, wedding and entertainment and to express their profound respect and fear for gods and nature as well as feelings of joy, anger, sorrow and happiness. Endowed with melodious music and traditional elements of dance, each ethnic group has its own dances of special characteristics.

There are many nations in the world and it is unfeasible to collect all their dances in this booklet. Thirty-two dances are thus selected from fourteen countries and regions of Europe and North America. They are classified into three levels according to the degree of complexity and enjoyment, namely Levels 1, 2 and 3. Dances in Level 1, which are short and simple, are circle dances suitable for beginners; dances in Level 2 are longer, mainly couple dances in nature, with focus on Polka, Yemenite and Waltz; dances in Level 3 are primarily Balkan whose music is unique and fast, and they are lengthy dances suitable for teaching in extended programmes or co-curricular activities.




Through learning folk dance, we hope that students can grasp the basic techniques of different dances, develop their creativity in making up steps and patterns, understand better the similarities and differences in dance cultures, enjoy simple music and dances from preserved nature, enhance their social skills and ability in dance appreciation, and most importantly, develop an active and healthy lifestyle.

### 5.1.1 Common Starting Formations

Formation Description	Illustration (× = Boy ○ = Girl)			
<p><b>1) Line</b></p> <p>Dancers standing shoulder to shoulder, facing the same direction, either boys and girls standing alternately in a horizontal line or boys and girls in separate lines</p>	<p>○ × ○ × ○ × ○ × or            × × × × × × or            ○ ○ ○ ○ ○ ○</p> 			
<p><b>2) Circle</b></p> <p>Dancers forming a circle, either couples in a circle, or only boys or girls in a circle, or boys and girls randomly in a circle</p>	<p>Single Circle (Couples)</p> 	<p>Single Circle (Boys)</p> 	<p>Single Circle (Girls)</p> 	<p>Single Circle (Mixed)</p> 
<p><b>3) Open Circle</b></p> <p>A curved line (either boys and girls standing alternately, or boys only, or girls only, or free standing)</p>				
<p><b>4) Double Circle</b></p> <p>Couples forming two circles, facing either each other, or LOD, or centre, or two couples in a small circle</p>				
<p><b>5) Square</b></p> <p>Four couples, either standing on each side of the square facing the opposite couple or each occupying one corner of the square</p>	 <p>① and ③ are head couples, ② and ④ are side couples</p>			









Formation Description	Illustration ( × = Boy ○ = Girl)	
<p><b>6) Longways</b> Boys and girls standing in 2 parallel lines facing each other, boys' L shoulders to audience</p>	<p>Audience   ○ ○ ○ ○ × × × ×</p>	
<p><b>7) Processional Line/Column</b> Dancers lining up one by one in a procession, all facing front of the procession or its end</p>	<p>× ○ × ○ × ○ × ○</p> 	
<p><b>8) Free Position / Random</b> Dancers scattering freely on the dance floor</p>		<p>○ × ○ ×      ○ ×             ○ ×             ○ ×</p>

## 5.1.2 Common Dance Positions







### Couple Dance Positions

Position Description	Illustration
<p><b>1) Back Promenade</b> Same as Promenade of No. 8, but hands are held at the back, otherwise everything the same.</p>	
<p><b>2) Closed / Ballroom Position</b> Partners facing, boy places RH under girl's L shoulder blade with bent and lifted elbow while girl rests LH on his R shoulder; boy's L palm supports girl's RH at her shoulder level with elbow slightly bent.</p>	
<p><b>3) Courtesy Turn / Skater's Position</b> Partners facing the same direction, boy L girl R, boy extends RH behind girl's back and holds her RH at her R waist; both L hands are joined and extended diagonally forward.</p>	
<p><b>4) Cross-back</b> Standing side by side with L shoulder adjacent, partners extend L arms and hold each other's RH at the back. This can be done by crossing L arms before holding partner's R hand. It is called Norwegian Hold.</p>	
<p><b>5) Crossed Hand Hold</b> Facing each other, cross own hands and hold hands with partner – R to R, L to L, R over L under; hands can be held down in front or up at chest level.</p>	
<p><b>6) Two Hand Hold</b> Facing each other, open both hands and hold partner's RH in own L, partner's LH in own R; hands can be held down in front or up at chest level, or extended sideways at shoulder level.</p>	



Position Description	Illustration
<p><b>7) Open Position</b></p> <p>Partners standing side by side, boy L girl R, facing the same direction, boy holds girl's waist with RH while girl rests LH on boy's R shoulder; the outside hands can be joined, or placed at own waists, or relaxed at sides, depending on the dance.</p>	
<p><b>8) Promenade</b></p> <p>Partners standing side by side, boy L girl R, facing the same direction, hold partner's both hands in front – R to R, L to L, boy's RH over girl's LH (or sometimes girl's LH over boy's RH).</p>	
<p><b>9) Shoulder-waist Position / Peasant Hold</b></p> <p>Partners standing face to face, boy places both hands round girl's waist while girl puts both hands on boy's shoulders with fairly straight arms.</p>	
<p><b>10) Shoulder-shoulder Blade Position / Csárdás Hold</b></p> <p>Similar to Shoulder-waist Position / Peasant Hold, but boy places his hands under girl's shoulder blades.</p>	
<p><b>11) Varsouvienne</b></p> <p>Partners facing the same direction, girl is a bit in front of boy on her L and her LH is extended to L diagonal front with palm down while boy holds girl's LH at chest level and extends RH behind girl, holding her RH whose palm is up above her R shoulder.</p>	

## Circle Dance Positions (facing centre)

Position Description	Illustration
<p><b>1) T-position</b> Arms are extended sideways at shoulder level and hands are placed on the near shoulder of the dancer on either side.</p>	
<p><b>2) V-position</b> Hands are joined with the dancer on either side with arms down.</p>	
<p><b>3) W-position</b> Hands are joined with the dancer on either side at shoulder level with elbows bent.</p>	
<p><b>4) Front Basket</b> Arms are extended sideways in front of the waist of the dancer on either side and hands are joined with the second dancer on either side, LH over RH or RH over LH, depending on the dance.</p>	
<p><b>5) Back Basket</b> Similar to Front Basket, but hands are joined at the back.</p>	
<p><b>6) Escort</b> LH is on own waist and RH is placed round the forearm of the dancer on the R; boy's L thumb is tucked inside the belt where necessary.</p>	



### 5.1.3 Common Dance Steps

#### Step Description

##### 1) Balance

A step in 2/4 or 3/4 time signature moving either forward and backward or to the R and L with a particular dance step, which can be Step-close, Step-hop, Waltz, etc.

##### 2) Bounce

With weight on one foot or both feet, raise heel or heels (upbeat) and lower it or them (downbeat).

##### 3) Buzz Step

Step RF in place (1), push ball of LF against the floor (&); repeat.

##### 4) Chassé

The step is as same as Gallops of No. 9, but rather elegant and very often the knees are straight when feet are closed.

##### 5) Cherkassiya

A common Israeli dance step which includes Cherkassiya and Double Cherkassiya.

Cherkassiya (4 Beats): Step RF forward (1), step LF in place with bent knee (2), step RF back to original place (3), step LF in place (4).

Double Cherkassiya (6 Beats): Step RF to R (1), cross LF in front of RF with bent knee (2), step RF in place (3), step LF to L (4), cross RF in front of LF with bent knee (5), step LF in place (6).

##### 6) Chug

With weight on one foot or both feet, make a sudden push (forward or backward) without lifting the foot or feet off the floor.

##### 7) Cifra

A Hungarian dance step which is as same as Pas de Basque of No.18 (landing on ball or whole foot in the second step; also refer to Lift of No.16).

##### 8) Csárdás

A Hungarian dance step with the movement of stepping to the side and closing, similar to Step-close step. When one R or L Step-close step is done, it is known as Single Csárdás; if two Step-close steps are done to the R or to the L, it is known as Double Csárdás.

##### 9) Gallops

A series of steps travelling sideways or forward in uneven time signature (e.g. 6/8). For preparation bend both knees slightly, then step forward or sideways (1) and close the other foot to the working foot (&); repeat several times, moving up and down like horse galloping.

## Step Description

### 10) Grapevine

There are two types of Grapevine, depending on the dance:

- a. (Crossing first): Cross RF in front of LF (1), step LF to L (2), cross RF behind LF (3), step LF to L (4); the step can be performed with opposite footwork and direction;
- b. (Stepping sideways first): Step RF to R (1), cross LF in front of / behind RF (2), step RF to R (3), cross LF behind / in front of RF (4); the step can be performed with opposite footwork and direction (also known as Side Grapevine).

### 11) Hop

Springing into the air on one foot and landing on the same foot.

### 12) Kalamatianos Step

A unique Greek dance step which is also the name of the National Dance of Greece. It is danced in 7/8 time signature, counted as slow quick quick (123, 45, 67), or in 2/4 time signature (1, 2&). The step is formed by 4 bars of music and the movement is springy and running. There are several ways to perform the step, and here are two of them:

- a. (2/4 time signature) Facing and moving in counterclockwise direction, commencing each bar with a hop (counted as er1, 2&)

Hop on L (er), step RF forward (1), place LF behind RF (2), step RF forward (&)

Hop on R (er), step LF forward (1), step RF forward (2), step LF forward (&)

Hop on L (er), step RF forward (1), step LF forward (2), step RF backward (&)

Hop on R (er), step LF backward (1), step RF backward (2), step LF forward (&).

- b. (7/8 time signature) Facing clockwise direction but moving counterclockwise, hopping only in the first beat of the second bar of music (counted as slow, quick, quick)

Step RF backward (slow), step LF behind RF (quick), step RF to R, turning to face counterclockwise direction (quick)

Hop on RF (er), step LF forward (slow), step RF to R (quick), step LF behind RF (quick), facing centre

Step RF to R (slow), cross LF in front of RF (quick), step RF backward (quick)

Step LF to L (slow), cross RF in front of LF (quick), step LF backward (quick).

Both versions of the step are used in the dance Karagouna.

### 13) Jump

With weight on one foot or both feet, spring into the air and land on both feet.

### 14) Kick / Spring

A sharp extension of foot with alacrity with either straight or bent knee.

### 15) Leap

A kind of jumping movement that involves the transfer of weight from one foot to the other with greater height than a run and both feet are off the floor at the apex of the leap.



## Step Description

### 16) Lift

Same as Hop but the ball does not leave the floor; there is a feeling of going upwards slightly.

### 17) Mazurka

A step in 3/4 time signature usually moving sideways, R diagonal forward or L diagonal forward. The way of doing a L Mazurka is: Slide LF to L (1), close RF to LF and extend L leg diagonally forward (2), hop on RF in place, bending L leg with turned out knee and placing LF near R calf (3).

### 18) Pas de basque

A step in 2/4 time signature: Leap on RF to R or R diagonal front, bending R knee (1), place L ball beside RF and straighten L knee, leaving RF in the air naturally (&), step RF in place with bent knee (2), raise R knee and R heel, preparing to do a L Pas de Basque (&). The step is done with alternate feet, and it can be done in 3/4, 6/8 or 4/4 time signature.

### 19) Plié / Knee Bend

A bending of the knee or knees.

### 20) Polka

Take a slight hop on LF (&), step RF forward (1), close LF to RF (&), step RF forward, bending LF slightly behind R calf without touching the floor and preparing for the next step (2). The step is done with alternate feet.

### 21) Push

With weight on LF, raise L heel (&), step RF sideways with bent knee, slightly thrusting LF to L (1), place ball of LF beside RF and repeat the above movement.

### 22) Reel

Step RF behind LF (1), hop on RF, swinging LF backward in a circular way with knee turned out (2). The step is done with alternate feet.

### 23) Rida

A Hungarian dance step which is similar to Buzz Step of No. 3 and whose movement is slow running in nature.

Commencing with RF (inner foot) in clockwise direction, step RF forward with bent knee (1), step LF forward with straight knee (2), repeat several times; this step performed first with stepping across and then stepping to the side is known as Downbeat Rida or Closed Rida.

Commencing with LF (outer foot) in clockwise direction, step LF forward with straight knee (1), step RF forward with bent knee (2), repeat several times; this step performed first with stepping to the side and then stepping across is known as Upbeat Rida or Open Rida.

## Step Description

### 24) Runs

Step both feet forward in turn and push off the floor with the free leg lifted behind at hip level or close to the floor, depending on the region.

### 25) Schottische

A step in 4/4 time signature consisting of 3 steps and 1 hop. It can be done forward, backward, sideways or diagonally.

### 26) Skips

Comprising a hop and a step, the step is performed in an uneven rhythm (♩♩); e.g. Hop slightly on RF (&), step LF forward (1), hop slightly on LF (&), step RF forward (2).

### 27) Slides

Same as Gallops of No. 9 but the movement is quicker and smoother.

### 28) Stamp

With both knees slightly bent, raise one foot and strike it forcefully on the floor; weight can be transferred (i.e. changing foot) or not transferred (i.e. without changing foot) for the next move.

### 29) Step

The raising and lowering of the foot, including weight transfer.

### 30) Step-bend

Stepping one foot in any direction and bending the knee of the same foot in an indicated beat.

### 31) Step-close / Side-close

A step performed in 2/4 time signature: Step RF (1), close LF to RF (2).

It can be repeated several times or done with alternate feet forward, backward or sideways.

### 32) Step-hop

A step done with a step and a hop on the same foot in an even rhythm;

e.g. Step RF forward (1), hop on RF, lifting LF off the floor (2).

### 33) Step-stamp

Combination of dance steps 28 and 29: Step RF to R, and stamp LF beside it.

### 34) Step-swing

Stepping LF and swinging RF in front of LF. When doing the swing, hop slightly on the foot with weight or raise the heel of it. The step is done with alternate feet in either 2/4 or 3/4 time signature.

### 35) Two-step

A step performed in 2/4 time signature in any direction: Step RF forward (1), close LF to RF (&), step RF forward (2), pause (&). The step is done with alternate feet.



## Step Description

### 36) Walks

A series of walking movement always with one foot on the floor. Whether the heel or the ball touches the floor first, it depends on the region.

### 37) Waltz

A step performed in 3/4 time signature in any direction or in turns.

Take Austrian Waltz as an example: Starting with knees slightly bent, step LF forward (1), step RF forward in front of LF, raising R heel (2), step LF forward slightly in front of RF, raising L heel (3).

### 38) Yemenite

A commonly used step for Israeli dances.

L Yemenite: Step LF to L (1), place RF behind LF (2), cross LF in front of RF (3), pause (4).  
When the time signature is 3/4, there is not a pause in the step; and when the time signature is 2/4, it is counted as 1&2.

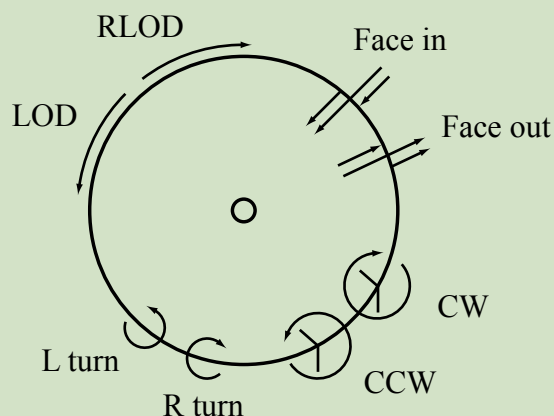
## 5.1.4 Directions

### 1) LOD – Line of Direction / Dance

The direction opposite to the direction in which the hands of a clock move is known as Line of Direction / Line of Dance, that is, counterclockwise direction (Counterclockwise - CCW).

### 2) RLOD – Reverse Line of Direction / Dance

The direction in which the hands of a clock move is known as Reverse Line of Dance, that is, or clockwise direction (CW - Clockwise).



## 5.1.5 Parts of Foot

Part	Location	Illustration
Ball	The padded portion of the sole of the foot close to the toes, which is the main part used in dancing	<p>The illustration shows a side view of a foot with three horizontal arrows pointing to the 'Toes', 'Ball', and 'Heel' areas. The 'Toes' arrow is at the front, the 'Ball' arrow is in the middle, and the 'Heel' arrow is at the back.</p>
Toes	The front part of the foot	
Heel	The rear part of the foot	

## 5.2 Learning Content

### 5.2.1 Level 1

#### Dance 1 : Makazice

**Origin** : Serbia

**Brief Information** This dance originated from Serbia. The dance steps are small and the style is relaxed. The Makazice step in the second part is unique and it is executed like cutting things with scissors.

**Time Signature** 2/4

**Dance Formation and Position** All in lines, arms in V-position

**Dance Steps** Side-behind step, Makazice step



#### Dance Description

Bar	Beat	Step	Cue
<b>1st Part</b>			
1 - 2	4	Step RF to R (1), cross LF behind RF (&), repeat 2 more times (2&3&), step RF to R (4).	R, Behind, R, Behind, R, Behind, R
3 - 4	4	Starting with LF, repeat Bars 1 - 2 in opposite direction.	L, Behind, L, Behind, L, Behind, L
5 - 8	8	Repeat Bars 1 - 4 once.	
<b>2nd Part</b>			
1	2	Step RF forward towards centre (1), cross LF in front of RF with toes pointed forward (2), raising both arms from V-position to W-position.	Forward, - , Cross, -
2	2	Do a Makazice step: Jump backward on both feet, keeping LF across (1), jump and land with feet apart (&), jump and land with feet together (2), swinging arms down to original V-position.	Back, Open, Close, -
3 - 8	12	Repeat Bars 1 - 2 3 times.	

Repeat the whole dance as required.

**Dance 2 : Zsidos****Origin** : Hungary

**Brief Information** This dance sprang from Csik in Transylvania. This mountain region once belonged to Hungary. After the first World War I the map was redrawn and it became part of Romania. This dance is a popular party game in the dance house for the Hungarian people there. The leader can move along the dance floor in any direction as he / she desires.

**Time Signature** 2/4

**Dance Formation and Position** No partner required, all forming processional lines (as in Yenka) and placing both hands on the shoulders of the dancer in front

**Dance Steps** Walks (swaying), Jump, Step-stamp, Two-step (landing on the whole foot) or Two-step-and-stamp  
Two-step-and-stamp: Do a R Two-step to R (1&2), stamp LF beside RF (&); repeat with LF in opposite direction

**Dance Description**

Bar	Beat	Step	Cue
(No introduction)			
1 <sup>st</sup> Part - Advance			
1 - 8	16	Starting with RF, take 16 swaying Walks travelling forward in any direction.	R, 2, 3, 4, 5, 6, 7, 8, 2, 2, 3, 4, 5, 6, 7, 8

**2<sup>nd</sup> Part - Changing Directions**

1 - 16	8	(Short sequence) Continue with 2 Walks with RF and LF travelling forward (1 - 2), jump on both feet and make a half turn to R (3), pause (4); repeat once (5 - 8).	1, 2, Turn 1, 2, Turn
	8	(Long sequence) Starting with RF, take 6 Walks forward (1 - 6), jump on both feet and make a half turn to R (7), pause (8).	1, 2, 3, 4, 5, 6, Turn
	16	Repeat the short and long sequences above.	

Repeat the whole dance as required.

**Variations:**

- (1) Replace 16 Walks with 16 Step-stamps.  
Step-stamp: Step RF to R (1), stamp LF beside RF (&); repeat the movement with LF in opposite direction.
- (2) Replace 2 Walks with 1 Two-step.
- (3) Replace 2 Walks with 1 Two-step-and-stamp.





**Dance 3 : Körtànc****Origin** : Hungary

**Brief Information** Körtànc (KOOR-tahnts) means Circle Dance. KÖR denotes a ring. TÀNC is dance. It is a circle dance by both genders, which is different from Karikázo that is done mainly by girls. This dance is specially arranged for teaching and amusement purposes. It is not a traditional dance in rural areas. Its music originated from Nyitra.

**Time Signature** 4/4

**Dance Formation and Position** All facing LOD in a single circle, arms in V-position

**Dance Steps** Two-step (crossing behind), Walks, Stamp

**Dance Description**

Bar	Beat	Step	Cue
(Introduction - 32 beats with music, 4 beats without music)			
1 <sup>st</sup> Part - Circling			
1 - 8	32	Starting with RF, take 2 slow Walks forward (1 - 2), (3 - 4).	R, L
		Step RF forward (5), place LF behind RF (6), step RF forward (7), pause (8).	R, L, R,
			(or)
		Repeat Beats 1-8 above with opposite footwork (9 - 16). Repeat Beats 1-16 above once (17 - 32).	Slow, Slow, Quick Quick Slow Slow, Slow, Quick Quick Slow
9 - 12	16	Facing centre and starting with RF, make 5 Stamps diagonally forward towards centre to the rhythm "Slow, Slow, Quick Quick Slow" with slightly bent knees, pushing corresponding shoulders forward (1 - 8). Starting with LF, move away from centre in a straight line to the same rhythm (9 - 16).	Ditto

Repeat the whole dance as required.

**Variations:**

Leader breaks the circle into an open circle at halfway of music, coiling counterclockwise into a spiral until music ends.

**Dance 4 : Yenka****Origin** : International

**Brief Information** There are various versions about the origin of the dance: USA, Finland, Central America and even Spain. As the dance imitates how a bunny hops, which is fun, and the movements are simple, it is an appropriate choice in parties for boys and girls to join in regardless of their age. So, it has travelled far and wide and has become an international dance.

**Time Signature** 4/4**Dance Steps** Heel-toe step, Jump**Version (1)**

**Dance Formation** No partner required, all facing front in processional lines with both hands on the shoulders of the dancer in front, leader facing end of the procession and holding hands with the 1<sup>st</sup> person at shoulder level

**Dance Description**

Bar	Beat	Step	Cue
(Introduction - 16 beats)			
1	4	Hop on RF and place L heel to L diagonal front (1), hop on RF and place L toes beside RF (2); repeat once (3 - 4).	L, Close, L, Close
2	4	Repeat the above movement with opposite footwork, that is, hopping on LF and doing Heel-toe step with RF twice (1 - 4).	R, Close, R, Close
3	4	Jump forward and backward, 2 beats each.	Forward, Backward (Slow, Slow)
4	4	Jump forward 3 times with both feet (1 - 3), pause (4).	Jump, Jump, Jump, Pause (Quick, Quick, Slow)

Repeat the whole dance 6 times.

The leader takes the whole procession to wherever he / she likes with opposite footwork (RF first and then LF) and direction.



## Version (2)

**Dance Formation** Longways, no limit on the number of participants, boys and girls forming two separate lines about 6 feet apart facing each other with both hands on own waists

## Dance Description

Bar	Beat	Step
-----	------	------

(Introduction - 16 beats)

Dance the step sequence (16 beats) in Version (1) 6 times making various figures.

Do Heel-toe step in the first 8 beats in place; then make use of the Jumps in the second 8 beats to complete the following figures:

Figure 1	8	Both lines approach each other with 3 Jumps.
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Figure 2	8	Both lines turn to audience / stage / music with 3 Jumps.
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Figure 3	8	Both lines jump forward with 3 Jumps.
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Figure 4	8	Form one processional line with 3 Jumps, boys behind, girls in front, placing both hands on the shoulders of the person in front.
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Figure 5	8	All retire with 3 Jumps.
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Figure 6	8	All retire to own side with 3 Jumps, resuming the formation of Longways.
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Repeat the whole dance 6 times.

Suggestions: Teachers can ask students to make arrangements of steps with given bars of music (e.g. Bars 12 - 24)

**Dance 5 : Circassian Circle****Origin** : England

**Brief Information** It is an ancient traditional dance; boys change partners while moving clockwise along the circle. Marked by simple movements and authentic melodies and music, it has become a popular choice in parties and balls.

**Time Signature** 2/4 and 6/8

**Dance Formation and Position** Couples in a single circle, boys standing on girls' L, all holding hands at waist level

**Dance Steps** Walks, Skips

**Dance Description**

Bar	Beat	Step	Cue
(Introduction - 4 beats)			
1 - 8	16	All starting with RF, move towards and away from centre twice, taking 4 Walks each time.	In, 2, 3, 4 } Out, 2, 3, 4 } × 2
9 - 16	8	Starting with RF, girls move towards centre with 3 Walks (1 - 3), place LF behind RF, bend knees and curtsey (4); then starting with LF, move away from centre with 4 Walks, going back to original places (5 - 8).	Girl, 2, 3, Curtsey Back, 2, 3, 4
	8	Starting with RF, boys move towards centre with 4 Walks and bow (1 - 4), make a half turn to L and take 4 Walks forward towards Corners, ending face to face (5 - 8).	Boy, 2, 3 Bow (L) Turn 2, 3, 4
17 - 24	16	In Crossed Hand Hold, R over L under, partners turn CW with 16 Walks or Skips, ending up facing LOD in Promenade position in a double circle.	Turn, 2, 3, 4, 5, 6, 7, 8 2, 2, 3, 4, 5, 6, 7, 8
25 - 32	16	Progress CCW with 16 Walks or Skips, resuming the starting formation of couples in a single circle.	Turn, 2, 3, 4, 5, 6, 7, 8 2, 2, 3, 4, 5, 6, 7, 8

Repeat the whole dance as required.



**Dance 6 : Pat-a-cake Polka****Origin** : England

**Brief Information** Basically any English folk tunes in 2/4 moderate tempo can be used for this dance. The dance actually does not include Polka step. However as the metre (2/4) is Polka time, the dance is so named. The music for this dance is given lyrics in Chinese and has become a nursery song called 'Tooth Brushing'.

**Time Signature** 2/4

**Dance Formation and Position** Couples facing each other in a double circle, boys inside girls outside, arms in two hand hold

**Dance Steps** Heel-toe step, Slides, Skips

**Dance Description**

Bar	Beat	Step	Cue
(Introduction - 2 beats)			
1 - 4	8	Boys starting with LF and girls RF, do Heel-toe step twice (1 - 4) and 4 Slides along LOD (5 - 8).	Heel, Toe, Heel, Toe, Slide, 2, 3, 4
5 - 8	8	Boys starting with RF and girls LF, repeat the above 8 beats in opposite direction.	Ditto
9 - 12	8	Clap each other's RH 3 times (1&2), LH 3 times (3&4), own hands 3 times (5&6), then bend both knees and slap own thighs 3 times (7&8).	R, 2, 3 L, 2, 3 Clap, Clap, Clap Clap, Clap, Clap
13 - 16	8	Hooking R arms at the elbow, partners turn round with 8 Skips (1 - 8); or Hooking R arms at the elbow, partners turn round with 4 Skips (1 - 4), then boys progress CCW along LOD with another 4 skips (5 - 8) meeting a new partner while girls stay or turn R in place with 4 Skips.	Turn, 2, 3, 4, 5, 6, 7, 8 (or) Turn, 2, 3, 4 Forward, 2, 3, 4

Repeat the whole dance as required.

Lyrics and  
simplified score

s m s s m s | l s f m r m f |

1 This old man, he played one, He played knick-knack on my thumb;

2 This old man, he played two, He played knick-knack on my shoe;

s d d d d r m f s | s r r f m r d |

1 Knick-knack paddywhack, Give a dog a bone, This old man came rolling home.

2 Knick-knack paddywhack, Give a dog a bone, This old man came rolling home.

**Dance 7 : Šetnja****Origin** : Serbia**Brief Information**

Šetnja (SHET-nyah) means stroll or ramble. This dance is often used to mark the opening of a celebration at Serbian festivals. The music starts slowly but accelerates over a period of time. Dancers first stroll walking and end with hopping.

**Time Signature**

2/4, slow and quick tempo

**Dance Formation and Position**

No partner required, all facing LOD. In western Serbia groups take up the form of a circle; in eastern areas the dance is in the form of a semi-circle; in central areas the dance is done in an open circle which is a more widely used formation. Boys place both hands on waists with thumbs tucked inside the belt. When girls have boys on both sides, they put their hands on the boys' forearms; if girls stand next to each other, they place their LH on waists and rest their RH on the L forearm of the girls on their R

**Dance Steps**

Walks, Step-hop, Schottische

**Dance Description**

	Beat	Step	Cue
Slow Tempo	16	Starting with RF, take 2 slow Walks along LOD (1 - 4), continue with 3 Walks - R, L, R forward, moving slightly towards centre (5 - 7), pause (8).	Slow, Slow, Quick, Quick, Slow
		Facing centre, step LF backward (9 - 10), step RF backward (11 - 12), step LF backward again (13), close RF to LF (14), cross LF in front of RF (15), pause (16).	Back, Back, Back, Close, Front
		Repeat a number of times until the slow tempo music comes to a stop.	
Quick Tempo	16	Lower arms in V-position. Do the same dance sequence as that of the slow tempo except the 2-beat slow Walk is replaced by a Step-hop and the 3 forward Walks and pause by a Schottische step.	R Hop L Hop R L R Hop L Hop R Hop L R L Hop
		Repeat a number of times.	



**Dance 8 : Misirlou****Origin** : Greece

**Brief Information** This dance is derived from Kritikos Syrto, a local dance from the island of Crete. It was adapted by Greek migrants in the USA. Years ago it appeared in Pittsburgh Festival and became an instant hit then. As the original music Kritikos for this dance was lost, it was replaced by Misirlou, which is also a girl's name.

**Time Signature** 4/4

**Dance Formation and Position** No partner required, all in an open circle with arms in W-position, leader at the very right end holding handkerchief with RH

**Dance Steps** Step-point step, Back-side-front step, Two-step

**Dance Description**

Bar	Beat	Step	Cue
(Introduction - 4 beats)			
1	4	Step RF to R (1 - 2), point L toes to L diagonal front (3 - 4).	Step, Point
2	4	Place LF behind RF (1), step RF to R (2), cross LF in front of RF (3), pivot with LF and swing RF forward from back, preparing to step to L diagonal front (4).	Back, Side, Front, Turn
3	4	Starting with RF, take 3 steps forward CW (i.e. Two-step), lifting LF in front with bent knee (1 - 3), pause (4).	R, L, R, -
4	4	Starting with LF, take 3 steps backward moving back to original place, lifting RF in front with bent knee (1 - 3), pause (4).	L, R, L, -

Repeat the whole dance as required.

**Variations:**

Under the Arch: It is suggested that the leader leads the whole group to coil into a spiral and goes under the arch formed by the 5<sup>th</sup> and the 6<sup>th</sup> dancers until the open circle is resumed.

**Note:**

Dancers shall go under the arch, one at a time, with the last 3 steps.

**Dance 9 : Jingle Bells****Origin** : America

**Brief Information** This dance is a mixer based on a well-known Christmas melody. It is one of the most popular dances in parties at festive seasons in Europe and the USA.

**Time Signature** 2/4

**Dance Formation and Position** Couples facing centre in a single circle, boys on girls' L, arms in V-position

**Dance Steps** Walks, Slides, Skips

**Dance Description**

Bar	Beat	Step	Cue
(Introduction - 16 beats)			
1 <sup>st</sup> Part - Towards and away from centre			
1 - 4	8	Starting with LF, take 4 Walks forward towards centre, then take 4 Walks backward.	In, 2, 3, 4 out, 2, 3, 4
5 - 8	8	Take 8 Slides to L, ending with weight on LF.	L, 2, 3, 4, 5, 6, 7, 8
9 - 16	16	Repeat Bars 1 - 8 with opposite footwork and direction.	
2 <sup>nd</sup> Part - Arming			
1 - 4	8	Clap each other's RH 3 times (1&2), LH 3 times (3&4), own hands 3 times (5&6), both hands once (7), pause (8).	R, and, 2, L, and, 2 Clap, Clap, Clap
5 - 8	8	Hooking R arms at the elbow, partners turn 1 circle round with 8 Skips, ending facing Corners.	R Turn, 3, 4, 5, 6, 7, 8
9 - 16	16	Repeat Bars 1 - 8 with Corners, but hooking L arms at the elbow and turning 1½ circle round, ending with boys bringing a new partner to their R.	

Repeat the whole dance as required.

Suggestions: Teachers can ask students to turn 1 circle round and return to their original places without changing partners when doing L Arming in Bars 13 - 16 of 2<sup>nd</sup> Part.





**Dance 10 : Tennessee Wig Walk****Origin** : America

**Brief Information** This dance is featured with a Broadway touch of lively music. As its movements are simple yet lively, it is an appropriate choice for novices.

**Time Signature** 2/4

**Dance Formation and Position** Couples facing each other in a single circle, boys facing LOD, girls backing LOD, holding RH at chest level

**Dance Steps** Point step, Back-side-front step, Schottische

**Dance Description**

Bar	Beat	Step	Cue
(Introduction - 16 beats)			
1 <sup>st</sup> Part			
1 - 2	4	Point LF forward (1 - 2) and to L (3 - 4).	Point Point
3 - 4	4	Do a Back-side-front step: Place LF behind RF (1), step RF to R (2), cross LF in front of RF and change to LH hold (3), pause (4).	Back, Side, Front
5 - 8	8	Repeat the above movements with opposite footwork, going back to original places, ending up holding RH.	Ditto
2 <sup>nd</sup> Part			
9 - 16	16	Starting with LF, partners turn once round with 2 Schottische steps (1 - 8); then boys progress CCW and girls CW with 1 Schottische step to meet a new partner (9 - 12), make 3 stamps - R, L, R (13 - 15), and pause (16).	L, 2, 3, Hop R, 2, 3, Hop Go, Forward, 3, Hop R, L, R

Repeat the whole dance as required.

**Dance 11 : Poskok****Origin** : Serbia

**Brief Information** Serbian dances are marked by their small delicate movements. With relaxed upper body, dancers like to shake or tremble in such a way that the coins on the body jingle and tinkle creating a stunning atmosphere.

**Time Signature** 2/4

**Dance Formation and Position** No partner required, all in an open circle, arms in V-position

**Dance Steps** Step-hop, Schottische

**Dance Description**

Bar	Beat	Step	Cue
(No introduction)			
1 <sup>st</sup> Part			
1 - 2	4	Starting with RF, travel forward diagonally R towards centre with 2 Step-hops (1 - 4), raising arms with straight elbows to shoulder level.	R, Hop, L, Hop
3 - 4	4	Facing L diagonal front, move diagonally backward away from centre with 3 steps - R, L, R (5 - 7), hop on RF (8), simultaneously lowering both arms gradually to sides. (Complete the above movements in a reverse V pattern - 'Λ'.)	R, L, R, Hop Or Step, Hop, Step, Hop, Back, 2, 3, Hop
5 - 8	8	Repeat the above movements with opposite footwork, first travelling diagonally L towards centre then facing R diagonal front, moving diagonally backward to original places (9 - 16).	
9 - 16	16	Repeat Bars 1 - 8.	
2 <sup>nd</sup> Part			
1 - 16	32	Do R and L Schottische steps: Starting with RF, take 3 steps forward along LOD (1 - 3), hop on RF (4); repeat with LF taking 3 steps forward (5 - 7) and hopping on LF (8). Repeat Beats 1 - 8 3 times.	R, 2, 3, Hop L, 2, 3, Hop...

Repeat the whole dance as required.

**Dance 12 : Mayim****Origin** : Israel

**Brief Information** Mayim (Mah-yim) in Hebrew means water. It is the most popular and well-known modern Israeli dance. Its origin can be traced back to Kibbutz in Gallilee. As Israel is a country located in arid desert, water is greatly treasured as a precious resource. Therefore when people succeed in discovering water from a new well they dance joyously for their find. The dance is featured with lightness and vivaciousness. It also shows a token of gratitude or thankfulness and celebration. For instance the Grapevine step expresses fully the wavy movement of water. It also portrays the fluidity of the gushing well water. They move towards and away from centre to show their worship and thankfulness to God. In the last part of the dance people hop and clap hands to convey their great joy of obtaining water after successfully digging the well.

**Time Signature** 4/4**Dance Formation and Position** All facing centre in a single circle, arms in V-position**Dance Steps** Grapevine, Point step, Hop**Dance Description**

Bar	Beat	Step	Cue
(Introduction - 32 beats)			
1 - 4	16	Starting with RF, do 4 Grapevine steps to L.	Front, Side, Back, Side...
5	4	Facing centre, take 4 walks forward towards centre, raising joined hands.	In, 2, 3, 4
6	4	Take 4 walks backward, lowering joined hands.	Out, 2, 3, 4
7 - 8	8	Repeat Bars 5 - 6.	
9	4	Facing CW and starting with RF, take 4 light runs forward (or do 1 Grapevine step).	Run, 2, 3, 4
10 - 11	8	Facing centre, leap on RF and hop in place, simultaneously pointing LF forward (1) and to L (2); repeat Point steps of Beats 1 - 2 3 times and Hops on RF 6 times (3 - 8).	Forward, Side, 2, Side, 3, Side, 4, Side

## Dance Description

Bar	Beat	Step	Cue
12 - 13	8	Repeat Bars 10 - 11 with opposite footwork and clap hands 4 times. When pointing RF forward, clap both hands in front of the chest (1); when pointing RF to R, open both arms, R diagonally up and L at shoulder level, with both palms up (2). Repeat Beats 1 - 2 3 times (3 - 8).	Clap, Open, 2, Open, 3, Open, 4, Open

Repeat the whole dance as required.

Lyrics		
	Mayim, mayim, mayim, mayim! Hai mayim, bee-sa-son!	Bars 5 - 6
	Mayim, mayim, mayim, mayim! Hai mayim, bee-sa-son!	Bars 7 - 8
	Hey! Hey! Hey! Hey! mayim, mayim, mayim, mayim, mayim, mayim, bee-sa-son!	Bar 9 Bars 10 - 11
	Mayim, -, mayim, -, mayim, -, bee-sa-son!	Bars 12 - 13



## 5.2.2 Level 2

### Dance 1 : Promoroaca

**Origin** : Romania

**Brief Information** A simple Romanian dance mainly used to introduce Two-step led by heel.

**Time Signature** 2/4

**Dance Formation and Position** All facing CCW in a single circle, arms in V-position

**Dance Steps** Two-step (heel), Brush step, Side-close

#### Dance Description

Bar	Beat	Step
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(Introduction - 32 beats)

1<sup>st</sup> Part

1 - 8	16	Starting with RF, travel along LOD with 8 Two-steps led by heel, swaying body slightly R and L corresponding to the starting foot.
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2<sup>nd</sup> Part

1 - 4	8	Facing centre, step RF to R (1), close LF to R with slightly bent knees (2), step RF to R (3), close LF to R with bent knees (4), step RF to R (5), close LF to R with slightly bent knees (&), step RF to R (6), brush LF forward (7), brush LF backward (8).
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5 - 8	8	Repeat with opposite footwork CW.
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9 - 16	16	Repeat Bars 1 - 7 (1 - 14), make 2 stamps with RF to replace the last 2 brushes (15 - 16).
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Repeat the whole dance twice. End with one stamp instead of two.

**Dance 2 : Alunelul****Origin** : Romania

**Brief Information** The name Alunelul (AH-LOO-nay-LOOL) denotes Little Hazelnuts. It is a simple circle dance in Romania. The syncopated stamps in the dance are typical, unique and common in Romanian dancing. This is indispensable when learning Romanian dancing.

**Time Signature** 4/4

**Dance Formation and Position** All facing centre in a single circle, arms in either V-position or T-position

**Dance Steps** Side-behind step, Stamp

**Dance Description**

Bar	Beat	Step
<b>(Introduction - 16 beats)</b>		
<b>1<sup>st</sup> Part</b>		
1 - 2	8	Step RF to R (1), cross LF behind RF (2), repeat once (3 - 4), step RF to R again (5), stamp LF beside RF twice (6 - 7), pause (8).
3 - 4	8	Repeat Bars 1 - 2 with LF, moving to L.
5 - 8	16	Repeat Bars 1 - 4.
<b>2<sup>nd</sup> Part</b>		
1 - 2	8	Step RF to R (1), cross LF behind RF (2), step RF to R (3), stamp LF beside RF once (4); repeat Beats 1 - 4 with LF in opposite direction (5 - 8).
3 - 4	8	Repeat Bars 1 - 2.
<b>3<sup>rd</sup> Part</b>		
1 - 2	8	Step RF to R (1), stamp LF beside RF (2), step LF to L (3), stamp RF beside LF (4), step RF to R (5), stamp LF beside RF twice (6 - 7), pause (8).
3 - 4	8	Repeat Bars 1 - 2 with LF in opposite direction.
Repeat the whole dance as required.		



**Lyrics:**

- (1) Alunelul alunelul Hai la joc, Sa ne fie Cu noroc,
- (2) Cine-n hora o sa joace Mare mare, Sé va face, Cie n'o juca de fel, Va ramance mititel,
- (3) Jocaca ioaca tot pe loc, Sa rasara busuioc, Joaca joaca tot asa, Joaca si nu te lasa.

**English Version:**

- (1) Let's dance, let's be joyful and smile.
- (2) Those who dance will grow tall and strong; those who don't will shrink into dwarfs.
- (3) Dance! Dance on mother earth till weeds grow. Dance! Keep on dancing! Don't stop and don't pretend to fall.

**Dance 3 : Kukuwicka****Origin** : Bulgaria**Brief Information**

Kukuwicka (Koo-koo-VEETCH-Kah) is closely related to 'Alunelul' in Romanian dancing. They are all characterised by syncopated stamps that are commonly found in 'Tropanka', a dance category under Bulgarian dancing.

This dance is popular in the south-eastern region of Bulgaria. It is marked by syncopated stamps in the slow part and the clapping component from 'Dzinovsko' in the quick part.

The main framework or idea of the whole dance is game. Leader makes choice of movements or make up his / her own movements for other dancers to copy and follow.

**Time Signature**

2/4, a slow tempo followed by a quick tempo, 4 times in total

**Dance Formation and Position**

No partner required, all in an open circle or short lines, arms in W-position

**Dance Steps**

Side-behind Step, Stamps, Step-hop

## Dance Description

Bar	Beat	Step
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(Introduction - 32 beats of Quick Tempo)

1<sup>st</sup> Part

**Slow Tempo**

1	2	Step RF to R (1), step LF behind RF (2).
2	2	Repeat Bar 1.
3 - 4	4	Step RF to R (1), stamp LF beside RF twice (2 - 3), pause (4).
5 - 8	8	Repeat Bars 1 - 4 with LF, moving to L.
9 - 16	16	Repeat Bars 1 - 8 above.
17	2	Step RF in place (1), stamp LF beside RF (2).
18	2	Step LF in place (1), stamp RF beside LF (2).
19 - 20	4	Step RF in place (1), stamp LF twice (2-3), pause (4).
21 - 24	8	Repeat Bars 17 - 20 with LF.
25 - 32	16	Repeat Bars 17 - 24.

2<sup>nd</sup> Part

**Quick Tempo**

1 - 4	8	Starting with RF, do 4 Step-hops forward towards centre, circling both hands outward and clapping hands in front of the chest on downbeats.
5 - 8	8	Do 4 Step-hops backward away from centre, continuing with the hand movement.
9 - 16	16	Repeat Bars 1 - 8.
17 - 32	32	Dance Bars 17 - 32 of the slow part to the quick music here.

Repeat the whole dance as required.

### Variations:

The leader can replace 'Stamps' used in the slow and quick parts with movements like Point step (front or back), Heel step (front or side), claps, and slaps on thighs or other body parts for the other dancers to imitate.





**Dance 4 : Tzadik Katamar****Origin** : Israel

**Brief Information** A simple dance with graceful movements in moderate speed suitable for beginners to learn, particularly when learning Double Cherkassiya.

**Time Signature** 4/4

**Dance Formation and Position** All facing LOD in a single circle, arms in V-position

**Dance Steps** Sway, Side Grapevine, Double Cherkassiya

**Dance Description**

Bar	Beat	Step
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(Introduction - 8 beats)

1<sup>st</sup> Part

1	4	Starting with RF, take 4 walks along LOD.
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2	4	Facing centre and raising both arms up in W-position, do 4 Sways in place.
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3 - 4	8	Repeat Bars 1 - 2.
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2<sup>nd</sup> Part

1	4	Starting with RF, move to R with a Side Grapevine: Step RF to R (1), cross LF in front of RF (2), step RF to R (3), cross LF behind RF (4).
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2 - 3	8	Make a complete turn to R with 2 steps - R, L (1 - 2), then do a Double Cherkassiya: Step RF to R (3), cross LF in front of RF (4), step RF in place (5), step LF to L (6), cross RF in front of LF (7), step LF in place (8).
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4	4	Facing centre, do 4 Sways in place.
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5 - 8	16	Repeat Bars 1 - 4 of 2 <sup>nd</sup> Part.
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Repeat the whole dance as required.

**Dance 5 : Hineh Ma Tov****Origin** : Israel

**Brief Information** The lyrics depict how joyful and beautiful the life would be when brothers were getting along with each other harmoniously. It is a popular traditional dance in Israel and was used as theme music in the movie 'Victory at Entebbe'.

**Time Signature** 2/4

**Dance Formation and Position** All facing LOD in a single circle, arms in V-position

**Dance Steps** Walks, Runs, Yemenite

**Dance Description**

Bar	Beat	Step
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(Introduction - 6 beats)

1<sup>st</sup> Part - Chorus

1 - 4	8	Starting with RF, take 4 slow Walks forward, each step in 2 beats.
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5 - 8	8	Take 8 Runs forward.
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9 - 16	16	Repeat Bars 1 - 8.
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2<sup>nd</sup> Part

1	2	Facing centre, step RF to R (1), pause (2).
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2 - 3	4	Do a L Yemenite step: step LF to L (1), place RF behind LF (2), cross LF in front of RF (3), pause (4).
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4	2	Close RF to LF, bending both knees.
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5 - 6	4	Do a R Yemenite step.
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7 - 8	4	Do a L Yemenite step.
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9 - 16	16	Repeat Bars 1 - 8 of 2 <sup>nd</sup> Part.
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2<sup>nd</sup> Part Chorus

1 - 16	32	Repeat 1 <sup>st</sup> Part - Chorus.
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3<sup>rd</sup> Part

1 - 4	8	Facing centre and starting with RF, take 8 Runs forward.
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5 - 8	8	Do 2 Yemenite steps in place.
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9 - 16	16	Kick feet forward 8 times by first leaping on RF, moving away from centre; then do 2 Yemenite steps in place.
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Repeat the whole dance as required.



**Dance 6 : Korobushka****Origin** : Russia

**Brief Information** The name of the dance, Korobushka (Ko-rob-ush-ka), can be translated as 'Peddler's Pack'. In some English sources this dance is described as an occupational dance. In fact, this dance is classified as a 'new' dance because it was arranged by Russian migrants using traditional music in the U.S.A. after World War I. The dance can be done in the form of longways, double circle or mixer. Among all, the most popular dance form people use is double circle.

**Time Signature** 4/4

**Dance Formation and Position** Couples facing each other in a double circle, boys inside girls outside, holding two hands at chest level

**Dance Steps** Schottische, Bokázó, Balance**Dance Description**

Bar	Beat	Step
(Introduction - 16 beats)		
1 <sup>st</sup> Part		
1 - 3	12	Boys starting with LF and girls RF, do 3 Schottische steps, boys moving forward, backward and forward while girls reversing the directions - backward, forward and backward.
4	4	Hopping on supporting feet, boys tap RF and girls tap LF forward (1), jump and land with feet apart (2), jump and land with feet together (3), pause (4) (i.e. a Bokázó).
2 <sup>nd</sup> Part		
1	4	Releasing hand hold and starting with RF, make an individual turn to R with 3 steps (1 - 3), clap hands overhead to R (4).
2	4	Repeat the above movement with LF, moving to L.
3	4	Both holding RH, step RF forward and stay close to partners (1), close LF to RF (2), step LF backward (3), close RF to LF (4) (i.e. a Balance).
4	4	Still holding RH and starting with RF, move CW with 4 steps to change places (girls turn to L under the joined hands when changing places).
5 - 8	16	Repeat Bars 1 - 4, resuming the original Two Hand Hold at the end.
Repeat the whole dance as required.		

**Note: Description of Mixer (Changing partners)**

In Bar 8 of the 2<sup>nd</sup> Part, while turning girls under the RH arch and changing places, boys move CCW to face a new partner on their L.

**Lyrics in Russian:**

- (1) Oĩ, polna, polna Korobushka, Yest' i sitets i parcha. Pozhalyeĩ, dusha zaznobushka, Molodetskogo plecha!
- (2) Vyĩdi, vyĩdi v rozh' vysokuyu! Tam do nochki pogožu, A zavishu chernookuyu, Vse tovary razložhu.

**English Version:**

- (1) Oh! My load is filled to the brim; it is full of beautiful silk embroidery. How pitiful it is! My soul, my beloved, the toil on my hard pressed shoulders.
- (2) I keep walking across the street where I can have a break till nightfall. I happen to meet a fair lady with dark eyes. I will scatter my merchandise before her.



**Dance 7 : Chestnut Tree****Origin** : England

**Brief Information** Chestnut Tree appears in various forms in different regions of the European Continent. In British heritage documents this dance was not recorded. However the dance has been treated as a singing game in England. Dancers sing while doing the dance. The lyrics depict the joyful moments of children playing around the chestnut trees. The trees and the children are growing together.

**Time Signature** 4/4

**Dance Formation and Position** Couples facing LOD in a double circle, boys on girls' L, holding inside hands at chest level, boys' outside hands on waists and girls' holding skirts

**Dance Steps** Schottische, Stamp, Heel-toe step, Step-hop

**Dance Description**

Bar	Beat	Step
(Introduction - 8 beats)		
1 <sup>st</sup> Part		
1 - 4	16	Starting with the outside foot, travel along LOD with 4 Schottische steps.
5 - 6	8	Releasing hand hold, make an outward turn with 4 Step-hops, ending facing partners.
7 - 8	8	Bending knees slightly, slap thighs once (1 - 2), open arms sideways with palms up (3 - 4), touch shoulders with hands (5), touch the head with hands (6), raise arms up in a high V, straightening knees (7 - 8). Lyrics: Neath (beneath) the spreading chestnut tree
9 - 16	32	Repeat Bars 1 - 8.
2 <sup>nd</sup> Part		
1 - 2	8	Holding inside hands and starting with the outside foot, do 2 Heel-toe steps: Place heel of the outside foot in front (1 - 2), place ball of the outside foot beside the inside foot (3 - 4); repeat once (5 - 8).
3 - 4	8	Starting with the outside foot, take 4 runs forward (1 - 4), then stamp the outside and inside feet once (5 - 8).
5 - 8	16	Repeat Bars 1 - 4 of 2 <sup>nd</sup> Part (Boys can run forward with 4 steps to meet a new partner before doing the Stamps).
Repeat the whole dance as required.		

**Dance 8** : Oslo Waltz / Good Night Waltz**Origin** : England

**Brief Information** This old Waltz has gained popularity in Britain and the U.S.A. The best known part is in the 2<sup>nd</sup> part which has permeated Scandinavian countries such as Finland.

**Time Signature** 3/4

**Dance Formation and Position** Couples facing centre in a single circle, boys on girls' L, arms in V-position

**Dance Steps** Waltz balance, Waltz turn, Step-swing, Side-close

**Dance Description**

Bar	Beat	Step
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(Introduction - 4 beats)

1<sup>st</sup> Part - Changing Partners (Boys starting with LF, girls with RF)

1 - 2	6	Do a Waltz balance (1 - 6).
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3 - 4	6	Boys: Do 1 Waltz step backward (1 - 3), 1 Waltz step forward (4 - 6). Girls: Make a half turn to R along LOD with 1 Waltz step, moving to the front of Corners; then make another half turn to R with a Waltz step, moving to the R of the Corners, ending facing centre in a single circle.
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5 - 16	36	Repeat Bars 1 - 4 3 times.
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2<sup>nd</sup> Part

1 - 2	6	Partners face to face, boys holding girls' LH in their RH, free hands down, starting with the outside foot, do 2 Step-swing steps towards and away from centre (1 - 6).
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3 - 4	6	Releasing hand hold, make a complete turn outward towards centre with 3 steps (1 - 3), close feet together and bend both knees (4 - 6).
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5 - 8	12	Boys holding girls' RH in their LH, repeat Bars 1 - 4 above with opposite footwork, ending with partners facing each other and holding both hands.
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9 - 10	6	Boys starting with LF and girls RF, do 2 Side-close steps moving towards centre (side, pause, close x 2).
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11 - 12	6	Do 2 Side-close steps with opposite footwork moving away from centre.
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13 - 16	12	Partners turn with 4 Waltz steps* in Ballroom Position. When finished, partners separate and form a single circle again with boys standing on girls' L, all facing centre.
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Repeat the whole dance as required.

\* Partners can turn CW in Two Hand Hold instead.



**Dance 9 : Siebenschritt****Origin** : Austria

**Brief Information** In German, 'Sieben' numerically means '7'. This is a well-known folk dance commonly found in German-speaking regions in Europe. Even in areas in Croatia and Italy this dance has made its presence felt. In this booklet the dance adopts the arrangement used in Sub Tirol region which is similar to that in other areas. The dance may take on children's music or lyrics. While singing during the dance a joyful atmosphere can be produced.

**Time Signature** 2/4

**Dance Formation and Position** Couples facing CCW in a double circle, boys on girls' L, holding inside hands at chest level, boys' outside hands holding straps and girls' holding skirts

**Dance Steps** Schottische, Step-hop

**Dance Description**

Bar	Beat	Step
-----	------	------

(Introduction - 16 beats)

1<sup>st</sup> Part

1 - 4	8	Starting with the outside foot, walk forward with 7 steps (1 - 7), then hop slightly on the outside foot, lifting the inside foot in front (8).
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5 - 8	8	Walk backward with 7 steps (1 - 7), then hop slightly on the inside foot, lifting the outside foot behind (8).
-------	---	--

2<sup>nd</sup> Part

1 - 2	4	Releasing hand hold and starting with the outside foot, travel diagonally forward away from partners with 1 Schottische step (1 - 4).
-------	---	---

3 - 4	4	Travel diagonally forward towards partners with another Schottische step (1 - 4). The movement pathway of the above 2 bars is like a diamond < >.
-------	---	--

5 - 8	8	Boys starting with LF and girls RF, both take Shoulder-waist Position and turn CW 1 or 2 circles round with 4 Step-hops (1 - 8).
-------	---	--

9 - 16	16	Repeat Bars 1 - 8 above.
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17 - 40	48	Repeat 1 <sup>st</sup> Part and 2 <sup>nd</sup> Part once.
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## Dance Description

Bar	Beat	Step
<b>3<sup>rd</sup> Part</b>		
1 - 4	8	Facing partners, boys starting with LF and girls RF, make an outward turn with 7 small runs (1 - 7), pause (8).
5 - 8	8	Repeat turning with opposite footwork and direction.
<b>4<sup>th</sup> Part</b>		
1 - 4	8	Boys starting with LF and girls RF, make an outward turn with 3 steps (1 - 3), pause (4); repeat with opposite footwork turning the other way with 3 steps (5 - 7), pause (8).
5 - 8	8	Repeat Bars 5 - 8 of 2 <sup>nd</sup> Part, partners turning 1 or 2 circles round with 4 Step-hops.
9 - 16	16	Repeat Bars 1 - 8 above.
17 - 40	48	Repeat 3 <sup>rd</sup> Part and 4 <sup>th</sup> Part once.
Repeat the whole dance as required.		
<b>Note:</b> Other variations can be found in Grade 2 Examination Syllabus, National Dance Branch, the Imperial Society of Teachers of Dancing, 2002.		

### 3<sup>rd</sup> Part

Bar	Beat	Step
1 - 4	8	Facing partners, boys starting with LF and girls RF, make an outward turn with 7 small runs (1 - 7), pause (8).
5 - 8	8	Repeat turning with opposite footwork and direction.

### 4<sup>th</sup> Part

Bar	Beat	Step
1 - 4	8	Boys starting with LF and girls RF, make an outward turn with 3 steps (1 - 3), pause (4); repeat with opposite footwork turning the other way with 3 steps (5 - 7), pause (8).
5 - 8	8	Repeat Bars 5 - 8 of 2 <sup>nd</sup> Part, partners turning 1 or 2 circles round with 4 Step-hops.
9 - 16	16	Repeat Bars 1 - 8 above.
17 - 40	48	Repeat 3 <sup>rd</sup> Part and 4 <sup>th</sup> Part once.

### Note:

Other variations can be found in Grade 2 Examination Syllabus, National Dance Branch, the Imperial Society of Teachers of Dancing, 2002.





**Dance 10 : Doudleska Polka****Origin** : Czech Republic

**Brief Information** Czechoslovakia was split into Czech Republic and Slovakia in 1993. This dance originated from Southern Bohemia where Polka has become well-known all over the world. The district is also famous for its production of crystal artifacts.

**Time Signature** 2/4

**Dance Formation and Position** Couples facing each other in a double circle, boys inside girls outside, arms in ballroom position

**Dance Steps** Polka step, Polka turn, Walks

**Dance Description**

Bar	Beat	Step
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**1<sup>st</sup> Part - Polka**

1 - 16	32	Partners turn or move forward with 16 Polka steps along LOD, ending in Open Position facing LOD.
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**2<sup>nd</sup> Part - Wheel**

1 - 16	32	Boys starting with LF and girls RF, take 32 Walks forward, boys putting LH on the L shoulder of the boy in front, forming a big wheel.
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**3<sup>rd</sup> Part - Partner change**

1 - 16	32	Backing centre, boys clap own hands 3 times (1&2), then opening arms sideways with R palm down and L palm up, hit neighbours' LH with own RH 3 times (3&4); repeat Beats 1 - 4 7 times (5 - 32). Holding skirts with both hands, girls travel forward along RLOD with 16 Polka steps; then repeat the whole dance with the boys whom they meet at the end of this figure.
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Appendix: Variations in hand clapping for boys in the 3 <sup>rd</sup> Part	
Beat	Step
<b>Variation 1</b>	<b>4 bars (8 beats), totalling 16 bars</b>
1	Slap R thigh with RH.
2	Clap hands in front of the chest.
3	Slap L thigh with LH.
4	Same as Beat 2.
5	Same as Beat 1.
6	Same as Beat 2.
7 - 8	Clap hands in front of the chest 3 times.
9 - 16	Repeat Beats 1 - 8 with opposite hand and thigh.
17 - 32	Repeat Beats 1 - 16, but instead of clapping hands in the last 2 beats, go forward to a new partner with 3 Walks - R, L, R.
<b>Variation 2</b>	
1	Clap hands under R thigh.
2	Clap hands in front of the chest.
3	Clap hands under L thigh.
4	Same as Beat 2.
5	Clap hands under R thigh.
6	Same as Beat 2.
7 - 8	Clap hands in front of the chest 3 times.
9 - 32	Repeat Beats 1 - 8 3 times, but instead of clapping hands in the last 2 beats, go forward to a new partner with 3 Walks - R, L, R.
<b>Variation 3</b>	<b>Boy kneels on L knee, backing centre</b>
1	Hit the floor with LH.
2	Slap R thigh with RH.
3	Clap hands in front of the chest.
4	Same as Beat 3.
5 - 8	Repeat Beats 1 - 4.
9 - 14	Repeat Beats 1 - 6.
15 - 16	Clap hands 3 times.
17 - 30	Repeat Beats 1 - 14.
31 - 32	Stand up and meet a new partner.

**Appendix: Variations in hand clapping for boys in the 3<sup>rd</sup> Part**
**Beat****Step****Variation 4**

**After 2<sup>nd</sup> Part - Wheel, all boys and girls form a single circle, facing centre**

1

Clap hands behind the back.

2

Clap hands in front of the chest.

3

Slap R thigh with RH.

4 - 6

Clap hands in front, behind and in front.

7 - 8

Clap hands 3 times.

9 - 16

Repeat Beats 1 - 8, but slap L thigh with LH.

17 - 30

Repeat Beats 1 - 14.

31 - 32

All join hands and travel towards centre with 3 Walks - R, L, R.

Repeat the whole dance as required.

**Dance 11 : Otče náš****Origin** : Czech Republic

**Brief Information** Otče náš (OHT-cheh NAHSH) is part of the lyrics that means ‘Our Father’. The dance originated from the eastern part of Bohemia. Focused on change of partners, which is termed ‘Stridava’ identical to Mixers found in American dances.

**Time Signature** 2/4

**Dance Formation and Position** Couples facing each other in a double circle, boys inside girls outside, boys’ hands down and girls’ holding skirts

**Dance Steps** Walks, Polka step

**Dance Description**

Bar	Beat	Step
-----	------	------

(Introduction - 8 beats, dance begins when singing begins)

1<sup>st</sup> Part - Changing Partners

1 - 2	4	Boys facing LOD and girls RLOD, take 4 Walks forward until meeting the 2 <sup>nd</sup> Corner.
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3 - 4	4	Boys bow to girls (1 - 2), girls curtsey to boys (3 - 4).
-------	---	---

5 - 7	6	Turn Corners with 6 Walks by hooking R arms at the elbow, girls’ free arms down with fingers closed while boys’ up with palms up.
-------	---	---

8 - 14	14	Repeat Bars 1 - 7.
--------	----	--------------------

2<sup>nd</sup> Part - Polka Turn

1 - 16	32	In Ballroom Position, turn new partners with 16 Polka steps.
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Repeat the whole dance as required.

Note (1): When the dance is repeated for the last time, there are 24 bars of Polka Turn in the 2<sup>nd</sup> Part. Boys and girls may skip in the last 8 bars with girls turning under the joined hands (boys L girls R) until the dance ends.

Note (2): Teachers can modify Polka steps or replace the steps with Skips in the 2<sup>nd</sup> Part according to students’ abilities or requirements in teaching. Please refer to the 4 options in the DVD enclosed with the booklet.



**Dance 12 : Koziorajka****Origin** : Poland

**Brief Information** Koziorajka (Ko-zyo-RYE-kah) means ‘goat’ in the local dialect of Silesian Region in Southern Poland. The lyrics narrate happy anecdotes of a girl herding sheep on the grassland.

**Time Signature** 4/4 slow tempo - 12 bars, 2/4 quick tempo - 16 bars

**Dance Formation and Position** 1 boy and 2 girls holding hands in a circle, facing centre

**Dance Steps** Bleking step, Skips

**Dance Description**

Bar	Beat	Step
-----	------	------

(Introduction - 8 beats)

1<sup>st</sup> Part - Slow tempo: Promenade

1 - 3	12	Starting with RF, travel CCW with 6 walks (1 - 12).
-------	----	---

4	4	Facing centre, stamp 3 times - R, L, R (1 - 3), pause (4).
---	---	--

5 - 8	16	Starting with LF, repeat Bars 1 - 4 CW.
-------	----	---

2<sup>nd</sup> Part - Slow tempo: Bleking Step

9	4	Jump and land with LF in front, RF behind, knees bent and weight in the middle of the feet (1 - 2), pause (3 - 4).
---	---	--

10	4	Same as above, but land with RF in front, LF behind (1 - 2), pause (3 - 4).
----	---	---

11	4	Jump and land with LF in front, RF behind again, but without a pause (1 - 2), then jump and land with RF in front, LF behind (3 - 4).
----	---	---

12	4	Jump and land with feet together (1), pause (2 - 4).
----	---	--

3<sup>rd</sup> Part - Quick tempo: Arming

13 - 14	4	Starting with RF, boy and girl on the R hook R arms at the elbow and turn 1 circle round with 4 Skips, simultaneously girl on the L makes 1 L turn on her own (Boy claps hands once on the 1 <sup>st</sup> beat).
---------	---	---

15 - 16	4	Boy and girl on the L hook L arms at the elbow and turn 1 circle round with 4 Skips, simultaneously girl on the R makes 1 R turn on her own.
---------	---	--

17 - 18	4	Boy and girl on the R hold two hands and turn 1 circle CW with 4 Skips, simultaneously girl on the L makes 1 L turn on her own.
---------	---	---

19 - 20	4	Repeat Bars 17 - 18, but boy and girl on the L hold two hands and turn 1 circle CCW with 4 Skips, simultaneously girl on the R makes 1 R turn on her own.
---------	---	---

## Dance Description

Bar	Beat	Step
-----	------	------

3<sup>rd</sup> Part - Quick tempo: Arming

21 - 24	8	Resuming holding hands in a circle, 3 dancers take 6 Skips along LOD (1 - 6), then face centre and stamp 3 times - R, L, R (7&8).
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25 - 28	8	Repeat Bars 21 - 24 with LF along RLOD.
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Repeat the whole dance twice.



### 5.2.3 Level 3

#### Dance 1 : Itele

**Origin** : Romania

**Brief Information** This is a typical Romanian dance with jigging style of which the movements are simple but quick and vigorous.

**Time Signature** 4/4

**Dance Formation and Position** All in a single circle or lines, holding neighbours' belts, LH over RH under

**Dance Steps** Grapevine, Stamp

#### Dance Description

Bar	Beat	Step
-----	------	------

(No Introduction)

1<sup>st</sup> Part

1 - 7	28	Starting with RF, do 7 Grapevine steps - front-side-back-side to L with well lifted legs.
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8	4	Bending body slightly forward with slightly bent knees, stamp 3 times - R, L, R and pause for 1 beat.
---	---	---

9 - 15	28	Starting with LF, do 7 Grapevine steps to R.
--------	----	--

16	4	Stamp 3 times - L, R, L and pause for 1 beat.
----	---	---

2<sup>nd</sup> Part

1	4	Stamp RF in front of LF (1), step LF in place (2), close RF to LF (3), step LF in place (4).
---	---	--

2 - 3	8	Repeat the bar above twice.
-------	---	-----------------------------

4	4	Bending body slightly forward with slightly bent knees, stamp 3 times - R, L, R and pause for 1 beat, simultaneously shouting 'Hey' 3 times.
---	---	--

5 - 8	16	Repeat Bars 1 - 4 above with LF without shouting 'Hey'.
-------	----	---

9 - 16	32	Repeat Bars 1 - 8.
--------	----	--------------------

Repeat the whole dance as required.



**Dance 2 : Lech Lech Lamidbar****Origin** : Israel**Brief Information** Lech Lech Lamidar means 'entering the desert'.**Time Signature** 4/4**Dance Formation and Position** No partner required, all in a circle, arms in V-position**Dance Steps** Grapevine, Step-hop, Sway, Cherkassiya**Dance Description**

Bar	Beat	Step
-----	------	------

(Introduction - 16 beats)

1<sup>st</sup> Part

1	4	'Travelling to R': Leap on RF to R (1), cross LF in front of RF (2), step RF to R (3), close LF to RF, without putting weight on it (4).
---	---	---

2	4	Step LF to L (5), close RF to LF (6); repeat L step-close, without putting weight on RF (7 - 8).
---	---	--

3 - 8	24	Repeat Bars 1 - 2 3 times.
-------	----	----------------------------

2<sup>nd</sup> Part

1 - 2	8	Starting with RF, do 2 Step-hops in place (1 - 4), 1 Grapevine - front-side-back-side to L (5 - 8).
-------	---	---

3 - 8	24	Repeat Bars 1 - 2 3 times.
-------	----	----------------------------

3<sup>rd</sup> Part

1 - 2	8	Step RF to R, turning body slightly to face R diagonal front (1), pause (2), step LF to L, turning body slightly to face L diagonal front (3), pause (4), step RF in front, raising both hands up (5), step LF behind (6), close RF to LF, lowering both hands (7), pause (8).
-------	---	--

3 - 4	8	Repeat Bars 1 - 2.
-------	---	--------------------

4<sup>th</sup> Part

1 - 2	8	Cross RF in front of LF (1), step LF to L (2), cross RF behind LF (3), step LF to L (4), repeat Beats 1 - 3 (5 - 7), hop on RF, lifting LF in front (8).
-------	---	--

3 - 4	8	Repeat Bars 1 - 2 with LF in opposite direction.
-------	---	--

5 - 8	16	Repeat Bars 1 - 4.
-------	----	--------------------

Repeat the whole dance as required.





**Dance 3 : Somogyi Karikázó****Origin** : Hungary

**Brief Information** It originated from Somogy, Southern Hungary. It is a figure dance in circle for girls. The dance is accompanied by music mixed with girls' soothing singing. The style is refreshing and unique with a lot of variations in music that can be both slow and quick in tempo. It is a typical Hungarian dance.

**Time Signature** Two tunes: a slow 2/4 time signature followed by a quick 4/4 time signature in the 2<sup>nd</sup> and 3<sup>rd</sup> Parts

**Dance Formation and Position** All facing centre in a circle in front basket position: R arm over L arm under; if there are male dancers, they form a short line in T-position (3 - 4 dancers) outside the basket

**Dance Steps** Single or Double Czárdás, Downbeat / Closed Rida, Cifra

**Dance Description**

Bar	Beat	Step
-----	------	------

Introduction (Melody A1 – Slow: 2/4 time signature)

1	2	Standing with feet slightly apart and parallel, shift weight to R (1 - 2).
---	---	--

2	2	Shift weight to L (1 - 2).
---	---	----------------------------

3 - 12	20	Repeat Bars 1 - 2 5 times (a total of 12 sways).
--------	----	--

1<sup>st</sup> Part - Travelling to L and turning outward (Melody A2 – Slow: 2/4 time signature)  
Turn slightly to face CW when the dance starts.

1	2	Cross RF in front of LF (1), step LF diagonally backward (2).
---	---	---

2 - 3	4	Repeat Bar 1 twice, moving slowly CW.
-------	---	---------------------------------------

4 - 5	4	Releasing hand hold and lowering arms, make an outward turn to R with 4 steps - R, L, R, L returning to original places.
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6	2	Holding hands again, do 2 Downbeat Rida steps with RF (1&2&).
---	---	---

7 - 36	60	Repeat Bars 1 - 6 5 times.
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2<sup>nd</sup> Part - Czárdás step (Melody B1 – Quick: 4/4 time signature)

1 - 2	8	Do a slow Double Czárdás step to R (1 - 8).
-------	---	---

3	4	Do a slow Single Czárdás step to L (1 - 4).
---	---	---

4 - 12	36	Repeat Bars 1 - 3 3 times.
--------	----	----------------------------

13 - 18	24	Repeat Bars 1 - 12 in double time, 1 beat for 1 step.
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## Dance Description

Bar	Beat	Step
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3<sup>rd</sup> Part - Cifra and Rida (Melody B2 – Quick: 4/4 time signature)

1	4	Do a R Cifra to L diagonal front (1&2). Do a L Cifra to L diagonal back (3&4).
2 - 6	20	Repeat 5 times, moving slowly to L.
7	4	Leap forward on RF, placing LF behind R heel (1), pause (2), do a L Cifra to L diagonal back (3&4).
8 - 12	20	Repeat Bar 7 5 times.
13 - 18	24	Starting with RF, do 12 Downbeat Rida steps as quickly and smoothly as possible, just like running.
19 - 35	68	Repeat Bars 1 - 17.
36	4	Take 2 runs - R, L CW (1 - 2), turning to face centre, close RF to LF (3), pause (4).

Whole dance completed.



**Dance 4 : Karagouna****Origin** : Greece

**Brief Information** The dance is from Thessaly. It is performed by men and women in an open circle travelling in a CCW. Traditionally it is led by a woman as 'Karagouna' is the name of a girl in this district. The dance is famous for the long, heavy costumes consisting of beautiful embroideries with multi-coloured cords. Extensive use of jewellery is another feature.

**Time Signature** 2/4

**Dance Formation and Position** No partner required, all in an open circle, arms in V-position during the 1<sup>st</sup> and 3<sup>rd</sup> Parts and W-position in the 4<sup>th</sup> Part; steps being firm throughout with a gentle relaxation of the knees in the 4<sup>th</sup> Part

**Dance Steps** Kalamatianos step

**Dance Description**

Bar	Beat	Step
-----	------	------

(Introduction - 1 - 16 beats, arms in V-position)

**1<sup>st</sup> Part**

1 - 4	8	Facing centre, step RF to R (1), close LF to RF, without putting weight on it (2); repeat step-close steps 3 times - L, R, L (3 - 8).
-------	---	---

5	2	Step RF to R (1), rock LF backward behind RF (2), step RF forward, transferring weight back to RF (&) (Slow, Quick, Quick).
---	---	---

6 - 8	6	Repeat Bar 5 3 times with LF, RF, LF (3 - 8).
-------	---	---

**2<sup>nd</sup> Part**

9	2	Facing LOD, take 2 steps - R, L forward.
---	---	--

10	2	Facing centre, step RF to R, point LF in front.
----	---	---

11	2	Step LF backward, swing RF backward and touch it on the floor.
----	---	--

12	2	Swing RF forward and touch it on the floor, then swing it backward and touch it on the floor again.
----	---	---

13 - 24	24	Repeat Bars 9 - 12 3 times.
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**3<sup>rd</sup> Part**

25	2	Step RF to R, twisting body to L to face centre and pointing LF to L (1), close LF to RF, resuming upright position (2).
----	---	--

26 - 28	6	Repeat Bar 25 3 times in same direction.
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29	2	Stamp RF beside LF (1), make 2 light hops on LF, slowly lifting and circling R leg in the air from CCW to L (2&) (Slow, Quick, Quick).
----	---	--



Dance Description		
Bar	Beat	Step
3 <sup>rd</sup> Part		
30	2	Cross RF in front of LF (1), turn to face centre and point LF to L diagonal front (2).
31 - 32	4	Repeat Bars 29 - 30 with LF, closing feet on the last beat.
4 <sup>th</sup> Part - Arms in W-position Kalamatianos step: Facing and travelling CCW, dancers commence each bar with a hop (counted as er1, 2&) and move in a springy and running way.		
33	2	Hop on L (er), step RF forward (1), place LF behind RF (2), step RF forward (&).
34	2	Hop on R (er), step LF forward (1), step RF forward (2), step LF forward (&).
35	2	Hop on L (er), step RF forward (1), step LF forward (2), step RF backward (&).
36	2	Hop on R (er), step LF backward (1), step RF backward (2), step LF forward (&).
37 - 48	24	Repeat these 4 bars 3 times.
Repeat the whole dance from the 2 <sup>nd</sup> Part.		

## Dance 5 : Sitno Zensko Horo

**Origin** : Bulgaria

<b>Brief Information</b>	Sitno means 'small step', Zensko means 'female', and Horo means 'circle'. Horo is also a general term for a particular kind of dance.	
<b>Time Signature</b>	2/4	
<b>Dance Formation and Position</b>	No partner required, all standing in short lines facing LOD, arms in V-position	
<b>Dance Steps</b>	Step-hop, Schottische, Heel-toe step, Buzz step, Skips, Two-step	
Dance Description		
Bar	Beat	Step
(Introduction - 16 beats)		
1 <sup>st</sup> Part - Advance, along LOD		
1 - 2	4	Starting with RF, do 2 Step-hops forward (1&2&) and 1 R Schottische step (3&4&).
3 - 4	4	Repeat Bars 1 - 2 with opposite footwork.
5 - 8	8	Repeat Bars 1 - 4.

## Dance Description

Bar	Beat	Step
-----	------	------

2<sup>nd</sup> Part - Heel-toe step, facing centre

1 - 3	6	Hop slightly on L, placing R heel to R diagonal front (1), hop slightly on LF, tapping R toes to R diagonal front with closed knees and inward instep (2), repeat heel placing (3), then do 3 Skips - R, L, R in place (4 - 6).
-------	---	---

4 - 6	6	Repeat Bars 1 - 3 with opposite footwork.
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7 - 8	4	Travel towards centre with 2 Two-steps - R, L (1&2, 3&4).
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3<sup>rd</sup> Part - Buzz step, travelling to L and R

1 - 2	4	Leaning slightly forward and looking to L, cross RF in front of LF (1), step LF to L (&), repeat movements twice (2&3&), cross RF in front of LF (4), circle LF from back to front (&).
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3 - 4	4	Repeat Bars 1 - 2 with opposite footwork, moving to R.
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5 - 8	8	Repeat Bars 1 - 4.
-------	---	--------------------

4<sup>th</sup> Part - Towards and away from centre

1 - 2	4	Travel towards centre with 2 Two-steps - R, L, leaning slightly forward (1&2, 3&4).
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3 - 4	4	Hop on LF, pushing R leg forward with lifted knee (1), hop on LF again, doing 2 Skips backward (2 - 3), jump backward with closed feet (4).
-------	---	---

5 - 8	8	Repeat Bars 1 - 4.
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Repeat the whole dance as required.



**Dance 6 : Karamfil****Origin** : Bulgaria

**Brief Information** The dance originated from Pirin, south western region of Bulgaria. Its Macedonian style is marked by lightness in the dance. The distinctive bouncy movements are developed through a good use of the balls of the feet.

**Time Signature** 7/8: 1 - 2 - 3, 1 - 2, 1 - 2; Slow, Quick, Quick (1, 2, 3)

**Dance Formation and Position** All in an open or closed circle, arms in W-position

**Dance Steps** Walks in Slow, Quick, Quick rhythm, Crossing step

**Dance Description**

Bar	Beat	Step
-----	------	------

(Introduction - 8 beats)

**1<sup>st</sup> Part**

1	3	Facing R diagonal and moving CCW, raise L heel and simultaneously step RF forward (1), take 2 steps - L, R forward (2 - 3).
---	---	---

2	3	Repeat Bar 1 with opposite footwork.
---	---	--------------------------------------

3	3	Facing centre, cross RF in front of LF (1), step LF to L (2), place RF behind LF (3).
---	---	---

4	3	Raise R heel and simultaneously step LF to L (1), cross RF in front of LF (2), step LF in place (3).
---	---	--

5 - 16	36	Repeat Bars 1 - 4 3 times.
--------	----	----------------------------

**2<sup>nd</sup> Part**

1 - 2	6	Repeat Bars 1 - 2 of 1 <sup>st</sup> Part, travelling towards centre with 6 Walks.
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3	3	Raise L heel and simultaneously step RF to R (1), place LF behind RF, bending both knees (2), pause (3).
---	---	--

4	3	Step RF to R (1), lift L knee in front (2), pause (3).
---	---	--

5 - 6	6	Repeat Bars 1 - 2, travelling away from centre.
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7	3	Make a turn to L: Raise R heel and simultaneously step LF backward to start the turn (1), complete the turn with 2 steps - R, L (2 - 3).
---	---	--

8	3	Facing centre, raise L heel and simultaneously cross RF in front of LF (1), step LF in place (2), close RF to LF (3).
---	---	---

9 - 16	24	Repeat Bars 1 - 8 with opposite footwork.
--------	----	---

Repeat the whole dance as required.



**Dance 7 : Garoon****Origin** : Armenia

**Brief Information** Garoon, which is part of the lyrics in the 2<sup>nd</sup> part, means spring season. Armenian dances are characterised by hooking with the little fingers of dancers whose joined hands are circling in small circles, thus making the dance lively.

**Time Signature** 2/4

**Dance Formation and Position** No partner required, all facing LOD in a single circle, arms in W-position with little fingers hooked, L over R under

**Dance Steps** Step-hop, Two-step, Chug, Twisting step

**Dance Description**

Bar	Beat	Step
(Introduction - 32 beats)		
1 <sup>st</sup> Part		
1 - 2	4	Travel towards LOD with 1 R Step-hop, lowering joined hands (1 - 2), do 1 L Two-step, resuming arms in W-position (3&4).
3 - 4	4	Repeat Bars 1-2.
5 - 8	8	Starting with RF, make a complete turn with 3 steps along LOD, ending facing centre (1 - 3), clap hands (4), make a complete turn to L with 3 steps - L, R, L (5 - 7), clap hands (8).
<i>Note: While turning R and L, boys raise hands in W-position with fingers closed and thumbs open, whereas girls raise both hands and twist wrists inward.</i>		
9 - 32	48	Repeat Bars 1 - 8 3 times.
2 <sup>nd</sup> Part		
1 - 2	6	Starting with RF, do 2 Two-steps along LOD, circling joined hands.
3 - 4	4	Step RF to R (1), lift LF (2), step LF back, turning to face centre (3), lift RF (4).
5 - 6	4	Take 2 walks - R, L along LOD, simultaneously clapping hands twice in front of the chest (1 - 2), step RF towards centre, leaning slightly forward (3), chug RF backward (4).
7 - 8	4	Do a Twisting step: Step LF backward, simultaneously twisting R heel inward (1), repeat the step twice with RF and LF (2 - 3), close RF to LF, without putting weight on it (4).
9 - 32	48	Repeat 1 - 8 3 times.
Repeat the whole dance as required.		



**Dance 8 : Venec****Origin** : Czech Republic

**Brief Information** The dance comes from Moravia, eastern part of Czech Republic. 'Venec' denotes wreath; it is used as an ornament for the headgear of the bride on her wedding day.

**Time Signature** 3/4 and 2/4

**Dance Formation and Position** Couples facing centre in a single circle, arms down at sides

**Dance Steps** Walks in 3/4 time, Mazurka, Skips, Polka, Slides

**Dance Description**

Bar	Beat	Step
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(Introduction - 3/4, 4 bars, boys bow and girls curtsy)

**1<sup>st</sup> Part**

1 - 8	24	Boys facing CCW and girls CW, do a Grand Chain: Hold RH with partner, LH with the next partner, RH with the 3 <sup>rd</sup> partner, LH with the 4 <sup>th</sup> partner.
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Starting with RF, take 6 Walks in 2 bars to change places with each partner, accenting the 1<sup>st</sup> beat of each bar with a demi pli .

When meeting the 4<sup>th</sup> partner, get close to each other with 3 steps, then make a half turn to L with the next 3 steps, ending in opposite direction (boys facing CW and girls CCW).

9 - 16	24	Repeat Bars 1 - 8 going back to original places, all facing centre with arms in V-position on the last beat.
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17 - 24	24	Starting with LF, do 2 Mazurka steps CW with accent on the 1 <sup>st</sup> and 4 <sup>th</sup> step (1 - 6) and 6 runs (7 - 12); repeat once (13 - 24), ending with RF closed to LF without weight.
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25 - 32	24	Repeat Bars 17 - 24 with opposite footwork CCW.
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**2<sup>nd</sup> Part**

1 - 16	48	Repeat Bars 1 - 16 of 1 <sup>st</sup> part, ending in Promenade position facing LOD.
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17 - 24	24	Both do 2 Mazurka steps with the outside foot, leaning slightly forward (1 - 6), then travel forward with 6 runs (7 - 12); repeat once (13 - 24), ending with an inward half turn facing RLOD, without putting weight on the outside foot.
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25 - 32	24	Repeat Bars 17 - 24 with the outside foot CW, ending with boys moving forward, facing partners in a single circle.
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## Dance Description

Bar	Beat	Step
<b>3<sup>rd</sup> Part - 2/4</b>		
1 - 4	8	In Crossed Hand Hold - RH over LH under, do 2 smooth Polka steps along LOD, boys moving forward with LF and girls backward with RF (1 - 4); raising joined hands, girls make a full turn to R with 4 Skips while boys skip in place (5 - 8).
5 - 8	8	Repeat Bars 1 - 4, girls make a full turn to L under joined hands.
9 - 16	16	Repeat Bars 1 - 8 along RLOD, girls travelling forward and boys backward, but boys turn under joined hands this time, first to R and then to L during repetition.
17 - 24	16	Hooking R arms at the elbow and placing LH on waists or stretching L arm outward, partners turn round with 2 smooth Polka steps (1 - 4) and 4 Skips (5 - 8) starting with boys' LF and girls' RF. Repeat Beats 1 - 8 (9 - 16).
25 - 32	16	Repeat Bars 17 - 24 with same footwork but hooking L arms instead.
<b>4<sup>th</sup> Part</b>		
1 - 16	32	Facing centre in a single circle with arms in V-position, couples follow leader to slide CW and coil towards centre into a spiral.
Whole dance completed.		

## 5.3 Classroom Organisation and Teaching Strategies

### 5.3.1 Lesson Preparation

Good teaching is very much determined by sufficient preparation. Teachers need to be familiar with the basic steps and sequences of figures. They need to know every detail of a dance to be taught because the accompanying music for the dance can be played in different ways. Ideally, teachers should practise the dance together with the music thoroughly. Below are points to be noted:

- Study dance description well enough to have a clear idea of the basic steps and listen to the music for the dance carefully; then rehearse the dance without the music and verbalise the dance description into simple cues.
- Listen to the music again and work out the counting to be used; also distinguish the introduction from other significant parts, followed by reciting the cues and trying to do the dance in the presence of the music. Pay attention to the climax of the music, how cues and movements work with the music, and to the synchronisation of counting speed and movement speed.
- If certain parts of the dance are too difficult, repeated trials should be made with the music until the figures are well remembered.
- More trials are to be made with the music until own movements display a sense of rhythm; this is crucial because presentable demonstration is not only convincing but it can also enhance confidence in teaching.
- Teachers should know the music very well so that they can commence dancing at any point in the music. Students may stop in the middle of the practice at the initial stage of the learning process. If teachers master this skill, there is no need to start the music again from the very beginning and a high level of continuity and effectiveness of the lesson can be maintained.





### 5.3.2 Apparatus and Equipment

- Ensure that teaching space, sound system, apparatus and ventilation are properly arranged.
- Good sound effect is an important element in producing good classroom atmosphere. Teachers should try out the music to assess its sound effect before the lesson. They should also make sure the music is of good quality. If duplication or format transfer is required, the quality has to be guaranteed. Teachers, moreover, should be competent in operating sound equipment.
- Teachers may consider purchase of sound equipment with speed control device so that tempo can be adjusted to cater for individual differences in students' learning.
- Teachers may wear a wireless microphone on the head to facilitate teaching while dancing.
- Teachers should use CD / MD / MP3 to play the music to save time in locating music and rewinding tapes as a smooth flow of the lesson helps sustain students' appropriate mood and classroom atmosphere.

### 5.3.3 Teaching Strategies

- In case of marked differences in students' interest and abilities, materials should not be too difficult so that a positive learning climate can be maintained.
- To ensure all students can watch demonstrations, teachers may form students standing in 'lines' and teach at the front at the very beginning. By so doing students can watch demonstrations easily and clearly while teachers can see how students are learning.
- Arrange students to face one single direction so that they can watch teachers' teaching and demonstrations. Teach steps and sequences first. 'Copying' is commonly used in dance teaching, especially for beginners. Teachers should avoid teaching them in a 'circle' as it is hard to watch demonstrations and directions of movements. In case teachers teach in a circle, they should demonstrate inside the circle at various positions. Only after students have become familiar with the dance elements and sequences they can go ahead with formations such as single circle, double circle and square.
- At the initial stage, teachers can ask students to rest their hands at sides or place them on waists for better spacing and individual awareness. When they are familiar with the dance, teachers can let them hold hands. Sometimes less competent students will have evident improvement if more competent students hold their hands during practice.
- After students have mastered the essentials of dance learning and adapted themselves to formations and teaching styles, teachers can teach directly in a circle or other formations especially for senior forms.
- Teaching should be from the easy to the difficult, from the simple to the complex in order to give a sense of satisfaction to students.
- When introducing a more difficult dance, teachers may consider teaching a group of students of greater competence, say, members of dance teams in advance so that they can help other students during the lesson.
- When teaching dances, teachers should provide materials such as the name, country, steps and formation of the dances for students.
- While teaching, teachers should make sure their voices are loud and clear and their words simple and precise. Sincerity in teaching plus a sense of humour produce extra effect.
- Teachers should ask students to pay attention first to demonstrations first and then to the counts of music. Use of movement cues, for example, side-front-side-back, has a better effect than that of rhythm cues.





- Teachers should ask students to practise basic steps with music. They can also add rhythm training such as clapping hands or stamping with music to warm-ups, but they should not spend too much time on the verbal description of the exercise.
- Give more opportunities to students to change partners for social interaction.
- Teachers should teach the main part of the lesson in small groups before giving individual guidance, especially when teaching complicated dance steps. They should let students revise the dances they learn repeatedly so that they can have more chances to present themselves through dancing. During their practice teachers can correct them. Positive reinforcement, verbal praise and inviting students to demonstrate are necessary and indispensable in the teaching process.



## 5.4 Examples of Classroom Teaching

### 5.4.1 Example 1: Circassian Circle (Couple Dance) (England)

#### Learning objectives:

Upon completion of the lesson students can:

- Work with partners to show basic figures in 2/4 time signature
- Be cultivated with skills in cooperation and appreciation among partners
- Learn dance etiquette

**Steps:** Walks, Skips

**Formation:** Couples in a single circle

**Level:** 1

#### Learning Content

Introductory Activity	Learning Focus
<ol style="list-style-type: none"> <li>1. Characteristics of English dancing are introduced</li> <li>2. Familiarise with music - Follow the music played by the teacher, either clapping, or stamping, or jumping to the following rhythms:               <ol style="list-style-type: none"> <li>a) clap – – –</li> <li>b) clap – clap –</li> <li>c) clap clap clap –</li> </ol> </li> <li>3. Exercise insteps - Stretch and flex insteps (sitting / standing)</li> <li>4. Loosen up knees - Stretch and flex knees with slightly bent knees (6<sup>th</sup> Position / 1<sup>st</sup> Position)</li> </ol>	<ul style="list-style-type: none"> <li>• Recorded footages are played, pictures, photos or illustrations are shown</li> <li>• Listen for the accents of music</li> <li>• Take note of changes in music tempo or time signature when tapping the slow and quick tempo (half beat can be used)</li> <li>• Slap different body parts to increase fun</li> </ul> <ul style="list-style-type: none"> <li>• Take note of the same direction of knees and toes</li> </ul>
Theme Development	Learning Focus
<ol style="list-style-type: none"> <li>1. Practise Skips individually</li> <li>2. Practise Skips with music in different pathways and directions individually</li> <li>3. Learn 1st part and etiquette individually</li> <li>4. Practise 1<sup>st</sup> part with music in pairs</li> <li>5. Practise 2<sup>nd</sup> part in pairs</li> <li>6. Practise 2<sup>nd</sup> part with music with new partners</li> </ol>	<ul style="list-style-type: none"> <li>• Be natural</li> <li>• Be relaxed</li> </ul> <ul style="list-style-type: none"> <li>• Take note of the proper manners of gentlemen and ladies</li> <li>• Have eye contact with partners</li> <li>• Take note of the direction of turning</li> <li>• Boys accommodate with girls during the turns</li> </ul>



## Learning Content

Application Activity	Learning Focus
<ol style="list-style-type: none"> <li>1. Practise the whole dance with music in pairs</li> <li>2. Change partners</li> <li>3. Appreciate other groups' performance</li> </ol>	<ul style="list-style-type: none"> <li>• Adapt to different partners</li> <li>• Enhance adaptability in dance</li> <li>• Have an upright body</li> <li>• Have eye contact, taking note of demeanour</li> </ul>
Concluding Activity	Learning Focus
Summarising main points	<ul style="list-style-type: none"> <li>• Take note of figure changes</li> <li>• Understand the characteristics of English dancing</li> </ul>

### 5.4.2 Example 2: Somogyi Karikázó (Circle Dance) (Hungary)

**Number of lesson: 2** (each of 40 minutes)

#### 1<sup>st</sup> Lesson

#### Learning objectives:

Upon completion of the lesson students can:

- Perform Hungarian basic steps, namely Czárdás, Cifra and Rida to 2/4 music
- Try out the 1<sup>st</sup> and 2<sup>nd</sup> parts of Somogyi Karikázó

**Steps:** Czárdás, Cifra and Rida

**Formation:** All in a single circle with arms in front basket position

**Level:** 3

## Learning Content

Introductory Activity	Learning Focus
<ol style="list-style-type: none"> <li>1. Characteristics of Hungarian dancing are introduced</li> <li>2. Do syncopation exercise - Follow the music played by the teacher, either clapping, or stamping, or jumping to the following rhythms:             <ol style="list-style-type: none"> <li>a) clap – – –</li> <li>b) clap – clap –</li> <li>c) clap clap clap (1&amp;2)</li> <li>d) clap – clap clap clap (1 - 3&amp;4)</li> </ol> </li> </ol>	<ul style="list-style-type: none"> <li>• Recorded footages are played, pictures, photos or illustrations are shown</li> <li>• Listen for the accents of music</li> <li>• Take note of changes in music tempo or time signature when tapping the slow and quick tempo (half beat can be used)</li> <li>• Slap different body parts to increase fun</li> </ul>

## Learning Content

Introductory Activity	Learning Focus
3. Move freely with a step previously learned to the music of Somogyi Karikázó 4. Follow the leader - In pairs, one copies the other's steps, directions and pathways	<ul style="list-style-type: none"> <li>• Exercise on creativity is given</li> <li>• Take note of body posture</li> </ul>
Theme development	Learning Focus
1. Practise steps <ul style="list-style-type: none"> <li>• Learn and practise Czárdás, Cifra and Rida individually</li> <li>• Practise with music individually</li> </ul> 2. Learn 1 <sup>st</sup> part without music in a single circle 3. Practise 1 <sup>st</sup> part with music 4. Practise 1 <sup>st</sup> part with music in front basket position 5. Learn 2 <sup>nd</sup> part without music in a single circle 6. Practise 2 <sup>nd</sup> part with music	<ul style="list-style-type: none"> <li>• Take note of the requirements of each step, e.g. Czárdás requires knees to be relaxed when stretch and flex is done</li> <li>• Be in step with the dancer on either side so as to keep the circle round</li> <li>• Have eye contact with other dancers</li> <li>• Take note of the direction of turning</li> <li>• Take note of when to turn</li> </ul>
Application Activity	Learning Focus
1. Practise 1 <sup>st</sup> and 2 <sup>nd</sup> parts with music 2. Appreciate other groups' performance 3. Revise other steps: Cifra and Rida (Quick)	<ul style="list-style-type: none"> <li>• Take note of the speedup of music</li> <li>• Take note of the accents of music</li> <li>• Have an upright body</li> <li>• Take note of demeanour</li> <li>• Have eye contact</li> </ul>
Concluding Activity	Learning Focus
Summarise main points	<ul style="list-style-type: none"> <li>• Re-visit unique characteristics of Hungarian circle dance for girls</li> </ul>





**2<sup>nd</sup> Lesson****Learning objectives:**

Upon completion of the lesson students can:

- Demonstrate Hungarian basic steps, namely Czárdás, Cifra and Rida to 2/4 music
- Learn the 3<sup>rd</sup> part of Somogyi Karikázó
- Display Somogyi Karikázó in full
- Understand the characteristics of Hungarian circle dance for girls

**Steps:** Czárdás, Cifra and Rida

**Formation:** All in a single circle with arms in front basket position

**Level:** 3

**Learning Content**

Introductory Activity	Learning Focus
1. Do syncopation exercise - Follow the music played by the teacher, either clapping, or stamping, or jumping to the following rhythms: a) clap – – – b) clap – clap – c) clap clap clap (1&2) d) clap – clap clap clap (1 - 3&4)	<ul style="list-style-type: none"> <li>• Listen for the accents of music</li> <li>• Take note of changes in music tempo or time signature when tapping the slow and quick tempo (half beat can be used)</li> <li>• Slap different body parts to increase fun</li> </ul>
2. Follow the leader - In pairs, one copies the other's steps, directions and pathways	<ul style="list-style-type: none"> <li>• Exercise on creativity is given</li> <li>• Take note of body posture</li> </ul>
3. Mirror - Copy leader's steps, directions and pathways but doing just the opposite	

## Learning Content

Theme Development	Learning Focus
<ol style="list-style-type: none"> <li>Learn and practise Czárdás, Cifra and Rida with the 4/4 music of Somogyi Karikázó individually</li> <li>Learn 3<sup>rd</sup> part without music in a single circle</li> <li>Practise 3<sup>rd</sup> part with music</li> <li>Practise 3<sup>rd</sup> part with music in front basket position</li> </ol>	<ul style="list-style-type: none"> <li>Take note of the requirements of each step in 4/4 time signature</li> <li>Be in step with the dancer on either side so as to keep the circle round</li> <li>Have eye contact with other dancers</li> <li>Take note of the directions to which the body sways</li> <li>Take note of force and sound made by stamps</li> <li>Take note of the speedup of music</li> </ul>
Application Activity	Learning Focus
<ol style="list-style-type: none"> <li>Practise the whole dance</li> <li>Appreciate other groups' performance</li> <li>Choreograph dances               <ol style="list-style-type: none"> <li>Invent another sequence (12 - 24 beats) with acquired steps</li> <li>Invent another figure with acquired skills</li> </ol> </li> </ol>	<ul style="list-style-type: none"> <li>Have an upright body</li> <li>Take note of demeanour</li> <li>Have eye contact</li> <li>Appreciate the dance</li> <li>Enjoy the music</li> </ul>
Concluding Activity	Learning Focus
Summarising main points	<ul style="list-style-type: none"> <li>Peers' positive assessments are encouraged</li> </ul>



## 5.5 Assessment

Curriculum, teaching and assessment are complementary components in the process of learning. Assessment not only evaluates learning outcome but also enhances learning. Effective assessment can reflect students' strengths and areas for improvement. It, moreover, can identify the appropriate way to enhance learning effectiveness, such as adjusting individual learning goals and pace. In the teaching of Western Folk Dance, the following 3 components are assessed:

### 1. Dance Performance

- Assess steps and figures listed in learning objectives
- Assess excerpts of dances taught
- Assess students' degree of accuracy in rhythm, coordination and movement

### 2. Attitude / Interest (activity)

- Observe students' degree of commitment and enjoyment in dancing

### 3. Dance Choreography / Appreciation (mainly for Level 2 and 3)

- Assess students' application of acquired knowledge in making simple sequences as an individual (Level 2: 16 bars or less; Level 3: 32 bars or less)
- Assess students' application of imagination and creativity in making simple enchaînements as a group



**Sample Assessment Form (Teacher Assessment / Self Assessment / Peer Assessment)**

Level ( 2 )	Name of dance: Chestnut Tree			
Name: CHAN SIU FU	Class: S.2B		Class number: 2	
Assessment Criteria	Put a “√” in the appropriate box			
	Fully achieved 👍	Often achieved 😊	Occasionally achieved 😐	Improvement expected 😞
1. Mastered the basic steps / formations taught		✓		
2. Was able to demonstrate the dance taught			✓	
3. Showed enjoyment and involvement in dancing	✓			
4. Applied learnt concepts to design simple amalgamation			✓	

Teachers may add or delete criteria wherever appropriate.

**Sample Assessment Form (Teacher Assessment / Self Assessment / Peer Assessment)**

Level ( 1 )	Name of dance: Makazice (Serbia)				
Name: CHAN TAI MAN	Class: P.6A		Class number: 4		
Objectives: 1) Learning Makazice step 2) Demonstrating Makazice					
1. Mastered the basic steps / formations taught	With difficulty	←————→			Proficient
	1	2	③	4	5
2. Was able to demonstrate the dance taught	With difficulty	←————→			Proficient
	1	2	③	4	5
3. Showed enjoyment and involvement in dancing	Tense	←————→			Relaxed and involved
	1	2	3	④	5
4. Applied learnt concepts to design simple amalgamation	Sluggish	←————→			Conscientious
	1	2	3	④	5
					<b>Total: 14</b>

## Appendix 1: A Summary of the Western Dance Learning Content

## Level 1 \*Couple dance

Name of Dance	Country	Starting Formation	Hand Hold	Step
Makazice	Serbia	Lines	V-position	1. Makazice step 2. Side-behind step
Zsidos	Hungary	Column	Hands on shoulders of the dancer in front	1. Walks 2. Jump 3. Two-step 4. Two-step-and-stamp 5. Step-stamp
Körtànc	Hungary	Single circle	V-position	1. Two-step (crossing behind) 2. Walks 3. Stamp
Yenka	International	1. Column 2. Longways	1. Hands on shoulders of the dancer in front 2. Hands on own waists	1. Heel-toe step 2. Jump
Circassian Circle*	England	Couples in a single circle	1. Hands held at waist level 2. Promenade	1. Walks 2. Skips
Pat-a-cake Polka*	England	Couples in a double circle	Two Hand Hold	1. Heel-toe step 2. Slides 3. Skips
Šetnja	Serbia	Open circle	1. Escort 2. V-position	1. Walks 2. Schottische 3. Step-hop

**Level 1** \*Couple dance

Name of Dance	Country	Starting Formation	Hand Hold	Step
Misirlou	Greece	Open circle	W-position	1. Step-point step 2. Back-side-front step 3. Two-step
Jingle Bells*	USA	Couples in a single circle	V-position	1. Walks 2. Skips 3. Slides
Tennessee Wig Walk*	USA	Couples in a single circle	RH held at chest level	1. Point step 2. Back-side-front step 3. Schottische
Poskok	Serbia	Open circle	V-position	1. Step-hop 2. Schottische
Mayim	Israel	Single circle	V-position	1. Point Step 2. Grapevine 3. Hop

**Level 2** \*Couple dance #Trio dance

Name of Dance	Country	Starting Formation	Hand Hold	Step
Promoroaca	Romania	Single circle	V-position	1. Two-step (heel) 2. Side-close 3. Brush step
Alunelul	Romania	Single circle	V-position	1. Side-behind step 2. Stamp
Kukuvicka	Bulgaria	Open circle / short lines	W-position	1. Side-behind step 2. Stamp 3. Step-hop
Tzadik Katamar	Israel	Single circle	V-position	1. Sway 2. Side Grapevine 3. Double Cherkassiya



## Level 2      \*Couple dance      #Trio dance

Name of Dance	Country	Starting Formation	Hand Hold	Step
Hineh Ma Tov	Israel	Single circle	V-position	1. Walks 2. Runs 3. Yemenite
Korobushka*	Russia	1. Couples in a double circle 2. Longways	Two hand hold at chest level	1. Schottische 2. Bokázó 3. Balance
Chestnut Tree*	England	Couple in a double circle	Inside hands held at chest level	1. Schottische 2. Stamp 3. Step-hop 4. Heel-toe step
Oslo Waltz / Good Night Waltz*	England	Couples in single circle	1. V-position 2. Ballroom Position	1. Waltz balance 2. Waltz turn 3. Step-swing 4. Side-close
Siebenschritt*	Austria	Couples in a double circle	1. Inside hands held at chest level 2. Shoulder-waist Position	1. Step-hop 2. Schottische
Doudleska Polka*	Czech Republic	Couples in a double circle	1. Ballroom Position 2. Open Position	1. Polka step 2. Polka turn 3. Walks
Otče náš*	Czech Republic	Couples in a double circle	Ballroom Position	1. Polka step 2. Walks
Koziorajka#	Poland	Trio in a circle	V-position	1. Skips 2. Bleking step

**Level 3** \*Couple dance

Name of Dance	Country	Starting Formation	Hand Hold	Step
Itele	Romania	Single circle or lines	Belt Hold	1. Grapevine 2. Stamp
Lech Lech Lamidbar	Israel	Single circle	V-position	1. Grapevine 2. Step-hop 3. Sway 4. Chekassiya
Somogyi Karikázó	Hungary	Single circle	Front Basket	1. Rida 2. Single Czárdás 3. Double Czárdás 4. Cifra
Karagouna	Greece	Open circle	1. W-position 2. V-position	Kalamatianos step
Sitno Zensko Horo	Bulgaria	Short lines	V-position	1. Step-hop 2. Heel-toe step 3. Schottische 4. Buzz Step 5. Two-step 6. Skips
Karamfil	Bulgaria	Open or closed circle	W-position	1. Walks 2. Crossing step
Garoon	Armenia	Single circle	W-position	1. Step-hop 2. Two-step 3. Chug 4. Twisting step
Venec*	Czech Republic	Couples in a single circle	1. Crossed Hand Hold 2. V-position 3. Promenade	1. Walks (Waltz) 2. Mazurka 3. Polka step 4. Slides 5. Skips





## Appendix 2: Dance Background Materials - Czechoslovakia

### Historical Background

After World War I, Czechoslovakia was formed to become part of Austro-Hungarian Empire. The main cultures in this hybrid land were the Bohemians, Moravians, Silesians and Slovaks.

The country's subsequent history is complex and symbolic of the 20th century turmoil in the eastern part of Europe. Two statesmen, Tomas Masaryk and the priest Father Benes led the nation as a democratic government. Until 1938-39, when Czechoslovakia was occupied by Germany and Hungary, the nation was partitioned into several pieces. The country was then liberated by the American and Soviet armies in 1945, and its eastern part was ceded to the Soviet Ukraine. In 1948, what was left of Czechoslovakia became part of the Eastern Bloc.

Following the fall of Berlin Wall in 1989 and the disintegration of Soviet Union in 1991, people in the Eastern Bloc started to strive for democracy and autonomy. In 1993, Czechoslovakia was thus divided into two parts: Czech Republic and Slovak Republic (also known as Slovakia) respectively.

Dances from the former Czechoslovakia were described as Slovak or Czech dances according to their geographical locations. To be more specific, the Czech dances were sub-divided into Bohemian and Moravian dances.

Since ancient times, people in Czechoslovakia have enjoyed dancing, especially couple dancing. In mid-1800's they were among the most enthusiastic practitioners of various dance types, including polka, mazurka, waltz, schottische, and various figure dances. The Doudlebska Polka and Horehronsky čardáš are good examples of the variety in the area and have been very important staples in folk dances.

Polka has gained great popularity in Central Europe. Though its name was related to Poland, its place of origin was Bohemia. It was written that in 1940, a young female farmer named Anna Slezakh received a letter from her boy friend. Upon hearing the good news she started to dance frenzily. Her steps were simple but had a clear quick rhythm which was the rudimentary form of Polka. It started a mania of Polka worldwide. In Europe and North America, dance enthusiasts, stage production professionals and even general civilians could master the basics of Polka. Polka does have variations among different cultural backgrounds, however. Styles of Polka in Russia, Germany and Poland, for example, are all somewhat different, and they changed quite a lot when Polka reached the U.S.A. and Mexico.

Doudlebska Polka is only a variation of the dance. It originated from a dance found at the border between Czechoslovakia and Germany. It is also called ‘Stern Polka’ (‘Stern’ in German means ‘star’). It has another name in Austria and Germany. In spite of the different names, these Polkas all comprise 3 parts: namely Polka turn, walking part and clapping part. In Scandinavia and formerly West Germany, it was prevalent under the name Czech Polka. In fact in the 1989 World Folk Dance Festival held in Szeged, Hungary, a German group staged this dance in her interpretation.

What makes ‘Doudlebska Polka’ most difficult is Polka itself. Polka is not just a step but a partner dance that is meant to be a mixer. This means that students must know the dance steps well enough to dance with any partner. Therefore teaching should be done in a module, a series of single units. It may even take two years or more to complete the teaching scheme in order to achieve satisfactory results. At the initial stage for beginners teachers may modify the dance and change it into another 3 parts, including cancellation of Polka step and using skipping part, marching part and clapping part instead.

### Music

Traditionally Bohemian orchestras use violins, clarinets, double basses, horns and trumpets for the performances.



### Costumes

Girls could wear white blouses with full sleeves and lace trim, full skirts (with several petticoats underneath), lace-trimmed aprons, and possibly sashes or bodices. Traditionally, girls wore their hair in a long braid interwoven with ribbons. Black, red, or white stockings and flat black shoes would work well.



Boys’ shirts should be white, full-sleeved with cuffs, if possible, with some pleats. Bohemian men wear yellow knee-length breeches, white knee length socks, and black shoes or boots. Khaki pants tucked into boots or into white knee socks would give a similar effect. Wearing a dark vest and a coloured neck scarf or tie under the collar would also provide an authentic touch.

### Traditional characteristics of music and dance of Czech Republic and Slovakia

There are different characteristics between Czech Republic and Slovakia, particularly in folk dancing, folk music and languages. The differences in social, political, cultural and industrial development of the two nations come through clearly in the folk art.

Given its proximity to Western Europe, Bohemia in Czech Republic has developed culturally earlier and more quickly than Slovakia. As early as the 14<sup>th</sup> and 15<sup>th</sup> centuries local traditional folk arts were nourished and influenced by the culture of Western Europe. Its music merged homogeneously with that of the West and was tinged with Western European flavour. Consequently traditional folk dancing in Bohemia was impacted.



The living conditions are less favourable in the eastern part of Moravia and Slovakia because of the mountainous relief, which had led to slow economic development over the past centuries. The populace was mainly dependent on farming and scattered in villages. Due to the inconvenience in transport there was little contact with the outside world and a gap was formed between cities and villages. As a result, city (court) music did not have a chance to permeate into villages, and the unique flavor of local traditional music was retained and preserved.

Music in Bohemia is mainly of 2/4 count. Waltz and Mazurka of 3/4 count emerge occasionally with influences of Austria from the west and Poland from the north. Its music is mainly composed of string instruments. However, commonly used musical instruments such as clarinets and bagpipes are found in the east and west.

As string instruments also take a prominent place in east Moravia and Slovakia, only the use of cymbal can one tell the difference between local music and the music of Bohemia distinctly. In mountainous regions music is accompanied by bagpipes, but these bagpipes are different from those in Bohemia. In fact bagpipes have a considerable impact on the style of traditional dances. A regional turning dance is taken here as an example. As early as the 17<sup>th</sup> and 18<sup>th</sup> centuries, figure dance appeared in Bohemia. Both of them use bagpipes in their music and their movements work closely with music.

Yet, they have marked differences in form and style. Also, there is a dance category named 'Mateniky', meaning 2 types. It changes its rhythm during the dance (for instance, from 2/4 to 3/4 or from 3/4 to 2/4).

Turning dances in east Moravia and Slovakia spread around in different names and variations. The movements in these dances are also closely related to singers and songs. Dancers make their own choices of dance movements such as sequences, jumps and figures. They improvise and change them at will. One of the best known dances is a shepherd dance in the mountain called 'Hajduch / Odzemek'. In the dance youngsters who follow the ever-changing rhythm wave and swing the axe, squatting very low at one point and jumping high in midair at the other. The dance displays their manhood explicitly.

Differences in the rate of economic development left profound influence on local national costumes of the regions. In Bohemia and mid-west Moravia urban designs in clothing not only impacted on traditional costumes but also their choices of textile materials. In east Moravia and Slovakia ethnic costumes are preserved with local characteristics.



## Appendix 3: Dance Background Materials - Hungary

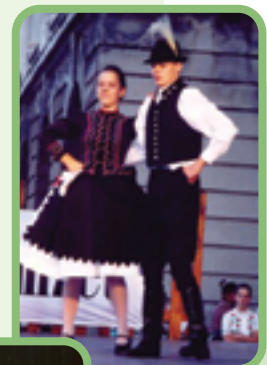
There are 5 categories of Hungarian dances, namely Herdsmen's dances, Leaping dances, Maidens' round, Recruiting dances and Czárdás. This classification is based on the principles of space, skills, music rhythm and functions of dance. Each dance category also represents different historical periods reflecting certain socio-cultural conditions. Although these dances comprise the living repertory of the Hungarian peasantry, their existence and popularity vary greatly within Hungary, and show not just functional differences but varied geographical distributions as well.

The old layer of the Hungarian dances includes Herdsmen's dance, Leaping dance (Ugrós in Hungarian) and Maidens' round (Karikázó in Hungarian). In Middle Ages these dances showed similarities with other European folk dances of the same period. Except the Maidens' round (dance in which girls join hands in a closed circle accompanied by singing) the boundaries of the other older dances are not always clear. Their formations in particular show great variety from male solo to group and mixed couple variations. The dance tunes that

accompany these dances also belong to the old layer of Hungarian dance music as defined by Bela Bartok. Other ancient and common characteristics are the lack of physical contact (or just a handshake hold) between the partners in couple dances and the unstructured, improvised mode of performance. In the dance repertory of the village folk in the 20th century, these dances reached the last stage of their natural existence. They were performed at weddings, family gatherings or other festivities.

More recent Hungarian dances (Recruiting dances and Czárdás) started to develop in the 18<sup>th</sup> and 19<sup>th</sup> centuries. They are typical of Hungarian dances.

The recent, newer style of Hungarian folk dances, Verbunko / Verbunk (Verbunk derives from the word 'werben' in German) originated from recruitment of soldiers in the 18<sup>th</sup> century. The music and melodies of the dance were stimuli served to draw



young people to the army. At the beginning this dance was not much different from men's solo jumping dance and Swineherd's dance. But later skills, sequences and accompanying music were adjusted. In west Hungary semi-circle and circle formations became dominating in the process, with the leader taking the lead. But in east Hungary the dance still retained a solo format and it was composed of plenty of highly freely improvised productions. Movements included closing both feet when soldiers were saluting, swaying both feet and boots slapping. The early dance music of 'ancient style' changed from 2/4 to 4/4 time, with regular accents put in the music. Such music of new style was very much welcome in terms of folk music or music as an art. In the 20th century, despite Czárdás becoming very popular, Recruiting dances still maintained their popularity. They were still performed on special occasions in spite of losing their military function. In fact in the dance cycle in dance houses, Recruiting dance often comes first, then Czárdás.

Czárdás (meaning 'little inn') has recently become the most popular and well-known dance in Hungary. It began to grow in the 19<sup>th</sup> century. At the beginning men and women adopted dance modes of Western Europe such as shoulder-waist and ballroom hold. In this way, the dance involved body contact and turning. Czárdás places stress on the duality of creative component and free improvisation. The commencing part is a little bit slow (Lassu). The main venue for performance is the pedestrian walk and most of the dance elements are repeated as in the case of two-step-like motif. The part that follows is quick-moving (Friss), with turning and vertical movement. Partners occasionally separate from each other so that the man can have a chance to show off in solo. He can use the music in Verbunk and its dance format such as slapping the two boots.

Since the end of World War II, the living styles of Hungarian peasantry have changed drastically. Urbanisation has changed the whole system of folk dance. Devout Catholic followers congregated at dance houses and youth centres where they performed traditional folk dances with live music played by music bands and groups with a rustic touch. The main emphasis was on enjoying life to the full. Folk dances now took on a new meaning of purpose and function. But a lot of well-known rural folk music still retains the traditional form.

Transylvania, the current northwestern part of Romania, was originally part of Hungary. At the end of World War I, when borderlines were redrawn, it became part of Romania. Geographically and politically this place was isolated. As a result, traditional dances of Hungary were well preserved and this drew many dance enthusiasts to go there to learn. At the time of recording dance materials some authors or dance teachers grouped those dances under Romanian ones based on geographical demarcation. But ethnically and linguistically dances in the region are preferably grouped under Hungarian ones.



Other than the above classification, Hungarian dances can be categorised under geographical locations in the following ways:

1. The Danube region (Western part in Hungary)
2. The Tizsa region (Eastern part in Hungary)
3. Transylvania (Northwestern part in Romania)
  - i. Kalotaszeg
  - ii. Mezőség
  - iii. Székely Lands
  - iv. The Csangos of the Gyimes Pass
  - v. The Csangos of the Seven Villages, Hosszufalu
  - vi. The Székelyes of Bukovina
  - vii. The Csangos of Moldavia

### Style

Hungarian dances embrace many stylistic traits. Besides individual differences among dance types, they are subject to influences such as function, emotions, space and other specifics.

The maidens' round *Karikázó*, one of serenity, lyrical and exuding emotions, has an increased dynamic range of contrast during the faster running part of the dance. The leaping dances *Ugrós* are light and playful due to their more individualistic and improvised nature. The herdsman's dances express control and skill, especially in the handling of implements. The recruiting dances *Verbunk* in circle form show a more regimented and disciplined style. *Czárdás* is characterised with varied techniques and handholds and close physical contact with partners to express the courting nature of the dance; and the occasional separation from partners and subsequent reunion enhance the teasing-flirting (*csalogato*) character of the dance.

### Music

In traditional village setting, Hungarians preferred a small band of musicians to provide music for all the dances. The musicians are mostly Gypsies but the music and melody repertoire are typical of the traditional taste and preference of the peasantry. Former musical director of the Hungarian State Folk Ensemble L. Gulyas pointed out that the greatest difference between rural and urban Gypsies was that urban musicians took on broad famous music of the 19<sup>th</sup> century, international drawing-room pieces and dance music while rural musicians were engulfed by the peasant culture, especially musical instruments for folk dances. Small village music groups use violin, viola, double bass, and small cimbalom (commonly known as 'Yangqing' in China) primarily; Gypsy orchestras in large cities often use violin, viola, cello, double bass, cimbalom and clarinet.

Traditional musical instruments in Hungary are used as solo instruments in villages. They are often used in families or small gatherings, and their music is sometimes used for dances of the olden days. Such old musical instruments, including duda, citera, furulya and nyenyere, have gained status again and are played in parties nowadays.

## Hungarian Motifs

Simple sequences of Hungarian dance steps are used in skills practice. They are very effective to enhance competence in skills and agility. Following the leader also helps students get in touch with the style of the dance. When teaching, teachers should first let students try each sequence in order repeatedly and add certain changes in the middle or at the end of the melody. Afterwards they can arrange for favourite figures and innovative enchaînements for students.

## Motifs

### 1. Knee Bends

Bend slightly both knees (1 - 2), straighten up both knees (3 - 4)

*Note: When bending knees, students may close feet together (1<sup>st</sup> position) or open feet apart and parallel (2<sup>nd</sup> position).*

### 2. Knee Bounces

With knees slightly bent, straighten both knees on the accented beat (1), bend both knees (2); repeat movement.

*Note: Knees are slightly bent only at the beginning.*

### 3. Single Side Close step / Single Czárdás

Step RF to R (1 - 2), close LF to RF (without weight) (3 - 4)

Repeat movement with opposite footwork and direction.

### 4. Double Side Close step / Double Czárdás

Step RF to R (1), close LF to RF (with weight) (2)

Step RF to R (3), close LF to RF (without weight) (4)

Repeat movement with opposite footwork and direction.

### 5. Step Hop

Step RF (1), hop on RF (2); repeat with opposite foot.

### 6. Cifra

Leap on RF to R (1), step LF (&), step RF in place (2),

Repeat with opposite footwork and direction.

Variation: Cifra / Pas de Basque (front)

Leap on RF to R (1), step LF forward in front of RF (&), step RF backward behind LF (2); repeat with LF

Variation: Back Cross Cifra

Leap on RF to R (1), step LF behind RF (&), step RF forward in front of LF (2) repeat with LF





## 7. Leap Hop Kick

Leap on RF with knee slightly bent, raising LF behind, close and parallel to the floor (1), bounce on RF, simultaneously kicking LF low in front (2); repeat with LF.

## 8. Rida

It is similar to Buzz Step. The movement is predominantly slow run. If it commences with a cross step and is followed by another step to the side, it is known as Downbeat Rida or Closed Rida. If it commences with a step to the side and is followed by a cross step in front, it is known as Upbeat Rida or Open Rida.

## 9. Run and Click

Do 2 runs with RF and LF (1 - 2), close RF to LF (clicking R heel slightly to LF on the accent) (3), pause (4); repeat.

## 10. Heel Click

With knees slightly bent, split heels apart (pigeon-toed) and close knees together (1 - 2), close both heels and straighten both knees (3 - 4); repeat.

## 11. Cross Jump Heel Click / Bokazos

Jump into a crossed position (RF in front of LF) (1),  
Jump into 2<sup>nd</sup> position (both feet spart and pigeon-toed) (2),  
Jump into 1<sup>st</sup> position (both feet together and knees straightened up) (3),  
pause (4); repeat.

## Costumes

### Women

- Blouse
  - cotton or flax
  - high collar, lace trimmed round the neck
  - tight bodice / waistcoat with narrow ruffles
  - elbow length sleeves with 2-inch ruffles
- Tight bodice / waistcoat
  - black wool or silk
  - high collar, edged with gold or silver ornaments from the neckline down the middle to the bottom, small gold or silver buttons sewn on the edging



- Apron
  - white flax, slightly pleated, length more or less the same as that of skirt
  - laced edge decorated with small holes
- Skirt
  - woolen Georgette
  - small bright floral patterns with red, yellow, white, blue or green background
  - two 5-cm wide lace ribbons at 9 cm from the bottom
  - narrow macramé or lace at the bottom

## Men

- Jacket
  - black, high collar
  - with 3 columns of silver brads on each side
  - waist length, edged with ornaments
- Shirt
  - white cotton or flax
  - long sleeves
  - small collar, pleated down the middle in front
  - square cutting
- Trousers
  - heavy and rough flax
  - length down to boots
  - broad baggy trousers as Russian ones, with typical tassels
  - fringe sewn on bottom edge

*Note: Aprons are usually worn with the whole set of costumes but can be taken off during dancing.*



## Appendix 4: Dance Background Materials - Bulgaria

### Historical Background

Bulgaria is on the extreme east of Balkan Peninsula. It is an interesting country with grandiose plains and mountain ranges. It has an extreme climate: very cold in winter and hot and dry in summer. It borders the Black Sea on the east and its coastline is short. The Black Sea does not have an expansive stretch of water but it serves as an important link with Russia. Bulgaria is also bounded by Turkey in the southeast corner, Greece to the south, Yugoslavia to the west, and Romania across River Danube to the north.



Bulgaria has 6 states; in the west is Sop or Shopski where the capital Sophia is located. Other states are Mizia / Severnjasko, Thrace / Trakia, Dobrudja, Rhodope and Pirin. Ethnic groups like Greeks, Thracians, Jugoslavs, Macedonians and all Byzantines have exerted influences on the culture of Bulgaria. Turks once used repressive rule and were aggressive. They had occupied Bulgaria for five hundred years or so. Therefore their influences on Bulgaria were far-reaching.

The capital Sophia is a very beautiful city where many grand cathedrals with golden dome are ubiquitous. A more recent architecture was built in memory of Alexander Nevsky. He was a Russian who helped repulse Turks in 1878. The construction of the cathedral started in 1904 and it took eight years to complete.

Bulgarians make a living mainly through farming. Their major exports are cereals, vegetables and various kinds of fruits, tobacco, sunflower oil and wine that are the main sources of income. Since 1944 Bulgaria has become a communist country, with growing importance in industry. But as the number of cities is small, farming is still the most important production.

### Music

Thrace, a province situated in south Bulgaria, has a charming legend. Orpheus, a god of Greece, had brought his harp to this place where he played out beautiful melodies. These melodies are found in the folk music of contemporary times.

Bulgarians are fond of music. Nearly every household can play some musical instruments, sing and harmonize together in a most creative and natural manner. The usual wind instrument is gaida, a kind of Scottish bagpipe. For wind flutes they have 7-hole kaval and double tube dvoyanka. Strings include 4-string gadoulka, rebec and tambura. Like other countries in Eastern Europe, the use of tapan, a kind of drum, is considerable.

The harmonious music of Bulgaria shows a strong influence from the east, particularly the Turks. But to most foreigners the rhythm of Bulgarian music is hard to master. Quite a number of the popular dances are in special or uncommon time signatures. The followings are quite popular and common, i.e. 5/8, 7/8, 9/8, 11/16 and 13/16.

- 5/8 time means 5 quavers in a bar. A well-known example is Paidushko, meaning walk lamely. The counting in each bar is Slow, Quick. 3, 2.
- 7/8 time means 7 quavers in each bar, subdivided into 3, 2, 2. An example is Kalamatianos, a dance from neighbouring Greece. The counting in each bar is Slow, Quick, Quick. 3, 2, 2.
- 9/8 time is not 3 groups of 3 counts; it is made of Quick, Quick, Quick, Slow 2, 2, 2, 3.
- 11/16 or 11/8 time means 5 main beats in 1 bar and may be written as 5 quavers, one of them being a dotted quaver. In case of 11/16 rhythm, there will be two semiquavers to each of 4 beats and 3 semiquavers to the fifth beat. This elongated beat may occur on the first beat, the middle or the last of the bar.
- 13/16 time is divided in the same principle as 11/16 but with 6 main beats, one having the elongated or extra half beat, for example - the 13 semiquavers are divided into 2, 2, 2, 2, 2, 3. This may appear complicated but in fact the stressed or elongated beat usually occurs when a stronger movement is demanded (either jumping with elevation or squatting deep). Moreover once the step sequence is set and there is a leader in the dance, the difficulty is minimised.

Amongst the numerous composers in the modern times in Bulgaria pieces structured by ethnicity theme include Krassimir Kyurkchiysk, Lyubomir Pipkov, Georgi Kostov, Pancho Vladizherov, Vassil Kazakdjiev, and Marin Goleminov. The most prominent one is Bela Bartok, a Hungarian who wrote a series of amusing piano music that is shaped by Bulgarian folk music.

## Costumes

### Women

- Like women in Balkan Peninsula women wear long sleeved, white smock over which is worn various types of skirts, aprons, jackets and coats.
- In the north a gathered or finely pleated knee length over-skirt or apron is worn. This fastens at the waist with an opening down the front. A second apron is then worn to cover the gap.
- The over-skirt is woven in perpendicular stripes. The smaller apron is in horizontal patterns. Red, black and orange are popular colours.
- Knitted socks in various colours are worn with the flat Balkan leather sandal called trasval.



- In central and southern areas a blue black or red sleeveless tunic or sukman (overdress) is found. Also popular is a type of sukman made like a coat with a front opening over which is worn a large apron to cover the gap.
- White, patterned or striped stockings, with the flat leather trasval are very popular in most regions.
- Belts are very popular everywhere. These can be woven or of leather with elaborate silver or gold buckles.
- Married women need to cover hair but young girls wear simple headscarves unless it is a festive occasion when flowers and coins are used to decorate the special headdresses.
- The hand-woven smocks and sukman are heavy and often restricted in the choice of material used. This causes the dance steps to be small and the elevation and large movements to be performed on accents or stressed beats.



## Men

- There are two main styles of men's costumes; one consists of tight white trousers decorated with black cord and worn with a white shirt, a sleeveless white or black jacket, or a knee length white coat, black or white socks and trasval the traditional leather sandals. The other costume includes full, baggy trousers usually tucked into thick white socks or having long strips of woolen or flaxen material wound round the lower leg.
- Various types of jacket and broad waistbands complete the costume. Many dance costumes include belts of no ornamented buckles. Black sheepskin hat is worn on the head everywhere too.
- The freedom of the trousers allows the men to dance with more speed, stronger movements, lifted knees and deep knee bends.

## Traditional Dance and Style

Bulgarian dances belong to those found in Balkan States but they have more complicated rhythms. There is a saying that “The Bulgarians walk slowly but dance quickly with agility”.

Bulgarians are very proud of their heritage of traditional dance. In celebrations such as national holidays dance performances are put on stage. They are of very high quality. In the towns people have plenty of opportunities to learn dances at clubs, universities, schools or factories where recreational classes are held. Interestingly there are no private schools or studios in Bulgaria. The State bears the sole responsibility. And most of the dance teachers are men.

The number of state-supported dance organisations is most significant. There are over 2,500 amateurs and at least 20 experts who are able to perform and teach overseas. But with the decline of communism and people opting for money-oriented business, the number of dance groups gradually declines.

The style of dance varies according to the terrain and region and the influence of the adjoining country. Basically all the Balkan States have rather a relaxed type of movement, particularly in the footwork. The steps are usually small and kept under the body; this is probably due to the fact that the duration of a dance is so lengthy that longer steps would be too exhausting. Women’s movement is also restricted by their heavy skirts. The emphasis on the beat is into the ground, but not heavy. The men make more stresses than the women. The Bulgarians maintain that this action shows their contempt and resistance to the Turkish invader. They have a saying about a heavy dancer: ‘He stamps like a horse and shakes like a bear’.

The form of Bulgarian dances is usually a circle, chain or line and is known as a horo. The dancers can be linked together by joining hands in a “W” position, holding tightly the belt of the next dancer; putting hands on each other’s shoulders, or by holding the hand or belt of the second dancer in a basket position. Each village has its own unique horo. The speed varies from slow to very fast. The chain dance is often led by a man, with right hand holding a red or white handkerchief. It serves as the baton of a conductor, directing others to follow changes of step and pattern.

The trembling or shaking movement is found chiefly in Shopski. The western state adjacent to Yugoslavia shows influences and similarities. However, Shopski shows a stronger style than theirs. Again there is a strong emphasis in the Shopski dances showing defiance towards the Turks. Moreover, the trembling or shaking movement



helps jingle and twinkle the jewellery and ornaments worn by the women. This helps to boast of their wealth. In some dances men fasten cattle bells to their belts and put coins on their costumes, which add a jingly sound to their movements.

It is not common for man and woman to dance together in form of couple. One exception is Rachenitza. Each area has its own unique style of Rachenitza, but the usual rhythm is in 7/16 time. It usually starts off as a solo with interesting improvisation of steps. The soloist is then joined by a girl and the dance continues as a duet. This dance is commonly found in celebrations, particularly in weddings, when everyone holds hands to form a circle or chain.

Like other countries many dances have themes related to work. The movements dancers imitate include bread-making, digging, wood-chopping and the potter turning the lathe. The movements of birds, particularly eagle, of animals such as the fox, hare, horse and bear add extra interest and meaning to dances.

There are dances for men only in Bulgaria. Men wear an animal mask and conceive rites with imagination. This makes the occasion very spectacular and boisterous. The dancers also tap on audience's shoulders lightly with wooden swords in order to bring them good luck.

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