



ETHNIC TREASURES

Statewide 2019 Folk Dance Festival

May 31 – June 2, 2019

Edmunds Ballroom, Pomona College
170 E 6th St, Claremont, CA 91711

Guest Teachers:

Mihai David, Petur Iliev, Sevi Bayraktar, Israel Yakovee, plus
Sunday Salsa Rueda with Cesar Garfiaz

Evening parties feature the band:

Miamon Miller & Friends –
Bill Cope, Michael Lawson & Janie Cowen

Host Hotel Doubletree Hilton, Claremont



Pomona
College

Information & Registration:

<http://socalfolkdance.org/>



SYLLABUS

PREFACE

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Statewide is satisfied if a suitable by-line such as "**Learned at Southern California Federation of California, South, Inc. Statewide 2019.**"

The directors of Statewide 2019 are Pauline Klak, Diane Baker, Marshall Cates, Kathy Draper, Stefanie Holzman, and Darlene Wheeler. Many thanks to our wonderful volunteers, too!

ABBREVIATIONS THAT MAY BE USED IN THE SYLLABUS

beg	beginning, begin
bwd, bkwd	backward
CCW	counterclockwise
cpl(s)	couple(s)
ct(s)	count(s)
ctr	center
CW	clockwise
diag	diagonal
Fig	figure
ft	foot, feet
ftwk	footwork
fwd	forward
L, Lt	left
LOD	line of direction (CCW)
M	man, men
meas	measure
opp	opposite
orig	original
pos	position
ptr(s)	partner(s)
R, Rt	right
Rpt, Rpt.	repeat
RLOD	reverse line of direction(CW)
shldr(s)	shoulder(s)
swd, sdwd	sideward
T-pos	hands on shlouders
tog	together
twd	toward
V-pos	hands joined and held down
W	woman, women
W-pos	hands joined, elbows bent
wt	weight
Yem.	Yeminite

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Statewide 2019 syllabus prepared by Dick Oakes



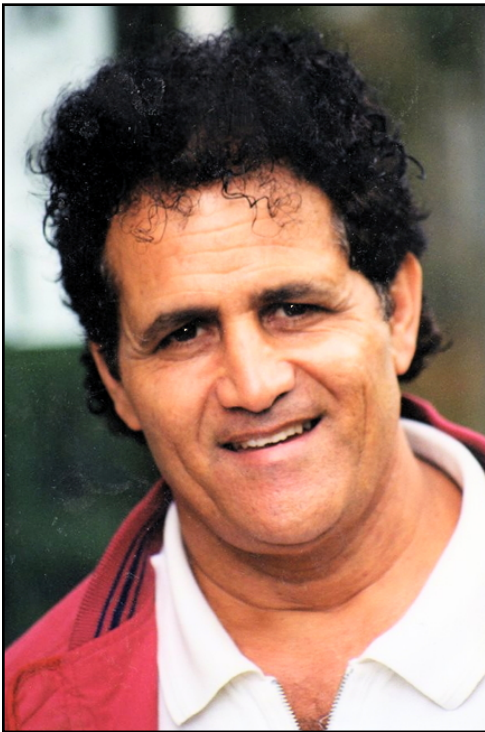
Mihai David

Mihai was born in Bucharest, where he studied dance and performed with various dance ensembles, including Ciocârlia. Mihai defected while on tour and requested political asylum. In the United States he danced with the Boston Ballet, and on stage in Las Vegas before discovering the recreational community of international folk dancers. He taught Romanian dance at the Buffalo Gap Folk Dance Camp in West Virginia, then relocated to California where he was frequently the featured teacher at many folk dance coffeehouses, including Gypsy Camp, the Intersection, Café Danssa, and Zorba's. Mihai has introduced numerous Romanian dances that have become play list favorites of folk dance clubs: Hora Spoitorilor, Sârba pe Loc, Floricică Oltenească , Brâul pe Opt , Cimpoi, and many, many more.



Cesar Garfiaz

Cesar's talent for dance was nurtured in childhood at family celebrations, parties at friends' homes, visits to Guadalajara, and outings with his Aunt Raquel to Steven's Steakhouse, a Salsa hotbed in Los Angeles. In high school he participated performing arts, which led to enrollment in UCLA's Department of World Arts and Cultures to study dance. He was accepted into the university's Repertory Tour Ensemble, and had the opportunity to perform and conduct workshops with high school students throughout Los Angeles. While enrolled he began working and collaborating with Ana Maria Alvarez. The two became co-founders of "Contra-Tiempo," an Urban Latino Dance Theatre Ensemble, which Alvarez directs. Cesar studied in Cuba, Puerto Rico, South America, and Mexico. He currently teaches community building through dance for the LAUSD, teaches master classes in contemporary Latino social dance, and is creating content for a YouTube channel to provide instruction on line.



Israel Yakovee

Israel's parents relocated from Yemen to Israel before his birth. He began dancing as a high school student while living on a Kibbutz, and was given the opportunity to enroll in a two-year course of study for dance teachers. Certified, he began to teach Israeli dance, and also to perform for professional ensembles. After military service he came to the United States to study for a university degree in physical education and sports medicine. A career in physical therapy was eclipsed when Israel was invited to teach Israeli dance at Blue Star Camp in North Carolina. He became a full time teacher, choreographer, and performer in various ensembles. Israel's choreography honors his Yemenite heritage. Shufni, Shavnu, Abba Shimon, Agadelcha, and Yemenite Rap are among the many dances he has introduced to the recreational dance community.



Petur Iliev

Petur grew up within a family of musicians and dancers in Sofia. He graduated from the Academy for Music, Dance and Fine Arts of Bulgaria and performed with the Philip Kutev State Ensemble. At that time he began to choreograph, research traditional dances in villages, and to direct a children's ensemble. When Petur immigrated to the United States he began to teach at recreational dance workshops and also for ballet companies. He studied in New York with Jacques d'Amboise, who had established a program to use the discipline of dance as a means to improve the lives of underprivileged youth. Currently he directs an intensive dance workshop in Sofia, teaches character dance for the Northwest School of Ballet, choreographs and teaches for Bulgarian Dance ensembles, and teaches traditional dance at numerous recreational camps,

seminars, and festivals.



Sevi Bayraktar

Sevi hales from Bartın, a town on the Black Sea coast of Turkey. As a child she studied music and dance. Sevi completed a university degree in political science and sociology. She chose the field of dance ethnology for graduate studies. Sevi will complete her thesis for a Ph.D. in Culture and Performance at UCLA in June 2019! During her research she has danced with Rom communities in India, Egypt, Greece, Spain, Macedonia ,and Turkey. Sevi’s project, “TerraRoman” is a dance journey along the migration routes of the Roma people. In the United States she has taught dance sessions at Café AMAN and UCLA.

STATEWIDE TEACHERS' MUSIC

To obtain music for Sevi Bayraktar’s dances send an email message to vpresident@socalfolkdance.org

To obtain music for Israel Yakovee’s dance send an email message to iyakovee@yahoo.com

To obtain music for Petur Iliev’s dances send an email message to ilievdance@gmail.com

To obtain music for Mihai David’s dances send an email message to davmichi8@aol.com

To obtain music for Cesar Garcia's salsa music contact John Filcich at festivalrecords@netscape.net

BRÂU BANATEAN

This dance was learned from Remus Giurgiu, soloist with the Perinitza Dance Ensemble of Bucharest. This dance belongs to the family of Momirul and is a dance from Banat, southwestern part of Romania.

Music: Village Dances of Romania Vol. III

Formation: Line, or open circle, shoulder hold

Meter: 2/4

Measures: Introduction – 1 measure

1st Figure

- 1 Facing center, fall on L (ct. 1), step on R across L (ct. 2), step L in place (ct. &)
- 2 Repeat measure 1, opposite direction and footwork.
- 3 Fall on L (ct. 1), hop on L while circling R foot (ct. 2), step on R across L (ct. &)
- 4 Repeat measure 1.
- 5-8 Repeat measures 1 – 4 in opposite direction with opposite footwork.
- 9-16 Repeat measures 1 – 8 one more time

2nd Figure

- 1 Traveling RLOD, step on L (ct. 1), hop on L while circling R foot (ct. 2), step on R (ct. &).
- 2 -3 Repeat measure 1 of 2nd figure 2 more times
- 4 Step L (ct. 1) and slap with R foot with weight across L (ct. 2) Step on L in place (ct. &)
- 5-8 Repeat 2nd figure measures 1 – 4 in opposite direction with opposite footwork.
- 9-16 Repeat measures 1- 8

3rd Figure

- 1 Facing center, fall on L with R knee bent & R foot behind & to right of body (ct. 1), hop on L while R foot touches in front (ct. 2), hop again on L while R foot touches slightly to the right of center (ct. &).
- 2 Hop on L while R foot touches in front (ct. 1), hop on L while R touches slightly right of center (ct. 2), hop on L while R foot touches in front (ct. 1).
- 3 Jump forward toward center on both feet (ct. 1), leap backward on L (ct. 2) step on R beside left (ct. &)
- 4 Leap on L in place (ct. 1), Slap R foot front with no weight (ct. 2)
- 5-8 Repeat measures 1-4 with opposite footwork.
- 9-16 Repeat measures 1-8.

Repeat all 3 figures of the dance from the beginning.

Presented by Mihai David

BRÂUL PE OPT

Romanian

PRONUNCIATION: BREWL pay awpt

The -ul ending, pronounced "-oo" (colloquial) or "-ool" (more formal usage) is a form of the Romanian definite article, the equivalent of English "the;" hence brîu = "belt," brîul = "the belt."

TRANSLATION: The belt dance in eight

SOURCE: Dick Oakes learned this dance from Mihai David who learned it while he was with the *Romanian State Folk Dance Ensemble* during the years 1963 to 1965 and subsequently taught it to folk dancers in the United States. Martin Koenig, Steve Kotansky, and Eugenia Popescu-Judetza have taught variants.

BACKGROUND: Brâul pe Opt is from the Romanian ethnographic region of Oltenia in Romania. Oltenia is green and mountainous and has some of southeastern Romania's oldest surviving artifacts, edifices, and folklore, with little Turkish, Russian, or Greek influence. The brâu was originally named for the way the dancers were linked together by holding each other's belts ("brâu," literally "belt" in Romanian). Today, however, dances in this class also are seen with low handholds or shoulder holds. They are typically characterized by their powerful dynamism and are found with many variants in several folkloric zones of Romania.

Dances of this type are also found in villages on the roads that shepherds follow each year as they move their flocks from the south Carpathians to the wide meadows of the Danube Plain and Dobrogea. In the Danube zone, the dance is done in a circle or semicircle with a shoulder hold. When difficult variations are danced in the Brâul, it is a virtuosity dance. This form is done only by men, but a simpler choreography is danced by both men and women in a mixed semicircle.

MUSIC: Gypsy Camp Vol. II (LP) GC 5201-II

FORMATION: Semicircle or line of mixed M and W with hands joined and held down in "V" pos.

METER/RHYTHM: 4/4

STEPS/STYLE: The dance has a staccato feeling and is danced mostly on the balls of the feet.

MEAS

MOVEMENT DESCRIPTION

INTRODUCTION

- 1 Facing R, step back on ball of R in RLOD (ct 1); bring heel down, taking wt (ct 2);
step back on ball of L (ct 3); bring heel down, taking wt (ct 4);
- 2-8 Repeat action of meas 1 seven more times, turning to face ctr on last step.

I. SINGLE-CROSSING AND TWO LIFTS

- 1 Facing ctr, hop L, bringing R leg up fwd with lower leg turned out (ct 1); step R in front of L (ct 2); step L in place (ct 3); step R next to L (ct 4);
- 2 Step L in front of R (ct 1); step R in place (ct 2); step L next to R (ct 3); pause (ct 4);
- 3 Hop L, bringing R leg up fwd twd ctr (ct 1); step R in place (ct 2); step L in place (ct 3); pause (ct 4);
- 4 Repeat action of meas 3.
- 5-16 Repeat action of meas 1-4 three more times.

II. DOUBLE-CROSSING AND TWO LIFTS

- 1 Hop L, bringing R leg up fwd with lower leg turned out (ct 1); step R in front of L (ct 2); step L in place (ct 3); step R next to L (ct 4);
- 2 Step L in front of R (ct 1); step R in place (ct 2); step L next to R (ct 3); step R in front of L (ct 4);
- 3 Step L in place (ct 1); step R next to L (ct 2); step L in front of R (ct 3); step R in place (ct 4);
- 4 Step L,R,L in place (cts 1,2,3); pause (ct 4).
- 5-6 Repeat action of Fig I, meas 3-4.
- 7-8 Repeat action of Fig I, meas 1-2.
- 9-16 Repeat action of meas 1-8.

III. SINGLE-CROSSING AND SLAPPING

- 1 Hop L, bringing R leg up fwd with lower leg turned out (ct 1); step R in front of L (ct 2); step L in place (ct 3); step R next to L (ct 4);
- 2 Step L in front of R (ct 1); step R in place (ct 2).
- Turning to face L, fall onto L (ct 3); slap ball of R diag fwd, momentarily taking wt (ct 4);
- 3 Fall onto L (ct 1); slap ball of R diag fwd, momentarily taking wt (ct 2);
- NOTE: Dancers move slightly to L on these last 6 cts.
- 4 Facing ctr, step L in place (ct 1); step R in front of L (ct 2); step L in place (ct 3); step R next to L (ct 4);
- 5 Step L in front of R (ct 1); step R in place (ct 2); step L next to R (ct 3); step R in front of L (ct 4);
- 6 Step L in place (ct 1).
- Turning to face R, fall onto R (ct 2); slap ball of L diag fwd, momentarily taking wt (ct 3); fall onto R (ct 4);
- 7 Slap ball of L diag fwd, momentarily taking wt (ct 1); fall onto R (ct 2); slap ball of L diag fwd, momentarily taking wt (ct 3).

NOTE: Dancers move slightly to R on these last 6 cts.

- 8 Facing ctr, step R in place (ct 4);
Step L in front of R (ct 1); step R in place (ct 2); step L next to R (ct 3); step R in front of L (ct 4);
- 9 Step L in place (ct 1); step R next to L (ct 2); step L in front of R (ct 3); step R in place (ct 4).
- 10 Turning to face L, fall onto L (ct 1); slap ball of R diag fwd, momentarily taking wt (ct 2); fall onto L (ct 3); slap ball of R diag fwd, momentarily taking wt (ct 4);
- 11 Fall onto L (ct 1); slap ball of R diag fwd, momentarily taking wt (ct 2).

NOTE: Dancers move slightly to L on these last 6 cts.

- 12 Facing cr, step L in place (ct 3); step R in front of L (ct 4);
Step L in place (ct 1); step R next to L (ct 2); step L in front of R (ct 3); step R in place (ct 4);
- 13 Step L next to R (ct 1); step R in front of L (ct 2); step L in place (ct 3).
- 14 Turning to face R, fall onto R (ct 4);
Slap ball of L diag fwd, momentarily taking wt (ct 1); fall onto R (ct 2); slap ball of L diag fwd, momentarily taking wt (ct 3); fall onto R (ct 4);
- 15 Slap ball of L diag fwd, momentarily taking wt (ct 1).

NOTE: Dancers move slightly to R on these last 6 cts.

- 16 Facing ctr, step R in place (ct 2); step L in front of R (ct 3); step R in place (ct 4);
Step L,R,L in place (cts 1,2,3).

IV. TRAVELLING

- 1 Facing ctr, low hop L (ct 4 from prev meas);
Slap R diag fwd to R with straight R leg, taking wt (ct 1); pause (ct 2); step on ball of L across in back of R (ct 3); pause (ct 4);
- 2 Leap R swd (ct 1); step L across in front of R (ct 2); pause (ct 3);
- 3-16 Low hop L (ct 4);
Repeat action of meas 1-2 seven more times with pause on ct 4 of meas 16.

NOTE: On cts 1,2,3 of Fig II, meas 4, and Fig III, meas 16, dancers should bend fwd slightly and raise knees higher than usual.

Repeat entire dance from beg.

HORA PLOII

Romania

Hora Ploii comes from Muntenia, Argeş judeţ (county), village of Poienarii din Deal. It is a popular dance, well known in the Argeş region. It was learned by Mihai and Alexandru David from Ion Petcu, former soloist of the Periniţa Ensemble.

Pronunciation: HAW-rah PLOY-ee

Translation: Dance of the Rain

Formation: An open circle

Position: W hand hold

Meter: 4/4

COUNTS	PATTERN
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Introduction: None

FIGURE ONE

1&-2&	Step L to L, Close R to L (L-Ciose)
3&-4&	Step R to R, Close L to R (R-Ciose)
5&-6&	Step L fwd, Step R fwd (L-R)
7&-8&	Step L fwd, Close R to L (L-Ciose)
9&-10&	Step R bkwd, Step L bkwd (R-L)
11&-12&	Step R bkwd, Close L to R (R-Ciose)

Repeat Figure One four more times, five in total, then for the sixth time:

Transition — a shortened Figure One:

1&-2&	Step L to L, Close R to L (L-Ciose)
3&-4&	Step R to R, Close L to R (R-Ciose)
5&-6&	Step L fwd, Step R fwd (L-R)
7&-8&	Step L fwd, Close R to L (L-Ciose)
9&-10&	Step R bkwd, Step L bkwd (R-L)

FIGURE TWO

- 1&-2& Step R, Stamp L, Hop R, Stamp, L (R-Stamp-Hop-Stamp)
- 3&-4& Step L, Stamp R, Hop L, Stamp, R (L-Stamp-Hop-Stamp)
- 5&-uh-6 Step R, Brush L heel in front of R, Slightly lift L for the "uh" count, Hit L Heel (no weight) in front of R (R-Brush-Lift-Hit)
- 7&-8 Step L, Hop L, Step R (L-Hop-R)
- 9-10 Hard Step L, Stamp R with no weight transfer to R (L-Stamp)
- 11-12 Step R to R, Close L to R with weight transfer to L (R-L)

Repeat Figure Two one more times, two in total, then for the third time:

Transition - a shortened Figure Two:

- 1&2& Step R, Stamp L, Hop R, Stamp, L (R-Stamp-Hop-Stamp)
- 3&-4& Step L, Stamp R, Hop L, Stamp, R (L-Stamp-Hop-Stamp)
- 5&-uh-6 Step R, Brush L heel in front of R, Slightly lift L for the "uh" count, Hit L Heel (no weight) in front of R (R-Brush-Lift-Hit) 7&-8 Step L, Hop L, Step R (L-Hop-R)
- 9-10 Hard Step L, Hard Step R this time with weight transfer to R (L-R) NOTE: With the weight shift to the right, you're now ready to start Figure 1 again.

Repeat entire dance pattern from the beginning until the end of the music.

NOTE: The dance ends with Figure One.

Original description by Paul Collins
Presented by Mihai David

LĂMIȚA

Romanian

This dance is from northern Muntenia, Romania.

Pronunciation: luh-muh-EET-sah

Translation: Little lemon

Formation: A line in front basket hold (R under, L over) with leader at LEFT end.

MEAS

PATTERN

1-8

FIG ONE

Moving to L, step R across L with bent knee (dip) on ct. 1; step L onto L (ct. &); repeat 7 more times "**1 & 2 & 3 & 4 & 5 & 6 & 7 & 8**"
On last count, ("8 &"), swing L foot in an arc across R.

L foot).

Repeat above sequence in opposite direction, using opposite footwork. (Lead with "**1 & 2 & 3 & 4 & 5 & 6 & 7 & 8**".

1-8

FIG TWO

Moving diagonally L towards center, step R across L (ct. 1), step L to L (ct. &) then R across L (ct. 2), and swing L in an arc across R (ct.&). Repeat going in opposite direction with opposite footwork. (Move diagonally toR, leading with L foot, cts. 3 & 4).
"R-L-R, L-R-L.//

Moving forward toward center, low step-hop on R in front of L, (ct. 5), low step-hop on L in front of R (ct. 6). In place, stamp twice on R, no weight (cts. 7, 8). **"R-HOP, L-HOP, STAMP, STAMP."**

9-16

Moving backward away from center, do two "two-steps," step backward on R, (ct. 1), close L to R, (ct. &), step backward on R (ct. 2), low hop on R (ct.&).
Repeat, starting on L foot (cts. 3&4). **"R-L-R, L-R-L."**

Moving backward, low step-hop on R, low step-hop on L (cts. 5, 6). In place, stamp twice on R, no weight (cts. 7, 8). **"R, L, STAMP, STAMP."**

Repeat dance from beginning.

Presented by Mihai David

CUBAN SALSA AND RUEDA DE CASINO

Cuban Salsa (“Casino”) and Rueda de Casino (*roo- EH-thah theh kah-SEE-noh*) emerged in Cuba in the second half of the 20th century, a “Salsa” emerging from the rich mix of dances and rhythms already thriving throughout the island, including Son, Cha Cha Cha, Mambo, and multiple African-based expressions. The widespread global popularity of Cuban Salsa speaks to the depth of its roots in Afro-Cuban traditions and its capacity to keep growing and re-rooting in new places. “Casino” refers to Cuban-style salsa in partners, while “Rueda de Casino” is a circle or wheel (rueda) of partners dancing in unison in response to the calls of the leader in the group.

“Calls” in a Rueda include turn patterns, footwork sequences, and various games. Many of the calls for Rueda in Cuba speak to pop-culture themes and expressions, a repertoire that can expand and adapt to the many local cultures it encounters as it spreads throughout the globe. Many students new to dance, or new to this form, find Cuban Salsa to be a joyful and social opportunity to rediscover a more easeful, natural way of being in their bodies. Cuban Salsa does not prescribe “style” but allows for discovery of the beauty and sensuality of each individual body in motion. Creativity, playfulness, surprise, improvisation, connection with your partner and, most importantly, an active relationship with the music are some of the unique aspects of Cuban Salsa.

At the beginning stages, students focus on developing dance fundamentals (including rhythm, coordination, balance, and range of motion) and the specific artistic and technical aspects of Cuban Salsa (including body movement, basic steps and turn patterns, partnering technique, and the basic calls of Rueda de Casino). Later, in the more advanced levels, students who have mastered the fundamentals are ready to develop their artistry and personal style. Dancing Salsa in a circle with multiple couples involves several elements or phases. The following explanation is not precision science. It’s simply offered as a helpful reference as to what happens in a Rueda.

The **First Phase** is composed of various **Start-up Moves** (Al Medio, Abajo, Exhibela, etc.). These moves get the Rueda going. Keep in mind that you don’t have to start a Rueda this way. You can start up in **Guapea** if you prefer (**Guapea** is discussed below).

The **Second Phase** involves transitioning the follow from the lead’s R to L using a **Dile Que No** (cross-body lead). This gets dancers into position to do various moves to be called during the Rueda. Follow’s position relative to the lead is always in relation to the couple facing the center of the circle.

The **Third Phase** is **Guapea**. Immediately after the leads transition the follows from R side to L side, the couples in the Rueda go into **Guapea**. In essence, **Guapea** is the Rueda basic. In **Guapea**, couples are dancing in a holding pattern, waiting for the caller to call the next move. Salsa counts are in eights, one full eight-count for each basic. Cts 4 and 8 are always pauses, when no movements are made. Footwork for the LEADER will always be: L, R, L for cts 1, 2, 3, then pause on ct 4, and R, L, R for cts 5, 6, 7, and then pause for ct 8. Footwork for the FOLLOWER will always be: R, L, R for cts 1, 2, 3, then pause on ct 4, and L, R, L for cts 5, 6, 7, and then pause for ct 8.

Always mark your steps! Never are you doing anything without marking your steps. Everyone, lead or follow, should always be stepping. Rueda is done in a circle. Dancers alternate between facing the center of the circle and facing a partner.

Presented by Cesar Garfia

SALSA RUEDA TERMINOLOGY

All calls except **Closed Position** and **Open Position** are accompanied by a specific hand gesture or gestures done with the caller's R hand. See photos of hand signals after this section.

Salsa Basics

- Open Position** Lead holds the opposite hand of the follow, L to R, R to L. Hand hold is palm down, fingers forward, lead hand on top of follow, with lead's thumb tucked into the palm of follow's hand.
- Closed Position** R arm of the lead rests on the L shoulder blade of the follow; follow's arm rests along leader's arm and the L hand on leader's shoulder in a waltz-type of frame. Leader's L hand holds the R hand of the follow at about the shldr.
- Guapea** (gwah-PEH-ah) The default movement to which dancers return between calls by the leader. Rhythm is "quick, quick, slow" (cts1, 2, 3-4). Follow mirrors lead, who swings L hand down while stepping L-R-L (cts1,2,3-4) and press gently on R hand while stepping R-L-R (cts 5, 6, 7-8). Leads step back on L and forward on R. Follows step back R and forward L.
- Pise** (Stamp) (PEE-theh) Stamp (ct 5) with follow's L ft, lead's R ft. Typically done during **Guaapa** so that the caller can get all the dancers back on the beat together.
- Note: Some callers use the word "Suena" (SWEH-nah) meaning "sound."
- Doble Pise** (Double stamp) (DOH-bleh PEE-theh) Two Stamps (cts 5-6).
- Hammerlock** A body position in which lead and follow face each other with the follow's L arm behind her/his back holding on to the lead's R hand. Follow's R hand holds lead's L in front of lead.

Calls for Direction Changes

- Adentro** (Inside) (ah-THEN-troh) Move twd ctr. Can be done in **Open Position** or **Closed Position**.
- Afuera** (Open) (ah-FWEH-rah) Move away from ctr. Usually done **Closed Position**; rarely in (Outside) Position.
- Atras** (Backward) (ah-TRAHS) Usually in **Closed Position**, lead backs up, follow steps fwd.
- Camina or caminala** (Walk or Walk it) (kah-MEE-nah or kah-MEE-nah-lah) Using steps as in **Guapea**, move gradually CW around the circle. While maintaining contact with ptr through joined hands (lead's L, follow's R), look away from ptr and touch free palms with follow on the R (cts 1, 2, 3-4); look at ptr and touch free palms (cts 5, 6, 7-8).

Calls in Which You Keep Your Partner

- Adios con la Hermana** See Prima con Hermana below.
- Balsero** (*bahl-SEH-roh*) Lead follower across in front (cts 1, 2, 3-4); turn follower CW under joined hands (cts 5,6,7-8); lead follower behind (cts 1,2,3-4); lead follower across and turn CW (cts 5,6,7-8).
- Echeverria** (*eh-cheh-veh-REE-ah*) Bend knees and twist away from ptr (on cts 7-8); twist on balls of feet three times so that knees turn twd ptr, then away, then twd (cts 1, 2, 3-4).
- Fly or Un Fly** (*FLY or OOHN fly*) On cts 5, 6, 7-8, look away from ptr and clap highabove head at beginning of next meas (ct1). The clap is done facing the person behind.
(Fly ball as in baseball, not the insect)
- Doble Fly** (*DOH-bleh FLY*) Same as Fly but clap twice (cts 1-2).
- Fly Abajo** (*FLY ah-BAH-hoh*) Same as Fly but clap low and away from ptr (ct 1).
(Fly down)
- With a Jump** Same as **Fly** but clap high which jumping (ct 1). Called after Flyor Doble Fly.
- Fly Cintura** (*FLY seen-TOO-rah*) Same as **Fly** but lead claps w/ arms around neighbors waist.
(Cintura is waist or belt)
- Rueda** (*roo-EH-dah*) Lead guides follow slowly across in front and into Closed Position (cts 1,2,3-4, 5, 6,7-8) and continue moving CW, lead backing up with L-R-L (cts 1,2,3-4), R-L-R (cts 5,6, 7-8) and following doing opposite ftwk. This walking is done with a bent-knee “down” emphasis on cts 1 and 3, then cts 5 and 7.
- Sombrero** (*sohm-BREH-ro*) From Open Positionlead switches hand positions to R on top of L (connecting hands as if shaking hands (cts 5, 6, 7-8). Lead steps back while guiding follow in front on an inside circle (cts 1, 2, 3-4). Lead continues to lead a CW turn for follow until follow is facing lead again on lead’s R (cts 5, 6, 7-8). Simultaneously raise both arms so one arm is across lead’s shoulders and the other around follow’s shoulders (cts 1, 2, 3-4) and with Dile que no while finishing (cts 5,6 7-8) into Guapea.
- Vasila (or Vacila)** (*vah-SEE-lah*) Starting from Guapea, lead guides the follow. Keeping joined hand low at follow’s waist in front of lead (cts 5, 6, 7-8), lead guides follow in front (cts 1,2,3-4,5) and pushes off with L hand to guide follow into a 1½ revolution free spin. Follow spins almost in place with two steps R, L (cts 6, 7-8). Lead maintains curving open arms to provide a frame for follow’s turning, to connect with Dile que no on the lead’s R.-

Calls in Which Leads Take Follow on the Right

- Adios**
(Goodbye)
(ah-thee-OHS) Starts with “back spot turn” (in a ballroom-type hold). Throw follow’s R arm overhead on cts 7-8. Lead goes under R arm to next partner on R on cts 1, 2, 3-4 as usual. **Dile que no** to resume basic.
- Dile que no**
(Tell him no)
bkwd,
(DEE-leh KEH NOH) Cross-body lead. This step is used many times during Rueda to get back to the Open position. In a **Closed Position**, follow steps R swinging L knee slightly across body (simulates a woman blocking a man’s advances) while lead steps fwd on Lon ct 1. Lead pushes gently with R hand at small of follow’s back, while guiding with L to bring follow in front to lead’s left side to take **Open position** (cts 5, 6, 7-8).
- Dame una**
(Give me one)
(THAH-meh OO-nah) As lead and follow mark cts 5, 6, and 7, each prepare to do a half-turn to face the person behind them on ct 7; leads half-turn over R shldr; follows turn over L shldr. Leads connect to new partner on R in Closed Position to finish off with a Dile que no.
- Dame con una**
Same as **Dame** but with a clap on ct 7.
- Dame con dos**
Same as **Dame** but with two claps on ct 7.
- Enchufila**
(Plug In)
Also **Enchufe** and **Enchufa**
(ehn-CHOO-flah) Lead steps back (ct 1), raises L hand holding follow’s R, turns follow CCW (this is an inside underarm turn) while pulling lead R to exchange places, ending facing each other (cts 2,3-4); keep the elbows bent! Then lead pulls gently to travel on an inside circle to next partner (cts 5, 6, 7-8) to do a **Dile que no**.
- Enchufila Catch**
(ehn-CHOO-flahkach) Do an **Enchufila** underarm turn (cts 1, 2, 3-4); lead stops follow’s turn on ct 5 (the “catch”) by placing R hand on follow’s upper back. Turn follow in the opp direction (cts 6, 7-8); follow steps back into pos on lead’s L side.

Note: Lead and follow both step back on ct 5.
- Doble Enchufila**
(Double Plug)
(also **Enchufila Doble**)
(DOH-blehehn-CHOO-flah) Do an Enchufila Catch followed by a regular Enchufila.
- Enchufila con mambo**
(Plug with Mambo)
(ehn-CHOO-flahkohn MAHM-boh) Like **Enchufila** but instead of using cts 5,6,7 to get to a new ptr, both lead and follow mark cts 5,6,7 in front of each other and use mambo steps to get to new partner. A **Mambo step** is FOUR steps (instead of three steps) while moving twd new ptr. Leads step L,R,L,R and follow, tap R,L,R,L. Finish with **Dile que no**.

Presented by Cesar Garfia

SALSA RUEDA TERMINOLOGY continued

Setenta (Seventy) (**seh-TEHN-tah**) Lead and follow face and do a back step to join hands (ct1). Lead raises L arm and guides follow into an outside turn, stepping around to switch places (follow turns on an inside circle), ending up in a Hammerlock (cts 2,3-4,5,6,7-8). Without releasing hands, continue with an Enchufla (cts 1,2,3-4). Releasing lead's L hand and follow's R, lead raises and turns under joined hands (cts 5,6,7-8). Continue with one more Enchufla exchanging places (cts 1,2,3-4); three steps in place (cts 5,6,7-8). Finish with Dile que no.

Prima (Cousin) (**PREE-mah**) Leads and follows start with a back step to come together close for cts 1, 2, 3 to spin around and switch places for cts 5,6. On ct 7, lead goes past follow, under follow's arm to switch to a new ptr. Finish with a Dile que nowith a new partner.

Prima con hermana (Cousin with ister) (**PREE-mahkohn ehr-MAH-nah**) From Guapea, lead raises joined arms overhead and steps diag R into ctr on cts7-8. Lead turns CCW under joined arms into an inside circle, stepping back on L to do an Enchufla, exchanging places (cts 1,2,3-4); dance three steps in place (cts 5,6,7-8), and finish with **Dile que no**.

Note: Some callers use the phrase "Adios con la hermana" (*ah-thee-OHS kohn la ehr-MAH-nah*) meaning "Goodbye to the sister."

Tarro (**TAHR-roh**) From Closed Position, often from Rueda, leader raises L arm, follower remaining in place (cts 1,2,3-4); leader steps fwd under R arm of follow to next follow CCW.

Calls in Which Lead Takes Follow on the Left

Dame Directo (Give me directly) (**DAH-meh dee-REHK-toh**) Unlike **Dame** in which the switch is with the dancer behind, each dancer moves to the next person in front around the circle. From **Open Position**, lead pulls follow past from L to R on the inside of the circle (cts 1,2, 3-4), as lead goes on the outside traveling CW (not CCW) to connect with new follow (cts 5,6,7-8).

Dame Loca (Giveme crazy) (**DAH-meh LOH-kah**) Same as **Dame Una** but instead of turning right away, leads step L fwd with a clap (ct 1), step R in place with a clap (ct 2), step L next to R (cts 3-4); follows step R bkwd (ct 1), step L in place (ct 2), step R next to L (cts3-4). On cts 5, 6, 7-8, lead does follow's ftwk and follow does lead's ftwk. Finish with **Dame Una**.

LAFALACH HARIMON

Israeli

Translation: The red of your cheeks is like the pomegranate

Choreographer: Israel Yakovee

Music: Yemenite

Singer: Ofra Haza/Daklon

Formation: Couple mixer

COUNTS PATTERN 4/4

PART ONE - Face center w/W on M's R. All hands joined.

1-4 Yem. R.
5-8 Yem. L.
9-12 Leap onto R to R side, step on L, step R in place.
13-16 Rpt. 9-12 w/opp. footwork
17-32 Rpt. 1-16.

PART TWO

1 Tap R behind L w/bent L knee.
2-3 Lean with R to R and step L across R.
4 Hold.
5-8 Rpt. 1-4 facing CCW.
9-12 Face center. Yem. R
13-16 Yem. L.
17-20 Step back on R, step fwd on L, step on R, close L to R.
21-24 Step back on L, step fwd on R, step on L to close. M steps fwd on L to face W and join L hands.

PART THREE - Face partner w/M's back twd center.

1-4 Yem. R.
5-8 Yem. L.
9-16 Rpt. 1-8
17-20 Step R to R, step L in place, touch w/R heel, and lift R leg w/bent knee.
21-24 Man steps bwd R,L,R. W fwd w/L,R,L.
25-32 Rpt. 17-24 w/W leading bwd on cts. 21-24.

PART FOUR

1-8 Change places w/Yem. R & L joining L hands and snap out and in w/R hands.
9-16 Yem. R & L facing partner.
17-20 Step back w/R, step L in place, step on R, close w/L.
21-24 Step back w/L, step R in place, as M joins his R hand to W on his R. W moves fwd and to L of new partner.

Repeat dance with new ptr, W on M L side.

ENDING

1-4 Rpt. 17-20, Part IV
5-8 Rpt. 17-20 Part IV, with opp. footwork.
9-12 Step back on R, fwd L,R,L.
13 Step R fwd w/bent knee.

LAFALACH HARIMON continued

Original description courtesy of Hora Shalom 1983
Presented by Israel Yakovee
HG103095-KL(H83)

NODE LA EL

Dance: Israel Yakovee
Music: Yigal Kochavi
Formation: Circle facing center.

COUNTS DESCRIPTION

PART I

1-4 Sway R,L, touch R toes across L, hold.
5-8 Touch R to Rt, hold, step R across L, step back on L.
9-11 R to R, L across R and hop on L.
12-14 Rpt. 9-12
15-16 Rock R bwd, L fwd.

PART II

1-4 Fwd R,L,R, stamp with L next to Rt. and lower arms to sides.
5-8 Sway L,R, lift L and step L across R.
9-12 Yem. R bwd pivoting to L to face out of circle.
13-16 Fwd L,R,L moving out of circle.
17-20 Sway R,L, R across L, back on L and lift R with bent knee.
21-24 Small hop on L, R to R, L across R.
25-28 Rpt. 9-12 and face center.
29-32 Rpt. 13-16 moving twd center.

PART III

1-2 Touch R heel next to L, lift R heel slightly
3-4 Rpt. 1-2
5-8 Yem. R bwd (R bwd, L to L, R across L)
9-16 Rpt. 1-8 with opp. footwork.
17-20 Rpt. 1-4

Instructions notated by Honey Goldfein

Presented by Israel Yakovee

SAR HAMEMUNAH

Israeli

Translation: High Priest
Choreographer: Israel Yakovee
Music: Yemenite
Lyrics: Rabbi Shalom Shabazi
Singer: Yigal Bashan
Formation: Circle facing center
Hand Motion: L hand with palm facing up. Slap L palm with R hand. Move R hand in a circle above L and then snap fingers of both hands.

COUNTS PATTERN 4/4

Part ONE

1 Brush R foot fwd.
2 Step R fwd twisting knees to Rt. and circle R hand around L
3-4 Close with L (L hand under R and snap fingers), twist knees to L and move R hand under L and snap fingers.
5-8 Repeat cts 1-4 moving bwd.
9-12 With elbows bent and hands at shoulder level; Sway R,L, step on R, lift L.
13-16 L behind, R to R, L across R
17-20 Sway R,L, touch R heel 2 times next to L.
21-32 Repeat cts 9-20.

PART TWO

1-4 Sway R,L,R and pivot to L to face CW.
5-6 Step L bwd, hold.
7-8 Touch R heel fwd, step R fwd,
9-12 L,R,L and pivot to L to face out of circle.
13-16 Yem. R, hold.
17-20 Step L to L pivoting to R to face center, step R to R, L across Rt.
21-24 Sway R,L, Close R to L and bending knees and snapping fingers with crossed wrists.

Original description by Honey Goldfein
Presented by Israel Yakovee
HG031304-YON04(YON04)

Shoshanat Teiman

(Israel)

Shoshanat Teiman (The Rose from Yemen) was choreographed by Israel Yakovee to a traditional Yemenite melody.

Pronunciation:

Cassette: Israel Yakovee '93

Formation: Circle of dancers facing center.

Cts Pattern

INTRODUCTION

PART I

- 1 Step on R to R.
- 2 Step on L next to R.
- 3-4 Step on R to R; pause.
- 5 Step on L across behind R.
- 6 Step on R to R.
- 7-8 Step on L across in front of R; pause.

PART II

- 1-2 Step on R to R; pause.
- 3 Step on L across behind R.
- 4 Step on R to R.
- 5-6 Step on L across in front of R, pause.
- 7-8 Step fwd on R; step on L in place.
- 9-32 Repeat cts 1-8 three times.
- 33 Step fwd on R.
- 34 Step on L in place.
- 35 Step on R next to L.
- 36 Jump on both ft and land on L.

PART III

- 1 Step fwd on R.
- 2 Leap onto L.
- 3 Step fwd on R.
- 4 Step fwd on L.
- 5-8 Yemenite R.
- 9-12 Yemenite L; hop on L and pivot 1/4 CCW.

PART IV

- 1-4 Step fwd R, L, R (step together); pause.
- 5-8 Step fwd L, R, L (step together); pause.
- 9-32 Repeat cts 1-8 three times.

Presented by Israel Yakovee

KAMBER (Aishe)

Macedonia

This dance is from the Pirin area of Macedonia.

Pronunciation: KAHM-behr

Formation: Open circle, holding hands. Men (or everyone) can also hold shoulders.

METER 7/8

PATTERN

Measure 1

- 1 Step with R to the right side
- 2 Step with L behind the R and lift R knee up.
The weight is on the L foot
- 3 Stay

Measure 2

- 1 Step with R to the right side
- 2 Step on L behind the R
- 3 Step on R to the right side. L foot is up.

Measure 3

- 1 Step on the L – cross in front of R to the right
- 2 Step on R to the right side.
- 3 Step on L behind the R

Measure 4

- 1 Two quick steps RL
- 2 Step on the R and cross L up in front of the R knee
- 3 Stay

Measure 5

- 1 Step with L to the left
- 2 Hop on L, R foot goes up
- 3 Step on R foot

Measure 6

- 1 Step with L to the left and swing the weight of the body to the left
- 2 Touch R foot to floor
- 3 Stay

Measure 7 Repeat Measure 6, but start with the R foot

Measure 8 Repeat Measure 6

Presented by Petur Iliev

LEVO HORO

Bulgaria

This dance comes from the Shope ethnographic region of Bulgaria.

Pronunciation: LEH-voh hoh_ROH

Formation: Open circle, holding belts

Meter 2/4

Pattern

Measure

PART ONE: 4 measures

- 1 Step with L to the left (ct.1) Step with R in front (ct.2)
- 2 Repeat measure 1
- 3 Step with L to the left (ct.1) Hop on L (ct.2)
- 4 Step with R to the right (ct.1) Hop on R (ct.2)

PART TWO: 10 measures

- 1 Large step with L to the left (ct.1) Large step with R behind (ct.2)
- 2 Repeat measure 1
- 3 Jump on both feet (ct.1) Right foot crosses in front of left knee (ct.2)
- 4 Three quick steps – R L R (cts. 1 & 2)
- 5 Repeat measure 4 with opposite footwork
- 6 Repeat measure 4
- 7 Leap onto L forward (ct.1) Stomp R heel next to L (ct.2)
- 8 Repeat measure 4
- 9 Repeat measure 5
- 10 Leap onto R forward (ct.1) Stomp L heel next to R (ct.2)

PART THREE: 10 measures

- 1 Three quick steps toward center – R L R
- 2 Three quick steps toward center – L R L
- 3 Repeat measure 1, part 3
- 4 Repeat measure 7, part 2
- 5-6 Repeat measures 8 – 9, part 2
- 7 Repeat measure 10, part 2
- 8 Leap on L (ct.1) Stomp R next to L (ct.2)
- 9 Leap on R (ct.1) Stomp L next to R (ct.2)
- 10 Jump on both feet (ct.1) step on R across L (ct.2)

Presented by Petur Iliev

RUCHENITSA NA HORO

Bulgaria

This dance comes from the Northern part of Bulgaria.

Pronunciation: RUH-cheh_nee_tsah nah hoh-ROH

Music: Petur Iliev presents Dances from Bulgaria, #7

Formation: Open circle, holding hands

METER 7/8

PATTERN

Measure

Count

PART ONE: 8 measures

- | | |
|-------|---|
| 1 | Traveling forward 3 steps R L R |
| 2 | L R L |
| 3 | R L fall on R, L foot forward |
| 4 | Hop on R, step on L behind, R in place next to L (reel steps) |
| 5 | Repeat 4 |
| 6 | Jump on both feet together – R extends to the side |
| 7 - 8 | R clicks to left and open. Repeat |

PART TWO: 8 measures

- | | |
|-------|--|
| 1 – 4 | Same as in Part I but land on both feet |
| 5 | Scissor step – R in front, then L in front of R (on count 3) |
| 6 – 8 | Same as in Part I |

PART THREE: 8 measures

- | | |
|-------|---|
| 1 – 5 | Same as in Part I |
| 6 | Lift on R, step on L, kick R in front of calf |
| 7 | Lift on L, step on L, lick L in front of calf |
| 8 | Same as 6 |

Presented by Petur Iliev

Damat Halayı (Groom's Dance)

(Northwestern Turkey)

This is a dance from Turkey's Thrace in the northwest, performed in closed or open circles.

Pronunciation: Tha-mat kha-la-yi

Formation: Open circle, facing ctr, moving CCW, hands in V pose or held onto shoulders.

METER: 4/4

Notes: 1. The song for this dance typically starts slow and gets faster as it progresses.
2. Instead of directly facing to ctr, dancers often start facing slightly to the R of the center.

PATTERN

Meas 1

Counts

1. Step R to the right side
2. L cross over the R foot
3. Step R to the right side
4. Lift L (slightly kick-step on L)

Meas 2

1. Step L to the left side
2. R cross over L
3. Step L to the left side
4. Lift R (slightly kick-step on L)

Meas 3 and 4

Repeat meas 1 and 2 to both R and L steps

Meas 5

- 1-2 Place R (ct 1); lift L (ct 2)
- 3-4 Place L (ct 3) and lift R (ct 4)

Meas 6

Repeat meas 5

Meas 7

1. Touch R fwd
2. Touch R to the right side parallel to the L foot
3. Place R next to L
4. Pause

Meas 8

3. Drop hands, bend at waist, and clap five times starting low and ending high as you straight up the body.
- 4 Pause to hold hands again in V pose or place them on the shoulders before starting over the pattern once again.

Repeat the sequence with accelerating tempo.

Karşılama

(Western Turkey)

This is a Roma dance from western Turkey. It can be danced in groups, as couples or solo performance.

Pronunciation: Car-she-la-mah

Group formation: Open circle, facing ctr, moving CCW, hands in V pose.

METER: 9/8

Notes:

1. Different formations are possible: Two people can perform as a couple or one person can improvise a solo performance. In a group, the lead person may deliver turns and squats, and highlight hip and belly movements if relevant.
2. Ct 4 refers to ct & during which the dancer opens up possibilities for improvisation. It is the moment of flexibility and accentuation in the pattern.

PATTERN

Meas 1

PART 1 (Group pattern in an open circle)

1. R opens to the right side
Arms swing back
2. L cross back behind R
Arms swing fwd
3. R opens to the right side
Arms swing back
4. Skip step on R (**ct &**)
5. L step fwd diagonal on the R side
Arms swing fwd

Group repeats the sequence

Meas 2

PART 2 (Couple perform variations of the following)

Introduction: Two dancers pose across each other.

Each lifts their arms in W pose, facing to each other.

1. R heel fwd and pose
R shoulder slides back as L shoulder goes fwd
Knees straight (not bent)
2. Keep the fwd pose on the R foot
L shoulder slides back as R shoulder goes fwd
3. R steps back (further behind the L foot) and R knee bent
R shoulder slides back as L shoulder goes fwd

4. Hop step on R (body weight on the R foot) as slightly lifting the L foot to carry... **(ct&)**

5. ...Place the L foot slightly fwd diagonal to L

L shoulder slides back and R shoulder comes fwd

Hands may execute a slow tempo 360-degree turn at wrists in cts 4 and 5.

Şemname
(Eastern Turkey)

This dance is performed in eastern, southeastern, and southern Turkey with stylistic differences. Below is one version from eastern Turkey, in the Govend (Halay) style.

Pronunciation: Shem-mah-mey

Formation: Line, facing ctr, moving fwd, interlaced fingers; shoulder-to-shoulder alignment

METER: 6/4

PATTERN

Introduction: Wait one-two measures at the beginning to make line shapes and bodily alignments. Groups in line may dance facing each other.

Measures 1-3

PART I

- 1-4 Bent knees making circle from L to R (ct 1&2)
Arms in parallel moving with the knee direction
Repeat (ct 1&2)
- 5-6 R step fwd and place L
Arms swing fwd
- 7-8 L step fwd and place R
- 9-12 Four cts walking step backwards R-L-R-L (smaller than fwd steps)
Arms swinging from back to front (four cts in total)

PART II

Measure 4

- 13 R heel fwd pose
Arms pose W at the chest level
Body leans backward
- 14 Whole body turns left
L arm in front on the belly and R arm back on the sacrum; keep fingers interlaced
L heel fwd poses diagonal on L
- 15 Body slightly and diagonally turns to the right side while it still faces to L
R heel fwd poses diagonal on R
- 16 Body slightly turns to the L side
L heel fwd poses diagonal on L

Repeat the sequence.

Variation: Each fwd step can be replaced with three quick skip steps.

Zozan

(Southeast Turkey)

This is a Kurdish dance from southeastern Turkey, in the Govend (Halay) style.

Pronunciation: Zho-zhan

Formation: Open circle, facing ctr, moving CW, little fingers joined in W pose.

Meter: 6/4

Notes: Knees fwd bending at double-tempo in each ct.

PATTERN

Measure 1

Counts

1. Facing ctr, with little fingers joined in W-pos, step R to the left side over the L foot
Posing both arms parallel on R
2. Step with L to the left side
Moving both arms parallel to L
3. R to the left side over L
Arms parallel moving to R (same as ct 1)
4. Step with L to the left side
Arms parallel moving to L (same as ct 2)

Measure 2

5. Step fwd R heel and pose
Arms go to the chest and pose near shoulders
6. Place R back next to L as
Arms swinging down and slightly back
7. Pose L heel fwd over the R foot
Both arms move parallel to R
8. Pose L heel fwd diagonal to the left side
Arms moving parallel to L
9. Pose L heel fwd over the R foot
Arms moving parallel to R
10. Place L next to R (both feet parallel on the ground)

Repeat the sequence.