

# Ed Austin Dance Notes

Florida Folk Dance Workshop 2016



# Dance Descriptions

The dance descriptions in this packet (included in alphabetical order) are an excellent resource for persons who are learning or who have already learned a dance and would like a reminder of sequence, directions and other basic information. They are not written for the purpose of teaching a dance to someone without previous instruction.

Students are encouraged to bring them to class each day in order to clarify dance steps with one's own language, and to make additional notes concerning cultural information regarding each dance.

# Abbreviations

The following abbreviations are used within the dance descriptions included in this packet.

<b>BKWD</b>	Backward
<b>CW</b>	Clockwise
<b>CCW</b>	Counter Clockwise
<b>Čukče</b>	A "lazy hop" where only the heel leaves the ground while the ball of the foot remains grounded. A term originating in Bulgaria.
<b>DIAG</b>	Diagonal
<b>FWD</b>	Forward
<b>HL</b>	Heel
<b>LOD</b>	Line of Dance
<b>M</b>	Men
<b>Q</b>	Quick
<b>Rida (closed)</b>	Moving sideways: Step (crossing in front), Step to the side, REPEAT
<b>Rida (open)</b>	Moving sideways: Step to the side, Step (crossing in front), REPEAT
<b>S</b>	Slow
<b>XIB</b>	Cross in Back
<b>XIF</b>	Cross in Front



# Bhangra

India

Bhangra is the most popular folk dance of Punjab (India and Pakistan), performed at all festive occasions—particularly at sowing and harvest celebrations. Originally a men’s dance, it now performed by both men and women. Today it can be seen in dance clubs in India, Great Britain, and major cities in America. It was introduced to BYU by Gary Larsen who learned these movements from numerous Indian dancers in Los Angeles, primarily Shyamala Moorthy.

**Pronunciation:** BAHNG-grah  
**Formation:** Single circle, facing center  
**Position:** No touching  
**Music:** *Roots of Punjab*, by Immortal Bhangra, Vol IV  
**Meter:** 4/4

Measure	Count	Step
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**Intro.** Begin the dance after the singing, and four sets of drums

**Part I Walks**

1-16 Taking one step per beat of music, begin R. Arms are held up in a CCW direction, shoulder width apart. Arms bounce from the shoulders ... 1&2&3 ...

**Pinwheel**

4 R-hop (fwd), L-hop (in place), R-hop(bk), L-hop (in place), etc. (Arms are extended from the shoulder with the corresponding ft ... alternating fwd and bk)

5-16 Repeat 3 more times

1-32 **REPEAT** everything above

**Part II Planting**

1-16 Ct 1: Bring the R ft down sharply while the L leg is lifted in the air.  
Ct. 3-4: R ft cont. percussive jump on each beat turning 1/3 CCW. Reverse  
REPEAT

**Squats**

1-8 Hands held up, shoulder width apart: Turn CW (facing out) to squat twice (cts 1-2). Pivot CW on R ft to face the center (ct 3). 1 shoulder bounce (ct 4).  
REPEAT

1-8 **Chugs**

Slide forward and back with both feet, 2 diagonal R, 2 diagonal L (cts. 1-4) The hands are thrown fwd from a fist to an open hand; high R when facing R, high L when facing L.  
Repeat

### **Waves**

- 1-8 Step R-, lift L, step L-lift R (cts 1-2) Repeat 7 more times. Raised and extended flat hands follow the stepping leg, side to side.

### **Interlude "Hoi"**

Feet are planted, jump on the "&" following ct 4 into the air off both feet. Lift the feet and throw the arms into the air, yelling "Hoi." Repeat 3 more times.

Walk 8 counts CW in a personal circle (exactly as done in the beginning).

### **Repeat all of Parts I and II**

**Sequence:** 1 – 2, Interlude, 1 – 2

### **Notes:**

- In part II, "Planting," the hand, following the lifted leg, turns over on each beat to simulate the throwing of seeds.
- In part III, "Hoi," ct one starts with a down movement in the shoulders only and continues through ct 4. There is no yell on the 4<sup>th</sup> repeat.
- When stepping R, then, L etc., during the "Wave" section, each step is followed by a heel-lift that gives a little bounce the step.

# Brâul din Făgăraș

Romania

This dance comes from the village of *Făgăraș* in southeastern Transylvania. Ed Austin learned the movements from Ioan Moțoc. Ioan was performing in the United States with *Someșul Napoca*, a Romanian Company from Cluj Napoca. These dance notes describe only five of several step variations.

**Pronunciation:** BROOL deen fuh-guh-RAHSH  
**Translation:** *Belt Dance of Făgăraș*  
**Formation:** Open Circle  
**Position:** Belt hold or hands on shoulders in a "T"  
**Music:** *Brâul din Făgăraș* Folk Dance Classics, Vol. 2, Track 16, BYU  
**Meter:** 4/4 (count Q-S S-Q-S)

Measure	Count	Step
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## Introduction

## Strigături

1	1-4	<i>Hai la Brâu, la Brâu, la Brâu</i>	Let's go to the Brâu
2	5-8	<i>Și la secerat de grâu</i>	And go harvest the grain

## Part I

## Basic

1	1-4	(Weight on L) Č L / Stamp R hl (XIF), Step R(XIF), L-R -L Q S S-Q-S
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2-8	5-32	<b>Repeat</b> Meas 1 (7 times)
9-16		<b>Repeat</b> Meas 1-8

## Part II

## Click Step

		(Weight on L)
1	1-4	Hop 4 times on L (moving LOD) while closing R to L
2	5-8	<b>Repeat</b> Part 1, meas 1

3-8		<b>Repeat</b> Meas 1-2 (3 times)
9-16		<b>Repeat</b> Part I, Meas 9-16 (Basics)

## Part III

## "Hold"

		(Weight on L)
1	1-4	Č L / Set R hl fwd (ct 1), Hold (ct 2-4)
2	5-8	<b>Repeat</b> Part 1, meas 1

3-8		<b>Repeat</b> Meas 1-2 (3 times)
9-16		<b>Repeat</b> Part I, Meas 9-16 (Basics)

**Part IV****Cross Step**

- (Weight on L)
- 1      1-4      Hop 4 times on L (in place)  
At the same time:  
Touch R hl fwd (ct 1), Touch R toe bk (ct 2), Touch R toe (XIF), Touch R toe to R (ct 4)
- 2      5-8      **Repeat** Part 1, meas 1
- 3-8      **Repeat** Meas 1-2 (3 times)  
9-16      **Repeat** Part I, Meas 9-16 (Basics)

**Part V****Hop-step & Swivels**

- (Weight on L)
- 1      1-4      Hop L, Step R (XIB), Swivel L –R, Step L (raising R in front, bk bicycle)
- 2-8      **Repeat** Meas 1 (7 times)  
(Last time) Instead of ending stepping L, end on both ft (parallel, knees bent)

**Notes**

- One of the most unique elements found in Romanian folk music is the use of *strigături*, an unrelenting pulse of rhythmical shouting which accents and energizes each dance. The verses, which fall into two categories—those which give choreographic commands, and those of poetic expression—are witty, humorous, sarcastic and even defiant. They are the product of both oral tradition and improvisation, and often reflect a close union to nature
- The Č (**Čukče**) is a slight lift (“lazy hop) on the left foot before the downbeat
- Styling is light and staccato
- The cross step is a reflection of “crossing” oneself in Catholicism.



# Cârligul

Romania

This dance is from the region of Muntenia and was introduced by Sonia Dion and Christian Florescu at Stockton Dance Folk Dance Camp, 2015.

**Pronunciation:** keur-LEE-gool  
**Translation:** *The Hook*  
**Formation:** Closed mixed circle  
**Position:** Hands held in a "W" position  
**Music:** Romanian Realm Vol. 8, Track 8, Sonia Dion and Christian  
**Meter:** 2/4

Measure	Count	Step
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**Part I**                      **Facing Diag R, Moving LOD**

1	1-2	Step R – L
2	3-4	Step R – L (next to R) – R (arms swing down and up)

3-4                      **Reverse** meas 1-2  
5-8                      **Repeat** meas 1-4 (arms remain in "V" at the end of meas 8)

**Part II**                      **Facing Ctr, Arms in "V"**

1	1-2	Step R – L(XIF slightly) – R(in place) (arms swing bkwd on ct 1)
2	3-4	<b>Reverse</b> meas 1
3	5-6	<b>Repeat</b> meas 1
4-5	7-10	Step L – R(XIF slightly) – L(in place) – R(to side) – L(in place) – R(XIF slightly) – L(in place)
6-7	11-14	<b>Repeat</b> meas 1-2
8	15-16	Jump on both ft (R behind L the L behind R)

**Repeat entire dance until music ends**

Notation Adapted and Re-formatted by Edwin Austin  
Brigham Young University  
2/2/2016



# Domino Five

Scotland

This Scottish Country Dance is a 32-bar reel for 5 persons. Ed Austin learned it from Harry Khamis at the Kentucky Dance Institute (KDI) in 2015.

**Formation:** 4 persons in a Square with a 5<sup>th</sup> person in the middle facing #1  
**Position:** Feet in first position, arms down at side  
**Music:** Any good Scottish Reel (5X32)  
**Meter:** 2/4

Meas/Bar	Directions
1-4	5 dances Rs Across with 1 and 2 (1 time CW)
5-8	5 dances Ls Across with 3 and 4 (1 time CCW)
9-16	5 dances Reel of Three with 1 and 3 (begin R shoulder with 1)
17-24	5 dances Reel of Three with 4 and 2 (begin L shoulder with 4)
25-26	5 and 1 change places (passing R shoulder)
27-28	1 and 4 change places (passing R shoulder)
29-30	4 and 3 change places (passing R shoulder)
31-32	3 and 2 change places (passing R shoulder, 2 ends in middle position)

**Repeat the entire dance until all have dance the active position (#5)**

## Notes

- The Skip Change of Step (a stylized polka) is used throughout the dance
- 1 Bar equals 1 measure; 1 Bar equals 2 counts; 1 bar equals one traveling step
- Couples are numbered clockwise 1-4 in the square, 5 is in middle (active)



# Et Lirkod

Israel

Part of the new legacy of popular folk dance continually developing in Israel, Elad Shtamer recently constructed this dance. Erica Goldman shared it with me, May 2015.

**Pronunciation:** Eht – Lir-KOHD  
**Formation:** Circle, Mass  
**Position:** No Contact  
**Music:** *Et Rekod*, Yaakov Shwekey, Kolot (iTunes)  
This is the original length and not the dance cut  
**Meter:** 4/4

Measure	Count	Step
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## Part I Traveling & Sashay

1	1-4	Mayim Step Variation: R, L (XIF) R, L (XIB)
2	5-8	Two-steps: R-L-R (q-q-s), L-R-L (q-q-s)
3-4	9-16	<b>Repeat</b> (adding turn over R shoulder on two-steps)
5-6	1-8	Sashay: R-L-R (q-q-s), Step L (XIF) –Step R (bk in place), Reverse
7-8	9-16	To center: Step R-L-Hop-R-L (bk in place), Step bkwd R-L-R-L
9-16	17-32	<b>REPEAT</b> all of Part I

## Part II Turning

1	1-4	Sashay: R-L-R (q-q-s), Step L (XIF) –Step R (bk in place)
2	5-8	Step L (to L), Step R-L-R (3 - step turn R)
3-4	9-16	Reverse meas 1-2

## Bridge 2 Yemenite Steps

1	1-4	Yemenite: R-L-R, L-R-L
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## Part III Fast feet with Leap ( s-s, q-q-q-q, s-s, q-q-s)

1-2	1-2	Jump to both – Step R
	3 & 4 & 5	Step L (XIB)-R-L(XIF)-R-L(XIF)
	6	Leap to R
	7 & 8	Step L-R- L
3	1-4	1 full turn R: Step L- R (s-s), L-R-L (q-q-s)
4	5-8	Reverse meas 3

## Part IV Kick Steps

1-2	1-8	Kick R-R-L-R , Reverse
3	9-12	Jump to Both (R hip fwd) – Step L, R-L-R (R hip bk)

- |     |       |   |
|-----|-------|---|
| 4   | 13-16 | Jump to Both (L hip fwd) – Step R, L-R-L (turn ½ L to face out) |
| 5-8 | 17-32 | Repeat meas 1-4   |

**Repeat the entire dance with Part I only meas 1-16; add ending pose**

**Notes**

- While performing the dance a prep, ct &, is off <sup>50</sup> on the stationary ft
- When executing the kick step, the stationary foot is bouncing lightly
- Full of energy and abandonment

Notated by Edwin Austin  
 Assisted by Taylor Haycock  
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 6/10/15

Ffaniglen (fennel, the herb) belongs to the family of Tmpath Dances (toom-path) or Barn Dances found throughout Wales and danced in social settings. Ed first learned this dance in Northern Wales from the dance group, Dawnsyr Mon, in 2005.

**Pronunciation:** FAA-nih-glehn  
**Formation:** Double circle, couples facing LOD, M on the inside  
**Positions:** Holding inside hands; closed position  
**Steps:** Setting, Polka, Walk  
**Meter:** 4/4

Measure	Count	Step
<b>Intro.</b>	1-8	No action
<b>Part I</b>		<b>Setting and Walk</b>
1	1-4	Set (or balance) away from partner (1-2-3), set towards partner (1-2)
2	5-8	Walk 4 steps fwd (1-2-3-4) turning towards partner to face CW on last step (ct. 4)
3	9-12	Set (or balance) away from partner (1-2-3), set towards partner (1-2-3)
4	13-16	Walk 4 steps fwd (1-2-3-4) turning to face partner on the last step (ct. 4)
<b>Part II</b>		<b>Arming (Elbow turn)</b>
1-2	1-8	Facing Partner: Arm R (8 walking steps CW, 1 full turn)
3-4	9-16	REVERSE
<b>Part III</b>		<b>Clapping</b>
1-2	1-8	Facing Partner: (Clapping sequences described below)
3-4	9-16	Repeat
<b>Part IV</b>		<b>Polka (Closed position)</b>
1-4	1-16	Couples polka LOD (turning CW)

**REPEAT the entire dance until the music ends**

Next page – clapping sequences

## CLAPPING SEQUENCES

### SEQUENCE #1 (singles)

Counts	Description
1	clap own hands
2	clap R to R (w/ partner)
3	clap own hands
4	clap L to L (w/ partner)
5	clap own hands
6	slap own shoulders (crossing arms)
7	clap both hands to both (w/partner)
8	hold

### SEQUENCE #2 (doubles)

Counts	Description
1 &	clap own hands twice
2	clap R to R (w/partner)
3 &	clap own hands twice
4	clap L to L (w/partner)
5 &	clap own hands twice
6 &	slap own shoulders (crossing arms), <b>clap own hands</b>
7	clap both hands to both (w/ partner)
8	hold

### SEQUENCE #3 (doubles, w/ knees)

Counts	Description
1 &	clap own hands twice
2	clap R to R (w/partner)
3 &	clap own hands twice
4	clap L to L (w/partner)
5 &	clap own hands twice
6 &	slap own shoulders (crossing arms), <b>slap above own knees</b>
7	clap both hands to both (w/ partner)
8	hold

### Notes:

- *The sequence is repeated three times.*
- *Variations include: Couples skipping instead of walking when arming. A clap is often also added when changing from R arm to L.*
- *The clapping sequences above coincide with each sequence: 1, 2, and 3, but can be done in any order.*
- *Couples can polka anywhere on the dance floor as long as they end in a new circle each time to begin the next sequence.*



# Halay

Turkey

There are many variations of the Halay. This version was arranged by Rustin Van Katwyk upon his return from a trip to Ankara, Turkey where he learned these steps from Tugay Ertunc and his company, *Tuana*, in 2006.

**Pronunciation:** Hah – lai  
**Translation:** *Many People, a gathering, union*  
**Formation:** Line, circle or open-circle  
**Position:** Hands held low in a “V” position (pinkies)  
**Music:** Not available  
**Meter:** 2/4

Measure	Count	Step
<b>Part I Basic</b>		
1	1-6	Run, Run LOD, Facing Center: Jump to both (then lifting L knee on ct &) – Pump L (downward, straighten leg, stop before touching floor), Jump to both – Pump R
2-4		Repeat three more times
<b>Part II Hop-Step-Cross</b>		
1-2	1-6	Facing Center: Hop L – Step R- Step L (XIF), Jump to both – Pump L, Jump to both- Pump R
2-4		Repeat three more times
<b>Part III Hop-Touch-Kick; Bending FWD</b>		
1-2		Facing Center: Hop L – Ball R – Step L (extending R forward),
3-6		Jump to both – Pump L, Jump to both- Pump R,
		REPEAT
1		Bow FWD bending at waist (keep upper body straight)
2		Straighten up
3-4		R-L-R (face diagonally L)
5-6		L-R-L (face diagonally R)
		REPEAT

**Part IV**                    **Into the Center and Out**

- Facing Center:  
1-2      Step R(on heel) L(fling R out to side)  
3&4     R-L-R (HI-ball – step)  
5-6     Touch L (heel) – Step L  
7-8     R Dot (bk) – R Scuff  
9        Slap R (taking weight)  
10      Bring L leg up in a bicycle motion preparing to slap  
11      Slap L  
12      Step Bk L (up on ball)

- 1        Step Bk R (up on ball)  
2        Step Bk L (down on full ft)  
3-4     Step R – Extend L ft fwd  
5-6     Step L – Extend R ft fwd  
Repeat 1-6

REPEAT Entire Part IV

**REPEAT Parts 1-IV**

**Interlude**                **Extended Basic and Extended Hop-Touch-Kick**

- 1-4      4 Runs  
5-8      Jump to both – Pump L, Jump to both- Pump R  
Repeat
- 1-4      Hop L –Ball R- Step L (extending R forward), Scissor, Scissor  
5-8      Jump to both – Pump L, Jump to both- Pump R  
Repeat
- 1-4      4 Runs  
5-8      Jump to both – Pump L, Jump to both- Pump R  
Repeat
- 1-6      Hop L –Ball R- Step L (extending R forward)  
Jump to both – Pump L, Jump to both- Pump R

**Ending**                Repeat Part IV, counts 1-11 (into the center only), end on  
Slap - Hold count 12

**Notes**

- Dancers on both ends hold a scarf and spin it in time with the music

# Marșul lui Cinară

Romania

This dance is from the region of Banat and was introduced by Sonia Dion and Christian Florescu at Stockton Dance Folk Dance Camp, 2015.

**Pronunciation:** MAHR-shool loo-ee tchee-NAH-ruh  
**Formation:** Open circle  
**Position:** Hands held in a "W" position  
**Music:** Romanian Realm Vol. 8, Track 15, Sonia Dion and Christian  
**Meter:** 4/4

Measure	Count	Step
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**Part I**                      **Facing Diag R, Moving LOD (S-S-Q-Q-S)**

1	1-4	Step R – L
2	5-8	Step R – L (next to R) – R - Hold
3	9-12	Step L (Bk) – R (Bk)
4	13-16	Step L (Bk) – R – L – Hold

**Part II**                      **Facing Ctr (S-S-Q-Q-S, S-Q-Q-S-S)**

1	1-4	Step Fwd R – L
2	5-8	Step R – L – R (bicycle L)
3	9-10	Step L (bicycle R)
	11-12	Step Bk R – L
4	13-16	Step Bk R (bicycle L), Step L (bicycle R)

**Sequence:**

Part I x 4, Part II x 2  
Part I x 2, Part II x 2  
Part I x 4, Part II x 2  
Part I x 2, Part II x 2

**Notes**

- **Styling: Elegant, proud**

Notation Adapted and Re-formatted by Edwin Austin  
Brigham Young University  
2/2/2016



# Sviračko Kolo

Croatia

In the past, the people from the region of Kordun gathered on Sunday afternoons and danced and sang late into the night. In Cetingrad the dance is accompanied by just one tamburitza instrument called “samica” (danguba, kozarica) or the entire tamburitza orchestra. Presented by Željko Jergan at Stockton Folk Dance Camp, 2015.

**Pronunciation:** SVEER ahch - koh KOH - loh  
**Translation:** *The Hook*  
**Formation:** Open circle, mixed M and W  
**Position:** Back Basket (L over R) or Front Basket (R over L)  
**Music:** Resonance of Croatia, Track 16  
**Meter:** 4/4

**Measure** **Count** **Step**

## Introduction

1-2 No Action

## Part I Running Steps

1 R – L – R-Hop  
2 **Reverse** meas 1  
3 R – L, Stamp R – L – R  
4 **Reverse** meas 3

## Part II Side-Cross

1 R – L – R-Hop  
CW: L – R(XIF) 5 times, Step L-Hop  
CCW: R – L(XIF) 7 times, Step R-Hop

## Part III Running Steps – Change Directions

1-2 **Reverse** Part I meas 1-2  
3 Moving to Ctr: L – R, Stamp L – R – L  
4 Moving Bk: R – L, Stamp L – R – L

## Part IV Bridge

1-2 Hold  
3 Sway R – Bounce, Sway L – Bounce  
4 Fwd R – Bounce , Bk L – Bounce  
5-8 **Repeat** 3-4 (twice)

**Repeat entire dance until music ends**

Notation Adapted and Re-formatted by Edwin Austin  
Brigham Young University  
2/2/2016



# Yibanei Hamikdash

Israel

Yibanei Hamikdash translates as "And The Temple Shall be Rebuilt." It was choreographed by Yoava Ashriel and introduced at San Diego College Folk Dance Conference in 1972 by Dani Dassa who learned it in 1969 in Israel.

**Pronunciation:** yih-bah-NAY hah-meek-DAHSH  
**Formation:** Single circle, facing center  
**Position:** Hands are joined low in a "V"  
**Music:** *Folk Dance Classics II*, BYU  
**Meter:** 2/4

Measure	Count	Step
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**Intro.** Varies according to which arrangement of music is used

**Part I Side-Together-Stamp**

1 & 2	Step R to R, close L to R, Stamp R to R (small accent)- Hold
3-4 &	Step L (XIF of R)-Hold, 2 Hops on L to face CW
5 & 6	1 two-step fwd (begin R)
7 & 8	Reverse (to face center)
9-16	REPEAT counts 1-8

**Part II Into the Center and Out**

1 & 2	Step R-L-R (fwd into center)
3	Small leap to L ft (turn R ¼ to face LOD)- Hold (Lift hands and snap fingers on ct 3)
4-6	Step R-L-R (turning ½ to face CW)
7 & 8	Yemenite step: begin stepping L back and end facing the center
9-16	REPEAT counts 1-8 (end facing LOD)

**Part III Travel LOD or CCW**

1-2	Walk R, L
3 & 4 &	Walk R-L-R, Turn R ½ (pivoting on R ft)
5-6	Continuing LOD: Walk BKWD: L-R
7 & 8	Walk L-R-L (XIF to once again face LOD)- Hold
9-16	REPEAT counts 1-8

**Repeat the entire dance until the music ends**