

International Folk Dance in Canberra, Australia

[Gillian Polack](#)

The relationship between people and their dance communities is a complex one. In this article I will look at the nature of international folk dance in Canberra. International folk dance is the name generally given where the specific dances cross several cultural styles or regions. In a given group, repertoire will typically come from a least a half dozen countries and there will be a strong emphasis on line and circle dances. Most participants are not there to seek partners, which differentiates it from some other social dance forms. International folk dance is popular in North America and Western Europe as well as in Australia and New Zealand.

Despite its popularity, International Folk Dancing as a phenomenon has not been studied in Australia at all. Yet ethnic communities in Australia seek out "international": dancers to perform for them where they lack their own dance groups and major gatherings such as the National Folk Festival rely upon these groups for organisation, teaching, dance performance, and even announcing tasks. Obviously international folk dance plays an important role in the folklife of Australia, and equally obviously this role has been neglected in the scholarship on folk dance .[1](#)

Canberra, ACT

Canberra, the capital of Australia, is located in the Australian Capital Territory (ACT), with a population of around 300,000. Its population is very ethnically mixed, though less so than that of other major cities. In fact, very few Australians outside Canberra think of it as a major city. Due to a provision in the Constitution, Canberra is located between Sydney and Melbourne and was founded in 1927. It was settled almost entirely by people who moved from other major centres for purposes of work, and this is still a major factor in the city's character. It is seen as somewhat lifeless in cultural terms, with the word "Canberra" being a useful euphemism for the less admired aspects of government.

Despite its official function, Canberra is not solely a government city. Although the Federal government remains the single largest employer, Canberra has two universities and local campuses for two others. What is particularly distinctive is the high average education level, the political sophistication and the very important place physical activity plays in the life of Canberrans. Activities range from organised sport, fitness centre activities (such as aerobics and workouts), bush walking to various varieties of dancing.

Folk Dance in the ACT

Dance in the ACT is generally a popular past-time. While this paper discusses the groups that teach international styles and Israeli dancing, there are also large groups which undertake Scottish, Indian, line dancing, Latin-American dancing and other styles. With the possible exception of Scottish and line dancing, most Canberra ethnic dance groups, Finnish and

Polish groups, for example, have firm affiliations with an ethnic community. They work comfortably with international dancers when the need arises, in providing performances at the National Folk Festival, held in Canberra during the Easter break every year, or providing specialist workshops for the training of teachers of international folk dance. Apart from these specific events, there is little communication between these groups and the international dance community.

Dance in the ACT is evidence of a dynamically evolving aspect of folk culture in a city that was literally invented in 1927, where the population is very transient, and where any pre-existing culture was most certainly along different lines. What is even more interesting is that, unlike in the US, (according to anecdotal reports by dance teachers and organisers), this sort of dance is growing enormously in popularity, rather than fading away. The growth suggests that it fills an important cultural niche.

I dance on a regular basis with two of the three groups looked at in this article, and dance with members of the third group at communal functions. We share workshops and resources. My main contribution to the groups is as master of ceremonies for Folk Dance Canberra, and as one of several informants regarding Jewish and Israeli issues. I am also the main historical informant for the groups, being the sole professional historian who does these folk dance styles in the ACT.

International Dance Groups in the ACT

There are three main "international" groups in the ACT. They have some overlapping membership, but significant differences. These groups are: Canberra International Folk Dance Association (CIFDA); Folk Dance Canberra (FDC); and, The Canberra Israeli Dance group:

1) CIFDA is a relatively informal group that meets once or twice a week, is self-taught; no formal teaching qualifications are necessary, and the more advanced dancers take it in turn to teach. CIFDA has a particular interest in Balkan dancing. It has a secondary interest in Israeli dancing. Its members are mainly female, and covers a considerable age range (from early thirties to late fifties). It has a very strong interest in dance styles, especially in Bulgarian dancing, and members are prepared to travel significantly (once, as a group, to Bulgaria) to maintain this interest and to extend their repertoire.

Individuals in the group are also active in other dance venues and in other styles, and CIFDA as a whole provides an important element of social dance in the ACT. Dance skills range in the group from advanced beginners to advanced, although the level of skill varies considerably according to the dance style chosen with skills levels being highest across the group in Bulgarian dance.

2) FDC is, by contrast, a more formal organisation. It has its own hall, and offers 9-10 classes a week ranging from beginners to advanced. All its teachers are formally trained and are paid for their work. Originally, FDC members and CIFDA danced together, and this means that, despite the very different operating systems for the two groups, they come together enthusiastically at events such as the National Folk Festival and the annual workshops by Andre van der Plas. FDC has developing links with the formal recreational sector in the ACT, although this is relatively recent, and has received a limited amount of Government support and recently won an award for its encouragement of participation and physical fitness. Its age range is from small children to older retirees, and its membership is about 65% female.

3)Canberra Israeli Dancers, A small group (normally 12-16 people) meeting every Sunday at the National Jewish Centre. This group was originally an offshoot of the Folk Dance Australia teacher training, managed by Folk Dance Australia, and as a result has a close affiliation with Folk Dance Canberra. Trainee teachers have used it to build up their practical hours, and Folk Dance Canberra teachers are always prepared to substitute for the normal teacher if need arises. It also has strong links to the very small ACT Jewish Community and has directly led to the revival of dancing as part of Jewish Community functions. Most of its members are in their 30s, 40s and 50s, with about 40% of the group being male.

Five members of the group are Jewish. Others either have an interest in dancing and like the style, or are strongly Christian. This Christian group enjoys the social side of the dance, and the dance style, but additionally claim religious reasons for dancing. Three of them also belong to a Church dance group that meets every Thursday night. One of the Sunday dancers, Verna Glen, is the teacher of the Thursday group. Some of the Christian dancers also use Israeli dance as a vehicle of worship on special occasions. All members of the group, regardless of religion, dance for the Jewish Community on minor festivals such as Hanukkah or at major community events such as the Annual Food Fair.

Dance Styles and Cultural and Related Dynamics of Style Development

International dance in the ACT has an unusually good theoretical underpinning. This is due to the development and accessibility of resources, as Folk Dance Canberra generally hosts the residential for folk dance teacher trainees and is responsible for developing much of the material used in the course. As well as a clear teaching method most strictly followed by FDC teachers but also followed in some of its components by the other two groups, particularly the Israeli group, a list of dance step descriptions has been produced by James Battisson. The teaching method was introduced to Australia by Andre van der Plas, and is based on the Dutch international folk dance model. It emphasises the music and breaking the dance down into understandable components. The majority of teachers have basic training in romanotation, a form of notation developed to record folk dance, similar to labanotation, which is the detailed recording of movement.

This simplifies any discussion of dance styles, because it reduces variants in one major variable: teaching style. Students are taught using a method that emphasises the music and the acquisition of basic dance skills. Cultural background is included, but as an extra, and regional style is usually taught after the main dance is grasped: not as a component of the dance, but as an overlay.

Canberra's Folk Dance Affiliations

Although Sydney is closer, the Australian Capital Territory (ACT) has folk dance affiliations with both Sydney and Melbourne, as well as with areas such as the nearby Southern Highlands, the Blue Mountains and an international folk dance group in Cooma (Snowy Mountains).

Currently, international dance groups in Canberra do not appear to have particularly strong links with individual ethnic groups. Links tend to be developed by individuals and to channel themselves through the individual's interest. The current strong link with the Israeli dancing communities of Sydney and Melbourne are, for instance, due to Naomi Toth, the main teacher for the Israeli group and also an FDC teacher. Toth has a particularly strong interest and ability in this area, and has a strong influence

on others. This means that, currently, Israeli dance links with both Melbourne and Sydney are solid and the works that are disseminated tend to be fairly current and similar to those danced elsewhere in the world.

Additionally, specific styles can be introduced by a particular teacher who is expert in that style. For example, Graham de Witt, a Melbourne-based Macedonian musician and dance teacher, gives workshops and acts as a useful source of information when he visits Canberra. These contacts are maintained loosely by the organisers of each dance group, but they are maintained. Even more important is the very close tie with Andre van der Plas, an important Netherlands-based teacher of international dance, who teaches an annual set of international dances. He formulates the list of dances to be taught from those his regular students in the Netherlands prefer. The whole dance list therefore, has been tested in the Netherlands prior to introduction to Australia. These are not dances for performance, but add to the normal repertoire of dances for various classes and parties. While the connection mostly applies to Folk Dance Canberra, it will be discussed elsewhere in the paper in more detail, as it has important implications for the dynamics of dance education and dance style and the conceptualisation of international dance in the ACT.

Andre's teaching style has been adopted by Folk Dance Australia as the basis for its teaching method, and his dance style is copied, perhaps unintentionally, by many dancers. His style is quite distinctive. For instance, while his footwork is precise, he most often dances with his knees slightly bent, and with his arms also bent. While he demonstrates arm movements quite clearly when these apply, when he is not focused on the demonstration, his arms return to this rest position and remain there throughout the dance. This is similarly true of movements that take the upper body away from the upright, such as by bending over, deeply: while his demonstrations are clear, his actual dance style is normally vertical.

Stylistic Differences Between the Groups

While the differences between the groups are easily discernible when they dance, they are difficult to describe using dance terminology. I will not, therefore use dance terminology, but discuss movement in terms of its dimensionality. For instance, dancing on the same plane would suggest that the body remains upright and vertical. Dancing using different levels involves bending, for instance, or, if the dance involves swaying, making the movement very large. None of the words I use in the following description are technical or jargon, it is only their context that is unusual.

All groups can be considered to be using a common dance language (international folk dance), with a great deal of similarity in the dances done and in the teaching method and the reasons for dancing. Additionally, each group has its own dialect, where some interesting differences can be noted in choice of dances, retention of dances over time, and actual underlying dance styles. For instance, FDC has a larger component of dances done using the styles normally associated with dancers trained in the Western tradition. While all dances taught in FDC are nuanced to a certain degree when they are taught (eg if a particular step has a double-bounce when it is done in the country of origin, we are shown the double bounce as part of the stylistic explanation at the end of the teaching proper), the nuancing is replaced over time by an overlay of "normal" movement patterns.

Dancers will tend to move along the planes and in the styles associated with English Country dancing, or in the case of more advanced dancers, even with those associated with ballet or tap. It is as if immersion in the specific international folk dance styles is too brief to get rid of a strong accent of Western European movement. Several of the most advanced

dancers can significantly reduce this "accent" in performing, but when they dance for recreation, only one or two maintain the stylistic distinctions. FDC is moving very quickly towards a "Canberran" style of international dance: in other words, almost a creole. A major contribution to the development of this creole is Andre van der Plas. His July workshops provide the bulk of the new dances each year for FDC, which means that his personal dance style is interpreted by teachers and has influenced their styles. While he is an outstanding teacher and an excellent dancer, when not demonstrating a particular movement, he tends to move on one level only, with little bending, and to work with limited arm movement. Thus FDC dancers, as a rule, feel uncomfortable with shifting levels and the most popular dances have V, W or belt holds, with the arms remaining fairly static. [2](#)

CIFDA is moving in a similar direction with some dance styles, in particular where a country or region is not strongly represented in its repertoire. Its "accent" is different, however, due to its strong interest in Balkan dancing and its enthusiasm for authenticity. For instance, its dance lines tend to be tighter and closer than those of FDC, and knees are more often bent. Dancers stand very closely together, which means that their movement is generally also tighter and closer to the body.

There are two dance teachers with a strong interest in modern Israeli dancing: Naomi Toth and Verna Glen. Toth has a particularly strong interest in recreating as closely as possible the choreographer's original intent. Both teach with FDC, and two CIFDA dancers are students of Toth, and some stylistic changes and a broadening of the Israeli repertoire can be seen in FDC. However, the main group that has been impacted by this is the Israeli Dance Group.

The Israeli Dance Group has moved from a group of beginners which was solely interested in "old" dances such as Mayim Mayim (see [Appendix](#) for a listing of Israeli dances taught in FDC and the Israeli Dance Group), to one with a very wide range of interests and a surprisingly large repertoire. All of these dances are Israeli in style, but modern Israeli dancing includes Yemeni, Kurdish, Arabic, European and a range of other borrowings. So the Israeli group is developing its own patterns of movement - much less on a level plane than FDC, for instance, and with much greater tolerance for circles, but with the small number of couples dances that typifies all of these groups.

The largest difference between the Israeli Dance Group and FDC or CIFDA is the active enjoyment of dances with considerable arm movement. This is an interesting development, as several dancers belong to both FDC and the Israeli group, and find themselves doing two very different versions of the same dance.

Some dances, such as Sham Hareh Golan and Halleuyah, have significant enough differences to cause problems when the groups get together for parties. Ahmet Luleci, a visiting Turkish dance expert commented, late last year, that he had visited the Netherlands and been "taught" a dance he had choreographed. It had changed so completely that he was shocked. He tried to set the record straight with the dance group and showed them the dance as he had choreographed it. They refused to change their version, claiming he was wrong. In a lesser way, this happens when two groups in Canberra get together and dance variants. Each version is claimed to be "correct". This indicates that the dancers, who are always very friendly and helpful in providing their neighbours with the "correct" version, have a genuine belief in the authenticity of what they are doing. In other words, all of these differences are part of larger, independently evolving folk traditions.

This is also true of differences in dance styles. In FDC the "correct" way to do Shoofni is with big movements, almost leaping, and very smooth steps.

In the Israeli Group, it is done in the Yemenite style, with small steps, and with a Yemenite double bounce (where each step includes a tiny additional bounce) for those who can manage it. Visitors add to the dance and step repertoire but they tend to reinforce these differences, albeit unintentionally. As the nuances taught by a specialist teacher are forgotten, dancers will often honestly believe that their modified version is what they were taught. Even in the case of Israeli dancing, they do not appear to be changing these underlying "dialectal" patterns, which appear to be the dynamic which sends international folk dancing in Canberra into its various directions.

There are some ways in which change is achieved or chosen patterns are reinforced. CIFDA actively seeks out Bulgarian experts, for instance, and thus reinforces basic dance patterns. Naomi Toth, the teacher of the Israeli group, attends workshops by Israeli choreographers quite regularly and is also in close contact with the Israeli dance communities in Melbourne and Sydney. Upon her return, Toth's enthusiasm for these workshops is a major factor in encouraging the more diverse movement patterns of the Israeli group. It is also a major factor in the more diverse repertoire, compared with either FDC or CIFDA. Under previous teachers, the repertoire of the Israeli Dance Group mirrored the other groups, and the dance style was similar to FDC. Towards the end of 2000, Toth is leaving Canberra for study overseas. Upon her departure, it will be interesting to see if the group returns to its previous movement patterns and dance preferences, which very closely reflected FDC's.

All teachers use dance videos as a way of maintaining their expertise. The choice of videos may be an important factor in what patterns they are comfortable with, as teachers, and what they actively exclude. A favourite choice for FDC teachers, for instance, are the videos produced by van der Plas for his annual visits, while Toth collects videos of choreographers dancing the dances they have choreographed.

Most teachers are, like most students, more comfortable with the idea of "correct" ways of doing dances. While the movements and the dance preferences are changing, there is still a sense in most dancers that individual dances have to be done in certain ways. This is less the case for the most advanced dancers in FDC, and much less the case for some CIFDA dancers, reflecting the traditions they are using most. Bulgarian dancing is the most popular style for the advanced FDC group, as well as for CIFDA.

Status of General Cultural Background in the Three Groups

It is particularly interesting that geographical proximity does not impact upon the repertoire. For instance, while Folk Dance Canberra teach occasional dances which can be found at Bush Dances especially at the beginner's level, these are generally Irish or Scottish dances that give skills that can then be used at a Bush dance.³ Of the closest countries to Australia, only Japan appears, and with very simple dances, such as "Tajimi no uta," a festival dance.

There appears to be a clear mental image in the minds of international dancers as to what "makes" an international dance. Dances from the Balkans and neighboring countries rank very high, with Israeli dances nearly as popular. To CIFDA, Balkan dances are by far the most interesting, while the Israeli group only very occasionally does non-Israeli dancing, despite the fact that no Israelis dance with the group, and only very few Jews.

The countries of origin of the dances are often briefly explained in class by a region descriptor, but very little is known about the cultures where these

dances were originally created, with the major exception being the Israeli dance Group and individuals who pursue private interests. Classes have a fairly sophisticated idea of the country of origin of a given dance then, although this may not reflect the reality of the culture or transmission of the dance and how it is modified in transit. The fact of transmission and how it affects the dance is seldom acknowledged, the idea of these dances as traditional being paramount. Until recently, even Israeli dances were announced as "folk dances" or "traditional" with no indication that they may have been choreographed that year. This is where it becomes very apparent that International Folk Dance is a folk tradition of its own- there is a sense of immutability and unchangeability even where dances are visibly being modified and new dances are appearing in the repertoire. Dances are firmly linked back to the "folk roots" wherever possible: for instance, when Christine Battisson teaches a new dance to the Advanced Group in FDC, she takes pains to explain where the dance was collected and how it reached Australia. And, more importantly, by removing most of the dance background apart from its lineage, these dances are "owned" by the dance groups, rather than being alien artefacts.

What does this mean in terms of the folklife of these dancers? Firstly, it is apparent that dancing is an important part of their activities. Whether it is technically defined as recreation, sport or a social activity depends on the group. No group, including the Israeli group, which has no dancers with Israeli background, can argue that the dance choices reflect the ethnic composition of the group. International dance in the ACT is not about retention of personal or group cultural identities, but rather an active creation of these identities. These people see themselves as belonging to a multicultural society. When asked to choose their five favourite dances, with the resulting list comprising the dance program for the recent FDC Christmas Party, FDC members chose primarily Israeli dances and Balkan dances. None of the group has a strong interest in set dances, or partner dances.

These types of dances are obviously not a place to meet potential partners. When I asked a sample of dancers from the groups why they danced, the answers mainly related to fitness, and a chance to meet similarly minded people. The "similarly minded" is the key - these people belong to a community. They share social interests as well as dance interests. For these groups of people, dance is an active part of their lives. Regular social dances have been instituted in FDC, for instance, at the specific request of members. FDC has working bees, and occasional dance video nights. CIFDA members went as a group to the Balkans, and FDC is also planning to attend an overseas workshop. A core of members in each group are also good friends, adding to the cohesiveness and sense of community.

It would be interesting to define the community values and culture, but that is beyond the scope of this paper. That community element indicates, however, where the dynamic for the development of dance styles is coming from. It is, like all folklife, an aspect of community expression. But it is very much community expression for a multicultural society that sees itself as part of a wider world. How that perception of the world outside is expressed and controlled goes to the heart of international dance in Canberra.

[Appendix](#)

Bibliographic Notes

1. Folk dance literature mainly covers collection and dissemination of material about dances themselves; e.g., the publications of the *English Folk Dance and Song Society*. The aim is to help maintain and develop a particular dance tradition or style. They include dance descriptions and

music, but generally little folklore context or analysis. Where folklore context is given, (e.g. *Polish Folk Dances and Songs*, Ada Dziewanowska, Hippocrene Books Inc, New York, 1997) it tends to be in terms of the country or region of origin of the dance or dance style.

Dance descriptions and their original ethnic contexts comprise the bulk of the literature on folk dance. An example for Irish dancing on the World Wide Web can be found at [About Irish Step Dancing](#). The site contains three articles by Jim Montague, mainly concerned with step analysis. English country dance is exceptionally well described and understood in terms of its English context and, because of the links with American folk forms, even in terms of its American context, but not in terms of its Australian or New Zealand contexts. The group that dances "Playford" dances in Melbourne, Australia, for instance, has not yet been documented.

There is an increasing interest in the ethnography of dance in its wider contexts. An example of this is the 1997 publication W. Buonaventura and I. Farrah: *Serpent of the Nile : Women and Dance in the Arab World*, Interlink Publishing Gp, Inc., New York, which follows a dance style across geographical boundaries and seeks to place it in a cultural context.

Much of historical, folkloric or ethnographically-linked scholarship, however, follows the main paths of the literature on dance description in its preference for looking at a style in its culture of origin, such as gypsy dance in Andalusia (C Shreiner et al (ed) *Flamenco: Gypsy Dance and Music from Andalusia*, Amadeus Press, Portland Or., 1996), or morris dancing in England (K Chandler Morris "Dancing in the English South Midlands, 1660-1900: A Chronological Gazetteer," *Publications of the Folklore Society: Tradition*, 2, Hisarlik Press, London, 1993).

2. A "V" hold is with the arms down, making a V shape, while a "W" hold has hands held about shoulder height. A "belt" hold is literally where each dancer grasps the belts of the dancers next to them.

3. Bush dancing (or Australian Colonial) is very like the British country dance forms from which it descends. A Bush Dance is a social occasion, and generally one where very little formal dance experience is needed.

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Current (1999) repertoires of Israeli dance (FDC and Canberra Israeli dance Group)

Since dates of composition are important, where I have been able to locate them (special gratitude to Naomi Toth, who currently teaches the Canberra Israeli Dance Group, for providing most of this information while she had flu). Thanks to Jim Battison for providing the FDC list, Naomi Toth for the IDG information and for more details about the Israeli dances done in Canberra in general.

FDC (at April 1999)

IDG (Dec 1999)

Avraham Avinu; Avraham our father;
S Gov-Ari; 1993

Amalel Shir; I ought to sing; S
Maman; 1981

Balada Lamaayan, Ballad to the
spring; S Maman; 1983

Ani MaAmim ; I believe; A Naim; 1993

Bo Be Shalom; Come in peace; Y
Ashriel; 1983

Aromimcha; I will exalt you; D Zakay;
?

Choeloe

As Al; I shall ask (arabic); M Halevy;
1991

Debka Dalia; debka Dalia; S Cohen;
1972?

Balada Lamaayan; Ballad to the
spring; S Maman; 1983

Debka Turuk; debka Turuk; E Tirosh;
1994

Barpedes Leyad Hashoket; In the
orchard near the water; S Amar; 1984

Eshebo;Eshebo; Beber Shushan;
1991

Besheket Kimat Besod; Quietly,
almost in silence; S Maman; 1983

Hamangina Hayeshana; The old
melody; Israel Shiker; 1991

Bo Be Shalom; Come in peace; Y
Ashriel; 1983

Hana'ava Babanot; The prettiest of
all the girls; D Dassa; 1985

Boker, Morning; S Gov-Ari; 1998

Holot Midbar; Desert sands; I Shiker
1989

Bo'ou Nashir l'Eretz Yafa; Let's sing to
a beautiful land; C Shiriyon; 1987

Hora Chadera; Y Levy; 1972

Casablanca; G Bitton & Y Levy; 1998

Klezmer; Y Ashriel; 1980

Chassidic Mood; D Uziel; 1987

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Kol Ma She Kodam; Everything that came before; R Siman-Tov; 1994	Debka Bnot Hakfar, Debka of the village girls; E Gamliel; 1972??
Laila Bekahir; one night in Cairo; Yankele Levy; 1983	Debka Lahat; Debka glow; Y Levy; ?
Mana'a vu; How beautiful; R Shturman; ?	Debka Mosa; Debka Mosa/musa; M Telem; 1989
Maya; maya; Dani Dassa; 1988	Eizo Rakdanit; O, What a dancer!; S Gov-Ari; 1996
Me'ever Lanahar; Across the river; S Gov-Ari; 1995	El Hamayim ; To the water; S Gov-Ari; 1993
Nevatim; buds; Shlomo Maman; 1985	Eretz Eretz Land, land; S Bachar & Ye Levy; 1974
Od Lo Ahavti Dai; I have not yet loved enough; Y Levy; 1977	Erev Ba; Evening Comes; Y Ashriel; 1960
Ode Ya, I'll thank God; M Halevy; 1989	Eshkolit; Grapefruit; D Eder; 1980
Remez; hint; M Shem-Tov ; 1989	Et Dodim Kala; Time for love, Bride; M Halevy; 1959
Sham Hareh Golan . Golan mountains are there; Y Gabai;1972	Hadorchim Bagat; The wine pressers; S Maman; 1982
Shedemati; my field; D Dassa; 1985	Hallelujah; Praise the Lord ; A Naim; 1995
Shiri Li Kineret; Sing to me, Kineret; S Maman; 1982	Hatmunot She Ba'albom; The photos in the album; D Barzelai; 1997
Shoofni, Look at me; I Yakovee; 1993	Hazmana LeMachol; Invitation to the dance; I Shiker; 1991
Sulam Yacov; Jacob's ladder; Y Gabai; 1972?	Holot Lohatim; Burning sands; M Halevy; 1997
Tagidi "say"; M Eskayo; 1996	Hora; S Maman; 1982
Tapuach Hinenih - details unknown	Hora Chadera; Y Levy; 1972
Tfilati; My prayer; A Naim; 1994	Hora Chatuna; Wedding Hora; ?; ?
Tzadik Katamar; Righteous as a palm tree; Y Gabai; 1972	Hora Leatid; Hora for a future; S Aviv; 1995
Tzion Tamati; Zion is to my taste; E Gamliel, 1979, or Y Ashriel?	Hora Medura; Campfire hora; Y Ashriel; 1972??
Yedid Nefesh; Soul friend; Y Gabai; 1976	Israel Hayaffa; Israel the beautiful; S Gov-Ari; 1995
Yovel Le'Israel, Israel's jubilee; S Gov-Ari; 1998	Klezmer; Y Ashriel; 1980

Nigun Atik/Zemer Atik, Ancient
Melody; R Shturman; 1962

Kol Ma She Kodam; Everything that
came before; R Siman-Tov; 1994

Kotel Hamizrach; The Eastern Wall; A
Naim & I Shiker; 1993

K'shenavo; When we arrive; A Perez;
1986

L'netzach Achi; Forever my brother; S
Maman; 1996

Lechu Neranena; Go and rejoice; S
Gov-Ari; 1985

Machol Hashabbat / Ki Eshmera; For I
guard Shabbat; Y Levy; 1973

Mana'a vu; How beautiful; R
Shturman; ?

Mayim; Water;. unknown; 1938?

Me'ever Lanahar; Across the river; S
Gov-Ari; 1995

Mistovev; Going around/ spinning
around; N Kadosh; 1999

Nash Didan; Shmulik Gov-Ari; 1998

Neimat Hashikorim; Pleasant drunks;
S Maman; 1999

Nigun Atik/Zemer Atik, Ancient
Melody; R Shturman; 1962

Niguno Shel Yossi ; Yossi's song; R
Spivak; 1972

Od Lo Ahavti Dai; I have not yet loved
enough; Y Levy; 1977

Ode Ya, I'll thank God; M Halevy;
1989

Oneg Shabbat; Joy of the Shabbat; M
Halevy; 1987

Polka Layovel/Rikud Layovel; Jubilee
polka/dance; A Perez; 1998

Rakdu Yechifim; They dance barefoot;
Sk Gov-Ari; 1993

Rakefet; Cyclamen;; Y Ashriel; ?

Sanah, M Halevy; 1995

Shiri Li Kineret; Sing to me, Kineret; S

Maman; 1982

Shalom; R Starr; 1993

Shedemati; my field; D Dassa; 1985

Sheya'ale Haor; Let the light go up; G
Bitton; 1998

Shoofni, Look at me; I Yakovee; 1993

Sulam Yacov; Jacob's ladder; Y
Gabai; 1972?

Tfilati; My prayer; A Naim; 1994

Tzadik Katamar; Righteous as a palm
tree; Y Gabai; 1972

Tzion Tamati; Zion is to my taste; E
Gamliel, 1979, or Y Ashriel?

Tzur Chassidi; Chassidic Rock; Y
Levy; 1980

Ud Biraz; A little bit of ud; D Uziel; ?

Ve David And David (has beautiful
eyes); R Shturman; 1953

Yedid Nefesh; Soul friend; Y Gabai;
1976

New Directions in Folklore

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Gillian Polack, Ph.D.

Gillian Polack is a historian with a doctorate in medieval history and a background in administration and policy in Australian Public Service where, for ten years, she dealt with issues like diversity, management education, and lifelong learning. Currently, she teaches at the Centre for Continuing Education, Australian National University. Dr. Polack's main research interests are in cultural change and borrowings. Among her many interests are international folk dancing and feminism. She was also involved in the preparations for the Australian Non-Government Organization (NGO) participation in the UN Beijing + 5 meeting in the year 2000.

Bibliography

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