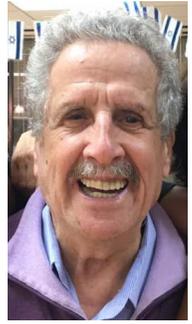


Holech U'va – הולך ובה

(Israel)

The song speaks of the hope for better things to come. The majority of the lyrics are in Hebrew, but there is also some Arabic. Created by Moshe Eskayo (right) in 1988.

Moshe, a teacher of both international as well as Israeli dance, incorporated elements influenced by the Arabic *davka* as well as the Greek *syrtó*.



Pronunciation: hoh-LECH ooh-VAH
(ch indicates guttural h, pronounced similarly to J.S. Bach in German)

Translation: Comes and Goes

Music: 4/4 meter

Roni Eran (lyricist), Yitzchak Klepter (composer), Haim Moshe (singer)

Formation: Closed circle, hands held in V position

Steps & Styling: Debka style, very bouncy

Meas 4/4 meter

Pattern

4 meas INTRODUCTION. Some improvised playing, then 4 measures (16 counts) of fully orchestrated introduction. No action.

I. ALONG THE LINE.

1-2 Facing CCW, three steps moving CCW: Lift R (ct 1) and step on it (ct 2), lift L (ct 3) and step (ct 4) on it, lift R (ct 5) and step R (ct 6). Steps are bouncy, with a slight kick to the lift.

Lift the L knee (ct 7) to hip height, so that the left leg makes a 90 degree angle, and hold (ct 8).

3 Turning slightly left to face the center of the circle, slide twice CW: L to the L (ct 9), R together next to the L (ct 10), L to the L (ct 11), R together next to the L (ct 12).

4 Still facing the center, rock back onto the L (ct 13) and hold (ct 14).

R steps to the R side (ct 15), L quickly moves to cross in front of the R (ct 16), which turns the body slight R to face the line of direction.

5-8 Repeat counts 1-14.

Full left turn in place: L (ct 29-30), R (ct 31), L (ct 32). The rhythm of the three steps is slow-quick-quick.

II. GREEK SYRTO-INSPIRED FIGURE. The entire figure has the rhythm slow-quick-quick, done in 4 four-count measures.

1 Facing the center: R steps to the R side (ct 1-2), L crosses behind the R (ct 3), R steps to the side (ct 4)

2 L crosses in front of R (ct 5-6), R steps forward and rock onto it (ct 7), rock back transferring weight to the L (ct 8)

3 Full right turn: R opens to the R to begin the turn (ct 9-10), L (ct 11), R (ct 12).

4 Jump very slightly forward, landing on both feet (ct 13-14). Jump very slightly back twice (ct 15, ct 16), on both feet. At the end of this sequence, free the right foot.

5-8 Repeat counts 13-16.

III. CHORUS (Ya Salaam).

1 Facing the center, R crosses in front of L (ct 1), L steps to the L side (ct 2). Again, R crosses in front of L (ct 3), L steps to the L side (ct 4).

2 Fall forward onto the R foot (ct 5), leaning slightly forward and lifting the L leg into a figure 4 shape with the L ankle positioned behind the R knee joint. Hold (ct 6).

Bring the L down to the floor and step on it (ct 7), freeing the R. Hold (ct 8).

3 The R heel touches three times (on counts 9, 11, 12) in the slow-quick-quick rhythm. Each touch is in the same location where the R landed in count 5, and is without weight.

4 Repeat the counts 5-8 (cts 13-16).

Tip: It is helpful to count to 8 in your head while doing counts 17-24. That way, you know to clap on 8.

5 Two “step-drags” moving in toward the center: R steps forward (ct 17), L steps forward with a slight drag (ct 18) so that it ends up to the left of and behind the R. Again, R forward (ct 19), L drag (ct 20). Arms swing back and forth with the motion of the R leg.

6 Again, R forward (ct 21), but this time hold (ct 22) instead of dragging L.

Lift the L foot (ct 23) so that is approximately ankle-height and the L knee is pointing forward. As you lift, the body twists ¼ turn to the L so that the R shoulder is toward the center. Clap (ct 24) with hands up and toward the center.

7 Two slides moving out of the circle: L to the L side (ct 25), R closes next to L (ct 26). Again, L to the L side (ct 27), R closes next to L (ct 28)

8 Three-quarters left turn to face the center: Jump onto both feet (ct 29-30), facing out. Leap onto R (ct 31), then leap onto L (ct 32), to complete the turn and face center.

IV. CHECK YOUR SHOES.

1-2 Double (aka side-to-side) cherikeyssia: R crosses in front of L and rock onto it (ct 1), rock back in place onto the L (ct 2), R steps to the R side so that feet are shoulder-width apart (ct 3), L crosses in front of the R and rock onto it (ct 4), rock back in place onto the R (ct 5), L steps to the L side so feet are shoulder-width apart (ct 6)

Stomp R foot forward without weight (ct 7) and hold (ct 8).

3 Two “touch-lifts”: R touches slightly forward (ct 9), lift the R in front of the L knee (ct 10), twisting the lower R leg 45 degrees inward. R touches slight forward (ct 1), lift the R (ct 12), this time directly up without twisting it.

4 Rock back on the R (ct 13), rock in place on L (ct 14). R foot closes next to L foot without weight (ct 15) and hold (ct 16).

5-6 Repeat the double cherikeyssia of counts 1-6.

R closes, stepping next to the L, with weight (ct 23) and hold (ct 24).

7-8 Two “hop-step-closes”: Hop on the R, moving slightly L while lifting the L leg (ct 25), L steps down (ct 26), R steps to the R with weight so feet are about shoulder-width apart (ct 27), hold (ct 28). Again, hop R (ct 29), L steps down (ct 30), this time R touches without weight (ct 31), hold (ct 32).

V. SPECIAL PART.

1 Slowly sway R (ct 1-2), sway L (ct 3-4).

2-3 R crosses in front of L (ct 5-6).

Back three steps: R (ct 7), L (ct 8), R (ct 9), hold (ct 10), slow-quick-quick rhythm.

R steps to the R and slightly forward (ct 11-12).

4 L crosses in front of R and slightly forward (ct 13-14). With counts 11-14, you have moved slightly toward center, offsetting the distance you moved back in counts 7-10.

R touches next to L without weight and clap (ct 15), hold (ct 16).

5-16 Repeat counts 1-16 three times.

17-18 Do counts 17-32 of Figure III (the heel-drags in and sliding out).

VI. ENDING.

1-2 Do counts 17-22 of Figure III (the heel-drags).

Clap on 7, which will be the last note of music.

Sequence:

I,	II,	III,	IV		
I,	II,	III,	IV,	V	
I,	II,	III,			VI

Presented by Aaron Alpert