

EL GINAT EGOZ

Israeli

PRONUNCIATION: ehl gee-NAHT ee-GOHS

TRANSLATION: To the garden of the acorns

SOURCE: Dick Oakes learned this dance from Dani Dassa who presented it at the 1961 Santa Barbara Folk Dance Conference. Sara Levi, of the Israeli government-sponsored dance troupe *INBAL*, choreographed the dance, incorporating authentic Yemenite steps. Dvora Lapson presented the dance at the 1952 College of the Pacific Folk Dance Camp (now Stockton Folk Dance Camp). Moshe Eskayo taught the dance at the 1972 Stockton Folk Dance Camp. Albert S. Pill taught it at the 1959 Santa Barbara Folk Dance Conference.

BACKGROUND: "To the garden of the acorns" has a Biblical basis in Chapter 6, Verse 11, of the Song of Solomon.

MUSIC: Kadima (LP) IFC #2
Electra (LP) EKL 186
ARZI (LP) 777

FORMATION: Cpls anywhere on the floor, W in front and slightly to L of M, M facing same dir, R hands joined. L hands are free with first finger and thumb touching and other three fingers extended (as if holding an acorn). L hand of M may be above, but not touching, the L shoulder of the W.

METER/RHYTHM: Varies

STEPS/STYLE: Ftwk is the same for M and W throughout the entire dance.

The meter changes throughout the tune, so the dance is written in phrases instead of meas.

PHRASES

MOVEMENT DESCRIPTION

INTRODUCTION - None (or wait one melody).

I. BRUSH STEP R; RETURN

- 1 Step R diag fwd to R (ct 1); brush L across in front of R, raising and bending knee (ct 2); low hop R (ct &); step L across in front of R (ct 3); flex knees (ct &); close R to L without wt (ct 4); flex knees (ct &).
- 2 Repeat action of phrase 1, cts 1, 2, &, 3, but hold pos (wt on L, R extended bwd) for remainder of phrase.

3 Step bwd R, flexing knee (ct 1); step L next to R (ct &); step R slightly fwd (ct 2); flex knees (ct &); close L next to R, taking wt (ct 3); flex knees (ct &).

4 Repeat action of phrase 1, but without taking wt on L on ct 3.

I. BWD LEAP; BRUSH STEP TO FORM WINDOW

1 With R hands still joined, leap L bwd, body squarely facing ptr and flexing L knee with R extended dn and fwd (ct 1); step R fwd, straightening knee (ct &); step L next to R (ct 2); step R next to L (ct &).

NOTE: the last step on R actually comes on the 1/4 beat after the & and just before the first ct of the next phrase, giving the motif a syncopated effect.

2 Repeat action of phrase 1 (Fig II), with cpl making 1/3 turn CW on each phrase.

3 Repeat action of phrase 2 (Fig II), but without taking wt on R at end of phrase.

4 Still facing ptr, step diag fwd R (ct 1); brush L across in front of R, raising and bending knee (ct 2); low hop on R (ct &); step L across in front of R, making an arched "window" with L arms above joined R hands (ct 3).

5 M: Step bwd R (ct 1); step L swd (ct &); step fwd R to W R side (ct 2); with wt still on R, pivot 1/2 turn CW, flexing knees (ct &); step L next to R, taking wt and ending in Formation pos (ct 3).

W: Step bwd R (ct 1); step L next to R, taking wt (ct &); step fwd R, flexing knees (ct 2); step L next to R, taking wt, ending in Formation pos (ct 3).

Repeat entire dance from beg.

NOTE: On the recommended recording, the melody is played five times. The first melody may be used as an introduction, if desired.

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Israel

El ginat egoz yarad'ti	To the nut garden; I went down
Lir'ot be'vei hanachal	To see the rushes of the river,
Lir'ot hafrachah hagefen	To see had the vine blossomed,
Henetzu harimonim.	Has the pomegranate brought flower.

Lecha dodi netze hasadeh	Come my beloved, let's go to the fields.
Nalinah bak'farim naskimah lak'ramim	We'll sleep in the village, we'll arise and go to
Nir'eh im parchah hagefen	The vineyard, to see if the vine has blossomed.
Pitach hasmadar.	Open my ruby.

Uri tsafon uvo'i teiman	Wake up my North, and come South.
Hafichi gani yizlu b'samav	Turn over my garden. Blossoms will flow.

Yavo dodi l'gano
V'yochai p'ri m'gadav.

My beloved will come to his garden
And will eat the fruit of his choice.

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