

Dance of the Month

Ma Yihye Machar - What Tomorrow Will Bring

Noam Ben Lulu



Translation:
Ruth Goodman
and Benny Levy

I started dancing more seriously at the age of ten, in Ran Hirsch's dance troupes, "Shivat HaKochavim Herzliya – The Seven Stars of Herzliya".

I received dance and the field of dance as a gift from my beloved parents, **Avi Ben Lulu**, a super dancer, and my mother, **Smadar Asor**, a great instructor and choreographer, who brought me to harkadot (dance sessions) since I was an infant. I had no other choice than to become infected with the "dance bug".

I choreographed dances to old Israeli songs at a young age because I grew up on them. As a child, my father would play 103FM radio for me in Hebrew on Shabbat trips, and from there came all the songs that I love.

At the age of ten I started dancing more seriously, in **Ran Hirsch's** "Seven Stars Herzliya" dance troupes. Dozens of performances a year, competitions, the Karmiel Festival, the Ashdod Festival and much more.

In addition, my little brother **Yoav**, who is currently serving in the IDF (Israel Defense Forces) and is posted on the Jordan border, also danced in both troupes and majored in dance. So it didn't go unnoticed by him either.

At the age of 16, I first participated in the "Folk Dance Competition" at the Karmiel Festival, with a dance I presented called "Tocho Ratzuf Ahava – Its Midst Inlaid with Love", and at the age of 18, with another dance, "Tavini – [Please] Understand" which came in fifth place.

At the age of 18, I choreographed the first dance that really made it into the dance world: "LeChaim", in collaboration with the great **Tamir Scherzer**.

At the age of 21, I choreographed "Ma Yihye Machar – What Tomorrow Will Bring" in collaboration with **Dudu Barzilay**, whose family is like my second family. My mother and Dudu have known each other for decades, and his daughter, **Ma'ayan**, is a very good friend of mine. Dudu gave me a free hand with the dance and to this day, he continues to help me very much.

Today I am newly discharged from the reserves and am involved in the field of production.

Noam's page: <https://bit.ly/4hz7PrU>

After that, I was invited to other sessions which gave me an amazing platform. I have received videos of my dance from Israel and other places around the world demonstrating that the dance has crossed continents and borders.

About the dance Noam tells us:

I heard **Pe'er Tasi's** song, "Ma Yihye Machar", during an evening with friends from the base. I realized that it was a song from the new album "Radio Shetach 2" (Radio Field 2). The song turned me on. I loved it very much, and I immediately wrote to Dudu about my desire to choreograph a dance to this song. I reserved and registered the dance on the Irgun's (Irgun HaRokdim – The Dancers Organization) website.

I had an initial vision in my head for the dance steps. I filmed and sent a video to my mom who worked with Dudu on the second part and the transition section at the end. I worked on the first and third parts (the chorus). The connection was immediate. Dudu really connected the sections and helped me channel my ideas into dance steps.

With my mother's help, I had an initial sketch for the dance, and then, when Dudu flew to the United States for a camp, he finished the dance there and taught it abroad for the first time.

Afterwards, I was asked to introduce the dance in the "Ashdodance 2024" hishtalmut (workshop), and that's where the initial presentation of the dance took place. The first time I taught the dance was at the **Yaron Carmel** and **Almog Ben Ami** harkada in the "Navon" hall in Kiryat Motzkin (that takes place every Thursday night starting at 7:30). It was very exciting.

After that, I was invited to other sessions which gave me an amazing platform. I have received videos of my dance from Israel and other places around the world demonstrating that the dance has crossed continents and borders. I have received huge compliments that warm my heart.

In early January, I won first place in the annual 2024 folk dance parade, organized by **Gadi Bitton**. That gave me the most amazing feeling ever.

From here, the sky is the limit and my work creating Israeli dances will continue. 🕺





Ma Yiyhe Machar – Dance Notation

Formation: Partners in a Circle

Meter: 4/4

Structure: Three parts and transition section
Step notation is for M (men); W (women) uses opposite

Part A: Partners side by side facing CCW, W to the right of M with inside hands joined.

- 1-4 Open mayim step beginning with outside foot (step fwd, cross inside foot in front, step sideward, cross inside foot in back). Partners end face to face with M's back to center, both hands joined.
- 5-8 Sway L-R, (release M's rt. & W's left hands); cross L over R to face CW, step fwd on right pivoting left to face CCW and switching to joined inside hands.
- 9-12 Step L fwd, brush R fwd, quick step-tog-step fwd R-L-R.
- 13-16 Sway L-R; quick step-tog-step L-R-L passing behind W changing places while releasing hands. (W: R-L-R passing in front of M.)
- 17-20 Join M's left and W's rt. hands. Sway R-L; quick step-tog-step R-L-R passing behind W (W: L-R-L passing in front

of M under joined hands) changing places and ending face to face.

- 21-22 Partners face to face with M's back to center, both hands joined: Step L to left, cross R behind L.
- 23-24 Moving CCW in double time rhythm: Step L to left, cross R over L, L to left, cross R behind L.
- 25-28 M - While turning W: Sway L-R, cross L behind R, R fwd in place. W: Sway rt., turn left under M's left hand joined with her rt. hand with 3 steps L-R-L. ("Sway and Turn".)
- 29-32 M: Sway L, turn rt. under joined hands (M's left with W's rt.) with 3 steps R-L-R ("Sway and Turn".) W - While turning M: Sway R-L, cross R behind L, L fwd in place.

Part B:

- 1-4 Release hands. Partners separate, M moving towards center, W moving out of center: M: L-R-L towards center, pivot left on L to face out of center. W: R-L-R out of center, pivot rt. on R to face center.
- 5-8 Partners return to each other with three steps (M: R-L-R), while joining M's left hand with W's rt.
- 9-10 W: Turn rt. under joined hands with two steps R-L. M: Two steps fwd L-R moving CCW while leading W as she turns.
- 11-12 Repeat the pattern of counts 9-10 with W turning M while continuing fwd CCW: M: Turn left under joined hands with two steps L-R. W: Leads M as he turns with two steps fwd R-L.
- 13-16 Partners change places with "Pasodoble/ Pull and Change" pattern: M: Step back on L, pass behind W moving out of center with R-L-R while leading W as she turns toward center under joined hands. W: Step back on R, turn

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left with L-R-L moving toward center under joined hands.

17-32 Repeat the pattern of counts 1-16 beginning in opposite places, M in the outside circle.

Part C: Partners face to face with M's back to center, M's left hand joined with W's rt.

1-4 Step-tog-step L-R-L, cross R behind L, L fwd in place.

5-8 Face CW: Step R fwd toward W while touching her left hand with his rt., step back on L, turn rt, with step-tog-step R-L-R, (W turns left).

9-12 Partners face to face with both hands joined: L to left, cross R behind L, L to left, cross R over L.

13-16 Quick step-tog-step L-R-L moving left, cross R in front of L, L back in place.

17-18 Quick step-tog-step R-L-R moving rt. (CW).

19-20 Step back on L, fwd on R.

21-22 Step fwd on L while hugging partner with rt. shoulders close, step back on R.

23-24 Step back on L, fwd on R.

25-28 Step L fwd moving behind W to face CW and leaning left with hands on W's waist as she leans rt., hold, sway left (W sways rt.), hold.

29-32 $\frac{3}{4}$ turn left with 4 steps L-R-L-R (W turns rt.) to end face to face, M in the outside circle, W with her back to center.

33-64 Repeat the pattern of counts 1-32 beginning in opposite positions.

Transition – first time through the dance only

1-4 Partners in ballroom position, M with back to center: Tcherkessia step rocking fwd on L toward W & bwd on R (W: bwd R & fwd L).

5-6 Partners turn $\frac{1}{2}$ turn together to the rt. with 2 Lambada steps (M: L-R; W: R-L) to end in opposite places.

7-8 W: Full turn rt. toward center with two steps R-L under her rt. hand joined with M's left. M: Leads W turning her while he steps L-R in place.

9-12 Partners change places with "Pasodoble/ Pull and Change" pattern: M: Step back on L, pass behind W moving toward center with R-L-R while leading W as she turns out of center toward the line of the circle under M's left hand joined with W's rt. hand. W: Step back on R, turn left with L-R-L moving toward the line of the circle under joined hands.

Note: The second time through the dance, Part 3 is done with counts 1-60 followed by a sway to the left (W sways rt.) to end the dance.

Instructions notated by Ruth Goodman, Allen King and Ruth Schoenberg



With my mother's help, I had an initial sketch for the dance, and then, when Dudu flew to the United States for a camp, he finished the dance there and taught it abroad for the first time.

Ma Yihye Machar – What Tomorrow Will Bring

Lyrics and Music: Pe'er Tasi, Eitan Darmon, Avi Ohayon, Matan Dror

Vocals: Pe'er Tasi

Lyrics Transliteration

Lo lefached pashut likfotz el hamayim
Velishmor chaver echad karov
Ve'eifo shetelchi ekra leze bayit
Az ani gar kim'at bechol rechov

Lo lenasot stam lehastir ga'agua
Ze yochal otanu mibifnim
Daka daka ve'az shavua shavua
Ze magia kshe'lo mechakim

Hayiti loke'ach hakol lere'ot
Emtza halayla ani be'orot
Pashut ratziti lechabek otach
Ki mi yode'a ma yihye machar
Hayiti holech gam yachef al kotzim
Motze otach bein milioney anashim
Pashut ratziti lechabek otach
Ki mi yode'a ma yihye machar

Lilmod la'uf kemo tzipor bashamayim
Velirof me'ever latmuna
Lirkov al hadimyon kmo al ofanayim
Lehargish kmo pa'am rishona

Ulay bachutz ani nir'eh ktzat kashu'ach
Ze over le'at im hashanim
Daka daka ve'az shavua shavua
Ze magia kshe'lo mechakim

Hayiti loke'ach hakol lere'ot
Emtza halayla ani be'orot
Pashut ratziti lechabek otach
Ki mi yode'a ma yihye machar
Hayiti holech gam yachef al kotzim
Motze otach bein milioney anashim
Pashut ratziti lechabek otach
Ki mi yode'a ma yihye machar

Lyrics Translation

Don't be afraid, just jump into the water
And keep one friend close
And wherever you go, I'll call it home
So I live on almost every street

Don't try to simply hide longing
It will eat us up from the inside
Minute by minute, then week by week
It comes when you're not waiting

I used to take it all into my lungs
In the middle of the night, I'm in lights
I just wanted to hug you
Because who knows what tomorrow will bring
I would even walk barefoot on thorns
Find you among millions of people
I just wanted to hug you
Because who knows what tomorrow will bring

Learning to fly like a bird in the sky
And to see beyond the picture
Riding the imagination like a bicycle
To feel like the first time

Maybe on the outside I look a bit tough
It slowly fades within the years
Minute by minute, then week by week
It comes when you're not waiting

I used to take it all into my lungs
In the middle of the night, I'm in lights
I just wanted to hug you
Because who knows what tomorrow will bring
I would even walk barefoot on thorns
Find you among millions of people
I just wanted to hug you
Because who knows what tomorrow will bring