

60th
Anniversary
Stockton Folk Dance Camp



· Florescu/Dion · Hébert · Helt · Kelly · Lüleçi · Moreau · Powers ·

2007

Syllabus of Dance Descriptions

Index by Teacher

Sonia Dion and Christian Florescu

Ardeleana din câmpie	1
Coconița	5
Hora de munte	7
Song for Hora de munte	8
Hora nevestelor	9
Hora nuntașilor	11
Purtată de pe Mureș	15
Sârbeasca	19
Sârba bătută	17
Te aven baxtale	23

Germain Hébert

Bourrée Chaînée de Rivarennnes	25
Bourrée droite du Morvan	27
Bourrée Droite Du Pays Fort	29
Jabadao de "Bagad Men Glaz"	32
La Champeloise	35
Le Rond de Saint-Vincent	36
La Virondée	37
Quadrille "La Haute-Taille"	39
Suite Des Deux-Sèvres	41

Jerry Helt

Square/Contra Record List	44
Dance Notes	45
Definitions	47

Jennifer Kelly

12 Coates Crescent	51
Culla Bay	52
Follow Me Home	53
The Highlandman's Umbrella	54
Meeting and Greeting	55
Seven-Step Polka	56
Sparkling Sixty	57
Talisker	59

Ahmet Lüleci

Arap	61
Gülbeyaz	62 rev
Çemen	63 rev
Gulli	65
Gülsüm	67 rev
He Cane	68
Heyamo	69

Kalenin Dibinde	71
Men Gülem	72 rev
Narino	73
Oropa	75

Yves Moreau

Bačkovsko Horo	76
Map of Bulgaria	77
Čepelarska Râčenica	78
Chilili	79
Dramskoto	80
Gergjovdensko Horo	81 rev
Glava li ta boli	82
Komarevsko Horo	83
Megdansko Horo	84
Rano e Radka ranila	85
Sitna Baluca	87
Song Words for Yves Moreau	89
Tâkanata	86

Richard Powers

Chalypso	91
Cross-step Waltz Mixer	95
1928 Lindy Hop	96
Cross-step Waltz Variations	97
Waltz Shadow Figures	99
The Texas Tommy	101

Index by Country

Bolivia

Chilili 79

Bulgaria

Bačkovsko Horo 76

Čepelarska Râčenica 78

Dramskoto 80

Gergjovdensko Horo 81 rev

Glava li ta boli 82

Komarevsko Horo 83

Map of Bulgaria 77

Megdansko Horo 84

Rano e Radka ranila 85

Sitna Baluca 87

Tâkanata 86

France

Bourrée Chaînée de Rivarennes 25

Bourrée droite du Morvan 27

Bourrée Droite Du Pays Fort 29

Jabadao de "Bagad Men Glaz" 32

La Champeloise 35

Le Rond de Saint-Vincent 36

La Virondée 37

Quadrille "La Haute-Taille" 39

Suite Des Deux-Sèvres 41

Martinique

Quadrille "La Haute-Taille" 39

Romania

Ardeleana din câmpie 1

Coconița 5

Hora de munte 7

Song for Hora de munte 8

Hora nevestelor 9

Hora nuntașilor 11

Purtată de pe Mureș 15

Sârba bătută 17

Sârbeasca 19

Te aven baxtale 23

Scotland

12 Coates Crescent 51

Culla Bay 52

Follow Me Home 53

The Highlandman's Umbrella 54

Meeting and Greeting 55

Seven-Step Polka 56

Sparkling Sixty 57

Talisker 59

Turkey

Arap 61

Çemen 63 rev

Gülbeyaz 62 rev

Gulli 65

Gülsüm 67 rev

He Cane 68

Heyamo 69

Kalenin Dibinde 71

Men Gülem 72 rev

Narino 73

Oropa 75

U.S.A.

1928 Lindy Hop 96

Chalypso 91

Cross-step Waltz Mixer 95

Cross-step Waltz Variations 97

Square/Contra Record List 44

The Texas Tommy 101

Waltz Shadow Figures 99

Alphabetical Index

12 Coates Crescent	51	K	
1928 Lindy Hop	96	Kalenin Dibinde	71
A		Komarevsko Horo	83
Arap	61	L	
Ardeleana din câmpie	1	La Champeloise	35
B		Le Rond de Saint-Vincent	36
Bačkovsko Horo	76	La Virondée	37
Bourrée Chaînée de Rivarennnes	25	M	
Bourrée droite du Morvan	27	Map of Bulgaria	77
Bourrée Droite Du Pays Fort	29	Meeting and Greeting	55
C		Megdansko Horo	84
Çemen	63 rev	Men Gülem	72 rev
Çepelarska Râčenica	78	N	
Chalypso	91	Narino	73
Chilili	79	O	
Coconița	5	Oropa	75
Cross-step Waltz Mixer	95	P	
Cross-step Waltz Variations	97	Purtată de pe Mureș	15
Culla Bay	52	Q	
D		Quadrille "La Haute-Taille"	39
Dramskoto	80	R	
F		Rano e Radka ranila	85
Follow Me Home	53	S	
G		Sârbeasca	17
Gergjovdensko Horo	81 rev	Sârba bătută	21
Glava li ta boli	82	Seven-Step Polka	56
Gülbeyaz	62 rev	Sitna Baluca	87
Gulli	65	Sparkling Sixty	57
Gülsüm	67 rev	Square/Contra Record List	44
H		Suite Des Deux-Sèvres	41
He Cane	68	T	
Heyamo	69	Talisker	59
The Highlandman's Umbrella	54	Tâkanata	86
Hora de munte	7	Te aven baxtale	23
Hora nevestelor	9	The Texas Tommy	101
Hora nuntașilor	11	W	
J		Waltz Shadow Figures	99
Jabadao de "Bagad Men Glaz"	32		

Errata and Addenda for 2007 Folk Dance Camp Syllabus

ROMANIAN

- 1 **Ardeleana din câmpie**
 Styling: Add at the beginning: Elegant, proud, and soft
 Add: 16 meas INTRODUCTION: Dancers are encouraged to improvise.
 Fig 1 (M's footwork), meas 1: change to: Step on L ~~in~~ back to place (ct 1).
 Fig 1 (W's footwork), meas 1-16: change to: meas 1-15: Same as measures 1-15
 Add: meas 16: Very small click (smaller than M) without noise.
 Fig 2, meas 2: change to: ... step on R next to L (ct &); ...
 meas 4: change to: ... step on R back to place (ct 2).
 meas 8: change to: At the end of meas 8. ~~R hands are~~ R hand is on
 meas 9-15: add at end: During meas 9-15, M leads his ptr with his R hand to move around and
turn.
 meas 16: delete: second line (edited and moved to 9-15 above)
 Fig 3, meas 4-7: change to: ... walking steps (10 total).
 Fig 4 (W's footwork): add at the end: During meas 16, W executes 1 turn (CCW) and replaces last
step of meas 16 with a small click (without noise) with L.
- 5 **Coconia**
 Formation: add: ... R hand on waist with fingers pointing forward
 Add: Styling: Very proud, with elegant steps
 SECOND DANCE, meas 16: add: During the rida, the inner foot has toe turned slightly toward
center. Rida travels smoothly.
- 6 SONG LYRICS, Fast song, second line: change ierati to ierai (appears twice in line)
 next to last line: change eztoare to eztoare (add).
- 9 **Hora nevestelor**
 Formation: add: Can be done in one large or several small circles.
- 10 Fig 2, meas 1: add: Step on L to L facing very slightly to L (ct 1); drag and keep R ft close to
ground (ct &); step on R next to L (ct 2)....
 Fig 3, meas 1: change to: Sharp step on L (making noise) to L (ct 1); sharp step on R (making
noise) next to L (ct 2); hold (ct &).
 Fig 4: add at beginning: (Facing diag to R)
 meas 15-16: add: ...; very small step on R to R turning slightly twd ctr (ct 2);
 meas 15-16: add: If you don't count the 20 Rida steps, listen for women singing "oy-yu-yu."
- 12 **Hora Nuntailor**
 Fig 1, meas 8: add: Step back on R (ct 1); step fwd on L but still in back of previous position.
similar to a ball change (ct 2)
 Sequence: add: On 4th repetition, Figure 2 is danced with the singing.
- 15 **Purtat de pe Mure**—no corrections

Sârba Btut

Fig 2: add at the end: Can be considered a chorus.

meas 9-15: change to: Do 7 alternating pas de basque (R and L) in place starting with R
Romanian Words: Pronunciation clarification and some diacriticals are missing.

Change to: meas 1: OO-nah

meas 2: EE-AH-oo z DOH-oowyu

meas 3: EE-AH-oo z TRI

meas 4: EE-AH-oo z PAH-troo

meas 8: I A DUS

meas 13: INCI

meas 14: ESE

meas 15: EPTE

Fig 3, meas 7: add: Hop on L raising bent R leg fwd (bicycle) (ct 1); small accented step fwd on R (ct 2) ...

Fig 4, meas 6: add: Hop on L raising bent R leg fwd (bicycle) (ct 1); small accented step fwd on R (ct 2) ...

meas 7: add: ...small accented step fwd on R (ct &) (both times it appears)

meas 8: add: ...small accented step fwd on R (ct &)

Sârbeasca

Country: change to: Timi (special char)

Styling: add at the beginning: Elegant and very soft

Basic step: change to:

meas 1: Step on R (ct 1); lift L ft at ankle, L knee bent slightly (ct 2).

meas 2: Step on L (ct 1); lift R ft at ankle, R knee bent slightly (ct 2).

meas 3: Step on R (ct 1); step on L (ct 2).

INTRODUCTION, meas 17-32: change to: Do the Basic step (meas 1-3) moving to R, ... L ft crossing in front on ct 1 of meas 2.

CHORUS OF SECOND SONG, meas 1-2: add: Do meas 1-2 of the Basic step moving....

meas 4-5: change to: Do meas 1-2 of the Basic step moving... slightly diag to R and away ...

Te Aven Baxtale

Pronunciation: change to: teh ah-VEHN BAHF-tah-leh

Formation: change to: ... ~~hands~~ arms free ...

Add: Styling: Free, improvisational flourishes may be added throughout, including turning, spinning, waving arms, clapping hands, snapping fingers, flirting with other dancers.

INTRODUCTION: change to: (~~no action or improvisation~~ improvisation or no action)

Fig 1, meas 10: add: ...touch L heel diag L in front and leaning slightly back (no wt) (ct 2) ...

add: M may slap L thigh with L hand. Women may play with skirt.

Fig 2, meas 1: change to: Sharply step on R heel twd ctr (ct 1); ~~step on full R ft~~ sharp drop onto R, making noise (ct 2).

meas 5: change to: ... ~~step on full R ft~~ sharp drop onto R, making noise (ct 2)

Delete: Styling points at the end of that section.

Fig 3, meas 2: replace with: Step on R diag to R (ct 1); step on L behind R (ct &); step on R to R diag. (ct 2); scuff L heel fwd (ct &).

Sequence: add at the end: , and you may shout "Hey!"

FRENCH

25 Bourrée Chaînée de Rivarennnes

Pronunciation: change to: boo RAY chay-NEE ...

Formation: change to: ... join hands at chest level, ...

Add at the end: Cpl 1 stands so that W1 has back to the music/musicians. M1 faces W1 and the music. W2 is on the R of M1, also facing the music. M2 is on the L of W1, with his back to the music. As the dance begins, M step fwd to form more of a diamond-shape.

Fig I, meas 1-2: add at end: W remain face-to-face throughout this pattern.

Fig II, meas 1-2: change to: All drop hands and face corner. ... grand R and L, M move CW and W moving CCW. The first bourrée step is ...

meas 15-16: replace with: W dance pas de bourrée in place. M dance pas de bourrée traveling CCW around W, holding joined R hands up, to return to beginning position. W will have changed places.

27 Bourrée Droite du Morvan

Steps: Kicking bourrée: add: ... Step on L kicking R ft diag fwd close to floor (ct 1) ...

Regular bourrée: add: Both meas can be done moving fwd.

Fig I, meas 7-8: replace with: Repeat meas A 7-8.

Fig II, add: Note: All references to "lift R" should be either "lift R slightly or touch the toe" (either of which can be done by the dancers.)

meas 2, change to: M move fwd twd ptr pivoting $\frac{1}{2}$ CW with a stamp ...

W step on R pivoting $\frac{1}{2}$ CCW, R shldr twd ptr ...

29 Bourrée Droite du Pays Fort

Formation, line 2: add: ... touch each other's hands ...

Steps, Avant-deux du Haut Berry, meas 1: change to: ... (ct 2); low hop or lift in place (ct 3).

meas 2: add: Step on R across L with emphasis (ct 1) ...

meas 4: add at the end: ... in place, moving slightly fwd on ct 2.

Bransiller, line 3: add: ... there is no cross step on ct 2 although ft can be placed slightly fwd on ct 2.

Fig I, meas 1: add at the end: ..., no action, or dance bransiller step to L and R.

Fig II, meas 1-6: add at the end: On the last bransiller step, M and W both turn $\frac{1}{4}$, pulling R shldr back and L shldr is twd ptr. to prepare to move fwd on the next meas.

meas 14: add at the end: turning $\frac{1}{4}$ to face R on meas 14.

Fig IV, meas 3-4: add at the end: as in Figure II, meas 11-14.

meas 7-8: change to: meas 7-10

meas 9-14: change to: meas 11-16

meas 15-16: change to: meas 17-18

32 **Jabadao de "Bagad Men Glaz"**

Change throughout: All references to hop should be bounce or lift slightly (only the dancer's heel leaves the floor).

Steps: "Paz Dreo": change to: Moving CW (to L), turning slightly to R diag, bounce on L and lift R slightly out and step on R behind L (ct 1); step to L onto L (ct2) ...

INTRODUCTION, add: Beginning with bagpipes, wait two meas before beg Chorus on meas 3.

CHORUS, meas 3: should be meas 1

meas 4: should be meas 2

Add: meas 3: Repeat meas 1.

meas 4: Repeat meas 2.

Fig I, meas 1: add: ... schottische step (starting on L), raising...."

Fig II, meas 1: add: ... schottische step (starting on L), cpl....

33 Fig III, meas 2: change to: M dancing on the spot, pull W to the next M, while backing ½ circle CCW... turn to her L to end facing M to her L.

meas 3-8: add: Repeat meas 1-2 three times.

Fig IV: delete: out and in

Fig V, meas 1: change to: ...W back up and out and finish ... hands are ~~shaken~~ joined ...

Fig VI, meas 3: replace with: Repeat meas 2, M continuing to move in, W continuing to move out.

meas 4: change to: Repeat meas 1, ...

meas 8: add at end: to reform circle with hands joined.

Fig VII, description: replace with: W will form a small inner circle dancing CW and M will dance CCW in an outside circle.

meas 1: replace with: Moving CCW and facing slightly inward and away from M's outer circle. W dance a Gavotte step: 2 walking steps (L,R) (cts 1&2) and a quick two-step (L,R,L) (cts 3&4). On meas 3&4, W twist slightly to face M's outer circle, M have hands on waist, using the same steps, dance in outside circle CCW, L shldr leading, back to back with W. Meas 3&4, M twist slightly to face W's inner circle.

meas 2: replace with: Continue moving around inner or outer circles using 2 steps (R,L) (cts 1-2) and stamp R (ct 3) while looking toward other circle (M look toward W in inner circle; W look toward M in outer circle) and making eye contact and nodding. Small lift or hop (ct 4) to face away from other circle.

meas 3-8: add: Use meas 8 to move to form a single circle again. M move slightly inward to join the W who move out toward the M and resume the original circle position next to partner.

34 Fig VII: add: (faster tempo)

change to: shaking vigorously hands, fwd and back swinging arms vigorously fwd and back on each ct.

add at end: Steps are L,R,L, small leap together with emphasis. Back up using R,L,R, again with the small leap backward with ft. together.

35 **La Champeloise**

Fig I, meas 5-6: change to: ... moving fwd in LOD.

Fig II, meas 1: change to: ... outside ft in front of inside ft (ML, WR) (ct 2)

37

La Virondée

Introductory paragraph: delete: Source: Les Enfants du Morvan.

Steps: Bourrée step: add at the end: Arms swing with bent elbows freely at the sides.

INTRODUCTION: add: All face CCW to begin the dance.

Fig I, A, meas 8: add: ...turning ½ way around to R (ct 1).

A', meas 8: add: ...turning ½ way around to R and face ptr.

B, meas 1-8: add: Couples progress slightly CCW around the circle.

38

Fig III, A, meas 1-8: change to: pivoting CCW by passing L shldr and turning ½ to L.

A', meas 1-8: add: Do NOT switch places at the end.

Finale: add: W then turn ½ more to R to end facing out.

39

Quadrille "La Haute-Taille"

line 2, after "Pantalon.": add: There are 4 or 5 parts in total.

Steps: add at beg: Basic; (dance description refers to a basic step).

add at end: R.L.R for cts 1&2; L.R.L for cts 3&4. Steps can vary with energy level from 3 steps in place to first step slightly forward and third step slightly back.

Swing: replace with: Face ptr. R hip to R hip. R hand on ptr's L shldr. 2 Basic steps rotating CW in place, then 2 Basic steps to release handhold and allow W to turn 1/4 out to her R.

Fig II: meas 5-8: change to: Turn ½ to L ...

meas 9-16: replace with: Acknowledge ptr while passing, and continue visiting by going in the opp direction from meas 1-8 (M dance CCW, W dance CW), all turning ½ L to return to home position.

Fig III, meas 1-4: add: Pass L shldr.

meas 9-12: add: Use 2 Basic steps to move fwd and 2 Basic steps to move back.

meas 17-18: add: W pass L shldr.

meas 21-22: add: W pass L shldr.

40

Fig IV, meas 1-4: add: Face your corner, 4 Basic steps in place.

Fig V, meas 1-16: change to: ... M removing their hat if they are wearing one ...

41

Suite Des Deux-Sevres

INTRODUCTION: add: Begin dancing with the bagpipe.

LA VRIE, Fig I, meas 2: add: Step-hop on R, and swing L fwd.

meas 3-8: change to: Repeat meas 1-2 three more times, completing approx 1.5 rotations.

Fig II, meas 1: add: ... across L ft, and lifting in front of L (ct2).

meas 2: add: ... L ft across R ft and lifting in front of R (ct 2).

LE PASTILLET

pronunciation should be (LUH pahs-tee-YAY)

add: (Slower tempo)

Fig I, meas 1-2: add: ... L raised slightly in back. Turn slightly to the L to lead with R shldr.

meas 3-4: replace 2nd sentence with: ... the same way (L,R,L,R). L is lifted slightly in front. On last step turn slightly so L shldr is twd ptr.

Fig II, meas 1-2: change to: ... ptr, change places using ...

meas 3-4: change to: ... with opp. turn by L one full rotation CW with ptr.

meas 5-8: replace with: Repeat meas 1-4 to return to beg pos.

42 LA CONTREDANSE: add: (Faster tempo)

Fig I, meas 1-8: add: Start with L.

Fig II, meas 1-8: add: Grand R and L can be done once or twice around; use 4 steps for each hand or use 2 steps for each hand, depending on the ability and agility of the dancers.

SCOTTISH

51 12 Coates Crescent

Music: *Six for Sixty*, Band 2.

Formation: add at end: lines at least 6 ft across.

line 1, add: ... Committee of the RSCDS, 1988. The dance is named for the headquarters of the Royal Country Dance Society.

meas 13-16: add: 1st cpl lead down, R hand in R, to 4th place, turning way on last step (M pull R shldr, W pull L shldr).

Meas 25-32: add at end: at end, dance out to sides.

52 Culla Bay

Pronunciation: COOL-lah

Music:

meas 1-4: add: (Step fwd and join R hands (meas 1); turn opp (meas 2); cast out (meas 3); go to opp place (meas 4).

meas 9-16: add: Move in tandem with ptr, returning to where you started.

meas 17-20: add: End facing opp cpl (as started).

53 Follow Me Home—not taught

54 The Highlandman's Umbrella

line 1: add: Built in 1906 by James Miller, this striking viaduct carries the railway lines out of Central Station in Glasgow and over Argyle Street. Its rich, ornamental ironwork and classical windows were part of the overall design of the station. It provided a sheltered meeting place for folk from the north who had come to Glasgow looking for work, trying to escape the poverty and oppression of the Highlands, hence the name.

Music:

meas 19-20: add: Original 1st M and 3rd M change places in side pos giving ...

meas 21-22: add: Original 2nd M and 4th M change places in head pos giving ...

meas 23-24: add: On L set, turn to face ctr of square.

meas 25-32: add: ... original ptr with slipping steps. Fudge ft at beg to start to the L. On step 8, close without wt.

55 Meeting and Greeting—taught on Sunday night

Music: *Six for Sixty*, Band 3.

56 Seven-Step Polka—not taught

57 Sparkling Sixty

Music: *Six for Sixty*, Band 1.

59 Talisker

Music:

meas 1-8: change to: ... cross over to original side by turning ptr full around by the R.**TURKISH**

61 Arap

Pronunciation: change to: ah-RAHP (which means Arab or a dark-skinned person)add: From Southern Anatolia.CD: *Ahmet Lüleci Turkish Dances*, Band 9.Formation: replace with: Little fingers joined in V-pos or hands joined with arms bent, forearms parallel to the ground, elbows at side.add: Styling: Small but strong steps.add: INTRODUCTION: 24 ctsFig 1, meas 1: change to: ...stamp L ~~in place~~ diag. L (ct 1); ...step L ~~to R~~ across R (ct 2): ... step L to R across R (ct 4).meas 2: change to: ... touch L heel ~~in place~~ across R (ct 2); ... step bkwd on ~~L~~ R, bending....add at end: On cts 3-4, shimmy and roll body bkwd and up, transferring weight to back ft (R); raise L fwd to prepare to repeat Fig. When continuing to Fig 2, switch wt back to the L (ct &).Fig 2A: add: (Percussion)meas 1: add: ... step on R to L, crossing L, lifting L back with bent knee and shimmy (ct 3) ...Fig 2B, meas 1: change to: Facing ctr, ~~bounce on L~~, hop on L... (ct 1); ... ~~bounce on L~~, hop on L... (ct 3); ... quick step ~~back~~ fwd on L (ct 4).meas 2: change to: ... step on L ~~in~~ back to place (ct 2) ...add: There is no ct 3-4 in this measure.

add at the end: Transition: After ct 2 of meas 2, place R next to L (ct 3); hold (ct 4) and yell "Hey!"

This is only done when returning to Figure 1 to repeat the dance.

63 Çemen

See replacement page at end of Errata.

65 Gulli

add: From East Anatolia region.CD: *Ahmet Lüleci Turkish Dances*, Band 2.

Pronunciation: gool-LIH

Formation: replace with: Semi-circle. V-pos, hands R under, L over, facing center.Add: Styling: Flat-footed, but bouncy.Fig 1A, ct 2: change: ~~next to R~~ to crossing Rct 4: change: ~~Hold~~ to TouchFig 1B: add: (with singing)ct 8: change: ~~Step in place~~ to Step back to placect 10: change: ~~Step on L in place~~ to Step fwd on L to placeadd: On last time through, do cts. 1-9, then doct 10 Step L beside Rct 11 Bounce 3 times on both feet and immediately begin Figure 2

Fig 2: add: (with zurna)

ct 1: add: Hop on L diag back on R, lifting R fwd

ct 2: change to: Leap onto L to R crossing R, bending....

ct 4: add: Hop on R in place, lifting L fwd

ct 6: change: ~~Hop~~ Leap onto L in place, kicking R fwd with straight leg

Fig 3A: add: (with woman singing) (shimmies can be done any time in Figure 3A)

ct 1: add: Facing ctr, and bending slightly fwd, step fwd....

66

ct 4: change: Step fwd on R ~~heel~~ flat L.

Fig 3B, ct 1: add: With L shldr to ctr (facing LOD), jump onto....

ct 6: replace with: Leap bkwd on L, lifting R fwd with straight leg and turning to face ctr.

Fig 3C, cts. 1-4: replace: all R with L and all L with R.

ct 6: change to: ~~Hop~~ Leap onto R ... lifting L fwd with bent knee.

Fig 3D: replace with:

ct 1-5 Repeat Fig 3B, meas 1-5.

ct 6 Leaning fwd, leap onto L lifting R behind with bent knee.

Fig 4: add: (M yell "the" and W ululate in this Figure)

ct 4: add: Lift L in front and pump it down

ct 6: add: Lift R in front and pump it down

add: Sequence: Fig 1A four times; 1B four times, 2 eight times, 3A two times, 3B two times, 3C two times, 4 eight times. Repeat two more times from Fig 2 (Fig 1A and 1B are not done again), ending with Fig3D. Do cts 1-5 ending on ct 6 leaping onto L in place, lifting R fwd and yell "hey."

62

Gulbeyaz

See replacement page at end of Errata.

67

Gülsüm

See replacement page at end of Errata.

68

He Cane

CD: *Ahmet Lüleci Turkish Dances*, Band 11

Pronunciation: HAY djah-NAY add at end: (means "Oh, my soul")

Fig 1: add: Start with horn

ct 2: change to: Step on L ~~next to R~~ in front of R

Fig 2, ct 3: add at end: until straight arms are at head level and slightly fwd.

ct 4: add: ...bringing arms in, fwd and down to V-pos.

add at end: This is more subtle and not as deep as a Bulgarian-style arm pump to V pos.

add: ct & Swing arms down and back.

ct 5: add: ... swinging arms fwd (ct 5) and back (ct &).

ct 6: add: ... swinging arms fwd (ct 6) and back (ct &).

ct 7: add: ... swinging arms fwd (ct 7) and back (ct &).

ct 8: add: ... swinging arms fwd (ct 8) and back (ct &).

add at end: Sequence: Fig 1, Fig 2, Fig 1, Fig 2, etc. Leader decides/signals when to change.

70

HeyamoCD: *Ahmet Lüleci Turkish Dances*, Band 3line 1: add: ... Black Sea Region of Turkey, translated by Brenna MacCrimmon.Formation: replace with: Arms bent from the elbows, forearms touching neighbor's forearms, hands slightly lower than the elbows. (Known as "Black Sea Position")add: Intro: Begin at the start of any 12 meas phrase.Add after ct 6: ct &: Step on L to R, crossing R.ct 8: replace with: Touch L toe fwd.ct & Slightly left L fwdct 9: add: Small step on L to L, slightly lifting R ft fwd.ct 10: add: Small step on R to R, slightly lifting L ft fwd.ct 11: add: Small step on L to L, slightly lifting R ft fwd.ct 12: replace with: Touch R toe fwd

ct &: Slightly lift R ft fwd.

72

Men Gülem

See replacement page at end of Errata.

73

NarinoCD: *Ahmet Lüleci Turkish Dances*, Band 4.Pronunciation: replace with: nah-REE-noh (a girl's name) This is also a girl's dance.add: Styling: Movements are soft and subtle, not sharp.Formation: change to: Semi circle, little fingers hands joined in V-pos.Fig 1A, ct 1: replace with: Facing and moving slightly diag in and R, step on R, swinging arms fwd.ct 2: replace with: Step on L crossing in front of R, swinging arms back.ct 3: replace with: Repeat ct 1.ct 4: replace with: Facing ctr, step on R in place, while raising L fwd and pump softly down, swinging arms up to W-pos and to the R.cts. 5-6: add: Twisting toe movement is small and subtle.ct 7: delete: raising Rct 8: add: Raise R fwd and softly pump it down, swinging....Fig 1B: ct 1: replace with: Facing ctr and moving LOD, step on R to R, swinging arms fwd.ct 2: delete: swinging arms fwd to back.ct 3: delete: swinging arms back to fwd.ct 4: delete: swinging arms fwd to back.ct 5: delete: swinging arms back to fwd.ct 6: delete: swinging arms fwd to back.

add at end of pattern: At end of music, choral singing will cue 5 additional repetitions of Fig 1B.

69

Kalenin Dibindeadd: From Northwest Anatolia, a gypsy dance.CD: *Ahmet Lüleci Turkish Dances*, Band 1.Formation: add: Little fingers or hands joined in W-pos. Arms make small movements up and down throughout the dance.

add: INTRODUCTION: Wait through drums, guitar and 8 counts of tambourine, begin with wind instruments.

Fig 1: Add: (instrumental)

ct 4: replace with: Step L across in front of R.

ct & Step R in place.

ct 6 : replace with: Step R across in front of L

ct & Step L in place.

Fig 2: add: (vocal)

ct 4: replace with: Step on R to R.

ct & Step on L across in front of R.

ct 6 : add: Raise L slightly, knee bent slightly.

ct 8 : add: Raise R slightly, knee bent slightly.

75

Oropa

CD: *Ahmet Lüleci Turkish Dances*, Band 6.

Pronunciation: change to: oh-ROH-pah

Formation: change to: Semi-circle, arms bent from the elbows, forearms touching neighbor's forearms, hands slightly lower than the elbows. (Known as "Black Sea Position").

INTRODUCTION: replace with: 8 counts

Fig 1, ct 1: add: Facing ctr and moving in LOD, step on R to R.

ct 4: change to: Touch L slightly fwd.

ct 6: change to: Touch R slightly fwd.

Fig 2: add: Cts 1&2& have subtle up, down, up, down motion.

add at end: Leader calls change in Figure whenever he/she wants, and can return to Fig 1 after doing Fig2 if desired, or can do only Fig 1 and never do Fig 2 at all.

BOLIVIAN

79

Chilili

Pronunciation: CHEE-lee-lee

CD: *France Bourque-Moreau CD FBM-001*, last Band.

Fig II, meas 4: change to: Step on L (ct 1) ...

BULGARIAN

76

Bakovsko Horo

line 1: add: ... in Thrace. The region is known for its roses and as the road to the Rhodopes.

meas 5: change: hop to lift

meas 7: add: ...hop on L, swinging arms move slightly fwd (ct 2).

meas 8: add at end: Arms swing down and back during this meas.

meas 9: add: Strong step fwd on L...slightly ROD as arms swing fwd...

meas 10: change to: ...step on R crossing ~~on~~ in front of L, swinging straight arms back down to sides (ct 1) ...

meas 11: add: Facing LOD, or diag R, step ...
 meas 12: change: Still facing ~~RL~~ LOD, ...

78 **epelarska Râenica**

Fig I: add after meas 1-4: 5-8 Repeat meas 1-4.

Renumber:

meas 5 should be meas 9
 meas 6 should be meas 10
 meas 7 should be meas 11
 meas 8 should be meas 12
 meas 9-16 should be meas 13-16

new meas 13-16: change to: Repeat meas -8- 9-12 with opp ftwk and moving RL OD.

Fig II, meas 7-8: replace with: meas 7 Backing away from ctr, step bkwd onto R (ct 1); step on L
next to R (ct 2); step on R next to L (ct 3).

meas 8 Repeat meas 7, continuing to back away from ctr, with opp ftwk.

90 **epelarska Râenica (lyrics)**

Epelarska Raenica should be *epelarska Râenica*

80 **Dramskoto**

add: Figure II. SHORTENED PRAVO (absent main melody)

1-8 Repeat Figure I, meas 1-8 only.

Delete all of the NOTE and "Repeat dance from the beginning" and change to:

SEQUENCE: Fig I, Fig II, Fig I, Fig II, Fig II, Fig II

Fig I, Fig II, Fig I, Fig II, Fig II, Fig II, Fig I, Fig I

81 **Gergjovdensko Horo**

See replacement page at end of Errata.

82 **Glava li ta boli**

Fig I, meas 1: add: ... step on L across R (ct. 2); pause

meas 3-5: between no wt and (ct 2) on each meas, add: bouncing lightly on heels.

meas 8: add: Lift both heels on close (no wt).

85 **Rano e Radka Ranila**

line 2: add at the end: For the story of Radka, see song words at the end of this section.

Formation: replace with: Short lines. Face ctr, wt on L. Hands joined down in V-pos or belt hold.

Fig I, meas 1: add: ... behind R with a small dip (ct 2) ...

meas 5: change: extending L leg to swinging L leg

meas 8: add: Step slightly fwd onto R ...

replace last line with: Repeat from beg. Sequence: Fig I, Fig II, Fig I, Fig II, Fig I, Fig II, Fig I

83 **Komarevsko Horo**

line 1: add: ... Komarevo (Mosquitoville), near Pleven...

Styling: add: Small light steps, always in motion. Flow is important.

insert after meas 3-8 a new Figure II:

II. MOVING LEFT AND RIGHT

meas 9 should be meas 1

add: ...hop on L, swinging R leg fwd in a large arc (ct 1) ...

meas 10 should be meas 2

meas 11-12 should be meas 3-4

change: Repeat ~~meas 5-6~~ meas 1-2 with opp ftwk and direction.

insert before OLD meas 17 a new Figure III

III. MOVING TO CENTER AND BACKING OUT

meas 17 should be meas 1

meas 18 should be meas 2

meas 19 should be meas 3

change: Repeat ~~meas 17~~ meas 1 with opp ftwk.

meas 20 should be meas 4

meas 21-24 should be meas 5-8

change: Repeat ~~meas 17-20~~ meas 1-4, with opp ftwk.

add at end: Repeat dance (Fig. I, II, II) twice.

84 Megdansko Horo

Styling: add at the end: with bounce, a combination of Pandalaš and Tervelska Râka.

Fig I, meas 1: change to: Facing ctr and moving in LOD, ... to R, arms extend fwd (ct 1); ...

across R, arms swing bwd (ct 2) ...

Fig II, meas 7: add at end: Avoid leaning or bending fwd.

meas 8: add: ... (ct 1; stamp twice with R next to L,.....

86 Takanata

line 1: add: near Veliko Târnovo. The dance has a noticeable flavor of nearby Southern Romania.

Formation: add: Short mixed lines (2-8 dancers) ...

Fig II, meas 1: add: ... moving twd ctr with upper body leaning slightly fwd...

meas 3: add at end: Dancers may shout, "hey, ho!p!"

meas 7: add at end: At all times during 'flick and click,' feet are parallel.

meas 11: add: ... kicking L ft fwd and pointing down (ct 2).

87 Sitna Baluca

Styling: delete comma to read "Light steps."

Fig 1, meas 1: change to: ... (ct 1); step on L across R, ...

VINTAGE

94 Chalypso

Music: add at end: If you want to play one of the other three songs listed in the syllabus, they're available on iTunes for 99¢ each.

Twist Alternative: When you rock back on R, your body (arms included), is angled to the R (ct 1). Twist hips to the L while keeping upper body and arms angled to R (ct 2). Rotate upper body to L as hips twist to R and you've begun the twist. Repeat (cts 3-8), then do the normal Chalypso rock step back R on ct 1.

96 1928 Lindy Hop

add at the end:

The Charleston Tap could possibly have evolved from the Texas Tommy. It's essentially the same step, same tempo, done by the same population in the same city (Harlem). There never has been any evidence that the Charleston was actually seen in Charleston before the 1923 New York musical "Runnin' Wild" but there's indeed evidence that this step was done in Harlem before the musical, as a living tradition of the Texas Tommy.

Charleston Tap: M steps: Step on L to L (ct 1); tap R fwd without wt (ct 2); step on R to R (ct 3); tap L back without wt (ct 4). W steps: Step on R to R (ct 1); tap L back w/o wt (ct 2); step on L to L (ct 3); tap R fwd without wt (ct 4);

Charleston Kick: (Done in Ballroom pos) M steps: Step on L to L (ct 1); swing R leg fwd into the air, past ptr's L side (ct 2); step on R to R (ct 3); swing L leg back into the air (ct 4). W steps: Step on R to R (ct 1); swing L leg back into the air (ct 2); step on L to L (ct 3); swing R leg fwd into the air, past ptr's L side (ct 4)

We wish to thank the teachers for their invaluable help and patience in the preparation of this Errata and Addenda. We are indebted to the following Federation Dance Research Committee members who have helped with the clarifications: Martha Audziewicz, Laura Bremer, Bill Lidicker, Louise Lidicker, Cricket Raybern, Bill Wenzel, Carol Wenzel, Karen Wilson-Bell, Teddy Wolterbeek, and Sabine Zappe.

These notes, along with the camp video, will help to maintain the dances as presented.

Joyce Lissant Ugglä – Editor
Loui Tucker – Assistant Editor

Gülbeyaz

(Turkey)

Gülbeyaz means "White Rose" and is also a girl's name. It is from the Black Sea area.

Pronunciation: GYOOL-beh-YAHZ

CD: *Ahmet Lüleci Turkish Dances, Band 5.*

4/4 meter

Formation: Arms bent from the elbows, forearms touching neighbor's forearms, hands slightly lower than the elbows. This is known as "Black Sea Position."

Style: Earthy with knee bends throughout.

Meas

Pattern

INTRODUCTION: Four times through the melody. Start with "hey."

FIGURE 1

- 1 Facing ctr and moving in LOD, step on R to R (ct 1); step on L next to R, lifting R (ct 2); repeat cts 1-2 (cts 3-4).
- 2 Small leap onto R to R with knees bent and touching (leaving L in place), hands and head moved slightly R (ct 1); sway back onto L in place, lifting R beside L ankle, hands return to ctr pos (ct 2); step on R in place, raising L fwd (ct 3); small pump of L ft (ct 4).
- 3 Step on L in place, raising R fwd (ct 1); small pump of R (ct 2); step fwd on R (ct 3); kick L sideways to L side, toe pointing to R, and quickly snap toe to fwd pos (ct 4).
- 4 Step on L in front of R (ct 1); touch R heel beside L (ct 2); step back on R (ct 3); step back on L (ct 4).

FIGURE 2

- 1 Repeat Fig 1, meas 1.
- 2 Repeat Fig 1, meas 2.
- 3 Step on L in place (ct 1); kick R sideways to R side, toe pointing to L and quickly snap toe to fwd pos (ct 2); touch R heel fwd (ct 3); fall with full wt onto R, bending knees and lifting L slightly behind (ct 4).
- 4 Rock back onto L, lifting R slightly fwd (ct 1); fall fwd onto R, lifting L slightly behind (ct 2); step back onto L (ct 3); touch R next to L (ct 4).

Note: In meas 3, cts 3-4 and meas 4, cts 1-2 dancers can do shldr shimmies.

The change from Fig 1 to Fig 2 is called or signaled by the leader on the R end of the line of dancers. The leader can return to Fig 1 if desired.

Presented by Ahmet Lüleci © 2005

Çemen

(Turkey)

The name means "grass."

Pronunciation: cheh MEHN

CD: *Ahmet Lüleci Turkish Dances, Band 7.*

Rhythm: 10/8 meter. Actually slow, quick, slightly quicker, but is called "slow, quick, quick" and counted as "1-2-&."

Formation: Semi-circle facing LOD, little fingers joined.

Meas

Pattern

INTRODUCTION One time through melody

FIGURE 1A

Facing CCW, L hand behind back, L elbow bent, R hand in front joining next dancer's L hand.

- 1 Step on R diag to R (ct 1); step with L toe next to R (ct 2); quick step on R diag to R (ct &).
- 2 Repeat meas 1 with opp ftwk on L diag.
- 3-4 Repeat meas 1-2, turning to face ctr at end of meas 4.

FIGURE 1B

Raise arms gradually rise in front during meas 1-2 until they are above the head and slightly in front.

- 1 Step on R in place (ct 1); touch L toe slightly fwd (ct 2); lift L toe slightly (almost a "flick") (ct &).
- 2 Step on L next to R (ct 1); touch R toe slightly fwd (ct 2); lift R toe slightly (ct &).
- 3-4 Repeat meas 1-2 while keeping the arms raised. On cts 2-& of meas 4, turn to face LOD and bring arms quickly into the beginning pos

FIGURE 2

Facing ctr with arms raised in high W position (as the end of Figure 1B)

- 1-4 Repeat meas 1-4 of Figure 1B, moving slowly toward center on ct 1 of each measure
- 5-8 Repeat meas 1-4 of Figure 1B, backing up slowly away from ctr on ct 1 of each measure

Sequence: Fig 1A and Fig 1B alternate. Fig 2 is indicated by the leader at the end of any Fig 1B. Leader indicates the return from Fig 2 to Fig 1A.

Presented by Ahmet Lüleci © 2005

Gülsüm

(Kurdish, E.Turkey)

From West Anatolia.

Pronunciation: gyool-SOOM

CD: *Ahmet Lüleci Turkish Dances*, Band 10.

Rhythm: 9/8 meter, counted as QQQS.

Formation: Semi-circle, arms free in W-pos

Cts

Pattern

INTRODUCTION One time through the melody.

FIGURE 1A (bounces, don't hop)

Facing LOD, shldrs back, arms slightly farther back than V-pos, elbows slightly bent, palms fwd, hands not joined. Arms swing rhythmically fwd on ct 1 and then back to orig pos. Fingers can snap at the top of the fwd movement.

- 1 Step on R diag R.
- 2 Scuff L heel next to R in place.
- 3 Keep wt on R and bounce on it, lifting L.
- 4 Step fwd on L.
- & Hold.

FIGURE 1B

Arms slightly higher than in Fig 1A, and swinging fwd and back is a bit larger.

- 1 Leap fwd onto R, raising L behind with bent knee.
- 2 Scuff L heel fwd.
- 3 Hop on R in place, keeping L in front.
- 4 Leap fwd onto L.
- & Hold.

FIGURE 2

Arms slightly higher than in Fig 1, and swinging fwd and back is still larger.

- 1 Hop on L, raising R behind with bent knee.
- 2 Hop on L again while kicking R fwd with straight leg.
- 3 Leap fwd onto R.
- 4 Hop on R.
- & Hold.
- 5-8& Repeat 1-4& above with opp ftwk.

Gülsüm—continued

FIGURE 3

Arms almost parallel to the ground at about shoulder level, elbows slightly bent, palms down. Arms now swing fwd and up slightly, back and down slightly.

- 1-8& Repeat Fig 2 but facing ctr. Kicks on ct 2 are diagonal (R ft kicks diagonally L, L ft kicks diagonally R).

FIGURE 4

- 1 Jump onto both ft facing RLOD (L). Arms: L behind back, elbow bent. R in front of chest, elbow bent.
- 2 Turning to ctr, hop on L, arms open to position in Fig 3.
- 3 Turning to face LOD (R), leap onto R and bring L fwd. Arms: R behind back, elbow bent. L in front of chest, elbow bent (reverse of ct 1).

SEQUENCE AND TIMING

The first time through, Fig 1A is done approx 35 times, like a very long introduction. Fig 1A does not change abruptly into Fig 1B but blends into it when the solo instrumental stops. The steps become more vigorous and the arms rise and swing more energetically.

There is an obvious change in the music to begin Fig 2 after Fig 1B is done approx 20 times and the solo female singer finishes singing with a rising “eeeyyyUUH.”

Fig 3 is done 8 times; Fig 4 is done 8 times, each to a different melody.

The second time through the dance:

Fig 1A is done approx 20 times, ending when the solo instrumental stops.

Figs 1B, 2, and 3 are done 8 times.

Fig 4 is done 16 times, until the end of the music.

Presented by Ahmet Lüleci © 2005

Men Gülem

(Azeri, Northeast Turkey)

Pronunciation: MEHN gyool-LEHM

CD: *Ahmet Lüleci Turkish Dances*, Band 8.

6/8 meter

Formation: W only or mixed W and M. Two circles. If mixed, M on outside circle, facing moving CW, W in the inside circle, facing moving CCW. If dancers are all W, W may all face in the same direction, or some W will face CW alternating with W facing CCW. Arms free as indicated below.

Style: Danced on the balls of the feet.

Cts

Pattern

INTRODUCTION. One time through the melody plus 8 drum beats

FIGURE 1—ZIG-ZAG

M's arm position: Begin with R arm bent in arc with fist over head, palm facing to the L; L arm is straight, parallel to the floor, fist palm down.

W's arm position: Begin with R arm bent, hand slightly lower than elbow and positioned below the chin, palm down, fingers open; L arm is slightly rounded, hand slightly lower than shoulder and trailing the body, palm down, fingers open.

1 Step fwd on R on diag R (ct 1); step fwd on L diag R (ct 2); step fwd on R diag R (ct 3); raise L leg bkwd with bent knee and turn slightly to face L diag (4). During the meas pass one person in the other circle on the diag.

M's arm movement: During cts 3-4, raise L arm overhead and turn fists to face R (ct 3); lower R arm and snap wrists sharply down to end in a pos reversed from the starting pos (ct 4).

W's arm movement: On cts 3-4, raise arms to head level, turn hands inward from wrists and begin lowering arms to the opp starting pos.

2 Repeat meas 1 with opp ftwk, moving on the L diag, again passing one person in the other circle. Arms reverse direction on ct 3-4 to return to beginning pos in meas 1.

3-8 Repeat meas 1-2 three more times (four total). On the last meas, both M and W turn slightly to face ctr, M slightly to the R of W. M bring fists to chest level with bent elbows, fists almost touching. W have hands open, palms facing.

FIGURE 2—FACING CENTER

Arm pos and movements: Push hands down and out to sides, fingers splayed (ct 1); hands return to chest level, M with fists; W fingers open (ct 3); M twist wrists inward to fist down pos; W twist wrists inward to palm facing pos (ct 4).

& Small anticipatory hop on L, raising R fwd.

1 Small rock fwd onto R with a flat ft, a slight rolling motion (ct 1); hop on R, lifting L behind (ct 2); small hop on R (ct &); rock back to place on ball of L ft (ct 3); hop on L, lifting R fwd (ct 4)

2-4 Repeat meas 1 three more time (4 total). Last time through, at the last ct, arms move to the next pos.

Men Gülem—continued

FIGURE 3—FACING CENTER

Arm pos and movements: Being with R arm above shldr level, L arm bent and hand is at belly level. W have palms in, finger splayed; M have palms out. On ct 3, only W twist R wrist to palm out pos and return to beginning pos on ct 1 of the next meas.

1 Jump onto both ft in place, knees together and bent (ct 1); turning slightly to L, hop on R in place, kicking L bkwd with bent knee (ct 2); facing ctr, jump onto both ft in place with knees together and bent; turning body slightly to R, hop on L in place, kicking R bkwd with bent knee (ct 4).

2-4 Repeat meas 1 three more times (four total). On last beat of last meas, turn 1/4 to return to the starting pos.

Sequence: Dance is done three times as above, then Fig 1 is done only 3 times. Then:

W ending:

Face ctr and step on L fwd; arms open above head (ct 1); R next to L; arms closed so hands are nearly touching in front of chest (ct 2); step fwd on L (may drop onto R knee), arms once again open above head (ct 3); and hold that pos (ct 4).

M ending:

Face ctr and step on L fwd but slightly behind W, with arms and fists in closed pos at chest level (ct 1); spin-turn 360° CCW on R, in place, keeping arms in same pos (ct 2); step on L fwd with toe turned out and open arms high (ct 3); yell "Hey!" (ct 4).

Note: If W do *not* drop to one knee on ct 3, M may drop to R knee on ct 3 instead of remaining standing.

Presented by Ahmet Lüleci © 2003

Gergjovdensko Horo

(Trakia, Bulgaria)

A dance connected with St. George's Day (Springtime) celebrations in Western Thrace.

Pronunciation: gehr-gyoff-DEHN-skoh hoh-ROH

Music: Yves Moreau CD YM-UOP-07, Track 3

2/4 meter

Formation: Open circle; face ctr. Wt on L. Hands joined up in W-pos.

Styling: Happy, yet earthy.

Meas

Pattern

4 meas INTRODUCTION (instrumental) Start with singing.

I. BASIC PATTERN (Singing)

- 1 Step on R diag fwd R, arms stretch fwd (ct 1); step on L across R, arms extend downward (ct 2).
- 2 Facing slightly RLOD, step back on R, arms begin to move fwd (ct 1); step back on L, arms continue moving upward (ct &); step back on R, arms return to W-pos (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5 Facing ctr, with slight up and down movement, arms in W-pos, step on R to R (ct 1); step on L in front of R (ct &); step on R to R (ct 2); step on L behind R (ct &).
- 6 Step on R to R (ct 1); step on L in front of R (ct &); step on R to R (ct 2); stamp with L next to R, no wt (ct &).
- 7 Repeat meas 5 with opp ftwk and direction.
- 8 Step on L to L (ct 1); step fwd on R with slight lift on R, arms extend downward, picking up L slightly in back (ct 2).
- 9 Step on L in place (ct 1); slight lift on L, arms come back to W-pos (ct &); step on R to R (ct 2); step on L in front of R (ct &).
- 10 Step on R to R (ct 1); step on L behind R (ct &); step on R to R (ct 2); step on L in front of R (ct &).
- 11 Step on R to R (ct 1); stamp with L next to R, no wt (ct &); step on L to L (ct 2); step on R in front of L (ct &).
- 12 Step on L to L (ct 1); step on R behind L (ct &); step on L to L (ct 2).
- 13 Step fwd on R with slight lift on R, arms extend downward, picking up L slightly in back (ct 1); step on L in place (ct 2).
- 14 Small step in place on R (ct 1); small step in place on L (ct &); with upper body leaning slightly fwd, point R heel diag R (ct 2); point R heel again, closing the angle (ct &).
- 15 Small step in place on R (ct 1); small step in place on L (ct &); 2 sharp low stamps with R next to L, no wt, arms in W-pos bounce down with each stamp (cts 2,&).

Repeat dance from the beginning.

Presented by Yves Moreau

2007 Faculty Biographies

Sonia Dion & Cristian Florescu - Romanian Dances

Sonia Dion & Cristian Florescu are known for their vibrant energy, warmth, and exciting choice of dances and music. Cristian has danced with and choreographed for many Romanian folk ensembles and has studied with various specialists including Theodor Vasilescu. In 1993 Cristian joined *Les Sortilèges*, a professional folk dance company based in Montreal, Canada, where he has danced, taught, and choreographed. Sonia, in the course of her 20 years with the same company, was lead dancer, choreographer, and artistic director, among other roles. It was at *Les Sortilèges* that the two met and formed a professional and personal partnership. They've performed with the *Collage International Dance Ensemble of Boston*, have taught at *l'École Supérieure de Danse du Québec*, and have been part of the Artists in the Schools program sponsored by the Quebec Ministry of Education. In recent years, they've been teaching recreational folk dance workshops in Canada, Japan, Norway, Taiwan and the U.S., sharing their love of Romanian folk traditions.

Germain Hébert - Dances of France

Germain Hébert has taught French dance at major camps in both Canada and the United States. He was an active member of *Triskell* (a group of dancers from Brittany who meet in Montreal) and has also been involved with groups from Alsace, Auvergne, and Normandy. Germain considers introducing the bourrée from Berry into North America as his proudest achievement. The many French dances he has introduced include such favorites as Bourée Droite du Pays Fort, Le Rond Argentonais, and Jabadao. He is a life-long resident of Saint-Jean-sur-Richelieu, Québec, where he began folk dancing in 1956 and met his wife, Louise. He taught at the Québec Folk Dance Federation's first camp in 1960.

Germain's interest in French folklore and bourrées began in 1964, when he was invited to teach international folk dance at a camp in Berry, France after meeting dancers from Berry at Québec's 1963 French Industrial Fair. Germain and Louise learned the bourrée during that first trip to Berry, and began teaching the dance in North America in 1966. He continued researching French dance during subsequent travels in France in 1967, '72, and '76.

Germain has been involved with international, French, and Italian folk dance troupes, serving as artistic director, choreographer, teacher, or administrator. He has also written many articles about folk dance. He received a *Grand Prix* award in 2004 from *Société du Patrimoine d'Expression du Québec* and the 2005 National Dance Award from the San Antonio Folk Dance Festival for his contributions to the preservation of French dance and folklore.

Jerry Helt - Square Dancing

Jerry Helt is internationally known for his expertise in the calling and teaching field, respected by callers and dancers for his ability to bring fun and joy into the dance world. Jerry first came to Stockton Folk dance Camp in 1956, and has been here every year since, delighting us with his great squares and contras, doing a build up to Exploding Squares on Friday night. Some of Jerry's square dance accomplishments are:

Recording artist on Blue Star, MacGregor, Scope, Sets in Order, Hollywood, and Gateway Records.

Performed and recorded with Cincinnati Pops Orchestra on Telarc Label.

Conducted exhibition groups and taught dancing to developmentally challenged, wheelchair groups, and children.

Featured as caller and choreographer on stage and television shows.

Inducted into the American Square Dance Society Hall of Fame in 1979.

Received the Milestone Award in 1992. The Milestone Award is the highest award given by Callerlab—a recognition and approval by peers of conduct and contribution.

His home is in Cincinnati, where he lives with his wife, Kathy.

Jennifer Kelly - Scottish Dancing

Jennifer Kelly grew up in southern England, where she began dancing at a very early age. When she eventually discovered Scottish dancing, her first teacher was Innes Russell, who was a member of the *International Performing Team* of the Royal Scottish Country Dance Society (RSCDS), and a former member of the famous *51st Highland Division*. She met her husband John in Innes' class, and they moved together to California in 1966. After dancing with Stewart Smith for several years, and earning full accreditation, they started the San Jose Scottish dance class, which continues today.

Just over thirty years ago they formed the well known performing group; *The Red Thistle Dancers*. Red Thistle has about 30 dancers, about half of whom are certified teachers under the RSCDS. Jennifer has directed the group through numerous concerts, including many performances with the San Francisco Ethnic Folk Dance Festival, and more recently two full scale concerts under the name of *Dancing Feet from around the World*. She has also produced two teaching videos; "Dancing with the Red Thistle Dancers parts 1 and 2", and a video about choreography for Scottish dance performances called *Performance Dancing with the Red Thistle Dancers*.

She is well known for her choreography. She keeps as close to the traditional form as possible while introducing more variety and visually appealing figures to enhance the audience appeal. Traditional dances are very repetitive and not at all suitable for stage performance. Her approach is to link several dances together, use changes in the dancer's orientation and add interesting and often novel changes between the dances. Most recently she choreographed "performance suites" that includes an 18th-century medley as well as a modern medley that adds twists to the traditional Scottish theme.

Jennifer has been a guest teacher at many workshops, both International folk and Scottish, up and down the West Coast, including Mendocino, Spokane, Fort Warden, Vancouver, and Victoria and at Master class seminars. She still believes that the most important factor in all dancing is that the dancers should enjoy themselves.

Ahmet Lüleci - Turkish Dancing

Co-founder and co-director of World Camp in Massachusetts, Ahmet has taught several excellent ensembles in Kankara, Istanbul, Eskisehir, and Bursa. Since arriving in North America, he has taught at major camps throughout the U.S., as well as in Asia, Europe, and South America.

A native of Turkey, Ahmet is an accomplished folk dance teacher and performer, as well as a researcher of Anatolian folk culture. Since the age of eight he has danced with numerous school ensembles and private associations, many of which won outstanding awards in city-wide, National, and International competitions. Between 1973 and 1985 he participated in International dance festivals and competitions throughout Western and Eastern Europe. In addition, he taught ensembles which appeared in more than 60 programs broadcast nationally in countries such as Turkey, France, Denmark, the Netherlands, and Germany. For nearly five years Ahmet also served as Director of Dances for HOY-TUR, long considered one of Turkey's leading folk dance associations.

Since arriving in North America in 1985, Ahmet has taught at many workshops and camps throughout the United States as well as Canada, Japan, Taiwan, Hong Kong, Holland, England, Switzerland, Brazil, and

Germany. He has set innumerable suites of Anatolian dances for the stage working with both Turkish and non-Turkish organizations. Some of the notable performing ensembles with which he has worked include: AMAN of Los Angeles, BYU Dancers of Provo, MANDALA of Boston, LES SORTILEGES of Montreal, VINOK of Edmonton, GEHEM of Ankara, BUTFOD of Bursa, and FOLKTUR of Istanbul. In 1991 Ahmet joined the Artistic Staff of AMAN as resident choreographer.

Ahmet's love of folk songs and his fascination with folk dance led him to conduct scholarly research into the historical, social and cultural background of the costumes and spoon dances from Turkey's Mediterranean coast. His efforts resulted in an exhaustive, 400-page study for which he was awarded First Place in the 1985 national competition in research on the folk dances of Turkey by the Turkish Ministry of Youth, Sports, and Education. In 1997 Ahmet completed a second degree in Fine Arts specializing in Graphic Design.

The internationally acclaimed Collage is one of Boston's advocates for multicultural collective expression. Collage grew out of Ahmet Lülecı's goal of making folk dance and music more accessible and interesting to a general audience. The company presents a range of pieces, from traditional choreographies to more modern interpretations that remain true to the spirit of the dance. Using music that makes people want to jump out of their seats and join the dance, the company showcases the beauty, energy, and passion of these neglected dance forms as well as the cultural heritage they represent.

Yves Moreau - Bulgarian Dancing

Yves Moreau lives in Montreal, Quebec, Canada and is recognized as one of North America's foremost exponents of Bulgarian dance and folklore. He travelled to Bulgaria almost annually between 1966 and 1986 to research dance and to record music in all regions of the country. He also lectured and conducted workshops throughout North America as well as on numerous occasions in Belgium, France, the United Kingdom, Italy, Switzerland, Germany, Austria, the Netherlands, Sweden, Norway, Mexico, Brazil, Israel, Japan, Slovenia, Hungary, Taiwan, Hong Kong, Thailand, New Zealand, and Australia.

From 1972 to 1988 he directed *Les Gens de Mon Pays*, a Montreal-based amateur folk ensemble specializing in Bulgarian and French-Canadian folklore which toured widely in North America and represented Canada at several international folk festivals in the U.S.A., France, Greece, Italy, and Bulgaria. Yves also choreographed several stage suites of Bulgarian and French-Canadian material for various professional and amateur performing groups in North America, Australia and New Zealand.

From 1975 to 1985, Yves was special projects coordinator at the *Canadian Folk Arts Council* and also worked with *Folklore Canada International*, a private organization which coordinates cultural exchange programs and produces several international folk festivals in Canada. From 1986 to 2000, he was the coordinator of FCI's annual *Heritage International folklore workshop* in Lachine (Quebec) and Cornwall (Ontario).

Yves who speaks Bulgarian has been a regular contributor to various folk music and folklore programs for Canadian radio and television. He has supervised recordings of Bulgarian folk music on the *Balkanton*, *Worldtone*, *XOPO*, *Gega*, and *BMA* labels and has presented several papers at various conferences on ethnomusicology and folklore in America, Asia and Bulgaria. In 1980, Bulgaria awarded him with the *Order of Kiril & Metodi* (1st degree) for his work popularizing Bulgarian folk culture in North America.

Yves is married to **France Bourque-Moreau**, an internationally-recognized specialist in children's folkdance and music. They have three children. From 1998 to 2001, Yves was on the Board of Directors of the *East European Folklife Center (EEFC)* which organizes the annual Balkan Music and Dance Camps in the U.S.A. In March 2007, he was the recipient of the "*Preserving our Legacy Award*" given by the National Folk Organization U.S.A. (NFO) for a Lifetime of Work and Achievement in Folk Dance and Folk Arts.

Richard Powers - Vintage Dance

Richard Powers is a third-generation dancer. His grandfather Powers was president of the Cotillion Club at VPI in Virginia, back in the ragtime era, and his parents were swing kids who met at a Tommy Dorsey dance.

He is a dance historian and choreographer and one of the world's foremost experts in American social dance, noted for his choreographies in dozens of stage productions and films. He has been researching and reconstructing historic social dances for 30 years and is currently a full-time professor at Stanford University. He also teaches workshops across the country, in Europe, and is a popular teacher in Japan where he has returned twelve times to teach workshops.

Richard coined the term "vintage dance" in 1980. He has choreographed folk dance suites for AMAN Folk Ensemble, the Ethnic Dance Theatre, the Ensemble International, the Brigham Young University Folk Ensemble, Ahmet Lüleci's Collage Dance Ensemble in Boston, the Narodno Folk Dance Ensemble, Westwind, and the Beseda Dance Theatre in Prague, Czech Republic.

He choreographed ragtime era dance for Faye Dunaway and Richard Widmark in Turner Productions *Cold Sassy Tree* (1989). He choreographed and directed the 19th century ballroom dances for the Warner Bros./ABC film *North and South* (1985). He choreographed the ragtime era dances for the CBS film *Spring Awakenings* (1994). He trained dancers in 19th century ballroom dances for the Tri-Star film *Glory* (1989). He choreographed the Victorian ballroom dances for the public television film *Mrs. Perkins' Ball* (1986).

Richard's numerous stage choreographies include Bill Irwin's *Scapin* (off Broadway, 1997), work as dance historian for the musical *Titanic* (Broadway, 1997), choreographies for regional theater including Dickens' *A Christmas Carol*, Mozart's *Don Giovanni*, Shakespeare's *King Henry VIII*, Massenet's *Cendrillon*, Benjamin Britten's *Gloriana*, Monteverdi's *Madrigals of Love and War*, Monteverdi's *Orfeo*, Berlioz's *Beatrice and Benedict*, and Brahms' *Liebeslieder Waltzes*.

Richard founded the *Flying Cloud Academy of Vintage Dance* (1981) to produce large-scale monthly recreations of Victorian and Ragtime Balls. He formed the *Flying Cloud Troupe*, a 30-member performing company (1982) and co-founded the supporting *Fleeting Moments Waltz & Quickstep Orchestra*.

He founded the 70-member *Stanford Vintage Dance Ensemble* (1992), and was recipient of the *Post-Corbett Award*, Cincinnati's foremost arts recognition (1992). He was selected by the *Centennial Issue of Stanford Magazine* as one of Stanford University's most notable graduates of its first century, noted primarily for the creation of a new field in historic dance (1992).

California Kapela

Susan Worland—has been the leader of the California Kapela since the band's inception in 2002. Besides her gigs with the Kapela (Stockton and occasional other events) she is music director for the San Francisco based Polish dance group Lowiczanie and is also much sought after as a Scottish country dance musician. Her CD "*Bayside and Benside*," *Scottish music for listening*, is available in both shops in Camp. When she's not playing dance music of various genres, she is also a member of the Santa Cruz Symphony, and when she's not playing music at all, she loves cooking, step aerobics, and reading good books.

Barbara Deutch—clarinet, sax, and ethnic flutes, from San Mateo, CA. Barbara is originally from L.A., where she performed with Avaz (Persian), Panegiri (Greek), Karpatok (Hungarian) dance troupe orchestras, and other bands. She attended the Oberlin Conservatory of music, studying classical clarinet. After hearing a Greek clarinet recording, she changed focus and transferred to UCLA to get a B.A. in Ethnomusicology. She has played Greek music professionally for 30 years with Greek bands in Los Angeles and the Bay Area. She has a Master's degree in Library Science and is a Taxonomy Consultant in her spare time. Barbara is the current music director of the Westwind International Dance Ensemble and plays with Susan Worland in Lowiczanie Polish Dance Ensemble. She teaches clarinet, is clarinetist and Business Manager for Danubius (Hungarian/Romanian folk band in San Francisco), and plays occasionally with the Squeegees Polka.

Rumen Shopov—tambura player and percussion originally from Gotse Delchev, Bulgaria, now living in Berkeley, CA. He sings in three languages and plays Bulgarian tambura and Greek bouzouki as well as a number of modern and traditional drums. His styles include traditional Bulgarian, (especially Bulgarian-Macedonian), Rom (Gypsy), Greek, and Turkish music. Rumen Shopov is successful musical career now includes over twenty years as soloist and concertmaster with the Nevrokopski Ensemble. Rumen has toured internationally and recorded with many excellent Bulgarian singers and instrumentalists, notably his own groups Shturo Make and Orkestar Orbita, which won a place in the Stambolovo Festival as top young band in Southwest Bulgaria.

Milen Slavov—born in the Thrace region of Bulgaria, Milen Slavov began playing piano accordion at the age of seven. Later on he studied music professionally. His drive within and the need to express himself through music made him start looking for various opportunities—from touring, teaching, composing and producing to the decision of completely changing his life by moving to another country.

Slavov has lived in America since 1997. He came with the dream of sharing his inspiration and talents, and with the hope to find a new life and opportunities for himself and his family. He has composed, performed, produced, and taught throughout the United States and Canada. In 2000 the US government awarded Milen a permanent residency as an artist of extraordinary ability. Now an American citizen, Milen makes his home in Portland, Oregon. His publishing company is MS Music Agency, and he is the founder and producer of CustomizedMedia, LLC, a company for audio and original music production, and digital downloads.

Evan Stuart—is a bass player and multi-instrumentalist from Santa Cruz, CA. He has appeared with several Bay Area groups, including Edessa, Zabara, Top Dog Run, The Brash Punks, The Brass Menažeri, and the Cope Family Band. Evan has performed annually at the San Francisco Kolo Festival since 2004 and performed at the 2006 Arcata Festival and the 2006 Statewide Festival in San Jose. In addition, he performed at the 2007 Golden Festival in New York City this past January. This fall Evan will attend San Francisco state University, where he plans to study Music and Spanish.

In Memoriam

Ruth Ruling

June 1, 1919- May 10, 2007



The folk dance world lost one of its MVP'S (most valuable players, to use a baseball term) with the passing of Ruth Ruling on May 10th, 2007.

To long-time folk dancers she and her writing were well known. She was famous to those of us who value written folk dance descriptions—not just any dance descriptions, but the precise, exact, and carefully crafted ones for which she was justly famous. For that reason, even newcomers to folk dance would

likely have encountered her name or the dances she documented, although they might not have recalled meeting her or remembering her face.

Ruth was someone who could be referred to as an “unsung hero.” At Stockton Folk Dance Camp, most of her days and nights were spent dedicated to writing, accurately and precisely, folk dances as they were taught by the original researcher/presenter. She was dedicated to folk dance, the written word, and to preserving in a standardized manner the folk dances that we continue to do today as they were originally presented.

Bruce Mitchell, Director of Stockton Folk Dance Camp, stated that “Folk dancing in California is what it is today because of Ruth.” He also wrote that “Ruth represented the old guard that gave so much to the dance movement. The dancers today are not like that. Thank God we had the Ruths, Jacks, Bevs, and Veras to make both folk dancing and Folk Dance Camp what it is today.” (Bruce was giving tribute also to Jack McKay, Bev Wilder, and Vera Holleuffer.)

Marcel Vinokur said that he considered Ruth to be “the most valuable person at Stockton Folk Dance Camp.” If Ruth hadn’t made such an effort to present an accurate syllabus and errata, the dances the faculty presented each year at FDC might have morphed into something entirely different from what had been taught or might have been forgotten.

Ruth and Carlos Ruling were married 62 years, and it was because of Ruth that he became involved in folk dance. Both native Californians, they met at San Francisco State College in 1938 where Ruth was pursuing a degree in elementary education and mathematics. Ruth taught all subjects to grades one through six for thirty-two years within the San Francisco Unified School District. Carlos went on to become an elementary school administrator.

According to Carlos, Ruth’s folk-dancing career began in college, likely with Buzz Glass; and by 1941 or 1942 she was working with Ed Kremers in Oakland, helping him teach. Carlos, who was her usual teaching partner, was away at war at this time.

Ruth also taught at Changs International Folk Dancers in San Francisco. Alternating with Lillian Cohen, Ruth began teaching at the Palomanians in Menlo Park (in 1958). Both Changs and the Palomanians are still active dance clubs today.

Ruth was a well-known teacher, but will always be remembered for her contribution in writing dance descriptions. They were published through the Folk Dance Federation of California’s *Let’s Dance Magazine*, in the Dance Research Committee’s *Folk Dances from Near and Far* books, and in the Stockton Folk Dance Camp Syllabus.

She was encouraged by Lawton Harris, founder and original director of Stockton’s Folk Dance Camp. He wanted the Stockton FDC syllabus to be accurate and reliable, and he knew Ruth was the person to make that happen. She was

already co-chair of the Dance Research Committee and had been attending Stockton Folk Dance Camp for many years, along with Dorothy Tamburini who was the Chairperson of the Dance Research Committee.

In 1962 Ruth joined the Stockton Folk Dance Camp Committee and became the official editor of the Folk Dance Camp Syllabus, being assisted over the years by a dedicated and able group of researchers. Sue Lemon did some of the early typing, and then Ginny Wilder did the typing and assisted researching until her death in 1990 when Joyce Lissant-Uggla assumed that job. Upon Ruth's retirement from the Folk Dance Camp Committee, Joyce became editor.

Ruth and Carlos were lovers of all aspects of international folk dance, but they shared a special love of Scandinavian folk dance. A number of times they traveled with Gordon Tracie to the Nordlek Festivals which are held every three years in one of the Scandinavian countries. Four of those times they were joined by Elsa and the late Frank Bacher, other well known long-time international folk dancers.

Ruth will be missed but never forgotten. Her name and work are synonymous with integrity and accuracy in the folk dance world. Ruth and her dance descriptions represent quality and excellence, and her body of work is a living legacy to a grand lady.

From an article written by Suzanne Rocca-Butler and published in *Let's Dance*.

In Memoriam

Frank Joseph Bacher

May 17, 1920 - March 23, 2007

Frank was born in Vineburg, CA where he lived most his life on the family ranch. He served in the Army Air Force in WWII in the 3rd Emergency Air Sea Rescue Squadron in the Pacific theater. He retired after 46 1/2 years at Mare Island Naval Shipyard where he was a sheet metal worker, an apprentice counselor, and a planner/scheduler. For the last 24 years he was the beloved husband of Elsa L. Bacher and lived in Fulton, CA.

He was very involved in folk dancing for over 50 years. He loved to dance and was not afraid to lead. The energy he gave to folkdancing was prodigious. He taught classes and provided the music for them in Novato every Wednesday, at Chango every Friday, and in Santa Rosa. He hosted the 2nd Saturday party in Petaluma for years. He chaired Statewide '86 in Santa Rosa. He provided professional sound for dance events throughout Northern CA, for many Statewides North, for all the Festivals around the Bay Area and even in Sacramento. All this while he was working at Mare Island. He was a dedicated member of the Folk Dance Federation of CA, Inc. where he served as president 1980-82, on Institute and Bylaws Committees, as Insurance Chairman and as Assembly delegate.

He was very proud of the perpetual scholarship fund he helped set up in memory of his special dance teacher and partner, Bernice Schramm. The fund has enabled the Petaluma International Folk Dancers to send many dancers to Stockton Folk Dance Camp.

From an article written by Elsa Bacher and published in *Let's Dance*.

Preface

Many of the dance descriptions in the syllabus have been, or are being copyrighted. They should not be reproduced in any form without permission. Specific permission of the instructors involved must be secured. Camp is satisfied if a suitable by-line such as "Learned at Folk Dance Camp, University of the Pacific" is included.

Joyce Lissant Uggle served as Editor of this syllabus (including formatting and printing).

We are indebted to members of the Dance Research Committee of the Folk Dance Federation of California (North and South) for assistance in preparing addenda and errata.

Cover art copyright © 2005 Susan Gregory. Thanks, Susan. Please do not use without Susan's permission.

Abbreviations Used in the Syllabus

beg	beginning, begin	meas	measure
bkwd	backward	opp	opposite
CCW	counterclockwise	orig	original
cpl(s)	couple(s)	pos	position
ct(s)	count(s)	ptr(s)	partner(s)
ctr	center	R	right
CW	clockwise	RLOD	reverse line of direction (CW)
diag	diagonal	sdwd	sideward
Fig	figure	shldr(s)	shoulder(s)
ft	foot, feet	T-pos	hands on shoulders
ftwk	footwork	twd	toward
fwd	forward	V-pos	hands joined and held down
L	left	W	woman, women
LOD	line of direction (CCW)	W-pos	hands joined, elbows bent
M	man, men	wt	weight

Folk Dance Camp Committee

Bruce Mitchell, Director

Bob Ashley, Gordon Deeg, Bob Harris, Denise Heenan, Jeff O'Connor, E. David Uggle, Joyce Lissant Uggle, Karen Wilson-Bell, Jan Wright.
Ruth Ruling—Retired.

Founder and Director of Folk Dance Camp 1948-1967—Lawton Harris

Ardeleana din câmpie

(Banat, Romania)

The Romanian part of Banat is mountainous in the south and southeast, while plains (*câmpie*) blanket the north, west and southwest. The climate is generally warm, favouring farming and grape production for wine. The region is full of rivers, streams and mineral springs, well known for their therapeutic qualities.

The *Ardeleana* family of dances are couple dances done in column formation. Partners face each other in two parallel lines, as in American contras and English country dances. *Ardelenele* are prevalent in the western part of Romania and found mostly in the regions of Bihor, Arad, and Banat. There are many variations in the region of Banat: *Poarga*, *Ardeleana Iute*, *Mânânelul* and *De Doi*. Couple dances there are elegant and usually involve sequences where the play of arms, circle movements, patterns and turns (by the woman) are harmonious. The style is characterized by small steps with knees flexed and on the balls of the feet, producing an effect of light, flowing movement.

Pronunciation: ahr-deh-LYAH-nah deen KOOM-pee-eh

Music: Sonia Dion & Cristian Florescu, 60th Stockton Folk Dance Camp, Band 8 2/4 meter

Formation: Longways set, partners facing each other holding hands—M's R hand holding W's L hand, arms down, M's L hand holding W's R hand, arms up.

Styling: Couple dances from Banat are light-footed and graceful. Movements should be fluid and springy. Both partners are active, the man courteously helping the woman execute her turns. The arms are outstretched without being stiff or heavy. The couple circles the floor in perfect harmony.

Meas

Pattern

FIGURE 1 (M's footwork)

- 1 Step on R crossing in front of L (bending knee slightly) turning slightly diag to L, so that R shldrs come near each other (ct 1); step on L in place (ct 2).
 - 2 Step on R to R, come back facing each other (ct 1); step on L next to R (ct &); step on R in place (ct 2).
 - 3 Very small step bkwd (almost in place) on L (ct 1); step on R in place (ct &); step on L in place (ct 2).
 - 4 Very small step on R diag to R (ct 1); step on L next to R (ct &); step on R in place (ct 2).
 - 5-8 Repeat measures 1-4 with opp ftwk and direction.
 - 9-15 Repeat measures 1-7.
 - 16 Very small click (without noise) with L ft (with wt) (ct 1); pause (ct 2).
- (W's footwork)
- 1-16 Same as measures 1-16 of M's ftwk starting with R, except on ct 1 of meas 16 W does a very small click (smaller than M) (without noise) with L ft (no wt).

Ardeleana din câmpie—continued

FIGURE 2 (M's footwork)

- 1 Step fwd on R slightly diag to L (ct 1); step on L next to R (ct &); step fwd on R (ct 2).
- 2 Step fwd on L (ct 1); step on L next to R (ct &); step fwd on L (ct 2).
Note: meas 1-2 = two small running two-steps.
- 3 Do one two-step (almost in place) starting with R.
- 4 Step fwd on L (ct 1); step back on R in place (ct 2).
- 5-7 Repeat meas 1-3 with opp ftwk and direction, M makes a small semi-circle (CW) as W moves around him.
- 8 Step on R to R (ct 1); step on L in place (ct 2). During meas 8, body does a little sway movement.
During meas 5-8, M transfers W's R hand from his L hand to his R hand at shldr level. M's L hand on his waist. W's L hand free alongside body. At the end of meas 8, R hands are on M's R shldr.
- 9-15 Repeat meas 1-7 but ftwk almost in place.
- 16 Very small click (without noise) with R ft (ct 1); pause (ct 2).
During meas 9-16, M leads his ptr with his R hand to move around and turn.
(W's footwork)

- 1-16 Do opp ftwk as M's ftwk (starting with L).
During meas 1-4, W also moves in opp direction (starts moving bkwd on L slightly diag to R).
During meas 5-8, W does $\frac{3}{4}$ turn around her ptr (RLOD), ending behind M at his L side.
During meas 9-12, W comes back same way around her ptr (LOD), ending in front of M.
During meas 13-16, W turns once (CW) in place.

FIGURE 3 (M's footwork)

(Cpl facing each other, arms in W-pos; M's L hand holding W's R hand and M's R hand holding W's L hand).

- 1 Step on L to L (ct 1); step on R next to L (ct &); step on L in place (ct 2).
- 2 Step on R to R (ct 1); step on L next to R (ct &); step on R in place (ct 2).
During meas 1-2, hands move in a circular pattern (toward the inside) as though washing a window in front at chest height. Meas 1: R hand does almost 1 turn (up first, then twd top of the set,...). Meas. 2: L hand does almost 1 turn (up first, then twd bottom of the set,...).
- 3 Turn $\frac{1}{4}$ to L and step fwd on L (ct 1), ending side by side (W at R of M) and facing same direction (top of the set); inside hands joined & held at shoulder height, outside hands joined & held at waist height, forearms parallel with the floor and twd partner; step on R twd top of set (ct 2)
- 4-7 Continue moving twd top of set with eight more small walking steps (9 total).
- 8 Turn $\frac{1}{4}$ to the right with one small two-step starting with L, ending face to face (cts 1,&,2).
- 9-16 Repeat meas 1-8 with opp ftwk and direction and hand positions.
(W's footwork)
- 1-16 Do opp ftwk as M's ftwk (starting with R).

Ardeleana din câmpie—continued

FIGURE 4 (M's footwork)

- 1-2 Repeat Fig III, meas 1-2 (starting with L to L).
 3 Turn ¼ to L and step on L fwd, ending same pos as Fig III, meas 3 (ct 1); step fwd on R (ct 2).
 4 Turn ¼ to R with one small two-step starting with L ending face to face (cts 1,&,2).
 5-6 Repeat Fig III, meas 9-10 (starting with R to R).
 7 Turn ¼ to R and step fwd on R, ending same holding pos as Fig III, meas 2 of but cpl facing bottom of the set (ct 1); step fwd on L (ct 2).
 8 Turn ¼ to L with one small two-step starting with R, ending face to face (cts 1,&,2).
 9-10 Repeat Fig III, meas 1-2 (starting with L to L).
 11 Step on L to L, M's R hand holding W's L hand (ct 1); step on R next to L (ct 2).
 12 Dance one two-step in place starting with L, helping W while she turns (cts 1,&,2).
 13-16 Repeat meas 9-12 with opp ftwk and direction, but replace the last two-step of meas 16 with a very small click (without noise) with R ft.
 (W's footwork)
 1-16 Do opposite ftwk as M's ftwk (starting with R).
 During measure 12, W executes 1 turn (CW) and moving slightly to R.

Sequence:

F1 (meas 9-16) + F2 + F1 + F2 + F1 + F2 + F3 + F4
 F1 + F2 + F1 + F2 + F1 + F2 + F3 + F4 + F3 + F4

Presented by Sonia Dion and Cristian Florescu, © 2007

Coconița

(Târnave, Transylvania, Romania)

Târnave is north of the county of Sibiu, on the Transylvanian Plain, between the two rivers in the region (Târnava Mica and Târnava Mare).

Coconița falls in the category of women's sung dances, very widespread in central Transylvania. It is a closed circle dance that generally moves in a clockwise direction. The CW direction indicates the archaic, ritualistic character of the dance. The verses sung are usually about marriage.

The word *Coconița* derives from *cucoană* (lady), referring to an elegant, noble, distinguished woman who may or may not be married.

Pronunciation: koh-koh-NEE-tsah

Music: *Sonia Dion & Cristian Florescu, 60th Stockton Folk Dance Camp, Band 2* 2/4 meter

Formation: Women in closed circle, R hand on waist and L hand (arm extended in front) on R shoulder of the W in front, facing RLOD.

Meas

Pattern

1-9 INTRODUCTION (no action)

FIRST DANCE

(Dance with the slow song, one step per meas.)

1-4 Take 4 walking steps, starting with R, moving straight ahead, without weaving.

5-8 Take 4 small steps, starting with R, weaving slightly in direction of ft.

9 Touch with ball of R in place (ct 1); pause (ct 2).

Repeat this pattern ten more times (11 total)

SECOND DANCE

(Hands in V-pos. moving RLOD and body facing slightly to the L.)

1 Step on R slightly diag to R (twd ctr) and starting to swing arms twd ctr (ct 1); touch with ball of L next to R and swing arms twd ctr (ct 2).

2 Dance one two-step starting with L: step on L slightly diag to L (ct 1); step on R next to L (ct &); step on L in place, swinging arms slightly outside (ct 2).

3-8 Repeat meas 1-2, three more times (4 total).

Styling: The torso sways in an opp direction to the movement of the ft (e.g., body sways bkwd when dancer steps twd ctr of circle).

9 Step fwd on R bending R knee slightly (ct 1); step fwd on L (ct 2).

10-15 Repeat meas 9 six more times (7 total).

16 Step fwd on R bending knee slightly (ct 1); lift L ft and turn on R to R (end facing LOD) (ct 2).

Note: meas 9-16 = seven closed rida steps with transition.

17-32 Repeat meas 1-16 with opp ftwk and direction.

Do this pattern 2 ½ times.

Sequence: Intro. + First dance + Second dance

Presented by Sonia Dion & Cristian Florescu, © 2007

Coconița—continued

Songs for Coconița

Slow song:

La porțița uliță-ă, mireasă mirea
 Șede mama miresă-ă, mireasă mirea

At the gate to the lane, the bride, the bride,
 The bride's mama stands ...

Se roagă la sfântu soare, mireasă mirea
 Să facă ziua mare, mireasă mirea

She prays to the hallowed Sun, ...
 Let the day be longer ...

Care-o fată ducătoare, mireasă mirea
 Care-o fată ducătoare, mireasă mirea

For she has a daughter leaving to be wed, ...
 For she has a daughter leaving to be wed...

Repeat the three verses

Fast song:

/Fetelor dragile mele, fetelor dragile mele
 Face-ți bine mă iertati, faceti bine mă iertati/

My dearest girl friends,
 Please forgive me...

/Că din iasa-r într-o seară, că din iasa-r într-o seară
 Nu vă mai fac îmbulzeală, nu vă mai fac îmbulzeală/

For evening after evening,
 I will no longer delight in your presence...

Fi voioasă soro mare,
 căs la scale lângă vale
 Și scaun în șeztoare,
 și drăguțu-i ca o floare

Be glad, big sister,
 That I have left for the valley.
 My chair at our gatherings will be free
 And my beloved is so handsome!

Hora de munte

(Banat, Romania)

The *Hora* is danced by both men and women of all ages, at Sunday dances and weddings and is used as an introductory dance. There are various regional variants of the *Hora* and some have specific names, such as *Hora mare* (large hora), the most common version, or *Hora lente* (slow hora). *Hora de munte* (mountain hora) comes from the Semenik Mountain. This dance is an open *Hora* and progresses to the right and to the left.

The Semenik Mountains are a part of the southern group of the Occidental Carpathians, culminating with the Piatra Goznei Peak (1447 m) and the Semenik Peak (1445 m) and representing an important hydrographic knot; "the water castle of Banat."

Located in the southwest corner of Romania, Banat is a distinct entity in terms of its folklore. The style there is characterized by elegant movements, a nice and proud attitude. The name Banat comes from *ban*, the Romanian word for the military leader of a region.

Pronunciation: HOH-rah deh MOON-the

Music: Sonia Dion & Cristian Florescu Romanian Realm Vol. 3, Band 6 or 2/4 meter
Sonia Dion & Cristian Florescu, 60th Stockton Folk Dance Camp, Band 12

Formation: Open mixed circle, hands in W-pos, facing center.

Styling: All of the steps to the side, and the two-steps must be danced in a curved manner as if on the edge of a small circle, curving slightly in on the right and the left.

Meas

Pattern

16 meas INTRODUCTION (no action)

FIGURE 1 (singing)

- 1 Step on R sdwd to R (ct 1); step on L next to R (no wt) (ct 2).
- 2 Step on L sdwd to L (ct 1); step on R next to L (no wt) (ct 2).
- 3 Step on R to R (body facing slightly LOD) (ct 1); step on L to R (ct 2).
- 4 Step on R (facing ctr) (ct 1); step on ball of L (ct &); step on R (ct 2). (cts 1,&,2 = one two-step).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

FIGURE 2 (instrumental melody)

- 1-2 Take 4 walking steps twd ctr (R, L, R, L) (cts 1,2,1,2).
- 3 Step on R to R (slightly) (ct 1); step on ball of L next to R (ct &); step on R (ct 2)(cts 1,&,2 = one two-step).
- 4 Repeat meas 3 with opp ftwk and direction.
- 5-6 Repeat meas 1-2 moving bkwd.
- 7-8 Repeat meas 3-4.

Hora de munte—continued

Sequence: (according to the singing and instrumental music)

F1 + F1 + F1 + F2 +
 F1 + F1 + F1 + F2 +
 F1 + F1 + F1 + F1 + F2 + F2 +
 F1 + F1.

Presented by Sonia Dion & Cristian Florescu, © 2006

Song for Hora de munte

/C-am venit cu voie bun hai bună seara	I have gladly come, good evening
Să petrecem împreună hai bună seara/	To rejoice with you
Vom petrece și-om juca hai bună seara	We will celebrate and dance
Inima ne-om bucura hai bună seara	Our hearts will be very happy
/C-am venit aici la voi hai bună seara	I have come here
Să vă petreceți cu noi hai bună seara/	To rejoice together
C-am venit cu voie bun hai bună seara	I have gladly come
Să petrecem împreună hai bună seara	To rejoice with you
/Haida oameni buni jucați hai bună seara	Let's dance good people
Și paharele-nchinați hai bună seara/	Take glasses of wine and cheers
/Astă seară-i seară mare hai bună seara	This evening is a special evening
Cu vin bun și lăutare hai bună seara/	With great wines and musicians
Dragu mii unde-am venit hai bună seara	I like this place where I came
Și cu șin m-am întâlnit hai bună seara	And the people I have met
Ca aici-as oameni buni hai bună seara	Because there are good people here
Nu moi duce până luni hai bună seara	I don't leave this lovely place until Monday!

Hora nevestelor

(County of Alba, Transylvania, Romania)

This dance comes from the village of Roșia de Secaș, in the county of Alba, in central Transylvania. Alba borders on the north with the county of Cluj and on the south with that of Sibiu. It covers 6231 km, that is, 2.6 percent of the total area of Romania. The capital city is Alba-Iulia (73,000 inhabitants) and was, for a period in the past, the national capital.

Hora nevestelor din Roșia de Secaș belongs to the category of women's dances generally referred to as *Purtata fetelor*. These dances are known by different names, however, depending on where they are danced. For example, in the villages of Căpâlna and Feisa, it is called *Purtata*; in the village of Crăciunel, it is known as *Bătută* and in Roșia de Secaș, *Hora nevestelor*, as mentioned. The term *neveste* means "married women." Thus in Roșia de Secaș, traditionally, only married women did the dance. Originally the song was sung a cappella. Nowadays one or two musicians from the local area accompany the dancers.

Pronunciation: HOH-rah neh-VEHS-teh-lohr

Music: Sonia Dion & Cristian Florescu, 60th Stockton Folk Dance Camp, Band 13

Rhythm: Although the dance is done in a 10/16 rhythm, the following description uses a 2/4 rhythm to simplify.

Formation: Women circle back-basket hold or hands down in V-pos, facing ctr.

Styling: The steps are generally very small and done with the whole foot. The hand position (back-basket hold or V-pos.) is up to the women who are dancing but also depends on the size of the circle. The V-pos is more comfortable when participants are learning the sequences.

Meas

Pattern

INTRODUCTION

- | | |
|-----|--|
| 1-6 | No action. |
| 7 | Step on R to R facing very slightly to R (ct 1); step on L next to R (ct 2); step on R to R (ct &). |
| 8 | Scuff with L (ct 1); step L in front (very slightly) of R (ct &); scuff with R (ct 2); step on R to R, turning to face ctr (ct &). (Rhythm of meas. 7-8: S-Q-Q-Q-Q-Q-Q). Note: the steps of meas 7-8 are called Șchioapă. ,s |

FIGURE 1

- | | |
|------|--|
| 1-2 | Step on L to L (ct 1); step on R next to L (ct 2); step on L to L (cts &-1); step on R next to L (ct &); step on L to L (ct 2). (Rhythm: S-Q-S-Q-S). Note: The first three steps in measures 1-2 are more emphasized to clearly mark the rhythm. |
| 3-4 | Very small step on R to R (ct 1); step on L next to R (ct 2); step on R to R (cts &-1); step on L next to R (ct &); step on R to R (ct 2); stamp on L next to R (no wt) (ct &). (Rhythm: S-Q-S-Q-Q-Q) |
| 5-24 | Repeat meas 1-4, five more times (6 total). |

Hora nevestelor—continued

FIGURE 2 (Șchioapă)

- 1 Step on L to L facing very slightly to L (ct 1); step on R next to L (ct 2); step on L to L (ct &);
- 2 Scuff with R (ct 1); step on R in front (very slightly) of L (ct &); scuff with L (ct 2); step on L to and turning to face ctr (ct &). (Rhythm S-Q-Q-Q-Q-Q-Q). Note: The steps are called Șchioapă.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-16 Repeat meas 1-4, three more times (4 total).

FIGURE 3 (with the singing part of the melody)

- 1 Step on L (making noise) to L (ct 1); step on R (making noise) next to L (cts &-2); step on L to L (ct &).
- 2 Scuff with R (ct 1); step on R in front (very slightly) of L (ct &); scuff with L (ct 2); step on L to L and turning facing ctr (ct &). (Rhythm: Q-S-Q-Q-Q-Q-Q).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-16 Repeat meas 1-4, three more times (4 total).

FIGURE 4

- 1-4 Repeat Fig 2, meas 1-4. (Rhythm S-Q-Q-Q-Q-Q-Q) (Șchioapă).
- 5 Moving to R, step on L crossing in front of R (ct 1); step on R to R (ct &); step on L crossing in front of R (ct 2); step on R to R (ct &).
- 6-14 Repeat meas 5, nine more times (10 total). Note: Steps of meas 5-14 = 20 Rida steps.
- 15-16 All the steps are emphasized to clearly mark the rhythm. Pause (ct 1); step on L crossing in front of R (ct &); pause (ct 2); step on R to R (ct &); step on L next to R (ct 1); pause (ct &); very small step on R to R (ct 2); stamp on L (no wt) (ct &).

Sequence: F1 + F2 + F3 + F4 + F4
 F1 (meas 1-16) + F4 + F4 + F4

Presented by Sonia Dion and Cristian Florescu, © 2007

Hora nuntașilor

(Timiș, Banat, Romania)

The word *nuntașilor* means wedding guests. Whether in western Romania (Banat) or any other region in the country, marriage is a commitment that still today is an important stage in people's lives. Marriage is synonymous with a multitude of rituals and customs, which vary from region to region, but everywhere weddings are always celebrated with a lot of spirit and given much importance. Due to the significance of the event, everyone prepares for it long in advance.

In Romania, two crucial people must be chosen: the witnesses, referred to as the "godfather" and "godmother." They become members of the family and play a major role in all the wedding preparations, the civil and religious ceremonies, and the celebrations.

In the city, organizing a wedding can give rise to arguments about the guest list (you mustn't forget anyone but you can't invite everyone!), the date, the priest, the invitations, the hall, and so on. In the country, some of the problems are easily solved. For example, the invitations may be extended by the *vorniceii* (best men), who go around to all the houses, their flasks of *țuica* (brandy) in hand, announcing the wedding in song and inviting everyone that way.

An occasion for merrymaking and countless feasts in the country, the wedding begins with the matchmakers' meal followed by the engagement or "fir tree" feast (the fir tree symbolizes fertility), which reaches dizzying heights of partying, as does the wedding banquet proper. The wedding will begin to wind down with the meal for the *vorniceii* and *druște* (bridesmaids), one for the in-laws, another for the cooks, the meal of *colaci* (a kind of Romanian bagel) and finally the meal held a week after the wedding at the bride's parents' to thank them for their daughter's purity.

At the wedding banquet, guests are welcomed with bread and salt, and in some places, with an offering of *colaci*. Each guest is greeted with a musical march and then takes his or her place before a first course—usually an appetizer: sausage, salami, *mici* (meat croquette), *cașcaval* (cheese), olives, *icre* (fish roe spread), tomatoes, spring onions and a small glass of *țuica*. The best dishes—*ciorbe* (soups), *sarmale* (cabbage rolls), *mamaliga* (Romanian polenta), veal escalope, fish, etc.—painstakingly prepared by the village women, are set down, one after the other, for hours as lively traditional tunes are played. Amidst all these dishes, roast fowl will be presented as people dance and the "godfather" is teased. At all times drink flows, whether it is *Murfatlar* wines or different kinds of brandy such as *țuica*.

One of the most important customs, which is still very much alive today, usually comes after the first coffee and the cake (*cozonac*) are served: the gifts are announced. The *vorniceii* go from table to table announcing aloud the offers of gifts. The "godfather" will be generous so as to raise the stakes. The grander a wedding, the more guests must loosen their purse strings. Each gift is followed by exclamations and musical approval, depending on the size of the present.

Throughout the wedding, dance has pride of place, of course. In some regions, the dances are done in a precise order and will always be done following the tradition. Hora nuntașilor is usually done after the newlyweds' dance. All the guests must join in and the accompanying lyrics sing the praises of the main celebrants. *Trăiască mirii!* Long live the bride and groom!

Hora nuntașilor—continued

Pronunciation: HOH-rah noon-TAH-chee-lohr

Music: *Sonia Dion & Cristian Florescu, 60th Stockton Folk Dance Camp, Band 1*

2/4 meter

Formation: Mixed open circle, hands in W-pos, facing center.

MeasPattern16 meas INTRODUCTION (no action)FIGURE 1 (with singing)

- 1 Do one two-step starting with R, facing and moving LOD.
- 2 Do one two-step starting with L, facing and moving LOD.
- 3 Step on R to R, turning to face ctr (ct 1); touch ball of L next to R (ct 2).
- 4 Step on L to L facing slightly RLOD (ct 1); touch ball of R in front of L (ct 2).
- 5 Step on R crossing in front of L (ct 1); step on L to L (ct 2).
- 6 Step on R crossing in front of L (ct 1); touch ball of L in front of R (ct 2).
- 7 Step on L to L, turning to face ctr (ct 1); touch ball of R next to L ft, turning slightly to face R (ct2).
- 8 Step bkwd on R (ct 1); step bkwd on L (very slightly) (ct 2).
- 9-32 Repeat meas 1-8, three more times (4 total).

FIGURE 2 (instrumental)

- 1-2 3 steps (R, L, R) twd ctr (cts 1,2,1); touch ball of L (no wt) next R (ct 2).
- 3-4 3 steps (L, R, L) bkwd (cts 1,2,1); touch ball of R (no wt) next L (ct 2).
- 5 Step on R across in front of L (ct 1); step on L to the side (ct 2).
- 6 Step on R behind L (ct 1); step on R to the side (ct 2). (meas 5-6 = one grapevine step.)
- 7-8 Repeat meas 5-6.
- 9-10 2 two-steps starting with R facing and moving RLOD.
- 11-12 Repeat meas 5-6.
- 13-16 Repeat meas 1-4.

Sequence: Repeat 4 times; F1 + F2

Presented by Sonia Dion & Cristian Florescu, ©2007

Hora nuntaşilor—continued

Song for Hora nuntaşilor

Bună seara dragi nuntaşi
Mândre naşe si nănaşi
Gazdelor ce ne primiţi
Şi cu drag ne omeniţi

Good evening, dear wedding guests,
The proud “godmother” and “godfather,”
The host receiving us
with love and honour.

Chorus:

Asta-i nuntă ca-n poveşti
Miresucă să trăieşti
Asta-i nuntă nu-i orice
Să traiască mirele
Asta-i nunta nunţilor
Voie bună tuturor
Şi la miri şi la nănaşi
Dar şi nouă la nuntaşi

This is a fairy tale wedding
Long live the bride!
A wedding unlike any other
Long live the groom!
The wedding of all weddings.
Joy and happiness to all,
To the couple and to the “godparents”
But to us, the wedding guests, also!

Î-i cea m-ai frumoasă nuntă
Mireasa i-aşa de scumpă
De mire nu-i ce vorbi
Ca el altu n-ar m-ai fi

This is the loveliest wedding
The bride is fabulous!
The groom? It goes without saying,
There's no one else like him!

La cea-ţi venit oameni buni
Hai petrecem până luni
Să bem şi să chefuim
Cu horinca şi cu vin

Why have you come, good people?
Let's party until Monday,
Let's drink and celebrate
With brandy and wine!

Ni-om porni cu toţi la joc
Haide-ţi sus nu staţi pe loc
Muzica-i frumoasă tare
Ne ridică în picioare

Let's start the dance all together
Stand up, you can't just sit there
The music is very beautiful
And urges us to get up.

The chorus is sung after each verse and twice (2x) at the end.

Purtată de pe Mureș

(Transylvania, Romania)

Purtată and *De-a Lungu* belong to the same family of dances. They are the oldest couple dances from Transylvania. The first traces of them go back to the 17th century. A number of specialists say that in all likelihood they descend from La Polonaise. It is thought that couple dances began to spread across Central and Northern Europe in the 16th century. In Romania, they didn't reach Valachia, in the southern part of the country, since the Carpathian Mountains—a natural barrier—and the Ottoman occupation would have limited their expansion.

Initially, *Purtata* was a procession associated with wedding ceremonies. Its purpose was to solemnly introduce all the participants and wedding guests, to make official who would dance with whom (especially the singles!), and to have everyone proudly show off all their finery.

As time went on, Transylvania's repertoire was enriched with many couple dances. Each one had an important place and was danced in a precise order during the evening, in keeping with local traditions. Nonetheless, either *Purtata* or *De-a Lungu* continues to be the opening dance at all festivities in the region.

Pronunciation: poor-TAH-tuh deh peh MOO-rehsh

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 3, Band 7* or
Sonia Dion & Cristian Florescu, 60th Stockton Folk Dance Camp, Band 4 4/4 meter

Formation: Line of couples facing LOD, partners facing each other slightly, W at the R of M, inside hands joined and up in W pos, outside hand for M: usually W-pos and snapping fingers, outside hand for W down alongside body.

Styling: Proud, elegant and "late" on the music...

Steps: Basic step: Part one: Step on L (ct 1); touch ball of R near L (ct 2); step on R (ct 3); touch ball of L near R (ct 4).

Part two: Step on L (ct 1); step on R (ct 2); small step on L (ct 3); step on ball of R in place (ct &); step on L in place (ct 4).

(Whole basic step repeats with opp ftwk.)

Meas

Pattern

16 meas INTRODUCTION (no action) The introduction melody is a fast 4/4.

FIGURE 1 (M & W do the same with opp ftwk)

- 1 One Basic step (part one) starting with outside ft (L for M, R for W), fwd (cts 1,2); bkwd (cts 3,4). The inside lower arms move slightly fwd and down (arms softly extend and parallel with the floor) (cts 1,2); up and bkwd (cts 3,&,4).
- 2 One Basic step (part two) starting with outside ft (L for M, R for W), fwd (cts 1,2); turn slightly twd ptr (cts 3,4). The inside lower arms move slightly fwd and down (ct 1); up and bkwd (ct 2); fwd and down (cts 3,&,4).

Purtată de pe Mureș—continued

- 3 One Basic step (part one) starting with R for M, L for W, bkwd (cts 1,2); fwd (cts 3,4). Swing down in V-pos twd the back with the inside arms on cts 1-2, swing up to the original position (W-pos) (cts 3,4).
- 4 One Basic step (part two) starting with R for M, L for W, bkwd (cts 1,2); and slightly facing away from ptr (cts 3,&,4). W does one full turn (CCW) almost in place. M moves R arm (CCW) over the head of his ptr to help her to turn.

FIGURE 2 (facing LOD)

- 1 Repeat Fig 1, meas 1 (starting L for M, R for W), turning (slightly) on ct 1 to face LOD.
- 2 One Basic step (part two) starting with outside ft (L for M, R for W), fwd (cts 1,2); to the side (away from partner) (cts 3,&,4). The inside lower arms move slightly fwd and down (ct 1.2); extend inside arms slightly (cts 3,&,4).
- 3 One Basic step (part two) starting with R for M, L for W, bkwd (cts 1,2); and slightly facing away from ptr (cts 3,&,4). The inside arms come back in the original position (W-pos) on cts 1-2: extend on cts 3,&,4.
- 4 One Basic step (part two) starting with R for M, L for W, large steps (cts 1,2); turn 1/2 to R (CW for M around W, CCW for W moving to right of M) changing place with ptr (cts 3,&,4). Joined hands do the same motion (CCW) as Fig 1, meas 4.
- 5-8 Repeat meas 1-4, facing RLOD.

Sequence: Repeat 4 times; F1 + F2

Presented by Sonia Dion & Cristian Florescu, © 2006

Sârba bătuță

(Iași (Moldavia), Romania)

The region of *Iași* is in the center of Moldavia. Many dances of the type known as *Sârba bătuță* are found there: *Sârba de la Sticlăria*, *Sârba-n ciobănăș*, *Sârba de la Flămânzi*, etc. The main feature of these dances is dynamic, quick footwork together with much stamping.

Pronunciation: SUHR-bah byu-TOO-tyu

Music: *Sonia Dion & Cristian Florescu, 60th Stockton Folk Dance Camp, Band 7* 2/4 meter

Formation: Mixed closed circle, facing LOD, hands joined in V-pos.

Steps: Pas de basque (R): Small leap onto R to R (ct 1); step on ball of L across in front of R (ct &); step on R in place (ct 2).

Pas de basque (L): Small leap onto L to L (ct1); step on ball of R across in front of L (ct &); step on L in place (ct 2).

Meas

Pattern

16 meas INTRODUCTION (no action)

FIGURE 1

- 1 Facing LOD, step fwd on R (ct 1); step fwd on L (L ft slightly diag to L) (ct 2).
- 2 Stamp R (no wt) turning to face ctr (ct 1); stamp R (no wt) (ct 2).
- 3-4 Repeat meas 1-2.
- 5-8 Do 8 walking steps moving LOD starting with R (R, L, R, L, R, L, R, L).
- 9-16 Repeat meas 1-8.

Styling: You may shout "Hai" (heeh) each time you do the stamping steps (meas 2, 4, 10, 12).

FIGURE 2 (facing center)

- 1 Do one Pas de basque in place starting with R.
 - 2 Step on L to L (slightly) (ct 1); stamp R (no wt) (ct 2).
 - 3-8 Repeat meas 1-2, 3 more times (4 total).
 - 9-15 Do 7 Pas de basque in place starting with R.
 - 16 Repeat meas 2.
- Styling: You may shout the following *strigaturi* (shoutings)

Meas.	Romanian words	Pronunciation	Meaning
1	I-AUZI UNA	EE-AH-oo z oo-nah	Listen for one
3	I-AUZI DOUĂ	EE-AH-oo z doh-oowyu	Listen for two
5	I-AUZI TRI	EE-AH-oo z tree	Listen for three
7-8	I-AUZI PATRU	EE-AH-oo z pah-troo	Listen four
	I S-A DUS	shee sah DOOS	and it's done

Sârba bătută—continued

Meas.	Romanian words	Pronunciation	Meaning
9	UNA	oo-NAH	one
10	DOUĂ	DOH-oowyu	two
11	TRI	TRI	three
12	PATRU	PAH-troo	four
13	INCI	SHEEN-tsh	five
14	ESE	SHEH-zeh	six
15	EPTE	SHEHP-teh	seven
16	HEI HOP	HEH HOP	

Note: Here the numbers 3, 6, and 7 are pronounced with the Moldavian accent.

FIGURE 3 (facing LOD)

- 1-6 Repeat Fig 1, meas 1-6.
- 7 Hop on L (ct 1); small step fwd on R (ct 1); step fwd on L (ct 2).
- 8 Repeat meas 7.
- 9-16 Repeat meas 1-8.

FIGURE 4 (facing LOD)

- 1-5 Repeat Fig 1, meas 1-5.
- 6 Hop on L (ct 1); small step fwd on R (ct &); step fwd on L (ct 2).
- 7 Hop on L (ct 1); small step fwd on R (ct &); step fwd on L (ct 2); small step fwd on R (ct &).
- 8 Small step on L next to R (ct 1); small step fwd on R (ct &); small step on L next to R (ct 2).
- 9-16 Repeat meas 1-8.

Sequence: F1 + F2 + F3 + F2 + F4 + F2 +
F1 + F2 + F3 + F2 + F4 + F2.

Presented by Sonia Dion & Cristian Florescu, © 2007

Sârbeasca

(Timi, in the region of Banat, Romania)

The historical territory of Banat, located in South-eastern Europe, now covers three countries: Serbia (*Baham, Banoniva or Banate*), Hungary (*Bánát or Bánság*) and Romania. Its historical capital (Timișoara), along with two-thirds of its territory, is in Romania today. Banat comes from the word *ban* the Romanian term for the military leader of the region.

Pronunciation: ser-BEH-AHS-kah

Music: *Sonia Dion & Cristian Florescu, 60th Stockton Folk Dance Camp, Band 6* 2/4 meter

Formation: Open mixed circle, facing center, hands joined in W-pos.

Steps: Basic step:

meas 1-3: Step on R (ct 1); lift L ft at ankle level, L knee bent (slightly) (ct 2); step on L (ct 1); lift R ft at ankle level, R knee bent (slightly) (ct 2); step on R (ct 1); step on L (ct 2).

Rhythm of measures 1-3: 1-2 1-2 1 2 or 1-2 3-4 5 6 or Slow-Slow-Quick-Quick

Styling: The steps are very small; the inactive ft is raised without kick (no *développé*). The dance is done in an open circle with a leader who may chose to take the line into a spiral.

Note: The steps do not always match the music (e.g., a step might take six beats while the measure has eight beats).

Meas

Pattern

32 meas)

INTRODUCTION

1-16 No action.

17-32 Do the Basic steps moving to R and body facing slightly to R, L ft crossing in front on ct 3.

FIRST AND THIRD SONGS (F1) (in place)

1-24 Do the Basic steps in place.

INSTRUMENTAL MELODY (F2) (to the right)

1-16 Do the Basic steps moving to R and body slightly to R, L ft crossing in front.

SECOND SONG (F3) (in-out)

1-12 Do the Basic steps moving twd ctr (very small and gradually).

13-16 Do the Basic steps in place.

17-28 Do the Basic steps moving bkwd (very small and gradually).

29-32 Do the Basic steps in place.

CHORUS OF SECOND SONG (F4) (zigzag or pie)

1-2 Do the Basic steps moving slightly diag to R and twd ctr.

3 Turn ¼ to L with 2 steps (R, L) (cts 1,2).

Sârbeasca—continued

- 4-5 Do the Basic steps moving bkwd slightly diag to L and away from ctr.
 6 Turn $\frac{1}{4}$ R with 2 steps (cts 1,2) (R, L).
 7-36 Repeat meas 1-6, 5 more times (6 total)

Sequence: Intro (meas 1-16, no action) + Intro (meas 17-32) +
 Part A:
 F1 (24 meas) (1st song) + F2 (16 meas) (Instrumental) +
 F1 (24 meas) (1st song) + F2 (16 meas) (Instrumental) +
 F1 (24 meas) (1st song) + F2 (16 meas) (Instrumental) +
 Part B:
 F2 (24 meas) (Instrumental) + F3 (32 meas) (2nd song) + F4 (36 meas) (Chorus) +
 F2 (16 meas) (Instrumental) + F3 (32 meas) (2nd song) + F4 (36 meas) (Chorus) +
 Part C:
 F2 (24 meas) (Instrumental) + F1 (24 meas) (3rd song) +
 F2 (24 meas) (Instrumental) + F1 (24 meas) (3rd song) +
 F2 (24 meas) (Instrumental).

Presented by Sonia Dion & Cristian Florescu, © 2007

Songs for Sârbeasca

1st song:

Dumă doamne și mă lasă
 Unde-i răchia pă masă
 /Hei, hai, unde-i răchia pă masă
 Și bărbatu-i dus de-acasă/

Take me, dear God, and lead me
 To where there's brandy on the table
 Hey, hey, where there's brandy on the table
 And my husband has left home

Fă-mă doamne și mă pune
 Unde-i răchia de prune
 /Hei, hai, unde-i răchia de prune
 Și bărbatu-i dus în lume/

Make me, dear God, and take me
 To where there's plum brandy
 Hey, hey, where there's plum brandy
 And my husband has gone to see the world

Hai mândro și ne-om iubi
 Până n-om îmbătrâni
 /Hei, hai, că dac-om îmbătrâni
 Ar și greu a ne iubi/

Come, my love, let's love each other
 Before we grow too old
 Hey, hey, when we're old
 It's hard to love one another

2nd song:

1./Vino și rămâi cu mine
 Amândoi s-o ducem bine
 Să nu-ți pară rău că ne vom lua
 Tot ce vrei și-oi da/

Come and be with me
 We will be good together
 You won't regret marrying me
 I will give you your heart's desire

Sârbeasca—continued

Chorus:

/Doar așa șa șa șa vrea inima
 Tu să fi numai a-mea și eu să fiu a ta
 Fericiți unu cu altu noi doi ne-om iubi
 Rămâi lângă mine cât noi vom trăi/

It's the only way the heart beats, beats, beats
 You will be mine and I will be yours
 We two, happy together, we'll love one another
 Stay with me for as long as we live

2. /Rămâi bade-n viață mea
 Dar ascultă-ți inima
 Să nu-ți pară rău că ne vom lua
 Tot ce vrei ți-oi da/

Stay in my life, my love
 But listen to your heart
 You won't regret marrying me
 I will give you your heart's desire

Repeat chorus

3rd song:

/Măi dragă Mărie, hai în deal la vie/
 /Vino pă răcoare, lai...că dragostea-i mare, lai.../

Hey, dearest Marie, come into the vineyard
 Come when the time is right as love is great

/Măi dragă Ileană, vino în poiană/
 /Vino pă răcoare, lai...că dragostea-i mare, lai.../

Hey, dearest Ileana, come into the clearing
 Come when the time is right as love is great

Te aven baxtale

(Gypsy dance, Romania)

In Romania Gypsies are mentioned for the first time in the 16th century in Walachia. From there they migrated to Transylvania and later into West Europe. It is interesting to know that Gypsies in Romania were slaves until the nineteenth century.

Pronunciation: teh ah-VEHN bahf-TAH-leh

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol.1, Band 4*
Sonia Dion & Cristian Florescu, 60th Stockton Folk Dance Camp, Band 5 2/4 meter

Formation: Mixed circle or couple or individual, hands free, facing center.

Meas

Pattern

24 meas INTRODUCTION (no action or improvisation)

FIGURE 1

- 1 Step on R in place (ct 1); step on L in place (ct &); step on R in place (ct 2); stamp on L in place (no wt) (ct &).
- 2 Repeat meas 1 with opp ftwk (starting L).
- 3-4 Repeat meas 1-2.
- 5-6 Repeat meas 1-2.
- 7 Repeat meas 1.
- 8 Repeat meas 2, do not stamp on R (last &).
- 9 Large step on R to R, body slightly to R (ct 1); step on L across in front of R (ct 2).
- 10 Large step on R to R bending on R knee and body facing ctr (ct 1); turning to face diag L, touch L heel diag L in front (no wt) (ct 2). M may slap L thigh with L hand
- 11-12 Repeat meas 9-10 with opp ftwk and direction (starting with L).
- 13-16 Repeat meas 9-12.
- 17-20 Repeat meas 5-8.
- 21-24 Repeat meas 9-12.

FIGURE 2

- 1 Step on R heel twd ctr (ct 1); step on full R ft (ct 2).
 - 2 Repeat meas 1 with opp ftwk.
 - 3-4 Repeat Fig 1, meas 7-8 (starting R).
 - 5 Step bkwd on ball of R ball (ct 1); step on full R ft (ct 2).
 - 6 Repeat meas 5 with opp ftwk.
 - 7-8 Repeat Fig 1, meas 7-8.
 - 9-24 Repeat meas 1-8, two more times (3 total).
- Styling: When you hit the floor with the ball of ft (meas 1-2 ct 2) or your heel (meas 5-6 ct 2), you should do it so that the sound is heard.

Te aven baxtale—continued

Note: Variation for cpls or two concentric circles (inner circle facing out and therefore facing the dancers in the outer circle): One ptr or circle does Fig 2 as described, i.e., moving fwd (meas 1-2) and the other starts by moving bkwd (meas 5-6).

For example: M: (1-2, 3-4, 5-6, 7-8), repeat 3 times.

W: (5-6, 3-4, 1-2, 7-8), repeat 3 times.

FIGURE 3

- 1 Standing on L, touch R heel to R (no wt), R leg extend straight (ct 1); standing on L, touch R heel in front (no wt) (ct 2).
- 2 Step on R twd ctr (slightly) (ct 1); step on L behind (slightly) R (ct &); step on R twd ctr (slightly) (ct 2); scuff with L heel (no wt) (ct &).
- 3 Raise L leg (45°) in front, knee bent (45°) (ct 1); stamp L in place (no wt) (ct &); stamp L in place (with wt) (ct 2).
- 4-6 Repeat meas 1-3.
- 7 Repeat meas 1.
- 8 Step bkwd on R (ct 1); step bkwd on L (ct 2).
- 9-24 Repeat meas 1-8, two more times (3 total).

Variation for couples: This figure (Fig 3) can be done facing your ptr, each of you turning around the other (CCW).

Variations for two concentric circles (inner circle facing out and therefore facing the dancers in the outer circle): While doing this figure (Fig 3), move slightly to R; because everyone moves to their R, they will have someone new opp them each time. You may also choose to turn around the person opp you.

Sequence:

Intro. + F1 + F2 + F3 +

F1 + F2 + F3 +

F1 (Final: last meas; (1) Fall on both ft together ("Assemblé").

Presented by Sonia Dion & Cristian Florescu, ©2005

Bourrée Chaînée de Rivarennnes

(Berry, France)

Rivarennnes is a small village of Lower-Berry, located near Saint-Gaultier. It is a “*Square Bourrée*.” During the second part, dancers will go around doing a special grand R and L.

Pronunciation: boo-RAY chey-NAY theh ree-vah-REN-nah

Music: CD “Cocorico”, Band 21.

2/4 meter

Formation: Units of 2 cpls. All join hands at shoulder level, arms slightly bent. W are on M’s R.

Step: Pas de bourrée in 2/4 rhythm (PAH duh boor-RAY): Step fwd on L (full wt) bending knees outward (ct 1); step on R near L, beginning to straighten knees slightly (ct &): step on L in place (ct 2). Next step would begin with R.

Meas

Pattern

8 meas

INTRODUCTION

I. FORWARD AND BACK

During Figure I, W only will move fwd + back. M will always move fwd.

A 1-2

W 1 with both M move fwd with 2 bourrée steps, without dropping joined hands, W 2 move back.

3-4

W 2 with both M move fwd as W 1 back up, 2 bourrée steps, M will change direction on ct 1 of meas 3.

5-8

Repeat meas 1-4, M changing direction on 1st ct of meas 5.

A 9-16

Repeat meas 1-8.

II. GRAND R AND L AND PASTOURELLE

B 1-2

All drop hands and face neighbor. Join R hand and start the grand R and L. The first step is done with a little pull back on L. Use 2 bourrée steps for each change of hands.

3-8

With 3 more changes of hands, dancers are home.

B 9-14

Keep going with 3 more changes of hand.

15-16

Turn your opp W CCW under joined R hands. M have changed ptr.

Repeat the dance from beg. W 2 will now move fwd with both M as W 1 will back up.

Presented by Michèle Brosseau and Germain Hébert.

Bourrée droite du Morvan

(Bourgogne, France)

A bourrée in longways formation featuring a "kicking" step and a special avant-deux. Source Les enfants du Morvan.

Pronunciation: boor-RAY DWAHT duh mohr-VANH

Music: CD "Cocorico," Band 4 3/8 meter
CD "Cocorico," Band 1 Bourrée morvandelle can be used. Intro is only 2 cts.

Formation: Cpls in longways formation. Line of M, L shldr twd head of the hall, facing a line of W (4 ft apart).

Steps: Kicking bourrée step (done in place by M+W): Step on L kicking R ft diag fwd (ct 1); step on R ft in place (ct 2); step on L in place (ct 3). Reverse steps starting on R ft. M swing their arms up and down, bending at elbow. W do the same, much lower, holding their skirt.

Regular bourrée step: Step fwd on L with full wt, bending both knees (ct 1); step on ball of R ft next to L, straightening knees slightly (ct 2); step on L in place (ct 3). Reverse steps starting on R ft.

Meas

Pattern

4 meas + 2cts

INTRODUCTION No action.

Leader stamps R ft twice on the last 2 cts, taking wt on second stamp.

I. KICKING BOURRÉE STEPS AND CHANGE PLACE

- A 1-6 All starting on L, 6 kicking bourrée steps in place.
7 Stamp 3 times L-R-L (cts 1,2,3).
8 Step on R (ct 1); hop on R (ct 2); pause (ct 3).
A' 1-2 Passing L shldr, ptrs change place using 2 regular bourrée steps.
3-6 In opposite place, 4 kicking bourrée steps.
7-8 Repeat meas 7-8.

II. AVANT-DEUX (FWD + BACK)

- B 1 M step on L pivoting ¼ turn CCW, R shldr twd ptr (ct 1); lift R ft off the ground for 2 cts (ct 2-3).
W turn L shldr twd ptr stepping on L and pivoting ¼ turn CW (ct 1); lift R ft off the ground (ct 2-3).
2 M move fwd twd ptr pivoting ½ turn CCW with a stamp on R (ct 1); step sdwd on L to L completing the turn (ct 2); close R ft to L ft with wt (ct 3).
W step on R pivoting ½ turn CW, R shldr twd ptr (ct 1); step on L ft to L moving away from ptr (ct 2); close R ft to L ft with wt (ct 3).
3 M step on L pivoting ½ turn CCW (ct 1); bring R ft over L ft in a low arc (ct 2-3).
W step sdwd on L (ct 1); bring R ft over L ft in a low arc (ct 2-3).

Bourrée droite du Morvan—continued

- 4 M moving back, stamp R (with wt) (ct 1); step sdwd L to L (ct 2); close R ft to L ft (ct 3).
 W moving fwd, step on R pivoting ½ turn CCW (ct 1); step on L completing the turn (ct 2);
 step on R in place (ct 3).
- 5 M step sdwd on L (ct 1); bring R ft over L ft in a low arc (cts 2-3).
 W step sdwd on L pivoting ½ turn CCW (ct 1); bring R ft over L ft in a low arc (cts 2-3).
- 6 M moving fwd, stamp on R pivoting ½ turn CCW (ct 1); step on L completing the turn (ct 2);
 step on R in place (ct 3).
 W moving back, step on R (ct 1); step sdwd on L to L (ct 2); close R ft to L ft (ct 3).
- 7 Repeat meas 3.
- 8 Repeat meas 4.
- B' 1-4 Repeat meas 5-8.
- 5-8 Repeat meas 5-8. On the last meas, face ptr.
- Note: M will always stamp on the 1st ct of meas 2-4-6-8.
 W will usually do a strong step or a stamp if they want.

III. KICKING BOURRÉE STEPS AND CHANGE PLACE

- A 1-8 Repeat Fig I, meas 1-8.
- A' 1-2 Ptrs change places using 2 regular bourrée steps. W do not turn to face ptr.

IV. AVANT-DEUX, M'S PART

- B 1-8 Facing same dir, repeat Fig II, meas 1-8, using M's steps only.
- B' 1-8 Keep doing M's part. On meas 8, W turn CCW to face ptr.

V. KICKING BOURRÉE STEPS AND CHANGE PLACE

- A 1-16 Repeat Fig I as described.

VI. AVANT-DEUX (FWD + BACK)

- B 1-16 Repeat Fig II.

Presented by Michèle Brosseau and Germain Hébert

Bourrée Droite Du Pays Fort

(Berry, France)

This bourrée means “straight bourrée from the strong country.” It comes from the region of Sancerre in Upper Berry, which is called the “strong country” because of its energetic dances. Pierre Panis and Paul Bouart taught the dance to Louise and Germain Hébert; who introduced it at the 1968 Folk Dance Camp at The University of the Pacific, Stockton, California. Bourrées are the “real” French dances, and although their origin is unknown, they are widely spread throughout French territory.

Pronunciation: Boor-RAY DRWAHT duh pay-ee fohrt

Music: CD “Cocorico”, Band 16.

3/8 meter

Formation: Cpls in longways formation. Line of M with L shldr twd head of hall, facing line of W, with ptrs 4 ft apart. Ptrs should be able to touch other’s hands when arms are straightened. This dance is never danced in circle. Hands free at sides, or W may hold skirt or edge of apron where hands fall naturally. Do not swish skirt.

Steps and Styling: In Berry, bourrées are danced in a sober manner, with the M carrying most of the typical styling in their knee action. In the long step fwd, M lead with the heel, then take full body wt on to the whole ft. M knees are kept apart (turned out) and never fully straightened throughout the dance. W are strictly forbidden to copy M styling, and they dance in a very delicate way. Ftwk is identical for both M and W.

Pas de Bourrée: (PAH deh boor-RAY)—Bourrée step (1 meas). Step fwd on L, bending knees outward (ct 1); step on R near L, beginning to straighten knees slightly (ct 2); step in place on ball of L ft (ct 3). Next bourrée step would begin with R. The step can be done fwd or bkwd, to R or L, or turning.

Avant-deux du Haut Berry: (Ah-vahn-DOO duh hoh beh-REE)—from Upper Berry (4 meas): 2 dancers face each other 4 ft apart.

Meas 1: Beg L, take 1 long step fwd (ct 1); scuff R heel fwd (ct 2); hop on L in place (ct 3).

Meas 2: Step on R across L (ct 1); step slightly bkwd on L (ct 2); step R next to L (ct 3).

Meas 3: Beg L, dance 1 bourrée step moving bkwd to original place.

Meas 4: Beg R, dance 1 bourrée step in place.

Note: There is great emphasis on first step.

Bransiller: (brahn-cee-LAY). Basically dance “pas de basque” or bourrée in place, and use as a transition step between avant-deux and croisement. In true Upper Berry style, there is no cross step on ct 2. The last bransiller step before crossing becomes a preparatory move. This is accomplished by quickly turning so that the L shldr is twd ptr, to initiate the crossing step. This quick change of direction momentarily before crossing is vital, traditional and always done. This anticipation characterizes the whole style of Berry dances.

Bourrée Droite Du Pays Fort—continued

Croisement du Haut-Berry: (CRAWZ-mahn) from Upper Berry—Crossing over (4 meas).

Meas 1: Beg L, take 1 long step twd ptr, at same time pivoting L, CCW around each other to finish in ptr's original line, and facing each other. Step on R beside L (ct 2); step L in place (ct 3).

Meas 2: Step on R in place, throwing L ft sdwd L (ct 1); step on L beside R (ct 2); step on R in place (ct 3).

Meas 3: Beg L, dance 1 bourrée step, moving bkwd to opp place.

Meas 4: Beg R, dance 1 bourrée step in place.

Épingle à cheveux: (AY-payng-leh ahsh-VUER)—Hairpin or U-turn (4 meas)

2 dancers are in single line facing head of hall, M behind W.

Meas 1: Beg L, take 1 long step, each to own L, at the same time pivoting $\frac{1}{2}$ CCW (dancers are now facing ft of hall, W behind M) (ct 1); step on R beside L (ct 2); step on L in place (ct 3). Do not dip shldr.

Meas 2: Beg R, dance 1 bourrée step in place.

Meas 3: Repeat meas 1 of "épingle à cheveux". (Dancers are now again facing head of hall, M behind W).

Meas 4: Beg R, dance 1 bourrée step in place.

MeasPattern

4 meas

INTRODUCTIONI. AVANT-DEUX

A 1-2 M move twd W with meas 1-2 of "Avant-deux du Haut Berry".

W remain in place, no action.

3-4 M move bkwd to original place with meas 3-4 of "Avant-deux du Haut Berry."

W dance action of meas 1-2, as described for M.

5-16 M repeat avant-deux steps (fwd and bkwd) 3 more times (4 in all).

W continue steps as described for M.

Note: W steps will carry over into next phrase of music.

II. CROISEMENTS AND BRANSILLER

As Fig II begins, M are in original pos. W, who started 2 meas later, are in the middle of the formation.

B 1-6 M dance 6 "bransiller" steps in place.

W complete last 2 meas of "avant-deux," and then dance 4 "bransiller" steps in place.

7-10 All dance "Croissements du Haut-Berry" (4 meas). Dancers are now in ptr's original place.

11-14 All dance 4 "bransiller" steps in place.

15-16 Beg L, take 1 long step twd each other, at same time turning L, CCW but do not cross over. M turns $\frac{3}{4}$ CCW, and W turns $\frac{1}{4}$ CCW to finish facing head of hall, M behind W. Dancers are now in single file in ctr of formation.

Bourrée Droite Du Pays Fort—continued

III. ÉPINGLE À CHEVEUX

A 1-16 All dance steps of “épingle à cheveux”, 4 times.

IV. CROISEMENTS AND BRANSILLER

B 1-2 All dance 2 “bransiller” steps, backing up into original pos. M make $\frac{1}{4}$ turn CW, W turn $\frac{1}{4}$ CCW to face M.

3-6 All dance 4 “bransiller” steps in place.

Bourrée Droite Du Pays Fort—continued

7-8 All dance “croisement du Haut- Berry” (4 meas).

9-14 All dance 6 “bransiller” steps in place.

15-16 M pivot full turn in place, turning CCW on L, then dance 1 bourrée step in place.
W dance 2 more “bransiller” steps in place. Ptrs have now exchanged places.

From ptrs place, repeat dance from beginning. This time, at end of Fig II, dancers will have backs to head of hall.

At end of dance, custom decrees that M kiss ptr on her L cheek, then on her R cheek.

Presented by Michèle Brosseau and Germain Hébert.

Jabadao de "Bagad Men Glaz"

(Finistère, Bretagne, France)

In 1992, we met a nice group from Brittany at Heritage International in Cornwall, Ontario. We present their version of this famous dance. The name refers to "Saraband," a devilish dance. Many versions exist. A few patterns here are unique... Bagad is a musical formation.

Pronunciation: ZHAH-bah-dah-oh

Music: CD "Cocorico", Band 10

4/4 meter

Formation: Four cpls in regular square formation. Cpls are not numbered. Hands joined in W-pos.

Steps: Basic schottish step: 3 walking steps (L-R-L) and a hop on L ft.

"Paz Dreo" or step behind: Hop on L as R leg starts a CW swing outward, body turns to the R, step on R behind L (ct 1); step back on L (ct 2); step on R across in front of L ft (ct 3); hop on R ft lifting L ft in front of R leg (ct 4).

Meas

Pattern

A 2 meas INTRODUCTION No action.

CHORUS: MOVING IN RLOD.

3 All start on L, one basic schottish step.

4 One "Paz Dreo."

Note: There is no set place for each cpl in the square

I IN AND OUT

B 1 Dropping hands in V-pos, all move fwd with a schottish step, raising hands slowly. On ct 4, hands are at shldr level.

2 All move back, hands finishing in V-pos.

3-8 Repeat meas 1-2, 3 more times.

A 1-4 CHORUS: SCHOTTISH AND PAZ DREO IN RLOD.

II MOVING OUT AND IN

B 1 With a basic schottish step, cpls with inside hands joined move outside the square (away from ctr). M outside hands are on waist; W outside hands holding their skirt.

2 Turning twd each other, reverse meas 1, moving twd original places. Joined hands are raised and lowered quickly on ct 4.

3-8 Repeat meas 1-2, 3 more times.

A 1-4 CHORUS: SCHOTTISH AND PAZ DREO IN RLOD.

III. WOMEN AROUND + A HAND SCISSOR

B 1 Face ptr and join both hands (M L shldr twd ctr, W R shldr twd ctr). With one schottish step, describe ¼ turn CW (M with back to ctr; W face ctr). Cross hands in a scissor movement: M L hand and W R hand are brought quickly under inside hands (ct 3); Reverse ct 3 (ct 4).

Jabadao de "Bagad Men Glaz"—continued

2 M dancing on the spot, pull W to the next M, while describing 3/4 circle CCW, each W also makes an individual turn to her L.

3-8 Repeat meas 1-2.

A 1-4 CHORUS: SCHOTTISH AND PAZ DREO IN RLOD.

IV. SAME ACTION, WITH R HANDS JOINED

B 1-8 Repeat Figure III. This time, dancers joined R hand only as they described the out and in pattern of the preceding figure. M outside hands are on waist; W outside hands holding skirt.

A 1-4 CHORUS: SCHOTTISH AND PAZ DREO IN RLOD.

V. MEN IN THE CENTER

B 1 Ptrs keep inside hand joined, M put their outside hand on waist, W hold skirt. With one schottish step, M move to ctr, leading with L shldr, W back up and finish facing CCW. The inside hands are shaken during this meas.

2 M move back pulling ptr to the next M, releasing hands. W will turn like in Figs III + IV.

3 M move in, both hands on waist with a schottish step. W move out, holding skirt.

4 M join R hand with the second W and pull her to the next M.

5-8 Repeat meas 3-4, 2 more times (3 total).

A 1-4 CHORUS: SCHOTTISH AND PAZ DREO IN RLOD.

VI. HAIR PIN TURN, MOVING IN AND OUT

For meas 1-7, the schottish step is replaced by:

meas 1: Step on L (ct 1); step on R (ct 2); bounce on both (ct 3); hop on L (ct 4).

meas 2: Step on R (ct 1); step on L (ct 2); bounce on both (ct 3); hop on R (ct 4).

B 1 Face corner, M with hands on waist; W holding skirt. All move to their L with steps described above. W are moving twd ctr; M twd outside.

On ct 3, initiate ½ turn CCW.

2 Repeat meas 1 in opp dir as M move in and W move out. Nod to ptr.

3 Repeat meas 1, M moving in, W moving out.

4 Repeat meas 2, M moving out, W moving in. Nod to corner.

5-7 Repeat meas 1-3.

8 M move back with a regular schottish step as W move fwd with the same step.

A 1-4 CHORUS: SCHOTTISH AND PAZ DREO IN RLOD.

VII. CONCENTRIC CIRCLES

W will form a small circle in the middle and M will turn around them.

B 1 W move in the middle using a new step pattern: 2 walking steps (L,R) (cts 1-2) and a quick two-step (L-R-L) (cts 3,&,4). They move in RLOD, facing in.

M hands on waist, using the same steps, move outside in LOD, L shldr leading. Dancers are back to back.

Jabadao de "Bagad Men Glaz"—continued

- 2 Turn twd CCW ptr using 2 steps (R,L) stamp R ft (ct 3) hop on R ft (ct4). There is visual contact with ptr. Turn away from ptr pivoting CW on the hop.
- 3-8 Repeat meas 1-2, 3 more times.
- A 1-4 CHORUS: SCHOTTISH AND PAZ DREO IN RLOD.
- VII. IN AND OUT, SHAKING HANDS
- B 1-8 Repeat Fig I, shaking vigorously hands, fwd and back on each ct.
- FINALE
- Point L heel diag L, holding hands very high.

Presented by Michèle Brosseau and Germain Hébert

La Champeloise

(Bretagne, France)

An easy mixer from the Nantes area. It's a variation of the popular dance called "*Circassian circle*." Learned from Hubert Sellier, Montréal, January 25, 2005.

Pronunciation: lah sham-pah-LOHW-zha

Music: CD "Cocorico," Band 9.

2/4 meter

Formation: Circle of cpls, all facing LOD. Inside hands joined in W-pos. Outside hands are free.

Steps: Two-step; pas de basque. Steps are described for M; W reverse.

Meas

Pattern

2 meas INTRODUCTION (No action)

I. FWD & BACK ON LOD

A 1-2 Starting on ML WR, dance 2 two-steps moving fwd on LOD.

3-4 Turn twd ptr, changing joined hands, move back in the same dir using 2 two-steps. Cpls are now facing RLOD.

A' 5-6 Repeat meas 1-2, progressing on RLOD.

7-8 Turn twd ptr, changing joined hands, move back with 2 two-steps. Cpls are now facing LOD.

II. CHANGE PLACE AND PTR

B 1 Step sdwd to L on outside ft (ct 1); step in place on R (ct &); touch outside ft in front of inside ft (MR WL) (ct 2).

2 Pas de basque beg L. Drop joined hands.

3-4 Change place with ptr, passing behind and pivoting CW 3 steps R-L-R (ct 1,2,1): point L ft across R (ct 2). Join inside hands.

B' 5 Starting on L ft, pas de basque moving twd ptr.

6 Moving away from ptr, repeat meas 5, fig II.

7-8 With 4 walking steps, M turn ptr CW under their joined hands.

M progress diag fwd in LOD twd a new ptr, ending inside the circle. W progress diag fwd in RLOD twd a new ptr, ending on outside circle.

Repeat the dance with a new ptr.

Presented by Michèle Brosseau and Germain Hébert

Le Rond de Saint-Vincent

(Bretagne, France)



A very simple dance done on a medley of three tunes from the area of Vannes in Morbihan. Source: Learned from Hubert Sellier, Montréal, January 25, 2005.

Pronunciation: luh RON duh SAINT vihn-SAHN

Music: CD "Cocorico," Band 8.

6/8 meter

Formation: Circle of dancers. Hands joined by pinkies in V-pos.

Meas

Pattern

INTRODUCTION None or 4 meas, no action.

CIRCLING RLOD WITH GRAPEVINE STEPS

- 1 Facing ctr, step on L to L arms move up at a 90° angle (cts 1-3); moving body fwd a bit, step on R across over L (cts 4-6). Arms remain in same pos moving a bit further twd ctr, body bent fwd.
- 2 Step on L to L arms, bent in W-pos (cts 1-3); pushing body back a bit, step on R across behind L (cts 4-6). Drop arms into V-pos.

Repeat from beginning.



Presented by Michèle Brosseau and Germain Hébert



La Virondée

(Bourgogne, France)

A round bourrée with a "waltz" chorus. Morvan is located between the departments of Nièvre and Côte d'Or. It is a mountain area (Massif du Morvan) a bit isolated and has a bourrée style of its own. Source: Les Enfants du Morvan.

Pronunciation: lah vee-rawn-DAY

Music: CD "Cocorico", Band 5

3/8 meter

Formation: Circle of cpls in single file, all facing LOD: M are in front of their ptr. M's hands are free; W hold their skirt.

Steps: Regular "waltz" step (a bit fast).

Bourrée step: Step fwd on L with full wt bending both knees (ct 1); step on ball of R next to L straightening knee slightly (ct 2); step on L in place (ct 3). Repeat with R.

Bourrée Sequence (8 meas):

6 bourrée steps (meas 1-6)

3 stamps L-R-L (meas 7).

1 step-hop on R (cts 1-2); pause (ct 3).

"Waltz" Sequence (8 meas) progressing on LOD:

6 bourrée steps turning CW like in a waltz (meas 1-6).

M dance on the spot and turn ptr CW under L arm (WR arm) (meas 7-8).

Meas

Pattern

3 meas

INTRODUCTION (No action).

Leader can stamp twice on ct 1-2 of last meas.

I. BOURRÉE CIRCLING LOD AND RLOD

A 1-7

Starting ML and WR, circle in LOD using meas 1-7 of bourrée sequence. M's arms swing up and down, bending at elbow. W do the same, but much lower, holding skirt.

8

Step hop on MR WL, turning ½ way around (ct 1-2) pause (ct 3). Dancers are now facing RLOD.

A' 1-8

Repeat meas 1-8.

On meas 8, W turn CW ½ way around and face ptr.

CHORUS: "WALTZ" YOUR PTR.

B 1-8

In Ballroom pos, all do the "waltz" sequence. M maneuver to finish with back to ctr on meas 6.

B' 1-6

Repeat the "waltz" sequence, meas 1-6.

7-8

Release hands. Dancing on the spot, move away from ptr using 2 "waltz" steps. M are facing RLOD, W LOD.

La Virondée—continued

II. COUPLES TURN

A 1-8 Joining L hands, cpls turn CCW using bourrée sequence.

A' 1-8 Joining R hands, cpls turn CW using bourrée sequence.

CHORUS

B 1-8 Repeat meas 1-8 of chorus.

B' 1-8 Repeat the second part of chorus. At the end, M are facing RLOD, W LOD.

III. M BACKING UP AND REVERSE

A 1-8 Bourrée sequence, M backing up, W moving fwd. On meas 7-8, ptrs will change places pivoting CCW.

A' 1-8 Repeat meas 1-8, M moving fwd on LOD and W backing up.

CHORUS

B 1-8 Repeat meas 1-8 of chorus.

B' 1-8 Repeat the second part of chorus. At the end, M are facing RLOD, W LOD.

IV. GRAND R AND L

A 1-2 Join L hand with ptr. M moving RLOD, W LOD pass ptr using 2 bourrée steps.

3-4 Pass by R hand with W 2.

5-6 Pass by L hand with W 3.

7-8 Join R hand with W 4 and turn half way around (CW) using 3 stamps and a step-hop.

A' 1-2 Pass by L hand with W 3.

Join R hand with W 2.

Join L hand with ptr turning half way CCW.

Facing ptr, 3 stamps and a step-hop.

CHORUS

B 1-8 Repeat meas 1-8 of chorus.

B' 1-8 Keep "waltzing" 8 regular steps.

FINALE

1-3 M turn W twice under L arm and stamp twice.

Presented by Michèle Brosseau and Germain Hébert

Quadrille "La Haute-Taille"

(Martinique, France)

A caribbean version of the popular french quadrille. Settlers brought their dances along with their tools and belongings. We learned only the first part called "*Pantalon*." Source: Group "*Canne à sucre*," Héritage 1997 International, Lachine, Québec, Saturday July 5th. The dance is "called" in "French Creole" for our dancing pleasure.

Pronunciation: kwah-DREE-yah law OHTA TAY-ya

Music: CD "Cocorico", Band 14

2/4 meter

Formation: 4 couples in regular square formation. W carry a fan in L hand and hold skirt with the R. M hold L hand behind back.

Steps: A low two-step, close to the ground, throughout the whole dance.

Swing: R hand on ptr's shldr, 2 basic steps and 2 basic to recover.

Meas

Pattern

4 meas INTRODUCTION (No action).

I. IN PLACE AND FWD AND BACK

- 5-12 In place, all do 8 basic steps, starting on R.
- 13-14 All join hands, move fwd 2 basic steps.
- 15-16 Reverse meas 13-14. Release hands at the end.

II. THE VISITS

During this figure, dancers will move in opp dir: M to L (CW) and outside the square; W to R (CCW) and inside the square.

- 1-4 Moving away from ptr, M meet opp W using 4 basic steps. Bow.
M 1 with W 3; M 2 with W 4 ... and so forth.
- 5-8 Turn L, come back home 4 basic steps.
- 9-16 Bow to your ptr and reverse meas 1-8, M moving to their R, W to their L with 8 basic steps.

III. PANTALON

- 1-4 Head cpls change place, W leading, with 4 basic steps.
- 5-8 Back home same way.
- 9-12 Same cpls fwd and back
- 13-16 Same cpls swing.
- 17-18 Active W move across the set with 2 basic steps.
- 19-20 Swing the opposite M.
- 21-22 Active W come back home.
- 23-24 Swing your own.
- 25-40 Repeat meas 1-16.

Quadrille "La Haute-Taille"—continued

IV. THE VISITS

1-16 All repeat meas 1-16 of Fig II.

V. PANTALON

1-40 Side cpls repeat meas 1-40 of Fig III.

VI. BALANCE AND SWING

1-4 Face your corner, 4 basic steps.

5-8 Swing your corner.

9-16 Repeat meas 1-8 facing and swinging your ptr.

V. THE FINAL VISITS

1-16 Repeat meas 1-16 of Fig II, removing your hat if you wear one. Final bow to your ptr.

Presented by Michèle Brosseau and Germain Hébert

Suite Des Deux-Sèvres

(Poitou, France)

Here are three easy dances from the department of Deux-Sèvres, formerly a part of Poitou. Learned from Michel Piot, Pont-Chréten, April 1972.

Pronunciation: SWEET-tuh day duh-SAYV-ruh

Music: CD "Cocorico", Band 11.

2/4 meter

Formation: Quadrette: one cpl facing another cpl.

Meas

Pattern

8 meas INTRODUCTION Form a R-hand star.

LA VRIE (lah VREE)

I. R-HAND STAR

- A 1 All starting on L, with a running two-step, turn formation CW.
 2 Step-hop on R.
 3-8 Repeat meas 1-2, completing 2 full turns.

II. STEP SWING

- B 1 Ptrs face, hands on waist, step on L (ct 1); hop on L, scuffing R ft across L ft (ct 2).
 2 Reverse meas 1, stepping on R (ct 1) and scuffing L ft across R ft (ct 2).
 3-8 Repeat meas 1-2, 3 more times (4 total).

Repeat "LA VRIE" from the beginning 4 more times.

LE PASTILLET (LUH-PAHS-TEE-YAY)

I. AVANT-DEUX (FWD AND BACK)

- A 1-2 Starting on L, ptrs move twd each other with 4 slow walking steps, meeting ptr on R shldr.
 Drop the R shldr on the last ct, bending R knee.
 3-4 Walk away from each other the same way. The R shldr is dropped away from ptr as R knee is bended.
 5-8 Repeat meas 1-4.

II. MODIFIED CHAIN

- B 1-2 Joining R hand with ptr, change place using 4 walking steps.
 3-4 Joining L hand with opp, do an Allemande L.
 5-8 Joining R hand with ptr and come back home pos, repeating meas 1-4 (Allemande L).

Repeat "LE PASTILLET" from the beginning twice more (3 total).

Suite Des Deux-Sèvres—continued

LA CONTREDANSE (lah kawn-truh-DAHNS)I. CHASING GOATS

- A 1-8 Bending body fwd and moving CW on the quadrette, run 16 steps, clapping hands (twice around).

II. GRAND R AND L

- B 1-8 Join R hand with ptr and do a regular R and L moving in opp direction (M CCW, W CW) twice around using 16 walking steps.

Repeat “LA CONTREDANSE” one more time (2 total).

Presented by Michèle Brosseau and Germain Hébert

Where do you fit into Square Dancing at Folk Dance Camp?

Each year many dancers wonder if they are proficient enough in square dancing to take Jerry Helt's Experienced Square Dancers Workshop in the morning. As a result, we are providing a list of the 34 basic square dance movements Jerry will assume each dancer in the class knows. In other words, there will be no teaching of these movements.

If you haven't done a lot of square dancing and don't know all of these movements, you can still do squares with Jerry in the recreational class.

If you are a newcomer to square dancing, then try the squares at Once Over Lightly. They are very easy to do and are enjoyed by everyone, from beginners to experienced dancers.

- | | |
|------------------------------|-----------------------------------|
| 1. CIRCLE FAMILY | 13. TURN BACK FAMILY |
| a. Right | a. "U" turn back |
| b. Left | 14. SEPARATE FAMILY |
| 2. FORWARD & BACK | a. Separate |
| 3. DO SA DO | b. Divide |
| a. Reverse Do Sa Do | 15. COURTESY TURN |
| 4. SWING | 16. LADIES CHAIN FAMILY |
| 5. PROMENADE FAMILY | a. Two ladies (reg & 3/4) |
| a. Couples (full, 1/2, 3/4) | b. Four ladies (reg & 3/4) |
| b. Single file | 17. LEAD RIGHT |
| c. Wrong way | 18. RIGHT & LEFT THRU |
| 6. ALLEMANDE FAMILY | 19. CIRCLE TO A LINE |
| a. Left | 20. BEND THE LINE |
| b. Right | 21. DOUBLE PASS THRU |
| c. Left arm turn | 22. GRAND SQUARE |
| d. Right arm turn | 23. CALIFORNIA TWIRL |
| 7. RIGHT & LEFT GRAND FAMILY | 24. DIVE THRU |
| a. Right & Left Grand | 25. STAR THRU |
| b. Weave the Ring | 26. SQUARE THRU FAMILY |
| c. Wrong Way Grand | (1-5 hands) |
| 8. STAR FAMILY | a. Square thru |
| a. Right | 27. ALL AROUND THE LEFT HAND LADY |
| b. Left | 28. SEE SAW (TAW) |
| 9. STAR PROMENADE | 29. BOX THE GNAT |
| 10. PASS THRU | 30. DO PASO |
| 11. SPLIT FAMILY | 31. ALLEMANDE THAR |
| a. Outside couple | 32. SHOOT THE STAR |
| b. Ring (one couple) | 33. SLIP THE CLUTCH |
| 12. HALF SASHAY FAMILY | 34. COUPLES WHEEL AROUND |
| a. Half sashay | |
| b. Rollaway | |
| c. Ladies in, Men sashay | |

Square/Contra Record List

Name of Music	Label and Record Number	Distributor
Singing:		
"Summer Sounds"	Blue Star 2265	PALOMINO RECORDS, INC.
"Schatzie"	Blue Star 2260	2905 Scenic Dr.
"Hi Neighbor"	Blue Star 2360	Marion, OH 43302-8386
"Travel On"	Blue Star 2363	
"Sprechen Sie Deutsch"	Blue Star 2366	
"Cincinnati Waltz Quadrille"	Blue Star 2378	
"Four Leaf Clover"	Blue Star	
"With" (Hoedown)	Blue Star 2376	
Contra and Quadrille:		
"Glise a Sherbrooke"	KDF	KENTUCKY DANCE FOUNDATION C/O Stew Shacklette 460 Long Needle Rd. Brandenburg, KY 40108 (800) 446-1209
"Doubtful Shepherd"	Lloyd Shaw LSF 1009	LLOYD SHAW FOUNDATION 2217 Cedar Acres Dr. Manhattan, KS 66502
"Queens Quadrille"	E-Z 719	PALOMINO RECORDS, INC.
"Star & Promenade Contra"	TNT 201	TNT RECORD CO.
"Waltz Contra"	National Records 4562	NATIONAL RECORDS
Line Dance:		
"Jiffy Line Dance"	Windsor 4684 (Jiffy Mixer)	PALOMINO RECORDS, INC.
"I'm Busted"	Blue Star 2219	PALOMINO RECORDS, INC.
"Stay Young"	MCA Records MCA52310 (Vocal—Don Williams)	MCA RECORDS, INC. 70 Universal Plaza Universal City, CA
"The Bird Dance"	AVIA Disk AD831	
Miscellaneous:		
"Jerry Helt's Dance Party"	Video and Cassette Tape	KENTUCKY DANCE FOUNDATION
"Jerry Helt's Community Dance Party"	Video and Cassette Tape	
"Down on the Farm"	Telarc CD 89263 Telarc CS 30263	TELARC INTERNATIONAL 23307 Commerce Park Rd. Cleveland, OH 44122

Presented by Jerry Helt

Dance Notes

by Jerry Helt

HEADS RIGHT & LEFT THRU, LADIES LEAD,
DOUBLE PASS THRU
LADIES GO LEFT, GENTS GO RIGHT, LEFT
ALLEMANDE, ETC.

HEADS LEAD RIGHT, CIRCLE TO A LINE
RIGHT & LEFT THRU, LADIES LEAD DOUBLE
PASS THRU
LADIES GO LEFT, GENTS GO RIGHT, LEFT
ALLEMANDE, ETC.

HEADS LEAD RIGHT, CIRCLE TO A LINE
RIGHT & LEFT THRU, LADIES LEAD, DOUBLE
PASS THRU
LADIES "U" TURN, STEP TO AN OCEAN WAVE,
GENTS RUN RIGHT (1P-2P LINE OF FOUR)

HEADS LEAD RIGHT, CIRCLE TO A LINE
RIGHT & LEFT THRU, LADIES LEAD, DOUBLE
PASS THRU
CLOVERLEAF, DOUBLE PASS THRU LADIES
"U" TURN, STEP TO A WAVE
BOYS RUN RIGHT, LINES FORWARD, STAR
THRU, PASS THRU, LEFT ALLEMANDE,
ETC.

HEADS LEAD RIGHT, CIRCLE TO A LINE
RIGHT & LEFT THRU, LADIES LEAD, DOUBLE
PASS THRU
CLOVERLEAF, LADIES STEP TO A WAVE,
PING PONG CIRCULATE
GENTS EXTEND, ENDS CIRCULATE, CENTERS
TRADE, LADIES TRADE
BEND THE LINE, PASS THRU, WHEEL & DEAL
CENTERS SQUARE THRU 3/4 LEFT
ALLEMANDE, SQUARE YOUR
SET (THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS LEAD RIGHT CIRCLE TO A LINE
RIGHT & LEFT THRU, LADIES LEAD, DOUBLE
PASS THRU
CENTERS IN, CAST OFF 3/4 LINES PASS THRU
BOYS FOLD TO FACE THE LADIES STAR THRU
COUPLES CIRCULATE, BEND THE LINE, STAR
THRU, PASS THRU
LEFT ALLEMANDE, ETC.

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, GENTS RUN RIGHT, SCOOT
BACK
GENTS TRADE, LINES PASS THRU, TAG THE
LINE, FACE IN
BEND THE LINE, PASS THRU. PARTNER
TRADE, REVERSE THE FLUTTER WHEEL
STAR THRU, PASS THRU, LEFT ALLEMANDE,
ETC.

COORDINATE DRILLS

HEADS SQUARE THRU FOUR HANDS, ALL
THE LADIES "U" TURN
COORDINATE -----
WHEEL & DEAL, ALL THE LADIES "U" TURN
COORDINATE -----
WHEEL & DEAL, LEFT ALLEMANDE, SQUARE
YOUR SET AT HOME

EIGHT CHAIN THRU DRILLS

HEADS SQUARE THRU FOUR HANDS
EIGHT CHAIN THRU 8 HANDS

DO SA DO YOUR CORNER, LEFT ALLEMANDE
SQUARE YOUR SET

HEADS SQUARE THRU FOUR HANDS
EIGHT CHAIN THRU 4 HANDS
DO SA DO YOUR CORNER, LEFT ALLEMANDE
PROMENADE YOUR PARTNER HOME

FOUR LADIES CHAIN 1/4 HEADS SQUARE
THRU FOUR HANDS
EIGHT CHAIN THRU 1 HAND, LEFT
ALLEMANDE, ETC.

Dance Notes—continued

LOAD THE BOAT DRILLS

HEADS LEAD RIGHT, CIRCLE TO A LINE
 LINES FORWARD UP & BACK YOU FLOAT
 LOAD THE BOAT - - - - -
 STAR THRU, LINES FORWARD UP & BACK
 YOU FLOAT
 LOAD THE BOAT - - - - -
 STAR THRU (LINES OF FOUR WITH PARTNER)

SPIN CHAIN THRU DRILLS

HEADS SQUARE THRU FOUR HANDS, STEP TO
 AN OCEAN WAVE
 SPIN CHAIN THRU - - - - - (GENTS
 WORK)
 SPIN CHAIN THRU - - - - - (LADIES
 WORK)
 SWING THRU, BOYS RUN RIGHT, WHEEL &
 DEAL
 LEFT ALLEMANDE, PROMENADE YOUR
 PARTNER HOME

RELAY THE DEUCEY DRILLS

HEADS SQUARE THRU FOUR HANDS, STEP TO
 AN OCEAN WAVE
 RELAY THE DEUCEY - - - - -
 SWING THRU, BOYS RUN RIGHT, COUPLES
 CIRCULATE
 WHEEL & DEAL, FACE THOSE TWO, STEP TO
 AN OCEAN WAVE
 RELAY THE DEUCEY - - - - -
 STEP TO AN OCEAN WAVE
 SWING THRU, BOYS RUN RIGHT, COUPLES
 CIRCULATE
 WHEEL & DEAL, FACE THOSE TWO, LEFT
 ALLEMANDE, ETC.

TEA CUP CHAIN DRILLS

WALK AROUND YOUR CORNER, TURN
 PARTNER LEFT - - - - -
 HEAD LADIES CENTER WITH A TEA CUP
 CHAIN
 SIDE LADIES CENTER WITH A TEA CUP
 CHAIN - - - - -
 (YOU ARE HOME WITH YOUR PARTNER)

Presented by Jerry Helt

Definitions

COORDINATE: STARTING FORMATION—COLUMNS. TIMING: 8

ALL DANCERS SINGLE FILE CIRCULATE ONCE AND A HALF. THE CENTER SIX (THREE ADJACENT PAIRS) TRADE (TURN 180 DEGREES). THE VERY CENTER TWO DANCERS RELEASE HANDHOLDS AND WALK DIAGONALLY OUTWARD TO THE END OF THE FORMING LINES. THE TWO LONESOME DANCERS WALK AHEAD, MOVING IN A QUARTER CIRCLE, TO BECOME THE OTHER ENDS OF THE FORMING LINES.

STYLING: COORDINATE-THE CENTER SIX DANCERS (THREE ADJACENT PAIRS) USE HANDS UP POSITION FOR TRADING ACTION. AFTER THE VERY CENTER TWO DANCERS RELEASE HANDHOLDS AND MOVE FORWARD, ALL DANCERS JOIN HANDS WITH A COUPLE HANDHOLD. NO TIME ALLOWED FOR SKIRT WORK.

EIGHT CHAIN THRU (1-8 HANDS: STARTING FORMATION-EIGHT CHAIN THRU, FACING DANCERS JOIN RIGHT HANDS AND PULL BY (THIS COMPLETES AN EIGHT CHAIN ONE). THE CENTER FACING DANCERS JOIN LEFT HANDS AND PULL BY WHILE THE OUTSIDE DANCERS DO A COURTESY TURN (THIS COMPLETES AN EIGHT CHAIN TWO). REPEAT THESE ACTIONS IN SEQUENCE TO ACHIEVE EIGHT CHAIN THREE, EIGHT CHAIN FOUR, ETC. EIGHT CHAIN THRU IS THE SAME AS EIGHT CHAIN EIGHT. EVEN NUMBERS (2 4 6,8) END IN AN EIGHT CHAIN THRU FORMATION. ODD NUMBERS (1,3,5,7) END IN A TRADE BY FORMATION.

STYLING: USE SAME STYLING AS IN COURTESY TURN AND RIGHT AND LEFT GRAND. EMPHASIS SHOULD BE PLACED ON THE COURTESY TURN IN THAT PORTION OF THE BASIC SO THAT DANCERS CAN MAINTAIN AN EIGHT CHAIN THRU FORMATION AND TO BE ALLOWED TO DRIFT INTO A RIGHT AND LEFT GRAND TYPE OF MOVEMENT. TIMING: BOX, 8 HANDS, 20 STEPS; 4 HANDS, 10 STEPS.

LOAD THE BOAT: STARTING FORMATION—LINES OF FOUR. TIMING: 12

WITH CENTERS FACING IN, AND THE ENDS OF EACH LINE FACING THE SAME (IN OR OUT) DIRECTION.

THE END DANCERS MOVE FORWARD AROUND THE OUTSIDE, PASSING RIGHT SHOULDERS WITH THREE MOVING END DANCERS, AND TURN ONE-QUARTER IN (90 DEGREES) TO STAND BESIDE THE THIRD PERSON PASSED, FACING THE CENTER OF THE SET AS A COUPLE. SIMULTANEOUSLY, THE MOMENTARY PARTNERS, PARTNER TRADE WITH THEIR NEW PARTNERS, AND PASS THRU.

STYLING: LOAD THE BOAT—THE END DANCERS, WHILE MOVING ON THE OUTSIDE, LEAVE ENOUGH ROOM FOR THE CENTER DANCERS TO WORK COMFORTABLY. ARMS ARE HELD IN NATURAL DANCE POSITION THROUGHOUT THE ACTION, BLENDING INTO THE APPROPRIATE HAND POSITION FOR THE NEXT CALL.

Plus Definitions—continued

RELAY THE DEUCEY: STARTING FORMATION—PARALLEL OCEAN WAVES. TIMING: 20

ALL CIRCULATES IN THIS DEFINITION REFER TO THE ORIGINAL CIRCULATE PATH ESTABLISHED BY THE ENDS OF THE ORIGINAL OCEAN WAVES. NO DANCER EVER STOPS MOVING DURING THIS CALL; THE PAUSES WRITTEN INTO THE DEFINITION (i.e., THE ACTION DESCRIBED AS “HALF-CIRCULATE”) ARE THERE FOR CLARITY OF THE DESCRIPTION AND FOR TEACHING PURPOSES ONLY.

EACH END AND THE ADJACENT CENTER DANCER TURN ONE-HALF (180 DEGREES). THE NEW CENTERS OF EACH OCEAN WAVE TURN THREE-QUARTERS (270 DEGREES), WHILE THE OTHERS HALF-CIRCULATE, FORMING A SIX-PERSON WAVE AND TWO LONESOME DANCERS. THE WAVE OF SIX, WORKING AS 3 PAIRS, TURNS 1/2, WHILE THE OTHERS HALF-CIRCULATE. IN THE WAVE, THE CENTER 4 TURN 1/2. WHILE THE OTHER FOUR DANCERS HALF CIRCULATE.

IN THE WAVE, THE CENTER 4 TURN 1/2, WHILE THE OTHER FOUR DANCERS HALF-CIRCULATE. THE WAVE OF 6, AGAIN WORKING AS 3 PAIRS, TURNS 1/2, WHILE THE OTHERS HALF-CIRCULATE.

FINALLY, THE CENTER 4 OF THE WAVE TURN 3/4 (BECOMING THE CENTERS OF THE NEW WAVES), WHILE THE OUTSIDE 4 HALF-CIRCULATE TO BECOME THE ENDS OF THE FINAL WAVES.

STYLING: RELAY THE DEUCEY-BASIC SWING THRU STYLING IS UTILIZED FOR TURNING MOVEMENTS WITHIN THE OCEAN WAVE FORMATIONS. CIRCULATING DANCERS DO THE CIRCULATE ACTION WITH ARMS IN NATURAL DANCE POSITION, BLENDING TO HANDS UP OCEAN WAVE FORMATION AT THE CONCLUSION OF THE CALL.

SPIN CHAIN THRU: STARTING FORMATION-PARALLEL WAVES. EACH END AND THE

ADJACENT CENTER DANCER TURN ONE HALF (180). THE NEW CENTERS OF EACH OCEAN WAVE TURN THREE QUARTERS (270) TO MAKE A NEW OCEAN WAVE ACROSS THE SET. THE TWO CENTERS OF THE WAVE TURN ONE HALF (180) TO REFORM THE WAVE ACROSS THE SET. THE TWO OUTSIDE PAIRS OF DANCERS OF THE CENTER WAVE NOW TURN THREE QUARTERS (270) TO JOIN THE WAITING ENDS AND FORM PARALLEL OCEAN WAVES.

STYLING: HANDS UP AS IN SWING THRU. IT IS IMPORTANT THAT THE WAITING ENDS REMAIN IN STATIC POSITION WITH HANDS READY TO ASSUME APPROPRIATE POSITION FOR NEXT CALL. TIMING: BOX, 16

TEACUP CHAIN: STARTING FORMATION—STATIC SQUARE, OR PROCEEDING FROM EVERYONE DOING A LEFT ARM TURN WITH PARTNER. TIMING: 32

THE CALLER WILL SPECIFY TWO LADIES TO MOVE TO THE CENTER AT THE START OF THE CALL, e.g., "HEAD LADIES CENTER FOR A TEACUP CHAIN." FOR THE REST OF THE DEFINITION, THESE TWO LADIES WILL BE CALLED THE "SPECIFIED LADIES."

THE SPECIFIED LADIES (BOTH HEAD LADIES OR BOTH SIDE LADIES) MOVE TO THE CENTER AND STAR RIGHT 3/4 TO MEET THEIR CORNERS FOR A LEFT ARM TURN. AT THE SAME TIME, THE OTHER TWO LADIES MOVE TO THE RIGHT AROUND THE PERIMETER OF THE SQUARE TO THEIR CORNERS, AND DO A RIGHT ARM TURN.

FOLLOWING THE ARM TURNS, THE SPECIFIED LADIES MOVE AROUND THE PERIMETER OF THE SQUARE TO THEIR NEW CORNERS FOR A RIGHT ARM TURN, WHILE THE OTHER LADIES GO TO THE CENTER AND STAR LEFT ONCE AND A QUARTER TO MEET THEIR NEW CORNERS FOR A RIGHT ARM TURN.

THE SPECIFIED LADIES THEN MOVE TO THE CENTER AND STAR LEFT ONCE AND A QUARTER TO THEIR NEW CORNERS FOR A RIGHT ARM TURN, WHILE THE OTHER LADIES MOVE TO THEIR NEW CORNERS (AROUND THE PERIMETER OF THE SQUARE) FOR A LEFT ARM TURN.

FINALLY, THE SPECIFIED LADIES MOVE TO THEIR NEW CORNERS (THEIR ORIGINAL PARTNERS) FOR EITHER A COURTESY TURN OR A LEFT ARM TURN LEADING INTO THE NEXT COMMAND, WHILE THE OTHER LADIES MOVE TO THE CENTER AND STAR RIGHT 3/4 TO MEET THEIR NEW CORNERS (THEIR ORIGINAL PARTNERS) FOR EITHER A COURTESY TURN OR A LEFT ARM TURN LEADING INTO THE NEXT COMMAND. EVERYONE FINISHES WITH HIS/HER ORIGINAL PARTNER.

IF THE CALLER DESIRES THE MEN TO EXECUTE THE LADIES PART AND VICE VERSA, AS DESCRIBED ABOVE, THE STARTING FORMATION IS A STATIC SQUARE WITH ALL COUPLES HALF-SASHAYED, OR PROCEEDING FROM EVERYONE DOING A LEFT ARM TURN WITH THEIR PARTNER. THE PROPER CALL IS THE "HEAD/SIDE MEN CENTER FOR A TEACUP CHAIN."

STYLING: TEACUP CHAIN-CENTER DANCERS TURNING IN STAR PATTERNS USE HANDS UP STYLING. ALL TURNS WITH OUTSIDE DANCERS ARE FOREARM TURNS. WHEN NOT LEADING INTO ANOTHER COMMAND, A COURTESY TURN, AS PREVIOUSLY DESCRIBED, IS USED AT THE CONCLUSION OF THE CALL.

Plus Definitions—continued

OUTSIDE DANCERS (USUALLY THE GENTS) DANCE WITH ARMS SWINGING NATURALLY FROM ONE FOREARM TURN TO THE NEXT, BEING AS GRACEFUL AS POSSIBLE IN A MOVEMENT THAT OFFERS LITTLE OTHER THAN PIVOT MOVEMENTS. LADIES MAY ENHANCE THE STYLING OF THIS BASIC THROUGH SKIRT WORK WITH OUTSIDE HAND.

ZOOM: STARTING FORMATION—STARTING AND COMPLETED DOUBLE PASS THRU, TWO-FACED LINES, SINGLE FILE PROMENADE, COLUMNS, BOX CIRCULATE, AND PROMENADE. TIMING: 4 STEPS.

FROM A SETUP WHERE ONE DANCER IS FOLLOWING ANOTHER, THE LEAD DANCER WALKS AWAY FROM THE CENTER OF THE SQUARE AND AROUND IN A FULL CIRCLE (360 DEGREES) TO THE POSITION OF THE DANCER WHO WAS DIRECTLY BEHIND HIM. MEANWHILE, THE TRAILING DANCER STEPS DIRECTLY FORWARD INTO THE POSITION VACATED BY THE LEAD DANCER. EVERY DANCER ENDS FACING IN THE SAME DIRECTION HE STARTED.

STYLING: LEAD DANCERS HOLD ARMS IN NATURAL DANCE POSITION. LADIES SKIRT WORK OPTIONAL. TRAILING DANCERS USE COUPLE HANDHOLD. IN ZOOM IT IS IMPORTANT THAT LEAD DANCERS INITIATE THE ROLL-OUT MOVEMENT WITH A SLIGHT FORWARD MOTION TO ALLOW SUFFICIENT ROOM FOR TRAILING DANCERS TO STEP THROUGH COMFORTABLY.

Presented by Jerry Helt

12 Coates Crescent

(Scotland)

Devised by the Publications and Research Committee, 1998

Music:

4/4 meter

Formation: A strathspey for 4 cpls in a longways set.

Steps: Hands Across, Set, Cast, Rights and Lefts.

Bars

Pattern

Chord INTRODUCTION Bows and curtseys.

- 1-4 All four cpls, joining hands on the sides, Set to ptrs and cross over giving R hands.
- 5-8 Repeat bars 1-4.
- 9-10 1st cpl, giving nearer hands, dance down between 2nd cpl. At the same time, 4th cpl, giving nearer hands, dance up between 3rd couple.
- 11-12 1st and 4th W, giving nearer hands, dance out between 2nd and 3rd W and cast back to orig places. At the same time, 1st and 4th M, giving nearer hands, dance out between 2nd and 3rd M and cast back to orig places.
- 13-16 1st cpl lead down to 4th place. 2nd, 3rd, and 4th cpls step up on bars 15-16.
- 17-24 3rd and 4th cpls dance Rights and Lefts.
- 25-32 2nd cpl with 3rd cpl and 4th cpl with 1st cpl dance four hands across and back.

Repeat with new top cpls.

Presented by Jennifer Kelly

Culla Bay

(Scotland)

Culla Bay is on the island of Benbecula where Sheila Jupp spent part of her childhood. Devised by Ann Dix of the London Branch.

Pronunciation: COOL-ah

Music: The Macauleys of Benbecula (© Frank Reid).

4/4 meter

Formation: A strathspey for 4 cpls arranged in a square set.

Steps: Reels of Four, Hands Across, Cast, Set.

Bars

Pattern

Chord INTRODUCTION Bows and curtseys.

- 1-4 1st M and 3rd W, and 1st W and 3rd M, turn with the R hand half way around to face each other, then, pulling back R shldr, cast out to opp places and remain facing out.
- 5-8 1st and 3rd cpls continue dancing on CW one place around the set, curving in to finish back to back in the center of the set, 1st cpl facing 4th place, and 3rd cpl facing 2nd place.
Meanwhile, 2nd and 4th cpls repeat bars 1-4. Note: on bars 7-8, 1st and 2nd W, 1st and 2nd M, 3rd and 4th W, and 3rd and 4th M dance in a curve around each other to new places, passing R shldr.
- 9-16 All dance Reels of Four across the set.
- 17-20 2nd and 1st cpls, and at the same time 3rd and 4th cpls, dance four hands once around to the L
- 21-24 Joining nearer hands with ptr, all Set, then 1st and 2nd cpls and, at the same time 3rd and 4th cpls, dance R hands across half way.
- 25-28 2nd and 4th cpls dance L Hands Across once around to finish facing out.
- 29-32 2nd and 4th cpls, passing 1st and 3rd cpls by the R shldr, dance out and progress one place CW to finish with 2nd cpl in 1st place and 4th cpl in 3rd place. All cpls have now progressed one place CW around the set.

Repeat with original 2nd and 4th cpls leading.

© RSCDS (London Branch)

Presented by Jennifer Kelly

Follow Me Home

(Scotland)

Devised by Ellie Briscoe of Alexandria, Virginia.

Music:

6/8 meter

Formation: A jig for 4 cpls in a longways.set.

Steps: Cast, Reels of 3,

Bars

Pattern

Chord INTRODUCTION Bows and curtseys.

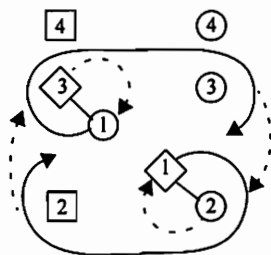
1-8 1st cpl set and, giving R hands, cross over. They Cast off one place on opp sides and then turn with the L hand to finish in a diagonal line of four between 1st corners. 1st cpl retain ptr's L hand and give R hands to 1st corners.

2nd cpl step up on bars 5-6.

9-10 1st cpl balance in line with 1st corners.

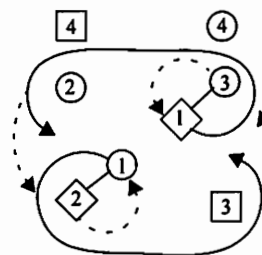
11-16 Releasing L hands, 1st cpl turn 1st corners half way round with the R hand and then, releasing R hands, 1st cpl, followed closely by their corners, chase CW half way round the set passing behind 2nd W and 3rd M. At the end, the corners have changed places with each other, while 1st cpl dance in to join R hands in a diagonal line of 4 between 2nd corners and join L hands with 2nd corners (Fig 1).

Fig 1



Top

Fig 2



Top

17-18 1st cpl balance in line with 2nd corners.

19-24 Releasing R hands, 1st cpl turn 2nd corners half way around with the L hand and then, releasing hands, 1st cpl, followed closely by their corners, chase CCW half way around the set passing each other by the L to finish in 2nd place on opp sides facing out.

All are on opp sides in the order 3, 1, 2 (Fig 2).

25-28 3rd, 1st, and 2nd cpls dance half Reels of 3 on opp sides, 3rd and 1st M, and 1st and 2nd W passing by the L to begin.

29-32 2nd, 1st, and 3rd cpls Set on opp sides and, giving R hands, cross over. Repeat, having passed a cpl.

Presented by Jennifer Kelly

The Highlandman's Umbrella

(Scotland)

Devised by Anna Holden of the Birmingham Branch of the RSCDS. Music composed by Beryl S. Johnston.

Music:

4/4 meter

Formation: A reel for 4 cpls arranged in a square set.

Steps: Promenade, Advance and Retire, Cast, Set.

Bars

Pattern

Chord INTRODUCTION Bows and curtseys.

- 1-4 All four cpls taking Promenade pos, Advance and Retire.
- 5-8 The four W casting by the R, dance round one place CW.
- 9-12 All four cpls taking Promenade pos with new ptr, Advance and Retire.
- 13-16 The four M casting by the L, dance round one place CCW.
- 17-18 All Set to new ptr.
- 19-20 1st M and 3rd M change places giving L hand.
- 21-22 2nd M and 4th M change places giving L hand.
- 23-24 All set to original ptr.
- 25-32 Eight hands round and back.

Repeat from new pos.

Note: Each cpl has progressed one place CW at the end of each 32 bars. The M who cross first with L hand (bars 19-20) are on the sides of the set each time.

© RSCDS (Glasgow Branch)

Presented by Jennifer Kelly

Meeting and Greeting

(Scotland)

Arranged by Jennifer Kelly, April 2007.

Music:

6/8 meter

Formation: Circle of trio facing trio (1 M and 2 W or vice versa) in a circle around the room.

Steps: Skip Change of Step.

Bars

Pattern

Chord INTRODUCTION Bows and curtseys.

PATTERN

- 1-4 All advance and retire, two steps each way.
- 5-8 All circle six hands half way to the L.
- 9-12 Repeat bars 1-4.
- 13-16 All circle six hands half way to the R, finishing back in starting place.
- 17-20 M dance a R-hand wheel, once around, with the two W to their R (with one of his ptrs and the W opp her).
- 21-24 Passing each other, face-to-face in the middle of the set, M dance a L-hand wheel with the other two W. All finish back in lines of 3, facing opp line.
- 25-26 All Set once (R and L) to person opp.
- 27-30 All dance back-to-back with the person opp. Pass R shldrs moving fwd and L shldrs on the way back.
- 31-32 Passing R shldrs with the person opp, dance fwd to meet a new line of dancers and repeat the dance.

Presented by Jennifer Kelly

Seven-Step Polka

(Scotland)

Arranged by Barbara McOwen, February 2000.

Music:

2/4 meter

Formation: Circle of cpls in Ballroom pos, facing CCW around the room. Beg with M's L, W's R.
Shetland Style.

Bars

Pattern

Chord

INTRODUCTION Bows and curtseys.

PATTERN Steps indicated for M, W does opp.

- 1-2 Moving into the circle, step fwd on L (ct 1); step on R next to L (ct &); step fwd on L (ct 2);
step on R next to L (ct &); step fwd on L (ct 1); step on R next to L (ct &); step fwd on L
(ct 2). (Step close step close step close step)
- 3-4 Repeat meas 1 bkwd with opp ftwk (backing out of the circle).
- 5 Step fwd on L (ct 1); step on R next to L (ct &); step fwd on L (ct 2); hop on L (ct &). W
dances bkwd with opp ftwk. (Step close step hop)
- 6 Repeat meas 5 with opp ftwk.
- 7 Facing ctr of circle, step fwd on L (ct 1); step on R next to L (ct &); step fwd on L (ct 2); hop
on L (ct &). (Step close step hop)
- 8 Repeat meas 7 bkwd with opp ftwk (backing out of the circle).
- 9-12 8 step-hops turning as a cpl.

Presented by Jennifer Kelly

Sparkling Sixty

(Scotland)

Devised Jennifer Kelly to celebrate the 60th Annual International Folk Dance Camp at Stockton California.

Music:

4/4 meter

Formation: A 40-bar reel for 3 cpls in a 4-cpl set.

Steps: Skip Change of Step, Reels of Four, Hands Across, Cast, Set, Figure of 8, Rights and Lefts.

The Espagnole, a new method of progression:

1-2 1st and 2nd W, joining R hands, dance twd the M's side, passing between their ptrs—on the 2nd step, 1st W crosses 2nd W over in front of her so that 2nd W dances out an up twd top place, while 1st W dances out and down twd 2nd place.

Meanwhile, 1st and 2nd M cross twd the W's side passing on either side of their ptrs.

3-4 1st and 2nd M, joining R hands, dance back twd their own side, passing between their ptrs—on the 4th step. 1st M crosses 2nd M over in front of him, so that 2nd M dances out and up twd top places, *while* 1st M dances out and down twd 2nd place.

Meanwhile, 1st and 2nd W cross back twd their own side passing on either side of their ptrs.

5-8 2nd cpl turn by the R hand, *while* 1st cpl turn by the L hand.

NOTE: There is no need to dance right into the side lines during Bars 1-6, but both cpls must be in the side lines at the end. (The progression is merely the figure of Bars 1-16 turned through 90 degrees.

Bars

Pattern

Chord

INTRODUCTION Bows and curtseys.

1-8 1st cpl turn by R hand for 3 bars, Cast off on their own side to 2nd place and turn by the L hand to finish side by side in the ctr of the set, facing 2nd W. 1st W on her ptr's R. 2nd cpl step up to top place on bars 3 and 4.

9-12 Taking promenade hold, 1st cpl dance a half diagonal reel with their 2nd corners, giving R shldr to 2nd W to begin.

13-16 1st cpl continue into a half diagonal reel with 1st corners, passing 3rd w by the L shldr to begin. On bar 16, 1st cpl dance up the middle twd the top of the set.

17-24 1st cpl release hands and lead out of the top or the set into a Figure of 8 on their own side of the dance. They take hands briefly as they dance in between the 2nd and 3rd cpls and finish in 2nd place on their own side of the set.

Meanwhile

2nd and 3rd cpls set to ptrs and cross R hands. Set to ptr, R ft, turn to set up and down the dance on L ft, then change places with R hands on the set lines using Skip Change of Step.

25-32 1st and 2nd cpls dance 6 bars of Rights and Lefts and Set to ptrs on bars 7 and 8, having returned to orig places.

33-40 1st and 2nd cpls dance the Espagnole to change places.

Sparkling Sixty—continued

Notes:

1. 2nd cpl should take a small step twd the top when stepping up on bar 3 to avoid colliding with the 1st cpl as they Cast off.
2. Care must be taken to avoid a collision on bars 23 and 24 as the 1st cpl dances into 2nd place *while* the 2nd and 3rd cpls are passing up and down the setline. If 1st cpl mae wide loops on the Figure of 8, they will be able to dance into 2nd place at the end of bar 8 without difficulty.
3. Note that during bars 9-16, 1st cpl dance s Figure of 8 on the W's side of the dance.

Active cpl repeats with 3rd and 4th.

Presented by Jennifer Kelly

Talisker

(Scotland)

Devised by Basil Eddershaw.

Music:

4/4 meter

Formation: A reel for 4 cpls in a 4-cpl longways set.

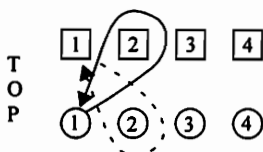
Steps: Hands Across, Set, Cast, Rights and Lefts.

Bars

Pattern

Chord INTRODUCTION Bows and curtseys.

1-6 1st cpl cross down between 2nd cpl, cast up around them and cross over giving R hand to orig place.



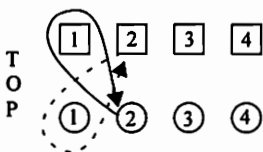
Bars 1-6

W square = Woman

M circle = Man

7-8 1st cpl Set once.

9-14 2nd cpl repeat bars 1-6 up through 1st cpl.



Bars 9-14

15-16 1st and 2nd cpls join hands on side and Set once.

17-20 1st cpl followed by 2nd cpl lead down the middle. Don't rush and don't turn on bar 20.

21-24 2nd cpl followed by 1st cpl lead up the middle, 2nd cpl finish in 1st place, 1st cpl in 2nd place.

Use only bar 24 to dance out.

25-32 2nd and 1st cpls dance Rights and Lefts.

Original 1st cpl repeat the dance with 2nd cpl.

Presented by Jennifer Kelly

Arap

(Turkey)

Pronunciation: OH ROHP

Music: Ahmet Lüleci CD #4, Band 4.

4/4 meter

Formation: Little fingers joined, elbows bent, forearms parallel to the ground.

Meas

Pattern

FIGURE 1

- 1 Facing ctr, stamp on L in place, no wt (ct 1); step on L to R (ct 2); step on R to R (ct 3); step on L to R (ct 4).
- 2 Touch R heel in place (ct 1); quick leap onto R to R (ct &); touch L heel in place (ct 2); quick leap on L to R, crossing R (ct &); step bkwd on L, bending knees slightly (ct 3); straighten knees and hold (ct 4).

FIGURE 2A

- 1 Facing ctr, touch R heel in place (ct 1); quick leap fwd onto R (ct &); touch L heel in place (ct 2); quick leap fwd onto L (ct &); step on R to L, crossing L (ct 3); step on L in place, bringing R back (ct 4).
- 2 Repeat meas 1.

FIGURE 2B

- 1 Facing ctr, bounce on L, raising R (ct 1); quick step back on R (ct &); quick step back on L (ct 2); bounce on L, raising R (ct 3); quick step back on R (ct &); quick step back on L (ct 4).
- 2 Step on R to L, crossing L (ct 1); step on L in place, bringing R back (ct 2);
** on the second repetition of this step, after ct 6, place R next to L (ct 7); hold (ct 8).

Described and presented by Ahmet Lüleci © 2003

Gülbeyaz

(Turkey)

Gülbeyaz is from the Black Sea area.

Pronunciation: GOOL bah YAHZ

Music: Ahmet Lüleci Teaching CD #5.

4/4 meter

Formation: Semi-circle, little fingers joined, elbows bent, forearms parallel to the ground.

Meas

Pattern

INTRODUCTION Four times through the melody. Start with the melody.

FIGURE 1

- 1 Facing LOD. step on R diag R, bouncing knees (ct 1); step on L next to R, bouncing knees (ct 2); repeat cts 1-2 (cts 3-4).
- 2 Small leap onto R diag R, lifting L slightly (ct 1); step on L in place, bouncing knees (ct 2); step on R in place, bouncing knees (ct 3); touch L heel in place, bouncing knees (ct 4).
- 3 Step on L in place, bouncing knees (ct 1); touch R heel in place, bouncing knees (ct 2); step fwd on R, bouncing knees (ct 3); lift L from the side with a little kick to L, bouncing knees (ct 4).
- 4 Step fwd on L, bouncing knees (ct 1); touch R heel in place, bouncing knees (ct 2); step back on R, bouncing knees (ct 3); step back on L, bouncing knees (ct 4).

FIGURE 2

- 1 Repeat Fig 1, meas 1.
- 2 Repeat Fig 1, meas 2, cts 1-3; lift L and pump it down, bouncing knees (ct 4).
- 3 Step on L in place, bouncing knees (ct 1); touch R heel in place, bouncing knees (ct 2); step fwd on R, bouncing knees (ct 3); lift L from the side with a little kick to L, bouncing knees (ct 4).
- 4 Step fwd on L, bouncing knees (ct 1); touch R heel in place, bouncing knees (ct 2); step back on R, bouncing knees (ct 3); step back on L, bouncing knees (ct 4).

Alternate Fig 1 and Fig 2 on singing parts and do only Fig 1 on instrumental.

Described and presented by Ahmet Lüleci © 2005

Çemen

(Turkey)

Pronunciation: CHEH MAHN

Music: Ahmet Lüleci Teaching CD #5.

10/8 meter

Formation: Little fingers joined, elbows bent, forearms parallel to the ground.

Cts

Pattern

INTRODUCTION One time through the melody.

FIGURE 1

- 1 Step on R diag R, L arm back, bent from elbow, R in front.
- 2 Quick step on L to R, keeping arms in pos.
- & Step on R diag R.
- 3 Quick step on L diag L.
- 4 Quick step on R to L.
- 5 Step on R diag R.
- 6 Quick step on L to R.
- & Step on R diag R.
- 7 Step on L in place facing ctr. Arms go up straight from elbows.
- 8 Touch R in place, no wt.
- 9 Step on R in place.
- 10 Touch L in place, no wt.
- 11 Step on L in place. Bounce arms slightly.
- 12 Touch R in place. Drop arms down to go back to ct 1.

FIGURE 2A

- 1 Facing ctr, arms up, step fwd on R.
- 2 Quick step fwd on L.
- & Step fwd on R.
- 3 Step fwd on L.
- 4 Quick step fwd on R.
- & Step fwd on L.
- 5 Step on R in place.
- 6 Kick L fwd.
- 7 Step on L in place.
- 8 Kick R fwd.

FIGURE 2B

- 1 Facing ctr, arms up, step back on R.
- 2 Quick step back on L.
- & Step back on R.

Çemen—continued

- 3 Step back on L.
- 4 Quick step back on R.
- & Step back on L.
- 5 Step on R in place.
- 6 Kick L fwd.
- 7 Step on L in place.
- 8 Kick R fwd.

Described and presented by Ahmet Lüleci © 2005

Gulli

(Turkey)

The name translates as "the one with the rose." It is used as a female name.

Pronunciation: GOOL-lee

Music: Ahmet Lüleci CD #4, Band 10.

4/4 meter

Formation: Semi-circle, little fingers joined, elbows bent, Black Sea pos.

Cts

Pattern

8 cts INTRODUCTION Drum beats.

FIGURE 1A

- 1 Step on R to R.
- 2 Step on L to R, next to R.
- 3 Step on R to R.
- 4 Hold L in place next to R.
- 5 Step on L to L.
- 6 Touch R flat next to L, no wt.

FIGURE 1B

- 1-6 Repeat Fig 1A, cts 1-6.
- 7 step fwd on R, facing ctr.
- 8 Step in place on L, facing ctr.
- 9 Step back on R, facing ctr.
- 10 Step on L in place, facing ctr.
- 11-14 Repeat cts 7-10.

FIGURE 2

- 1 Hop on L diag back to R.
- & Leap onto R to R.
- 2 Leap onto L to R in front of R, bending knees slightly.
- 3 Jump onto both in place.
- 4 Hop on R in place.
- 5 Hop on R in place, touching L heel in place.
- 6 Hop on L in place, kicking R fwd.

FIGURE 3A

- 1 Facing ctr, step fwd on R heel.
- & Quick step fwd on L.
- 2 Step fwd on flat R.
- 3 Step fwd on L heel.
- & Quick step fwd on R.

Gulli—continued

- 4 Step fwd on R heel.
- 5 Step fwd on R heel.
- & Quick step fwd on L.
- 6 Step fwd on flat R.

FIGURE 3B

- 1 Jump onto both in place, knees bent.
- 2 Quick jump on both in place, knees straight.
- & Quick jump on both in place, knees straight.
- 3 Jump on both in place, knees bent.
- 4 Quick jump on both in place, knees straight.
- & Quick jump on both in place, knees straight.
- 5 Jump on both in place, knees bent.
- 6 Hop on R in place, lifting L.

FIGURE 3C

- 1 Hop back on R.
- & Leap back on L.
- 2 Leap back on R.
- 3 Hop back on R.
- & Leap back onto L.
- 4 Leap back onto R.
- 5 Jump on both in place.
- 6 Hop on R in place, lifting L.

FIGURE 3D

- 1-6 Repeat Fig 3B.

FIGURE 4

- 1 Step on R to R.
- 2 Step on L to R, crossing R and bending knees.
- 3 Step on R in place.
- 4 Lift L and pump it down.
- 5 Step on L in place.
- 6 Lift R and pump it down.

Described and presented by Ahmet Lüleci © 2004

Gülsüm

(Kurdish, E. Turkey)

Pronunciation: GOOL-soom

Music: Ahmet Lüleci Teaching CD #5.

9/8 meter

Formation: Semi-circle, arms free in W-pos.

Cts

Pattern

INTRODUCTION One time through the melody.

FIGURE 1

Facing LOD, arms up in open W-pos (hands not joined). Arms move to chest to ct 4 and then back to orig pos.

- 1 Step on R diag R.
- 2 Touch L heel next to R in place.
- 3 Keep wt on R and bounce on it, lifting L.
- 4 Step fwd on L.
- & Hold.

FIGURE 2A

Arms same as Fig 1.

- 1-2 Hop fwd on R; kick L fwd.
- 3 Hop on R in place, keeping the left in front.
- 4 Leap fwd onto L.
- & Hold.

FIGURE 2B

Repeat Fig 2A with opp ftwk.

FIGURE 3A

- 1-2 Facing ctr, hop on R to R (ct 1); kick L to R, turning lower body to R. L arm goes down and makes a circle in 2 cts.
- 3 Hop on R again in place.
- 4 Hop on R in place, facing ctr, arms up in W-pos.
- & Hold.

FIGURE 3B

Repeat Fig 3A with opp ftwk.

Described and presented by Ahmet Lüleci © 2005

He Cane

(Teke Region, S.W. Turkey)

Pronunciation: HAY jah-NAY

Music: Ahmet Lüleci Teaching CD #5.

3/4 meter

Formation: Semi-circle, little fingers joined in V-pos.

Cts

Pattern

INTRODUCTION One time through the melody.

FIGURE 1

- 1 Step back on R diag to R, bending knees.
- 2 Step on L next to R.
- 3-4 Repeat cts 1-2.
- 5 Step fwd on R diag to R.
- 6 Step on L to R behind R.
- 7 Step on R to R.
- 8 Step on L next to R.

FIGURE 2A

- 1 Step fwd on R, raising arms.
- 2 Step fwd on L, arms staying up.
- 3 Step fwd on R, raising arms further.
- 4 Touch and lift L toe, bouncing and bringing arms to V-pos.
- 5 Step back on L, swinging arms fwd and back.
- 6 Step back on R, swinging arms fwd and back.
- 7 Step back on L, swinging arms fwd and back.
- 8 Touch and lift R toe.

Described and presented by Ahmet Lüleci © 2005

Kalenin Dibinde

(Turkey)

Pronunciation: KAH-lah-neen dee-BEEN-dah

Music: Ahmet Lüleci Teaching CD #5.

6/8 meter

Formation: Little fingers joined in W-pos.

Cts

Pattern

FIGURE 1

- 1 Facing ctr, step on R to R.
- 2 Step on L to R, crossing R.
- 3 Step on R to R.
- 4 Raise L in place.
- 5 Step on L to L.
- 6 Raise R in place.

FIGURE 2

- 1 Facing ctr, step on R to R.
- 2 Step on L to R behind R.
- & Step on R to R.
- 3 Step on L to R, crossing R.
- 4 step on R to R, crossing L.
- 5 Step on R to R.
- 6 Raise L.
- 7 Step on L to L.
- 8 Raise R.

Described and presented by Ahmet Lüleci © 2003

Heyamo

(Kurdish, E. Turkey)

Laz work song from the Eastern Black Sea region of Turkey. Heyamo was collected and arranged by Birol Topaloglu, translated by Brenna. Birol is a Turkish Laz musician. The Laz people are a minority group who live in the mountainous regions of eastern Turkey around the Black Sea. Their language is related to Mingrelian Georgian. It is very unusual to find harmonized songs in Turkey and the harmony in this tune is very much a part of the Georgian influence in their culture.

As the borders were drawn up between Turkey and the Soviet Union, the planners used natural boundaries like rivers and mountains to establish their lines. Some of these went straight through communities. Because of the tensions between the two countries it became impossible to carry on daily life on both sides of a river. To visit relatives on the Turkish side, for example, Soviet-siders would first have to travel to Moscow, then Istanbul and Ankara, and finally on an uncomfortable overland journey, a total of thousands of miles—just to reach a destination that was in effect a stone's throw away—or risk being shot at by border guards. The villagers used songs to communicate what was happening on their side of the border, letting the other side know who was getting married, how the harvest was going, and so on. The songs were sent freely from one side of the valley to the other because their language was unknown to most soldiers posted at the watch points.

Pronunciation: HAY AH-moh

Music: Ahmet Lüleci CD #4, Band 1.

4/4 meter

Formation: Arms bent from the elbows, parallel to the ground.

Cts

Pattern

FIGURE 1

- 1 Facing center, step on R to R.
- 2 Step on L to R, crossing R.
- 3 Step on R to R.
- 4 Quick step on L to R, crossing R.
- & Quick step on R to R.
- 5 Step on L to R, crossing R.
- 6 Quick step on R to R.
- 7 Step on R to R.
- 8 Touch L next to R.
- 9 Step on L to L.
- 10 Step on R to R.
- 11 Step on L to L.
- 12 Touch R next to L.

Described and presented by Ahmet Lüleci © 2003

Heyamo—continued

Song Words

He He Heyamo, yamo hemo heyamo, heyamoli heyamo	He he heyamo,
He He Heyamo Dadis ugun noderi, dadis ugun noderi	Your aunt is having a working party
He He Heyamo Dopxaskat do vigzalat, dopxaskat do vigzalat	Let's dig and go
He He Heyamo Mani mani dalepe, mani mani dalepe	Quickly sisters quickly
He He Heyamo So bzirat ham ndgalepe, so bzirat ham ndgalepe	When do we find such fine days?
He He heyamo Zeni ckunis noderi, zeni ckunis noderi	The work party is on our flatlands
Tutaste iven seri, tutaste iven seri	The moonlight fills the night
Vibirt xacker xackeri, vibirt xacker xackeri	We sing as we dig
Hem seri hem ndgaleri, hem seri em ndgaleri	All day and all night
Andga kai taroni, andga kai taroni	Today the weather is very fine
Dadi soren termoni, dadi soren termoni	Where is Aunt Termoni?
Ora mokilu ordo, ora mokilu ordo	The time passes so quickly
Opskomat komogi do, opskomat komogi do	Let's go and eat.

Men Gülem

(Azeri, N.E. Turkey)

Pronunciation: MAHN goo-LAHM

Music: Ahmet Lüleci Teaching CD #5.

6/8 meter

Formation: Semi circle, arms free.

Cts

Pattern

INTRODUCTION One time through the melody.

FIGURE 1

Facing LOD, R arm is raised, bent from elbow, and L arm is down, open to 45 degrees.
Change arm pos to opp on ct 4.

- 1 Step on R diag R.
- 2 Step on L in front of R.
- 3 Step on R diag R.
- 4 Raise L and change body pos to diag L.
- 5 Step on L diag L.
- 6 Step on R in front of L.
- 7 Step on L diag L.
- 8 Raise R and change body pos to diag R.

FIGURE 2

Facing ctr, arms down.

- 1 Jump fwd onto both ft, R slightly in front, pushing arms in front from bent elbows to down.
- 2 Hop back on R, moving arms up to bent elbows pos again.
- 3 Jump fwd onto both ft (repeat arms as in ct 1).
- 4 Hop back on R (repeat arms as in ct 2).
- 5-8 Repeat cts 1-4.

FIGURE 3

Facing ctr, R arm is above shldr level, L arm is bent from the elbows on belly level, palm facing down.

- 1 Jump onto both in place.
- 2 Hop on R in place, kicking L fwd, turning body slightly to L.
- 3 Jump onto both in place.
- 4 Hop on L in place, kicking R fwd, turning body slightly to R.
- 5-8 Repeat cts 1-4.

Described and presented by Ahmet Lüleci © 2003

Narino

(Turkey)

Pronunciation: NAH-reh-noh

Music: Ahmet Lüleci Teaching CD #5.

4/4 and 6/4 meter

Formation: Semi circle, little fingers joined in V-pos.

Cts

Pattern

INTRODUCTION Four times through the melody, start with the singing.

FIGURE 1A

- 1 Step on R diag R, swinging arms back to fwd.
- 2 Step on L diag fwd crossing in front of R, swinging arms fwd to back.
- 3 Step on R diag R, swinging arms back to fwd.
- 4 Step on R in place, raising L, swinging arms at the way up to R.
- 5 Step back on L, twisting R toe with R heel moving to L, moving arms to L.
- 6 step back on R, twisting L toe with L heel moving to R, moving arms to R.
- 7 Step back on L, raising R, moving arms to ctr and a little bounce.
- 8 Pump R down, swinging arms down and back.

FIGURE 1B

- 1 Step on R to R, swinging arms back to fwd.
- 2 Step on L to R crossing in front of R, swinging arms fwd to back.
- 3 step on R to R, swinging arms back to fwd.
- 4 Raise L and pump it down, swinging arms fwd to back.
- 5 Step on L in place, swinging arms back to fwd
- 6 Raise R and pump it down, swinging arms fwd to back.

Alternate Fig 1A and Fig 1B on singing parts and do only Fig 1A on instrumental.

Described and presented by Ahmet Lüleci © 2005

Narino Song Words

Hey hey ben deli oldum deli narino
Ben deli oldum deli narino

Hey hey tutun baglayun beni narino
Tutun baglayun beni narino

Hey hey gideyirum buradan narino
Gideyirum buradan narino

Oy oy kizlar aglayun beni
Kizlar aglayun beni

Hey hey Bu dere yilan olsa narino
Bu dere yilan olsa narino

Hey hey derdumi bilen olsa narino
Derdumi bilen olsa narino

Hey hey Oturup da aglardum narino
Oturup da aglardum narino

Oy oy yasumi silen olsa narino
Yasumi silen olsa narino

Hey hey bu dere akar gider narino
Bu dere akar gider narino

Hey hey taslari yikar gider narino
Bu dere akar gider narino

Hey hey be ettum sevdugume narino
Ne ettum sevdugume narino

Oy oy yüzüme bakar gider narino
Yüzüme bakar gider narino

Yüzüme bakar gider narino
Yüzüme bakar gider narino
Yüzüme bakar gider narino

Oropa

(Turkey)

Pronunciation: oh-ROO-poh

Music: Ahmet Lüleci CD #4.

4/4 meter

Formation: Semi-circle, little fingers joined, elbows bent, Black Sea pos.

Cts

Pattern

INTRODUCTION Listen to a couple sentences of the melody and start.

FIGURE 1

- 1 Step on R to R.
- 2 Step on L to R, crossing R.
- 3 Step on R to R.
- 4 Touch L in place.
- 5 Step on L to L.
- 6 Touch R in place.

FIGURE 2

- 1 Step on R to R.
- & Quickly slide L next to R taking wt.
- 2 Step on R to R.
- & Quickly slide L next to R taking wt.
- 3 Step on R to R.
- 4 Touch L next to R in place, no wt.
- 5 Step on L to L.
- 6 Touch R next to L in place, no wt.

Described and presented by Ahmet Lüleci © 2004

Bačkovsko Horo

(Trakia, Bulgaria)

A type of lively *Pravo Horo* in a 12-meas. pattern from the region of Bačkov, near Plovdiv, in Thrace. Learned from Belo Stanev in 2003.

Pronunciation: BAHTCH-koff-skoh hoh-ROH

Music: Yves Moreau CD YM-UOP-07, track 5

2/4 meter

Formation: Short mixed lines, hands joined down in V-pos. Face LOD, wt on L.

Styling: Small steps, slight knee bend.

Meas

Pattern

16 meas INTRODUCTION No action.

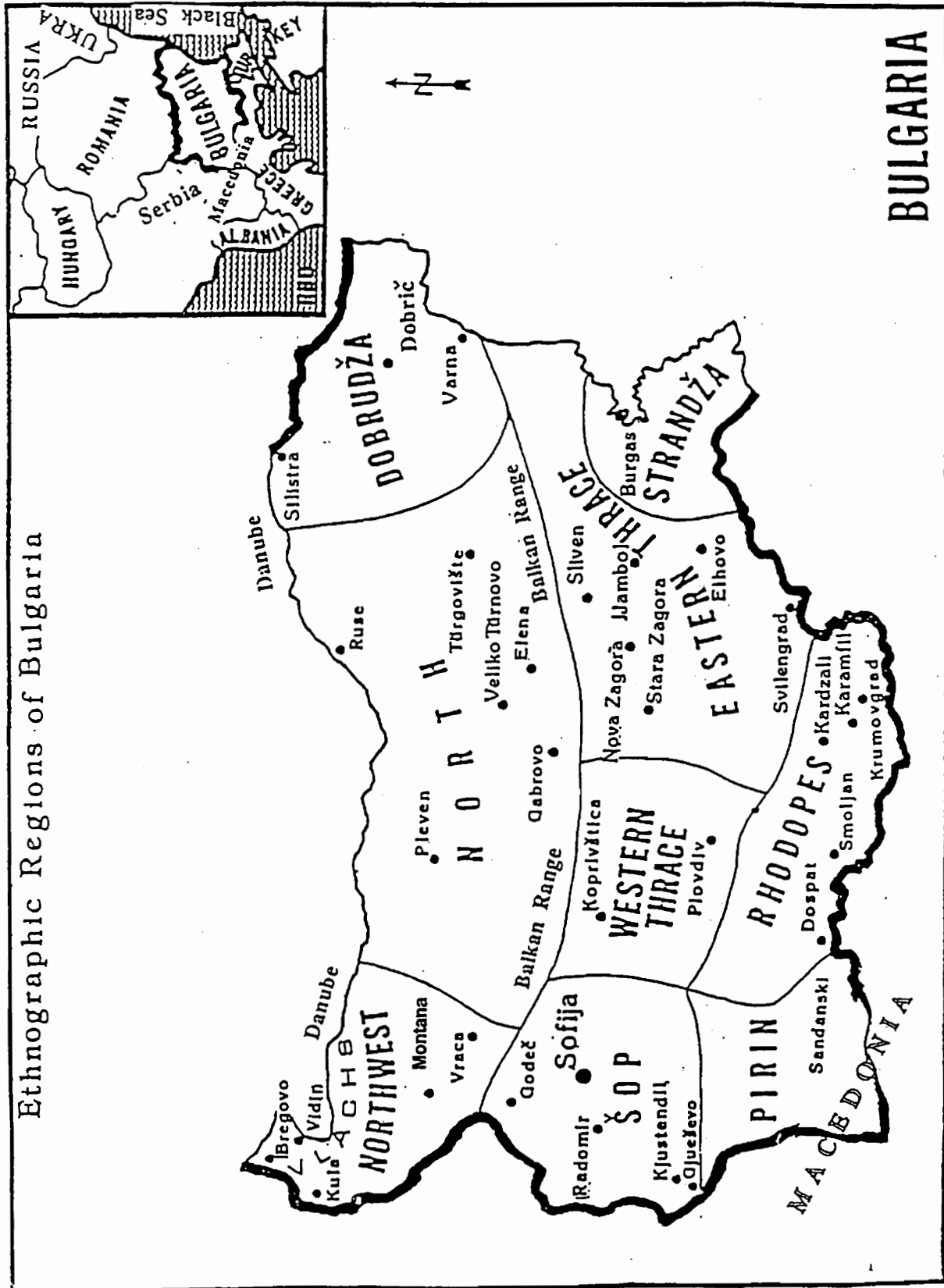
I. BASIC FIGURE

- 1 Facing LOD, step on R (ct 1); small hop on R (ct 2).
- 2 Step on L (ct 1); small hop on L (ct 2).
- 3 Facing ctr, step on R to R (ct 1); step on L behind R (ct 2).
- 4 Repeat meas 3.
- 5 Facing ctr, step fwd on R (ct 1); hop on R (ct 2).
- 6 Step fwd on L (ct 1); hop on L (ct 2).
- 7 Step fwd on R (ct 1); hop on R (ct 2).
- 8 Step back on L (ct 1); step back on R (ct 2).
- 9 Strong step on L turning slightly RLOD (ct 1); hop on L, raising both arms fwd, straight elbows (ct 2).
- 10 Moving RLOD, step on R crossing on front of L (ct 1); hop on R (ct 2).
- 11 Facing LOD, step back on L (ct 1); step back on R (ct 2).
- 12 Still facing RLOD, step back on L (ct 1); small hop on L (ct 2).

Repeat dance from the beginning.

Presented by Yves Moreau

Map of Bulgaria



Čepelarska Râčenica

(Rhodopes, Bulgaria)

A line *Râčenica* from the region of Čepelare in the Rhodopes on the popular folk song *Selo, selo*. Observed at the Rožen Pee Festival, 1970.

Pronunciation: tcheh-peh-LAHR-skah ruh-tcheh-NEE-tsah

Music: Yves Moreau CD YM-UOP-07, track 6

Meter: 7/8 meter. 1-2, 1-2, 1-2-3, or Q-Q-S or (1,2,3)

Formation: Open circle. Face ctr. Wt on L. Hands in W-pos.

Styling: Calm and proud and earthy.

Meas

Pattern

16 meas INTRODUCTION (Solo *gajda*). Start dance with song.

I. BASIC TRAVEL (vocal)

- 1 Step on R to R, hands shift to the R at 45 degree angle (ct 1); pause (ct 2); step on L behind R, hands come back to starting pos (ct 3).
- 2 Repeat action of meas 1.
- 3 Still facing ctr, light leap onto R, bending R knee (ct 1); light step onto ball of L next to R (ct 2) step onto R in place (ct 3).
- 4 Repeat meas 3 with opp ftwk and direction.
- 5 Step on R to R, arms extend fwd (ct 1); hands continue moving fwd and down (ct 2); step on L behind R, arms extend back (ct 3).
- 6 Step on R in place, arms move fwd (ct 1); arms continue fwd and up (ct 2); lift L knee, arms return to W-pos (ct 3).
- 7 Step fwd onto L (ct 1); pause (ct 2); slight lift onto L, bringing R behind L calf (ct 3).
- 8 Step onto R in place (ct 1); pause (ct 2); slight lift onto R, lifting L knee (ct 3).
- 9-16 Repeat meas 8 with opp ftwk.

II. TRAVEL TO CENTER AND BACK (instrumental)

- 1-4 Repeat Fig I, meas 1-4.
- 5 Light lift onto L, extending arms fwd (ct ah); large step twd ctr on R with marked knee bend, arms continue extension fwd and then swing back (ct 1); pause (ct 2); slight lift onto R while arms are extended back (ct 3).
- 6 Still moving twd ctr, repeat meas 5 with opp ftwk.
- 7-8 Repeat Fig I, meas 3-4 but moving away from ctr instead of R and L.
- 9-16 Repeat meas 1-8.

Repeat dance from the beginning.

Presented by Yves Moreau

Chilili

(Bolivia)

A simple contra dance from Bolivia. Learned from Silvio Lorenzato, Italy, 2006

Pronunciation: Chee-lee-lee

Music: Yves Moreau CD YM-UOP-07, track 16

2/4 meter

Formation: Partners face-to-face in opp lines (contra dance, longways set).

Styling: Light and happy.

Meas

Pattern

2 meas INTRODUCTION (Instrumental) Start with main melody

I. SIDEWAYS AND HAND CLAPS

- 1 Facing ptr, moving sdwd R, two steps (R-L), arms come up (cts 1-2).
- 2 Step on R to R (ct 1); touch L next to R, while clapping both hands together up and slightly R (ct 2).
- 2-4 Repeat meas 1 in opp direction to face ptr, arms come down (L-R-L) and clap both hands together slightly L and leaning fwd.
- 5-8 Repeat meas 1-4.

II. RIGHT SHOULDER TO PARTNER AND BACK

- 1 Two steps fwd, R-L twd ptr (cts 1-2).
- 2 Step fwd R twd ptr, arms coming up and ending up R shldr to R shldr (ct 1) touch L next to R, and snap fingers of both hands, arms up (ct 2).
- 3 Move away from ptr two steps L-R), arms coming down (cts 1-2).
- 4 Step on ball of R next to L (ct 1); touch R next to L while clapping hands slightly L and leaning fwd (ct 2).
- 5-8 Repeat meas 1-2.

III. CROSSING OVER

- 1 Two steps fwd (R-L) twd ptr (cts 1,2).
- 2 Passing R shldr, step on R turning CW ¼ turn to face ptr in "middle" of set (ct 1); touch L next to R at same time snapping fingers, arms up (ct 2).
- 3 Each ptr turns out to L and away from ptr (CCW) with two steps L-R (cts 1-2).
- 4 Complete CCW stepping on L (ct 1); touch R next to L, while clapping both hands together slightly to L, and bending fwd (ct 2).

NOTE: Dance repeats from the beginning (each new time from a different side of the set).

Presented by Yves & France Moreau

Dramskoto

(Pirin, Bulgaria)

An urban dance from the early 20th century done to a well-known song, *Dujni mi, dujni*. The dance is related to the “strolling” *Odeno* or *Pravoto* type as well as the Serbian dance *Šetnja*. Learned from the Goce Delčev Macedonian Society in Sofia, 1969.

Pronunciation: DRAHM-skoh-toh

Music: Yves Moreau CD YM-UOP-07, track 9

2/4 meter

Formation: Open circle or line, hands joined in W-pos. Face R of ctr, wt on L.

Styling: Macedonian. Light and proud with an “aristocratic” touch.

Meas

Pattern

16 meas INTRODUCTION (Instrumental) No action. Start with song.

I. LONG PRAVO (main melody “*Dujni mi Dujni*”)

- 1 Facing and travelling in LOD, step on R (ct 1); pause (ct 2).
- 2 Step on L (ct 1); pause (ct 2).
- 3 Step on R (ct 1); step on L (ct 2).
- 4 Turning to face ctr, step on R (ct 1); pause (ct 2).
- 5 Step fwd twd ctr on L with slight rolling and dipping accent (ct 1); pause (ct 2).
- 6 Step bkwd onto R (ct 1); pause (ct 2).
- 7 Still facing ctr, large step on L to L (ct 1); step on R next to L (ct 2).
- 8 Step on L to L (ct 1); pause (ct 2).
- 9 Step fwd twd ctr on R with slight rolling and dipping accent (ct 1); pause (ct 2).
- 10 Step bkwd onto L (ct 1); come up onto balls of both ft (ct 2).
- 11 Settle onto both ft (ct 1); pause (ct 2).

NOTE: Dance pattern repeats but only doing meas 1-8, until repeat of “main melody” when the basic pattern is 3 meas longer

Repeat dance from the beginning.

Presented by Yves Moreau

Gergjovdensko Horo

(Trakia, Bulgaria)

A dance connected with St. George's Day (Springtime) celebrations in Western Thrace.

Pronunciation: Gehr-gyoff-DEHN-skoh hoh-ROH

Music: Yves Moreau CD YM-UOP-07, track 3

2/4 meter

Formation: Open circle. Face ctr. Wt on L. Hands joined up in W-pos.

Styling: Happy, yet earthy.

Meas

Pattern

4 meas INTRODUCTION (Instrumental). Start with singing

I. BASIC PATTERN (Singing)

- 1 Step on R diag fwd R, arms stretch fwd (ct 1); step on L across R, arms extend downward (ct 2).
- 2 Facing slightly RLOD, step back onto R, arms begin to move fwd (ct 1); step back onto L, arms continue moving upward (ct &); step back onto R, arms return to W-pos (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5 Facing ctr, arms in W-pos, step to R on R (ct 1); step onto L in front of R (ct 2).
- 6 Step on R to R (ct 1); step on L behind R (ct 2).
- 7 Repeat meas 5.
- 8 Step on R to R (ct 1); stamp with L, no wt, next to R (ct 2).
- 9-10 Repeat meas 5-6 with opp ftwk and direction.
- 11 Facing ctr, step on L (ct 1) slight lift onto L ft, extend arms up and fwd (ct 2).
- 12 Step on R fwd, arms extend downward (ct 1); slight lift onto R, picking up L slightly in back (ct 2).
- 13 Step onto L in place (ct 1); light hop onto L in place, arms come back to W-pos (2).
- 14-22 Repeat pattern of meas 5-13.
- 23 Small step in place on R (ct 1); small step in place on L (ct 2).
- 24 Point R heel diag R (ct 1); point R heel again, closing angle (ct 2).
- 25 Repeat meas 23.
- 26 Two sharp low stamps with R next to L, no wt (cts 1-2).

Repeat dance from the beginning.

Presented by Yves Moreau

Glava li ta boli

(Bulgaria-Rhodopes)

A variation of the *Pravo Horo* from the Rhodopes (*Pravo Rodopsko*) on a popular song interpreted by Nadežda Hvojneva. Learned from Belo Stanev, Germany, 1999.

Pronunciation: GLAH-vah lee tah BOH-lee

Music: Yves Moreau CD YM-UOP-07, track 10

3/4 meter

Formation: Open circle. Face slightly R of ctr. Wt on L. Hands in W-pos.

Styling: Calm and proud

Meas

Pattern

8 meas INTRODUCTION (Instrumental). Start with singing.

I. BASIC PATTERN (*Pravo*)

- 1 Step on R in LOD (ct 1); step on L (ct 2); pause (ct 3).
- 2 Repeat action of meas 1.
- 3 Facing ctr, step on R to R (ct 1); close L to R (no wt) (ct 2); pause (ct 3).
- 4 Step fwd on L (ct 1); close R to L (no wt) (ct 2); pause (ct 3).
- 5 Step back onto R (ct 1); close L to R, no wt (ct 2); pause (ct 3).
- 6-7 Repeat meas 1 with opp ftwk and direction, but covering less distance.
- 8 Facing ctr, step back on L (ct 1); close R to L (ct 2); pause (ct 3).

Repeat dance from the beginning.

Presented by Yves Moreau

Komarevsko Horo

(North Bulgaria)

A dance from Komarevo near Pleven, North Bulgaria. It combines elements of the *Pajduško* in 5/8 meter and the *Dačjovo* in 9/8 meter. It is danced to the song *Radka Platno Tâče* made famous by the legendary singer Boris Mašalov. Learned in Bulgaria from Živko Petrov in 1970.

Pronunciation: Koh-MAH-ref-skoh hoh-ROH

Music: Yves Moreau CD YM-UOP-07, track 7

Rhythm: 5/8 + 9/8. Counted here as 1-2, 1-2-3, 1-2, 1-2, 1-2, 1-2-3 or

Q-S-Q-Q-Q-S (1,2, 3,4,5,6)

Formation: Short mixed lines, hands joined down in V-pos. Face LOD, wt on L.

Styling: Small light steps.

Meas

Pattern

4 meas INTRODUCTION (Instrumental). No action. Start with song.

I. BASIC FIGURE

- 1 Facing LOD, hop on L (ct 1); step on R to R, lifting L knee (ct 2); step on L in front of R (ct 3); step on R to R (ct 4); step on L in front of R (ct 5); step on R to R (ct 6)
- 2 Facing ctr, hop on R (ct 1); step onto L behind R (ct 2); hop on L (ct 3); step onto R behind L (ct 4); hop on R (ct 5); step onto L behind R (ct 6).
- 3-8 Repeat meas 1-2, three more times.
- 9 Facing and travelling RLOD, hop on L (ct 1); step fwd onto R (ct 2); do four quick steps (L,R,L,R) fwd (cts 3,4,5,6).
- 10 Facing ctr, hop on R (1); step onto L behind R (2); hop on L (ct 3); step onto R behind L (ct 4); two steps (R,L) in place (ct 5,6).
- 11-12 Repeat meas 5-6 with opp ftwk and direction.
- 13-16 Repeat meas 9-12.
- 17 Facing ctr, hop on L (ct 1); step on R in front of L (ct 2); do 4 steps (L,R,L,R) in place (cts 3,4,5,6)
- 18 Repeat meas 17 with opp ftwk.
- 19 Hop on L in place (ct 1); heavy stamp-like step fwd on R (ct 2); four sharp stamp-like steps (L,R,L,R) fwd (cts 3,4,5,6).
- 20 Hop onto R (ct 1); step back onto L (ct 2); hop on L (ct 3); step back onto R (4) two steps (L,R) in place (cts 5,6).
- 21-24 Repeat meas 17-20, with opp ftwk.

Repeat dance from the beginning.

Presented by Yves Moreau

Megdansko Horo

(Dobrudža, Bulgaria)

A type of line-râčenica from Dobrudža based on the *Kucata* or *Pandalaš* type of dance. The reversed 7/8 meter (slow-quick-quick) is rather untypical. Learned from Dančo Iliev.

Pronunciation: meh-g-DAH-N-skoh hoh-ROH

Music: Yves Moreau CD YM-UOP-07, track 4.

Rhythm: 7/8 meter. 1-2-3, 1-2, 1-2 or S-Q-Q (1,2,3).

Formation: Mixed lines, hands joined down in V-pos. Face ctr, wt on L.

Styling: Proud, heavy, strong and earthy.

Meas

Pattern

8 meas INTRODUCTION (Instrumental) No action.

I. BASIC PATTERN

- 1 Facing ctr, step on R to R, arms swing back (ct 1); step on L across R, arms swing fwd (ct 2); hold (ct 3).
- 2-4 Repeat meas 1, three more times.
- 5 Step on R in place, arms come up to W-pos (ct 1); sharp stamp, no wt, with L next to R (ct 2); pause (ct 3).
- 6 Step on L to L, arms extend fwd (ct 1); step on R across L, arms swing back (ct 2); pause (ct 3).
- 7 Step on L to L, arms swing fwd (ct 1); step on R behind L, arms swing back (ct 2); pause (ct 3).
- 8 Step on L in place, arms come up to W-pos (ct 1); stamp on R next to L ft, no wt, arms come up to W-pos (ct 2); pause (ct 3).

II. VARIATION WITH ARM EXTENSION

- 1-2 Repeat Fig I, meas 1-2.
- 3-6 Repeat Fig I, meas 5-8.
- 7 Step back onto R, extending both arms fwd, parallel to floor (ct 1); step onto L in place, bringing arms back to W-pos (ct 2); pause (ct 3).
- 8 Stamp with R next to L, no wt (cts 1-2); pause (ct 3).

NOTE: Leader can also "call" change of Fig at will.

Presented by Yves Moreau

Rano e Radka ranila

(Trakia, Bulgaria)

A well-known “dance-song” related to *Pravo Horo* from the region of Stara Zagora. Observed at the *Trakia Pee* Festival, Haskovo, 1966.

Pronunciation: RAH-noh eh RAHT-kah rah-NEE-lah

Music: Yves Moreau CD YM-UOP-07, track 1

2/4 meter

Formation: Open mixed circle. Face ctr, wt on L. Hands joined down in V-pos.

Styling: “Earthy,” flat-footed steps. Slight knee bend.

Meas

Pattern

16 meas INTRODUCTION (Instrumental) No action.

I. MOVE RIGHT AND LEFT (Singing)

- 1 Step on R to R (ct 1); step on L behind R (ct 2).
- 2 Step on R to R (ct 1) light hop on R, raising L knee (ct 2).
- 3-4 Repeat meas 1-2, with opp ftwk and direction.
- 5 Step on R twd ctr (ct 1); light hop on R, extending L leg fwd (ct 2).
- 6 Step fwd on L (ct 1); light hop on L bringing R ft behind L calf (ct 2).
- 7 Step back onto R (ct 1); step back onto L (ct 2).
- 8 Step fwd onto R (ct 1); small hop on R (ct 2).
- 9 Step slightly fwd onto L (ct 1); hop on L (ct 2).
- 10 Close R sharply to L, no wt (ct 1); pause (ct 2).
- 11-30 Repeat meas 1-10, two more times.

II. TRAVELLING (Instrumental)

- 1 Facing LOD, step fwd onto R (ct 1); hop on R (ct 2).
- 2 Still moving LOD, step fwd on L (ct 1); hop on L (ct 2).
- 3 Facing ctr, do a light “three-step” (RLR); sdwd R (cts 1,&,2).
- 4 Repeat meas 3 in with opp ftwk and direction.
- 5-7 Repeat meas 1-3.
- 8 Facing ctr, step onto L, bending upper body slightly fwd (ct 1); light stamp with R next to L, no wt (ct 2).
- 9-16 Repeat meas 1-8.

Repeat dance from beginning.

Presented by Yves Moreau

Tâkanata

(Northeast Bulgaria)

Dance from the village of Bjala Reka near Veliko Târnovo. Observed at Koprivštica Festival, 1971

Pronunciation: TUH-kah-nah-tah

Music: Yves Moreau CD YM-UOP-07, track 2

2/4 meter

Formation: Short mixed lines. Hands joined down in V-pos. Face ctr. Wt on L.

Styling: Light and happy.

Meas

Pattern

8 meas INTRODUCTION (Instrumental music). No action.

I. SIDE OR REST STEP

- 1 Step on R to R (ct 1); step on L behind R with marked flexion (ct 2).
- 2 Step on R to R (ct 1); close L to R (ct 2).
- 3 Step on L to L (ct 1); close R to L (ct 2).
- 4 Repeat meas 3.

II. FORWARD AND BACK

- 1 Starting with R and moving twd ctr, do a "two-step" starting with R (cts 1,&,2).
- 2 Do another "two-step" starting with L (cts 1,&,2).
- 3 Sharp jump onto both ft together (ct 1); hop on R, lifting and twisting L knee across R (ct 2).
- 4 Hop on R straightening body (ct 1); step back on L (ct &); step back on R (ct 2).
- 5 Still moving back, do three steps, L-R-L, ending with R ft "flicking" out to R (cts 1,&,2).
- 6 Sharply close (click) R to L (ct 1); release wt sharply onto L, "flicking" R out to R (ct 2).
- 7 Repeat meas 6.
- 8 Step on R slightly across L (ct 1); step onto L in place (ct &); step slightly back on R (ct 2); step onto L in place (ct &).
- 9 Step on R slightly across L (ct 1); step on L in place (ct &); step slightly back on R (ct 2); step on L slightly in front of R (ct &).
- 10 Step on R in place (ct 1); step on L next to R (ct &); step on R slightly across L (ct 2); step on L in place (ct &).
- 11 Light jump onto both ft (ct 1); hop onto R, simultaneously kicking L ft fwd and down (ct 2).
- 12 Repeat meas 11 with opp ftwk.

NOTE: Leader calls change of Fig at will.

Repeat dance from the beginning

Presented by Yves Moreau

Sitna Baluca

(Northwest Bulgaria, Vlach)

One of the many *Baluca* type of dances found in Northwest Bulgaria which show certain influences from nearby Romanian and Serbian cultures. Learned in Novo Selo by Yves Moreau, February 1970.

Pronunciation: SEET-nah bah-LOOH-tsah

Music: Yves Moreau CD YM-UOP-07, track 8

2/4 meter

Formation: Short lines, hands in W-pos. Face slightly R of ctr, wt on L.

Styling: Light, steps.

Meas

Pattern

2 meas INTRODUCTION No action. Start with beg of music.

I. BASIC TRAVEL RIGHT AND LEFT

- 1 Step on R to R, arms swing bkwd (ct 1); step on L to L, arms swing fwd (ct 2).
- 2 Step on R to R, arms start swing bkwd (ct 1); step on L crossing in front of R, arms swing bkwd (ct &); step on R in place, arms swing fwd (ct 2).
- 3 Facing ctr, step on L to L, arms start swing bkwd (ct 1); slide onto R closing to L, arms swing bkwd (ct &); step on L to L, arms start swing fwd (ct 2); slide onto R closing to L, arms swing fwd (ct &).
- 4 Repeat meas 3 but on last & ct, quick sharp stamp onto R,
- 5 Sharp strong step on R fwd, arms continue swinging fwd (ct 1); lift L knee up, arms are in W-pos (ct 2).
- 6 Step onto L slightly fwd and in front of R, leaning upper body slightly fwd (ct 1); with wt still on L, bend knee again, drawing R behind L knee (ct 2).
- 7 Facing ctr and straightening body, step back onto R, twisting L ft out, straight knee (ct 1); step back onto L, twisting R ft, straight knee (ct 2).
- 8 Repeat meas 7. NOTE: Arms are in W-pos. for meas 7-8.
- 9-16 Repeat meas 1-8.

II. SIDE BOUNCE AND STAMP

- 1 Facing ctr, step on R to R in a "bouncy" style (ct 1); step on L closing to R in a "bouncy" style (ct 2).
- 2 Repeat meas 1.
- 3 Repeat meas. 1, with opp ftwk and direction.
- 4 Step on L to L, (ct 1); quick sharp stamp, no wt, with R next to L (ct 2).
- 5 Quick sharp stamp again with R next to L (ct 1); pause (ct 2).
- 6 Small leap fwd onto R, bending knee and bringing L ft behind R calf (ct 1) quick small leap bkwd onto L (ct 2).
- 7 Facing ctr, step on R to R (ct 1); slide onto L, closing to R (ct &) step on R to R (ct 2); slide onto L, closing to R (ct &).

Sitna Baluca—continued

8 Repeat meas 7.

9-16 Repeat meas 1-8, with opp ftwk and direction.

NOTE: Arms remain in W-pos, throughout Fig II.

Leader can call change of figures at will.

Presented by Yves Moreau

Song Words for Yves Moreau – Stockton Camp 2007

DRAMSKOTO

Dujni mi, dujni, bel vetre
Razljuljaj gora zelena
Raztopi beli snegove

Raztopi beli snegove
otvori pätja za Drama,
Väv Drama iskam da ida

Väv Drama iskam da ida
Tam imam libe bolniko
Ponuda da mu zanesa

Ponuda da mu zanesa
Žälta mi djulja cvetjatot
belo mi grozde cvitjata

Dujni mi, dujni, bel vetre
Razljuljaj gora zelena
Raztopi beli snegove

Otvori pätja za Drama
Väv Drama iskam da ida
Bolno si libe da vidam

Translation:
Blow fair wind, rock the green forest and warm the
snow peaks; open the road to Drama; I want to go
there and bring flowers and grapes to my loved one
who is sick.

GLAVA LI TA BOLI

// Glava li ta boli, sinu moj?
Glava li ta boli?
Ili polovina, milnu moj,
ili polovina //

Ni ma glava boli, mammo ma
Ni ma glava boli

// Särcesu ma boli, mammo ma
za snošnana vecer //

Zaglavilo sa e, mammo ma
Zaglavilo, sa e
// Mojno porvo ljube, mammo ma
ište da sa deli //

Translation:
Does your head hurt my son?
Or is it your stomach?
It's not my head, mother. It is my heart:
Last night, my first love told me she was leaving.

RANO E RADKA RANILA

Rano e Radka ranila (2)
Za voda Radka otišla
Na studen bistâr kladenec

Tam si zavari hajduti (2)
Hajduti ošte vojvoda
Nejnoto ljube Nikola

Vojvoda duma na Radka (2)
Radke le, ljube Radke le
Ja da mi staniš hajdutka
Bajraka da mi razgrjavaš

Šte stana ljube šte stana (2)
Mlada hajdutka šte stana
Bajraka šte vi razgrjava

Translation:
Radka woke up early to fetch water
at the well. Their she met hajduks and
their leader, Nikola, her loved one who
tells her, Radka, become one of us and
carry the banner. She answers, yes, I
will join you and carry the flag.

Song Words for Yves Moreau—continued

KOMAREVSKO HORO

Radka platno tâče i Bogu se moli (2)
Daj mi, Bože daj mi, daj mi, pomogni mi (2)

Bârdo da se stroši, zički da se skâsat (2)
Navân da izlezna, na horo da ida
Na horo da ida, Stojan da si vidja

Koga Stojan vidja, vse vesela hodja (2)
Koga go ne vidja, cjal den bolna leža (2)

Stojan niva ore, i Bogu se moli (2)
Daj mi, Bože daj mi, daj mi, pomogni mi (2)

Ralo da se stroši, umori mi vola (2)
Na horo da ida, Radka da se vidja (2)

Koga Radka vidja, cjal den vesel hodja (2)
Koga ja ne vidja, cjal den bolen leža (2)

Translation:

Radka weaves cloth and asks God that the
loom combs break and that the threads
shatter so that she can go out and join the dance
and see Stojan. When I see Stojan, I'm always happy
and when I don't see him I don't feel well. Stojan
plows his field and asks God that his plow breaks
and that his ox dies so he can go to the dance
and see Radka. When I see her, I'm happy all day;
when I don't see her I don't feel well.

EPELARSKA RÂENICA

Selo, selo, pusto selo,
ot kak sa si zaselilo
se sa turci minovali,
minovali kundisvali.

Snošta večer dopadnaha,
de po dvama de po trima,
u Stankini devetima
i na Stanka kon doveli

Turci Stanki si dumaha,
stani Stanko gjulfidanko,
stani Stanko gjulfidanko
toči vino ne mereno

Staninata stara majka
po dvor hodi solzi roni
i na turce želno duma,
turce, turce anadolce

Turce, turce, anadolce
naša Stanka e glavena,
naša Stanka e glavena,
glavena i spazarena.

Translation:

Oh village, you have been deserted for so long;
The Turks have regularly come and departed;
Last night, nine of them came to Stanka's house
on horseback;
Stanka, pour us some wine in plentiful glasses;
Stanka's mother got up and tearfully confronted the
Turks in the courtyard : Hey, you Turks from
Anatolia, our Stanka is already engaged and promised
to someone...

Chalypso

(United States)

Chalypso is a true American folk dance, in the urban folk dance category, celebrating its 50th anniversary (1957). It is a vernacular cha-cha as danced by teenagers in the late 1950s and 1960s. It evolved at the grass-roots level from a preceding dance form, was transmitted by folk process instead of through formal instruction, and contained many regional variations.

Chalypso was 1950s teenage cha-cha characterized by:

- 1) Mostly facing your partner but not touching them
- 2) Angling the body on the two diagonals
- 3) Frequent solo turns
- 4) Danced with a swing-like body motion instead of Latin stylizations
- 5) Extreme personal variety
- 6) Danced to pop and rock music instead of Latin cha-cha music

On his television show American Bandstand, Dick Clark named this teenage-style of cha-cha "Chalypso," to differentiate it from ballroom Latin cha-cha. However many 1950s and 1960s teens simply called this style "Cha-Cha." This style began around 1957 and continued through the 1960s, but the term "Chalypso" only lasted for the first few years.

Pronunciation: chah-LIP-soh

Music: 1957 and later popular teen's music. Some of the top Chalypso tunes were "La Dee Dah" by Billie and Lillie, "Love Is Strange" by Mickey & Sylvia, "Louie Louie" by Richard Berry, all from 1957, and "Everybody Likes to Cha Cha Cha" by Sam Cooke, 1959.

Rhythm: 4/4 meter, 116 to 140 beats/minute

Formation: Couples, with partners facing each other, not necessarily touching. The 3 most common dance holds were, in order of prevalence: (1) Facing, not touching, (2) Holding one or two hands with partner, (3) Ballroom dance position.

Styling: Highly individualistic, but overall it had a swing-like style, with a somewhat (or very) bouncy motion which drops during the downbeats.

Leading / Following: Because most teens didn't touch their partners in Chalypso, the lead-follow connection was visual. One dancer simply began dancing, and the partner watched for a moment and synchronized. It made no difference whether the first dancer in motion was M or W.

Note: all steps and variations take 2 meas counted 1,2,3,4,5,6,7,8.

VERSION A, FOR MAN

Break Step: Step fwd on L angling the body to face R diag (ct1); shift back onto R (ct 2).

Triple Step: Rotate the body to face L diag then step sdwd to L on rear L diag (ct 3); step on R next to L (ct &); step sdwd on L (ct 4).

Break Step: Rotate the body to face R diag then step sdwd on R on rear R diag (ct 5); shift back onto L (ct 6).

Chalypso—continued

Triple Step: Rotate the body to face L diag then step sdwd on R on fwd R diag (ct 7); step on L next to R (ct &); step sdwd on R (ct 8).

W does the same but commencing on M's ct 5, Break Step back R.

Note: This timing is often referred to as "break-on-one," meaning dancers do the initial Break Step on ct 1 of the music. Many ballroom dancers at the time preferred to do the Break Step on ct 2 of the music.

Even though Version A was the most common basic, only about a third of the teens danced it in that timing. Chalypso was learned one-on-one from ptrs, each having their own step timing.

VERSION B: Also break-on-one, but W begins fwd L as M begins back R. (about 20%)

VERSION C: Also break-on-one, but M begins fwd R as W begins back L. (about 7%)

VERSION D: Also break-on-one, but W begins fwd R as M begins back L. (about 7%)

VERSION E: M begins with a fwd R-L-R triple step on cts 1&2, then breaks fwd L on ct 3, continuing the basic. (about 20%, which makes this timing tied for the second most common version.)

VERSION F: M begins with a forward L-R-L cha-cha triple on cts 1&2. (about 7%)

VERSION G: M begins with a backward L-R-L cha-cha triple on cts 1&2. (about 7%)

VERSION H: M begins backward R-L-R on cts 1&2. (rare)

Overall, the break-on-one timings were danced by about two-thirds of the dancers. Triple-step-first was danced by about a third. Significantly, *none* of the 100 dancers Richard studied did break-on-two Cha Cha, even though break-on-two timing was being taught by many ballroom dance studios in the 1950s.

VARIATIONS

To maintain description consistency, the following descriptions of figures and stylizations will all be based on Version A timing. In many cases they were actually done in one of the other seven timings.

All descriptions are for the M's timing unless otherwise noted. So if M turns CW on music cts 1-2, W would do the turn on music cts 5-6.

TURNS AND SPINS

CW Turn (the most common turn): Solo CW turn in place (cts 1-2); continuing to turn on the Triple Step (cts 3,&,4) to complete a full turn, ending facing ptr; continue with the Basic Step, facing ptr, not turning (cts 5-8). Note that you start turning CW on first ct.

CCW turn: Basic fwd L, without any turning (ct 1); pull L shldr back as you step back on R (ct 2); turn full turn CCW (cts 3,&,4); continue with the Basic Step, facing ptr (cts 5-8). Note that you don't start turning CCW on ct 1, but wait until the cts 3&4 Triple Step.

Chalypso—continued

Break-Away: After beginning the CCW turn above (cts 1,2); M faces exactly away from W on the Triple Step (cts 3,&4); then M does a Break Step fwd R facing directly away from W (ct 5); replaces L turning back to his R (ct 6); then does the Triple Step turning twd his ptr (ct 7,&8). W begins musical ct 5.

The Chase: Turn halfway CW on cts (1,2,3,&4) in a slow lazy turn, to end facing away from ptr; then snap-turn halfway CCW just before ct 5, facing ptr; continue with the Basic, facing ptr (cts 5-8). Ptr does not have to mirror this movement.

This can also be done with smooth turns both times (i.e., no snap turns).

Side Breaks: Beg with ct 5 of a Basic Step, M faces L and does a fwd R Break Step out twd the L side (ct 1); replace L facing ptr (ct 2); then do a sideways R-L-R Triple Step (ct 3,&4); repeat out to the R side, with a fwd L Break Step toward the R side (ct 5-6); then a sideways L-R-L Triple Step facing ptr (cts 7,&8).

Note: Dancers don't have to match most of ptr's variations, but this one is satisfying to mirror. That's why M waits until ct 5 to commence this figure, when he's blocking her fwd path and therefore easier to visually lead.

Rollaway Exit: As an optional conclusion to Side Breaks, M does a full CCW turn in place (a Rollaway) on cts 5, 6, 7&8, as he leads W to turn CW in place.

CLOSED POSITION AND OTHER FIGURES

Side Door: Take closed Ballroom pos for cts 1-2, 3&4 of the Basic Step. Start to change into Closed Promenade pos facing twd M's L side on ct 4; M breaks fwd R and W breaks fwd L in promenade position "out the side door" (ct 5); rock back (ct 6). Do a Triple Step backing the W on cts 7&8. Repeat this several times. One cpl did a slightly dipping leap fwd on ct 5.

Di-Si-Do: Pass each other fwd by the R shldr, move to your R, then back to place by the L shldrs. To lead it, M breaks fwd L (ct 1); step on R next to L (ct 2); Triple Step fwd L as W is going fwd on her Triple Step (cts 3,&4); step sdwd on R (ct 5); step on L across behind (ct 6); back up on the R Triple Step (cts 7,&8).

INDIVIDUAL FOOTWORK VARIATIONS

These were highly individual, not intended to be copied by others.

Crossover: Break fwd L (ct 1); step on R tightly across over L (ct 2); continue with the backing Triple Step (cts 3,&4). One teen also did 3 small hops: before ct 1, before ct 2, and before the backing Triple Step. So the count would be "and-1-and-2-and-3&4." Counts 5-8 are an unmodified basic.

Hooked Triple Step when going fwd: This replaces the forward R-L-R Triple Step. Step fwd on R; step on L hooked tightly behind R; step fwd R, on cts 3,&4 (or cts 7,&8).

The backing equivalent is to cross the second step over in front.

Bop Touch-Step when going fwd, also replacing the fwd Triple Step: After the Break step back R, twist the body diag twd L and tap R toe close to the L, without wt (ct 3); step sdwd R (ct 4).

The backing equivalent is Tap L near the R then step back diag L.

Chalypso—continued

Twist: Some W stayed in place after their back-R break step and did the figure that would soon be called the Twist. 1) Step back R twisting the body to the R; 2) don't move the feet but twist the upper body to the L; 3) twist the lower body to the L as you twist the upper body to the R. Continue the Twist through the 8-count cha-cha phrase.

Reconstruction and dance directions Copyright © 2006-7 Richard Powers
Presented by Richard Powers

Cross-Step Waltz Mixer

(United States)

- Music: Any slow waltz music of approximately walking tempo.
- Rhythm: 3/4 meter, 112 to 116 bpm is best.
- Formation: Large circle of couples, in Ballroom pos, spaced evenly around the room, facing LOD.

Meas

Pattern

TURNING CROSS-STEP WALTZ (rotating CW and traveling LOD for two full rotations)

- 1 M step on R across L twd LOD (ct 1); step sdwd on L across LOD (ct 2); step sdwd on R twd LOD while pulling R shldr back (ct 3). This was a half-turn and M is now on outside facing in.
- 2 M step on L across R toward LOD (ct 4); step fwd on R in LOD between ptr's ft (ct 5); step fwd on L twd LOD (ct 6). W does same steps beginning on M's ct 4. Note: M may cross L behind R on ct 4.
- 3 Unfold from Ballroom pos to take hands in one large circle, so the W is at the M's R side, all generally facing into the ctr of the room but looking at your Corner (the next person) during this meas. The step is a simple waltz balance fwd (step-close-close).
- 4 Do a waltz balance bkwd, looking at your ptr.

TURN CORNER

Dropping hand with ptr, do an Inside Turn with your Corner:

- 1 M step on R across L while raising his L arm gracefully twd the ctr of the hall, as W step on L across R, raising her R arm and beginning to turn CCW (ct 1); M step sdwd L and loops her head with his L hand in a CCW circular path like a halo, while W step back R continuing to rotate CCW, backing up under her own R hand (ct 2); having exchanged places with your Corner, face them and simply take the 3rd step in place, wherever it comfortably falls (ct 3). W continue to rotate. M face LOD at this moment.
- 2 M step on L in place as W step on R across L, directly away from the ctr (ct 1); M step on R in place as W step sdwd L, directly away from the ctr, beginning to turn CW (ct 2); take the third step wherever it comfortably falls, continuing to rotate CW, and taking Ballroom pos, M facing out and W facing into ctr (ct 3).
- 3-4 Repeat meas 1-2.

Like many folk dances, this dance is not about technique or complexity. The intent is connecting to each of your ptrs completely during the short waltz.

Copyright © 1999 Richard Powers
Presented by Richard Powers

1928 Lindy Hop

(United States)

As danced by Shorty Snowden and fellow Savoy Ballroom dancers. The Lindy Hop was filmed in the same year it was named, 1928, for the sound film "After Seben" (released in 1929). George Snowden's dancers and Chick Webb's Savoy Ballroom orchestra performed.

We can see that this original version was very similar to the 1910 Texas Tommy, with similar footwork, figures and tempo. Like many evolving folk dance forms, the dance simplified, in this case to two basic steps instead of the original four. If you do the Texas Tommy swing-out figures with a simplified Texas Tommy step instead of pivots, you get the dance shown in this film, which the Savoy dancers called the Two-Step until Shorty George changed the name to Lindy Hop in the spring of 1928.

Music: 1920s Classic Jazz

Rhythm: 4/4 meter, approximately 100 beats/min

Formation: Cpls in Ballroom pos (the man may hold her R hand close to his L side, near his spleen).

Steps: Basic Lindy Hop Step: M step on L to L side (cts 1-2); step on R across and closely behind L, rocking back on it (ct 3); return wt to L ft in place (ct 4). S-QQ timing. Repeat to the other side, beg side R.

W begins with side R. This may slightly turn in place CW or CCW.

Turning Basic: Turn as a cpl in a full CW rotation. On ct 1, W steps straight fwd R, between M's ft, in Closed pos. W no longer rocks behind on cts 3-4, but does two quick running steps traveling around M, side L and slightly crossing R over L. W's 2nd meas is the Basic above, with the rock step.

Sidekick: On cts 7-8 (rock step), push back away from ptr with hands, keeping other arms in Closed pos, and the M kicks his L ft out to the L side on ct 7 instead of doing the rock step.

Swing-Out: On ct 6, M releases W with his R arm, keeping his L (W's R) hand. W falls back to single-hand hold as both do their rock-step on cts 7-8. Pull back into Ballroom pos.

Reconstruction and Description © 1993, 1997 Richard Powers
Presented by Richard Powers

Cross-step Waltz Variations

(United States, France)

Cross-Step Waltz is a vernacular dance form, sometimes spelled Crosstep Waltz. French social dancers call it The Boston and have been dancing it since the 1930s. Parisians also include it as a Paso Doble variation. Today Cross-Step Waltz is quickly spreading through the U.S., Europe, and China, remaining in the vernacular/folk tradition (i.e., not yet adopted by ballroom dance studios).

Music: Any slow waltz music of approximately walking tempo.

Rhythm: 3/4 meter, 112 to 118 beats/min is best.

Formation: Cpls usually in closed Ballroom pos but with some variations.

Steps: Basic Step: M step on R across L (ct 1); step sdwd on L (ct 2); replace wt onto R while pulling R back a little (ct 3). Repeat with opp ftwk and direction, crossing L over R. W dances opp, beg crossing L over R.

Turning Basic: M step on R across L twd LOD (ct 1); step sdwd on L across LOD (ct 2); step sdwd on R twd LOD while pulling R shldr back (ct 3). This was a half-turn and M is now on outside facing in; M step on L across R twd LOD (ct 4); step fwd on R in LOD between ptr's ft (ct 5); step fwd on L twd LOD (ct 6). W does these same steps beg on M's ct 4.

Waterfall: Turning Basic where M crosses behind on ct 4 while W crosses in front.

Gypsy: Turning Basic without touching ptr, leading and following with eyes and body placement.

He-Goes-She-Goes: M raise his L arm and travel straight fwd under it, passing in front of W, then lower arm (cts 1-3); Waltz Walk fwd with W on the "inside track," at the L side of the M (cts 4-6); M raise his L hand and loop it in front of W's head into a CCW Follow's Underarm Turn (cts 7-9); M lower his L hand and sweep W by in front of him back to his R side and catches her (cts 10-12).

Frisbee: Same except M winds his hand back on ct 6 to lead a Follower's Free CCW Spin on cts 7-9.

He-Goes-Rollaway: Same except M free spins CW (rollaway) as W free spins CCW on cts 7-9.

Leader's Underarm Turn: Simply cts 1-3 immediately followed by cts 9-12 of He-Goes-She-Goes.

Grapevine Underarm Turn: M step on R behind as W crosses L in front (ct 1); side step twd LOD (ct 2); M lead W to cross behind as he crosses in front (ct 3); side step twd LOD as M raises his L arm to lead W into a CW underarm turn (ct 4); W rotate CW under her raised R arm, stepping back L as M steps on R behind L (ct 5); W complete her rotation stepping R twd LOD as both return to Ballroom pos (ct 6). Note: W remains in the "outside lane" throughout.

Cross-step Waltz Variations—continued

Grapevine Rollaway: The same ftwk as above except ptrs completely release from Ballroom pos and roll away from each other (M turning CCW) on cts 5 and 6, continuing to travel LOD.

Open Grapevine Rollaway: M raise his L arm and travel straight fwd under it, passing in front of W, then lower arm (cts 1-3); M step fwd and to R side on L offering his R hand at his R side, cross L behind pressing lightly into W's palm, all traveling LOD (cts 4-6). W mirrors M's ftwk (cts 4-6). Note: W is now on the inside lane.

Rollaway as above (cts 7-9).

Exit as in He-Goes-She-Goes (cts 10-12) or repeat the Grapevine Rollaway (cts 4-9) before exiting.

Open Grapevine Underarm Turn: Same as He-Goes-She-Goes except grapevine on cts 4-6.

Open Grapevine Free Spin: The same as Frisbee except grapevine on cts 4-6.

Grapevine Combos: Alternate between each of the above three when the W spins CCW.

Inside And Outside Grapevines: Begin with any of the Open Grapevine Combinations (with W on the inside track), then start to exit as in He-Goes-She-Goes except instead of M swinging W into Ballroom pos, he swings her into the outside lane, giving her open 2-hands. W is now on the outside track. M leads the Grapevine Underarm turn or Grapevine Rollaway.

Make Up Stuff: Cross-Step Waltz is easy to fix or re-start, and simple walking is allowed, so begin with cts 1-6 of He-Goes-She-Goes, then invent a new way of walking around each other, or borrow figures from swing, salsa, tango, etc.

Dance directions Copyright © 1997-2007 Richard Powers
Presented by Richard Powers

Waltz Shadow Figures

(United States)

Many waltz figures may be done walking forward LOD instead of rotating. Some figures have country-western origins, some vernacular/folk and some from round dancing. One advantage of knowing these figures is to be able to dance with friends who don't know how to do a rotating waltz, for instance, dancing with a small niece at a wedding, who will be thrilled that she's waltzing.

Music: Any waltz music of approximately walking tempo.

Rhythm: 3/4 meter, 110 to 150 beats/min.

Formation: Cpls, in Varsouvienne pos.

Steps: Either Slow Box-Step, Cross-Step, or Rotary Waltz.

Shadow Position: Shadow Position is sometimes called "Sweetheart" or "Varsouvienne" position. Hands are comfortably near W's shldr, R hand in R hand, L in L. Most figures waltz-walk straight fwd LOD, not zig-zagging.

Shadow Position may have the W on the R side (in the "outside lane") and M on the L. Standing at the other side of ptr is just as comfortable. However W usually doesn't like M staying behind her back.

ENTRANCES AND EXITS:

Outside Turn entrance from rotary waltz: M stays in the inside lane (close to ctr of hall) and leads W into a CW underarm turn by raising L arm and leading W to turn CW under his arm. Then M quickly changes W's R hand into his R hand over the top of her head. He watches for her free L hand and catches it in his L hand. W ends in the "outside lane," at the M's R side.

Inside Turn entrance from rotary waltz: On ct 1 of a rotary waltz, M brings his L (W's R) hand somewhat in front of her eyes while transferring it into his freed R hand. M stays in the outside lane and catches her L hand. In this version W never rotates throughout that waltz phrase, only facing fwd LOD.

Entrance from CCW Reverse Waltz: M places her R hand into his R hand on cts 1-2, allowing her to continue to rotate CCW to face fwd LOD. M always faces fwd LOD. Take Shadow Pos w/ free hand.

Entrance from Cross-Step Waltz: He-Goes-She-Goes, transferring W's R hand into his R hand on ct 9.

Exit from Shadow: M leads W into a free CW spin on last 3 cts (bar) of any musical phrase, when she's in the outside lane. Take Ballroom pos when facing ptr and waltz.

Face Loop exit from Shadow: M circles W's head with his L hand on this last meas, when she turns CW, then drapes the held L hands into his R shoulder (looping his own head after he loops hers) and takes half of Ballroom pos with his R arm, then takes her free R hand with his L to complete Ballroom pos.

SHADOW POSITION FIGURES

Shadow Wheel: Wheel as a cpl turning CW or CCW, staying at each other's side.

Follow's Side Slip: Both move over to the other side, with W passing in front.

Follow's CW Underarm Turn. With W in the outside lane, M leads W to turn CW by crossing raised L hands in front of her, while slightly pulling R hands back. R hands end up in front of her.

Lead's Side Slip: M passes in front of W by raising his L wrist in front of his nose then backing in front of her twd the R side.

Follow's CW Underarm Turn from the L side: M raises R hands behind his own head as he pulls his extended L hand downward twd his R, to lead W to turn CW. You can continue this progression with another Follow's Side Slip, to the R in front of M, but in actual practice most dancers morph these two (Follow's Underarm Turn and Side Slip) into a single move.

Horse Reins: The same Follow's CW Underarm Turn may end with held hands low in front of her, like she's holding the reins of a horse. (He would be the horse, not her.)

Sweeps: Then M leads W to walk straight fwd across in front of him to the other side (inside track) and lets her face fwd LOD. That can be the end, or M may immediately turn W CCW when on his L side. M may sweep W back to the outside lane and turn her under CW. There is no set pattern.

The Splits: Completely let go of ptr's hands and waltz-walk fwd LOD side-by-side, possibly passing around an obstacle, like a couple stopping with a Shadow Wheel R in front of you.

Walk-Around Wrap: is a Cradle, not Shadow, but it's in the same family. From Ballroom pos, M slightly raises his L hand and keeps it in front of W's eyes as he walks CW around her, as his R hand slips from her shldr to her elbow to her L hand, dropping his L hand down in front of W to end in Cradle Pos. From a Rotary or Cross-Step waltz, W continually faces LOD, walking fwd, as M encircles her with this maneuver.

Wrap Variations: M can possibly pass her from side to side in front of himself, but we don't do many variations in Cradle because W is essentially in bondage.

Traveling Roll Off the Arm: M lets go of W's R hand in his L hand, keeping the other hand, and W unwinds CW to side-by-side pos, traveling fwd LOD, holding inside hands. When W winds back in again, she raises her free R arm over her L hand and takes hands in front again to return to Cradle Pos.

Exit from Cradle into Ballroom Pos: M reverses the Walk-Around Wrap maneuver. When W has turned 3/4 CW and ptrs are facing, simply take Ballroom pos and waltz.

Exit into Shadow Position: The same exit as above except when M's raised L hand is directly over W's head, he transfers W's R hand into his R hand. He watches for her free L hand and catches it in his L hand. W ends in the "outside lane," at the M's R side.

Dance descriptions Copyright 2007 Richard Powers
Presented by Richard Powers

The Texas Tommy

(United States)

Also known as the Texas Tommy Swing, this historic American folk dance is widely recognized as the earliest form of swing dancing, created by African Americans in San Francisco's Barbary Coast around 1910. We had only vague descriptions of the Texas Tommy until a silent film recently surfaced with scenes of San Francisco, circa 1910, featuring clips of two couples doing the Texas Tommy. We clearly see that it was an evolution of the two-step, which was in turn a modification of the polka. Johnny Peters took the Texas Tommy to New York in 1911 where it achieved brief fame in vaudeville before evolving into the Lindy Hop over the next fifteen years.

Music: 1910 Ragtime

Rhythm: 4/4 meter, approximately 100 beats/min

Formations: Cpls in variations of Ballroom pos. One was a shldr hold. Another was M's R arm around W's waist with her L hand holding his R bicep; M's L hand holding W's R bicep or elbow with her R hand floating free.

Open 2-hand hold, facing ptr.

Back-to-back open 2-hand hold.

Single R-to-R hand hold.

Tandem Pos (W's back to M's front in an open 2-hand hold, hands held at W's shldr level.

Steps: Texas Tommy Basic Step: M step on L to side (ct 1); hop on L bringing R in the air behind his L (ct 2); scuff R ft downward to the ground and away to his R (ct 3); hop on L (ct 4). Repeat with opp ftwk and direction. W dances opp steps, mirror image.

Style: Vertical posture, very loose and easygoing, with free hands floating easily, with a downward bouncing throughout like a jackhammer.

Texas Tommy Polka: M step on L to L side, at the same time flicking the R ft out to the R side (ct 1); step on R approaching L (ct 2); step on L to L side as above (ct 3); hold (ct 4). Repeat with opp ftwk and direction. W dances opp steps, mirror image.

Shoulder-Hold Pos: Posture is lower to the ground than the Texas Tommy Basic Step.

Texas Tommy Galop: Version A: Cts 1 and 2 of the Texas Tommy Polka repeated, traveling toward the M's L side.

Version B (not done in class): M drops L in place while at the same time flicking the R ft out to the R side (ct 1); take wt with the extended R toe and L approaches R. Repeat traveling to the M's R side.

Texas Tommy Pivots (Dynamic Pivots). W steps R in place, R ft pointed to R, as M steps L around W's R ft, rotating halfway CW (ct 1); repeat with opp roles (ct 2). Repeat, traveling in LOD.

Figures: Texas Tommy Basic: Texas Tommy Basic Step done in an open 2-hand hold facing ptr, neither rotating nor traveling.

The Texas Tommy—continued

Back-to-Back: Same step, letting go of one hand to roll away to back-to-back pos and re-take free hand. Return to facing ptr. Take either hand and turn in either direction.

Right-to-Right Hands: Same step, M gives his R hand over to W's R hand, facing ptr with Basic Step holding R hand in R hand.

W's Underarm Turn: Same step, M encircles W's head to lead her to turn CW or CCW, with either his R or L hand.

Free Spin: When doing Pivots, M lets W go, she does one full pivot turn solo. M catches W's R hand with his L and immediately brings her back into more pivots. Or he catches her R hand with his R hand to bring her into Tandem Pos.

Hand Behind Her Back Swing-out: M places W's R hand comfortably behind her back during the pivots, takes it with his R hand, then lets her unwind to swing-out pos and rewind back in again, placing his free L hand on her R shldr. Or from this R-to-R hands, he may bring her into Tandem pos.

The two couples in the film clips did many more figures but these are some of the essential ones.

Reconstruction and Description © 2005, 2007 Richard Powers
Presented by Richard Powers

*CAMEO
APPEARANCE*

SUSAN CASHION

*STOCKTON
FOLK DANCE CAMP
2007
60TH YEAR*

El Danzón in Cuba and Mexico

Taught by Susan Cashion, Stockton Folk Dance Camp

July 23, 2007

Introduction

The danzón was born in Cuba in the nineteenth century and imported to Mexico in the twentieth century. From its birth, the danzón was an enactment of restrained sensuality as black and white cultures of Cuba entwined. In the 1940s and 1950s danzón enthusiasts packed Mexico City ballrooms to savor its romance and to escape from the grind of industrial, urban life. In the 1960s and 1970s it was pushed to the sidelines of nightclub entertainment when first rock-and-roll and then disco dancing invaded Mexico from the United States. At the end of the twentieth century danzón was revived among the urban dancers of Mexico. It became both a participatory event for middle- and senior-aged citizens, and a performance medium for younger dancers. It also emerged as a symbol of Mexican defiance against globalization. One cultural promoter from Veracruz remarked, "Danzón is a return to sanity, which Mexico so badly needs" (González, p.c.).

Cuban Danzón

Although social dancers of the Americas were familiar with the closed-partner position of the waltz, polka, and schottische, the danzón allowed couples to dance even closer, and softened the dance movement to fluid and soft sways. The couple's close spatial relationship, swaying hips, and minimal use of floor space created the danzón's characteristic "look": couples were to be no more than four inches apart, dance on a 2.5-foot square floor tile (ladrillo), and slide the entire foot on the floor when taking a 2-inch step.

The musical structure guided the choreographic design. The five musical themes were arranged in a sequence of AB, AC, AD, and AE, and each 4/4 melodic section was sixteen measures long. Whenever the dancers heard the recurring melodic theme "A," a descanso allowed them to stop dancing to rest, chat, cool off from the sexual "rush," watch and listen to the musicians, fan themselves, or press a handkerchief to flushed faces or damp hands. During sections B, C, D, and E the dancers danced a slow and elegant basic step. Cuban dancers created a syncopation to the danzón by beginning on an anticipatory downbeat, —the halfbeat between count 4 that ended the preceding measure and count 1 (the downbeat) of the next one— which interlocked the dancer even more with the rhythm of the music. The Cuban basic step was a small sliding step to the side (anticipatory halfbeat), a pause (count 1), a small closing step (count 2), and a shift of weight in place (count 3).

*CAMEO
APPEARANCE*

NORA
DINZELBACHER

*STOCKTON
FOLK DANCE CAMP
2007
60TH YEAR*

WORKSHOPS @ STOCKTON FOLK DANCE CAMP - JULY 23 & 30, 2007

"OCHITO" MILONGUERO

"Ochito": Little Ocho (the figure Ocho)

"Milonguero": a person which is passionate about Tango and "have to dance it" every day and is his/her style of living.

In this case means a figure very traditional and common among the Milongueros to show off their skills as leaders and followers.

MEN

Count

- uh Body weight on R ft
- 1 Step fwd w/L ft (light body weight)
- uh Light change of weight on R ft (as in rocking steps)
- 2 Step bckwd w/L ft, bringing the W to your R side (as in Figure Fwd Ocho)
with your frame (a close embrace)
- 3 Turn your frame 1/4 to your R performing at the same time an small step w/
R ft (weight on R ft)
- uh Small step to the L w/L ft keeping the close embrace as this is your lead for W
- 4 Turn your frame 1/4 to your L performing at the same time a fast pivote on L
ft and change weight to R ft

WOMEN

- uh Weight on L ft
- 1 Step back w/R ft (light body weight)
- uh Light change of weight w/L ft (as in rocking steps)
- 2 Step fwd w/R ft (M will be at your R side) as in figure Fwd Ocho
- 3 Step fwd w/L performing a pivote on R ft (you'll be perpendicular to M) body
weight on L ft.
- uh Step fwd w/R ft
- 4 Pivote on R ft and cross L ft over R ft at the same time(as in #5 of Basic Step)

It can be done after #3 or #5 of Basic Step as well as the beginning of any musical frase.

"GANCHO" BACKWARD FOR THE WOMEN

"Gancho" means "hook". A figure introduced in 1950 by "Petroleo" a legendary Milonguero well known by his creativity. It was a very controversial figure and it was prohibited in many dance floors for several years. Today is very common to see it in all the dance floors (the "Milongas")

It can be done by men or women, with right or left foot, forward, backward, inside or outside .

When is back gancho for Women, basically the Men interrupt her back Ochos with his leg (either R or L) before she makes the change of weight; when the Women feel that interruption it is too late for anything so she perform the "Gancho" (as the only possibility). Her leg get hooked with his leg at aprox. knee level by kicking backwd (softly) and bounce that leg back immediately and step fwd.

Count "1(interruption) - uh (gancho) - 2 (step fwd)"

Presented by Nora Dinzelbacher

*CAMEO
APPEARANCE*

JERRY DUKE

*STOCKTON
FOLK DANCE CAMP
2007
60TH YEAR*

Cajun Two-Step

By Jerry Duke

The Cajun Two-Step is a three step dance done to 2:4 music and is found in two rhythmic variations; Quick, Quick, Slow, and Slow, Quick, Quick. The latter is more common and is my favorite. The dances listed below are styles of that rhythmic variation. The "Basic" is so named because it is the more simple of the variations. It is common around Lafayette and the central part of Louisiana, but is not the only variation to be found there. All variations of the "Two-Step" are done in relaxed Ballroom Dance hold. The man begins with the left foot, the woman begins with the right. This alternates with each measure.

There are many good Cajun Two-Step recordings available. One easily located album is "Fais Do Do," on the Swallow label. It is an anthology of various Louisiana musicians and has "Two-Step" on one side and "Waltz" on the other.

Basic: (Rhythm is Slow, Quick, Quick).

Meas. 1

Count 1 Step in place (Man, left; Woman, right).
 & Hold.
 2 Step to rear (little or no turn of the body).
 & Step in original place.

Turn slowly in either direction. Begin next measure on the opposite foot.

Basic with Travel: Moving as a couple, one prtnr fwd, the other bkwd.

Meas. 1

Count 1 Small forward (or backward) step.
 & Hold.
 2 Large step in same direction.
 & Small step in opposite direction.

Begin next measure with opposite foot.

Port Arthur, (Tx): (Similar to "Basic" but with twisting feet.)

Meas. 1

Count 1 Weight on both feet, twist heels inward.
 & Lift one foot (M, Right; W, Left), while twisting heels outward.
 2 Step to rear while twisting heels inward. Optional kick down and forward of free foot.
 & Step in original place while twistitng heels outward.

Begin next measure with opposite foot.

Six-Count Waltz: There are several variations of the six-count waltz found throughout Acadiana. It is really the Texas Two-Step (a popular country Western dance done in six counts to 2:4 music, using one and one-half measures) transposed to two measures of waltz music. Man travels forward most of the time while the woman travels backward. Occasionally the dancers turn one-half while traveling and the man goes backward for a while. Ballroom position, man begins left, Woman begins right. One of my favorite variations is below.

Meas. 1

Count 1 Touch (Man slightly forward with the left, Woman backward with the right).

2 Step in that spot.

3 Touch in same direction.

Meas. 2

Count 1 Step in that spot.

2 Step in same direction.

3 Step in same direction.

Repeat from beginning.

*CAMEO
APPEARANCE*

JOHN FILCICH

*STOCKTON
FOLK DANCE CAMP
2007
60TH YEAR*

HRVACKO

(Croatia)

Also known as "Tanac po Hrvacki" (Dance a la Croatian), this couple dance dates back to the mid-nineteenth century and was the most popular dance in the Primorje and Gorski Kotar area. The title simply means "Croatian". It was a free-style dance, couples dancing various figures and improvising. This choreography was learned by John Filcich from Alenka Juretić, director of the folklore group "Zvir" in Jelenje in the Rijeka area. Originally danced to the native two oboe-like "sopile" it is now danced to an accordion or "button box". John finally found this dance in 2005 after many years of searching, having heard about it from the original immigrants and reference to the dance in books. At one time Hrvacko was danced in all parts of Croatia. It is believed to be the forerunner of today's *drmes*.

Measure

FIGURE 1 Preparation

- 1-24 Men seek their partners and take them by their R hand (M, L) and all circle the dance area, ending in one circle with W left of M.

FIGURE II Solo and couple turn

- 1-8 With W on left of M, each dance 8 small polka steps in place.
- 9-16 M helps W to position in front of him and with a "rida" step couple turns 8 meas. clockwise. M hands on W shoulder blades, W hands over M shoulders.
- 17-24 Same as meas. 9-16 but reversing footwork and direction to ccw.

FIGURE III Backwards, forwards ; W twirls cw and ccw

- 1-4 With hands on hips, palms out, each dances 4 polka steps backwards.
- 5-8 Couple returns to place with 4 polka steps forward. At 4th meas. each bends R arm at elbow and with open hand give a lively clap, hitting each other's hand.
- 9-16 M raises R arm, index finger pointing downwards, W takes finger and dances four meas with a modified buzz steps clockwise. M. follows her also cw circling once to place.
- 17-24 W twirls in opposite direction, M dances in place "admiring".

FIGURE IV W circles M, couple turn cw and ccw

- 1-8 W circles M with 8 polka steps passing L shoulders. M in place claps hands and stamps lightly in rhythm 8 times.
- 9-24 Couple turns cw and ccw as in meas.9-24 in Fig. I End with W on L of M.

FIGURE V Big Circle (Velo Kolo)

- 1-8 With 8 polka steps couples get into position to form a circle. At this point W is on L of M. Back-hold position: M arms held at W waist; W arms higher, near shlds.
- 9-24 With similar rida step, circle turns cw

FIGURE VI Small Circle (Malo Kolo)

- 1-8 As in Fig. V, meas. 1-8 couples form small circles of 2 couples.
- 9-24 Couples vigorously dance cw using the "step-hop-step" (R,hop,L) as in Kriči Kriči Tiček and Drmeš iz Zdencine.

REPEAT ALL OF ABOVE TO END OF MUSIC, OMITTING FIGURE I, THE PREPARATION. Note that meas. 1-8 are the "A" part of the music, 9-24, the "B" part.

VOCAL:

Women:

Obrni me! Obrni!

Turn me, turn me,

Kod i kolo na vodi!

Like ripples in the water

Men:

Kako ću te obrnut

How can I turn you,

Kad se ne daš ni maknut?

When you won't even budge?

Dialect "Hrvacko" is pronounced: hurr-votz'-koh; variant is: Hrvasko, hurr-voss'-koh, the accent in both cases on the second syllable. Gramatically it is Hrvatsko, hurr'-vot-sko, accent on the first syllable. Word is the adjectival form of the country name, Hrvatska, in dialect in this area, Hrvacka or Hrvaska. In all cases the r is rolled.

Notes by John Filcich

Presented by John Filcich

IN SEARCH OF "HRVACKI" (Part 2)

My second encounter with "Hrvacki" was with a book "Kastavstina: Structure of native life and customs written in the local dialect". Kastav, is a walled town on a small mountain is the center of the hilly area up-hill from Rijeka. Kastavstina refers to the whole area.

The author was Ivan (Ivo) Jardas from Marcelji who detailed the life-style and customs of the earlier decades of the twentieth century, in some cases up to World War 2. One chapter is "Kastafski Tanci", dancing in the Kastav area. Here is my translation. (explanatory comments in parenthesis are mine.)

"With all the hardships and torments in their lives, the people nevertheless were enthusiastic about dancing. At one time they would dance Sunday afternoons from "Bele Nedeja" ('White Sunday', the first Sunday in October, a festival when the new wines were brought out) to Advent (four weeks preceding Christmas), from St. Steven's (December 26th) to Ash Wednesday to 'Majevica' (the first Sunday in May). Then again on Corpus Christi, St. Peter's (Sts. Peter and Paul, June 29th) and St. Rok (August 16th).

Those were the customary times for the dances, but often the young men and girls could toil all day and in the evening, dance. In the wintertime they would haul out baskets of soil on their shoulders from a 'dolac' (a round crater-like large "hole" later terraced for gardening). There is no harder work than carrying this soil. Despite that, after supper, they danced all evening .

At one time they danced the most enthusiastically when the music was played on the 'sopile' (two oboe-like wind instruments) or the 'mih' (bagpipe). They danced the 'pojka, vajser, mazurka, sotis and "hrvacki" (polka, waltz, mazurka, schottische and the "Hrvacki". Of all the dances the nicest one was Hrvacki. The older people didn't want to dance anything but Hrvacki. This Kastav (version of) Hrvacki can be described in four figures.

I First, the man and woman take right hands and the left hands placed on own hips . The joined hands are held high and in that position they step-hop several times forward, several times backward, right and left.

II Then the man takes the woman by one finger, lifts her hand above her head, he step-hops in place, his left hand he holds at his waist, and with his right hand turns the woman. The woman spins in place like a top.

III Then the man takes the woman, holding her with both hands on the waist and he turns her right and left while stamping his feet with all his might. Sometimes at this point someone will sing out:

'Obrni ju, obrni, kako kolo na vodi!' Turn her, turn, like ripples in the water!
'Kako cu ju obrnut, kad se ne da ni ganut.' How can I turn her when she won't even budge!

IV In the fourth figure of this dance the man releases the woman. With his hands on his hips he dances in place, stamps and hops so that his hat bobbles up and down. The

woman also places her hands on her hips and dances around the man in the style and character of a woman.

Then the man may again take the woman and both turn, or he may turn her by the finger, whatever he wishes. The figures need not be danced in any special order.

In the entire dance can be seen the strength and vigor of the man and the graceful feminine qualities and style of the woman. The older people are really aroused when they hear the musicians start to play. "Hrvacki". There was a time when there wasn't an old man who would not at least at Mardi Gras dance "Hrvacki" 'for a turnip'. That is known, when the sopile would play.

Younger people don't know "Hrvacki", and the older generation is gone. If there is an older person around that person will not dance it, since the sopile play no more.*

In such a way our beautiful "Hrvacki" died out. The younger people know the waltz, polka, sotis, and mazurka, but "Hrvacki" is not known by anyone anymore. No more are heard the sounds of the sopile and mih, And these they dance no more, as they don't know our old dances."

*The button accordion, called the 'triestinka', possibly the source being the city of Trieste, began replacing the sopile early in the 20th century. In another chapter Jardas relates how the older people cursed and rebelled against this new instrument. They would not dance to it! They would only dance to sopile music! There has been a revival of these and other folk instruments, as well as other facets of "folklor" such as costumes and the dances, mostly for performances by organized groups, and hopefully for preservation. The tamburitza, on the other hand never lost its use and popularity both in the homeland and abroad. "Use it or lose it" as the saying goes.

IN SEARCH OF "HRVACKO" (PART 3)

References to "Hrvacko" (Hrvacki Tanac, Hrvaski, Hrvatski, Hrvaski) have been found in other books, papers and writings such as Ivan Ivancan's *Dances of Istria* and Nedeljko Karabaic: *Musical Folklore of the Croatian Littoral and Istria*. The greatest revelations of the dance are found in the 1983 annual of the Folklore Institute written by folklorist and ethnomusicologist Stjepan Sremac. He researched the dance in Jelenje, the place where I learned this dance, among other areas many years ago. Titled "About Hrvacki Tanac, Drmes and Czardas and the Origin of the Drmes" this 18 page document makes the plausible suggestion that Hrvacki was the forerunner of the Drmes. Hrvacki at one time was danced all over Croatia in various forms and names, such as the Misnjaca in Lika.

(The same occurred in Istria where it evolved, or gave way to, the present "Balun".)
Here is a summary of the dissertation:

The Drmes, under that name, is a relatively recent phenomenon. It is mentioned in the thirties of the 20th century, but oral reports give the origin of the name around the beginning of that century. The great popularity of the Drmes, its wide distribution, and variety of forms would indicate that the dance is probably older than the name it now has. In Croatia during the second half of the 19th century there was a dance with similar characteristics known as "Hrvacki Tanac". Identification and comparison of the basic choreographic, spatial, stylistic and other features of the Drmes and Hrvacki Tanac show many similarities between these two dances as well as their similarity to the Hungarian czardas.

(The Drmes, by that name, was even known in the US in the earlier years of the 20th century. Vyts Beliajus learned it from the Croatians in the Thirties; it was recorded on 78 rpm records by tamburitza orchestras as early as circa 1920)

In her book of dances and children's games, Alenka Juretic relates a story told her by an old accordionist, Ivan Mladenec who played for the dancers in the earlier years of the 20th century. Translated:

"Oh, how they liked to dance Tanac po Hrvaski! Oh yes, the old and the young. We played it with enthusiasm. All were on their feet dancing it. The bass and drum gave them the rhythm and they danced and twirled as though it would be the last dance of their life. The men whistled and the women ee-you-youd. (Dancing in a closed circle) the women would raise their legs into the air and the men carried them as they twirled so vigorously that the whole world would spin around them. When the dance ended, and that was the last dance, all were out of breath and wet with perspiration, but well satisfied, they went home. As long as I live, that I will never forget."

John Filcich

Sources:

Information and learning the dance from Jelenka Juretic of "Zvir" in Jelenje in 2005.
Seeing the dance performed by "Zvir".

Book: "Grobnički Lustrini" (Songs, dances and children's games from the Grobnik area near Rijeka) by Alenka Juretic, Jelenje 2004, and video tape of repertoire of Zvir.

Recorded music for Hrvacko and other regional dances courtesy of Zvir.

Information about the dance by Ivo Jarda in his book "Kastavstina" (Zbornik 3 Ivan Matetić Ronjgov, Rijeka, 1994)

Ivan Ivancan: Istarski Narodni Plesovi (Istrian Folk Dances), Institut za Narodnu Umjetnost, Zagreb, 1963 ("Hrvaski", page 211)

Nedeljko Karabaić: Muzički Folklor Hrvatskog Primorja I Istre (Musical Folklore Of the Croatian Littoral and Istria) Rijeka, 1956 (Page 94)

Stjepan Sremac: No. 20 of "Narodna Umjetnost (Folk Art), Zagreb, 1983 "O hrvatskom tancu, drmesu, cardasu i porijeklu drmesa (On Hrvatski Tanac, the drmes, czardas, and the origin of the drmes) (Pages 57-74).

VIDEO filmed by the Folklore Institute, Zagreb of elderly couples dancing Hrvacki in Bribir, near Novi Vinodolski, in 1981 and the KUD folklore group "Ilija Dorčić" of Novi Vinodolski dancing their choreographed Hrvacki in 1981.

Bistranjski Drmeš

(Croatia)

Drmeš from Bistra, near Zagreb.

CD: *Dances of Croatia*

Formation: Circle of 8-10 people. Hand hold: L hand *under*, R, over. Hold with middle fingers only.

Meas

Pattern

A. STEP-LIFTS (PART 1)

- 1 Step on R ft toward center.
Lift on R ft and raise L (rocking motion).
- 2 Step on L ft in place.
Lift L heel (rocking motion).
- 3-16 Repeat above to a total of 8 times.
End with lift on R ft.

B. CIRCLE TURN (PART 2)

- 1 Cross R ft over L, moving L.
Step on L ft behind, moving L.
- 2-8 Repeat above to total of 8 times.
- 9-16 Repeat above meas 1-8, starting with crossing L ft over R and moving to R.

Presented by John Filcich

Learned from Josip Mardunovic in Velika Gorica,
near, Zagreb in 2007.

*CAMEO
APPEARANCE*

NED & MARIAN
GAULT

*STOCKTON
FOLK DANCE CAMP
2007
60TH YEAR*

THREE'S A CROWD

Original dance by Ned Gault, part of the New Trios Project

Music: CD Gaults at UOP 2007, Track 2; "Three's A Crowd"

Formation: Trios (W-M-W), all H's joined in a in a single circle, facing center.

Begin each part with ML, WR foot

2/4

I.

1-8 All circle L (CW), using 8 two-steps.

9-12 M swing with his LH lady; the other ladies clap in rhythm.

12-16 M swing the RH lady; the others clap. Join H's in single circle at end, all facing cntr in original pos, M between the two W.

II.

1,2 Beginning ML, WR, all move in twd center with 3 steps and touch (walk,2,3,touch).

3,4 All move out with 3 steps and touch (walk,2,3,touch).

5-8 M release H's with W (the two W who are together retain joined H's). Using the same step (walk,2,3,touch; walk,2,3,touch), M move straight out, then in. At same time the two W move diag in to R, then diag out to R. (The two joined W move one space to the R in meas 5-8.) All rejoin H's in circle.

9-12 REPEAT meas 1-4, exactly as before.

13,14 All balance in, then out (1,&,2; 1,&,2)

15,16 All W turn once to R with 4 steps, moving slightly to R in circle. At same time M turn once to L (stay on outside of the circle) with 4 steps, ending in between the two W who were on his L. All rejoin H's in one big circle.



REPEAT DANCE — note that W will move three places to the right each time through the dance.

Taught by Marian & Ned Gault
UOP Folk Dance Camp, 2007

Dance notes by Ned Gault — July, 1995

Marschierbairisch

Austria

A "mixed-form" dance from near Linz, wherein "steirisch", or "almerisch", figures are done to bairisch-polka, or boarischer, music.

Music: CD, "Gaults at UOP" – track 1; "Marschierbairisch" 2/4
Position: Cpls facing LOD, inside H's joined at about waist level.
Steps: Walking steps are used throughout the dance, 16 steps for each figure.
Begin each figure ML, WR foot.

NOTE: Throughout the dance the movement is forward in LOD, even during parts where the W is crossing over or going around the M.

2/4 meas

1-4 Musical Intro. - no action.

INTRODUCTION:

1-8 Walk 16 steps fwd in LOD (First time only. This part is NOT repeated.)

I. WOMAN AROUND THE MAN

1-8 Keeping inside H's joined, M raise his LH in front to about head high, keeping elbow up. M use smaller steps fwd in LOD as W walk 8 steps CCW around M, under that L arm, returning to the outside. Arms go around M's body. Join ML,WR H's in front, held rounded at chest level.
Continue moving fwd in LOD with the remainder of the 16 walking steps.

II. WOMAN TURNS TO INSIDE

1-8 M stamp with L, bending knee sharply, bending over a bit to allow joined MR,WL H's to slide over his back as the W keeps moving fwd. Keep H's joined. Raise all hands high as W, with 8 steps, makes one full L (CCW) turn under the joined H's, moving to the ML side, facing LOD. The joined ML,WR H's go over the W's head, then lowered around her, to her L hip. The other joined H's are held out in front, rounded, at chest level.
Continue moving fwd in LOD with the remainder of the 16 walking steps.

III. WOMAN TURNS TO OUTSIDE

1-8 Raise joined H's. With 4 to 6 steps W makes one full L (CCW) turn as she crosses in front of ptrn to MR side, facing LOD. All H's remain joined. The MR,WL H's remain high as the ML,WR H's are lowered to rest on the W's L upper arm in a "simple" window. M keep R elbow up so he can look at his ptrn through the "window".
Continue moving fwd in LOD with the remainder of the 16 walking steps.

TRANSITION BACK TO FIGURE I: (The introductory walking is NOT repeated)
Release ML,WR H's and lead W into 1 1/2 walking CW turns under the joined MR,WL H's, almost in place. At the same time, M move CCW around ptrn to the outside of the circle, raising L arm above ptrn's head. M then walks fwd in LOD as W walks CCW around M.

NOTE: THERE IS NO EXTRA MUSIC for this transition. The action is included in the 16 walking steps which make up Figure I.

Repeat the dance, Figures I, II, III, etc., to the end of the music.

UOP Folk Dance Camp – 2007

Dance notes by Ned Gault. As we danced it in Austria, summers 1977 - 1986

TRIPLETS QUADRILLE

Original dance by Ned Gault, part of the New Trios Project

Music: CD, "Gaults at UOP" – track 3; "Triplets Quadrille"

Formation: Four trios (W-M-W) in a square formation.

Basic Steps: Walking*, buzz swing*

2/4 meas

1 Chord INTRODUCTION

CHORUS:

- 1-8 8 W do Grand Square, beginning head W moving in to cntr, side W separate and move away from their M.
When 2 W move to center, they join H's with M, who goes in with them (4 steps), then comes back out alone (4 steps). When the 2 W separate, the M goes in to center alone (4 steps), then join H's with 2 new W and go back with them to his place (4 steps).
- 9-16 REPEAT Grand Square, as above, beginning Side W in to cntr, head W separate, M in and out as before.

I. W CIRCLE, M PROMENADE

- 1-8 8 W join H's and circle L (CW) (16 steps), once around set, back to original places. At same time, 4 M promenade CCW around outside of set, back to original places.
- 9-16 Without releasing H's, the 2 W in each trio make an arch for their M to go under, then all W circle R (CCW) (16 steps), once around set, back to original places. At same time, M duck under own W's arch and make a RH star, turning it once around (16 steps), and ending all in original places, ready for Chorus.

- 1-16 CHORUS – Repeat Chorus, exactly as above.

II. DO-SA-DO

- 1-4 Head W move fwd, do-sa-do with opposite W, back to place (8 steps), while M stay in place and clap in rhythm.
- 5-8 All W do-sa-do with adjacent W (in next trio), back to place (8 steps). At same time, 4 M move in and do RH Star, 1/2 way around, to opp M's place (8 steps).
- 9-12 Side W move fwd, do-sa-do with opposite W, back to place (8 steps). M clap as before.
- 13-16 REPEAT meas 5-8, M ending in original places.

- 1-16 CHORUS – Repeat Chorus, exactly as above.

III. SMALL CIRCLES

- 1-4 Each M make a circle of 3 with the 2 W on his R and circle L once around (about 6 steps), then move CCW around set to the next 2 W (2 steps).
5-8 M circle L with these W and move on to next 2 W (8 steps).
9-16 Repeat meas. 5-8 two more times, ending all in own places, ready for Chorus.
- 1-16 CHORUS – Repeat Chorus, exactly as above.

IV. M STAR TO THE "FAR AWAY LADY"

- 1,2 4 M RH star 1/4 around to LW in the trio to the left of his home pos (the third W to his left around the set) (4 steps).
3,4 LH turn that W 1/2 way around (4 steps) (use a forearm turn), then move to the RW in the same trio.
5-8 RH turn that W once around (forearm turn, again), then move to own LW (8 steps).
9-12 Swing own LW, about twice around, then move to own RW (8 steps).
13-16 Swing own RW, about twice around, ending all in original places.
- Note: After the 1/4 RH star, the M are moving CCW around the set, back twd their original home pos, one W at a time.

- 1-16 CHORUS – Repeat Chorus, exactly as above.

Dance Pattern: Chorus; Fig. I; Chorus; Fig. II; Chorus; Fig. III; Chorus; Fig. IV; Chorus

Taught by Marian & Ned Gault
FD FC Statewide Festival, May, 2004
UOP Folk Dance Camp – 2007

*CAMEO
APPEARANCE*

MERILYN GENTRY

*STOCKTON
FOLK DANCE CAMP
2007
60TH YEAR*

Ia 'Oe E Ka La

Page 1 of 3

Hula 'KAHIKO

Starting Position: Ready hand position (arms with elbows bent . hands at waist with uli uli tops toward audience)

Introduction: 2 measures

Measure 1: Standing with ready position

Measure 2: Bend knees slightly

Music: 4/4 meter

Meas.

1-2	INTRO as above	
	Pattern 1	
3	Moving R, step R, L, R, touch L,	Hands on hips , tapping side of uli uli's on hips(ct 1), hands at shoulders tapping side of uli uli's on shoulders (ct 2), arms extended in front of body at shoulder height (ct 3). shake, shake, shake (ct 4)
4	Opposite direction and ftwk of meas. 3	Same arms and hands as meas. 3
5	Walk fwd R, L	R arm straight up and out to 45 degrees, holding bottom of uli uli parallel to floor. L arm straight out to L side at shoulder height, holding bottom of uli uli parallel to floor. Shake uli uli's with each step.
6	Walk bkwd R, L	Opposite arms of meas. 5
	Chorus	
	Touch R in front, step on R by L, Touch L in front, step on L by R	Tap R shoulder with R uli uli, tap L hip (ct 1), move arms in front of body at waist level, the bottoms of the uli uli's almost touching (ct 2), tap L shoulder, tap R hip (ct 3), hit R uli uli to R hip and L uli uli to L hip with tops facing to sides away from body (ct 4).
8-11	Repeat Pattern 1 Meas. 3-6	Repeat Pattern 1 Meas. 3-6
12	Chorus	Repeat meas. 7
	Pattern 2	
13-14	(to R side) step R,L,R,L,R,L,R, touch L by R	L arm out straight to L side, holding uli uli's with tops up (ct 1), move R arm across to front at chest level, to about L shoulder, elbow is bent (ct 1). Move arms overhead in arc from L to R. beginning about shoulder level on L and ending at shoulder level on R, keeping tops of uli uli's facing up (cts 2-4 & cts 1-4 of meas. 14) Making a rainbow.
15-16	Opposite ftwk and direction of meas. 13-14	Opposite arms of meas. 13-14
17	Chorus	Same as meas. 7
18-21	Repeat Pattern 2 Meas. 13-16	Repeat Pattern 2. Meas. 13-16
22	Chorus	Repeat meas. 7
	Pattern 3	
23	Turn CCW, stepping R, L, R in place, touch L	Straight R arm down to 45degrees by R side. straight L arm up to 45 degrees by L side to form diagonal (wings) (cts 1-4)
	Step on L, touch R, step on R, touch L	Opposite arms of meas. 23. cts 1-4 (cts 1-2.). Opposite of cts. 1-2. meas. 24. (cts 3-4)

Ia 'Oe E Ka La

Page 2 of 3

25-26	Turning CCW use opposite ftwk of meas. 23-24	Opposite arms of meas. 23-24.
27	Chorus	Repeat meas. 7
28-31	Repeat Pattern 3, meas. 23-26	Repeat Pattern 3, meas. 23-26
32	Chorus	Repeat meas. 7
	Pattern 4	
33	Moving to R side, step R, L, R, touch L	Move arms straight up, about shoulder width apart (ct 1), continue to move arms down by sides to end with arms in L positions at sides (cts 2-4)
34	Opposite ftwk of meas. 33	Move arms down in front of body to make a circle parallel to body, R arm crossing in front of L. Arms continue to move to return above head to start again (cts 1-4)
35-36	Repeat meas. 33-34	Repeat meas. 33-34
37	CHORUS	Repeat meas. 7
38-41	Repeat Pattern 4, meas. 33-36	Repeat Pattern 4, meas. 33-36
42	CHORUS	Repeat meas. 7
	PATTERN 5	
43-44	In place, make 4 CCW circles with hips	R arm to R shoulder, hitting uli uli on shoulder 2 x (cts 1-4), L arm to L hip, hitting uli uli on hip 2x (cts 1-4). Reverse arms for cts. 1-4 of meas. 44, but continue hip circles CCW
45-46	Step R by L, touch L, step L by R, touch R	Extend arms out by sides to 45 degrees at shoulder level (ct 1-2), extend arms straight out to front, about chest level with R arm crossing on top of L (3-4). Repeat cts 1 - 4 of meas. 45 for meas. 46.
47	CHORUS	Repeat meas. 7
48-51	Repeat Pattern 5, meas. 43-46	Repeat Pattern 5, meas. 43-46
52	CHORUS	Repeat meas. 7
	PATTERN 6	
53	Touch R ft to front (ct 1), hold for ct 2, step R back by L (ct 3), hold for 4	Move L arm up and out to between shoulder and head level, R arm straight down and slightly to back, look over R shoulder (ct 1-2). Extend arms straight to front, shoulder width apart, chest level (cts 3-4).
54	Opposite ftwk of meas. 53	Opposite of meas. 53
55	To R side, step R, step L, by R, step R, touch L	Extend R arm straight up by R side, L arm straight out in front at chest level

Ia 'Oe E Ka La

Page 3 of 3

	Opposite ftwk of meas. 55	Opposite arms. Gently move through opening to sides to reverse arms from meas. 55
57	CHORUS	Repeat meas. 7
58-61	Repeat Pattern 6. meas. 53-56	Repeat Pattern 6. meas. 53-56
62 PLUS 2 CTS	Chorus Repeat meas. 7 plus step fwd on R, step back on L in place	Repeat arms of meas. 7. Hands stay on hips for 2 extra cts
	PATTERN 7	
63-66	Same as Pattern 1, meas. 3-6	Extend L arm overhead at side and about 45 degrees to front. R arm, hand starts at chin level, moving in an arc from out to 45 degrees in front of body to 45 degrees to the R (1-4 cts of meas. 63). Opposite arms for cts 1-4 of meas. 64. Same arms as in meas. 5-6 of Pattern 1 for meas. 65-66.
	NO CHORUS	
67-70	Repeat Pattern 7-same as Pattern 1 meas. 3-6	Repeat meas. 63-66
	NO CHORUS	
	ENDING	
71	In place, make 2 CCW hip circles	Arms and hands stay at hips
	HOLD FOR 1 CT (NO MUSIC)	Arms and hands remain at hips.
72	Touch R ft to side, R ft to front, touch R by L, step on R	R arm follows R ft straight out to side (ct 1), R arm straight to front (ct 2), R arm stays in front (ct 3.) R arm at chest level for cts 1-3. R arm and hand to R hip (ct 4). L arm and hand remain at hip.
	HOLD FOR 1 CT (NO MUSIC)	
73	Opposite ftwk of meas. 72	Opposite arms of meas. 72.
74	In place, make 2 more CCW hip circles	Arms and hands remain at hips, holding uli uli's with tops facing audience.
75	Step R, touch L, step L touch	Extend arms out about 45 degrees to front on each side (cts 1-2), extend arms straight out to front (cts 3-4)
On boom	Touch R ft in front	Extend arms straight out in front of body about chest level, with R arm over L. and tops of uli uli's toward audience. Call out "He Inoa No Kalakawa."

*CAMEO
APPEARANCE*

**JAAP
LEEKGWATER**

*STOCKTON
FOLK DANCE CAMP
2007
60TH YEAR*

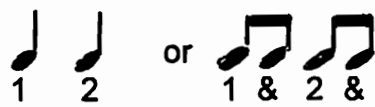
PIRAVE DAE

Bulgaria

ORIGIN: Original line-dance from the village of Dabnica in the Goce Delčev region in Southern Pirin, Bulgaria

SOURCE : Nikolaj Cvetkov, former dancer with the ensembles Trakia and Pirin, Bulgaria

MUSIC : CD Bulgarian Folk Dances – JL2007.01, track 19

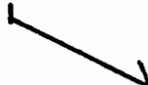


METER : 2/4 

STYLE : Pirinsko/Macedonian, light and bouncy steps.

FORMATION : Open circle. Hands joint at W-position
At command of the line-leader the dancers loose there hand hold and make a full turn CW moving in LOD on cts 1-3. Part 1 and 2 are alternated also at the indication of the first dancer.

INTRODUCTION :

DIRECTION MEAS CT PATTERN Part I "KICK"

	1	1	step on R ft
		2	step on L ft
	2	3	step on R ft
		4	step on Lft
		&	step on Rft
	3	5	step on L
		6	"pump" R ft down in front
		&	"pump" R ft down in front

Part II "TOUCH-LIFT"

1-2		as Part 1
3	5	step on L
	6	touch R toe slightly sdwd R with straight leg
	&	slightly lift R knee in front



Presented by Jaap Leegwater at Stockton Folk Dance Camp 2007

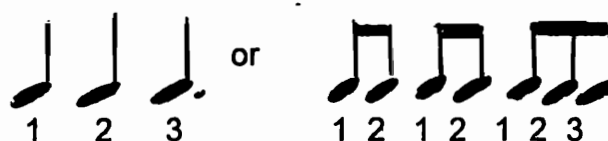
NEKA DOJDE MAMA
(SILISTENSKA RĂČENICA) (page 1/3)

Bulgaria

ORIGIN: Line Răčenica from the region of the town of Silistra, Dobrudža.

SOURCE : Learned from Nikolaj Cvetkov, Bulgaria

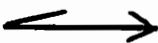
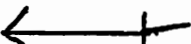


MUSIC : CD Bulgarian Folk Dances – JL2007.01, track 8

METER : 7/8 

STYLE : Dobrudžian: slight knee bend position and hips slightly tilted bkwd

FORMATION: Open circle. Hands joint at V-position
 Arms swing fwd low (cts1-2) and bkwd low (ct 3), unless indicated differently

INTRODUCTION : bars

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u> Part I
	1	1-2 3	step on R ft fall onto L ft
	2-3		as meas 1
	4		step on R ft fall onto L ft
	5-6		as meas 1
	7-8		as meas 1
	9-10		as meas

N.B. Part I is being done until the 4th vocal verse starts. Finish Part I and do the transation bar to Part II (See next page)

NEKA DOJDE MAMA (page 2 of 3)

DIRECTION MEAS CT PATTERN "TRANSITION BETWEEN PART I & II"

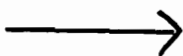


- | | | |
|---|-----|--|
| 1 | 1-2 | stamp on R ft without wt, next to Lft, bending both knee and pulling elbows down in W-position |
| | 3 | fall on to R ft, moving L ft fwd and swinging arms bkwd low |

Part II "KICKS"

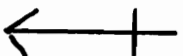


- | | | |
|-----|-----|--|
| 1 | | legs slight turned out, moving sdw R |
| | 1-2 | step on L ft across in front of R ft |
| | 3 | fall onto R ft |
| 2-3 | | repeat action of meas 2 two more times |



- | | | |
|---|-----|-------------------------------|
| 4 | 1-2 | step on L ft |
| | 3 | hop on L ft, kicking R ft fwd |

- | | | |
|---|-----|--------------------------------------|
| 5 | 1-2 | step on R ft |
| | 3 | hop on R ft, lifting L knee in front |



- | | | |
|---|-----|--------------------------------------|
| 6 | 1-2 | step on L ft |
| | 3 | hop on L ft, lifting R knee in front |



- | | | |
|---|-----|-------------------------------------|
| 7 | 1-2 | step on R ft |
| | 3 | hop on R ft lifting L knee in front |



- | | | |
|---|-----|--------------------------------------|
| 8 | 1-2 | step on L ft |
| | 3 | hop on L ft, lifting R knee in front |



- | | | |
|----|-----|--|
| 9 | | 3 stamps with R ft next to L ft, bending both knees |
| 10 | 1-2 | stamp on R ft without wt, next to Lft, bending both knee and pulling elbows down in W-position |
| | 3 | fall on to R ft, moving L ft fwd and swinging arms bkwd low |

Repeat part II until the end of the recording.



Presented by Jaap Leegwater at Stockton Folk Dance Camp 2007

SILISTRENSKA RÂČENICA



Bulgaria



Accompanying song : "Neka Dojde, Mamo"

Нека дойде мама рано по Великден Рано по Великден, късно по Гергьовден	Neka dojde mama rano po Velikden Rano po Velikden, kysno po Gerg'ovden	Que maman vienne (me voir), au plus tôt à Pâques, au plus tard à la St Georges (6 mai)
Та да види мама мойто първо либе мойто първо либе Георги дерменджия	Ta da vidi mama mojto pyrvo libe mojto pyrvo libe Georgi dermendzhija	Pour qu'elle voit mon premier amour, Georges le meunier
мойто първо либе лудо полудяло лудо полудяло къс кандисало	mojto pyrvo libe ludo poludjalo ludo poludjalo kys kandisalo	Mon premier amour est un peu fou, il n'est pas tout à fait d'accord
да му каже мама че съм си имотна че съм си имотна, че съм си работна	Da mu kazhe mama che sym si imotna che sym si imotna, che sym si rabotna	Elle doit lui dire que je suis riche et labourieuse.

HORO NA PESEN (Page 1/2)


Bulgaria

TRANSLATION	:	"Dance to a song". Bulgarian also called <i>Horovodna Pesen</i> . The Balkan dance form <i>Horo</i> is derived from the old Greek <i>Choros</i> (Choir) and traces back to the old Greek drama theater in which the <i>Choros</i> had a narrative story telling function often performed as a song. That has been also the original function of the Bulgarian village <i>Horovodna Pesen</i> , in which dancing and story telling or news sharing was combined.
ORIGIN	:	Original women's line-dance from the area around the town of Bratsigovo in the ethnographic region of Trakia.
SOURCE	:	Observed by Jaap Leegwater at <i>Mestni Sâbori</i> , local folklore gatherings in Trakia during the years 1979 and 1991.
MUSIC	:	CD Bulgarian Folk Dances – JL2007.01, track 15
METER	:	2/4  or 
STYLE	:	Trakijski, light en downward bounces and dips. Feminine. It's a woman's dance.
FORMATION:	:	Open circle or several lines. Hands joint at T-cup position (part I) and V-position (Part II)
INTRODUCTION	:	16 bars

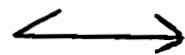

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	Part I "SONG" (<i>Pesen</i>)
	1	1	step on R ft	
		2	step on L ft, without wt, next to R ft	
	2	1	step on L ft	
		2	step on R ft, without wt, next to L ft	
		&	small dip on Lft, slightly moving R shoulder back	

HORO NA PESEN (page 2/2)

DIRECTION MEAS CT PATTERN Part I (cont) "SONG" (*Pesen*)

	3	1	step on R t
		&	step on L ft next to R ft
		2	step on R t
		&	step on L ft next to R
	4-18		repeat action of meas 1-3 five more times
	9-10		repeat action of meas 1-2

Part II "INSTRUMENTAL" (*Bracikovsko*)

	1	1	step on R ft	} "Trakijka"
		2	step on L ft	
	2	1	step on R ft	
		2	dip on R ft, bringing L ft fwd	
	3	1	step on L ft	
		2	dip on L, bringing R ft fwd	
	4		a small low 3-step (Pas-de-Basque) RLR	
	5		a small low 3-step (Pas-de-Basque) LRL	
	6	1	step on R ft across in front of L ft	
		2	shift wt back onto Lft	
	7	1	step on R ft	
		2	kick L ft down in front	
	8	1	step on L ft	
		2	kick R ft down in front	
	9-32		repeat action of meas 1-8 three more times	



Description by Jaap Leegwater.
Presented by Jaap Leegwater at Stockton Folk Dance Camp 2007

DENINKA

- TRANSLATION : Deninka is a girl's name. The accompanying melody is the original tune of the dance song: *Milo pile Radujle* (Radka my dear...)
- This dance is from Bulgarian Macedonia, also called Pirin.
- SOURCE : Taught at Jaap Leegwater's 2nd annual Summer Dance Seminar 1982 in Bulgaria by Nina Lukanova.
- STYLE : High and bouncy steps with gentle and gracious arm movements.
- METER : 7/8 1-2, 1-2, 1-2-3 Counted here as
1, 2, 3 (Q, Q, S)
- FORMATION : Circle facing LOD. L hand at waist, extending R hand fwd, holding a handkerchief, elbow slightly bend.
- INTRODUCTION : No introduction

MEAS

PATTERN

Part 1

- 1-2 facing and moving LOD, four walking steps fwd, R,L,R,L
3 small step on R ft fwd (ct 1), small step on L ft fwd (ct 2), small step on R ft fwd, with slight knee bending (ct 3)
- 4-5 four walking steps fwd L,R,L,R
6 repeat action of meas 3 with opp ftwk
7 repeat action of meas 3
8 keep facing LOD, small leap onto L ft sdwd (ct 1), step and cross on R ft in front of L ft, bending both knees and moving R arm in front sdwd L (ct 2), step on L ft back in place, bending L knee, leaning slightly fwd (ct 3)
- 9 straighten slowly L knee, lifting R knee in front with slightly bent knee, moving R arm slowly back to starting position
- 10-18 repeat action of meas 1-9

Part 2

- 1 turning to face ctr, keep arms in starting position, bounce on L ft extending R ft fwd close to the floor (ct &), step on R ft in front of L ft with slightly bend knee (ct 1), stretch R knee (ct 2), bounce on R ft (ct 3), bounce on R ft (ct &)
- 2 repeat action of meas 1, with opp ftwk and direction

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 2 (continued)</u>
3	turning diagonally R and moving LOD, bounce on L ft, extending R ft sdwd R close to the floor, moving R arm via sdwd to the waist (ct 1), step on R ft sdwd R (ct 2), step and cross on L ft in front of R ft (ct 3)	
4	step on R ft fwd (ct 1), step on L ft fwd (ct 2), step on R ft fwd, bending R knee (ct 3)	
5	repeat action of meas 4, with opp ftwk	
6	small leap onto R ft sdwd, turning to face ctr (ct 1), step and cross on L ft in front of R ft, bending both knees (ct 2), step on R ft back in place (ct 3)	
7	bounce on R ft (ct 1), step on L ft sdwd L (ct 2), step and cross on R ft in front of L ft, bending R knee (ct 3)	
8	bounce on R ft (ct 1), step on L ft sdwd L (ct 2), step and cross on R ft behind L ft, bending R knee (ct 3)	
9	step on L ft in place, bending L knee and leaving R ft close to the floor (ct 1-2), stretch L knee, lifting R knee (ct 3)	
10-18	repeat action of meas 1-9, moving R arm back to starting position in a horizontal curve CCW, in front at waist level (meas 19)	

Part 3

1-9	make a half turn L (ct & before meas 1) and repeat ftwk and directions of meas 1-9 of Part 2, now facing out
-----	--

Arm movements:

1-5	as described in meas 1-5 of Part 2
6	describe a vertical circle CW with R arm in front of the body, starting moving down and ending across in front of the chest
7	describe a vertical circle CCW with R arm
8	describe a vertical circle CW with R arm, ending sdwd in front
9	move arm to starting position (ct 1-2), move R arm towards the waist (ct 3)
10-18	make a half turn L (ct & before meas 10) and repeat action of meas 1-9, now facing ctr, bring R arm fwd again to starting position (ct of meas 10)

DENINKA (continued)

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 4</u>
1-2	couples turn to face each other on circle line, repeat action of meas 1-2 of Part 2	
3-5	repeat action of meas 3-5 of Part 2, now making a full turn CW around each other's R shoulder	
6-8	repeat action of meas 6-8 of Part 2, making smaller steps on meas 7-8 and ending in front of each other	
9	repeat action of meas 9 of Part 2	

Part 5

1-9	repeat action of meas 1-9 of Part 4, adding the arm movements as described in Part 3
10-18	repeat action of meas 1-9

D E N I N K A

- | | |
|--|--|
| 1. <i>Milo pilè Radujlè
Ajde da sè ljubimè</i> | 1. Dear lovely Radka
Let's fall in love |
| 2. <i>Sladko da si dumamè
v čičovata gradina</i> | 2. Let's talk sweetly to each other
In uncle's garden |
| 3. <i>Pod čârvena kalina
Nad zelena morava</i> | 3. Under the red snow-drop-tree
In the green meadows |
| 4. <i>Milo pilè Radujlè
Ajde da sè ljubimè</i> | 4. Dear lovely Radka
Lets fall in love |



Description by Jaap Leegwater.
Presented by Jaap Leegwater at Stockton Folk Dance Camp 2007

SAMOKOVSKO HORO

TRANSLATION : *Samokovsko Horo* originates from the area around
AND the town of Samokov, *Šopluk* region in Bulgaria,
ORIGIN from which it got its name.

Nowadays it is done throughout all of Bulgaria and has become one of the most popular whirling circle dances at weddings and holiday gatherings.

There is also a version known in Greece.

The dance is known under many different names often indicating where it is being done, by whom and to what song or melody. Here are some examples:

Samokovsko Horo (from Samokov), *Kjustendilsko Horo* (from Kjustendil), *Kasapsko Horo* (butcher's dance) *Čareni Čorapi* ("colorful socks").

The later one is derived from the original dance song to which it is performed in West-Bulgaria, *Šopluk*.

MUSIC : Cassette "BULGARIAN FOLK DANCES" - JL1987.01
by Jaap Leegwater.

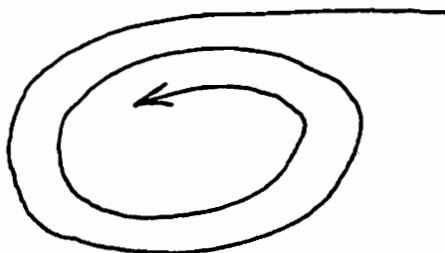
METER : 9/8



The dance consist of a 3-measure pattern done to a song or musical accompaniment that has a 8-measure musical phrase. Therefore there is no synchronization between music and dance phrasing. This is a characteristic feature in the relationship between music and dance in many Bulgarian folk dances. The beginning of both the music and dance phrase coincide after every 24th measure.

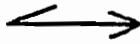

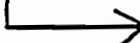

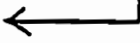
STYLE : Light and jumpy.

FORMATION : Open circle, hands held in V-position.
This dance is a *Vodeno Horo*, which means a "lead chain-dance". The first dancer (*Vodač* or *Horovodec*) often winds the circle into itself.




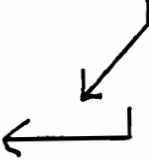



Vodeno Horo

INTRODUCTION : One can start at the beginning of any musical phrase

<u>DIRECTION</u>	<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1 "BASIC"</u>
	1		facing and moving in LOD, step on R ft (ct 1), step on L ft (ct 2), lift on L ft followed by a step on R ft (ct 3), lift on R ft followed by a step on L ft (ct 4)
	2		turning face ctr, moving sdwd R, step on R ft (ct 1), step on L ft across behind R ft (ct 2), step on R ft bending R knee (ct 3), bounce on both ft together and bounce on R ft, lifting L ft off the floor (ct 4)
	3		repeat action of meas 2 with opp ftwk & directions

Part 2 "ELLIPSE"

	1		facing ctr, describing the left half of an ellipse fwd twd the ctr with the steps of meas 1 of Part 1
	2		facing ctr, moving diag R bkwd, step on R ft (ct 1), step on L ft (ct 2), hop on L ft followed by a step on R ft (ct 3), step on L ft and step on R ft ft bending R ft (ct 4)
	3		facing ctr, moving diag L bkwd, step on L ft (ct 1), step on R ft (ct 2), hop on R ft followed by a step on L ft sdwd L (ct 3), step on R ft next to L ft and step on L ft sdwd L (ct 4)

Those two variations, Part 1 and Part 2, are alternated based on the directions of the *Horovodec* (the first dancer).

DIRECTION MEAS PATTERN Part 3 "KICKS" (*Bansko Variation*)

- 1 facing and moving LOD,
step on R ft (ct 1), step on L ft (ct 2),
hop on L ft, swinging R lower leg with bent
knee across in front of L leg (ct 3),
leap onto R ft (ct 4, step on L ft (ct&)
- 2 step on R ft (ct 1), step on L ft (ct 2),
kick R leg fwd down (ct 3),
hop on L ft, bending R knee in front (ct 4)
step on R ft (ct &)
- 3 step on L ft (ct 1), step on R ft (ct 2),
kick L leg fwd down (ct 3)
hop on R ft, bending R knee in front (ct 4)
step on L ft (&)

N.B. Those three variation, Part 1, 2 & 3,
are alternated based on the directions and
commands of the *Horovodec* (line leader).

*CAMEO
APPEARANCE*

GREG LUND

*STOCKTON
FOLK DANCE CAMP
2007
60TH YEAR*

STOCKTON FDC 2007
Greg Lund - Clogging

Y'all Come Back Saloon

A.

DTSRS DTSRS DTS DTS DTS&K
RLR LSL R L R (L)

2 Basics, 3 Step w/K
moving fwd

Rpt above Opp ftwk & direction

moving bkwd

DTSchugS DTSChugS DTSRSRS&K
R R L(xib) R R L(xib) RLRLR (L)

moving R

Rpt above Opp ftwk & direction

moving L

DTS DTS
R L

2 Shuffle
danced in place

Rpt All

B.

DT Out Close Chug DTSRS TH TH TH TH
(R) B B L RLR L R L R

Pothole & Charleston walk
moving fwd

DTS DTS DTS DTS DTSRS DTSRS
L R L R LRL RLR

Shuffle & Basic
moving bkwd

DTSDragS DTSDragS DTSRSRSRS
L L R L L R LRLRLRL

Drag & Triple Rock Step
moving L/Turn L on Triple RS

DTSDragS DTSDragS DTSRSRS Stomp
R R L R R L RLRLR L

Drag & Double Rock Step
moving R/Turn R on Double RS

Sequence: A B A (omit 2 Shuffle on Rpt All) B B

STOCKTON FDC 2007
Greg Lund - Clogging

Cotton Eyed Joe

Danced in "horse & cart" formation. X - X
4 dancers facing LOD in box, hands
joined around the box X - X

A.

K K DTSRS K K DTSRS
(R) (R) RLR (L) (L) LRL

Scoops & Basic
danced in place

Rpt above X 3

B.

DTSRS DTSRS DTSRS DTSRS
RLR LRL RLR LRL

4 Basics
moving fwd in LOD

DTSRS DTSRS DTSRS DTSRS
RLR LRL RLR LRL

4 Basics
lead cpl release hands w/prtnr & dance in
circle to end behind trailing cpl, who
moves fwd to become new lead cpl.

Repeat all to end.

*CAMEO
APPEARANCE*

FRANCE MOREAU

*STOCKTON
FOLK DANCE CAMP
2007
60TH YEAR*

Petite chaîne de Montmagny

(Québec - Canada)

Dance from the region of Montmagny learned from Quebec caller Erick Tarte.

Pronunciation: Puh-teet shain duh Mohn-mah-nyeeh
Music: France Bourque-Moreau CD FBM-001
Formation: Four (4) cpls in a square

2/4 meter

Meas

Pattern

I. INTRODUCTION

1. Bow to partner, bow to corner
2. Half circle to L, half circle to R
3. Swing
4. Promenade

II. MAIN FIGURE

5. Cpl #1 to cpl #2, half circle L, half circle R
6. R-hand star and L-hand star
7. Gents take corner's L hand over your head
8. Swing original partner
9. Cpl #1 repeats above sequence (5-8) with cpls 3 & 4

III. TRANSITION

10. L hand to corner, R hand to partner and «Grand R & L» (Grande chaîne)
11. Swing
12. Promenade

Dance **repeats** three more times with cpls 2, 3, & 4 leading.

Presented by France Bourque-Moreau

Deux lignes du Carré Dominion

(Québec - Canada)

This dance was popular in the 1930's in Montreal and was often danced at Dominion Square in Montreal (from where it gets its name). Source: Caller Gérard Morin

Pronunciation: Duh-ling dü kah-reh Dominion

Music: France Bourque-Moreau CD FBM-001

2/4 meter

Formation: Four (4) cpls in a square

Meas

Pattern

I. INTRODUCTION

1. Bow to partner, bow to corner
2. Half circle to L, half circle to R
3. Swing
4. Promenade

II. MAIN FIGURE

5. Cpl #1 presents to cpl #3 and back
6. Cpl#1 «cut by 6» and come back home outside the set
7. Cpl#1 and cpl#3 form 2 lines with cpls #2 and #4
8. Two lines fwd and back
9. R-hand half turn with person across
10. Two lines fwd and back
11. L-hand half turn with person across
12. Two lines fwd and back

III. TRANSITION

10. R hand to partner and "Grand R & L" (Grande chaîne)
11. Swing
12. Promenade

Dance **repeats** three more times with cpls 2, 3, & 4 leading.

Presented by France Bourque-Moreau

*CAMEO
APPEARANCE*

KAMRIN
MACKNIGHT

*STOCKTON
FOLK DANCE CAMP
2007
60TH YEAR*

YELLOW-HAIRED LADDIE

Devised by Margaret Zadworny, 1992.

Music: Grandfather Mountain

Ladies solo or duet dance, in waltz time.

Movements:

Traveling--step forward and a little to the right with RF (1), step straight forward with LF (2), close RF to 3rd rear (3). Similar to a pas de valse.

Pas de basque (PDB)--very soft lilt from side to side, without jete.

Bourree--three small steps on the balls of the feet, traveling away from the starting foot (1 & 2).

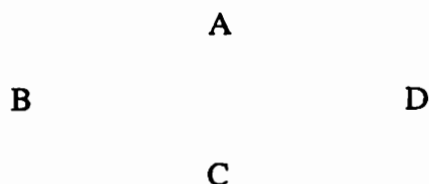
Bourree derriere--the foot positions are 3rd rear, towards 2nd, 3rd rear (behind, side, behind).

Introduction:

Stand in 1st position, step to R and curtsy, with LF behind.

Step 1:

In this step, the dancer follows a diamond shaped pattern, starting at point A, traveling to point B, C, D, and back to A



Bars 1-2: With one traveling step, advance to point B, turn by pulling back right shoulder, and PDB LF.

Bars 3-4: Bourree derriere to L, then R.

Bars 5-6: Travel to point C, as in bars 1-2.

Bars 7-8: Step to R with RF, extend LF to 4th intermediate aerial, and pivot turn to right.

Bars 9-16: Repeat bars 1-8, to travel to point D, then back to A.

Step 2:

Bars 1-2: Step diagonally forward to right with RF (towards 4th intermediate), brush LF straight through to 4th, step forward on LF and brush RF straight through (step brush, step brush).

Bars 3-4: Bourree back on the diagonal with RF, step back on LF, PDB.

Bars 5-6: PDB R and L, tilting from side to side.

Bars 7-8: Step and pivot turn as in bars 7-8 of Step 1.

Bars 9-16: Repeat 1-8, contra.

Step 3:

In this step, the dancer tracks a St. Andrew's cross formation, traveling to the four corners of the room.

Bars 1-2: With two traveling steps diagonally forward to right.

Bars 3-4: Bourree diagonally back with RF, PDB back with LF to finish facing diagonally back to the L.

Bars 5-16: Repeat bars 1-4, traveling to each point.

Step 4:

Bars 1-2: Point RF in 2nd position (1,2,3), lilt on LF and bourree to left (2, 2, 3), then repeat with LF (3,2,3), (4,2,3).

Bars 5-6: Point to 3rd and extend to 4th intermediate aerial with RF; spring onto RF, bringing LF to 3rd rear aerial; hop on RF, extending LF to 4th intermediate aerial (toe and off, follow through).

Bars 7-8: Execute bourree turn to the right, starting by taking LF behind and bourree derriere, then place RF behind and bourree derriere to complete turn.

Bars 9-16: Repeat bars 1-8, contra.

Presented by Kamrin MacKnight at Stockton Folk Dance Camp, 2003 and 2007.

ALBA'S JIG
A Jig for Four Dancers.

Devised by Margaret Zadworny.

"Alba" is the old Gaelic name for Scotland. However, this dance was also named for four of Margaret's dancers—Ainslie, Leslie, Brianna and Amanda.

The dancers start in a diamond shape facing each other, as shown below, with Dancer #1 at the "front."

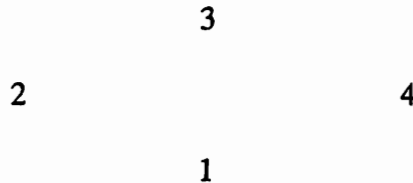


FIGURE I. Petronella

Bars 1-8: All dancers dance petronella turn to progress one place to the right (using two pas de basques R,L).
All set (pas de basques) R, L.
New Dancers #2 and #4 cross using skip change of step, by going through the middle of the set, giving R hand.
New Dancers #1 and #3 cross using skip change of step, by going through the middle of the set, giving R hand.

Bars 9-16: Repeat bars 1-8, to finish half-way around the diamond.

FIGURE II. Advancing

Bars 1-8: Dancers #2 and #4 set R, L on the spot; then set R, L, advancing into the center of the diamond and clapping both hands with each other; dance retiring pas de basques (R, L) back to place. All four dancers dance set R, L, turning once around.

Bars 9-16: Dancers #1 and #3 repeat Bars 1-8.

FIGURE III. Figures of Eight

- Bars 1-8: Dancers #2 and #4 dance a figure of eight around #1 and #3, with dancer #2 crossing in front of #3 first and dancer #4 crossing in front of #1 first (*i.e.*, both travel to their right to start).
- Bars 9-16: All dance balance and pas de basque step (balance, balance, pas de basque X4).
- Bars 17-32: Dancers #1 and #3 repeat the figure of eight around #2 and #4, with dancer #1 crossing in front of #2 first and dancer #3 crossing in front of #4 first. All dance balance and pas de basque as above in bars 9-16.

FIGURE IV. Advance and Turn

- Bars 1-8: All advance to the center of the diamond and join hands (optional), with one skip change of step (R). Turn the circle $\frac{1}{4}$ turn to the L, using one skip change of step (L), retire to new position, using two skip change of steps (R, L).
- Bars 5-8: All set (pas de basque) R, L, dance four spring points, L, R, L, R.
- Bars 9-32: Repeat bars 5-8 three more times, to end up back at home position where you started the step.

FIGURE V. Petronella

Repeat Figure 1, with dancers using crossing to end up in a curved line

1 2 3 4

If men or boys are dancing, they should be in positions 1 and 3. They can use "standard" Highland arms for the balance and pas de basques (3rd for balance and 1st for pas de basques). In addition, they can use high cuts instead of spring points.

Presented by Kamrin MacKnight at Stockton Folk Dance Camp, 2003 and 2007.

*CAMEO
APPEARANCE*

JEFF O'CONNOR

*STOCKTON
FOLK DANCE CAMP
2007
60TH YEAR*

SALSA

(New York, U.S.A.)

The music and dance origin of salsa is from the Cuban Son. The Cubans and Puerto Ricans living in New York simplified the rhythmic structure, added new melodies and harmonies, and created a new sound they named "salsa." The basic step is taken from what used to be the New York mambo, with the difference that in mambo, the step begins on count 2, and in the salsa, the step begins on ct 1.

Pronunciation: SAHL-sah

Music:

Meter: 4/4 (2 measures counted 1,2,3,hold; 5,6,7,hold = one complete step cycle)

Formation: Couples at random around the room

Styling: Dance may be done in closed position or with two hands joined. Joined hands with fore arms parallel to the floor, smooth suave fluid steps, with hips aligned toward partner. Leader palms up with followers place down hands are palm to palm. M leads into the dance by swinging lead hand from in front of body out to the side; he can do a fancy lead by circling the hands down before circling back up and out. He can also use ft and body to establish the rhythm of the music. On ct 4 of the meas there can be a toe or heel touch added.

Note M footwork is always L, R, L hold meas 1 (cts 1-4); R, L, R, hold meas 2 (cts 5-8)

W footwork is always R, L, R hold meas 1 (cts 1-4); L, R, L, hold meas 2 (cts 5-8)

Description is given for M; W use opp ftwk and direction

Measure Pattern

BASIC STEP

1 Sliding step fwd onto L (ct 1); shift wt back onto R (ct 2); Step on L next to R (ct 3); hold (ct 4).

2 Sliding step fwd onto R (ct 1); shift wt back onto L (ct 2); Step on R next to L (ct 3); hold (ct 4).

CUMBIA STEP

1 M steps L behind R (ct 1), step R in place (ct 2), step on L next to R (ct 3), hold (ct 4),

2 Repeat on opposite ftwk.

CUCARACHA

1 With ptr in closed position, M steps to L with L (ct 1), step R in place (ct 2), step L next to R (ct 3), hold (ct 4)

2 Repeat measure 1 on opposite foot.

VARIATION I: OUTSIDE (CW) TURN FOR W

- 1-2 M maintains "Basic Step" footwork; meas 1-2. During meas 1 (ct 3-4), M raises L arm
- W does "Basic Step" footwork (R, L, R) meas 1. W step toward the M with L (ct 1), turns CW under R arm with R foot (ct 2), L/together (ct 3), hold (ct. 4).

VARIATION II: INSIDE (CCW) TURN FOR W

- 1-2 M maintains "Basic Step" footwork; meas 1-2. During meas 1 (ct 3-4), M raises L arm and move 1/4 turn CW to accommodate W turn;
- W does "Basic Step" footwork (R, L, R) meas 1. Meas 2, W step toward the M with L (ct 1), turns CCW under R arm with R foot (ct 2), L/together (ct 3), hold (ct. 4).

VARIATION III: CROSS BODY LEAD

- 1 M steps fwd L (ct 1), back R (ct 2), turn feet and hips 1/4 CCW with feet in first position while straightening L arm to stop partner (ct 3) hold (ct 4)
- W does basic step R bkwd (ct 1); L fwd (ct 2); R fwd (ct 3); hold (ct 4)
- 2 M steps bkwd on R while turning body 1/4 CCW leading W across (ct 1); step on L fwd (ct 2); step R next L (ct 3); hold (ct 4)
- W step fwd on L (ct 1); steps fwd on R while turning CCW with ptr (ct 2); step L next to R (ct 3); hold (ct 4).

VARIATION IV: CROSS BODY LEAD WITH TURN

- 1 Step for the M and W are the same as in Variation III meas 1
- 2 M steps bkwd on R while turning body 1/4 CCW leading W across (ct 1); step on L fwd raising L arm up (ct 2); step R next L (ct 3); hold lower L arm (ct 4)
- W step fwd on L (ct 1); steps fwd on R turning 1 1/2 turn CCW end facing ptr (ct 2); step L next to R (ct 3); hold (ct 4).

VARIATION V: OPEN OUT

- 1 M steps L across R making 1/4 turn CW, extend L arm fwd (ct 1); step bkwd on R (ct 2); face ptr with L next to R (ct 3): hold (ct 4)
- W steps R across L making 1/4 turn CCW, R arm extended fwd (ct 1); step bkwd on L (ct 2); face ptr with R next to L (ct 3): hold (ct 4)
- 2 Repeat meas 1 of Variation V on opposite ft and direction.

Note: This variation can be lead into from Variation IV. The W will end up turning 1 3/4 CCW on Meas 2 (ct 2-3)

To come out of the "Open Out" the M raises L hand on (ct 3, meas 1 of Variation V); steps bkwd on R while facing ptr on (ct 1, meas 2 of Variation V) turning the W a

complete turn CW as in the Outside turn Variation I. M ends facing ptr making 1/4 turn CCW (ct 2-3) face ptr (ct 4)

W does meas 1 of "Open Out" Variation V; on meas 2 does a complete CW turn to face ptr (cts 1-3) hold (ct 4)

VARIATION VI: SHE TURNS, HE TURNS, SHE TURNS

- 1 M steps L fwd as in Variation 1 raise the L arm on (ct 3)
W does basic step.
- 2 M steps bkwd on R as in Variation 1 turn the W CW.
W does 1 complete turn CW L, R, L.
- 3 M does 1 complete turns around CW L, R, L turning CW, on (ct 2-3) changes hands behind his back. Raising R hand on (ct 4)
W does basic step R, L, R
- 4 M does basic step L, R, L, raising R arm to turn ptr (ct 1)
W does 1 complete turn CW L, R, L

VARIATION VII: BACK BREAK W/TURN (TOMAS TEJANO)

- 1 M steps bkwd on L (ct 1), step fwd on R to partner R hip to R hip lowering the L arm down (ct 2); step on R bring L arm (ptrs R) arm to hip level behind ptrs back (ct 3); hold but change hand now R hand is on ptrs R hand (ct 4)
W does basic step R, L, R
- 2 M step R behind L turning 1/2 turn CW while holding onto ptrs R hand (ct 1), step on L next to R raising R arm up turning ptr CW (ct 2), step on R next to L (ct 3), hold (ct 4)
W steps fwd L (ct1), turns 1/2 turn CW with ptr as M puts pressure on R hand/hip (ct 2), finishes to complete 1 1/2 turn to face ptr (ct 3), hold (ct 4)

VARIATION VIII: BACK BREAK WITH INSIDE TURN

- 1-2 Basic step
- 3-4 Back break into inside turn making a 1/4 turn W 3/4 CCW M 1/4 CW

VARIATION IX: INSIDE TURN WITH NECK WRAP

- 1-2 Cumbia step
- 3-4 Outside turn
- 5 Back break changing hands
- 6 Inside turn make 1/4 turn CW
- 7 Travel to M L (cts 5-7) both M and W step across on (ct 6)

VARIATION X: HANDS DOWN AND UP

- 1 Hands down and up
- 2 W turns CW
- 3 Hands down and up
- 4 Hands over M head resting W hand on shoulders
- 5 M hands down and up in between W arms

6 M arms slide down W arms to join hands

VARIATION XI: SPIRAL TO HAMMERLOCK

- 1 With W L hand in his R M starts with back break moving 1/4 to R as W Rolls into M's R arm 1 complete turn CCW
- 2 M L hand takes W R hand (like in a cuddle position) and M raises hand and turn W CW 1 1/2 turn
- 3 M keep R hand low at W waist level as she turns to face him (W L arm behind her back R hand up)
- 4 M steps under the arch CCW as if to go back to back with the W while the W walk fwd turning 1/4 CW to face man as he is turning CCW back into closed position

VARIATION XII CROSS BODY TO ARM LOOPS COMBINATION

- 1-2 Cross body Lead
- 3 M step fwd toward W releasing R hand and raising L making 1/2 turn CW ending on W L side while giving W R hand (both M & W have R hands joined).
- 4 M does basic step while turning W 1/2 turn CCW (W places her L hand up at shoulder height for the man to catch, or the M can stop the W turn by placing his L hand on her shoulder on ct 4)
- 5 M turns 1/4 CCW while W turns 3/4 CW under L arm to end in skaters position side by side
- 6 M pulls R hand raising L hand to bring W across in front and to opposite side doing a 1 1/2 turn CCW
- 7 M has turned 1/4 CW to face ptr as he wraps her R arm around his neck
- 8 Finish with basic moving into closed position.

MERENGUE

(Dominican Republic)

Merengue is a social dance expression originally from the Dominican Republic, but recently has been swept up into the World Beat of Salsa movement. It is done in partner position, with relaxed knees that sway the hips. The torso (especially the rib cage) has a subtle side-to-side shift.

Pronunciation: meh-RENG-gay

Music: "Suavemente" by Elvis Crespo
"No Me Digas Que No" by La Makina
"El Ritmo Bomba" by La Makina
"Las Mujeres Modernas" by La Banda Gorda

Meter: 4/4 (step on each count)

Formation: Couples at random around the room

Styling: Dance may be done in closed position, with two hands joined, or danced separately. Joined hands with fore arms parallel to the floor, smooth suave fluid steps, with hips aligned toward partner. Leader palms up with followers place down hands are palm to palm. The whole foot stays in contact with the floor and maintains contact with the floor as it slides into the step. The weight is down, and into the ground and the knee of the weighted foot is bent. Simple turns variations may be done.

BASIC MOVES

Two hands joined pushing against each other raise hand up and out.

No hands joined at waist level palms down (like playing drums).

No hands joined brush hair with palms toward hair.

No hands joined rub body (taking a shower)

Note: These moves should not be over done.

Description is given for M; W use opp ftwk and direction

BASIC STEP

Step on L while bending L knee and taking weight (ct 1); Step on R while bending R knee and taking weight (ct 2); step on L while bending L knee and taking weight (ct 3); step on R while bending R knee and taking weight (ct 4). Step on each beat of the music.

VARIATION I: CW TURN

M raises L arm and guides her with R hand as she turns CW under his L arm.

M can also raise his R arm and turn CW under his R arm.

Note: These moves can be done slowly using 4 meas or quickly in 1 or 2 meas.

VARIATION II: CCW TURN

M raises R arm and guides her with L hand as she turns CCW under his R arm.

M can also raise his L arm and turn CW under his L arm.

Note: These moves can be done slowly using 4 meas or quickly in 1 or 2 meas.

VARIATION III: YOLK

Both M & W while holding both hands turn 1/4 to their L, M raises both arms to raise over the M & W heads and end with arms resting behind the neck.

Note: Once in the Yolk position the cpl can turn CW. To get out of the Yolk position slide away from each other maintain contact with R arms. End with R hand joined.

Cpl may also raise arms and turn to face each other with two hands joined.

VARIATION IV: CUDDLE FOR M

With both hands joined M raises R arm and turns 1/2 CCW while bringing R over his head and down to waist. M is in front with arms crossed with both hands on waist.

Note: This can also be done with L arm turning 1/2 CW. The Cuddle can also be done with hands crossed. The M turns under the hand that is on top 1/2 turn, hands will not be crossed when M is in front. Cuddle position can move fwd around the floor.

VARIATION V: CUDDLE FOR W

With both hands joined, M raises R turning W 1/2 turn CW bringing R over her head and down to waist. W is in front with arms crossed with both hands on waist.

Note: This can also be done with L arm turning the W CCW. The Cuddle can also be done with hands crossed. The W turns under the hand that is on top 1/2 turn, hands will not be crossed when W is in front. Cuddle position can move fwd around the floor.

VARIATION VI: BACK RUB

With both hands joined M raises L arm turning the W 3/4 CW as he turns 1/4 CW. M L arm is at chest level and R hand is behind ptrs back at waist level. M raises L arm and moves behind ptr so they are back to back. M lowers L arm while raising R and is now on opposite side of ptr with R arm at chest level and L hand is behind ptrs back at waist level. M raises R arm and turns 1/4 CCW raising R arm over ptrs head as W turns 3/4 CW to face ptr. End facing ptr with two hands joined

VARIATION VII: TUNNEL FOR M

With both hands joined M raises R arm and turns 1/2 CCW while bringing R over his head and down to waist. M is in front of the W with arms crossed with both hands on waist. M backs toward the W's R side ducking through the joined hands raises R hand and W turns 1 1/2 CW to end facing ptr.

Note: The Tunnel can be done on both sides.

VARIATION VII: TUNNEL FOR W

With both hands joined M raises L arm and turns W 1/2 CCW while bringing R over her head and down to waist. W is in front with arms crossed with both hands on waist. M pull W backs toward his R side through the joined hands as M raises R hand and W turns CW to end facing ptr.

Note: The Tunnel can be done on both sides.

VARIATION VII: BOX STEP

With no hands joined step on L fwd, cross R over L, step back on L, step R to R.

Note: The step has the idea of a box but is not exactly a box and may be varied and turned.

*CAMEO
APPEARANCE*

LEE OTTERHOLT

*STOCKTON
FOLK DANCE CAMP
2007
60TH YEAR*

Ljiljino kolo

a Serbian dance

Music: Ciga and Ivon Despotovic's "Sixteen Yugoslavian Folk Dances," side B, band 4. 2/4 meter, counted "one-and-two and," or "one-e-&-a, two-e-&-a."

Formation: Circle, "V" pos.

MEASURES	PATTERNS
----------	----------

I. TOWARD CENTER AND BACK

- 1 Step on R (1), hop on R and swing L across R, knee flexed (&), step on L (2), hop on L and swing R across L, knee flexed (&)
- 2 Moving twd ctr: leap on R (1), step on L (e), step on R(&), leap on L (2), step on R (e), step on L(&). Raise hands gradually to shldr level.
- 3-4 Repeat action of meas 1-2, backing away from ctr during meas 4, and lower hands gradually.
- 5-8 Repeat action of meas 1-4.

II. TO RIGHT AND TO LEFT

(Double-bouncing Serbian style. Face ctr throughout.)

- 1 Step on R to R (1), step on L next to R (&), step on R to R (2), touch L next to R (&).
- 2 Repeat meas 1 opp dir and ftwk.
- 3 Repeat meas 1.
- 4 Hop a little bkwd on R ft (1), step on L (e), hop a little bkwd on L (&), step on R (a), hop a little bkwd on R (2), step on L (e), stamp R fwd, no weight, both knees bent (&).
- 5-8 Repeat meas 1-4.

(A fun addition to Fig I is to occasionally use the steps of meas 2 to change places in the circle. Not everyone at once!)

(An easier variation of Fig II, meas. 4 is: Hop on R ft (a), step on L ft in place(1), hop on L ft (e), step on R ft in place (&), hop on R ft (a), stamp on L ft in place(2), stamp on R ft in place (e), stamp on L ft in place (&).)

Repeat dance until music ends.

Valle Kosovare

(Albania)

Valle Kosovare (VAH-leh koh-soh-VAH-reh) means simply dance from Kosovo. This version uses some easy and typical Albanian dance steps. (More complicated steps have also been put to this music.)

MUSIC: "Valle kosovare" 4/4

FORMATION: Open circle. Leader on right. Low handhold ("V")

STYLE: Gentle.

METER: 4/4

PATTERN

Meas

FIRST FIGURE: to the right

- 1 Facing ctr and moving to the R: Step on R ft to R (1), step on L ft crossed behind R (2), step on R ft to R (&), turning to face R, step on L ft (3), step on R ft (4), step on L ft (&).

Repeat until leader signals a change.

SECOND FIGURE: Stop and cross twice behind, then to the R

- 1 Facing ctr and dancing in place: Step on R ft to R (1), step on L ft behind R (2), step on R ft in place (&), step on L ft to L (3), step on R ft behind L (4), step on L ft in place (&).
- 2 Repeat meas 1 of Fig 1.

Repeat until leader signals a change.

THIRD FIGURE: R, L, in, out

- 1 Facing ctr and moving R: lift L heel from floor (a), step on heel of R ft to R (1), step on L ft behind R (&), repeat 2 more times (a2&a3&), lift L heel from floor (a), step on heel of R ft in place (4), hop on R ft and lift L ft up behind R (&).
- 2 Repeat meas 1 in pp dir w opp ftwk.
- 3 Continuing to face ctr and moving twd ctr: Step fwd on R ft (1), step fwd on L ft (2), step fwd on R ft (&), step fwd on L ft (3), step fwd on R ft (4), step fwd on L ft (&).
- 4 Continuing to face ctr, repeat ftwk of meas 3, but now moving away from ctr.

Style - On both Fig 1 and 2 there can be a delay of weight transfer on ct. 1.

Šumadinsko kolo

(Serbia)

Šumadinsko kolo ("shoo-mah-DIN-skoh KOH-loh") is a Serbian kolo from Šumadija. I learned the dance from Ciga Despotović in the late 1970's.

MUSIC: "Šumadinsko kolo" Ciga LP #3

FORMATION: Long line. Leader on R. Low ("V") handhold.

METER: 4/4

PATTERN

Meas

Fig. 1:

- 1 Facing and moving R: Step (run) on R ft (1), step (run) on L ft (&), slight lift or hop on L ft in preparation for step on R ft, knees bent (a 2), repeat "1 & a 2" with opp ftwk, same dir (3 & a 4).
- 2 Turning to face ctr, but continuing to move R: Jump to a position with wt on both ft, ft about a shoulder's width apart (1), hop onto R ft (2), step on L ft crossed behind R (&), step on R ft to R (3), step on L ft crossed in front of R (&), close R ft to L, facing ctr (4).
- 3 Facing ctr and moving slightly bkws, away from ctr: Hop bkws on both ft moving heels slightly to the L (1), hop bkws on both ft moving heels slightly to the R (2), repeat ct 1 (3), repeat ct 2 (4).
- 4 Jogging grapevine to the L: Step on L to L (1), step on R ft crossed in front of L (&), step on L ft to L (2), step on R ft crossed behind L (&), step on L to L (3), step on R ft crossed in front of L (&), step on L ft, turning to face R to begin dance again (4).

Fig 2:

- 1-2 Repeat meas 1-2, Fig. 1.
- 3 Moving L: Step diag fwd to L on L ft, bringing hands 45° fwd (1), hop on L ft while R ft does a small CCW circle from the knee (2), step on R ft crossed in front of L, bringing hands back to a position slightly behind body (&), step on L ft to L, bringing hands 45° fwd (3), hop on L ft while R ft makes a CW circle to behind L leg (4), step on R ft crossed behind L (&).
- 4 Repeat meas 4, Fig. 1.

Fig. 3 (Optional)

- 1-3 Repeat meas 1-3, Fig 1.
- 4 Still facing ctr and moving bkwds, hop 6 times bkwds on both (1&2&3&), hop onto L ft, turning to face R to begin dance again (4).

Leader calls changes in figures at will.

Dance notes by Lee Otterholt.

Leeotterholt@yahoo.com

Lee Otterholt
1046 Katella St.
Laguna Beach, CA 92651

Krivatvorena

(Serbian Gypsy)

Krivatvorena ("KREE-vah-TVOR-eh-na"), or "twisted dance" is a Serbian style gypsy dance I learned from Ben Koopmanschaap.

FORMATION: open circle with low handhold ("V").

METER: 4/4

PATTERN

Meas

Figure 1: Crossing in place plus grapevine

- 1 Facing center and dancing in place: hop on left foot (1), step on right heel crossed in front of left (&), step on left in place (2), hop on left foot (3), step on ball of right foot crossed behind left (&), step on left foot in place (4).
- 2 Repeat meas 1.
- 3 Jump on both feet, feet shoulder-width apart (1), hop on right foot, lifting left leg behind right (2), jump on both feet, feet shoulder-width apart (3), hop on left foot, lifting right leg behind left and turning head to look at it (4).
- 4 Facing center but moving to the right: step on right foot to right (1), step on left foot crossed behind right (&), step on right foot to right (2), step on left foot crossed in front of right (&), step on right foot to right (3), step on left foot crossed behind right (&), step on right foot to right (4).
- 5-8 Repeat meas 1-4 with opp dir and ftwk.

Figure 2: Basic Vlach figure

- 1 Facing and moving to the right: step on right foot (1), hop on right foot, lifting left knee and bringing L ft fwd in a "bicycle" fashion (2), step on left foot (3), hop on left foot, lifting right knee and bringing R ft fwd in a "bicycle" fashion (4).
- 2 Turning to face center, step on right foot to right (1), step on L foot crossed behind R (2), step on right foot to right (3), hop on right foot, lifting left knee and bringing L ft fwd in a "bicycle" fashion (4).
- 3 Step on left foot forward into the center, beginning to swing arms slightly toward the center (1), hop on left foot, bringing right foot behind left knee (2), step on right foot backwards away from center, beginning to swing arms back to low handhold (3), hop on right foot, lifting L knee in front (4).
- 4 Facing forward into the center but moving to the left: step on left heel to left, knee straight (1), step on right foot crossed behind left, knees bent slightly (&), repeat 1& two times more (2&3&), step on left foot to left, knees bent (4).
- 5-8 Repeat meas 1-4.

Figure 3: Travelling step

- 1 Facing and moving to the right: jump fwd and slightly to the R onto ball of right foot (1), step on ball of left foot crossed behind right foot, without turning body toward center (&), step fwd on right foot (2), jump fwd and slightly to the L onto ball of left foot (3), step fwd on ball of right foot (&), step fwd on left foot (4).
- 2 Hop on left foot, lifting right knee and bringing R ft fwd in a "bicycle" fashion (1), step on right foot (2), hop on right foot, lifting left knee and bringing L ft fwd in a "bicycle" fashion (3), step on left foot (4).
- 3-8 Repeat meas 1-2 three more times. (Four times in all.)

Notes by: Lee Otterholt
1046 Katella St.
Laguna Beach, CA 92651

Tel.: 949 715-9788

Leeotterholt@yahoo.com

Syrtós paros

A typical island-style syrtós from the island of Paros.

MUSIC: any island syrto

RHYTHM: 2/4

FORMATION: Open circle, leader on R.

HANDHOLD: High handhold. ("W")

STYLE: Pronounced and characteristic up-and-down movement.

METER 2/4

PATTERN

Meas

(The leader may start anywhere in the music.)

I. FIRST FIGURE ("traveling step")

- 1 Facing and moving to the R (LOD): step fwd on R ft (heel first) (1), step on ball of L ft slightly crossed behind R (&), step fwd on R ft (2).
- 2 Continuing to face and move to the R (LOD): step fwd on L ft (heel first) (1), step fwd on ball of R ft (&), step fwd on L ft (2).

Repeat until leader signals for a change to "in-and-out step."

Steps must have characteristic UP-down-UP-down lilt!

II. SECOND FIGURE ("in-and-out step")

- 1 Facing center: Step fwd (twd ctr) on R ft (1), step fwd (twd ctr) on L

crossed slightly in front of R ft, twisting lower body slightly to R (2), pushing off from L ft, step back on R ft in place, turning lower body back to facing ctr (&).

- 2 Step bkwns (away from ctr) on L (1), step bkwns (away from ctr) on R ft, crossed behind L ft, twisting lower body slightly to R (2), pushing off R ft, step on L ft in place, turning lower body back to facing ctr (&).

Repeat until leader signals change back to traveling step.

Steps must continue to have characteristic up-down movement.

Leader repeats each figure as many times as he or she pleases, generally phrasing the transitions to fit the music phrases. The leader calls the transitions with eye contact, hand signals and a hearty “opa!”

Variation: Transitioning from traveling step to in-and-out step and back again, the leader (and the other dancers) may choose to take a single step on the L ft (on ct. 1) and hold it, with the R ft lifted behind the L ft, ready to step fwd on the R ft on the first step of the new figure.

Variation on Figure2 (“in and out”): Meas2 Step bkwns (away from ctr) on L (1), step to R on R ft, “twizzling” straight L leg in front of R ft and twisting lower body slightly to L (2), pushing off R ft, leap onto L ft to L, turning lower body back to facing ctr (&).

Dance presented by Lee Otterholt

Dance notes by Lee Otterholt

Lee Otterholt
1046 Katella St.
Laguna Beach, CA 92651

Tel.: (949) 715-9788
e-mail: Leeotterholt@yahoo.com

Kurvo (Serbian Gypsy)

Kurvo is a Serbian style gypsy dance consisting of 3 typical Gypsy dance motifs:
Figure 1 is more or less Kochanska Gajda (Indijski Choček.)

FORMATION: open circle with low handhold ("V").

MUSIC: "Kurvo," Track 6 on "Traditional Gypsy Music from Serbia" by KAL.

METER: 4/4

PATTERN

Meas

Intro: 2 measures

Figure 1:

- 1 Facing and moving to the right: Hop on L ft (1), step on R ft (&), hop on R ft (2), step on L ft (&), hop on L ft (3), still moving to R but beginning to face ctr, step on R ft (&), step on L ft crossed behind R ft (4), step on R ft to R (&).
- 2 Dancing in place: Step on L ft in front of R (1), step on R ft in place (&), step on L ft to L (2), step on R ft in place (&), step on L ft in front of R (3), step on R ft in place (&), click ft tog (4), step on L ft in place (&).
- 3-5 Step on R ft in front of L (1), step on L ft in place (&), beginning to turn and dance to R, step on R to R (2), step fwd on L ft (&). *Repeat this sequence one more time during the remainder of meas 3 and continuing through meas 4 & 5.*
- 6 Facing and moving to the right: Hop on L ft (1), step on R ft (&), hop on R ft (2), step on L ft (&), hop on L ft (3), still moving to R but beginning to face ctr, step on R ft (&), step on L ft crossed behind R ft (4), step on R ft to R (e), step on R ft in front of L (&).

Figure 2:

- 1 Facing ctr but moving slightly to R: Hop on L ft, twisting R knee to L (1), step on R ft behind L ft (e), step on L ft in front of R (&), repeat 2 more times (2e&, 3e&), twisting lower body to face diag L, step on R ft to R (4), step on L ft behind R (e), step on R ft in place (&).
- 2 Repeat Fig. 2, meas 1 w opp dir and ftwk.
- 3 Repeat only cts 3e&, 4e& of Fig. 2 meas 1 (1e&, 2e&), repeat w opp dir and ftwk (3e&, 4e&)
- 4 Repeat only cts 4e& of Fig 2, meas 1 (1e&), repeat w opp ftwk and dir (2e&), with lower body still facing diag R, step on R to R (3), stamp L ft next to R w/o taking wt (&), repeat 3e& w opp dir and ftwk (4e&)

Figure 3:

- 1-2 Facing and moving to the right: walk 3 steps (R,L,R) (1,&,2), turn to L on "&" and walk 3 steps to L (L,R,L) (3&4), turn to R on "&" and walk one step on R ft to R (1), turn to L on "&" and step on L ft to L (2),), turn to R on "&" and walk 3 steps to R (R,L,R) (3&4)
- 3-4 Repeat Fig 3, meas 1-2 with opp dir and ftwk. (*Arms pump "down-and-down and-down-and-down" during this entire third figure.*)

Notes by: Lee Otterholt
1046 Katella St.
Laguna Beach, CA 92651

Tel.: 949 715-9788

Leeotterholt@yahoo.com

Mia Kori

Mia Kori (Mia Kori mia Diavatissa) is a simple three-measure dance (a little like a Pousteno step, but done in 9/8) from the Thracian region of Greece, here with a simple in-and-out refrain added.

MUSIC: Mia Kori mia Diavatissa

RHYTHM: 9/8 (1-2, 3-4, 5-6, 7-8-9, or "short-short-short-long," counted here as "one-two-three-four," and sometimes as "one-two-three-four-and," that is, 1-2, 3-4, 5-6, 7, 8-9.)

FORMATION: Open circle, leader on R.

HANDHOLD: High handhold ("W.")

STYLE: There can be a slight hop (čukče) before the step on the "1" of each measure.

METER 2/4

PATTERN

Meas

1-8 Introduction – no dance

I. SONG VERSE – To the R

- 1 Facing and moving diag R: Step on R ft to R (1), step on L ft, crossed behind R (2), step on R ft to R (3), step on L ft crossed in front of R (4).
- 2 Turning to face ctr: Step on R to R (1), step on L ft crossed in front of R (2), step on R ft in place (3), kick L ft fwd, fairly straight L knee (4).
- 3 Continuing to face ctr and dancing in place: Step bkws on L ft (1), step on R ft next to L (2), step on L ft crossed in front of R (3), hop on L ft, raising R heel behind you (4).

4-6 Repeat meas 1-3.

7-8 Repeat meas 1-2, but instead of kicking L ft fwd on ct 4 of meas 8, hop on R ft (4) and step on L ft crossed behind R ft (&).

II. REFRAIN - (Moving in and out of the circle)

1 Facing and moving twds ctr: Step on R ft fwd (1), step on L ft fwd (2), step on R ft fwd (3), hop on R ft (4), step on L ft fwd (&).

2 Continuing to face and move twds ctr: Step on R ft fwd (1), step on L ft fwd (2), stamp R ft diag to R(3), stamp R ft fwd (4).

3 Continuing to face ctr, but now moving away from ctr: Step on R ft bkwns (1), step on L ft bkwns (2), step on R ft bkwns (3), hop on R ft (4), step on L ft bkwns (&).

4 Continuing to face ctr but moving away from ctr: Step on R ft bkwns (1), step on L ft bkwns (2), stamp R ft diag to R(3), stamp R ft fwd (4).

(5-8) (Repeat meas 1-4 one more time during those instrumental refrains which are 8 meas long – which is not every time but every other time.)

Dance presented by Lee Otterholt

Dance notes by Lee Otterholt

Lee Otterholt
1046 Katella St.
Laguna Beach, CA 92651

Tel.: (949) 715-9788
E-mail: Leeotterholt@yahoo.com

*CAMEO
APPEARANCE*

SUZANNE
ROCCA-BUTLER

*STOCKTON
FOLK DANCE CAMP
2007
60TH YEAR*

Myatalo Lenche (Bulgaria)

Michael Ginsburg learned this racenitsa from Belcho Stavev. Michael taught it at Mendocino Folklore Camp 2006 and at the North South Folkdance Teachers' Seminar in Aptos, 2006.

Pronunciation: meeh-YAH-tah-loh LEHN-che

CD:

Formation: Open circle, V pos, leader on R

Rhythm: 7/8 2 + 2 + 3 = 7 quick, quick, slow

7/8 PATTERN Meas

INTRODUCTION

Instrumental music (which is the music for Fig. II). No action taken. Start dance with vocal.

FIGURE I (Vocal)

- 1 Facing and dancing in LOD, step R (ct 1), step L behind R (ct 2), step R slightly R (ct 3).
- 2 Hop on R (ct 1), step L across and in front of R (ct 1-2), hop L (ct 3)
- 3-6 Repeat meas 1-2 - two more times (3 times total).
(I think of this as pattern 1A of Figure I.)
- 7 Facing center, step R to R (ct 1), step L behind R (ct 2), step R forward to place (ct 3).
- 8 Hop on R (ct 1), step L crossing in front of R (ct 2), step R back to place (ct 3).
- 9 Jump on both feet (cts 1,2), leap onto R with L leg extended low and straight in front (ct 3)
- 10 With straight L leg, slap L ft in front of R (cts 1,2), step L beside R (ct 3) .
- 11 Step R across and in front of L (cts 1,2), step L to L (ct 3)
- 12 Step R behind L (cts 1,2), step L to L (ct 3).
- 13 - 18 Repeat meas 7 - 12.
(I think of this as pattern 1B of Figure I.)

FIGURE II (Instrumental)

- 1-2 Facing and dancing toward center, step RLR, LRL (cts 1,2,3), (cts 1,2,3).
- 3-4 Turn 1/4 CW, with R shoulder leading out, dance 4 steps out from ctr R (cts 1,2) L (ct 3), repeat.
- 5 Facing ctr brush R ft fwd in a backward bicycle motion (ct 1,2), leap onto R (ct 3)
- 6 Stamp L in place (ct 1,2). Step L beside R (ct 3).
- 7 Stamp R in place (ct 1,2), step R in place (ct 3).
- 8 Stamp L in place (ct 1,2). Step L beside R (ct 3).
- 9 Hop L (ct 1), step R in front of L (ct 2), step L back to place (ct 3).
- 10 Repeat meas 9.

- 11 Step R twd ctr (cts 1,2), hop R (ct 3).
 12 Step L twd ctr (cts 1,2), hop L (ct 3).
 13 - 14 Still facing ctr, dance away from ctr RLR, LRL (cts 1,2,3), (cts 1,2,3).
 15 - 16 Dropping hands, step R in LOD (ct 1,2), hop R (ct 3), step L in LOD (cts 1,2), hop L (ct 3), while completing a full CW turn.

Sequence: Beginning with vocal, dance Fig I as follows: 1A, 1B, 1B and repeat whole sequence. Then dance Fig II one time. Repeat sequence of Fig. 1A, 1B, 1B, 1A, 1B, 1B, Fig. II, until end of music.

Dance notes rewritten by Suzanne Rocca-Butler, January 2007.

MYATALO LENCHE YABULKA

BULGARIAN 7/8 QQS

LYRICS NOTED DOWN BY RUMEN SHOPOV

//MYATALO LENCHE YABULKA//
 MYATALO I NARICHALO, NA KOMY PADNE YABULKA,
 NA KOMY PADNE YABULKA, ZA NEGO SHA SE OZHENYA.
 //YABULKA PADNA NA STARETS//
 STARETS SO MNOGO ZARADVA, ZASUKA MUSTAK NAGORE,
 ZASUKA MUSTAK NAGORE, ZAGLADI BRADA NA DOLE.

//VIKNALO LENCHE DA PLACHE//
 OLELE MAYKO, MAYCHITSE, KAKVO SHTE PRAVYA TOZ STARETS
 //MAYKA NA LENCHE DUMASHE//
 YA MALCHI, LENCHE, NE PLACHI, DURVARI V GORA SHA IDAT,
 DURVARI V GORA SHA IDAT I NIYE STARETS SHTE PRATIM.

//DURVARI V GORA SHA IDAT//
 I NIYE STARETS SHTE PRATIM, DANO GO DURVO UBIYE,
 DANO GO DURVO UBIYE, DANO MECHKI IZYADAT.
 //DURVARI OT GORA SE VRUSHTAT//
 NASHIYAT STARETS NAY-NAPRED, NA RAMO DURVO NOSESHE,
 NA RAMO DURVO NOSESHE, MECHKA ZA UKHO VODESHE.

Lenche was throwing apples and saying she would marry whoever an apple lands on.
 An apple landed on an old man, who was delighted and curled his mustache up
 And smoothed his beard down.

Lenche cried out and began to weep, "Oh, mother, mommy, what will the old man do? (?)"
 Mother spoke to Lenche, "Oh, be quiet, Lenche, stop your weeping. The woodcutters are
 Going into the hills and the old man will accompany them.

The woodcutters are going into the hills and the old man will accompany them.
 Perhaps a tree will kill him or the bears will eat him."
 The woodcutters are returning from the hills and our old man is at their head,
 Bearing a tree on one shoulder and leading a bear by the ear.

TREI PAZESTE DE LA BISTRET

(tray puh zeshtay day la beestret)

Origin: Trei Pazeste means "three times be careful"; it is a common dance type with many variants. This Trei Pazeste comes from the village Bistret in Oltenia.

Record: HAI LA JOC Noroc Vol. I side A band 3

Music: 2/4 32 count introduction

Formation: short lines of men & women

Position: hands on shoulders "T"

	measure	pattern
A	1	step bkwd R (ct 1) step bkws L (ct &), step fwd R (ct 2) scuff L fwd (ct &)
	2	stamping step L fwd (ct 1), stamp R (ct 2)
	3-8	repeat meas 1-2 3 x (4x in all)
B	1	facing center grapevine RLOD stepping R across in front (ct 1), step L (ct &), step R across in back (ct 2), step L (ct &)
	2	continue grapevine by repeating meas 1
	3	continuing RLOD step R across in front (ct 1) step L (ct &), step R across in front (ct 2), step L (ct &)
	4	step R across in front (ct 1), step L (ct &), step R in place (ct 2)
	5-6	repeat meas 3-4 opp ftwk & dir
	7-8	repeat meas 3-4
C	1	facing center leap L in place as R leg circles from back to front (ct 1), step R across in front (ct 2), step L (ct &)
	2	step R next to L (ct 1), step L across in front (ct &), step R in place (ct 2)
	3-4	repeat meas 1-2
	5	repeat meas 1
	6	step R slightly back (ct 1), cross L in front (ct &), step R in place (ct 2), step L next to R (ct &)
	7-8	repeat meas 3-4 of B (seven crossing steps to L)
D	1-8	repeat meas 1-8 of B opp ftwk & dir

Brestaška Růčenica

Dobrudja, Bulgaria

Brestaška Růčenica (breh-STAHSH-kah ruh-cheh-NEE-tshah) is a dance of the Gaguzi (Turkish speaking Christians) from Brestak, Bulgaria. It was learned from Belčo Stanev of Varna, and taught by Steve Kotansky at the 1999 University of the Pacific Stockton Folk Dance Camp.

Cassette: Steve Kotansky, 1999 Stockton Folk Dance Camp Tape, Side A/1.

Rhythm: Meter = 7/16 = 2/16+2/16+3/16, counted as 1, 2, 3 (Q, Q, S).

Formation: Open circle facing center, hands joined in W-pos.

Steps: Růčenica step: Step fwd on R with a slight sinking into the knees (ct 1); step fwd on L (ct 2); step fwd on R (ct 3). Ftwk alternates.

Čukče: Raise heel of supporting foot on the upbeat, and lower it to the floor on the beat.

Measures	PATTERN
6 meas	<u>INTRODUCTION</u> . No action. Begin dance with vocal.
	<u>I. FORWARD, BACK, AND BACKWARD "S" TURN</u> (Vocal)
1	Facing ctr, step fwd on L, bending knees (cts 1-2); Čukče on L, raising R slightly behind (ct 3).
2	Step bkwd on R (ct 1); step bkwd on L (ct 2); step on R beside L (ct 3).
3	Step on L to L (cts 1-2); step on R beside L (ct 3).
4-6	Repeat meas 1-3.
7-8	Beginning L, move fwd with two Růčenica steps.
9	With ft together, sink or plié, bending both knees (cts 1-2); hop on L, raising R slightly, and begin CW turn (ct 3).
10-12	Release hand hold and, beg R, dance three Růčenica steps in a bkwd-S (or rounded-Z) turn, first turning more than 1/2 CW to face slightly right of outward, then 1/2 CCW to face R of ctr as hands are rejoined. As the open circle expands, the hands lead playfully with palms down. During the first meas the R arm is fwd, with hand at or above head height; the L hand trails at waist level. During the second meas, the hand and arm positions are reversed.
	<u>II. STEPPING IN LOD AND BACK</u> (Instrumental)
1	Facing R of ctr with most of wt on R and knee slightly bent, twist upper body slightly CCW and incline it to L, as straight L leg reaches across in front of R and L ft steps lightly in LOD (ct 1); straightening body, roll wt fwd onto full L ft (ct 2); step on R ft in LOD (ct 3).
2	Repeat meas 1.
3	Moving in LOD, dance one Růčenica step, beg L.
4	Step on R in LOD (cts 1-2); Čukče on R in place, raising L leg with knee bent (ct 3).
5-6	Beg L, dance two Růčenica steps backward (RLOD).
7-12	Repeat meas 1-6, turning to face ctr on last ct of meas 12.

Sequence: Repeat dance as written for a total of four times.

*CAMEO
APPEARANCE*

MARILYN SMITH

*STOCKTON
FOLK DANCE CAMP
2007
60TH YEAR*

RONDEAU DE GAREIN

(France)

Line dance from Gascogne, learned in Toulouse, summer 1986.

FORMATION: Line, leading to L (CW), hands joined, R over L, arms bent at elbows or hands joined down at sides. If possible, alternate men and women in the line.

RHYTHM: 2/4

Meas.	PATTERN
-------	---------

4 meas. INTRODUCTION

- 1 Facing ctr, lift slightly on R ft (preparatory lift, ct ah), step to L on L (ct 1), step on R beside L (ct &), step slightly L on L (ct 2).
- 2 Facing ctr, step on R ft, crossing over in front of L (ct 1), step to L on L (ct &), step on R ft, crossing over in front of L (ct 2).
- 3 Step in place on L ft (ct 1), bounce twice in place on L ft, kicking R ft fwd slightly from knee, (knee is bent) and retracting R ft slightly (cts 2 &).
- 4 Step back slightly on R ft (ct 1), with slight preparatory lift on R ft (ct &), close L to R with L heel next to R and toes turned slightly out to L (ct 2).

Repeat dance from beginning.

Dance description by Marilyn Smith

CARNAVAL DE LANTZ

(Pays Basque, France)

Learned from Thierry Bouffard, summer 1997.

Formation: Individual dancers in a circle, facing LOD (CCW). Arms up about shoulder height.

Rhythm: 2/4

MEASURE

PATTERN

INTRODUCTION: Let slow music go by for introduction.

PART A

- | | |
|------|---|
| 1 | Step fwd on R ft (ct 1), step on ball of L ft in front of R ft with L heel turned slightly to R (ct &), step on R ft in place (ct 2) |
| 2 | Step back on L ft, leaving ball of R ft on floor and turning both heels diagonally L (ct 1), step back on R ft, leaving ball of L ft on floor and turning both heels diagonally to R (ct 2) |
| 3 | Step on L ft in place (ct 1), step on ball of R ft in front of L ft (ct &), step on L ft in place (ct 2) |
| 4 | Step diagonally back to R on R ft, turning body slightly to R (ct 1), step on L ft in place (rocking step) (ct 2) |
| 5 | Turning one full turn CCW, step R, L, R (cts 1 & 2) |
| 6 | Step diagonally back to L on L ft, turning body slightly to L (ct 1), step on R ft in place (rocking step) (ct 2) |
| 7-8 | Repeat meas 5-7 with opp ftwk and in opp direction (CW) |
| 9-16 | Repeat meas 1-8 above |

PART B

- | | |
|---|---|
| 1 | Step fwd on R ft (ct 1), step on ball of L ft in front of R with L heel turned slightly to R (ct &), step on R ft in place (ct 2) |
| 2 | Step diagonally back to L on L ft, turning body slightly to L (ct 1), step on R ft in place (rocking step) (ct 2) |
| 3 | Turning one full turn CW, step L, R, L (cts 1 & 2) |
| 4 | Step diagonally back to R on R ft, turning body slightly to R (ct 1), step on L ft in place (rocking step) (ct 2) |
| 5 | Turning one full turn CCW, step R, L, R (cts 1 & 2) |

Carnaval de Lantz - Page 2

6	Repeat meas 2
7-8	Repeat meas 3-4
9-16	Repeat meas 1-8 above

Dance repeats from the beginning.

Dance description by Marilyn Smith

—

SCOTTISH FROM GASCOGNE

(France)

This variant of the Scottish is from Gasconne in southwest France. Learned from Pierre Corbiefin summer 1989. Alternate steps for measures 7 and 8 were learned summer 2007 at the Fête du Rondeau in Castelnau-Barbarens, France.

Formation: Couples in closed ballroom position at random around the room.

Rhythm: 2/4

Measure	Pattern
---------	---------

Steps are described for the man. Woman does the same as the man but with opp. ftwk.

- 1 Step sdwd L on L ft (ct 1), close R ft to L ft (ct &), step sdwd L on L ft (ct 2), hold (ct &)
- 2 Repeat meas 1 in opp direction with opp ftwk
- 3 Turning to face life of direction and walking side by side with ptr, step L, R (cts 1,2)
- 4 Facing ptr again, repeat meas 1
- 5 Repeat meas 2
- 6 Repeat meas 1
- 7-8 Starting with R ft, do very flat, smooth, walking-style "buzz" step, turning CW in place, Ending with L ft free on ct & at end of meas 8. (Women start by stepping back on L ft and end with R ft free.)
Alternate step for meas. 7: Starting with R ft and turning CW, Men step on R ft, (ct 1) hop on R ft (ct &) step on L ft, (ct 2) hop on L ft, (ct &)
Alternate step for meas 8: Starting with R ft and continuing to turn CW, Men step on R ft, (ct 1) step on L ft (ct &), step on R ft (ct 2)
 Women do Alternate meas 7 and meas 8 with opposite footwork.

VARIATION: BRING THE WOMAN AROUND

- 1-3 Repeat meas 1-3 above
- 4 Man: Turn ½ turn CCW in place, stepping L (ct 1) R (ct &), L (ct 2) hold (ct &) while leading W around in front and to man's other side until man and woman have changed places on floor. Arm position stays the same.
Woman: Walk fwd and around man to end up changing places with him, stepping R (ct 1), L (ct &), R (ct 2), hold (ct &)
- 5-8 Repeat meas 5-8 above.either with original step for measures 7-8 or alternate step for measures 7-8..

Repeat dance from beginning.

Dance description by Marilyn Smith

*CAMEO
APPEARANCE*

LOUI TUCKER

*STOCKTON
FOLK DANCE CAMP
2007
60TH YEAR*

BACHALOM

(Israel)

A slow, sweet circle dance.

Choreographer: Ami Ben-Shushan (1989)

Music: Israeli Dances Stockton 2007

4/4 meter

Translation: In A Dream

Pronunciation: bah-hah-LOHM

Formation: Circle of dancers, hands joined and down except when turning.

NOTE: Dance begins on the syllable "lom" of the song (bah-hah- LOM)

Part One

- 1-2 Step broadly on R to R, extending L to L
- 3-4 Step on L behind R, step R to R and make ¼ turn to face CCW
- 5-6 Make another ¼ turn to R to face away from center and step on L to L. Step on R to R and turn ¼ more to R to face CW. Note: During 3-6, R foot remains in place while body turns to R and hands are not joined.
- 7-8 Rejoin hands. Step-together-step (L, R, L), moving CW
- 9-10 Step on R in front of L, step back in place onto L and face center
- 11-12 Drop hands and make a full turn to R with two steps (R, L)
- 13-14 Rejoin hands and step on R to R, cross L in front of R
- 15-16 Step back in place onto R, step on L to L. End facing center and rejoin hands.
- 17-18 Move two steps toward center (R,L)
- 19-22 "Cherkassiya" – Rock forward onto R, step in place on L, rock backward onto R, step in place on L
- 23-24 Step on R forward. Rise onto ball of foot as you lift L foot gently and raise joined hands slightly
- 25-28 Three steps backing away from center (L-R-L) while lowering arms. Hold on Count 28
- 29-32 Sway R and L. Close R next to L without weight and hold on Count 32.
- 33-60 Repeat 1-28 only!

Part Two

- 1-2 Same as 1-2 of PART A
- 3-6 Grapevine moving CCW beginning crossing L in front of R
- 7-8 Step on L in front of R and hold on Count 8
- 9-10 Step on R to R and close L next to R without weight
- 11-12 Repeat 1-2 with opposite footwork, i.e. step broadly on to L and extend R to R
- 13-14 Step on R behind L, step on L to L
- 15-16 Rock forward onto R, rock backward (in place) onto L

Part Three

- 1-2 Step on R diagonally R toward center, and touch L toe next to R while snapping fingers to the right
- 3-4 1-2 with opposite footwork, still moving toward center
- 5-8 Three small steps almost in place (R, L, R) while turn ½ to R to end facing away from center. Touch L toes next to R
- 9-16 Repeat 1-8 with opposite footwork, moving away from center. Turn on Counts 13-16 will be a ½ turn to the L. End facing toward center.
- 17-20 Sway R and L. Close R next to L without weight and hold on Count 36.

BACHALOM

Bachalom hayah chalom shtuf or
Ve ani omedet menasah lizkor
Lo notenet leatzmi la'atzom et ha einayim.
Shtey drahim hovilu el ha'or
Mit hameket menasah lizkor
Ki lo yadati ehu al livorli bein hashtayim

CHORUS

Bo ne'tayeil bemah shavot
Im hamilim lo nifgashot
Yesh od tikvah bachalomot shelo yadanu

Ani nishvet el toh gal kah
Ve ani lo noshemet lo rotzah letzlol
Ein li ko'ah
Ve hashemesh misanveret ba einayim
Shtey yadeha oh azot pitom
Ve eineha me irot behom
Hachalom ulai matok, az beinatayim



IN A DREAM

It was a dream flooded with light,
And I stood, trying to remember,
I didn't permit myself to close my eyes.
There were two paths leading to the light,
And I held back, trying to remember,
Not knowing how to choose between them.

CHORUS

Come, let us wander together in thought,
If by words we cannot meet;
Unknown hope remains in dreams.

I was drawn into a blue wave
And I didn't breath, I didn't want to dive,
My strength was gone
And my eyes were dazzled by the sun.
Suddenly I was seized by your arms
And your eyes lit up with warmth.
The dream was sweet, but in the meantime . . .

CHOF SHAKET

Hof shakeht nifras kat
Tohee ro ehd lohesh balat
Bo, bo, bo....

Or veh hom ve hed halom
Gal beh lee, kol rodem bat hol
Bo, bo, bo....

Ba safan be roh eloha
Ve he agan matsa margoa
Bo, bo, bo....



QUIET SHORE

A quiet shore, a tiny sail
Inner trembling, whispering secretly
Come, come, come....

Light and warmth and echoes of dreams
Waves without voice sleep in the blue
Come, come, come....

The dockhand appears with heavenly softness
And the anchor is placed at rest.
Come, come, come....

CHOF SHAKET

(Israel)

Choreographer: Yankele Levy (1977)

Music: Israeli Dances Stockton 2007

3/4 meter

Translation: Quiet Shore

Pronunciation: Hohf Shah-KEHT

Formation: Couples in a circle standing side-by-side, facing CCW. W is on M's right. Inside hands joined and down. Outside foot free. All measures are 3/4 time, and all footwork except in the last measure of the dance are waltz rhythm.

Part I

Meas.

- 1 One waltz step moving forward (CCW) along the edge of the circle, swinging the joined hands slightly forward. Dancers face slightly away from partner.
- 2 One waltz step moving forward, swinging the joined hands backward and then drop the handhold. M and W turn one-half in the direction of their partner (M to R, W to L) to end facing CCW. Join new inside hands.
- 3 One waltz step moving backward, side by side.
- 4 One waltz step turning 3/4 away from partner (M to R, W to L). Dancers are now facing partner from 2-3 apart, hands free. M's back is to center; W is facing M.
- 5 One waltz step moving backward, away from partner.
- 6 One waltz step moving forward. This waltz should be larger than the prior waltz, so that partners can joined hands across and elbows can be bent.
- 7 One waltz step backing away from partner stretching the arms to the extent the joined hands will allow.
- 8 One waltz step to switch places. Drop M's L, W's R handhold. W walks under the arch formed by the remaining joined hands (M's R, W's L). W turns L about 1/4 to face CW. M raised his R for the W to walk under. He walks behind her into her position, turning about 1/4 to face CW.
- 9-15 Repeat 1-7 above. Movements relative to partner are the same. Couples move CW instead of CCW. 16 One waltz step to switch places and take ballroom position. Footwork is the same as Measure 8 above, but handwork is different: Release M's R, W's L handhold. As W moves back to outside of the circle of dancers, M raises her R hand with his L hand. Joined hands remained raised until W is on the outside. Take ballroom position.

Part II

- 1-8 8 waltzing steps, rotating as a couple and moving CCW around the circle of dancers. End with W on outside, M on inside of the circle of dancers.
- 9 M push the W gently at the waist with R hand to assist her to turn R. W turns R one full turn in two steps (R-L), under the joined hands, to face CCW. Touch R next to L. While W is turning, M takes two steps in place (L-R) and touches L next to R. During the touch on the final count, switch to an inside hand hold (M's R, W's L)

GEULIM

(Israel)

Choreographer: Yankele Levy (1964)

Music: Israeli Dances Stockton 2007

3/4 meter

Translation: The Redeemed (Yemenite folk melody)

Pronunciation: Geh oo LEEM

Formation: Couples facing each other, M's back to center. Pinky fingers joined at shoulder level or palms touching.

Part I.

- 1-2 Sway (M to L, W to R); hold on Count 2
- 3-6 Yemenite with the free foot (M R Yemenite; W L Yemenite). Hold on Count 6
- 7-12 Repeat 1-6
- 13-14 Repeat 1-2
- 15-16 Step R to R and hold, turning slightly to R to begin a 2-step turn to the R. Snap fingers on Count 17. Arms are up, elbows bent, hands at ear-level.
- 17-18 Cross L in front, pivoting on the L to finish the 2-step turn to the R and end facing partner. Snap fingers on Count 17
- 19-22 Repeat 15-18
- 23-24 Sway onto free foot (M to R, W to L). Hold on Count 24.
- 25-48 Repeat 1-24. End facing CCW with inside pinky fingers joined at shoulder height or inside handhold with elbows bent, hands slightly below shoulder level.

Part II.

- 1-4 Yemenite away from partner (M to L, W to R)
- 5-8 Two steps fwd (R-L)
- 9-12 Yemenite toward partner (M to R, W to L). Hips should bump lightly.
- 13-16 Two steps fwd (L-R)
- 17-32 Repeat 1-16. During this section, arms are moving in small tight forward circles.

Part III.

Either continue the simple inside handhold, or M puts R arm around W's waist, W puts L hand on M's R shoulder.

- 1-2 Two steps CCW beginning with outside foot (M's L, W's R).
- 3 Pivot to face RLOD (M pivots 1/2 to R; W to 1/2 to L); touch outside foot. Join new inside hands or reverse shoulder/waist position noted above.
- 4 Step back onto inside foot with bent knee, lifting the outside foot slightly.
- 5-8 Repeat 1-4 reversing footwork and direction of movement
- 9-16 Repeat 1-8

RIKUD L'YOVEL

(Israel)

Choreographer: Avi Perez (1998)
Music: Israeli Dances Stockton 2007 4/4 meter
Translation: Celebration Dance
Pronunciation: Ree-KOOD Luh Yoh-VEHL
Formation: Circle. Hands joined and down, or at waist.

Part I

- 1-4 Facing center. Grapevine: R to R, L cross behind R, R to R, L cross in front of R
- 5-6 Step on R toward center, step back on L in place
- 7 Jump lightly onto both feet with knees together and heels apart
- 8 Jump lightly onto both feet with sharply heels together. Weight on R.
- 9-16 Repeat 1-8 with opposite footwork in opposite direction

Part II

- 1-4 Facing center, R Yemenite with a small hop on Count 4, turn approx. 1/4 R to face CCW
- 5-8 Two triplets (L-R-L, R-L-R), continuing to turn R and moving CW around the circle. Finish facing center
- 9-12 Facing center, L Yemenite with a small hop on Count 12, and turn approx. 1/4 L to face CW
- 13-16 Two triplets (R-L-R, L-R-L), continuing to turn L and moving CCW around the circle. Finish facing center.

Repeat Part I and Part II

Part III

- 1-2 Facing center. Weight on L. Hop on L while turning slightly to L. Bring R heel next to L ankle. Step toward center on R
- 3-4 Repeat 1-2 with opposite footwork: hop on R, bring L heel to R ankle, step on L
- 5-8 Repeat 1-4, continuing to move toward center
- 9-12 Facing center, two triplets (R-L-R, L-R-L) backing away from center
- 13-16 Full turn R with four steps (R-L-R-L), ending facing center.
- 17-32 Repeat 1-16