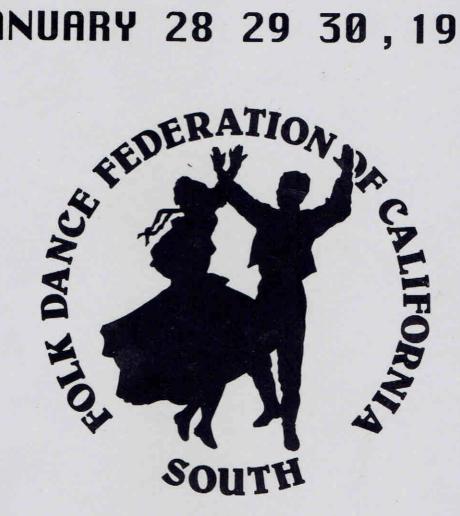
RYS

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC. PRESENTS

CAMP HESS KRAMER INSTITUTE WEEKEN

JANUARY 28 29 30, 1994



TEACHERS:

BEVERLY BARR COCHRAN DAW SHERRY DOROTHY DICK JULIAN

CAMP HESS KRAMER INSTITUTE

January 28-30, 1994

BEVERLY BARR		
Black Velvet Boot Scootin Boogie Cowboy Cha Cha Cowboy Two-Step Electric Slide Outlaw Clog Ten Step Polka Tumbleweed	Country Western 2 Country Western 2 Country Western 2 Country Western 2 Country Western 3 Country Western 3	3 4
SHERRY COCHRAN		
Koulouriotiko Palio Hasapiko Kupurlika Sevdalino Sirtó Srpsko Vlaško Kolo Stara Maleševka Žensko Čamče	Macedonia	15 17
DOROTHY DAW		
Cherevichky Eh Oh Brazil	Israel	30 32 33 35
DICK JULIAN		
Alunelul în Horă	Romania	43 45 47 49

Sponsored by the FOLK DANCE FEDERATION OF CA., SO., INC.

ABBREVIATIONS USED IN THIS SYLLABUS

beg begin or beginning

bk back

bkwd or bwd backward

CCW counter-clockwise

cpl(s) couple(s) ct(s) count(s) ctr center

CW clockwise diag diagonal

ft feet or foot

ftwk footwork fwd forward Н hand(s)

ht height

left (side or direction) ft, arm or hand

LOD line of direction (CCW)

М man, men, man's

meas measure(s) opposite opp рl

place

PDB Pas de basque

pos position ptr(s) partner(s)

R right

RLOD reverse line of direction (CW)

sdwd or swd sideward

"T" (arms) arms joined in shldr hold

tog together twd toward

"V" (hands) hands joined and down

W women, woman, women's

"W" (hands) hands joined at shldr ht, usually slightly fwd

wt · weight х across

BLACK VELVET Country Western

MUSIC:

Black Velvet

FORMATION:

Lines or cpls. When done as cpls, form contra lines with

ptrs opp each other.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: None. Start at beg of any meas.

DANCE:

- Touch R to R (ct 1); step R in place (ct 2); touch L to L (ct 3); step L in place (ct 4).
- Beg R do 2 "kick-ball-change steps": Kick R fwd (ct 1); step R-L in place (cts &-2); repeat cts 1-&-2).
- 3 Step R fwd pivoting 1/2 CCW (L) (ct 1); step L fwd (ct 2); beg R do 1 kick-ball-change step (cts 3-&-4).
- Beg R do another kick-ball-change step (cts 1-&-2); step R fwd pivoting 1/2 CCW (L) (ct 3); step L fwd (ct 4). You are again facing original direction.
- Beg R, do 2 shuffles fwd (R,L,R L,R,L) (cts 1-&-2, 3-&-4). Note: Step directly in front of wt'd ft on first step of each shuffle.
- Step R fwd pivoting 1/2 CCW (L) (ct 1); step L fwd (ct 2); shuffle R,L,R fwd (cts 3-&-4).
- 7 Shuffle L,R,L fwd (cts 1-&-2); step R fwd pivoting 1/2 CCW (L) (ct 3); step L fwd (ct 4).
- Step R across L (ct 1); step L bkwd (ct 2); step R to R (ct 3); step L across R (ct 4).

COUPLES: (Ftwk same as above)

- 1-4 Repeat movements of above.
- Pass ptr by the L shidr (2 shuffles).
- 6-7 Meas 6, cts 3-&-4 and meas 7, cts 1-&-2: pass by R shidrs (2 shuffles.
- 8 Repeat movements of above.

Dance notes by Dorothy Daw (10-93), from video taken of Beverly and Irwin Barr

BOOT SCOOTIN' BOOGIE

Country Western

This dance was presented by Jeff O'Connor at the 1993 Folk Dance Camp, Stockton, CA.

MUSIC:

Brooks & Dunn, Boot Scootin' Boogie

Brooks & Dunn, Boot Scootin' Boogie, (Club Mix)

Garth Brooks, Two of a Kind

Garth Brooks, Workin' On A Full House

FORMATION: Lines in center of room. This is a four wall dance.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 4 meas (16 cts) or 1 melody

DANCE:

- Step R fwd pivoting 1/2 CW (R) (ct 1); step R fwd (ct 2); step L fwd pivoting 1/2 CW (R) (ct 3); step R fwd to face orig direction.
- 2 Grapevine to L: Step L to L (ct 1); step R behind L (ct 2); step L on L (ct 3); stamp R in place clap hands (ct 4).
- 3 Step R fwd pivoting 1/2 CCW (L) (ct 1); step L fwd (ct 2); step R fwd pivoting 1/2 CCW (L) (ct 3); step L fwd to face orig direction.
- 4 Grapevine to R: Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); stamp L in place clap hands (ct 4).
- 5 Touch L heel in front of R (ct 1); hitch L in front of R shin (ct 2); step L fwd (ct 3); slide R fwd behind L heel (ct 4).
- 6 Repeat meas 5.
- Facing slightly R of orig direction step L fwd twd orig wall, end with wt on both and ft slightly apart (ct 1); sway L hip fwd (ct 2); shift wt onto R (ct 3); sway R hip bkwd (ct 4).
- Step L fwd (ct 1); pivot on L as R brushes fwd, making almost 1/2 turn (1/4 CCW (L) turn from orig wall) (ct 2); stamp R slightly fwd (ct 3); hold clap hands (ct 4).

Repeat dance from beg, facing new wall.

Dance notes corrected and R&S'd from 1993 Folk Dance Camp video

COWBOY CHA CHA

Country western

The first 5 variations were taught by Jeff O'Connor at the 1993 Folk Dance Camp, Stockton. A 6th variation and other options were added by Beverly Barr from country western classes she took.

MUSIC:

Clint Black, The Gulf of Mexico

Garth Brooks, Friends in Low Places

The Bellamy Brothers, If I said You Had A Beautiful Body

Michael Martin Murphey, I'm Gonna Miss You Girl

Mel Mcdaniel, Baby's Got Her Blue Jeans On

FORMATION:

Cpls facing LOD (W on M R side) in upper sweetheart

(varsouvienne) pos.

Sweetheart (varsouvienne) pos: R hands joined over W R shldr, L hands joined in front and slightly fwd of M at

approx chest ht.

STEPS:

Basic step: (Ftwk same for both)

Meas 1: Step L fwd (ct 1); step R bkwd (ct 2);

step LRL in place (cts 3-&-4).

Meas 2: Step R bkwd (ct 1); step L fwd (ct 2);

step RLR in place (cts 3-&-4).

Note: Option during meas 2 - cpls may turn 1/4 CW (R) in

own place (cts 1-2); face fwd (cts 3-&-4).

This is one complete sequence.

HANDS:

When hands are free, place them in front of body in the

belt.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: Beg at start of any 4 meas phrase.

VAR. 1:

1-2 Do 1 basic, moving fwd and bkwd.

3 Do 1 basic, move fwd.

4 Do 1 basic moving bkwd (cts 1-2);

keeping hands joined - with M dancing in place, W turns CCW (L) under joined hands to face RLOD in front of M - bring joined hands in front at chest ht (ct 3-&-4). End with R hand crossed over L.

VAR. 2:

1 Facing ptr - M step L fwd, W L bkwd (ct 1); M step R bkwd, W R fwd (ct 2):

M dance in place as W turn CW (R) into sweetheart pos (cts 3- &-4).

NOTE: On ct 1, M reaches up with L hand to tip his hat or bow twd W.

- 2 Repeat Var 1, meas 4 (W in front of M).
- Repeat meas 1 (cpls into sweetheart pos).
- 4 Facing LOD do 1 basic moving bkwd.

VAR. 3:

With cpls in sweetheart pos - step L fwd (ct 1); step R in place with M and W individually pivot CW (R) 1/2 in place to face RLOD (ct 2);

move LRL fwd (cts 3-&-4).

- 2 Repeat meas 1, except turn CCW (L) to face LOD.
- Repeat meas 1. (face RLOD)
- 4 Repeat meas 2. (face LOD).

NOTE - option: On ct 1 of each meas, slide fwd with scooping motion.

VAR. 4:

- Releasing L hands, raise joined R hands over W head M do 1 basic moving fwd in LOD as W turn once CW (R) (cts 1-2); both dance fwd facing LOD (cts 3-&-4).
- 2 Repeat meas 1 with W turning CCW (L).
- 3 Repeat meas 1 with W turning CW (R).
- 4 Repeat meas 1 with W turning CCW (L).

NOTE: M leads W into turns by placing his L hand on W L upper arm and guiding her into the turns.

VAR 5:

Do not release hands

- M step L behind R (ct 1); step R to R (ct 2); LRL in place (cts 3-&-4).
 - \underline{W} beg circling CCW in front of M to his L side (cts 1-2); W continues to circle CCW around M (cts 3-&-4).
- 2 M step R across (ct 1); L to L (ct 2); RLR in place as W unwind (cts 3-&-4).

 \underline{W} facing M back continues circling CCW behind M twd his R side (ct 1-2);

- W turn CCW (L) once to end on his R side (cts 3-&-4).
- Repeat meas 1, Var 4 (cpls move fwd, W turn CW (R)).
- 4 Repeat meas 2, Var 4 (cpls move fwd, W turn CCW (L)).

VAR 6:

- M repeat ftwk of Var 5, meas 1, except on cts 3-4, release R hands, L hand moves behind M back as W moves behind M. W repeat Var 5, meas 1.
- Repeating ftwk of Var 5, meas 2, except cpls release L hands and join R hands at end of ct 2; W move under raised R hands to end on M R side, no turn (cts 3-&-4).
- 3-8 Repeat meas 1-2 (4 times in all).
- 7-8 Optional ending: Repeat meas 1-2 of Var 5 (W turns under at end of meas 8)

For other variations, combine any of the above to make your own patterns.

This dance has been R&S'd from 1993 Folk Dance Camp video and personal video.

COWBOY TWO-STEP

Country Western

This dance was presented by Jeff O'Connor at the 1993 Folk Dance Camp. Stockton.

MUSIC:

George Strait, You Know Me Better Than That

George Strait, Home In San Antone

Clint Black, One More Payment

Clint Black, Muddy Water

Clint Black, The Goodnight Lover

Clint Black, Killin' Time Vern Gosdin, <u>Set'em Up Joe</u> Travis Tritt, Country Club Dwight Yoakam, I Sang Dixie

FORMATION: Cpls in western closed pos (closed ballroom pos, directly

facing ptr).

STYLE:

The steps are smooth, with little to no bouncing. The

steps are small and knees are bent most of the time.

RHYTHM:

2/4 counted:

 $\frac{1}{2}$ & (hold ct 2; $\frac{1}{2}$ & S

Ftwk described for M, W use opp ftwk

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None

BASIC STEP:

Cpls moving in LOD (M fwd, W bkwd) - step L fwd (ct 1); close R to L (ct &); hold (ct 2). (Q,Q)

2 Step L-R fwd (cts 1-2). (S,S)

VARIATIONS: There are many variations to this dance. usually come every 2 to 4 meas when moving in LOD, but not always.

Pivot turn:

Meas 1: Cpls move in LOD.

Meas 2: Cpls do 1 CW pivot turn in LOD.

Meas 2: Variation - pivot only 1/2. Then during the next meas 1 when traveling in LOD, cpls are in reversed pos (M travel bkwd, W fwd).

W turn under:

Meas 1-2: Moving fwd in LOD, M turns W under joined hands (W R hand, but either R or L hand for M). One way, then the other for an unspecified number of times.

Promenade:

Meas 1: Moving fwd in LOD, M turns W under joined R hands into promenade pos. Then move in LOD for an unspecified number of times.

COWBOY TWO-STEP. page 2 of 2

Crossover: (When in Promenade pos)

Meas 1: Moving fwd in LOD, W crossover in front of M.

Then move in LOD for an unspecified number of times.

Meas 1: Crossover again, W in front of M.

Meas 2: If M crossover in front of W, M move on meas 2.

Other variations:

Landler windows, swing style movements, almost anything is possible.

Original notes from 1993 Folk Dance Camp, with much editing by dd. Dance notes R&S'd from 1993 Folk Dance Camp video.

ELECTRIC SLIDE

Country Western

MUSIC:

Special Camp Hess Kramer Institute cassette

FORMATION:

Lines facing fwd. 4 corner dance

STEPS:

Turns: You can turn any time you wish. The easiest time is when there are 3 progressing steps tog (i.e., 3 steps fwd, 3 steps bkwd, or 3 steps sdwd).

Kicks: All kicks can be replaced with stamps or scuffs.

Stamps: When doing rocking steps, stamps may

inserted.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: Start at beg of any meas.

DANCE:

- Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 1 3); kick L fwd (ct 4).
- 2 Repeat meas 1 with opp ftwk. (L to L, R behind, L to L, kick R).
- 3 Moving bkwd, step R,L,R (cts 1-3); flex R knee (ct 4).
- Rock fwd on L (ct 1); flex L knee (ct 2); rock bkwd on R (ct 3); flex R knee (ct 4).
- 5 Step L fwd (ct 1); scuff R fwd (ct 2); step R to R turning 1/4 CCW (L) (ct 3); step L behind R (ct 4).
- 6 Step R to R (ct 1); kick L fwd (ct 2); step L to L (ct 3); step R behind L (ct 4).
- 7 Step L to L (ct 1); kick R fwd (ct 2); step R,L bkwd (cts 3-4).
- 8 Step L bkwd (ct 1); flex L knee (ct 2); rock fwd on R (ct 3); flex R knee (ct 4).
- 9 Rock bkwd on L (ct 1); flex L knee (ct 2); scuff R fwd (ct 3); step R to R turning 1/4 CCW (L) (ct 4).

Repeat dance from beg, only this time start with meas 1, ct 2 (L behind).

Dance notes by Dorothy Daw (10-93), from video taken of Beverly and Irwin Barr

OUTLAW CLOG

Country Western

MUSIC:

Special Camp Hess Kramer cassette.

FORMATION: Individuals in lines facing fwd.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: Start at beg of any meas.

FIG 1: FWD AND BACK

- Facing front step L,R,L fwd (cts 1-3); stamp R fwd (ct 4). 1
- 2 Step R.L bkwd (cts 1-2); step R.L.R in place (cts 3-&-4).
- 3 4Repeat meas 1-2.

CHORUS: 4 CHA-CHA STEPS

- 1 Step L across R (ct 1); step R back in place (ct &); step L in place (ct 2); repeat cts 1-&-2 with opp ftwk (cts 3-&-4).
- 2 Repeat meas 1.

FIG. 2: CIRCLE CCW

- Step L fwd (ct 1); step R across L (ct 2); step L back (ct 1 3); step R to R (ct 4).
- 2 Step L across R (ct 1); step R across L (ct 2); step L back (ct 3); step R in place (ct 4).

CHORUS:

FIG. 3: HIP PUSHES

- 1 Stepping L to L - turn 1/4 CW (R) and do 4 hip pushes to L. leave R in place (cts 1-4).
- 2-4 Repeat meas 1 alternating ftwk and hip pushes.

CHORUS: Turn and face front.

FIG. 4: BOOT SLAP OR HEEL CLICK

- 1 Step L fwd (ct 1); pivot on L 1/4 CCW (L) as R ft lifts back and R hand slaps boot (ct 2); step R,L,R, fwd (ct 4).
- Repeat meas 1, going to all 4 corners (i.e. 4, 1/4 turns 2-4 should bring you back to your orig pos facing front).

Variation: Heel Clicks

Repeat Fig. 4, meas 1-4, except on ct 2, hop on L as R heel 1-4 clicks to L.

CHORUS:

Dance notes by Dorothy Daw (10-93), from video taken of Beverly and Irwin Barr.

TEN STEP POLKA

Country Western

MUSIC:

Special Camp Hess Kramer cassette

FORMATION:

Cpls facing LOD in sweetheart (varsouvienne) pos.

Ftwk same for both.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: Start at beg of any meas

DANCE: (Basic Step)

- Touch L heel fwd (ct 1): leap L in place (ct 2); tap R toe behind L ft (ct 3); brush R heel fwd (ct 4).
- Touch R heel fwd (ct 1); lift R in front of L (ct 2); touch R heel fwd (ct 3); step R in place (ct 4).
- Touch L heel fwd (ct 1); lift L in front of R (ct 2); cha-cha L,R,L fwd (cts 3-&-4). (Cha-cha: Step-close-step)
- 4 Cha-cha R.L.R L.R.L fwd (cts 1-&-2, 3-&-4).
- 5 Cha-cha R,L,R fwd (cts 1-&-2).

Repeat dance from beg.

VARIATIONS ON CHA-CHA:

When moving fwd with the 4 cha-cha steps various figures can be done, such as:

Without releasing hands - as \underline{M} dance in place; \underline{W} circle CCW once around M with 3 cha-cha steps, then unwind on last cha-cha to again end on M R side in sweetheart pos.

Moving fwd, release L hands - \underline{W} turn in front of M either CW (R) or CCW (L). The number of turns the W does depend on the cpls. One is normal, but 2 turns are possible.

Release L hands, as R hands remain joined — \underline{M} dance in place; \underline{W} turn once two the outside (CW-R) with 1 cha-cha, then with 3 more cha-cha steps W move behind M to his L side — joined R hands move over M head, when W is on M L side rejoin hands in promenade pos (L arm over R). Do another 10 steps pattern, then during the next traveling cha-cha the W crosses in front of the M and unwinds turning CW (R) once to again end on M R side in sweetheart pos.

Without releasing hands - W turns 1/2 CCW (L), to end facing M (RLOD) (R arm over L). Do a 10 step pattern, then either W continues to move bkwd, or W unwind by turning 1/2 CW (R) to again end on M R side in the sweetheart pos.

Dance notes by Dorothy Daw (10-93), from video taken of Beverly and Irwin Barr.

TUMBLEWEED

Country Western

This dance was presented by Jeff O'Connor at the 1993 Folk Dance Camp, Stockton, CA.

MUSIC:

Travis Tritt, Don't Give Your Heart To A Rambler

Mark Chestnut, Bubba Shot the Jukebox

FORMATION:

Lines in ctr of room. This is a two wall dance (face fwd

and back).

METER: 4/4

PATTERN

Meas.

INTRODUCTION: Beg with vocal

DANCE:

- 1 With wt on L, kick R fwd (ct 1); step R,L,R bkwd (cts 2-4).
- 2 Touch L toe behind R (ct 1); shuffle L,R,L fwd (cts 2-&-3); shuffle R,L,R fwd (cts 4-&-1).
- With wt on L (ct 1); step L fwd pivoting 1/2 CW (R) (ct 2); step R fwd (ct 3); shuffle L,R,L fwd (cts 4-&-1).
- With partial wt on L, step R to R while pivoting 1/4 CCW (L) (ct 2); step on L in place (ct 3); step R to R pivoting 1/4 CCW (L) end facing orig dir (ct 4).
- Step L to L (ct 1); step R in front of L (ct 2); step L behind R pivoting 1/2 CW (R) (ct 3); step R fwd pivoting 1/2 CW (R) (ct 4).
- Step on L-R in place pivoting 1/2 to end facing opp direction from where dance began (ct 1-2); shuffle L,R,L fwd (cts 3-&-4);
- 7 Shuffle R,L,R fwd (cts 1-&-2); stamp L in place (ct 3); with ft tog, twist heels to L (ct 4).
- 8 Twist heels to R (ct 1). Repeat dance from beg facing the opp direction.

Dance notes corrected from 1993 Folk Dance Camp video.

KOULOURIOTIKO PALIO HASAPIKO

Greece

One of the most well-known dances of Greece today is the Hasapiko. also known as the Syrtaki. In its present form, developed in the 1960s and made popular by the multitude of tourists just discovering Greece, the Syrtaki is essentially a "light" and more "modern" version of the slow or "heavy" hasapiko which developed in the port of Pireaus in the early 20th century. His hasapiko was closely associated with a class of urban "criminal" types known as manges or koutsovakides from which the Rebetic music culture would develop. This dance as performed by the men of the island Salamina popularly known as Koulouri, was famous throughout the Rebetic world. Hence the name Koulouriotiko Palio Hasapiko, meaning the "old hasapiko of Koulouri," The style is tight and coiled and geometrically complex. The hasapiko as performed on Koulouri is based on the widespread "sta tria" dance pattern, whereas other older style version are often based on a 7-count extended "sta tria." Unique to the Koulouriotiko, the faster tempo hasapiko here are performed with all the complex variations of the slow tempo hasapiko described below.

This dance was presented by Joe Kaloyanides Graziosi at the 1993 Folk Dance Camp, Stockton, and the 1993 Santa Barbara Folk Dance Symposium.

PRONUNCIATION: koo-loo-RYOH-tee pal-LYOH hah-SAH-pee-koh

CASSETTE: Greek Dances, 1992 #1;

Dances of Greece, Stockton Camp 1993, side B/1; At Santa Barbara Sym. side B/3 was used the most; or

any good slow hasapiko

FORMATION: Short lines of 2-3 people (originally just men) in shldr

hold.

STYLE: Leg swings for the most part are from the knee down

whether fwd. bkwd, across, etc.

METER: 2/4 PATTERN

Meas.

INTRODUCTION: 4 meas, no action

- Facing ctr step R to R (ct 1); step L beside R (ct 2).
- 2 Step R to R (ct 1); touch L near R (ct 2).
- 3 Step L on L (ct 1); touch R near L (ct 2).

<u>Transition</u> from the intro into basic introduction: Do meas 1 and 2 above and substitute meas 1 below for meas 3 above. (R to R, close L; R to R, tch L; L to L, tch R)

BASIC INTRODUCTION:

Step L fwd (ct 1); touch (scuff) R fwd beside L (ct &); step (lean fwd) R fwd and slightly to R, leave L in place (ct 2).

KOULOURIOTIKO PALIO HASAPIKO, Page 2 of 4

- Step R bkwd (ct 1); swing L bkwd across R (ct &); swing L from knee across R (ct 2); swing L diag L bkwd (ct &).
- Touch L diag L bkwd (ct 1); lift L fwd (ct 2), swing L bkwd across R (ct &).

<u>Transition</u> from basic intro into basic: Do meas 1-2 of basic intro.

Replace meas 3 with: Rock L on L (1); rock R on R (&); R fwd behind L (2); hook L bkwd (&).

FIG. I: BASIC

- 1 Small leap L on L (ct 1); step R across L (ct &); step L bkwd in place (ct 2); lift R fwd straight leg (ct &).
- 2 Step R bkwd and behind L (ct 1); swing L bkwd across L (ct &); swing L slightly fwd (ct 2); step L on L (ct &).
- 3 Step R slightly R (ct 1); step L in front of R (ct &); drag R on floor up behind L (ct 2); hook L bkwd across R sharply (ct &).

FIG. II: FOUR STEPS

NOTE: Fig. II (4 steps) and Fig III (Left) were dance tog, but when done free style can be done separately.

- Step L in front of R (ct 1); step (rock) R bkwd (ct &); step L fwd (ct 2); lift R fwd, leg straight (ct &).
- 2 Step R bkwd (ct 1); step L-R-L (cts &,2,&).
- Repeat Fig. I, meas 3. (R to R, L in front, drag R behind L, hook Lx)

FIG. III: LEFT

- 1 Repeat Fig. II, meas 1. (L fwd, rock R bk, rock L fwd, lift R fwd)
- 2 Step R across L (ct 1); step L to L (ct &); step R across L (ct 2); step L to L, R moves twd L (ct &).
- Repeat Fig. I, meas 3. (R to R, L in front, drag R behind L, hook Lx)

FIG. IV: CLOSE, OPEN

- 1 Repeat Fig. I, meas 1. (L to L, Rx, L bk in pl, swing R fwd)
- 2 Small step on R across L (ct 1); step L to L (ct &); small step R across L (ct 2); swing L in front of R (ct &).
- Small step L across R (ct 1); step R to R (ct &); small step L across R (ct 2); lift R fwd straight leg (ct &).

KOULOURIOTIKO PALIO HASAPIKO, Page 3 of 4

- Close R beside L (ct 1); with wt on heels, toes pivot open (ct 2).
- 5 Close toes tog (ct 1); step (lean) R diag R fwd with bent knee, leave L in place (ct 2); step L back in place (ct &).
- Step L across R (ct 1); step L across R (ct 2). Do not move fwd.
- 7 Repeat meas 4. (close R, open toes)
- 8 Close toes tog (ct 1); step R (lean) diag R fwd, knees bent (ct 2); step L back in pl (ct &).
- 9-10 Repeat meas 2-3 of basic (step R bk, swing Lx, swing L fwd, rock L; rock R, step L in front, drag R behind L, hook Lx)
- A FIG. V: SCUFF SEQUENCE
- Step L fwd (ct 1); scuff-stamp R beside L (ct &); lift R fwd straight leg (ct 2).
- 2-3 Repeat Fig. I, meas 2-3. (R behind, swing Lx, swing L fwd, rock L; rock R, L in front, drag R behind, hook Lx)
- Repeat A, meas 1. (L fwd, scuff R fwd, swing R fwd)
- Swinging R bkwd across L (ct &); squat down on bent L knee as R steps across L - squat with wt on ankles (ct 1); rise on L as R lifts fwd - straight leg (ct 2); swing R bkwd (ct &).
- 3-4 Repeat Fig. I, meas 2-3. (R behind, swing Lx, swing L fwd, rock L; rock R, L in front, drag R behind, hook Lx)
- C Repeat A, meas 1. (L fwd, scuff R, swing R fwd)
- Pivoting on L, step R across L face L of ctr (ct 1); pivoting on R, lift L across R with straight leg - face R of ctr (ct 2).
- 3 Step L in front of R face ctr (ct 1); lift R across L with straight leg (ct 2).
- 4-5 Repeat Fig. I, meas 2-3. (R behind, swing Lx, lift L fwd, rock L; rock R, L in front, drag R behind, hook Lx)

FIG. VI: STAMPS

- Step L in place (or slightly fwd)(ct 1); stamp-scuff R beside L (ct &); lift R fwd, leg straight (ct 2).
- Dancing in place stamp R (ct 1), leap with stamp on L beside R (ct ah); stamp R-L (cts 2-&).
- 3 Stamp R in place (ct 1); lift L fwd, leg straight (ct 2).

<u>Transition</u>: Repeat meas 1, of Fig VI (L fwd, scuff R, swing R fwd); then repeat meas 2-3 of basic (R bk, swing Lx, swing L fwd, rock L; rock R, L in front, drag R behind, hook Lx)

- A FIG. VII: JUMPS
- Leap L in place as R extends diag R bkwd and full ft touches floor (ct 1); small hop on L as R swings fwd with straight leg (ct 2).
- 2 Step R across L (ct 1); hop on R as L swing fwd with straight leg (ct 2); step L beside R (displacing R) as R lifts bkwd (ct &).
- 3 Leap R beside or across L, knees bent (ct 1); hop on R in place as L swings fwd straight leg (ct 2); swing L bkwd across R (ct &).
- B NOT TAUGHT
- 1 Repeat A, meas 1. (leap L in pl, hop L)
- 2 Step R across L (ct 1); swing L behind R (ct &); swing R twd R (ct 2); step L near R (ct &).
- 3 Step R diag R bkwd, bend knees (ct 1); hop on R in place, straightening knees (ct 2); swing L fwd twd R (ct &).

<u>SUGGESTED SEQUENCE</u>: After the Intro. and the 2 Basic patterns, the actual sequence and number of times each is done depends on the "leader." The sequence that Joe taught by is:

4 meas no action
Intro to Intro: R to R, close L, L to L, close L
Intro - 1 time
Transition
Basic Intro - 3 times
Transition
Fig I (Basic) - 4 times
Fig II (4-steps) & Fig III (left) - 2 times (1 unit)
Fig IV (close, open) - 2 times
Fig V (scuff - A,B,C) - 1 time
Fig VI (stamps) - 3 times
Transition (scuff A)
Fig VII (jumps) - 3 times

Dance descriptions corrected and R&S'd from 1993 Folk Dance Camp and Santa Barbara F.D. Symposium video

Presented by Sherry Cochran Camp Hess Kramer Institute January 28-30, 1994

KUPURLIKA Macadonia

The dance (also spelled Kuperlika and Cupurlika) takes its name from Kupurlija, the Turkish name for the town of Veles. The Turks called it, the town of bridges - from the Turkish word for "bridge," "Kupur," because of its location at the important crossing of the Vardar river along which passed (and passes) a major route from northern and western Europe down to Greece and Turkey and, hence the bridges which were consequently there. Muslim women do this dance in the Vardar river valley. It is also known by Albanian (Shiptar) women as "Sheriançe.

This dance was learned from Pece Atanasovski and presented by Steve Kotansky at the San Diego F.D. Conference in 1984 and again at the 1987 Laguna Festival. This dance was also learned from Pece Atanasovski by Carol Akawie and presented by her at the 1978 Aman Institute.

PRONUNCIATION: tchyooh-POOR-leeh-kah

TAPE: Paprika Press (EP) PP-8601-A, "Ramo Ramo"

RTB 1394, side 1, band 6

FORMATION: A line of W with hands (little pinkies) joined in "W"

pos.

RHYTHM: 7/8 meter counted: 1-2-3 4-5 6-7

 $\frac{1-2-3}{1 \ \&} \quad \frac{4-5}{2} \quad \frac{6-7}{3} \quad (s,Q,Q,Q)$

STYLE: Soft knee flexes throughout.

WETER. 7/0

METER: 7/8 PATTERN

Meas. Cts

INTRODUCTION: Hold for either 2 or 4 meas

FIG. I: (Slow music)

- 1 1 Facing ctr or slightly L of ctr do a small lift on L as R is raised slightly off floor (up).
 - & Step R bkwd out of circle with bent knee (down).
 - 2-3 Repeat cts 1-& with opp ftwk.
- 2 1 Small lift on L as R is raised slightly off floor (up).
 - & Step R bkwd with bent knee (down).
 - 2 Close L to R knees close tog.
 - 3 Step R slightly fwd knees close tog.
- 3 1 Small lift on R.
 - & Step L across R.
 - Step sdwdall of R ft knees close tog.
 - 3 Step L in front or across R knees close tog.

TURNS:

Lead W traditionally signals turn with kerchief. The slow part (Fig. I) allows for single CW turns during meas 1 (plus, perhaps, meas 2, ct 1). Hands are held up in "W" pos during the turns as W let go of each other's hands, and everyone turns CW (R).

- 1 1 Small lift on L turn to face R of ctr.
 - & Step R to R beg turning CW (R); R points even further to R out of circle.
 - 2 Small lift on R continue turn as body comes in line with R ft.
 - 3 Step L across R to complete turn.

FIG. II: (Fast music)

- 1 ah Facing ctr small lift on L.
 - 1 Step R to R.
 - ah Small lift on R.
 - 2 Step L behind R.
- 2 ah Momentarily step fwd on ball of R ft.
 - 1 Immediately step on L back in place.
 - 2 Step R beside L slightly to R and in back of previous pos.
- 3 ah Facing slightly R of ctr momentarily step fwd on ball of L ft in front of R.
 - 1 Immediately step on R back in place.
 - 2 Step L further across R.

NOTES:

- A. A slight movement of the hip out over the supporting ft may be made, but care should be taken to ensure that it is not exaggerated.
- B. A slow, subtle shidr "shimmy" may be made at the discretion of the dancer with the same caution as in note A.

Original notes by Bob Liebman

This dance has been R&S'd.
Revisions made from San Diego Conf. errata and Laguna video.

Presented by Sherry Cochran Camp Hess Kramer Institute January 28-30, 1994

SEVDALINO

Bulgaria

This dance is from the Pirin (Macedonia) area of Bulgaria. The name of the dance is the title of the song. It was learned by Michael Ginsburg in 1991 from Krasimira Motafora who performed with the Philip Koutev Ensemble. The dance was introduced by Michael Ginsburg at the 1992 Idyllwild Folk Dance Camp.

TRANSLATION: "Sevda" is a ladies name.

PRONUNCIATION: SEV-DAH-lee-noh

TAPE: Balkan Beauties by Michael Ginsburg - slow music

slightly.

FORMATION: Mixed line with hands joined in "V" pos, facing ctr.

5/8 meter counted: RHYTHM: $\frac{1-2}{1}$ $\frac{3-4-5}{2}$ (apples galloping)

STYLE: DO NOT swing arms during dance, if ANY movement occurs it

should be natural.

METER: 5/8 PATTERN

Meas.

INTRODUCTION: None

PART I:

Facing ctr -

- Step R fwd as L moves behind behind R ankle (ct 1); hold (ct 1 2).
- Step L bkwd as R lifts slightly off floor (ct 1); hold (ct 2 2).
- 3 Step R to R (ct 1); step L behind R (ct &); step R to R (ct 2).
- Hop on R as L circles bkwd (skoči) (ct 1); step L behind R
- 5-16 Repeat meas 1-4 (4 times in all).

PART II-A:

- 1 Facing slightly R of ctr - step R beside L (ct 1); step L across R (ct &); step R back in place (ct 2). (PDB)
- 2 Facing ctr - hop on R (ct 1); step L beside R (ct &); step R across L with bent knee (ct 2).
- Hop on R (ct 1); step L to L (ct &); step R behind L (ct 2). 3
- Jump on both ft (ct 1); hop on L as R flairs sdwd (ct 2).

- 5 Step R slightly fwd in front of L (ct 1); small step on L fwd and behind R heel (ct &); step R slightly fwd of L (ct 2).
- Hop on R as L flairs sdwd (ct 1); long step on L fwd with straight leg as toe of R ft remains in place body leans over L ft (ct 2).
- 7-8 Hold.

PART II-B:

- 1 Hop on L as R does a reverse bicycle (lift ft fwd, up and bkwd with slight flair) (ct 1); step R bkwd (ct 2).
- 2 Step L bkwd (ct 1); close R to L (ct &); small step bkwd on L (ct 2).
- Facing R of ctr step R in place (ct 1); step L across R (ct &); step R back to place (ct 2).
- Turning to face RLOD hop on R as L swings bkwd (ct 1); step L behind R (ct &); long step R fwd on R (ct 2).
- Hop on R as L moves twd R (ct 1); step R bkwd (ct &); small step fwd on R face ctr (beg 1/2 turn to R) (ct 2).
- Step on L heel just in front of R toe (knee straight) completing turn to face LOD (ct 1); step R beside L heel (ct &); step L fwd in LOD (ct 2).
- 7-8 Beg R, do 2 two-steps fwd (RLR LRL) in LOD Q,Q,S (very syncopated) (cts 1,& 2 1,&,2).

Beg again from Part I. Every second time through the dance do Part I, 5 times instead of 4 in order to keep with music.

This dance has been R&S'd.

Presented by Sherry Cochran Camp Hess Kramer Institute January 28-30, 1994

SIRTO Bulgaria

This dance is from the Pirin (Macedonia) area of Bulgaria and was taught by Ventsi Sotirov at the 1993 Santa Barbara Symposium.

TRANSLATION:

PRONUNCIATION: seer-TOH

TAPE: Bulgarian Music for Dance, by Ventsi Sotirov

FORMATION: Mixed line with hands joined in "W" pos.

RHYTHM: 7/8 meter counted: $\frac{1-2-3}{1}$ $\frac{4-5}{2}$ $\frac{6-7}{3}$ (S,Q,Q)

STEPS: <u>Basic</u>: Lift on L (ct &); L heel lowers to floor as R steps fwd (ct 1); step R-L (cts 2-3). Repeat with opp ftwk. The steps are done slightly sdwd giving the steps

a swager appearance.

Basic with crossover (do in place): Facing ctr - step L in place (ct 1); step R across L (ct 2); step L back in

place (ct 3).

METER: 7/8 PATTERN

Meas.

FIG. I:

- 1-2 Facing and moving diag R fwd do 2 basic step fwd.
- 3 Do 1 basic moving slightly diag L bkwd out of circle.
- 4 Facing ctr do 1 basic with crossover.

FIG. II:

- 1 Facing R of ctr do 1 basic fwd in LOD.
- 2 Do 1 basic fwd in LOD, except on ct 3, turning to face ctr step L into ctr with a scooping (down-up) motion.
- 3 Do 1 basic bkwd out of circle.
- 4 Do 1 basic with crossover.

FIG. III:

- 1-2 Facing R of ctr do 1 basic fwd in LOD, except on ct "&" replace lift with hop.
- 2 Lift on L (ct &); step R across L with bent knees turning to face L of ctr (ct 1); leap on L in place - turning to face ctr (ct 2); step R bkwd (ct 3).
- 4 Do 1 basic with crossover.

FIG. IV:

- Facing R of ctr and moving in LOD hop on L (ct &); long step on R fwd (ct 1); cut R behind (displacement step) L (ct 2); long step on R fwd (ct 3).
- 2 Repeat meas 1 with opp ftwk.
- Repeat Fig. II, meas 2 (scoop).
- 4 Do 1 basic with crossover.

ŚIRTÓ, page 2 of 2

SEQUESTED SEQUENCE:

Intro. - 10 meas

Fig. I - 6 times first time through, then 4 times there after.

II - 4 times III - 4 times

Figures change with musical phrases.

Dance descriptions corrected and R&S'd from 1993 Santa Barbara Symposium video tape

Presented by Sherry Cockran Camp Hess Kramer January 28-30, 1994

SRPSKO VLAŠKO KOLO

Serbia

This dance is from Pirot, Zaječar in the east Serbia area. dance is danced at all types of festive occasions, especially as a performance dance along with other Vlach dances as a suite (Vlach's are Romanians living in east Serbia). It was recently performed by the ensemble from Pirot at the Balkan Dance Festival in Ohrid. was also observed and learned from the Koča Racin Ensemble, which learned it from original sources.

This dance was presented by Atanas Kolarovski at the 1991 Santa Barbara Symposium.

TRANSLATION: Vlach dance from Serbia

PRONUNCIATION: SERP-skoh VAH-skoh koh-loh

TAPE: Macedonian Folk Songs and Dances (Makedonske Narodne

Pjesme i Ora), #02, side A/5

Open, mixed lines facing ctr with hands joined in "za pojas" (belt hold) or in "V" pos. FORMATION:

METER: 4/4

PATTERN

Meas. Cts.

INTRODUCTION: None or wait 4 meas and do Fig. I, 3 times through.

FIG I:

- 1 Facing and moving in LOD - with wt on L, twist heel in (twd L) (ct 1); step R slightly R (ct &); turning to face ctr - step L beside R (ct 2); repeat cts 1,&,2 (cts 3,&,4).
- 2 Step R fwd (ct 1); hold (ct 2); step L fwd (ct 3); hold (ct 4).
- 3 Step R bkwd (ct 1); hold (ct 2); touch L heel fwd (ct 3); hold (ct 4).
- Step L to L (ct 1); step R across L face L of ctr (ct 2); step L beside R - face ctr (ct 3); hold (ct 4).
- Repeat meas 1-4, 3 more times (4 in all). 5-16

FIG. II

- Facing and moving in LOD hop on L sdwd R (ct 1); 1 step R-L fwd (ct &-2); turning to face ctr - step R fwd (ct 3); small stamp on L, no wt (ct &); step L twd ctr (ct 4); small stamp on R, no wt (ct &).
- Step R fwd (ct 1); hold (ct 2); step L fwd (ct 3); lift R 2 slightly bkwd (ct 4).
- Step R-L-R bkwd (ct 1-3); touch L heel fwd (ct 4). 3

- Step L in place (ct 1); stamp R in place, no wt (ct &); step R-L in place, no wt on L (ct 2-&); step L (ct 3); stamp R, no wt (ct 4).
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

FIG. III:

- 1 Facing ctr step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); step L behind R (ct 4).
- 2 Step R slightly fwd (ct 1); hold (ct 2); step L fwd and slightly across R (ct 3); hold (ct 4).
- 3 Step R bkwd to place (ct 1); hold (ct 2); touch L heel fwd (ct 3); hold (ct 4).
- 4 Step L to L (ct 1); step R behind L (ct 2); step L to L (ct 3); lift R slightly fwd (ct 4).
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

FIG.IV:

- Facing and moving in LOD hop on L (ct 1); step R-L fwd (cts &,2); repeat cts 1,&,2 (cts 3,&,4).
- Turning to face ctr step R fwd (ct 1); small stamp on L, no wt (ct &); step L twd ctr (ct 2); small stamp R, no wt (ct &); step R-L fwd (ct 3-4).
- 3-4 Repeat Fig. II, meas 3-4. (RLR bk, tch L heel; R in pl, stamp R, R in pl, stamp L, L, stamp R)
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

FIG. V:

- Step R in place (ct 1); circle L bkwd while hopping on R (ct 2); step L slightly bkwd (ct 3); step R-L in place (cts &-4).
- 2 Step R fwd with heel turned twd out (R) (cts 1-2); touch L fwd (no wt) with heel turned slightly out (L) (cts 3=4).
- 3 Step L-R bkwd (cts 1-2); touch L heel fwd (ct 3); hold (ct 4).
- Step L in place as ball of R ft touches fwd and heel turns in (L) (twizzle) (ct 1); step R-L-R-L in place (S,Q,Q,S) (cts 2,3,&,4).
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

SRPSKO VLAŠKO KOLO, page 3

PART VI:

- 1 Repeat Fig. V, meas 1. (R in pl, circle L bk, L bk, RL in pl)
- 2 Lift R knee across L leg (cts 1-2); with R knee still lifted, swing R knee out (twd R) (ct 3); swing R knee in (twd L) (ct 4).
- Small leap on R (ct 1); touch L in front of R (ct 2); touch L diag L fwd (ct 3); touch L in front of R (ct 4).
- 4 Repeat Fig. II, meas 4. (L in pl, stamp R, R in pl, stamp L, L in pl, stamp R).
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

Dance notes R&S by Sherry Cochran

Presented by Sherry Cochran Camp Hess Kramer Institute January 28-30, 1994

STARA MALEŠEVKA

Macedonia

This dance is from the town of Maleševo and the surrounding villages. The dance is very characteristic of this part of eastern Macedonia between Bulgarian and Greek Macedonia. It is danced at all types of festive occasions, and was carried to the various villages in the region by the better dancers when they went to visit their relatives. etc. This dance was presented by Atanas Kolarovski at the 1993 Laguna institute.

TRANSLATION: Old Malesevko (town or region)

PRONUNCIATION: STAHR-ah MAH-LEH-shev-skoh

TAPE: Folk Dances from Macedonia, side B/4

FORMATION: Mixed lines with hands joined in "W" pos. The dance was

originally danced in separate lines with M in "T" pos and

W in "W" pos.

RHYTHM: 7/8 meter counted: 1-2-3 4-5 6-7

 $\frac{1-2-3}{1 \text{ & }} \frac{4-5}{2} \frac{6-7}{3}$ (S,Q,Q)

Note: When a ct is underlined that is when the action

occurs.

METER: 7/8 PATTERN

Meas.

INTRODUCTION: 8 meas (1 phrase)

BASIC DANCE:

- Facing slightly R of ctr and moving in LOD hop on L as R lifts in front of R (ct 1); step R fwd (cts 2-3).
- 2 Hop on R as L lifts in front of L (ct 1); step L fwd (cts 2-3).
- Leap on R fwd (ct 1); step L fwd (cts $\underline{2}$ -3).
- Step on R (ct 1); touch ball of L ft beside R, partial wt (ct 2); shift full wt onto R (ct 3).
- Leap on L fwd (ct 1); turning to face ctr - step R to R (cts $\underline{2}$ -3).
- 6 Step L in front of R (ct 1); step R bkwd (cts 2-3).
- 7 Hop on R as L lifts in front of R (ct 1); step L in place (cts 2-3).

STARA MALEŠEVSKA, page 2 of 2

8 Step R in front of L (ct 1); step L bkwd (cts 2-3).

Do a total of 9 times if using 8 meas intro.

VARIATION: Beg with change of music.

- 1-3 Repeat meas 1-3 of basic above. (hop L, R fwd; hop R, L fwd; leap R fwd, L fwd)
- Facing R of ctr and moving in LOD step R,L,R,L (ball, flat, ball, flat) (cts 1,&,2,3).
- Turning to face ctr hop on L as R lifts in front of L (ct 1); step on R to R (cts 2-3).
- 6-8 Repeat meas 6-8 above. (L in front, R bk; hop R, L in p]; R in front, L bk).

Repeat variation to end of music.

Original notes by Fusae Senzaki, 1993

Dance notes R&S'd and revised from 1993 Laguna institute video

Presented by Sherry Cockran Camp Hess Kramer Institute January 28-30, 1994

ŽENSKO ČAMČE

Macedonia

This dance was presented by Atanas Kolarovski in 1971 at both the San Diego F.D. Conference and Stockton Folk Dance Camp.

PRONUNCIATION: SHEN-skoh CHAHM-cheh

RECORD: Worldtone (LP) 64-107, side 1, band 2

FORMATION: W joined in a line facing ctr with hands in "W" pos.

7/16 meter counted: $\frac{1-2-3}{1}$ $\frac{4-5}{2}$ $\frac{6-7}{3}$ RHYTHM:

METER: 7/16 PATTERN

Meas.

INTRODUCTION: None

FIG. I:

- 1 Hold.
- 2 Step L fwd (ct 1); step R bkwd to place in plié (ct 2) as L lifts fwd then L circles bkwd (ct 2-3).
- Bounce twice on R as L pulls (tucks) behind R calf (ct 1); 3 bounce on R again (ct 2) step L in place (ct 3).
- 4 Step R in front of L (ct 1); step L in place as R lifts slightly fwd in front of L and hold (cts 2-3).
- 5 Repeat meas 3 with opp ft. (bnc 2x on L, R in pl)
- 6-8 Repeat meas 2-4. (L fwd, R bk as L circles bkwd; bnc 2x on R as L tucks behind, L in pl; R in front, L in pl)
- Still facing ctr bounce on L (ct 1); bounce on L again as 9 R moves sdwd R along floor (ct 2); roll onto full ft R ft (ct 3).
- 10 Step L across R (ct 1); bounce twice on L as R moves as in meas 9 (cts 2-3).
- 11 Repeat meas 10.
- Facing ctr repeat meas 2-11, twice more 12-21
- Facing ctr repeat meas 2-8. 22--28

FIG. II:

Facing and moving in LOD - step RLR - LRL fwd. 1-2 NOTE: Style - Meas 1-2 have a "Nevestinsko" style of steps (i.e. lift on wt'd ft (ct &), then step fwd onto a bent knee (sinking feeling) on ct 1 of each meas. All steps are on the ball of the ft then lowering onto the full ft.

ZENSKO CAMCE, page 2 of 2

- 3 Lift on L as R raises slightly fwd (ct 1); turning to face ctr - step R in place (cts 2-3).
- 4-6 Facing ctr repeat meas 2-4 of Fig. I. (L fwd. R bk as L circles bkwd; bnc 2x on R as L tucks behind. L in pl: R in front, L in pl)
- 7 Lift on L. R remains raises in front of L (ct 1): step R in plie as L ft lifts beside R leg (cts 2): R does a low bicycle fwd ending with straight leg fwd and low to floor (ct 3).
- Step L in place (ct 1); lift on L as R raises across L (cts 2-3).
- 9-16 Repeat meas 1-8.

FIG. III:

- 1-2 Moving and facing LOD repeat meas 1-2, Fig. II. (RLR-LRL in LOD)
- 3 Step R,L fwd in LOD (cts 1-2); hold (ct 3).
- Facing ctr step R on R (ct 1); step L behind R with plié (ct 2); step R on R (ct 3).
- Bend R knee as L lifts in front of R slightly off floor (ct 1); straighten R knee as L circles and tucks behind R (cts 2-3).
- 6 Repeat meas 5. L remains behind R. (bend & straighten knee)
- 7 Step L bkwd (ct 1); step R to R (ct 2-3).
- 8 Step L across R (ct 1); lift on L as R raises across L (cts 2-3).
- 9-32 Repeat meas 1-8, 3 more times
- 33-35 Moving and facing LOD repeat meas 1-3. (RLR-LRL fwd; RL,hold)
- Facing ctr step R to R (ct 1); lift on R as L raises across R (cts 2-3).

Original dance notes by Marcel Vinokur with assistance of Ruth Miller Dance notes were R&S'd by Sherry Cochran.

Presented by Sherry Cochran Camp Hess Kramer Institute January 28-30, 1994

CHEREVICHKY

Russia

This is a progressive dance that came from the field work expedition of students of E. Zasimova (Institute of Culture in Moscow). It is from the Voronezh region of south-west Russia.

This dance was presented by Hennie Konings at the 1993 Folk Dance Camp. Stockton, CA.

TRANSLATION: Old-fashioned high heeled shoes, very light to wear.

PRONUNCIATION: cheh-reh-VEETCH-kee

CASSETTE: Russian Dances, Hennie Konings, side A/1

FORMATION: Closed circle of cpls (W on M's R side), facing ctr with

hands joined in "V" pos.

STEPS: Leap-scuff: Small leap fwd on R (ct 1); scuff L heel fwd

(ct &); repeat with opp ftwk (cts 2-&).

ARMS: Russian style arm movement: Arms are bent 90 degrees at

elbow, and they move across the body. Elbows are lifted sdwd with arms across and slightly fwd of body. Elbows move with steps, that is when stepping on the R ft the R

elbow moves out.

Ftwk same for both M and W.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 2 chords + 8 meas. Beg with vocal.

FIG. I: IN & OUT OF CTR

- 1-2 Beg R, walk 3 steps twd ctr (cts 1-2,1); stamp L beside R (no wt), knees bent slightly (ct 2).
- 3-4 Repeat meas 1-2, with opp ftwk moving bkwd away from ctr (do not bend knee on stamp).
- 5-8 Repeat meas 1-4.

FIG. II: CIRCLE IN LOD

- 1 Moving in LOD - low leap fwd on R (ct 1); run L near R - do not close (ct &); run R fwd (ct 2). The steps have a light running style (long-shortshort), are done on the balls of the ft, close to the floor.
- 2-8 Repeat meas 1, alternating ftwk, 7 more times (8 in all).

FIG. III: CPL TURN

- 1-4 Face ptr (W turns 1/2 CCW (L) on 1st step) and hooks R elbows with ptr beg R, turn CW in place with 7 walking steps fwd, end with M on inside of circle L arms move in then out. On meas 4, ct 2 (last ct), leap on L turning 1/2 R (CW), and join L elbows.
- 5-8 Still turning CW beg R, do 8 walks moving bkwd R arms move out then in. End with M on inside of circle facing RLOD, and W on the outside facing LOD.

FIG IV: M MOVE RLOD, W MOVE LOD; THEN REVERSE

- 1-3 With M on the inside of the circle moving fwd in RLOD and W on the outside of the circle moving fwd in LOD beg R, do 6 leap-scuffs fwd arms beg by moving sdwd R (out).
- Turn 1/2 L (CCW) to face opp direction stamping R-L-R arms remain out to R side (cts 1-&-2).
- 5-8 Repeat meas 1-4 with opp ftwk and direction arms beg by moving sdwd L. End just beyond orig ptr and reform circle with new ptr.

Repeat dance from beg with new ptr. Dance is done 5 times in all and ends with Fig. I.

Original dance descriptions by Ruth Ruling and Joyce Lissant Uggla. Dance descriptions corrected and R&S'd from 1993 Folk Dance Camp

Presented by Dorothy Daw Camp Hess Kramer Institute January 28-30, 1994

EH OH BRAZIL Israel

Original choreographer unknown, music is Brazilian. A party version of this dance was presented by Edy Greenblatt at the 1993 Beginners Festival at UCLA. Edy Greenblatt learned the dance in Israel in late 1989, or early 1990.

TAPE:

Edy Greenblatt

FORMATION:

Individuals facing fwd (music), arms free at sides

STEPS:

Cherkessia: Step R fwd (ct 1); step L back in place (ct

2); step R-L in place (cts 3-4)

RHYTHM:

2/4 meter counted in 4/4 for ease of notation

METER: 2/4 PATTERN

Meas, Cts.

INTRODUCTION: Begin with singing

DANCE:

- 1-4 Do 4 Cherkessia in place free arm movement by side.
- 5 1 Step R across L, hips turn slightly twd L.
 - 2-4 Hop on R, 3 times as L continues to circle fwd and across R hips turn twd R. End facing slightly R of fwd.
- 6-8 Stepping L across R on ct 1, repeat meas 5, 3 more times (4 in all), alternating ftwk. On meas 8, cts 2-4 (hops) turn 1/2 L (CCW) in place. End with back to music.
- 9 1-2 Moving sdwd R step R to R; step L behind R.
 - 3-4 Step R to R, touch L slightly to L clap (optional).
- 10-12 Repeat meas 9, alternating ftwk, 3 more times (4 in all).
- Beg R, walk fwd 4 steps arms raise high in air. On last step pivot 1/4 R (CW).
- Beg R, walk bkwd 4 steps arms lower to sides. On last step pivot 1/4 R (CW).
- 15-16 Repeat meas 13-14 (4 walks fwd, 4 bkwd). Everyone should again be facing the music.
- Beg R, walk 4 more steps fwd. Everyone should now be in approximately the same location that they started the dance in.

EH OH BRAZIL, page 2 of 2

CHORUS:

- 1 Dancing in place: Jump onto both ft with ft slightly apart arms raise up high in the air.
 - 2 Jump again in place forearms bend in and downward at elbows.
 - 3-4 Repeat cts 1-2 (2 jumps) again.
- 2 Leaning slightly fwd beg R, run 4 steps in place, free ft lifts bkwd - arms free by sides and slightly fwd.
- 3-6 Repeat meas 1-2 (jumps & runs), 2 more times (3 in all).
- 7-8 Beg R, with 8 running steps, circle R (CW) once.
- 9-16 Repeat meas 1-4.

Repeat dance from beg to end of music. Dance ends with meas 1-4.

PARTY VERSION (always face the same direction)

Dance, meas 8 - eliminate 1/2 turn
Dance, meas 13-16 - eliminate 1/4 turns
Dance, meas 17 - walk in place

Dance notes by dd, 8-93

Presented by Dorothy Daw Camp Hess Kramer Institute January 28-30, 1994

GRUŽANKA

Serbia

The steps of are typical of ones done in the Sumadija region in central Serbia, while the dance was arranged. The dance was originally presented by Bora Gajicki at the 1978 San Diego S.U. Folk Dance Conference.

TRANSLATION: Gruža is an area of Serbia.

PRONUNCIATION: grew-ZAHN-kah

RECORD: Borino Kolo Folk Ensemble, BK 678 (LP)

FORMATION: Mixed line in escort pos: Your own L hand rests in front

of waist (M may tuck thumb in pants), R hand is through

neighbors L and resting on forearm.

STYLING: Serbian styling includes many embellishments especially

an "ah" cts before the cts. These can not be properly

notated, but learned from a qualified teacher.

METER: 4/4 PATTERN

Meas.

INTRODUCTION: None

FIG. I:

- Moving and facing LOD step R fwd with knee flex (ct 1); flex R knee again (ct 2); repeat cts 1-2 with opp ftwk (cts 3-4).
- 2-3 Step RLR-LRL fwd flex knee on each step (cts 1-2-&, 1-2-&; S,Q,Q-S,Q,Q)
- Leap fwd off of L (ct ah); land on both ft (knees bent). R fwd of L (ct 1); hold (ct 2); low leap fwd onto L, free ft lifts bkwd (ct 3); step R fwd (ct 4).
- 5-16 Repeat meas 1-4, alternating ftwk (4 times in all).

FIG. II: GRAPEVINE

Styling: This Fig. is done on the balls of the ft with bounces and knees flexes on <u>each</u> ct.

- Facing ctr and moving sdwd R with grapevine step R to R (cts $\underline{1}$ -2); step L behind R (cts $\underline{3}$ -4). Step R to R (cts $\underline{1}$ -2); step L across R (cts $\underline{3}$ -4).
- 3 Step R to R (cts 1-2); touch L in front of R (cts 3-4).
- 4 Step L to L (cts $\underline{1}$ -2); touch R in front of L (cts $\underline{3}$ -4).
- 5-16 Repeat meas 1-4 (4 times in all).

This dance has been R&S'd 12-93

Presented by Dorothy Daw Camp Hess Kramer Institute January 28-30. 1994

RUSKAYA KRUGOVAYA KADRIL

Russia

This dance from central Russia, is part of the choreographic work of Olga Zolotova. A "kadril" is ANY dance that has fixed patterns which consist of a variety of steps, such as, waltz, polka, etc. There are as many "kadrils" as there are villages.

The dances presented by Hennie Konings were dances collected by the students of ethno-musicology of the Gnesinski instituteion of the Cultural Institution in Moscow. They were collected in villages of various regions of Russia. Once a year the students show their material to other students and professors.

The titles mentioned for his dances are titles of dances, songs or tunes. Most dances have no name. The Russians use the name of the kind of dance, or the name of the song-tune that goes to the dance.

This dance was introduced in 1987 to western European countries, and at the 1993 Folk Dance Camp, Stockton, CA, by Hennie Konings.

TRANSLATION: Russian circle quadrille

PRONUNCIATION: ROOS-kah-yah kroo-goo-VI-yah kah-DREEL

CASSETTE: Russian dances, Hennie Konings, side 8/1

FORMATION: Cpls facing with M back to ctr. Inside hands are joined

in "V" pos and slightly bkwd twd RLOD, W free hand on waist in a loose fist with palm backing bkwd, M hand on

hip with fingers fwd.

STEPS: <u>Heel step</u>: Step fwd on heel (ct 1); put wt on full ft

sharply (ct &); repeat with opp ftwk (cts 2-&).

Background story on heel-step: When the Russian peasant could afford new shoes they would ware their "lapty" (woven bark shoes) to the the dance, then put on their new store bought shoes to dance in. So that everyone would see that they had a new pair of shoes they did a peculiar (heel-step) walk to call attention to their new shoes.

Ftwk described for M, W use opp ftwk.

METER: 2/4 PATTERN

Meas.

INTRODUCTION: 8 meas, no action

FIG. I: BACK-TO-BACK, FACE-TO-FACE, W TURN

Dancing almost in place with very little fwd movement - turning away from ptr (somewhat back-to-back), leap L in place (ct 1); stamp R (with wt) slightly fwd twd LOD (ct &); step L near and behind R heel (ct 2).

Hands: The free hand moves (arcs) from the waist fwd then sdwd so that the arm ends extended sdwd at chest/waist ht with palm up, joined inside hands swing fwd to shldr ht.

- Repeat meas 1 with opp ft, turning twd ptr. End in beg pos somewhat facing ptr - outside hands return to waist, joined inside hands swing down and bkwd twd RLOD.
- 3-4 Hands: On ct 1, joined inside hands swing down and fwd, on ct "%" release hands.

 $\underline{\mathbf{M}}$: Moving fwd in LOD - beg L, run fwd 4 steps, free ft lifts bkwd with lower leg parallel to floor (do not lean fwd) - slightly face and look at ptr - clap hands fwd at approx chest ht on each "&" ct. No clap on last "&" ct. (i.e.: 3 claps).

<u>W</u>: With both fists on waist and moving in LOD - turn R (CW) once, stepping R,L,R - L,R,L (cts 1,&,2 - 1,&,2)).

5-16 Repeat meas 1-4, 3 more times (4 in all), except on meas 5 join hands at shidr ht then extend them fwd on ct 1.

FIG. II: HEEL STEP

Cpls face LOD, W on M R side, with inside hands joined at waist ht.

Arms: Joined inside hands pump down very slightly on the "ct."

WR forearm bent and pointing fwd, is parallel to floor with hand cocked upward. R arm moves sdwd slightly twd R with a small scooping motion when stepping fwd on R ft and sdwd slightly twd L (with scoop) when stepping fwd on L ft.

M back of L hand is in small of own back with open hand.

- 1-3 Beg L, do 6 "heel steps," fwd in LOD. W does arm movements as noted above.
- Step fwd on L heel (ct 1); step R near L heel (ct &); stamp L in place (ct 2). W R arm moves to R (ct 1); then holds that pos (cts &,2). Very little fwd movement.
- 5-6 Beg R, do 4 more heel steps fwd. W does arm movements as noted above.
- 7 Step R fwd (ct 1); releasing hands pivot 1/2 R (CW) in place as L lifts bkwd high end facing RLOD (ct 2).
- Rejoining hands repeat meas 4 (L heel, R, stamp L). W R arm moves twd R (ct 1); then holds that pos (cts &,2).
- 9-16 Repeat meas 1-8, beg R in RLOD, except on meas 15, pivot 1/4 to face ptr, meas 16, dance in place and momentarily join both hands extending them out sdwd at approx chest ht, elbows slightly bent.

Repeat dance from beg to end of music.

Original dance description by Dorothy Daw, 11/89 for Alexandru David. Corrected and R&S'd by dd, 8-93

Presented by Dorothy Daw Camp Hess Kramer Institute January 28-30, 1994

SZÖKKENŐS Hungary

This is a simple couple dance from Dévaványa in eastern Hungary.

Source: Zs. Vágó and M. Szentpál. Published material by the Dance Department of the Institute of Popular (Folk) Culture in Hungary. The dance was arranged for recreational folk dancing in the U.S by Andor Czompo, 1967.

The dance was originally taught by Andor Czompo at the 67 and 72 San Diego F. D. Conference.

TRANSLATION: Szökken in a general term for a leap or hop

PRONUNCIATION: soo-keeh-noosh

RECORD: Buccaneer # 144331-A (45 rmp), melody "Esik eso".....

FORMATION: Cpls scattered around the room, facing CCW. M stand to L of W. W hands are on hips with fingers fwd. W escorts W with his R arm on W R waist.

<u>Hands</u>:

W hands when not joined with M are on hips with fingers fwd.

M hands when not joined with W have free movement at approx shldr-head ht or one hand may have free movement wile the other hand is on the hip in a loose fist.

STYLE: Light and playful.

METER: 4/4 PATTERN

Meas.

- PART I: (Melody 1)

 1-4 Introduction no movement.
- 5-6 Moving fwd in LOD beg with R, walk 4 steps fwd, slowly. Each step takes 2 cts.
- 7 Run R, L, R fwd (cts 1-3); hop on R (ct 4).
- 8 Run L,R,L fwd (cts 1-3); hop on L (ct 4).
- 9-12 Cpls turn once CCW in place do 4 run,run,run,hop combinations alternating leading ft, R.L.R.L. Do not change hand hold. M acts as a pivot and leading W fwd.
- 13-14 Ptrs release hand hold beg R with 4 slow walks, turn away from each other (ML, WR) forming a small circle. Each step takes 2 cts. Return to orig pos. M arms move freely at head ht.
- 15-20 Repeat meas 9-14. End facing ptr (M back to ctr) in low hand hold (R to L and L to R hand).

 NOTE: On last meas M only do 3 steps, closing L to R with no wt. This will free M L ft for next fig.

SZÖKKENÓS, page 2 of 2

PART II: Melody 1, repeated

- 1 Cpls move sdwd in LOD beg M L, W R do, stamp, stamp, step, hop. Bend fwd slightly and turn to face LOD.
- 2 Facing ptr do 2 leap-hops in place (M beg R, W L) swing joined hands in direction of leap-hop.
- 3-8 Repeat meas 1-2, alternating ftwk and direction (4 times in all).
- 9-10 Turn away from ptr beg M L and W R, do 2 run, run, run, hop pattern, circling once away from ptr. M hands free, W hands on hips.
- Facing ptr do 2 runs in place (M-LR, W-RL) (cts 1-2); close ft tog sharply with slightly flair (ct 3); hold (ct 4).
- 12 Repeat meas 11, except both beg with R.
- Beg R, do 3 small running steps turning CCW continue to face ptr (cts 1-3); hold on bent R leg (ct 4).
- 14 Repeat meas 13 with opp ftwk and turning CW.
- 15-20 Repeat meas 9-14, except end with W on M R side of orig pos ready to beg dance again.

Repeat entire dance from beg, except replace intro with same movements as meas 5-8, Part I

Dance directions prepared by Ann I Czompo 1967. c 1967 Andor Czompo.

This dance has been R&S'd.

Presented by Dorothy Daw Camp Hess Kramer Institute January 28-30, 1994

TOTČEVO KOLO Serbia

This dance is in a syncopated style, and is composed of typical Serbian steps and styling. It was taught at the 1978 San Diego State University Folk Dance Conference by Ciga Despotovič.

TRANSLATION: Toiće's dance

PRONUNCIATION: TOY-cheh-voh

RECORD: Sixteen Yugoslavian Dances Created by: Ciga & Ivon

Despotovič, Vol. I, side B, band 4.

FORMATION: Mixed line facing ctr with hands joined in "V" pos.

<u>Escort pos</u>: Place L hand on own hip, R hand reaches through neighbors L hand close to neighbors L elbow.

STYLE: The ftwk is small and done close to the floor, with knee

flexes throughout.

METER: 2/4 PATTERN

Meas.

INTRODUCTION: None

FIG. I:

- Facing ctr and dancing in place with ft tog, shift heels sdwd, RL RL RL (cts 1-2; 1-2).

 Option: Meas 3 can be done double-time (i.e., shift heels R,L,R,L (cts 1,&,2,&).

 Note: On cts 1-2 the accent is on the up on the "ct" and down on the "&" ct.
- Step R in place with slight plié (ct 1); step L behind R (ct 2); step R fwd in place (ct &).
 Option: On ct 2, R heel may pivot in (twizzle).
- 5-8 Repeat meas 1-4, with opp ftwk.

FIG. II:

- Dancing in place step R in place with slight plié (ct 1); step L behind R (ct 2); step R fwd in place (ct &).
- 2 Repeat meas 1 with opp ftwk.
- Step R in place with slight plié (ct 1); step L behind R (ct 2); step R in place with bent knee (down) (ct &).

 Option: During meas 1-3 the option of meas 4 (twizzle) may be used.
- Close L to R, straightening knees (up) (ct 1); with wt on both ft, flex knees 3 more times (down-up-down) (cts &,2,&).
- 5-8 Repeat meas 1-4, with opp ftwk.

TOIČEVO KOLO, page 2 of 2

FIG. III:

- Facing slightly R of ctr and moving in LOD step on ball of R ft (up) in LOD (ct 1); step on full L ft (down), close in front of R (ct &); continue stepping RL RL with small steps (up-down-up-down) (ct 2,&,1,&); turning to face ctr step R in place with bent knee (down) (ct 2).
- 2 Lift on R as L knee raises fwd (ct 1); step L beside R (ct &); lift on L as R knee raises (ct 2); step R beside L (ct &).
- Repeat meas 4, Fig. II: knee flexes (up-down-up-down).
- 5-16 Repeat meas 1-4, alternating ftwk and direction (4 times in all).

FIG. IV:

- 1-4 Changing to escort pos and moving diag R fwd in LOD step fwd on R heel in LOD (ct 1); close L beside R heel (on full ft) with bent knee (ct &); repeat cts 1,&, 8 times in all (cts 2,&,3,&,4,&,5,&,6,&,7,&,8,&). During cts 7,&,8,&, turn to face RLOD.
- 5-7 Repeat ftwk of meas 1-4, moving diag R bkwd in LOD (cts 1, &, 2, &, 3, &, 4, &, 5, &, 6, &).
- 8 Stamp R,L,R, in place bend fwd slightly (cts 1,&,2).
- 9-16 Repeat meas 1-8 with opp ftwk and direction.

SEQUENCE:

Fig. I, II, III, IV

Fig. I. II, III, IV

Fig. I, II, III

This dance has been R&S'd

Presented by Dorothy Daw Camp Hess Kramer Institute January 28-30, 1994

VODENKI ORO

Macedonia

Vodenki is from the area of Voden Kostur of the Bitola revion, and has been seen at festivals such as Ohrid, as one dance in a surve or dances.

This dance was presented by Atanas Kolarovski at the 1993 Folk Dance Camp at Stockton, CA.

TRANSLATION: Voden is a town's name

PRONUNCIATION: VOH-dehn-kee OH-roh

CASSETTE: AK 5, side A/4

FORMATION: Mixed lines of M and W in "W" pos.

RHYTHM: 7/8 counted: $\frac{1-2-3}{1}$ $\frac{4-5}{2}$ $\frac{6-7}{3}$

1 2 3 (S-Q-Q)

STEPS: There are bounces and/or knee flexes on almost every "ct"

and "&" ct.

The the word "walk" is used, step deliberately onto the

heel first then the full ft.

STYLING: Movement is enthusiastic with slow steps, but still quite

full of movement (bouncy). It is danced with a light

balancing movement of the upper part of the body.

METER: 7/8 PATTERN

METER: 1/0 PATTER

Meas.

INTRODUCTION: Beg with vocal

FIG. I: (Vocal)

Facing LOD - slight lift on L (ct ah); step R fwd (ct 1); touch L beside R (ct 2); hold 3). (S-S)

2 Repeat meas 1 with opp ftwk. (S-S)

3 Walk R-L fwd (ct 1-2); hold (ct 3). (S-S)

4 Step R fwd - turning to face ctr (ct 1); bounce twice on R as

L lifts in front of R (ct 2-3). (S-S)

5 Step L to L (ct 1); step R in front of L as L lifts bkwd -

lean slightly fwd (ct 2); bend R knee (ct 3). (S-S)

Step L bkwd - straighten body (ct 1); bounce twice on L as R

lifts in front of L (ct 2-3), (S-S).

Walk R to R (ct 1); step L behind R (ct 2); step R to R (ct

3). (S-Q-Q)

Turning to face LOD - step L fwd (ct 1); bounce twice on L as R ft lifts slightly behind L calf (W-ankle) (ct 2-3). (S-S)

9-10 Repeat meas 7-8, except on meas 8, ct 2, lift R in front of

L, no bounce. (R to R, L behind, R to R; L fwd, lift R)
11-20 Repeat meas 1-10.

FIG. II: (Instrumental) Facing LOD - walk R-L fwd (cts 1-2); hold (ct 3). (S-S) Walk R fwd (ct 1); step L-R fwd (ct 2-3). (S-Q-Q. long-2 short-short) Repeat meas 2 with opp ftwk. (S-Q-Q) 3 Step R fwd - turning to face ctr (ct 1); čučke on R as L 4 lifts in front of R (ct 2); hold (ct 3). (S-S) Step L to L (ct 1); small leap on R beside L (ct 2); step L 5 to L (ct 3). (S-Q-Q) Step R twd ctr (ct 1); bounce on R as L lifts in front of R 6 (ct 2); hold (ct 3). (S-Q-Q) Small step bkwd L-R (cts 1-2); hold (ct 3). (S-S) 7 Small step bkwd on L (ct 1); step R in place (ct 2); step L 8 across R - turning to face LOD (ct 3). (S-Q-Q)

Repeat dance from beg to end of music.

LYRICS

Zaspana se klade She waited //Dvanaeset godini// Twelve years //I devet meseci.// and nine months More ludo mlado Hey, young man Don't worry. //Gajle da ne beriš.// I will be waiting for you. //Jaska ke te čekam.// Jaska ke te čekam I will be waiting for you //Dvanaeset godini// Twelve years //I devet meseci.// And nine months. Mori mome mala. Hey, little girl. //Kako da se verna?// How faithful are you? //Bakšiš ke ti kupam.// I will buy you a present. Bakšiš ke ti kupam. I will buy you a present. //Sto dram moj belilo,// 100 grams of while cream. //Oka crvenilo.// An 'oka' (kilo) of rouge. Bodro da si klavaš. You are a pleasure for the eye Sama si ubava. You are naturally beautiful. Bela i crvena. Fair and rosy. Malku crnooka. Rather dark-eyed, Tonka em visoka. Slim and tall.

Original dance description by Fusae Senzaki Dance descriptions corrected and R&S'd from 1993 Folk Dance Camp

Presented by Dorothy Daw Camp Hess Kramer Institute January 28-30, 1994

ALUNELUL ÎN HORĂ

Romania

This dance is from Goicea, Dolj, Oltenia region of Romania, and was taught by Theodor Vasilescu at the 1993 Folk Dance Camp, Stockton, CA.

TRANSLATION: Alunelul (style of dance) done in a circle.

PRONUNCIATION: ah-loo-NEH-lool ihn HOH-rah

RECORD: Theodor Vasilescu, Stockton Camp 1993, side A/8

FORMATION: A closed circle of not more than 20 or 30 people with dancers facing ctr. Little fingers are joined with forearms parallel to floor.

To tour me paratrio i a a troot t

METER: 2/4 PATTERN

Meas.

INTRODUCTION: 16 meas, beg with flute solo

FIG. I:

- Facing and moving twd ctr step R-L fwd hands move sdwd R then L (cts 1-2).
- 2 Step R fwd (ct 1); close L to R (ct &); step R fwd (ct 2). Hands move sdwd R,L,R (cts 1-&-2).
- 3 Repeat meas 2 with opp ftwk and hand movement.
- Step R fwd hands sdwd R (ct 1); step L across R as R lifts bkwd hands again facing ctr in "W" pos and fwd (ct 2).

 NOTE: All steps in meas 1-4 are stamps, except last step (Lx).
- 5 Moving bkwd step R,L (long steps) (cts 1-2).
- Step R bkwd (long) (ct 1); with wt on R, touch L heel across R (ct).
- 7 Wt still on R, touch L heel diag L fwd (ct 1); touch L heel across R (ct 2).
- 8 Step L fwd (ct 1); hop on L as R lifts fwd (ct 2).
- 9-10 Repeat meas 8, alternating ftwk (3 times in all). (R-hop, L-hop)
- 11 Facing L of ctr step R across L (ct 1); step L bkwd turning to face ctr (ct 2).
- 12 Step R bkwd (ct 1); step L bkwd (ct 2).
- Facing R of ctr and moving bkwd diag L away from ctr step R behind L (ct 1); step L to L (ct 2).

ALUNUELUL ÎN HORĂ, page 2 of 2

- 14 Step R behind L (ct 1); facing ctr stamp L in place (ct 2).
- 15 Step L in place (ct 1); stamp R in place (ct 2).
- 16 Stamp R in place (ct 1); hold (ct 2).

FIG. II:

- Facing R of ctr and moving in LOD step R heel fwd (ct 1); close L to R (ct &); step R fwd (ct 2).
- 2 Repeat meas 1 with opp ftwk (L heel, close, L)
- 3 Step R,L fwd (ct 1-2).
- Step R fwd (ct 1); turning to face ctr stamp L in place (ct 2).
- 5 Facing L of ctr step L behind R (ct 1); step R to R (ct 2).
- 6 Step L behind R (ct 1); turning to face ctr stamp R in place (ct 2).
- 7 Step R in place (ct 1); stamp L in place (ct 2).
- 8 Stamp L in place (ct 1); hold (ct 2).

Repeat dance from beg to end of music.

Dance notes by Dorothy Daw, 9-93
Dance descriptions corrected and R&S'd from 1993 Folk Dance Camp
video

BĂLĂCEANCA

Romania

This dance from Pârtești, Boucovina region, north of Moldavia, and was taught by Theodor Vasilescu at the 1993 Folk Dance Camp, Stockton, CA.

Bălăceani is the name of a town TRANSLATION:

PRONUNCIATION: buh-luh-CHAHN-kah

Theodor Vasilescu, Stockton Camp 1993, side A/9 TAPE:

A closed circle of not more than 4 to 6 cpls (W on M R FORMATION: side), facing ctr and alternating (M.W.M.W. etc), or 2

cpls form a circle.

Ftwk same for both throughout.

METER: 2/4 PATTERN

Meas.

INTRODUCTION: 8 meas (1 melody)

FIG. I: PTR, CORNER

- 1 Turning slightly twd ptr - step R,L,R - hands joined with ptr swing out naturally, hands joined with corner swing in (cts 1-&-2); soft stamp L in place - optional (ct &).
- 2 Repeat meas 1, facing corner with opp ftwk and hand swing.
- 3-4 Facing ctr - beg R, move sdwd twd R with 7 small steps, each step has an accent (side-close, side-close, etc) (cts 1-&-2-&: 1-&-2).
- 5-16 Repeat meas 1-4, alternating ftwk, person facing and arm swings (4 times in all).

FIG. II: STAMPS IN PLACE, FWD & BACK

1-2 Facing ctr and dancing in place - step R with accent (cts 1-&); stamp L, no wt (ct 2); step L with accent (cts &,1); stamp R, no wt (ct &); step R with accent (cts 2-&). Rhythm: <u>1-& 2 &-1 &</u> 1-2

Meas 1-2: Q Q S S S R L L R R

- 3 Facing ctr - step L,R,L,R moving bkwd (cts 1-&-2-&).
- 4 Still moving bkwd - step L,R,L with accent (cts 1-&-2). NOTE: Meas 3-4, equal 7 steps moving bkwd. Steps are small, limited by handhold of small circle.
- 5-16 Repeat meas 1-4, alternating direction of movement during meas 3-4 (4 times in all).

FIG. III: PREPARATION FIG (CODA)

- 1 Facing ctr stamp R twice in place (cts 1-2).
- 2 Moving sdwd R step R to R (ct 1); close L to R (ct &); step R to R (ct 2). All steps are with accent.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.

FIG. IV: SPUR CLICKS, JUMP, SDWD

- Facing ctr and moving slightly sdwd R hop on L twice as R heel clicks to L heel (cts 1-2).
- 2 Step R to R (ct 1); close L to R (ct &); step R to R (ct 2).
 All steps are with accent.
 NOTE: Meas 1-2 moves to the R throughout as far and as fast as the dancers can comfortably go!!
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5-6 Jump twd ctr on both ft (ct 1); beg L, move bkwd out of circle with 5 steps (LR,LRL) (cts 2-&; 1-&-2).
- 7-8 Facing R of ctr and moving in LOD hop on L moving slightly R (ct 1); step R in LOD (ct &); close L to R with accent (ct 2); repeat cts &-2, twice more (3 step-close in all) (cts &-1, &-2).

 NOTE: The R ft is always fwd of the L, most of wt is on L.
- 9-16 Repeat meas 1-8, except during meas 8 cpls join in open ballroom pos (i.e. ballroom pos, except cpls open up slightly), do not release ML and WR hands, and both face slightly fwd.

FIG. V: CPL TURNS

- In open ballroom pos beg R, do 3 steps per meas (9 steps), rotating CCW (M bkwd, W fwd) (cts 1-&-2; 1-&-2; 1-&-2). Cpls may rotate slowly (1 turn) or fast (2 turns).
- 4 Stamp L,R in place, facing ctr.
- 5-16 Repeat meas 1-4, alternating ftwk and direction of turn (4 times in all). On meas 16 (stamps), cpls open up to reform circle and repeat dance from beg.

Dance notes by Dick Julian
Dance descriptions corrected and R&Sd from 1993 Folk Dance Camp video

BOURRÉES BOURBONNAISES

Below are a suite of 3 dances from Bourbonnais. This ancient province (the actual department of L'Allier) is located south-east of Berry. The similarities with the bourrées from Berry are obvious, yet the style is quite different. The dance was originally done in wooden shoes which might account for some of the differences in styling.

Each variation or each dance has been "nicknamed" with reference to Berry dances (I (Germain) hope I will be forgiven). A sequence will be suggested at the end.

Yves Moreau presented 2 figures of this dance in southern California, 1992, and by Germain Hébert (all 3 figures) at the 1993 Folk Dance Camp, Stockton, CA.

TRANSLATION: Bourrées from Bourbonnais

PRONUNCIATION: sweet duh boo-RAYS boor-buh-NEHZ

TAPE: Hébert - Stockton '93, side A/5;

Heritage 1991

FORMATION: Cpls in a longways or contra lines, 4-5 ft apart. Hands

are free.

Ftwk same for both throughout.

METER: 2/4 PATTERN

Meas.

INTRODUCTION: Chord, plus 8 cts

PART. I: BOURÉE DROITE

Fig. 1: Avant-deux (fwd and back)

- 1 Moving twd ptr, step L fwd with large step (ct 1); bring R heel near L ft, no wt (ct 2).
- Step R,L,R in place (cts 1,&,2). No knee action.
- 3-4 Moving bkwd away from ptr, repeat meas 1-2 with same ftwk.
 On meas 1, ct 2, R heel (toe up) MAY lightly touch floor close to R toe.
- 5-16 Repeat meas 1-4, 3 more times (4 in all or 8 fwd & back). On last meas (meas 16) turn L shldr twd ptr.

Fig. 2: Croisements (cross over)

- Moving twd ptr, step L fwd with a large step twd ctr of set (ct 1); bring R near L, no wt, pivot on L turning 1/4 L (CCW) to face ptr (ct 2).
- Facing ptr stepping R,L,R (side-close-side) moving slightly sdwd R, clearing L shldrs (cts 1,&,2).
- Beg full turn R (CW) by stepping L across R (ct 1); pivoting on L, close R near L, no wt (ct 2).
- 4 Complete R (CW) turn stepping R,L,R (cts 1,&.2) End with L shldrs twd ptr.

SUITE DE BOURÉES BOURBONNAISES, page 2 of 2

5-16 Repeat meas 1-4, alternating cross overs (4 times in all).

PART II: AUVERGNATE

Fig. 1: Avant-Deux (fwd & back)

- 1-2 Moving fwd twd ptrs R shldr, repeat meas 1-2 of Part I, Fig. 1. (fwd)
- 3-4 Repeat meas 3-4 of Part I, Fig 1. (bkwd)
- 5-16 Repeat meas 1-4, alternating shidrs, 3 more times (4 in all).
 On last meas (meas 16) turn L shidr twd ptr.

Fig. 2: Croisements (cross over)

1-16 Repeat meas 1-16, Part I, Fig. II (cross over)

PART III: HAUT-BERRY

Fig. 1: Avant-deux du Haut-Berry (fwd & back, Upper-Berry style

- Moving twd ptr, step L fwd with large step (ct 1); very small bounce on L or no bounce at all, as R moves slightly across L. no wt (ct 2).
- Step R,L,R in place (cts 1,&,2). No knee action.
- 3-4 Repeat meas 3-4 of Part I, Fig. 1. (bkwd)
- 5-16 Repeat meas 1-4, 3 more times (4 in all). On last meas (meas 16 turn L shldr twd ptr.

Fig. 2: Croisements de Haut-Berry (crossing over, Upper-Berry style

- Moving twd ptr, step L fwd with large step (ct 1); bring R near L, no wt, while pivoting 1/2 L (CCW) around ptr (ct 2). End on ptrs side of dance and facing each other.
- 2 Step R,L,R in place (cts 1-&-2). If necessary use this meas to position yourself in front of ptr
- Repeat meas 3-4, Part I, Fig. 1 (bkwd), except on meas 4 turn L shldr twd ptr.
- 5-16 Repeat meas 1-4, alternating shidrs, 3 more times (4 in all).

<u>SUGGESTED SEQUENCE</u> when dancing to the tune of "Derriére ches-nous" (7 repeats)

Bourrée Droite - 2 times Auvergnate - 2 times Haut-Berry - 3 times

Dance descriptions corrected and R&S'd from 1993 Folk Dance Camp

BOURRÉE CROISÉE DU VAL DE LORIE France

From Sancerre area, this bourrée croissée has many interesting features: alternating "avant-duex" and typical Upper-Berry style for men. This dance was presented by Germain Hébert at the 1993 Folk Dance Camp, Stockton, CA.

TRANSLATION: Crossover bourrée from the valley of Lorie

PRONUNCIATION: boo-RAY- krwah-ZAY do VAHL duh LWAHT

TAPE: Hébert, Stockton '93, side B/2

FORMATION: Quadrette: 2 cpls facing, ptr on opp side, hands relaxed

by sides at all times.

STEPS: Avant-duex du Haut Berry: (Fwd and back from Upper Berry)

Meas 1: Long step fwd with L heel then full ft (ct 1); scuff R heel fwd (ct 2); hop on L (ct 3).

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

Meas 3: Beg L. do 1 bourrée step bkwd to orig place.

Meas 4: M drop bkwd on R with bent knee as L reaches fwd close to floor and in front of R (ct 1); step farther fwd on L (ct 2); step R fwd near L heel (ct 3).

<u>Avant-duex droit</u>: (Straight move for 2 dancers)

Two (2) dancers face each other approx 4 ft apart.

Meas 1: Beg L, do 1 bourrée step fwd. The first step is long and leads with L heel.

Meas 2: Beg R, do 1 bourrée in place. M bend both knees on ct 1 of meas, shifting wt from L to R.

Meas 3: Beg L, do 1 bourrée step bkwd..

Meas 4: Do 1 bourrée step in place: Step back on R (ct 1); step L fwd (ct 2); close R to L (ct 3).

<u>Croisement (krwahz-MAHN) de Haut Berry</u>: (Crossing over from Upper Berry)

Meas 1: Long step fwd on L twd ptr, pivoting 1/2 CCW (L) around each other to finish in ptr's orig pos, facing each other.

Meas 2: Step R in place (ct 1); step L close to R (ct 2); step R in place (ct 3).

Meas 3: Beg L, do 1 bourrée step bkwd.

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

<u>Branciller</u> (brahn-cee-YAH):

These steps are done on the spot and are used as transition between "avant-duex" and "crossing over." Basically, they are "pas de basque" (PDB) or "bourrée steps" done in place. The last Branciller step before crossing becomes a preparatory move. This is accomplished by quickly turning so that 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 CROISÉE DU VAL DE LOIRE, page 2 of 2

STYLE: The knees are bent continuously. M steps are stronger while the W steps are softer and smaller.

METER: 3/4 or 3/8

PATTERN

Meas.

INTRODUCTION: 8 meas

- FIG. I: AVANT-DUEX ALTERNES (Fwd and back, alternating ptrs)

 M: Facing ptr, move fwd and bkwd from ptr with Avant-dues from Upper-Berry steps.

 W: Move bkwd and fwd with regular Avant-duex droit step, beg with meas 3-4.

 On last ct, ptr turn 1/4 to face opp ptr (M turn L; W turn R).
- 5-8 Repeat meas 1-4 facing opp ptr. At end, M turn R and W L to face orig ptr.
- 9-16 Repeat meas 1-8, alternating ptr. End last meas with M L shldr twd ctr of quadrette, and W facing ctr.

FIG. II: <u>CROISEMENT</u> (Crossing over)

- 1-4 <u>M</u>: Cross over with steps of Croisement from Upper-Berry.

 <u>W</u>: Do the same, beg 2 meas later, using the first 2 meas to adjust their pos before crossing using 2 Branciller steps.
- 5-12 <u>M</u>: Repeat meas 1-4 of the croisement from Upper-Berry twice. <u>W</u>: Do meas 3-4, then meas 1-2 of Croisement from Upper-Berry twice.
- M: Pivot full turn in place, turning CCW (L) on L.
 W: Continue with with meas 3 of Croisement from Upper-Berry pattern.
- 14 \underline{M} : Stamp R in place (ct 1); hold (cts 2-3). \underline{W} : Continue with meas 4 of Croisement from Upper-berry pattern.
- 15-16 M move away from each other while W are crossing for the last time (meas 1-2 of Croisement from Upper-Berry).

 NOTE: M will cross over 3 times and a spin.

 W will cross over 4 times, no spin. Since they have started 2 meas late, the last 2 meas of their croisement becomes the first meas of the Avant-duex.

Repeat from beginning.

Dance descriptions corrected and R&s'd from 1993 Folk Dance Camp video

ČETVORNO ŠOPSKI HORO

Четворно Шопско Хоро Bulgaria

Yves Moreau learned Četvorno Šopski Horo (also commonly referred to as "Četvorno Horo") in the village of Bistrica, in the district of Sofia, during the summer of 1966. This line dance is done only in the Šop area of Bulgaria. Mr. Moreau has taught this dance throughout the United States.

PRONUNCIATION: chet-VOHR-nooh hoh-ROH

RECORDS:

Folk Dancer MH 3058 (45 rpm), side A;

XOPO 1000:

Folklore Dances of Bulgaria, (LP) 4000, side B; or any other Četvorno Horo tune (7/8 meter).

All of the above recordings should be slowed down.

FORMATION:

Separate lines of M and W are preferred in order to emphasize the respective styling. However, the dance is also done in short mixed lines (6-8 people) in belt hold (L over R).

STEPS:

<u>R bicycle</u>: Step on R (ct 1); hop on R as L ft circles fwd the up (ct 2); light stamp L beside R, no wt unless otherwise specified (ct 3). The action of the L lower leg should be smooth and continuous with the leg kept fwd of the body. Step is also done with opp ftwk.

R twizzle: Step R diag R bkwd as L heel twists sharply twd R (ball of L remains on floor) (ct 1); step L on L (ct 2); step R behind L (ct 3). Twizzle is also done with opp ftwk.

STYLE:

Sop dances are somewhat "heavy" in character, with an erect posture most of the time. It is the legs and feet that play the important role in this dance. Head movements frequently follow the leg action. All movements are sharp and firm. Knee movement is high, especially for M. Shouts often accompany the footwork.

RHYTHM:

7/8 counted: $\frac{1-2-3}{1}$ $\frac{4-5}{2}$ $\frac{6-7}{3}$

METER: 7/8 PATTERN

Meas.

INTRODUCTION: 4 meas.

FIG. I: BASIC

- Facing slightly R of ctr and moving in LOD step R fwd (ct 1); hop on R (ct 2); step L fwd (ct 3).
- 2-3 Repeat meas 1 twice more (3 in all).
- 4 Facing ctr do a R bicycle.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

FIG. II: TWIZZLE & SCISSORS

- 1-3 Repeat Fig. I, meas 1-3 (R-hop-L 3 times)
- 4 Face ctr do a R twizzle.
- 5 Do a L bicycle.
- Step R beside L (ct 1): hop on R as L knee lifts fwd (ct 2); scissors step L in place as R extends fwd close to floor (ct 3).
- 7 Do 3 more scissors: Repeat meas 6, ct 3 (scissors), 3 more times alternating ftwk (4 scissors in all including meas 6, ct 3).
- 8 Do a L bicycle.

FIG. III: LEFT TWIZZLE & PAS DE BASQUE

- 1-4 Repeat Fig. II, meas 1-4 (R-hop-L 3 times + R twizzle), end with wt on R.
- Face slight L of ctr and moving in RLOD step L fwd (ct 1); hop on L (ct 2); step R fwd (ct 3).
- 6 Facing ctr do a L twizzle.
- 7 Step R to R (ct 1); step on ball of L ft in front of R (ct 2); step R back to place (ct 3). [Bulgarian pas de basque]
- 8 Do a L bicycle.

FIG IV: TWIZZLE IN AIR & BICYCLES

- 1-4 Repeat Fig. II, meas 1-4 (R-hop-L 3 times + R twizzle).
- Facing ctr leap on L in place turn body and knees twd RLOD (ct 1); leap on R in place turn knees twd LOD (ct 2); step on L turn twd RLOD (ct 3).

 Note: These movements should be done very sharply with especialy high leaps by M.
- 6 Do a R bicycle, end with wt on L.
- 7-8 Bicycle R-L.

FIG. V: HEEL TOUCHES

- 1-4 Repeat Fig. II, meas 1-4 (R-hop-L, 3 times + R twizzle).
- Facing ctr step L fwd (ctg 1); hop on L as R lifts fwd and arcs twd L then fwd (ct 2); touch R heel diag R fwd. leg straight lean slightly fwd (ct 3).

ČETVORNO HORO, page 3 of 3

- Touch R heel fwd twd ctr leas slightly fwd (ct 1); leap fwd on R as L lifts fwd (ct 2); touch L heel diag to L fwd, leg straight lean slightly fwd (ct 3).
- 7 Touch L heel twd ctr lean slightly fwd (ct 1); leap fwd on L as R lifts behind L calf (ct 2); hold (ct 3).
- 8 Leap bkwd on R (ct 1); closing L to R bounce twice on both ft (cts 2-3).

SUGGESTED SEQUENCE OF DANCE: The dance was originally done as a free style dance and each figure done until leader signals change. It was originally taught with each Fig done twice and then repeated from the beg as many times as the music allows. At the latest teaching at the 1993 Aman Institute the following sequence was used by Mr. Moreau.

Fig. I - 4 times Fig. IV - 3 times
II - 4 times Fig. V - 4 times
III - 4 times Repeat each Fig. 1 time each

Original dance notes by: c May 1989, Folk Dance Federation of Calif., Inc. Dance Research Committee: Virginia Wilder, Suzanne Rocca-Butler

Revised slighty by dd, 1-94

KOSTER C'HOAD

France

This dance from Brittany, Finestére, belongs to the gavotte family. Germain Hébert learned the dance from Huguette Bochez in 1976. The dance is also performed by Triskell in Montréal, Canada.

It was presented by Germain Hébert at the 1993 Folk Dance Camp, Stockton, CA.

TRANSLATION: At the edge of the forest

PRONUNCIATION: KOHST-ehr HWAHT

MUSIC: Tape: Hébert, Stockton '93, side B/5

Record: L.P. Vogue LDM 30194, side A/4

FORMATION: Short lines of 10-12 dancers, leader at L end of line.

Hands are joined at chest ht (R over L) with bent elbows.

STYLE: Bouncy small ftwk, except M steps are more exuberant.

METER: 2/4 PATTERN

Meas.

INTRODUCTION: 4 meas

FIG. I:

- Drop on L to L as R heel scuffs across L (ct 1); step R across L (Ct 2).
- Dancing in place hop on R as L toe touches sdwd L (ct 1); hop on R as L toe touches in front of R (ct 2).
- 3 Leap on L as R toe touches sdwd R (ct 1); hop on L as R toe touches in front of L (ct 2).
- Leap on R as L toe touches sdwd L (ct 1); hop on R as L toe touches in front of R (ct 2).
- 5-16 Repeat meas 1-4 (4 times in all), except the first time when it is done only 3 times (the first 4 meas are used as the intro).

NOTE: All touches are fwd of weighted ft.

FIG. II:

- 1 Moving sdwd L repeat meas 1, Fig. I (L to L as R heel scuff. Rx)
- 2 Step L to L (ct 1); step R behind L (ct 2).
- Dancing in place hop on R as L leg lifts fwd (M pump L, W do not) (ct 1); step L in front of R as R lifts bkwd (ct 2).
- 4 Step R (ct 1); hop on R as L lifts fwd (ct 2).
- 5-16 Repeat meas 1-4. (4 times in all)

Repeat dance from beg.

Dance descriptions corrected and R&S'd from 1993 Folk Dance Camp video

VETRY VETEROCHKY

Russia

The title of the Khorovod (round dance) from the Kursk region of south-west Russia. The students of E. Zasimova showed the dance in Moscow to other students and professors after their field work expedition.

This dance was presented by Hennie Konings at the 1993 Folk Dance Camp, Stockton, CA.

TRANSLATION: Winds, little winds

PRONUNCIATION: VEH-tree veh-teh-ROHCH-kee

CASSETTE: Russian Dances, Hennie Konings

FORMATION: Two (2) cpls facing in one large circle. W on M R side.

Join inside hands with ptr in "V" pos, join outside hands
with opp dancer in "V" pos. Hands are always in a

relaxed "V" pos. Cpl #1 faces RLOD, the cpl #2 faces

LOD.

RHYTHM: The dance consists of 4 meas of mixed meter:

5/4, 5/4, 4/4, 4/4

STYLE: Very proud, steps are done close to floor on ball of ft.

Same ftwk for everyone.

ACTED 6/4 0 4/4

METER: 5/4 & 4/4 PATTERN

Meas.

INTRODUCTION: 19 cts, beg after 2 syllables of vocal.

DANCE:

5/4

Moving in LOD (cpl #1 backs up, cpl #2 moves fwd) - step R-L-R in LOD (cts 1-2-3); hold (ct 4); step L in LOD (ct 5).

2 Repeat meas 1. (RLR, hold, L)

<u>4/4</u> 3

Releasing hands with opp cpl - beg R, cpls walk 4 steps (RLRL) fwd twd opp cpl and exchange places. The cpl facing LOD forms an arch, the cpl facing RLOD ducks under arch. End by releasing hands with ptr, turn the short way to face original ptr and join inside hands with new person beside you (old opp person). M1 and W2 face out, M2 and W1 face ctr.

NOTE: The people make the arch, by circling joined inside hands bkwd, then upward to form the arch.

Beg R, walk 4 steps (RLRL) fwd twd opp cpl, and exchange places. The outside cpl form an arch, the inside cpl duck under arch. End by releasing hands with new ptr, and turn the short way to face opp cpl and again join inside hands with orig ptr, and opp person.

NOTE: Cpls have again exchanged places. The cpl that faced LOD now faces RLOD and the cpl that faced RLOD now faces LOD. All rejoin hands as at beg of dance.

REPEAT DANCE FROM BEG - alternating cpl pos for a total of 13 times.

ENDING: (Music change, listen to accordion)

 $\frac{4/4}{1-4}$

The orig W #1 releases hands with neighbor (orig M #2) and leads the line into one large circle with 14 walks. Everyone joins hands in one large circle then turning to face ctr - Meas 4: step R to R (ct 3); close L to R (ct 4); bow from hips twd ctr of circle.

NOTE: After instrumental, dance the pattern 4 times, and then do the ending.

Original description by Ruth Ruling and Joyce Lissant Uggla
The dance has been corrected and R&S'd from 1993 Folk Dance Camp