

CAMP HESS KRAMER INSTITUTE

October 19 - 21, 2007

Beverly Barr

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Presented by Folk Dance Federation of California, South, 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
ctr	center
CW	clockwise
diag	diagonal
ft	ft
ftwk	footwork
fwd	forward
H	hand(s)
ht	height
L	left
LOD	line of direction
M	man, men, man's
meas	measure
opp	opposite
pl	place
PDB	pas de basque
pos	position
ptr(s)	partner(s)
R	right
RLOD	reverse line of direction
sdwd or swd	sideward
shldr	shoulder
T-pos (arms)	arms joined in shoulder hold
tog	together
twd	toward
V-pos (hands)	hands joined down
W	women, woman, women's
W-pos (hands)	hands joined at shldr ht, usually slightly fwd
wt	weight
x	across

AL TISHAL OTI

(Israel)

Translation: Don't Ask Me

Choreographer: Israel Shikar

Music: Camp Hess Kramer 2007 CD

Meter: 4/4

Formation: Circle.

PART I – Face CCW

- 1-4 3 steps fwd R,L,R, brush L fwd.
- 5-8 3 steps fwd L,R,L, brush R fwd
- 9-12 Open mayim fwd on line of circle (R,L fwd and face center, R to R, L behind).
- 13-16 Full turn to R with R,L, step R to R, L across R.
- 17-19 R to R, L behind R, R to R pivoting to R to face out of circle.
- 20-22 L to L, R behind L, L to L pivoting to L to face center.
- 23-24 Sway R,L.
- 25-28 Two slow criss-cross steps fwd to center with R & L.
- 29-32 Rock R fwd, L bwd and turn to R out of circle with R,L.
- 33-64 Rpt. Part I.

PART II

- 1-4 Turn to R and move out of circle with R,L,R, and pivot of R to R to face ctr.
- 5-8 L,R,L fwd to center and face CCW
- 9-10 Step R fwd, step back on L turning to R to face out
- 11-13 Step R to R, L across R, back on R and face CCW.
- 14-16 Turn to L twd center with L,R,L and face center.
- 17-24 Rpt. 1-8 beginning twd center and end facing CCW.
- 25-29 Rpt. 9-13
- 30 Step L to L
- 31-32 Turn to R online of circle with R,L and face CCW.

PART III – Face CCW.

- 1-4 Fwd R,L,R and pivot on R to R to face CW.
- 5-6 Step L back and pivot to R to face CCW, step R to R.
- 7-8 Step L to L, R behind L (moving twd center)
- 9-10 Turn to L with L,R and face center.
- 11&12 L-tog-L fwd to center.
- 13-14 Step R fwd bending fwd, step back on L.
- 15-16 Turn out of circle with R,L and face center.
- 17-18 Rock R bwd, L fwd.
- 19-20 Fwd to center with R,L.
- 21-26 Double tcherkessia beg. with R across L.
- 27-28 Rock R fwd, L bwd and face CCW.
- 29-30 Step R to R moving out of circle, step L across R.
- 31-32 Turn to R with R,L and face CCW

ENDING – Dance repeats 3x

- 1-16 Rpt. Part III, cts. 17-32

Instructions notated by Honey Goldfein-Perry

Presented by Beverly Barr
Camp Hess Kramer Institute
October 19 – 21, 2007

BACHALOM

(Israel)

A slow, sweet circle dance.

Choreographer: Ami Ben-Shushan (1989)
Music: Israeli Dances Stockton 2007 or Camp Hess Kramer 2007 CD 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.

Chilili

(Bolivia)

A simple contra dance from Bolivia. Learned from Silvio Lorenzato, Italy, 2006. Presented by France and Yves Moreau at the 2007 Stockton Folk Dance Camp.

Pronunciation: Chee-lee-lee

Music: Yves Moreau CD YM-UOP-07, track 16 or Hess Kramer 2007 CD 2/4 meter

Formation: Partners face-to-face in opp lines (contra dance, longways set).

Styling: Light and happy.

Meas	Pattern
------	---------

2 meas	<u>INTRODUCTION</u> (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 Beverly Barr

Camp Hess Kramer Institute

October 19 – 21, 2007

Hora nuntașilor

From Timiș (Banat), Romania

Presented by Sonia Dion & Cristian Florescu

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!

Music: Camp Hess Kramer 2007 CD

Formation: mixed open circle

Position: hands in W pos, facing center

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

Meter: 2/4

Pattern of *Hora nuntașilor*

Meas. Count

1-16 **Introduction** (no action)

Figure 1 (with singing)

- | | | |
|-------------|---|---|
| 1 | | Do one <i>two-step</i> starting with R ft facing and moving LOD |
| 2 | | Do one <i>two-step</i> starting with L ft facing and moving LOD |
| 3 | 1 | Step on R to the right and turn facing center |
| | 2 | Touch with L ball close to R ft |
| 4 | 1 | Step on L to the left facing slightly RLOD |
| | 2 | Touch with R ball in front of L ft |
| 5 | 1 | Step on R crossing in front of L ft |
| | 2 | Step on L to the left |
| 6 | 1 | Step on R crossing in front of L ft |
| | 2 | Touch with L ball close to R ft |
| 7 | 1 | Step on L to the left and turn facing center |
| | 2 | Touch with R ball close to L ft and turn slightly facing to the right |
| 8 | 1 | Step back on R |
| | 2 | Step fwd on L but still in back of previous position. Similar to a ball change. |
| 9-32 | | Repeat measures 1-8 , three more times (4 total) |

Figure 2 (instrumental)

- | | | |
|------------|-----|-------------------------------------|
| 1-2 | 1-3 | Do 3 steps R, L, R twd center |
| | 4 | Touch with L ball (no wt) next R ft |
| 3-4 | 1-3 | Do 3 steps L, R, L bkwd |
| | 4 | Touch with R ball (no wt) in place |
| 5 | 1 | Step on R across in front of L ft |
| | 2 | Step on L to the side |
| 6 | 1 | Step on R behind L ft |
| | 2 | Step on R to the side |
- (**5-6** = one *grapevine* step) 5

Meter: 2/4 Pattern of *Hora nuntașilor* (continued)

Meas. Count **Figure 2** (continued)

7-8 Repeat measures **5-6**

9-10 Do 2 *two-steps* starting with R ft facing and moving RLOD

11-12 Repeat measures **5-6**

13-16 Repeat measures **1-4**

Final pattern:

Repeat 4 times; F1 + F2 On 4th repetition, Fig 2 is danced with the singing.

Presented by Sonia Dion & Cristian Florescu, ©2007

Presented by Denise Heenan
Camp Hess Kramer Institute
October 19 – 21, 2007

Song for Hora nuntaşilor

Banat, Romania

1.

**Bună seara dragi nuntaşi
Mândre naşe şi 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!

2.

**Îi 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!

3.

**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!

4.

**Ni-om porni cu toţi la joc
Haide-ţi sus nu staţi pe loc
Muzica-i frumoasa 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.

Presented by Sonia Dion & Cristian Florescu, 2007

MARION DANSE

(Quebec, Canada)

A mixer dance using traditional steps and figures. Choreographed by France Bourque-Moreau to this old medieval French dancing song.

Music: Camp Hess Kramer 2007 CD 2/4 meter
Formation: Cpls in a single circle. W on M's R. Hands joined down at sides. Wt on L ft

Meas	Pattern
Introduction:	7 meas. Instrumental. No action. Dance starts with singing.
	1. Part 1 (Circle to L)
1-4	" <i>Dessus le pont...</i> ": Four steps traveling CW (RLOD) starting with R ft, simultaneously balancing the arms fwd and bkwd.
5-8	" <i>Marion, Marion danse...</i> ": Still traveling CW, do four (4) "buzz-steps" with same arm swinging.
9-12	" <i>Dessus le pont...</i> ": Repeat pattern of meas 1-4.
13-16	" <i>Marion, Marion dansera</i> ": Partners turn individually in place, with 4 steps CW ending to face partner on line of circle.
17-18	Still facing partner, lift both heels and settle down on full foot.
	2. Part 2 (Turning partner and fwd & back)
1-4	" <i>Bergere...</i> ": Join 2 hands with ptr and turn CW with 4 slow steps R-L-R-L.
5-8	" <i>Marion...</i> " Continue turning with partner with 4 "buzz-steps", opening up to face ctr in the circle (starting pos).
9-12	" <i>Bergere...</i> ": In a circle, all walk to ctr with 3 slow steps (R-L-R) gradually lifting arms fwd; point L ft fwd.
13-16	" <i>Marion...</i> ": Four slow steps to move back beginning with L ft. Arms come down gradually and slowly.
17-18	Same as in meas 17-18, Part 1 (but facing ctr).
	3. Part 3 – instrumental (W & M fwd and change partner)
1-4	W walk alone twd ctr with 3 slow steps (R-L-R) and point L. Arms are free and hang elegantly down at sides.
5-8	W walk back 4 steps to place starting with L.
9-16	M start to walk fwd twd ctr with 8 steps, starting with R and continue moving to R ("inverted V") to take a new position to the R of their original partner and joining hands (new W partner will be on M's R).
17-18	Same as in meas 17-18, Part 2.

Dance repeats from beginning.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 19 – 21, 2007

MEGA MAMBO

Latin

Choreographer: Ira Weisburd

Music: Camp Hess Kramer 2007 CD

4 Wall Individual Line Dance

<u>Meas</u>	<u>Pattern</u>
-------------	----------------

Part I. Mambo: Step R fwd, Step L back, close R to L (Repeat)

1&2 Step forward on R, Step back on L, Step together w/R

3&4 Step back on L, Step forward on R, Step together w/L

5&6 Repeat 1&2

7&8 Repeat 3&4

Part II. R Scissor, L Scissor (Fwd), R Scissor, L Scissor (Back)

1&2 Sway R to R, Sway L to L, Cross on R moving Fwd

3&4 Sway L to L, Sway R to R, Cross on L moving Fwd

5&6 Sway R to R, Sway L to L, Cross on R moving Back

7&8 Sway L to L, Sway R to R, Cross on L moving Back

Part III. Kick Ball Change, Fwd Shuffle, Mambo L, Mambo R

1&2 Kick R, Step R in place, Step L in place

3&4 Step forward on R, Step L to R, Step forward on R

5&6 Step forward w/L, Step Back w/ R, Step together w/L

7&8 Step back w/R, Step forward w/L, Step together w/R

Part IV. Stamp L 3x to L, Stamp R 3x to R, Heels, Toes, Heels, $\frac{1}{4}$ turn L in 3 steps.

1&2 Stamp L to L (3x) - opening leg to L

3&4 Stamp R to R (3x) - opening leg to R

5&6 Bring heels in, Bring toes in, Bring heels in

7&8 Step L back, step R fwd, Step L (turning $\frac{1}{4}$ L to new wall)

Repeat dance to all four walls

Presented by Beverly Barr

Camp Hess Kramer Institute

October 19 – 21, 2007

Nigunim

(Israel)

This dance was presented in California by Yaakov Eden during the early 80's at several institutes and camps.

Choreographer: Bentsi Tiram

Translation: Melodies

Music: Dances by Yo'av Ashri'el (LP), side 2/6 or
Camp Hess Kramer 2007 CD 3/4 meter

Formation: Cpls facing LOD in skater's pos (i.e. Promenade pos) with MR arm over WL arm and arms held slightly fwd.

Steps: Basic step throughout is a two-step (step fwd-close-step fwd) which is referred to as a waltz. Ftwk described for M; W use opp ftwk.

<u>Meas</u>	<u>Pattern</u>
-------------	----------------

8 meas	<u>INTRODUCTION:</u> Begin with vocal.
--------	--

PART A: WALTZ IN LOD

1-2	Beg L, do 2 waltz steps in LOD. Turn 1/2 twd ptr on 2 nd waltz to end facing RLOD.
3-4	Beg L, do 2 waltz steps bkwd in LOD.
5	Beg L, waltz-balance fwd – joined hands raise to shldr ht.
6	Beg R, waltz-balance bkwd – hands lower to normal pos.
7-8	Releasing L hands – waltz L,R – M turn slowly 1/2 CCW (L) in place while turning W 1-1/2 times CW (R) under joined R hands. End facing LOD in skater's pos.
9-16	Repeat meas 1-8. Release hands at end of meas 16.

PART B: WALTZ SDWD & CROSS

Arms: Natural movement with body.

1	Facing LOD with hands down and slightly out to sides – step L to L twd ctr (W moves sdwd away from ctr) (cts 1-2); close R to L (ct 3).
2	Lift on R (ct ah); small leap L on L in pli� (ct 1); step R across L in pli�, L remains in place – R shldr drops over L ft (ct 2); step L bkwd to place (ct 3).
3-4	Beg R, do 2 waltz steps turning CW (R) (W turn CCW – L) once, exchanging places with ptr – M moves behind W.
5-8	Repeat meas 1-4 in opp pos, with opp ftwk and direction.

PART C:

1	Face ptr (M back to ctr) and join both hands straight across at approx shldr ht – beg L, waltz-balance twd ptr.
2	Beg R, waltz-balance bkwd away from ptr.

Nigunim – continued

- 3 Beg L, waltz twd ptr – M raise L arm as W turn CCW (L) into a wrap around pos to end with W on MR side. Both now have back to ctr.
- 4 Beg R, waltz while turning 1/2 CCW (M-bkwd, W-fwd) to end facing ctr.
- 5 Beg L, waltz fwd – raise joined hands (ML – WR) up slightly.
- 6 Beg R, waltz bkwd – lowering joined hands.
- 7 Beg L, M waltz in place raising L arm as W unwrap with 1 waltz. End facing ptr with both hands joined straight across with ptr and W back to ctr.
- 8 Beg R, waltz R bkwd away from ptr.
- 9-16 Repeat meas 1-8 in reverse pos.

Join in skater's pos and repeat dance from beg.

R&S'd from San Diego S.U. Folk Dance Conf. errata and video by dd, 9-98.

Printed in Let's Dance, Oct '82.

Purtată de pe Mureș

From Transylvania region, Romania
Presented by Sonia Dion & Cristian Florescu

Formation: line of couples facing LOD, partners facing slightly each other

Position: W at the right of M,
inside hands joined and up in W position
outside hand for M: usually W position and snapping fingers
outside hand for W: down alongside body

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

Music: *Sonia Dion & Cristian Florescu Vol. 3*, Band 7 or Camp Hess Kramer 2007 CD

Style: Proud, elegant and 'late' on the music...

Basic step:

Meas.	Count	
		<u>Part one</u>
1	1	Step on L
	2	Touch on R ball near L ft
	3	Step on R
	4	Touch on L ball near R ft
		<u>Part two</u>
2	1	Step on L
	2	Ste on R
	3	Small step on L
	&	Step on R ball in place
	4	Step on L in place

(Whole basic step repeats with opp. ftwk)

Meter: 4/4 Pattern of *Purtată de pe Mureș*

Meas. Count
1-16 **Introduction** (no action)
The introduction melody is a fast 4/4

Figure 1 (M & W do the same direction)

- 1 One basic step (part one) starting with outside ft (L ft for M, R ft for W),
fwd on cts 1-2 and bkwd on cts 3 & 4.
The inside lower arms move slightly fwd and dnwd* on cts 1-2,
* (arms softly extend and parallel with the floor)
up and bkwd on cts 3 & 4.

Meter: 4/4

Pattern of *Purtată de pe Mureș* (continued)

Meas. Count

Figure 1 (continued)

- 2** One basic step (part two) starting L ft for M, R ft for W, fwd on cts 1-2 and turn slightly twd partner on cts 3 & 4. The inside lower arms move slightly fwd and dnwd on ct 1, up and bkwd on ct 2, fwd and dnwd on cts 3 & 4.
- 3** One basic step (part one) starting R ft for M, L ft for W, bkwd on cts 1-2 and fwd on 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) on cts 3 & 4.
- 4** One basic step (part two) starting R ft for M, L ft for W, bkwd on cts 1-2 and slightly facing & away from his partner on cts 3 & 4. W does one full turn (CCW) almost in place. M moves R arm (CCW) over the head of his partner to help her to turn.

Figure 2 (facing LOD)

- 1** Same ftwk and arms as meas. **1** figure 1 (starting L ft for M, R ft for W), turn (slightly) on ct 1 to be facing LOD.
- 2** One basic step (part two) starting L ft for M, R ft for W, fwd on cts 1-2 and to the side (away from partner) on cts 3 & 4. The inside lower arms move slightly fwd and dnwd* on cts 1-2, extend slightly inside arms on cts 3&4.
- 3** One basic step (part one) starting R ft for M, L ft for W, twd partner on cts 1-2 and to the side (away from partner) on cts 3 & 4. The inside arms come back in the original position (W) on cts 1-2, extend on cts 3-4
- 4** One basic step (part two) starting R ft for M, L ft for W, Do large steps on cts 1-2 and do ½ t. to the right (CW for M around W, CCW for W moving to right of M) changing place with partner. The holding hands do the same motion (CCW) as meas. **4** of figure 1.
- 5-8** Repeat measures **1-4**, facing RLOD.

Final pattern:

Repeat 4 times; F1 + F2

Presented by Sonia Dion & Cristian Florescu, © 2006

Presented by Beverly Barr
Camp Hess Kramer Institute
October 19 – 21, 2007

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. Presented by Yves Moreau at the 2007 Stockton Folk Dance Camp. For the story of Radka, see song words at the end of this section.

Pronunciation: RAH-noh eh RAHT-kah rah-NEE-lah

Music: Yves Moreau CD YM-UOP-07, track 1 or Camp Hess Kramer 2007 CD 2/4 meter

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

Styling: “Earthy,” flat-footed steps. Slight knee bend.

Meas	Pattern
------	---------

16 meas	<u>INTRODUCTION</u> (Instrumental) No action.
---------	---

I. MOVE RIGHT AND LEFT (Singing)

- | | |
|-------|--|
| 1 | Step on R to R (ct 1); step on L behind R with a small dip (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, swinging 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 slightly 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 from beginning. Sequence: Fig I, Fig II, Fig I, Fig II, Fig I, Fig II, Fig I

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October 19 – 21, 2007

Rododachtilos

(Greece)

Choreographer: Christos Theologos

Music: Camp Hess Kramer 2007 CD

Formation: Open Circle -- Hands joined in W position.

Meas	Pattern
-------------	----------------

**PART I. (WALK 3 STEPS TO R, WALK 3 STEPS TO L.)
SLOW EVEN WALK**

1 – 4 Walk to R (CCW) - R, L, R, Touch L toe beside R

5 – 8 Walk to L (CW) - L, R, L, Touch R toe beside L

9 – 16 Repeat Part I. (1 – 8).

REPEAT PART I. (1 – 16).

**PART II. (SYRTO RHYTHM - GRAPEVINE TO R (R,L,R),
WALK 3 STEPS TO R, SIDE, TOUCH, SIDE, TOUCH)**

1 – 4 Step with R to R, hold, Step back with L, Step R to R

5 – 8 Step with L across R, hold, Step R to R, Step with L across R

9 – 12 (Facing Center of Circle) Step with R to R, hold, touch L beside R, hold.

13 – 16 Step with L to L, hold, Touch R beside L, hold

REPEAT PART II. (1-16) 3 more times.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 19 – 21, 2007

Te aven baxtale

Gypsy dance, Romania

Presented by Sonia Dion & Cristian Florescu

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.

Formation: mixed circle or couple or free

Position: arms free, facing center

Pronunciation: teh ah-VEHN BAHF-tah-leh

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

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol.1*, Band 4 or
Camp Hess Kramer 2007 CD

Meter: 2/4

Pattern of *Te aven baxtale*

Meas. Count

1-24 Introduction (improvisation no action)

Figure 1

- | | | |
|-------|------------------|--|
| 1 | 1
&
2
& | Step on R in place
Step on L in place
Step on R in place
Stamp on L in place (no wt) |
| 2 | | Repeat measure 1 with opposite ftwk (starting L ft) |
| 3-4 | | Repeat measures 1-2 |
| 5-6 | | Repeat measures 1-2 |
| 7 | | Repeat measure 1 |
| 8 | | Repeat measure 2, do not stamp on R (last &) |
| 9 | 1
2 | Large step on R to R, body slightly to the right
Cross in front with L ft |
| 10 | 1
2 | Large step on R to R bending on R knee and body facing center
Touch L heel diag L in front and leaning slightly back (no wt).
M may slap L thigh with L hand. W may play with skirt. |
| 11-12 | | Repeat measures 9-10 with opposite ftwk and direction (starting with L ft) |
| 13-16 | | Repeat measures 9-12 |
| 17-20 | | Repeat measures 5-8 |
| 21-24 | | Repeat measures 9-12 |

Meter: 2/4 Pattern of *Te aven baxtale* (continued)

Meas.	Count	<u>Figure 2</u>
1	1 2	Sharply step on R heel twd center Sharp drop onto R making noise
2		Repeat measure 1 with opposite ftwk
3-4		Repeat measures 7-8 of <u>figure 1</u> (starting R ft)
5	1 2	Step on R ball bkwd Sharp drop onto R making noise
6		Repeat measure 5 with opposite ftwk
7-8		Repeat measures 7-8 of <u>figure 1</u>
9-24		Repeat measures 1-8 , two more times (3 total)

Figure 3

1	1 2	Standing on L, touch with R heel to R (no wt), R leg extend straight Standing on L, touch with R heel in front (no wt)
2	1 & 2 &	Step on R diag to R Step on L behind R Step on R to R diag Scuff L heel fwd
3	1 & 2	Raise L leg (45°) in front, knee bend (45°) Stamp on L ft in place (no wt) Stamp on L ft in place (with wt)
4-6		Repeat measure 1-3
7		Repeat measures 1
8	1 2	Step bkwd on R ft Step bkwd on L ft
9-24		Repeat measures 1-8 , two more times (3 total)

Final pattern:

Intro. + F1 + F2 + F3 +
F1 + F2 + F3 +
F1 (Final: last measure; (1) Fall on both ft together (*'Assemblée'*) & may shout "Hey!"
Presented by Sonia Dion & Cristian Florescu, ©2005

Presented by Beverly Barr
Camp Hess Kramer Institute
October 19 – 21, 2007

VALLE POGONISHTE

(Albania)

Variations to the basic *Pogonishte* dance-type from South Albania; also related to the Greek dance *Pogonisos* or *Sta Dyo* from Epirus.

Pronunciation: VAHL-leh Poh-goh-NEE-shteh

Music: Camp Hess Kramer 2007 CD

2/4 meter

Formation: Open mixed circle. Hands in W pos.

Styling: Proud. Bounce twice gently on every ct.

Meas	Pattern
------	---------

1-4 Introduction. Four drumbeats, no action.

1. Basic travel (Instrumental)

1 Facing ctr, step on R to R (1); step on L behind R (2); step on R to R (&).

2 Facing LOD step on L fwd (1); step on R fwd (2); step on L fwd (&).

3-8 Repeat pattern of meas 1-2, three more times.

9 Facing ctr, step on R to R (1); close L to R (2); hold (ct &).

10-18 Repeat pattern of meas 1-9.

2. Cross behind, travel & lift (song melody A)

1 Facing ctr, step on R to R (1); cross L behind R (2); step on R in place (&).

2 Repeat pattern of meas 1 with opp ftwrk.

3 Repeat pattern of meas 1, Fig. 1.

4 Facing ctr, step slightly fwd on L (1); raise R knee (2); hold (&).

5-16 Repeat pattern of meas 1-4, three more times.

3. Side steps, leg swing & travel (song melody B)

1 Repeat pattern of meas 1, Fig. 1 with larger steps.

2 Step on L across R (1); come up onto ball of L, swinging R leg across to L (2); step on R across L (&).

3-4 Repeat pattern of meas 1-2 with reverse dir and ftwrk.

5-9 Repeat pattern of meas 5-9, Fig. 1.

10-18 Repeat pattern of meas 1-9.

Note: Dance repeats from beginning (Figs 1-33) but Fig 1 is only done once (meas 1-9).

Finale: After doing dance 2 times, start Fig 1 again, meas 1-7 only, end with meas 4, Fig 2 (raising R knee).

Presented by Beverly Barr

Camp Hess Kramer Institute

October 19 – 21, 2007

Beleilot Hakayitz

(Israel)

Pronunciation: bel-uh-LOHT ha-KAI-eets

Translation: Hot Summer Nights

Choreographer: Tuvia Tieschler

Music: Camp Hess Kramer 2007 CD

Meter: 2/4

Starting Formation: line, hands held down; face center

Styling: Jazzy

Meas

1-16 **Introduction:** No Action

Part 1 “Side, back side, fwd, debka, sway, sway, Yemenite”

- 1 Step heavy R sideways (1); moving LOD, facing center, L behind R; side R (2&)
- 2 Step L in front of R (1); touch L heel next to R; step R toe in place (2&) (“debka”)
- 3 Turning to face LOD, step/sway sideways L (1); sway onto R pivoting to face center (2)
- 4 Step L sideways, R in place (1&); cross L in front of R (2) (“left yemenite”)
- 5-8 Repeat meas 1-4

Part 2 “side behind side behind, grapevine, turn around, sway sway touch, box”

- 1 Facing center, step side R (1); step L behind R, step R in place (2&)
- 2 Repeat prev meas with opp ftwk and dir
- 3 grapevine to right: side R, L behind, side R, L in front (1&2&)
- 4 Moving LOD, two step full CW turn, RL (1, 2)
NOTE: hands are joined until the turn. In meas 1-4 (even on the turn) arms come forward on first beat and swing back on second beat of each measure except meas 4.
- 5 Facing center, rock side R, rock side L (1&); touch R next to L (2)
- 6 Step R fwd across L, step L fwd across R (1,2)
- 7 Step R diagonally back and to the right, step L diagonally back and left
NOTE: arms are extended forward (no hand hold) meas 5-7. Snap fingers on each beat of measures 6 and 7. Note also that part 2 is a seven measure phrase, which is strange at first, but it at least fits the music

Repeat Parts 1 and 2 until music fades

Notes by Gary Diggs, 10-11-07

Presented by Gary and Jane Diggs
Camp Hess Kramer Institute
October 19 – 21, 2007

Cano

Source: Ercument Kilic at 2007 NM August Camp. Cano is a Turkish women's dance from former Yugoslavia. Cano is the name of a girl. Ercument learned it from Neemetin Okur in Austin, TX.

Pronunciation: JAH-noh

Music: Turkische Tanse 1988 (from Ercument) or
Camp Hess Kramer 2007 CD

Meter: 2/4

Formation: Line or open circle; hands held in "W" hold

Styling: Bouncy and happy; hands move in tiny circles where and as appropriate

Meas	Pattern
------	---------

- | | |
|------|---|
| | Figure 1 ("in and out") |
| 1 | Arms extend shoulder level in as R touches forward (1); Arms retract back to original "W" position as R touches next to L (2) |
| 2 | Repeat meas 1 |
| 3 | Moving towards center, step RL (1&); step R forward twd center |
| 4 | Repeat previous meas, opp ftwk |
| 5-6 | Repeat meas 1-2, except arms and R foot extend forward diag left instead of directly towards center |
| 7-8 | Repeat meas 3-4 except moving backwards out of center |
| | Figure 2 ("walking") |
| 1-3 | Facing mostly LOD, walk RLRLRL in LOD (1,2), (1,2), (1,2) |
| 4 | Facing center, step sideways R (1); bring heels together taking weight on both heels while raising toes (&); Toes come back down, heels still together (contrive to end with weight on R) |
| 5-8 | Repeat meas 1-4, but with opp dir and ftwk |
| | Figure 3 ("two-stepping") |
| 1 | Moving in LOD, and facing mostly LOD, step R, step L next to R (1&); step R in LOD (2) |
| 2 | Repeat previous meas with opp ftwk (same dir) |
| 3-16 | Repeat meas 1 and 2 seven more times |

Sequence:

Introduction (no action; dance starts with singing);

Figure 1; Figure 2;

Figure 1; Figure 1; Figure 2;

Figure 1; Figure 3; Figure 2;

Figure 1; Figure 1 (as music fades)

Dance notes by Gary Diggs, 10-09-07

Presented by Gary and Jane Diggs

Camp Hess Kramer Institute

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Darozhka

(Russia)

Choreographed and presented by Hennie Konings at Stockton Folk Dance Camp 2006, it is based on folk dance movements from the repertoire of the Cossaks of southern Russia. The song is a marching song. The name translates as “small road”, a word from the title and first line of the song: *Proljegala stepj-dorozhka* (“The small road over the steppe”).

Pronunciation: dah-ROHSH-kah

Music: Russian Dances by Hennie Konings, Stockton 2006 or
Camp Hess Kramer 2007 CD

2/4 meter

Formation: Closed or open circle. Hands joined down for introduction and ending. Individual otherwise.

Steps and styling: Strong and masculine. It's a Russian men's dance.

Meas

Introduction

- 1-4 8 steps LOD, begin R (omitted—i.e. no action—first time)
- 5 face and move towards center R L
- 6 continue twds center: R (1); stamp (scuff) L fwd, step L fwd with bent knee bringing arms slightly fwd; hold (&4)
- 7-8 moving bkwd and away from center, brings arms back down, step R L R L turning CCW to face out on last step
- 9 continue turning $\frac{3}{4}$ turn to end facing LOD with R L
- 10-18 repeat measures 1-9, except on last beat of meas 9, bring arms up, left arm extended horizontally towards center and right arm, elbow bent, across chest

Part 1

- 1 Facing LOD, R fwd onto heel with straight leg, fall onto L next to R (1&); stamp with weight R (bent knee) fwd, scuff/stamp L fwd (2&). Arms: from last beat of Introduction, arms move down (1&); arms move out and up ending horizontal with right arm extended outward and left forearm arm extended outward across chest (left elbow bent, hands fisted).
- 2 Repeat previous meas, with opposite footwork and arms
- 3-6 Repeat previous two meas two more times
- 7 Repeat meas 1
- 8 Turning to face center, stamp with weight: L R (1. 2); Arms: on second beat bring left arm back with fist in small of back, right arm across chest, palm up

Part 2

- 1 Facing center, Heavy step in place sinking and bending left knee, step sideways in LOD and pushing up on R (1&); repeat previous beat (2&); right arm moves horizontal, palm up outward from elbow
- 2 Repeat ftwk of previous meas; right arm continues moving outward until it is extended horizontally to side, palm up

Darozhka – continued

- 3-4 Repeat meas exactly except right arm now moves back, palm down, to starting position at beginning of Part 2.
- 5-8 Repeat meas 1-4 except on meas 8 turn to face LOD with LRL (1&2) bringing left arm up and extended horizontally in and right arm across chest, right elbow bent; hands are fisted (starting position for Part 3)

Meas

Part 3

- 1 Moving and facing LOD, and turning to face slightly out, step RL (1&),
Twisting slightly to face out, stamp R, turning to face and move LOD, step R (2&);
Arms gradually move horizontally forward from starting position.
- 2 Repeat meas 1 with opp ftwk and arms. Arms move horizontally (not down and up)
ending on beat 2 with right arm and left forearm extended out and left elbow pointed in
(opposite of beat 2 of meas 1). Then, on “&” of beat 2 arms circle up and in
- 3 Still facing LOD, stamp/scuff R fwd, continuing to circle arms (down at this point), step
R fwd, arms end with right arm extended out and left forearm parallel and across chest
(1&); stamp/scuff fwd with L, step fwd with straight leg onto L heel, arms swing down
ending extended in and across chest (opp dir as in previous beat) (2&),
- 4 Take weight on full left foot, bending left knee, fully extending arms inward (1); repeat
the previous beat and a half, all with opp ftwk and arms but still moving LOD (&2&)
- 5-8 Repeat meas 1-4 with opp ftwk and arms
- 9-16 Repeat meas 1-8

Repeat Parts 1, 2, and 3

Repeat Introduction On the last beat turn to face center and fudge by taking an extra step leaving L free

Ending Still maintaining held hands, move sideways (LOD) with ftwk of Part 2, but with progressively smaller and softer steps (fading), ending with a soft LRL (1&2) on the eighth meas. Music will have already ended.

Dance Notes by Gary Diggs based on Hennie’s notes (but with my mistakes)

Presented by Gary and Jane Diggs
Camp Hess Kramer Institute
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Esmer

(Turkey)

Source: Ercument Kilic at 2007 NM August Camp. Ercument learned this dance in 1976 while a member of the Turkish National Ensemble. Esmer is from the province of Bingol in Southeastern Turkey. “Esmer” translates as “The Brunette” (obviously a men’s dance).

Pronunciation: ES-mare

Music: Camp Hess Kramer 2007 CD

Meter: 2/4

Formation: Line or short lines, arms overlapping, inner forearms touching, innerlocked fingers forearms towards center.

Styling: Bouncy and relaxed

<u>Meas</u>	<u>Pattern</u>
-------------	----------------

1-8	Introduction: No action
-----	--------------------------------

Figure 1 “Turn and clap”

- | | |
|-----|--|
| 1 | Facing LOD, step RL turning CW and moving out from center (1, 2) |
| 2 | Continuing to complete turn, step R ending facing LOD and clap (1, 2) |
| 3-4 | Repeat meas 1 and 2, opp ftwk and dir except “double clap” (on &2 of 2nd meas) |
| 5-8 | Repeat meas 1-4 |

Figure 2 “Down bounce-bounce, down bounce”

- | | |
|---|---|
| 1 | With left foot point to center and right foot pointing LOD, feet slightly apart, come down on both, bending knees (1); coming up, straighten knees and bounce twice on both feet (2&) |
| 2 | Repeat previous meas, but with just one bounce on second beat |

Figure 3 “In and Out” (tight, bouncy steps)

- | | |
|------|--|
| 1-2 | Moving diagonally fwd between center and LOD, step R L (1, 2); step R, close L to R, no weight (1, 2); end facing center |
| 3-4 | Moving directly back from center, step L R (1, 2), back LR (1&); step L across R (2) |
| 5-16 | Repeat meas 1-4 three more times (total of four) |

Figure 4 “walk, walk, back stamp STAMP, step stamp, step stamp, yem-en-ite”

- | | |
|---|---|
| 1 | Moving LOD but facing diag forward between LOD and center, step R L (1, 2) |
| 2 | Facing center step back on R, bending fwd at waist (with bent knees) stamp L next to R (1&); then immediately stamping forward (with some weight) towards center on L, pushing and straightening up (1); without moving feet transfer any weight to R (&) |
| 3 | Step L beside R, stamp R in front with bent knee (1&); repeat previous beat with opp ftwk |
| 4 | Step L slightly back of or next to R (1); small sideways step on R&; step L across R in LOD (2) (note: measures 4 in both figure 3 and figure 4 are Yemenites) |

Note: Figure 3 moves in and out; Figure 4 doesn’t as much—it mainly just moves in LOD

Menim Balam

Azerbaijan

Menim Balam, which translates as “my baby” is an Azerbaijani women’s dance. The music is a lullaby. It is also a prayer that their newborns survive their first year.

Pronunciation: Me—NYM BA—lum

Music: Camp Hess Kramer 2007 CD

Meter: 4/4

Formation: Circle, facing center, no hand hold; hands and arms held as described in Figure 1 unless otherwise noted

Styling: Soft and understated

Meas	Pattern
------	---------

1-8 **Introduction:** No Action

Figure 1 “Step together step, point”

- 1 With arms at side, held slightly away from body, palms down, middle finger pointing down and in, other fingers extended down and slightly out to side, step side with R (1); step L next to R (2) step R to side (3); bring L next to R, no wt (4)
- 2 Touch left toe (point) in front of R (1, 2); and hold (3, 4)
- 3-4 Repeat meas 1 and 2, opp ftwk and dir
- 5-8 Repeat meas 1-4

Figure 2 “in and out”

- 1 Moving towards center on balls of feet, step R L R (1,2,3); close R beside L lowering both heels (4); arms “trail” slightly, catching up as knees bend in meas 2
- 2 Bend knees slightly (1,2); straighten knees (3,4)
- 3 Repeat meas 1 except backing away from center
- 4 Bend knees slightly drawing them into a CW circular movement (1,2,3,4)
- 5-8 Repeat meas 1-4

Figure 3 “turn to side with raised arm”

- 1 With left arm extended down and slightly out, palm facing in with fingers as in Figure 1 and bringing right arm up, upper arm extended out horizontally from shoulder, elbow bent and forearm extended up, palm in, middle finger in, other fingers up, make a complete turn traveling LOD as follows: step R sideways (1); spinning half way around step L next to R (2); completing turn to end facing center, step sideways R (3,4)
- 2 Extend and touch left toe to side maintaining hand and arm position (1,2); hold (3,4)
- 3-4 Repeat meas 1-2, opp ftwk and dir
- 5-8 Repeat meas 1-4

Figure 4 “Sway”

- 1 With feet apart, and with a slight dip, step/sway to right onto R, feet remain apart (1,2); hold (3,4)
- 2 Repeat meas 1 with opp ftwk, dir
- 3-4 Repeat meas 1 and 2

Menim Balam - continued

Interlude

1-12 Repeat Figure 4 three times; on meas 1-4 arms gradually move from sides to down and in front of body, ending with right hand over left; then moving back on meas 5-8.

Ending

1-2 Sway right onto R and/or left onto L wobbling subtly side to side at will bringing hands fwd and down as in interlude

Sequence: Introduction; do **Figures 1, 2, 3, and 4**, three times; **Interlude**, **Figures 1, 2, 3, and 4** a fourth time; **Ending**

Dance notes: Gary Diggs 10-13-07

Myatalo Lenche

Bulgaria

Source: Learned from Michael Ginsburg at 2006 NM August Camp who learned it from Belcho Stanev.

Pronunciation: MYuh-TAH-loh LENCH-ay

Music: Camp Hess Kramer 2007 CD

Formation: Long lines, hands joined down

Meter: 7/8 = 12 12 123 = 1& 2& 3&uh = q q s = 1 2 3 = rucinica rhythm. Notation will be with "1& 2& 3&uh"

<u>Meas</u>	<u>Pattern</u>
-------------	----------------

1-16	Introduction (instrumental) no action
------	--

Part 1 (vocal)

- | | |
|-------|--|
| 1 | Facing part way and moving LOD, R (1), L behind R (2), R (3). A slight hop or "cukce" on the "uh of 3" is optional |
| 2 | Still moving LOD, with slight dip, L (1, 2), hop L (3) |
| 3-6 | Repeat meas 1-2 exactly two more times |
| 7 | Facing center, R sideways to right (1); L behind R (2); R fwd in place (3) |
| 8 | Hop on R (1); step L in front of R (2); step R back in place (3) |
| 9 | Jump on both feet (1, 2); land (leap) onto R in place (3) |
| 10 | Slap L in front of R (1,2); small leap sideways onto L next to R (3) |
| 11 | R across L, moving RLOD (1,2); L sideways left (3) |
| 12 | R behind L (1,2); L sideways to left (3) |
| 13-18 | Repeat meas 7-12 |
| 19-36 | Repeat meas 1-18 |

Part 2 (instrumental)

- | | |
|-------|--|
| 1-2 | Moving toward center, RLR, LRL (1, 2, 3), (1, 2, 3) |
| 3-4 | Moving away from center and to right, RL, RL (!, 3), (1, 3) ending with R free, extended back with bent knee |
| 5 | brushing fwd with R, make a reverse bicycle leaping up (1.2); land R (3) |
| 6 | Stamp L next to R (1, 2); step L in place or slightly sideways to left (3) |
| 7 | Repeat meas 6, opp ftwk |
| 8 | Repeat meas 6 exactly |
| 9-10 | Hop L, step R slightly fwd, step L back in place (1, 2, 3); Repeat (1, 2, 3) |
| 11-12 | Moving towards center, R hop, L hop (1, 3), (1, 3) |
| 13-14 | Moving away from center and slightly right, RLR, LRL (1, 2, 3), (1, 2, 3) |
| 15-16 | Still moving away from center and making complete CW turn, R hop, L hop (1, 3, 1, 3) |

Dance repeats, minus introduction

Dance notes by Gary Diggs (referencing Michael's notes)

Presented by Gary and Jane Diggs

Camp Hess Kramer Institute

October 19 – 21, 2007

Stella di Maggio

(Switzerland)

Stella di Maggio (“Stars of May”) is from the Valle di Blenio in Ticino Canton of Switzerland. This is an Italian speaking canton. The researcher who documented this dance is **Francis Feybli**. The music is from a collection called “Tessinertanze 1” (Tessin is German for Ticino). Jane and I learned it from **Rick Wallace and Carolyn Mills**, who learned it from a local folk dance group in Vienna in March, 2003.

Pronunciation: STEL-uh de MAH-zjee-oh

Music: Camp Hess Kramer 2007 CD

Meter: 2/4

Starting Formation: Circle of couples, woman on man’s right, hands held down continuously around circle.

Steps and Styling: Relaxed and social. Basic footwork is same for men and women in all four parts except in second figure, where footwork is opposite for men.

<u>Meas</u>	<u>Pattern</u>
-------------	----------------

Part 1

- 1-4 Four steps (RLRL) and two two-steps (RLR, LRL) all in LOD
- 5-7 Repeat meas 2, 3 and 4, (i.e. two steps (R L) and two two-steps (RLR, LRL) in LOD)
- 8-9 Continuing in LOD, step R L R, turning to face RLOD touch L
- 10-11 Repeat previous meas, opp ftwk and dir
- 12-13 Repeat meas 8 exactly
- 14-15 Releasing everyone except ones partner’s hand, M turns W CCW under his right arm. She steps L R L, touch R, he steps (and fudges) LRLR. Partners end facing LOD in open shldr-waist position with W on outside of circle. Free hands on hips.

Part 2

- 1-2 Repeat meas 1-2 Part 1, except walk as a couple
- 3-4 Repeat meas 3-4, but polka around your partner a complete turn CW
- 5-7 Repeat previous three measures, but then open to face center
- 8-9 Walk as a couple (open shldr-waist pos) towards center 1, 2, 3, touch (M starts L, W starts R)
- 10-11 Repeat previous two meas, opp ftwk and dir (i.e. backing out of center)
- 12-13 Repeat meas 8-9 exactly
- 14-15 M and W make a complete turn moving away from center, M CW, W CCW (an “egg beater” turn), with “L R L, touch R, for W and R L R L for M; everyone ends facing LOD, hands joined continuously around circle as at beginning of dance

Part 3

- 1-13 Repeat meas 1-14, Part 1
- 14-15 M turns W 1&1/2 times to end facing partner, M facing LOD. Both step L R L, touch-R. On the “touch”, M takes her right hand in his

Stella di Maggio – continued

Part 4

- 1-4 Four steps, R L R L, M moving LOD, W moving RLOD, doing a “grand right and left”; counting your ptr as number one, when you get to the third person right elbow turn that person $\frac{1}{2}$ turn with two two-steps.
- 5-7 Move back (R L) a person to person number two and left elbow turn that person with two two-steps $\frac{3}{4}$ turn. M end facing center, W end facing away from center.
- 8-9 Turning to face partner, do three “siding” figures: Looking at ptr, moving CCW around each other, M facing mostly out, W facing mostly in, hands held unjoined down, both step R L R, touch L
- 10-11 Repeat previous two meas, opp ftwk and dir
- 12-13 Repeat meas 8-9 exactly
- 14-15 M taking W’s left hand in his right hand, turns her under a complete turn CCW. All join hands continuously in a circle to begin the dance again

Note: This dance is a mixer. Men progressed in (approximately) measure 6 of Part 4. Dance repeats with new partners until music ends.

Dance notes by Gary Diggs, 10-12-07

Topansko Oro

(Macedonia)

From: Macedonia, Povadaria region around the capital of Skopje. Originating in the Gypsy community, it has become popular with Macedonians throughout that region. The hill where most of the Skopje gypsies lived used to be an arsenal for guns and powder. Hence the names “Top” (cannon), and “Ana” (hill), referring to the quarter where the dance was first danced. Topansko has been introduced or taught in the US by Pece Atanasovski, Atanas Kolarovski and others. Jane and I learned this version from Paul Mulders, at Stockton 2006 (who learned it from Pece).

Pronunciation: TOH-pan-skoh OR-oh

Music: Camp Hess Kramer 2007 CD

Meter and phrase: 12/16 configured as: 12, 12, 12, 123, 123 = (“dancer’s beats”) 1, 2, 3, 4, 5, or QQQSS.
Measures are grouped in five meter phrases.

Formations: Mixed open circle, hands in “W” (fig 1), and “V” (fig 2)

Styling: Light, down, and connected, but free, syncopated, and improvisational; both Macedonian and gypsy.

measure

1-4

INTRODUCTION no action

FIGURE 1

1 Moving in LOD (each of the next four lines describe the same 1st measure):

dancer's beats	(1)	(2)	(3)	(4)	(uh)	(5)
actual counts:	12	12	12	12	3	123
action:	hop(or step),	hop,	step	hop	hop	step
foot:	L	L	R	R	R	L

2 hop L (1), leap in place onto R facing center with left leg bent and held forward (2), hold (3 & 4), right knee genuflects slightly as L swings back (5)

3 Bounce twice on R (1, 2), step L slightly fwd (3), step R slightly fwd (4), step L bkwd or in place (5)

4 & 5 Repeat meas 2 & 3

FIGURE 2

1 Moving in LOD (each of the next four lines describe the same 1st measure):

dancer's beats:	(1)	(2)	(3)	(4)	(&)	(5)	(uh)
actual counts:	12	12	12	1	23	12	3
action:	hop(or step),	hop,	step,	step,	step,	step,	step
foot:	L	L	R	L	R	L	R

2 Continuing to move LOD, step L (1), step R (2), hold (3), step L moving slightly towards center (4), step R back and away from center. End facing mostly center (5)

3 In place or moving slightly RLOD and ending meas facing RLOD: hop twice on R (1, 2), step L (3), step R (4), step L (uh), step R (5)

4 Essentially reverse previous meas, (opp ftwk and dir) end facing LOD

5 Reverse previous meas, but move out in LOD on (4) and (5)

NOTE: The leader can signal for dancers to do an individual full turn, CCW, CW, and CCW, in each of measures 3, 4, and 5 of figure 2, respectively. The actual turn happens on dancer’s beats 1 and 2, preceded by a “wind-up” on the last beat of the previous measure. Also, as the music gets faster and/or the energy level rises, the dance can generally become more dynamic, individualized, improvised, and crazy, with dancers adding turns, hops, steps, even squats, at will.

Dance notes by Gary Diggs, 10-07-07

Presented by Gary and Jane Diggs
Camp Hess Kramer Institute
October 19 – 21, 2007

Zarah

Israeli couple dance

Dance: Naftaly Kadosh (learned from Don Schillinger, August Camp 2004)

Music: Ze'ev Nechama & Tamir Kalinsky, Camp Hess Kramer 2007 CD

Meter: 4/4

Formation: Couples facing in a circle, man facing out, woman facing in

Steps and styling: cha cha— most of the time “one, two, cha-cha, cha”. Flirtatious. Men and women are on opposite feet; Usually woman's movement is either opposite or mirror image of M's. All “L, R” notation is for leader. The dance is a “getting to know you” dance; first part don't touch, second part hold hands; third part close in each other's arms.

Pattern: Each part repeats; then entire dance (minus introduction) repeats verbatim

Introduction: 10 measures of music; no action

Part 1 In all meas in first part steps are SSQQS; For all turns 360 or more, “wind up” (twist in opp dir of turn) *on previous beat*; Use arms and upper body freely. W generally faces toward and moves with M. On full turns, W always turns opposite (if he turns CW she turns CCW) of M (she doesn't do the half turns). No physical contact with partner here.

Meas	Pattern
1	M: Rock fwd on L (1); back on R (2); ½ turn CCW to face and move toward center, LR L (3&, 4). W: no half turn (on beat 2).
2	M: Full turn CW, R L, moving towards center (1,2); RL R, moving towards center (3&, 4). W: moves to center following ptr, turns CCW on beats 1, 2.
3	M: Stepping L (toward center), half turn CW to face out (and to face ptr) (1); moving out step R (2); continue moving out with LR L (3&, 4). W: step in on (1), then back on (2), still facing center (and ptr, no half turn).
4	M: Full turn CW, R, L, moving away from center (1,2); RL, R, facing out and moving away from center (3&, 4). W: moves away from center turning CCW full turn (1, 2); Facing M steps back away from center (3&, 4). Note: in meas 5-8, W mirrors M exactly
5	M: Facing out rock sideways in LOD on L, RLOD on R (1, 2); facing and moving RLOD, step LR L (3&, 4). Begin CCW turn on beat 4.
6	M: Still moving RLOD, complete 1&1/4 CCW turn, R L, to end facing partner (1, 2); moving RLOD, step side, together, side, or RL R (3&, 4)
7	M: step L over R, turning to face RLOD (1); Rock back (in LOD) onto R to face ptr (2); move in LOD and turn CCW to face LOD, LR L (3&, 4).
8	M: Moving in LOD, turn 1&1/4 CW to end almost facing ptr. R L RL R (1, 2, 3&, 4)

Zarah – continued

Part 2 note: rhythm varies from “SSQQS” (as in part 1) on every measure. Touching partner (hand-holding) is now allowed.

<u>Meas</u>	<u>Pattern</u>
1	M: Facing out and facing ptr, and holding both her hands, step fwd L (1); stepping back towards center on R, lead W fwd around yourself to your left and towards center (2); back her towards center, LR, L (3&, 4). W: steps opposite M as she moves around him (CCW) and ends being backed towards center. Note: M, if not actually “throwing” the W towards center is at least giving her a strong lead; M&W maintain a strong connection.
2	M: backs her to center. M and W are facing*, he holds both her hands, R, L (1, 2). Back her one more step (3), then Rock back, L, leading her fwd and away from center(4).
3	M: Continues leading her out of center and around himself CW, RL R (QQS), so that she ends facing in (and him) (1&, 2); facing out (and her) rock fwd and back (L R) (3, 4).
4	M: Lead her to step fwd toward center as you step back, L, (1); Moving out, R L R, lead her in a full underarm (his left arm, her right) turn CW (2, 3, 4).
5	M: Facing out, holding both her hands, rock sideways LOD onto L (1); rock RLOD onto R (2); moving and facing slightly RLOD, step LR L (3&, 4). W: mirror M exactly
6	M & W: repeat previous meas but with opposite ftwk and direction.
7&8	M: Still holding hands and facing ptr, Rock L (1); rock R (2); rock L, step/close R next to L, step L, all moving sideways LOD, all while leading W to turn CW under your right arm (3, 4, 1); M&W: repeat previous three beats but opp feet and dir. (2, 3, 4).

Part 3 Note: W dances exactly opposite M in Part 3. Close contact with partner permitted.

1	M: Holding partner in closed (“ballroom” or close tango) position, M facing out: step fwd L; Rock back onto R (2); backing into center, step LR L (3&, 4). W: opposite of M.
2	M: step sideways in RLOD, “step together step together” R L R L (1,2,3,4); W: mirror M. Note: Think “Merengue” or “latin movement” here.
3&4	Repeat two previous measures but with opp ftwk and dir.

Notes by Gary Diggs, 10-07-07

Presented by Gary and Jane Diggs
Camp Hess Kramer Institute
October 19 – 21, 2007

Coconița

From the region of Târnave in Transylvania, Romania
Presented by Sonia Dion & Cristian Florescu

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.

Music: Camp Hess Kramer 2007 CD

Formation: Women in closed circle

Styling: Very proud, with elegant steps

Position: R hand on waist with fingers pointing forward and L hand (arm extended in front) on R shoulder of the W in front, facing RLOD

Pronunciation: koh-koh-NEE-tsah

Meter: 2/4

Pattern of *Coconița*

Meas. Count

1-9 **Introduction** (no action)

First dance

(Dance with the slow song) (one step per measure)

Pattern:

1-4 Do 4 walking steps, starting with R, moving straight ahead, without waving

5-8 Do 4 small steps, starting with R, waving slightly in direction of Ft

9 1 Touch with R ball in place
 2 Pause

Repeat this pattern ten more times (11 total)

Meter: 2/4 Pattern of *Coconița* (continued)

Meas. Count **Second dance**
(hands in V pos. moving RLOD and body facing slightly to the left)

Pattern:

- | | | |
|------------|---|---|
| 1 | 1 | Step on R slightly diag. to the right (twd center) and starting swing arms twd center |
| | 2 | Touch with L ball close to R and swing arms twd center |
| 2 | 1&2 | Do one two-step starting with L; first step slightly diag. to the left, second one Close to L and the third one on place
Swing arms outside (slightly) |
| 3-8 | Repeat measures 1-2 , three more times (4 total) | |

Style: The torso sways in an opposite direction to the movement of the feet (e.g., body sways backwards when dancer steps towards centre of circle).

- | | | |
|-----------|---|---------------------------------------|
| 9 | 1 | Step on R fwd bending R knee slightly |
| | 2 | Step on L fwd |
| 10 | 1 | Step on R fwd bending R knee slightly |
| | 2 | Step on L fwd |

11-14 Repeat measures **9-10** two more times (3 total)

- | | | |
|-----------|---|---|
| 15 | 1 | Step on R fwd bending knee slightly |
| | 2 | Step on L fwd |
| 16 | 1 | Step on R fwd bending knee slightly |
| | 2 | Lift L ft and turn with R to the right (end facing LOD) |

Note: **9-16** = seven *closed rida steps* with transition. During the rida, the inner foot has toe turned slightly toward center. Rida travels smoothly.

17-32 Repeat measures **1-16** with opposite ftwk and direction

Do this pattern 2 ½ times.

Final pattern:

Intro. + First dance + Second dance .

Presented by Sonia Dion & Cristian Florescu, © 2007

Presented by Denise Heenan
Camp Hess Kramer Institute
October 19 – 21, 2007

Songs for Coconița

Transylvania, Romania

Slow song:

1.

**La portița 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 ...

2.

**Se roagă la sfântu soare, mireasă mirea
Să facă ziuca mare, mireasă mirea**

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

3.

**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 ierai, faceți bine mă ierai**
2x

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**
2x

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

**Fi voioasă soro mare,
căs la scale lângă vale
Și scaun în șezătoare,
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

From Banat region, Romania
Presented by Sonia Dion & Cristian Florescu

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) is coming 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 hydrographical 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.

Formation: open mixed circle

Position: Hands up in W pos., facing center

Pronunciation: HOH-rah deh MOON-the

Music: *Sonia Dion & Cristian Florescu Vol. 3*, Band 6 or Camp Hess Kramer 2007 CD

Style: 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.

Meter: 2/4

Pattern of *Hora de munte*

Meas. Count

16 **Introduction** (no action)

Figure 1 (singing)

1 1 Step on R swd to R
 2 Close L next to R (no wt)

2 1 Step on L swd to L
 2 Close R next to L (no wt)

3 1 Step on R to R (body facing slightly LOD)
 2 Step on L to R

4 1 Step on R (facing center)
 & Step on L ball
 2 Step on R
 (1&2 = one two-step)

5-8 Repeat measures **1-4** with opposite ftwk and direction

Meter: 2/4

Pattern of *Hora de munte* (continued)

Meas. Count **Figure 2** (instrumental melody)

1-2 Do 4 walking steps twd center, starting with R ft (R, L, R, L)

3 1 Step on R to R (slightly)
 & Step on L ball next to R ft
 2 Step on R
 (1&2 = one two-step)

4 Repeat measure **3** with opposite ftwk and direction

5-6 Repeat measures **1-2** bkwd

7-8 Repeat measures **3-4**

Final pattern: (according to the singing and instrumental music)

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

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Presented by Denise Heenan
Camp Hess Kramer Institute
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Song for Hora de munte

(Banat)

C-am venit cu voie bună hai bună seara
Să petrecem împreună hai bună seara (2x)
Vom petrece și-om juca hai bună seara
Inima ne-om bucura hai bună seara

I have gladly come, good evening
To rejoice with you
We will celebrate and dance
Our hearts will be very happy

C-am venit aici la voi hai bună seara
Să vă petreceți cu noi hai bună seara (2x)
C-am venit cu voie bună hai bună seara
Să petrecem împreună hai bună seara

I have come here
To rejoice together
I have gladly come
To rejoice with you

Haida oameni buni jucați hai bună seara
Și paharele-nchinați hai bună seara (2x)
Astă seară-i seară mare hai bună seara
Cu vin bun și lăutare hai bună seara(2x)

Let's dance good people
Take glasses of wine and cheers
This evening is a special evening
With great wines and musicians

Dragu mii unde-am venit hai bună seara
Și cu șin m-am întâlnit hai bună seara
Ca aici-as oameni buni hai bună seara
Nu moi duce până luni hai bună seara

I like this place where I came
And the people I have met
Because there are good people here
I don't leave this lovely place until Monday!

Presented by Sonia Dion & Cristian Florescu, 2006

Meeting and Greeting

(Scotland)

Arranged by Jennifer Kelly, April 2007. Preseneted by Jennifer Kelly at the 2007 Stockton Folk Dance Camp.

Music: Six for Sixty, Band 3 or Camp Hess Kramer 2007 CD 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.

Narino

(Turkey)

Pronunciation: nah-REE-noh (a girl's name). This is also a girl's dance.

Music: Ahmet Lüleci Turkish Dances, Band 4 or
Camp Hess Kramer 2007 CD

4/4 and 6/4 meter

Styling: Movements are soft and subtle, not sharp.

Formation: Semi circle, hands joined in V-pos

Cts	Pattern
-----	---------

INTRODUCTION: Four times through the melody

FIGURE 1A

- 1 Facing and moving slightly diag in and R, step on R, swinging arms fwd.
- 2 Step on L crossing in front of R, swinging arms back.
- 3 Repeat ct 1.
- 4 Facing ctr, raise L fwd and pump softly down, swinging arms up to W-pos and to the 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.
Note: Twisting toe movement on ct 5-6 is small and subtle.
- 7 Step back on L, moving arms to ctr and a little bounce.
- 8 Raise R fwd and softly pump it down, swinging arms down and back.

FIGURE 1B

- 1 Facing ctr and moving LOD, step on R to R, swinging arms fwd.
- 2 Step on L to R crossing in front of R, swinging arms back.
- 3 Step on R to R, swinging arms fwd.
- 4 Raise L and pump it down, swinging arms back.
- 5 Step on L in place, swinging arms fwd.
- 6 Raise R and pump it down, swinging arms back.

Alternate Fig 1A and Fig 1B on singing parts and do only Fig 1A on instrumental.
At end of music, choral singing will cue 5 additional repetitions of Fig 1B.

Described and presented by Ahmet Lüleci © 2005

Presented by Denise Heenan
Camp Hess Kramer Institute
October 19 – 21, 2007

Opincuța

From Basarabia, Moldavia

Presented by Sonia Dion & Cristian Florescu

Opincuța is a fast Hora from the Balți region. One of the remarkable characteristics of the Hora family is the arm movement, as the arms are held in W position. Usually the hands create small circles and thus give a dynamic and enticing feel to the dance. However, the movement should always be done with a certain nimbleness and subtlety.

This dance is performed through a magnificent interpretation of a popular song by a choir of Moldavian children. The crystal clear and warm voices of these kids make you want to dance with pleasure and vigor.

Formation: mixed circle

Position: Hands up in W pos., facing center

Pronunciation: oh-PEEN-khoo-tsah

Music: *Sonia Dion & Cristian Florescu, Vol. 3*, Band 3 or Camp Hess Kramer 2007 CD

Meter: 2/4

Description of *Opincuța*

Meas. Count

1-16	32	Musical introduction Feet together, hands doing tiny circles (up first, twd center of circle ...) in W position <u>Figure 1</u>
1	1 2	Step on R swd to R and swinging forearms to R (windshield mvt.) Close L next to R (with wt) and swinging forearms to L (wind. mvt.)
2	1 2	Step on R swd to R and swinging forearms to R (windshield mvt.) Close ball of L ft next to R (no wt) and swinging arms to take original pos.
3-4		Repeat measures 1-2 with opp ftwk and direction
5	1&2	Moving to the right, 3 running steps (R, L, R) (flat ft) slightly diag. to the right, hands doing tiny circles (up first, twd center of circle,...)
	&	Stamp on L slightly diag. to the center near R ft
6		Repeat measure 5 with opp ftwk to the right
7		Repeat measure 5
8	1 & 2	Step on L (entire foot) Step on R Step on L
	(1&2 = one <i>two-step</i>)	
9-16		Repeat measures 1-8

Meter : 2/4		Description of <i>Opincuța</i> (continued)
Meas.	Count	<u>Figure 2</u>
1-2		Repeat measures 1-2 of figure 1.
3	1	Step on L to the left
	2	Close R next to L (with wt)
4	1	Step on L to the left
	&	Brush with R heel, bend knee. Leg crossed in front of other leg
	2	Follow through with the movement of lifting the R leg to obtain 90°
	&	Bring down R ft (no wt) close to L ft (heel in the middle L ft)
5	1	Set down R ft twd the right, slightly oriented twd the line of direction (LOD) but the body remains facing center. The arms begin to swing down twd the back to a V pos.
	2	Cross L ft in front, the arms continue to swing back
6	1	Step on R ft to the right and bring back the arms to W pos.
	2	Step on L ft in place while changing direction (RLOD).
7-8		Do 2 <i>two-steps</i> to the left starting with R ft
9-16		Repeat measures 1-8

Final pattern:

Repeat 4 times; F1 + F2

Presented by Sonia Dion & Cristian Florescu, © 2006

Presented by Denise Heenan
Camp Hess Kramer Institute
October 19 – 21, 2007

Song for Opincuța

Frunzuliță iasomnie diridi-diridaida
Astă hora-mi place mie diridi-dirididaida (2x)
De micuță am jucat diridi-diridaida
Cum-mama mo-nvățat diridi-dirididaida

Small leaves of jasmine
That's the dance I enjoy
I am dancing this one since I was a child
Likes my mother showed me

Și se joacă pe-nserat diridi-diridaida
Când-e sărbătoare-n sat diridi-dirididaida (2x)
Cântă fete sprâncenate diridi-diridaida
Cu flăcăi din multe sate diridi-dirididaida

And dance during evening
When it is a party into the village
Sing the pretty girls
With the young boys of the village

Zi cobzare zi cu foc diridi-diridaida
Cu drag să intrăm în joc diridi-dirididaida (2x)
Hora să se facă roată diridi-diridaida
Căi horă de altădată diridi-dirididaida

And the player of lute plays with fire
So, with pleasure we will dance
Hora will be like a wheel
Because it's a very old *Hora*

Nici moșnegii nu se lasă diridi-diridaida
Strigă babele de-acasă diridi-dirididaida (2x)
Să vină la hora mare diridi-diridaida
În haine de sărbătoare diridi-dirididaida
Căi horă moldovenească diridi-diridaida
Toată lumea să poftească diridi-dirididaida

Even old men don't give up!
They invite their old wife to come from home
To join the huge *Hora*
With their most beautiful 'Sunday dress'
Because it is *Hora* moldovan
Everybody enjoy!

Presented by Sonia Dion & Cristian Florescu 2006

Tâkanata

(Northeast Bulgaria)

Dance from the village of Bjala Reka near Veliko Târnovo. The dance has a noticeable flavor of nearby Southern Romania. Observed at Koprivštica Festival, 1971. Presented by Yves Moreau at the 2007 Stockton Folk Dance Camp.

Pronunciation: TUH-kah-nah-tah

Music: Yves Moreau CD YM-UOP-07, track 2 or Hess Kramer 2007 CD 2/4 meter

Formation: Short mixed lines (2-8 dancers). Hands joined down in V-pos. Face ctr. Wt on L.

Styling: Light and happy.

Meas	Pattern
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8 meas	<u>INTRODUCTION</u> (Instrumental music). No action.
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	I. <u>SIDE OR REST STEP</u>
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| 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. <u>FORWARD AND BACK</u>
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|---|---|
| 1 | Starting with R and moving twd ctr with upper body leaning slightly fwd, 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). Dancers may shout, “hey, hohp!” |
| 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. At all times during ‘flick and click,’ feet are parallel. |
| 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 &). |

Tâkanata – continued

- 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 pointing down (ct 2).
- 12 Repeat meas 11 with opp ftwk.

NOTE: Leader calls change of Fig at will.

Repeat dance from the beginning.

The Highlandman's Umbrella

(Scotland)

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. Devised by Anna Holden of the Birmingham Branch of the RSCDS. Music composed by Beryl S. Johnston. Presented by Jennifer Kelly at the 2007 Stockton Folk Dance Camp.

Music: Camp Hess Kramer 2007 CD

4/4 meter

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

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

Bars	Pattern
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Chord INTRODUCTION Bows and curtseys.

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|-------|---|
| 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 | Original 1st M and 3rd M change places in side pos giving L hand. |
| 21-22 | Original 2nd M and 4th M change places in head pos giving L hand. |
| 23-24 | All set to original ptr. On L set, turn to face ctr of square. |
| 25-32 | Eight hands round and back with slipping steps. Fudge ft at beg to start to the L. On step 8, close without wt. |

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.

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Presented by Jennifer Kelly

Presented by Denise Heenan
Camp Hess Kramer Institute
October 19 – 21, 2007

U rekee

(Russia)

U rekee (OO reh-KEE) is an example of a lyrical circle dance of the Russian School of folk dance. Although traditional circle dances were always accompanied by a dance song, this music was composed as an instrumental piece. Mid 20th century, Soviet choreographers introduced the circle dances that were danced to instrumental music, ostensibly to avoid the traditional song lyrics that were often judged politically incorrect. This dance was choreographed by Hennie Konings and introduced by him in 2002 on a Russian/Ukrainian folkdance trip in the Ukraine. The name translates as “by the river.” Hennie taught this dance at the 2006 Stockton Folk Dance Camp.

CD: *Russian Dances Selected by Hennie Konings, Stockton 2006 (band 4)* 4/4 meter

Formation: Closed circle, hands joined in V-pos.

Steps: Pripandanya: Small step on R to R side with knee slightly bent (ct 1); step on ball of L ft across behind R with L knee extended (ct 2), giving a down-up feeling. Can also be done to L, starting with step on L ft.

Gliding step: Moving smoothly fwd and leading with toe, step on R (ct 1), step fwd on L (ct 2), step fwd on R (cts 3,4); repeat with opp ftwk (meas 2). Gliding feet stay close, but not touching, the floor.

Styling: When hands are on hips, they are in a loose fist with thumbs back.

Measure	4/4 meter	PATTERN
4 meas	<u>INTRODUCTION</u> . No action.	
	I. <u>FORWARD AND BACK</u>	
1-2	Dance 2 <u>Gliding steps</u> fwd twd ctr starting with R ft and slowly raise hands to W-pos.	
3-4	Repeat meas 1-2 bkwd, pushing hands forward and slowly lowering to sides.	
	II. <u>SIDE STEPS AND BOW</u>	
1-2	Step sdwd on R in LOD (ct 1); step on L next to R (ct 2); step sdwd on R in LOD (ct 3); lightly tap L heel next to R, both knees slightly bent (ct 4); during this meas, the body leans slightly to the L. Repeat with opp ftwk and direction (meas 2).	
3-4	Take small step on R to R or almost in place (ct 1), and make a slow bow to about waist level (cts 2-4); slowly return to up right pos (meas 4).	
	III. <u>GLIDING STEPS</u>	
1-8	Dance 8 <u>Gliding steps</u> in LOD, starting with R ft.	
	IV. <u>PRIPANDANYA STEPS</u>	
1-4	Dance 8 <u>Pripandanya steps</u> in LOD beginning with R ft, except that the final step with L becomes a touch with L heel.	

- 5-8 Repeat meas 1-4 with opp ftwk and direction. During meas 7-8, hands are slowly raised, released, and placed on waist.
- 9-10 Dance 4 Pripandanya steps while making a small circle to R (CW), ending with L shldr twd ctr and with light tap with L heel (ct 2&).
- 11-12 Repeat meas 9-10 with opp ftwk, making small circle to L (CCW), but end by closing R ft to L (ct 2) and facing ctr.

V. FINALE

- 1-2 Release hands from waist and slowly lower to sides (meas 1); slowly place R hand on heart (meas 2).
- 3-4 Raise R hand above head (meas 3); deep bow (meas 4).

Repeat dance from beginning two more times.