

# CAMP HESS KRAMER INSTITUTE

October 24 - 26, 2008

## Beverly Barr

Bogatym from Spisz.....	Poland.....	1
Borat.....	Romania.....	5
Danț Din Groși .....	Romania.....	7
Go Fatile Mome.....	Macedonia .....	9
Gruzanka.....	Serbia.....	10
Kaczor from Kurpie.....	Poland.....	11
King of Swing.....	USA.....	14
Perinița.....	Romania.....	15
Silistrenski Opas.....	Bulgaria.....	17
Smilyana.....	Bulgaria.....	19
Taniec Wielki.....	Poland.....	21

## Anthony Ivancich

Bar Room Stomp.....	Country & Western (USA).....	24
Coastin'.....	Country & Western (USA).....	25
County Line.....	Country & Western (USA).....	26
Montana Stomp.....	Country & Western (USA).....	27
Santo Domingo Gomero.....	Canary Islands, Spain.....	28
Seguidillas de la Gomera.....	Canary Islands, Spain.....	31
Sorondongo del Mar.....	Canary Islands, Spain.....	33
Strawlin'.....	Country & Western (USA).....	36
Western Barndance.....	Country & Western(USA).....	37

## Suzanne Rocca-Butler

Alunelu.....	Bulgaria.....	39
Balloindodici.....	Italy.....	41
Încâlcita.....	România.....	42
Jean Brown's Last Dance.....	USA.....	44
Kotchari.....	Armenia.....	45
Passu Torrau.....	Italy (Sardinia).....	47
Posadila Rozu.....	Russia.....	48
Shoror.....	Armenia.....	51
Techot rechka.....	Russia.....	53
Ya da kalinushku lomala.....	Russia.....	56

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

# Bogatym from Spisz

(Poland)



Bogatym from Spisz is another example of folk music being brought into the present day by young singers and bands from the mountain regions of Poland. I have choreographed authentic Spiskie steps to match the music in the hopes that the dance steps will also live on. After many skirmishes and treaties with Czechoslovakia during the first half of the 20<sup>th</sup> century, the majority of the region of Spisz finds itself today in northern Slovakia (Spiš) and a small area in south eastern Poland. The people living in the area are considered góralś (mountaineers) just like in Podhale and Orawa, with their own dialect and way of life. No matter which side of the political border, the costumes are similar, the steps the same, the music is shared and the folk scene is alive and well.

Pronunciation: boh-GAH-tym from SPEESH

Music: *Folk Dances from Poland, Vol. 5, Band 3*

2/4 meter

Formation: Circle of individual dancers facing ctr of the circle.

Steps & Styling: Running: Take a very small jump (shifting of wt) from L ft to R flat ft (heel slightly off the floor) (ct 1); take a small flat step in place onto L (ct &); repeat cts 1,& with R (cts 2,&). Same step is done with opp ftwk. Step should have a slight bounce to it. This step is done either in place or fwd.

Step-Together-Step: Takes 2 meas to execute. Meas 1: Step on R to with flat ft (ct 1); bring flat L ft next to R and put wt on it (ct &). Meas 2: Step on R to R with flat ft (ct 1); leave wt on R ft and bring flat L ft beside the R f (ct &). The step is not done in a straight line but rather in the shape of a semi-circle (banana shape – diagonal). Hands on waist with fingers pointing fwd and thumb extended back. Meas 1: Swing body CCW so R elbow is pointing twd ctr of circle and L elbow is out (ct 1); swing CW so that L elbow is in and R elbow out (ct &). Meas 2: Swing once again CCW (ct 1); hold (leaving R elbow pointed twd ctr) (ct &). Same step is done to L with opp ftwk and opp arm movements.

Czardasz Spiski Step: Takes 4 meas to execute. Begin with ft parallel to each other and approx 6 inches apart with wt on L.

Meas 1: Dancing on the front of the ft, moving sdwd R in LOD, step off of L onto R approx 2 ft away (ct 1); step onto L behind R (ct &,2).

Meas 2: Jump onto both ft (R ft approx 2 ft away from L ft) and distribute wt onto both feet (ct 1); slide both ft twds each other (L ft moves R and R ft moves L) and cross them with L ft in front over R ft, rising up onto toes (ct &,2).

Meas 3: Jump onto both ft so that ft end parallel to each other approx 6 inches apart with wt on R ft., knees bent and ft flat on the floor (ct 1); hold this pos for the rest of meas 3 and 4. Is done to the L with opp ftwk.

## Bogatym from Spisz—continued

Travelling Step: (One step = One meas) Facing fwd step fwd on R bringing L knee up so that the upper leg is almost parallel with the floor (ct 1); skuff fwd with R ft leaving L leg off the floor (ct & 2). A skuff is a very low jump fwd while leaving the ft to drag on the floor. Is also done with L ft and opp ftwk.

Rocking Step: (Takes 6 meas to execute) Meas 1: Begin with arms at side, step fwd with flat R ft while slightly bringing L ft off the floor by bending L knee fwd and swinging straight arms bkwd.

Meas 2: Swing arms fwd and step back onto flat L ft by straightening the L leg and lifting R ft slightly off the floor a couple of inches.

Meas 3 and 4: Repeat meas 1 and 2.

Meas 5: Execute the same motion as meas 1 and 3 except elevate onto the toes of the R ft and revolve  $\frac{1}{2}$  turn CW. Remember to swing arms bkwd.

Meas 6: Same movements as Meas 2 and 4.

The Eagle: Bend torso fwd 45 degrees at the waist, extend straight arms twd the back with fingers spread so that arms are parallel to the floor and keep head up to look fwd. While in this pos, the Running step will be executed.

Styling: Although a modern beat has been added, the styling is still taken from the mountain regions of Poland, and in this case with some Slovak influence. Dancers are very light on their feet and the emphasis is on the footwork.

Hands: Individual: Hands are placed on hips with fingers kept together at the front and the thumb extended around waist pointing bkwd.

Closed Circle: Arms extended out to the side join hands with persons in front and behind back..

Eagle: Extend straight arms behind so that arms are parallel to floor

### Meas

### Pattern

8 meas INTRODUCTION. Dancers stand in one circle facing ctr with hands on hips, ft together.

#### I. OPENING FIGURE

- 1-8 Take 8 Running steps in place beg with R.
- 9-16 Take four Step-Together-Steps R,L,R,L.
- 17-24 Take two Czardasz Spiski steps R,L.
- 25-30 Execute Rocking Step twd ctr of the circle, ending facing out with backs to ctr.
- 31-34 In the Eagle Position take 4 Running Steps fwd twd outside of circle back to starting pos.

Bogatym from Spisz—continued

- 35-36 Do 2 Running steps in place while doing a ½ turn CW so as to end facing ctr.  
37-38 Do 2 more Running steps while moving to close the circle and face LOD, and straightening the body so as to be standing erect. Close the circle by clasping the hands of the people on either side. Hands should remain down in V-pos.

II. TRAVELING FIGURE

- 1-8 In Closed Circle beg with R, take 8 Travelling Steps in LOD (Circle = CCW).  
9-16 Take 8 Travelling Steps in RLOD beg with R and finish facing ctr.  
17-24 Take 2 Czardasz Spiski Steps (once to R and then to L).  
25-32 Take 8 Travelling Steps in RLOD (Circle = CW) beg with R, turning the body to face RLOD (ct 1).  
33-40 Take 8 Travelling Steps in LOD (Circle moving CCW) beg with R and end facing ctr.  
41-46 Twd ctr, execute Rocking Step to end facing out.

III. LINKING FIGURE A

- 1-8 In the Eagle Position take 4 Running Steps fwd twd the outside of the circle (back to starting pos). On meas 5 and 6, do 2 Running steps in place while doing a ½ turn CW to end facing ctr. On meas 7 and 8, do 2 more Running steps in place, and straighten body to stand erect, putting hands on hips.  
8-16 Take four Step-Together-Steps R,L,R.L.

II. TRAVELING FIGURE

- 1-46 Repeat Fig II.

IV. LINKING FIGURE B

- 1-8 In the Eagle Position take 4 Running Steps fwd twd the outside of the circle back to starting pos. On meas 5 and 6, do 2 Running steps in place while doing a ½ turn CW to end facing ctr and on meas 7 and 8, do 2 more Running steps while moving to close the circle and face LOD, and straightening the body to stand erect. Close the circle by clasping the hands of people on either side. Hands should remain down in V-pos.

V. SUPER TRAVELLING FIGURE

- This is described as the Super Travel because it is identical to Fig II for the most part with some added movements and music.  
1-32 Repeat Fig II, meas 1-32. On meas 25-32, tighten circle to prepare for meas 33-40.

Bogatym from Spisz—continued

- 33-40 Travel LOD with a modified Travelling Step as before but instead of travelling fwd take smaller steps sdwd while swaying the body. Beg with R twd the outside of the circle, leaning body twd ctr and swinging hands out. Next step is twd ctr of the circle, while leaning out and swinging arms twd ctr. Repeat this movement for 8 meas.
- 41-48 Take 8 Travelling Steps in LOD (circle moving CCW), beg with R and end facing ctr.
- 49-56 Take 2 Czardasz Spiski Steps (once to R and then to L).
- 57-64 First 6 meas, execute Rocking Step. On meas 63, elevate onto toes of R ft and revolve  $\frac{1}{2}$  turn CW to end facing ctr and stamp L on meas 64 to emphasize the end of the dance.

© Copyright 2005-2008, Richard Schmidt  
Presented by Richard Schmidt

# **BORAT**

Romania

**DANCE FORMATION: Circle**

**CHOREOGRAPHER: Ira Weisburd (May 2007)**

**MUSIC: Eu Vin Acasa Cu Drag by Stefan de la Barbulesti**

## **Part I. (Face Counter Clockwise)**

- 1-2 Kick R heel forward, Step forward onto R foot**
- 3-4 Kick L heel forward, Step forward onto L foot**
- 5-6 Step forward on R foot, hold**
- 7-8 Rock back on L, Rock forward on R**
- 9-10 Step forward on L, hold**
- 11-12 Walk forward R, Walk forward L.**
- 13-16 (Face Center) Grapevine to R (R to R, L behind R, R to R, L in front of R)**
- 17-32 Repeat 1-16**

## **Part II. (Face Clockwise)**

- 1-2 (To the center) Step R,L,R**
- 3-4 (To the center) Step L,R,L**
- 5-6 Step forward on R, hop on R (2x) making ¼ turn to R (to face CCW)**
- 7-8 Yemenite L (LRL)**
- 9-10 Step R to R, Step L across R**
- 11-12 Grapevine 4 to R (R to R, L behind R, R to R, L across R)**
- 13-14 Step forward on R (to face out of circle), hop on R (2x) making ½ turn to R**
- 15-16 Yemenite L (L,R,L)**
- 17-32 Repeat 1-16**

## **Borat – Page 2 of 2**

### **Part III. (Face Center)**

- 1-2**        **Step R to R, hold**
- 3-4**        **Step S behind R, Step R to R**
- 5-6**        **Step L over R, hold**
- 7-8**        **Step R to R, Step L over R**
- 9-10**       **Step R to R, hold**
- 11-12**      **Step back on R, Rock forward on L (arms swing down)**
- 13-14**      **Step L to L, hold**
- 15-16**      **Step back on R, Rock Forward on L (arms swing down)**
- 17-18**      **(Arms up, elbows bent) Rock forward on R, Rock back on L**
- 19-20**      **Rock back on R, Rock forward on L**
- 21-24**      **Step forward on R, hold, Point L toe to center, hold**
- 25-28**      **Step Back with L, hold, Step back with R, hold**
- 29-32**      **L Yemenite, hold**
- 32-64**      **Repeat 1-32**

### **REPEAT DANCE**

**Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 24 – 26, 2008**





Danț din Groși--continued

- 3-16 Repeat meas 1-2 seven more time (8 total). During the last meas, M does his ftwk almost in place while W turns  $\frac{1}{4}$  t to L (slightly) to turn in front of M and take pivot position arms.

II. PIVOT

- 1 Step on L slightly diag to L (ct 1); step on R near (or next to) L (ct &); step on L slightly diag to the L (ct 2); lift on L (ct &).
- 2 Step on R slightly diag to R (ct 1); step on L next to R (ct &); step on R slightly diag to the R (ct 2); lift on R (ct &)
- 3-4 Repeat meas 1-2, but during the last meas (4) cpl turns slightly to end with M's back to ctr and ready for the next part (pivot).  
During meas 1-3, W does bigger steps than M; W moves from one side of her ptr to the other with small curve motions (Croissant).
- 5-6 Do two full turns moving in LOD with four (4) large walking steps (pivot steps)
- 7-8 Repeat meas 1-2.
- 9-16 Repeat meas 1-8.  
During the last meas, when changing from Fig. II to Fig. I, M does ftwk almost in place while W turns  $\frac{1}{4}$  to R (slightly) to initiate the Promenade pos.

Sequence: Introduction (no action) (meas 1-4) + Fig I (meas 5-16) + Fig II  
Fig I + Fig II + Fig II  
Fig I + Fig II + Fig II  
Fig I + Fig II + Fig I

Presented by Sonia Dion & Cristian Florescu

# GO FATILE MOME

**Choreographed By: Ira Weisburd**

**Origin of Music: Macedonian (Tanec)**

**Circle Dance. Lesnoto Rhythm.**

**Hand Hold: W position.**

**Part I. Step, Touch Step, Vine 4 to R**

**1-3 Step R to R, Touch L toe forward, Step forward on L**  
**4-7 Step R to R, Step Back on L, Step R to R, Step Front on L**  
**9-14 Repeat Part I. (1-7).**

**Part II. Walk to Center (R,L, Lift R); Walk Back (R, L, R), Rock Back, Recover (L,R)**

**1-3 Walk forward R, L, Lift R**  
**4-6 Walk back R,L,R**  
**7& Rock back on L, Recover forward on R**  
**8-10 Step L to L, Cross Rock w/R over L, Recover Back on L**  
**11-12 Make ½ turn to R (R, L)**  
**13-14 Step back w/R, Step L to L**

**Part III. Repeat Part II. 1-14. (Facing Out of Circle)**

**Part IV. Forward Rock, Recover, Lift; Step to R (side, close, side); Rock back, Recover; Step, Close, hold; Vine 3 to L, lift R.**

**1-3 Step forward on R, Recover back on L, Lift R**  
**4-6 Step R to R, Step close L to R, Step R to R**  
**7& Rock back on L, Recover on R**  
**8-10 Step L to L, Close w/R to L, hold**  
**11-14 Step L to L, Step R behind L, Step L to L, Lift R**

**Repeat dance from the beginning.**

**Presented by Beverly Barr**  
**Camp Hess Kramer Institute**  
**October 24 – 26, 2008**

# GRUZANKA

Serbia

The steps are typical of those done in the Sumadija region in central Serbia, while the dance was arranged by Bora Gajicki. He presented the dance in 1978 at the San Diego S.U. Folk Dance Conference, and other institutes and camps in California.

TRANSLATION: Gruza is an area of Serbia.

PRONUNCIATION: grew-ZAHN-kah

RECORD: 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: 2/4

PATTERN

---

Meas.

INTRODUCTION: None

FIG. I:

- 1 Facing R of ctr and moving and facing LOD - step R fwd with knee flex (ct 1); repeat cts 1 with opp ftwk (ct 2).
- 2-3 Step RLR-LRL fwd - flex knee on each step (cts 1-2-&, 1-2-&; S,Q,Q - S,Q,Q)
- 4 Push fwd off of L (ct ah); land on both ft (knees bent), R fwd of L (ct 1); low leap fwd onto L, free ft lifts bkwd (ct 2); step R fwd (ct &).
- 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 double bounces and knees flexes on each ct.

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

Repeat from beg to end of music.

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 24 - 26, 2008

# Kaczor from Kurpie

(Poland)



Kaczor is from the Green Kurpie Region of Poland located in the East Central part of Poland. The name means drake (male duck) and the dance has evolved from a wedding march into a show-off dance for men. A variation of steps allows us to incorporate women into the dance so that it can be done either as a couple dance or as an individual dance for men. The version described below is for couples and does not involve the more complicated walking in a squatted position that the men would do if dancing alone. Choreographed by: Richard Schmidt (2007)

Pronunciation: KAH-chohr from koor-PEE-eh

Music: *Folk Dances from Poland, Vol. 5, Band 6.*

2/4 meter

Formation: Closed circle of couples.

Steps: Side-Singles: This step can be done to the R or L. Begin with both feet side-by-side. When going to R, begin by taking a step to R with R ft flat on floor approx 1 ft from L, keeping feet parallel (cts 1,&). While doing this step, bend torso slightly from waist twd R (keep neck straight). Straighten body and step on L next to R (cts 2,&). When travelling L, use opp ftwk and body movements.

Side-Doubles: Similar to the Side-Single Step, it is done in double time: Step on R to R with ft flat on the floor approx 6 inches from L (ct 1); keeping feet parallel, torso erect, bend head to R. (ct &); step on L next to R, torso erect and bend head to L (cts 2,&). Repeat ct 1 and on ct &, when bring L ft alongside, stomp with L keeping wt on R.

Single-File Pull Step: (2 meas) Meas 1: Facing LOD, step fwd and to R with R, bending torso at the waist to L (cts 1); drag L ft so it ends beside R ft (ct &); stomp L leaving wt on R (ct 2); pause (ct &). Meas 2: Facing LOD, step fwd on L to L, while straightening torso to stand erect (ct 1,&); stamp R twice beside L leaving wt on L (cts 2,&).

Single-File Marching Step: Meas 1: Step fwd with flat R ft (cts 1,&); step fwd with flat L ft (ct 2); leaving L ft flat on floor, bend L knee and lift R ft off floor (ct &). Meas 2: Place R heel fwd, leaving wt on L and straightening L leg (ct 1); bend L knee and lift R ft off the floor (ct &); repeat cts 1,& (cts 2,&). Meas 3: Repeat meas 1 bkwd. Meas 4: Similar to meas 2 except instead of heel fwd, place ball of R ft behind body.

Single-File March/Skip Step: Meas 1: Step fwd with flat R ft. (cts 1,&); step fwd with flat L ft (cts 2,&). Meas 2: Take 1 Forward Polka Step (step-together-step motion). Begin with step fwd on R (ct 1); step on L next to R (ct &); step fwd on R (ct 2); pause (ct &).

Kaczor from Kurpie—continued

Meas 3-4: Take 3 steps beg with L (cts 1,2,1); meas 4, bring R ft next to L and place wt on both ft (cts 2 &).

M take this path to the L  
End facing ptr

W take this path to the R  
End facing ptr



Styling:

Hands: With partner in Circle position: Closed Social-Dance pos (see def. below) with extended arms (M's L arm, W's R arm) bent 90 degrees at the elbow, M back to the ctr, W facing ctr of circle.

Individual: Fists on the hips with thumbs facing back.

Single-File position: W stand directly behind ptr with R hand on ptr's R shldr and L hand flat on ptr's L waist. Leading M keeps hands in Individual pos. Cpls link up, one behind the other with M using same hold as ptr behind W of preceding cpl. *Note: The circle should not be closed, but should consist of several groups of cpls following the LOD.*

Closed Social-Dance hold: Facing each other M's R arm extended behind W holding her back at waist level while W's L hand is on M's R shldr. M extends L arm in front parallel to floor and diagonally twd ptr, taking W's R hand in his.

Meas

Pattern

2 meas

INTRODUCTION. No action.

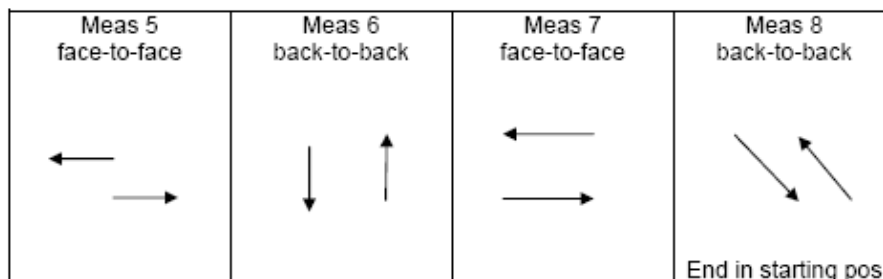
# I. SIDE TO SIDE

1-4

With ptr in Circle pos, M travelling L and W R, take 4 Side-Single steps in LOD.

5- 8

Release ptr and stand with hands in individual pos. Each dancer travels twice using Side-Double step R,L,R,L (W in LOD, M in RLOD). At end of each step, make ¼ turn CW so ptrs end up making a square around each other as displayed below:



Kaczor from Kurpie—continued

9-16 Repeat meas 1-8.

I. SINGLE FILE POSITION

1-8 During Meas 1 and 2, form the Single-File pos. Several M take the lead, followed by any number of cpls from 4 to 8. Take 4 Single-File Pull steps (each step requiring 2 mea

9- 12 Remain in Single-File pos and perform the Single-File Marching step.

13-16 Execute Single-File March/Skip Step ending back in the starting pos for Fig I.

The whole dance is repeated from the beg 2 more times (3 total).

© Copyright 2005-2008, Richard Schmidt  
Presented by Richard Schmidt

# KING OF SWING

**Formation: Line Dance/ 4 Wall. 32 Counts.**

**Rhythm: Swing**

**Choreographer: Ira Weisburd**

**Part I. Step Lock Step (2x); Forward Step, Tap, Step Back (2x)**

**1&2     Step forward R, Lock Step w/L behind R, Step forward R**  
**3&4     Step forward L, Lock Step w/R behind L, Step forward L**  
**5&6     Step forward on R, Tap L toe behind R heel, Step back on L**  
**7&8     Repeat 5&6**

**Part II. Walk back 4 Slow Steps; Heel Hook (2x), Vine 3 to R**

**1&2&    Step back on R, hold; Step back on L, hold**  
**3&4&    Repeat 1&2&**  
**5&6&    Touch R heel forward, Hook w/R above L ankle (2x)**  
**7&8&    Step R to R, Step back on L, Step R to R, hold**

**Part III. Heel Hook (2x), Vine 3 to L; Jazz Box w/R.**

**1&2&    Touch L heel forward, Hook w/L above R ankle (2x)**  
**3&4&    Step L to L, Step back on R, Step L to L, hold**  
**5&6&    Cross Step w/ R over L, hold, Cross Step w/L over R, hold**  
**7&8&    Step back On R, hold, Step L to L, hold.**

**Part IV. Jazz Box w/R; ½ Pivot L turn; ¼ Pivot L turn.**

**1&2&    Cross Step w/R over L, hold, Cross Step w/L over R, Hold**  
**3&4&    Step back on R, hold, Step L to L, hold**  
**5&6&    Step forward on R, hold; make ½ turn to L w/L, hold**  
**7&8&    Step forward on R, hold; make ¼ turn to L w/L, hold**

**Repeat dance from the beginning.**

**Presented by Beverly Barr**

**Camp Hess Kramer Institute**

**October 24 – 26, 2008**



# Perinița

(Muntenia, Romania)

*Perinița* (translation: the little pillow) is a distinctive Romanian dance of the kiss. Actually, this traditional dance is the most famous dance of the repertoire. Its origin is very old and comes from the south of the country.

This version of *Perinița* is composed of a *Sârba* dance (with three basic figures) done while dancing in a mixed circle. It should be noted that the *Perinița*, from region to region, will vary. To clarify exactly what defines a *Perinița*, one need only look at the story of the dance rather than the steps; in which alternately men and women pick their partners from the circle of dancers. A brief exchange (to be decided by the dancers) and a kiss upon the dance floor while the couple kneels in the middle of the *Sârba* on a little pillow or an embroidered handkerchief. Examples of this brief exchange could be, a short swirl, a little waltz or whatever comes to mind. Meanwhile, all the other dancers are performing the choreographed sequence. After the kissing, the last person chosen will choose a new partner, while his former partner takes his place in the *Sârba*.

*Perinița* was traditionally performed on the night of the New Year or was the last dance of a wedding celebration. Now, each happy event may include it.

Pronunciation:   peh-ree-NEE-tsah

Music:             *Sonia Dion & Cristian Florescu, Special Edition, Band 11 or Sonia Dion & Cristian Florescu, Vol. 1, Band 12* 4/4 meter

Formation:       Mixed circle, hands in W-pos

Steps & Styling:   Hands describe tiny circles (up first, twd ctr of circle) in W-pos. At least one handkerchief is required and, if the group is very important, use more then one to have more participation or repeat the music.

While a solo dancer is selecting a partner for the kiss, he/she twirls the handkerchief, either overhead or between two hands, and dances in the circle, taking time to flirt, eye the possible dancers in the circle, make a decision. Upon selecting a partner, the handkerchief is looped over the head and around the neck of the desired person and he/she is pulled into the center of the circle for the brief exchange. The first dancer opens the handkerchief on the ground and both kneel on it facing each other. Exchange of a kiss and/or a hug is made and the person who was selected takes the handkerchief and dances to select a new partner while the first dancer returns to the circle of dancers.

Meas

Pattern

INTRODUCTION. None

## I. MOVING TO THE R, HANDS IN W-POS

- |     |   |
|-----|---|
| 1   | Step on R twd ctr, body slightly diag to the R (ct 1); step on L twd ctr (ct 2); step on R twd ctr (ct 3); wt on R, lift R heel raising L ft near R ankle (ct 4). |
| 3-8 | Repeat meas 1-2, three more times (4 total).  |

Perinița—continued

- 2 Step bkwd on L, body slightly diag to L (ct 1); step on R bkwd (ct 2); step bkwd on L (ct 3); wt on L, lift L heel raising R ft near L ankle.  
**Note:** Meas 1-2 describe a saw-tooth pattern.

II. SÂRBA PE TREI – MOVING LOD

- 1 Step on R fwd swinging arms down in V pos. -- up then down and bkwd (ct1 ); lift R heel raising L ft near R ankle (ct 2); step on L fwd swinging arms up in W-pos. -- slightly bkwd then up (ct 3); lift L heel raising R ft near L ankle (ct 4).  
2 Step fwd on R, hands in W-pos making small circles (ct 1); step fwd on L (ct 2); step fwd on R (ct 3); lift R heel raising L ft near R ankle (ct 4).  
3-4 Repeat meas 1-2 with opp ftwk, still moving LOD.  
5-8 Repeat meas 1-4.

III. SÂRBA PE APTRU

- 1 Step on R fwd swinging arms down (ct 1); lift R heel raising L ft near R ankle (ct 2); step on L fwd swinging arms up (ct 3); lift L heel raising R ft near L ankle (ct 4).  
2 Step fwd on R, hands in W-pos making small circles (ct 1); step fwd on L (ct 2); step fwd on R (ct 3); step on L fwd (ct 4).  
3-8 Repeat meas 1-2, three more times (4 total).

SEQUENCE: Fig 1 + Fig 2 + Fig 3 alternating according to the music.

Presented by Sonia Dion and Cristian Florescu

# Silistrenski Opas

Bulgaria

This Opas is related to the "Pravo" dance type and is widespread throughout Dobrudza in northeast Bulgaria. This version is often done by both men and women. It was danced by the Silistra group participating in the National Folklore Festival in Koprivica, Bulgaria, summer 1971.

This dance was presented by Yves Moreau in California beginning in 1974 where he presented it at several camps and institutes.

**TRANSLATION:** An "opas" from the Silistra region.

**PRONUNCIATION:** SIH-lihs-trehn-skih OH-pahs

**RECORD:** RPC BG-1001, side B/2

**FORMATION:** Lines facing ctr, of 8-10 people (mixed or segregated), joined in either belt (preferred) or front basket pos (L over R).

**STEPS:** Rather heavy. Definite knee bend. Back arched bkwd slightly. Movements proud and strong. Occasional shldr twists and shaking.

---

**METER:** 2/4

**PATTERN**

---

**Meas.**

**INTRODUCTION:** 8 meas.

**FIG. I: PRAVO**

- 1 Step R to R (ct 1); step L across R (ct 2).
- 2 Step R to R (ct 1); lift L knee fwd (ct 2).
- 3 Step L bkwd (ct 1); raise R knee fwd (ct 2).
- 4-24 Repeat meas 1-3, 7 more times. (8 in all)

**FIG. II: PRAVO VARIATION**

- 1-2 Repeat Fig. I, meas 1-2. (R to R, LxR; R to R, lift L)
- 3 Step L beside R (ct 1); keeping knees tog - R ft moves to R then circles fwd - upper body leans fwd (ct 2).
- 4 Step R heel or ft beside L (ct 1); hold (ct 2).
- 5-32 Repeat meas 1-4, 7 more times. (8 in all)

**FIG. III: PRAVO VARIATION WITH STAMP**

- 1 Repeat Fig. I, meas 1. (R to R, LxR)
  - 2 Step R to R (ct 1); hop on R (ct 2).
  - 3 Step L diag R fwd (ct 1); hop on L (ct 2).
  - 4-5 Step R,L,R bkwd (ct 1-2, 1); hop on R as L knee lifts fwd (ct 2).
  - 6 Step L beside R (ct 1); stamp R beside L, no wt (ct 2).
  - 7-24 Repeat meas 1-6, 3 more times. (4 in all)
- NOTE: When only M dance in a line meas 5 becomes:
- 5 Squat with ft tog (ct 1); hold (ct 2). Raise and dance meas 6 as notated.

**FIG. IV: BASIC OPAS**

- 1 Step R to R (ct 1); brush L (full ft) slightly fwd (ct 2).
- 2 Step L fwd (ct 1); brush R slightly fwd (ct 2).
- 3 Small leap bkwd on R (ct 1); tap ball of L ft sharply beside R (ct &); small hop bkwd on R (ct 2); tap ball of L ft sharply beside R (ct &).
- 4 Small leap on L beside R (ct 1); leaning fwd - small sharp stamp R beside L, no wt (ct 2).
- 5-8 Repeat meas 1-4.

**FIG. V: OPAS VARIATION**

- 1 Step R to R (ct 1); step L across R (ct 2).
- 2 Step R (ct 1); step L,R in place (cts &-2).
- 3 Step L fwd (ct 1); R circles sdwd then fwd (ct 2).
- 4 Leaning fwd - with wt both tog, chug bkwd sharply (ct 1); hold (ct 2).
- 5 Straightening body - step L fwd (ct 1); arching back, stamp R beside L with knees bent and toes turned out, no wt (ct 2).
- 6 Step R-L bkwd (ct 1-2).
- 7-8 Repeat Fig. IV, meas 3-4. (leap R bk, tap L, hop R, tap L; leap L in pl, stamp R in pl)
- 9-32 Repeat meas 1-8, 3 more times.

**SEQUENCE:**

Intro: 8 meas

- |                               |      |
|-------------------------------|------|
| Fig. I, Basic Provo           | - 8x |
| Fig. II, Pravo Var.           | - 8x |
| Fig. III, Pravo Var. w/stamps | - 4x |
| Fig. IV, Basic Opas           | - 2x |
| Fig. V, Opas Var.             | - 4x |

The above sequence is set for available recording. The sequence was set by Yves Moreau. All individual figures are as danced in Silistra region.

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 24-26, 2008

# Smilyana

(Bulgaria)

Daniela choreographed Smilyana using the melody from the repertoire of a famous Bulgarian singer, Lubka Rondova, and the melody was composed by the singer's mother. The music is arranged by Vladimir Mollov. This a song between a daughter and her mother. The daughter will be married the next day and she asks her mother to come comb her hair and prepare her for the wedding, because her new relatives and will come the next day and take her with them.

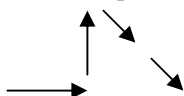
Pronunciation: shah-lah-OO-nah

Music: *Ya si te daruvam surtseto, dushata* CD(*I Give You My Heart, My Soul*) Songs & Dances from Bulgaria, Macedonia, & Serbia. Band 4. 3/8 meter

Formation: Open circle facing LOD for walking and ctr for the steps. Hands joined in V-pos.

Steps & Styling: Calm, relaxing, tender, soft.

Floor pattern: 4 meas. Step on R in LOD (meas 1); step fwd on L (meas 2); step back on R (meas 3); step back on L (meas 4).



This pattern is danced in Fig I and Fig II as well as optionally in the Introduction.

## Meas

## Pattern

8 meas INTRODUCTION. Hold (4 meas); either walk for 16 meas; or dance the pattern 3 times (12 meas) plus 4 meas walking LOD (1 step per meas.)

### I. WITH SINGING

- 1 Step on R in LOD.
- 2 Step fwd twd ctr L,R,L (cts 1,2,3).
- 3 Step on R diag back to R.
- 4 Step on L diag back to R.
- 5-24 Repeat meas 1-4 five times.

### II. INSTRUMENTAL

- 1 Arms coming slowly up to W-pos, step R,L,R in LOD (cts 1,2,3).
- 2 Step fwd twd ctr L,R,L (cts 1,2,3).
- 3 Step diag bkwd to R, R,L,R (cts 1,2,3).
- 4 Step diag bkwd to R, L,R,L (cts 1,2,3).
- 5-16 Repeat meas 1-4 three times. On meas 15-16, arms move slowly down to V-pos.

Smilyana--continued

SEQUENCE: Introduction, Fig I, Fig II, Fig I, Fig II, Fig I.

Ending: On final step, bring both ft together and bow.

Presented by Daniela Ivanova

## **Smilyana**

Popular Macedonian song in 3/8 meter from the repertoire of Lyubka Rondova.

1. Smilyana mi se armasa  
Vo Kostur grada golema

Na taya kukya chuena  
So devet porti na neya  
I mala vrata otgore  
Malechko momche ubavo.

2. Mayko le mila mayko le,  
Utre usunva nedelya

Da stanish, mayko pred zori  
Da mi izmetish dvorovi,  
Da mi naredish stolovi,  
Na srednio stol ti da sednish.

3. Na srednio stol ti da sednish  
Da mi razresish kosata

Utre ke doydats vatovi  
Da ti ya zemat Smilyana //

# Taniec Wielki (Progressive)

(Poland)



The Polonez (poh-LOH-nehz) is the oldest of Poland's five national dances, and is also known as the Taniec Wielki or Great Dance. The Polonez has no set choreography, however due to the slower tempo and the facility of the steps and movements, everyone can easily join in. Often done to signify the opening of a Ball or Festivity, one couple will lead numerous couples in a walking procession around the floor that will take them through various movements and combinations that are typical for this dance. Although I mention that the steps are easy for the occasional

participant, when working with performing groups, the steps can in fact be quite difficult to perfect. The Basic Walking step for instance begins before the music even starts and is long and elegant with deep knee bends and no heels; the majority of people will just begin on the first count and simply walk around the floor. This is of course acceptable when our goal is to get everyone up and dancing, but if you plan to perform this choreography for stage with regular members of a troupe, then please try to teach them the proper steps, as they are so much more beautiful.

Pronunciation: TAH-niyets VIHYEHL-kee

Music: *Folk Dances from Poland, Vol. 5, Band 1.*

3/4 meter

Formation: Circle of individual dancers facing LOD.

Steps: Walking step: In preparation for 1st ct with wt on L, very gently bend L knee while extending R ft fwd, R knee slightly bent until it becomes straight, moving ft fwd with toes just above floor level (pre-ct 1); step fwd firmly on ball of R ft, straightening L knee (this step is the longest one in relation to the next two steps) (ct 1); step fwd on ball of L ft (ct 2); step fwd on ball of R ft (ct 3). Continue Walking step using opp ftwk. Step can also begin with the L.

Long Bow: Beg with ft together, step on R to R (ct 1); step onto flat L ft behind R (L knee is bent while R leg is extended straight out with only toes touching floor) (ct 2); transfer wt to R ft standing on straight R leg (L leg remains slightly bent behind R leg with toes remaining on the floor) (ct 3). W's hands remain in Individual pos; M's L hand is placed on top of his heart while R arm remains in Individual pos (cts 2,&,3). For opp dir use opp ftwk and hands.

Hands: First position: Cpl stand beside each other with M on W's L. M extends R arm fwd bent slightly at the elbow with palm facing in. W extends L arm fwd, bent slightly at the elbow and rests it upon M's R hand. Joined hands are held slightly below shldr level during the dance and should not move, however they should also not be stiff. M's L arm is extended out away from the side with palm up. W hold skirt out with free hand. Can be done with opp pos.

Taniec Wielki –continued

Second position: Cpl stand beside each other with M on W's L. M extends L arm fwd bent slightly at the elbow with palm facing up. W extends L arm fwd, bent slightly at the elbow and rests it upon M's L hand. Joined hands are held slightly below shldr level during the dance and should not move, however they should also not be stiff. M's R arm is extended behind ptr's back without touching her with palm up. W hold skirt out with free hand.

Barrel position: Standing facing each other, cpl extend both arms out in front parallel to floor and join hands (M R to W L; M L to W R) with elbows slightly bent to form a circle.

Individual: M: Both hands outstretched to sides parallel to floor, slightly higher than waist level, palms facing up.

W: Both hands outstretched to sides parallel to floor, slightly higher than waist level, palms down.

**Styling:** The Polonez is danced with elegance and grace. Dancers stand tall and proud. Ptrs acknowledge each other and other dancers at all possible times with a nod, slight bow, smile, or eye contact.

Meas

Pattern

BOWING FIGURE

2 meas INTRODUCTION. Cpls stand in one circle with M facing LOD and W facing RLOD with hands at sides and ft together. During first 2 meas, hold position and raise arms into Individual Hold.

1-2 Take 2 Walking steps beg with L and make 1 turn CCW – M first go twd ctr of circle then out / Women travel out then in. End back in starting pos.

3-4 Long Bow to L and then to R.

I. ACQUAINTANCE FIGURE

1-3 Begin facing ptr: M face LOD / W face RLOD in one large circle of cpls. Both M and W beg with L, take 3 Walking Steps in 2nd pos turning in place CCW.

4 Take one Walking step bkwd.

II. SHOW-OFF FIGURE

1-3 In 2nd pos, take 3 Walking steps in LOD – both ptrs begin with L.

4 Step fwd with R as if going to take a Walking Step (ct 1); M release ptr and take a step fwd with L / W with arms kept out to the side also take a step fwd with L ft while making a quick pivot CW to end facing ptr (ct 2); both M and W step bkwd on R with bent R knee (ct 3). W lift R ft off floor to execute pivot, M it is simply a transfer of the wt from L onto R which is behind body.



Taniec Wielki –continued

- 5-6 Holding in Barrel pos, make a 3/4 revolution CW with ptr beg with L so that M end facing ctr of circle and W facing out.
- 7-8 Using Individual hold, cross behind ptr to take their place, beg with L and making a 1/2 turn CCW; repeat on Meas 8 with opp ftwk turning CW.

III. REVERSE FIGURE

- 1 In 1st Pos, take 1 Walking step beg with L travelling in RLOD.
- 2 Without releasing ptr's hand, M take 1 Walking step using all 3 cts to change dir by turning CW beg with R. W go under M's arm turning CCW beg with R. Cpl ends facing LOD in 1st pos.
- 3-4 In 1st pos, take 2 Walking steps in LOD both ptrs beg with L.
- 5-6 Switch to 2nd pos (M take W's L hand in L hand and sweep R arm down twd floor so that it ends behind ptr) and with 2 Walking steps, turn CCW – M make 1/2 turn on meas 5 to end facing RLOD and then 1 walking step bkwd / W make 1 full turn, releasing ptr's hand on meas 6 and finishing facing LOD. Both ptrs end with arms in Individual Hold.
- 7-8 Both M and W take 2 Walking Steps in place while turning CCW – M travel out of circle first then in / W travel in first then out. Ptrs end facing each other in one big circle.

IV. CHAIN FIGURE

- 1-4 Meas 1: Beg With L, both M (RLOD) and W (LOD) use 4 Walking Steps to execute a Grand Chain, starting with ptr by R hands and passing them on R to next ptr. Meas 2: start with R and cross on L side and in front of new ptr taking L hands. Meas 3: repeat meas 1 with 2nd new ptr. Meas 4: repeat Meas 2 with 3rd new ptr.
- 5 Keep hold of 3rd new ptr's L hand and make one Walking Step travelling CCW to end facing ptr with M facing LOD and W facing RLOD.
- 6-7 Using Individual hold, cross behind ptr to take their place, beg with R and making 1/2 turn CW and then repeat on meas 7 with opp ftwk turning CCW.
- 8 One Long Bow beg with R.  
Repeat dance with new ptr.

SEQUENCE

- 1-2 Introduction Music ( Hold )
- 1-4 Bowing Figure
- 1-28 Figs I, II, III, IV
- 1-28 Figs I, II, III, IV
- 1-28 Figs I, II, III, IV
- 1-28 Figs I, II, III, IV
- 1-4 Bowing Figure

© Copyright 2005-2008, Richard Schmidt  
Presented by Richard Schmidt

# Bar Room Stomp

**Background:** Unknown. Dance known to be in existence since 1994. Similar dances found in the early 1980's.

**Music:** "Closin' Time" by Tommy, The U.K. Cowboy; "Just Enough Rope" by Rick Trevino

**Pattern:** 24 Count: 4 Wall Dance turning left

<u>Count</u>	<u>Description</u>
1-4	Vine right with Kick starting with right foot.
5-8	Vine left with Kick starting with left foot.
9-12	Three Step backward starting R, (Counts 1-3), Kick L (Count 4)
13-16	Step L forward (Count 1), Stamp R next to L (Count 2), Step R backward (Count 3), Touch L toe next to R (Count 4)
17-20	Step L forward (Count 1), Stamp R (Count 2), Hold (Count 3), Stamp R (Count 3&), Stamp R (Count 4).
21-24	Step R Backward (Count 1), Touch L toe next to R (Count 2), Step L forward (Count 3), Turn 1/4 turn left while kicking R leg and end to face new direction to start dance again (Count 4).

**Presented by Anthony Ivancich  
Camp Hess Kramer Institute  
October 24 – 26, 2008**

# Coastin'

**Background:** Created by Ray & Tina Yeoman of Dorset, England.

**Music:** "Lord Of The Dance" by Ronan Hardiman on *Lord of The Dance Soundtrack* by Ronan Hardiman; "Lord Of The Dance" on *Celtic Rhythms and Moods* by Celtic Orchestra

**Formation:** Four point line dance. **Pattern:** 40 Counts

<u>Counts</u>	<u>Description</u>
---------------	--------------------

1-4	<i>Walk, Walk, Kick, Back:</i> Step R forward (Count 1), Step L forward (Count 2), Kick R forward (Count 3), Step R backward (Count 4).
-----	---

5-8	<i>Coaster Step, Kick Ball-change:</i> Step L backward (Count 5), Step R together and next to L (Count &), Step L forward (Count 6), Kick R forward (Count 7), Step R ball of foot next to L [partial weight] (Count &), Step L in place (Count 8).
-----	---

9-16	Repeat Counts 1-8.
------	--------------------

17-18	<i>Irish Step:</i> Touch R heel forward (Count 17), Step R together (Count &), Touch L toe next to R (Count 18).
-------	--

19-20	Repeat Count 17-18 to other side (Counts 19-20).
-------	--

21-24	Repeat Counts 17-20 (Counts 21-24).
-------	-------------------------------------

25-28	<i>Forward, Side, Triplet:</i> Touch R heel forward (Count 25), Touch R toe to right (Count 26), Step R next to L (Count 27), Step L next to R (Count &), Step R next to L (Count 28).
-------	--

29-32	<i>Forward, Side, Triplet:</i> Repeat Counts 25-28 to other side (Counts 29-32).
-------	--

33-36	<i>Step slide Clap:</i> Step R to right (Count 33), Slide/step L next to R [Clap] (Count 34), On L turn 1/4 to right (Count &), Step R forward (Count 35), Step L next to R (Count &), Step R forward (Count 36).
-------	---

37-40	<i>About Face, Triplet:</i> Step L forward (Count 37), On L turn 1/2 to right (Count &), Step R forward (Count 38), Step L forward (Count 39), Step R next to L (Count &), Step L forward (Count 40).
-------	---

Repeat dance from start.

Presented by Anthony Ivancich  
Camp Hess Kramer Institute  
October 24 - 26, 2008

# County Line

**Background:** Originally created by Jim Ferrazzano in the early 1980's. The creation of the both direction dance was introduced by Anthony Ivancich in 1988.

**Music:** "Bury Me" by Dwight Yoakam, "Blue Finger Lou" by Anne Murray, "In A Letter To You" by Eddie Raven.

**Formation:** Two point Line Dance.

**Pattern:** 18 Counts two point dance

<u>Counts</u>	<u>Description</u>
---------------	--------------------

1-2	<b>***<i>Touch Forward and Back:</i></b> Touch R heel forward (Count 1), Touch R toe backward (Count 2)***
-----	--

3-6	<b><i>Triplet &amp; Balance:</i></b> Step R forward (Count 3), Step L next to R (Count &), Step R forward (Count 4), Step L forward (Count 5), Step R backward (Count 6).
-----	---

7-10	<b><i>Triplet Back &amp; Balance:</i></b> Step L backward (Count 7), Step R next to L (Count &), Step L Backward (Count 8), Step R Backward (Count 9), Step L Forward (Count 10).
------	---

11-14	<b><i>Triplet Forward &amp; About Face:</i></b> Step R forward (Count 11), Step L next to R (Count &), Step R forward (Count 12), Step L forward (Count 13), On L turn 1/2 turn right (Count &), Step R forward (Count 14).
-------	---

15-18	<b><i>Triplet Forward &amp; About Faces:</i></b> Step L forward (Count 15), Step R next to L (Count &), Step L forward (Count 16), Step R forward (Count 17), On R turn 1/2 turn left (Count &), Step L forward (Count 18).
-------	---

**Repeat Dance from start.**

**\*\*\*Instead of the first two touches a dancer may start by doing an About Face: Step R forward (Count 1), On R turn 1/2 turn left (Count &), Step L forward (Count 2); then follow with the remaining pattern. The line will have individuals moving in both of the dances directions. If this is initiated from the ending two About Faces, three About Faces in a row will have been performed.**

**Presented by Anthony Ivancich  
Camp Hess Kramer Institute  
October 24 - 26, 2008**

# Montana Stomp

**Background:** Learned by Anthony Ivancich in mid 1987. Unknown creator.

**Music:** "Drops of Water" or "Why Not Me" both on *Why Not Me* by the Judds.

**Formation:** Double Circle of Individuals (one circle faces outward; the other circle faces inward toward the inner circle).

**Pattern:** 38 Counts

<u>Counts</u>	<u>Description</u>
---------------	--------------------

1-4	<i>Two Buttermilks:</i> Keeping toes together move heels apart (Count 1); move heels together (Count 2). Repeat (Counts 3-4).
-----	---

5-10	<i>Forward, Back, Hook and together:</i> Touch R heel forward (Count 5); Touch R toe backward (Count 6); Touch R heel forward (Count 7); Hook R in front of L leg (Count 8); Touch R heel forward (Count 9); Step R next to L [even weight] (Count 10).
------	---

11-12	<i>One Buttermilk:</i> Keeping toes together move heels apart (Count 11); move heels together (Count 12).
-------	---

13-18	<i>Forward, Back, Hook and Charleston:</i> Touch L heel forward (Count 13); Touch L toe backward (Count 14); Touch L toe forward (Count 15); Hook L in front of R leg (Count 16); Touch L heel forward (Count 17); Touch L toe backward (Count 18).
-------	---

19-26	<i>Charleston:</i> Step L forward (Count 19); Kick R forward (Count 20); Step R backward (Count 21); Touch L toe backward (Count 22). Repeat Counts 19-22 (Counts 23-26).
-------	---

27-30	<i>Vine left with a Touch:</i> Step L to left (Count 27); Step R behind L (Count 28); Step L to left (Count 29); Touch R toe beside L (Count 30).
-------	---

31-34	<i>Vine right with a turn:</i> Step R to right (Count 31); Step L behind R (Count 32); Step R to right (Count 33); On R turn 1/2 revolution to right [keep L beside R with no weight (Count 34)].
-------	---

35-38	<i>Vine left with turn:</i> Facing outside of circle Step L to left (Count 35); Step R behind L (Count 36); Step L to left (Count 37); On L turn 1/2 CCW (Count &); Close R next to L [equal weight] (Count 38).
-------	--

**Repeat Dance from start.**

**Presented by Anthony Ivancich  
Camp Hess Kramer Institute  
October 24 - 26, 2008**

# Santo Domingo Gomero

## Canary Islands, Spain

**Background:** From the Canary Islands the Isla Gomero. This description is based on the interpretation of the *Asociacion Cultural Arraigo* and as taught in the school classroom. Four of the possible variations are presented here.

**Music:** Music is in 3/4 meter. "Santo Domingo Gomera" performed by Coros y Danzas de Hermigua y Agulo (formed in 1954) on *El Album De Oro de la Musica Canaria*.

**Formation:** Contra set of any number of couples. Women on one side facing a line of men.

**Basic Steps:** Various sets of steps. At the end of a melodic phrase a caller will yell "cambio", "aire", or "final" to change or end the step pattern.

**Arms:** Position A throughout the dance.

Description is for the Men. Women dance to other side.

### Measure      Description

#### Step 1 (6 count phrase done 8 times)

1-2      Facing left down the line, Step L forward (Count 1), Kick R (Counts 2-3), Step R (Count 4), Step L to turn facing right down the line (Count 5), Touch R next to L (Count 6).

3-4      In a similar fashion Repeat Meas 1 & 2 to other side. (Counts 1-6).

5-16    Repeat Measures 1-4 three times total.

#### Closing turn

1-2      Turn left to end facing partner with three runs in place (Counts 1-3); Step R (Count 4); Close L next to R & Clap (Count 5); Hold (Count 6).

#### Step 2 (6 count phrase done 8 times)

1-2      With right shoulder facing partner Touch R toe to side (Count 1), Hold (Count 2), Touch R in front of L (Count 3), Swing R around and in back of L while turning right 1/2 revolution with three hops on L (Counts 4-6).

3-4      In a similar fashion Repeat Meas. 1&2 to other side (Counts 1-6).

5-16    Repeat Measures 1-4 three times.

#### Closing turn

1-2      Repeat Closing turn as before (Counts 1-6).

**Step 3 (6 count phrase done 8 times)**

**1-2 With right shoulder facing partner, Touch L in front of R (Count 1), Hop into air on R while lifting L knee (Count 2), Land on R (Count 3), With three walking steps turn 1/2 about to face opposite direction (Counts 4-6).**

**3-4 Repeat to other side (Measure 1-2, Counts 1-6)**

**5-16 Repeat Measures 1-4 three times.**

**Closing turn**

**1-2 Repeat Closing turn as before (Counts 1-6).**

**Step 4 (6 count phrase done 8 times)**

**1-2 With right shoulder facing partner, Hop on L (Count 1), Step R to face partner (Count 2), Leap onto L (turn 1/4 while in air to turn left shoulder toward partner) while swinging R around and to back of L (Count 3), Three steps in place to prepare for step to other side (Counts 4-6).**

**3-4 Repeat to other side (Meas. 1-2, Counts 1-6).**

**5-16 Repeat Measures 1-4 three times. (On last three steps turn to face partner in preparation for turn in opposite direction.)**

**Closing turn**

**1-2 Repeat Closing turn in OPPOSITE DIRECTION (Counts 1-6).**

**Repeat dance from start.**

## **WORDS TO SONG:**

**Santo Domingo  
de la Calzada,  
llévame a misa  
de madrugada.**

**Hice un viajillo  
pa' La Gomera,  
en busca de alguien  
que me quisiera.**

**En Tamargada  
pesqué a mi novio  
con miel de palma  
y gofio en polvo.**

**En Alojera  
camino abajo  
vide a una maga  
sin el refajo.**

**Hombre del diantre  
allá por Tazo  
aunque nos vean  
dame un abrazo.**

**Roque de Agando  
fuente de Ojila  
palma galana  
de Benchijigua.**

**Con mi burrillo  
fui pa'l "Cercao",  
traje un lebrillo  
de higos "pasaos".**

**Santo Domingo  
Domingo Santo,  
sobre mi capa  
tiende tu manto.**



# Seguidillas de la Gomera

Canary Islands, Spain

**Background:** From the Isla de Gomera. This version as danced by the folkloric group Entre Amigos. The Seguidillas is found in almost all parts of Spain. Though the music is a Seguidillas in the strictest sense, the dance is the only example of chain style dance from the Island of Gomero. The "de cuerda" (chain) is found in profusion on the other islands.

**Music:** "Seguidillas de La Gomera" performed by Tajaraste (formed in 1984) a group from the Isla de Tenerife on *El Album De Oro de la Musica Canaria*.

**Formation:** Circle of couples in a double circle one for men and the inner circle for women. Both circles face center to begin.

**Basic Step:** Ten count pattern

**Arms:** Position A (Arms level); Position B (Left Arm high); Position C (Right Arm high).

**Counts**      **Description** (Direction for the men. Women use opposite feet and arms.)

- 1      To the inside to the circle Step L forward (Arms: Position B).
- 2      Step backward from center on R. (Arms: Position A)
- &      On R 1/2 turn left to face outside of circle.
- 3      Step L forward. (Arms: Position A)
- 4      Step R slightly forward (Arms: Position A).
- 5      Step L Forward in preparation to turn left about on R (Arms: Position B).
- 6-8      With three steps pivot 1 1/2 revolution to left to end facing center of circle. (Arms: Position A)
- 9      To stop turn, step L backward to outside of circle. (Arms: Position A)
- 10      Step R forward. (Arms: Position A)

Repeat pattern from beginning.

A Seguidillas is in 3/4 meter with six line text melody patterns of 1, 2, 2, 2, 3, 4 per verse.

Presented by Anthony Ivancich  
Camp Hess Kramer Institute  
October 24 - 26, 2008

## WORDS TO SONG:

Seguidillas me pides  
de cuálas quieres  
si de las encarnadas  
o de las verdes.

Ramito de salado  
ramito verde,  
verde cual la esperanza  
que nunca muere.

Las ovejas son blancas,  
verde es el prado,  
y el pastor que las guarda  
se ha retirado.

# Sorondongo del Mar

(Gran Canaria, Canary Islands, Spain)

**Background:** The dance is a combination of Canary Island dance patterns to go with the contemporary Sorondongo music on the album mentioned below. The steps were integrated by Anthony Ivancich in early 2008.

**Music:** Sorondongo del Mar by the group *Non Trubada*. Music is in 3/4 meter. "The Grand Canary folklorist Jose Maria Gil, settled down on Lazarote Island, he was the director and founder of the historic group 'Ajey.' He was the creator of one of the less orthodox creations of the Sorondongo. His inspiration for the music is an ancient melody of rancho de Pascue of San Bartolome. The group, *Non Trubada*, utilized as a pretext the Lanzarote Sorondongo in order to brilliantly recreate a message of ecological and truth as a theme." (English translation by Anthony Ivancich from the notes (Page 21) of *El Album de Oro de la Musica Canaria*.)

**Formation:** Contra set of any number of couples. Even numbered couples cross over to opposite side of set.

**Arms:** Position A (arms even), Position B (left arm high), Position C (right arm high).

**Introduction:** No movement first 8 Measures of three-quarter time.

**Description for Men and Women** (same footwork except where explained).

<u>Measure</u>	<u>Description</u>
----------------	--------------------

## PART ONE:

1-2 Step L diagonal forward left (Count 1), Swing R next to L in an arc from back to front preparing for the next step (Counts 2-3) (Arms Position C), Step R to turn left shoulder toward to opposite side of set [back to partner] (Count 4), Swing L past R in similar manner to Counts 2-3 (Counts 5-6) Position B.

3-4 \*\*\*With three step walk to other side of set\*\*\* (Counts 1-3) (Arms Position A), Revolve 1/2 turn left to face side of set from which you came (Count 3&), Step R to stop turn (Count 4), Hold (Counts 5-6).

\*\*\*The three steps can be substituted with a 1 1/2 turn with three step turning left (Arms Position A)\*\*\*

5-8 Repeat Step Pattern Measure 1-4; PART ONE to return to original side of the dance. (Measures 5-8). On Measure 8 the women must take two step instead of the one the men take to be on proper foot for next section.

**PART TWO:** (Women to opposite side).

**1-2** Step L to face back to partner in center of set (Count 1-3) (Arms Position B), Step R backward turning to left to face partner (Counts 4-6) (Arms Position A).

**3-4** With three quick small walking steps turn one revolution left (Measure 3, Counts 1-3), Step R (Count 4), Hold preparing to repeat (Counts 5-6).

**5-8** Repeat Step Pattern of Measures 1-4; PART TWO (Measure 5-8). On Measure 8 the women take two step instead of the one that the men do. This will prepare all to begin the next section of the same foot.

**PART THREE:** (All on same foot) (Arms Position A)

**1-2** One Waltz step forward starting L, One Waltz step back.

**3-4** Men: Turning left about to start, exchange places with woman on right with back always facing that person.

Women: Turning to face man on left exchange places with man always facing that person.

**5-6** Men: Exchange places with man on other side of set. They face as crossing (Measure 5); Turn left to face opposite line.

Women: Balance waltz left and right as men cross.

**7-8** All turn one revolution left to end facing opposite side of dance (Measure 7); Step R (Measure 8, Count 1); Close L next to R [equal weight] and Clap hands in front of body (Measure 8, Count 2); Hold (Measure 8, Count 3).

In a similar manner return to starting place. All start R.(Measure 1-8; PART THREE).

Repeat dance from PART ONE.

## **Words to Song:**

**El sorondongo  
mondongo del mar  
que salga mi niña  
que venga a bailar.**

**(The sorondongo)  
(food of the ocean)  
(To where my little girl leaves)  
(Where she comes to dance.)**

**Nuestros mares mueren  
y el agua es la vida  
cada día que pasa  
más grande es la herida.**

**(Our oceans die)  
(And the water is life)  
(Each day that passes)  
(The greater is the hurt)**

**El sorondongo....**

**Como el pez grande  
se come al pequeño  
los mares peligran  
peligran los sueños.**

**(Like the big fish)  
(That eats the little fish)  
(The dangerous oceans)  
(Endanger our dreams)**

**Sueños de espuma  
sueños de sal  
sueños de conchas  
sueños de coral.**

**(Dreams of foam)  
(Dreams of salt)  
(Dreams of seashells)  
(Dreams of corral)**

**Mi sueño es un libro  
es una canción  
mi sueño es Canarias  
mi gran ilusión**

**(My dream is a book)  
(It is a song)  
(My dream is the Canary Islands)  
(My great fantasy)**

**La ilusión del niño  
que juega en la arena  
de nadar contigo  
bajo luna llena.**

**(The dream of the boy)  
(Who plays in the sand)  
(Of swimming with you)  
(Under a full moon)**

**En un mar azul  
blanco y amarillo  
y las siete estrellas  
que le dan el brillo.**

**(In a blue sea)  
(White and yellow)  
(And the seven stars)  
(That brilliantly shine)**

**El sorondongo.....**

# STRAWLIN

**Background:** Created by Anthony Ivancich in 1998.

**Music:** "I Wouldn't Tell You No Lie" by the Tractors, or "Fallin' Never Felt So Good" by Shawn Camp.

**Formation:** Patterned Schottische round dance mixer. Couples in Promenade Position in circle around the room both facing LOD.

**Basic Step:** Schottische Step: ----Left Vine, Right Vine, 4 Step Brushes.

**Pattern:** 32 Counts

- | <u>Counts</u> | <u>Description</u>   |
|---------------|--|
| 1-4           | Left Vine (L,R,L Touch R)  |
| 5-8           | Right Vine, at end of step turn to face partner without releasing cross arm hold. (Inside person will face out of circle and outside person will be facing center of circle.   |
| 9-16          | Step L in place (Count 9), touch inside of R foot with partner (Count 10), Step R in place (Count 11), touch inside of L foot with partner (Count 12), Repeat (Counts 13-16). On each of these four step-touches bring joined arms up on odd counts (steps) and down on even counts (touches). |
| 17-20         | Drop hands and without changing facing each person Left Vine to own left (L,R,L Touch R). On Count four slap R hand with first person on left.   |
| 21-24         | Without changing facing each person Right Vine to own right (R,L,R Touch L. On Count four slap L hand with Partner.  |
| 25-32         | Two Step-brushes (inner person moves LOD and outer person moves RLOD) L Brush R (Counts 25-26), R Brush L (Counts 27-28), greet (handshake) new partner with R hand. With Two more Step-brushes (Counts 29-32), move to starting stance with new partner in promenade position, facing LOD.    |

Repeat with new partner.

Presented by Anthony Ivancich  
Camp Hess Kramer Institute  
October 24 - 26, 2008

# Western Barndance

**Background:** Also known as "Wild Wild West" as it is often done to the music with that named title. Dance first came into being in 1989. The creation is credited to Dick Matteis and Geneva Owsley of Hayes, VA.

**Music:** "Wild Wild West" by the *Escape Club*, CD on the Atlantic label (1988). Alternate tune "Cajun Moon" by *Ricky Skags*.

**Formation:** Progressive Couple Round Dance (Sequence Dance). Circle of couples facing line of direction (Ball room direction) around the floor. Couples are holding in open two step position facing same direction around dance space.

**Pattern:** 32 Count progressive Couple dance.

**Steps:**        *Step Drag:* Step L forward (Count 1), Drag R along floor and Step R next to L (Count 2), Step L forward (Count 3), Drag R along floor and Touch R toe next to L (Count 4). Is also done to opposite side.

*Vine:* A short grapevine of four counts. Step L to left (Count 1), Step R behind L (Count 2), Step L to left (Count 3), Touch, Kick, or Stomp R next to L (Count 4). Is also done to opposite side.

<u>Count</u>	<u>Description</u>
--------------	--------------------

1-4	Men: Step Drag LOD starting with L. Women: Step Drag LOD Starting with R.
-----	--

5-8	Men: Step Drag RLOD starting with R. Women: Step Drag RLOD Starting with L
-----	---

9-12	Men: Repeat step Drag LOD as in Counts 1-4 while turn Women under arch formed with Men's left arm and Women's right arm. Women: Turn 1 1/2 revolution with three steps under arch described. Tour L next to R.
------	---

13-16	Men: Repeat step Drag RLOD starting with R while turning Women back through arch. Women: Turn 1 1/2 revolution with three steps back under arch.
-------	---

## **Western Barndance - page 2 of 2**

**17-24 Both still facing LOD**

**Men: Step L forward (Count 17); Hit side of right knee with partner (Count 18); Step R forward (Count 19); Hit inside of L foot with partner in front of R (Count 20); Step L forward (Count 21); Hit side of right knee with partner (Count 22), Step R forward (Count 23), Touch partners R foot with own left foot behind R (Count 24).**

**Women: Step R forward (Count 17); Hit side of left knee with partner (Count 18); Step L forward (Count 19); Hit inside of R foot with partner in front of L (Count 20); Step R forward (Count 21); Hit side of left knee with partner (Count 22), Step L forward (Count 23), Touch partners L foot with own right foot behind L (Count 24).**

**25-28 Men: Vine to left with a touch and a clap, moving away from partner.**

**Women: Vine to right with a touch L and a clap, moving away from partner.**

**29-32 Men starting R and Women starting L, three walking steps to new partner (Counts 29-31) and a Touch (Count 32). Each moves toward person on left.**

**Repeat dance from start.**

**Presented by Anthony Ivancich  
Camp Hess Kramer Institute  
October 24 - 26, 2008**



# Alulenu

(Bulgaria)

This is a dance for both men and women from the village of Vrav in Northwest Bulgaria, the Vidin–Danube river area). “Alunelu” is a Vlach word that means “hazelnut.” The dance is performed with instrumental accompaniment. The dance pattern includes 4 figures.

Pronunciation: ah-loo-NEH-loo

Music: Ya si te daruvam surtseto, dushata CD (I Give You My Heart, My Soul) 2/4 meter  
Songs & Dances from Bulgaria, Macedonia, & Serbia. Band 5.  
Dances from Serbia & Northwest Bulgaria. Band 1.

Formation: Open circle; belt hold, facing ctr.

Steps & Styling: Feet parallel.

Meas	Pattern
1-4	INTRODUCTION

## I. FIGURE I

- 1 Step on R fwd (ct 1); step on L beside R (ct &); step fwd on R (ct 2); hop on R with L slightly lifted (ct &).
- 2 Step on L fwd (ct 1); step on R beside L (ct &); step fwd on L (ct 2); hop on L with R slightly lifted (cts &).
- 3 Repeat meas 1.
- 4 Repeat meas 2.
- 5 Step on R bkwd (ct 1); step on L bkwd (ct &); step on R, L, bkwd (cts 2,&).
- 6 Step on R bkwd, (ct 1); step on L bkwd (ct &); step on R and stamp L in place (cts 2,&).
- 7 Step on L in place (ct 1); stamp R (ct &); step on R in place, (ct 2); stamp L (ct &).
- 8 Step on L in place (ct 1); stamp R (ct &); stamp R (cts 2,&).
- 9-16 Repeat meas 1-8.

## II. FIGURE II

- 1 Step on R in place (ct 1); step on L in front of R (ct &); step on R in place (ct 2); small L kick fwd (ct &).
- 2 Step on L in place (ct 1); step on R in front of L (ct &); step on L in place (ct 2); small R kick fwd (ct &).
- 3 Step on R in place (ct 1); step on L across in front of R (ct &); step on R in place (ct 2); step on L in place (ct &).
- 4 Step on R in front of L (ct 1); step on L in place (ct &); step on R in place (ct 2); step on L in front of R (ct &).
- 5 Step on R in place (ct 1); step on L in place (ct &); step on R in front of L (ct 2); step on L in place (ct &).
- 6 Step on R in place (ct 1); step on L in front of R (ct &); step on R in place (ct 2); small L kick fwd (ct &).
- 7-12 Repeat meas 1-6 with opp ftwk and direction, except on meas 6, ct &, lift L fwd.

## III. FIGURE III

- 1 Step on R heel to R (ct 1); step on L behind R (ct&); step on R heel to R (ct 2); step on L behind R (ct &).
- 2 Step on R heel to R (ct 1); step on L behind R (ct &); step on R heel to R (ct 2); lift L (ct &).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

#### **IV. FIGURE IV**

- 1 Leap onto R (ct 1); stamp L in place (ct &); leap onto L (ct 2); stamp R in place (ct &).
- 2 Leap onto R (ct 1); stamp L in place (ct &); stamp L in place (cts 2,&).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

SEQUENCE: Fig I, Fig II, Fig III, Fig IV, then Fig II, Fig III, Fig IV and repeat everything from the very beginning.

Presented by Daniela Ivanova

# Balloindodici

(Italy)

From Umbria, central Italy, Balloindodici is a Contradance belonging to the family of "Gigues." It was cast off 30 years ago and then rediscovered in the territories between Val di Chiana and Orvieto. The choreography shows traces of the influence of the French Quadrille. Translation: "Dance in 12."

Pronunciation: BAH-loh-ihn-DOH-dee-chee

Music: CD: *Danze Italiane* Vol 1, Band 11

2/4 meter

Formation: Six couples in square formation, three people on each side. One W between 2 M facing one M between 2 W, holding inside hands. The same on the side. The dancers in each set decide which sides will be the heads and which will be the sides and this is not dependent on orientation in the room.



## Meas

## Pattern

INTRODUCTION. None. Start with music.



### I. ADVANCE AND RETIRE

- 1-2 Head trios (1 and 3) advance toward each other with 4 walking steps.
- 3-4 Head trios walk back with 4 walking steps.
- 5-8 Side trios (2 and 4) repeat meas 1-4.

### II. STAR

- 1-8 The four people in the ctr of each trio step in and dance a R-hand Star in the middle of the set, with 16 Skipping steps.
- 9-16 Reversing the direction, the same four dance a L-hand Star.



### III. POLKA

- 1-12 Each M takes closest W in Closed ballroom pos (one M takes W on his R, the other M takes W on his L), dance 12 Polka steps, turning CCW inside the set.
  - 13-16 Releasing the hold, the same four dance backwards to their original position in the ctr of each trio with 8 Skipping steps.
- Repeat dance from beginning but replacing Fig I with the following:



### IA. SHIFT POSITIONS

- 1-4 Head trios (1 and 3) advance twd each other with 4 walking steps; on the fourth step, the person on the R end of each trio steps across to the L side of the opp trio and, in the new formation, all back up with 4 steps.
- 5-8 Side trios (2 and 4) repeat meas 1-4.



Presented by Roberto Bagnoli

# Încâlcita

(Bessarabia, Republic of Moldova)

The Romanian word încâlcita means confusing or unclear. In popular music it refers to a bit of cleverness by musicians (lautari) to surprise both listeners and dancers. The music begins with an introduction in 3/4 time, leading everyone to believe it's a waltz. On the fifth measure, however, the musician turns the rhythm into a 4/4, throwing the disconcerted dancers into a muddle.

Încâlcita in Moldavia, Floricica in Oltenia and Brăulețul in Muntenia are examples of dances requiring considerable skill and agility. The steps are fast, small and precise, enhanced with many crossing movements forward and back. They are done on the ball of the foot or the heel, in syncopated rhythms.

Pronunciation: eun-keul-TCHEE-tah

Music: *Sonia Dion & Cristian Florescu, Special Edition, Band 5.*

4/4 meter

Formation: Mixed circle; hands joined in V position, facing ctr.

Steps & Styling: Knees very loose in Fig I.

## Meas

## Pattern

### INTRODUCTION

3/4 meter (1, 2, 3, 4, 5, 6, 7), wait (1, 2), music (1, 2, 3, 4, 5, 6, 7), wait (1, 2). No action.

### I. FIGURE I

- 1 Lift on L ft and bring hands up in W-pos (ct 1); step on R to R, ft and body turning (very slightly) twd the direction (ct &,2); step on L (toes facing ctr) to R in front of R ft (ct &,3); step on R to R (ct &); touch with L ball of ft in front of R and turn body facing ctr (ct 4,&).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2.
- Note:** Rhythm is quick-slow-slow-quick-slow.

### II. FIGURE II

- 1 Lift L ft turning  $\frac{1}{4}$  t. to the R, face LOD and swing arms down in V pos (ct 1); step fwd on R (ct &,2); step fwd on L (ct &,3); step fwd on R (ct &); step fwd on L (ct 4,&).
- Note: The 4 steps of this meas are done with stamping and moving LOD.
- 2-3 Repeat meas 1, twice (3 in total)
- 4 Stamp on R without wt (ct 1); stamp on R with wt and turning to face ctr (ct 2,&); step L across in back of R (ct 3&); step sdwd on R to the R (ct &); cross L ft slightly in front of R ft (ct 4,&).
- Note:** Rhythm is quick-slow-slow-quick-slow. Also, the steps in this figure are done with wt on the whole ft, except on the first beat of the first meas.

III. FIGURE III

- 1 Facing ctr with hands joined in V-pos, step on R in place (ct 1); cross L in front of R ft (ct &); step on R in place (ct 2); step on L slightly to the L (ct &); cross R in front of L ft (ct 3); step on L in place (ct &); small leap onto R to the R and turn body slightly to the R (ct 4,&).  
Note: Rhythm is quick-quick-quick-quick-quick-quick-slow.
- 2 Step on L heel with wt in front of R ft and L leg extended (ct 1); fall smoothly onto R to R (ct &); step on L heel with wt in front of R ft and L leg extended (ct 2); fall smoothly onto R to the R (ct &); step on L in front (ct 3,&); step on R in place (ct 4,&).  
Note: 3&-4& is one rocking step. Also rhythm is quick-quick-quick-quick-slow-slow.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

Presented by Sonia Dion & Cristian Florescu

# JEAN BROWN'S LAST DANCE SEA SALT SALLY

USA

**Choreographer:** Audry Watson (Scotland), Dec. 2007

**Music:** Sea Salt Sally by Rock Guard (Album: Stop It & Dance), 164 bpm

**Descriptions:** 32 count – 4 wall line dance – Beginner level

<u>Counts</u>	<u>Descriptions</u>
Introduction:	32 counts, start with vocals

**Part I FWD TOUCH, BACK TOUCH, BACK TOUCH, FWD TOUCH**

1-2	Step fwd on R, touch L next to R.
3-4	Step back on L, touch R next to L.
5-6	Step back on R, touch L next to R.
7-8	Step fwd on L, touch R next to L.

**Part II ROCK, ROCK, ROCK, HOLD X2**

1-2	Rock fwd on R, recover back on L.
3-4	Rock fwd on R, hold for a beat.
5-6	Rock fwd on L, recover back on R.
7-8	Rock fwd on L, hold for a beat.

**Part III SIDE HOLD, CROSS HOLD, SIDE, CLOSE, SIDE, HOLD**

1-2	Step R to R side, hold for a beat.
3-4	Cross L over R, hold for a beat.
5-6	Step R to R side, close L next to R.
7-8	Step R to R side, hold for a beat.

**Part IV CROSS ROCK, ¼ TURN, HOLD, RUN, RUN, RUN, RUN**

1-2	Cross rock L over R, recover back on R.
3-4	Turn ¼ L stepping fwd on L, hold for a beat.
5-6	Small running step fwd on R, small running step fwd on L.
7-8	Small running step fwd on R, small running step fwd on L.

**Repeat dance from beginning.**

**Presented by Suzanne Rocca-Butler  
Camp Hess Kramer Institute  
October 24-28, 2008**

# Kochari or Vana and Taroni Bareri Sharan

(Armenia)

Translation: “Dances from Van and Taron” or “Kochari.” Learned in Armenia at celebrations, more elaborate figures are executed by the dance ensembles in Armenia

Pronunciation: KOH-chah-ree

Music: *Barev-Armenian Dances*, Band 8.

2/4 meter

Formation: Mixed line, hold hands, arms down in V-pos, face ctr.

Steps: Kochari step: Jump onto both ft, L ft diag fwd to L, both ft turned out, bend both knees (ct 1); bounce on both ft (ct 2); bounce on both ft (ct &). As you bounce the heels lift off the floor and bounce back to the floor (knees are straight). Back is straight throughout.

Meas

Pattern

5 meas

INTRODUCTION:

## I. DOUBLE BOUNCE (BASIC)

- 1 Step and bounce on ball of R ft to R (ct 1); bounce (ct &); step on L beside R and bounce (ct 2); bounce (ct &).
- 2 Step and bounce on ball of R ft to R (ct 1); bounce (ct &); touch L diag L to the floor and bounce (ct 2); bounce (ct &).
- 3 Kochari step.
- 4 Step bkwd on L (ct 1); bounce on L and lift R ft at L calf height (ct 2).

## II. DOWN AND HOLD

- 1-2 Repeat Fig I, meas 1-2.
- 3 Strongly bend both knees (L ft is diag fwd) (ct 1); hold (ct 2).
- 4 Repeat Fig I, meas 4.

## III. CROSSING

- 1 Step and bounce on ball of R ft to R (ct 1); bounce (ct &); cross and bounce L over R (ct 2); bounce (ct &).
- 2 Repeat meas 1.
- 3 Kochari step.
- 4 Step bkwd on L (ct 1); bounce on L and lift R ft at L calf level (ct 2).

## IV. SYNCOATED CROSSING

- 1 Step and bounce on ball of R ft to R (ct 1); lift the L leg aggressively (knee 90° up), bounce on R (ct &); cross and bounce L over R (ct 2); lift R leg aggressively, bounce on L (ct &).

Vana and Taroni Bareri Sharan or Kochari—continued

- 2 Repeat meas 1.
- 3 Kochari step.
- 4 Step bkwd on L (ct 1); bounce on L and lift R ft at L calf level (ct 2).

SEQUENCE: Leader will indicate change. He will often do this by showing the next figure during the “old” figure. The group will follow 4 meas later. Another option is to keep the same sequence of the figures all the time and to indicate the change of figure in time to enable all the dancers to start the next figure simultaneously.

Presented by Tineke van Geel



# Passu Torrau

(Italy - Sardinia)

Passu Torrau comes from the territory of Mamoiada, Nuoro in Sardinia. It consists, differently from other kinds of Sardinian dances, having two different steps. *Passu* means "step" and *torrau* means "to come back." The song to the dance, *Amore Contrariadu* (Complicated Love), is played by the group Janas.

Pronunciation: PAH-soo toh-RAU

Music: CD: *Danze Italiane* Vol 1, Band 17 6/8 meter

Formation: Closed circle for any number of people. Stand facing into the ctr, shoulder to shoulder,| hands joined, forearms parallel to the floor.

Steps & Styling: Slight bounce from the knees on each step.

Meas Pattern

Free INTRODUCTION. No action. Begin dancing with lyrics.

## I. FIGURE 1

- 1 Step on L to L (ct 1); step on R next to L, with wt (ct 2); step on L to L (ct 3); bring R to L, no wt (ct 4); step on R to R (ct 5); bring L next to R, no wt, bending knees (ct 6).

## II. FIGURE 2

- 1 Step fwd on L (ct 1); step on R next to L, with wt (ct2); bend both knees (ct 3); straighten both legs (ct 4); bend knees (ct 5); straighten legs (ct 6).
- 2 Step bkwd on L (ct 1); step on R next to L, with wt (ct 2); step on L to L (ct 3); bring R to L, no wt (ct 4); step on R to R side (ct 5); bring L to R, no wt, bending knees (ct 6).

SEQUENCE: Leader signals the change from Fig 1 to Fig 2 at will by shouting "AI-oh!"

Presented by Roberto Bagnoli

# Posadila rozu – Посадила розу

(Russia)

The music to which this dance is set is a traditional lyrical love song from the repertoire of the Don Cossacks living in the Don river basin in Southern Russia. Traditionally, the round dance (khorovod) is a, usually slow and easy, dance which is danced in a closed circle or open line to the vocal accompaniment of the dancers.

Contemporary round dances composed in the last century to lyrical songs and music have often more figures and are referred to as lyrical round dances. This lyrical round dance was choreographed by Hennie Konings based on traditional dance material. The dance was first presented in Germany in 2005. Translation: "I planted a rose," from the first line of the accompanying song.

Pronunciation: pah-sah-DEE-lah ROH-zoo

Music: *Russian Folk Dances @ Stockton 2008, Band 5*

*Syncoop 5765 CD 287, Band 5*

4/4 meter

Formation: Couples (2 women) in closed circle holding hands in V-pos. A man may join if he dances with appropriate modesty.

Steps & Styling: All stamps are *without* weight unless otherwise noted.

Pripadanya step R: Step sdwd on R to R with slightly bent knee (*plié*) (ct 1); step on L ball of ft behind R with R knee stretched (ct &).

## Meas

## Pattern

8 meas

### INTRODUCTION

### PATTERN

- |       |  |
|-------|--|
| 1     | 3 walking steps fwd R-L-R (QQS) in CCW direction (ct 1-4).   |
| 2     | Repeat meas 1 with opp ftwk.   |
| 3-6   | Repeat meas 1-2 two more times.  |
| 7     | Repeat meas 1.   |
| 8     | Repeat ftwk of meas 2 while turning 1/4 L to face ctr.   |
| 9-11  | Holding hand of ptr only, with the joined arms extended slightly between them, repeat ftwk of meas 1-3 while cpl makes a half turn to L, ending to face outward (L ptr turns on the spot, while R ptr moves in a wider circle around her). |
| 12    | Repeat ftwk of meas 2 while releasing hands and making a half turn L individually on the spot, ending to face ctr again (ptrs now have switched places in the cpl).  |
| 13-16 | Repeat meas 9-12, ending with hands crossed in front, tightly against the body, hands covered by arms. Eyes are focused modestly downward.   |
| 17    | Pripadanya step R twice.   |

# Posadila rozu—continued

- 18-20 Repeat meas 17 three more times.
- 21-22 Repeat meas 1-2 fwd to the ctr while slowly opening both arms to the side (arms stay low).
- 23-24 Repeat ftwk of meas 1-2 bkwd from the ctr, grasping hands in V-pos.

Repeat dance from the beginning.

Presented by Radboud Koop

Intro

Dm G C Am

Am Dm Em Am

1

Dm G C Am

5

Am Dm Em Am Am

1. 2.

Posadila rozu – Посадила розу

<b>Lyrics:</b>	<b>Translation:</b>	<b>Lyrics (Russian):</b>
Pasadila rozu Pasadila rozu Pasadila rozu Rozu u akna	I planted a rose Planted a rose Planted a rose A rose at the window	Посадила розу Посадила розу Посадила розу Розу у окна
Imyela ya druga Imyela ya druga Imyela ya druga Druga wyernawa	I had a friend Had a friend Had a friend A loyal friend	Имела я друга Имела я друга Имела я друга Друга верного
Wa sadu gulyala Tswyety ja srywala Pozdna zh ya wyernulash Wsho druzhka zhdala	I strolled through the garden I picked flowers I came back too late  All the time waiting for my friend	Во саду гуляла Цветы я срывала Поздно ж я вернулась  Всё дружка ждала
Zhdala – nye dazhdalash Po wadu sabralash Padkhazhu k kalodtsu - Mutnaya wada	I waited in vain  I went to take water At the well it appeared That the water was muddy	Ждала – не дождалась  По воду собралась Подхожу к колодцу – Мутная вода
Widna miliy brosil Widna razlyubil on	Clearly, my love left me Clearly he didn't love me anymore	Видно милый бросил Видно разлюбил он
I sama nye znayu Kak mnye dalshe zhitj	I don't know myself How to live on	И сама не знаю Как мне дальше жить
V gorye garyewatj mnye Druga zabywatj mnye Druga zabywatj mnye Nawyek, navsegda	Grief has seized me  I have to forget him Forget my friend Forever and ever	В горе горевать мне  Друга забывать мне Друга забывать мне Навек, навсегда

# Shoror

(Armenia)

Shoror literally means a to and fro movement of the torso. Choreographer Paylak Sarkisian choreographed this dance and taught it in May 2007.

Pronunciation: Shohr-OHR

Music: *Barev Armenian Dances*, Band 1.

6/4 meter

Formation: Closed or semi circle, little fingers interlocked with arms in W-pos at chest level, facing ctr.

Styling: Step and bounce: Characteristic are the double knee bounces—on cts 1 and 3, 4 and 6 the knees are bent, bouncing at every step, knees bent (down, up, down, up - four movements of equal length on cts 1, 3, 4 and 6. When arms move to R, lean upper body slightly to L and watch R hand. Reverse body movement when arms move to L.

## Meas

## Pattern

4+ meas INTRODUCTION: Flute solo plus 4 measures. Raise arms to W position meas 4.

### I.A SWAY

- 1 Step and bounce on R to R, arms moving slightly to R (cts 1-3); close and bounce L beside R, arms coming back to orig pos (cts 4-6).
- 2 Step and bounce on R to R, arms moving slightly to R (cts 1-3); touch and bounce ball of L ft beside R, arms coming back to orig pos (cts 4-6).
- 3 Sway and bounce on L to L (cts 1-3); sway and bounce on R to R (cts 4-6).
- 4 Shift wt onto L (cts 1-3); touch and bounce on ball of R ft beside L (cts 4-6); arms come down to V-pos (ct 6).

### I.B IN AND TURN LEFT

- 5 Step and bounce on R to ctr, R ft and body turn diag L, arms come to W-pos (cts 1-3); touch and bounce ball of L ft beside R (cts 4-6).
- 6 Step back on L, arms come back to V-pos (cts 1-3); touch and bounce ball of R ft beside L (cts 4-6).
- 7 Release hands and make a full turn CCW with 6 walking steps, starting with R ft, L forearm in front of waist, R arm extended sdwd, palms face up.
- 8 Big step fwd to ctr on R, R knee strongly bent joining little fingers in V pos (cts 1-3); touch and bounce ball of L ft beside R raising arms to W pos (cts 4-6).

### II.A CIGARETTE (LONG FIGURE)

- 1-2 Repeat Fig I, meas 1-2.

- 3 Touch and bounce ball of L ft in front of R to floor, L knee turned inwards, arms slightly moving to L (cts 1-3); touch and bounce ball of L ft in front of R to floor, L knee turned outwards, arms coming back to orig pos (cts 4-6).
- 4 Step and bounce on L to L (cts 1-3); touch and bounce ball of R ft beside L (cts 4-6).
- 5 Step on R to R (cts 1-3); step on L across behind R (cts 4-6).
- 6 Step on R to R (cts 1-3); step on L across over R (cts 4-6). Arm movement during meas 5-6: arms circle R to finish with L arm sdwd to L (waist level), R arm in front of waist (arms parallel). Face L arm, still holding little fingers.  
**Note:** No bouncing in meas 5 & 6.

## II.B CIGARETTE (SHORT FIGURE)

- 7 Step and bounce on R to R, arms (in low W-pos) moving slightly to R (cts 1-3); touch and bounce ball of L ft beside R (cts 4-6).
- 8 Touch and bounce ball of L ft in front of R to floor, L knee turned inwards, arms slightly moving to L (cts 1-3); touch and bounce ball of L ft in front of R to floor, L knee turned outwards, arms coming back to orig pos (cts 4-6).

## III. HARLEY DAVIDSON

- 1 Step on L across over R, hands make small downward movement, L knee is strongly bent (cts 1-2); step on ball of R ft to R, hands back to orig pos (ct 3); step on L across over R, hands make a small downward movement, L knee strongly bent (ct 4-5); step on ball of R ft to R, hands back to orig pos (ct 6).
- 2 Step on L across over R, hands make small downward movement, L knee is strongly bent (cts 1-2); step on ball of R ft to R, hands back to orig pos (ct 3); step on L across over R, hands make a small downward movement, L knee strongly bent (ct 4-5); no action (ct 6).
- 3 Release hands and make a full turn CW with 6 walking steps (start with R), R forearm in front of waist, L arm extended sdwd. Palms face up
- 4 Big step fwd to ctr on R, R knee strongly bent joining little fingers in V pos (cts 1-3); touch and bounce ball of L ft beside R raising arms to W pos (cts 4-6).

## SEQUENCE:

Fig I, Fig II, Fig III,

Fig I, Fig II, Fig III, Fig III

Fig I, Fig II, Fig III,

Fig I,

Fig I, meas 1;

Fig I, meas 2: hold (ct 1-3) step on R to R (ct. 4-6); meas 3: step on L across over R with L knee strongly bent (ct 1), hold to end of music. Arms (starting meas 3 ct 1) circle R to finish with L arm sdwd to L (waist level), R arm in front of waist (arms parallel). Face L arm, still holding little fingers.

When repeating Fig. III a second time in a row, you don't take wt. on ct 4-6, meas 4. You need the L ft free to repeat with the crossing pattern of Fig. III. If you are returning to Fig. I, then you do take wt. on the L ft.

Presented by Tineke van Geel

# Techot rechka – Течёт речка

(Russia)

This women's round dance (khorovod) is set to a traditional Russian folk song and was choreographed by Hennie Konings based on traditional folk dance material. The dance was first presented in Germany in 1997. Translation: “The little river flows,” from the first line of the accompanying song: Vdol’ derevni techot rechka (Вдоль деревни течёт речка) “The little river flows along the village.”

Pronunciation: teh-CHYOT REHCH-kah.

Music: *Russian Folk Dances @ Stockton 2008, Band 7; or  
Syncoop 5758 CD 229, Band 11*

4/4 meter

Formation: Closed circle holding hands in V-pos.

Steps & Styling: All stamps are *without* weight unless otherwise noted.

## Meas

## Pattern

### INTRODUCTION

- |       |   |
|-------|---|
| 1     | 3 steps fwd R-L-R (QQS) CCW (ct 1-4).   |
| 2     | Repeat meas 1 with opp ftwk fwd continuing CCW.   |
| 3-6   | Repeat meas 1-2 two more times (3 times total).   |
| 7     | Repeat meas 1.  |
| 8     | Repeat meas 2 stepping heavily in place while turning L to face ctr.  |
| 9     | Put R heel on the floor next to L ft, immediately followed (keeping R heel on the floor) by touching the floor with the ball of the R ft (ct &) and taking weight on whole ft (ct uh).<br>3 steps (cts 1-3); pause (ct 4). The movements of this meas should be executed with tapping sounds and in a continuous movement. The step of meas 9 is called <i>Trilistnik</i> meaning “clover.” |
| 10-12 | Repeat meas 9 three more times (4 times total). During meas 9-12 release hands and make a full turn R in place.   |

### DANCE

- |     |   |
|-----|---|
| 1   | 3 steps fwd to ctr (R,L,R) (cts 1,2,3); stamp L next to R (ct 4).                       |
| 2   | Step fwd on L (ct 1); stamp R next to L (ct 2); repeat cts 1-2 with opp ftwk (cts 3-4). |
| 3   | Repeat meas 1 fwd with opp ftwk.  |
| 4   | Three slightly stamped steps (R,L,R) in place while slightly bending upper body fwd.    |
| 5-7 | Repeat meas 1-3 with opp ftwk backing away from ctr.                                    |

Techot rechka--continued

- 8 Three steps (L,R,L) in place.
- 9-12 Repeat Introduction, meas 9-12 making 1 ¼ turn R ending to face CCW hands joined in V pos.
- 13 Repeat meas 1 fwd in CCW.
- 14 Repeat meas 13 with opp ftwk fwd in CCW direction.
- 15-19 Repeat meas 13-14 two more times (3 times total).
- 20 Three slightly stamped steps (L,R,L) in place facing CCW.
- 21 Step slightly fwd on R, knee slightly bent (ct 1); tap L toe behind R (ct 2); turn L on R ft to face ctr, turning L leg outwards (ct 3); tap L heel to the L side(ct 4). The “toe-heel” movement in meas 21 is called *Koviryalochka* (meaning “picking-step”).
- 22 Three slightly stamped steps (L,R,L) in place facing ctr.
- 23 Lift R leg slightly off the floor (leg turned inwards) (ct 1); tap R toe to R side (ct 2); lift R leg slightly off the floor and turn it outwards (ct 3); tap R heel to R side (ct 4).
- 24 Three slightly stamped steps (R,L,R) in place facing ctr.
- 25-36 Repeat meas 13-24 with opp ftwk and dir.

Repeat the dance (except for the Introduction) from the beginning.

Presented by Radboud Koop



# Techot rechka--continued

## Techot rechka – Течёт речка

<b>Lyrics:</b>	<b>Translation:</b>	<b>Lyrics (Russian):</b>
Vdol' dyerevni techot rechka, techot – nye kanchayetsya. Ya lyublyu yevo vsho krepche, a on nye vlyublyayetsya, oh!	A river flows along a village, Flows – does not end. I love him stronger and stronger,  But he does not fall in love with me, oh!	Вдоль деревни течёт речка, течёт – не кончается. Я люблю его всё крепче,  а он не влюбляется, ох!
Na garye shumyat sashonki, s polya vyeyet svyesthestnyu. A u milava glazhonki galubiye s nyezhnyestnyu, oh!	Pine trees murmur at a mountain And freshness breathes from a field. But the eyes of my darling Are light blue and so tender, oh!	На горе шумят сосёнки, с поля веет свежестью. А у милого глазёнки голубые с нежностью, ох!
Miliy lovkastnyu khvalilsha,  v sad palyez, drazdom svistyel. Za agradu zatsepilsha i da zor'ki pravishel, oh!	My darling swaggered about his deftness, He was getting into a garden, whistling like a thrush. He is caught by a fence, And was hanging till the daybreak, oh!	Милый ловкостью хвалился,  в сад полез, дроздом свистел. За ограду зацепился и до зорьки провисел, ох!
At vyetrov byeryozka gnyotsya, rozh pa polyu styelyetsya. Miliy v vyernasti klyanyotsya, tol'ka mnye nye vyeritsya, oh!	A birch is bent by winds  Rye creeps along a field My darling vows fidelity But I find it hard to believe, oh!	От ветров берёзка гнётся,  рожь по полю стелется. Милый в верности клянётся, только мне не верится, ох!
Oj, padruzhjenjki, moj Vanya stal rasheyanniy takoy. Ka mnye khodit na svidanye, a tseluyecha s drugoy, oh!	Oh, you know my girlfriends, my Vanja Became so scattered. He comes for a date with me But kisses another, oh!	Ой, подруженьки, мой Ваня стал рассеянный такой. Ко мне ходит на свиданье, а целуется с другой, ох!
Ty, nye khvasti, miliy Vanya, luhe dyelay dyela v srok Yesli lyubish, na svidanye nye khadi k drugoy, družhok, oh!	Do not boast, sweat-heart Vanya, Better make you deeds at time, When you love me, do not go dating With another, my little boyfriend, oh!	Ты не хвасти, милый Ваня, лучше делай дела в срок. Если любишь, на свиданье не ходи к другой, дружок ох!

# Ya da kalinushku lomala – Я да калинушку ломала

(Russia)

The song to which this dance is set is a ceremonial song of the Nekrasov Cossacks, although the music of this recording is performed in the style of the Don Cossacks of Southern Russia (of which the Nekrasov Cossacks are believed to be descendants). This girls' round dance (*khorovod*) was choreographed by Hennie Konings based on traditional dance material. It was first presented in Switzerland in 2006. Translation: "I was breaking the snow-ball tree," from the first line of the accompanying song.

Pronunciation: yah dah kah-LEE-noosh-koo lah-MAH-lah

Music: *Russian Folk Dances @ Stockton 2008*, Band 8;  
*Syncoop 5766 CD 293*, Band 11.

2/4 meter

Formation: Closed circle holding hands in V-pos.

## Meas

## Pattern

12 meas INTRODUCTION,

### I. PART 1

- 1-4 8 walking steps fwd starting R fwd in CCW dir, ending to face ctr.
- 5 Step slightly sdwd CCW (ct 1); soft stamp on L next to R (no wt) (ct &); step on L in place next to R (ct 2).
- 6-8 Repeat meas 5 three more times (4 times total).
- 9 2 walking steps (R,L) moving fwd to the ctr while raising hands slowly up to W-pos (cts 1,2).
- 10 3 heavy steps (R,L,R) in place slightly inclining head and bending the upper body fwd (cts 1,&,2).
- 11 2 walking steps (L,R) moving bkwd from the ctr taking hands slowly down to V-pos (cts 1,2).
- 12 3 small steps (L,R,L) in place (cts 1,&,2).

### II. PART 2

- 1 Moving CCW, 3 steps fwd R-L-R (ct 1,&, 2).
- 2 Repeat meas 1 with opp ftwk fwd continuing CCW.
- 3-8 Repeat meas 1-2 three more times (4 times total).
- 9-12 Repeat ftwk of Part 1, meas 5-8, releasing hands and bringing them on the waist (fingers closed, thumbs pointing bkwd) while making a full turn L in place, ending to face CCW. On each ct 1, the waist moves very slightly and softly to R, moving back on ct 2.

Ya da kalinushku lomala—continued

### III. PART 3

- 1 Facing CCW, keeping hands on the waist, touch R heel fwd (L knee slightly bent) (ct 1); step fwd on R (ct &); step fwd on L (ct 2).
- 2 Repeat meas 1.
- 3 Touch R heel fwd (ct 1); step fwd on R (ct &); step fwd on L (ct 2); touch R heel fwd (ct &)
- 4 3 slightly heavy steps in place (R, L, R).
- 5-8 Repeat meas 1-4 with opp ftwk continuing CCW.
- 9-12 Repeat Part 2, meas 9-12, making a full turn and opening arms down and to the sides and taking V-pos on meas 12.

Repeat the dance from the beginning.

Presented by Radboud Koop

Lyrics:	Translation:	Lyrics (Russian):
Ya da kalinushku lamala V puchochiki vyazala, da	I have picked the snowball-tree Bundled them up	Я да калинушку ломала, В пучочкики вязала, да.
Izpad vili vili don don don Skрай darozhki klala, da Izpad vili vili don don don Skрай darozhki klala.	<i>Izpad vili vili don don don</i> Put them beside the road <i>Izpad vili vili don don don</i> Put them beside the road	Из-под вили-вили дон,дон, дон, Скрай дорожки клала, да Из-под вили-вили дон,дон, дон, Скрай дорожки клала.
Skрай darozhen'ki klala Primet primechala, da	Put them beside the road I looked out for the sign	Скрай дороженьки клала, Примет примечала, да...
Ya primetu primechala Druzhka varachala, da	I looked out for the sign I called back my friend	Я примету примечала, Дружка ворочала, да...
Vernis', vernis'ya nadyozha Dusha maya serdtse, da	Come back, come back, my love My soul, my heart	Вернись, вернися, надёжа, Душа моя, сердце, да....
A ne vernesh'ya nadyozha Makhni chornay shlyapay, da	If you don't return, my love Wave your black hat	А не вернешься, надёжа, Махни чёрной шляпой, да...
Chorna shlyapa pukhavaya Lenta galubaya, da	Black downy hat Light blue ribbon	Чёрна шляпа пуховая, Лента голубая, да...
Shto ni shlyapay pukhavoyu Levayu rukoyu, da	If not with your downy hat Then with your left hand.	Что ни шляпой пуховую, Левою рукою, да...