

CAMP HESS KRAMER INSTITUTE

October 26 – 28, 2012

Beverly Barr

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Ata Kadosh

Notes for this dance are not available.

BLACK VELVET
Country Western

MUSIC: Black Velvet

FORMATION: Lines or cpls. When done as cpls, form contra lines with ptrs opp each other.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: None. Start at beg of any meas.

DANCE:

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

COUPLES: (Ftwk same as above)

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

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

Bukovinskii Tanets – Буковинський танець

(Ukraine)

This dance is from the Bukovyna region of Ukraine. This region lies in western Ukraine on the south-eastern slopes of the Carpathian mountains and in the Bukovynian foothills. The territory of Bukovyna is now between Ukraine and Romania. Dances from this region are lively and energetic, and characterized by high stepping and intricate tight foot stamping combinations. This dance was choreographed by George and Irina Arabagi.

Pronunciation: boo-koh-VEEN-skee TAHN-ets

Music: 2/4 meter *Ukrainian Dance Workshop, Track 2*

Formation: Couple dance with M and W facing each other staying in a circle or in a line. M faces CCW. M's fists are on hips. W faces CW with thumbs in imaginary suspenders.

Steps & Styling: Hop-Crossing Step: (2 meas – double time) Hop on L and bring R in front of L while turning hips to L (ct &); step R across L then step L in place (ct 1); hop on L in place and bring R across behind L turning hips to R then step R behind L (ct &); step L in place then hop on L and bring R in front of L while turning hips to L (ct 2); step R across L then step L in place (ct &); two runs R, L, (ct 4); one run R then hop R to begin the repeat (ct &). This is then repeated with opp ftwk (2 meas).

Side-to-side in Pairs: (1 meas – double time) M and W face each other and join both hands down. Both M and W step R to R then step L next to R (ct 1); step R to R raising L knee with foot next to leg, deep bend with R and hold (ct 2). This is then repeated with opp ftwk (cts 2, &).

Stamping Sequence: (1 meas – double time) Step R in place then stamp L without wt next to R (ct 1); step L in place then stamp R without wt next to L (ct &); run in place R, L (ct 2); run in place R (ct &).

| | | |
|-------------|------------------|----------------|
| <u>Meas</u> | <u>2/4 meter</u> | <u>Pattern</u> |
|-------------|------------------|----------------|

| | |
|--------|--------------------------|
| 8 meas | INTRODUCTION. No action. |
|--------|--------------------------|

| | |
|----|--------------------------------------|
| I. | <u>SIDE-TO-SIDE/SWITCHING PLACES</u> |
|----|--------------------------------------|

- | | |
|-----|---|
| 1 | M and W start with R. Step R to R (ct 1); touch L next to R (ct &); step L to L (ct 2); touch R next to L (ct &). |
| 2 | M and W switch places by stepping fwd with R and passing back to back (ct 1); touch L next to R (ct &); step R fwd turning CW (ct 2); touch R next to L facing ptr (ct &). |
| 3-4 | Repeat meas 1-2, returning to original places. |
| 5 | Repeat meas 1. |
| 6 | M and W switch places by running fwd R, L, R, passing back to back (cts 1,ee,&); raise L knee bent and hold (ct uh); run L, R, L turning CW (ct 2,ee,&); raise R knee bent and hold (ct uh) facing ptr. |

Bukovinskii Tanets — continued

7-8 Repeat meas 5-6, returning to original places.

II. HOP-CROSSING STEPS

1-4 Two Hop Crossing Steps starting hop on L. The couple faces ctr, joining inside hands. M's L fist is on his hip. W's R thumb is in imaginary suspenders. Second step starts with hop on R.

III. SIDE-TO-SIDE IN PAIR/STAMPING SEQUENCE

1-2 One Side-to-Side in Pairs, then one Stamping Sequence.

3-4 M and W turn away from each other holding inside hands. M runs L, R, L (ct 1, &, 2); stamp R without wt (ct &) extending L arm to side. M repeats these steps with opp ftwk, turning to his ptr and bringing L hand to hip. W does opp ftwk extending R arm to side.

5-8 Repeat meas 1-4.

Sequence: Fig I, Fig II, Fig III a total of three times.

Presented at Stockton Folk Dance Camp 2012 by George & Irina Arabagi



Bucovina (yellow) in western Ukraine, on the border with Romania

Presented by Beverly Barr
Camp Hess Kramer Institute
October 26-28, 2012

Flor Amorosa

(Brazil)

Flor Amorosa is a *chorinho* or blues song full of Brazilian emotion and wit. The choreographer is Cristiana Menezes (2003).

Pronunciation: flohr ah-moh-ROH-sah Meaning: Flower of Affection

Music: 2/4 meter *Brazilian Soul*, Track 5

Formation: Dancers facing ctr of circle. Hands can remain free and moving freely, or may be joined in V-pos.

Meas 2/4 meter Pattern

3 cts INTRODUCTION. No action. Start dance on ct 4.

I. FIGURE I. Moving CCW.

- 1 Facing CCW, step R fwd (ct 1); step L fwd (ct 2).
- 2 Face ctr and step R to R (ct 1); step L to L (ct 2).
- 3 Step R to R (ct 1); step L closely behind R (ct 2); step R in place (ct &).
- 4 Repeat meas 3 with opp ftwk and direction.

II. FIGURE II. Charleston and turn

- 1 Facing ctr, step R fwd (ct 1); step on L fwd (ct 2); step back into place on R (ct &).
- 2 Step on L next to R (ct 1); step on R bkwd (ct 2); step back into place on L (ct &).
- 3 Drop handhold and raise arms, with elbows bent, to about W-pos. Full turn R with two steps: step R to R and beg turning R (ct 1); step on L in front of R and pivot strongly to complete the full turn (ct 2).
- 4 Hands remain free but up at W-pos. With bent knees and freely moving hips, step R to R (ct 1); step L to L (ct &); touch R next to L (ct 2).

Presented at Stockton Folk Dance Camp 2012 by Lucia Cordeiro



Presented by Beverly Barr
Camp Hess Kramer Institute
October 26-28, 2012

Hora veche

(Muntenia, Romania)

Pronunciation: HOH-rah VEH-keh

Music: 4/4 meter *Sonia Dion & Cristian Florescu Romanian Realm, Vol. 6, Track 9*

Formation: Mixed closed circle, body facing slightly diagonally to the right, hands joined in W-pos. Joined hands make small, delicate circular motions throughout the dance.

| <u>Meas</u> | <u>4/4 meter</u> | <u>Pattern</u> |
|-------------|--|----------------|
| 2 meas | <u>INTRODUCTION</u> . No action. | |
| I. | <u>FIGURE I</u> | |
| 1 | Body facing slightly diag to R, step fwd R (cts 1-2); step fwd L (cts 3-4). | |
| 2 | Step fwd R (ct 1); step fwd L (ct 2); step fwd R (cts 3-4). Rhythm of meas 1-2: SSQQS. | |
| 3 | Step fwd L (cts 1-2); step sdwd R to R, turning to face ctr (cts 3-4). | |
| 4 | Step L behind (ct 1); step sdwd R to R (ct 2); step L in front, body slightly diag to R (cts 3-4). Rhythm of meas 3-4: SSQQS. | |
| 5-6 | Repeat meas 1-2, but add a touch with L ft (no wt) on the last ct of meas 6. | |
| 7 | Facing diag R, step L twd ctr while swinging arms down (ct 1); touch ball of R ft (no wt) near L heel (arms very slightly back) (ct 2); step bkwd R while raising arms up in orig pos (W-pos) (ct 3); raise L with a small kick very slightly in front (ct 4). | |
| 8 | Step bkwd L to L (ct 1); stamp R (no wt) (ct 2); stamp R (no wt) (cts 3-4). | |
| 9-16 | Repeat meas 1-8 starting on R. | |
| II. | <u>FIGURE II</u> | |
| 1 | Step R across in front of L (ct 1); step sdwd L to L (ct 2); step R behind L (ct 3); step sdwd L to L (ct 4). Meas 1 = one grapevine. | |
| 2 | Step R across in front of L (ct 1); step sdwd L to L (ct 2); step R in front of L (ct 3); raise L ft (knee bent 45°) slightly to L side while body turns slightly diag R (ct 4). | |
| 3 | Step fwd L (facing CCW) (cts 1-2); step fwd R (cts 3-4). | |
| 4 | Step fwd L (ct 1); step fwd R (ct 2); step fwd on L (cts 3-4). | |

Hora veche — continued

- 5 Facing ctr, step sdwd R to R while body sways to R and slightly raise arms to R (ft in second pos but wt on R) (cts 1-2); sway wt onto L (cts 3-4).
- 6 Step sdwd R (ct 1); step L near R and slightly sway arms to L (ct 2); step sdwd R (cts 3-4), and gradually lower arms to initial position.
- 7-8 Repeat Fig I, meas 7-8 (starting L).
- 9-16 Repeat meas 1-8 (starting R).

Sequence: Introduction; (Fig I, Fig II) three times.

Presented at Stockton Folk Dance Camp 2012 by Sonia Dion & Cristian Florescu

Presented by Beverly Barr
Camp Hess Kramer Institute
October 26-28, 2012

Kievskii Hopak – Киевский Гопак

(Ukraine)

This dance is from the vicinity of Kiev in the central region of Ukraine. Hopak is the most famous and well-known dance form in the Ukrainian culture. This dance was choreographed by George and Irina Arabagi.

Pronunciation: Kee-EFF-skee hoh-PAHK

Music: 2/4 meter *Ukrainian Dance Workshop, Track 9*

Formation: Couples in a circle facing CCW. M's L arm supports W's L arm extended in front. M's R hand on W's waist at the R. W's R hand is on R hip, fingers fwd.

Steps & Styling: Danced lightly throughout.

Running Threes: Very light running steps fwd: leap onto R foot, kick fwd with toe slightly down (ct 1); run fwd L (ct &); run fwd on R (ct 2). Repeat with the opp ftwk.

Pas de Basque: Leap R on R (ct 1); step L in front of R (ct &); step R in place (ct 2). Repeat with opp ftwk and direction.

Reel Step: Step R behind L (ct 1); chug fwd on R (ct &); step L behind R (ct 2); chug fwd on L (ct &). The step is done in place. Repeat with opp ftwk.

| <u>Meas</u> | <u>2/4 meter</u> | <u>Pattern</u> |
|-------------|--|----------------|
| 8 meas | <u>INTRODUCTION</u> . No action. | |
| I. | <u>RUNNING THREES</u> (M and W use same ftwk) | |
| 1-4 | Cpls dance four Running Threes moving CCW, both starting with R. | |
| 5-8 | Using 4 Running Threes, cpl rotates once CCW (M backing up, W moving fwd). | |
| 9-16 | Repeat meas 1-8. | |
| II. | <u>TOE-HEEL</u> (M and W use same ftwk) | |
| 1 | With the same handhold, face ctr. M and W touch R toe to R side turning heel up and outward (ct 1); touch R heel in the same place with toe outward (ct 2). | |
| 2 | Run in place R (ct 1); L (ct &); R (ct 2). | |
| 3-4 | Repeat meas 1-2 with opp ftwk. | |
| 5 | Large step to R and down on R ft, slightly bending R knee (ct 1); step L and up behind R straightening L leg (ct 2). | |
| 6-8 | Repeat meas 5 three more times. | |
| 9-16 | Repeat meas 1-8 with opp ftwk and direction. On meas 16, release handhold, and back a little away from ptr . | |
| III. | <u>PAS DE BASQUE</u> | |
| 1-2 | Still facing ctr, M invites ptr to dance by making a heavy step on R, extending R arm to W (ct 1); hold (ct &); W take heavy step L, extending L arm and placing L hand into M's R hand (ct 2); hold (ct &). | |

Kievskii Hopak — continued

- 3 M: Pas de Basque starting L, turning to face out while extending L arm out. W: same as M with opp ftwk and arm movements. Inside hands are joined and swing fwd.
- 4 Cpl: Pas de Basque starting with inside ft (M's R, W's L) and turning to face ptr. M's L hand moves onto his hip with closed fist and W's R hand moves to her chest to protect necklace.
- 5-6 Repeat meas 3-4.
- 7 Make ½ turn; M: Step L to L (ct 1); hop on L turning CCW a half turn (ct 2). M's hands are on hips. W: Same as M with opp ftwk turning CW. W's R hand on her chest, L hand down.
- 8 M: run two steps R, L (cts 1, &); stamp R (ct 2) turning CCW a half turn and returning to starting pos. W: Run 3 steps L, R, L to complete turn.
- 9-16 Repeat meas 1-8. M last 2 steps are R, stamp L no wt.

IV. REELS/CHASSES

- 1-2 M: 3 Reels starting with L (cts 1, &, 2); hold (ct &). W: Same as M with opp ftwk. Face slightly diag away from each other, hands on hips.
- 3-4 Repeat meas 1-2 with opp ftwk and direction, end with touch (no wt).
- 5-6 M moves to R behind ptr with three steps; large step to R on R, step L next to R, sway to R on R extending R arm out to side (cts 1, &, 2); hold pose with R arm out and pointing L toe out (ct &). W: Same as M with opp ftwk and arm movements.
- 7-8 Repeat meas 5-6 with opp ftwk, returning to place.
- 9-15 Repeat meas 1-7.
- 16 M repeat meas 6. W repeat meas 6 with R, L, touch R (no wt).

Sequence: Fig I, Fig II, Fig III, Fig IV twice. On last ct of dance M and W end with hands on hips.

Presented at Stockton Folk Dance Camp 2012 by George & Irina Arabagi

Presented by Beverly Barr
Camp Hess Kramer Institute
October 26-28, 2012

Pembe

(Serbia)

This dance comes from the city of Vranje and the Vranjsko Polje region in southern Serbia.

Pronunciation: PEHM-beh

Music: 4/4 meter *Serbian Folk Dance, Vol. 3, Track 3*

Formation: Open circle, hands held at shoulder height, slightly fwd, bent at elbows

Steps & Styling: Soft bounces on each step.

| <u>Meas</u> | <u>4/4 meter</u> | <u>Pattern</u> |
|-------------|------------------|----------------|
|-------------|------------------|----------------|

INTRODUCTION. No action. Wait during drumming; begin with instrumental.

I. FIGURE I

1 Facing ctr, touch L in front of R (ct 1); small bounce on R (ct 2); lift L fwd with bent knee (ct 3); step L next to R (ct 4).

2 Repeat meas 1 with opp ftwk.

3 Tap L in front of R (ct 1); small bounce on R (ct 2); lift L up and behind R with slight turn of body twd CW (ct 3); step L behind R (ct 4).

4 Step R to R (ct 1); step L in front of R with slight turn of body to face CCW (ct 2); lift R in front (ct 3); step R next to L with slight turn twd ctr (ct 4).

II. FIGURE II.

1-2 Repeat Fig I, meas 3-4 only.

Sequence: Leader called, but a suggested pattern would be Fig I twice, Fig 2 four times.

Presented at Stockton Folk Dance Camp 2012 by Miroslav "Bata" Marcetic

Presented by Beverly Barr
Camp Hess Kramer Institute
October 26-28, 2012

Pembe - Gypsy Variation

(Serbia)

This dance comes from the city of Vranje and the Vranjsko Polje region in southern Serbia.

Pronunciation: PEHM-beh

Music: 4/4 meter *Serbian Folk Dance, Vol. 3, Track 5*

Formation: Open circle of dancers; alternating M and W, M face out and W face in, holding hands at shldr height, arms almost straight, so that they form an inner circle of men and an outer circle of women. Turn body slightly twd LOD.
Note: When a woman dances in the man's position, she should dance the woman's steps.

Steps & Styling: Soft bounces on each step.

| <u>Meas</u> | <u>4/4 meter</u> | <u>Pattern</u> |
|-------------|--|--|
| | I. | <u>FIGURE I.</u> |
| 1 | Standing on L, small kicks of R ft to L and R in front of ankle (cts 1-2); rock bkwd R, bending slightly at waist (ct 3); step fwd L (ct 4). | |
| 2 | Skipping steps with ft very close to ground, moving CCW: hop L (ct 1); step R fwd (ct &); hop R (ct 2); step L fwd (ct &); repeat cts 1-2 (cts 3-4). | |
| 3-4 | Repeat meas 1-2. | |
| | II. | <u>FIGURE II.</u> |
| 1 | Lift R (ct 1); three step (R, L, R) in place (ct 2-4). | |
| 2 | Repeat meas 1 with opp ftwk. | |
| 3 | Releasing hands (but M's hands remain at shldr level, W's at head level), touch R fwd (ct 1); passing ptr by L shldr, walk fwd three steps (R, L, R) (cts 2-4). Turn body slightly so L hand is higher and more fwd as R ft touches. | |
| 4 | Touch L in place (ct 1); walk three steps (L, R, L) make a half-turn L to end facing opp direction (cts 2-4). Reverse hands from meas 3. | |
| 5-8 | Repeat meas 1-4, except on meas 8, M turn CCW to join W, forming one line. | |
| | III. | <u>FIGURE III</u> (Traveling) (Note: done with very flat feet) |
| 1 | Touch steps moving CCW: Touch R fwd (ct 1); step R fwd (ct 2); touch L fwd (ct 3); step L fwd (ct 4). | |
| 2-3 | Repeat meas 1 twice (a total of six touch-steps). | |
| 4 | Touch R twd ctr (ct 1); leap bkwd R (ct 2); leap L to L (ct 3); leap R in front of L (ct 4). | |

Pembe - Gypsy Variation — continued

5-8 Repeat meas 1-4 moving CW starting with L. M use meas 8 to turn out L to the Fig I pos and rejoin hands.

Note: When Fig III is repeated, meas 8 becomes a “touch-step-touch-step (cts 1-4). Do not turn out into Fig I position, but end facing ctr.

IV. FIGURE IV (drumming, only 6 full cts)

M and W face each other. W make a half-turn L with 12 small, quick steps in place, beg R. Arms are bent at the elbow at head height and coil inward around each other. Twist hips slightly from side to side during each step. M touch R fwd, step R in place, touch L fwd, step L in place, touch R fwd, touch R in place, moving arms as in Fig II. All end facing ctr.

V. FIGURE V (Pembe)

1 Facing ctr, touch L in front of R (ct 1); small bounce on R (ct 2); lift L fwd with bent knee (ct 3); step L next to R (ct 4).

2 Repeat meas 1 with opp ftwk.

3 Tap L in front of R (ct 1); small bounce on R (ct 2); lift L up and behind R with slight turn of body to face CW (ct 3); step L behind R (ct 4).

4 Step R to R (ct 1); step L in front of R with slight turn of body to face CCW (ct 2); lift R in front (ct 3); step R next to L with slight turn twd ctr (ct 4).

Sequence: Fig I, Fig II, Fig III, Fig I twice, Fig II, Fig IV, Fig III, Fig.V

Presented at Stockton Folk Dance Camp 2012 by Miroslav “Bata” Marcetic

Sobótki

(Poland)



On the eve of June 23rd, the shortest night of the year, the Poles celebrate St. John's Eve, or, as it was known in pagan times "Sobótki." (The name is derived from the Polish word "Sobota," meaning Saturday.) Many celebrations included music and dancing, fireworks, boat parades and the lighting of bonfires. In some regions women celebrated the shortest night separately from men. Women threw herbs into the bonfire, hoping it would protect them from evil. Single women made wreaths from herbs and floated them down the river hoping that their future husband would find it and fall in love with them. It was called the "Throwing of Wreaths" (Rzucanie Wianków). Men jumped through the bonfire to test their strength

and courage. Even today, traditional candle-lit wreaths are floated on the Vistula in Krakow during the St. John the Baptist feast, along with fireworks and bonfires to commemorate the holiday. This non-partner dance is done to a "chodzony" (walking) melody, the precursor to the Polonaise.

Pronunciation: soh-BOOT-kee

Music: 3/4 meter

*Folk Dances of Poland by Richard Schmidt,
Stockton 2012, Track 11*

Formation: Dancers in one circle facing ctr.

Steps & Styling: Walking step: Extend R fwd, knee slightly bent until it becomes straight, moving ft fwd with toes just above floor level (ct & before ct 1); step R fwd on ball of ft, straightening L (ct 1); step L fwd on ball of ft (ct 2); step R fwd on ball ft (ct 3). Repeat with opp ftwk.

Note: This step can beg with either R or L, and can be done fwd, bkwd and sideways. Ct 1 is the longest step in relation to the next two steps.

Walking step and Cross step: Using the basic movement of the Walking step, step on L behind R (ct 1); straighten both knees so R leg is fully extended with pointed toes in front of L (ct 2); hold (ct 3).

Floating Step: On tiptoes, six small steps per 3-ct measure, keeping the movement fluid and flowing, as if carrying a full glass of water on the head. Step can also be done beg with L or R.

| <u>Meas</u> | <u>3/4 meter</u> | <u>Pattern</u> |
|-------------|--|----------------|
| 4 meas | <u>INTRODUCTION.</u> | |
| 1-2 | Open circle of dancers facing ctr, arms extended to either side parallel to the floor, with palms up, down or fwd. | |
| 3-4 | Two Walking steps (R, L, R; L, R, L) making a small individual CCW circle and ending in beg pos. | |
| I. | <u>FIGURE I</u> | |
| 1 | Three steps (R, L, R) while making a full turn R and fwd along the circle. | |

Sobótki — continued

- 2 Bring ft together with deep knee bend.
 3-4 Repeat meas 1-2.
 5-6 Facing ctr, one Walking step moving R (CCW), followed by one Cross Step.
 7-8 Repeat meas 5-6.
 9-12 Four Walking steps moving L (CW).
 13-14 Repeat meas 5-6.
 15-16 Repeat Introduction, meas 3-4 (small individual CCW circle).

Lyrics

Wianku, wianku ruciany
 Na sobótki zwijany
 Zwijałam cię ranna rosą
 Niech cie fale darmo niosa
 Wianku ruciany.

II. **FIGURE II.** Close the circle by joining hands during meas 1.

- 1-7 Facing ctr, seven Walking steps moving sdwd R (CCW). Arms rise during meas 5 and move back down on meas 6 until parallel to the floor on meas 7.
 8 Beg Walking step (L, R), but turn body and put L ft behind R (ct 3).
 9-10 Without dropping hands, face CW. Two Floating Steps fwd, while bringing arms down to V-pos and making the circle smaller by moving twd ctr.
 11-12 Continuing moving CW with Floating Steps, raise both arms up over head (meas 11). Continuing moving CW with Floating Steps, each puts R hand on his/her own L shldr and L hand on L shldr of dancer ahead (meas 12).
 13-14 Without changing hand pos, continuing moving CW with Floating Steps.
 15 With ft together and raising arms overhead, make a quarter-turn R to face ctr.
 16 One Floating step bkwd (L, R, L, R, L, R) and releasing handhold.
 17-32 Repeat Fig I, meas 1-16 (turning with deep knee bends).

Lyrics

Płynie rzeka, Hej płynie
 Po łowickiej dolinie
 Rzuć wianek ten daleko
 Niech popłynie razem z rzeką, wianek ruciany

- 33-64 Repeat Fig II, meas 1-16. Repeat Fig. I, meas 1-16.

Lyrics

Wodo, wodo daleka
 Nie zaganiaj wianeczka
 Niech go złapie chłopak luby
 Niech się spełnia wieczne śluby
 Wianku ruciany.

Presented at Stockton Folk Dance Camp 2012 by Richard Schmidt

Presented by Beverly Barr
 Camp Hess Kramer Institute
 October 26-28, 2012

YA ABUD (Israel)

SOURCE: Ya Abud means "a man named Ya Abud". The music is of Arabic bkground and the dance was choreographed and introduced by Moshiko in 1974.
Pronunciation: Yah Ah-bood

MUSIC: Record: MIH 3, Side 1, Band 6 "Dance with Moshiko" Volume 3

STYLE: All steps are bouncy, steps tend to be flat footed, Heavy feeling

FORMATION: Either a line or circle may be used with arms joined and dn. Face Ctr unless otherwise specified

METER: 4/4

PATTERN

Meas

1-

1-2 INTRODUCTION

FIGURE I

1 Facing ctr and moving to R, step on R to R (ct 1), close L to R (ct 2 repeat cts 1-2 (cts 3-4) Double bounce on each step, heavy flat footed movement

2-8 Repeat meas 1, 7 more times

9 Moving twd ctr, stamp R next to L (ct 1), step R fwd (ct 2), step L fwd (ct 3 stamp R next to L (ct 4) slight bounce movement on each step,

10 Repeat meas 9 moving bkwd, start with R

11-12 Repeat meas 9-10

13 Hop on L, swing R fwd - leg straight (ct 1), hop on L, swing lower R leg bk - from the knee (ct 2), repeat ct 1 (ct 3), place R slightly fwd flat on floor and take wt - R leg straight, L knee bent slightly (ct &), step L in place (ct 4)

14-16 Repeat meas 13, 3 more times. Raise arms to shldr level and slightly fwd on last 2 cts of meas 16

FIGURE II

1 Rock fwd on R moving slightly to R body leans slightly fwd (ct 1), rocking bk step L behind R - almost slide ft across floor - body returns to upright pos (ct 2), repeat cts 1-2 (ct 3-4) Arms remain stationary in W position.

2-4 Repeat meas 17, 3 more times

5 Retaining stride pos of R fwd and L straight bk, bend knees (ct 1), bounce twice (ct 2,&) repeat cts 1,2,& (ct 3,4,&) Moves very slightly to R, heavy feeling.

6-8 Repeat meas 5, 3 more times

9 Retaining stride pos with R fwd and L straigh bk, jump on both ft (ct 1) jump on both ft with L fwd and R bk (ct 2), leap onto L in place while lifting R next to L calf (ct 3), stamp R next to L sharply (ct 4)

10-12 Repeat meas 9, 3 more times

13 Facing diag R and moving to R do 3 leaps fwd (R,L,R) keep H approximately shldr high as they make a circular movement (fwd & dn) on each leap (ct 1-3) stamp L next to R sharply, both knees and body bend and H move to a do pos with a circular motion (ct 4)

14-16 Repeat meas 13, 3 more times

Presented by Vicki Maheu Idyllwild Workshop, 1984

Zakarpatskii – Закарпатський

(Zacarpatia, Ukraine)

This dance is from Zakarpattia of Ukraine. The region of Zakarpattia (Transcarpathia) covers the present-day Zakarpatska Province. The dances of Zakarpattia are known for their moderate-paced beat. This dance was choreographed by George and Irina Arabagi.

Pronunciation: zah-kahr-PAHT-skee

Music: 2/4 meter *Ukrainian Dance Workshop, Track 4*

Formation: Dancers face CCW in a mixed circle. Hands are on hips with closed fists.

Steps & Styling: Bouncing Steps: Step R fwd (ct 1); L fwd (ct &); R fwd, wt on R with L extending in the back and turning upper body to R (ct 2); bounce (ct &). All steps are done with a bouncing motion. Repeat with opp ftwk.

Down Rida Steps: Step R slightly fwd in a downward motion (ct 1); step L fwd in an upward motion (ct &). This can be done bkwd, with opp ftwk, and sdwd. When moving to the side the “down” step crosses in front.

Balance with Stamps: (2 meas) Step R to R (ct 1); step L slightly extended behind R, leaning body fwd (ct &); step R in place, straightening up (ct 2); stamp L with wt next to R (ct 3); stamp R with wt next to L (ct 4). Repeat with opp ftwk and direction.

Weaving Step: Step R to L in front of R turning hips to L and lifting knee to hip height with foot next to leg (ct 1); abruptly facing ctr step L next to R (ct &). This can be done with opp ftwk and direction.

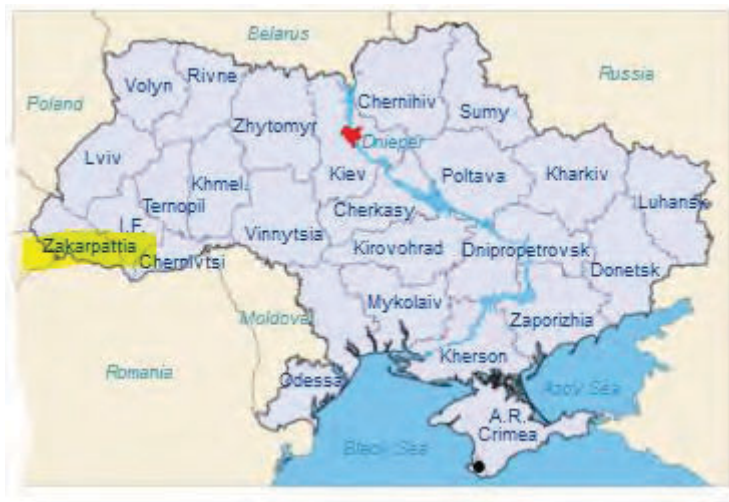
| <u>Meas</u> | <u>2/4 meter</u> | <u>Pattern</u> |
|-------------|------------------|--|
| 4 meas | | <u>INTRODUCTION</u> . No action. |
| | I. | <u>BOUNCING STEPS WITH STAMPS</u> |
| 1-7 | | Seven Bouncing Steps starting with R. |
| 8 | | Stamp L with wt next to R (ct 1); stamp R with wt next to L (ct 2). |
| 9-15 | | Seven Bouncing Steps starting with L. |
| 16 | | Facing ctr of circle, stamp R with wt next to L (ct 1); stamp L with wt next to R (ct 2). |
| | II. | <u>RIDA STEPS IN DIFFERENT DIRECTIONS</u> |
| 1-3 | | Arms joined in V-pos, six Rida Steps starting R and moving to ctr. On the last Rida, hold instead of stepping on ct &. |
| 4 | | Stamp L with wt (ct 1); stamp R with wt (ct 2). |
| 5-7 | | Six Rida Steps to R stepping L in front of R, turning head to R. On the last Rida, hold instead of stepping on ct &. |
| 8 | | Stamp R with wt (ct 1); stamp L with wt (ct 2). |
| 9-11 | | Repeat meas 5-7, opp ftwk and direction. |

Zakarpatskii — continued

- 12 Stamp L with wt (ct 1); stamp R with wt (ct 2).
- 12-15 Six Rida Steps bkwd starting with L. On the last Rida, hold instead of stepping on ct &.
- 16 Stamp R with wt (ct 1); stamp L with wt (ct 2).
- III. WEAVING STEPS, BALANCE
- 1-2 Facing ctr, dance two Weaving Steps starting with R to L, no wt on last step. Slightly turn head to L and then fwd.
- 3-4 Dance one Balance with Stamps starting with L.
- 5-6 Repeat meas 1-2 with opp ftwk and head work.
- 7-8 Dance one Balance with Stamps starting with R. Slightly turn head to R and then fwd.
- 9-16 Repeat meas 1-8.

Sequence: Fig I, Fig II, Fig III, Fig II, Fig I, Fig II.

Presented at Stockton Folk Dance Camp 2012 by George & Irina Arabagi



Presented by Beverly Barr
Camp Hess Kramer Institute
October 26-28, 2012

Batraneasca de la Ciocanesti

This dance was learned from Viorel Vatamaniuc, dance master of Ciprian Porumbescu Ensemble of Suceava, Moldova.

Ciocanesti, is a village near Vatra Dornei, Moldova and Batraneasca means "Old Way" from the Ciocanesti Village.

Music: Village Dances of Romania Vol. III

Formation: Open circle or closed, Hands "W" position.

Meter 4/4

Measures Introduction - 16 measures

Part One

- 1 Facing center in place weight on Left start with R stepping at rear (ct. 1), L in place (ct. &), bring R forward (ct. 2) and while body motion slightly - R shoulder moving in and out. Repeat ct. 1&2.
- 2-16 Travelling to R with R 7 steps, ending on 7 with a slight stamp inside as in ct. 2(first figure) and while travelling, arms swing down once and go back up, as you stamp towards center. Repeat fig. 1 & 2, 3 more times, 4 times in all.

Part Two:

- 1 Traveling LOD Step R (ct.1) Hop on R (ct. &2), step L in front of R (ct. 1), Hop L (ct.2), Step R to R (ct. 1), step L behind R (ct. 2), Step R in place (ct. 1), close with L to R (ct. 2).
- 2-8 Repeat part two traveling opposite direction with opposite footwork.
Repeat figure both sides, 2 in all.
Repeat dance from beginning 4 times, (5 in all).

This dance was learned from Remus Giurgiu, soloist with the Perinitza Dance Ensemble of Bucharest. This dance belongs to the family of Momirul and is a dance from the region of Banat, southwest part of Romania.

Music: Village Dances of Romania Vol. III.

Formation: Line, or open circle, shoulder hold.

Meter: 3/4

Measures: Introduction - 1 measure.

- 1st figure
- 1 Facing center, fall on L (ct. 1), step on R crossing L in a circling motion (ct. 2), step L in place (ct. 3).
- 2-8 Repeat figure opposite direction and footwork.
- 2nd figure
- 1 Traveling RLOD, step on L (ct. 1), hop on L (ct. &), raising your R foot and step on it (ct. 2).
- 2-8 Repeat 2nd figure 2 more times, then step L (ct. 1) and slap with R on (ct. 2). Repeat 2nd figure in whole in opposite direction and footwork.
- 3rd figure
- 1 Facing center, fall on L, (ct. 1) and with R foot free in a writing motion, cross your L 5 times.
- 2 Jump on both feet (ct.1), hop on L (ct. &), step on R facing center (ct.2.), slap with R forward (ct. &).
- 1-4 Repeat figure 3 in opposite direction and footwork.
Repeat whole dance from beginning

BRIUL PE OPT
(Romania)

This is a men's dance learned by Alexandru David from Ivon Grama, dance instructor in Sucaca, Muntenia.

Pronunciation: Brew-Peh-Awpt

Region : Muntenia

Formation : Line dance, belt hold or front basket hold;
L arm over R..

Meter&Rhythm : 2/4, counted 1 & 2 &

Note: music feels like 1,2,3,4,5,6,7

Record : "Romania in Music and Dance; Vol.I;" RO-1-38(LP)

| <u>Meas</u> | <u>Pattern</u> |
|-------------|-------------------------|
| I-4 | INTRODUCTION: no action |

FIGURE I:

- 1 Facing ctr. step R to R (ct.1); close L to R (ct.2)
- 2 Step R to R (ct.1); close L to R, no wt. (ct.2)
- 3-4 Repeat pattern of Fig.1, meas. 1-2, reversing fwtk. and direction.
- 5-32 Repeat Fig.1, meas 1-4, seven times (total 8)

FIGURE II:

- 1 Facing ctr. lift on L with backwards bicycle of R (ct.1); Step on R close to L (ct.&);
- 1 Facing ctr., lift on L with backwards bicycle of R (ct.1); Step on R close to L (ct.&); step on L in place, raising R slightly on air (ct.2).
- 2 Repeat action of meas 1, Fig. II
- 3 Lift step on L, swinging R around (ct.1); step R across L in front (ct.&); step back on L in place (ct.2); step on R to R side (ct.&).
- 4 Step on L in place (ct.1); step on R to front (ct.&); step on L in place (ct.2).
- 5-16 Repeat action of meas 1-4, Fig. II three times (total of 4)

FIGURE III:

- 1 Leap in place onto R (ct.1) cross L in front of R, stepping on ball of L foot (ct.&); leap in place onto R (ct.2); L to L side, stepping on ball of foot (ct.&).
- 2 Leap in place onto R (ct.1); step on L to front, stepping on ball of foot (ct.&); leap onto R in place (ct.2).
- 3-4 Reverse action of meas. 1-2, Fig. III Except stamp flat footed on R instead of stepping on ball of foot.
- 5-16 Repeat meas. 1-4 FIG. III three more times (total of 4).

BRIUL PE OPT (continued)FIGURE IV:

- 1 Lift on L in place (ct.1); step back on R (ct.&);
step fwd. on L (ct.2).
- 2 Lift on L in place (ct.1); step fwd. R (ct.&) step
back L (ct.2);
- 3 Repeat action of meas. 1, FIG IV.
- 4 Lift twice on L, kicking R foot 90% up(ct.1-2)
(swings fwd. from knee).

FIGURE V:

- 1 Facing and moving to R, take two-step leading with heel;
step R (ct.1); close L to R (ct.&) step R (ct.2).
- 2 Repeat action of meas. 1, FIG V, reversing foot work
and continuing to R.
- 3 Repeat action of meas. 1, FIG.V.
- 4 Leap fwd. on L foot (ct.1); leap onto R, pivoting to
face L (ct.2);
- 5-8 Repeat action of meas. 1-4 FIG.V, reversing foot work
and direction.
- 9-16 Repeat action of meas. 1-8, FIG. V.

FIGURE VI:

- 1 Facing ctr. and moving fwd., take a two-step leading
with R heel and looking to R.(RLR) (cts.1-2)
- 2 Repeat action of meas. 1, FIG.VI. reversing foot work
and looking to L
- 3-8 Repeat action of meas. 1-2 FIG. VI, three more times
(total of 8 two-steps into ctr.
- 9 Lift on L (ct.1); step R behind L (ct.2) step L in front
of R (ct.&).
- 10 Step R back (ct.1); lift R (ct.&); step L behind R (ct.2)
- 11-16 Repeat meas. 9-10, FIG.VI three more times (total of 4)

FIGURE VII:

- 1-8 Flat footed, step R to R (ct.1); close L to R (ct.2)
Step R to R side (ct.1) touch L next to R, no wt.(ct.1)
Reverse action of meas. 5-6 FIG.VII, reversing foot work
and direction.

REPEAT FIGURE IIREPEAT FIGURE IIIREPEAT FIGURE IV 3 TIMESREPEAT FIG. IV, meas. 1-3, with meas.4 as follows:

- 4 Leap onto R (ct.1); slap L fwd (ct.2).

PRONUNCIATION: Briule'-tzul

TRANSLATION: Little Belt Dance

RECORD: RT # 77

FORMATION: Circle or lines, low hand hold.

METER: 2/4

MEASURE:

PART I: Moving in and out of ctr.

- 1 With light running steps. Step R ft fwd (ct1) step L ft fwd (ct 2) step & hop on R ft fwd (ct 3,4)
- 2 Moving out of circle step on L ft bkwd (ct 1) step on R ft bkwd (ct 2) step & hop on L ft bkwd (ct 3,4)
- 3-6 Repeat meas. 1 & 2, same ftwk, same direction two more times (a total of 3)
- 7 Step & hop on R ft in place (ct 1,2) step & hop on L ft in place (ct 3,4)
- 8 Step & hop on R ft in place (ct 1,2) step & hop on L ft in place (ct 3,4) Swing free ft in front while doing the step hops.

PART II: Facing ctr, steps are done in place.

- 1 Weight on L ft. cross & touch R ft in front of L (ct 1) touch R ft to R side (ct 2) touch R ft across in front of L (ct 3) fall on R ft in place next to L (ct 4) while touching R ft in front & to side of L ft you do hop on L ft.
- 2 Repeat Part II meas. 1 once more with opp ftwk.
- 3 Touch R ft in front of L (ct 1) step on R ft (ct 2) touch L ft in front of R (ct 3) step on L ft (ct 4)
- 4 Repeat Part II meas. 1 once more, only.
- 5-8 Repeat Part II meas. 1-4 once more with opp ftwk. (Starting with L ft)

Start with Part I once more - followed by Part III

PART III: Facing ctr, steps are done in place

- 1-7 Repeat Part II meas. 1 - 7 same ftwk.
- 8 Jump both ft apart (ct 1,2) slide both ft together (ct 3,4)
- 9 Hold (1,2) fall on L ft fwd (ct 3,4)
(in part III last touch step done with L ft is eliminated, in its place the steps described above are done).

Start with part I once more.

The dance is done as follows: Part I, Part II, Part I, Part III. Start Again
Part I, Part II, Part I, Part III. Start Again
and on it goes.....

Hora de la Putna

Hora de la Putna is a round dance from Moldova. It was learned from Remus Giurgiu, soloist with The Perinitza Ensemble of Bucharest.

Putna is a very picturesque area in Moldova where one of the Moldavian Kings (Stephen the Great) built one of the most beautiful monastery, named Putna.

Music: Village Dances of Romania Vol. III.

Formation: Round or open circle, Hands hold in "W" position.

Meter 4/4

Measures

Part One - Introduction 4 measures.

- 1 Start with R towards center (ct. 1) L crossing R and stepping to R (ct. 2)
- 2-4 Continue facing diagonal R, traveling out , step R (ct. 1), step L (ct. &), step R (ct. 1) hold L in air (ct.&).
- 5-8 Repeat entire figure the opposite direction and footwork.

Part Two - Traveling LOD

- 1-8 RLR,LRL,RLR,LRL (cts. 1-8), continue in reverse body motionn walk same direction 8 steps.
Repeat RLOD Part Two.

The whole dance repeats two more times.

HORA DELA VOITINEL
(Bukovina, Romania)

This dance was learned by Alexandru David from Ion Petcu, dance instructor at the Popular School of Arts in Bucharest.

PRONUNCIATION: hoh-ra day lah voy-TEE-nel

TRANSLATION: "Hora from Voitinell" (a small village in Bukovina)

CASSETTE: Village Dances of Romania, Vol. II, Side B/3

FORMATION: Mixed circle with hands joined at shldr ht ("W" pos)

METER: 2/4

PATTERN

Meas

INTRODUCTION:

1-16 No action.

FIGURE I:

1 Walk fwd into ctr.: R (ct 1); L (ct 2)
 2 Still moving fwd: R (ct 1); touch L beside R (ct 2)
 3-4 Repeat meas 1-2, opp ftwk & direction
 5 Step fwd on R (ct 1); hold (ct 2)
 6 Step L back (ct 1); step R beside L (ct 2)
 7 Repeat meas 5, opp ftwk
 8 Step R in place (ct 1); small leap on L beside R (ct 2)
 9-16 Repeat meas 1-8

FIGURE II:

1 Step R across L (ct 1); step L to L (ct 2)
 2 Step R across L (ct 1); pivot on R to R, swinging L around in front (ct 2)
 3 Repeat meas 1, opp ftwk & direction
 4 Step L across R (ct 1); touch R beside L (ct 2)
 5 Step R to R (ct 1); touch L beside R (ct 2)
 6-8 Repeat meas 6-8 of Figure I
 9-16 Repeat meas 1-8 of Figure II

Presented by Alexandru David
 Dance notes by Karen Bennett--3/95

Presented by Mihai David
 Camp Hess Kramer Institute
 October 26-28, 2012

Horă Mare - Romania or Hora Deenara

Presented by Alexandru and Mihai David

Source: Hora Mare comes from the villages Bilca, Fundul Moldovei, Gura Humorului, Ilișești - from all of Moldavia. It is of the family of hora. Alexandru learned the dance from Ion Petcu, former soloist of the Romanian Rhapsody Ensemble now chairman of folk dance teaching at the Popular School of Arts in Bucharest.

Formation: circle, mixed dance

Handhold: W hold

Music: 2/4

Measures **Description**

Fig 1

| | |
|------|---|
| 1 | in LOD step L (ct1), touch R to L (ct2) |
| 2 | step R (ct1), touch L to R (ct2) |
| 3 | walk L,R (cts1,2) |
| 4 | step L (ct1), touch R to L (ct2) |
| 5-8 | reverse ms 1-4 continue LOD |
| 9-16 | repeat ms 1-8 in RLOD |

Fig 2 in & out of center

| | |
|------|---|
| 1 | step L in to center (ct1), touch R to L (ct2) |
| 2 | step R out of center (ct1), step L in place (ct2) |
| 3 | slow step R into center (ct1) |
| 4 | slow step L into center (ct1) |
| 5 | step R out of center (ct1) |
| 6 | step L into center (ct1) |
| 7-8 | walk out of center R,L,R (cts1,2,1), touch L to R (ct2) |
| 9-16 | repeat ms 1-8 fig 2 |

Dance notes by Maria Reisch

Hora pe Bătaie.

Presented by Alexandru and Mihai David.

Source; Hora pe Bătaie comes from Mitreni-Călărași, in Southern of Muntenia. Mihai learned this dance from Costea Constantin of the Research House of Bucharest in 1977.

Formation; open circle, mixed dancers.

Handhold; W hold, arms moving slightly up and down with body motion.

Music; Romanian Tout 1977, side 1, band 1, 2/4, syncopated.

Measures; Part 1;

- 1 Traveling into circle, in LOD, CCW, Step L ft across in front of R (ct 1) step R ft to R (ct 2) step L ft fwd (ct 3) touch R ft next L, no weight (ct 4).
- 2 Traveling diag. out of circle in LOD, step back on R ft (ct 1) step back on L ft (ct 2) step back on R ft (ct 3) touch L ft next to R, no weight (ct 4).

Repeat meas. 1 & 2 until leader calls for change.

Same step is done traveling in RLOD, there is a transition step before you change directions.

Transition;

- 1 Step on L ft straight toward ctr (ct 1) touch R ft next to L (ct 2) step on R ft fwd (ct 3) touch L ft next to R (ct 4).
- 2 Back out of circle with 3 steps R,L,R, (ct 1,2,3,) touch L ft next to R (ct 4).

Start traveling in RLOD, this time by stepping R ft across in front of L. SAME TRANSITION STEP IS DONE WHEN SWITCHING TO TRAVEL IN LOD.

Translation: Dance of the Rain

Background: Hora Ploii comes from Muntenia, Arges, village of Poienarii din Deal. It is a popular dance, well known in the Arges region. It was learned by Mihai and Alexandru from Ion Petcu, former soloist of the Perinitza Ensemble, now chairman of folk dance teaching at the Popular School of Arts in Bucharest.

Music Source: CD - Mihai David, Gypsy Camp, Volume V, Track 1

Meter: 4/4

Formation: An open circle

Position: W hand hold

Introduction: None

Figure One:

| Count | Steps |
|---------|-------------------------------------|
| ----- | ----- |
| 1&-2& | Step L to L, Close R to L (L-Close) |
| 3&-4& | Step R to R, Close L to R (R-Close) |
| 5&-6& | Step L fwd, Step R fwd (L-R) |
| 7&-8& | Step L fwd, Close R to L (L-Close) |
| 9&-10& | Step R bkwd, Step L bkwd (R-L) |
| 11&-12& | Step R bkwd, Close L to R (R-Close) |

Repeat Figure One four more times, five in total, then for the sixth time:

Transition - a shortened Figure One:

| Count | Steps |
|--------|-------------------------------------|
| ----- | ----- |
| 1&-2& | Step L to L, Close R to L (L-Close) |
| 3&-4& | Step R to R, Close L to R (R-Close) |
| 5&-6& | Step L fwd, Step R fwd (L-R) |
| 7&-8& | Step L fwd, Close R to L (L-Close) |
| 9&-10& | Step R bkwd, Step L bkwd (R-L) |

Figure Two:

| Count | Steps |
|---------|---|
| ----- | ----- |
| 1&-2& | Step R, Stamp L, Hop R, Stamp, L (R-Stamp-Hop-Stamp) |
| 3&-4& | Step L, Stamp R, Hop L, Stamp, R (L-Stamp-Hop-Stamp) |
| 5&-uh-6 | Step R, Brush L heel in front of R, Slightly lift L for the "uh" count, Hit L Heel (no weight) in front of R (R-Brush-Lift-Hit) |
| 7&-8 | Step L, Hop L, Step R (L-Hop-R) |
| 9-10 | Hard Step L, Stamp R with no weight transfer to R (L-Stamp) |
| 11-12 | Step R to R, Close L to R with weight transfer to L (R-L) |

Repeat Figure Two one more times, two in total, then for the third time:

Transition - a shortened Figure Two:

| Count | Steps |
|---------|---|
| ----- | ----- |
| 1&2& | Step R, Stamp L, Hop R, Stamp, L (R-Stamp-Hop-Stamp) |
| 3&-4& | Step L, Stamp R, Hop L, Stamp, R (L-Stamp-Hop-Stamp) |
| 5&-uh-6 | Step R, Brush L heel in front of R, Slightly lift L for the "uh" count, Hit L Heel (no weight) in front of R (R-Brush-Lift-Hit) |
| 7&-8 | Step L, Hop L, Step R (L-Hop-R) |
| 9-10 | Hard Step L, Hard Step R this time with weight transfer to R (L-R) |

NOTE: With the weight shift to the right, you're now ready to start Figure 1 again.

Repeat entire dance pattern from the beginning until the end of the music.

NOTE: The dance ends with figure 1.

Original Description by Paul Collins

Source: Murguletul comes from southern Muntenia, the Arges region, the villages of Periete, Tama, Sesti, Botoroaga. Alexandru learned this dance from Ion petcu, former soloist of the Romanian Rhapsody Ensemble, now chairman of folk dance teaching at the Popular School of Arts in Bucharest.

Formation: circle, mixed dancers - flatfooted, heavy - horselike

Handhold: from W to low, swinging

Music: Gypsy Camp vol V side 1 band 4 2/4

measure description

fig 1 face center, arms W hold

1 step R behind L arms swinging down (ct1), step L to L (ct2), close R to L, trotlike arms swing up (ct&)

2 step L to L (ct1), close R to L (ct&), step L to L (ct2)

3-8 repeat ms 1-2

fig 2 face center

1 step R to R arms swing down- stay down swinging (ct1), cross L in front of R (ct&), step R (ct2)

2 reverse ms 1 fig 2

3 repeat ms 1 fig 2

4 travel RLOD step L to L trotlike (ct1), close R to L (ct&), step L to L (ct2), close R to L (ct&)

5 step L to L (ct1), close R to L (ct&), step L to L (ct2)

6 travel LOD step R,L (cts1,2), lose R to L (ct&)

7 step L (ct1), close R to L (ct&), step L (ct2), close R to L (ct&)

8 step L (ct1), close R to L (ct&), step L (ct2)

Dance notes by Maria Reisch

Polocsia - Romania

Presented by Alexandru and Mihai David

Source: Polocsia is from Bîrca, Dolj in souther Oltenia. It is a type of briuletul - "little briul" from Oltenia. This dance was learned by Alexandru from Costea Constatin of the Research House of Bucharest.

Formation: man's dance - or mixed, line

Handhold: back basket hold

Music: 2/4

| Measures | Description |
|----------|--|
| | face center |
| 1 | into center R,L,R (cts1,&,2) |
| 2 | out of center L,R,L (cts1,&,2) |
| 3 | rock R frwd, L back (cts1,2) |
| 4 | touch R heel across L (ct1), touch R heel out to side (ct&), touch R heel across L (ct2), fall on R lifting L out to L (ct&) |
| 5-6 | repeat ms 4 twice falling on L (ct1) |
| 7 | step L behind R (ct1), fall R (ct2) |
| 8 | step L behind R (ct1), fall R (ct2) |
| 9 | step L in front of R (ct1), step R (ct&), step L toL (ct2), step R (ct&) |
| 10 | repeat ms 9 |
| 11 | step L in front of R (ct1), step R (ct&), step L toL (ct2), step R in front of L (ct&) |
| 12 | step L (ct1), step R (ct&), step L (ct2) |

Dance notes by Maria Reisch

Presented by Mihai David
Camp Hess Kramer Institute
October 26-28, 2012

TREI PAZESE (BÎRCA)
(Romania)

TREI PAZESTE (continued)FIGURE IV:

- 1 With wt on L, stamp R to R with turn-out, bending both knees (ct.1); close R to L, no wt and straightening both knees (ct.2).
- 2 Repeat action of meas. 1, FIG. IV.
- 3 Stamp R to R again, no wt (ct.1); close R to L, taking wt (ct.&); step on L in place, sharply lifting R up in front with bent knee (ct.2); hold (ct.&).
- 4 Traveling to L: step on R heel across L (ct.1); step L to L(ct.&); step on R heel across L(ct.2); step L to L (ct.&).
- 5 Step R across L (ct.1); step L in place(ct.&); step R to R (ct.2); step L in place(ct.&), all facing ctr.
- 6 Repeat action of meas. 5, FIG. IV.
- 7 Travel to L with rida-like step: cross R over L(ct.1); L to L(ct.&); cross R over L(ct.2); L to L(ct.&).
- 8 Repeat action of meas. 7, FIG. IV, except hold with wt on R ft on last ct.&, preparing to reverse direction.
- 9-10 Repeat action of meas. 7-8, FIG. IV, reversing ftwk and direction(cross L over R and travel R).
- 11 Repeat action of meas. 8, FIG. IV.
- 12 Cross R over L(ct.1); step on L in place (ct.&); step on R in place (ct.2); cross L over R (ct.&).
- 13 Step on R in place (ct.1); step on L in place (ct.&); step on R, crossing over to L(ct.2); step on L in place (ct.&).
- 14 Repeat action of meas. 12, FIG. IV.
- 15 Step on R to R (ct. 1); step on L in place (ct.&); cross R over L (ct.2); step on L in place (ct.&).
- 16 Step on R in place (ct.1); cross L over R (ct.&); step on R in place (ct.2); step on L in place (ct.&).

REPEAT FIGURES I-IV several times.

FINISH at the end of FIG. I with one extra stamp of L ft on ct. 2 of meas. 4. To accomplish this, take the weight on the R ft on ct. 1 of meas.4.

Presented by Alexandru David

Dance Description by Sherry Cochran

Presented by Mihai David
Camp Hess Kramer Institute
October 26-28, 2012

AKROVATIS

("ACROBAT")

GREEK Circle Dance

Choreographer: **Ira Weisburd** (2010)

Song: O Akrovatis by Miltos Pashalidis

Lyrics - Music: Dimitris Apostolakis

CD: "XENIOS, Crete within me"

Formation: Face Center. Hands— W Position.

Introduction: 32 counts. Start at approx. 24 seconds.

Video: http://www.youtube.com/watch?v=_11_mNetY04



PART I. A. (R TO R, HOLD, TOUCH L TOE FORWARD, HOLD, L BACK, HOLD, R TO R, L ACROSS R)

- 1-2 Step R to R, hold
- 3-4 Touch L toe forward, hold
- 5-6 Step L back, hold
- 7-8 Step R to R, Step L across R

B. (R TO R, HOLD, L BACK, R TO R, STEP L ACROSS R, HOLD, LIFT R, HOLD)

- 9-10 Step R to R, hold
- 11-12 Step L back, Step R to R
- 13-14 Step L across R, hold
- 15-16 Lift R, hold
- 17-32 **REPEAT PART I. A. & B.** (Counts 1-16).

PART II. A. (CROSS, HOLD, BACK, SIDE; CROSS, HOLD, WALK 2)

- 1-2 Step R across L (bending slightly forward), hold
- 3-4 Step back on L (straighten up), Step R to R
- 5-6 Step L across R, hold
- 7-8 Step R to R, Step L across R
- 9-16 **REPEAT PART II. A.** (Counts 1-8).

B. (R TO R, HOLD, L BACK, MAKE 1/2 TURN R ON R; L TO L, HOLD, BACK, RECOVER)

- 17-18 Step R to R, hold
- 19-20 Step L behind R, Make 1/2 turn R on R (to face out of circle)
- 21-22 Step L to L, hold
- 23-24 Step R back, recover forward on L
- 25-32 **REPEAT PART II. B.** (Counts 17-24). (to face center of circle)

PART III. A. (FACE CCW: FORWARD, HOLD, BACK, RECOVER WITH R, THEN WITH L)

- 1-2 Step R forward, hold
- 3-4 Step back on L, Recover forward on R
- 5-6 Step L forward, hold
- 7-8 Step back on R, Recover forward on L

B. (FACE CENTER: R TO R, HOLD, BACK, RECOVER; L TO L, HOLD, BACK, RECOVER)

- 9-10 Make 1/4 turn L with R to face center, hold
- 11-12 Step L back, Recover forward on R
- 13-14 Step L to L, hold
- 15-16 Step R back, Recover forward on L

C. (ROCKING CHAIR WITH R, STEP R FORWARD, HOLD, TOUCH L TOE FORWARD, HOLD; L BACK, HOLD, WALK 2 STEPS)

- 17-18 Step R forward, Recover back on L
- 19-20 Step L back, Recover forward on R
- 21-22 Step R forward, hold
- 23-24 Touch L toe forward, hold
- 25-26 Step L back, hold
- 27-28 Step R to R, Step L across R

BEGIN DANCE.

Presented by Ira Weisburd
Camp Hess Kramer Institute
October 26-28, 2012

CHI BALLA MIXER (DANCERS' MIXER)



Pronounced: KEE BAH LAH
 Choreographed by Ira Weisburd (USA)
 Music: Chi Balla by Orchestra Mario Riccardi (Italy)
 Email: dancewithira@comcast.net
 Published: August, 2012
 Beginner Couple Mixer
 Formation: Couples face to face in a circle
 32 Count; Polka rhythm;
 Dance starts approximately 17 seconds into song.
 This is a mixer, change partner dance or "icebreaker".
 Fun to do at parties or social!
 The steps are nearly identical to the steps of the line dance version of the same dance by Ira Weisburd.

(COUPLES STAND FACE TO FACE AND JOIN HANDS IN FRONT; Men on inner circle facing out of center, Women on outer circle facing center); Men—L foot; Women—R foot. Footwork described for Men; Women use opposite footwork)

PART I. (TOUCH L HEEL TO L, TOUCH L TOE BESIDE R, TRIPLE STEP TO L; STEP R ACROSS L, RECOVER BACK ON L, TRIPLE STEP TO R)

- 1-2 (Face to Face and join hands) Touch L heel to L, Touch L toe beside R
- 3&4 Step L to L, Step-close R to L, Step L to L (Release leading arms ie. Men's L; Women's R)
- 5-6 Step R across L, Recover back on L
- 7&8 (Join leading arms again and Men release R, Women release L)
 Step R to R, Step-close L to R, Step R to R

PART II. (L CROSS ROCK, RECOVER; TRIPLE STEP TO L MAKING 1/4 TURN L TO FACE CCW; STEP R FORWARD, RECOVER BACK ON L, R COASTER STEP)

- 1-2 Step L across R, Recover back on R (Change hands ie. Men's R, Women's L joined) -
- 3&4 Step L to L, Step-close R to L, Step L to L (making 1/4 turn L) Face CCW (Counterclockwise)
- 5-6 Step R forward, Recover back on L
- 7&8 Step R back, Step-close L to R, Step R forward

PART III. (SWAY L TO L, SWAY R TO R, STEP L ACROSS R, STEP R TO R, STEP L ACROSS R (Changing places and hands with partner by crossing behind her); SWAY R TO R, SWAY L TO L, STEP R ACROSS L, STEP L TO L, STEP R ACROSS L (Changing hands again and back to original places by crossing behind partner)).

- 1-2 Step L to L, Step R to R
- 3&4 Step L across R, Step R to R, Step L across R (Changing hands and place; crossing behind woman)
- 5-6 Step R to R, Step L to L
- 7&8 Step R across L, Step L to L, Step R across L (Changing hands and going back to original places by crossing behind partner)

PART IV. (SWAY L TO L, SWAY R TO R, STEP L ACROSS R & SLAP L PALM TO PARTNER'S R PALM, RECOVER BACK ON R, TURN WOMAN IN 4 STEPS OVER HER R SHOULDER TO THE NEXT MAN BEHIND HER ON THE CIRCLE)

- 1-2 Step L to L, Step R to R
- 3-4 Step L across R & Slap L palm to partner's R palm, Recover back on R
- 5-6 Step in place L,R (while assisting woman to roll back on the circle over her R shoulder in 2
- 7-8 Turn 1/4 to R to face out of circle in 2 steps (L,R) and join both hands with your new partner.

BEGIN DANCE.

Presented by Ira Weisburd
 Camp Hess Kramer Institute
 October 26-28, 2012

HA' TZOANI

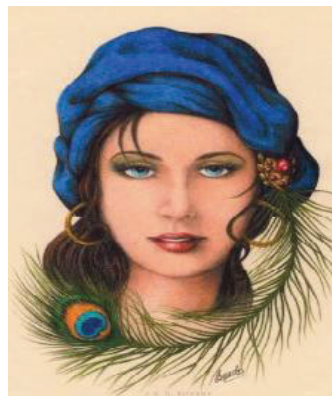
"The Gypsy"

ISRAELI Circle Dance

Song: Zydeco by Cirque Du Soleil

Formation: Circle Dance. Face Center.

Introduction: 8 counts. Start at approx. 5 seconds.



PART I. (MOVING IN LOD: R FORWARD LOCK STEP, L FORWARD LOCK STEP; JUMP ON BOTH FEET FACING CENTER, LIFT L, WEAVE BACK, SIDE, FRONT WITH L)

- 1&2 Step forward on R, Lock with L behind R, Step forward on R
- 3&4 Step forward on L, Lock with R behind L, Step forward on L
- 5-6 Jump on both feet slightly apart, Lift L
- 7&8 Step L behind R, Step R to R, Step L across R

PART II. (MOVING IN LOD: R FORWARD LOCK STEP, CROSS ROCK WITH L OVER R, RECOVER BACK ON R, MAKE 1/4 TURN L ON L, STEP R TO R, WEAVE BACK, SIDE, FRONT WITH L)

- 1&2 Step forward on R, Lock with L behind R, Step forward on R
- 3-4 Step L across R, Recover back on R
- 5-6 Make 1/4 turn L on L, Step R to R
- 7&8 Step L behind R, Step R to R, Step L across R

PART III. (SWAY R, SWAY L, STEP R ACROSS L, STEP L TO L, STEP R ACROSS L; MAKE 1/4 TURN L ON L, MAKE 1/2 TURN L ON R, STEP BACK ON L, STEP R BESIDE L, STEP FORWARD ON L)

- 1-2 Step R to R, Step L to L
- 3&4 Step R across L, Step L to L, Step R across L
- 5-6 Make 1/4 turn L on L, Make 1/2 turn L on R
- 7&8 Step back on L, Step R beside L, Step forward on L

PART IV. (STEP R TO R, STEP L ACROSS R, STEP R TO R, STEP L BEHIND R; MAKE 1/2 TURN R IN 6 STEPS)

- 1-2 Step R to R, Step L across R
- 3-4 Step R to R, Step L behind R
- 5&6& Volta Full Turn to R: R,L,R,L
- 7-8 Step R in place, Step L in place.

PART V. (FACE CENTER: LEAP FORWARD ON R, STEP L ACROSS R, STEP R BACK, MAKE 1/4 TURN L ON L; STEP R TO R, STEP CLOSE L TO R, STEP R TO R, CROSS ROCK L OVER R, RECOVER BACK ON R)

- 1-2 Leap forward on R, Step L across R
- 3-4 Step R back, Make 1/4 turn L on L (Face RLOD)
- 5&6 Step R to R, Step close L to R, Step R to R
- 7-8 Step L across R, Recover back on R

PART VI. (STEP L TO L, STEP CLOSE R TO L, STEP L TO L, CROSS ROCK R OVER L, RECOVER BACK ON L; SWAY R TO R, MAKE 3/4 TURN L IN 3 STEPS (L,R,L))

- 1&2 Step L to L, Step close R to L, Step L to L
- 3-4 Step R across L, Recover back on L
- 5-6 Step R to R, Make 1/4 turn L on L (Face out of circle)
- 7-8 Step forward on R making 1/4 turn L, Make 1/4 turn L on L (Face Center)

REPEAT PART V. (1-8). AND PART VI. (1-8).

BEGIN DANCE.

Presented by Ira Weisburd
Camp Hess Kramer Institute
October 26-28, 2012

JAS NA LANKA (pronounced: "YAS NAH LANKA")

Dance: Ira Weisburd

Music: Macedonian

Formation: Circle facing center

PART I

- 1-2 Step R to R, Touch L toe to L
- 3,4& Step L across R, Step R to R, Step L behind R
- 5,6& Step R to R, Touch L toe forward (while bouncing lightly twice on R)
- 7,8& Step L to L, Touch R toe forward (while bouncing lightly twice on L)

REPEAT PART I. (1-8&) - 3 more times

TAG. (Full Turn R in 2 Steps)

- 1-2 Make 1/2 Turn R on R, Make 1/2 Turn R on L

PART II

- 1,2& 'Sit' bending knees with feet slightly apart, Lift L, Step L behind R
- 3-4 Step R to R, Lift L fwd with bent knee
- 5,6& Step L behind R, Step R to R, Step L across R
- 7-8 Step R to R, hold, Lift L with bent knee and slightly in front of R

PART III.

- 1,2& Step L to L, Touch R toe forward (while bouncing lightly twice on L)
- 3,4& Step R to R, Touch L toe forward (while bouncing lightly twice on R)
- 5-6 Make 1/4 Turn to L on L, Make 1/4 Turn to L on R
- 7-8& Make 1/4 Turn to L on L (to face LOD), Step R forward making 1/4 turn L to face center, Step L across R

REPEAT PART II. (1-8)

REPEAT PART III. (1-8&)

PART IV.

- 1&2& Stomp (with weight) R to R, Step L behind R (2x)
- 3&4 Stomp (with weight) R to R, Step L behind R, Stomp (with weight) R to R
- 5-6 Step L to L, Step R across L (bending slightly forward and bringing arms down)
- 7,8& Step L back (raising arms back to "V" position), Step R to R, Step L across R

Instructions notated by Ira Weisburd & Honey Gold

Presented by Ira Weisburd
Camp Hess Kramer Institute
October 26-28, 2012

NA'TANE TO 1821 (Hassapico)

Choreographed by **Ira Weisburd** (1974)

Greek Hassapico Line/Circle Dance; Hand Hold: Shoulder Hold or W position. Short Lines or in a Circle Formation.

VIDEO: <http://www.youtube.com/watch?v=0MyWNoyiYNI&list=UULCLIW-70Y8mkY3L7n7Hw9Q&index=2&feature=plcp>

Music: Na'tane To 1821 (If It Were 1821) by George Dalaras Song is a Greek Anthem for Independence.

INTRODUCTION: Start at 16 seconds into the music.

(STEP R TO R, CLOSE L TO R; STEP L TO R, CLOSE R TO L) 4x; (SWAY R, SWAY L, CLOSE R TO L, BRUSH L FORWARD, SWING L ACROSS R, KICK L FORWARD, SWING L ACROSS R, HOLD)

BASIC HASSAPICO STEP: (STEP L FORWARD, TAP, BRUSH R FORWARD, KICK R, STEP R BACK, KICK L, STEP L BACK, KICK R)

1-2 Step L forward, Tap R toe behind L

3-4 Brush R forward, Kick R forward

5-6 Step R back, Kick L forward

7-8 Step L back, Kick R forward

TAG: (SWAY R TO R, SWAY L TO L, STEP-CLOSE R TO L, BRUSH L FORWARD, SWING L ACROSS R, KICK L FORWARD, SWING L ACROSS R, HOLD)

1-2 Step R to R, Step L to L

3-4 Step-close R to L, Brush L forward

5-6 Swing L across R, Kick L forward

7-8 Swing L across R, hold

REPEAT BASIC HASSAPICO STEP & TAG (3 more times); BASIC HASSAPICO STEP (Counts 1-4).

VARIATION #1: (CROSS R OVER L, STEP L TO L -3x; CROSS R OVER L); (CROSS L OVER R, STEP R TO R – 3x; CROSS L OVER R); (CROSS R OVER L, STEP L TO L, CROSS R OVER L); (CROSS L OVER R, STEP R TO R, CROSS L OVER R); (CROSS R OVER L, CROSS L OVER R); (TAG; BASIC HASSAPICO STEP)

1-2 Step R over L, Step L to L

2-4 Step R over L, Step L to L

5-6 Step R over L, Step L to L

7-8 Step R over L, Sweep L from back to front

9-16 Repeat counts 1-8 (above) with L

17-18 Step R over L, Step L to L

19-20 Step R over L, Sweep L from back to front

21-22 Step L over R, Step R to R

23-24 Step L over R, Sweep R from back to front

25-26 Step R over L, Step L over R

27-34 TAG (See Description above)

BASIC HASSAPICO STEP & TAG (2x). BASIC HASSAPICO STEP (Counts 1-4).

VARIATION #2: (GRAPEVINE R OVER LEFT 7 STEPS; GRAPEVINE L OVER RIGHT 7 STEPS) – REPEAT

1-2 Step R over L, Step L to L

3-4 Step R behind L, Step L to L

5-6 Step R over L, Step L to L

7-8 Step R behind L, Hold

9-16 Repeat counts 1-8 above with L.

16-32 Repeat counts 1-16 above

TAG. BASIC HASSAPICO STEP & TAG – 4x. BASIC HASSAPICO STEP (Counts 1-4).

VARIATION #3: SWING R LEG FORWARD & BACK TWICE; LUNGE FORWARD ON R, HOLD; STEP BACK ON L, HOLD; STEP BACK ON R, RECOVER FORWARD ON L; PIVOT ½ TURN L IN 2 STEPS; LUNGE FORWARD ON R, HOLD; STEP BACK ON L, HOLD; STEP BACK ON R, RECOVER FORWARD ON L; PIVOT ½ TURN L IN 2 STEPS; TAG)

1-2 Swing R leg forward, Swing R leg back

3-4 Swing R leg forward, Swing R leg back

5-6 Lunge with R forward (bending knees), hold

7-8 Step L back, hold

9-10 Step R back, Recover stepping L forward

11-12 Step R forward, Pivot ½ turn to L onto L (Face out of circle)

13-20 Repeat counts 5-12 (above)

TAG. BASIC HASSAPICO STEP. TAG. BASIC HASSAPICO STEP (counts 1-4).

END OF DANCE.

Presented by Ira Weisburd
Camp Hess Kramer Institute
October 26-28, 2012

RANILA MAMA



Choreographed by Ira Weisburd (USA)

Email: dancewithira@comcast.net

(Published: December, 2011)

Intermediate Circle Dance: 96 Counts.

Music: Ranila Mama Kutila Do Tri Do Cheteri Doshteri (Macedonian)

Introduction: 36 counts. Starts approx. 18 sec. into the song.

Hands: "W" position. Closed Circle. Facing Center.

PART I. (VOCAL)

A. (TOUCH, STEP, TOUCH STEP; GRAPEVINE 4 STEPS TO R)

1-4 Touch R beside L, Step R to R to face LOD, Touch L beside R, Step L to L to face center.

5-8 Step R to R, Step L behind R, Step R to R, Step L across R

B. (TOUCH, STEP, TOUCH STEP; GRAPEVINE 4 STEPS TO R)

1-4 Touch R beside L, Step R to R to face LOD, Touch L beside R, Step L to L to face center.

5-8 Step R to R, Step L behind R, Step R to R, Step L across R

C. (TOUCH, STEP, TOUCH STEP; GRAPEVINE 4 STEPS TO R)

1-4 Touch R beside L, Step R to R to face LOD, Touch L beside R, Step L to L to face center.

5-8 Step R to R, Step L behind R, Step R to R, Step L across R

D. (WALK 2 STEPS FORWARD TO THE CENTER, ROCK FORWARD, RECOVER, R SCOCI, BACK, SIDE, FRONT)

1-4 Walk forward R, L, rock forward on R, recover back on L

5-6 7&8 Step back on R, Sweep L leg around to L and in back of R, step L behind R, Step R to R, Step L across R.

PART II. (INSTRUMENTAL)

A. (STEP SIDE, BEHIND, SIDE, STOMP FORWARD ON L, LIFT R, ROCK FORWARD, RECOVER, BACK, RECOVER)

1&2, 3-4 Step R to R, Step L behind R, Step R to R, Stomp forward on L, Lift R

5-8 Rock forward on R, Recover back on L, Rock back on R, Recover forward on L

B. (STEP SIDE, BEHIND, SIDE, STOMP FORWARD ON L, LIFT R, ROCK FORWARD, RECOVER, BACK, RECOVER)

1&2, 3-4 Step R to R, Step L behind R, Step R to R, Stomp forward on L, Lift R

5-8 Rock forward on R, Recover back on L, Rock back on R, Recover forward on L

C. (STEP SIDE, BEHIND, SIDE, STOMP FORWARD ON L, LIFT R, ROCK FORWARD, RECOVER, BACK, RECOVER)

1&2, 3-4 Step R to R, Step L behind R, Step R to R, Stomp forward on L, Lift R

5-8 Rock forward on R, Recover back on L, Rock back on R, Recover forward on L

D. (STEP R, LIFT L, STEP BEHIND, SIDE, FRONT; STEP SIDE, FRONT, SIDE BEHIND)

1-2, 3&4 Step R to R, Lift L behind R with bent knee, Step L behind R, Step R to R, Step L across R

5-8 Step R to R, Step L across R, Step R to R, Step L behind R

SEQUENCE. PART I, PART I, PART II. REPEAT DANCE.

Presented by Ira Weisburd
Camp Hess Kramer Institute
October 26-28, 2012

RUM DUM DUM

(ZURLI TRESTAT)

MACEDONIAN Circle Dance

Choreographer: **Ira Weisburd** (1982)

Song: Zurli Trestat

Steps are based on original choreography shown to me by a member of the Branko Krsmanovic Folk Ensemble in Beograd, Yugoslavia

Formation: Face Center. Hands– W Position.

Introduction: “Ajde Rum Dum Dum” !!

Start dance at approx. 5 seconds.



PART I. (INSTRUMENTAL PART: STEP HOP, STEP HOP, VINE 4 STEPS TO R; REPEAT 3X MORE)

- 1-2 Step R to R (swinging arms down), Hop on R
- 3-4 Step L across R (bringing arms back up to W position), Hop on L
- 5-6 Step R to R, Step L behind R
- 7-8 Step R to R, Step L across R

REPEAT PART I. (1-8)

REPEAT PART I. (1-8)

REPEAT PART I. (1-8)

PART II. (VOCAL PART: FORWARD R TRIPLE STEP, FORWARD L TRIPLE STEP, STEP R FORWARD AND HOP ON R, STEP L FORWARD AND HOP ON L)

- 1&2 Step forward R,L,R
- 3&4 Step forward L,R,L
- 5-6 Step R forward (while lowering arms), hop on R
- 7-8 Step L forward (while raising arms to W position), hop on L

PART III. (VOCAL PART: BACK R TRIPLE STEP, BACK L TRIPLE STEP, STEP R BACK AND HOP ON R, STEP L BACK AND HOP ON L)

- 1&2 Step back R,L,R
- 3&4 Step back L,R,L
- 5-6 Step R back (while lowering arms), hop on R
- 7-8 Step L back (while raising arms to W position), hop on L

PART IV. (VOCAL PART: STEP R TO R, KICK L, STEP L TO L, KICK R, STEP R TO R, KICK L, L TRIPLE STEP IN PLACE)

- 1-2 Step R to R, Kick L forward
- 3-4 Step L to L, Kick R forward
- 5-6 Step R to R, Kick L forward
- 7&8 Step in place L,R,L

REPEAT PART IV. (1-8).

REPEAT PART II. (1-8), PART III. (1-8) & PART IV. (1-8).

BEGIN DANCE.

Presented by Ira Weisburd
Camp Hess Kramer Institute
October 26-28, 2012

SADILA MOMA

BULGARIAN Circle Dance

Choreographer: **Ira Weisburd** (2010)

Song: Sadila Moma by Rayna Terzijska

Formation: Face Center. Hands– W Position.

Introduction: Starts at 29 seconds on “Sadila”.

Video: <http://www.youtube.com/watch?v=iymcpAHUDxY>



Rayna Terzijska

PART I. (CROSS, RECOVER, SIDE; WALK 3 STEPS TO R; LIFT, BACK, SIDE; CROSS, RECOVER, SIDE; GRAPEVINE 3 STEPS WITH L OVER R; STEP R TO R, LIFT L, HOLD; L SCOCI STEP; GRAPEVINE 3 STEPS TO L)

&1-3 Slight lift L heel off ground, Step R across L, Recover back on L, Step R to R
 &4-6 Slight lift R heel off ground, Step L across R, Step R to R, Step L across R
 7-9 Lift R behind L ankle, Step R behind L, Step L to L
 &10-12 Slight lift L heel off ground, Step R across L, Recover back on L, Step R to R
 &13-15 Slight lift R heel off ground, Step L across R, Step R to R, Step L behind R
 16-18 Step R to R, Lift L, hold
 19-21 Step L to L, Circle R from front to back, Step R behind L
 22-24 Step L to L, Step R behind L, Step L to L

PART II. (CROSS, RECOVER, SIDE; CROSS, RECOVER, SIDE; WALK FOWARD 3 STEPS; STEP FORWARD, STEP FORWARD, RECOVER;WALK BACK 3 STEPS; WALK BACK 3 STEPS; CROSS, RECOVER, SIDE; CROSS, RECOVER, SIDE)

&1-3 Slight lift L heel off ground, Step R across L, Recover back on L, Step R to R
 &4-6 Slight lift R heel off ground, Step L across R, Recover back on R, Step L to L
 &7-9 Slight lift L heel off ground, Step R forward, Step L forward, Step R forward
 &10-12 Slight lift R heel off ground, Step L forward, Step R forward, Recover back on L
 &13-15 Slight Lift L heel off ground, Step R back, Step L back, Step R back
 &16-18 Slight Lift R heel off ground, Step L back, Step R back, Step L back
 &19-21 Slight lift L heel off ground, Step R across L, Recover back on L, Step R to R
 &22-24 Slight Lift R heel off ground, Step L across r, Recover back on R, Step L to L

BEGIN DANCE.

Note: 6th time repeat Part II. (counts &1-11) End Dance stepping forward on R and raising arms up.

Sambalero

(a.k.a. DANCING HEART)

Choreographed by Ira Weisburd (USA)

Email: dancewithira@comcast.net

Published: February, 2012

Beginner / Improver Line Dance

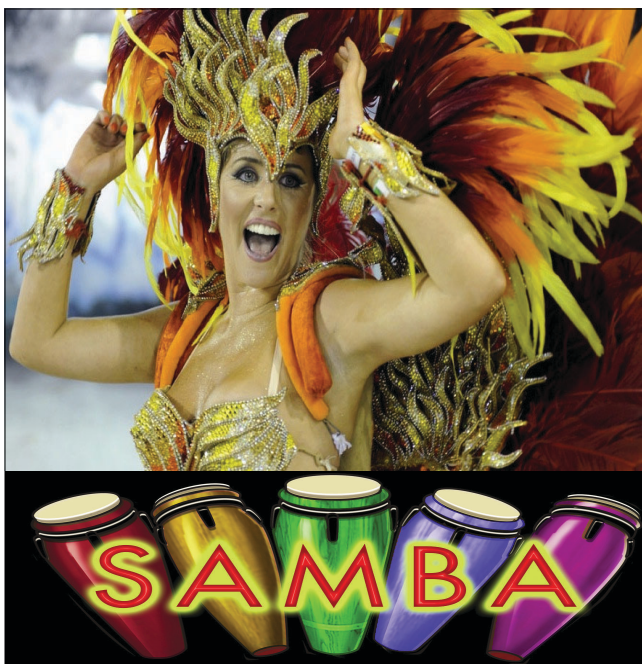
2 Wall; 32 counts; Samba Rhythm Line Dance.

Music: Mueve by Orchestra Bagutti

Introduction: 32 counts. Approx. at 20 seconds.

(Start Dance on the Vocal; on the word "Que")

NO TAGS!! NO RESTARTS!!



PART I. (KICK BALL CROSS; KICK BALL CROSS; TWIST R, TWIST L; TRIPLE STEP TO R)

- 1&2 Kick R across L, Step R to R, Step L across R
- 3&4 Kick R across L, Step R to R, Step L across R
- 5-6 Step R to R and Twist both heels to R, Twist both heels to L
- 7&8 Step R to R, Step-close L to R, Step R to R

PART II. (STEP BACK, SIDE, CROSS; SWAY R, SWAY L; CROSS SHUFFLE STEP; 1/4 SHUFFLE TURN L)

- 1&2 Step back on L, Step R to R, Step L across R
- 3-4 Sway R to R, Sway L to L
- 5&6 Step R across L, Step L to L, Step R across L
- 7&8 Make 1/4 turn L on L, Step R to R, Step L to L **(face 9:00)**

PART III. (R CROSS SAMBA; L CROSS SAMBA; FORWARD, RECOVER; TRIPLE 1/2 TURN R)

- 1&2 Step R across L, Step L to L, Step R to R
- 3&4 Step L across R, Step R to R, Step L to L
- 5 - 6 Step forward on R, Recover back on L
- 7&8 Make 1/2 turn R with a triple step (R,L,R) **(face 3:00)**

PART IV. (L SAMBA; R SAMBA; MAKE 3/4 TURNING VOLTA TO L)

- 1&2 Step L across R, Step R to R, Step L to L
- 3&4 Step R across L, Step L to L, Step R to R
- 5&6&7&8 Buzz Turn to L (L,R,L,R,L,R,L) **(face 6:00)**

BEGIN DANCE.

Presented by Ira Weisburd
Camp Hess Kramer Institute
October 26-28, 2012

ZEMER NOOGE

Israeli Couple Dance

Choreographed by Ira Weisburd

Song: Zemer Nooge by Ofra Haza

Rhythm: Waltz (3/4 Time)

Formation: Couples (Face to Face, M- Face out of Circle, W- Face into Circle)

Men start with L, Women start with R

Steps described for M. Women use opposite footwork.

PART I. (Join both hands) - Step L side together side, Cross rock recover side with R; Mayim with L 3 steps, Step R to R, Cross rock recover side with L

- 1-3 Step L to L, Step close R to L, Step L to L
- 4-6 Step R across L, recover L on L, Step R to R
- 7-9 Step L across R, Step R to R, Step L behind R
- 10-12 Step R to R, Step L across R, Recover back on R

REPEAT PART I. (1-12)

PART II. (Men's L hand joined with Woman's R) - Woman turns R under Man's L arm to change places, Turn away in 3 steps from partner, Walk 3 steps towards partner, Rock back, recover, together)

- 1-3 M turns the W to her right under his L arm and change places in 3 steps to face partner
- 4-6 M turns away from W in 3 steps (RLR) and at the same time W turns away in 3 steps (LRL)
- 7-9 Walk towards each other in 3 steps (M -LRL, W-RLR)
- 10-12 (Join both hands) Rock back, recover, together

PART III. (Sway LRL, Cross Recover Side; Cross Recover Side, Change places back to original place in 3 steps)

- 1-3 Sway L, R,L
- 4-6 Step R across L, Recover back on L, Step R to R
- 7-9 Step L across R, Recover back on R, Step L to L
- 10-12 W-turns R under Man's L arm in 3 steps changing places while M turns to his L in 3 steps to change places.

PART IV. (Join inside hands facing LOD) M - on inside; W- on outside) - Waltz apart, Waltz together; Waltz together twice.

- 1-3 Waltz apart, 2,3 (LRL)
- 4-6 Waltz together, 2,3 (RLR)
- 7-9 Waltz together (LRL)
- 10-12 Waltz together (RLR)

BEGIN DANCE.