

IDYLLWILD
FOLK DANCE
CAMP



1990

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Jerry Helt began his Square Dance activities in the early 1940s, and has been a full-time caller since 1953. As a professional caller and instructor he conducts callers' clinics, workshops and serves on the teaching faculty of numerous universities, institutes and camps throughout the United States, Canada and Europe. Also, he serves the American Square Dance Workshop, Inc., and is a member of the Callerlab. Jerry conducts a full program of classes and clubs in Cincinnati and surrounding areas, which include squares, rounds, quadrilles and contras. He attended Engineering School at the University of Cincinnati and makes his home in Cincinnati, Ohio with his wife, Kathy and three daughters.

He is a recording artist, and his numerous albums and singles are heard around the world. Jerry has served on the program of the National Square Dance Convention since 1953; he has conducted exhibition groups and taught taught dancing to mentally retarded, wheelchair groups and children. He is featured as a caller and choreographer on stage and television shows. The Jerry Helt Fan Club and its national membership contributes and supports the American Cancer Society. Some of his hobbies include sculpture and antique collecting.

NICOLAAS HILFERINK

Nico received his dance training in Amsterdam at Terpsichore and at Scapino Dance Academy. Later he studied at Juilliard School in New York, and at Harkness House of Fine Arts. For 15 years he was principal dancer at International Folkloristisch Danstheater, Amsterdam. He danced in Dutch television and opera productions, in the National Ballet of Canada, the Theatre Ballet of Canada, and at the National Arts Centre of Ottawa. He has choreographed productions for the Ottawa Dance Theatre, for the International Dance Ensemble of Ottawa, and for several other Canadian groups. His teaching experience in Ottawa has been in International Folkdancing, in Character Dance, Jazz and Ballet. He has taught workshops in Canada, in the eastern United States, in Ohio, New Mexico, and at the Kolo Festival in Berkeley, California. He was the recipient of the Canada Council grant for choreography in 1981.

STEPHEN KOTANSKY

Steve Kotansky grew up in the Mid-Peninsula area of California. After high school he moved to Southern California and danced with AMAN. He moved to Germany, where for several years he did dance research, taught, and danced with performing groups in Europe. About eight years ago he returned to the United States, and since then has taught in most major Folk Dance Camps in North America. He has taught at Idyllwild Folk Dance Camp several times, and we're delighted to have him return once again. Steve has brought dances from Serbia, Macedonia, Romania, Resia, Italy, Hungary and Greece. Steve and his wife, Susan and two children live in New York where he teaches at the Ethnic Arts Folk Center and the American-Hungarian Folklore Centrum.

YVES MOREAU

Yves Moreau lives in Montreal, Quebec, Canada and is recognized as one of North America's foremost exponents of Bulgarian dance and folklore. He has traveled to Bulgaria almost annually since 1966 to research dance and to record music in all regions of the country. He has also lectured and conducted workshops throughout North America as well as in France, Switzerland, Germany, Holland, Sweden, Norway, Mexico, Japan, Taiwan, Hong Kong, New Zealand and Australia.

From 1972 to 1988 he directed Les Gens de Mon Pays, a Montreal-based amateur folk ensemble specializing in Bulgarian and French-Canadian folklore which toured widely in North America and represented Canada at several international folk festivals in the U.S., France, Greece, Italy, and Bulgaria. Yves has also choreographed several stage suites of Bulgarian and French-Canadian material for various performing groups in America and abroad, including a brand new suite of French-Canadian dances for the AMAN Folk Ensemble of Los Angeles (1989). Besides Bulgarian, Yves also teaches dances from other Balkan countries as well as from Brittany and his native Quebec.

From 1975 to 1985, Yves was special projects coordinator at the Canadian Folk Arts Council where he acted as editor of Troubadour magazine and also as technical consultant for major national workshops and international folklore festivals. He is currently doing similar work with the newly-formed private organization, Folklore Canada International which coordinates cultural exchange programs and produces several international folk festivals including the Drummondville Festival and the Cornwall Worldfest, where Yves coordinates the annual folklore seminar "Heritage International."

In 1980, Yves was awarded the St. Cyril & Methodius Order (1st Degree) by the Bulgarian State for his work in past decades popularizing Bulgarian folklore throughout North America. Yves was the first Canadian and one of the few non-Bulgarians to receive this medal, Bulgaria's highest decoration in the cultural field.

In 1986, he conducted a survey on the phenomenon of non-Bulgarians playing Bulgarian folk music or adapting it to other musical forms. The results of this survey were made known at a World Conference of Bulgarian studies in Sofia in May of the same year. His findings created much interest within music and folklore circles in Bulgaria as well as with the general public. Excerpts of Yves' paper were reprinted in several Bulgarian newspapers and magazines. Based on this research, Yves compiled the now famous collector's cassette "Bulgaria and Sons" which gives examples of rock, jazz and other types of groups around the world adapting Bulgarian tunes.

Among other projects, Yves hosts a regular "World Music" program on CKUT-FM in Montreal and is completing a three-year translator's course at McGill University.

ELINOR MacKENZIE VANDEGRIFT

Elinor is currently an adaptive P.E. specialist in the Snohomish School District, a rural area northeast of Seattle, Washington. She works with "handicapped" students who range in age from 3 to 21 years. She is part way through a graduate program at Seattle Pacific University, and plans on finishing the degree next summer. Elinor has been teaching Scottish Country Dancing since 1969 and at present teaches a weekly beginner class in Seattle. The challenges and achievements of this level are always very enjoyable for her. Since her last, memorable trip to Idyllwild in 1986, she has taught at the Seattle Folk Festival for the last three years. She has also taught many S.C.D. workshops in various parts of North America, including the T.A.C. (Teachers' Association, Canada) summer school in Ontario. She looks forward to a trip back to Scotland and later this summer visiting relatives, dancing and working on a school project.

Elinor is delighted that her best critic, husband Dave, will be at Idyllwild this summer to assist in classes, and to enjoy the "Idyllwild Experience"!

ABBREVIATIONS USED IN THE SYLLABUS

beg	beginning, begin	LOD	line of direction
bkwd	backward	M	man, men
bt (s)	beat(s)	meas	measure
CCW	counterclockwise	opp	opposite
cpl(s)	couple(s)	orig	original
ct(s)	count(s)	pos	position
ctr	center	ptnr(s)	partner(s)
CW	clockwise	R	right
diag	diagonal	RLOD	reverse line of direction
dn	down	rpt	repeat
Fig	Figure	sdwd	sideward
ft	foot, feet	shldr	shoulder
ftwk	footwork	twd	toward
fwd	forward	W	woman, women
L	left	wt	weight

TEACHING STAFF, 1990

Jerry Helt, USA
 Nicolaas Hilferink, Romania
 Stephen Kotansky, Balkan
 Yves Moreau, Bulgarian/French-Canadian
 Elinor Vandegrift, Scottish

FOLK DANCE CAMP COMMITTEE

Fran Slater, Chairperson
 Sherry Cochran, Carol Maybrier, Norma Rudin,
 Morris Schorow, Dave Slater, Oscar Spear

VENDORS, 1990

Edie's Folk Boutique - all week
 Festival Records - weekend only
 Folk Motif - weekend only
 Gypsy Camp - weekend only
 Vicki Maheu - weekend only

CINCINNATI WALTZ QUADRILLE
(Gibson House Waltz)

1

SOURCE: Dance written by Jerry Helt
MUSIC: Blue Star Record
FORMATION: 4 cpls in square formation

Meas

PATTERN

- 4 All four ladies, right hand star
- 4 All four ladies, left hand star
- 4 Partner right hand turn
- 4 Partner left hand turn once and a half
- 4 All four gents, right hand star
- 4 All four gents, left hand star, pass your partner
- 8 Waltz Promenade the next lady all the way back
to the man's home position

Waltz Promenade may be done in ballroom position, turning CW
and progressing CCW around the set OR in regular square dance
Promenade position.

TRIO WALTZ
(By Jerry Helt)

FORMATION: Three facing three around the hall
MUSIC: Any good up temp Waltz

Balance fwd up & back, ends cross over
Balance fwd up & back, ctrs cross over
Balance fwd up & back, ends cross over
Balance fwd up & back, ctrs cross over
Circle 6 left
Circle 6 right
Balance fwd up & back
Balance fwd up & back
Pass thru, on to the next.

GRAND SQUARE

CALLER: Jerry Helt
RECORD: E-Z #717

Sides face your ptnr, Grand Square
1,2,3, turn 1,2,3, turn
1,2,3, turn 1,2,3, reverse
1,2,3, turn 1,2,3, turn
1,2,3, turn 1,2,3, home you are

4 M, fwd up to the middle and back
M, L hand star once around
Pass your ptnr right on by
Promenade the next.

Presented by Jerry Helt
Idyllwild F.D. Camp 1990

OLD COUNTRYMAN'S REEL
(Traditional)

2.

MUSIC: Any well phrased 64 count Reel
FORMATION: Contra lines, 1,3,5, etc, cpls active but not crossed over
Counts ACTIONS & EXPLANATIONS

1-8 Active lady down ctr with 2nd gent - Active lady and the M just below her ptrnr go down the set in 6 short steps turning individually on cts 7 & 8 to face up. (Some dancers prefer to take 4 steps down & 4 steps to do a slow, stately turn, facing ea other while turning.)

9-16 Back to place & lady casts off - Dance up the set in 4 steps, 2nd M returning to his place in line while the active lady casts off with the lady who was below her (2nd lady). Partial progression has been made as the active lady has moved down 1 place in line.

17-24 Active gent down ctr with 2nd lady - The second lady is now one place up the set from the active M's ptrnr (to his L of his ptrnr) and almost directly across the set from him. Active M and the 2nd lady dance down the set as above (cts 1-8)

25-32 Back to Place & Gent casts off - Dance up the set in 4 steps, active M placing the 2nd lady back where he found her and then the active M casts off with the M who was below him (2nd M). Progression is now complete, actives are down 1 place in line, inactives up 1 place.

33-40 All fwd and bow come back to place - All go fwd with 3 short steps, bow to ptrnr on 4th, back up 4 steps into lines

41-48 Right & Left thru - These 4 dancers cross the set with the action best described as "pass thru & wheel as a cpl" using no handholds throughout. During the "wheel turn" the L dancer backs around as the R dancer moves fwd and around

49-56 All fwd and bow, come back to place - Rpt cts 33-40 above

57-64 Right & Left thru - Rpt cts 41-48 above.

PETRONELLA
(Traditional)

MUSIC: Title tune only. (Several records available)
FORMATION: Contra lines, 1,3,5,etc., cpls active but not crossed over
Counts ACTIONS & EXPLANATIONS

First 44 counts are for actives only.

1-8 Actives balance turn 1/4 right - Starting with R ft, actives balance R & L (step-swing, pas de basque, etc.), and, in 4 steps roll right-face into the ctr of the set to end with the M facing up, lady facing down, about the same distance apart from ea other as when they were in lines, ptrnrs facing

9-16 Balance again turn 1/4 right - Rpt above ending in ptrnr's orig place. M in ladies' line, lady in M's line

17-24 Balance again turn 1/4 right - Rpt above ending with M facing down, lady facing up

25-32 Balance again turn 1/4 right - Rpt above ending in orig places

33-40 Active couples down the center - Actives dance down the ctr with 6 short steps, turning individually to face up on cts 7 & 8

41-48 Back to Place & cast off - Actives return to place in 4 steps and cast off with the one below (corner) in 4 more steps. Progression has been made, actives have moved down one place in line, inactives up one place.

49-56 Right & Left thru - See "Old Countryman's Reel" (30), cts 41-48

57-64 Right & Left back - As above.

Four ladies chain across
Everybody rollaway with a half sashay
Heads square thru with the outside two
Ladies run right, tag the line, face in
Ladies left square thru four hands
Gents load the boat
Left allemande
(The square has rotated 1/4 right)

Heads promenade half way around
Heads roll away with a half sashay
Heads square thru four hands
Split the outside two, around one, line up four
Lines forward up to the middle & back
Centers left square thru, ends load the boat
Left allemande

Four ladies chain 3/4
Heads right & left thru
Sides passthru around one, line up four
Lines forward up & back you float
Centers square thru four
Ends load the boat
Everybody swing your partner

Heads lead right circle to a line
Ladies chain across
All join hands circle left
Heads roll away a half sashay
Circle eight in the same ol' way
Four gents forward pass thru
Separate behind the ladies stand
All double pass thru
Ladies "U" turn back, swing your partner

Four ladies chain 3/4
Heads promenade outside 3/4
All double pass thru
Face the one beside you
Back away & circle eight to the left
Four gents forward pass thru
Separate behind the ladies stand
All double pass thru
Ladies go left, gents go right
Left allemande, etc.

Presented by Jerry Helt
Idyllwild F.D. Camp 1990

RECORD LIST, FOR CONTRA & SQUARE DANCES
(Prepared by Jerry Helt)

<u>NAME OF MUSIC</u>	<u>LABEL & RECORD NO.</u>	<u>DISTRIBUTOR</u>
Hoedown: "DO"	Red Boot RB313 B	Red Boot Records Rt 8, College Hills Greenville, TN 37743
"Fireball"	" " RB314 A	Square Tunes Record Co.
"Boiling Cabbage"	Square Tunes ST301 B	236 Walker Springs Rd
"James"	" " ST302 B	Knoxville, TN 37923
"Dixie Breakdown"	" " ST300 B	JoPat Records, 1616 Gardiner Le, #202 Louisville, KY 40205
"City Slicker"	Jo Pat JP502 B	Chaparral Records 1425 Oakhill Dr. Plano, TX 75075
Singing: "Medley"	Chaparral C3506 A	TNT Record Co., RFD @ St. Albans, VT 05478
"Old Time Medley"	TNT 161 B	Merrbach Record Service P O Box 7309, Houston Texas 77248-7309
"Good Old Summertime"	Blue Star 2239 B	"
"I Found A New Baby"	" " 2263 B	"
"Summer Sounds"	" " 2265	"
"Schatzie"	" " 2260	"
"Hi Neighbor"	" " 2360	"
"Travel On"	" " 2363	"
"Sprechen Sie Deutsch"	" " 2366	"
"Cincinnati Waltz Quadrille"	" " 2378	"
"With" (Hoedown)	" " 2376	"
Contra & Quadrille:		
"Glise A Sherbrooke"	Folk Dancer MH4510073	Folk Dancer Record Serv. POBox 201, Flushing, NY
"Doubtful Shepherd"	Lloyd Shaw LSF 1009	Lloyd Shaw Foundation 2217 Ceder Acres Dr Manhattan, KS 66502
"Queens Quadrille"	E-Z 719	Merrbach Record Service
"Star & Promenade Contra"	TNT 201	TNT Record Co.
"Waltz Contra"	National Records 4562	National Records
"Gordo's Quadrille"	Square Dancetime 002	Jack Murtha Enterprises Box 3055, Yuba City, CA 95991
Rounds: "I'm Busted"	Blue Star 2219	Merrbach Record Service
"Stay Young"	MCA Records MCA52310 (Vocal-Don Williams)	MCA Records, Inc. 70 Universal Plaza Universal City, CA 91608
"The Bird Dance"	Avia Disk AD831	

STARTING FORMATION: Facing Couples

ACTION: Do a R & L thru & a quarter more, then the ctrs do a nose to nose sashay

ENDING FORMATION: Ends in ocean waves

TEACHING HINTS: The R & L thru & quarter more part of the call is not as common an action as it once was. The 3/4 is really tacked on to the courtesy turn. So the 3/4 courtesy turn sets up a momentary two-faced line from which the ctrs will slide past one another to complete the action, ending in an ocean wave. Advanced dancers will know the action of the ctrs sliding nose to nose as a slither.

The key to dancing the call is to show how the ctrs of the forming two-faced lines can anticipate the slither and just prior to the two-faced line forming, slide over to the far ctr to end in a wave. Probably this will, for the most part, be used in standard position so it will be the W doing the sashay portion.

CHOREO:

Zero line, R & L by, recycle, pass thru, L allemande

Zero line, R & L by, swing thru, turn thru, L allemande

Zero line, pass thru, wheel and deal, zoom, ctrs slide thru and
R & L by, ping pong circulate, extend, W trade
Recycle, L allemande...(zero box)

Zero box, R & L by, grand swing thru, single hinge
M run, R & L by, recycle and sweep 1/4 more
Single circle to a grand R & L

Heads R & L by
Heads swing thru, M run R
Wheel & deal, pass thru
Circle 4 with the outside 2, to a line

Heads lead R, circle to a line
R & L by
Swing thru, M run, cpls circulate
Bend the line, R & L by
Swing thru, M run, cpls circulate
Bend the line, L allemande

Heads flutterwheel, sweep 1/4, pass thru
Slide thru with the outside 2
R & L by
Swing thru, pass thru, "U" turn back
L allemande

Heads R & L by
Heads extend, swing thru, turn thru
L allemande

Heads R & L by
Spin the top, turn thru, pptnr trade
L allemande

Heads fwd face your ptnr
 All double pass thru
 Face the one beside you
 Lines fwd pass thru, "U" turn back
 Ladies roll away a half sashay
 L allemande, etc.

Heads fwd face your ptnr
 All double pass thru
 Everybody "U" turn back
 All double pass thru
 Leaders "U" turn back (or sides "U" turn back)
 L allemande

RIGHT & LEFT THRU & 1/4 MORE

Heads R & L thru & 1/4 more
 Head ladies hook R arms, line of 4
 Turn the line once around in the middle
 Bend the line, pass thru, face your ptnr
 Pass by, L allemande

Heads R & L thru & 1/4 more
 Heads with the sides,
 Ladies hook R arms, line of 4
 Turn the line once around
 Bend the line, pass thru, face your ptnr
 Pass by, L allemande

Heads R & L thru & 1/4 more
 Head ladies hook R arms, line of 4
 Turn the line once around & 1/4 more
 Bend the line, all double pass thru
 First cple go L, next cpl go R
 Lines pass thru, face your ptnr
 Pass by, L allemande

Presented by Jerry Helt
 Idyllwild F.D. Camp 1990

SACKETT'S HARBOR
(Traditional)

7

MUSIC: Shaw 175

FORMATION: Contra lines, 1,4,7, etc, cpls active but not crossed over

NOTE: Before using this dance, callers & dancers shld have already danced 2 dances which have been given previously. Refer to "La Semilla Hornpipe" (27) for the actions & explanations of cts 1-32. Refer to "Cayman Island Contra" (36), cts 49-64, for the actions & explanations of "Turn Contra Corners." Having danced both these other dances first will make this dance, "Sackett's Harbor," easy and fun.

Counts

ACTIONS & EXPLANATIONS

1-8	Forward six & back - See "La Semilla Hornpipe" (27) cts 1-32
9-16	Circle L 3/4 around - Same as above
17-24	Active cpls down those lines - Same as above
25-32	Back to Place & cast off - Same as above
33-48	Turn Contra Corners - See "Cayman Island Contra" (36), cts 49-64
49-56	Lines fwd 6 & back - See "La Semilla Hornpipe" cts 49-56
57-64	Circle R 3/4 around - See "La Semilla Hornpipe" (27) cts 57-64

Note: As this dance is done with the active not crossed over, the cast off will place an active person btn 2 inactive persons in their own trios at the end of ct 32 above.

SQUEEZE PLAY

(By Jerry Helt)

MUSIC: Chaparral "Summertime Dream", or any standard reel

FORMATION: Proper duple, ALL ON WRONG SIDE

Counts

ACTIONS

1-16	Actives (1's) down the center & back
17-32	Inactives (2's) down the center & back
33-40	Everybody Do Sa Do ptner
41-48	Everybody star thru & California twirl
49-56	Actives (1's) SQUEEZE IN* & line of 4 go down Turn alone
57-64	Come back up & bend the line

*This is a Centers In. Anyone teaching Mainstream classes should consider teaching this contra before teaching Centers In. It's a great lead in to Centers in action.

Presented by Jerry Helt
Idyllwild F.D. Camp 1990

SINGLE FILES

Heads pass thru, turn right
 Single file
 Around one, ladies chain
 Same cpls pass thru, left
 Allemande

Side ladies chain across
 Heads roll away a half sashay
 Leads pass thru, turn left single
 File
 Sides pass thru, L allemande

Four ladies chain 3/4
 Heads R & L thru
 Head M face your corner & swing
 Four M pass thru
 Turn left single file
 Ladies pass thru, L allemande

Four ladies chain 1/4
 Heads R & L thru
 Head M face your corner & swing
 Four ladies pass thru
 Turn left single file
 Four M pass thru, L allemande

Four ladies chain across
 Heads R & L thru
 Head M face your corner & swing
 Four ladies pass thru
 Turn left single file
 Four gents pass thru
 Turn left single file
 Promenade your ptar

Heads pass thru
 Sides pass thru
 Everybody turn right single file
 Ladies roll out around your man
 Corner left allemande

LINES OF FOUR

Head ladies chain across
 Sides R & L thru
 Heads pass thru, separate behind
 The sides stand
 All double pass thru
 First cpl go L, next cpl go R
 (1P 2P lines of four)

Four ladies chain 1/4 (R hand Lady)
 Heads R & L thru
 Heads roll away a half sashay
 Heads pass thru separate
 Around one between the sides stay
 (1P 2P lines of four)

Two, hook on the end, line up 4
 Lines pass thru "U" turn
 (1P 2P lines of four)

Heads R & L thru
 Head ladies chain across
 Sides pass thru, separate around 2
 Hook on the end, line of 4
 Lines pass thru "U" turn
 Ladies chain across
 (1P 2P lines of four)

Heads outside promenade 3/4
 Sides R & L thru
 Sides roll away a half sashay
 All double pass thru
 Lead people "U" turn, circle 4
 Head gents open out line up 4
 (1P 2P lines of four)

Head ladies chain across
 Number one only fwd, split the cpl facing
 You, line up 4, single line fwd
 Bend the line, all double pass thru
 Lead people "U" turn
 Circle 4, side gents break, line up 4
 (1P 2P lines of four)

Head ladies chain across
 Sides pass thru
 Separate around one line up 4
 Lines fwd up & back
 Centers roll away a half sashay
 Ladies chain across
 (1P 2P lines of four)

Heads R & L thru
 Heads fwd circle four 3/4
 Heads pass thru
 Circle 4 with the sides
 Head gents break, line up 4
 (1P 2P lines of four)

Heads roll away with a half sashay
 Side ladies chain across
 Sides roll away a half sashay
 Heads fwd, sides divide
 All double pass thru
 Lead people "U" turn
 Circle four, side gents
 Break line up four
 (1P 2P lines of four)

Presented by Jerry Helt
 Idyllwild F.D. Camp 1990

(SPIN CHAIN & SCOOT THRU
(Author: Colin Emery)

STARTING FORMATION: Parallel waves

ACTION: Each end and the adjacent ctr dancer turn 1/2. The new ctrs of ea ocean wave turn 3/4 to form a new ocean wave across the set. Meanwhile the ends facing our CIRCULATE once while the ends facing in move to the ctr to form a 4-person star with the very ctrs. Turn the star 1/2. New those who meet CAST OFF 3/4 while the others move fwd and out to the ends of new parallel waves.

ENDING FORMATION: Parallel waves

TIMING: 16-18 beats

TEACHING HINTS: This is a really a Spin Chain Thru with the ends doing a big Scoot Back in the middle. As preparation for the teach, practice having "Just the 4 wave-ends do a big Scoot Back." If you are going to teach the call from normal waves, practice the "scoot" action with W as wave-ends. While the arm turn used in Scoot Back is not the same as a palm star, the path of the action and the ending position (as well as the name of the call) are reinforced with this ipractice. When you put it all together, remind the scooters to return to the far end of the same wave in which they started. The others just do a Spin Chain Thru, the only exception being that the ctr trade is now a star 1/2.

DANCE EXAMPLE: Zero Box Waves: SPIN CHAIN & SCOOT THRU, Swing Thru, Boys Circulate, Girls Trade, Recycle, Square Thru 3/4, Trade By, Left Allemande

SINGING CALL: Heads Lead Right, Dosado, SPIN CHAIN & SCOOT THRU, Boys Run, Bend the Line, Cross Trail Thru, Skip one girl, Swing the next (Corner), Promenade.

SPIN CHAIN & SCOOT THRU

Heads square thru 4 hands
Spin chain & scoot thru
Boy run R, cpls circulate
Bend the line, reverse flutter wheel
(Lines of 4 with ptnr)

Heads pass thru, ptnr trade
Sides square thru 4 hands
Spin Chain & Scoot thru
Swing thru, Spin Chain & Scoot thru
Boys run R, wheel & deal
Left allemande

Heads square thru 4 hands
Spin chain & Scoot Thru
Boys run R, cpls circulate
Wheel & deal to face those 2
Spin Chain & Scoot Thru
Boys run R, cpls circulate
Wheel & deal to face those 2
Left allemande, etc.

Heads star thru, pass thru
Spin Chain & Scoot Thru
Swing thru, spin chain thru
Swing thru, boys trade
Boys run R, wheel & deal
Left allemande

Heads square thru 4 hands
Sping Chain & Scoot Thru
Swing thru, step thru, trade by
Slide thru, L allemande

Presented by Jerry Helt
Idyllwild F.D. Camp 1990

AOLEANUL DE LA PETRESTI
(Dimbovita, Muntenia, Romania)



10

not taught

PRONUNCIATION:

CASSETTE: Romanian Folk Dances, N. Hilferink, Side B-10

FORMATION: Mixed lines; hands joined in "hora" hold (W pos)

METER: 2/4 ( )

Meas

PATTERN

Introduction: None, or use Fig A music as introduction.

FIGURE A

- 1 Facing ctr, step R across L (ct 1); step L on spot (ct &); step R R (ct 2); step L across R (ct &).
- 2 Step R on spot (ct 1); step L to L (ct &); step R across L (ct 2)
- 3 Plie on R (ct 1); step L on spot (ct 2)
- 4 Step R to R (ct 1); step L across R (ct 2); step R on spot (ct &)
- 5 Step L to L (ct 1); step R across L (ct &); step L on spot (ct 2); step R to R (ct &)
- 6 Step L across R (ct 1); plie on L (ct 2).
- 7 Step R on spot (ct 1); step L to L (ct 2)
- 8 Step R across L (ct 1); step L on spot (ct &); step R to R (ct 2); step L across R (ct &).
- 9 Step R on spot (ct 1); step L to L (ct &); step R across L (ct 2).
- 10 Plie on R (ct 1); step L on spot (ct 2).
- 11 Step R to R (ct 1); step L across R (ct 2); step R on spot (ct &).
- 12 Step L to L (ct 1); step R across L (ct &); step L on spot (ct 2); step R to R (ct &).
- 13 Step L across R (ct 1); plie on L (ct 2).
- 14 Travelling bkwd, skip onto R (ct 1); skip onto L (ct 2).
- 15-16 Repeat meas 14 twice.

FIGURE B

- 1 Facing & travelling LOD, arms swing down, step R (ct 1); arms swing up, step L (ct 2).
- 2 Step R (ct 1); close L to R (ct &); step R (ct 2).
- 3 Facing ctr & travelling L, step L (ct 1); close R to L (ct &); step L (ct 2); close R to L (ct &).
- 4 Step L (ct 1); close R (ct &); step L (ct 2).
- 5 Step R across L (ct 1); step L on spot (ct 2).
- 6 Step R beside L (ct 1); step L across R (ct 2).
- 7 Stamp R to R (ct 1); travelling L, step L (ct 2); close R (ct &).
- 8 Step L (ct 1); close R (ct &); step L (ct 2).
- 9-16 Repeat meas 1-8.

AOLEANUL DE LA PETRESTI (cont'd)FIGURE C

- 1 Facing ctr & remaining on the spot, step R (ct 1); stamp L, no wt (ct &); step L (ct 2); stamp R, no wt (ct &).
- 2 Step R to R (ct 1); step L across R (ct &); step R on spot (ct 2); step L to L (ct &).
- 3 Repeat meas 2.
- 4 Step R across L (ct 1); step L on spot (ct &); step R beside L, kicking L across (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk.
- 9 Facing ctr & travelling fwd, step R (ct 1); scuff L (ct &); step L (ct 2); scuff R (ct &).
- 10 Step R (ct 1); scuff L (ct &); hop on R (ct 2); stamp L, no wt (ct &).
- 11 Facing L & travelling away from ctr, step L (ct 1); close R (ct &); step L (ct 2); close R (ct &).
- 12 Step L (ct 1); close R (ct &); step L (ct 2).
- 13-16 Repeat meas 9-12.

Presented by Nicolaas Hilferink
Idyllwild F.D. Camp, 1990

PRONUNCIATION:

MUSIC:

Romanian FD - B/2 (Hora de la petronita)

FORMATION:

Cpls: M facing ctr of circle, W with backs to circle, holding hands at 45° angle

METER:

2/4 (1,2 3,4)

Sty le : knees flex continuously throughout dnc, Serb style

Meas

PATTERN

Introduction: 16 meas.

FIGURE A (All cpls in a circle)

R →

- 1 **MEN:** Travelling in CCW direction, step L to L arms swing to L (cts 1-2); step R beside L arms swing to R (cts 3-4).
 2-3 Repeat meas 1 *2 more (3 in all)*
 4 Step L to L arms swing to L (cts 1-2); step R beside L arms stay on L (ct 3); step L beside R (ct 4)
 1-4 **WOMEN:** Same as M but with opp ftwk.
 5-8 Bot repeat meas 1-4 with opp ftwk travelling in CCW direction.
 9-16 *Rpt m 1-8*

FIGURE B (Individual cpls simultaneously)

- 1 **MEN:** Staying on the spot, turning body to face R, jump ^{Drop} onto both ft with ¹ ft ahead of R, ^{arms} arms lifted so hands held above head level ^{palm to palm} (cts 1-2); bounce ^{2x} (cts 3-4). *This occurs on meas 8 also*
 2 Repeat meas 1 with opp ftwk ^{dir}
 3 Turning body to face R & rotating with ptr in CCW circular direction, step R (cts 1-2); hop on R (ct 3); step L (ct 4).
 4 Repeat meas 3
 5-7 Repeat meas 1-3
 8 Step on R (cts 1-2); stamp ^{stamp} L in front of R, no body wt (cts 3-4) *line attract*
 (You'll have rotated 3/4 around circle in CCW direction with ptr).
 9-16 Repeat meas 1-8 with opp ftwk back to original pos.
 1-16 **WOMEN:** Same ftwk as M, but must finish last ct of Fig B with wt on R ft.

FIGURE C (All cpls in circle)

- 1 **MEN:** Holding both of W's hands in L hand (R hand on M's waist), leading W to walk in CCW direction (M facing RLOD, W facing LOD), step R (cts 1-2); step L (cts 3-4). *on jacket or H free*
 2-3 Repeat meas 1 *fingers find*
 4 Step R ^{trnd ptr} (cts 1-2); step L beside R (ct 3); step R beside L (ct 4).
 5-8 Turning to face ^{RLOD} LOD (W now facing RLOD), changing both her hands with M's R hand, repeat meas 1-4 walking in CW direction.
 1-8 **WOMEN:** Same as M, but with opp ftwk.
INDIVIDUAL CPLS SIMULTANEOUSLY
 9 **MEN:** Staying on the spot, change to both hands held, turning W 3/4 in CW ^R circular direction under L arm, step R (cts 1-2); step L (cts 3-4).
 10-11 Repeat meas 9. *ref knee bend*
 12 Turning 1/4 to L, step R (cts 1-2); step L (ct 3) step R (ct 4).
 9-12 **WOMEN:** Staying on the spot, turning 3/4 in CW ^R direction under M's L arm, same as M but with opp ftwk to finish facing opp direction

In new hand hold and pos, walking around ea other 3/4 circle in CW direction:

- 13 MEN: Step L (cts 1-2); step R (cts 3-4).
 14-15 Repeat meas 13 (You must begin re-tuning W to orig pos)
 16 Step L (cts 1-2); step R (ct 3); step L (ct 4) (You must finish re-turning W by end of meas to begin dance again from Fig A).
 9-16 WOMEN: Same as M, but with opp ftwk. During meas 15, start re-turning; during meas 16, complete last 1/4 of circle & finish re-turn in orig starting pos. *W end w/ wt on R.*

Dance repeats.

Presented by Nicolaas Hilferink
 Idyllwild F.D. Camp, 1990

BORDEIUL AMESTECAT
(Oltenia, Romania)

14

Bor-deh-ool ahr-miss-Tch-caht
PRONUNCIATION:

MUSIC: *Romanian Folk Dances B/6*

FORMATION: Line

METER: 4/4

Trans - mixed up but

Meas

PATTERN

Introduction:

FIGURE A

- 1 Facing LOD & travelling CCW, arms bent at elbows, step R (ct 1); tch L beside R (ct 2); step L,R (cts 3,4).
- 2 Tch L beside R (ct 1); step L,R (cts 2,3); lift L leg (ct 4) facing ctr
- 3 Facing ctr, step L beside R (ct 1); lift R (ct 2); step R beside L (ct 3); step L fwd on plie, turning L shldr to ctr (ct 4)
- 4 Step R (ct 1); step L behind R (ct &); step R (ct 2); repeat cts 1,&,2 with opp ftwk (cts 3,&,4). During meas 4 turn R to face out of circle & join hands again.
- 5 Facing out of circle, step R to R (ct 1); step L across R (ct 2); step R to R (ct 3); step L behind R (ct 4).
- 6 Step R to R (ct 1); step L across R (ct 2); step R to R (ct 3); kick L front (ct 4)
- 7 Step L to L (ct 1); kick R front (ct 2); step R fwd (ct 3); step L beside R (ct &); step R fwd (ct 4)
- 8 Step L on heel (ct 1); step R (ct &); step L on heel (ct 2); step R (ct &); step L on heel (ct 3); step R with stamp (ct &); step L with stamp (ct 4). During meas 8, turn L to face into circle & join hands.

FIGURE B (Faster)

- 1 On the spot, facing ctr of circle, step R across L (ct 1); step L on the spot (ct 2); step R beside L (ct 3); step L on the spot (ct 4)
- 2 Travelling fwd, step R across L & turn body to L (ct 1); hop on R (ct 2); repeat cts 1,2 with opp ftwk (cts 3,4)
- 3 Step R (ct 1); stamp L beside R, no wt (ct 2); facing L, step diag out on L (ct 3); step R beside L (ct 4)
- 4 Step L diag out (ct 1); hop on L facing ctr (ct 2); step R to R (ct 3); step L behind R (ct 4)
- 5 Step R to R (ct 1); hop on R (ct 2); travelling CW, step L to L (ct 3); step R behind L (ct 4)
- 6 Repeat meas 5, cts 3,4 two times (cts 1,2,3,4)
- 7 Step L (ct 1); stamp R, no wt (ct 2); repeat cts 1,2 with opp ftwk (cts 3,4)
- 8 Kneel on L (cts 1,2); stand & stamp L, no wt (cts 3,4)
- 9 Travelling fwd into circle, step L fwd (ct 1); step R beside L (ct 2); step L fwd (ct 3); hop on L (ct 4)
- 10 Repeat meas 9 with opp ftwk, travelling bkwd
- 11 Step L across R, turning to R (ct 1); hop on L (ct 2); repeat cts 1,2 with opp ftwk (cts 3,4)

not taught

BORDEIUL AMESTECAT (cont'd)

- 13 Step R across L (ct 1); step L beside R (ct 2) step R across L
(ct 3); hop on R turning to face LOD (ct 4)
- 14 Travelling CCW, step L across R (Ct 1); step R to R (ct 2);
repeat cts 1,2 (cts 3,4)
- 15 Repeat meas 14
- 16 Facing ctr, stamp L (ct 1); stamp R (ct 2); stamp L (cts 3,4)

Repeat dance from beginning.

Presented by Nicolaas Hilferink
Idyllwild F.D. Camp, 1990

CIOFUL DE LA VATRA DORNEI (Moldavia, Romania)

PRONUNCIATION:**MUSIC:** Electrocord ST-CS 0185, A,2**FORMATION:** Circle dance, hands held down "V" pos**METER:** 2/4 $\left(\begin{array}{c} \text{♩} \\ 1,2 \end{array} \right) \left(\begin{array}{c} \text{♩} \\ 3,4 \end{array} \right)$ MeasPATTERN

Introduction: 16 meas

FIGURE A \times

- 1 On the spot, facing ctr, ^{body turn R} step L across R (ct 1); ^{slightly} step R on the spot (ct 2); ^{face ctr} step L beside R (ct 3); ^{body turn R} step R on the spot (ct 4)
- 2 Step L across R (ct 1); step R on the spot (ct 2); step with stamp L beside R (cts 3,4)
- 3 Facing ctr & travelling CCW step R heel (ct 1); close L to R (ct 2) step R heel (ct 3); close L to R (ct 4)
- 4 Step R heel (ct 1); close L to R (ct 2); step with stamp R (cts 3,4)
- 5-8 Rept meas 1-4

FIGURE B \times

- 1 Facing & travelling CW, ^(L) step L (cts 1,2); ^{swing R out, arm & fwd} hop L (cts 3,4)
- 2 Step R across L bending body slightly fwd (cts 1,2); ^{L lifts beside R calf} hop R, body erect & facing ctr (cts 3,4)
- 3 Step L to L (cts 1,2); step R behind L (cts 3,4)
- 4 Step L to L (cts 1,2); ^{lift R fwd R} hop L (cts 3,4)
- 5-6 Rpt meas 1-2 with opp ftwk
- 7 Facing ctr & travelling CCW ^(R) step R to R (ct 1); ^{on heel} close L to R (ct 2) step R to R (ct 3); close L to R (ct 4)
- 8 Rpt meas 7
- 9-15 Rpt meas 1-7 with opp ftwk + dir
- 16 Step L ^{heel} (ct 1); ^{heel} close R to L (ct 2); step L (cts 3,4).

FIGURE C \times

- 1 Facing ctr & travelling bkwd, ^{bnc} hop on L (ct 1); ^{lift R knee up} step R back (cts 2,3); step L back (ct 4)
- 2 Pause (ct 1); step R back (ct 2); step L back (cts 3,4)
- 3 Travelling fwd, hop on L (ct 1); ^{lift R knee up} step R fwd (cts 2,3); step L fwd (ct 4)
- 4 Pause (ct 1); step R fwd (ct 2); step L fwd (cts 3,4)
- 5 Touch R heel diag to R (cts 1,2); step R beside L (cts 3,4)

CIOFUL DE LA VATRA DORNEI (cont'd)

- 6 Touch L heel diag to L (cts 1,2); step L beside R (cts 3,4)
 7 *sm* Jump onto both ft tog (cts 1-4) *leap*
 8 *leap* ~~Step~~ R on spot (cts 1,2); ~~step~~ L on spot *R knee lifts fwd* (cts 3,4)
 9-14 Rpt meas 1-6 *h lifts bk*
 15 Facing ctr & travelling CCW, step *on R* R heel (ct 1); close L to R (ct 2)
 step *on R* R heel (ct 3); close L to R (ct 4)
 16 Step *on R* R heel (ct 1); close L to R (ct 2); step with stamp R
 (cts 3,4).

DANCE PATTERN; A B C A B C

Presented by Nicolaas Hilferink
 Idyllwild F.D. Camp, 1990

Trans)

PRONUNCIATION:

MUSIC:

Romanian Folk Dances, 4/8 (Tape)

FORMATION:

Line ^{face 200}, M only, W outside. Tell Strigaturi

METER:

4/4 ^{indiv}

style:

M from this region wear boots, therefore where skin is mentioned this means top of boot.

Meas

PATTERN

Introduction: 8 cts

FIGURE A 2x

- 1 2x Facing CCW & travelling fwd, step R (ct 1); lift L leg and slap L thigh with L hand (ct 2); step L (ct 3); slap R thigh (ct 4)
- 2 Step R (ct 1); clap hands (ct 2); step L & clap hands (ct 3); clap hands (ct 4)
- 3 Jump onto both ft, tog (ct 1); clap hands (cts 2,3); jump onto both ft (ct 4)
- 4 Clap hands (cts 1,2); jump onto both ft (ct 3); clap hands (ct 4)
- 5-6 Repeat meas 1-2 ^{jumping to}
- 7-8 Facing ctr, standing on both ft tog, knees slightly bent, leaning slightly to R, rotate hands around ea other, snapping R & L fingers, alternate cts
- 9-16 Rpt meas 1-8, once more (2x in all)

FIGURE B Snap fingers on each ct m 1-6

- 1 Facing ctr of circle, arms shld level with bent elbows, step L to L lifting R ft ^{fwd} (ct 1); extend R leg across L & snap fingers (ct 2); step R to R (ct 3); step L behind R & snap fingers (ct 4)
- 2 Rpt meas 1 with opp ftwk
- 3-6 Rpt meas 1-2, twice
- 7 Closing #1: ^{sharp x L} step L to L, lifting R (cts 1,2); ^{whlch L x R w/heel twirl R} step R to R, lifting L (ct 3); jump onto both ft apart (ct 4) ^{toes tog, heels out}
- 8 Click ft tog (ct 1); hold (cts 2,3,4).

FIGURE C or a bkwd bicycle maybe used

- 1 Facing ctr, step L, extend R in front (cts 1,2); hop on L bending R knee (ct 3); step R ^{by} (ct 4) ^{boot top}
- 2 Step L ^{fwd in pl} (ct 1); slap R shin ^{snatch off boot top} with R hand (ct 2); step R (ct 3); slap L shin ^{inside of boot top} with R hand (ct 4)
- 3-6 Rpt meas 1-2, twice
- 7 Closing #2: Step L (ct 1); slap R thigh ^{boot top} with R hand (ct 2); slap R ankle outside (ct 3); stamp R beside L (ct 4)
- 8 Stamp L beside R (ct 1); hold (cts 2,3,4)

FIGURE D

- 1 Facing & travelling CCW, ^{thigh w/ L H} step L (ct 1); ^{fwd} slap R ^{thigh w/ R H} ankle outside (ct 2); ^{fwd} step R (ct 3); ^{fwd} slap L ankle outside (ct 4)
- 2 Step L (ct 1); ^{w/ R H} slap R thigh with R hand (ct 2); ^{fwd} slap R ankle outside (ct 3); ^{fwd} step R (ct 4)
- 3-6 Rpt meas 1-2, twice
- 7-8 Rpt Fig B, meas 7-8, Closing #1 ^{facing ctr}

CODRENESC (cont'd)

FIGURE E

- 1 Facing ctr, *Jump off both* hop on L (ct 1); stamp R, *Land on L, lift R fwd (4)* no wt (ct 2); ~~rpt cts 1,2~~
(cts 3,4)
- 2 Hop on L (ct 1); stamp R, *Evade toe R* no wt (cts 2,3,4)
- 3 *Stamp* Step R fwd (cts 1,2); step L behind R (ct 3); *Stamp* step R fwd (ct 4)
- 4 Hold (ct 1); step L behind R (ct 2); step R fwd (ct 3); ~~stamp ball~~
~~of L ft behind R, no wt (ct 4)~~ *Tap L toe bkwd*
- 5 Step back on L, extend R fwd (cts 1,2); hop on L, *lift* bend R knee
(ct 3); step back on R (ct 4)
- 6 Step L beside R (ct 1); slap R thigh with R hand (ct 2); slap R
beat top shin with R hand (ct 3); slap R thigh with R hand (ct 4)
- 7 Rpt meas 6 with opp ftwk, but same hand
- 8 Rpt meas 6 (cts 1,2,3); hold (ct 4)

Repeat whole dance from beg. ~~Variation A done twice through.~~

Presented by Nicolaas Hilferink
Idyllwild F.D. Camp, 1990

Train

PRONUNCIATION:

MUSIC:

Romanian F.D. - B/2 (name of song: Arde o focul dragostea)

FORMATION:

Line - H W pos

METER:

4/4

Pii shape movement on Fig A + B

Meas

PATTERN

Introduction: 8 meas.

- 2x*
- FIGURE A** *R of ctr* (Arms bent at elbows, hands shldr ht, travel CCW)
 1 Facing ~~RL~~^RLD, travel diag^R fwd, step R (cts 1,2); step L (cts 3,4)
 2 Step R (ct 1); step L (ct 2); step R (ct 3)
 3-4 Facing ~~LD~~^L, travel diag^R bkwd, rep. meas 1-2 with opp ftwk

- 2x*
- FIGURE B** *R of ctr*
 1 Facing ~~RL~~^RLD & travelling diag^R fwd, lift R (cts 1,2); step R (ct 2);
 lift L (ct 3); step L (ct 4)
 2 Lift R (ct 1); step R (ct 2); step L (ct 3); step R (ct 4)
 3-4 Facing ~~LD~~^L & travelling diag^R bkwd, rep. meas 1-2 with opp ftwk

- 2x*
- FIGURE C** *Face ctr*
 1 Lift R (ct 1); step R fwd (ct 2); step L beside R (ct &); step R
 (ct 3); step L back (ct 4); step R beside L (ct &)
 2 Step L back (ct 1); step R fwd (ct 2); step L fwd (ct 3); step R
 fwd (ct 4); step L beside R (ct &)
 3 Step R (ct 1); step L back (ct 2); step R beside L (ct &); step L
 (ct 3); step R fwd (ct 4); step L beside R (ct &)
 4 Step R (ct 1); step L back (ct 2); step R back (ct 3); step L
 back (ct 4).

Repeat to end of music. Repeat 3X + Var. A, once to finish.

Presented by Nicolaas Hilferink
Idyllwild F.D. Camp, 1990

Fig C
 1 2 3 R L R ↑
 4 1 2 R L ↓
 2 3 R L ↑
 4 1 R L R ↑
 2 3 L R L ↓
 4 1 R L R ↑
 2 3 4 L R L ↓

Trans

PRONUNCIATION: HAW-ruh deh MUH-nuh

MUSIC:

Romanian FD - B/7 (tape)

FORMATION:

Mixed line, little fingers joined, elbows bent (Hora hold)

METER:

2/4 (1,2 3,4)

Meas

PATTERN

Introduction: None

FIGURE A

- 1 Facing ctr, step R to R (ct 1); tch L beside R (ct 2) - arm R
- 2 Rpt meas 1 with opp ftwk
- 3 Step R to R (ct 1); step L beside R (ct 2)
- 4 Step R to R (ct 1); tch L beside R (ct 2)
- 5-8 Rpt meas 1-2 with opp ftwk & direction

FIGURE B

- 1 Facing ctr & travelling fwd, step R,L (cts 1,2)
- 2 Turning so R shldr is fwd, step R across L (ct 1); facing ctr, step L bkwd (ct 2)
- 3 Travelling bkwd, step R,L (cts 1,2)
- 4 Kick R (ct 1); step R (ct 2)
- 5 Step L (ct 1); kick R (ct 2)
- 6 Step R,L (cts 1,2)
- 7 Step R fwd & across L (ct 1); step L on spot (ct 2)
- 8 Kick R (ct 1); close R to L (ct 2)
- 9-16 Rep meas 1-8 with opp ftwk.

2 Meas Bridge

- 1 Facing ctr, step R to R (ct 1); step L across R (ct 2)
- 2 Step R on spot (ct 1); step L beside R (ct 2).

FIGURE C

- 1 Facing & travelling LOD, step R (ct 1); step L beside R (ct 2); step R (ct 2); Arms swing down.
- 2 Rpt meas 1 with opp ftwk, raising arms straight up
- 3 Facing ctr, step R to R (ct 1); turning to face RLOD, step L behind R (ct 2)
- 4 With arms held straight up, facing RLOD and travelling bkwd, step R,L (cts 1,2)
- 5-6 Rpt meas 4 twice. During the preceding 8 steps, the arms have gradually lowered to normal "hora" hold
- 7 Still facing RLOD and travelling bkwd, step R,L (cts 1,2)
- 8 Step R (ct 1); hold (ct 2). During the preceding 3 steps, the elbows bounce downward on each step

Sequence A B Bridge C - B 4 repeat

Presented by Nicolaas Hilferink
Idyllwild F.D. Camp, 1990

HORA MIREȘII
(Bihor, Transylvania, Romania)

22

Trans

PRONUNCIATION:

MUSIC:

Romanian F.D. H/10 (incorrect spelling on tape)

FORMATION:

A woman's dance. Hands held either shldr level, or down or

METER:

2/4 (1,2 3,4) in escort pos (in class)

Meas

PATTERN

Introduction: None

VARIATION A

- 1 Facing & travelling LOD, step R,L (cts 1,2)
- 2 Step R (ct 1); step L beside R (ct &); step R (ct 2)
- 3 Step L,R (cts 1,2)
- 4 Step L (ct 1); step R beside L (ct &); step L (ct 2)
- 5 Step R (ct 1); ^{close to R} step L (ct &); step R (ct 2)
- 6 Step L (ct 1); tch R beside L (ct 2) hold (3)
- 7 Step R bkwd (ct 1); turning to face ctr, step L to L (ct 2)
- 8 Step R across L (ct 1); tch L beside R (ct 2)
- 9 ^{face ctr} Step L beside R (ct 1); tch R beside L (ct 2)
- 10 Step bkwd on R (ct 1); tch L beside R (ct 2) hold (3)

VARIATION B

- 1 Facing ctr, step L to L (ct 1); step R across L (ct 2)
- 2 Step L to L (ct 1); tch R beside L (ct 2)
- 3-4 Rpt meas 1-2 with opp ftwk & dir
- 5-6 Rpt meas 1-2 + hold on m 2, ct 3 w/bent knee
- 7 Travelling L, step R behind L (ct 1); step L to L (ct 2)
- 8-9 Rpt meas 7 twice
- 10 Step R behind L (ct 1); ~~close L to R~~ (ct 2), hold (ct 3)
to L or

Rpt done from beg

Presented by Nicolaas Hilferink
Idyllwild F.D. Camp, 1990

LYRICS FOR HORA MIREȘII:

Gată-ți fată lăduța măi
Că meri dă la măicuța măi
O! ram și da ler mireasă

Gată-ți fată poalile măi
Nu căta la alt mire măi
O! ram și da ler mireasă

Lasă-ți fată hainile măi
Că meri cu zadanile măi
O! ram și da ler mireasă

Pestă munți la alte curți măi
La părinți necunosenți mai
O! ram și da ler mireasă

Ieși măicuță pin-afară
Și pune proptă la soara
O! ram și da ler mireasă

Să fie ziua măi mare
Să mai stăm cu dumneata
O! ram și de ler mireasă

ROUGH TRANSLATION BY NICO:

Let's go, girl Get ready - you're leaving your mother

Let's finish girl, the edge of your costume.

And don't try to find another groom.

Your girl clothes stay. And take care of yourself.

Over mountains and valleys you to to unknown parents

Come, mother leave the house and pray to the sun

That the day will be longer and we can stay with you.

Needed: A translation for the third line of the verses!

Trans

PRONUNCIATION:

MUSIC:

Romanian F.D. - A/3 (tape)

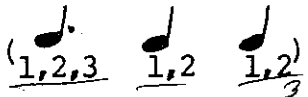
FORMATION:

Mixed line; hands held at shldr level, elbows bent ('hora') hold)

METER:

7/16

RHYTHM:

7/16 
1 2 3 **PATTERN**

Meas

Introduction: 16 meas. *beg w/ vocal*

VARIATION A

- 1 Facing & travelling LOD, step R (cts 1,2); hop on R (ct 3); step L across R (cts 1,2); step R (cts 1,2)
- 2 Step L across R (cts 1,2,3); step R (cts 1,2); step L across R (cts 1,2)
- 3 Step R (cts 1,2,3); close L (cts 1,2) (1,2), no wt
- 4 Rpt meas 1-4 three times *w/ app ft w/*
- 5-16 *Rpt m 1-4, 3 more x (4 in all)*

VARIATION B

- 1 Facing ctr, arms swing down, step R bkwd (cts 1,2,3); close L beside R (cts 1,2); *step R on spot (cts 1,2)*
- 2 Arms swing up, step L fwd (cts 1,2,3); close R beside L (cts 1,2); *step L on the spot (cts 1,2)*
- 3-4 Facing & travelling LOD, rpt meas 1-2 from Variation A
- 5 Facing ctr, arms swing down, step R bkwd (cts 1,2,3); close L beside R (cts 1,2); *step R on the spot (cts 1,2)*
- 6 Facing ctr & travelling L diag fwd, step L (cts 1,2,3); hop on L (cts 1,2); step R across L (cts 1,2)
- 7 Step L to L (cts 1,2,3); step R behind L (cts 1,2); step L to L (cts 1,2) - *m 7 - move diag 1/2 out of circle*
- 8 Close R to L (cts 1,2,3); (1,2); (1,2)
- 9-16 Repeat meas 18.

Presented by Nicolaas Hilferink
Idyllwild F.D. Camp, 1990

not taught

Trans

PRONUNCIATION:

MUSIC: Electrecord ST-CS0185, Side B/4

FORMATION: Circle, hands joined and held down ("V" pos). Face ctr.

METER: 2/4 (1,2 3,4)

Meas

PATTERN

Introduction: 16 meas.

FIGURE A

- 1 With wt on both ft, turn hips to face RLOD. Plie (ct 1); turning to face LOD, bounce twice (cts 2,&)
- 2 Facing LOD, plie (ct 1); turning to face RLOD, bounce twice (cts 2,&)
- 3 Facing & travelling CW (RLOD), step L,R (cts 1,2)
- 4-6 Rpt meas 1-3
- 7 Step L fwd (ct 1); hop on L (ct 2); step R fwd (ct &)
- 8 Step L fwd (ct 1); stamp R, no wt (ct 2)
- 9-16 Rpt meas 1-8 with opp ftwk

FIGURE B

- 1 Facing ctr, step L to L (ct 1); step R across L (ct 2); step L on spot (ct &)
- 2 Rpt meas 1 with opp ftwk
- 3 Travelling fwd, step L on plie (ct 1); step R on plie (ct 2)
- 4 Hop on R lifting L (ct 1); step L (ct 2)
- 5 Hop on L lifting R (ct 1); step R (ct 2)
- 6 Rpt meas 4
- 7 Hop on L lifting R (ct 1); step R beside L (ct 2); step on L beside R (ct &)
- 8 Step R beside L (ct 1); stamp L, no wt (ct 2)
- 9 Hop on R (ct 1); step L beside R (ct 2); step R beside L (ct &)
- 10 Step on L (ct 1); tch R toe, heel fwd (ct 2); tch R toe turning in (ct &)
- 11 Tch R toe, heel fwd (ct 1); step R beside L (ct 2); step L beside R (ct &)
- 12 Step R beside L (ct 1); tch L toe, heel fwd (ct 2); tch L toe turning in (ct &)
- 13 Tch L toe, heel fwd (ct 1); step L beside R (ct 2); step R beside L (ct &)
- 14 Step on L (ct 1); step R beside L (ct 2); step on L beside R (ct &)
- 15 Step on R beside L (ct 1); hop on R (ct 2); step on L beside R (ct &)
- 16 Step on R beside L (ct 1); stamp L, no wt (ct 2)
- 17-24 Rept meas 1-8 travelling bkwd

SEQUENCE: A B A B A B A B

ROMANESTE DE PURTAT

Transylvania, Romania

PRONUNCIATION:

TAPE: Romanian F.D., side A/11

FORMATION: Cpls facing LOD, W on M right side.

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

METER: 6/8

PATTERN

Meas.

INTRODUCTION: 16 meas

FIG. A:

Cpls L hands joined at chest ht and fwd. M R arm around W shldr and joined by W's R shldr.

- 1 Moving in LOD - touch L beside R (ct 1); step L fwd (ct 2-3)
- 2 Repeat meas 1 with opp ftwk (tch-step).
- 3 Step L fwd (ct 1); touch R beside L (ct 2-3).
- 4 Step R fwd (ct 1); step L fwd (cts 2-3).
- 5 Stamp R fwd with bent knee, no wt (ct 1); step R beside L (cts 2-3).
- 6 Touch L toe diag behind R (ct 1); step L fwd (cts 2-3).
- 7 Step R fwd (ct 1); touch L beside R (cts 2-3).
- 8 W: Step L fwd (ct 1); touch R - on repeat only (cts 2-3)
M: Step L fwd (ct 1); step R fwd (cts 2-3).
- 9-16 Repeat meas 1-8.

FIG. B:

- 1 M step L away from W as W step L in place - join W L and M R hand, release other hands (ct 1); touch R beside L (cts 2-3).
- 2 M step R twd ptr as W step R in place and assume cpl dance pos (ct 1); touch L beside R (cts 2-3).
Cpl dance pos: WR hand is on ML upper arm and L hand is on M R shldr. ML hand is on WR waist and R hand is on W L upper arm.
- 3 Turning CCW around each other, step L fwd (ct 1); step R (cts 2-3).
- 4 Step L fwd (ct 1); step R fwd, leave L in place and bend both knees (cts 2-3).
- 5-6 Moving bkwd - step R,L,R,L.
- 7 Repeat meas 1.
- 8 M: Step R twd W (ct 1); touch L in place - assume original pos (cts 2-3).
W: Opp ftwk except end with wt on R.

Repeat dance 2 more times.

ROMANESTE DE PURTAT (Transylvania, Romania)

Trans

PRONUNCIATION:

MUSIC:

Romanian F.D. - 4/11 (Tape)

FORMATION:

Couple dance, W on M R side, Face to F

METER:

6/8 (described as 1,2,3)

Meas

PATTERN

Introduction: 16 m

FIGURE A 2 X

Cpls facing & travelling CCW, M on the inside, L hands joined in front, M's R arm around W's shldr, R hands joined by W's R shldr

- 1 Tch L beside R (ct 1); step L fwd (cts 2,3)
- 2 Rpt meas 1 with opp ftwk Tch - step
- 3 Step L fwd (ct 1); tch R beside L (cts 2,3)
- 4 Step R fwd (ct 1); step L fwd (cts 2,3)
- 5 Stamp R fwd, no body wt (ct 1); step R beside L (cts 2,3)
- 6 Tch L toe diag behind (ct 1); step L (cts 2,3)
- 7 Step R (ct 1); tch L beside R (cts 2,3)
- 8 W - Step L (ct 1); tch R (cts 2,3) on repeat only
M - Step L (ct 1); step R (cts 2,3)

9-16

FIGURE B - 1 X

- 1 M step L away from W, holding her L hand in his R (ct 1); tch R, beside L (cts 2,3)
- 2 Step R twds W assuming cpl dance pos (ct 1); tch L (cts 2,3)
- 3 Turning CCW around ea other, step L (ct 1); step R (cts 2,3)
- 4 ~~Rpt meas 3~~ R fwd (1) R fwd, leave L in pl, bend both knees (2-3)
- 5-6 ~~Rpt meas 3-4~~ travelling bkws (R & L bkwd)
- 7 Rpt meas 1
- 8 Step R twds W (ct 1); tch L (cts 2,3) assuming orig pos
W - Same as M with opp ftwk. Finish on R.

Repeat dance 2X.

Presented by Nicolaas Hilferink
Idyllwild F.D. Camp, 1990

WRH on ML upper arm. + LH on MR shldr
MLH on WR waist, RH on WL upper arm

The name of a place in Banat

SEREGHIA
(Banat, Romania)

27

not taught

Trans

PRONUNCIATION: SEHR-eh-ghi-ah

MUSIC: Electrocard ST-CS 0185, Side B, Band 2

FORMATION: Lines of 6-7 people, hands held down in "V" pos

METER: 4/4

Meas

PATTERN

Introduction: 8 meas

FIGURE A

- 1 Facing ctr, travelling CCW, step R to R (ct 1); step L beside R (ct 2); step R to R (ct 3); step L beside R with plie (ct 4)
- 2 Step R to R (ct 1); step L beside R (ct 2); step R to R (cts 3,4) (Bring L to R ankle)
- 3 Jump L onto L with R in front (cts 1,2); reverse ftwk (cts 3,4)
- 4 Step L to L (ct 1); step R behind L (ct 2); step L to L (cts 3,4)
- 5-8 Rpt meas 1-4

FIGURE B

- 1 Turn to face RLOD, travel CW, jump on both ft (cts 1,2); jump onto L (ct 3); step on R fwd (ct 4)
- 2 Step L fwd (cts 1,2); tch R fwd (cts 3,4)
- 3-4 Rpt meas 1-2
- 5-6 Rpt meas 1-2 with opp ftwk, travelling CCW
- 7 Backing away from ctr, run L (ct 1); R (ct 2); L (ct 3); R (ct 4)
- 8 L (ct 1); R (ct 2); L (cts 3,4)

FIGURE C

- 1 facing ctr, travel CCW, do grapevine to R: R to R (ct 1); L across R (ct 2); R to R (ct 3); L behind R (ct 4)
- 2 Step R to R (cts 1,2); lift L and hop on R (cts 3,4)
- 3-4 Rpt meas 1-2 with opp ftwk
- 5-7 Rpt meas 1 three times
- 8 Rpt meas 2
- 9-16 Rpt meas 1-8 with opp ftwk.

DANCE PATTERN: A B C A B C A B C

Presented by Nicolaas Hilferink
Idyllwild F.D. Camp, 1990


SIRBA DE LA DRAGASANI
(Oltenia, Romania)

Trans *SIRBA from DRAGASANI*

PRONUNCIATION: ~~SEHR-eh-ghi-ah~~

MUSIC: *Romanian FD - B/5 Cassette*

FORMATION: *Mixed lines; hands joined at shldr level, elbows bent ("W" pos), or shldr hold "T" pos* *Spiral to outside not inside*

METER: $2/4$ 

Meas PATTERN

Introduction: 16 meas

FIGURE A *2X*

- 1 Facing ctr, step on R ~~across~~ L (ct 1); step L ~~on spot~~ (ct 2)
- 2 Facing & travelling LOD, step R,L (cts 1,2)
- 3 Step R,L (cts 1,2) *Note m 1-3 are runs*
- 4 Step R (ct 1); hop on R (ct 2)
- 5 Turning to face ctr, step L (ct 1); hop on L (ct 2)
- 6 Tch R heel (ct 1); hop on L, lifting R knee (ct 2)
- 7 Step R to R (ct 1); step L behind R (ct 2)
- 8-11 Rpt meas 4-7
- 12 Facing ctr, step R to R (ct 1); close L to R (ct 2)
- 13 Step R to R (ct 1); stamp L beside R, no wt (ct 2)
- 14 Rpt stamp (cts 1,2)
- 15 Step L fwd (ct 1); close R to L (ct 2)
- 16 Step L fwd (cts 1,2).

*usually 1st x three
do 2 steps in LOD*

free ft lifts knee wtd ft

FIGURE B *2X*

- 1 Facing & Travelling LOD, lift R knee (ct 1); step R (ct 2)
- 2 Lift L knee (ct 1); step L (ct 2)
- 3 Lift R knee (ct 1); step R (ct 2)
- 4 Step L across R (ct 1); step R on spot (ct 2)
- 5 Turning to face ctr, lift L (ct 1); step L to L (ct 2)
- 6 Step R across L (ct 1); step L on spot (ct 2)
- 7 Lift R knee (ct 1); step R to R (ct 2)
- 8 Step L across R (ct 1); step R on spot (ct 2)
- 9-16 Rpt meas 1-8 with opp ftwk & direction
- 17-24 Rpt meas 1-8 facing ctr & travelling fwd
- 25-32 Rpt meas 9-16 facing ctr & travelling bkwd.

*when lifting knee
buc on wtd ft
during Fig*

*m 4-8 - body turns stly fwd
L + R*

Finish wtd on L, R heel extended fwd

TRILISESTI DE LA GURA HUMORULUI
(Northern Moldavia, Romania)

Trans

PRONUNCIATION: Tree-lee-SHEHS-tee Deh Lah Goo-rah Hoo-mo-roo-LOO-ee

MUSIC: Electrocard, Side A, Band 1

FORMATION: Circle dance for Men

METER: 2/4

Meas

PATTERN

Introduction: 8 meas

FIGURE A

Facing & travelling LOD in a circle, thumbs hooked in armpits or suspenders

- 1 Step R, lead with heel (ct 1); full foot (ct &); step L (ct 2)
- 2-7 Rpt meas 1
- 8 Jump onto 2 ft tog (cts 1,2), facing ctr of circle

FIGURE B (Face ctr)

- 1 a) Bounce on balls of both ft (ct 1); jump to both ft apart (ct 2); leap onto L crossing R in front (ct &)
- 2 Step across onto R (ct 1); close L to R (ct 2)
- 3-6 Rpt meas 1-2 twice
- 7 b) Bounce on balls of both ft (ct 1); jump to both ft apart (cts &,2); leap onto both ft tog (ct &)
- 8 Bounce on balls of both ft (ct 1); jump to both ft apart (cts &,2); leap onto L crossing R in front (ct &)
- 9 Rpt meas 2
- 10-12 Rpt meas 7-9
- 13-15 Rpt meas 7-9
- 16 c) Bounce on balls of both ft (ct 1); jump to both ft apart (cts &,2); jump onto both ft tog (ct &)
- 17 Rpt meas 16
- 18 Rpt meas 8
- 19 Rpt meas 2
- 20-23 Rpt meas 16-19

FIGURE C (Move fwd throughout this fig)

- 1 Jump to both ft apart (ct 1); jump into air clicking heels tog (ct &); jump to ft apart (ct 2); jump into air clicking heels tog (ct &)
- 2 Land on L ft (ct 1); step fwd on R (ct &); step fwd L (ct 2)
- 3-4 Rpt meas 1-2
- 5-6 Rpt meas 1-2
- 7 Rpt meas 1
- 8 Land on both ft tog (cts 1,2)
- 9-10 Hold
- 11-16 Rpt Fig A doubled
- 17-24 Rpt Fig B (c)
- 25-30 Rpt Fig C, meas 1-2 three times
- 31 Jump to both ft tog (cts 1,2)
- 32 Drop on L in place (ct 1); stamp R fwd (ct 2)

LYRICS FOR TRILISESTI DE LA GURA HUMOROLUI:

Amzis verde trii caline
 Trilisești acum vine
 Rară-i mă si rărare-i rară sa sa
 Uiu si iară-i una
 si tot una
 si două na poi
 Si mai sînt două
 Si încă două
 Si trii na poi
 Si mai sînt trii
 Si trili - sesti
 Ai trii
 Ai două
 Ună mă si
 Odată jos
 Nu ti da ori te lăsa
 Am sezut s-am răsuflet
 Am sezut s-am răsuflet
 Sub-o ceti nă de brad
 Rară-i mă si rărare-i rară sa sa
 Si mai sînt tri
 Si trili - sesti
 Ai trii
 Ai două
 Una nă si-o-dată jos

I said green three snowballs tree
 Trilisești now comes

 And another one
 And another one
 And two back
 And there are still two
 And other two
 And three back
 And there are still three
 And trili sesti
 Hey! Three
 Hey! Two
 One and ... again
 Once down
 Do not give up
 I sat down and breathed
 I sat down and breathed
 Under fir-tree branches

 And there are still three

 You have three
 You have two
 One and once down

Trans:

PRONUNCIATION:

MUSIC:

Romanian FD- B/9 (Tape)

FORMATION:

Mixed line; hands held down "V" pos

METER:

7/16 (1 2 3)

MeasPATTERN

Introduction: None 16 meas (1 phrase)

FIGURE A

- 1 Facing & travelling LOD, swing arms ^{back} ~~back~~, step R (ct 1); ~~close L behind R~~ (ct 2); step R (ct 3)
- 2 Swing arms ~~fw~~ ^{bk}, step L (ct 1); close R (ct 2); step L (ct 3)
- 3-4 Rpt meas 1-2
- 5 Facing ctr, bringing arms up to 'hora' hold, step ~~R~~ to R (cts 1,2); hop on R (ct 3)
- 6 Travelling to R, step L behind R (ct 1); step R to R (ct 2); step L behind R (ct 3)
- 7 Step R to R (ct 1); step L ^{across} behind R (ct 2); step R ^{bk in pt} beside L (ct 3)
- 8 Rpt meas 7 with opp ftwk, ^{arms lower to "V" pos}
- 9-16 Rpt meas 1-8. ^{End w/ arms up}

FIGURE B

- 1 Facing ctr step R to R (cts 1,2); step L behind R (ct 3)
- 2 Step R to R (cts 1,2); stamp L beside R, no wt (ct 3)
- 3-4 Rpt meas 1-2 with opp ftwk
- 5 Travelling fwd, step R (ct 1); ^{step} close L (ct 2); step R (ct 3)
- 6 Step L (cts 1,2); hop on L (ct 3) ^{R knee lifts}
- 7 ^{step} Stamp R, no wt (cts 1,2); hop on L (ct 3) ^{R knee lifts}
- 8 Travelling bkwd, step R (ct 1); ~~close L~~ (ct 2); step R (ct 3)
- 9-16 Rpt meas 1-8 with opp ftwk. ^{step}

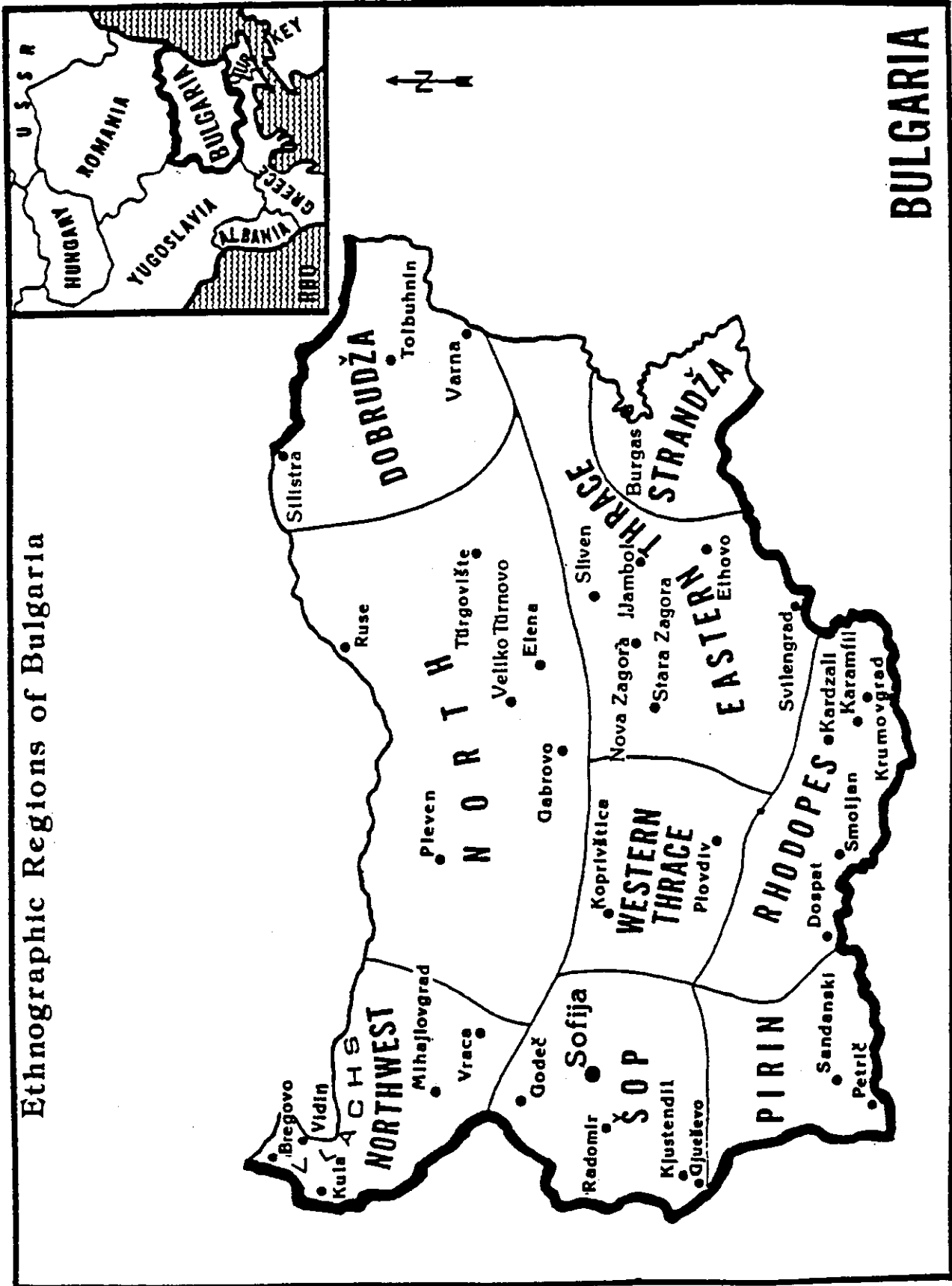
FIGURE C

- 1 Facing & travelling LOD, swing arms ^{back} ~~back~~, step R (ct 1); ~~close L behind R~~ (ct 2); step R (ct 3)
- 2 Swing arms ^{fw} ~~fw~~, step L (ct 1); close R (ct 2); step L (ct 3)
- 3 Turning to face ctr, step R to R (cts 1,2,3) ^{two cts - arms up W pos}
- 4 Step L bkwd (cts 1,2); close R to L (ct 3)
- 5 Step L bkwd (cts 1,2); stamp R ^{to R} beside L, no wt (ct 3)
- 6 Step R to R (ct 1); step L across R (ct 2); step R ^{on the spot} on the spot (ct 3)
- 7 Step L to L (cts 1,2); turning to face RLOD & swinging R leg around L, hop on L (ct 3)
- 8 Facing & travelling RLOD, step R (ct 1); close L to R (ct 2); step R (ct 3) ^{arms lower}
- 9-16 Rpt meas 1-8 with opp ftwk and direction. ^{Finish w/ H up}

over Fig D

This figure was accedentally left off of the notes.

- FIG D: Hands in "W" pos.
- 1 Facing and moving twd ctr - leap R diag R fwd (ct 1); step L across R (ct 2); step R slightly fwd (ct 3).
 - 2-4 Repeat meas 1, alternating ftwk 3 more times (4 in all).
 - 5 Dancing in place and turning to face RLOD - hop on L (ct 1); step R across L (ct 2); step L back in place (ct 3).
 - 6 Turning to face LOD - hop on L (ct 1); step R behind L (ct 2); step L fwd in place (ct 3).
 - 7 Turning to face ctr - hop on L (ct 1); step R-L in place (cts 2-3).
 - 8 Stamp R,L,R in place (cts 1-3).
 - 9 Moving bkwd - step L bkwd (ct 1-2); hop on L as R lifts in front of L (ct 3).
 - 10 Repeat meas 9 with opp ftwk.
 - 11 Still moving bkwd - leap L diag L bkwd (ct 1); step R across L (ct 2); step L back in place (ct 3).
 - 12 Repeat meas 11 with opp ftwk, still moving bkwd.
 - 13-16 Repeat meas 5-8 with opp ftwk. Hands lower on last ct.
(hop-step-step face LOD, rpt face RLOD, rpt face ctr, stamp LRL)



Folk Dances of Bulgaria

by Yves Moreau

Presentation by Yves Moreau, Canadian Folk Arts Council at the Symposium on Bulgarian History and Culture, Carleton University, Ottawa, March 20th, 1981

(Excerpts)

HISTORICAL OUTLOOK

The great variety of movements and steps as well as the intricate rhythmic structures found in Bulgarian folk dances indicate the various developments undergone throughout hundreds of years.

In the 7th century A.D., the Bulgars, under their leader Asparoukh, settled in the Balkan Peninsula. They eventually mixed with the Slav tribes which were already there. Both these cultures integrated, thus forming a new and rich cultural heritage which has evolved until today and which still occasionally carries traits of Thracian, Hellenic and Roman times.

Very little is known as to the precise types of dances which were done during the early years of the new Bulgarian state; however, old books contain information related to chain-type dances and point out that these songs and dances were quite popular among the people. Furthermore, many of these manuscripts, which were written by religious writers, suggest that dancing was very much frowned upon by the Church Elders which attributed the devil as the main instigator.

Old paintings and frescoes, which depict various forms of folk dances and which throw some light on their nature during the Middle Ages, have been found in the Rila Monastery in southwest Bulgaria as well as in several churches throughout the country.

Slav peoples utilise many common dance forms in their folklore which have developed differently through the centuries according to each nation's characteristic features (i.e. - chain dances).

The only information as to the folk dance traditions in Bulgaria during the Ottoman rule (1396-1878) is found in diaries and travel accounts of foreigners who would be passing through the country on their way to Constantinople (Carigrad). Their actual descriptions of the dances were very vague however. One of the best reports was written by a French scientist, Ami Boué, in the early 19th century. He clearly made mention of the *horos* danced in open circles with belt hold, as well as the couple dance "*račenica*" with the dancers holding a handkerchief in their hands.

It is most important to state that the long Turkish rule did not destroy the old song and dance traditions of the Bulgarians. In fact, because of their oppression, the people became more conscious of their cultural heritage. The monasteries became underground "houses of culture" where books were secretly published and where education was offered. This movement produced such key figures as Otec Pajissi, Rakovski, and Botev whose names were synonymous with Bulgaria's cultural and political liberation.

The first serious "scientific" collections of Bulgarian songs and dances were written in the 19th century by such scholars as the Miladinov Brothers (1891), Vassil Colakov (1872), and Ivan Sismanov (1889). These books gave a detailed picture of the many type of dances in each region as well as the existing songs, rituals and musical instruments.

Another serious scientific account on the dance folklore of the 19th century was by a Czech music teacher, Karel Mahan, and was entitled "Choreography from Vidin and Lom Counties". Mahan's research, however, was concentrated on that particular region of Northwest Bulgaria.

Still today, folk dances in Bulgaria undergo transformations as they are passed down from the old to the new generation. Many dances known to have been danced in the 19th century are still done today. This is easily proven by the accounts of the old folk who remember these dances from their parents. Therefore, in a given village dance repertory one usually finds a mixture of old and new dances.

Tunes and even rhythms also go through a renewal process. Among the most common sources of change are: Gypsy musicians who continuously experiment with new musical ornamentations and, more recently, radio broadcasts where many musicians hear new tunes from other parts of Bulgaria and the Balkans.

THE HORO (CHAIN DANCE)

The *horos*, or chain dance (derived from Greek χορός), holds a central place in the socio-cultural activities of rural Bulgaria. The *horos* is mostly a community dance which, until recently, could be observed every Sunday in the village square. Today, due to the greater choice of free-time activity and the lack of interest on the part of the younger generation, folk dancing has been confined to a few specific occasions.

Most weddings, whether held in small villages or big cities, will include a good amount of *horos* dancing with exciting music provided by good local gypsy bands, generally using brass instruments. There are also regional fairs and festivals held annually or at specific intervals which will include spontaneous folk singing and dancing. Among the most famous are: The Rožen fair held in August near Smoljan in the Rhodope mountains, the Pirin festival at Predel near Blagoevgrad, the National Folk Festival in Koprivatica (every five years), the Rose festivities in Kazanluk and Karlovo in May and the Haskovo Thracian Festival in June.

Most town and villages organize festivities including folk dancing at some specific time in the year, but, due to poor scheduling and lack of communication within the country, it is quite hard to find out exactly when and where these manifestations take place.

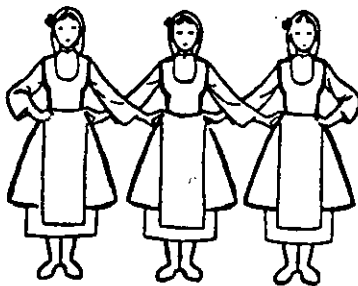
Every village has its local repertoire of horos and other dances which reflect the local character of the people. It is important to note however that there are four basic horos characterized by their rhythm and steps and danced throughout the country. They are:

- 1) The PRAVO or straight dance in 2/4 meter.
- 2) The PAJDUŠKO or limping dance in 5/16 meter.
- 3) The POVARNATO or returning dance (sometimes known as SARENI CORAPI or SVOR-NOTO) in 9/8 meter.
- 4) The RACENICA (literally meaning small handkerchief) in 7/16 meter.

The RACENICA is probably the most wide spread dance in Bulgaria for it can be performed in many ways: solo, couples, trios, segregated and even in a horo form (this type is usually referred to as HORO-RACENICA or HVANATI-RACENICA ("hooked racenica"). The racenica is also considered by many as the liveliest of all Bulgarian dances for in it dancers can show their greatest skills.

Other dances which are widespread throughout most regions of Bulgaria include Eleno Mome (Elenino Horo), Dajčovo Horo, (especially popular in the West and North) and Gankino (also known as Krivo or Kopanica) which is found in most regions except East Thrace and the Rhodopes.

The horo can be danced in a closed or open circle formation, or in a straight or 'crooked' line. The best dancers are usually located at each end of the line ("na dva tanca"). Both of them guide the group through exciting patterns while waving a "kărpa" (handkerchief) in their free hand. The leader is usually called Horovedec, vodač, glava or čelo.



There are many hand positions and formations used in Bulgarian horo dancing. Hands can be joined down at the sides or up at shoulder height, or crossed in front or back in a basket fashion, or the arms may rest on the neighbours' shoulders. Perhaps the most characteristic of all positions is the "na pojas" where the dancers hold each other by their belts or waistbands. When a group of dancers use this particular hold and dance in a straight line, this formation is known as "na lesa" (on a stave). Other formations include crooked or twisted lines, open or closed circles with mixed or segregated groups of dancers.

The names of some dances and tunes often refer to the town or village from which they come: Radomirsko, Kulsko, Jambolsko, etc. Other names originate from a person's name: Gankino (Ganka's), Ijovo (Denjo's), Dajčovo (Dajčo's). Often dances are related to the milieu in which they are danced or may indicate a craft or a trade guild: Grăncarsko (potter's), Kasapsko (butcher's), Kalajdzisko (Tinsmith's), etc. The exact character of the dance can also be defined precisely in its name: Čukanoto (stamped), Kucano (limping), Sitno (small), etc. The character of the dance may also be described by using names of animals: Zaješkata (rabbit's), Konškata (horse's), Ovčata (sheep's) etc. Many names of horos also show a foreign origin: Čerkesko (Circassian), Sumadijsko (from Sumadija, Serbia), Vlaško (Vlach), etc. In a reverse manner, some dances of other Balkan countries show a definite Bulgarian origin. Pajduško and Răcenița dances are done in Romania and Greece and there is a Turkish dance known as "Bulgaristan Usulu" (in the Bulgarian way).

REGIONAL DANCE STYLINGS

Bulgarian dancing is done mostly with the feet. There are, however, certain dance stylings which are proper to specific regions of Bulgaria. Dances of the SOP area (named after the Sopi, an ethnic group found in Western Bulgaria and Eastern parts of Serbia and Macedonia) are usually quite fast with tricky movements and wild tunes while dancers of THRACE are more solemn and generally slower. The dances from the Western part of Thrace, West of Plovdiv and around Panagurište and Ihtiman, are livelier and are some times confused with the Sop ones. Dances of the PIRIN region (named after the mountains of the same name) use larger steps and tricky movements well. The dances of the PIRIN region, are very much related to the types found slightly to the West in Yugoslav Macedonia in such towns as Kriva Palanka, Strumica, Delčevo, and so forth. Many of these PIRIN (Macedonian) dances begin slowly using an improvised pattern which develops later into a more regular form at a faster tempo.

North Bulgarian dances are in general quite energetic and exuberant. Dances of the Northwest have a similar character but have more marked influence from nearby Serbia as well as a strong Romanian flavour radiated by the imposing number of Vlachs in that area. The dances of DOBRUDZA are probably the most exciting to watch. Dobrudžan dances are done generally at moderate tempo using slightly bent knees with the dancers' backs arched backward. Shoulder and arm movements play an important role in their dances. It is quite probable that some of these stylings were influenced by the Turks as similar forms are found along the Black Sea Coast in Turkey. Not too many dances have been collected in the RHODOPES. The types of dances observed there very much resemble those in East Thrace. Dances in the Western part of the Rhodopes have much in common with those in the Pirin. In the East section, there are many Turkish settlements which have kept up specific traditional dances. The entire region, however, is perhaps the richest treasure-house of folk songs in Bulgaria. The STRANDZA area is also a subdivision of EASTERN THRACE where singing tradition is predominant. The area used to be famous for the "Nestinar-sko" fire dance ritual. The "racenica po trojki" (for three) is widespread in that part of the country.

One must not forget the various minority groups throughout Bulgaria that have kept up special dances and traditions. Among them are the Vlachs in North Bulgaria (mostly Northwest), the Kapanci, descendants of the first Bulgar settlers of the 6th century.

ry A.D., that lived around Razgrad in Northeast Bulgaria, the Turks also in the Northeast and Southeast parts of the country, and the Gypsies, as well as the Armenians, Serbs and Greeks.

Here are some examples of representative folk dances from each ethnographic sector of Bulgaria.

ŠOP AREA: Za Pojas, Jove Male Mome, Radomirsko, Kjustendilska Račenica, Graovsko.

NORTHWEST: Osmica, Kulsko, (Vlach), Izručanka.

NORTH (Central): Kamenopolsko, Grāncarsko Cekurjankino, Preskačanka (Kapansko), Denjove, etc.

DOBRUDŽA: Rāka, Opas, Zborenka, Pandalaš Tropanka.

THRACE (East): Trite Pāti, Čestoto (Čapraz) Baldāzka, Kermensko Māžko.

THRACE (West): Bučimiš, Sedi Donka, Kamišica, Pietenica.

RHODOPE: Čukanoto, Dospatsko, Svornoto.

PIRIN: Bičak, Sandansko, Deninka, Krivo Petričko.

STRANDŽA: Nestinarsko (Pravo), Račenica Po Trojki.

BULGARIAN DANCE RHYTHMS

The 2/4 is the most common measure found in Bulgarian folk dance music. However, the most characteristic rhythms are the ones which are the foundation of many unequal beats: 5/16, 7/16, 9/16, 11/16 or even intricate combinations such as: 7/16 + 11/16.

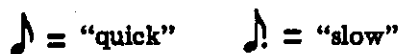
Such rhythms are typically Balkan and are best thought of as combination of "quicks" and "slows" rather than using Western time signatures. A Bulgarian village musician can rarely identify the time signature of a dance tune. Just like the drummer, he will relate to the melody in terms of "quick" and "slow" stresses.

The unequal beats found in Bulgarian and Balkan music are fairly complex. They are composed of alternating two and three time beats. At an accelerated tempo, these beats lose their significance as independent beats and turn into simple and lengthened times (quicks and slows), in a relation of 2 to 3:



The dotted note which is half a time longer than the full note, is the characteristic feature of Bulgarian unequal beats. These beats are performed at a tempo of 240-460 and even up to 520 (metronome reading) at the height of the dance.

Thus, in using the above basic components for Balkan rhythms, the following simple "conversion key" may be used:



The **Pajduško horo** is danced to a five-time, two beat bars:



The five primary times are grouped into one simple and one lengthened time with two beats. In order to learn this rhythm more easily, "one-two" should be counted on the first beat and "one-two-three" on the second:

$$\frac{1}{1,2} + \frac{2}{1,2,3}$$

This is to be played gradually faster, until the desired tempo is obtained. If someone were to tell you that pajduško horo has a rhythm of "quick-slow", you could then immediately identify it as 2/3 or 5/16.

The rhythm of the **račenica** is a three-time unequal beat of 7/16:




The seven primary times are grouped into simple times and one lengthened time. It is beaten:

$$\frac{1}{1,2} + \frac{2}{1,2} + \frac{3}{1,2,3}$$

In another variation of 7/16 (especially found in Western Bulgaria and Macedonia), the first time is the stressed one:



Other time signatures well-known to Balkan folk dancers include:

Dajčovo Horo: 

9/16 or "quick-quick-quick-slow"

Kopanica (Gankino): 

11/16 or "quick-quick-slow-quick-quick"

Bučimiš: 

15/16 or "quick-quick-quick-quick-slow-quick-quick"

Jove Male Mome: 

7/16+11/16 or "slow-quick-quick-quick-slow-quick-quick"

Sandansko: 

9/16+13/16 or "QQQS + QQSQSQ".



RITUALS AND CARNIVALS

In the past, Bulgarian peasants performed various rituals which were mostly connected with farm life. To a certain extent, these practices have persisted until today although often the original meanings and purposes have disappeared. In many cases, the old ritual dances have been replaced by dances of every day use. These rituals deal usually with demands for good crops, rain or drought, productivity, or even the chasing of evil spirits. Today, these ritual events take on an amusing and entertaining character. Among the most popular ritual customs today are:

LADUVANE— Foretelling happiness in wedlock, this ritual takes place on New Year's Eve or on the morning on New Year, or even on another holiday in the spring or summer. From the fountain or the river and in complete silence, the young maidens bring a tin-plated copper cauldron filled with 'silent' water. Every maiden drops a bunch of flowers into the cauldron. Each girl has attached a ring or similar object to the flowers. The rings are taken out either by a small boy or girl whose parents must be alive. Several songs are sung during this ritual such as "Prošetna Vasilia" and "Vasilkjo, Bosilkjo". In the ŠOP district these songs are diaphonic.

KOLEDUVANE— This ritual takes place on Christmas Eve and Christmas day. On that occasion, young men go from house to house singing carols and wishing everyone health, success and fertility. The "koledari" have special songs for entering and leaving each house and for young and old people. After singing a few songs, the leader of the "koledari" says a traditional blessing ("slovo").

LAZARUVANE— St. Lazarus' Day takes place a week before Orthodox Easter. On that day, the young girls go to each house in the village singing and dancing. Like the Koledari, the "Lazarki" have special songs for each dwelling they visit. One dance often performed at the Lazaruvane is the "Buenec", a winding chain dance with small jumps and danced in a counter-clockwise direction.

ENJOVA BULJA— The St. Enjo's Day ritual is still practiced in a few villages of Eastern Thrace. It is also a ritual for fertility and good health. A small procession of girls goes around the village fields to protect the crops from evil forces; on their shoulders they carry Enjo's bride, a small girl dressed like a bride.

NESTINARSKO— This ritual is not performed anymore. It used to be held on St. Helena's and Constantine's Day in the village of BALGARI, in the Strandža mountains. One local woman was chosen to be "nestinarka" and walk on hot coals carrying the icon of St. Constantine and Helena. Today, some localities organize fire dancing for all who wish to attempt to walk on the burning embers, but the character is purely competitive and entertaining.

WEDDING CUSTOMS— Still today many weddings are accompanied by special songs and dances. A honey loaf is baked on Friday before the wedding and a horo is danced around it. The dance is led by the brother-in-law holding the "oruglica", the wedding banner decorated with flowers and ribbons (this is sometimes replaced with a flag). While the bridegroom is having a shave, his mother circles around him three times with a small kettle of water in her hand dancing the račnica. On leaving her father's house, the bride dances a slow racenica, with deep bows, next to the godfather who is the leader. Brothers and sisters-in-law dance the račnica with small steps before the wedding procession. The mother-in-law or her son meets the young couple with candles held in their hands or stuck in a bowl full of flour. Then the bride gives presents to the guests and all who have received such gifts dance a special 'daro-

vno' (gift) horo led by the brother-in-law holding the "oruglica" (banner).

KUKERI or Carnival dances can still be observed today throughout Bulgaria. Most carnival celebrations take place during the week preceding Lent but some other manifestations occur throughout the year as well. Carnival dances and games are also known under many other names such as 'Babugeri', 'Starci', 'Staničari', 'Surovakari', 'Vasilicari', 'Džamali', etc. Carnival dancers generally wear fantastic masks and tie copper cow-bells around their waist. Each region has its typical costumes and masks. Among the most famous masks and costumes are the 'starci' around Karlovo, Thrace, and the 'vasilicari' from Breznik and Radomir, Šop area. An annual Kukeri Festival is held annually in March in Pernik (Šop) where one can see the great variety of Carnival rituals. In the past, carnival dancers performed each dance to the sound of musical instruments (usually a gajda). Now they content themselves with the noise of the brass and copper bells which hang around their waists. The carnival dances are of a free-style nature, including leaps, hops, jumps and turns, and are usually performed individually. Many kukeri dancers adopt a definite character, dressing up as women or doctors or gypsies performing some of their routines (telling fortunes, treating patients, etc.)



DANCES OF FRENCH CANADA (QUEBEC)

Contrary to public opinion, most of the French Canadian traditional rural dance forms were inherited from the nobility. Unfortunately, there is little documentation available on dances and dancers in the 17th and 18th centuries under the French regime. The minuet was, without doubt, the favorite dance of the 17th century, taking its cue from the court of Louis XIV. Several written accounts also mention that the local population did French "contredanses" and minuets, interspersed with English country dances !

The principal types of traditional dance in Quebec are the quadrille, reel, cotillion, jig, round, and dancing games. They all originate from the British Isles (England, Ireland, Scotland) and France. Native American culture does not seem to have much influenced dance forms or steps.

Dance forms in Quebec seem to have developed along the same lines as those in the United States. The differences are subtle, as are the differences in American traditional square dancing done in various parts of the country. Perhaps it is only with the head couple dancing first with the opposites and then with the sides. Perhaps it is in the swing. Whatever the differences and/or the similarities, the dances are lively, energetic, and above all, fun. Enjoy them !

DANCES OF BRITTANY (BRETAGNE)

The dances of Brittany (Bretagne) in France are among the most original and ancient forms to have survived to this day. They can be divided into three main types: Collective dances (rounds, chain dances) related to Middle Age "branle" types; couple dances generally known as "bal"; and the more recent form of figure dances related to 18th century quadrilles. There are also some regional differences and there is an important main divider which breaks Brittany into Lower (West & Coastal area) and Upper Brittany. Lower Brittany ("Basse Bretagne") is where the Keltic characteristics of dance, music and language have remained. In Upper Brittany ("Haute Bretagne") the "French" character is more visible (language, couple dance forms etc.)

In the last 20 years, there has been a marked revival of traditional culture and native dialects throughout Brittany. The younger generation has taken a serious interest in its roots and many clubs and activities promoting traditional culture have sprung up throughout Brittany. One of the main activities of this movement has been the "Fest Noz" (Night Feast). Today, one can see such parties in almost all communities, big and small. A typical programme includes plenty of music on traditional instruments (binioù: bagpipe; bombarde: reed-pipe, harp) as well as old songs (Kan ha Diskan) and medleys of dances including such favorites as: Hanter Dro, An dro, Gavotte, Laridé and Fisel as well as several "Bals" (Couple dances). An interesting feature of Breton line dances is that they move from right to left !

Trans: One from District of Callac

DANS PLINN

(Brittany, France)

Pronunciation: Dahns Pleehn

From the region of Callac, (Pays Plinn) in Central Brittany, this dance is popular during evening parties ("fest noz") which have been revived by the younger generation in the past 15 years. The dance repertoire consists mostly of "cycles" or "medleys" (much like in the Hungarian "tanchaz") of dances such as gavotte, laridé, an dro, hanter dro, plinn and fisel. Besides smaller modern bands using bombarde, biniou-koz with electric back up, a "bagad" (marching band) of pipers, bombarde players and drummers (sounding much like a Scottish "Black Watch" band is often heard on festive occasions outdoors). Observed by Yves Moreau in 1979.

Music: Y. Moreau Special cassette

Formation: Short mixed lines. Hands held, bent elbow. Tight "Turkish-type" hold (also used in Hanter Dro). Wt on L. Slight knee bend. Proud posture.

Meter: 2/4 *do not interlock fingers*

Measure	Description
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Intro - chond + 8 meas

I. Basic Travel Step

- 1 *Moving ← long* Wt on L, step on R in front of L to L (1) hold (2) *ref bent knees*
- 2 Step on L to L (1) hold (2) *bring R ft to ankle*
- 3 Step on R to R (1) step on L closing to R (2)
- 4 Repeat pattern of meas. 3 above. *Last step on R is almost a leap*

Note: meas 3 & 4 above are done with very little displacement to R. Accent is on travelling to L.

Repeat as many times as wished. When leader indicates to change to "Plinn Step", for meas 4, hold for ct 2, keeping L ft free).

II. "Plinn" Step

- 1 Facing ctr, leap onto L to L simultaneously flicking R ft up behing (maybe a bit flick)
- 2 (1) small step on R next to L (2)
- 3 Repeat same as meas. 1 Fig. II
- 3-4 Same as meas 3-4, Fig. I *on flick* *on flick* *RR step on L when chng pattern*

Leader of line usually calls change from Fig. I to Fig. II.

Gradually you can build, so bk kicks of free ft are hi + continuous.

Description by Yves Moreau

Presented by Yves Moreau
Idyllwild F.D. Camp 1990

DOBRUDŽANSKI RÂČENIK

Добруджански Ръченик

(Bulgaria)

Pronunciation: Doh-brooh-DJAHN-ski RUH-tcheh-neek

The "racenik" is the most popular form of men's "râčenica" throughout Dobrudža. It is done usually as a solo dance or with several men dancing together. The movements are proud, strong, often humorous, even acrobatic and often describe field-work actions or other daily chores. The sequence described here is based on typical combinations of steps observed by Yves Moreau throughout Dobrudža during several trips there, 1969-1974.

Trans: *Râčenica trans handkerchief; Dobrudža is a region*
 Music: Yves Moreau special cassette
 Rhythm: 7/16 meter, counted here as 1-2, 1-2, 1-2-3, or Q-Q-S, or 1-2-3.
 Formation: Circle of dancers moving individually. Face R of ctr, wt on L.
 Style: Heavy and proud - *fingers are close to turning H movements*

Measure	Pattern
	No intro start with music
	<u>1. "Entrance" travel step</u>
	<i>Travel in LOD</i>
1	Large walking step fwd on R, R arm goes back and L arm goes fwd, elbows slightly bent (1) pause (2) low leap fwd on L, bending L knee, L arm goes back and R arm goes fwd, elbows slightly bent (3)
2-8	Repeat same pattern as above seven more times
	<u>2. "Bird" travel step</u>
1	Still travelling <i>+ upward</i> in LOD, R arm stretched back and L arm stretched fwd, elbows slightly bent, hop on L raising R knee, at same time both arms are raised a bit from upper arm (1) stamp with R fwd, no wt; quick down and up movement of arms (2) step fwd onto R, quick down and up movements of arms (3) <i>+ downward</i>
2	Repeat pattern of meas 1 with opp ftwork still travelling in LOD
6-8	Do six more of the above step ending to face centre on meas 8
	<u>3. "Stretch"</u>
1	Facing ctr, hop on R raising L knee, both arms, fists clenched, stretch upwards above head (1) stamp with R ft slightly R, no wt, arms stretch back and fwd with wrists "digging" and ending up close to armpits (2) step on R slightly R, wrists continue "twisting" and pushing fwd (3)
2	Repeat pattern of meas 1 with opp. ftwork and same arms motions
3-8	Repeat pattern of meas 1-2 Fig. 3

Measure	Pattern
	<u>4. "Sickle" movement with R and L</u>
1	Facing ctr, hop on L, L hand is behind back, and R hand goes up and fwd to L (1) step on R in front of L, body turns slightly to face L R hand continues travel motion downward (2) step on L in place R arm pulls back slightly (3)
2	<i>slide on floor</i> Bring R next to L and "chug" back onto both feet, R hand comes around to meet L hand behind back (1) pause (2) sharp stamp onto R, at same time L hand goes up and fwd (3)
3-8	Repeat pattern of meas 1-2, <i>alternating ft, 3x (4 in all)</i>
	<u>5. Travel step with arms to R</u>
1	Facing LOD, step on R to R at same time both arms go to R hands pointing down slightly, R arm is stretched more, L elbow is bent (1) stamp <i>diag</i> with L next to R, no wt (2) leap on L forward, at same time, both arms are pulled "in" slightly (elbows bend) (3) <i>at waist ht</i>
2-8	Repeat above travel step seven more times travelling fwd <i>scuff & fwd</i>
	<u>6. "Whip the horse"</u>
1	Large heavy step fwd on R, at same time clap R hand into L with large motion fwd and upward, left hand then rests on L hip, fingers fwd (1) pause (2) leap fwd onto L (3)
2	Same pattern as in meas 1 above but no clapping motion. Instead R hand does large "scooping" motion fwd and up.
3-6	Repeat pattern of meas 2 above
7	Turning to face ctr, large step fwd on R at same time clap R hand into L with large motion fwd and upward (look at palm of hand), L hand rests on L hip fingers fwd (1) come up onto ball of R ft (2) rest onto R ft begin to touch toe of L ft bkwd (3)
8	Come down onto L knee, keep R arm up, R knee is bent (1) pause (2-3)
	<u>7. "Mimics"</u>
1	Facing ctr, still down on L knee, wave both arms downward on R side (1) wave arms upwards (2) wave arms downward (3)
2	Same as in meas 1 with opp direction (arms only)
3-4	Repeat pattern of meas 1-2 above Note: the above 4 meas are like an extra "break" in the music.
5	Extend R leg diag fwd R, bend upper body and with both hands simulate a movement upward along leg as to straighten "leggings" <i>reach fwd + upward then H pull fwd body but do not touch legs</i>
6	Repeat same movement as in previous meas.

Measure	Pattern
<u>7. "Mimics" (cont'd)</u>	
7	With upper body straightening and facing ctr, clap both hands together in front in a large circular motion (1) in the meantime weight starts to shift from L to R knee (2) arms continue path up and out (3)
8	Do another clapping motion with a large circular motion and transfer weight fully onto R knee (1) arms continue path up and out (2) extend L leg diag fwd (3)
9-12	Repeat pattern of meas 5-8 with opp direction and footwork
13	Mimic act of "stretching" mustache looking to R, "pinching" mustache with thumb and index fingers moving from mouth to side
14	Repeat pattern of meas 13
15-16	Repeat pattern of meas 13-14 looking to L
17	Hold L wrist clenched against belly and with R clenched wrist do a "hammering" motion down
18	Repeat action of meas 17
19	Facing ctr, clap both hands in large circular motion while beginning to stand up on R ft, L ft is up behind (1) pause arms continue to move up and out (2) continue to stand up on R ft (3)
20	Clap both hands in large circular motion as above and step onto L (1) pause (2) begin to face LOD and send both arms to R (3) <i>hard</i>
<u>8. "Whip the horse"</u>	
1	Repeat pattern of meas 1, Fig. 6
2	Repeat pattern of meas 2, Fig. 6
3-8	Repeat pattern of meas 2, Fig. 6, six more times
<u>9. "Travel step in a circle"</u>	
1-8	Facing ctr, do same travel step as in Fig. 5 but describe circular path travelling fwd out to R then turning to L and keeping a L track to come back home
<u>10. "Chicken step" left and right</u>	
1	Facing ctr, sharply clap R hand into L and then extend R arm straight back and bend L arm in front at belt level <i>downward</i> while doing this knees are bent, upper body is bent fwd and head looks straight up <i>palm up</i> (this position has been nicknamed ("chicken")) (1) pause (2) start turning to face L quarter turn while doing sharp "chug" onto both feet (3)
2-4	In the "chicken position" continue "chugging" to L with quarter turns until facing ctr again
5-8	Do same movement as in meas 1-4 above but doing quarter turns to R <i>reverse arm movements</i>

*bk over R
shldr*

Measure	Pattern
	<u>11. "Sickle" movement with R and L</u>
1-8	Repeat same pattern as in meas. 1-8, Fig. 4
	<u>12. "Whip the horse"</u>
1-2	Same as in meas 1-2, Fig. 6
3-7	Repeat pattern of meas 2, Fig. 6
8	Turning to face ctr, clap both hands together fwd and upward while stepping onto R (1) stretch L arm fwd and up while extending R arm in back and slightly downward, straight elbow (2) transfer weight onto L ft (3)
	<u>13. "Squat and turn"</u>
1	Point R toe fwd and turned out, arms still in same position as above meas (1) pause (2) chug onto L ft, and R toe turns inward (3)
2	Same motion as above with ^{down + bk} reverse toe motion ^{up &}
3	^{fwd} Large clapping motion of R hand into L fwd and up while stepping onto R (1) come up onto ball of R ft while R arm bends in front and L arm is stretched back (2) hop on R while L ft comes up behind (3)
4	Squat down keeping same arm position as above (1) stay down (2) come up onto L ft (3)
5	Facing ctr, step on R to R while extending both arms to R (1) touch L next to R and "wave" arms downward (2) small hop onto R, wave arms upward (3)
6	Same as in meas 5 above with opp direction, ftwrk and arm movements
7	Using arms to turn around, sharply turn around to R in place in three sharp running steps R-L-R to face ctr again.
8	Sharp squat down extending both arms bkwd (1) begin to rise (2) sharp ^{jump} "chug" on both feet, straight legs and stretching both arms up in air in "V" position (3).

Presented by Yves Moreau
Description by Yves Moreau
Idyllwld F.D. Camp, 1990

Trans - One from Kumanovo

KUMANOVSKO ORO

Кумановско Оро

(Macedonia, Yugoslavia)

Pronunciation: Kooh-MAH-^{nov-skoh}neh-veh OH-roh

Dance from the region of Kumanovo in East Macedonia, Yugoslavia. It is a variation on the "Pravoto" or "Lesnoto" type of dance. Observed by Yves Moreau at Ilinden Festival, Bitola, Macedonia, 1972. This dance is done to the popular local song "Sto mi Omilelo".

Music: YM special cassette

Formation: Mixed lines, hands in W position. Wt on L. Face slightly R of ctr.

Style: Proud and light steps.

Meter: 2/4

Measure	Description
Start dance with singing part after intro of 6 meas	
1	Step on R to R (1) step on L crossing in front of R (2)
2	Facing ctr, step on R to R (1) close L to R (2)
3	Same as in meas 2 with opp direction & footwork L ← / close
4	Repeat pattern of meas 1 R → / LX
5	step on R to R (1) "cukce" on R lifting L knee fairly high (2)
6	With wt still on R and L knee high, flexion of R knee, turning L knee slightly out (1) straighten R knee and bring L knee in (2)
7	Repeat pattern of meas 6 flex
8-9-10	Repeat pattern of meas 5-6-7 with opp ftwrk
11	Two little steps in place R-L
12-17	Repeat pattern of meas 1-2-3 twice through

Repeat dance from beginning

Presented by Yves Moreau

Idyllwild F.D. Camp, 1990

ŠTO MI OMILELO (Macedonia)
 (Words to song for Kumanovsko Oro)

Što mi omilelo, male, što mi omilelo,
 // Ej, što mi omilelo. //

Kumanovsko Pole, male, Kumanovsko Pole,
 // Ej, Kumanovsko Pole. //

Krke gi poglednu, male, krke gi poglednu,
 // Ej, krke gi poglednu. //

Kumanovske mome, male, Kumanovske mome,
 // Ej, belo promenete. //

Što ubavo nosi, male, što ubavo nosi,
 // Ej, što ubavo nosi. //

Saje izlezene, male, saje izlezene,
 // Ej, kitke za kitene. //

Što mi omilelo, male, što mi omilelo,
 // Ej, što mi omilelo. //

Kumanovsko Pole, male, Kumanovsko Pole,
 // Ej, Kumanovsko Pole. //

Rough translation:

How it gladdens me my dear, to be in the Kumanovo Plain.
 I get dizzy watching all these Kumanovo girls so beautifully
 dressed in their finest white costumes and glittering jewelry.

LE BAL BRETON

(Poitou, France)

Pronunciation: Leuh BAHl Bruh-TOHN

Even though this dance refers to Brittany in its name ("Breton"), it originates from the region of Poitou which is to the Southeast of Brittany. It may well originate from Bretagne as many similar forms are to be found. Learned by Yves Moreau in Poitou, France in 1979. This dance is often done to a specific song which the dancers sing while dancing.

Music: Y. Moreau Special cassette

Formation: Even number of cpls in a circle. W on M's R. M twds inside of circle and W on the outside. Face R of ctr. Cpls travel CCW around room. Wt on L.

Measure	Description
No introduction	
I. Basic Travel Step	
1-8	Starting with R ft, walk 16 steps fwd in "Varsoviennne" pos. On last 4 walking steps, all cpls # 1 (in front of cpls # 2) turn CCW to face cpl # 2. <i>in place</i>
9-16	Cpls 1 & 2 do a "ladies chain" fig and back. On last 2 meas of chain, cpls # 1 face original LOD <i>if remain up</i> . Also, after completing ladies chain, all dancers stamp with R ft, no wt. Dance repeats from beginning.
II. "Mixer" variation (optional)	
1-8	Same as in Fig. I, basic travel step
9-12	Same ladies chain as in basic form above <i>w/ new person</i>
13-16	The second half of the ladies chain is then done not with the cpl across but with the cpl originally ahead of you (if you were cpl # 1) or with the cpl originally behind you (if you were cpl # 2). All end in original LOD and stamp etc. <i>w/ more 2 pos in R h OD during meas 9-16</i> Dance repeats from beginning. <i>w chng ptr 2x may turn 1/2 or 1/2 depending on ptr</i>

Description by Yves Moreau

Presented by Yves Moreau
Idyllwild F.D. Camp 1990

PLEVENSKO DAJČOVO HORO

Плевенско Дайчово Хоро

(Bulgaria)

Pronunciation: PLEH-vehn-skoh DIE-tchoh-voh Ho-ROH

This version of the popular North Bulgarian "Daichovo Horo" comes from the area around the town of Pleven, North Central Bulgaria. These variations were observed by Yves Moreau in 1966 and are similar to patterns collected in Bulgaria by Michel Cartier in 1957.

Music: Any good "Dajčovo" such as LP-B-4000 or Folk Dancer LP-MH-109 or Yves Moreau special cassette.
 Rhythm: 9/16: 1-2, 1-2, 1-2, 1-2-3 or 1,2,3,4 or qqqS
 Formation: Short mixed lines, belt hold ("na lesa"). Face ctr, wt on L.
 Style: Small steps, sharp movements. Body faces ctr at all times.

Measure	Pattern
---------	---------

Intro - 8 meas

I. BASIC STEP

- 1 Step on R to R (1) step on L in front of R (2) step on R to R (3) step on L behind R (4). Note: This is a modified "grapevine", the L ft should only step directly in front of R, not cross in front.
- 2 Repeat action of meas 1
- 3 Small leap in place onto R (1) stamp on L, no wt, next to R (low and sharp stamp) (2) repeat same as action as in previous two cts but with opp ftwk (3-4)
- 4 Moving RLOD, step on R behind L (1) step on L to L (2) step on R in front of L (3) step on L to L (4). (This is also a modified grapevine step).
- 5 Repeat action of meas 4
- 6 Hop on L (1) step on R behind L (2) Hop on R (3) step on L behind R (4). This represents two "reeling" steps, moving slightly bk wds. Do not cross feet excessively. Movement emphasizes the "up & down" character.

II. HOP-STEP-CROSS

- 1 With weight on L, hop on L (1) step on R to R (2) cross L in front of R (3) leap back onto R, at the same time lifting L leg up sharply (4)
- 2 Moving RLOD, step L to side (1) step R behind L (2) repeat action of cts 1-2 (3-4). These four steps should move only very slightly RLOD.
- 3 Repeat action of Fig. I, meas. 6, using opp ftwk (*reel*)
- 4 Repeat action of Fig. II, meas. 1, using opp. direction and ftwrk. However, on ct 4 do not leap back in order in preparation to begin the figure again *hop R/L ← / R x / L bk*

.../

Plevensko Dajčovo Horo (cont'd)

p.2

Measure	Pattern
III. MODIFIED BASIC STEP	
1	Step on R to R (1) step on L behind R (2) step on R to R (3) step on L in front of R (4)
2	Repeat action of meas. 1 <i>w/ft flat on floor</i>
3	Moving RLOD, cross R in front of L (1) step on L to L (2) repeat action of meas 3, cts 1-2 (3-4). This reverse direction should be sudden, with head abruptly turning to face RLOD, and body bending slightly fwd. Steps should be sharp, and R knee should be lifted high as R crosses in front of L ("pumping") on cts 1 & 3. <i>before stepping.</i>
4	Repeat action of figure I, meas. 6

Leader may signal change of figure at will. There is no set order.

Description by Yves Moreau

Presented by Yves Moreau
Idyllwild F.D. Camp 1990

PRESKAČANKA

Прескачанка

(Bulgaria)

Pronunciation: Prehs-KAH-chahn-kah

Learned by Yves Moreau, fall of 1971, from village dance group in Gecovo, Razgrad District, Northeast Bulgaria. Preskacanka belongs to the family of the well-known Pajduško Horo danced throughout Bulgaria and Macedonia. This version is popular among the *Kapanci* people. The *Kapanci* are said to be direct descendants of the early Bulgarian settlers ("protobulgarians") who came from the Volga River area with their leader Asparoukh in the 5th century A.D. The term *kapanci* (pronounced kapantsi) is derived from *na kapki* referring to a special "dotted" embroidery stitch found on their costumes. The *kapanci* live primarily in some twenty distinct villages situated around the towns of Razgrad, Šumen and Târgovište in Northeast Bulgaria.

Music: Worldtone WT-YM-003 or Yves Moreau special cassette
 Rhythm: 5/16. 1-2, 1-2-3, or quick-SLOW, counted here as 1.2.
 Formation: Short mixed lines of M & W, hands joined down at sides. Face ctr. Wt on L.
 Style: Kapanski styling is sort of a mixture of quick North Bulgarian movements and that special touch of Dobrudžan-like heaviness. There is therefore a slight knee bend during the dance and the arm movements are firm.

Measure

Pattern

No introduction music. Dance may start at beginning of any musical phrase. *Each fig can be done approx 4x: dr called at description of leader.*

3 X

L' NA MJASTO' (In place) Nah-Mee-YASS-toh

- 1 Step on R in front of L, simultaneously, arms swing fwd, about parallel to the floor (ct 1). Shift wt back to L in place, arms start swinging bkwd (ct 2).
- 2 Step bkwd on R ft, arms swing bkwd (ct 1). Step on L in place, arms start swinging fwd (ct 2).
- 3 Repeat pattern of meas. 1, exactly.
- 4 Small hop on L in place, arms swing back (ct 1). Small step on R slightly to R, arms start swinging fwd (ct 2).
- 5-8 Repeat pattern of meas 1-4, reversing ftwork.

4 X

2. "NA OKOLO" (Around) Nah OH-kolo

- 1 Small hop on L ft in place, hands swing fwd (ct 1), step fwd on R, arms start swinging bkwd (ct 2).
- 2 Small leap fwd onto L ft next to R, hands swing bkwd (ct 1), small step fwd on R, arms start to swing fwd (ct 2).
- 3-8 Repeat action of meas 1-2, alternating ftwork. Describe a CW oval floor pattern, i.e., moving fwd, to R, bkwd, and to L, ending in original position. (Two measures for each direction). In the North Bulgarian Dajcovo, this figure is often called "Ljuš" or "ljulka" (rocking or swinging).

Preskačanka (Continued)

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Measure	Pattern
3X III. <u>"NAPRED-NAZAD" (Forward and back)</u> <u>Nah-PREHD Nah-ZAHD</u>	
1	Step on R, crossing in front of L, simultaneously hands come up to "W" pos slightly fwd but pointing to L (ct 1), shift wt on L in place ^{on ball of ft} hands remain pointing to L (ct 2). <i>small step fwd on L</i>
2	Step to R with R, hands now point to R (ct 1), small step fwd on L, hands remain pointing to L (ct 2).
3-4	Repeat pattern of meas 1-2, exactly. <i>start step & (over the waterfall)</i>
5	Small hop on L in place, hands start to move fwd and upward (ct 1), step on R in front of L, hands move downward (ct 2).
6	Shift wt back on L ft in place (ct 1), shift wt onto R ft in place (ct 2)
7-8	Repeat action of meas 5-6, reversing ftwork. <i>H continue to swing fwd + b/c to end of fig.</i>
9	Small hop on L ft in place (ct 1), Step bkwd on R (ct 2)
10	Still moving bkwd, repeat pattern of meas 9, reversing ftwork <i>} all ft red feeling</i>
11-12	Repeat pattern of meas 9-10 ("reeling" steps)
13	Wt on L, facing ctr, cross R over L (ct 1), shift wt back onto L (ct 2).
14	Small hop on L ft in place (ct 1), small step on R slightly R (ct 2).
15-16	Repeat action of meas 13-14, reversing ftwork.

Presented by Yves Moreau
 Description by Yves Moreau
 Idyllwild F.D. Camp 1990

Sequence as done in class

Intro. 1 phrase

Fig 1 - 3X

2 - 4X

3 - 3X

1 - 4X

2 - 4X

3 - 3X

QUADRILLE DE SAINT-BASILE

(Quebec - Canada)

Pronunciation: Ka-DREEY deuh SEN-Bah-zeehl

This quadrille comes from the village of St-Basile, Portneuf County not far from Quebec City. Learned from Denis Côté and Normand Legault. This quadrille is still danced every Saturday night in St-Basile exactly as described below. The fourth and sixth figure have been left out here due to time limitations.

Fifth
Form: 2 sets facing in centre lines of 2 sets facing, w/m on R side

Music: Yves Moreau special cassette.

Meter: 2/4

Counts	Figure
--------	--------

Part I: La petite promenade

- | | |
|----|---|
| 16 | Intro - 4 ct |
| 16 | "Chaine du reel" (gents follow lady around the track) |
| 8 | Swing partner - <i>describe pas, as in La Bastringue</i> |
| 8 | "Avant-Deux" (present) and back <i>RH joined</i> |
| 8 | "Traversée" (cross over, ladies in the lead) |
| 8 | "Avant-Deux" (present) and back <i>RH joined</i> |
| 8 | "Traversée" (cross over, ladies in the lead) <i>RH's still joined over w R shldr</i> |
| 16 | "Chaine des dames" (ladies chain) <i>M greet w w/L H, turn w under + behind M to his R side joining</i> |
| 16 | Swing partner <i>RH</i> |

Part II: Les Quatre-Coins

- | | |
|----|--|
| 8 | Intro none <i>RH joined</i> |
| 8 | "Avant-deux" & back (changing places as you go back, lady passes in front of gent, let go of hands when moving back) |
| 8 | "Traversée" (cross over passing R shoulders and turn alone) |
| 16 | Same as above 16 meas but in reverse to come back home. |
| 16 | "Chaine des dames" (ladies chain) |
| 16 | Swing partner |
| | Repeat whole dance one more time. |

Part III: La Petite Balance

- | | |
|----|---|
| 8 | Intro: 4 cts |
| 8 | "Avant-Deux" & back (as in part I) |
| 8 | "Traversée" (as in part I) |
| 16 | Same as previous 16 meas |
| 16 | Ladies chain |
| 16 | Swing |
| 8 | M#1 and L#2 do a L hand turn, meet partner with R hand ending up in lines of 4, M facing down the set |
| 8 | The lines of 4 move 4 steps fwd and back (women move back) <i>(down set + bk up)</i> |
| 16 | Repeat previous 16 meas. |
| 8 | Ladies in the lead, cross over to other side (like in a regular "traversée"). |

QUADRILLE DE SAINT-BASILE (Cont'd)

Part III: La Petite Balance (cont'd)

- 16 Do a regular "avant-deux" and back (as in Part I)
 16 Ladies chain
 16 Swing
 --- The whole sequence repeats beginning with the ~~W~~-hand turn
 but with M#2 and L#1 (men end up facing up the set) *move up set + down in this pos*

Part IV: L'Homme à deux femmes

- *Intro - 5 cts*
 16 Ladies chain
 16 Swing
 8 Cpls#1 only, move fwd towards cpls#2 *side by side M L H W R waist, W L H M R shldr*
 8 Cpls#1 only, move back
 8 Cpls#1 only, move fwd towards cpls#2 and leave lady with
 man#2 *on his L side (same pos) trio*
 8 New "trio" (#2) moves fwd ("pushing" lone man#1
 8 --- Man#1 stays in place and ~~trip~~ moves back *M H on W bk, W H on M shldr*
 8 --- All go fwd and do a tight "circle L" $\frac{1}{2}$ to opp side (4 cts) and
 "chassé" away (4 cts)
 8 "Chassé" fwd and back"
 8 With "chassé" steps cross over to original place, M passing back
 to back (turn L)
 16 Ladies chain
 16 Swing
 --- The whole sequence repeats, ~~but with~~ *from* cpls# 2 moving fwd twds
 cpls#1 and continues until end of dance.

Description by Yves Moreau

Presented by Yves Moreau
 Idyllwild F.D. Camp 1990

RAZLOŽKO HORO

Разлошко Хоро

(Bulgaria)

Taught at Ameri '90

Pronunciation: rah-ZLOHSH-koh hoh-ROH

This dance comes from the region of Razlog, a small town at the foot of the Pirin mountains. It was traditionally done by men to the accompaniment of the "zurna", a musical instrument related to the oboe played by Turks and Gypsies. The dance has three parts: a slow part in $1\frac{1}{8}$ meter, a medium part in $4/4$ and a faster part in $1\frac{1}{16}$. The structure of the dance is somewhat related to the basic "krsteno" (crossing) family of dances found throughout Macedonia. Learned from the late "Baj" Toma Karaivanov in Petrič, Bulgaria, 1969.

Music: Special Yves Moreau cassette
 Rhythm: Pattern 1: $11/8$ (1-2-3, 1-2-3, 1-2, 1-2-3, or SSQS counted here as 1,2,3,4). Pattern 2: $4/4$ (counted here as 1,2,3,4). Pattern 3: $11/16$ (1-2-3, 1-2, 1-2, 1-2, 1-2, or SQQQQ, counted here as 1,2,3,4,5.)
 Formation: Open circle or line, hands joined in "W" pos, shldr level, in patterns 1 and 2, and in a "V" pos in pattern 3. Face ctr, wt on L ft.
 Style: Posture is erect. Movements are large in slow and medium tempo parts, and in proud Macedonian style throughout the dance.
 Steps: "Čukče": Lift heel of ft with wt on the upbeat and lower it on the downbeat.

Measure

Pattern

Introduction: There is a musical introduction with zurna and tapan in free meter. The action of the dance starts one measure after the melody of the slow pattern begins.

1. SLOW PATTERN ($11/8$)

- 1 No action
- 2 Facing ctr, čukče on L ft: on the čukče upbeat ^{lift} raise the R ft across in front of L calf, and on the čukče downbeat simultaneously push and extend R leg fwd and down, and then smoothly bring it diag R (ct 1); čukče on L ft, simultaneously bringing R leg behind L knee (ct 2); step on R ft behind L ft (ct 3); step on L ft in place, raising R ft up behind L calf (ct 4).
- 3 Čukče on L ft, simultaneously pushing and extending R leg down to R (ct 1); turning to face slightly R of ctr, step on R ft in LOD (ct 2); step on L ft in front of R ft (ct 3); step on R ft in LOD (ct 4).
- 4 Leap onto L ft in front of R ft (ct 1); facing ctr, step on R ft to R (ct 2); step on L ft in front of R ft, simultaneously picking up R ft behind L calf (ct 3); step on R ft in place (ct 4).
- 5 Repeat meas 2 but with opp ftwk. ^{bk}
- 6 Transfer wt sharply onto L ft behind R ft, simultaneously extending R leg fwd and then diag R (ct 1); čukče on L ft, simultaneously bringing R leg behind L knee (ct 2); step on R ft behind L (ct 3); step on L ft in place, raising R ft up behind L calf (ct 4).

Razložko Horo (cont'd)

p.2

Measure	Pattern
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1. SLOW PATTERN (11/8) (cont'd)

7-11 Repeat meas. 2-6.

2. MEDIUM PATTERN (4/4)

- 1 Turning to face L of ctr, step on R ft crossing in front of L ft with marked knee flexion while upper body bends fwd and hands swing fwd and down and L ft comes up behind R calf (ct 1) facing ctr, step on L ft in place while returning hands to "W" pos (ct 2) dance small hop on L ft while turning to face R of ctr extending R leg fwd (ct 3); step on R ft in LOD (ct 4).
- 2 Facing and moving LOD, hop on R ft extending ^{+ lifting} L leg fwd (ct 1) step on L ft (ct 2); hop on L ft extending ^{+ lifting} R leg fwd (ct 3) step on R ft (4).
- 3 Repeat meas 1 with opp ftwk and direction.
- 4 Repeat meas 1.
- 5 Repeat meas 1 with opp ftwk and direction
- 6-9 Repeat Repeat meas 1-4
- 10 Turning to face R of ctr, step on L ft crossing in front of R ft with marked knee flexion while upper body bends fwd and hands swing fwd and down and R ft comes up behind L calf (ct 1); facing ctr, step on R ft in place while returning hands to "W" pos (ct 2); dance small hop on R ft while turning to face ctr (ct 3) close L ft sharply to R ft, taking wt on L ft (ct 4).

3. FAST PATTERN (11/16)

- 1 Facing ctr, with hands coming down to sides ("V" pos), touch ball of R ft in front of L ft (ct 1); point R ft to R and slightly fwd (ct 2); pause (ct 3); step on R ft behind L ft while turning to face LOD (ct 4); step on L ft in place (ct 5).
- 2 Facing and moving LOD, step on R ft (ct 1); step on L ft (ct 2); pause (ct 3); dance small leap onto R ft to R (ct 4); step on L ft (ct 5).
- 3 ^{Yemenite} Step LOD on R ft beginning to turn CCW to face RLOD (ct 1); facing RLOD hop on R ft, picking L ft up behind (ct 2); step on L ft ^{b/k w/d} behind R ft (ct 3); step on R ft ^{b/k w/d} behind L ft (ct 4); step on L ft fwd (ct 5).
- 4 Still facing RLOD, dance large step fwd on R ft (ct 1); step fwd on L ft (ct 2); pause (ct 3); leap fwd onto R (ct 4); step on L ft while turning to face ctr (ct 5).

Razložko Horo (cont'd)

p.3

Measure	Pattern
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4. OPTIONAL FAST PATTERN VARIATION (11/16)

- 1 Turning to face L of ctr, dance small sharp leap onto R ft crossing in front of L ft picking up L ft behind R calf, while upper body leans slightly fwd (ct 1); facing ctr, step on L ft in place, straightening body (ct 2); dance small lift on L ft, while bringing R leg to R (ct 3); step on R ft behind L ft while turning to face LOD (ct 4); step on L ft in place (ct 5).
- 2 *ah-1 = —*
ken-plunk step Facing LOD, dance quick hop on L ft (ct ah); step fwd on R ft bending both knees (ct 1); step fwd on L ft (ct 2); pause (ct 3); leap fwd onto R ft (ct 4); step fwd on L ft (ct 5).
- 3-4 Repeat Fig. 3 meas 3-4.
- 5-12 Repeat meas 1-4 (3 times in all).
- 13 (ct 1) Repeat meas 1 (ct 1).

NOTE: Pattern 4 is ^{5/16} usually called by leader after doing pattern 3 several times. Since the tempo of the music accelerates after five times through pattern 3, it is a logical time to dance pattern 4. However, since pattern 4 is optional, it may be omitted, and pattern 3 may be danced to the end of the music.

Description by Yves Moreau
Presented by Yves Moreau
Idyllwild F.D. Camp, 1990

ŠOPSKI LAZARKI

Шопски Лазарки

(Bulgaria)

Pronunciation: SHOHP-skeeh LAH-zahr-keeh

"Lazarki" is the name given to young unmarried women who go from house to house in the village, singing and dancing for good health and happiness on St. Lazarus Day around Easter time. This dance is based on traditional steps from the Sofia region. Learned from Radi Radev, Sofia, 1969.

Music: Yves Moreau special cassette
 Rhythm: 7/16 meter, counted here as 1-2, 1-2, 1-2-3, or Q-Q-S, or 1-2-3.
 Formation: Open circle or line, hands joined down at sides. Face ctr, wt on L ft.
 Style: Posture erect, small bouncy steps, demeanor is reserved, and proud.

Measure

Pattern

There is a short musical intro with accordeon & drum

1. SLOW PATTERN

Moving slowly,

- 1 Step on R to R keeping W on L (1) small bounce with feet apart (2) cross with L in front of R with slight flexion (3)
- 2 Same as meas. 1 but on ct. 3, cross L behind R without flexion
- 3 Close R to L, and do three small bounces in place (1-2-3)
- 4-6 Repeat pattern of meas 1-3
- 7 Step fwd to ctr on R, bending R knee and with arms starting to swing up and fwd (1) continue flexion and arms fwd and up (2) arms reach shldr height, R knee is straight and L leg comes up behind R calf (3) *small bounce on R*
- 8 Step back on L, bending L knee and with arms starting to swing back and down (1) continue flexion and arms down and back (2) arms reach down pos. at sides, L knee is straight and R knee is up somewhat (3) *small bounce on L*
- 9-24 Repeat pattern of meas 1-8, three more times

2. FAST PATTERN

- 1-4 Let go of hand hold and rest both hands on hips, face R of ctr and do 4 meas of running 1-2-3's beginning with R. Face ctr on 4th meas *fingers fwd*
- 5 Facing ctr, small hop on L, bringing R leg around and fwd (1) step on R in front of L (2) step on L in place (3) *put down accent on ct 3*
- 6 Small hop on R, bringing R leg out to R and back (1) step on R behind L (2) step on L in place (3)
- 7-8 Repeat pattern of meas 5-6 *R-L-R*
- 9 Three small running steps towards ctr (1-2-3)

.../

Šopski Lazarki (Continued)

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Measure	Pattern
10	Small jump onto both feet together in place with marked knee flexion (1) <u>hold</u> (2) release weight on to L, <i>fall on L</i> straightening knee simultaneously flicking R ft up behind (3)
11-12	Same as in meas 9-10 but with running steps bkwd
13-16	Repeat pattern of meas 9-12

Repeat dance from beginning.
Dance alternates with slow and fast parts 3 times and then continues only with fast part until end of music.

Song words:

Играли са куклици, Лазаре
По сребърни улици, Лазаре 2 X

Лалетата падая, Лазаре
Ергени ги збирая, Лазаре 2 X

Ергени ги збирая, Лазаре
На глави ги кичея, Лазаре 2 X

Igrali sa kuklici, Lazare
Po srebärni ulici, Lazare

Laletata padaja, Lazare
Ergeni gi zbiraja, Lazare

Ergeni gi zbiraja, Lazare
Na glavi gi kiceja, Lazare

Rough translation:

The dolls are dancing
Through the silver streets
The tulips are falling
The boys pick them up and
decorate the girls' heads

Presented by Yves Moreau
Description by Yves Moreau
Idyllwild F.D. Camp, 1990

THE BYRON STRATHSPEY
Scotland

From the Deeside book of Scottish Country Dances, Part 2 by John Drewry. Dances in the book illustrate a journey down the river Dee from its source in the Cairngorms to its mouth into the North Sea in Aberdeen. "The poet, Lord Byron, attended Aberdeen grammar school, and is reputed to have ridden a horse bare-back across Balgownie Brig."

This dance was presented by Elinor Vandegrift at the 1990 Idyllwild F.D. Camp.

RECORD: "The Bryon Strathspey" by Andrew Rankine & His Scottish Band, NRSCDS102 (cassette only)

FORMATION: A 32 bar strathspey, for 4 cpls in a longways set

STEPS: Allemand: All do a small step diag R fwd (bar 1). Turn L across top of set and turn down M side, by the end of bar 4 all should face down the set on M side (bars 2-4). Wheel (turn) to W side of set (bar 5). M turn W R under joined hands while moving twd ctr of set (bar 6). Each back up to own side of set (bars 7-8).

METER: 4/4

PATTERN

Bars

INTRODUCTION: Bow and curtsey

DANCE:

- 1-4 1st, 2nd & 3rd cpls turn petronella-wise (individually turn CW with 2 traveling steps) to form a straight line down the ctr of the set with W facing down and M facing up (2 bars), then set to ptr (2 bars).
- 5-8 1st, 2nd & 3rd cpls turn ptrs with both hands 1-1/4 times to return to orig places. (4 bars)
- 9-12 2nd W dances R hands across with 1st cpl, while 2nd M dances R hands across with 3rd cpl. (4 bars)
- 13-16 2nd M passing his ptr by the R, dances L hands across with 1st cpl, while 2nd W dances L hands across with 3rd cpl. At the end 2nd cpl dance in to join hands in promenade hold facing up, 1st cpl stay facing out, and 3rd cpl return to places. (4 bars)
- 17-24 2nd cpl, dancing tog, dance a reel of 3 across the dance with 2nd cpl, passing 1st W by the R to begin.
At the end: 2nd cpl dance up the ctr of the set to top place, 1st cpl dance down to 2nd place, then in to meet behind 2nd cpl, and 3rd cpl on bar 24, dance in on the L to meet, covering with 1st cpl.

The Byron Strathspey, page 2

25-32 2nd, 1st & 3rd cpls dance a 3-cpl allemande to finish in the order of 3,1,2.

Repeat dance from new pos.

This dance has been R&S'd.

Presented by Elinor Vandegrift
Camp Hess Kramer
Oct 12-14, 1990

THE BYRON STRATHSPEY

(Scotland)

SOURCE:

From the Deeside Book of Scottish Country Dances, Part 2 by John Drewry. Dances in the book illustrate a journey down the River Dee from its source in the Cairngorms to its mouth into the North Sea in Aberdeen. "The poet, Lord Byron, attended Aberdeen Grammar School, and is reputed to have ridden a horse bare-back across Balgownie ~~Barry~~..."

Brig,

PRONUNCIATION:**MUSIC:**

"The Byron Strathspey" by Andrew Rankine, Come Scottish Country Dancing, Andrew Rankine & His Scottish Band, NRSCDS 102 (cassette only)

FORMATION:

3 cpl set - 32 bars

Patterns:

Allemande

Bars**PATTERN**

individually turn cw w/2 travelling type

- 1-4 1st, 2nd and 3rd cpls turn petronella-wise to form a straight line down the ctr of the dance with the W facing down and the M facing up, then all set to ptrns
- 5-8 1st, 2nd and 3rd cpls turn ptrns with both hands one and a quarter times to return to orig places
- 9-12 2nd W dances R hands across with 1st cpl, while 2nd M dances R hands across with 3rd cpl
- 13-16 Passing his ptrn by the R, 2nd M dance L hands across with 1st cpl, while 2nd W dance L hands across with 3rd cpl. At the end, 2nd cpl dance in to join hands in promenade hold facing up, 1st cpl stay facing out, and 3rd cpl return to places
- 17-24 2nd cpl, dancing tog, dance a reel of 3 across the dance with 2nd cpl, passing 1st W by the R to begin.
- At the end: 2nd cpl dance up the ctr of the dance to top place, 1st cpl dance down to second place, then in to meet behind 2nd cpl, and 3rd cpl on Bar 24, dance in on the L ft to meet, covering with 1st cpl
- 25-32 2nd, 1st and 3rd cpls dance a three-cpl allemande to finish in the order 3, 1, 2.

Repeat from new pos.

Allemande

Presented by Elinor Vandegrift
Idyllwild F.D. Camp, 1990

*and R → / turn twd L across top of set
turn down M side, By end of bar 4
all face down on M side
Wheel to W side of set 5
M turn W under R as dancing twd ctr 6
Bk up to own side of set, 7-8*

GENERAL STUART'S REEL
OF
THE NEW WAY OF GILDON
(Scotland)

58

not taught

SOURCE: RSCDS BOOK 10, Castle Menzies MSS., 1749.

PRONUNCIATION:

MUSIC: Come Scottish Country Dancing, Andrew Rankine & His Scottish Bank, NRSCDS 102 (cassette); RSCDS Music for 10 Traditional Dances; RSCDS Music for Book 10, Colin Finlayson & His Scottish Dance Band

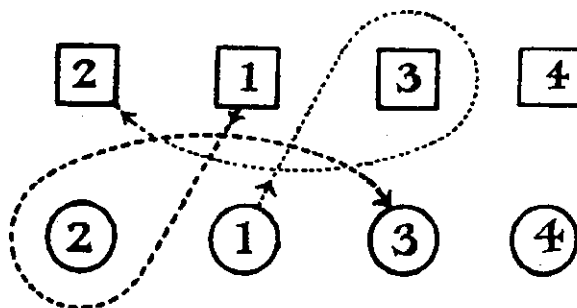
FORMATION: 4 cpl set 32 Bars

Bars

PATTERN

1-4	1st M sets to 2nd W and casts off one place, 2nd M moves up (begin turn on 2nd pas de bas so small pivot on L ft for casting)
5-8	1st W sets to 2nd M and casts off one place, 2nd W moves up
9-10	1st M turns 3rd W by R hand while 1st W turns 2nd M by R hand
11-12	1st cpl, passing R shldr, face 2nd corners (Fig.)
13-16	1st M turns 2nd W by L hand, while 1st W turns 3rd M by L hand, pass R shldr to get back to 1st corner
17-20	1st cpl set to 1st corners, then to ea other across the dance. (Set on R, travel on L, but face person being set to for the 2 setting steps)
21-24	1st cpl set to 2nd corners, then to ea other up and down dance. (Turn to R throughout)
25-30	Reels of 3 at the sides. 1st cpl begin the reel by giving R shldr to 2nd corner.
31-32	1st cpl cross over to own sides one place down. Repeat, having passed a cpl.

Presented by Elinor Vandegrift
Idyllwild F.D. Camp, 1990



GOOD HEARTED GLASGOW
Scotland

This dance was devised by Peter Knapman. This jig was the winning entry in a competition for a dance which would encourage people to find enjoyable ways of taking exercise!!!

It was presented by Elinor Vandegift at the 1990 Idyllwild F.D. Camp.

RECORD: Music by David Ross. Musicians: H.I.S.C.D. Bobby Frew, Bosky Brown, Hasdair Fraser, Dan Wood, Kathy Fraser, Fred Collins, BRG 017, Browning Productions

FORMATION: A 32 bar jig for 4 cpls in a longways set.

METER: 2/4

PATTERN

Bars

INTRODUCTION: Bow and curtsey

DANCE:

- 1-4 1st cpl turn each other with R hands and cast off one place on own sides to end in 2nd place. 2nd cpl move up on bars 3-4.
- 5-8 1st cpl turn each other with L hands 1-1/4 times ready for (1st cpl finish turn in middle of set to start wheel)
- 9-12 Form a R hand wheel, 1st M with 3rd cpl and 1st W with 2nd cpl. All finish on the side lines.
- 13-16 Form a L hand wheel, 1st M with 2nd cpl and 1st W with 3rd cpl.
- 17-24 1st cpl lead down the middle with R hands joined and up again to finish in 2nd place on own side of the dance.
- 25-32 All 3 cpls dance (chasse) 6 hands round L and R.
- Cpl 1 repeat dance from beg having passed a cpl and dance with cpl 3 and 4.

The dance is done a total of 8 times through.

This dance has been R&S'd

Presented by Elinor Vandegrift
Camp Hess Kramer Institute
Oct. 12-14, 1990

JENNIFER'S JIG (Scotland)

SOURCE: From the Silver City Book of Scottish Country Dances by John Drewry, 1968 - To Jennifer Wilson of Elgin

PRONUNCIATION:

MUSIC: Come Scottish Country Dancing by Andrew Rankine and His Scottish Band, NRSCDS 102 (cassette)
Tune, "Jennifer's Jig" by Drummond Cook; "The Tinker" by Jimmy Blair, played ABBC, is a suitable alternative, see "The Jimmy Blair Album", p. 7 (Kerr)

FORMATION: Jig, ~~3 cpls~~ ^{4 cpls} - 32 Bars

Pattern

Old fig of 8 - see diag on bk side

Bars

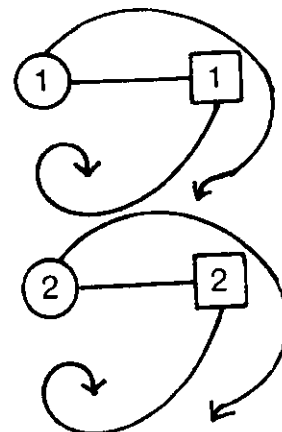
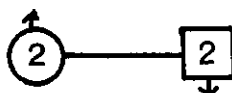
PATTERN

- 1-4 1st, 2nd and 3rd cpls ^{join H on sides &} set, then cross over, giving R hands to ptnrs ^{to other side}
- 5-8 1st, 2nd and 3rd cpls ^{join H on sides &} set again, then cross back to own sides, giving R hands to ptnrs, but 2nd cpl stay facing out
(1st cpl may retain hold of R hands and continue turning to enter the fig of 8; this would be specially helpful on a slippery floor.)
- 9-16 1st and 2nd cpls dance a double fig of 8. To begin, 1st cpl cross over going down, while 2nd cpl cast up
(2nd cpl again finish facing out)
- 17-24 1st, 2nd and 3rd cpls dance "Inveran" reels (See next pg)
(See "Mrs. MacPherson of Inveran" in "Bon Accord Book" or Note in "Rondel Book", pg 32, for description and diagrams of the reels)
- 25-32 1st cpl, followed by 2nd cpl, lead down ^{tr of} the dance. On the 4th step (Bar 28) both cpls begin to turn ptnrs by the R hand. ^{for 3 bars} At the end of Bar 28 they shld have turned half-way round so that the M are facing down and the W up. During Bars 29-30, they complete their turn while dancing up (the W turning twds their ptnrs during Bar 30 to finish facing up). Then 2nd cpl followed by 1st cpl use the last 2 steps to dance up to top and 2nd places respectively.

Cue; 3 bars down tr, 3 bars turn 7x, 2 bars up etc to pl.

Repeat, having passed a cpl.

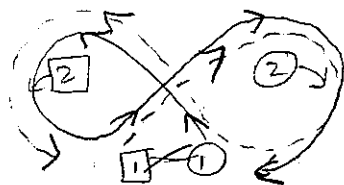
over



Bars 29-30

Presented by Elinor Vandegrift
Idyllwild F.D. Camp, 1990

End of Bar 28

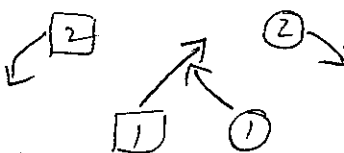


F -> 1st lady's track
 → 1st man's track

Tsp.



end of bar 10.



Bar. 9



end of bar 16

INVERAN REELS

So-called because first used in the dance "Mrs. MacPherson of Inveran."

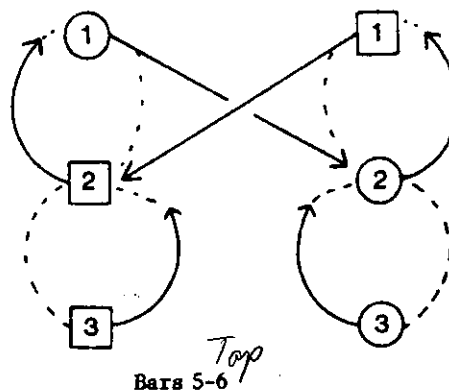
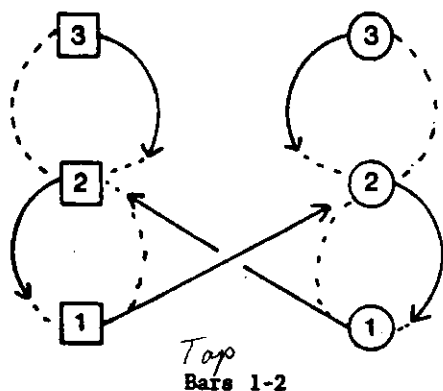
BARS

(Bars 17-24 of Jennifer's Fly)

- ~~1-4~~ 17-20 1st W dances half a reel of three on the M's side with 2nd and 3rd M, while 1st M dances half a reel of three on the W's side with 2nd and 3rd W
- ~~5-8~~ 21-24 1st W dances half a reel of three on her own side with 2nd and 3rd W, while 1st M dances half a reel of three on his own side with 2nd and 3rd M

2nd and 3rd cpls dance normal complete reels of three on the sides (2nd cpl dancing out and up, and 3rd cpl in and up to start), while 1st cpl cross over into the middle of ea half-reel.

Presented by Elinor Vandegrift
Idyllwild F.D. Camp, 1990



BAULDY BAIN'S FIDDLE
Scotland

This dance is dedicated to John Armstrong, from the Lothian Collection by John Bowie Dickson, published by the Montreal branch of the R.S.C.D.S.

This dance was presented by Elinor Vandegrift at the 1990 Idyllwild F.D. Camp.

RECORD: "Ready ... And!", Bobby Brown, The Scottish Accent, Cape Breton Symphony + Guests, TAC 003. Song "Old Willie Hunter."

FORMATION: Longways set of 4 cpls. A 32 bar reel

METER: 2/4 PATTERN

Bars

INTRODUCTION: Bow and curtsey

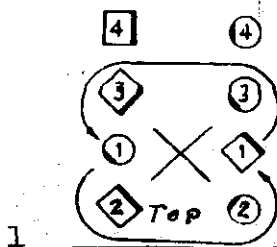
DANCE:

- 1-4 1st cpl, giving R hands, turn each other once around, cast off on own side to end in 2nd cpls place (2nd cpl set up on bars 3-4).
- 5-8 1st cpl, giving L hands, turn each other 1-1/2 times to finish on opp sides of set in 2nd place, facing out.
- 9-12 1st M cast L up the set, crosses over at the top and casts down into 2nd place on his own side while 1st W casts L down the set, crosses over below 3rd cpl and casts up into 2nd place on her own side,
MEANWHILE, 2nd & 3rd cpls dance R hands across (wheel) once round, dancing out to corners on bar 12, facing CCW. Break wheel on bar 4.
- 13-16 1st cpl, giving L hands, turn 1-1/4 times to finish facing their 1st corner pos,
MEANWHILE, 2nd and 3rd cpls continue to dance CW round the outside to finish in opp corner pos.
- 17-20 1st cpl dance 1/2 a reel of 4 with 1st corners, passing each other R shldr in the ctr for.....
- 21-24 1/2 a reel of 4 with 2nd corners, passing each other R shldr in the ctr again to finish in 2nd place on own side.
- 25-32 2nd, 1st & 3rd cpls dance (chasse) 6 hands round to the L and R.

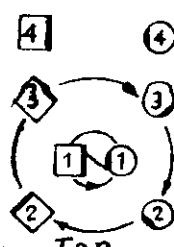
Cpl 1 repeats dance from 2nd pos.

This dance has been R&S'd.

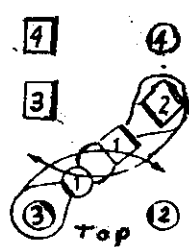
Presented by Elinor Vandegrift
Camp Hess Kramer Institute
October 12-14, 1990



1
BARS 9-12



BARS 13-16



BARS 21-24

BAULDY BAIN'S FIDDLE (Scotland)

62

SOURCE: Dedicated to John Armstrong, from The Lothian Collection by John Bowie Dickson, published by the Montreal Branch of the RSCDS

PRONUNCIATION:

MUSIC: "Ready ... And!" Bobby Brown, The Scottish Accent, Cape Breton Symphony + Guests, TAC 003. Song "Old Willie Hunter)

FORMATION: ~~3-cpls~~ ^{w/4 cpls} Reel - 32 Bars

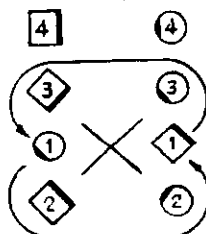
Bars

PATTERN

- 1-4 1st cpl, giving R hands, turn ea other once around, cast off one place on their own sides (2nd cpl move up on Bar 3-4)
- 5-8 1st cpl, giving L hands, turn ea other one and a half times to finish on opp sides in 2nd place facing out
- 9-12 1st M casts up, crosses over at the top and casts down into 2nd place on his own side while 1st W casts down, crosses over below 3rd cpl and casts up into 2nd place on her own side (*wheel*)
MEANWHILE, 2nd and 3rd cpls dance R hands across *(once round)*, dancing out to corners on Bar 12, facing CW. *Break wheel on bar 4*
- 13-16 1st cpl, giving L hands, turn ea other one and a quarter times to finish facing their 1st corner pos
MEANWHILE, 2nd and 3rd cpls continue to dance CW round the outside to finish in opp corner pos
- 17-20 1st cpl dance half a reel of four with 1st corners, passing ea other R shldrs in the ctr for.....
- 21-24 Half a reel of four with 2nd corners, passing ea other R shldrs in the ctr again to finish in second place on own side
- 25-32 2nd, 1st and 3rd cpls dance six hands round to the L and back.

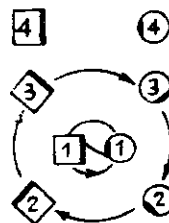
Repeat from second place.

Presented by Elinor Vandegrift
Idyllwild F.D. Camp, 1990



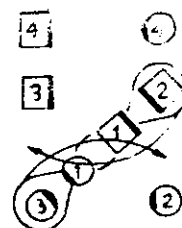
TOP

BARS 9-12



TOP

BARS 13-16



TOP

BARS 21-24

MARY STEWART'S STRATHSPEY
Scotland

This dance was devised by C. Stewart Smith and Mary Brandon during the 10th Annual Scottish Country Dance Weekend in Vancouver, May 1969 at the traditional Sunday night Ceiledh.

This dance was presented by Elinor Vandegrift at the 1990 Idyllwild F.D. Camp.

RECORD: Any 32 bar strathspey, at least 4 times through.

FORMATION: A 32 bar strathspey, progressive around the room, cpl 1 facing cpl 2, with W on their ptrs R side. 1's face CCW, 2's face CW.

METER: 4/4

PATTERN

Bars

INTRODUCTION: Bow and curtsey

DANCE:

- 1-2 W 1 and 2 make a Petronella turn (W individually turn R once) in the ctr and finish back to back facing their ptrs. (2 bars)
- 3-4 Cpls 1 and 2 then set once to ptr. (2 bars)
- 5-8 Cpls 1 and 2 turn each other once around with R hands to finish in orig places. (4 bars)
- 9-10 "Rights & Lefts" with 2 hands: 1st W and 2nd M change places using 2 hands to make 1/2 CW turn into each other's place. At the same time, 1st M and 2nd W do the same. (2 bars)
- 11-12 Facing ptrs, 1st and 2nd cpls turn 1/2 CW with 2 hands to change places. (2 bars)
- 13-14 1st W and 2nd M (also 1st M and 2nd W) turn 1/2 CW with 2 hands to change places. (2 bars)
- 15-16 1st cpl and 2nd cpl turn 1/2 CW with ptrs with 2 hand to change places (2 bars). All finish in orig pos.
- 17-18 1st M and 2nd W, dance in twds each other and take nearer hands to lead outwards away from the ctr. They are followed by their ptrs. (2 bars)
- 19-20 Cast away from each other (still followed by their orig ptrs) and finish in a line of 4, facing the ctr. (2 bars)

- 21-24 All join nearer hands, advance twd ctr of circle for 2 steps and bkwd for 2 steps. (4 bars)
- 25-28 Face ptrs in line (1st W and 2nd M will be back to back) ready for a half reel of four. Half reel of four, beg by giving R shldr to ptr. (4 bars)
- 28-32 Turn ptr by R hands to finish side beside with ptr, ready to dance with next cpl. (4 bars)

In bars 9-16 (the puddle as it is nicknamed), care should be taken to create a roundness within the square, so that each half turn becomes a half circle with an easy opening out away from each other to be ready for the next half turn.

This dance has been R&S'd

Presented by Elinor Vandegrift
Camp Hess Kramer
Oct. 12-14, 1990

MARY STEWART'S STRATHSPEY
(Scotland)

SOURCE: This dance was devised by Mary Brandon and ^{C.} Stewart Smith during the 10th Annual Scottish Country Dance Weekend in Vancouver, May 1969, and presented at the traditional Sunday night Ceilidh.

PRONUNCIATION:

MUSIC:

Any 32 bar Strathspey - at least 4 x three

FORMATION:

A 32 Bar strathspey, progressive around the room, cpl 1 facing cpl 2, with W on their ptnrs R. Ones face CCW, twos face CW.

Steps:

Petronella turn

Bars

PATTERN

- 1-8 W 1 and 2 make a Petronella turn in the ctr and finish back to back facing their ptnrs (2 bars). Cpls 1 and 2 then set once to ptnrs (2 bars) and turn ea other once around with R hands to finish in orig places (4 bars)
- 9-16 "Rights & Lefts" with two hands: 1st W and 2nd M change places using two hands to make a half turn into ea other's place. At the same time, 1st M and 2nd W do the same (2 bars). Facing ptnrs, 1st and 2nd cpl half turn with two hands to change places (2 bars). 1st W and 2nd M (also 1st M and 2nd W) half turn with two hands to change places (2 bars). 1st cpl and 2nd cpl half turn ptnrs with two hands to change places (2 bars). All finish in orig pos.
- 17-24 1st M and 2nd W, dance in twds ea other and take nearer hands to lead outwards away from the ctr. They are followed by their ptnrs (2 bars). Cast away from ea other (still followed by their orig ptnrs) and finish in a line of four, facing the ctr (2 bars). All four join nearer hands, advance twds the ctr for two steps and retire for two steps (4 bars). During these last four bars, all dancers around the room may join hands to form one large circle.
- 25-32 Face ptnrs in line (1st W and 2^d M will be back to back) ready for a ahalf reel of four. Half reel of four, beg by giving R shldr to ptnr (4 bars). then turn ptnrs with R hands to finish side by side with ptnr, ready to dance with the next cpl (4 bars)

In Bars 9-16 (the Puddle as it was nicknamed), care should be taken to create a roundness within the square, so that ea half turn becomes a half circle with an easy opening out away from ea other to be ready for the next half turn.

Presented by Elinor Vandegrift
Idyllwild F.D. Camp, 1990

MONTEREY MIXER
Scotland

This dance was written as an expression of the camaraderie and socializing that occurs at Scottish Country Dance workshops around the globe. To meet and dance with new and old friends, to "mix at Monterey," was why we came to Asilomar. San Francisco Branch, R.S.C.D.S., Asilomar weekend, October 1986, Elinor M. Vandegrift, Seattle Branch.

RECORD: West's Hornpipe or any good hornpipe!

FORMATION: A 32 bar hornpipe. Round the room dance for a line of 3 facing a line of 3, as per "The Dashing White Sergeant," R.S.C.D.S., book 3. For purposes of description, it's assumed that each line is made up of 2 W with a M in the ctr pos of the line (W-M-W)

METER: 2/4

PATTERN

Bars

INTRODUCTION: Bow and curtsey

DANCE:

1-4 M dance out to their R between the lines and cast round the W diag to their R. Diag. 1

5-8 Do 3 hands across with R hands. 1st W with 2nd M's R hand and W and his own L hand W. 2nd M with 1st M's R hand W and his own L hand W.

9-12 M with L hands joined, facing out to their own lines, set and turn 1/2. Diag. 2

13-16 M R hands across with opp ends of the lines. Diag. 3

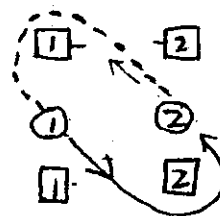
17-20 Join hands in lines of 3, advance with 2 skip-change-of-steps, and retire (move bkwd) with 1 step, clap. Diag. 4.

21-24 Pass opp person R shldr. Join hands with own line and set to on coming triplet.

25-32 Dance (chasse) 6 hands round to L and R.

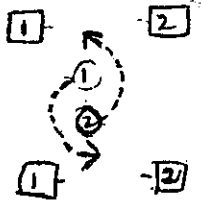
Repeat dance with new triplet.

Diag. 1



Bars 1-4

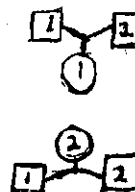
Diag. 2



Bars 9-12

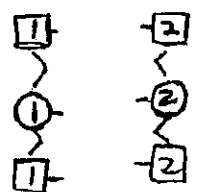
Has not been R&S'd.

Diag. 3



Bars 13-16

Diag. 4



Bar 17

Presented by Elinor Vandegrift
Camp Hess Kramer Institute
October 12-14, 1990

MONTEREY MIXER
(Scotland)

64

not taught

SOURCE: This dance was written as an expression of the camaraderie and socializing that occurs at Scottish Country Dance workshops around the globe. To meet and dance with new and old friends, to "mix at Monterey," was why we came to Asilomar. San Francisco Branch, R.S.C.D.S., Asilomar weekend, October 1986, Elinor M. Vandegrift, Seattle Branch

PRONUNCIATION:

MUSIC: West's Hornpipe or any good hornpipe!

FORMATION: A 32 Bar hornpipe. Round the room dance for line of 3 facing line of 3, as per "The Dashing White Sergeant," R.S.C.D.S. Book 3. For purposes of description, it's assumed that ea line is made up of 2 W with a M in the ctr pos of the line

Bars

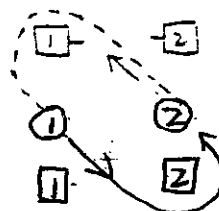
PATTERN

- 1-4 M dance out to their R btn the lines and cast round the W diag to their R. Diagram 1
- 5-8 Three hands across, R hands. 1st M with 2nd M's R hand W and his own L hand W. 2nd M with 1st M's R hand W and his own L hand W
- 9-12 M with L hands joined, facing out to their own lines, set and half turn. Diagram 2
- 13-16 M R hands across with the opp ends of the lines. Diag 3. All finish back in orig places.
- 17-20 Join hands in lines of 3, advance 2 skip change of step, retire one step, clap. Diagram 4
- 21-24 Pass opp person R shldr. Join hands with own line and set to oncoming triplet.
- 25-32 Six hands around and back to places.

Repeat dance with new triplet.

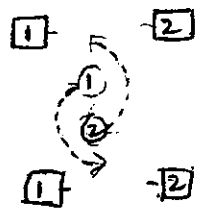
Presented by Elinor Vandegrift
Idyllwild F.D. Camp, 1990

Diag. 1



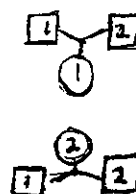
Bars 1-4

Diag. 2



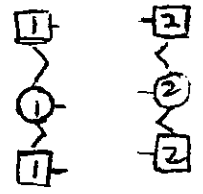
Bars 9-12

Diag. 3



Bars 13-16

Diag. 4



Bar 17

A RING OF FRIENDSHIP
(Scotland)

65

met Tug Ht

SOURCE:

From the Laurel Collection, devised by Betty Grant
The idea behind this dance is the ring of dancers around
the world who start to dance in a small group, then
intermingle with the neighboring groups and, giving hands
across borders, continents and seas, move on in a never-
ending Ring of Friendship

PRONUNCIATION:

MUSIC:

H.I.S.C.D. (Happiness is Scottish Country Dancing) #BRG017
Bobby Frew, Alasdair Fraser, Kathy Fraser, Bobby Brown,
Don Wood, Fred Collins

FORMATION:

A 32 Bar jig, 2 cpls, around the room

Bars

PATTERN

1-8	1st and 2nd cpls dance four hands round to the L and back to the R to flow into
9-16	Ladies' Chain. Finish in promenade hold facing CCW (in 2 cpl set)
17-24	Interlocking Rings. All cpls promenade CCW interlocking with the opp cpl in the next set by passing them L shldr and all finishing in orig places
25-28	1st and 2nd cpls dance L hands across once around
29-32	All turn the person opp with R hands one and half times to make the progression and face a new cpl

Presented by Elinor Vandegrift
Idyllwild F.D. Camp, 1990

66

SALUTE TO SUMMER
Scotland

This dance was devised by Marie Malcolm. This dance was presented by Elinor Vandegrift at the 1990 Idyllwild F.D. Camp.

RECORD: "Ready ... And!", Bobby Brown, The Scottish Accent, Cape Breton Symphony + Guests, TAC 003, side A, band 5

FORMATION: A 32 bar reel for 4 cpls in a longways set.

STEPS: 1/2 figure of 8: 1st cpl crosses up to opp side (W in front of M), then casts round 2nd cpl on own side to end in 2nd place.

POSITION: Promenade hold: Ptrs side by side facing the same direction (W on M R side), with hands joined and crossed (M R arm over W L arm), i.e. front basket hold.

METER: 2/4

PATTERN

Bars

INTRODUCTION: Bow and curtsey

DANCE:

1-4 1st cpl cross over giving R hands and cast off (down) one place (2nd cpl move up on bars 3-4), while 4th cpl cross over giving R hand and cast up one place (3rd cpl move down on bars 3-4).

5-8 1st cpl dance 1/2 fig of 8 round the 3rd cpl (below them). See diag below.

9-16 1st cpl taking promenade hold, dance a reel of 3 across the dance with 2nd cpl, passing 2nd W by R shldr to beg. At the same time, 4th cpl taking promenade hold (4th W on ptrs L) and dance a reel of 3 across the set with 3rd cpl, passing 3rd M by R shldr to begin.

At the end of the reel, 1st cpl is between 2nd and 3rd M facing 4th cpl between 2nd and 3rd W.

17-20 1st & 4th cpls, retaining promenade pos, dance CCW round each other (1st M and 4th W, L shldr to L shldr) 1-1/4 times to finish with 1st cpl facing down the set and 4th cpl facing up the set.

21-24 1st cpl lead down between 3rd cpl (in 4th place), cross over to own side and cast up one place, while 4th cpl lead up between 2nd cpl (in top place) cross over to own side and cast off (down) one place.

1/2 Fig of 8
 5-8 - 1st cpl crosses up (Win front of ptr)
 + casts around 2nd cpl on (Scotland)
 own side to end in 2nd pos

SOURCE: Devised by Marie Malcolm

PRONUNCIATION:

MUSIC: "Ready And!", Bobby Brown, et al, TAC003, LP A/5

FORMATION: A 32 Bar reel for 4 cpls in a longwise set
neel time 2/4 / Basic Step - skip-change-of-step

Steps

Bars

PATTERN

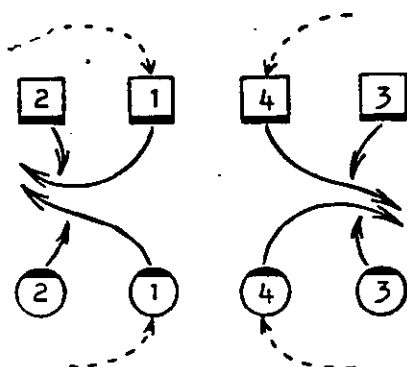
- 1-4 1st cpl cross over giving R hand and cast off onen place (second cpl move up on bars 3 & 4) while 4th cpl cross over giving R hand and cast up one place (3rd cpl move down on bars 3&4)
- 5-8 1st cple dance a half fig of 8 around the 2nd cpl (above them) while 4th cple dance a half fig of 8 around the 3rd cpl (below them) *see diag below*
- 9-16 1st cpl taking promenade hold, dance a reel of 3 across the dance with 2nd cpl, passing 2nd W by R shldr to begin. At the same time, 4th cpl taking proomenade hold (4th W on her ptr's L) dance a reel of 3 across the dance with 3rd cpl, passing 3rd M by R shldr to begin.

At the end of the reel, 1st cpl is between 2nd & 3rd M facing 4th cpl btn 2nd and 3rd W

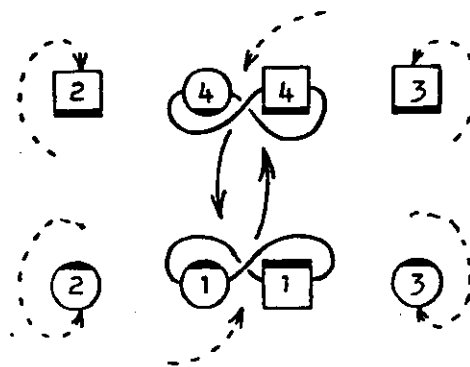
- 17-20 1st & 4th cpls, retaining promenade hold, dance ^{CCW} round each other (1st M and 4th W, L shldr to L shldr) one and a quarter times to finish 1st cpl facing down the dance and 4th cpl facing up the dance.
- 21-24 1st cpl lead down btn 3rd cpl (in 4th place), cross over ^{to own side} and cast up one place, while 4th cpl lead up btn 2nd cpl (in top place) cross over ^{CCW} and cast off one place
- 25-32 All 4 cpls ^{to own side} dance 8 hands round and back. (8 slip steps R + 8 L)
- Repeat from the new pos.

Presented by Elinor Vandegrift
 Idyllwild F.D. Camp, 1990

TOP



Bars 8-9

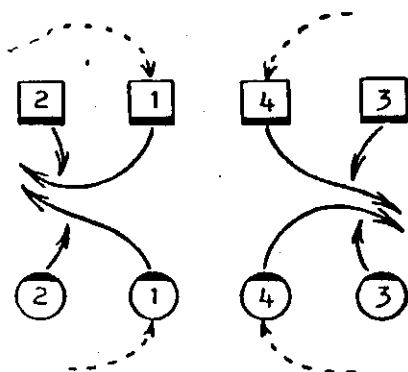


Bars 16-17

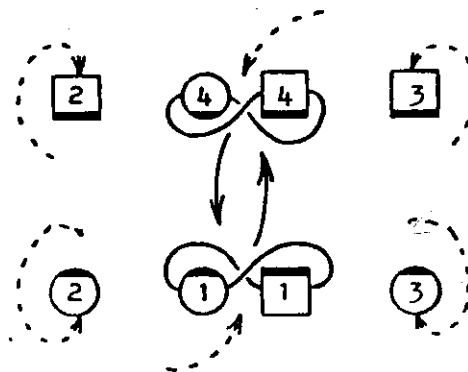
25-32 All 4 cpls dance (chasse) 8 hands to L and R.

Repeat dance from the new pos.

TOP



Bars 8-9



Bars 16-17

This dance has been R&S'd

Presented by Elinor Vandegrift
Camp Hess Kramer Institute
October 12-14, 1990

A TOAST TO ST. ANDREWS
(Scotland)

67

not taught

SOURCE: Devised by John Drewry

PRONUNCIATION:

MUSIC: Come Scottish Country Dancing, Andrew Rankine & His
 Scottish Band, NRSCDS 102 (cassette)

FORMATION: Reel, 4 cpls, 48 Bars

Bars

PATTERN

- 3rd & 4th cpls start on wrong sides
- 1-8 Reels of 4 on side lines - At the end: 2nd M and 3rd W, and 2nd W and 3rd M pass by the R to reach orig places, finishing with 2nd cpl facing down & 3rd cpl facing up
- 9-10 2nd M and 3rd W - 2nd W and 3rd M turn by the R hand half-way round. Retaining hold of the W they have just turned, 2nd & 3rd M turn twds them ready to follow them in the wheel
- 11-14 2nd & 3rd cpls dance R hands across once round to finish in the ctr of the set facing out twds the people on the ends
- 15-16 1st M/3rd W, 1st W/3rd M, 2nd M/4th W and 2nd W/4th M turn by the L hand half-way round.
As 1st and 4th cpls come into the ctr they retain hold by the L hand of the people they have just turned, and they give R hands across in the ctr to form a St. Andrews Cross
- 17-20 All set twice in the cross formation
- 21-24 Dropping R hands, 1st and 4th cpls turn the people they are holding by the L hand
- 25-28 1st and 4th cpls dance R hands across. At the end: 1st and 4th W turn twds own ptnrs and join nearer hands with them to face up and down (1st cpl in second place on own sides facing up; 4th cpl in third place on wrong sides facing down)
- 29-32 1st cpl lead up btn 3rd cpl, who are in top place, and cast off to second place on own sides. 4th cpl lead down btn 2nd cpl and cast up to third place on wrong sides. 1st M and 4th W on M's side - 1st W and 4th M on W's side, join both hands
- 33-40 1st M and 4th W, 1st W and 4th M slip across the dance to change sides (M pass back to back), they set (inside ft first), they slip across again (W back to back), then they set L ft first, opening up to face across the dance with nearer hands still joined - WHILE 3rd cpl (at top) and 2nd cpl (at bottom) set while approaching ptnrs to join hands (M start with L ft), 2nd and 3rd cpls slip up and down the dance to change ends (M back to back), they set (inside ft first), then slip up and down to change ends again (W back to back), and they open out to face up and down with nearer hands still joined
- 41-44 Eight hands half-way round to finish on the side lines in order 2,4,11,3, with 2nd cpl and 1st cpl on wrong sides
- 45-46 Retaining hold of nearer hands on the sides, all set
- 47--48 2nd and 3rd cpls, giving R hands in passing, cross the dance while 4th and 1st cpls set again.

Repeat with new top cpl.

TWIXT DON AND DEE
(Scotland)

68

not taught

SOURCE: A Dance to mark the 50 anniversary of the Aberdeen Branch of the R.S.C.D.S. From the Deeside Book of Scottish Country Dances, Part 2, by John Drewry. The dances in the book illustrate a journey down the River Dee from its source in the Cairngorms to its mouth into the North Sea in Aberdeen. "The inlet nears the sea and arrives in Aberdeen, the city which lies "Twixt Don and Dee".....

PRONUNCIATION:

MUSIC: Come Scottish Country Dancing, Andrew Rankine & His Scottish Band, NRSCDS 102 (cassette), Tune "Mackenzie Hay" by J. Scott Skinner

FORMATION: Strathspey, 4 cpls, 32 Bars

Bars

PATTERN

- 1-8 1st cpl with 2nd cpl, and 3rd cpl with 4th cpl, dance double fig of 8. To begin: 1st cpl cast off while 2nd cpl dance up crossing over, 3rd cpl dance down crossing over, while 4th cpl cast up.
At the end, 1st and 4th cpl stay facing out
- 9-10 1st cpl cast off to second place, while 2nd cpl dance up to top place, and 4th cpl cast up to third place, while 3rd cpl dance down to fourth place. (All on own sides)
- 11-12 1st and 4th cpls turn ptrns with both hands, opening up to form a circle
- 13-16 1st and 4th cpls dance four hands round to the L. They finish the circle facing in, then, at the last moment, they pull R shldrs back to face out. (1st M is facing 2nd M; 1st W, 2nd W; 4th M, 3rd M; and 4th W, 3rd W)
- 17-24 1st and 4th cpls dance "Double Hello-Goodbye" setting.
i.e. All set to corners, then, on Bar 18, 1st M moves into the M's side, 4th M moves into the ctr btn 3rd cpl facing up, 4th W moves into the W's side, and 1st W moves into the ctr btn 2nd cpl facing down. 1st and 4th cpls set to opp, then, on Bar 20, they move into the ctr to face new corners. This movement is repeated and, at the end, 1st and 4th cpls are in the ctr facing wrong sides with 4th cpl in second place and 1st cpl in third.
- 25-28 1st M and 3rd W, and 4th W and 2nd M, turn by the L hand, while 1st W and 3rd M, and 4th M and 2nd W turn by the R hand, to bring 4th and 1st cpls into second and third places on wrong sides
- 29-32 4th cpl dance half a fig of 8 round 2nd cpl, while 1st cpl dance half a fig of 8 round 3rd cpl

The finishing order is 2,4,1,3.

Repeat from new positions.

UILLEAM DONA (WICKED WILLY)
(Scotland)

SOURCE:

PRONUNCIATION:

MUSIC: Come Scottish Country Dancing, Andrew Rankine & His
Scottish Band, NRSCDS 102 (cassette); Miss Clementina
Laughlan; Sandy O'er the Lea; Lord Randall's Bride

FORMATION: Reel, 4 cpls, 32 Bars

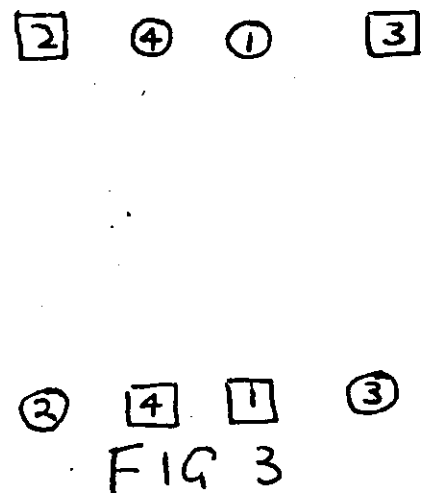
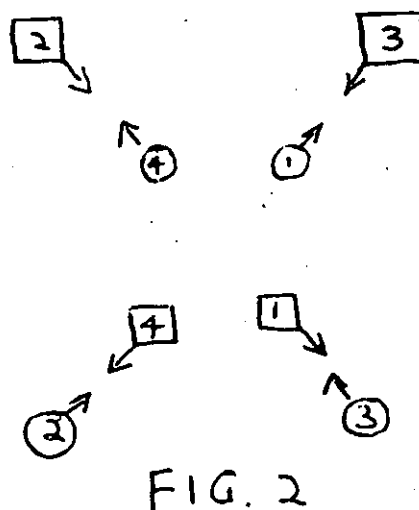
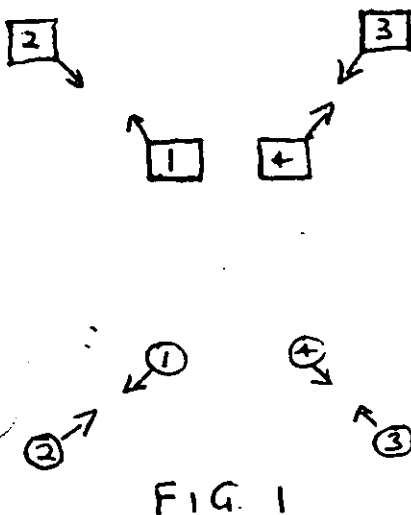
Bars

PATTERN

1-4	1st cpl cross and cast down one place. 4th cpl cross and cast up one place. 2nd and 3rd cpls move up or down on 3-4.
5-8	1st cpl dance half fig 8 round 2nd cpl and finish in ctr of the dance facing out diag. 4th cpl do same around 3rd cpl. Fig 1
9-16	Cpls 1 and 4 dance "Double Hello-Goodbye" setting. (Set to corner, turn to face ptr, etc.) Finish as in Fig 2
17-20	1st and 4th cpls turn corner (person they are facing) by R hand, a long sweeping turn to flow into
21-24	1st and 4th cpls dance L hands across once round to finish on opp sides. Fig 3
25-28	Cpls 1 and 3 dance half rights and lefts
29-32	Cpls 3 and 4 dance half rights and lefts. Finish 2,3,4,1, all on own sides.

Repeat from new positions.

Presented by Elinor Vandegrift
Idyllwild F.D. Camp, 1990



KEREKES
(Gyimesi Csángó-Transylvania, Rumania)

SOURCE: The Gyimesi Csángó-s are a Hungarian-speaking ethnic group living in the eastern Carpathian Mountains. Their dance culture has been sub-divided by the late György Martin into 3 layers: 1) The Carpathian Basin layer, i.e., Féloláhos, Verbunk, Lassú és Sebes Magyaros, Lassú és Sebes Csárdás, Kettős jartatója és Sirülője, Mars, and Medvés; 2) The Balkan layer, i.e., several forms of the Héjsza, Korobjaszka, Legényes, and the Kerekes; 3) The Central-European Layer which includes Hétlépés (Siebenschritt), Pórka (Polka), Valcer, etc., to name a few. The Kerekes (lit. wheel) has the same relative meaning as Rumanian Hora, Serbian Kolo.

PRONUNCIATION: KEHR-eh-kesh

MUSIC: Garlic Press Productions GPP-004, B/8 (Tape)

FORMATION: Closed circle with a "W" hand hold

METER: 2/4

*Chng made at leaders discretion, yell, whistle, etc.
Intro: Start at beg of any musical phrase*

Meas

PATTERN

- 1 Facing ctr, step R ft diag-back to R (ct 1); close L ft to R ft (ct &); turning to face R of ctr, step R ft fwd (ct 2)
- 2 Step L ft fwd (ct 1); ~~step R ft fwd (ct &);~~ step L ft fwd (ct 2)
- 3 Step R ft fwd (ct 1); ~~step L ft fwd (ct &);~~ turning to face slightly L of ctr, step R ft to R (ct 2)
- 4a Stamp L ft slightly to L (ct 1); hold (ct 2)
- 4b Stamp L ft 2x slightly to L (cts 1,2)
- 4c Stamp L ft 3x slightly to L (cts 1,&,2)
- 5-8 Rpt action of meas 1-4 with opp ftwk and direction.

*Pattern: Patterns are called by a designated leader.
Dancers do m 1-4 w/ the leader signaling w/ h m 4 they are going to do or dancers may rpt m 1-3 several times in either dir.*

Presented by Stephen Kotansky
Idyllwild F.D. Camp, 1990

KEZES
(Moldvai Csángó-Rumania)

SOURCE:

The Hungarian-speaking Moldvai Csángó-s live on the eastern slopes of the Carpathian Mountains in Rumania. Their dance and folk culture, like that of the Gyimesi Csángó-s contains an archaic layer of Hungarian dance culture as well as a layer closely related to Rumanian and Balkan dance culture. Kezes (lit. The Hand One) is somewhat like the Dobrudžan Rūka in that it contains arm movements and stamps. I learned it from Ferenc Sára. See Óves.

PRONUNCIATION:

KEH-zesh

MUSIC:

Garlic Press Productions GPP-004

2/5 (Steps)

FORMATION:

Closed circle with a "W" hand hold

METER:

4/4

Meas**PATTERN****ARM MOVEMENT**

- 1 Arm movement is retained throughout the dance. Arms drop from above shldr "W" pos to shldr-level (hands) "w" pos (ct 1);
NOTE: A slight fwd and down circular movement is implied.
Bring hands back up to high "W" pos (ct &); lower arms (ct 2); bring back up (ct &); arms and hands swing fwd and down twd pos low and back (ct 3); hands reach pos behind waist (ct &); hands begin to swing up twd orig pos (ct 4); reach high "W" (ct &)

*Intro: beg w/ full drum***CENTER AND BACK**

- 1 Facing ctr, step R ft fwd (ct 1); step L ft fwd (ct 2); step R ft fwd (ct 3); step L ft beside R ft (ct &); step R ft in place (ct 4)
2 Rpt action of meas 1 with opp ftwk & direction (backing out)
VARIATION: Add scuffs on cts 1&, 2& of meas 1 and meas 2

SIDE TO SIDE*Facing ctr*

- 1 Fall slightly onto R ft to R (ct 1); step up onto L ft to R (ct &)
fall slightly onto R ft to R (ct 2); step up onto L ft to R (ct &)
fall slightly onto R ft to R (ct 3); step up onto L ft to R (ct &)
fall onto R ft (ct 4)
2 Rpt action of meas 1 of Side to Side with opp ftwk & direction

STEP-SCUFF

- 1 Facing slightly R of ctr, *moving in 200* step R ft (knee bends slightly) (ct 1);
scuff-stamp L ft beside R ft (ct &); step L ft fwd (knee bent) (ct 2); scuff-stamp R ft beside L ft (ct &); rpt action of cts 1, &, & moving fwd (cts 3, &, 4, &)
2 Rpt action of meas 1

DOUBLE STEP-STAMP

- 1 Facing slightly R of ctr, *moving in 200* step R ft (knee bent) diag fwd to R (ct 1); stamp-close L ft with wt to R ft (ct &); step R ft diag fwd to R (ct 2); stamp L ft (no wt) beside R ft (ct &); rpt action of cts 1, &, 2, & but with opp ftwk & direction (cts 3, &, 4, &)
2 Rpt action of meas 1 of Double Step-Stamp

KEZES (cont'd)LONG STAMP SEQUENCE

- 1 Facing slightly R of ctr, step R ft (knee bent) (ct 1); Scuff-Stamp L ft beside R ft (ct &); ^{more L&D} ~~step~~ ^{lift} on R ft and lift L ft up in back (ct 2); step L ft fwd with accent (ct &); fall onto R ft slightly fwd (knee bent) (ct 3); step L ft fwd with accent (ct &); fall onto R ft fwd (knee bent) (ct 4); step L ft fwd with accent (ct &)
- 2 Continue to move fwd by rpting action of cts 3,&4,& of meas 1 (fall,step,fall,step) (cts 1,&2,&3,&4,&)

SEQUENCE:

Center and Back 2X

Side to Side 2X

Center and Back Var. 2X (*Var is optional*)

Side to Side 2X

Step-Scuff 2X

Double Step-Stamp 2X

Step-Scuff 2X

Double Step-Stamp 2X

Long Stamp 4X, *end by stamping L in pl, stamp R fwd*

Presented by Stephen Kotansky
Idyllwild F.D. Camp, 1990

KOPACKATA
Macedonia

This version of Kopackata was collected from the Šop village of Dramče in the Delčevo region of eastern Macedonia. Kopackata is a men's dance and is accompanied in Dramče by one or more tapans (large drums). The "kopačka" refers to the digging movement in the fourth variation. Kopackata was presented by Stephen Kotansky at the 1988 UOP Folk Dance Camp.

PRONUNCIATION: koh-PAHCH-kah-tah

CASSETTE: Garlic Press Productions GGP-003, side A/1 *or GPP-004, side 1/2*

FORMATION: Open circle or line of dancers, belt hold (L over R), leader at R end. Face slightly R of ctr.

STEPS: Čukče: Lift heel of weight-bearing ft on the upbeat and lower it on the beat.

Scoop/kick: Swing or dig ft fwd as in back-pedaling a bicycle.

STYLE: For the most part the ftwk is small and close to the ground, *flat footed & sharp.*

METER: 2/4

PATTERN

Meas

INTRODUCTION: *Gajda*
~~Gida~~ solo + 8 meas.

During ~~gida~~ solo the leader leads the line in LOD (CCW) with slow walking steps, as though the villagers are gathering to dance. When the full orchestra begins to play, face ctr and sway R and L alternately for 8 meas (8 sways), moving slightly bkwd. Thus, Fig. I starts 8 meas after the full orchestra begins.

FIG. I: TRAVELLING

- 1-2 Facing slightly R of ctr - step R-L-R-L fwd in LOD (ct 1-2; 1-2).
- 3-4 Step R-L in LOD with a sinking and low rising action on each step (ct 1-2, 1-2).
- 5 Turning to face ctr - step R to R (ct 1); lift L fwd (ct 2).
- 6 Step L slightly L (ct 1); step R in front of L (ct 2).
- 7 Repeat meas 6. (L to L, Rx)
- 8 Step L bkwd diag L with a sinking and rising action (cts 1-2).
- 9-10 Turning to face slightly R of ctr - repeat meas 3-4, while keeping tension in the line as it pulls to the R in unison. (RL LOD sink/rise)
- 11-50 Repeat meas 1-10, 4 more times (5 in all).

FIG. II: BASIC

- 1 Facing slightly R of ctr - with ft slightly apart, čukče on L leaving R in contact with floor (ct 1); transfer wt onto R (ct &); close L to R (ct 2). *not flex*
- 2 Repeat meas 1.
- NOTE: Only this time are these 2 meas (meas 1-2) danced moving sdwd in LOD. On ALL repeats stay facing ctr and move bkwd diag R with flat footed hop-step-step.
- 3 *(Facing R of ctr &)* Moving in LOD - flat-footed, step R fwd (ct 1); step L beside R (ct &); step R fwd (ct 2).
- 4 Repeat meas 3 with opp ftwk.
- 5 Turning to face ctr - step R to R *(dropping onto both ft)* (ct 1); čukče on R as L lifts low across R (ct 2).
- 6 Čukče on R as L steps *beside R* sdwd on full ft (ct 1); čukče on R as L moves sharply twd lower R leg (ct 2).
- 7 Čukče on R as L steps *beside R* sdwd on full ft (ct 1); chug slightly fwd on both ft, L slightly fwd of R (ct 2).
- 8 Step L-R-L in place, flat footed (cts 1-&-2).
- 9 Moving twd ctr - step R-L-R (cts 1-&-2).
- 10 Repeat meas 9 with opp ftwk.
- 11-50 Repeat meas 1-10, 4 more times (5 in all), remembering on each repeat of meas 1-2 to dance bkwd diag R with flat footed hop-step-step, 2x

FIG. III: BASIC WITH HOOKS

- 1-8 Repeat Fig. II, meas 1-8 (move bkwd diag R on meas 1-2. *hop-step-step 2x* (1-2 ~~R-L-R~~ LRL diag R bk; 3-R, close, R fwd; 4-L, close, L fwd; 5-R sdwd, čukče R & lift L; 6-čukče R & L sdwd, čukče R; 7-čukče & L sdwd, chug fwd; 8-LRL in pl)
- 9 *Facing ctr & moving twd ctr* *hop* Hook ~~L~~Rft bkwd low across ~~R~~ ft (ct 1); step R fwd (ct 2).
- 10 Repeat meas 9 with opp ftwk.
- 11 *Moving diag R out of ctr* Leap on R to R (ct 1); step L behind R (ct 2). This replaces meas 1. *(Leap behind)*
- 12-50 Repeat meas 1-10, except replace meas 1 with meas 11, 4 more times (5 in all).

FIG. IV: KOPAČKATA - 2^x

- 1-8 Repeat Fig. III, meas 11-18. (1-leap R sdwd, L behind;
2-~~close~~ L, step R, close L; 3-R, close, R fwd; 4-L, close, L
fwd; 5-R sdwd, čukče R & lift L fwd; 6-čukče R & tch L
sdwd, čukče R & bring L to R; 7-čukče R & step L sdwd, chug
fwd; 8-LRL in pl)
(Facing ctr + moving fwd)
- 9 Bounce on L as R hooks bkwd across L ankle (ct 1); step R
fwd (ct 2).
- 10 Lift on R as L raises bkwd (ct 1); lower R heel to beg
scoop/kick L ft fwd (ct 2).
- 11 Čukče on R continuing to bring L up and around to the back
(ct 1); step L behind R (ct 2). This meas replaces meas 1.
- 12-50 Repeat meas 1-10, except replace meas 1 with meas 11, 4
times (5 in all). On the last meas of the last repeat
(meas 50) leap L fwd (ct 1); stamp R fwd with partial wt
(ct 2). *hop-step-step / R L R*

Dance notes printed in Let's Dance, April, 1989
Revised slightly by dd, 3-90

Presented by Stephen Kotansky
Idyllwild Folk Dance Camp, 1990

Fig V - Double Kopačkata

- 1-8 same as abv
- 9 hook R bnc L (1) R \nearrow (2)
- 10 - beg scoop L fwd, lift on R (1) lower R heel + complete scoop
- 11 - scoop agn (1) L behind (2)
- 12-30 Rpt m 1-10 + ending as in last repeat of Fig IV
- Notes on Fig I-IV were as Steve taught it in 88. At Idyllwild 90
Fig V was added, therefore when adding Fig V do inc to Fig IV
only 2x + Fig V as noted

not taught

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MEMEDE
(Kosovo, Yugoslavia)

SOURCE: This Memeđe is from the South Serbian Village of Koretiste near Gnilane in Kosovo. Bob Liebman and I observed it there in 1972. The dance style in South Serbia is heavy and closely resembles Macedonian dancing in both structure, style and music. The Janković sisters also notated this dance.

PRONUNCIATION: MEH-meh-deh

MUSIC: Kolo Party No. 3 tape, Side A/2; Worldtone WT-LP-64-701 also distributed as AK-002, Side A/4

FORMATION: Open circle, leader at R. "W" pos or shldr hold (M only)

METER: 7/8  Note: Ct 3 is of shorter duration than the other 3 cts.

Meas

PATTERN

INTRODUCTION: 4 meas

- 1 Facing R of ctr, wt on L ft and R ft lifted out to R side, lift on L ft and swing R ft fwd (ct 1); step fwd on R ft (ct 2); step fwd on ball of L ft, slightly behind R ft (ct 3); step slightly fwd on R ft and begin to lift L ft to L side (ct 4)
- 2 Continue moving fwd, reverse ftwk of meas 1
- 3-4 Rpt action of meas 1-2
- 5 Turning to face ctr, lift on L ft and raise R knee up and fwd (ct 1); step on R ft to R (ct 2); lift on R ft and rise L knee, bringing L ft around and in front (ct 3); tch ball of L ft briefly in front of R ft (ct 4)
- 6 Lift on R ft and raise L ft up, knee bent (ct 1); step back on L (ct 2); step slightly back on ball of R ft (ct 3); step slightly fwd on L ft (ct 4)
- 7-8 Rpt action of meas 5-6, but turn to face R of ctr on last two cts of meas 8.

Repeat dance from the beginning.

Presented by Stephen Kotansky
Idyllwild F.D. Camp, 1990

MOLVARSKI DRMEŠ
(Podravina, Croatia, Yugoslavia)

SOURCE: This Drmeš (shaking dance) from Molva in the Podravina region of Croatia is based on the research of Dr. Ivan Ivančan. Dick Crum was kind enough to share his notes, taken in 1954 from Dr. Ivančan's findings at that time, with me. I've also used step combinations from Dr. Ivančan's choreographies over the years, as well as my own arrangements.

PRONUNCIATION: MOLE-vahr-ski DR-mesh

MUSIC: Garlic Press Productions GPP-004

FORMATION: Cpls scattered freely about the dance space, shldr-waist pos, but M holds W waist with inside of wrists, *palm down*

METER: 2/4

MeasPATTERN

INTRODUCTION: *none*

BASIC DRMEŠBasic L

- 1 Step L ft fwd on whole ft & bounce (ct 1); bounce on R ft (L ft remains on ground) (ct &); step L ft on whole ft slightly fwd (ct 2); Note: This step has a subtle, *Polka-like feeling.*

Basic R

- 1 Rpt action of meas 1 with opp ftwk *Polish-Amer (Polish-hop)*

PART I

- 1-3 M: Dance 3 Basic Drmeš Steps (L,R,L) moving fwd
W: Dance 3 Basic Drmeš Steps (R,L,R) moving bkwd
- 4-7 M: Dance 4 Basic Drmeš Steps (R,L,R,L) moving bkwd
W: Dance 4 Basic Drmeš Steps (L,R,L,R) moving fwd
- 8 M: Stamp R ft with wt in place (ct 1); stamp L ft with wt in place (ct 2)
W: Stamp L ft with wt in place (ct 1); stamp R ft with wt in place (ct 2)
- 9-10 M: Moving in CW direction, dance 2 flat-footed bouncy Polka steps R,L,R (cts 1,&,2); then L,R,L (cts 1,&,2); turn 180° CW to L
W: Moving in CW direction, dance 2 flat-footed bouncy Polka steps L,R,L (cts 1,&,2); then R,L,R (cts 1,&,2); turn 180° CW to L
- 11-14 M: Dance 4 Basic Drmeš steps moving slightly fwd R,L,R,L
W: Dance 4 Basic Drmeš steps moving slightly bkws L,R,L,R
- 15 M: Hop on L ft in place and raise ^{or jump} R ft sharply up and in back (ct 1); ^{stamp} tap R heel beside L ft (ct &); hop on L ft and raise R ft sharply up and in back (ct 2); ^{stamp} tap R heel beside L ft (ct &)
W: Rpt action of M's meas 15 with opp ftwk
- 16 M: Leap onto R ft in place and rpt action of meas 15 with opp ftwk. NOTE: Leap onto R ft replaces first hop
W: Rpt action of M's meas 16 with opp ftwk
- 17-32 Both M and W rpt action of meas 1-16. (*2x in all*), *xcept W take rest on last step (R)*

MOLVARSKI DRMES (cont'd)

PART II

- 1 Step will be the same for M and W in Part II. Every dancer will have freed their L ft, W must transfer wt to R ft on last ct of Part I repeat. *outside H free at side* Cpls open up with W on M's R side. Retain an open shldr-waist pos. *slowly* Find one or more cpls to form an open circle or line using the following step: *2-4 gals pre formed*
- 2 Leap onto L ft to L with ~~clan~~ (ct 1); step R ft across and behind L ft (ct &); step L ft to L (ct 2); tap R heel beside L ft (ct &)
- 3-8 Rpt action of meas 1-2 of Part II
- 9 Leap onto L ft in place and lift R ft sharply up and in back (ct 1); *stamp* tap L heel beside R ft (ct &); hop on R ft and lift L ft sharply up and in back (ct 2); *stamp* tap L heel beside R ft (ct &)
- 10-12 Rpt action of meas 9 above continuing the hop-tap *stamp* fig 6 more times
- 13-16 Reverse ftwk of meas 9-12 above, Part II, by leaping onto R ft *Joining w/ other cpls*
- 17-24 Rpt action of meas 1-8 of Part II, *ing* but close circle at end of meas 24 and transfer wt onto L ft on last ct & of meas 24
- 25 In a closed circle, facing ctr and moving CW, fall onto R ft (whole ft with knees bent) accented (ct 1); come up on L ft *ball of* continuing to move to L (ct &); fall onto R ft (ct 2); come up on L ft (ct &)
- 26-32 Rpt action of meas 25 of Part II continuing CW movement. M leave L ft free on last ct of meas 32, Fall on R ft (ct 2); *m* hold, W step L (ct &). This step is accented on the down beat. *(m 25-32)*

Dance rpts from the beg alternating Parts I and II.

Presented by Stephen Kotansky
Idyllwild F.D. Camp, 1990

NESHO
(Albania)

SOURCE: My Albanian informants felt this dance was not their own but rather Greek or Macedonian (Slav) and they seem to be right in some sense. It is widely known among Macedonians from this area, often as Nešeto, and a musical analysis of the piece shows the use of a more typically Macedonian scale and harmony. On the other hand, the rhythm is similar to that of Beraçe and seems, at least in the short run, to be Albanian in origin. (Absolute speculation - not fact!) It can be danced by both men and women, although women obviously would not do squats.

PRONUNCIATION:

MUSIC: LP: SELO, Vol. 2 Albanian Songs & Dances, Side A, Band 4
Garlic Press Productions GPP-004

FORMATION: Open circle with leader on R; hands are joined and held fwd at waist ht or higher

METER: 12/16 = 3+2+2+3+2. Dancers bts: 1,2,3,4,5

Meas

PATTERN

INTRODUCTION:

Facing R of ctr & moving in 20°

- 1 Hop or lift on L, free R is raised fwd & crossed in front of L knee or shin, R knee is bent (face a bit R of fwd) (ct 1)
Slight lift on L, free R ft is lowered to ground to the R, but wt is not shifted to it (face R of ctr) (ct 2)
Complete step to R by shifting wt onto R ft with flexing of knee and consequent sinking of body (facing almost LOD) (ct 3)
Step fwd on L (LOD) (ct 4); *large* step fwd on R (LOD) (ct 5)
- 2 Step fwd on L (LOD). This may be performed with a slight preparatory lift on the R before making the step (ct 1)
Slight lift on L while free R is brought fwd and may even be placed on the ground, but without wt shift (facing & moving LOD) (ct 2)
Step onto R to R (LOD) as you turn to face only slightly R of ctr (ct 3)
Step on L across in front of R, into ctr of circle (ct 4)
Step back on R (ct 5)
- 3 *lift on* Hop on R moving slightly to L (RLOD), free L is raised fwd with only slight bend in knee (facing ctr or slightly R of ctr) (ct 1)
Small lift on R moving slightly to L (RLOD), L leg is lowered in preparation for step to side (ct 2)
Step L to L (RLOD) (Facing ctr or R of ctr) (ct 3); close R to L *up slt hair* (ct 4); hold, or slight bounce in place (ct 5)
- 4 Rpt cts 1-3 in meas 3 (cts 1-3); step on R by L (ct 4); step L by R (ct 5) (cts 4&5 are very small shifts of wt, barely lifting ft)

NESHO (cont'd)VARIATIONS

- 5 A: Although the dance may be done as above in 4 meas, it seems more common to make it 6 meas long by performing the following: Small lift on L, free R is raised low across in front of L, or even tchs ground (ct 1); small lift on L, free R is tched to the ground out to the R and slightly fwd (ct 2); small lift on L, free R is bent at knee and drawn back sharply and near L (ct 3); Rpt as in meqs 3, cts 4-5 (cts 4,5)
- 6 Rpt meas 5
- B: Turns: A turn may be added by turning CW on cts 4-5 of meas 2, and cts 1-2 of meas 3. A double turn may be performed by beg CW turns on ct 5 of meas 1
- C: Squats may be done by squatting on ct 4 of meas 2. Leap up on ct 5 and then do a series of squats exactly as in Berace. End series by moving to L as in meas 3.

Presented by Stephen Kotansky
 Original notes by Bob Lieberman
 Idyllwild F.D. Camp, 1990

ÖVES
Moldvia Csango, Rumania

The Hungarian-speaking Moldvai Csángó-s live on the eastern slopes of the Carpathian mountains in Rumania. Their dance and folk culture, like that of the Gyimesi Csángó-s, contains an archaic layer of Hungarian dance culture (especially in the older couple dances, i.e. Lapos Magyaros and Serény Magyaros) as well as a layer of dances closely related to Rumanian and Balkan dances. Oves (lit. Belt) (Ru. Briul) is akin to a Rumanian Briul, Greek Zonaradikos, and Bulgarian Pravo Za Poyas. Steve Kotansky learned these steps from Ferenc Sara in Budapest. "Feri" is a recognized specialist in the dance and folk culture of the Csángó peoples. He will be touring North America in the fall of 1990.

This dance was presented by Stephen Kotansky at the 1990 Idyllwild Folk Dance Workshop and Folk Dance Camp at Stockton.

PRONUNCIATION: OE-vesh

CASSETTE: Garlic Press Prod., GPP-004 side 2/4 (recording is over 6 min long)

FORMATION: Mixed closed circle joined in belt hold (L over R), facing ctr. If no belt, dance in separate lines and use "V" pos.

METER: 2/4 or 6/8, dancers ct 1 2

STYLE: Ftwk is precise and ft are lifted higher than normal off ground.

METER: 2/4 or 6/8	PATTERN
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INTRODUCTION: 12 meas, beg with violin

BASIC I, 3 MEAS:

- 1 Step R to to R (ct 1); step L behind R (ct 2).
- 2 Step R to R (ct 1); bounce on R as L kicks fwd (ct 2).
- 3 Step L beside R (ct 1); bounce on L as R kicks fwd (ct 2).

BASIC II, 4 MEAS:

- 1 Repeat meas 1 of Basic I (R to R, L behind).
- 2 Step R to R (ct 1); step L across R (ct 2).
- 3-4 Repeat meas 2-3 of Basic I (R to R, kick L, L in pl, kick R)

RUNNING VAR:

- 1-2 Facing slightly R of ctr - beg R dance 4 prancing steps R,L,R,L, lifting knees high (cts 1-2, 1-2)
- 3 Turning to face ctr - jump on both (ft tog) with accent (ct 1); hop on R in place as L kicks/pumps fwd (ct 2).
- 4 Repeat meas 3 with opp ftwk. (both, hop L)

SLICING STEP:

- 1-2 Repeat meas 1-2 of Run Var (prance RLRL)
- 3 Turning to face ctr - jump in place on both ft - ft wide apart, knees slightly bent (ct 1); jump again and slide R diag behind L and slice/slide L across R, knees still bent (ct 2).
- 4 Repeat mas 3 with opp ftwk (both, slide L behind & R across).

KNEE TWIST:

- 1 Facing ctr - with wt on both ft (knees bent), twist both knee sharply to L and heels to R (ct 1); twist both knees sharply to R and heels to L (ct 2).
- 2 Step R to R (ct 1); step L behind R (ct 2).
- 3 Jump on both ft (ct 1); hop on R as L lifts bkwd (ct 2).
- 4 Jump on both ft (ct 1); hop on L as R lifts bkwd (ct 2).

KNEE TWIST VARIATION:

- 1 With wt on both ft (knees bent) twist both knees to L and heels R (ct 1); twist knees to R and heels L (ct 2); twist knees to L and heels R (ct 2).

SEQUENCE:

Intro	- 4 times
Basic I	- 4 times
II	- 4 times
Running	- 4 times
Slicing	- 4 times
Basic I	- 4 times
Vamp	- 4 prancing steps RLRL
Knee Twist	- 4 times
Knee Twist Var	- 4 times
Basic I	- 8 times
Basic II	- 4 times
Running	- 4 times
Slicing	- 4 times
Knee twist	- 4 times
Knee Twist Var	- 2 times

Dance notes corrected from Idyllwild errata and Federation video

Presented by Beverly Barr
Camp Hess Kramer Institute
October 12-14, 1990

SOURCE:

The Hungarian-speaking Moldvai Csángó-s live on the eastern slopes of the Carpathian Mountains in Rumania. Their dance and folk culture, like that of the Gyimesi Csángó-s, contains an archaic layer of Hungarian dance culture (especially in the older couple dances, i.e. Lapos Magyaros and Serény Magyaros) as well as a layer of dances closely related to Rumanian and Balkan dances. Öves (lit. Belt) (Ru. Brîul) is akin to Rumanian Brîul, Greek Zonaradikos, and Bulgarian Pravo Za Poyas. I learned these steps from Ferenc Sára in Budapest. "Feri" is a recognized specialist in the dance and folk culture of the Csángó peoples. He will be touring North America in the Fall of 1990.

PRONUNCIATION:

OE-vesh

MUSIC:Garlic Press Productions GPP-004 *side 2/4 (Tape)*
(2 over R) *(recording is over 6 min long)***FORMATION:**Closed circle, belt hold, facing ctr, *if no belt, line in separate line***METER:**

2/4 or 6/8 Dancer's cts 1 2

*Style**+ use "V" H hold*
*Ftwk is precise & ft. are lifted higher than normal off ground***Meas**PATTERN**INTRODUCTION:** *12 meas, beg w/ vocal*BASIC I 3 Meas

- 1 Step R ft to R (ct 1); step L ft across and behind R ft (ct 2)
- 2 Step R ft to R (ct 1); bounce on R ft and kick L ft fwd (ct 2)
- 3 Step L ft beside R ft (ct 1); bounce on L ft & kick R ft fwd (ct 2)

BASIC II 4 Meas

- 1 Rpt action of meas 1 of Basic I *R → 1/2 behind*
- 2 Step R ft to R (ct 1); step L ft across & in front of R ft (ct 2)
- 3-4 Rpt action of meas 2-3 of Basic I *R → 1/2 kick L - L. 1/2 kick R*

RUNNING VARIATION *(beg w/ vocal)*

- 1-2 Facing slightly R of ctr & starting with R ft, dance 4 prancing steps, R,L,R,L, lifting knees up & in front (cts 1,2,1,2)
- 3 Turning to face ctr, jump onto both ft tog with an accent (ct 1); hop on R ft in place & kick L ft fwd (ct 2)
- 4 Rpt action of meas 3 with opp ftwk *(both / hop L)*

SLICING STEP

- 1-2 Rpt action of meas 1-2 of Running Variation *prance R L*
- 3 Turning to face ctr, jump onto both ft wide apart (knees slightly bent) (ct 1); jump & slide R ft diag back to L & slice-slide L ft across & in front of R ft (ct 2) *knees still bent*
- 4 Rpt action of meas 3 above with opp ftwk & direction

KNEE TWIST

- 1 Facing ctr, with wt on both ft (knees bent) twist both knees sharply to L & both heels to R (ct 1); twist both knees sharply to R & both heels to L (ct 2)
- 2 Step R ft to R (ct 1); step L ft across & behind R ft (ct 2)
- 3 *Jump on both ft (1) hop R ar L lifts bk (2)*
- 4 *" " " (1) " L " R " " (2)*

OVES (cont'd)KNEE TWIST VARIATION

- 1 With wt on both ft (knees bent) twist both knees to L & heels to R (ct 1); twist knees to R & heels to L (ct &); twist knees to L heels to R (ct 2)
- 2-4 Rpt action of meas 2-4 of Knee Twist.

SEQUENCE: Intro=4x 3/4; Basic I=4x 3 meas; Basic II=4x 4 meas; Running=4x 4 meas; Slicing=4x 4 meas; Basic I=4x 4 meas; Vamp=4 prancing steps R,L,R,L; Knee Twist=4x; Knee Twist Var.=4x; Basic I=8x; Basic II=4x; Running=4x; Slicing=4x; Knee Twist=4x; Knee Twist Var.=2x.

Presented by Stephen Kotansky
Idyllwild F.D. Camp, 1990

PEMBE II
Macedonia

This version of Pembe, popular in and around Titov Veles in the Vardar River basin, was presented by Stephen Kotansky, under the title of Pembe II at the 1988 UOP Folk Dance Camp. He also presented a two measure dance from south Serbia with the same name. Pembe belongs to a family of dances sometimes referred to as the Beranče or "crossing family." They are done in southern and southwestern Macedonia and are also found in northern Greece and southern Albania. Although the basic dance pattern is frequently the same, the style varies depending on the music, the region in which it is found, and the individual dancer. Other dances using this basic pattern include Zensko Krsteno, Sto me je Milo, Deverovo, Katusche Mome and Postupano.

Pembe has been taught by others in California, Atanas Kolarovski taught a version using the same basic pattern, and Kete Ilievski taught all of the variations described below at the 1988 Mendocino Folklore Camp. Kete taught Figure II as a womens' variation. In Macedonia, when men do their variations, the women continue with the Basic step or with Figure II. When Atanas does this dance the step onto the left foot in measures 2 and 3 of the Basic step become a leap onto the full foot.

PRONUNCIATION: PEM-beh

RECORD: Festival Records FR-4014A; RTB-029, side A/6;
RTB Despotović #4, side B/3.
Garlic Press Production, 004 (Tape) side 1/4

FORMATION: Open circle with leader at R. "W" pos when done in mixed or W line, "T" pos when done in M line. The traveling parts of the dance are done in LOD. The leader makes an appropriate call or signal to change the pattern.

STEPS: Hook: Move heel of R ft bkwd across L leg to about shin level.

STYLING: Pembe is done in a strong and dignified manner. There is an easy plie or bend of knees on each step.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None. Beg with any phrase.

BASIC 4X

1-3 Beg L, walk 6 steps fwd in LOD.

4 Turning to face ctr - step L slightly in front of R (ct 1);
step R bkwd (ct 2).

5 *bnc on R as L lifts X R(1) L to L(2)*

6-9 Repeat meas 4-5, alternating ftwk, twice more (3 in all).

8/10 Step R in front of L (ct 1); step L bkwd (ct 2).

Note: when repeating dnc bnc on L as R does ^{put} lift(1) then do 5 walks in LOD, beg w/ R

*Happy swager
can be done during basic*

VARIATION I 3X

- 1-4 Repeat Fig. I, meas 1-4, ~~but~~ beg with bounce on L as R lifts fwd while turning to face R of ctr on ct 1.
(bounce on L, beg R walk 5 steps LOD; L twd ctr, R bk)
R heel flairs stlly adwd
- 5 Bounce on R while raising L knee (ct 1); step L to L (ct 2).
- 6 Touch whole R ft fwd, rotating R heel twd L (ct 1); hold (ct 2).
- 7-10 Repeat meas 5-6, alternating ftwk, twice more (3 in all).
Baba 2x / Baba w/ turns (Kursteno step) 2x

MEN'S VARIATION I 3X

- 1 Facing R of ctr - hop on L as R knee raises high (ct 1); step R in LOD (ct 2).
- 2 Repeat meas 1 with opp ftwk in LOD.
- 3 Repeat meas 1, turning to face ctr.
- 4 Bounce on R as L knee raises ^{in front} (ct 1); bend R knee (ct 2).
- 5 Raise and lower R heel (ct 1); step ^{very stlly} L to L (ct 2).
- 6-9 Repeat meas 4-5, alternating ftwk, twice more (3 in all).
- 10 Repat meas 4. (bounce on ^L as ^R knee lifts, bend ^L R)

MEN'S VARIATION II *to end of music*

- 1 Facing ctr - hop on L as R hooks across L (ct 1); step R to R (ct &); step L across R (ct 2).
- 2 Repeat meas 1.
- 3 Hop on L as R hooks ^{sharp} across L (ct 1); leap R on R as L knee sharply raises fwd high ^{in front} (ct 2).
- 4 Hold (ct 1); bend and straighten R knee (ct 2).
- 5-10 Repeat ~~M Var. I, meas 5-10 (5-bounce R, L to L; 6-Rx, L bk; 7-bounce R, R to R; 8-Lx, R bk; 9-bounce R, L to L; 10-Rx, L bk)~~
m 3-4, 3 more times, except m-3, stlly (1) bnc L as R lifts in front of L (2)

DANCE SEQUENCE: Repetitions and order of Figures are determined by the leader. Suggested sequence for recreational dancing, and as taught in class: Basic, Var. I, & M's Var. I, 3 times each; M's Var. II done to end of music.

Instruction also are as Steve taught it in Stockton 88. Baba & baba w/ turns who were put before M. Var I were as taught in Idyl 1990

Basic dance notes from Let's Dance, Jan 1989.

Revised slightly by dd - 3/90

Presented by Stephen Kotansky
Idyllwild Folk Dance Camp, 1990

Idyl Sequence: Basic, 3-4x

Var I, 3x

Baba - 2x

Baba w/ turns 2x

M Var I, 3x

M Var II - to end of music or go bk to Basic

These were additional variations which were added at this camp that had not been taught during previous trips here.

BABA DJURDJA

- 1 Facing R of ctr and moving in LOD - bounce on L as R lifts across L (ct 1) step R in LOD (ct 2).
- 2 Leap fwd on L (ct 1); step R fwd (ct 2).
- 3 Leap fwd on L (ct 1); step R fwd (ct 2).
- 4 Turning to face ctr - step L in front of R (ct 1); step R bkwd (ct 2).
- 5 Bounce on R as L lifts across R (ct 1); step L to L (ct 2).
- 6-9 Repeat meas 4-5, alternating ftwk, 2 more times (3 in all).
- 10 Step R in front of L (ct 1); step L back in place (ct 2).

BABA DJURDGA WITH TURNS or Kursteno Step:

Repeat Baba Djurdga above except on cts 2-3 turn 1 time CW (R) in LOD on each meas (= 2 turns). An optional turn can be done during meas 5 by turning 1 time CCW (L) in place.

RUMELAJ

Macedonia

85

Rumelaj is akin to the Čoček family of dances which includes Čupurlika and Sa Sa. It actually can be considered the Moslem (Gypsy, Turkish, Albanian) form of Pravoto or Lesnoto. Steve Kotansky chose the song Rumelaj as the piece of music - which is sung by Hungarian Gypsies - because it fits the mood and feel of the dance so well. It is done around the Skopje area, region of Calgii. Originally the dance was taught under the title, JENI JOL (Turkish for "new road") by Pece Atanasovski. It was presented by Steve Kotansky at the 1990 Idyllwild Folk Dance Camp.

PRONUNCIATION: ROO-meh-lie

MUSIC: Garlic Press Prod., cassette-GPP-004 (Rumelaj); or Olympic Records, LP-36156, by Pece Atanasovski, side 1, band 5 (Jeni Jol), slow 2/4 rhythm; or Folkraft, LP-24, Vol II, (Jeni Jol)

FORMATION: An open circle, facing slightly R of ctr with little fingers locked in "W" pos.

STYLE: Steps are small and there are soft knee flexes on almost every step.

METER: 2/4 PATTERN

Meas.

INTRODUCTION: Start at beg of any musical phrase, or (when using Rumelaj music) with vocal.

BASIC:

- 1 Facing slightly R of ctr and moving in LOD - touch ball or R ft fwd (ct 1); step R fwd in LOD (ct &); repeat cts 1-& with opp ftwk (cts 2-&). (tch L in LOD, L fwd)
- 2 Turning to face ctr - touch ball of R ft fwd twd ctr (NOT on a diag) (ct 1); step R bkwd in place (ct &); step L-R in place (cts 2-&).
- 3 Repeat meas 2 with opp ftwk. except on last ct step L in front of R (DO NOT step across). (tch L fwd, LR in pl, L in front)

VARIATION:

- 1 Using same ftwk as in meas 1 of Basic, turn once in LOD - hands remain in "W" pos.
- 2-3 Repeat meas 2-3 of Basic.

NOTE: During the dance, the W may do small/subtle hip lifts or wt shifts with small/subtle hip movements. Shldr shimmy's may be done at will. M may do shldr shimmies, but NO hip lifts.

Dance notes corrected from Idyllwild errata and Federation video.

Original dance notes by Steve Kotansky, revised notes by DD 10-93

RUMELAJ

Turkish-Gypsy, Skopje, Macedonia

Orig taught under name of

The ~~actual name~~ of this dance is JENI JOL (Turkish/New Road). It is akin to the Cocek family of dances which includes Kuprlika and Sa Sa. It actually can be considered the Moslem (Gypsy, Turkish Macedonian, Albanian) form of Pravoto or Lesnoto. I've chosen this piece of music, which is sung by Hungarian Gypsies, because it fits the mood and feeling of the dance so well. *Is done around the Skopje area, Calgit region. Pice never mentioned the word Gypsy.*

This dance was presented by Stephen Kotansky at the 1990 Idyllwild Folk Dance Workshop.

by Pice Atanasovski

PRONUNCIATION: ROO-meh-lie

CASSETTE: Garlic Press Prod. GPP-004 (*Rumelaj*); or *olympic Records, # 6156 (LP), side 1/band 5 (Jeni Jol)*; or *slow 9/4, why this*

FORMATION: An open circle, facing slightly R of ctr, leader at R, little fingers locked in "W" pos.

Folkraft, LP 24, Vol. II (not very good music) - Jeni Jol

METER: 2/4

PATTERN

INTRODUCTION: Start at beg of any musical phrase or with vocal

BASIC:

- 1 Facing slightly R of ctr and moving in LOD - touch ball of R ft R fwd (ct 1); step R fwd (ct &); touch ball of L ft across L (ct 2); step L fwd (ct &).
- 2 Turning to face ctr - touch ball of R ft fwd twd ctr (ct 1); step R bkwd (ct &); step L-R in place (cts 2-&).
- 3 Repeat meas 2 with opp ftwk, except on last ct step L ~~in LOD~~ *and turn to face diag R. (tch-step-tch-step)*

in front of R
do not cross
per Pice 10/92

VARIATION:

- 1 Using same ftwk as meas 1 of Basic, turn once in LOD - hands remain in "W" pos.
- 2-3 Repeat meas 2-3 of Basic.

During the dnc the women may do alt hip lifts or w/ shifts w/ hip movements, they may also do shldr shimmy at will. M may do shldr shimmy but NO hip lifts

Dance notes corrected from Idyllwild errata and Federation Video.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 12-14, 1990

RUMELAJ
(Turkish-Gypsy, Skopje, Macedonia)

SOURCE: The actual name of this dance is JENI JOL (Turkish New Road). It is akin to the Čoček family of dances which includes Kuprika and Sa Sa. It actually can be considered the Moslem (Gypsy, Turkish Macedonian, Albanian) form of Pravoto or Lesnoto. I've chosen this piece of music, which is sung by Hungarian Gypsies, because it fits the mood and feeling of the dance so well.

PRONUNCIATION: ROO-meh-lie

MUSIC: Garlic Press Productions GPP-004

FORMATION: Open circle, facing slightly R of ctr, leader at R, H in "W" pos w/ little fingers locked in "W" pos

METER: 2/4

Style: *Knee flexes throughout + slt hip movement, shldrs may shimmy subtly occasionally*

Meas

PATTERN

INTRODUCTION: *I start at beg of any musical phrase*

BASIC

- 1 Facing slightly R of ctr, tch ball of R ft fwd (ct 1); step R ft fwd (ct &); tch ball of L ft fwd (ct 2); step L ft fwd (ct &)
- 2 Turning to face ctr, tch ball of R ft fwd to ctr (ct 1); step R ft back (ct &); step L ft beside R ft (ct 2); step R ft in place (ct &)
- 3 Rpt action of meas 2 with opp ftwk, but begin to turn to face R of ctr on ct 2 + step L x R on last ct

VARIATION

- 1 Using same ftwk as meas 1 of Basic, turn 360° to R with hands up in "W" pos
- 2-3 Same as in Basic step.

Change at whim of leader

SERÉNY MAGYAROS
(Moldvai Csango-Moldavia, Rumania)

SOURCE: The Hungarian-speaking Moldvai Csángó-s live on the eastern slopes of the Carpathian Mountains. Their dance and folk culture, like that of the Gyimesi Csángó-s, contains archaic levels of Hungarian dance culture (especially in the older couple dances such as Lapos Magyaros and Serény Magyaros) as well as a family of dances closely related to Rumanian and other Balkan dances. The SERÉNY MAGYAROS (lit. fast Hungarian) generally follows the Lapos Magyaros in the dance cycle. I learned this dance from Ferenc Sára in Budapest, Hungary. "Feri" is a recognized specialist in the dances and related folk culture of the Csángó peoples. He will be touring North America this Fall, 1990.

Trans:
PRONUNCIATION: *Fast Hungarian Enc*
SHARE-ain MAJ-ah-rohsh

MUSIC: Garlic Press Productions GPP-004

FORMATION: Cpls freely about the dance space. Closed shldr-waist pos (M holds W's waist tightly)

METER: 2/4

Meas

PATTERN

INTRODUCTION:

SINGLE CSÁRDÁS

- 1 M: Step Rft to R or slightly fwd with a heavy accent and a sharp knee flex (ct 1); close L ft sharply to R ft and straighten knees (there is actually a bounce here)(ct &); step L ft to L or slightly fwd with a heavy accent and a sharp knee flex (ct 2); close R ft sharply to L ft and straighten knees (ct &)
- 2-4 W: Rpt action of M's ftwk with opp ftwk & direction & less vigor
Rpt action of meas 1

DOUBLE CSÁRDÁS

- 1 M: Step R ft to R with a heavy accent & and sharp knee flex (ct 1); close L ft to R with wt and straighten knees (ct &); step R ft to R with heavy accent & a sharp knee flex (ct 2); close L ft to R (no wt) & straighten knees (ct &)
- W: Rpt action of M's step with opp ftwk & direction. Follow M's strong lead
- 2 Reverse ftwk of meas 1 of Double Csárdás
- 3-4 Rpt action of meas 1-2 of Double Csárdás

LONG COUPLE TURN

- 1 M: *(knees twirl L)*
Jump sharply by flexing knees onto both ft about shldr-width apart, &, twist W's hips to L (push R hand & pull L hand)(ct 1); straighten knees sharply & bring ft somewhat tog, twist W's hips back to place or slightly to R (ct &); rpt action of ct 1 of Long Couple Turn (ct 2); straighten knees & come up with wt on L ft (ct &)
- W: Same as M but with less vigor & allow M to lead. During the twist ft can also twist in direction of twist

SERENY MAGYAROS (cont'd)LONG COUPLE TURN (cont'd)

- 2 Same for M & W. Turning to face CW, W on M's R (Pos: M places R hand under W's armpit on her L shldr blade; his L hand is placed on her R upper arm. W places her R hand on M's L upper arm; her R arm is straight across his chest & this is the support; her L hand rests on M's R upper arm).
 Run R ft fwd (ct 1); ^{low leap} run L ft fwd (ct &); run R ft fwd (ct 2);
^{low hop} run L ft fwd (ct &); . NOTE: During this step, M's inner ft acts as pivot point. W will be dancing around M.
- 3 Rpt action of meas 2 of Long Couple Turn
- 4 Rpt action of cts 1,&2 of meas 2 of Long Couple Turn(cts 1,&2) hop on R ft & turn to face ptr. ^{as L lifts bk & out}
- 5-8 Rpt action of meas 1-4 of Long Couple Turn but with opp pos,ftwk, and direction

SHORT COUPLE TURN (*Lippento'*)

- 1 Jump down onto both ft as in ct 1 of Long Couple Turn and twist W (ct 1); ^{hop} ~~end~~ and come up on L ft (ct &); step R ft across and in front of L ft (ct 2); hop on R ft (ct &)
- 2 Rpt action of meas 1 of Short Couple Turn but with opp ftwk and direction
- 3-4 Rpt action of meas 1-2 of Short Couple Turn.

SEQUENCE: *Intro - none*

Single Csardas 8x

Double Csardas 4x

Long Couple Turn, L,R+1st 2 jumps of Long Couple Turn + 12 runs

Single Csardas 6x

Double Csardas 4x

Long Couple Turn, L,R

Short Couple Turn, L,R,L,R

Long Couple Turn, L,R

Rpt from the beginning.

Presented by Stephen Kotansky
 Idyllwild F.D. Camp, 1990

STARO VELEŠKO ORO
(Macedonia, Yugoslavia)

Trans:

Old dnc from Veles

SOURCE:

This is a "Staro Gradsko" or old-city style dance from the town of Titov Veles. The musical accompaniment is played by the Turkish-style Čalgija orchestra. These orchestras are characteristic for traditional urban dances. Veles (formerly Kuperli TR.) was a commercial and cultural center during the Ottoman reign. This dance is also referred to as Ramno Veleško.

PRONUNCIATION:

stah-roh veh-leh-skoh

MUSIC:

Garlic Press Productions GPP-004

FORMATION:

Semi-circle, facing slightly R of ctr, "W" hand pos,
R ft free

METER:

4/4

Meas**PATTERN****INTRODUCTION:** none**FIGURE**

- 1 Step R ft fwd (ct 1); close L ft to R (ct &); step R ft fwd(ct 2)
- 2 step L ft fwd (ct 3); close R ft to L (ct &); step L ft fwd(ct 4)
- 3-4 Step R ft fwd (ct 1); step L ft fwd (ct 2); turning to face ctr,
- 5 step R ft to R (ct 3); lift L ft (knee bent) up & in front of R ft (ct 4)
- 6 Facing L of ctr, rpt action of meas 1-2 with opp ftwk & direction
- 7-8 Facing & moving twd ctr, step R ft fwd (ct 1); close L ft to R ft (ct &); step R ft fwd (ct 2); step L ft fwd (ct 3); close R ft to L ft (ct &); step L ft fwd (ct 4)
- 9 Step R ft slightly to R (ct 1); lift L ft (knee bent) up and in front of R ft (ct 2); step L ft to L (ct 3); lift R ft (knee bent) up and in front of L ft (ct 4)
- 10 Rpt action of meas 5-6 with same ftwk but backing out of circle back to place.

Dance rpts from beg.

VARIATION - Turns (called at leader's discretion)

During meas 1, turn slowly 360° to R (CW) with 2 two-steps and arms up on "W" pos. Reverse the turn to L during meas 3.

2

R → / L x / R bk in pl, L lifts (var. when turning)



VALLE - SHOTA (Kosovo, Yugoslavia)

SOURCE: Valle is the Albanian word corresponding to the Serbian Kolo or Macedonian Oro. Shota is another popular name for this particular dance. This dance belongs to the Pravo family of dances. I've based it on variations learned from ethnic Albanians in Yugoslavia, Germany, and the Mid-West. Also, I've learned variations from Janet Reineck.

PRONUNCIATION: VAHL-leh of SHOW-tah

MUSIC: Garlic Press Productions GPP-004

FORMATION: Open circle, leader at R, hands up in "W" pos

METER: *Maybe done in segregated lines - MTT, W W pos*
2/4

Meas

Patterns chng at will of leader
Figs - do 6 to 18 x in Fig

PATTERN

INTRODUCTION: *beg w/ full orchestra*

PART I BASIC I

- 1 Facing slightly R of ctr, step R ft fwd (ct 1); step L ft fwd (ct 2) *leader may signal turn during meas*
- 2 Turning to face ctr, step R ft to R (ct 1); tch ball of L ft slightly fwd (ct 2) *hip left, W very optional - M no*
- 3 Step L ft in place (ct 1); tch ball of R ft slightly fwd (ct 2) *hip left*

BASIC II *moving R bkwd out of circle*

- 1 Facing ctr, step R ft to R (ct 1); cross and step L ft behind R ft (ct 2)
 - 2 Step R ft to R (ct 1); tch L ft beside R ft (ct 2)
 - 3 Step L ft fwd twd ctr (ct 1); tch R ft beside L ft (ct 2) *(turn-up-down)*
- NOTE:** Meas 2-3 may be danced as soft "Pas de Basque"-like steps barely distinguishable from the step-tchs (cts 1,&,2)

CHICAGO VARIATION

Coming out of Basic II, onct & before ct 1, rise onto ball of R ft

- 1 Step L ft (actually land on it) in front of R ft with slightly bent knees (ct 1); step onto ball of R ft (ct &); step or land on L ft in front of R ft (knees slightly bent)(ct 2); hold(ct&)
- 2 Step R ft to R (ct 1); step onto ball of L ft behind R ft (ct&); step R ft in place (ct 2); **NOTE:** this is actually a soft Pas de Basque (cts 1,&,2)
- 3 Rpt action of meas 2 of Chicago Variation with opp ftwk

Leader changes variation at will.

Note: m-1, cts +1, +2 are very syncopated, a "ker-plunk" style of step

CHICAGO VARIATION (cont'd)

PART II - *Style: ftwk tends to be heavier than Part I*

Musical Interlude: Walk slowly around the circle with hands in a "V" pos - Movement is in a CCW direction

did 3rd Intro - 4 meas

CHICAGO VARIATION II - *Style emphasis is on the up beat*

Musical texture changes: It becomes more abrupt, more staccato. On ct & before ct 1, transfer wt onto ball of R ft then:

- 1 Immediately land on L ft (knees slightly bent) in front of R ft (ct 1); This is a "ker-PLUNK" syncopated step. Rpt "ker-PLUNK" step (ct &, 2)
- 2 Step R ft to R (ct 1); step or rock onto ball of L ft behind R ft (ct 2); step onto R ft in place (ct &)
- 3 Rpt action of meas 2 of Chicago Variation II with opp ftwk

did 1st

RUGOVO VARIATION I

- 1 Facing ctr, jump slightly but sharply onto both ft about shldr-width apart (ct 1); step L ft ^{across} behind R ft (ct 2) ^{wt heavy feeling} *chug*
- 2 Jump onto both ft as in meas 1 above (ct 1); ^{in pt} lift on R ft and lift L ft sharply up to L with slight kicking action (ct 2)
- 3 Rpt action of meas of Rugovo Variation with opp ftwk.

did 2nd

Rugovo - Var II

1 both (1) L (2)

Presented by Stephen Kotansky
Idyllwild F.D. Camp, 1990

2 ~~both (1)~~ Lch & bnc R 2

3 both fwd (1) Lch R fwd

VLAJINJA
(East Serbia, Yugoslavia)

SOURCE: This dance is a combination of variations to the Vlach dance known by many names including: Batrna, Oro, Batuta, and the Serbian Stara Vlahinja. This dance is popular not only amongst the Vlachs, but Serbs dance it as well.

PRONUNCIATION: VLIE-ee-nyah or VLIE-nah

MUSIC: Garlic Press Productions GPP-004

FORMATION: Lines, dancers very close to ea other with a belt-hold (elbows bent and close to one another), leader at R

Style
METER: *ftwk smt and precise.*
4/4

Meas

INTRODUCTION: *leg up full orchestra*
PATTERN

BASIC VLAJINJA

- 1 Facing ctr & leaning *very* slightly fwd, small step R ft to R & bounce on both ft (ct 1); *bounce* bounce on both ft again & transfer wt onto R ft (ct &); step L ft ~~to~~ R ft (ct 2); rpt action of cts 1,&,2 (cts 3,&,4)
- 2 Rpt action of cts 1,&,2 above (cts 1,&,2); step R ft to R and bounce on both ft (ct 3); *bnc* lift on R ft and bring L ft up beside R leg (ct 4)
- 3 Step L ft fwd and bounce on both ft (ct 1); *bnc* lift on L ft and raise R ft up beside L leg (ct 2); step R ft back and bounce on both ft (ct 3); bounce-lift on R ft and bring L ft up beside R ft (ct 4)
- 4 Rpt action of meas 2 with opp ftwk and direction *L/close*

POŠUVOJE - *Pattern moves sltly R throughout*

- 1 Hop on L ft to R & raise R ft up & in front (ct 1); tap R heel in front of L ft (ct 2); hop on L ft slightly to R & raise R ft up to side (knee turned out)(ct 3); tap R heel to R side (ct 4)
- 2 Rpt action of meas 1 of Posuvoje but transfer wt onto R ft on ct4
- 3 Slap-step (knee extended) L ft with wt across & in front of R ft (ct 1); step R ft in place (ct 2); slap-step L ft (knee extended) twd ctr (L of last step)(ct 3); step R ft in place (ct 4)
- 4 Slap (no wt) L ft to L of last step (ct 1); hold (ct 2); close L ft to R ft (ct 3); hold (ct 4) *Cue: slaps, 1-12-11 o'clock & close*

ROPOTA OR OMOLJANJA *moving in 100*

- 1 *Step* Fall onto R ft moving slightly to R (ct 1); scuff-stamp L ft beside R ft (no wt)(ct &); moving to R, *steps* fall on L ft (ct 2); scuff-stamp R ft beside L ft (ct &); rpt action of cts 1,&,2,& of meas 1 (cts 3,&,4,&)
- 2 Rpt action of meas 1 above cts 1,&,2,& (cts 1,&,2,&); *face ctr* step R ft to R (ct 3); hop on R ft & raise L ft up *beside R* (ct 4); scuff-stamp L ft fwd twd ctr (ct &)
- 3 Step L ft fwd twd ctr (ct 1); *bnc* hop/lift on L ft & raise R ft *beside L* slightly up (ct 2); tap R heel in back of L ft (ct &); step R ft back (ct 3); tap L heel beside R ft (ct &); bounce on R ft in place (ct 4); tap L heel beside R ft (ct &)
- 4 *face* Moving to L, step L ft to L (ct 1); scuff-stamp R ft beside L ft (ct &); step R ft to L ft (ct 2); scuff-stamp L ft beside R ft (ct &); step L ft to L (ct 3); stamp-close R ft beside L ft(ct 4)

SEQUENCE: Dance ea variation 4x then rpt from the beginning.

GAJDA
Macedonia, Greece

Gajda (sometimes spelled, gaida) is danced in the Macedonian areas of Greece and Yugoslavia, Albania, Turkey and occasionally in Serbia. Cimpoi in Turkey and dudalas in Hungary are also the names of the local gajda instrument. The common feature in this dance is the music. All of the music is either played on a gajda or sounds like it is being played on a gajda. Instruments such as the clarinet or accordian are often used to try to immitate it's sounds. The dance is a basic dance which is done in either 3 or 4 measure or mixed. Dennis Boxell did a mixed 3 and 4 measure dance which he researched and found to be done in northern Greek, Macedonia by the Slaves who were living there. Most Macedonians dance the 3 measure dance, but it has also becomes popular in Greece to dance the 4 measure dance to the slow music, and the 3 measure dance to the fast music.

TRANSLATION: Gajda is a musical instrument (bagpipe), made of either sheepskin or goatskin.

PRONUNCIATION: gay-DAH

RECORD: Garlic Press Productions (tape), 004, side 2/9
(miss-spelled on tape "gasda")

FORMATION: Lines with hands in "W" pos during slow music and in "V" during fast music.

METER: 2/4	PATTERN
------------	---------

Meas.

INTRODUCTION: Gajda solo then 4 cts of orchestra.

BASIC: 4 meas dance

- 1-2 Facing R of ctr and moving in LOD - step R,L,R,L.
- 3 Turning to face ctr - step R to R (ct 1); bounce on R as L lift in front of R (ct 2).
- 4 Repeat meas 3 with opp ftwk.

SMALL STEP: Variation

- 1-2 Do 4 very small steps (RLRL) with bent knees and flat footed movement.
- 3-4 Same as Basic.

TURNS:

- 1-2 During meas 1-2 of slow music turn R (CW) in LOD, 2 times - hands remain up.
- 3-4 Same as Basic.

FAST MUSIC:

BASIC: 3 meas dance

This step is done more commonly to the fast music.

- 1 Skip (hop-step) R-L in LOD.
- 2-3 Facing ctr - do 2 tripletts in place, RLR-LRL.

SQUATS:

Done during both slow and fast music. They replace either the step-lifts ~~or~~ tripletts.

TURNS:

- 1 During meas 1 of fast music, do 1 turn CW (R) in LOD.
- 2-3 Same as basic, fast music.

Presented by Stephen Kotansky
Idyllwild Folk Dance Camp, 1990

Dance notes by dd

GAJDA
Macedonia, Greece

Gajda (sometimes spelled, gaida) is danced in the Macedonian areas of Greece and Yugoslavia, Albania, Turkey and occasionally in Serbia. Cimpoi in Turkey and dudalas in Hungary are also the names of the local gajda instrument. The common feature in this dance is the music. All of the music is either played on a gajda or sounds like it is being played on a gajda. Instruments such as the clarinet or accordeon are often used to try to immitate it's sounds. The dance is a basic dance which is done in either 3 or 4 measure or mixed. Dennis Boxell did a mixed 3 and 4 measure dance which he researched and found to be done in northern Greek, Macedonia by the Slaves who were living there. Most Macedonians dance the 3 measure dance, but it has also becomes popular in Greece to dance the 4 measure dance to the slow music, and the 3 measure dance to the fast music.

TRANSLATION: Gajda is a musical instrument (bagpipe), made of either sheepskin or goatskin.

PRONUNCIATION: gay-DAH

RECORD: Garlic Press Productions (tape), 004, side 2/9
(miss-spelled on tape "gasda")

FORMATION: Lines with hands in "W" pos during slow music and in "V" during fast music.

METER: 2/4	PATTERN
------------	---------

Meas.

INTRODUCTION: Gajda solo then 4 cts of orchestra.

BASIC: 4 meas dance

- 1-2 Facing R of ctr and moving in LOD - step R,L,R,L.
- 3 Turning to face ctr - step R to R (ct 1); bounce on R as L lift in front of R (ct 2).
- 4 Repeat meas 3 with opp ftwk.

SMALL STEP: Variation

- 1-2 Do 4 very small steps (RLRL) with bent knees and flat footed movement.
- 3-4 Same as Basic.

TURNS:

- 1-2 During meas 1-2 of slow music turn R (CW) in LOD, 2 times - hands remain up.
- 3-4 Same as Basic.

FAST MUSIC:

BASIC: 3 meas dance

This step is done more commonly to the fast music.

- 1 Skip (hop-step) R-L in LOD.
- 2-3 Facing ctr - do 2 tripletts in place, RLR-LRL.

SQUATS:

Done during both slow and fast music. They replace either the step-lifts of tripletts.

TURNS:

- 1 During meas 1 of fast music, do 1 turn CW (R) in LOD.
- 2-3 Same as basic, fast music.

Presented by Stephen Kotansky
Idyllwild Folk Dance Camp, 1990

Dance notes by dd

ARD-O FOCUL DRAGOSTEA

(Name of song)

Ard-o focul dragostea

N-am stuit ca-i asa grea

Nici nu mori, nici nu te doare

lai.....

Dar te usca din picioare

lai.....

Si nimeni orce-ar fi

Nu ma poace lecul

nima

poate

Numa bagea daca vrea

lai.....

Ca el stie boala me

lai.....

mea

De cind bagita s-o dus

Pa sat negura s-o pus

badita s-a

Pe florile gin gragina

lai.....

Si la mina la inima

lai.....

din gradina

Verse is in Banat dialect, separate words are Romanian language.

TRANSLATION

My love burns like fire

I didn't know it was so difficult

One does not die, but feels the pain

lai.....

But I dwindle away, like I'm dying

lai.....

And nobody else, no matter who,

Nobody can make me feel better

Only if the lover wants

lai.....

Because he knows my illness

lai.....

Since lover has gone

Fog lays over the village

darkness

On the flowers in the garden

lai.....

And on my heart

lai.....

LEA MUŞATA ARMÎNA

- 1 Lea muşata armină
 Lea gopatlu din vali
 Tot în apă nedz
 Îmi badz mirachi mari

Chorus

Oh lele oh
 Cît îmi te-^{am} tu v^{re}ari
 Să-mi dai şⁱ-uni băşeari

- 2 Ah armîna mea
 Cu trup ca fildani
 Cum s-t fac s-t dzic
 Tu suflit mi-am arana

Chorus

- 3 Ah armîna mea
 Voi s-^t ozic ş-un zbor
 Ci tora cu tinî
 Mini voi s-mi ansor

Chorus

- 4 Ma-s vrei tinî gione
 S-hiu înveasta tău
 Hai la mini-acasi
 Ca-s fîem haravă

Final Chorus

Oh lele oh
 Nuntî s-nî fîem
 Mari cor s-adram

Translation by Solca Petru, 1-6-90

FRUMOASA AROMANA

Frumoasa aromana
 La izvorul din vale
 Tot la apă mergi
 Îmi face mare plăcere

Ce mult te iubesc
 Să-mi dai si-un sarut

Ah aromăna mea
 Cu trup ca de zîna
 Cum să fac să-ti zic
 Că in suflet am o/rana

Ah aromăna mea
 Vreau să-ti spun si-o vorba
 Că acum cu tine
 Eu vreau să mă-nsor

Dacă vrei tu băiete
 Să fiu mireasa ta
 Să vii la mine acasa
 Ca să facem petrecere

Nunta să ne facem
 Mare hora să facem

The beautiful aromanian girl

At the well down hill
 You go to the water
 And that is a great pleasure to me

How much I love you
 Please give me a kiss

Oh my aromanian girl
 With the body like a fairy-queen
 How could I tell you
 That I have a wound in my soul

Ah my aromanian girl
 I want to tell you something
 That now (with you)
 I want to marry you

If you lad want it (me)
 To be your bride
 Come on to my place
 And we'll have a party

We shall have a wedding
 And we shall dance a hora

1990 IDYLLWILD FOLK DANCE CAMP ERRATA

Page

10 AOLEANUL DE LA PETRESTI - not taught

12 ARDELEANA DE PETRONITA

Source: This dance has been observed by Nicolaas Hilferink together with Theodor Vaselescu over the past 26 years in this area. The steps were compiled and put into this form for recreational folk dance as the true form of the dance is done free style.

Pronunciation: ahe-deh-leh-AHNAH deh pet-roh-NEE-tsah

Translation: "Ardeleana is a cpl dance form, "Petron" is the area that it is from.

Tape: Romanian Folk Dances, Side B/2 (Hora de la Petrosnita)

Style: Knees flex continuously throughout the dance - Serbian style.

Fig. A, M, line 1, change ~~EW~~ to CCW, then change ~~step L to L~~ to step R to R.

Line 2, change step R beside ~~L~~ to - step L beside R

Add to end of meas 2-3: 2 more times (3 in all).

Meas 4, change all ft movements from L to R and R to L. do not change hand movements.

Change cts 1-2 to read: Step R to R with bent knees,
arms swing twd L to shldr ht.

Add to end of Fig. A: Meas 9-16 - Repeat meas 1-8. On
meas 16 arms circle so hands are held above head
level, palm to palm.

Fig B, M, meas 1, line 1-2, change to: ... face R, jump/drop onto both ft with R ft ahead of L

Line 2, deletes 16: ~~arms lifted so hands are held above head level~~

Line 3, cts 3-4, change to: face ctr and bounce twice on both ft

Meas 2, add to end: and direction

Meas 8, cts 3-4 change to: stamp/slap L in front of R with straight knee, no boody wt

W, meas 1-16, delete: ~~but must finish last.....~~

Fig. C, M, meas 1, line 1: (R hand on M's waist with fingers fwd, on jacket or arm free at side)

Line 2, delete ~~M facing RLOD~~,, replace with: Both move and face in LOD.

Meas 4, change meas to read: Turning twd ptr to face RLOD,
and changing both her hands to M's R hand - step R with bent knee (cts 1-2), step L-R in place (cts 3-4)

Meas 5-8, delete everything before line 2: ~~Repeat meas 1-4~~
.....

W, meas 1-8, delete: ~~but with opp ftwk.~~

M, meas 12, add to end of ct 1-2: with knee bend

13 M, meas 16, add to end of ct 1-2: with knee bend

W, meas 9-16, line 1, delete: ~~but with opp ftwk-~~

Add to end of line 3: End with wt on R.

14 BORDEIUL AMESTECAT - not taught

16 CIOFUL DE LA VATRA DORNEI

Source: Nicolaas Hilferink has learned this dance from Theodor Vasilescu and several other researchers, plus he has observed the dance over many years in Romania.

Translation: A pinch of hair from the town of Vatra Dornei

Pronunciation: choh-FULL deh lah vah-TRAH dohr-NEH

Fig. A, meas 1, add to end of ct: body turns slightly twd R
Add to ct 2: face ctr and step back on R.....

Meas 2, ct 1, add to end of ct: body turns slightly twd R

Fig B, meas 1, add to end of ct 3-4: swing R out, around and fwd

Meas 2, add to ct 3-4: hop on R as L lifts beside R calf

Meas 4, add to ct 3-4: hop on L as R lifts twd R

Meas 7, cts 1 & 3: step on heel

Meas 9-15, add to end: and direction.

Meas 16, cts 1 & 3-4: step on heel

Fig C, meas 1, ct 1:.....bkwd, bounce/hop on L as R knee lifts fwd.

Meas 3, ct 1, add: as R knee lifts fwd

17 Meas 7: Small jump onto both.....

Meas 8, ct 1-2 ~~change step~~ to leap, then add to end: as L lifts bkwd

Cts 3-4, ~~change step~~ to leap, then add to end: as R knee lifts fwd

Meas 15, ct 1 & 3:.....step R on R heel

Meas 16, ct 1: Step R on R heel

Dance sequence: Fig A, 1 time; Fig B, 2 times; Fig C, 2 times then repeat.

18 CODRENESE

Translation: Something belonging to a dense forrest

Pronunciation: kohr-deh-NESK

Tape: Romanian Folk Dances, Side A/8

Formation: M only, individually facing LOD. If W dance they should dance outside of the men.

Add: Style - M from this region wear boots, therefore where shin in mentioned this means top of boot

Introduction: 8 cts.

Fig A, meas 7-8, line 1 ~~change standing~~ to jumping

Add under meas 7-8: Meas 9-16 - Repeat meas 1-8 once more (2 times in all)

Fig B, add beside title: Snap fingers on each ct of meas 1-6

Meas 7, cts 1-2, ~~change Step~~ to Leap the add:.....lifting R sharply across L

Meas 3, ~~change lifting L~~ to while L touches across R with heel twisted twd R

Ct 4, add to end:....apart toes tog and heel out

Fig C, meas 1, ct 3, ~~change bending R knee~~ to lifting and circling R ft or a bkwd bicycle may used

Ct 4: step R bkwd

Meas 2, ct 1: Step L fwd in place

Fig D, meas 1, ct 2, ~~change ankle outside~~ to thigh with R hand

Ct 4, ~~change ankle outside~~ to thigh with L hand

Meas 2, add to end of ct 3: with R hand

Ct 4, ~~change step~~ to stamp R with bent knee

Meas 7-8, add to end: facing ctr

19 CODRENESC

Fig E, meas 1, delete and change to: Facing ctr, jump off of both ft (ct 1); land on L as R lifts fwd (ct 2); stamp R in front of L (ct 3); hop on L (ct 4); stamp R toe diag fwd twd R (ct 5).

Meas 2, change cts 2-4 to read: stamp R, 3 times with no wt point toe twd L,R then L.

Meas 3, cts 1-2 & 4, change to read: Stamp R fwd with bent knee

Meas 4, delete ct 4, replace with: Tap L toe bkwd

Meas 5, ct 3, change ~~bend~~ to lift

End of dance, delete: ~~Var A done twice through~~

20 HORA BANATEANĂ - note extra accent added

Source: This dance was seen by Nicolaas Hilferink and Theodor Vasilescu the last time they went through the area. Figures A and B were done in Magura as presented here. Figure C is done in the Banat area in other villages.

Translation: Dance from Banat

Pronunciation: hoh-ruh bah-nah-TSEE-ah-nah

Tape: Romanian Folk Dances, Side B/2 (Ard o fucul dragostea, name of song)

Formation: Mixed lines with hands in "W" pos.

Note: Fig A & B have pie shape movement to the steps.

Fig A, meas 1, change ~~RLOD~~ to R of ctr and travel diag R fwd

Meas 3-4, change LOD to L of ctr and travel diag R bkwd

Fig B, meas 1, change ~~RLOD~~ to R of ctr and travelling diag R fwd

Meas 3-4, change LOD to L of ctr & travelling diag R bkwd

Fig C, meas 3, ct 3: step L bkwd

Meas 4, ct 1: Step R fwd

21 HORA DE MINĂ - note accents

The dance steps were learned over the years by Nico Hilferink and Theodor Vasilescu and comes from the area of Sadova.

Translation: "Hora" means dance, "mina" means hands. Dance that you do with your hands.

Pronunciation: hoh-ruh deh MUH-nah

Tape: Romanian Folk Dances, Side B/7

Formation: Mixed lines facing ctr with little fingers or hands joined in "W" pos....

Fig A, add: Arm pos - arms are at a 45 degree angle up from the elbow and have a windshield type of motion.

Meas 1, ct 1: Turning to face L of ctr, step R to R - arms move twd R

Meas 2, add to end: and arm movement

Meas 3, ct 1, change: Facing ctr, step R to R - arms move twd R.....ct 2, arms move twd L

Meas 4, arms move twd R during ct 1 and twd the L on ct 2.

Add to end of fig: Style - The steps have a double csardas style of knee movements

Fig B, add: Hands in "W" pos.

Meas 2, ct 1, change ~~fwd~~ to twd ctr

Meas 4, ct 2: step R bkwd

Meas 5, ct 1: step L bkwd

Meas 6: Step R-L bkwd

21 HORA DE MÎNA

Meas 7, change first ct 2 to ct 1, then add to end of ct 1:
R shldr twd ctr

Ct 2, change: step L back on spot - face ctr

Fig C add beside title: Hands in "W" pos

Meas 1, add to end of ct 1: step R fwd (on heel, optional)

Delete at end of meas: ~~Arms swing down~~

Meas 2, delete at end of meas: ~~raising arms straight up~~

Meas 3, delete and replace with: Step R fwd pivoting on R
to face RLOD - arms raise straight up (ct 1); step L
bkwd (ct 2).

Meas 8, line 2, change: elbows pull downward on each step.
Sequence: A,B, bridge, C,B, then repeat from beg.

22 HORA MIREȘII

Source: This is a brides dance done by the girls's of Bihor, Transylvaina. When a girl marries, she leaves her parent's home and becomes part of her husband's family. Before the wedding the bride's relatatives and friends dance around her singing verses of remembrances.

Translation: Brides dance

Pronunciation: hohr-ruh me-RAY-see

Tape: Romanian Folk Dances, side A/10 (incorrect spelling on tape)

Formation:.....Hands held in either "W" or "V" pos, or as
done in class escort hold

Var A, meas 5, ct 8: close L beside R

Meas 6, add to end of line: hold (ct 3).

Meas 7, ct 1: Step R bkwd in RLOD

Ct 2:.....to face L of ctr.....

Meas 9, ct 1: Facing ctr, step L to L, delete beside R

Meas 10, add to end: hold (ct 3).

Var B, meas 3-4, add to end of line: and direction

Meas 5-6, add to end of line: and hold on meas 2, ct 3.

Meas 7, ct 1:.....behind L with bent knees (ct 1....

Meas 10, ct 2, delete and change to: step L to L (ct 2);
hold (ct 3).

Add to end of dance: Note - At the end of each meas 6 and 10
an extra hold ct has been added to the music.

24 LEA MUSAT ARMINA

This dance is done by the Aroman people of the Dobruja region. Manay of these people once lived in Macedonia which explains the Greek influence of the dance.

Pronunciation: LAY-ah moo-SAHNT ahr-MOO-nah

Tape: Romanian Folk Dances, Side A/3

Intro: Beg with vocal

Var A, meas 4, delete and replace with: Repeat meas 3 with
opp ftwk

Add: Meas 5-16 - Repeat meas 1-4, 3 more times (4 in all).

Var B, meas 1-2 & 5: during the last 2 steps of the meas there are 2 options. You may dance it as described or close L (R) to R (L) with bouce (cts 1-2); with wt on both ft bounce again (cts 1-2).

24 LEA MUSAT ARMINA

Var B, meas 6: During hop R leg arcs across L
 Meas 7: During meas move diag L out of circle

25 POSOVOIACA - not taught

26 ROMANESTE DE PURTAT

Translation: To wear or carry something Romanian

Pronunciation: row-mah-NESH-teh deh purr-TAHT

Tape: Romanian Folk Dances, Side A/11

Formation: Cpls with W on M R side, face LOD

Intro: 16 meas

Fig A, add to end of line 1:L hands joined (chest ht)...

Meas 5, ct 1, add: Stamp R fwd with bent knee, no.....

Meas 6, ct 2-3: step L fwd

Meas 7, ct 1: Step R fwd

Meas 8, W, add to end of line: at end of meas 16 only

Add under meas 8: Meas 9-16, Repeat meas meas 1-8

Fig B, meas 1, ct 1, change ~~holding~~ to joining then add to end of ct: and release other hand.

Meas 2, add cpl dance pos: With L hips almost adjacent, WR hand is on ML upper arm and WL hand is on M R shldr, ML hand is on WR waist and R hand WL upper arm.

Meas 4, delete & change to: step L fwd (ct 1); step R fwd, leave L in place, bend both knees (cts 2-3)

Meas 5-6, delete ~~Rpt meas 3-4~~, replace with: Travelling bkws, step R,L,R,L

27 SEREGHIA - not taught

28 SIRBA DE LA DRAGASANI

Source: This dance was seen being done by Nicolaas Hilferink and Theodor Vasilescu by performing groups and was simplified somewhat so that it represents what they believe to be a more accurate form of the dance.

Translation: "Sirba" means dance, "Dragasan" is the name of a town. Dance from the town of Dragasan.

Pronunciation: seer-bah deh lah drah-gah-SHAH-nee

Tape: Romanaiian Folk Dances, Side B/5

Formation, add to end: Spiral to the outside of the circle, not the inside.

Sequence: Each fig is done 2 times.

Fig A, meas 1, ct 1, change ~~across~~ L to LOD

Ct 2, change ~~on spot~~ to behind

Add to end of meas: Note - Usually the 1st time through the dance both steps are fwd in LOD.

Add under bottom of meas 3: Note - Meas 1-3 are runs

Meas 4-5, ct 2, add to end of ct: free ft lifts beside weighted ft

Meas 12, ct 2, change to: step L behind R

Meas 15-16, add: Note: during meas 15 & 16 step twd ctr

Fig B, add: Note: When lifting knee, bounce on weighted ft during figure.

Meas 6 & 8, ct 2: step L (R) back on spot

Add: Note: During meas 4-8 body turns slightly L then R

28 SIRBA DE LA DRAGASANI

Finish: To finish dance end with wt on L with R heel extended fwd.

29 TRILISESTI DE LA GURA HUMORULUI - not taught

31 VLASCENCUTA

Pronunciation: vlah-shen-KUT-stah

Tape: Romanian Folk Dances, Side B/9

Introduction: delete ~~none~~, replace with: 16 meas (1 phrase)

Fig A, meas 1, ct 1, change arms ~~back~~ to fwd,ct 2

change to step L behind R

Meas 2, change arms ~~fwd~~ to bkwd

Meas 7, ct 2, change ~~behind~~ to across,ct 2, change beside L to back in place

Meas 8, add to end of meas: Arms lower to "V" pos.

Meas 9-16, add to end of meas: End with arms in "W" pos.

Fig B, meas 5, ct 2, change ~~close~~ to step

Meas 6, ct 3, add to meas: lift R knee fwd

Meas 7, cts 1-2, change ~~stamp~~ to Slap/stamp

Meas 8, ct 2, change ~~close~~ to step

Fig C, meas 1, ct 1, change arms ~~back~~ to fwd

Ct 2, delete close, change to: step L behind R

Meas 2, change arms ~~fwd~~ to down

Meas 3, change to: step long R twd ctr - arms swing up to "W" pos.

Meas 5, ct 3, change ~~beside~~ to in front of

Meas 6, ct 3, change to: step R back on the spot

Meas 8, add to beg of meas:RLOD - arms lower to "V" pos, step R

Meas 9-16, add to end of meas: Finish with hands in "W" pos.

See separate page for Fig. D.

38 DANS PLINN

Translation: Dance from district of Callac (Pays Plinn)

Formation, line 2, change to: ...hold - do not interlock fingers

Intro: chord + 8 meas

Fig I, meas 1, add to beg of meas: Moving sdwd to L, long step on R in front of L to L with bent knees (1)

Meas 2, ct 2, add: bring R to L ankle

Meas 4, add to end: last step onto R is almost a leap

2nd paragraph under Fig I, line 2:meas 4, hold with wt on R for ct 2.....

Fig II, meas 1, add to end of line: (may be a double flick)

Meas 3-4, delete, replace with: Step R to R (1); close L to R (2). Step R to R (1); lift L beside R or flick bkwd (step on L when changing patterns)

Add to end of dance: Gradually you can build, so back kicks of free ft are high and continuous.

39 DOBRUDZANSKI RACENIK

Translation: "Racenica" means handkerchief, and "Dobrudza" is a region.

Style, add to end: fingers are close tog during hand movements

Fig 1, meas 1, add to beg of meas: Traveling in LOD

Fig 2, meas 1, line 1, add:.....stretched back and downward
and L arm.....

Line 2, add: stretched fwd and upward, elbows slightly...

Fig 3, meas 1, line 3, change ~~and~~ to then

40 Fig 4, meas 1, line 1, change:.....behind back with back of
hand in back, palm open, and R hand circling goes up.....

Line 3, change ~~travel~~ to circular

Line 4, ct 3, change: step on L back in place.....

Meas 2, add to beg of line: Sliding ft on floor, bring...

Line 3, add: sharp stamp on R in place, at same.....

Meas 3-8, add to end of meas: ,alternating ftwk, 3 times
(4 in all).

Fig 5, meas 1, line 3, delete ~~with L next to R, no wt~~,
change to scuff/stamp L fwd

Line 4, change to: L diag L fwd, at same....."in"
slightly at waist ht....

Meas 5, add to end of line 3: reach fwd and upward, then
hands pull twd body, but do not touch legs.

41 Fig 7, meas 20, add to end of ct 1: onto L bkwd (1)

Fig 9, meas 1-8, line 2, delete: ~~travelling fwd out to R~~
~~then~~

Fig 10, meas 1, line 1, change:.....R hand downward into L

Line 2, change:.....at belt level palm up while..

Line 4, change ~~straighten up~~ to back over R shldr

Line 6, change "chug" in place on both ft

Meas 5-8, line 2, change: Do same ft movement.....

Add to end of line 2: and reverse arm movements

42 Fig 13, meas 3, line 1, change:.....R hand down and back
into L up and fwd.....

Meas 3, line 3, ct 1: stepping fwd onto R....

Meas 8, line 2, change ~~chug~~ to jump

43 KUMANOVSKO ORO

Translation: Dance from Kumanovo

Pronunciation, change to kooH-MAH-nohv-skoh OH-roh

Meas 7, add to end: flex knee

45 LE BAL BRETON

Fig. 1, meas 1-8, line 2, change:...turn CCE in place to face...

Change meas 8-16 to 9-16, then add to end of meas: Hands
remain up

Meas 13-16, change:.....ladies chain with new person is.....

Add to end of meas: W #1 move 2 pos in RLOD and W #2 move
in LOD during meas 9-16 and may turn either 1/2 or 1-1/2
CCW depending on ptrs lead.

46 PLEVENSKO DAJCOVO HORO

Introduction: 8 meas

47 Fig III, meas 3, add to end of ct 1: with ft flat on floor

Meas 3, add to end of last line: before stepping

49 PRESKACANKA

Fig III, meas 1, line 1:.....front of L on ball of ft,
simultaneously.....
Ct 2, change ~~shift wt on L in place~~ to small step fwd on L
Meas 2, ct 1: Step to R with R on ball of ft, - hands
now point to R
Meas 5, line 1, change:.....hands start to move up and
fwd (ct 1).....delete and upward
Meas 6, add to end: Hands continue to swing fwd and back
through end of figure
Meas 9-10, add: These steps have a slight reel feeling
Dance sequence as called in class (actually changes should be
called at the discretion of the leader): If no intro used
Fig I, 4 times (otherwise 3 times); Fig II, 4 times; Fig
III, 3 times, repeat from beg 1 more time through dance.

50 QUADRILLE DE SAINT-BASILE

Source, line 4, change fourth to fifth
Add: Formation - Contra lines of 2 cpls facing (W on MR side)
Part I, add: Introduction - 4 cts
Swing ptr, add: Swing Quebec style (buzz) - Ptrs in closed
social dance pos, face to face and shldr square with
ptrs. Inside of R toes adjacent and remain that way
while doing a smooth buzz step.
Chaiane de dames (ladies chain), add: M greet W with L
hand and turn W CW under joined L hands on his L side,
W then moves behind M to his R side as M change hands
(MR hand to WL hand)
Part II, add: Introduction - none
Part III, add: Introduction - 4 cts
Line 9, change ~~46~~ to 8, both in L margin and in sentence
51 Line 4, change ~~R~~ to L
Part IV, add: Introduction: 5 cts
Line 8, change ~~trip~~ to trio
Line 9, change to:....."circle L" 1/2 to opp side (M
hand on W back, W hand on R shldr) (4 cts.....
Line 16, last sentence, change, but with to from

52 RAZLOZKO HORO

Fig 1, meas 2, line 1, change ~~raise~~ to lift
Line 4, ct 1, change ~~bring~~ to brush
Line 6, ct 4: step fwd on L ft.....
Fig 1, meas 4, ct 4: step back on R.....
Meas 6, ct 4: step fwd on L.....

53 Fig 2, meas 1, line 4, ct 2:....step back on L.....
Meas 2, line 1:.....extending and lifting L leg fwd...
Ct 3:.....extending and lifting R leg.....
Fig 3, ct 5: step fwd on L.....
Meas 3, cts 3 & 4, change ~~behind~~ to bkwd
54 Fig 4, meas 1, line 3, ct 2:....step back on L ft....
Ct 5: step fwd on L.....

Meas 2, add: Note: Cts ah-1 = ker-plunk step
Note, line 2: several times (5 or 6 times). Since the.....

55 SOPSKI LAZARKI

Fig 1, meas 1, add to beg of line 1: Moving sdwd step on R..

Meas 7, add to end of ct 3: small bounce on R

Meas 8, add to end of ct 3: small bounce on L

Fig 2, meas 1-4, line 1, change to:....hands on hips with fingers fwd, face R of....

Line 2, change:.....beginning with R, slight down accent on ct 3. Face.....

Meas 5, ct 3, change: step on L back in place

Meas 6, ct 1, change: Small hop on R, on L

Ct 3: step on L fwd in place

Meas 9, add to end of line: RLR

Meas 10, ct 2, underline hold, this ct is held as long as possible

Ct 3, line 2, delete ~~release wt on~~ to, replace with fall on L

57 THE BYRON STRATHSPEY

Source, last line, change Bing to Brig

Under "Formation" add: Patterns - Allemande: Cpl 2, followed by cpl 1, followed by cpl 3 do 1 step (strathspey) diag R fwd on bar 1; then turn L and move across the top of the set on bar 2; move down the M side of the set on bar 4; turn 1/4 to face W side of set on bar 5; move fwd to ctr of set with M turning W R under arms so that ptrs face on bar 6; all drop hands and move bkwd to own side on bars 7-8.

Bars 1-4, line 1, add:.....petronella-wise (individually turn CW with 2 traveling steps) to form a straight

58 GENERAL STUART'S REEL - not taught

59 GOOD HEARTED GLASGOW

Add to end of Formation: jig time

Bars 1-4, line 2, change: own sides to 2 place. 2nd cpl move up on bars 3-4.

Bars 13-16, change 2st M to 1st M

Bars 17-24, change....down the middle R hands joined and up...

Change last line of dance to: Cpl 1 repeat dance from beginning, having passed a cpl and danced with cpl 3 & 4.

60 JENNIFER'S JIG

Formation, change 3 cpls to 4 cpl set

Bars 1-4, change line 1:.....3rd cpls join R on sides and set then cross over to other side, giving R.....

Bars 5-8, change:...3rd cpls join hands on sides and set again..

Bars 25-32, line 1, change:.....lead down ctr of the dance for 3 bars. On the 4th.....

Add to bottom: Cue: Down the ctr, 3 bars; turn once, 3 bars; up ctr to place, 2 bars.

61 Line 1, correct spelling: MacPherson

Inveran Ree, change bars 1-4 to 17-20, then change bars 5-8 to 21-24

62 BAULDY BAIN'S FIDDLE

Formation, change 3 cpls to Reel with 4 cpl set

Bars 9-12, line 1, change: 1st M casts L up,.....

Line 2, change:.....W casts L down, crosses.....

Line 2, change:.....W casts L down, crosses.....

MEANWHILE, change end of line:R hands crosses (wheel)
once round,

Line 2, add to end of line: Break wheel on bar 4.

63 MARY STEWART'S STRATHSPEY

Source, line 1: C. Stewart Smith

Music: Any 32 bar strathspey, at least 4 times through

Add: Steps - Petronella turn: Move into ctr - bar 1, then
turn CW (R) in ctr - bar 2.

Bars 25-32, line 1, change ~~3rd~~ M to 2nd M

64 MONTEREY MIXER - not taught

65 A RING OF FRIENDSHIP - not taught

66 SALUTE TO SUMMER

Add: Steps - 1/2 figure of 8: 1st cpl crosses up (W in front
of M) then casts around 2nd cpl on own side to end in 2nd
pos.

Bars 5-8, add to end: See diag below.

Bars 17-20, line 1:.....dance CCW around each..

Bars 21-24, line 1:.....cross over to own side and cast

Line 3: cross over to own side and cast off one place

Bars 25-32, add to end of line: (8 slip steps R and 8 L)

67 A TOAST TO ST. ANDREWS - not taught

68 TWIST DON AND DEE - not taught

69 VILLEAM DONA - not taught

70 KEREKES

Music: Side B/8 (tape)

Introduction: Beg at start of any musical phrase.

Meas 1, ct 1: Facing ctr and moving in LOD.....delete diag
back

Ct &, add: close or step behind L to R.....

Meas 2, ct &, delete and change to: close R to L

Meas 3, ct &, delete and change to: close or step behind L to R

70 Add to end of dance: Patterns: They are called by a
designated leader. Dancers do meas 1-4 with the leader
signaling (yell, whistle, etc.) which meas 4 they are going
to do or dancers may also repeat meas 1-3 several times in
either direction until leader signals change.

71 KEZES

Music: Side 2/5 (tape)

Under arm movements, add: Intro: Beg with full orchestra

Side to side: Face ctr

Step-scoff, meas 1, line 1, change:R of ctr and moving in
LOD, step R ft.....

71 KEZES

Double time, meas 1, line 1:.....R of ctr and moving in LOD,
 step R ft.....
 Long Stamp Sequence, meas 1, line 1:.....R of ctr and moving in
LOD, step R ft.....
 Line 2, change ~~hop~~ to lift
 Sequence, line 3, Ctr and Back Var. 2x (variation is optional)
 Last line, add to end: end by stamping L in place, then R
fwd.

73 KOPACKATA

Style, add to end of line 2: , flat footed and sharp.
 Intro, to R of title and line 1, change spelling if ~~Gida, giada~~
 to Gajda

74 Fig II, add to end of ct 1 and &: with flex

Meas 3, add to beg of meas: Facing R of ctr and, moving....
 Meas 5, add to end of ct 1: dropping onto both ft
 Meas 6 and 7, ct 1, change ~~edwd~~ to beside R
 Fig. III, meas 1-8, line 2, change ~~RLR, LRL~~ to hop-step-step 2x
 Meas 9, ct 1, change ~~L~~ to R and ~~R~~ to L, then add to beg of
 line: Facing ctr and moving fwd, hop on L, hook R.....
 Meas 11, add to beg of meas: Moving diag R out of ctr,
leap...
 Meas 12-50, line 1:.....with meas 11 (leap-behind)
 Fig IV, meas 1-8, line 2, change ~~cukee~~ to hop
 Meas 9, add to beg of meas: Facing ctr and moving fwd,
bounce on L.....

Add: Fig V: Double Kopackata - as noted below

Meas 1-9: Repeat meas 1-9 of Fig IV.

10 : Lift on R, beg to scoop L fwd (1); lower R heel, and
 complete fwd scoop (reverse bicycle) (2).

11 : Scoop again while bouncing on R (1); step L behind R
 (2).

12-30: Repeat meas 1-10, 3 more times + ending as in last
 repeat of Fig IV.

Note: Dance notes for Fig I-IV were as Steve taught
 the dance in 1988. At Idyllwild Camp 1990 Fig V was
 added, therefore when adding Fig V, do Fig IV only 2
 times and Fig V as noted.

76 MEMEDE - not taught

77 MOLVARSKI DRMES

Formation, add to end of line 2: , palm down.

Intro: None

Basic Drmes, change line 3:subtle Polish-American
(Polish-hop) polka-like feeling

Part I, meas 15, M, line 1, change ~~F~~ to R

Meas 17-32, add to end of line: (2 times in all), except W
take wt on last step (R)

78 Part II, meas 1, line 4, change: shldr-waist pos with outside
hand free at side. Slowly find one or.....open circle
(2-4 cpls preferred) or.....

Ct 1, delect: with elan

Meas 17-24, add to beg of meas: Joining with other cpl(s)
repeat.....delete ~~but~~, then change, close-to closing

Meas 25, line 2, ct &: come up on ball of L ft.

Line 3, ct &: come up on ball of

78 MOLVARSKI DRMES

Meas 26-32, line 2, ct &: M hold, W step on L

Line 3:.....This step (meas 25-32) is accented.....

79 NESHO

Meas 1, add to beg of line: Facing R of ctr and moving in LOD

Ct 5, change ~~large~~ to long

Meas 3, line 1, add to beg of line: Line or hop on R.....

Ct 4, change to: close R to L with slight flair

81 OVES

Music, add to end: side 2/4 (tape). Recording is over 6 min long

Formation, add to end: , if no belt, dance in separate lines and use "V" pos.

Add: Style - Ftwk is precise and ft are lifted higher than normal off ground.

Intro: 12 meas, beg with violin

Running Variation, add to R of title: (beg with vocal)

Meas 3, line 2, change:& kick/pump L ft fwd

~~Slicing step; meas 3, line 2, change to to behind~~

Ct 2, add to end:.....Of R ft, knees still bent (2)

Knee Twist, add the following meas:

Meas 3: Jump on both ft (ct 1); hop on R as L lifts bkwd (ct 2).

4: Repeat ct 3 with opp ftwk (jump; lift R bk)

83 PEMBE II

Basic, meas 5 is missing, insert: Bounce on R as L lifts in front of R (ct 1); step L to L (ct 2).

Change meas ~~9~~ to 10, then add under meas 10: Note - when repeating step bounce on L as R does small fwd lift on ct 1, then do 5 walks in LOD beg with R ft.

84 Var I, meas 5, ct 2, add to end:to L R heel flairs slightly sdwd (ct 2).

Add after Var I, and before M's Var I add the additional variations titled Baba Djurdja and Baba Djurdja with turns or Kursteno which are on a separate page.

M's Var I, meas 4, ct 1, change:raises in front (ct 1...

Meas 5, ct 2, change: step L very slightly to L

Meas 10, change all R to L and ~~L~~ to R

M's Var II, meas 3, ct 1:....hooks bkwd across L (ct 1.....

Ct 2, line 2 add to end:...fwd high in front of R (ct 2...

Meas 5-10, delete entirely and replace with: Repeat meas 3-4, 3 more times, except on meas 3 - step L slightly L (ct 1); bounce on L as R lifts in front of L (ct 2).

Dance Sequence, add to bottom: Typed instructions above are as taught by Steve in Stockton 1988. Baba Djurdja and Baba Djurdja with turns which were inserted just before M's Var. I were as taught at Idyllwild 1990. Dance squence as taught at Idyllwild was: Basic, 3-4 times; Var I, 3 times; baba, 2 times; baba with turns 2 times; M Var I, 3 times; M Var II to end of music or go back to basic.

85 RUMELAJ

Style: Knee flexes throughout. W may do slight hip movements and an occasional subtle shldr shimmy.

Intro: Start at beg of any musical phrase or with vocal.

Meas 1, line 1:.....R of ctr and moving in LOD, tch ball....

Meas 3, add to end of line 2: and step L across R on last "&"
ct.

Variation, add: The turns may occur at any time as determined by the leader. The leader signals change with a whistle, handkerchief, etc.

86 SERENY MAGYAROS

Translation: Fast Hungarian dance.

Long Cpl Turn, meas 1, M, line 1:.....flexing knees (knees pointed twd L), onto both ft.....

87 Long Cpl Turn, meas 2, line 6, ct &: change run to low leap
Line 7, change ~~run~~ to low leap

Meas 4, line 2, change: hop on R ft as L lifts back and out
& turn to.....

Short Cpl Turn, correct Hungarian terminology is Lippentő

Sequence, add: Introduction: none

88 STARO VELESKO ORO

Translation: Old dance from Veles

Pronunciation: stah-roh veh-LEH-sko oh-roh

Introduction: None

Variation, add: Turns are call at leaders discretion. 10/

Line 2, delete in "~~W~~" ~~pos~~, replace with: see picture ^

Add: Meas 2 - Step R to R (ct 1); step L across R (ct 2);
step R back in place (ct 3), lift L in front of R (ct 4).
(variation when turning).

89 VALLE - SHOTA

Formation, add: When done in segregated line, M use "T" pos,
W "W" hold.

Add to beg of dance: Patterns change at will of leader. In
class each pattern was done approx 6 to 8 times each.

Introduction: Beg with full orchestra

Basic, meas 1, add to end of line 2: Leader may signal turn
during this meas.

Meas 2, ct 2:.....slight fwd, W may do optional hip
lift, M no way.

Meas 3, ct 2:.....slightly fwd, hip lift W's option

Basic II, meas 1, ct 1: Facing ctr and moving diag R out of
circle, step R ft to R....

Note, add to end of line:"Pas de Basque" (down-up-down) -
like steps

Chicago Variation, add to end of meas 1: Note - Meas 1, cts
&1, &2 are very syncopated, a "ker-plunk" style of step.

91 VLAJINJA

Add under Formation: Style - Ftwk is small and precise.

Introduction: Beg with full orchestra.

Vasic Vlainja, meas 1, line 1:....leaning very slightly fwd,...

Line 3, ct 2, change ~~to~~ to beside

Meas 2, line 2, change ~~lift~~ fo bounce

Meas 3, line 1, change ~~lift~~ to bounce

91 VLAJINJA

Posuvoje, add: Move slightly R throughout pattern

Meas 4, line 1, add to end: ...close L (slide ft on floor - optional)

Add to end of meas: Cue for meas 3-4 - slap at 1 o'clock, 12 o'clock, 11 o'clock and close.

Ropota or omoljanca, meas 1, add to beg: Moving in LOD, step not Fall.

Ct 2, change ~~fall~~ to step

Meas 2, end of line 1:Cts 1,&,2,&); face ctr, step R ft

Meas 3, line 2, ct 2, change ~~up~~ to bkwd

Meas 4, line 1: Moving and facing to L.....

20-a Add: Hora Banateana - song

24-a Add: Lea Musata Mrmina - song

31-a Add: Vlascencuta - Fig D

84-a Add: Pembe II - additional figures

92 Additional dance: Gajda

Dances printed in Let's Dance

Hora de mina - Jan. 89

Lea musat armina - "

Hora miresii - May/June 89

THE END

Thank you,

The R & S Comm.

Ray Augustine & Dorothy Daw