

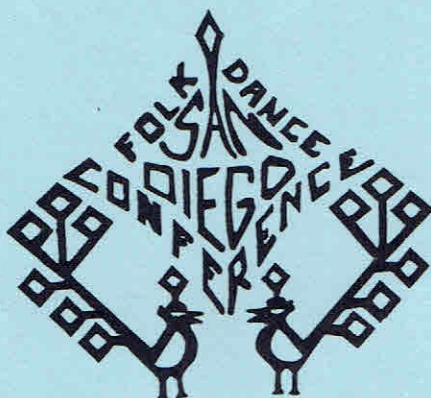
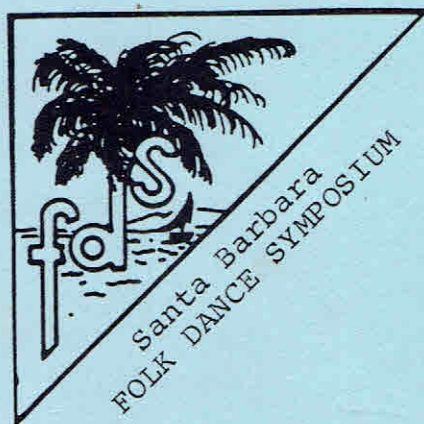
1985

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

CAMP HESS KRAMER INSTITUTE WEEKEND

"All Camps Review"



October 11-12-13, 1985

TEACHERS:

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Billy Burke

Vicki Mahen

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CAMP HESS KRAMER INSTITUTE

October 11-13, 1985

<u>DANCE</u>	<u>COUNTRY</u>	<u>PAGE</u>
Backo Kolo	Jugoslavia	1
Belo Lence	Serbia	3
Bet Avi	Israel	3A
Briul Pe Opt	Romania	4
Drmes iz Pokuplja	Croatia	7
Drmes iz Turopoljski	Croatia	8
Hora Mare din Bukovina	Romania	9
Jiana din Avrig	Romania	11
Kleistos	Greece	13
Kukurigu Petle	Macedonia	15
Moosh	Armenia	16
Na'ama	Israel	17
Ne Felj Lanyom	Transylvania, Romania	19
Pletenica	Bulgaria	21
Rakefet	Israel	23
Roata de la Vatra Dornei	Romania	25
Sasoon	Armenia	26
Sirto	Bulgaria	27
Svatovska Polka	Slovenia	29
Ta Zagatina	Resia, Italy	30
Trojno	Serbia	33

BAČKO KOLO
Backa, Jugoslavia

The dance known as Malo kolo (small) is widespread in Vojvodina and Bačko Kolo is a variant of it. Improvisational steps by the men are often spectacular.

This dance was learned by Billy Burke in 1971, at a seminar on Yugoslav dance, Badija; Jankovic, Narodne Igre, VI; Lado.

This dance was presented by Billy Burke at the 1985 Santa Barbara Symposium.

PRONUNCIATION: BACH-koh koh-loh

RECORD: AMAN LP-102, Side 1, Band 7

FORMATION: Closed circle alternating M and W. M hold W belts, W hands rest on M shldr. Face ctr throughout dance.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 4 chords

FIG. I:

- 1 Step L to L (ct 1); close R to L taking wt (ct 2).
- 2 Step L to L (ct 1): close R to L without wt (ct 2).
- 3-8 Repeat meas 1-2 alternating ftwk and dir, 3 more times (4 in all - L,R,L,R).

FIG. II:

- 1-16 Repeat Fig. I, except M click closing ft on ct 2 of each meas. There is a slight drmes movement here.

FIG. III:

- 1 Hop on R (ct 1); step L to L (ct &); step R beside L (ct 2).
- 2 Step L to L (ct 1); hop on L (ct 2).
- 3-16 Repeat meas 1-2, alternating ftwk 7 more times (8 in all).

FIG. IV:

- Variant of Fig. III for M only (W continue to do Fig. III)
- 1 Hop on R (ct 1); step L on L (ct &); step R beside L (ct 2).
 - 2 Step L to L, raise R next to L and turn R toe in slightly (ct 1); hop on L, swing R across L turning R toe out slightly (ct 2).
 - 3-4 Repeat meas 1-2 with opp ftwk.

FIG. V: Variant on Fig. III.

- 1 Hop on R (ct 1); step L to L (ct &); step R beside l (ct 2).
- 2 Step L to l (ct 1); stamp R beside L (ct &);, hop on L (ct 2); stamp R beside L (ct &).
- 3-16 Repeat meas 1-2, alternating ftwk, 7 more times (8 in all).

FIG. VI:

- 1 Jump lightly on both ft in slight stride pos (ct 1); jump into air and click ft tog (ct &); land on R (ct 2); step L to L (ct &).
- 2 Step R beside L (ct 1); step L to L (ct &); step R beside L (ct 2), step L beside R (ct &).
- 3-16 Repeat meas 1-2.

FIG. VII:

- 1 Jump lightly onto both ft in slight stride pos (ct 1); jump into air clicking ft tog (ct &); repeat cts 1-& (cts 2-&). (2 clicks)
- 2 Beg R, do 5 quick steps in place (cts 1,&,2).
- 3-8 Repeat meas 1-2, 3 more times (4 in all).

Presented by Billy Burke
Camp Hess Kramer Institute
October 11-13, 1985

BELO LENČE
Serbia

Belo Lenče is the title of an old folk song. The steps are from Vranjanka which is a traditional dance done to any 7/8 music from that area, when played in a S,Q,Q rhythm. This dance was presented by Bora Gajicki at the 1985 San Diego S.U.F.D. Conference.

PRONUNCIATION: BEH-loh LEN-chey

TAPE: NK 85-2, Side B, Band 2

FORMATION: Mixed lines with hands joined in "W" pos and slightly fwd.

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

STYLE: Serbian dances are very light and done mostly on the balls of the ft with slightly bent knees. Their styling has all kinds of extra flourishes such as bounces, lifts, swings, etc. These notes only have the basic steps and should be used only as a reference after learning them from a competent teacher.

METER: 7/8

PATTERN

Meas. Cts.

INTRODUCTION: 8 meas.

DANCE:

- | | | |
|-----|-----|--|
| 1 | 1 | Facing slightly R and moving in LOD, step R in LOD with knee flex. |
| | 2 | Bounce on R with knee flex. |
| | 3 | Step L across R with bent knee. |
| 2 | 1 | Turning to face ctr, step R in LOD with knee flex. |
| | 2 | Touch ball of L ft in front of R with slight flex of R knee. |
| | 3 | Soft bounce on R in place as knee flexes. |
| 3-4 | | Repeat meas 2, alternating ftwk twice more (3 in all). |
| 5 | 1-3 | Step L,R,L in place, flex knee on each ct, or step L across R on ct 3. |

Note: There is a small knee flex on each ct of the dance.

Repeat dance from beg to end of music.

Presented by Maria Reisch
Camp Hess Kramer Institute
October 11-13, 1985

BET AVI
Israel

SOURCE: This dance was presented by Ya'akov Eden at the 1985 San Diego S.U.F.D. Conference and at Stockton Folk Dance Camp 1984.

TRANSLATION: My father's house

PRONUNCIATION: BAYT ah-vee

CHOREOGRAPHER: Bentsi Tiram

MUSIC: Tel Aviv Express #1, LP, Side A, Band 4

FORMATION: Open circle with dancers very close tog, hands clasped, arms bent at elbows with hands at waist ht.

STYLE: Yemenite up-down feeling (ball-flat), with very small ftwk.

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION: Beg with singing.

PART I:

- 1 1-4 Yemenite R bkwd; brush L fwd on ct 4.
- 2 1-4 Step L across R; step R to R; step L across R; hold.
- 3 1-4 Grapevine to L: Step R behind L; step L to L; step R over L, step L to L.
- 4 1-3 Repeat meas 3, cts 1-3. (grapevine step to L, 7 steps)
4 Hold.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

PART II: (Face LOD and move slightly fwd. R hand on L shldr of dancer in front, L hand on small of own back)

- 1 1-2 Small step R diag R fwd; hold and bring L ft near R ankle.
3-4 Small step L diag L fwd; close R next to L. Slight swagering feeling on both steps.
- 2 1-4 Repeat meas 1 with opp ftwk and dir.
- 3 1-4 Dassa Step: Step R fwd on balls of ft (cts 1-2); rock back on L, leave R in place (cts 3-4). Do a "Camel roll": Body rotates up, bkwd, down, and around.

- 4 1-3 Step R,L,R fwd.
4 Pivot on R 1/2, end facing RLOD (L).
- 5-8 Rejoining hands, repeat meas 1-4 with opp ftwk and dir, on last ct end facing ctr.
- PART III: (Face ctr, no hand hold)
- 1 1,&,2 Beg R, do 1 two-step slightly diag R fwd, with hands at waist ht, snap fingers on ct 2.
3,&,4 Repeat cts 1-2, diag L fwd with opp ftwk.
- 2 1-2 Sway R to R; L to L.
3-4 Step R across L, R arm moves across body; pivot R on R 1/2 to face out, L lifts fwd
- 3 1-4 Walk L,R,L fwd.
- 4 1-2 Step R to R, swing arms to R.
3 Close L to R, swing arms to L.
4 Bend knees bring L arm parallel to floor with palm down, R arm on top of L hand, forearm vertical, rotate R hand inward and snap fingers of R hand.
- 5-8 Repeat meas 1-4, end facing ctr.

Presented by Vickey Maheu
Camp Hess Kramer Institute
October 11- 13, 1985

BRIUL PE OPT
Romania

This is a men's dance learned by Alexandru David from Ivon Grama, dance instructor in Sucaca, Muntenia. and was presented by him at the 1985 Santa Barbara Symposium.

PRONUNCIATION: bree-ool peh ohpt

RECORD: "Romania in Music and Dance, Vol I", RO-1-38 (LP)

FORMATION: Mixed lines joined in belt hold or front basket (L over R).

RHYTHM: Music feels more like 1,2,3,4,5,6,7.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 4 meas

FIG. I:

- 1 Facing ctr, step R to r (ct 1): close L to R (ct 2).
- 2 Step R to R (ct 1): close L to R without wt (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-32 Repeat meas 1-4, 7 more times (8 in all).

FIG. II:

- 1 Facing ctr, lift on L as R moves bkwd in bicycle motion (ct 1); step R close to L (ct &); step L in place, lift R slightly in place (ct 2).
- 2 Repeat meas 1.
- 3 Lift on L as R swings around (ct 1); step R across L (ct &); step L back in place (ct 2); step R t R (ct &).
- 4 Step L in place (ct 1); step R across L (ct &); step L back in place (ct 2).
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

FIG. III:

- 1 Leap onto R in place (ct 1); step on ball of L ft in front of R (ct &); leap onto R in place (ct 2); step L to L on ball of ft (ct &).
- 2 Repeat meas 1, cts 1,&.2. (leap R; L x R; leap R bk).

- 3-4 Repeat meas 1-2 with opp ftwk, except on ct 1, "&", stamp R with flat ft instead on stepping on ball of ft.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

FIG. IV:

- 1 Lift on L in place (ct 1); step R bkwd (ct &); step L fwd (ct 2).
- 2 Lift on L in place (ct 1); step R fwd (ct &); step L bkwd (ct 2).
- 3 Repeat meas 1.
- 4 Bounce twice on L as R kicks fwd from knee (cts 1-2).

FIG. V:

- 1 Facing and moving R, do 1 two-step fwd, beg with R and lead with heal.
- 2-3 Repeat meas 1 to R, alternating ftwk, 2 more times (3 in all).
- 4 Leap L fwd (ct 1); leap R fwd and pivot to face L (ct 2).
- 5-16 Repeat meas 1-4, alternating ftwk and direction, 3 more times (4 in all).

FIG. VI:

- 1 Facing and moving twd ctr, do 1 two-step fwd leading with R heel and looking R (RLR) (cts 1,&,2).
- 2-8 Repeat meas 1, alternating ftwk and direction, 7 more times (8 in all).
- 9 Lift on L (ct 1); step R behind L (ct 2); step L in front of R (ct &).
- 10 Step R bkwd (ct 1); lift on R (ct &); step L behind R (ct 2).
- 11-16 Repeat meas 9-10, 3 more times (4 in all).

FIG VII:

- 1-3 Facing ctr, and beg R, run 6 steps fwd twd ctr. Fall heavy and lift free ft bkwd high.
- 4 Jump onto both ft twice, ft tog.

- 5 Step R to R flat footed (ct 1); close L to R (ct 2).
- 6 Step R to R (ct 1); touch L next to R without wt (ct 2).
- 7-8 Repeat meas 5-6 with opp ftwk and direction.
REPEAT FIG. II (1 time); III (1 time); and FIG IV (3 times).

REPEAT FIG IV, meas 1-3, then meas 4 as follows:

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

Presented by Beverly Barr
Camp Hess Kramer Institute
October 11-13, 1985

DRMEŠ IZ POKUPLJA
Croatia

The dance is also called Pokuplje or Posavina. Almost every tamburica orchestra in the homeland as well as the U.S. plays this shaking-dance melody to demonstrate the virtuosity required of the musicians. It was learned by Billy Burke in the late '70 from Nena Sokčić who was a lead dancer and researcher of Lado for more than 25 years. The dance was presented by Billy at the 1985 Santa Barbara Symposium.

PRONUNCIATION: dr-mesh iz POH-kup-ljah

RECORD: AMAN LP-102, Side 1, Band 7

FORMATION: A mixed line joined in front basket hold. Line moves to L.

METER: 2/4

PATTERN

Meas.

No Introduction

FIG. I: WALK

1 Turning lower body slightly L of ctr, but keeping shldrs twd ctr, step R in RLOD (ct 1); reach and step L to L on ball of ft (ct 2). This should produce a smooth walking movement.

2-16 Repeat meas 1 (16 in all).

FIG. II: DRMES

1 Facing ctr, in place, step on R (ct 1); hop on R (ct &); land on R (ct 2); step slightly L on L (ct &).

2-16 Repeat meas 1 (16 in all).

FIG. III: DRMES VARIANT

Beg R, do 4 small light stamping steps on cts 1,&,2,& of every 4th meas of Fig. II. There is no body twist in this Fig.

SEQUENCE:

16 meas walk; 16 meas Drmes, 26 meas walk;
16 meas Drmes; 26 meas walk; 16 meas walk.

Presented by Billy Burke
Camp Hess Kramer Institute
October 11-13, 1985

DRMES IZ TUROPOLJSKI
Croatia

This shaking dance from the flat lands south and east of Zagreb, the Croatian capital, features an interesting series of stamping steps. It was learned by Billy Burke in the '70's from Nena Sokcic a lead dancer and teacher of Lado for more than 25 years. The dance was presented by Billy at the 1985 Santa Barbara Symposium.

PRONUNCIATION: DER-meesh TOO-rah-POHL-ski

RECORD: AMAN 102 (LP), Side 1, Band 2

FORMATION: Mixed closed circle joined in back-basket hold.

METER: 2/4 & 3/4

PATTERN

Meas.

INTRODUCTION: 16 meas. Beg with full orchestra.

2/4

FIG. I:

- 1 Facing ctr, step R in place (ct 1); raise on ball of ft (ct &); land on R heel and whole L (ct 2); step L slightly L (ct &).
2 Repeat cts 1,&,2,&, except step R beside L on ct 1.
3-14 Repeat meas 1-2, 6 more times (7n all).
15 Repeat meas 1.
16 Step on R (ct 1); hold (ct 2); step L fwd (ct &). This is the beg of Fig. II.

On each repeat of the dance Fig. I is done 2 times for 32 meas.

FIG. II:

- 1 Facing L of ctr and moving to L, step R-L (cts 1-2)
2 Moving to L, step R (cts 1,&,2); step L (ct &).
3-16 Repeat meas 1-2, 7 more times (8 in all), except do not step on last "&" ct, L ft is free.

3/4

FIG. III:

- 1 Facing L of ctr and moving L, step on L (ct 1); lift onto ball of L ft (ct 2); lower L heel (ct &).
2 Moving L, step R,L,R,L (cts 1,2,3,&).
3-16 Repeat meas 1, alternating ftwk, 7 more times (8 in all), except do not step R on last ct, L is free to begin dance again.

Repeat dance from beg to end of music.

Presented by Billy Burke
Camp Hess Kramer Institute
October 11-13, 1985

HORA MARE DIN BUKOVINA

Bukovina, Romania

This dance comes from Bukovina on the norother border of Romania, adjacent to the Ukraine. Presented by Stephen Kotansky at the 1985 Idyllwild Workshop.

PRONUNCIATION: HO-rah MAH-rey deen BOOK-koh-VEE-nah

RECORD: Electrocard, "Bukovina III" or; tape.

FORMATION: Cpls (W on M's R side) in a closed circle joined in "W" pos.

STEPS: Basic Step: Step R (cts 1-2; step L (ct 3); step R (cts 4,5,6).

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

METER: 6/8

PATTERN

Meas.

FIG. I: FWD & BKWD

1-3 Beg R, do 3 basic steps twd ctr.

4 Stamp L next to R 3 times (S,Q,S).

5-8 Repeat meas 1-4, with opp ftwk and moving bkwd out of circle.

9-16 Repeat meas 1-8.

FIG. II: TRAVELING

1-2 Turning to face and moving LOD, do 2 basic steps, beg R.

3-4 Turning to face RLOD and backing up in LOD, do 2 basic steps bkwd, beg R.

5-16 Repeat meas 1-4, alternating ftwk and direction, 3 more times (4 in all). End facing ctr.

FIG. III: FWD & BKWD WITH ARM SWINGS

1-3 Beg R do 3 basic steps twd ctr.

4 Stamp L fwd and swing arms fwd and down (over the waterfall) (ct 1); stamp R in place as arms move to "W" pos (ct 4).

5-8 Repeat meas 1-4 with opp ftwk and moving out of ctr.

9-16 Repeat meas 1-8. Turn and face ptr at end, join both hands with ptr.

FIG. IV: BOXING

- 1 Facing ptr with hands joined at shldr ht (arms bent at elbow) and moving sdwd R, step R to R and push R hand fwd (ct 1); close L to R and push LH fwd (ct 2); step R to R and push RH fwd (ct 3). During this step both dancers rotate slightly to L, but continue to face one another.
- 2 Repeat meas 1 with opp ftwk, direction and arms. (move sdwd L)
- 3 Walk R,L (cts 1-2 [S,Q]); moving CCW exchange places, arms push fwd R,L.
- 4 In new pos, repeat meas 1. (move sdwd R)
- 5-16 Repeat meas 1-4, alternating ftwk, direction and arms, 3 more times (4 in all).

Presented by Vicki Maheu
Camp Hess Kramer Institute
October 11-13, 1985

JIANA DIN AVRIG

Romania

This dance is from Sibiel, Transylvania, and was introduced in Holland by Theodor Vasilescu. Sunni Bloland learned it from Marius Korpel in Schiedam in June 1984. This dance was presented by Sunni Bloland at the 1985 San Diego S.U.F.D. Conference.

PRONUNCIATION: ZHEE-ahna deen AH-vrig

TAPE: NOROC-SLC 6-84, Side A, Band 6.

FORMATION: Mixed closed circle joined in "T" pos.

STYLING: When walking lead with heel then roll onto full ft.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 8 meas

PART A: BOUNCES (Introduction)

- 1-2 8 bounce in place - lift and lower heels.
- 3-4 Facing ctr and moving LOD, hop on L while clicking R heel to L (ct 1); hop on L while clicking R heel to L (ct 2); facing slightly diag R, walk RLRL in LOD (cts 3-4; 1-2), facing ctr click R to L, bring ft tog (ct 3); hold (ct 4).
- 5-10 Repeat meas 3-4, 3 more times (4 in all).

PART B: JUMP-CLICKS

- 1 Facing ctr, jump into stride pos in place (ct 1); click ft tog in air (ct &); repeat stride-click (cts 2,&); leap on L in place (ct 3); stamp R (ct &); leap on R in place (ct 4); stamp L in place (ct &).
- 2 Jump into stride pos (ct 1); click ft tog in air (ct &); step LRLRL (5 steps) in place with accent (cts 2,&,3,&,4).
- 3-4 Repeat meas 1-2.

PART C: WALK & STEP-STAMPS

- 1 Facing slightly R and moving in LOD, walk RLRL (cts 1-4).
- 2 Turning to face ctr, in place, step R with accent (ct 1); stamp L (ct &); step L with accent (ct 2); stamp R, twice (ct &,3); hold (ct 4). (RLLRR)
- 3-4 Repeat meas 1-2

PART D: WALK, PAS DE BASQUE (PDB), LEAP-STAMPS

- 1 Facing slightly R and moving in LOD, walk RLRL (cts 1-4).
- 2 Do 2 PDB in place, (R-L) (cts 1&2, 3&4 - SSQ, SSQ)
- 3 Leap R (ct ah); stamp L heel, 4 times (ct 1,2,3,&,hold 4 - QSSQS)
- 4 Turning slight L, repeat meas 3 with opp ftwk.
- 5-8 Repeat meas 1-4
- 9-10 Repeat meas 1-2.

PART E: GRAPEVINE

- 1 Facing slightly L and moving RLOD, step R across L (ct 1); step L sdwd L (ct 2); step R behind L (ct 3); step L sdwd L (ct 4).
- 2-4 Repeat meas 1, 3 times. (4 in all)

PART F: WALK & TWO-STEP

- 1 Continuing in RLOD, step R across L (ct 1); step L sdwd L, with bent knees (ct 2); repeat cts 1-2 (cts 3-4).
- 2 Do 1 two-step, beg R (ct 1-2); turning to face ctr, close-click L to R heel on at ground (ct 3); hold (ct 4).
- 3-4 Repeat meas 1-2.

Notes by Lavona Jenks.

Presented by Beverly Barr
 Camp Hess Kramer Institute
 October 11-13, 1985

KLEISTOS
Thessaly, Greece

"Kleistos" means "closed", referring to the hand hold of this dance from the village of Argitheia in the Agrapha region of Thessaly. Because the area was so inaccessible (primarily the haunt of shepherds and Klephts), the Ottoman authorities never bothered to register the village for tax purposes, hence the name Agrapha ("the unwritten ones"). The dance is in two parts: 1) "Tsamiko"-like, in 6/8 meter, and 2) "STA DYO"-like, in 2/4 meter. As learned from Yvonne Hunt. This dance was presented by Joe Graziosi at the 1985 Idyllwild Workshop.

PRONUNCIATION: klee-STOHS

RECORD: Song of Thessaly , #1, SDNM 102 or;
Greek Regional Dances (tape), Side A, B 1.

FORMATION: Mixed lines facing slightly R of ctr, elbows bent, forearms close together, (L over R), hands joined with finger clasped (optional) or in escort pos.

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

METER: 6/8 & 2/4

PATTERN

Meas.

Beg dance at start of any musical phrase.

FIG. I: SLOW (6/8 Meter = 2 cts [S,Q])

- 1 Step R in LOD (ct 1); step L across R (ct 2).
- 2 Step R in LOD (ct 1); slow swing L (knee bent) across R (ct 2).
- 3 Lean bk and rock bkwd on L, lift R toe up (heel remains on ground) (ct 1); roll onto R as L knee draws twd R knee (L toe can touch next to R (ct 2).
- 4 Touch L toe bkwd and slightly L (ct 1); step L across R (ct 2).

Do 8 times when beg with singing.

FIG. II: FAST (2/4 meter = S,Q,Q rhythm)

Face ctr, change hands to "W" pos and gradually open circle.

Transition: Step R to R (ct 1).

- 1 Step L across R as R leg swings around and in front of L (ct 2); bounce on L as R swings around and behind L (ct &).

2 Step R in back of L (ct 1); step L behind R (ct 2); step R to R (ct &).

Note: You may do a small hop on R ct "ah" in prep of stepping L across R when repeating meas 1.

SEQUENCE

Fig. I - Vocal

Fig. II - Instrumental

Repeat to end of music.

SONG

KLESISTOS HOROS

From Aryitheia, Agrafa Mts., Thessalia

//Ai Simera The' (more the') na katevo
Kato se kria vrisi//

//Ai yia na vrotim (more tim) aghapi mu
na tin periskaniaso//

Transition

*//(Ai) tin ivra (ke more) ke tin skaniasa
nisafe dhen tis kano//

//(Ai)n'igho ivra (ki'more) kl'arravoniasa
na vriskl'esl na paris//

//(Ai) ki'an thelis (ki'an more) ki'an katadhehtis
nouna na stefanosis

Today I want to go down to the cool well

In order to find my love and tease
her to no end

*I found her and I teased her,
I didn't give her a break

"I've found (a love) and have gotten
engaged, you should find one for yourself

And if you want and accept,
you can be our wedding sponsors."

Presented by Vicki Maheu
Camp Hess Kramer Institute
October 11-13, 1985

KUKURIGU PETLE
Macedonia

SOURCE: This dance was learned from a group of villagers from Injevo, Eastern Macedonia by Carol Akawie-Schneider in the mid '70. The dance was presented by Billy Burke at the 1985 Santa Barbara Symposium.

PRONUNCIATION: KOO-koo-REE-goo PAYT-layh

RECORD: FR-4117

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

STYLING: The dance is done on the whole ft with light styling.

METER: 2/4

PATTERN

Meas.

No Introduction:

DANCE:

- 1 Facing slightly R of ctr, step R fwd (ct 1); hop on R (ct 2).
- 2 Step L across R (ct 1); hop on L (ct 2).
- 3 Step R-L in LOD (cts 1-2).
- 4 Step R in LOD (ct 1); hop on R turning to face ctr (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9 Step-hop R bkwd (ct 1-2).
- 10 Step-hop L bkwd (cts 1-2).
- 11-16 Repeat meas 9-10, 3 more times (4 in all).
Note: Meas 9-10 could be called a reel step, as one ft replaces the other, and there is no movement bkwd.

Presented by Billy Burke
Camp Hess Kramer Institute
October 11-13, 1985

MOOSH
Armenia

This dance was brought by Armenian immigrants to the U.S. during the early 1900's from the city of MOOSH in DARON region of ANCIENT WESTERN ARMENIA (eastern Anatolya). A large group of these Armenians settled in Fresno, CA, where they proudly preserved their provincial songs and dances. Tom Bozigian learned this dance as a youth in Fresno. Tom presented this dance at the 1985 Santa Barbara Symposium.

This is the first and slower of two dances that were taught together as a "suite", with "Sasoon" being the second and faster of the two dances.

TAPE: FT 6001

FORMATION: Face LOD with little fingers joined at shldr ht.
Leader is at L end of line.

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

DANCE:

- 1 Step R across L as L lifts behind (ct 1); facing ctr, step L in place as arms lower and swing 45 bkwd (ct 2).
- 2 Moving sdwd R, step R to R as arms swing 45 fwd (ct 1); step L across R as arms swing 45 bkwd (ct 2).
- 3 Step R to R as arms raise to shldr ht (ct 1); slight hop on R in pl as L lifts bkwd (ct 2).
- 4 Step fwd on L with slight plie as R lifts bkwd (ct 1); step R in place as L is extended fwd slightly above floor (ct 2).
- 5 Turning to face L of ctr, step L in place as hands lower to side (ct 1); step R beside L (ct &); step L in place lifting R heel as hands raise to shldr ht (ct 2).
- 6-7 Moving to L do 2 two-steps, beg R (cts 1,&,2).

Repeat dance from beg to end of music

Presented by Beverly Barr
Camp Hess Kramer Institute
October 11-13, 1985

NA'AMA
Israel

SOURCE: This dance was presented by Ya'akov Eden at the 1985 San Diego S.U.F.D. Conference and at Stockton Folk Dance Camp 1984.

TRANSLATION: My gentle dear one

PRONUNCIATION: nah-ah-MAH

CHOREOGRAPHER: Bentsi Tiram

MUSIC: Tel Aviv Express #1, LP, Side A, Band 2

FORMATION: Cpls face ctr with W on M R. L hands joined and extended fwd at shldr ht, MR hand on WR waist, WR hand on MR hand.
Ftwk same for both, except where noted.

METER: 3/4

PATTERN

Meas Cts

INTRODUCTION: 8 meas

PART I

- 1-2 Double Tsherkessia starting L: Step L across R; step R bkwd to place; step L slightly L; step R across L; step L back to place; step R slightly R.
- 3 1-3 Beg L, waltz fwd twd ctr, arms raise.
- 4 Beg R, waltz bkwd, lower arms.
- 5-6 Waltzing L-R, cpls turn 3/4 L. M are pivot (M moves bkwd, W fwd). End facing LOD.
- 7 W: Beg L, waltz 1/2 turn R unwinding - retain hand hold.
M: Beg L, waltz-balance L slightly fwd.
- 8 W: Beg R, rewind with 1 waltz to orig place, turning L.
End facing ctr.
M: Beg R, waltz-balance bkwd.
- 9-15 Repeat meas 1-7.
- 16 Waltz-balance twd ptr, release hands on last ct and end in closed social dance pos. M face LOD, W R ft is free.

- PART II: (Ftwk described for M, W use opp ftwk)
- 1 1 With L hips adjacent, step L across R, turning diag R.
(W beg by stepping R diag L bkwd.)
- 2 Step R to R.
- 3 Step L in place.
- 2 Repeat meas 1, with opp ftwk and R hips adjacent, turn
diag L.
- 3-4 Repeat meas 1-2.
- 5 With inside hands joined, step L sdwd and lean twd ctr.
W step R twd outside (face LOD), and lean R.
- 6 Step R twd ptr and join in closed social dance pos. M
end facing out.
- 7-8 Waltz L,R turning once in LOD.
- PART III: (Ftwk described for M, W use opp ftwk)
- M back to ctr.
- 1 Dip (corte) L bkwd.
- 2 Step R twd W (recover from corte).
- 3 Beg L, waltz, turning 1/2 to R, M end facing ctr with ft
close tog.
- 4 Bend knees and swivel them from L to R, end with knees
straight. (W swivel L first).
- 5-6 Waltz-balance L-R. Cpls may turn 1/4 to 1/2 CW.
- 7-8 Waltzing L-R, turn CW once. End with M bk to ctr.
- Note: During meas 5-8, cpls turn 1-1/2 times CW.
- 9-16 Repeat meas 1-8. End in beginning pos, facing ctr ready
to do dance from beginning. W L ft is free.

Presented by Beverly Barr
Camp Hess Kramer
October 11-13, 1985

NE FELJ LANYOM
Transylvania, Romania

This dance is an arrangement by Stephen Kotansky, of Gyimesi Csango csardas steps to the Moldavian csango melody "Ne Felj Lanyom...", which means "Do not be afraid my daughter. The dance was taught by Stephen Kotansky at the 1985 Idyllwild Workshop.

PRONUNCIATION: neh fay LAHN-yohm

RECORD: Delibab Egyuttas, Hungaria Records HRLP 005, Side B,
Band 5

FORMATION: Open circle joined in "V" pos.

METER: 4/4

PATTERN

Meas.

INTRODUCTION:

CSARDAS:

- 1 Facing ctr, step R to R and turn to face slightly L of ctr (ct 1); close L to R (ct 2); step L to L and turn to face slightly R of ctr (ct 3); close R to L (ct 4).
- 2-8 Repeat meas 1, alternating ftwk and direction, 7 more times (8 in all). End facing L of ctr and brushing R heel fwd (ct 4, meas 8).

WALKING:

- 1 Facing L of ctr and moving in RLOD, step R,L,R,L fwd (cts 1-4).
- 2 Step R fwd (ct 1); turning to face slightly R of ctr, step L bkwd (ct 2); step R beside L (ct &); step L bkwd (ct 3); step R fwd with dip (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk in LOD.
- 5 Turning to face slightly R of ctr, step R in place (ct 1); stamp full L ft slightly fwd of R (ct 2); turning to face slightly L of ctr, step L slightly L (ct 3); stamp full R ft slightly fwd of L (ct 4).
- 6 Turning to face slightly R of ctr, step R to R with accent (knees slightly bent) (ct 1); step L beside R (ct 2); step R in place (ct &); turning to face slightly L of ctr, step L to L with accent (knees slightly bent) (ct 3); step R beside L (ct 4); step L in place (ct &).
- 7-8 Repeat meas 5-6, except lift R bkwd then scuff R heel fwd (cts &,4, meas 8) in prep to walk, hold (ct &).
- 9-32 Repeat meas 1-8, 3 more times (4 in all) then:

VARIATION ON WALKING (RIDA):

- 1 Facing L of ctr and moving in RLOD, step R,L (ct 1-2); step R fwd (knee bent) (ct 3); step L fwd on ball of ft (ct &); step R fwd (knee bent) (ct 4); step L fwd on ball of L ft (ct &).
- 2 Repeat meas 2 (Walking) (R fwd RLOD, L bk LOD, R beside, L bk, R fwd RLOD).
- 3 Repeat meas 1 with opp ftwk in LOD (LR fwd, rida).
- 4-8 Repeat meas 4-8 (Walking) (L fwd RLOD, R bk RLOD, L beside, R bk, L fwd LOD; R, stamp L, L, stamp R; R, L beside, R, L, R beside, L; R, stamp L, L, stamp R, R, L beside, R, L, R beside, scuff L)
- 9-15 Repeat meas 1-7.
- 16 Repeat cts 1-3, meas 8. End dance by stamping L ft.

Presented by Vicki Maheu
Camp Hess Kramer Institute
October 11-13, 1985

PLETENICA
Bulgaria

This is one of the many variations of the "Gankino/Kopanica" dance type in 11/16 meter found in northern and western Bulgaria. The term "Krivo Horo" (crooked) is also used due to its twisting and winding patterns in contradiction to the more straight forward and relaxed "Pravo Horo". From around Plovdiv, West Thrace. This dance was presented by Yves Moreau at the 1985 San Diego S.U.F.D. Conference.

PRONUNCIATION: PLEH-teh-nee-tсах

RECORD: Worldtone WT-YM-005-A

FORMATION: "Na Lesa", mixed lines of M and W, belt hold, L over R.

STYLING: Slight knee bends and small steps, throughout dance.

RHYTHM: 11/16 counted as: $\frac{1,2}{1}$ $\frac{3,4}{2}$ $\frac{5,6,7}{3}$ $\frac{8,9}{4}$ $\frac{10,11}{5}$
(Q,Q,S,Q,Q)

STEPS: "Ker-plunk": land on bk ft (ah); then on fwd ft (ct).
This results in a syncopation of the step.

METER: 11/16

PATTERN

Meas.

No Introduction: Dance may start at beg of any musical phrase.

FIG. I: OSNOVNO (Basic Step)

- 1 Facing ctr, step bkwd, R,L (ct 1-2); step fwd on R (ct 3); facing LOD, hop on R, lift L knee fwd (ct 4); step L in LOD (ct 5).
- 2 Step R,L in LOD (ct 1-2); facing ctr, leap R on R (ct 3); leap L in front of R (ct 4); leap back to place on R (ct 5).
- 3 Still facing ctr, step L on L (ct 1); step R behind L 8ct 2); step L on L (ct 3); hop L in place as R leg extends fwd, knee straight (ct 4); sharply brush (slap) R ft bkwd (ct 5).

Note: When repeating Basic, shldr s stay more or less in place while lower body moves bkwd on meas 1.

FIG. II: PLETI (Twists)

- 1 Repeat meas 1, Fig I, exactly.
- 2 Step R,L,R in LOD (ct 1-3); hop on R as L leg extends fwd (ct 4); sharply brush (slap) L ft bkwd (ct 5).
- 3 Still facing LOD, step L,R bkwd (cts 1-2); turning to face ctr, step L (ct 3); hop on L (ct 4); brush (slap) R ft across L (ct 5).
- 4 Facing ctr, step R,L bkwd (cts 1-2); step R fwd (ct 3); small "ker-plunk" on both ft with L slightly in front of R, small body twist to R (ct 4); hold (ct 5).
- 5 Small "ker-plunk" on both ft with R slightly in front of L, small body twist to L (ct 1); hold (ct 2); hop on R as L moves fwd sharply, knee straight (ct 3); hop on R, L knee lifts fwd (ct 4); step L bkwd (ct 5).

Leader calls changes of figure at will.

Description by Yves Moreau

Presented by Maria Reisch
Camp Hess Kramer Institute
October 11-13, 1985

RAKEFET - CYCLAMEN
Israel

SOURCE: The dance was choreographed by Dani Dassa and was presented by him at the 1985 Santa Barbara Symposium.

PRONUNCIATION: rah-keh-fet

RECORD:

FORMATION: Closed circle facing ctr, with hands joined in "V" pos.

METER: 6/8

PATTERN

Meas Cts

INTRODUCTION:

PART I:

- | | | |
|-----|-----|---|
| 1 | 1-2 | Step R to R; hold |
| | 3 | Step L to L |
| | 4-6 | Step R across L; hold |
| 2 | 1-3 | Brush L fwd; then circle L bkwd |
| | 4 | Step L behind R |
| | 5-6 | Step R to R; hold |
| | 4-6 | Step R across L; hold |
| 4 | 1-2 | Step L to L; hold |
| | 3 | Step R to R |
| | 4-6 | Step L across R; hold |
| 5 | 1-3 | Step R to R, leave L in place (sway) - hands swing fwd to approx waist ht. |
| | 4-6 | Sway to L |
| 6 | 1-2 | Step R fwd twd ctr; hold |
| | 3-4 | Step L,R fwd |
| | 5-6 | Hold |
| 7-8 | | Repeat meas 5-6, with opp ftwk and moving bkwd (sway L R L,hold,R,L,hold,hold bkwd) |
| | | Hands: Gradually lower to "V" pos during meas 8 |

PART II:

- | | | |
|---|-----|---------------------|
| 1 | 1-2 | Step R to R; hold |
| | 3 | Step L to L |
| | 4-6 | Step-hop R across L |

- 2 1-3 Step-hop L bkwd; hold
 4 Step R, beg CW (R) turn
 5-6 Step L, complete turn, end facing ctr
- 3 1-2 Step R to R; hold
 3 Step L to L
 4-6 Step R across L; hold
- 4 Repeat meas 3, with opp ftwk and direction
 Repeat from beg to end of music.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 11-13, 1985

ROATA DE LA VATRA DORNEI
Bukovina, Romania

SOURCE: Presented by Stephen Kotansky at the 1985 Idyllwild Workshop.

PRONUNCIATION: roh-AH-tah deh lah VAH-trah-DOOR-nay

RECORD: Electrocard, "Bukovina III" or; tape.

FORMATION: Cpls (W on M's R side) in a closed circle, M join hands behind W backs, W's arms in front of M's, hook hands up and behind onto M's shldrs.

METER: 4/4

PATTERN

Meas.

No Introduction

FIG. I: REST STEP

- 1 Facing ctr, step R to R (ct 1); close L to R (ct 2); step R to R (ct 3), close L to R (ct 4). there is a slightly
- 2-8 Repeat meas 1, alternating ftwk and direction, 7 more times (8 in all).

FIG. II: STAMP STEP

- 1 4 accented steps (R,L,R,L) in place (cts 1-4).
- 2 Step R slightly to R (ct 1); close L to R (ct &); step R in place (ct 2); tap L heel beside R [optional] ((ct &); step L to L (ct 3); close R to L (ct &); step L in place (ct 4); tap L heel beside L [optional] (ct &).
- 3-4 Repeat meas 2, 2 times more, except thrust R across L (ct 4,&).

FIG. III: HOP - STEP - STEP

- 1 Moving to R and facing slightly R of ctr, hop on L and lift R up and slightly in front of L (ct 1); step R fwd (ct &); step L beside R (ct 2); repeat cts 1,&,2 (cts 3,&,4).
- 2 Repeat cts 1,&,2, meas 1 (cts 1,&,2); turning to face ctr, jump onto both ft slightly to R (ct 3); hold (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk and circle to L.
- 5-7 Repeat meas 1, 3 times (circle R).
- 8 Repeat meas 2 (circle R, hop-step-step-jump).
- 9-12 Repeat meas 5-8 with opp ftwk and direction (circle L 3x; hop-step-step, jump).

Repeat dance from beg in a large circle, form small circles (2-3 cpls), or dance with ptr.

Presented by Vicki Maheu
Camp Hess Kramer Institute
October 11-13, 1985

SASOON
Armenia

Tom Bozigian learned this dance in the village of SASNASHEN, TALEEN district, northwest of YEREVAN, capital of SSR Armenia, in the spring of 1974. This village was settled by Armenians fleeing the massacres of DARON region during W.W.I. Soviet Armenia's Ethnographic Institute has done extensive field research in the Soviet Armenian interior notating dances of Anatolian Armenians who've resettled in specific regions of Caucasian Armenia. This dance was presented by Tom Bozigian at the 1985 Santa Barbara Symposium.

This is the second and the faster of two dances that were taught together as a "suite", with "Moosh" being the first and slower of the two dances.

PRONUNCIATION: sah-SOON

TAPE: GT 6001

FORMATION: Lines facing ctr with little fingers joined at shldr ht. Leader on L.

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

DANCE:

- 1 Step R across L with slightly plie as arms lower to side (ct 1); step L in place as arms swing 45 fwd (ct 2).
- 2 Moving sdwd in LOD, step R to R, heel slightly off floor, lean R slightly, L leg extends sdwd L, arms swing 45 fwd (ct 2).
- 3 Small skip on L to R as arms swing 45 bkwd (ct 1); hop on R in in place as L lifts bkwd (ct 2).
- 4 Plie on both ft in place, L slightly fwd of R as arms raise to "W" pos (ct 1); in place bounce 2 times on both ft (cts 2-&).
- 5 Plie on both ft in place (ct 1); leap on R in place as L kicks fwd (ct 2).
- 6 In place, step L,R,L as arms lower then raise (cts 1,&2). R heel lifts bkwd on ct 2.
- 7-8 In RLOD do 2 Armenian hop-step-step (KERTE): Hop on L as R heel strikes fwd on floor, leap R fwd as L lifts bkwd; leap fwd on L as R lifts bkwd (cts 1,&,2).

v
SIRTO
Bulgaria

This Bulgarian-Macedonian dance exhibits similarities with the Greek Syrto, both in the structure of the basic dance pattern and its name.

This couple version is from Pirin. It was learned by Jaap Leegwater from dancers of the Pirin State Ensemble in 1975. They originally learned it from their first director and folklore researcher, Kostadin Rujcev.

The first melody is from the song to which the dance was originally performed:

Slezna! Pavle ot Balkana
(Pavle came down from the Balkan mountains)

This dance was presented by Jaap Leegwater at the 1985 Santa Barbara Symposium.

PRONUNCIATION: SHEER-toh

RECORD: "Folk Dances from Bulgaria -3" (LP), by Jaap Leegwater
JL 1985.01, Side 1, Band 5

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

FORMATION: Single circle of cpls, the one at the R (in front of the LOD) is #1, the one at the L #2.

STYLE: Macedonian or Pirinski

- very light and high on the ball of the ft
- there is a slight lift on the ball of the ft before the first step of each meas (basic step)
- vertical bouncy character

METER: 7/8

PATTERN

Meas.

INTRODUCTION: 10 meas

PART I: SLEZNAL PAVLE

- 1 Facing and moving in LOD, lift on L (ct ah); step R,L,R fwd (ct 1-3).
- 2 Repeat meas 1. (LRL in LOD)
- 3 Repeat ftwk of meas 1 moving bkwd (RLR), remain facing LOD.

- 4 Facing LOD, step L to L (ct 1); step R in front of L (ct 2); step L in place (ct 3).
- 5-7 Repeat meas 1-3.
- 8 Repeat basic in meas 2, only #1 leads his ptr with R hand to his L side, ptrs keep holding hands in front, free hand on hip.
- 9-12 Repeat meas 1-4, changing from holding outside hands in front to holding inside hands (W pos) on meas 12.
- 13-16 Repeat meas 1-4, closing the single circle by turning 1/4 CCW as a cpl on meas 16 (ptrs have changed pos in the circle #1 becomes #2 and vice versa).

PART II: AJDÉ AJDÉ

- 1 Facing ctr and moving slightly diag L fwd, step R,L,R (ct 1-3).
Note: Gradually extend both arms fwd during this meas.
- 2 Facing ctr and moving slightly diag R fwd, step L,R (cts 1-2); step L in front of R (ct 3).
Note: Keep holding arms horizontal in front.
- 3 Facing ctr and moving bkwd, lift on L (ct ah); step R bkwd (ct 1); step L bkwd as arms swing bkwd low - momentarily pull arms back by slightly bending the elbows and swing them down (arms straight) (ct 2); step R bkwd, swing arms fwd low (ct 3).
- 4 Step L bkwd, swing arms bkwd low (ct 1); step R bkwd swing arms low (ct 2); step L bkwd swing arms fwd low (ct 3).
- 5-8 Repeat meas 1-4.

PART III:

- 1-2 Face and move twd ctr with hands joined in "W" pos, repeat ftwk of meas 1-2.
- 3 Lift on L (ct ah); step R sdwd R (ct 1); step L across R (ct 2); step R back in place (ct 3).
- 4 Cpls turn once CCW in place with 1 basic step, beg with lift on R.
- 5-8 Remain facing ctr and moving bkwd, repeat ftwk of meas 1-4.
- 9-16 Repeat meas 1-8.

Last chord: With both ft tog, slightly bend both knees.

Description by Jaap Leegwater c 1985

Presented by Beverly Barr
Camp Hess Kramer Institute
October 11-13, 1985

SVATOVSKA POLKA

Slovenia

This dance is highly typical of the festive dances of the Central Alpine regions of Slovenia. Austrian cultural influences have been predominate here for centuries. Billy Burke learned the dance at a seminar on Yugoslav dance in Badija in 1971, and was presented by him at the 1985 Santa Barbara Symposium.

PRONUNCIATION: SVAH-tohv-skah

RECORD: AMAN LP-102, Side 2, Band 6

FORMATION: In ballroom pos, with M bk more or less twd ctr and cpls facing LOD. The polka step in this dance is a rolling R-L-R, L-R-L.

METER: 2/4

PATTERN

Meas.

- 1-2 With cpls moving in LOD, do 2 polka steps fwd, M beg L, W R.
- 3 Turn 1/4 CCW to face ctr with 1 polka step. M must step bkwd on L and pull ptr around.
- 4 Turn 1/4 CW to face LOD with 1 polka step. On last ct lean fwd and kick free ft bkwd (MR, WL).
- 5 Slowly come out of lean with 1 polka step in LOD.
- 6-7 Cpls break and face each other putting hands on waist. Each do 2 turns in LOD with 4 steps, M-RLRL, W-LRLR. M turn CCW, W CW.
- 8 Face ptr and do 3 steps in place, M-RLR, W-LRL.
Repeat dance from beg to end of music.

Presented by Billy Burke
Camp Hess Kramer Institute
October 11-13, 1985

TA ZAGATINA
Val Resia, Italy

PRONUNCIATION: tah zah-GAH-tee-nah

TRANSLATION: Title refers to a small location named Zagata.

FORMATION: Cpls or trios in a contra line, facing ptr(s). M is a "S", facing ptr at "N".

Compass: N
 W E
 S

METER: 2/4

PATTERN

Meas Cts

MEN'S STEP:

M arms hang at their sides and swing or lift slightly to the side with the slight swaying movement of the upper body, knees are quite elastic and bounce subtly with movement.

High Melody: Introduction & Ending (12 cts)

1-3

Hold (intro)

4

1 Step L to L with accent turning to face (W) - 1/4 turn L
& bounce slightly on L
2 Stamp R across L with partial wt
& step or rock L bkwd in place, face ptr (N)

5

Repeat meas 4 with opp ftwk and direction

6

Repeat meas 4, but keep wt on R after stamp (ct &)

Low Meldoy: Turn & cross over (8 cts)

1

1 Step L, face "SW" }
2 Step R, face "E" } 3/4 turn CCW (L) in place

2

1 Step L to L, face "E" } Move sdwd L (N) with back to
& Close R to L } ptr to exchange places
2 Step L fwd, face "N" } 3/4 turn CCW (L) in place

3

1 Step R to R, face ptr (S) }
2 Step L to L slightly, lift R low across L
& Stamp R next to L (optional)

----- OR -----

1 Step R, face "W" }
2 Step L, lift R low across L, face ptr (S) } 3/4 turn CCW
& Stamp R next to L (optional) } (L) in place

4

1 Step R fwd twd ptr, face "W" }
2 Step L to L } Move sdwd L (S) with back
& Close R to L } twd ptr to exchange places

NOTE: This leaves you in the middle of the crossing step, but continue to ptrs place and do 1-1/2 CCW (L) turn with the next 3 meas.

High Melody: Turning in place + ending

1	1	Step L fwd, face "SE"	}	1 turn CCW (L)
	2	Step R, face "NE"		
2	1	Step L, face "WN"		
	2	Step R, face "SW"		
3	1	Step L, face "SE"		
	2	Step R, face ptr (N)		

4-6 Repeat meas 4-6 of Introduction & Ending

Repeat dance from Low Melody (do not repeat Introduction & Ending).

WOMEN'S STEP:

W hold corners of their skirts, with their hands extended out to the sides.

High Melody: Introduction & Ending (12 cts)
1-6 Same action as Men.

Low Melody: Turn in place and cross over

1	1	Step L in place	}	1 turn CCW (L)
&-2		Pivot on L as R steps slightly R ("q,s" pivot turn)		
&		Step L fwd, face ptr (S)		
2	1	Step R to R, face "E"	}	Move sdwd R (S). W pass behind (& face) M back to exchange places.
&		Step L behind R		
2		Touch ball of R ft slightly fwd		
&		Step R fwd, face "S"		
3	1	Step L fwd and across R, face "W"	}	3/4 turn CW (R)
	2	Step R bkwd slightly, face ptr (N)		
4	1	Step L fwd twd ptr, face "W"	}	Move sdwd R (N). W pass behind (& face) M back to exchange places.
	2	Step R to R		
&		Step L behind R		

NOTE: This leaves you in the middle of the crossing step.

High Melody: Turning in place + ending

1	1	Touch ball of R ft slightly fwd	}	1 turn CW (R)
&		Step R fwd, face "N"		
2		Step L fwd and across R, face "E"		
2	1	Step R bkwd slightly, face ptr "SW"	}	1 turn CCW (L)
&		Bounce on R, face "S"		
2		Step L to L, face "E"		
&		Pivot on L, step R almost beside L, face "N"		
3	1	Hold	}	1 turn CCW (L)
&		Step L in place, face "W"		
2		Pivot on L, step R almost beside L, face ptr (S)		
&		lift, or bounce slightly on R		

4-6 Repeat meas 4-6 of Introduction and Ending

Repeat dance from Low Melody (do not repeat Introduction & Ending)

FINALE: (Indicated by repeat of part of High Melody)

MEN:

- 1 Turn once CCW (L) with 2 steps, beg L (cts 1-2).
 2 1 Step L twd ptr, completing turn
 & bounce on L heel
 2 Stamp R twd ptr, with wt

WOMEN:

- 1 1 Step L }
 &,2 Step R } 1 turn CCW (L)
 & Step L }
 2 1&2 Moving twd ptr, do 3 stamps - R,L,R

This dance was presented by Stephen Kotansky at the 1985 Idyllwild Workshop.

Presented by Vicki Maheu
 Camp Hess Kramer Institute
 October 11-13, 1985

Dance notes by Stephen Kotansky and Dorothy Daw

TROJNO
Serbia

The dance is from south-east Serbia near the Niš area. The dance is a man's shepherd dance. The name of the tune is Krivo Horo by Boris Karlov, and was changed slightly to fit the dance steps. The dance is basically from KOLO, and was changed slightly for recreational dancing. This dance was presented by Bora Gajicki at the 1985 San Diego S.U.F.D. Conference.

TRANSLATION: A line with 3 people.

PRONUNCIATION: TROI-noh

TAPE: NK 85-2, Side B, Band 4

FORMATION: The dance is usually done in belt hold (L over R). Short lines preferred.

RHYTHM: 11/8 counted as: 12 123 + 12 123(4 without beat); OR
 $\frac{1}{Q} \frac{2}{Q} \frac{3}{S} \frac{4}{Q} \frac{5}{Q} + \frac{6}{Q} \frac{7}{Q} \frac{8}{S} \frac{9}{Q} \frac{10}{Q}$

STYLE: Very vigorous and bouncy. All hops may be bounces, and bounces may be hops.

Serbian dances are very light and done mostly on the balls of the ft with slightly bent knees. Their styling has all kinds of extra flourishes such as bounces, lifts, swings, etc. These notes only have the basic steps and should be used only as a reference after learning them from a competent teacher.

METER: 11/8

PATTERN

Meas Cts

INTRODUCTION: 2 meas.

FIG. I:

- 1 1-2(QQ) Facing ctr and dancing in place, step R,L in place.
3(S) Hop on L as ball of R ft touches fwd, then immediately bounce on L as R knee lifts fwd (thigh parallel to ground).
4(Q) Hop on L, R knee slightly raised.
5(Q) Step R in place.
6-10 Repeat cts 1-5, with opp ftwk.
- 2-4 Repeat meas 1, 3 more times (4 in all or 8 times alternating ftwk).

FIG. II:

- 1 1(Q) Facing ctr and dancing in place, hop on L as R lifts
bkwd at knee ht.
2(Q) Tap R heel slightly R sdwd R.
3(S) Small bounce on L as R heel taps fwd.
4(Q) Hop on L.
5(Q) Step R behind L.
6(Q) Step L next to R.
7(Q) Step R in place.
8(S) Bounce on R as L heel taps fwd.
9(Q) Step L in place.
10(Q) Step R in place.
- 2 Repeat meas 1 with opp ftwk.
3-4 Repeat meas 1-2.

FIG. III:

- 1 1(Q) Facing ctr and moving sdwd R, step R to R.
2(Q) Step L behind R.
3(S) Step R to R with bent knee, L lifts next to R calf.
4(Q) Bounce on R.
5(Q) Stamp L lightly next to R, no wt.
Note: Cts 4-5 are syncopated as much as possible.
6-10 Repeat cts 1-5 with opp ftwk and move L.
- 2-4 Repeat meas 1, 3 more times (4 in all, 8 times
alternating ftwk).
- Note: Flex knees on each ct.

FIG. IV:

- 1 1(Q) Facing ctr and moving sdwd R, step R to R.
2(Q) Step L behind R.
3(S) Step R to R.
4(Q) Bounce on R.
5(Q) Step L across R.
6-10 Repeat cts 1-5.
- 2 1(Q) Hop on L heel as R heel lifts fwd then pushes down twd
floor.
2(Q) Step R next to L.
3(S) Hop on R as L heel lists fwd then pushes down twd
floor.
4-5(QQ) Step L,R in place.
6-10 Repeat cts 1-5, with opp ftwk, except on cts 9-10,
bounce on L, step R in place.
- 3-4 Repeat meas 1-2, with opp ftwk. On last ct drop on L
as R kicks fwd low to floor and bent fwd from waist.

FIG. V:

- 1 1(Q) Bending fwd from waist, step R fwd with straight knee.
 2(Q) Close L behind R heel in "T" pos, L knee bent and R almost straight.
 3(S) Repeat cts 1-2, in 1 ct (double time).
 4-5(QQ) Repeat cts 1-2.
 Note: Do a total of 3 step closes during cts 1-5.
 6(Q) Step R fwd.
 7(Q) Step L close to R heel as R lifts next to L ankle.
 Note: Cts 1-7 are done flat footed.
 & Straighten body.
 8(S) Hop on L as ball of R ft touches in front of L.
 9(Q) Hop on L.
 10(Q) Small step bkwd on R.
 Note: Beg to move bkwd to beg pos on cts 9-10.
- 2 1-2(QS) Small steps bkwd, L,R.
 3(S) Hop on R in place as L touches fwd then lifts immediately.
 4(Q) Hop in R in place.
 5(Q) Small step bkwd L.
 6-7(QQ) Small step bkwd, R,L.
 8(S) Hop on L as R toe touches fwd with straight knee.
 9(Q) Leap on R in place.
 10(Q) Lung/step L fwd, bend body fwd from waist.
 Note: On ct 10 you are back in beg pos of line.
- 3-4 Repeat meas 1-2. On last 2 cts, leap R in place, step L in place while turning as much as possible twd R.

FIG. VI:

- 1 1-2(QQ) Facing diag R, step R,L in place.
 3(S) Drop on R as L touches fwd.
 4(Q) Hop on R as R knee lifts fwd - thigh parallel to floor.
 5(Q) Step L in place.
 6-10 Repeat cts 1-5.
- 2 1(Q) Hop on L.
 2(Q) Tap R heel sdwd R.
 3(S) Tap R heel fwd.
 4(Q) Step on R in place.
 5(Q) Step L in place.
 6(Q) Hop on L in place.
 7(Q) Step R in place.
 8(S) Tap L heel fwd.
 9-10(QQ) Turning to face diag L, step L,R in place.
- 3-4 Repeat meas 1-2 with opp ftwk. On last 2 cts turn to face ctr.
 Repeat dance from beg + Fig. I-III.

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