

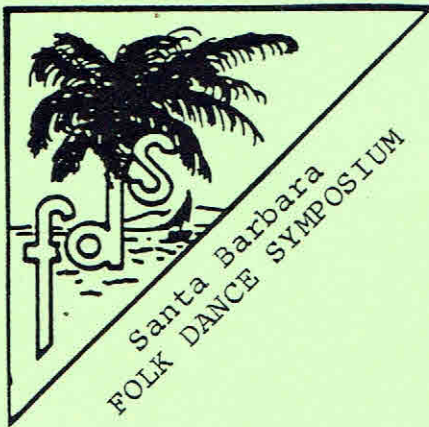
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THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

CAMP HESS KRAMER INSTITUTE WEEKEND

"All Camps Review"



Stockton
FOLK DANCE CAMP



Idyllwild Folk Dance
Workshop

October 9-10-11, 1987

TEACHERS:

Beverly Barr
(International)

Jim Harris
(Scottish)

Dick Oakes
(Balkan)

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October 9-11, 1987

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BĂTRÎNEASCA DIN VICOV
Romania

Old persons dance from Vicov, Moldavia. Presented by Nicolaas Hilferink at Idyllwild F.D. Camp, 1987.

PRONUNCIATION: BUH-tru-neh-ahs-kah din vee-KOV

RECORD: Electrocord (LP) ST-CS 0185 Side A, Band 3

FORMATION: A circle (open or closed), with hands joined and extended above head ht with straight elbows

RHYTHM: 2/4 meter notated in 4/4 (1-2, 3-4) for easier dance notations.

METER: 2/4 PATTERN

Meas.

INTRODUCTION: Beg with vocal

PART A: Face and move in LOD
1 Step R diag R fwd, lean R (cts 1-2); close L beside R (ct 3); step R in place (4).

2-3 Repeat meas 1 alternating ftwk, 2 more times. (3 in all)

NOTE: During meas 1-2, cts 3-4 you may hold or do a double bounce in place on both ft (most of wt is on stepping ft).

4 Step L diag L fwd with plie, lean L (ct 1-2); step R diag R fwd with plie, lean R (cts 3-4).

5-16 Repeat meas 1-4 alternating ftwk, 3 more times (4 in all).

NOTE: Styling - Stager is from upper body and steps have a heavy feeling.

PART B: Face ctr, hands in "W" pos, travel bkwd & fwd
1 Small bounce on L, lift R knee (ct 1); small step bkwd on R (ct 2); small bounce on R, lift R knee (ct 3); small step bkwd on L (ct 4).

NOTE: Small swager of upper body.

2 Repeat meas 1, cts 1-3 (bounce L, R bk, bounce R) (cts 1-3); small step fwd on L (ct 4).

3 Small bounce on L, lift R knee (ct 1); small step fwd on R (ct 2); small bounce on R, lift L knee (ct 3); small step fwd on L (ct 4).

4 Hold (ct 1); small leap fwd on R (ct 2); step L fwd with stamp (cts 3); hold (ct 4).

- 5 Small bounce on L (ct 1); stamp R in place 2 times, take wt on 2nd stamp (ct 2-3); hold (ct 4).
NOTE: During 2nd stamp body leans R.
- 6 Repeat meas 5 with opp ftwk (bounce L, stamp R 2x)
- 7 Jump on both ft sdwd L (cts 1-2); jump on both ft sdwd R (cts 3-4).
- 8 Jump on both ft in ctr (ct 1-2); hold (cts 3-4).
- 9-16 Repeat meas 1-8.

PART C: Face ctr

- 1 Step on R heel diag R fwd - extend arms fwd at shldr ht (ct 1); step L in place (ct 2); close R to L - arms return to "W" pos (ct 3); hold (ct 4).
- 2 Repeat meas 1.
- 3 Moving sdwd R, step R heel to R (ct 1); close L beside R with accent, knee bent (ct 2); repeat cts 1-2 (cts 3-4).
- 4 Step R heel to R (ct 1); close L beside R with accent, knee bent (ct 2); slight drop on R beside L with bent knee (ct 3); hold (ct 4).
- 5-8 Repeat meas 1-4 with opp ftwk moving sdwd L.

Repeat dance from beg to end of music.

SONG:

Old person's dance from Vicov

Șhiai hăi, măi flăcai.
Să jucam bătuta măi
Și tot așa și sari în sus
Că poale la cămeșe nu-s
Poalili le-o ros guzganii) bis
Si-am rămas numai cu stani)

Hey, Hey, you lads
Let's dance the "Batuta"
So that's the way it goes and jump
Because my blouse doesn't have a hem
The hem was eaten by big mice
Only the upper part remains

Poali [^]sint, dar nu le-am pus
Că-s la mamuța pe fus
Da le-oi toaree și le-oi țese
Și le-oi pune la cămeșe
Și-oi ieși la job în sat
Că-s fată de măritat
Si-oi juca pîn-pe-noptat

The hem is there, but I haven't put it on
Because it is still on by mother's spindle
But I shall spin it and weave it
And I shall put it on the shirt
And I shall go and dance in the village
For I am a nimble girl
And I shall dance until it becomes dark

Și haideți voi picioare moi
Că și eu îs di pe voi
Si nu va dați muțetului
Că iarba tăietului
Și-aista picior ma doare
Dar cu-aista bat mai tare
Și-aista-i picior mai scurt
Dar cu-aista bat mai mult

Let's go, weak legs
For I am on top of you
And don't be so weak
As grass before it is cut
And this leg aches
And I stamp harder with it
And the other leg is shorter
But I stamp more often with it

Hai de jucat aș juca bine
Mi-i rușine de copile
Mi-i rușine de flăcăi
Că s-auitâ-n pașii mai
Tropa, tropa pe podele
Ciubotele nu-s a mele
Și ma tem si nu le rup
Ci-s luate cu-împrumut
Tropa, tropa pe podele
Ciubotele nu-s a mele
Că le am de căpatăt
Mulțămesc cui mi le-o dat

I can dance well enough
But I am ashamed of the girls
I am ashamed of the boys
Because they look at my steps.
Trample, trample on the floor
My boots are not mine
And I am afraid to wear them
Because I have borrowed them
Trample, trample on the floor
My boots are not mine
Because they were given to me
Thank you, the person who gave them to me

Presented by Dick Oakes
Camp Hess Kramer Institute
October 9-11, 1987

BO ELAY
Israel

SOURCE: Presented by Bentzi Tiram at FOLK DANCE CAMP (Stockton)
1987

TRANSLATION: Come to me.

CHOREOGRAPHER: Bentzi Tiram

PRONUNCIATION: BOH ah-VEE

MUSIC: Tiram (tape) 1986

FORMATION: Cpls in banjo pos: Semi social dance pos: R hips
adjacent, M face LOD, W RLOD.

Ftwk described for M, W use opp ftwk.

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION: 8 meas

PART A:

- 1 1-4 3 steps (LRL) fwd in LOD, hold (W bkwd in LOD).
- 2 1-2 Step R bkwd while bending R knee, hold (W fwd).
- 2-4 Yemenite L-R (cts 3412-3412).
- 3-4 Sways LR, M turns to face diag away from ctr in LOD (W
back to LOD) L hip close to ptrs.
- 5 1-4 3 steps (LRL) diag in LOD away from ctr (W bkwd), hold.
- 6 1-4 Repeat cts 1-2 with opp ftwk, R hips adjacent. (RLR diag
in LOD twd ctr)
- 7 1-2 Sway L-R, release hands at end of sways.
- 3-4 Step L in front of R and pivot CW (R) full turn. End
facing ptr.
- 8 1-4 Yemenite R bkwd. End in "banjo" pos for repeat.
- 9-16 Repeat meas 1-8.

PART B:

- 1 1-2 Step L bkwd (RLOD) while bending L knee, hold (W fwd).
- 3-4 M steps R-L fwd while turning W CCW (L) 1/2 under M raised
L hand to end in a wrap around pos.
- 2 1-2 Step R fwd in LOD, hold.
- 2-3 3412 Two-step fwd (LRL), hold.
- 3-4 Step R bkwd (RLOD) as L toe slides bkwd (W slide R toe).

- 4 1-4 3 steps (LRL) turning 3/4 CCW (L)(W-CW). End facing ptr, hold.
- 5 1-4 Yemenite R bkwd (W L).
- 6 1-4 In "banjo" pos, two-step (LRL) fwd, hold.
- 7 1-4 Two-step (RLR), hold, while approaching ptr and turning CW tog into "banjo" pos.
- 8 1-2 M: Step L-R in place while holding W R hand with L, face LOD.
W: Step R-L turning CW (R) one full turn under joined hands.
- 3-4 M: Close L beside R without wt, hold. End facing LOD to repeat Part B.
W: Close R beside L, hold.
- 9-16 Repeat meas 1-8.

ENDING:

M can turn W CCW (L) and bow.

Repeat from beg to end of music.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 9-11, 1987

BOSTON HOSPITALITY
Scotland

A Scottish Country Dance published in A YANKEE SAMPLER by Boston RSCDS. A 32 bar bar jig, which is progressive (mixer). This dance was presented by Marianne Taylor, at Folk Dance Camp (Stockton), 1987. It was also taught in 1977 by Mary Murry in Santa Maria, and 1982 by John Tiffany at Camp Hess Kramer Institute.

RECORD: Boston Hospitality preferably a jig-time Scottish music-hall tune, but any 32 bar jig will do (not to fast).

FORMATION: A circle of 2 cpl sets (2 cpls facing). W on M R side.

STEPS: Jig time done with: Skip-change of step; setting step (also know as "pas de basque" and noted as PDB).

Dance skip-change throughout unless noted otherwise.

METER: 6/8

PATTERN

Bars

INTRODUCTION: Bow and curtsey twd ptr

DANCE:

1-8 Dance a R hand wheel (4 bars); then a L hand wheel back to place (4 bars).

9-16 Dance "rights & lefts" (grand R&L), M finish facing out of set.

17-20 Ladies half-chain: W change places by the R, turn opp M by the L.

21-22 Facing the one just turned, set R-L (PDB) to new ptr.

23-24 Joining two hands, set R-L turning once (CW) and opening to face former ptr - retain hands for a moment.

25-28 Dance "back to back" (do-si-do) around former ptr.

29-30 Joining nearer hands with ptr, set R-L to opp person.

31-32 Releasing hands, pass opp person by R shldr and go on to the next cpl.

Repeat from beg with new cpl.

Presented by Jim Harris
Camp Hess Kramer Institute
October 9-11, 1987

BUGEACUL CA PA TELEORMAN

Romania

This dance is from the Muntenia region and was presented by Nicolaas Hilferink at Idyllwild F.D. Camp, 1987.

PRONUNCIATION: B00-djei-ah-KOU cah pah TEH-lehohr-MAHN

RECORD: Electrocord (LP) ST-CS 0185 Side B, Band 8

FORMATION: Lines with hands joined in "W" pos.

RHYTHM: 2/4 meter notated in 4/4 (1-2, 3-4) for easier dance notations.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: Beg with music, or wait 8 meas and beg with Var. B

VARIATION A: Face and move in LOD

- 1 Step R-L in LOD.
- 2 Step R fwd (ct 1); close L to R (cts 2); step R fwd (cts 3);
- 3-8 Repeat meas 1-2 alternating ftwk 3 more times (4 in all).

VARIATION B: Face ctr

- Preparation step: Bounce on L as arms swing fwd (ct ah)
- 1 Step R to R (ct 1); step L across R (ct 2); step R back in place (ct 3); hold (ct 4).
 - 2 Repeat meas 1 with opp ftwk (L to L, Rx, L bk in pl)
 - 3 Face ctr, step R to R (ct 1); step L across R (ct 2); step L back in place (ct 3); step L diag L fwd (ct 4).
 - 4 Step R back in place (ct 1); step L across R (ct 2); step R back in place (ct 3); hold (ct 4).
 - 5-8 Repeat meas 1-4 with opp ftwk.

VARIATION C: Face ctr

- 1 Step R fwd (ct 1); hold (ct 2); step L fwd and face R of ctr (cts 3); hold (ct 4).
NOTE: Option - on ct 4 drop on L in place with L shldr slightly twd ctr - accent fwd movement of hands
- 2 Step R to R (ct 1); close L to R (ct 2); step R to R and face ctr (ct 3); hold (ct 4).
- 3 Step L to L (ct 1); step R across L (ct 2); step L back in place (ct 3); hold (ct 4).
- 4 Repeat meas 3 with opp ftwk (R sdwd, Lx, R bk in pl).
- 5-8 Repeat meas 1-4 with opp ftwk.

NOTE: During Var. B-C, arms beg moving fwd on "ah" of ct 1, then continue to swing bkwd on ct 1 and fwd on ct 2.

The dance is done 3 times.

Presented by Dick Oakes
Camp Hess Kramer Institute
October 9-11, 1987

CIOFUL DE LA VATRA DORNEI
Romania

This dance is from the Moldavia region and was presented by Nicolaas Hilferink at Idyllwild F.D. Camp, 1987.

PRONUNCIATION: TCHOH-fool duh lah VAH-trah dohr-NEIH

RECORD: Electrocord (LP) ST-CS 0185 Side A, Band 2

FORMATION: Circle (closed or open) with hands joined in "V" pos.

RHYTHM: 2/4 meter notated in 4/4 (1-2, 3-4) for easier dance notations.

METER: 2/4 PATTERN

Meas.

INTRODUCTION: 16 meas

PART A: Face ctr

1 Dancing in place, step L across R (ct 1); step R back in place (ct 2); step L beside R (ct 3); step R in place (ct 4).

2 Step L across R (ct 1); step R back in place (ct 2); stamp L beside R with wt (ct 3); hold (ct 4).

NOTE: During meas 1-2, cts 1 and 3, there is a slight movement of the shldr twd ctr, face ctr ctr on cts 2 and 4.

3 Facing and moving LOD, step fwd on R heel (ct 1); close L to R (ct 2); step fwd on R heel (ct 3); close L to R (ct 4).

4 Step fwd on R heel (ct 1); close L to R (ct 2); stamp R in place with wt (ct 3); hold (ct 4).

5-8 Repeat meas 1-4.

PART B:

1 Facing and moving RLOD, step L fwd (ct 1-2); hop on L as R arcs out and across L (ct 3-4).

2 Step R across L bending body slidhtly fwd (cts 1-2); hop on R as body straightens and face 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); hop on L (cts3-4).

NOTE: During meas 1-4 use large traveling movements.

5-6 Repeat meas 1-2 with opp ftwk (R fwd, hop R; LxR, hop L).

- 7 Facing ctr and moving sdwd R, step R heel to R (ct 1); close L to R with plie (ct 2); step R heel to R (ct 3); close L to R with plie (ct 4).
- 8 Repeat meas 7 (4 side-close in all)
- 9-15 Repeat meas 1-7 with opp ftwk.
- 16 Step on L heel to L (ct 1); close R to L with plie (ct 2); step L to L (ct 3); hold (ct 4).

PART C:

- 1 Facing ctr and moving bkwd, hop on L, lift R knee (ct 1); step R bkwd (ct 2); hold (ct 3); step L bkwd (ct 4).
- 2 Hold (ct 1); step R-L bkwd (cts 2-3); hold (ct 4).
- 3 Moving fwd, hop on L, lift R knee (ct 1); step R fwd (ct 2); hold (ct 3); step L fwd (ct 4).
- 4 Hold (ct 1); step R-L fwd (cts 2-3); hold (ct 4).
- 5 Touch R heel diag R fwd (cts 1-2); step R beside L (cts 3-4).
- 6 Touch L heel diag L fwd (cts 1-2); step R beside L (cts 3-4).
- 7 Jump onto both ft.
- 8 Drop on R in place as L lifts bkwd (cts 1-2); stamp L in place (cts 3-4).
- 9-14 Repeat meas 1-6.
- 15 Facing ctr and moving LOD, step R heel R (cts 1); close L to R with plie (ct 2); step R heel R (ct 3); close L to R with plie (ct 4).
- 16 Step R heel to R (ct 1); close L to R with plie (ct 2); stamp R in place (ct 3); hold (ct 4).

Repeat dance from beg one more time (2 in all).

SONG:

Frunză verde solz de pește
J auzi cioful se porneste
Pe bataie, mai flacai
Si naite bade mai

Foaia verde busuiba
Sa jucam cioful cu foc]end

Foie verde de trifoi
Uite cnm veniți și noi

Haide-haide mai flacai
Haide-haide cu bataie

Haida roate rotilita
Draga mami copilita
Cind iun dau cite o nuia

Presented by Dick Oakes
Camp Hess Kramer Institute
October 9-11, 1987

THE DASHING WHITE SERGEANT
Scotland

A Scottish Country Dance published in "101 Scottish Country Dances" by R.S.C.D.S.

RECORD: Gateway to the Forth, FLPS, 1848, Side 2, Band 4 done to the tunes of "Dornoch Links" and "The Rose Tree."

FORMATION: Dancers stand in a circle around the room in 3s. A M between 2 W who face a W between 2 M. The M between 2 W move CW around the room and the other 3 CCW.

STEPS: Reel time done with: Skip-change of step; setting step (also known as "pas de basque" and noted as PDB).

METER: 4/4

PATTERN

Bars

INTRODUCTION: Bow and curtsey twd ptr

DANCE:

1-8 All 6 dancers form a circle and dance 8 slip steps to L then R. End facing opp 3.

9-12 The ctr dancers turns the R hand ptr: They set to each other and turn with 2 hands with 4 PDB.

14-16 Ctr dancer turns and does the same with L hand ptr, and finishes facing R hand ptr again.

17-24 Dance a reel of three: Ctr dancers beg the reel by giving L shldr to R hand ptr and do 8 skip of change step. They finish facing opp 3.

25-32 All advance and retire, then pass through (passing R shldr) with the opp person. End facing new set of 3 people.

The dance is repeated as many times as the music allows.

Presented by Jim Harris
Camp Hess Kramer Institute
October 9-11, 1987

THE DUNDEE WHALER

Scotland

A Scottish Country Dance published in BOOK 1, ORMSKIRK SCOTTISH DANCES by Roy Clowes. It is a 32 bar Strathspey for 4 couples. This dance was presented by Marianne Taylor, at Folk Dance Camp (Stockton), 1987

RECORD: Scottish Country Dance Favorites, Vol. I, GES 1055, Side 2, Band 3, done to the tunes of "The Piper O'Dundee," "Dondale Blue", "McGinty's Meal of Ale," and "Conversazione."

FORMATION: 4 cpls in a longways set

METER: 4/4

PATTERN

Bars

INTRODUCTION: Bow and curtsey twd ptr

DANCE:

1-8 Cpls 2 and 4 dance 1/2 of a "petronella figure," to change places with ptr.

9-16 Cpl 1 and 2 - and 3 and 4 - dance the ladies chain, over and back.

17-24 Cpls 1 and 3 dance 1/2 of a "petronella figure," to change places with ptr.

25-26 1st W and 2nd M change places giving L hands.

27-28 Continuing diag, 1st W change with 3rd W; 1st M with 2nd W - giving R hands.

29-30 Continuing diag, 1st W change with 4th M, 1st M with 3rd M - giving L hands.

31-32 1st M and 4th W make the final diag change, giving R hands.

NOTE: On these diag changes, a "long" turn (facing the other person while moving into the new place) is most pleasing.

Repeat dance three times to finish.

Presented by Jim Harris
Camp Hess Kramer Institute
October 9-11, 1987

GJUŠEVSKA RŮČENICA
Bulgaria

PRONUNCIATION: gyoo-SHEV-skah ruh-cheh-NEE-tсах

TRANSLATION: Little handkerchief from Gjuševo (Gjueševo).

SOURCE: This dance was introduced by Yves Moreau of Montreal, Québec, who learned it in Bulgaria in the summer of 1966 from Naško Vassilev, director of the village dance group of Gjuševo.

BACKGROUND: The village of Gjuševo is located in a high mountain region about 5 kilometers from the Yugoslav border between the towns of Kjustendil and Kriva Palanka, and within the Šop ethnographic region.

The "rŮčenica" is probably the most widespread dance form in Bulgaria. It can be performed in many ways: Solo, couples, trios, and in mixed or segregated lines ("horo"). The line dance form is usually referred to as "horo-rŮčenica," but sometimes is called "hvanati-rŮčenica" meaning hooked dance. The rŮčenica is also considered by many as the liveliest of all Bulgarian dances because in it dancers can show off their greatest skills and virtuosity.

NOTE: This dance was presented by Dick Oakes at the 1987 Idyllwild Folk Dance Camp.

RECORD: X0P0 (45) X-318

FORMATION: Segregated short lines in belt hold ("na lesa") with the L arm over the neighbor's R, or "V" pos if belts are not available.

RHYTHM: 7/16. They rhythm is Q-Q-S (cts 2+2+3 = 7) and is counted below in 3 dancer's beats with the longest beat being the 3rd. This particular rhythm is often referred to as the "rŮčenica" rhythm.

STEPS: Šop-style Pas-de-basque (PDB):
Step slightly swd with small sharp lift of bent free knee (ct 1); step free ft in front of supporting ft with small sharp lift of bent free knee (ct 2); step free ft in place with small sharp lift of free knee (ct 3).

The people of the Šop region are very proud by nature, yet their dances remain somewhat heavy in character. The upper part of the body is straight and upright most of the time, except for occasional leaning and bending fwd and swd. It is the legs and ft that play the important role in their dances. Movements are firm and sharp. Head movements often accompany the intricate ftwk.

METER: 7/16

PATTERN

Meas

INTRODUCTION: None. Pick up the dancing "in progress."

FIGURE I:

- 1 Facing L (RL0D), but moving bwd in LOD, hop L (ct 1); step bwd R-L (ct 2-3).
- 2 Repeat meas 1.
- 3 Turning to face ctr, step swd R (ct 1); step L across R (ct 2); step swd R (ct 3).
- 4 Step L behind R (ct 1); step swd R (ct 2); step L across R (ct 3).
- 5 Step swd R (ct 1); step L toe next to R heel (ct 2); step R in place (ct 3).
- 6 Hop R bringing L leg up and slightly across R with a small circular motion (ct 1); step L beside R (ct 2); step R in place (ct 3).
- 7 Repeat meas 6.
- 8 Turning to face diag L, step L in place (ct 1); step R bkwd (ct 2); leaving R in place and bending knees slightly, step L in place taking partial wt on both and leaning slightly fwd (ct 3).
- 9-15 Repeat meas 1-7
- 16 Repeat meas 8 except dancers remain upright and do not lean fwd.

FIG. II:

- 1 Facing and moving twd ctr, small bounce on L pushing wt partially onto ball of R extended to R (ct 1); small bounce on L with R still touching floor out to R (ct 2); small leap fwd onto R (ct 3).
- 2-4 Repeat meas 1 fwd alternating ftwk. (4 in all)
- 5 Moving bwd away from ctr, small bounce on L pushing wt partially onto ball of R extended to R (ct 1); small bounce on L with R still touching floor out to R (ct 2); small leap bwd onto R (ct 3).
- 6-8 Repeat meas 5 bkwd alternating ftwk. (4 in all)
- 9-16 Repeat meas 1-8.

FIG. III:

- 1 Hop on L extending R diag R in air (ct 1); hold (ct 2); hop on L bringing R in back of L calf (ct 3).
- 2 Step R in back of L (ct 1); step L slightly swd (ct 2); step R across L (ct 3).
- 3-8 Repeat meas 1-2 alternating ftwk. (4 in all).
- 9 Small Sop-style PDB to R.
- 10 " " " " " L

- 11 Step R fwd (ct 1); hop on R bringing L knee up in front with slight body twist on r (ct 3).
- 12 Repeat meas 11 with opp ftwk.
- 13-14 Repeat meas 9-10. (PDB-RL)
- 15 Bending fwd slightly, dance 3 small scissor-step: Step R in place extending L low fwd (ct 1); step L next to R extending R low fwd (ct 2); step R next to L extending L low fwd (ct 3). (Scissors RLR)
- 16 Repeat meas 15 with opp ftwk. (Scissors LRL)

FIG. IV:

- 1 Hop on L touching R heel to floor diag R (cts 1-2); hop on L bringing R heel to shin (W low), M with knee turned out and thigh parallel to floor (ct 3).
- 2 Hop on L (ct 1); step R next to L (ct 2); step L across R with quick bend of supporting knee and leaving R back in place (ct 3).
- 3 Step R back in place (ct 1); step L next to R (ct 2); step R across L with a quick bend of supporting knee and face diag L (ct 3).
- 4-6 Repeat meas 1-3 with opp ftwk.
- 7 Repeat meas 1. (hop L & tch R heel diag R, hop L w/R heel to shin)
- 8 Facing ctr, with ft tog, do 3 small bounces in place on heels (cts 1-3).
- 9-12 Repeat Fig. II, meas 5-8 moving bkwd (bnc L w/R to R, bnc L, leap R bk; do 4x alternate ftwk).
- 13-15 Repeat meas 1-3, but end facing L in RLOD. (hop L w/R diag R, hop L w/ R heel to shin; hop L, R in pl; LxR; R bk, L in pl, RxL)
- 16 Facing L with ft tog, do 3 small bounces in place leaning over slightly on 3rd bounce (cts 1-3).

Repeat dance from beg to end of music.

Presented by Dick Oakes
Camp Hess Kramer Institute
October 9-11, 1987

HORA DE LA ÎNSURĂȚEI
Romania

This dance is from the Muntenia region and was presented by Nicolaas Hilferink at Idyllwild F.D. Camp, 1987.

PRONUNCIATION: hor-ah deh lah in-suh-rah-TSEIH

RECORD: Electrocord (LP) ST-CS 0185 Side B, Band 9

FORMATION: Circle (closed or open) with hands joined in "W" pos.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 16 meas

PART A: Face ctr

- 1 Step L fwd (ct 1); bounce on L (ct 2).
- 2 Step R bkwd (ct 1); bounce on R (ct 2).
- 3 Moving L sdwd, step L to L (ct 1); step R across L (ct 2).
- 4 Step L to L (ct 1); step R behind L (ct 2).
- 5 Step L to L (ct 1); hold (ct 2).
- 6 Stamp R beside L twice, no wt (cts 1-2).
- 7 Step R to R on heel (ct 1); step L beside R (ct &); step R to R (ct 2).
- 8 Step L across R (ct 1); step R back in place (ct 2).
- 9-16 Repeat meas 1-8.

PART B: Face ctr

- 1 Moving diag R fwd, step-hop L fwd (ct 1-2); step R fwd (ct &).
- 2 Still moving diag R fwd, step L fwd (ct 1); stamp R beside L (ct 2).
- 3 Moving diag R bkwd, step R-L bkwd (cts 1-2).
- 4 Still moving diag R bkwd, step-hop R bkwd (cts 1-2).
- 5-16 Repeat meas 1-4, 3 times (4 in all).

- PART C: Face ctr
- 1 Dancing in place, leap on L (ct 1); step R across L (ct &); step L bkwd in place (ct 2).
 - 2 Repeat meas 1 with opp ftwk.
 - 3 Step L-R bkwd (cts 1-2).
 - 4 Step L bkwd (ct 1); Lift R fwd (ct 2).
 - 5 Moving diag L fwd, step R-L (ct 1-2).
 - 6 Step R fwd (ct 1); bounce on R (ct 2).
 - 7 Moving diag L bkwd, step L-R bkwd (cts 1-2).
 - 8 Step L bkwd (ct 1); bounce on L (ct 2).
 - 9-16 Repeat meas 1-8 with opp ftwk.

ENDING:

Repeat Part C, meas 1-3; meas 4, step LRL in place (cts 1,&,2); stamp R in place (ct &).

SEQUENCE:

A B C - A B C - A B ending

Presented by Dick Oakes
Camp Hess Kramer Institute
October 9-11, 1987

KESHENAVO

Israel

SOURCE: Presented by Bentzi Tiram at Folk Dance Camp (Stockton)
1987

TRANSLATION: When we shall come

CHOREOGRAPHER: Avi Peretz

PRONUNCIATION: keh-SHAY-nah-VOH

MUSIC: Tiram (tape) 1986

FORMATION: Circle with hands joined in "T" pos facing ctr.

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION: Beg with vocal

PART A:

Section 1: Face ctr

1 1-2 Large leap R to R landing in plie.
3-4 Step L behind R, hold.

2 1-2 Facing R of ctr, leap fwd on R lightly, step L fwd.
3-4 Turning to face ctr, close R to L (wt on balls of both ft,
knees bent) twist knees twd L, twist knees twd ctr.

3-4 Repeat meas 1-2.

Section 2: Face ctr

1 1-2 Sway R-L.
3-4 Step R across L, step L to L.

2 1-2 Step R across L, and begin to arc L fwd while pivoting on
R 1/4 CW (R).
3-4 Step L across R, step R to R.

3 1-2 Step L across R, hold.
3-4 Turning CW (R) once in LOD, step R-L.

4 1-2 Resume "T" pos, step R to R, step L across R.
3-4 Close R to L without wt, hold.

REPEAT PART A, SEC. 1 & 2, except on last 2 cts of Sec. 1
& 2, sway R-L.

PART B

Section 1: Face ctr, release hands

1 1-2 Move R heel fwd, leap R fwd.
3-4 Step L fwd, hold.

2 1-4 Turning CW (R) once twd ctr, step R-L-R, hold.

- 3 1-2 Step L fwd in plie, step R bkwd in place- raise hands high, palms back.
3-4 Step L bkwd in plie, step R fwd in place - Lower hands to side.
- 4 1-2 Vigorous step L fwd - clap hands in an upwarm motion, hold - lower hands.
Note: There are only 2 cts in this meas.

Section 2: Face ctr

- 1 1-2 Turning to face slightly L of ctr, step R bkwd in plie, step L bkwd.
3-4 Step R across L with plie - R arm moves across body, step L bk in place.
- 2 Repeat meas 1.
- 3 1-4 Turning once CW (R) in LOD, step R-L-R, hold.
- 4 1-4 Turning once CCW (L) in RL0D, step L-R-L, hold.
- 5 1-2 Sway R-L.
Note: There are only 2 cts in this meas.

Repeat PART B, SEC. 1 & 2, except on meas 5, cts 1-2 sharply close R to L without wt and hold.

NOTE: On 3rd repeat of dance do Part A and B only 1 time each.

Note: In this description there appears to be 14 cts in Part B, Section 1 and 18 cts in Section 2. This makes the various steps more comprehensible. But the total in Part B is 32 cts.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 9-11, 1987

MAZURKA-VALSE

France

The mazurka and mazurka-valse are popular in the "val folk" repertoire in France. This dance was learned by Marilyn Wathen in France, 1981 and presented by her at the Folk Dance Camp (Stockton), 1987.

PRONUNCIATION: mah-zyoor-KAH VAHLZ

MUSIC: On Y Va (tape), "Mazuka", Side A, Band 2

FORMATION: Cpls almost in closed social dance pos around the room, facing LOD.

METER: 3/4

PATTERN

Meas

INTRODUCTION: none

PART A: MAZURKA

1 M: Step L sdwd (ct 1); step R near L (ct 2).; lift L slightly off floor and bring near R ankle (ct 3).

W: Same as M but with opp ftwk.

2 Repeat meas 1.

3 M: Step back slightly on L (ct 1); step R beside L (ct 2); step L in place or slightly fwd (ct 3).

W: Step R-L-R, crossing in front of M and ending on his L side (cts 1-3). Do not change hand pos.

4 Repeat meas 1 with opp ftwk in new pos.

NOTE: During meas 4-6, dancers remain on close dance pos, but look over MR and WL shldr in LOD.

5-8 Repeat meas 1-4 with opp ftwk.

PART B: VALSE

1-8 Do 8 waltz steps, beg M R, W L. Waltz steps are 3 small and smooth steps done flat footed with a continual turning. Dance close to ptr.

Repeat dance from beg.

NOTE: On the "On Y Va" cassette tape recording of the "Mazurka", the music changes as to how many times you repeat Part A and B. At the beginning, dancers dance Part A once (meas 1-8 as above), and dance 8 waltz steps for Part B. Later in the same recording, dancers dance Part A twice through (meas 1-8 then repeated) and Part B for 16 meas. Dancers must listen carefully to the music to hear when Melody A and B are played twice.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 9-11, 1987

PINEWOODS REEL

Scotland

A Scottish Country Dance published in A YANKEE SAMPLER by Boston RSCDS. It is a 32 bar Reel for 3 couples. This dance was presented by Marianne Taylor, at Folk Dance Camp (Stockton), 1987

RECORD: Cabbage 417, "Gie Us Tullochgorum," Sie 2, Band 4

FORMATION: 4 cpls in a longways set

METER: 2/4

PATTERN

Bars

INTRODUCTION: Bow and curtsey twd ptr

DANCE:

ma-7

1-8 Cpls 1 and 3 (nearer hands joined) dance a simultaneous Fig. of 8 around the standing cpl 2: Cpl 1 beg by casting off while cpl 3 cross up between cpl 2. On bars 7-8, 2nd cpl step up to 1st place, and 1st cpl end back-to-back in ctr, facing own side.

9-10 All take hands in a "double triangle" pos and set.

11-12 Cnr dancers move with "petronella" turn into next place to R, while 1st cpl turn 1/2 R to face opp sides, still back-to-back.

13-16 Repeat bars 9-12, cnrs moving on to another place while 1st cpl turns 1/2 R again, to end facing 1st cnr in person.

17-20 Beg with R shldr do a 1/2 reel-of-four with 1st cnr; cnrs end in own cnr place while 1st cpl pass R shldrs in ctr to face 2nd cnrs "in person".

21-24 Repeat bars 17-20 with 2nd cnr: 1st cpl finishes by passing L shldrs to face 1st cnrs across the dance.

25-26 6-bar reel-for-three across the dance: 1st cpl give L shldr to 1st cnr to beg (M #1 with 3rd cpl, W #1 with 2nd cpl).

31-32 1st cpl turn by R hands to end facing out in 2nd place ready to beg again.

Repeat having passed one cpl to bottom of set.

NOTE: On 2nd round, on bars 31-32 1st cpl dance down the ctr to 4th place, nearer hands joined, while 4th cpl finish the reel by casting up one place; they will begin Fig. of 8 from 3rd place.

Presented by Jim Harris
Camp Hess Kramer Institute

RACA
Medimurje, Croatia

This dance was presented Nena Šokčić at Folk Dance Camp (Stockton) 1987. The yelling on the record is calling all brothers and sisters together to dance.

PRONUNCIATION: RAH-tsah

MUSIC: Jugoton LSY (LP) 63059, Side B, Band 4 or
Croatian Folk Dances (tape), Side 1, Band 2

FORMATION: A closed circle with hands joined in "V" pos.

METER: 2/4

PATTERN

Meas

INTRODUCTION: None

VARIATION I:

- 1 Step L to L (ct 1); close R to R and bounce twice on heels (ct 2-&).
- 2-3 Repeat meas 1, 2 more times (3 in all).
- 4 Repeat meas 1 with opp ftwk and direction (to R).
- 5 Repeat meas 1 (to L).
- 6 Step fwd on R heel (ct 1); step L heel beside R (ct 2).
- 7 Step R bkwd (ct 1); close L beside R (ct 2).
- 8 Step L to L (ct 1); close R to L and bounce 2 times on heels (cts 2-&).
- 9 Repeat meas 8 with opp ftwk to L.
- 10 Stamp R fwd (no wt) (ct 1); step R behind L (ct 2).
- 11 Step L bkwd (ct 1); step R fwd briefly (ct &); step L bkwd (ct 2); step R sdwd R with accent (ct &).
- 12 Step L in place (ct 1); step R in front of L (ct &); step L back in place (ct 2); step R on R (ct &).
- 13 Repeat meas 12 except delete ct 2 & (last & ct).
- 14 Stamp L-R in place.

VARIATION II:

- 1 Facing L of ctr and moving L, step L fwd (ct 1); scuff R fwd beside L with accent (ct &); bounce on L heel (ct 2); step R fwd (ct &).
- 2 Repeat meas 1.
- 3 Step L fwd (ct 1); scuff R fwd beside L with accent (ct &); turning to face R, pivot on R while tapping R beside L 2 more times (3 in all) (cts 2,&).
- 4 Repeat meas 1 with opp ftwk and direction, except take wt on last & ct.
- 5 Turning to face ctr, step R-L in place (ct 1-2).
- 6 Touch R heel fwd (ct 1); step on whole R ft with plie where it touched (ct 2).
- 7 Step L bkwd (ct 1); touch R heel fwd with accent (ct &); bounce on L heel (ct 2); step R beside L (ct &).
- 8 Step L to L (ct 1); close R to L and bounce 2 times on heels(cts 2-&).
- 9 Repeat meas 8 with opp ftwk to R.
- 10-14 Repeat Var. I, meas 10-14.

Repeat from beg to end of music.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 9-11, 1987

RÂČENICA NA HORO
Bulgaria

TRANSLATION: Line RÂČenica

The word "RÂČenica" is derived from the noun "râka" (sg), "râce" (pl); hand or forearm. Many "RÂČenicis" are accompanied by beautiful hand and arm movements.

In dance and music terminology the term "RÂČenica" is used to indicate a dance in 7/8 meter (2-2-3) and it is also the name of its "basic" three-step.

The "RÂČenica" is the most widespread dance in Bulgaria and therefore sometimes called "the Bulgarian national dance." It is performed in all kinds of formations and throughout the whole year. Some other "Racenicis" however, are only done on special occasions, like the ones that are connected with weddings and seasonal festivities.

This "RÂČenica" is done in an open circle and therefore gets the extension "na Horo". It is performed in Trakija and Northern Bulgaria. Simular versions are known danced to a song.

Learnd by Jaap Leegwater from Dimitar Dojcinov choreographer and dance researcher from Plovdiv, Bulgaria. This dance was presented by Jaap at the 1987 Santa Barbara Symposium.

MUSIC: Bulgarian Folk Dances (tape) JL 1987.01 by Jaap Leegwater.

FORMATION: Open circle with hands joined in "W" pos.

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

METER: 7/8

PATTERN

Meas

INTRODUCTION: 16 meas

PART I:

- 1 Facing ctr and moving sdwd R,
lift on ball of L ft(ct 1); step R to R - arms extend up and fwd (ct 2);
step L behind R - arms swing down (ct 3).
- 2 Step R diag R fwd -arms swing bkwd(ct 1);
bring L leg fwd with knee bent and turned out - arms swing fwd low (cts 2-3).
- 3 Step L in front of R in 4th pos, bending both knees - swing arms to "W" pos (cts 1-2);
lift on ball of L ft, lift R of floor (ct 3).
- 4-30 Repeat meas 1-3, 9 more times. (10 in all)

31-32 Do 2 "Racenicás" (Basic's) in place, RLR LRL - place both hands at waist on meas 32, ct 3.

PART II:

1 Hands at waist, facing ctr and moving sdwd, lift on ball of L ft, extending R leg sdwd R close to floor (ct 1);
step R to R (ct 2);
close L to R, no wt on R (ct 3).
NOTE: Upper body movements: Slightly sdwd R (ct 1); straighten body (ct 2); hold (ct 3).

2-3 Repeat meas 1, 2 more times (3 in all).

4 Flat footed Racenica, RLR, turning 1/2 CW (R) in LOD, bend body slightly fwd at waist. End facing out.

5-8 Repeat meas 1-4 with opp ftwk and direction, but now facing out. Turn 1/2 CCW (L) on last meas to again face ctr.

9-16 Repeat meas 1-8.

PART III:

1 Joining hands in "V" pos, facing ctr, and move swd R, leap low onto R to R (ct 1);
step L in front of R (ct 2);
step R back in place (ct 3).

2 Hop on R bring L ft in a arc sdwd-behind (ct 1);
step L behind R (ct 2); step R to R (ct 3).

3 Hop on R as L leg extends fwd and heel taps floor (ct 1);
step L across R (ct 2);
step R to R (ct 3).

4-5 Repeat meas 3, 2 more times (3 in all).

6 Facing ctr and dancing in place,
bounce on R as L leg pumps fwd and down (ct 1);
hop on R as L arcs bkwd (cts 2-3).

7 Step L behind R as R leg pumps fwd and down (ct 1); "Pletí" or
hop on L as R arcs bkwd (cts 2-3). Reel-step

8 Step R behind L
extending R fwd close to floor (ct 1);
step L beside R as L extends fwd and low (ct 2); "Nosica" or
step R beside L as R extends fwd and low (ct 3). Scissors

9-16 Repeat meas 1-8 with opp ftwk and direction.

Repeat from beg to end of music.

✓
SARPLANINSKO
Macedonia

The character of the dance is bouncy, slow, tiny steps because people who live in the mountains do not have enough room and flat places, so they have to watch their steps all the time.

TRANSLATION: Dance from the mountain of ✓ Sarplanina

PRONUNCIATION: shar-plah-NEEN-skoh

RECORD: AK-011 (LP), side B, band 5

FORMATION: Lines with hands in "W" pos.

RHYTHM: 9/8 meter broken into 2 meas, one with 4 cts and one with 5 cts for ease of notating and reading of notes.

NOTE: This dance was taught at the 1987 Statewide, and 1987 Santa Barbara Symposium by Atanas Kolarovski and has been corrected from the previous notes.

METER: 9/8 (4/4 + 5/4) PATTERN

Meas.

INTRODUCTION: 6 meas of 9/8 rhythm

- PART I: Move in LOD
- 1 Facing and moving LOD, lift on L (ct 1); step R-L fwd (2-3); hold (ct 4).
 - 2 Bounce on L, lift R fwd (ct 1); step R-L-R fwd (ct 2-4); hold (ct 5).
 - 3-4 Repeat meas 1-2 with opp ftwk.

- PART II: Dance in place facing ctr
- 1 Step or touch R in front of L, turn body slightly to L (ct 1); step L back in place (ct 2); step or touch R to R and face ctr (ct 3); step L in place (ct 4).
 - 2 Lift R fwd while bouncing on L (ct 1); step R in place (ct 2); hold (ct 2); step L-R in place (ct 4-5).
 - 3 Keeping wt on R, touch step L in front of R turning body slightly to R (ct 1); hold (ct 2); touch L to L turning to face ctr (ct 3); hold (ct 4).
 - 4 Lift L fwd while bouncing on R (ct 1); step L bkwd (ct 2); hold (ct 3); step R beside L (ct 4); step L fwd (ct 5).

- 5 Step R in front of L, lift L bkwd, bend fwd slightly and facing slightly R of ctr (ct 1); hold (ct 2); step L back in place turning to face ctr and straighten body (ct 3); hold (ct 4).
- 6 Lift R fwd while bouncing on L (ct 1) step R in place (ct 2) hold (ct 3) step R-L in place (ct 4-5).
- 7 Step L in front of R, lift R bkwd (ct 1); hold (ct 2); step R back in place (ct 3); hold (ct 4).
- 8 Lift L fwd while bouncing on R (ct 1); step L in place (ct 2); hold (ct 3); turning to face LOD, step R in place (ct 4); step L fwd in LOD (ct 5).

NOTE: Meas 7-8 are almost the same as 5-6 but with opp ftwk.

Repeat from beg to end of music.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 9-11, 1987

SITNO KRAJDUNAVSKO HORO
Bulgaria

TRANSLATION: Small stepped line dance

This dance is from the Danube river area in north Bulgaria, which is also called the ethnographical region of "Severnjaško." The Danube river forms a natural border between Romania and Bulgaria. The influence of the "Vlach" minorities is very present in both the musical, and the dance folklore of north Bulgaria.

This dance was learned by Jaap Leegwater during a field research trip with Ivan Donkov, dance researcher and specialist in northern Bulgaria village dances, from Veliko Târnovo in 1979.

This dance was presented by Jaap at the 1987 Santa Barbara Symposium.

MUSIC: Bulgarian Folk Dances (tape) JL 1987.01 by Jaap Leegwater.

FORMATION: Lines or open circle with hands joined in "W" pos.

METER: 2/4

PATTERN

Meas

INTRODUCTION: 16 meas

PART I: NAPRED - NAZAD (Fwd & Bkwd)

- 1 Facing and moving twd ctr, step R-L fwd (cts 1-2).
- 2 Step R fwd (ct 1); Lift L knee fwd (ct 2).
- 3 Facing ctr and moving bkwd, step L-R bkwd (cts 1-2).
- 4 Step L bkwd (ct 1); swing R heel bkwd (ct 2).
- 5-7 Repeat meas 1-3.
- 8 Jump on both ft tog in place in plie (ct 1); comp up with a leap onto L as R arcs sdwd from behind to a fwd pos (cts 2).

PART II: SITNO (Small)

- 1 Facing ctr and dancing in place, small step R fwd (ct 1); step L bkwd (ct &); step R across L (ct 2); step L back in place (ct &).
- 2 Small step R fwd (1); step R bkwd (ct &); hop on L as R knees lifts fwd (ct 2); step R next to L, no wt on L (ct &).
- 3-8 Repeat meas 1-2 alternating ftwk and direction, 3 more times. (4 in all) On final hop-step, lower arms to behind body in prep for forward swing.

PART III: HEJ

- 1 Facing ctr, strong step on R fwd - arms swing fwd (ct 1); turning to face diag R, hop on R as L begins to arc bkwd, knees close tog - arms swing bkwd (ct 2); step L behind R (ct &).
- 2 Repeat meas 1. (Total of 2 reel steps)
- 3 Facing ctr with hands in "V" pos, step R to R (ct 1); step L behind R (ct &); step R fwd in place (ct 2); step L to L (ct &).
- 4 Step R behind L (ct 1); step L fwd in place (ct &); step R to R (ct 2); step L behind R (ct &).
- 5-16 Repeat meas 1-4, 3 more times. (4 in all)

PART IV:

- 1 Facing ctr, hop on L as R quickly arcs sdwd and back (ct 1); step R behind L (ct &); step L to L (ct 2). (Cts 1,& is a "reel steps")
 - 2 Step R across L, leg straight (ct 1); step R back in place (ct 2).
 - 3 Facing ctr and moving sdwd R, step R to R (ct 1); step L behind R (ct &); step R to R (ct 2).
 - 4 Step L across R, leg straight and flat footed (ct 1); step R back in place (ct 2).
 - 5 Hop on R as L quickly arcs sdwd and bkwd (ct 1); step L behind R (ct &); leap R back in place, sharply lifting L knee fwd with flexed ft (ct 2).
 - 6 Facing ctr and moving sdwd L, step L to L on heel (ct 1); step R behind L with slight plie, lift L knee fwd (ct &); repeat cts 1-& (cts 2-&).
 - 7 Facing and moving twd ctr, leap low fwd on L, lift R bkwd (ct 1); low leap fwd on R, lift L bkwd (ct 2).
 - 8 Step L-R-L fwd with accent (stamp) (cts 1-&-2).
- Repeat entire dance from beg 2 more times. Finish with stamp on L ft next to R.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 9-11, 1987

✓
ŠOPSKO HORO
Bulgaria

PRONUNCIATION: SHOHP-skoh hoh-ROH

TRANSLATION: ✓ Sop dance

SOURCE: This dance is a medley of steps arranged from Graovsko Horo, Zidarsko Horo, and original source material learned by Dennis Boxell in Europe during 1961.

BACKGROUND: The steps of this dance are typical of the ✓ Sop ethnographic region in western Bulgaria. The Horo was, until recently, danced every Sunday and on holidays all over Bulgaria, and is still danced at weddings, country fairs, regional festivals, and at large national festivals such as held at Koprivštica every five years.

NOTE: This dance was presented by Dick Oakes at the 1987 Idyllwild Folk Dance Camp.

RECORD: XOP0 (LP) X-LP-1, Side B, Band 5 or
XOP0 (45) X-309

FORMATION: Segregated short lines in belt hold ("na lesa") with the L arm over the neighbor's R.

STEPS: ✓
Sopska Step:
Bounce on both ft with most of wt on R (ct 1); bounce on both with most of wt on L (ct &); step R in place as L ft moves beside lower part of R calf (ct 2).
Repeat alternating ftwk for a total of 4 times (meas).

Travelling Step:
With wt on bent L leg, touch R heel fwd with straight leg, body leans slightly R (ct 1); step R fwd, body straight (ct 2).
Repeat alternating ftwk for a total of 4 times (meas).

Graovsko Step:
Meas 1 - With wt on L, trace a small double circle in the air with R knee straight, body leans slightly R (cts 1-2).
Meas 2 - Step R fwd, body straight (ct 1); slap L strongly fwd, L knee straight R knee bent (ct 2).
Meas 3 - Step L, R bkwd (cts 1-2).
Meas 4 - Step L bkwd (ct 1); hop on L as R moves beside lower part of L calf (ct 2).

Running Threes:
Facing diag R, run R-L-R (cts 1, &, 2).
Repeat alternating ftwk for a total of 4 times (meas).

Sopska-Point Step:

Meas 1 - Bounce on both ft with most of wt on R (ct 1); bounce on both ft with most of wt on L (ct &); step R as L thrusts fwd, knee straight, leg fwd and down (ct 2).
Meas 2-3 - Repeat twice more alternating ftwk. (3 times in all)
Meas 4 - Close L forcefully to R with heel-click (ct 1); hold (ct 2); take wt on L (ct 2).

Pawing Step:

Hop on L as R lifts in front (ct 1); extend R fwd, straightening R knee (ct &); bend R knee as R brushes bkwd (ct 2).
Repeat for a total of 4 times (meas).
(This step resembles the pawing of a horse's foreleg.)

Zidarsko Step:

Meas 1 - Hop on L as R lifts in front (ct 1); stride R heel forcefully slightly fwd (ct 2).
Meas 2 - Step R in place turning body slightly R (ct 1); strike L heel fwd (ct 2).
Meas 3 - Step L, R, bkwd.
Meas 4 - Step L in place (ct 1); raise straight R leg in front--yell "ooooh!" (ct 2).
Meas 5 - Slap R strongly fwd, R knee straight, L knee bent--yell "pah!" (ct 1); hold (ct 2).

Grapevine Step:

Meas 1 - Facing fwd, step R swd (ct 1); step L behind R (ct 2).
Meas 2 - Step R swd (ct 1); step L across R (ct 2).

Hopping Step:

Hopping on L move slightly swd R as R toe touches diag R (ct 1); hopping on L move slightly swd R as R toe touches fwd in front of L (ct 2).
Repeat 1 meas.

METER: 2/4

PATTERN

Meas

INTRODUCTION: None, or start at beg of any meas

FIGURE I: EDNO (One)

- 1-2 4 running steps RLRL to R, raising knees.
- 3-6 Sopska Step in place. (3's)
- 7-10 Travelling Heels fwd.
- 11-14 Graovsko Step. (circle w/slap)
- 15 Step R in place (ct 1); hop on R raising L ft beside lower part of R calf (ct 2).
- 16 Repeat meas 15 with opp ftwk.

FIG. II: DVE (Two)

- 1-4 Running Threes.
- 5-8 Sopska-Point Step. (bounce w/extension)
- 9-10 Pawing Step.
- 11 Hop on L raising R knee high in front (ct 1); strike R heel forcefully slightly fwd (ct 2).
- 12 Step R in place, turning body slightly to L (ct 1); strike L heel fwd (ct 2).
- 13 Step L-R bkwd (ct 2).
- 14 Step L in place (ct 1); hop on L raising R ft beside lower part of L calf (ct 2).
- 15-16 Repeat meas 14 alternating ftwk 2 times more (3 in all).

FIG. III: TRI (Three)

- 1-2 4 running steps RLRL to R raising knees.
- 3-6 Sopska Step in place. (bounce, bounce, step)
- 7-11 Zidarsko Step. (heel strike w/slap - oooh pah!)
- 12 Step R in place with emphasis turning body slightly to L (ct 1); stamp L close behind and almost perpendicular to R heel (ct 2). Yell - ee! ha!
- 13-16 Repeat Fig. II, meas 13-16 (LR bk; L in pl, hop L w/knee lift; R in pl, hop R w/knee lift)

FIG. IV: CETIRI (Four)

- 1-2 4 running step RLRL to R, raising knees.
- 3-4 Grapevine Step.
- 5-6 Hopping Step swd R.
- 7 Hop on L(ct 1); step R swd (ct &); step L beside or slightly in front of r (ct 2).
- 8 Small leap R swd (ct 1); stamp L beside R, no wt (ct 2).
- 9 Small leap L swd (ct 1); stamp R beside L, no wt (ct 2).
- 10 Step L beside R raising acutely bent R knee across L leg (ct 1); hold (ct 2); small leap on R fwd (ct &).
- 11 Repeat meas 10.
- 12 Step L beside R, raising straight R leg in front (ct 1); beg to trace a CW circle in the air, lower straight R leg in front (ct 2).
- 13-14 Continue leg circling motion by tracing 2 slow CW circles in the air with bent leg, starting at bottom of the circle.
- 15 Trace an even slower, larger partial circle CW in the air (in prep for a leap onto R).
- 16 Leap on R in place (ct 1); slap L strongly fwd, L knee straight, R knee bent (ct 2).
- 17-20 Repeat Fig. II, meas 13-16 (LR bk; L in pl, hop L w/knee lift; R in pl, hop R w/knee lift)

NOTES: The figures may be danced as many times or in any order the leader wishes, although they are usually done in the order shown above.

For performing or just for fun with the XOP0, 45 rpm record, the dance works out nicely as follows (no intro):

FIG I - 2 times
FIG II - 2 times
FIG III - 2 times

FIG IV - 3 times - After three 16-meas phrases there is a
12 meas interlude!

FIG I - 2 times

FIG II - 2 times

FIG III - 2 times - except that instead of the last step-
lift, leap L and slap R fwd.

SPELLINGS AND PRONUNCIATIONS

It is gratifying to note a great improvement in the spellings and pronunciation of Balkan dance names and the recent standardization of these often difficult foreign words. As to the spelling, there is a good tendency to spell all general Balkan dances (except Greek) in the Latin ("Latinica") alphabet of the Serbo-Croatian language. The latest breakthrough toward this consistency is in Bulgarian. Actually, Bulgarian is akin to Macedonian as Serbian is akin to Croatian. We have been using the Latinica rather than the phonetic which is subject to so many interpretations (such as dajčovo instead of dajchovo, daychovo, or daichovo; pajduško instead of paidushko; and šopsko instead of shopsko).

The only special pronunciation needed to learn to master this alphabet (other than that each letter is pronounced in one way) is the unique use of marks \checkmark , \prime , \wedge , and \cup placed occasionally over the c, g, k, s, z, u, and a. These "diacritical" marks give the alphabet new letters and the following sounds:

c	= ch as in <u>chap</u>
c	= ch as in <u>patch</u>
g	= gy as in <u>angular</u> - Macedonian only
k	= ky as in <u>ocular</u> - Macedonian only
s	= sh as in <u>assure</u>
z	= zh as in <u>azure</u>
u or â	= uh as in <u>abut</u> - Bulgarian only (racenica = rucenica)

Other letter characteristics are:

c	= ts as in <u>yogurts</u>
g	= g as in <u>yogurts</u>
j	= y as in <u>yogurts</u>

Presented by Dick Oakes
Camp Hess Kramer Institute
October 9-11, 1987

SVEKRVINO ORO
Macedonia

PRONUNCIATION: sveh-kehr-VEE-noh OHR-OH

RECORD: AK-014 (LP), side A, band 1

RHYTHM: 7/8 counted as: $\frac{1,2}{1}$ $\frac{3,4}{2}$ $\frac{5,6,7}{3}$

FORMATION: Lines with hands joined in "W" pos.

STYLE: Bounces are very subtle, knees flex throughout. During bounces accent flex rather than bounce.

NOTE: This dance was presented at both the 1987 Santa Barbara Symposium and 1987 Statewide (under incorrect spelling of "Sverkrvino Oro") by Atanas Kolarovski.

METER: 7/8

PATTERN

Meas.

INTRODUCTION: 8 meas (beg with vocal)

PART I:

- 1 Facing R of ctr and moving in LOD, step R in LOD (ct 1); bounce on R (ct 2); step L in LOD (ct 3).
- 2 Facing ctr, step R to R (ct 1); bounce 2 times on R as L ft lifts fwd or in front of R calf (cts 2-3).
- 3 Repeat meas 2 with opp ftwk.
- 4-9 Repeat meas 1-3, 2 more times (3 in all).
- 10 Repeat meas 2 (R to R, bounce 2x on R)
- 11 Step L to L (ct 1); step R behind L - no dip (cts 2-3).
- 12 Repeat meas 3 (L to L, bounce 2x on L).
- 13-14 Repeat meas 2-3 (R to R, bounce 2x on R; repeat w/opp ftwk).
- 15 Step R fwd, very slightly (ct 1); step L behind R heel (ct 2); step R to R (ct 3). Ft wt is very small.
- 16 Step L across R (ct 1); bounce on L as R ft lifts fwd or in front of L calf (ct 2); hold (ct 3).

PART II:

- 1 Repeat meas 1, Part I. (R fwd, bounce R, L fwd)
- 2 Still facing R of ctr, step R in LOD (ct 1); bounce on R 2 times as L knee lifts fwd (cts 2-3).
- 3 Step L in LOD (ct 1); bounce on L 2 times as R knee lifts fwd (cts 2-3).
- 4 Facing ctr, repeat meas 2, Part I (R to R, bounce 2x on R)
- 5 Step L to L (ct 1); bounce on L (ct 2); step R across L in LOD (ct 3).
- 6 Repeat meas 2 (R fwd, bounce 2x on R).
- 7-8 Repeat meas 15-16, Part I (R in pl, L behnd R, R to R; LxR, bounce L & lift knee).

Presented by Beverly Barr
Camp Hess Kramer Institute
October 9-11, 1987

SVRLJIŠKI ČAČAK
Serbia, Jugoslavia

PRONUNCIATION: SVERL-yeesh-kah CHAH-chahk

TRANSLATION: Čačak-type dance from Svrljig.

SOURCE: This dance was learned by Dick Crum near the town of Svrljig, just over the hill from the city of Nis in southeastern Serbia.

BACKGROUND: Though this unusual 11-meas dance appears to have recently fallen from the region's repertoire of dances, it adheres to the character of dances from the Svrljig area.

NOTE: This dance was presented by Dick Oakes at the 1987 Idyllwild Folk Dance Camp.

RECORD: Folkdancer (45) MH-3029;
Village Dances of Svrljig Jugoslavia LW-1

FORMATION: Short lines (5-10 dancers) of mixed M and W with a belt hold (L over R), or in "escort" pos (L hand on hip, R hand resting on neighbor's forearm). Some dancers prefer to dance with hands simply joined in "V" pos.

STEPS: Limp Step:

Small step swd on ball of ft with knees straight (ct &); step on free ft next to supporting ft bending knees slightly (ct 1); repeat with same ftwk (ct 2).

Syncopated 3's with Steps:

Step swd, flexing knees, with heel slightly turned out (ct 1); straighten knees (ct &); step on free ft next to supporting ft, flexing knees (ct 2); step on free ft next to supporting ft, flexing knees (ct &).

Step-Stamp:

Step slightly swd with toe turned slightly out (ct 1); stamp free ft next to supporting ft bending knees (ct 2).

The entire dance is done facing ctr with small steps which are kept close to the floor.

METER: 2/4

PATTERN

Meas

INTRODUCTION: 2 Meas.

DANCE:

- 1 Limp Step to R, 2 times
- 2 Syncopated 3's with Steps to R.
ma-7
- 3 " " " " " L.
- 4 Step-stamp to R.
- 5 Limp step to L, 2 times.
- 6 Syncopated 3's with Steps to L.
- 7 Step-stamp to R.
- 8 Limp Step to L, 2 times.
- 9 Syncopated 3's with Steps to L.
- 10 " " " " " R.
- 11 Step L swd bending knees (ct 1); Limp Step to R (cts &,2).

Repeat entire dance to end of music.

NOTE: Because of the speed of the music, many dancers dance Syncopated 3's with Bounces in place of Syncopated 3's with Steps:

Syncopated 3's with Bounces:

Step swd, flexing knees, withheel slightly tuened out (ct 1); straighten knees (ct &); close free ft to supporting ft and bounce on both heels (ct 2); bounce on both heels (ct &).

Presented by Dick Oakes
Camp Hess Kramer Institute
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TROJANAC
Serbia Yugoslavia

PRONUNCIATION: TROH-yah-nahts

TRANSLATION: Triplet

SOURCE: This dance was collected by Dick Crum from research workers at the Serbian Musicological Institute in Beograd, 1954.

BACKGROUND: The peculiar 5 steps of Trojanac and the 5 measures of melody add interest to this dance from the village of Valjevo in Serbia. Trojanac was seen in this country in the documentary color film "Yugoslav Villages Dances" which toured the U.S. in 1953.

RECORD: Fez (45) 701 - this recording speeds up nicely;
National (45) N-4518;
Folkdancer (45) MH-3029
Kolo Festival (LP) 1504

FORMATION: Open circle of mixed M and W with hands joined in "V" pos.

STEPS: Syncopated 3's with Steps:
Step swd, flexing knees, with heel slightly turned out (ct 1); straighten knees (ct &); step on free ft next to supporting ft, flexing knees (ct 2); step on free ft next to supporting ft, flexing knees (ct &).

Syncopated 3's with Bounces:
Step swd, flexing knees, with heel slightly turned out (ct 1); straighten knees (ct &); closing free ft to supporting ft and bounce on both heels 2 times (ct 2-&).

Ftwk should be kept small throughout.

METER: 2/4

PATTERN

Meas

INTRODUCTION: None

DANCE:

1 Facing slightly diag R and moving in LOD, step R-L fwd (cts 1-2).

2-5 Facing ctr, do 4 Syncopated 3's with Steps, beg R.

VARIATION I:

On recordings where the music increases in tempo, substitute Syncopated 3's with Bounces (R,L,R,L) during meas 2-5 as the music speeds up.

VARIATION II:

Some dancers prefer to dance a Syncopated 3 with Bounce swd R during the 1st meas rather than the 2 steps, completing meas 2-5 as in Var. I.

NOTE: When Trojanac is followed by a dance called Svrljiški Čaćak as on the Folkdancer recording, dancers often dance Var. II exclusively.

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