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THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

CAMP HESS KRAMER INSTITUTE WEEKEND

October 16 17 18, 1992



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CAMP HESS KRAMER INSTITUTE

October 16-18, 1992

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ABBREVIATIONS USED IN THIS SYLLABUS

beg	begin or beginning
bkwd or bwd	backward
CCW	counter-clockwise
cp1(s)	couple(s)
ct(s)	count(s)
ctr	center
CW	clockwise
diag	diagonal
ft	feet or foot
ftwk	footwork
fwd	forward
H	hand
ht	height
L	left (side or direction) ft, arm or hand
LOD	line of direction (CCW)
M	man, men, man's
meas	measure(s)
opp	opposite
pl	place
pos	position
ptr(s)	partner(S)
R	right
RLOD	reverse line of direction (CW)
sdwd or swd	sideward
tog	together
twd	toward
W	women, woman, women's
wt	weight
x	times

AGIR GÖVENK
Turkey

This dance is from Bitlis in eastern Turkey (Türkiye), and is danced in Halay style.

This dance was presented by Ahmet Lüleci at the 1992 Idyllwild Folk Dance Camp.

TRANSLATION: Agir means slow. Gövenk has 2 meanings: one is groom the other is a dance at a wedding.

PRONUNCIATION: ah-ROOL gah-VANK

TAPE: Turkish Folkdancing, AL 005, side A/6 (slow slightly)

FORMATION: A line or semi circle, with either interlocked fingers or pinkies joined (both are correct). Stand close to neighbor (shldr touch) with hands in "V" pos and behind body.

METER: 4/4

PATTERN

Times Cts.
done

INTRODUCTION: 1 complete melody (16 cts)

PART I:

10 Do the following 6 cts, 10 times, plus cts 1-2-3, except on ct 3 close R to L, then hold (ct 4).

- 1-2 Step R to R; step L across R;
- 3-4 Step R to R; lift L then push down close to floor;
- 5-6 Step L in place; lift R then push down close to floor;

PART 2:

3 Do the following 16 cts, 3 times.
Style: All steps have a double knee flexes. For the most part step are on the full ft (walks).

- 1-6 Step R-L-R slowly fwd (1 step per 2 cts);
- 7-8 Touch L toe fwd; small lift of L then pump fwd close to floor;
- 9-10 Step L bkwd; small pump of R fwd close to floor;
- 11-12 Repeat meas 9-10 with opp ftwk (R bk, pump L);
- 13-14 Step L bkwd; hold;
- 15 Touch R heel diag R fwd - yell, "TEY";
- 16 Touch R heel fwd - yell "TEY".

PART 3:

3 Do the following 8 cts, 3 times.

- 1-2 Step R fwd - lean fwd; bend R knee - straighten body;
- 3-4 Step L fwd - lean fwd; bend R knee - straighten body;
- 5-6 Step R fwd - lean fwd; bend R knee - straighten body;
- 7-8 Touch L toe fwd; small lift of R leg then pump fwd close to floor;
- 9-16 Repeat cts 9-16, Part 2 (LR bk w/ pump, L bk, tch R heel 2x)

BRIDGE: (Optional)

Do 6 times.

- 1-2 Step R to R; step L across R;
- 3-4 Leaning to R - step (rock) R to R; double bounce on R;
- 5-6 Leaning to L - rock L on L; double bounce on L.

SEQUENCE WITHOUT BRIDGE:

- Part 1, 10 times + 3 cts (Instrumental)
- 2, 3 " (Vocal)
- 3, 3 " (Vocal)

- 1, 10 " (Instrumental)
- 2, 3 " (Vocal)
- 3, 3 " (Vocal)

- 1, 16 " (Instrumental + vocal)
- 2, 3 " (Vocal)
- 3, 3 " (Vocal)

SEQUENCE WITH BRIDGE:

- Part 1, 10 times + 3 cts (Instrumental)
- 2, 3 " (Vocal)
- 3, 3 " (Vocal)

- 1, 10 " (Instrumental)
- 2, 3 " (Vocal)
- 3, 3 " (Vocal)

- Bridge 10 " (Instrumental + 1 vocal)
- Part 1, 6 times (Vocal)
- 2, 3 times (Vocal)
- 3, 3 times (Vocal)

Presented by Joyce Himes
Camp Hess Kramer
October, 1992

This dance has been R&S'd

BABLEKAN

Turkey

TRANSLATION: Bablekan is the name of a large Kurdish family that lives in Van. The dance is named after a deceased member of the family.

PRONUNCIATION: BAHB-leh-kahn

TAPE: Turkish Folkdancing, AL 005, side B/2

FORMATION: Semi-circle, facing ctr, joined with pinkies in "W" pos.

METER: 2/4 PATTERN

Times Cts
done

INTRODUCTION: Solo; pause in music; 8 meas; beg with full orchestra

PART 1:

9 Do a total of 9 times.

- 1 Facing ctr, pinkies joined in "W" pos - step R to R - arms do windshield wiper motion to R;
 - 2 Step L across R - arms windshield wiper to L;
 - 3-4 Repeat meas 1-2;
 - 5 Step R to R - arms ctr, elbows pull down;
 - 6 Lift L then push it fwd and low to floor - arms lower to "V" pos with a slight over-the-waterfall movement;
 - 7 Step L bkwd with plie;)
 - 8 Step R bkwd;) down-up-down feeling
 - 9 Step L bkwd with plie;)
 - 10 Touch R toe beside L ft.
- Note: Shldr shakes are done at will when moveing bkwd during cts 7-10.

PART 2:

6 Do a total of 6 times.
Arms same as Part 1.

- 1&2 Hop on L sdwd R; step R to R; step on L across R;
 - 3&4 Repeat cts 1-&-2;
 - 5-6 Jump onto both ft in place; hop on R as L pumps fwd;
 - 7 Step L bkwd with plie;)
 - 8 Step R bkwd) down-up-down feeling
 - 9 Step L bkwd with plie;)
 - 10 Touch R toe beside L ft.
- Note: Shldr shakes are done at will when moveing bkwd during cts 7-10.

ENDING:

On the final repeat of ct 10, instead of touching R toe, pump R fwd; then jump bkwd on both ft and yell, HEY! (ct 11).

This dance has been R&S'd
Presented by Joyce Himes
Camp Hess Kramer Institute
October, 1992

BÎRLADEANCA
Moldavia, Romania

This dance was learned from Theodor Vasilescu, Nico Hilferink learned the dance from Viorel Vatamanuc and A. Cornei in Moldavia.

This dance was presented by Nicolaas Hilferink at the 1992 Idyllwild Folk Dance Camp.

TRANSLATION: "Bîlad" is a town in Moldavia

PRONUNCIATION: BER-lah-dan-kah

TAPE: Romanian Folk Dances by Nico Hilferink, purple cover, side A/4

FORMATION: Closed circle in shldr hold. The dance was originally done as a cpl dance, but now days it is usually done as a line.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: Beg with pan pipes

PART A:

- Face R of ctr and move to R (LOD)
- 1 Step L across R (ct 1); step R to R (ct 2).
 - 2-3 Repeat meas 1. (6 steps in all)
 - 4 Still moving in LOD - step L-R-L (cts 1,&,2).
 - 5 Hop on L (ct 1); step R-L (cts &-2).
 - 6-7 Repeat meas 5 (hop-step-step, 3 times).
 - 8 Stamp R to R with wt - face ctr (ct 1); stamp L to L - face L of ctr (ct 2).
 - 9-32 Repeat meas 1-8, alternating ftwk and direction, 3 more times. (4 times in all)

PART B:

- Face and move twd ctr
- 1 Step L-R fwd (cts 1-2).
 - 2 Step L fwd (ct 1); hop on L as R flairs sdwd (ct 2); step R fwd (ct &).
 - 3 Step R-L fwd (cts 1-2).
 - 4 Step L-R-L fwd (cts 1,&,2).
- Note: During meas 1-4 accent each step (stamp).
- 5-6 Moving bkwd - step R-L bkwd, slow (cts 1-2, 1-2).
 - 7-8 Step R-L-R bkwd (cts 1-2-1); hold (ct 2).
 - 9-16 Repeat meas 1-8. (2 times in all)
 - 17-32 Repeat meas 1-8, 2 more times, except meas 1 is done double time (R-L-R-L) (cts 1,&,2,&).

Presented by Joyce Himes
Camp Hess Kramer Institute
October, 1992

This dance has been R&S'd

CADÎNEASCA

Romania

SOURCE: This dance is based on material learned from Jora Roman, and a field research study tour done in the village of Plopu, Romania in 1989 by Nicolaas Hilferink.

This dance was presented by Nicolaas Hilferink at the 1992 Idyllwild Folk Dance Camp.

TRANSLATION: "Cadîne" is Turkish for "virgin" i.e., unmarried (young) girls.

PRONUNCIATION: CAH-deh-ness-kah

TAPE: Romanian Folk Dances by Nico Hilferink, purple cover, side B/3

FORMATION: Mixed line dance with have joined in "hora" ("V" pos) hold.

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

METER: 9/8 PATTERN

Meas.

INTRODUCTION: No intro or wait 4 meas and do Var A only 1 time through the first time.

PART A

Note: Meas 1-4 are danced moving CCW in a square (egg) like formation.

- 1 Facing ctr and moving sdwd R - hop on L (ct 1); step R to R (ct 2); step L beside R (ct 3); step R to R (ct 4).
Arms: Swing arms fwd on hop (ct 1), then bkwd (cts 2-3-4).
 - 2 Moving twd ctr - hop on R (ct 1); step L fwd (ct 2); step R beside L (ct 3); step L fwd (ct 4).
Arms continue to swing fwd and bkwd.
 - 3 Facing slightly L of ctr and moving sdwd L - hop on L (ct 1); step R across L (ct 2); step L beside R (ct 3); step R across L (ct 4).
Arms continue to swing fwd and back.
 - 4 Facing ctr and moving bkwd - hop on R (ct 1); step L bkwd (ct 2); step R beside L (ct 3); step L bkwd (ct 4).
Arms continue to swing fwd and bkwd.
- 5-8 Repeat meas 1-4.

PART B:

- 1 Facing ctr and moving in LOD (sdwd R) - hop on L (ct 1); step R to R (ct 2); step L beside R (ct 3); step R to R (ct 4). Arms swing up to "W" pos on ct 1.
- 2 Facing and moving in LOD - hop on R (ct 1); step L across R (ct 2); step R beside L (ct 3); step L across R (ct 4). Arms swing down to "V" pos (with slight over-the-waterfall motion) on ct 1.
- 3-8 Repeat meas 1-2, 3 more times (4 in all).

PART C:

Note: Meas 1-4 are danced moving CW in a square (egg) like formation.

- 1 Facing R of ctr and moving sdwd L - hop on L (ct 1); step R across L (ct 2); step L beside R (ct 3); step R across L (ct 4). Arms swing up to "W" pos on ct 1.
- 2 Facing ctr and moving fwd - hop on R (ct 1); step L fwd (ct 2); step R beside L (ct 3); step L fwd (ct 4). Arms swing down to "V" pos on ct 1 (slight over-the-over-the-waterfall motion).
- 3 Moving sdwd R - hop on L (ct 1); step R to R (ct 2); step L beside R (ct 3); step R to R (ct 4). Arms swing up to "W" pos on ct 1.
- 4 Moving bkwd - hop on R (ct 1); step L bkwd (ct 2); step R beside L (ct 3); step L bkwd (ct 4). Arms swing down to "V" pos on ct 1.
- 5-8 Repeat meas 1-4.

Repeat dance from beg to end of music.

Presented by Joyce Himes
Camp Hess Kramer Institute
October, 1992

This dance has been R&S'd

INI VITUI NI FEATĂ, MOI (song in Aromân)

Translation by Gheorghe Grameni and his wife Chirața Calagiu from Aromân to Romanian.

From Romanian to English by Prof. P. Șolca

I: Îmi vidzvi ni feată, moi Ți-avea multi mari Oll'iu! minî imi bîgai Ș-azi ănu-am iv vrearî.	I saw a girl, moi So lovely (she was) I looked at her (a long time) And now she is my beloved.
--	---

Chorus:

Si-ai lai lai lai la, la,
la, la
Ți-avea multî mari
Si-ai lai lai lai la, la,
la, la
O sîvdaii mari

Si-ai lai lai, etc.
So lovely
Si-ai lai lai, etc.
Oh what a great love.

II: Di cînd minî u viozui Bana îmi pari greu Ș-uni inimă ti-avui Si disfeati in dan	Since I saw her (first) My life seems harder (to me) And my heart has Broken in two
--	--

Chorus

III: Cînd fudzim di-acasî, moi Ploai și furtuni Ș-cînd agiuns la vruta mea S-feați dzua buni	When I leave home, moi There's rain and storm But when I arrive at my beloved's The weather changes.
---	--

Chorus

IV: Cînd fudzim di-acasî, moi Ploai și aricoari Ș-cînd agiuns la vruta mea Își multu soare.	When I leave home It's rainy and cold But when I arrive at by beloved's The sun comes out.
--	--

Chorus

Pronunciation reference:

Î = J

CI = KI

T = T's

CHI = KI

M = N

CHE - KE

A = A

GHE = GE

Ș = S

This dance has been R&S'd

RATEVKA
Macedonia

This dance comes from the village of Ratevo, in east Macedonia. This dance was originally presented by Atanas Kolarovski in the mid 60's, and was presented learned by Michael Ginsburg at that time.

This dance was presented by Michael Ginsburg at the 1992 Idyllwild Folk Dance Camp.

TRANSLATION: "Ratevo" is the name of a village in east Macedonia.

PRONUNCIATION: rah-TEV-kah

MUSIC: Balkan Beauties tape by Michael Ginsburg;
Folkraft LP-25, side B, band 2;
Macedonian Song and Dance's, Orce Nikolov Ensemble, LP
DT-1002, Side 2, band 2;
Plus many other recordings.

FORMATION: Mixed lines joined in belt hold (L over R)

RHYTHM; 7/16 counted: $\frac{1-2-3}{1}$ $\frac{4-5}{2}$ $\frac{6-7}{3}$ (S,Q,Q)

METER: 7/16 PATTERN

Meas.

INTRODUCTION: Beg with full orchestra

DANCE:

- 1 Facing slightly R and moving in LOD - quick hop on L (R ft free) (ct ah); step R fwd (S) (ct 2); step L fwd (S) (cts 2-3).
- 2 Step R fwd (S) (ct 1); step L fwd (S) (cts 2-3); step R fwd on ball of ft (Q) (ct ah).
NOTE: This meas has been taught by other master teachers as follows: Step R-L-R fwd (flat-ball-flat - ball is a small low leap), in rhythm (S,Q,Q).
- 3 Step L fwd with bent knee (S) (ct 1); turning to face ctr - step R on R (Q) (ct 2); step L behind R (Q) (ct 3).
- 4 Step R to R (S) (ct 1); step L across R (Q) (ct 2); step R back in place (Q) (ct 3).
- 5 Step L in place (S) (ct 1); hop on L as R circles bkwd (Q) (ct 2); step R behind L (Q) (ct 3). (Skoči)
- 6 Step L on L (S) (ct 1); hop on L as R circles bkwd (Q) (ct 2); step R behind L (Q) (ct 3). (Skoči)

- 7 Replacement step: Small leap on R where L was as L swings
sdwd L (S) (ct 1); repeat ct 1, 2 more times, alternating
ftwk, and moving slightly bkwd (Q,Q) (cts 2-3).
- 8 Step L in place (S) (ct 1); hop on L as R cuts across L ft
(S) (cts 2-3).

Repeat dance from beg to end of music.

Presented by Joyce Himes
Camp Hess Kramer Institute
October, 1992

This dance has been R&S'd

3-5 Facing ctr, do 3 "Sovalka" in place, beg with R.

6-10 Repeat meas 1-5, with opp ftwk and direction.

FIG. III: "ČUKNI" (Strike ankles)

1 Facing R, wt on L, strike R ankle against L ankle, immediately bringing R up close along L leg (ct 1); hop on L fwd, kicking R fwd and down with loose R knee (ct 2); step R fwd (ct 3).

2 Repeat meas 1 with opp ftwk.

3-5 Facing ct, do 3 "Sovalka" in place, beg with R.

6-10 Repeat meas 1-5 with opp ftwk.

FIG. IV: "BIČKAJ" (Kick)

1 Moving in LOD, face ctr, kick R in front of L, twd ctr (ct 1); facing R of ctr, step R in place (ct 2); step L fwd (ct 3).

2 Step R-L in LOD in "bloop-bloop" rhythm (within 1 ct); slightly leap with R as L flicks bkwd (ct 2); step L fwd (ct 3).

3 Repeat meas 2.

4-6 Facing ctr, do 3 "Sovalka", beg with R.

7-12 Repeat meas 1-6 with opp ftwk.

FIG. V: "IZHVŮRLI, ČUKNI" (Kick & stamp)

1 Facing straight ctr with wt on L, lift R knee and pushing it fwd and down (ct 1); step R bkwd (ct 2); rock fwd on L (ct 3).

2 Repeat meas 1.

3 Strike R heel in front of L, twist L shldr back and bend slightly twd L (ct 1); step R in place (ct 2); strike L heel in front of R, twist R shldr back and bend slightly twd R (ct 3).

4 In a "bloop-bloop" rhythm, step L in place and strike R heel in front of L (within ct 1); small leap R on R (ct 2); step L across R, facing almost directly ctr (ct 3).

5-7 Do 3 "Sovalka", beg with R.

8-14 Repeat meas 1-7, with opp ftwk.

Presented by Joyce Himes
Camp Hess Kramer Institute
October, 1992
This dance has been R&S'd

SĂLTATA DE MÎNĂ

Romania

This dance is based on material learned from Jora Roman, and a field research study tour done in the area of Daeni, Romania in 1989 by Nicolaas Hilferink.

This dance was presented by Nicolaas Hilferink at the 1992 Idyllwild Folk Dance Camp.

TRANSLATION: Jumping with hands

PRONUNCIATION: SAHL-tah-tah deh MOON-ah

TAPE: Romanian Folk Dances by Nico Hilferink, purple cover, side A/5

FORMATION: Mixed lines with hands joined in "V" pos. Arms swing fwd and back almost continuously during the dance.

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

METER: 7/8 PATTERN

Meas.

INTRODUCTION: None

PART A:

- 1 Facing ctr and moving sdwd R - hop on L (ct 1); step R to R (ct 2), close L to R (3).
Arms swing fwd (ct 1), and bkwd (cts 2-3).
- 2 Hop on L (ct 1); step R to R (ct 2); stamp L in place, no wt (ct 3).
Arms continue to swing fwd and back.
- 3 Moving sdwd L - hop on L (ct 1); step L to L (ct 2); stamp R in place, no wt (ct 3).
Arms continue to swing fwd and bkwd.
- 4-15 Repeat meas 1-3, 4 more times (5 in all).
- 16 Repeat meas 1 (hop L, R to R, close L)

PART B:

- 1 Facing ctr and moving fwd - run R-L-R twd ctr.
Arms in "V" pos.
Yell, u-u-u!!!
- 2 Run L-R-L fwd.
Yell, u-u-u!!!

- 3 Dancing slightly sdwd R - hop on L (ct 1); step R to R (ct 2); stamp L in place, no wt (ct 3).
Arms swing fwd and back
- 4 Repeat meas 3 with opp ftwk, move slightly sdwd L.
- 5-8 Repeat meas 1-4 moving bkwd with yells as before.
- 9-16 Repeat meas 1-8/

PART C:

Arms swing continuously as in Part I.

- 1 Facing ctr and moving sdwd R - hop on L (ct 1); step R to R (ct 2); close L to R (ct 3).
- 2 Hop on L (ct 1); turning to face LOD - step R to R (ct 2); scuff L heel fwd in LOD (ct 3).
- 3 Facing LOD - hop on R (ct 1); step L fwd (ct 2); turning to face ctr - scuff R heel twd ctr (ct 3).
- 4-15 Repeat meas 1-3, 4 more times (5 in all).
- 16 Repeat meas 1.

SEQUENCE: The dance is done 3 times. The last time through, Part C is danced 10 times + meas 1-2.

Presented by Joyce Himes
Camp Hess Kramer Institute
October, 1992

This dance has been R&S'd

CENTENNIAL SCHOTTISCHE
(Late 19th Century Schottische Variations)
United States & Great Britain

The Schottische, which was introduced to Western Europe in 1850, enjoyed a revival in America in the 1880's, partially through a popular tune entitled "Dancing in the Barn." The dance was modified from primarily turning figures to primarily advancing promenade figures, which a corresponding name modification to the "Barn Dance" (named after the turn) or the "Military Schottische." This is the style that is most often done today. Dance masters invented hundreds of complex steps in schottische time, some of which were similar to the "Quickstep" that developed in England fifty years later. The "Columbia" and "Bronco" are two of the best.

This dance was presented by Richard Powers at the 1992 Folk Dance Camp, Stockton.

TAPE: R. Powers Stockton 1992 Cassette, "The Ameer Schottische" by Victor Herbert. Meter: 4/4

FORMATION: Cpls in semi-open or closed ballroom pos. W use opp ftwk throughout unless otherwise noted.

STEPS: The Military Schottische (Barn dance, Kentucky Jubilee, Society Pas de Quatre):

Part 1:

Meas 1: Cpls in semi-open pos, both facing LOD. M step L fwd twd LOD (ct 1); close R to L (ct 2); step L fwd (ct 3); hopping on R, swing R fwd without wt, toe almost touching floor (ct 4).

Meas 2: Repeat with opp ftwk, traveling fwd.

Part 2:

Meas 1: Cpls in closed ballroom pos. Rotating CW as a cpl, M step L around ptr (ct 1); hop on L (ct 2); step R between ptr ft (ct 3); hop on R completing a 360° turn (ct 4).

Meas 2: Repeat cts 1-4, rotating another 360°.

The Bronco in 4/4 time:

Part 1:

Meas 1-2: In closed ballroom pos, M leap bkwd L-R in RLOD (ct 1-2); do the "Newport," meas 1&,2&,3, beg L bkwd (cts 3&,4&,5); continue with "Newport" fwd R (cts 6&,7&,8).

Part 2:

Meas 3-4: "Waltz Gallops," beg back (cts 1&2, 3&4, 5&6, 7&8). W use opp ftwk, beg R fwd.

The Newport in 3/4 time: In closed ballroom pos, M leap bkwd L in RLOD (ct 1); rotate 1/4 CW and step R to R, twd LOD (ct &); close L to R (ct 2); step R to R twd LOD (ct &); close L to R, rotating 1/4 CW (ct 3). Repeat with opp ftwk: Leap fwd R twd LOD (ct 4); rotate 1/4 CW and step L to L twd LOD (ct &); close R to L (ct 5); step L to L (ct &); close R to L, rotating 1/4 CW (ct 6). W use opp ftwk (i.e., beg with ct 4).

Waltz Galop in 4/4 time: The "New Waltz" done more rapidly in schottische time, counting 1&2, 3&4. Note: Schottische time, unlike slow polka time, has a dotted rhythm, giving more of a lilt than straight duple time. (See "New Waltz" for step)

New Waltz in 3/4 time: In closed ballroom pos, M leap bkwd L in RLOD (ct 1); rotate 1/4 CW and step R to R, twd LOD (ct 2); close L to R, rotating 1/4 CW (ct 3); leap fwd R twd LOD (ct 4); rotate 1/4 CW and step L to L, twd LOD (ct 5); close R to L, rotating 1/4 CW (ct 6). W use opp ftwk (i.e., beg with ct 4 as M does ct 1).

The Star Schottische:

Part 1: Same as Part 1 of Military Schottische. (step-close-step-hop)

Part 2: Turning two-step.

Turning Two-step:

Meas 1: Cpl in closed ballroom pos, M back to ctr, M step L to L (ct 1); close R to L (ct &); step L to L (ct 2); rotating 1/2 CW through the 3 steps. Repeat opp, beg R, rotating CW (cts 3,&4).

Meas 2: Repeat the full turn (cts 5&6, 7&8). W opposite.

Note: This is a smooth step with a slight down-up-down undulation of the body.

The Racket: 1 Meas: In closed ballroom pos, M back to ctr, M step L to L twd LOD (ct 1); cut R under L (displacing L) kicking L to L side, L toe pointing down to, and almost touching floor (ct 2); cut L under R, symmetrical to ct 2 (ct 3); cut R under L, as in ct 2 (ct 4). W use opp ftwk.

The Columbia: In closed ballroom pos, M back to ctr move sdwd in LOD.

Part 1:

Meas 1-2: M step L to L twd LOD (ct 1); close R to L (ct &); step L to L (ct 2); cut R under L, displacing L as in the Racket above (ct 3); repeat all from the beg, continue to travel in LOD (cts 4&5, 6); cut L under R, as in the Racket (ct 7); cut R under L as in the Racket (ct 8).

Part 2: Repeat Part 1, meas 1-2 (meas 3-4).

STYLING:

The schottische is noted for its relaxed and ease and good humor. The upper body should be loose, with a comfortable handhold when turning. For the intricate variations, the ftwk should be loose, with a comfortable hand hold when turning. For the intricate variations, the ftwk should be swift and precise without adding any stiffness to the upper body. For fast ftwk, wt should never fall onto the heels, but remain entirely on the toes and balls of the ft.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 4 meas, no action other than locating a ptr.

PART I:

1-4

Military Schottische

Cue: Meas 1-2: Step-close-step-hop, 2x;

3-4: 4 step-hops

5-8

The Bronco

Cue: Meas 5-6: Leap-leap/ leap-side/ close/side/ close/ leap-
side/ close-side/ close -- 1,2, 3&, 4&, 5, 6&, 7&, 8

7-8: 4 waltz gallops (leaping)

PART II:

1-4

Star Schottische

Cue: Meas 1-2: Step-close-step-hop, 2x;

3-4: 4 two-steps (smooth)

5-8

The Columbia

Cue: Step-close-step-cut; step-close-step-cut-cut-cut, 2x

Repeat Parts I and II at liberty, occasionally intermixing the other steps described above and personal schottische variations.

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1992 Camp Hess Kramer Institute
October, 1992

These dances have been R&S'd.

- 7 Scuff R heel fwd (ct 1); with R knee lifted fwd, pivot on L to face ctr (ct 2); moving sdwd L, step R across L (ct 3); step L to L (ct 4).
- 8 Step R across L (ct 1-2); scuff L heel fwd (ct 3-4).

FIG. C: Dance in place

Keep free knee lifted fwd through entire figure.

- 1 Hop on R ft (ct 1); step L beside R (ct 2); step R across L (ct 3); step L back in place (ct 4).
- 2 Repeat meas 1 with opp ftwk.
- 3 Hop on R ft as L lifts then pushes fwd twd floor (ct 1); step L beside R (ct 2); hop on L as R lifts then pushed fwd twd floor (ct 3); step R beside R (ct 4).
- 4 Repeat meas 1. (hop R, L in pl, Rx, L bk)
- 5-8 Repeat meas 1,4 with opp ftwk.

REFRAIN: (Instrumental)

- 1 Step L to L (ct 1); small bounce on L as R flicks fwd (ct 2); step R on R (ct 3); small bounce on R as L moves twd R ankle (ct 4).
- 2 Moving sdwd in RLOD, step L to L (ct 1); step L beside R (ct 2); step L to L (ct 3); hold (ct 4).
- 3 Step R on R (ct 1); small bounce on R as L flicks fwd (ct 2); step L to L (ct 3); step R beside L (ct 4).
- 4 Step L to L (ct 1); hold (ct 2); stamp R in place (ct 3); hold (ct 4).
- 5-8 Repeat meas 1-4, with opp ftwk. End facing LOD on last stamp (L).

Repeat dance from beginning to end of music.

Notated by Richard Duree & dd

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October, 1992

FIG. 4:

- 1 "Restful": Turning to face slightly L of ctr, step R on R (ct 1); touch L beside R (ct 2).
- 2 Repeat with opp ftwk (ct 1,2).
- 3-4 Walk RLR diag R fwd (ct 1,2,1); touch L beside R (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk, moving diag R bkwd, except do not do last touch.

- 9-10 "Vigorous": Run RL, diag R fwd (ct 1,2).
- 11 Dancing in place, do a high leap in place on R ft with high knee-lift, turning to face L of ctr (ct 1); step in place with accent on L ft (ct &); step in place on R ft (ct 2).
- 12-13 Repeat meas 11, alternating ftwk and direction you face (cts 1&2, 1&2). (3 in all)
- 14-18 Repeat meas 9-13, except run RL bkwd diag R.

- 19-28 Repeat meas 9-18.
- 29-56 Repeat meas 1-28. (2 in all)

FIG. 5:

- 1 Facing and moving in LOD, with hands down in "V" pos do 3 small run steps (RLR) fwd (ct 1,&,2); scuff L heel fwd sharply (ct &).
- 2 Repeat with opp ftwk. (LRL-scuff)
- 3 Facing ctr, step R on R (ct 1); hop on R as L knee lifts fwd, L ft beside R calf (ct 2); scuff L to L sharply with knee lift (ct &).
- 4 Step L on L (ct 1); close R to L (ct &); step L on L with flexed knee (ct 2).
- 5 "Slow": Step R on R, body tilts sdwd R (ct 1); close L beside R, straighten body (ct 2).
- 6 Repeat meas 5. (step-close)
- 7 Step R on R (ct 1); step L beside R (ct &); step R on R, face R of ctr (ct 2); scuff L heel diag R fwd with knee lift (ct &).
- 8 Hop on R in place turning to face L of ctr (ct 1); stamp L to L sharply (ct &); step L on L (ct 2).
- 9-16 Repeat meas 1-4.

Repeat dance from beginning.

Notated by Richard Duree and dd, 9-92
This dance has been R&S'd

Presented by Richard Duree
Camp Hess Kramer
October 1992

JOCURI DE NUNTA DIN CAMARZANA

Romania

This dance is from the small Oaş (oh-wash) region in Romania along the Hungarian border. The dances are characterized by light, fast footwork and complex stamping rhythms. These are TWO women's dances performed at weddings. The first is traditional sayings during the braiding of the bride's hair. The second is a ritual dance of transition from unmarried to married woman danced by bride and bridesmaids.

This dance was presented by Theodor Vasilescu, UOP Folk Dance Camp, 1992

PRONUNCIATION: (ZHOH-koor deh NOON-tah deen kuh-muhr-ZAH-nah)

FORMATION: Open circle of W joined in escort pos (R arm linked in L arm of W on R, L hand on own hip with fingers fwd).

TAPE: Romanian Folk Dances by Theodor Vasilescu, Stockton 92, side

RHYTHM: 4/4: dance beats in 8/8: $\frac{1}{\underline{\quad}} \frac{2}{\underline{\quad}} \frac{3}{\underline{\quad}} \frac{4}{\underline{\quad}} \frac{5}{\underline{\quad}}$ (SS QQS)
(get you pa-pers here) S Q S Q S
The dance is performed using one of these rhythms for each figure.

STYLE: Ftwk is small and close to ground, except knee lifts for M which are usually quite high (upper leg parallel to ground). All hops are very small and do not necessarily leave the ground. Most stamps are usually slightly fwd.

METER: 8/8

PATTERN

Meas.

INTRODUCTION: 2 meas; no action

DANCE 1, FIG. 1: VOCAL

- 1 Facing R of ctr, beg R, walk in LOD, RL RLR (SS QQS) (ct 12 345).
- 2 Face ctr and repeat meas 1 with opp ftwk, at descretion of leader move either fwd or bkwd from ctr.
- 3 Repeat meas 1.
- 4 Repeat meas 2, moving in opp direction.
- 5-11 Continue to repeat meas 1-4 to end of vocal.

INTERLUDE: 10 meas, no action

DANCE 2, FIG. 1 - CLAPPING

- 1 Facing ctr, stand in place with ft tog, and in basic rhythm (S,QS,QS) clap hands, and bounce on heels with knee flexes.
- 2-4 Repeat Fig. 1 a total of 4 times.

FIG. 2 - RUNNING STAMPS

- 1 Join hands in "V" pos and face LOD, step R fwd with accent on bent knee as L lifts bkwd (ct 1); stamp L heel beside R as R knee straightens (ct 2); run 5 small stiff-kneed steps L,R,L,R,L (ct 3,4,5,6,7); hold (ct 8).
- 2-4 Repeat Fig. 2 a total of 4 times.

FIG. 3 - STEP OUT

- 1 Face R of ctr, step R diag R fwd out of circle (S); hop on R ft as L knee lifts fwd (Q); step fwd on L and turn to face ctr (S); small hop on L ft as R knee lifts fwd (Q); stamp R ft slightly fwd (S).
Arms - swing down and bkwd on (S,Q,S) to "W" pos (Q,S).
- 2-4 Repeat Fig. 3 a total of 4 times.

FIG. 4 - SIDE to R

- 1 Jump on both ft to R with R fwd of L, most of wt on L (ct 1); hop on L ft as R knee lifts fwd (ct 2); hold (ct 3); step R on R (ct 4); close L to R (ct 5); repeat ct 4,5 (R-close) (ct 6,7); hold (ct 8).
- 2-4 Repeat Fig. 4 a total of 4 times.

FIG. 5 - R & L

- 1 Facing R of ctr, jump to R on both ft with R fwd of L, most of wt on L (S); hop on L as R knee lifts fwd (Q); step R on R (S); close L to R (Q); step R on R (S).
- 2 Repeat meas 1 with opp ftwk & dir, facing L of ctr.
- 3-4 Repeat meas 1,2 a total of 4 times.

FIG. 6 - STEP-CLOSE-STEP OUT

- 1 Facing R of ctr, step small step R diag R fwd out of circle (ct 1); close L to R (ct 2); step R fwd, very slightly (ct 3); step L fwd very slightly (ct 4); lift R knee fwd (ct 5); turning to face ctr, hop on L ft as R knee lifts fwd (ct 6); stamp R ft slightly fwd (ct 7); hold (ct 8).
- 2-4 Repeat meas 1 a total of 4 times.
Arms - lower to "V" pos on ct 1, then raise to "W" pos on ct 5.

Repeat second dance from beginning 4 times; dance will begin once more and end after 1 measure of Fig. 1 (clapping) + 1 extra clap (S QS QS Q)

Notation by Richard Dureé & dd
This dance has been R&S'd

Presented by Richard Dureé
Camp Hess Kramer Institute
October, 1992

LOUKY
Bohemia, Czechoslovakia

A 16th Century dance from Bohemia, learned by Richard Dureé from Dr. Frantisek Bonus in Czechoslovakia, July, 1992. "Louky" (low-key = "meadow") is a girl's song about her lover whom the wind has taken away and will perhaps bring back.

FORMATION: Closed circle with hands joined in "V" pos

MUSIC: Special tape from Czech. tour 1992

METER: 3/4 PATTERN

Meas

INTRODUCTION: 12 meas, no action. Beg with vocal

FIG. A:

- 1 Facing L of ctr, step R across L, knees flexed (ct 1); hold, allow body to continue movement twd L (ct 2); step L on L (ct 3).
NOTE: Crossing step on ct 1 is strong; step to side on ct 3 is longer and softer.
- 2-3 Repeat meas 1 a total of 3 times.
- 4 Step R diag L fwd - raise joined hands slightly fwd (ct 1); touch L beside R (ct 2); hold (ct 3).
- 5 Facing ctr and moving away from ctr - step L bkwd - lower joined hands to "V" pos (ct 1); touch R ft in place (ct 2); hold (ct 3).
- 6 Step R on R (ct 1); hold on R, keep L ft in position - face L of ctr and lean bkwd very slightly (ct 2); shift wt fwd onto L (ct 3).

FIG. B:

- 1-3 Repeat Fig. A, meas 1-3.
- 4 Walk RLR fwd in RLOD (ct 1-2-3).
- 5 Walk LRL fwd in RLOD (ct 1-2-3).
NOTE: Meas 4-5 creates a "surge" in the dance movement.
- 6 Repeat meas 1.

Sequence:

Introduction: 2 phrases of 6 measures
Vocal: Fig. AABB
Instrumental: Fig. AB
Vocal: Fig. AABB
Instrumental: Fig. ABB

FINISH: On last 3 steps of dance walk twd ctr of circle.

Notated by Richard Dureé
This dance has been R&S'd.

Presented by Richard Dureé
Camp Hess Kramer Institute
October, 1992

FIG. 4: (Madjarska polka)

- 1 In closed ballroom pos - beg with ML and WR, step-close-step while turning 1/2 CW in LOD (ct 1,&,2).
- 2 Pivoting CW: M step R slightly fwd, W step L bkwd in LOD (ct 1); with wt on same ft, pivot 1/2 CW to complete turn. End with M back to ctr.
- 3-16 Repeat meas 1-2 (polka), a total of 8 times..

FIG. 5: (Heel clicks)

- 1 With inside hands joined in "V" pos and facing LOD - beg on outside ft (ML-WR), step-close-step turning slightly away from ptr (ct 1,&,2).
- 2 With wt on ML and WR, do 2 heel-clicks in LOD (ct 1-2).
- 3-4 Repeat meas 1-2 with opp ftwk, turning face-to-face.
- 5-12 Repeat meas 1-4 to end of music, a total of 5 times.

FINISH: Joining hands (ML WR) - do 3 steps with M turning W CW under joined hands. End with free hand sdwd up in air with palm up.

SEQUENCE: Fig 1-2, 1-2, 3, 4 / 1-2, 1-2, 3, 5

Notated by Richard Duree
This dance has been R&S'd.

Presented by Richard Duree
Camp Hess Kramer Institute
October 1992

ŠROTEŠ
Prigorje, Croatia

The first variant of this dance ever recorded was in 1947 by Croatian musicologist Vinko Žganec, in the village of Petrijanec (Zagorje region), from a 41 year-old woman named Ivka Čačković. Later, Ivan Ivančan, then-choreographer for the Joža Vlahović group of Zagreb, notated two different village variants which he said were from the "Zagorje-Prigorje" region.

This dance was presented by Barry Glass at the 1992 Folk Dance Camp, Stockton, CA. It was also presented at Folk Dance Camp in 1955 by Richard Crum to a "Folk Dancer" record with slightly different variants.

TRANSLATION: "Šroteš" derives from the German word "Schottische," but has nothing to do with what we think of as a "Schottisch."

PRONUNCIATION: SHROH-tesh

MUSIC: Tape: Croatian Folk Dances, Kolo 92-1, side B/6 (It was suggested that the tape be slowed approx 10%.); or Folk Dancer, MH-3021B (record, 78 & 45 rpm) - this recording has music for meas 1-8 only (no repeat) of Step I and II of Richard Crum's figures.

FORMATION: Cpls scattered anywhere on the floor. W on M's R side, cpls face fwd with inside hands joined and down.

STEPS: Chug: With wt on either ft and knees bent, chug (scoot) bkwd slightly straightening knees.

Note: The style of this dance is rather stiff and rustic. Most of the steps are done flat footed. Above all, do not do a regular polka step.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None

STEP I: Move in LOD

1 Facing and moving in LOD - beg ML and WR, step fwd (ct 1); chug (ct &); repeat with opp ftwk (cts 2,&).

2 Repeat meas 1.

3 Beg ML and WR, do 3 steps turning to face each other, inside hands still joined (ct 1,&,2); chug (ct &).

4 Repeat meas 3 with opp ft, turning somewhat away from ptr (kind of back-to-back).

Note: During meas 3-4 continue to move fwd in LOD.

5-12 Repeat meas 1-4, twice more (3 in all).

13-15 Repeat meas 1-3.

16 Using 3 steps, ptrs join in shldr-shldr type ballroom pos.

POLKA:

Style: The step itself is very rough, "cloddy," in a crude peasant style. There is NOT even a suggestion of a hop anywhere. During the polka, cpls move freely about the floor, slowly turning CW.

- 1 Beg ML, step sdwd L to L, lean somewhat in dir of movement (ct 1); still leaning in same dir, step R-L in place (cts &-2). W use opp ftwk and direction.
Note: Step on the full ft (flat footed).
- 2 Repeat meas 1 with opp ftwk.
- 3-6 Repeat meas 1-2 twice.
Note: During meas 1-6, cpls rotate about one complete turn CW.
- 7-8 Stop turning and dance in place. Bounce on both ft 7 times.
Note: This rapid bounce is tricky, but can be mastered if you remember to keep knees fairly stiff, and never let toes leave the floor.
- 9-16 Repeat meas 1-8.

STEP II: Dance in place & sdwd

- 1 Dancing in place - with both beg L, step L very slightly fwd with bent knee (ct 1); chug (ct &); repeat with step R, chug (cts 2,&).
- 2 Step L to L (ct 1); almost close R to L (ct &); step L to L (ct 2); chug (ct &).
- 3-4 Repeat meas 2 twice more alternating ftwk and dir. (3 in all)
- 5-16 Repeat meas 1-4, alternating ftwk and direction, except on Meas 16 (last 3 steps) do the following:
M step R,L,R in place, W step R-L or R-L-R-L (diddle or fudge so that R ft is free).

POLKA: Repeat above.

Suggested sequence: Step I, Polka, Step II, Polka, repeat entire dance from beg to end of music.

The dance descriptions are by Barry Glass with some background and styling information provided by Dick Crum. The changes have been approved by both Barry Glass and Dick Crum.

Rev. by dd 10-92

Presented by Richard Dureé
1992 Camp Hess Kramer Institute
October, 1992

THE VIPER TANGO (El Viborita)

Argentina/Europe/U.S. ca. 1914

The Tango from Argentina found fertile soil in Paris in 1911, and quickly grew into a dance craze that outshone the modest success that the dance had enjoyed in its native country. The Parisian Tangomania peaked in 1912-14, with a basic vocabulary of steps that is preserved in the "Parisian Tango" taught by Richard and Melanie Powers at the 1989 University of the Pacific Folk Dance Camp. By 1914, the tango craze had spread throughout Europe and to the United States, expanding its step vocabulary month by month. The "Viper Tango" is a companion piece to the "Parisian Tango," to exemplify the alternate steps seen in Early Tango, many of which disappeared before 1920. The Viper Tango is a selection of some of the more sensuous early tango steps, with an emphasis on playful interplay between dancers.

TAPE: "El Viborita" (The Viper) by Eduardo Arolas, ca. 1914, R. Powers special cassette, Stockton 1992.
"El Choclo" also works well

FORMATION: Cpls in semi-open social dance pos.

STEPS: Reverse Turning Corté:

Meas 1: In closed ballroom pos (M beg L), ptrs advance in LOD with 2 walking steps (S,S)(cts 1-2).

Meas 2: M then step L fwd (S)(ct 1); beg to rotate CCW 1/2 turn (as a cpl) and step R sdwd R (ct &); complete CCW rotation by stepping L bkwd with bent knee (ct 2).

W (person moving bkwd) walks bkwd R-L; step R back, L sdwd, R fwd with bent knee, rotating CCW.) Note: There is a slight down-up-down undulation in the 3 turning steps.

Ebrio Grapevine:

Meas 1: Ballroom pos, with M back to ctr and M facing diag RLOD. M walk bkwd 2 steps (L-R) (W fwd R-L) (cts 1-2).

Meas 2: M turns slightly CCW and steps L sdwd (W R sdwd) twd LOD (ct 1); ptrs shift to R side pos and M step long R fwd (W L bkwd) diag twd LOD (ct &). Based on Figura del Ebrio (Drunk Figure) by Juan Barrasa, 1914.

Molinete: Ballroom pos, M step fwd L then rocks R bkwd (W R bk, L fwd) rotating as a cpl CCW in place (cts 1-2). Repeat cts 1-2, 3 more times, for a total of 8 steps (8 cts = 4 meas), rotating 360 degrees CCW.

STYLING: The body is held firmly erect without stiffness, knees always somewhat flexed to maintain a smooth carriage of the body. Movement is precipitated from the center of the torso, not with leg extensions (i.e., body moves an instant before the feet, which stay under the torso). Movement is smooth, without undulation (except for the turning corté). Feet move with a toe-lead, and a slight degree of turnout, keeping the feet close to the ground while in motion. "Imitate the sinuous grace of the "tiger."

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 4 meas, no action other than taking ptr in pos.

PART I: (Steps described for M, W use opp ftwk)

I: Promenade 4 steps

1-2 In semi-open pos, both facing LOD, beg outside ft (ML, WR), walk 4 steps fwd in SS-QQ timing (cts 1-2-1-&); the M's 4th step (R) should be turned out 90 degrees (twd ptr) to the R. The M hold 4th (R) step then sweep their L around in a CW circular arc fwd twd the W - M end facing W; while W hold 4th (L) step, then moves R ft fwd and arc's it CW around to the R and bkwd (S) (ct 2). Both M and W keep toe on the floor during the circular arcs.

Reverse turning corté

3-4 The M's arc swept him into closed ballroom pos, facing RLOD. Execute "Reverse Turning Corté as described above, in which the M is the advancing ptr, moving against LOD (SS QQS) (cts 1-2-1-&-2). End with M facing LOD, W facing M, ML and WR joined hands extended diag up - ML leg bent with R extending fwd and WR leg bent with L leg extended bkwd.

II: Back the lady 4 steps

1-2 In closed ballroom pos, M walk fwd 4 steps in LOD, beg R, in SS-QQ timing (cts 1-2-1-&); M hold the 4th (L) step and sweep R ft fwd under W's, in a CW arc, toe to the floor; while the W holds 4th (R) step and flicks her L heel straight back (ct 4).

Reverse turning corté

3-4 Repeat "reverse turn corté" with M facing LOD and moving bkwd in RLOD. M back into "reverse turning corté, in which the W is the advancing ptr (SS QQS) (cts 1-2-1-&-2).

PART II:

1-4 Ebrio Grapevine as described above (SSS Q) (cts 1-2-3-&); cpls again repeat the 4 steps (SSS Q) (cts 4-5-6-&); then repeat the first 2 steps only (cts 7-8). This Fig. moves sdwd in LOD in a sawtooth or zig-zag pattern.

Note: Because the steps cross over the meas it is easier to count the Fig. as noted.

5-8 Molinete as described above. (8 rocking steps)

REPEAT PARTS I & II to end of music.

ENDING POSE: Finish with M stepping R bkwd with bent knee as L extends fwd, W step L fwd with bent knee as R extends bkwd. Both look twd extended leg.

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This dance has been R&S'd.

Presented by Richard Dureé
Camp Hess Kramer Institute
October, 1992

ARAP

Pirin (Macedonia), Bulgaria

SOURCE: This dance was taught by Ventzi Sotirov at the 1992 Santa Barbara Symposium

PRONUNCIATION: AH-rahp

TAPE: Special tape: S.B. Symposium 1992
Slow music considerably

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

RHYTHM: Slow 2/4 noted in 4/4 for ease of notation

METER: 2/4 PATTERN

Meas.

INTRODUCTION: Beg with vocal

DANCE:

- 1 Facing and moving in LOD - lift on L as R moves fwd with fwd bicycle motion (ct 1); step R fwd (ct 2); repeat cts 1-2 with L bicycle, step L fwd (cts 3-4).
- 2 Repeat ct 1-2, meas 1 (R bicycle, R fwd) (cts 1-2) with L extended fwd, bounce twice on R (cts 3-4).
- 3 Step L-R bkwd - end facing ctr (cts 1-2); bounce twice on both ft, end with wt on L (cts 3-4).
- 4 Step R across L - hands lower to "V" pos (ct 1); step L back in place (ct 2); turning to face and move in LOD - step R-L fwd - hands raise to "W" pos on ct 3 (cts 3-4).

The dance is done a total of 5 times (4x with vocal + 1x with instrumental), then do the following:

- 1 Repeat meas 1 above.
- 2 Bounce twice on L with R extended fwd (cts 1-2); step R-L bkwd (cts 3-4).
- 3 Turning to face ctr - step R across L (ct 1); step L back in place (cts 2); leap on L in place as L lifts across R (ct 3; leap R as L lifts across R (ct 4).

Repeat dance to end of music.

FINISH: Music slows and dance ends on meas 3, cts 3-4 (2 bounces) + 1 raise and lower of heels with bent knees and hold.

Corrected from video

Presented by Beverly Barr
Camp Hess Kramer Institute
October, 1992

CHICAGO-FRESNO

Assyria

- SOURCE: "Fresno" was presented by Tom Bozigian at the 1990 Santa Barbara Symposium, in 1992 he presented a combination dance called "Chicago-Fresno"
- TAPE: Japan tour 1991; or
any good "Sheikhani" music
- FORMATION: Lines facing LOD with pinkies joined, L hand resting on own lower back.
- STEPS: Armenian Kertch step: Hop on L as R toe touches fwd (ct 1); step R-L fwd (cts &-2).
- STYLE: All ftwk and body movements are crisp and sharp.
-

METER: 2/4

PATTERN

Meas.

INTRODUCTION: Solo instrumental + 8 meas or orchestra

CHICAGO:

- 1-2 Facing and moving in LOD - do 2 two--steps, beg R.
- 3-4 Stamp R 3 times in place, no wt (ct 1-2-1); pivot on L to face ctr, partial wt on R - hands raise to "W" pos.
- 5 Do 1 two-step twd ctr, beg R (cts 1-&-2)
- 6 Stamp L beside R (ct 1); kick L fwd (ct 2).
- 7 Step L bkwd as R heel (toe in air) stays on floor with toe pointed twd R (ct 1); repeat ct 1 stepping R bkwd (ct 2).
- 8 Step L bkwd as in ct 1, meas 1 (ct 1); stamp R in place turning to face LOD in orig pos (ct 2).

FRESNO:

FIG. I:

- 1-2 Facing R and moving in LOD - do 2 two-steps, beg R.
- 3 Stamp R beside L (ct 1); pivot on R 1/4 to face ctr as L toe touches beside R - hands raise to "W" pos.
- 4 Moving twd ctr - do 1 two-step, beg L (cts 1-&-2).
- 5 Stamp R beside L, twice, no wt.
- 6 Moving bkwd - do 3 running steps, beg R (cts 1-&-2).
- 7 Touch L toe beside R (ct 1); hop R in place as L ft lifts bkwd slightly (ct 2).

- 8 Turning to face LOD as hands lower to orig pos - step L to L (ft slightly apart) with wt on both ft (ct 1); double bounce on L in place (cts 2-&).

FIG II:

- 1-2 Facing R and moving in LOD - do 2 two-steps, beg R (cts 1); turning out 1/4 to R - step L in place as R kicks fwd (ct 2).
- 3 Step R to R (ct 1); step L on L with ft slightly apart, wt on both (ct 2).
- 4 Moving out (away from ctr) - do 1 two-step, beg R - R arms across front of waist, L arm across small of own back (cts 1-&-2).
- 5 Stamp L beside R, no wt (ct 1); pivot 1/2 on R to face ctr, lift L fwd under body - hands raise to "W" pos (ct 2).
- 6 Move twd ctr - do 1 two-step, beg R (cts 1-&-2).
- 7 Stamp R over L with wt as L lifts bkwd (ct 1); lower hands to V pos - leap bkwd on L as R kicks fwd - turn to face LOD (ct 2).
- 8 Do Armenian "kertch step" fwd in LOD.

SEQUENCE:

The dance can be done in any order or in sequence as noted. There are definite changes of music where the leader can change or change at the discretion of leader.

Corrected from video

Presented by Beverly Barr
Camp Hess Kramer Institute
October, 1992

GASELNITA
Romania

The dance is from Muntenia, Romania, and was taught to Mihai by his brother Alexandru who learned it from the Ensemble Perinita.

This dance was presented by Mihai David at the 1992 Santa Barbara Symposium.

TRANSLATION: To find (the fast part of the dance)

PRONUNCIATION: gah-SEL-nee-tsah

RECORD: Gypsy Camp Vol. I, side 2, band 1 (slow music)

FORMATION: This dance maybe done either in a line or circle. Arms are in "W" pos and move up and down freely during the dance

STEPS: Almost all stamps are slightly fwd.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 16 meas, no action

FIG. I:

- 1 Facing ctr - step R fwd (ct 1) close L to R bending L knee slightly (ct 2).
- 2 Step R fwd (ct 1); close L to R bending L knee slightly (ct 2).
- 3-6 Repeat meas 1-2 a total of 3 times.
- 7 Step R fwd (ct 1); stamp L fwd, no wt (ct 2).
- 8 Fall on L in front of R with stamp (bend knee) as R lifts bkwd - arms swing down (ct 1); low leap on R bkwd - arms swing up to "W" pos (ct 2).
- 9-16 Repeat meas 1-8 with opp ftwk and dir.
Note: Arms do slightly up and down movement throughout Fig. I.

FIG. II:

- 1-2 Facing slightly in LOD - repeat meas 1-2, Fig I. (R-close-R-close)
- 3 Fall R fwd with stamp (knee bent) as L lifts bkwd - arms swing down (ct 1); leap L bkwd (ct 2).
- 4 Step R in place - arms swing up to "W" pos (ct 1); step L-R in place (ct &-2).
- 5-16 Repeat meas 1-4 alternating ftwk and direction for a total of 4 times. Music slows on last 3 steps.

FIG. III:

- 1 Facing ctr with lower body turns R - step R in place - arms raise above head (arms straight) (ct 1); scuff L fwd (ct &); bounce on R heel as L knee lifts fwd high (ct 2); facing ctr - stamp L fwd, no wt (ct &).
- 2 Step L to L (ct 1); close R to L with flair (ct &); step L to L (ct 2); scuff R fwd, no wt (ct &).
- 3 Bounce on L heel as R knee lifts fwd high (ct 1); stamp R fwd, no wt (ct &); step R to R (ct 2); close L to R (ct &).
- 4 Step R to R (ct 1); brush L heel fwd with accent (ct &); fall fwd on L (ct 2).
- 5 Brush R fwd with accent (ct 1); drop R fwd on bent knee with accent, L lifts bkwd - body leans fwd as arms swing down and bkwd (ct 2).
- 6 Step L bkwd - arms raise straight above head (ct 1); stamp R fwd, no wt (ct &); bounce on L as R knee lifts fwd high (ct 2); stamp R beside L, no wt (ct &).
- 7 Step R bkwd (ct 1); scuff L fwd, no wt (ct &); bounce on R heel as L lifts fwd high (ct 2); stamp L beside R, no wt (ct &).
- 8 Step L bkwd (ct 1); step R-L in place (cts &-2).
- 9-16 Repeat meas 1-8.

Repeat dance from beg to end of music.

This dance has been R&S'd

Presented by Beverly Barr
Camp Hess Kramer Institute
October, 1992

GRAOVSKO
Sop region, Bulgaria

SOURCE: Presented by Ventzi Sotirov at the 1992 Santa Barbara F.D. Symposium

PRONUNCIATION: gra-OHV-skoh

TAPE: Special tape - 1992 Santa Barbara Symposium

FORMATION: Lines joined in "V" pos, facing RLOD.

STYLING: There are all sorts of knee flexes, bent knees, scoops, cuts, lifts, bounces, etc. that were impossible to notate. You must learn this dance from a qualified teacher and see the video before teaching this dance.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 8 meas, no action

DANCE:

- 1 Facing RLOD and moving bkwd in LOD, hop on L (ct 1); step R-L bkwd (cts &-2).
- 2 Turning to face LOD, leap R fwd (ct 1); step L fwd (ct 2).
- 3 Step R-L fwd (cts ah-1); hop on L as R lifts bkwd (ct 2).
- 4 Step R fwd (ct 1); face R of ctr - hop on R as L does bkwd bicycle (ct 2).
- 5 Moving in RLOD and facing ctr - hop R again (ct 1); step L fwd (ct &); long step on R across L (ct 2).
- 6 Hop R in place (ct 1); step L fwd (ct &); step R behind L (ct 2).
- 7 Dancing in place - leap L in place as R knee lifts fwd and high (ct 1); leap R in place as L knee lifts fwd high (ct 2).
- 8 Leap on L as R knee lifts fwd and high (ct 1); turning to face R - step R behind L (ct 2).
- 9 Turning to face ctr - step L fwd (ct 1); swing R high around fwd (ct 2).
- 10 Step R across L, wt on balls of both ft (ct 1); take wt on R (ct 2).
- 11 L arc's fwd and sdwd, from behind to close L beside R with click, wt on balls of ft (ct 1); fall L across R (ct 2).
- 12 Step R across L (stretch meas) (ct 1); step L across R. End facing L of ctr.

Beg dance again facing RLOD.

Corrected from video

Presented by Beverly Barr
Camp Hess Kramer Institute 1992
October, 1992

NEVESTO MORI

Pirin (Macedonia) region, Bulgaria

SOURCE: This dance was presented by Ventzi Sotirov at the 1992 Santa Barbara F.D. Symposium

TRANSLATION:

PRONUNCIATION: neh-VESS-toh moh-ree

TAPE: Special tape, S.B. Symposium 1992

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

RHYTHM:	13/8 OR 8/8 + 5/8:	$\frac{S}{1-2-3}$	$\frac{Q}{4-5}$	$\frac{S}{6-7-8}$	$\frac{Q}{9-10}$	$\frac{S}{11-12-13}$
		1	2	3	4	5

METER: PATTERN

Meas.

INTRODUCTION: Beg with vocal

PART I:

- 1 Facing R of ctr and moving in LOD - hop on L as R lifts fwd with bent knee (ct 1);
hop on L as R arcs sdwd then fwd (ct 2);
step R fwd (ct 3);
flex R knee as L lifts sdwd twd ctr with bent knee (ct 4);
step L in LOD (ct 5).
- 2 Repeat meas meas 1
- 3 Repeat meas 1, cts 1-4, end facing ctr (cts 1-4);
bounce as R as L moves fwd then quickly cuts bkwd across R (ct 5).
- 4 Facing ctr - bounce on R as L pushes down and slightly fwd with scoop motion (ct 1);
bounce on R as L lifts fwd (ct 2);
step L behind R (ct 3);
bounce on R as R lifts fwd (ct 4);
step R behind L (ct 5).
- 5 Bounce on R as L lifts fwd then push down and fwd with scoop motion (ct 1);
bounce on R as L reaches fwd - face L of ctr and move in RLOD (ct 2);
step L to L (ct 3);
bounce L as R reaches fwd (ct 4);
step R across L (ct 5).
- 6 Repeat meas 5, cts 1-4, end facing ctr (cts 1-4);
bounce on L as R moves fwd then quickly cuts bkwd across L (ct 5).

- 7 Facing ctr - bounce on L as R lifts fwd then push down and fwd with scoop motion (ct 1);
bounce on L as R lifts fwd (ct 2);
step R behind L (ct 3);
bounce R as L lifts fwd (ct 4);
step L behind R (ct 5).
- 8 Bending slightly fwd touch R diag R fwd (ct 1);
move R to fwd pos (ct 2);
touch R straight fwd (ct 3);
lift R fwd - straighten body (ct 4);
hold on L with R lifted fwd (ct 5).
- 9 Facing and moving twd ctr - step R fwd with slight plie (ct 1);
bounce on R (ct 2);
step L fwd (ct 3);
step R very slightly fwd of L (ct 4);
step L fwd with deep plie (ct 5).
- 10 Moving away from ctr - step R bk with slight plie (ct 1);
bounce on R (ct 2);
step L-R bkwd (cts 3-4);
step L bkwd as R lifts fwd (ct 5).
- 11 Bouncing on L, push R down and fwd with scoop (ct 1);
bounce on L (ct 2);
step R to R (ct 3);
step L across R (ct 4);
step R bkwd in place (ct 5).
- 12 Bouncing on R, lift L then push down and fwd with scoop (ct 1);
bounce on R (ct 2);
step L to L (ct 3);
step R across L (ct 4);
step L in place (ct 5).

VARIATION on Meas 13:

Turn L (CCW) with steps 3-4-5 of the 2nd segment of Step IV.
When viewing dance on video only the variation was done.

Corrected from video

Presented by Beverly Barr
Camp Hess Kramer Institute
October 1992

RAȚA
Muntenia, Romania

This dance was learned by Alexandru David in 1987 from Lon Petcu, dance instructor at the Popular School of Arts in Bucharest.

TRANSLATION: The duck. Rața is a type/style of dance.

PRONUNCIATION: RAH-tсах

TAPE: Village Dances of Romania, Vol. 1, side 2/5

FORMATION: Mixed line, joined in shldr hold ("T" pos), face ctr.

STEPS: Kicks: All swings can have double kicks.

METER: PATTERN

Meas.

INTRODUCTION: 8 cts, no action

PART I:

- 1 Step R slightly to R (ct 1); hop on R as L swings across R (ct &); step L slightly to L (ct 2); hop on L as R swings across L (ct &).
- 2 Step R slightly to R (ct 1); step L behind R (ct &); step R slightly to R (ct 2); hop on R as L swings across R (ct &).
- 3 Step L slightly to L (ct 1); hop on L as R swings across L (ct &); step R slightly to R (ct 2); step L behind R (ct &).
- 4 Step R slightly to R (ct 1); hop on R as L swings across R (ct &); step L slightly to L (ct 2); hop on L as R swings across L (ct &).
- 5 Step R slightly to R (ct 1); step L behind R (ct &); step R to R (ct 2); hop on R as L swings across R (ct &).
- 6 Step L slightly L (ct 1); hop on L as R swings across L (ct &); step R to R (ct 2); step L behind R (ct &).
- 7 Step R to R (ct 1); hop on R as L swings across L (ct &); step L across R (ct 2); hop on L as R swings across L (ct &).
- 8 Step R to R (ct 1); step L behind R (ct &); step R to R (ct 2).
- 9-14 Hop on R in place (ct &); scuff L heel across R (ct ah); step L across R (ct 1); hop on L (ct &); scuff R heel fwd (ct ah); step R to R (ct 2); step L behind R (ct &); step R to R (ct ah).

NOTE: The above step crosses over the meas and is done a total of 5 times. Then do the following to complete meas 14: Hop on R (ct &); scuff L across R (ct ah); step L across R (ct 2).

PART II:

- 1 Facing ctr - step R in place (ct 1); hop on R as L swings across R (ct &); step L in place (ct 2); hop on L as R swings R across L (ct &).
- 2 Moving sdwd R - step R to R (ct 1); step L behind R (ct &); step R to R (ct 2); hop on R as L swings across L (ct &).
- 3-6 Repeat meas 1-2, alternating ftwk and direction, 3 times in all.
- 7 Stamp L, 3 times in place (cts 1,&,2).
- 8 Step L to L (ct 1); leap/step R behind L (ct &); step L to L (ct 2).
- 11 Stamp R, 3 times in place (cts 1,&,2)
- 12 Stamp R slightly fwd (ct 1); leap R to R (ct &); stamp L fwd (ct 2); leap L on L (ct &).
- 13 Stamp R fwd (ct 1); stamp R diag R fwd (ct &); stamp R fwd (ct 2); stamp R diag R fwd (ct &).
- 14 Repeat meas 12. (stamp R fwd, R to R, stamp L fwd, L on L)
- 15 Stamp R fwd (ct 1); stamp R diag R fwd (ct &); stamp R fwd (ct 2); lift R bkwd (ct &).
- 16 Brush R toe fwd (ct 1); brush R toe bkwd (ct 2).
- 17 Stamp R, 3 times in place (cts 1,&,2).
- 18 Step R in place (ct 1); hop on R as L swings across R (ct 2).
- 19 Step R to R (ct 1); close L to R (ct ah); step R to R (ct &); close L to R (ct ah); step R to R as L swing across R (ct 2).
Note: Small sharp ftwk.
- 20 Step L in place (ct 1); hop on L as R swings across L (ct &); repeat step-swing with opp ftwk - to R (cts 2,&).
- 21 Repeat meas 19 with opp ftwk to L, except end by stamping L fwd on ct 2 "&", do not swing ft. (L to L, close R, L to L, close R, L to L, stamp R fwd)
- 22 Step R to R (ct 1); step L behind R (ct &); step R to R (ct 2); stamp L fwd (ct &).
- 23 Step L slightly L (ct 1); stamp R fwd (ct &). step R to R (ct 2); stamp L fwd (ct &).
- 24 Step L fwd (ct 1); stamp R fwd (ct 2).

PART III:

- 1 Step R bkwd (ct 1); close L to R (ct &); step R fwd (ct &); step L slightly fwd of R (ct &).

- 2 Stamp R fwd (ct 1); lift R knee fwd (ct 2); stamp R fwd, no wt (ct &).
- 3-8 Repeat meas 1-2, 3 more times (4 in all).
- 9 Step R bkwd (ct 1); close L to R (ct &); step R fwd (ct 2); step L slightly fwd (ct &).
- 10 Stamp R fwd, 2 times (cts 1,&); lift R (ct 2); stamp R fwd, no wt (ct &).
- 11 Step R in place (ct 1); stamp L fwd (ct &); step L in place (ct 2); stamp R fwd (ct &).
- 12 Stamp R fwd, (cts 1); lift R knee fwd (ct &); stamp R fwd (ct 2).
- 13-24 Repeat meas 9-12, 3 more times (4 in all).

On last time through, replace the 2 stamps with 1 stamp and hold.

Corrected from video

Dance notes by dd, 11-89

Rev. by dd 10-92

Presented by Beverly Barr
Camp Hess Kramer Institute
October, 1992

SHATTY YA DENEY

Lebanon

Presented by Tom Bozigian at the 1992 Santa Barbara F.D. Symposium

TRANSLATION:

PRONUNCIATION: SHAH-tee yah DEH-nee

TAPE: Japan Tour 1991, Sibe B/2

FORMATION: Short lines, mixed 6-8 people

STEPS: Basic step: Debki pos: Hands joined in "V" pos, fingers and elbows interlocked, R shldr behind neighbors L shldr
Ct 1: Facing R of ctr - hop L in place as R heel strikes fwd on floor, leg straight.
&: Leap R fwd where it touched fwd as L lifts bkwd.
2: Stamp L fwd of R, with wt

METER: 4/4

PATTERN

Meas. Cts.

INTRODUCTION: 4 meas, beg with woman's solo

VARIATION 1: (Do a total of 4 times)

- | | | |
|---|-----|---|
| 1 | 1 | Facing ctr - hop on L in place as R toe touches across and next to L toe. |
| | 2 | Hop on L in place as R heel touches fwd, knee straight. |
| | & | Leap on R in place as L lifts bkwd. |
| | 3 | Stamp L beside R (no wt) as R kicks fwd, knee straight. |
| | 4 | Slap R (full ft) fwd (no wt). |
| 2 | 1 | Step R fwd where it slapped. |
| | & | Stamp L bkwd in place. |
| | 2 | Tap R toe behind and across L. |
| | 3&4 | Repeat cts 2,&,3, meas 1. (hop L as R heel tch fwd, leap R as L lifts fwd, stamp L in pl) |

BASIC STEP: (Do a total of 8 times)

VARIATION 2: (Do a total of 4 times)

- | | | |
|---|---|--|
| 1 | 1 | Touch R heel fwd - stiff torso bends bkwd. |
| | 2 | Tap R toe bkwd - stiff torso leans fwd. |
| | 3 | Stamp R beside L, no wt. |
| | & | Stamp R to R. |
| | 4 | Leap on L across R with accent as R kicks fwd. |
| 2 | 1 | Leap R across L as L lifts?? |
| | & | Leap L back in place as R scissors fwd. |
| | 2 | Scissors L fwd. |
| | 3 | Scissors R fwd. |
| | & | Leap R in place as L raises slightly sdwd L. |
| | 4 | Stamp L beside R. |

BASIC STEP: (Do a total of 8 times)

VARIATION 2, (Option): (Do a total of 4 times)

1 Repeat cts 1-4, Var. 2.

- 2
- 1 Stamp R across L.
 - & Step L bkwd in place as R extends fwd.
 - 2 Step R beside L as L kicks fwd, knee straight.
 - & Stamp L beside R as R kicks fwd.
 - 3 Step R in place.
 - & Lift L ft beside R leg.
 - 4 Stamp R in place, no wt.

Repeat dance from beg to end of music.

Corrected from video

Presented by Beverly Barr
Camp Hess Kramer Institute
October, 1992

SILISTRENSKI OPAS

Bulgaria

Michael Ginsburg learned this dance from Petur Iliev in the fall of 1988, from one of the best and oldest representatives of the Dobrudzhan style, Bai Ivan from Silistra. This dance is one of the most popular from Dobrudzhan ethnographic area, found in northeastern Bulgaria.

This dance was presented by Michael Ginsburg at the 1992 Idyllwild Folk Dance Camp and the 1992 Santa Barbara F.D. Symposium.

TRANSLATION: The performers of this dance, men and women, join in a particular fashion called "za opas" (belt hold) from which the dance takes its name.

PRONUNCIATION: see-lee-STREN-skee OH-pahs

MUSIC: Petur Iliev - Bulgarski Narodni Tanci, Side B/5; or Balkan Beauties tape by Michael Ginsburg

FORMATION: Lines of no more than 10, in "za opas" (belt hold, L over R). Face ctr.

METER: 2/4 PATTERN

Meas.

INTRODUCTION: 8 meas, no action

PART I:

- 1 Facing ctr - step R to R (ct 1); step L behind R, bend both knees (ct 2).
- 2 Step R to R (ct 1); lift L ft sdwd with bent knee then straighten and extend it fwd (ct 2).
- 3 Step L fwd (ct 1); lift R ft sdwd with bent knee then straighten and extend it fwd (ct 2).
- 4 Touch ball of R ft fwd, knee straight (ct 1); lift R fwd (ct 2).
- 5 Step R fwd (ct 1); lift L fwd (ct 2).
- 6 Step L fwd (ct 1); stamp R slightly fwd (ct 2).
- 7 Step R-L bkwd (cts 1-2).
- 8 In place - with L slightly fwd of R and bend knees, step R-L, very quickly (cts ah-1); step R-L, very quickly (cts ah-2).
- 9 Step L to L, bend knees (ct 1); stamp R beside L, bend knees (ct 2).

Do Part I a total of 4 times.

PART II:

- 1 Facing ctr - step R to R (ct 1); step L behind R, bend both knees (ct 2).
- 2 Step R to R (ct 1); lift L twist L knee in, then ft circles twd L with straight leg (ct 2).
- 3-4 Repeat meas 1-2, Part II with opp ftwk. (L to L, R behind; L to L, raise R fwd)
- 5 Facing R of ctr - swing R around to R and touch R heel diag R fwd (ct 1); hold (ct 2).
- 6 Place full R ft on floor, bend knees (ct 1); hold (ct 2).
- 7 Turning to face L of ctr and bending fwd slightly - step L to L, bend knees (ct 1); stamp R fwd (ct 2).
- 8 Facing R of ctr and bending fwd slightly - step R to R, bend knees (ct 1); stamp L fwd (ct 2).
- 9 In place with L slightly fwd of R and knees bent - step R-L, very quickly (ct ah-1); step R-L, very quickly (ct ah-2). (ker-plunk, ker-plunk)
- 10 Step on L to L, bend knees (ct 1); stamp R beside L (ct 2).

Do Part II a total of 2 times.

Repeat dance from beg to end of music.

This dance has been R&S'd

Presented by Beverly Barr
Camp Hess Kramer Institute
October, 1992