

R78

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

CAMP HESS KRAMER INSTITUTE WEEKEND

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 Southern California Folk Dance Camp
 Santa Barbara Folk Dance Symposium

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 Scottish Dances From
 Stockton Folk Dance Camp

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 Stockton Folk Dance Camp

CAMP HESS KRAMER INSTITUTE

October 20-22, 1995

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ABBREVIATIONS

beg	begin or beginning
bk	back
bkwd or bwd	backward
CCW	counter-clockwise
cpl(s)	couple(s)
ct(s)	count(s)
ctr	center
CW	clockwise
diag	diagonal
ft	feet or foot
ftwk	footwork
fwd	forward
H	hand(s)
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
PDB	pas de basque
pos	position
ptr(s)	partner(s)
R	right
RLOD	reverse line of direction (CW)
sdwd or swd	sideward
"T" (arms)	arms joined in shldr hold
tog	together
twd	toward
"V" or V-pos (arms)	hands down
W	women, woman, women's
"W" or W-pos (arms)	hands at shldr ht, usually slightly fwd
wt	weight
x	across

AJD' NA LIVO

Croatia

The dance is from the province of Slavonia/Srijem, Sava River area of northern Croatia, region of Pannonian.

Another way to spell the name of the dance is "ajd' na lijevo". The spelling of the word "left" tells you what area the dance is from. The most common spelling on old records for "left" was "levo" (the Serbo/Croatian selling of left). Other versions of this dance have been taught, and all of them are very similar.

The dance was presented by Zeljko Jergan, former member of LADO, at the 1995 Santa Barbara Symposium.

TRANSLATION: Let's go left

PRONUNCIATION: EYED nah LEE-voh

MUSIC: Tape :
Record: Kolo 404 (45 rpm)
Aman 106 (LP)

FORMATION: Closed circle, alternating M and W, facing ctr, joined in escort pos.
Escort pos: L arm across body at waist, R arm resting on neighbors L arm.

STEPS: Side-close: Step L to L - upper body tilts very slightly twd R (not hips) (ct 1); close L beside R - straighten body (ct 2); repeat cts 1-2 (cts 3-4).

STYLE: The chorus is slow and smooth, moving L and R. Parts I-II-III, are faster with drmeš (shaking) style of movements with flat footed steps.

METER: 4/4 & 2/4

PATTERN

Meas.

INTRODUCTION: Fast music. Depends on recording being used. 8 meas on camp tape.

4/4 **CHORUS: STEP-CLOSE** (Slow music)

1-2 Facing ctr and moving sdwd L - do 4 step-close steps (8 steps in all). Do not take wt on last step.

3-4 Repeat meas 1-2 with opp ftwk moving sdwd R.

2/4 **PART I: RUN FWD & BKWD** (Fast music)

1 Moving fwd twd ctr - small leap fwd on L (ct 1); small run R,L fwd (cts 1-&-2).
Note: Ftwk is flat footed

2-4 Repeat meas 1, with opp ftwk. (4 times in all)

5-8 Repeat meas 1-4 moving bkwd.

4/4 CHORUS - REPEAT (Slow music)

2/4 PART II: BOUNCE IN PLACE (Fast music)

1 Facing ctr and dancing in place with wt on both ft - bounce on both ft with bent knees (ct 1); bounce 2 times on heels (drmeš/shake) (cts 2-&). Note: Lean slightly fwd.

2-8 Repeat meas 1. (8 bounces in all)

4/4 CHORUS - REPEAT (slow music)

2/4 PART III: BOUNCE, FWD, PDB WITH STEP-HOP BKWD (Fast music)

1-2 Facing ctr and dancing in place - repeat meas 1 of Part II (2 sets of bounces)

3 Moving fwd twd ctr - beg R, do 4 small running steps fwd (cts 1-&-2-&).

4 Step R fwd (ct 1), hop on R as L lifts low in front of R (ct 2).

5 PDB - L moving bkwd: Leap L bkwd (ct 1); step R bkwd and across L (ct &); step L bkwd (ct 2).

6 Step R bkwd (ct 1); hop on R as L lifts low in frong of R (ct 2).

7-8 Repeat meas 5-6 (PDB-L, step-hop R)

Repeat dance from beg one more time (2 times in all) + chorus and Fig. 1 twice (16 meas.

Dance notes by dd as observed from video

Presented by Beverly Barr
Camp Hess Kramer Institute
October 20-22, 1995

AJNERICA (ENZERICA)

Croatia

This dance is from the area around Zagreb in the province of Croatian Zagorje. There is also a couple version of this dance.

This dance was presented by Zeljko Jergan, former member of LADO, at the 1995 Santa Barbara Symposium.

TRANSLATION:

PRONUNCIATION: ein-zeh-REE-tsah

CASSETTE:

FORMATION: Individuals in a circle, facing ctr.

STYLE: Ftwk small, close to foot and flat footed.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None

PART I:

- 1-4 8 claps with hands at approx chest ht.
- 5-8 With hands on hips and facing ctr - do 8 jumps in place turning 1/4 R (CW) on each jump. (2 per meas)
Note: 8 jumps = 2 complete turns. The jumps are heavy, flat footed with ft slightly apart, and knees bent.
- 9-12 Do 8 jumps in place (flat footed turning L (CCW). (2 per meas)
- 13-14 Facing ctr - do 3 jumps in place (2 per meas), hold on last ct.
Note: Option only demonstrated - turn R once with last 3 jumps.

PART II:

- 1 Facing ctr, join hands in "V" pos - step R to R (ct 1); close L to R with bounce on both ft (ct 2).
- 2 Bounce again on both (ct 1); step L to L (ct 2); R moves twd L (ct 3).
- 3 Then step R fwd (ct 1); close L to R (ct 2).
- 4 Step R to R (ct 1); close L to R with bounce (ct 2).
- 5 Bounce again on both (ct 1); step L bkwd (ct 2).

- 6 Close R to L with bounce (ct 1); bounce again (ct 2).
- 7 Step R to R (ct 1); close L to R (ct 2).
- 8 Step R to R (ct 1); close L (ct 2).
- 9-14 Repeat meas 1-6.
- 15-16 Stamp R, 3 times slightly fwd (cts 1-2-1); hold (ct 2).
- 17-32 Repeat meas 1-16. (2 times in all)

FIG. III:

- 1 Moving fwd twd ctr - step L,R,L (flat footed) (cts 1-&-2).
- 2-3 Repeat meas 1, alternating ftwk twice more. (3 times in all).
- 4 Jump fwd onto both ft (knees bent, ft slightly apart (ct 1); hold (ct 2).
- 5-8 Repeat meas 1-4, beg R and moving bkwd.
- 9 Small leap on L slightly to L (cts 1); step R,L in place (cts &-2). Note: Ftwk is flat footed
- 10 Repeat meas 9 with opp ftwk.
- 11-12 Jump 3 times (flat footed) in place (cts 1-2-1); hold (ct 2).
- 13-24 Repeat meas 1-2. (2 times in all)

INTERLUDE:

- 1-2 4 ct pause in music, clap 3 times (cts 1-2-1); hold (ct 4).
Note: During the 3 claps yell: repete (reh-peh-teh) which translates "more".

Repeat dance from beg. The dance is done 2 times through.

Dance notes by dd from video

Presented by Beverly Barr
Camp Hess Kramer Institute
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ALUNELUL DE LA ORODEL

Romania

The Alunelul is a family of dances, from Muntenia and Oltenia in the southern part of Romania. There are a few that are done in the Banat area and Transylvania, but they were not originally done there. There are other dances that are done in the same rhythm that are also referred to as an alunelul. It is always done as a line or closed circle dance.

This dance was taught by Theodor Vasilescu at the 1995 Folklore Camp.

TRANSLATION: There are 2 possibilities, one is "hazelnut", or the "little hazelnut." The second possibility is the "dance of Nelul," as of this date no one is sure which is correct.

PRONUNCIATION: ah-loo-nehl-OOL deh lah or-roh-DEHL

TAPE: Theodor Vasilescu, Folklore '95, side A/1

FORMATION: Short lines of 4-5 people in front basket hold.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None or hold for 8 meas and do "A" only 1 time the first time through.

FIG A:

- 1 Facing ctr and moving sidw R - step R to R on heel, then lower full ft to floor (cts 1,&); step L behind R (ct 2).
- 2 Repeat meas 1 (R to R, L behind), on ct 2 "&", R ft beg to circle bkwd.
- 3 Step R behind L (ct 1); turning to face L of ctr - stamp L fwd in RLOD (ct 2).
- 4 Moving to L - step on R heel across L (ct 1); close L to R (ct &); step R across L (ct 2).
- 5-16 Repeat meas 1-4, alternating ftwk and direction. (4 times in all)

FIG B:

- 1 Facing ctr - step R fwd (ct 1); stepping L in front of R - turn L shldr twd ctr (ct 2).
Shout the following strigături: I-auș una
- 2 Facing LOD and moving sidw out of circle - step R to R (ct 1); close L to R (ct &);
step R to R (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk with R shldr twd ctr.
Shout the following strigături during meas 3: I-auș două
- 5-6 Repeat meas 1-2 (L shldr twd ctr)
Shout the following strigături during meas 5: I-auș trei

- 7 Repeat meas 1, except end facing ctr.
Shout the following strigături during meas 7: I-auş patru
- 8 Step L bkwd (ct 1); leaning fwd slightly from hips - bend L knee slightly and slap full R fwd with straight leg (ct 2).
Shout the following strigături: Se sa dus

FIG. C:

- 1 Facing and moving fwd ctr - step R across L with bent knees (ct 1); hold (ct 2).
- 2 Step L across R with bent knees (ct 1); hold (ct 2).
- 3 Step fwd on R heel (ct 1); close L to R (ct &); stamp R fwd (ct 2).
- 4 Kick L fwd - shout, heil! (1); step fwd on L heel (ct 2); close R to R (ct &).
- 5 Stamp L fwd (ct 1); kick R fwd - shout, heil! (ct 2).
- 6 Still facing ctr, but moving bkwd - step R across L (ct 1); step L bkwd (ct &); step R bkwd (ct 2); step L bkwd (ct &).
- 7 Repeat meas 6. (8 steps in all moving bkwd)
- 8 Stamp R,L in place (cts 1-2).

SEQUENCE:

Fig A,B,C,B, repeat from beginning of dance.

Dance notes by dd from observation, Romanotation, and video

Presented by Beverly Barr
Camp Hess Kramer Institute
October 20-22, 1995

GES WODA

Poland

The steps and styling are from the Lublin area of east-central Poland, while the dance was choreographed for recreational purposes by Edward Sentowski in 1994.

This dance was presented by Eugene Ciejkka at the 1995 Folklore Camp.

TRANSLATION: Geese in the water

PRONUNCIATION: gehs VOH-DAH

TAPE: Camp Selly 1995, Polish Dances presented by Eugene Ciejkka

FORMATION: Cpls in a circle. M have backs to ctr and are about 3' apart from neighbor - hands on hips, fingers fwd; W are on the outside of the circle facing ptr - hold skirt.

STYLE: Slow and smooth, flowing from one step into the other.
DO NOT do a two-step (waltz step or step-close-step) unless noted.

HANDS: Men: If hands are free they are on the hips with fingers fwd.
Women: If hands are free they hold their skirts slightly fwd and away from body.

METER: 3/4

PATTERN

Meas.

INTRODUCTION:

1-4 M hold in place as W do 4 waltz balance steps in place, turning slightly R,L,R. On last waltz balance turn to face RLOD.

PART I: STEP-SWINGS, EXCHANGE PLACES

Cpls use opp ffwk

Cpls in a circle with M back to ctr - W on outside of circle in front of M facing RLOD.

1 Step L in place (ct 1); slowly swing R across L (cts 2-3). W use opp ffwk.
2 Repeat meas 1 with opp ffwk.

3-4 MEN: Hold in place and form an arch with the other M for the W to go under.
WOMEN: Beg R, with 6 steps, W circle CW around M, dancing in twd ctr under ptrs R arm, behind his back, then out under L arm. W end in front of ptr facing RLOD.

5-6 Repeat meas 1-2 (step-swing), except W place R hand on ptrs R shldr (M hands on hips).

7 MEN: Hold in place with hands on hips.
WOMEN: Step R,L,R, turning CCW (L) once in place.

- 8 **MEN:** With ft tog, bow fwd from hips.
WOMEN: Close L to R (ct 1); hold in place while bending and straightening knees (cts 2-3).
- 9 Cpls face and join R hands - beg M-L and W-R, do 1 waltz balance twd ptr - R arms are almost straight and raise high above head.
- 10 Beg M-R and W-L, do 1 waltz balance away from ptr - arms extend fwd at shldr ht.
- 11 Beg M-L and W-R, move twd ptr with 3 steps - joined inside hands raise high and beg to rotate 1/2 CW).
- 12 Exchange places with ptr by completing the 1/2 CW rotation and back away slightly from ptr - M end on outside of circle facing ctr, W face M - arms of joined hands straighten to shldr ht.
- 13-16 With 3 steps per meas, M dance in place as W slowly turn 1/4 CW (R) under joined R hands,
- 14-15 M continue to dance in place as W circle 3/4 CW.
- 16 Cpls turn to face RLOD, W end slightly behind M and to his R side. Cpls end with R hands joined at shldr ht and extended diag R fwd, W places L hand on M-R shldr.

MUSICAL BRIDGE: FWD IN RLOD

- 1-3 Beg outside ft (M-L, W-R), with 3 steps per meas, move fwd in RLOD.
- 4 M dance R,L,R (no wt on last step) in place as W continue to move fwd stepping L,R,L while circling 1/2 CCW (L) to face M; on last ct - join L hands over R. End with M facing RLOD, W facing M, both have wt on L.

PART II: SIDE TOUCH, LITTLE CIRCLE - BIG CIRCLE

Side touch: (Use same ftwk)

- 1 **MEN:** Step R to R (ct 1); touch L to L (cts 2-3).
WOMEN: Step R across L pivoting 1/2 CCW (L) to end on M-R side (ct 1); touch (point) L to L (cts 2-3). Do not release hands.
Pos: During ct 1, raise joined L hands for W to turn under and end in varsouvienne pos - joined R hands are over W-R shldr above head ht, L hands low at approx knee ht - lean slightly fwd from hips and face slightly twd outside of circle.
- 2 M step L in place as W step L to L moving sawd in front of M from his R side to his L side (ct 1); touch (point) R to R (cts 2-3).
Pos: Cpls are still in varsouvienne pos - joined L hands are over W-L shldr above head ht, R hands low at approx knee ht - leaning slightly fwd and facing slightly twd inside of circle.
- 3 Straightening body and raising joined hands - M hold in place as W step R,L,R turning CCW (L) under joined hands - do not release hands (cts 1-3). End with M facing LOD, W facing M.

4 With ft tog, bend and straighten knees - with hands remaining at shldr ht, release then rejoin them so that L hands are crossed on top of R.

5-8 Repeat meas 1-4, except on meas 8 releasing L hands, end with R hands joined at shldr ht. End with M back twd ctr, W face M.

Little circle: (Use opp ftwk)

9-11 Release L hand as R hands are raise above W head ht

MEN: Beg L, dance in place

WOMEN: Beg R, with 3 steps per meas, make a 3/4 CW (R) circle under joined R hands.

Big circle: (Use opp ftwk)

12-16 With R hands still joined - M beg L dance slightly fwd then bkwd moving out of W way as W circles CW around ptr. On last meas M turn 1/4 CW (R) so that his back is to ctr of circle. W end on outside of circle facing M.

PART III: STEP-SWING MOVING L

Both use same ftwk.

1 Joining hands (palm-to-palm) at shldr ht - step L to L (ct 1); swing R across L (cts 2-3).

2 Repeat step-swing with opp ftwk. (R, swing L)

3-4 Beg L, do 6 steps, turning CCW (L) twice while moving to own L (M-LOD, W-RL0D). End in front of next person. Do not forget, M hands on hips, W hands on skirt.

5-8 Repeat meas 1-4, except on meas 8 only do 5 steps, touching R beside L on last ct.

9-16 Repeat meas 1-8, with opp ftwk moving to own R. End with L shldrs opp ptrs L shldr.

PART IV:

Both use same ftwk (Beg pos, meas 1:)

1-2 Join L hands with ptr and R hands with neighbor in V-pos forming a double circle. Beg L, do 2 two-steps fwd. W end on the inside of the circle facing in, M on the outside facing out - hands remain joined with arms stretched bkwd. (Ending pos, meas 2:)

2-4 Beg L, do 2 two-steps bkwd to end in orig pos.

5-8 Repeat meas 1-4. (fwd & bkwd)

9 Step L fwd (ct 1); release R hands with neighbor - step R,L fwd with M turning 1/2 CCW (L) in place so that both are now facing ctr with W on M-R side - L hands are joined and extended fwd while M place R hand on W-R hip (cts 2-3). This is the beg of a CCW turn.

- 10-12 With 3 steps per meas, cpls continue turning CCW (M-bkwd, W-fwd) completing a 1-1/2 turn. On last meas release R hands with ptr to end in a double circle with M facing ctr and W facing out - join R hands with neighbor on R. ()
- 13-16 Repeat movement of meas 9 - 12. End with M facing LOD, W facing M.

PART V: WALTZ IN LOD, W TURN UNDER

Cpls use opp ftwk

- 1-2 Joining in ballroom pos - beg M-L and W-R, do 2 waltz steps turning once in LOD.
- 3-4 With M on inside of circle and W in front of M twd the outside of the circle, and releasing M-R and W-L hands - continue with 2 waltz steps in LOD as W turns CW twice under joined raised hands (M-L, W-R).
- 5-8 Repeat meas 1-4. (2 waltz LOD, W turn under) End with M on inside of circle facing out, W facing M.
- 9-12 Join R hands (star R) slightly above head ht, palm to palm - beg M-L and W-R, circle CCW once with 3 steps per meas.
- 13-14 Join L hands (star L) slightly above head ht, palm to palm - circle 1/2 CW with 6 steps.
- 15 With 3 steps, beg M-L, W-R, continue circling 1/4 more as M beg to move up behind W.
- 16 With 3 steps, beg L, W dance in place as M beg R, continue circling 1/4 more with M ending slightly behind W in varsouvienne pos. End facing LOD, free ft touches diag fwd on floor.

Dance notes by Eugene Clejka and dd, 4-95

Dance notes corrected from observation, and Federation video

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DVASTI TRIŠTI MINAH

Bulgaria

This dance is from the village of Kela in the Rhodope mountain region. It is done by men and women, traditionally on Sunday gatherings, holidays and engagement celebrations. Jaap Leegwater learned and notated the dance from Danja Djankova in Smoljan, Rhodope region, Bulgaria in the winter of 1979.

A very similar version is known among the "Pomaci", the Moslem-Bulgarians, in the villages of the Velingrad district. They call it "Aiša", a mixed line dance associated with the Bayram festivities.

Jaap Leegwater presented the dance at the 1995 Folklore Camp.

TRANSLATION: "I passed by two, three times."

This name of the Horovodna Pesen, a song accompanying the dance, to which the steps are performed.

PRONUNCIATION: deh-vahs-TEE treesh-TEE mee-NAH

CASSETTE: The dance is usually done to either:

1. The instrumental accompaniment of a kaba gajda, which is a low pitched bagpipe, typical of the Rhodopes.
An example can be found on cassette "Village Dances of Bulgaria", JL 1986.01, side B/21
2. The vocal accompaniment of the song Dvasti Trišti Minah. A performance by singer Bojka Prisadova is included on "Bulgarian Folk Dances", JL 1990.01, side A/9

The following description below is based on the latter recording.

RHYTHM: The dance consists of an interesting combination of two irregular beats, 5/8 and 9/8.

Vocal: 9/8 + 9/8 + 5/8 + 5/8 + 9/8

5/8 meter counted: 1 2 (Q, S)

9/8 meter counted: 1 2 3 4 (Q, Q, Q, S)

Instrumental: 5/8 + 5/8 + 9/8

5/8 meter counted: 1 2 (Q, S)

9/8 meter counted: 1 2 3 4 (Q, Q, Q, S)

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

STYLE: Rhodopski, feminine, subdued and graceful

METER: 5/8 & 9/8

PATTERN

Meas.

INTRODUCTION: Instrumental

PART I: VOCAL

- 1 9/8: Facing and moving in LOD - fall fwd onto R with bent knee as L lifts bkwd (ct 1); step L,R,L fwd in LOD (cts 2-4).
- 9/8: Fall fwd onto R with bent knee as L lifts bkwd (ct 1); step L fwd in LOD (ct 2); turning to face ctr - step R fwd in LOD (ct 3); close L beside R, without wt (ct 4).
- 5/8: Small bounce on R (ah); step L to L (ct 1); close R beside L, bending both knees (ct 2).
- 5/8: Repeat previous 5/8 pattern.
- 9/8: Facing L of ctr - step L to L (ct 1); stamp R beside L, 3 times, without wt, bend both knees (ct 2-4).

- 2 Repeat meas 1.

PART II: INSTRUMENTAL

- 1 5/8: Facing and moving in LOD - bounce on L as R knee lifts fwd (ct 1); step R fwd (ct 2).
- 5/8: Repeat previous 5/8 pattern with opp ftwk.
- 9/8: Bounce on L as R knee lifts fwd (ct 1); step R,L,R fwd in LOD (ct 2-4).
- 2 Repeat previous 5/8, 5/8 of meas 1 with opp ftwk. (lift-step; lift-step; lift-step-step-step)
- 9/8: Bounce on R as L knee lifts fwd (ct 1); step L fwd (ct 2); turning to face ctr - R (ct 3); turning to face RLOD - step L bkwd in LOD (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.

The entire dance is done 4 times.

Original dance description by Jaap Leegwater 1990
Rev. in Federation format by dd; corrected from observation, and Federation video.

Presented by Beverly Barr
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KUKUNEŠKO #3

Bulgaria

This dance, or maybe we should speak of the family of "kukunešlo" type of dances, is very popular and wide spread in Šopluk, western Bulgaria and Pirin (Macedonia), Bulgaria (Kokoneška, kukuneškata and kukuneško Horo), in Serbia (kokoješte, kukunješce), and in Romania (coconește).

This variant of Kukuneško comes from Šopluk, western Bulgaria. It reflects the typical style characteristics and syncopated rhythm nuances of this region.

Jaap Leegwater learned this dance from Todor Karapčanski, choreographer of the "Philip Kutev" State Ensemble for Folk Songs and Dances in Sofia, Bulgaria, 1995.

This dance was presented by Jaap Leegwater at the 1995 Santa Barbara Symposium.

TRANSLATION: The name of the dance is related to the Romanian "Coconșko," meaning "in the style of a young noble man."

PRONUNCIATION: koo-koo-NEHSH-koh

CASSETTE: Folk Dance from Bulgaria, JL1995.04

FORMATION: Open or half circle with hands joined in "V" pos.

STYLE: Šopski:
Upper part of body erect most of the time, occasionally bending fwd at waist in coordination with the knee or leg lifts.

Small energetic steps with sharp knee lifts

Wt mainly on the ball of the ft.

The shldr are relaxed and as a result rock gently on the rhythm of the steps ("natrissané).

METER: 2/4

PATTERN

Meas.

INTRODUCTION: Hold for 16 meas and do Fig. 1, 3 times the 1st time through (as done in class), or beg with music and do Fig 1, 4 times.

FIG. 1:

- 1 Facing R of ctr and moving in LOD - Step R,L fwd (cts 1-2).
- 2 With wt on L - with wt on ball of L ft, R moves slightly fwd (ah); then R moves bkwd to step beside L (ct 1); small step L,R fwd (cts &-2).
- 3 Repeat meas 2 with opp ftwk (L moves fwd-bk, RL fwd), except on ct 2 step L in plie.
- 4 Liff on L ft (ct &); step R fwd - turning to face L of ctr (ct 1); čučke on R as L touches twd RLOD (ct 2).
- 5 Moving in RLOD - step L,R fwd (cts 1-2).

- 6 Step R,L fwd (cts 1-&); jump fwd on both ft (ct 2).
- 7 Dancing in place and turning to face ctr - hop on R as L beg to circle bkwd (ct 1); step R behind L (ct &); step L fwd (ct 2).
- 8 Hop on L as R beg to circle fwd (ct 1); step R in front of L (ct &); step L back to place (ct 2).

PART II:

- 1 Turning to face RLOD and moving bkwd in LOD - bent knees and lean fwd from waist (ct &); step R bkwd with bent knees (ct 1); step L bkwd with bent knees - beg to straighten body (ct 2).
- 2 Continuing in LOD and straightening body - step R,L,
- 3 hop on L as R knee lifts fwd (ct 1); step R,L fwd with bent knees (cts &-2).
- 4 Step R fwd (ct 1); stamp L beside L with wt (ct 2).

PART III:

- 1 Facing ctr and dancing in place - step R-hop as L beg to circle bkwd (reel step) (cts 1-2).
- 2 Low leap on L behind R (ct 1); step on ball of R ft to R (ct &); step L behind R (ct 2).
- 3 Step on R heel to R (ct 1); step L behind R with bent knee (ct &); step R to R (ct 2).
- 4 Step on L heel drag R fwd (ct 1); close R to L (ct &); step L fwd (ct 2). These 3 steps form the R hand side of a fwd arc.
- 5 Arc R close to floor from scwd R to fwd (ct &); low leap on R in front of L (ct 1); step L to L (ct 2).
- 6 Repeat meas 5. Note: Meas 5-6 are the top of the arc.
- 7 Facing ctr and moving bkwd - low leap bkwd on R (ct 1); step L bkwd (ct &); fall bkwd on R in pile (ct 2).
- 8 Repeat meas 7. (leap R bk, L bk, fall R)

SEQUENCE:

Fig. I - 3x (24 meas)	2x (16 meas)	2x (16 meas)
II - 4x (32 meas)	3x (24 meas)	4x (32 meas)
III - 2x (26 meas)	2x (16 meas)	1x (8 meas)

Dance notes revised into Federation format, corrected from video

Presented by Beverly Barr
Camp Hess Kramer Institute
October 20-22, 1995

LOREE AGHCHIG

Armenia

Tom Bozigian staged this women's dance in May of 1975 for presentation at final examinations for the graduating class of Sayat Nova, Armenia's State Choreographic Dance Institute in Yerevan.

Tom Bozigian presented this dance at the 1978 Stockton Folk Dance Camp, 1995 Ojai Statewide Institute, and the 1995 Santa Barbara Symposium.

TRANSLATION: "Loree" is a region; "aghchig" means girl.

PRONUNCIATION: loh-REE agh-CHIG

MUSIC: Tape: Tom Bozigian Dances of Armenia #7001

FORMATION: Women's line/solo dance with leader at R. Little fingers joined (R on bottom, L on top), forearms almost touching with hands fwd at approx shldr ht. If M do the dance they should dance in a separate line behind the W.

STEPS: Waltz: 3 smooth steps fwd (bkwd); do not do a step-close-step.

HANDS: Yeghnik: With thumb and middle fingers rounded (like grabbing an egg), wrists turn in toward body, twist down then out, to end with palms facing out.

Mahkrich (Windshield wiper motion): With little fingers joined, forearms move sdwd R and L while upperarms remain almost motionless.

Dveli: Step R across L and diag L fwd (ct 1); close L to R (ct 2); step R across L and diag L fwd (ct 3).
Repeat with opp ftwk.

METER: 3/4

PATTERN

Meas.

INTRODUCTION: Begin with music

PART I: AHRAHCHI MAHS

- 1 Facing diag R, step R to R - arms move R; head bends slightly sdwd R (ct 1); step L across R - arms move L; head bends slightly sdwd L (ct 2); hold (ct 3).
- 2 Facing ctr, close R to L with knees together in plie bounce twice on both ft (cts 1-2); hold (ct 3).
- 3-16 Repeat meas 1-2, 7 more times (8 in all).

PART II: WALTZ

- 1-4 Facing diag R and moving in LOD, do 4 waltz steps begin R with legs straight and head level.
Arms: Arms at head ht, move twd direction of lead ft of each waltz (Mahkrich).
Head: Look R twd R hand on 1st waltz, look twd L hand on 2nd waltz, then repeat.
- 5-8 Dropping hands to side - circle once CCW begin twd ctr with 4 more waltz steps.

Arms: 1st waltz both down to side; 2nd waltz R hand raises over head and do an inward turn at wrist (Yeghnik); 3rd waltz R hand lowers gradually; 4th waltz R hand completes lowering to side.

Head: 1st waltz look down; 2nd - 4th waltz head and eyes follow movement of R hand.

9-16 Repeat meas 1-8, once more (2 in all)

PART III: AHRCHEHV HEHD PTOOLT (Fwd, Bk, Turn)

1 Facing and moving twd ctr with short steps - step R-L-R - arms at shldr ht move R-L-R (Mahkrich) (cts 1-3).

2 Step L across R in plie - arms move L (ct 1); bounce twice on both ft - no arm movement (cts 2-3).

3-8 Do meas 1-2, three more times.

9-12 Moving back twd orig perimeter of circle do 4 waltz steps beg R on balls of ft with straight legs - arms above head ht move (Mahkrich) 4 times in direction of each lead ft.

Head: Head turns slightly toward direction of hand movement.

13-16 Releasing finger hold and lowering hands to side - turn CCW slightly more than 1 turn in plie using L as pivot ft and R as pushing ft (1/4 turn ea meas) ending facing RLOD.

Arms: 1st 1/4 turn down to side; 2nd 1/4 turn both raise over head while doing inward Yeghnik turn; 3rd 1/4 turn repeats 1st and 2nd turn.

PART IV: DEHBI DZAHGH (to left)

1 Turning to face and move in RLOD - beg R, do 1 two-step (Dveli) - face diag L fwd and move twd outside of circle (cts 1-3).

Two-step: Step R across L - face diag L fwd out of circle (ct 1); close L to L - face RLOD (ct 2); step R in place - face diag R fwd (ct 3).

Arms: Do Yeghnik with L overhead and R extended shldr level (cts 1-3).

2-7 Repeat meas 1 alternating ftwk and arm motion (cts 1-3).

8 Turning to face LOD on last Dveli and do a L Yemenite: Step L to L, leave ball of R ft in place where it stepped (ct 1); step R in place (ct 2); step L across R - face LOD (ct 3).

REPEAT: Part II to complete one full cycle (Kahrahgoosee).

Repeat dance from beg until music fades out.

Dance corrected from observation and Federation video.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 20-22, 1995

RAZ DWA

Poland

Eugene Ciejkka learned this dance from Frances Wesolowska, Director, Polish National Alliance, New York City during the mid 40's. The dance is from the Kaszuby area in norther Poland, close to the Baltic Sea.

Eugene Ciejkka presented this dance at the 1968 Santa Barbara Folk Dance Conference, and at the 1995 Folklore Camp.

TRANSLATION: One, two

PRONUNCIATION: RAHS, deh-vah

MUSIC: Record: Polish Country Dance Music, Bruno, # BR 50137 (33 rmp), side A/1, "Leczycka Polka";
Tape: Camp Seely 1995, Polish Dances presented by Eugeue Ciejkka, side A/5

FORMATION: Individual cpls (W on M R side) in a circle, facing LOD (CCW). Inside hands joined in "V" pos, outside hands on hip in a loose fist.

STEPS: Polka: Beg L, do a step-close-step turning CW while moving fwd in LOD (cts 1-&-2). The step is flat-footed with slightly bent knees.

STYLE: The Kaszuby area in northern Poland at one time was controlled by the Germans, therefore the steps are flat-footed and very stable in style.

Ftwk described of M, W use opp ftwk.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 8 meas

DANCE:

1-2 Walk: Do 4 walks fwd in LOD, L-R-L-R. Flex knees slightly on each step.

3-6 Polka: Joining in shldr-shldr blade pos. - beg M-L and W-R, do 4 polka steps turning CW while moving in LOD.

7-8 Pivot: Beg L, do 4 pivots with deeply bent knees, turning CW while moving in LOD - cpls have straight backs and pull slightly away from ptr. M end on inside of circle.

Repeat from beg until end of music.

Original dance notes by Eugene Ciejkka, revised by dd, 12-94
Corrected from observation and Federation video.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 20-22, 1995

TORA

Romania

Tora is an Aromân dance from Cogealac, Romania. The Aromân people live south of the Danube river, in Bulgaria, Greece, Macedonia, and Romania. They speak a dialect of the Romanian language, something between Italian and Romanian. The Aromân people came from the ancient Roman (Italian-Latin) Empire.

This dance was presented by Theodor Vasilescu at the 1995 Folklore Camp.

TRANSLATION: Now

PRONUNCIATION: toh-RAH

CASSETTE: Theodor Vasilescu, Folklore '95, side A/12

FORMATION: Either open or closed circle, joined in "V" pos.

STEPS: Pas-de-basque (PDB) R: Leap R on R (ct 1); step L across R (ct &); step R in back to place (ct 2).

Stamps: All stamps are slightly fwd by toe of weighted ft.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 12 meas (Instrumental)

FIG. A: (Instrumental)

- 1 Facing ctr and dancing in place - PDB-R:
- 2 Step-hop on L to L as R swings across L leg (cts 1-2).
- 3 Step R to R (ct 1); step L behind R (ct 2).
Note: These are light running steps.
- 4 Repeat meas 3. (R to R, L behind)
- 5-16 Repeat meas 1-4. (4 times in all)

FIG. B: (Vocal)

- 1 Facing ctr - step R to R (ct 1); stamp L in place (ct 2).
- 2 Stamp L again (ct 1); hold (ct 2).
- 3 Step-hop on L to L as R swings across L leg (cts 1-2).
- 4 Step R to R (ct 1); step L behind R (ct 2).
Note: These are light running steps.
- 5-12 Repeat meas 1-4. (3 times in all)
- 13 Step R to R (ct 1); stamp L in place (ct 2).
- 14 Stamp L again (ct 1); hold (ct 2).
- 15 Moving schwd L - stamp L to L (ct 1); stamp R beside L (ct &); stamp L to L (ct 2).

FIG. C: (Vocal)

- 1 Facing and moving diag R fwd ctr - step R diag R fwd (ct 1); close L to R (ct 2).
- 2 Step R diag R fwd (ct 1); hold (ct 2).

- 3 Dancing in place - hop on R as L lifts bkwd with bent knee - lean fwd (ct 1); hold (ct 2).
- 4 Hop on R in place as L lifts fwd with bent knee - straighten body (ct 1); hold (ct 2).
- 5 Leap L in place (ct 1); stamp R in place (ct 2).
- 6 Step R diag R fwd (ct 1); hold (ct 2).
- 7 Facing diag R fwd and moving diag L bkwd - steps L diag L bkwd (ct 1); close R to L (ct 2).
- 8 Step L diag L bkwd (ct 1); hold (ct 2).
- 9-16 Repeat meas 1-8. (2 times in all)

FIG. D: (Instrumental)

- 1 Moving sdwd R - step-hop on R to R - turning to face R of ctr (cts 1-2).
- 2 Dancing in place - step L across R (ct 1); step R bkwd - turning to face ctr (ct 2).
- 3 Step L beside R (ct 1); step R across L - turning to face L of ctr (ct 2).
- 4 Step-hop on L back to place (cts 1-2).
- 5-12 Repeat meas 1-4. (3 times in all)

SEQUENCE:

The dance is done a total of 4 times. On the 4th time through the dance, do Fig. D, 4 times instead of 3 times (music changes to vocal), then stamp R slightly fwd for ending.

SONG:

Ai să-ișem azi în hoară
Feate și fclori ca unoară

Aide tora tot măi tot pe loc
Aideți armâni azi ătutî la joc
Că e nuntă nuntă armânească
Tută hoara azi ă s-o mutrească

Ai armâne de ce stați
De la masă tuți sculați

Cîte stați măi și nutriți
In cor tora tuți veniți

Feate si fclori voi ce stați
Aideți tora tuți jucați

Dance notes by dd (9-95) from observation, Romanotation, and video

Presented by Beverly Barr
Camp Hess Kramer Institute
October 20-22, 1995

VESELI SE BAJ PENČO / BOALIJSKO

Bulgaria

The dance consists of two (2) parts.

Part I is named after the original song and melody to which it is performed in and around the town of Gurkovo, Stara Zagora region in Trakia, "Veseli se Baj Penčo". This part of the dance was learned and notated by Jaap Leegwater from Stanka Ivanova Bareva ("Baba Stanka"), a 67 year old grandmother in the town of Gurkovo, Trakia, Bulgaria on October 23, 1979.

Part II is known as "Boalijsko" or Boalijskata" and is in particularly popular in and around the towns of Jambol and Sliven in Eastern Trakia. This part of the dance was first introduced by Todor Karapčanski, choreographer with the "Philip Kutev" State Ensemble in Sofia, Bulgaria, 1995.

This dance was presented by Jaap Leegwater at the 1995 Santa Barbara Symposium.

TRANSLATION: Uncle Penčo is enjoying himself.

PRONUNCIATION: veh-SEH-lee seh behy PEHN-choh / boah-LEEY-skoh

TAPE: Folk Dances from Bulgaria, JL1995.04

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

STYLE: Fast dance with most of the ftwk done on the balls of the ft.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 16 meas

PART I: VESSELI SE BAJ PENČO

- 1 Facing ctr and moving sdwd R - step R to R (ct 1); step L behind R (ct 2).
- 2 Step R to R as L lift bkwd (ct 1); hop on R as L kicks fwd low to floor (ct 2).
- 3-8 Repeat meas 1-2, alternating ftwk and direction. (4 times in all)
- 9 Facing L of ctr - step R to R (ct 1); bounce on R (ct 2).
- 10 Step L behind R (ct 1); bounce on L (ct 2).
- 11 Facing R of ctr - step R to R (ct 1); bounce on R (ct 2).
- 12 Step L across R (ct 1); bounce on L (ct 2).
- 13 Facing ctr and moving sdwd R - step R to R (ct 1); step L behind R (ct 2).

- 14-15 Repeat meas 13, twice more (6 steps sdwd R)
- 16 Step R to R or do a small jump in LOD onto both ft (ft tog) (ct 1); hop on R as L kicks fwd low to floor (ct 2).
- 17-24 Repeat meas 9-16 with opp ftwk and direction.

PART II: BOALUSKO

- 1 Facing ctr and moving sdwd L - hop on L as R lifts fwd high in prep for next step (ct &); leap on R across L (ct 1); drop on L to L with bent knee as R lifts sdwd R (ct 2).
- 2 Repeat meas 1, except on ct '&' the lift of the R ft is smaller.
Note: The steps in meas 1-2 are often referred to as 'Pajdusko' steps.
- 3 Dancing in place - R ft circles sdwd then fwd close to floor (ct &); leap on R in front of L (ct 1); small hop on R as L lifts sdwd L (ct 2).
- 4 Click (globka) L to R (ct 1); step on L in place as R lifts sdwd R (ct 2).
- 5-6 Repeat meas 4, twice, with opp ftwk. (click R to L; repeat)
- 7-8 Turning to face R of ctr and moving to R - do 2 small running flat footed two-steps (RLR,LRL).
- 9 Facing ctr and moving bkwd - step R bkwd, bending both knees (dip) (ct 1); bounce on R straightening knees as L lifts fwd off floor (ct 2).
- 10 Repeat meas 9 with opp ftwk. (L bk, lift R fwd)
- 11-12 Do 2 smooth PDB, R and L.
Pad-de-basque (PDB) R: Low leap on R to R (ct 1); step L,R in place (cts &-2).
- 13 Fall fwd on R as L lifts bkwd (ct 1); step L back to place (ct 2).
- 14 Step R bkwd (ct 1); step L fwd (ct 2).
- 15-16 Repeat meas 13-14. (fall R fwd, L bk; R bk, L fwd, repeat)

SEQUENCE:

Part I - 2x 2x 2x
Part II - 2x 2x 1x

Revised dance notes to Federation format and corrected from video

Presented by Beverly Barr
Camp Hess Kramer Institute
October 20-22, 1995

Scottish Glossary

Steps

Step	Meter & Count for Action			Step Description
Move Up: "Side Step"	<u>2/4</u>	<u>4/4</u>	<u>6/8</u>	(2 measures) Described for M; W dance counterpart.
	1	1	1	Step on L diagonally forward L;
	2	3	4	Step on R across in front of L;
	1	1	1	Step on L diagonally backward L;
	2	3	4	Step on R close to L.
Move Down:				Same movement as Move Up, but reversing footwork and direction.
Pas De Basque:	<u>2/4</u>		<u>6/8</u>	
	1		1	Leap onto R, knee and toe turned out;
	&		3	Step on ball of L beside R with L heel to R instep and L toe turned out;
	2		4	Step on R extending L diagonally forward L, toe pointing down an inch or two off floor, knee straight and turned out. Step alternates.
Set:				(2 measures) Pas de Basque R and L. Whenever someone sets to you, you always set also.
Skip Change of Step:	<u>2/4</u>		<u>6/8</u>	
	&		6	Hop on L lifting R forward with toe pointing down, knee turned out;
	1		1	Step forward on R;
	&		3	Step on L close behind R, L instep close to R heel;
	2		4	Step forward on R. Step alternates.
Slip Step: "Slide"	<u>2/4</u>		<u>6/8</u>	2 per measure. Usually danced in a circle.
	1		1	Step sideward on L to L, heels raised and toes turned out;
	ah		3	Step on R close to L, heels meeting and toes still turned out;
	2, ah		4, 6	Repeat above action. Movement should be light and easy, with no shuffling noise. May also begin on R to R.
Strathspey Step: "Travelling"	<u>4/4</u>			
	1			Keeping foot close to floor, step forward on ball of R;
	2			Step on L close behind R, L instep to R heel;
	3			Keeping foot close to floor, step forward on R, bending R knee slightly;
	4			Hop on R, bringing L forward passing through close to R, toe pointing down and close to floor, knee turned out. Step alternates.

Steps

Step	Meter & Count for Action	Step Description
Strathspey	4/4	(2 measures)
Setting Step:	1	Step on R sideward R, knee and toe turned out;
	2	Step on L close behind R, L instep to R heel;
	3	Step on R sideward R again;
	4	Hop on R bringing L up behind R ankle, L knee turned out and toe pointing down.
	1-4	Repeat action beginning on L sideward L. A complete SETTING STEP moves to R, then L.

Styling

Styling for Turns: Joined hands are held at shoulder height. The correct hold for leading and turning (one hand) is the Handshake hold. When a fast turn is done, the elbows are well bent and kept close to the body. On a longer turn, the arms are held easily extended. If a two-hand turn is done, M hands are on the bottom supporting W hands on top.

General Styling: The body is held erect but not stiff, chest high, arms held naturally at sides. W may hold skirt with thumb and first 2 fingers. All dancing is done on the balls of the feet with knees turned out. Partners dance with each other, communicating by means of tension in arms and by looking at one another. When inactive, stand in place with heels together and toes apart (first position), but be alert and ready to assist the active couple.

Step Patterns

Allemande:- 8 measures. Danced by 2 couples, first couple followed closely by second couple for first 4 measures. Couples in varsouvienne position, M hands raised from normal handshake hold so that W L on bottom and W R on outside.

Measures

- 1 Dance diagonally forward on R;
- 2 Turn 1/4 CCW to face M side of the dance and move forward to center;
- 3 Dance across the dance and turn 1/4 CCW to face down;
- 4 Dance a long step down on the M's side;
- 5 Both couples turn 1/4 CCW into center to form a line facing W's side;
- 6 Dance toward center while W turns 1/2 CCW under M R arm to face partner, both hands still joined.
- 7-8 Release hands and dance backwards into own place.

Step Patterns (continued)

Bow and Curtsey: Used at the beginning and end of each dance. M bow from the waist, back straight, hands hanging easily at his sides as he looks at his partner.

W take a tiny step sideward (or forward), bringing the toe of the L close to heel of R foot and bend both knees. Keep body erect and look at partner. Then return to easy standing position, taking weight on L to prepare for dance movement. Skirt may be held between thumb and middle finger, elbows kept almost straight, and wrist bent forward a little.

Cast Off or "Cast Down": An individual turn outward (the long way), M turning CCW and W CW to dance down behind own line to designated place.

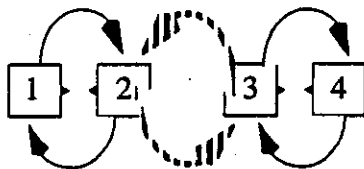
Cast Up: The same movement as CAST OFF, except that M turn CW and W CCW to dance up behind own line.

Hands Across "Wheel" "Star": Join indicated hand with opposite person at shoulder height, elbows slightly bent, and move as directed.

Longways Formation: Designated number of couples in two lines, a line of M facing a line of W, partners facing, M L shoulder toward music or head of line. Couples are numbered, with couple 1 at head of line.

Reel of Four: 8 measures. Danced by 4 persons, 2 standing back to back in center facing out towards other 2, who face in.

<u>Measure</u>	<u>Dancers facing out</u>	<u>Dancers facing in</u>
1	Pass R shoulders with facing dancer.	Pass R shoulders with facing dancer.
2	Curve to turn 1/2 CW and face in opposite direction.	Pass L shoulders in center.
3	Pass R shoulders with next dancer.	Pass R shoulders with next dancer.
4	Pass L shoulders in center.	Curve to turn 1/2 CW and face in opposite direction.
5-8	Repeat action of measures 1-4 back to original place.	Repeat action of measures 1-4 back to original place.



Step Patterns (continued)

Reel of Three:

8 measures. A dance Figure for 3 people in a line, center dancer facing out, and outside dancers facing in. All 3 people are active and describe on the floor a pattern of a Figure of 8, consisting of 2 loops, one loop made CW and the other CCW. All 3 dancers go around the Figure of 8 in the same direction as in "follow the leader."



In an ordinary R shoulder Reel of Three, the center dancer (#1) always begins curving CW to pass R shoulders with the dancer he is facing (#2), who also curves CW, while the remaining dancer (#3) curves CCW (see diagram). Dancer 2 cuts through the center before dancer 3. Each half loop takes approximately 2 measures. At the end of measure 4, dancers should be halfway through the Figure. Dancers 2 and 3 will have changed places, and dancer 1 will have returned to the middle. At the end of measure 8, dancers will be back in original places.

Rights and Lefts:

8 measures. Usually danced as a small Grand R and L for 2 couples, done in a floor pattern similar to a square, 2 steps for each side.

Measure

- 1-2 Give R hand to person across the dance and change places.
- 3-4 Give L to next person and change places on the side.
- 5-8 Repeat action of measures 1-4. On measure 8 two dancers going CW make Long Turn.

Wrong Side:

M on W side of the dance, W on M side.

From *Steps and Styling*, Folk Dance Federation of California

BALMORAL STRATHSPEY

Scotland

A 32 bar strathspey for 3 cpls in a 4-cpl longways set. This dance was devised by John Charles from Traditional formaitons and was published by the Royal Scottish Country Dance Society in 1963.

This dance was presented by Robert McOwen at the 1995 Stockton Folk Dance Camp.

TRANSLATION: Balmoral is the queen's castle in northern Scotland.

PRONUNCIATION: bah-MOHR-ahl

TAPE: Dances frae the North, "Balmoral", side A/4

FORMATION: Longways sets of 4 cpls, numbered 1-4 from top of set.

STEPS: Strathspey traveling step; strathspey setting step.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: Bow and curset to ptr.

DANCE:

- 1-8 1st and 2nd cpls working tog, and 3rd and 4th cpls working tog, dance Rights & Lefts (each cpl giving R hand to ptr, L hand on the side, R hand to ptr, and L hand on the sides - dancing 2 Strathsepy Traveling Steps per hand), to finish in original pos. M1 and W2 (also M3 and W4) make a polle (long) turn at the end.
- 9-10 All 4 cpls join hands and set in their own line,
- 11-12 1st and 2d cpls working tog, and 3rd and 4th cpls working tog, give R hands across in a wheel, dance half way around to finish in the diagonally opposite pos.
- 13-14 All 4 cpls join hands and set in their own line,
- 15-16 Giving R hands to ptr cpls cross over to own side. The order is now 2,1,4,3. The 2's and 4's face down the set, while the 1's and 3's face up the set ready for the next figure.
- 17-24 All dance a Reel of Four on own side (pass R shldrs, L in the middle, R shldrs, L in the middle, R shldrs, L in the middle, R shldrs, L in the middle). Finish the reels with the original 2's in 1st pos (In the order of 2,1,4,3) in the middle of the set, facing up, with hands joined in Promenade pos (R hand in R, L in L, R over L as waist ht).
- 25-32 The bottom 3 cpls (1's, 4's, and 3's) dance the Allemande while 2nd cpl hold in top pos.

- Bar 1: Raise their R arms into Allemande pos (Varsouvienne pos) and move out to the R;
- Bar 2: 1's beg leading across the dance to the M's side, with the 4's and 3's dancing up 1's pos and follow the 1's.
- Bar 3: 1's beg leading down the M's side, 4's cross over and 3's moving up to the top;
- Bar 4: 1's lead down to the bottom place on the M's sidelines, the 4's following, and the 3's crossing over at the top;
- Bar 5: All 3 cpls pivot 1/4 CCW (L) as a cpl to form a single line (facing W side of set) on the M's side of the set;
- Bar 6: All cpls dance into the middle of the set as the M turn W 1/2 CCW under their arms to face ptrs;
- Bar 7-8: Cpls drop hands and retire (move) bkwd to own side.

Repeat dance with a new top cpl. Repeat until all four cpls have had one turn through the dance.

This dance has been corrected from Stockton errata and video

Presented by Robert Burger
Camp Hess Kramer Institute
October 20-22, 1995

HEBRIDEAN WEAVING LILT

Scotland

A ritual dance for 4 cpls in a longways set. This dance was collected from the Outer Hebrides by Mary Isdale MacNab and published by the Royal Scottish Country Dance Society in 1987.

This dance was presented by Robert McOwen at the 1995 Stockton Folk Dance Camp.

PRONUNCIATION: heh-brih-DEE-an

TAPE: Dances frae the North, "Brochan Lom", side A/2;
or any schottische

FORMATION: Longways sets of 4 cpls, numbered 1-4 from the top of the set.

STEPS: Running Step (4 steps to the bar with emphasis on the 1st beat of each bar)

Note: Where possible, the figures are danced in 8-bar phrases, but if this is difficult, the dancers continue running on the spot until the next musical phrase begins.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: Bow and curtsey

FIG. I: BACK-TO-BACK

1-8 All dance 2 back-to-back (do-si-do's) with ptr twice, passing R each time.

FIG. II: PARTNER TURN

1-8 All turn ptr with R then L arm (link elbows), falling back (returning) to own line at end of each turn.

FIG. III: REEL

1-8 1's cpls run down the middle of the set, turn each other with R arms (elbows) 1-1/2 times; cpl #1 turns cpl #4 (M #1 with W #4 and W #1 with M #4) L arms (elbows); cpl #1 turn each other with R arms (elbows); cpl #1 turns cpl #3 with L arms; cpl #1 turn each other with R arms; cpl #1 turn cpl #2 with L arms; cpl #1 turn each other with R arms. Cpl #1 finish at the top of the set with nearer hands joined, facing down the set.

FIG. IV: ARCHES

1-4 Cpl #1 make an arch and run down the M's side of the set (M on outside and W on inside of set), while all 3 M kneel facing top of set and clap hands on the 1st beat of each bar.

5-8 The M stand on bar 1 as cpl #1 continue the arch running up the W's side of the set, while all 3 W kneel facing top of set and clap hands on the 1st beat of each bar.

FIG. V: THE SHUTTLE

- 1-8 Everyone joins both hands with ptr. Cpl #1 is the 'shuttle.' Cpls #2, #3, and #4 run 4 steps out to the W's side and 4 steps back, while cpl #1 run 4 steps out to the M's side and 4 steps back, finishing below cpl #2. Repeat. Cpl #1 finishes below cpl #3; repeat cpl #1 movements finishing below cpl #4. Cpls #2, #3, and #4 drop hands and retire (move) to own sideline while cpl #1 run to top of set ??????

FIG. VI: THE LOOM

- 1-4 All join nearer hands with ptrs, Cpl #1 and #1 face down the set, cpls #2 and #4 face up. With 4 running steps, cpls #1 and #3 dance down the set while cpls #2 and #4 dance up the set (cpls #1 and #3 dance under an arch formed by cpls #2 and #4).
- 5-8 With 4 running steps cpl #1 and #4 change places (cpl #1 make an arch), while cpls #2 at the top and cpl #3 at the bottom turn twds each other, change hands and face the other way (cpl #2 face down, cpl #3 up).
Continue this pattern to finish in orig pos. Arches are name sharply on the first beat of each bar.

FIG. VII: THREADING

- 1-8 All face ptr (W move slightly scwd L and cross raised L arms over joined R hands with M - M do not cross hands). W #4 with her R hand free is the "needle" and she leads the other up the middle under the crossed hands. All follow, with M turning under their own L arm to avoid breaking the thread. As the 4th W comes out at the top, she leads the others around CCW behind the M line to form one large circle.

FIG VIII: WINDING THE BOBBIN

- 1-8 The 1st M is the "bobbin." He stands still, releasing the hand of the 4th W, who represents the end of the thread. She begins to wind the thread of the bobbin, winding around and around him CCW, until all 7 dancers are tightly wound around the 1st M. 1st M now crouches down and comes out between the 4th cpl, bringing the "thread" (line of dancers) with him, moving CW until all finish again in one circle.

FIG. IX: THE EYELET

- 1-8 All face ptrs, with M facing CCW and W CW. Link R arms (elbows) with ptr and run around each other 1-1/2 times. Turn the next person with L arms (elbows) 1-1/2 times; continue this chain until ptrs meet. When turning, the free hand is held at the waist to represent the eyelet.

FIG. X: FINISH

- 1-8 Ptrs join crossed hands (R hand on top) and leaning away from each other, run CW around the spot for 8 steps. Then, still turning, all beg to move around the circle CCW to finish the dance. End with W on inside of circle and M on outside of circle.

Dance notes corrected from Stockton errata and video.

Presented by Robert Burger
Camp Hess Kramer Institute
October 20-22, 1995

LAST OF THE LAIRDS

Scotland

A 32 bar jig for 3 cpls in a 4 cpl longways set. This dance was devised by Hugh Thurston from traditional formations and was published by the R.S.C.D.S in 1963.

This dance was presented by Robert McOwen at the 1995 Stockton Folk Dance Camp.

TRANSLATION: Last of the Lords

TAPE: Dances frae the North, "The stool of repentance", side A/3

FORMATION: Longways sets of 4 cpls, numbered 1-4 from the top of the set.

STEPS: Skip-change-of-step (one step per bar); Pas-de-basque (PDB) (one step per bar)

METER: 6/8

PATTERN

Meas.

INTRODUCTION: Bow and curtsey

DANCE:

- 1-8 1st, 2nd, and 3rd cpls dance crossover mirror reels of three. 1's begin by crossing over through 2nd place on the opp side; 2's beg by dancing up and out; 3's beg by dancing in and up. The 2's and 3's cross over through 2nd place on the opposite side upon reaching the top of the set. Top W beg by passing L shldrs, top M beg by passing R shldrs.
- 9-16 All 3 cpls dance crossover mirror reels of three, each cpl crossing back to own sides upon reaching the top of the set. All finish in orig pos.
- 17-24 1st cpl set (PDB R&L), then cross over giving R hands and cast off into 2nd place. The 2nd cpl step up to 1st place on bars 19-20. 1st cpl, taking R hands lead down the middle, cross over below the standing 3's, and cast up to second place on their own sides.
- 25-28 1's cpl take nearer hands, dance up to the top and cast off into 2nd place.
- 29-32 All 3 cpls turn ptrs by the R hand.
- 1st cpls repeat the dance from 2nd place with the two cpls below. After the 1st time through the dance, they slip into 4th place as the 4's lead up, and the new 1's beg at the top. Repeat until all 4 cpls have danced twice and to the bottom.

Corrected from Stockton errata and video

Presented by Robert Burger
Camp Hess Kramer Institute
October 20-22, 1995

THE REEL OF THE ROYAL SCOTS

Scotland

A 32 bar reel for three cpls in a four cpl longways set. This dance was devised by Roy Goldring from traditional formations and was published by the R.S.C.D.S. in 1983

The dance was presented by Robert McOwen at the 1995 Stockton Folk Dance Camp.

TAPE: Dances frae the North, Side A/5

FORMATION: Longways set of 4 cpls, numbered 1-4 from the top of the set.

STEPS: Skip-change-of-step (one step per bar); Set/Pas de basque (PDB) (one step per bar); slip step (2 steps per bar)

METER: 2/4

PATTERN

Meas.

INTRODUCTION: Bow and curtsey

DANCE:

1-2 W #1 and #2 change places with L hand, while M #1 and #2 change places with the R hand, 1st cpl finish back-to-back in the middle of the set in 2nd pos. Cpl #1 join hands with corners forming double triangles.

3-4 All 3 cpls set (PDB).

5-6 W #1 and #3 change places with R hands, while M #1 and #3 change places with L hands, cpl #3 finish back-to-back in the middle of the set in 2nd pos. Cpl #3 join hands with corners forming double triangles.

7-8 All 3 cpls set (PDB).

9-16 Cpl #1, followed by cpl #3, dance up the ctr of the set between the 2nd cpl and cast off, then dance down to 3rd place and cast up to 2nd place, cpl #3 finishing in orig place. (Cpl #1 and #3 join nearer hands with ptr when coming into the middle of the set.) Cpl #1 pass ptr by L shldr to end facing 1st corner.

17-24 Cpl #1 turn 1st corners with R hands; cpl #1 pass each other by the R shldr; cpl #1 turn their 2nd corners with R hands; cpl #1, pass each other by the R shldr, cross over to 2nd place on own side.

25-32 All 3 cpls join hands in a circle and do 8 slip steps around to the L and back to the R.

Cpl #1 repeat the dance from 2nd place with the 2 cpls below. After the second time through the dance, they slip into 4th place and the new #1 cpl at the top. Repeat until all 4 cpls have danced twice and to the bottom.

The last time through the dance, all 4 cpls join hands and slip L and R.

Dance notes corrected from Stockton errata and video.

Presented by Robert Burger
Camp Hess Kramer Institute
October 20-22, 1995

GLAVINIŠKO ČETVORNO

Bulgaria

This dance is from the village of Glavinica near Pazardžik in western Thrace. There are many forms of this dance in western Bulgaria which mix 2/4 and 7/8 meters. Another version introduced by Yves Moreau was from N.W. Bulgaria.

Yves Moreau presented this dance at the 1986 San Diego Folk Dance Conference, and at the 1995 L.I.F.E. Dance & Music Camp.

TRANSLATION: "Glavinica" is a village; the "četvorno" is a family of dances, this is not a "četvorno".

PRONUNCIATION: glah-vee-nee-skoh chef-vohr-noh

CASSETTE: Special "L.I.F.E. Dance & Music Camp" tape by Yves Moreau, side A/3

RHYTHM: The 2/4 meter is a "pravo", the 7/8 meter is a "râčenica".
7/8 meter counted: $\frac{1-2}{1} \frac{3-4}{2} \frac{5-6-7}{3}$ (Q,Q,S)

FORMATION: Mixed lines facing ctr and joined in belt hold (L over R) - alternate choice is "V" pos if no one has belts.

STYLE: During Fig. I, knees bend slightly on each ct. Steps are "earthy," close to ground.

METER: 2/4 & 7/8

PATTERN

Meas.

INTRODUCTION: 6 meas

2/4

FIG. I: TRAVEL SDWD

- 1 Facing ctr - step R to R (ct 1); step L behind R (ct 2).
2 Step R to R (ct 1); step L across R (ct 2).
3 Step R to R (ct 1); step L behind R (ct 2).
4 Step R to R (ct 1); hop on R in place as L lifts in front of R shin (ct 2).
5-16 Repeat meas 1-4, alternating ftwk and direction 3 more times (4 in all).

NOTE: Sometimes a R stamp with no wt is done on ct "uh" of the preceding ct 1 of the stepping ft on meas 1,5,9 or 12. Don't overdo it.

7/8

FIG. II: FWD & BKWD

- 1 Facing ctr and moving fwd - hop twice on L as R heel touches fwd on each hop (knee straight) (cts 1-2); step R fwd with emphasis, bending R knee (ct 3).

- 2 Repeat meas 1 with opp ftwk.
- 3 Repeat meas 1, (not taught this camp, but has been taught in the past - except on ct 3 bend fwd sharply at waist and raising L knee fwd and high).
- 4-6 Straightening up and moving bkwd with light running steps - step LRL, RLR, LRL (cts 1,2,3 of each meas).
- 7-12 Repeat meas 1-6. (2 time in all)

Ending: End dance with R knee lifted fwd.

Repeat dance from beg. The dance is done a total of 4 times.

This dance has been R&S'd from observation, errata and Federation video.

Presented by Dorothy Daw
Camp Hess Kramer Institute
October 20-22, 1995

JOC BĂTRĂNESC DIN NICULIȚEL

Dobrogea, Romania

This dance was taught by Theodor Vasilescue at the 1995 Stockton Folk Dance Camp.

TRANSLATION: Joc means "dance"; bătrănesc means "ancient or old;" din Niculițel means "from the village of Niculițel" (which is in the region of Dobrogea near the Black Sea).

PRONUNCIATION: ZHOHK beh-truh-NESK deen ny-ku-lee-TSEL

CASSETTE: Romanian Folk Dances by Theodor Vasilescue, Stockton 1995, side A/3

FORMATION: Closed circle (mixed M & W), facing ctr with hands joined in "V" pos.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 4 meas (sounds like 2 very slow beats), no action.

FIG. A:

- 1 Turning to face L of ctr, step R to R (ct 1); stamp L beside R (2).
- 2 Repeat meas 1 with opp ftwk and direction. (L to L, stamp R)
- 3 Facing ctr - leap R to R (ct 1); moving to L - leap L to L (ct 2).
- 4 Facing L of ctr and moving to L - step R across L (ct 1); step L to L (ct 2).
- 5 Repeat meas 4. (RxL, L to L)
- 6 Step R across L (ct 1); pivot on R to face ctr (ct 2).
- 7 Dancing almost in place - step L slightly to L (ct 1); stamp R in place, no wt (ct 2).
- 8 Step R slightly to R (ct 1); stamp L in place, no wt (ct 2).
- 9 Stamp L to L (ct 1); turning to face L of ctr - bounce on L as R leg lift fwd with bent knee (ct 2).
- 10 Moving to L - step R across L (ct 1); step L to L (ct 2).
- 11 Step R across L (ct 1); turning to face R of ctr - bounce on R as L lifts fwd with bent knee (ct 2).
- 12 Moving to R - step L across R (ct 1); step R to R (ct 2).
- 13 Repeat meas 12. (LxR, R to R)
- 14 Step L across R (ct 1); turning to face ctr - stamp R beside L (ct 2).

JOC BĂTRÂNESC DIN NICULITEL

15 Dancing in place - step R in place (ct 1); stamp L in place, no wt (ct 2).

16 Step L in place (ct 1); hold (ct 2).

FIG. B:

1 Facing ctr and dancing in place - with L slightly knee bent, stamp R fwd, no wt (ct 1); stamp R bkwd close to L heel (R toe points twd R) with no wt, L knee still bent (ct 2).

2 Kick R fwd, straightening leg (ct 1); stamp R beside L with wt (ct 2);

3-4 Repeat meas 1-2 with opp ftwk. (stamp L fwd, stamp L bk; kick L, stamp L in pl)

5 Moving fwd twd ctr - lift on L as R circles fwd with bent knee (ct 1); pivoting on L to face slightly R of ctr - step on R across L (2).

6 Repeat meas 5 with opp ftwk, facing R of ctr. (lift on R, step LxR)

7 Facing ctr - step R,L fwd (cts 1-2).

8 Long step R diag R fwd - lean/sway diag R fwd (ct 1); hold (ct 2).

9 Facing ctr and moving bawd - step L diag L bawd with lean/sway as R lifts fwd slightly off of floor with bent knee (ct 1); hold (ct 2).

10 Still facing ctr - long step R diag R bawd (ct 1); close L to R (ct 2).

11 Step R diag R bawd (lean/sway) (ct 1); hold on R as L lifts fwd slightly off of floor with bent knee (ct 2).

12 Repeat meas 11 with opp ftwk, moving diag L bkwd. (sway L)

13 Facing ctr and moving sdwd R - step R to R (ct 1); step L behind R (ct 2).

14 Turning to face LOD - step R fwd (ct 1); hold (ct 2).

15 Step L fwd in LOD (ct 1); hold on R as lift R bkwd and slightly sdwd R (ct 2).

16 Scuff R heel fwd (ct 1); hold with wt on L as R leg lifts in front of L leg with bent knee (ct 2).

Corrected from observation, Stockton errata and video

Presented by Dorothy Daw
Camp Hess Kramer Institute
October 20-22, 1995

LILIANO MOME

Bulgaria

The dance was presented in the L.A. basin area in June 1995 by Petur Iliev. It is a very popular dance in the Pirin (Macedonia) area of Bulgaria.

TRANSLATION: "Liliano" is a girls name

PRONUNCIATION: lee-lee-AH-noh MOH-meh

CASSETTE: Petur Iliev presentes Bulgarian Folk Dances, side A/1

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

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

STYLE: Very relaxed, flex knees on almost every ct.

METER: 7\8

PATTERN

Meas.

INTRODUCTION: 8 meas (beg with vocal)

VARIATION A:

- 1 Moving in LOD and turning to face slightly L of ctr - step R to R (ct 1); bounce on R as L lifts behind R (ct 2); step L behind R (ct 3).
- 2 Turning to face slightly R of ctr - step R to R (ct 1); bounce on R as L knee lifts fwd (ct 2); step L across R (ct 3).
- 3 Turning to face slightly L of ctr - step R to R, leave ball of L ft where it stepped (ct 1); flex R knee twice (cts 2-3).
- 4 Turning to face slightly R of ctr - step (shift wt) on L where it touched, leave ball of R ft where it stepped (ct 1); flex L knee twice (ct 2-3).

VARIATION B:

- 1 Facing slightly L of ctr - step R to R (ct 1); facing ctr - bounce on R as L knee lifts fwd (ct 2); facing slightly R of ctr - step L across R (ct 3).
Style: Entire body turns from facing slightly L of ctr to facing slightly R of ctr.
- 2 Repeat meas 1. (2 times in all)
- 3 Facing ctr - step R to R as L ft lifts behind R leg (calf ht for M, ankle ht for W) (ct 1); flex R knee twice (cts 2-3).
- 4 Low leap L onto L with bent knee as R ft lifts behind L leg (ct 1); with wt on L, straighten L knee (ct &); quickly bring R ft in front of L leg as L knee bends then straightens again (cts 2-3).

SEQUENCE:

Free style. There is no set pattern. One person may be doing Var. A, while the person next to them is doing Var. B.

Dance notes by dd, from observation and video. Dance notes have been approved by Petur Iliev.

Presented by Dorothy Daw
Camp Hess Kramer Institute
October 20-22, 1995

OVČEPSKO POTRČULKA

Macedonia

The dance was learned by Michael Ginsburg from Pece Atanasovski in Macedonia during the early 1980's. It was presented by Mr. Ginsburg at the 1995 Stockton Folk Dance Camp.

TRANSLATION: "Ovčepole" is a region E of Skopje; "potrčulka" means running

PRONUNCIATION: ohv-choh-POHL-skoh puhtr-CHOOOL-kah

CASSETTE: Balkan Binge by Michael Ginsburg, side A/3

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

METER: 2/4

PATTERN

Meas.

INTRODUCTION: none or wait 12 meas

FIG. 1:

- 1 Facing R of ctr and moving in LOD - hop on L as ball of R ft touches fwd (ct 1); step on R with full wt (ct &); step L fwd (ct 2). (hop-step-step)
- 2 Repeat meas 1.
- 3 Run R,L,R fwd in LOD.
- 4 Step L slightly fwd on ball of ft (ct ah); step R fwd on full ft (ct 1); leap L fwd (ct 2).
- 5 Moving diag R fwd in LOD (slightly twd outside of circle) - glide fwd on R (knees bent) (ct 1); bounce on R as L moves beside R calf (ct 2).
- 6 Repeat meas 5 with opp ftwk moving diag L fwd in LOD (slightly twd inside of circle). Turn to face ctr on L ct 2 (bounce L).
- 7 Facing ctr - step R bkwd (ct 1); hop on R as L lifts fwd (ct 2).
- 8 Facing ctr and moving sdwd L - hop on R as L knee lifts fwd (ct 1); step L to L (ct &); step R across L (ct 2). (hop-step-step)
- 9 Repeat meas 8, except step R behind L on ct 2. (hop-step-step)
- 10 Facing ctr and dancing in place - jump onto both ft - hands swing bkwd (ct 1); hop on L as R knee lifts fwd - hands swing fwd (ct 2).
- 11-12 Repeat meas 10, twice more alternating ftwk (both, hop R; both, hop L - 3 times in all)

FIG II:

- 1-10 Repeat Fig. I, meas 1-10. (No hands on meas 10 (both-hop).)
- 11 Facing ctr (do not swing hands) - leap on R in place as L knee lifts fwd (ct 1); hold (ct 2); step on ball of L ft in place (ct &).
- 12 Step R in place (ct 1); leap L across R - turning to face R of ctr (ct 2).

SEQUENCE: Fig. I is done until leader calls Fig. II approximately 1/2 to 3/4 of the way through the music. It was suggested in class that Fig II beg with the tambura. Music cue: Frula, gaida, tambura, frula & gaida.

Corrected from observation, Stockton errata and video

Presented by Dorothy Daw
Camp Hess Kramer Institute
October 20-22, 1995

SLAVEJ ME PEJE

Slav-Macedonia

The source for this dance is the well-known kaval and gaida player, Mille Kolarov from the village of Dračevo in the Vardar region of Slavic Macedonia.

This dance was presented by Stephen Kotansky at the 1995 Stockton Folk Dance camp.

TRANSLATION: A nightingale sings to me

PRONUNCIATION: SLAH-vay meh PAY-eh

MUSIC: Summer Dance Camps 1995 by Stephen Kotansky, side B/5

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

STYLE: Very small ftwk, walking style of steps, never very far off of the ground.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: Gaida solo, then beg with full orchestra, or after full orchestra starts hold for 1 phrase (14 meas).

DANCE:

- 1 Facing slightly R of ctr and moving in LOD - step R-L fwd (ct 1-2).
- 2 Long step on R fwd (ct 1); hold on R as L lifts bkwd slightly (ct 2).
- 3 Step L,R fwd (cts 1-2).
- 4 Run L fwd (ct 1); running step on R beside L (ct &); run L fwd (ct 2).
NOTE: Small short steps.
- 5 Long step fwd on R - turning to face ctr (ct 1); small bounce on R as L touches beside R (ct 2).
- 6 Facing ctr - step L fwd (ct 1); small bounce on L, or touch R beside L (ct 2);
OR: step L fwd (ct 1); close R in back of L (ct &); step L in place (ct 2).
- 7 Step R bkwd (ct 1); small bounce on R, or touch L beside R (ct 2);
OR: step R bkwd (ct 1); step L beside R (ct &); step R in place (ct 2).
- 8 Hop on R moving sdwd L (ct 1); step on L heel to L (ct &); step R beside L heel or behind L ft (ct 2).
- 9 Step on L to L (ct 1); step R beside L (ct &); step L in place (ct 2);
OR: step L to L (ct 1); touch R beside L (ct 2).

- 10 Step R fwd twd ctr (ct 1); step L slightly fwd twd R ff (ct &); step R in place (ct 2);
OR: step R fwd (ct 1); touch L beside R heel (ct 2);
OR: step R fwd (ct 1); touch L beside R heel (ct &); hold (ct 2).
- 11 Step L bkwd (ct 1); step R bkwd twd L ff (ct &); step L in place (ct 2);
OR: step L bkwd (ct 1); touch R beside R or lift R bkwd (ct 2).
- 12 Step R to R (rock) as L moves twd R ankle (ct 1); step L to L (rock) as R moves twd L ankle (ct 2).
- 13 Fall or step slightly fwd on R as L lifts bkwd (ct 1); hold (ct 2).
- 14 Turning to face R of ctr - low leap L in front of R (ct 1); step on ball of R ff beside L heel (ct &); step L slightly fwd (ct 2).
NOTE: Step is done almost in place.

Corrected from observation, Stockton errata and video

Presented by Dorothy Daw
Camp Hess Kramer Institute
October 20-22, 1995

SEKSKORSENDANS

Norway

This dance was collected by Egil Bakka in 1981-82 when he filmed a family from Melvaer in Sunnfjord. The dance seems to belong to the "ril" family, but is danced at reinlender tempo. One fascinating aspect of the dance is its inclusion of the 6 ct song dance step. It is not known whether this step was introduced from Norwegian song dance or whether it is a relic from older dances. If the latter, it is the only known Norwegian music dance where this old step has survived.

A second very interesting aspect of the dance is the variation in reinlender steps. This sort of reversing of the rhythm is quite common in many districts. Whether a two-step is danced as a 1 & 2 or "backwards" to the music as 2 & 1 often doesn't matter. The source is Klara Semb, *Norske Folkedanser, Thurdansar*, Oslo, 1991. ISBN-82-521-3657-5.

This dance was presented by Alix Cordray at the 1995 Stockton Folk Dance Camp.

TRANSLATION: "Seks" means 6, referring to the number of people doing the dance; "korse" means cross, referring to the grand R & L; "dans" means dance.

PRONUNCIATION: SEKS-kohrsh-eh-DAHNS

CASSETTE: Norwegian Dances, Stockton '95 (special cassette), side A/1
This is a "ril" melody played at reinlender tempo. The dance has its own melody, but the dance would "fit" to other reinlenders.
Record:

FORMATION: 3 cpls in a circle with hands joined at shldr ht. Face slightly L of ctr.

STYLE: Both ankles and knees flex softly throughout the dance.

STEPS: Song dance step: Moving in RLOD - step L fwd along the circle (ct 1); step R beside or slightly in front of L (ct &); step L fwd (ct 2); bounce on L as R moves beside L without touching floor (ct &); step R diag fwd in twd ctr (ct 3); bounce on R as L moves up beside R (ct &). The style is reminiscent of Faroe Island style, but the step is lighter and softer, and more like a reinlender. The step uses 1-1/2 meas, and repeats with the same ftwk each time.

Step-hop: Step L fwd (ct 1); hop on L as R knee lifts fwd quite high (ct &). This step alternates ft when repeated.

Reinlender-step: Step L fwd (ct 1); step R fwd or beside L (ct &); step L fwd (ct 2); bounce (ct &). Alternate ft when repeating. In this dance, you can vary by dancing half a reinlender step. It is probably most common to do an extra ct 2, but you can also do an extra ct 1. In this way, you may do some steps "backward" to the music. Most of the steps are whole, but you can throw in half steps now and then.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: This recording has 1 meas.

DANCE:

- 1-6 Facing RLOD - do 4 "Song dance steps" moving fwd in RLOD (CW).
- 7-8 Moving fwd in RLOD - beg L and do 4 step-hops. Dancers can continue holding hands in a circle, or (not taught) you can release the hand hold and dance individually.
- 9-16 Repeat meas 1-8.
- 17-32 Grand R & L: M turn 1/2 CW (R) to face ptr and take R elbow hold. With R forearm alongside ptr's, hold just above ptr's R elbow with R hand. Do a chain using this special elbow hold. Dance until you almost meet ptr for the 4 time. On the last elbow with corner (the person beside you when you started that was not your ptr), the M turns the W an extra 1/2 turn CCW to end in same circle formation as at beginning. Use 16 reinlender steps (which may be varied - (see "steps"). In meas 31-32, it is common for W to use 4 step-hops. There is a lot of time, so it moves SLOWLY. You pass 3 people in 4 meas.

Rejoin hands and repeat dance from beginning.

Corrected from observation, Stockton errata and video

Presented by Dorothy Daw
Camp Hess Kramer Institute
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STOPPAREN

Norway

Stopparen is a variation of a dance (mazurka family) widely known throughout northern Europe and the USA. The American melody is known as "Put Your Little Foot." This particular variation from western Norway is unusual because it contains some 2/4 measures. It was filmed by Egil Bakka, and the original description appears in his book "Danse, Danse Lett Ut På Foten," Noregs Boklag, Oslo, Norway 1970. The source is Egil Bakka, *Danse, Danse Lett Ut På Foten*, Noregs Boklag, Oslo, Norway 1970.

This dance was taught by Alix Cordray at the 1995 Stockton Folk Dance Camp.

TRANSLATION:

PRONUNCIATION: STOHP-pahr-ehn

CASSETTE: Norwegian Dances, Stockton '95 (special cassette), side A/2

RHYTHM: The dance has its own melody with rhythmic variations, both 3/4 and 2/4. The 3 ct measures are danced with polkamasaruka steps while the 2 ct measures are "stops."

FORMATION: Cpls in a circle with M back to ctr and W facing M. Join in Norwegian ballroom pos (M hand on top), or shldr-shldr blade pos, with W arms resting on M arms. Shldrs square with ptrs.

STYLE: Polka-masaruka step (3/4 meter): Moving sward in LOD, step L to L (ct 1); step R beside L (ct 2); swing L slightly out to L and back again while bouncing on R (ct 3).

Option: Swing L slightly behind R ft on ct 3.

Repeat with same ftwk. The step can also be done turning.

Stop R (2/4 meter): Stamp/close R beside L without wt (ct 1); do a slight bounce on L (ct 2).

Option: Step R beside L (ct 1); step L beside R (ct 2).

This step can also be done with opp ftwk.

STYLE: Steps are close to the floor, with light bounces on each ct. Knees and ankles flex slightly throughout.

METER: 3/4 & 2/4

PATTERN

Meas.

INTRODUCTION: 1 meas

FIG 1:

3/4

1-2

Moving in LOD - do 2 polka-masaruka steps, M beg L, W-R.

3

Continuing to move in LOD - step L,R,L (W-RLR), turning 1/2 CCW (W crosses in front of M). M are now on the outside of circle facing in, W face ptr.

2/4

4 "Stop", M-R and W-L or (option) M-RL and W-LR.

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

FIG. II:

1-2 Repeat meas 3-4 of Fig. I. (1/2 turn CCW w/stop)

3-8 Repeat meas 1-2, alternating ftwk and direction of turn 3 more times. (4 times in all)
NOTE: W always cross in front of M.

FIG. III:

3/4

1-3 Do 3 two-steps turning 1-1/2 times CCW while moving in LOD. End with W back to ctr, M facing W.

2/4

4 Repeat meas 4. (stop)

5-16 Repeat meas 1-4, moving in LOD, alternating ftwk and direction of turn, 3 more times. (4 in all)

Corrected from observation, Stockton errata and video

Presented by Dorothy Daw
Camp Hess Kramer Institute
October 20-22, 1995

VALLE JARNANA

Albania

Valle is the Albanian word corresponding to the Serbian kolo or Macedonian oro. Shota is another popular name for this particular dance. This dance belongs to the pravo family of dances. Steve Kotansky based it on variations learned from ethnic Albanians in the former Yugoslavia, Germany, and the midwest U.S.A. Also, Steve learned a variation from Janet Reineck. Jarnana is the refrain of this popular song.

Steve Kotansky taught this dance at the 1995 Stockton Folk Dance Camp.

TRANSLATION: "Valle" means dance; "Jarnana" is a woman name

PRONUNCIATION: VAHL-leh JAHR-nah-nah

CASSETTE: Summer Dance Camps 1995 by Stephen Kotansky, side A/3

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

METER: 2\4

PATTERN

Meas.

INTRODUCTION: 16 meas, beg with vocal

BASIC: (Vocal)

- 1 Facing ctr and moving sdwd in LOD - step R to R (ct 1); step L behind R (ct 2).
- 2 Step R to R (ct 1); touch L beside R (ct 2).
- 3 Step L fwd fwd ctr (ct 1); touch R beside L (ct 2).

Note: Meas 2-3 may be danced as soft "pas de basque" like steps, barely distinguishable from the step-touches (cts 1,&2).

VARIATION: (Instrumental)

- 1 Step on ball of R ft slightly bkwd and to R (ct ah); step L (actually land on it) in front R with knees slightly bent (ct 1); step on ball of R ft slightly bkwd and to R (ct ah); step or land on L in front of R with knees slightly bent (ct 2).
- 2 Step R to R (ct 1); step on ball of L ft behind R (ct &); step R fwd to place (ct 2).
Note: This is similar to a soft pas de basque (cts 1-&-2).
- 3 Repeat meas 2 with opp ftwk (L,R,L).

HANDS:

- Meas 1: In a windshield wiper movement - forearms move slightly twd R (ct 1); then L (ct 2).
2: Forearms move slightly twd R (ct 1); hold (ct 2).
3: " " " " L (ct 1); " (ct 2).

The dance is done twice through before beginning hand movements.

SEQUENCE: Basic step, vocal; variation step, instrumental. During long clarinet solo, do variation step longer. When music returns to melody, do the basic step. When chorus starts do variation.

SONG:

Song (Tosk Albanian women's song, performed on Radio Tirane - transcribed and translated by Jane Sugarman)

// As më jep nj' er ujë moj balluk'e prerë. // Won't you bring me some water, you with the
cub bangs?
// Me se të të japë trendafil me ere? // With what shall I bring it, fragrant rose?

Refrain:

// Jamana, jamane jamana moj të keqëne. // (... may I take all your misfortunes upon me!)

// O me dorën tënde job balluk'e prerë. // Oh, with you hands, you with the cub bangs.
// Dora m'u ndodh zënë trendafil me ere. // But my hand is occupied, fragrant Rose

Refrain:

// Me se t'u ndodh zënë moj balluk'e prerë? // With what is it occupied, you with the
cut bangs?
// Me unazën tënde, tredafil me ere. // With the ring that you gave me, fragrant
flower.

Refrain:

Corrected from observation, Stockton errata and video.

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VARNENSKI KJUČEK

Bulgaria

This dance type comes from the Varna (Dobružan) region on the Black Sea coast. It is known under various names. Varnensko Horo, Gagaužko, Varnenski Tanc, etc. This version is typical of the variations among the *Gagauzi (Christian Turks) and shows a strong Turkish influence as well as general characteristics of Black Sea dance forms and even Armenian style. This dance is the equivalent of a Bulgarian čoček.

This dance was presented by Yves Moreau at the 1995 L.I.F.E. Dance & Music Camp.

TRANSLATION: "Varna" is a region of Bulgaria; "kjuček" is a type of dance.

PRONUNCIATION: VAHR-nen-skee kyoo-CHECK

CASSETTE: Special "L.I.F.E. Dance & Music Camp" tape by Yves Moreau, side A/1

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

FORMATION: Mixed lines with hands joined in "W" pos with forearms lightly touching and hands fwd. Face R of ctr.

STEPS: **Twizzle:** Step R bkwd, as the ball of the L ft remains on the floor as L heel twists fwd R (cts 1-2); moving bkwd - repeat cts 1-2 alternating ftwk twice more (cts 3-4). Repeat next meas with opp ftwk.

STYLE: Small and light bouncy steps. Slight knee bend. Proud.

METER: 9/8

PATTERN

Meas.

INTRODUCTION: 4 meas.

FIG. 1: TRAVEL STEP IN LOD

- 1 Facing R of ctr and moving in LOD - lift off of L, then step fwd on R (ker-pluck) with bent knees (dip) - arms do a small "pull down" motion (cts ah-1); hold (ct 2); step L,R (small runs) fwd in LOD - free ft lifts bkwd (cts 3-4).
- 2 Repeat meas 1, with opp ftwk (beg L).
- 3 Repeat meas 1, except do smooth, longer walking steps.
Arms (windshield wiper motion): Arms move sdwd R (cts 1-2); arms move sdwd L (ct 3); arms move sdwd R (ct 4).
- 4 Repeat 3 with opp ftwk (beg L) and arm movements.
- 5-8 Repeat meas 1-4.

FIG. II: TURNING ALONG, MOVE TWD CTR & AWAY FROM CTR

- 1-2 Releasing hands, individuals circle CW once in place with 6 steps (RLR, LRL) - arms point twd floor and move sdwd RLR, then LRL (as in Fig. 1, meas 3-4), fingers snap on each step.
- 3-4 Rejoining hands in "W" pos, and moving fwd twd ctr - walk R,L,R - L,R,L.
- 5-6 Moving bkwd away from ctr - step R,L,R - L,R,L with a twizzle on each step - arms move sdwd as in Fig. 1, meas 3-4 (RLR-LRL).
- 7 Turning to face R (LOD) - step R slightly fwd in LOD with marked bend of knees (L remains in place) - L hand moves to small of own back (ct 1); hold (ct 2); turning to face ctr - step L,R in place with small bouncy steps (cts 3-4).
- 8 Repeat meas 7, with opp ftwk, armwork and direction.
- 9-16 Repeat meas 1-8.

Repeat dance from beginning to end of music.

Corrected from observation, errata and Federation video

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ŽENSKO PUŠTENO

Macedonia

Women's line dance learned from Pece Atanasovski in Oteševo, Yugoslavia.

This dance was presented by Michael Ginsburg at the 1988 Idyllwild F.D. Camp, at the 1993 N-S Teachers Seminar, and the 1995 Stockton Folk Dance Camp.

TRANSLATION: "Žensko" means woman; "pušteno" means that at some point during the dance you will release hands.

PRONUNCIATION: ZEHN-skoh POOSH-teh-noh

MUSIC: Tape: 1993 N/S Teachers Seminar tape by Michael Ginsburg, side A/7;
Balkan Binge by Michael Ginsburg, Side A/1
Record: Makedonska Narodna Oro, Jugoton, LPY 50985, side B/3

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

FORMATION: Lines with hands raised in "W" pos during Part I; down for Part II; loose fist on own hips for Part III.

STYLE: Very bouncy with lots of knee and ankle flexes, up-down feeling throughout dance.

METER: 11/8

PATTERN

Meas.

INTRODUCTION: When drums beg during gaida music that is the first step of the dance. Beg dance by doing Part I, meas 4-5 (bounce on L as R lifts in front of L leg (1) R to R (2-3); LxR (4); R bk to pl (5); repeat with opp ftwk). In Stockton meas 4-5 was done twice, at Idyllwild he did meas 4-5 only once.

PART I:

- 1 Facing R of ctr and moving in LOD - bounce on L as R lifts in front of L leg (ct 1); bounce on L again as R full ft touches slightly fwd on floor (ct 2); put full wt on R as L moves slightly twd R (ct 3); step L bkwd (ct 4); step R beside L (ct 5).
- 2 Long step fwd on L with small plié (ct 1); bounce on L as R lifts in front of L leg (ct 2); step R,L fwd (ct 3-4); step R bkwd - turning to face ctr (ct 5).
- 3 Facing ctr and dancing in place - bounce on R as L lifts slightly in front of R leg (ct 1); bounce again on R as L touches slightly sward L (ct 2); put full wt on L sward L (ct 3); step R across L (ct 4); step L back to place as R lift in front of L leg (ct 5).
- 4-5 Repeat meas 3, twice more alternating ftwk (3 times in all).

PART II:

- 1-2 Repeat Part I, meas 1-2, end facing ctr. (liff R, tch R fwd, full wt on R, L bk, R beside; L fwd, liff R, RL fwd, R bk) Hands lower to "V" pos on meas 2, ct 4.
- 3 Facing L of ctr - bounce twice on R as L lifts beside R ankle (cts 1-2), step L bkwd (ct 3); facing ctr - step R to R (ct 4); turning to face R of ctr - step L in front of R (ct 5).
Note: During cts 3-5, all steps are small.
- 4 Repeat meas 3 with opp ftwk facing R of ctr. Turn to face L of ctr on meas 3-5.
- 5 Facing L of ctr - bounce twice on R as L lifts beside R ankle (cts 1-2); step L bkwd (ct 3); step R to R or beside L - to face ctr (ct 4); step L in front of R - face LOD (ct 5).

PART III:

Repeat ftwk of Part II to end of music, except on meas 2, ct 4, women release hand and place then on own hips with fingers fwd.

SEQUENCE: Patterns change at leaders discretion with change of hand position, and/or hand signal. In class the suggested sequence was Part I, 6 times; Part II, 3 times (beg with gaida); Part III, 3 times.

Corrected by observation, Stockton errata and video

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