

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

CAMP HESS KRAMER INSTITUTE WEEKEND

October 17 - 18 - 19, 1997



TEACHERS:

BEVERLY BARR
Stockton Folk Dance Camp
Local Workshops

JOYCE CLYDE
Life Camp
Stockton Folk Dance Camp

LOUI TUCKER
Israeli Camps
Stockton Folk Dance Camp

Tornala Mi E Enitsa 2/4

Presented by Iliana Borzhanova and Lyuben Dossev - 1998

The dance is from the Rhodopi Mountains and is done in an open circle with arms in W position.

Figure 1 - 8 measures in a circle to the right and facing the center

Measure 1

- 1. Step on the right foot diagonally to the right
- 2. Lift on the right in LOD

Handwritten notes: R step, L step, R lift

Measure 2

- 1. Step on the left foot across the right foot and to the right
- 2. Lift on the left in LOD

Measure 3

- 1. Step on the right foot to the right side
- 2. Step on the left foot behind the right foot

Measures 4,5,6 are the same as 1,2,3

Measure 7 - Sway right

Measure 8 - Sway left

Handwritten note: 2 times, sway right

Figure 2 - 9 measures in a circle to the right and facing the center

Measure 1

- 1. Step on the right diagonally right
- 2. Lift on the right

Handwritten notes: R step, R lift

Measure 2

- 1. Step on the left across the right
- 2. Jump on both feet with the feet together while turning the body towards the center

Measure 3

- 1. Step on the right foot diagonally right backwards
- 2. Step on the left in LOD

Measures 4-6, 7-9 repeat measures 1-3

Handwritten note: 3 times

Pattern

Introduction Slow song and the next 8 measures in 2/4 with Gajda music

Figure 1 - 8 measures - 2 times

Figure 2 - 9 measures - 1 time

After the 5th repetition, continue with figure 2 until the end of the music.

Handwritten notes:

st lift st lift st, be

" " " " " " " " Sway sway

st lift st, jump back back 2X 3X

CAMP HESS KRAMER INSTITUTE

October 17-19, 1997

Abbreviations a

BEVERLY BARR

Ada's Kujawiak #4	Poland	1
Bündner Siebenschrift	Switzerland	4
Chilabaua	Romania	6
Gavotte Rhénane, La	France	9
Hora Anton Pann	Romania	11
Kojčovata	Bulgaria	14
Maitli Schottisch	Switzerland	16
Swiss Mixer	Switzerland	18
Vesela je Šokadija	Hungary	19

JOYCE CLYDE

An Dro Retourné	France	20
Avant-Deux des Touches	France	22
Indijski Čoček	Macedonia	24
Koledarsko Horo	Bulgaria	25
Mogilče Oro	Macedonia	26
Rozelaar	Netherlands	28
Svatovsko Oro	Macedonia	30
Teško Veleško	Macedonia	32

LOUI TUCKER

Ahava Asura	Israel	34
Boker	Israel	36
Eshebo	Israel	38
Felek	Turkey	40
Romski Čoček	Macedonia	41
Sej Sej Bob	Bulgaria	42
Three's a Crowd	U.S.A.	44

sponsored by the FOLK DANCE FEDERATION OF CA., SO., INC.

ABBREVIATIONS

beg	begin or beginning
bk	back
bkwd or bwd	backward
CCW	counter-clockwise
cpls(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
M	man(s), men(s)
meas	measure
opp	opposite
pl	place
PDB	pas de basque
pos	position
ptr(s)	partner(s)
R	right
RLOD	reverse line of direction (CW)
shldr	shoulder
sdwd or swd	sideward
"T" or T-pos (arms)	arms joined in shldr hold
tog	together
twd	toward
"V" or V-pos (arms)	hands down
W	women(s), woman(s)
"W" or W-pos (arms)	hands at shldr ht, and usually slightly fwd
wt	weight
x	across

Ada's Kujawiak #4

Poland

This dance was arranged by Ada Dziewanowska to the tune "Idą drogą dwie dziewczyny," (Two girls walk down the road), composed by W. Pawelec,

This Kujawiak is a slow turning couple dance in 3/4 meter. The kujawiak originated in the villages of the Kujawy region, the agricultural lowlands of Poland, northwest of Warsaw. Its tunes are romantic, lyrical, and slightly sad. Because of its beauty the kujawiak spread all over Poland and was embraced by all social strata. As a result it underwent various transformations and has been ranked as one of the five Polish national dances. Out of its many steps and figures only a few have been chosen for this arrangement (for more information, see Ada's Kujawiak's #1 and #3)

Dance's longer version was introduced at Basia Dziewanowska's 1990 Polish Dance, Music, and Folklore Family Camp, held at Bryn Mawr College, near Philadelphia, PA. A shorter version was presented at the 1995 Seattle Folk Dance Festival. This dance was presented by Ada Dziewanowska at the 1997 Stockton Folk Dance Camp.

PRONUNCIATION: koo-YAH-vyahk

MUSIC:

FORMATION: Cpls in a circle with M back to ctr. Ptrs face.

POSITIONS: Fig. I:
Cpls at a 45 degree angle to ptr (i.e. turn slightly away from each other), knees relaxed, with straight torso, lean slight fwd and away from ptr (as a result, ptrs knees will be closer to each other than shldr).

M hold ptr by placing R palm on her back above waist;
W places her forearm behind MR shldr with L palm on top of MR shldr, fingers fwd.
Cpls join other hands - M hold WR forearm close to W elbow by placing L palm underneath it and thumb on top; W place R palm over ML forearm, close to elbow with thumb around it. This typical kujawiak position gives an impression of a rounded silhouette.

Fig. II: Shldr-shldr
Cpls face with M supports W's rounded arms and places his palms just beneath W shldr; W place rounded arms on top of M rounded arms with W palms resting on M shldr.

STYLE: The kujawiak is done with simplicity and grace, in a smooth and flowing style.

METER: 3/4

PATTERN

Meas.

INTRODUCTION:
1-4 No action or M may invite W to dance and assume the position described above. In class, W did small curtsy by placing hands on shirt, holding skirt out to sides and bending knees slightly as M bowed head twd W.

FIG. I: MOVE IN LOD & TURN (12 measures of melody A)

This part should be done in a smooth walking style, without ever breaking the flowing continuity of the movement. Lead with toe of ft (toe first, then full ft), very close to floor.

- 1 Moving fwd in LOD - beg ML, WR, do 1 long step fwd with knees slightly bent, (ct 1); step MR, WL fwd with long step, returning knees to relaxed pos, (ct 2); step ML, WR fwd with shorter step (ct 3).
- 2 Repeat meas 1 with opp ftwk moving in LOD.
- 3-4 Beg ML and WR do 6 small walking steps (1 step per ct) - cpls turn CCW in place (M bkwd, W fwd).
- 5-12 Repeat meas 1-4, 2 more times (3 in all).

FIG. II: AWAY & TWD PTR, THEN TURN (8 meas of melody B, played twice)

Release pos, but continue to face at 45 degree angle, join inside hands (MR-WL) at thigh ht, place outside loose fist on own hip, or W may hold skirt to side.

- 1 With bent knees, beg outside ft (ML-WR) step fwd in LOD turning 1/4 away from ptr (M-CCW, W-CW) (ct 1); straightening knees (more-or-less), extend inside leg (MR-WL) sdwd in LOD with toes pointed and touching floor (ct 2-3). End back-to-back.
Note: Joined hands (MR-WL) swing fwd naturally to shldr ht.
- 2 Repeat meas 1 with opp ftwk, direction of turn, and direction of hand movement. End face-to-face.
- 3-4 Repeat meas 1-2.
- 5-6 Joining in shldr-shldr pos - beg ML and WR, do 6 small steps (1 per ct) turning CW once in place.
- 7 Cpls join MR and WL hands high overhead - beg ML-WR, M dance in place as W do 3 steps turning 1 CW turn in place under joined hands - M help W turn.
- 8 Beg ML and WR, do 2 steps in place - cpls face and move joined hands twd RLOD to waist ht or slightly higher.
- 9-16 Repeat meas 1-8. (2 times in all). End with M back to ctr, cpls facing.

FIG. III: SWAY & SPIN (8 meas of melody C)

Cpls face with M back to ctr - extend arms sdwd and slightly fwd. Join finger with ptr (R to L). M palms in, W with palms out.

- 1 With ft tog, and deeply bent knees - stepping sdwd on ML and WR (sway in LOD) with partial wt in LOD, beg ML and WR, leave MR and WL ft in place with toes touching floor (ct 1); slowly straighten knees - shift full wt onto ML and WR (cts 2-3).

- 2 Repeat meas 1 with opp ftwk and direction (sway in RLOD).
- 3 Repeat ftwk of meas 1, except step bkwd away from ptr (sway bkwd).
- 4 Repeat meas 2, except: Step fwd twd ptr (sway fwd) (ct 1); close ML and WR beside wt'd ft, wt on both ft (ct 2); hold (ct 3).
- 5-7 Face ptr, and joining in either shldr-waist or shldr-shldr pos with W hands on top of M shldrs and upper body leaning slightly away from ptr.
Both beg L, do 12 small steps (side-close [cts 1-&]) on the full ft, spinning CW in place with ptr - turn as many revolutions as comfortable trying to end with M back to ctr.
Note: This spin is called a "na talarkuu" (nah tah-LAHR-koo), turning on the thaler (an old German silver coin).
- 8 Retaining pos - stamp twice (M-LR, W-RL) in place (cts 1-2); hold with wt on both ft (ct 3).

Assuming starting pos, repeat dance from Fig. 1, 1 more time (2 in all). At end of dance (meas 8, stamps) - M may extend R arm diag up to side.

Original notes by Ada Dziewanowska

Corrections courtesy of Stockton Folk Dance Camp & R&S'd by dd, 9-97

Presented by Beverly Barr
Camp Hess Kramer Institute
October 17-19, 1997

Bündner Siebensschritt

Switzerland

This is a traditional dance from Switzerland, that may also be done as a mixer, was taught by Carmen Irminger at the 1997 Stockton Folk Dance Camp.

MUSIC: Columbia, EP SEVZ 542;
EP EMI, Columbia LP 016-33514;
048-76144 Ländlerkapelle, "Zoge-n-am Boge" 1961;
LP Ex Libris 12487

FORMATION: Cpls (W on MR side) facing LOD. Inside hands joined at shldr ht free hand on hip.

HANDS: When hands are free place on hips with fingers fwd.

POSITIONS:?? Varsovienne: Cpls facing LOD. W on MR side and slightly fwd of M. W hands over and slightly above her shldr with palms up. M joins hand on top or W hands with palms down.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 4 meas

FIG. I: 7 STEPS

- 1-2 With cpls facing LOD - beg outside ft and do 7 small running steps fwd + stamp on inside ft (no wt).
- 3-4 Still facing LOD - beg inside ft and do 7 small running steps bkwd + stamp on outside ft. Release hands on last ct.
- 5 Facing LOD with hands on hips - beg on outside ft, do a 3 step turn + stamp moving away from ptr - M turn CCW, W-CW.
- 6 Still facing LOD - beg inside ft (MR-WL) - step side-tog-side-hop twd ptr. Turn to face ptr on hop.
- 7-8 Hook R elbows and turn CW with 4 step-hops (M beg L, WR). On last hop W swivel around getting into orig pos.
- 9-16 Repeat meas 1-8, except on meas 7-8 hook L elbows and turn CCW. On last hop M swivel around getting into orig pos.

FIG. II: W TURN

- Join in Varsovienne pos.
- 1 Both beg L, do a step-close-step-hop diag L fwd twd ctr of circle. W move in front of M to end on his L side. Look at ptr.
- 2 Repeat meas 1 with opp ftwk to the R. End by releasing L hands and placing them on hips.

- 3-4 M gives 2nd finger of his R hand to WR hand and does 4 steps fwd in LOD.
 W turns CW (R) under raised R hands with 4 step-hops. W may turn either 1 or 2 times.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

The whole dance is done 3 times plus Fig. 1, and you can change ptrs. When the dance starts again, the M take longer steps, and on the 7th step they meet the next W in front. During the stamp M greet the new W and does the 7 steps bkwd with her, etc.

Yodel type of yells may at dancers will throughout dance.

Original dance notes by Louise Witzig 1935 and Swiss Costume Association.
Correction courtesy Stockton Folk Dance Camp

Presented by Beverly Barr
Camp Hess Kramer Institute
October 17-19, 1997

Chilabaua

Romania

This dance is a kind of Hora pe bătaie (hora on stamp) often performed solo or by a group of men. The name could come from the fact that earlier, the hora was accompanied not only by an instrumental melody, but also by voice. Most of the players being gypsies, the word for song in their language is "ghilaba." This variant comes from Roseți in Ialomița district.

This dance was taught by Theodor Vasilescu in 1997 in southern California and at Stockton Folk Dance Camp.

TRANSLATION: No known translation

PRONUNCIATION: kee-luh-BAH-wooh

MUSIC: Theodor Vasilescu Romanian Folk Dances, Stockton '97

FORMATION: Line or open circle, facing R of ctr with hands joined in "V" pos.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 8 meas

PART A:

- 1 Facing R of ctr and moving in LOD with hands in "V" pos - step L fwd and slightly in twd ctr of circle - hands swing slightly in twd ctr (ct 1); touch R near L (ct 2).
Body file: Upper body tilts twd out side of circle on ct 1.
- 2 Repeat meas 1 with opp ftwk (R twd outside, tch L) - hands swing slightly twd outside of circle on ct 1.
- 3 Facing ctr - stamp L to L (ct 1); hop on L as R lifts fwd (ct &); step R across L (ct 2).
Hands: Raise to "W" pos during meas.
- 4 Step L to L (ct 1); stamp R beside L, no wt (ct 2).
Hands: Lower to "V" pos and slightly bkwd during meas.
- 5 Facing ctr and moving sdwd R - step R to R (ct 1); close L beside R (ct 2). Fast csardas style of step - bend and straighten knees on each ct.
Hands: Swing in (ct 1); out (ct 2).
- 6-7 Repeat meas 5, alternating ftwk (3 side-closes in all).
- 8 Facing R of ctr and moving in LOD - step R fwd (ct 1); jump fwd onto both ft (ct 2).
Hands: Swing in (ct 1); out (ct 2).

PART B:

- 1-4 Repeat Fig. 1, meas 1-4. (L, tch; R, tch; hop L, Rx; L to L, stamp R)
- 5 Facing and moving twd ctr - stamp R fwd with wt (ct 1); stamp L beside R, no wt (ct &); stamp L fwd with wt (ct 2); stamp R beside L, no wt (ct &).
Hands: Begin to slowly extend fwd during meas.
- 6 Stamp R fwd with wt (ct 1); stamp L beside R, no wt (ct &); bounce on R (ct 2); stamp L in place, no wt (ct &).
Hands: Raise to full "W" pos (ct 1); pull hands slightly bkwd into "W" pos (ct 2).
- 7 Moving bkwd away from ctr - run L,R,L,R (cts 1-&-2-&).
- 8 Run L,R bkwd (cts 1-&); stamp L bkwd (ct 2).
Hands: During meas 7-8, lower hands to "V" pos.

PART C:

Strigaturi: On ct 1 of each of the following meas, use the following calls: Meas 1 - una; meas 2 - două; meas 3 - trei; meas 4 - patru.

- 1 Facing R of ctr and moving in LOD with hands in "V" pos - step R fwd (ct 1); step L behind R (ct &); step R fwd (ct 2).
- 2-4 Repeat meas 1, alternating ft (4 times in all).
- 5 Facing ctr - click R to L heel (ct 1); click L to R heel (ct 2).
- 6 Click R to L heel (ct 1); hold (ct 2).
- 7 Facing R of ctr and moving in LOD - Hop on L in place (ct 1); stamp R fwd with wt (ct &); step L beside R (ct 2); stamp R fwd (ct &).
- 8 Stamp L beside R, no wt (ct 1); stamp L in place with wt (ct 2).
- 9-16 Repeat meas 1-8.

PART D:

- 1 Facing ctr and dancing in place - step R beside L (ct 1); step L across R (ct &); step R back to place (ct 2); step L beside R (ct &).
- 2 Step R across L (ct 1); step L back to place (ct &); step R beside R (ct 2); step L across R (ct &).
- 3 Facing ctr and moving sdwd L - step R behind L with slight plié (ct 1); step L to L (ct &); step R behind L with slight plié (ct 2); step L to L (ct 2).
- 4 Facing ctr and dancing in place - step R behind L or in place (ct 1); step L across R (ct &); step R back to place (ct 2); step L beside R (ct &).

- 5 Step R across L (ct 1); step L back to place (ct &); step R in place (ct 1); step L across R (ct &).
- 6 Step R back to place (ct 1); step L beside R (ct &); step R across L (ct &); step L back to pl (ct 2).
- 7 Facing ctr and moving sdwd R - step R to R (ct 1); step L behind R (ct &); step R to R in LOD (ct 2); step L behind R (ct &).
- 8 Step R in place (ct 1); stamp L,R in place without wt (ct &-2).
- 9-15 Repeat meas 1-7.
- 16 Facing R of ctr and moving in LOD - long step fwd on R (ct 1); jump fwd onto both ft fwd in LOD (ct 2).

SEQUENCE:

ABCD, ABCD, AB, C, meas 1-8, except on meas 8 turn to face ctr when doing stamps.

R&S from video and observation by dd, 9-97

Presented by Beverly Barr
Camp Hess Kramer Institute
October 17-19, 1997

La Gavotte Rhénane

Alsace, France

Of German origin, the Rhinish Gavotte, known also as "Rheinländer," probably comes from Prussia in the 1880's. It was very much in vogue in Alsace and was often danced at family celebrations and country balls until quite recently. Unlike the German form, Alsatian versions are very rich and included scottish figures and turned polka refrains. Germain Hébert learned the dance from Solange Denni, Heritage '88 Internationale, Cornwall, Canada.

This dance was presented by Germain Hébert at the 1997 Stockton Folk Dance Camp.

TRANSLATION: See above

PRONUNCIATION: lah gah-VOHT ray-NAHN

CASSETTE: "Si on dansait" U.O.P. 1997, side A/8; OR
Heritage '88 International

FORMATION: Cpls (W on MR side) in a circle facing ctr with hands joined in "V" pos.

STEPS: Scottish:
Meas 1: 3 steps fwd + a hop.
Meas 2: Repeat with opp ftwk.

Traveling Step:
Meas 1: Leap, step, step (cts 1-&-2), repeat with opp ftwk (cts 3-&-4). Smooth turns.

POSITIONS: Open pos: Cpls facing LOD, W on MR side. MR hand behind W and on her R waist, WL hand rest on MR shldr, ML and WR hands joined and fwd.

HANDS: M: During class if an arm was free it was loose by his side or do as noted in original notes. (see below)
W: If a hand is free hold skirt slightly out to side.

METER: 4/4

PATTERN

Meas.

INTRODUCTION:

- 1 No action. All cpls face ctr (W on MR side) in a closed circle with hands joined in "V" pos.
- 2 Cpls join in skaters pos and turn 1/4 to face LOD.
- 3 Hold in place.
- 4 Hold (ct 1); M only stamp L twice (cts 2-3). hold (ct 4).

A FIG. I: AWAY & TURN

- 1 Release hands.
W: Beg outside ft (R), do 1 scottish turning 1/2 CW (R) - move in LOD
M: Beg outside ft (L) with hands on waist, do 1 scottish step - move diag fwd twd ctr.
- 2 W: Repeat meas 1, beg L.
M: Beg R, do 1 scottish step moving in LOD and twd ptr. M should end slightly fwd and facing ptr (RLOD).
- 3-4 Join in closed ballroom pos and do 4 traveling steps - turning CW in LOD (2 full turns). M beg L, WR.
- 5-8 Repeat meas 1-4.

B **FIG. II: M TURN**

- 1 Repeat Fig. I, meas 1.
- 2 As M move twd ptr, they turn CW with 1 scottish step. W repeat Fig. I, meas 2.
- 3-4 Repeat Fig. I, meas 3-4. (cpl turn)
- 5-8 Repeat meas 1-4.

D **FIG. III: FWD, AWAY, LONG TURN**

- 1 With cpls facing LOD in open pos - do 1 scottish step fwd in LOD, beg on outside ft.
- 2 Repeat meas 1, moving bkwd in RLOD - beg on inside ft.
- 3 Releasing open pos - cpls turn away from ptr (ML, WR) with a 3 step turn in LOD. Cpls clap on last ct.
- 4 Repeat meas 3 with opp ftwk and direction.
- 5-8 Joining in closed ballroom pos - cpls turn CW while moving in LOD with 8 traveling steps..
- 9-16 Repeat meas 1-8, except on last meas, move into pos to form a large circle and momentarily form a large circle.

D **FIG. IV: AROUND CORNER**

- With hands joined in "W" pos in one large circle, face ctr, and release ptrs hand.
- 1 Moving sdwd, do 1 scottish steps - exchanging places with corner (M move behind corner W, W across corner M). Gently pull on corners hand (ML, WR) on ct 1 to assist in crossover.
- 2 Repeat meas 1 with opp ftwk and direction. Pull corners hand (MR, WL) to exchange places again (M passing in front of W, and W moving behind M).
- 3-4 Cpls join with ptr in closed ballroom pos and repeat Fig. I, meas 3-4 (cpl turn).
- 5-8 Repeat meas 1-4.

Repeat dance from beg one more time.

ENDING:

- 1-6 Repeat Fig. I, meas 1-6.
- 7-8 M faces LOD, and turns W-CW under joined hands, ML-WR. End with acknowledgement twd ptr.

Original notes by Germain Hébert
R&S by dd, 9-97

Presented by Beverly Barr
Camp Hess Kramer Institute
October 17-19, 1997

Hora Anton Pann

Romania

Anton Pann was a Romanian folklore collector in the 19th century, a church singer who wrote down folklore songs and melodies (written in the Byzantine church music system) and also described the dances and customs of his time. Using his description of a hora dance practiced in a town in Muntenia, Theodor Vasilescu has reconstructed this dance. In the 19th century many dances were accompanied by songs based on folk lyrics. This song, found in the Anton Pann Collection published in 1852, was recorded by a famous folklore singer Maria Tănase (Electrecord records No. 0282).

This dance was presented by Theodor Vasilescu during the summer of 1997 in southern California and the Stockton Folk Dance Camp.

TRANSLATION: Anton Pann's dance

PRONUNCIATION: HOH-rah ahn-TOHN PAHN

MUSIC: Theodor Vasilescu, Romanian Folk Dances, Stockton '97, side B/16

FORMATION: Closed circle with hands joined in W-pos.

STYLE: Walking steps throughout dance. Bounces are very small, and some are in-side-your-shoe or optional.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 10 meas

PART A:

- 1 Facing ctr - bounce on L as R lifts fwd in a fwd bicycle motion (ct 1); step R beside L (ct 2); repeat lift-step with opp ftwk (lift-step L in pl) (cts 3-4).
- 2 Facing ctr and moving in RLOD - step R across L (ct 1); step L to L (ct 2); step R behind L (ct 3); step L to L (ct 4).
Hands: During cts 1-4, hands slowly lower to V-pos and slightly bkwd of body.
- 3-6 Repeat meas 1-2. (lift-step & grapevine, 2x)
- 7 Step R,L,R fwd twd ctr (ct 1-3); very small bounce on R - optional (ct 4).
Hands: Slowly raise fwd to shldr ht.
- 8 Step L,R,L bkwd away from ctr (cts 1-3); very small bounce on L - optional (ct 4).
Hands: Slowly lower to V-pos and slightly bkwd of body.
- 9 Facing ctr - step R to R (ct 1); step L across R (ct 2); step R back to place (ct 3); very small bounce on R - optional (ct 4).
Hands: Slowly raise to W-pos.
- 10 Repeat meas 9 with opp ftwk - hands lower to V-pos and slightly bkwd of body.
- 11 Facing ctr - step R to R (ct 1); close L beside R (ct 2); facing R of ctr - step R fwd in LOD.
Hands: Slowly raise to W-pos.

PART B:

- 1 Facing R of ctr - step L in LOD (cts 1-2); touch ball of R across L (ct 3); touch ball of R ft diag R fwd (ct 4).
- 2 Bounce on L as R lifts and extends fwd (ct 1); step R,L fwd in LOD (ct 2-3); step R bkwd in RLOD (ct 4).
- 3 Step L,R bkwd slowly in RLOD (cts 1-2, 3-4).
- 4 Facing ctr - step L to L (ct 1); step R beside R (ct 2); facing L of ctr - step L fwd in RLOD (ct 3); hold (ct 4).
- 5 Facing L of ctr - step R,L bkwd slowly in LOD (cts 1-2, 3-4).
- 6 Facing ctr - step R in place (ct 1); step L across R (ct 2); step R back to place (ct 3); step L beside R (ct 4).
- 7 Step R across L (ct 1); step L back to place (ct 2); moving sdwd R - step R to R (ct 3); step L behind R (ct 4).
- 8 Step R to R (ct 1); step L behind R (ct 2); facing R of ctr - step R fwd in LOD (ct 3); hold (ct 4).
- 9-16 Repeat meas 1-8.
- 17-18 Repeat meas 1-2. (L fwd, tch R 2x; RL fwd, R bk)

FIG. C:

- 1 Step L,R,L fwd twd ctr (ct 1-3); very small bounce on R - optional (ct 4).
Hands: Slowly raise fwd to shldr ht.
- 2 Step R,L,R bkwd away from ctr (cts 1-3); very small bounce on L - optional (ct 4).
Hands: Slowly lower to V-pos and slightly bkwd of body.
- 3 Facing L of ctr - step L,R slowly fwd in RLOD (cts 1-2, 3-4).
Hands: Slowly raise fwd to shldr ht.
- 4 Moving in RLOD - step L fwd (ct 1); close R beside L (ct 2); step L fwd (ct 3); hold (ct 4).
- 5 Facing ctr - step R in LOD (ct 1); stamp L beside R (ct 2); step L in place (ct 3); stamp R beside R (ct 4).
- 6 Bend L knee deeply as R toe touches bkwd (ct 1-2); stamp (brush) R beside R in a fwd motion (cts 3-4).
- 7 Facing R of ctr - step R,L fwd in LOD (cts 1-2, 3-4).
- 8 Step R fwd (ct 1); close L beside R (ct 2); step R fwd (ct 3); hold (ct 4).
- 9-16 Repeat meas 1-8.

- 17 Facing R of ctr - step L fwd in LOD (ct 1); close R beside L (ct 2); step L fwd in LOD (ct 3); hold (ct 4).

SEQUENCE:

A,B,C - A,B,C - A + stamp L slightly fwd, without wt.

SONG:

Până cand nu te iubeam
Dorule, dorule
Unde mă culcam dormeam
Dorule, dorule

Before I loved you
Love, love
Where ever I was going to sleep I have slept
Love, love

Dar acum că te iubesc
Dorule, dorule
Nu pot să mă odihnesc
Dorule, dorule

But now that I love you
Love, love
I can find no rest
Love, love

Ies din casă, să mă duc
Dorule, dorule
Nu știu încotro s-apuc
Dorule, dorule

I go out of the house to go
Love, love
And I don't know where to go
Love, love

Săraca inima mea
Dorule, dorule
De la tin-nu se mai ia
Dorule, dorule

My poor heart
Love, love
Doesn't stop thinking about you
Love, love

Translation by Gerda Ben-Zeev

Original notes by Theodor & Lia Vasilescu
R&S'd 9-97, by dd

Presented by Beverly Barr
Camp Hess Kramer Institute
October 17-19, 1997

Kojčovata

Bulgaria

This dance comes from the region of Veliko Tarnovo in north Bulgaria. It belongs to the "dajcovo" family of dances. Yves Moreau learned the dance from Ivan Donkov in 1979. Similar versions of this dance have also been taught by Jaap Leegwater and Bianca de Jong.

This dance was presented by Yves Moreau at the 1997 Stockton Folk Dance Camp.

TRANSLATION: Kojčo's dance (Kojčo is a man's name)

PRONUNCIATION: KOY-tchoh-vah-tah

CASSETTE: Yves Moreau, YM-UOP-97, side A/2;
BMA-002, side A/4
Zlatne Uste, Rounder C-6054, side A/5

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)

FORMATION: Open circle or line, facing ctr, with hands joined in V-pos.

STEPS: Dajčovo step in place: Hop on L as R lifts beside L ankle or slightly higher (ct 1); step R,L,R in place (cts 2-4). Ftwk alternates.

Dajčovo step traveling: Hop on L as R lifts slightly fwd in prep for next movement (ct 1); step R in desired direction (ct 2); step L near, but not beyond R (ct 3); step R in desired direction (ct 4). Ftwk alternates.

Steps are quick and light, movements are strong.

HANDS: Swing joined hands fwd with straight elbow (ct 1); swing hands bkwd (cts 2-3), beg to swing hands fwd (ct 4).

METER: 9/8

PATTERN

Meas.

INTRODUCTION: 8 meas, no action

FIG. I: DAJČOVO IN PLACE

1-8 Facing ctr - do 8 dajčovo step in place.

FIG. II: LULAJ (rocking or wave)

1-4 Do 4 dajčovo steps moving in a CW ellipse:

Meas 1: Face and move diag L of ctr;

Meas 2: Face R of ctr and move in LOD;

Meas 3: Face ctr and move diag R bkwd;

Meas 4: Face slightly L of ctr and move diag in RLOD.

End in starting pos or slightly to R of it. Hands swing as described above.

5-8 Repeat meas 1-4.

FIG. III: KOJČOVO (sideways)

- 1 Facing ctr and swing joined hands - hop on L (ct 1); large step R to R (ct 2); step L beside R (ct 3); large step R to R (ct 4).
- 2 Step L beside R (ct 1); step R to R (ct 2); step L beside R (ct 3); step R to R (ct 4).
- 3 Raising arms to W-pos - hop on R as L lifts fwd then kicks sharply fwd twd ground (ct 1); beg to move L leg bkwd (ct 2); hop on R (ct 3); step L behind R (ct 4).
- 4 Repeat meas 3 with opp ftwk
- 5-16 Repeat meas 1-4, alternating ftwk and direction, 3 more times (4 in all).

FIG. IV: 1/2 CIRCLE (WAVE) & MOVE BKWD

- 1-2 Continuing to face ctr and swinging joined hands, repeat Fig. II, meas 1-2.
- 3 Facing ctr and raising hands to W-pos - hop on L (ct 1); step R behind L (ct 2); hop on R (ct 3); step L behind R (ct 4).
- 4 Repeat meas 3.
- 5-8 Repeat meas 1-4.

FIG. V: TRAVELLING

Arms - Swing joined hands.

- 1-2 Facing R of ctr - do 2 dajčovo steps fwd moving in LOD.
- 3 Facing ctr - hop on L as R leg lifts fwd then kicks sharply fwd twd floor - arms raise to W-pos (ct 1); beg to move R leg bkwd (ct 2); hop on L (ct 3); step R behind L (ct 4).
- 4 Repeat meas 3 with opp ftwk and direction.
- 5-16 Repeat ftwk of meas 1-4, alternating direction, 3 more times (4 in all).

Repeat dance from beg.

Original notes by Yves Moreau
R&S from video and errata by dd, 9-97

Presented by Beverly Barr
Camp Hess Kramer Institute
October 17-19, 1997

Maitli Schottisch

Switzerland

Choreography by Annelis Aenis Basel. This dance was presented by Carmen Irminger at the 1997 Stockton Folk Dance Camp.

TRANSLATION: Girls polka

PRONUNCIATION: mayt-LEE schoh-TEESCH

MUSIC: EMI Columbia C 052 33521, Ländlerquartett Zoge-n-am-Boge":
VTZ 7002, Tänze aus der Suite Bâloise" 2, Folge VT Zentrum Basel

FORMATION: Closed circle of M and W with hands joined in "V" or "W" pos facing ctr. No ptr.

STEPS: Schwenkhop R: Step-hop R as L swings in front of R.

HANDS: When they are on hips, fingers are fwd with thumb back.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 8 meas, no action.

FIG. A: CROSS-OVER

- 1 Facing ctr and moving sdwd R - step side-close-side (cts 1-&-2).
- 2 Step L across R (ct 1); step R back to place (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk to L.
- 5 Side-close-side to R (cts 1-&-2);
- 6-7 Step L in front of R (ct 1); step side-close-side to R (cts 2-&-1); step L to L (ct 2).
- 8 With hands free at sides - step R-L, turning CW (L) once (cts 1-2).

FIG. B: CHASSÉ

- 1 Joining hands - do 1 schwenkhop to R. (R-hop)
- 2 With hands free at sides - beg L, do 1 two-step turning 1/2 CCW (R). End facing out of circle.
- 3-4 Rejoining hands do 2 schwenkhop's in place - R-hop, L-hop.
- 5-6 Beg R do 2 chassé steps sdwd R:
Step R to R (ct 1); close L beside R (ct 2). Step R to R (ct 1); close L beside R (no wt) (ct 2).

7-8 Repeat meas 5-6, with opp ftwk and direction. (Chassé to L)

9-16 Repeat meas 1-8, except back is to ctr. End facing ctr.

FIG. C: IN & OUT OF CTR

1 Rejoin hands - step R-L fwd twd ctr.

2 Do 1 schwenkhop R fwd. (R-hop)

3 Step L-R bkwd out of circle.

4 Do 1 schwenkhop L bkwd. (L-hop)

5-8 Beg R, do 4 two-step, turning CW (R) twice and moving in LOD - hands on waist with fingers fwd.

FIG. D: WALKING

1-2 Facing R of ctr and rejoining hands - beg R, do 4 steps fwd in LOD

3 Do 1 schwenkhop R fwd. (R-hop)

4-6 Facing L of ctr - repeat meas 1-3 with opp ftwk moving fwd in RLOD. (LRLR, L-hop)

7-8 Beg R, do 2 schwenkhop's in place. (R-hop, L-hop)

SEQUENCE:

AAAA-BBBB-AA-CC-D-C-D-C / AA-CC-D-C

Corrections courtesy of Stockton Folk Dance Camp & R&S'd by dd, 9-97

Presented by Beverly Barr
Camp Hess Kramer Institute
October 17-19, 1997

Swiss Mixer

Swiss-German

This recreational dance was choreographed in Germany by H. Hepp to the music recorded in Fidula-Fon 232. Subsequently Carmen Irminger of Benglen, Switzerland used a Swiss recording (ZYT LP 232 - De Vogeli) and the popularity of the dance increased.

This dance was presented by Carmen Irminger at the 1997 Stockton Folk Dance Camp.

MUSIC: ZYT LP 232, "De Vogeli;"
Fodula-Fon 1197, "Break Mixer."

FORMATION: Cpls scattered anywhere in the room with inside hands joined at waist ht. Outside hands move freely.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: No action. The number of meas depends on the recording.

DANCE:

1-2 Beg outside ft (ML, WR), walk 8 steps fwd in LOD. End facing ptr.

3 Walk 4 steps bkwd away from ptr.

4 Quickly stamp 3 times (M-LRL, W-RLR) in place (cts 1-&-2); quickly clap 3 times (cts 3-&-4).

5-6 Hook R elbows with ptr and turn CW with 8 steps.

7-8 Release ptr and quickly find new one. Hook L elbows and turn CCW with 8 steps.

Join inside hands with new ptr and beg dance again..

Dance corrections courtesy of Stockton Folk Dance Camp & R&S'd by dd, 9-97

Presented by Beverly Barr
Camp Hess Kramer Institute
October 17-19, 1997

Vesela je Šokadija

Bácska, Hungary

This is a circle dance popular with the Dél-Szláv (south-slavic) dancers in Pécs, south Hungary. It is attributed to the Šokci living in the Bačka region. Source: Jozsef Szavai

Presented by Steve Kotansky at the 1997 Stockton Folk Dance Camp.

TRANSLATION: Happy Šokci people

PRONUNCIATION: VEH-seh-lah yeh shoh-KAH-dee-yah

MUSIC: Stockton '97 by Stephen Kotansky, side B/5

FORMATION: Closed or open circle, joined in front basket hold (L over R).

METER: 4/4

PATTERN

Meas.

INTRODUCTION: None, beg with music.

FIG. I: TRAVEL TO R

During this figure the leader may lead the dancers in serpentine line movement, but do not crack-crack-the-whip.

1 Facing slightly R of ctr and moving to R - step R,L,R,L fwd (cts 1-4).

2-8 Repeat meas 1, 7 more times.

Note: The steps have a smooth gliding-like feeling where the L steps only slightly fwd of R.

FIG. II: IN PLACE

1 Facing ctr - step R fwd twd ctr and slightly to L (ct 1); step back on L (ct 2); step R,L,R in place (ct 3-&-4).

2-8 Repeat meas 1, alternating ftwk 7 more times (8 in all).

Note: Variation of meas 8 - step L,R,L in place with accent (cts 1-3); hold (ct 4).

R&S'd from video and observation by dd, 9-97

Presented by Beverly Barr
Camp Hess Kramer Institute
October 17-19, 1997

An Dro Retourné

Brittany, France

A variation of the popular An Dro dance done throughout Brittany. It is usually done to the song "Changeras-tu Madeleine?". The dance was learned from members of Bagad Lan Bihoué in France, summer of 1980 from members of Breizh Hor Bro group, at the Heritage International workshop, Lachine, Québec, summer of 1997.

This dance was introduced by Yves and France Moreau at the 1997 Stockton Folk Dance Camp, Lawn Party.

TRANSLATION: An Dro is a type of dance; retourné means bkwd

PRONUNCIATION: ahn-droh ruh-tour-NEY

MUSIC: Shanachie CD 78003. Talitha MacKenzie, "Spiorad", band 8: "Changerais-tu?"

FORMATION: Open circle, facing ctr with little "pinkie's" joined.

STEPS: Basic:
Meas 1: Step L to L (ct 1); step R beside L (ct &); step L to L (ct 2).
Meas 2: Step R slightly bkwd (ct 1); step L beside R (ct &); step R slightly bkwd (ct 2).
Arms: Meas 1: Hands described a "loop" motion fwd and out.
Meas 2: Hands described a "loop" motion inward and in.

STYLE: Somewhat flat-footed and bouncy steps.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: Meas 1-8. Just get arms moving.

BASIC PATTERN:

- 1-8 Do 4 basic steps as described above.
- 9 Do 1 basic step fwd (meas 1), but emphasize the look motion upward then singing "Dans mon ménage en haut."
- 10 Do 1 basic step bkwd (meas 2).
- 11 Do 1 basic step fwd (meas 1), but clap hands on ct 2 ("tu"), while pivoting on L ft to face out of circle.
- 12 Do 1 basic step bkwd (meas 2) still facing out (dancers should try to reconnect "pinkies.")
- 13-14 Repeat meas 11-12.
- 15-18 Repeat meas 11-14.
- 19-26 Do 1 basic step

Repeat dance from beg.

SONG:

J'ai neuf à dix moutons, dans mon ménage en haut
J'ai neuf à dix moutons, dans mon ménage en bas 2x

Dans mon ménage en HAUT, dans mon ménage en bas

Changeras-tu, Madeline, Madeleine, Changeras-tu, Madeline dors-tu 2x

J'ai sept à huit moutons...
J'ai cinq à six moutons...
J'ai trois à quatre moutons...
J'ai un à deux moutons...

Rough translation: I've got 9 to 10 sheep in my upper loft;
Would you change Madeline, Madeleine, would you change?
Are you sleeping?

Description by Yves Moreau
Dance notes courtesy of Stockton Folk Dance Camp

Presented by Joyce Clyde
Camp Hess Kramer
October 17-19, 1997

Avant-Deux des Touches

Bretagne, France

This dance is from the Nantes area, and was learned by the Hébert's in 1976 from Huguette Bochez and also saw it done by Triskell in Montréal. This dance uses the same music as "Avant-Duex de Travers."

This dance was taught by Germain Hébert at the 1985 San Diego Folk Dance Conference, 1992 N-S Teachers Seminar and the 1997 Stockton Folk Dance Camp.

TRANSLATION: Fwd and back with touches

PRONUNCIATION: ah-vahn-DOO day TOOSH

MUSIC: Cassettes: "Si on dansait," U.O.P. 1997, side B/6
Record:

FORMATION: Lines of cpls facing each other with approximately 2 meters (7 ft) between each line.

Head WM WM WM WM (W's line) W hold skirt
of

hall MW MW MW MW (M's line) M tuck thumb in vest or put hands on waist

STEPS: Basic step: (1 basic step = 2 meas)
M: Point L in front of R (ct 1); do 3 chassé (cts 2-&; 1-&, 2-&). Repeat with opp ftwk and direction.
W: Use opp ftwk and direction.

POSITION: Open position: Cpls side-by-side (W on MR side) facing fwd.
M: R arm behind W back and on WR waist with free hand (loose fist) on waist or tuck thumb in vest.
W: L arm on MR shldr, R hand holds skirt or is free by side.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 8 meas (16 cts), no action.

FIG. I: CHASSÉS LATÉRAUX (shah-SAY lah-the-ROH)

Active people: M with L, W with R shldr to music.

1-2 All M in M's line and all W in W's line do 1 basic step sdwd up ctr of set - move to M's L, W's R.

3-4 Repeat meas 1-2, with opp ftwk and moving down the ctr of the set to orig pos.

5-8 Repeat meas 1-4. (4 times in all)

FIG. II: PIVOTS ET CHASSÉS (same active dances as before)

- 1-2 M point L in front of R (ct 1); do 1 buzz turn L (CCW), in place, with 3 buzz steps (cts 2; 1-2). W point R, turn R.
- 3-4 M do 1 basic step (point R, chassé R), down the ctr of the set - move to own R. W use opp ftwk and direction.
- 5-6 Repeat meas 3-4 with opp ftwk and direction. (M point L, chassé L; W opp)
- 7-8 Repeat meas 1-2 (M point R, turn R; W opp) Active people end facing ptr.

FIG. III: BUZZ TURN IN PLACE

- 1-8 All cpls join in closed ballroom pos and do 16 smooth buzz steps in place - turn CW. End facing ctr of set.

FIG. IV: AVANT-DEUX (Fwd & back)

Cpls join in open pos (W on MR side), facing opp cpl.

- 1-2 All cpls, beg with outside ft, do 1 basic (tch + 3 chassé), moving fwd twd ctr of set.
- 3-4 Repeat meas 1-2, beg inside ft and move bkwd.
- 5-16 Repeat meas 1-4. (4 times in all).

Repeat dance from beg with W in W's line and M in W's line active (M with R shldr to music, WL shldr). Then repeat dance from beg.

Note: During Fig. I and II, active people alternate; during Fig III and IV, everyone is active.

Original note by Germain & Louise Hébert
R&S'd from observation and video by dd, 9-97

Presented by Joyce Clyde
Camp Hess Kramer Institute
October 17-19, 1997

Indijski Čoček

Kočani Rom, Macedonia

This is a Rom (Gypsy) dance popular in Kočani, eastern Macedonia. It has elements similar to Jeni Jol, but adds steps, giving it a 5 meas structure.

This dance was presented by Stephen Kotansky at the 1997 Stockton Folk Dance Camp.

TRANSLATION: Indian (east) čoček

PRONUNCIATION: IN-dee-skee CHOH-check

CASSETTE: Stockton '97, The Big 50! by Stephen Kotansky, special short camp tape.

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

STEPS: The steps are very small. When stepping either fwd or bkwd you should almost never step further than either the toe or heel of the wt'd ft.

STYLE: There are subtle hip movements with the hip of the wt'd ft moving slightly outward.

METER: 2/4 (slow)

PATTERN

Meas.

INTRODUCTION: 2 meas was used on tape.

BASIC:

- 1 Facing slightly R of ctr - touch-step R fwd in LOD (cts 1-&); touch-step L fwd in LOD (cts 2-&).
- 2 Touch R fwd (ct 1); turning to face ctr - step R bkwd (ct &); step L bkwd (ct 2); step R fwd (ct &).
- 3 Facing ctr - step L fwd (ct 1); step R bkwd to place (ct &); step L bkwd (ct 2); step R fwd to place (ct &).
- 4 Step L fwd (ct 1); step R bkwd to place (ct &); touch L fwd (ct &); step L beside R (ct &).
- 5 Repeat meas 3 with opp ftwk, except on last "&" ct step L in front of R and turn to face R of ctr. (R fwd, L bk, R bk, L in front of R)

VARIATION:

- 1 Repeat meas 1 of Basic, turning once CW (R), OR beg R, do 1 touch-step in LOD (ct 1); step L,R,L turning once to R. Move very slightly in LOD.

Dance R&S's by dd, 9-97

Presented by Joyce Clyde
Camp Hess Kramer Institute
October 17-19, 1997

Koledarsko Horo

Bulgaria

This dance is based on traditional "Koledari" (Christmas carols) songs and dances from the Sop region in western Bulgaria. Yves observed groups of Koledari in Kokaljane near Sofia in 1970 and also at a folk festival in Sapareva Banja, summer 1985.

This dance was taught by Yves Moreau at the 1997 Stockton Folk Dance Camp.

TRANSLATION: Koledari (Christmas carols)

PRONUNCIATION: koh-leh-DAHR-skoh hoh-ROH

CASSETTE: Yves Moreau, YM-UOP-97, side B/2

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

FORMATION: Open circle of line with hands joined in "W" pos, facing R of ctr.

STYLE: Earthy and proud.

METER: 7/8

PATTERN

Meas.

INTRODUCTION: Dance beg after opening short "speech" followed by ringing bells. Beg with vocal.

FIG. I: BASIC

- 1 Facing R of ctr and moving in LOD - step R,L fwd (ct 1-2); small leap fwd onto R (ct &); step L fwd (ct 3).
- 2 Repeat meas 1.
- 3 Facing ctr - step R to R (ct 1); step L behind R (ct 2); close R to L with 2 bounces in place (ct 3).
- 4 Repeat meas 3 with opp ftwk. (L to L, R behind, close L w/2 bounces)

FIG. II: STAMPING

- 1 With upper body facing very slightly R of ctr - stamp R beside L twice, toe points diag R fwd (cts 1-2); raise on L as R lifts slightly fwd (ct &); step R beside L - face ctr (ct 3).
- 2 Repeat meas 1, alternating ftwk, 3 more times (4 in all).

Note: Dance alternates Figs. I & II. There is a short pause between each part.

R&S'd from video and errata by dd, 9-97

Presented by Joyce Clyde
Camp Hess Kramer Institute
October 17-19, 1997

Mogilče Oro

Macedonia

This dance is from the village of Mogila, Veles, in the Bitola area. It is a Sobor (gathering) wedding dance. It is most often performed by the best dancers who have a well developed sense of rhythm.

This dance was presented by Atanas Kolarovski at the 1997 L.I.F.E. and Stockton Folk Dance Camp.

TRANSLATION: A dance from the village of Mogila

PRONUNCIATION: moh-GEEL-cheh

CASSETTE: Macedonian Folk Song & Dances, side A/1

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

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

METER: 11/16

PATTERN

Meas.

INTRODUCTION: 8 meas of instrumental. Either begin dance with vocal or hold for 4 meas and dance Fig. II, meas 1-4.

PART I: (Vocal)

- 1 Facing R of ctr - bounce on L (ct 1); walk R fwd (ct 2); bounce on R as L lifts beside R leg (ct 3); bounce on R again as L extends fwd (ct 4); walk L fwd (ct 5).
- 2 Bounce on L as R knee raises fwd (ct 1); step R fwd (ct 2); small steps R,L,R fwd in LOD: step L fwd (ct 3); step R fwd on ball of ft (ct 4); step L across R - turning to face ctr.
- 3 Facing ctr - step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); step L fwd (ct 4); step R back to place (ct 5).
- 4 Bounce on R as L beg to move bkwd (ct 1); step L bkwd (ct 2); step R to R - turning to face LOD (ct 3); bounce on R as L lifts bkwd (ct 4); step L across R (ct 5).
- 5-12 Repeat meas 1-4, 2 more times (3 in all).

PART II: (Instrumental)

- 1 Facing R of ctr and moving in LOD - bounce on L (ct 1); step R-L fwd (cts 2-3); bounce on L (ct 4); step R fwd (ct 5).
- 2 Hop on R as L lifts fwd (ct 1); step L fwd (ct 2); small leap onto R on ball of ft (ct 3); walk L fwd (ct 4); run R-L fwd (ct 4-5).
- 3 Turning to face ctr - hop on L as R lifts fwd (ct 1); step R to R (ct 2); step L fwd as L lifts bkwd (ct 3); bounce on L (ct 4); step R back to place (ct 5).
- 4 Bounce on R (ct 1); step L bkwd (ct 2); step R to R - turning to face LOD (ct 3); bounce on R (ct 4); walk L fwd in LOD as R lifts fwd (ct 5).

5-8 Repeat meas 1-4.

Repeat dance from beg to end of music. Dance ends with vocal (Fig. I).

SONG:

Aber mi bi od Mogila
Niš pole pelagnisko
Pravo mi odi Bitola
Bitola kaj valiata
Pravo mi odi Bitola
Bitola kaj valiata

Valio bre Selim Efendi
Valio bre Selim Efendi
Mogila e polno Skumiti
Tamo e Dimče Mogilče
Mogila e polno Skumiti
Tamo e Dimče Mogilče

Naluti se Selim Efendi
Spremal si konja doria
Sobral si asker najsilen
Utre ke odi Mogila
Sobral si asker najsilen
Niz prsten jajce da odi

Izlezi bre kuče kaursko
Izlezi bre kuče kaursko
Ženata ke ti ukradam
Daleku ke ja odnesa
Daleku ke ja odnesa
Vo saraj ke ja poturčana

Aj od tuka Selim Efendi
Aj od tuka kuče kasapsko
Kožata ke ti ja oderam
Na prevna ke ja obesam
Kožata ke ti ja oderam
Na prevna ke ja obesam.

Dance notes by Fusae Senzaki
R&S'd from observation and video by dd, 9-97

Rozelaar

Netherlands

This dance was originally introduced by Elly Olderaan from the Netherlands. The choreography is based on material that she collected during her many research expeditions throughout the southern province of Brabant.

This dance was presented by Jaap Leegwater at the 1997 Stockton Folk Dance Camp.

TRANSLATION: Rose-tree or rosebush

PRONUNCIATION: ROH-zeh-lahr

MUSIC: CD: "Passport" by the Bicoastal Band, NS 105, #10

FORMATION: Cpls in a circle with M facing LOD and W facing M. MR and WL hands are joined at approx. shldr ht with bent elbows. ML and WR are free with bent elbows and hands at approx shldr ht.

METER: 3/4

PATTERN

Meas.

INTRODUCTION: 4 meas, no action.

A **FIG. I: INTO CTR & OUT**

- 1 Beg ML, WR, do 1 waltz step twd ctr - turn back-to-back as joined hands swing twd ctr. M: Step twd ctr on L and pivot CCW to end back-to-back with ptr (ct 1); step sdwd on R twd ctr (ct 2); step L near R (ct 3). W: Use opp ftwk: Step R twd ctr and pivot CW.
- 2 Still moving twd ctr - repeat meas 1 with opp ftwk and end facing ptr. On ct 1, M pivot CW and W-CCW as the joined hands swing away f rom ctr. End facing with both hands joined (R with L).
- 3 Step sdwd twd ctr on ML, WR (cts 1-2); step on MR, WL beside supporting ft (ct 3).
- 4 Repeat meas 3, except on last step do not take wt (ct 3). At end, release MR, WL hands. Dancers are facing in a single circle with ML, WR hands joined at shldr ht.
- 5-8 Repeat meas 1-4 with opp ftwk (beg MR-WL) and move away from ctr. On meas 8, M step R,L. All end facing ctr in one big circle with R ft free.

B **FIG. II: CIRCLE CCW; GRAND R & L**

- 1-7 All join hands in "W" pos and make one circle. Beg R, do 7 waltz steps in LOD (CCW).
- 8 Releasing hands - do 1 waltz step, turning to face ptr (M face LOD, W-RL0D). Join R hands with ptr.
- 9-15 Beg R, do a Grand R & L for 7 waltz steps. Count your ptr as the first person and pass 7 dancers in all.

- 16 Approach dancer #8 and join hands (MR-WL) and face ptr, ready to start dance again.
W do 1 waltz step, M step L,R, keeping L free to repeat dance.

SEQUENCE: The dance is done a total of 5 times.

Dance notes courtesy of Stockton Folk Dance Camp and Folk Dance Federation's (north) R&S committee. Published in Let's Dance magazine, Aug. 1997.

Presented by Joyce Clyde
Camp Hess Kramer Institute
October 17-19, 1997

Svatovsko Oro

Macedonia

This dance is from the Valandovo area. It is well known that the wedding ceremony in Macedonia can not take place without the godfather (kum) and the witness (stari svat). In earlier times, and even today, the act was performed in a church or monastery, or when there was no church a priest would come from another village with his assistant, the deacon (a young future priest). Today the registration takes place before functionaries of the District Council in rooms specially designated for this. For the proper wedding, one went to the home of the bride. The place of honor at the richly laid table was given to the godfather, with the groom on his right side and the witness on his left. The ritual took place in the fall, when weddings most commonly occurred, with the pig's head placed before the godfather, who got up to lead "Kumovoto oro." They then played before the witness, and when he lead a dance it was called "Svatovsko oro," then came "Svekrvino (mother-in-law's) oro," Zetovsko (grooms's) oro," "Nevestinsko (bride's oro)" and other dances. Usually these are called dances or, as people say, "straight or even dances."

This dance was presented by Atanas Kolarovski at the 1997 L.I.F.E. and Stockton Folk Dance Camps.

TRANSLATION: The name of the dance refers to the "stari svat" who protects the bride on her wedding day. He literally never lets go of her on her wedding day.

PRONUNCIATION: SVAH-tohv-skoh OH-roh

MUSIC: Macedonian Folk Songs & Dances, by Atanas Kolarovski, side B/2

FORMATION: Mixed lines, joined in "W" pos.

STYLE: There are knee flexes and bounces continuously throughout the dance that are impossible to notate. These instructions are for reference only after learning the dance from a competent teacher.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: Beg with full orchestra. During the long instrumental warm-up, the leader may walk fwd in LOD.

FIG. 1:

- 1 Facing R of ctr and moving in LOD - walk R fwd (cts 1-2), double bounces and/or knee flexes on R as L lifts beside R leg and slightly bkwd (cts 3-4).
- 2 Repeat meas 1 with opp ftwk.
- 3 Walk R,L fwd in LOD (cts 1-2, 3-4).
- 4 Step R,L,R in LOD (cts 1-3); hold (ct 4). (Leap-run-walk, turning to face ctr on last step)
- 5 Facing ctr - step L behind R - swing arms to "V" pos & bkwd of body (cts 1-2); lift R bkwd across L (cts 3-4).

- 6 Walk R fwd - arms raise to "W" pos (cts 1-2); double bounces and/or knee flexes on R as L lifts slightly bkwd (cts 3-4).
- 7 Facing ctr - step L slightly to L (cts 1-2); step R in front of L (cts 3-4).
- 8 Turning to face R of ctr - step L diag L bkwd (cts 1-2); bounce on L as R lifts in front of L (cts 3-4).

FIG. II:

- 1 Repeat Fig. I, meas 1. (R fwd, bounce R 2x as L lifts bkwd)
- 2 Facing R of ctr and moving in LOD - step L,R,L fwd (leap-run-walk) (cts 1-3); hold (ct 4).
- 3 Walk R,L fwd (lift free ft bkwd on each step) (cts 1-2, 3-4).
- 4 Step R,L,R in LOD (cts 1-3); hold (ct 4). (Leap-run-walk, turning to face ctr on last step)
- 5-7 Repeat Fig. I, meas 5-7. (L bk, lift R bkwd xR; R fwd, lift L bk ; L sdwd, RxL)
- 8 Facing ctr - step L to L (ct 1); step R beside L (ct 2); turning to face R of ctr - step L across R in LOD (ct 3); hold (ct 4).
Note: The steps in meas 8 are small.

SEQUENCE:

The figures are called by the leader in sequence as noted. Changes are usually called at the end of a musical phrase. The leader signals when to begin Fig. I, then about ½ way through the music the leader signals to begin Fig. II. Atanas usually changed to Fig. II either just before or at the end of the musical bridge (clarinet solo).

Original dance notes by Fusae Senzak
Dance notes R&S's by dd, 8-97

Presented by Joyce Clyde
Camp Hess Kramer Institute
October 17-19, 1997

Teško Veleško

Macedonia

This dance is from Veleska area. It is danced at weddings and various village sobors (gatherings), particularly at weddings in "Veleško." Music is played by a so-called "čalgija" musical group.

This dance was presented by Atanas Kolarovski at the 1997 L.I.F.E. and Stockton Folk Dance Camps.

TRANSLATION: An earthy dance from around the town of Veles

PRONUNCIATION: TESH-kah VEH-lesh-kah

CASSETTE: Macedonian Folk Song & Dances, side A/7

RHYTHM: 12/16 counted: $\frac{1-2-3}{1} \frac{4-5}{2} \frac{6-7}{3} \frac{8-9-10}{4} \frac{11-12}{5}$ (S,Q,Q,S,Q)

FORMATION: Mixed open circle with hands joined in "W" pos. Traditionally it is danced in separate lines with M joined in "T" pos, and W in "W" pos.

METER: 12/16

PATTERN

Meas.

INTRODUCTION: 4 meas, beg with vocal

PART I: (Vocal)

- 1 Facing R of ctr and moving in LOD with hands in "W" pos - bounce on L as R lifts fwd (ct 1); long step fwd on R (cts 2-3); bounce on R as L lifts in front of L (ct 4); step L fwd (ct 5).
- 2 Step R fwd (ct 1); bounce on L (ct 2); step L,R (ball),L fwd (ct 3-4-5).
- 3 Bounce on L as R lifts in front of L (ct 1); step R to R - turning to face ctr (cts 2-3); hold on R as L lifts in front of L (cts 4-5).
- 4 Double bounce on R as L lifts behind R knee (ct 1); step L bkwd with knee flex as R lifts in front of L (cts 2-3); bounce on L as R remains lifted fwd (ct 4-5).
- 5-12 Repeat meas 1-4, twice more (3 in all).

PART II: (Instrumental)

- 1 Facing ctr - bounce on L as R lifts across L (ct 1); step R to R (cts 2-3); step L behind R (ct 4); step R to R (ct 5).
- 2 Bounce on R as L lifts across R (ct 1); step L across R as L lifts bkwd (ct 2-3); step R to R (ct 4); step L across R (ct 5).
- 3 Bounce on L as R lifts across L (ct 1); step R to R (ct 2-3); step L in front of R (ct 4); step R bkwd or behind (ct 5).
- 4 Repeat meas 3 with opp ftwk.

SONG:

Tri godini stana, kako me zafana
Ludo da me mači, tvojata ljubov/ 3

Three years have passed since I have fallen in love
I am suffering for your love.

Kakva majka beše, tebe sto te rodi
Tebe što te rodi, tolku ubava
/Takva majka beše, lična simpatična
I mene me rodi, ušte polična/ 2

What kind of mother was that gave birth to you
That gave birth to you, that your are so beautiful
That kind of mother was, beautiful and simpatico
And she gave birth to me, and that she was so beautiful

Ja zemi nožeto, rošparaj srceto
Tamo kesi najdeš, otrovna ljubov
Ako ne te zemam, mlada nevestica
Jas ke te zemam, crno vdovica
Ako ne te zemam, dolu na zemjata
Jas ke te zemam, gore na neboto

Take a knife and slash the heart
And there you can find passionate love
If I don't take you, as a young bride
I'll take you, as a black widow
If I don't take you while you are alive
I will take you, to the sky (heaven)

Translation by Zaga Grgas, 9-97

Dance notes by Fusae Senzaki
R&S'd from video and observation by dd, 9-97

Presented by Joyce Clyde
Camp Hess Kramer Institute
October 17-19, 1997

Ahava Asura

Israel

TRANSLATION: Forbidden Love

PRONUNCIATION: ah-ha-vah ah-su-rah

CHOREOGRAPHER: Naftali Kadosh (1990)

MUSIC: Originally a French song, same melody but now with Hebrew lyrics.

FORMATION: Cpls in a circle facing LOD with W on M's R, inside hands joined in "W" pos. Free arms usually mimic where joined hands are held.

STEPS: Step L bkwd (ct 1); close R to L (ct 2); step L fwd (ct 3); hold (ct 4). W use opp ftwk. Ftwk described for M, W use opp ftwk.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 4 meas + pause in music. (Dance begins with the vocal.)

PART A: ROCK, CHERKASSIYA, MOVE LOD, DANCE IN PLACE

1-2 With wt on inside ft, step sdwd way away from partner on outside ft (ct 1); step sdwd twd ptr on inside ft, as W pivots 1/2 L on L - cpls join in closed ballroom pos or join hands and extend sdwd at shldr ht, M face LOD (ct 2);

Cherkassiya in place: M beg rocking bkwd, W fwd.

M: step L bkwd (ct 3); step R-L fwd (ct 4-1); step R-L bkwd (ct 2-3); step R fwd (ct 4).

W: Step R fwd (ct 3); step L-R bkwd (ct 4-1); step L-R fwd (ct 2-3); step L bkwd (ct 4).

3 Moving in LOD - cpls do a slow triplet: M step L-R-L, hold fwd, W R-L-R, hold bkwd.

4 Dancing in place - M step R fwd (ct 1); step L-R bkwd (cts 2-3); hold (ct 4).

W step L bkwd (ct 1); step R-L fwd (cts 2-3); hold (ct 4).

PART B: MOVE IN & OUT OF CTR

Joined hands extend twd ctr.

1 Cpls do a 4 ct grapevine moving sdwd twd ctr:

M: Step L to L (ct 1); step R behind L (ct 2); step L to L (ct 3); step R across L (ct 4).

W: Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); step L across R (ct 4).

2 Step L to L (W-R to R) - sway (ct 1);

Moving sdwd away from ctr:

M: Step R-L-R facing and moving out of ctr (cts 2-4).

W: Stepping L-R-L - turns L once under hands (WR, ML) (cts 2-4).

End in ballroom pos with L hips opp (M back to ctr, W facing ctr).

3 Continue moving out of ctr - M step L-R-L fwd, W R-L-R bkwd (cts 1-3); hold (ct 4).