

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

CAMP HESS KRAMER INSTITUTE WEEKEND

"Camps Review"

October 18-19-20, 2002



TEACHERS:

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International

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Armenian

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Israeli

CAMP HESS KRAMER INSTITUTE

October 18 - 20, 2002

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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
ctr	center
CW	clockwise
diag	diagonal
ft	ft
ftwk	footwork
fwd	forward
H	hand(s)
ht	height
L	left
LOD	line of direction
M	man, men, man's
meas	measure
opp	opposite
pl	place
PDB	pas de basque
pos	position
ptr(s)	partner(s)
R	right
RLOD	reverse lone of direction
sdwd or swd	sideward
shldr	shoulder
T-pos (arms)	arms joined in shoulder hold
tch	touch
tog	together
twd	toward
V-pos (hands)	hands joined down
W	women, woman, women's
W-pos (hands)	hands joined at shldr ht, usually slightly fwd
wt	weight
x	across or times

ACHAI BENAI TEIMAN

Israel

DANCE: Sefi Aviv
MUSIC: Mordechai Yitzadi
WORDS: Tzion Golan

FORMATION: Circle facing center with hands joined.

METER 4/4

PATTERN

Cts.

INTRODUCTION

PART I

- 1-2 Sway R,L.
- 3-4 Step R across L, step L to L
- 5-6 Rpt. 3-4
- 7-8 Step R across L. Hold.
- 9-12 Yem. L
- 13-16 Rock R bwd, step L fwd, close R to L, hold.
- 17-20 Rpt. 1-4
- 21-30 Rpt. 5-14
- 31-32 Brush R next to L, in small arc twd R and turn to R to face CCW.

PART II

- 1-8 Two slow step-tog-steps fwd w/R and L moving fwd on the line of the circle.
End by turning twd the L to face center.
- 9-12 Step R to R, hold, step L across R, hold.
- 13-16 Step R to R, hold, step L across R, hold and turn twd R to face CCW.
- 17-32 Rpt. 1-16 ending to face center.

TRANSITION 1

- 1-2 Small leap on R to R, strong step w/L across R and face center.
- 3-4 Step R bwd, step L to L
- 5-6 Sway R, L and turn twd L to face CW.
- 7-8 Step R fwd while rising slightly on the R, hold.
- 9-10 Step L bwd while turning twd R to face ctr. and step R to R.
- 11-12 Step L fwd twd center.
- 13 Step R fwd w/deep bend and thigh twd ctr. and face to L (CW)
- 14 Step L in place, and face to L w/back twd center.
- 15-16 Step R fwd pivoting 1/2 turn bwd twd L and face center. Hold.
- 17-20 Yem. L bwd.
- 21-24 Rpt. 1-4

PART III

- 1-4 Slow step-tog-step fwd w/R. End with 1/2 turn to L pivoting on both feet. Hold.
- 5-8 Slow step-tog-step fwd twd outside of circle w/L
- 9-12 1/2 turn to R in a semi-circle formation w/3 steps R,L,R. Hold. Face center.
- 13-14 Step L to L, step R in place and lean on R
- 15-16 Close L next to R without weight. Hold.
- 17-32 Rpt. 1-16 w/opp. footwork and direction (beg. w/L)

TRANSITION

- 1-16 Rpt. 5-20 of Transition #1

PART IV

- 1-4 Rock R bwd, step L fwd, step R fwd, small leap fwd onto L.
- 5-6 Step R fwd and turn body slightly to R and snap fingers. Hold.
- 7-8 Rpt. 5-6 to L
- 9-12 Yem. R
- 13 Step L to L, and lean on L w/bent knee
- 14 1/2 turn to R w/R pivoting on R so that back is twd center.
- 15-16 Close L next to R hold.
- 17-32 Rpt. 1-16 moving out of circle and end facing center.

Translated by Honey Goldfein-Perry

Presented by Yoni Carr
Camp Hess Kramer Institute
October 18-20, 2002

Achibak

Israel

DANCE: Eli Segal

MUSIC: Tzion Golan

FORMATION: Cpls in a circle with same ftwk.

METER: 4/4

PATTERN

Cts.

PART I - Face ctr with W on M R side.

1-2 Step R to R; hold; L across R; hold.

3-4 Repeat cts 1-2.

5&6 Touch R heel to R; small leap onto R; L across R; hold.

7&8 Yem. R.

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

PART II - Face ctr and join in varsouvienne pos.

1&2 R-tog-R to R side.

3&4 L behind R; R to R; L across R.

5&6 R-tog-R moving fwd and beg turn to L.

7&8 L-tog-L completing ½ turn to L to face out of circle.

9-16 Repeat cts 1-8, with back to ctr. On last 2 cts, W continues turning an additional ½ turn to L twd ctr and faces ptr. They release R hands and keep L hands joined.

PART III - Face to face with W back to ctr and L hands joined.

1&2 Yem. R and switch hands joining R hands.

3&4 Yem. L and switch hands joining L hands.

5&6 Yem. R releasing joined hands and turning 3/4 to L to end face to face on line of circle. M face CCW in outer circle, W faces CW in inner circle. L shldr adjacent.

7&8 Yem. L bkwd.

9&10 Walk R,L,R fwd.

11&12 Rock L fwd with bent knee; back on R to place; step L bkwd.

- 13&14 Yem. R bkwd rising on R toe and raising arms.
15&16 Step back on L, turn 1/4 R (W face ctr, M face out and step R to R; step L across R. End back-to-back with W facing ctr and M facing out.
- 17-20 Repeat 1-4 looking first over L shldr and then over R shldr to glance at ptr.
- 21-24 Repeat 5-8 and end with R shldrs adjacent; W inside facing CCW and M outside facing CW.
- 25-32 Repeat 9-16 ending facing ptr and W back to ctr and L hands joined.

PART IV - Face ptr with W back to ctr, L hands joined and L shldrs facing.

- 1&2 Touch R heel fwd; R fwd; L fwd.
3-4 Rock R bkwd bending knees deeply; L fwd (da'asa step) turning ½ CCW tog.
- 5-8 Repeat 1-4 completing turn. End as in beg of this part.
- 9&10 R-tog-R fwd (W bkwd) moving twd ctr.
11&12 L-tog-L (W fwd) moving out of circle.
- 13&14 M: Yem. R bkwd.
W: Rock back on R and turn ½ to L with L,R under joined hands and end facing ctr with W to R of M and hands joined in varsouvienne pos.
- 15&16 Yem. L bkwd.

Instructions by Honey Goldfein-Perry

Presented by Yoni Carr
Camp Hess Kramer Institute
October 18-20, 2002

Artzi

Israel

TRANSLATION: My Land

DANCE: Tuvia Tishler

MUSIC: Rami Kleinstein

WORDS: Yoram Tehar-Lev

FORMATION: Circle with hands joined when possible.

METER: 4/4

PATTERN

Cts

PART A1 - Face Center.

- 1-2 Stamp R to R, and rise on ball of R foot.
- 3-6 Open mayim beginning w/L across R
- 7-8 Step L across R, hold.
- 9-10 Step R to R, sway L to L,
- 11-12 Step R across L and turn 3/4 to L on pivoting on R foot to face CCW.
- 13-16 Yem. L bwd.

PART A2 - Face CCW

- 1-2 Rock fwd R, bwd L, raising arms and beginning to turn to R.
- 3-4 Complete a 3/4 turn to the R w/R,L and face center.
- 5-8 Step R behind L, L to L, step R across L, hold.
- 9-12 Step L behind R, R to R, L across R, hold.
- 13-14 Full turn to R w/R,L and face center.
- 15-16 Step R to R, sway L to L.

PART B1 - Face CW (R shoulder to center).

- 1-4 R to R twd center, step L behind R, R to R and pivot 1/2 turn to R on R.
- 5-8 Rpt. 1-4 w/opp. footwork, and end facing CW.
- 9-12 Step R to R, sway L to L, step R across L, L back in place.
- 13-16 3/4 turn to R w/R,L and face out of circle. Rock bwd R, fwd. L.

PART B2 - Face out of circle.

- 1-2 Two steps fwd R,L facing slightly to R.
- 3-4 Step R to R turning more twd R and touch L toes next to R heel.
- 5-8 Rpt. 1-4 w/opp. Begin w/L and continue moving out of circle facing to L.
- 9-10 3/4 turn to R moving out of circle w/R,L. and face center.
- 11-14 Tcherk. bwd w/R.
- 15-16 Close R next to L without weight. Hold.

Rpt. PARTS A & B

PART C1 - Face center.

- 1-4 Step R to R, L behind R, R to R, touch L toes next to R (with these steps, move R hand across body, in a small circle up and to the R.
- 5-8 Rpt. 1-4 w/opp. footwork, direction and hand. On ct. 8, touch R toes in place.
- 9-10 Deep cross with R across L, step L back in place.
- 11-12 Step R to R and face to R rising on ball of R foot.
- 13-14 Full turn to L w/L,R moving fwd in the line of direction
- 15-16 Step L fwd in the line of direction, hold.

PART C2 - Face CCW.

- 1-2 Step R to R and sway L to L.
- 3-6 Mayim step to L (beg. R across L) moving twd center.
- 7-8 Face center. Step R fwd rising on ball of foot and raise arms.
- 9-10 Step L bwd turning twd R and step R to R (twd outside of circle).
- 11-12 Step L across R, hold.
- 13-14 3/4 turn to R twd outside of circle with R,L.
- 15-16 Face center and rock back with R, fwd. L.

RPT. PART C1 & C2 (cts 1-12 only)

SEQUENCE: 1st time - As above

2nd time: Part A once, Part B once, Part C twice (Part C2, cts. 1-12 only)3rd time: Part A once.

Instructions translated by Honey Goldfein-Perry

Presented by Yoni Carr
Camp Hess Kramer Institute
October 18-20, 2002

Bedi'avad

Israel

DANCE: Shmulik Gov- Ari
MUSIC: Danny Sanderson
FORMATION: Circle facing CCW

METER: PATTERN

Counts

PART I

1 - 4 Two debka steps starting with R
4-- 8 Face center: R to R, cross L behind R, R to R, L slightly fwd of R
9 - 10 Close R to L clapping hands extended in front
11 - 12 Sway R, sway L
13 - 16 Repeat 9 - 12
17 - 18 Stamp R fwd to make 1/2 turn to L
19 - 20 Stamp L
21 - 24 R, L to finish turn
25 - 32 Yemenite R, yemenite L
33 - 64 Repeat 1 - 32

PART II

1 - 4 Step R, touch L fwd
5 - 8 Yemenite L bwd
9 - 12 R, L
13 - 16 Hop on L, to make 1/2 turn and end with R shoulder to centre, step R, L bwd
17 - 20 R to R, cross L over R
21 - 24 Yemenite R
25 - 28 L, R, L to make 1/2 turn to L
29 - 32 R, L
33 - 60 Repeat 1 - 28

PART III

1 - 4 R fwd, cross L over R
5 - 8 Hop on L, cross R behind L, L to L, cross R over L
9 - 16 Repeat 1 - 8 with opposite footwork and direction
17 - 20 R to R, cross L over R
21 - 28 R-L-R, L-R-L to make full turn to R
29 - 36 Yemenite R, yemenite L
27 - 52 Repeat 1 - 16
53 - 56 Full turn to R in two steps R, L
57 - 60 Yemenite R
61 - 64 L, cross R behind L, L, cross R behind L
65 - 66 L, close R to L

Dance is done 2 times, third time, Part I, 1- 32 only, Part II, Part III, Part I, 1 -16 and repeat 9 -12 until end of music

Notes by Laurie Markus

Presented by Yoni Carr
Camp Hess Kramer Institute
October 18-20, 2002

Bounashir L'Eretz Yaffa

Israel

Translation: Come Let us Sing of the Beautiful Land
Dance: Haim Shiryon
Music: Y.H. Chaimov
Formation: Circle, hands joined

METER:

PATTERN

Cts.

PART I - Face ctr.

1-4 Sway R, sway L, Step R to R, cross L over R
5-8 Yemenite R bwd, pivoting on R to face outside
9-12 Step L to L, close R to L, step L to L, hold
13-16 Cross R over L, step L to L, Cross R over L, hold
17-32 Rpt. 1-16 beginning w/L and turning to L on Ct. 24 to face ctr.
33-64 Rpt. Part I

PART II - R shoulder to ctr.

1-4 Step R to R, step L behind R, step R to R, step L over R
5-8 Sway R,L,R, cross L over R
9-12 Step back on R in place, step L to L, step R over L, step L back in place
13-14 Turn 1/2 to R with R,L and end w/L shoulder to ctr.
15-16 Step R to R, step L across R
17-28 Rpt. 1-12 w/L shoulder twd ctr and moving out of circle to R and end facing center.
29-32 Full turn to R w/R,L,R,L
33-64 Turn R shoulder to ctr. and repeat Part II

Presented by Yoni Carr
Camp Hess Kramer Institute
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Darkeinu

Israel

Dance: Gadi Biton
Music: Yizhar Ashdot
Lyrics: Ya'akov Rotblat
Singer: Sarit Ninu and Chani Pritenzberg
Formation: Circle.

METER: 4/4

PATTERN

Cts.

PART IA – Face CCW.

1-2 Step fwd R,L
3&4 R-tog-R fwd on line of circle.
5-6 Step L fwd and face center, step R to R.
7&8 L behind R, R to R, L across R
9-14 Double Tcherk. beg. R to R
15-16 Turn to R with R,L and face center

PART IB – Face center.

1-2 R to R, L behind R
3&4 R-tog-R making 1/2 turn to R to face out of circle.
5-8 Rpt. 1-4 with opp. footwork and direction and face center.
9-12 Box step to R: begin with small leap onto R and turning slightly to R.
13-14 Step R fwd to ctr, touch L next to R turning L shoulder twd center.
15-16 Step L fwd to center, touch R fwd.
17-18 Rock R fwd, L bwd.
19-20 Turn to R out of circle with R,L.

REPEAT PART IA & IB

PART IIA – Face center.

1&2 R-tog-R to R
3-4 "criss-cross" L over R, R over L angling body to R and L.
5&6 L-tog-L fwd to center.
7-8 Rock R fwd, L bwd raising arms up and extended in "v" overhead
9&10 Face CCW. R-tog-R moving out of circle.
11-12 Rock L across R to face out of circle, step back on R and face center.
13&14 L-tog-L to L.
15-16 Rock R across L, step back on L in place.

PART IIB

- 1-4 Sway R,L, R-tog-R across L
- 5-8 Turn to L with L,R; L-tog-L to L.
- 9-10 Face CW: Rock R fwd raising arms, step back on L in place and face center.
- 11-14 open mayim on line of circle beg. with R to R.
- 15-16 Turn to R with R,L.

Instructions by Honey Goldfein-Perry

Presented by Yoni Carr
Camp Hess Kramer Institute
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Ein Kamocha Li B'Olam

Israel

Translation: There is None Like You for Me in the World
Dance: Roni Siman-Tov
Music: Turchi Payez karosh
Lyrics: Dudu Barak Singer: Yoav Yitzchak
Formation: Circle dance.

METER 4/4

PATTERN

Cts

PART I – face CCW.

- 1-2 Step R fwd, touch L toes fwd.
3&4 L Yem. bwd.
5-6 Turn to R on line of circle with R,L and face center.
7&8 R-tog-R to R side.
9-10 Step L across R turning slightly to R and bending knees, step back on R and face center.
11 Small leap onto L touching R heel fwd in front of L.
12 Small leap onto R touching L heel fwd in front of R.
13&14 Yem. L
15-16 Turn to R with R,L and face CCw.
17-32 Rpt. Part I and face center.

PART II – Face center.

- 1-2 Step R to R, L across R.
3&4 Yem. R.
5-8 Rpt. 1-4 with opp. footwork.
9-12 Step R to R, L across R, R to R, L behind R.
13-16 Rpt. 9-12 twice more (double time)
17-18 Full turn to R with R,L.
19-20 Rock R bwd, L fwd.

PART III - Face CW

- 1&2 R to R, L behind R, R to R moving twd center and pivot to R to face CCW.
3&4 L to L, R behind L, L to L moving twd center and pivot to L to face CW.
5&6 Jump with feet together, hop on R twice turning bwd over L shoulder to face CCw.
7&8 Yem. L
9-10 Step R to R out of circle, step L across R.
11-12 Yem. R.
13-14 Turn to L twd center with L,R and face out out of circle.
15&16 Yem. L bwd.
17-32 Rpt. in new direction and end facing CCW.

Instructions by Honey Goldfein-Perry

Presented by Yoni Carr
Camp Hess Kramer Institute
October 18-20, 2002

Eli Segal

Israel

MUSIC:

FORMATION: Couples in a circle using same footwork.

METER: 4/4

PATTERN

Cts.

INTRODUCTION

PART I – Face center with W to Rt. of M.

- 1-2 Step R to R, hold, L across R, hold.
- 3-4 Rpt. 1-2
- 5&6 Touch R heel to R, small leap onto R, L across R, hold.
- 7&8 Yem. R.
- 9-16 Rpt. 1-8 with opp. footwork and direction.

PART II – Face center and join in varsouvienne position.

- 1&2 R-tog-R to R side.
- 3&4 L behind R, R to R, L across R.
- 5&6 R-tog-R moving fwd and begin turn to L.
- 7&8 L-tog-L completing 1/2 turn to L to face out of circle.
- 9-16 Rpt. 1-8 facing out. On last 2 counts, W continues turning an additional 1/2 turn to L twd center and faces partner. They release R hands and keep L hands joined.

PART III – Face to face with W's back twd center and L hands joined.

- 1&2 Yem. R and switch hands joining R hands.
- 3&4 Yem. L and switch hands joining L hands.
- 5&6 Yem. R releasing joined hands and turning 3/4 to L to end face to face on line of circle. M faces CCW in outer circle, W faces CW in inner circle. L shoulders adjacent.
- 7&8 Yem. L bwd.
- 9&10 Walk fwd R,L,R.
- 11&12 Rock L fwd with bent knee, back on R in place, step L bwd.
- 13&14 R Yem. bwd rising on R toe and raising arms.
- 15&16 Step back on L, turn 1/4 turn to R (W: faces center, M faces out) and step R to R, step L across R. End back-to-back with W facing center and M facing out.
- 17-20 Rpt. 1-4 looking first over L shoulder and then over R shoulder to glance at partner.
- 21-32 Rpt. 5-16 to end facing partner with W's back to center and join L hands.

PART IV – Face partner with W's back twd center, L hands joined and L shoulders facing.

- 1&2 Touch R heel fwd, step R fwd, step L fwd.
- 3-4 Rock R bwd bending knees deeply, step L fwd (da'asa step) making 1/2 turn tog CCW.
- 5-8 Rpt. 1-4 to complete the turn. End as in beg. of this part.
- 9&10 R-tog-R fwd (W: bwd) moving twd center.
- 11&12 L-tog-L bwd (W: fwd) moving out of circle.
- 13&14 M: Back Yem. R.
W: Rock back on R and turn 1/2 to L with L,R under joined hands and end facing center with W to Rt. of M and hands joined in varsouvienne position.
- 15&16 L Yem. back.

Instructions by Honey Goldfein-Perry

Presented by Yoni Carr
Camp Hess Kramer Institute
October 18-20, 2002

Enigma

Israel

Dance: Roberto Haddon
Music: Greek, group *Zig Zag*
Formation: Circle
Structure: (A B C) x 2 + ending

Notes: not meant to be an Israeli dance, but on the occasion of the 10th Bat Hama'agal weekend I thought I would put something together myself to music that I really like!

METER: PATTERN

Cts.

Intro: 32 counts

PART A - facing centre, low hold

1-2 & R to R; L to R crossed behind; R to R
3-4 & L to R crossed in front; R to R; L to R crossed in front
5-6 & jump to R with feet apart; hop on L, touching R heel forward; R to L crossed in front
7-8 & L yemenite (syncopated)
9-14 & repeat counts '1-6 &'
15-16 & L to L; close R to L; bounce on both feet
17-32 & repeat counts '1-16 &'

Transition

33-36 R and L yemenites
37 lean to R onto R
& 38 full turn to L in place with two steps (L R)
39 & 40 L yemenite

Part B - facing centre to start, low hold

1-2 & jump to R onto both feet with feet together; hop on R; L to R crossed behind
3-4 & repeat counts '1-2 &'
5-6 & R to R; L to R crossed behind; R in place
7-8 & repeat counts '5-6 &' with opposite footwork and directions
9-10 R to R, turning slightly to face L diagonal; close L to R
11-12 repeat counts 9-10 with opposite footwork and directions
13-24 repeat counts 1-12
25&26& (face ccw) hopping on L, touch R heel forward; R forward; hopping on R, touch L heel forward; L forward (R and L debkas)
27&28& repeat counts '25 & 26 &'
29-30& (facing ccw) jump onto both feet in place with feet apart; hop on L, touching R heel forward; R to L crossed in front
31 & 32 L back yemenite
33-40 repeat counts 25-32

Transition:

- 41-44 (face centre) R and L yemenites
45-48 full circle to R with R and L double steps

PART C (chorus) - facing centre to start, no hold

- 1-2 & (face cw, arms raised and moving freely) R to R; L to R crossed behind; R to R, pivoting to R
3-4 & (facing ccw) repeat counts '1-2 &' with opposite footwork and directions
5-6 & (turn to L to face away from centre) jump onto both feet in place with L forward and R back; hopping on L, touch R heel forward; R forward
7-8 L forward with bent knees; close R to L, straightening knees and clapping hands high in front
9-16 (facing away from centre) repeat counts 1-8 to end facing centre again
17-18 & (facing centre) R to R; L to R crossed behind; R to R, pivoting _ to R
19-20 & (facing away from centre) repeat counts '17-18 &' to end facing centre again
21 jump onto both feet with feet apart
22 & hop twice on L, moving to L
23 & 24 R to L crossed behind; L to L; R to L crossed in front
25-32 repeat counts 17-24 with opposite footwork and directions

ENDING - after two times through the dance

- 1-2 & (low hold) as counts 29-30 & of Part B, moving forward
3-4 & repeat counts '1-2 &' with opposite footwork, still moving forward
5-8 & repeat counts '1-4 &'
9 R backward, bending knee and lifting L knee in front
10 & L backward; R backward
11-12 & repeat counts '9-10 &' with opposite footwork
13-16 & repeat counts '9-12 &'
17-32 as counts 1-16 of Part C
33-48 repeat counts 17-32

Notes © Roberto Haddon

Presented by Yoni Carr
Camp Hess Kramer Institute
October 18-20, 2002

Heyeh Hazak

Israel

Dance: Gadi Biton
Formation: Circle

METER: 4/4

PATTERN

- Cts.
- INTRO:** Dance begins on "Tamim" in the song.
- PART I** - Face CCW
- 1&2 Step-tog-step fwd with R.
3&4 Step L fwd with bent knee, step back on R and turn to L to face center, step L fwd.
- 5-6 Criss-cross: Step R across L twd center, step L across R.
7&8 Rock R fwd, back on L and turn to R to face out of circle, step R fwd.
- 9&10 Pivot on R to L to face CW and step-tog-step bwd with L.
11-12 Two steps to center: R to R, L across R.
- 13&14 Sway R,L,R turning to L to face center.
- 15&16 Step L behind R, R to R, L across R and face CCW.
17-32 Rpt. 1-16 and end facing center.
- PART II** - Face center.
- 1&2 R-tog-R to R side and pivot to R to face out.
3&4 L-tog-L to L side (continuing to move CCW around circle) and pivot to R to face center.
- 5&6 R fwd, L fwd with bent knee, step back on R raising L with bent knee.
7&8 Yem. L bwd.
- 9&10 Face CCW: (move twd center) R across L, L to L, R behind L.
11&12 Sway L,R, step L across R.
- 13&14 Turn to R with R,L,R.
15&16 Step L across R turning to R to face CCW, step back on R, L to L and pivot to L to face center.
- 17-32 Rpt. 1-16 ending to face CCW.

Instructions by Honey Goldfein

Presented by Yoni Carr
Camp Hess Kramer Institute
October 18-20, 2002

Hine Shana Overet

Israel

Translation: Another Year Passes
Dance: Oren Shmuel
Music:
Formation: Circle with hands joined when possible.

METER: 3/4 PATTERN

Cts.

PART I – Face CCW

1-3 Waltz step fwd with R.
4-6 Step L fwd and face center, brush R fwd, step R fwd.
7-9 Waltz step fwd with L.
10-12 Waltz bwd with R.
13-15 Turn to L with waltz step L
16-18 Step R across L, step back on L in place, step R to R.
19-21 3/4 Mayim: L across R, R to R, L behind R.
22-24 Turn to R with R,L,R,L and face CCW.
25-27 Waltz step fwd with R
28-30 Step R, brush L across R to face out of circle, step L fwd.
31-33 Waltz step fwd with R
34-36 Yem. L bwd.
37-39 1/2 turn to R with RLR
40-42 Yem. L bwd.
43-45 Full turn to R with RLR
46-48 Step L across R, back on R in place, L to L.

PART II - Face center.

1-3 R to R, L behind R, R to R and face CCW
4-6 Step L fwd, brush R fwd, step R fwd.
7-9 Step L fwd, step back on R in place, face center and step L to L.
10-12 Turn to R with RLR
13-24 Rpt. 1-12 with opp. footwork and direction.
25-30 Yem. R & L
31-33 Step R fwd to center, brush L fwd with bent knee and a slight twist of L hip twci center, step L fwd.
34-36 Rpt. 31-33
37-39 Step R fwd raising arms, step back on L, turn to R to face out and step R fwd.
40-42 Full turn to L with LRL moving out of circle
43-45 1/2 turn to R with RLR
46-48 Yem. L bwd.

Instructions by Honey Goldfein-Perry

Presented by Yoni Carr
Camp Hess Kramer Institute
October 18-20, 2002

Kinneret

Israel

Dance: Joni Carr
Music: Performed by Ofra Haza
Formation: Couples facing CCW w/inside hands joined.
Note: Steps described for the M, W use opp. footwork.

METER: 3/4 (quick) PATTERN

Meas

PART I

- 1 Open waltz w/L to L.
- 2 M: waltz fwd w/R.
W: Waltz step L making 1/2 turn to L to face partner and join both hands.
- 3 Moving fwd along line of circle.
M: step L fwd, hold, step R fwd. W: step R bwd, hold, step L bwd.
- 4 Rpt. 3
- 5 M: waltz step in place w/L.
W: turn to L under joined hands to end in wrap position.
- 6 Waltz step fwd tog. on line of circle. M: w/L, W: w/R.
- 7 Rock fwd L, bwd R, close L to R.
- 8 Rock Fwd R, bwd L, fwd R.
- 9-10 Release hands: two waltz steps w/L and R making a small circle separating from and returning to partner. M turns twd center, W twd outside of circle.
- 11-20 Rpt. 1-10.

PART II

- 1 Step and lean L to L, extending joined inside hands, hold.
- 2 W: step L and turn to L to face partner, hold.
M: Step R and move to R behind partner to face out of circle.
- 3 M: continues around to W's L to face CW w/waltz step L.
W: waltz step w/R continuing to L to face CW. M's arms encircle W's waist in wrap position.
- 4 Continue turning to L tog. w/1 waltz step. M: w/R to face CCW. W: waltz step L bwd to face partner and release hands returning to beginning of Part II
- 5-8 Rpt. 1-14

TRANSITION:

- 1-2 Step & sway L to L and face partner, hold.
3-4 Step & sway R to R, hold.

PART III (Chorus) - Face CCW.

- 1-2 Two waltz steps fwd w/L and R facing to L and R.
- 3 M: 1 waltz step fwd w/L turning the W w/R hand.
W; Full turn to R under joined inside hands w/waltz step R.
- 4 Rock fwd R, bwd L, open R to R and face partner.
- 5 Step and lean L to L.
- 6 W: full turn to L in place w/L,R,L. M: three steps R,L,R moving in front of W so that R shoulders are adjacent.
Extend R arm behind partner's back; join L hands to partner's R w/elbows bent.
- 7-8 Circle tog. w/2 waltz steps L & R returning to face CCW. Release M's L hand and W's R hand.
- 9-12 Rpt. 1-4
- 13-16 Face partner in waltz position. Turn tog. CW w/4 waltz steps advancing on the line of the circle.

SEQUENCE: Dance repeats twice, then repeat Chorus an extra time.

Instructions by Honey Goldfein-Perry

Presented by Yoni Carr
Camp Hess Kramer Institute
October 18-20, 2002

NIGUNIM

Israel

Translation: Melodies
Dance: Bentzi Tiram
Music: D. Zehavi
Formation: Couples in Promenade position, W on M's R. Face CCW
Note: Steps noted are for M, W does opposite.

METER: 3/4

PATTERN

Cts.

PART I

- 1-6 2 Waltz steps fwd L, R making 1/2 turn to face CW. M turns R, W turns L
7-12 2 Waltz steps bwd L,R
13-15 Waltz step fwd w/L raising top arms
16-18 Waltz step bwd w/R
19-24 2 Waltz steps in place L,R. W turns under M's R hand. End CCW
25-48 Rpt. 1-24

PART II

- 1-2 Slow step w/L to L twd ctr.
3 Close R next to L
4-6 Step L to L, cross R over L, Step L back in place
7-12 Full turn w/2 waltz steps R,L to change places. M crosses behind W.
13-24 Rpt. 1-12 w/opp. footwork and direction

PART III - Face partner w/both hands joined. M's back to ctr.

- 1-3 Waltz step w/L twd partner
4-6 Waltz step w/R away from partner
7-9 Waltz step L twd partner. W turns L w/Waltz step under M's R arm and ends in wrap position w/both facing out.
10-12 Waltz step R turning 1/2 turn to L tog. to face Ctr.
13-15 Waltz step L fwd raising M's L hands and W's R hand
16-18 Waltz step R bwd lowering hands
19-21 Waltz step L in place while W turns R twd ctr. Partners end face to face, with both hands joined. W's back to ctr.
22-24 Waltz step R bwd away from partner
25-48 Rpt. 1-24 in opp. directions

Presented by Yoni Carr
Camp Hess Kramer Institute
October 18-20, 2002

Rachamim

Israel

Translation: Mercies
Dance: Meir Shem-Tov
Music:
Formation: Circle.

METER: 4/4

PATTERN

Cts.

PART I – Face Center.

1&2 R-tog-R
3&4 L behind R, R to R, L across R
5&6 Rock R fwd, L in place, R bwd.
7&8 Full turn to L with LRL.
9&10& R-tog-R to R and pivot to R to face out, small stamp with L.
11&12& Rpt. 9&10& with opp. footwork and direction.
13-14 Jump with feet apart bending knees.
15-16 Touch R heel fwd bouncing slightly on L, Step R fwd.
17-18 Sway L,R.
19&20 Touch L heel fwd, step L fwd.
21-40 Rpt. Part I

PART II

1-2 Rock R bwd, L fwd.
3-4 Touch R heel fwd, step R fwd.
5-6 Sway L,R.
7&8 Touch L heel fwd, step L fwd.
9&10 With R shoulder leading, R-tog-R twd center and arms revolving with R arm raised.
11&12 Rpt. 9&10 with L continuing twd center.
13&14& Jump turning slightly to L, hold, hop on L and turn to R to face CCW, step R to R twd outside of circle.
15&16& Mayim out of circle: L across R, R to R, L behind R, hop on L.
17&18& Turn to R with R,L,R and face center, hop on R.
19&20 L Yem. bwd.
Rpt. Part II

TRANSITION

1-4 Box step to R with arms extended fwd and palms raised.

Rpt. Dance 3x and end by closing R to L and raising arms.

Instructions by Honey Goldfein-Perry

Presented by Yoni Carr
Camp Hess Kramer Institute
October 18-20, 2002

Shai

Israel

Dance: Tuvia Tishler
Music:
Formation: Circle with hands joined when possible.

METER: 3/4

PATTERN

Meas.

PART I - Face CCW

- 1 Waltz step fwd w/R.
- 2 Waltz step w/L making 1/2 turn to L to face CW.
- 3 Waltz step bwd w/R.
- 4 Waltz step with L making 1/2 turn to L to face CCW.
- 5 R across L, L back in place, R to R.
- 6 L across R, R back in place, L to L.
Face diag. to R and move forward in line of direction
- 7 Step R, brush L across R, step L.
- 8 Rpt. 7

PART II - Face center.

- 1 Step R to R, L behind R, R to R.
- 2 L across R, lift R in arc from R forward and across L, step on R across L.
- 3-4 Rpt. 1-2 w/opp. footwork and direction.
- 5 Wide balance step with R to R: (R to R lifting L to L, L behind R, R in place)
- 6 Full turn to L w/LRL
- 7 Face CW: Waltz step fwd w/R.
- 8 Step back on L, step R to R and face center, step L across R.
- 9-12 Rpt. 1-4
- 13 Face CCW and Rpt. 5 twd outside of circle.
- 14 Turn to L twd center and face center with 1 waltz step
- 15 Waltz step fwd with R.
- 16 Step back on L, face CCW and step R to R, step L across R.
- 17 Turn to R w/RLR and face center.
- 19 Yem. L bwd and face CCW to begin dance.

Instructions by Honey Goldfein-Perry

Presented by Yoni Carr
Camp Hess Kramer Institute
October 18-20, 2002

Shema Elahai

Israel

Translation: Hear O God
Dance: Shmulik Gov-Ari
Music: Shmuel Alfasi
Formation: Circle

METER: 4/4 PATTERN

Cts.

PART I – Face CCW

1-4 Walk fwd R,L,R
5-8 Step L fwd, hold, R bwd, hold.
9-12 Step L fwd, face center and step R to R, step L behind R.
13-16 full turn to R with R,L,R
17-20 3 steps fwd with L,R,L and face center.
21-24 Rock R fwd, L bwd.
25-32 Yem. R, Yem. L.
33-64 Rpt. Part I

PART II – Face center.

1-4 Full turn to R with R,L,R
5-8 Turn to L twd center with L,R,L and face out of circle.
9-12 Step R to R, hold, step L across R, hold crossing arms in front of body and snapping fingers.
13-16 Yem. R.
17-32 Rpt. 1-16 with opp. footwork and direction ending to face center.

PART III – Face center.

1-4 Step R to R, hold, L across R, step back on R.
5-8 Rpt. 1-4 with opp. footwork and direction.
9-10 Face CW: step back on R raising L with knee bent, hold.
11-14 Moving to R twd center: step L bwd R, R to R, L across R.
15-16 Step R to R,
17-18 Step L across R
19-22 Full turn to R twd center with R,L,R and end facing CW.
23-24 Step L across R to center, step back on R.
25-28 Step L to L moving out of circle, hold, step R across L, hold.
29-32 Turn to L with L,R,L and face center

REPEAT PARTS II & III

Instructions by Honey Goldfein-Perry

Presented by Yoni Carr
Camp Hess Kramer Institute
October 18-20, 2002

Yotze El Haderech

Israel

Chanukah, the Festival of Lights begins on the 25th day of the Hebrew month of Kislev and continues for 8 nights and days. The holiday represents the victory of a small group of Jewish soldiers against the Greek king Antiochus, whose army destroyed the holy temple. When the Jewish community, led by Judah Maccabi restored the temple, they found only enough oil to produce light for one day, but miraculously the oil lasted for eight days. Thus, we celebrate by lighting the menorah, eating foods fried in oil, and for the children (of all ages), spinning the dreidl (sevivon in Hebrew).

Dance: Avner Naim
Music: Greek
Formation: Circle.

METER: 2/4

PATTERN

Cts.

INTRODUCTION: Note: Begin the dance on they syllable "tze" in the the song "yotze li el....)

PART 1 - Face center with hands joined.

- 1-4 Staccato steps: R to R, step L across R (2x)
- 5& Hop on L to R, step R to R.
- 6 Step L across R.
- 7& Sway R,L.
- 8 Close with R (without shifting weight) and clap hands.
- 9-16 Rpt. 1-8

- 17 Stamp R to R.
- 18& Step L bwd, R to R.
- 19 Step L across R.

- 20-22 Rpt. 17-19
- 23 R to R, close with L.
- 24 Fall onto R to R lifting L to L.

- 25-26 Rpt. 18-19
- 27& Hop on L and step R across L.
- 28& Sway L,R and turn to R.
- 29 Stamp L fwd.

PART 2 - Face CCW with hands joined.

- 1 Hop on L touching R heel fwd, leap onto R fwd.
- 2 Rpt. 1 with opp. footwork.
- 3-4 Rpt. 1-2

- 5 R fwd and jump with both feet bending knees.
- 6 Pivot 1/2 turn to the L and bounce heels twice in place.
- 7 Rock L bwd, R fwd in place.
- 8 Step L fwd.
- 9-16 Rpt. 1-8 in the opp. direction.

PART 3 - Face center. Hands are free.

- 1 Step R fwd, L diag. to L raising R knee fwd and snap.
- 2 Rpt. 1 with opp. footwork.
- 3& Two steps fwd with R,L.
- 4 Rpt. 1
- 5-8 Rpt. 1-4 with opp. footwork.

- 9 Chug bwd on L, step R diag. bwd to R.
- 10 Close with L.
- 11-12 Rpt. 9-10
- 13 Stamp R fwd.
- 14& Two quick hops on R making 1/2 turn to R.
- 15-16 Yem. L bwd.
- 17-32 Rpt. 1-16 in opp. direction returning to line of circle.

- 33 Close with R without shifting weight.d

Instructions translated by Honey Goldfein-Perry

Presented by Yoni Carr
Camp Hess Kramer Institute
October 18-20, 2002

Alunelul Amestecat (din Bistret)

Oltenia, Romania

Besides the fact that "Alunelul" is maybe the most well known Romanian dance around the world, it is very widely spread in the traditional repertoires of the villages in Oltenia and part of Muntenia. The name could be considered as coming from the name of a little hazelnut tree = alunel, but in the tradition of dance nomination of Romanian there are no names of trees. Usually the dances could receive the names of the good dancers e.g. Brâul lui Toma, Brâul lui Mihai, etc. Alunelul could mean John's dance (Nelu being the diminutive form of Ion - Ionel). The variant presented here is one "Alunelu" from the village of Bistret in the south of Oltenia. The adjective "amestecat" (mixed) means that in the structure of the dance there are several parts met in other simple Alunelu dances. It has three parts A (16 meas) + B (8 meas) + C (8 meas).

This dance was presented by Theodor and Lia Vasilescu at Main Camp 2001.

TRANSLATION: An Alunelul with several parts. See above information for details

PRONUNCIATION: ah-loo-NEH-lool ah-mas-teh-KAHT

CD OR RECORD: Romanian Folk Dances #5, by Lia Theodor Vasilescu # 15

FORMATION: Short lines with hands joined in V-pos.

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

FIG. 1

- 1 Facing L of ctr and moving sdwd twd ctr - step R to R (ct 1); step L beside R (ct &); step R to R (ct 2); leap/step on R - turning to face R of ctr (ct &).
- 2 Facing R of ctr and moving ctr - step L to L (ct 1); step R beside L (ct &); L to L (ct 2); hop on L (ct &).
- 3 Moving sdwd away from ctr - step R to R (ct 1); step L beside R (ct &); step R to R (ct 2); hop on R turning R (CCW) to face diag L of ctr (ct &).
- 4 Facing L of ctr - step L to L (ct 1); step R beside L (ct &); step L to L - turning to face ctr (ct 2).
- 5 Facing ctr and moving twd ctr - long step fwd on R heel (ct 1); step L beside R (ct &); step R fwd (ct 2).
- 6 Repeat meas 5 with opp ftwk.

- 7 Facing ctr and moving bkwd - long step bkwd on R,L (cts 1-2).
- 8 Step R in place (ct 1); step L across R (ct &); step R back to pl (ct 2).
- 9-16 Repeat meas 1-8 with opp ftwk.

FIG. II

- 1 Facing ctr - leap/step R in place (ct 1); stamp L beside R, no wt (ct &); leap/step L in place (ct 2); stamp R beside L without wt (ct &).
- 2 Step R in place (ct 1); step L across R (ct &); step R back to place (ct 2); step L beside R (ct &).
- 3 Step R in place (ct 1); step L across R (ct &); step R back to place (ct 2).
- 4 Step L,R in place (cts 1-2).
- 5-8 Repeat meas 1-4 with opp ftwk.

FIG. III

- 1 Facing ctr - step R,L diag R fwd (cts 1-2).
- 2 Moving sdwd to L - step R across L (ct 1); step L to L (ct &); step R across L (ct 2).
- 3 Moving bkwd away from ctr - step L bkwd (ct 1); step R across L (ct &); step L bkwd (ct 2); step R to R (ct &).
- 4 Step L bkwd (ct 1); step R across L (ct &); step L bkwd (ct 2).
- 5-8 Repeat meas 1-4. (2 times total)

Dance is done a total of 4 times.

Dance notes by Lia Vasilescu
Corrected from video by dd, 9-02

Presented by Beverly Barr
Camp Hess Kramer Institute
October 18-20, 2002

Aușii

Aromân, Romania

Aușii is a traditional dance of the Aromân people who settled in Romania, south of the Danube at the beginning of the 1900 century in the Dobrudža and Moldovia areas. They have preserved their language (which is a dialect of the Romanian language), traditions and dances, and live in the old traditional style.

This dance was presented by Theodor and Lia Vasilescu at Main Camp 2001.

TRANSLATION: Aușii is the name of the melody, which means "old peoples" dance.

PRONUNCIATION: AHU- shee

CD: Romanian Dances by Lia & Theodor Vasilescu, Vol. 5, track 16

FORMATION: Mixed open circle, joined in V-pos.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 8 meas. Beg with vocal.

FIG. 1: (Vocal)

- 1 Facing ctr - step R to R (ct 1); touch L toe across R (ct 2)
- 2 Touch L diag L fwd (ct 1); touch L toe across R (ct 2).
- 3 Circle and step L behind R - lean slightly fwd (ct 1); step R to R (ct 2).
- 4 Facing R of ctr and moving in LOD - step L fwd (ct 1); close R beside L (ct &); step L fwd (ct 2).
- 5 Facing ctr - step R to R (ct 1); step L behind R (ct 2).
- 6 Facing R of ctr and moving in LOD - step R fwd in LOD(ct 1); lift on R as L lifts fwd (ct ah); step L fwd in LOD(ct 2). (cts ah-2 is a ker-plunk)
- 7 Facing ctr - step R bkwd (ct 1); step L beside R (ct &); step R fwd (ct 2).
- 8 Step L fwd (ct 1); stamp R beside L, no wt (ct 2).
- 9-12 Repeat meas 5-8. (R to R, L behind/ R fwd, ker-plunk L/ R bk, L in pl, R fwd/ L fwd, R in pl)

- 13-14 Step R to R (ct 1); scuff L heel fwd and in front of R leg (ct 2).
- 15-16 Step L in place (ct 1); lift R knee fwd (ct 2).
- 17-18 With R knee lifted fwd, move R knee in front of L leg (ct 1); move R knee diag R fwd (ct 2). Note: During meas, R ft remains close to L leg.
- 19-20 Step R directly behind L (ct 1) step L in place (ct &); stamp R in place, no wt (ct 2).
- 21-28 Repeat meas 13-20. (R to R , scuff L fwd/ L in pl, lift R knee/ R knee moves L&R/ R bk, L in pl, stamp R)

FIG. II: INTERLUDE (Instrumental)

- 1 Facing ctr - quickly move twd ctr, R,L,R (cts 1-&-2).
- 2 Hop on R as L lifts bkwd - lean slightly fwd (ct 1); hop on R as l swings fwd - straighten body (ct 2).
- 3 Leap L in place (ct 1); stamp R fwd (ct 2).
- 4 Step L,R,L bkwd (cts 1-&-2).
- 5-8 Repeat meas 1-4. (4 times total)

Repeat dance from beg to end of music.

Dance notes by Dorothy Daw from video, 9-02

Presented by Beverly Barr
Camp Hess Kramer Institute
October 18-20, 2002

The Castle Walk

U.S.A.

This dance is an advanced version, and was presented by Richard Powers in souther Calif. at the 1990 Santa Barbara Folk Dance Symposium.

CASSETTE: Special Richard Powers Tape, Stockton 1990, "To much Mustard."

FORMATION: Cpls in social dance pos with M facing LOD.

METER: 2/4

PATTERN

INTRODUCTION: 4 meas.

Hold in place with wt on MR, WL, touch-kick on last 2 cts of intro: Touch ML, WR, to floor with-out wt (ft tog), then kick it back.

CASTLE WALK

Move in LOD (M fwd, W bkwd) with 14 One-step's (1 step per ct, a full phrase of 8 + 6 more), beg ML, WR. On the last 2 cts touch-kick.

Repeat 14 steps + touch-kick.

The style is smooth walking with long steps, without pumping arms violently.

8 STEPS & CHASSE

In closed promenade pos, both walk 3 steps fwd in LOD, pivot ½ CW on 3rd step.

In counter-promenade pos, walk 3 steps in LOD, pivoting ½ on 3rd step.

On cts 7-8, continue to pivot a full turn in 2 steps.

Chasse (gallop) 3 slides in LOD.

On ct 4, turn 1½ CW with a step-hop.

Repeat with opp ftwk in LOD in counter-promenade pos.

Repeat.

POMANDER TURN

Shift to Yale pos (R hip to R hip) and walk fwd around each other 9 steps, dipping on the 8th stop. Then both walk bkwd (CCW) for 6 steps and M turns W under: M stops and turn W under his raised L arm as W spins to the R one full turn in 2 steps, R,L.

GRAPEVINE & PROMENADE TURNOUT

With M back to ctr and moving sdwd in LOD - both step sdwd (ML, WR), step across with other ft, step sdwd, then step behind.

Repeat this 4-step phrase twice more (12 step grapevine).

Both walk 2 steps in LOD (beg ML, WR).

Pivot once with 2 steps (M steps around W with his L as W step fwd R between M ft, then she steps around M).

Exit from the pivot by swinging to L-shldr Yale.

ZIG-ZAG

In Yale pos, M walk 3 steps fwd diag R. On ct 4 M touches R toe to R side (on floor), and twists to R -shldr in Yale pos.

He then walks 3 steps fwd diag L (R,L,R) and points his L toe to L side, twisting into L-shldr Yale.

Repeat Zig-Zag.

Meanwhile the W walks bkwd with opp ftwk, always crossing behind.

SERPENTINE

M back up for 8 steps as W move fwd: Each step swivels and crosses in front of behind (i.e. the W crosses R over L then crosses L over R, and so on). After the 8 steps, the M move in LOD as W move bkwd, both doing a Serpentine step.

WIND-UP

Each back away from each other with 2 steps, still hold hands (ML and WR) as arms extended to their fullest.

M turn in place to own L with 4 steps (1/2 turn) as W walks 4 steps fwd to her L, circling CW around the M while WR hands wraps around M neck. This brings them face-to-face and they slip into waltz pos to commence Traveling Turns.

TRAVELING TURNS

On cts 7-8 of previous meas, the dancers commence a long sequence of traveling pivots. These are the same as the concluding pivots of the Promenade Turnout above, but continue with a full turn (360 degrees) with each 2 steps. These pivots may meander around on one spot, but ideally, they travel in a straight line, progressing in LOD. To accomplish this, each must help the other get around. Take small L steps around your ptr (R ft steps fwd between ptr legs), no large steps to the slide. The L ft may kick to rear when free.

After the wind-up phrase, continue with 8 steps of Traveling Turns, then continue with 6 more pivots and touch-kick during the introductory music.

CASTLE WALK

Repeat the opening sequence and its repeat.

This dance has not been R&S'd.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 18-20, 2002

Damul

Romania

Damul is from Bucova, Caras Severin-Banat area of Romania. The dance was taught by Sunni Bloland at the 1977 San Diego S.U.F.D. Conference.

TRANSLATION:

PRONUNCIATION: DAH-mul

RECORD: "Roemeense Volksdansen Deel 3," Nevofoon 15012, side 1/5 (slow record slightly)

FORMATION: Either mixed line or W in a line, joined in shldr hold (T-pos).

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

Twizzle: Small step bkwd on ball of R ft, twist heel to R as L heel twists over instep of R (ct 1); repeat ct 1 with opp ftwk.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: No Introduction

FIG. I SCHOTTISCHE

- 1-2 Facing ctr and moving sdwd - step R to R (ct 1); step L behind R (ct 2). Step R to R (ct 1); hop on R (ct 2).
- 3-4 Repeat meas 1-2, with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

FIG. II HEEL-TOE-HEEL-LEAP

- 1 Hop on L in place as R heel touches fwd as R toe turns (ct 1); hop on L as R toe touches in place (ct 2).
- 2 Hop on L in place as R heel touches fwd (ct 1); leap on R in place (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5-8 Repeat meas 1-4.

FIG. III BRUSHES & STEP-HOPS

- 1 Brush straight R leg fwd (waist ht) (ct 1);
hop on L in place (ct 2).
- 2 Brush R leg bkwd (ct 1); hop on L in place (ct 2).
- 3 Step R directly behind L (ct 1); hop on R in place (ct 2).
- 4 Repeat meas 3 with opp ftwk. (L-hop bkwd)
- 5-8 Repeat meas 1-3, 3 more times. (4 in all)

FIG. IV PDB & TWISSLE

- 1-2 PDB R,L in place on balls of ft.
- 3 Beg R "twizzle"bkwd 2 times (cts 1-2).
- 4 PDB-R in place.
- 5-8 Repeat meas 1-4 with opp ftwk.
- 6-16 Repeat meas 1-8.

FIG. V HOP-STEP-STEP-JUMP-CLICK

- 1 With small displacement and moving sdwd to R, hop on R (ct 1);
Step on R,L (cts &-2).
- 2 Jump with ft slightly apart in pigen-toe pos (ct 1); click both ft tog (ct 2).
- 3-16 Repeat meas 1-2, 7 more times (8 in all).

Presented by Beverly Barr
Camp Hess Kramer Institute
October 18-20, 2002

Dances of the Ragtime Era

During the 19th century, most of America's dances were imported from Europe, as dance masters emulated the latest fashions of London and Paris. At the same time, the slaves from Africa were combing their native music and dance with European and Caribbean forms, resulting in spirituals and "Ethopian Melodies" that were popularized by minstrel shows and American composers like Foster, Christy and Gottschalk. This new uniquely American music developed into Ragtime, with its characteristic syncopation.

At the end of the century, many Americans were becoming bored with the old music and dances, which were essentially those of their grandparents. The Twentieth Century was seen as a time to make great changes, so most people were ready for innovations, probably with the expectation that the changes would come from society's cultural leaders. But instead, many Americans began to find it "modern" to dance to the new Ragtime music from the rural south. Even a few high society ballrooms accepted the blacks' Cake Walk as "the popular fad of popular society." In the early 1900s, Ragtime music began to gain a wider acceptance, especially among the lower classes, who matched the exuberance and unpretentiousness of the new music with a spontaneous menagerie of "animal dances" such as the Grizzly Bear, Turkey Trot, Bunny Hug and Camel Walk. By 1920, a popular phrase was "Everybody's Doin' It," but in fact most of proper society could not yet accept the new music and dance because of its low-class association with blacks, bars and brothels.

At this time, the newlyweds Irene and Vernon Castle found themselves in the right place at the right time, exhibiting their versions of the new American dances in a Parisian dinner club. They became immensely popular in Paris, and their fame spread through Europe. When the Castles returned to Irene's New York home in 1912, their dancing set a new prototype for Americans to follow. The Castles were a young, elegant, attractive, wholesome, married couple who had become the rage of Parisian high society. In a word, they had class. If they could dance the new ragtime dances, then all of proper society could join the growing dance craze. The Castles were joined by other exemplars, such as Maurice Mouvet and Joan Sawyer, becoming catalysts in the ragtime dance mania of 1912 to 1915...the largest dance craze the world had ever seen. After two centuries of Americans dancing in the European manner, Europe was now importing the latest American dances and music.

During the ragtime dance craze, the ballrooms were dominated by a single dance, the One-Step, where a couple merely walked one step to each beat of the music. Its immense popularity was due primarily to its simplicity. But those who were especially fond of the new dancing had a wide variety of more complex steps and styles to choose from. The Argentine Tango, which has been greatly modified in Paris, was renowned for its flirtations with sensuality, previously forbidden in public dancing. In contrast, the Hesitation Waltz was characterized by an elegant, almost balletic grace. The Maxixe was a swaying Brazilian polka that became known as the Castle Walk. The Half-and-Half was an unusual hesitation waltz in 5/5 time, accompanied by the even more obscure experiments in 7/4 time. Finally, the Fox-Trot became the latest fad in the last months before the Great War.

World War I brought an end to the ragtime era dance craze. The twenties saw a revival of social dancing with Classic Jazz music, the Charleston, Collegiate and Black Bottom. The tango adopted a more "gaucho" style under the influence of Rudolph Valentino, and the kicking Fox-Trot enthusiasm for dancing, it never quite reached the heights of originality, diversity and mass popularity seen in the ragtime era.

La Bourrée Pastourelle

Lower Berry, France

La Bourrée Pastourelle is a circle bourrée from the region of Pouligny-Notre-Dame in Lower Berry. Without a doubt, this is the most popular dance in Berry. Groups usually use it for exhibition purposes. The dance was originally learned by Germain Hébert from Pierre Panis and Paul Bourd, in Pont-Chretien, during 1964 and 1967, and was presented by him at Stockton Folk Dance Camp 2002.

Bourrées are the "real" French dances. The origins are unknown, though they are widely done in French regions especially in the Centre, Massif Central, Auvergne, Touergue, Limousin, and of course, Berry.

This dance was also presented by Germain at Stockton Folk Dance Camp 1986 and 1972, plus San Diego Folk Dance Conf. 1975, and printed in Let's Dance, Jan. 1973.

TRANSLATION:

PRONUNCIATION: lah boo-RAY pahs-too-REHL

MUSIC: CD: Echos de l'Hexagone, track 3
Record: Barclay 820138, side 2/10, "Bourrée Croisée de Sancerre" (33 rpm)
Rythme 4002 (45 rpm) (same as CD recording)

FORMATION: A circle of 6-10 cpls facing ctr with W on M R side. M free hands at sides, W hold skirt or are free by sides.

STYLING: In Berry, bourrées are danced in a very sober manner, with the M carrying most of the typical styling with their knee action. All steps should be kept well under the body and close to the ground - no gestures with hands (as in Auvergne). Most of the movement is on meas 1, ct 1. M knees are apart (turned out) and never fully straighten. In the typical group of 4 meas, the accent (further bending of the knees) is on ct 1 of each meas, particularly during meas 2 and 4. It is *strictly forbidden* for W to copy the men's styling, but instead they dance in a delicate manner.

STEPS: Avant-duex (Fwd and back) (ah-vahn-doo)

Avant:

Meas 1: Long step fwd on L with bent knee(ct 1); step R close to L, straight leg (ct 2); step L beside R (ct 3).

Meas 2: Holding place, step on ball of R with bent knee (ct 1); step L slightly sdwd L (ct 2); step R in place where it was (ct 3).

Duex:

Meas 3: Long step bkwd on L (ct 1); step R,L in place (cts 2-3).

Meas 4: Step R bkwd (put on breaks) (ct 1); step L fwd (ct 2); step R beside L (ct 3).

Avant-duex droit:

1-4 Using ftwk of "avant-duex" - cpls move twd R shldr of ptr and back to place, then move twd L shldr and back to place.

Branchiiler (Brah-cee-YAY)

They are basically 3 steps done either in place or as a "pas de basque" (PDB).

METER: 3/8

PATTERN

Meas.

INTRODUCTION: 4 meas (8 meas if using Barclay recording)

A **FIG. I: AVANT-DUEX (Fwd & back)**

- 1-4 M move twd ctr and back with "avant-duex steps."
W hold in place during meas 1-2, then beg "avant-duex" on meas 2.
- 5-16 Repeat meas 1-4, 3 more times (4 in all), except on last meas W turn ½ L (CCW) to face ptr.
W end on inside of circle facing out, M on outside facing in.

B **FIG. II: CHAINE (Chain or Grand R&L)**

Beg with W on inside of circle facing out.

- 1-2 Joining R hands with ptr - with tension in arms, change places with ptr using meas 1-2 of "avant" step. Most of the movement is on meas 1, ct 1.
- 3-16 Repeat meas 1-2, alternating hands and exchange places as in a "Grand R&L."
Move diag in and out of circle during this Fig for a total of 8 times (people), beg with ptr. M end on outside of circle facing in, W on inside facing out. Hands are at waist ht during the Chaîne.

A **FIG. III: AVANT-DUEX DROIT (R shldr, L shldr)**

- 1-4 With M facing in and W facing out, all move fwd twds R shldr of next person on own R, with "avant-duex droit" step.
- 5-8 Repeat meas 1-4, with same person (new ptr).
- 9-16 Repeat meas 1-8.

B **FIG. IV: SOURICEIÈRE (The mouse trap) (Soo-ree-see-AIR)**

M dance the "avant" (fwd) steps, circling three (3) W, except with 3rd W cpls turn CCW once, side-by-side to end facing ctr.
W dance almost in place with "branciller" steps (Lower Berry style).

- 1-2 M do ftwk of meas 1-2 of "avant step" circling CCW once around 1st W to end behind her. W dance the "branciller" step, moving slightly fwd and then in place to allow M more room to pass around her.
- 3-4 M do 1 more "avant" step completing CCW circle around W. M end in front of W on meas 4. W dance the "branciller" step in place and slightly bkwd to allow M more room to pass round her.
- 5-6 M move fwd in LOD (CCW) to next W with "avant" step.

7-12 Repeat meas 1-6.

13-16 Repeat meas 1-4, except on last 2 meas, join inside hands (ML-WR in V-pos) with new person and turn as a cpl CCW once (M fwd, W bkwd), side-by-side. Cpls end facing ctr.

A FIG. V: AVANT-DUEX

1-14 Facing ctr in a closed circle with hands joined in V-pos - everyone moves fwd and bkwd with 3-1/2 "avant-duex" steps. End with "avant" (fwd step).

15-16 M release hand of W on his L side, while retaining hand of W on his R side. As cpls do 2 "branciller" steps - M turn 1/2 R (CW) to face out of circle, while turning WL (CCW) once under joined hands twd outside of circle and onto next M twd W L (in RLOD). End with cpls facing.

B FIG. VI: PASTOURELLE

1-2 With M back to ctr, and W facing M - cpls join R hands - and do 2 "branciller" steps in place - M swing joined hands R then L (W-LR).

3-4 With 2 "branciller" steps - M turns W L (CCW) under joined hands as W moves fwd in RLOD (CW) to next M.

5-16 Repeat meas 1-4 with new person (4 times in all), except on last 2 meas, M turn 1/2 R in place (CW) while turning 4th W so she ends on his L side. Everyone ends facing ctr.

Repeat dance one more time + Fig. I and Fig. II.

Dance notes rev. from observation and video by dd, 8-02

Presented by Beverly Barr
Camp Hess Kramer Institute
October 18-20, 2002

La Lyonnaise

France

A nice mixer from the society repertoire. The polka was an important feature around the world of dancing around 1850s. Germain Hébert learned the dance from Margarita Marambio Longuenuil, March 3rd, 1999.

The dance was presented by Germain Hébert at Stockton Folk Dance Camp 2002.

TRANSLATION:

PRONUNCIATION: lah lee-ohn-NAYZ

MUSIC: CD: Echos de l'Hexagone, track 4

FORMATION: Cpls in a circle facing LOD (CCW). W L hand on top of M R hand while M outside hand is on hip, and W hold skirt.

Open pos: W on MR side. MR arm on WR waist, WL hand on MR shldr.

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

1-2 Hold in place.

3-4 With inside hands joined - turn twds ptr and step bkwd on outside ft and M bow and W curtsey. Then recover and face LOD in open pos.

A FIG. I: POLKA, WALK, CHASSE

1 Joining in open pos and beg on outside ft, do 1 polka (two-step) fwd in LOD.

2 Walk 2 steps fwd.

3-4 Repeat meas 1-2.

5-6 Joining in closed ballroom pos - do 4 chasse in LOD (beg ML, WR) with sliding (side-close) steps.

7-8 Repeat meas 5-6, with opp ftwk moving in RLOD (beg MR, WL).

9-16 Repeat meas 1-8.

B **FIG. II: WALK & TURNING POLKA**

- 1-2 Beg outside ft, do 4 walks fwd in LOD.
- 3-4 Joining in closed ballroom pos - do 2 polka steps turning CW while moving CCW around the room.
- 5-8 Repeat meas 1-4, 3 more times. (4 in all)

C **FIG. III: TRANSITION**

- 1-2 In open pos - cpls beg on outside ft and do 2 polka steps fwd in LOD.
- 3-4 Releasing pos - with 4 steps, M walk fwd to new ptr as W cast off (turn twds the outside of the circle) to the M behind.
- Repeat dance from beg.

Dance notes rev. from observation and video, 9-02

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Polka Piquee de Ploeuc

Bretagne, France

Polka piquee or heel-and-toe polka is very popular in many areas of Brittany. In the upper part or north east, they still use the vielle or hurdy-gurdy as opposed to the biniou and bamarde played in Lower-Brittany. Germain Hébert learned the dance from Huguette Bochez, France in 1976 and Triskell, Montreal, Canada.

This dance was presented by Germain Hébert at Stockton Folk Dance Camp 2002.

TRANSLATION:

PRONUNCIATION: POHL-kah pee-KAY duh plew

CD: Échos de l'Hexagone, track 14

FORMATION: Cpls in a circle with hands joined in V-pos, facing ctr with W on M R side.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 4 meas

A **FIG. I: SIDE STEP**

1 Facing ctr - everyone beg on L, touch L heel diag L (ct 1); touch toe near R ft (ct 2).

2 Moving sdwd R - two-step sdwd (side-close-side).

3-8 Repeat meas 1-2, alternating ftwk and direction 3 more times. (4 in all)

B **CHORUS: TWO-STEP AND ARM ACTION**

1-8 Beg L, do 8 two-steps to L (RLOD). On meas 1-3-5-7 hands raise to W-pos, on meas 2-4-6-8, hands are lowered to V-pos. Arms movements are easy and controlled.

A **FIG. II: SINGLE FILE**

1-8 Release hands and turn to face CW (RLOD) in single file. Repeat Part I moving sdwd out of circle then back to orig pos. M hands on waist with loose fist W hold skirts.

A **CHORUS**

B **FIG. III: AWAY & TOGETHER**

1-8 Release hands and face ptr: M are now facing LOD, W RLOD. Repeat Fig. I, moving to sdwd own L. M hands on waist with loose fist W hold skirt.

B **CHORUS**

A **FIG. IV: HALF TURN**

1-4 Ptrs face and join both hands at chest ht. Repeat Fig. I (heel-toe, step-close-step) and rotate $\frac{1}{2}$ R (CW), changing places with ptr. On second two-step, turn $\frac{1}{2}$ L (CCW) to orig pos.

5-8 Repeat meas 1-4 (rotating).

B **CHORUS**

Repeat entire dance from beg. Dance is done a total of 2 times.

Corrected from observation, video and errata by dd, 9-02

Presented by Beverly Barr
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Signa

Bulgaria

The dance is from the village of Sofronievo, northern Bulgaria. This is a very good example of Vlach dances from Bulgaria.

This dance was presented by Iliana Bozhanova and Lyuben Dossev at Stockton Folk Dance Camp 2002.

TRANSLATION:

PRONUNCIATION: SEEG-nah

MUSIC: CD: To the Bulgarian Folklore with Love, ILBD #5, track 5

FORMATION: Mixed open circle joined in belt hold (L over R).

STEPS: Kick: Lift knee, then straighten leg fwd twd floor.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 16 meas

FIG. I:

- 1 Facing slightly R of ctr and moving to R - hop L in place (ct 1); step R to R (ct &); step L across R (ct 2).
- 2-3 Repeat meas 1, twice more (3 in all).
- 4 Jump on both ft (ct 1); hop on R as L kicks diag R fwd (ct 2).
- 5 Turning to face diag L - hop R in place (ct 1); step L,R in place (cts &-2)
- 6 Facing diag L - jump on both ft (ct 1); hop on L as R kicks diag L fwd (ct 2).
- 7 Turning to face ctr - hop L in place (ct 1); step R in place (ct &); step L across R (ct 2); step R back to place (ct &).
- 8 Facing ctr - step L beside R (ct 1); step R across L (ct &); step L back to place (ct 2).

FIG. II:

- 1 Facing ctr and bending slightly fwd from waist - step fwd on R heel (ct 1); step L behind R heel (ct &); step fwd on R heel, then full ft (ct 2).
- 2 Repeat meas 1 with opp ftwk.

Signa, 2 of 2

- 3 Straightening body and moving bkwd - step R bkwd as ball of L ft stays fwd as floor with heel turns in (twizzle).
- 4 Repeat meas 3.
- 5 Jump on both ft in place (ct 1); hop R in place as L kicks fwd (ct 2).
- 6 Repeat meas 5 with opp ftwk. (Jump, kick R)
- 7 Hop L in place as R ft lifts bkwd (ct 1); hop L in place as R kicks fwd (ct 2).
- 8 Hop L in place as R kicks bkwd (ct 1); drop on L with accent as R kicks fwd - lean slightly fwd (ct 2).

FIG. III:

- 1 Facing ctr - hop L in place as R heel taps diag R fwd (ct 1); hop L in place as R heel taps in front of L (ct 2).
- 2 Repeat meas 1.
- 3 Leap R in place as L heel taps diag L fwd (ct 1); hop R in place as L heel taps in front of R (ct 2).
- 4 Repeat meas 3.
- 5 Scissors moving bkwd: Drop bkwd on L as R extends fwd (ct 1); drop bkwd on R as L extends fwd (ct 2).
- 6 Jump on both ft in place (ct 1); hop L as R kicks fwd (ct 2).
- 7-8 Repeat meas 6 alternating ftwk twice more (3 in all). (Jump, kick L; jump, kick R)

SEQUENCE:

Do each fig, in order, 2 times, then repeat to end of music.

Original notes by Iliana Bozhanova
Revised from observation, and video by dd, 8-02

Presented by Beverly Barr
Camp Hess Kramer Institute
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Smygvals

Sweden

Kjerstin Linström from Stockholm taught Smygvals at Nordleik 2000 in Stavanger, Norway. Alix Cordray introduced the dance in Chicago at Leikarringen Heimhug and at Argonne in January 2001.

This dance was presented by Roo Lester at Stockton Folk Dance Camp 2002.

TRANSLATION: "Smyg" means to duck or sneak around, "vals" means to waltz.

PRONUNCIATION: SMEEG- vahls

MUSIC: Any Swedish waltz with 8 bar phrases

FORMATION: Cpls facing LOD (CCW) around the dance floor. Dancers facing either into or out of the closed dance circle.

STEPS: Basic pattern: 4 meas. Waltz fwd, bkwd, fwd, fwd. Beg on either ft though dancers usually start on outside ft.

ARM: Basic pos: L hand to L and reaching fwd in front of M, R hand to R at W R side of waist (M R arm behind ptr).
Similar to varsouvienne pos, but at W waist.

METER: 3/4 **PATTERN**

Meas.

INTRODUCTION: Depends on music used.

DANCE:

- 1-4 Facing LOD in basic arm pos - do 4 waltz steps in LOD - fwd, bkwd, fwd, fwd.
- 5-6 Do 2 waltz steps - fwd, bkwd.
- 7-8 Releasing L hands, do 2 waltz steps fwd, W move in an arc CW around ptr to face ctr of circle. End with M facing out, everyone join hands in W-pos forming a closed circle.
- 9-10 Do 2 waltz steps - fwd, bkwd.
- 11-12 Release L hands - do 2 waltz steps rotating until W face out and M face in.
- 13-14 Do 2 waltz steps - fwd, bkwd.
- 15-16 Release R hands and do 2 waltz steps with W moving fwd in LOD to next M as M arcs around CCW to meet new ptr (whom he has L hands joined with) and join in beg arm pos (basic arms).

Repeat to end of music.

Corrected from video and errata by dd, 9-02

Presented by Beverly Barr
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Trojak

Poland

This is a dance for three (3) from the coal mining district of Slask (Selesia) in southwestern Poland. The story goes that this dance was created as there were fewer men and women, due to accidents in the mines. It is very popular all over Poland and new figures are constantly being added. The melody has two parts: A slow (3/4 meter), and fast (2/4 meter) part..

The dance was originally presented in Calif. by Ada Dziewanowska at Stockton Folk Dance Camp, 1975.

TRANSLATION: In this case "three people."

PRONUNCIATION: TROH-yahk

RECORD: "Tance ludowe z Polski" (Folk Dances from Poland, ZM-4059, side B/5; or DR-8310, Side 1/b

FORMATION: M stand between and slightly behind two (2) W and holds their hands (W hands on top of M). W either have hands by sides, hold skirts with outside hands or extend hands out to sides as if holding a skirt. Trios may stand one behind the other in one or two columns, in a checkerboard pattern about the floor, in a circle facing the ctr, or LOD. Note: Traditionally the W on the R does the figures first, unless everyone does same action.

STYLE: Steps are smooth and not hurried

METER: 3/4 & 2/4

PATTERN

Meas.

3/4 INTRODUCTION: 4 meas. M invite W to dance

1-2 M with a nod of the head, extend R arm (M palm up) and invites the R-W to dance (W palm down).

3 M then extend the other hand and invites the L-W to dance (same hand pos). Arms are extended fwd at chest ht with elbows bent slightly.

4 The intro is usually retarded which gives time for the 2 women to politely bow to each other

3/4 FIG. I Step-swings

1 Facing fwd with inside hands in W-pos - all step R to R with bent knees (ct 1); rise on ball of R ft as L leg swings across R (ct 2); lower onto full ft (ct 3).

2 Repeat meas 1 with opp ftwk and direction.

3-14 Repeat meas 1-2, 6 more times (7 in all), except M, on meas 4, 8, and 12, stamp L,R,L in place

15-16 All close ft tog. M nod to R-W, then L-W.

2/4 FIG. II HACZYK (The hook)

1-3 M clap hands (R down L up), then quickly hook R elbow with R-W (M - L hand up extends sdwd L high, W hold skirts) and do 6 smooth steps beg R, with turning CW twice. L-W does 6 steps turning L (CCW) - clap hands at waist ht, 6 times.

4 Releasing hands - everyone stamp R,L,R in place - hands on hips fingers fwd. Note: throughout dance, these three (3) stamps should serve to place the dancers momentarily in orig pos.

- 5-8 Beg L - repeat meas 1-4, with opp ftwk, arms and direction, as M hook L elbows with L-W. R-W turns R (CW) in place and stamps L,R,L.
9-16 Repeat meas 1-8, except on last meas all resume orig hand pos.

3/4 FIG. III Step-swing with trio turn

- M hold W inside hands as in Fig. I.
1-2 Step-swing R and L as in Fig. I.
3 Step R fwd (ct 1); close L beside R, no wt (ct 2); hold (ct 3).
4 Repeat meas 3 with opp ftwk. (L fwd, close R).
5-7 Beg R, do 3 smooth waltz type steps, with trios turning CCW once, M look at W on R. (W on R move fwd, W on L bkwd). Trios move closer tog during this fig.
8 Stamp L,R,L in place.
9-10 Repeat meas 1-2. (Step-swing R-L)
11-12 Repeat meas 3-4, moving bkwd. (R-close, L-close)
14-15 Repeat meas 5-7, turning CW, M look at W on L. (W on L moves fwd, W on R bkwd).
16 Stamp L,R,L in place.

2/4 FIG. IV Cuddle-up

- 1-2 M turn both W into "cuddle-up" pos as M dance in place. W beg on ft closest to M, and do 3 steps turning into M side (cts 1-2-1); touch free ft in place (ct 2). M arms are wrapped around W.
3-4 Beg with outside ft, W do 2 steps turning out (M arms extend sdwd) to orig place + 3 stamps.
5-16 Repeat meas 1-4, 3 more times (4 in all).

3/4 FIG. V Step-swing with side-close

- 1-2 Step-swing R, L as in Fig. I.
3-4 Moving sdwd R, step R to R (ct 1); close L beside R (ct 2) hold (ct 3). Step R to R (ct 1); touch L beside R (ct 2); hold (ct 3).
4-16 Repeat meas 1-4, alternating ftwk and direction, 3 more times (4 in all).

2/4 FIG. VI W pull M

- M stand perfectly stiff with arms folded across chest. W hold M upper arm with both hands (R-W, R arm - L-W, L arm). Everyone stands in a wide stance during fig.
1 R-W steps R to R as knees bend and straighten while she pulls M twds her.
2 Repeat movements of meas 1 as L-W pulls M twds her.
3-16 Repeat meas 1-2, 6 ½ times, then all stamp L,R,L to end fig.

3/4 FIG. VII Grapevine

- M hold W inside hands.
1-2 Step-swing R and L as in Fig. I.
3-4 6-step grapevine: Step R to R (ct 1); step L across R (ct 2). Step R to R (ct 1); step L behind R (ct 2). Step R to R (ct 1); close L beside R, no wt (ct 2).
5-16 Repeat meas 1-4, alternating ftwk and direction. (4 times in all)

2/4 FIG. VIII BRAMKI (W Under Arches)

- W move under arch formed by M and other W.
1-4 M hold in place with hands mostly above head ht lead W through arches. Beg R, W do 6 smooth steps. M and L-W form an arch. R-W passes through arch behind M (as L-W passes under arch) returning to orig pos. L-W passes in front of M then circles behind him and moves under arch to orig pos.

- 4 All stamp R,L,R in place.
5-8 Repeat meas 1-4, with opp ftwk, except stamp L,R,L on last meas.
9-16 Repeat meas 1-8.

3/4 FIG. IX

- 1-12 Repeat meas 1-12, Fig. I (12 step-swings)
13-14 Releasing hands and placing them on hips (fingers fwd) - each dancer form a small individual CW circle with 6 smooth steps, beg R.
15-16 Repeat meas 15-16, Fig. I. (bow/nod). During the last note (which is usually a retard), both W bow/nod twd each other. All is well. The two competing W have made up with each other, while the M did not really decide which one he prefers.

SONG

Zasiali gorale owies, owies	The mountaineers have sown oats,
Od Konca do konca, tak jest, tak jest,	From one end to the other, oh yes,
Zasiali gorale zyto, syto,	The mountaineers have sown the rye,
Od konca do konca, wszystko, wszystko.	From one end to the other, all of it.

Phonetic

Zah- sah- lee goo-rah-leh oh-vyess, oh-vyess
Ot kony-tsah do kony-tsah, tahk yest, tahk yest,
Zah-shah-lee goo-rah-leh zhyy-toh, zhyy-toh.
Ot kony-tsah do kony-tsah, vshyy-stoko, vshyy-stoko.

Original notes prepared by Ada Dziewanowska and assisted by Dick Crum.
Dance notes revised by Dorothy Daw (10-02) from Ada's Dziewanowska book Polish Folk Dances & Songs, 1997

Presented by Beverly Barr
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Yove

Šopluk, Bulgaria

From Godeč area, Šopluk. The tempo gradually becomes faster which is an opportunity for the dancers to test and show their abilities. It is one of the features of the dances from the Šopluk area. Very often their dances are fast and complicated and remind us of a competition. To be a good dancer was really important in the past in the Šopluk area.

This dance was presented by Iliana Bozhanova & Lyuben Dossev at Stockton Folk Dance Camp 2002.

TRANSLATION:

PRONUNCIATION: YOH-veh

CD: From East to West, ILBD #9 - 2002, track 6

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

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

FORMATION: Mixed open circle with hands joined in V-pos.

METER: 7/16 & 11/16

PATTERN

Meas.

INTRODUCTION: 4 meas

SLOW TEMPO

FIG. I: OSNOVNA - BASIC

7/16

- 1 Facing and moving diag R fwd - step R fwd (ct 1); bounce on R (ct 2); step L fwd (ct 3).

11/16

Step R,L,R fwd (cts 1-3); close L beside R - turning to face ctr (ct 4); hold (ct 5).

7/16

- 2 Facing ctr - step L bkwd (ct 1); bounce on L (ct 2); step R bkwd (ct 3).

11/16

Step L,R,L bkwd (cts 1-3); step R to R - lean slightly fwd (ct 4); step L behind R (ct 5).

Note: Straighten body before doing next movement.

FIG. II: SAŠTINKSA YOVA

7/16

- 1 Facing and moving diag R fwd - step R fwd (ct 1); bounce on R (ct 2); step L fwd (ct 2).

11/16

Step R,L fwd (cts 1-2); long step on R moving diag L bkwd - bend slightly fwd (ct 3); step L bkwd - straighten body (ct 4); step R bkwd (ct 5).

- 2 Repeat meas 1 with opp ftwk and moving diag L.

FIG. III: NABIVANE - STAMPING

7/16

- 1 Facing ctr - step R to R with accent (ct 1); bounce on R (ct 2); step L across R - turning to face diag R (ct 3).

11/16

Facing ctr - step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); bounce on R (ct 4); stamp L heel beside R toes, no wt (ct 5).

- 2 Repeat meas 1 with opp ftwk moving to L.

FIG. IV: VRAŽI

7/16

- 1 Facing and moving diag R - step R fwd (ct 1); bounce on R (ct 2); step L across R (ct 3).

11/16

Step R in place (ct 1); step L bkwd (ct 2); step R in place (ct 3); bounce on R (ct 4); step L fwd (ct 5).

7/16

- 2 Facing and moving diag R fwd - step R bkwd (ct 1); bounce on R (ct 2); step L bkwd (ct 3).

11/16

Facing ctr - step R in place (ct 1); step L beside R (ct 2); tap R heel diag R fwd (ct 3); tap R heel fwd (ct 4); step R beside L (ct 5).

- 3-4 Repeat meas 1-2 with opp ftwk to L.

SEQUENCE: Fig I - 8x/ Fig. II - 2x/ Fig. III - 2x/ Fig. IV - 2x/
Repeat Figs. one more time with Fast Tempo.

Original dance notes from Iliana Bozhanova
Corrected from video, errata and observation by dd, 9-02

Presented by Beverly Barr
Camp Hess Kramer Institute
October 18-20, 2002

ARMENIAN ARM & FOOTWORK

ARMS & HANDS

Arms: Whether joined or not, arms are always fwd and away from body. When lowering to V-pos they move slightly up, then circle fwd, down and usually bkwd of body.

Mahkreech (Bent arms move R & L)

With arms slightly fwd and at shldr ht (almost parallel to floor), they move sdwd R and L.

Yeghneek (arms parallel to floor) (yehgh-NEEK)

Arms: R hand in front of body at chest ht with elbow slightly below hand ht. L arm sdwd L and slightly rounded.

Men's hands with palms to floor, with wrists breaking slightly downward.

Woman's hands rotate. R hand - beg with palm twd body, hand then rotates down and out, to end with palm away from body. L hand - beg with palm of hand twd ctr, hand then rotates down and out, to end with palm away from ctr.

Women's Fingers: Thumb and 2nd finger are formed as if holding a goose egg.

Women's Hand Rotation:

When hands are in either "mahkreech" or "yeghneek" pos, W hands generally rotate. When rotating hands beg with palms twd body, then rotate down and out, ending with palms away from body.

STEPS

Aptak (Polka w/touch) (ahp-TAHK) (To slap)

6/8 meter

Hop on L in place as R lifts fwd and touches beside outside of L toe (ct 1); step R in place as L kicks fwd (ct &); step L in place as R kicks fwd (ct 2). Repeat with opp ftwk.

Chasse (Cha-cha-cha)

Done in either 2/4 or 6/8 meter

Step-close-step. May be done either fwd, bkwd or sdwd.

Kerdze (Hop-side-cross) (kerhr- DZEH) (Kerrel, to scratch)

6/8 meter, counted 1-2. The step is always done to the R.

Moving sdwd - hop on L sdwd R as R lifts beside L (ct ah); step R to R (ct 1); step L across R (ct 2). Arms "may" swing - fwd (ct 1); bkwd (ct 2).

Krnkatap (Hop-step-step) (Krrnk-ah-TAHP)

Fwd - Hop on L as R heel touches fwd on floor (ct 1); step R (ct &); step L fwd as R lifts bkwd (cts &-2).

Step may also be done bkwd, in place or with opp ftwk. If moving sdwd, do not touch heel on ct 1.

Ver Veri (Hop-step-hop) (vehr veh-REE) (Upward)

2/4 & 6/8 meter

Hop on L as R extends fwd (ct &); step R (ct 1); hop on R as L lifts bkwd (ct 2). This step is usually done in place or moving fwd. Repeat with opp ftwk.

Kocharee (Down w/a double bounce)

Drop in plié (knees bent) onto both ft with L fwd of R, most of wt on R (ct 1); bounce 2 times (cts 2-&).

Aghcheek De Yel Khagha

Armenia

The dance is from Yerevan, the capitol of Armenia, in the Ararat valley. This is one of many dances collected by Tom Bozigian while doing research in Armenia over the past 30 years.

TRANSLATION: Come on young girl, dance for us some more.

PRONUNCIATION: ghgh-CHEEK deh yehl khah-GHAH

CD: Songs & Dances of the Armenian People, Vol. 2, track 6

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

FORMATION: Cpls in an open circle, facing ctr with W on M L side. Everyone join pinkies in V-pos.

METER: 6/8

PATTERN

Meas.

INTRODUCTION: 8 meas.

PART A

FIG. I

Hands: Swing arms throughout Fig, fwd (ct 1), bkwd (ct 2).

- 1 Facing ctr and moving sdwd R - beg L, do 1 "krnkatap" (hop-side-close, no heel touch).
- 2 Step R to R (ct 1); close L beside R (ct &); step R to R as L kicks low across R (ct 2).
- 3 Step L in place as R knee raises fwd (ct 1); bounce on L (ct 2).
- 4 Step R in place as L kicks fwd low (ct 1); step L beside R as R kicks fwd (ct 2).
- 4-8 Repeat meas 1-4.

FIG. II

M:

- 1-2 Facing ctr and releasing hands - beg R, do 2 "chasse" (cha-cha-cha) - M circle R (CW) once as W move twd ctr.
Arms: Meas 1 - arms R: L arm is bent and in front of or above head ht; R arm is slightly rounded and extended sdwd R. M palms down, W rotate hands.
Meas 2 - arms L: Arms move to opp pos (L arm to side, R bent and in front of head).

- 3 Step R in place as L kicks low across R - clap hands at waist ht twd R (ct 1); step L beside R - arms move L as in meas 2 (ct 2); step R in place - hands remain in place (ct &).
- 4 Step L in place as R kicks low across L - hands remain in place (ct 1); step R in place as L kicks low across R - arms move R as in meas 1 (ct 2).
- 5-8 Repeat meas 1-4, turning L with opp ftwk and arm movements.

REPEAT, Fig. I, Fig. II/ Fig. I, Fig. II/ Fig. I, Fig. II, 2x (16 meas)

PART B
INTERLUDE

During Fig., everyone has hands joined in V-pos and swing fwd (ct 1); bkwd (ct 2).

- 1-4 Facing and moving R - beg R, do 4 "chasse" with strut (tilt upper body slightly scwd twd leading ft).

FIG. I

- 1 Facing ctr and moving scwd R - lift on L (ct ah); step R to R(ct 1); bounce on R as L raises across R (ct 2).
- 2 Repeat meas 1 with opp ftwk. (L to L, bnc L).
- 3 Lift on L (ct ah); step R to R (ct 1); step L across R (ct 2).
- 4 Step R to L as L raises across R (ct 1); step on ball of L ft in place (ct 2); step R behind L (ct &).
- 5 Jump scwd L on both ft (most of wt on L) (ct 1); hop on L in place as R raises fwd (ct 2).
- 6-40 Repeat meas 1-5, 7 more times (8 in all), to end of music.

Dance notes by Tom Bozigian and Dorothy Daw, 9-02

Presented by Tom Bozigian
Camp Hess Kramer Institute
October 18-20, 2002

Aree Yar Yar

Armenia

This dance is from the Tamzara family of dances. This version is done by the Armenians in the Diaspora, region. This dance was one of many dances collected by Tom Bozigian while doing research in Armenia over the past 30 years.

TRANSLATION: Come here my dear

PRONUNCIATION: ahrr-EE yahrr yahrr

CD: Songs & Dances of the Armenian People, Vol 2, track 5

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

FORMATION: Cpls in lines facing fwd with W on M L side. Cpls are in back basket pos.

METER: 9/8

PATTERN

Meas.

INTRODUCTION: 4 meas

FIG. I

- 1 Facing ctr - step R bkwd (ct 1); touch L across R (ct 2); touch L diag L fwd (ct 3); touch L heel fwd (ct 4); touch L toe fwd where heel touched (ct &).
- 2 Repeat meas 1 with opp ftwk.
- 3 Step R fwd (ct 1); close L beside R (ct 2); repeat step-close on cts 1-2 (cts 3-4).
- 4 Moving twd ctr - with wt on L do 1 "ver veri" step (hop-step-hop) (cts &-1-2); step L fwd (ct 3); stamp R in place 2 times (take wt on 2nd stamp) (ct 4-&).
- 5 Step-hop R fwd (cts 1-2); step L fwd (ct 3); stamp R 2 times (cts 4-&).
Note: During meas beg circling R (CCW) once.
- 6-8 Repeat meas 5, 3 more times, (4 in all). Cpls complete circle returning to original perimeter -
- 9-32 Repeat meas 1-8, except on meas 32 (last meas), releasing hands - M dance in place while W circle ½ R (CW) ending in front of M - (hands swing bkwd on cts 1-2, fwd on ct 3) (cts 1-2-3); facing ptr - close R beside L - and clap own hands twice (cts 4-&). End with cpls facing (W back to ctr).

FIG. II

- 1 With cpls facing and moving to own R - beg R, do 1 chasse (side-close-side) (cts 1-3); touch L beside L (cts 4-&).
Hands: Hands "mahkreech" (move) R,L,R (cts 1-3); clap hands twds R (cts 4-&).
- 2 Repeat meas 1 to L with opp ftwk and hand movements.
- 3 Repeat ftwk and claps of meas 1, except on cts 1-3, turn R (CW) 1 time to own R. End facing ptr.
- 4 Repeat meas 3, turning L (CCW) 1 time to own L, with opp ftwk and hand movements.
- 5 Moving twd ptr L side - step-hop R fwd (cts 1-2); step L fwd - turning 1/4 L (CCW) to face ptr (ct 3); close R beside L, no wt (ct 4).
Hands: Swing hands down and bkwd (cts 1-2); swing arms to W-pos (ct 3); clap ptrs hands at head ht (ct 4).
- 6 Repeat ftwk and claps on meas 5, except move twd ptrs pos (exchange places), turning 3/4 R (CW) on hop-step (cts 2-3) to face ptr. Ptrs have now exchanged places.
- 7-8 Repeat meas 5-6, returning to orig pos.

Repeat Fig. II to end of music. (4 times in all)

Dance notes by Tom Bozigian and Dorothy Daw, 9-02

Presented by Tom Bozigian
Camp Hess Kramer Institute
October 18-20, 2002

Debki Miserlou

Armenian

The steps are arranged by Tom Bozigian from dance steps that he saw Armenian immigrants from Beirut, Lebanon doing in Detroit, MI. The melody was learned by Tom Bozigian from Ara Gholdoian a member of his orchestra - the clarinet player in this selection.

TRANSLATION:

PRONUNCIATION: dehb-KEE mee-sehr-LOHU

CD: Song & Dances from the Armenian People, Vol. 2, track 14

FORMATION: Mixed lines in debki pos, facing ctr with no more than 10 people.
Debki position: Neighbors close with forearms wrapped around each other and fingers interlocked.

METER: 4/4 & 2/4

PATTERN

Meas.

4/4 **INTRODUCTION:** 2 meas

FIG. I

- 1 Facing ctr in debki pos - with wt on R, stamp L in front of R, no wt (cts 1-2); stamp L diag L fwd, no wt (cts 3-4).
- 2 Repeat meas 1.
- 3 Step-bounce fwd on L as R lifts bkwd (cts 1-2); step-bounce bkwd on R as L raises fwd (ct 3-4).
- 4 Step L across R (ct 1); bounce on L as R heel touches diag R fwd (ct 2); step R to R (ct &); step L behind R (ct 3); step R to R (ct 4).
- 5-12 Repeat meas 1-4, twice more. 3 times in all.

2/4 **FIG. II**

- 1 Facing ctr - stamp L diag L fwd, no wt (ct 1); step L across R (ct 2).
- 2-3 Facing diag R - beg L, do 2 "krnkatap" (hop-step-step w/heel) moving R (LOD) (cts 1-&-2).
- 4 Step R bkwd - turning to face ctr (ct 1); hop R as L raises fwd (ct 2).
- 5-8 Repeat meas 1-4.

4/4 **FIG. III**

- 1 Facing ctr - leap L in place (ct 1); step R in place (ct &); hold (ct 2); touch L heel fwd while leaning bkwd (ct 3); step L beside R - straighten body (ct 4).

- 2 Facing diag R - step R to R (ct 1); drop with stamp on L beside R, no wt (ct &); repeat step-stamp to R (cts 2-&); stamp R to R side (ct 3); hop on R with stamp as L lifts bkwd (ct 4).

FIG. IV

- 1 Facing ctr - step-bounce L in front of R (cts 1-2); step-bounce diag R bkwd (cts 3-4).

- 2 Grapevine to R: Step L across R (ct 1); step R across R (ct &); step L behind R (ct 2); step R to R (ct 4).

- 3-4 Repeat meas 1-2.

REPEAT - Fig. II, Fig. III (meas 1-2), then repeat dance from beg in this sequence.
(2 times total)

Dance notes by Tom Bozigian and Dorothy Daw, 10-02

Presented by Tom Bozigian
Camp Hess Kramer Institute
October 18-20, 2002

Govand

Armenia

This dance is from the Van - Vaspurakan area, and was learned by Tom Bozigian as a youth from U.S. immigrants who fled eastern Turkey.

TRANSLATION: Fortress - refers to dances where dancers dance close together.

PRONUNCIATION: goh-VAHND

CD: Songs & Dances of the People of Armenia, Vol. 2, track 12

FORMATION: Short mixed lines (no more than 7-10 people) with pinkies joined in W-pos.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None or begin on meas 3.

FIG. I

- 1 Facing ctr with hands in W-pos - do 1 "kocaree" (down w/a double bounce - L fwd of R).
- 2 Holding pos - drop on both ft then straighten (cts 1-&); drop on L in place where it was as R lifts bkwd (ct 2).
- 3 Step R to R - hands lower to V pos (cts 1-2).
- 4 Step L behind R - hands raise to W-pos (cts 1-2).
- 5 Step R to R (ct 1); touch L beside R (ct 2).
- 6-8 Repeat meas 1-5, except on ct 2 of meas 8 - step L across R - hands "mahkreeck" R.
- 9 Facing and moving twd ctr - step R across L - hands "mahkreeck" L (ct 1); step L across R - hands "mahkreeck" R (ct 2).
- 10-11 Beg L, do 2 "krnkatap" (hop-step-step w/heel), 2 times - hands W-pos.
- 12 Beg L, do 1 "ver veri" (hop-step-hop) moving twd ctr.
- 13 Turning to face R (LOD) - step L to L twd ctr (ct 1); step R to R moving sdwd away from ctr (ct &); step L across R (ct 2).
Hands: Keeping hands joined, place L hand in small of own back as R hand extends fwd in small of neighbors back.
- 14-15 Beg L, do 2 "kerdze" (hop-side-cross) sdwd away from ctr.

16 Step R in place - while turning to face ctr - hands lower to V-pos (ct 1); hop on R as L lifts bkwd (ct 2).

17-64 Repeat meas 1-16. (4 times total)

FIG. II

1 Facing ctr with hands in W-pos - step L fwd with partial wt, knees bent (ct 1); L moves bkwd close to floor and steps beside R (no wt) while straightening knees (ct &); repeat cts 1-2 (cts 2-&).

2 Moving twd ctr - touch full L ft fwd, no wt (ct 1); step on L where it touched (ct 2); hop on L as L lifts bkwd (ct &).

3 Step R fwd (ct 1); step-hop L fwd as R lifts bkwd (cts 2-&).

4-6 Repeat meas 3, 3 more times. (4 in all)

7 Step-hop R fwd as L lifts bkwd (cts 1-2).

8 Touch L heel fwd (ct 1); touch L beside R, no wt (ct 2).

9 Touch L heel fwd as R remains in place (ct 1); turning $\frac{1}{2}$ R (CW) to face away from ctr - step on L with full wt where it touched as R heel touches fwd (ct 2).
Arms: Lowering joined hands, R arm moves across own stomach, L hand moves behind own back.

10-13 Moving sdwd R away from ctr - repeat ftwk of meas 3-6 (R-L-hop). (4 times total)

14 Step fwd on R heel (ct 1); hop on R as L lifts bkwd (ct 2).

15 Touch L heel fwd (ct 1); touch full L ft beside R (ct 2).

16 Touch R heel fwd as L remains in place (ct 1); turning $\frac{1}{2}$ L (CCW) to face ctr - step on R with full wt where it touched as L heel touches fwd - hands raise to W-pos (ct 3).

17-32 Repeat meas 1-16.

33-62 After break in music, repeat meas 1-32 (faster tempo).

Dance notes by Tom Bozigian & Dorothy Daw, 9-02

Presented by Tom Bozigian
Camp Hess Kramer Institute
October 18-20, 2002

Loorke

Armenia

This dance was brought by Armenian Immigrants from ancient western Armenia, from the town of Karpehrt near the region of Vaspooragan. The "Kharpehtsee," as the Armenians from this town were called, would danced their famous "Halay" or "Kocharee" immediately following Loorke. The dance was learned by Tom Bozigian in his youth during the mid 50's from various Armenian immigrants at social gatherings in Fresno, CA.

TRANSLATION:

PRONUNCIATION: loor-KEH

MUSIC: CD: Song and Dances of the Armenian People, Vol. 2, track 17
Record (original): Songs & Dances of the Armenian People, GT 3001 (LP), side 1/5

FORMATION: Short mixed lines (no more than 7 people), facing ctr, with pinkies joined at shldr ht (W-pos).

Note: This dance description is for the CD recording. Originally only Fig. II was taught to the LP recording.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None, or begin dance on meas 2 and do only 2 knee bends.

FIG. I

- 1-2 Facing ctr with arms in W-pos - bend (flex) knees 4 times (cts 1-2, 1-2).
- 3 With wt on both heels, move toes R - arms "mahkreech" L (ct 1); move toes to face ctr - arms W-pos (ct 2).
- 4 Move toes L - arms "mahkreech" R (ct 1); move toes to face ctr - arms raise to W-pos (ct 2).
- 5 Step R in front of L - arms "mahkreech" R (ct 1); step L back to place (ct &); step R fwd in LOD - hands W-pos (ct 2).
- 6 Beg L, do 1 "chasse" (cha-cha-cha) fwd in LOD.
- 7 Turning to face ctr - step R to R - arms lower to V-pos (ct 1); step L behind R (ct 2).

- 8 Step R to R (ct 1); step L across R (ct 2).
9-16 On 1st ct, close R beside L and repeat meas 1-8.

FIG. II

- 1-2 Facing diag R with arms in V-pos - beg L, do 2 "krnkatap" (hop-step-step w/heel) fwd in LOD.
3 Turning to face diag L - drop onto both ft in plié (L fwd of R) (ct 1); turning to face ctr - bounce twice on both ft (cts 2-&).
4 Turning to face diag L - drop onto both ft in plié (L fwd of R) (ct 1); double bounce on both (cts 2-&).
5 Turning to face ctr - drop on both ft in plié (L fwd of R) (ct 1); leap on L in place as R lifts bkwd - arms raise to W-pos (ct 2).
6 Facing diag L - touch R heel fwd (straight leg) (ct 1); leap onto R where it touched as L lifts bkwd (ct 2).
7 Beg L, do 1 modified "krnkatap" (leap-step-step w/heel) in place - while turning to face R (LOD) on ct 1).
Modified "krnkatap": On ct 1, leap onto L as R heel touches fwd
8 Beg L, do 1 "krnkatap" (hop-step-step) moving to R (LOD).
9-16 Repeat meas 1-8. (4 times total)

TRANSITION 4 meas

- 1-2 Do 2 "krnkatap" (hop-step-step) moving to R (LOD).
3 Turning to face ctr - do 1 "kocharee" (down-w/a double bounce) with L fwd of R.
4 Jump on both ft in plié (L fwd of R) (ct 1); drop on L with R lifted bkwd (ct 2).

REPEAT - Closing R beside L, repeat Fig. I-II-Transition.

Dance notes by Tom Bozigian and Dorothy Daw 10-02

Presented by Tom Bozigian
Camp Hess Kramer Institute
October 18-20, 2002

Oor Es Doo

Armenia

The dance movements are from Yerevan, the capitol of Armenia, in the Ararat valley. The dance was arranged by Sheree King and Tom Bozgian.

TRANSLATION: Where are you?

PRONUNCIATION: OOR ehs doo

CD: Songs & Dances of the Armenian People, Vol. 2, track 7

FORMATION: Women in an Open circle with pinkies joined at shldr ht (W-pos), facing ctr.

METER: 6/4

PATTERN

Meas.

INTRODUCTION: 2 meas

FIG. I

- 1 Facing ctr with hands in W-pos - slowly step R to R in pli  (L remains in place), leading with R hip (cts 1-3); close L beside R with double bounce - straighten body (cts 4-5-6).
Arms: Arms circle CCW down, then with wrists leading to R, hands move to R (cts 1-3); arms circle up to W-pos (ct 4-5); hold (ct 6).
- 2 Repeat meas 1.
- 3 Step R fwd - (cts 1-3); step L fwd in pli  (ct 4); step R bkwd (ct 5-6).
Arms: Arms circle up and fwd, then beg circling down to V-pos (cts 1-3); arms bkwd of body (ct 4); hands circle up to W-pos (cts 5-6).
- 4 Step L bkwd (cts 1-3); close R beside L with double bounce (cts 4-5-6).
- 5-8 Repeat meas 1-4, except on ct 2 of meas 8 - step R to R.

FIG. II

- 1 Facing ctr and releasing hands - step L across R (cts 1-3); step R across L (cts 4-6).
Hands: L hand diag L fwd above head ht (fingers twd L) with palm up; R hand beside waist with palm down (fingers twd ctr) (cts 1-3); repeat with opp hand work (cts 4-6).
- 2 Repeat ftwk and hand movements of meas 1, cts 1-3 (LxR) (cts 1-3); step R to R - hands hold pos (ct 4); step L across R (ct 5-6).
- 3 Step R across L (cts 1-3); step L to L (ct 4-5); step R across L (ct 6).
- 4 Circling L (CCW) 1 time - step L fwd (cts 1-2); step R,L,R L fwd (cts 3-6).
Hands: R hand diag R fwd at head ht with palm down, L hand beside waist with palm down (fingers twd ctr).

- 5-7 Repeat meas 1-4, except with opp ftwk and hand movements.
- 8 Circling R (CW) 1 time - beg R, do 6 smooth walks on balls of ft - arms opp of meas 4.

REPEAT - Fig. I, Fig. II

FIG. III

- 1 Facing ctr, rejoin pinkies as they are raised fwd above head ht - step R fwd in plié as ball of L ft remains bkwd in place (cts 1-3); double bounce on both ft (cts 4-5); hold (ct 6).
- 2 Turning to face L (RLOD) - step L to L where it touched, ball of R ft remains sdwd where it stepped (ct 1-3); double bounce on both ft (cts 4-5); hold (ct 6).
Hands: Joined R pinkies move over head of L neighbor and rests on own L arm, L forearm rests on neighbors L shldr (cts 1-3); hold (cts 4-6).
- 3 Facing RLOD, holding pos and moving sdwd L away from ctr - step R across L with plié - upper body leans L (cts 1-2); step L to L - straighten body (ct 3); step R across L - lean slightly R (cts 4-5); step L to L - straighten body (ct 6).
- 4 Repeat meas 3, except on cts 4-5-6, releasing hands - step R in RLOD pivoting 1/4 L to face away from ctr
- 5 Step L fwd - raise hands high above head with hand rotation (cts 1-3); double bounce on both ft, most of wt on L (cts 4-5); pivot 1/2 R (CW) on L to face ctr(ct 6).
- 6 Rejoining pinkies in W-pos - step R twd ctr (cts 1-3); double bounce on both ft (cts 4-5); hold (ct 6).
- 7 Facing ctr - step L bkwd (cts 1-2); step R beside L(ct 3); step L across R -(cts 4-5); step R to R (ct 6). Arms circle CW.
Arms: Lower to V-pos (cts 1-2-3); beg circling sdwd L to shldr ht (cts 4-5); circle up to end raised above head ht (ct 6).
- 8 Step L across R (cts 1-2); step R to R (cts 4-5); step L across R (ct 6).
Arms: Beg circling sdwd R (cts 1-2); circle down to V-pos (cts 4-5); arms bkwd of body (ct 6)
- 9-16 Repeat meas 1-8, except on ct 6 of meas 8 - hold on R.

REPEAT - Fig. II/ Fig. I/ Fig. II/ Fig. III/ Fig. II/

Fig. I (meas 1-6). End with hands in V-pos sdwd R; hold (cts 4-6).

Dance notes by Tom Bozigian & Dorothy Daw 10-02

Presented by Tom Bozigian
Camp Hess Kramer Institute
October 18-20, 2002

Pareree Sharan

Armenia

This dance is from Yerevan, the capitol of Armenia, in the Ararat valley. This is one of many dances collected by Tom Bozigian while doing research in Armenia over the past 30 years.

TRANSLATION: Dance movements

PRONUNCIATION: pah-reeh-RREE shah-RRAHN

CD: Songs & Dances of the Armenian People, Vol. 2, track 4

RHYTHM: 6/8 meter counted: $\frac{1-2-3}{1}$ $\frac{4-5-6}{2}$

FORMATION: Open circle, facing R of ctr with hands joined in V-pos.

METER: 2/4 & 6/8

PATTERN

Meas.

2/4 **INTRODUCTION:** 12 meas.

PART I
FIG. I

- 1-2 Facing and moving in LOD with hands in V-pos - walk (strut) R,L,R,L fwd (cts 1-2, 1-2). Upper body tilts slightly sdwd twd leading ft.
- 3 Turning to face ctr - step R slightly bkwd as L kicks fwd - hands raise to W-pos (ct 1); step L fwd - hands raise to W-pos (ct 2).
- 4 Beg R, "chasse" (cha-cha-cha) twd ctr (cts 1-&-2).
- 5 Stamp L in place, no wt (ct 1); step L in place as R lifts bkwd behind L leg - upper body twists slightly R as hands "yeghneek" L (arms fwd and parallel to floor move to L (ct 2).
- 6 Step R bkwd as L lifts bkwd - while turning to face ctr - hands moveto W-pos (cts 1);step L bkwd as R lifts beside L leg (ct 2).
- 7-12 Repeat meas 1-6.

FIG. II

- 1-2 Facing and moving to R (LOD) with hands in W-pos - beg L do 2 "krnktap" (hop-step-step, w/heel) (cts 1-&-2, 1-&-2).
- 3 Turning to face ctr - jump on both (ct 1); hop on R as L lifts bkwd - hands lower to V-pos.
- 4 Facing ctr - beg R, "chasse" (cha-cha-cha) twds ctr - hands swing to W-pos on ct 1 (cts 1-&-2). Beg facing and stepping diag L on last step.

5 Facing L of ctr - step R across L - hands "mahkreech" R (ct 1); hop on R - and face ctr - hands W-pos (ct 2); step L bkwd - hands lower to V-pos(ct &).

6 Step R in place (ct 1); step L fwd - turning to face LOD - release hands (ct 2).

FIG. III

1-2 Raising hands fwd and above head ht, and turn to face R (LOD) - beg R, do 2 "chasse" while turning to face slightly out of circle on meas 1 and slightly twd ctr on meas 2 - arms "mahkreech" (with hand rotations) R (meas 1) and L (meas 2).

3 Step R fwd - clap hands at waist ht slightly twd R (ct 1);

3,ct 2 - 12 Repeat meas 1 through, meas 3, ct 1, alternating ftwk and direction facing 3 more times (4 in all) + 2 "chasse" (cha-cha-cha).64

REPEAT - FIG. I-II

6/8

PART B

INTRODUCTION 4 meas of drum

FIG. I

1-6 Rejoining hands in V-pos while facing and moving R (LOD) - beg R, do 6 "chasse" with strut styling (lean in direction of leading ft). On last step, turn to face ctr - hands move slightly bkwd of V-pos.

7-8 Facing ctr and moving sdwd R - with wt on L, do 2 "krnkatap" (hop-side-cross), without heel touch - hands swing fwd (ct 1); bkwd (ct 2).

9 Step R to R (ct 1); hop on R as L extends fwd - swing hands to W-pos.

10 Step L across R (ct 1); step R back to place as L kicks fwd (ct 2).

11 Step L to L (ct 1); hop on L as R kicks diag L fwd (ct 2).

12 Step R across L (ct 1); step L back to place as R kicks diag L fwd (ct 2).

FIG. II

1-6 Facing ctr with hands in W-pos - do 6 "aptak" (polka w/touch) steps alternating ftwk in place.

REPEAT - Fig. I - 2x/ Fig. II - 1x/ Fig. I - 1x. End with R knee raised fwd.

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- 3-4 Repeat meas 1-2, except on last step turn to face R (LOD) - hands lower to V-pos.
- 5 Facing LOD and moving sdwd R (away from ctr) - bounce on L as R lifts beside L (ct ah); step R to R (ct 1); bounce on R (ct 2); step L beside R (ct &).
Hands: Swing hands L (ct ah); R (cts 1-2); L (ct &).
- 6-7 Repeat meas 5, twice more (3 in all).
- 8 Facing ctr - step R,L in place - hands raise to W-pos (cts 1-2).

SEQUENCE

Do Fig. I-II, 3 times total, then do Fig. II, meas 1-8 one more time.

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Sirun Aghcheek

(Sweet Girl)

Armenian-American

Tom Bozigian introduced this dance at the California State Convention of the Armenian Church Youth Organization in 1960. The steps were arranged to the music by the Fresno Chapter of ACYO, which won the dance contest that year. Many other Armenian-American dances were born in this manner, such as Calif. Hop, Armenian Turn, Guneega, etc. Along with the many original dances performed at any given Armenian gathering, these created dances have become standard.

TRANSLATION: Sweet girl

PRONUNCIATION: see-ROON ahgh-CHEEK

MUSIC: Record: Kapp (LP), KS-3044 "The Seventh Veil," side 2/6
Note: The above recording is in 8 meas phrases, while the dance is in 6 meas pattern. Therefore, the music and dance do not match.

FORMATION: Mixed lines, facing diag R with pinkies joined fwd at shldr ht (W-pos almost parallel to floor - palms twd floor)

METER: 2/4

PATTERN

Meas.

INTRODUCTION: Beg dance at start of any musical phrase.

DANCE

- 1-2 Facing diag R with hands in W-pos - beg R, do 2 "chasse" (step-close-step) in LOD. Hands move R (meas 1); then L (meas 2).
Note: The step is "smooth." There are no up-down movements or hand rotations.
- 3 Facing ctr - step R to R - hands beg to lower to V-pos (ct 1); step L behind R - hands move bkwd of body (ct 2).
Note: Body remains up-right, DO NOT bend fwd.
- 4 Releasing hands - step R to R while beg to turn 1/2 R (CW) - raise hands slowly to W-pos (ct 1); with back almost to ctr - step L to L in LOD (ct 2). End with back to ctr.
Hands: W rotate hands during meas.
- 5 Step R behind L - clapping hands at chest ht (ct 1); step L fwd in LOD - beg turning 1/2 L (CCW) (ct 2).
- 6 Step R to R in LOD - complete 1/2 turn (end facing ctr) - rejoin pinkies (ct 1); step L behind R (ct 2). Note: During meas 5, ct 2 and meas 6, ct 1, W hands rotate.

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Yelee Em Alagöz

Armenia

The dance comes from the north central region of Armenia. The steps of the dance have evolved from movements of climbing the mountain. This dance was one of many dances collected by Tom Bozigian while doing research in Armenia over the past 30 years.

TRANSLATION: "Alagöz" in Turkish means "Gods Eye." The entire title means, "I climbed the mountain Mt. Alagöz."

PRONUNCIATION: yehI-EHL EHM ahI-ah-GYOHZ

CD: Songs & Dances of the Armenian People, Vol. 2, track 8

FORMATION: Mixed lines, facing ctr, in shldr hold (T-pos).

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None

FIG. I

- 1 Facing ctr in T-pos and moving to R (LOD) - jump on both ft in place (ct 1); leap R fwd in LOD (cts &); leap L across R as R lifts bkwd (ct 2); touch R heel diag R fwd (ct &).
- 2 Bounce on L (heel twists out) as R touches across L (ct 1); bounce on L as R raises fwd (ct &); step R to R (ct 2); step L across R (ct &).
- 3 Moving sdwd R (LOD) - step R to R (ct 1); close L beside R heel (ct &); step R to R (ct 2); large leap L across R as R lifts bkwd (ct &).
- 4 Leap R to R - turning to face ctr (ct 1); close L beside R (ct &); hold (cts 2-&).
- 5-8 Repeat meas 1-4. (2 times total)

FIG. II

- 1 Facing diag R - step R,L fwd in LOD (cts 1-2).
- 2 Step R in LOD (ct 1); hop on R as L raises across R (ct 2).
- 3 Facing ctr - do 1 "kocharee" (down w/a double bounce) (1-2-&).
- 4 Bend and straighten knees (ct 1 -&); drop L in place, as R lifts bkwd - twisting body R (ct 2); step R bkwd (ct &).

5 Facing ctr - step L bkwd (ct 1); hop on L as R raises across L (ct 2).

6-10 Repeat meas 1-5. (2 times total)

FIG. III

1 Facing diag R and moving to R (LOD) - beg R do 1 "chasse" (step-close-step)

2 Step L fwd in LOD (ct 1); close R beside L (ct 2); jump onto both ft with L fwd of R in plié (ct &).

3 Leap L in place, as R lifts bkwd (ct 1); step R bkwd (ct &); step L to L as R raises across L - turning to face ctr.

4-6 Repeat meas 1-3. (2 times total)

Repeat from beg. Dance is done a total of 4 times.

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Zatik

Armenia

This dance is from eastern Armenia or Caucasian, Armenia. This is one of the many dances collected by Tom Bozigian while doing research in Armenia over the past 30 years.

TRANSLATION: Easter

PRONUNCIATION: zah-TEEG

CD: Songs & Dances of the Armenian People, Vol. 2, track 2

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

FORMATION: Open circle facing diag R with pinkies joined fwd and in W-pos. The dance may be done in either a mixed, or separate circle for M and W.

METER: 6/8

PATTERN

Meas.

INTRODUCTION: 8 meas.

FIG. I

- 1-2 Facing diag R with hands in W-pos and moving in LOD - beg R do 2 "chasse" (cha-cha-cha). Hands "mahkreeck" R (meas 1), L (meas 2).
- 3 Turning to face ctr - step on R to R - hands lower to V-pos (ct 1); facing diag L - step L fwd - hands raise to W-pos (ct 2).
- 4 Beg R, "chasse" (cha-cha-cha) fwd in RLOD (cts 1-&-2).
- 5 Beg L, "chasse" (cha-cha-cha), except, step fwd on heel (ct 1&2); turn to face on ctr ct 2.
- 6 Facing ctr - touch R heel fwd (ct 1); step on R where it touched (ct 2).
- 7 Turning to face LOD - step L to L twd ctr as R lifts bkwd - lean fwd slightly and clap hands slightly L (ct 1); step R fwd in LOD (ct 2); close L beside R (ct &).
- 8 Step R-L fwd in LOD (cts 1-2).
- 9-16 Repeat meas 1-8.

FIG. II

- 1-3 Facing diag R and moving in LOD - beg R, do 3 "chasse" (cha-cha-cha) - raise hands above head ht and "mahkreeck" R,L,R.
- 4 Step L across R - hands "mahkreeck" L (ct 1); step R fwd in LOD - beg to turn twd L (RLOD) - arms W-pos (ct &); step L fwd - face RLOD - hands in modified "mahkreech" (ct 2).
Modified "mahkreech" - on last ct (ct 2), with arms at shldr ht, extend R arm to R under neighbors L forearm, L hand is slightly below own chin.
- 5-8 Facing diag L and moving in RLOD - beg R, do 4 "chasse". On last ct of meas 8, turn to face ctr and lower hands to V-pos. During "chasse," upper body tilts slightly R,L,R,L.
- 9-12 Facing ctr - beg L, do 4 "krnkatap" (hop-step-step) in place. Hands swing fwd (ct 1), bkwd (ct 2).

FIG. III

Entire Fig is done in plié while moving in a zig-zag pattern.

Hands (at hip ht): M hands "mahkreeck", W hands "yeghneek" (with hand rotation) through out fig beg with meas 2.

- 1 Releasing hands while facing and moving in LOD- step R in front of L - facing slightly twd ctr and leaning slightly fwd - clap hands (ct 1); pivot on R as L lifts beside R - to face slightly fwd outside of circle - hands move twd L (ct 2).
- 2 Facing and moving in LOD - beg L, do 1 "chasse" moving diag fwd away from ctr - hands move R (W rotate hands).
- 3-6 Repeat meas 1-2, beg R. (3 times total)
- 7-10 Facing LOD and moving bkwd in RLOD - beg R, do 4 "chasse" (cha-cha-cha). Turn to face ctr on last meas.
Hands: With hands diag fwd above head, "mahkreech" R,L,R,L (W rotate hands).
- 11-12 Turning L, 1 time in place - beg L, do 2 "krnkataps" (hop-step-step) - arms swing fwd (ct 1), bkwd (ct 2).

Repeat dance from Fig. I to end of music. Dance ends with Fig. I.

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