

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC  
PRESENTS.

CAMP HESS KRAMER

*20th Anniversary Weekend*

October 29 - 30 - 31, 2004



TEACHERS:

*Phlomo Bachar, Beverly Barr, Yoni Carr,  
Joyce Clyde, Sherry Cochran, Gary Diggs  
Richard Duree, David Edery, Denise Heenan  
Dick Julian, Lu Pham, Loui Tucker*

# CAMP HESS KRAMER INSTITUTE

October 29 – 31, 2004

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# ABBREVIATIONS USED IN THIS SYLLABUS

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 line of direction
sdwd or swd	sideward
shldr	shoulder
T-pos (arms)	arms joined in shoulder hold
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

# Ga'aguim L'shoshana

Israel

CHOREOGRAPHER: Shlomo Bachar (2004)

TRANSLATION: Longing for Shoshana

RHYTHM: This is a fast waltz rhythm, with the steps arranged over the measures, not the beats. Three steps along the edge or three step turns are actually done as slow-quick-slow.

FORMATION: Circle of dancers with hands down in V position, joined except while turning.

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## PATTERN

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### Part A

- 1-2 Facing center, sway R, sway L
- 3-4 Turn R in three steps (R-L-R) a full turn plus a quarter. End facing CCW
- 5-6 Two walking steps (L-R) along the circle's edge
- 7-8 Step-together-step (L-R-L) continuing CCW. Adjust to face center on last step.
- 9-10 R Yemenite and pivot  $\frac{1}{2}$  R to face CCW.
- 11-12 Step-together-step (L-R-L) continuing CCW. Adjust to face center on last step.
- 13-14 R Yemenite and pivot  $\frac{1}{2}$  R to face CCW.
- 15-16 Step-together-step (L-R-L) continuing CCW. Adjust to face center on last step.

Note: 9-12 and 13-16 are like the second part of Ma Navu.

### Part B

- 1-2 Half-turn to the R into the center (R-L-R). End with back to center. Lift L slightly.
- 3-4 Half-turn to the L back to the circle's edge (L-R-L). End facing center. Lift R slightly.
- 5-6 4-count grapevine moving CW, beginning by crossing R in front of L.
- 7-8 Step R across in front of L. Step on L next to R.
- 9-10 Step on R to side and hold. Step on L behind R, turning  $\frac{1}{4}$  L to face CCW
- 11-12 Step-together-step (R-L-R) moving CCW. Adjust to face center on last step.
- 13-16 Repeat 9-12 with opposite footwork and direction.

Original dance notes by Loui Tucker

Presented by Shlomo Bachar  
Camp Hess Kramer Institute  
October 29 – 31, 2004

# Swinging Greek

Israel

CHOREOGRAPHER: Shlomo Bachar (2004)

RHYTHM: Syrto

FORMATION: Circle dance. Dance moves primarily CCW.

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## PATTERN

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### Chorus

- 1-4 Facing slightly R of center, R to R and hold on Ct 2. Then step L crossing behind and R to R (syrto rhythm).
- 5-8 Moving along the circle's edge: L, hold, R, L in a simple light running step (syrto rhythm).
- 9-12 Rocking forward and back with four even steps. Facing CCW, step forward onto R, step back onto L in place, step back onto R, step forward onto L in place.
- 13-16 Walk four even steps in a small CW circle, moving to R shoulder out of circle. End facing center.
- 17-20 Step on R to R, touch L next to R. Step on L to L; touch R next to L.
- 21-40 Repeat 1-20 above.

### Part A

- 1-4 Facing center, step R to R, step on L crossing behind R, step R to R, and a hop/pivot  $\frac{1}{2}$  to R to face out.
- 5-8 Facing out, step on L to L, step on R crossing behind L, step on L to L and a hop/pivot  $\frac{1}{2}$  to L to face center again.
- 9-16 Four even skipping steps (step-hop) toward the center
- 17-20 R to R, L crossing behind R, R to R, raise L knee, and slap with R hand
- 21-24 Repeat meas13-16 with opposite footwork and directions.
- 25-32 Four twisting steps (step-twist, hold, step-twist, hold) backing away from center.
- 33-64 Repeat 1-32.

### Part B

- 1-4 Turn  $\frac{1}{4}$  to face RLOD (CW), and back up two slow steps (R, hold, L, hold).
- 5-8 Continue backing up three steps (R-L-R-hold) – QQS.
- 9-16 Repeat 1-8 above with opposite footwork but continuing to back up.
- 17-20 Moving CW, three steps forward (R-L-R) and turn  $\frac{1}{4}$  to R to face center.
- 21-24 Three steps forward toward center (L-R-L) and hold
- 25-32 Repeat 25-32 of Part A (twisting steps backing up).

### Part C

- 1-4 Three light running steps moving CCW (R-L-R) and a slight hop.
- 5-8 Three light running steps moving CCW (L-R-L) and a slight hop.
- 9-16 Repeat 1-8.

Swinging Greek – page 2 of 2

- 17-24 Repeat 1-8 (Six triplets in all).
- 25-26 Facing center, standing on L foot, touch R foot to center and hold.
- 27-28 Facing center, standing on L foot, touch R foot to side and hold.
- 29-32 Four steps in place (R-L-R-L).
- 33-56 Repeat 1-24 (six running triplets).
- 57-58 Leap onto R foot as you face center. Touch L foot to center and hold.
- 59-60 Facing center, standing on R foot, touch L foot to side and hold.
- 61-64 Three steps in place (L-R-L) and touch R foot.

Dance is done once: Chorus, Part A, Chorus, Part B, Chorus, Part C

Dance notes by Loui Tucker

Presented by Shlomo Bachar  
Camp Hess Kramer Institute  
October 29 – 31, 2004

# Tzipor Nodedet

Israel

CHOREOGRAPHER: Shlomo Bachar (2004)

TRANSLATION: Wandering Bird

FORMATION: Couples arranged in a circle around the room. M with back to center of the room, W faces M. M starts with R, W starts with L. M's L hand holds W's R and vice versa.

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## PATTERN

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### Part A

- 1-4 Open to the side (M's R, W's L)
- 5-8 Yemenite (M R Yemenite; W L Yemenite), with  $\frac{1}{4}$  pivot on end to face CCW
- 9-12 Three walking steps CCW and hold
- 13-16 Yemenite (M R Yemenite, W L Yemenite)
- 17-32 Repeat 1-16 with opposite footwork and directions

### Part B

- 1-4 Three-step turn CW (M turns R, W turns L) and hold. End facing partner.
- 5-6 Two sways facing partner
- 7-10 4-count grapevine moving CCW (M begins crossing L to side, R cross in front)
- 11-12 Two-step turn (M to L, W to R). End facing partner
- 13-14 Step toward partner with bent knee (M steps L, W steps R)
- 15-16 Bring feet together and straighten knees while taking ballroom position

### Part C

- 1-4 Rotate as a couple one revolution CW with four steps (M begins with R, W begins with L)
- 5-6 Move out of circle with one step (M forward on R, W back on L) and bring feet together
- 7-8 Repeat 5-6 above with opposite footwork and direction.
- 9-16 Two Yemenites (M: R Yemenite, L Yemenite; W: L Yemenite, R Yemenite)  
Release ballroom position.

### Part D

- 1-8 Grapevine moving CCW (M to L, W to R) starting with crossing in front. Arms are at sides.
- 9-12 Two sliding steps CW (M open with R, bring L next to R; W open with L, bring R next to L); hands palm out, at shoulder height, elbow bent, and making small circles in the direction of the slides.



- 13-14 Rock forward toward partner so that R shoulders are nearly touching and rock backward into place. (M forward on R, W forward on L)
- 15-16 Rock backward and forward while facing partner.
- 17-20 Three steps forward passing R shoulders (M: R-L-R; W: L-R-L) and pivot  $\frac{1}{2}$  (M to R, W to L) to face partner
- 21-24 Three steps forward, passing L shoulders. Pivot on third step (M to L, W to R) to face partner
- 25-28 Three steps sideways (M to R, W to L), crossing behind on second step.
- 29-32 Repeat 25-28 in opposite direction with opposite footwork.

**Ending**

- 1-4 Repeat Part D meas 13-16
- 5-6 Stepping onto L, W turns  $\frac{1}{4}$  R under joined R hands. M steps on to R, turns  $\frac{1}{4}$  L. Standing side by side, M brings joined hands to W's R waist. Bring feet together.

Original dance notes by Loui Tucker

# Café Alhambra

Israel

**MUSIC:** Special Camp Hess Kramer CD or Cassette

**FORMATION:** Individuals in center of room, all facing forward. This is a four wall dance.

**BASIC STEP:** CHA CHA: Step L across R (ct 1); step R in place behind L (ct 2); step LRL in place (cts 3&4). Opposite foot and directions: Step R across L (ct.1); step L in place behind R (ct 2); step RLR in place (ct 3&4).

**BASKETBALL TURN:** Step fwd on L (ct 1); pivot 1/2 turn (cw) ending with wt on R (ct 2); Opposite foot work & direction turn (ccw).

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Meter: 4/4

PATTERN

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Meas.

**INTRODUCTION:** 8 meas (32 cts)

**DANCE:**

- 1 Cha Cha: Step L across R (ct 1); step R in place behind L (ct 2); step LRL in place (cts 3&4).
- 2 Repeat meas 1 - opposite foot and direction.
- 3 Four step grapevine (begin L cross over R) (ct 1-4).
- 4 Repeat meas. 1.
- 5&6 Repeat meas 3&4 on opposite foot in opposite direction. (End Cha Cha facing the R wall.)
- 7 Basketball turn: Step fwd on L (ct 1); pivot 1/2 turn (cw) ending with wt on R (ct 2); Step fwd LRL (ct 3&4)
- 8 Repeat meas. 7 - opposite foot and direction.

Repeat entire dance at the next wall, continuing cw to all four walls.

Dance notes by Beverly Barr

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 29-31, 2004

# Dana

(Romania, Muntenia)

In the Romanian folk repertoire are found many modern dances with Eastern inspiration and influence. These dances are called *Manele*. Among them *Dana* (DAH-nah), one of the most popular, is performed by gypsies who live near the capital city of Bucharest or in other major cities in southern Romania. Those gypsies came from Turkey, as is clear from the music and steps to this dance. The music is so powerful and stirring, it is impossible to listen to it without dancing. Presented by Cristian Florescu at the 2004 Stockton Folk Dance Camp.

CD: *Romanian realm*—Stockton Folk Dance Camp 2004, Band 6. 2/4 meter

Formation: Mixed open circle, hands free.

Style: Gypsy style; exuberant, snapping fingers, ululating, shaking shoulders. Ladies more feminine, Eastern movements with hands, shaking necklaces.

## Meas

## Pattern

8 meas INTRODUCTION Begin dancing Fig I with leader (waiting 1 to 4 meas).

### I. CROSS STEPS

Facing ctr, moving to the R (LOD).

- 1 Step on L across in front of R (ct 1); step on R to R (ct 2).
- 2-10 Repeat meas 1 nine more times (10 total).
- 11 Step on L across in front of R (ct 1); step on R in place (ct &); step on L next to R (ct 2).
- 12 Step on R across in front of L (ct 1); step on L in place (ct &); step on R next to L (ct 2).
- 13-14 Repeat meas 1 twice.
- 15-16 Repeat meas 11-12, except close R next to L without wt on ct 2 of meas 16.

### II. STEP-CROSS-STEP-TOUCH, ARMS RAISED

Hands free, arms higher than shldr, U-pos.

- 1 Large step on R to R, body facing diag R, raising arms (ct 1); large step on L across in front of R (ct 2).
- 2 Large step on R to R (ct 1); touch ball of L ft, body facing ctr (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

### III. CROSS-STEP WITH LEG LIFT

- 1 Large step on R to R, body facing diag R (ct 1); large step on L across in front of R (ct 2).
- 2 Large step on R to R (ct 1); raise L leg, knee bent 100° in front.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

IV. URNS

Dancers may clap hands on each beat.

- 1-2 Full turn to R (CW), moving LOD with 3 steps, starting with R (cts 1,2,1); raise L leg, bent knee 100° in front, facing ctr.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4, on the last ct touch ball of R ft near L.

V. OUCHES

Hands free in W-pos, almost shldr level. W's hands doing Eastern movement (shimmying and turning wrists).

- 1 Facing diag to L, touch ball of R ft, crossing in front of L (ct 1); touch ball of R ft behind (ct 2).
- 2 Touch ball of R ft, crossing in front of L (ct 1); step on R next to L (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4, on last ct touch ball of R ft.

TRANSITION

- 1-2 Bounce on both heels 4 times.
- 3-4 Move bkwd with 4 steps, starting with R and raising hands gradually above shldrs (U-pos).

VI. INDSHIELD WIPER

Wt on L, forearms “windshield wiper” movement.

- 1 Stamp R in front and diag to L (no wt), arms moving to R (ct 1); stamp R in front and diag to R (no wt), arms moving to L (ct 2).
- 2 Repeat meas 1.
- 3 Step on R across in front of L, arms moving to R (ct 1); step bkwd on L, arms moving to L (ct 2).
- 4 Step on R to R, arms moving to R (ct 1); step fwd on L, arms moving to L (ct 2).
- 5-20 Repeat meas 1-4 four times (5 total).

FINALE

- 1-16 Repeat Fig I.
- 17 Step on L across in front of R (ct 1); step on R in place (ct &); step on L next to R (ct 2).
- 18 Stamp R (ct 1); stamp R (ct &).

Sequence: Fig I, Fig II, Fig III, Fig IV, Fig V,  
Fig I, Transition, Fig II, Fig III, Fig IV, Fig V,  
Fig I, Transition, Fig VI, Fig II, Fig III, Fig IV, Finale.

Presented by Sonia Dion and Cristian Florescu  
2004 Stockton Folk Dance Camp

# Opinca

(Romania, Bucovina (area north of Moldova))

*Opinci*, primitive leather shoes with laces, were worn by most peasants until the 1950s. In certain rural regions, they are still worn on holidays. Like French clogs, the *Opinci* are the symbol of Romanian peasants. The slightly drawn-out rhythm suggests elderly dancers. *Opinca* is a dance consisting of two alternating parts. The first one is an archaic dance with an irregular rhythm: 1-2-3, 1-2-3, 1-2. The second part is from the great variety of *Hora moldovans*.

Pronunciation: oh-PEEN-kah

CD: *Romanian realm*—Stockton Folk Dance Camp 2004, Band 2.

2/4 meter

Formation: Mixed circle, hands held in V pos.

## Meas

## Pattern

12 meas

### INTRODUCTION (optional action)

Ft together, hands in W-pos, bounce (S,Q,S,Q,S). Bring hands down to V-pos on the last 2 meas.

### FIGURE I *Opinca*

(Hands joined in V-pos, facing ctr. Rhythm of steps: S,Q,S,Q,S.)

- 1-2 Step on R to the R, facing slightly in the moving direction, raise L leg slightly (cts 1,&); bounce on R heel (ct 2); step fwd on L (cts &,1); step fwd on R (ct &); step fwd on L, raising R leg slightly, turning 1/4 to the L (CCW) (ct 2).
- 3-4 Step on R to R, turning 1/4 to the L, raising L leg slightly (cts 1,&); bounce on R heel (ct 2); step bkwd on L (cts &,1); step bkwd on R (ct &); step bkwd on L raising R leg slightly (cts 2,&).
- 5-6 Repeat meas 1-2, with same ftwk but moving to L.
- 7-8 Repeat meas 1-2, same ftwk but moving to the L. Turn CCW 1/2 to face LOD as you step on R (ct 1).
- 9-16 Repeat meas 1-8.

### FIGURE I WITH HANDS

Repeat Fig I swinging arms: fwd (1&); bkwd (&3); fwd (&); bkwd (4&). (Arms rhythm: S,S,Q,S).

### TRANSITION

- 1-2 Walk 4 steps to R (LOD) beg with R, raising arms gradually to W-pos.

### FIGURE II

(Facing ctr, hands in W-pos doing tiny circles (up first, twd ctr of circle).)

- 1 Step fwd twd ctr on R (ct 1); step fwd on L (ct 2).
- 2 Step fwd on R (ct 1); touch with ball of L ft (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk moving bkwd.
- 5 Step fwd on R (ct 1); touch ball of L ft (ct 2).
- 6 Step bkwd on L (ct 1); touch ball of R ft (ct 2).
- 7-8 Repeat meas 1-2.
- 9-16 Repeat meas 1-8 with opp ftwk and direction.

Opinca—continued

FIGURE III

- 1 Step on R across in front of L (ct 1); step on L sdwd to L (ct 2).
- 2 Step on R across behind L (ct 1); step on L sdwd to L (ct 2). (Meas 1-2=grapevine.)
- 3 Repeat meas 1.
- 4 Stamp R in front, diag to L (ct 1); stamp R in front, diag to R (ct 2).
- 5-7 Repeat meas 1-3.
- 8 Step on R across behind L (ct 1); stamp L near R, no wt, ft parallel, slightly fwd (ct 2).
- 9 Step on L across in front of R (ct 1); step on R sdwd to R (ct 2).
- 10 Step on L across behind R (ct 1); step on R to R (ct 2).
- 11-14 Repeat meas 9-10 twice (3 total).
- 15 Step on L across in front of R (ct 1); step on R to R (ct 2).
- 16 Step on L across behind R (ct 1); touch ball of R ft to R (ct 2).  
(Note: meas 9-16=4 grapevines except ct 2 of meas 16.)

TRANSITION

- 1-4 Walk 8 steps to R (LOD), beg R.

FIGURE IV

- 1-2 Facing ctr, hands slightly higher than W-pos, ft in second pos, sway to R, wt on R (style: double-bounce on R heel) (ct 1); ft in second pos, sway to L, wt on L (double-bounce on L heel) (ct 2).
- 3 Step on R to R (ct 1); step on L across in back of R (ct 2).
- 4 Step on R to R (ct 1); stamp L in front, no wt (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9 Step on R, raising L leg in front (knee slightly bent) (ct 1); pause (ct 2).
- 10 Step on L, raising R leg in front (knee slightly bent) (ct 1); pause (ct 2).
- 11 Step on R to R (ct 1); step on L across in front of R (ct 2).
- 12 Step on R to R (ct 1); step on L (ct &); step on R (ct 2).
- 13-14 Repeat meas 9-10 with opp ftwk.
- 15 Step on L to L (ct 1); step on R across in front of L (ct 2).
- 16 Step on L to L (ct 1); stamp with R in front, bringing hands down to V-pos (ct 2).

Sequence: Fig I, Transition (4 ct), Fig II, Fig III, Transition (8 ct); Fig IV, Fig I, Fig I with Hands, Transition (4 ct), Fig II, Fig III, Transition (8 ct), Fig IV, Fig I, Fig I with Hands ending on the CCW turn (meas 7)

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Presented by Sonia Dion and Cristian Florescu  
2004 Stockton Folk Dance Camp

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 29-31, 2004

# Show Off Your Lady

## Ireland

MUSIC: Special Camp Hess Kramer CD or Cassette

FORMATION: Couple/Mixer in a circle facing LOD, W on M's right.

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Meter: 4/4

PATTERN

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Meas.

**INTRODUCTION:** 2 meas (2 cts music, 2 cts silent, 4 cts music) Begin with vocal

**DANCE:**

- 1&2 Holding near hands, Begin M's L - W's R, walk 4 steps fwd (cts 1-4); M turn W under his R arm and exchange places ending facing RLOD (cts 1-4).
- 3&4 Repeat meas. 1&2, opposite direction and footwork.
- 5&6 Partners turn 6 buzz steps with R arms around each other's waist (cts 1-6); open to side by side position facing LOD (cts 7&8).
- 7&8 M/R - W/L brush fwd (cts 1&2) chug back on both feet (cts 3&4); turn away from ptr and return in 4 steps (ct 1-4)
- 9-12 Repeat meas. 1-4 and end with M facing LOD & W facing RLOD.
- 13-20 Grand right & left 8 hands, (cts 1-4 for each hand) Begin R hand to ptr and end on meas. 8 with L hand to new partner, W turn CCW under M's L arm.

Repeat dance from the beginning.

Dance notes by Beverly Barr

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 29-31, 2004

# Warszawianka

(Poland)

Warszawianka is a dance from the Lachy Sąsz region of Poland. Rich and abundant in folklore due to the two major river ways that flow through it bringing peoples from other lands, as well as the neighboring folk-rich regions of Kraków, Rzeszów and Zakopane. The dances of this land called Sąsz are many and varied in tempo and style. I fell in love with the folklore of this region from the moment I was first exposed to it in the early eighties by Jacek Marek, a well-respected folk authority from Poland. Warszawianka is a quiet and calm dance that can be done with ease, usually danced by older people in a large circle. Choreographed for performing groups, some variations add spins and accents to make it dynamic. However, I chose to leave it simple and light, allowing us the chance to enjoy this happy dance.

Pronunciation: VAHR-shah-VYAN-kah

Music: *Folk Dances from Poland, Vol. 1, Band 6* 2/4 meter, 6/8 meter  
Excerpt from the "Nowy Sąsz Suite" recorded by the folk band of the Folk Dance Company Podhale of Montreal, Canada. Edited by Richard Schmidt.

Formation: Circle of cpls in the Closed-Social pos facing each other with M facing LOD.

Styling: The people are proud and the costumes very rich in this region of Poland and this is reflected in the way they do their dances. Dancers hold themselves tall and erect.

Steps: Step-Bounce-Bounce: Step on R to R (ct 1); bounce L ft directly beside R while going up and down on ball of R ft, without touching heel to floor (ct &). With both L and R ft side by side, once again go up and down on the balls of the feet (ct 2). This step can also be done in the opp direction starting with a step on L to L.

Accent: Stamp ft flat on the floor.

Waltz: A flat waltz step is done either fwd or turning (wt on low ball of ft, do not rise on toe).

Hand formations: Closed-Social: Ptrs stand facing each other as in social dancing pos. M places R arm around W's waist and extends L arm out to his L with palm facing up. W places her L hand on M's R shldr and places her R hand in M's L hand palm down.

Individual: M hook thumbs into front of belt. W take hold of their skirt on either side.

Meas

Pattern

4 meas

## INTRODUCTION

Cpls wait in a large circle in Closed-Social pos with M holding his ptr's R hand in his L with the arms kept parallel to the floor pointed twd the ctr of the circle. M face LOD while W have their backs to LOD.

2/4 meter

## FIGURE 1

1-3

Cpls make 3 Step-Bounce-Bounce steps twd ctr of the circle. M go to L with L ft and W go to R starting with R ft.



Warszawianka—continued

- 4 M Accent with L ft, W accent with R ft.
- 5-7 Cpls make 3 Step-Bounce-Bounce steps twd the outside of the circle. M go to R with R ft and W go to L starting with the L ft. Hand positions do not differ from the first 4 meas.
- 8 M Accent with R ft, W Accent with L ft
- 9-16 Repeat meas 1-8.
- 6/8 meter **FIGURE 2**
- 1-4 **M:** Waltz fwd in RLOD (facing the ctr of the circle) beg with L ft, and join hands with other M in a large outside circle moving CW. Arms are parallel to the floor.  
**W:** Waltz fwd in LOD (facing the ctr of the circle) beg with the R ft and join hands with other W in a smaller inside circle moving CCW. Arms are held down almost parallel to the body.
- 5-6 **M:** Hook thumbs into belt and waltz turning to L in RLOD for 2 meas (1 revolution).  
**W:** Take hold of skirt and waltz turning to the R in LOD for 2 measures (1 revolution).
- 7-8 **M:** Continue in RLOD for 1 meas waltzing fwd beg with L ft. On meas 8, accent first with R ft then L (cts 1,2); hold (ct 3).  
**W:** Continue in LOD for 1 meas waltzing fwd beg with R. On meas 8, accent first with L ft then with R (cts 1,2); hold (ct 3).
- 9-14 Repeat meas 1-6 with opp ftwk and direction, M going in LOD and W coming back in RLOD.
- 15 Waltz fwd to ptr returning to form single circle of cpls.
- 16 The two accent steps are done back in the starting pos of Fig 2 in front of ptr.

Sequence: The dance begins with an intro of 4 meas in which the couples wait in a large circle in the Closed-Social pos. The complete dance consists of 2 Figures done one after another. The complete dance is done 4 times from beginning to end. The introduction music is played only once at the very beg,

Intro, (Fig 1, Fig 2) four times

Dance notes by Richard Schmidt  
Presented by Richard Schmidt  
2004 Stockton Folk Dance Camp

# Zorba

Greece

**MUSIC:** Special Camp Hess Kramer CD or Cassette. The music starts slow and gets progressively faster. Then it will return to very slow and again faster.

**FORMATION:** Individuals in the center of the room, all facing forward. This is a one wall dance.

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Meter: 4/4

PATTERN

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Meas.

**INTRODUCTION:** 2 meas (8 cts)

**DANCE:**

- 1 Stamp R fwd (ct 1); fan R to R (ct 2); fan R to L (ct 3); step on R next to L (ct 4).
- 2 Repeat meas. 1 on opposite foot in opposite direction.
- 3 Step R fwd (ct 1); step L in place (ct 2); step R back (ct 3); step L in place (ct 4).
- 4 Repeat meas 3.
- 5&6 Grapevine beginning with R crossing in front of L (cts 1-5); step L behind R (ct 6); step R to R (ct 7); slap L hand to L heel (ct 8).
- 7&8 Repeat meas 5&6 in opposite direction with opposite feet and hand slap.
- 9 Moving fwd touch R heel to floor (ct 1); step on R (ct 2); touch L heel to floor (ct 3); step on L (ct 4).
- 10 Back up with 4 bouncy steps (R L R L) (ct 1-4).

The dance ends with a sharp slap, L hand to L foot and hold.

Dance notes by Beverly Barr

Presented by Beverly Barr  
Camp Hess Kramer Institute  
October 29-31, 2004

# Ahaya

Israel

CHOREOGRAPHER: Gadi Biton

FORMATION: Circle facing center.

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## PATTERN

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### PART I

- 1-8 Yem. R, Yem. L.
- 9-12 Rock R fwd, L in place, R bwd.
- 13-16 Step L behind R turning to L to face out of circle, step R, step L across R.
- 17-32 Rpt. Part I facing out and end facing center.

### PART II

- 1-4 Open R to R, slide L to R.
- 5-8 Rpt. 1-4
- 9-10 Sway R,L,
- 11-12 Step R to R, L across R.
- 13-16 Rpt. 1-4
- 17-24 Yem. R, Yem. L
- 25-28 Small jump bending knees, hop on L, step R across L.
- 29-32 L Yem.
- 31-48 Rpt. 1-16
- 49-52 Sway R,L, touch R heel fwd, step R fwd.
- 53-56 Sway L,R, brush L across R.
- 57-60 Mayim step to R on line of circle (begin with L across R).
- 61-64 L-tog-L fwd on line of circle.

### PART III

- 1-2 Sway R,L.
- 3-4 Touch R heel fwd and step fwd onto R.
- 5-8 Step L fwd, pull R fwd closing to L (bring arms from behind and fwd to chest level, snapping fingers with hands crossed in front.
- 9-16 Rpt. 1-8
- 17-20 Step R to R, close L to R & raise R arm, L arm across body.
- 21-24 Rpt. 17-20 with opp. footwork and direction.
- 25-28 Jump on both, hop on L turning to L to face out of circle, step R across L.
- 29-32 Yem. L bwd.
- 33-64 Rpt. Part III begin facing out, and end facing center.

### TRANSITION

- 1-2 Step R diag fwd to R, L diag fwd to L.
- 3-4 Step R across L, step back on L in place.
- 5-6 Rpt. 1-2
- 7&8 Step R across L, L bwd, R to R, L across R.  
Dance repeats 2x. At end, clap hand high.

Instructions notated by Honey Goldfein-Perry

Presented by Yoni Carr  
Camp Hess Kramer Institute  
October 29 - 31, 2004

# Beche Kinor

Israel

CHOREOGRAPHER: Victor Gabai

TRANSLATION: Violin Tears

FORMATION: Circle

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## PATTERN

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### PART I: Face CCW

- 1-4 Fwd R,L,R, brush L fwd.
- 5-8 Fwd L,R,L brush R fwd and turn twd left to face center.
- 9-11 R to R, L behind R, R to R and pivot 1/2 turn to R to face out of circle.
- 12-14 Rpt. 9-11 with opp. footwork and direction continuing to move CCW on line of circle and face center.
- 15-16 Sway R & L and face CW.
- 17-20 Fwd R,L,R and pivot 1/2 turn on R to face CCW.
- 21-24 Fwd L,R,L and brush R fwd.
- 25-28 Open mayim fwd on line of circle: R fwd, L fwd and face center, R to R, L behind R.
- 29-32 Full turn to R with 4 steps: R,L,R,L to face CCW.
- 33-64 Rpt. Part I, cts. 1-32.
- 64-66 Step back on R, turn to L to face CW and step L.

### PART II: Face CCW

- 1-4 Moving to R, twd center: R to R, L behind R, R to R, raising R arm in arc, touch with L next to R.
- 5-8 Moving to L out of center: L to L, R behind L, L to L, raising L arm in arc, touch with R next to L.
- 9-10 Step R across L, step back on L beginning to turn to R.
- 11-12 Complete turn to R with R,L and face CCW.
- 13-16 Open mayim fwd on line of circle beginning with R to R.
- 17&18 R-tog-R to R side and face out.
- 19-20 Complete the turn with L,R and face center.
- 21-24 Rpt. 17-20 with opp. footwork and direction and end facing CCW.
- 25-28 Mayim with R to center.
- 29-32 Turn to R with R,L,R,L moving out of circle.
- 33-48 Rpt. Part II, cts. 17-32.

Dance repeats 3x, then repeat Part II, cts 17-32.

Close R to L and swivel knees while pretending to play violin.

Dance notations by Honey Goldfein-Perry

Presented by Yoni Carr  
Camp Hess Kramer Institute  
October 29 – 31, 2004

# Lecha Karati

Israel

CHOREOGRAPHER: Dudu Barzilay

FORMATION Circle facing center.

METER; 4/4

PATTERN

## PART I

1-2 Step R to R, L across R  
3&4 Yem. R  
5-6 Touch L heel fwd, touch L heel to L  
7&8 Yem. L bwd.  
9-10 Step R fwd, shift weight back onto L (elbows are bent and palms are first pointed down and then up)  
11&12 R-tog-R fwd shifting palms down and up again and clap on last step.  
13-14 Turn to L with L,R and face center.  
15&16 Yem. L bwd.

## PART II

1-4 Rock R fwd, L bwd (2x)  
5-8 Step-hop R fwd and turn to R to face out, step L back and hop on L.  
9-16 Rpt. 1-8 and face center.

## PART III

1-2 Fall onto R, lifting L fwd and crossing arms at wrists and snap fingers.  
3-4 Sway L,R  
5-8 Step L across R, R to R, L across R.  
9-12 Turn to R with R,L  
13-16 Yem. R.  
17-32 Rpt. Part III with opp. footwork and direction

## PART IV

1-2 Jump with feet tog.  
3-4 Hop 2x on R turning 1/2 turn to L to face out.  
5-8 Yem. L bwd.  
9-16 Rpt. 1-8 and face center.  
17-24 Box: R to R, L across R, step back on R, L to L.  
25-28 R to R, L across R  
29-32 Step R bwd, step L fwd in place, close ith R and snap fingers with arms crossed at wrists.

© Notated by Honey Goldfein-Perry

Presented by Yoni Carr  
Camp Hess Kramer Institute  
October 29 – 31, 2004

# Pitchi Lo Et Libech

Israel

CHOREOGRAPHER: Yoni Carr

TRANSLATION: Open Your Heart to Me

FORMATION: Couples facing CCW. Opp. ftwk for M& W. M's step is described.

METER: 4/4

PATTERN

**PART I:** Face CCW with inside hands joined.

- 1-4 Yem. L  
5-8 R,L,R fwd  
9-12 Face partner: Step L to L, and turn to R with R,L and face CCW  
13-16 Yem. R bwd and rejoin inside hands.  
17-20 Step L twd partner touching free palms, step back on R, L to L.  
21-24 Rpt. 17-20 with opp. footwork and direction and face partner.  
25-28 Join M's L and W's R hands: switch places:  
M: L,R,L moving behind W to outer circle.  
W: R,L,R under joined hands moving in front of M to inner circle and face partner.  
29-32 Yem. R bwd and face CW  
33-64 Rpt. Part I in opp. direction, but with same footwork.

**PART II:** Face partner with both hands joined palm to palm. Arms are raised with elbows bent. M's back is twd center. Use same ftwk in this part.

- 1-4 Sway R,L, step R and hold raising L to L and releasing hands.  
5-8 Step L behind R, R to R, L across R and pivot on L to L to face diag. to L.  
9-12 3 steps twd partner with R,L,R and face each other with M's back to center  
13-16 M: Yem. L bwd and pivot 1/4 turn to L to face CCW.  
W: face CW and back -to-back on line of circle.  
17-20 Sway R, hold, sway L, hold.  
21-24 Turn to R with R,L,R (W moves to center and M out of circle) and face partner with W's back to center.  
25-28 Yem. L bwd.  
29-32 Yem. R bwd and slap palms of both hands with arms raised and elbows bent.  
33-64 Rpt. in new positions and end facing partner with M's back to center.

**PART III:** Resume using opp. ftwk.

- 1-4 Open to face CCW and step L to L, R to R, step L fwd and pivot bwd to R bringing joined hands (M's W and W's L) over head.  
5-8 3 steps R,L,R completing 1/2 turn to end back-to-back -- M faces center, and W faces out. Keep the hands joined.

Pitchi Lo Et Libech – page 2 of 2

- 9-12 M: Yem. L. W: R,L,R turning to L and moving in front of M to inside circle and end facing partner.
- 13-16 M: Yem. R. W: Turn to L with L,R,L under joined hands (her R, his L)
- 17-20 M: L fwd, R bwd and pivot to L to face out, step L fwd turning under joined hands. W: Step R bwd, L in place, R fwd.
- 21-24 Move fwd out of circle with W behind M. 3 steps R,L,R. W: L,R,L fwd.
- 25-28 M: Rpt. 17-20. W: R fwd, L in place, R bwd.
- 29-32 3 steps R,L,R (W: L,R,L) moving twd center.
- 33-36 M: Yem. L bwd. W: Yem. R bwd turning to L under joined hands. Both face CCW.
- 36-40 Yem. R bwd.

Dance notations by Honey Goldfein-Perry

Presented by Yoni Carr  
Camp Hess Kramer Institute  
October 29 – 31, 2004

# Shai

Israel

CHOREOGRAPHER: Tuvia Tishler

RHYTHM: Note: Each ct. = 1 measure of 3/4

FORMATION: Circle with hands joined when possible.

METER: 3/4

PATTERN

---

## 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.

Notated by Honey Goldfein-Perry

Presented by Tuvia Tishler at Camp Yona 1997

Presented by Yoni Carr

Camp Hess Kramer Institute

October 29 – 31, 2004



# Çobankat

(Albania)

Çobankat (choh-BAHN-kaht) means “The Shepardesses.” It is a traditional song of the “Tosk” people of Albania. The words extol the freedom to be found in the mountains of Albania. Lee Otterholt put typical Albanian steps to the melody. This description records the dance as Lee presented it at the 2004 Stockton Folk Dance Camp.

CDs: *ayde Mon* by Muammer Ketencotlu, et.al., 2/4 meter  
released by Kalan Muzik, Istanbul, Band 11; *Balkan and Beyond vol. 2*, Band 10.

Formation: Open circle, hands joined in V-pos.

Styling: Proud. Bounce twice gently on every ct (1,&). Note: A slight hesitation can be made before each transfer of wt; that is, tread ever so slightly after the beat.

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Meas	Pattern
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INTRODUCTION No action. (clarinet solo + 4 meas drumbeats)

I. CROSS BEHIND, THEN MOVE (instrumental)

- 1 Facing ctr and dancing in place, step on R (ct 1); step on L behind R (ct 2); step on R in place (ct &).
- 2 Repeat meas 1 with opp ftwk (cts 1,2,&).
- 3 Facing ctr, but moving to the R, step on R to R (ct 1); step on L behind R (ct 2); step on R to R (ct &).
- 4 Step on L across in front of R (ct 1); step on R to R (ct 2); step on L across in front of R (ct &).
- 5-8 Repeat meas 1-4.
- 9-11 Repeat meas 1-3.

(That is: Repeat this dance motif 2  $\frac{3}{4}$  times. There is no meas 12.)

II. STEP FORWARD AND LIFT, CROSS BEHIND (song verse)

- 1 Facing ctr and dancing in place, step fwd on L across in front of R (ct 1); bounce 2 times on L while R ft swings around to a position directly in front of L shin (cts 2,&).
- 2 Step on R directly behind L (ct 1); step on L directly behind R (ct 2); moving to the R, step on R to R (ct &).
- 3-12 Repeat meas 1-2 five more times (six times in all).

III. CROSSING IN FRONT (song refrain)

- 1 Step fwd on L across in front of R (ct 1); turning slowly to face L, bounce 2 times on L while R ft swings slowly around in front of L (cts 2,&).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat Fig II, meas 1-2.
- 5-6 Repeat meas 1-2.
- 7 Repeat Fig II, meas 1.
- 8 Step on R directly behind L (ct 1); bounce 2 times on R as L ft twists slightly behind R leg, then swings around in front of R ft (cts 2,&).
- 9-12 Repeat Fig II, meas 1-2 twice.
- 13 Repeat Fig II, meas 1. (There is no meas 14.)

Sequence: The dance repeats twice more from the beginning. On the last instrumental phrase, continue Fig II steps (beginning with meas 2) to the end of the music. End by bringing ft slowly together.

Presented by Lee Otterholt  
2004 Stockton Folk Dance Camp

## Çobankat

1. Çobankat moj qe shkojne (bre)

Zallit moj çobankat-e

Shkojnë ë tjerrin për djemte

Mallit moj çobankat-e

**Chorus:** O liri liri per djemte mallit-e

Djemtë moj me ylle të kuq mes ballit-e

O moj çobankat-e

O moj të mjerat-e

2. Turr motër moj të tjerrim

Tu bejmë rroba trimave //

3. Turrë trashë o moj se turrë

Hollë o moj se turrë hollë

Për trimat që flejne ne

Dëbore o moj ne dëbore

### **Translation:**

The shepherd girls come from the river,

They knit sweaters for their young men in the mountains,

They cry out for freedom.

For the men who have a red star on their foreheads,

Let's knit sisters,

Let's knit sweaters.

Not thin ones but thick ones,

So that our men will not feel cold in the snow.

Tosk dialect, Albanian song for a dance introduced by Lee Otterholt  
at Stockton Folk Dance Camp 2004, from the recording "Ajde Mori"

Presented by Joyce Clyde with great musical and linguistic assistance from  
Merita Halili, Brenna MacCrimmon, Eva Salina Primack, Barbara Bevan,  
Barbara Deutsch and practical assistance by Paul Brown, Lise Liepman,  
Toni Denmark, and Jerry Duke

# Tervelska Râka

(Bulgaria - Dobrudža)

A variation on the popular Râka widespread throughout Dobrudža. This version comes from the area around the town of Tervel. Râka means "hand." Observed by Yves Moreau in 1972.

Pronunciation:    tehr-VEHL-skah RUH-kah

Music:            Yves Moreau CD FB-007

2/4 meter

Formation:       Mixed lines or open circle; hands joined up in W-pos; wt on L, face R of ctr.

## Meas

## Pattern

32 meas            INTRODUCTION (instrumental) Start with vocal.

### I. TRAVEL STEP (Melody A—song)

- 1           Facing LOD, step fwd on R (ct 1); low fwd scuff with L next to R (ct 2).
- 2           Same action as in meas 1 but begin with L ft.
- 3-4       Repeat meas 1-2. In meas 1-4, body leans slightly side to side in direction of stepping ft.
- 5           2 small steps fwd in LOD, R-L (cts 1-2).
- 6           Small step on R (ct 1); low fwd scuff with L next to R (ct 2).
- 7-8       Same action as in meas 5-6 but begin with L ft.
- 9           Facing ctr, small light leap to R onto R, sinking slightly onto R and raising L knee (ct 1); hold (ct 2).
- 10         Repeat meas 7 with opp ftwk.
- 11         Step on R to R (ct 1); strong scuff fwd with L ft across R, simultaneously rotating elbows back (ct 2).
- 12         Strong step on L across R, simultaneously extending both arms diag fwd, down and then up ("scoop"), as elbows straighten (ct 1); hold (ct 2).
- 13         Facing ctr, step on R to R, arms start moving down (ct 1); step on L behind R, arms continue moving down (ct 2).
- 14         Step on R to R, arms move up twd W-pos (ct 1); stamp with L next to R, no wt (ct 2).
- 15         Step on L in place arms now in W-pos (ct 1); stamp with R next to L, no wt, with a slight "pull" motion of the arms in W-pos (ct 2).
- 16         Stamp again with R next to L, no wt, with another "pull" motion of the arms (ct 1); hold (ct 2).
- 17-32      Repeat meas 1-16.

### II. IN AND OUT (Melody B—instrumental)

- 1           Facing ctr, step fwd on R, arms begin extending fwd and down (ct 1); scuff with L fwd next to R (ct 2).
- 2           Same action as in meas 1, but starting with L, still moving fwd, arms continue extension down and back and fwd
- 3           Moving bkwd, two steps R-L, arms move back (cts 1,2).
- 4           Step fwd onto R, arms move fwd (ct 1); low stamp with L next to R, arms are returning to W-pos (ct 2).

Tervelska Râka—continued

- 5 With arms now in W-pos, step onto L in place (ct 1); low stamp with R next to L, no wt (ct 2).
- 6 Large step back onto R simultaneously extending L leg fwd, straighten knee and both arms (ct 1); hold (ct 2).
- 7 Step on L in place, arms are back to W pos (ct 1); low stamp with R next to L, no wt, arms do a “pull” motion (ct 2).
- 8 Stamp again with R next to L, no wt, arms do another “pull” motion (ct 1); hold (ct 2).
- 9-32 Repeat pattern of meas 1-8, 3 more times.

Repeat dance from beginning.

Presented by Yves Moreau  
2004 Stockton Folk Dance Camp

## Tervelska Râka

Bulgarien

instr.

voc.

Ma - rin - či - ce, giz - da - vo de - voj - če  
 Ma - rin - či - ce, giz - da - vo de - voj - če  
 Ma - rin - či - ce, giz - da - vo de - voj - če  
 Ma - rin - či - ce, giz - da - vo de - voj - ka

le - ko pe - eš, da - le - ko se ču - eš  
 le - ko pe - eš, da - le - ko se ču - eš  
 ov - čar is - ka v pla - ni - na da pe - eš,  
 tja za - pja - la oš - te po vi - so - ko

čul me ov - čar iz go - ra ze - le - na  
 čul me o - rač iz po - le ši - ro - ko  
 ov - čar is - ka v pla - ni - na da pe - eš,  
 ta se ču - la, go - re v pla - ni - na - ta

s ka - val svi - ril, ka - va - la iz - pus - na.  
 ra - lo o - ral, ra - lo - to iz - pus - na  
 o - rač is - ka sred po - le da pe - eš.  
 v pla - ni - na ta, do - lu vâv po - le - to.

**Translation:**

*Marinčica, beautiful girl, you sing so  
 Nicely and we hear you far. The  
 shepherd heard me in the green forest.  
 He was playing his kaval and dropped it.  
 The farmer heard me in the field. He was*

*ploughing and dropped his plough.  
 The shepherd wanted Marinčica to come  
 sing in the forest and the farmer wanted  
 to hear her sing in the field. Marinčica  
 just sang louder so she could be heard  
 better in the forest and the field. ...*

# Dafino

Macedonia

This dance is from the Krusevo area. It is done by women, using knees and ankles flexibly. This dance is seen in the "Komicko," the partisan dance. Originally presented by Atanas Kolarovski at the Laguna Folkdancers Festival, 2002.

RHYTHM: 11/16 (1 2 3 4 5)

FORMATION: open circle or line with "W" hold

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METER: 11/16

PATTERN

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Meas

## Part 1

- 1 Facing diag. CCW, slightly leap on R fwd (ct 1); cukce on R and bring L ft next to R calf (ct 2); step on L fwd (ct 3); step on R, L fwd (cts 4,5).
- 2 Cukce on L, bringing R ft next to L calf (ct 1); step on R fwd (ct 2); hold (ct 3); step on L back with slight dip (ct 4); step on R fwd (ct 5)
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5-8 Repeat meas 1-4.

## Part 2

- 1 Facing ctr, cukce on L (ct 1); step on R to R (ct 2); hold (ct 3); step on L in front of R (ct 4); step back on R (ct 5).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2.

Dance description by Fusae Senzaki

Presented by Sherry Cochran  
Camp Hess Kramer Institute  
October 29 – 31, 2004

# Phiravelman Kalyi Phuv

(Romski Cocek, Macedonia)

The source of this dance is the Rom communities in Macedonia and the USA. Michael Ginsburg first introduced a similar dance, Skopski Cocek. The pattern is similar to the eastern Macedonian Malesevsko Oro. This particular version was seen on a German television program of Esma Redzepova performing in the 1960's. Originally presented by Steve Kotansky at the Laguna Folkdancers Festival, 2003.

MUSIC:

FORMATION: Open circle, "W" handhold.

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METER: 2/4

PATTERN

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Meas

- 1 Facing slightly R of ctr, step R ft fwd (ct 1); step L ft fwd (ct 2).
- 2 Step R ft fwd (ct 1); step L ft fwd but behind R ft (ct 2); step R ft fwd (ct &).
- 3 Step L ft fwd (ct 1); step R ft fwd (ct 2); step L ft fwd (ct &)
- 4 Turning to face ctr, step R ft to R (ct 1); lift L ft up slightly in front of R ft and release it lazily (ct 2).
- 5 Step L ft to L (ct 1); step R ft to L in front of L ft (ct 2).
- 6 Step L ft to L (ct 1); step ball of R ft behind L ft (ct 2); step back onto L ft in place (ct &).
- 7 Repeat meas 6 with opp ftwk.
- 8 Repeat meas 6.

Presented by Sherry Cochran  
Camp Hess Kramer Institute  
October 29 – 31, 2004



# Razložko Horo

Bulgaria

A medley of three dances from the region around Razlog in the Pirin Mountains of Macedonia. The first dance is in 11/8 meter, the second in 4/4 and the last one in 11/16. Yves Moreau learned this dance from Baj Toma Karaivanov in Petrič, Bulgaria in 1969.

- MUSIC:** Yves Moreau CD: BMA-CA-2001
- RHYTHM:** Pattern 1: 11/8 (SSQS); pattern 2: (1,2,3,4); pattern 3: (SQQQ)
- FORMATION:** Open circle, hands in "W" pos for patterns 1-2 and in "V" pos for pattern 3.
- STYLE:** Proud. Heavy step for patterns 1-2; lighter for pattern 3.
- STEPS:** "Čukče": Lift heel of ft with wt on the upbeat and lower it on the downbeat.

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## PATTERN

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Meas

**INTRODUCTION:** there is a musical intro with zurna and tapan in free meter. Dance starts one meas after melody of slow patterns begins.

### 1. Slow pattern (11/8)

- 1 No action.
- 2 Facing ctr, čukče on L ft; on cukce upbeat, raise R ft across in front of L calf and on cukce downbeat, simultaneously push and extend R leg fwd and down and then smoothly bring it diag R (1); cukce on L, simultaneously bringing R leg behind L knee (2); step on R behind L (3); step on L in place raising R ft up behind L calf (4).
- 3 Čukče on L, simultaneously pushing and extending R leg down to R (1); turning to face slightly R of ctr, step on R in LOD (2); step on L in front of R (3); step on R in LOD (4).
- 4 Leap onto L in front of R (1); facing ctr, step on R to R (2); step on L in front of R, simultaneously picking up R ft behind L calf (3); step on R in place (4).
- 5 Repeat pattern of meas 2 but with opp ftwk.
- 6 Transfer wt sharply onto L behind R, simultaneously extending R leg fwd and then diag R (1); čukče on L, simultaneously bringing R leg behind L knee (2); step on R behind L (3); step on L in place, raising R ft up behind L calf (4).
- 7-11 Repeat meas 2-6.

### 2. Medium pattern (4/4)

- 1 Facing L of ctr, step on R in front of L with marked knee flexion while upper body bends fwd and arms swing fwd and down and L ft comes up behind R calf (1); facing ctr, step on L in place while returning hands to "W" pos (2); small hop on L while turning to face R of ctr, extending R leg fwd (3); step on R in LOD (4).

- 2 Facing and moving LOD, hop on R extending L leg fwd (1); step on L (2); hop on L, extending R leg fwd (3); step on R (4).
- 3 Repeat pattern of meas 1 with opp ftwk and direction
- 4 Repeat meas 1.
- 5 Repeat meas 1 with opp ftwk and direction.
- 6-9 Repeat meas 1-4.
- 10 Turning to face R of ctr, step on L in front of R with marked knee flexion while upper body bends fwd and arms swing fwd and down and R ft comes up behind L calf (1); facing ctr, step on R in place while returning hands to “W” pos (2); small hop on R while turning to face ctr (3); close L sharply to R, taking wt on L ft (4).

### 3. Fast pattern (11/16)

- 1 Facing ctr, with hands coming down to sides (“V” pos) touch ball of R ft in front of L (1); point R ft to R and slightly fwd (2); pause (3); step on R behind L while turning to face LOD (4) step on L in place (5).
- 2 Facing and moving LOD, step on R (1); step on L (2); pause (3); small leap onto R to R (4); step on L (5).
- 3 Step on R in LOD begin to turn CCW to face RLOD (1); facing RLOD, hop on R ft picking L ft up behind (2); step on L behind R (3); step on R behind L (4); step on L fwd (5).
- 4 Still facing RLOD, large step fwd on R (1) step fwd on L (2); pause (3); leap fwd onto R (4); step on L while turning to face ctr (5).

### 4. Optional fast pattern variation (11/16)

- 1 Turning to face L of ctr, dance small sharp leap onto R ft, crossing in front of L picking up L ft behind R calf while upper body leans slightly fwd (1); facing ctr step on L in place straightening body (2); small lift on L while bringing R leg to R (3); step on R behind L while turning to face LOD (4); step on L in place (5).
- 2 Facing LOD, quick hop in L (ah); step fwd on R bending both knees (1); step fwd on L (2); pause (3); leap fwd onto R (4); step fwd on L (5).
- 3-4 Repeat Fig. 3, meas 3-4.
- 5-12 Repeat meas 1-4 (3 times in all)
- 13 Repeat meas 1 (1).

Note: Pattern 4 is usually called by leader after doing pattern 3 several times.

Original dance description by Yves Moreau.

Presented by Sherry Cochran  
Camp Hess Kramer Institute  
October 29 – 31, 2004

# Zajko Kokorajko

Macedonia

"Zajko Kokorajko" is a humorous song about a young rabbit who dresses up in the finery of a young bachelor and goes off to Thessalonika to find a bride. In Macedonia, a dance game is performed to "Zajko Kokorajko" in which a bumbling "hunter" with a toy gun tries with comic antics to bag a couple of "rabbits." Rubi Vuc(eta taught this dance at classes in Los Angeles in 1968 where both Yves Moreau and Dick Oakes learned it. Yves subsequently taught the dance at a workshop in May of 1969 as "Skopska Zaramo" and Dick taught it as "Zajko Kokorajko" on his teaching tours in the 1970s.

PRONUNCIATION: ZAI-koh koh-koh-RAI-koh

MUSIC: Festival (45rpm) F-4001; Jugoton (10" LP) EPY 3009; Jugoton (LP) LPY-64; Mediterranean (45rpm) M-4001;

RHYTHM: The rhythm is in 3 accented dancer's beats of SLOW (cts 1&), quick (ct 2), quick (ct &).

FORMATION: Lines of mixed M and W either with joined hands held down at sides ("V" pos), or grasping neighbors' belts in "X" pos with R arm under and end dancers' thumbs tucked into own belts.

STEPS/STYLE: LIFT: A low hop in which the heel does not leave the floor.

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METER: 2/4

PATTERN

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Meas

1-16 **INTRODUCTION:** (Instrumental) - No action. Begin dance with vocal.

## BASIC MOTIF

- 1 Facing ctr, step R swd (ct 1); rise on R (ct 2); step L across in front of R (ct &).
- 2 Step R slightly swd (ct 1); step L next to R (ct 2); step R next to L (ct &).
- 3 Step L slightly swd, bending L knee slightly and quickly bringing R heel to L ankle (ct 1); rise on L, bringing R in back of L ankle (ct 2); step R across in back of L (ct &).
- 4 Step L swd (ct 1); low leap R across in front of L, bending slightly at hips (ct 2); pause (ct &).

Repeat action of the basic motif (except that dancers hold pos on ct 1 of meas 1 that was assumed at end of meas 4) until leader signals for a change.

**Variation I:** (SIDE-SIDE)

- 1-3 Repeat action of meas 1-3 of the basic motif (with the slightly bent pos hold only on the first time through).
- 4 Low leap L swd, bringing R twd L (ct 1); low leap R swd, bringing L twd R (ct 2).
- 5 Countering the basic rhythm, step L swd (ct 1); step R across in back of L (ct &); step L swd (ct 2).

Repeat action of Var I until leader signals for a change.

NOTE: Some dancers like to add a quick low pickup hop on L after ct & of the previous meas and before ct 1 of meas 1 on repetitions of this var.

**Variation II:** (SIDE-SIDE/HEEL-TOE)

- 1-5 Repeat action of Var I, meas 1-5.
- 6 Rise on L, touching R heel fwd in front of L (ct 1); rise on L, touching R toe next to outside of L instep (ct 2).

Repeat action of Var II until leader signals for a change.

NOTE: Other variations are probable.

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Presented by Sherry Cochran  
Camp Hess Kramer Institute  
October 29 – 31, 2004

# Hambleton's Round O

## English Country Dance

SOURCE: Mary Ann Taylor, New Mexico August Camp 1993

RHYTHM: In triple time

FORMATION: Longways, triple minor

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METER: PATTERN

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### Bars

#### **A**

- 1-2 First Couple cast off one place; twos leading up and casting in place into:
- 3-6 Heys (aka reel) for three across the dance: first W gives left shoulder to 2nd M, first M gives left shoulder to 3rd W to begin.
- 7-8 First couple turn in middle, both hands, to end proper (note: ones end in second position; twos have moved up to first position)

#### **B**

- 1 First W, 2nd M change places
- 2 First M, 2nd W change
- 3 Hands four, halfway around to left (note: this happens expeditiously; 2nd M has to be ready to move)
- 4 All 4 turn single, to right
- 5-8 Circular hey (reel) for 4: pass partner right, neighbor left, partner right, neighbor left (with agility!)

Repeat from beginning. Note: 2's and 3's continually change roles as they progress up the set; ones remain ones to the bottom.

Presented by Gary Diggs  
Camp Hess Kramer Institute  
October 29 -31, 2004

# Shir Ahava Le Rhodus

Israel

CHOREOGRAPHER: M. Ben-Ya'akov  
TRANSLATION: A Llove Song to Rhodes  
FORMATION: Circle facing center.

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METER: 4/4 PATTERN

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Meas

## PART I

1-2 Step-tog-step w/R to R.  
3-4 Step L behind R, R to R, L across R.  
5-6 Full turn to R w/R,L.  
7-12 Open double tcherkessia beg. w/R to R.  
13 Step and sway R to R.  
14-16 Full turn to L w/L,R,L.  
17-28 Rpt. 1-12  
29-30 Sway R,L.  
31-32 Full turn to R w/R,L.

## PART IIA

1-2 Rock bwd R, fwd L.  
3-4 Step-tog-step fwd w/R  
5-6 Full turn to L twd center w/L,R,L  
7-8 Fall fwd onto R w/bent knee and clap.  
9-10 Step-tog-step bwd w/L.  
11-12 Step-tog-step bwd w/R.  
13-14 Turn to L to face CCW w/L,R.  
15-16 Yem. L bwd. and face center.

## PART IIB

1-2 Step R to R, L behind R.  
3-4 1/2 turn to R w/R,L and face out of circle.  
5 Step R behind L.  
6-7 1/2 turn to L w/L,R and face center.  
8 Step L to L.  
9-12 Mayim step to L.  
13-14 Step R across L, step back on L in place.  
15-16 Full turn to R w/R,L.

Repeat Part IIA & IIB

PART III

- 1-4           Box step to R (Small leap onto R to R, L across R, R bwd, L to L)  
5-8           Rpt. 1-4  
9-10          Step R to R, drag L to R.  
11-12        Step L to L, drag R to L.  
13-24        Rpt. 1-12  
25-26        Fall fwd onto R, touch L toe next to R heel.  
27-28        Brush L fwd, Lift L.  
29-30        Step back on L, touch R toes next to L.  
31-32        Full turn to R w/R,L.

# Stella de Maggio

Switzerland

Rick Wallace and Carolyn Mills learned this dance from Gittie, Vienna, March 2003.

FORMATION: Circle of couples, hands joined down, W to Rt of M, Start w/ Rt ft free.

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METER: 4/4

PATTERN

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## Part 1

- A. 4 steps & 2 2-steps LOD
- B. 2 steps & 2 2-steps LOD
- C. 3x (3 steps & tch, chg dir)
- D. W turns ccw under ptr R arm to end in open shldr-waist position w/W on outside of circle. Free hands on hips.

## Part 2

- Rpt Pt 1, A & B, but polka turn w/ptrn on 2-steps. Fc ctr at end
- Rpt ftwk Pt 1, C, but fcng ctr (fwd & back & fwd)
- Take outside hand of ptrn, & solo ("eggbeater") turn out of circle to circle.
- Note: in part 2 M starts with left foot instead of right foot (as in parts 1 and 3)

**Repeat Part 1 in circle** but end facing ptr, right hands joined, down.

## Part 3

- Rtp ftwk Part 1, A-B-C:
- A. Small chain in LOD: Rt hand to ptrn, Lt to crnr, Rt elbow turn next person with 2-steps.
- B. Walk two steps back to original crnr & Lt elbow turn on 2-steps.
- C. 3x: siding (Move to rt w/ 3 steps & tch – M fcng mostly out & W fcng mostly in toward ctr of circle – make small arcs; rpt Lt; rpt Rt) w/this ptrn
- D. Rt under arm turn to circle & repeat dance with new partner.

Presented by Gary Diggs  
Camp Hess Kramer Institute  
October 29 – 31, 2004



# NEUES MUEHLRAD

BAVARIA

Baker's dance from Bavaria, mimicking the machine that mixes the bread dough. This version is a couple mixer. Other arrangements involve strenuous figures with women holding the men's weight in a star figure.

**RHYTHM:** 2 measures / 8 beats per phrase. Each figure is four phrases / 16 beats long.

**FORMATION:** Danced in a circle with five couples. Woman is on Man's Right, inside hands joined forward with Woman's Left arm resting lightly on Man's Right arm. Normal walking step is used throughout; a heel scuff is added in Chain Figure. Men hook free thumb in suspenders, elbow to side shoulder high; Women place hand on hip with fingers and elbows forward.  
**NOTE:** Since the figures are the same for men and women, two women may dance together.

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Meter: 4/4

PATTERN

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Meas

## EINGANG AND CIRCLE

- 1-3 Couples walk fwd in circle 12 steps.
- 4 M step in place & lead W across in front of M CCW turn to center. M & W join hands in individual concentric circles, W facing out.
- 5-8 All circle to their own R, W CW & M CCW.

## CHAIN & PROMENADE

- 1 Meet partner to begin Chain with R hands joined high, forearms vertical. Walk ½ turn turn CW around partner with 4 steps, end with M facing out, W facing in.
- 2 Join L hands with next person & turn CCW ½ turn, end with M facing in, W facing out.
- 3-8 Continue around circle, alternating R & L hands, 4 steps for each ½ turn. When partner is reached, W give partner L hand and resume March until musical phrase changes.

## COG WHEELS

- 1-8 Lead W cast off to R; W follow in sequence to form R hand star next to M star. As W cast off, M place L hands into center to form L hand star, R thumb in suspenders. M & W Stars should overlap, M R elbow in front of partner, W R elbow behind partner as the wheels merge. Pass partner one time; on second pass, lead M take W L hand with his R hand; each M picks up his partner in turn and continue the star until all W are back with partners. **NOTE:** The merge of the Cog Wheel may take longer than 8 measures, however, it will merge with the March into the next repeat of the dance.

Repeat the dance from the beginning two more times.

Arranged and notated by Richard Duree

Presented by Richard Duree  
Camp Hess Kramer Institute  
October 29 – 31, 2004

# PRIDI JANIK

(Moravia, Czech Republic)

This charming dance from South Moravia was introduced by Robert LeGault of Montreal and taught by Conny Taylor at Year End Camp in Keane, NH in 1970.

TRANSLATION: Here Comes Johnny

FORMATION: Danced in couples at random on the floor, W on M R side in Skater's position: R hand in R hand, L hand in L hand, M R arm over.

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METER: 4/4

PATTERN

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Meas

## Introduction: Promenade and Elbow Turns

- 1-4 Couples walk LOD with 16 steps, flexing knees.  
5-8 Partners turn ½ turn toward each other to face RLOD; M places W R hand on his L shoulder and his L arm around her waist. W L hand goes to her hip; M raises R arm high R and waves it gently as couples walk 16 steps RLOD..  
9-12 Partners face each other and link R elbows; walk 10 steps CW; change to L elbows and walk 6 steps CCW; end in shoulder-waist hold.

## Figure 1 - Twisting Čardaš & Chorus

- 1 Moving W bkwd, M step L fwd diag on R ft (ct 1); close R ft to L ft (ct 2); step L fwd diag on L ft (ct 3); click R heel to L heel without weight (ct 4). W move bkwd on opposite ftwk. M twists W hips CW on Cts 1 & 3 to move the skirt.  
2 Rpt movement of Meas 1 on opposite ftwk, M moving R fwd diag.  
3,4 Rpt movement of Meas 1,2.  
*Note: The chorus is counted 10 + 6 beats Notation here is for M; W dance on opposite direction and footwork..*  
5-8 M step L on L ft (ct 1); close R ft to L ft (ct 2); step-close to L again (ct 3,4); step L on L ft (ct 5); touch toe of R ft across in front of L ft (ct 6); step to R on R ft, weight on both ft, knees flexed (ct 7); snap heels together, rising onto balls of ft and straightening both knees; (ct 8); sink onto both ft & flex knees (ct 9); straighten knees (ct 10). Hop to R on L ft 4x with heel beats (ct 1-4); sink onto both ft with knees flexed (ct 5); straighten knees (ct 6).  
9-12 Rpt movement of Meas 5-8.

## Figure 2 – Arm Turn & Chorus

- 1 With R hips adjacent, place R hand behind partner's R shoulder with arms crossed; W L hand on hip, M L hand in air. Step fwd LR (ct 1,2); leap lightly fwd on L ft turning body slightly to L & flexing R knee bkwd (ct 3); chug fwd on L ft & twist body to R, snapping R leg fwd & turned out (ct 4).  
2 Rpt movement of Meas 1 on opposite ftwk.  
3,4 Rpt movement of Meas 1,2.  
5-12 Rpt Chorus.  
Repeat Figure 1 & 2 from beginning.

Notation by Richard Duree – 9/04

Presented by Richard Duree  
Camp Hess Kramer Institute  
October 29 – 31, 2004

# Geulim

Israel

CHOREOGRAPHER: Yaacov Levy

TRANSLATION: The redeemed people

MUSIC: Yemenite

STRUCTURE: One stanza, 3 parts

FORMATION: Couples, face partner, M. inside, pinkies held at shoulder level  
M. steps are given, W. opposite footwork

---

METER: PATTERN

---

**PART ONE:** (Face partner, M inside, both hands held at shoulders level)

- 1 - 2 Step L to left, hold
- 3 - 6 Yemenite with R
- 7 - 12 Repeat 1-6
- 13 - 14 Repeat 1-2
- 15 - 16 Moving CW, step R to right, hold
- 17 - 18 Pivot on R full turn thru right on LOD, moving CW, step L in place
- 19 - 20 Repeat 17-18
- 21 - 22 Repeat 15-16
- 23 - 44 Repeat 1-22, end facing CCW, M. inside, holding inside hands

**PART TWO:** (face CCW, M. with L, W. with R)

- 1 - 4 Yemenite step with L
- 5 - 8 Step-bounce R, and L CCW
- 9 - 12 Repeat 1-4 with R
- 13 - 16 Repeat 5-8 beg. with L
- 17 - 32 Repeat 1-16

**PART THREE:** (CCW, M. inside, holding inside hands)

- 1 - 2 Step CCW L,R
- 3 - Step L FWD while pivoting BWD thru right, face CW
- 4 - Facing CW, bend body slightly BWD,R raised bent FWD, bounce on L
- 5 - 8 Repeat 1-4 with R CW
- 9 - 16 Repeat 1-8,

Original dance notes by David Edery

Presented by David Edery  
Camp Hess Kramer Institute  
October 29 – 31, 2004

# Lifney She'nifradim

Israel

CHOREOGRAPHER: Marco Ben-Shimon  
TRANSLATION: Before We Say Goodbye  
MUSIC: Yair Klinger  
STRUCTURE: One stanza, 2 parts  
FORMATION: Circle, CCW, holding hands

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Meter: 4/4

PATTERN

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**PART ONE:** (face center, hands are held on shoulders)

- 1 - 4 Stamp R to right, hold, hop R, cross L behind
- 5 - 8 Step R to right, cross L over, close R, hold
- 9 - 16 Repeat 1-8
- 17 - 20 Step R to right, cross L behind, R to right, pivot BWD thru right
- 21 - 24 Facing out, step L to left, cross R behind, L to left, hold
- 25- 26 Balance R to right, L in place
- 27 - 28 Turn BWD with R.L thru right, face center
- 29 - 30 Cross R behind, step L to left
- 31- 32 Cross R over, step L behind in place
- 33 - 36 Slow step with R to right, slow close with L
- 37 - 72 Repeat 1-36, counts 71-72 close L and turn right to face CCW

**PART TWO:** (face CCW, free hands)

- 1- 6 Move left to center, cross R behind, L to left, cross R over step L to left, cross R behind, step L to left
- 7 - 8 Cross R over, lift L knee, clap hands with hands raised
- 9 - 10 Tap left palm on left thigh, hold, right hand remain raised
- 11 - 16 Moving right, outside, cross L behind, R to right, cross L over, R to right, cross L behind, raise R knee
- 17 - 18 Full turn FWD on LOD with R.L
- 19 - 20 Step R BWD, lift L knee
- 21 - 24 Repeat meas 17-24 to opposite directions
- 33 - 64 Repeat meas 1-32
- 65 - 66 Close R and turn to face center, hands on shoulders, hold
- 67 - 68 Bounce knees twice

Original dance notes by David Edery

Presented by David Edery  
Camp Hess Kramer Institute  
October 29 - 31, 2004

# Shav El Admati

Israel

CHOREOGRAPHER: Gabi Moti  
TRANSLATION: Returning to my Homeland  
MUSIC: Avihu Medina  
STRUCTURE: One Stanza, 3 parts  
FORMATION: Circle, join hands, CCW  
STYLE: Bouncing steps throughout

---

Meter: 4/4

PATTERN

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**PART ONE:** (face CCW, join hands)

- 1 - 4 Step-Bounce FWD CCW with L.R.L.R
- 5 - 6 Touch L FWD, bounce R knee, touch L BWD, bounce R knee
- 7 - 8 Touch L FWD, knees slightly bent, bounce and lift L slightly
- 9 - 32 Repeat 1 - 8 three more times (total 4 times) with the last lift of L, turn left to face center

**PART TWO:** (face center, join hands)

- 1 - Touch L heel FWD and hop on R
- 2 - 3 Step-Bounce L and R FWD into center
- 4 - Close L
- 5 - 8 Repeat 1 - 4 continue moving into center
- 9 - 12 Two Step-Together-Step BWD to LOC with L and R
- 13 - 16 Two Yemenite steps with L and R

**PART THREE:** (face center, join hands, moving CCW)

- 1 - 2 Bend body FWD, cross L in front and Step-Together-Step moving right
- 3 - 4 Straight body, step R to right, touch L heel in front, hands held and bent at elbows
- 5 - 8 Repeat 1 - 4
- 9 - 12 Full turn to own right with 4 Step-Bounce L.R.L.R
- 13 - 16 Face Center, rejoin hands, two Yemenite steps with L and R
- 17 - 32 Repeat 1 - 16

Original dance notes by David Edery

Presented by David Edery  
Camp Hess Kramer Institute  
October 29 - 31, 2004

# Shir Eres Negbi

Israel

CHOREOGRAPHER: Shlomo Maman

TRANSLATION: A lullaby song

COMPOSER: Moshe Wilensky

STRUCTURE: One Stanza, 2 parts

FORMATION: Couples on LOC, M face CCW

RHYTHM: Meter: 3/4 slow count, each count 3 steps  
M steps described. W with opp ftwk and directions.

---

METER: 3/4

PATTERN

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- PART ONE:** (face to face M face CCW, W face CW, hold right hands)
- 1 - 2 Two Waltz steps CCW on line of circle with R.L, M FWD, W BWD
  - 3 - Cross R over, turn left to face center, W places her left hand behind M's waist, step L behind in place, close R
  - 4 - Repeat 3 with L with opposite footwork and directions
  - 5 - 6 Repeat 1 - 2
  - 7 - M-step R FWD to partner, Step L BWD, close R helps W to turn  
W-step L FWD to partner, full turn to right with R.L under right arms
  - 8 - Repeat 7 with opposite foot and directions, M-turns, W-in place
  - 9 - 16 Repeat 1 - 8

- PART TWO:** (M-moves to inside circle, face partner, hold both hands to sides)
- 1 - Cross R over, wide step with L to left, step R to right
  - 2 - Repeat 1 with L to opposite direction
  - 3 - 4 Face partner, right hands held down, right shoulders close, left hands held above heads, 2 Waltz steps with R.L turning together CW
  - 5 - 6 Double Cherkessya from side to side, begin with R over, change holding hands with the left Cherkessya step
  - 7 - 8 Holding both hands to sides, change places CW with 2 Waltz steps R.L
  - 9 - 16 M outside, W inside, repeat 1 - 8 to opposite directions

Original dance notes by David Edery

Presented by David Edery  
Camp Hess Kramer Institute  
October 29 - 31, 2004

# Koga Me Mama Rodila

(Bulgaria- Trakia)

A basic Pravo Trakijsko variation adapted to this well-known folk song by Yves Moreau.

Pronunciation: koh-GAH meh MAH-mah roh-DEE-lah

CD: *Bulgarian Folk Dances Vol. 5*—Stockton Folk Dance Camp 2004, Band 10. 2/4 meter

Formation: Mixed lines, hands joined down in V-pos. Face ctr, wt on L.

Styling: Earthy, proud steps.

## Meas

## Pattern

INTRODUCTION No action (after long improvised tambura solo).

### I. BASIC PATTERN

- 1 Facing ctr, step on R to R (ct 1); step on L in front of R (ct &); step on R to R facing ctr (ct 2).
- 2 Step on L twd ctr (ct 1); step back on R (ct 2); step back on L (ct &).
- 3 Facing ctr, step on R, leaning body to R (ct 1); step on L leaning body to L (ct 2).
- 4 Step on R to R (ct 1); step on L behind R (ct &); step on R to R (ct 2).
- 5 Step on L to L, sending R leg out to R and fwd (ct 1); close R to L softly in a slight CW circular motion, leaning upper body slightly fwd (ct 2).

Repeat dance from beginning.

Presented by Yves Moreau  
2004 Stockton Folk Dance Camp

# Polonez Royale

(Poland)

The Polonez (poh-LOH-nez) is the oldest of Poland's five national dances, finding its musical roots in old church hymns and Christmas carols, if not earlier. The name is derived from the French who named it "La danse polonaise" which translates to "The Polish dance." The dance, as well as the name became popular in royal courts across Europe including its native Poland where they too adopted the name, and called it "Polonez." Prior to being elevated to this regal status, the Polonez had many different forms and names and was danced by peasants in every part of the country. Variations of the dance such as the "chodzony" can be found in the regional dances. Several polonaises were written by famous composers of Poland such as Chopin, Ogiński, Stefani, Moniuszko, and many others. The Polonez Royale was choreographed by Richard Schmidt in 2004 and presented by him at the 2004 Stockton Folk Dance Camp.

**Music:** *Folk Dances from Poland, Vol. 1, Band 10* 3/4 meter  
Music from the film "Pan Tadeusz"—composer Wojciech Kilar.

**Formation:** Circle of cpls, M to L of ptr in Promenade position (see Styling). All dancers face ctr of circle.

**Steps:** Walking step: Wt on L, in preparation for the 1st ct, the dancer very gently bends L knee while extending R ft fwd, knee slightly bent until it becomes straight, moving ft fwd with toes just above floor level (ct &); step fwd firmly on R ball of ft, straightening the L knee (ct 1) (this step is the longest one in relation to the next two steps); step fwd on ball of L ft (ct 2); step fwd on ball of R ft (ct 3).

Continue Walking step using opp ftwk. Step can also be done beg with the L.

Short Bow: Step on R to R, leaving L ft in place (ct 1); bring L ft beside R ft (ct 2); M bow to ptr by gently nodding head, W bow to ptr by slightly bending knees (ct 3). Bow can also be done beg with the L ft to L.

Long Bow: Make a long, deep bow to ptr. M bow by nodding head down (cts 1,2,3) and up (ct &); W bow by bending knees slowly and deeply (cts 1,2,3).

**Styling:** Promenade position: Cpl stand beside each other with M on W's L. M extends R arm fwd bent slightly at the elbow with palm facing in. W extends L arm fwd, bent slightly at the elbow and rests it upon M's R hand. Joined hands are held slightly below shldr level during the dance and should not move, however they should also not be stiff. M's L hand is on hip, fingers fwd. W hold skirt out with free hand. May be done with opp pos.

Barrel position: Standing facing each other, cpl extend both arms out in front parallel to floor and join hands (M R to W L; M L to W R) with elbows slightly bent to form a circle.

Individual: **M:** Both hands on hips, fingers fwd. **W:** Both hands outstretched to sides parallel to floor, slightly higher than waist level, palms down.

**Style Note:** The Polonez should be danced with elegance and grace. Dancers stand tall and proud. Ptrs acknowledge each other and other dancers at all possible times with a nod, slight bow, smile, or eye contact.



Meas	Pattern
<u>INTRODUCTION</u>	
1-2	Ptrs wait in place facing ctr of circle in Promenade pos.
3-4	Turning to face each other without letting go of joined hands, both do a Long Bow.
5	M step L, R, turning to face ctr of circle (cts 1,2); hold (ct 3). W use opp ftwk.
6	Hold (cts 1,2,3)
I. <u>OPENING</u>	
1-2	Beg with outside ft (M L, W R) in Promenade pos, take 2 Walking steps to ctr of circle.
3-4	Turn 1/2 twd ptr switching hands (join M L with W R) while taking 2 Walking steps back to starting pos. (Turn on meas 3, ct 1.)
5	Turn 1/2 twd ptr switching hands back to orig pos while taking 1 Walking step twd ctr of circle.
6	Take 1 Walking step bkwd to starting pos.
7-8	In Barrel pos, cpl turn CW with 2 Walking steps.
9-10	M repeat meas 1 and 2 by themselves, while W take 2 Walking steps bkwd out of the circle.
11	M repeat meas 3 while W take 1 Walking step back twd ptr.
12	Short Bow (M to R, W to L).
13	Each dancer continue facing ptr and take 1 Walking step to R, beg R.
14	Repeat meas 13 with opp ftwk and direction.
15-16	In Barrel pos, cpl turn CW with 2 Walking steps, beg R.
II. <u>LEAD AROUND</u>	
1-3	M stand for 3 meas facing ctr of circle while W does 3 Walking steps around him CCW to end on outside of circle behind ptr. Beg in Promenade pos, M leads W around him for 2 meas. Release hands on meas 3, placing R hand on hip. W on meas 3 uses hands in Individual pos.
4	M turn 1/4 CW (R shldr back) to end facing LOD, while W turn 1 complete revolution in place to the L (CCW) to also end facing LOD.
III. <u>MEN CROSSOVER; BOW; PARTNERS SWITCH PLACES</u>	
1-2	In Promenade pos facing LOD and beg with outside ft (M L, W R), cpl take 2 Walking steps.
3	Crossover: <u>W</u> : In Promenade pos, step in place. <u>M</u> : From Promenade pos, take 1 Walking step (stamp on L with wt on ct 1) to cross in front of ptr without letting go of her L hand with his R hand and stand on her R with his L hand on hip fingers fwd.

- 4-6 Continuing fwd with same hand pos, take 3 Walking steps.
- 7 Return to Promenade pos, M cross in front of ptr to the L, stamping L ft, with wt (ct 1); step R, L (cts 2,3); and sweep L fist down and up across in front of chest (cts 1,2,3).
- 8 Short Bow in RLOD (M's R, W's L).
- 9 Switch places with ptr with 1 Walking step, crossing with the R shldr leading, both beg R ft, hands in Individual pos.
- 10 Make a Short Bow (M L, W R).
- 11 Switch places with ptr with 1 Walking step, crossing with the L shldr leading, both beg L ft, hands in Individual pos.
- 12 In Promenade pos, take one Walking step bkwd to form a circle with all cpls facing ctr.

#### IV. PROMENADE

Cpls begin in a circle in Individual pos, facing each other with M's back to ctr of circle.

- 1-3 Each dancer take 3 Walking steps sideways to L, beg L. M travel CCW, W travel CW.
- 4 Stepping R-L, turn in place 1 complete revolution CCW (cts 1,2); hold (ct 3).
- 5-7 Repeat meas 1-3 with opp ftwk and direction.
- 8 Turn in place (L-R-L) 1 complete revolution CW to end back in front of ptr (cts 1,2,3).
- 9-12 In Barrel pos, cpl take 4 Walking steps (2 revolutions) CCW in place.
- 13-16 With 4 Walking steps in LOD, W lead ptr out of individual circles to form one large circle in which all dancers face ctr and join hands, arms outstretched to sides, parallel to the floor.
- 17 Releasing hands, W: turn 1/2 to R (CW) (slow turn using whole meas) to face outside the circle and rejoin hands with M on each side of her in the circle. M: continue Walking step in LOD.
- 18-20 Take 3 Walking steps in LOD.
- 21-22 M take 2 Walking steps individually to ctr of circle, while W take 2 Walking steps fwd away from ctr of circle.
- 23 Taking 1 Walking step, both M and W turn 1/2 to R (CW) to face each other (ct 1); step back twd each other (cts 2,3).
- 24 Short Bow, stepping fwd twd ptr (M R, W L) on ct 1.

#### V. LONG BOW

- 1 Dancers step L-R-L to turn 1 revolution to L (CCW) (cts 1,2,3).
- 2 Both do a Long Bow.

Polonez Royale—pg 4

Sequence:

<p>The Polonaise is done once from the beg to end using the pattern described below to link it all together. It is necessary to change the ending pos of Fig I on occasion in order to successfully ensure smooth transition from one fig to the next. The ending pos for each is noted below:</p>	<p>This pattern can be confusing when learning the dance for the first time, so I have broken it down in the following manner so that it is easier to remember. The main body of the dance consists of Fig III followed immediately by Fig I to give the following pattern.</p>
<p>1. Introduction 2. Fig I (cpls end facing ctr of circle)</p>	<p>Opening of the Polonaise (Intro + Fig I)</p>
<p>3. Fig II</p>	<p>Small Transition using Fig II (only 4 meas)</p>
<p>4. Fig III</p>	<p><b>Main body of the dance done twice</b> (Fig III, Fig I, Fig III, Fig I)</p>
<p>5. Fig I (cpls end facing LOD)</p>	
<p>6. Fig III</p>	
<p>7. Fig I (cpls end facing each other with M's back to ctr of circle)</p>	
<p>8. Fig IV</p>	<p>Large Transition using Fig IV (24 meas)</p>
<p>9. Fig III</p>	<p><b>Main body of the dance once</b> (Fig III, Fig I)</p>
<p>10. Fig I (cpls end facing each other with M's back to ctr of circle)</p>	
<p>11. Fig V</p>	<p>The ending using Fig V (Long Fancy bow)</p>

# Soldier's Joy

(American Novelty Dance)

American novelty dance based on the famous Anglo-Celtic reel *Soldier's Joy*. The music is from Joe Craven played in South African style. As learned from Sandy Starkmar at Mainewoods Dance Camp in 2002 who learned it from Bea Montross.

Music: France Bourque-Moreau CD FBS-001 2/4 meter

Formation: Cpls in a big circle (one cpl behind another, traveling CCW). Inside hands joined in V-pos or W-pos

Steps: Walking

Meas Pattern

16 meas INTRODUCTION

## BASIC PATTERN

- 1-2 Beg with outside ft (M's L. W's R), walk fwd in LOD with three steps followed by a "kick" motion fwd.
- 3-4 Still in LOD, walk three steps bkwd followed by a touch step with outside ft.
- 5-6 Still facing LOD, each person does three steps moving away from ptr and then clapping own hands on last ct.
- 7-8 Reverse ftwk and direction to go back to ptr again and clap.
- 9 Marking time, point index fingers upward, moving hips outward.
- 10 Point index fingers downward moving hips inward (so as to touch partner's hips).
- 11-12 Repeat meas 9-10.
- 13-16 Both ptrs turn alone twd outside with 8 walking steps and inside person walks fwd to find a new ptr.

Repeat dance from beginning.

Presented by France Bourque-Moreau  
2004 Stockton Folk Dance Camp

Presented by Denise Heenan  
Camp Hess Kramer Institute  
October 29-31, 2004

# Hegi

## Basque

Hegi is one of the most popular Jautzi dances, which are Basque line dances formed of simple patterns and called (similarly to the way square dances and contra dances are called). Originally from the Valcarlos area between the basque provinces of Navarre and Basse-Navarre on the French-Spanish border, Hegi is now danced in most basque cities and among American basques.

**MUSIC:** Westwind Basque LP WI3332 or CD. The calls are recorded with the music.

**RHYTHM:** 2/4 time. Music is fast - a single slow step or two fast steps take up one measure.

**FORMATION:** Individuals in a circle. All dances begin towards LOD.

**STYLE:** Upright but not rigid, arms down & swing naturally. Easy & not forced, but some steps (e.g. Erdizka) can be fairly large. The dancer NEVER turns his back to the center of the circle.

### JAUTZI STEPS:

**"Pika"** Traveling step either direction, 3 measures:  
(LOD): Facing LOD, step R(1,2), step L(1,2), step R onto ball of foot, beside or slightly behind L foot (1), step L(2).  
For reverse LOD, step is mirror imaged (i.e. opposite direction and footwork.)

**"Ebats"** Step to reverse direction, 3 measures:  
(Starting LOD): step R(1), L starting to turn L (2), step on R facing RLOD & stepping back (1), step back L in LOD (2), R Fwd in LOD (1,2)  
If starting Reverse LOD, step is mirror imaged (i.e. opposite directions and footwork.)

**"Pika Bietan"** Traveling step either direction, 6 measures.  
(Equals 2 Pikas in a row, in same direction.)

**"Erdizka"** Step facing center, done either to R or L, 4 measures.  
(to R): Facing ctr, hop to R on L foot, with R foot lifted from knee, crossed slightly in front of L (1), step to R on R foot (2), step to R with L foot going behind R (1,2), step right with R foot, knee slightly bent\* (1), small step with L foot to left (2), with R foot across to left in front of L (1,2). NOTE: On first step of third measure, heel of L foot can be brought to instep of R foot to form a "third position".  
To go Left, step is mirror imaged (i.e. opposite directions & footwork).

**"Lauetan erdizka"** (equals 4 Erdizkas in a row, two in each direction) 16 measures.

**"Jautzi"** Traveling step to R, knees slightly bent, 4 measures:  
Facing LOD or slightly right of LOD step R (1), Step L with L instep behind R heel to form "third position" (2), step R (1,2). Measures 3 & 4: Repeat Measures 1&2 in same direction with opposite footwork, facing slightly left of LOD.

“Dobla” Equivalent of “Jautze” in RLOD (opposite directions & footwork).

“Antretxata ta fini” Done once at end of a dance. 4 measures

Facing center knees slightly bent, leap left onto L foot, bringing R heel to instep of L foot for 3<sup>rd</sup> position (1,2), leap right onto R foot, bringing L heel to instep of R foot for 3<sup>rd</sup> position (1,2), leap left onto L foot, bringing R heel to instep of L foot for 3<sup>rd</sup> position (1,2), prepare to jump (1,2), Jump in place as high as possible, toes pointed, execute “beats” if possible, land in 3<sup>rd</sup> position.

SEQUENCE:

Measures 1-12:

Pika in LOD

Ebats changing to face RLOD

Pika in RLOD

Ebats changing to face LOD

Measures 13-24: Repeat Measures 1-12

Measures 25-42:

Pika Bieta in LOD

Ebats changing to face RLOD

Pika Bieta in RLOD

Ebats changing to face LOD

Measures 43-60: Repeat Measures 25-42

Measures 61-76: Lauetan Erdizka, starting to R

Measures 77-84:

Jautze

Erdizka

Measures 85-92

Dobla

Erdizka

Measures 93-108: Repeat measures 77-92

Measures 109-216: Repeat measures 1-108 (i.e., repeat from beginning of dance)

Measures 209-212: Antretxata ta fini

Presented by Richard Julian

Camp Hess Kramer Institute

October 29 – 31, 2004

# Pasarelska

Bulgaria

Pasarel (Dolni Pasarel), Bulgaria, is home to a nearby moderately-sized hydro-electric power station commissioned in 1956. The town is located on the Iskar River some twenty kilometers southeast of the center of Sophia and just five kilometers from the Iskar reservoir. The dance is said to have been translated from a Bulgarian dance book in the 1960s, but no other information has been found. Dick Oakes learned this dance from Rubi Vuc(eta, a prominent Balkan dance leader and teacher in the 1950s and 1960s in the Los Angeles, California, area. Rubi taught the dance as described below. Measures 6 and 7 are danced differently in the San Francisco bay area.

TRANSLATION: From Pasarel

PRONUNCIATION: pah-sah-REHL-skah

MUSIC: XOPO (45rpm) X-330; XOPO (LP) X-LP-4, Horo and Racenica Dances of Bulgaria; Mediterranean (45 rpm) 4003; DANSSA (LP) Bulgarian Folklore Songs & Horos, "Makadonsko Horo"

RHYTHM: Pasarelska is played in a "slow-quick-quick" rhythm pattern conventionally notated in 7/8 meter, with three dancers beats or counts. After several measures, the tempo quickens into 7/16 meter.

FORMATION: Lines of mixed M and W with hands grasping neighbors' belts in "X" pos with R arm under, L arm over, leader at R end. End dancers hold free hand on hip (often with fingers pointed back) or leader may flourish a handkerchief.

STEPS/STYLE: Movements are small and sharp and the knees are flexed. The style is simple, rustic, and unsophisticated. In the San Francisco bay area, measures 6 and 7 are danced differently from these notes.

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## PATTERN

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Meas

**INTRODUCTION:** None.

- 1 Facing ctr, leaning fwd at hips, and looking R, step R swd (ct 1); step L across in front of R (ct 2); pause (ct 3).
- 2 Repeat action of meas 1.
- 3 Straightening body and looking fwd, small step R swd and slightly back, bending supporting knee slightly (ct 1); step L next to R (ct 2); step R next to L (ct 3).
- 4 Small step L swd, bending supporting knee slightly (ct 1); step R next to L (ct 2); step L next to R (ct 3).

- 5 Moving twd ctr, step R (ct 1); step L (ct 2); rise on L, raising bent R knee in front (ct 3).
- 6 Repeat action of meas 5.
- 7 Keeping bent R knee raised, rise again on L, pivoting to face L (ct 1); step R swd twd ctr (ct 2); bending R knee and bending fwd slightly at hips, stamp L next to R (ct 3).
- 8 Straightening body and turning to face ctr, step L bwd, bending supporting knee slightly (ct 1); step R bwd (ct 2); step L bwd (ct 3).
- 9 Step R bwd, bending supporting knee slightly (ct 1); step L bwd (ct 2); step R bwd (ct 3).
- 10 Step L diag, bending supporting knee slightly (ct 1); step R in front of L (ct 2); step L in place (ct 3).

Repeat entire dance from beg.

- 1 NOTE: After the tempo quickens, the music becomes so fast that the rise on ct 1 of meas 7 becomes the beg of a leap that ends on ct 2.

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# Sandansko Horo

Bulgaria

Sandansko Horo is from the town of Sandanski, Blagoevgrad district, some 30 kilometers north of the border with Greece in the southwest corner of Bulgaria. Yves says the dance is quite popular in the villages of Liljakovo and Ograzden in the Pirin (eastern Macedonia) area. It has an interesting rhythm structure, consisting of one measure of 9/16 and one measure of 13/16. The most popular instrument of this region is the "tambura," and most of the players are Gypsies who have recently adopted some musical ornamentations and styles from nearby Greece. Yves Moreau learned this dance in October, 1969, from members of a folk ensemble from the town of Sandanski, Blagoevgrad District, Bulgaria, and subsequently taught it to folk dancers in the United States.

TRANSLATION: Sandanski dance

PRONUNCIATION: sahn-DAHNSkoh hoh-ROH

MUSIC: Worldtone (45rpm) WT-YM 004  
Geisler, Richard. "Sandansko Horo" (sheet music), The Bulgarian Collection, The Village & Early Music Society, 15181 Ballantree Lane, Grass Valley, CA 95949-7633.

METER/RHYTHM: 9/16 + 13/16. The combined rhythm is quick-quick-quick-slow, quick-quick-quick-slow-quick-quick (2+2+2+3 = 9, 2+2+2+3+2+2 = 13). These two meas will be combined into 4 + 6 dancer's beats with the fourth in each meas being the longest

FORMATION: Short lines of mixed M and W with hands joined and held down at sides in "V" pos.

STEPS/STYLE: There is a slight knee bend throughout with the upper part of the body erect and the arms relaxed. Steps are small and light.

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## PATTERN

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Meas

**INTRODUCTION:** None, but the dance may start at beg of any musical phrase.

- 1 Facing slightly R of ctr, small hop L, while slightly raising R and extending it in LOD (bt 1); step R swd in LOD, bending knees (bt 2); low leap L next to, or in back of R (bt 3); step R swd, bending knees (bt 4).
- 2 Repeat action of meas 1, bts 1-4, in same dir with opp ftwk (bts 1-4); small leap R in LOD (bt 5); step L across R (bt 6).

Sandansko Horo – page 2 of 2

- 3 Small hop L, pointing R low and down diag twd LOD (bt 1); turning to face ctr, hop L, pointing R low and down twd ctr (bt 2); turning to face slightly L of ctr, small hop L, pointing R low and down diag twd RLOD (bt 3); step R across L, bending knees (bt 4).
- 4 Small leap L in RLOD (bt 1); small step R in RLOD (bt 2); small leap L in RLOD (bt 3); small step R in RLOD (bt 4); turning to face ctr, small hop R (bt 5); small leap L bwd (bt 6).

Repeat entire dance from beg.

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# Sedi Donka

Bulgaria

Sedi Donka originates in the area of Thrace around the towns of Pazardzik and Plovdiv in south-central Bulgaria. The name of the dance derives from the first line of the song, "Sedi Donka na dyukyanche" (Donka is sitting in her shop). Some twenty variations of the dance exist in this region. Dick Crum originally taught Fig I and Fig II (Fig IV is a repeat of Fig II) of this dance to folk dancers in the United States. Fig III was added later and is as danced in southern California.

TRANSLATION: Donka is sitting

PRONUNCIATION: SEH-dee DOHN-kah

MUSIC: Xopo (LP) X-LP-4, side 1, band 3; Bruno (LP) BR 50163, side A, band 6 "Horo"; Monitor (LP) MF 384, side 2, band 3 "Horo of Sofia"; Bay Records (LP) 205, side 2, band 4; Du-Tam (45rpm) 1001 B; Geisler, Richard. "Sedi Donka" (sheet music), The Bulgarian Collection, The Village & Early Music Society, 15181 Ballantree Lane, Grass Valley, CA 95949-7633.

METER/RHYTHM: 7/16 + 11/16. The music is written in a combination of two meas of 7/16 and one meas of 11/16 meter. The rhythm is SLOW-quick-quick, SLOW-quick-quick, quick-quick-SLOW-quick-quick (3-2- 2 = 7, 3-2-2 = 7, 2-2-3-2-2 = 11) for a total of 11 accented beats and will be counted below as 1-2-3, 1-2-3, 1-2-3-4-5.

FORMATION: Short lines (5-6 dancers) of mixed M and W holding belts ("na lesa") in "X" pos, R arm under.

STEPS/STYLE: CHUG: Sharp low scooting jump.  
The dance has a moderately heavy quality with the upper body straight and proud.

---

## PATTERN

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Meas

**INTRODUCTION - None.**

### **I. TO SIDE WITH BOUNCES**

- 1 Step R swd (ct 1); hop R (ct 2); step L across in front of R (ct 3).
- 2 Repeat action of meas 1.
- 3 Step R swd (ct 1); step L across in back of R (ct 2); step R swd (ct 3); closing L to R, bounce twice on both with wt predominantly on R (cts 4,5).
- 4-6 Repeat action of meas 1-3 to L with opp ftwk.
- 7-12 Repeat action of meas 1-6.

## **II. TO CTR WITH TAPS**

- 1 Step R fwd (ct 1); hop R (ct 2); step L fwd (ct 3).
- 2 Repeat action of meas 1.
- 3 Step R fwd (ct 1); small step L fwd (ct 2); tap R heel lightly next to L (ct 3); small leap R in place (ct 4); tap L heel lightly next to R (ct 5).
- 4-6 Reverse action of meas 1-3 bwd with opp ftwk.
- 7-12 Repeat action of meas 1-6.

## **III. TO R WITH TAPS AND TO L WITH SCISSORS**

- 1 With ft parallel and wt evenly distributed, "chug" fwd with both ft (ct 1); hop R (ct 2); step L across in front of R (ct 3).
- 2 Step R swd (ct 1); hop R (ct 2); step L across in front of R (ct 3).
- 3 Step R swd (ct 1); step L in back of R (ct 2); tap R heel lightly next to L (ct 3); small leap R in place (ct 4); tap L heel lightly next to R (ct 5).
- 4-5 Repeat action of meas 4-5, Fig I.
- 6 Step L swd (ct 1); step R across in back of L (ct 2); step L swd, extending R ft low fwd (ct 3); step R in place, extending L ft low fwd (ct 4); step L in place, extending R low fwd (ct 5).
- 7-12 Repeat action of meas 1-6.

## **IV. TO CTR WITH TAPS**

- 1-12 Repeat action of meas 1-12, Fig II.

Repeat entire dance from beg.

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October 29 – 31, 2004

# Metamora Waltz

(United States version of Viennese)

This waltz is typical of the way many Americans incorporate figures from swing or salsa into their waltzing. It is also representational of the Stanford Viennese Ball opening waltz performed by students for the past 25 years.

Metamora, Indiana\* is one of Richard's favorite American small towns, thus honoring the American tradition of morphing together elements of several dances into one. (\*Michigan and Illinois also have a Metamora.)

Music: *Vintage Dance Music, Richard Powers, Stockton 2004, Band 1.* 3/4 meter  
*Kalia's Waltz by Jon Berger, performed by Brassworks Band*  
 Tempo: 136 bpm.

Formation: Cpls, in Ballroom pos.

Meas

Pattern

4 meas

INTRODUCTION No action.

A1

1-4 CW Rotary Waltz, beginning M backing with L, W fwd R, rotating one and three-quarters turns.

5-6 Balance, W swaying CCW in twd the ctr of the hall with a backing waltz step then swaying CW away from the ctr, ending in the "outside lane" (M facing out). At the very end, M raises his L, her R arm to lead:

7-8 W's double underarm turn traveling twd LOD with canter pivot steps (R-L, R-L, both in S-Q timing).

A2

M "tracks" her pivot rotation so he can smoothly slide into waltz pos in front of her to:

1-6 Repeat the Fig A1, meas 1-6.

7-8 W's single underarm turn traveling twd LOD with a waltz step (not pivots) and stepping back L facing M, who finishes facing her and LOD in open 2-hand hold.

B1

1-2 In open 2-hand hold, balance fwd and bkwd.

3-4 Both facing away from ctr, M raises his L hand (lowers his R) and turns W under with an inside turn to exchange places, letting go of the low hand as he passes ptr. Ftwk: take 3 running waltz steps to pass and hold on the 4th backing step, facing ptr.

5-6 In open 2-hand hold, balance fwd and bkwd.

7-8 M raises his R hand (lowers his L) and turns himself under with an inside turn, backing in front of her to exchange places.

B2

1-2 In open 2-hand hold, balance fwd and bkwd.

3-4 M raises his L hand (lowers his R) and turns W under into W's Cradle (not letting go of the low hand this time).

5-6 W backs up as M waltz-walks fwd in a CW Wheel.

## Metamora Waltz—continued

- 7 M raises and circles his L hand to let her unwind CW.
- 8 M raises and circles his R hand to let her unwind CW again, both facing LOD, W on the R side, keeping inside hands.

### C1

- 1-2 Two running Waltz steps forward LOD, swinging held hands fwd then bkwd.
- 3 Throw held hands fwd again and release into individual Rollaway Canter Pivots (M turning CCW L-R, W CW R-L).
- 4-6 Repeat meas 1-3.
- 7-8 Two running Waltz steps forward LOD ending with held hands extended to the rear (against LOD).

### C2 (a condensed version of A)

- 1-2 Take waltz pos to turn together in a Rotary Waltz, only once around.
- 3-4 W's double underarm turn traveling toward LOD with canter pivot steps.
- 5-6 Rotary Waltz once around.
- 7-8 W's single underarm turn waltzing forward toward LOD ending in open 2-hand hold.

### D1

- 1-2 In open 2-hand hold, balance fwd and bkwd.
- 3-4 M's Wrap: M raises his R hand (lowers his L) and turns himself under, not letting go of the low hand.
- 5-6 M backs up as he leads her to waltz-walk forward in a CW Wheel.
- 7-8 M keeps only his R hand and leads her in, turning CW to unwind toward LOD. She has returned to her starting position and he ends facing LOD.

### D2

- 1-2 In open 2-hand hold, balance fwd, and bkwd changing to R to R hands.
- 3-4 M swings her into Varsouvienne (Sweetheart) position: she waltz-turns only a half-turn to her L. Then both step back (his R, her L) on the second meas, both facing LOD.
- 5-7 Waltz Walk forward LOD in Varsouvienne Position.
- 8 M turns her CW by raising his L hand and lowering his R, then face-loops himself with his raised L hand to place her L hand on his shldr, taking waltz pos with his R arm.

Repeat the sequence from the top. (Note: the M need not complete closed waltz pos by taking her R hand in his L until partway through the initial rotation of the first waltz of A1.)

Begin the sequence a third time, only doing parts A and B, ending by slowing down the double-turn exit from the W's Cradle, facing ptr and bowing.

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2004 Stockton Folk Dance Camp

Presented by Lu Sham  
Camp Hess Kramer Institute  
October 29-31, 2004

# Besof Ma'agal

Israel

CHOREOGRAPHER: Itzik Sa'ada (1984). This choreographer also created Hagva'ot Hakulot (The Blue Hills)

TRANSLATION: At The End of the Circle

FORMATION: Couples arranged in a circle around the dance floor. M's back to center; W faces M. M begins with L, W with R; opposite footwork throughout. Maintain waltz rhythm and footwork throughout unless otherwise noted (one place)

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## PATTERN

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Meas

### Part A

- 1 3/4 turn in waltz rhythm along the edge of the circle. M turns L; W turns R. End with R shoulders toward center.
- 2 Waltz backward, moving CCW.
- 3 Waltz forward, moving CW.
- 4 3/4 turn in waltz rhythm along the edge of the circle. M turns R; W turns L. End facing each other with M's back to center (the opening position).
- 5 Waltz backward (away from partner)
- 6 Waltz forward (toward partner). Optional: touch palms.
- 7 Full turn in waltz rhythm along the edge of the circle. M turns L; W turns R. End facing each other with M's back to center (the opening position)
- 8 Crossing waltz in place: Free foot (M's R, W's L) steps across in front, shift weight back to M's L, W's R foot, and sway (M to R, W to L).
- 9-16 Repeat 1-16 as above, but before beginning Part B, M touches R on the last beat so that his R foot is free for the next section.

### Part B

- 1 Quickly join R hands. In waltz rhythm, switch places passing R shoulder, turning one-half to the R to face partner. W has back to center and M is facing W
- 2 Quickly join L hands. In waltz rhythm, switch places passing L shoulder, turning one-half to the L to face partner. W touches L on the last beat so that her L foot is free.
- 3-4 Join hands down. As a couple slide twice CW (to M's L, W's R). This is TWO steps in waltz rhythm.  
Count 1: Step sideways (legs are apart)  
Count 2: Hold  
Count 3: Step sideways (legs are together)  
W touches R at the end of second slide so that her R foot is free.
- 5 Waltz towards partner (joined hands rise to about chest height)

- 6 Waltz away from partner (joined hands drop down but remain joined)
- 7-8 Two waltzing steps more or less in place while M “wraps” or “cradles” the W: M raises L hand with W’s R. Other hand stays at waist level. W turns L 3/4 during her two waltzes, turning into her own L arm. At the end of the second waltz, M turns 1/4 L and brings his L hand with W’s R down in front. W’s arms are cross in front of her; M’s arms are around W.
- 9-10 Two waltzes together moving CCW as a couple, without turning, but maintaining the “wrap” or “cradle” position until the last step. M releases his R, W’s L hands, and raises the joined hands (M’s L, W’s R).
- 11 One waltz in Yemenite formation:  
Count 1: Sway to side away from partner (stretching away from joined hands)  
Count 2: Sway toward partner  
Count 3: Cross M’s L, W’s R foot in front as W passes in front of M, under joined hands.  
W should be approximately in front of M’s L shoulder.
- 12 One waltz in Yemenite formation:  
Count 1: Sway to side away from partner (W looks over R shoulder at M)  
Count 2: Sway toward partner  
Count 3: Cross M’s R, W’s L foot in front as W passes in front of M. Release handhold.
- 13 Waltz away from partner (M to L into center of circle, W to R away from center)  
W turn 1/2 R to face center; M turn 1/2 L to face W. This is not a pivot, but more of a gentle curve during the measure.
- 14 Waltz back toward partner and take ballroom position.
- 15-16 Two waltzes in ballroom position, rotating as a couple and moving CCW.  
[Optionally, M can turn W to her R on the last waltz using his L hand. This is not recommended for beginning dancers or women who become dizzy easily because this turn at the end connects to the turn at the beginning which means two full turns in rapid succession.]



## BESOF MA'AGAL



Uvesof ma'agal  
Betzel shemesh bo'eret  
Kibiti lach boker  
Hidlakti lach erev.

Uvesof ma'agal,  
Hitchamamnu al kerach.  
Tziyart li shir eres.  
Diklamti lach perach.

Shatinu kos etzev  
Uvachinu kos tzchok.  
Sharnu ba'esev  
Hitkaravnu rachok.

Rak besof ma'agal  
Sham hakav mitchaber lo,  
Besof ma'agal, at sheli.

Uvesof ma'agal  
Be'aviv shel shalechet  
Halacht la'azov  
Ach shachacht eich lalechet.

Ona bechidot al  
Tshuvot shesha'alti.  
Chapsi misaviv  
Uvasof tegali,

Shebesof ma'agal  
Sham hakav mitchaber lo  
Besof ma'agal, at sheli.

Ona bechidot  
Veshoteket sodot.  
Chapsi misaviv  
Uvasof tegali,

Shebesof ma'agal  
Sham hakav mitchaber lo  
Besof ma'agal, at sheli.

## AT THE END OF THE CIRCLE

At the end of the circle  
In the shade of the burning sun  
I turned off the morning for you  
I lit up the evening for you.

And at the end of the circle,  
We warmed ourselves on ice.  
You painted a lullaby for me.  
I recited a flower for you.

We drank a cup of sadness  
And wept a cup of laughter.  
We sang in the grass  
We became close, far away.

But at the end of the circle  
Where the line joins together,  
At the end of the circle, you are mine.

And at the end of the circle  
In the spring of autumn  
You went to leave  
But you forgot how to go.

You answer in riddles  
To answers that I asked.  
Look around  
And finally you'll discover,

That at the end of the circle  
Where the line joins together  
At the end of the circle, you are mine.

You answer in riddles  
And keep quiet, secrets.  
Look around  
And finally you'll discover,

That at the end of the circle  
Where the line joins together  
At the end of the circle, you are mine.

# Debka Dror

Israel

CHOREOGRAPHER: David Alfasi (1987)

TRANSLATION: Debka of Freedom

FORMATION: Lines of dancers facing center of room, hands joined and down

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## PATTERN

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Meas

### **Part A**

- + On the up-beat before Measure1, stamp R to R (without weight).
- 1 Step heavily onto R (count 1); and hold (count 2)
- 2 Step on L behind R (count 1) and hop on L (count 2)
- 3 Step on R to R (count 1), step on L next to L (count 2)
- 4 Step on R to R (count 1); and hold (count 2)
- +5-8 Repeat all above in opposite direction with opposite footwork

“Stamp-STAMP, step-hop, step-together-step”

- + On the up-beat before Measure9, stamp R toward center.
- 9 Step heavily toward center on to R foot (count 1); and hold (count 2)
- 10 Cross L in front of R sharply (count 1); hop on L (count 2)
- 11 Step back onto R (count 1) and hold (count 2)
- 12 Step on L to L (count 1) and hold (count 2)
- +13-16 Repeat +9-12 exactly

“Stamp-STAMP, cross-hop, back, open”

### **Part B**

- 1 Sway R to R (count 1), sway L to L (count 2)
- 2 Three quick steps (R-L-R) moving CCW, crossing R in front of L  
R cross in front (count 1), L to L (count “and”), R cross in front (count 2)
- 3 Continuing CCW and turning  $\frac{1}{4}$  to face CCW, step to L on L (count 1), point R  
toe forward (count 2)
- 4 Repeat Measure 3 with opposite footwork, continuing to move CCW
- 5-8 Beginning with L crossing behind, grapevine CW 8 steps: L cross behind  
(measure 5, count 1), R to R (measure 5, count 2), L cross in front (measure 6,  
count 1); R to R (measure 6, count 2) etc.

“Sway-sway-cha-cha-cha, step-touch, step-touch, backup grapevine”

**Part C**

- 1 Turning  $\frac{1}{4}$  and putting R shoulder toward center, sway into center with R (count 1); sway away from center onto L (count 2)
- 2 Step R across in front of L (count 1); pivot  $\frac{1}{4}$  to R to face to center (count 2)
- 3 Three quick steps: L slightly backward (count 1); R next to L– (count “and”); L slightly forward (count 2)
- 4 Stamp R in front of L, toes slightly to L (count 1); stamp R in front of L, toes forward (count 2)
- 5 Step forward, toward center onto R (count 1); bend R and touch L toe near/behind R. Hands come together in front of chest, roll slightly inward and fingers snap.
- 6 Repeat Measure 3
- 7 Repeat Measure 5
- 8 Repeat Measure 3

“Slow R Yemenite; fast back L Yemenite. Step-bend, back Yemenite, step-bend, back Yemenite”

**Pattern:** A, A, B, B, C, C, C. Dance is done twice or three times through (depending on the cut of the music). Last two measures slow dramatically for the ending.

Presented by Loui Tucker  
Camp Hess Kramer Institute  
October 29 – 31, 2004

## Debka Dror

These are the lyrics to the ENTIRE song called Dror Yikra. Only the first two verses will be heard in the music for Debka Dror.

### DROR YIKRA

Dror Yikra l'ven im bat  
V'yintsorchem k'mo vavat.  
Na'im shimchem velo yushbat.  
Sh'vu venuchu b'yom Shabbat.

D'rosh navi v'ulami  
Va'ot yesha ase imi  
Neta sorek b'toch karmi  
She'e shav'at b'nei ami.

Dror pora b'toch botsra  
Vegam bavel asher gavra  
Netots tsarai be'af evra  
Sh'ma koli beyom ekra.

Elohim ten bamidbar har  
Hadas, shita brosh tidhar.  
Velamazhir velanizhar  
Shlomim ten k'mei nahar.

Hadof kamai el kana  
B'mog Levav uvimgina  
V'narchiv pe unemalei'ina  
L'shoneinu l'cha rina.

De'ei chochma lenafshecha  
Vehi keter l'roshecha  
N'tsor mitsvat kdoshecha  
Shmor Shabbat kodshecha.

### HE WILL PROCLAIM FREEDOM

He will proclaim freedom for all his children  
And will keep you as the apple of his eye  
Pleasant is your name and will not be destroyed  
Repose and rest on the Sabbath day.

Seek my sanctuary and my home.  
Give me a sign of deliverance.  
Plant a vine in my vineyard.  
Look to my people, hear their laments.

Tread the wine-press in Bozrah,  
And in Babylon that city of might  
Crush my enemies in anger and fury.  
On the day when I cry, hear my voice.

Plant, Oh God, in the mountain waste  
Fir and acacia, myrtle and elm  
Give those who teach and those who obey  
Abundance peace, like the flow of a river.

Repel my enemies, Oh zealous God.  
Fill their hearts with fear and despair.  
Then we shall open our mouths,  
And fill our tongues with Your praise.

Know wisdom, that your soul may live,  
And it shall be a diadem for your brow.  
Keep the commandment of your Holy One  
Observe the Sabbath, your sacred day.