

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

CAMP HESS KRAMER INSTITUTE WEEKEND

October 28 - 29 - 30, 2005



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CAMP HESS KRAMER INSTITUTE

October 28 – 30, 2005

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Presented by Folk Dance Federation of California, South, Inc.

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

Ako Umram

(Macedonia)

Source: Ira Weisburd
Music: 2005 Camp Hess Kramer CD
Formation: Circle, hands joined in "W" position

Pattern 1

Facing LOD, step forward on R with bent knees, rock back on L step forward on R (SQQ), walk LRL (SQQ), kick R foot toward center, step RL (SQQ), facing center step R, lift L around in a circle to step behind R (SQQ). Repeat pattern 1

Pattern 2 (Chorus)

Lean R bounce twice with bent knees, repeat to L, cross R, step LR in place, cross L, step R, step RL in place (SQQ). Walk toe, heel into center RLR rock forward R back L, repeat backwards LRL rock back R forward L. Repeat lean and bounce R & L and cross step step R&L. End pattern with a 3 step turn RLR cross L back R, 3 step turn LRL cross R back L.

Pattern 3

Walk LOD 3 slow RLR 2 quick LR, step L kick R toward center, step RL, facing center step R to R, L behind R, step R lift L, bounce twice, step L lift R, bounce twice, step R lift L circle behind R, bounce twice, step L behind R.

Repeat pattern 3.

The dance goes through 2 full times and patterns 1 & 2 three times.

Dance Notes by BB from video
October, 2005

Presented by Beverly Barr
Camp Hess Kramer Institute
October 28 – 30, 2005

Ako Umram Il Zaginam

Verse 1

//Ako umram il zaginam
Nemoj da me zhalite
Napijte se s rujno vino
Skarshete gi chashite//

If I die or if I'm killed
Don't cry for me
Pour red wine
And break the glasses

Chorus

//E - e - e -e, verni drugari
Pesna zapejte, mene spomnejte

Hey, faithful friends
Sing a song, remember me.

Verse 2

//Ako umram il zaginam
Pop nemoj da vikate
Vie na grob da mi dojte
Oro da zaigrate//

If I die or if I'm killed
Don't call a priest
Come to my grave
And dance the oro

Chorus

Verse 3

//Ako umram il zaginam
Ke ostanat spomeni
Shto sam ludo ludovalo
Na mladite godini//

If I die or if I'm killed
The memories will be
What a wild dude I was
In the years of my youth!!

Chorus.

Góralski ze Stocktonu

(Poland)

A modern dance number based on the folklore of the Tatra Mountains of Poland. The Górale (Mountain Folk) of Poland have a unique style and dialect of their own. To this day when travelling through this region, you will find the local people dressed in elements of the traditional costume. The young people continue the traditions and customs of their ancestors by taking their lyrics and melodies and adapting them to modern instruments. While you can find modern adaptations in the other parts of the country, the Górale ones have a special beat of their own. I usually don't teach mountain dances in folk camps due to their intricate footwork and the uniqueness of the music, which at times can be quite repetitious and hard to listen to, however I believe that this modern version will be a blast of fresh air and will give the student a taste of the speciality of this folklore.



Pronunciation: goo-**RR**AHL-skee zeh stahk-TOH-noo

Music: *Folk Dances from Poland, Vol. 2, Band 6.* Performed and arranged by Kayah and Bregovic
2/4 meter.

Formation: Circle of individual dancers facing ctr of circle.

Steps: Promenade step: Moving in LOD, with wt on L, place R heel firmly on the floor with R leg remaining straight (ct 1); place whole ft on floor (no slap) while bending the R knee and lifting the L ft off the floor slightly with bent knee and bringing fwd parallel to the R ft (cts &,2); continue bringing L ft fwd and ahead (ct &). Can be done with opp ftwk.

Walking step: Everyday walking step: heel down first, followed by the rest of ft (cts 1,&,2,&).

Krzesany (doubles) (2 meas): This step begins with L and R ft parallel and slightly apart from each other. While standing on ball of L ft, place ball of R ft across and in front of L ft and switch wt to the R ft (ct1); bring wt back to ball of L ft (ct&); put R ft back to original place and transfer wt back to R (ct 2); switch wt back to ball of L ft (ct &). Repeat this "Single krzesany step," but do not bring wt back to th L ft on 2nd ct &, so that the double krzesany can be performed with the opp ftwk.

Side-to-side step (2 meas): Start this step with ft together and wt on L. With knees slightly bent, place R ft approx 1 foot away from the L by slightly lifting ft off the floor (ct1); bring L next to R ft without lifting the L ft off the floor (lightly dragging the ft) and switching wt to the L (ct &); repeat the movement with the R ft and then the L ft, but do not switch wt so step can be repeated in the opp dir with opp ftwk.

Gorale sway (2 meas): Facing LOD this step will move fwd in a zigzag motion.

Meas 1: With wt on L and knees bent, step to R on flat R ft shifting wt to the R while moving fwd so that the R ft lands ahead of the L (while doing this L heel will leave floor) (cts 1,&); bring L ft across behind the R ft, with the wt landing on the ball of L ft and R ft coming off floor ever so slightly (ct 2,&).

Meas 2: Step on R to R bringing L ft off the floor and to L side (ct 1); small chug fwd on R ft while L leg comes up to 45 degree angle to floor (ct 2); M can slap L ft with L hand. Step can be done with opp ftwk and direction. The next step will move in the opp diag fwd beg with L.

Styling: Although modern the styling is still taken from the mountain regions of Poland, where M are proud and stand tall yet the mountainous terrain often causes them to lean fwd so as to keep their balance. They also wear wide heavy leather belts that give them stiff support around their midriff. W may be used to hard work but they are very light on their feet.

Individual pos: W: Hands on the hips with fingers on the small of the back and the thumb facing downward so that elbows are pointing bkwd. M: Clasp their hands behind their back.

Circle: All join hands.

Meas

Pattern

INTRODUCTION No action. Gorale sing us into the dance – Girl will say “Prawy do Lewego – Lewy do Prawego” – This is cue to clap (4 drum beats – clap hands 1-2-3-4).

OPENING KRZESANY (Individual holds)

- 1-2 Krzesany with the R.
- 3-4 Krzesany with the L.
- 5-6 Side-to-side step to R, curving slightly inward.
- 7-8 Side-to-side step to L, curving slightly back.
- 9-16 Repeat meas 1-8. End facing LOD.

DANCE #1

I. PROMENADE (all join hands)

- 1-16 Facing LOD, 16 Promenade steps beg R.
- 17-20 Beg R, take 4 walking steps twd outside of circle and then back in to starting pos in a CW motion. Raise both hands above the head, palms facing up, wrists relaxed.

II. THE GÓRALE SWAY (individual hand pos)

- 1-2 One Górale sway step twd outside of circle (Zig).
- 3-4 One Górale sway step twd inside of circle (Zag).
- 5-6 One Górale sway step twd outside of circle (Zig).
- 7-8 Turn in twd ctr of circle (always keeping in mind to enter at an angle – Zag) making 1 revolution using 3 steps L, R, L (cts 1,&,2); hold (ct&). Clap hands to the L of the head on this last ct &.
- 9-16 Repeat meas 1-8. End facing ctr of circle (no clap).

III. KRZESANY

- 1-16 Repeat Opening Krzesany.

FIGURES FOR DANCES 2, 3, AND 4

<u>DANCE 2</u>	<u>DANCE 3</u>	<u>DANCE 4</u>	
Fig I.	Fig I.	Fig I.	
Fig II.	Fig II.	Fig II.	Slight variation on meas 15 and 16 – Music slows down: Meas 15: Lean fwd on L twds ctr of circle with arms open wide to either side and parallel to the floor. Meas 16: Take 6 quick small steps in a CCW revolution.
Fig III.	Fig III.	1-2-3-4	4 Drum beats – Clap hands 4 times.
		Fig II.	Same as in Dance 1, 2, and 3.
		Fig II.	Same as in Dance 1, 2, and 3. Music will fade out.

Song words:

Racja Brachu
wypimy za to
(A) kto z nami nie wypije
tego we dwa kije

Prawe do lewego
wypij kilego
Przeciez wiemy
nigdy nie ma tego złego

Hora de la Soroca

Basarabia, Moldavia

Soroca, a town of some 40,000 inhabitants on the banks of the Nistru River, is the administrative seat of the district of the same name. The town's coat of arms displays the fortress of Soroca against a purple background. There are references as far back as the 15th century to Soroca as an important fortress in Moldavia's fortification system. The origin of the town's name is the subject of a dozen theories. One version claims it is taken from the Romanian word *soroci*, referring to sorcery and incantations. Less romantic versions would have it that *soroca* comes from the name of a landowner or, more likely, from the word *saraci*, meaning poverty.

We learned this dance with friends at a typical Moldavian party, where the atmosphere is bound to be warm, animated, festive and very joyous. A Moldavian evening is graced by music, dance, laughter, excellent food and lots of wine! The song that goes with this dance is sung here by Maria Iliu.

Pronunciation: HOH-rah deh lah soh-roh-KAH

Music: *Dion & Cristian Florescu Romanian Realm* vol. 2, band 1

2/4 meter

Formation: Mixed circle. Hands joined in W-pos, facing center.

Meas

Pattern

8 meas INTRODUCTION (No action)

PATTERN

- 1 Step on R sdwd to R, swinging forearms to R (windshield wiper movement) (ct 1); close L next to R (with wt), swinging arms to L (windshield wiper movement) (ct 2).
- 2 Step on R sdwd to R, swinging forearms to R (windshield wiper movement) (ct 1); close ball of L ft next to R (no wt), swinging arms to take original pos (W-pos) (ct 2).
- 3 Step fwd on L, arms extending fwd and downward (ct 1); lift on L, bringing R ft up (R toes near L ankle) arms continue swinging bkwd (very slightly) (ct 2).
- 4 Step bkwd on R, swinging forearms fwd (ct 1); lift on R, bringing L leg up (knee bent 45° and L ft in front), arms extending fwd and upward to take original pos (W-pos) (ct 2).
- 5 Step on L sdwd to L (ct 1); lift on L, swinging R leg (knee bent 45° and R ft in front) (ct 2).

Dance repeats from beginning

Final last count: Stamp on R and bring arms down in V pos (extend fwd and downward).

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Hora de la Soroca—continued

Song for Hora de la Soroca
(Basarabia)

Hăi bună seara dragii mei, dai bună seara dragii mei,
Gospodari și buni flăcăi, dai gospodari și buni flăcăi,
Am venit cu voie bună, am venit cu voie bună
Să petrecem împreună, să petrecem împreună.

Așa-i jocul din bătrâni, așa-i jocul din bătrâni
Ca gardu din mărăcini, ca gardu din mărăcini,
Așa-i jocul din moșnegi, așa-i jocul din moșnegi
Ca gardu din prepelegi, ca gardu din prepelegi

Așa juca mama me, dar așa juca mama me,
Când era cu mine gre, dar când era cu mine gre
Așa juca tata meu, așa juca tata meu
Când era tânăr flăcău, când era tânăr flăcău.

Hop țuțuc de geama duc, hop țuțuc de geama duc
Ca vasul la tirbutuc, ca vasul la tirbutuc.
Hop țuțuc de geama trag, hop țuțuc de geama trag,
Ca vasu la ticarag ca vasul la ticarag.

Și de cântat va mai cânta, da de cântat va mai cânta,
Nitelnem co-însăra, da nitelnem co-însăra
Și ni drumul c-am cotit și ni drumul c-am cotit,
Nitelnem de prăvălit, nitelnem de prăvălit.

Sănătate ne ducem, sănătate ne ducem,
Bucuchuri nu vă lăsăm, bucuchuri nu vă lăsăm.

Hora de la Soroca (Translation of song)

Good evening, my friends,*
Gracious host and good young men,
I have gladly come,
To rejoice with you.

Olden dances are like that,
Like a hedge of nettles,
Olden dances are like that
Like a fence of stumps.

That's how my mother danced
When she was carrying me,
That's how my father danced
When he was young and handsome.

*(This verse is difficult to translate;
the words come from a very specific dialect.)*

As for singing, I can still sing
Only a little, for night is falling,
And the road is winding
And a bit rough.

Cheers! We're leaving, but
We leave no trouble behind.

*Every line in the song is sung twice.

Hora Lăutărească din Dolj

Oltenia, Romania

Oltenia is a vast region in southern Romania, bordered in the east by the River Olt, in the north by the Carpathian mountains and in the south by the Danube. The region's exceptionally rich folklore is characterized by its liveliness, optimism and joie de vivre. This dance comes from the county of Dolj, located in the south of this beautiful part of the country. The dance name means "Dance of Gypsy Musicians from Dolj."

For the Romanian people, the main place to hold dances is the *hora*, near the outskirts of the village. This is where young women and men gather on holidays. Adults and older people, who may not take part in the dancing, will come to admire the festivities and talk about what is happening in their community.

Pronunciation: HOH-rah luh-oo-tuh-reh-AHS-kuh deen dohlzh

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 2, Band 10.* 2/4 meter

Formation: Mixed circle. Facing center, hands joined and held down.

Meas

Pattern

2 meas INTRODUCTION (No action)

I. MOVING IN LOD

- 1 Step fwd on R (facing LOD), raising arms in Y-pos (hands up, straight arms over head) (ct 1); step fwd on L (ct 2).
- 2 Repeat meas 1.
- 3 Turn 1/2 to L (CCW) and step bkwd on R (still moving in LOD), bringing arms down in V-pos (ct 1); step bkwd on L (ct 2).
- 4 Repeat meas 3.
- 5-16 Repeat meas 1-4, three more times (4 total).

II. FACING CENTER

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

- 1 Step fwd on R heel and raise hands in W-pos (ct 1); close L next to R (ct &); step fwd on R (ct 2). (cts 1&2 = one Two-step)
- 2 Repeat meas 1 with opp ftwk, still moving into ctr.
- 3 Small leap onto R in front of L, swinging arms down, while lifting L ft and bending body (from waist) slightly in front (ct 1); step bkwd on L, swinging arms to come up in W-pos (as body coming straightens up also) (ct 2).
- 4 Step bkwd on R (ct 1); step bkwd on L (ct 2).
- 5-16 Repeat meas 1-4, three more times (4 total).

Sequence: Fig1 + Fig2 + Fig1 + Fig2 + Fig1 + Fig2 + Fig1 (8 meas) + Fig2 (8 meas).
Last ct of the dance, stamp on L in front.

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Joc de doi (Ce-ai lăsat doamne la mine)

Banat, Romania



Traditional costumes

Located in the southwest corner of Romania, Banat is a distinct entity in terms of its folklore. The style there is characterized by steps with knees flexed and on the balls of the feet; the effect is one of light, flowing movement.

Danced to a song sung by Nicoleta Voica, *Joc de doi* allows the couple to familiarize themselves with the typical movements of this region. The basic step is the same throughout the dance, which means the dancers are able to concentrate on the patterns the woman does around her partner. Her steps and turns should be supple and harmonious, as delicate as lacework, as she weaves in and out—otherwise you could certainly exclaim, as Nicoleta Voica does, “*Ce-ai lăsat doamne la mine!*” (What on earth have you landed me with!)

Pronunciation: zhok deh doy (TCHEH-aye luh-SAHT DOHAH-mneh lah MEE-neh)

CD: *Sonia Dion & Cristian Florescu, Romanian Realm Vol. 2, Band 7.*
2/4 meter

Formation: Circle of cpls (W at right of M), facing LOD.

Styling: Couple dances from Banat are light-footed and graceful. Movements should be fluid and springy. Both partners are active, the man courteously helping the woman execute her turns. The arms are outstretched without being stiff or heavy. The couple circles the floor in perfect harmony.

Steps: Basic step:

Meas 1: Step fwd on R (ct 1); step on L next to R (ct &); step fwd on R (ct 2).

(cts 1&2 = running Two-step)

Meas 2: Repeat meas 1 with opp ftwk.

Meas 3: Large step fwd on R with a deep plié (ct 1); small leap fwd on L (ct 2).

Meas 4: Repeat meas 1.

Meas 5-8: Repeat meas 1-4 with opp ftwk.

This basic step is used in all the figures of this dance, whether the dancer is moving forward, backward, sideways or turning—and always on the balls of the feet.

Meas

Pattern

8 meas

INTRODUCTION

Cpls in circle facing LOD, W to right of M R hand in R hand, arms held straight in front, at level of W's shoulders. W's left arm around ptr's shldr. M's L hand is on his own L shldr, palm up, holding W's L hand.



FIGURE I

- 1-6 Promenade with 1 Basic step, moving in LOD in position 1 (illustration A).
- 7-8 W moves around behind her partner, M moves slightly to R (illustration B).



A



B

FIGURE II

- 1-6 Promenade with 1 Basic step, moving in LOD in position 2 (illustration C).
- 7-8 W moves around in front of M and turning CW M moves slightly to L (illustration D)



C



D

FIGURE III

- 1-6 Promenade with 1 Basic step, moving in LOD in position 3 (illustration E).
- 7-8 W moves around in front of M (no turn), to finish to L of M, M moves slightly to R (illustration F)



E



F

