

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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Camp Hess Kramer Institute
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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.

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

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

Joc de doi—continued

FIGURE IV

- 1-6 Promenade with 1 Basic step, moving in LOD in position 4 (illustration G).
- 7-8 W turning (CW) around M to finish to left of M (illustration H).



G



H

FIGURE V

- 1-6 Promenade with 1 Basic step, moving in LOD in position 5 (illustration I).
- 7-8* W and M turn face to face; M turns 1/4 (CW) raising his R arm W turns 1 1/4 (CW) raising her R arm (illustration J).

*Meas 8: W modifies basic step by walking 2 steps (L, R). Cpl finishing face to face L hands crossed over R hands, arms down (almost slightly in front of both ptrs (illustration K).



I



J

FIGURE VI

(M facing ~~out~~ ⁱⁿ; W facing ~~in~~ ^{out} W starts basic step with L ft, M with R ft.)

- 1 With Basic step (meas 1), slightly swing arms to LOD (W L, M R).
 - 2 With basic step (meas. 2), swing arms to RLOD (W R, M L).
 - 3-4 M and W raise arms up, W turns one full turn (CCW), M in place.
 - 5-6 Repeat meas 1-2 with opp ftwk and arms direction .
 - 7-8* M and W raise arms up, W turns 1 1/4 (CW) and moves around M, M turns 1/4 (CCW). Both ptrs finish in position 1, facing RLOD.
- *Meas 8: W modifies Basic step by walking 2 steps (R, L).



K

Repeat the dance from beginning facing and moving in RLOD

Sequence: Fig 1 to Fig 6 (LOD); Fig 1 to Fig 6 (RLOD); Fig 1 to Fig 6 (LOD); Fig 1 to Fig 6 (RLOD).

Kracmarsko (Bulgaria)

This dance comes from Pirin region of Bulgaria.

Rhythm: 2/4

Formation: "W" hold, mixed line or open circle.

Meas

Pattern

- 1 Facing ctr, bounce on L, lift R ft in front of L (ct 1); bounce on L, lift R ft behind L (ct 2).
- 2 Step on R to R (ct 1); step on L in place (ct &); step on R behind L (ct 2); step on L to L (ct &).
- 3 Step on R across L, face diag L (ct 1); pivot on R and face diag R (ct &); step on L across R (ct 2); step on R to R (ct &).
- 4 Step on L behind R (ct 1); step on R to R (ct &); step on L in front of R (ct 2).
- 5 Facing ctr, step on R fwd (ct 1); step on L fwd (ct 2).
- 6 Bounce on L, slight kick R fwd (ct 1); step on R bkwd (ct 2); step on L next to R (ct &)
- 7 Step on R in front of L (ct 1); bounce on R, slight kick L fwd (ct 2)
- 8 Step on L bkwd (ct 1); step on R next to L (ct 2); step on L in front of R (ct &)

Dance notes by Fusae Senzaki
©March, 2005 by Fusae
Senzaki

Presented by Beverly Barr
Camp Hess Kramer Institute
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Rock'n Roll Angel

Country Western line dance

MUSIC:

FORMATION: Individuals facing front of hall.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 26 meas, beg with lyrics

DANCE:

- 1 Touch R slightly to R (ct 1); step R in place.
- 2 Repeat touch-step to L.
- 3 Step R fwd (rock), leave L in place (ct 1); rock bkwd onto L (ct 2).
- 4 Repeat meas 3. (rock R fwd, L bkwd)
- 5-8 Repeat meas 1-4.

- 9 Step R to R (ct 1); close L beside R (ct 2).
- 10 Step R fwd (ct 1); close L beside R (ct 2).
- 11-12 Repeat meas 9-10. (R to R/ close L/ R fwd/ close L)

- 13 Step R,L bkwd (cts 1-2).
- 14 Step R bkwd (ct 1); close L beside R (ct &); step R in place (ct 2).
- 15-16 Repeat meas 13-14. (R,L bkwd/ R bk/ LR in pl)

- 17 Step R to R, leave L in pl (rock) (ct 1); rock L on L (ct 2).
- 18 Step R,L,R in place.
- 19-20 Repeat meas 17-18 with opp ftwk. (rock L/ rock R; LRL in place)

- 21 Step R fwd twd front of hall (ct 1); close L beside R in pli  - face diag L of fwd (ct 2).
- 22 Repeat meas 21.
- 23 Step R fwd (ct 1); step L bkwd (ct 2).

- 24 Step R bkwd (ct 1); step L fwd - beg full turn to L (CCW) (ct 2).
- 25 Continuing turn to L - step R twd front of hall (ct 1); step L fwd twd back of hall (ct 2).
- 26 Step R fwd twd back of hall - completing turn (ct 1); step R fwd twd front of hall (ct 2).

- 27 Turning to face R wall - step R fwd (ct 1); pivot on R to face L wall (ct &); step L fwd twd L wall (ct 2).
- 28 Step R across L (ct 1); step L to L (ct 2); pivot on L to face R wall (ct &).
- 29 Step R,L fwd twd R wall (cts 1-2).
- 30 Step R to R (ct 1); pivot on R to face L wall (ct &); step L fwd (ct 2).
- 31 Step R fwd (ct 1); stamp L beside R, bend knees. You have now rotated 1/4 L and are facing L wall. Repeat the dance from the beg in new position.

Dance notes by dd from video, 10-98

Presented by Beverly Barr
Camp Hess Kramer Institute
October 16-18, 1998

Rysiek Kujawiak

(Poland)

According to old tradition, the Kujawiak, which originated in the region of Kujawy, was danced in a slow tempo from start to finish. Adopted at large by the majority of Poland's regions, it became one of Poland's five national dances. The dance is done in a slow $\frac{3}{4}$ meter tempo with very lyrical melodies and can be danced by couples or alone and features a wide range of movement in varied tempos from slow to quite lively. During its different phases of development, it featured many variants and styles of dancing. The music is romantic and often played melancholically and these melodies are to this day, very popular with composers and artists alike. As it is a national dance, any Polish costumes can be worn for the Kujawiak. This choreography is arranged specifically for non-partners.



Pronunciation: RIH-shehk Koo-YAH-vyahk

Music: "Pod Kujawsk Strzecha" (Under a thatched roof in Kujawy), *Folk Dances from Poland, Vol.2, Band 4.* 3/4 meter.

Formation: Individual dancers begin in a checkerboard formation, all facing the same direction, with feet together and hands on their hips (fingers forward and thumb back).

Steps: Basic step: With knees slightly bent on ct 1, take a long step (ct 1); followed by 2 shorter steps (cts 2 and 3). These steps can be varied depending upon the rhythm of the music, but are usually executed lightly and very smoothly. This step can be executed either fwd or bkwd.

Kołyśany (koh-WHHH-sannih): A slow rocking step sideways that requires shifting the body wt from one ft to the other using all three cts of the meas. Can also be done fwd and bkwd by first making a $\frac{1}{4}$ revolution and then $\frac{1}{2}$ revolutions.

Kolebany (koh-LEH-bannih): A combination of the Basic step and the Kołyśany done by first making a $\frac{1}{4}$ revolution and then $\frac{1}{2}$ revolutions.

Houbczyk (hoob-CHICK): (Can be done to the R with opp ftwk) With wt on L ft, place R ft in front of L going to the L (ct 1); shift wt to R ft and place L heel on floor with toes pointing upwards and leg straight out to the L side near R ft (always moving to L) (ct 2); make a low hop on R and while bringing pointed toes downwards to face the floor, gently click L heel to R heel in the air and land on R (ct 3).

Double Accent: Stamp twice with the required ft on cts 2 and 3.

Styling: The Kujawiak should be danced with grace and smoothness, with the upper body remaining uplifted and the knees relaxed. Use every count of the measure to execute any of the motions. It is worth noting that there exists a huge variety of steps and combinations. Only those used in this particular interpretation of the Kujawiak are described below.

Hand positions: On the Hips: hands are on the hips, fingers are to the front and the thumb back.
Arm(s) out: One arm or both extended out to either side below the hips. Women often hold their apron on either or both sides.

Meas

Pattern

INTRODUCTION No action.

- 1-2 Hold.
- 3-4 Beg with R, take 2 Basic steps (6 steps) in CW circle to finish where you began.

FIGURE I

- 1 Kołyস্য fwd beg with wt on R and extending R arm out to the R side.
- 2 Repeat meas 1 with opp ftwk and arms.
- 3-4 Dance 2 Basic steps bkwd, hands on hips.
- 5 Kolebany fwd beg with wt on R and extend R arm out to the R side.
- 6 Repeat meas 1 with opp ftwk and arms.
- 7 Dance one Basic step bkwd while turning CW.
- 8 Bend knees, drop shldr, and bow head.

FIGURE IIa

- 1 Houbczyk to L.
- 2 Continuing to L, dance one basic step CCW.
- 3 Kołyস্য to R.
- 4 Hop gently on L and execute a Double Accent with R ft. Leave wt on R ft on 2nd accent.
- 5-8 Repeat meas 1-4 with opp ftwk to R.

FIGURE IIb

- 1 Dance one Basic step diag fwd, beg with R. ↗
- 2 Dance one Basic step diag bkwd, beg with L. ↘
- 3 M: Step on R, while bringing L knee up so that upper L leg is parallel to the floor, R hand 6 inches over L knee and L arm extended straight up so that L hand is above the head (ct 1); slap L knee with R hand two times (cts 2,3).
W: Basic step turning CW.
- 4 Hop gently on L (ct 1); execute a Double Accent with R ft.
- 5-8 Repeat meas 1-4.

FIGURE IIc

- 1 Repeat Fig IIb, meas 1. ↗
- 2 Repeat meas 1 fwd in opp direction. ↘
- 3 Step onto flat R ft in line with L approximately 1 foot to the R (ct 1); shift wt onto ball of L ft directly behind the R ft, leaving heel of R ft on the floor and pointing toes of R ft upwards (ct 2); shift wt fwd onto R ft by rocking slightly fwd, placing R ft flat on the ground and leaving L ft behind R ft (ct 3).
- 4 Step on L to L (ct 1); step on R behind L and rock back leaving L heel on floor and toes pointing up (ct 2); shift wt fwd onto L (ct 3).
- 5-6 Repeat meas 1-2.
- 7 Repeat meas 3 except on ct 1 do a ½ revolution CCW to end facing the opposite direction. Cts 2 and 3 remain the same.
- 8 Repeat meas 4.

Kujawiak—continued

FIGURE II IN OPPOSITE DIRECTION

Repeat Fig. IIa, Fig IIb, Fig IIc facing opp direction and end facing in the original direction.

INTRODUCTION REPEATED

- 1 Koľysany sideways to R, extending both arms out to the side
- 2 Koľysany sideways to L, bringing arms back on hops.
- 3-4 Beg with R, take 2 Basic steps (6 steps) in CW circle to finish where you began.

FIGURE I REPEATED

Repeat Fig I.

SHUJ SHUJ ZEMER

Albania

Source: Ira Weisburd

Music: 2005 Camp Hess Kramer CD

Formation: Circle, hands joined in "W" position facing center

Pattern 1

Step R, pivot on R turning cw to face out as you lift L, facing out step L to L, R behind L, step L to L, pivot on L ccw as you lift R, step R to R, L behind R, step R to R, L to L, cross RLR, step L back, R to R, cross LRL.

Repeat pattern 1

Pattern 2

Step R, kick L, step L, kick R, turn cw RLR to face out. Touch L out to L & lift behind R, turn ccw LRL to face in, touch R out to R & lift behind L, turn cw RLR to face out.

Repeat pattern 2 - beginning L, start facing out & end facing in.

Pattern 3

Turn $\frac{1}{4}$ to face RLOD, moving R (toward center) raising R arm circling out and upward, step RLR (step, close, step), step L turning to LOD, hop on L, step R behind L, L to L, cross R over left, sway LR.

Moving out of center L behind R, R to R, cross L over R, step R & hop on R, repeat behind side cross (LRL), sway RL.

Repeat pattern 3 - Turn cw $\frac{1}{2}$ turn to begin. End with a 2 step turn to the right (RL) instead of the sway.

Repeat dance 2 more times.

Dance Notes by BB from video
October, 2005

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

Tridans fra Meråker

(Norway)

Tridans fra Meråker (TREE-dahnss frah mehr-OH-kehr), a dance for three people, has become very popular in Norwegian folk dance groups. It is usually danced to Rørospols music, with steps from that dance. The dance is described in the Norwegian dance "bible:" Klara Semb, Norske Folkedansar, Turdansar, Oslo 1991. ISBN 82-521.3657-5. It has also appeared in earlier editions of the book, having been collected by Klara Semb in the 1920s. The dance was presented by Alix Cordray at the 2005 Stockton Folk Dance Camp.

Music: Any Rørospols. 3/4 meter
CD: *Sving Deg*, Band 8; *Grensløst*: "Storstugguleken" or "Bukkurven."

Formation: Three people in lines, arranged around the room like spokes of a wheel. Usually two people of the same sex, one of the other. For simplicity, the description refers to 1 M and 2 W, but the dance can be done equally well by three people of any sex.

The two W join L hands, the inside W facing RLOD and the outside W (center of trio) facing LOD. People of any sex can take any of the three positions. What is important is that the person in the inside pos face RLOD and the dancers in the ctr and outside positions face LOD to begin the dance.

Steps: Basic: Step fwd on L (ct 1); dip slightly (ct 2); step fwd on R (ct 3). Step repeats on same ft.

Delayed: Hold (ct 1); step bkwd on L with dip (ct 2); step bkwd on R (ct 3). Especially useful when dancing bkwd.

Tripping: Small step fwd on L toe (ct 1); step fwd R continuing downward motion (ct 2); step fwd on L (ct 3). Repeats with opp ftwk. Danced for an even number of meas, usually 2 or 4. Cue: "down", "down", "forward." Especially useful for M crossing.

Meas	3/4 meter	Pattern
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I. 2 WOMEN TURN

Everyone keeps holding the same hands. The 2 W turn once CW, ending where they started. The inside W backs under the arch made by M and other W. She draws the other W under the arch after her.

II. MEN MOVE TO THE OTHER SIDE

The M lets go. He dances in front of the W beside him, under an arch made by the two W, and turns CW to face the same direction as the inside W. He then joins hands with her, her R in his L. He is now the innermost person (nearest the center of the room).

III. 2 WOMEN TURN

The two W again make one full turn CW. The outside W (previously the ctr dancer) begins by backing under the arch made by man and other W. She draws the other W under the arch after her.

IV. MEN RETURN TO ORIGINAL POSITION

The M lets go. He dances in front of the W beside him, under an arch made by the two W, and turns CW to face the same direction as the outside W. Now the entire set is in the original starting position.

There is no absolute number of measures for the various moves. However, the moves should follow one another continuously, so that the dance looks like a writhing snake. It should flow from one part to the next without marked transitions.

The dance moves continuously in LOD and each dancer moves continuously through the space; this is an important part of the movement ideal. There should be no “sharp edges” anywhere in the movement

All dancers do the basic step most of the time. The quick variation may be used as desired, especially by the M when changing sides. The innermost W dances bkwd almost all the time, the other W dances fwd almost all the time, while the M changes from one to the other. The person who is backing up under the arch should back up, not turn to dance fwd.

The all dancers must work to keep the set aligned as a spoke from the center of the room. The two W do a complete turn each time they turn together—and end where they began (except that they have progressed around the room).

Trite Stûpki

(Women's dance from the Bulgarian part of Macedonia, "Pirinska Makedonija")

The way of beginning each dance phrase with a bounce (or a hop—part II) is typical here. The movements of the arms give a clue that the origin of this dance is Bulgarian.

Pronunciation: TREE-teh STUHP-kee

CD: PAMUK CD 1104/06

2/4 meter

Formation: Open circle, arms in W-pos alternating to V-pos. Wt on L, face LOD.

Styling: Feminine, smooth, bouncing with elegant and slow movements. Feet and knees generally remain close together.

Measure

Pattern

8 meas

INTRODUCTION

I. SLOW PART

- 1 Facing and moving in LOD, bounce on L (ct 1); step on R (ct 2).
- 2 Bounce on R (ct 1); step on L (ct 2).
- 3 Bounce on L (ct 1); step on R (ct 2).
- 4 Facing ctr, bring L ft close to R ankle, then step on L twd ctr (ct 1); step on R back (arms to V-pos) (ct 2).
- 5 Bounce on R, L ft circling from front to back, arms swing fwd (ct 1); step on L behind R, arms swing bkwd (ct 2).
- 6 Facing ctr and moving in LOD, step on R to R as arms swing fwd (ct 1); step on L behind R as arms swing bkwd (ct 2).
- 7 Facing and moving in LOD, bounce on L (ct 1); step on R, arms raise to W-pos (ct 2).
- 8 Repeat meas 2.
- 9 Repeat meas 3.
- 10 Repeat meas 4, arms move to V-pos and immediately up to W-pos.
- 11 Facing and moving RLOD, bounce on R (ct 1); step on L (ct 2).
- 12 Bounce on L (ct 1); step on R (ct 2).
- 13 Bounce on R (ct 1); step on L (ct 2).
- 14 Repeat meas 4 with opp ftwk., arms down (to V-pos) and up (to W-pos).
- 15 Repeat meas 1.
- 16 Repeat meas 2.
- 17-32 Repeat meas 1-16.

II. QUICK PART

- 1-32 Repeat Slow Part but every bounce is danced as a hop. Arm movements are the same.

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

Amarine

(Egypt)

Lyrics by Amr Diab. Music is Egyptian Folk. Singer is Amr Diab

Choreographer: Avi Levi 2002

Music: Camp Hess Kramer CD - 2005

Meter: 2/4

Formation: Circle, no hands, facing center to start

Style: Loose; improvisational body; hand movement are permitted
(within limits)

Pattern: Intro+ABCCB+ABCB+ending

Intro: Wait eight measures after singing starts. On the last half beat of measure eight, they sing AAma@ of AAma-rine@, with the Aine@ occurring on beat one of meas 1 of A. Fortunately you can hear it coming and don=t have to count.

Meas

Pattern

Part A

- 1 Facing center, step back on R (1); clap (&); rock fwd onto L and clap (2) (A>ine=, clap, clap@)
- 2 Moving center, step RLR (1&2); arms reach diag fwd right, about waist height
- 3 Moving center, step LRL (1&2); arms reach diag fwd left, about waist height
- 4 Still facing center, step R (1); touch L next to R (2); arms extend shoulder height diag right
- 5 Still facing center, step L (1); touch R next to L (2); arms extend diag left
- 6 Moving towards center and turning CW to face out, step RL (1, 2)
- 7 Facing out, rock onto R; shoulders shimmy (1&2)
- 8 Facing out, rock onto L; shoulders shimmy (1&2)
- 9-16 Repeat meas. 1-8, same footwork, but facing out and moving away from center

Part B

- 1&2 Facing and moving LOD, step RLR, LRL. Arms rotate in a Areverse bicycle@ or Areverse swimming@ movement, but do not extend behind torso. Right arm begins by rising fwd on first measure
- 3&4 Facing center, R steps fwd, L in place, R back, L in place (1&2&); Repeat; arms and hands move in and out at about chest level
- 5&6 Repeat B, meas 1&2
- 7&8 Facing center, using lots of Abody english@, leading from the right shoulder: right arm and hand start extended forward, spiral upward, making two complete rotations, from about waist height to about as high as you can reach. Pretend there is a glass of wine sitting on the palm of your hand and you don=t want to spill it.
- 9-14 Repeat B, meas 1-6
- 15-16 with arms to side about shoulder height, elbows bent, palms up, step R to side, L in place while rotating body 1/4 turn CCW (1&); repeat beats A(1&)@ three more times ending facing center

Part C

- 1 Moving LOD, step RLR (1&2)
- 2 Turning half turn CCW and moving LOD, step LR (!, 2)
- 3 Facing RLOD, do a back yemenite, LRL (1&2)
- 4 Still facing RLOD, step fwd R (1), rock back L (2): arms extend fwd and bk; say Aoo-ah@(1, 2)
- 5 Facing center, rock sideways onto R; touch L next to R (1, 2)
- 6 Rock sideways onto L, Rock onto R (1, 2)
- 7 Moving center and turning CCW to face out, step LR (1, 2)
- 8 Facing out, do a back yemenite LRL (1&2)
- 9 Still facing out and moving away from center and turning CW to face in, step RL (1, 2)
- 10 Facing in, do a back yemenite, except don=t take weight on the last step: RL, touch R (1&2)

Notes by Gary Diggs, October 6, 2005

AMARINE

Wala ma kaan ala balee ya hawaa.
Wala ma kaan ala balee ya hawaa.
Amarain. Amarain dol walaa eneik?
Albee beyesalnee aleik. Atareenee ba
fakar feek. Amarain. Amarain dol walaat
eneik? Albee beyesalnee aleik.
Atareenee ba fakar feek. Ya albee yana,
Meen hoboo yana? Ya shok amana,
Timla layalee gharam. Ahel ya omry!
Yakool omry! Salemtoo amry. We enei
aletlee kalaam. Wala ma kaan ala balee
ya hawaa. Wala ma kaan ala balee ya
hawaa. Wala ma kaan ala balee ya
hawaa. Wala ma kaan ala balee ya
hawaa. Amarain. Amarain dol walaa
eneik? Albee beyesalnee aleik.
Atareenee ba fakar feek. Amarain.
Amarain dol walaa eneik? Albee
beyesalnee aleik. Atareenee ba fakar
feek. Amarain dol walaa eneik? Albee
beyesalnee aleik. Atareenee ba fakar
feek. Makoola koon habet? Wala ma
kaan ala balee ya hawaa. Wala ma kaan
ala balee ya hawaa. Wala ma kaan ala
balee ya hawaa. Wala ma kaan ala balee
ya hawaa.

TWIN MOONS

Amarin I swear it never occurred to
me oh love. I swear it never occurred
to me oh love. Twin moons. Are they
twin moons or your eyes? My heart
asks for you. No wonder I keep
thinking of you. Twin moons. Are
they twin moons or your eyes? My
heart asks for you. No wonder I keep
thinking of you. Oh my heart, Who do
you love? Oh keep it a secret, Who
fills your nights with love. He is my
life! He overcame my life! I gave him
my life! And his eyes spoke to me. I
swear it never occurred to me oh love.
I swear it never occurred to me oh
love. I swear it never occurred to me
oh love. I swear it never occurred to
me oh love. Twin moons. Are they
twin moons or your eyes? My heart
asks for you. No wonder I keep
thinking of you. Twin moons. Are
they twin moons or your eyes? My
heart asks for you. No wonder I keep
thinking of you. Are they twin moons
or your eyes? My heart asks for you.
No wonder I keep thinking of you.
Could it be I'm in love? I swear it
never occurred to me oh love. I swear
it never occurred to me oh love. I
swear it never occurred to me oh love.
I swear it never occurred to me oh
love.

Black Forest

(China)

Introduced by Alison Snow in Albuquerque about 1980.

Meter: Four beats per measure, and six beats per measure, as noted
Formation: Line, hands joined down, facing LOD
Steps/Style: Relaxed, deliberate, small movements. Assume one beat per step unless otherwise indicated; S=1 beat; Q= 1/2 beat

Meas

Pattern

4 beats/meas

1-6 Introduction

6 beats/meas

- 1 Facing and moving in LOD: r, l, r, l touch behind r, step l in place, touch r in front of l
- 2 Repeat measure 1 for a total of two times
Note: as you touch back and forward with l then r, lean slightly back then forward with the touches.
- 3 Beats 1 & 2: Turning to face center, step LOD sideways with r turning to left of center as you do so. Close with l, taking weight and turning to face center or just right of center.
Hands: (Letting go of hands) Flick fingers opening hands outward, face level, and diagonally left, as if you were trying to flick water of your hands. Bring hands to diagonal right, palms toward face, face level.
Beats 3-6: repeat beats 1 & 2 twice

Four beats/measure

- 4 Repeat previous measure, beats 1 & 2 twice, total of two times in this measure (total of five times altogether in meas 3 & 4).
- 5 Beats 1 & 2: Fall on r, facing slightly r of center, at the same time bring arms down, arms straight and apart, palms facing, as if you=re about to clap. Then touch l heel in front of r as you clap your hands together. Beats 3 & 4: same figure but opposite footwork and direction as in beats 1&2

Black Forest – page 2 of 2

- 6 Beats 1 & 2: fall back on r with bent knee; at the same time touch l heel straight forward and bring arms down and straight and out away from sides of body with palms forward. Hold.
 Beats 3 & 4: Feet: step l, r, l, in (QQS) in place. Hands and arms: akimbo , fists at waistBas if you were scolding someone.
- 7 Grapevine (feet): facing center, r in LOD, l behind r, r sideways, l across r in front. Note: Hands and body push very slightly forward and down on first two beats, then pull back and up on second two beats, again very slightly.
- 8-10 Repeat meas 7 three more times, total of four times.
- 11 Bring hands to AW@ hold; facing center step r to r, close l, r to r, close l. Turn very slightly to left of center, then to right of center on beats 1&2, and again on beats 3&4.
- 12 Repeat meas 11. Hands are down to start dance again.

Dance goes thru 4-5 times; on last two beats last time thru, step r, l, r (QQS) for ending.

Notes by Gary Diggs

Presented by Gary Diggs
Camp Hess Kramer Institute
October 28 – 30, 2005

Drjanovska Racenica

(Bulgaria)

From Bulgaria/Severnjasko. A slow racenica often performed by older villagers. This form is typical of the Balkan Range towns of N.E. Bulgaria.

Pronunciation: DRIAN-of-skah Ru-tcheh-NEEH-tsah

Music: From Yves Moreau, cassette or cd

Meter: 7/8; 2-2-3 or QQS

Formation: Mixed lines, hands in W position facing LOD, weight on L

Steps: Rucenica: can go fwd, back, or sideways starting either foot. Basically it=s just a Atwo step@ as in RLR or LRL (QQS) that takes up one measure, but with some stylistic particulars: there is an anticipatory lift (Aah@); first step is down on a somewhat bent knee (Q); second step is either very short or simply a close with weight and pushes up a little on a straightening knee; there is a tendency for weight to be taken somewhat on both feet during this step (Q); and third step is down again onto a bent knee(S).

Style: Bold, fairly large steps, proud and calm: smooth up and down movement

Pattern: Introduction, ABAB, Interlude, ABAB

Meas

Pattern

1-4 **Introduction:** Alzgrjala e mesecinka. . @; either no action, or start with music repeating meas 1-4 of the Interlude (below)

Part A, moving in LOD, RLOD

- 1 Moving in LOD, one Rucenica step, RLR, (QQS)
- 2 Repeat previous meas, opp ftwk
- 3 Turning to face center, moving in LOD, step large sideways R; arms extend fwd and down (QQ); cross and step L behind R, arms down (S)
- 4 Continuing to move LOD, step R sideways as arms come up (QQ); heel lift on R as L lifts in front ending facing slightly right of center; arms settle back into W position (S)
- 5 Step L across R in LOD (QQ); pivoting on L with slight heel lift to end facing center or just left of center, swing R around and lift in front of L (S)

- 6 Facing left of center, step R across L in RLOD (QQ); Heel lift and slight pivot on R to face center with small lift of L behind R, left knee turned out somewhat (S)
- 7 quick heel lift or hop on R with another lift of L behind R (Q); step L to L in RLOD as arms extend forward (Q); Cross and step on R behind L moving RLOD, arms coming down (S)
- 8 Large step on L to left, arms begin moving upward (QQ); heel lift on L as arms come back to W position and R lifts in front L; end facing center (S)

Part B, into and out of center, with arm extensions

- 1 Facing and moving center, large R step, leading with heel; both arms extend fwd (QQ); small step (or close with wt) fwd onto L, bending knee and retracting arms back to W position (S)
- 2 Repeat previous meas
- 3 preceding beat one with a quick anticipatory heel lift on L as arms begin slightly fwd and up (Aah@): step fwd R onto a bent knee(s), dipping, and arms come fwd and down; weight tends to be somewhat on both feet on this beat (QQ); small heel lift (or Ahop@) on R as you straighten right knee; arms continue down and back (S)
- 4 Same as previous meas, still moving toward center, but opp ftwk and arms come slowly fwd and up back to W pos
- 5-6 Two Rucenica steps bkwd, RLR, LRL; arms in W pos (QQS,QQS)
- 7-8 Similar to meas 3-4, part 2, except moving and stepping back out of center
- 9-16 Repeat meas 1-8

Interlude

- 1 A Rucenica step (see above) to the right: step R sideways to right (Q); close with wt L to R (Q); step R in place
- 2 Repeat previous meas, opp ftwk and dir
- 3-4 Repeat two previous meas

Dance Notes by Gary Diggs, 10-12-05,
largely a revision of notes by Yves Moreau

Graovsko

(Bulgaria)

This dance is from the Sop region, Western Bulgaria. I learned it from Ventzi Sotirov, August Camp, 1995

Meter: 2/4

Formation: Hands joined down, open circle

Meas

Pattern

- 1 Moving backwards in LOD: hop on L, R, L (1&, 2)
- 2 Turning to face LOD: Leap R, L (1, 2); R (Aah@, a very quick running step before falling on L in first beat of next meas)
- 3 Fall fwd (in LOD) on L, Hop or chug fwd on L (1, 2)
- 4 Fall fwd on R while doing a low reverse bicycle motion with L beside R (1); hop (chug) fwd on R while repeating same reverse bicycle motion with L (2)
- 5 Facing center and moving RLOD: hop R, side L, cross R over L
- 6 Still moving RLOD: hop R, side L, cross R behind L
- 7 Leap onto L in place, still facing center, as you raise right knee high in front of or slightly across L (1); repeat previous beat with opp ftwk (2)
- 8 Repeat beat 1, previous meas (1); repeat beat 2 previous meas, except twist slightly back (CW) and away from center (2)
- 9 Step small step L fwd toward and facing center (1); Swing R around and high and with straight leg in front of L (2)
- 10 Touch R across L rising on balls of both feet (1); fall on R in place (2)
- 11 Swinging L in a low CW arc from behind, close L to R, rising on balls of feet, weight mostly on R (1); Fall fwd on L crossing in front of R (2)
- 12 hold from previous meas (do nothing) (1); short quick leap fwd onto R across L (&); short quick leap onto L across R twisting to face (mostly) RLOD (2)

Dance notes by Gary Diggs, 10-16-05

Presented by Gary Diggs
Camp Hess Kramer Institute
October 28 – 30, 2005

Kocanska Gijde

(Rom/Gypsy line dance)

Dance taught by Sani Rifati in conjunction with a singing workshop by Esma Redzepova and her Romani musicians, in Albuquerque, 08-27-04. (I actually learned this dance from Carol McGinn)

Meter: 4/4

Music: (is amazing) AKocanska Gijde@, on CD from Sani Rifati

Formation: one long line, down hand hold; dance progresses in serpentine pattern, ending in spiral when it is impossible to tighten the line further. Starts facing center

Style: bouncy, improvisational, shoulder and body movement, gypsy-ish

Introduction: eight or sixteen measures; leader starts dance at beginning of a musical phrase (although dance doesn't subsequently coincide with musical phrase)

Meas

Pattern

- 1 stepping with no travel: L forward; R in place; L back; R in place (1,2,3,4)
- 2 L forward; R in place (5,6); L circles CCW and closes next to R with small chug back (7); hold (8)
- 3 still stepping with no travel: R forward; L in place; R back; L in place (1,2,3,4)
- 4 Facing diagonally between center and LOD, and moving in LOD: touch R in LOD (1); step R in LOD (i.e. in place)(2); crossing L over R, touch L in LOD (3); step L over R in LOD (i.e. in place)(4)
- 5 Repeat counts (1) and (2) of previous measure (1,2); facing center step L back away from center (3); step R forward (in place) towards center (4)

note: arms swing in and out following motion of L in meas 1 & 2 and of R in meas 3; arms swing back following movement of L in meas 5.
another note: Meas 4 and first two beats of meas 5 travel (in LOD); remainder of dance doesn't.

Kocanska Gijde – page 2 of 2

Dance notes by Gary Diggs/Carol McGinn, 10-12-05, (revised slightly from dance notes by Carol McGinn—all mistakes are Carol's:-). Special thanks to Charlene Baker who remembered the dance. For more info on Sani, Esma or Roma dances, contact: <voiceofroma@comcast.net> or visit: <www.voiceofroma.com>

Presented by Gary Diggs
Camp Hess Kramer Institute
October 28 – 30, 2005

Kuku

(West Africa)

West African ritual celebration dance. Traditional figures arranged and presented by Becky Gordon at 2005 August Camp; these four figures were selected from at least 28 different figures traditionally included in this dance

Music: Becky Gordon CD. Local Albuquerque drummers; recorded ABQ, 2005

Meter: 4/4

Formation: Circle, individual, no hand hold; start with weight on L facing center (or can start by stepping forward toward center on L one beat early)

Styling: earthy, large, energetic, exaggerated movements; feet are picked up off the floor, knees often lifted; touches are exaggerated by taking some weight. While moves are strong, definite and often precise, there is room for individuality, creativity, and craziness. Dance with whole body—shoulders, head, back, stomach, and (especially) hips. All participate. These notes give highlights, but only scratch the surface—please, be imaginative . . .

Introduction: Four measures, approximately

Pattern: Intro; (ABCD) X 3

Meas

Pattern

Part A A Claps and Flaps @ A Clap(R-Stamp), Flap(R-bk), Flap(L-Touch), L-fwd @.

Note: Move gradually in LOD as you step in and out of the circle

- 1 Bending left knee and bending fwd at waist, clap and stamp R next to L (1); Stepping back and in LOD on R, bringing torso up and back, arms out and back, shoulders back, elbows bent, lower and raise elbows while rotating shoulders back and arching upper back; i.e. flap arms at elbows like a chicken flapping its wings (2); Repeat previous beat except hold on R and add a strong touch with ball of L in front of R (3); Step toward center and slightly in LOD with L (4).
- 2-8 Repeat meas 1 seven more times. On last beat of eighth meas, instead of stepping in on L, step L in place facing diagonally right to begin next figure.

**Part B A Diagonals@ A In: R, Tog, R, Tch, L, Tog, L, Tch. Out:
R, Tog, R, Tch, . . . etc@**

- 1 Feet: Moving diagonally to your right and toward center, step R (1); Close L to R (2); Repeat beat 1 of this meas (3); Twisting hips a little to the right, Acave@ or bring left knee in and next to right knee; left foot is twisted to left as well, left heel raised, ball of left foot touching floor, and left knee bent (4). Got that? Now:
Arms: right forearm is horizontal, elbow to right side and out slightly, palm is up, hand and arm extended in direction of travel; left arm is bent, left elbow extended opposite direction of travel, forearm horizontal, palm down and in front of lower chest; As you step on R, you stretch and twist right shoulders and chest as arms extend slightly away from each other (1); Arms relax somewhat retracting and ending in front of torso; right hand rotates to face slightly down and left hand slightly up (2); Repeat previous two beats (3,4).
- 2 Repeat meas 1 with opp dir and ftwk, i.e. moving diagonally in towards center but to the left.
- 3 Repeat meas 1 exactly except move away from center
- 4 Repeat meas 2 exactly except move away from center
- 5-8 Repeat meas 1-4, Part B

**Part C A Jumps and Circles@ A Jump (Clap), Jump (Clap). Back:
R, L, R, L"**

- 1 Jump forward (or scoot), facing center, knees bent and feet apart; clap, hands circle down as you jump (1); hold, hands circle up (2); repeat counts 1 and 2 (3, 4)
- 2 feet: backing out of center: step R, L, R, L; knees are lifted and feet are apart;
hands: held about chest or shoulder height, palms forward and out, are pushing toward center on each step back, right, left, right, left. As one hand pushes forward, the other is circling out and around; (e.g) as the R (foot) is stepping back, the right hand pushes forward and right hand circles back, etc (1,2,3,4);
- 3-8 Repeat first two meas three more times

Part D AThe Banging Step@

**AFEET: LOD: touchR,R,L,R; RLOD: touchL,L,closeR,L;
closeR,L,closeR,L; ARMS: L-up,dn,RL-up,dn; fist-
up,roll,roll,stretch; bang,stretch,bang,dn@**

- 1 Facing mostly center, but twisting towards LOD, with bent right knee, touch ball of R hard in LOD; raise left arm high and across towards LOD (1); step R in place, arm comes down (2); step L slightly across R in LOD; hips turn more toward LOD while upper body twists toward center and both arms are extended and lifted high and to the side with hands out, palms down, wrists bent, elbows fairly straight (3); step side R in LOD while turning to face center; arms come down (4)
 - 2 Twisting to face more RLOD, touch L hard in RLOD while right arm up and across toward RLOD while left arm extends back and down in LOD; both hands are clenched in a fist (1); step L in place starting to move in RLOD; arms come to chest level, forearms horizontal and in front of chest with left forearm inside of right forearm; fists are still clenched; forearms are starting to rotate, or Aroll@ over each other, beginning with left forearm moving out and over the right forearm as right forearm begins moving under and in (2) close R with weight next to or slightly across L; forearms continue their rotation making one complete revolution (3); continue moving RLOD, strong step L, knees bent, in RLOD; fist still clenched, extend arms, chest level, to sides (stretch); left arm, elbow mostly straightened, extends in RLOD, right arm with bent elbow extends in LOD (4)
 - 3 Still moving RLOD, close R with wt next to or slightly across L; Bring wrists together where the wrist joins the hand, in front of chest, right over left, fist still clenched; do this vigorously, even violently, to create the illusion of Abanging@ your fists together (1); repeat beat 4, measure 2, Part D (2); Repeat beat 1 of this measure (3); step L in place or slightly in RLOD, facing center, arms down, fists unclenched (4). Note: if you are starting the dance over, step L in on 4th beat, this meas.
- 4-12 Repeat measures 1-3, three more times

Dance notes by Gary Diggs, 10-13-05

Nevesto Mori

(Bulgaria)

From Bulgaria-Pirin/Macedonia region. Learned from: Ventzi Sotirov, August Camp, 1995.

Meter*: 3+2+2+2+2 or SQQQQ or (Adancer=s beats@) 1, 2, 3, 4, 5

Formation: Lines, long or short; Hands in AW@ position

Introduction: 8 measures

Meas

Pattern

- Part A.** Facing diagonally between center and LOD (more towards center):
- 1 With a small CW circular motion of R and slightly bending and straightening left knee, lower then lift R in front of L (kind of a Ascooping@ motion) (1); slight L heel lift as you continue to lift R and then extend it diagonally forward and to the right (2); step long in LOD side R (3); Move L up and to the right as if you step over something (4), step L in LOD across R (5)
 - 2 Repeat meas 1 part A
 - 3 Repeat meas 1 part A except on beat (5) bring L down like you are going step L over R but instead back and up in front of R and straighten facing center
 - 4 Move L down and fwd, L still in front of R, in a circular Areverse bicycle@ or Ascooping@ movement (1); lift L in front of R, with heel lift on R, completing Areverse bicycle@ (2); step L directly behind R (Areel step@) (3); lift R in front of L (4); step R directly behind L as you lift L in front of R (5)
 - 5-7 Repeat meas 2, 3, and 4, with opposite feet and direction (moving RLOD)
 - 8 With bent left knee and bending at waist and facing center: touch R (whole foot, straight leg) diagonally fwd to right (1); touch R in front (2, 3); straighten left knee somewhat and at same time lift R in front of L (4, 5)

Part B. Facing center:

- 1 Moving to center: step R fwd (1); lift L in front with R heel lift (2); step L fwd (3); step R fwd with slight dip and bend (A dive@) (4); straightening and lifting torso, step L fwd (5)
- 2 Moving away from center: repeat meas. 1 Part B, but with opposite feet (and direction) without dipping on (4)
- 3 Repeat beats 1-3, meas 1, Part A (1-3); step L across R (4); rock back onto R (5)
- 4 Repeat beats 1-3 of previous measure but with opposite footwork and direction except turn CCW to face out on beat 3 (1-3); still facing out and continuing to turn CCW, step side R ending facing center and stepping side L (4, 5)

Dance repeats about four times.

*Ventzi insists it is actually 3+2+3+2+3 or 8/8 + 5/8 or SQSQS. I don't hear it; in fact I'd be so brazen as to say *I think he's mistaken*, but then I could be wrong. Macedonian meters and rhythms being what they are, one should always leave wiggle room on these issues! If any of you can hear what Ventzi seems to hear, I'd be grateful if you'd enlighten me. I *am* confident these dance notes accurately reflect how he *actually taught and did* the dance. Further, I'd bet there *is* some music somewhere out there in 8/8 + 5/8 that this dance would really fit nicely with; and I really do wish this music, as nice as it is, were in that meter (or that I could hear it) G.D.

Dance notes by Gary Diggs, 10-10-05

Zarah

(Israel)

Dance: Naftaly Kadosh (learned from Don Schillinger, August Camp 2004)

Music: Ze=ev Nechama & Tamir Kalinsky

Meter: 4/4

Formation: Couples facing in a circle, man facing out, woman facing in

Steps/Style: It=s a cha cha; 75% of the time it=s Aone, two, cha-cha, cha@.

Flirtatious, expressive. **M&W are *always* on opposite feet; all AL, R@ notation is for leader BW=s AL, R@ is *exactly* opposite of M=s. W=s footwork is either opposite or mirror image of M=s throughout dance.**

Pattern: Each part repeats; entire dance (minus introduction) repeats verbatim

Introduction: 10 measures of music; no action

Meas

Pattern

Part 1 AI Don=t know you yet@Bnote: in all meas in first part steps are SSQQS; For all turns 360or more, *Awind up@* (twist in opp dir of turn) *on previous beat*; Use arms and upper body freely; no physical contact with partner in Part 1. W generally faces toward and moves with M.

- 1 M: Rock fwd on L (1); back on R (2); 2 turn CCW to face and move toward center, LR,L (3&, 4). W: no half turn.
- 2 M: Full turn CW, R,L, moving towards center (1,2); RL, R, moving towards center (3&, 4). W: moves to center, turns CCW.
- 3 M: Stepping L, half turn CW to face out (and ptr) (1); moving out step R (2); continue moving out with LR, L (3&, 4). W: step in on (1), then back still facing center (no half turn).
- 4 M: Full turn CW, R, L, moving away from center (1,2); RL, R, facing out and moving away from center (3&, 4). W: moves away from ctr turning CCW full turn (1, 2); Facing ptr steps back away from center (3&, 4).

Note: in meas 5-8, W mirrors M exactly

- 5 M: Facing out rock sideways LOD on L, RLOD on R (1, 2); facing and moving RLOD, LR, L (3&, 4). Begin CCW turn on beat 4.
- 6 M: Still moving RLOD, complete 1&1/4 CCW turn, R, L, to end facing partner (1, 2); moving RLOD, step side, together, side, RL, R (3&, 4)
- 7 M: step L over R, turning to face RLOD (1); Rock back (in LOD) onto R to face ptr (2); move in LOD and turn CCW to face LOD, LR, L (3&, 4).
- 8 M: Moving in LOD, turn 1&1/4 CW to end almost facing ptr. R,L,RL,R (1, 2, 3&, 4)

Part 2 A We are acquainted now@B note: rhythm varies from ASSQQS@ on every measure . Dance closer, but not too close.

- 1 M: Facing out and facing ptr, and holding both her hands, step fwd L (1); stepping back towards center on R, lead W fwd around yourself to your left and towards center (2); back her towards center, LR, L (3&, 4). W: steps opposite M as she moves around him (CCW) and ends being backed towards center. Note: M, if not actually Athrowing@ the W towards center is at least giving her a strong lead; M&W maintain a strong connection.
- 2 M: backs her to center. M and W are facing*, he holds both her hands, R, L (1, 2). Back her one more step (3), then Rock back, L, leading her fwd and away from center(4).
- 3 M: Continues leading her out of center and around himself CW, RL, R (QQS), so that she ends facing in (and him) (1&, 2); facing out (and her) rock fwd and back (L, R) (3, 4).
- 4 M: Lead her to step fwd toward center as you step back, L, (1); Moving out, R, L, R, lead her in a full underarm (his left arm, her right) turn CW (2, 3, 4).
- 5 M: Facing out, holding both her hands, rock sideways LOD onto L (1); rock RLOD onto R (2); moving and facing slightly RLOD, step LR, L (3&, 4). W: mirror M exactly
- 6 M & W: repeat previous meas but with opposite ftwk and direction.
- 7&8 M: Still holding her hands, Rock LOD onto L (1); rock RLOD onto R (2); rock back onto L, R next to L, L, all moving sideways LOD while leading W to turn CW under your right arm (3, 4, 1); M&W: repeat previous three beats but opp feet and dir. (2, 3, 4).

Zarah – page 3 of 3

Part 3 A We are *soo* much more than merely acquainted now@. Dance close.

Note: W dances exactly opposite M in Part 3.

- 1 M: Holding partner in closed (A ballroom@ or close tango) position, M facing out: step fwd L; Rock back onto R (2); backing into center, step LR, L (3&, 4). W: opposite of M.
- 2 M: step sideways in RLOD, A step together step together@R,L,R,L(1,2,3,4); W: mirror M. Note: Think A Merengue@ or A Latin movement@ here.
- 3&4 Repeat two previous measures but with opp ftwk and dir.

* partners A in line@ here is fine; however, A right outside@ is easier.

Notes by Gary Diggs, 10-11-05

Presented by Gary Diggs
Camp Hess Kramer Institute
October 28 – 30, 2005

Bare Necessities

England

Dance and tune by Pat Shaw.

Music: Bare Necessities "English Country Dances" (track 9)

Formation: 3-couple circle mixer (waltz time)

Meas

Pattern

- A1 1-4 Women star right once around, returning to place.
3-8 Men star left once around, returning to face partner.
- A2 1-6 3 change of a grand chain, starting right hand to partner (2 meas per change).
7-8 With partner: woman turns CW under man's left arm into ballroom position.
- B 1-2 With partner: 2 chasse steps toward center.
3-4 Facing out with woman's right hand in man's left hand, all balance away from and towards partner, ending in ballroom position.
5-6 2 chasse steps away from center.
7-8 Facing in with woman's left hand in man's right hand, all balance away from and towards partner, ending in a circle of six.
- C 1-4 Circle six to the left.
5-8 All gypsy partner $\frac{3}{4}$, then go directly to corner (new partner) and finish the gypsy.

Presented by James Hutson
Camp Hess Kramer Institute
October 28 – 30, 2005

Corelli's Maggot

England

Dance by Cathy and John Miller, 1989. Music by Arcangelo Corelli, 1700.

Music: Bare Necessities/CDS Boston Vo. 6, "At the Ball" (track 3)

Formation: Duple minor longways

Meas

Pattern

- | | | |
|----|-----|--|
| A1 | 1-2 | First corners set to each other. |
| | 3-4 | First corners turn single back to place. |
| | 5-8 | First corners two-hand turn. |
| A2 | 1-8 | Second corners repeat A1. |
| B1 | 1-4 | Ones cross right shoulders and go outside into second place, while twos move up. |
| | 5-8 | Ones half figure eight through the twos (above). |
| B2 | 1-4 | Ones gate <u>down</u> through the <u>next</u> couple. |
| | 5-8 | Ones gate <u>up</u> through the original twos. |

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Drapers Gardens

(England)

Dance from *The Dancing Master*, 13th Edition, Playford, 1706. Reconstructed by Bernard Bentley, 1965, *Fallibroome Collection*, Vol 2.

Music: "Margravine's Waltz," from Preston & Son's, 1799. 3/4 meter
CD: *Simple Pleasures*, Vol 3, The English Country Dance Collection, CDS Boston centre, played by Bare Necessities.

Formation: Longways, duple minor.

Meas

Pattern

- | | | |
|----|-------|--|
| A1 | 1-4 | First corners (first M, second W), set fwd twd each other and turn single to R, to place. |
| | 5-8 | They turn each other once around, two hands. |
| A2 | 1-8 | Second corners do the same. |
| B | 1-2 | Two W face each other and turn half way with two hands. |
| | 3-4 | Two M do the same. |
| | 5-8 | Circle half way to the L, pulling circle in at end, and fall back on the sides, retaining neighbor's hand. |
| | 9-12 | Two changes of a circular hey, beg R hand to ptr (6 steps each). |
| | 13-16 | First cpl lead up through the second cpl and cast back into second place. |

Repeat the dance from progressed place.

Freeford Gardens

(England)

Dance devised by David and Kathryn Wright, 1980.

Music: "Edgeworth Bumpkins," Wrights Compleat Collections of Celebrated Country Dances., 1749
CD: *Simple Pleasures*, Vol 3, The English Country Dance Collection, CDS Boston centre,
played by Bare Necessities. 4/4 meter

Formation: Longways, duple minor.

Meas

Pattern

- | | | |
|----|-----|---|
| A1 | 1-4 | Set forward twd ptr (2 setting steps) and turn single back to place (to R). |
| | 5-8 | All cross to ptr's place, passing R shldr (with eye contact), and loop to L to face ptr. |
| A2 | 1-8 | Repeat as above, to end in original places. |
| B1 | 1-4 | First cpl half figure eight through second cpl. |
| | 3-4 | Second cpl half figure eight up through first cpl. |
| B2 | 1-4 | Circle four hands to L half way, pulling circle in at end, and fall back opposite ptr (retain neighbor's hand). |
| | 5-8 | All turn ptr with two hands once around to end proper and progressed. |

Repeat the dance from progressed place.

Good Man of Cambridge

(English)

Dance devised by Gary Roodman, in *Additional Calculated Figures*, 1992. Gary's son was living and working in Cambridge, so this dance was named for him.

Music: Adapted from "Rondo alla Turca, Sonata in A Major, No. 11," by W.A. Mozart.
CD: *Old Friends, Music for a Selection of Dances from Gary Roodman's Calculated Figures*,
played by MGM and Reunion. 2/2 meter

Formation: Longways, duple minor.

Meas

Pattern

- A1 1-4 First and second cpls circle L once around.
5-8 First corners change places, passing R shldr, then second corners do the same.
- A2 1-8 From these new places, repeat A1 to original places.
- B1 1-4 First cpl lead down through second cpl and turn immediately and lead back to place on sides.
5-8 Second cpl lead up through the first cpl and turn immediately and lead back to place.
9-16 AN INTERWOVEN FIGURE 8: Second cpl cast up to first place and dance a half figure 8 down around original places, *while* first cpl move down to second place and cast up to follow the second cpl into the figure 8. The figure ends with all in a line of four facing down the set: second cpl in the middle, M on the L of the line, W on the R.
- C1 1-4 Lines of four lead down a double and fall back, with all turning twd neighbor at the last minute to face up.
5-8 Lines lead up a double and fall back; ends pull in at the last minute to face ptr across the set.
- C2 1-4 Ends—first cpl cross over, go below, *while* second cpl turn half way and lead up twd new first cpl above (take your time).
5-8 GATES: First cpls assist the *new* second cpl up through the middle and around to second place (on own sides). Give wt and turn smoothly, 2s moving fwd, 1s backing up slightly.

Repeat the dance with this new first cpl.

John Tallis' Canon

England

Dance by Pat Shaw, 1965. Music adapted from Thomas Tallis.

Music: Bare Necessities/CDS Boston Vol. 1 "Favorites of the Boston Center" (track 5).

Formation: Duple minor longways

<u>Meas</u>	<u>Pattern</u>
A1	1-2 Corners forward to meet. 3-4 Corners fall back to place. 5-6 Corners cross over passing right shoulder. 7-8 Corners turn left to face back in.
A2	1-2 Corners forward to meet. 3-4 Corners fall back to place. 5-6 Corners cross passing right shoulder. 7-8 Corners turn left to face back in (now home).
B1	1-2 Corners right-hand turn halfway around. 3-4 Corners continue right-hand turn to home. 5-6 Corners set in place. 7-8 Corners turn single (right).
B2	1-2 Corners left hand turn halfway around. 3-4 Corners continue left-hand turn to home. 5-6 Facing partner's place, fall straight back to the wall. 7-8 Advance forward on diagonal to progressed place.

Note: The dance and the tune are a canon. First corners begin the dance. Second corners do the same figures 2 meas later, following a different melody instrument.

Presented by James Hutson
Camp Hess Kramer Institute
October 28 – 30, 2005

The Fine Lady of Homewood

(English)

Dance devised by Gary Roodman, *Sum Further Calculated Figures*, 1996.

Music: "A Fig for a Kiss" (traditional). 9/8 meter
CD: *Old Friends, Music for a Selection of Dances from Gary Roodman's Calculated Figures*,
played by MGM and Reunion.

Formation: Four cpls, longways

Meas

Pattern

- | | | |
|----|-----|---|
| A1 | 1-3 | Top two cpls R hands across once around, <i>while</i> bottom two cpls do the same. |
| | 4 | All turn single to the L. |
| A2 | 1-3 | Top two cpls L hands across once around, <i>while</i> bottom two cpls do the same. |
| | 4 | All turn single to the R. |
| B1 | 1-2 | End cpls cross by R shldr and cast twd ctr, <i>while</i> middle cpls lead out to the ends. (This is brisk! - middles, try moving out and turning R, all one piece.) |
| | 3-4 | Top two cpls—and bottom two cpls—circle half way to L (middles now improper). |
| B2 | 1-2 | Top two cpls—and bottom two cpls—do two changes of rights and lefts (R to ptr, L to neighbor). |
| | 3-4 | Cpls who are now at the ends turn by the R hand once around, <i>while</i> cpls in the middle do two more changes of rights and lefts (begin R to ptr). |

Repeat three more times to end in original places.

The Homecoming

(English)

Dance devised by Gary Roodman, *Multiple Calculated Figures*, 1997.

Music: "The Homecoming" by Jonathan Jensen. 9/8 meter
CD: *Old Friends, Music for a Selection of Dances from Gary Roodman's Calculated Figures*,
played by MGM and Reunion.

Formation: Longways, duple minor improper.

Meas

Pattern

- A1 1-4 First M casts off, followed by his ptr; he dances below the second cpl (who do not move up) and up behind the second M to end in first place, proper, while she dances behind the second W and turns R into first place, proper (gent around two, lady cuts through).
- A2 1-4 Second M casts up, followed by his ptr; he dances across above the first cpl (who do not move down) and around the first W to end in the ctr facing up, while she dances down the middle around the first M to end facing up on the end of a line of four. W2 M1 M2 W1 - hands joined.
- B1 1-2 All lead up three steps and turn individually twd neighbor, and fall back three steps (still moving up the set!).
- 3-4 All lead down six steps, staying in the line of four to end ready for a half-hey, W facing in, M facing out.
- B2 1-4 All dance a half-hey for four, passing R shldr to start and weaving until meeting the same neighbor for a short two-hand turn to face out of the set, M on the R, W on the L in each pair.
- C1 1-4 With neighbor, lead out three steps, turn in and lead in three steps; W change places on the corners (R shldrs, 3 steps) and then M do the same.
- 5-6 Four hands around half way to the L.
- 7-8 Turn ptr once around, two hands, to end with first cpls improper and progressed.

Repeat with a new couple each time.

The Indian Princess

England

Dance by Colin Hume, 1985. Tune: "Indian Queen", 1701.

Music: The Pemberley Players "The Pride and Prejudice Collection"
(track 4)

Formation: Circle mixer, partners facing (men CCW, women CW).

Meas

Pattern

- A1 1-4 Partners set and turn single.
5-8 Partners pass right shoulders and with the next two-hand turn once around, then turn to face original partner.
- A2 1-8 Repeat A1. (The two-hand turn is with a different person.) All end in original position.
- B1 1-4 Partners right-hand turn.
5-8 Partners left-hand turn.
- B2 1-4 Partners back-to-back
5-8 3 changes of a grand chain. (Count current partner as #1. End facing #4, who is new partner.)

Presented by James Hutson
Camp Hess Kramer Institute
October 28 – 30, 2005

The Mulberry Garden

England

Dance and tune, 1670.

Music: Bare Necessities/CDS Boston Vol. 6 "At the Ball" (track 2).

Formation: Duple minor longways.

<u>Meas</u>	<u>Pattern</u>
A1	1-4 Partners lead up a double and fall back. 5-8 Repeat, end facing partner.
B1	1-4 All fall back a double (from partner), come forward. 5-8 Partners two-hand turn.
A2	1-4 Partners back-to-back. 5-8 Neighbors (same gender) back-to-back.
B2	1-2 Circle left halfway around. 3-4 Partners trade places (right shoulder). 5-6 Twos cast down while ones lead up. 7-8 Ones cast down while twos lead up.

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Camp Hess Kramer Institute
October 28 – 30, 2005

The Physical Snob

(England)

From an unidentified source, circa 1800; reconstructed by Bernard Bentley, *Fallibroom Collection*, Vol 1.

Music: "The Physical Snob," *Fallibroom Collection*, Vol 1. 9/8 meter
CD: *Simple Pleasures*, Vol 3, The English Country Dance Collection, CDS Boston centre,
played by Bare Necessities.

Formation: Three-couple longways.

Meas

Pattern

- | | | |
|----|-----|--|
| A1 | 1-4 | Three W, taking hands, dance around the M, first W leading. (Try one skip-change, one skip, per meas—or just skip!) |
| A2 | 1-4 | Three M do the same, first M leading. |
| B1 | 1-2 | First and second cpls, taking two hands with ptrs, dance a half-poussette to change places (first M push to begin, second M pull). |
| | 3-4 | First and third cpls dance a half-poussette to change places (first M pull, third M push). |
| B2 | 1-2 | First and third cpls continue, finishing their poussette (first cpl now in second place). |
| | 3-4 | First and second cpls finish their poussette (first M pull, second M push) to end in their original places. |
| C1 | 1-4 | First cpl cross over passing R and cast off one place, then cross again by R and cast off to third place skipping (optional). |
| C2 | 1-4 | They lead up the ctr and cast off to the bottom of the set, second and third cpls moving up. (First W, catch the next W's hand quickly! to)
Alternate moving up in C1 and C2: Second cpl move up as First cpl cross and cast. Third cpl move up as First cpl cross and cast. |

Repeat twice more—and then again! (total of twice through the entire dance).

The Ragg

England

Dance and tune ca. 1726.

Music: Bare Necessities/CDS Boston Vo. 3 "Simple Pleasures" (track 1).

Formation: Duple minor longways

Meas

Pattern

- | | | |
|----|-----|--|
| A1 | 1-4 | Ones cross right shoulders and go outside. |
| | 5-8 | Ones two-hand turn 1-1/2 to proper sides. |
| A2 | 1-8 | Twos repeat A1, all ending at home. |
| B1 | 1-4 | Star right. |
| | 5-8 | Star left. |
| B2 | 1-4 | All set to partner twice. |
| | 5-8 | 3 changes circular hey, starting partner right shoulder. |

Presented by James Hutson
Camp Hess Kramer Institute
October 28 – 30, 2005

Winter Dreams

(English)

Dance devised by Gary Roodman, *Sum Further Calculated Figures*: A set of fifteen English country Dances, 1996.

Music: "Winter Dreams" by Jonathan Jensen. 3/4 meter
CD: *Old Friends, Music for a Selection of Dances from Gary Roodman's Calculated Figures*, played by MGM and Reunion.

Formation: Longways, duple minor improper.

Meas

Pattern

- | | | |
|---|-------|---|
| A | 1-4 | First cpl cast to second place (a long slow cast) while second cpl lead up and cast away from each other in first place. |
| | 5-8 | Dance into mirror-image gypsies once around, first M with second W (by R shldr) and first W with second M (by L shldr), to end facing across the set. |
| | 9-12 | With neighbor, pass through (passing ptr by R shldr), and courtesy turn with neighbor. |
| | 13-16 | L hands across once around, moving twd ptr a bit at the end. |
| B | 1-4 | Taking hands on the sides all along the line, long lines fall back 6 steps and forward 6 steps. |
| | 5-8 | Hands four once around to the L. |
| | 9-12 | Two changes of a circular hey, beg with ptr by R hand. |
| | 13-16 | Two-hand turn with ptr. |

Repeat with a new couple each time.