

CAMP HESS KRAMER INSTITUTE
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Beverly Barr

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ABBREVIATIONS USED IN THIS SYLLABUS

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

ARNAUTSKO HORO

Арнаутско Хоро
(Pirin-Bulgaria)

A dance related in form to the *Beranče* and *Pušteno* dance forms. The dance may be of Albanian origin. «Arnaout» is a term often used to mean «of Albanian origin».

Pronunciation: Ahr-nah-OOT-skoh
Music: Yves Moreau CD
Meter: 2/4
Formation: Mixed lines or open circle; hands joined up in «W» pos; wt on L, face R of ctr.

Meter: 2/4

Pattern

Introduction: 14 meas (instrumental). Start dance with song.

Fig. 1: Basic step

- 1 Facing LOD, step fwd on R (1) rock back onto L ft (2) step fwd on R (&)
- 2 Step fwd on L (1) step fwd on R (2) step fwd on L (&)
- 3 Turning to face ctr, step on R (1) step on L in front of R (2) step on R in place (&)
- 4 Slight lift onto R (&) push-kick L downward in front of R (1) with L leg opening out to L, step on L behind R (2) pause (&)
- 5 Facing ctr, wt on L, point R ft bkwns and slightly R (1) pause (&) point R ft fwd (2) pause (&)
- 6 Facing ctr, step diag back onto R (1) step on L in place (&) step on R in front of L (2) pause (&)
- 7 Repeat pattern of meas 6 with opp footwrk

Dance repeats from beginning

Description © Yves Moreau

ARNAUTSKO HORO
(Sardisale Lešočkot manastir)
(Bulgaria - Pirin)

Sardisale, sardisale, Lešočkot manastir
Sardisale, sardisale, Arnauti, eničari (2)

A bre pope, egumene, kade ti sa komitite ? (3)

A komiti, dolu v izba, vino pijat, pesni pejat (3)

Translation:

The Lesočki Monastery is being surrounded by Arnauti (Albanians) and janissaries (elite Ottoman troops). «Hey priest, abbey, where are the *komiti* (freedom fighters) ? ». «They are down in the cellar, drinking wine and singing songs».

Berovsko Za Pojas

(Macedonia)

This dance is from Berovo, Delčevo, in the Maleševo region of Macedonia. It is danced on many occasions such as a Slava, weddings, picnics, etc. to communal gatherings and religious holidays.

Pronunciation: BEH-rohv-skoh za POH-yahs

Music: 4/4 meter *Makedonski Narodni Pesni i Ora, Stockton Folkdance Camp 2011, Band 15 (misabeled #16)*

Formation: Mixed line with belt hold V-pos.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION.</u> Wait 4 meas or dancing can begin at the beginning of a phrase.	
	I. <u>FIGURE I</u>	
1	Facing diag LOD, hop on L (ct 1); step R fwd (ct &); step L fwd (ct 2); small steps fwd R-L-R (cts 3,&,4).	
2	Small steps fwd L-R-L (cts 1,&,2); step R fwd and face ctr (ct 3); hop on R and bring L knee up in front (ct 4).	
3	Facing ctr, step L to L (ct 1); hop on L (ct 2); step R in front of L (ct &); step L to L (ct 3); hop on L and bring R knee up in front (ct 4).	
4	Step R to R (ct 1); hop on R and bring L knee in front (ct 2); repeat cts 1-2 with opp ftwk (cts 3,4).	
5-8	Repeat meas 1-4 six times. On 7th repetition, meas 4, ct 3-4, do L-R-L instead of step L, hop L.	
	II. <u>FIGURE II</u>	
1	Facing ctr, step R to R (ct 1); hop on R and bring L knee up in front (ct 2); repeat cts 1,2 with opp ftwk (cts 3,4).	
2	Hop on L (ct 1); step R next to L (ct &); step L in place (ct 2); repeat cts 1,&,2 (cts 3,&,4).	
3	Step R to R (ct 1); hop on R and bring L knee up in front (ct 2); step L next to R (ct &); repeat cts 1,2,& (cts 3,4,&).	
4	Step R in place (ct 1); hop on R and bring L knee up in front (ct 2); step L-R-L in place (cts 3,&,4).	
5-8	Repeat meas 1-4 twice.	
	III. <u>FIGURE III</u>	
1	Facing diag LOD, hop on L (ct 1); step R fwd (ct &); step L fwd (ct 2); small steps fwd R-L-R (cts 3,&,4).	

Berovsko Za Pojas — continued

- 2 Small steps with L-R-L fwd (cts 1,&,2); small steps with R-L fwd (cts 3,&); leap onto R in front of L to RLOD (ct 4).
- 3 Repeat Fig 1, meas 3, cts 1,2,& (cts 1,2,&); step L to L (ct 3); step R to L (ct &); leap onto L to L and bring R knee up in front (ct 4).
- 4 Step R to R (ct 1); hop on R and bring L knee up in front (ct 2); step on L-R-L in place (cts 3,&,4.)
- 5-8 Repeat meas 1-4 to the end of the music.

Presented at Stockton Folk Dance Camp 2011 by Fusae Senzaki-Caroll

Braes of Dornoch

(England)

This dance is from Charles Bolton, *Retreads* Vol 4, 1989.

Pronunciation: BRAYZ of DOHR- nahk

Music: 2/2 meter Bare Necessities, *Strong Roots*, Track 2
Bruce Hamilton, *Stockton Folk Dance Camp 2011*, Track 2

Formation: 3 cpl longways set .

Steps & Styling: Running and setting steps. Please also refer to English Country Dance Glossary.

<u>Meas</u>	<u>2/2 meter</u>	<u>Pattern</u>
A	1-4	1s lead to the bottom. 2s lead up on 3-4.
	5-6	1s cast to the middle.
	7-8	1s 2-hand turn.
	9-12	1s lead up and cast to the middle.
	13-16	1s 2-hand turn 3/4 (so M is below W) and pull R shoulder back to face M down and W up. Ends join hands with them to make wavy lines of 3 (sideways double triangles).
B	1-8	Balance (fwd and back) in line.
	1-6	1s turn the dancer in their L hand.
	7-8	1s turn R diag (M1+M3, W1+W2) R hand not quite once round, so the 1s finish in middle place, proper.
	9-12	All dance back-to-back with ptr.
	13-16	Bottom two couples 3 changes of a circular hey, with hands, <i>while</i> top couple 2-hand turn.

Presented at Stockton Folk Dance Camp 2011 by Bruce Hamilton

CHA CHA ESPANA (SPAIN)

Choreographed by Ira Weisburd & Motti Kotzer (dancewithira@comcast.net)

(Published: September, 2011)

Beginner Line Dance; 4 Wall; 32 Count; Rhythm: Cha Cha

Music: GOZAR LA VIDA by Julio Iglesias; Album: NOCHE DE CUATRO LUNAS; Year: 2000; Track: 1

Introduction: 32 counts. Starts approx. 19 sec. into the song.

NO TAGS, NO RESTARTS !!

PART I. (R CROSS-ROCK, RECOVER, CHA CHA CHA; L CROSS-ROCK, RECOVER, CHA CHA CHA)

1-2 Step R across L, Recover back on L
3&4 Step R to R, Step-close L to R, Step R to R
5-6 Step L across R, Recover back on R
7&8 Step L to L, Step-close R to L, Step L to L

PART II. (TOE, HEEL, R COASTER STEP; L ROCKING CHAIR)

1-2 Touch R toe to L instep (with bent R knee), Touch R heel forward
3&4 Step R back, Step-close L to R, Step R forward
5-6 Step L forward, Recover back on R
7-8 Step L back, Recover forward on R

PART III. (L LINDY, R LINDY)

1&2 Step L to L, Step-close R to L, Step L to L
3-4 Step R back, Recover forward on L
5&6 Step R to R, Step-close L to R, Step R to R
7-8 Step L back, Recover forward on R

PART IV. (L TOE STRUT, R TOE STRUT; ROCK FORWARD, RECOVER, MAKE 1/4 SHUFFLE TURN TO L)

1-2 Touch L toe forward, Step L in place
3-4 Touch R toe forward, Step R in place
5-6 Step L forward, Recover back on R
7&8 Make 1/4 Shuffle Turn to L (L,R,L) Face 9:00

BEGIN DANCE.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 28-30, 2011

Charleston Madison

(U.S.A.)

A line dance choreographed by Richard Powers.

Music: 4/4 meter *Richard Powers 2011 CD, Track 5*
"Shake That Thing," a 12-bar Charleston, 100 BPM.

Formation: Individuals, beg all facing top of hall. Can also be done in a circle of couples.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
	I.	<u>BASIC</u>
1		Stamp R to R side with a downward push of the hands (ct 1); hold (ct 2); repeat cts 1-2 (cts 3-4).
2		Step R behind L (ct 1); step L to L (ct 2); step R in front of L (cts 3-4). (Timing: QQS.)
3-4		Repeat meas 1-2 with opp ftwk and direction.
	II.	<u>TAP CHARLESTON</u>
1-2		Tap R fwd (ct 1); step back R (ct 2); tap L back (ct 3); step L fwd.
3-4		Repeat meas 1-2.
	III.	<u>KNOCK THAT DOOR</u>
1		Stamp R twice fwd (ct 1-2); stamp a third time with wt (ct 3-4). (Timing: QQS.)
2		Step back L (ct 1); hold (ct 2); rock back on R (ct 3); replace L fwd (ct 4). (Timing: SQQ.)
	IV.	<u>TAILSPIN</u>
1-2		Turn 1/4 CCW and step R to R briefly (to 12 on the clock dial) (ct 1); step on L in place (ct &). Repeat cts 1,& making another 1/4 CCW turn (pointing to 9 on the clock dial) (cts 2,&). Repeat twice movements of cts 1, &, 2& (pointing to 6 and 3 on the clock dial) (cts 3,&,4&). This is a 1¼ turn, to repeat the pattern facing the wall that was originally to the left.



Possible styling: hold the arms out to the sides like airplane wings, tilting to the left.

ENDING.

At the very end, finish by spinning CCW (Fig IV) a second time.

Teaching Note: To help dancers remember the pattern, emphasize that the order is "2, 1 and 3." Stamp R two times, tap R one time, stamp R three times.

Formation Note: Martha Awdziejewicz's group does this dance in a large circle of everyone facing in, without taking hands. The three benefits of this arrangement are 1) the full-turn Tailspin is easier than the turn-and-a-quarter; 2) everyone sees each other, instead of seeing backs; 3) it closely resembles a common 1920s Charleston arrangement of solo dancers facing into a circle, showing off their Charleston steps. To help remember when it ends, for the double Tailspin, the second-to-last music is a piano solo, then the last time through is full orchestra.

Darkeinu

(Israel)

This is a dance choreographed by Gadi Biton in 2002 to a song sung by Sarit Vino-Elad and Chani Firstenberg.

Pronunciation: dahr-KAY-noo

Translation: Our Path

Music: 4/4 meter

Stockton Folk Dance Camp 2011

Erica Goldman - Israeli Folk Dances CD, Track 3

Formation: Circle facing CCW, hands held in V-position.

Steps & Styling: Cha-cha-cross:

Step R to R (ct 1); step L next to R (ct &); step R to R (ct 2); step L in front of R (ct 3); step back into place on R (ct 4). This step can be done with opp ftwk and direction. Please also refer to “Steps Used in Israeli Dancing.”

Meas 4/4 meter

Pattern

8 meas INTRODUCTION. Begin the dance with the lyrics of the song.

I. TRAVELING CCW

1 Step R fwd (ct 1); step L fwd (ct 2); cha-cha-cha fwd (cts 3,&,4).

2 Step L fwd (ct 1); step R fwd and a quarter-turn to face ctr (ct 2); cha-cha-cha sideways, crossing L behind R (ct 3); R to R (ct &) and L in front of R (ct 4).

3 Begin a Double Cherkassiya with R to R on ct 1 (cts 1-4).

4 Finish the Double Cherkassiya (cts 1-2); full turn R with two steps R, L (cts 3-4).

5 Facing ctr, step R to R (ct 1); step L behind R (ct 2); cha-cha-cha step beg R while making a half-turn R to face away from ctr (cts 3,&,4).

6 Repeat meas 5 with opp ftwk and direction to end facing ctr.

7 Box step facing ctr (cts 1-4).

8 Step R fwd twd ctr (ct 1); touch L next to R (ct 2); step L fwd twd ctr (ct 3); brush R fwd (ct 4).

9 Step R fwd bringing arms up (ct 1); step back onto L bringing arms down (ct 2); full turn R with two steps R, L (cts 3-4).

II. CHA-CHA-CHA STEP WITH CROSSES

1 Facing CCW, one Cha-cha-cha Step moving CCW beg R (cts 1-2); step L fwd (ct 3); step on R twd ctr (ct 4).

2 Cha-cha-Cross beg L, moving twd ctr (cts 1-4).

3 One Cha-cha-Cross beg R, moving away from ctr (cts 1-4).

4 Facing ctr, one Cha-cha-Cross beg L and moving CW (cts 1-4).

Darkeinu — continued

III TRAVELING CW AND TURN RIGHT CCW

- 1 Facing ctr, sway R to R (ct 1); sway L to L (ct 2); cha-cha-cha moving CW beg crossing R in front of L (cts 3,&,4). R arm sweep up and out in a L-to-R movement on cts 1-2.
- 2 Full turn L with two steps L, R (cts 1-2); cha-cha-cha moving CW beg L to L (cts 3,&,4).
- 3 Step R in front of L (ct 1); step back in place on L (ct 2); step R to R (ct 3); step L in front of R (ct 4).
- 4 Moving CCW, step R to R (ct 1); step L behind R (ct 2); full turn R with two steps, R-L (cts 3-4).

Sequence:

Fig I twice; Fig II; Fig III; Fig II; Fig III
Fig I twice; Fig II; Fig III; Fig II; Fig III
Fig I meas 1-2.

Presented at Stockton Folk Dance Camp 2011 by Erica Goldman

Lyrics

Or haner nimhal b'or hayarei'ach
Al hakar sa'areich shafuch
Bachalon tzameret eitz porei'ach
V'hasheket chazar
Ro'im l'fi hachiyuch

Sa'ara hayta, hinei chalfa la
Ufanayich shuv rog'ot kifnei hayam
Im ha'or nosif lalechet hal'a
Od haderech raba, hamasa adayin lo tam

Lo kala hi, lo kala darkeinu
V'einayich lifamim ko nugot
Od sadot porchim yesh lifaneinu
Od harim g'vohim v'tzon'nei p'sagot

R'sisim shel or b'dimotayich
V'chiyuch shuv m'gashesh darko eilai
Kawl hatov odenu lifanayich
Simi rosh al k'teifi, tni li yadeich b'yadi

Od m'at yitam haner, ligvoha
Od m'at yuvas hasheket hamvorach
Hamulat hayom tatchil lifko'a
Lo telchi l'vadeich; ani eh'yeh sham itach

The candle's light blends with the moonlight
Your hair is spread across the pillow
At the top window, a tree blossoms
And the silence has returned
One sees according to one's smile

The storm was here, now it's passed
And your face is again calm like the sea
With the light, we'll continue to go farther
The road is still long, the journey not yet over

It's not easy, our path is not easy
And your eyes sometimes are so sad
More blossoming fields are before us
More high mountains and cool summits

Fragments of light are in your tears
And a smile again finds its way to me
All the good is still before you
Put your head on my shoulder, put your hand in mine

Very soon the candle will finish dying out
Very soon the blessed quiet will be routed
The commotion of the day will begin to break through
You won't walk alone; I'll be there with you

Remember that the “ch” in Hebrew is pronounced like a hard “H” as if you were clearing your throat.

For example, “Bachalon tzameret” is pronounced “ba-ha-lohn tzah-MEH-ret.”

Presented by Beverly Barr
Camp Hess Kramer Institute
October 28-30, 2011

Debka Medabeket

(Israel)

A debka choreographed by Shmulik Gov-Ari in 1989. The lyrics were written by Ehud Manor and it is sung by the group Hadudaim.

Pronunciation: DEHB-kah meh-dah-BEH-keht Translation: Contagious Debka

Music: 4/4 meter *Stockton Folk Dance Camp 2011*
Erica Goldman - Israeli Folk Dances CD, Track 4

Formation: Open circle of dancers facing CCW, hands joined in V-position whenever possible.

Steps & Styling: Sharp, clean and bouncy movements. Refer to "Steps Used in Israeli Dancing."

Meas 4/4 meter

Pattern

4 meas INTRODUCTION. Begin dance with the lyrics of the song.

I. FIGURE 1

1 Facing and moving CCW, beg R, two walking steps moving (cts 1, 2); Cha-cha-cha step fwd CCW (cts 3,&,4); with slight emphasis on ct 4.

2 Facing CCW but moving twd ctr, step L to L (ct 1); step R behind L (ct 2); Cha-cha-cha step moving twd ctr step L to L (ct 3); step R next to L (ct &); step L to L (ct 4).

3 Grapevine moving R away from ctr, with emphasis on each step on R (cts 1-4).

4 Yemenite R and sharply face ctr (cts 1,&,2); step L to L (ct 3); stamp R next to L without wt (ct 4).

5-8 Repeat meas 1-4.

TRANSITION I

1 Two Debka steps, R-L, moving twd ctr (cts 1-2); step heavily R fwd, bending knee and leaving L in place (ct 3); twist on both ft half-pivot L to face away from ctr and transfer wt to L (ct 4).

2 Repeat meas 1 moving away from ctr and end facing CCW.

II. FIGURE II

1 Facing and moving CCW, beg R, two walking steps moving (cts 1, 2); Cha-cha-cha step fwd CCW (cts 3,&,4).

2 Step R, L while making a half-turn L to face CW (cts 1, 2); Cha-cha-cha step moving bkwd CCW (cts 3,&,4).

Debka Medabeket — continued

3 Step back R (ct 1); step fwd L (ct 2); step R fwd (ct 3); pivot on R while making a half-turn R, to end facing CCW (ct 4).

4 Step L fwd (ct 1); kick R twd ctr, crossing in front of L (ct 2); step R fwd (ct &); step L fwd (ct 3); sharply face ctr and stamp R next to L without wt (ct 4).

TRANSITION II

1 Yemenite R (cts 1,&,2); Yemenite L (cts 3,&,4).

III. FIGURE III

1 Facing and moving CCW, beg R, two low debka steps (cts 1-2); plant R fwd (ct 3); with wt on R pivot one-half to L to face CW (ct 4).

2 Walk bkwd two steps, L-R (cts 1-2); Back Yemenite L (cts 3,&,4).

3 Moving twd ctr with R shldr, step R to R (ct 1); step L behind R (ct 2); hop on L (ct 3); step R to R (ct &); stamp L next to R without wt (ct 4).

4 Three walking steps, L-R-L (cts 1-2-3) while making a small curve to L to face CCW; stamp R next to L without wt (ct 4). Clapping pattern: Clap on the “&” after each of the first three steps, then clap *while* stamping on ct 4.

Sequence:

Fig. I twice; Transition I; Fig II twice; Transition II, Fig III twice.

That pattern is done twice plus Fig I and Transition 1.

Presented at Stockton Folk Dance Camp 2011 by Erica Goldman

Lyrics

Kum achshav u'keshor mitpah
V'nafnef bah me'al harosh
Hatzlacha tamid muvtah
Kach avir v'tispor shalosh
Ken hadebka medabeket
Ein omed bif'nei hatof
Ken hadebka medabeket
Gam ata tirkod basof

Get up, tie a knot in your kerchief
And let it flutter on your head
You can't go wrong
So take a deep breath and count three
Yes, the debka is contagious
The sound of the drum is irresistible
Yes, the debka is contagious.
Eventually, you too will dance!

Hashura darka kotsetset
V'hiluch r'kiya mahir
U'l'feta hi kofetset
V'kofeyt rega ba'avir
Ken hadebka medabeket

The line of the dance cuts sharply
And moves with fast stamps
Then suddenly it jumps
And freezes for an instant in mid-air
Yes, the debka is contagious

Remember that the “ch” in Hebrew is pronounced like a hard “H” as if you were clearing your throat.

For example, “Kum achshav” is pronounced “Koom *ah*-SHAHV.”

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Debka Medabeket — continued

Ten, ten, ten katef
Yachad k'mo nahar shotef
Ken, ken, hitstaref
Ten l'gufcha l'hisachef
Ken, ken, zeh hakef, ad sh'targish al saf hetkef
Ken, ken, hitstaref, ad shetatchil l'hisaref

Derech mala, derech mata
Kmo pulchan me'olam atik
Shuv v'shuv gam im nigmarta
Ad asher lach'shov tafsik
Ken hadebka medabeket

Lo zocher me'ayin bati
Lo chashuv li l'an elech
Kol od b'raglai nishbati
Et kol hakoshi l'rakech
Ken hadebka medabeket

Ein omed bif'nei hatof, gam ata tipol basof!

Give, give, give a hand
We'll dance together like a flowing river
Yes, yes, join in
Let yourself get carried away, it's fun
Yes, yes, dance to the brink of collapse
Yes, yes, dance until you're in a mess

The road rises, the road falls
Like a ritual from the ancient past
On and on, beyond exhaustion
Until your brain gives up
Yes, the debka is contagious

I don't remember where I came from
I don't care where I'm headed
But I swear, on my feet
I will smooth over every difficulty
Yes, the debka is contagious

You too will dance till you drop

Remember that the “ch” in Hebrew is pronounced like a hard “H” as if you were clearing your throat.

For example, “Kum achshav” is pronounced “koom *ah*-shav.”

Jojo Rado, Jojo Radmila

(Serbia)

This dance was choreographed by Ben Koopmanschap. The song is by Miroslav Ilić.

Pronunciation: YOY RAH-doh, YOY rahd-MEE-lah

Music: 2/4 meter *Ethnic Festival 2011 CD, Track 5*

Formation: Mixed open circle, facing line of direction, escort hold.

Steps & Styling: Escort position: L arm bent at elbow, hand resting lightly at waist; R hand draped over the L forearm of the person dancing to the R.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
16 meas		<u>INTRODUCTION</u> . No action.
	I.	<u>FIGURE 1</u> – done in Escort position.
1		Step R to R (ct 1); hold (ct 2).
2		Step L (ct 1); hold (ct 2).
3		Step R to R, lifting R hip (ct 1); step L next to R (ct 2).
4		Repeat meas 3.
5-16		Repeat meas 1-4 three more times.
	II.	<u>FIGURE 2</u> – begin in Escort position.
1		Facing diag R, step R fwd (ct 1); bounce on R (ct 2).
2		Step L fwd (ct 1); bounce on L.
3		Step R fwd (ct 1); step L fwd (ct 2).
4		Step R fwd (ct 1); bounce on R coming up onto ball of R, bringing L ft slightly up behind R calf (ct 2).
5-8		Repeat meas 1-4 with opp direction, moving bkwd. Change to V-position.
9		Facing ctr, step R in front of L (ct 1); hop on R, bringing L to the side and in front (ct 2).
10		Step L in front of R (ct 1); hop on L, bringing R to the side and in front (ct 2).
11		Moving sdwd L, step R in front of L (ct 1); step L to L (ct 2).
12		Repeat meas 11.
13		Facing ctr, step R bkwd (ct 1); hold (ct 2).
14		Step L bkwd (ct 1); hold (ct 2).
15		Resume Escort Position. Step R to R (ct 1); step L in front of R (ct 2).
16		Repeat meas 15.

Joj Rado, Joj Radmila — continued

- 17-32 Repeat meas 1-16.
III. FIGURE 3 – Facing LOD
1 Step R to R (ct 1); hop R (ct 2).
2 Step L fwd (ct 1); hop L (ct 2).
3 Step R to R (ct 1); step L crossed closely behind R (&); step R to R (ct 2).
4 Hop R, lifting and bringing L fwd, twisting hips to R (ct 1); step L fwd (ct 2).
5-6 Repeat meas 3-4.
7 Repeat meas 3.
8 Step L fwd (ct 1); step R next to L (&); step L fwd (ct 2).
9-14 Repeat meas 1-6.
15-16 Release handhold. With two triplets (R-L-R, L-R-L) do a complete turn R, out and back, ending in LOD, resuming escort pos.

Presented at Stockton Folk Dance Camp 2011 by Roberto Bagnoli

Lyrics:

Više volim tebe mladu
neg' Beograd da mi dadu
više volim tvoje lice
nego Čačak i Užice

I love you more (my) bride
than if they gave me Belgrade
I love your face more
than Čačak and Užice

Chorus:

*Joj, Rado, joj, Radmila
šta si samnom učinila
joj, oči, oči, oči
hoće srce da iskoči*

Oh, Rado! Oh, Radmila!
What have you done with me?
Oh, eyes, eyes, eyes
My heart wants to jump out

Više volim tvoje kose
nego vile zlatokose
volim tvoje oči vrane
nego jutro da mi svane

I love your hair more
than a fairy's golden hair
I love your dark eyes more
than when dawn breaks

Chorus

Više volim pesme tvoje
neg' dukate da mi broje
volim tvoje igre lude
nego čarstvo da mi nude

Chorus

I love your songs more
than if they counted me dukats
I love your crazy dances
(more) than an offered tsardom

Chorus

Chorus

Notes: Čačak and Užice, mentioned in the first verse, are cities in Serbia. Radmila is a woman's name; Rada is the nickname; Rado is the vocative case for Rada. Translation by Marge Gajicki.

KritikoServiko

Greek line (or circle) dance

Choreographed by Ira Weisburd

Meter: 2/4

Style: Deliberate; playful

Formation: Circle, Start with "W" hold facing center; Maintain "W" hold and face center throughout except briefly on turn out in Part Two and at the very end of the dance.

Meas

Part One

1. Step side R (1); Step ball of L close behind R (2); Step R in place (&);
2. Step side L (1); Step ball of R close behind L (2); Step L in place (&);
3. Step R back and to the side (1); Bending fwd at the waist slightly, draw L back touching left toe just in front of and across R (2);
4. Moving center, step fwd L (1); step R fwd closing ("hooking") behind L (&); Step L fwd (2);
5. Step R fwd (still facing center) (1); Bending right knee slightly, touch left ankle to right calf (2);
6. Step back on L while turning right foot out, toe down (1); Step back on R turning left foot out, toe down (2);
7. Step back on L while turning right foot out, toe down (1); Step side (and a little back) R (2);
8. Still facing center but now moving LOD: Step L across R (1); Step side R (&); Step L across R (2);

Part Two

1. Step side R (1); Step ball of L close behind R (&); Step R in place (2);
2. Step side L (1); Step ball of R close behind L (&); Step L in place (2);
3. Step side R (can take wt on both, knees slightly bent) (1); Lift L next to R calf (2);
4. Still facing center, moving LOD: Cross on L behind R (1); Step side R (&); Cross onto L in front of R (2);
5. Turning to face LOD and letting go of hands (but keeping arms in "W" position), Step R in LOD (1); Pivoting on R to face out, Lift L next to right calf (2);
6. Still facing out, Step side L (in LOD) (1); Step R in LOD, crossing behind L (2);
7. Turning to face LOD, step fwd onto L (1); Turning to face center and rejoining hands, step side R (2);
8. Still facing center (still moving LOD): Step L crossing behind R (1); Step side R (&); Step L crossing in front of R (2);

Sequence: Part One twice; Part Two twice; Repeat, continuing until you hear the music change (you will). Then do Part Two just once, close R to L and raise arms above head.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 28-30, 2011

Malhao

(Portugal)

This couple dance is from Vila Nova de Gaia in northwest Portugal. It has been danced for more than 100 years. It was first taught by Louise and Germain Hebert, Yves Moreau and Marianne Taylor.

Pronunciation: mah-YEOW

Music: 2/4 meter *Dances of Portugal*, Track #1

Formation: Partners face each other in contra lines.

Steps & Styling: Basic step: Facing partner, step R back (ct 1); step L next to R (ct 2); step R fwd (ct 3); hold (ct 4). Arms swing easily down, back and up again. Can be done with opp ftwk and direction.

Side steps: 3 steps to own right (R-L-R) while facing to R (cts 1-2-3). Lift on R to swiveling on R to face L (ct 4). Can be done with opp ftwk and directions.

Arms and Hands. Arms for both M and W are raised in Part I and extended above shoulder height to each side, slight ahead and palms facing out. When clapping hands, palms are flat, fingers spread and extended, and the clap is at face height.

Meas 2/4 meter

Pattern

One note NO INTRODUCTION. No action.

I. TWO LINES FACING AND MOVING IN OPPOSITE DIRECTIONS

1 Dance Side Steps, starting to R to R. Arms for both M and W are raised in Part I and extended above shoulder height to each side, slight ahead and palms facing out.

2 Dance Side Steps, starting to L to L.

3-9 Repeat measures 1-2 three times then, facing ptr, three steps R-L and touch R next to L.

II. BACKWARD AND FORWARD

1 Facing ptr, do the Basic Step R-L-R with arms swinging down and back.

2 Still facing ptr, step L-R-L in place while clapping hands on each step.

3-8 Repeat 1-2 three times.

III BACK AND TURN

1 Dance Basic Step R-L-R, with arms swinging down and back.

2 Turn right (CW) in place with 3 steps, L-R-L, beg with L crossing in front of R. Arms are held over the head in a graceful curve during the turn.

3-4 Basic step as in Figure II meas 1-2.

5-8 Repeat 1-4.

Sequence:

Repeat the entire dance. On the fifth repeat of the dance, there are only 8 measures in Figure I so OMIT the 3 steps at the end of Figure I.

Presented at Stockton Folk Dance Camp 2011 by Andy Taylor-Blenis

Presented by Beverly Barr & Denise Heenan

Camp Hess Kramer Institute

October 28-30, 2011

Ore Boggy

(England)

This dance is from Neal, *Choice Collection*, 1726. Reconstruction by George Fogg and Rich Jackson, 1990.

Pronunciation: OHR BOG-ee

Music: 2/2 meter Bare Necessities, *By Request*, Track 14
Bruce Hamilton, *Stockton Folk Dance Camp 2011*, Track 4

Formation: Longways duple minor set.

Steps & Styling: Running step.

NOTE: The steps and figures are the same as for "Take A Dance."

<u>Meas</u>	<u>2/2 meter</u>	<u>Pattern</u>
None		INTRODUCTION
A	1-4	1s lead through the 2s and cast back to place.
	5-8	1s 2-hand turn.
A	1-8	2s do the same through the 1s.
B	1-4	1s cross and cast into 2nd place. 2s move up on 3 & 4.
	5-8	1s half figure-8 up through the 2s.
B	1-4	1s and 2s circular hey, 4 changes, with hands.

Repeat dance from progressed positions.

Presented at Stockton Folk Dance Camp 2011 by Bruce Hamilton

Paul Jones

(U.S.A.)

The Paul Jones mixer has been around for over a century and thus has evolved into many regional forms. Essentially it is comprised of figures done by couples taking hands in a circle, often concluding with a Grand Chain, then everyone dances with a new partner.

- Music: Almost anything will do. *Richard Powers 2011 CD, Track 10*
2/4, 4/4, 3/4 -- Your choice.
Fast, slow, medium or wild and crazy. Your choice.
- Formation: Couples in a single circle, although Betty Lee described up to three nested circles.
- Steps & Styling: There have been many choices over the years, including march, polka, two-step, waltz, one-step and foxtrot.

My favorite version, which I learned at a community dance in Tennessee 35 years ago, used the One-Step. As you will see, there is no set number of steps to do or number of measure to use.

Meas

Pattern

VERSION 1

- Any All One-Step anywhere in the hall. In closed waltz pos, simply walk one step per beat, M beg L, W beg R. W often backs up. The style of One-Step I first saw was rather wild and rambunctious.
- Any When the caller blows a whistle, everyone takes hands in one large circle, with W on the R of M with whom she was dancing, and all circle left (CW).
- Any When the caller blows his whistle, everyone circles right.
- Any When the caller blows his whistle, W turn back to ptr, all give R hand to commence a Grand Chain, passing hands R and L with succeeding dancers, until...
- Any ...the caller blows his whistle, at which point everyone dances the One-Step with the person they happen to be facing at that time (one written source elaborated “without making introductions”). Those who cannot find a partner may look for someone in the center of the circle.

VERSION 2 – VERNON AND IRENE CASTLE

The Paul Jones described in the 1915 booklet “Victor Records for Dancing” (endorsed by Vernon and Irene Castle) is similar, except a sliding chassé to the R replaced the circle L, then a sliding chassé to the L replaced the circle R.

VERSION 3 – NINE-PIN

Another version harkens back to the Nine-Pin Quadrille of the mid-19th century, where there is one extra man in the group who joins into the grand chain, forcing a different man to be the Nine-Pin the next time.

VERSION 4 – BETTY LEE

Betty Lee described the simplest version in 1926 (reprinted into the 1940s).

Any All One-Step anywhere in the hall.

Any When the leader “signals,” everyone faces partner and begins the Grand Chain, until the caller signals again, then dance the One-Step with the person you happen upon at that moment. Betty Lee did not describe the signal for the changes.

VERSION 5 – MAXWELL STEWART

Maxwell Stewart’s version, ca. 1930, was a similar two-part figure, simply Grand Chain then dance, but was directed by the musicians. The orchestra played march music for the Grand Chain. Then when the music changed to Foxtrot music, everyone foxtrotted with the partner in hand at that moment until the march music recommenced, initiating the Grand Chain again.

The second time through, the march music would change into One-Step music and everyone danced that.

The third time, the march music would change into Waltz music and everyone waltzed.

VERSION 6 – LLOYD SHAW

Lloyd Shaw’s versions, from the 1940s, were the most complex, involving spontaneous calls from the caller, varying each time. The figures would include the above figures plus Forward and Back, Allemande your Corner then Right and Left Grand, All Promenade, Ladies Continue Forward and the Gents Turn Back, Gents Stand Still and the Ladies Forward One and Dance, plus the Basket formed from a circle of men outside a circle of women, and many more figures.

Lloyd Shaw’s signal to dance (after the Grand Chain) would be the call “Paul Jones!” and the dance done with the new partner was the two-step.

Appalachian “Big Circle” dances include similar figures to Lloyd Shaw’s Paul Jones, which he also called “Circle Two-Step.”

Note: There are many other versions of the Paul Jones.

Presented at Stockton Folk Dance Camp 2011 by Richard Powers

Alice

Duple longways (proper)

Meter: 3/4

Choreographer: Philippe Callens, "for Alice Markham", 2002

Tune: Georg Philipp Telemann, *Siciliano*, Concerto for oboe and orchestra in A major

Recording: Boston Centre Series, vol. XIII, by *Bare Necessities*

Source: Jacqueline Schwab, *Bare Necessities* at NM August Folk Dance Camp, 2010

Meas

- 1-4 First corners set in place; right hand turn halfway (changing places);
- 5-8 Second corners same;
- 9-10 Partners, facing in, fall back two steps (step-touch-hold, step-touch-hold);
- 11-12 Partners cross, passing right shoulders and begin turning right into. . .
- 13-16 Circle clockwise, single file, once round;
- 17-20 Partners two-hand turn, once around, fall back;

Presented by Gary & Jane Diggs
Camp Hess Kramer Institute
October 28-30, 2011

Beratis

From northern Epirus, today's Albania

Learned at August Camp 2011 from Yuliyana Yordanov

Handhold: W

Starting position: line, W hold facing center

Styling: *Soft and understated* bounces on almost every beat; keep a hold strong enough to support yourself and your neighbors; except for first couple beats, face center or near center the entire dance.

Start at beginning of any measure (starting on third measure works well)

Part One, Meter: 8/4

Meas

- 1 Pivoting to face right of center, step L across R taking wt on both feet , bending both knees (1); bouncing, take weight on L in place (2); pivoting to face center, straighten lifting R in front of L (&) Half a bounce on L (3); Circle R back (&); touch right ankle to left calf while bouncing on L (4); Bounce on L moving R away from left calf slightly (5); touch left calf again while bouncing on L (6); Repeat beats 5 and 6 (7 & 8);
 - 2 Step back onto and taking half wt on R while bouncing on both (1);, bounce on R (2); Lift L in front of R (&); Hold while bouncing on R (3); Step fwd L with a bounce (4); Move R fwd in a low arc (swoop) (&); Bounce on L with R still low and in front of L (5); Lift R in front of L (&); Hold while bouncing on L (6); Bringing R down and back in an arc while bouncing on L (7); Touch right ankle to L calf while bouncing on L (8);
 - 3 Step back onto R (1); Twisting hips CCW, while touching left toe left of center (2); Twisting hips back to center, step fwd onto L while retaining some wt on R, bending knees and starting to rotate knees CCW starting to the right (slight bounce on both)(3); knees continue to rotate fwd and to the left (slight bounce on both)(4); Knees front and center shifting wt to R with a bounce (5); Taking wt on R, lift L in front of R (&); Hold while bouncing on R (6); bring L down and back in an arc while bouncing on R (7); Bouncing on R, touch left ankle to right calf (8);
- Repeat measures 1, 2, and 3, in sequence until music changes

Part Two, Pogonisos, Meter 2/4

Meas

- 1 Step R to side (1); moving LOD, step L behind R (2); Step R to side (&);
 - 2 Continuing to move LOD, step L across R (1); Step side R (2); Step L across R (&);
- Variation 1: on measure 1: Hop on L (1); Side R (&); L behind R (2); Leaping onto R, kick L fwd, high or low, ending in LOD; if you can manage to free a hand you can also slap sole of L on kick (&);
- Variation 2: Full turn ad lib (letting go of hands) on any two steps, CW or CCW.

Presented by Gary & Jane Diggs

Camp Hess Kramer Institute

October 28-30, 2011

Cibarska Kopanica

Kopanica from the town of Cibar in NW Bulgaria, Severnjasko

Learned from Jaap Leegwater at 1988 New Mexico August Folk Dance Camp

Meter: 11/8 = 12-12-123-12-12 = QQSQQ = 12345

Style: Light, Jumpy, Bouncy—Severnjaski

Belt Hold in half circle or short lines; leader call next step.

Meas Part 1 “Osnovno” (Basic)

- 1 Facing center, Step side R (1); Step L behind R (2); Step R fwd (3); Cukce on R (4); Step back on L in place (5);
- 2 Step R fwd (1); Step L fwd in front of R (2); Step back on R in place while turning left leg out to the side and slightly fwd leading with the heel (3); Close L to R with a heel click, no wt (4); taking wt on L turn R out the side, again leading out with the heel (5);
- 3 Close R to L with heel click, some wt (1); fall onto L while lifting right knee in front (2); Small hop on L followed immediately with striking R heel next to left toes, no wt (3,&); leap side R (in LOD) (4); step L across in front of R (5);

Part 2 “Pocivka” (Rest);

- 1 Repeat meas 1, Part 1 (1-5)
- 2 Repeat counts 1-4, meas 2, part 1 (1-4); hold(5);
- 3 Hold (1-2); Repeat counts 3-5, meas 3, part 1 (3-5);

Part 3 “Kosicka” (Flick)

- 1 Repeat meas 1, Part 1 (1-5);
- 2 R fwd (1); L fwd (2); Flick R CCW in a quick sharp movement in front of L ending facing diagonally left of center with heel out to side (3); Close R to L with a click, wt on both (4); pushing off with R fall sideways onto L (5); Note: in beats 4-5 (and in beats 1-2 of the next measure) you’re moving diagonally back and in RLOD
- 3 Close R to L with a click, wt on both (1); pushing off with R fall sideways onto L while begin lifting right knee in front (2); Small hop on L lifting R in front followed immediately with striking R heel next to left toes, no wt (3,&); still facing diagonally between center and RLOD but now moving LOD, step back on R (4); Extend L fwd and low (5);
- 4 Lift L with bent knee arcing back behind R while hopping on R (1); Step L behind R (in LOD) (2); Step R behind L followed immediately by extending L fwd and low (3,&); Lift L with bent knee arcing back behind R while hopping on R (4); Step L behind R (5);

Part 4 "Na Pred" (Forward)

- 1 Repeat mea 1, Part 1 (1-5);
- 2 R fwd (1); L fwd (2); Facing and moving towards center, Hop on L while swinging straight right leg fwd, low, and across and in front of left leg (3); Big leap fwd onto R while swinging straight left leg fwd, low, and across and in front of right leg (4-5);
- 3 Turning to face diagonally left of center, leap onto L with bent left knee (1); Strike right heel with straight right leg in front (2); Hop on L while turning right leg sideways out (3); Close R with a heel click against L, wt on both (4); Pushing off with the R, fall sideways onto L (5);
- 4-5. Repeat meas 3-4, Part 3

Based on Jaap Leegwater's dance description

Dobrudzhanska Ruchenitsa

Meter: 7/8 (2+2+3) = QQS = 123

Learned from Yuliy Yordanov at New Mexico August Folk Dance Camp, 2011

Style: Knees are slightly bent. There is subtle bouncing throughout dance. Steps are small.

Steps may be emphasized according to individual taste. Generally, men's steps are heavier and sharper.

Starting position: hands joined down, arms back, facing center. Spacing of dancers in the line is fairly close.

Meas

- 1 Keeping torso fwd towards center, twist lower half right (CW) as you step L across R (1); Arms swing fwd as torso follows lower half in twisting right (CW) (2); Sharp but subtle leap to right onto R as arms pull sharply back (3);
- 2 Twist lower half to L (CCW) as you step L crossing behind R (1); Arms swing fwd as torso twists slightly L (CCW) (2); Leap to right onto R as arms pull sharply back (3);
- 3 Step fwd on L, bring arms fwd and up slightly above shoulder height (1-2); Touch or stamp right heel (or full foot) next to L, Arms come slightly back and down bouncing a bit at shoulder height (completing a "reverse waterfall" motion) (3);
- 4 Step back on R as arms again bounce and begin an "up and over" motion (1-2); Tap left heel next to R as arms come out, down (into a "V" hold), and slightly back to complete a "waterfall" motion. (3);

Dance (four measures above) repeats until music ends.

Variations: Women can give a flick of the hip on the leaps to the side on count 3 in meas 1 and 2. Also, on count 3, meas 4, women can, instead of tapping left heel, lift L at the knee in preparation for stepping L on count 1 of meas 1.

Men, on meas 3, can substitute footwork: Step fwd L (1); hop on L (2); leap slightly fwd onto R (3); And on meas 4: Squat down onto both (1); Coming back up leap onto R while left heel turns out to the side and lifts at the knee, similar to women's variation, above. Arms remain essentially the same. (Think: last step of *Pandalas*).

Note: This dance may look easier than it is; be patient!

Horaca la Mahala

(Romanian Gypsy)

Horaca la Mahala (“Horaas done in the Gypsy Neighborhood”) is a Gypsy version of the Romanian Hora. Lee Otterholt (who wrote this dance description, used by permission; Thanks Lee!) learned this dance from Mihai David who learned it from Rrom (“Gypsies”) in Romania. We, Jane and I, learned it from Lee, spring, 2011

Pronunciation: HOH-ra ka la ma-HA-la

Music: 4/4 meter CD

Formation: Open circle, hands held together high (“W” position)

Steps & Styling Lively

Meas 4/4 meter

Pattern

INTRODUCTION. No action.

I. FIGURE I

- 1 Facing and moving twdctr: Step fwd on R ft, hands stretch fwd (1), step fwd on L ft, hands swing back behind body(2), step fwd on R ft, hands swing fwd to hip height, elbows straight(3), touch ball of L ft next to R ft, bending elbows so hands come straight back to position near hips (4).
- 2 Facing ctr and moving away from ctr: Step bkws on L ft, stretching arms fwd at hip height (1), step bkws on R ft, bending elbows so hands come straight back to position near hips(2), step bkws on L ft, stretching arms fwd at hip height (3), touch R ft next to L, bending elbows so hands come straight back to position near hips (4). *(In other words, the arms make a “sawing” motion, with the accent on the “pulling” movement (cts 2, 4).*
Repeat until leader signals a change.

II. FIGURE II

- 1 Facing and moving twdctr: Step fwd on R heel (1), step on L ft next to R heel (&), step hard on R ft, bending knee (2). During these counts, the arms are slowly stretched frwd at hip height. Step fwd on L heel (3), step on R ft next to L heel (&), step hard on Lft, bending knee (4). During these counts, the arms are slowly swung bkws to a position slightly behind the body.
- 2 Facing ctr and moving away from ctr: Step bkws on R ft, swinging arms quickly fwd to hip height (1), step bkws on L ft, bending elbows so hands come straight back to position near hips (2), step bkws on R ft, stretching arms fwd at hip height (3), step on L ft next to R, bending elbows so hands come straight back to position near hips (4). *(In other words, the arms make a “sawing” motion, with the accent on the “pulling” movement (cts 2, 4).*
Repeat until leader signals a change.

II. **FIGURE III (preferably on the instrumental break music)**

- 1 Facing diag L and moving L, hands in “W” position throughout: Step on ball of R ft crossed in front of L (1), step on L ft behind R (&), step on ball of R ft crossed in front of L (2), step on L ft behind R (&), step on ball of R ft crossed in front of L (3), step on L ft behind R (&), leap hard onto R ft , lifting L ft under you (4)
- 2 Dancing in place and gradually turning to face diag R: step bkwds onto L ft (1), step on ball of R ft next to L (&), step on L ft in front of R (2), scuff R heelfwd in LOD. Now facing diag R and moving R: Step fwd on R ft (3), scuff L heelfwd (&), step fwd on L ft (4), scuff R heelfwd, turning to face diagL.
Repeat 3 more times.

Sequence: Intro

17 times fwd and back with any combination of Fig I and/or Fig II, 4 Fig III (break)
13 times fwd and back with any combination of Fig I and/or Fig II, 4 Fig III (break)
12 times fwd and back with any combination of Fig I and/or Fig II, 4 Fig III (break)
any combination of Fig I and Fig II until end

Dance description by Lee Otterholt

Jensko Camce

(Zensko Camce)

Macedonian Women's Dance

7/8 meter (SQQ=123,12,12)

Strong (supportive) "W" hand hold throughout.

Source: Becky Gordon, who learned it from George Tomov.

Styling: "Stretch and Hold" by waiting as long as possible before taking the next step. Undulating movement between being on ball of foot and flat ("cukce") throughout dance. See "Tanec-Zensko Chamche" on YouTube (similar dance, but same styling). Face center on stationary steps/figures (except "Swivel Step"); On traveling steps/figures face right of center

Section One

meas beat

1 No Action; face center, arms in "W" hold

2 S Turning to face LOD, step side L, wt on both; **"SWIVEL STEP"**
with bent knees, rotate ccw towards center on balls of feet while straightening and lifting.

QQ Facing center, drag L back next to R and lift L, foot touching right calf;
Rise on ball of R and hold.

3 S Light bounce on ball of R (in same position) **"RIGHT BOUNCE"**

Q Again (Light bounce on ball of R)

Q Still facing center, small side step L

4 SQQ Step R fwd; Step L back in place; Lift R **"FORWARD, BACK, LIFT"**

5 SQQ Bounce on L; Again; Small side step R **"LEFT BOUNCE"**

Note: In meas 4-5, dance slightly less on ball of foot, more flat footed, than in meas 2-3.

6-8 Repeat Meas 2-4

9 SQQ Bounce on L; Again; Moving LOD, step R **"BOUNCE & TRAVEL"**

10 S Still moving LOD, step L **"TRAVEL 1"**

QQ Lift R in front of L; step R in LOD

11 SQ Step L in LOD; Lift R in front of L **"TRANSITION 1"**

Q Facing sharply center, step sideways R

12-18 Repeat meas 2-8

19-20 Repeat meas 9-10

21-28 Repeat meas 11-18

Section Two

- meas beat
- 1 SQQ Moving LOD: long step R; Step L next to R; long step R **“TRAVEL 2”**
- 2 SQQ Repeat meas 1, opp feet (LRL)
- 3 S Lift R in front of L **“TRANSITION 2”**
QQ Pivoting to face center, Step to side on R
- 4 S Turning to face LOD, step side L, wt on both; **“SWIVEL STEP”**
with bent knees, rotate ccw towards center on balls of feet while straightening and lifting.
QQ Facing center, drag L back next to R and lift L in front, foot touching right calf; Rise on ball of R and hold.
- 5 S Slight bounce on ball or R (in same position) **“RIGHT BOUNCE”**
QQ Bounce again on R; Still facing center, small side step L
- 6 SQQ Step R fwd; Step L back in place; Hold (no lift) **“FORWARD, BACK”**
- 7 S Lift R in front of L **“LIFT, LIFT”**
QQ Leaping onto R, lift L in front of R
- 8 S Step side onto L **“SIDE, LIFT”**
QQ Lift R in front of L; Lower R
- 9 – 16 Repeat meas 1 – 8,

Section Three

- 1 SQQ Moving LOD: Step R; Step L; Step R **“TRAVEL 3”**
- 2 SQQ Repeat meas 1, opp feet
- 3 S Still moving LOD: Step R;
QQ Step L
- 4 S Still moving LOD: Step R;
QQ Step L crossing behind R
- Note: “Stretch the beat”, especially in meas 3 and 4. Meas 1, 2, are relaxed; meas 3, 4, are smooth
- 5 SQ Stepping on R, Slightly lift and circle L CCW **“SKOCI”**
Q Touch inside of L to R calf
- 6 SQQ Holding position: Bounce; Bounce again **“BOUNCE, BOUNCE”**
- 7 S Step L slightly back and to the side **“YEMENITE”**
QQ Step side R
- 8 S Step L across (in LOD)
QQ Lift R in front of L
- 9 – 40 Repeat meas 1 – 8 four times for total of five times

Presented by Gary & Jane Diggs
Camp Hess Kramer Institute
October 28-30, 2011

Kelsterne Gardens

Formation: three couples longways set

Meter: 4/4

Origin: Young *Dancing Master*, III, 1727;

Reconstruction: Tom Cook, *Come Let's Be Merry*, p. 10

Recorded music: *Boston Centre Series*, vol 2, by *Bare Necessities*

Source: Jacqueline Schwab, *Bare Necessities* at NM August Folk Dance Camp, 2010

Meas

- 1-8 Symmetrical Heys along the lines; 1st cu starts between 2nd cu, ending in original places
- 9-16 First two couples do a double figure eight; 1st cu starts by crossing down; 2nd cu continues from the hey up to first position and then start their figure eights by crossing down. All end in original places.
- 17-20 cu 1 and cu 2 hand four and circle left once around
- 21-22 cu 1 cast down, cu 2 move up
- 23-26 cu 1 and cu 3 hand four and circle left once around
- 27-28 cu 1 cast down, cu 2 move up

Palestinian Debkeh

Palestinian line dance

Learned from Becky Gordon who spent a couple weeks learning it from Palestinian youth
6/4 meter (222)

Styling: Energetic but contained; action is almost entirely from waist down (except brief arm swinging in chorus)

Handhold: down "V" hold; Start facing LOD

Clarification: In meas 7, Part A: Chorus, what I'm trying to describe is a variation of a debka (debkeh?) step. It takes some practice and isn't easy to notate. If you're a novice try just doing a "hop-step-step" (LRL); then as you hop on the left try touching forward with the ball of the R; finally, instead of just touching forward with the R, try taking some (not a lot of) weight on the ball of the R (forward) as you hop on the L, in effect almost (but not quite) hopping on *both* (as in "both-step-step").

meas

K: Chorus

"tap"

- 1 Raise and lower L heel on each beat (1 - 6)
- 2 Repeat meas 1 one time (total of 2x)

"transition"

- 3 Stamp L in place with wt (1); hold (2); RLR (QQS) all in place (3&4); low kick (or touch) fwd with L while arms swing in or fwd(5); low kick (or touch) back with L, arms swinging back (6).

"walk"

- 4 Moving LOD: Starting with L, walk four steps LOD (1, 2, 3, 4); touch L fwd (5); touch L back (6); Arms continue to swing in and out going in (fwd) (1), out (back) (2), etc.
- 5 – 6 Repeat meas 4 twice (total of 3x); note: can take weight on L on last beat of meas 6

"debkeh"

- 7 Moving LOD: Hop on ball of L, (or leap onto L if your weight isn't already on it) simultaneously touch or take some wt on R fwd of L (ideally about 2/3 wt on L, 1/3 wt on R)(1); leap fwd onto R (& of 1); Step fwd onto L (2); Repeat counts 1&2(3&4); Leap onto R, turning to face center while swinging L back(5); Low kick fwd with L (6).
- 8-10 Repeat meas 7 three more times
- 13-14 Repeat meas 7 twice more, but gradually cease fwd travel in LOD and gradually turn left to end doing complete figure in place facing center; in called version this is something leader leads not with a call but by example.

A:Figure One

- 1 Facing center: Step side L (1); stamp R next L (2); Step side R (3); Stamp L next to R (4); Step side L (5); stamp R next L (6)
- 2 Step side R (1); Stamp L next to R (2); Moving center, step L, step R next to L (3&); stepfwd L (4); leap fwd onto R, swinging L back (5); low kick fwd with L (6);
- 3 Moving away from center (still facing center): step L back, step R next to L (1&); step L back, swinging R back (2); low kick R fwd (3); leap onto R in place swinging L back (4); low kick with L fwd (5); step LR (QQ) both in place (6&);
- 4 Stamp L with wt in place (still facing center) (1); hold (2); Leap in place onto both, L fwd, R back (3); leap onto R in place swinging L back (4); low kick with L fwd (5); step LR (QQ) both in place (6&); Note: beats 4–6 of measure 4 are exactly the same as those (beats 4–6) in measure 3.
- 5-6 Repeat meas 4 two more times (total of three times)

meas

B: Figure Two

- 1 Facing and moving center: Step L, Step R next to L (1&); Repeat 1&(2&); hold (3); leap onto both feet, apart horizontally (4); Take wt onto R in place (I tend to actually leap onto my R, but Jane says I shouldn't)(5); Stamp L next to R (6);
- 2 Backing out of center: Step L, R, L, R (1-4); Low kick fwd with L (5); Bring L back (6);
- 3 – 6 Repeat meas 1 & 2 two more times (total three times)

C: Figure Three

- 1 Facing center: Stamp L four times in place (1-4); lift L back, bending knee (5); Step L,R, both steps in place, (6&);
- 2 Stamp, with wt, L in place (1); Hold (2); twisting slightly to the left, stamp (no wt) R three times QQS (3&4); low kick R fwd (5); Step R in place next to L (6);
- 3 - 6 Repeat meas 1 & 2 two more times (total three times)

Presented by Gary & Jane Diggs

Camp Hess Kramer Institute

October 28-30, 2011 Starting with two meas (12 counts) intro (no action), do the above in the order KAKBKCKAK.

The dance is traditionally (and should be) called. Anywhere in the notation of figures that you see “repeat meas x y times”, it is only a suggestion. These figures or steps can be repeated any number of times. Specifically, only meas 3, the “transition”, and the first three meas of part A, are *not* repeated. Everything else is up to the caller. Having said that, the repetitions notated above, along with the intro and order suggested, fit well with the music and may work well for those new to the dance.

Presented by Gary & Jane Diggs

Camp Hess Kramer Institute

October 28-30, 2011

Ravno Oro

“Milwaukee Style”

Source: Yuliyana Jordanov as he observed it danced in the Serbian community in Milwaukee, WI, and taught it at NM August Folk Dance Camp, 2011

Meter: First part a slow $7/4 = 3+2+2 = \underline{1}, 2, 3$; Second part a fast $7/8 = 123, 12, 12 = \underline{1}, 2, 3$;

Style: First part, slow and smooth; Second Part, energetic and fast with smaller steps

Start Position: lines facing center, hands in “W” hold; long intro; begin after last “bump”.

Meas Part One

- 1 Facing center, step side R (1); Step L Crossing over R as arms come down to a “V” position, knees bend and torso twists to face diagonally right (2, 3); Note: Torso remains upright, perhaps even a little back, but certainly not bent forward.
 - 2-3 Repeat measure one twice (total 3x);
 - 4 Facing center, arms in “W”, step side R moving L low and in front of R on latter part of this beat (1); Lift L in front of R (2); hold (3);
 - 5 Repeat previous measure, oppftwk (1-3);
 - 6 Repeat measure 4 exactly (1-3);
 - 7 Facing center, step side L (1); Step R Crossing over L as arms come down to a “V” position, knees bend and torso twists to face diagonally left (Note: this measure is same as measure 1 except with oppftwk and direction) (2, 3);
 - 8-13 Repeat measures 5-7 twice;
 - 14-16 Repeat measures 4-6 with oppftwk, direction;
- Repeat measures 1-16 until music changes; When the music does change (to a fast $7/8$) wait eight bars (four bars after music modulates down a step) before starting Part Two.

Meas Part Two

- 1-2 In “V” handhold, moving LOD, four running steps (1, 2, 1, 2 or SSSS);
- 3 In place: facing slightly left of center, R (1 or S); LR (2,3 or QQ), Note, this can also be done “QQS” instead of “SQQ”; if it’s “QQS”, it breaks down to $1, 23, 1212 = Q, Q, S (1, \underline{2}, 2)$;
- 4 Repeat previous measure with oppftwk and direction;
- 5 Repeat measure 3 exactly;
- 6 Two running steps in RLOD, L, R (1, 2);
- 7 Facing center fall on L while kicking R fwd and low (1); Fall on R while kicking L fwd and low (2);
- 8-9 Repeat measures 4-5;
- 10 Two running steps, L, R in RLOD (1, 2);
- 11 Step side L (1); Stamp R next to L turning to face right of center (2);

Meas Variation One on Part Two

- 1-2 Facing center but twisting to the left, touch R across L (1); leap sideways R in LOD (&); step L across R (in LOD) (2); Repeat (1,&,2);
- 3-5 Three reel steps (RLR): facing center, step R behind L (1); Lift L in front circling to end behind R (2); Repeat previous measure, oppftwk (1, 2); Repeat measure 3 again, exactly (1, 2);
- 6 Repeat measure one, oppftwk and direction (moving in RLOD) (1,&,2);
- 7 Two low kicks forward as in measure 7, Part 2 (1, 2);
- 8-9 Two reel steps (LR): repeat measures 4 and 5, above;
- 10 Repeat measure 6, above (1, 2);
- 11 Facing center, step L sideways (1); Twisting left, step R across L &; Step back on L in place (2);

 Variation 2 on Part Two

- 1 Facing center and moving LOD, hop on L while kicking fwd towards center with R (1); continue moving LOD, hop again on L while retracting R back with bent knee (2);
- 2 Repeat measure 1;
- 3-5 Three reel steps (RLR): Repeat measures 3-5 in Variation One, above;
- 6 Repeat measure one with oppftwk, direction;
- 7 Two low kicks forward:Repeat measure 7, Variation One, above;
- 8-9 Two reel steps (LR): Repeat measures 8-9, Variation One, above;
- 10 Repeat measure 6;
- 11 Repeat measure 11, Variation One, above;

Repeat Part Two (with variations) until music ends.

Note: These are some variations people do in line simultaneously without interrupting the flow of the dance. According to Yuliyana, there are others. You may also “mix and match” between Part Two (basic) and Variations One and Two, or maybe even make up something of your own, as long as it fits with the flow and with what everyone else is doing.

Tourner a Trois

(Turning by Threes)

Composed by Gary Roodman, 2003

Meter: 3/4

Formation: Three couple circle, hands joined down, lady on man's right

Source: Learned from Noralyn Parsons.

Meas

1-2 Circle left

3-4 Turn left singly

5-6 Circle right (hands joined)

7-8 Turn right singly

9-12 Facing partner, go back to back (do-si-do)

13-14 Two quick changes: Pull by partner with right hand; Pull by next person with left;

15-16 Right hand turn with next, once around, men ending in middle

17-20 Men left hand star once around

21-24 Women right hand star once around

25-26 Men dance to center with two single steps (R close, L close)

27-28 Women dance to center with two single steps (R close, L close), as men fall back;

29-32 Women look over right shoulder at new partner, and gypsy new partner 1 & ¼ times to form a new circle and start the dance over

Presented by Gary & Jane Diggs

Camp Hess Kramer Institute

October 28-30, 2011

Triti Puti Buenek

Folk dance from the Trakiya (central) region of Bulgaria

Source: DortheaMigliori, Santa Fe and Albuquerque folk dancer;

Meter: 2/4

Style: Simple, energetic, elegant. There are many versions of TritiPuti; this is perhaps the simplest. Much of the pleasure in this dance is simply walking to and listening to the wonderful music (I wish I knew its source).

Formation: hands joined down in a line or half circle. Begin facing right of center.

Meas

- 1 Moving and facing right of center, step R, while bringing arms up into "W" hold (1); L, continuing to walk fwd, arms in "W" hold (2);
- 2 Still moving in diagonally right of center, step R (1); Facing center, touch L next to R (2);
- 3 Back on L(away from center), arms move down and swing back (1); Back on R, arms swing forward (2);
- 4 Back on L, arms swing back (1); Touch R next to L, arms hold (stay back)(2);
- 5 Fwd on R (towards center), arms start to move up to "W" position (1); Touch L next to R, arms in "W" hold (2);
- 6.-7. Repeat measures 3.-4.;

Notes: The first three steps face and move diagonally right of center. The remainder of the dance faces center and moves toward or away from center. Take vigorous steps moving in, smaller ones moving out.

Bim Bam Bom

(Israel)

A modification of a dance choreographed by Yoav Ashriel.

Pronunciation: BIHM BAHM BOHM

Music: 4/4 meter

Stockton Folk Dance Camp 2011

Erica Goldman - Israeli Folk Dances CD, Track 9

Formation: Partners facing CCW, hands held

Meas 4/4 meter

Pattern

INTRODUCTION.

I. SKIPPING, CLAPPING HANDS WITH PARTNER

- 1 Moving CCW together, skip fwd four skips (cts 1-4).
2 Face ptr and use both hands to slap thighs (“bim”) (ct 1); clap own hands together (“bam”) (ct 2); and slap partner’s hands as in a high five (“bom”) (ct 3); and hold (ct 4).
3-8 Repeat meas 1-2 three more times. Continue to face ptr.

II. GO AWAY, COME BACK, AND ELBOW TURN

- 1 Facing partner, step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); clap hands to the side (ct 4). These steps will move you away from your ptr, along the circle.
2 Repeat meas 1 with opp ftwk and direction to bring ptrs face to face again.
3-4 Ptrs hook R elbows and skip fwd rotating CW as a couple in place, to finish face to face again.
5 Repeat meas 1.
6 Repeat meas 2, but use larger steps so each person passes his/her ptr to stand face-to-face with a new ptr.
7-8 Repeat meas 3-4 with this new ptr.

Presented at Stockton Folk Dance Camp 2011 by Erica Goldman

Lyrics

Shnei chaverim halchu baderech
Bim bam bom
Echad kibel maka baberech
Bim bam bom
Lo b'diyuk aval b'erech
Bim bam bom

Two friends set out on a spree
Bim bam bom
One got a blow on the knee
Bim bam bom
Well, more or less, you see
Bim bam bom

Presented by Denise Heenan
Camp Hess Kramer Institute
October 28-30, 2011

Bim Bam Bom — continued

Amar chavero: lo nora chaver
Yeshan tsarot gadolot yoter

Hit'yashev oto bishgada
Bim bam bom
Tachat etz ha'avokada
Bim bam bom
Kodem sham para amada
Bim bam bom

Amar chavero . . .

Az alma yefat einayim
Bim bam bom
Zarka lo perach mishamayim
Bim bam bom
Yachad im tsintsenet mayim
Bim bam bom

Amar chavero . . .

Ma sofo shel ze hazemer
Bim bam bom
Im tirtsu lasim lo gemer
Bim bam bom
Tidchafu la'ozen tsemer
Bim bam bom

His friend said: It's not so bad, comrade;
There are bigger troubles

He settled down
Bim bam bom
Under an avocado tree
Bim bam bom
Previously a cow had stood there
Bim bam bom

His friend said . . .

Then a lass with beautiful eyes
Bim bam bom
Threw a heavenly flower at him
Bim bam bom
Along with a vase of water.
Bim bam bom

His friend said . . .

What's the end of this song?
Bim bam bom
If you want to end it
Bim bam bom
Just stuff your ears with cotton wool
Bim bam bom

Debarska Svadba

(Macedonia)

This dance is from the Debar area, in western Macedonia. It was done originally at weddings but now is done on other occasions, from weddings and birthdays to communal gatherings and religious holidays.

Pronunciation: DEH-bahr-skah SVAHD-bah

Music: 7/8 meter, counted 1 2 3 *Makedonski Narodni Pesni i Ora, Stockton Folkdance Camp 2011, Band 14*

Formation: Mixed line or open circle, hands joined in W-position.

Steps & Styling: Čukče: A low hop in which the ball of the foot remains on the floor.

Meas 7/8 meter

Pattern

INTRODUCTION. None, or wait 4 meas and do Fig I three times instead of four.

I. FIGURE I

- 1 Facing diag LOD, step R fwd (ct 1); lift on R (ct 2); step L fwd (ct 3).
- 2 Repeat meas 1. [Optional small lift on ct & before ct 1]
- 3 Step R to R and face ctr. (ct 1); Čukče twice on R, bringing L knee up in front (cts 2,3).
- 4 Repeat meas 3 with opp ftwk and direction.
- 5-16 Repeat meas 1-4 three more times. Optional full turn by leader during meas 1.

II. FIGURE II

- 1 Facing ctr, step R to R (ct 1); step L in front of R (cts 2-3).
- 2 Step R bkwd diag to R (ct 1); Čukče on R twice, bringing L from front to calf (cts 2-3).
- 3 Step L to L (ct 1); step R in front of L (cts 2-3).
- 4 Step back L (ct 1); Čukče on L twice, bringing R knee up in front (cts 2-3).
- 5-16 Repeat meas 1-4 three more times (4 total).

III. FIGURE III

- 1 Facing diag LOD, step R-L-R fwd (cts 1,2,3).
- 2 Big step L fwd, slight pliè (ct 1); Čukče on L, bringing R slowly from back to front and up (cts 2,3), ending facing ctr.
- 3-4 Repeat meas 1-2.
- 5 Step R-L turning to face CW (cts 1,2,3).
- 6 Step R to R and face ctr (ct 1); Čukče twice on R, bringing L knee up on front (cts 2,3).
- 7-8 Repeat Fig II, meas 3-4.
- 9-12 Repeat Fig II, meas 1-4.
- 13-24 Repeat meas 1-12.

Sequence: Fig I, Fig II, Fig III, Fig I, Fig II, Fig III, Fig I, Fig III, Fig II meas 1-4.

Presented at Stockton Folk Dance Camp 2011 by Fusae Senzaki-Caroll

Lyrics

Vo Debarsko gore Broštica
Zurla zaplaka svadba golema

Ćeja davaa lična Fatima
Lična Fatima za Mehmeda

Presented by Denise Heenan
Camp Hess Kramer Institute
October 28-30, 2011

MOMINO HORO

МОМИНО Хоро

(Bulgaria - Northwest-Vlach)

Women's dance from the region of Lom on the Danube in N.W. Bulgaria.

Pronunciation: Moh-MEEH-noh Hoh-ROH
Music: Yves Moreau CD
Rhythm: 2/4
Formation: Line or open circle with hands joined in W pos. Face R of ctr, wt on L
Style: Slow part is solemn and proud and fast part is light and sharp

Meter: 2/4

Pattern

Introduction : 4 meas. No action

SLOW PART

1. Step-lifts (Melody A)

- 1 Step on R to R (1) slight lift onto R, raising L knee (2)
- 2 Step onto L (1) slight lift onto L, raising R knee (2)
- 3 Step on R (1) step on L (2)
- 4 Turning to face ctr, step on R (1) slight lift on R, raising L knee (2)
- 5 Still facing ctr, step slightly fwd onto L (1) slight lift on L, raising R knee but keeping R leg slightly back
- 6 Step slightly back onto R (1) slight lift on R, raising R knee (2)
- 7-8 Repeat pattern of meas 3-4 with reverse direction and ftwrk, end facing LOD
- 9-16 Repeat pattern of meas 1-8

2. Grapevines and push-kicks (Melody B)

- 1 Facing ctr, step on R to R (1) step on L in front of R (2)
- 2 Step on R to R (1) step on L behind R (2)
- 3 Facing ctr, step on R in place, raising L knee (1) slight «push-kick» L ft downward and slightly across supporting leg (2)
- 4 Repeat pattern of meas 3 with opp ftwrk
- 5 Repeat pattern of meas 3
- 6-7 Repeat pattern of meas 1-2 with reverse dir and ftwrk
- 8 Repeat pattern of meas 3 with opp ftwrk
- 9-16 Repeat pattern of meas 1-8

3. Lifts and flexions in place with arm motion (Melody C)

- 1 With wt on L, come up on balls of both ft and turning body to face slightly L (1) release wt on to R ft, bending L knee and keeping L leg slightly back and bending slightly fwd (2)
- 2 Facing ctr again, come up onto both ft (1) release wt onto L ft, bending R knee (2)
- 3 Facing ctr, two steps in place R-L simultaneously extending arms fwd and back (1-2)
- 4 Step on R in place, arms extend fwd (1) slight lift onto R, raising L knee, arms come up to W pos (2)
- 5-8 Repeat pattern of meas 1-4 with opp ftwrk
- 9-16 Repeat pattern of meas 1-8

FAST PART

Transition Break

- 1 Facing ctr, arms down in V pos, stamp, no wt, R ft next to L (1) pause (2)
- 2 Repeat action of meas 1
- 3 Feet together, twist heels to R (1) straighten heels to starting pos
- 4 Repeat pattern of meas 3

4. Sideways with stamps (Melody D)

- 1 Step on R to R (1) close L to R, displacing R ft (2)
- 2 Repeat pattern of meas 1
- 3 Step on R to R turning slightly R (1) sharp low stamp, no wt, with L next to R (&
Step on L to L turning slightly L (2) sharp low stamp, no wt, with R next to L (&)
- 4 Step on R to R turning slightly R (1) sharp low stamp, no wt, with L next to R (&
Sharp twist-leap onto L to L, knees tog (2)
- 5-8 Repeat pattern of meas 1-4
- 9-10 Repeat pattern of meas 1-2
- 11 Sharp twist-leap onto R to R, knees tog (1) sharp twist-leap onto L to L, knees tog (&
pause (2)
- 12 Step on R to R turning slightly R (1) sharp low stamp no wt, with L next to R (&
sharp twist-leap onto L to L, knees tog (2)
- 13-16 Repeat pattern of meas 9-12

5. Fwd and back a& stamps (Melody E)

- 1 Rock fwd onto R ft (1) slight lift onto R (2)
- 2 Rock back onto L ft (2) slight lift onto L (2)
- 3 Step fwd on R (1) close L behind R heel (2)
- 4 Step fwd on R (1) light hop on R , lifting L knee (2)
- 5 Step back on L (1) light hop onto L (2)
- 6 Step back onto R (1) light hop onto R (2)
- 7 Step onto L bending knee and simultaneously raising R knee (1)
low stamp with R slightly fwd , no wt, straight knee (&) repeat action of
previous cts 1& (2&)
- 8 Step onto L bending knee and simultaneously raising R knee (1)
low stamp with R slightly fwd , no wt, straight knee (&) step onto L
bending knee (2)
- 9-23 Fig. 5 meas **two** more times but modify last meas as follows :
- 24 Step onto L bending knee and simultaneously raising R knee (1) pause (&
sharp low stamp with R slightly fwd , no wt, straight knee.

Description © Yves Moreau

Staro Gradešniško Horo

(Bulgaria)

The dance is named after the town of Doina Gradešnica, a small town in the Pirin ethnographic region of Bulgaria. It is performed to the accompanying song *Trâgna Moma Za Voda (A Girl Left to Get Some Water)*.

Pronunciation: STAH-roh grah-dehss-NEESH-koh hoh-ROH

Music: 2/4 meter *Bulgarian Folk Dances with Jaap Leegwater, Stockton Edition, Track 21*

Formation: Circle; hands in V-position.

Steps & Styling: The dance style is typical Pirin/Macedonian: light, small and bouncy steps. Characteristic is the little stop (pause) before the first step and the different amount of meas in Parts I and II.

Meas 2/4 meter

Pattern

18 meas INTRODUCTION. No action.

I. SONG

1 Facing ctr and moving sdwd R, step R (ct 1); step L next to R (ct 2).

2 Step R and hold (cts 1-2).

3 Step L in front of R (cts 1-2).

4-15 Repeat meas 1-3 four more times.

16 Facing ctr and moving sdwd L, step R behind L (cts 1-2).

17 Step L (ct 1); step R next to L (ct 2).

18 Step on L (cts 1-2).

19 Stamp R next to L without wt and hold (cts 1-2).

20 Hold (cts 1-2).

21-37 Repeat meas 1-17.

38 Step L to L (ct 1); small hop on L, turning in LOD (ct 2).

II. INSTRUMENTAL

1 Facing and moving LOD, 2 running steps R, L (cts 1,2).

2-3 2 small three-steps (*račeniča*) R-L-R, L-R-L (cts 1,&,2) 1,&,2).

4 2 running steps R-L (cts 1,2).

5 Small jump on both ft together (ct 1); shift wt to R, lifting L ft (ct 2).

Staro Gradešniško Horo — continued

- 6 Facing LOD and moving RLOD, 2 running steps bkwd L-R (cts 1,2).
- 7 Step L to L, turning to face ctr (ct 1); step R next to L (ct 2).
- 8 Step L to L (ct 1); small hop on L, turning to face LOD and bringing R ft up behind (ct 2).
- 9-15 Repeat meas 1-7.
- 16 Step L to L (cts 1-2).
- 17 Stamp R without wt next to L (cts 1-2).
- 18 Hold (cts 1-2).

Ending: Fig I except last meas: step L (ct 1); stamp R (ct 2).

Presented at Stockton Folk Dance Camp 2011 by Jaap Leegwater

The Breakdown

(Scotland)

A 32-bar reel for three cpls.

Music:

4/4 meter

Formation: 3-cpl longways set

Meas

Pattern

PATTERN

- 1- 8 1st W dance a figure of 8 round the 2nd and 3rd W, passing 2nd W on the R to start and finishing facing out. At the same time, the 1st M dance a figure of 8 round the 2nd and 3rd M, passing the 2nd M by the R to start.
- 9-12 1st W cast off below 3rd W and dance up in front of her, while the 1st M chases his ptr behind 2nd W and dances in between the 2nd and 3rd W to face up.
- 13-16 1st M dance up and cast off behind the 2nd and 3rd M, then dance in to face 3rd W. Meanwhile, the 1st W chases her ptr behind 2nd M and dances in between the 2nd and 3rd M to face the 2nd W.
- 17-24 1st W dance a reel of three across the set with the 2nd cpl, passing the 2nd W by the R to start. At the same time the 1st M dances a reel of three across the set with the 3rd cpl, passing the 3rd W by the R to start.
- 25-28 1st cpl dance R hands in a wheel with the 2nd and 3rd W.
- 29-30 1st cpl dance L hands across in a wheel half way with the 2nd and 3rd M.
- 31-32 2nd and 3rd W step up. Releasing hands, the 1st W dance across into 3rd place on the W's side of the set, 1st M dance down into 3rd place on own side, 3rd M follow the 1st M into 2nd place on own side, and 2nd M dance up into 1st place on own side.

Repeat with new top cpl.

Presented at Stockton Folk Dance Camp 2004 by Jennifer Kelly

Presented by Denise Heenan
Camp Hess Kramer Institute
October 28-30, 2011

Tokyo Polka

(U.S.A.)

A line dance choreographed by Richard Powers.

Music: 2/4 meter *Richard Powers 2011 CD, Track 1*
Leva's Polka, 124 BPM

Notes: The Savo Finnish tune Ievan Polkka , meaning Eva's Polka, is also known as Loituma's Polka and Leva's Polka. The version remixed by Beatnick has a stronger polka beat. The Japanese version of that tune is by Hatsune Miku, who is a virtual idol in Japan. Of course the Japanese version is the better match for Tokyo Polka, and is the one on the camp CD.

Formation: Individual dancers, all facing top of hall.



<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1		Place L heel fwd to diag L (ct 1); step L back next to R, placing L toe to floor (ct 2).
2		Polka step to diag L (cts 1,&,2).
3-4		Repeat meas 1-2 with opp ftwk and direction.
5		Cross L over R, rotating CW, arms cross over with ft (ct 1); replace L (ct 2).
6		Polka step turning 180° CCW, traveling back around to L (cts 1,&,2).
7		Polka step as in meas 6, continuing traveling back around to L to finish a 360° turn back to orig pos (cts 1,&,2).
8		Rock back onto L (ct 1); replace R fwd (ct 2).
9		Cross L in front of R (ct 1); replace back R (ct 2).
10		Polka step beg L to L (cts 1,&,2).
11		Repeat meas 9 with opp ftwk.
12		Polka step beg R to R (cts 1,&,2).

Tokyo Polka — continued

- 13 Polka step beg L traveling fwd, twisting body CW to throw L shldr fwd (cts 1,&,2).
14 Repeat meas 13 with opp ftwk continuing fwd.
15 Paddle Step: twist CW stepping L to side (ct 1); step in place on R (ct 2).
16 Repeat meas 15 to begin dance again facing new wall to L.
The result from meas 15-16 is a $\frac{3}{4}$ turn from orig pos in meas 1.

Presented at Stockton Folk Dance Camp 2011 by Richard Powers

Tri Godini Kate

(Macedonia)

Pronunciation: TREE GOH-dee-nee KAH-teh

Music: 7/8 meter, counted 1 2 3 *Makedonski Narodni Pesni i Ora, Stockton Folkdance Camp 2011, Band 10*

Formation: Mixed line or open circle; hands joined in W-position.

Steps & Styling: Čukče: A low hop in which the ball of the foot remains on the floor.

Meas 7/8 meter

Pattern

INTRODUCTION. No action. Begin with singing.

I. FIGURE I (singing)

1 Facing slightly CCW, step R fwd (ct 1); Čukče on R (ct 2); step L fwd (ct 3).

2 Step R fwd (ct 1); Čukče on R, bringing L knee up in front (cts 2-3).

3 Step L fwd (ct 1); Čukče on L, pivot on L and face RLOD (cts 2,3).

4 Step R bkwd (ct 1); step L bkwd (cts 2-3).

5 Step R bkwd (ct 1); Čukče on R, bringing L knee up in front (cts 2,3).

6-10 Repeat meas 1-5 with opp ftwk and direction.

11-20 Repeat meas 1-10 and face ctr.

II. FIGURE II (instrumental)

1 Facing and moving twd ctr, step R fwd (ct 1); step L ball of the foot next to R (ct &); step R fwd (cts 2-3).

2 Repeat meas 1 with opp ftwk.

3 Step R next to L (ct 1); Čukče on R, bringing L knee up in front (cts 2-3).

4 Repeat meas 3 with opp ftwk.

5-8 Repeat meas 1-4 but move bkwd to outside of the circle.

Presented at Stockton Folk Dance Camp 2011 by Fusae Senzaki-Caroll