

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

CAMP HESS KRAMER INSTITUTE WEEKEND

“Camps Review”

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Bhangra 2017

Punjab, India

Source: Hardeep Singh Sahota, NM August Camp, 2016

Steps & Styling: Since the 1950's popularity of the traditional Bhangra has grown to include hip-hop, aerobics, gymnastics and just about any random movement. While this isn't necessarily a bad thing, the original and actual dance does have characteristics. One is a very solid but relaxed core, i.e. torso and hips. Another is that much of the action above the waist emanates from the shoulders. Also when you lift your knees, you *lift* them, to a degree where the thigh is parallel to the floor, or almost. The movements are strong and precise. With many of the arm movements the hands open and close. Many of these movements and gestures are not just characteristic but are unique to Bhangra. While to the uninitiated Bhangra may appear random, it's not. And while it at times can be very improvisational, it also has history, identity, vocabulary, dialects, and form. Dancing in bare feet is traditional. There are many excellent articles online about Bhangra past and present.

Formation: Individuals in a circle

Meter: 2/4

Meas

Introduction "Bounce"

0 With hands and arms raised over head, index finger pointed up and thumb and other fingers lightly coiled, from one foot to the other, bounce in place, side to side, R to L, straight legs, vaguely in time to the music

Figure 1—starts with the melody instrument, on the 8th "ah" in the intro "Lift step+

1 With arms and hands as in intro, move conservatively in LOD raising left leg fwd, slightly turned out, with bent knee and with thigh horizontal, with slight bounce or hop (1); step L fwd (&); Repeat "1&" with opp foot (2&);

2-8 Repeat meas 1 seven more times;

9 Repeat counts 1-3, meas 1 (1& 2); On the "& of 2" step side R to face slightly left of center with L raised to left side horizontal or higher, knee bent, hands still above head (&);

Figure 2 "On One Leg"

1 Looking left, bounce on R 3x with entire body, especially shoulders and arms (1 & 2); On the "& of 2" step L to face slightly right of center with R raised to right side horizontal or higher, knee bent (&);

2 Repeat meas 1, opp feet and dir;

3 Repeat meas 1;

- 4 Repeat 1& of meas 2 (1&); side R bending knees and bringing arms down to chest level with hands clenched (2); still facing center, lean to the right, straighten knees, reach up and to the right while opening hands, palms out (&);

Figure 3 ***"Pull Down 1"***

Bhangra 2/4

- 1 "Pull" and clench hands to chest level and bend knees (1); reach up again as in '& of 2' of previous meas (&); Repeat '1&' except as you reach back up lean to left (taking wt on L) (2&);
- 2 Repeat previous meas, opp feet and dir;
- 3 Repeat meas 1;
- 4 Repeat meas 2 except on '& of 2' sweep arms and hands upward into position of Fig 1;

Figure 4 ***"Hoy Hoy Hoy"***

- 1 Repeat meas 1 Figure 1 except on '& of 2' sweep arms down and up in an arc to end with hands just over biceps, forearms arms crossed;
- 2 Repeat meas 1 Figure 1 except pat hands on biceps 3x as you yell "hoy, hoy, hoy" (1& 2) (beware any hidden cameras in the room!—a little syllabi humor);
- 3-10 Repeat meas 1 and 2 (this figure) four more times (total of five);
- 11 Repeat Figure 1, meas 1 except on '& of 2' leap onto R to face left of center while drawing back with L (ready to kick fwd) and back with both arms, low, straight with clenched fists;

Figure 5 ***"Pitch and Kick"***

- 1 Facing left of center, kick in RLOD with L while opening hands and bringing them forward, fairly straight (like an underhanded pitch) and bouncing on R (1); Reverse beat 1: retract foot, bring arms back and clench hands, bounce (&); Repeat '1&', except as you draw L back step back on it, leaping to face right of center and drawing back R getting ready to kick in LOD, all this at once (2&);
- 2 Repeat meas 1 but with opp feet and dir, except arms are up: draw hands back to about ear level clenched, then opening them; throw them forward and slightly up (between an overhead "throw" and a "push");
- 3-10 Repeat meas 1 and 2 four more times (total of five times);
- 11 Repeat meas 1 except on the '& of 2' leap onto L with a straight leg facing center;

Figure 6 ***"Relax"***

- 1 Facing center with fists loosely clenched, knuckles down and slightly fwd, arms akimbo, feet apart with weight on R, go down slightly bending knees(1) straighten(&); Repeat beat 1 (2); Repeat '& of 1' except as you straighten transfer weight to L (&);
- 2 Repeat meas 1 but with opp feet and dir;
- 3-8 Repeat meas 1 and 2 three more times (total of four times) except on last beat, '2&', of last meas (8), rock back on R (2); rock fwd on L in place(&);

Figure 7 ***“Clap Rotation”***

- 1 Facing center and rocking fwd onto R, clap hands fwd about nose height (1); as you rock back onto your L in place, rotate your body ¼ turn to the left (CCW) while replacing fists on hips (knuckles down and fwd)(&); step back on R (2); rock fwd onto L in place (&);
- 2-8 Thus starting each meas rotated ¼ turn CCW from previous meas, Repeat meas 1 seven more times (total of eight) to end facing LOD (you don't rotate on meas 8)

Figure 8 ***“Forward Clap”***

Bhangra 3/4

- 1 Facing LOD: Bending fwd at the waist and with a straight back, straight arms, and bent knees, reach fwd and down to clap hands while stepping (medium) fwd R (1); Straightening, raising hands over head, take a very small step fwd L (&); very small back on R while clapping hands over head (2); small L fwd while bending fwd and bringing arms back down (&); (note: L is always moving fwd; R moves fwd and back. All claps come when stepping R)
- 2-7 Repeat meas 1 six more times;
- 8 Repeat '1&', meas 1 (1&); clap hands over head as you step sideways R (2); lower left arm sideways to the left towards center palm up to slightly below horizontal; right arm stays up but moves slightly out and away from center, palm in; both arms are not quite straight but rigid in this and in the next figure; all this as you take weight and begin pivot on L CCW towards center (&);

Figure 9 ***“Clap In”***

- 1 Finish pivoting on L to face diagonally in towards center stepping on R, bending knees and clapping hands together; right hand comes to the left; the left remains immobile (1); Reverse action of previous beat, that is: keep left hand where it is, while taking weight and pivoting on L CW as you start to raise right hand (&); then step on R diagonally away from center while raising right hand above head and a little beyond, palm in (2); finally, shift weight to L as you begin to move right hand down towards left hand to do it all again (&); (note: this figure is a lot easier to do than to describe!, but wait until the next one!)
- 2-5 Repeat meas 1 four more times;
- 6 Repeat meas 1 except on '& of 4', bring hands to chest level, elbows out, fingers curled, thumbs pointing up and out away from fingers; begin by starting to rotate thumbs down and in (&);

Figure 10 ***“Figure Eights”***

- 1-6 Footwork for this figure is the same as for Figure 9 (previous figure). And as in figure 9, meas 1, starts with the R stepping diagonally in. As for the hands: as described above, the fingers are curled in and the thumbs stick out and away from the fingers (like a hitchhiker); The hands make circular movements in front of the chest with the thumbs leading the way. The movement of each hand mirrors (opposes) that of the other. Taking weight on the R, the thumbs start by circling in, then down, then continuing, as you step L, they circle up then in again. Think a complete “figure 8” for each two steps. The action involves the entire arm, but starts with the

shoulders and wrists. Keep elbows high and hands in front of upper chest. On the last meas (meas 6), '& of 2', hands sharply reach up over head with open hands, palms fwd (&);

Figure 11 *"Pull Down II"*

- 1 Facing center, stepping side R, bending both knees, "Pull down" hands to chest level as you close fingers and thumb (1); Reach up over head opening hands, palms fwd (&); Pull down again, again clenching fingers and thumb and bending knees (2); As you reach up again, open hands, pivot on R CW to face out away from center (&);
- 2 Repeat meas 1, but with opp feet and dir;
- 3-8 Repeat meas 1 and 2 three more times (total of four times in and out);

Figure 12 *"Winging It"*

Bhangra 4/4

- 1 Feet: Extend pivot from final '&' of previous figure to end stepping side R towards center and facing RLOD, knees bend slightly (1); straighten knees (&); bend knees slightly (2); straighten knees as you pivot on L CW to begin half turn (to end facing LOD on 1 of next meas); Arms and hands: Arms are extended horizontally to the side and wave rhythmically—think wings of geese flying to Canada; arms move lightly down on the beat and up on the '&' of the beat. The movement begins in the shoulder and travels ('rolls,) outward the length of the arm to the hands. You're flying.
- 2 Repeat meas 1, opp dir and feet; So you pivot in and make two flaps and pivot out and flap twice every meas, or one down/up flap per beat.
- 3-6 Repeat meas 1-2 twice; hold at end of last meas.

Note: There's a reason why Hardeep taught just two dances at August Camp last year, and this dance is half that reason. A dance with this many figures and transitions takes a while to really learn—more time than we'll probably have this weekend. The figures and transitions themselves are not hard, but there are many and each requires its own coordination. What I discovered, however, is that while this Bhangra takes time to learn *well*, it is (paradoxically) easy to *follow*! And that's how I came unexpectedly to fall in love with this dance. I didn't get to attend August Camp last year (the only one I've ever missed) so I didn't have the pleasure of learning it from Hardeep—a beautiful, magnificent dancer. Before I ever learned it I fell for the dance just *following* it in our group—it just *feels* good. Anyway, my point is, unlike with most other dances, you don't have to actually *learn* Bhangra this weekend, at least not in every detail, in order to like, appreciate, and have fun with it; even at a superficial level it is addictive. Hence my advice (as in most affairs): Fall in love first, and (using syllabus and video) get better acquainted later!

Dance notes by Gary Diggs

Presented at Hess Kramer 2017 by Gary Diggs

De secerat

(Romania)

This dance is from Maramureş, Romania.

Pronunciation: deh seh-tcheh-RAHT Translation: Song to harvest to
 Music: 2/4 meter *Sonia and Cristian, Romanian Folklore, Track 7*
 Formation: Mixed circle of dancers standing close to each other, facing center, hands joined
 in W-pos.
 Steps & Styling: Elegant and proud; traditionally a women's dance.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-18		INTRODUCTION. No action. Arms down at sides. Raise to W-pos with guitar. Optional up-down motion from lightly bending the knees.
		I. GRAPEVINE AND SWAY (singing).
1-2		Grapevine moving CCW: L in front of R (ct 1); R to R (ct 2); L behind R (ct 1); R to R (ct 2).
3		Step L in front of R (ct 1); step R to R with ft in second pos.
4		Sway L (ct 1); sway R (ct 2).
5-8		Repeat meas 1-4.
		II. LONG GRAPEVINE AND WALK.
1-6		Repeat Fig I, meas 1-2 three times.
7-8		Beg L, four walking steps, one step per count, moving CCW and facing slightly R.
		III. STAMPING CCW (instrumental).
1		Moving CCW, three small flat-footed steps (L, R, L) (cts 1, &, 2); stamp R next to L (ct 2).
2		Repeat meas 1 with opp ftwk continuing fwd CCW.
3-6		Repeat meas 1-2 twice.
7-8		Beg L, four walking steps, one step per count, contining CCW.

Sequence: After introduction, the dance is done five times. At the end of the dance, the music slows. Step R to L and face ctr at the end of meas 8.

Presented by Cristian Florescu and Sonia Dion

Donetskii Kozachok – Донецький Козачок

(Eastern Ukraine)

Donetskii Kozachok is a folk dance from the Eastern part of the Ukraine. The dance is characterized by moderate tempo and improvised movements. This version of the dance was choreographed by George and Irina Arabagi.

Pronunciation: doh-NEHT-skii Koh-zah-CHOK

Music: 4/4 Meter *Ukrainian & Moldavian Dance Workshop, Track 7*

Formation: Couples in a circle facing CCW. Hands are in a promenade type position with arms crossed. The M's R is under the W's L arm.

Steps & Styling: Toe-Heel: Touch R toe to R side turning heel up and outward (ct 1); touch R heel in the same place (ct 2); run in place R (ct 3), L (ct &), R (ct 4). Repeat with opp ftwk.

Pas de Basque: Leap R on R (ct 1); step L in front of R (ct &); step R in place (ct 2). Repeat with opp ftwk.

Leaps and Triplet: Very light running step fwd: leap onto R ft (ct 1), leap onto L (ct 2); leap onto R (ct 3); run fwd L, R (cts &, 4). Repeat with opp ftwk.

Meas 4/4 Meter Pattern

2 meas INTRODUCTION. No action

I. RUNNING FWD

1-2 Two Leaps and Triplets starting with R.

3-4 Two Toe-Heels starting with R.

5-8 Repeat meas 1-4.

II. CHANGING PARTNERS

1 M and W take two heavy stamps (no wt) with R in place (cts 1, 3).

2 Two Pas de Basques starting with R.

3-4 M does two Leaps and Triplets in place; W does two Leaps and Triplets going in front of M to the other side of M.

5-6 Repeat Meas 1-2.

7-8 M repeats Meas 3-4; W does two Leaps and Triplets going in front of M to another partner behind.

Sequence: Fig I and Fig II 6 times, then Fig I once more.

Presented by George and Irina Arabagi

Ec Ec

(Albania)

This is a dance in the Arbëreshë style composed by Roberto Bagnoli to the song “Ec Ec” by Skanderband. The Arbëreshë are an ethnic and linguistic Albanian minority community living in southern Italy, mostly concentrated in scattered villages in the region of Calabria, but also with a few minor settlements in the regions of Apulia, Basilicata, Molise and Sicily. They are the descendants of mostly Tosk Albanian refugees who fled Albania between the 15th and 18th centuries as a result of the Ottoman Empire's invasion of the Balkans. The Arbëreshë speak Arbëresh, an old variant of Albanian spoken in southern Albania, known as Tosk Albanian.

Pronunciation: EHTZ EHTZ

Translation: Go, go

Music: 2/4 meter

Ethnic Journey 2017, Track 4

Formation: Mixed lines of dancers facing center, hands joined in V-pos.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-16	INTRODUCTION. No action. Begin with singing.	
	I. FIGURE I.	
1	Facing ctr, step R to R (ct 1); step L behind R (ct 2).	
2	Step sideways three steps (R-L-R) moving CCW (cts 1, &, 2).	
3	Step L in front of R (ct 1); step R back in place (ct 2).	
4	Turning to face CW, step on L heel to L (ct 1); step R next to L (ct &); step on L heel to L (ct 2); step R next to L (ct &).	
5	Facing CW, step L to L (ct 1); step R to L (ct 2).	
6	Three steps (L-R-L) continuing CW (cts 1, &, 2).	
7	Step R in front of L (ct 1); step L back in place (ct 2).	
8	Turning to face ctr, sway R to R (ct 1); sway L to L (ct 2).	
9	Step R to R (ct 1); hop on R (ct 2); lifting L and starting to turn R to face CCW.	
10	Two steps (L, R) completing the turn and ending facing CCW (ct 1-2).	
11	Three steps (L-R-L) moving CCW (cts 1, &, 2).	
12	Turning to face ctr, leap R to R (ct 1); leap L to L (ct 2).	
	II. FIGURE II – INSTRUMENTAL.	
1	Facing CCW, and moving fwd, but with an emphasis on the up and down, three steps beg R (cts 1, &, 2), bouncing on balls of the feet.	
2	Repeat meas 1 with opp ftwk.	
3	Step R fwd (ct 1); hop on R bringing L to the side and back (rond de jambe) (ct 2).	
4	Step bkwd on L, keeping R ball of ft on the floor and twisting R heel to R (ct 1); twist R bringing R heel to L (ct 2).	

Hai Ne Ne Ne

(Russian Gypsy)

This dance is in a Russian gypsy style and was composed by Roberto Bagnoli to the song by Nadezhda Babkina.

Pronunciation: AHYEE neh neh NEH Translation: None. Filler equivalent to "La, la, la"

Music: 2/4 meter *Ethnic Festival 2015, Track 3*

Formation: Mixed lines of dancers facing center, hands in V-pos.

Steps & Styling: Playful.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-11	INTRODUCTION. No action. Start with the singing.	
	I. FIGURE I.	
1	Sway R to R (ct 1); sway L to L (ct 2).	
2	Moving CCW, step R to R (ct 1); step L behind and near R (ct &); step R to R (ct 2).	
3	Step on L heel in front of R (ct 1); step R to R (ct 2); step L behind and near R (ct &).	
4	Step R to R (ct 1); step on L heel across in front of R (ct 2).	
5	Repeat meas 2.	
6	Step L in front of R (ct 1); step R bkwd (ct &); step L to L (ct 2).	
7	Repeat meas 6 with opp ftwk.	
8	Drop hands and do a two-step turn (L, R) to L in place (cts 1, 2), ending facing ctr.	
	II. FIGURE II.	
1	Step L fwd twd ctr (ct 1); touch R next to L (ct &); step R fwd (ct 2); touch L next to R (ct &). Loose but parallel arms in front, elbows bent, move to L (ct 1) and R (ct 2).	
2	Repeat meas 1.	
3	Step L to L and slightly bkwd (ct 1); drag R bkwd and step R in front and near L, bringing R shldr fwd (ct &); step L bkwd (ct 2); step R in front and near L (ct &). Arms slowly open wide, palms up, ending L high and R low during meas 3.	
4	Step L bkwd (ct 1); step R to R (ct &); lifting upper body, step L in front of R (ct 2); step R bkwd (ct &).	
5-8	Repeat meas 1-4.	
	III. FIGURE III.	
1	Rejoining hands and facing ctr, step L to L (ct 1); touch R next to L with a sharp motion (ct 2).	

2-3 Grapevine: step R to R (ct 1); step L in front of R (ct 2); step R to R (ct 1); step L behind R (ct 2).

Sequence: Repeat dance as written above until the music slows during Fig II. Continue doing the same footwork, and repeat Figure II one additional time. End with step R to R (ctr 1), close L to R (ct 2).

Presented by Roberto Bagnoli

Lyrics

Vidu pred dalinay
Kosi pavjadzju
I platockam pjostrim
Kosi pavjadzju

I will go out to the valley
Will look at the sky
And motley kerchief
Will tie in a plait

Ay ne ne ne
Ay ne ne ne ne ne
Kosi pavjadzju

Ay ne ne ne
Ay ne ne ne ne ne
Will tie in a plait

Gdje tiper bu drugu
V oci paglidyet
Pesenku eavitnuyu
Dle nyego prapyet

Where could I look
Into the eyes of friend now
The cherished song
To sing for him

Ay ne ne ne
Ay ne ne ne ne ne
Dle nyego prapyet

Ay ne ne ne
Ay ne ne ne ne ne
To sing for him

No ne veselit mnje
Dushu rasata
Stala ja drugaja
Stala ja nje ta

But the beauty
Does not cheer my soul
I became different
I am not the same

Ay ne ne ne
Ay ne ne ne ne ne
Stala ja nje ta

Ay ne ne ne
Ay ne ne ne ne ne
I am not the same

Vidu pred dalinay
Kosi pavjadzju
I platockam pjostrim
Kosi pavjadzju

I will go out to the valley
Will look at the sky
And motley kerchief
Will tie in a plait

Ay ne ne ne
Ay ne ne ne ne ne
Kosi pavjadzju

Ay ne ne ne
Ay ne ne ne ne ne
Will tie in a plait

Karatzova

Macedonia, Greece

Source: Steve Kotansky, August Camp 2015; Steve learned it from Yiannis Konstantinou (youtube-online); Karatzova, traditionally done by women, is evidently a popular dance; there are many very nice versions on youtube. This version is from Goumenissa in Central Macedonia (northern Greece).

Pronunciation: ka-RAT-zoh-vuh

Meter: “4/4” on part 1; “2/4” on parts 2 and 3; The “_” are because neither meter is precise. In the slow part there’s hesitation between beats 2 and 3, like there’s a hidden “micro beat” lurking somewhere! And in the fast part the drummer seems to lapse into a 7/8 rucinica (QQS = 12 12 123) and back. *Feeling* these slight discrepancies is, I guess, part of the charm and is not so unusual in this part of the world!

Steps and Styling: This topic could be longer than the rest of the syllabus! Suffice to say there is *lots* of room for varying the steps, for improvisation and for individual expression. As just one example, in part 2 there is more than one way the dance can fit the music; that is left to the discretion and skill of the leader.

Formation: Open circle; hands are held down in a “V” hold.

Introduction: Roughly, 6 ½ beats.

Meas:

Part 1—Slow

- 1 Facing right of center, moving LOD: fwd R (1), hold (2); fwd L (3)R in place or very slightly fwd (&); L in place or slightly fwd (4);
Note: the L is “sticky” going fwd on beat 3; it’s like it’s stuck to the floor and requires a critical quantum of energy to unstick it to step fwd. You can also hear it in the music, a kind of delay, like the foot barely gets away in time to make it to beat 3! The dance Tsamikos, although perhaps not the same, has a similar feel.
- 2-3 Repeat meas 1 twice for a total of three times;
- 4 Facing center, side R while bringing arms up to “W” pos. (1); genuflect (dip with right knee) (2); straightening R knee and raising back up, lift L in front (3); continue movement of L by swinging leg around behind R (4);
- 5 Still facing center and moving LOD, cross L behind R (1); hold (2); side R (3); turn to face left of center (4);
- 6 Back on L in LOD (1); with straight right leg raise R slightly just in front of L (2); Let R swing back across L, Thighs coming together with right knee bending, lower right leg continues to swing backwards (3); straightening right leg let R swing forward (4);
- 7 Still facing left of center step R in RLOD (1); move L just behind or to side of R (2); take wt on ball or L, rising (3); coming back down, R in place (4);

- Note: on beats 3 and 4 body can twist slightly left and right, resp., or not; also action of beats 3 and 4 can be replaced simply by L touching next to R on beat 3);
- 8 Facing center: side L, starting to lower arms (1); turning to face right of center, R back in RLOD, continue to lower arms down into a “V” (2); L in place, moving LOD (3); up on ball of R next to L, finish lowering arms (&); L fwd, LOD (4);

Transition—Slow to Fast

- 1 Facing left of center: R fwd in RLOD (1); L next to R (&); R slightly fwd, but start turning in towards center (2); Arms lower from a “W” to a “V” (1&2&);
- 2 Facing center, side L (1); turning to face right of center, R beside L (&); L either in place or very slightly fwd in LOD (2);

Part 2—Fast

- 1 Facing right of center, almost in LOD, fwd R (1); fwd L (2);
- 2 Moving LOD: fwd R (1); L beside R (&); fwd R (2);
- 3 Repeat meas 2, opp ftwk;
- 4-6 Repeat meas 1-3;
- 7 Turning to face center, side R (1); cukce on R, bringing arms up into a “W” hold, as you Bring L fwd up and around to the left (2&);
- 8 Still facing center, cross L behind R (1); side R (2);
- 9 Turning to face left of center, L behind R (1); Cukce on L, low lift of R in front of L (2);
- 10-11 Repeat meas 1 and 2 of the Transition;

Part 3—Fast

- 1-7 Repeat meas 1-7 of Part 2;
- 8 Facing center, cross L behind R as you “twizzle” R (keeping ball of foot on the ground, twist right heel to the left) (1); side R (2);
- 9-10 Repeat meas 8 twice;
- 11 Repeat beat 1 of meas 8 (1); lift R with cukce on L, turning to face right of center (2);

Sequence: Part 1 goes through completely seven times; on the eighth time skip the last two measures and go to the Transition—the music will tell you. Part 2 as many times as you (if you’re the leader) like (maybe 5-7—it should be called); Part 3 until the music ends.

Dance notes by Gary Diggs

Presented at Hess Kramer 2017 by Gary Diggs

Love and a Bottle

Playford, ca. 1710

Source: Noralyn Parsons, Albuquerque, NM, September 2017
Styling & Styling: Polite but brisk; don't dawdle! Handholds are as in English Country where M gently clasps fingers of W, her palm down
Formation: 3-couple longways
Meter: 4/4
Introduction Three notes and a pickup (4 beats)
Note: "M" and "W" refer to #1 man and to #1 W, resp.

meas

A1 *"Figure Eights"*

1-4 W going first, 1's split the 2's; W continues by "figure eighting" around 2's starting CW with #2 man, while M "figure eights" the men starting CCW with #3 man; Both M and W end facing in starting (1's) position;

A2 *"Two Hand Turn, Set"*

1-3 M and W cast to 2's position as 2's move up; 1's and 3's then do two hand turn (men CW, women CCW); 1's end in 2nd position facing;
4 1's set;

B1 *"Country Corners"*

1-2 M and W cross passing right shoulders, each then doing right hand turn with their right "country corner";
3-4 M and W then continue to left "country corner" doing left hand turn to return to 2nd position facing, but improper (M on woman's side and W on man's side)

B2 *"Set, Half Gypsy, and Clap"*

1-2 1's set to partner, then half gypsy by right shoulder across the set to end proper and facing;
3 1's clap hands: both (with self), right (with ptr), both, left;
4 1's cast to 3's position as 3's move up;

Dance notes by Gary Diggs

Presented at Hess Kramer 2017 by Gary Diggs

Niska Rumenka

Nis, southern Serbia

Pronunciation: NISS-kah roo-MEHN-kah

Source: Miroslav "Bata" Marcetic, New Mexico August Camp 2017, Montezuma, NM

Meter: 2/4

Steps and Styling: This dance is extremely fast, uniquely Serbian! Small precise steps.

I believe this particular dance (and syllabus) allows for the fact that with dances this fast, found mainly in Serbia and Romania, there is a small time lapse between what the brain thinks the feet are doing, and what the feet are actually doing! Hence what others *see* you doing might be a delay of quarter or half beat or so from what your brain *thinks* you're doing. So, and this is just a theory, the dance instructions take all this into account, starting with the interlude into the fast part! According to Bata, "This used to be a women's dance with men joining in for the fast part; but now it is danced by all."

Formation: Open circle, belt hold or V-position

Meas

Introduction: No Action at all, or the following:

- 1-4 Facing center, L in place, touch R next to L (1-2); Side R, touch L next to R (1-2); face and walk in RLOD, L, R (1, 2); fwd L, facing center, touch R next to L (1, 2):
- 5-8 Repeat meas 1-4 with opp ftwk and dir, except on last beat take wt on L;

Part 1

- 1-2 Four walking or skipping steps in LOD, RLRL (1, 2; 1, 2); (note: "skipping" becomes more pronounced as the tempo increases: (a 1, a2; a1, a2);)
- 3 Facing center: side R (1); Cross L behind R (2); R next L (&);
- 4 In place: L (1); R (2); L (&);
- 5 Repeat meas 4, opp ftwk;
- 6 Leap onto both in place, twisting to the right, right heel pressed against lift instep (1); Hop on L (2); Cross R tightly behind L; (Still facing center)
- 7 Repeat meas 6;
- 8 Repeat meas 4;
- 9 R in place (1); pivoting on R to face LOD, step L back (2); starting to move LOD, R in place (&);
- 10 Moving and facing LOD: L fwd (1); R fwd (2); L fwd (&);
- 11-40 Repeat meas 1-10 three more times (total of four times);
- 1-8 Repeat meas 1-7; turning to face LOD, L in place or slightly fwd(1); stamp (no wt) R next to L (2); hop L (&);

Interlude

- 1 Facing and moving LOD: R fwd (1); L fwd (&); hold (2); hop L (&);
- 2-15 Repeat meas 1 fourteen times (total of fifteen times);
- 16 R fwd (1); L fwd (&); hold (2); Leap R fwd (&);

Part 2

- 1 Small quick running steps in LOD: LRLR (1&, 2&);
- 2 fwd L (1); R, turning to face center (&); hold (2); turning to face left of center, step L in RLOD (&);
- 3 R in RLOD (crossing L) (1); side L facing center (&); hold (2); turning to face right of center, step R in LOD (&);
- 4 Repeat meas 2;
- 5-8 Repeat meas 1-4 with opp feet and dir;
- 9-12 Repeat meas 1-4;
- 13 Repeat meas 1 with opp ftwk and dir;
- 14 fwd R (in RLOD) (1); side L, turning to face center (&); hold (2); Extending R low in front, hop L (&);
- 15 R beside L (1); L in place (&); hold (2); hop L extending R low in front (&);
- 16 R beside L (1); L in place (&); hold (2); facing LOD, small leap onto R (&);

Part 3

- 1-3 Repeat meas 1, 2, and 3, Part 2;
- 4 fwd L in (LOD)(1); R, turning to face center (&); hold (2); facing slightly right of center, low extended kick with L (&);
- 5 hold (1); retract L back across R, bending L knee (&); hold (2); small leap fwd onto L (&);
- 6 Cross R in front of L (1); L in place (&); hold (2); hop L (&);
- 7 Back on R behind L (1); L in place (&); hold (2); hop L (&);
- 8 Cross R in front of L (1); L in place (&); hold (2); small leap fwd on R in LOD;
- 9-14 Repeat 1-6;
- 15 Back on R behind L (1); L in place (&); hold (2); leap slightly fwd onto R;
- 16 Lift L (1&); facing right of center, stamp L with wt left of center;

Dance notes by Gary Diggs

Present by Gary Diggs at Hess Kramer 2017

Oro De Batrenjaca

Serbia – Vlach region

Source: Miroslav “Bata” Marcetic at New Mexico August Camp, August 2017, Montezuma, NM. Bata learned it from village groups in the Kladovo and Negotin regions of eastern Serbia ~ 1980

Pronunciation: Oro deh BAHT-ren-yacha

Meter: 4/4

Formation: steps and styling: (From Bata’s dance description) *“Vlach dances are generally in mixed lines, most frequently in a semi-circle. Belt hold is used in most dances, but in a few, hands are joined down at the sides. Steps are done on the full foot, the body is relaxed and the dancers are always focused towards the center of the circle. In some dances the body can turn Left-right—for men this is from the shoulders and for women from the hips. A distinctive characteristic of Vlach dances is the stamping of feet.”*

Starting Position: Hands joined down in a semi-circle facing in. All figures orient toward center

Introduction: (no action) *The music is playfully deceptive; it is a double entendre. It actually starts on a high note on the 2nd beat of the musical phrase (seemingly the first beat). So there are 31 beats in the intro: 2-8; 1-8, 1-8, 1-8. It is easy to start dancing on the second beat—the first step of the dance is on a low note, not on a high; hope this helps.*

Meas

Figure 1

- 1-2 R sideways in LOD (1); close L to R with wt (2); Repeat (1-2) two more times (3-4, 1-2); R sideways (3); swing L up and behind R in a circular motion, leaning right (4).
- 3 Cross L behind R (1), slight bounce on L as R lifts in front (2); turning towards LOD, R (3); bounce on R and lift L (4);
- 4 Facing LOD, fwd L (1); R next to L (2); L fwd in LOD (3); turning to face center stamp side R (4);

Note: in each of the first seven beats of meas 1 and 2, you *lean sideways in the direction of the foot you’re stepping on.*

Figure 2

- 1-2 Facing center, running grapevine in LOD; start side R, cross behind L, etc (1-8);
- 3 Facing center, R slightly back (1); L in place (&); Stamp R slightly fwd (2); Repeat ‘1-2’, (3-4), but on final stamp, stamp a little to the right *with weight*;
- 4 Repeat ‘1-3’ of meas 1, Figure 1, opp dir and feet (1-3); stamp R (4);

Figure 3

- 1-2 Repeat first seven beats of meas 1, figure 2 (1-4, 1-3); twist right raising left knee across and to the right as you bounce slightly on R (4);
- 3 Stamping L towards center (1); Repeat previous two beats (i.e beat 4 of meas 2 and beat 1 of meas 3) (2, 3); yell "Hey!" on stamps (beats 1 and 3); hold (4);
- 4 Still facing center and moving RLOD: side L (1); R across L (2); side L (3); stamp R beside L (4); On beats 1-4 , yell: H-e-y-y-y-y (1-2); Op-shah! (3-4):

Figure 4

- 1-2 Repeat first seven beats of Figure 2 (1-4, 1-3); Lift L circling forward and to the right, fairly straight leg (4);
- 3 Heavy step or slap with weight with L diagonally across R (1); R in place (2); L diagonally to the left (3); R in place (4); On *every* beat in meas 3, yell "Hey!" (i.e. "Hey, Hey, Hey, Hey");
- 4 Extend L fwd (towards center), no weight, while bending right knee (1); straightening right knee, slowly draw L back (2); L next to R (3); Hold (4); On beats 1-4 yell: H-e-y-y-y-y (1-2); Op-shah! (3-4):

Figure 5

- 1 Stamp with weight R in place (1); Stamp with weight L in place (2); R , slightly back (3); L , in place (&); stamp R slightly fwd (no weight) (4);
- 2 Repeat meas 1
- 3 R in place twisting towards LOD (1); low kick with L across R (2); hop on R facing center (3); L in place next to R (&); twisting towards RLOD to face left of center stamp R next to and slightly across L (no weight) .
- 4 Repeat meas 3;

Each figure is danced twice consecutively, (i.e: 1, 1, 2, 2, 3, 3, 4, 4, 5, 5), and this sequence (i.e. "the dance") goes thru three times.

Dance notes by Gary Diggs

Presented at Hess Kramer 2017 by Gary Diggs

Pleteno Horo

Plovdivsko, West Thrace, Bulgaria

Source: Taught by Iliana Bazhanova in Albuquerque, NM, fall of 2016.

Meter: 13/8 = QQSQQ = 12, 12, 12, 123, 12, 12 = 1, 2, 3, 4, 5, 6;

Steps and Styling: Style is brisk, light, happy, and relaxed (as opposed to heavy, serious and athletic); In part 1, on beats 4, it helps aging knees to take weight on both so that when you hop on beat 5, you push off both instead of off just one leg. Also, on the hop itself there is an implied lift of the opposing leg. Lifts in part 2 tend to be in front of the other leg.

Formation: Open circle, hands joined down, face LOD

Sequence Ten measures; no action; Then: Parts 1, 2, 3, three times, then the first half of part 1

Meas

- Part 1 *“step step step step hop step”*
- 1 Facing and moving LOD: R, L, R, L, hop L, R (1, 2, 3, 4, 5, 6);
 - 2 Still moving LOD: L, R, L, R turning to face center, hop R, L cross behind (1, 2, 3, 4, 5, 6);
 - 3 Facing center but moving LOD: side R, L cross behind, side R, L crossing in front, hop L, step back on R behind L (1, 2, 3, 4, 5, 6);
 - 4 Still facing center: with wt close L to R, R in place, L behind R, R in place, hop R pivoting to face LOD, L fwd (in LOD) (1, 2, 3, 4, 5, 6);
 - 5-16 Repeat meas 1-4 three more times (four total); end facing center to begin part 2;
- Part 2 *“lift step lift step lift step, close step close step lift step, leap step leap step step, lift step lift step lift step”*
- 1 In place, facing center: lift R, step R, lift L, step L, lift R, step R as L swings out to side (1, 2, 3, 4, 5, 6);
 - 2 In place: with wt close L to R, R in place (1, 2); Repeat ‘1, 2’ (3, 4); lift L, L in place(5, 6);

- 3 Moving towards center: R fwd and up on straight leg, L fwd and down on bent leg (This feels suspiciously like a 'leap step') (1, 2); Repeat '1, 2' (3, 4); R fwd, L back (in place) (5, 6);
- 4 Moving away from center: lift R, R behind; lift L, L behind, lift R, R behind (1, 2, 3, 4, 5, 6);
- 5-8 Repeat meas 1-4, but with opposite feet;

Part 3 ***"step behind step behind step cross,
rock rock rock rock lift cross"***

- 1 Facing center, moving LOD: side R, L cross behind (1, 2); Repeat '1, 2' (3, 4); side R, L cross in front (5, 6);
- 2 Still facing center: rock back onto R in place, rock fwd onto L in place (1, 2);
Repeat '1, 2' , but as you take wt on L, start to swing R around in front of L (3, 4);
lift R in front of L, R across starting to move RLOD (5, 6);
- 3-4 Repeat meas 1 and 2 but with opp feet and dir;
- 5-8 Repeat meas 1-4;

Dance notes by Gary Diggs

Presented by Gary Diggs at Hess Kramer 2017

Seguidillas de Gran Canaria

(Canary Islands, Spain)

Seguidillas is a popular type of dance throughout Spain. This version is from Gran Canaria in the Canary Islands, learned in 1993 from the group Coros y Danzas Villa de Leganes at Heritage Folklore Workshop in Cornwall, Ontario, Canada.

Pronunciation: seh-gee-DEE-yahss deh GRAHN cah-NAH-ree-ah

Music: 3/4 meter *France Bourque-Moreau – FBM-17 Track 6*

Formation: Sets of 2 cpls facing each other (small square of 4 people). All the sets are aligned. The dancers stand alone, arms free. Footwork is same for M and W.

Steps & Styling: Waltz steps. Very proud.

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
1-4	INTRODUCTION. No action. Four guitar chords. Start with song.	
	I. BASIC FIGURE.	
1	Beg R, one waltz step to L, crossing R in front of L and twisting body slightly L; L arm is down and slightly back. R arm is up across L shldr. Snap fingers on first ct.	
2	Repeat meas 1 with opp ftwk and direction.	
3	Beg R, one waltz step fwd, with both arms going up and fwd. Snap fingers on first ct.	
4	Repeat meas 3 with opp ftwk and direction.	
5-12	Repeat meas 1-4 twice.	
13-15	Rotate CW with five steps beg with R in a CCW direction to progress one spot with the following accent: S-Q-S-Q-S. Depending on the pos, dancers use either one and a half or two turns to change places.	
16-19	Clap hands with the following rhythm: Q-S-Q-S-Q-Q-Q-Q-S.	

Dance repeats seven times. At the end, everyone is back to original place.

Presented by France Bourque-Moreau

Targovskoto

“Merchant’s Dance” from *Elena*, southeast of VelikoTarnovo, Central North Bulgaria

Source: Daniela Ivanova, Albuquerque, NM, ~2006

Pronunciation: Tar-GOV-skoh-toh

Formation: Open circle, hands joined in “W” position, facing center

Steps and Styling: Feet parallel. The dance is performed by both men and women.

Movement is controlled, steps performed with self-confidence and dignity.

Meas

- 1 Facing right of center, step L in LOD and slightly in towards center, no weight (1); L takes weight (2);**
- 2 Facing center, Step side R (1); slight bounce on R (2);**
- 3 Step L sideways to left (1); step R to left crossing over L (2);;**
- 4 Still facing center, step L to left (1); step R crossing behind L turning to face LOD (2)**
- 5 Facing and moving LOD: step LR (1-&); step L (2);**
- 6 Repeat meas 5 with opposite feet;**
- 7 Repeat meas 5;**
- 8 Bringing arms forward and down and turning to face center, bending slightly at the waist, and moving away from center: step back R (1); step back L (2);**
- 9 Facing center and straightening: step R (next to L); step L in place (1-&); step R in place as you begin to bring arms back up to a “W” position (2);**

Repeat until end of music. Note that dance is a nine measure phrase and the music is an eight measure phrase.

Notes by Gary Diggs (with help from dance notes by Daniela);

Dance presented at Hess Kramer 2017 by Gary Diggs

A Trip to Crinan

(Scotland)

Crinan is a small village at the Atlantic end of the Crinan Canal in Argyllshire. The canal was opened in 1801 as a shortcut for boats from Loch Fyne to the Sound of Jura. Crinan was a childhood playground of devisor Mairi Collins, and she returns there whenever she visits Scotland.



A view of Crinan Canal

In 2014, the Scottish dance band Scotch Mist, under the leadership of Laird Brown produced the CD *Coast to Coast*, which features the music for dances written by devisors across Canada. Mairi was anxious that the band record the Sousa tune *Liberty Bell*, and it appears as the third tune in the recording for her dance.

This is a 32-bar jig for three couples in a four-couple longwise set.

Pronunciation: CRIH-nuhn

Devisors: Andrew and Mairi Collins

Music: Any 8x32 jig

Coast to Coast with Scotch Mist, Track 7

6/8 meter

Original Tunes: *The Jimmy Harris Jig* (Fitchet), *Jig for Judy* (Mitchell), *Liberty Bell* (Sousa), *Mistress Anne Jamison* (Jamieson)

Formation: Four cpls in a longwise set. See *Glossary of Scottish Dance Terminology*.

Steps & Figures: See *Glossary of Scottish Dance Terminology* for Skip Change of Step and Allemande.

Meas 6/8 meter

Pattern

Note: Use Skip Change of Step throughout this dance.

- 1-8 1st W, followed by 2nd W and 3rd W, dance across above 1st M, behind all three M, and back to place.
- 9-16 3rd M, followed by 2nd M and 1st M, dance around the line of W beg with 3rd W, and dance down the middle of the set. On meas 16, the W join R hands with ptr and face down the set.
- 17-24 3rd Cpl, followed by 2nd Cpl and 1st Cpl, lead down the middle of the set, change directions and dance up, with 1st and 2nd Cpls remaining in the ctr.
- 25-32 1st and 2nd Cpl dance the Allemande.

The same couple repeats the sequence having moved down one position in the set. This couple steps to the bottom of the set with they complete their second time through the sequence.

Presented by Kay Munn

Yambolsko Trite Puti
Trite Puti from Yambol region, eastern Thrace, SE Bulgaria

Source: Yuliayan Yordanov, Santa Fe, NM workshop, September 2017

Styling: Steps are slightly heavier for the men than for the women. Knees are slightly bent, arms relaxed most of the time. Arms swing on the “off beat” as is typical of Trite Puti, i.e. the arms swing forward with the right leg as it lifts on the first beat, and then swing back as the right leg steps fwd, then continue to swing back as the left leg lifts, then down and fwd as the left steps fwd, etc. If you get started right and then relax and just let your arms swing, you’ll probably be fine. Arms swing throughout the dance except as noted. Also, anytime there’s a lift of a leg or foot, there is likely a slight hop or heel lift, or *cukca*, on the supporting foot.

Meter: 4/4

Formation: open circle, hands joined and down

Meas Section One

- 1 Facing and moving LOD: lift R, fwd R, lift L, fwd L (1&, 2&); lift R, fwd R, fwd L, back R (3&, 4&);
- 2 Facing center and moving RLOD: lift L to side, side L (1&); close R to L with wt, side L (2&); Repeat 2& twice (3&, 4&);
- 3 Lift R, R sideways, cross L over R, R in place (rocking back) (1&, 2&); Repeat 1&, 2& with opp ftwk and dir (3&, 4&);
- 4 Moving fwd (towards center): lift R, step R, L fwd, R bkwd (1&, 2&); moving away from center: LRL (3&, 4); Hands, stop swinging ending abruptly down on “4”.

Section Two

- 1 Facing center and moving in an arc (left to right, then right to left) towards center as arms slowly raise to about eye level on beat 4: R across L, L fwd, R diagonally right, L close, no weight (1, 2, 3, 4); on the “&” of “4”, pull hands down sharply to chest level (“W” position), letting arms then bounce slightly upward;
- 2 Push fwd, starting down (a “waterfall” motion) and then into a normal swinging of arms (down, back, fwd, back) as you walk back: L, R, L, and R close, no weight, (1, 2, 3, 4); On “& of 4” let arms continue to swing, starting to come fwd and up (don’t dawdle!);
- 3 Finish bringing arms up again to about eye level as you step R fwd turning to face diagonally left of center. As you turn, tilt your head and look slightly to the right (1); arms lightly but sharply pump down to “W” position (&); close L (no weight) to R as you pump arms back up (2); bring arms back down to “W” position (&) letting arms then bounce slightly up;

- 4 **Arms: continue by moving fwd into a "waterfall" motion to begin normal swinging movement (down, back, fwd, back) (1, 2, 3, 4); Feet: side R, close L (no wt), side L, close R (no wt), (1, 2, 3, 4);**

Section 3

- 1 **Repeat same sequence as in meas 1 section 1, except move center facing center (1-4);**
- 2 **Repeat meas 1, opp dir, i.e. backing away from center (1-4);**
- 3 **Move RLOD (left) facing slightly left of center: lift R, step R across L, side L, R across L (1&, 2&): Repeat 1&2& but with opp feet and dir (3&, 4&);**
- 4 **Repeat "1&, 2&" of meas 3 (1&, 2&); continuing to move RLOD: Side L; R across L (3&, 4); side L with R lifted across L and arms sharply down (&);**

Section 4

- 1 **Leap left and fwd onto R with L lifted behind R and arms coming up to chest level (1); Arms continue to move up above head swinging L around to lift in front as you hop rotating body 1/8 turn CW (2); hop again rotating to face fwd towards center (3); fall diagonally right of center onto L, R raised behind L (4);**
- 2 **hop on L to face center as R swings around to lift fwd (1); fall fwd diagonally left of center onto R (2); facing center, leap onto both, feet apart, bringing arms down sharply to a tight "W" position (3); Leap onto both feet together as you bring arms sharply down to sides (4); (Bulgaerobics)**
- 3 **Repeat meas 3, Section 1 (arms resume swinging);**
- 4 **Moving back away from center: lift R, R back, lift L, L back, lift R, R back, fall back on L and hold (1&, 2&, 3&, 4);**

Dance can be called. A sequence that fits the music nicely is: sections 12, 12, 12, 1, 34, 34, 12, 12, 12, 1, 34, 3 (or 1)

Dance notes by Gary Diggs; Presented at Hess Kramer 2017 by Gary Diggs

Yuta (Juta)

from the village of Gamzovo,
Vlach region of northwestern Bulgaria.

Source: Taught by Iliana Bazhanova in Albuquerque, NM, fall of 2016.

Meter: 2/4

Formation: Hands joined down in open circle—all figures oriented towards center

Introduction: (no specific action) about a minute of gorgeous slow music, then 8 measures of fast 2/4

meas

Figure 1:

- 1-2 Moving diagonally fwd and in LOD: R (1), L (2); RL (1-&), R (2): (SSQQS);
- 3-4 Repeat meas 1-2, opp ftwk and dir (still progressing LOD);

Figure 2:

- 1-3 Repeat meas 1-3, Figure 1;
- 4-5 Continue diagonally back on L (1); R begins making a low horizontal circle, fwd then to right side (2); R continues circling back ending next to L calf (1) Stamp R next to L (2);

Figure 3:

- 1-3 Repeat meas 1-3, Figure 1;
- 4 L, slightly back bending L knee (1); R in front of L (&); L in place, bending knee (2); R to right side and back(&); (QQQQ);
- 5 L in place bending L knee (1); R in front of L (&); L in place (2); (QQS);

Figure 4:

- 1-3 Repeat meas 1-3, Figure 1;
- 4 L back (1); lift R in front of L (2);
- 5-8 side R (1); lift L in front of R (2); side L (1); with bent knees, stamp R next to L facing slightly left of center (2); straightening, Repeat meas 5-6 (7, 8);
- 9 straightening and turning to face slightly right of center, stamp R lightly next to L (1); turning to face slightly left of center, bent knees, stamp R next to L (2);
- 10 Repeat meas 9;
- 11-12 facing center, R (1), stamp L next to R (&); repeat (1-&) with opp ftwk (2-&); repeat (1-&), meas 11, (1-&); L in place, lifting R (2); (QQQQQS)

Suggested Sequence: Figures 1 four times, Figures 2, 3, and 4, each three times; repeat above sequence

until music ends—or called

Dance Notes, Gary Diggs; Presented at Hess Kramer 2017 by Gary Diggs