

Statewide 2015

San Diego

# The Palais Glide

207

*Edna Pasmore.*

Introducing—  
LITTLE BROWN JUG  
And WAITING AT THE CHURCH  
by HARRIS WESTON

with description by D.T.FOSTER B.A.T.D.



London = FRANCIS, DAY & HUNTER, Ltd  
138-140, Charing Cross Road, W.C.2.  
New York = Francis, Day & Hunter Inc, 745, Fifth Avenue.  
Sydney Agents = J. Albert & Son, Pty, Ltd, 137-9 King Street.

2/-  
NET.

# THE PALAIS GLIDE.

Description by D. T. FOSTER B.A.T.D.

A Dance in common time  
occupying eight bars.

Danced in a line by two or  
four persons (or more) facing line  
of dance. Arms linked behind.

Both Lady and Gentleman  
commence left foot.

## STEPS

Point left heel diagonally to centre (counting)	...	...	...	2 beats
Step left foot behind right (counting)	...	...	...	1 beat
Step right foot to side (counting)	...	...	...	1 beat 1 bar
Cross left foot over right (counting)	...	...	...	2 beats
Point right heel diagonally to wall (counting)	...	...	...	2 beats 1 bar
Step right foot behind left (counting)	...	...	...	1 beat
Step left foot to side (counting)	...	...	...	1 beat
Cross right foot over left (counting)	...	...	...	2 beats 1 bar
Repeat First bar (counting)	...	...	...	4 beats 1 bar
Pass left foot over right (counting)	...	...	...	2 beats
Pass right foot over left (counting)	...	...	...	2 beats 1 bar
Pass left foot over right (counting)	...	...	...	2 beats
Pass right foot over left (counting)	...	...	...	2 beats 1 bar
Step left foot forward (counting)	...	...	...	2 beats
Swing right foot forward from rear (counting)	...	...	...	2 beats 1 bar
Travel forward right, left, right (counting quick, quick, slow)...	4 beats			<u>1 bar</u>
				<u>8 bars</u>

F.&D.Ltd.20054.

Printed in London, England by The Compton Printing Works (London) Ltd.

## THE PALAIS GLIDE

Mr. Charles Daniels, the well-known Dance Expert, created and arranged this popular dance, which is written in 4/4 time and takes eight bars of music.

The couples dance in line, facing line of dance, with arms linked behind. Commence with left foot.

Point left heel forward diagonally to centre. S.

Step left foot behind right foot. Q.

Step right foot to side. Q.

Cross left foot over in front of right foot. S.

Point right heel diagonally to wall (without change of weight). S.

Step right foot behind left foot. Q.

Step left foot to side. Q.

Cross right foot over in front of left foot. S.

Point left heel diagonally to centre (without change of weight). S.

Step left foot behind right foot. Q.

Step right foot to side. Q.

Swing left foot forward over right foot. S.

Swing right foot forward over left foot. S.

Swing left foot forward over right foot. S.

Swing right foot forward over left foot. S.

Step left foot forward. S.

Swing right foot forward from rear. S.

Step forward right foot. Q.

Forward left foot. Q.

Forward right foot. S.

(8 Bars in all)

# THE PALAIS GLIDE

Tune Ukulele

B $\flat$  Eb G C

Introducing  
LITTLE BROWN JUG and WAITING AT THE CHURCH

By HARRIS WESTON

Moderato (well marked)  
steady tempo

INTRO

DANCE

Learn to do the Palais Glide All together side by side. It's as ea-sy as can be,

All you've got to do is take your step from me! So come and do the Palais Glide, You'll be happy when you've

tried; Once you start you'll want to go on for ev-er Swaying in the Palais Glide!

LITTLE BROWN JUG

Bb F7 Bb Eb F7 Bb9 Bb Bb7

THE PALAIS GLIDE

mp Eb Ab Eb Bb7 Eb Bb7 (5#) Eb Bb Cm

Bb F7 Bb B7 Fm7 Bb7 Eb Ab Eb Gm Ab dim

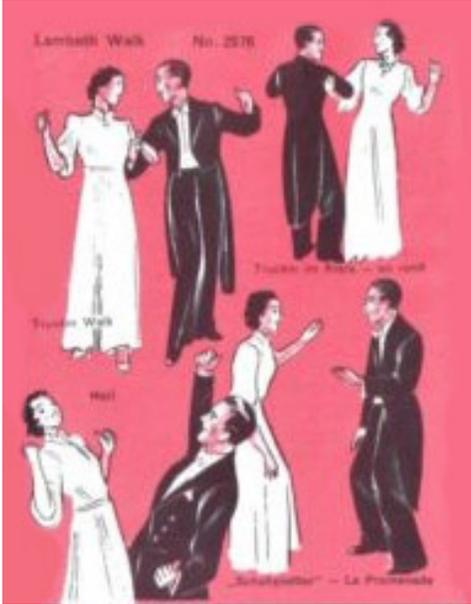
C7 Ab Cdim Eb Cm Fm Bb7 Eb G dim Bb7

WAITING AT THE CHURCH

mf Eb Ab F7 Bb Eb

D7 Gm Bb F7 Bb Eb Ab

F7 Bb Eb C7 Fm Eb Bb7 Eb Fm7 Bb7 D.S.



# THE LAMBETH WALK

As reconstructed by Richard Powers

The Lambeth Walk became a huge dance fad in England in 1937-38, following its premiere in the 1937 musical *Me and My Girl* with Lupino Lane. The fad spread to the U.S. in 1938-39.

The original was a five-minute stage extravaganza. There have been many different ways of shortening the Lambeth Walk into a social dance routine, through 75 years of the folk process, and many revivals of *Me and My Girl*. This version is based on first generation 1938 and 1939 British films of the Lambeth Walk.

Couples begin side-by-side, woman on right, facing LOD, not touching.

## A

Lambeth Walk Step:

Take 8 long walking steps LOD, woman beginning R and man beginning L. Swing the arms in opposition to walking, slightly lifting elbows as the arm swings forward, slightly leaning away from the lifted elbow. (This means you slightly lean away from your partner on the first step.) Then the man turns halfway to his right on the 7th and 8th steps.

Facing partner, hook L elbows and walk forward around each other 8 steps, turning as a couple CCW. The man turns halfway to his left on the 7th and 8th steps, to face LOD, and offers his R arm.

## B (Chorus)

Couples hook inside elbows and walk forward LOD 3 long steps.

Rock Step: He rocks back on his R, then rocks forward L. She steps opposite. S-S-QQ-S timing.

Repeat this pattern LOD on opposite feet.

Release elbows and cast off away from partners, walking in 3/4 of a circle in 3 walking steps, ending facing partner. Jump onto both feet, feet apart in a slight crouch, knees bent, on the 4th count. Then do the Cockney Salute.

### The Cockney Salute:

There are also many versions of the Cockney Salute. This is the basic one, from the original 1939 film:

Slap L palm onto above the L knee, slap the R palm above the R knee, repeat both, slap L palm onto above the L knee (5 slaps). Clap hands together. Raise R hand, led by the R thumb sticking out, over R shoulder, leaning back. The timing is cakewalk timing, in the same cadence as saying, "DO-ing the LAM-beth WALK, OY!"

Other versions involve crossing hands over to slap the opposite knee, or slapping palms to the opposite elbow, rolling the crossed arms over each other, and more.

### **C**

Turning to face LOD, solo (not taking elbows), take 4 long Lambeth Walk Steps LOD, starting to turn left on the 3rd and 4th steps.

Repeat taking 4 Lambeth Walk Steps to the center of the hall. (W behind M)

Repeat taking 4 Lambeth Walk Steps RLOD.

Repeat taking 4 Lambeth Walk Steps toward the outside. (M behind W)

Thus the path is a square with rounded corners.

### **D** (Chorus)

Couples hook elbows to repeat the Chorus B from above.

### **E** (Break)

Face partners and Do-Si-Do around each other, passing R shoulders, in Lambeth Walk style for 8 steps.

Repeat the entire dance twice more. End on the final "OY!", without continuing on to the do-si-do.

# CROSS-STEP RUEDA

(United States)

Richard Powers

The Cross-Step Waltz Mixer traditionally begins with two Turning Basics, taking four measures of music. If the Turning Basics are replaced with variations, it's called **Cross-Step Rueda**. The variations are usually led spontaneously, instead of being prompted by a caller (as Salsa Rueda and Swing Rueda are).

Doing variations during the four bars of the Cross-Step Waltz Mixer presents a unique challenge. The variations must travel uniformly LOD, to keep up with the other couples. Then instead of finishing a variation in closed position with the Lead facing out as usual, you must finish side-by-side facing in, with his R hand holding her L. You have very little time to adapt to your new partner's frame and style, so the Lead must instantly ascertain how experienced his new partner is, if he wishes to lead something tricky. And both partners must be careful about exiting smoothly, without bumping into the next person.

The majority (two-thirds) of Cross-Step Waltz variations don't work in the Mixer. Many stop traveling LOD. Many don't resolve within four measures. And many don't flow or resolve smoothly. But here are a few that work especially well in the Cross-Step Waltz Mixer.

MUSIC: Any slow waltz music of approximately walking tempo.

RHYTHM: 3/4 TEMPO: 112 to 116 bpm is best.

FORMATION: Large circle of Cpls, in Ballroom pos., spaced evenly around the room in LOD.

PATTERN for the basic Cross-Step Waltz Mixer:

Bars

4 Turning Cross-Step Waltz rotating CW and traveling LOD for two full rotations:

1) M crosses R over his L toward LOD; 2) steps side L across LOD; 3) steps side R toward LOD while pulling R shoulder back. This was a half-turn and M is now on outside facing in.

4) M crosses L over R toward LOD; 5) steps R fwd LOD between ptrn's feet; 6) steps L fwd toward LOD. W does these steps beginning on M's ct 4. Note: M may cross L behind R on ct 4.

1 Unfold from Ballroom pos. to take hands in one large circle, so the W is at the M's R side, all generally facing into the center of the room but look at your Corner (the next person) during this measure. The step is a simple waltz balance forward (step-close-close).

1 Do a waltz balance backwards, looking at your ptrn.

1 Dropping hand with ptrn, do an Inside Turn with your corner:

1) M crosses his R over his L while raising his L arm gracefully toward the center of the hall; as W crosses her L over her R, raising her R arm and beginning to turn CCW.

2) M steps side L and loops her head with his L hand in a CCW circular path like a halo; W steps back R continuing to rotate CCW, backing up under her own R hand.

3) Having exchanged places with your Corner, face them and simply take the 3rd step in place, wherever it comfortably falls. W continues to rotate. M faces LOD at this moment.

- 1) M steps L in place as W crosses R over her L, directly away from the center.
- 2) M steps R in place as W steps side L, directly away from the center, beginning to turn CW.
- 3) Take the third step wherever it comfortably falls, continuing to rotate CW, and taking Ballroom pos., M facing out and W facing into center.

Repeat from the top.

## **CROSS-STEP RUEDA VARIATIONS**

### **We did these:**

#### 1 BASIC STEP then GRAPEVINE UNDERARM (OUTSIDE) TURN

After one waltz (2 meas), 3 steps of the Grapevine followed by M turning W once CW under his L arm.

- 1) M crosses R behind as W crosses L in front;
- 2) Side step toward LOD;
- 3) M crosses R in front as W crosses L behind;
- 4) Side step letting W face forward LOD;
- 5-6) W's Outside Underarm Turn.

#### 1 BASIC STEP then OPEN 2-HAND GRAPEVINE, UNDERARM (OUTSIDE) TURN

At the end of one waltz, M slips away to a 2-hand hold, then does 3 steps of the Grapevine followed by M turning W once CW under his L arm.

- 1) M crosses R behind as W crosses L in front;
- 2) Side step toward LOD;
- 3) M crosses R in front as W crosses L behind;
- 4) Side step letting W face forward LOD;
- 5-6) W's Outside Underarm Turn.

Note: M can also change from waltz position to open 2-hands during the three steps of the grapevine.

#### 1 BASIC STEP then OPEN 2-HAND GRAPEVINE, REAR-HAND INSIDE TURN

After one waltz, 1-2-3) The same open 2-hand grapevine as above; 4-5-6) The M brings his rear R hand (W's L hand) through to lead a W's Inside Underarm Turn. W still turns forward, CW. The beauty is that this is the hand you need to be holding when you all face in.

### **TURNING BASICS, NO VARIATIONS**

Sometimes the simplest is the best. Enjoy being with your partner.

### **Bonus extra figures:**

#### 1 BASIC STEP then OPEN 2-HAND GRAPEVINE, FREE SPIN

After one waltz, M leads W into a Free Spin instead of Underarm Turn on 4-5-6, which is much easier to follow from open 2-hand position. M can change to open 2-hands during the first basic, or during the grapevine itself. He gives a gentle lead to the free spin, not pushy.

### CHAINED 2-HAND GRAPEVINE TURNS

The M intercepts W's L hand with his R hand, before it reaches his R shoulder for the initial waltz, to gain open 2-hand position. 1-2-3) The usual three-step Grapevine, with the M crossing R behind on count 1. 4-5-6) Outside Turn, where M leads W to turn CW with his forward L hand and looping her head.

1-2-3) Three-step Grapevine, with the M crossing R behind on count 1. 4-5-6) Inside Turn, where M leads W to turn CW by bringing his rear R hand across in front of her then looping her head. Keep this hand when you're done, facing in.

### LONG GRAPEVINE, DOUBLE OUTSIDE TURN

Six steps of a lateral grapevine: 1) M crosses R behind as W crosses L in front; 2) Side step toward LOD; 3) M crosses R in front as W crosses L behind; 4) Side step; 5&6) Same as 1 & 2. (Note: he must lead her grapevine.) Then W crosses behind on 1, winding up (tuck), then W turns forward CW under M's raised L arm on 2-3. W turns a second time on 4-5. Face in on 6, as M backs out of her way to face in.

### LONG GRAPEVINE, OUTSIDE TURN, FREE SPIN

It's the same except you push away with a lowered connecting hand on 4 then W free-spins on 5-6, to end facing in.

### **We briefly showed this one:**

#### LONG GRAPEVINE, REAR-HAND DOUBLE INSIDE TURN

Six steps of a lateral grapevine, slipping away to open 2-hand hold (either before or during the grapevine): 1) M crosses R behind as W crosses L in front; 2) Side step toward LOD; 3) M crosses R in front as W crosses L behind; 4) Side step; 5&6) Same as 1 & 2. Then W crosses behind on 1, winding up, then W turns forward CW under M's raised R arm on 2-3. W turns a second time on 4-5. Face in on 6, as M backs out of W's way to face in. Note this is also better because there is more room under M's R arm than his L.

#### 1 BASIC STEP then WAIST SLIDE

After one waltz, 1) The M disengages his R arm and brings his R elbow slightly over his R hand. 2-3) M cuts toward the right, leading with his R elbow, in front of his ptr, lowering his L hand to his lower right ribcage.

4) M almost stops in place (or actually stops), keeping W's R hand at his waist just barely enough to spin W forward by him. 5-6) As W flies by him, facing him, M takes W's L hand with his R hand, hanging back and facing in.



# FRENCH TANGO-MAZURKA

## MAZURKA CLANDESTINA\*

(France - Belgium - Italy - Germany)  
Richard Powers

This is an evolving form of contemporary French/Flemish mazurka, currently spreading to Italy, Germany and elsewhere. As a living tradition of evolving folk mazurkas, these variations show some influences from other partnered dances, especially tango. It has been disseminated via the annual Gennetines folk dance festival.

\* The name of this dance has not been standardized. It is most often simply called *mazurka*, with the understanding that the term means this form of mazurka. It is also known as *tangurka* and *mazurka klandestina*.

**MUSIC:** French and Flemish folk mazurkas, played slower than earlier folk mazurkas.

**RHYTHM:** 3/4, often with the traditional Polish mazur cadence on the final cts 4-5.

**TEMPO:** 115 BPM, with a typical range from 112 to 125 BPM.

**FORMATION:** Cpls, in Ballroom pos.

**STEPS:** Ftwk described for M; W use opp ftwk.

**Flemish Mazurka Step:** Step small side L with wt; replace wt on R; bounce on R closing L to R without wt. Or opp ftwk. In tango mazurka, the bounce is almost imperceptible.

**Rearward Grapevine:** Cross L behind R with wt, step side R; cross L over in front of R with wt. Or opp.

**Forward Grapevine:** Step side L, cross R behind L, step side L.

**Rotary Waltz:** This is usually the standard folk CW turning waltz. But other kinds of waltz are occasionally seen, such as La Java simple stepping in place as you rotate. Or CCW Reverse Waltz.

**Pivoting Mazurka Step:** CW Pivot Step R; Pivot Step L; lift R. W begins L.

**Parallel Break:** M cross R fwd over as W cross L behind, in R/R Side Pos; replace wt back on opp ft.

**Tango Close:** M step side R; close L to R without wt. W opp ftwk.

**STYLING:** A wide variety of stylings are done, from smooth to bouncy; very close to partner or far apart, standing tall to slouched over. All steps tend to be small.

## PRACTICE PATTERN

This dance is usually danced on the spot, like salsa and tango, not traveling LOD like older mazurkas.

### A

- 2 1 Flemish Mazurka Step then 1 bar CCW waltz (W rock-steps back on cts 5-6).
- 2 1 Pivoting Mazurka Step beg opp ft rotating CW (pivot-pivot-lift), then 1 bar CW waltz.  
Note: This one is considered the "basic step" in today's Mazurka Clandestina.

- 2 1 Flemish Mazurka Step then 1 bar CCW waltz (W rock-steps back on cts 5-6).
- 2 1 Pivoting Mazurka Step beg opp ft rotating CW, then 1 bar Tango Close.

### B

- 4 1 Flemish Mazurka Step then 1 Rearward Grapevine. Repeat opposite, with M crossing behind.
- 4 1 Flemish Mazurka Step, 1 Forward Grapevine, M catches W in a Parallel Break, then Tango Close.

### C

- 4 3 Flemish Mazurka Steps then 1 bar CW waltz. Repeat on opposite side then 1 bar CW waltz.

### D

- 4 2 Flemish Mazurka Steps then 1 full CW Rotary (Natural Turn) Waltz.
- 4 2 Flemish Mazurka Steps, 1 Rearward Grapevine, both crossing behind at first, then Tango Close.

## **The Borrowdale Exchange**

Also known as the Sextet Mixer

by Derek Haynes

Circa 1975, published in *Carnforth Collection 2*, 1991

Revised by Richard Powers

Formation: 3-Couple Sets, taking hands. 2 or 4 couples are also possible.

1-4 All 6 Hands Round to the left, walking or sliding step.

5-8 All 6 Hands Round to the right, walking or sliding step.

9-12 Retaining hands, all Advance And Retire twice (pull, push, pull, push).

13-16 All Dos-à-Dos with partner.

17-20 All take hands with opposite for Right Hands Across (star), finishing by retaining hold and raising hands into an arch.

21-24 Those with the lowest right-handhold: M pulls W under the arch. The next lowest does the same. Take crossed-hand promenade (or waltz hold if polka) with partner.

25-32 These new couples promenade (or polka) anywhere in the room to find 2 other couples.

Repeat.

# ZIG ZAG SAUNTER

Adapted from the Yearning Saunter by Richard Powers  
1919 English Sequence Dance

Yearning Saunter was a popular saunter (foxtrot) arranged by Harold Boyle in 1919. This was one of the earliest foxtrot sequence dances.

Formation: M facing LOD, W facing M in closed waltz position.  
Footwork is described for M. W dances opposite feet.

1-2 Four slow steps forward L, R, L, R, stopping on the 4th step.

3-4 Rock back on L, forward on R, repeat.

---

5-6 Repeat measures 1-2.

7-8 Repeat measures 3-4.

---

9 Cross L foot to R in front of R foot (W crosses R behind), point R to side.

10 Cross R to side in front of L (W crosses L behind), point L to side.

11-12 Repeat meas 1-2. Especially point L to side the last time.

---

13 Step side L, close R to L, step side L, touch R beside L, traveling diagonally LOD.  
Quick-quick-slow timing.

14 Step side R, close L to R, step side R, touch L beside R, traveling diagonally LOD.

15-16 Turning Two-Steps, traveling LOD, 3/4 turn ending with M facing LOD.

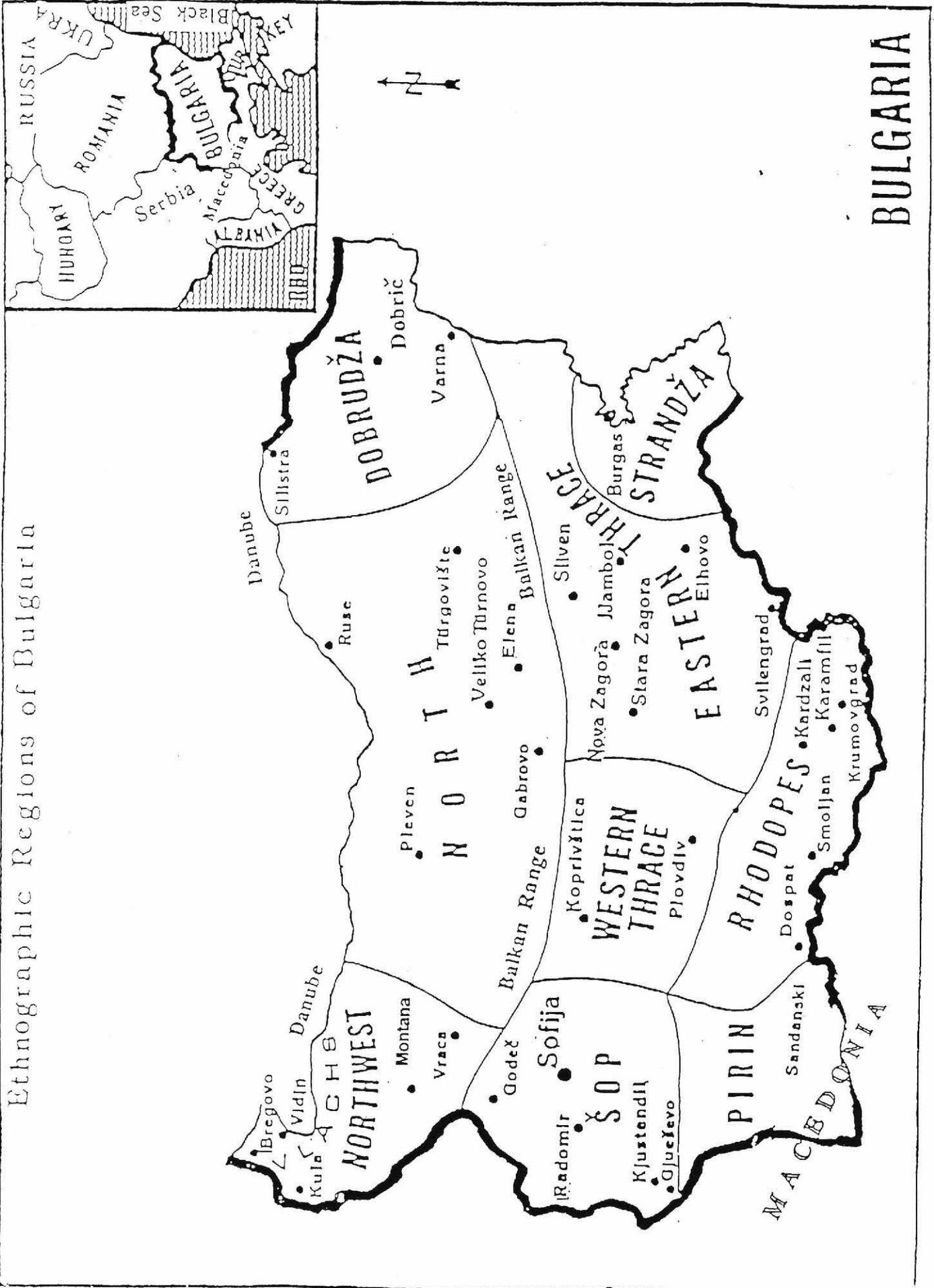
# Description of Dances

By  
Yves  
Moreau



**Balboa Park 1915-2015**  
**DANCING IN THE PARK**  
Statewide - San Diego

# Ethnographic Regions of Bulgaria



BULGARIA

# ČESTATA

## Честата

(Northeast Bulgaria)

Dance from the region of Ruse, on the Danube River in Northeast Bulgaria. It is a variation of the Pajdusko in 5/8 meter often danced at weddings and is also related to types of dances found in Southern Romania. The jew's harp is called «brâmbazâk» in Bulgarian. Dance learned from Belčo Stanev.

**Pronunciation:** CHESS-tah-tah  
**Music:** Yves Moreau CD  
**Rhythm:** 5/8 counted here as 1-2 + 1-2-3 or quick-SLOW  
**Formation:** Open circle or lines. Hands joined down at sides.  
Face LOD, wt on L ft.  
**Style:** Earthy  
**Note:** Arms swing throughout dance fwd & back.

---

Meter 5/8	Pattern
1-7	No action.
	<b>Basic Figure</b>
1	Facing LOD, hop on L (1) step fwd on R (2)
2	Hop on R (1) step fwd on L (2)
3	Still moving in LOD, quick step on R (1) quick step on L (2)
4	Still moving in LOD, step on R crossing slightly in front of L (1) step on L in place (2)
5	Step onto R sideways R (1) step on L in place (2)
6	Repeat pattern of meas. 4
7	Facing ctr, hop on L (1) step on R to R (2)
8	Step on L in front of R (1) step on R in place (2)
9	Repeat pattern of meas 7 with reverse direction and ftwork
10	Step on R in front of L (1) step on L to L (2)
11-12	Repeat pattern of meas 10, two more times
13-14	Repeat pattern of meas 7-8
15-16	Repeat pattern of meas 7-8 with reverse direction and ftwork.

**Dance repeats from beginning**

**Description © by Yves Moreau**

# HAJDE KALINO

Хайде Калино

(Bulgaria / Rhodopes)

A variation on the Rhodope Pravo danced to this popular folk song. Dance learned from Belčo Stanev.

**Pronunciation:** HIGH-deh Kah-LEEh-noh  
**Music:** Yves Moreau CD  
**Rhythm:** 2/4  
**Formation:** Open circle or lines. Belt hold L over R or hands joined down at sides.  
Face LOD, wt on L ft.  
**Style:** Earthy

Meter 2/4	Pattern
1-16	No action. Instrumental music
	<b>1. Travelling in LOD (Singing)</b>
1	Facing LOD, step fwd on R (1) hold (2)
2	Step fwd on L (1) hold (2)
3	Step fwd on R (1) step fwd on L (2)
4	Step fwd on R (1) hold (2)
5	Step fwd on L, turning to face ctr (1) light lift onto L raising R knee (2)
6	Facing ctr, step on R to R (1) close L to R (2)
7	Repeat pattern of meas 6
8-28	Repat pattern of meas 1-7, three more times
	<b>2. Travelling to ctr (Instrumental)</b>
1	Facing ctr, small quick step fwd on R (1) small quick step fwd on L (& small quick step fwd on R (2)
2	Step fwd on L (1) light hop on L, raising R knee (2)
3	Facing ctr, small quick step bkwd on R (1) small quick step bkwd on L (& small quick step bkwd on R (2)
4	Step blwd on L (1) light hop on L, raising R knee slightly with R leg slightly in front of L leg (2)
5	Light running onto R to R (1) cross L in front of R (2)
6	Light running onto R to R (1) cross L behind R (2)
7	Step on R in place (1) light stamp with L, no wt, next to R (2)
8	Step on L in place (1) light stamp with R, no wt, next to L (2)
9-16	Repeat pattern of meas 1-8

**Dance repeats from beginning**

**Note: Dance ends with Fig. 1 and with music slowing down.**

**Description © by Yves Moreau**

**HAJDE KALINO  
(Bulgaria-Rhodopes)**

// Hajda, Kalino, da idem  
V letnana gora zelena  
Tam ima voda studena  
Tam ima senka debela //

// Tam ima voda studena  
Tam ima senka debela  
Sjodna štim da posedime  
Pijna si voda studena //

// Junače ludo i mlado  
mene ma majka ne puska  
če ja sam moma glavena  
Glavena s pôrsten mjanena //

// Hajda Kalino da idem  
V letnana gora zelena  
Najšttime drebno kamene  
Stroši štim burma porstene //

// Najšttime drebno kamene  
Stroši štim burma porstene  
Ti štis sas mene da dojdeš  
Mene nevesta ša stanes //

*Let's go Kalina  
to the green summer mountain  
There's cold water there  
and thick shade*

*There's cold water there  
and thick shade  
where we can sit  
and drink cold water*

*Young crazy man  
My mother won't let me go  
because I'm engaged  
and I have an engagement ring*

*Let's go Kalina  
and thick shade  
We'll find a small stone  
and break your ring*

*We'll find a small stone  
and break your ring  
You will come with me  
and be my bride*

# KOGA ME MAMA RODILA

Кога ме мама роди́ла  
(Bulgaria - Trakia)

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

**Pronunciation:** Ko-GAH meh MAh-mah Roh-DEE-lah  
**Music:** Yves Moreau CD  
**Rhythm:** 2/4  
**Formation:** Mixed lines, hands joined in "W" pos. Face ctr, wt on L.  
**Style:** Earthy, proud steps

---

**Meter:**2/4

**Pattern**

---

Introduction: no action (after long improvised tambura solo)

## 1. Basic pattern

- 1 Facing ctr, step on R to R (1) step on L in front of R (2)
- 2 Step on R (1) lift L ft slightly (2)
- 3 Step fwd on L (1) lift R ft slightly (2)
- 4 Step back onto R (1) step back onto L (2)
- 5 Sway onto R to R (1) pause (2)
- 6 Repeat pattern of meas 5 with opp dir & ftwrk
- 7 Large step on R to R (1) step on L behind R (2)
- 8 Step onto R in place (1) lift L ft slightly (2)
- 9 Step fwd onto L (1) R leg begins to move fwd in a circular way (2)
- 10 Close R to L, bending upper body slightly fwd) pause (2)

Repeat dance from beginning

On the last repetition, in meas 10 close R to L, bending upper body slightly fwd and extending arms fwd and down (1) pause (2)

**Presented by Yves Moreau**

# KOGA ME MAMA RODILA

(Bulgaria-Trakia)

/ Koga me mama rodila, (lele) /  
/ V Kalofer se e slučilo /

/ Zatuž običam Balkana, (lele) /  
/ Balkana i Jumrukčala, (lele) /

/ Prâskaloto i Džendema, (lele) /  
/ Raja i ošte kupena, (lele) /

/ Potoci bujni penlivi, (lele) /  
I vodokoci igrivi, (lele) /

## **Translation:**

*When mother gave birth to me, it was in Kalofer. This is why I love the surrounding mountains with their sweeping and foamy torrents and playful waterfalls.*

# LOMSKATA

## Ломската

(Northwest Bulgaria)

A line *râčenica* from the region of Lom on the Danube river in N.W. Bulgaria. In the typical Vlach style. Brass instruments are popular in the area. Observed at the *Trifon Zarezan* (Vineyard festival) celebrations, Novo Selo near Vidin, February 1970.

**Pronunciation:** LOHM-skah-tah  
**Music:** Yves Moreau CD  
**Rhythm:** 7/8, counted here as 1-2, 1-2, 1-2-3 or 1,2,3 or q-q-S  
**Formation:** Mixed lines, hands joined down at sides. Face LOD wt on L.  
**Style:** Light, happy steps.

---

**Meter** 7/8

**Pattern**

---

1-16 Intro. No action.

### 1. Travelling in LOD

- 1 Little running steps in LOD, R-L-R (1-2-3)
- 2 Same action L-R-L (1-2-3)
- 3 Facing ctr, step on R to R (1) step on L behind R (2) step on R to R (3)
- 4 Step on L in front of R (1) step on R behind L (2) step on L fwd with s sharp accent, «flicking» R ft out to R (3)
- 5 Moving RLOD, body slightly bent fwd, step on R sharply across L (1) pause (2) Step on L to L (3)
- 6 Repeat action of meas 5
- 7 Straighten body, lift onto L, R leg extends out to R and back (1) pause (2) step back onto R (3)
- 8 Same action as in meas 7 with opp ftwork

### 2. Push-kicks to sides + fwd and bkwd

- 1 Facing ctr, wt on L, push-kick R ft fwd, bent knee (1) pause (2) push-kick again (3)
- 2 Step on R to R (1) step on L behind R (2) step on R to R (3)
- 3-4 Repeat action of meas 1-2 with opp direction and ftwork
- 5-8 Repeat action of meas 1-4
- 9 Bending body fwd, sharp two-step fwd beg with R (1,2,3)
- 10 Another two-step fwd, beg with L (1,2,3)
- 11-12 Repeat pattern of meas 9-10
- 13-16 Do our (4) hop-step-steps bkwd beg with hop on L, R knee comes up high with slight twisting action to L

Note: Leader signals changes at will

**Presented by Yves Moreau**

# MALI IZVORSKI OPAS

## Мали Изворски Опас

(Dobrudža - Bulgaria)

A variation on the popular Opas dance type found throughout Dobrudža. From the village of Mali Izvor near the town of Dobrič.

**Music:** Yves Moreau CD  
**Rhythm:** 2/4  
**Formation:** Short lines , belt hold, L over R or front basket hold. Wt on L. Fac ctr.  
**Style:** Heavy, bent knees and proud, straight upper body.

---

**Meter 2/4**

**Pattern**

---

1-4 Intro. music. No action.

### 1. Basic Pravo

- 1 Facing ctr, step on R to R (1), step on L in front of R (2)
- 2 Step on R to R (1) lift L leg up, bent knee (2)
- 3 Step on L in place (1) lift R leg up, bent knee (2)

### 2. Pravo with close

- 1-2 Repeat pattern of meas. 1-2, Fig. 1
- 3 Step on L in place (1) lift R leg up but with circular motion out to R side and fwd (2)
- 4 Close R to L, bending upper body fwd (1) Pause (2)

### 3. Stamping Pravo

- 1 Step on R to R with heavy flat-footed accent (1) step on L in front of R with same heavy flat footed accent (2)
- 2 Quick flat step on R slightly R, lifting L knee (1) quick flat stamp with ball of L next to R with wt (&) quick flat hop on R in place (2) quick flat stamp with L next to R, no wt (&)
- 3 Heavy step with L slightly to L (1) sharp stamp with R, no wt, next to L (2)

### 4. Right and left

- 1 Large step to R with R (1) large step on L behind R (2)
- 2 Large step on R to R (1) bring R leg close to R and out to L diag. with straight knee (2)
- 3-4 Same as meas. 1-2 with reverse dir and ftwrk

### 5. Stamping Pravo with close

- 1-3 Same as meas. 1-3, Fig. 3
- 4 Stamp with R slightly fwd, no wt (1) stamp again with R, no wt (2)
- 5 Heavy step slightly fwd on R (1) hop on R, L leg extends fwd (2)
- 6 Heavy step slightly fwd on L (1) bring R ft behind L calf (2)
- 7 Step back on R (1) step back on L (2)
- 8 Step on R to R, twisting to R (1) hop on R swinging L knee across R (2)
- 9-10 Repeat pattern of meas 3-4, Fig. 2

Leader calls figures at will

**Description © by Yves Moreau**

# MEGDANSKO HORO

## Мегданско Хоро

(Bulgaria - Dobrudža)

A type of line-racenica from Dobrudža based on the Kucata or Pandalaš type. The reversed 7/8 (slow-quick-quick) is rather untypical. Learned from Dančo Iliev

**Pronunciation:** Mehg-DAHNSkoh Hoh-ROH  
**Music:** Yves Moreau CD  
**Rhythm:** 7/8 counted here as 1-2-3, 1-2, 1-2 or **Slow-quick-quick** or 1,2,3  
**Formation:** Mixed lines, hands joined in W pos. Wt on L, Face ctr  
**Style:** Proud, heavy, strong and earthy

---

**Meter:** 7/8 **Pattern**

---

Introduction: 8 measures - instrumental - no action

### 1. Basic travel

- 1 Facing ctr, step on R to R, arms begin to swing down from W pos (1) step on L across R, arms swing back (2) hold (3)
- 2 Step on R to R, arms swing forward (1) step on L across R, arms swing back (2) hold (3)
- 3-4 Repeat pattern of meas 2, two more times
- 5 Step onto R ft in place, arms come up to W pos (1) sharp stamp, no wt, with L next to R (2) pause (3)
- 6 Step on L to L, arms extend fwd (1) step on R across L, arms swing back (2) pause (3)
- 7 Step on L to L, arms swing fwd (1) step on R behind L, arms swing back (2) pause (3)
- 8 Step on L in place, arms come up to W pos (1) stamp on R next to L (no wt), arms come up to W pos (2) pause (3)

### 2. Variation with arm extension

- 1-2 Repeat pattern of meas 1-2, Fig. 1
- 3-6 Repeat pattern of meas, 5-8, Fig. 1
- 7 Step back onto R, extending both arms fwd, parallel to floor (1) step onto L in place, bringing arms back to W pos (2) pause (3)
- 8 Stamp with R next to L (no wt) (1) stamp with R next to L (no wt) (2-3)

**Note:** Leader can also "call" change of figure at will.

**Dance repeats from beginning**

**Description © by Yves Moreau**

# PRESKAČANKA

Прескачанка  
(Northeast Bulgaria)

A variation on the "Pajduško" from the village of Gecovo near Razgrad in N.E. Bulgaria. The "Kapan" district is around the cities of Razgrad, Šumen and Târgovište. It has distinct folk traditions which apparently date back to the times of the "proto-Bulgarians" who settled there in the 5th century A.D. Learned in Gecovo by Yves Moreau in 1971.

**Pronunciation:** Press-KAH-tchahn-kah

**Music:** Yves Moreau CD

**Rhythm:** 5/8 counted here as 1-2, 1-2-3, or 1,2 or quick-SLOW

**Formation:** Mixed lines. Hands joined down at sides. Face ctr. Wt on L

**Style:** Fairly small steps. A certain heavy "peasant" quality, slight knee bend.

---

Meter: 5/8 Pattern

---

**Intro:** No special intro. Suggested wait 8 meas

## 1. "Na mjasto" (in place)

- 1 Step on R in front of L, simultaneously, arms swing fwd, (1). Shift wt back to L in place, arms start swinging bkwd (ct 2)
- 2 Step bkwd on R, arms swing bkwd (1). Step on L in place, arms start swinging fwd (2)
- 3 Repeat pattern of meas 1, exactly.
- 4 Small hop on L in place, arms swing back (1) Small step on R slightly to R, arms start swinging fwd (2)
- 5-8 Repeat pattern of meas 1-4 reversing ftwrk

## 2. "Na okolo" (around) or "Ljuš" (rocking)

- 1 Small hop on L in place, arms swing fwd (1) Step fwd on R, arms start to swing back (2)
- 2 Small leap fwd onto L, next to R, hands swing bkwd (1) Small step fwd on R, arms start to swing fwd (2)
- 3-8 Repeat action of meas 1-2, alternating fwd. Describe a CW oval floor pattern (i.e., moving fwd, to R, bkwd, and to L, ending in starting position (2 meas for each direction - like in the basic Dajcovo).

## 3. "Napred-nazad" (forward and back)

- 1 Step on R in front of L, simultaneously hands come up to W pos slightly fwd and pointing to L (1) small step fwd on L, hands remain pointing to L (2)
- 2 Step to R with R, hands now point to R (1) small step fwd on L, hands remain pointing to R (2)
- 3-4 Repeat pattern of meas 1-2, exactly.
- 5 Small hop on L in place, hands start to move fwd and upwd (1) step on R in front of L, hands move downward (2)
- 6 Shift wt back on L in place (1) shift wt onto R in place (2)

3. **Preskačanka** (cont'd) p.2.

- 7-8 Repeat action of meas 5-6, reversing ftwrk
- 9 Small hop on L in place (1) step bkwd on R (2)
- 10 Still moving bkwd, repeat pattern of meas 9, reversing ftwrk
- 11-12 Repeat pattern of meas 9-10 ("reeling steps")
- 13 Wt on L, facing ctr, cross R over L (1) shift wt back onto L (2)
- 14 Small hop on L in place (1) small step on R slightly R (2)
- 15-16 Repeat action of meas 13-14, reversing ftwrk

**Note:** Leader calls the change of figures at will

**Description by Yves Moreau**

# SITNO MALIŠEVSKO

Ситно Малишевско

(Bulgaria - Pirin)

A dance from the border region of Bulgaria and Macedonia. It is related to other dances such as *Berovka*, *Mališevsko* and *Delčevsko*.

**Pronunciation:** SEET-noh Mah-lee-SHEFF-skoh Hoh-ROH  
**Music:** Yves Moreau CD  
**Rhythm:** 2/4  
**Formation:** Mixed lines, hands down at sides. Face LOD wt on L.  
**Style:** Small, earthy steps, slight knee bend.

---

**Meter:** 2/4

**Pattern**

---

1-16 Introduction (tambura music): No action.

## 1. Basic pattern

- 1 Travelling in LOD, step on R (1) step on L (2)
- 2 Repeat pattern of meas 1
- 3 Facing LOD, do three small steps R-L-R, slightly to R side (1&2)
- 4 Same as in meas 3 with opp ftwrk
- 5-8 Repeat pattern of meas 1-4
- 9 Repeat pattern of meas 1
- 10 Travelling and facing LOD, three small running steps (R-L-R)
- 11 Still travelling LOD, three small running steps (L-R-L)
- 12 Facing ctr heavy step onto R (1) swing L leg across R, with slight lift onto R (2)
- 13 Facing ctr, step on L to L (1) step on R behind L (2)
- 14 Facing RLOD, heavy step onto L (1) small hop or lift onto L, extending R leg fwd (2)
- 15 Strong flat step onto R, upper body leaning slightly fwd (1) sharp step onto ball of L (and) sharp stamp on R with wt (2)
- 16 Hop onto R ft, extending L leg fwd straight and straightening body (1) pivot onto R ft swinging L leg around to end up facing LOD and step onto L (2)
- 17-24 Repeat pattern of meas 9-16

**Repeat dance from beginning**

**Presented by Yves Moreau**

**SITNO MALIŠEVSKO**  
**(Bulgaria-Pirin/Macedonia)**

Ot doma do čarsija  
tragnah s gajda šarena  
na rabota da joda  
i na gajda da sviram

**Chorus:**

Šarena gajda izpisana  
sas manista nagizdana  
sviram pejam oro igram  
Rum-ba rum-ba-ba

//Canih se u popa  
da mu pasam gâskite//  
Otkarah gi po luni  
deto treva ne raste (2)  
deto voda ne teče  
//Ot dolu ide popište  
varti oči da plači//  
//Dva šamara mi udri  
gajdata mi ja zema//

*From my house to the market  
I went with my colorful gajda  
to go to work  
and play bagpipe*

*Colorful bagpipe adorned  
decorated with beads  
I play, I sing, I dance*

*I was hired at the priest's  
to graze the geese  
I took them out in the moonlight  
where grass does not grow  
where water does not flow  
Along came the priest  
Rolling his eyes and crying  
He slapped me twice  
and took my bagpipe*

# TROPANKA

## Тропанка

(Dobrudža, Bulgaria)

One of the many variations on the dance *Tropanka*, widespread throughout Dobrudža in Northeastern Bulgaria. Tropanka means «stamping dance». The dance has an interesting structure of 15 meas. Learned from Belčo Stanev.

**Pronunciation:** TROH-pahn-kah  
**Music:** Yves Moreau CD  
**Rhythm:** 2/4  
**Formation:** Open circle or lines. Hands joined down at sides.  
Face LOD, wt on L ft.  
**Style:** Earthy

Meter 2/4	Pattern
1-8	Slow bagpipe music then regular tempo with drum. No action.
	<b>Basic Figure</b>
1	Facing ctr, quick low stamp with R ft next to L, no wt (1) another quick low stamp with R ft next to L, no wt (2)
2	Travelling in LOD, step on fwd on R (1) hold (2)
3	Still travelling in LOD, step fwd on L (1) hold (2)
4	Step fwd on R (1) quick step on L closing <span style="border: 1px solid black;">behind</span> R (2)
5	Quick step on R fwd (1) hold (2)
6	Facing ctr, step fwd on L (1) hold (2)
7	Step back onto R (1) hold (2)
8	Step fwd on L (1) quick step fwd on R closing behind L (2)
9	Step fwd on L (1) quick stamp on R behind L ft, no wt (2)
10	Step back onto R ft (1) light lift onto R (2)
11	Step on L to L (1) close R ft quickly to L ft (2)
12	Step on L to L (1) hold (2)
13	<span style="border: 1px solid black;">step on R across the L</span> (1) hold (2)
14	<span style="border: 1px solid black;">step sdwd L on L.</span> (1) hold (2)
15	Stamp R ft, no wt, slightly turned out (1) hold (2)

**Dance repeats from beginning**

**Description © by Yves Moreau**

# ŽENSKI ČAPRAZ

Женски Чапраз  
(Bulgaria - Trakia)

Women's dance from the region of Jambol in Eastern Thrace (Trakia). It is related to the *Pravo Trakijsko* type. The faster steps are common with many other *Čapraz* variations (men's or women's).

**Pronunciation:** ZHEHN-skeeh chap-RAHZ  
**Music:** Yves Moreau CD  
**Rhythm:** 2/4  
**Formation:** Line or open circle with hands joined in V pos. or belt hold (L over R)  
Face LOD (1) pause (2)  
**Style:** «Earthy» style with slight knee bend.

---

**Meter:** 2/4

**Pattern**

Introduction : 2 meas. No action

## 1. Travelling R & L

- 1 Step fwd R in LOD (1) Step fwd on L (2)
- 2 Step fwd on R (1) pause (2)
- 3 Step fwd on L (1) pause (2)
- 4 Turning body to face ctr, step on R to R (1) step on L behind R (2)
- 5 Step on R to R (sway» to R) (1) pause (2)
- 6 Step on L to L (1) slight lift and begin to bring R leg to L (2)
- 7 Step on R in front of L (1) step on L to L (2)
- 8 Step on R in front of L (1) body facing ctr, come up onto ball of R ft  
extending L leg slightly fwd (2)
- 9 Step on ball of R ft, at same time coming up onto ball of R ft (1) release  
weight sharply onto full L ft, at same time R ft «flicks» behind L leg (2)
- 10 Facing ctr, move bkwd with 4 small steps R-L-R-L

## 2. Pravo with stamps

- 1 Facing ctr, lift R knee (ct ah) low stamp onto R moving fwd (1)  
step onto L behind R (2)
- 2 Sharp low stamp fwd onto R (ct ah) do another low sharp stamp fwd onto R  
(1) lift L leg slightly back and send it fwd (2)
- 3 Large step fwd onto L (1) slight lift onto L bringing R ft behind L leg (2)
- 4 Move two steps away from ctr, R-L
- 5 Step fwd onto R (1) lift L knee slightly (2)
- 6 Step fwd onto L (1) lift R knee slightly (2)
- 7-8 Move back, away from ctr with four steps, R-L-R-L
- 9 Step on R turning to face R, bending upper body (1) light touch or «pump»

**Ženski Čapraz (cont'd) p.2.**

- 10 onto ball of L ft, no wt (&) «sink» onto R ft (2)  
Straightening body, leap onto L in place, raising R knee (1) sharp low stamp  
with R ft next to L, no wt (2)

**3. Forward with «clicks»**

- 1 Facing ctr, two quick steps fwd, R-L (1,2)  
2 Sharp click with R closing to L (1) pause (2)  
3-4 Repeat pattern of meas 1-2  
5 Step fwd onto R facing diag R (1) sharp jump onto both feet (apart)  
facing diag R (2)  
6 Facing ctr, move back two steps, R-L  
7 Step on R turning to face R, bending upper body (1) light touch or «pump»  
onto ball of L ft, no wt (&) «sink» onto R ft (2)  
8 Straightening body, leap onto L in place, raising R knee (1) sharp low stamp  
with R ft next to L, no wt (2)

**4. In place**

- 1 Facing ctr, step sharp stamp-like step fwd onto R bringing L leg around and fwd  
(1)  
light hop onto R ft (2)  
2 Step fwd L (1) slight hop onto L, bringing R ft behind L ankle (2)  
3 Step back onto R (1) take large step back onto L (leg goes around to L and back) (2)  
4-6 Repeat pattern of meas 1-3, but start moving backward on last two steps, R-L  
7-8 Repeat pattern of meas 7-8, Fig. 3, but travelling bkwd

**SEQUENCE: (with this particular tune on CD)**

- Fig. 1, twice**  
**Fig. 2, twice**  
**Fig. 1, twice**  
**Fig. 2, twice**  
**Fig. 3, twice**  
**Fig. 4, twice**  
**Fig. 1, twice (faster)**  
**Fig. 2, twice (faster)**

**Presented by Yves Moreau**

**Description © Yves Moreau**

# Description of Dances

By

France



Bourque-Moreau



**Balboa Park 1915-2015**  
**DANCING IN THE PARK**  
Statewide - San Diego

# DUCK DANCE

(Québec / Abenaki Indian)

Adaptation of a traditional Abenaki dance learned from Nicole O'Bomsawin. It illustrates the migration of the ducks in the autumn and in springtime.

**Level:** All  
**Formation:** Simple circle  
**Position:** Simulate 'wings» with both arms  
**Steps:** Walking  
**Rhythm:** 2/4  
**Music:** France Bourque-Moreau CD

---

## Instrumental

**Intro:** Clapper and drum

---

*We ya, hay ya*  
*Wee hee ya hay ya*  
*Wee hee ya wa hay ya*  
*Wee hee ya hay ya*  
*Wee hee ya wa hay ya*  
*Wee hee ya hay ya*

- Walk around in circle CW  
'flapping your wings»

*Ho ke lay o-o !*

- Turn in place or change place (optional)

At the sound of the drum

- In place, keep the rhythm, bending knees

**REPEAT** dance from the beginning

**Presented by France Bourque-Moreau**

# ENLEIO

(Portugal)

Dance from the region of Ribatejo. Learned from the group *Rancho Folclorico da Casa do Povo de Almeirim* at the *Enfants Autour du Monde* Seminar, Lachine, Quebec, June 1996.

**Pronunciation:** Enn-LAYH-oh  
**Music:** Yves and France Moreau CD  
**Rhythm:** 2/4  
**Formation:** Circle of cpls, W on M's R, in front basket position. Wt on L, face slightly R of ctr

---

**Meter:** 2/4 Description

---

**Introduction:** 13 meas (Instrumental) no action. Begin dance with song.

## 1. Travel

1-12 Do 24 small walking steps travelling LOD and beginning with R ft, end facing ctr on last step.

## 2. In and out with clap

### Women:

1-3 Women walk fwd with 6 small steps beg with R (M raise their arms to undo "basket")

4 Clap hands twice

5-8 Walk away from ctr with 5 steps beginning with L, and re-forming the basket figure with M the sixth step is a touch-point behind with R ft

### Men:

1-3 Men do 6 small steps beg with R in place and raise their arms to undo "basket" and let women walk fwd

4 Clap hands twice

5-8 Do 5 steps in place beginning with L and reforming basket , the sixth step is a touch-point behind with R ft

**Dance repeats from beginning**

**Presented by Yves and France Moreau**

# GNOME DANCE

(Sweden)

Adaptation of a traditional Swedish dance for small children

**Niveau:**

**Formation:** Sitting down on floor, facing leader

**Position:** Freestyle

**Steps:** Various; follow the leader

**Rhythm:** 2/4

**Music:** France Bourque-Moreau CD

---

**Instrumental**

**Intro: 8 cts**

---

**Part A** – Before putting on the music, tell a story about the gnomes to **stimulate the imagination** : sleeping, waking up in the morning, stretching, etc.

- **Imitation** game: the children follow the leader in front
- At first, execute **rhythmic pulsations**, sitting down, then standing up
- Add travelling patterns around the room and adjust to the **intensity** of the music
- End the dance by diminishing the **energy level** by having the children come back to the starting (sitting down) position and eventually falling asleep again.

**Presented par France Bourque-Moreau**

# KOURI DANCE

(Australia)

«Cumulative» song composed by the Australian group *Shenanigans*. This dance illustrates some of the various native Australian animals. Adapted by France Bourque-Moreau

**Level:** K-1  
**Formation:** Individuals, dispersed throughout the room  
**Position:** Sitting down  
**Steps:** Walking, skipping, jumping  
**Rhythm:** 2/4  
**Music:** France Bourque-Moreau CD

---

**Instrumental**

**Intro:** 16 cts

---

## Part A :

- Mark the rhythm with fingers, hands, head, shoulders...sitting down or walking

## Part B :

- Imitate the mentioned animal : **kangaroo** (hop and turn, hands in front of chest, etc)

**REPEAT** dance from beginning adding a new animal each time

- a **brrolga** (bird) : stay balanced on one foot
- an **eagle** : flap the arms (large wings) moving around the room
- a **dingo** (wild dog) : imitate a howling hound

**Note** : the *kukabarra* (bird) is replaced by a **koala** (climbing the **eucalyptus** tree and eating a leaf)

The dance **ENDS** with everyone sitting down where they started

**Presented by France Bourque-Moreau**

# KUKUVIČKA

(Bulgaria)

A variation on the popular *Tropanka* type of dance which has many "cousins" in neighbouring Balkan countries (*Alunelul*, *Tripotis*, etc.) It stimulates memory and motor skills.

**Pronunciation:** Koo-koo-VEETCH-kah  
**Level:** All  
**Steps:** Walking, stamps, clap, skip  
**Rhythm:** 2/4  
**Formation:** Open circle or line, hands joined in "W" pos. Face ctr, wt on L.  
**Music:** France Bourque-Moreau CD

---

**Meter:** 2/4

**Pattern**

---

16 meas – Instrumental (Fast music)

**1. Slow part (side to side)**

- 1 Step on R to R (1) step on L behind R (2)
- 2 Repeat pattern of meas 1
- 3 Step on R to R (1) pause (2)
- 4 low stamp (no wt) with L next to R (1) stamp again with L (2)
- 5-8 Repeat pattern of meas 1-4 with opp direction and ftwrk
- 9-16 Repeat pattern of meas 1-8
- 17 Step on R in place (1) stamp L next to R, no wt (2)
- 18 Repeat meas 17, with opp ftwrk
- 19 Repeat meas 17
- 20 Stamp again with L next to R, no wt (1) hold (2)
- 21-24 Repeat meas 17-20 with opp ftwrk and direction
- 25-32 Repeat meas 17-24

**2. Fast part (Fwd andback and in place)**

- 1 Facing ctr, step fwd on R (1) hop on R (2)
  - 2 Repeat meas 1 with opp ftwrk
  - 3-4 Repeat meas 1-2
  - 4-8 Repeat meas 1-4 with opp ftwrk and direction (moving bkwd)
  - 9-16 Repeat meas 1-8
- Note:** on ct 1 of each meas of the fast music, each dancer claps own hands in a "clashing cymbals" style
- 17-32 Join hands again and repeat meas 17-32 of the slow part (but to fast music)

**Note:** In the "folk game" approach to this dance, a chosen leader must invent new movements with feet and hands which "fit" the basic dance format and structure.

REPEAT dance from thje beginning with new improvisations

Presented by France Bourque-Moreau

# LA BELLA LAVANDERINA

(Italy)

Well-known children's round from Italy. *Bella lavanderina* means "pretty washerwoman"

**Level :** K-2  
**Formation:** Mixed open circle. Hands joined down at sides. Some children are in middle of circle  
**Position :** Hands joined in «V» pos. Some children are in the middle of the circle (alone, not holding hands)  
**Steps :** Skipping step, jump  
**Meter:** 2/4  
**Music:** France Bourque-Moreau CD

---

**Instrumental**

**Intro : 16 cts**

---

- 1-8                   **1. Skipping around** (la bella...)  
All do skipping steps travelling in LOD
- 2. Actions**
- 1-2                   a. One jump fwd; one jump bkwd  
3-4                   b. describe a circle to R then to L  
5-6                   c. Look up, look down  
7-8                   "Blow a kiss" to a chosen friend. Kids in the center of the circle stand in front of a chosen friend to blow a kiss.
- 1-8                   **3. Turning with friend** (instrumental)  
Children in the middle turn R & L with elbow "hook" with chosen friend, while the others clap their hands.
- Repeat dance from beginning. The children who got «chosen» are now the ones in the middle.

**Presented by France Bourque-Moreau**

# LA PETITE BOITEUSE

(French-Canada)

This dance takes its inspiration from a traditional game found in Quebec and in many European countries and often done to similar melodies. I have added here figures from other similar dances such as *Pour passer le Rhône* from France and the *Brandy* from Québec. This basic *contredanse* can also be adapted to fit the level of a particular group.

---

**Level:** For all, depending on version used  
**Formation:** Cpls in *contredanse* (contra) formation  
**Position:** Free hands

---

**Steps:** Walking steps or *chassés*  
**Rhythm:** 2/4  
**Music:** France Bourque-Moreau CD

---

- A** • Où vas-tu ma petite boiteuse ?...  
• Mirofli, mirofla  
• Où vas-tu ma...  
• All together, **move fwd** and **salute** (4 cts)  
• **Move back** to place (4 cts)  
• **Repeat** this fig. one more time (8 cts)
- B** • Je vais chercher des pommettes...  
• Je vais chercher...  
• Give two hands to partner and **turn to L** (8 cts)  
• **Turn ro R** (8 cts)
- C** • Partie de *reel*  
• First **CPL** goes **down the set** with **chassés** steps.

**REPEAT** dance from beginning

Presented by **France Bourque-Moreau**

# LITTLE HORSE

(China)

Before you do this dance, use a tambourine to get the children to practice a simulated horse *gallop* and *trot*. This is a natural movement for small children.

**Level:** K-1  
**Formation:** Open circle with leader in center  
**Position:** Freestyle  
**Step:** Prancing, gallop, trot  
**Rhythm:** 2/4  
**Music:** France Bourque-Moreau CD

---

**Instrumental**                      **Intro:** Horse galloping + 16 cts

---

**Part A:**            **Promenade**

- Follow leader and describe various patterns around the room (CW, CCW, in and out, etc.)

**Presented by France Bourque-Moreau**

# LOS MACHETES

(Mexico)

Adaptation of a traditional dance from the state of Jalisco. There are several versions of this dance throughout Mexico with various levels of difficulty.

**Level:** All  
**Formation:** Cpls in columns  
**Position:** Freestyle  
**Steps:** Walking steps  
**Rhythm:** 2/4  
**Music:** France Bourque-Moreau CD

---

**Instrumental**

**Introduction : 4 cts**

---

## **1° PART: Walking forward (32 cts)**

16 cts **Move forward** with walking steps keeping rhythm with feet and clapping hands like cymbals. Sticks can also be used to simulate machetes.  
12 cts Do an **about face** to return towards original place in a similar fashion  
4 cts Turn alone to face fwd («up the set») again

## **2° PART : Claping hands (or hitting sticks) in place (32 cts)**

Ct 1 Clap own hands in front  
Ct 2 Lift R leg and clap hands under it  
Ct 3 Clap own hands in front  
Ct 4 Lift L leg and clap hands under it  
Ct 5 Clap own hands in front  
Ct 6 Clap own hands behind your back  
Ct 7-8 Clap hands 3 times like cymbals

(Cue : front-under, front-under, front and back and clap-clap-clap)

**Repeat** this part 3 more times

## **3° PART : «Star» figure (32 cts)**

16 cts Do a «right-hand star» travelling CW  
16 cts Do a «left-hand star» travelling CCW to come back to place

**REPEAT** dance from the beginning

**Presented France Bourque-Moreau**

# WASSOUMA

(Suriname)

Mixer party dance choreographed by France Bourque-Moreau to this popular tune from Suriname, former Dutch colony on the Caribbean Coast of South America.

**Formation:** Two concentric circles of cpls. Inside circle of M facing out and outside circle of W facing in.  
**Position:** Give two hands to partner facing you.  
**Meter:** 2/4  
**Music:** France Bourque-Moreau CD  
**Style:** Caribbean «Merengue» with hip swaying

---

8 meas **Instrumental.** No action

## **Main Figure (singing)**

4 meas All cpls, travel sideways in a CCW dir. (M to L, W to R) with four side-close steps

4 meas Repeat pattern travelling in opposite direction

2 meas Both partners look at each other, let go of their hands and raise both arms up and sing («Wassou»), then bring arms down («Mah»)

6 meas Repeat pattern of Meas. 9-10 but with partners moving on to a new partner with each repeat of «Wassouma». **Note:** «Wassouma» is said four times. First time action is with partner, and changing partner for each of the next three times.

## **Repeats of Main Figure**

32 meas Repeat main dance pattern (meas 1-16), **two more times**

## **Special instrumental musical break (same as intro music):**

8 meas Everyone turn alone on spot to L with 8 steps and turn to R on the spot with 8 steps.

48 meas Repeat main dance pattern **three more times**

## **Special instrumental break with claps:**

16 meas Facing partner and staying in place, clap hands together twice and then against partners palms three times. Repeat two more times. Clap own hands three times. Rhythmic pattern (done twice) SSQQQ, SSQQQ, SSQQQ, SSS

## **Finale**

**32 meas** Dance repeats two more times but «freestyle» with people scattering and mingling in the room and facing a new person with each new «Wassouma» accompanied by hand motions.

**Presented by France Bourque-Moreau**