

Chamcheto (Macedonia)

Chamcheto (CHAHM-cheh-toh), meaning small boat, was described in 1934 (Folk Dances, Vol I, #100) by the Jankovich sisters of Belgrade. It was introduced in 1956 at the Santa Barbara Folk Dance Conference and S.F. Kolo Festival by Anatole Joukowsky and taught by him at Idyllwild 1982, by Dean Linscott at the 1970 Sacramento Institute and by Michael Ginsburg at the 1994 Stockton Folk Dance Camp. It is described by Jack Peirce in the Folk Dance Federation of California's 1973 Folk Dances from Near and Far, Vol D-2.

Michael Ginsburg relates the continual up-down movements of the dance to those of a small boat. The word Cham refers also to a mostly Muslim minority in the often contested boundary regions between Albania and the Macedonias, also the sites of legendary Lakes Ohrid and Prespa.

Music: Record: 45rpm XOPO 304A, (XO speeds are nonuniform in Figs I & II)
Cassettes: Rounder C6054; Michael Ginsburg; Zlatne Uste, side A6
(Zlatne Uste speeds are uniform in Figs I & II.)
Meter: $7/8=3/8+2/8+2/8$, counted 1,2,3 or s,q,q (slow music of Part I)
or $7/8=4/8+3/8$, counted 1,2 or S,s (fast music of Transition and Part II)

Formation: Line(s) or open circle(s). M & W are separated, either in separate lines or with M on R end of a single line. M are in T-pos; W are in W-pos for Part I and V-pos for Part II. All face center throughout.

Steps: Bounce: Lifting on ball of supporting ft, raise heel ahead of the beat and lower heel to floor on the beat.
Hop: Flexing supporting knee, raise full wt above floor ahead of the beat and return wt to floor on supporting ft on the beat.

Styling: Knees bend freely. M's steps and knee movements are larger than W's.

Measure	7/8 Meter	Pattern
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INTRODUCTION None, but hold first two measures at the beginning.

I SLOW MUSIC ($3/8+2/8+2/8 = \underline{1}$, 2, 3 = slow, quick, quick)

- 1 Step R across L, raising L behind ankle (ct 1); bounce twice on R (cts 2,3).
- 2 Step back on L, raising R fwd (ct 1); hold (cts 2,3).

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- 3 Lift on ball of L, raising R leg fwd with thigh parallel to floor and lower leg vertical (ct 1); hold (cts 2,3).
- 4 Step R to R (ct 1); bring L behind R ankle and step on L behind R (cts 2,3).
- 5 Step on R to R (ct 1); two slight bounces as L moves behind R (cts 2,3).
- 6 Step on L behind R (ct 1); hold (cts 2,3).
- 7 Lifting on ball of L, circle R to bring ft behind L knee (ct 1); hold (cts 2,3).
- 8 Step fwd on R (ct 1); lifting on ball of R ft, raise L fwd, knee bent and thigh parallel to floor (cts 2,3).
- 9 Step fwd on L, raising R behind L ankle (ct 1); bounce twice on L (cts 2,3).
- 10 Step back on R (ct 1); raise L in front, knee bent (ct 2); hold (ct 3).
- 11 Circle L ft behind R knee (ct 1); lift on ball of R ft (ct 2); hold (ct 3).
- 12 Step fwd L (ct 1); lift on ball of L, raising R fwd (ct 2); hold (ct 3).
- 13-76 Repeat meas 1-12 five and one-third times (six and one-third total).

TRANSITION (no movement) Fast Music – XO (ZU) waits 3 (2) meas.

- II FAST MUSIC ($4/8+3/8 = \underline{1}, \underline{2} =$ slower, slow) Pattern is similar to that of Part I, but approximately twice as fast with the corners smoothed.

- 1 Step fwd on R (ct 1); step back on L (ct 2).
- 2 Hop on L, raising R fwd (ct 1); step R to R (ct &); step L behind R (ct 2).
- 3 Step on R to R (ct 1); step on L behind R (ct 2).
- 4 Circle R CW around L knee (ct 1); step on R beside L (ct 2).
- 5 Step on L across R (ct 1); step on R in place (ct 2).
- 6 Circle L CCW around R (ct 1); step on L beside R (ct 2).
- 7-63 Repeat meas 1-6 nine and one-third times (ten and one-third total).