

CAMP HESS KRAMER INSTITUTE
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Beverly Barr

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ABBREVIATIONS USED IN THIS SYLLABUS

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

ernevskа Ru enica

(Thrace, Bulgaria)

Source: Bel o Stanev.

Pronunciation: chehr-NEHF-skah RUH-cheh-nee-tsah

Music: 7/16 meter, 1-2-2, *Balkan I 2010 Steve's Dances CD, Band 12*
counted as 1,2,3, QQS

Formation: Open circle; hands joined in V-pos.

Notes: Bel o mentioned that this dance is based on women's Ru enica steps and that the dance is performed at Easter time.

Presented at Stockton Folk Dance Camp 2010 by Stephen Kotansky.

Meas 7/16 meter

Pattern

8 meas INTRODUCTION No action. Start with singing.

I. SIDEWAYS

1 Facing ctr, step R to R (cts 1,2); bounce on R (ct 3).

2 Step fwd L to ctr (cts 1,2); stamp R beside L lightly without wt (ct 3).

3 Step bkwd on R (cts 1,2); slight leap onto L beside R (ct 3).

4-18 Repeat meas 1-3 five more time (six times total) and end facing slightly R of ctr.

II. RIGHT OF CENTER

1 Facing R of ctr, step R fwd leading with R heel (ct 1); roll onto whole R (ct 2); step L fwd (ct 3).

2 Repeat meas 1.

3 Step R-L-R fwd with small steps (cts 1,2,3) (Ru enica Step).

4 Step L-R-L fwd with small steps (cts 1,2,3) (Ru enica Step).

5-16 Repeat meas 1-4 three more times (four times total).

III. TO THE CENTER

1 Step R to ctr (ct 1); step L next to R (ct 2); step R in place (ct 3).

2 Step L bkwd (ct 1); step R next to L (ct 2); step L in place (ct 3).

3 Repeat meas 1.

4 Step L in place with slight accent and clap hands together at chest level (ct 1); hold (cts 2-3).

5-6 Repeat meas 1-2.

7-8 With 6 small running Ru enica steps R-L-R L-R-L, dance a small circle CW to the R back to place (cts 1,2,3,1,2,3).

ernevskaja Ru enica — continued

9-16 Repeat measures 1-8.

Sequence:

Repeat dance from beginning until end of music.

Lyrics

Malki Momi iz drum ti at,
Cvete berat, kitki ki at,
Cvete berat, kitki ki at,

*The maidens are going along the path
picking flowers and making garlands.*

Refrain

Ka il sa, ka il sa, na mogilkata
Poglednal, poglednal, dolu i gore,

*Someone has climbed the small mountain (hill)
and looked down and up*

Kitkite se cvjat raztvarjat
I na momi progovarjat,
I na momi progovarjat

*The flowers in the garlands open up and
speak to the maidens.*

Beret ni, malki momi,
Ki ete si nisi kosi
Ki ete si rusi kosi.

*Pick us, maidens
and decorate us with your blonde hair.*

Each verse and the Refrain are sung two times

Churshat Ha'ekaliptus

(Israel)

Churshat Ha'ekaliptus (khor-SHAHT hah-eh-kah-LEEP-toos) is a couple dance choreographed by Shlomo Bachar to music composed by Naomi Shemer. The title translates as "Eucalyptus Grove." Shlomo presented the dance at the Camp Hess Kramer Institute and the University of the Pacific Folk Dance Camp in 1990 and at the 1995 Statewide Institute in Ojai, California.

Cassettes: Shlomo Bachar Special - Stockton 1990; Statewide 1995. 3/4 meter

Formation: Cpls facing, M back to ctr. M L, W R hands are joined at about chest level and held out a little to the side. Free hands are out to sides about waist level with elbows slightly bent.

Steps and Styling: Waltz*, pivot*.

Basic Step (L) (1 to a meas): Step on L ft to L side (ct 1); step on ball of R ft near L (ct 2); step on L ft across in front of R (ct 3). Knees are relaxed and there is a gentle "down-up-down" feeling to the step. Next step would start with R ft.

Basic Step (R): Same as Basic Step (L) but with opp ftwk and direction.

Basic Step (bkwd): Same as Basic Step (L) but step bkwd on ct 1 and fwd on ct 3. May also start bkwd on R ft.

Running Waltz: Three steps per meas (1 to a ct) with a slight accent on the first step. There is no closing step.

Movement is easy and flowing with the steps rather large.

* Described in Steps & Styling published by Folk Dance Federation of CA. Inc.

Measures 3/4 meter

PATTERN

8 meas INTRODUCTION No action. Begin with vocal.

I. BASIC STEPS AND WALTZ

1-2 M beg L, W R dance 2 Basic Steps.

3 M beg L, W R dance 1 Basic Step bkwd.

4 W: With 3 steps beg L, turn 3/4 CCW (L). End facing LOD.
M: Dance R,L in place (cts 1,2); step fwd on R twd W starting to take closed ballroom pos (ct 3). Help W with her turn by bringing joined hands (ML,WR) across in front and then up and over W head in a CCW arc.

5-8 In closed ballroom pos (beg ML,WR) dance 4 waltz steps making 2 CW turns while moving in LOD. End with M back to ctr; M L, W R hands joined as in meas 1.

9-16 Repeat meas 1-8.

II. BACK-TO-BACK; FACE AND TURN AWAY

- Ftwk given for M, W use opp ftwk. Cpl pos same as in Fig I.
- 1 Step on L sdwd in LOD (ct 1); step on R behind L turning almost back to back with ptr as joined hands (ML, WR) move twd RLOD (ct 2); step fwd onto L turning to face ptr as at the start of the meas (ct 3).
- 2 Facing ptr, repeat meas 1 with opp ftwk and direction. Retain joined hands (ML, WR) throughout. On ct 2, palms of M R, W L hands touch at about shldr level.
- 3 Step on L sdwd in LOD, releasing joined hands (ct 1); walking R,L make a 3/4 CW turn to end facing LOD (cts 2,3). M turn bkwd to own R, W to own L.
- 4 Joining inside hands in V-pos, walk R,L,R in LOD. End facing ptr with M L,W R hands joined.
- 5-8 Repeat meas 1-4. On meas 8, do not join hands. End with R shldr adjacent, R hands joined in V-pos. M has back to ctr.

III. CIRCLE TOGETHER; SWAY; CIRCLE AWAY

- 1-2 Beg M L, W R, circle once CW as a cpl with 2 Running Waltz steps. End facing ptr with R hands still joined, M back to ctr.
- 3 Step on L sdwd in LOD bending knees while shifting wt onto L, leaving R toe on the floor (cts 1-2); straighten knees (ct 3).
- 4 Repeat meas 3 with opp ftwk and direction.
- 5-6 Release hands. Beg M L,W R, circle away from ptr (M CCW - W CW) with 2 Running Waltz steps. End facing ptr, M back to ctr.
- 7 Join both hands straight across (R with L). Beg M L, W R, dance 1 waltz step moving away from ctr, W backing up.
- 8 Repeat meas 7 with opp ftwk and direction.
- 9-16 Repeat meas 1-8.

SEQUENCE: Dance pattern as written three times.

ENDING: After the third time, take closed ballroom pos. Dance one waltz and five or six pivot steps or two slow pivot steps. M turn W CW under the joined hands and end with an acknowledgement to ptr.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 15 - 17, 2010

Cumbia Tempestad

Choreographer: Ira Weisburd

Music: Cumbia Tempestad by Pastor Lopez

4 Wall / Individual line dance - 32 counts

(Beginner)

PART 1. (L Mambo Step forward, R Mambo Step Back;
L Mambo Step forward, R Mambo Step Back)

1&2 Step forward on L, Recover back on R, Step in place on L.

3&4 Step back on R, Recover forward on L, Step in place on R

5-8 Repeat Part 1 (1-4)

PART 11. (L Side Mambo Step, R Side Mambo Step; L Side
Mambo Step, R Side Mambo Step)

1&2 Step L to L, Recover on R to R, Step L beside R

3&4 Step R to R, Recover on L to L, Step R beside L

5-8 Repeat PART 11 (1-4)

PART 111. (4 Sambas with L, R Samba, L Samba)

1&2 Step L across R, Step R to R, Step L across R

3&4 Step R to R, Step L across R, Step R to R, Step L in place

5&6 Step R across L, Step L to L, Step R in place

7&8 Step L across R, Step R to R, Step L in place

PART IV. (4 Sambas with R, L Samba, R Samba with
¼ turn to R)

1&2 Step R across L, Step L to L, Step R across L

3&4 Step L to L, Step R across L, Step L to L, Step R in place

5&6 Step L across R, Step R to R, Step L in place

7&8 Step R across L, Step L to L, Step R to R making ¼ turn R

REPEAT DANCE

Presented by Beverly Barr

Camp Hess Kramer Institute

October 15 – 17, 2010

Întoarsa de la P uli

(Arad [Banat], Romania)

Presented at Stockton Folk Dance Camp 2010 by Sonia Dion & Cristian Florescu

Pronunciation: eun-TOHAHR-sah deh lah puh-oo-LEECH

Music: 2/4 meter *Sonia Dion & Cristian Florescu Romanian Realm Vol. 5, Band 7*

Formation: Longways set. Partners facing each other holding hands;
M's R hand holding W's L hand, straight arms down;
M's L hand holding W's R hand, straight arms down.



Steps & Styling: **Basic Step:** Elegant and soft. (M's ftwk described; W opp ftwk starting R)

Meas.

- 1 Step L (ct 1); step R next to L (ct &); step L (ct 2)
Note: meas 1 = very small running Two-Step
- 2 Repeat meas 1 with opp ftwk
- 3 Step L (ct 1); step R (ct 2)
- 4 Repeat meas 1 with opp ftwk.
- 5-8 Repeat meas 1-4 (Basic Step) with opp ftwk.

Meas 2/4 meter

Pattern

1-4 INTRODUCTION There is no introduction to the music, but the first four meas may be used as an introduction and start with meas 5.

I. SIDE TO SIDE (M's ftwk described)

- 1 Starting with L, 1 Two-Step to L, swinging arms to L.
See illustration.
- 2 Repeat meas 1 with opp ftwk, arms and direction.
- 3 Step swd on L to L, swinging arms to L (ct 1); step R next to L, swinging arms to R (ct 2).
- 4 Repeat meas 1.
- 5-8 Repeat meas 1-4 with opp ftwk, arms and direction.
- 9-16 Repeat meas 1-8.



Note: On the last meas (16), arms execute a half circle CCW (from M's perspective) between ptrs (downward, sdwd, upward) to end arms up over the head. See illustrations below.



II. SIDE TO SIDE AND W TURNS, ARMS UP

1-8 Repeat Fig I, meas 1-8, with arm motion over head.
See illustration.

9-10 Repeat Fig I, meas 9-10, with arm motion over head.

11-12 Starting with L, with same ftwk as Fig I, meas 11-12:
M leads W to turn CW under his L arm. M's R hand free. W's L hand is free, elbow bent arm slightly in front at chest level. See illustration.

13-14 Repeat Fig I, meas 13-14, with arms motion over head.

15-16 Starting with R, with same ftwk as Fig I, meas 15-16:
M leads W to turn CCW under his R arm. M's L hand free. W's R hand is free, elbow bent arm slightly in front at chest level.



III. INTOARSE - COUPLE TURN

1-8 With two Basic Steps starting M's L, W's R, cpl executes one full turn CCW in "up" reverse social dance pos. See illustration.

On the first meas ptrs change arms and couple pos, M's R holding W's L, arms up; M's L hand holding W's R shldr blade, W's R hand on M's L shldr.

On the meas 7-8 pts change hands, arms and couple pos.

9-16 Repeat meas 1-8 with same ftwk but opp direction (CW) and opp arms pos—"up" social dance pos. See illustration.

On the last meas ptrs end face-to-face and change hands and arms pos. Free the hands, elbows bent arms slightly in front at chest level, then join hands as described and illustrated below:

M crossing hands at chest level, R hand over L hand.
M's R hand holding W's R hand; M's L hand holding W's L.



IV. WOMAN TURNS AROUND M

1-8 With two Basic Steps starting with L, M leads W to turn (CW) and move around. See illustrations and more detailed descriptions below.



Meas 1-2, arms go up and W executes 3/4 turn CW in place.
Meas 3-6, W turns around her ptr's arms.
Meas 7-8, W turns 1 1/4 (CW) in place to end facing her ptr.

9-16 Repeat meas 1-8 with same ftwk but opp direction.

V. PROMENADE

1-2 Do 2 Two-Steps twd bottom of the set, side by side (W on M's L).

Facing same direction and holding hands; inside hands joined & held at shldr level, outside hands joined & held at waist level, forearms parallel with the floor and twd ptr.

See illustration.



3 Turn face to face with two steps (M: L-R; W R-L) making a 1/4 turn to M's L and W's R. End facing each other, arms bent and held in front at chest level.

4 M turns 1/4 L with one Two-Step starting with L; W does opp ftwk and direction. End facing the top of the set, holding hands like meas 1-2.

Note: The steps of meas 3-4 are done almost in place.

5-8 Repeat meas 1-4 with opp ftwk and direction (twd the top of the set) and arm pos.

9-16 Repeat meas 1-8.

VI. PROMENADE AND W TURNS

1-16 Repeat same ftwk as Fig V.



During meas 3-4 and 11-12, M leads with his R hand so that W turns 1/2 CCW. During meas 7-8, M leads his ptr to turn 1/2 CW. Free hands stay in the same position; elbows bent, arms up at chest level. See illustrations.



Meas. **3-4** and **11-12**



Meas. **7-8**

Note: On the last two meas 15-16, ptrs end face-to-face (W turns 3/4 CW).

Sequence:

Fig 1, Fig 2, Fig 3, Fig 4, Fig 5, Fig 6

Fig 1, Fig 2, Fig 3, Fig 4, Fig 5, Fig 6

Išu Byala Nedo

(Thrace, Bulgaria)

This women's dance was learned from Bel o Stanev.

Pronunciation: EE-shu BYAH-la NEH-doh

Music: 11/8 meter, counted 1 2 3 4 5 or *Balkan I 2010 Steve's Dances CD, Band 13*
1 2 3 & 4 5, QQSS+ or QQQSS+

Formation: Closed circle; hands joined in escort hold.

Presented at Stockton Folk Dance Camp 2010 by Stephen Kotansky.

Meas 11/8 meter

Pattern

INTRODUCTION. None.

DANCE

- 1 Facing R of ctr, step fwd R (ct 1); step fwd L (ct 2); step fwd R (ct 3); step fwd L (cts 4, 5).
- 2 Repeat meas 1.
- 3 Turning to face ctr, step sdwd on R (ct 1); step on L close to R heel (ct 2) step R quickly and softly in place (ct 3); step L quickly and softly beside R (ct &); step R in place (ct 4); step L in front of R (ct 5).
- 4 Step R back to place (ct 1); step L beside R (ct 2); step R quickly and softly slightly in front of L (ct 3); step quickly L in place (ct &); step R back to place (ct 4); step L in place (ct 5).

Sequence: meas 1-4 thirteen times

Ending:

- 1-3 Music slows dramatically. Step R bkwd (pause in music, no singing).
- 4 (Singing resumes) Step L to L (ct 1); step on R next to L (ct 2); step L to L (ct 3); step R next to L, without wt (cts 4-5).
- 5-8 Repeat meas 1-4 of Dance.
- 9-10 Repeat meas 1-2
- 11 Step R to R; step L next to R; hold.

Presented by Beverly Barr
Camp Hess Kramer Institute
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Let'el golub –

(Russia)

This dance is a lyrical round dance for unmarried girls. The title is taken from the first line of the accompanying song meaning “a pigeon flew.” The song is a traditional round dance song from the Ural region, telling about a pigeon that brings news about the unhappy girl who is married off far away, and the other girls advising her to reconcile to her fate. The dance is choreographed by Hennie Konings based on typical elements of the Russian folk dance school. It was first presented in Frankfurt, Germany, in 2010.

Presented at Stockton Folk Dance Camp 2010 by Radboud Koop.

Pronunciation: LYEH-tyehl GOH-loob

Music: 2/4 meter *Russian and Ukrainian Songs and Dances* presented by Hennie Konings and Ensemble Ozorniye Naigrishi, Syncoop 5770 CD 304, Band 2

Formation: Closed circle, hands joined in V-pos

Steps & Styling: Walking Double-step: Three regular, equal-size steps (with heel first as in regular walking) in the rhythm QQS, each step passing the previous one. Although the third step has double time length as compared to the first and second ones, its size (i.e., the amount of space that is traveled) is the same as the others. Also, the second step is not closed next to the first, but it passes the first step with the same amount of space.

Pripadanya: Lifting on L, step sdwd on R with knee slightly bent (ct 1); step on the ball of the other ft with stretched knee crossing behind (ct &). This step can be done with either ft, indicated as Pripadanya R (first step R sdwd to R) or Pripadanya L (first step L sdwd to L). Prepare for this step by raising up on weighted ft. This step shows a marked “up-and-down” movement of the body.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION</u> No action.	
1-3	Six slow walking steps in LOD, starting R (cts 1-2, 1-2, 1-2)	
4	Step R while turning to face ctr (ct 1); step L next to R (ct 2).	
5	Walking Double-step R-L-R twd ctr, while raising hands to W-pos (cts 1,&,2).	
6	Step L in place (ct 1); lightly stamp R next to L (whole ft, no wt) (ct &); step R in place (ct 2); lightly stamp L next to R (whole ft, no wt) (ct &).	
7	Walking Double-step L-R-L bkwd, while lowering hands to V-pos (cts 1,&,2).	
8	Repeat meas 6 with opp ftwk.	
9	Turn to face LOD. Walking Double-step R-L-R (QQS) traveling in LOD (cts 1,&,2).	
10	Walking Double-step L-R-L in LOD (cts 1,&,2).	

Let'el golub — continued

- 11-16 Repeat meas 9-10 three times, a total of eight Walking Double-steps.
17 Turning to face ctr, Pripadanya R sdwd two times (cts 1,&,2,&).
18 Repeat meas 6 with opp ftwk.
19-24 Repeat meas 17-18 three times (four times total).
Repeat the dance from the beg.

Sequence:

Introduction (no action)

The whole dance three times, followed by meas 1-8 and a bow facing ctr.

Transliteration:	Translation:	Lyrics (Russian):
Oy, let'el golub	Oh, a pigeon flew	,
Let'el golub cherez gorod	A pigeon flew over the city	,
Oy, na letu zhe	Oh, when flying	,
Na letu golub vokruyet	During flight the pigeon cooed	,
Oy, neshot vestu	Oh, he brings news	,
Neshot vestu pro nevestu	He brings news about the bride	,
Oy, chto pro nashu	Oh, about our	,
Vsho pro nashu, pro Dunyashu	All about our Dunya	,
Oy, bros ti, Dunya	Oh, let go, Dunya	,
Bros, ti, Dunya svoyu volyu	Let your freedom go, Dunya	,
Oy, svoyu volyu	Oh, your freedom	,
Svoyu volyu za gur'boyu	Your freedom for a mess ^t	,

^t The meaning of this sentence is: “Reconcile to your gruesome fate” (as a married woman).

Porosya –

(Ukraine)

“Pechenoye Porosya” is a traditional festive song from the Volyn region in West-Ukraine, close to the Polish and Belarussian border. The dance is a traditional couple progressive dance from the Volyn region. Hennie Konings learned this dance from Olga Melnik, choreographer with the Ozorniye Naigrishi Ensemble. It was first presented at a dance trip in Slavyanogorsk, Ukraine, in 2001.

Presented at Stockton Folk Dance Camp 2010 by Radboud Koop.

Pronunciation: poh-rohs-YAH

Translation: Piglet

Music: 4/4 meter *Russian and Ukrainian Songs and Dances* presented by Hennie Konings and Ensemble Ozorniye Naigrishi, Syncoop 5770 CD 304, Band 16 [Note spelling on CD = “Pechenoye porosha”]

Formation: Circle of cpls facing LOD, ptrs next to each other, M on L. R hands held approximately above W’s R shldr, L hands held in front of M.

Steps & Styling: Double-step: Three steps in rhythm QQS (cts 1&2), each step of approximately equal length and with accent on the whole ft. The Double-step in this dance has a particular style, specific for the Volyn region. It is rather staccato-like, bouncy but not soft, without much bending of the knee. The third step (slow) on ct 2 is actually performed as a quick step on ct 2 followed by a pause on ct & during which the body practically holds.

Meas 4/4 meter

Pattern

1 + yell INTRODUCTION No action

I. PROMENADE

1-4 Eight Double-steps starting R fwd in LOD.

II. TURN

1 Three steps R-L-R in place (cts 1-3); touch with L heel in front (ct 4). During this meas the cpl turns half to face RLOD, under the M’s R arm (both hands remain held), M turns R, W turns L.

2 Three steps L-R-L in place (ct 1-3); touch with R heel in front (ct 4). During this meas the cpl turns half back to face LOD, under the M’s R arm (both hands remain held), M turns L, W turns R.

3-4 W: Four normal walking Double-steps starting R, while moving around the M in CCW dir, first passing the M in front by going to the L, then continuing behind the M in an outward dir, and when almost in place make one extra almost full turn L (meas 4, cts 3,&4) to finish in the orig pos. Hands remain held all the time. M has no steps, but he leads the W. Note that, after the W passed in front, M should move his L arm up and over his own head to guide the W.

III. CHANGE

- 1 Three steps R-L-R fwd in LOD (cts 1-3); touch L heel in front (ct 4).
2 Three steps L-R-L bkwd in RLOD (cts 1-3); touch R heel in front (ct 4).
3-4 Four normal walking double-steps starting R. M makes a full turn L backing up in place guiding the W around and, when facing RLOD, sending her off to the next M originally standing behind him. He continues turning, and, when facing LOD again, he picks up a new ptr from the cpl originally standing in front of him. M and W turn together and, when facing RLOD, all release hands with ptr and W crosses over diag to the R side of the next M, thereby turning R to keep facing the M (do not turn your back to the new ptr). The W thus moves along an S-shaped path.
Repeat the dance with a new ptr from the beg.

Sequence:

Introduction (no action)
Fig I, Fig II, Fig I, Fig III
Fig I, Fig II, Fig I, Fig III
Fig I, Fig II, Fig I, Fig III
Fig I, Fig II

Transliteration:

Pechenoye porosya
Nastovburchilosya
Ne chipayte yoho
Vono bat'ka moho

Translation:

A roasted piglet
Discontented
Leave it alone
It belongs to my father

Lyrics (Ukranian):

Ne chipayte yoho
Vono dyad'ka moho
Khoch vono i male
Ale vel'mi dorohe

Leave it alone
It belongs to my uncle
Even if it is small
It is dear to us

Sârba Z rne tenilor

(Muntenia, Romania)

Presented at Stockton Folk Dance Camp 2010 by Sonia Dion & Cristian Florescu

Pronunciation: SUHR-bah zuhr-nehch-TEH-nee-lohr

Music: 2/4 meter *Sonia Dion & Cristian Florescu Romanian Realm Vol. 5, Band 16*

Formation: Mixed circle; hands in V-pos, facing and moving CCW

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-16	<u>INTRODUCTION</u>	No action.
	I. <u>TWO-STEP AND STAMPING</u>	
1	Step fwd on R heel, R leg straight in front and L knee bent (ct 1); step L near R heel (ct &); step fwd on R (ct 2).	
	Note: cts 1&2 = one Two-Step leading with heel.	
2	Repeat meas 1 with opp ftwk (starting L heel).	
3	Repeat meas 1 (starting R heel).	
	Note: meas 1-3 = three fast Two-Steps.	
4	Step fwd L diag in LOD (ct 1); step R in place behind L heel (ct 2).	
	Optional shout: "Hei hop" (hey HOHP)	
5	Slight hop on R, body facing ctr and slightly raise L in front, knee bent 45° (ct 1); step L slightly to L (ct 2).	
6	Step R across in front of L (ct 1); step L in place (ct 2).	
7	Step R near L (ct 1); stamp L slightly in front (without wt) (ct 2).	
	Optional shout: "una" (OO-nah)	
8	Step L near R (ct 1); stamp R slightly in front (without wt) (ct2).	
	Optional shout: "dou " (DOH-uh)	
9-16	Repeat meas 1-8.	
	II. <u>TWO STEP AND FLOREÇICA STEP.</u>	
1-6	Facing ctr, repeat Fig I, meas 1-6.	
7	Step R near L (ct 1); step L in front of R (ct 2).	
8	Step R in place (ct 1); step L near R (ct 2).	
9-16	Repeat meas 1-8	

III. TRAVELLING STEPS AND GRAPEVINE

- 1 Facing ctr, moving to R, step R to R (ct 1); step (slight leap) L next to R with wt (ct 2).
- 2 Step R to R (ct 1); raise L leg (slightly bent knee) in front (ct 2).
Note: meas 1-2 are like *pas chasse*.
- 3 Step L across in front of R (ct 1); raise R leg with knee bent behind 45° (ct 2).
- 4-9 Repeat meas 1-3, two more times (three times total), but on ct 1 of meas 9, step L to L.
- 10 Facing ctr, moving to L, step R across in front of L (ct 1); leap L to L (ct 2).
- 11 Step R crossing behind L (ct 1); leap L to L (ct 2).
- 12 Step R across in front of L (ct 1); raise L leg, knee bent behind 45° (ct 2).
- 13 Large step L to L with bent knee and sway body L, extending R with toes still touching the floor (ct 1); straighten L knee, and end with swaying body L (ct 2).
- 14 Step R in place with bent knee and sway body R, extending L with toes still touching the floor (ct 1); straighten R knee, and end with swaying body R (ct 2).
- 15 Step L in place with bent knee and sway body L, extending R with toes still touching the floor (ct 1); straighten L knee, and end with swaying body to L and lift R leg with knee bent behind (ct 2).
- 16-18 Repeat meas 1-3.
- 19 Large step R to R with bent knee and sway body R, extending L with toes still touching the floor (ct 1); straighten R knee, and end with swaying body R (ct 2).
- 20 Step L in place with bent knee while swaying body L, extending R with toes still touching the floor (ct 1); straighten L knee, and end with swaying body L and lifting R leg with knee bent behind (ct 2).
- 21-40 Repeat meas 1-20.

Sequence:

Introduction

(Fig1, Fig2, Fig3) twice+

Fig1, Fig2, Fig1, Fig3

Fig1, Fig2, Fig1

Ending: Stamp L twice.

Presented by Beverly Barr
Camp Hess Kramer Institute
October 15 – 17, 2010

S.B.S. (Shuffle Boogie Soul)

Choreographer: Ira Weisburd

Music: "Honky Tonk" by Preston Shannon

4 Wall / Individual Soul Line Dance - 48 counts – WCS Rhythm

LINDY R, LINDY L

- 1&2 Step R to R, Step –close L to R
- 3-4 Step back on L, , Recover forward on R
- 5-8 Repeat 1-4 with opposite footwork

R TRIPLE STEP FORWARD, L TRIPLE STEP FORWARD, ROCK (FORWARD, BACK, FORWARD, BACK)

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

R TRIPLE STEP BACK, L TRIPLE STEP BACK ROCK (BACK, FORWARD, BACK)

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

R TRIPLE STEP FORWARD, ½ PIVOT TURN R; L TRIPLE STEP FORWARD, ½ PIVOT TURN L

- 1&2 Step forward on R, Step-close L to, Step forward on R
- 3-4 Step forward on L, pivot ½ turn to R onto R
- 5-8 Repeat 1-4 with opposite footwork

STEP TO R, CLAP, STEP TO L, CLAP

- 1-2 Step R to R, Clap hands
- 3-4 Step l to L, Clap hands
- 5-8 Repeat 1-4

TEMPTATIONS TO R, TEMPTATIONS with 1/4 TURN TO L

- 1-2 Step R (diagonally forward) to R, Recover back on L
- 3-4 Step R (diagonally forward) to R corner, Clap hands
- 5-6 Step L (diagonally forward) to L corner, Recover back to R
- 7-8 Step L to L (making ¼ turn L) to face next wall, Clap hands

REPEAT DANCE

Presented by Beverly Barr
Camp Hess Kramer Institute
October 15 – 17, 2010

Made în Romania

(Rom (Gypsy) dance from Muntenia, Romania)

Presented at Stockton Folk Dance Camp 2010 by Sonia Dion & Cristian Florescu

Pronunciation: MAH-deh eun roh-MAH-neeah

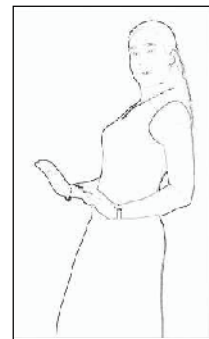
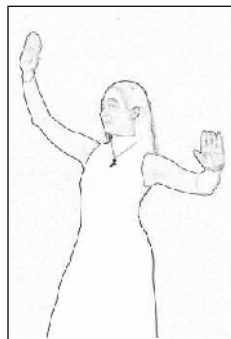
Music: 4/4 meter *Sonia Dion & Cristian Florescu Romanian Realm Vol. 5, Band 6*

Formation: Individuals dancing freely in a circle; hands free, facing center and moving generally CCW.

Steps & Styling: Gypsy style: bouncy with flexed knees, exuberant, snapping fingers, shaking shoulders (shimmy)

Ladies use more feminine Eastern movements, with hands or swirling the skirt, shaking shoulders and necklaces.

Note: The arm movements illustrated below are only suggestions. Many variations exist and are made possible by each dancer's personality and interpretation. The nature of the dance should be spontaneous and free, with a sense of improvisation.



Meas 4/4 meter

Pattern

1-4 INTRODUCTION There is no introduction to the music, but the first four meas may be used as one.

I. TRAVELING CCW

- 1 Step R to R (ct 1); pause (ct 2); step L behind R (ct 3); step R to R (ct 4).
- 2 Step L across in front of R, body slightly diag to R (ct 1); pause (ct 2); lift on L heel, raising R ft behind L ankle (ct 3); very small step R to R (ct 4).
- 3 Repeat meas 2.
- 4 Step L across in front of R (ct 1); step R to R (ct 2); step L across in front of R (ct 3); tap R toes behind L near L heel (ct 4).
- 5-8 Repeat meas 1-4.

II. TRAVELING; CROSSING STEPS FACING CENTER

While the steps below are accurate, the orientation of the body is free: facing ctr, facing CCW, even facing away from ctr, or using the steps to interact with other dancers in the circle.

- 1 Step R to R (ct 1); step L next to R (ct 2); step R to R (ct 3); lift on R heel bringing L leg slightly up (ct 4). Note: cts 1-3 = one Two-Step.
- 2 Step L across in front of R (ct 1); step R to R (ct 2); step L across in front of R (ct 3); lift on L heel bringing R leg slightly up (ct 4).
- 3 Facing ctr, step R across in front of L (ct 1); step L in place (ct 2); step R next to L (ct 3); pause (ct 4).
- 4 Repeat meas 3 with opp ftwk (starting L ft).
- 5-8 Repeat meas 1-4.

III. TRAVELING, TURNING, CROSSING STEPS FACING CENTER

- 1-8 Repeat Fig II but on meas 3 and 7, add a full turn CW while moving to R.

IV. FACING CENTER; MOVING IN AND OUT

The placement of the touches in the next section is merely a suggestion. The toe or the heel can touch almost anywhere - in front, to the side, in back - depending on the dancer.

- 1 Touch R toes in front without wt (ct 1); raise R lower leg bent, and R ft slightly to the side (ct 2); touch R toes in front without wt (ct 3); raise R lower leg bent, and R ft slightly to the side (ct 4). Note: For the whole meas, wt is on L.
- 2 One very small Two-Step twd ctr, starting R (cts 1-4).
- 3 Touch L toes in front without wt (ct 1); raise L lower leg bent, and L ft slightly to the side (ct 2); touch L toes to the L without wt (ct 3); raise L lower leg bent, and L ft slightly to the side (ct 4). Note: For the whole meas, wt is on R.
- 4 Moving diag bkwd R, step L across in front of R (ct 1); step R to R (ct 2); step L across in front of R (ct 3); wt on L, raise R leg behind L leg (ct 4).

Made in Romania — continued

5-8 Repeat meas 1-4.

TRANSITION

1 4 walking steps (R, L, R, L) moving and facing LOD, 1 step per ct.

Sequence:

Fig 1, Fig 2, Fig 3, Fig 4

Transition, Fig 4

Fig 1, Fig 2, Fig 3, Fig 4

Fig 1, Fig 2, Fig 3, Fig 4

Fig 1, Fig 2

Lyrics

IDA dumla dumla da, da dumla dumla da, (Equivalent of tra-la-la)
Tac dumla dumla da made-n Rumenial (...), made in Romania

Chiar dac e ti Moldovean, Ardelean sau igan Whether you're Moldavian, Transylvanian or Gypsy
Suntem made Romania ia lia lia li We all belong to Romania ...
Chiar dac e ti Moldovean, Ardelean sau Oltean Whether you're Moldavian, Transylvanian or Oltenian
Suntem made Romania ia lia lia li We all belong to Romania...

IDA dumla dumla da, da dumla dumla da, (...)
Tac dumla dumla da made-n Rumenial (...), made in Romania

INU conteaz cine e ti, sau ce limb vorbe ti, It matters little who you are or what language you speak
Asta e ara ta, România! This is your country, Romania

Sor-o iauzi cea mai nou : Listen to me and change, my sister:

Hai cu moldoveanu, cu ardeleanu, Go dance with a Moldavian, a Transylvanian,
Bucure teanu, haide sus iganu Someone from Bucharest. You too, Gypsy, go!
Si cu olteanu, cu moldoveanu Dance with an Oltenian, a Moldavian,
Cu ardeleanu, da da da da A Transylvanian ...

Chiar dac e ti Moldovean, Ardelean sau igan Whether you're Moldavian, Transylvanian or Gypsy
Suntem made Romania ia lia lia li We all belong to Romania ...
Chiar dac e ti Moldovean, Ardelean sau Oltean Whether you're Moldavian, Transylvanian or Oltenian
Suntem made Romania ia lia lia li We all belong to Romania...

IDa dumla dumla da, da dumla dumla da, Tac dumla dumla da made-n Rumenial	(...) (...), made in Romania
INu conteaz unde stai, sau ce dialect ai Distreaz -te i bea, c i ara taI	It matters little where you live or what dialect you use Enjoy yourself and drink, as this is your country.
Chiar dac e ti Moldovean, Ardelean sau igan Suntem made Romania ia lia lia li Chiar dac e ti moldovean, ardelean sau oltean Suntem made Romania ia lia lia li	Whether you're Moldavian, Transylvanian or Gypsy We all belong to Romania ... Whether you're Moldavian, Transylvanian or Oltenian We all belong to Romania...
IDa dumla dumla da, da dumla dumla da, Tac dumla dumla da made-n Rumenial	(...) (...), made in Romania
Nu conteaz cine e ti, sau ce limb vorbe ti Asta e ara ta , România Nu conteaz unde stai, sau ce dialect ai Distreaz -te i bea, c i ara ta	It matters little who you are or what language you speak This is your country, Romania It matters little where you live or what dialect you use Enjoy yourself and drink, as this is your country.
Chiar dac e ti Moldovean, Ardelean sau igan Suntem made Romania ia lia lia li Chiar dac e ti Moldovean, Ardelean sau Oltean Suntem made Romania ia lia lia li	Whether you're Moldavian, Transylvanian or Gypsy We all belong to Romania ... Whether you're Moldavian, Transylvanian or Oltenian We all belong to Romania...
IDa dumla dumla da, da dumla dumla da, Tac dumla dumla da made-n Rumenial	(...) (...), made in Romania

Notes:

1. The ellipses (...) indicate the places where the “tra-la-la-ing” comes.
2. The forward slash (I) at the beginning and end of some verses indicates that the verse should be repeated.

Vesyolaya kadril –

(Russia)

This dance is known under different names, such as Vesyolaya kadril (the merry quadrille), Zadornaya kadril (the reckless quadrille), or Moskovskaya kadril (quadrille from Moscow). It was written in 1968 by Viktor Temnov (music) and Oleg Levitskiy (text). The song is well-known all over Russia, and different dances are done to it.

This version of the dance is a typical social dance and can be characterized as a *bal'niy narodniy tanets*, literally a ballroom folk dance. It was first presented by Hennie Konings in Grossrussbach, Austria, in 2009. Note that the third stanza of this particular recording is not originally part of the song. It was written by the performing group Ozorniye Naigrishi. This stanza tells about the popularity of the quadrille in the Donetsk area, the home region of the group in eastern Ukraine, a multi-ethnic region with a large ethnically Russian population. This text is remarkable because originally the quadrille was not danced in the Ukraine.

Presented at Stockton Folk Dance Camp 2010 by Radboud Koop.

Pronunciation: Vyeh SYOH-lah-yah kah-DREEL

Music: 4/4 meter *Russian and Ukrainian Songs and Dances* presented by Hennie Konings and Ensemble Ozorniye Naigrishi, Syncoop 5770 CD 304, Band 1

Formation: Cpls in a circle facing ctr, M on L, inside hands held in W-pos.

Steps & Styling: This is a typical “party dance” leaving much room for personal styling. Steps with R or L are not strictly prescribed and stamps and accents could be added at will. Also, movement of the free hand(s) is left for personal improvisation. The dance actually has a strong social character which should be emphasized by maintaining eye contact with ptrs and other dancers in the circle.

Do-sa-do: Pass R shldr with ptr while dancing fwd; slide slightly to the R; and move bkwd into place passing L shldr with ptr.

Meas 4/4 meter

Pattern

1-4 INTRODUCTION No action.

1 Three steps twd ctr starting with outside ft (M's L, W's R) (cts 1-3); stamp the free ft without wt while releasing hand and turning half to face out (M turn R, W turn L) taking new inside hand in W-pos (ct 4).

2 Repeat meas 1 with opp ftwk and direction.

3-4 Repeat meas 1-2, release hands and end facing ptr (M face LOD, W face RLOD). M replace final stamp L with accented step L taking wt.

5-6 Do-sa-do with ptr in eight steps starting R.

7 Taking R hand with ptr in W-pos, slightly/softly bounced double-step R-L-R (QQS) twd each other (cts 1-2); slightly/softly bounced double-step L-R-L (QQS) away from each other (cts 3-4).

Vesyolaya kadril — continued

8 Pass each other twd next ptr taking four steps starting R, where the M dances on the inside of the circle and the W on the outside making a full turn L under the M's R arm (like a "California twirl").

Repeat the dance from the beg with new ptr.

Transliteration:

Kogda-to rossiyanе
 Vanyushi, Tani, Mani
 Tantsuya na gulyanye
 Otkrili noviy stil
 Shtibleti i sapozhki
 Pod russkije garmoshki
 Pod berestu i lozhki
 Proslavili kadril

Teper pochti zabitaya
 Gitarami zabitaya
 No, vsyo zhe nepokornaya
 Zhiva kadril zadornaya

Tari dari dari ta
 Tari dari dari ta
 Tari dari dari ta
 Tari dari da

Na dedov mi pokhozhi
 Veselye lyubim tozhe
 Kadril zabit ne mozhem
 Ulibka v ney i stat
 Okonchena rabota
 Opyat prishla subbota
 I nam s toboy okhota
 Kadril potantsevat

Translation:

Once the Russians
 The Vanyas, Tanyas, Manyas
 While dancing
 Discovered a new style.
 Modern shoes and boots
 With the Russian concertina
 With whistles and spoons
 Made the quadrille famous

Nowadays almost forgotten
 Drowned out by guitars
 But not submissive
 The quadrille lives on.

Tari dari dari ta
 Tari dari dari ta
 Tari dari dari ta
 Tari dari da

Just like our grandparents
 We love a good time
 We cannot forget the quadrille
 The laughter it brings remains
 After work is done
 Returning on Saturday
 We would like with you
 To dance the quadrille

Lyrics (Russian):

-
 , ,
 ,
 T - - - -
 - - - -
 - - - -
 - -

Vesyolaya kadril — continued

Kadril moya serdechnaya Starinnaya, no vechnaya Fabrichnaya, kolkhoznaya Smeshnaya i ser'yoznaya	Warm-hearted quadrille Old-fashioned but forever In cities and on kolkhozes Comical and serious	, ,
Tari dari dari ta...	Tari dari dari ta...	T - - - - ...
V rodnom donetskom kraje Kadril ne zabivaem Eyo mi prodolzhaem Povsyudu tantsevat V Dzerzhinske i Slavyanske Snezhnom i Ilovayske Na vsey zemle donetskoy Kadril zvuchit opyat	In our beloved Donetsk area We do not forget the quadrille We continue the tradition We dance it everywhere In Dzerzhinsk and Slavyansk In Snezhniy and Ilovaysk All over the Donetsk region You can hear the quadrille	
Kadril moya serdechnaya Starinnaya, no vechnaya Fabrichnaya, kolkhoznaya Smeshnaya i ser'yoznaya	Warm-hearted quadrille Old-fashioned but forever In cities and on kolkhozes Comical and serious	, ,
Tari dari dari ta...	Tari dari dari ta...	T - - - - ...
Kadril moya serdechnaya Starinnaya, no vechnaya Fabrichnaya, kolkhoznaya Smeshnaya i ser'yoznaya	Warm-hearted quadrille Old-fashioned but forever In cities and on kolkhozes Comical and serious	, ,
Tari dari dari ta...	Tari dari dari ta...	T - - - - ...

Ca la noi Falticeni

(Romania)

Translation: As in Falticeni

Singer: Constantin Sorescu -- Song about the vivacity and happiness of the Moldavian farmers.

Formation: Open circle, hands down or belt hold

Introduction: music only

Part I - 4 times

Balance forward and back (R &, L &)

To the right – 3 rapid steps R,L,R

Reverse

Part II

123 – 123 R L

123 – 123 R L

123 – 123

Part III

4 walking steps R, L, R, L

stamping R, stamping L, stamping 123 (R L R)

2 walking steps L R

Part IV

Grapevine to the right, with L (&1&2&3&4&5&6 traveling; &7&8 in place)

REPEAT ALL 2 more times

Ending: (3rd time of the dance) keep going for a grapevine of 16 counts.

Presented by André Montsion

Camp Hess Kramer Institute

October 15 – 17, 2010

Caribou

(French Canada)

The caribou (KAH ree boo) is an animal from northern Quebec (Keh BEHK, in French); European deer family – wild deer

From Gatineau (Gatineau /Hull/Aylmer) – South west of the Province of Quebec – with influences from Quebec’s North Shore area - Les Escoumins.

Mixer - Style - Breakdown and solo jig - Jig that can be done flat footed to better represent the stamping of the animals.

Formation: Circle of men outside facing center; circle of women inside facing out

Part 1

GLIDE steps (chassés) to the R, on R, 2 series of & 1 & 2 & 3&.7 & 8 steps
Last 7 & 8 steps are transition, bringing weight on left foot

Part 2 – (couple hold as you feel comfortable)

SWING - on the R 2 series of &1 & 2 & 3& 7 & 8 steps
Finish in open position, partner on the L, making a circle

Part 3*

In: step 1 – 2 – 3 - touch, out: step 1 – 2 – 3 - touch

Straight in but short and not complete for Men 1 - 2 - 3 - touch

Women, turn under man’s left arm, ending face to face on the touch

Men back up to original place in the circle 1 - 2 - 3 touch... **Women** stay in place

Part 4

JIG* (Men first – Women respond)

Men: (123) (123) (123) 1 1

Women: repeat

Repeat, or do a variation -

Men: (123) 1 (123) 1 1

Women: repeat

* Either R or L foot can be used and use the ending “count” to readjust.

Presented by André Montsion
Camp Hess Kramer Institute
October 15 – 17, 2010

Gigue D'André

(French Canada)

Dance created by André Montsion; from Gatineau (Gatineau /Hull/Aylmer) – South west of the Province of Quebec – with influences from Quebec's - Les Escoumins.

Formation: 2 lines facing each other; men and women doing the same steps

.

Part 1

R 23 – L R

L 23 – R L

R 23 – L 23 – R 23 L R

L 23 – R 23 (waltz type rhythm)

L 23 – R 23 – L 23 R L

Repeat

Part 2

R 23 – L 234

L 23 – R 234

R 23 – L 23 – R 23 – L 234

L 23 – R 23 (waltz type rhythm)

L 23 – R 23 – L 23 – R 234

Repeat

Part 3

Moving to the **right**

R 23 (flat)

Step L behind R

R 23 (flat)

Step L to the left – Step R in place

Step L behind R

R 23 (flat)

Step L behind R – Step R touch L no weight

Moving to the **left**

L 23 (flat) touch R

R waltz style back (RLR)

Step L to the L - Step R to the L

Step R L R

Presented by André Montsion

Camp Hess Kramer Institute

October 15 – 17, 2010

Joc De Doi

(Romania)

Orchestra: Gheorghe Zamfir – Trésors folkloriques roumains Vol. III

Formation: Open circle, hands in W position, moving to the right

Introduction

4 times a counts of 8

Music A-

Part I – 4 times

Walking to the right, 3 steps and touch (RLR, touch L) and 3 steps and touch (LRL, touch R)

Part II – Twice

Grapevine Right - Start R foot, touch L for 8th ct

Grapevine Left – Start L foot, touch R for 8th ct.

Repeat A

Music B – (Music changes to a faster tempo)

Part I – 4 times

(RLR) (LRL) and 4 running steps R L R L

Part II - Forward and Back - Twice

Stamps

123 – heel stamp

123 – heel stamp

12

123 – heel stamp

Note: Original formation would be individual couples, with woman's right hand on man's left shoulder while traveling. Grapevine and Stamps sequences would be with a shoulder hold, making 2 separate lines with women in front, facing center of the circle.

Presented by André Montsion

Camp Hess Kramer Institute

October 15 – 17, 2010

M'aresi Na Glendo

(Greece)

From the Island of Crete, the area of Rethymno

Music: Stratos Gounakis of Rethymno

Maleviziotis

Basic

Forward

R 2 3

L 2 3

R kick L

And back

L 2 3

R 2 3

L kick R

Repeat

Variation A

Forward R 2 3

L 2 3

Both feet together stop

Wait (bending knees) 2 cts

Open feet

Pas de basque style

L 2 3 R 2 3 L 2 3

Both feet together stop

Wait (bending knees) 2 cts

Going back - Resume basic

Variation B: (Usually for women – off the circle)

Using Hop step step

Turning on oneself

To the Right (backward) then to the L (backward)

Hop on L heel step R L step Hop on L heel step R L step 123 (LRL)

Hop on R heel step L R step Hop on R heel step L R step 123 (RLR)

M'aresi Na Glendo -- Continued

- Very quick... full turn in 2 hop step steps
- Set at 4 times

Variation C

Hop in Front with R
Hop back with R
Hop in front
R 2 3

Hop in Front with L
Hop back with L
L 2 3

The sequence being 3 hops with R for 2 hops with the L

- Set at 4 times then resume basic

M'aresi Pentozali

(Greece)

From the Island of Crete, the area of Rethymno

Music : Stratos Gounakis of Rethymno

Basic

Step R – kick L

Step L – kick R

Step R to right

Step L -2-3

R to R

L behind R

Repeat

Usually done in place but often has a slight move to the Right

Variations *.... Men would separate from the line and move in front

Basic ending SINGLE stamp L

Start basic at step L with kick R – ending DOUBLE stamp L

Start basic at step L with kick R – ending SINGLE touch toes behind R with L

Start basic at step L with kick R – ending DOUBLE touch toes behind R with L

Start basic at step L with kick R – ending with ONE slap of L foot in front

Start basic at step L with kick R – ending with DOUBLE slaps L in front, then R in front

Step R to R – L to L 2-3- TRIPLE slaps L foot in front, R in front, L in front – heel click

Go back to basic

*Variations are done as the music gets faster toward the end of the melody

For recreational purposes it can be done by all and also called a few times throughout the dance.

Presented by André Montsion

Camp Hess Kramer Institute

October 15 – 17, 2010

Rethymniaki

(Greece)

From the Island of Crete, the area of Rethymno

Music: Stratos Gounakis of Rethymno

Styling: All steps are small and on ball of feet

Syrto

Basic

Close R

Step R – touch or lift L

L 2 3 about in place

R 2 3 diagonal move to the L (last step on the left may be accentuated and used for man's variation)

L 2 3 moving to the R backward

Repeat

Variation A (for all): **CROSS STEPS**

Close R

Step R – touch or lift L

L 2 3 cross R in front of L

R 2 3 cross L in front of R

L 2 3 stamp L in place

Variation B (for all): **BIGGER MOVE TO THE RIGHT**

Close R

Step R – touch or lift L

L 2 3 about in place

R 2 3 diagonal move to the L

3 bigger steps moving grapevine style to the right, L - R - L

Double heel clicks

WOMEN's variation

A-

1 basic sequence to get out of the circle

Close R

Step R touch or lift L

RETHYMNIAKI – Continued

Turning slightly to the R, L 2 3
Turning slightly to the L, R 2 3
Full rotation - clockwise, L 2 3

B-

-----)
Close R
Step R touch or lift L

L 2 3 in place
R 2 3 almost in place

equivalent to 1 full syrto pattern

Scissors L R L R
-----)

Lean L to left
R in place
Cross L in front of R

Repeat 2 more times

equivalent to 1 full syrto pattern

End with scissors
-----)

Lean L to left
R in place
Cross L in front of R

Moving backward to return to line

equivalent to 1 full syrto pattern

L 2 3
R 2 3

Scissors
-----)

Lean L to left
R in place
Cross L in front of R

equivalent to 1 full syrto pattern

Now in circle – resume syrto step

-----)

Sirba din Carutsa

(Romania)

Translation: Sirba of the Wagon

Orchestra: Barbu Lautaru of Rapsodia Romina

Formation: 2 circles of open line. Women inside going to the L and men outside going to the R

Description for Men – reverse for Women

Introduction

2 series of 8 counts

Part I – Traveling sideways

Gliding steps to the R & R(1) & R(2) & R (3) & R (4) no weight on L

Gliding steps to the L & L (1) & L (2) & L (3) & L (4) no weight on R

repeat

Gliding steps to the R for a count of 6

Gliding steps to the R count of 4

Gliding steps to the L count of 4

repeat

Part II – Traveling and stop in place – 8 times

R to R a bit in diagonal

L to R

R to R

L in place – facing center, touch R

Part III – Sirba -- 4 times

3 quick steps to the R, flounder L in front (RLR, ..

3 quick steps to the L, flounder R in front (LRL,..

3 quick steps to the center, flounder L in front

3 quick steps back, flounder R

Part IV – Grapevine

To the LEFT with the RIGHT foot

2 series of 8 steps, using cts 7 & 8 of the second set to prepare to change direction

To the RIGHT with the LEFT foot

2 series of 8 steps, using cts 7 & 8 of the second set to prepare to start over from the top

REPEAT THE DANCE

Sirba din Carutsa -- continued

ENDING

Part I

4 gliding steps to the R
4 gliding steps to the L
4 gliding steps to the R
4 gliding steps to the L
then 6 gliding steps to the R

repeat
and add gliding steps for a count of 12 .

Valse de Maman

(French Canada)

Translation: Mom's waltz

From Gatineau (Gatineau /Hull/Aylmer) – South west of the Province of Quebec

Music: Tommy Duchesne – Valse du Lac St-Jean

A-

Facing circle

Waltz step R 2 3

Waltz step L 2 3

Move to the R, facing circle, R to right, & L in place

Waltz step R 2 3

Reverse

B -

Circle on your own

8 waltz steps

C -

Making a full circle, counter clockwise facing R

8 waltz steps

D -

Present

4 Waltz steps in (women turning on fourth to return)

4 Waltz steps out (men, backing out and women may turn while returning to position)

Everybody,

2 waltz steps in

2 waltz steps out (women may turn while returning to position)

Repeat

Presented by André Montsion

Camp Hess Kramer Institute

October 15 – 17, 2010

Vot' Petit Chien

(French Canada)

Translation: Your little dog

From Gatineau (Gatineau /Hull/Aylmer) – South west of the Province of Quebec

Music: Song of Vot' p'tit chien madame (see following page)

Formation: circle – mixer

A-

Circle position

Waltz steps

Men to the R, salute Women

Women to the L, smile to Men

B-

Men in place 4 waltz steps as women waltz to the left 2 forward and waltz step back in front on men making a diagonal

Then repeat

Men with women on there left

And Women with the men on there right

C -

Weaving the circle

Left shoulder to left shoulder

Using waltz steps

D -

Finding a partner

Everybody waltz

Presented by André Montsion
Camp Hess Kramer Institute
October 15 – 17, 2010

1-

Vot'ti chien Madame

Vot'ti chien Madame

Vot'ti chien m'a mordu (bis)

Tai toé don 'ti menteur mon 'ti chien ne mord plus (bis)

Your dog bit me – no, he did not

Si on veut fêter, avoir du plaisir avant de s'amuser (bis)

Faut pas faire de façon ou des airs aux garçons (bis)

If you want to celebrate, have fun before playing

Don't be nice or acknowledge the boys

2-

Vot'ti chien Madame

Vot'ti chien Madame

Vot'ti est parti

Tai toé don 'ti menteur tu sais pas c'que tu dis (bis)

Your dog is gone – you don't know what you are saying

Quand on veut valser, sauter et tourner pour pouvoir danser (bis)

Faut avoir un violon ou un accordéon (bis)

When you want to waltz, jump and twirl in order to dance

We need a violin or a recorder

3-

Vot'ti chien Madame

Vot'ti chien Madame

Vot'ti chien est perdu (bis)

Tai toé don 'ti menteur mon ti chien ne sort plus (bis)

Your dog is lost – no, he doesn't go out

La musique est arrêtée, la danse est terminée, faut alors se quitter (bis)

Mais nous nous reprendrons au nom du père Gendron (bis)

The music stopped, dance is over, and we have to go

But we will do it again in the name of Mr Gendron

4-

Vot'ti chien Madame

Vot'ti chien Madame

Vot'ti chien est revenu (bis)

Tai toé 'ti menteur y'était même pas perdu (bis)

You dog is back – you, little liar, my dog was never lost

All-Promenade Mixer

(U.S. Novelty)

I have seen variations of this dance at many events. It can be called by a person off the dance floor, or called by someone participating in the dance, or a particular pattern can be learned by the group in advance and used throughout the dance. (Loui Tucker)

Music: 4/4 meter Any good contra dance or square dance music will work

Formation Couples in "Skater's Position"

Steps & Styling: Walking throughout. Each "call" can take any number of measures, as decided by the caller.

Movement 1: Scatter Promenade. All couples marching around the room in random directions.

Movement 2: Circle Left. Each couple finds another couple to dance with, form a circle and move CW.

Movement 3: L hand-Star. All join L hands in the center – either joining L hands with the person opposite, or all hands randomly in the center.

Now the fun begins:

The caller can now use standard contra and square dance calls for the dancers to perform. Callers may pick and choose from any of the following:

All Forward and Back	Do-sa-do partner	Do-sa-do corner
Ladies Chain (courtesy turn)	Right-and-Left thru (courtesy turn)	Pass-thru (courtesy turn)
Swing partner	Swing corner	R-hand star
Ladies only R-hand star	Gents only R-hand star	etc.

When the caller decides, he/she will call "All Promenade" or "Scatter Promenade" and the dance repeats. Additional fun can be had if the caller uses "Ladies Chain" and does NOT repeat that call so everyone has a new partner. Calling "All Promenade" at this point mixes the dancers even more.

Presented by Loui Tucker
Camp Hess Kramer Institute
October 15 – 17, 2010

Devichya khorovodnaya – (Russia)

In 1955 Lidiya Bogotkova published the book *Dances and Games for Students and Working Class Youth*. In this book she collected dances, songs and games based on folkloristic elements, although the music was often newly written. This dance is an adaptation by Hennie Konings of the version of the song that can be found in Bogotkova's book. The music was written by A. Novikov and the text by O. Fadeyeva. The dance is a lyrical round dance for girls. It was first presented in Germany in 1993.

Pronunciation: DYEh-veech-yah khah-rah-VOHD-nah-yah

Translation: Young girls' circle dance Presented at Stockton Folk Dance Camp 2010
by Radboud Koop

Music: 4/4 meter

Formation Closed circle, hands joined in V-pos.

Steps & Styling: Walking Double-step: Three regular, equal-sized steps in the rhythm QQS, each step passing the previous one. Although the third step has double the time length compared to the first and second steps, its size (i.e., the amount of space that is traveled) is the same as the others. Also, the second step is not closed next to the first, but it passes the first step with the same amount of space. Movements are smooth without bouncing.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
8 meas	<u>INTRODUCTION</u> No action.	
	<u>DANCE.</u>	
1-7	Seven Walking Double-steps fwd in LOD starting R.	
8	Walking Double-step L-R-L, while turning on ct 2 to face ctr and stepping on L next to R on ct 3-4.	
9	Walking Double-step R-L-R twd ctr (ct 1-4).	
10	Two walking steps fwd L-R (ct 1-2); soft stamp with L heel next to R (ct 3); pause (ct 4). During meas 9-10 hands are raised slowly to W-pos.	
11-12	While head inclines slightly to R, two Walking Double-steps L-R-L, R-L-R moving bkwd along a curved path bending to the R from the ctr into LOD (end facing RLOD), while hands are slowly lowered to V-pos.	
13-14	Two Walking Double-steps L-R-L, R-L-R fwd in RLOD.	
15-16	Two Walking Double-steps L-R-L, R-L-R while dancing a small circle outward and L (CCW) ending to face ctr.	
17-32	Repeat action of meas 9-16 with opp ftwk (including head tilt) and dir. Repeat the dance from the beginning.	

Lyrics

Transliteration:	Translation:	Lyrics (Russian):
Devushki, podruzen'ki Stanem v khorovod Vsya zemlya rodimaya S nami zapoyot Dali neob'yatniye Veshniye lesa Ekhom otzivayutsya Na nashi golosa	Girls, girlfriends Get ready for a round dance Our whole country Sings along with us Vast distances Forests in Spring Answer in echo To our voices	, ,
Na zakate zharkogo Solnechnogo dnya Veselitsya molodost' Pesnyami zvenya Pro sud'bu shastlivuyu Pesni govoryat Pro lyubov khoroshuyu Kak yabloneviy sad	At sunset on a warm Sunny day The merry youth's Songs are telling About a happy destiny These songs are telling About true love Like a blossoming apple orchard	, ,
Mnogo pered yunost'yu Radostnikh putey Svetel den' segodnyashniy Zavtrashniy svetley Shastyem, slovno solnishkom Kray rodnoy sogret Krashe nashikh khorovodov V tselom mire net	For the youth are open many Happy roads Today is a glorious day More glorious will tomorrow be Happiness, like the sun Warms our homeland Nicer circle dances than ours* Are nowhere in the whole world	-

* Originally these two lines were “Nicer countries than the Soviet Union are nowhere in the whole world.”

Elokim Ta'ase Shenigdal

(Israel)

Choreographed by Shmulik Gov-Ari in 2009. The powerful lyrics of the song have made this dance very popular wherever Israeli dances are done.

Translation: God make us strong
Pronunciation: Eh-loh-KEEM tah-ah-SAY she-neeg-DAHL
Music: 2/4 meter
Formation Circle of dancers dancing independently. No handhold.
Steps & Styling Solemn and graceful.

Meas. PATTERN

INTRODUCTION. Begin with the lyrics

I

- 1 Facing CCW, beginning with R, three walking steps fwd (cts 1-3); hold (ct 4).
- 2 Step L fwd while raising arms (cts 1); step R in place (ct 2); face center and step L to L extending arm to L (ct 3); hold (ct 4).
- 3 Step R to R, extending both arms out to side (cts 1-2); step L in front of R while crossing arms in front and snapping fingers (cts 3-4).
- 4 4-ct grapevine moving CCW: R to R (ct1), L behind R (ct2), R to R (ct 3), L in front of R (ct 4).
- 5 Three steps (R, L, R) moving CCW and turning slight to R to face away from the circle's center (cts 1-3), touch L toes next to R (ct 4).
- 6 Repeat meas 5 with opp ftwk and directions. End facing center.
- 7 3-step turn R (cts 1-3); hold (ct 4).
- 8 3-step turn L (cts 1-3); hold (ct 4).
- 9-16 Repeat meas 1-8 and close R next to L.

II

- 1 Step R to R and hold extending L slightly to L and raising arms up and out (ct 1-2); step L behind R (ct 3); step R to R (ct 4).
- 2 Step on L in front of R (ct 1); step back onto R in place (ct 2); 2-step turn L to end facing center (cts 3-4).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5 Facing center, beginning with R, walk three steps toward center (cts 1-3); pivot on R to end facing out (ct 4).
- 6 Step L fwd (ct 1) while arms rise slightly to about waist height, step R in place (ct 2), step L bwd (ct 3), touch R next to L (ct 4). End facing slightly to L with L shoulder twd center of circle.
- 7 4-ct grapevine moving away from center: R to R (ct 1); L in front of R (ct 2); R to R (ct 3); L behind R (ct 4).
- 8 2-step turn R moving away from center to end facing center (cts 1-2); step R bwd (ct 3); step L in place (ct 4).
- 9-16 Repeat meas 1-8.

Presented by Loui Tucker
Camp Hess Kramer Institute
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Elokim Ta'ase Shenigdal

Elokim ta'ase shenigdal, shenismach venirkod venohav le'ehov
Nekabel et hakol, lo nishal, Elokim

Gam im pachad yofi'a, milchama te'ayem lehagi'a
Ahavat Elokim ze hako'ach sheli bachayim
Mi yomar im mulecha, hashamayim sharim ma'asecha
Nevakesh bitfila shenizke livracha shel simcha

Elokim ta'ase shenigdal, shenizke bemitsvot lo nechdal
Shenohav et hakol shena'ir et hachoshech
Nizrach kmo kochav bachalal
Elokim ta'ase shenigdal, shenismach venirkod venohav le'ehov
Nekabel et hakol, lo nishal, Elokim

Ananim me'alainu veba'osher gadol belibainu
Hashamayim gdolim ve'anachnu osfim rega'im
Vehayom od yagi'a, shelibainu yif'am baraki'a
Ahava ilahit vechibur el ha'or hanitschi

God, make it that we will mature (grow up)

God, make it that we will mature and be happy, dance, and love to love
We will accept everything, we will not ask questions, God

Even if fear appears, war is threatening to arrive
The love of God is my strength of life
Who will say if in front of you the skies are singing your deeds
We will pray that we will be honored with the blessing of happiness

God, make it what we will mature and be honored with Commandments, we
will not stop
That we will love all, light the darkness, shine like a star in space
God, make it that we will mature, be happy, dance, and love to love
We will accept everything, we will not ask questions, God

Clouds are above us, and happiness in our hearts
The skies are great and we collect moments
And the day will arrive that our heart will beat in heaven
Heavenly love and connection to the eternal light

Gau Shan Ching (高山青)

(Taiwan Tzou tribe)

The song “High Green Mountain” was written in 1949, the collaborative work of the famous poet Yu-Ping Deng as its lyricist, and Lan-Ping Jou as the composer. It is the theme song of the movie “*The Magnificent Happenings on Mt. Ali*, directed by Cheh Chang. The movie may be long forgotten, but the song “High Green Mountain” has spread all over the world and become a representation of Taiwan. It is also a song with which all Taiwanese are familiar. Based on the steps of the aborigines, the main ideas of the lyrics describe the beauty of the young ladies and the strength of the young men who are the aborigines on Mt. Ali. They are the Tzou tribe. This dance was choreographed by Chang-Shiung Yang in June 1989.

Translation: The High Green Mountain Presented at Stockton Folk Dance Camp 2010
by Fang-Chich Chen

Pronunciation: GOW SAHN SHIHN

Music: 4/4 meter

Formation: Mixed circle of dancers facing ctr (or M in one line, W in one line); joined hands down in V-pos.

Steps & Styling: Schottish Step: Bending fwd and facing RLOD, step bwd on R (ct 1); step L behind R (ct 2); step R to R while standing straight (ct 3); hop on R swinging L fwd (ct 4). Can be done with opp ftwk and direction.

Grapevine Step: Step R in front of L (ct 1); step L to L (ct 2); step R behind L (ct 3); step L to L (ct 4). Can be done with opp ftwk and direction.

Step-Close: Step R (ct 1); step L next to R with wt (ct 2). Can be done with opp ftwk and direction.

Meas 4/4 meter

Pattern

8 meas INTRODUCTION No action.

INTERLUDE 1. Shout “Hey!” and start the dance.

1-4 Hands joined in V-pos, starting on R, take eight Step-Close steps, moving R (cts 1-16). Swing hands down and bkwd (ct 1); swing hands up and fwd (ct 2). Shout "Hey!" each time you step on R ft.

5 Standing with ft apart and bending knees, slap both thighs with both hands, swinging both hands to R and shifting wt to R (ct 1); slap both thighs with both hands, swinging both hands to L and shifting wt to L (ct 2); slap both thighs with both hands (ct 3); swing both hands with more force to R (ct 4). Head inclines slightly to the same side as the hands swing.

6 Repeat meas 5 opp direction.

7-8 Repeat meas 5-6.

Gau Shan Ching — continued

I. SCHOTTISH STEP AND CLAPPING HANDS

- 1-4 Facing ctr, hands are joined and down in V-pos. Starting on R, one Schottish step to R (cts 1-4); repeat cts 1-4 with opp ftwk and direction (cts 5-8); repeat cts 1-8 (cts 9-16).
- 5-9 Step R in front of L, bending the upper part of the body to L, clapping both hands (ct 1); step L in place, clapping both hands (ct 2); abruptly face CCW and step R to R with arms raised high and wide, flicking both hands upward (ct 3); step L to R, flicking both hands again (ct 4). Repeat cts 1-4 four times (five times total); moving to R (cts 5-20).

II. GRAPEVINE STEP AND CLAPPING HANDS

- 1-4 Facing ctr, hands are joined and down in V-pos. Starting R in front of L, dance a Grapevine Step moving to L (cts 1-4); step R in front of L (ct 5); step L to L (ct 6); step R beside L (ct 7); hop on R, lifting L fwd (ct 8). Repeat cts 1-8 starting with L and moving to R, with opp ftwk and direction (9-16).
- 5-9 Repeat Fig I, meas 5-9 (cts 1-20).

III. SCHOTTISH STEP AND STEP-HOP

- 1-4 Repeat Fig I, meas 1-4 (cts 1-16).
- 5-9 Step R to ctr, upper body bending fwd (ct 1); hop on R, while lifting L behind, and swinging hands bkwd (ct 2); step-hop on L, while straightening upper body, hands joined slightly up, R hand is lifted in front (cts 3-4). Repeat cts 1-4 four times (five times total), moving to R (cts 5-20)

INTERLUDE 2. SLAP BOTH THIGHS

- 1-6 Repeat meas 5 of Interlude 1 a total of six times.

ENDING

- 1-4 Starting on R, take eight Step-Close steps, while holding both hands up above head height and turning both wrists inward and up and flicking hands eight times (cts 1-16). Hold both hands; shake both hands.
- 5, etc. Hands joined down in V-pos, facing diag R, heavy step R, lifting L beside R, leaning R and raising joined hands (ct 1); step fwd L, bringing joined hands down (ct &). Repeat cts 1, &, until the end of music. The leader can lead dancers in any direction.

Sequence:

Introduction

Interlude 1, Fig I, Fig II, Fig III

Interlude 2, Fig I, Fig II, Fig III

Ending

Gau Shan Ching — continued

Lyrics

The high mountain is green, the valley water blue.
The girl on A-Li Mountain is as beautiful as the water.
The boy in A-Li Mountain is as strong as the mountain.

The high mountain is always green, the valley water always blue.
The girl and the young man will never part.
The blue waters will flow around the mountain forever.

Gao Shan Ching Jian Shuei Lan
A Li Shan De Gu Niang Mei Ru Shuei Ya
A Li Shan De Shao Nian Jhuang Ru Shan
A..... A.....

A Li Shan De Gu Niang Mei Ru Shuei Ya
A Li Shan De Shao Nian Jhuang Ru Shan

Gao Shan Chang Ching Jian Shuei Chang Lan
Gu Niang Han Na Shao Nian Yong Bu Fen Ya
Bi Shuei Chang Wei Jhao Ching Shan Jhuan

Na Lu Wan Duo Yi Ya Na Ya Hei Yi Ya Hei
Na Lu Wan An Duo Yi Ya Na Ya Hou Hai Ya
Hou Yi Na Lu Wan Duo Yi Ya Na Ya Hou Ha: Ya

[Untranslated nonsense syllables
similar to “La-Dee-Dah-Hey-Heidi-Ho”]

Hineh Ma Tov

(Israel)

The words for Hineh Ma Tov come from Psalm 133, and have been set to a number of melodies. One of those melodies was used in the 1950's by Rivka Sturman when she created a simple circle dance which is still done today. This version of Hineh Ma Tov was created in 2000 by Silvio Berlfein, an Argentine Jew currently living in Florida, and it has become popular as well, particularly with young dancers, due chiefly to the infectious, upbeat music.

The music for this line dance is an arrangement by Yerachmiel Begun, the director of the Miami Boys Choir. The Miami Boys Choir, which sings in this recording, is modeled after the Vienna Boys' Choir. Pre-adolescent Orthodox Jewish boys audition to sing in the choir and are released when their voices change.

Line dances such as this one are a small but popular sub-set of Israeli dances done by individual dancers in rows facing the same direction. Many dancers assume this dance is Israel's attempt to mimic Country-Western line dances or the more recent recreational line dances being done in the U.S. On the contrary, Israelis have been doing dances like this since the mid-1960s when such dances as Sapri Tama, Debka Lahat, and Shalom Al Israel were first created. Line dances represent 10-12% of the Israeli dance repertoire.

Pronunciation: ee-NAY mah tohv

Music: 2/4 meter

Formation Dancers stand individually, in rows, all facing the same direction, usually the front of the hall.

Steps & Styling Light, bouncy, joyous. Unless otherwise noted, arms are bent at the elbow so hands are at waist level. Finger-snapping with the beat is common.

Meas.

PATTERN

1-6 INTRODUCTION. No action. Begin dance with the lyrics to the song.

I

1 Step on R to R, bending and straightening the R knee slightly during the transfer of wt (ct 1); step on L to L, bending and straightening the L knee slightly during the transfer of weight (ct 2).

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

3-4 Repeat meas 1-3 with opp ftwk and direction.

5 Kick R sharply fwd with a flexed ft, almost touching the heel to the ground and hopping lightly on the L (ct 1); step fwd on R (ct &); kick L sharply fwd with a flexed ft, almost touching the heel to the ground and hopping lightly on the R (ct 2); step fwd on L (ct &).

6 Step fwd on R while turning 1/4 L (ct 1); step on L in place (ct &); step fwd on R while turning 1/4 L (ct 2); step on L in place (ct &). *Note:* Having executed a half-rotation in place, dancers now face the opp wall.

7-8 Repeat meas 5-8 with the same ftwk, ending in the beginning position and orientation.

Hineh Ma Tov – continued

II

- 1 A large step to R on R while arms reach high and straight, fingers of the hand spread (ct 1); step on L slightly behind R (ct 2); step in place on R as arms bend at the elbow and come down to about shldr height, fingers relaxing (ct &).
- 2 Repeat meas 1 with the opp ftwk and direction.
- 3 Fast grapevine: step on R to R (ct 1), step on L behind R (ct &); step on R to R (ct 2); step on L in front of R (ct &).
- 4 Jump lightly on to both feet with feet spread about shldr distance apart and arms stretching wide to the sides with palms up (ct 1); jump on both feet with feet together, bringing arms high over head and clapping hands (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9 Repeat Fig I, meas. 5 (heel-steps).
- 10 Repeat meas 4.
- 11-12 Repeat meas 9-10.
- 13 Step bkwd onto R, bending and straightening the knees slightly during the transfer of wt to effect a light bounce on both feet (ct 1); step bkwd onto L with the same action as ct 1 (ct 2).
- 14 Repeat meas 13, continuing to back up.
- 15-16 Repeat Fig I, meas 6 *twice* (full rotation instead of half-rotation).

SEQUENCE: Each figure is danced twice, ending with Fig. II, meas 9-10.

Lyrics

Hine mah tov u mah nayim shevet ahim gam yahad

How good and pleasant it is when brothers dwell together in unity.

Ina Ina

(Aroman community, Dobrogean region, Romania)

Pronunciation: EE-nah EE-nah

Music: 2/4 meter Presented at Stockton Folk Dance Camp 2010
by *Sonia Dion & Cristian Florescu*

Formation: Open mixed circle; hands joined in W-pos extended slightly fwd, facing ctr.

Meas 2/4 meter

Pattern

1-16 INTRODUCTION No action.

I. STEP-LIFTS AND GRAPEVINE (Solo man singing).

1 Step R to R (ct 1); lift L, raising L 45° in front with knee slightly bent (ct 2).

2 Step L to L (ct 1); lift R, raising R 45° in front knee slightly bent (ct 2).

3 Step R to R (ct 1); step L across behind R (ct 2).

4 Step R to R (ct 1); step L across in front of R (ct 2).

5-16 Repeat meas 1-4, three more times (four times total).

II. SQQ RHYTHM (Solo woman singing)

1 Step R to R slightly diag on front (ct 1); step L on ball of ft across behind R (ct &);
step R in place (ct 2).

2 Repeat meas 1 with opp ftwk (starting L ft), continuing to move CCW

3 Step R to R (ct 1 &); step L across behind R (ct 2); small step R to R (ct &).

4 Step L across in front of R, body facing slightly diag to R (ct 1 &); step R to R
(ct 2); step L across in front of R (ct &). Note: During meas 4, body facing slightly
diag to R.

5-6 Repeat meas 1-4 three more times (four times total).

III. KICKS AND CROSS-STEPS (Instrumental)
(facing slightly diag to R)

1 Lift on L heel, bending R knee (ct 1); step R to R (ct &); lift on R heel, bending L
knee (ct 2); step L to R (ct &).

2 Lift on L heel, bending R knee (ct 1); step R to R (ct &); lift on R heel, bending L
knee (ct 2); step L in place, facing ctr (ct &).

3 Step R across in front of L, swinging arms down and slightly back (ct 1); small step
L to L, swinging straight arms slightly twd ctr (ct &); step R across in front of L,
swinging arms slightly back (ct 2); small step L to L, swinging arms slightly twd ctr
(ct &).

4 Step R across in front of L, swinging arms slightly back (ct 1); small step L to L,
swinging straight arms slightly twd ctr (ct &); lift on L heel, swing up arms (elbows
bent) in W-pos (ct 2); step R to R, body facing slightly diag to R (ct &).

Ina Ina — continued

5 Lift on R heel, extending L fwd (ct 1); step L in place, body facing ctr (ct &) step R across in front of L, swinging straight arms down slightly back (ct 2); small step L to L, swinging straight arms slightly twd ctr (ct &).

6-15 Repeat meas 1-5 two more times (three times total).

16 Repeat meas 1.

Note: Swing up arms (elbows bent) on the ct 1 of meas 6, 11 and 16 to take original position (W-pos.)

Sequence:

Fig I, Fig II, Fig III,

Fig I, Fig II, Fig III,

Fig I, Fig II (close ft together for ending).

Lyrics (Aroman language)

Cum s`adar lea feata	How should I approach the girl,
Shed mi minduiescu	I wait and think?
Cum s`adar lea feata	How should I approach the girl
Sani ti isusescu	And to ask her to marry me?

Ina ina gione	Come, come here, young man,
Ina isuseami	Come and ask me.
Ina ina gione	Come, come here, young man,
Inveasta tini iami	Marry me.

Cum s`adar lea feata	How should I approach the girl,
Imshata pirusheana	The lovely sylph?
Cum s`adar lea feata	How should I approach the girl
Sani ti ved niheama	And admire her a little?

Ina ina gione	Come, come here, young man,
Ina tu livadi	Come into the orchard.
Ina ina gione	Come, come here, young man,
Dada nu ni veadu	Mother can't see us.

Cum s`adar lea feata	How should I approach the girl,
Pirusheana meu	My sylph?
Cum s`adar lea feata	How should I approach the girl
Inveasta sa`ni ti iau	And make her my bride?

Ina ina gione	Come, come here, young man,
Noi doii s`na lomo	For the two of us to wed.
Ina ina gione	Come, come here, young man,
Caruna s`na bagamo	For us to receive our crowns.

Presented by Loui Tucker
Camp Hess Kramer Institute
October 15 – 17, 2010

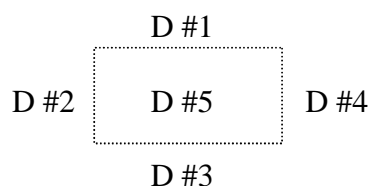
Polka Dots

(Scottish)

I have been unable to find the source or author of this dance. I have read that Germain Hebert taught it in 1982 at a workshop in Montreal and credited Stew Shacklette. Stew Shacklette has said he learned it from Bill Johnson but Bill Johnson is not the author either. It was also presented at Mainwoods Dance Camp in 1998. I learned it in the Santa Clara Valley during various dance events and it has recently become very popular there. The Scottish Country Dance Society has it listed but does not provide the author. (Loui Tucker)

Music: 4/4 meter

Formation Sets of five individual dancers. Four of the dancers stand on the sides of the square with Dancer #1 with back to the music. A fifth dancer stands in the middle of the square facing Dancer #1



<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-4	Dancer #5 faces Dancer #1 and leads a RIGHT-Shoulder Reel with Dancer #1 and Dancer #3, beginning by passing R shoulders with Dancer #1.	
5-8	Dancer #5 finished meas 4 just in time to begin a LEFT-Shoulder-Reel with Dancer #2 and Dancer #4.	
9-10	Dancer #5 now faces Dancer #1. Set: Pas-de-basque or triplets R and L. Join R hands across with elbows bent and change places with two triplets. Dancer #1 is now in the center of the square, and faces Dancer #2.	
11-12	Dancer #1 and Dancer #2 repeat the movements of meas 9-10 (set and exchange places). Dancer #2 is in the center and faces Dancer #3	
13-14	Dancer #2 and Dancer #3 repeat the movements of meas 9-10 (set and exchange places). Dancer #3 is in the center and faces Dancer #4	
15-16	Dancer #3 and Dancer #4 repeat the movements of meas 9-10 (set and exchange places). Dancer #4 is in the center and faces Dancer #5	

Note: While the dance is written for five individuals, any of the positions can be taken by a couple. During the reels, the couple can either dance side-by-side in “Skater’s Position” or one behind the other but doing the same part. The “set and exchange” is done with a three-hand turn instead of a two-hand turn – or a four-hand turn in the event two couples wind up setting and exchanging in the same set.

Presented by Loui Tucker
Camp Hess Kramer Institute
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Rapatma

(Black Sea Region, Turkey)

Rapatma is from an area northeast of Anatolia. It is from the Black Sea region and typical Horon style. Rahpet means "rat."

Pronunciation: RAH-paht-mah

Presented at Stockton Folk Dance Camp 2010
by Ahmet Lüleci

Music: 4/4 meter

Formation: Semi-circle. Arms bent at the elbows, holding hands at waist level, wrists relaxed. Small steps. Light up-down bounce on each ct throughout.

Meas 4/4 meter

Pattern

10 meas INTRODUCTION Start after shouting.

I. FIGURE I

1 Step fwd R (ct 1); kick L fwd from the side (ct 2); step fwd L and slightly in front of R (ct 3); touch R heel next to L (ct 4).

2 Step back R (ct 1); step back L (ct 2).

3 Step R to R (ct 1); touch L heel in place next to R (ct 2); step L to L (ct 3); touch R heel next to L (ct 4). The step to the R is slightly larger than the step to the L.

Note: Although the steps appear to be done in place, the effect of the slightly larger steps to the R than to the L is to make the dance gradually moves R.

TRANSITION

4 running steps R-L-R-L (cts 3,&4,&).

II. FIGURE II Bounce (pump) elbows.

1 Stamp R fwd without wt, keeping L in place, bend knees (ct 1); draw R ball of ft back next to L, straighten knees (ct 2).

Sequence:

During solo male voice and/or solo violin Fig 1 repeats (number varies)

During instrumental beats (1, 2, 1-2-3-4, 1, 2, 1-2-3-4): Fig 1, then Transition on the last four beats Fig II eight times

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Salamati

(Israeli)

Created in 2006 by Gadi Biton, one of Israel's most popular and most prolific choreographers. His sessions in Tel-Aviv, Israel regularly draw 600-700 dancers to a double basketball court. The music is a drinking song in Farsi.

Music: 4/4 meter
Formation Open circle of dancers with arms joined in "V" position unless otherwise noted
Steps & Styling R Yemenite: Step R to R (ct 1); step on L slightly diagonally bkwd (ct 2); step on R in front of L (cts 3-4).
L Yemenite: Same as R Yemenite with opp ftwk and direction.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
		<u>INTRODUCTION</u> No action. Begin with the lyrics of the song.
		I.
1		Facing center, step R to R (cts 1-2); step L behind R (ct 3); step R to R (ct 4)
2		Step L to center (cts 1-2); step back on R in place (ct 3); shift wt back to L in center
3-4		Repeat meas. 1-2
5-6		Facing center, R Yemenite, L Yemenite
7		Facing CCW, step R fwd (cts 1-2); touch L heel in front of R (ct 3); step on L fwd (ct 4).
8		Repeat meas 7
		II.
1-2		Facing CCW, R Yemenite and L Yemenite. Travel slightly fwd while doing these steps.
3		On the upbeat before meas 3, twist sharply L to face CW and stamp R (keep wt on L). Step heavily on R (cts 1-2; continuing to face CW, step bwd onto L (cts 3-4)
4		Step bkwd onto R and turn to face center (cts 1-2); step on L in front of R (cts 3-4).
5-6		Repeat meas 3-4
7		Step R fwd (cts 1-2); step on L heel fwd (ct 3); bring R sharply next to L (ct 4).
8		Repeat cts 3-4 of meas 5 (cts 1-2); step on L heel fwd (ct 3); hold (ct 4).
9		Step R to R, pivoting one-half turn to R to face away from center (cts 1-2); step L to L (ct-4).
10		Fast Grapevine: step R behind L (ct 1); step L behind R (ct 2); step R to R (cts 3-4).
11-12		Repeat meas 9-10 with opp ftwk and direction to end facing center
13		Large step R to R while arms come up to W pos (cts 1-2); large step L to L (cts 3-4).
14		Three quick steps: R in front of L (ct 1); L to L (ct 2); R in front of L (cts 3-4). Arms come down to V pos during these three steps.
15-16		Repeat meas 13-14 with opp ftwk and direction.

Salamati – continued

III.

- 1 Jump heavily onto both feet and quickly take weight onto L (cts 1-2); kick R across in front of L (ct 3); step on R in front of L (ct 4).
- 2 L Yemenite (cts 1-3); shout “HEY!” while stepping heavily on R in place (ct 4).
- 3 Step L in front of R (cts 1-2); step in place on R (cts 3-4).
- 4 Step L to L (cts 1-2); step R in front of L (ct 3); shout “HEY!” while stepping heavily on L in place (ct 4).
- 5 Drop handhold. Begin a tight turn L starting with R (cts 1-2), step on L while continuing the turn L (cts 3-4).
- 6 Finish the turn with two more steps more or less in place: R in place (cts 1-2); L in place (cts 3-4). End facing center and rejoining hands in V pos.
- 7-8 Fast 8-step Grapevine moving CCW. Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); step L in front of R (ct 4), etc. Arms may swing fwd and back.
- 9-16 Repeat Part III meas 1-8

Dance is done twice as above, followed by Part I, Part III 1-8, plus Part III, meas 1, ct 1 (jump onto both feet) and raise joined arms.

LYRICS



SALAMATI

Yek, do, seh, peikaa baalaa
ch'aar, panj, shish, hameh haalaa
haal konid baa ham hastim
dast bezanid emshab mastim
emshab az un shabaa hastesh
saaghi yek peik bedeh hastesh
garmesh kon, tu emshab saaghi, baa hamim!

CHEERS

One, two, three, raise the beer glasses in the air!
Four, five, six, now everyone
Let's have fun, we're all together
Clap your hands, tonight we're drunk
This nights is one of the nights
Bartender, give me a (beer) glass
Make it warm, tonight bartender, we're together

inanari

(Turkey/Rom)

inanari is from an area northwest of Anatolia. It is from the Romany region and a typical çöçek-style dance.

Pronunciation: shee-NAH-nah-ree

Presented at Stockton Folk Dance Camp 2010
by Ahmet Lüleci

Music: 4/4 meter

Rhythm: SQQ SQQ SSSS

Formation: Semi-circle. Hands joined in W-pos bouncing slightly, body facing R.

Meas 4/4 meter

Pattern

INTRODUCTION

DANCE

- 1 Body facing R, arms in W-pos, bouncy step R diag to R (ct 1); quick step L diag to R, body facing to the R (ct 2); quick step R diag to R, body facing to R (ct &).
Rhythm: SQQ
- 2 Bouncy step L diag to R, body facing to R (ct 1), quick step R diag to R, body facing to R (ct 2); quick step L in place, turning to face front (ct &).
Rhythm: SQQ
- 3-4 Small step back on R (ct 1); small step back on L (ct 2); small step back on R (ct 1); small step back on L (ct 2).
Rhythm: SSSS

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Siriysko Horo

(Middle-East, possibly Syrian)

This dance was taught by Yuliyana Yordanova at Balkan Camp 2010. He explained that he observed this dance at a Bulgarian community gathering in Chicago (actually a bar). It was being done by a group of visiting Serbian dancers. He was later told that they had learned the dance in Syria. The dance can be done to many different pieces of music. The name simply means “Syrian Dance” in Bulgarian.

The song is in Arabic, the singer is from Libyan, but is now living in Egypt. To add even more layers, an Israeli choreographer also created a dance to this music, but uses a different cut.

Pronunciation: See-ree-YEES-koh HO-roh

Music: 2/4 meter

Formation: Open circle with arms in V-pos, all facing center and fairly close together. Leader on the R.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1		Step R to R (ct 1); step on L behind R (ct 2).
2		Step R to R (ct 1); step on L in front of R (ct 2).
3		Hop on L while bring the R to the side and up in front (ct 1); step on R in front of L (ct 2)
4		Step L to L (ct 1), step R in front of L (ct 2).
5-6		Repeat meas 4 twice.
7		Step L to L (ct 1); shift wt back onto R in place (ct 2).
8		Close L next to R without wt (ct1); hold (ct 2). Alternative: Step L next to R (ct 1); step R in place (ct2)
9		Step L fwd (ct 1); shift wt back onto R in place (ct 2).
10		Repeat meas 8.
11-12		Repeat meas 7-8
13-15		The basics: Two “Yemenite” steps -- R to R, L to L and slightly bkwd, R in front of L, and then repeated with opposite ftwk. There is no pause between the Yemenite steps. HOWEVER: The first step is a very sharp <u>leap</u> , which allows the free foot to kick fwd and to the side.
16		Repeat meas 13 (two steps of the modified “Yemenite”) In the following (17-20) measures, the upper body leans slightly fwd, and shoulders shimmy continuously.
17		Touch R heel fwd (ct 1); step back onto L in place (ct 2).
18		Repeat meas 7 with opposite ftwk
19-20		Repeat meas 17-18

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Tremouliastos

(Emona, Northern Thrace)

Jerry Duke presented the dance at Arcata Festival 2010 and Kolo Festival 2009. He learned it from Kyriakos Moisodes from Thrace.

Pronunciation: Treh-moo-lee-AHS-tohs

Music: 2/4 meter

Formation: Open circle facing slightly to the R. Arms in V-pos. Leader on the R.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1-2		Two triplets: R, L, R, hold, L, R, L, hold.
3		Two steps continuing to move CCW: R (ct 1), L (ct 2).
4		Step on R and face center (ct 1); lift L in front (ct 2).
5		Facing center and moving CW: Step L to L, close R to L with wt. There is a bit of bouncing on each step.
6-8		Repeat meas 5 three more times. The last “close” is <u>without</u> wt so that R ft is free.
9		Step R in place, turn slightly to L and step on L behind R (ct &), step R in place (ct 2).
10		Repeat meas 9 with opp ftwk and direction.
11-16		Repeat meas 9-10 three more times.

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