

Dances Presented by
Bruce Hamilton
at the
2015 Mendocino Folklore Camp

Roger de Coverly

– Longways set for 6–8 couples (9/8, G)

CDSS, *English Country Dances of Today* [1948].

This version from Thomas Hilgrove's *Ball Room Guide* [1863], New York

1-4 Top Lady and Bottom Gentleman forward and back

5-8 Top Gentleman and Bottom Lady repeat

1-4 Top Lady and Bottom Gentleman turn RH

5-8 Top Gentleman and Bottom Lady repeat

1-4 Top Lady and Bottom Gentleman turn LH

5-8 Top Gentleman and Bottom Lady repeat

1-4 Top Lady and Bottom Gentleman turn 2H

5-8 Top Gentleman and Bottom Lady repeat

1-4 Top Lady and Bottom Gentleman dos-a-dos

5-8 Top Gentleman and Bottom Lady repeat

... 1s strip the willow₁ down the ladies side and up the men's side.

... 1s cast down the outside, meet at the foot and make an arch. The other couples lead up to the top.

When every couple has danced, all chassé down and up, all forward and back, bow and courtesy, and see their ladies to seats.

Additional steps have also been added to the final processional of gentlemen's and ladies' lines, in which the "all forward and back" is done twice, followed by a dos-a-dos and again dos-a-dos in reverse direction (pass left, back right), and finally the bow and courtesy. Ric Goldman recommends this more formalized ending since it brings a very elegant sense of completion to the dance.

1. With inexperienced dancers you can shoelace.

Adelè's Delight

Form: 3-couple longways set
Source: Ann Higley, Dancing Every Day.
Music: Own tune, 2, G

- A 1-4 1s cross, cast (2s stay put), cross down through the 3s and face out below third place, proper.
5-8 They cast up, followed by the 3s and 2s. The order is now 1,3,2.
- A 1-8 Dip and dive, 1s going under an arch made by the middle couple to start.
- B 1-6 Top man jump into the center and face down, then his partner and face up, etc.
7-8 All turn single, staying in line and again facing partner.
9-16 Grand chain. When you reach the end of the column, loop R onto your own side and dance up/ down to meet your partner. All swing partner (if time).

Opener July 4th

Black Jack

Form: Sicilian Circle
Source: Douglas Kennedy, Community Dances Manual.
Music: Own tune, 6/8, G

- A 1-6 Circle L, clapping on the first beat.
A Repeat R.
B 1-2 Clap both hands, partner's R, both, partner's L. *This pulls the set in slightly.*
3-4 Repeat with opposite (*continuing to pull the set in*).
5-6 Ladies change places passing left shoulder and turn L to face back. Men, close behind them, repeat R.
7-8 Repeat to home
9-10 Pass opposite right shoulder to face a new couple.

Candles in the Dark

Form: Longways duple
Source: Loretta Holz, *Dancing Across the Atlantic*.
Music: Own tune, 3/4, Bm

- A 1-4 1s assisted half figure 8 down through 2s (1st man take RH with 1st woman, guide her in front as they cross between 2s, and cast up to exchanged places).
5-8 1st man, 2nd woman assisted half figure 8 across the set.
- A 1-4 2nd man, 1st woman assisted half figure 8 across the set.
5-8 2s assisted half figure 8 down through 1s. 2s end at top, facing down. *All are improper, progressed.*
- B 1-4 2s take inside hands and dance down between 1s to begin a mirror back to back.
5-8 Circle L.
9-12 1s dance up between the 2s to begin a mirror back to back.
13-16 All gypsy partner 1-1/2 to own side.

July 5th

Clopton Bridge

Form: 4-couple longways set
Source: Hugh Stewart, The Country Dance Club Book.
Music: Any good hornpipe

- A 1-4 1st man and 4th lady step-hop swing with R forearm.
5-8 They repeat L.
A 1st lady and 4th man repeat.
B 2s and 3s RH star, LH star.
B 1s lead to the bottom. All swing.

Cornish 6-Hand Reel

- Form: 3-couples, 6 abreast, facing down
Source: Cam Kernewek, Corollyn.
Music: Reels or marches. *Once through the dance is twice through the tune.*
- A Down the middle. Kick-balance R & L, and turn around individually.
A Repeat home, but turn to face partner.
BB Hey for 6. On the last two bars ladies turn under men's R arm to finish with men above and women below.
A Turn partner RH, then LH.
A Turn partner 2H, then back-to-back partner.
B Face caller's L. Double-cast L (promenade position), 1s arch at the bottom, others dance below them, then up through the arch.
B Swing partner.

July 7th

Dorset Triumph

Form: Longways duple
Source: Douglas Kennedy, Community Dances Manual.
Music: Own tune, 2, A

- A 2nd corners set & turn single.
- A 1st corners repeat.
- B 2nd man lead 1st woman down the center RH while 1st man casts off and dances down the outside. All three turn and face up. The woman is between the men, her arms apart and holding their outside hands. Their inside hands are joined in an arch high over her head.
- B Lead up "in triumph." At the end, 1st man turns his partner under his L arm to her place and the 2nd man falls into his place.
- C 2s, followed by 1s, lead down RH, women turn under their partners' arms.
- C All lead back, 1s cast off while 2s lead up.

July 6th

Emma's Commencement

Form: Longways duple improper
Source: CDSS News issue 194, Jan/Feb 2007.
Music: Murray's Passage by Debbie Jackson, 3/4, F

- A 1-4 1s half figure 8 down through 2s.
5-8 1s set and 2H turn.
- A 2s half figure 8 up through 1s; set and 2H turn.
- B 1-4 All balance in a ring, turn single moving one place R (somewhat as in Petronella). Take all of 2 bars for the petronella.
5-8 Repeat.
- B Open ladies chain over and back. *W1 can time the final LH turn to sail seamlessly into the half figure-eight.*

Helena

Form: 4-couple longways set
Source: Hugh Stewart, The Country Dance Club Book.
Music: Own tune, 2, G

- A Up a double and back. Set to partner and turn 2H halfway.
A Down a double and back. Set to partner and turn 2H halfway.
B 1-4 Middles half figure-8 through the nearest end couple.
5-8 Circle L in fours halfway; fall back with neighbor.
B 1-4 Face this neighbor and dance 3 changes of a single large grand
chain, crossing to own side at the ends of the set.
5-8 2H turn partner (1s once and a half, 2s once).

The order is now 3,1,4,2. Repeat three more times.

July 5th ?

Jack's Health

Form: Longways duple
Source: Neal, Choice Collection [1726]. Reconstruction by George Fogg and Rich Jackson.

Music: Bolt the Door, 6/8, Am

- A 1s, giving RH, cross, cast down (2s moving up), and 2H turn (finishing improper).
A Back-to-back with neighbor; fall back with neighbor & set.
B 1-4 Forward & turn single (away from center).
5-8 First 2 changes of a circular hey (giving hands).
B 1-4 Last 2 changes of the hey.
5-8 Turn partner 2H to own side.

La Russe

Form: Square Set. *Originally a quadrille figure; now traditional.*
Source: Douglas Kennedy, Community Dances Manual.
Music: Own tune, 2/2, G

- A The men dance behind partner, balance & swing the next woman.
- A Retrace steps, balance & swing partner.
- B 1s keep swinging.
- B 1s visit the other couples, starting with the couple on the R.
- A Head couples change places, 1s going between 3s. Turn as couples and come back, the other couple going inside.
- A Repeat
- B All circle L with polka step.
- B All promenade home, still with polka step.

Repeat, with each couple in turn leading.

July 5th

Ore Boggy

Form: Longways duple
Source: Neal, Choice Collection [1726]. Reconstruction by George Fogg and Rich Jackson.
Music: Own tune, 2/2, Am

- A 1s lead through 2s, cast back to place, and turn 2H.
A 2s repeat.
B 1s cross, cast, and half figure-8 through 2s.
B Rights and Lefts.

July 7th

Our Brief Encounters

Form: 3-couple longways set
Source: Loretta Holz, Dancing Across the Atlantic.
Music: Trade Winds Waltz by Charlene Thompson, 3/4, A

- A 1-4 1s cast off (2s move up) meet below the 3s, face up and take inside hands.
5-8 1s dance up the middle to second place and dance 3H stars with the same-sex dancers (men LH, women RH).
9-12 1s cross (ladies in front of partner) and dance a star on the other side: the same hand for the 2s and 3s, but the other hand for the 1s. 1s finish in the middle, facing up, inside hands joined.
13-16 1s lead to the top and cast to second place (improper). 2s move up.
- B 1-8 2s and 1s dance an open Ladies Chain.
9-12 1s cross up through the 2s and dance to third place, proper.
3s move up.
13-16 All turn partner 2H.

The order is now 2,3,1.

July 8

The Potter's Wheel

Form: Longways duple
Source: Brooke Friendly and Chris Sackett, Impropropriety III.
Music: The Snowy Path by Mark Kelly, 9/8, D/Em

- A 1-4 Rights and Lefts.
5-8 1s RH turn ~1-1/2. End with M1 facing W2, his partner behind him.
- B 1-4 LS dolphin hey across second place.
5-6 2s make a big cast up to second place while 1s, M1 again leading, dance down to second place and out to own sides.
7-8 All turn partner RH.

The Shrewsbury Lasses

Form: 3-couple longways set
Source: Hugh Stewart, The Country Dance Club Book.
Music: Own tune, 2/2, D

- A 1st man slow set-and-honor the 2nd woman, then 2H turn.
- A 1st woman repeat with 2nd man.
- B 1-10 Top couple cast (2s moving up), circle with the bottom couple, skip halfway around the set (man up and woman down), and
11-12 2H turn to own side in 2nd place.
- B Bottom couple repeat, circling with the top couple.

Mark Daly gave me a recipe for Shrewsbury tarts: Mix thoroughly 1/2 pound cream cheese, 1/2 cup sugar, 1/4 cup butter, 2 egg yolks, 1/2 teaspoon salt, 1/4 teaspoon nutmeg, 1 tablespoon orange juice, and 1/2 teaspoon grated orange rind. Line 12 deep tart molds with any tart paste or pie paste. Prick well and fill with the cheese mixture. Bake the tarts in a hot oven (450° F) for 10 minutes, reduce the heat to very moderate, and bake until the shells are golden-brown and the filling firm. Invert on paper to cool. Glaze them with apricot marmalade or current or apple jelly and serve very cold.

LE BALSQUET CELLOIS

(Folks - France)

Transcribed by "Franziska" family member in the French region of Normandy, France. Licensed by
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Introduction

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References

Copyright

Dances Presented by

France Bourque-Moreau

at the

2015 Mendocino Folklore Camp

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LE BRISQUET CELLOIS

(Poitou - France)

Dance of the "Avant-Deux" family popular in the Poitou region of Western France. Learned by France and Yves Moreau in Saintes (France), 1979.

Pronunciation: Luh Briz-kay Sell-Wa
Music: Yves and France Moreau CD
Rhythm: 2/4
Formation: Two fairly long lines of cpls in "contra" formation (longways). M facing W
Arms are free down at sides. Traditionally, W held the front of their dress with both hands. Wt on R ft.

Measure	Pattern
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Intro: 4 meas. No action.

1. Avant-deux & cross over (Melody A)

1	Step fwd on L twd ptr (1) step fwd on R twd ptr (2)
2	Step fwd on L twd ptr ending up R shldr to R shldr (1) point R ft across L, with slight bow to ptr (2)
3	Pause (1) step away from ptr on R (2)
4	Step back onto L (1) step back onto R (2)
5-8	Repeat pattern of meas 1-4
9	Repeat pattern of meas 1, ending up R shldr to R shldr with ptr
10	Step onto L fwd, at same time pivoting on L 1/2 turn CW ending up L shldr to L shldr with ptr (1) step back on R away from ptr with marked knee flexion (2)
11-12	Move back away from ptr with 4 steps L-R-L-R
13-16	Repeat action of meas 9-12 to come back to original place

2. Galops (Melody B)

1-16	All cpls take ballroom pos and head cpl leads the whole set into a series of galop steps (slides). Head M takes the lead "casting off" CCW down the set and coming back to original pos (all cpls follow)
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3. Pivot-stamp and around ptr (Melody C)

1	M do a light jump feet apart with knee bend (1) heavy stamp-like step onto L beginning to pivot CCW (2)
2	Continue pivoting one complete turn CCW onto L, while raising R knee (1) heavy stamp-like step onto R ft onto R ft, feet apart (2)
3-8	M goes around W with 12 walking steps passing R shldr (like in a "dos-a-dos") Note: During meas. 1-8, W are inactive
9-16	Repeat pattern of meas 1-8, but this time the W do the pivot-stamp while the M stay in place.

Note: The order of the Figs. throughout the dance is as follows:
Fig. 1, Fig. 2, Fig. 1, Fig. 3 and so on.

Presented by France Bourque-Moreau at the 2015 Mendocino Folklore Camp

July 16th

DANSE DE L'AMITIÉ

(Abenaki tribe - Quebec)

Traditional native dance of the Abenaki people. Learned from Nicole O'Bomsawin from Odanak village. It is often danced by participants and spectators at local pow-wows. The version here is a short one. To accomodate the music, the first part of the dance is repeated only 3 times.

Pronunciation: Dahns duh lah-mee-tee-eh
Meter: 2/4
Music: France Bourque-Moreau CD
Formation: 3 cpls in contra dance formation. M facing W. Arms down at sides. Wt on L
Basic step: Step-hops throughout dance

Meter: 2/4

Description

Introduction: 5 cts No action.

1. Basic Figure: Fwd & back, cross over and «strip the willow»

1-2 All do 4 step-hops fwd twds partner
3-4 All do 4 step-hops moving away from partner
5-8 All do 8 step-hops to cross over, passing R shldr, ending to face partner
9-16 Repeat pattern of meas 1-8 to come back home
17-32 «Strip the willow» fig.. (Virginia Reel) starting with a R elbow turn (1 1/2 turn) with partner, then L elbow turn with opp side person, then R elbow turn again with partner, then L elbow to last side person in the line, finishing with R elbow turn with partner to end up at the bottom of the set, on your own side.
33-64 Repeat pattern of the dance a second time with cpl #2 being active
65-96 Repeat pattern of the dance a third time with cpl #3 being active

2. Circle L & R, follow leader and scatter

1-10 All circle to L
11-20 All circle to R
20 till end All change direction to L, splitting the line and following leader everywhere in the room.

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July 8

GILGODENN

(Brittany - France)

Gilgodenn or *Jilgodenn* is a type of circle mixer from Poher in the Black Mountains region of Finistere in West Brittany. It is related to the type of dance known as *Gavotte des Montagnes*.

Pronunciation: Zheehl-GOH-dehnn

Music: Yves & France Moreau CD

Rhythm: 2/4

Formation: Circle of cpls, wt on R, slight knee bend, face **RLOD**, hands joined down in V pos

Style: Happy , earthy and strong

Meter 2/4

Pattern

1-16 Intro music. No action. Start with song

1. Basic travel (Gavotte)

Arms: During the basic travel, arms swing regularly and evenly fwd (uneven cts) and back (even cts) with straight elbows.

1 Moving RLOD, step on L (1) step on R (2)

2 Step on L (1) light touch of ball of R, no wt (&) step on L (2)

3 Step on R (1) step on L (2)

4 Step on R (1) light hop onto R, raising L knee

5-8 Repeat pattern of meas 1-4

2. Turning partner

1-8 All the M face the W on their L (corner lady), take a R hand hold , bent elbow (free hand hangs down at side of body) and describe a complete turn around CW using the basic ftwrk of Fig. 1. and ending up with the corner lady on their R side and everyone re-joining hands in a circle to start dance from beginning.

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July 6th

HIGH GREEN MOUNTAIN

(Taiwan)

Adaptation of an Taiwanese Aboriginal folk dance which talks about the beauty of the mountains and its people. These are just some of the typical traditional steps and movements. This arrangement consists of one long sequence which is done four times through.

Formation: Open circle
Position: Individual dancers in circle(s), facing R of ctr (LOD), bells at the wrist.
Steps: Side-together steps, touch-steps, and walking steps.
Meter: 2/4
Music: France Bourque-Moreau CD

Instrumental

Intro : 16 cts

- Do 8 «touch-steps» travelling in LOD. The wrists are rotated outward to make the bells jingle (clenched fists).
- Do two «side-together steps» sideways R and two side-together steps sideways L, simultaneously balancing both arms fwd and back. Repeat the same action to R and to L but with the arms describing a wide full circular motion to R and to L (instead of swinging).
- Do 4 quick walking steps fwd to the ctr, (R-L-R-L) simultaneously raising the arms fwd and up. In place, clap both hands on the knees and lift the arms, rotating wrists out to R; repeat same action again but with wrists rotating to the L. Clap hands on knees for a third time and describe with arms a big «sun» pattern with three «rotating wrists» motion.
- Do 4 steps back R-L-R-L; clap both hands on the knees (once) and raise arms rotating wrists to the R and hit hands on knees again twice.
- Do 4 walking steps, turning in place out to the L, raising both arms above head and simultaneously rotating the wrists. End with a big «sun» motion in place, facing LOD.

REPEAT dance from the beginning, three more times. At the end, rotate the wrists 3 times to match the accent of the music.

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July 5 *

JOUR DE LAVAGE

(Quebec-Canada)

Some typical and simple quebécois *contredanse* figures have been set to this traditional song

Music: Yves and France Moreau CD
Translation: Laundry day
Meter: 2/4
Formation: Cpls (partners across from each other) in longways sets

Introduction * Do a R-hand star & a L-hand star (16 cts)

Verse

Lundi, c'est jour de lavage, frottons... * Do-si-do partner, R shldr
Allons y avec courage, frottons... * Do-si-do the one below
Au lavoir pan, pan (4X) * Ladies change place giving R hand (4 cts)
* Gents change place giving R hand (4 cts)
* Everyone pass through (8 cts)

Instrumental Dance starts over: do a star with the one below

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LA LAINE DES MOUTONS

(Québec - Canada)

A traditional song popular in France and Quebec in 3/4 waltz meter. It is an action-song where the dancers "mime" the actions connected with producing wool.

Meter: 3/4
Music: Yves and France Moreau CD
Formation: One or more closed circles (mixed) . Hands in V pos. Face R of ctr (LOD); wt on L.

Meter: 3/4	Description
Introduction:	8 meas. No action
	1. Chorus step (travelling)
1-8	Everybody in the circle circles R with little waltz steps
	2. «Tondons » ("shearing")
1-4	With R hand do a motion of cutting sheep's wool with shears (big scissors)
5-8	Do same motion with L hand
	3. «Lavons» ("washing")
1-4	With both hands to the R, do a motion of washing sheep's wool on wash boards
5-8	Do same motion to the L
	4. «Cardons» ("carding")
1-4	With R hand do a motion of carding (combing) sheep's wool
5-8	Do same motion with L hand
	5. «Filons» ("spinning")
1-4	With R hand do a motion of spinning sheep's wool with spindle
5-8	Do same motion with L hand
	6. «Tissons» ("weaving")
1-4	With R hand do a motion of pushing "shuttle" through loom and then pull loom twds you wityh both hands and repeat
5-8	Repeat motion of meas 1-4
	7. «Vendons» ("selling")
1-8	Do a motion of offering wool for sale with both hands to R and to L

After doing all those actions. The remaining waltz instrumentals can be used to waltz around the room either as a line, alone or in cpls.

July 5

LES BREBIS

(French-Canada)

«The Sheep». Traditional Acadian dance from Prince Edward Island

Formation: 4 cpls in a square formation
Meter : 2/4
Music: CD France Bourque-Moreau

Instrumental

Introduction : Wait 8 cts

Introduction

1. Bow to partner, bow to corner
2. Circle to L halfway, circle to R
3. Swing partner
4. Promenade

Main Figure

5. **Cpl#1** forms a small circle travelling L with **cpl #2**
6. **Cpl #1 & cpl #2** form a circle with **cpl #3**
7. **M #1** opens the circle and leads the line around **W#4** then around **M#4**
8. **Cpl #1, cpl #2 and cpl #3** form a circle around **cpl#4** who during that time swings in the middle
9. Everybody returns home for the transition figure

Transition

11. **Grand right-and-left**
12. **Swing**
13. **Promenade**

REPEAT main figure with cpls #2, #3, #4 who each will take their turn to become active

Finale

14. All join hands in a circle **and go fwd & back**, twice
15. Everyone **clap their hands** if there is music left

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July 5

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«The Sheep». Traditional Acadian dance from Prince Edward Island

Formation: 4 cpls in a square formation
Meter : 2/4
Music: CD France Bourque-Moreau

Instrumental

Introduction : Wait 8 cts

Introduction

1. Bow to partner, bow to corner
2. Circle to L halfway, circle to R
3. Swing partner
4. Promenade

Main Figure

5. **Cpl#1** forms a small circle travelling L with **cpl #2**
6. **Cpl #1 & cpl #2** form a circle with **cpl #3**
7. **M #1** opens the circle and leads the line around **W#4** then around **M#4**
8. **Cpl #1, cpl #2** and **cpl #3** form a circle around **cpl#4** who during that time swings in the middle
9. Everybody returns home for the transition figure

Transition

11. **Grand right-and-left**
12. **Swing**
13. **Promenade**

REPEAT main figure with **cpls #2, #3, #4** who each will take their turn to become active

Finale

14. All join hands in a circle **and go fwd & back, twice**
15. Everyone **clap their hands** if there is music left

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July 6th

LES P'TITS CHARS (Québec)

Danse traditionnelle du Québec. Chaque région possède une version différente. Il suffit de suivre le meneur.

Niveau: Plus vieux, animation
Formation: Couples en rangées, l'un derrière l'autre
Position: Danse sociale ouverte, la main libre sur l'épaule de la personne devant
Pas: Marchés
Rythme: 6/8
Musique: CD RE-07

Instrumental

Intro: 4 t

Refrain : Les p'tits chars

- Faire 8 pas en avançant, 8 pas en reculant
- **Répéter** une 2^e fois

1^e Figure:

- Les **femmes** autour des **hommes** et reviennent à leur place
- **Refrain**

2^e Figure:

- Les **hommes** autour des **femmes** et reviennent à leur place
- **Refrain**

3^e Figure:

- Chacun **de son côté**, les **deux** lignes se séparent; le 1^{er} couple en se rencontrant derrière, forme des **arches** et laisse passer **tous** les autres couples dessous

REPRENDRE la danse du début avec un **nouveau couple meneur** à chaque fois

Suggestions : d'autres figures de **contredanse** peuvent aussi être **ajoutées**

Presented by France Bourque-Moreau at the 2015 Mendocino Folklore Camp

July 8

SEGUIDILLAS

(Spain - Gran Canaria)

Seguidillas is a popular type of dance throughout Spain. This version is from Gran Canaria in the Canary Islands. Learned from the dance group *Coros y Danzas Villa de Leganes* at *Heritage 93* Workshop, Cornwall, Ontario, Canada.

Pronunciation: Seh-ghee-dee-yass
Music: Yves and France Moreau CD
Rhythm: 3/4
Formation: Sets of 2 cpls facing each other (in a small square of 4 people). All the sets are aligned. The dancers stand alone, arms free. Footwork is same for M & W.
Steps: Waltz steps
Style: Very proud

Meter 3/4

Pattern

Intro. 4 guitar chords. No action. Start with song.

1. Basic Dance

- 1 Starting with R ft crossing in front of L, do a waltz step to the L, twisting body slightly L (1) **Arms:** R arm up and across the body; L arm is down and slightly behind. Snap fingers on first count.
- 2 Repeat pattern of meas 1 with opp ftwrk and direction
- 3 Do a waltz step fwd starting with R ft. **Arms:** both arms go up and fwd. Snap fingers on first count.
- 4 Repeat pattern of meas 3, with opp ftwrk and direction
- 5-12 Repeat pattern of meas 1-4, 2 more times
- 13-15 Each person turns CW to progress one corner (in a CCW progression). Note: depending on the position, dancers use 1 1/2 or 2 turns to change place).
- 16-19 Each dancer claps in their own hands with the following accent, Q-S-Q-S-Q-S-S-S

Dance repeats from the beginning and is done **seven** more times. At the end, everyone is back to original place.

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STELLA DI MAGGIO

(Switzerland - Tessin)

A dance from Tessin (Ticino), the Italian-speaking region of Switzerland. It is connected to the pan-European Maypole tradition. Learned from Francis Feybli, Zürich. The dance described below is just the circle formation version to which there can be figure for couples added.

Translation: The star of May
Music: France Bourque-Moreau CD
Rhythm: 2/4
Formation: Closedmixed circle. Hands in V pos. Face R of ctr, wt on L ft.
Style: Light steps

Meter : 2/4

Description

Intro: 15 meas (instrumental). Start with singing part

Basic circle figure

- 1 Step fwd on R (1) step fwd on L (2)
- 2 Repeat pattern of meas 1
- 3 Do a « two-step » beg with R (R-L-R)
- 4 Same as in meas 3, but beg with L (L-R-L)
- 5 Repeat pattern of meas 1
- 6-7 Repeat pattern of meas 3-4
- 8 Step fwd on R in LOD (1) step fwd on L in LOD (2)
- 9 Step on R in LOD (1) close L to R turning to face RLOD (2)
- 10-11 Repeat pattern of meas 8-9 with reverse direction & ftwrk
- 12 Moving twds ctr, step fwd on R, arms come up slowly to W pos (1)
step fwd on L (2)
- 13 Step fwd on R (1) touch ball of L next to R, no wt
- 14 Take two steps back away from center, L-R, arms slowly come back down
- 15 Step on L in place (1) low light stamp with R ft, next to L, no wt (2)

Repeat dance from beginning to end of music

Presented by France Bourque-Moreau at the 2015 Mendocino Folklore Camp

VALESE DES CERFS-VOLANTS

(French-Canadian)

This beautiful 9-meas waltz was composed by Mario Loiselle, a folk musician from Montreal in memory of a dear friend who had passed away. The music inspired France Bourque-Moreau, to choreograph a circle waltz also dedicated to a dear dancer friend who is no longer with us. *Valse des cerfs-volants* means the «Kite Waltz» symbolizing the freedom of those who left us for a better world.

Pronunciation: Vahls day sehr-voh-lahn
Meter: 3/4
Music: France Bourque-Moreau CD
Formation: Closed circle of dancers, joining hands joined down in V pos and facing LOD. Each dancer also holds a scarf in each hand.

Meter: 3/4	Description
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Introduction: 9 meas (slow music). No action.

1. Circle right and left (Melody A)

1 One waltz step with R ft travelling in LOD (CCW)
2 One waltz step with L ft travelling in LOD (CCW)
3-4 Repeat pattern of meas 1-2
5 Facing ctr, one waltz step to the R
6 Facing ctr, one waltz step to the L
7-8 Repeat pattern of meas 5-6
9 One waltz step with L ft, simultaneously facing RLOD
10-18 Repeat pattern of meas 1-9, reversing direction and ftwork

2. Circle right and left balancing arms with scarved (Melody B)

Note: Let go of neighbours' hands to balance arms and scarves
1 Moving in LOD, one waltz step with R ft, simultaneously balancing arms and scarves twds the outside of the circle
2 Still moving in LOD, one waltz step with L ft, simultaneously balancing arms and scarved twds the inside of the circle
3-4 Repeat pattern of meas 1-2
5 One waltz step with R ft turning out twds outside of circle (CW) simultaneously raising both arms
6 One waltz step with L ft moving slightly bkwd to face ctr, arms moving down and swinging back
7 One waltz step with R ft towards ctr, raising both arms fwd an very high
8 One waltz step with L ft and moving bkwd, arms coming down and slightly back
9 One waltz step with R ft, turning to face RLOD, arms swing lightly towards inside of circle
10-18 Repeat pattern of meas 1-9, reversing direction and ftwork

Sequence: The dance repeats from the beginning, TWO more times

Finale

The dance ends when starting the fourth repeat but ends with an incomplete sequence of Fig. 1 (Melody A) as follows:

- 1-5 Repeat pattern of meas. 1-4, Fig 1.
- 6 One waltz step to ctr starting with R ft
- 7 Close L ft to R ft, raising arms high with music fade out.

Presented by France Bourque-Moreau at the 2015 Mendocino Folklore Camp

Dances Presented by

Yves Moreau

at the

2015 Mendocino Folklore Camp

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.
	Basic Figure
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

Presented by Yves Moreau at the 2015 Mendocino Folklore Camp

July 5 * VHS

ELENSKA RÂČENICA

Еленска Ръченица

(Eastern Trakia)

A form of line-râčenica (*râčenica na horo*) from the region around the town of Elena in Eastern Thrace.

Music: Yves Moreau CD
Rhythm: 7/16 counted here as 2-2-3 or 1,2,3 or quick-quick-slow
Formation: Mixed lines. Hands in "W" pos. Wt on L, face ctr.
Style: Fairly heavy and proud. Smooth Thracian style with knee bends.

Measure	Pattern
1-8	Introduction (instrumental) . No action.
	1. Travel step
1	Step on R to R, arms begin to move first up and then downward (1) light bounce on both ft apart, arms continue moving down, straight elbows (2) step on L behind R, arms swing bkwd (3)
2	Same ftwk as in meas 1. Arms swing fwd on ct 1 and then continue their normal swinging motion as cts 2-3 of meas. 1
3	Low leap onto R to R bending knees, arms are at "W" pos (1) light touch with ball of L ft next to R (2) light hop on R ft (3)
4	Same as meas 3 with reverse direction and ftwrk
5-8	Repeat pattern of meas 1-4
9-16	Repeat pattern of meas. 1-8
	2. Forward and back
1	Large step fwd twd ctr on R bending knees, arms slightly fwd (1) hold (2) straighten R knee and simult. raise L leg behind (3)
2	Same as in meas. 1, but begin with L
3-4	Repeat pattern of meas 3-4, Fig. 1 but moving straight back. At same time, arms swing fwd and down on meas 3, and fwd and up to "W" pos on meas. 4
5-8	Repeat pattern of meas 1-4
13-16	Repeat pattern of meas. 1-8
	3. Forward and back with individual hand motions
1	Large step fwd twd ctr on R bending knees, bring hands twds upper chest with light clenched fist motion (1) hold (2) straighten R knee and simult. raise L leg behind. Arms stretch fwd , elbows slightly bent and palms fwd, fingers together (3)
2	Same as in meas. 9 but movement beginning with L ft, same hand motions
3-4	Same as in meas 3-4, Fig. 2, but do not join hands (same arm motion)
5-8	Repeat pattern of meas 1-4
13-16	Repeat pattern of meas. 1-8

Suggested sequence: Alternate with Fig. 1 & 2, then 1 & 3 etc

Presented by Yves Moreau at the 2015 Mendocino Folklore Camp

Opener July 4th

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
	1. Travelling in LOD (Singing)
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 (2) hold (2)
5	Step fwd on, 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 5
8-28	Repat pattern of meas 1-7, three more times
	2. Travelling to ctr (Instrumental)
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
8	Step on L in place (1) light stamp with R, no wt, next to L
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

Presented by Yves Moreau at the 2015 Mendocino Folklore Camp

HAJDE KALINO
(Bulgaria-Rhodopes)

// Hajda, Kalino, da idem
V letnana gora zelena
mountain

Tam ima voda studena
Tam ima senka debela //

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

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

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

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

*Let's go Kalina
to the green summer*

*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*

KRIVO IHTIMANSKO HORO

(Sede sedenkja)

(Šopluk - Bulgaria)

Sede sedenkja no sede (2)
Pa se pokani daleka (2)
Koj s brata, koj s pobratima (2)
A Cenka nema sâs kogo (2)

The sedenka went on for a while
and then moved further away
One girl with a brother, the other with a friend
But Cenka has no one to go with*

Koj s brata, koj s pobratima (2)
A Cenka nema sâs kogo (2)
Ete ti Genčo ot vrata (2)
Dava po Cenu za ruku (2)

*One girl with a brother, the other with a friend
But Cenka has no one to go with
Along came Genčo at the door
and offered Cenka his arm*

Ete ti Genčo ot vrata (2)
Dava po Cenu za ruku (2)
Pa vodi, vodi ta doma (2)
Ete ti, mari, otmena (2)

*Along came Genčo at the door
and offered Cenka his arm
He took her straight home
Mother, here's a helping hand for you*

Ete ti, mari otmena (2)
I тази bela premena (2)
I pa i studna vodica (2)
I mene meka postilkja (2)

*Mother, here's a helping hand for you
Someone to bring a new change of clothes
and cool water
and a soft bed for me*

* *sedenka* = working bee

KRIVO IHTIMANSKO HORO

Криво Ихтиманско Хоро
(Bulgaria - West Trakia & Šopluk)

A type of "Krivo" (mixed rhythm) dance from the region of Ihtiman in West Thrace close to the Šop area where such dances are also widespread. The steps are similar to the ones found in such forms as *Petrunino Horo*, *Cone Milo Ćedo* and *Jove*. The tune used here is a well-known song called *Sede Sedenkja*.

Pronunciation: KREE-voh Ikh-tee-MAHN-skoh Hoh-ROH

Music: Yves Moreau CD

Rhythm: Combinations of 8/8 (qSS), 5/8 (qS) and 13/8 (qSSqS)

Note: As rhythm is quite complex, the dance has been described using basic accents of quicks (q) and slows (S) as per melody line. Complete sequence is as follows:

Melody A: qSSqS (3X), qSS (2X)

Melody B: qSS-qSqq-qSS-qSS (2X), qSSqS-qSS-qSS (2X)

Formation: Short lines, belt hold, L over R. Wt on L. Face slightly R of ctr.

Style: Small and light steps

Measure	Pattern
---------	---------

Introduction: Wait for entire instrumental part. Start with vocal (Melody A)

1. Travel - (vocal - Melody A)

- 1 Facing and travelling LOD, step fwd on R (Q) step fwd on L (S) small hop on L (&) large step fwd on R (S) hop onto R (&Q) step onto L (S)
- 2 Repeat pattern of meas 1, Fig. 3
- 3 Facing ctr, step on R to R (q) step on L behind R (S) step on R to R (S) touch L heel diag fwd L (q) touch L heel again fwd (s)
- 4 Step on L to L (q) step on R behind L (S) step on L to L (S) touch R heel to R (q) touch R heel fwd (S) touch R heel to R (S)
- 5-8 Repeat pattern of meas 1-4, Fig. 3

2. Basic with kicks and twists - Melody B

- 1 Hop on L swinging L leg across in front of L (Q) step on R in front of L (S) hop on R, simultaneously kicking L ft around and across R (S)
- 2 Hop on L (q) step L on in LOD (S) two quick steps R-L (QQ)
- 3 Step on R (q) step on L (S) facing ctr, step back onto R, simultaneously "twisting" onto ball of L ft, pointing L (S)
- 4 Facing ctr, step on L to L (Q) step onto R behind L (S) step on L to L (S)
- 5-8 Repeat pattern of meas 1-4,
- 9 Repeat pattern of meas. 1
- 10 Hop on R (q) step L on L in LOD (S)
- 11-12 Repeat pattern of meas 3-4
- 13-14 Repeat pattern of meas. 9-10

Krivo Ihtimansko (cont'd) p.2.

- 15 Two small steps in LOD, R-L (QS) turning to face ctr, "kick" R leg in front of L to L (RLOD) (ct S)
- 16 Hop on L (Q) step on R across in front of L (S) face ctr and sharp leap onto L ft, crossing R ft slightly in front of L (S)

Repeat dance from beginning

Description by Yves Moreau

Presented by Yves Moreau at the 2015 Mendocino Folklore Camp

*Koj s brata, koj s prijateljom (2)
A Canka nema sje kakoga (2)*

*The girl with a brother, the other with a friend
But Canka has no one to go with*

*Koj s brata, koj s prijateljom (2)
A Canka nema sje kakoga (2)
Če ti budiš u vratu (2)
Davaš Canku u ruku (2)*

*The girl with a brother, the other with a friend
But Canka has no one to go with
Come come beside of the door
and offered Canka his arm*

*Če ti budiš u vratu (2)
Davaš Canku u ruku (2)
Povodiš je do doma (2)
Eti ti, majko, vama (2)*

*Come come beside of the door
and offered Canka his arm
I took her straight home
Mother, here's a helping hand for you*

*Eti ti, majko, vama (2)
I nosiš mi pretoru (2)
I ja i stuču i noću (2)
I mene main postiljka (2)*

*Mother, here's a helping hand for you
Succeed in being a nice change of clothes
and a soft bed for me*

** zapiska s working out*

KRIVO IHTIMANSKO HORO

(Sede sedenkja)

(Šopluk - Bulgaria)

Sede sedenkja no sede (2)

Pa se pokani daleka (2)

Koj s brata, koj s pobratima (2)

A Cenka nema sâs kogo (2)

The sedenka went on for a while*

and then moved further away

One girl with a brother, the other with a friend

But Cenka has no one to go with

Koj s brata, koj s pobratima (2)

A Cenka nema sâs kogo (2)

Ete ti Genčo ot vrata (2)

Dava po Cenu za ruku (2)

One girl with a brother, the other with a friend

But Cenka has no one to go with

Along came Genčo at the door

and offered Cenka his arm

Ete ti Genčo ot vrata (2)

Dava po Cenu za ruku (2)

Pa vodi, vodi ta doma (2)

Ete ti, mari, otmena (2)

Along came Genčo at the door

and offered Cenka his arm

He took her straight home

Mother, here's a helping hand for you

Ete ti, mari otmena (2)

I tazi bela premena (2)

I pa i studna vodica (2)

I mene meka postilkja (2)

Mother, here's a helping hand for you

Someone to bring a new change of clothes

and cool water

and a soft bed for me

* *sedenka* = working bee

July 8

VHS

LALICA

Лалица

(Northeast Bulgaria)

A slow dance of the *Dajčovo* family. From the area around Šumen. Danced at springtime.

Pronunciation: LAH-leeh-tsah
Translation: Little tulip
Music: Yves Moreau CD
Rhythm: 9/8. Counted here as 1-2, 1-2, 1-2, 1-2-3 or q-q-q-S
Formation: Mixed open circle. Hands joined in W position. Wt on L, face ctr.
Style: Proud and "earthy" (slight knee bend).

Meter 9/8

Pattern

Introduction: 8 meas instrumental music. No action. Start with song

1. Travel step with stamps and arm motions

- 1 Step on R to R (1) hold (2) step on L behind R (3) step on R to R (4)
- 2 Facing R of ctr, step fwd on L (1) hold (2) step on R (3) step on L (4)
- 3 Facing ctr, step on R, extending arms fwd (1) light stamp with L, not wt, next to R, arms continue extension downward (2) step on L in place (3) small stamp, no wt, with R next to L (4)
- 4-12 Repeat pattern of meas 1-3, three more times

2. Forward and back

- 1 Facing ctr, step fwd on R (1) hold (2) step fwd on L (3) step fwd on R (4)
- 2 Continuing fwd, step onto L (1) hold (2) step on R (3) step on L (4)
- 3-4 Repeat pattern of meas 1-2 with opp direction (moving bkwd)
- 5-8 Repeat pattern of meas. 1-4

Dance repeats from beginning

**Description © by Yves Moreau
Presented at the 2015 Mendocino Folklore Camp**

LALICA (North Bulgaria)

Naučila se Lalica, Lale, Lale
Kâsno v gorata da hodi, pile, Lale
Kâsno v gorata da hodi, Lale, Lale
Večerni bilki da bere, pile, Lale

Večerni bilki da bere, Lale, Lale
Večerni ta pa razdelni, Lale, Lale
Večerni ta pa razdelni, Lale, Lale
Ta da razdeli Nikola, Lale, Lale

Ta da razdeli Nikola, Lale, Lale
Ot pusta gjuzel Marijka, pile, Lale
Vâv gorata pile pee, Lale, Lale
Pile pee i govori, Lale, Lale

Idi si, Lale, vârni sa, Lale, Lale
Če svatba sviri vâv selo, Lale, Lale
Nikola prašta svatove, Lale, Lale
U vazi, Lale, za tebe, pile, Lale

Translation:

*Lalica has learned to gather special herbs late at night
that can separate Nikola from pretty Marijka.
A bird is singing: "Go back home Lale; you will hear
the wedding music in the village"
Nikola is sending people to ask for the bride.*

July 8

MALISORKA

Малисорка
(Macedonia)

A women's dance from Western Macedonia with a 14-measure pattern. The dance is also known as Svekrvino (Mother-in-law's dance). From the repertoire of Ensemble *Tanec*, Skopje, Macedonia.

Pronunciation: MAH-li-sohr-kah
Music: Yves Moreau CD
Meter: 2/4
Formation: Open circle. Face R of ctr, wt on L. Hands joined up in "W" pos.
Style: Proud and smooth

Measure 2/4	Description
-------------	-------------

No special intro. Start at beg of any musical phrase.

1. Basic

- 1 Facing and travelling LOD, step on R (1) light lift on R raising L (2)
- 2 Same pattern as in meas 1, starting with L ft
- 3-4 Four walking steps in LOD, R-L-R-L
- 5 Facing ctr, step on R (1) raise L ft, knee slightly bent (2)
- 6 Facing ctr, step fwd onto L ft (1) raise R ft behind L calf (2)
- 7 Still facing ctr, step back two steps R-L(1-2)
- 8 Step back on R on R (1) raise L ft (2)
- 9 Step on L to L, body faces L (1) step on R (2)
- 10 Facing ctr, step on L in place (1) raise R ft with knee bend (2)
- 11 Facing ctr, step on R in place (1) raise L ft with knee bend (2)
- 12 Repeat pattern of meas 8
- 13 Facing LOD, step back onto on L (1) still facing LOD, step back onto R (2)
- 14 Still facing LOD, step onto L in place (1) raise R ft with knee bend

Note: Possible variations when music speeds up and when leader decides, include replacing 4 walking steps of meas. 3-4, with 2 step-together-steps (flat polka steps) and later using same steps with one full turn CW, travelling in LOD

Dance repeats from beginning

Description © by Yves Moreau

Presented by Yves Moreau at the 2015 Mendocino Folklore Camp

July 9th VITS

NOVOSELSKO HORO

Новоселско хоро

(Bulgaria)

From the village of Novo Selo, near Vidin, on the Danube River in N.W. Bulgaria. This dance is sometimes known as "Turlaško" and shows definite Vlach (Romanian) influences. Learned in Novo Selo by Yves Moreau, February 1970.

Music: Yves Moreau CD
Rhythm: 2/4
Formation: Short lines, back basket hold. Face ctr, wt on L.
Style: Light, sharp movements.

Measure	Pattern
---------	---------

No intro. Start with beg of music.

1. Forward and back

- 1 Facing ctr, step on R in front of L (1) step on L in place (2)
- 2 Step on R to R (1) step on L in front of R (2)
- 3 Step on R in place (1) step on L to L (2)
- 4 Cross R in front of L (1) step on L next to R (2)
- 5 Large step fwd on R (1) step on L in place (2)
- 6 Step on R fwd (1) hop on R extending L fwd (2)
- 7-8 Repeat pattern of meas. 4-5 but beg. with L ft
- 9 Step on R ft in place (1) step on L across R (2)
- 10 Step on R ft in place (1) step on L next to R (2)
- 11 Step on R across L (1) step on L in place (2)
- 12 Step on R next to L (1) step on L across R (2)
- 13-16 Four reeling "step-hops" bkwd beg with R

2. Sideways and kicks

- 1 Facing ctr, step on R to R (1) step on L in front of R (2)
- 2 Step on R to R (1) step on L behind R (2)
- 3 Repeat pattern of meas. 1
- 4 Step on R to R (1) sharp stamp with L, no wt, next to R (2)
- 5 Step on L, turning body slightly L (1) extend R leg forward in front of L close to ground, bouncing on L (2)
- 6 Keep L leg extended to L and bounce twice on L ft (1,2)
- 7-8 Repeat pattern of meas 5-6, with opp direction & ftwrk
- 9-16 Repeat pattern of meas 1-8, with opp direction & ftwork

3. Stamps in place

- 1 Turning slightly L and leaning fwd, heavy step fwd on R, bending knee (1) step on L in place (2)
- 2 step slightly back on R (1) step on L in place (2)
- 3-4 Repeat pattern of meas. 1-2

Novoselsko Horo (cont'd)

p.2.

KUMENKA

(Circles)

- 5-6 Repeat pattern of meas 7-8, Fig. II
- 7-8 Repeat pattern of meas 5-6, Fig. II

Suggested sequence:

Do Fig. 1 twice, Fig. 2 once, Fig. 3 twice (Stamp R on last ct)

Description by Yves Moreau

Presented by Yves Moreau at the 2015 Mendocino Folklore Camp

- 1. In place, knit double knit long-step-steps
- 2. Working in pairs, facing out, knit rows (1) and knit rows (2)
- 3. Repeat pattern of meas 1, three more times
- 4. With facing out, step on L, R together making Fwd (1) step on R, slightly back, step on L, step on R (2)
- 5. Step on L, step on R together making Fwd (3) step on R in place (4)
- 6. Repeat pattern of meas 1-5
- 7. Working sideways, R at L, knit pas-de-basque
- 8. Facing out, step on R to R (1) center up slightly on ball of R (2)
- 9. Knit on both feet together (3) bottom left to R leg-foot (4)
- 10. Repeat pattern of meas 1, 5 more times
- 11. Step on R in place, step on L in front of R (A) step on R in place (B)
- 12. Repeat pattern of meas 8 with reverse flared
- 13. Repeat pattern of meas 1
- 14. Reverse in place 4x number (1) Reverse again (2)
- 15. Repeat pattern of meas 1-6, with reverse direction and flared
- 16. Step-step-two-steps sideways R at L
- 17. Facing slightly R of ctr, quick step on L (ah) step on R in LHD (1)
- 18. Repeat pattern of meas 1
- 19. Quick step on left of R (ah) quick right step on left of L in rear of R (1) repeat same with again (2-3)
- 20. Repeat pattern of meas 1
- 21. Repeat pattern of meas 5-6, Fig. 1
- 22. Repeat pattern of meas 1

July 8

RUMENKA

(Serbia)

From the village of Boljevac near Zaječar in East Serbia. Learned from Milorad Lonc, AKUD Sonja Marinkovic (Novi Sad) at the Heritage Folklore Workshop, Lachine, Quebec, July 1998.

Pronunciation: ROOH-mehn-kah
Music: Yves Moreau CD
Rhythm: 2/4
Formation: Open circle or line. Dancers are very close, R arm "hooked" to R neighbour's L arm resting on hip. Face ctr, wt on L
Style: Small light steps

Meter: 2/4

Pattern

No introduction. Start with music.

1. In place, knee bends and hop-step-steps

- 1 Standing in place, facing ctr, bend knees (1) straighten knees (2)
2-4 Repeat pattern of meas 1, three more times
5 Still facing ctr, hop on L, R leg starts moving fwd (1) step on R slightly fwd (&) step on L next to R (2)
6 Hop on L in place, R leg starts moving bkwd (2) step on R in place (&)
7-8 Repeat pattern of meas 1-2

2. Bouncing sideways R & L and pas-de-basque

- 1 Facing ctr, step on R to R (1) come up slightly on ball of R (&) bounce on both feet together (2) bounce again, ft together (&)
2-4 Repeat pattern of meas 1, 3 more times
5 Step on R in place (1) step on L in front of R (&) step on R in place (2)
6 Repeat pattern of meas 5 with reverse ftwork
7 Repeat pattern of meas 5
8 Bounce in place ft together (1) bounce again (2)
9-16 Repeat pattern of meas 1-8, with reverse direction and ftwork

3. Hop-step-step sideways R & L

- 1 Facing slightly R of ctr, quick hop on L (ah) step on R in LOD (1) step on L in LOD (2)
2 Repeat pattern of meas 1
3 Quick light step on ball of R (ah) squick light step on ball of L in front of R (1) repeat same action again (ah-2)
4 Repeat action of meas 3
5-6 Repeat pattern of meas 5-6, Fig. 1
7 Repeat pattern of meas 5

ah

ah-2

- 8 Repeat pattern of meas 8, Fig. 2
- 9-16 Repeat pattern of meas 1-8 with reverse direction and ftwrk.

Dance repeats from beginning

Description by Yves Moreau

Presented by France Bourque-Moreau at the 2015 Mendocino Folklore Camp

Side to side

side of side repeat

pas de busque R & L

Repeat reverse

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 at the 2015 Mendocino Folklore Camp

July 6

Belčo Stanek

TROPANKA**Тропанка**

(Dobrudža, Bulgaria)

One of the many variations on the dance *Tropanka*, widespread throughout Dobrudža in Northeastern Bulgaria. *Tropanka* means «stamping dance». This version is from the region of Devnja near Varna and has an interesting structure of 15 meas. Learned from Belčo Stanek.

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.

Basic Figure

- 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 behind 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 Step fwd on R (1) hold (2)
- 14 Step back on R (1) hold (2)
- 15 Stamp R ft, no wt, slightly turned out (1) hold (2)

Dance repeats from beginning

Description © by Yves Moreau

Presented by Yves Moreau at the 2015 Mendocino Folklore Camp