

Ah Ženo
Pleven-Bulgaria

Rhythm: 2/4

Formation: "V" hold, mixed line or open circle

Meas.

Fig. 1

- 1 Facing CCW., Step on R,L fwd(cts.1, 2)
- 2 Step on R to R(ct.1); Step on L behind of R(ct.2); Step on R fwd(ct.&)
- 3-4 Repeat Meas.1-2 with opp. ft
- 5 Facing ctr., Step on R to R(ct.1); Step on L behind of R(ct.2)
- 6 Step on R behind of L(ct.1); Step on L to L(ct.2)
- 7 Step on R to R(ct.1); Step on L to L(ct.2)
- 8 Step on R in front of L(ct.1); Step on L across R(ct.2)

Fig. 2

- 1 Facing ctr., Hop on L, kick R fwd low(ct.1); Step on R in place(ct.&); Repeat cts.1-&with opp. ft(cts.2,&)
- 2 Repeat Meas. 1
- 3 Step on R to R(ct.1); Step on L behind of R(ct.&); Step on R to R(ct.2); Step on L in front of R(ct.&)
- 4 Repeat Meas.3
- 5 Hop on L and face CW(ct.1); Step on R fwd(ct.&); Leap on L fwd, kick R ft behind(ct.2); Step on R fwd(ct.&)
- 6 Repeat Meas.5 but Leap on L(ct.1)
- 7 Click L to R(ct.1); Click R to L(ct.2)
- 8 Step on L fwd(ct.1); Step back on R(ct.&); Step on L,R in place and face ctr.(cts.2,&)
- 9 Step on L fwd(ct.1); Step back on R(ct.&); Close L to R(ct.2); Hold(ct.&)
- 10 Step on R in place, slightly twist body to L and touch L heal fwd(ct.1); Step on L next to R(ct.&); Step on R next to L(ct.2); Step on L in place, slightly twist body to R and touch R heal fwd(ct.&)
- 11 Step on R next to L(ct.1); Step on L next to R(ct.&); Repeat Meas.10, cts.1-&(cts.2,&)
- 12 Repeat Meas.10, cts.2-&(cts.1,&); Repeat Meas.11, cts.1-&(cts.2,&)

dance notes by Fusae Senzaki
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Presented by Ventzi Sotirov at the 2016 Mendocino Folklore Camp

Rhythm: 7/8 (1, 2, 3)

Formation: "W" hold, mixed line or open circle

Meas.

Fig. 1

- 1 Facing ctr., Step on L twd ctr.,(ct.1); Step on R bkwd(cts.2,3)
- 2 Step on L in place(ct.1); Touch R next to L(cts.2,3)
- 3 Step on R next to L(ct.1); Touch L next to R(cts.2,3)
- 4-12 Repeat Meas.1-3, three more times
- 13 Lift on R, bring L knee up in front(ct.1); Step on L next to R(ct.&); Lift on L, bring R knee up in front(ct.2); Step on R next to L(ct.3)
- 14 Lift on R, bring L knee up in front(ct.1); Step on L next to R(ct.&); Slight leap on R next to L, bring L knee up in front(ct.2); Hold(ct.3)

Fig. 2

- 1 Facing and moving diag R, Step on L across R(ct.1); Step on R across L(ct.2); Step on L across R(ct.3)
- 2 Facing diag. L, moving bkwd, Step on R bkwd(ct.1); Step on L bkwd(cts.2,3)
- 3 Facing ctr., Slight lift on L(ct.ah); Step on R to R(ct.1); Step on L in front of R(ct.2); Step back on R(ct.3)
- 4 Step on L to L(ct.1); Slight bounce on L, bring R knee up in front(cts.2,3)
- 5-8 Repeat Meas.1-4, with opp. ft and direction
- 9-16 Repeat Meas.1-8

Fig. 3

- 1 Repeat Fig.1, Meas.1 but bouncier
- 2 Step on L in place(ct.1); Bounce twice on L, bring R knee up in front(cts.2,3)
- 3 Repeat Meas.2 with opp. ft.
- 4-18 Repeat Meas.1-3, five more times

Fig. 4

- 1 Facing diag. R, Slight lift on L(ct.1); Step on R fwd(ct.&); Step on L, R fwd(cts.2,3)
- 2 Facing diag. L, moving bkwd, Lift on R(ct.1); Step on L bkwd(ct.&); Lift on L(ct.2); Step on R bkwd(ct.3)
- 3 Repeat Meas.2
- 4 Facing ctr., Slight lift on R(ct.1); Step on L to L(ct.&); Step on R in front of L(ct.2); Step back on L(ct.3)
- 5 Lift on L, bring R knee up in front(ct.1); Step on R next to L(ct.&); Lift on R, bring L knee up in front(ct.2); Step on L next to R(ct.3)
- 6-15 Repeat Meas.1-5, two more times

Fig. 5

- 1-16 Repeat Fig. 2, Meas.1-16
- 17-20 Repeat Fig. 2, Meas.1-4

presented by Ventzi Sotirov
dance notes by Fusae Senzaki
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6-20-2016
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Dančevoto
Blagoevgrad, Pirin-Bulgaria

Rhythm: 2/4 (1 2)

Formation: Men and women mixed line or open circle

Meas.

Fig. 1

- 1 Facing CCW, Step on R, Lfwd(cts.1,2)
- 2 Step on R fwd(ct.1); Čukče on R, bring L up in front(ct.2)
- 3-4 Facing ctr., Moving to ctr., Repeat Meas. 1-2, with opp. ft
- 5 Step on R to R(ct.1); Čukče on R, bring L up in front(ct.2)
- 6 Step on L to L(ct.1); Step on R in front of L(ct.2)
- 7 Step on L to L(ct.1); Step on R behind of L(ct.2)
- 8 Step on L to L(ct.1); Čukče on L, bring R up in front(ct.2)

Fig. 2

- 1 Facing ctr., Bounce on L, bring R ft from front to side slowly(cts.1,2)
- 2 Bounce on L, keep bringing R ft from side to back(cts.1,2)
- 3 Bounce on L, bring R ft from back to front(ct.1); Čukče on L, face CW, bring R ft next to L knee(ct.2)
- 4 Facing CW, Step on R,L bkwd(ct.1&); Jump on both(ct.2)
- 5 Leap on L in place, face CCW, kick R ft fwd(ct.1); Step on R fwd(ct.2)
- 6 Step on L in front of R(ct.1); Step back on R(ct.2)
- 7 Facing ctr, Step on L bkwd(ct.1); Step R in place(ct.2)
- 8 Step on L fwd(ct.1); Čukče on L, bring R knee up in front(ct.2)

Fig. 3

- 1 Facing CCW, Step on R fwd(ct.1); Hop on R, bring L up in front(ct.2)
- 2 Repeat Fig.3, Meas.1 with opp. ft
- 3 Step R(ct.1); L(ct.&); R(ct.2) fwd
- 4 Repeat Fig.3, Meas.3 with opp. ft

Sequence: Intro(7 meas.)-Fig.1x5-Fig.2x2-Fig.3x4-Fig.1x2-Fig.2x2-Fig.3x1+Meas.1

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Presented by Ventzi Sotirov at the 2016 Mendocino Folklore Camp

Devetka

6-21-2014

Goce Delcev, Pirin-Bulgaria

Rhythm: 9/8 (1 2 3 4)

Formation: "W" hold, mixed line or open circle

Meas.

Fig. 1

- 1 Facing CCW., Step on L,R,L(cts.1,2,3); Slight lift on L(ct.4); Step on R fwd(ct.&)
- 2 Repeat Meas.1
- 3 Step on L fwd(ct.1); Step on R fwd and face ctr.,(ct.2); Step on L behind of R(ct.3); Slight lift on L(ct.4); Step on R to R(ct.&)
- 4 Step on L across R and face CW(ct.1); Step on R in place, face ctr.,(ct.2); Step on L to L(ct.3); Slight lift on L(ct.4); Step on R in front of L(ct.&)
- 5 Step on L diag. CW(ct.1); Step on R next to L(ct.2); Step on L next to R(ct.3); Slight lift on L(ct.4); Step on R to R and facing CCW(ct.&)

Fig. 2

- 1-2 Repeat Fig.1, Meas.1-2 and face ctr.,
- 3 Lift on R, bring L knee up in front(ct.1); Step on L next to R(ct.2); Lift on L, bring R knee up in front(ct.3); Step on R bkwd(ct.4); Step on L in place(ct.&)
- 4 Repeat Meas.3 with opp. ft
- 5 Repeat Meas.3

Fig. 3

- 1 Facing CCW, Step on R,L fwd(cts.1,2); Hook R in front of L(ct.3); Slight leap on R fwd(ct.4); Step on L(ct.&)
- 2 Repeat Meas.1 and face ctr.,
- 3 Slight bounce on L, bring R knee up in front(ct.1); Slight bounce on L, bring R ft behind of L and open R knee(ct.2); Slight bounce on L(ct.3); Lift on L, bring R knee up side of L(ct.4); Step on R next to L(ct.&)
- 4 Repeat Meas.3 with opp. ft
- 5 Repeat Meas.3

Figure changes by leader call but Fig.3 always follow Fig.2 and done only once at the time.

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Elinsko
Rodop-Bulgaria

Rhythm: 5/8 (1 2)

Formation: "V" hold, mixed line or open circle

Meas.

Fig. 1

- 1 Facing ctr., Step on R to R, swing arms fwd(ct.1); Step on L in place, bring arms down(ct.2);
- 2 Step on R fwd, swing arms bkwd(ct.1); Step on L in place, bring arms down(ct.2)
- 3 Small leap on R in place, swaing arms fwd (ct.1); Step on L next to R, arms down(ct.2)
- 4 Repeat Meas.3, arms bkwd and down
- 5-7 Repeat Meas.1-3
- 8 Hop on L, arms bkwd(ct.1); Step on R next to L, arms down(ct.2)
- 9-16 Repeat Meas.1-8 with opp.ft and direction

Fig. 2

- 1 Facing diag. to CCW, Hop on L, arms fwd(ct.1); Step on R fwd, arms down (ct.2)
- 2 Repeat Meas.1 with opp. ft. but arms bkwd and down
- 3 Small leap on R, arms fwd(ct.1); Step on L next to R, arms down(ct.2)
- 4 Repeat Meas.3 but arms bkwd and down
- 5-6 Repeat Meas.1-2
- 7 Facing ctr., Step on R to R, arms fwd(ct.1); Step on L behind of R, arms down(ct.2)
- 8 Step on R to R, arms bkwd(ct.1); Step on L in front of R, arms down(ct.2)
- 9 Moving to CW, Step on R cross L, clap hands on waist level(R on L) in front(ct.1);Step on L to L(ct.2)
- 9-12 Repeat Meas.9, three more times (hands; R on L, L on R, R on L)
- 13 Hans on waist, Hope on L(ct.1); Step on R bkwd(ct.2)
- 14 Repeat Meas.13 with opp. ft
- 15-16 Scissors twice starting Stepping on R

Fig. 3

- 1 Facing ctr., hands on waist, Hop on L(ct.1); Step on R to R(ct.2)
- 2 Step on L in front of R(ct.1); Step back on R in place(ct.2)
- 3-4 Repeat Meas.1-2 with opp. ft and direction
- 5-6 Moving to CCW, Hop on L(ct.1); Step on R(ct.2): Hop on R(ct.3); Step on L(ct.4), make turn to CW once
- 7-10 Repeat Meas.1-4
- 11-12 Repeat Meas.1-2
- 13 Small hop on R(ct.1); Step on L to L, clap hands in front(ct.2)
- 14 Step on R next to L(ct.1); Step on L to L, clap hands in front(ct.2)
- 15 Repeat Meas.14 but no clapping
- 16 Step on R in front of L(ct.1); Step back on L in place(ct.2)

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Presented by Ventzi Sotirov at the 2016 Mendocino Folklore Camp

Karolinčino
Kjustendil-Bulgaria

Rhythm: 7/8 (1 2 3)

Formation: "W" hold, mixed line or open circle

Meas.

Fig. 1

- 1 Facing CCW, Slight lift on L, stretch R ft fwd(ct.1); Step on R fwd(cts.2,3)
- 2 Repeat Fig.1, Meas.1 with opp. ft
- 3 Leap on R fwd(ct.1); Step on L fwd(cts.2,3)
- 4 Repeat Fig.1, Meas.3
- 5 Step on R fwd and fact ctr.,(ct.1); Step on L behind of R(cts.2,3)
- 6 Step on R to R(ct.1); Lift on R, bring L knee up in front(cts.2,3)
- 7 Slight hop on R(ct.1); Step on L to L(ct.&); Step on R behind of L(cts.2,3)
- 8 Step on L to L(ct.1); Lift on L, bring R knee up in front(cts.2,3)

Fig. 2

- 1 Facing CCW, Slight hop on L, Hook R ft in front of L(ct.1); Step on R, L fwd(cts.2,3)
- 2 Slight hop on L, bring R knee up front(ct.1); Step on R, L fwd(cts.2,3)
- 3 Hop on L, Touch R toe fwd(ct.1); Hop on L(ct.2); Step on R fwd(ct.3)
- 4 Repeat Fig.2, Meas.3 with opp. ft.
- 5 Step on R fwd(ct.1); Step on L, R fwd(cts.2,3)
- 6 Step on L fwd(ct.1); Leap on R fwd(ct.2); Step on L fwd(ct.3) and face ctr.
- 7 Step on R, twist L heel to R(ct.1); Step on L next to R(ct.2); Step on R fwd(ct.3)
- 8 Repeat Fig.2, Meas.5, with opt. ft

Fig. 3

- 1 Facing ctr., Lift on L, Touch R toe fwd(ct.1); Lift on L(ct.2); Step on R next to L(ct.3)
- 2 Repeat Fig.3, Meas.1 with opp. ft
- 3 Repeat Fig.3, Meas.1
- 4 Repeat Fig.3, Meas.2 cts.1,2 (cts.1,2); Step on L to L(ct.3)
- 5 Step on R next to L(ct.1); Step L to L(ct.&); Step on R next L(ct.2); Step on L to L(ct.3)
- 6 Step on R in front of L(ct.1); Slight hop on R(ct.2); Step back on L(ct.3)
- 7-8 Repeat Fig.3, Meas.1-2
- 9-11 Repeat Fig.3, Meas.4-6 with opp. ft and direction
- 12-16 Repeat Fig.3, Meas.2-6
- 17-21 Repeat Fig.3, Meas.7-11
- 22-26 Repeat Fig.3 Meas.12-16, but Meas. 6, step on L(ct.2); Hold(ct.3)

Sequence: Fig.1x3-Transition(Step on R, L(cts.1,2-3) - Fig.2x4 -Fig.1x3-transition-
Fig.2x2-Fig.3-Fig.2x2

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Nevenkino 6-19-2016
Sandanski, Pirin-Bulgaria ☆

Rhythm: 2/4

Formation: "W" hold, mixed line or open circle

Meas.

Fig. 1 (singing part)

- 1 Facing CCW., Step on R fwd, body upward(ct.1); Step on L fwd(ct.&); Repeat cts.1&(cts.2&)
- 2 Step on R fwd, slightly pli  (ct.1); Step on L fwd slightly pli (ct.2)
- 3-4 Repeat Meas.1-2
- 5 Facing ctr., Slight lift on L(ct.ah); Step on R to R(ct.1); Step on L behind of R, slight pli  (ct.&); Step on R to R(ct.2); Slight lift on R, move L ft to L(ct.ah)
- 6 Step on L to L(ct.1); Step on R behind of L(ct.&); Step on L next to R(ct.2); Lift on R and face to CW
- 7 Step on R across L(ct.1); Step on L to L(ct.&); Step on R behind of L(ct.2); Step on L to L(ct.&)
- 8 Step on R in front of L(ct.1)| Step back on L(ct.2)

Fig. 2 (instrumental part)

- 1 Facing CCW, Lift on L(ct.1); Step on R fwd(ct.&); Repeat cts.1& with opp. ft(cts.2&)
- 2 Slight leap on R fwd(ct.1); Step on L next to R(ct.&); Repeat cts.1&(cts.2&)
- 3 Facing ctr., Step on R to R(ct.1); Step on L twd ctr.m(ct.2)
- 4 Step back on R(ct.1); Slightly lift on R(ct.sh); Step on L to L(ct.2); Close R to L(ct.&)
- 5-8 Repeat Meas.1-4

Singing part repeats twice except last time it repeats three times.

Ending:

- 1 Facing ctr., Step on R to R(ct.1); Step on L twd ctr.,(ct.2)
- 2 Close R to L(ct.1); hold

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 Oct., 2015 by Fusae Senzaki

Presented by Ventzi Sotirov at the 2016 Mendocino Folklore Camp

Pirinskata
Bulgaria

This dance comes from Blagoevgrad, Pirin region of Bulgaria.

Rhythm: 9/8 (1 2 3 4)

Formation: "W" hold, mixed line or open circle

Meas.

Intro.

1-8 wait

Fig. 1

- 1 Facing diag. to CCW, Step on R, L, R fwd (cts.1,2,3); Slight hop on R(ct.4); Step on L fwd(ct.&)
- 2 Step on R, L fwd(cts.1,2); Slight hop on L and hook R ft slightly up in front of L(ct.3); Step on R, L fwd(cts.4,&)
- 3 Step on R fwd and face ctr.(ct.1); Step on L behind of R(ct.2); Hop on L and kick R ft diag. to R(ct.3); Hop on L(ct.4); Step on R behind of L(ct.&)
- 1 Step on L to L(ct.1); Step on R in front of L(ct.2); Repeat Meas.3, cts.3,4,& with oppt ft and direction(cts.3,4,&)

Fig. 2

- 1 Facing diag. to CCW, Step on R, L fwd(cts.1,2); Hop on L, hook R ft slightly up in front of L(ct.3); Leap on R fwd (ct.4); Step on L fwd(ct.&)
- 1 Hop on L, hook R ft slightly up in front of L(ct.1); Step on R fwd(ct.2); Hop on R (ct.3); Hop on R again, bring L ft from back to front(ct.4); Step on L fwd(ct.&)
- 2 Step on R fwd(ct.1); Step on L behind of R and face ctr.(ct.2); Step on R to R(ct.3); Step on L next to R(ct.4); Step on R in place(ct.&)
- 3 Step on L to L(ct.1); Step on R behind of L(ct.2); Repeat Part 1, Meas.4, cts.3,4,& (cts.3,4,&)
- 4 Leap on R, L in place (ct.1); Step on R to R, bring L ft up in behind of R(ct.2); Step on L to L(ct.3); Step on R behind of L(ct.4); Step on L in place(ct.&)
- 5 Facing ctr., Step on R in front of L, face diag. L(ct.1); Step on L in front of R, face diag. R(ct.2); Repeat ct.1(ct.3); Close L to R and face diag. R(ct.4)
- 6 Hop on R, bring L ft from front to side(ct.1); Hop on R again, bring L ft to back(ct.2); Step on L behind and touch R toe slightly to R(ct.3); Hop on L(ct.4); Stamp on R next to L(ct.&)
- 8 Step on R bkwd and slightly extend L ft fwd(ct.1); Repeat ct.1 with oppt. ft(ct.2); Repeat ct.1(ct.3); Leap on L next to R(ct.4); Stamp on R next to L(ct.&)

Sequence: 1x4 - 2x2 - 1x6 - 2x2 - 1x6 - 2x2

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Presented by Ventzi Sotirov at the Mendocino Folklore Camp 2016

Rano na žetva
Petric, Pirin-Bulgaria

Rhythm: 7/8 (1, 2, 3)

Formation: "W" hold, mixed line or open circle

Meas.

Fig. 1

- 1 Facing CCW., Step on L fwd(ct.1); Step on R fwd(cts.2,3)
- 2 Touch L ft fwd(ct.1); Step on L next to R(cts.2,3)
- 3 Step on R in front of L(ct.1); Step back on L(ct.&); Step on R fwd(cts.2,3)
- 4-9 Repeat Meas.1-3, two more times

Fig. 2

- 1 Slight lift on R, hook L ft in front of R(ct.1); Step on L fwd(cts.2,3)
- 2 Lift on L, bring R knee up side of L knee and face CW(ct.1); Step on R bkwd(cts.2,3)
- 3 Step on L bkwd(ct.1); Step on R bkwd and face ctr.,(cts.2,3)
- 4 Repeat Fig.2, Meas.1
- 5 Touch R toe behind of L(ct.1); Step on R to R and face CW(cts.2,3)
- 6 Repeat Fig.2, Meas.3
- 7-12 Repeat Fig.2, Meas.1-6
- 13-17 Repeat Fig.2, Meas.1-5

Fig. 3

- 1 Facing ctr., Slight lift on R(ct.1); Slight lift on R again and extend L ft fwd(ct.2); Step on L Fwd(ct.3)
- 2 Slightly bend L knee, Touch R heel fwd(ct.1); Step on R bkwd(cts.2,3)
- 3 Step on L bkwd(ct.1); Slight lift on L(ct.2); Step on R bkwd(ct.3)
- 4 Touch L ft to L(ct.1); Touch L ft next to R(cts.2,3)
- 5-8 Repeat Fig.3, Meas.1-4
- 9-16 Repeat Fig.3, Meas.1-8 but bouncier and Meas. 4, cts.2-3, instead of touch, bring R knee up in front

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Presented by Ventzi Sotirov at the 2016 Mendocino Folklore Camp

Šari Moma

Goce Delcev, Pirin-Bulgaria

Rhythm: 2/4

Formation: "W" hold, mixed line or open circle

Meas. Fig. 1 (singing part)

- 1-2 Facing CW., Step on L,R,L,R fwd(cts.1,2,3,4)
3-4 Step on L fwd and face ctr.(ct.1); Step on R behind of L(ct.2); Step on L to L(ct.3);
Step on R in front of L(ct.4)
5 Step on L to L(ct.1); Step on R behind of L(ct.2); Step back on L(ct.&)
6 Repeat Meas.5 with opp. ft and direction
7 Step on L, R in place(cts.1,2)
8 Step on L(ct.1); Step on R(ct.&); Step on L(ct.2) in place
9-16 Repeat Meas.1-8 with opp. ft and direction

Fig. 2 (singing part-2)

- 1-2 Facing CW, Hop on R(ct.1); Step on L fwd(ct.&); Step on R fwd(ct.2); Repeat cts.1&2
(cts.3&4)
3-4 Small running Steps on L,R,L fwd(cts.1,2,&); Repeat cts.1,2,& with opp. ft(cts.3,4,&) t
5-8 Repeat Fig.1, Meas.5-8
9-16 Repeat Meas.5-8 with opp. ft and direction

Fig. 3 (instrumental part)

- 1 Facing ctr., Step fwd on L,R,L diag. to R(cts.1,2,&)
2 Step on R, L bkwd(cts.1,2)
3 Step on R in place(ct.1); Leap on L next to R(ct.2); Step on R in place(ct.&)
4-5 Slight lift on R(ct.ah); Step on L to L(ct.1); Step on R behind of L(ct.2); Step back on L
(ct.&); Repeat cts.ah,1,2,& with opp. ft and direction(cts.ah,3,4,&)
6-35 Repeat Meas.1-5 six more times
36-38 Repeat Meas.1-3
39 Step on L to L(ct.1); Step on R behind of L(ct.2); Step back on L(ct.&)
40 Step on R to R(ct.1); Čukče on R, bring L knee up in front(ct.2)
41-45 Repeat Meas.36-40

dance notes by Fusae Senzaki

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Stančinata
Mezdra, Sever-Bulgaria

6-19-2016
☆

Rhythm: 2/4 (1 & 2 &)

Starting position: "W" hold, mixed line or open circle

- Meas. Intro.
- 1-4 wait
- Fig. 1
- 1 Facing slightly CCW, Step on R fwd(ct.1); Hop on R(ct.&); Repeat cts.1,& with opp. ft(cts.2,&)
- 2 Running steps fwd R,L,R,L(cts.1,&2,&)
- 3 Facing ctr., Step on R to R(ct.1); Step on L behind of R(ct.&); Step on R to R(ct.2); Hop on R, bring L knee up in front(ct.&)
- 4 Repeat Meas.3 with opp. ft and direction
- 5 Step on R fwd-twd ctr.,(ct.1); Step back on L in place(ct.&); Hop on L, bring R knee up in front(ct.2); Step on R in place(ct.&)
- 6 Leap on L in place, bring R knee up in front(ct.1); Hold(ct.&); Step on R, L in place(cts.2,&)
- 7-54 Repeat Meas.1-6, eight more times

Fig. 2

- 1 Arms down and start swinging fwd & bkwd, Repeat Meas.1
- 2 Facing ctr., Step on R to R(ct.1); Step on L behind of R(ct.&); Step on R to R(ct.2); Hop on R, slightly kick L ft fwd(ct.&)
- 3 Step on L in place(ct.1); Hop on L and kick R ft fwd(ct.&); Repeat cts.1,& with opp. ft(cts.2,&)
- 4 Step on L to L(ct.1); Step on R behind of L(ct.&); Click L to R(ct.&); Step on L in place(ct.&)
- 5 Repeat Meas.4 with opp. ft and direction
- 6 Step on L fwd twd ctr.,(ct.1); Close R to L and jump on both ft(ct.&); Leap on R in place(ct.2); Step on L bkwd(ct.&) and face CCW

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Presented by Ventzi Sotirov at the 2016 Mendocino Folklore Camp

Veno Kerko
Sandanski, Pirin-Bulgaria

☆☆
6-20-2016

Rhythm: 7/8 (1 2 3)

Formation: "W" hold, mixed line or open circle

- Meas. Fig. 1
- 1 Facing CCW, Lift on L, bring R knee up in front(ct.1); Step on R fwd(ct.&); Lift on R, bring L knee up in front(ct.2); Step on L fwd(ct.3)
 - 2 Repeat Meas.1
 - 3 Repeat Meas.1, cts.1& (cts.1,&); Lift on R, bring L ft from back to front slowly(cts.2,3)
 - 4 Lift on R, start moving L ft from front to back(ct.1); Lift on R(ct.2); Step on L behind of R(ct.3)
 - 5 Standing on L, knee bent, Slowly bring R ft front to back(ct.1); Step on R behind of L(ct.2); Slight leap on L in place, hook R ft in front of L(ct.3)
 - 6-20 Repeat Meas.1-5, three more times

Fig. 2

- 1 Facing CCW, Slight leap on R fwd(ct.1); Slight lift on R(ct.2); Step on L fwd, face ctr.,(ct.3)
- 2 Slight leap step on R fwd(ct.1); Step on L fwd(ct.&); Step on R, L fwd(cts.2,3)
- 3-6 Repeat Fig.2, Meas.1-2 two more times
- 7 Slight leap on R fwd(ct.1); Slight lift on R, starch L fwd(cts.2,3)
- 8 Step on L next to R(ct.1); Touch R toe next to L(ct.&); Leap on L, bring R knee up in front (ct.2); Hold(ct.3)

Fig. 3

- 1 Facing ctr., Step on R to R(ct.1); Step on L nex to R(ct.2); Step on R in place(ct.3)
- 2 Step on L fwd(ct.1); Step back on R(ct.2); Step back on L(ct.3)
- 3 Repeat Fig.3, Meas.1
- 4 Step on L bkwd(ct.1); Step on R next to L(ct.2); Step on L fwd(ct.3)
- 5-12 Repeat Fig.3, Meas.3-4 two more times
- 13 Repeat Fig.3, Meas.1
- 14 Step on L to L(ct.1); Lift on L, bring R knee up in front(cts.2,3)

dance notes by Fusae Senzaki
©Nov., 2015 by Fusae Senzaki

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BARANJA

DESCRIPTION: Baranja is on the east side of Croatia (Pannonian Basin), situated between the rivers Sava and Drava and the Hungarian border.

FORMATION: Dancers are in a circle or an open line dance formation. The male dancers hold hands in front of the female dancers who put their hands on their shoulders or everybody holds hands with arms down. CLOCKWISE direction.

STYLE/STEPS: Extremely vertical body shaking while slightly advancing around the dance floor.

RHYTHM/BEAT: 2/4 (4/4)

MUSICAL ACCOMPANIMENT: Diple, "diplice" (a single-reed instrument), bagpipes, tambura.

BARANJA - Ej sviraj Pavo

I DANCE

Part A: open circle

Walking steps:

move to R slide together L
move to L slide together R 2x
move to R slide together L

Part B: open circle

Drmeš and sliding steps:

move to R, bring together L, bounce bounce
Move to L, bring R in front and pull back to L
Move to L, bring together R, bounce bounce
Move to R, slide together L

Part C: open circle

Drmeš steps:

move to R, bring together L, bounce bounce
move to L, bring together R, bounce bounce 2x
move to R, bring together left, bounce bounce

Each part is repeated indefinitely

II DANCE

Syncopation

Part A: open circle

In and out swaying:

move to L

Sway with L in, go back with R out, while bouncing

Part B: open circle

Syncopa step:

move to L, L hop, R (fall onto R), L, R (fall onto R)

Part C: open circle

Combination of steps
and syncopated steps

In place L, R, LRL (1,2,3), RLR (1,2,3), L, R,
move to L, bring together R, bounce bounce x 2
move to R, bring together L, bounce bounce

Syncopa step:

move to L,

L hop, R (fall onto R), L, R (fall onto R) x 2

Each part is repeated indefinitely

BARANJA – Kolo u dvi strane

6-22-2016 ☆☆

I DANCE

Part A: circle dance/moving

clockwise with swaying

Move to R at diagonal, step hop

Move back with L, in place, step hop

Pull R back behind L, step hop

Move L towards L side, step hop

Part B: circle dance/moving

clockwise with drmeš while

performing energetic drmeš

Move to R at diagonal, step hop

Move back with L, in place, step hop

Pull R back behind L, step hop

Move L towards L side, step hop

Part C: circle dance/moving

back and forth while swaying

Move to R at diagonal, step hop

Move back with L, in place, step hop

Pull R back behind L, step hop

L R in place

Move to L at diagonal, step hop
Move back with R, in place, step hop
Pull L back behind R, step hop
R L in place

Part D: same as C with
energetic drmeš!

Move to R at diagonal, step hop
Move back with L, in place, step hop
Pull R back behind L, step hop
L R in place

Move to L at diagonal, step hop
Move back with R, in place, step hop
Pull L back behind R, step hop
R L in place

Part E: leap in place

R, L, hop (L), heel (R), L

Part F: rebound in place

R, bring L across R, sliding hop onto L, bring R across,
step onto L

Each part is repeated indefinitely

Presented by Miljenko Piškorić at the 2016 Mendocino Folklore Camp

BILOGORA

DESCRIPTION: Low mountainous area in north Croatia situated between the rivers Drava and Sava.

FORMATION: Closed (semi-closed) circle, the dancers are in line, arms crossed. They dance in two opposite lines. CLOCKWISE and COUNTERCLOCKWISE directions.

STYLE/STEPS: Walking with light half squats and leaps, running in circle, stomping.

RHYTHM/BEAT: 2/4

MUSICAL ACCOMPANIMENT: Tambura orchestra

BILOGORA

I DANCE – Kukuvačica zakukuvala 6-19-2016

A PART: line dance; walking steps with bowing:

walking forward: R, L, R, L bow back: R, L, R, L

walking forward: R, L, R (turn clockwise),

L R (step step), continue walking backwards –

L, R, L, bring together R

Each part is repeated indefinitely

II DANCE – Za milom, za dragom; circle dance (open circle dance) - CW 6-19-2016

A PART: bouncing step

L, R, L, L continue R, L, R, R

Each part is repeated indefinitely

B PART: bouncing with 1,2,3 stamps

CW:

L, R, L (bounce, bounce), R, L, R (bounce, bounce)

L, R, L (bounce, bounce), R, L, 1,2,3 stamps

CCW:

L, R, L (bounce, bounce), R, L, R (bounce, bounce)

L, R, L (bounce, bounce), R, L, 1,2,3 stamps

C PART:

CW:

L, R, L (bounce, bounce), R, L, R (bounce, bounce)

L, R, L (bounce, bounce), R, L, 1, 2, 3 stamps

Start backwards: L, R, L (1, 2, 3)

turn CW on R, L, R (1, 2, 3)

CCW continue with 1, 2, 3 steps (L,R,L, R,L,R) 3 x

D PART: stamping on heel

Hop on L, R stamp

Hop on R, L stamp

E PART: stamp, hop-step

Hop on L, R stamp, L low hop, R

Each part is repeated indefinitely

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BOSANSKA POSAVINA (Bosnia and Herzegovina)

DESCRIPTION: A region in the northeast part of Bosnia and Herzegovina that borders with Croatia and is inhabited by Croats.

FORMATION: A closed circle with dance couples and solo dancers. Holding hands with arms down.

STYLE/STEPS: Firm dance steps with the whole foot down, CLOCKWISE direction.

RHYTHM: 2/4

MUSICAL ACCOMPANIMENT: "Šargija" (a plucked, fretted long necked instrument) accompanied with violin

BOSANSKA POSAVINA

I DANCE: Zeza

Closed circle, upper V hold, in place

Feet together, L moving forward, R moving backwards (similar to scissormotion) 1-2-3-4; strong bouncing

Bring feet together (1st count)

R moving forward, L moving backwards (similar to scissormotion) -2-3-4; strong bouncing

Repeat indefinitely

II DANCE: Dvojka

Closed circle, lower V hold, CW

Moving diagonally, L, R, L-L

Moving straight back, R, L, R-R
(add bouncing)

Repeat indefinitely

III DANCE: Šesta

Closed circle, lower V hold, CW and CCW

L, bring R to L, bounce, bounce (x4) (CW)

R, bring L to R, bounce, bounce (x4) (CCW)

Scissor step: L-foreward/R- backward (bounce-bounce); R-foreward/L- backward (bounce-bounce)

L-foreward, R- backward (hop); R-foreward, L- backward (hop),

Feet together (hop)

Scissor step: R-foreward/L- backward (bounce-bounce); L-foreward/R- backward (bounce-bounce)

R-foreward/L- backward (hop); L-foreward/R- backward (hop),

Feet together (hop)

Repeat indefinitely

IV DANCE: Skaka

Closed circle, lower V hold, CW and CCW

Running step

CW: L-R-L-R

Toward inner circle: L-R 1,2,3;

Toward outer circle: R-L 1,2,3

CCW: L-R-L-R

Towards centre: L-R 1,2,3;

Going back: R-L 1,2,3

Repeat indefinitely

V DANCE: Ravno

Closed circle, lower V hold, CW

L bring together R with slight bouncing (x22)

Towards centre:

L, bring R to L toes (bounce, boune)

R, bring L to R toes (bounce, boune)

(x4)

Going back:

L, bring R to L toes (bounce, boune)

R, bring L to R toes (bounce, boune)

(x4)

x2

VI DANCE: Sitnica

Closed circle, lower V hold, CW and CCW

CW: hop-close beginning with L (x3), hop on L and bring R to L ankle

CCW: hop-close beginning with R (x3), hop on R and bring L to R ankle

In place: L-R 1,2,3; R-L 1,2,3

Repeat indefinitely

Presented by Miljenko Piškorić at the 2016 Mendocino Folklore Camp

BUNJEVCI (VOJVODINA)

6-18-2016
Rokoko

DESCRIPTION: Croatian Bunjevci who live in Vojvodina (the north of Serbia which borders with Hungary). A lowland area.

FORMACIJA: Closed (semi-closed) mixed circle. 3 dancers (M +2F) in an open circle or in various formations. Male dancers hold female dancers by the waist and female dancers hold them by the shoulders.

STYLE/STEPS: Male dancers make sounds with spurs, female dancers step lightly with heels up.

RHYTHM: 2/4 (4/4)

MUSICAL ACCOMPANIMENT: Tambura orchestra

Bunjevci

I DANCE: Rokoko All 6-23-2016
Open circle, CW

A PART:

Upper V hold, pinkie hold

R foot diagonally forward, L foot diagonally forward, R foot diagonally forward
L straight back, R, L, R, L
(repeat)

B PART:

Upper V hold, pinkie hold

Same as A PART; add bouncing to each step
(repeat)

C PART:

Move CCW along circle

R slide step with joining L (add bouncing) x3

R step hop

L-L, R-R, 1, 2, 3,

R-R, L-L, 1, 2, 3

L-L, R-R, 1, 2, 3, pause

(repeat)

II DANCE: Divojačko kolo

A PART:

Closed circle, CW, lower V hold

R (bending at knee, moving straight forward)

L in place

1, 2, 3

L (bending at knee, moving straight forward)

R in place

1, 2, 3

(x 4)

B PART:

Closed circle, CW, lower V hold

R, R hop, L

moving towards left: R, L (x6)

(x4)

III DANCE: Momačko kolo

6-23-2016 ★

A PART:

Danced in three's (two women and one man), danced in place

Ladies place inner hand on man's shoulder, man places hands on ladies back and holds ladies' outer hands

R, L, R-R, L, R, L-L (add bouncing) (x4)

B PART:

Danced in three's (two women and one man), danced in place

Ladies place inner hand on man's shoulder, man places hands on ladies back and holds ladies' outer hands

R-R, L-L, R, L, R-R (add bouncing)

L-L, R-R, L, R, L-L (add bouncing)

(x2)

C PART:

Danced in three's (two women and one man), danced in place

Ladies place inner hand on man's shoulder, man places hands on ladies back and holds ladies' outer hands

R-R, L-L (add bouncing) (x8)

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6-21-
2014
DALMATIA

DESCRIPTION: The southern coastal part of Croatia between the Kvarner Bay, Dalmatian Zagora (Dinaridi) and the Bay of Kotor (Montenegro).

FORMATION: A couple dancing in a circle and a semi-circle, moving freely around the dance floor. They hold hands with arms down or the male dancer leads the female dancer (right hands holding).

STYLE/STEPS: "Blizna" – firm dance steps with the whole foot down. CLOCKWISE (CCW for couples).

"Viktorija" – light steps with heel up. COUNTERCLOCKWISE

RHYTHM: 2/4 (6 quarter notes)

MUSICAL ACCOMPANIMENT: Drum, "mišnice" (an instrument similar to a bagpipe), Mandoline (tambura) orchestra

DUBROVNIK: Contradance

I DANCE: Viktorija

Closed circle (foreward and backward), couples along circle, CCW

PART A:

walking steps

going foreward begin with R: 1, 2, 3; L: 1, 2, 3; R-L; R: 1, 2, 3;
going backward begin with L: 1, 2, 3; R: 1, 2, 3; L-R; L: 1, 2, 3;
x 2

PART B:

Couples along circle, woman in inner circle with back to centre, man in outer circle facing centre

Couples face each other holding right hands at shoulder height, man's hand from underneath

Turn 180 degrees CW; begin with R: 1, 2, 3; L: 1, 2, 3,
Man dances in place, R, L, R, L,
Woman turns 360 degrees CW, R, L, R, L,

Turn 180 degrees CW; begin with R: 1, 2, 3; L: 1, 2, 3,
Man rotates CW in place; R, L, R, L,
Woman remaind in place; R, L, R, L,

X2

PART C:

Couples beside one another, closed circle, CCW

Going CCW: beginning with R: R, L, 1, 2, 3; L, R, 1, 2, 3
(x4)

PARTS A, B & C are repeated indefinitely

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ISTRIA

DESCRIPTION: A peninsula in the west of Croatia surrounded by the Adriatic Sea, Slovenia and Kvarner Bay.

FORMATION: A couple dancing in a circle or in a dance line. The dancers are in a ballroom dance hold position (waltz dance hold).

Clockwise rotations

STYLE/STEPS: Slightly swaying forwards-backwards while advancing around the dance floor.

RHYTHM/BEAT: 2/4 (4/4)

MUSICAL ACCOMPANIMENT: Violin, clarinet, small double bass

ISTRA – Šete paši

Line dance with couples, ballroom hold, slight swaying

PART A:

Men: move to L: L, R, L, R, L, R, L – move R to L ankle
 move to R: R, L, R, L, R, L, R – move L to R ankle

Ladies: mirror image to men

PART B:

Men: move to L: L, R, L – move R to L ankle
 move to R: R, L, R – move L to R ankle

Ladies: mirror image to men

PART C:

Men: Turn CW with partner: L, R, L, R (can also be danced with 1, 2, 3 step)

Ladies: Turn CW with partner: R, L, R, L (can also be danced with 1, 2, 3 step)

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LIKA

Description: A mountain plateau surrounded by the mountain Velebit on the southwest side and the mountain Plješivica on the northeast side. Famous for its Plitvice Lakes.

FORMATION: A closed circle without the accompaniment of music ("Nijemo kolo"), following the lead dancer's ("KOLOVOĐA") instructions. The dancers hold hands with arms down or around the waist.

STYLE/STEPS: Firm and strong dancing steps and hopping with whole foot down while advancing around the dance floor (CLOCKWISE).

RHYTHM/BEAT: 2/4 (6 quarter notes)

MUSICAL ACCOMPANIMENT: Singing, the lead dancer's instructions

LIKA – „Oj Otočcu“, ličko kolo
Circle dance, V hold

PART A:

CW

Beging with song

L, R, L-together, R-together

PART B:

CW

Silent dance (no singing, no music)

L, R, L, R (R goes front and towards center) x 3
(L is brought up to back of R ancle)

L, R, L-L, R-R (R goes front and towards center) x 3
(L is brought up to back of R ancle)

Running step with 1, 2, 3:

L, R, 1, 2, 3, R-R (R goes front and towards center) x 3

Running step with 1, 2, 3, and hop

L, R, 1, 2, 3, hop on both feet together, hop on R towards cener (L is brought up to back of R ancle) x 3

Running step along circle

L, R, L-L (hop), R-R (hop) x 3

Running step along circle with step towards center
L, R, L, R (R goes front and towards center) x 3

„šuljarica“ step along circle or in snake formation
L, R, 1, 2, 3, 1, 2, 3 (dragging feet along floor) repeat indefinitely

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ME-ÉIMURJE

DESCRIPTION: Northwest part of Croatia surrounded by rivers Mura (on the Hungarian border) and Drava.

FORMATION: Couples dancing in a circle or a semi-circle. Holding hands with arms down or raised to shoulder height. CLOCKWISE direction

STYLE/STEPS: Body swing. Slight advancement around the dance floor while clapping and turning.

RHYTHM/BEAT: 2/4

MUSICAL ACCOMPANIMENT: Tambura orchestra and brass band

MEDIMURJE

I DANCE: Regica

A PART:

Couple dance along closed circle

Stand in couples along circle, open V hold

upper body: swaying to R, lower body: R heel touch, bring together
upper body: swaying to L, lower body: L heel touch, bring together
R, L, R (stamp), pause (while turning CW towards outer circle)

upper body: swaying to R, lower body: R heel touch, bring together
R, L, R (stamp), pause (while turning CW towards inner circle)

B PART:

Couple dance along closed circle

Stand in couples along circle, open V hold

upper body: swaying to R, lower body: R heel touch, bring together
upper body: swaying to L, lower body: L heel touch, bring together

turn 360 degrees CW, R, L, R, L

join couples and continue R, L, R, L, R, L, R stamp and pause (end by facing inner circle)

Each part is repeated indefinitely

II DANCE: Zginula je pikuša
CW open circle dance

holding hands

L, R, 1, 2, 3; R, L, 1, 2, 3

Standing in place, man claps hands with woman to L; woman claps hands with man to R
(clap, clap)

Standing in place, man claps hands with woman to R; woman claps hands with man to L
(clap, clap)

Each person in place for themselves: clap hands together, touch thighs, clap hands
together, clap, clap, clap

III DANCE: senokoše tam pri gaju
CW, open circle dance

L, R, feet held tightly together: swish-swish (L, R) 4 x

Couples lock arms at elbow

turn CW in place: skiping step R, L, R, L, R, L

turn CCW in place: skiping step R, L, R, L, R, L
2x

End facing CW with feet together

Each part is repeated indefinitely

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ZAGORJE

Enzerica
Review 22
6-21-2016

DESCRIPTION: Northwest part of Croatia which stretches all the way to the edge of the Alps. Zagorje is a hilly region with large, mild slopes.

FORMATION: Couples dancing in a circle (equally distributed). Dancers hold hands or male dancers hold female dancers around the waist and the female dancers put their hands on their shoulders. They move in both directions (CW and CCW) and dance in the same spot.

STYLE/STEPS: Firm steps (body shaking), emphasized steps with stomps.

RHYTHM/BEAT: 2/4

MUSICAL ACCOMPANIMENT: Tambura orchestra (with violins and clarinet).

Zagorje

I DANCE: Šroteš

Couple circle dance; front hold – arms extended

PART A:

L step forward and slice back, R step forward and slice back (x 2)

1, 2, 3 step on toes (begin with L)

1, 2, 3 step on toes (begin with R)

x 4

PART B:

1, 2, 3 step, x 7: L, R, L, R, L, R, L

R, L (stamp stamp)

1, 2, 3 step, x 7: R, L, R, L, R, L, R,

L, R (stamp stamp)


II DANCE: Enzerica

Circle dance

6-21-2016 ★

PART A:

Feet placed parallel to hips, toes in place, lift heels off floor and at same time stamp with



heels (slightly shake whole body)

PART B:

Step to R with R

Bring together L

Feet together stamp with heels

Step to L with L

Bring R forward

Bring together L

Step to R with R

Bring together L

Feet together stamp with heels

Step back with L

Feet together stamp with heels x2


Step to R with R

Bring together L

Step to R with R

Bring together L

PART C:



Step to R with R

Bring together L

Feet together stamp with heels

Step to L with L

Bring R forward

Bring together L

Step to R with R

Bring together L

Feet together stamp with heels

Step back with L

Hop back bringing feet together


Hop on L, raise R

R stamp foot 3x


Pause

PART B & PART C x2

PART D: couples dance along circle with turns, hand hold: men on ladies waist, ladies on man's shoulders



Men's steps: 1, 2, 3 step R, L, R, jump in place – feet parallel to hips (turning CW with partner, CCW along circle)



1, 2, 3 step L, R, L, jump in place – feet parallel to hips (tuning CCW with partner, CW along circle)


1, 2, 3 step R, L, R, jump in place x3 – feet parallel to hips (tuning CW in place)

Ladies' steps: 1, 2, 3 step L, R, L, jump in place – feet parallel to hips (tuning CW with partner, CCW along circle)

1, 2, 3 step R, L, R, jump in place – feet parallel to hips (tuning CCW with partner, CW along circle)

1, 2, 3 step L, R, L, jump in place x3 – feet parallel to hips (tuning CW in place)

All together 2 x



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Four Chestnuts

There are many old tunes and dances. Many of the tunes survive – those of us who play tunes fall in love with these beautiful and driving melodies. I don't think there are as many old dances, and of them, fewer survive. The old dances that have survived have been dubbed, "Chestnuts." These dances have an accompanying tune. Thus, when we dance *Petronella*, the tune *Petronella* is played.

Recently, favor for the old dances has been waning. In these dances, the roles of, "Actives," and, "Inactives" are significantly different. Modern dancers prefer everyone active. Thus even the words, "Actives," and, "Inactives," have also lost favor, most commonly to "Ones," and, "Twos." Luckily, they are preserved, in written form as well as video

Over the course of the week I plan to teach four of these dances: *Petronella*, *Rory O'More*, *Hull's Victory*, and *Chorus Jig*. It is interesting to note that the signature figure of both *Petronella* and *Rory O'More* have been used in many modern contras. Thus, when you go to a dance, you will hear callers say, "as in *Petronella*," even though the vast majority of attending dancers have no knowledge of the original dance...

Besides the fact that these dances have stood the test of time (almost?), the "as in ..." is the reason I've picked *Petronella* and *Rory O'More*. Of the Chestnuts, *Chorus Jig* is the one most commonly called at modern contras. With *Hull's Victory*, I'm subjecting you to my personal taste: it's one of my favorite dances. I hope you enjoy it, too.

There are, of course, many more of these dances: *Money Musk*, *Lamplighters*, *Lady Walpole's Reel*, and *Sackett's Harbor*, just to name a few.

I hope you enjoy these, as well as the journey into modern contra dancing.

~Erik Hoffman

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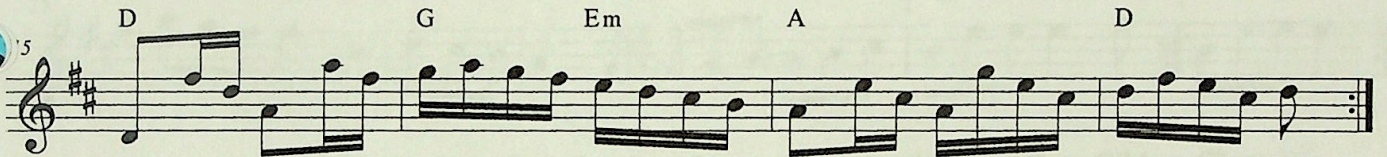
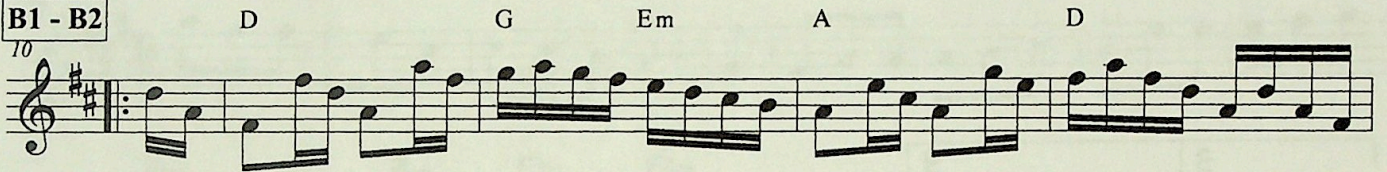
Petronella

Trad Scottish and now
New England

A1 - A2



B1 - B2



Petronella started as a Scottish dance, and it is still danced Scottish style today. In the states, it used to be that only the Ones (the "Actives") would do the balance figure. As I understand it, all four people started doing the balance and twirl move in the early 20th century. (This is word-of-mouth "research" from memory, and not an academic statement.) Thus, the Modern (100 years or so) New England version of the dance goes as follows:

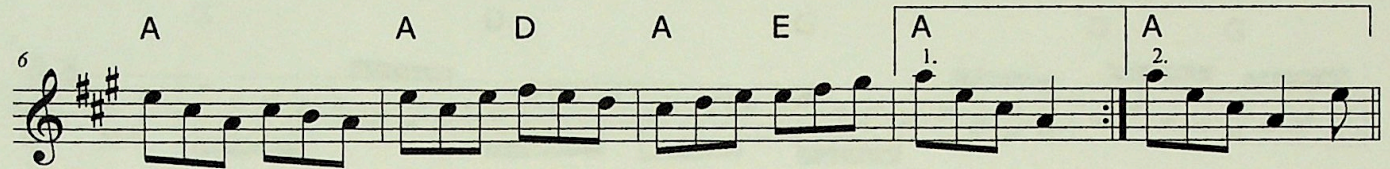
Petronella
Proper, Duple Minor

- A1 Ones step into the center, No. One Woman facing down, Number One Man stepping between the twos to face up, then joining hands in a "diamond" of 4 (4-beats), Balance (4), Spin to the Right (4), Balance (4)
- A2 Spin Right (4), Balance (4), Spin Right (4), Balance (4)
- B1 Twos Spin Right to Home WHILE Ones go down center, (4) Ones Turn Alone (4), Ones Return (4) Ones Cast Off (with Same Sex 2s)
- B2 Right & Left Through, over & back (Same Sex Right & Left)

Rory O'More

A1 - A2

A A D A E



B1 - B2

F#m Bm F#m F#m E



Rory O'More is an old Irish tune. Around 1837 Samuel Lover gave it words, about Rory O'More (Ruairí Ó Mórdha) was a notable landowner, famous for being one of the principal organizers of the Irish Rebellion of 1641. I'm not sure when the dance was choreographed, but it's old as well.

Rory O'More
Proper, duple minor

- A1 Ones cross, go below one, cross back, coming up to cast off with their same-sex neighbor, then stepping into the center to make a wave: Partner in right hand, a Shadow in left hand
- A2 The Signature Rory O'More Balances: in the wave: Balance right, towards partner, then away, slide (or twirl) right to take Partner's left hand and a second Shadow's right hand and Balance left, towards Partner then right, then slide (or twirl) left back to having Partner in the right hand
- B1 Contra Corners: Ones turn partner by the right about half, to meet Contra Corner #1 (an opposite sex Neighbor on the right bias), with Contra Corner #1 left hand turn all the way until the Ones return to Partner. Ones turn Partner by the right three-fourth to Contra Corner #2 (an opposite sex Neighbor on the left bias). With Contra Corner #2, allemande left once so Ones can:

B2 Ones Balance & Swing, end swing by backing into progressed position

A dance that's said to be a Joy for the Ones, a chore for the Twos. Twos should keep on their toes, to help the ones make sure they know where they need to go.

Chorus Jig

A Contra "Chestnut" tune, with it's associated dance.
Note, it's a reel, not a jig...

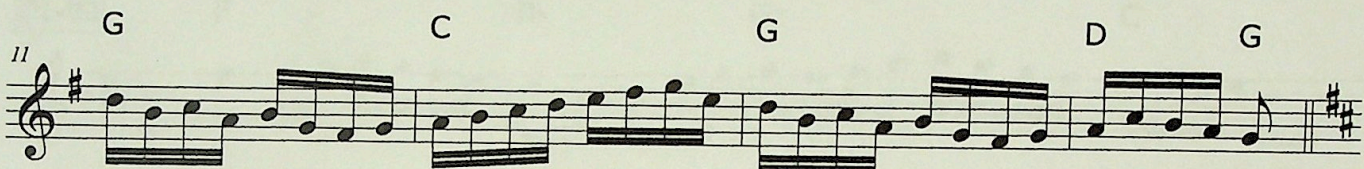
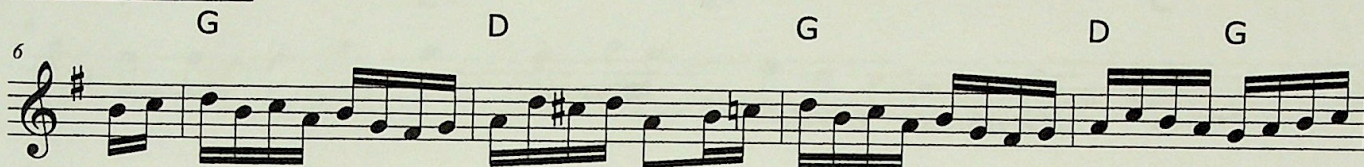
Dance & Tune's A1

D

A



Dance's A2, Tune's B1



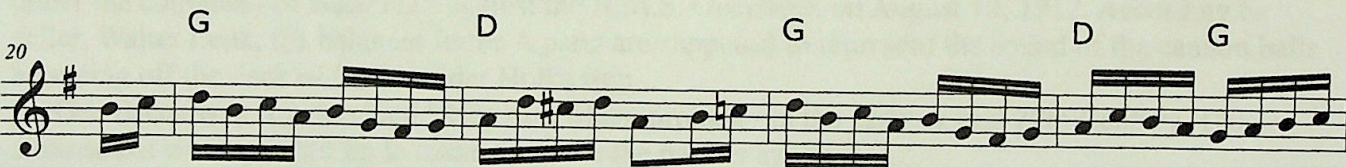
Dance's B1, Tune's C

D

C



Dance & Tune's B2



In the past, Chorus Jig was danced as a "Triple Minor" (hands six). Sometime in the past 150 years callers and dancers figured it could be more active, and great fun, as a "Duple Minor" (hands four).

This tune has a couple differences from a "normal" tune. First, it's in 2/4, but called titled "Jig." In modern contra parlance, "jig" means 6/8. Then the tune itself has three parts, played ABCB, though callers still thing of the dance parts as "A1, A2, B1, & B2." Still, it fits perfectly in the 32-bar mold of a standard contra dance.

Chorus Jig, a Proper Contra:

A1: Ones down the outside and return

A2: Ones down the center and return to cast off with the Twos

B1: Ones turn Contra Corners

B2: Ones Balance & Swing, ending progressed on their proper sides

Hull's Victory

A1-A2

F C F C C F

F C G7 C

B1-B2

F B \flat G7 C

F C F C F

Hull's Victory, the tune and the dance, commemorates the naval victory of the U.S.S. Constitution, under the command of Isacc Hull against the H.M.S. Guerriere, on August 19, 1912. According to caller, Walter Lenk, the balances in the A parts are supposed to represent the sound of the cannon balls bouncing off the deck of Commander Hull's ship...

This dance was "modernized." Not sure when, probably in the early or mid 20th Century. The allemandes were speeded up to make room for the partner swing in A2.

Hull's Victory (Relatively Modern Version)

Proper

A1 Ones give right to partner and left to opposite-sex neighbor to make a short wave across (twos need to adjust to make the wave), Balance; with Neighbor, allemande left twice around

A2 Ones allemande right once to remake the wave, Balance; Ones swing in center

B1 Ones go down the center -- Man on the left, turn as a couple, return, cast off with current same-sex neighbor

B2 Same-sex Right & Left through over and back