

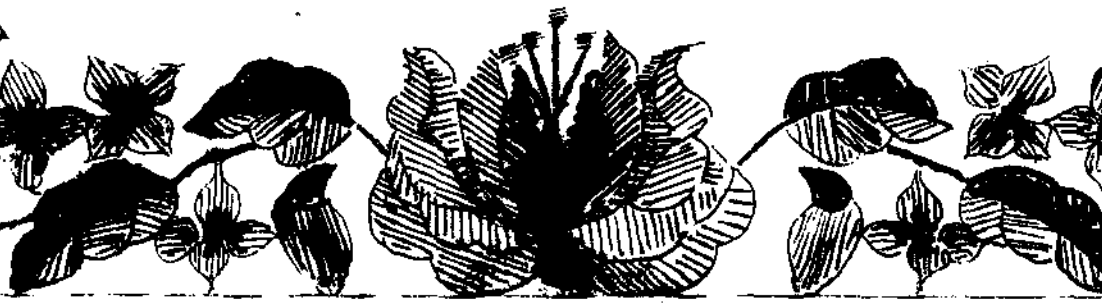
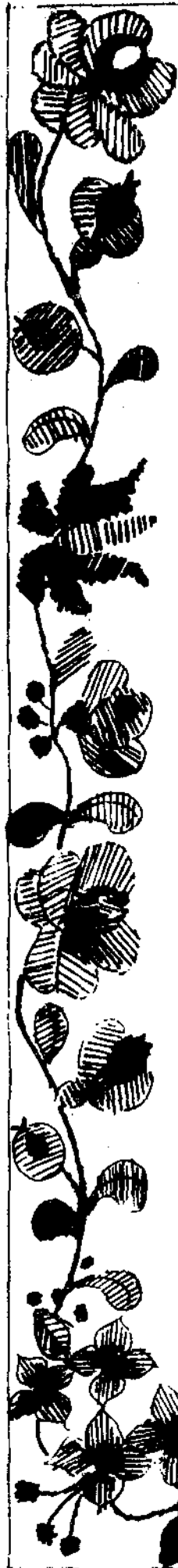
Santa Maria

Statewide Institute

Teacher: Manuel Martins
Chamarrita - Azore Is.

Teacher: Dick Crum
Boiereasca - Romanian
Bosarka - Serbia
Deninka - Macedonia
Šestorka from Bela Palanka - Serbia
Zibnšrit - Slovenia
Syrto Silivrianos - Greek Is.

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May 1975



CHAMARRITA
(Portuguese Azores Islands)

The Chamarrita (Cha-ma-re-tah) (sometimes spelled Chama-rita) is not danced on the mainland of Portugal, but in the Azore Islands. There are nine Azore Islands namely, Santa Maria, Sao Miguel, St. Jorge, Terceira, Graciosa, Fial, Pico, Flores and Corvo. There are many styles and calls to the Chamarrita, depending on which island the caller comes from. The word itself, "Chama-rita", means "Call Rita" (Rita being the name of a girl), and is a style of dance rather than a name of a dance.

When done at a Saturday night gathering, there are usually three sets of dances done, all with the same step (same pattern), but to different rhythms. The first may be in $3/4$ time as in a Fado, and the last two a medium and fast tempo in $4/4$ rhythm.

In California the Chamarrita is enjoyed by all ages, young and old during the many festivals held during the spring and summer of each year.

This is a free style dance where the dance patterns are called at the whim of the caller (always a man), while he dances with the group.

MUSIC: Records: Columbia 14670-F)
 Victor 77861-B) No calls (old records)
 Standard T-124-B)
 Festival F3611, Side A with calls, Side B without.

FORMATION: Closed ballroom pos, anywhere on floor.

STEPS: Chamarrita Step: $4/4$ Rhythm, 1 step pattern for 1 meas (4 cts); $3/4$ Rhythm, 1 step pattern for 2 meas (6 cts).

Chamarrita Step in closed ballroom pos:

$4/4$ Rhythm: Step L to L (ct 1), close R to L (ct 2), step L to L (ct 3), hold (ct 4). Reverse step pattern for next 4 cts.

$3/4$ Rhythm: Step L to L (ct 1), hold (ct 2), close R to L (ct 3), step L to L (ct 4), hold (cts 5-6). Reverse step pattern for the next 6 cts.

Chamarrita Step, traveling:

$4/4$ Rhythm: Step L (ct 1), close R to L (ct 2), step L (ct 3), hold (ct 4). Reverse ftwk for next 4 cts.

$3/4$ Rhythm: Step L (ct 1), hold (ct 2), close R to L (ct 3), step L (ct 4), hold (cts 5-6). Reverse ftwk for next 6 cts.

NOTE: Ftwk is given for M, W use opp ftwk throughout dance.

- STYLE:** The M arms are held continuously above the waistline and are usually held shldr height or above with the arms moving continuously and fingers snapping occasionally with the music (first ct of each meas). W arms are always down to the side, but loose.
- CALLS:** Begin called pattern only after call has been completed.

CALLS

INTRODUCTION:

Do a free-style Chamarrita Step in closed ballroom pos anywhere on the floor. (Similar to free style waltz, only use Chamarrita Step.) First call on record is "Chamarrita".

1. FEICHA RODA SENHORAS ESQUERDA: Close circle, put W on L. Form a circle with W on M L, hands joined at shldr height. With circle moving CCW, ptrs sway slightly, face to face and back to back, with 2 Chamarrita Steps.
2. SALTA: To the L. M takes W on R with R hand to R hand and pulls W across in front him. W is now on M L. Always face ctr during the call. 2 Chamarrita Steps to execute call.
Note: This call is used only after a closed circle is formed.
3. QUEBRA: To the L. With W on M L, drop hands and do 1 Chamarrita Step in place. With 1 Chamarrita Step M moves to L in front of the W, while the W moves to the R behind the M.
Note: "Quebra e" is used when in broken pos and means to "break" current pos. M travels to L in front of W and takes 2nd W for next call.
4. CHEIA: Cpls dance together. M turns to W on L, W turns to M on R and with 1 Chamarrita Step in closed ballroom pos move CW 1/2 turn to end in original place with W to R of M. In Ballroom pos cpls move in and out of the circle with 2 Chamarrita Steps until the caller goes on to the next call.
5. MEA VOLTA: 1/2 turn. In Ballroom pos do 1/2 turn CCW and CW in place with 2 Chamarrita Steps.
6. AO CENTRO: To the center. In ballroom pos, W on M R, cpls move in and out of the circle with 2 Chamarrita Steps.

7. VAMOS EMBORA:
Let's go. Cpls in ballroom pos do 2 Chamarrita Steps CW with the cicle moving CCW - make 1 turn.
8. TROCA:
Exchange. M exchanges (or takes) W on L in either ballroom pos or R hand hold. This call can be called alone or in a combination with another call, "Troca e".
9. CADEIRINHA or
FAZ CADEIA:
Make a chain. R hand to R hand, with 2 Chamarrita Steps cpls move in and out of the circle. (M face RLOD and do the Chamarrita Step to the side, while the W turn to face ctr of circle while moving in and then make 1/2 turn to face out while moving out of the circle. While moving into the ctr of the circle accent with a heavy step and thrusting of joined hands into the ctr on the last step.)
10. PUCHA e FOGUE
or PUCHA FORA:
Pull & go away. With R hands joined and held high above the head, turn once around CW with ptr then M travels CCW and W CW around circle to next person. Join L hands with 2nd person at shldr height, pass on to 3rd person and give R hands. Retain R hand hold with 3rd person and turn 1/2 around, this puts the W on the M L.
Note: Faz Cadeia may be done by itself, but when doing Pucha e Foge, Troca e Cadeirinha, i.e., Faz Cadeia is always called before Pucha e Foge.
11. ROLA: Roll Taking R elbow, turn CW once around with 2 Chamarrita Steps, take L elbow of next person (corner) and turn once around CCW with 2 Chamarrita Steps (this executes a figure 8), and end in orig place at beginning of call.
12. FURTA p'ra
DIANTE: On to the next. From social dance pos, W leaves ptr passing ptr with L shldr and travels to next M with 1 Chamarrita Step. M dances almost in place. Take ballroom pos with next person.
13. LARGA e DANCA,
FICA BAILANDO or
FICA SOZINHO:
Dance alone. Dropping ptr, with hands free everyone dances in place free style. Circle moves very slightly to R as the steps are executed. M are about 2 ft into the ctr of the circle, and snapping fingers to the beat of the music, while W dance behind M.
14. QUEBRA
ENTRANCEIA: All the way around. With W on M L, go around ptr CCW (L shldrs adjacent) with 2 Chamarrita Steps.

CHAMARRITA CALLS, Side A of record

Introduction - Begin dance in closed ballroom pos anywhere on floor, dance free style until after the first word "Chamarrita" is spoken. The call after that is the first call on the record.

FEICHA RODA SENHORAS ESQUERDA (Face-sha rah-da sen-yora esh-care-dah): close circle, place W on L (sway slightly face to face and back to back, circle moves CCW.) Call #1.

SALTA (Saul-tah): To the L (M puts W on his L, both dance in place with basic step until the next call). Call #2.

QUEBRA e CHEIA (Kay-brah e shay-ah): Break and dance together (M takes 2nd W on L and puts her on his R in ballroom pos. Dance basic step in and out until the next call. This is a combination call, "Quebra & Cheia."). Calls # 3,4.

MAIS UMA VEZ (Mah-ish uma vesh): Do it again (repeat previous call)

MEIA VOLTA a SENHORA (Mah-ya vol-ta ah sen-yorah): Half turn with W. Call #5.

AO CENTRO (Ah-o cen-tro): Into the ctr. In ballroom pos move in and out of circle. Call #6.

VAMOS EMBORA (Va-mosh m-bora): Go all the way around (turn once around in ballroom pos, then dance in and out until next call.) Call # 7.

TROCA e CADEIRINHA (Tro-kah e kah-they-re-nah): Take or trade (M take W on L with R hands joined, dance in and out until next call.). This is a combination call "Troca & Caderirinha", calls # 8,9.

MAIS UMA VEZ - do it again.

PUCHA e FOGE (Puch-ah e fo-geh): Pull and go away (with R hands joined turn ptr by R, 2nd by L, 3rd by R, W ends on M L. With joined R hands dance in and out until next call. Call #10.

MAIS UMA VEZ - do it again.

QUEBRA e CHEIA - break and dance together. Calls # 3-4.

VAMOS EMBORA - Go all the way around. Call #7.

AO CENTRO - into the center.

MAIS UMA VEZ - do it again.

TROA e ROLA (Tro-kah e rah-lah): Trade and roll (M takes W on L with R elbow turn and next W with L elbow turn (fig. 8). End in orig pos and dance alone until next call.). Calls (combination) #8,11.

QUEBRA e CHEIA - Break and dance together. Calls #3,4.

AO CENTRO - into the center. Call # 6

VAMOS EMBORA - go all the way around. Call #7.

PURTA p'ra DIANTE (Foor-tah p-ra de-ahnte): W pass L shldr RLOD to next M. Call #12.

MAIS UMA VEZ - do it again

MEIA VOLTA a SENHORA - half turn with W. Call #5

VAMOS EMBORA - go all the way around. Call #7.

LARGA e DANÇA (Larg-ah e daan-sa): Dance alone. Call #13.

QUEBRA NO BALANÇO - Only a comment, no new action.

QUEBRA ENTRANCEIA (Kay-brah en-trang-say-ah): All the way around (go all the way around ptr). Call #14

QUEBRA e FAZ CADEIA (Kay-brah e fazh kah-day-ah): Break and take W hand (take 2nd W R hand and go in and out until next call. Call (combination) #3,9.

MAIS UMA VEZ - do it again.

PUCHA e FOGE - pull and go away. Call #10.

AO CENTRO - into the ctr. Call #6.

MAIS UMA VEZ - do it again.

LARGA e DANÇA - dance alone. Call #12.

QUEBRA e ROLA - Break and roll (not enough time on record for complete figure.). Call (combination) #3,11

It is impossible to use these dance notes unless the dance was first learned from a competent instructor. These notes are to be used only a a refresher.

Presented by Manuel Alberto Martins

BOIEREASCA
(Romanian)

Boiereasca (Boy-ya-res-ka) is from the Moldavia area of Romania and was learned from Mr. Gheorghe Croitor, in 1953.

RECORD: National N-4529-B (Sirba) 45 rpm

FORMATION: M and W in a large circle, hands joined at shldr level.

2/4

PATTERN

Meas.

- 1 Step L slightly to L (ct 1), point R toe in front of L (ct 2).
- 2 Step R slightly to R (ct 1), point L toe in front of R (ct 2).
- 3 Moving diag fwd R, so that circle contracts: step L (ct 1), step R (ct 2).
- 4 Finishing movement diag fwd R, step on L (ct 1), hold (ct 2) using the time to make sure you are turned to face directly twd ctr of circle.
- 5-6 Balance out from ctr with a step onto R (meas 5). balance twd ctr with step onto L (meas 6).
- 7 Moving diag back R, so that circle returns to its orig size, step R (ct 1), step L (ct 2).
- 8 Finish movement diag back R, step on R (ct 1), point L toe in front of R (ct 2).

Note: The floor pattern in meas 3-8 is reminiscent of a wedge shape, or a slice of pie.

Presented by Dick Crum

SANTA MARIA STATEWIDE INSTITUTE, MAY 1975

BOSARKA
(Serbia)

Formerly, "Bosarka" (Boh-sar-ka) was a very popular kolo in a wide area around Pirot in East Serbia. The version given here was collected by Dick Crum from native dancers in the town of Lužnica in 1957. In Vol. V of their Narodne igre the pioneering Yugoslav dance researchers Ljubica and Danica Janković give a number of other variants (see note below) which they collected in the area in 1934, and mention an alternate name "Basara". Yves Moreau found still another version in Bulgaria, in a village near the Yugoslav border, in 1969.

RECORD: KB 407-A

FORMATION: "Lesá" formation: mixed lines of dancers with belt hold, L over R.

2/4

PATTERN

Meas.

- 1 Facing slightly and moving R, step R (ct 1), step L across in front of R (ct 2).
- 2 Repeat meas 1.
- 3 Moving diag fwd R, step lightly R,L,R (cts 1,&,2); OR step R (ct 1), bring L to R without wt (ct 2).
- 4 Step diag back L with L (ct 1), hop on L swinging R slightly across L (ct 2).
- 5 Step R diag fwd R at same time bring R shldr a bit fwd (ct 1), slight hop on R -- do not bring L up to R (leave L "pinned" to its pos in back) (ct 2).
- 6 Step L straight back from ctr, a bit to the R of its "pinned" pos (ct 1), close R to L taking wt (ct 2).
- 7 3 light steps in place, L,R,L (cts 1,&,2).
- 8-10 Repeat meas 5-7.

Note: There is a gradual rightward movement during meas 5-10.

Note on Variants: In 1934, the Janković sisters mention "apparently recent variants", consisting of tripling and quadrupling the movements of meas 1 and crossing L behind R, also; the movements of meas 5-7 could be repeated more than once, probably at the whim of the leader.

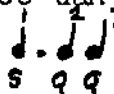
Presented by Dick Crum

DENINKA
(Macedonian)

Three older women singers of the Kutev Ensemble led Deninka (Deh-
neen-ka), to the accompaniment of their own singing, at a reception
party I attended in 1964. To my knowledge, the original song ("Trgna
mi Denka...") has not been recorded. However, the substitute record
listed below has the proper rhythm and lyrical quality for the dance.

RECORD: MH LP 110, Side B, Band 2, (Ordan sedi na kulata);
X-329-A, (Ordan sedi)

FORMATION: Open circle of dancers (originally women only), hands
joined and held at shldr height. Leader (on R) flourishes
a handkerchief in her R hand.

RHYTHM: Deninka is in 7/8 meter, each meas having three dancer's
beats in a slow-quick-quick pattern - S.Q.Q. 
S Q Q

7/8

PATTERN

Meas.

- 1-8 INTRODUCTION: No action
- 1 Facing ctr, čukče on L, R is in a pos slightly off ground
in front, R knee slightly flexed (ct 1), turn to R and take
2 walking steps R,L, in LOD (cts 2-3).
- 2-4 Continue walking in this direction in the S,Q,Q steps:
R-LR, L-RL, R-LR (in meas 4, face ctr, so that the steps
R-LR are actually done sideways: step R swd R (ct 1),
step L in front of R (ct 2), rock back onto R a bit to R
of where it stepped on ct 1 (ct 3).
- 5 Čukče on R facing ctr (ct 1), step L swd to L (ct 2), step
R in front of L (ct 3), immediately rise high up on R toe
in preparation for the next step.
- 6 Step L behind R, putting wt on full L and flexing knee
slightly (ct 1) immediately rise high up on L toe in preparation
for next step, step R swd to R, putting wt on full R and
bending R knee slightly (ct 2), immediately rise high on R
toe in preparation for next step (ct 3).
- 7 Step L in front of R, putting wt on full L and bending L knee
slightly (ct 1), touch R beside L and bounce gently twice
on L (ct 2-3).
- 8 Small step twd ctr with R (ct 1), touch L toe beside R and
bounce twice on R (ct 2-3).

- 9 Small step back (away from ctr) with L (ct 1), touch R toe beside L and bounce gently twice on L (cts 2-3).

Presented by Dick Crum

SANTA MARIA STATEWIDE INSTITUTE, MAY 1975

ŠESTORKA FROM BELA PALANKA
(Serbia)

There are a number of "Šestorke" found in the Nišava River Valley in East Serbia. The one given here, collected from natives of the towns of Špaj and Bela Palanka (Beh-la Pah-lahn-ka) by Yugoslav dance researchers Ljubica and Danica Janković in 1934, is no longer done today, though it lives in the memories of some local old-timers.

RECORD: KS 406-A

FORMATION: "Lesá" formation: mixed lines of dancers with belt hold, R arm under, L arm over.

2/4

PATTERN

Meas.

- 1 Facing and moving R, step-hop on R (cts 1-2); note that during the step-hop, the L moves fwd past R in preparation for movement of meas 2.
- 2 Continue moving R, step-hop on L (cts 1-2), bring free R fwd past L.
- 3 Turning to face ctr, step R slightly R (ct 1), close L to R (L arch near R toe) taking wt (ct 2).
- 4 Repeat meas 3.
- 5 Small hop on L in place (ct 1), step R in front of L (ct &), step L in place behind R (ct 2).
- 6 Step R in place beside L (ct 1), step L in place (ct 2).
- 7 Repeat meas 5.
- 8 Step-hop on R in place.
- 9-12 Repeat meas 5-8 with opp ftwk.

Presented by Dick Crum

SANTA MARIA STATEWIDE INSTITUTE, MAY 1975

SYRTOS SILIVRIANOS
(Greek Is.)

Syrtos Silivrianos (Ser-tos See-leave-re-ahnos) is from the Greek Islands and was learned by Dick Crum from a Mr. Starros Kalaras in the mid 1950's.

RECORD: Express #ss-001-B (Syrtos Silivrianos)

FORMATION: Dancers in a long line, hands joined at shldr height.

RHYTHM: The meter is 2/4, while the movements of the dance are counted slow-quick-quick (S,Q,Q), .cts 1,2,&.

2/4

PATTERN

Meas.

FIG. I - PROMENADE STEP

1-8 Facing almost directly CCW around circle, do 8 step-step-togethers, begin R-LR, in the S,Q,Q pattern. (Step R fwd (slow ct), step Lfwd (quick ct), close R to L (quick ct). Alternate ftwk, begin next sequence with L, for a total of 8.....always move CCW.)

FIG. II - BACKWARD & FORWARD

1-2 Turning to face directly L, but moving bkwd (CCW) do 2 step-step-togethers moving bkwds, begin R-LR - S,Q,Q. At the end of the 2nd step-step-together, begin to turn to face LOD.

3-4 Moving and facing LOD do 2 more step-step-togethers fwd.

5-8 Repeat meas 1-4, one more time (bkwd & fwd again).

FIG. III - TWIST & CROSS (Face ctr and move to R -sideways.)

1 Step to R with R (slow ct), step L behind R (quick ct), step to R with R (quick ct).

2 Step L behind R (slow ct), step (light leap) to R with R (quick ct), step L across in front of R (quick ct).

3-8 Repeat meas 1-2, three more times for a total of 4.

Repeat dance from beginning.

Presented by Dick Crum

ZIBNŠRIT
(Slovenia)

Variants of this dance (Zee-bn-shrit, from the German "Siebenschritt" ---"Seven Steps") are found under numerous other names throughout Slovenia ("Sedmorka", etc.) and north-west Croatia (e.g. "Išla žena u gosti"), as well as in Slovenian colonies in the U.S. and Canada. Like most of the truly popular living Slovenian dances, it is a localized version of a late 19th-century couple dance "imported" from Central Europe. The version given here was learned by Dick Crum from Mr. and Mrs. Peter Kurnick in San Francisco in 1958.

RECORD: 33-EP-SD

FORMATION: Couples randomly scattered about the dancing area. Partners face, their joined R hands held just below face level, L hand on partners R hip.

2/4

PATTERN

Meas.

Ftwk given is for M, W use opp ftwk throughout dance.

- 1-2 "7 steps" to M L, as follows; sidestep L with L (ct 1); close R to L taking wt (ct &), sidestep L with L (ct 2), etc., for a total of 7 steps, closing R to L without wt on last ct & of meas 2.
- 3-4 Repeat meas 1-2 to M R with opp ftwk.
- 5 "3 steps" to M L, as follows; sidestep L with L (ct 1), close R to L taking wt (ct &), sidestep L to L (ct 2), close R to L without taking wt (ct &).
- 6 Repeat meas 5 to M R with opp ftwk.
- 7-8 Keeping R hands joined, dancers place L hands on own L hips, while M does 4 step-hops in place beginning L, W does 4 step-hops (beg. R) making 2 turns CW (i.e. to W R) in place under joined R hands.
- 9-10 Resume orig pos and repeat meas 5-6.
- 11-12 With 4 step-hops (M beg. L, W beg R), turn as a cpl once CW in place.

ACCOMPANYING SONGS: In the old days, dancers and musicians used to compose nonsense songs that marked the "7 and 3" rhythm of "Zibnšrit", such as:

Pes pa nema repa več
kdo mu ga j' odsekau preč?
Kaj pa bo, kaj pa bo,
če mu zrastu več ne bo!

(The dog no longer has a tail,
who could have cut it off?
What will happen, what will happen,
he won't grow another one!)

Presented by Dick Crum