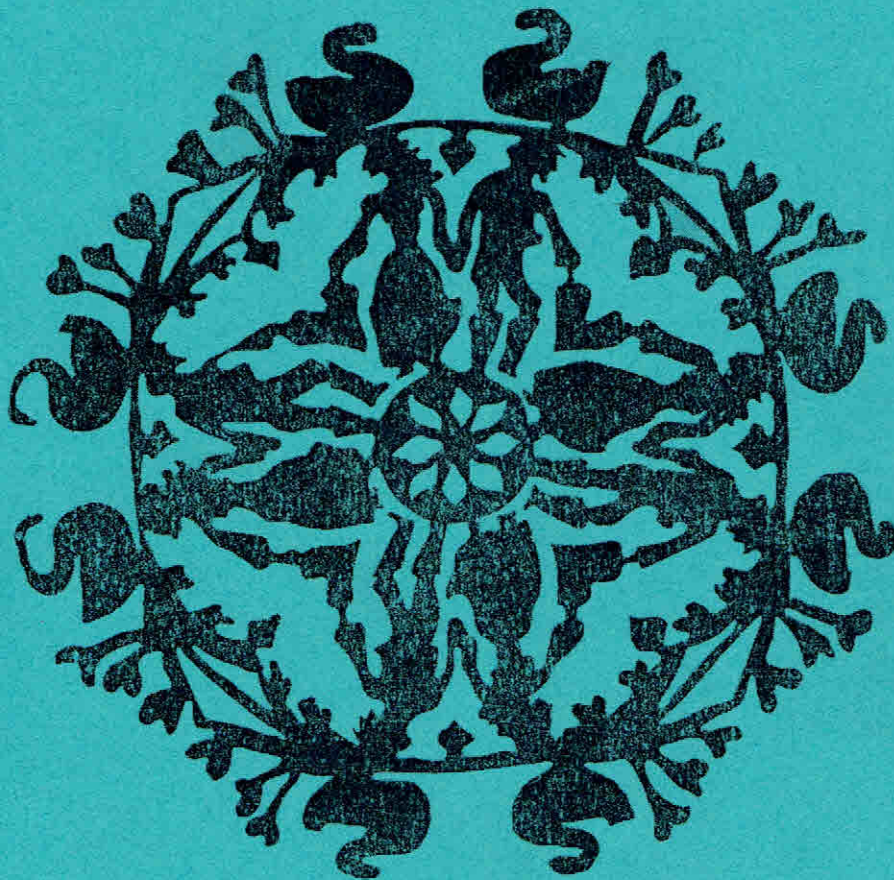


A Fairy Tale Statewide

May 27-30, 2011



Solvang, GA
Syllabus

Statewide Festival 2011 Syllabus

Yves Moreau

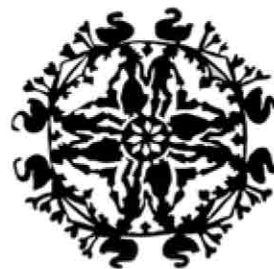
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Yves Moreau

Yves Moreau lives in Montreal, Quebec, Canada and is recognized as one of North America's foremost exponents of Bulgarian dance and folklore. He has travelled to Bulgaria almost annually between 1966 and 1986 to research dance and to record music in all regions of the country. He has also lectured and conducted workshops throughout North America and many other parts of the world.

From 1975 to 1985, Yves was special projects coordinator at the Canadian Folk Arts Council and also worked with Folklore Canada International, a private organization which coordinates cultural exchange programs and produces several international folk festivals in Canada. From 1986 to 2000, he was the coordinator of FCI's annual Heritage International folklore workshop in Lachine (Quebec) and Cornwall (Ontario).

Yves who speaks Bulgarian has been a regular contributor to various folk music and folklore programs for Canadian radio and television. He has supervised recordings of Bulgarian folk music on the Balkanton, Worldtone, XOPO, Gega and BMA labels and has presented several papers at various conferences on ethnomusicology and folklore in America, Asia and Bulgaria. In 1980, Bulgaria awarded him with the Order of Kiril & Metodi (1st degree) for his work popularizing Bulgarian folk culture in North America.

Yves teaches mostly non-choreographed village material which he has collected during his many field trips. His teaching method is clear and thorough yet relaxed. A special emphasis is put on regional styles and background information. Above all, Yves wants to share his love for Bulgarian folklore and communicate the fun of dancing. Yves has also introduced and teaches folk dances of other Balkan countries as well as dances from Brittany (France) and his native Québec.

France Bourque-Moreau

France Bourque-Moreau lives in Montréal, Québec and for the past thirty-five years has been active in Canada and abroad teaching folk dances for children and conducting special seminars to train school teachers in this field.

Her current repertoire includes hundreds of dances and singing/games from all parts of the world especially designed and adapted to various age and experience levels. Ms. Bourque-Moreau also puts emphasis on the French and French-Canadian repertoire which is widely used in the Canadian school curriculum.

She has been a regular consultant to the Montreal School Board and has helped in the production of 2 LP records containing French-Canadian songs and dances as well as a similar repertoire representative of the various ethnocultural groups in Montreal. This material is used in the Montreal School Board music and dance program at the elementary school level.

For fifteen years she performed with the folk dance ensemble Les Gens de Mon Pays with whom she toured Europe and North America. In the performing field, Ms. Moreau has choreographed French-Canadian dances for Les Gens de Mon Pays and many other performing groups in Canada and abroad.

In the summer of 1984 and 1988, she taught French-Canadian folk dances at the annual Folklories (gathering of French choral groups) in France. In October 1989 she returned to Australia as a guest specialist under the auspices of the Australian Association for Dance Education (now Ausdance). She has made special presentations on folk arts programs for children during CIOFF International folklore festivals and conferences. In 1998 she was part of the Canadian official delegation to the Unesco Cultural summit held in Stockholm. In 2006 she was invited to teach French-Canadian and children's dances at the Winterlager Dance Camp in Switzerland.

David Heald

David Heald started folk dancing in 1961 by enrolling in a PE class at University of California Santa Barbara and a few weeks later joining the Merhaba Folk Dancers. In another few weeks he joined an exhibition group, and performed at various festivals and other programs with an international flair in the Santa Barbara area. In his junior and senior years at UCSB he led the folk dancing group, and began many years of teaching folk dancing.

In the summer of 1969 he was invited to Solvang to practice for the annual Danish Days. There he learned many Danish dances, and participated in performances. In 1970 the Solvang Village Folk Dancers formed, doing international folk dances, but performing Danish, and other Scandinavian folk dances for Danish Days, informally on the street. Since the late 70's David has been the leader of the group, and continues to teach international folk dances as well as Scandinavian dances.

In addition, he has taught Scandinavian dances for more than ten years in Santa Cruz, and has also taught international dances at several groups in the San Francisco Bay area



ARNAUTSKO HORO

Арнаутско Хоро
(Pirin-Bulgaria)

A dance related in form to the *Beranče* and *Pušteno* dance forms. The dance may be of Albanian origin. «Arnaout» is a term often used to mean «of Albanian origin».

Pronunciation: Ahr-nah-OOT-skoh
Music: Yves Moreau CD
Meter: 2/4
Formation: Mixed lines or open circle; hands joined up in «W» pos; wt on L, face R of ctr.

Meter: 2/4

Pattern

Introduction: 14 meas (instrumental). Start dance with song.

Fig. 1: Basic step

- 1 Facing LOD, step fwd on R (1) rock back onto L ft (2) step fwd on R (&)
- 2 Step fwd on L (1) step fwd on R (2) step fwd on L (&)
- 3 Turning to face ctr, step on R (1) step on L in front of R (2) step on R in place (&)
- 4 Slight lift onto R (&) push-kick L downward in front of R (1) with L leg opening out to L, step on L behind R (2) pause (&)
- 5 Facing ctr, wt on L, point R ft bkwds and slightly R (1) pause (&) point R ft fwd (2) pause (&)
- 6 Facing ctr, step diag back onto R (1) step on L in place (&) step on R in front of L (2) pause (&)
- 7 Repeat pattern of meas 6 with opp footwrk

Dance repeats from beginning

*Description © Yves Moreau
Presented by Yves Moreau at Statewide 2011*

ARNAUTSKO HORO
(Sardisale Lešočkot manastir)
(Bulgaria - Pirin)

Sardisale, sardisale, Lešočkot manastir
Sardisale, sardisale, Arnauti, eničari (2)

A bre pope, egumene, kade ti sa komitite ? (3)

A komiti, dolu v izba, vino pijat, pesni pejat (3)

Translation:

The Lesočki Monastery is being surrounded by Arnauti (Albanians) and janissaries (elite Ottoman troops). «Hey priest, abbey, where are the *komiti* (freedom fighters) ? ». «They are down in the cellar, drinking wine and singing songs».

DOBRO LJO

Добро Лъо
(Trakia - Bulgaria)

A variation on the popular *Pravo Trakijsko Horo*. Learned from Leo Waudman.

Pronunciation: Doh-BROH Lee-oh

Music: Yves Moreau CD

Rhythm: 2/4

Formation: Mixed lines. Hands joined down in "V" pos or belt hold, L over R.
Face ctr, wt on L.

Style: Knees bent slightly. "earthy" style.

Meter 2/4

Pattern

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

1. Basic travel step (song)

- 1 Large step on R to R (1) step on L behind R (2)
- 2 Step on R to R (1) , send L leg fwd and out to L in a slightly circular motion (2)
- 3 Repeat pattern of meas 1 with opp dir & ftwork
- 4 Step on L to L (1) small hop onto L, drawing R ft in front of L leg (2)
- 5 Step on R fwd (1) step on L, closing behind R (2)
- 6 Step on R fwd (1) lift L leg up and extend it fwd (2)
- 7 Step onto ball of L diag fwd R (wt is still partly onto ball of R (1) stay on L ft and bend L knee sharply, R ft comes up behind L (2)
- 8 Facing ctr, step back on R (1) step back on L (2)
- 9 Step back on R with slight knee flexion (1) pause (2)
- 10 Step back on L with slight knee flexion (1) pause (2)
- 11-20 Repeat pattern of meas 1-10

2. Fwd and back with stamps (instrumental)

- 1-2 Four steps fwd R-L-R-L, twisting knees
- 3 Step down onto R, twisting to R, pumping L knee (1) step onto ball of L ft (&) step down onto R (2)
- 4 Step sharply down onto L, facing ctr, picking up R knee (1) low stamp with R, next to L, no wt (2)
- 5-6 Step away from ctr with 4 steps L-R-L-R
- 7-8 Repeat pattern of meas 3-4
- 9-16 Repeat pattern of meas 7-8

Description © Yves Moreau
Presented by Yves Moreau at Statewide 2011

MOMINO HORO

МОМИНО Хоро

(Bulgaria - Northwest-Vlach)

Women's dance from the region of Lom on the Danube in N.W. Bulgaria.

Pronunciation: Moh-MEEH-noh Hoh-ROH
Music: Yves Moreau CD
Rhythm: 2/4
Formation: Line or open circle with hands joined in W pos. Face R of ctr, wt on L
Style: Slow part is solemn and proud and fast part is light and sharp

Meter: 2/4

Pattern

Introduction : 4 meas. No action

SLOW PART

1. Step-lifts (Melody A)

- 1 Step on R to R (1) slight lift onto R, raising L knee (2)
- 2 Step onto L (1) slight lift onto L, raising R knee (2)
- 3 Step on R (1) step on L (2)
- 4 Turning to face ctr, step on R (1) slight lift on R, raising L knee (2)
- 5 Still facing ctr, step slightly fwd onto L (1) slight lift on L, raising R knee but keeping R leg slightly back
- 6 Step slightly back onto R (1) slight lift on R, raising R knee (2)
- 7-8 Repeat pattern of meas 3-4 with reverse direction and ftwrk, end facing LOD
- 9-16 Repeat pattern of meas 1-8

2. Grapevines and push-kicks (Melody B)

- 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 Facing ctr, step on R in place, raising L knee (1) slight «push-kick» L ft downward and slightly across supporting leg (2)
- 4 Repeat pattern of meas 3 with opp ftwrk
- 5 Repeat pattern of meas 3
- 6-7 Repeat pattern of meas 1-2 with reverse dir and ftwrk
- 8 Repeat pattern of meas 3 with opp ftwrk
- 9-16 Repeat pattern of meas 1-8

3. Lifts and flexions in place with arm motion (Melody C)

- 1 With wt on L, come up on balls of both ft and turning body to face slightly L (1) release wt on to R ft, bending L knee and keeping L leg slightly back and bending slightly fwd (2)
- 2 Facing ctr again, come up onto both ft (1) release wt onto L ft, bending R knee (2)
- 3 Facing ctr, two steps in place R-L simultaneously extending arms fwd and back (1-2)
- 4 Step on R in place, arms extend fwd (1) slight lift onto R, raising L knee, arms come up to W pos (2)
- 5-8 Repeat pattern of meas 1-4 with opp ftwrk
- 9-16 Repeat pattern of meas 1-8