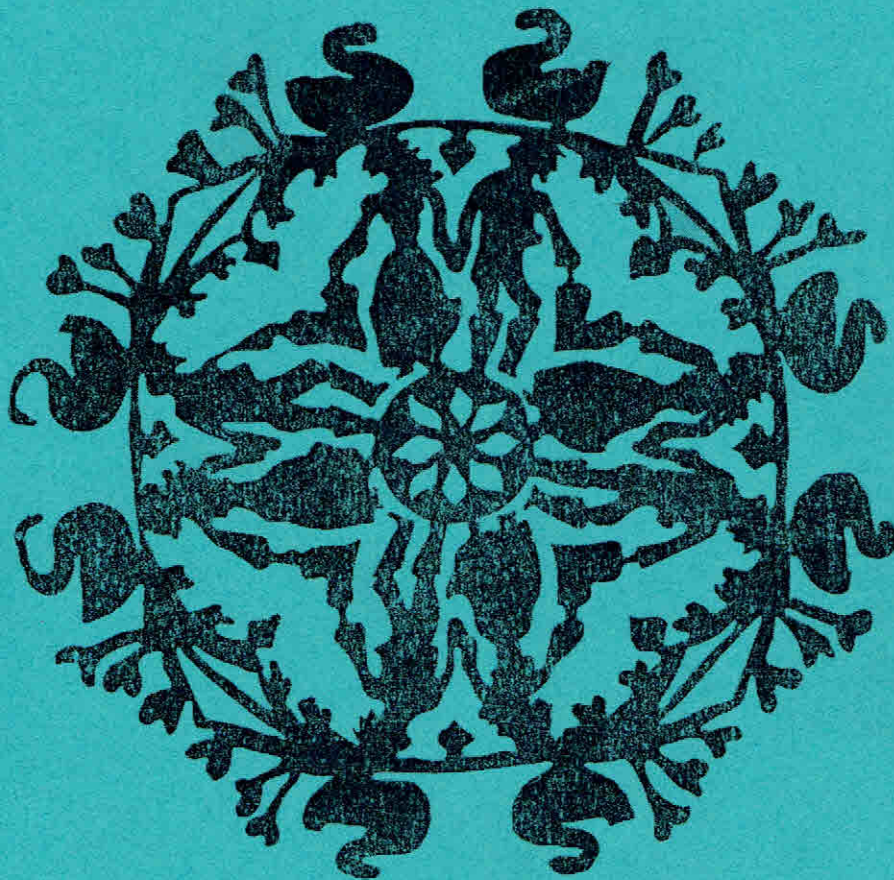


A Fairy Tale Statewide

May 27-30, 2011



Solvang, GA
Syllabus

Statewide Festival 2011 Syllabus

Yves Moreau

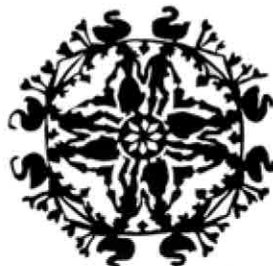
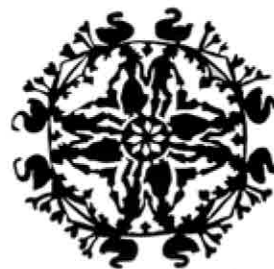
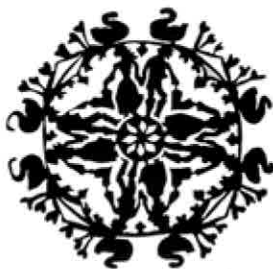
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Yves Moreau

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 bkwns 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

FAST PART

Transition Break

- 1 Facing ctr, arms down in V pos, stamp, no wt, R ft next to L (1) pause (2)
- 2 Repeat action of meas 1
- 3 Feet together, twist heels to R (1) straighten heels to starting pos
- 4 Repeat pattern of meas 3

4. Sideways with stamps (Melody D)

- 1 Step on R to R (1) close L to R, displacing R ft (2)
- 2 Repeat pattern of meas 1
- 3 Step on R to R turning slightly R (1) sharp low stamp, no wt, with L next to R (&
Step on L to L turning slightly L (2) sharp low stamp, no wt, with R next to L (&)
- 4 Step on R to R turning slightly R (1) sharp low stamp, no wt, with L next to R (&
Sharp twist-leap onto L to L, knees tog (2)
- 5-8 Repeat pattern of meas 1-4
- 9-10 Repeat pattern of meas 1-2
- 11 Sharp twist-leap onto R to R, knees tog (1) sharp twist-leap onto L to L, knees tog (&
pause (2)
- 12 Step on R to R turning slightly R (1) sharp low stamp no wt, with L next to R (&
sharp twist-leap onto L to L, knees tog (2)
- 13-16 Repeat pattern of meas 9-12

5. Fwd and back a& stamps (Melody E)

- 1 Rock fwd onto R ft (1) slight lift onto R (2)
- 2 Rock back onto L ft (2) slight lift onto L (2)
- 3 Step fwd on R (1) close L behind R heel (2)
- 4 Step fwd on R (1) light hop on R , lifting L knee (2)
- 5 Step back on L (1) light hop onto L (2)
- 6 Step back onto R (1) light hop onto R (2)
- 7 Step onto L bending knee and simultaneously raising R knee (1)
low stamp with R slightly fwd , no wt, straight knee (&) repeat action of
previous cts 1& (2&)
- 8 Step onto L bending knee and simultaneously raising R knee (1)
low stamp with R slightly fwd , no wt, straight knee (&) step onto L
bending knee (2)
- 9-23 Fig. 5 meas **two** more times but modify last meas as follows :
- 24 Step onto L bending knee and simultaneously raising R knee (1) pause (&
sharp low stamp with R slightly fwd , no wt, straight knee.

SITE MOMI

Сите моми
(Pirin-Bulgaria)

A dance belonging to the *Povrnato* and *Džangurica* family of Macedonian dances. Steps are from the region of Blagoevgrad.

Music: Yves Moreau CD

Meter: 9/8: QQQS or 1-2, 1-2, 1-2, 1-2-3

Formation: Mixed lines or open circle; hands joined down at sides (V pos); wt on L, face R of ctr.

Meter: 9/8

Pattern

Introduction: 8 meas (instrumental). Start dance with song.

Fig. 1: Basic step - Melody A&B - song

- 1 Facing LOD, step on R (1) step on L (2) step on R (3) small hop on R (&) step on L (4)
- 2 Repeat pattern of meas 1
- 3 Facing ctr, step on R to R (1) step on L behind R (2) step on R to R (3) light leap on L to L (&) step on R in front of L (4)
- 4 Step on L to L (1) step on R behind L (2) step on L to L (3) feet together, bounce twice in place (& 4)
- 5-16 Repeat pattern of meas 1-4, three more times

Fig. 2: Fwd & back - melody C - instrumental

- 1 Facing ctr, two small steps fwd R-L (1,2) light hop on L, at same time bringing R ft up across in front of R shin in a «hook-like» manner (3) two small steps fwd, R-L (& 4)
- 2 Repeat pattern of meas 1
- 3 Still facing ctr, wt on L, lift R knee (&) «push-kick» R ft downward (1) light lift onto L, retracting R knee upwards and back (2) step back onto R (3) two quick steps moving bkws L-R (& 4)
- 4 Same action as in meas 3 still moving bkws but with reverse footwrk
- 5-8 Repeat pattern of meas 1-4

Repeat dance from beginning

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

SITE MOMI

(Pirin-Bulgaria)

// Site momi, Done, na oroto, a ti, Done, mome, doma sediš. //

// Hajde, Done, na oroto, premenena, nagizdena. Da razkažeš kleta dušo, pogorela. //

// Site momi, Done, na Češmata, a ti, Done, mome, doma sediš. //

// Hajde, Done, na Češmata, premenena, nagizdena. Da razkažeš kleta dušo, pogorela. //

// Site momi, Done, na sedenka, a ti, Done, mome, doma sediš. //

// Hajde Done, na sedenka, premenena, nagizdena. Da razkažeš kleta dušo, pogorela. //

Rough translation :

All the young women are at the dance, or at the well or at the *sedenka* but you Dona, you sit at home. Come on down and stop tormenting yourself.

VEČERAJ SINO

Вечерай Сино

(Rhodopes - Bulgaria)

A dance from the Western Rhodopes related to the *Širto* form.

Pronunciation: Veh-CHEH-rye SEEH-noh

Music: Yves Moreau CD

Rhythm: 3/4

Formation: Mixed lines. Hands joined in "W" pos. Face slightly R of ctr, wt on L.

Style: Slow and solemn

Meter 3/4	Pattern
1-8	Intro music. No action. Start with song.
	1. Basic travel step (song)
1	Step on R to R (1) slight lift onto R, raising L knee (2) step on L across R (3)
2	Facing ctr, step onto R (1) step on L across R (2) step onto R in place (3)
3	Step sideways on L to L (1) slight lift onto L, bringing R leg up and out to R (2) step on R behind L (3)
4	Repeat pattern of meas 2 with opp dir and ftwrk
5	Facing ctr, step fwd on R, arms begin extending fwd and up (1) slight lift onto R, arms continue extending fully (2) step fwd on L, arms continue downward, straight elbows (3)
6	Step fwd onto R with a slight "sinking" motion, bending knees, arms begin to swing fwd (1) step fwd on L slightly fwd, with slight "sinking" motion, arms continue moving upward (2) step fwd on R next to L, with slight "sinking" motion, arms in W pos (3)
7-8	Repeat pattern of meas 5-6 with reverse direction and ftwrk and same arm motions.
9-16	Repeat pattern of meas 1-8
	2. Chorus step in LOD (instrumental)
1-2	Repeat pattern of meas 1, Fig. 1, two times
3	Repeat pattern of meas 3, Fig. 1
4	Repeat pattern of meas 3, with reverse direction and ftwrk
5-8	Repeat pattern of meas 1-4
	Repeat dance from beginning

Description © Yves Moreau
Presented by Yves Moreau at Statewide 2011

ŽENSKO KAPANSKO HORO

Женско Капанско хоро
(Northeastern Bulgaria)

A dance based on traditional Pravo steps from Northeastern Bulgaria arranged by Yves Moreau to the popular song *Ovdovjala Lisičkata* (the widowed fox).

Pronunciation: ZHEHN-skoh KAH-pahn-skoh Hoh-ROH
Music: Yves Moreau CD
Meter: 2/4
Formation: Mixed lines or open circle; hands joined down in «W»; wt on L, face R of ctr.

Meter: 2/4

Pattern

Introduction: 16 meas (instrumental). Start dance with song.

Fig. 1: Basic step (song)

- 1 Facing LOD, step fwd on R (1) light hop on R (2)
- 2 Step on L (1) light hop on L (2)
- 3-4 Four light running steps in LOD, R-L-R-L (1 & 2 &)
- 5 Turning to face ctr, step on R to R (1) light hop on R in place (2)
- 6 Sill facing ctr, step on L to L (1) light hop on L, bringing R ft in front of L (2)
- 7 Step on R in front of L (1) step on L (2)
- 8 Step on R in front of L (1) hop on R, swinging L ft in front of R
- 9 Repeat pattern of meas 7, with opp dir and footwrk
- 10 Step on L in front of R (1) light hop on L, but remain facing LOD
- 11-20 Repeat pattern of meas 1-10

Fig. 2: Forward and back (instrumental)

- 1 Facing ctr, strong step fwd on R with slight push of arms fwd (1) light hop on R (2)
- 2 Step fwd on L (1) light hop on L (2)
- 3 Step fwd on R (1) step fwd on L (2)
- 4 Step fwd on R (1) light hop on R (2)
- 5-8 Same pattern as meas. 1-4 but moving bkwd (away from ctr)
- 9-16 Repeat pattern of meas 1-8

Note: During this fig., arms remain in «W» pos.

Dance repeats from beginning

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

ŽENSKO KAPANSKO
(Ovdovjala lisičkata)
(North-East Bulgaria))

Ovdovjala lisičkata
Di ledo, di li ledo, di ledo
Sâs dvanajset lisičenca
Di ledo....

The widowed fox

With twelve little ones

Progovarja lisičkata
Di ledo...
De šta mama da va vidi
Di ledo...

The fox says

Where will mama see you next?

Šteš na, mamô, da na vidi
Di ledo...
Na pazara v Čaršijata
Di ledo...

You will see us

At the old market

Na bolera, na šijata
Di ledo...
Na zajčerja v kisijata
Di ledo...

Or on a rich person's coat...

At the hunter's or butcher's



DEUX LIGNES DU CARRE DOMINION

(Québec - Canada)

This dance was popular in the 1930's in Montreal and was often danced at *Dominion Square* (from where it gets its name), Source: Caller Gérard Morin

Music: Yves and France Moreau CD

Rhythm: 2/4

Formation: Four (4) cpls in a square

Measure 2/4	Pattern
4 meas	Introduction music – No action
	Introduction Figure
4 meas	1. Bow to partner, bow to corner
8 meas	2. Half circle to L, half circle to R
8 meas	3. Balance & swing
8 meas	4. Promenade
	Main Figure
4 meas	5. Cpl #1 presents to cpl #3 and back
8 meas	6. Cpl#1 "cut by 6" (split cpl across) and come back home outside the set to form two lines: cp l#1 with cpl #3 and cpl #2 with cpl #4
4 meas	7. Two lines fwd and back
4 meas	8. R-hand half turn with person across
4 meas	9. Two lines fwd and back
4 meas	10. L-hand half turn with person across
4 meas	11. Two lines fwd and back
	Transition
8 meas	12. R hand to partner and "Grand right and left"
8 meas	13. Balance & swing
8 meas	14. Promenade
	Dance repeats one more time with cpl #2 leading.
	Conclusion
8 meas	15. All join hands in a circle and go fwd and back, 2 times
8 meas	16. Everybody balance & swing

Note: In traditional French-Canadian dance, people **do not** take **exact** number of measures and counts to execute figures. Much depends on the caller and the musicians, etc. The introduction, transition and conclusion figures can vary a lot from place to place. The above description is a suggestion by Yves and France to match the recording.

*Description by France Bourque-Moreau
Presented by France Bourque-Moreau at Statewide 2011*

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 and 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.

*Description by France Bourque-Moreau
Presented by France Bourque-Moreau at Statewide 2011*

PETITE CHAINE DE MONTMAGNY

(Québec - Canada)

Dance from the region of Montmagny learned from Quebec caller Erick Tarte.

Music: Yves & France Moreau CD
Rhythm: 2/4
Formation: Four (4) cpls in a square

Measure 2/4

Pattern

Introduction

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

Figure

5. Cpl #1 to cpl #2, half circle L, half circle R
6. R-hand star and L-hand star
7. Gents take corner's L hand. Corner lady goes behind M to meet original partner.
8. Swing original partner
9. Cpl #1 repeats above sequence (5-8) with cpls 3 & 4

Transition

10. L hand to corner, R hand to partner and "Grand right and L"
11. Swing
12. Promenade

Dance **repeats** three more times with cpls 2, 3, & 4 leading.

*Description by France Bourque-Moreau
Presented by France Bourque-Moreau at Statewide 2011*

SET À CROCHETS

(Quebec-Canada)

Dance from the Gatineau region introduced by Raymond Beauchamp

- Music:** CD Yves & France Moreau or any long Quebecois "set"
Translation: Dance of the "hooks" (elbow turns)
Meter: 2/4
Formation: Sets of 6 or 8 cpls
Note: Most French-Canadian dances are done with each set being very independant from one another. People rarely rely on exact 8 or 16-ct phrases and just concentrate on completing each figure in the right order at their own comfortable pace. This is why the description below does not include an indication of measures and counts.
-

Introduction

Everybody circle to L
Promenade back to place

Figure

Cpl #1 to cpl #2 circle to L
R elbow turn M #1-W #2, M #2 -W #1 (opposite)
L elbow turn M #1-W #1, M #2 -W #2 (partner)
R elbow turn M #1-W #2, M #2 -W #1 (opposite)
Swing partner
Cpls do a "do-si-do"
Cpl #1 with cpl #3, **repeat figure**
Cpl #1 with cpl #4 **repeat figure**

Transition

Grand "chain" all the way back to partner
Swing partner
Promenade

Repeat above figure with cpls #2, #3 and #4.

*Description by France Bourque-Moreau
Presented by France Bourque-Moreau at Statewide 2011*

VALESE LANCIER

(Québec - Canada)

A dance from the late 19th century influenced by the European Quadrille form.

Music: Yves & France Moreau CD

Rhythm: 6/8, 3/4 and 2/4

Formation: Four (4) cpls in a square set. M's R hand holding W's R hand, bent elbow.

Measure	Pattern
Intro	After the caller's introduction, everyone bows to the partner and to the corner
	1. First and third couples present & three steps to corner (6/8)
1-2	Cpls #1 and #3 walk twds each other with 4 steps and bow
2-4	Cpls #1 and #3 walk back to place with 4 steps and partners bow to each other
5-8	Repeat pattern of meas 1-4
9-10	M#1 and W#3 individually walk to corner with 4 steps and bow
11-12	M#1 and W#3 individually walk back home with 4 steps and salute partner
13-16	Repeat pattern of meas 9-12
	2. First and third couples waltz (3/4)
1-16	Cpls #1 and #3 waltz CCW inside the square back to place and bow to partner
	3. Second and fourth couples present and do the "chase" (6/8)
1-8	Cpls #2 and #4 do the same figure as in meas 1-8, Fig. 1
9-16	M#2 and M #4 go behind their partners and put 2 hands on W's shldrs and as cpls do a "do-si-do" passing L shldr to get back home and salute partner
	4. Second and fourth couples waltz (3/4)
1-16	Cpls #2 and #4 waltz CCW inside the square back to place and bow to partner
	5. Grand "chain"
1-14	Partners face each other and take R hands and proceed fwd to take next persons L hand ("Grand Right-and-left") using seven "Spandy" steps* beginning with wt on R and everyone returns back to original place "Spandy" step: Bounce twice on L ft pointing R ft fwd (1&) step fwd on R (2) (The next Spandy step is done with opposite footwork)
15	With wt on R ft, Brush L ft fwd (1) light hop on R (2)
16	Two light stamps in place L, R (1,2)
	6. Final waltz (3/4)
1-2	Cpls join inside hands, and side-by-side do 2 waltz steps fwd to ctr of square
3-4	Changing hands, cpls do 2 waltz steps facing out (back to place)
5-8	Each cpl waltzes 1/4 turn to next cpls place on their R (CCW)
9-32	Repeat pattern of meas 1-8, three more times until all cpls return to home position and do a final bow to the partner.

*Description by France Bourque-Moreau
Presented by France Bourque-Moreau at Statewide 2011*

VALSE LUCILLE

(Quebec - Canada)

This is a popular waltz done at traditional dances in Quebec. It is danced between «set» dances to allow people to rest. The dance is described here by waltz measure or waltz step. The dance has been also called *Country Waltz*. At contemporary Country Western Dance events, it's often known as *Texas Waltz*. This mixer adaptation was choreographed by France Bourque-Moreau

Music: Yves and France Moreau CD
Rhythm: 3/4
Formation: Cpls in a circle (one cpl behind another) in *Varsoviennne* position, travelling CCW. W on M's R. Wt on R ft (dance starts with L ft for both M & W).

Measure: 3/4

Pattern

Introduction: 16 meas. No action

Basic Pattern

- 1 One waltz-step travelling fwd
- 2 One waltz-step travelling bkwd
- 3-6 Four «crossing waltz-steps», crossing with leading ft to describe diag. patterns (out of circle, in, out and in).
- 7 One waltz-step travelling fwd
- 8 One waltz-step travelling bkwd
- 9 One waltz-step travelling fwd, to do a half-turn CW, still in *Varsoviennne* pos.
- 10 One waltz-step travelling bkwd
- 11 One waltz-step travelling fwd, to do a half-turn CCW, still in *Varsoviennne* pos.
- 12 One waltz-step travelling bkwd
- 13 One waltz-step travelling fwd
- 14 One waltz-step travelling bkwd
- 15-16 M do two waltz-steps fwd to greet new partner while W turn CW with two waltz steps to meet new partner behind.

Repeat dance from beginning

*Description by France Bourque-Moreau
Presented by France Bourque-Moreau at Statewide 2011*



Familie Sekstur or Danish Family Circle

Source:

Originally introduced at the Stockton Folk Dance Camp, 1953 by Gordon Tracie, and was presented again by Lawton Harris in 1955. The dance comes from the Praesto region of Denmark, south of Copenhagen, on the east coast of the island of Sjaelland. Gordon Tracie first learned the dance in Norrkoping, Sweden.

About 15 years ago, a group of dancers from Denmark visited Solvang and taught the local dancers words for part II of the dance.

Formation:

Couples in closed circle facing center with the woman on the right side of the man. Hands are joined in "W's" with hands at shoulder height.

Music:

6/8, but dance counts are 2 per measure

Steps:

Buzz step; walking in and out; chain

Styling:

Relaxed, light and sprightly, with the unmistakable element of typical Danish dance humor throughout. It is traditional to count to 7 in Danish during the chain, one count per person.

Pattern

Measure (4 measures of musical introduction)

1-8 I. Dance Introduction – Circle to Left (CW)

In circle formation, facing center, with hands joined at shoulder height, elbows bent, leaning slightly backward, side buzz to left, CW. Cross Right in front of Left with slight dip and with toes pointing to center (count 1); draw Left behind Right; take weight on ball of Left (count 2). There are 2 buzz steps per measure, for a total of 16 buzz steps. This is done at the beginning of the dance and is not repeated.

9-12 II. Walk In and Out

Beginning on Right, walk 4 steps in (2 steps per measure), gradually raising arms as move into center. Bow slightly or acknowledge dancers on opposite side of the circle on last step. Gradually lower arms walking back out 4 steps, ending with hands at shoulder height. Acknowledge partner on last step. The words for this part are at the end of the notes.

13-16 Repeat measures 9-12, but with use the second set of words (dialect).

17-24 III. Grand Chain

Face partner and take Right Hands at shoulder height. Men walk CCW around the circle and Women walk CW around circle, 2 steps per measure (also 2 steps for each person met in the chain), keeping hands at shoulder height. Count to 7 in Danish (words at end of notes), beginning count 1 with your own partner. On third step take Left hands with the next person, counting 2; on the fifth step take Right hands with the next person, and so on. Continue until you meet the 7th person with your Right hand, who will be your next partner.

[This is the end of the dance sequence, but the dance begins again with measures 1-8 below, Swing Partner, replacing the Dance Introduction described above.]

1-8 IV. (but really part I. for repetitions of the dance) Swing

Continue dance doing parts II., III, for measures 9 – 24. Then repeat parts IV., II, III. The dance ends after part III, acknowledging partner.

Danish words for counting during the chain (one count per person):

- 1 En (pronounced enn)
- 2 To (pronounced toe)
- 3 Tre (pronounced tray)
- 4 Fire (pronounced feer)
- 5 Fem (pronounced femm)
- 6 Seks (pronounced sex)
- 7 Syv (pronounced syou)

Danish words for walking in and out (taught to Solvang group by visiting Danish Dance group):

Walking in first time:

Og en, og to, og tre, og fire (a-one, a-two, a-three, a-four; one count each step)

Walking out first time:

Og sa til bage igen (and then we go back again)

Walking in second time (dialect):

Og en, og sa to, og sa tre, og sa fire

Walking out second time (dialect):

Og sa til bavs igen

“Sa” is pronounced like “saw”.

“Bavs” is pronounced like “baus”.

Kontrasejre

Source:

Presented originally at the Folk Dance House in New York by Michael Herman. The notes presented here describe the dance as performed by the Danes in Solvang during the 70's, and there are some slight differences compared to the instructions from Michael Herman. Traditionally in Danish dances that consist of alternating different verses with a chorus, the verses may vary, and are not always in a fixed sequence.

Formation:

Four couples in a set facing the center with the Woman to the Right of the Man. Hands are joined in "W's" with hands at shoulder height. Two couple opposite each other are the head couples and the other two are the side couples. (Agree ahead of time.)

Music: 2/4

Steps:

Step-hop (1 per measure), Running (2 steps per measure), Buzz (2 per measure)

Styling:

Relaxed, light and sprightly, with the unmistakable element of typical Danish dance humor throughout. On the step-hops, the free foot swings vigorously.

Pattern

Measure (4 measure musical introduction)

1-16 I. Circle

All join hands in "W's" with hands at shoulder height in circle and do 8 step-hops to left, CW, starting with the Left foot. Reverse direction and do 8 more step-hops to Right, CCW.

1-48 Chorus

The two head Men do 2 step-hops, starting with the Left to meet each other in the center. They then hook Left elbows and circle each other CCW, continuing with 14 more step-hops for a total of 16 measures. Each man may try to kick the other in the rear during this part. With Left elbows still hooked, the Men stop opposite their partner and join Right hands with their partner's Right hand and make an arch. The Women will be facing in the opposite direction as the Men. The side couples join inside hands, and Women of the side couples will lead their partner in a CCW circle, with 16 running steps (8 measures), first going through the arch of the head couple on their Right, continuing around CCW under the arch of the other head couple and then returning to place. When going through the arches, the Women will dip under first as they go under, and the Men will dip under, following the Women. In the running step, there is a slight backwards lift (or kick) of the free foot.

The entire sequence is repeated with the side Men turning in the center and the head couples running through the arches formed by the side couples.

1-16 II. Women's Basket

All Women move forward to the center with a buzz step, and begin moving in a circle CW, while forming a back basket. Head Women join both hands straight across and lift their arms up and over the heads of the side Women and drop their arms around the side Women's waists. The side Women join hands straight across (under the joined hands of the head Women) and lift their arm up and over the heads of the head Women, and also drop their arms around the head Women's waists. All do 32 buzz steps in 16 measures.

1-48 Repeat Chorus

1-16 II. Men's Basket

All Men move forward to the center with a buzz, and begin moving in a circle CW, while forming a back basket. Head Men join both hands straight across and lift their arms up and over the heads of the side Men and drop their arms around the side Men's waists. The side Men join hands straight across (under the joined hands of the head Men) and lift their arm up and over the heads of the head Men, and also drop their arms around the head Men's waists. All do 32 buzz steps in 16 measures.

1-48 Repeat Chorus

1-16 II. Buzz

All Buzz with their partners, 32 buzz steps.

1-48 Repeat Chorus

1-16 II. Back Basket

All start buzz step, moving in towards center of circle, and begin moving in a circle CW, while forming a back basket. Men join hands and lift their arms up and over the heads of the Women and drop their arms around the Women's waists. While this is happening, the Women need to also begin moving in the circle CW to keep their position relative to their partner. The Women join hands and lift their arm up and over the heads of the Men, and also drop their arms around the Men's waists. All do 32 buzz steps in 16 measures. The dance ends with a bow to partner.

(Note: A variation is to have the Men pick up the Women by joining hands and lifting their arms up and over the heads of the Women then dropping their arms around the Women's legs. They will then lift the Women and the Women will place their hands on the adjacent Men's shoulders. Men continue the buzz step for a total of 16 measures, lifting the Women at the end of the dance. Please do not try this without some practice as it can be dangerous. The Men should bend over slightly so their arms will be at the middle of the Women's thighs to lift with balance. It is also critical that the Women move CW in the circle with the Men to hold their place relative to their partner just before the lifting.)

*Description by David Heald
Presented by David Heald at Statewide 2011*

Trommelvalse (pronounced TROOM-ehl-vahls-en) (The Drumming Waltz)

- Source:** Presented by Lawton Harris at the Stockton Folk Dance Camp in 1955. The dance comes from the Randers region, in the eastern part of the Jutland peninsula of Denmark.
- Formation:** Three couples are in a set, with sets located in a circle, with couple 1 facing the Reverse Line of Direction (RLOD), and facing couple 2 in the center of the set. Couples 2 and 3 are facing the Line of Direction (LOD), with couple 3 facing the backside of couple 2. Inside hands are joined in “W’s” with hands at shoulder height.
- Music:** 3/4
- Steps:** Running steps, waltz
- Styling:** Steps are light and sprightly, but with a heavy accent on count 1 of part I to sound like a drum.

Pattern

Measure (4 measure musical introduction)

1-8 I. Arch and Under

For this part the set should be kept tight (not spread out) to emphasize the up and down movement, but not traveling a large distance horizontally on the floor. The couple in the center will always form an arch, the couples on the ends will always go under regardless of what number a couple is. (All couples will be in all positions multiple times in the dance.) Men start on the Left foot and Women start on the Right foot with running steps, 3 steps per measure, with an accent on the first beat of every measure.

In the first measure, couple 2, in the center of the set, forms an arch and does 3 running steps forward in LOD, while couple 1, facing couple 2, dips under the arch with 3 running steps in RLOD. Couple 3 steps in place for the first measure.

In the second measure, couple 1, now in the center, forms an arch and does 3 running steps forward in RLOD, while couple 3, now facing couple 1, dips under the arch with 3 running steps forward in LOD. Couple 2 has arrived at the head of the set and reverses their direction, switching places by the Man turning CW under their joined hands to the Woman’s former position, and the Woman turning CCW around the outside of the Man to the Man’s former position, with 3 running steps. Couple 2 should now be facing RLOD, and facing the set.

In the third measure, couple 3, now in the center of the set facing LOD, forms an arch and does 3 running steps forward in LOD, while couple 2 dips under the arch with 3 running steps forward in RLOD. Couple 1 has arrived at the bottom of the set and reverses their

direction, switching places by the Man turning CW under their joined hands to the Woman's former position, and the Woman turning CCW around the outside of the Man to the Man's former position, with 3 running steps. Couple 1 should now be facing LOD, and facing the set, and couple 2 should again be in the middle of the set, but facing RLOD.

In the fourth measure, couples 1 and 2 hold their positions, stepping in place, while couple 3 has arrived at the head of the set and reverses their direction, switching places by the Man turning CW under their joined hands to the Woman's former position, and the Woman turning CCW around the outside of the Man to the Man's former position, with 3 running steps. Couple 3 should now be facing RLOD, and back side of couple 2.

The entire 4 measures are repeated, but the orientation of the set is now reversed with respect to LOD.

9-16 Repeat measures 1-8, except that couple 1 will not reverse their orientation in measure 15, and remain facing LOD at the head of the set, stepping in place for measure 16.

17-32 II. Waltz

All couples are facing LOD, with inside hands joined at shoulder height.

Measure 17: Men beginning on Left foot and Women on Right foot, waltz, moving forward LOD to face away from each other.

Measure 18: Waltz forward LOD to face each other.

Measure 19-20: Repeat measures 17-18.

Measure 21-24: In social dance position, waltz turning CW, moving CCW around room in 4 measures for 2 complete turns.

Measure 25-32: Repeat measures 17-24, except that couple 1 ends facing RLOD and facing the set.

Repeat, alternating part I and part II. Acknowledge partner at end of dance by turning the Woman CW under joined hands and with a curtsy and bow.

*Description by David Heald
Presented by David Heald at Statewide 2011*