

February 9, 2019

Workshop for Mandala International Folk Dancers

1. We warmed up with Le Retour du Fils Soldat – steps are the same as the dance Siriul, but done to the left (lyrics only attached)
2. In recognition of the current “cold spell”, we did Á Sprengisandi, a circle dance from Iceland
3. Because we had enough people for a circle mixer, we did Bim Bam Bom, an Israeli circle mixer
4. Then we did Wassouma, a circle mixer from Suriname
5. Flor Amorosa – Brazil
6. Gori More – Serbia/American
7. Inaduna – Turkey
8. Tunula Eno – US/Uganda
9. Repasseado – Portugal

<https://lyricstranslate.com/en/le-retour-du-fils-soldat-return-soldier-son.html>

Le retour du fils soldat

Dans la collection de Jacques Boulerice on a trouvé cette complainte d'Alcide Ferland. Sa femme, de temps à autre, lui soufflait à l'oreille les paroles de ces retrouvailles d'une mère avec son fils.

Madame je suis bien égaré, donnez moi l'hospitalité
Je suis un pauvre militaire, qui connaît personne par ici
Soulagez donc le pauvre conscrit

Monsieur portez votre corp plus loin, nous n'avons plus d'appartement
Tout est plein dans notre chaumière, portez votre parka plus loin
Pour vous trouver un logement

Mon doux monsieur, quand vous me parlez, ah! je crois que vous êtes mon enfant
Qui est partit c'est pour la guerre, s'en est allé dans le fond du Nord
Ah! Je crois bien ah! Qu'il est mort

Madame votre fils n'est pas mort, ah je crois qu'il existe encore
Ah je l'ai vu dedans la Russie, il m'a donné de ses compliments
C'était pour vous voir en passant

Si vous avez connu mon fils, vous allez dormir dans son lit
Montez dans la plus haute chambre, portez votre sac par ici
Vous allez souper mon ami

Ma mère jetez vous dans mes bras, je suis votre fils Nicolas
Qui vous a causé tant de peine, je suis venu racheter vos pleurs
Et rapporter la croix d'honneur

Grand dieu que mon bonheur est grand, d'avoir retrouvé mon enfant
Faut remercier l'être suprême, de t'avoir si bien conservé
À la fureur des ennemis

The Return of the Soldier Son

From the collection of Jacques Boulerice we found this lament of Alcide Ferland.
His wife, from time to time, would breath the words of the reunion of a mother and
her son into his ear.

Madam I am lost, give me hospitality.
I am a poor soldier, who knows someone here.
So relief this poor conscript.

Take yourself further, sir, we have no apartment.

Everything is full in our cottage, take your Parker further,
For you to find a place to sleep.

My sweet sir, when you speak to me, ah! I think you are my child!
Who has left for the war, for the depths of the North,
Ah, but I am sure that he is dead!

Madam, your child is not dead, ah I believe he still exists.
I saw him in Russia, he gave me his regards,
It was to see you through.

If you knew my son, you are going to sleep in his bed,
Get in the highest room, take your bag there.
You are to dine, my friend.

My mother takes you in my arms, I am your son Nicolas.
Who is the cause of all this pain, I came to redeem your tears.
And bring the cross of honor.

Thank God that my happiness is great, to have found my child!
We must thank the Supreme Being, to have you so well preserved!
From the fury of the enemy.

A Sprengisandi

Vikivaki dance of Iceland, adapted & introduced by Patrick McNamara

On YouTube: Original vikivaki dance: <https://www.youtube.com/watch?v=7Ow4UBTfh3g>

Adapted to the music: <https://www.youtube.com/watch?v=qz6sU2wg-8Q>

The song is about the difficult last leg of a journey, travelling on old scary short-cut roads.

Formation: Open Circle, Facing Centre, Leader on the Left, arms in W

Music: 8 counts per measure. Part 1 is 6 counts long, so does not align with the measures.

Introduction: 8 counts

Part 1 (Facing centre, arms in W - 32 counts)

Counts

- 1 Step R to R while moving hands to R.
- 2 Touch L beside R.
- 3 Step L to L while moving hands to L.
- 4 Step R beside L.
- 5 Step L to L.
- 6 Touch R beside L.

7-30 Repeat Counts 1-6, 4 more times.

31-32 Repeat Counts 1-2.

Part 2 (Moving to Left, hands down in V, bending forward with head down - 32 counts)

Counts

- 1-6 Starting with L foot, walk 6 steps, while bending forward slightly and looking down.
- 7 Close L ft beside R ft, stop, face ctr, straighten body, look up, raise both arms.
- 8 Pause.

9-32 Repeat Counts 1-8, 3 more times.

Transition (6 counts)

- 1-6 Starting with L foot, walk 3 slow steps to left (each step is 2 counts long)

Continue with: Part 1, Part 2, Transition, Part 1, Part 2, Ending

Ending (12 counts)

- 1-11 Starting with L foot, walk 11 steps, while bending forward slightly and looking down.
- 12 Close R ft beside L ft, stop, face ctr, straighten body, look up, raise both arms.

Dance directions by Dale Adamson

A Sprengisandi – song from Iceland – as published by Swedish Radio 1980

Translation to Swedish by Sven Petri (I have no idea how true to the Icelandic this is
– but assume it preserves meaning of the original text)

A Sprengisandi/Ridom, ridom

1. Ridom, ridom, ridom över sanden,
solen sjunker bortom Arnarfeil.
Mörkret breder skuggor över sanden,
spöken kommer fram, när det blir kväll.
Herren lede gångar'n min,
ännu är det långt till gård och grind.

2. Råven tjuter, tjuter bakom kullen,
fåren flyr i fruktan för hans klo.
Men vem ropar, ropar utur mullen?
Bergakungen stiger ur sitt bo.
Frödlös han i lönnedom går,
jagar liksom råven vilsna får.

3. Älvadrottningen dansar över sanden.
Rid, ja rid, om livet är dej kärt.
Fly den fagra älvadrottning-handen,
ryttarns själ till fånge hon begärt.
Bästa häst jag skänka vill,
om jag hinner fram till Kidagil.

Övers. Sven Petri

Translation to English (Barbara Rice)

1. Ridom, ridom (riding – sound of the horses hooves), riding over the sands (sand dunes – meaning is approx. I'm riding over the sands)

The sun is sinking behind Arnarfjell (mountain called Arnar mountain)

The darkness spreads shadows over the sand

The ghosts come out when it turns to evening (becomes evening)

The Lord leads my steed

It's still a long way to farmhouses and gates (a long way to where people live)

2. The raven calls behind the hills

Sheep run in fear of the raven's claws

But who is calling, calling out over the dunes

The king of the mountain (Bergakungen) comes out (walks out) of his home

He walks secretly like an outlaw

Hunting the adult sheep like the raven.

3. The queen of the elves dances over the sand dunes

Ride, yes, ride as your life depends on it

Get away from the beautiful elf-queen's hand

She will capture the soul of the rider

I'll give my best horse away –

If I make it to Kidagil (Kidagil is name of place or town)

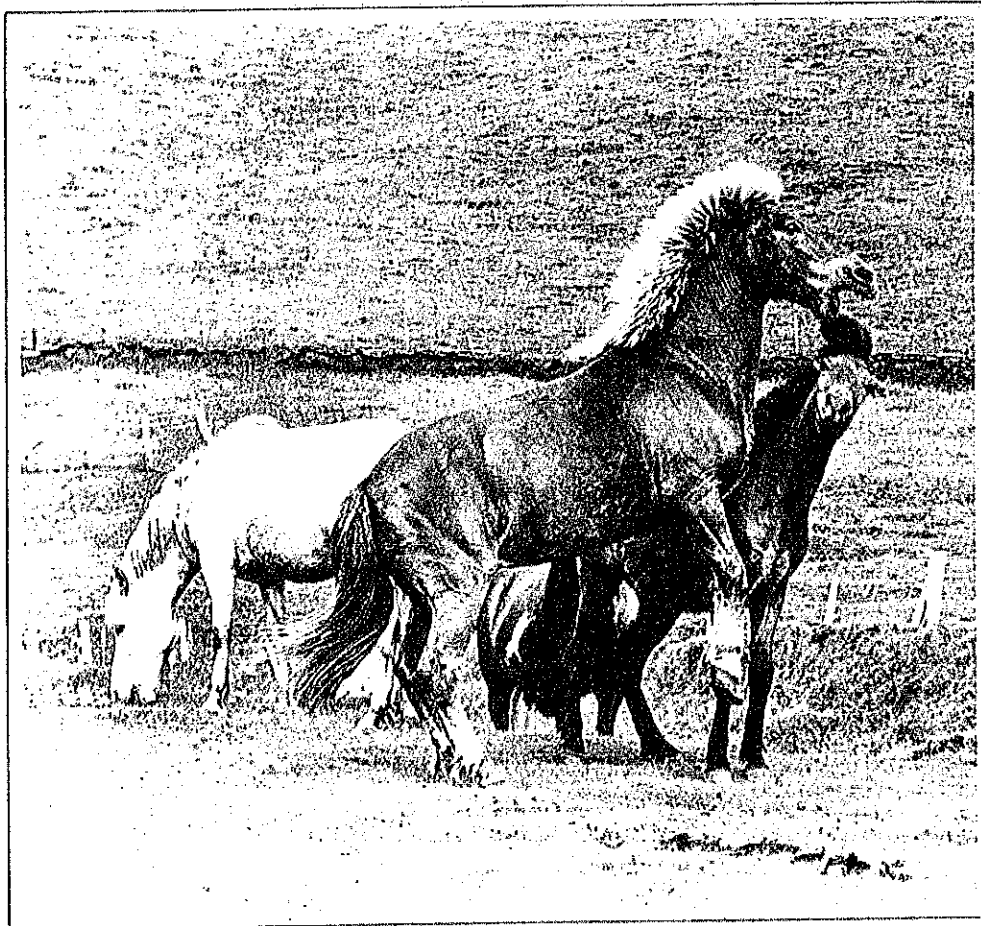
Á Sprengisandi

Söngteksti: Grímur Thomsen
Lag: Sigvaldi Kaldalóns

1. Ríð - um, ríð - um, rekum yfir sandinn, rennur sól á bak við Arnarfell,
hér á reiki'er margur óhreinn andinn, úr því fer að skyggja'á jökul-svell.
Drott-inn leið - i drös - ul-inn minn, drjúgur verður síð - ast - i á -fang - inn. á -fang - inn.

2. Þei, þei, þei, þei, þaut í holti tófa,
þurran vill hún blóði væta góm,
eða líka einhver var að húa
undarlega þigum karlaróm.
Úilegumenn í Ódáðahraun
eru kannski að smala fé á laun.

3. Ríðum, ríðum, rekum yfir sandinn,
rökkrið er að siga á Herðubreið.
Álfadrottning er að beista gandinn,
ekki er gott að verða á hennar leið.
Vænsta klárinn vildi ég gefa til
að vera kominn ofan í Kiðagil.



Bim Bam Bom

(Israel)

A modification of a dance choreographed by Yoav Ashriel.

Pronunciation: BIHM BAHM BOHM

Music: 4/4 meter

Stockton Folk Dance Camp 2011

Erica Goldman - Israeli Folk Dances CD, Track 9

Formation: Partners facing CCW, hands held

Meas 4/4 meter

Pattern

INTRODUCTION.

I. SKIPPING, CLAPPING HANDS WITH PARTNER

- 1 Moving CCW together, skip fwd four skips (cts 1-4).
 2 Face ptr and use both hands to slap thighs ("bim") (ct 1); clap own hands together ("bam") (ct 2); and slap partner's hands as in a high five ("bom") (ct 3); and hold (ct 4).
 3-8 Repeat meas 1-2 three more times. Continue to face ptr.

II. GO AWAY, COME BACK, AND ELBOW TURN

- 1 Facing partner, step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); clap hands to the side (ct 4). These steps will move you away from your ptr, along the circle.
 2 Repeat meas 1 with opp ftwk and direction to bring ptrs face to face again.
 3-4 Ptrs hook R elbows and skip fwd rotating CW as a couple in place, to finish face to face again.
 5 Repeat meas 1.
 6 Repeat meas 2, but use larger steps so each person passes his/her ptr to stand face-to-face with a new ptr.
 7-8 Repeat meas 3-4 with this new ptr.

Presented by Erica Goldman

Lyrics

Shnei chaverim halchu baderech
 Bim bam bom
 Echad kibel maka baberech
 Bim bam bom
 Lo b'diyuk aval b'erech
 Bim bam bom

Two friends set out on a spree
 Bim bam bom
 One got a blow on the knee
 Bim bam bom
 Well, more or less, you see
 Bim bam bom

Bim Bam Bom — continued

Amar chavero: lo nora chaver
Yeshan tsarot gadolot yoter

Hit'yashev oto bishgada
Bim bam bom
Tachat etz ha'avokada
Bim bam bom
Kodem sham para amada
Bim bam bom

Amar chavero . . .

Az alma yefat einayim
Bim bam bom
Zarka lo perach mishamayim
Bim bam bom
Yachad im tsintsenet mayim
Bim bam bom

Amar chavero . . .

Ma sofo shel ze hazemer
Bim bam bom
Im tirtsu lasim lo gemer
Bim bam bom
Tidchafu la'ozen tsemer
Bim bam bom

His friend said: It's not so bad, comrade;
There are bigger troubles

He settled down
Bim bam bom
Under an avocado tree
Bim bam bom
Previously a cow had stood there
Bim bam bom

His friend said . . .

Then a lass with beautiful eyes
Bim bam bom
Threw a heavenly flower at him
Bim bam bom
Along with a vase of water.
Bim bam bom

His friend said . . .

What's the end of this song?
Bim bam bom
If you want to end it
Bim bam bom
Just stuff your ears with cotton wool
Bim bam bom

Wassouma -- from Suriname (country on northeast shore of South America)

possibly introduced in this country by ~~France Bourque Moreau~~

Many variations possible -- do some searching on YouTube. Here is the one I learned at an all-ages party in Romania in 2018, and this was also on an AOSA website as a video <http://ofortunaorff.blogspot.com/2018/02/broom-dance-and-other-favorite-folk.html>

Mixer.

Circle of people with backs to center, facing their partners, who are facing in. Partners take both hands.

- (A) Moving joined hands in direction of travel, and adding as much "Latin hips" as you want, take 4 sideways steps (step-together) CCW. Repeat CW.
- (B) Drop hands, squat lower, waggle fingers at each other, singing "Wassouma!" Before the next "Wassouma" you need to move to your own right to a new partner, where you do the finger-wagging and singing again. Do this for a total of 4 times. With new partner resume travel (Part A).

Near the end there is a long section of just drumming. During this, in rhythm, [clap your own hands 2x and your partner's hands 3x] until the singing resumes (8 repeats of the clapping sequence), at which time you start with Part A and repeat the dance until the music fades out.

Flor Amorosa

(Brazil)

Flor Amorosa is a *chorinho* or blues song full of Brazilian emotion and wit. The choreographer is Cristiana Menezes (2003).

Pronunciation: flohr ah-moh-ROH-sah Meaning: Flower of Affection

Music: 2/4 meter *Brazilian Soul*, Track 5

Formation: Dancers facing ctr of circle. Hands can remain free and moving freely, or may be joined in V-pos.

Meas 2/4 meter Pattern

3 cts INTRODUCTION. No action. Start dance on ct 4.

I. FIGURE I. Moving CCW.

1 Facing CCW, step R fwd (ct 1); step L fwd (ct 2).

2 Face ctr and step R to R (ct 1); step L to L (ct 2).

3 Step R to R (ct 1); step L closely behind R (ct 2); step R in place (ct &).

4 Repeat meas 3 with opp ftwk and direction.

II. FIGURE II. Charleston and turn

1 Facing ctr, step R fwd (ct 1); step on L fwd (ct 2); step back into place on R (ct &).

2 Step on L next to R (ct 1); step on R bkwd (ct 2); step back into place on L (ct &).

3 Drop handhold and raise arms, with elbows bent, to about W-pos. Full turn R with two steps: step R to R and beg turning R (ct 1); step on L in front of R and pivot strongly to complete the full turn (ct 2).

4 Hands remain free but up at W-pos. With bent knees and freely moving hips, step R to R (ct 1); step L to L (ct &); touch R next to L (ct 2).



Presented by Lucia Cordeiro

Corrected 8/22/2012

Gori More

Gori More (GO-ree MO-reh) is a Serbian-American dance apparently created by a group of young Serbians in Racine, Wisconsin, now popular both in the Serbian community in the Midwest and, increasingly, in international folk dance circles.

MUSIC: "Gori More" Serbian pop song by Željko Sasić

RHYTHM: 2/4

FORMATION: Long line.

HANDHOLD: High ("W") handhold (Low "V" handhold could also be used.)

METER: 2/4

PATTERN

meas: steps:

- 1 Facing slightly and moving to the R: Step on R ft to R (1), step on L ft in front of R (&), step on R ft to R (2), hop on R ft, turning slightly L and bringing L ft around behind R (&).
- 2 Continuing to move to the R: Step on L ft behind R (1), step on R ft to R (&), step on L ft crossed in front of R (2), hop on L ft, bringing R ft around in front of L (&).
- 3 Facing slightly L and moving to the L: Step on R ft crossed in front of L (1), step on L f to L (&), step on R ft crossed behind L (2), hop on R ft (&).
- 4 Facing ctr and dancing in place: Step on L ft to L (1), step on R ft crossed in front of L (&), step on L ft in place (2), hop on L ft (&).

Even though the dance steps go in a regular 4 measure pattern, the music has an instrumental break (drum solo) of 2 measures, so the dance phrase and the music phrase do not coincide. As a result you could begin anywhere you want in the music (as long as it is on the count and not the offbeat!)

Dance notes by Lee Otterholt.

Lee Otterholt
1046 Katella St.
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Gori More

Nebo nek nas veže,
večnim lancem sreče.
Nek ne bude nikad
kako srce nece.

Chorus:

Gori more, tope se planine,
ot lepote tvoje i tvoje blizine.

Nosice nas veruj, zauvek na duši,
onaj ko poželi ljubav da nam sruši.

Chorus

Iz ljubavi ove rodiče se duga,
da obasja redom i sva srca druga.

Chorus

Translation

May the sky tie us
with an eternal chain of happiness.
May it never be the way
that the heart doesn't want it.

Chorus:

The sea is on fire, the mountains are melting
From your beauty and your closeness.

Believe me, anyone who tries to tear down
our love will forever carry us on their soul.

Chorus

Out of love a rainbow will be born to light up
all other hearts, one by one.

Chorus

- 3 Leap onto L to L, knees bent (ct 1); leap onto R in place (ct 2).
- 4 Bring ft together and bounce twice on both in place while clapping hands on each bounce (cts 1-2).
- 5-16 Repeat meas 1-4 three times.
- IV. FIGURE IV. Arms bent at elbow, hands joined in front, arms pumping down on each beat.
- 1 Turning slightly L so R shldr is twd ctr, heavy step fwd R (ct 1); step fwd L (ct 2).
- 2 Repeat meas 1.
- 3 Facing ctr, heavy step fwd R (ct 1); hop R in place, bring L around to the front (ct 2).
- 4 Step L in front of R (ct 1); stamp R or make a small brush bkwd next to L (ct 2).
- 5 Step R bkwd, twisting L heel in front (ct 1); step L bkwd, twisting R heel in front (ct 2).
- 6 Jump both slightly bkwd (ct 1); hop on R while lifting L fwd (ct 2).
- 7 Jump both slightly bkwd (ct 1); hop on L while lifting R fwd (ct 2).
- 8 Step R to R leaving L in place, bending knee (ct 1); transfer weight back onto L (ct 2).
- 9-24 Repeat meas 1-8 twice.

Sequence: Dance is done twice completely; thrd time through, end on Fig III, meas 4.

Presented by Evren Soytopcu Kiyak

Tunula Eno
Eyes that Speak
(USA/Uganda)

This is a dance from the American/British Sacred Circle tradition. It was choreographed by Stefan Freedman to a beautiful song by Samite Mulando, a Ugandan singer, who wrote the song about his wife who was seriously ill. In Tucson we call it by the name of the song Tunula Eno. Andrew learned the dance at Folk Dance Fridays in Calgary, where they call it by the Sacred Circle name "Eyes that speak"

Dance Choreography is © to Stefan Freedman. These notes are ©2014, Andrew Carnie.

Formation: Circle, hands down in V position to start.

Meter: 3/4 (waltz time).

Steps:

Traveling step Step Brush Step: Step R (1), brush L (2), step L (3)

Rocking step (2 bars): step forward on R (1), Step L in Place (2) Step back on R (3), Step on L in place (4), Step Forward on R (5), Step on L in place (6)

Sway and taps (2 bars): sway to the R (1), tap L toe twice (2,3), Sway to the L (4), tap R toe twice (5,6)

Crossing (2 bars): Step R to R (1), cross L over R (2), Step R in place (3) step L to L (4), Cross R over L (4), Step L in place

Introduction: 8 bars, start slightly after singing starts.

Bars 1-2: Two traveling steps into the center, arms change to hold the heart (from the back) of the person beside you as you come closer together.

Bars 3-4: Rocking step

Bars 5-6: Sway and taps to R and then L

Bars 7-8: Rocking Step

Bars 9-10: Two traveling steps backing out of the center, arms switch back to a V position

Bars 11-12: crossings steps

Bars 13-14: Two traveling steps traveling to the R (LOD)

Bars 15-16: crossing steps.

Repeat to the end of the music. The dance ends after 8 extra bars of the step, ending in a "hug"

REPASSEADO DO RIO D'ONOR

(Portugal)

Portugal. Couple dance form the region of Tras-os-montes and Alto Douro, in Northern Portugal, near the border with the Spanish region of Zamora

Music: CD: Ethnie Festival 2014 - Roberto Bagnoli
Rhythm: 4/4
Formation: Two couples in a small circle, M and W alternating; W on partner's R
Steps: **Basic Step:** Dance three step fwd with R-L-R (1&2), hop on R (&) turning to L to face opposite direction.
 Dance three step bkwd with L-R-L (1&2), hop on L (&) turning to R to face opposite direction
Balancing Step: Rock fwd on R (1), rock bkwd on L (&), rock fwd on R (2), rock bkwd on L (&),

Measure	Description
1-8	Introduction. Holding hands low, dance 16 walking steps to R on the circle, then turn to L and dance 16 walking steps to L, releasing hands at the end
	1. Figure 1
1-4	Clap hands in front three times (1&2). M: starting with R foot fwd, dance 7 <i>Basic Steps</i> moving on the circle, facing alternatively partner and corner, (hands up) W: starting with L foot bkwd, dance 7 <i>Basic Steps</i> moving on the circle, facing alternatively partner and corner, (hands up)
	2. Figure 2
	Facing your partner, side to side with your corner. Hands low
1	M: starting with L foot, turn to L with three steps L-R-L (1&2), passing in front of your corner, dance one <i>Balancing Step</i> with R (3&4), hands up W: starting with R foot, turn to R with three steps R-L-R (1&2), passing behind your corner, dance one <i>Balancing Step</i> with L (3&4), hands up
2	Repeat pattern of meas 1 with opp ftwk and direction, M passing behind and W passing in front
3-4	Repeat pattern of meas 1-2

Presented by Roberto Bagnoli

