BOURRÉES CROISÉES

(France)

Bourrées Croisées (Boor-Ray Krwah-say) comes from the region of Berry. Pierre Panis taught the dance to Louise and Cezain Hébert, who introduced it at the 1965 Folk Dance Camp at the University of the Pacific, Stockton, California.

Bourrées are the "real" French dances, and although their origin is unknown, they are widely spread throughout French territory. This one shows the favorite way to do bourrée -- in a "quadrette," doing variations on the "avant-deux."

MUSIC: Record: BAM 266 - Side A, band 4.

FORMATION: 2 cpls form a "quadrette" as they face each other. M has ptr to his R. M face opp M, W face W. Hands free at sides when not otherwise directed; or W may hold skirt or edge of apron where hands fall naturally. Do not swish skirt.

STEPS AND STYLING: In Berry, bourrées are danced in a very sober manner, with the M carrying most of the typical styling in their knee action. In the long step fwd, M lead with the heel, then taking full body wt onto the whole ft. M knees are kept apart (turned out) and never fully straightened through out the dance. W are strictly forbidden to copy M styling, and they dance in a very delicate way. Footwork is identical for both M and W.

Pas de Bourrée (Pah deh boor-Ray) - Bourrée step (1 meas): \[\] Step f0w on L, bending knees outward (ct 1); step on R near L, beginning to straighten knees slightly (ct 2); step L in place (ct 3). Next pas de bourrée would begin with R. The step can be done moving f0w or bwd, to R or L, or turning.

Avant-deux droit (ah-vahn-doo dwaht) - straight move for two people (4 meas): 2 dancers face each other about 4 ft apart.

Meas 1: Beginning L, dance 1 bourrée step twd each other.
Note: First step is a long one.

Meas 2: Beginning R, dance 1 bourrée step in place.

Meas 3: Beginning L, dance 1 bourrée step moving bwd to original place.

Meas 4: Beginning R, dance 1 bourrée step in original place, crossing L over R.
Note: M bend both knees on ct 1, particularly in meas 2 and 4.

Avant-deux épauilé (Ah-vahn-doo ay-poh-lay) épauilé = shoulders (4 meas): 2 dancers about 4 ft apart with L shoulder twd each other, ready to dance 1 bourrée step twd each other as follows:

Meas 1: Beginning L, take 1 long step twd each other, at the same time turning 1/2 L, CCW (ct 1) to bring R shoulders twd each other. Step R beside L (ct 2); step L in place (ct 3). Do not dip shoulder.

Meas 2: Dance 1 bourrée step in place: Step R (ct 1); step L beside R (ct 2); step R in place (ct 3).

Meas 3: Step slightly bwd on L, turning 1/4 R, CW (ct 1); step R near L (ct 2); step L beside R (ct 3). Dancers are now facing each other.

Meas 4: Dance 1 bourrée step moving bwd, away from each other, as follows: Step diagonal bwd R on R, beginning 1/4 turn R, CW (ct 1); step L across R (ct 2); step R in place (ct 3). This brings dancers pointing L shoulders twd each other, ready to repeat avant-deux droit step.

Croisements (Crew-se-mahn) - Crossing over (4 meas): 2 dancers begin with L shoulders twd each other.

Meas 1: Beginning L, take 1 long step twd each other, at same time turning 1/2 L, CCW (ct 1). (Dancers now have R shoulders twd each other.) Step R beside L (ct 2); step L in place (ct 3).

Meas 2: Beginning R, dancers move slightly swd R with 1 bourrée step to finish just past face to face pos as follows: Step swd on R (ct 1); step L beside R (ct 2);
BOURRÉES CROISÉES (continued)

Meas 3: Beginning L, dancers move into opp place with 1 bourrée step as follows: Step L across R making 3/4 R (CW) turn (ct 1); step R beside L (ct 2); step L in place (ct 3). Dancers are now facing each other.

Meas 4: Beginning R, dancers move bdw away from each other, with one bourrée step: Step ding bdg R on R, beginning 1/4 Turn R, CW (ct 1); step L across R (ct 2); step R in place (ct 3). Dancers now have L shoulders tnd each other, ready to repeat croisement step.

Épinglé a cheveux (ay-payng-leh ash-VURR) – hairpin turn (4 meas):

Meas 1-2: Repeat action of meas 1-2 of "avant-deux épaule".

Meas 3: Take a fast 3/4 turn CCW on L ft (ct 1); step on R near L ft (ct 2); step L in place (ct 3).

MUSIC 3/8

Measures

No Introduction

NOTE: Throughout dance, W does same steps as M – but always 2 measures later.

A

I.

BOURRÉE CROISÉE D'OUCHES (Doolen) (Straight Forward Move)

All joint hands at shoulder height.

1-2

M move tnd each other, R hips adjacent, with meas 1-2 of avant-deux droit step. Accent ct 1 of meas 2.

W remain in place; no action.

3-4

M move back to original places with meas 3-4 of avant-deux droit step. W perform action of meas 1-2, as described for M.

5-16

M repeat avant-deux droit steps (fwd and back) 3 more times (4 in all). W continue steps as described for M. NOTE: W steps will carry over into next phrase of music.

All release hands.

B

II.

CROISEMENTS (Crawz-mahn) (Crossing Over)

W hold skirt or edge of apron.

1-4

M exchange places with 1 croisement step. W finish last 2 meas of Fig I; then follow action of M.

5-8

M return to original places with 1 croisement step. W continue to follow.

9-16

M repeat action of meas 1-8 (Fig II), across and back. W continue to follow.

A

III.

BOURRÉE CROISÉE SIMPLE (SAM-plah) (Shoulder to Shoulder)

1-16

M dance 4 avant-deux épaules steps. W finish Fig II; then continue to follow action of M.

B

IV.

CROISEMENTS (Crossing Over)

1-16

M repeat action of Fig II, meas 1-16. W finish Fig III; then continue to follow action of M.
VARIATION: BOURRÉE CROISÉE D'AUBIGNY (DOUGH-bee-knee)

A

1-16

M dance 4 avant-deux droit steps. On 2nd meas, as they bend knees (ct 1), they raise their fists, thumbs pointing upward, elbows bent, forearms parallel to floor (a sharp gesture).
Arms drop to sides again (ct 2).
M finish last 2 meas of Fig IV; then dance 4 Epingle a cheveux steps.

B

VI.

CROISEMENTS (Crossing Over)

1-16

M repeat action of Fig II, meas 1-16.
M finish last 2 meas of Fig V; then continue to follow action of M to end of music.

At end of dance, custom decrees that M kiss ptr first on her L cheek, then her R cheek.

"Grand Right and Left" from la Bourrée Pastourelle, a duple bourrée from Berry. (Les Folkloristes de Saint Jean)

"Les Folkloristes de St. Jean" is a local group. They were the first group to learn bourrée from Louise and Germain Herbert.
The Council Presidents' meeting held during the Vintage Festival in Sonoma was well attended by 20 representatives from all but two Councils in the Federation. It was good to see such good representation from Stockton and Sacramento in particular, and there was active participation on all subjects discussed.

It is planned that the new FOLK DANCE FACTS booklet will be made available, together with a listing of the volumes of FOLK DANCES FROM NEAR AND FAR -- INTERNATIONAL FOLK DANCE SERIES, to schools, libraries, recreation departments and churches. Adequate coverage will depend upon receipt of suggested mailing lists from each Council by Jim Rasella, Director of Publications.

The "0 Bon Festival" in Kentfield has been reviewed, and it is felt that this was the most successful July festival in ten years. It will become an annual two-day event, including a Saturday night dinner and tours to local places of interest.

One of the most common problems among Councils is the matter of selection and presentation of material in our classes. There are varying degrees of authority on the part of the teacher and the club. What are your comments on this subject? Is too much new material being presented without regard to its lasting quality? Do you have an opportunity to learn or review older dances? How can we provide a good selection of material on a limited budget? How can we make best use of the talents of our scholarship winners?

Those who attended have nothing but praise for the 25 brave people in Reno who presented an excellent "first festival" after a very short planning period. They have confounded the experts on the subject of festival presentation.

We would like to reciprocate the interest shown by the South in their attendance at our Statewide Festival in 1565 by organizing bus transportation for the Long Beach Festival in 1967. Details can be secured from Ray Kane, Oakland, and Call Clune, San Francisco.

Dorothy Henney

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VI Daxheimer, Editor