

Bourrée Droite Du Pays Fort

(Berry, France)

This bourrée means “straight bourrée from the strong country.” It comes from the region of Sancerre in Upper Berry, which is called the “strong country” because of its energetic dances. Pierre Panis and Paul Bouart taught the dance to Louise and Germain Hébert, who introduced it at the 1968 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.

Pronunciation: Boor-RAY DRWAHT duh pay-ee fohrt

Music: CD “Cocorico”, Band 16.

3/8 meter

Formation: Cpls in longways formation. Line of M with L shldr twd head of hall, facing line of W, with ptrs 4 ft apart. Ptrs should be able to touch other’s hands when arms are straightened. This dance is never danced in circle. Hands free at sides, 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 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 take full body wt on to the whole ft. M knees are kept apart (turned out) and never fully straightened throughout the dance. W are strictly forbidden to copy M styling, and they dance in a very delicate way. Ftwk is identical for both M and W.

Pas de Bourrée: (PAH deh boor-RAY)—Bourrée step (1 meas). Step fwd on L, bending knees outward (ct 1); step on R near L, beginning to straighten knees slightly (ct 2); step in place on ball of L ft (ct 3). Next bourrée step would begin with R. The step can be done fwd or bkwd, to R or L, or turning.

Avant-deux du Haut Berry: (Ah-vahn-DOO duh hoh beh-REE)—from Upper Berry (4 meas): 2 dancers face each other 4 ft apart.

Meas 1: Beg L, take 1 long step fwd (ct 1); scuff R heel fwd (ct 2); hop on L in place (ct 3).

Meas 2: Step on R across L (ct 1); step slightly bkwd on L (ct 2); step R next to L (ct 3).

Meas 3: Beg L, dance 1 bourrée step moving bkwd to original place.

Meas 4: Beg R, dance 1 bourrée step in place.

Note: There is great emphasis on first step.

Bransiller: (brahn-cee-LAY). Basically dance “pas de basque” or bourrée in place, and use as a transition step between avant-deux and croisement. In true Upper Berry style, there is no cross step on ct 2. The last bransiller step before crossing becomes a preparatory move. This is accomplished by quickly turning so that the L shldr is twd ptr, to initiate the crossing step. This quick change of direction momentarily before crossing is vital, traditional and always done. This anticipation characterizes the whole style of Berry dances.

Bourrée Droite Du Pays Fort—continued

Croisement du Haut-Berry: (CRAWZ-mahn) from Upper Berry—Crossing over (4 meas).

Meas 1: Beg L, take 1 long step twd ptr, at same time pivoting L, CCW around each other to finish in ptr's original line, and facing each other. Step on R beside L (ct 2); step L in place (ct 3).

Meas 2: Step on R in place, throwing L ft sdwd L (ct 1); step on L beside R (ct 2); step on R in place (ct 3).

Meas 3: Beg L, dance 1 bourrée step, moving bkwd to opp place.

Meas 4: Beg R, dance 1 bourrée step in place.

Épingle à cheveux: (AY-payng-leh ahsh-VUER)—Hairpin or U-turn (4 meas)

2 dancers are in single line facing head of hall, M behind W.

Meas 1: Beg L, take 1 long step, each to own L, at the same time pivoting $\frac{1}{2}$ CCW (dancers are now facing ft of hall, W behind M) (ct 1); step on R beside L (ct 2); step on L in place (ct 3). Do not dip shldr.

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

Meas 3: Repeat meas 1 of "épingle à cheveux". (Dancers are now again facing head of hall, M behind W).

Meas 4: Beg R, dance 1 bourrée step in place.

MeasPattern

4 meas

INTRODUCTIONI. AVANT-DEUX

A 1-2 M move twd W with meas 1-2 of "Avant-deux du Haut Berry".

W remain in place, no action.

3-4 M move bkwd to original place with meas 3-4 of "Avant-deux du Haut Berry."

W dance action of meas 1-2, as described for M.

5-16 M repeat avant-deux steps (fwd and bkwd) 3 more times (4 in all).

W continue steps as described for M.

Note: W steps will carry over into next phrase of music.

II. CROISEMENTS AND BRANSILLER

As Fig II begins, M are in original pos. W, who started 2 meas later, are in the middle of the formation.

B 1-6 M dance 6 "bransiller" steps in place.

W complete last 2 meas of "avant-deux," and then dance 4 "bransiller" steps in place.

7-10 All dance "Croisements du Haut-Berry" (4 meas). Dancers are now in ptr's original place.

11-14 All dance 4 "bransiller" steps in place.

15-16 Beg L, take 1 long step twd each other, at same time turning L, CCW but do not cross over. M turns $\frac{3}{4}$ CCW, and W turns $\frac{1}{4}$ CCW to finish facing head of hall, M behind W. Dancers are now in single file in ctr of formation.

Bourrée Droite Du Pays Fort—continued

III. ÉPINGLE À CHEVEUX

A 1-16 All dance steps of “épinglé à cheveux”, 4 times.

IV. CROISEMENTS AND BRANSILLER

B 1-2 All dance 2 “bransiller” steps, backing up into original pos. M make ¼ turn CW, W turn ¼ CCW to face M.

3-6 All dance 4 “bransiller” steps in place.

Bourrée Droite Du Pays Fort—continued

7-8 All dance “croisement du Haut- Berry” (4 meas).

9-14 All dance 6 “bransiller” steps in place.

15-16 M pivot full turn in place, turning CCW on L, then dance 1 bourrée step in place.
W dance 2 more “bransiller” steps in place. Ptrs have now exchanged places.

From ptrs place, repeat dance from beginning. This time, at end of Fig II, dancers will have backs to head of hall.

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

Presented by Michèle Brosseau and Germain Hébert.