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THE 29th ANNUAL KOLO FESTIVAL

NOVEMBER 28 - 29, 1980

NEW LOCATION: CITY COLLEGE OF SAN FRANCISCO
NORTH GYMNASIUM

INSTRUCTORS:

DICK CRUM

STEVE KOTANSKY

RON WIXMAN

MARY WALLACE

LIVE MUSIC BY SEVERAL
OUTSTANDING FOLK BANDS



DANCE DESCRIPTION SYLLABUS

John Filcich
Festival Records
2769 West Pico Blvd.
Los Angeles, CA 90006
213/737-3500

Ed Kremers
Folk Showplace
161 Turk Street
San Francisco, CA 94102
415/775-3434

TABLE OF CONTENTS

by Instructor

Stephen Kotansky

Lamba Lamba (Bulgaria)	1
Kleftes (Greece)	5
Pogonisos (Greece)	6
Déalföldi Ugrós (Hungary)	7
Batrna (E. Serbia)	12
Prorupta (E. Serbia)	13
Tripazašće (E. Serbia)	14
Sojanca (E. Serbia)	15
Tobošanka (E. Serbia)	16
Méhkeréki Dance Cycle:	
Mîniŋtelul (Hungary)	19
Ardelenescu	21
Beratis (Albania)	25

Richard Crum

Ana Lugojana (Romania)	27
Bătrînescu (Romania)	29
Krivata (W. Thrace)	31
Mangupsko Kolo (Yugosl/Amer)	33
Milica (Croatia & Vojvodina)	35

Ron Wixman

Kopcheto (Bulgaria)	37
Kambolsko Pajdusko (Bulg.)	39
Yambolsko Paidushko Horo (B)	40
Hooshig Mooshig (Armenia)	41
Papuri (Armenia)	43
Sepastia Bar (Armenia)	45
Tropanka (Bulgaria)	47

Mary Wallace (Turkey)

Halay	50
Çaçan	51
Lorke	53
Larelli	55
Kelekvan	57
Agirlama	59


LAMBA LAMBA
(Bulgaria)

This dance is from Pazardžik, Bulgaria (Western Thrace). It belongs to the Gankino/Kopanica family common throughout Western Bulgaria. Other similar dances include: Plovdiska Kopanica, Glavaniško Horo, Ludo Kopano, Krivo Horo, Kriva Panagjursko, etc. This region of Western Thrace is especially known for its mixed rhythms such as 11/16 (Gankino), 15/16 (Bučimiš), 25/16 (Sedi Donka), etc. I first learned this dance from Professor Stefan Vāglarov. I have also heard "Lamba Lamba" mentioned by dance scholars including Richard Crum and Professor Djudjeff. To my knowledge, this dance is currently in the repertoire of amateur ensembles in Bulgaria.

Pronunciation: LAHM-bah LAHM-bah

Record: Any good, fast Kopanica is suitable. A good recording is on Horo #328. and XORO LP 4, B/2, "*Krivo Horo*"

Formation: Dance should be done mainly in place - do not move very far. Short, segregated lines with Belt hold ("Na lesa"). Face fwd, R ft free. It is typical for W leaders to twirl a knotted kerchief all the time. M leader's R hand can be on belt or raised up and out.

Meter: 11/16 
Rhythm: Q Q S Q Q
Dancer's cts: 1 2 3 4 5

This dance is typically preceded by a three-measure Gankino-type dance. (See 1975 University of Pacific syllabus for Gankino notes by Richard Crum.)

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>	
		<u>INTRODUCTIONS:</u> 2 meas.	
1	1	Facing front, step on R to R.	
	2	Close L to R.	
	3	Step on R to R.	
	4	Close L to R.	
	5	Hold. (Can do two small bounces on both ft.)	
2	1-5	Reverse ftwk and direction of meas 1.	
3-4	1-10	Repeat action of meas 1-2.	
		<u>TRANSITION</u>	
1	1	Facing diag R of ctr and moving in LOD, step fwd on R.	
	2	Close L to R.	
	3	Step to R on R	
	4	Hop on R.	
	5	Step on L slightly in front of R.	
2	1	Step on R in LOD.	
	2	Close L to R.	
	3	Strike R heel to floor on R diag, R knee straight, L knee flexed.	
	4	Leap on to R ft in place.	
	5	Strike L heel to floor, ctr fwd.	
		<u>VARIATION I.</u>	
1	1	Facing ctr, moving L, step on L ft to L.)) <u>Basic Motif</u>
	2	Step on R behind L.	
	3	Step on L to L.	
	4	Close R to L with a small click near the floor	
	5	Hold	

LAMBA LAMBA (continued)

- Var. I Continued.
- 2 1 Hold.
 - 2 2 Hold.
 - 3 Turning to L diag, small jump onto both ft. bending knees.)
 - 4 Hop on R, turning to face ctr, kick L leg, (knee bent) across in front of R leg and beg a CCW arc.)
 - 5 Continuing with a circular movement CCW of the L ft, while the R ft begins to lift slightly.)
- 3 1 "Čukče" (lifting and dropping the heel) on R ft.)
- 2 Step on L ft behind R.)
 - 3 Strike R heel in front of L ft.)
 - 4 Leap onto R ft in place.)
 - 5 Strike L heel in front of R ft.)

Cadence

VARIATION II.

- 1 1 Facing ctr, step on L ft to L
- 2 Step on R behind L
- 3 Step on L to L
- 4 Turning slightly to R diag, Čukče on L. R ft is lifted behind.
- 5 Touch R toe behind L ft.
- 2 1 Repeat action of meas 1, ct 4.
- 2 Repeat action of meas 2, ct 5.
- 3-5) Cadence. (See Variation I.)
- T-5)

VARIATION III.

- 1 1 Facing ctr, moving L, step on L ft to L.
- 2 Step on R behind L.
- 3 Step on L to L, lifting R slightly to R diag, toe turned slightly inward, both knees bent.
- 4 Lifting on L ft, close R to L with a slight clicking motion close to the floor.
- 5 Lower L ft in place, R cont. in a CCW circle in air in front of L leg.
- 2 1 Repeat action of meas 1, ct 4.
- 2 Repeat action of meas 1, ct 5.
- 3-5) Cadence (See Variation I.)
- T-5)

VARIATION IV. (Women's variation) M can also do this, but would be more vigorous.

- 1 1 Facing ctr, moving L, step on L ft to L.
- 2 Step on R behind L
- 3 Step on L to L, lifting R slightly off the floor.
- 4 Step on R in front of L. L lifts to ball of ft (beginning Čukče).
- 5 Lower L heel.
- 2 1 Step on R ft to R side, lifting L onto ball of ft.
- 2 Lower L heel.
- 3-5) Cadence. (See Variation I.)
- T-5)

LAMBA LAMBA (Continued)

VARIATION IV. (Men's variation) W do not do this.

- 1 1 Facing ctr, moving L, step on L to L.
- 2 Step on R behind L.
- 3 Leap onto L ft.
- 4-5 R ft slides behind L, ending in a kneeling pos with the R leg bent behind the L leg which is in a kneeling pos.
- 2 1 Hold.
- 2 Hold and rise for Cadence.
- 3-5)
- 3 T-5) Cadence. (See Variation I.)

VARIATION V. ("Lamba Lamba")

- 1 1 Facing ctr, moving L, step on L to L.
- 2 Step on R behind L.
- 3 Turning slightly L, step on L
- 4 Meanwhile brush R leg, straight knee, through to L diag.
- 5 Cukce on L.
- 5 Brush R ft back through to R back diag with bent knee.
- 2 1 R ft continuing around in back of L leg.
- 2 Cukce on L.
- 2 R toe touches behind L ft, body turning slightly to R diag.
- 3-5)
- 3 T-5) Cadence (See Variation I).

Note: When danced in context, each variation is performed as many times as the leader chooses.

Notes by Janet Reineck and Stephen Kotansky

Presented by Stephen Kotansky

Kolo Festival 1980

KLEFTES
(Greece)

This dance is a slow tsamiko-type from Northern Epirus. The dance name refers to the Klefti or Kleftiko who were freedom fighters or guerillas of Northwestern Greece. It was learned from Leferis Drandakis in 1979.

Pronunciation: KLEF-tehs

Record: DEG 8008-A

6/8 meter.

Formation: Mixed or segregated lines with "W" hold. Body faces ctr, R ft free.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
1	1	Bend and straighten L knee while pumping R ft.
	2	Repeat action of ct 1.
	3	Step on R ft to R.)
	4	Step on L ft across in front of R.)
	&	Step on R to R.) Cts 3,4 &, 5 are done in
	5	Step on L across in front of R.) LOD
	6	Bring R around in front to face ctr.
2		Repeat action of meas 1.
3	&	Lift on L ft as preparation.
	1	Step on R to R, turning to face slightly L.
	2	Lift L ft behind R knee.
	3	Step on L to L turning to face ctr.
	4	Step on R crossing in back of L. Plie.
	5	Step on L to L.
	6	Pump R ft in front of L.
4	1	Step on R to R.
	2	Step on L across in front of R.
	&	Step on R to R.
	3	Step on L across in front of R.
	4	Lift R ft, knee bent, in front of L.
	5	With a circular motion (CW), bring R ft abruptly to back of L knee.
	6	Hold.

Dance notes by Stephen Kotansky and Janet Reineck.

Presented by Stephen Kotansky

(See next page for Pogonisos)

Kolo Festival 1980

POGONISIOS

(Greece)

At the end of Kleftas there is music to which Pogonisos is done as follows:

Meter: 4/4

<u>Meas</u>	<u>Ct</u>		<u>Pattern</u>
1	1-2	Step on R to R side	
	3	Step on L behind R	
	4	Step on R to R.	
2	1-2	Step on L across in front of R	
	3	Step on R to R	
	4	Step on L across in front of R.	

Presented by Stephen Kotansky

Kolo Festival 1980

DÉLALFÖLDI UGRÓS
(Hungary)

This dance is from the region of Dél-alföld (Tapei), and means the "jumping" dance.

Pronunciation:






























Record: LP-51, Side B/6. Hungaroton LPX 18031-32. 2/4 meter.

Formation: Single circle of dancers facing ctr, no ptrs. Wt is on R ft.





















MeasPattern

- | | | |
|--------|---|---|
| 1 | ♪ | Step sdwd L on L ft (ct 1). (Lead with heel before taking wt full ft. Bend L knee (ct 2), and bend R knee, picking up R ft diag bkwd. |
| 2 | ♪ | Leap sdwd R on ball of R ft (ct 1).
Leap on ball of L ft across in back of R (ct &). |
| 3 | ♪ | Leap sdwd R on whole R ft and bend knees slightly (ct 2).
Hop on ball of R ft in place and touch ball of L ft directly fwd with slight outward rotation of L leg (ct 1).
Leap in place on whole L ft with a stamp and touch ball of R ft directly fwd with slight outward rotation of R leg (ct 2). |
| 4-5 | | Repeat action of meas 2-3. |
| 6 | ♪ | Leap sdwd R on ball of R ft (ct 1).
Leap on ball of L ft across in back of R (ct &). |
| 7 | ♪ | Leap sdwd R on ball of R ft (ct 2).
Leap on ball of L ft across in back of R (ct &).
Leap sdwd R on whole R ft with a stamp and bend R knee slightly (ct 1).
Hop in place on ball of R ft and touch ball of L ft directly fwd with slight outward rotation of L leg (ct 2). |
| 8 | ♪ | Leap in place on whole L ft with a stamp and touch ball of R ft directly fwd with slight outward rotation of R leg (ct 1). |
| 8 (ct) | | |
| - 14 | | Repeat meas 2 through ct 1 of Meas. 8 |
| 15 | ♪ | Leap sdwd R on ball of R ft and touch ball of L ft directly fwd with slight outward rotation of L leg (ct 1).
Leap in place on whole L ft with a stamp and touch ball of R ft directly fwd with slight outward rotation of R leg (ct2). |
| 16 | | Repeat action of meas 14 twice, clapping on last three cts. |

DELALFÖLDI UGRÓS (continued)

- (Note: Meas 17-22: Snap fingers on all steps)
- 17  Step on whole R ft just in front of L toe and bend R knee slightly (ct 1).
 Step on ball of L ft just in back of R heel (ct &).
 Step on whole R ft just in front of L toe and bend R knee slightly (ct 2).
 Step on ball of L ft just in back of R heel (ct &).
- 18 Repeat action of meas 17.
- 19-20 Repeat action of meas 17 twice, moving fwd.
- 21-22 Repeat action of meas 17 twice, moving sdwd R.
- 23  Step in place on whole R ft and swing L leg (knee bent slightly) diag bkwd-low, also rotate chest and R leg slightly outward (ct 1).
 Rise on ball of R ft (ct &).
 Lower R heel and also rotate chest and R leg to re-face ctr (ct 2).
 Step on L heel in place (ct &).
- 24 Repeat action of meas 23.
- 25  Repeat action of meas 23, except also clap own hands once (ct 1).
 Clap twice (cts 2,&).
- 26  Repeat action of meas 23 except also clap own hands once (ct 1), then pause (ct 2).
- 27 Repeat action of meas 23 exactly.
- 28-29 Repeat action of meas 25 twice (same as meas 23 except also clap, then clap-clap).
- 30 Repeat action of meas 26 (same as meas 23, except also clap, then pause).
- 31-32  Step on R ft across in front of L (ct 1).
  Jump sdwd L on both ft together and click L ft against R (ct 2) and repeat twice (three times in all)(cts 3-4).
- 33  Jump sdwd L on both ft together and click L ft against R (ct 1) and repeat (ct 2).
- 34  Jump sdwd R on both ft together and click R ft against L (ct 1) and repeat (ct 2).
- 35-36 Repeat action of meas 33-34.
- 37 Repeat action of meas 33.
- 38  Step on R ft beside L and click R ft against L (ct 1).
 Step on L ft beside R and click L ft against R (ct &).
 Step on R ft beside L and click R ft against L (ct 2).
- 39  Step on L ft beside R and click L ft against R (ct 1).
 Step on R ft beside L and click R ft against L (ct 2).
- 40 Repeat action of meas 33.
- 41  Slap R palm on front of R thigh, bring right knee up to the side, arc to R and kneel on it. (cts 1-2).
- 42  Slap R palm on floor (ct 1).
 Clap own hands in front of body (ct &).
 Slap R palm on floor (ct 2).
 Clap own hands in front of body (ct &).
- 43 Repeat action of meas 42.
- 44  Slap R palm on floor (ct 1).
 Rise with a jump on both ft apart (ct 2).
 Jump up into the air and click ft together in the air (ct &).

DÉLALFÖLDI UGRÓS (continued)

- 45  Land with a jump on both ft apart (ct 1).
 Jump up into the air and click ft together in the air (ct &).
 Land and click ft together in place (ct 2).
 Rise on ball of R ft (ct &).
- 46  Lower R heel (ct 1).
 Step on L heel in place (ct &).
 Step in place on R ft and rotate R leg outward (ct 2).
 Rise on ball of R ft and unrotate R leg (ct &).
- 47 Repeat action of meas 46.
 48 Repeat action of meas 46 except also clap own hands in front of body (ct 2). The clap is done cymbol fashion (R hand down, L up)
 Example of ad lib clapping variation for meas 33-36.
- Ftwk as above, with claps as follows:
- 33  Clap own hands twice (cts 1-2).
 34  Slap R palm on front of R thigh (ct 1).
 Clap own hands (ct &).
 Slap R palm on front of R thigh (ct 2).
 Clap own hands (ct &).
- 35  Slap R palm on front of R thigh (ct 1).
 Clap own hands (ct &).
 Slap R palm on front of R thigh (ct 2); pause (ct &).
 Clap own hands (ct 1); pause (ct &).
 Slap R palm on front of R thigh (ct 2).
 Clap own hands (ct &).
- 37  Slap R thigh and clap own hands.
- 38-40: Repeat mas 35-37.

Notes by Rickey Holden.

Presented by Stephen Kotansky

VLACH DANCES FROM THE VILLAGE OF OSNIĆ (EAST SERBIA)

Osnić is a village in East Serbia near the town of Boljevac which is inhabited by a Yugoslav minority known as "Vlasi". The word "Vlasi" (or "Vlah" in the singular) has obscure, complex origins dating back to the early Greek form "Vlachoi". It refers not only to a Romanian-related linguistic group, but through the centuries has been used in the Balkans to denote, sometimes even in a derogatory sense, that which is foreign ("not one of us"), "primitive", pastoral, nomadic, etc. My informants in Osnić, a mountain village, refer to themselves as "Ungurijani", a meaning related to "the Hungarians", and call the neighboring "Vlasi" lowlanders, "Carani", meaning "peasants", or those who work the earth.

When the Slavs arrived in the Balkan Peninsula during the sixth and seventh centuries, the "Vlasi" were already established as primarily pastoral people scattered throughout the area as far south as Thessaly, and were speaking a language related to Latin.

DANCE CHARACTERISTICS

Typical characteristics of Vlach dances in this general area are: stamping, shaking-bouncing, and twisting. The dance names often refer to movements characteristic of the dance, for example: "Batuta" or "Ropota" - stamping, "Tramuriša" - shaking, and also to names of animals, for example: "Šok'c" - the rat, "Jepura" - the hare, "Vakarijaca" - herd of cattle.

STYLISTIC NOTES FOR THE DANCES OF OSNIĆ

The women are often being sharply twisted by the men in the direction of each step, i.e., stepping on R ft, R hip twists back on a horizontal plane. This movement is instigated by the men who yank on the women's belts with each step. Dancing is done on the whole foot.

BATRNA (The Old Dance)

Record: FEP 110 B

Formation: Short lines alternating man, woman, man, woman, lead by a man. Belt hold, L over R. OR "U" Pos

Meter: 2/4

Note: This dance is related the "Vlahina" type. In Batrna however, the fourth measure is omitted, leaving a 7 measure structure which is danced across an 8 measure musical phrase.

Style: Women are twisted on each step. (See Stylistic Notes.)

Meas Cts

Pattern

		<u>INTRODUCTION</u>	<u>Women's Twisting</u>
1	1	Facing front, step L fwd.	-
	2	Pause.	-
2	1	Step R back.	-
	2	Pause.	-
3	1	Step L to L.	-
	2	Close R to L.	-
4	1	Step L to L.	-
	2	Pause.	-
		<u>DANCE</u>	
1	1	Facing front, step R to R.	R
	2	Close L to R.	L
2	1	Repeat Meas 1.	R
	2	"	L
3	1	Step R to R.	R
	2	Pause.	-
4	1	Step fwd on L. (Variation: heavy, accented step for men.)	L
	2	Pause.	-
5	1	Step R back. (Variation: heavy, accented step for men.)	R
	2	Pause.	-
6	1	Step L to L.	L
	2	Close R to L.	R
7	1	Step L to L.	L
	2	Pause.	-

PRORUPTA ("Interrupted")

Record: FEP 111 Side A

Formation: Short lines alternating man, woman, man, woman, lead
by a man. Belt hold, L over R.

Meter: 2/4

Meas Ct

INTRODUCTION

- 1 1 Facing front, step L fwd.
- 2 Pause.
- 2 1 Step R back.
- 2 Pause.
- 3 1 Step L to L.
- 2 Close R to L.
- 4 1 Step L to L.
- 2 Pause.

5-6 Reverse ftwk and direction of Meas 3-4.

DANCE

VARIATION

- 1 1 Step on L ft fwd. 1 Step L fwd.
- 2 Step R next to L. & Stamp/scuff R next to L.
- 2 Stamp close.
- 2 1&2 With feet slightly apart bounce 3 times on both feet.
- 3 Repeat Meas 2 but accent L foot slightly fwd on last bounce.
- 4 1 Step on R back.
- 2 Step on L back next to R.
- 5 Repeat Meas 2.
- 6 1 Step on R to R. (Women twist R)
- 2 Close L to R. (women twist L)

VARIATION

- 1 Step R to R.
- & Step L next to R.
- 2 Stamp/close L next R.
- 7 Repeat Meas 2.

Notes by Janet Reineck and Stephen Kotansky.
Presented by Stephen Kotansky.

TRIPAZAŠĆE ("Watch out!", "Take care!" ... "3 Times!")

Record: FEP 110 Side B

Formation: Short lines alternating man, woman, man, woman, lead by a man. Belt hold, L over R.

Meter: 2/4

Meas Cts

- 1 1 Step R to R.
- & Step L next to R.
- 2 Step R to R.
- & Hop on R, lifting L up in front.
(Variation: Kick L) (NOT L THEN KICK L DETACHMENT)
- 2 Reverse ftwk and direction.
- 3-6 Repeat Meas 1 & 2 twice.
(3 times in all.)
- 7 1 Step fwd with R.
- 2 Step fwd with L.
- 8 1&2 Stamp R 3 times.
- 9-10 Repeat 7-8.
- 11-12 Repeat 9-10 moving backwards.

Note: Women twist on Meas 1-6. See Batrna.

Notes by Janet Reineck and Stephen Kotansky.
Presented by Stephen Kotansky.

SOJANCA

Presented

So - J - 1/2

Record: FEP 110 Side B.

Formation: Short lines alternating man, woman, man, woman, lead by a man. Belt hold, L over R.

Meter: 2/4

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>	
<u>INTRODUCTION</u>			
(As Batrna. 4 Meas.)			
		<u>DANCE</u>	<u>Women's twisting</u>
1	1	Step R to R.	R
	2	Close L to R.	L
2		Repeat Meas 1.	
3	1	Step R to R.	R
	2	Pause.	
4	1	Step on L fwd.	
	2	Stamp ^{no wt.} /scuff R next to L.	<i>2 fwd</i>
	2	Stamp ^{wt.} /close R next to L.	<i>using R</i> <i>R. Back - forward</i>
5	1&2	With feet slightly apart and parallel, bounce 3 times on both feet, accenting L foot slightly fwd on last bounce.	
6	1	Step on L back.	
	2	Step on R back.	
7-8		Repeat Meas 5 twice.	

Notes by Janet Reineck and Stephen Kotansky.
Presented by Stephen Kotansky.

Kolo Festival 1980

TOBOŠANKA ("Like a drum being beaten")

Record: FEP 110 A

Formation: Short lines alternating man, woman, man, woman, lead by a man. Belt hold, L over R.

Meter: 2/4

Meas Cts

- 1 1 Slight leap on R in place.
- 2 Stamp L next to R.
- 2 Slight leap onto L in place.
- 2 Stamp R next to L.
- 2-6 Repeat Meas 1.
- 7 1 Step R to R turning slightly and lift or kick L in front of R.
- 2 Pause or slight lift. (Women twist R)
- 8 Reverse ftwk and direction of Meas 7 (Women twist L)

TOBOŠANKA (From the village Bačevica, just a stone's throw away.)

- 1 1 Step R to R (Women twist R)
- 2 Close L to R (Women twist L)
- 2 1 Repeat Meas 1.
- 3 1 Step R to R turning slightly; lift or kick L in front of R. (Women twist R)
- 2 Pause or slight lift ^{ON} with R ft.
- 4 Reverse ftwk; and direction of Meas 3.
- 5-6 Repeat Meas 3-4.
- 7 1 Stamp R in place. No WT
- 2 Pause.
- 8 1&2 Stamp twice in place. No WT

Notes by Janet Reineck and Stephen Kotansky.

Presented by Stephen Kotansky.

MÉHKEREKI DANCE-CYCLE

Ménkerék is a village in south-eastern Hungary near Békésescaba inhabited by a Romanian-speaking minority. Their most popular dance-cycle is built up around four dances in the following order: 1) Mînîntelul, 2) Ardelenescu, 3) Chîmpinescu, 4) Bătuta, a repeat of 5) Mînîntelul.

These dances start off as a couple dance, often in a contra-type line, but leave many moments open for the men to break off and do slapping, leaping, and even squatting figures. Often it may seem as if one has little connection to his or her partner, but periodically during the dance contact is renewed.

From the above mentioned dances, I have chosen only several of the many variations for the dances Mînîntelul and Ardelenescu. Women keep to a basic step while the men perform variations.

Records: Hungaraton SLPX 18031-32, 18033. Do NOT HAVE!

ININTELUL

Translation: Refers to something small, fast, tight, such as in "small change", equivalent to the Slavic, "sitno", "često", and the Hungarian "aprózó".

Record: Hungaraton SLPX 18031-32, 18033.

Formation: Couples in a "social" or "ballroom" position, either free about the dance area or in close contra-type lines.

Music: 4/4.

Meas Cts

Pattern

INTRODUCTION Same for men and women.
(Warming up, getting up the courage...)

- 1 Step R to R.
 - 2 Close L to R.
 - 3 Step R to R.
 - 4 Pause or lift L foot slightly.
Reverse ftwk and direction of Meas 1.
- The feeling is loose.
The introduction is done 2 to 3 times.

WOMEN'S BASIC STEP

(Done throughout the dance except during the couple turn.)

- 1 Step L to L with accent.
- 2 Jump onto both feet, ^{L fr}slightly apart with slight knee bend.
- 3 Close L to R (slight displacement).
- & Step R to R.
- 4 Close L to R.
Reverse ftwk and direction of Meas 1.

MEN'S VARIATIONS

- 1 Hop on L, raising R slightly fwd.
(Variation: Slight twist to L.)
- 2 Stamp R slightly in front of L.
- 3 Step R to R.
- & Close L to R.
- 4 Step R to R.
Reverse ftwk and direction of Meas 1.

(Continued next page)

MININTELUL Men's Variations, cont.

II.

- 1 1 Click/close R against L.
- 2 Click/close L against R.
- 3 Step R to R.
- & Step/close L to R.
- 4 Step R to R
- 2 Reverse ftwk and direction of Meas 1.

III.

- 1 1 Step R in place, or slightly to R.
- & Click/close or stamp L next to R.
- 2 Step L in place or slightly to L.
- & Click/close or stamp R next to L.
- 3 Step R to R, accent down.
- & Close L to R.
- 4 Step R to R , accent down.
- & Pause, click/close, or stamp L next to R.
- 2 Reverse ftwk and direction of Meas 1.

IV.

- 1 1-4 Seven small steps: R,L,R,L,R,L,R, pause. (Accent last R step.)
- 2 Reverse ftwk and direction of Meas 1.

COUPLE TURN

Couple turns clockwise with a buzz step:

- 1 Step plié' fwd with R ft. (This movement is accentuated.)
- 2 Stamp L foot to L.

Direction may be reversed with or without reversing ftwk.
(Whatever feels right!)

Usually the dancers travel 2 measures in 1 direction
and then reverse direction.

Notes by Janet Reineck and Stephen Kotansky.
Presented by Stephen Kotansky.

ARDELENESCU

*W. ...
M. ...*

Translation: "The Transylvanian" - probably referring to the popular dancer's beat:

S Q S Q S (slow, quick, slow, quick, slow)

Formation: Couples with both or one hand joined.

Either free about the dance area or in contra-type lines.

Meter: 4/4

This is often thought of as: 8 = 3 + 3 + 2

The organization of this rhythm may vary widely to fit the dancer's steps depending on the musicians, dancers and overall dance mood and context.

Record: Hungaraton SLPX 18031-32, 18033.

Meas Cts

Pattern

WOMEN'S STEP

The women's step maintains the basic dancers beat:

S Q S Q S .

Unlike Minîntelul, where the couple moves on a circle around each other, in this dance couples move together linearly in the same direction with opposite ftwk:

E.g., as the men go to their Right, the women go to their Left.

- 1 S Step L to L. (Facing slightly L.)
- Q Step R next to or in front of L.
- S Step L to L. (Beginning to turn toward the man.)
- Q Step R, slightly on L back diagonal, preparing to go to the R.
- S Step back on L to L. (Turning slightly R.)

This step continues for the women throughout the dance.

MEN'S BASIC STEP

Note: Because of the syncopations involved in the men's steps, the following notation will employ a count system based on 8 one-eighth notes in 4/4 time,

Counted: 1 2 3 4 5 6 7 8.

- 1 123. Facing slightly R, step R to R.
- 456 Step L across and in front of R.
- 78 Step R to R.

ARDELENESCU Men's Basic Step cont.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
2		Reverse ftwk. Note that variations are many. E.g., one can dance backwards to the left or turn on counts 7 & 8 of Meas 1 to reverse direction. One can also turn in the direction of movement, often turning under one of the women's hands.

MEN'S VARIATION

I.

1	1	Facing slightly R, Step R to R.
	2	Stamp L next to R.
	3	Step L next to R.
	456	Repeat counts 123.
	7	Turning to face L, Step R to R.
	8	Stamp L next to R.
2		Reverse ftwk and direction of Meas 1.

II.


1	123	Click/close R to L, immediately lifting L out and crossing around in front.
	456	Step on L in front of R lifting R in back and around to R side.
	7	Click/close R to L.
	8	Lift L to L side.
2		Reverse ftwk and direction. Please note: personal variations could for example lift R foot on ct. 8 and begin again with R click/close, but then crossing with R to L cts. 456 or vise-versa. The main point is the weight change on ct. 1.

CLOSING STEP (JUMP)

This step can be used on any fourth measure and takes the place of a L-moving step.

1	1	Plié on both legs in preparation to leap.
	2	Leap on L lifting R to R side.
	3	Slap R hand against R outside heel.

ARDELENESCU Men's Closing Step cont.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
	4	Close R to L (plié).
	5	Leap with both feet, knees bent and feet lifted out to sides.
	6	Slap either one or both outside heels. 
	7	Land feet together in plie.
	8	Pause.

MEN'S SOLO

At this point men break away from the women, and the women continue the basic step.

Solo I (Footwork only)

1	1,2	Step L in place.
	3	Cukce L (lifting and dropping the heel), lifting R knee up in front.
	4,5	Step R.
	6	Lift on R, lifting L knee up in front.
	7	Step L.
	8	Step R.

(Clapping only)

1	1	Pause.
	2	Clap hands together in front, about chest level.
	3	Slap R on R upper thigh.
	4	Clap together in front, chest level.
	5	Slap L on L upper thigh.
	6	Clap together.
	7	Clap together.
	8	Clap together.

This step could be done inscribing a small circle to the L (CCW), 3 times, including a "Closing Step (Jump)" at end.

Solo II

1	1	Jump onto both feet slightly apart, knees slightly bent.
	2	Click heels together in the air, clapping hands.
	3	Land on L foot, lifting R to R side, slapping R upper thigh with R hand.
	4	Click/close R to L, clapping hands.
	5-8	Repeats counts 1-4.

ARDELENESCU Men's Solo II cont.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
2	1-4	Repeat Cts 1-4 of Meas 1.
	5	Lift L to L side, slapping L hand on L upper thigh.
	6	Click/close L to R, clapping hands.
	7	Lift R to R side, slapping R hand on R upper thigh.
	8	Click/close R to L, clapping hands.
3		Repeat Meas 1.
4		(Reel step)
	1	Hop on L in place.
	2	Step R across and behind L, clapping hands behind back.
	3	Hop on R in place.
	4	Step on L across and behind R, clapping hands in front.
	5-8	Repeat Meas 1-4.

That's all, folks!

Notes by Janet Reineck and Stephen Kotansky.
Presented by Stephen Kotansky.

Kolo Festival 1980

BERATIS

Translation: Of Berat, a town in Northern Epirus (now Albania).

Sources: 'Irimi Loutzaki, Athens, 1976 and 'Eleftherios Drandakis, Athens, 1979.

Record: PFF I (B5) and DEG 8008 B.

Meter: 8/4 (S Q S).

Formation: Short lines, hands held in "W" position, facing slightly R.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
1	1	Step on R to R, lifting L up in back.
	2	Pause.
	3	Step on L across in front of R.
	4-5	Pivoting to face "center", hook R behind L calf (Men) or ankle (Women), or touch floor with R.
	6	Step fwd on R facing somewhat to R.
	&	Transfer weight back to L foot.
	7	Transfer weight back to R foot.
	8	Step on L foot across in front of R foot.
2	1-3	Repeat Cts 6-8 of Meas 1.
	4-5	Touch ball of R foot toward "center" (Women). Lift R leg fwd (Men).
	6	Step back on R.
	7	Pause.
	8	Step back to L on L.

Note: On Ct 6 of Meas 1 (Ct 1 of Meas 2), women may turn slightly to face L (twizzle), while transferring weight to R foot.

Notes by Janet Reineck and Stephen Kotansky.
Presented by Stephen Kotansky.

ANA LUGOJANA (Hațegana)

Romania (Banat)

Ana Lugojana (AH-nah loo-goh-ZHAH-nah, "Anna from Lugoj") is a popular song whose tune is one of many used to accompany the *Hațegana* (hah-tzeh-GAH-nah), a well known Romanian couple dance in the regions of Banat and Transylvania. In Romania the *Hațegana* is found in a number of regional variants, the most complex having four figures: a "promenade", a woman's twirl, a couple-turning figure and a change-partner figure.

The simpler version given here is one I learned and danced during the late 1930's and the 1940's in my home town of St. Paul, Minnesota, among Romanian immigrants from Banat. At weddings, church holidays, fund-raisers and other dance events at the small hall behind St. Mary's Romanian Orthodox Church, *Ana Lugojana* was played and danced once or twice in a given afternoon or evening, along with a half-dozen other Romanian circle, contra and couple dances. A local combo of first-generation part-time musicians furnished the music on violin, clarinet, drums and, occasionally, saxophone.

Recording: Ethnic Arts EA 4501, *Ana Lugojana*

Meter: 2/4

Formation: Couples anywhere on the dance floor. See below for positions and handholds.

BASIC STEP - "Step-close-apart-chug"

One basic step pattern is used throughout the dance. Footwork is identical for M and W. The entire pattern is done *flat-footed*, with weight *back on the heels* rather than on the forward portion of the foot. Otherwise, it has some of the feel of the UP-down *rida* some folk dancers are familiar with from Hungarian dances.

Meas Basic Step L

- 1 ("step-close"): With L knee straight, step Lft sideward L (1); bending both knees slightly, close Rft beside Lft, taking weight on Rft (2).
- 2 ("apart-chug"): Straightening knees, again step Lft sideward L, momentarily sharing weight on *both* feet in this "apart" position (1); bending both knees, slide Lft "home" beside Rft with a chug, shifting full weight onto Lft with accent (sometimes audible) and raising Rft low off floor beside Lft (2).

Basic Step R

- 3-4 Reverse footwork and direction of movements of meas 1-2.

MEAS

ACTION

FIGURE 1 - Side promenade L and R

Position: Partners side by side, W on M's R, inside hands joined with elbows bent. W's outside hand either on hip (fingers forward) or down at side naturally. M's outside hand on hip or raised out to side at head level (M occasionally snaps fingers or gestures with outstretched

(continued)

MEAS

ACTION

FIGURE 1 (continued)

palm to give emphasis to a movement).

1-2 In this "promenade" position, do Basic Step L.

3-4 Basic Step R.

Couple continues promenading alternately L and R for as long as M wishes. Though described above as strictly sideward, the "promenade" can actually be done moving very slightly forward as well; however, the couple does not stray very far from their original place on the floor.

FIGURE 2 - Woman's twirl

This is actually a variation of the "promenade" described above. Both M and W do the same steps as in Fig. 1 but, if and when the M wishes, he may raise their joined hands and twirl the W (counterclockwise if they are promenading L, clockwise if they are promenading R).

The W's twirl is one full turn using the footwork of one Basic Step (beginning Lft for CCW twirl, Rft for CW twirl). She does the turn in 2 steps equivalent to the "step-close" of a Basic Step, and does the "apart-chug" after she has completed the turn and is again side-by-side with partner.

FIGURE 3 - Couple turns

Position: Partners face, W's hands on M's shoulders; M's hands may be at W's shoulder blades or he may place his R hand at her waist and his L hand at her R elbow or upper arm.

The couple turns are done alternately CW and CCW, using various combinations of the movements of the Basic Step. For convenience in learning, three arbitrary couple turns are described here: "singles", "doubles" and "double doubles".

"Singles"

1-4 In one of the turn positions described above, partners face just slightly to L of direct face-to-face position, and turn as a couple CW using the movements of one Basic Step L; then reverse (if M is using waist-elbow hold with W, he at this point switches L hand to her waist and R hand to her L elbow or upper arm), turning CCW using the movements of one Basic Step R.

"Doubles"

1-8 Couple turns CW using the equivalent of *three* "step-closes" and one "apart-chug" of a Basic Step L; then reverse and do the equivalent of three "step-closes" and one "apart-chug" of a Basic Step R.

"Double doubles"

1-16 Couple turns CW with the equivalent of *seven* "step-closes" and one "apart-chug" of a Basic Step L; then reverse and do the equivalent of seven "step-closes" and one "apart-chug" of a Basic Step R.

*Presented by Dick Crum
Notes by Dick Crum*

BĂTRÎNESCU

Maramureș Region (Romania)

Bătrînescu (buh-tree-NESS-koo, "old-timers' dance") is a men's circle dance from the village of Ieud (yeh-OD) in Maramureș, northern Romania. It is one of two exclusively men's dances done in Ieud, the second being *feciorescu* (feh-chor-ESS-koo, "young men's dance"). These two dances are done in succession (*bătrînescu* first) as the opening "set" at a regular dance gathering in Ieud, and then that same set is repeated again later after a set of two couple dances. Dance cycles of this type are typical of Transylvania.

Recording: Fuge Imaginea FI 102-B, *Bătrînescu*.

Rhythm and meter: This dance is conventionally notated in 2/4 meter. Its step patterns have a great variety of rhythm patterns, and these will be given below along with the descriptions of the various figures.

Formation: Men in a circle with hands joined either at shoulder height ("W" position), down at sides ("V" position), or, less often, with arms on each other's shoulders.

MEASURE

ACTION

In the description below, the letter "S" (Slow) will indicate a quarter-note value (♩) and the letter "q" (quick) will indicate an eighth-note value (♪).

Figure 1

Facing very slightly to R of center and with circle moving CCW:

- | | |
|---|---|
| 1 | q Audible step with Rft, with slight flex of R knee |
| | q Tap L heel fwd (no wt) |
| | q Step Lft beside Rft |
| | q Step Rft in LOD |
| 2 | q Audible step with Lft, closing to Rft |
| | q Tap R heel fwd |
| | q Step Rft in LOD |
| | q Step Lft beside Rft, closing to Rft |

Repeat this figure until the leader changes to another figure.

Figure 2

Facing center or very slightly R of center and moving very gradually CCW:

- | | |
|---|---|
| 1 | S Audible step with Rft slightly R; Lft is in air a bit out to side |
| | q Hop in place on Rft, swinging Lft across in front |
| | q Hop again on Rft, leaving Lft across in front |

(continued)

Figure 2 (cont'd)

- 2 q Step Lft in place
- q Tap R heel fwd (no wt)
- q Step Rft slightly R
- q Step Lft closing to Rft

Figure 3

- 1 Same as meas 1 of Figure 2.
- 2 S Step Lft in place, with Rft out a bit to side
- q Hop on Lft moving slightly R and clicking R heel against L heel
- q Hop on Lft again clicking R heel against L heel

Note: This figure can be done without the second click, simply bringing Rft up a bit beside L lower leg.

Figure 4

- 1 Same as meas 1 of Figure 2
- 2 Reverse footwork of meas 1 of Figure 2
- 3 Same as meas 1 of Figure 2
- 4 S Leap to L on both feet together, bending knees slightly
- S Leap to R on both feet together, bending knees slightly
- 5 S Leap to L on both feet together, bending knees slightly
- q Audible step with Rft to R
- q Audible step with Lft closing to Rft

Figure 5

- 1-2 S Jump onto both ft together, knees straight
- q Bounce on both ft together, knees straight
- S Bounce on both ft together, knees bent
- q Bounce on both ft together, knees straight
- S Bounce on both ft together, knees bent

Note: This step can be accompanied by clapping own hands in front on each beat (S-q-S-q-S).

Figure 6

- 1-2 S Land on both ft about 6" apart
- q Click heels together, coming slightly off floor
- S Land on both ft about 6" apart
- q Click heels together, coming slightly off floor
- S Land on both ft about 6" apart

Note: This step can also be accompanied by clapping own hands in front on each beat (S-q-S-q-S).

SEQUENCE: The sequence and length of time for each of the above figures is at the discretion of some individual in the circle who "sets the pace." The other dancers change to whatever figure he does as soon as they can.

Presented by Dick Crum

KRIVATA

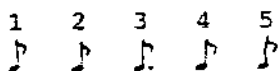
Bulgaria (Western Thrace)

In the area of western Thrace, east of the Sofia region, dances in 11/16 meter with a rhythm pattern of "quick-quick-slow-quick-quick" (known elsewhere in Bulgaria as *Gankini horá* or *Kopanici*) are called *krivi horá* (literally 'crooked' or 'irregular'). An example of these is the dance *Krivata* (KREE-vuh-tuh) from the village of Goljama Rakovica. It is the only mixed dance in this rhythm done in the village. When the musicians begin to play it, both younger and older people get up to dance it, several times during a dance event.

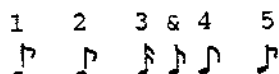
The two variations given below are not really separate "figures". The first, 3-measure pattern is the ordinary *krivo* pattern found throughout the general eastern Shope/western Thrace region. The second (4 measures) is done after the first variation has been done for a while; the music has usually accelerated by that time, and the dancers use the second variation to "cover ground". Occasionally the leader will return to the first variation as a kind of break.

Recording: Any moderate-speed *Gankino* or *Kopanica*. XOP0 328 is good.

Meter and rhythm: 11/16, counted quick-quick-slow-quick-quick:



Note: In meas 5 of Variation 2, this rhythm is further split by the insertion of a *bloop-bloop* step on count 3:



Formation: Lines of dancers (mixed, sometimes all W) with belt hold.

MEASURE	ACTION
<u>Variation 1 - 3-measure basic <i>krivo</i> or <i>Gankino</i></u>	
1	Facing slightly R of ctr, step Rft in LOD (1); continue, stepping Lft in LOD (2); continue, stepping Rft in LOD (3); with preliminary hitch-hop (uh-) on Rft, step Lft in LOD (4); pause (5).
2	Continuing, step Rft in LOD (1); continue, stepping Lft in LOD (2); step Rft in LOD (3); close Lft to Rft (no wt on Lft) (4); pause (5).
3	Moving to L (but still facing slightly R!) step Lft (1); step Rft behind Lft (2); step Lft L (3); close Rft to Lft (no wt on Rft) (4); pause (5).
<u>Variation 2 - 4-measure traveling figure</u>	
1-2	Same movements as meas 1-2 of Variation 1.
3	Still facing diagonally to R, step Lft L (1); close Rft to Lft taking wt on Rft (2); step Lft L again (3); moving fwd in LOD, step Rft (4); continue fwd, step Lft (5).
4	Continuing fwd in LOD: step Rft (1); step Lft (2); do two quick, light steps on balls of feet in <i>bloop-bloop</i> rhythm, R-L (♩ ♩ = 3 &); step Rft (4); step Lft (5).

Presented by Dick Crum
Notes by Dick Crum

MANGUPSKO KOLO

(Old-time Yugoslav-American)

Mangupsko kolo (MAHN-goop-sko, "the guys' kolo") was introduced into Serbian immigrant communities in New York, New Jersey and eastern Pennsylvania in the mid-1920's by the New Jersey-based Banat Tamburitza Orchestra (heard on the recording listed below). The dance remained popular in those areas for as long as the orchestra was active (into the '60's), but it did not spread to other Yugoslav communities in the U.S. Its survival outside the ethnic communities is largely due to the efforts of Michael and Mary Ann Herman of Folk Dance House in New York City, who learned *Mangupsko* from the local Serbs, re-issued the recording, and taught it for many years to recreational folk dancers.

The dance is not known in present-day Yugoslavia, nor is it clear just how its step patterns originated. It is possible that it was created on the East Coast by Serbian dancers on the basis of their old favorite, *Kokonješte*.

(NOTE: This dance is not to be confused with another *Mangupsko kolo* and its variants *Preplet* and *Beogradsko mangupsko kolo*, more recent "imports".)

Recording: Folk Dancer MH 1005, *Mangupsko kolo*.

Meter: 2/4

Formation: Open circle, M and W, hands joined down at sides ("V" position); end dancers have free hands at small of back.

MEAS

ACTION

Part 1 - "Fast" or "running" Kokonješte step with stamp

- 1 Facing slightly R of ctr and moving in LOD: 2 running steps (R-L) fwd.
(Some dancers exaggerate these 2 steps by stepping outward from ctr on the 1st and toward ctr on the 2nd, keeping feet close together, giving a zig-zag pattern to the movement fwd in LOD) (1,2).
- 2 Facing ctr, light step sideward R with Rft (1); step Lft lightly beside or in front of Rft (&); light step with Rft in place (2).
- 3 Facing ctr, light step sideward L with Lft (1); step Rft lightly beside or in front of Lft (&); light step with Lft in place (2).
- 4 Same as meas 2.
- 5-8 Reverse footwork and direction of meas 1-4.
- 9-16 Repeat movements of meas 1-8.
- 17-19 Repeat movements of meas 1-3.
- 20 Facing ctr, stamp onto Rft in place, taking weight (1); pause (2).

Part 2 - "Slow" or "walking" Kokonješte step

- 21 Facing slightly L of ctr and moving in RLOD: 2 walking steps (L-R) fwd.
- 22 Facing ctr, short step sideward L with Lft (1); close Rft (no weight) beside Lft or slightly fwd (2).
- 23 Facing ctr, short step sideward R with Rft (1); close Lft' (no weight) beside Rft or slightly fwd (2).
- 24 Same as meas 22.
- 25-28 Reverse footwork and direction of meas 21-24.

THE WHOLE DANCE (MEAS 1-28) IS NOW REPEATED WITH REVERSE FOOTWORK AND DIRECTION, I.E., BEGINNING PART 1 TO L WITH LFT, ETC., AND SO ON, ALTERNATING BEGINNING DIRECTION EACH TIME THROUGH UNTIL THE END OF THE MUSIC.

Presented by Dick Crum
Notes by Dick Crum

MILICA

Croatia & Vojvodina (Yugoslavia)

The trio dance *Milica* (MEE-lee-tsah, girl's name) became popular in Croatian and Serbian communities in the U.S. some time in the 1930's. According to old-time tamburitza players (including the members of the Banat Orchestra heard on the record listed below), the song whose melody accompanies the dance was a favorite among Croatian and Serbian immigrants to the U.S. many years before that, as early as the turn of this century.

Milica's exact origins are unknown. Variants of the dance have been recorded in numerous places in Croatia and Vojvodina (Yugoslavia), and it is reported to have been popularized there by tamburitza orchestras in the period between World Wars I and II. It is described here as learned and danced by Dick Crum at Croatian and Serbian affairs in Pittsburgh, Detroit, Cleveland and other eastern cities in the 1950's.

Recording: Folk Dancer MH 1005, *Milica*.

Meter: 2/4

Formation: Trios scattered anywhere on the dance floor. Usually 1 man with 2 women, one on either side of him, all facing the same direction. His hands are around the back of their waists, holding their outside hands at their outside hips. Each W places the hand nearest the M on his nearest shoulder. The formation just described is the oldest, basic form. It often happened, however, that more than three dancers (anywhere from four or five or even more!) would form one line and do the same steps as in the trio form.

MEAS

ACTION

Part I - Hop-step-steps forward

- 1 All dancers moving straight fwd, hop on Lft, bringing Rft slightly fwd low (1); step Rft fwd (&); close Lft fwd beside Rft, taking weight on Lft (2).
- 2-4 Repeat movements of meas 1 three more times for a total of four.

NOTE: A common variation of Part I consisted of the group (trio or line) pivoting, either in place or moving forward, using the same footwork described above. The pivot could be a full turn or more, either clockwise or counterclockwise.

Part II - Basic kolo step R and L

- 5 Low hop on Lft in place or moving *very slightly* R (1); step Rft (flat) sideward R (&); close Lft beside Rft, taking weight on Lft (2).
- 6 Short step Rft sideward R (1); low hop on Rft in place (2).
- 7-8 Reverse movements of meas 5-6.
- 9-12 Repeat movements of meas 5-8.

(continued)

MILICA (concluded)

There are many different lyrics to the song whose tune accompanies the dance *Milica*. Here are the verses sung by the Banat Orchestra on the Folk Dancer record listed above:

1. *Milica je uranila
i krevet je namestila,
/: pa čeka svoga dragana. :/*
*Milica got up early
and made her bed,
then waited for her sweetheart.*
2. *Milica je večerala
i na sokak istrčala,
bez marame i bez kecelje,
da dočeka svoga dragana.*
*Milica ate supper
and hurried out onto the street,
without kerchief and without apron,
to wait for her sweetheart.*
3. *Mati viče, mati kara:
"Ajde kući, pile moje,
/: večeraj, lolu ne čekaj!" :/*
*Her mother yelled and scolded her,
"Come home, my dear,
eat your supper and don't wait for
that boyfriend of yours!"*
4. *Milica je lepo dete,
zašto j' momci ne ljubite?
/: Haj, Milica, jedinica! :/*
*Milica's a pretty child,
why don't you fellows love her?
Oh, Milica, mother's one-and-only!*

4/80

Presented by Dick Crum

(Bulgaria)

PRONUNCIATION: KOPE-che-toh.

BACKGROUND: A Bulgarian men's dance from the town of Kyustendil. These steps are a number of the steps done by the Koutev State Dance Ensemble.

SOURCE: As learned from Dick Crum.

RECORD: Any moderate speed "ruchenitsa" may be used. An excellent one is "Ruchenitsa from Briagovo", MH LP-109.

RHYTHM: 7/16, counted 1-2-3 (quick-quick-slow.)

FORMATION: Men in a line, using the regular Balkan belt-hold: grasp the nearest part of neighbor's belt, your R arm under, L arm over. Leader (man on R end of line) carries a handkerchief in his raised R hand which he waves intensely during the dance.

Meas Ct

P A T T E R N

- FIGURE I - VODI** (Basic travelling step) - *voh-doo*
- | | | |
|----|---|--|
| 1 | 1 | Facing diagonally L, bounce on both feet. |
| | 2 | Bounce again on both feet. |
| | 3 | Move backwards in line of direction with a step on L ft. |
| 2 | | Repeat Meas 1. |
| 3 | 1 | Face center and leap onto R ft to R. |
| | 2 | Leap onto L ft in front of R. |
| | 3 | Leap onto R ft in place. |
| 4 | 1 | Leap onto L ft to L. |
| | 2 | Leap onto R ft in front of L. |
| | 3 | Leap onto L ft in place. |
| 5 | | Repeat Meas 3. |
| 6 | 1 | Facing center, hop on R ft, moving sideways L, and at the same time kicking the L ft quickly across in front |
| | 2 | Step on L ft sideways to the L |
| | 3 | Step on R ft across in front of L. |
| 7 | | Repeat Meas 6 except that one steps on the R ft behind the left ft on ct 3. |
| 8 | 1 | Close L ft to R, taking weight on both. <i>Bounce</i> |
| | 2 | Bounce on both feet. <i>Ground</i> |
| | 3 | Shift weight to L ft sending R ft slightly to R. <i>L</i> |
| 9 | | Repeat Meas 8 with opposite footwork. <i>Ground</i> |
| 10 | 1 | Close L ft to R, taking weight on both. <i>Ground</i> |
| | 2 | Bounce on both feet. |
| | 3 | Step forward to the center with the L ft. |

Repeat the figure until the leader calls for another figure.

- FIGURE II - CETIRI NAPRED, CETIRI NAZAD** (4 forward & 4 back)
- | | | |
|-----|---|--|
| 1 | 1 | With weight on L ft and with R thigh almost horizontal, hop forward on L ft. |
| | 2 | Repeat Meas 1, Ct 1. |
| | 3 | Step forward on Right Foot, raising L leg to position held by R leg earlier. |
| 2 | | Repeat Meas 1 with opposite footwork. |
| 3-4 | | Repeat Meas 1-2. |
| 5-8 | | Repeat Meas 1-4, but moving back to place. |

FIGURE III - RITNI (Kicks)

- | | | |
|-----|---|---|
| 1-4 | | Do Meas 1-4 of Figure II, Moving forward. |
| 5 | 1 | Standing on L ft, bring R knee up. |

Keep hands
up
a hop

- 2 Pause.
- 3 Kick R ft forward.
- 6 1 Leap onto R ft in place, bringing L knee up.
- 2 Pause.
- 3 Kick L ft forward.
- 7 1 → Hop on R ft in place.
- 2 Take a small step to the L with the L ft.
- 3 Step on R ft across in front of the L ft.
- 8 1 Return weight to L ft in its own place (to the back and R of where the R ft now is.)
- 2 Step on R ft beside L ft.
- 3 Step on L ft across in front of the R ft.
- 9 Repeat Meas 8 with opposite footwork.
- 10 Repeat Meas 8.
- RITNI DVA
- 11-12 Repeat Meas 5 twice.
- 13-14 Repeat Meas 6 twice.
- 15-18 Do Meas 7-10.
- RITNI TRI
- 19-21 Do Meas 5 three times.
- 22-24 Do Meas 6 three times.
- 25-28 Do Meas 7-10.

FIGURE IV - SVIJ KOLĀENO (Heel and Cross)

- 1 1 With straight R knee, strike R heel on ground out to R.
- 2 Pause
- 3 Bending R knee abruptly, cross R ft up in front of L leg.
- 2 1 Hop in place on L ft.
- 2 Take a small step to the R with the R ft.
- 3 Step on L ft across in front of R ft.
- 3 1 Return weight to R ft in its own place (to the back and L of where the L ft now is.)
- 2 Step on L ft beside R ft.
- 3 Step on R ft across in front of L ft.
- 4-6 Repeat Meas 1-3 with opposite footwork.

FIGURE V - GREBNI (Scissors and Kick)

- 1-4 Do Cetiri Napred (Figure III, Meas 1-4)
- 5 1 Scuff R ft through forward and up high in front
- 2-3 Bring R ft down through air, L ft up, so they pass in the air in front; land on R ft, bending forward and extending straight L leg out in front.
- 6 1 Slap L ft on ground in front.
- 2 Pause.
- 3 Raise L ft off ground.
- 7 1 Slap L ft on ground in front.
- 2 Pause.
- 3 Leap onto L ft in place beside R ft and at the same time bending diagonally forward L from the waist and bending R knee so that the R lower leg is extended out diagonally back to the R.
- 8 1-2 Pause in this position.
- 3 Abruptly scuff R heel through and forward out to the R in an arc, straightening the trunk sharply.
- 9 1-2 Hop twice on L ft, bringing R ft around in an arc.
- 3 Step on R ft in back of L.
- 10 Repeat Meas 9 with opposite footwork.
- 11-12 Repeat Meas 9-10.

Steps are called by the leader of each line and need not be in any specific order.

Yambolsko pajduško

No 2

YAMBOLSKO PAJDUŠKO #2

Bulgarian Dance taught by Dick Crum.

Pronunciation: (Yahm'-bol-sko pie-doosh-ko)

This is one of several Pajduško-type dances done in the general area around the town of Yambol in eastern Bulgaria. The designation "#2" is purely for the benefit of American folk dancers who are already acquainted with the Yambolsko Paidushko introduced here by Michel Cartier several years ago, a dance quite different from this one.

Record: Any pajduško record may be used. In class we used the tune "More Čiča reče da me ženi" on Monitor MF 444.

Rhythm: Like all Pajduško dances, this one is also written in 5/16 meter, counted "quick-slow". In the description below, ct. 1 will indicate the first, shorter beat, ct. 2 the second, the longer one.

Formation: Mixed dancers in a line or broken circle, hands held down at sides at the start, but swing back and forth during the first 8 bars. During bars 9-11 they have special movements indicated below.

- Meas. 1 Facing slightly and moving R, hop on Lft, swinging hands out i.e. away from center (ct. 1); still moving in this direction, step on Rft, swinging hands in toward center (ct. 2).
- Meas. 2 Still moving in this direction, hop on Rft, (ct. 1), step on Lft, swinging hands out (ct. 2).
- Meas. 3 Same as Meas. 1.
- Meas. 4 Step onto Lft in front of Rft (ct. 1), step onto Rft in place, turning to face center and swinging hands out (ct. 2).
- Meas. 5-8 Same as above but with opposite footwork and moving to L.
- Meas. 9 Facing center, hop on Lft in place (ct. 1), step diagonally forward and R with Rft, at same time bring hands up sharply to shoulder height in front (ct. 2).
- Meas. 10 Hop on Rft, still facing center, but moving slightly R and beginning to lower hands (ct. 1) step on Lft behind Rft, moving slightly R, continuing to lower hands (ct. 2).
- Meas. 11 Step sideways to R with Rft, continuing to lower hands (ct. 1) close Lft to Rft taking weight on Lft and swing hands out (ct. 2).

NOTE: The lowering of hands and swinging them outward in Meas. 10-11 is very smooth, not jerky or staccato.

GOOD VARIATION I would TEACH!

Yambolsko Paidushko Hero

YAMBOLSKO PAIDUSHKO HERO

Bulgarian Folk Dance

Record FOLK DANCER ME 3052 or LP ME 1

This dance collected by Michel Cartier in Bulgaria where he also recorded the music. It is pronounced "yam-bool-sko py-dooosh-ko he-ro". The Paidushko Hero is known throughout Bulgaria. Each village has some variant but all Paidushko have a 5/16 rhythm and the frequent occurrence of the "limping steps". This Paidushko Hero is from Yambol.

REMARKS:

The 5/16 rhythm of this dance is most easily counted "one-TWO" stressing the TWO AND holding it a bit longer than the "one" (one has the value of 2/16 and TWO has the value of 3/16. The dance is done to 8 measures and fits the music of this record.

MEAS. COUNT STEPS

MEAS.	COUNT	STEPS
1	1	Step Left foot to Right across in front of Right foot.
	2	Step Right with Right foot.
2	1	Step Left foot to Right across in front of Right foot
	2	Step Right with Right foot
3	1	Step Left foot to Right across in front of Right foot!
	2	Step Right with Right foot
4	1	Hop on Right foot in place, kicking Left foot forward.
	2	Step on Left foot beside Right foot.
5	1	Step on Right foot by bringing it down in sliding fashion
	2	kicking Left foot forward L near ground
	2	Step on Left foot by bringing it back in Sliding fashion
6	1	Hop on Left foot in place, kicking Right foot forward
	2	Step on Right foot <u>beside</u> Left foot <u>NE DID BEHIND</u>
7	1	Hop on Right foot beside Left foot
	2	Step on Left toe <u>behind</u> Right heel
8	1	Hop on Left foot in place
	2	Step on Right toe <u>behind</u> L heel.

NOTE: Measures 1,2,3, are the "limping" steps. Measures 4,5,6 are a jump, a scissor-like step and a jump step. Measure 7 and 7 are two Reel-style steps. Hands follow movement of the body, as they are joined in circle.



PAPURI
(Armenia)

An Armenian line dance from the Lake Van region of Eastern Turkey, learned from Armenian Folk Dance Society of New York, Richard Kassabian, director.

Pronunciation: PAH-poo-ree

Music: Actual music is unavailable, however, "Chalakan", Folkraft LP -4 can be used. It should be slowed down somewhat. 2/4 meter. An additional record could be used is FEZ 703 "Karsi Bar".

Formation: A line of alternating W and M (woman, man, woman, man,...). Hold little fingers at shldr height and with erect posture. There should be only one line no matter how many are dancing.

Meas ct

Pattern

Intro: 16 meas (one musical phrase) was used.

BASIC STEP.

- | | | |
|---|---|---|
| 1 | 1 | Facing R, step fwd on R. |
| | 2 | Step fwd on L. |
| 2 | 1 | Step to R on R, turning to face ctr. |
| | & | Step on ball of L ft next to R. |
| | 2 | Step on R in place. |
| 3 | 1 | Step twd ctr on L ft without taking wt off R ft completely. |
| | 2 | Rock back on R (i.e., put wt completely back on R). |
| 4 | 1 | Step on L next to R. |
| | & | Step on ball of R ft next to L. |
| | 2 | Step on L ft in place. |
| 5 | 1 | Place R ft fwd (no wt on R ft), (hold ct 2). |
| 6 | 1 | Step on R again, crossing it slightly in front of L (no wt on R ft), (Hold ct 2). |
| 7 | 1 | Step on R again crossing it further in front of L (no wt on R ft). |
| | 2 | Repeat action of ct 1, meas 7. |
| 8 | 1 | Repeat action of ct 1, meas 7, (hold ct 2). |

During meas 5-8, the R ft describes an arc in front of the L so that at the end of meas 8 the R ft should be almost at a right angle to and in front of the L ft.

VARIATION I - TURN.

The ftwk is the same as in the basic step, but M and W do different hand and arm motions. (Except where noted, only hand and arm directions are given.)

M:

- | | |
|-----|---|
| 1 | Same as basic step except turn once to the R (CW) with fists on hips. |
| 2 | Keep fists on hips. |
| 3 | Bend fwd slightly and clap twice (cts 1,2) with arms extended. |
| 4 | Fists are returned to hips. |
| 5-8 | Keep fists on hips. |

PAPURI (continued)

- W:
- 1 Turn to R (CW) once, crossing hands in front of face.
 - 2 Hands continue down.
 - 3 Extend arms low and clap twice (cts 1,2).
 - 4 Raise hands to face level, palms out. Middle fingers curved more than others.
 - 5 Extend R hand fwd (still palm away), at the same time bring the L hand to the face, turning palm twd the face.
 - 6 Arms are reversed (i.e., R palm turns twd and is brought to the face while the L palm is turned out as the L arm is outstretched).
 - 7 1 Reverse arms (as in meas 5).
 - 8 2 Reverse arms (as in meas 5). R arm should be extended.

To start over, turn R palm twd the face. All arm movement must flow continuously without jerky movements. The open hand should always have the middle finger bent more than the other fingers.

VARIATION II.

Hands should be rejoined with fingers interlocked. The arms should be held straight down at the side so that the line is closed (shldr to shldr). With large groups of dancers it will be convenient to form several shorter lines at this time.

- 1 1 Facing ctr, fall onto R ft (making noise) and kicking L ft fwd. *ACROSS*
- 2 Step L ft across in front of R.
- 2-8 Repeat action of meas 2-8 of the basic sequence.

NOTE: A convenient sequence is to begin with the basic step, changing to Variation I and again to Variation II. After the appropriate change in the music, Variation II can then be done to the end of the music.

Leader changes to Variation I by calling tser tseh-geh-tsek (release hands); to Variation II by calling tser poh-neh-tsek (take hands).

SEPASTIA BAR
(Armenia)

Armenian line dance from the Lake Van region. Learned by Ron Wixman and Steve Glaser from Richard Kassabian, director of the Armenian Folk Dance Society of New York.

Pronunciation: seh-PAHS-tee-ah Bahr

Music: Folkraft 1529. 4/4 meter. ^{F.A.C. 1001} ~~PREPARE~~ F.A.C. RECORDING

Formation: Open circle, little fingers joined at shoulder height, M and W alternating. The leader can change figures by saying "Tsertsegetsek" (Tser tsch-geh-tsek), to drop hands, and "Tserponetsek" (Tser poh-neh=tsek), to join hands.

Style: Steps are flat footed, arms do not bounce.

Meas Pattern

Intro. A long phrase followed by 7 meas of full orchestra during which dancers sway to R and L.

PART A.

- 1 Lean to R with slight dip (cts 1,2); lean to L with slight dip (cts 3,4).
- 2 Step on R to R, step L behind R, step on R to R (cts 1,&,2). Touch L ft next to and a little fwd of R ft. Ft should be flat on floor (cts 3,4).
- 3-4 Repeat action of meas 1-2 to the L, beginning with lean to the L.
- 5 Repeat action of meas 2.
- 6 Repeat action of meas 2, opp. dir. & ftwork.
- 7 Point R ft next to L ft, flat on floor (cts 1,2); Touch R ft again in same spot (cts 3,4).
- 8 Repeat action of meas 1.

PART B1. Facing R and moving in LOD

W MUST, M SHOULD

- 1 Two-step in LOD beginning R. Bend head over and look down (cts 1,&,2); two-step in LOD, LRL head still lowered (cts 3,&,4). The two-steps are short, the closing ft coming just to heel of supporting ft.
- 2 Repeat action of meas 2 (Part A), but continue in LOD. Turn to face ctr for cts 3,4 as in Part A, lift head on the point.
- 3-4 Repeat action of meas 1-2 (Part B1) to the L, with opp ftwork. *ALWAYS SHORT TO STOPS RLOD*
- 5-8 Repeat meas 1-~~4~~(Part B1).

PART B2.

Same as Part B (1) except that two-steps in LOD are done with long, smooth travelling steps. Two-steps in RLOD are short as in Part B (1).

ALWAYS

PART C. (Footwork is the same as in Part B2)

- 1 W: Turning CW, moving to the R, cross hands in front of face, palms in, L hand closest to face (cts 1,2); move crossed hands down (cts 3,4).
- 2 Bring hands up and uncross them (cts 1,2); clap hands in front of face, looking bace over the L shldr at M (ct 3); hold (ct 4).
- 3-4 Repeat action of meas 1-2 (Part C), reversing ftwork and direction. W turns CCW and looks over R shldr. Ftwk is the same as meas 3-4, Part B (1).

(Continued next page)

SEPASTIA BAR (continued)

- 5-8 Repeat action of meas 1-4 (Part C).
1-2 M: M places fists on hips and moves to the R clapping on meas 2, ct 3. *
3-4 Repeat action of meas 1-2 (Part C) to the L.
5-8 Repeat action of meas 1-4 (Part C).

W hand pos: middle finger curved more than others.

Sequence of dance: A, B(1), A, B(2), A, C, A, C, A with another R sway at the end.

* CLAPS ARE FLAT-HANDED, CHEST-HIGH.

Presented by Ron Wixman
Kolo Festival 1980

TROPANKA
(Bulgaria)

Men's line dance from Dobrudzha, Bulgaria. Learned from Zdavko Ivanov (Tolbukhin Dance Ensemble) in 1967.

Pronunciation: TROH-pohn-kah

Music: Balkan Arts BA 329682 (May substitute any slow 2/4 Dobrudzhan music such as Danets, Opas, Zborenka).
2/4 meter.

Formation: Short lines; W pos; knees bent in 1/2 sitting pos; pos with back erect. If W do the dance they should dance in their own line and with softer styling.

<u>Meas</u>	<u>ct</u>	<u>Pattern</u>
		<u>FIGURE.</u>
		Facing, and moving in LOD.
1	1	Step R, arms begin to swing fwd.
	&	Scuff L, arms reach bottom.
	2	Step L, arms return to W pos.
	&	Scuff R, arms return to W pos.
2	1	Step R, slight jerk down of arms (called "tuck").
	&	Step L close to R (slightly back), repeat arms as in ct 1, meas 2.
	2	Stamp R, no wt, (flat) next to L, arms jerk down strongly.
		<u>FIGURE II.</u>
		Facing, and moving in LOD
1	1	Step R, arms move fwd and begin to go down.
	&	Scuff L, arms move all the way down.
	2	Step L, arms begin to come up.
	&	Scuff R, arms are all the way up.
2	1	Step R, tuck arms.
	&	Step L behind R, arms are slightly up and fwd.
	2	Step R, arms begin to go down.
	&	Scuff L heel, turning to face RLOD, arms are all the way down.
3	1	Step L, arms circle up in back.
	&	Scuff r heel fwd, arms are under the armpit and
	2	Step R fwd, facing fwd straightening legs; arms are straight out in front.
	&	hold
4	1	Step L, arms begin to go down.
	&	Step R behind L, arms are all the way down.
	2	Step L, arms are fwd and up.
	&	Arms are all the way up.
5	1	Stamp R heel next to L, the arms are "tuck" pos.
		<u>NOTE:</u> Dusing ct 2 of meas 4 R shldr is fwd, comes around and pulled down on stamp on ct 1, meas 5. Mea 5 in the dance pattern has only 1 ct. Pattern begins again on next ct. Do not hold the stamp and tuck.

(Continued next page)

TROPANKA (continued)

- 5 meas FIGURE III.
 Repeat action of Figure II, add extra stamp at end of Figure II on ct 2 of meas 5. No extra shldr snaps.
- FIGURE IV.
- 5-1/2 Repeat action of Figure II, add two stamps at end of Figure IV on ct 2 of meas 5, and ct 1 of meas 6; no extra shldr snaps.
- FIGURE V.
 Variation with squat. Starting pos, arms stretched fwd (rigid).
- | | | |
|---|---|--|
| 1 | 1 | Step fwd R, arms straight fwd. |
| | 2 | Step fwd L, arms straight fwd. |
| 2 | 1 | Small leap fwd R, slightly diag to R. |
| | & | Small leap fwd L, slightly diag to L. |
| | 2 | Small jump fwd landing on balls of ft, legs together, knees considerably bent. Arms return to W pos. |
| 3 | 1 | Drop to floor on both knees. Roll fwd from bent toes; <u>do not drop onto knees.</u> |
| | 2 | Lift R leg and step on R ft while still on L knee. |
| 4 | 1 | No ftwk: push arms straight up. |
| | 2 | Jump up onto L. |
| | & | Stamp R heel next to L. |
| 5 | 1 | Step R to R. |
| | & | Stamp L beside R. |
- NOTE: During meas 4, cts 2, & and meas 5, cts 1, &, arms begin to swing fwd, continue down and around to come up under armpits as in Figure II.
- | | | |
|-------|-----|---|
| | 2,& | Repeat action of cts 1,&, meas 3, (Figure II). |
| 6-7 | | Repeat action of ct 2 of meas 3, through ct 1 of meas 5, (figure II). |
| 8 | 1 | Hands joined, L arm behind back, R arm across waist in front, step R, abruptly turning 1/2 CW to face out without dropping hands. |
| | 2 | Step fwd on L. |
| 9 | 1 | Small leap fwd on R. |
| | & | Small leap fwd on L. |
| | 2 | Squat and pivot 1/2 (CCW) to face in. Hands go up to W pos. |
| 10-13 | | Repeat action of meas 4-7 (beginning on ct 2 of meas 4, (Figure V). |
- NOTE: Meas 13 has only one ct.

A VERY BRIEF INTRODUCTION TO THE FOLK DANCES OF TURKEY

In 1978 I received a Fulbright Grant to study the folk dances and folk music of Turkey. From October 1978 to Oct. 1979 I lived in Istanbul with my husband, George Chittenden. Our work involved us with musicians, dancers and performing groups in Istanbul, as well as towns and villages of Central Anatolia, Southeastern Turkey and along the Mediterranean coast.

The intent of this article is to familiarize readers with the variety of dance types found in Turkey. The dance types are classified according to geographical location, followed by the Turkish generic term for the dances of that region with a description of the main characteristics of the dances. Even though the descriptions are rather broad generalizations (there is a lot of overlap region to region), they will, nevertheless, provide a framework for understanding the dances found in Turkey.

1. Thrace (European Turkey)
Karşilama, Hora--These dances related to the chain dances of the Balkans, are full of scarf-twirling, hopping, leg-lifting, and fast footwork. They are done by men and women alike, often in mixed lines.
2. Northwestern Anatolia
Davul Oyunu--These are the drum dances of Turkey. The dances, remnants of Shamanism according to some, are done by a single drummer or in pairs and sometimes to the accompaniment of a zurna player.
3. Eastern Black Sea Coast
Horon--These dances are very vigorous, for the women as well as the men. The entire body is generally involved in any movement with lots of shimmies. The dances are related to the Pontic dances of Greece.
4. Northeastern Turkey
Bar--The men's dances are constrained and controlled, with most of the movement in the legs and feet. The women's dances are flowing, dainty.
Kars--Sometimes grouped under "Bar" these dances are closely related to the Georgian dances of the Caucasus.
5. Southcentral Anatolia
Koşık Oyunu--In these spoon dances the men and women dance separately (i.e. there is no connecting hand hold) but still as a group.
6. Western Turkey, Aegean Coast
Zeybek--A men's dance consisting of a variety of figures. It is basically solo in character, even when danced in groups. The movements are solo, deliberate, heavy, and the dance is related to the Zembekikos of Greece.
Teke, Güvende--These dances, done by men and women, are similar to Zebek dances in their solo character. However, these dances move faster and more joyously, although with variety in steps.
7. Central Anatolia and Southeastern Turkey
Halay--This style of dance is the most widespread of all types found in Turkey. The dancers are usually very close, often shoulder to shoulder, so the line appears to move as one. The leader sometimes leaves the line to perform individual solo steps. Men and women dance with equal vigor, sometimes in mixed lines, sometimes segregated. This area is heavily populated by Kurds and most of the dances are Kurdish rather than Turkish.

The work "Halay" also refers to a specific dance, variations of which can be found all over the southeast. In some areas the dance which is the local halay has a different name, such as Garzane from Bitlis. In other areas, Diyarbakir and Elaziğ, for example, the dance is simply called Halay.

HALAY
(Diyarbakir, Southeastern Turkey)

Pronunciation: Hah-Iye

Sources: Ömer Işık of IFAD and TFK. Also in Diyarbakir, local performing group and townsmen and villagers of area.

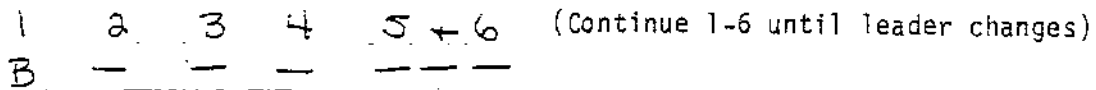
Formation: Lines (traditionally segregated). Leader on right. Clasp hands, left over right. Stand hip to hip, left shoulder in front of right shoulder of person to the left. Keep arms behind, elbows slightly bent.

Styling: Hand hold (described above) tends to throw body very slightly forward. Don't fight the tendency but don't exaggerate it (unless otherwise noted). Some "forward-back" movement may occur in shoulders--is done in time to beat of the music. Shimmies are not done in this area. Steps can be done with feet "pigeon-toed".

Command to change: To go from basic to forward-moving step, leader can yell but mostly the rest of the line just changes when they figure out the leader had changed steps. Leader may also use "ti-ii-li" and wave scarf to indicate changes.

Time: 2/4

Basic:



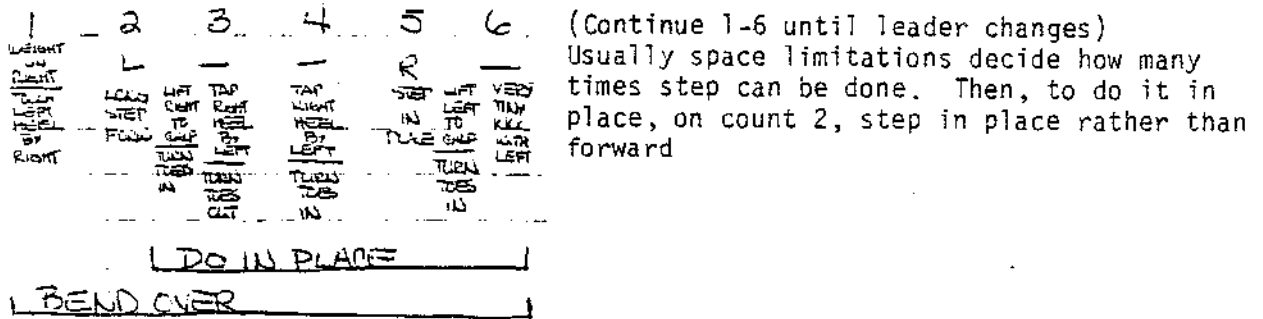
FEET TOGETHER, KNEES MOSTLY STAY ON GROUND, SHOW ACTION IN KNEES:

DOWN DOWN DOWN DOWN UP UP DOWN

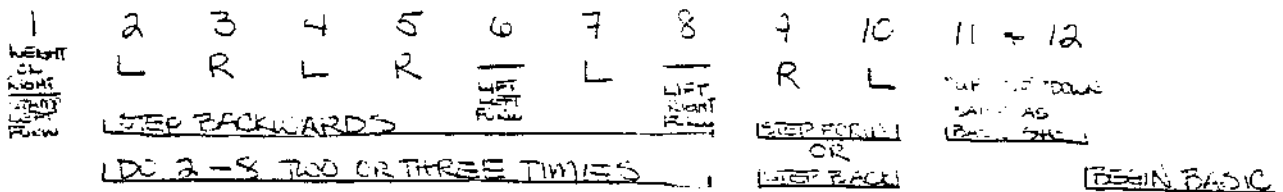
"DOWN" MEANING KNEES BEND A LOT,

"UP" MEANING KNEES BECOME SOMEWHAT STRAIGHTER

Forward-Moving Figure:



Transition Back to Basic:



Notes: In transition back to basic, after doing 2-8 two or three times, leader can go right into forward-moving figure without going back to basic.

ÇAÇAN

(Diyarbakir, Southeastern Turkey)

Pronunciation: Chah-Chahn

Sources: Ömer Işık of IFAD and TFK. Also, in Diyarbakir, local performing group.

Formation: Lines (Traditionally segregated). Leader on right. Clasp hands, left over right. Stand hip to hip, left shoulder in front of right shoulder of person to left. Keep arms behind, elbows slightly bent.

Styling: Handhold (described above) tends to throw body very slightly forward, don't fight the tendency but don't exaggerate it. Some "forward-back" movement can occur in shoulders. This is done to the beat of the music and is not a shimmy (shimmies are not done in this area. Steps can be done with feet pigeon-toed".

Command to change: Leader indicates change from basic to forward-moving figure by lifting left leg (pigeon-toed and somewhat in front of right) just before beginning figure. Can also yell and wave scarf.

Time: 2/4

Basic:



FEET TOGETHER, HEELS MOSTLY STAY ON GROUND, SLIGHT ACTION IN KNEES. "DOWN" MEANING, KNEES BEND A LOT "UP" MEANING, KNEES ARE SOMEWHAT STRAIGHTEN

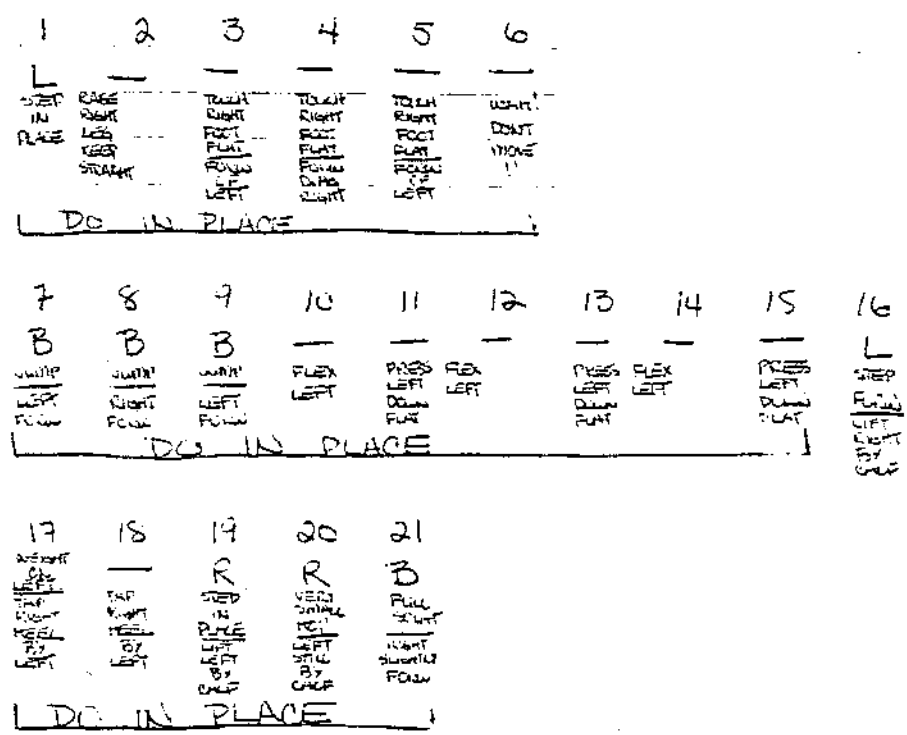
DOWN DOWN DOWN DOWN UP UP DOWN

LEADER ONLY - COMMAND TO CHANGE

R IN LEFT FOOT PLACE OF RIGHT

BEZIN FIGURE

Figure:



(Continued next page)

CACAN, (Continued)

22	23	24	25	26	27	28
L	R	L	R	—	L	—
				LIFT LEFT FOOT		LIFT RIGHT FOOT

STEP BACKWARDS

29 30 31 + 32 (WHEW!)

R	L	"UP" "UP" "DOWN"
		SAME AS
<u>STEP FORWARD</u>		<u>BASIC STEP</u>

BACK TO BASIC

NOTES: If leader wants to, figure can be repeated immediately following count #28 (signal by yelling and waving scarf around count #28 (Signal by yelling and waving scarf around count #27).

Presented by Mary Wallace
Kolo Festival 1980.

LORKE

(Van, Southeastern Turkey)

Pronunciation: Lor-kä.

Source: Sadettin Yeşilirmak of IFAD, Sabri of TFK.

Formation: Mixed lines, leader on right. Hold little fingers. Face forward.

Styling: Back straight. Somewhat bouncy.

Command to change: "Hop"

Time: 2/4

Figure 1:

1	2	3	4	5	6	(Continue 1-6 until command)
R	L	R	L	L	L	
LEFT TO RIGHT	LEFT TO LEFT	LEFT TO RIGHT	LEFT TO LEFT	LEFT TO LEFT	LEFT TO RIGHT	
ALWAYS FORW.	FORW.	FORW.	BACK	FORW.	BACK	

Figure 2:

1	2	3	4	5	6	(Continue 1-6 until command)
R	L	B	R	B	L	Leader will change to a backwaist hold before calling change to Fig. 3
LEFT TO RIGHT	LEFT TO RIGHT	LEFT TO RIGHT	LEFT TO LEFT	LEFT TO LEFT	LEFT TO RIGHT	Arms: Forw. Back Forw. Back Forw. Back

Figure 3: (Back Waist hold)

1	2	3	4	5	6	(Continue 1-6 until command)
R	L	B	R	B	L	
LEFT TO RIGHT	LEFT TO RIGHT	LEFT TO RIGHT	LEFT TO LEFT	LEFT TO LEFT	LEFT TO RIGHT	

To end:

1	2	3	4	5
R	L	B	R	L
WRITE AS IN FIG. 3				LEFT TO RIGHT

Presented by Mary Wallace

Kolo Festival, 1980

*Always find m... = R... L...
 Pausing...
 ...
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LARELLI

(Van, Southeastern Turkey)

Pronunciation: Lah-ré-lee

Sources: Sadettin Yeşilirmak of IFAD and Sabri of TFK

Formation: Short mixed lines, leader on right, back waist hold

Styling: Very loose, especially shoulders

Command to change: "hop"

Time: 4/4

Basic:

1	2	3 + 4
R	R	R R R
<small>L FOOT PLACED TOO INFRONT OFR</small>	<u>L IS FORWARD ON BALLOP FOOT</u>	

HOP IN PLACE

"HOP"

L - START FIG. 1 OR FIG. 2

Figure 1:

1	2	3	4	5	6	7	8	9	10	11 + 12	(CONTINUE BRL UNTIL COMMAND THEN DO BASIC)
R	L	R	L	R	L	-	R	-	L	B R L	
<small>BEND KNEES RAISE L-UP INTO IT</small>	<small>PUSH UP ON LEFT</small>	<small>AS IN COUNT 1</small>	<small>AS IN COUNT 2</small>	<small>AS IN COUNT 1</small>	<small>AS IN COUNT 2</small>	<small>KICK R TO SIDE</small>	<small>STEP IN FRONT OFR</small>	<small>KICK L TO SIDE</small>	<small>STEP INFRONT OFR</small>		
<u>BACK STAYS BASICALLY STRAIGHT</u>						<u>BEND FORWARD</u>		<u>BACK STRAIGHT</u>			
<u>TRAVEL FORWARD</u>						<u>TRAVEL BACK</u>					

Figure 2:

1	2	3	4	5	6	7	8	9 + 10	(CONTINUE 7-10 UNTIL COMMAND THEN DO BASIC)
R	L	R	L	R	L	-	-	B R L	
<small>KICK LEFT FOOT KNEE STRAIGHT</small>	<small>LIFT RIGHT BEHIND</small>	<small>AS IN COUNT 1</small>	<small>AS IN COUNT 2</small>	<small>AS IN COUNT 1</small>	<small>AS IN COUNT 2</small>	<small>SWING RIGHT DOWN</small>	<small>SWING RIGHT BACK</small>	<small>LIFT RIGHT BEHIND</small>	
<u>TRAVEL FORWARD</u>					<u>IN PLACE</u>		<u>TRAVEL BACK</u>		

Notes: Alternate figures with basic step. Leaders' discretion as to how many times to do each step. However, since the basic step is a little hard on your right leg, the leader can show some mercy by not doing the basic too many times between figures.

Presented by Mary Wallace

Kolo Festival 1980

KELEKVAN

(Van, Southeastern Turkey)

Pronunciation: Kē-lēk-van

Source: Sadettin Yeşilirmak of IFAD

Formation: Short lines, mixed or segregated, leader on right. Hands clasped, left over right, Face forward, dance close together, arms in back.

Styling: Very loose and bouncy. Shoulders are especially exaggerated.

Command to change: "Hop" or "Te-Te"

Time: 2/4

Introduction: Feet parallel, slightly spread. Weight shifts from right to left to right to left, etc. Keeping weight on balls of feet. Back straight. Bouncy--two easy bounces for each weight shift.

1	2	3	4	5	6	7	8	(CONTINUE UNTIL COMMAND)
R	-	L	-	R	-	L	-	

"HOP" BASIC - SMALL STEP FORWARD ON LEFT

BASIC:

1	2	3	4	5	6	7	8	(continue 1-8 until command)
R	-	L	-	R	-	L	-	

"HOP" BEGIN FIGURE 1 OR 2

FIGURE 1; PART 1:

1	2	3	4
L	HOP	R	HOP

TRAVEL FORWARD

PART 2:

1	2	3	4	5	6	7	8	9	10
L	-	R	-	L	-	R	-	L	HOP

AS IN BASIC TURN 180° TO RIGHT *

PART 3:

1	2	3	4
R	HOP	L	HOP

TRAVEL TO REAR *

* FACING REAR, KEEP FINGERS LINKED WITH PALMS OPEN, RIGHT ARM ACROSS STOMACH, LEFT ARM BEHIND BACK, LEAN OVER.

(Continued next page)

KELEKVAN, (Continued)

PART 4

1	2	3	4	5	6	7	8	9	10	(GO BACK TO BASIC)
R	-	L	-	R	-	L	P	R	-	
TURN RIGHT									TURN LEFT	

AS IN INTRODUCTION EXCEPT LEFT HAND IS AT SMALL OF BACK

FIGURE 2; PART 1:

1	2	3	4	5	6	7	8
L	R	L	HOP	R	L	R	HOP

TRAVEL FORWARD, EACH STEP TAKES EQUAL WEIGHT

PART 2: SAME AS IN FIGURE 1

PART 3:

1	2	3	4	5	6	7	8
R	L	R	HOP	L	R	L	HOP

TRAVEL TO REAR EACH STEP TAKES EQUAL WEIGHT BODY POSITION AS IN FIGURE 1

PART 4: AS IN FIGURE 1 (GO BACK TO BASIC)

Notes: Figures are alternated with basic step. Leader's discretion as to how many times to do one figure before changing to the other. To indicate which figure to do, leader can use fingers (one finger means fig. 1, two fingers mean fig. 2) or leader can use Turkish names (bir=one; iki=two) or use a combination.

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AGIRLAMA

(Antep, Southeastern, Turkey)

Pronunciation: Ah-hir-la-ma

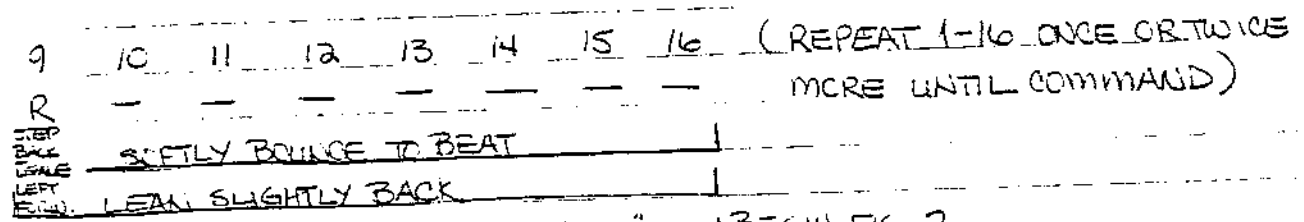
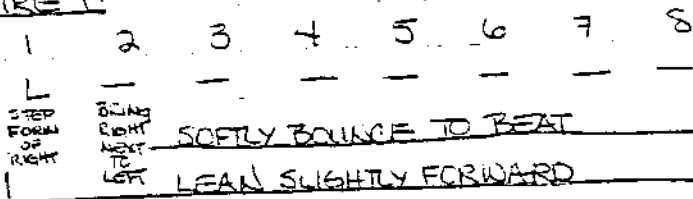
Source: Eyüp Leblebigi of IFAD.

Formation: Mixed line, leader on right, clasp hands (person with shorter arms will find it more comfortable to have his/her hands over the hands of the person next to him/her) bend elbows, stay very close to the people you're dancing next to.

Command to change: "Hayda" or "Hopa".

Time: 4/4

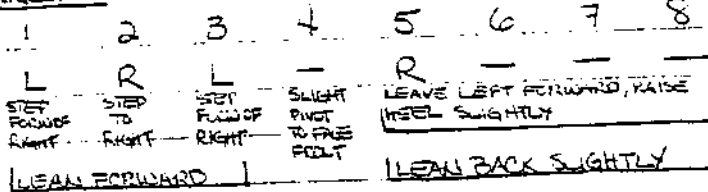
FIGURE 1:



"HAYDA"

BEGIN FIG. 2

FIGURE 2:

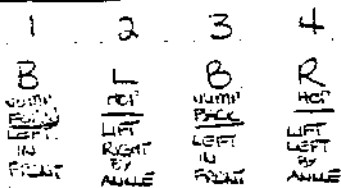


(CONTINUE 1-8 UNTIL COMMAND)

"HAYDA"

BEGIN FIG. 3

FIGURE 3:



(CONTINUE 1-4 UNTIL COMMAND)

TRAVEL TO RIGHT

"HAYDA"

BEGIN FIG. 4

(Continued next page)

AGIRLAMA (Continued)

FIGURE 4:

1	2	3	4	5	6	7	8	9	10
R	L	L	R	R	L	R	L	B	R
HOP	LEAP	HOP	LEAP	HOP	WEDGE	WEDGE	WEDGE		TEI
TOUCH	LIFT	TOUCH	LIFT	TOUCH	RIGHT	LEFT	RIGHT		LIFT
LEFT	RIGHT	RIGHT	LEFT	LEFT	FOUR	FOUR	FOUR		LEFT
HOP	BY	HEEL	BY	HEEL					BY
FOUR	ANKLE	FOUR	ANKLE	FOUR					ANKLE
<u>DO IN PLACE + FACING FORWARD, BACK STRAIGHT</u>									

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DELILE

(Diyarbakir, Southeastern Turkey)

Pronunciation: Deh-li-leh

Sources: Ömer İşik of IFAD and TFK, Istanbul; also Diyarbakir from local performing group, townsmen and villagers of area.

Formation: Lines (traditionally segregated). Leader on right, join little fingers, hold hands near hips (may be held higher).

Styling: Shoulders fairly loose

Time: 2/4

1	2	3	4	5	6	7	8
R	L	R	—	L	R	L	—
<u>TRAVEL DIAGONALLY</u>			TOUCH	<u>TAKE SMALL STEPS</u>			TOUCH
FORWARD TO RIGHT			LEFT	STRAIGHT BACK			RIGHT
			BY				BY
			RIGHT				LEFT

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