

1980
GLAMOC

DIKISHIELDS



Holiday Camp

Dance Syllabus

HOLIDAY CAMP 1980

December 27, 1980 - January 1, 1981


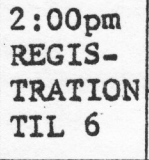
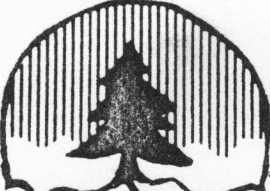

Pilgrim Pines

Oak Glen, California

Directors:

Dick Oakes and Diki Shields

Holiday Camp Schedule

1980-81		Dec. 27 SAT	Dec. 28 SUN	Dec. 29 MON	Dec. 30 TUE	Dec. 31 WED	Jan. 1 THU
8:00--8:30	BREAKFAST		BREAKFAST				SLEEP
8:45--9:00	WARM-UP		Staff	Staff	Staff	Staff	
9:00--9:55	SESSION I		Dick	Yaakov	Dick	Katina	PACK
10:00-10:55	SESSION II		Yaakov	Dick	Don	Yaakov	BRUNCH
11:00-11:55	SESSION III		Don	Katina	Yaakov	Dick	CLEAN-UP
12:00-12:30	FREE TIME		FREEE				HAPPY NEW YEAR!
12:30--1:00	LUNCH		LUNCH				
1:00--4:00	FREE TIME		FREEE				
4:00--4:55	SESSION IV						
5:00--5:55	SPECIALS					PARTY	
6:00--6:45	DINNER	2:00pm REGIS- TRATION TIL 6	DINNER				SOUP
6:45--7:30	FREE TIME		FREEEE				FREE
7:30-10:30	EVE PROGRAM		EVENING PROGRAM				PROGRAM, BUFFET, PROGRAM AND NEW YEARS EVE PARTY
10:30--?:??	AFTER PARTY		AFTER PARTIES				
		<h1>Holiday Camp</h1>					

notes:

DIKI SHIELDS

Diki is the energetic and versatile co-director and co-founder of Holiday Camp. She is currently an instructor of reading and folk dance at Riverside City College. She teaches recreational folk dancing (has for 12 years) and does workshops in children's dances for teachers. She enjoys gourmet cooking (and eating) and grows her own vegetables in her garden in Riverside. She also started a new camp this year -- the Northwest Balkan Camp located in Washington State on Whidbey Island which was so successful that it will be repeated this year.

Diki began dancing as an undergraduate at UCR, although she learned a few Greek dances as a child at festivals and weddings because her parents are both from southern Greece.

She began teaching folk dance at UCR because she was usually the only person from Riverside who attended workshops or dance camps in Los Angeles, San Diego or Santa Barbara.

Somehow in the midst of this activity she found time to earn a MA in Reading from UCR and raise three children. Her twin boys attend college in Washington State. Her daughter Katina, an excellent dancer, is at Holiday Camp leading the morning warm ups.

DICK OAKES

Dick, the vivacious co-director and co-founder of Holiday Camp, is an internationally known folk dance instructor. He has taught at camps, seminars, workshops and week end institutes all over the U.S.A. and last winter toured Hong Kong and Taiwan. He is currently based in Los Angeles and teaches at the Intersection Folk Dance Cafe.

He began folk dancing in San Diego. As a Navy medic wandering through Balboa Park in his off hours he was attracted to the sounds of the strange music, stamping and hollering of the San Diego Folk Dancers. He joined them, kept dancing and was thoroughly hooked. He eventually helped found the Cygany Dancers and has performed with Aman, Betyarok, GTV D' Oberlanders, Candy Dancers, Viltis and Westwind International Folk Ensemble.

His teaching career began almost accidentally in 1960 at the Federation Folk Dance Camp at Santa Barbara where he was asked by the camp teachers at an after party to show them a dance that he knew. His teaching skill was immediately apparent and he was soon being asked by many groups to give workshops.

DON ALLEN

Don is the tall and good looking square dance teacher and caller at Holiday Camp this year. He is an instructor of dance at Brigham Young University in Provo, Utah and an advisor to the square dance, clogging and folk dance clubs. In addition squares he teaches international folk dancing, clogging and social dance.

Don started square dancing in elementary school and graduated to social dance in junior high. When he attended BYU in 1964 he began dancing with the Brigham Young Folk Dancers. In 1970 he was hired as full time faculty and assistant director of the Brigham Young International Folkdancers.

He went with the BYU Folkdancers on six European summer tours as performer, artistic director and tour director. (He met Katina in Greece on one of the trips.) He has also toured with the BYU Folkdancers in the United States for fourteen years as tour director, performer and technical man.

He has taught at folk dance camps all over the U.S. and has done workshops and choreography for many schools.

He is married and has four children.

KATINA SAVVIDIS

Katina's warm and sparkling personality will help you start the days at Holiday Camp on the right foot with her early morning warm-up session. She is currently working on a MA in Dance Ethnology at UCLA. She is also the director/choreographer for the "Olympian Dancers" of Long Beach.

She started folk dancing in high school when she saw how much fun her mother was having with the Riverside Folkdancers. She has performed with the Parthenon Dance Troupe on the Island of Crete, the Dora Strattou Theatre (the national folk dance company of Greece) in Athens and the Avaz Folk Ensemble of Los Angeles.

She has taught folkdance at local coffee houses --the Intersection, Zorba's, Veselo, Caliope's and the Intersection in Athens, Greece. She has given workshops in Greek dance in Denver, Colorado and Kansas City.

Last year Katina did the choreography for the United Artists film The Longriders, a movie about the James brothers. The dancing scene, which took place at a wedding, included clogging and buck dancing.

YA'AKOV EDEN

Ya'akov is teacher of Israeli dance at Holiday Camp. He is an instructor of dance at Ball State University in Muncie, Indiana. He is also Director of "Banevolks" the Ball State Folk Dance Repertory Co. As Director of "Banevolks" he is in charge of choreography, costume design, booking and everything else related to production.

He has been a professional dancer and choreographer in both Israel and the United States. He started his dancing career at the age of 11 with the Youth Movement in Israel. He danced with the National Kibutz Troup Lahakat Hachativa and then joined the Famed Students of Haifa Dancers. He also had his own group, the Northwest Repertory.

In 1966 Ya'akov came to the United States and danced professionally with Tel-Aviv Review. While in the States he earned his BA. in dance from the University of Oregon and his M.A. from Ball State University.

Since 1978 he has been Director of "Blue Star" Israeli Folk Dance Camp in North Carolina. He has also travelled throughout the U.S. and Canada conducting workshops and teaching at camps.

Ya'akov Eden

Israeli Dances

Ba'ah Menucha

Belev Echad — nice line dance, interesting

Bisabasi

— Hagashashim — Couple

* Klayzmer — Nice, Easy

Marsh Hadayagim

Nafshi Homa

Nigunim

Tsion Tamati

Guanim- pretty, slow, circle dance

BA'AH MENUCHA
Circle Dance

Translation: The Worker Got a Rest
Dance: Moshe Ashkenazi (Mussa)
Meter: 4/4
Formation: Circle in a simple hold, face LOD (CCW)

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
<u>Part A - (face LOD - CCW)</u>		
1	1-4	4 Steps fwd. R, L, R, L
2	1-2	Cross R over L
	3-4	Cross L over R
3	1	Cross R over L, moving toward the center
	2	Step L to L, L remains behind R
	3	Cross R over L, moving toward the center
	4	Hold
4	1-4	Repeat Meas. 3, Part A, reverse footwork and direction
5-8		Repeat Meas. 1-4, Part A
<u>Part B - (face center)</u>		
1	1	Sway R to R
	2	Hold
	3	Sway L to L
	4	Hold
2	1-4	Sideway two-step R to R, step R to R close L beside R, step R to R and hold
3-4		Repeat Meas. 1-2, Part B, reverse footwork and direction
5	1	Step R to R
	2	Touch L behind R
	3	Step L to L
	4	Touch R behind L
6	1-3	3 Step turn to R - R, L, R
	4	Close L beside R
7-8		Repeat Meas. 5-6, Part B, reverse footwork and direction
<u>Part C - (face center)</u>		
1	1-2	2 Steps fwd. R, L
	3	Step R fwd. while bending knees and raising arms
	4	Step L back
2	1-4	Repeat Meas. 1, Part C, reverse direction
3-4	1-6	Double Tcherkessia w/R
	7	Close R beside L
	8	Hold
5-8		Repeat Meas. 1-4, Part C

BELEV ECHADLine Dance

The dance is a debka done flat footed and very Middle Eastern in its style.

Translation: With One Heart

Dance: Yoav Ashriel

Meter: 2/8, each 1/8 is counted as 1 count

Formation: Line in a simple hold

<u>Measures</u>	<u>Counts</u>	<u>Description</u> <u>Part A - (face LOD)</u>
1	1-2	Debka step R fwd.
2	1	Step L fwd.
	2	Hold
3	1	Step R fwd.
	2	Stamp L beside R w/bent knee
4	1	Step R fwd.
	2	Hold
5	1	Touch L fwd.
	2	Bend R Knee
6	1-2	Repeat cts. 1-2, Meas. 5, Part A, reverse direction
7-8		Repeat Meas. 3-4, Part A, reverse footwork
9-32		Repeat Meas. 1-8, Part A, 3 more times

<u>Part B - (face center)</u>		
1	1	Stamp R over L, leading with R shoulder
	2	Lift R while bending L knee
2	1-2	Repeat Meas. 1, Part B
3	1	Stamp R to R
	2	Close L beside R
4	1	Stamp R to R
	2	Hold
5	1	Leap L to L
	2	Cross R over L w/bent knee
6	1	Stamp L behind R w/bent knee while straightening R fwd.
	2	Hold
7	1-2	Circle R to R and leap onto R
8	1	Close L beside R
	2	Hold
9-32		Repeat Meas. 1-8, Part B, 3 more times

<u>Part C</u>		
1	1	Step R to R
	2	Bend R knee
2	1	Cross L over R
	2	Bend L knee
3	1	Step R back
	2	Bend R knee
4	1	Step L to L
	2	Bend L knee
5-8		Repeat Meas. 1-4, Part C
9-10		Two step R fwd., toward center w/stamps
11	1	Hop on R
	2	Cross L over R while bending knees and body forward
12	1	Step R back in place
	2	Hold

<u>Measures</u>	<u>counts</u>	<u>Description</u>
13-16		Repeat Meas. 9-12, Part C, reverse footwork
17-20		4 steps w/ knee bends back - R, L, R, L
21-32		Repeat Meas. 9-20, Part C

Part D

1	1	Stamp R to R
	2	Hold
2	1	Hop on R
	2	Extend L fwd.
3	1	Hop on R
	2	Extend L back
4	1	Stamp L over R while bending fwd.
	2	Stamp R to R
5	1	Stamp L over R while bending fwd.
	2	Hold
6	1	Stamp R to R, body up
	2	Close L beside R
7	1	Stamp R to R
	2	Hold
8	1	Cross L behind R
	2	Hold
9-16		Repeat Meas. 1-8, Part D

Interlude

1	1	Step R to R
	2	Bend R knee
2	1	Close L beside R
	2	Bend L knee
3-4		Repeat Meas. 1-2, Interlude

Part E

1-20		Repeat Part D and Interlude
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RISABASI
Line Dance

The dance portrays very well the Yemenite dance style.

Translation: Little Hot Pepper
Dance: Se'adya Amishay
Meter: 6/4
Formation: Circle in a simple hold, face LOD (CCW)

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
<u>Part A</u>		
1	1-2	Step R to R and hold
	3-4	Cross L over R while bending knees and snapping fingers
	5-6	Fast Yemenite R
2	1-6	Repeat cts. 1-6, Part A, reverse footwork and direction
3-4		Repeat Meas. 1-2, Part A
<u>Part B</u>		
1	1-2	Cross R over L and hold
	3-4	Step L back and hold
	5-6	Step R to R and hold
2	1-4	Yemenite L
	5-6	Fast Yemenite R
3	1-2	Step L back while turning $\frac{1}{2}$ a turn CCW w/ bent knees
	3-4	Close R beside L while straightening knees
	5-6	Repeat cts. 1-2, Meas. 3, Part B
4	1-4	Yemenite R
	5-6	Fast Yemenite L
5-6		Repeat Meas. 3-4, Part B, reverse footwork and direction
<u>Part C</u>		
1	1-2	Step L fwd. and hold
	3-4	Close R beside L and hold
	5-6	Jump back and land on L
2	1-2	Step R fwd. and hold
	3-4	Close L beside R and hold
	5-6	Jump back and land on L

GUANIM
Circle Dance

Translation: Shades of Color
Dance: Shlomo Maman
Meter: 4/4
Formation: Circle in simple hold, face center

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
<u>Part A - (face center)</u>		
1	1	Cross R over L
	2	Touch L heel beside R w/sound
	3	Brush L toes fwd. while turning to face LOD
	4	Hold
2	1-4	Slow two-step L fwd.
3-4		Repeat Meas. 1-2, Part A
5	1-3	3 steps fwd. - R, L, R, toward center
	4	Turn on R $\frac{1}{2}$ turn to R, end facing out
6	1	Step L fwd. w/ bent knee
	2	Step R back in place
	3-4	Repeat cts. 1-2, Meas 6, Part A, reverse direction
7-8		Repeat Meas. 5-6, Part A, reverse footwork and direction
<u>Part B - (face center)</u>		
1	1-2	2 sways R, L
	3	Step R to R, arms extended to side
	4	Cross L over R w/bent knees, arms crossing in front of chest
2	1-4	Repeat cts. 3-4, Meas. 1, Part B, twice more
3	1-3	3 step turn - R,L, R, to R
	4	Hold
4	1	Step L to L
	2	Cross R over L
	3	Step L to L into a lunge
	4	Hold
5-8		Repeat Meas. 1-4 Part B

HAGASHASHIM
Couple Dance

A love dance where the man courts the woman. Done to a Mediterranean styled melody.
Translation: The Scouts (Trackers, Pathfinders)
Dance: Eliyahu Gamliel
Meter: 2/4
Formation: Couples in a single circle, W on M's R, no hand hold

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
		<u>Part A - (face LOD , hands behind own back)</u>
1	1-2	Fast two-step R, moving diagonally fwd., leading w/R shoulder
2	1-2	Repeat Meas. 1, Part A, reverse footwork and direction
3	1	Step R to R, facing center
	2	Step L behind R
4	1-2	2 Steps R, L, fwd. in LOD
5-16		Repeat Meas. 1-4, Part A 3 more times
		<u>Part B - (circle in a simple hold)</u>
1-2	1-4	4 Running steps fwd. - R, L, R, L
3	1-2	2 Running steps back, R, L, in LOD while arms are raised
4	1-2	2 Running steps fwd. R, L, in LOD, arms are lowered
5-12		Repeat Meas. 1-4, Part B, twice more
		<u>Slow Interlude - (face partner, M face LOD)</u>
1	1	Step R to R
	2	Hold
2	1	Close L beside R w/out weight, bending knees and snapping fingers
	2	Hold
3-4		Repeat Meas. 1-2, Slow Interlude, reverse footwork and direction
		<u>Part C</u>
1	1-2	Two-step R fwd. while arms are raised to R, M moving away from center, W moving toward center
2	1-2	Repeat Meas. 1, Part C, reverse footwork and direction
3	1-2	2 Steps R, L, while turning 1/2 a turn to R, end facing partner
4	1	Step R back
	2	Step L fwd. in place
5-6		Repeat Meas. 1-2, Part C, moving toward partner
7-8		4 Steps fwd.- R, L, R, L, toward partner
9-12		8 Running steps starting w/R, turning CW w/partner in a buzz hold
13-15		6 Buzz steps turning CW w/partner
		<u>Interlude - (face center in a simple hold)</u>
1	1	Step R to R
	2	Touch L beside R
2	1-2	Repeat Meas. 1, Interlude, reverse footwork and direction
3-4		Repeat Meas. 1-2, Interlude

KLAYZMER
Line Dance

The dance is influenced strongly by the Chassidic dance style.

Translation: Song Instruments

Dance: Yo'av Ashriel

Meter: 4/4

Formation: Short lines in a shoulder hold

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
<u>Part A - (face center)</u>		
1	1	Stamp R to R
	2	Step L behind R while bending knees
	3-4	Repeat cts. 1-2, Meas. 1, Part A
2	1-4	Repeat Meas. 1, Part A
3	1-3	3 Steps fwd. R, L, R, toward center
	4	Lift L
4	1-4	Repeat Meas. 3, Part A, reverse footwork and direction
5	1	Stamp R over L
	2	Step L to L
	3	Step R behind L
	4	Step L to L
6	1-4	Repeat Meas. 5, Part A
7	1	Stamp R across L
	2	Step L in place behind R
	3	Close R beside L
	4	Stamp L across R
8	1	Step R in place, behind L
	2	Close L beside R
	3	Place R heel fwd.
	4	Lift R
9-16		Repeat Meas. 1-8, Part A
<u>Part B - (face LOD, CCW, both hands on shoulders in front)</u>		
1	1-4	4 Steps fwd. - R, L, R, L
2	1	Place R heel fwd. w/weight, body leans back
	2	Step L back
	3	Step R back, body leans fwd.
	4	Close L beside R
3	1	Step R to R
	2	Close L beside R
	3	Step R to R
	4	Lift L across R w/bent knee
4	1-4	Repeat Meas. 3, Part B, reverse footwork and direction
5-8		Repeat Meas. 1-4, Part B

MARSH HADAYAGIM
Couple Dance

The song is based on a Brazilian melody.

Translation: Fishermen's March
Dance: Shalom Amar
Meter: 4/4
Formation: Couple in a simple hold, W on M's R, face LOD
Note: M's steps are described, W does opposite

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
<u>Part A - (face LOD)</u>		
1	1-4	2 Fast two-steps fwd. R, L
2	1	Stamp R fwd.
	2	Swing L while turning on R end facing RLOD, join both hands
	3-4	Fast two-step fwd. L
3	1	Step R to R
	2	Cross L over R
	3	Step R to R
	4	Step L behind R
4	1-4	Repeat Meas. 6, Part A, end facing LOD
5-12		Repeat Meas. 1-4, Part A twice more
<u>Part B - (face partner)</u>		
Note: Footwork same for both		
1	1-2	2 Steps R, L while changing places
	3	Step R back w/bent knee
	4	Step L fwd. in place
2	1	Step R fwd. w/bent knee
	2	Step L back in place
	3	Step R back w/bent knee
	4	Step L fwd. in place
3	1-3	3 Step turn to R - R, L, R
	4	Hold
4	1	Step L to L on ball of foot
	2	Cross R over L w/bent knees
	3-4	Repeat cts. 1-2, Meas. 4, Part B
5-6		Repeat Meas. 3-4, Part B, reverse footwork and direction
7	1-4	Partners in a buzz hold turn 1/2 a turn- M- R.L.R. and hold W- R,L,R,L end in a simple hold
8	1	Step L to L
	2	Step R in place
	3	Close L beside R while turning to face partner
	4	Hold
		Note: W does Meas. 8, Part B starting w/R
9-16		Repeat Meas. 1-8, Part B

NAFSHI HOMA
Line Dance

The dance combines the Debka style with fast Yemenite steps. Typical of the early Debka dances done around the camp fire.

Translation: My Soul Longs For

Dance: Moti Alfasi

Meter: 4/4 and 2/4

Formation: Short lines in a simple hold

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
		<u>Part A - (face LOD)</u>
1	1-4	4 Steps R, L, R, L, steps are bouncy
2	1-2	Fast Yemenite R
	3-4	Fast backward Yemenite L
3-4		Repeat Meas. 1-2, Part A
		<u>Part B - (face center, shoulder hold)</u>
1	1	Step R to R
	2	Step L behind R
	3	Step R to R
	4	Touch L ball of foot across R
2	1-2	Repeat cts. 3-4, Meas. 1, Part B, reverse footwork and
	3	direction Leap R to R while arching R fwd. and to R
	4	Cross L over R w/bent knee
2/4 Meter		
3	1	Squat on both feet
	2	Up on L while R kicks fwd.
4-6		Repeat Meas. 1-3, Part B
		<u>Part C - (face LOD, simple hold)</u>
1	1-2	2 Leaps fwd. R, L
	3-4	Fast Yemenite R
2	1-2	Fast backward Yemenite L
	3-4	Repeat cts. 1-2, Meas. 1, Part C
3	1-2	Debka jump to L land on L, R up w/bent knee
4-6		Repeat Meas. 1-3, Part C

NINGUNIM
Couple Dance

Translation: Melodies
Dance: Bentsi Tiram
Meter: 3/4
Formation: Couples in Promenade position, W on M's R, face LOD
Note: M's steps are described, W does opposite

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
<u>Part A</u>		
1-2		2 Waltz steps fwd. - L, R, while turning a $\frac{1}{2}$ turn, M turn CW, W turns CCW, end with back to LOD
3-4		2 Waltz steps back - L, R
5		Waltz step L fwd.
6		Waltz step R back
7-8		2 Waltz steps - L, R, M in place while turning the W under R hand, end facing LOD in Promenade position
9-16		Repeat Meas. 1-8, Part A
<u>Part B - (face LOD, no hand hold)</u>		
1	1-2	Slow step L to L toward center
	3	Close R beside L
2	1	Step L to L
	2	Cross R over L
	3	Step L back in place
3-4		2 Waltz steps - R, L turning a full turn to R
		Note: Partners change places during Meas. 3-4, Part B, the M moves behind the W
5-8		Repeat Meas. 1-4, Part B, reverse footwork and direction)
<u>Part C - (face partner, both hands joined, M's back to center)</u>		
1		Waltz step L fwd, toward partner
2		Waltz step R back away from partner
3		Waltz step L fwd, toward partner, W turns L w/the waltz step under M's R arm and ends up in a wrap-around position, both facing out
4		Waltz step R while turning a $\frac{1}{2}$ turn CCW, end facing center
5		Waltz step L FWD, while raising M's L hand and W's R hand
6		Waltz step R back while lowering hands
7		Waltz step L in place while W turn to R toward the center
		Partners end facing both hands joined, W's back to center
8		Waltz step R back away from partner
9-16		Repeat Meas. 1-8, Part C, reverse directions

THION TANATI
Circle Dance

The dance portrays the great longing the Jews have for returning to Zion - Israel.

Translation: My Innocent Zion
Dance: Eliyahu Gamliel
Meter: 3/4
Formation: Circle in a simple hold

<u>Measures</u>	<u>Counts</u>	<u>Description</u>
<u>Part A</u>		
1	1-3	3 Steps fwd. - R, L, R, in LOD, CCW, on the third step turn to face center
2	1	Step L back w/bent knee
	2	Step R fwd.
	3	Close L beside R
3-4		Repeat Meas. 1-2, Part A
5	1	Step R to R
	2	Cross L over R
	3	Step R back behind L
6	1-3	3 Step turn - L, R, L to L moving to RLOD, CW
7	1	Step R across L w/bent knee, hands and fingers stretched to L
	2	Step L to L elbows bent, body straight
	3	Repeat ct. 1, Meas. 7, Part A
8	1	Repeat ct. 2, Meas. 7, Part A
	2-3	Repeat cts. 1-2, Meas. 7, Part A
9-16		Repeat Meas. 1-8, Part A
<u>Part B - (face center)</u>		
1	1-3	3 Steps fwd. - R, L, R
2	1	Step L fwd. w/bent knee
	2	Close R beside L
	3	Hold
3-4		Repeat Meas. 1-2, Part B, reverse direction
5	1-2	2 Steps fwd. - R, L
	3	Brush R heel while rising on L
6		Repeat Meas. 5, Part B
7	1	Cross R over L
	2	Step L in place, behind R
	3	
8	1-2 } 3	3 Step turn CW, R, L, R moving back Close L beside R, face center
<u>Part C</u>		
1	1-3	3 Steps - R, L, R in LOD, CCW
2	1	Cross L over R
	2	Close R beside L, turn to face RLOD, CW
	3	Hold
3-4		Repeat Meas. 1-2, Part C, reverse footwork and direction
5-6	1-6	2 Waltz steps - R, L, to complete 1 solo turn to R, CW
7	1	Step R fwd., toward center
	2	Close L beside R while rising to balls of feet
	3	Hold
8	1-3	Repeat Meas. 7, Part C, reverse footwork and direction
<u>Interlude</u>		
		Repeat Meas. 1-8, Part A

DICK OAKES

Dobrudzanska Ruka	Bulgaria
Dramskota Horo	Bulgaria
Glamoc	Yugoslavia
Jovinata	Bulgaria
- Kroumovo Horo *	Bulgaria - interesting (jump pattern)
- Plovdivska Racenica	Bulgaria
Prorupta	Yugoslavia
Sojanca	Yugoslavia
- Strandzansko Horo	Bulgaria - interesting

DOBRUDŽANSKA RŮKA

Bulgaria

Dobrudžanska Rŭka (doh-broo-DZHAHNS-kah RUH-kah) means "arms of Dobrudža" in the local dialects of this area of the Balkan countries. Yves Moreau learned this dance from Camille Brochu of Montreal. Miss Brochu learned the dance in Sofia from the "Ansaml Sredec" during the summer of 1968. Yves later worked on the dance in Sofia himself and these notes reflect additions to the original description. Although choreographed for stage in Sofia, the steps and styling are based on those movements found in the Dobrudža area of Bulgaria. Yves also found that a Dobrudžan men's dance complimented this women's dance on stage.

RECORD: XOPO (45rpm) X-318; NAMA 2 (LP) 1002, side 2, band 1

FORMATION: Open cir of W with hands joined and held at shldr level in "W" pos.

METER: The music is in 2/4 meter.

STEPS AND STYLING: The women of Dobrudža dance with much feeling but with much more calm and simplicity than the men. Head movements and slight twists of the shoulders are present in the dance and the hands are in constant motion which is why the dance is referred to by the name of "Rŭka". Women of Dobrudža often shout a rolling call: "lju-lju-lju-lju-lju....." and pronounced "lyoo-lyoo....." etc. Steps are soft, delicate and feminine at all times. Both recordings above should be slowed down slightly.

MEAS

PATTERN

INTRODUCTION

1-4 No action during musical introduction.

BASIC STEP

1 Facing slightly and moving R, step up onto ball of R (ct 1), softly lowering R heel, lightly stamp L next to R (ct &), step up onto ball of L (ct 2), softly lowering L heel, lightly stamp R next to L (ct &).
2-16 Repeat action of meas 1 fifteen more times.

NOTE: All through this figure the hands are marking time with a slight down-up motion with the steps and the hips are swung from side-to-side over the active step.

Continued...

Meas I. HANDS ON HIPS

- 1 Facing ctr with hands on hips, fingers fwd: Step R turning to face diag R (ct 1), lightly stamp L next to R (ct &), still facing diag R, step slightly swd L (ct 2), lightly stamp R next to L (ct &),
 - 2 Still facing diag R, step slightly swd R (ct 1), lightly stamp L next to R (ct &),
Turning to face fwd, step L (ct 2), lightly stamp R next to L (ct &),
 - 3 Turning to face diag L, step R (ct 1), lightly stamp L next to R (ct &),
Turning to face ctr, step L (ct 2), lightly stamp R next to L (ct &),
 - 4 Still facing ctr, step slightly swd R (ct 1), lightly stamp L next to R (ct &),
Turning to face diag L, step L (ct 2), lightly stamp R next to L (ct &).
- 5-16 Repeat action of meas 1-4 making $\frac{1}{2}$ turn CW to again face diag R to start the figure three more times.

NOTE: As in the Basic Step, the hips are swung from side-to-side over the active step. In addition, the upper body tends to precede the lower body as the dancers to face a new direction giving the figure a fluidity of motion. For ease in remembering, the number of steps for each direction change are "3-1-1-2-1".

II. HANDS IN "V" POSITION

- 1 Facing ctr with hands joined down in "V" pos, step swd R swinging hands bwd (ct 1), step L across in front of R swinging hands low fwd (ct &), step swd R swinging hands bwd (ct 2), step L across in front of R swinging hands low fwd (ct &),
 - 2 Step swd R swinging hands bwd (ct 1), lightly stamp L next to R swinging hands low fwd (ct &), step swd L swinging hands bwd (ct 2), lightly stamp R beside L swinging hands low fwd (ct &).
- 3-16 Repeat action of meas 1-2 seven more times.

NOTE: The hips are swung from side-to-side over the active step on meas 2,4,6,8.

Continued...

Meas III. HANDS HIGH WITH STRAIGHT ARMS

- 1-2 Dance two meas of Basic Step fwd with hands moving as follows:
Bring hands fwd from shoulder level and down slowly (ct 1), continue bringing hands down so they are adjacent to hips on (ct &), swing hands bwd (ct 2), begin swinging hands fwd so they are adjacent to hips on (ct &); swing hands low fwd (ct 1), begin swinging hands bwd so they are adjacent to hips on (ct &), swing hands bwd (ct 2), begin swinging hands fwd so they are adjacent to hips on (ct &). (Arm movements are smooth throughout.)
- 3 Swinging hands quickly upward to about a 50 degree angle with straight arms (no bend to elbows), hop on L in place (ct 1), lightly stamp R next to L (ct &), step R in place (ct 2), lightly stamp L next to R (ct &),
- 4 step L in place (ct 1), lightly stamp R next to L (ct &), lightly stamp R next to L again bringing hands to shoulder level in "W" pos (ct 2), hold (ct &).
- 5-16 Repeat action of meas 1-4 three more times.

IV. HANDS HIGH WITH SWAYING ARMS

- 1 Bring hands up to about a 50 degree angle but this time with elbows slightly bent and, facing slightly and moving R, dance one Basic Step in LOD with hands swaying as follows:
Begin slight sway of hands to R (ct 1), complete slight sway of hands to R (ct &), begin slight sway of hands to L (ct 2), complete slight sway of hands to L (ct &).
- 2 Turning to face slightly to L but continuing in LOD, dance one Basic Step bwd with hands swaying as follows:
Begin slight sway of hands to R (ct 1), complete slight sway of hands to R (ct &), begin slight sway of hands to L (ct 2), bring hands to shoulder level in "W" pos (ct &),
- 3 Facing ctr, step slightly swd R bringing hands farther downward as elbows move bwd into "Low W" pos (ct 1), sharply brush L low fwd as hands are brought fwd straight out from shoulders (ct &), step L in place as hands are brought down and bwd (ct 2), swing hands low fwd (ct &),
- 4 lightly stamp R in place as hands are swung bwd (ct 1), swing hands low fwd (ct &), lightly stamp R in place again as hands are swing bwd (ct 2), begin swinging hands upward (ct &).
- 5-16 Repeat action of meas 1-4 three more times.

Continued...

Meas V. HANDS EXTEND DIAG FWD TO L

- 1 Repeat action of meas 1, Fig 3,
- 2 Step bwd R (ct 1), step L beside R (ct &), step fwd R (ct 2), lightly stamp L beside R (ct &),
(NOTE: hand movements for meas 1-2 are the same as for meas 1-2 of Fig 3.)
- 3 Leap onto L in place bringing hands up high (ct 1), lightly stamp R next to L bringing hands down to shoulder level in "W" pos (ct &), step diag bwd R leaving L toe in contact with floor with L slightly turned inward (pigeon-toed) as hands are stretched fwd diag to L and head and eyes look out over hands diag L (ct 2), hold (ct &),
- 4 Step L diag fwd to L bringing hands in an arc into "W" pos at shoulder level (ct 1), light'y stamp R next to L as hands are moved in a slightly down-up motion (ct &), lightly stamp R next to L again as hands are moved in a slightly down-up motion (ct 2), hold (ct &).
- 5-16 Repeat action of meas 1-4 three more times.

Repeat action of Fig I, II, III, IV, V to end of music.

NOTE: It is nearly impossible in this type of dance notation to fully describe and break down all the various hand, shoulder, and head movements which form part of the typical styling as danced by the women of Dobrudža.

Taught by: Dick Oakes

Continued...

DRAMSKOTO HORO

Pirin, Bulgaria

Dramskoto Horo (DRAHM-skoh-toh hoh-ROH), or "dance from Dramskoto", is found in the Goce Delčev area of the Pirin region. Marcus Holt learned the dance from Mitko Manoff of the State Ensemble for Folk Songs and Dance of Sofia.

RECORD: XOP0 (LP) X-LP-5, side B, band 6

FORMATION: Segregated lines of M and W. M use shoulder hold ("T" pos), W hold joined hands at shoulder level with elbows bent ("W" pos).

METER AND RHYTHM: The music is in 7/16 meter. The rhythm is slow-quick-quick (3-2-2) and is counted below in three dancer's beats. This is sometimes referred to as the "Četvorno" rhythm.

STEPS AND STYLING: The term "hop" used below is a low raising and lowering of the heel only ("čukče").

MEAS

PATTERN

INTRODUCTION

1-8 No action.

THE DANCE

- 1 Facing diag R and moving in LOD, step R (ct 1), hop R lifting L across in front (ct 2), step L across in front of R (ct 3),
- 2 Repeat action of meas 1,
- 3 Facing ctr, step swd R (ct 1), step L next to R (ct 2), step R next to L (ct 3),
- 4 Repeat action of meas 3 to L with opp ftwk,
- 5 Step bwd R (ct 1), step in place L (ct 2), hold (ct 3),
- 6-8 Facing ctr and moving twd ctr, repeat action of meas 1-3,
- 9-10 Repeat action of meas 6-7 moving bwd with opp ftwk,
- 11 Step bwd L (ct 1), step in place R (ct 2), hold (ct 3),
- 12 Step L next to R (ct 1), hop L lifting R up in a bwd "bicycle" motion (ct 2), stamp R next to L without wt (ct 3).

taught by: Dick Oakes

GLAMOČ

Bosnia, Yugoslavia

Glamoč (GLAH-mohch) originated in the Glamočko Polje, or plains of Glamoč, in the Dinaric Mountain region of Bosnia. It is a "silent dance" (gluho njemo) meaning that it is danced without musical accompaniment. There are many such "silent dances" throughout the Dinara Planina region which includes parts of the republics of Croatia, Bosnia-Herzegovina and Montenegro. Glamoč was introduced by Elsie Dunin who learned the dance in Yugoslavia in 1957.

RECORD: Being a "silent dance", there is no musical accompaniment.

FORMATION: Closed circle (kolo) of mixed M and W, hands joined and held fwd at shldr level with elbows bent. Bodies are held quite erect and feet are shldr width apart and parallel. The dance begins when absolute silence reigns. A leader (kolovoda) calls the figure changes.

METER: As the leader dictates the tempo, the figures progress through a gradual tempo increase. The figures are in 3/4, 4/4, 5/4, 6/4, 6/8 and 8/4 meter.

STEPS AND STYLING: A caller improvises the sequence of figures and may continue the dance as long as he wishes. After the call, each figure is continued until the next call with the exception of the figure called "Vrati" which is done only once. The basic "Hajde" figure is called between most of the other figures.

METER

PATTERN

4/4 I. I (EE) "And"

Leader begins arm movement slowly to L and R, first straightening L arm to L while bending R arm across chest, and then straightening R arm to R while bending L arm across chest. The head does not follow the arm movement but faces twd the ctr of the cir. The next call, made as the arms are moving to the R, is not initiated until the leader is satisfied that the dancers are ready. The arm movements take about 4 cts per side.

Continued...

6/4 II. KRENI KOLO (KREH-nee KOH-loh) "Turn the circle"

Arms stay at shldr level. During the two walking steps the R arm is straight out to the R and the L arm is bent across the chest. Arms then move to the opposite side on the first pivot and back to original pos on the second.

Facing and moving to the L, step L (ct 1), step R (ct 2), step L, leaving R in place with partial wt (ct 3), pivot on both ft to face to R (ct 4), shift wt predominately onto R (ct 5), pivot on both ft to face L (ct 6).

Repeat action of cts 1-6 until next fig is called.

3/4 III. HAJDE (HAEE-deh) "Come along"

Joined hands come down to "V" pos.

Facing and moving to the L, step L (ct 1), step R (ct &), step L (ct 2), hop L, swinging R leg up in front (ct &), step R (ct 3), hop R, swinging L leg up in front (ct &).

Repeat action of cts 1-3 until next fig is called.

3/4 IV. JEDAN U KOLO (YEH-dahn oo KOH-loh) "One in the circle"

Joined hands held down in "V" pos.

Facing and moving to the L, step L (ct 1), step R (ct &), step L (ct 2), pivot to face twd ctr on L (ct &), stamp R twd ctr with bent knee taking wt, arms slightly fwd (ct 3).

Repeat action of cts 1-3 until next fig is called.

5/4 V. DVA U KOLO (DVAH oo KOH-loh) "Two in the circle"

Joined hands held down in "V" pos.

Repeat action of cts 1-3 of fig IV (cts 1-3), shift wt back onto L raising R (ct 4), stamp R twd ctr with bent knee taking wt, arms slightly fwd (ct 5).

Repeat action of cts 1-5 until next fig is called.

Continued...

8/4 VI. TRI U KOLO (TREE oo KOH-loh) "Three in the circle"

Joined hands held down in "V" pos.

Men: Repeat action of cts 1-3 of fig IV (cts 1-3), keeping R ft solidly in place, lean R knee to L,R,L,R (cts 4-7), hop bwd ("chug") sharply on R displacing L as L comes up to cross behind R ankle (ct 8).

Women: Repeat action of cts 1-2 of fig IV (cts 1-2), close R to L pivoting to face ctr as heels move L,R,L,R,L,R (cts 3-8).

Repeat action of cts 1-8 until next fig is called.

3/4 VII. VRATI (VRAH-tee) "Turn back"

This call is usually made on the first ct of a basic "Hajde" fig. Joined hands held down in "V" pos.

Facing and moving L, step L (ct 1), step R (ct &), step L (ct 2), releasing hands, pivot $\frac{1}{2}$ CW on L to face opp dir but keeping L hand in front, R hand in back (ct &), stamp R taking wt and resuming handhold (ct 3).

Resume "Hajde" fig until next fig is called. Cir is now moving CCW and does so until another "Vrati" is called.

6/8 VIII. PUZA (POOH-zah) "Crawl"

Joined hands held down in "V" pos.

Facing and moving L, step L (ct 1), step R (ct 2), step RLR moving only slightly fwd (cts 3&4), step LRL moving only slightly fwd (cts 5&6).

Repeat action of cts 1-6 until next fig is called.

6/8 IX. SARUKE (sah-ROO-keh) "With hands"

Joined hands raised to original Formation pos.

Facing ctr and shaking hands vigorously, step L in place (ct 1), step R in place (ct 2), step LRL in place (cts 3&4), step RLR in place (cts 5&6).

Repeat action of cts 1-6 until next fig is called.

Continued...

X. STOJ (STOY) "Stop"

All dancers freeze instantly into original Formation pos.

This pos is held until another call is made. The dance may continue if the leader so desires, or it may end there, or the leader may put in several false stops--for instance, if a dancer repeatedly errs in "Vrati" whereupon the leader may advance to the poor performer and say something like, "Ti, ne valja" (you, no good), causing that dancer to leave the circle. Or another may begin the kolo again. Should a leader feel that the dance has continued for a sufficient length of time, he stops the kolo and calls out:

DOSTA (DOH-stah) "Enough"

and the dance is ended.

The above represent only a portion of the figures that are available to the native kolovoda.

Taught by: Dick Oakes

JOVINATA

Bulgaria

Jovinata (YOH-vee-nah-tah), meaning "Jove's dance in small steps", was learned by Marcus Holt in the village of Bojana, Sofia district, during the summer of 1978.

RECORD: XOPO (LP) X-LP-5, side A, band 3

FORMATION: Long lines of mixed M and W using belt hold, R arm under.

METER AND RHYTHM: The music is in 18/16 meter. The rhythm is slow-quick-quick-quick-quick-slow-quick-quick (3-2-2-2-2-3-2-2) and is counted below in 8 dancer's beats.

STEPS AND STYLING: The term "hop" used below is a low raising and lowering of the heel only ("čukče").

MEAS

PATTERN

INTRODUCTION

1-8 No action.

THE DANCE

- 1 Facing diag R and moving in LOD, step R (ct 1), hop R lifting L across in front of R (ct 2), step L (ct 3), step R (ct 4), step L (ct 5),
- Turning to face ctr, do a small quick hop L (ct &), facing ctr, step slightly bwd R next to L (ct 6), step bwd L (ct 7), step bwd R (ct 8).
- 2 Facing diag L and moving in RLOD, repeat action of cts 1-5 of meas 1 to L with opp ftwk (cts 1-5),
- Continuing in RLOD, take one more step L (ct 6), turning to face ctr, step fwd R (ct 7), step fwd L (ct 8).
- Repeat the dance from beginning.

Taught by: Dick Oakes

KROUMOVO HORO

Thrace, Bulgaria

Kroumovo Horo (KROO-moh-voh hoh-ROH), meaning "dance from Kroumovo", is from the Jambol region of Thrace and was learned from the Strandža Folklore Ensemble of Burgas by Marcus Holt. This particular dance has also been incorporated as part of a men's Čestoto Horo in performing groups of the area.

RECORD: XOPO (LP) X-LP-5, side A, band 6

FORMATION: Lines of mixed M and W using belt hold, R arm under.

METER AND RHYTHM: The music is actually in a very fast 6/16 meter. The rhythm of each meas is two even beats of three cts each.

STEPS AND STYLING: Tropoli Step: Step in place, with accent, on full R (ct 1), tap L toe beside R, raising R heel (ct &), bring R heel down sharply taking wt (ct 2), tap L heel with a small scuff next to R (ct &). This step is danced as if the music were in 2/4 meter. (Also called "Čestoto Step") The term "hop" when used below is a low raising and lowering of the heel only ("čukče").

MEAS

PATTERN

INTRODUCTION

1-16 No action.

FIGURE I

- 1 Facing ctr, step swd R (ct 1), step L across in back of R (ct 2),
- 2-3 Repeat action of meas 1 two more times,
- 4 Small step R diag fwd to R (ct 1), small step L diag fwd to R (ct 2),
- 5 Jump on both ft facing diag L with R slightly fwd of L (ct 1), hop R facing diag R and bringing L up to R ankle (ct 2),
- 6 Step L slightly across in front of R (ct 1), hop L turning to face ctr and bringing R up to L ankle (ct 2),
- 7 Step swd R (ct 1), hop R bringing L across in front of R (ct 2),

Continued...

- 8-10 Repeat action of meas 1-3 to L with opp ftwk,
 11 Repeat action of meas 7 to L with opp ftwk,
 12 Step bwd R (ct 1), hop R lifting L slightly fwd (ct 2),
 13 Step bwd L (ct 1), hop L lifting R slightly fwd (ct 2),
 14 Facing slightly diag to L, stamp R diag fwd to L taking wt (ct 1), step L next to R (ct 2),
 15 Step R diag fwd to L (ct 1), hop R turning to face diag to R and bringing L up to R ankle (ct 2),
 16 Step L across in front of R (ct 1), hop L turning to face ctr and bringing R up to L ankle (ct 2).

FIGURE II

- 1-6 Repeat action of meas 1-6 of Fig I.
 7 M: Dance one "Tropoli Step" (see STEPS AND STYLING),
 W: Step R in place (ct 1), step L next to R (ct &), step R next to L (ct 2).
 8-10 Repeat action of meas 8-10 of Fig I,
 11 Repeat action of meas 7 to L with opp ftwk,
 12-13 Repeat action of meas 12-13 of Fig I,
 14-16 Repeat action of meas 14-16 of Fig I with the addition of a small fwd scuff of the R heel between meas 14 and meas 15.

Taught by: Dick Oakes

PLOVDIVSKA RÂČENICA

Thrace, Bulgaria

Plovdivska Râčenica (PLOHV-deev-skah RUH-cheh-nee-tsah), meaning "dance from Plovdiv", was learned by Marcus Holt while attending several village weddings in the Plovdiv region of West-central Thrace during the summer of 1972.

RECORD: XOPO (LP) X-LP-5, side B, band 2

FORMATION: Long line of mixed M and W with hands joined and held at shoulder level in "W" pos.

METER AND RHYTHM: The music is in a fast 7/8 meter. The rhythm is quick-quick-slow (2-2-3) and is counted below in 3 dancer's beats.

STEPS AND STYLING: Thracian Râčenica Step: Facing diag R, step fwd R while retaining some wt on L in place and bending both knees (cts 1-2), lift heel of supporting R ft while raising L up and slightly outward in back (ct 3), Continuing in same dir, reverse ftwk for next meas. Basic Râčenica Step: Step R,L,R (cts 1-3), reverse ftwk for next meas.

The typical Thracian style is "heavy", with knees bent and ft somewhat apart. There is a slight flexing of the knees on the first and third beats of each meas.

MEAS

PATTERN

INTRODUCTION: None (or wait 8 meas).

NOTE: The following Figs are interchanged at will.

FIGURE I

- 1-2 Facing diag R, dance two "Thracian Râčenica Steps" moving diag fwd in LOD,
3-4 Turning to face diag L and moving diag bwd R, step R,L,R,L (cts 1-2, 1-2),

FIGURE II

- 1-2 Facing diag R, dance two "Basic Râčenica Steps" moving diag fwd in LOD,
3-4 Repeat action of meas 3-4 of Fig I.

Taught by: Dick Oakes

PRORUPTA

Serbia, Yugoslavia

Prorupta (proh-ROOP-tah), meaning "interrupted", was learned in the East Serbian village of Osnić near the Bulgarian border and the Serbian town of Boljevac by Stephen Kotansky. The Vlachs (or "Vlasi" as they call themselves) belong to a Romanian-related linguistic group that were already established in the Balkan Peninsula, primarily as a pastoral people, when the Slavs arrived during the sixth and seventh centuries.

RECORD: FESTIVAL (7" EP) FEP-111, side A

FORMATION: Short lines alternating M, W, M, W with belt hold, R arm under. In Osnić the leader is always a M due to the particular way in which the W are twisted by the M.

METER: The music is in 2/4 meter.

STEPS AND STYLING: The dance is done on the whole ft. When the W are being twisted, the movement is instigated by the M who yank on the W belts.

MEAS

PATTERN

INTRODUCTION

- 1 Facing ctr, step fwd L (ct 1), hold (ct 2),
- 2 Step bwd R (ct 1), hold (ct 2),
- 3 Step swd L (ct 1), step R next to L (ct 2),
- 4 Step swd L (ct 1), hold (ct 2),
- 5-6 Repeat action of meas 3-4 to R with opp ftwk.

THE DANCE

- 1 Step fwd L (ct 1), step R next to L (ct 2),
- 2 With ft slightly apart and parallel, bounce heels 3 times (cts 1,&,2),
- 3 Bounce heels 3 times accenting L fwd slightly on third bounce (cts 1,&,2),
- 4 Step bwd L (ct 1), step bwd R (ct 2),
NOTE: Stepping bwd R,L is also done by some dancers.
- 5 Repeat bounces of meas 2,
- 6 Step swd R as M twist W to R (ct 1), close L to R as M twist W to L (ct 2),
- 7 Repeat bounces of meas 2.

Continued...

M VARIATION

The following variations are done by M only in the village of Osnić on the meas 1 and 6:

- 1 Step fwd L (ct 1), scuff R next to L (ct &), stamp R next to L taking wt (ct 2).
- 6 Step swd R (ct 1), scuff L next to R (ct &), stamp L next to R taking wt (ct 2).

Taught by: Dick Oakes

FORMATION: Short lines alternating M, W, M, W with belt hold, R arm under. In Osnić the leader is always a M due to the particular way in which the W are twisted by the M.

METER: The music is in 2/4 meter.

STEPS AND STYLING: The dance is done on the whole foot. When the W are being twisted, the movement is initiated by the M who yank on the W belts.

PATTERN

MEAS

INTRODUCTION

- 1 Facing each other, step fwd L (ct 1), hold (ct 2).
- 2 Step swd R (ct 1), hold (ct 2).
- 3 Step swd L (ct 1), step R next to L (ct 2).
- 4 Step swd L (ct 1), hold (ct 2).
- 5-6 Repeat action of meas 3-4 so R with opp foot.

THE DANCE

- 1 Step fwd L (ct 1), step R next to L (ct 2).
- 2 With ft slightly apart and parallel, bounce heels 3 times (ct 1, 2, 3).
- 3 Bounce heels 3 times ascending L fwd slightly on third bounce (ct 1, 2, 3).
- 4 Step swd L (ct 1), step swd R (ct 2).
- 5 NOTE: Stepping swd R, L is also done by some dancers.
- 6 Repeat bounces of meas 2.
- 7 Step swd R as M twist W to R (ct 1), close L to R as M twist W to L (ct 2).
- 8 Repeat bounces of meas 2.

Continued...

SOJANCA

Serbia, Yugoslavia

Sojanca (soh-YAHN-tsah) is from the small village of Osnić in East Serbia. Osnić is near the town of Boljevac and close to the Bulgarian border. The Vlach people of this mountainous area refer to themselves as "Ungurijani", meaning related to the "Hungarians", and call the neighboring Vlasi lowlanders as "Carani", meaning "peasants", or people who work the earth. Sojanca was learned in Osnić by Stephen Kotansky.

RECORD: FESTIVAL (7" EP) FEP-110, side B

FORMATION: Short lines alternating M, W, M, W with belt hold, R arm under. In Osnić the leader is always a M due to the particular way in which the W are twisted by the M.

METER: The music is in 2/4 meter.

STEPS AND STYLING: The dance is done on the whole ft. When the W are twisted, the movement is instigated by the M who yank on the W belts.

MEAS

PATTERN

INTRODUCTION

- 1-4 No action.
- 5 Facing ctr, step fwd L (ct 1), hold (ct 2),
- 6 Step bwd R (ct 1), hold (ct 2),
- 7 Step swd L (ct 1), step R next to L (ct 2),
- 8 Step swd L (ct 1), hold (ct 2),

THE DANCE

- 1 Step swd R as M twist W to R (ct 1), step L next to R as M twist W to L (ct 2),
- 2 Repeat action of meas 1,
- 3 Step swd R as M twist W to R (ct 1), hold (ct 2),
- 4 Step fwd L (ct 1), scuff R next to L (ct &), stamp R next to L taking wt (ct 2),
- 5 With ft slightly apart and parallel, bounce heels 3 times (cts 1,&,2),
- 6 Repeat bounces of meas 5,
- 7 Step bwd L (ct 1), step bwd R (ct 2),
- 8 Repeat bounces of meas 5.

Repeat dance from beginning.

Taught by: Dick Oakes

STRANDŽANSKO HORO

Thrace, Bulgaria

Strandžansko Horo (STRAHN-dzhahn-skoh hoh-ROH), meaning "dance from Strandža", was learned from the Strandža Folklore Ensemble in the town of Burgas on the Black Sea by Marcus Holt during the summer of 1978.

RECORD: XOPO (LP) X-LP-5, side B, band 1

FORMATION: Lines of mixed M and W with belt hold, R arm under.

METER AND RHYTHM: The music is in 2/4 meter. This 2-beat rhythm is often referred to as "pravo time".

STEPS AND STYLING: The term "hop" used below is a low raising and lowering of the heel only ("čukče").

MEAS

PATTERN

INTRODUCTION

1-16 No action during instrumental music.

FIGURE I (Begins with singing)

- 1 Facing ctr, step swd R (ct 1), step L across in back of R (ct 2),
- 2 Step swd R (ct 1), step L across in back of R (ct 2),
- 3 Step swd R (ct 1), hop R lifting L in place (ct 2),
- 4 Repeat action of meas 3 to L with opp ftwk,
- 5 Repeat action of meas 3,

6-10 Repeat action of meas 1-5 to L with opp ftwk.

FIGURE II (Instrumental)

- 1 Facing and moving in LOD, step R bending knee slightly (ct 1), hop R lifting L slightly (ct 2),
- 2 Continuing in same dir, repeat action of meas 1 with opp ftwk, turning to face ctr as R swings around in an arc,
- 3 Step R twd ctr (ct 1), step L twd ctr (ct 2),
- 4 Step R twd ctr (ct 1), hop R swinging L fwd (ct 2),

Continued...

STRANDŽANSKO HORO (Cont'd) - Pg. 2

- 5 Turning to face diag R, jump to both ft together with L somewhat fwd (ct 1), turning to face ctr, jump to both ft apart with L slightly fwd (ct 2),
- 6 Hop R lifting L up in front (ct 1), step bwd L (ct 2),
- 7 Step bwd R (ct 1), hop R (ct 2),
- 8 Step bwd L (ct 1), hop L (ct 2),

9-16 Repeat action of meas 1-8.

Repeat the dance from beginning.

Taught by: Dick Oakes

INTRODUCTION

No action during instrumental music.

FIGURE I (Begin with string)

Facing ctr, step bwd R (ct 1), step L across in back of R (ct 2),

Step bwd R (ct 1), step L across in back of R (ct 2),

Step bwd R (ct 1), hop R lifting L in place (ct 2),

Repeat action of meas 1 to L with opp ftwk,

Repeat action of meas 2,

Repeat action of meas 1-2 to L with opp ftwk.

FIGURE II (Instrumental)

Facing and moving in LOD, step R bending knee slightly (ct 1), hop R lifting L slightly (ct 2),

Continuing in same dir, repeat action of meas 1 with opp ftwk, turning to face ctr as R swings around in an arc,

Step R twd ctr (ct 1), step L twd ctr (ct 2),

Step R twd ctr (ct 1), hop R swinging L twd (ct 2),

Continued...

Katina —

Zonaradikos

Kotchari

KÓTCHARI

Greece (Pontos)

Kótchari (KOH-chah-ree) is derived from the Greek word "kótsi" meaning ankle or ankle bone, and refers in this case to the shock absorbed by the ankle when the heel is struck against the floor. It probably received this name due to its being only one of two Pontic dances that emphasize the heel. The "ch" sound in Kótchari (instead of the "s" as in "kótsi") is not found in the modern Greek language but remains in the Pontic dialect and in Turkish. The Pontic dialect, which has its basis in Ancient Greek, is found predominantly in Thrace and Macedonia, where the Pontic exchange refugees were settled after the 1923 Treaty of Lausanne between Greece and Turkey. Kótchari was learned from performing members of the Dora Stratou Theatre by Katina Savvidis in Athens during 1973-74. Melody instruments still used by the Greeks who formerly lived in Asia Minor are the kanonáki, a type of dulcimer played with finger picks, and the outi, a large-bellied stringed instrument resembling a lute, and the Pontic lyra (lyre) which is also called a kemenché.

RECORD: Folkraft LP-6 "Greek Folk Dances Vol. II," side A, band 3; Pontic Dances PD-1234 (7"EP)

FORMATION: Circle or lines of mixed M and W grasping neighbors' shoulders in "T" pos, leader at R end.'

STEPS AND Step; Hop.

STYLING: These notes are meant to be used only as a refresher cue sheet and are not intended to convey any styling.

Music 2/4

PATTERN

Meas INTRODUCTION - 6 cts.

- 1 Facing ctr, step swd R (ct 1), step L across in back of R (ct 2),
- 2 Step swd R (ct 1), hop R (ct 2),
- 3 Step in place L (ct 1), hop L (ct 2), step in place R (ct 3),
- 4 Step in place L (ct 1), hop L (ct 2).

Repeat entire dance from beginning.

VARIATIONS

The following variations are normally seen only during

Continued...

performances and not in a social context.

Variation I - Émbrikes (EHM-bree-kehs)

1-2 Move fwd OR bwd on the first three cts (1,2,1)...

Variation II - Alasha (ah-LAH-shah)

1 Step R across in front of L (ct 1), step L behind R (ct 2),
2 Step R beside L (ct 1), slap extended L ft heavily in
front (ct 2),
3 Hold (cts 1,2),
4 Step L in place (ct 1), hop L (ct 2).

Variation III - Son Tópon (sohn TOH-pohn)

1 Step R across in front of L (ct 1), step L behind R (ct 2),
2-3 Stamp both ft simultaneously (ct 1), hold perfectly still
(cts 2,1,2),
4 Stamp both ft simultaneously (ct 1), hop L (ct 2).

Variation IV - Son Mitín (son mee-TEEN)

2 Same as variation III, except that on ct 1 of meas 2,
land on balls of ft with heels raised and hold.

Variation V - Son Kótch (son KOHCH)

2 Same as variation III, except that on ct 1 of meas 2,
land on heels with toes raised and hold.

Variation VI - Aukameréan (ahf-kah-meh-REH-ahn)

2-3 Same as variation III, except that all of the dancers
drop into a kneeling pos on R knee with head down (ct 1),
hold (cts 2,1,2),
4 Jump up to both ft (ct 1), hop L (ct 2).

Taught by: Katina Savvidis

Zonaradikos

Greece, Thrace

This dance was learned by Katina Savvidis at the Dora Stratou theater in Athens, Greece, in 1973.

Formation: Line; belt or low basket hold.

Music: Zonaradikos, or you can use any Pravo.

Basic Unit: 6 counts, starts with Right

Facing Center, moving to the right:

(1) Step R, (2) Step L behind, (3) Step R, left foot stays in place, (4) Lean right, (5) Lean Left, (6) hold.

Basic Step consists of two Basic Units.

Moving Right, do counts 1-4

To center, (5) step L, (6) Lift R

Moving back, basic unit, with lifts on counts 4 & 6

Variation:

Part I, done once

Moving to center, (1) Right, (2) Left,

(3) jump onto both feet ~~hop R~~

Moving back, (4) ~~Step R with hop~~, (5) step L (6) hop L

Part II, done twice

Moving to center, (1) Right, (2) Left

(3) jump onto both feet, (4) Step R with hop, (5) Step L

(6) jump onto both feet ~~hop L~~

Moving back, ~~Step L with hop (2)~~

Moving back, basic unit, with lifts on counts 4 & 6

