

The 31st Annual KOLO FESTIVAL

November 25-27, 1982

Stanford University

Roble Gym

TEACHERS

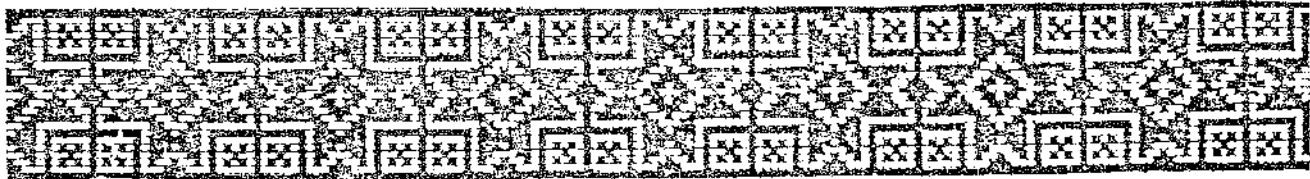
PECE ATANASOVSKI
MARCUS MOSKOFF
PAVLOS DASCALAKIS
SUNNI BLOLAND
PHILLIP KLINGMAN AND
JANET ROBERTS

ORCHESTRAS

KABA VENÇE
NIŠAVA
SVIRAČI
VESALI SELJAČI
WESTWIND



SYLLABUS
OF DANCE DESCRIPTIONS



THE 31ST ANNUAL KOLO FESTIVAL

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KOLO FESTIVAL COMMITTEE

* * * * *

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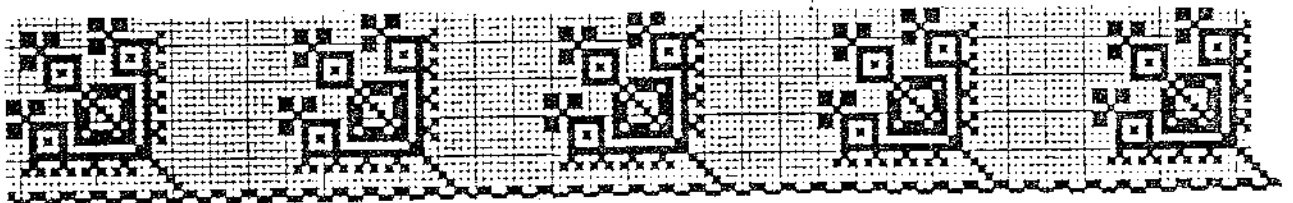
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Thanks also to:

Kent Bailey
Jeff O'Connor

Peggy Strange
Dave Uggla



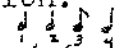
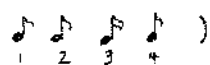
The Kolo Festival Committee would like to invite any interested folkdancer to join us in working on next year's Festival. You are also all invited to our evaluation/wrap-up meeting to be held in December. Please see any committee member if you are interested.

BABA DJURDJA

This dance is from the Skopje region. It is supposed to be imitative of the way in which some old woman, Baba Djurdja, once danced for some Turks when they came into her village and demanded that some women dance for them. In dancing for them, she satisfied their request while foiling their intent, to see and perhaps take for themselves some of the unmarried girls and younger married women.

Record: RTB LP-1394; Olympic LP-615

Formation: Open circle, leader on the right end. Hands are joined and held down in "V" position.

Meter: 7/8. Four major dance beats =  (Note: some treat it as 7/16 = )

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
		I.
1'		Dance I' instead of Meas 1 only at the beginning of the dance. I' is just like Meas 2 and 3. It begins with a leap onto L across in front of R (moving LOD). Thereafter, begin each dance phrase with Meas 1 (which begins with a hop on L).
1	1	Face R of ctr. Hop or čukče on L.
	2	Step diag R fwd (twd LOD) on R.
	3	Face more twd ctr and move sdwd, close L to R.
	4	Step R on R (in LOD).
2	1	Face R of ctr, leap onto L across in front of R (move in LOD). Free R is kicked up behind.
	2-4	Repeat Meas 1, cts 2-4.
3		Repeat Meas 2.
4	1	Face R of ctr, leap onto L across in front of R, free R is kicked up behind.
	2	Face more twd ctr, step back (out of circle) on R.
	3	Hop or čukče on R in place. Free L is raised high fwd, bent at knee.
	4	R heel is lowered and R knee is flexed, free L is lowered a bit.
5	1	Hop or čukče on R in place, free L is again raised higher.
	2	Step onto L beside R.
	3	Čukče on L in place, free R is raised high fwd, bent at knee.
	4	L heel is lowered and L knee is flexed, free R is lowered a bit.
6	1	Hop or čukče on L in place, free R is again raised higher.
	2	Step onto R beside L.
	3-4	Repeat Meas 4, cts 3-4.
7		Repeat Meas 5.

Baba Djurdja, cont'd.

II. (When faster)

1-3 Repeat Meas 1-3, Fig I.

4

- 1 Face R of ctr. Leap onto L across in front of R (moving LOD). Free R is kicked up behind.
- 2 Step diag fwd R on R.
- 3 Step or leap onto L across in front of R. Free R is raised up a bit behind.
- 4 Face ctr, step back (out of circle) onto R. Free L is raised fwd, bent at knee.

5

- 1 Hop or čukče on R in place. Free L is raised high fwd, knee bent.
- 2 Step on L beside R.
- 3 Step fwd (into circle) and slightly across in front of L on R. Free L is raised a bit behind.
- 4 Step bkwd onto L in place.

6

- 1 Hop or čukče on L in place. Free R is raised high fwd, knee bent.
- 2 Step on R beside L.
- 3 Step fwd (into circle) and slightly across in front of R on L. Free R is raised a bit behind.
- 4 Step bkwd onto R in place.

7 Repeat Meas 5.

Turns: Men may execute turns on Meas 5, 6, 7 by preparing on cts 3, 4 of the previous meas and pivoting (sort of bkwd) on the wt-bearing ft during the hop on ct 1 of that meas.

Note: When the dancers become a bit more energetic in their performance, an extra quick preparatory čukče may be taken prior to steps on ct 2 in either figure, but especially in Fig II. It may appear in the moving steps of Meas 1-4 as well. The rhythm then becomes:



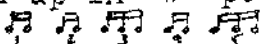

Presented by Pece Atanasovski

DOLGOTO ORO

From the Pelagonija region, especially around Prilep and in Pece's village of Dolneni.

Record: Jugoton LSY-61392

Formation: Open circle with leader on the right end. Arms are held up in "W" pos. Begin by facing ctr.

Meter: 12/16 =  (This is not your normal 12/16  but can be derived from it by a simple shift of the phrasing moving the downbeat to what is normally the second of the five major beats. Seen from this perspective, the dance is a typical Beranče type with the regular correspondence to the sequence of long and short beats.) *Beranče Dolgato*

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
		I.
Intro	1	Hold.
	2	Hold.
	3	Step on R across in front of L.
	4	Step back onto L in place, turn to face R of ctr.
	5	Hop on L (move slightly LOD); free R is raised fwd, bent at knee.
1	1	Hop or čukče on L. Free R is lowered a bit in preparation for step fwd.
	2	Step fwd on R. Optionally, free L may be scuffed on ground by R as it passes it and moves fwd to the next step. As you step on R, L toe is brought by R and both knees are flexed. The position is held only briefly.
	3	Small step fwd on L.
	4	Small step fwd on R.
	5	Large step fwd on L.
2	1	Hop on L moving fwd. Free R is raised a bit and moved fwd in preparation for the next step.
	2	Step fwd on R, begin to turn to face ctr.
	3	Step on L across in front of R, face ctr or just R of ctr.
	4	Step back and out of circle on R.
	5	Hop on R and turn to face L of ctr (move a bit fwd in RLOD). Free L is raised fwd in RLOD, bent at knee.
3	1	Hop or čukče on R and move a bit. Free L is lowered a bit in preparation for next step.
	2	Step fwd on L, begin to turn to face ctr.
	3-5	Repeat Intro, Cts 3-5.
		II. Music is faster. Arms are lowered to "V" pos. Only Meas 3 is substantially altered.
3	3	Close R to L.
	4	Small step back (out of circle) on L (almost a slide back). Free R is held in place or kicked slightly fwd.

Presented by Pece Atanasovski

Kucano continued

- 1 High hop forward on R (HLOD) [Free L is bent at knee & held up behind. Lower leg is parallel to ground, and points a bit left of straight back.]
- 3 Step on L forward (HLOD) [Step onto ball of foot - leg almost straight.]
- 4 Step on R forward (HLOD) [Step onto whole foot, forward of L.]
- 6 Step on L forward (HLOD) [Prepare to turn sharply towards center.]
- 8-11 Turn sharply on L to face center, and do 8-11 of pickup to figure 1.

Figure II (Fast)

Transition should be made during measures III-IV. Hands are held down still joined, facing center.

- I 1 Hop on L in place [Free R is raised in front, bent at knee, and somewhat crossed in front of L.]
- 3 Step R by L [Step onto ball of R foot. R leg is straightened.]
- 4 Step onto L in place [L knee somewhat flexed.]
- 6 Step R by L [Step L in front of R.]
- 8 Step L in front of R [Just before 11, slight cuke on L - on beat 10, so to speak.]
- 11 Step R in place

Reverse footwork of I

Repeat I-II

Same as III-IV of figure I, but bouncier - bigger hops, etc.

When the music again becomes slow, you may return to the slow figure by making the transition to the introduction to figure I at measure VI, beat 8.

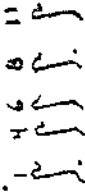
Record: RTB LP-1394; Olympic LP-615

Presented by Pece Atanasovski

KOLO FESTIVAL 1982

Kucano

From the Bitola-Prilep area. In 12/16 rhythm, which we will indicate as follows:



Open circle of dancers, men and women. Hands are joined, held forwards at shoulder level. Face center.

Wait any number of measures before beginning

Pickup to 1st time through figure 1.

Measure Beat

- 1-7 Wait
- 8 Step forward on R foot, diagonally to the L [Body bends slightly forward from the waist & is twisted slightly L. R foot is not quite in front of L.]
- 11 Step back onto L in place [Body is straightened.]

Figure I (Slow)

- I 1 Small cuke on L [Free R is bent at knee & raised low forward.]
- 4 Small cuke on L [Optionally, R may step (no weight) by L.]
- 6 Step or shift weight onto R by L [Raise L foot from ground on beat.]
- 8 Step forward on L foot diagonally to R [As in 8 above, but reverse R & L.]
- 11 Step back onto R in place [Body is straightened.]

Reverse footwork of I

High hop on L

- 3 Step on R moving forward in HLOD [Body faces R of center. Free R leg is bent at knee, and hooked across in front of the L leg.]
- 4 Step on L moving forward in HLOD [Step on ball of R foot. R leg is almost straight.]

- 6 Step R forward in HLOD [Step onto whole foot, slightly forwards of R, L knee is somewhat bent.]
- 8 Step L forward in HLOD [Immediately before 8, L hip twists slightly forward, returning to a natural position as the L foot comes down on beat 8.]

- 11 Step R forward in HLOD [Steps are "soft", due to small flexing of knees in receiving weight.]

POSTUPANO
Macedonia

Source: Pece Atanasovski
 Formation: Men & Women in Separate lines; men using shoulder hold, women in "W" pos.
 Rhythm: 13/16; counted quick-quick-quick-slow-quick-quick or 1-2-3-4-5-6
 Record: Jugoton LPY-50985; Folkraft LP-24

Meas. Ct.

Figure I - start facing ctr.
 1 1-2 Lift (chukche) in place on LF
 3 Step onto RF slightly sdwrds to R.
 4 Swing LF fwd high with knee bent
 5-6 Bending R-knee flex RF slightly down and up; LF stays in position.
 2 Repeat pattern Meas. 1, this Fig, but with opposite footwork.
 3-4 Repeat Meas. 1-2, this Fig.
 5 1-2 Turning to face slightly R; chukche on LF, bending and raising R-knee high
 3 Step fwd onto RF
 4 Chukche on RF lifting LF fwd and high, L-knee bent.
 5-6 Step fwd on LF.

Figure II
 1-4 Repeat pattern Meas. 1-4, Figure I.
 5 1-2 Facing on very slightly R, Hop on LF, swing RF up, knee bent so that it almost makes a number "4" with LF.
 3 Step sdwrds to R onto Ball of RF.
 Step full onto LF crossing it in front of RF.
 4-6 Repeat Cts. 1-3, this Meas.

Figure III
 1 1 Facing ctr, hop in place on LF lifting free RF fwd with bent knee
 2 Hop again on LF, keeping lifted RF in place.
 3 Step in place onto RF
 4 Leap slightly fwd (twds ctr) onto LF
 5-6 Leap back to place onto RF.
 2 1-6 Repeat pattern Meas. 1, this Fig, but with opposite footwork
 3-4 Repeat pattern Meas. 1-2 this Fig.
 5 Repeat pattern Meas. 5, Figure I.

Figure IV - Men only - Women continue to do Fig III
 NOTE: This figure actually starts with a modification to Meas. 5 of the previous figure. Therefore, when proceeding into this figure do the following to replace Meas. 5 of the previous figure:
 5 1-2 Turning to face R, drop shoulder hold and arms should be swinging free.
 Hop on LF, lifting free RF high fwd, with knee bent.
 3 Step fwd in LOD onto RF.
 4 Hop on RF, lifting free LF high fwd, with knee bent.
 5 Step slightly sdwrds to L onto ball of LF.
 6 Step fwd onto full RF
 1 1-2 Large step fwd onto LF.
 3-4 Step onto RF beside LF, wt is shared on both ft.
 5 Facing in LOD, squat with ft slightly apart
 6 Come up out of squat, still facing in lod.

Postupano (Continued)

- 2 1-2 Starting to turn in place Hop on LF while turning to L
- 3 Continuing turn, hop again on LF.
- 4 Completing turn, step in place onto RF
- 5-6 Repeat pattern Meas 1, cts. 5-6, this Figure.
- 3 Repeat pattern Meas. 2, this Figure, but with opposite footwork & direction
- 4 1-4 Jump into air making one complete turn to L and come down firm onto both ft, facing in LOD.
- 5-6 Repeat pattern Meas. 1, cts. 5-6, this figure.

NOTE: This figure is usually alternated with Figure III.

Presented by Pece Atanasovski

KOLO FESTIVAL 1982



SKUDRINKA

From W. Macedonia, especially the villages just north of Debar.
It takes its name from the village of Skudrinje.

Record: RTB LP-1394; Olympic LP-615

Formation: Open circle with leader on the right end. Hands are joined and held up in "W" pos. Begin facing ctr.

Meter: 2/4 ♩ ♩ INTRO - 8 MEAS. ON "LEAPS": BRING FREE FT UP SHARPLY
KEEP MOVEMENTS VERTICAL

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
I. CROUCH FWD		
KNEE BENT		
1	1	With wt on R, touch heel of L a bit fwd of R.
	2	With wt on R, touch toe of L a bit fwd of R. BESIDE
2		Repeat Meas 1.
STRAIGHTENING UP		
3	1	Step fwd on L, free R ft is raised a bit behind, knee bent.
	2	Step back onto R in place.
4	1	Hop on R in place, free L is raised fwd, bent at knee.
	2	Leap onto L beside R, free R is raised fwd, bent at knee.
5-8		Repeat Meas 1-4 with opp ftwk. While stepping back onto L in Meas 7, Ct 2, turn to face LOD. Meas 8, Ct 2 is less of a leap than a step a bit fwd in LOD onto R with free L kicked up behind a bit.
WITH SLIGHT "CLICKING" MOTION		
9	1	Close L to R and sink onto full feet.
	2	Hold (slight bounce). Shift wt to L before beg of Meas 10.
10	1	Hop fwd (in LOD) on L. Free R is raised fwd, bent at knee.
	2	Step fwd on R.
11	1	Hop fwd on R, free L is raised fwd, bent at knee.
	2	Step fwd on L.
12	1	Hop fwd on L while turning to face ctr. Free R is raised fwd, bent at knee.
	2	Leap onto R a bit to R. Free L is raised fwd, bent at knee.
II. Hands are lowered and held in "V" position.		
1	1	With wt on R, touch L toe across in front of R. BOUNCING
	2	With wt on R, touch L toe diagonally fwd L. ON R
2	1	Repeat Meas 1.
3-4		Repeat Meas 3-4, Fig I.
5-7		Repeat Meas 1-3 with opp ftwk.
8-10		Repeat Meas 10-12, Fig I. CAN TURN CW ON MEAS 8-9 ON LEADER'S SIGNAL

SEQUENCE:

Presented by Pece Atanasovski

KOLO FESTIVAL 1982 Do PATTERN I FIVE TIMES COMPLETE
" I 6TH TIME ONLY FIRST 10 MEAS THEN START PATTERN II

STARO ŽENSKO KRSTENO

From the Skopje region.

Record: RTB LP-1394; Olympic LP-615

Formation: Open circle with leader on the right end. Hands are joined.

Meter: 2/4 ♩♩

Face R and move in LOD.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
1	1	Čukče on L; free R is raised a bit fwd, bent slightly at knee.
	2	Step fwd on R.
2	1	Leap fwd onto L, free R is kicked behind.
	2	Step fwd on R.
3-4		Repeat Meas 1-2 two times.
5-8		Repeat Meas 1-4 with opposite ftwk and direction.
9	1	Hop or čukče on L and face ctr. Free R is raised a bit fwd, bent slightly at knee.
	2	Step on R beside L.
10	1	Step into circle on L across in front of R.
	2	Step back on R in place.
11-12		Repeat Meas 9-10 with opp ftwk and direction.
13-16		Repeat Meas 9-12.

Presented by Pece Atanasovski

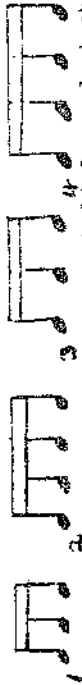
KOLO FESTIVAL 1982

RLOD = CCLW IN BIG CIRCLE

Sithna Lisa

Sithna Lisa is a dance from the Skopje region, a region rich in dances in a wide variety of rhythms. Many of these are already known in the United States, including Baba Djurdja, Zensko Krsteno, Crnogorka, Čučuk, Potrčano, Postupano, etc. The region includes the surroundings of Skopje, both the Crna Gora and the lowlands along the Vardar almost to Veles.

The dance is in a quick 7/16 rhythm, which we will count as follows in groups of two measures:



Mixed open circle. Hands are joined and held forward at shoulder level. Face center.

Group Beat Figure I (Slow)
 I 1 Čukče on L [Free R is raised forward, bent at knee, and somewhat crossing in front of L]
 2 Step R by L
 3 Čukče on R As in 1
 4 Touch ball of L foot near R

II Reverse I
 III-IV Repeat I-II
 V 1 Čukče on L [As in 1 above]
 2 Step R to R [Face a bit R of center]
 3 Čukče on R [As in 1 above]
 4 Step L across in front of R (RLOD)

Figure II (Fast)
 I 1 Hop on L [As in 1 above]
 2 Step R by L
 3 Hop on R [As in 1 above]
 4 Step on ball of L foot near R
 Step onto full R foot in place

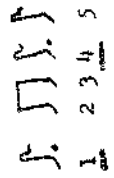
II Reverse I
 III-IV Same as I-II
 V 1 Hop on L [As in 1 above]
 2 Step R to R (RLOD)
 3 Hop on R a bit to R.
 4 Step L across in front of R to H

Presented by Pece Atanasovski

RLOD = CCLW IN BIG CIRCLE

(Zensko - Women's) Beranče

This dance is from yoden (Edessa), but variations are done throughout southern Pelagonia. The rhythm is 12/16; we will indicate the beats as follows:



Open circle of women. Face diagonally R of center, and move RLOD. (Intro: PARASE; STAGE WITH "DEEP" SOLO)

Measure Beat
 I 1 1/2 Step L across in front of R (RLOD)
 Step R by L
 In stepping, pivot slightly towards center on ball of L foot. R foot is placed heel-to-heel with L foot and pointing RLOD so as to form a large acute angle. Both heels are lowered to the ground.
 2 hold - or optional slight bounce in place.
 Step L across in front of R (RLOD)
 Step is onto ball of L foot, Body turns more to the R.

START TURN TUD CTR
 5 Pivot on the L foot towards center, as small čukče on the L foot. Free R is held out low to side and rotates around L towards front.

II 1 1 Step R in front of L
 The step does not move the body significantly forwards. The R knee flexes somewhat, and the body is tilted forward a bit from the waist. The free L foot is raised a bit behind.
 2 Slight čukče on R
 3 Step L in place
 Particularly during slower music, this step may occur somewhat in advance of count 3.
 4 3/4 Step R to R - face diagonally L of center.
 Slight čukče on R

Free L is raised from ground and held alongside R, so that bent L knee is forward and L bent is raised behind.

VARIATION
INSIDE HEELS JOINED
VARIATION AS I BUT

Hands are dropped and women move into an open circle of couples, both facing R of center and moving RLOD.

VAR I

The woman on the right places her L hand on the other woman's right shoulder. Their right hands are joined, and their R arms are extended forward and out to their side. In this position, they continue the dance as before. The woman on the R must move around the other woman on 1-5 and II-1,2.

Presented by Pece Atanasovski

TOOK 1 HOUR TO TEACH.

KOPCHETO

This dance, presented by Marcus Moskoff, is from the repertoire of the State Regional Folklore Ensemble in Pernik, Bulgaria. This particular version is a collection of just a few of the many variations originally performed by the State Ensemble for Folk Songs and Dances of Sofia, Bulgaria.

Record: "Marcus Moskoff Introduces Songs and Dances of Bulgaria"
Vol. I "KOPCHETO"

Music: 7/16 Quick, Quick, Slow (counted: ONE, TWO, THREE)

Formation: Short lines with belt hold. Leader on the right end of line calls out the random pattern sequence; however, Pattern I is usually performed in between Patterns II, III, IV, and V.

MEASURE

PATTERN I "VODI" (Moving Step)

- 1 Facing diag. fwd. L, bounce on both feet together (ct. 1); bounce on R heel while slightly lifting L ft. (ct. 2); step bkwd. in LOD on L ft. while slightly lifting R ft. (ct. 3).
- 2 Repeat action of Measure 1, Pattern I.
- 3 Turning to face center, leap sdwd. R onto R ft. (ct. 1); leap onto L ft. in front of R ft. (ct. 2); leap onto R ft. back in place (ct. 3).
- 4 Leap sdwd. L onto L ft. (ct. 1); leap onto R ft. in front of L ft. (ct. 2); leap onto L ft. back in place (ct. 3).
- 5 Repeat action of Measure 3, Pattern I.
- 6 Facing center, hop on R ft., moving sdwd. L while kicking L ft. quickly fwd. (ct. 1); step sdwd. L on L ft. (ct. 2); step on R ft. crossing in front of L ft. (ct. 3).
- 7 Hop on R ft., moving sdwd. L while kicking L ft. quickly fwd. (ct. 1); step sdwd. L on L ft. (ct. 2); step on R ft. crossing behind L ft. (ct. 3).
- 8 Touch ball of L ft. slightly fwd. while bouncing on R heel (ct. 1); hop on R ft. while lifting L ft. (ct. 2); step on L ft. next to R ft. (ct. 3).
- 9 Repeat action of Measure 8, Pattern I, but with opposite footwork.
- 10 Touch ball of L ft. slightly fwd. while bouncing on R heel (ct. 1); hop on R ft. while lifting L ft. (ct. 2); step on L ft. crossing in front of R ft. with a slight bend of L knee (ct. 3).
(PIVOT ON L FT. TO FACE DIAG. FWD. L BEFORE REPEATING PATTERN I FROM THE BEGINNING)
(REPEAT PATTERN I UNTIL LEADER CALLS FOR ANOTHER PATTERN)

MEASURE

PATTERN II "CHETRI NAPRED, CHETRI NAZAD" (4 Forward and 4 back)

- 1 Facing center, with weight on L ft. and holding R thigh almost horizontal, hop fwd. on L ft. (ct. 1); hop fwd. again on L ft. (ct. 2); step fwd. on R ft. while lifting L thigh almost horizontal (ct. 3).
- 2 With L thigh in same position, hop fwd. on R ft. (ct. 1); hop fwd. again on R ft. (ct. 2); step fwd. on L ft. while lifting R thigh almost horizontal (ct. 3).
- 3 - 4 Repeat action of Measures 1-2, Pattern II, moving continuously fwd.
- 5 - 8 Repeat action of Measures 1-4, Pattern II, but with opposite direction (moving continuously bkwd. to reach starting position).

KOPCHETO (Cont.)

MEASURE

PATTERN III "RITNI" (Kicks)

- 1 - 4 Repeat action of Measures 1-4, Pattern II, moving continuously fwd.
- 5 Turning to face diag. fwd. L, hop on L ft. bringing R knee up (ct. 1); hold R knee up for ct. 2; kick R ft. out R sdwd. while slightly flexing L knee (ct. 3).
- 6 Turning to face diag. fwd. R, leap onto R ft. while bringing L knee up (ct. 1); hold L knee up for ct. 2; kick L ft. out to sdwd. L while slightly flexing R knee (ct. 3).
- 7 Turning to face center, hop on R ft. in place (ct. 1); step slightly sdwd. L on L ft. (ct. 2); step on R ft. in front of L ft. (ct. 3).
- 8 Step on L ft. back in place (ct. 1); step on R ft. next to L ft. (ct. 2); step on L ft. in front of R ft. (ct. 3).
- 9 Repeat action of Measure 8, Pattern III, but with opposite footwork.
- 10 Repeat action of Measure 8, Pattern III.

"RITNI DVA" (Two Kicks)

- 11 - 12 Repeat action of Measure 5, Pattern III, twice through.
- 13 - 14 Repeat action of Measure 6, Pattern III, twice through, but with a hop on R ft. instead of stepping during ct. 1 of Measure 14.
- 15 - 18 Repeat action of Measures 7-10, Pattern III.

"RITNI TRI" (Three Kicks)

- 19 - 21 Repeat action of Measure 5, Pattern III, three times through.
- 22 - 24 Repeat action of Measure 6, Pattern III, three times through, but with a hop on R ft. instead of stepping during ct. 1 of Measures 23 and 24.
- 25 - 28 Repeat action of Measure 7-10, Pattern III.
(Leader usually calls "Chetri Nazad," Measures 5-8 of Pattern II, before returning to Pattern I.)

MEASURE

PATTERN IV "SVIJ KOLENO" (Knee Lift)

- 1 Facing center with straight R leg, strike R heel diag. Fwd. R while slightly bouncing on L ft. (ct. 1); pause for ct. 2; bending R knee abruptly, lift R ft. to cross up in front of L leg while slightly bouncing on L ft. (ct. 3).
- 2 Hop on L ft. in place while shifting lifted R ft. to side of L leg (ct. 1); step slightly sdwd. R on R ft. (ct. 2); step on L ft. in front of R ft. (ct. 3).
- 3 Step on R ft. back in place (ct. 1); step slightly sdwd. L on L ft. (ct. 2); step on R ft. in front of L ft. (ct. 3).
- 4 - 6 Repeat action of Measures 1-3, Pattern IV, but with opposite footwork and direction.
- 7 - 12 Repeat action of Measures 1-6, Pattern IV, once through again.
(Leader usually calls "Chetri Nazad," Measures 5-8 of Pattern II, before returning to Pattern I.)

KOPCHETO (Cont.)

<u>MEASURE</u>	<u>PATTERN V "GREBNI" (Scooping Step)</u>
1 - 4	Repeat action of Measures 1-4, Pattern II, moving continuously fwd.
5	Scuff R ft. fwd. and up high in front (ct. 1); pause for ct. 2; leap onto R ft., bending R knee, while quickly lifting L leg fwd. with L knee straight (ct. 3).
6	Slap L ft. fwd. while slightly flexing R knee (ct. 1); pause for ct. 2; raise L ft. off the floor (ct. 3).
7	Slap L ft. fwd. while slightly flexing R knee (ct. 1) raise L ft. off the floor ct. 2); leap onto L ft. in place while bending fwd. (and slightly to diag. fwd. L) from waist and bending R knee so that the R lower leg is extended out bkwd (and slightly to diag. bkwd. R).(3)
8	Holding this position, pause for cts. 1 and 2; abruptly scuff R heel fwd. and out to R in a clockwise arc while straightening the body sharply (ct. 3).
9	Hop on L ft. while continuing to swing R ft. around in an arc (ct. 1); repeat action of ct. 1 (ct. 2); step on R ft. in back on L ft. while lifting L thigh almost horizontal fwd. (ct. 3).
10 - 12	Repeat action of Measures 6-8, Pattern II, moving continuously bkwd.

KOLO FESTIVAL 1982

GOD DANCE

PIRINSKA IGRA

This couple dance, presented by Marcus Moskoff, is from the repertoire of the State Ensemble for Folk Songs and Dances in Blagoevgrad, Bulgaria.

Record: "Marcus Moskoff Introduces Songs and Dances of Bulgaira"
Vol. I "PIRINSKA IGRA"

Music: 7/16: Slow, Quick, Quick (counted: ONE, TWO, THREE)

Formation: Couples with front-basket hand hold are facing counter-clockwise around circle (skating position).

MEASUREPATTERN I

- 1 Step fwd. on R ft. (ct. 1); step on L ft. next to R ft. (ct. 2); step slightly fwd. on R ft. (ct. 3).
- 2 Step fwd. on L ft. (ct. 1); step on R ft. next to L ft. (ct. 2); step slightly fwd. on L ft. (ct. 3).
- 3 Step fwd on R ft. (ct. 1); hop on R ft. while slightly lifting L ft. (ct. 2); step on L ft. (ct. 3).
- 4 Step fwd. on R ft. (ct. 1); step on L ft. next to R ft. (ct. 2); step slightly fwd. on R ft. (ct. 3).
- 5 - 8 Repeat action of Measure 1-4, Pattern II, but with opposite footwork.

MEASUREPATTERN II

(MAN)

- 1 Dropping L hand to place on hip and lifting joined R hand high to turn woman clockwise, step sdwd. R on R ft. (ct. 1); hop on R ft. while lifting L ft. fwd (ct. 2); crossing in front of R ft., step on L ft. (ct. 3).
- 2 Twizzle on both feet to face diag. fwd. L (both heels pivot sdwd. R) (ct. 1); facing diag. fwd. L step bkwd. on L ft. (ct. 2); step on R ft. in front of L ft. (ct. 3).

(WOMAN)

- 1 Dropping L hand to place on hip and lifting R joined hand high to turn 180° clockwise under man's arm, step to turn R on R ft. (ct. 1); hop on R ft. while lifting L ft. (ct. 2); step to turn R on L ft. (ct. 3).
- 2 Turning to perform a 180° clockwise turn back to original place, step to turn R on R ft. (ct. 1); step to turn R on L ft. (ct. 2); step to turn R on R ft. (ct. 3).

PIRINSKA IGRA (Cont.)

MEASURE

PATTERN II (cont.)

(MAN AND WOMAN TOGETHER)

- 3 - 4 Joining both hands as in starting position, repeat action of Measures 1-2 (Man), Pattern II, but with opposite footwork and direction.
- 5 Step slightly bkwd. on R ft. (ct. 1); step on L ft. next to R ft. (ct. 2); step slightly fwd. on R ft. (ct. 3).
- 6 Step sdwd. L on L ft. (ct. 1); lift R leg fwd. and up in counter-clockwise arc (ct. 2); tap R heel in front of L ft., taking no weight (ct. 3).
- 7 Lift R leg fwd. and up in a clockwise arc (ct. 1); step directly bkwd. on R ft. and flex both knees into a 1/2 kneeling position with R knee down (ct. 2); shift all weight onto R ft. without changing kneeling position (ct. 3).
- 8 Standing upright, step slightly bkwd. on L ft. (ct. 1); step on R ft. next to L ft. (ct. 2); step fwd. on L ft. (ct. 3).
(REPEAT ENTIRE DANCE FROM THE BEGINNING)

MEASURE

PATTERN III

- 1 After the preceding is performed twice through, couples will turn together twd. L to face center of the circle. While changing hands to "OY YOVANE" position, step sdwd. R on R ft. (ct. 1); step on L f in front of R ft. (ct. 2); step sdwd. R on R ft. (ct. 3).
- 2 Step on L ft. behind R ft. (ct. 1); step sdwd. R on R ft. (ct. 2); step on L ft. in front of R ft. (ct. 3).
- 3 Step sdwd. R on R ft. while bringing L leg fwd. and up in a clockwise arc (ct. 1); hold L leg in high lift position fwd. (bent knee) while slightly bouncing on R heel (ct. 2); pause for ct. 3.
- 4 Repeat action of Measure 3, Pattern III, but with opposite footwork and direction.
- 5 - 8 Repeat action of Measures 1-4, Pattern III.
(REPEAT ACTION OF MEASURES 1-8, PATTERN III, ONCE AGAIN)
(REPEAT ENTIRE DANCE FROM THE BEGINNING)

*"OY YOVANE POS" = CPL IN VARSOUVIENNE POS EXCEPT:

- 1. ONLY R HANDS HELD
- 2. L HANDS ON NIP FINGERS FWD
- 3. M MUST BE SLIGHTLY BEHIND AND TO L OF W.

KOLO FESTIVAL 1982

CHALLENGING
BUT A GOOD DANCE

SITNO VLASHKO HORO

This dance, presented by Marcus Moskoff, is a combination of two village dances from the Vlach region of Bulgaria.

Record: "Marcus Moskoff Introduces Songs and Dances of Bulgaria"
Vol. 1 "SITNO VLASHKO HORO"

Music: 2/4 (ONE and TWO and).

Formation: Lines with hands joined in upper "W" position. Dance begins after 8 measures introduction. Both patterns are repeated twice each.

<u>MEASURE</u>	<u>PATTERN "BASIC"</u>
1	Facing and moving LOD, step fwd. on R ft. (ct. 1); step fwd. on L ft. (ct. 2).
2	Step fwd. on R ft. (ct. 1); step fwd. on L ft. next to R ft. (ct. "and"); step fwd. on R ft. (ct. 2).
3	Pivoting to face R LOD, hop on R ft. (ct. 1); swing L ft. in an arc around to step behind R ft. (ct. "and"); turning to face center, step on R ft. in place (ct. 2).
4	Pivoting to face LOD, hop on R ft. (ct. 1); swing L ft. in an arc around to step in front of R ft. (ct. "and"); turning to face center, step on R ft. in place (ct. 2).
5	Repeat Measure 1, but with opposite footwork and direction.
6	Facing center, jump on both feet together (ct. 1); hop on L ft. while kicking R ft. (leg straight) across in front of L ft. (ct. 2).
7	Reel R ft. to step behind L ft., while simultaneously hopping on L ft. (ct. 1); reel L ft. and step behind R ft., while simultaneously hopping on R ft. (ct. 2).
8	Repeat Measure 3, but with opposite footwork and direction (cts. 1, 2).

<u>MEASURE</u>	<u>PATTERN "FORWARD"</u>
1	Facing center, step fwd on R ft. (ct. 1); step directly behind R ft. on L ft. (ct. "and"); step fwd. on R ft. (ct. 2).
2	Facing center, step fwd. on L ft. (ct. 1); step directly behind L ft. on R ft. (ct. "and"); step fwd. on L ft. (ct. 2).
3	Repeat action of Measure 1.
4	Jump with both feet together in place (ct. 1); kick R ft. fwd. (leg straight) hopping on L ft. (ct. 2); hands are swung down to a straight elbow position bkwd.
5	Repeat action of Measure 7, Pattern "Basic" while hands are swung fwd (ct. 1) and back to previous position (ct. 2).
6	Jump with both feet together in place (ct. 1); hop on R ft. while lifting L knee up (ct. 2); hands are swung upward to original position.
7	Step sdwd. L on L ft. (ct. 1); step in front of L ft. on R ft. (ct. "and"); step on L ft. in place (ct. 2); step sdwd. R on R ft. (ct. "and").
8	Step in front of R ft. on L ft. (ct. 1); step on R ft. in place (ct. "and"); step sdwd L on L ft. (ct. 2); scuff heel fwd (ct. "and").

This dance was

STRANDZHANSKO HORO

This dance was learned by Marcus Moskoff from the Strandzha Folklore Ensemble in Bourgas, Bulgaria, during the summer of 1978.

Record: "XOPO" LP #5, "Strandzhansko Horo"
 Music: 6/8, but counted in 2/4 (ct. 1, 2).
 Formation: Long lines with belt hold. Dance begins immediately with music. Both patterns are repeated twice.

<u>MEASURE</u>	<u>PATTERN "INTERLUDE"</u>
1	Facing and moving LOD, step fwd. on R ft. (ct. 1); slightly hop on R ft., lifting L ft. slightly (ct. 2).
2	Repeat action of Measure 1, with opposite footwork.
3	Facing and moving toward center, step fwd. on R ft. (ct. 1); close L ft. next to R ft. (ct. 2).
4	Step fwd. on R ft. (ct. 1); hop on R ft., lifting L ft. (ct. 2).
5	Facing LOD, jump on both feet with L ft. fwd. (ct. 1); facing center, jump on both feet with L ft. slightly fwd. and legs spread slightly apart (ct. 2).
6	Hop on R ft., lifting L ft. slightly (ct. 1); step bkwd. on L ft. (ct. 2).
7	Step bkwd. on R ft. (ct. 1); slightly hop on R ft., lifting L ft. slightly (ct. 2).
8	Step bkwd. on L ft. (ct. 1); slightly hop on L ft., lifting R ft. slightly (ct. 2).

<u>MEASURE</u>	<u>PATTERN "BASIC"</u>
1	Facing center, step sdwd. to R on R ft. (ct. 1); step on L ft. behind R ft. (ct. 2).
2	Step sdwd. R on R ft. (ct. 1); step on L ft. behind R ft. (ct. 2).
3	Step sdwd. R on R ft. (ct. 1); slightly hop on R ft., lifting L ft. slightly (ct. 2).
4	Step sdwd. L on L ft. (ct. 1); slightly hop on L ft., lifting R ft. slightly (ct. 2).
5	Step sdwd. R on R ft. (ct. 1); slightly hop on R ft., lifting L ft. slightly (ct. 2).
6 - 7	Repeat action of Measures 1-2, Pattern "Basic," with opposite footwork and direction.
8 - 10	Repeat action of Measures 3-5, Pattern "Basic," with opposite footwork and direction.

Presented by Marcus Moskoff

KOLO FESTIVAL 1982

Good!

TROPANKA

This dance, presented by Marcus Moskoff, is from the repertoire of the State Ensemble for Folk songs and Dances in Tolbukhin, Bulgaria.

Record: "Marcus Moskoff Introduces Songs and Dances of Bulgaria"
Vol. I "TROPANKA"

Music: 2/4 (ONE and TWO and)

Formation: Lines with hands joined in upper "W" position. Dance begins immediately with music.

<u>MEASURE</u>	<u>PATTERN I</u>
1	Facing center, step sdwd. R on R ft. (ct. 1); step behind R ft. on L ft. (ct. "and"); step sdwd. R on R ft. (ct. 2); step behind R ft. on L ft. (ct. "and").
2	Step sdwd. R on R ft. (ct. 1); stamp L ft. next to R ft., taking no weight (ct. "and"); stamp L ft. next to R ft., once again, taking no weight (ct. 2).
3 - 4	Repeat action of Measures 1-2 with opposite footwork and direction. (REPEAT MEASURES 1-4 ONCE AGAIN FROM BEGINNING)

<u>MEASURE</u>	<u>PATTERN II</u>
1	Facing diag. fwd. L, step fwd. on R ft. (ct. 1); pivoting to face diag. fwd. R, hop on R ft. (ct. "and"); facing diag. fwd. R, step fwd. on L ft. (ct. 2); pivoting to face diag. fwd. L, hop on L ft. (ct. "and").
2	Facing R LOD, step in place on R ft. (ct. 1); stamp L ft. next to R ft., taking no weight (ct. "and"); stamp L ft. next to R ft., once again, taking no weight (ct. 2).
3	Facing diag. fwd. L, step bkwd. on L ft. (ct. 1); pivoting to face diag. fwd. R, hop on L ft. (ct. "and"); facing diag. fwd. R, step bkwd. on R ft. (ct. 2); pivoting to face diag. fwd. L, hop on R ft. (ct. "and").
4	Facing R LOD, step in place on L ft. (ct. 1); stamp R ft. next to L ft., taking no weight (ct. "and"); stamp R ft. next to L ft., once again, taking no weight (ct. "and"). (REPEAT MEASURES 1-4 ONCE AGAIN)

<u>MEASURE</u>	<u>PATTERN III</u>
1	Facing and moving LOD, step fwd. on R ft. (ct. 1); continuing LOD, step fwd. on L ft. (ct. 2) (may be stated as a simple "walk, walk").
2	Step fwd. on R ft. (ct. 1); step fwd. on L ft. (ct. "and"); step fwd. on R ft. (ct. 2); stamp L ft. next to R ft., taking no weight (ct. "and").
3	Turning to face center, step to L on L ft. (ct. 1); stamp R ft. next to L ft., taking no weight (ct. "and"); turning to face LOD, step to R on R ft. (ct. 2); stamp L ft. next to R ft., taking no weight (ct. "and").
4	Facing LOD, step bkwd. on L ft. (ct. 1); step bkwd. on R ft. (ct. "and"); step bkwd. on L ft. (ct. 2); stamp R ft. next to L ft., taking no weight (ct. "and"). (REPEAT MEASURES 1-4 A TOTAL OF THREE TIMES THROUGH, ONCE AGAIN)

TROPANKA (cont.)

MEASURE

("HANDS")

- 1 During Pattern I, arms swing down in a fwd. arc with slightly bent elbows, starting from the upper "W" position (cts. 1, "and"); straightening elbows, arms continue to swing downward to finally rest at side of body (ct. 2); arms swing upward in a fwd. arc (ct. "and").
- 2 Arms continue to swing upward while bending elbows to reach starting position (ct. 1); dip elbows down in a pumping motion to coincide with stamping of foot (ct. "and"); dip elbows down in a pumping motion, once again, to coincide with stamping of foot (ct. 2) (after each dipping motion, arms will briefly return to upper "W" starting position).
- 3 - 4 Repeat action of Measures 1-2.
- 1 During Pattern II and III, arms are held down at side of body with slight swing fwd. (ct. 1); arms continue to be held at side of body with a slight swing bkwd. (ct. 2).
- 2 Repeat action of Measure 1.
- 3 - 4 Repeat action of Measures 1-2.

KOLO FESTIVAL 1982

Good!

VRAPCHETO

This dance, presented by Marcus Moskoff, is from the repertoire of the Pioneer Youth Ensemble of Sofia, Bulgaria.

Record: "Marcus Moskoff Introduces Songs and Dances from Bulgaria"
Vol. I "VRAPCHETO"
Music: 2/4 (ONE and TWO and).
Formation: Lines with front basket hold. Dance begins after introduction of 6 instrumental chords.

<u>MEASURE</u>	<u>PATTERN "BASIC"</u>
1 - 3	Facing and moving LOD, walk fwd. 6 steps starting with R ft. (cts. 1, 2), (cts. 1, 2), (cts. 1, 2).
4	Facing center, step sdwd. R on R ft. (ct. 1); swing L ft. in front of R ft. (ct. 2).
5	Step sdwd. L on L ft. (ct. 1); swing R ft. in front of L ft. (ct. 2).
6	Step directly bkwd. on R ft. (ct. 1); step directly bkwd. on L ft. (ct. 2).
7	Step sdwd. R on R ft. (ct. 1); swing L ft. in front of R ft. (ct. 2).
8	Step sdwd. L on L ft. (ct. 1); step on R ft. crossing in front of L ft. (ct. 2).
9	Step sdwd. L on L ft. (ct. 1); step on R ft. crossing behind L ft. (ct. 2).
10	Repeat action of Measure 5.
11	Repeat action of Measure 4.
12	Step sdwd. L on L ft. (ct. 1); stamp R ft. next to L ft., taking no weight (ct. 2). (REPEAT DANCE FROM BEGINNING)

<u>MEASURE</u>	<u>PATTERN "ENDING SEQUENCE"</u>
1 - 6	Repeat action of Measures 1-6 of Pattern "Basic." Tempo will become drastically slower after Measure 6.
7	Slowly: step directly bkwd. on R ft. (ct. 1); close L ft. next to R ft. (ct. 2).
8	Slowly: step directly sdwd. L on L ft. (ct. 1); close R ft. next to L ft. (ct. 2).
9	Slowly: step directly bkwd. on R ft. (ct. 1); close L ft. next to R ft. (ct. 2).
10	Slowly: step directly fwd. on L ft. (ct. 1); close R ft. next to L ft. (ct. 2).
11	Bow upper half of body from the waist to signal completion of dance.

WE DID NOT DO--
OTHERS LIKED IT

YANKINATA

This dance, presented by Marcus Moskoff, is from the repertoire of the State Ensemble for Folk songs and Dances in Plovdiv, Bulgaria.

Record: "Marcus Moskoff Introduces Songs and Dances of Bulgaria"
Vol. 1 "YANKINATA"

Music: 11/16 (quick, quick, slow, quick, quick) counted 1, 2, 3, 4, 5.

Formation: Lines with belt hold. Dance begins immediately with music.

MEASURE PATTERN "INTERLUDE"

- 1 Facing and moving LOD, step fwd. on R ft. (ct. 1); step fwd. on L ft. (ct. 2); step fwd. on R ft. (ct. 3); hop on R ft., while slightly lifting L ft. behind (ct. 4); step fwd. on L ft. (ct. 5).
- 2 Continuing LOD, step fwd. on R ft. (ct. 1); step fwd on L ft. (ct. 2); step fwd. on R ft. (ct. 3); hop on R ft. in place, while lifting L ft. (ct. 4); stamp L ft. next to R ft., taking no weight (ct. 5).
- 3 Turning to face center, step to L on L ft. (ct. 1); stamp R ft. next to L ft., facing center, taking no weight on R ft. (ct. 2); turning to face LOD, step to R on R ft. (ct. 3); hop on R ft. in place while lifting L ft. fwd., facing LOD (ct. 4); slap L ft. fwd., taking no weight (ct. 5).
- 4 Continuing to face LOD, step bkwd. on L ft. (ct. 1); step bkwd on R ft. (ct2); turning to face center, step to L on L ft. (ct. 3); facing center, dance two scissors steps in place (R,L) (cts, 4, 5).
(REPEAT MEASURES 1-4 ONCE AGAIN)

MEASURE PATTERN "BASIC"

- 1 Facing and moving diag. fwd. R, step fwd. on R ft. (ct. 1); step fwd. on L ft. (ct. 2); step fwd. on R ft. (ct. 3); hop on R ft. while lifting L ft. (ct. 4); step on L ft. in front of R ft. (ct. 5).
- 2 Facing diag. fwd. L, step bkwd. on R ft. (ct. 1); step bkwd. on L ft. (ct. 2); step bkwd. on R ft. (ct. 3); bring L ft. to close next to R ft., while bouncing once on both heels (ct. 4); hop on R ft. while slightly lifting L ft. in place (ct. 5).
- 3 Repeat action of Measure 1 but with opposite footwork and moving diag. fwd. L.
- 4 Repeat action of Measure 2 but with opposite footwork and moving diag. bkwd. L (although body faces diag. fwd. R).
(REPEAT MEASURES 1-4 ONCE AGAIN)

KOLO FESTIVAL 1982

Sunni Bloland learned this dance from Puiu Vasilescu of Bucharest.

Pronunciation: (ah-loo-nel-ool deh la oor-zee-ka)
Record: Nevofoon #15012, Side 2, Band 5
Formation: Short lines of M & W, hands joined down in V position
Music: 4/4 -- 4 meas. intro.

measure

A.

- 1 Moving diag. fwd. to R, step R (ct. 1), cross L in front of R (ct. 2 step fwd. R (ct. 3), hop R (ct. 4)
- 2 Repeat meas. 1, opp. ftwk. diag. fwd. L
- 3 In place, facing fwd., step R (ct. 1), step L across in front (ct. 2), step R in place (ct. 3), step L to L (ct. 4) continue with....
- 4 Step R across in front (ct. 1), step L in place (ct. 2), step R to R (ct. 3), leap onto L while turning body 45° to R (ct. 4)
- 5 Moving diag. bkwd. R, step R (ct. 1), cross L in front (ct. 2), step R (ct. 3), hop R (ct. 4)
- 6 Repeat meas. 5 diag bkwd L, opp. ftwk.
- 7 Repeat meas. 1
- 8 Repeat meas. 2

B.

- 1 In place, step R (ct. 1), step L across in front (ct. 2), step R in place (ct. 3), step L to L (ct. 4), continue with....
- 2 Step R across in front (ct. 1), step L in place (ct. 2), step R to R (ct. 3), stamp L in place (ct. 4)
- 3-4 Repeat meas. 1-2 opp. ftwk.
- 5 Step R (ct. 1), stamp L (ct. 2), step L (ct. 3), stamp R (ct. 4)
- 6 Step R (ct. 1), stamp L (ct. 2), strong accented step L (ct. 3&4)
- 7 Moving diag. bkwd R, step R (ct. 1), step L across in front (ct. 2), step R (ct. 3), hop R (ct. 4)
- 8 Repeat meas 7 diag. bkwd. opp. ftwk.
Repeat entire dance

Presented by Sunni Bloland

KOLO FESTIVAL 1982

Balta de la Dunareni

(Oltenia, Romania)

Sunni Bloland learned this dance from Puiu Vasilescu of Bucharest.
Title is translated "The Swamp of (the village) Dunareni".

Pronunciation: (bah1-tah deh la doon-are-ain)
Record: Nevofoon #15012, Side 1, Band 1
Formation: Short lines of M-W, hands joined in W position
Music: The music is in 2/4 or 4/4 but will be counted here as 8/8.
Introduction 8 meas. of 8/8

measure

A.

- 1 Turning slightly to R & moving R step R swinging arms down (cts. 1-2 step L, swinging arms up (cts. 3-4), step R, swinging arms dwn (ct 5 step L (ct. 6), step R while pivoting L & swinging arms up (cts. 7-8)
- 2 Repeat meas. 1 opp. ftwk. & direction
- 3-4 Repeat meas. 1 & 2

B. Single crosses & clicks

- 1 Keeping arms in W position & moving flat-footed step R in place (ct. step L across in front (ct. 2), step R (ct. 3), step L to side (ct. step R in place (ct. 5), step L across in front (ct. 6), step R in place lifting L knee slightly (cts. 7-8)
- 2 Repeat meas. 1 opp. ftwk.
- 3 Step R (ct. 1), cross L in front (ct. 2), step R in place (ct. 3), closing step L to R while turning to face slightly RLOD (ct. 4), continuing RLOD cross R in front (ct. 5), step L (ct. 6), step R pivoting R to face center as L leg lifts slightly in front (cts. 7-8)
- 4 Exaggerated step L across in front to face LOD (cts. 1-2), exaggerated step R across in front to face RLOD (cts. 3-4), moving sideways diag. bkwd. L step L (ct. 5), step R (ct. 6), step L (ct. 7), step R (ct. 8)
- 5 In place facing ctr. step L as R foot lifts in front (cts. 1-2), step R as L foot lifts in front (cts. 3-4), step L in place (ct. 5) cross R in front (ct. 6), step L in place (ct. 7), step slightly back R (ct. 8), continuing with.....
- 6 Step L in place (ct. 1), cross R in front (ct. 2), accented step L (cts. 3-4), step R to R (ct. 5), cross L in front (ct. 6), step R back (ct. 7), close L to R pivoting on L to face RLOD (ct. 8)
- 7 Moving RLOD step R across in front (ct. 1), step L (ct. 2), step R pivoting R to face ctr. as L leg lifts in front (cts. 3-4), exaggerated step L across in front to face LOD (cts. 5-6), exaggerated step R across to face RLOD (cts. 7-8)
- 8 Moving sideways diag. bkwd. L step L (ct. 1), click R to L (ct. 2), step L (ct. 3), click R to L (ct. 4), step L (ct. 5), click R to L (ct. 6), step L (cts. 7-8)

~~9-16 Repeat "B" meas. 1-8 MUST BE AN ERROR. DANCE IS 12 MEAS LONG (4+8)~~

Repeat from beginning

Sunni Bloland learned this dance from Marin Jujan in Suceava, Moldavia, while on her tour in 1981. The music that Sunni suggests using calls for an additional movement phrase; therefore she has selected another typical Bătuta motif*to augment the original arrangement. Bătuta is a common dance type--the word itself means stamping.

Pronunciation: (buh-too-tuh deh la too-dohr-uh)
Record: Noroc ELP 13
Formation: Scattered couples, W on M's right--inside hands joined in W position, free hand clutches vest arm-hole.
Music: 2/4 -- 4 meas. intro.

measure

A. Stamping

- 1 In place, both M and W step R (ct. 1), step L (ct. &)
step R (ct. 2), stamp L (ct. &).
2 Repeat meas. 1 opp ftwk.
3-8 Repeat meas. 1-2

B. In this segment, M and W have independent dance scores.

- "Man's Slapping" -- torso bent forward
9 lift-drop on L heel (vîrf-toc) bringing R leg fwd in slight
turn-out (ct. 1), R hand slaps inside R calf (ct. &),
L vîrf-toc (ct. 2), R hand slaps outside R calf (ct. &)
10 L vîrf-toc (ct. 1), short step fwd R (ct. &), step L in place (ct.2)
(BRING R DOWN FWD)
11-14 Repeat meas. 9-10 two times
15 Fading back to W's side; step R (ct. 1), step L (ct. &)
step R (ct. 2), stamp L (ct. &)
16 Step L (ct. 1), step R (ct. &), step L (cts. 2&) NO STAMP!
9 $\frac{1}{2}$ CW } "W's Turning" -- both thumbs tucked in vest arm-holes
W turns CW in place stepping R (ct. 1), L (ct. &), R (ct. 2)
10 Still turning CW, step L (ct. 1), step R (ct. &), stamp L (ct. 2)
11-12 $\frac{1}{2}$ CCW } Repeat meas. 9-10 opp. ftwk. turning CCW
13-16 Repeat meas. 9-12

C. W circles M "HIGH"

- Ftwk throughout this 8 meas. segment identical for M & W:
step R,L,R--L,R,L (cts. 1,&,2--2,&,2) etc. M CAN STAMP ON CT 2 AS IN
PART A.
1-4 Inside hands joined--W circles CCW around M as he dances in place
5-6 W turns CCW under joined hands in front of M
7-8 Side by side as hands come down to V position, couple moves bkwd.
bending fwd. slightly from waist
9-16 Repeat meas. 1-8 AT END M PUTS R ARM AROUND W'S WAIST, R HAND
ON HER R HIP, W PUTS L HAND ON M'S R SHOULDR

D. W's cross-over

- 1 Side by side W L hand on M's R shoulder, M's R arm around W's waist, M dancing in place leads W across in front of him--ftwk. for both--step R (ct. 1), step L (ct. 2)
- 2 W turns ^{NOT ALL THE WAY TO FACE CWD} CCW into place/on M's L side, M's L arm around W's waist, W's R hand on M's L shoulder, ftwk. for both--step R,L,R (cts. 1,&,2)
- 3-4 Repeat meas. 1-2, opp. ftwk., W moves to M's R side
- 5-8 Repeat meas. 1-4

E. W's circling variation "PITS"

- As in "C" ftwk. throughout identical for M and W:
R,L,R--L,R,L (cts. 1,&,2--2,&,2)
- 9-12 W circles CCW around M, as M raises his L arm overhead, hands stay joined as long as possible
- 13-14 In closed ballroom dance position turn as couple CCW
- 15 Joining M's R and W's L hand, W turns CCW under joined hands
- 16 Couple resumes closed ballroom dance position, M's transition step L (ct. 1), R (ct. 2)

*F. MOVING IN DIRECTION CPL WAS ORIG FACING

- 1 M starting L foot (W opp. ftwk.), step sideways L (ct. 1), close R to L (ct. 2)
- 2 Repeat meas. 1
- 3 Repeat movement meas. 1-2, counted 1,&,2,& (double-time)
- 4 Step L (ct. 1), stamp R (ct. 2)
- 5-8 Repeat meas. 1-4, opp. ftwk. and direction
- 9-16 Repeat meas. 1-8
On last repetition M steps L meas. 16, ct. 2, couple opening to side-by-side position FACING ORIG. DIRECTION
- Dance repeats from beginning, ending with "E" (W's circling variation changing meas. 15-16 to meas. 7-8 segment "C")

Presented by Sunni Bloland

KOLO FESTIVAL 1982

PROBABLY USABLE.

Brîul din Feneş

(Caraş Severin - Banat, Romania)

Sunni Bloland learned this dance from Puiu Vasilescu of Bucharest, Romania. It contains typical motifs of the Banatean Brîu, especially the rond de jambe.

- Pronunciation: (bruhl deen fen-esh)
- Record: NOROC 1734
- Formation: short mixed lines, hands in "V" position
- Music: 7/8, can be counted S-Q-Q FAIRLY FAST 7/8: 1-2-3
- Introduction: 16 measures - BEG. WITH VOCAL

Measure

A

- 1 "SKOČE" { facing fwd, step sideways L on L (ct. S),
hop on L as R leg circles behind (ct. Q), step R behind L (ct. Q)
- 2 one pas de basque L in S-Q-Q rhythm--knees slightly lifted in prancing s
- 3-4 repeat meas 1-2 beginning R ft.
- 5-6 two pas de basques beginning L ft. in S-Q-Q rhythm--prancing.
- 7 leap on L slightly to L,
R leg swings across L with knee approx. 90° flexion (ct. S),
hop on L, swinging R leg to R (ct Q-Q)...
- 8 hop on L, swinging R across L (ct. S),
step R crossing in front of L (ct. Q), step L in place (ct. Q)
- 9-16 repeat meas 1-8 (Part A) with opp. ftwk.

B

- 1 facing slightly to R & moving to R, step L (ct. S),
hopping on L as lifted R leg circles CCW (rond de jambe) (ct. Q),
step R to R (ct. Q)
- 2 repeat meas. 1
- 3 in place facing fwd one pas de basque L in S-Q-Q rhythm
- 4 step R in place (ct. S) slap L across body line to R (ct. Q-Q)
WITH STRAIGHT LEG
- 5 repeat meas 4 with opp. ftwk.
- 6 repeat meas. 4
- 7 step L in place (ct. S), heel-lift L (vîrf-toc) (ct. Q),
step R in place (ct. Q)
- 8 stamp L in place (ct. S), hold (ct. Q-Q)
- 9-16 repeat meas 1-8 (Part B)

Presented by Sunni Bloland

"FUN" DANCE
RECREATIONAL

Champs Élysées
(a famous Parisian Boulevard)

Sunni Bloland learned the dance in Holland from the folk dance teacher Marius Korpel, who learned it in Germany from an American who composed it to the most popular French recording at the time (ca. 1975). The singer is Joe Dassin.

Pronunciation: shamz-aylee zay

Record: NOROC ELP 13 (Melodii Imprumutate)

Formation: Individual dancers scattered in the space. All begin facing the same direction (e.g. the music)--known here as the front wall.

Music: 4/4 Introduction: 4 meas.

Position: Arms are free to move sympathetically with footwork, each dancer should improvise his/her own gestures.

Measure

- 1 In place step R to R (ct 1), touch L to R (ct 2), step L to L (ct 3), touch R to L (ct 4)
 - 2 Repeat meas 1
 - 3 Extend and touch R heel diag fwd R (ct 1), step R next to L (ct 2), extend and touch L heel diag fwd L (ct 3), step L next to R (ct 4)
 - 4 Repeat meas 3
 - 5 Moving diag fwd R step R (ct 1), closed crossing step L behind R (ct 2), step R (ct 3), touch L to R (ct 4)
 - 6 } Repeat meas 5 opp ftwk & dir
(but on the last step (ct 3) pivot 1/4 L)
 - 7 } Now facing the left wall, moving sideways R, step R (ct 1), step L across in back (ct 2), step R (ct 3), touch L to R (ct 4)
 - 8 } Keeping this new facing repeat meas 7 opp ftwk & dir
- Repeat dance from the beginning by facing the L wall.
Continue repetitions facing a new wall each time.
Dance should end facing the "front wall".

These notes are dedicated to Jerry Helt who so courteously asked me to honor the dance with a written description.

Sunni Bloland
September 1982

Glimpul

(Caraş-Severin - Banat, Romania)

Sunni Bloland learned this dance from Puiu Vasilescu. It is from the village Eftinie Murgu, a village named for a local hero. When the music suggested here is used, the dance-music relationship is non-concordant at the melodic phrase level. The preferred music was unavailable.

Pronunciation: (gleem-pool)
 Record: NOROC 1734
 Formation: mixed short lines in "T" or "V" hand position
 Music: 2/4, no introduction

Measure

A. Lift-step-steps

- 1 facing forward and moving sideways R, lift on L (ct. 1),
 step on R to R (ct. &), close L to R (ct. 2),
- 2-3 repeat meas 1 twice
- 4 in place, step L,R,L (cts. 1,&,2)
- 5-8 repeat meas 1-4 with opp. ftwk & direction
- 9 repeat meas 1
- 10 repeat meas 4
- 11-12 repeat meas 9-10 with opp ftwk & direction
- 13-16 repeat meas 9-12

B. Brushes and Arcs

- 1-2 facing slightly R, moving R two running "threes" starting R ft
 (cts. 1,&,2;2,&,2)
- 3 step R (ct. 1), brush ball of L ft from front to back (ct. 2)
- 4 repeat meas 3 with opp. ftwk
- 5-8 repeat meas 1-4
- 9-10 moving toward center of circle in CCW arc, two running "threes",
 starting R ft (cts. 1,&,2;2,&,2)...
- 11 finishing the arc with 2 steps, R (ct. 1), L (ct. 2)...
- 12 step R,L,R in place (cts. 1,&,2)
- 13-16 moving backwards out of circle, describing similar arc,
 take 7 steps beginning L (cts. 1,2;2,2;3,2;4), hop on L (ct. 2)

C. Twists

- 1 step R to R, twisting body to L ("twizzle") (ct. 1),
 step L to L twisting body to R ("twizzle") (ct. 2)
- 2 in place, face center and step R,L,R (cts. 1,&,2)
- 3-14 repeat meas 1-2 6 times, alternating footwork

Glimpul continued

- 15 leap on L in place, crossing lifted R knee in front (ct. 1),
leap on R in place crossing lifted L knee in front (ct. 2)
- 16 repeat meas 15, ct. 1; hold (ct. 2)

D. Threes

- 1 moving fwd, step R ft forward (ct. 1), hop on R (ct. 2)
- 2 step L fwd (ct. 1), hop on L (ct. 2)
- 3 moving backward, step R (ct. 1), step L (ct. 2)
- 4 in place, step R,L,R (cts. 1,&,2)
- 5-8 in place, dance four "threes" starting L (cts. 1,&,2;2,&,2;3,&,2;4,&,2)
- 9-16 repeat Part D meas 1-8 with opp. footwork

Presented by Sunni Bloland

KOLO FESTIVAL 1982

HARD
BUT POSSIBLE

Sirba la Doi de la Goicea Mare
(Oltenia, Romania)

Sunni Bloland learned this dance from Puiu Vasilescu of Bucharest. Typically the sirba dance motif is 3 measures of 2/4, while the musical phrase is 4-8 measures as in the case of Part A of this dance.

Pronunciation: (suh-r-bah lah doy deh lah goy-cha mahray)
Record: Noroc 1734
Formation: Short lines of M & W hands joined down in V position
Music: 2/4, no intro.

measure

A. Sirba

- 1 In place, step R across in front (ct. 1), step L back (ct. &), step R to R (ct. 2), step L across in front (ct. &)
- 2 Step R diag. bkwd. R (ct. 1), large step diag. bkwd on L to L (ct. &), moving diag. fwd. R step R (ct. 2), close L to R (ct. &)
- 3 Step fwd. R (ct. 1), leap onto L slightly to L as R leg circles high around to front (ct. 2)
- 4-12 Repeat 1-3 3x
- "Coda" to Sirba--moving in "box" shape CCW
- 13 Step on R diag. L (ct. 1), hop R (ct. &), step back on L (ct. 2), hop L (ct. &)
- 14 Step R to R (ct. 1), hop R (ct. &), step fwd. L (ct. 2), hop L (ct. &)
- 15 Repeat meas. 13
- 16 Step R in place (ct. 1), stamp L in place (ct. &), step L in place (cts. 2&)

B. Double Crosses & Grapevine

- 1 In place step R across in front (ct. 1), step L back (ct. &), step R to R (ct. 2), step L across in front (ct. &)
- 2 Step R back (ct. 1), close L to R (ct. &), long exaggerated step bkwd. on R (ct. 2), little leap fwd. onto L (ct. &)
- 3 Moving to L in a grapevine, step R across in front (ct. 1), step side L (ct. &), cross R behind (ct. 2), step side L (ct. &)
- 4-5 Repeat meas. 3 2x
- 6 In place, cross R in front (ct. 1), step bkwd L (ct. &), step sideways R (ct. 2), step L across in front (ct. &)
- 7 Step R bkwd (ct. 1), long exaggerated step, moving diag. bkwd L (ct. &), step diag. fwd. to R on R (ct. 2), close L to R (ct. &)
- 8 Step fwd. R (ct. 1), leap onto L slightly to L as R leg circles high around to front (ct. 2)
- 9-16 Repeat "B" meas. 1-8

MISSED THIS CLASS

KASTRINO-PEDEKHTO
Crete

The name refers to the leaping character of the dance, from the Greek word pedo, which means to leap, hop, or jump. It is also known by several other names, all of which refer to the area of its popularity: Herakleiotiko Pedikhto, which indicates the city and province of Herakleion; Malevyziotiko Pedikhto, referring to the district of Malevyzi near the city of Herakleion; and Kastrino Pedkhto, Kastro being the former Veneto-Cretan name for the city of Herakleion.

This Pedkhto, although danced in a somewhat circular formation, moves diagonally right into the circle and almost straight back. It is this diagonal direction as the dancers move in and out that gives it its slow progressive movement to the right. In some areas of Crete, however, it is performed almost in place with only slight movement to the right.

Records: Folkraft 1463, Greek Dances and How to Do Them; Phillips 940, Record 3, Side 4-1

Formation: Line, hands in W position.

Rhythm: 2/4 Counted 1, 2, & or Slow, Quick, Quick

Meas

Pattern

- 1 Step on ball of R ft, bending knee slightly (ct 1); two small quick steps L, R raising slightly on balls of feet (cts 2, &).
- 2 Repeat meas 1 with opp ftwk.
- 3 Step R fwd on ball of ft, bending knee slightly (ct 1); hop R, swinging L ft across in back (or front) (ct 2).
- 4-6 Repeat meas 1-3 with opp ftwk and backing out and slightly to the L.

• Presented by Pavlos Dascalakis

KOLO FESTIVAL 1982

MISSED THIS CLASS

KRITIKÓS SYRTÓS
Crete

This is a "syrtós" dance from the island of Kríti (Crete), and is done all over the island. It is sometimes called the "Syrtós Haniótikos" after the city of Hania where it is most popular. This is the main Cretan dance.

Bibliography: Elliniki Hori, V. Papahristos (Athens, 1960).
Greek Folk Dances, M. Vouras and R. Holden (New Jersey, 1965).
Folk Dances of the Greeks, T. and E. Petrides (New York, 1961).

Record: Demotiko-Discphon LPM-5. Any good Kritikós Syrtós music can be used.

Formation: M and W in a line with hands joined in W position.

Meter: 2/4 Counted 1, 2, & or Slow, Quick, Quick.

Characteristics: The steps are usually quick and small, and in general, the feeling is happy. The styling depends on the tempo of the music and where the dancer is from. The leader can do variations such as turns, slaps, or step variations. He can do variations of his own, but it is not usual for everyone in the line to do them also. Although there are certain simple variations which the whole line may do, it is not the case that the fancy variations are done by everyone at once. It is not an ethnic characteristic of this dance to have everyone do several complicated step variations--the step variations for the whole line are simple in nature. If the second man in a line knows the leader's variations, he might do them too, but this is the exception and not the rule.

MeasPattern

- 1 Touch ball of L slightly fwd (small movement) (ct 1); step on L in back of R (ct 2); step on R to R (ct &).
- 2 Step on L across in front of R (ct 1); step on R to R (leaving L ft over spot where it was) (ct 2); step L in place (ct &).
- 3 Step on R across in front of L (face L) (leaving L ft over spot where it was) (ct 1); step back in place on L (ct 2); Step sdwd R (ct &).
- 4 Step on L across in front of R (ct 1); touch R beside L (ct 2); step R beside L (ct &).

Variations

Variation I: Measures 1, 2, and 4 are the same as before.

- 3 Step on R across in front of L (ct 1); hop on R (ct &); step back in place on L (ct 2); leap sdwd to R on R ft (ct &).

Straight Line Variation

- 1 Touch L slightly fwd (ct 1); step L across in front of R (ct moving and facing LOD, step R (ct &).
- 2 Step L in LOD (ct 1); step R (ct 2); step L (ct &).
- 3 In LOD, step R, L, R (cts 1, 2, &).
- 4 Step on L ft facing ctr (ct 1); touch R beside L (ct 2); Step R beside L (ct &).

Triangle Variation

- 1 Touch L slightly fwd (ct 1); step L diag fwd R (ct 2); step R diag fwd R (ct &).
- 2 Step L diag fwd R (ct 1); step R across in front of L (ct 2); step on L to L (ct &).
- 3 Step on R across in front of L (ct 1); step on L diag bkwd R (ct 2); step on R diag bkwd R (ct &).
- 4 Step on L diag bkwd R (ct 1); touch R beside L (ct 2); step on R beside L (ct &).

Presented by Pavlos Dascalakis

KOLO FESTIVAL 1982

PENTOZÁLIS
Crete

This dance is from the island of Kríti and is one of their most popular dances. The name is supposed to describe the five steps of the dance, pénto meaning five, and zála referring to the steps. (Zála also means dizzy or giddy, so often pentozáli is translated as "five dizzying steps". All of the steps are springy.

Bibliography: Greek Folk Dances, M. Vouras and R. Holden (N.J., 1965)
Elliniki Hori, V. Papahristos (Athens, 1960)
Folk Dances of the Greeks, T. and E. Petrides (N.Y., 1961)

Record: Greek Folk Dances, Folkraft LP-3; Chorodrama "45" Pentozali; NINA LP "Aegean Echoes". Any good pentozális can be used.

Formation: A broken circle with arms on the shoulders ("T" position).

Meter: 2/4

Characteristics: It is better if the men and women dance separately, but it is perfectly correct for the lines to be mixed. The men can make their steps much more leaping and large and it is difficult for the women to dance with appropriate feminine styling while next to men who are leaping about. The dance can be done either calmly, or with great vigor.

Meas

Pattern

- | | | |
|---|--|--------------------|
| | <u>Basic Step</u> | SWING L XIF |
| 1 | Step R sdwd R (ct 1); hop on R/(ct 2). | |
| 2 | Step L sdwd L (ct 1); hop on L/(ct 2). | SWING R XIF |
| 3 | Leap R sdwd R, bending the R knee/(ct 1); step L to L (ct 2); step R across in front of the L ft (ct &). | L FT IN FRONT OF R |
| 4 | Step back in place on L (ct 1); step R sdwd R (ct 2); step L across in front of the R ft (ct &). | LEAP |

Siganós Pentozális - Slow Pentozális danced before the Basic Step above. When the music speeds up, or the excitement has built up, the Basic Step is begun.

- | | | |
|---|--|----------|
| 1 | Step R sdwd R (ct 1); swing L in front of R/(ct 2). | HOP ON R |
| 2 | Step fwd on L (cts 1,2). | |
| 3 | Step bkwd on R (ct 1); swing L in front of R/(ct 2). | HOP ON R |
| 4 | Step L to L (ct 1); swing R in front of L/(ct 2). | HOP ON L |

Variation I

- | | |
|---|---|
| 2 | Step fwd on the L, bending the R leg with the R ft behind the L knee. |
|---|---|

Variation II (Men do large scissors kick; women do small movement)

4 Leap onto the L, kicking the R high in the air (ct 1); leap onto the R as the L follows in a high kick across in front of the R (ct 2); step on L (ct &).

Variation III

4 L ft may either step behind the R or beside the R (ct &).

Presented by Pavlos Dascalakis

KOLO FESTIVAL 1982

Erdélyi Táncok (Dances of Transylvania)

Hungarian dances of Transylvania possess a dual characteristic of being extraordinarily developed while still preserving very archaic features. This is due in part to the isolation of this area, which favored the survival of old traditions. Escaping the Turkish invasions helped to ensure undisturbed cultural development. Thus, the new-style folk songs and dances spread very slowly in Transylvania.

When speaking of Transylvania, one is referring to the southeastern-most terminus of Medieval Hungary. Geographically, the Carpathian mountain range forms its natural eastern border. Presently this area is situated in Romania.

Many ethnic groups settled and lived together in this region, the most prominent being the Hungarians, Romanians, Germans (or Saxons), and gypsies. This ethnic variety has produced a most interesting and diversified peasant culture. There are areas where one can find interaction between different ethnic groups and a blending of traditional elements, as well as areas of regional and cultural separation wherein each ethnic group developed its own peculiar features.

This regional separation is evident in the folk dances of Transylvania; many regional dance dialects can be readily distinguished. One such dialect is that of the Mezőség, of which only a small part will be presented here.

Mezőségi Táncok (Dances of the Mezőség)

The ethnographic region known as the Mezőség (mező = field or farmland) is situated between the rivers Someșul Mic (Kis Szamos, in Hungarian) and Mureșul (Maros, in Hungarian), northeast and east of the city Cluj-Napoca (Kolozsvár, in Hungarian). Within this area there is a large Hungarian-speaking population living both in strictly Hungarian-speaking villages, as well as in villages of mixed populations (Hungarian, Romanian, and gypsy).

The Mezőségi dances are a set of dances ("táncrend", or "dance cycle") which is based on the songs and dance forms originally performed in such Mezőségi villages as Magyarpalatka and Vajdakamarás. These dances are popular not only among the Hungarian-speaking people (and in recent years, especially among the youth) of Transylvania, but also in the "táncház" (lit., "dance house") movement in Hungary. The dance cycle as it is done in the táncház was introduced by Sándor Timár.

The dance cycle in its original form is composed of two men's dances (the "Ritka Magyar" and "Sűrű Magyar"), followed by two couples' dances (the "Akasztós" = "limping" or "dragging", and the Csárdás). The Akasztós is also known as the "Cigánytánc" (= "gypsy dance"), and is characterized by its slow asymmetrical rhythm. The Csárdás is subdivided into the "Ritka csárdás", "Szőkös", and "Sűrű csárdás", which are structurally similar but differ in style, tempo, and melody.

Of all the dances of the cycle, usually only the Akasztós and Csárdás are seen today in the dance houses of Transylvania and Hungary. The men's dances are rarely performed and seem to be dying out, as is the case with other men's dances of this region.

The dance begins with couples standing and singing in front of the musicians. Gradually, each couple starts to dance the Akasztós, with walking steps forward and back, followed by turning together with the limping step that characterizes this dance. The musical transition into the csárdás is signalled by the quickening of the tempo and the change to an even rhythm. The transition from the akasztós turn into the csárdás is usually a simple walking ridea couples' turn continuing in the same direction as the couple was moving in the akasztós.

The Mezőségi Csárdás

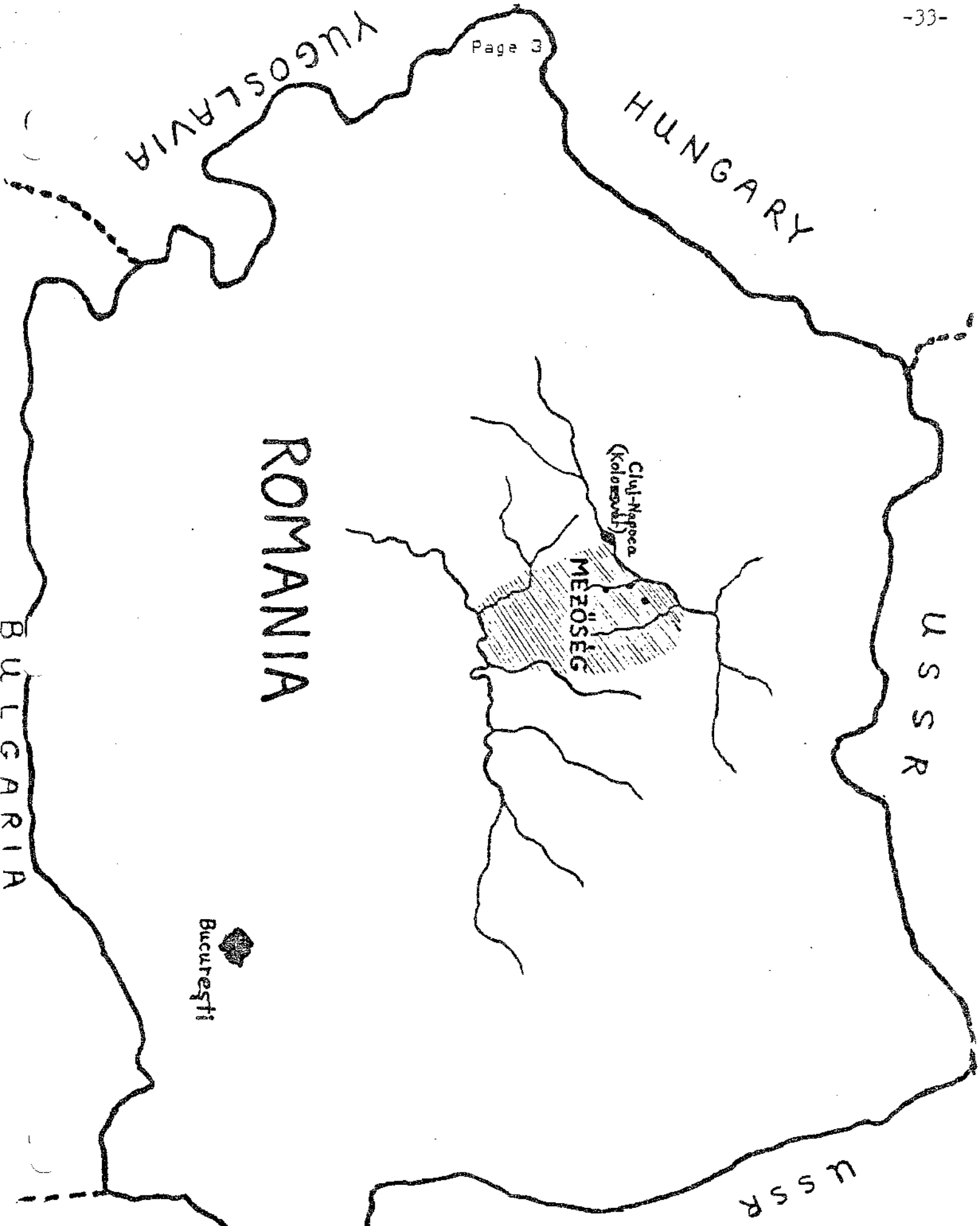
There are seemingly endless variations to play with in the csárdás. Some are more suited to particular tempos than others (such as doing Double Turns during the Székös), but this is also somewhat dependent on the level of expertise of the dancers. There is no hard and fast rule as to what step is done when. As you experiment with the many possibilities, you will undoubtedly create favorite sequences all your own!

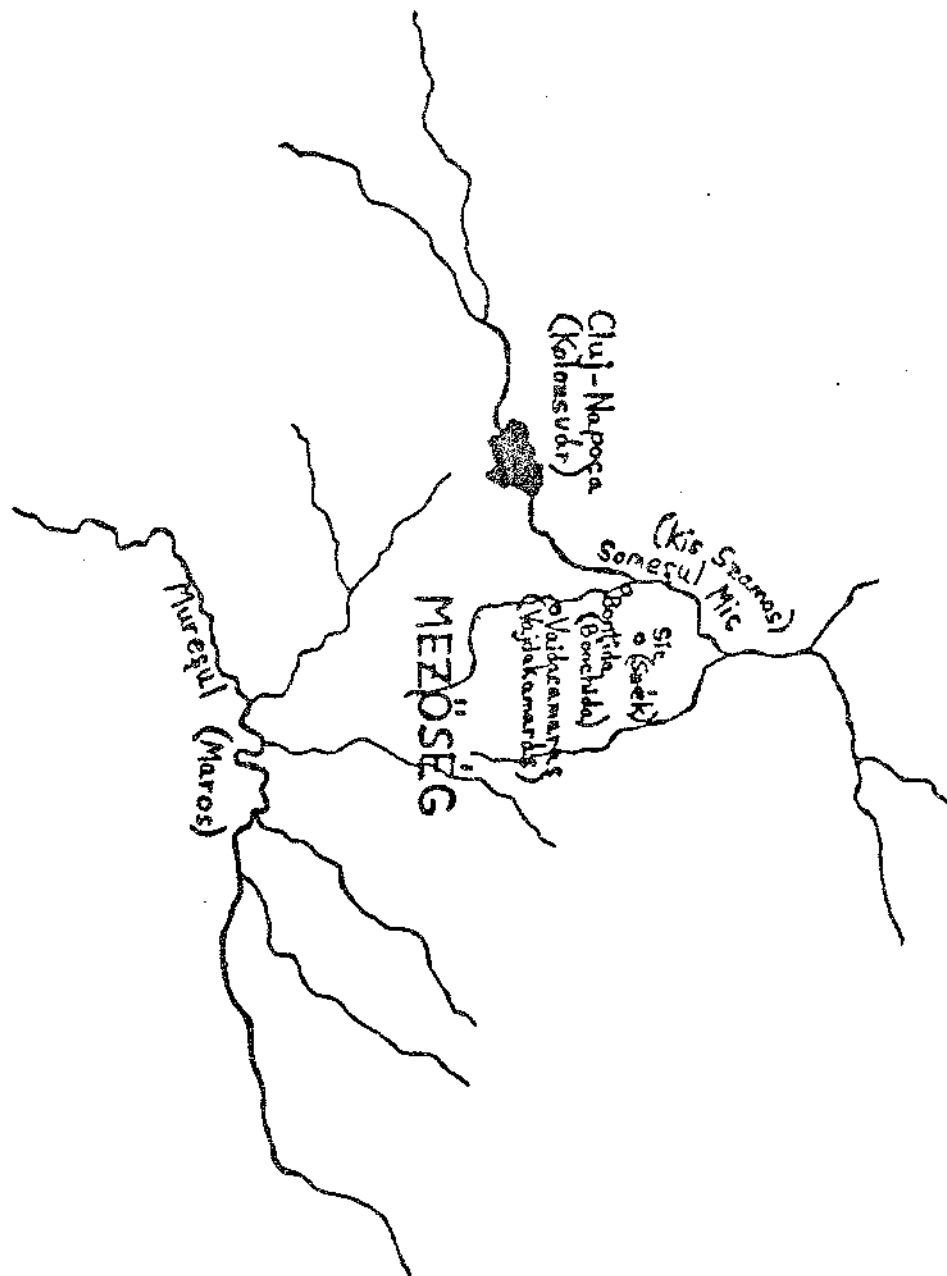
For teaching purposes, we have divided the csárdás steps into the following categories:

- * Átvetés Variations
- * Throw Sequences
- * Throw-and-Turn Sequences
- * Men's Steps:
 - Couple Together Variations
 - Couple Separation Variations

Steps within categories can be done any number of times, and categories of steps can be done in any order. We shall first present a few building blocks from these categories and then offer some sequences containing them. Some steps "cross phrases" (for example, a step may take 1 1/2 measures), so the step which follows begins in the middle of the phrase. However, to simplify the description, we have written all steps as beginning "on the phrase".

The man is responsible for choosing the steps to be done; this includes giving the women the appropriate "signals" so that she can follow his lead. (We will point out some useful signals for you to try.) You will see that certain steps follow others more easily, and this will probably (but not necessarily) guide your choice of sequences. Generally, a dancer tries to construct the dance so that it has peaks (high-energy parts) and valleys (low-energy parts) interspersed. This gives the dance color and dynamics, as well as being practical.





Record: Hungaroton SLPX 16031-32, 18042
Folkcraft-Europe LP-52

Formation: Cpls scattered freely around the room, generally facing
twd the musicians.

General Styling: All steps are done flat-footed, unless otherwise noted.

Átvetős Variations

The Átvetős (átvető = cross-over) is the basic step of the csárdás. In it, M and W exchange places. It usually appears between more complicated figures, and is used as a rest step or to put the W on the appropriate side to begin another variation. In addition to the variations presented here, the átvetős may be embellished by men's clapping or clapping variations, with or without W turn. Some such embellishments may cause the M path to vary slightly. Given below are the "Basic Átvetős" and "Átvetős with W Turn".

Basic Átvetős Position: The átvetős is done with W on either side of M.
If W on M R, then M R hand is on W L shldr blade, and
W L hand is on M R shldr blade (crossed under M arm).
Arms are bent, elbows down.
Partners angle towards each other.

BASIC ÁTVETŐS

Position: Begin in Basic Átvetős Position -- W on M R used to describe
step. Final position is then with W on M L.

MEN

Meas.	Ct.	
1	1	Sm step R to R, extend arm as W extends arm.
	2	Sm step L across R, cross arm in front as W pulls W arm in.
	3	Release R hand, turn 1/4 CCW into final pos as step R, catch W R shldr blade with L hand as W turns into final position.
	+	Close L to R, take wt.
	4	Sm step R bkwd.

WOMEN

Meas.	Ct.	
1	1	Lg step R outward and across M, extend L arm to allow outward motion.
	2	Lg step L inward and twd M L side, pull in with L arm.
	3	Release L hand, turn 1/2 CCW into final position as step R, place R hand on M L shldr blade.
	+	Close L to R, take wt.
	4	Sm step R bkwd.

ÁTVETŐS WITH W TURN

This is an átvétős with a W 2-count turn interjected, so it takes 1 1/2 measures. To demonstrate the small flexibility allowed in the M path, the M pos in meas 2 slightly differs from (but may also be danced the same as) the second half of meas 1 of the "Basic Átvétős".

Position: Begin in Basic Átvétős Position with W on M R, but with M R hand on W upper arm. (This hand position is the signal for the turn.) Final position is with W on M L.

MEN

Meas.	Ct.		
1	1	Sm step R to R, extend arm as W extends arm.	
	+	Sm step L next to R.	
	2	Sm step R in place, cross arm in front as W pulls in.	
	3	Step L in place (facing W), push W L arm to M R (to help W turn CCW)	
	+	Step R in place.	
	4	Step L in place.	
	2	1	Step R slightly fwd, catch W on M L with M L hand on W R shldr blade as W completes turn.
		+	Step L near R.
2		Step R fwd.	

WOMEN

Meas.	Ct.	
1	1	Lg step R outward and across M, extend arm to allow outward motion.
	2	Lg step L inward and twd M L side, pull in with L arm.
	3	Release R hand, turn a full turn CCW on R heel approx in place.
	+	Put R toe down (to stop turn).
	4	Step L slightly fwd (in the direction out of the turn).
	2	1
+		Close L to R, take wt.
2		Sm step R bkwd.

Throw Sequences

A Throw Sequence consists of a "Throw" followed by a "Throw Ending". The Throw is also used to begin both a Throw-and-Turn Sequence and a Couple Separation Sequence (both defined later). Given below are the "Basic Throw", and the "Short Throw Ending" and "Long Throw Ending". In addition to the sequences presented here, throw sequences may be embellished by men's slapping and clapping variations.

Throw Position: The throw is generally done beginning with W on M R. The M R hand grasps the W L upper arm. The W position is the same as the *Átvétós* Position (W L hand on M R shldr blade, under M arm). Grasping the W upper arm is a useful signal for the throw; plus, compared to the *Átvétós* Position, there is additional space for the W to pass in front of the M.

BASIC THROW

The W is passed to M L side, executing a 2-count heel turn as she passes behind M.

Position: Begin in Throw Position. At the end of the throw the cpl is approx facing the opp dir, W on M R. The basic throw can also be done with W on M L (all maneuvers are reversed); it is then followed by a reversed Short Throw Ending (see below).

MEN

Meas.	Ct.	
1	1	Step R to R, guide W twd M L shldr with M R hand.
	+	Step L slightly behind R.
	2	Step R in place, (W is close to M L shldr), gently push W past M L shldr and into W turn.
	3	Turn 1/4 CW as step L.
	4	Close R to L, no wt. (W is somewhere in the vicinity of M R side again.)

A variation for the second half of the measure is:

3	Turn 1/4 CW as step L.
+	Step R behind L in place.
4	Step L in place.

WOMEN

Meas.	Ct.	
1	1	Lg step R, outwards and across M, extend L arm to allow outward motion.
	2	Lg step L inwards and to other side of M, keep arm stiff in preparation for the throw.
	3	Release L hand, step on R heel along the arc begun in cts. 1,2, turn a full turn CCW on R heel to get around M.
	+	Put R toe down (to stop turn).
	4	Step L fwd (continue along arc around M).

SHORT THROW ENDING

This is a 1/2 measure ending.

Position: Begin in final throw position (W on M R).
Final position is reversed Basic Átvetós Position.

MEN

Meas.	Ct.	
1	1	Turn 1/4 CCW as step R, extend L arm to catch W R shldr blade as W turns into final pos.
	+	Close L to R, take wt.
	2	Sm step R bkwd.

WOMEN

Meas.	Ct.	
1	1	Continue to turn 1/2 more CCW out of throw as step R.
	+	Close L to R, take wt, put R hand on M L shldr blade.
	2	Sm step R bkwd.

LONG THROW ENDING

This is a full-measure ending. Its signal, to distinguish it from the "Short Throw Ending", is that the M R hand catches the W L shldr blade (instead of letting W continue turn and catching W R shldr blade).

Position: Same as for short throw ending.

MEN

Meas.	
1	Catch W L shldr blade with M R hand, do a Basic Átvetós step. (W ends on M L.)

WOMEN

Meas.	
1	Grasp M R shldr blade with W L, do a Basic Átvetós step, finish on M L.

Throw-and-Turn Sequences

A Throw-and-Turn Sequence consists of a "Throw" followed by one or more "Turn" variations, followed by a "Turn Ending". The "Throw" is identical to the throw in a "Throw Sequence" (defined earlier), so is not given below. There are numerous turn variations, some using M R hand, others using M L hand; the W uses L hand. There are also quite a few turn endings, providing several interesting ways to flow into the next sequence. Men's slapping embellishments are abundant.

Turn Preparation Position: The actual turn is preceded by two cifra (or, "ti-ti-ta") steps, which begin after the throw, so the W is on M R, somewhat facing each other and close enough to take hands. R ft is free for both M and W. At the end of the two cifra steps, the M raises W L hand into turn pos. Throughout the cifra, the W moves CCW in a circle around the M as M does steps approx in place.

Turn Position: The W hand pos is critical to the success of the turn. W L arm is extended diag. sdwd, and must be bent at elbow so that lower arm is perpendicular to the floor. Depending on the height of M, the height of W elbow is between W neck and nose. The W arm stays in this pos throughout the turn. W R arm forms arc comfortably in front, approx waist-high; in this pos, W uses R arm as needed to help turn CCW. The M hand and body pos varies depending on which hand is used and whether the variation includes some slapping, but M supports W arm during turn, so M hand is always at height of W hand. Throughout the turn, the W continues the CCW motion (begun in the cifra) around the M as M backs up approx in place to serve as a pivot point.

Turn Ending Position: Two signals that a turn sequence is about to end are: (1) the M brings the joined hands DOWNWARD into position for the chosen ending, or (2) the M releases the W hand.

R-HAND TURN

After two cifra steps with M R and W L hand joined, W makes 2 2-ct R heel turns, travelling around M as M backs up in sm circle almost in place.

MEN

Meas. Ct.

(Throughout meas 1, "fwd" means "fwd along CCW circle".)

1	1	Step R fwd, swoop R arm dnwd and bkwd with hand palm down to catch W L hand, begin to face twd W.
	+	Step L near R, continue motion of body and joined arms.
	2	Step R fwd, stop arms when parallel to floor.
	3	Step L fwd, swoop arms dnwd and fwd to reverse arc just made, begin to face away from W.
	+	Step R near L, continue motion of body and joined arms.
	4	Step L fwd, stop arms when parallel to floor, then move joined hands so W and M arms are bent and lower arms are perpendicular to floor.

(Throughout meas 2, M chest should approx face W L side.)

- 2 1 Step R bkwd in sm arc, begin to turn W CCW (W turn takes 2 cts).
- 2 Step L bkwd in sm arc.
- 3-4 Repeat cts 1-2

WOMEN

- | Meas. | Ct. | |
|-------|-----|---|
| 1 | 1 | Lg step R fwd along CCW arc around M as M catches W L hand to begin dnwd motion of arm, turn twd M. |
| | + | Step L behind R, slightly turned out. |
| | 2 | Step R fwd. |
| | 3 | Lg step L fwd along CCW arc around M as joined arms begin reverse arc, turn away from M. |
| | + | Step R behind L. |
| | 4 | Step L fwd, allow M to move arm into turn pos. |
| 2 | 1 | Lg step fwd along CCW arc on R heel, turn slightly more than a full turn CCW. |
| | + | Put R toe down (to stop turn). |
| | 2 | Lg step L fwd along CCW arc around M. |
| | 3 | Repeat cts 1, +, 2. |
| | + | |
| | 4 | |

L-HAND TURN

After two cifra steps with M L hand and W L hand joined, W makes 2 2-ct R heel turns as M moves fwd in sm circle almost in place.

MEN

- | Meas. | Ct. | |
|--|-----|--|
| (Throughout meas 1, "fwd" means "fwd along CCW circle".) | | |
| 1 | 1 | Step R fwd, catch W L hand with M L hand, extend joined arms fwd (to W L), face so M chest is perpendicular to W L side. |
| | + | Step L near R. |
| | 2 | Step R fwd (arms are parallel to floor). |
| | 3 | Step L fwd, bring arms across to M L, turn to face W. (W faces away from M.) |
| | + | Step R near L. |
| | 4 | Step L fwd, move joined hands so W and M arms are bent and W lower arm is perpendicular to floor. |

(Throughout meas 2, "fwd" means "fwd along sm CCW circle";

M chest should approx face W L side.)

- 2 1 Step R fwd, begin to turn W CCW (W turn takes 2 cts).
- 2 Step L fwd
- 3-4 Repeat cts. 1-2

WOMEN

- | Meas. | | |
|-------|--|------------------------------------|
| 1-2 | | Same as meas 1-2 in "Reverse Turn" |

SHORT THROW-AND-TURN ENDING

This is a 1/2 measure ending. Releasing hands is the signal for this ending.

Position: Coming out of W turn, W is approx on M R.
Final position is reversed Basic Átvetős Position.

MEN

Meas.	Ct.	
1	1	Release (and push slightly CCW) W hand, turn 1/4 CCW as step R, extend L arm to catch W R shldr blade as W turns into final pos.
	+	Close L to R, take wt.
	2	Sm step R bkwd.

WOMEN

Meas.	Ct.	
1	1	Release M hand, continue to turn 1/2 more CCW out of throw as step R.
	+	Close L to R, take wt, put R hand on M L shldr blade.
	2	Sm step R bkwd.

LONG THROW-AND-TURN ENDING

This is a full-measure ending, which resembles the basic átvétős except that the hand and arm positions are different. It is important to keep tension between M and W arms during cts 1 and 2.

Position: Coming out of W turn, W is approx on M R.
Final position is reversed Basic Átvetős Position.

MEN

Meas.	Ct.	
1	1	Bring joined arms dnwd to approx waist-height as W completes turn, take sm step R to R as begin to lead W across to M L.
	2	Sm step L across R, pull W in to M L.
	3	Release R hand, turn 1/4 CCW into final pos, step R, catch W R shldr blade with L hand as W turns into final position.
	+	Close L to R, take wt.
	4	Sm step R bkwd.

WOMEN

Meas.	Ct.	
1	1	Lg step R outward and across M.
	2	Lg step L inward and twd M L side, as M pulls in.
	3	Release M hand, turn 1/2 CCW into final pos as step R, place R hand on M L shldr blade.
	+	Close L to R, take wt.
	4	Sm step R bkwd.

TRAILING CIRCLES

This is a separate step with its own ending, and almost always follows the W turning sequence. It is presented here in its simplest form. Its variations use men's slapping sequences as embellishments, but the women's step does not change.

Position: Coming out of "L-Hand Turn", M places W diag behind M L side. The M does cifra steps (or slapping variations) in a sm CCW circle; W follows M in this position with cifra steps until M passes W under M R arm to M R side, ending in Basic Átvetős Position.

MEN

Meas.	Ct.	
(Throughout meas 1, "fwd" means "fwd in CCW circle".)		
1	1	Bring joined hands fwd and behind M back, M elbow bent, M palm up and hand slightly lower than small of back; step R fwd.
	+	Step L near R.
	2	Step R fwd.
	3	Same as cts 1, +, 2, but with opp ftwk.
	+	
	4	
2		Same as meas 1.
3	1	Raise R arm (so W can pass under it) as step R bkwd to begin sm CCW circle in place.
	2	"Hop" on R (don't leave floor) as pivot slightly CCW.
	3	Release W L hand, place M R hand on W L shldr blade as step L bkwd along CCW circle.
	4	"Hop" on L (don't leave floor) as pivot slightly CCW.
4		Same as Basic Átvetős.

WOMEN

Meas.	Ct.	
(Throughout meas 1, 2, and 3, "fwd" means "fwd to follow M path".)		
1	1	Grasp M upper L arm with R hand, hold M L hand in W L hand with palm down; step R fwd.
	+	Step L near R.
	2	Step R fwd.
	3	Same as cts 1, +, 2, but with opp ftwk.
	+	
	4	
2		Same as meas 1.
3	1	Continue CCW under M R arm as step R fwd.
	+	Step L near R.
	2	Step R fwd.
	3	Release M hand, grasp M R shldr blade with L hand as step L fwd.
	+	Step R near L.
	4	Step L fwd.
4	1	Same as Basic Átvetős.

Men's Steps

Men's slapping steps can be performed either with the couple separated or together. If done separated, the M moves freely within a small area; the W either dances around the M with a series of 2-count heel turns prefaced by two cifra steps, or watches the M while doing a down-beat waiting step. If done together, the W angles slightly toward M, stands with L ft fwd, and in this position steps L (cts 1-2), steps R (cts 3-4) repeatedly in place, giving strong support to M. The "Forward Travel Boot Slap", "Down Slap", "Side Slap", and "Széki Slap" are described as if performed with the couple together. When danced separately, they can be done either as described, or with variations. The "Hop Slap" variation is done during couple separation only.

Col Together Preparation: Use the Basic Átvétős Step with the following modifications:

MEN --- on ct. 3, slide L hand across to W L shldr;
on ct. 4, finish with wt on both ft.

WOMEN - do cts. 3, 4 almost in place, begin to support M.

Position: W is on M L, M L hand rests on W L shldr throughout the step.
ALL BOOT SLAPS USE R HAND (L hand is on W shldr).

FORWARD TRAVEL BOOT SLAP

In this step, "slap boot" means "slap boot at front of calf", unless otherwise noted.

M Position: Bent over at waist for all of meas 1 and for first half of meas 2.

Meas.	Ct.	
1	1	Step L in place.
	+	Lift R leg to low fwd pos, slap R boot.
	2	Step R slightly fwd.
	+	Step L beside R.
	3	Lift R leg to low fwd pos, slap R boot.
	+	Step R slightly fwd.
1	4	Step L beside R.
	+	Lift R leg to low fwd pos, slap R boot.
	1	Step R fwd.
	+	Lift L leg to low fwd pos, slap L boot.
	2	Step L fwd.
	+	Lift R leg to low fwd pos, slap R boot.
3	Stand upright, step R fwd, lift L leg fwd with bent knee.	
4	Slap inside L boot.	

DOWN SLAP

Meas.	Ct.	
i	1	Jump on both ft slightly apart into semi-squat pos.
	+	Slap inside R boot.
	2	Stand up, wt on L, lift R leg sdwd R with bent knee pointing slightly inward.
	+	Slap R ankle.
	3	Step R in place, begin to lift L leg fwd with bent knee, and with slight swing from side.
	4	Slap inside L boot.

SIDE SLAP

Meas.	Ct.	
1	1	With wt on L ft, lift R leg slightly sdwd with bent knee pointing slightly inward.
	+	Slap R ankle.
	2	Hold.
	+	Slap R ankle.
	3	Step R in place.
	+	Stand on R ft, lift L leg fwd with bent knee, and with slight swing from side.
	4	Slap inside L boot.

SIÉKI SLAP

Meas.	Ct.	
i	1	Step L in place, lift R leg slightly sdwd with bent knee pointing slightly inward.
	+	Slap R ankle.
	2	Step R in place.
	+	With wt on R ft, lift L ft slightly, slap side of R thigh.
	3	Close L to R with heel click, take wt on L.
	+	Lift R leg slightly fwd with bent knee, slap top of R thigh.
	4	Extend R leg fwd, slap front of R boot.
	+	Close R to L, wt on both ft.

Couple Separation Preparation: Use the Basic Throw to separate.
(To get back together, the M picks up the W on M L.)

Position: As the M dances in a small area, the W dances any combination of 2-count heel turns around the M, interspersed with cifra steps or a down-beat waiting step. (The heel turns are usually preceded by two cifra steps.)

HOP SLAP

Meas.	Ct.	
1	1	Step L.
	+	Clap hands in front, extend R leg fwd.
	2	"Hop" on L (don't leave floor), slap R inside boot with R hand.
	+	Clap hands in front, lower R leg.
	3	
	+	Repeat cts 1+2+ with opp hand and ftwk.
	4	
	+	

DOWN-BEAT WAITING (Women)

(Also done with opp ftwk.)

Meas.	Ct.	
1	1	Step R in place, bend knees.
	+	Step on L heel near R arch, straighten knees slightly.

(Repeat indefinitely.)

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