

Kell Tucker

*The 46th
Annual* **KOLO**
FESTIVAL

SYLLABUS
of Dance Descriptions



Teachers

DANCE

Michael Ginsburg

Yvonne Hunt

Tanya Kostova

István Zoltán Szabó (Kovacs)

SINGING

Alma Franulović Plančić

Binki Franulović Spahi

November 27-29, 1997

Russian Center, San Francisco

Schedule

(Still subject to last-minute change)

Kolo Festival 1997

Dance instruction by Michael Ginsburg, Yvonne Hunt, Tanya Kostova and István Zoltán Szabó (Kovacs)
Singing instruction by Alma Franulović Plančić and Binki Franulović Spahi

THURSDAY NIGHT - Doors open 7:30 PM

8 pm - midnight Folkdancing to tapes and records. Bring finger foods for snacks.

FRIDAY - Doors open 9 AM. *PM dance classes cover the same material as AM classes*

AM Session

9:30 am - 10:45 am
11:00 am - 12:15 pm
12:30 pm - 2:00 pm

Upstairs Theater

Michael - former-Jugo.
Yvonne - Greek
Old Kolos

Mid-Level Dance Studio

Jerry Duke - How to do
dance ethnology research

Downstairs Gym

Tanya - Bulgarian
Kovacs - Hungarian (couple)
(in Kafana) Tanya's
Culture Corner

PM Session

2:15 pm - 3:30 pm
3:45 pm - 5:00 pm
5:15 pm - 6:00 pm

Yvonne - Greek
Tanya - Bulgarian

Alma & Binki - Singing

Michael - former-Jugo.
Kovacs - Hungarian (couple)
(in Kafana) Alma & Binki's
Culture Corner

Night

7:00 pm - 8:00 pm
8:00 pm - 1:30 am

Sing-along

Live FD Music

Bobbi Ashley -
Family Folkdancing
TBS - Forgatos

Replay of dances

8:15 Live FD Music

SATURDAY - Doors open 9 AM. *PM dance classes cover the same material as AM classes*

AM Session

9:30 am - 10:45 am
11:00 am - 12:15 pm
12:30 pm - 2:00 pm

Upstairs Theater

Yvonne - Greek
Michael - former-Jugo.

Mid-Level Dance Studio

Denise Weiss - How to
teach kids FD
(esp for teachers)

Downstairs Gym

Kovacs - Hungarian (non-partner)
Tanya - Bulgarian
(in Kafana) Yvonne's
Culture Corner

PM Session

2:15 pm - 3:30 pm
3:45 pm - 5:00 pm
5:15 pm - 6:00 pm

Michael - former-Jugo.
Tanya - Bulgarian

Alma & Binki - Singing

Kovacs - Hungarian (non-partner)
Yvonne - Greek
(in Kafana) Kovacs'
Culture Corner

Night

7:00 pm - 8:30 pm
8:30 pm - 2:00 am

Concert

Live FD music

Live FD Music

Thanks!

Thanks to all the people on the 1997 Kolo Festival Committee who have worked long and hard to make this Festival a success.

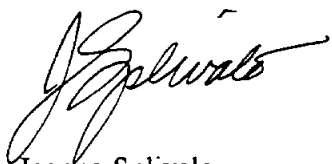
Thanks to the staff of the Russian center for their ongoing support. And thanks to the many other volunteers for their invaluable help and assistance.

The committee in somewhat alphabetical order

Adrena Clemmer - publicity
Ann Norton - preregistration
Asha Goldberg - blood, sweat, tears, concert, forms and volunteers
Bob Sonsten - old kolos
Ed Kremers - advisor
Edith Cuthbert - historian
Francesca Guido - food
Hiram Pierce and Jan Nikora - signs
Jan Market-Raines - syllabus
Joanne Splivalo - Committee chair and treasurer
Louise Kanter - teachers
Mel Harte - vendors and flea market
Miriam Berg - mailing list
Paul Bourbon and Peter Stevenson - sound
Phyllis Doyle - musicians
Sharen Skorup - facilities and parking

Thanks to all.

We all hope you enjoy this year's Kolo Festival and that we will see you again next year.



Joanne Splivalo
Kolo Festival Committee Chair

Michael Ginsburg



JEFTANOVICEVO KOLO

**SERBIAN LINE DANCE
HANDS HELD DOWN
LEARNED FROM MICHAEL HERMAN**

Fig. 1 - Eight “basic kolo” steps

Meas. 1 - Hop on L (1), step R to side (&), step L beside R (2), step R to side (3), hop R (4)

Meas. 2 - Same as meas. 1 with opposite footwork

Meas. 3-8 - Repeat meas. 1,2 three more times

Note: The “basic kolo step” is done in a highly improvised style. Normally the movements are very subtle so as not to disturb neighboring dancers.

Fig. 2 - Four “rest” steps

Meas. 1 - Step RLR to R (1,2,3), touch L (4)

Meas. 2 - Step L in place (1), touch R beside L (2), step R in place (3), touch L beside R (4)

Meas. 3,4 - Repeat meas. 1,2 with opposite footwork in opposite direction

Meas. 5-8 - Repeat meas. 1-4

Fig. 3 - “Hop-step-steps”

Meas. 1 - Travelling R and facing R, hop on L (1), step RL using small steps (&,2), hop on L (3), step RL using small steps (&4)

Meas. 2,3 - Repeat meas. 1 two more times (six “hop-step-steps” in all)

Meas. 4 - Step heavily on R (1), hold (2), stamp with L (no weight transfer) (3), hold (4)

Meas. 5-8 - Same as meas. 1-4 with opposite footwork in opposite direction

RAMNO VELESKO

MACEDONIAN LINE DANCE
LEARNED FROM KETE ILIEVSKI
METER: 2/4

Fig. 1

Meas. 1 - Facing R, walk R.L in LOD (1,2)
Meas. 2,3 - Repeat meas. 1 twice more
Meas. 4 - Face center and step R to side (1), lift L (2)
Meas. 5-8 - Same as meas. 1-4 with opposite footwork in opposite direction
Meas. 9 - Step R in place (1), touch L beside and slightly forward of R (2)
Meas. 10- Same as meas. 9 with opposite footwork
Meas. 11- Step RLR moving towards center (1,&,2)
Meas. 12- Step LRL moving toward center (1,&,2)
Meas 13,14 - Same as meas 9,10
Meas. 15,16 - Same as meas. 11,12 only move back from center


Fig. 2

Meas. 1 - Same as meas. 1 of fig. 1
Meas. 2 - Step RLR in LOD (1,&,2)
Meas. 3 - Step LRL in LOD (1,&,2)
Meas. 4 - Same as meas. 4 in fig. 1
Meas. 5-8- Same as meas. 1-4 with opposite footwork in opposite direction
Meas. 8-16- Same as meas. 9-16 of fig. 1

Pargaruša *nr*

SLAVONIA

CROATIA

| | | | |
|--|--|--|---------------------------|
| I | | | |
| A | | E | B7 |
| <p>Facing center, step sideward L on Lft (ct 1).</p> <p>Closing Rft to Lft, two quick bounces on both heels (cts 2, 2&).</p> | <p>Bounce on R heel only, extending Lft sideward L near floor (ct 1).</p> <p>Two quick bounces on both heels, feet slightly apart (cts 2, 2&).</p> | <p>Bounce on L heel only (ct 1).</p> <p>Closing Rft to Lft, two quick bounces on both heels (cts 2, 2&).</p> | <p>Same as measure 2.</p> |
|  | | CIRCLE DANCE | |


Note: The above is a 2 measure dance sequence. However, to begin the dance a step sideward L is done in place of a L heel bounce.

| | | | |
|--|---|---------------------------|--|
| II | | | |
| E | B7 | E | B7 |
| <p>Bounce on L heel only (ct 1).</p> <p>Closing Rft to Lft, two quick bounces on both heels (cts 2, 2&).</p> | <p>Feet together, bounce on both heels in place (ct 1).</p> <p>Two quick bounces on both heels (cts 2, 2&).</p> | <p>Same as measure 2.</p> | <p>Bounce on R heel only, extending Lft sideward L near floor (ct 1).</p> <p>Two quick bounces on both heels, feet slightly apart (cts 2, 2&).</p> |

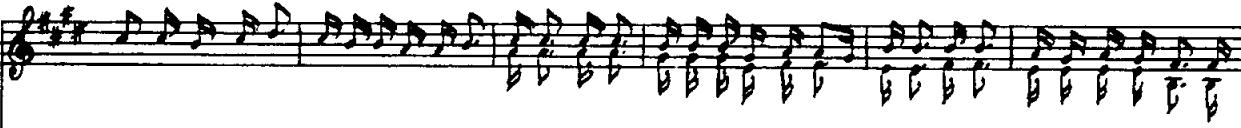
*EJ PARGARUŠA RODILA PARGARA,
*EJ NE STALO JOJ ZITA IZ HAMBARA.

*EJ PARGAR NA PARGAR,
NEK SE PARGAR PARA,
MENE MAMA RODILA,
ZA TEBE BEČARA.

"Kolo"

| SLAVONIA | I | CROATIA |
|---|---|---|
| E | B7 | E <i>cont. on page 2 →</i> |
| <p>Facing center, step sideward L on Lft (ct 1). Closing Rft to Lft, two quick bounces on both heels (cts 2, 2&).</p> | <p>Bounce on R heel only, extending Lft sideward near floor (ct 1). Two quick bounces on both heels, feet slightly apart (cts 2, 2&).</p> | <p>Bounce on L heel only (ct 1). Closing Rft to Lft, two quick bounces on both heels (cts 2, 2&).</p> |
|  | CIRCLE DANCE | |

Note: "Kolo" is a 2 measure dance sequence. Measure 1, as described above, is used only once to begin the dance.
Repeat pattern of measures 2 and 3 until the Pocimalja (Kolo leader) breaks into song.

| |
|---|
|  |
| <p>PART II (TO SINGING)</p> <p>THE STEP HERE VARIES FROM VILLAGE TO VILLAGE, HERE ARE SOME POSSIBILITIES:</p> <ol style="list-style-type: none"> 1. STEP-CLOSE L 2. GRAPEVINE L 3. ROCKING IN AND OUT R, L |

ROMSKI CACAK

Serbian Line Dance learned from Rom Community in Bronx, N.Y.

Hands held down

Meter: 2/4

Meas. 1 - Hop on L while kicking R forward and down to floor (1), step R forward (2)

Meas. 2 - Same as meas. 1 with opposite footwork

Meas. 3 - Same as meas. 1

Meas. 4 - Facing center, step L back (1), step R forward to place

Meas. 5-7 - Same as meas. 1-3 travelling in reverse LOD beginning with opposite foot

Meas. 8 - Facing center, step R back (1), step L forward to place (2)

Meas. 9 - Step R forward (1), step L back to place (2)

Meas. 10- Step R back beginning to move to R slightly (1), step L across R (2)

OSOGOVKA

MACEDONIAN LINE DANCE

Learned from Kete Ilievski

Hands held down

Meter: 11/8 !! !! !!! !! !!
 1 2 3 4 5

Fig. 1

Meas. 1 - Touch ball of L toward center (1), lift L and begin to rotate L foot behind R leg (3), step L behind R (4), step R to R (a little after 5, but before beat 1 of next measure)

Meas. 2 - Step L in LOD (1), lift R foot beside L knee (3), step R in LOD (4)

Meas. 3 - same as meas. 2

Fig. 2 ("leap")

Meas. 1,2 - Same as meas. 1,2 of fig. 1

Meas. 3 - Leap and land quickly on L and then R (1), leap onto L in LOD (3), step R in LOD (4)

Fig. 3 ("surprise")

Meas. 1 - Touch ball of L toward center (1), extend L leg straight toward center with L foot raised off ground slightly (3), suddenly switch foot position with R foot now in front of left and ball of R foot on floor (4), Step R to R (a little after 5, but before beat 1 of next measure).

Meas. 2,3 - Same as meas. 2,3 of fig. 2

Fig. 4 ("dip")

Meas. 1 - Same as meas. 1 of fig. 1

Meas. 2 - Step L in LOD (1), lift R foot beside L knee (3), step R in LOD (4)

Meas. 3 - Just before beat 1 keeping R in front of L, shuffle forward LR so that R foot lands on beat 1, and bend R knee (1), leap onto L in LOD (3), step R in LOD (4)

Fig. 5 ("twist")

Meas. 1 - Same as meas. 1 of fig 1

Meas. 2 - Step L in LOD (1), lift R foot beside L only twisting so that R knee faces center (3), step R beside L raising L knee slightly across R (4)

Meas. 3 - Leap LR twisting first L, then R (1), step L beside R twisting R knee across L (3), step R beside L twisting L knee across R

BUNJEVACKO MOMACKO KOLO

CROATIAN THREESOM DANCE

MAN INBETWEEN TWO WOMEN. MAN'S HANDS AROUND WOMENS' WAIST. WOMENS' INSIDE HAND ON MAN'S NEAREST SHOULDER

Traditionally a freestyle dance. As presented at camp, there are several recommended patterns and a "chorus".

There are two footwork patterns used in the dance:

1 - "Step-together-step-hop" , or 1-2-3-hop

2 - "Step-hop, step-hop, 1-2-3-hop"

FIGURE 1 (side to side)- As a threesome, using footwork #1, go to Right and Left.

FIGURE 2 ("Windmill)- As a threesome, using 1-2-3-hops, turn four to left, four to right.

CHORUS (toss the women)- Using footwork #2, exchange the women, women on R passing outside. The exchange takes one entire footwork pattern. Do one pattern in place, then exchange again, do one pattern in place.

FIGURE 3 (turns) - Using 1-2-3-hops, man turns the woman on his right four measures, then he turns woman on his left. Woman does pattern #1 while not being turned.

FIGURE 4 (forward and back) - Move forward as threesome using 1-2-3-hops, twice forward, then twice back and repeat.

CHORUS

FIGURE 5 (show off) - Women do #1 side to side while man does improvised step in front of and facing women. Show-off steps will be some sequence of jumping, hopping and heel clicks.

FIGURE 6 (chase) - Women chase man toward middle using two of 1-2-3-hops. Then man similarly chases women. Repeat.

CHORUS

This recording has just enough music to do the above sequence twice.

DRACEVKA

MACEDONIAN LINE DANCE

Learned from Kete Ilievski

Hands held down

Meter: 7/8 ❗❗ ❗❗ ❗❗
 1 2 3
 s q q

Fig. 1

Meas. 1 - Step L in LOD (1), hop L (2), step R forward in LOD (3)

Meas. 2, 3 - Same as meas. 1

Meas. 4 - Step L forward in LOD (1), step R back (2)

Meas. 5 - Hop R (1), hop R (2), step L back (3)

Meas. 6 - Step R across L in reverse LOD (1), step LR quickly in place (&,2)

Meas. 7- 10 - Same as meas. 3-6

Meas. 11-14 - Same as meas. 3-6

Fig. 2

Meas. 1-3 - Same as meas. 1-3 of fig. 1

Meas. 4 - Step L in LOD while bending knees (1), keeping R behind L step RL moving slightly in LOD (&,2)

Meas. 5 - Leap onto R forward in LOD bringing L foot behind R calf (1), hold (2,3)

Meas. 6 - Touch L in front of R (1), touch L in front and slightly to L of R (2)

Meas. 7 - Hop R (1), hop R (2), step L back (3)

Meas. 8 - Step R back (1), step LR quickly in place (&,2)

Meas. 9 - Leap onto L forward in LOD bringing R foot behind L calf (1), hold (2,3)

Meas. 10 - Touch R in front of L (1), touch R in front and slightly to R of L (2)

Meas. 11, 12 - Same footwork as meas. 7,8 using opposite foot

Meas. 13-16 - Same as meas. 5-9

CIRO
Croatia

Dick Crum learned the dance in the former republic of Yugoslavia in 1952, and presented the dance in California in 1956.

TRANSLATION: A man's name

PRONUNCIATION: CHEE-roh

RECORD: Folk Dancer, MH 3024-B

FORMATION: Closed circle of mixed M and W joined in front basket hold with middle fingers joined (R arm over L).

STEPS: Step-bounce-bounce:

Step L, flexing knee and bringing R very slightly off ground (ct 1); slight rise on L, straightening knees and closing R beside L (ct &); come down (bounce) twice on both heels, knees straight (cts 2-&).

METER: 2/4

PATTERN

Meas.

INTRODUCTION: None

PART I: Triangle step

Face ctr throughout

Dancer should imagine himself standing at the R-hand corner of a triangle.

1 Beg L, do 1 step-bounce-bounce moving diag L twd peak of triangle.

2 Beg L, do 1 step-bounce-bounce diag L bkwd twd L hand corner of triangle.

3-4 Repeat meas 1-2 with opp ftwk and direction (diag R fwd and diag R bk).

6-8 Repeat meas 1-4.

PART II:

1 Low leap L on L (ct 1); close R to L (ct 2); step L in place (ct &).

2-3 Repeat meas 1, twice more, alternating ftwk (leap R; leap L)

Low leap R on R (ct 1); hold (ct 2); quick hop on R (ct &).

6-8 Repeat meas 1-4.

Yvonne Hunt



SERRES: A BRIEF HISTORY

The Sérres Prefecture of eastern Macedonia is bordered by Bulgaria to the north, the Strymonikós Gulf and the Thessaloníki Prefectures to the south, the Dhráma and Kavála Prefectures on the east and to the west by the Kilkís and Thessaloníki Prefectures. The area has been continually inhabited from ancient times. Herodotus (5th century BC) refers to it as Siris.

The Strymónas River flows through the entire length of the prefecture emptying into the Strymonikós Gulf in the south. It has always been an important source of water for the cultivation of the wide variety of crops grown in its fertile valley. Also contributing to agricultural production in the Serres region is Lake Kerkini, the largest remaining lake after the draining of Lake Ahinós for increased farmland in the early 1930s. Lake Kerkini is of ecological importance in other ways, too, as it hosts 227 kinds of birds--migrant and non-migrant--and is a significant hydro-biosphere in Europe.

There are several mountains surrounding the Serres plains. They, too, over the centuries have contributed to the economic importance of the the area: the Pangaíon Mountains were a source of gold for Alexander the Great, his father, Philipp, and other Macedonian kings; Lailiás with its forested slopes has long been a traditional site for the annual summer gathering of the Vlachs of the region and is also an important ski resort in the winter.

This area has been fought over many times throughout its history. The indigenous inhabitants have suffered through wars and invasions from the Thracians, Persians and others in ancient times, over 400 years of Turkish occupation and further invasion/occupation as recently as WW II by Germans and Bulgarians.

The capital of the prefecture bears the same name--Serres. In the early 6th century AD it was one of the most important cities of the the seventh province of the Byzantine state, the most important between the Néstos and Strymónas rivers. Throughout its history it has enjoyed success as an important mercantile center; a distribution center linked with cotton, silk, textiles and various agricultural products.

Culturally the region is one of the richest remaining areas in Greece. My first research trip there was made in 1980 and I sometimes feel that I have still only begun to scratch the surface. My work is mainly with the indigenous inhabitants who have retained a wealth of tradition in music and dance (although it is rapidly disappearing not only here but in the entire country). Further diversity and enrichment has been brought about in this century by the re-settling of Greek refugees from Eastern Thrace, Póntos and other former Greek areas of Asia Minor in various parts of the prefecture.

Invading and occupying cultures always leave their mark on the local cultures. Thus we find many song/dance names throughout the region with Turkish or Slavic names. However, it should be remembered that the use of foreign

names does not necessarily mean that the song/dance is of foreign origin. Local inhabitants usually know when the song or dance in question has been brought in from the outside. An example in the Serres Prefecture is Eleno Móme. It is danced in many, if not most, of the villages. Almost without exception, however, the people say that the dance was taught to them by the occupying Bulgarians in the 1940s. In a few villages it was danced before 1940 but is still acknowledged as being of Bulgarian origin.

The primary musical instruments throughout the prefecture are the zournás and the daóuli. Two villages--Iráklia and Flámbouro--are still well-known for the playing ability of their musicians. A few musicians can still be found in Anthí, while Dhravískos, an important village for zournas and daouli players in the past no longer has any. In general few musicians younger than 40 play these instruments. They are most likely in their last generation.

The gáida is still played in a few villages, especially the mountain villages of Oriní, Áno Oriní and Xirótopos. A few generations ago it was widely used throughout the area but has virtually disappeared. Only one village, Pondisméno, still has Macedonian lyra players. They, too, are the last generation as younger instrumentalists do not exist. In 1990, I was fortunate enough to record their entire repertoire with the aid of the Centre for Asia Minor Studies in Athens which now has the recordings in their Music Folklore Archives.

The traditional instruments are rapidly being supplanted by electrified keyboards, guitars, drum sets, etc. This is happening within the villages as well as in the towns. Along with the disappearance of the traditional instruments will be the loss of many aspects of the traditional way of life. To cite only one of many examples: how will musicians with keyboards, drum sets, etc. accompany the bride and/or groom to and from the church?

As I interview elders from village to village it is clear that almost every village had an incredible repertoire of 15-20 and even more dances. What has remained is 5 or 6 in most villages. Given a few more generations these, too, will mostly disappear as the younger members of society have by and large grown up outside the village and are not interested in the traditions of their parents and grandparents. Already a preponderance of syrtós and tsiftetélia are played at many events.

Hopefully as much as possible will be documented before it disappears entirely. It has been immensely satisfying for me to see the people of three villages where I have worked make an effort to learn dances from the elders who can still perform them and include them once again in their village repertoire thereby saving them--at least for the time being--from certain extinction.

Yvonne Hunt
September 1997

SELANÍK

From: town of Sidirókastro, Sérres Prefecture, Macedonia, Greece.

Music: 9/8, counted as 1-2, 1-2, 1-2, 1-2-3; on Kolo Festival Tape, Yvonne Hunt or SDNM 117 side A band 4.

Hands: V; *raised to W, **lowered to V.

Dance begins with weight on L; first step is on the last beat of 1-2-3.

LOD--3--step on R beside L

1-2--step on L (LOD)

1-2--step on R "

1-2--step on L "

1--lift L heel (or hop on L)

2--step on R facing center

RL0D--3--step on L beside R; continue with remainder of motif reversing above.

At the desire of the leader, the same step is done going into the center and coming back out. Once begun it is continued for the remainder of the dance. Going into the center must begin with the L. Arms *raised about shoulder height and extended in front of body while going in. Going out is with body facing LOD, arms **lowered.

This dance is done by all with no difference in styling for men and women. Selanik is the name of the melody; it is also the Turkish word for the city of Thessaloniki in Greece.

Yvonne Hunt
Kolo Festival
November 1997

MONASTÍRI

From: village of Dhimitrítsi, Sérres Prefecture, Macedonia, Greece.

Music: 2/4; on Kolo Festival Tape, Yvonne Hunt.

Hands: V; *slowly raised to W during last 6 counts of dance motif. lowered to V again on first step to R.

LOD--step R. hop R, L R L, R, L
s s q q s s s

step R, hop R, L R L
s s q q s

Facing center--step R. lift L leg extended in front
s s

step L R L (almost in place)
s s s

lift R leg extended in front
s

Danced by all. Women lift legs lower than men. The name means "monastery"; it is also the name of the melody played for the dance. The same melody and dance name can be found in other villages in the region but the steps are not always the same.

Yvonne Hunt
Kolo Festival
November 1997

GÁIDA FLAMBOUROU

From: village of Flámbouro, Sérres Prefecture, Macedonia, Greece.

Music: 2/4; on Kolo Festival Tape, Yvonne Hunt.

Hands: V; *slowly raised to W during last six (6) counts of dance motif; **lowered to V again on first step to R.

SLOW MUSIC:

LOD: R. lift L across right ankle, L, R, L
s s s q q

REPEAT ABOVE

*step R (facing center)
s

lift L (low, circling behind right)
s

step L, R, L (almost in place)
s s s

lift R across left ankle
s

FAST MUSIC:

LOD: same as above, add two walking steps--R, L--before
repeat s s

*step R (facing center)
s

lift L behind right leg
s

step L, R, L (almost in place)

lift R across left ankle
s

Danced by all. No difference between M/F styling. Gáida refers to the bagpipe although it is not played for this dance. The word has become a generic term for a family of dances usually danced to variants of a particular melody. It is played differently from village to village and, although to the untrained ear it may sound the same, people from one village may not feel comfortable dancing to the renditions from another village.

Yvonne Hunt
Kolo Festival

when it gets fast this turns into step lift 1-2-3, 1-2 step lift 1-2-3

*↑
one on slow part*

Éna k'éna

From: village of Skotoússa, Sérres Prefecture, Macedonia, Greece.

Music: 2/4, on Kolo Festival Tape, Yvonne Hunt.

Hands: V

LOD--R. L, R L R, L R L, R, Hop on R
s s q q s q q s s s

RIOD--L, R, L, Hop on L, R L R, L, Hop on L
s s s s q q s s s

This dance is done by people of all ages and both sexes. The steps should fit the musical phrase but even the villagers are sometimes off. The name of the dance means one plus one, which are the first words to a song that sometimes accompanies the music.

Yvonne Hunt
Kolo Festival
November 1997

DHRÁMŤSKO

From: town of Sidirókastro, Sérres Prefecture, Macedonia, Greece.

Music: 2/4; on Kolo Festival Tape, Yvonne Hunt

Hands: V; *raised to W, **lowered again to V.

LOD: R L R, L R L, R L R, *step L in front of R, **step R
q q s q q s q q s s
in place

RLOD: L R L, *step R in front of L, **step L in place
q q s s s

Danced by all with no difference in styling for men and women. The name refers to the town of Dhráma east of the Sérres Prefecture. However, the dance does not seem to come from there.

Yvonne Hunt
Kolo Festival
November 1997

Chorápkas or Chourápkas

From: village of Haropó, Sérres Prefecture, Macedonia, Greece.

Music: 9/8, counted s s s q s; on Kolo Festival Tape, Yvonne Hunt.

Hands: V for first two measures; extended in front of body at about shoulder height for third measure.

MEASURE 1

LOD: R, L, R, Hop on R, L
s s s q s

MEASURE 2

LOD: R, L, R (facing center), L, R (slightly backing out
s s s q s of circle)

MEASURE 3

Step L to left but moving slightly forward
s

Step on R continuing forward
s

Step on L moving forward but turning slightly to LOD
s

LOD: R, L
q s

Progression of dance should look like this:



Danced by all ages and both sexes. The name comes from the Turkish word pertaining to the knitted stockings worn by villagers in the past. It is a variant of the name of the melody--Chorápiá or Chourápiá--pronounced by some Greeks as Tsorápiá or Tsourápiá.

Yvonne Hunt
Kolo Festival
November 1997

AÍDÍN

From: village of Flámbouro, Sérres Prefecture, Macedonia, Greece.

Music: 9/8, counted 1-2, 1-2, 1-2, 1-2-3; on Kolo Festival tape, Yvonne Hunt.

Hands: *slowly raised to W; **lowered to V.

Begin facing center.

1-2 *step on R, lifting L in front

1-2 weight on R, L circling around behind R

1-2 step on L, sharply crossing R across L about ankle height

1-2-3 **step on R (LOD) slowly bringing L around to cross in front of R ankle

1-2 L, R (continuing LOD)

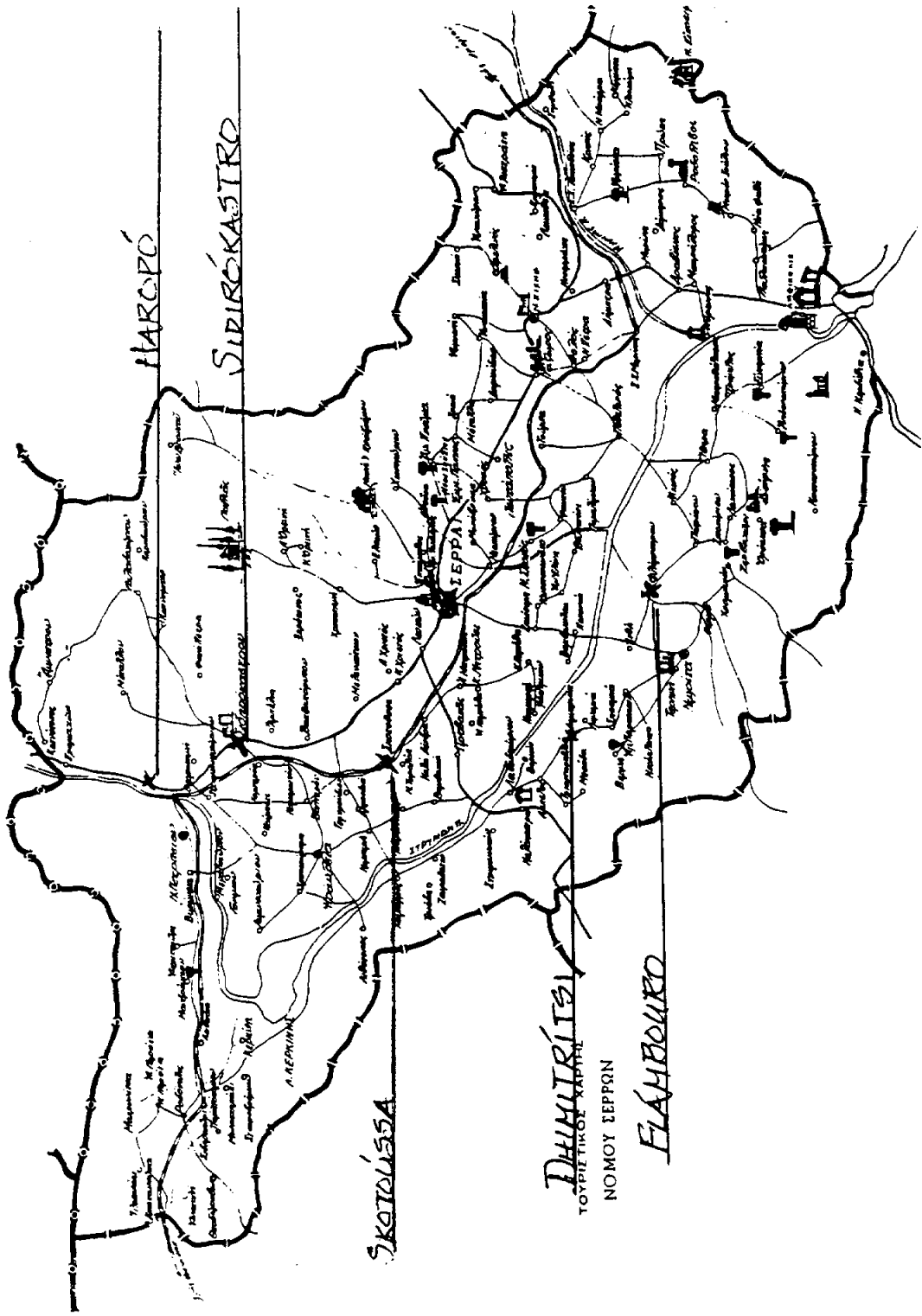
1-2 L

1-2 R

1-2-3 step on L on counts 1-2 facing center
lift heel of L on 3, preparing to step on R on next beat

Danced by all: no difference in styling for men or women. The dance name is the name of a Greek town in Asia Minor (now Turkey). It is called either Aídini or Aídina by Greeks. It is also the name of the melody for this dance. Some villagers in Flámbouro call the dance Aídini while others call it Aídín.

Yvonne Hunt
Kolo Festival
November 1997



SERRES PREFECTURE, MACEDONIA

YVIANNE HUNT
KOLD FESTIVAL, 1997

Tanya Kostova



Tanya Kostova

Bulgarian dancer, choreographer and folklore specialist

Tanya Kostova (née Stojanka Kostova Karakitukova) is from the Plovdiv area of Western Thrace, Bulgaria. She inherited her passion for traditional music and dance from her family, especially from her maternal grandmother, with whom she spent much of her childhood and every vacation. Stojana, her grandmother, was one of the four leading singers in her village, Paničeri, in the Sredna Gora region, and was a great influence on Tanya, imbuing her with a feeling and appreciation for the songs, customs and dances of that area.

After receiving her diploma from the prestigious Technical High School of Civil Engineering in Plovdiv in 1974 (which just happened to have one of the best student dance ensembles in the country...), her love of dance finally won out when she was accepted at the Academy of Music and Dance Arts, Plovdiv. There, she became one of the original members of and a soloist for eight years with the State Folk Ensemble Trakija. Her interest in and love for Rhodope dance and music has its roots during this period, when she was the soloist in the dance "Ovčar i juda devojka".

Tanya received her Masters Degree in Choreography, Stage Directing and Educational Arts from the Academy in 1979. In 1982, she began her career as a choreographer and researcher in the field of Bulgarian folklore and dance.

From 1982 - 1989, Tanya was the Artistic Director of the Representative Performing Dance Group at the Regional Cultural Center in Plovdiv, and a Chief Choreographer and Educational Advisor at the Regional Center of Arts for Children. She also designed and directed a successful 4-year experimental educational program for the inclusion of dance in the curriculum of grades 1 through 8. The Ministry of Education adopted her program, establishing Dance as part of the Official Academic Curricula for the first time. As a result, Bulgarian folk dance now has a growing place in the curricula of many schools throughout the country.

In 1989 she returned to Ensemble Trakija as Ballet Master and as a member of the Board of Artistic Directors.

1991-1995 were very busy and interesting years for Tanya. She studied journalism at the University of Sofia, directed a wide variety of large and small dance, music, and fashion programs and events, was Guest Choreographer at Plovdiv's Theater of Drama, a Lecturer at the University of Plovdiv, and wrote for Bulgarian National Television and the Plovdiv newspapers. In addition to all this, she continued her fieldwork, with special attention to the songs, dances, costumes and customs of the Rhodopes, Trakija, and the Sredna Gora region, and in the folklore and culture of the Bulgarian Gypsies and other minorities. During her fieldwork she has worked with many interesting individuals and groups who still know the old traditions, songs and dances. All of these activities have enabled Tanya to work with some of the best singers, dancers and musicians in Bulgaria today.

In 1994-1995, just prior to coming to California, Tanya was the Stage Director and Head Choreographer for the Youth Folk Ensemble "Orpheus", Smoljan. She created a new repertoire and program for the 25th Anniversary Concert of the Ensemble, in which 170 children from 6 to 17 years of age performed.

At Kolo Festival 1997, the dances Tanya is presenting include material which she collected during her most recent research in the Rhodopes, Thrace and Sredna Gora regions of Bulgaria.

Tanya is available for workshops, private lessons and lectures and may be reached at:
2547 Lakeridge Oaks Drive
El Dorado Hills CA 95762
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Moma Marijo - Krivo horo (na pesen)

(Sredna Gora region, Northwest Thrace, Bulgaria)

This type of kopanica is characteristic of the southern slopes of the Sredna Gora (Central Mountains) in the Pazardžik area. It is called *krivo* ("winding") because in this area of Sredna Gora special attention is paid to the form of the dance. It is not only circular as usual. The leader leads the horo so that it describes different variations of the circular figure, most often spiral and serpentine. Usually this happens in the slow part., and for that reason that section is also called *Vodeno horo* ("led" horo). In the faster part the whole figure moves without changing shape or unwinding (this is called *tuškane*). It is also characteristic for the fast and slow parts to alternate. It is accompanied either by a song (sung by women) or instruments alone, or a mixture of both. In this area of Thrace, the *güdulka* is the most characteristic instrument. During the 1950's and 1960's the clarinet also became very popular as a lead instrument.

- Pronunciation:** MOH-mah mah-REE-yoh, KREE-voh hoh-ROH (nah PEH-sehn)
Translation: Maiden Marija - Winding dance (to a song)
Source: This is a popular variant in some of the villages in the foothills of the Sredna Gora around the town of Pazardžik. Nadka Karadžova, who performs this song, is from this area and is the best and most famous performer of the songs of this region.
Cassette: *Tanya Kostova presents Bulgarian Dances from Trakia and the Rhodopes*, TK MC-001
Meter: 11/8, count 1,2 3&4,5. (Or: quick, quick, slow, quick quick)
Style: Thracian: Confident and light steps on the entire foot. Smooth movements.
Formation: Open circle, which changes into serpentine, or into a spiral which moves as a unit..Belt hold, left arm over right.

Dir Meas Ct Pattern

BASIC STEP: VODENO HORO

| | | | |
|-----|---|-----|-------------------|
| LOD | 1 | 1 | Step on R ft |
| | | 2 | Step on L ft |
| | | 3& | Step on R ft. |
| | | 4,5 | Step on L ft. |
| | 2 | | Repeat Measure 1. |

BASIC STEP: PRISITVANE

| | | | |
|---|---|---|----------------------------|
| - | 1 | 1 | Small leap onto R ft |
| | | 2 | Small leap onto L ft |
| | | 3 | Small quick leap onto R ft |
| | | & | Small quick leap onto L ft |
| | | 4 | Small leap ont R ft |
| | | 5 | Small leap onto L ft. |

FIGURE 1: NA HORO

- | | | | |
|------|---|---|--|
| | 1 | Repeat Measure 1 of BASIC STEP: VODENO. | |
| | 2 | 1 | Step on R ft. |
| | | 2 | Step on L ft. |
| | | 3& | Step on R ft. |
| CTR | | 4,5 | Step on L ft next to R ft, OR: 4 Small leap onto L ft . |
| | | | 5 Small leap onto R ft in place. |
| RLOD | 3 | 1 | Step on L ft to the left |
| | | 2 | Step on R ft |
| | | 3& | Step on L ft |
| | | 4,5 | Step on R ft next to L ft, OR: 4 Small leap onto R ft. |
| | | | 5 Small leap onto L ft in place. |

FIGURE 2: 8 measure combination

- | | | | |
|-----|-----|----|---|
| LOD | 1 | 1 | Small leap onto R ft. |
| | | 2 | Small leap onto L ft. |
| | | 3& | Hop L ft, while making a sharp quick kick with R ft across in front of L leg. |
| | | 4 | Small leap onto R ft. |
| | | 5 | Small leap onto L ft. |
| | 2 | | Repeat Measure 1 |
| | 3 | 1 | Step on R ft |
| | | 2 | Step on L ft |
| | | 3& | Leap onto R ft; L ft begins to circle around to back of R ft. |
| | | 4 | Hop on R ft, |
| | | 5 | Step on L ft. behind R ft, finishing the circle. |
| | 4 | 1 | Hop on L ft; R ft begins to circle around to back of L ft. |
| | | 2 | Step on R ft behind L ft, finishing the circle. |
| | | 3& | Step on L ft fwd. |
| | | 4 | Hop on L ft fwd. |
| | | 5 | Step on R ft fwd. |
| | 5-8 | | Repeat Measures 1-4. |

Suggested sequence:

(Introduction - 12 measures - no dancing)

Basic step: Vodeno horo

Basic step: Prisitvane

Basic step: Vodeno horo (the leader makes a figure, for example a serpentine)

Basic step: Prisitvane

Figure 1: Na horo

Figure 2: Combination

Figure 1: Na horo

Figure 2: Combination

Presented by Tanya Kostova

Dance notes by Tanya Kostova, translated by Tanya Kostova & Joanne Splivalo, 1997.

(Moma Marijo - Krivo horo (na pesen) - p.3)

Song text:

*Moma Marijo, Marijo, // mela Marija dvorove. //
Nad Marija si hvūrčeja // dva sivi grivi gūlūba. //*

*Marija duma gūlūbe, // Ej vi vas beli gūlūbe, //
kato hvūrčite visoko, // visoko ošte široko, //*

*ne vidjahte li, gūlūbe, // moeto bratče Ivančo? //
Dali e, neden, zaroben, // eli e, neden, zatvoren?" //*

*Gūlūbi dumat Marija, "Moma Marijo, Marijo, nali ni pitaš da kažem,
nie ti bratče vidjahme. To ne e rob zarobeno, ami e, mome, zatvoren.*

*Ami e, mome, zatvoren // vūv Odrinskite temnici. //
Ja hajde mome sūs nazi, pri bratec da te vodimi, vūv Odrinskite temnici."*

Translation:

Maiden Marija, Marija was sweeping the courtyard.

Above Marija flew two grey ruffed doves.

Marija says to the doves, "Eh, you white doves,

while you are flying high, high and wide,

haven't you seen my younger brother Ivanče?

Is he enslaved, or is he imprisoned?"

The doves say to Marija, "Maiden Marija, since you've asked us, we will tell you:

we have seen your brother. He is not a slave enslaved, but, maiden, is imprisoned in the Odrin [Edirne] dungeons. Come, girl, with us; we will lead you to your brother in the Odrin dungeons."

Svobodna Trakijska Rūčenica

(Thrace, Bulgaria)

The dance is one of the peaks of the art of Bulgarian folk music and dance, an original test for both virtuoso musicians and dancers. It is done freestyle, and is an expression of the dancers' inner emotions, rather than of their desire to show off. The dancers' movements flow with the music. The best forms of this dance are from the Sliven, Stara Zagora, Plovdiv, Burgas and Haskovo areas, where the most famous Thracian musicians also come from. It is danced during family and calendar holidays and celebrations, *sedenki* (work-parties) and festivals, and it occurs whenever the energy generated by the musicians and dancers reaches a peak of excitement. As the leading instrument, people prefer the *gajda*, but in more recent times the clarinet and accordion are also used. A very fast tempo is not characteristic of the freestyle Thracian *rūčenica*. The dance is best done to a slow and relaxed tempo.

- Pronunciation:** svoh - BOHD - nah trah - KEE - skah ruh - tcheh - NEE - tsa
Translation: Freestyle Thracian *rūčenica*
Source: The movements which I am presenting are the results of my acquaintance with interesting Thracian dancers and musicians from various parts of Thrace, in combination with my years of dance and choreographic work.
Cassette: *Tanya Kostova presents Bulgarian Dances from Trakija and the Rhodopes*, TK MC-001
Meter: 7/8, counted 1,2,3 &; (or quick, quick, slow, or 2,2,3)
Style: Foot movements are soft and close to the floor, and follow the character of the music. Steps are bouncing, but soft and flowing. Arm movements are gentle, flowing and airy. The movement of the arms originates in the movement of the forearm. There are many different hand and arm movements which represent different kinds of work, for example, for women, spinning and winding yarn, and various different clapping and slapping movements for both men and women.
Formation: No specific formation. May be danced by one person, by a couple or trio, or by many people independently.

Dir Meas Ct Pattern

BASIC MOVEMENT IN PLACE

- | | | | |
|-----|---|---|--|
| CTR | 1 | 1 | Step on R ft to R side while raising arms to the right to chest level. |
| | | 2 | Step on L ft next to & slightly fwd of R ft, taking weight on both feet. At the last moment, transfer weight to L ft, push body up gently with L ft., Lifting arms slightly. |
| | | 3 | Jump onto R ft in place. Lower arms slightly. |
| | | & | Lift arms again briefly |
| 2 | 1 | 1 | Step on L to left side, moving arms across in to the left. |
| | | 2 | Step on R ft next to & slightly fwd of L ft, taking weight on both feet. At the last moment transfer weight to R ft, push body up gently with R ft. Lifting arms slightly |
| | | 3 | Small leap onto L ft in place, lowering arms slightly. |
| | | & | Lift arms again briefly |

BASIC MOVEMENT FORWARD

(This step may also be done in the same manner moving backward)

| <u>Dir</u> | <u>Meas</u> | <u>Ct</u> | <u>Pattern</u> |
|------------|-------------|-----------|--|
| | 1 | 1 | Arms are down and slightly behind the body . Step on R ft fwd. |
| | | 2 | Step on L ft next to and slightly fwd of R ft. As in BASIC IN PLACE, take weight on both feet, then on L ft and push up with L ft. Arms swing forward low and easily. |
| | | 3& | Jump gently onto R ft slightly forward. Arms fall freely back to starting position. |
| | 2 | 1 | Step on L ft. fwd. Arms repeat Measure 1 exactly throughout Measure 2 |
| | | 2 | Step on R ft next to and slightly fwd of L ft. Again as in BASIC IN PLACE, take weight on both feet, then on R ft and push up with R ft |
| | | 3& | Jump gently onto L ft |

BASIC STEP IN A CIRCLE for TWO

(Circle may be done in either forward or backward clockwise pattern)

| <u>Meas</u> | <u>Pattern</u> |
|-------------|--|
| 1 | Head faces CTR, torso turned left, R shoulder CTR. Use BASIC MOVEMENT FORWARD, beginning with R ft stepping fwd diagonally to left. Start with arms to left, chest level, begin to describe a circle by moving arms up and forward. |
| 2 | Head and body face CTR / partner, while continuing circle with BASIC MOVEMENT FORWARD, beginning with L ft. fwd. Continue moving arms, lowering them down to the right to chest level. |
| 3 | Head CTR, torso R, L shoulder CTR. Use BASIC MOVEMENT FORWARD to move diagonally back to R, beginning with step on R ft. diagonally back to R. Continue lowering arms, all the way down to front. |
| 4 | Head and body face CTR/partner. Use BASIC MOVEMENT FORWARD to complete the circle, beginning with step on L ft diagonally back to L. Arms rise up to L to starting position. |

PLJASKANE (Clapping for men)

| <u>Meas</u> | <u>Ct</u> | <u>Pattern</u> |
|-------------|-----------|---|
| 1 | 1,2 | Step with R ft fwd. Clap hands together out in front above head. |
| | 3& | Bounce R knee. Clap hands together behind the body. |
| 2 | 1 | Step with L ft fwd, R toes remain in contact with ground. Clap hands together out in front above head. |
| | 2 | Slap R hand on R thigh. |
| | 3& | Bounce L knee. Slap L hand on L thigh |
| 3 | 1,2 | Leap bkwd onto R ft in place, lifting L knee up, L ft in front of R knee and slapping R hand with upwards movement on sole of L . Both arms rise up in front of chest. |
| | 3& | Leap onto L ft in place. Arms lower to stomach level, (away from body). |
| 4 | 1 | Accented step on R ft next L ft. Body extends upwards. Arms rise up into V position above head. |
| | 2,3& | Hold position. |

Presented by Tanya Kostova

Dance notes by Tanya Kostova, translated by Tanya Kostova & Joanne Splivalo, 1997.

Jambolski Buenek

(Jambol, Thrace, Bulgaria)

Usually women dance "Buenek" as part of rituals connected with Easter and other springtime customs in Thrace and Dobrudža. Only at Christmas-time (Koleda) do men dance a special koledarski buenek which is performed with different and fancier steps than usual. They go from house to house singing and dancing for health and happiness for the householders, and have a special leader who says the blessings. The Koledari are dressed in richly decorated clothes and hats, and wear high black leather boots with spurs, which contribute a special sound to the dance. There are many special songs for Buenek which are performed by the dancers, with or without instrumental accompaniment. For koledarski buenek from Jambol, the gajda is the accompanying instrument.

- Pronunciation:** YAHM - boh - skee boo - EH - nehk
Source: Tončo Tončev, local choreographer, the town of Straldža, Jambol region. Straldža is well known as the town where everyone dances the Buenek every chance they get.
Translation: Buenek from the Jambol area
Cassette: *Tanya Kostova presents Bulgarian dances from Trakia and the Rhodopes*, TK MC-001.
Meter: 2/4, counted 1, 2.
Styling: Thracian steps are done on the whole foot with a little flexing of the knees. Women carry themselves lightly and gracefully, and with self-assurance. Men dance in a more forceful manner, with stronger steps and foot clicking.
Formation: Open circle, which can change during the dance into a spiral, straight line or serpentine, as the leader wishes.
Belt hold position, left over right, or W position

Dir Meas Ct Pattern

Basic Movement 1

- LOD 1 1 Step on R ft to right.
2 Step on L ft to right.

Basic Movement 2a

Preparatory position: weight on L ft, knee bent.

- LOD 1 1 Accented step on R ft to the right., straightening the R knee and extending the body upwards..
2 Step on the L ft a little ahead of the R ft.,bending the L knee.

Basic Movement 2b

- CTR 1 1 Accented step on R to right side, straightening knee & extending body.
2 Step L ft.beside R ft, bending the L knee.

Movement 3 - Koledarski Buenek

- LOD 1 1 Weight is on the L ft, knee bent. Step on R ft. next to L ft , but weight remains on L ft and knees stay bent.
2 Accented step on R ft to right. Knee and body extend upwards.
2 1,2 Repeat Meas. 1, beginning with L ft.

These basic steps may also be done to the left (with opposite footwork).

(Jambolski Buenek, p.2)

Combination

- | | | | |
|-----|------|-----|--|
| CTR | 1 | 1 | Accented, very small leap in place onto R ft. L leg circles fwd, crossing in front of R ft |
| | | 2 | Step on L ft to the right in front of R ft. |
| | 2 | 1 | Step on R ft to the right side. |
| | | 2 | Step on L ft behind R ft. |
| | 3 | 1,2 | Repeat Measure 1. |
| | 4 | 1,2 | Repeat Measure 2. |
| | 5 | 1,2 | Repeat Measure 1. |
| | 6 | 1,2 | Repeat Measure 2. |
| | 7 | 1 | Hard click with R ft. to L ft. End with weight on both feet. |
| | | 2 | Low accented leap onto R ft in place, R knee remains bent, L leg out to the left. |
| | 8 | 1 | Hard click with L ft. to R ft. End with weight on both feet. Low accented leap onto R ft in place, R knee remains bent, L leg out to the left, ready to begin Figure 1 again. |
| | 9-16 | | Repeat Figure 1, RLOD beginning with the L ft. |

Suggested sequence:

(Introduction: 16 measures, no dancing)

The number, order and direction of the steps and the shape of the dance is determined by the leader, in harmony with the music.

All of these steps, except for Koledarski Buenek, may be done to any other music for Buenek.

Presented by Tanya Kostova

Dance notes by Tanya Kostova, translated by Tanya Kostova & Joanne Splivalo, 1997.

Dances of the Rhodopes

The Rhodope mountain region is known throughout Bulgaria and the world for the beauty of its slow, melodic, richly ornamented songs and the admirable voices of its singers. Somewhere in their shadow remains the Rhodope dance folklore. Falsely accused of being rhythmically uncomplicated, unvaried and monotonous, it can't boast of a special interest on the part of specialists and lovers of dance folklore. Aside from the fact that it can be difficult to travel in some parts of this mountainous region, this is one of the reasons that some interesting dances in more remote places are unrecorded and already forgotten. Another interesting fact is that what interest there is, is directed primarily towards the Central Rhodopes (main city: Smoljan), while practically no one thinks about the southwest region of the Rhodopes, including Dospat, and the Eastern Rhodopes, including Ivailovgrad, Zlatovgrad and Kŭrdžali, with their many, very interesting dance specimens.

In 1994-95 I had the good fortune to live and work in the Rhodopes and to conduct long-planned fieldwork and study, useful for my choreographic work and knowledge. I have already used some of this material in creating the new repertoire for the Youth and Children's Ensemble "Orpheus" in Smoljan. Other material from this research (Gjumjuševo, Razvivaj Dobro) I present for the first time to the public, at the 1997 Kolo Festival.

Razvivaj, Dobro

(Central Rhodopes, Bulgaria)

This is a spring ritual dance, named for the song to which it is performed. It was danced only on Gergovden (St. George's Day, May 6th), only by women and only in the Rhodopes - there is no analogous dance in any other folklore region of Bulgaria. This horo was led either by the oldest woman of a large family or by a pregnant woman, carrying a green branch in honor of the female origins of nature's rebirth and as a rite for fertility. Almost forgotten and no longer performed, it was reconstructed with the help of a 68 year old woman from Široka Lūka during my research in the Central Rhodopes in April, 1995. This is the first complete description of this dance.

Pronunciation: rahz - VEE - vahy DOH - broh
Translation: Unwind the dance, Dobra! [Dobra is a woman's name]
Source: Šinka Karanlūkova, the town of Široka Lūka. This old variant of the song: Marija Kisjova, singer.
Cassette: *Tanya Kostova presents Bulgarian Dances from Trakia and the Rhodopes*, TK MC-001.
Meter: 8/8, counted 1&, 2, 3&, or (slow, quick slow), or (3, 2, 3)
Style: Slow, small leaps, soft steps, and a feeling of participation in a magical ritual.
Formation: Hands held in W position.

OLD VARIANT

| <u>Dir</u> | <u>Meas</u> | <u>Ct</u> | <u>Pattern</u> |
|------------|-------------|-----------|----------------|
|------------|-------------|-----------|----------------|

FIGURE 1

| | | | |
|-----|---|---------------|---|
| LOD | 1 | 1& 2 3& | Small leap onto R ft. to the R, bending R knee Step on L ft. fwd Step on R ft. fwd. |
| | 2 | 1& 2 3& | Small leap onto L ft. to the right, bending L knee Step on R ft. fwd. Step on L ft. fwd. |
| CTR | 3 | 1& 2 3& | Small leap onto R ft. to the right, bending R knee Step on L ft. to the center. Step on R ft. in front of L, bending knee. Arms fall all the way down into V position. |

FIGURE 2

| | | | |
|-----|---|---------------|---|
| CTR | 1 | 1& 2 3& | Step on L to the left. Swing arms gently fwd in V position. Step on R behind L. Swing arms backward. Step on L to the left. Swing arms fwd. |
| | 2 | 1& 2 3& | Step on R in front of L Ft. Swing arms bkwd. Step on L to the left. Swing arms fwd. Step on R behind L. Swing arms bkwd. |
| | 3 | 1& 2 3& | Step on L to the left. Swing arms fwd. Step on R in front of L ft. Swing arms bkwd. Bend R knee. Arms rise to W position. |

(Razvivaj Dobro! - p.2)

Dir Meas Ct Pattern

KNOWN VARIANT

| | | | |
|-----|----|--|------------------------|
| LOD | 1 | 1& | Step on R ft. fwd |
| | | 2 | Small hop on R ft. fwd |
| | | 3& | Small hop on R ft. fwd |
| 2 | 1& | Step on L ft. fwd | |
| | 2 | Small hop on L ft. fwd | |
| | 3& | Small hop on L ft. fwd | |
| 3 | 1& | Step on R ft. fwd | |
| | 2 | Small hop on R ft. fwd | |
| | 3& | Soft step on L ft. fwd, bending at the knee. | |

POPULAR & MEN'S VARIANT

| | | | |
|-----|----|--|---|
| CTR | 1 | 1& | Step on R ft to the right , with a deep bend of R knee |
| | | 2 | Bounce at R knee as left knee lifts and crosses to right. |
| | | 3& | Step on L ft. to R, bounce at L knee |
| 2 | 1& | Step on R ft. to the right with a deep bend of R knee. | |
| | 2 | Bounce at R knee as left knee lifts and crosses to right, then pushes down. | |
| | 3& | Bounce at R knee, L leg remains in position. | |
| 3 | 1& | Step on L ft to the left with deep bend of L knee. | |
| | 2 | Bounce at L knee as R knee lifts and crosses to left, then pushes down. | |
| | 3& | With the music, slower, deeper bend at L knee. R ft. remains in position, almost brushing the floor. | |

Song text:

Razvivaj, Dobro, povivaj, orjeh sa v listi faviva,
orjeh sa v listi faviva. Pod orjašino sideha,
pod orjašino sideha terzii, Dobro, zlatari.
Terzii sedla šijeha, zlatari juzdi leeha:
za nevesta gi gotveha, za Dobra, dobra nevesta.

Translation:

Unwind the dance, Dobra, and wind it back up again,
in the same way that walnut trees are now coming into leaf.
Under the walnut tree sat tailors and goldsmiths. The tailors were sewing saddles, the goldsmiths were
pouring molten metal, making golden bridles
[for the horse that will carry the bride]:
for the bride they prepared them, for Dobra, the beautiful and kind-hearted bride.

Presented by Tanya Kostova

Dance notes by Tanya Kostova, translated by Tanya Kostova & Joanne Splivalo, 1997.

Gjumjuševo Horo

(Central Rhodopes, Bulgaria)

Neither I nor my colleagues in the Rhodopes had ever heard of this dance until my fieldwork in April, 1995. In the almost uninhabited village of Gela, high in the Rhodope Mountains, baj Dafo, famous Rhodope gajda player, remembered this dance, (bit by bit and with great difficulty), and then I understood the excitement of the archaeologist when unearthing and bringing back to life a very old and interesting artifact. Gjumjuševo Horo will have its new life, but this time it will begin far away from Gela, in America at the 1997 Kolo Festival. And how exciting it is to find in America a student of baj Dafo, Mark Levy, whose performance of this music is included on my tape.

- Pronunciation:** gyoo - MYOO - sheh - voh hoh - ROH
- Translation:** Gjumjus's horo (Gjumjus is an old, man's name)
- Source:** Dafo Trendafilov, gajda player, about 75 years old, from the village of Gela. About 20 years ago this village had a famous authentic folklore group of older people. Now only three of that group are left: Dafo and two women.
- Cassette:** *Tanya Kostova presents Bulgarian Dances from Trakia & the Rhodopes*, TK MC-001
- Meter:** 2/4, counted 1,2.
- Style:** Open torso. Bouncing at the knees on most steps. Step on the entire foot.
- Formation:** Open circle. Shoulder hold, L over R, or W position.

Dir Meas Ct Pattern

FIGURE 1

| | | | |
|-----|------|---|---|
| LOD | 1 | 1 | Step on R ft fwd. |
| | | 2 | Step on L ft to the right in front of R ft. |
| | 2 | 1 | Large step on R ft to the right. |
| | | 2 | Bending knees deeply, weight on both feet. |
| | 3 | 1 | Step on L ft behind R ft, bending the knees, weight on both feet. |
| | | 2 | Bounce at L knee, transferring weight to L ft. |
| LOD | 4 | | Repeat Measure 1. |
| | | 5 | Repeat Measure 1. |
| CTR | 6 | 1 | Large step on R ft to right, bending knee deeply, and lifting L knee in front of R leg. |
| | | 2 | With R knee bent, lift on R ft, swing L leg to right. |
| | 7 | 1 | Large step on L ft to left, weight on both feet, knees deeply bent. |
| | | 2 | Transfer weight to L ft, bending at L knee and lifting R ft behind L knee. |
| | 8 | 1 | Bend L knee, tap R toes behind and to the left of L ft. |
| | | | Turn head to face left. |
| | | 2 | Hold position. |
| | 9-12 | | Repeat Measures 5-8. |

FIGURE 2

| | | | |
|-----|-------|---|---------------------------------------|
| LOD | 1 | 1 | Step on R ft fwd. |
| | | 2 | Hop on R ft fwd. |
| | 2 | 1 | Step on L ft fwd. |
| | | 2 | Hop on L ft fwd. |
| | 3 | 1 | Step on R ft fwd. |
| | | 2 | Step on L ft fwd. |
| | 4-9 | | Repeat Measures 1-3 twice |
| | 10-16 | | Repeat Figure 1, Measures 6-8, twice. |

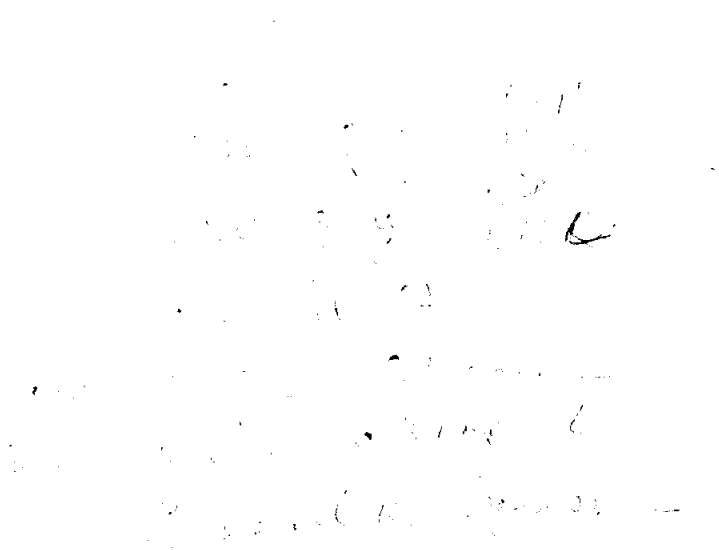
TRANSITION - (4 measures)

| | | | |
|-----|-----|---|--|
| CTR | 1 | 1 | Step on R ft to right. |
| | | 2 | Step on L ft behind R ft. |
| | 2 | 1 | Step on R ft to right, left knee swings up in front of right leg |
| | | 2 | Bounce at R knee R knee |
| | 3-4 | | Repeat Measures 1-2. |

Suggested sequence:

Figure 1
Figure 2
Transition

Repeat the above twice.



Presented by Tanya Kostova.

Dances notes by Tanya Kostova. Translation by Tanya Kostova and Joanne Splivalo, 1997.

Hajde Kalino - Suite of three Pravi Rodopski Hora

(Central Rhodopes, Bulgaria)

It is most beautiful to feel the relaxed pulsation of this organism, the Rhodope horo, to feel that you are a part of it - ringing songs with kaba gajdi, abounding love (nearly all Rhodope songs are love songs!) and the singing faces of the dancers. Song after song, dance after dance...your soul is filled, you want there to be no end...!!

Today people usually dance the regular pravo horo to almost all music in 2/4 meter. Few people know that each Rhodope dance song used to have and has its own specific dance text (steps), that the dance is named for the song, and that usually each Rhodope horo ends with the gajda *sitneži* (special gajda solo) of Sukano Horo. In addition, traditionally several songs/dances in the same meter were usually sung/danced in a particular order - as soon as people heard the first one, people knew which songs/dances would follow and in what order. Each group of songs/dances carries the name of the first song in the series, such as "Hajde Kalino da idem" (followed by "Jeno ljo, Jenčice" and other songs which are not included here, ending with Sukano Horo).

- Pronunciation:** tree PRAH - vee roh - DOHP - skee hoh - RAH
Source: Marija Kisjova, singer and director of Ensemble "Orpheus" in Smoljan, Kostadin Ilčev and Todor Todorov (gajda players), Rusanka Bodurova, dancer and choreographer, and Dočo Gečkov, forester and singer, all born in and residents of the Smoljan area.
Cassette: *Tanya Kostova presents Bulgarian Dances from Trakia and the Rhodopes*, TK MC-011.
Meter: 2/4, count 1,2
Style: Bouncy steps; wide movements for men, gentle movements for women; open torso. Dancers' feelings should match the character of the songs.
Formation: V or W position, as specified.

Dir Meas Ct Pattern

FIGURE 1: Hajde Kalino da idem - (7 measures)

Starting position: arms in V position straight ahead.

| | | | |
|-----|---|-----|--|
| LOD | 1 | 1 | Large step on R ft. fwd |
| | | 2 | Leap onto L ft. in the place of the right |
| | 2 | 1 | Large step on R ft. fwd. |
| | | 2 | Flex R knee, lift L knee and bring it fwd. |
| | 3 | 1& | Two quick steps fwd, on L ft, then R ft. |
| | | 2 | Step on L ft fwd. |
| CTR | 4 | 1 | Large step on R ft fwd. Arms move forward and down |
| | | 2 | Step L ft behind R ft to right. Arms arrive, in V position, slightly behind the body. |
| | 5 | 1,2 | Facing left, step bkwd on R ft to right with , bending R knee. Arms Swing Fwd, low. |
| | 6 | 1,2 | Step bkwd on L ft behind R to right, bending L knee. Arms swing bkwd low. |
| LOD | 7 | 1 | Step on R ft to right, bending R knee. Arms begin to swing fwd and up |
| | | 2 | Leap onto L ft into place of R ft. Continue to swing arms fwd and up to starting position (horizontal V). |

(Hajde Kalino - Suite of three pravi Rodopski hora - p.2)

Dir Meas Ct Pattern

FIGURE 2: Otsvir (Instrumental bridge to second song) - (8 measures)

| | | | |
|-----|----|---|--|
| CTR | 1 | 1 | Arms in W position. Step on R ft fwd. |
| | | 2 | Step on L ft. fwd. |
| 2 | 1 | 1 | Step on R ft fwd. |
| | | 2 | Step on L ft fwd. |
| 3 | 1& | 1 | Two quick steps fwd, on R ft, then L ft, moving a little fwd and right, facing slightly left. |
| | | 2 | Step on R ft a little fwd and to the right, still facing <i>slightly left</i> . |
| 4 | 1& | 1 | Two quick steps fwd, on L ft then R ft, moving slightly fwd and left, facing slightly right. |
| | | 2 | Step on L ft |
| 5-8 | | | Repeat Measures 1-4, moving bkwd. On Measure 8, arms swing out and down to sides in V position. |

FIGURE 3: Jenko ljo, Jenčice - (9 measures)

Arms in W position. Bounce gently from the knees at each step.

| | | | |
|-----|-----|-----|---|
| CTR | 1 | 1 | Step on R ft to right. |
| | | 2 | Step on L ft in front of R ft to right. |
| 2 | 1,2 | 1,2 | Step on R ft to right side |
| | | 1,2 | Step on L ft behind R ft. |
| 3 | | | Repeat Measures 1-3 twice. |
| 4-9 | | | |

FIGURE 4: (6 measures)

| | | | |
|-----|----|---|---|
| CTR | 1 | 1 | Step on R ft fwd |
| | | 2 | Step on L ft fwd. |
| 2 | 1& | 1 | Two quick steps fwd, on R ft, then L ft, moving a little fwd and right, facing slightly left. |
| | | 2 | Step on R ft a little fwd and to the right, still facing slightly left. |
| 3 | 1& | 1 | Two quick steps fwd, on L ft then R ft, moving slightly fwd and left, facing slightly right. |
| | | 2 | Step on L ft |
| 4-6 | | | Repeat Measures 1-3 moving bkwd. |

Sukano horo

FIGURE 5 - (4 measures) - Arms in V or W position.

| | | | |
|-----|----|---|---|
| LOD | 1 | 1 | Step on R ft |
| | | 2 | Hop on R ft |
| 2 | 1 | 1 | Step on L ft |
| | | 2 | Hop on L ft |
| 3 | 1& | 1 | Two quick steps fwd, on R ft, then L ft, moving a little fwd and right, facing slightly left. |
| | | 2 | Step on R ft a little fwd and to the right, still facing slightly left. |
| 4 | 1& | 1 | Two quick steps fwd, on L ft then R ft, moving slightly fwd and left, facing slightly right. |
| | | 2 | Step on L ft |

(Hajde Kalino - Suite of three pravi Rodopski hora - p.3)

| <u>Dir</u> | <u>Meas</u> | <u>Ct</u> | <u>Pattern</u> |
|------------|-------------|-----------|---|
| | | | FIGURE 6 - (2 measures) |
| LOD | 1 | 1 | Step on R ft |
| | | 2 | Lift on R ft |
| | 2 | 1 | Two quick steps, on L ft then R ft. |
| | | 2 | Step on L ft |
| | | | FIGURE 7: Men's variant - (4 measures) |
| LOD | 1 | 1 | Step on R ft |
| | | 2 | Step on L ft |
| | 2 | 1 | Step on R ft |
| | | 2 | Step on L ft |
| | 3 | 1 | Step on R ft |
| | | 2 | Hop on R ft |
| | 4 | 1 | Step on L ft |
| | | 2 | Hop on L ft |

SONG TEXTS

Hajde Kalino da idem

Hajde Kalino da idem v čostana gora zelena.

Tam ima voda studena, tam ima senkja debela,

tam ima voda studena, tam ima senkja debela.

Pod senkjata ždim da sjodnem, studena voda da pijem,

Pod senkjata ždim da sjodnem, studena voda da pijem,
studena voda da pijem, pečeno jegne ša jedem.

Junače ludo i mlado, mene me majka ne puska,
či ja sūm moma glavena, glavena s porsten javena.

Translation:

Let's go, Kalina, to the dense green forest. There, there is cold water, there, there is deep shade.

In the shade let's go to sit, cold water to drink, roasted lamb to eat.

You wild young man! My mother won't let me go with you because I am already engaged,

I already have his ring .

Jeno ljo, Jenčice

Jeno ljo, Jenčice, majka si Jenka glavila,
Jeno ljo, Jenčice, v sobuta srjoštu nidelja,
Jeno ljo, Jenčice, do pladne kitka nosila,
Jeno ljo, Jenčice, nadvečer porsten hvorlila.

Male le, majčice, a ga si ma si glavila,
Male le, majčice, oti ma ne si pitala?

Translation: Jeno ljo, Jenčice, your mother got you engaged on Saturday evening. Until lunchtime she wore the engagement bouquet; already, before dinnertime, she threw away the ring. "Dear mother, when you got me engaged, why didn't you ask me about it?"

Presented by Tanya Kostova Dances notes and song transcriptions by Tanya Kostova
Translation by Tanya Kostova and Joanne Splivalo, 1997.

Slana padna - Svornato horo (na pesen)

(Central Rhodopes, Bulgaria)

A popular dance typical of the Central Rhodopes, its old name was "Kūršiláma". As with "Hajde Kalino - Suite of three pravi Rodopski hora", this dance was also done as part of a group of songs/dances, beginning with the song "Slana padna". Usually the kaba gajda copies the melodies of Rhodope songs. When the songs are forgotten, only the melodies, played by the gajda, remain. With my colleagues from Ensemble "Orpheus" in Smoljan, we have been able to make some of these groups of dances complete again., with the gajda and with the dance songs. Slana padna - Svornato Horo is one example.

Pronunciation: slah - NAH PAHD - nah, SVOHR - nah - toh hoh - ROH
Source: Marija Kisjova, Rusanka Bodurova, and Kostadin Ilčev, from Smoljan and the village of Stojkite.
Cassette: *Tanya Kostova presents Bulgarian Dances from Trakia and the Rhodopes*, TK MC-001
Meter: 9/8, counted 1,2,3,4&, or quick, quick, quick, slow, or 2, 2, 2, 3.
Style: Rhodope: Low, light leaps, steps on the entire foot. Men's movements more free, women's more graceful.
Formation: Open circle. Basic position of arms:: Left hand held behind back, palm up; right hand holds left hand of person to the right., changing to W position as specified during dance.

| <u>Dir</u> | <u>Meas</u> | <u>Ct</u> | <u>Pattern</u> |
|------------|-------------|-----------|--|
| | | | <u>FIGURE 1</u> |
| | | | Arms in basic position. |
| LOD | 1 | 1 | Small leap onto R ft, bending R knee and swing L heel backward. |
| | | 2 | Step on L ft fwd. |
| | | 3 | Step on R ft fwd. |
| | | 4 | Lift R heel and lower with a tap, OR small hop fwd on R ft. |
| | | & | Step on L ft fwd. |
| | 2 | | Repeat Measure 1 |
| | 3 | 1,2 | Repeat Counts 1 - 2 of Measure 1. |
| CTR | | 3 | Step on R ft to the right. |
| | | 4& | Step on L ft next to R ft, without transferring weight.. Arms move to W position. |
| | 4 | 1 | Step on L ft to the left. |
| | | 2 | Step on R ft behind L ft |
| | | 3 | Step on L ft to the left. |
| | | 4 | Small leap on R ft to the left. |
| | | & | Step on L ft in place. |

MEN'S VARIANT: Measure 4, Count 4&: Jump in place into squatting position, shouting a short "O-pa!".

Figure 1 then repeats with the following changes in Count 1 of Measure 1: Hard leap onto R ft, at the same time rising to a standing position, while the L foot circles around and crosses in front of R ft.

Presented by Tanya Kostova.

Dance notes by Tanya Kostova. Translation by Tanya Kostova and Joanne Splivalo, 1997.

(Slana padna - Svornato horo (na pesen) - p.2)

SONG TEXTS

Slana padna

*Slana padna, Gane, slana padna
po poletu, Gane, po poletu,
ta popari, Gane, ta popari,
ran bosilek, Gane, ran bosilek.*

*Ta popari, Gane, ta popari,
ran bosilek, Gane, ran bosilek.
Ta ne moga, Gane, ta ne moga,
ta ne moga, kitka da ti šija.*

Translation:

Frost has fallen on the fields,
it has burnt the basil, Gane,
and therefore I can't, unfortunately,
make a kitka (special, small lovers' bouquet/nosegay)
for you, Gane.

Belila Ginka

*Belila Ginka, belo platno, Gino le, Ginke, belo platno,
belo platno i agloci , Gino le, Ginke, i agloci.*

*Otdolu ide vakāl ovčer, Gino le, Ginke, vakāl ovčer.
Ta prekara sivo stado, Gino le, Ginke, prez platnono.*

Translation:

Ginka was bleaching white cotton fabric,
white cotton and wedding towels from her dowry.
A handsome shepherd passed by,
leading his grey flocks right through the middle of her washing...
[That was one way for him to show his interest in her !]

Dospatski Tanci (Dances of Dospat) (Dospat, Southwestern Rhodopes, Bulgaria)

Dospat is the region of the Southwestern Rhodopes where roads from Macedonia, Greece and Thrace intersected. In the past, many of the men from this high, mountainous region had to go abroad to these places to earn a living. Some of the ideas and influences which they brought back from these neighboring lands and cultures were adopted and adapted into the predominant local Dospat Rhodope style. And thus, today, from the dances of Dospat we can trace the journeys of these men during the last two centuries.

Sources: These dances, their music and background information were collected during my fieldwork in Dospat in 1995 from two members of a musical family, Slavi Sinapov, an accomplished clarinet and accordion player, and Džamal Sinapov, his uncle who plays tŭpan and dances, and from Krasimir Kavaljov, a dancer.

Dances: **Dramavŭsa**
 Petruna
 Taušan Avasa

Presented by Tanya Kostova
Dance notes by Tanya Kostova, translated by Tanya Kostova & Joanne Splivalo, 1997.

Dramavŭsa

(Dospat, Southwestern Rhodopes, Bulgaria)

Drama is a town to the south of the Rhodope Mountains by the shores of the Aegean Sea (now a part of Greece). In the last century, the shepherds from the Rhodopes wintered with their huge flocks of sheep on the plains surrounding this town. It is most likely, that, when the shepherds returned home in the spring, they brought not only gifts and news, but also "new" songs and dances from this area. This is the explanation for the unusual Mediterranean sounds of this dance which have been and can still be seen and heard today among the peaks of the high mountains.

- Pronunciation:** DRAH - mah - vŭh - sŭh
Translation: Dance from Drama
Cassette: *Tanya Kostova presents Bulgarian Dances from Trakia & the Rhodopes, TK MC-001.*
Meter: Part 1 is in relaxed 4/4 time; part 2 is in 2/4 time.
Style: Rhodope style: soft steps with gentle flexing of the knees.
Steps are done on the entire foot. Erect but not stiff posture.
Calm movements of the body and arms in the first part of the dance, and more lively in the second part.
Locate the center of gravity of your body in your (raised) diaphragm.
Formations: Open circle, dancers join hands at their sides in V position and hold their arms up or in W position.

Dir Meas Ct Pattern:

FIGURE 1 (4/4 meter)

- | | | | |
|-----|---|-----|--|
| LOD | 1 | 1,2 | Step on L ft to the right in front of R ft. |
| | | 3,4 | Step on R to the right |
| | 2 | 1,2 | Step on L ft to the right in front of R ft. |
| | | 3 | Step on R to the right |
| | | 4 | Step on L to the right in front of R ft. |
| | 3 | 1,2 | Step on R to the right. |
| CTR | | 3 | Small step on L to the left. |
| | | 4 | Small step on R in front of the L. |
| | 4 | 1 | Small step on L to the left. |
| | | 2 | Small step on R behind L. |
| | | 3 | Small step on L to the left. |
| | | 4 | Small step on R in front of L, bending the right knee in a sinking motion and raising L foot behind. |

FIGURE 2 (4/4 meter) The tempo begins to speed up.

- | | | | |
|-----|---|-----|--------------------------------------|
| LOD | 1 | 1-4 | Repeat measure 1 of Figure 1 |
| | 2 | 1-4 | Repeat measure 2 of Figure 1 |
| | 3 | 1 | Jump onto R in place, swinging L fwd |
| | | 2 | Hop on R ft in place |
| | | 3 | Step on L slightly to the left. |
| | | 4 | Step on R in front of L ft |
| LOD | 4 | 1,2 | Step on L ft behind R |
| | | 3,4 | Step on R to the right |

(Dramavūsa - p.2)

FIGURE 3 (2/4 meter)

| | | | |
|-----|---|-----|---|
| LOD | 1 | 1,2 | Step on L in front of R |
| | 2 | 1 | Step on R to the right |
| | | 2 | Step on L in front of R |
| CTR | 3 | 1 | Jump onto R in place, swinging L fwd |
| | | 2 | Hop on R in place, while L circles around behind R. |
| | 4 | 1 | Jump onto L behind R. |
| | | 2 | Step on R in front of L. |
| LOD | 5 | 1 | Step on L behind R |
| | | 2 | Hop on L , the R swinging to the right. |
| | 6 | 1 | Step on R to the right |
| | | 2 | Hop on R ft |

Suggested sequence:

Figure 1: during the slow section of the music

Figure 2 : bridge, at the beginning of the fast section

Figure 3: to the end of the music.

Presented by Tanya Kostova

Dance notes by Tanya Kostova, translated by Tanya Kostova & Joanne Splivalo, 1997.

Taušan Avasa (Rabbit dance)

(Dospat, Southwestern Rhodopes, Bulgaria)

Taušan Avasa is a more dance-like variant of an very old dance-comedy known as "Zajče horo". It was usually an amusing game performed in the middle of a family party or celebration, when everyone was having a really good time; performed by three to five men, it presented the intrigue between the hunter, his dog, the rabbits and a bear. In Dospat, this game had become more of a dance with any number of dancers. Only a few of the game elements are preserved, along with the name of the dance-game. In the music one can feel Thracian influence, but the form of the dance is related to the Macedonian variant; the result of this mixture is the Dospat variant of the Rabbit Dance.

Pronunciation: tah - oo - SHAHN ah - vah - SAH

Cassette: *Tanya Kostova presents Bulgarian Dances from Trakia and the Rhodopes, TK MC-001.*

Meter: 2/4 with unmeasured sections.

Style: Dospat style: Soft steps with gentle flexing of the knees. Relaxed, erect, open torso. Various movements in the dance imitate the movements and habits of rabbits, such as drinking water, listening for the hunters, hopping about, running from the dogs, hiding.

This dance is supposed to be fun, so enjoy yourself!

Formations: Open circle. Shoulder hold (T position), left arm over right, and W position.

Part 1

| <u>Dir</u> | <u>Meas</u> | <u>Ct</u> | <u>Pattern</u> |
|------------|-------------|-----------|----------------|
|------------|-------------|-----------|----------------|

FIGURE 1

| | | | |
|-----|---|---|--|
| LOD | 1 | 1 | Step on R ft. to the right |
| | | 2 | Step on L ft to the right |
| CTR | 2 | 1 | Step on R ft. to the right. |
| | | 2 | Step on L ft. in place, without transferring weight. |
| | 3 | 1 | Step on L ft in the same place, transferring weight |
| | | 2 | Step on R ft in place, without transferring weight. |

FIGURE 2

| | | | |
|-----|---|-----|---|
| LOD | 1 | 1,2 | Repeat Measure 1 of Combination 1 |
| CTR | 2 | 1 | Step R to the right, bending right knee |
| | | 2 | Lift L ft in front of right knee, bending right knee. |
| | 3 | 1,2 | Repeat Measure to the left starting with L ft. |

Part 2: " Bjagaj!" ["Run!"]

Only the drum is playing. The dancers lower their arms to V position and bend forward.

The whole row follows the leader with small quick steps, in a semi- or full circle.

At a signal from the leader or the drummer, everybody squats, bouncing softly at the knees.

At the next signal from the leader or the drummer, everybody puts their hands and left knee on the floor and lifts their right leg high up behind them, shouting "O - o - op - op - op!"

After this, they bring the right knee down to the floor next to the left knee, raise their arms all the way up, opening them out as they lean back slightly, while again shouting "O-o-op-op-op!"

This part of the dance ends with the dancers again following the leader and drummer, rolling back on their feet into the squatting position, while bringing their arms down into W position.

Part 3

Dir Meas Ct Pattern

FIGURE 3

Opening position: Squatting, knees not too far apart, heels off the floor, arms in W position.

| | | | |
|-----|-----|-----|---|
| CTR | 1 | 1 | Bounce from the knees, turning feet and knees to the right. |
| | | 2 | Bounce from the knees, turning feet and knees to the left. |
| | 2-4 | | Repeat Measure 1 each measure |
| | 5-6 | | Repeat Measure 1 while rising to standing position. |
| LOD | 7 | 1 | Step on R ft. to the right |
| | | 2 | Step on L ft to the right |
| CTR | 8 | 1 | Step on R ft. to the right. |
| | | 2 | Step on L ft. in place, without transferring weight. |
| | 9 | 1 | Dance becomes more lively. Step on L ft to left side. |
| | | 2 | Step on R ft. fwd of L ft |
| LOD | 10 | 1 | Step on R ft to the right |
| | | 2 | Step on L ft to the right |
| CTR | 11 | 1 | Two quick steps in place, R ft, then L ft. |
| | | 2 | Step on R ft in place. |
| | 12 | 1,2 | Repeat Measures 1 in place, beginning with L ft. |

Part 5

1-12 Do FIGURE 3

FIGURE 4

| | | |
|----|-----|---|
| 13 | 1 | Jump onto R ft in place, L ft cuts behind R knee. |
| | 2 | Jump onto L ft in place, R ft cuts in front of L knee |
| 14 | 1 | Step in place R ft, then L ft |
| | 2 | Step in place on R ft. |
| 15 | 1,2 | Repeat Measure 14 with opposite feet. |

Suggested sequence:

Part 1 - Na horo - Variant I

Figure 1: 6 times, more or less

Figure 2: to the end of the musical section.

Part 2 - "Run!"

Part 3 - Na horo - Variant II

Figure 3

Figure 4 to the end of musical section

Part 4 - "Run!" (same as Part 2)

Part 5 - Na horo - Variant III

Figure 3

Figure 4 to the end of the music.

Presented by Tanya Kostova

Dance notes by Tanya Kostova, translated by Tanya Kostova & Joanne Splivalo, 1997.

Petruna

(Dospat, Southwestern Rhodopes, Bulgaria)

This dance is related to the Macedonian dance "Patruna". It is one of the most popular dances in the Dospat region for weddings and different kinds of celebrations.

Pronunciation: peh - TROO - nah

Cassette: *Tanya Kostova presents Bulgarian Dances from Trakia & the Rhodopes,*
TK MC-001.

Meter: 13/16, count (1&, 2&, 3,4&) or (slow, slow, quick, slow) or 4,4,2,3.

Style: Lively bouncy steps on the entire foot.
Bounce comes from flexing of the knees.

Formation: Open circle, arms in W position.

Dir Meas. Ct Pattern

FIGURE 1

- CTR 1 1& Hop on L ft in place, push R knee forward and down.
 Arms are thrown up and out .
 2& Leap in place onto R ft, kicking left heel back.
 Arms fall all the way down into V position.
 3 Hop on R ft, lifting L knee forward.
 Elbows move back and up.
 4& Hop on R ft, push L knee and heel forward and down.
 Arms finish the circle and return to the W position.

- CTR 2 1& Hop on R ft in place, while L ft circles around behind R ft
 2& Jump onto L ft to the right, throwing R ft fwd.
 3 Jump onto R ft to the right.
 4& Step on L ft behind R ft to the right.

FIGURE 2

- Arms are in W position for entire figure.
LOD 1 1& Hop on L ft in place, push R knee forward and down.
 2& Leap fwd onto R ft, kicking left heel back.
 3 Hop on R ft, lifting L knee forward.
 4& Small leap fwd onto L ft

Presented by Tanya Kostova

Dance notes by Tanya Kostova, translated by Tanya Kostova & Joanne Splivalo, 1997.

István Zoltán Szabó (Kovacs)



ÖVES
(Romania)

In the Carpathian region of Romania, referred to as Moldva, live a group of Hungarians called Csángo. Their dance cycles more closely resemble those of their Romanian neighbors than those of their Hungarian relatives. This can be seen in this dance Öves, meaning belt dance. Like most Balkan line dances this is usually a "follow the leader" type of dance. This choreography is for learning purposes only.

Formation: Open circle, M's partner on R, belt hold or hands held low.

Cts Pattern

PART A - Line Dance

note: 8 cts of introduction

"BASIC LUNGE" STEP

- 1 Large step onto R ft to R.
- 2 Hop on R ft while bringing L ft to meet R ft and placing wt on both ft.
- 3-4 Reverse ftwk and dir of cts 1-2.
- 5-8 Repeat cts 1-4.

"DOUBLE LUNGE" STEP

- 1 Large step onto R ft to R.
- 2 Hop on R ft while bringing L ft to meet R ft and placing wt on both ft.
- 3-4 Repeat cts 1-2.
- 5-8 Repeat cts 1-4 with opp ftwk and dir.
- 9-16 Repeat cts 1-8.

"BASIC STAMP" STEP

- 1 Stamp both ft on floor, parallel and shoulder width apart.
- 2 Step on L ft behind R ft.
- 3 Step on R ft to R.
- 4 Step on L ft next to R ft.
- 5 Stamp both ft on floor, parallel and shoulder width apart.
- 6 Slight hop on R ft while lifting L knee and making a small kick with L ft.
- 7-8 Repeat cts 5-6 with opp ftwk.
- 9-32 Repeat "BASIC STAMP" STEP 3 more Xs.

"DOUBLE STAMP" STEP

- 1 Stamp both ft on floor, parallel and shoulder width apart.
- 2 Repeat ct 1.
- 3 Step on L ft behind R ft.
- 4 Step on R ft to R.

| <u>Cts</u> | <u>Pattern</u> |
|------------|--|
| | "DOUBLE STAMP" STEP - continued |
| 5-8 | Repeat cts 5-8 of "BASIC STAMP" STEP. |
| 9-32 | Repeat "DOUBLE STAMP" STEP 3 more Xs. |
| | "TWISTING" STEP |
| 1 | Slight jump onto balls of both ft, shoulder width apart, twisting hips and heels to R. |
| & | Twist hips and heels to L. |
| 2 | Twist hips and heels to R while transferring wt to L ft. |
| 3 | Step on R ft to R. |
| 4 | Step on L ft behind R ft. |
| 5-8 | Repeat cts 5-8 of "BASIC STAMP" STEP. |
| 9-32 | Repeat "TWISTING" STEP 3 more Xs. |
| | "SIDE TO SIDE DOUBLE STAMP" STEP |
| 1 | Stamp on both ft shoulder width apart. |
| 2 | Step on L ft behind R ft. |
| 3 | Step on R ft to R. |
| 4 | Jump (stamp) onto both ft to R. |
| 5 | Repeat ct 4. |
| 6 | Step on R ft behind L ft. |
| 7 | Step on L ft to L. |
| 8 | Jump (stamp) onto both ft to L. |
| 9 | Repeat ct 8. |
| 10 | Step onto L ft behind R ft. |
| 11 | Step on R ft to R. |
| 12 | Jump (stamp) onto both ft to R. |
| 13 | Repeat ct 12. |
| 14 | Step on R ft behind L ft. |
| 15 | Step on L ft next to R ft. |
| 16 | Stamp R ft next to L ft, taking no wt. |
| | "RUNNING" STEP |
| | note: belt or low hand hold is dropped for this step. |
| 1 | Run onto R ft fwd, twds center. |
| 2 | Run onto L ft fwd, twds center. |
| 3 | Step on R ft next to L ft. |
| & | Step onto ball of L ft next to R ft. |
| 4 | Step on R ft next to L ft. |
| 5-8 | Repeat cts 1-4 with opp ftwk and dir. |
| 9-12 | Repeat cts 1-4 LOD. |
| 13-16 | Repeat cts 5-8 RLOD. |
| 17-32 | Repeat cts 1-16. |
| | "RUNNING" STEP WITH STAMPS |
| 1-2 | Repeat cts 1-2 of "RUNNING" STEP. |
| 3 | Small "scoot" on L ft while stamping R ft next to L ft. |
| 4 | Repeat ct 3. |
| 5-8 | Repeat cts 1-4 in opp dir. |
| 9-1 | Repeat cts 1-3 LOD. |

| <u>Cts</u> | <u>Pattern</u> |
|------------|--|
| | "RUNNING" STEP WITH STAMPS - continued |
| 12 | Step onto R ft in place, turning body to face RLOd. |
| 13-16 | Repeat cts 9-12 with opp ftwk and dir, end facing center. |
| 17-32 | Repeat cts 1-16 with following variation: W: On cts 28-32 step L,R,L,R to face partner with back twds center. M&W: On ct 32 assume shoulder waist position. |

PART B - Couple Dance

| | |
|-------|--|
| | "LUNGE" STEPS |
| I-16 | 8 "BASIC LUNGE" STEPS. M starts R ft, W starts L ft. These steps travel slightly twds center. |
| 17-28 | 3 "DOUBLE LUNGE" STEPS, M starts R ft, W starts L ft. These steps travel back into the open circle. |
| | "BREAK" #1 |
| 29 | Jump (stamp) onto both ft, parallel and shoulder width apart, knees bent. |
| 30 | Draw ft together while straightening knees. |
| 31-32 | Repeat cts 29-30. |
| | "RIDA" TURN |
| | note: For the "RIDA" TURN the Shoulder Waist position is modified by the W lowering hands to middle of M's upper arms. For a R "RIDA" TURN W is off of the M's R hip and reversed for a L "RIDA" TURN. The "RIDA" step is a simple run, always starting with the inside ft. The # of "RIDA" TURNS is counted by, the # of Xs you step on the inside ft. |
| 1-12 | 6 R "RIDA" TURNS (starts R ft). |
| | "BREAK" #2 |
| 13 | Stamp both ft on floor, shoulder width apart, while twisting hips and heels to L. |
| 14 | Bring hips and heels back to center. |
| 15-16 | Repeat cts 13-14. |
| 17-32 | Repeat cts 1-16 with opp ftwk and dir. |
| | "RIDA" TURN - Variation |
| 1-32 | Repeat regular "RIDA" TURNS, lifting knees high on cts 5-12 and 21-28. Also on cts 21-28, M opens back into circle with W on his R and all resume belt or low hand hold. On cts 29-32 end with "BREAK" #1. |

PART C - Line dance reprise

| | |
|-------|---------------------------|
| 1-16 | "BASIC STAMP" STEP 2 Xs. |
| 17-32 | "DOUBLE STAMP" STEP 2 Xs. |
| 1-16 | "TWISTING" STEP 2 Xs. |

Cts

Pattern

PART C - continued

17-32

"SIDE TO SIDE DOUBLE STAMP" STEP.

1-16

"RUNNINING" STEP 1 X, ending in shoulder waist position as in PART A.

PART D - Couple Dance reprise

1-8

4 "BASIC LUNGE" STEPS, as in PART B.

9-16

1 "DOUBLE LUNGE" STEP and "BREAK" #1, as in PART B.

1-8

2 R "RIDA" TURNS and "BREAK" #2.

9-16

2 L "RIDA" TURNS and "BREAK" #1.

Presented by István Szabó

SZÉKI HÉT LÉPÉS (Transylvania)

The dance cycle of Szék includes a circle dance for 2 couples (Négyes), a men's dance and numerous couple dances such as Hep Lepas (seven steps). It is believed to be related to the dance of the same name done in many other European countries such as Denmark and Germany.

Pronunciation: SĀK ee HĀT LA pesh

Formation: Circle or line of couples. W on M's R. W's L arm all the way across M's shoulders (to put couple in a hip-to-hip position).

Note: This choreography is divided into two parts: Porka and Hét Lépés. They are two slightly different dances that always flow from one to the other.

Basic Steps of the dance:

Meas cts

PORKA TURN

Footwork, M: (step, click, ti ti ta)

- 1 Step fwd on R ft.
- 2 Click L heel to R heel taking no wt.
- 3 Step on L ft.
- & Step on R ft.
- 4 Step on L ft.

Footwork, W: (STEP, step, step, step)

- 1 Large step onto L ft fwd.
- 2 Step on R ft next to L ft.
- 3 Step on L ft.
- 4 Step on R ft.

Partner Positions:

- 1-4 Couple turns once CW in 4 cts. Ct 1 is the main impetus for the turn. The turn also moves slightly fwd, LOD.

BASIC HÉT LÉPÉS STEP

Footwork, M:

- 1 1 Step fwd on R ft.
- 2 Step on L ft next to R ft.
- 3 Step fwd on R ft.
- 4 Hold.
- 5 Step bk on L ft.

SZÉKI HÉT LÉPÉS - continued

| <u>Meas</u> | <u>Cts</u> | <u>Pattern</u> |
|-------------|------------|--|
| | 6 | Step on R ft next to L ft. |
| | 7 | Step bk on L ft. |
| | 8 | Hold. |
| 2 | 1-8 | Repeat cts 1-8 of Meas 1. |
| 3 | 1-2 | Step on R ft and pivot heel. |
| | 3-4 | Step on L ft and pivot heel. |
| | 5-8 | Repeat cts 1-4. Footwork, W: |
| 1-2 | | Repeat Meas 1-2 of M's ftwk with opp ftwk. |
| 3 | | Same ftwk as PORKA TURN. |

THE CHOREOGRAPHY

PORKA

| | | |
|---|------|--|
| 1 | 1-16 | All couples bk up 8 Single Csárdás Steps (step, close: L,R). |
| 2 | | <u>Stamping Step #1 for M, 4Xs:</u> |
| | 1 | Step on L ft to L. |
| | & | Stamp R ft on floor next to L ft. |
| | 2 | Lift and fall on L ft. |
| | & | Stamp R ft on floor next to L ft. |
| | 3 | Step on R ft to R. |
| | 4 | Stamp L ft on floor next to R ft. |
| | | W: |
| | 1-16 | 8 Single Csárdás Steps starting L ft (see Meas 1). |
| 3 | | <u>Stamping Step #2 for M, 4Xs:</u> |
| | 1 | Stamp with wt on L ft to L. |
| | & | Stamp with wt on R ft next to L ft. |
| | 2 | Stamp with wt on L ft in place. |
| | 3-4 | Repeat cts 3-4 of Stamping Step #1. |
| | | W: |
| | | Repeat Meas 2. |
| | | When stamping is completed, the leading couple M crosses in front of ptrn to change sides: |
| | 1 | Step on L ft in front of ptrn. |

SZEKI HÉT LÉPÉS - continued

Crossing Step, continued:

- 2 Step on R ft in front of ptr.
3 Step on L ft to ptr's R side.
4 Touch R ft on floor next to L ft, taking no wt.
W:
Continue Single Csárdás Step.
M and W:
5-6 1 Single Csárdás Step fwd (M: R, W: L) on ct 5; Step bk on ct 6 (M: L, W: R).

- When leading couple has completed cts 1-2 of Crossing Step, the 2nd couple begins the 6 ct pattern. When the 2nd couple has completed cts 1-2 of Crossing Step, the 3rd couple begins, etc.

- After completing the 6 ct Crossing Step, each couple begins the PORKA TURN and continues until the music changes. If at any time during the PORKA TURN a couple becomes tired or dizzy, the couple may rest using Single Csárdás Steps moving fwd.

HET LEPES

BASIC HÉT LÉPÉS STEP, 2Xs.

Slapping Variation for M, 3Xs:

Do as BASIC HÉT LÉPÉS STEP adding a slap pf L ft with R hand behind R leg (ct 4, Meas 1,2), and slapping R thigh with R hand (ct 8, Meas 1,2).

W:

Repeat BASIC HÉT LÉPÉS STEP.

Turning Variation, 3Xs:

M: Same as BASIC HÉT LÉPÉS STEP turning W CW with R hand (W's L hand) on cts 5-8 of Meas 1 and 2.

W: Repeat ftwk for BASIC HÉT LÉPÉS STEP adding 1 CW turn on cts 5-8 of Meas 1 and 2.

- Repeat the Slapping Variation, BASIC HÉT LÉPÉS STEP, and the Turning Variation sequence 2 more Xs.

KEMENYTELKI MEN'S DANCE (Transylvania)

The dances done in the town of Kemenytelek in Romania very much resemble those of their Hungarian neighbors. In both the music and dance of this town can be seen Hungarian *and* Romanian elements, though the people are Romanian speakers.

Pronunciation: KEM an telk ee

Formation: One circle, facing center, hands free at sides.

| <u>Meas</u> | <u>Cts</u> | <u>Pattern</u> |
|-------------|------------|--|
| 1 | 1-6 | Introduction -- no movement. |
| | | <u>Basic Step</u> |
| | 7 | Click R heel to L heel. |
| | 8 | Hold. |
| 2 | & | Lift R ft off floor fwd and diag R. |
| | 1 | Jump onto both ft, knees bent, turning knees to L. |
| | & | Keep knees bent and turned and touch ball of R ft on floor fwd of L. |
| | 2 | Slight jump onto L ft, kicking R ft fwd. |
| | & | Jump from L ft to R ft, kicking L ft fwd. |
| | 3-4& | Repeat cts 1-2& with opp ftwk and dir. |
| | 5-6& | Repeat cts 1-2&. |
| | 7-8 | Repeat cts 7-8 of meas 1. |
| | | <u>Crossing Step</u> |
| 3 | & | Slide both feet to shoulder width position with knees bent most of wt on L ft. |
| | 1 | Slide R ft in front of L ft on floor, transferring wt to L ft. |
| | & | Return to parallel shoulder-width position with wt on R ft. |
| | 2 | Slide L ft on floor and in front of R, wt on R ft. |
| | &3-4 | Repeat cts &1-2. |
| | & | Slide both ft to shoulder-width position, knees bent. |
| | 5 | Jump straight up off both ft, bending R ft in front of L leg. |
| | & | Land on both ft parallel, shoulder-width position, knees bent. |
| | 6 | Jump straight up off both ft, bending L ft in front of R leg. |
| | & | Land on both ft together. |
| | 7 | Slap floor w/both hands, bending knees. |
| | &8 | Stand up. |
| 4 | | Repeat meas 3. |

KEMENYTELKI MEN'S DANCE – continued

| <u>Meas</u> | <u>Cts</u> | <u>Pattern</u> |
|-------------|------------|--|
| | | <u>Step # 3</u> |
| 5 | & | Lift R ft to R side bending L knee. |
| | 1 | Switch wt to R ft, lifting L ft to L side, bending R knee. |
| | &2 | Repeat &1 w/opp ftwk. |
| | & | Repeat & (1). |
| | 3 | Step on R ft across and in front of L ft. |
| | &4 | Lift L ft to L side while jumping off and clicking R ft to L ft (ct 4) and land on R ft, lifting R ft to R side, bending L knee. |
| | 5 | Hold. |
| | & | Repeat ct 1. |
| | 6 | Switch to L ft, lifting R ft to R side. |
| | & | Switch to R ft, lifting L ft to L side. |
| | 7 | Step on L ft across and in front of R ft. |
| | &8 | Lift R ft to R side while jumping and clicking L ft to R ft and land on L ft (ct 4). |
| 6 | & | Switch from L ft to R ft, lifting L ft to L side. |
| | 1 | Hold. |
| | & | Switch wt to L ft, lifting R ft to R side. |
| | 2 | Switch to R ft, lifting L ft to L side. |
| | & | Switch to L ft, lifting R ft to R side. |
| | 3-4& | Repeat cts 3-4& of meas 5. |
| | 5 | Circle R ft once CW in front of body. |
| | & | Step on R ft in place. |
| | 6 | Circle L ft once CW. |
| | & | Place L ft on floor, approx. 6 inches from R ft. |
| | 7 | Click both ft tgthr. |
| | 8 | Hold. |

KEMENYTELKI MEN'S DANCE – continued

| <u>Meas</u> | <u>Cts</u> | <u>Pattern</u> |
|-------------|------------|--|
| | | <u>Running Step</u> |
| 7 | 1 | Large step onto L ft LOD (leading w/heel). |
| | 2 | Leap onto both ft (wt mostly on L ft). |
| | & | Leap onto R ft in place, lifting L knee. |
| | 3-4& | Repeat cts 1-2&. |
| | 5-6& | 4 “prances” starting on L ft (L, R, L, R). |
| | 7 | Repeat ct 1. |
| | 8 | Repeat ct 2. |
| | & | Slap R ft w/R hand at R side while turning to face RLOD. |
| 8 | | Repeat meas 7 w/opp ftwk and dir. |
| 9 | | Repeat meas 7. |
| 10 | 1-4 | Repeat cts 1-4& of meas 8. |
| | 5 | Large step onto R ft RLOD (leading w/heel). |
| | & | Touch L ft on floor next to R ft, turning to face ctr of circle. |
| | 6 | Slap L ft w/L hand at L side. |
| | & | Stop on L ft next to R ft. |
| | uh | Slap L thigh w/L hand. |
| | 7 | Slap R lower leg w/R hand. |
| | 8 | Lower R/leg next to L. |

Dance repeats from the beginning (meas 1 no longer needs an introduction so it's done just as meas 2).

Presented by Istvan Szabo

KARIKAZO (Hungary)

Karikazo means circle dance done by women. It was a chance for the women of the village to socialize and sing together.

Pronunciation: KAR - ee - Kahz - o

Formation: Circle of W holding hands low.

SLOW DANCE

| Meas | Cts | Pattern |
|------|-----|---|
| 1 | 1-2 | Introduction—no movement. |
| | 3-4 | Single csardas step to R. |
| | 5 | Step on L ft to L. |
| | 6 | Step on R ft behind L ft. |
| | 7-8 | Single csardas step to L. |
| | 9 | Step on R ft fwd into circle. |
| | 10 | Step on L ft next to R ft. |
| | 11 | Step bk on R ft. |
| | 12 | Step on L ft next to R ft. |
| 2-6 | | Repeat meas 1-5 more Xs, making cts 1-4 a double csardas step to R each time. |

FAST DANCE

| Meas | Cts | Pattern |
|------|------|--|
| | | Introduction—W yell, no movement (8 cts). |
| | | <u>Rida Turns</u> |
| 7 | 1 | Stamp L ft to L, taking wt. |
| | 2 | Hold. |
| | 3 | Heavy step on R ft, RLOD. |
| | &c | Step on ball of L ft, RLOD. |
| | 4 | Heavy step on R ft, RLOD. |
| | 5-12 | 4 Rida turn steps, RLOD, Step on ball of L ft around circle (ct 5), step on R ft (ct 6). |
| 8 | 1 | Hop on R ft, lifting L knee and pointing on floor. |
| | 2 | Step on L ft. |
| | 3-12 | Repeat point step 5 more Xs, ending facing ctr of circle with both ft on floor and knees bent. |

KARIKAZO - continued

| Meas | Cts | Pattern |
|-------|-------|---|
| 9 | 1 | Draw ft toghr to click heels. |
| | 2 | Return to bent knee position. |
| | 3-4 | Repeat cts 1-2. |
| | 5 | Repeat ct 1. |
| | &c | Keep toes toghr and put both heels out. |
| | 6 | Click heels toghr. |
| | 7 | Lift up on heels. |
| | 8 | Return toes to floor. |
| | 9-10 | Cifra step 9 (ti ti ta) to L (L, R, L). |
| | 11-12 | Cifra step to R (L, R, L). |
| 10 | 1-2 | Cifra step to L, putting heel on floor on ct &c. |
| | 3-4 | Repeat cts 1-2 to R. |
| | 5-6 | Cifra step to L, tapping R toe on floor behind L ft on ct &c. |
| | 7-8 | Repeat cts 5-6 to R. |
| | 9 | Leap onto L ft. |
| | &c | Tap R toe on floor behind L ft. |
| | 10 | Leap onto R ft. |
| | &c | Tap L toe on floor behind R ft. |
| | 11 | Leap to both ft knees bent, some distance apart. |
| | 12 | Draw ft toghr to click heels. |
| 11 | 1 | Lift R ft off floor and click to L ft, keeping wt on L ft. |
| | 2 | Click R ft to L ft, taking wt. |
| | 3-4 | Repeat cts 1-2 with opp fwk and dir. |
| | 5 | Step on R ft twds ctr of circle. |
| | 6 | Step on L ft twds ctr of circle. |
| | 7-10 | 4 steps backing out of circle (R, L, R, L), returning to low hand hold. |
| | 11 | Click R ft to L ft, putting wt on both ft. |
| | 12 | Hold. |
| 12-16 | | Repeat meas 7-11. |

Presented by Istvan Szabo
and Rosina Didyk

CIGÁNY CSÁRDÁS (Hungary)

Cigány or Gypsy Csárdás is one of the more recent developments in the dance style of the Gypsies of Hungary. These movements mostly originate from the region of Szatmár. This choreography is merely an arrangement of steps that are usually improvised.

Pronunciation: TSEE gany CHAR dash

Formation: Couples facing each other, arms free, anywhere on the floor.

Meas Cts Pattern

PART 1

Note: PART 1 uses measures of 8 cts as well as 12 cts.

Women- (limping steps)

- | | | |
|---|-------------------------|---|
| 1 | 1-4 . 5-8 9-12 | 4 <i>limping steps</i> stepping on L ft (ct 1) and ball of R ft (ct &), moving bkwards and diag L. Repeat cts 1-4 moving bkwards and diag R. 4 <i>limping steps</i> turning once CCW. |
| 2 | | Repeat Meas 1. |
| 3 | 1-2 3-4 5-8 | 2 <i>limping steps</i> moving bkwards and diag L. 2 <i>limping steps</i> moving bkwards and diag R. Repeat cts 9-12 of Meas 1 (turn). |
| 4 | | Repeat Meas 1. |

Men

For Meas 1-4 M moves to music and watches ptr dance.

Men and Women- (hop step steps)

- | | | |
|---|------------------------------|---|
| 5 | 1-8 9-10 11-12 | 4 <i>hop step steps</i> moving L (around ptr). Hop on L ft lifting R ft slightly on front and turning heels to R (ct 1). Step on R ft across and in front of L ft (ct &), Step on L ft next to R ft turning heels to L (ct 2). 1 <i>hop step step</i> moving R. (start hopping on R ft). 1 <i>hop step step</i> moving L. |
| 6 | 1-12 | Repeat Meas 5 with opp frwk and dir. |
| 7 | 1-2 3-4 5-6 7-8 | Raise slightly on toes and twist heels to R (ct 1), and return to bent knee position (ct 2). Repeat cts 1-2. 1 <i>hop step step</i> moving L 1 <i>hop step step</i> moving R. |

CIGÁNY CSÁRDÁS - cont.

| <u>Meas</u> | <u>Cts</u> | <u>Pattern:</u> |
|-------------|-------------|---|
| 8 | 1-4 5-12 | 2 twisting movements (see cts 1-4 of Meas 7). 4 <i>hop step steps</i> alternating dir, starting L. |

PART 2

Sequence A - (*rida turn* with cross)

Partner position: W slightly to M's R side. M's hands on W's shoulder blades. W's R hand on M's L shoulder, W's L hand on M's R upper arm.

| | | |
|-----|-----|--|
| 1 | 1-8 | 4 (CW or L). Step on ball of L ft around ptrnr (ct 1), step on R ft next to ptrnr (ct 2). |
| 2 | 1-4 | M opens W on his R side still holding shoulder blade, W's L hand on M's R shoulder. |
| | | <u>Women</u> Continue the <i>rida turn</i> , step L ft (ct 1), step R ft next to ptrnr (ct 2), 1 <i>cifra step</i> (ti ti ta) to open ptrnr position step on L ft (ct 3), step on R ft (ct &), step on L ft (ct 4). |
| | | <u>Men</u> Continue <i>rida turn</i> step L ft (ct 1), step R ft next to ptrnr (ct 2), click L ft to R ft (ct 3), step on L ft to L (ct 4). |
| | 5-8 | <u>Women</u> Step on R ft across ptrnr (ct 5), step on L ft across ptrnr (ct 6), step on R ft next to ptrnr (ct 7), step on L ft next to R ft (ct &), step on R ft next to L ft (ct 8). |
| | | <u>Men</u> Hop on L ft (ct 5), step on R ft to R (ct &), step on L ft next to R ft (ct 6), click R ft to L ft (ct 7), step on R ft to R (ct 8). |
| 3-4 | | Repeat Meas 1-2 of PART 2. On ct 16 of Meas 4 end with wt on L ft and ptrnr end up facing each other holding hands at shoulder level. |

Sequence B - (stamping with fancy turn)

| | | |
|---|---|------------------------|
| | | <u>Stamping Men</u> |
| 5 | & | Scuff R heel on floor. |
| | 1 | Step on R ft. |
| | & | Scuff L heel on floor. |

GIGANY CSARDAS -cont.

| <u>Meas</u> | <u>Cts</u> | <u>Pattern</u> |
|-------------|------------|--|
| 7 | | W's back to switch it to his R hand. |
| | 6-8 | M turns W once CW, hand going from low (behind W's back), to high (over-head). |
| 8 | 1-8 | M leads W by her R hand, with both of his hands, into his L hand by ct 8. |
| 9-12 | | Repeat Sequence B . |
| 13-16 | | Repeat Sequence A . |
| 17-20 | | Repeat Sequence B . |
| 21-23 | | Repeat Meas 5-7 of Sequence B . |
| 24 | | Repeat Meas 8 of Sequence B adding 1 extra turn of the W on cts 7-8 (CW). |

DANCE SEQUENCE SUMMARY:**PART 1 :**

- W: *limping steps*
- M & W : *hop step steps*

PART 2 :

- **Sequence A** (*rida turn* with cross)
- **Sequence B** (stamping with fancy turn)
- **Sequence B**
- **Sequence A**
- **Sequence B**
- **Sequence B** (variation)

Presented by István Szabó

7
ARDELEANA - continued

| <u>Meas</u> | <u>Cts</u> | <u>Pattern</u> |
|-------------|------------|--|
| | | <u>Holding Variation, M:</u> |
| 5 | 1-8 | Hold with feet tgthr leading W to R. |
| 6-7 | | BASIC STEP (Meas 1-2). |
| 8 | 1-8 | Repeat Meas 5, leading W to L. |
| | | <u>W (Meas 5-8):</u> |
| | | BASIC STEP (Meas 1-4). |
| | | <u>Partner Positions:</u> |
| 5-8 | | For Meas 6 and 7, M and W are moving opp of each other rather than mirroring each other. |
| 9-16 | | Repeat Meas 1-8. |

PART 2

| | | |
|-------|-----|--|
| | | <u>Stamping Variation #1, M:</u> |
| 17 | 1 | Step on R ft fwd and R (facing LOD). |
| | 2 | Stamp L ft next to R ft. |
| | 3 | Step on L ft slightly to L. |
| | 4 | Step on R ft fwd and R. |
| | 5 | Stamp L ft next to R ft. |
| | 6 | Step on L ft slightly to L. |
| | 7 | Step on R ft to R (facing ptrn). |
| | 8 | Stamp L ft next to R ft. |
| 18 | 1-8 | Repeat cts 1-8 with opp ftwk and dir. |
| 19-20 | | Repeat Meas 17-18. |
| | | <u>W (Meas 17-20):</u> |
| 17-18 | | BASIC STEP 2Xs. |
| 19-20 | | Stamping Variation #1 2 Xs (opp ftwk of M). |
| | | <u>Partner Positions:</u> |
| 17-20 | | Instead of holding hands with ptrn, hold hands in lines (W with W and M with M). M hold in shoulder hold, W in W position. |
| | | <u>Stamping Variation #2, M:</u> |
| 21 | 1 | Step on R ft fwd and R (facing LOD). |