

the 50th Annual

# Kolo Festival

# Syllabus

of Dance Descriptions

November 22-24, 2001

Russian Center, San Francisco



## Instructors

Featuring \*Yves Moreau

\*Mihai David  
 Peter Iliev  
 Yvonne Hunt  
 Bora Özkök  
 Jerry Duke  
 \*Dennis Boxell  
 Tanya Kostova

\*John Filcich  
 \*Bob Leibman  
 \*Frances Ajoian  
 Mary & Ferenc Tobac  
 \*Vonnie Brown  
 Kovac (Istvan Z. Szabo)  
 \*Mark Forry

Ercument Kilic  
 Ivan Dimitrov  
 \*Dean Linscott  
 Laurie Raz  
 \*Marilyn Smith  
 Schlomo Bachar  
 Ventzi Sotirov

Anastasia Moskova & Marcus Moskoff

(\*notes included in syllabus)

## Note from the Board

The Kolo Festival Board of Directors would like to say Thank You to the Kolo Festival Committee for doing a terrific job of planning and putting on this year's 50th annual Kolo Festival. A lot of extra work went into this special celebration, and we appreciate it very much.

John Filcich put on the first Kolo Festival as a benefit for the Lithuanian dance instructor and historian, Vyts Beliajus, in 1951. For the next thirty years, with help from family and friends, he made the Kolo Festival a successful annual event. He is still a member of the Board of Directors, a dance instructor and a vendor. Thank you, John!

We would also like to express our heartfelt thanks to ALL of the committees and volunteers who worked so hard to make Kolo Festival a success for the last fifty years.

We would like to thank all of the participants: our wonderful instructors, who have taught so many dances and songs; and the many people who attend each year to dance, sing and enjoy all of the activities. There would be no Kolo Festival without you. We hope you will be back next year, as we begin our next half-century!

The Kolo Festival Board of Directors: Sharen Skorup, Joanne Splivalo, John Filcich, Edith Cuthbert, Graham Hempel, and Jan Market-Rains

### The Kolo Festival Committee

Miriam Berg - Mailing List  
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Toni Denmark - Food coordinator  
Phyllis Doyle - Musicians  
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Joanne Splivalo - Chairperson



# Frances Ajoian



**BARDEZUH MER**  
**Our Garden**  
**(Armenian Bar)**

Source: Fresno, Calif., Roupen Chookoorian & Frances Ajoian.  
 Record: Lighting No. 14A. Introduction 8 counts: Described in three parts of 8 counts each, Lightning # LC- 9111- 3.

Formation: Open circle, little fingers interlocked, held at shoulder height small quick steps used through complete dance.

This dance originate in the town of Yerzinga which is near Airzoorum. It is usually danced by a mixed group of Men and Women at festive activities. A common characteristic of their dances is that they lead to the left instead of right and often swing their arms from the shoulder position forward and out to the "straight down" position and back up, accentuating the rhythm and stamp in the last part of the dance.

Part	Count	Step
I	1	Step back on R.
	2	Raise L in front of R, bending L knee. Using same Heel & ball position 3 thru 8.
	3	Step L with L heel, toe slightly off floor.
	4	Step L with R ball, slightly behind L. Pause.
	5	Repeat No. 3. (L heel)
	6	Repeat No. 4. (R ball)
	7	Repeat No. 5.
	8	Repeat No. 6. Pause.
II	1	Step back on L.
	2	Raise R in front of L, bending R knee.
	3	Step R with R ft.
	4	Step R with L ft., next to R. Pause.
	5	Dip L, bending both knees twd. L, pointing toes L.
	6	Straighten knees, turning toes to point center.
	7	Dip R, bending both knees twd. R, point toes R.
	8	Straighten knees, turning toes to point center. Pause.
III	1	Step fwd. on R ft., twd. center, hands are brought down.
	2	Hop on R ft., raising L ft. above ankle, hands are held down.
	3	Step fwd. on L ft., hands retract to original "up" position.
	4	Stamp with R ft. slightly in front of L ft., hands are up. Pause.
	5	Step back on R ft. hands are brought down.
	6	Raise L ft. in front of R ft., hands are held down.
	7	Step fwd. on L ft., hands retract to original "up" position.
	8	Stamp with R ft. slightly in front of L ft., hands are up.

NOTE: There is a slight pause in the music after every fourth beat, which should be followed through the complete dance.

Part I--No. 5 to No. 8, body is turned slightly from R to L with each step.

Part III--No. 5 to No. 8 steps are repeated twice in succession to finish dance at the end of this record.

--presented by Frances Ajoian

**MEDAX TASHGINAG (Silk Handkerchief)  
(Armenian Bar)**

Source: Fresno, Calif., R. Chookoorian & Frances Ajoian.

Record: "Medax Tashginag" Songs of Yerzinga Series, Lightning no. 14-B, Lightning # LC- 9111- 3.

Formation: Open circle, little fingers interlocked held at shoulder height. Small side steps used at varied speed, dance progresses CW, leader at left end of line.

Style Note: This dance is usually performed by W, as the title might indicate. "Silk Handkerchief," a delicate article which most W used to tie around their hair or kept tucked in at belt. The leader often holds handkerchief at shoulder height, leading the dancers. Movement of the body and hands is graceful, swinging arms from the shoulder pos. fwd. and out to a down pos. and back to original hold, fingers remain joined..

Record introduction, 8 cts, described in 8 cts, four parts.

Part	Count	Step	
I	1-6	Side step to L with L ft leading, R ft behind.	
	7	Step back with L ft.	
	8	Raise R ft in front of L ft, bending R knee.	
II	1-3	Side step to R with R ft leading, L ft behind	
	4	Step with L ft, next to R ft.	
	5	Dip fwd, bending both knees together. (Hds. to down at sides)	
	6	Dip down, complete fwd dip pos no. 5 with down movement. (Hds. up to original pos.)	
	7	Straighten knees, up from dip pos.	
	8	Pause.	
	III	1	Step fwd with R ft, bringing Hs to down at sides.
		2	Pause, raise L ft above R ankle.
3		Step fwd with L ft, twd ctr, Hs up to original pos.	
4		Pause, hold pos.	
5		Stamp fwd with R ft, slightly ahead with weight on R ft, Hs move to fwd pos.	
6		Pause, hold pos, weight on L ft, Hs to original pos.	
7		Step bk on R ft, slightly behind L ft.	
8		Raise L ft in front of R ft, bending L knee.	
IV	1-2	Side step L with L ft leading, step R ft behind L.	
	3	Step bk with L ft.	
	4	Raise R ft in front of L ft, bending R knee.	
	5-6	Side step R with R ft leading, step L ft behind R.	
	7	Step back with R ft.	
	8	Raise L ft in front of R ft, bending L knee.	

Complete record by repeating cts 1 to 32, or 4 parts of 8 cts.

Note: Dip step is only one dip completed to 3 cts. (5-6-7).

--notations prepared with assistance of Mary Spring

--presented by Frances Ajoian

**MEDAX TASHGINAG (Silk Handkerchief)**

1. ME-DAX TASH-GI-NAG-US KEZ GA-NE-VEE-RAM REPEAT. KIS-HARE SOR-EG YES QUO SER-OV GA-MA-SHEM REPEAT.
2. ACH-YAR-ONNE YES KEZ OES-A CHUL-LIYE REPEAT KIS-HARE SOR-EG MET-GUS HA-GAH BA-HEYE REPEAT
3. AN-QOUT ACK-CHIG IN-CHOO KO-VES HAR-RA-SAR REPEAT SER-DES SER-DES GOR-GE-SER QU-HAR-RA-SAR REPEAT
4. AMEN-A-DEN YES KEZ GA-HE-SHEM REPEAT SER-DES CKHOREN ACH-QU-VAHK GA-KA-SHEM. REPEAT

English Translation is not word for word of above. I present you my silk handkerchief. Night and day I long for your love. I wish I had never met you Night and day my mind would then be at peace. Heartless girl why did you go away from me. Leaving me with a broken heart. Always I'll remember you. From the bottom of my heart I desire you.

Translated by: Frances Ajoian

Fresno, California

Dance presented Folk Dance Camp, Stockton, 1957.

# Dennis Boxell



# MACEDONIAN DANCES

by Dennis Boxell and John Hertz

The ethnic region known to folklorists as Macedonia extends today into three modern States. About three-fifths of it lies in northern Greece, about one-third in former Yugoslavia, and the rest in the southwest part of Bulgaria.

In this region, political boundaries have intersected and re-intersected ethnic communities for centuries; political events have prompted or forced people to resettle. Today towns and dances may have different names in Greek and Slavic, sometimes as similar as Kostur (Slavic) and Kastoria (Greek) for a Macedonian town in Greece, or as distinct as Levendikos (Greek) and Pušteno (Slavic) for a Macedonian dance done near Lake Prespa on both sides of the Yugoslav-Greek border. Some names are common everywhere, like "gaida" for the Macedonian bagpipe. Some prove to be of Turkish origin, since Turks ruled Greek and Slav alike for 500 years -- such as for the butchers' dance called Kasapsko (Slavic) or Hassapiko or Hasapia (Greek), from a Turkish word meaning "butcher".

Through the end of the 1980's, most American folkdancers saw only dances or choreographies in the style of Skopje, the capital of Yugoslav Macedonia. But this neighborhood, rich in folklore as it is, sits at the north near Kosovo and Serbia and can hardly be characteristic of the whole. To the south, in Northern Greece, lies another rich and diverse version of Macedonia, influenced in a completely different historical direction since 1917.

Macedonian dances, whatever they are called, and regardless of political arguments about whom they belong to, are among the jewels of the Balkans. The Macedonian style of movement is a rare combination of strength and grace. The Macedonian sense of rhythm is probably unique. Those who love these dances grow used to hearing them called first strange, then fascinating, then inexhaustibly delightful. May you enjoy them too.

## SULEJMANOVO

(A tune used for the dance, *Stankino*, from the villages of Aridea, Greece).

MODERATO ♩ 260

F B C F Gm F Gm F Gm F

# SIGANO (SERGIANT)

(Northern Greece)

Macedonia

Soho

Music: Dennis Boxell CD "Balkan Dances 2000"

Meter: 2/4

Formation: Open circle, mixed men and women, arms in "W" position.

Background: The main dance of the town of Soho.  
Learned by Dennis Boxell in 1993 at the winter Carnival in Soho, Greece.

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Meas.	Ct.	Pattern
1	1-2	Facing slightly R, two steps fwd in LOD (right, left).
2	1	Continuing, step fwd on Rft in Lod.
	2	Close and touch L toe next to Rft.
3	1	Continuing, step fwd on Lft in LOD.
	2	Close and touch R toe next to Lft.
4	1	Turning to face center, a small step sideward R on Rft.
	2	Close and touch L toe next to Rft.
5	1	Turning to face slightly R, but moving backward L, step back on Lft.
	2	Step back on Rft.
6	1	Turning to face center, a small step sideward L on Lft.
	2	Close and touch R toe next to Lft.

Variation for men: Make all touches leg lifts. Male leader can lift leg at any time or if a group of men dance together without women, they can dance in the old men's style. However, if you are next to or between women, you must use the step touches.

P R E S E N T E D B Y D E N N I S B O X E L L



# BELA OLYMBIA

(Northern Greece)

Macedonia

Goumenisa

Bela Olymbia is typical of a large category of Macedonian dances, which follow the Axios River, from Skopje (where it is known as the *Vardar*) to Thessaloniki in the South where it empties into the Aegean Sea. This variation comes from the small town of Goumenisa in North Central Greece. It was learned by Dennis Boxell on an official research trip to Northern Greece, including the Goumenisa area, in 1995. The research was supervised by Professor Yiannis Prantsides. It is performed by women only.

Pronunciation: BELL-ah Oh-LYM-bee-oh

Music: Balkan Dances 2000 CD

Formation: Open circle, women only. Hands held in "W" position.

Meter: 2/4

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Meas. Ct.

- |   |     |  |
|---|-----|--|
| 1 | 1-2 | Facing slightly and moving R LOD, two walking steps forward (R, L).                                    |
| 2 | 1-2 | A "two-step" forward, (R-L-R).   |
| 3 | 1-2 | Another "two-step" forward, (L-R-L).   |
| 4 | 1-2 | Repeat measure one.  |
| 5 | 1   | Continuing to face R LOD, step fwd on Rft.   |
|   | 2   | A slight hop in place on Rft.  |
| 6 | 1   | Step on Lft in place ( <u>very</u> slightly back).   |
|   | 2   | Hop in place on Lft.   |
| 7 | 1   | Step on Rft in place ( <u>very</u> slightly back and to the side R).                                   |
|   | 2   | Hop in place on Rft.   |
| 8 | 1-2 | Continuing to face R LOD, two steps backward (L, R).   |
| 9 | 1   | Step backward on Lft.  |
|   | 2   | Touch ball of Rft in place (next to L bunion but a few inches forward of) or slightly in front of Lft. |

PRESENTED BY DENNIS BOXELL

# TROÏROU

(Northern Greece)

Translation: Back and Forth  
Background: A Thracian dance from the villages of Mikro and Megalo Bouyaliki - as danced by Greeks who formerly lived in Eastern Bulgaria who migrated to Northern Greece in the great Balkan population exchanges of the 1920's.  
Music: CD "Balkan Dances 2000"  
Rhythm: 4/4  
Formation: Line dance, hands in "v" position.  
Arms: Arms go up a little on ct "ah" and swing down and back on ct 1, fwd on ct 2. Arms swing continually during the dance.

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## PATTERN

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### VARIATION I

Cue: Hop, right-together, right-hop, left-stamp-stamp,

Foot: L, R-L, R-hop, L-R-L,

Facing

Ct: & 1-& 2-& 3-&4,

Cue: Hop, side-together, side-together, step-stamp-stamp,

Foot: L, R-L, R-L, R-L-R,

Facing

Ct: & 5-& 6-& 7&8

Cue: Hop, left-hop, right-hop, left-stamp-stamp.

Foot: R, L-hop, R-hop, L-R-L.

Facing: (Center, slightly left)

Ct: & 9-& 10-& 11-&12.

### VARIATION II

Cue: Hop, right-together, right-hop, left-hop, right-together,

Foot: L, R-L, R-hop, L-hop R-L

Facing: (Center, moving sideward right)

Ct: & 1-& 2-& 3-& 4-&

Cue: (Side) right-together, (side) right-together, right-stamp-stamp,

Foot: R-L, R-L, R-L-R,

Facing: (Center)

Ct: 5-& 6-& 7-&8,

Measure 9-12 same as Variation I.

PRESENTED BY DENNIS BOXELL

# Iz Banju Ide

(South Serbia)

*Iz Banju Ide Šejtan Devojčice* means, “A beguiling lass, coming from the hot springs...” and the story continues. It is one of several tunes, including “Belo Lenče” and “Šano Dušo”, for this famous dance from Vranje, in Southern Serbia near Macedonia. Another version of the dance under the name “Vranjanka” (i.e. from Vranje) is known to folkdancers. The present version is as seen on the 1948 Jadran Film *Jugoslavenki Narodni Plesovi* (danced to “Belo Lenče”), restored and made available in the U.S. by Dennis Boxell.

Music: “Balkan Dances 2000” CD FA-1 or “Serbian Folk Dances” CD FA-3  
 Formation: Open circle, men and women mixed, “W” position.  
 Meter:  $\frac{3}{4}$   
 Dancer’s Rhythm: “Quick, Slow”

Measure	Count	
1	1	Facing center, a small step diagonally back and to the R on Rft.
	2	Place Lft on ground slightly fwd (i.e. Lft fully touching ground but weight still on Rft).
2	1	Still facing center, a small step diagonally back and to the L on Lft.
	2	Place Rft on ground slightly fwd.
3		Same as measure 1.
4	1-2	Facing center but moving to R, three traveling steps (L-R-L) in LOD, Lft crossing in front of Rft.
5	1	Step sideward R on Rft.
	2	Cross and place Lft on ground in front of Rft, continuing in LOD; then step on Lft a moment later.

Stepping diagonally back (instead of straight back) in Measures 1-3, placing Lft fully on the ground without taking weight a moment before stepping on it in Measure 5, are among the “flavor points” of moving to the music in a typical Serbian way, flexing knees and rolling from ball to whole foot.

1. *Pojdoh po puta, po kamenita, nane mila nane, po kamenita.*
2. *Sretoh devojčice, iz banju ide, nane mila nane, iz banju ide*
3. *Iz banju ide, šejtan devojčice, nane mila nane, iz banju ide.*

1. I set off on the road, along the rocks; dear mother, along the rocks.
2. I met a lass coming from the (hot springs) bath.
3. Coming from the bath, a beguiling (“devilish”, i.e. “devilishly good-looking”) lass.

# RASPUKALA ŠAR PLANINA

Raspukala Šar Planina is a modern rendition of an old song from Kavadarci about what happens to three shepherds on the Šar Planina mountain range just NW of Skopje. It has become one of the "classic" tunes for the dance *Lesnoto*.

1) Raspukala, raspukala Šar Planina,  
Ajde raspukala, raspukala Šar Planina,  
Mi poklopi, mi poklopi tri ovčara,  
Ajde mi poklopi, mi poklopi tri ovčara.

1) There was an avalanche on Šar Planina (amountain range NW of Skopje) and three shepherds were buried alive. (lit. the mountain burst or cracked and covered up three shepherds.)

2) Prvi ovčar, prvi ovčar i se moli,  
Ajde pušti mene, pušti mene Šar Planino,  
Imam žena, imam žena što me žali,  
Ajde imam žena, imam žena što me žali.

2) The first shepherd pleads, "*Let me go, Šar Planina. I have a wife who will mourn me*".

3) Vtori ovčar, vtori ovčar i se moli,  
Ajde pušti mene, pušti mene Šar Planino,  
Imam sestra, imam sestra što me žali,  
Ajde imam sestra, imam sestra što me žali.

3) The second shepherd pleads, "*Let me go, Šar Planina. I have a sister who will mourn me*".

4) Treti ovčar, tretí ovčar i se moli,  
Ajde pušti mene, pušti mene Šar Planino,  
Imam majka, imam majka što me žali,  
Ajde imam majka, imam majka što me žali.

4) The third shepherd pleads, "*Let me go, Šar Planina. I have a mother who will mourn me*".

The mountain answers:

5) Žena žali, žena žali den dopladne,  
Ajde sestra žali, sestra žali dur je doma,  
Majka žali, majka žali dur do groba,  
Ajde majka žali, majka žali dur do groba.

5) "*The wife will mourn until midday.  
The sister will mourn until she leaves home.  
The mother will mourn unto the grave.*"

# RASPUKALA ŠAR PLANINA

The following is the original version that was sung by Makedonka Nedeva from Kavadarci in 1936 and published in 1964 in *Soborski Narodni Pesni* by Vasil Hadjimanov. Somewhat later, the rendition on page one was made by Radio Skopje that made the song popular throughout Macedonia. The original words vary slightly from the modern version. In the original, the mountain "poured or spread out" and "took under" the three shepherds. And instead of a wife, the first shepherd has a lover who mourns until noon. Again, it is the mother who mourns "as long as she lives". Here are the original melody and words as sung in 1936.

## РАСТУРИ СЕ ШАР ПЛАНИНА

Брзо

Рас - ту - ри се. рас-ту-ри се Шар пла-ни-на. ајде, ми пот-фа-

на ми пот-фа-на три ов-ча - ра.

Растури се, растури се,  
Шар Планина, ајде,  
Ми потфана, ми потфана, три овчара.

Први овчар, први овчар,  
И се моли, ајде,  
— Пушти мене, пушти мене, Шар Планино.

Имам мајка, имам мајка,  
Што ме жали, ајде,  
Имам мајка, имам мајка, што ме жали.

Втори овчар, втори овчар,  
И се моли, ајде,  
— Пушти мене, пушти мене, Шар Планино.

Имам сестра, имам сестра,  
Што ме жали, ајде,  
Имам сестра, имам сестра, што ме жали.

Треки овчар, треки овчар,  
И се моли, ајде,  
— Пушти мене, пушти мене, Шар Планино.

Имам либе, имам либе,  
Што ме жали, ајде,  
Имам либе, имам либе, што ме жали.

Одговара, одговара,  
Шар Планина, ајде,  
— Мајка жали, мајка жали, дур' е жива.

Сестра жали, сестра жали,  
Дур' е дома, ајде,  
Либе жали, либе жали, ден допладне.

Пеела Маведонка Недева + од Кавадарци 1936 год.

# Vonnie Brown



# ČEREŠENKA ŠE KIVALA

## SLOVAKIA

**Čerešenka še Kivala** (CHAIR-eh-shehn-kah SHEH KEE-vah-lah) is a circle dance (*karička*) for women. It is from Parchovany, a village in the region of Zemplín in East Slovakia. Vonnie R. Brown learned the dance in Slovakia in 1991 from Vladimír Urban of Košice.

**MUSIC:** Slovak and Czech Dances, Vonnie R. Brown

**FORMATION:** A circle of women facing ctr, hands joined in back-basket hold (L arm over, R arm under). For ease of dancing the circle should be no larger than about 16 dancers or less than 10.

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### MUSIC 2/4

### PATTERN

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#### Meas

#### INTRODUCTION

1-6, 1-5, 1-5  
No action. Beg dance with singing.

#### I. MOTIF 1: CIRCLE MOVES CW

##### 6 Single Čardáš L

1 Facing ctr, step on L ft sdwd L (ct 1); hold (ct &); step on R ft next to L, with wt (ct 2); hold (ct &).  
2-6 Repeat meas 1 5x more

##### 10 Walking steps beg on L ft

1 Facing ctr, step sdwd L and bkwd on L ft, pushing hips slightly bkwd (ct 1); hold (ct &); step fwd on R ft crossing in front of L, returning hips to normal pos (ct 2); hold (ct &).  
2-5 Repeat meas 1 4x more.

##### 8 Open (upbeat) ridas L + Rida ending

1 Moving CW (RLOD) but with upper body almost square to ctr, small leap fwd on L ft (up) (ct 1); small leap fwd on R ft crossing in front of L, bending knees slightly (down) (ct &); repeat cts 1, & (cts 2, &).  
2-4 Repeat meas 1 for a total of 8 ridas.  
Rida ending beg on R ft (hop, step, step)  
5 Facing ctr, hop on R ft (inside ft) (ct 1); step on L ft beside R (ct &); step on L ft beside R with accent, no wt (ct 2); hold (ct &).

**ČEREŠENKA ŠE KIVALA - page 2**

**II. MOTIF 2: CIRCLE MOVES CCW**

1-6,

1-5, 1-5

Repeat FIG I with opp ftwk and direction

**REPEAT DANCE FROM BEG.**

**DANCE NOTATION  
VONNIE R. BROWN**

**SONG TEXT**

1) ČEREŠENKA ŠE KIVALA  
ČOM ŽE JA JU NEZLAMALA  
/: KAMENE JA ŠERCO MALA,  
PITAL GAMBY TAM NEDALA :/

2) ĽUBUJ ŽE ME MILA ĽUBUJ  
ŠAG JA TAKY BRITKY NEBUL  
/: KOMURKA ME MUROVALI  
MULARE ME OBRIZGALI :/

3) ĽUBUJ ŽE ME PAROBOČKU  
ZA ZELENY POKREJDOČKU  
/: ŠAG I JA CE LUBIC BUDZEM  
POKEL VINOK NOŠIC BUDZEM :/

**TRANSLATION**

Why didn't I break  
the swinging cherry tree?  
My heart was made of stone,  
I didn't give a kiss to my boyfriend waiting for it.

Love me my girl,  
I didn't used to be so ugly.  
I was just building my room  
and the masons got me dirty.

Love me, dear boy. Because  
of the flowers you were given.  
I will love you too, as long as I am  
wearing my green garland.



# CÓFAVÁ (1)

## CZECH REPUBLIC (MORAVIA)

*Cófavá* (TSOH-fah-vah) is from Haná, a region in Central Moravia. The movements in the dance depict the "weaving of wheat" into ornamental designs—a folk art popular in the large plains of Moravia. *Cófavá* is traditionally danced in trios which progress up and down the floor. The closed circle adaptation presented here is not traditional but it allows greater opportunity for everyone to dance. Vonnie R. Brown learned the dance in the Czech Republic in 1997 from Radomil Rejšek and Eva Rejškova and in 2001 from Jitka Šafaříková.

**MUSIC:** *Slovak and Czech Dances, Vonnie R. Brown*

**FORMATION:** Closed circle facing ctr; hands joined in "W" pos.

**STYLING:** The movements are smooth, flowing and elegant.

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### MUSIC 3/4      PATTERN

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#### Meas

#### INTRODUCTION (Instrumental)

1-2

No action.

3

Bend knees slightly and bow heads.

4

Straighten knees and return to normal pos.

#### I. MOTIF 1 (Vocal)

#### Step-close-step, step; Step-step-close (beg on L ft)

1

Facing diag L, step on L ft fwd (ct 1); close R ft next to L, with wt (ct &); step on L ft fwd (ct 2); step on R ft fwd, lifting L ft slightly upward behind (ct 3).

Step on L ft diag bkwd (ct 1); facing ctr, step on R ft sdwd R (ct 2); close L ft next to R rising up on balls of both ft (ct &); lower heels to floor (ct 3).

#### Step-close-step, step; Step-step-close (beg on R ft)

3-4

Repeat above with opp ftwk and direction.

Note: the floor pattern in meas 1-4 is somewhat like a "V" shape.

5-8

Repeat meas 1-4.

**II. MOTIF 2 (Vocal)**

**Rock-rock-rock; Step-close-step, step**

- 1 Facing RLOD, step (rock) fwd on L ft (ct 1); step (rock) bkwd on R ft (ct 2); step (rock) fwd on L ft (ct 3).
- 2 Continuing to face RLOD, step fwd R ft (ct 1); close L ft next to R, with wt (ct &); step fwd on R ft (ct 2); step fwd on L ft (ct 3).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5-8 Repeat meas 1-4.

**REPEAT DANCE 2X MORE.**

**III. CODA**

**Into ctr and back**

- 1 Facing ctr, step fwd on L ft (ct 1); step fwd on R ft (ct 3); step on L ft next to R (ct 3). Lower joined arms down to "V" pos on these 3 cts.
- 2 Bend knees slightly and bow (ct 1); straighten knees and return to normal pos (cts 2-3).
- 3 Step bkwd on R ft (ct 1); step bkwd on L ft (ct 2); step on R ft next to L (ct 3). Raise joined arms back up to "W" pos on these 3 cts.
- 4 Bend knees slightly and bow (ct 1); straighten knees and return to normal pos (cts 2-3).

**DANCE NOTATION  
VONNIE R. BROWN**

## CÓFAVÁ (1) - page 3

### TEXT

#### CÓFAVÁ

1. /: Rostó, rostó, rostó  
kanopě za cestó  
a só pěkně zelený. :/

/: Mezi nima roste  
modrooký děvče,  
až veroste, bude mý. :/

2. /: Mládenečku mladá,  
poslechni mé rade,  
zanech toho ženění. :/

/: Oženíš se jedná,  
tváříčky ti zbledná,  
krása se ti promění. :/

### PHONETIC TEXT

#### TSOHFAVAH

/: Rostaw, rostaw, rostaw,  
konopye za tsestaw,  
uh saw pyeknye zelenyh. :/

/: Mezi nyima roste  
modro-okyh dyevche  
ash veroste, bude myh. :/

/: mlahdenechku mladeh,  
poslekhnyi meh rade,  
zanekh toho zhenyenyih. :/

/: Ozhenyihsh se jednaw,  
tvahrzhichky tyi zblednaw,  
krahsa se tyi promnyenyih. :/

### TRANSLATION

CÓFAVÁ - "a backward-step dance" (from Haná (HAH-nah), central Moravia, in Czech Republic)

1. They are growing, growing, growing,  
kanopye\* behind the road,  
and they are nicely green.

Among them is growing  
a blue-eyed girl,  
when she grows up, she'll be mine.

2. Oh, young man, youngster,  
listen to my advice,  
give up on getting married.

Once you are married,  
your face will pale,  
and the beauty will change.

\* *konopye* or *konopeeh* is a Czech name for a plant grown in the fields for, i.a. industrial use—for making twine or rope.

*Translation and phonetic text: Tomas Kafka*

# DVOJKROČKA

## SLOVAKIA

*Dvojkročka* (DVOY-krohch-kah) is from the village of Golianovo in the ethnographic region of Nitra located in southwest Slovakia. Dvojkročka means "two steps." The name of the song is *V ěitrianskej kasárni* (In the military barracks of Nitra). Vonnie R. Brown learned the dance in Slovakia in 1998 from Ervin Varga of Bratislava.

**MUSIC:** *Dances from Slovakia, Vonnie R. Brown*

**FORMATION:** Cpls in a circle or randomly scattered. Ptrs face, M facng LOD, W RLOD. M R and W L hands joined.

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### MUSIC 4/4

### PATTERN

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#### Meas

- I. **INTRODUCTION & STEP-CLOSE-STEP IN LOD 10X**  
(Instrumental)
- Introduction**
- 1 No action
- 2 M turn W CCW once around under joined arms (M R, W L).  
W steps L,R,L,R as she turns. M steps R, L,  
close R ft next to L. Finish in shldr-shldr blade pos (cts 1-4).
- Step-close-step in LOD 10x**
- 3 **M:** Step fwd on R ft (ct 1); step on L ft next to R (ct 2); step fwd on  
L ft (ct 3); gently swing R leg fwd keeping it low to the floor (ct 4).
- (3) **W:** Step bkwd on L ft (ct 1); step on R ft next to L (ct 2); step bkwd  
on L ft (ct 3); touch R ft next to L (ct 4).
- 4 Repeat meas 3 with opp ftwk (M beg L, W R) (cts 1-4).
- 5-12 Repeat meas 3-4 4x more.
- II. **STEP-TOUCH IN LOD 8X, STEP-CLOSE-STEP IN LOD 4X;**  
**STEP-TOUCH IN LOD 4X, STEP-CLOSE-STEP IN LOD 2X**  
(Vocal)
- Step-touch in LOD 8x**
- 1 **M:** Step fwd on R ft (ct 1); touch L ft next to R (ct 2); step fwd on L  
ft (ct 3); touch R ft next to L (ct 4).
- (1) **W:** Step bkwd on L ft (ct 1); touch R ft next to L (ct 2); step bkwd  
on R ft (ct 3); touch L ft next to R (ct 4).

**DVOJKROČKA - page 2**

- 2-4 Repeat meas 1 3x more.  
**Step-close-step in LOD 4x**
- 5-8 Repeat Fig I, meas 3-4.  
**Step-touch in LOD 4x**
- 9-10 Repeat Fig II, meas 2 2x (Step-touch 4x).  
**Step-close-step in LOD 2x**
- 11-12 Repeat Fig II, meas 5-6 (Step-close-step 2x). W must put wt on L  
ft on meas 23, ct 4 so R ft will be free for next Fig.

**III. CPL TURN FWD 8X, BKWD 6X & M TURN W; STEP-CLOSE-STEP IN LOD 4X (2x) (Vocal and Instrumental)**

M and W have identical ftwk.

**Cpl turn fwd (CW) 8x**

- 1 Shift pos slightly so R hips are adjacent. Step fwd on R ft, bending knees slightly (ct 1); step on L ft straightening knee (ct 2); repeat cts 1-2 (cts 3-4). Cpl turns CW during these steps and there is a slight down-up action; however, these are bouncy walking steps and not the familiar downbeat or closed rida step.

- 2-4 Repeat meas 1 continuing to turn CW. On meas 4, ct 4 M accents step on L ft with a stamp and bends body fwd and down slightly to indicate to ptr a change in direction.

**Cpl turn bkwd (CCW) 6x & M turn W**

- 5 Step bkwd on R ft (inside ft) (ct 1); step bkwd on L ft (ct 2); repeat cts 1-2 (cts 3-4). Cpl moves bkwd turning CCW and there is a slight down-up action.

- 6-7 Repeat meas 5 4x more. On meas 7, cts 3-4 M L hand picks up W R hand from his L shldr in preparation for turning her.

- 8 M turns W once CW under joined arms (M L, W R). W steps R,L,R and touches L ft next to R, no wt, making one or two turns; M steps R,L,R,L in place (cts 1-4).

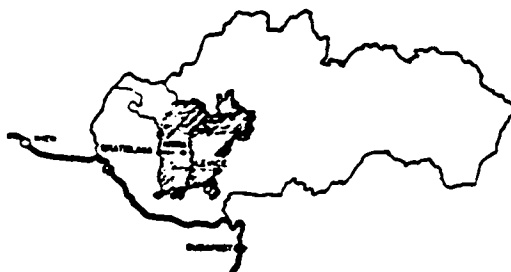
**Step-close-step in LOD 4x**

- 9-12 Assume shldr-shldr blade pos and repeat Fig I, meas 3-4 (Step-close-step in LOD 4x).

- 13-24 Repeat meas 1-12 above. (Instrumental and Vocal)

**TEXT TO SONG:**

1. V Nitranskej kasárni široky dvor.  
Po ňom a prechodí ten milý moj.  
/: Po ňom sa prechodí sablenka mu hrká  
a jeho najmilšej srdce puká. :/
2. Hoj, že dievča biely anjel,  
kde že ja ťa večer najdem.  
/: Najdeš ty mňa v záhradečke  
pod jablonom na lavičke. :/



**DANCE NOTATION - VONNIE R. BROWN**

# MAZURKA FROM ZÁHORIE

## SLOVAKIA

*Mazurka from Záhorie* (MAH-zur-kah from ZA-hor-ee) is a dance from the ethnographic region of Záhorie located in West Slovakia (the area around the capital city of Bratislava). It was popular during the end of the 19th century and especially the period between the two world wars. The dance came to Slovakia via European dancing masters who traveled around teaching such dances as the mazurka, waltz, polka, schottische, and quadrilles. Vonnie R. Brown learned the dance in Slovakia in 1995 from Jano Blaho of Bratislava.

**MUSIC:** Tape cassette  
*Slovak and Czech Dances, Vonnie R. Brown*

**FORMATION:** Cpls in semi-open ballroom dance pos facing LOD. Cpls may be in a circle or randomly scattered.

**STEPS AND STYLING:** Basic mazurka step:  
Ftwk is the same for M and W.  
Meas 1: Small leap fwd on L ft (ct 1); small step fwd on R ft (ct 2); small step fwd on L ft (ct 3).  
Meas 2: Repeat above with opp ftwk.  
Bodies are held low and a bit fwd during these steps.

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### MUSIC 3/4

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### PATTERN

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Meas

#### INTRODUCTION

1-4

No action.  
Ftwk same for M and W throughout the dance.

#### I. SWAY MOTIF

1-4

Cpls in semi-open dance pos facing LOD. Do four basic mazurka steps fwd.

5

Step on L ft (ft in second pos parallel) and sway slightly to L, turning bodies about a 1/4 turn CW so M has back to LOD, W facing LOD (cts 1-3).

6

Shift wt to R ft (ft in second pos parallel) and sway slightly to R, turning bodies a 1/4 turn CCW so M and W end in orig pos (cts 1-3).

7-8

Turn CW as a cpl once around (M moving fwd, W bkwd) with two basic mazurka steps.

**MAZURKA FROM ZÁHORIE - page 2**

9-12 Repeat meas 5-8.

**II. HEEL-TOE MOTIF**

- 1 One basic mazurka step fwd (L,R,L) (cts 1-3).  
2 Heel-toe: Touch R heel fwd (ct 1); touch R toe in same place but turn toe slightly inward, heel slightly outward (ct 2); hold (ct 3).  
3-4 Repeat meas 1-2 with opp ftwk (cts 1-3).  
5-8 Repeat meas 1-4.  
9-10 Do two basic mazurka steps fwd (L,R,L; R,L,R).  
11-12 With two basic mazurka steps M turn W under M L arm and W R arms (releasing M R and W L arms); W turns once around CW to end with cpl in varsouvienne pos facing LOD; W slightly to R of M.

**III. STEP-CLOSE, STEP-SWING MOTIF**

- 1 Facing LOD in varsouvienne pos, step on L ft sdwd R (ct 1); hold (ct 2); close (step) R ft next to L (ct 3).  
2 Step on L ft sdwd L (ct 1); swing R ft across L (cts 2-3).  
3-4 Repeat meas 1-2 with opp ftwk and direction.  
5 Place wt on L ft (ft in second pos parallel) and sway L; M and W R arms drop down slightly, L arms raise slightly, and ptrs turn slightly to look at each other (W looks over her R shldr) (ct 1); hold (cts 2-3).  
6 Repeat meas 5 with opp ftwk and direction; W looks over her L shldr at M (ct 1); hold (cts 2-3).  
7-8 With two basic mazurka steps in place, M turn W under M R and W R arms; W turns once around CW in place to end again in varsouvienne pos facing LOD.  
9-12 Repeat meas 5-8 but on meas 12 W turns 1 1/2 CW to end facing M or RLOD (M faces LOD).

**IV. WRAP-UP MOTIF**

- 1 Ptrs facing, both hands joined. Step on L ft sdwd L (ct 1); swing R ft across L (cts 2-3).  
2 Step on R ft sdwd R (ct 1); swing L ft across L (cts 2-3).  
3-4 Wrap-up: With two basic mazurka steps M turns W under M L and W R arms (M R and W L hands remain joined); M L and W R arm pass over W head so cpl ends in wrap-up pos (M L and W R arm in front of bodies). W turns L (CCW) 1/2 turn so both M and W are facing LOD.  
5-6 In wrap-up pos, repeat meas 1-2 (step-swing L and step swing R).

**MAZURKA FROM ZÁHORIE - Page 3**

7-8                    Un-wrap: With two basic mazurka steps, raise M L and W R arm and W turns under joined arms 1/2 turn CW (R) to end with ptrs facing in orig pos (both hands joined across, M facing LOD, W RLOD).

9-10                    Repeat meas 1-2 (step-swing L, step-swing R).

11-12                    With two basic mazurka steps, M turns W as in wrap-up in meas 3-4; however, ptrs release hands before assuming wrap-up pos and join together in semi-open pos as at beg of Fig I. M turns W under M L and W R arm and W turns L (CCW) 1/2 around.

**Note: On meas 12 of each Fig, dancers may stamp R (ct 1); stamp L, no wt (ct 2); hold (ct 3); rather than doing a basic mazurka step (R,L,R).**

**DANCE REPEATS FROM THE BEG.  
DANCE WILL END WITH FIG I.**

**DANCE NOTATION  
VONNIE R. BROWN**



# SVIEČKOVÝ TANEC

## SLOVAKIA

*Sviečkový Tanec* (SVEE-ech-koh-vee TAH-nehts) means "candle dance" and it is from the ethnographic region of Zemplín located in East Slovakia. During wedding festivities, the young village girls danced with candles around the bride. There are many different forms of this dance found throughout Slovakia and also various melodies. The melody used here, *Hora Valalom*, is a substitute for the original music. Vonnie R. Brown learned the dance in Slovakia in 1992 from Jano Blaho of Bratislava.

**MUSIC:** *Dances from Slovakia, Vonnie R. Brown*

**FORMATION:** Closed circle facing ctr; hands joined in "W" pos. If using lighted candles, hold candle in R hand; L hand grasps wrist of person on R. It is recommended to use a cardboard disk under candle to catch melted wax.

**STEPS and STYLING:** Triple-step (beg on R ft)  
Step fwd on R ft (ct 1); step fwd on L ft (ct 2); step fwd on R ft (ct 3).  
Triple-step (beg on L ft)  
Repeat above with opp ftwk (cts 1-3).

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MUSIC 3/8	PATTERN
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Meas

INTRODUCTION

1-8 No action.

I. FACE INSIDE AND OUTSIDE

Step-close, step-lift (R & L)

1 Facing ctr, step on ball of R ft sdwd R (ct 1); step on L ft next to R, with wt (ct 2); hold (ct 3).

2 Step on R ft sdwd R (ct 1); small bounce on R slightly lifting L (ct 2); hold (ct 3).

3-4 Repeat meas 1-2 with opp ftwk and direction.

Step-lift fwd & bkwd

**SVIEČKOVÝ TANEC - page 2**

- 5 Step fwd on R ft (ct 1); small bounce on R ft slightly lifting L (ct 2); hold (ct 3).  
6 Step bkwd on L ft (ct 1); small bounce on L ft slightly lifting R (ct 2); hold (ct 3).

**Turn ½ CW**

- 7 Step fwd on R ft, releasing hands and pivoting ½ around to face outside of circle (ct 1); small bounce on R ft slightly lifting L (ct 2); hold (ct 3).  
8 Facing outside of circle, step bkwd on L ft (ct 1); small bounce on L ft slightly lifting R (ct 2); hold (ct 3).  
9-16 Rejoin hands in "W" pos and repeat meas 1-8 with identical ftwk, facing outside and then turning ½ CW to face inside of circle again.

**II. TRAVEL IN LOD; INTO CTR AND BACK**

**Travel in LOD**

- 1-8 Turning to face LOD and rejoining hands in "W" pos, do 8 Triple-steps fwd in LOD (beg on R ft).

**Into ctr and back**

- 9-11 Turning to face ctr, do 3 Triple-steps fwd into ctr (beg on R ft). Circle contracts.  
12 Do 1 more Triple-step (L,R,L) releasing hands and turn ½ R (CW) to face outside of circle (cts 1-3)  
13-15 Rejoin hands and do 3 Triple-steps (beg on R ft) fwd twd outside of circle. Circle expands to orig size.  
16 Do 1 more Triple-step (L,R,L) releasing hands and turn ½ R (CW) to face inside of circle again.

**REPEAT DANCE FROM BEG.**

**Dance goes through 3x total.**

**DANCE NOTATION  
VONNIE R. BROWN**

# BRE, DEVOJČE / RAZGRANALA GRANA

## KOSOVO

*Bre, Devojče / Razgranala Grana* (BREH DEH VOY-cheh / RAHZ-grah-nah-lah GRAH-nah) are dances from Prižren in Kosovo. Both songs are about a young girl. Vonnie R. Brown learned the dance in Yugoslavia in 1985 from Dragan Paunović.

**MUSIC:** Dances from Yugoslavia, Vonnie R. Brown

**FORMATION:** Open circle of dancers facing ctr; hands joined in "W" pos.  
Dancers should be close together.

**METER:** Both dances have the same step pattern; it is only the musical meter that changes.

**Bre, Devojce:** 4/4 - cts noted below in ( )

**Razgranala Grana:** 7/8 - cts noted below in [ ]



1-2-3 4-5 6-7

1 2 3 Dancer's beats

S Q Q

The dance pattern is 3 meas long and not symmetrical with the musical phrase.

---

### MUSIC 4/4 & 7/8

### PATTERN

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#### Meas

#### 1 | INTRODUCTION (BRE, DEVOJČE)

No action.

#### THE DANCE

1 Facing ctr, step on R ft sdwd R (cts 1, 2) [ct 1]; step on L ft behind R (cts 3, 4) [cts 2, 3].

2 Step on R ft sdwd R (cts 1, 2) [ct 1]; step on L ft beside R (ct 3) [ct 2]; step on R ft in place (ct 4) [ct 3].

3 Step on L ft diag fwd R (ct 1, 2) [ct 1]; step on R ft beside L (ct 3) [ct 2]; step on L ft in place (ct 4) [ct 3].

#### Arm movements

(1) Arms move to R like windshield wipers (cts 1, 2) [ct 1]; arms move to L like windshield wipers (cts 3, 4) [cts 2, 3].

## **BRE, DEVOJČE / RAZGRANALA GRANA**

- (2) Arms move to R like windshield wipers (cts 1, 2) [ct 1]; arms move to normal "W" pos (cts 3, 4) [cts 2, 3].
- (3) Arms remain in "W" pos (cts 1-4) (cts 1-3).

### **DANCE NOTATION VONNIE R. BROWN**

#### **RAZGRANALA GRANA JORGOVANA**

- 1) /: Razgranala grana jorgovana :/  
/: Oj, lane Milane, grana jorgovana :/
- 2) /: Pod njom sedi lepa Julijana :/  
/: Oj, lane Milane, lepa Julijana :/
- 3) /: Pred njome je derdef od merdana :/  
/: Oj, lane Milane, derdef od merdana :/
- 4) /: Na, derdefu svilena marama :/  
/: Oj, lane Milane, svilena marama :/
- 5) /: Na marami svakojaka svila :/  
/: Oj, lane Milane, svakojaka svila :/
- 6) /: Ponajviše svila đunjulija :/  
/: Oj, lane Milane, svila đunjulija :/

Note: D d also written Dj dj (a soft dz like jeep or judge)

#### **Rough translation**

The lilac has spread its branches and underneath sits pretty Julijana with a frame of corals before her. On the frame is a silk scarf embroidered in all types of threads

# ČAČANKA

## SERBIA

**Čaćanka** (CHAH-chan-kah) is from Pomoravlje in central Serbia. It is said that this was a dance for Dabog, the God who had a bad foot; hence the "limping step" found in the dance. Vonnie R. Brown learned Cacanka in Yugoslavia in 1986 from Alexander Paunović and in 1989 from Vladeta Vlahović.

**MUSIC:** Dances from Yugoslavia, Vonnie R. Brown

**FORMATION:** Open circle facing ctr; hands joined down in "V" pos or joined in "escort hold" (L hand on hip, R hand linked through bent arm of dancer in front). Escort hold is more common.

**STEPS and STYLING:** Ftwk is diminutive, light and controlled.

---

### MUSIC 2/4

### PATTERN

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#### Meas

#### NO INTRODUCTION

#### I. MOTIF 1: SINK, BOUNCE, BOUNCE (4xR, 1xL, 1xR, 2xL)

- 1 Facing ctr, step on R ft sdwd R, bending R knee (sink) (ct 1); close L ft next to R, straightening knees and bounce on both heels twice (cts 2, &).
- 2-4 Repeat meas 1 3x more.
- 5 Repeat meas 1 with opp ftwk and direction (1x to L).
- 6 Repeat meas 1 (1x to R).
- 7-8 Repeat meas 5 (2x to L).
- 9-16 Repeat meas 1-8.

#### II. MOTIF 2: LIMPING STEP COMBINATION 2x

##### Limping step (step, hop, step to R 3x)

- 1 Facing slightly diag R of ctr (LOD), step fwd on R ft, bending R knee (sink) and lifting bent L leg bkwd (ct 1); small hop or bounce on R ft swinging L leg fwd (ct 2); step fwd on L ft (ct &)
- 2-3 Repeat meas 2 3x more.

##### Sink, step, cross 3x

- 4 Facing ctr, step on R ft sdwd R, bending R knee (sink) (ct 1); step

**ČAČANKA - page 2**

5  
6  
7  
8  
9-16

on L ft behind (or near) R ft) straightening the knees (ct 2); step on R ft sdwd L, crossing in front of L (ct &).

Repeat meas 4 with opp ftwk and direction.

Repeat meas 4

**Limping step (step, hop, step to L 1x)**

Repeat meas 1 with opp ftwk and direction.

**Sink, step, cross 1x**

Repeat meas 5.

Repeat meas 1-8.

**REPEAT DANCE FROM BEG.**

**DANCE NOTATION  
VONNIE R. BROWN**

**ČAČANKA**



# ĐEVDELISKI ČOČEK

## SERBIA

*Đevdeliski Čoček* (JEHV-jeh-lee-skee CHOH-chek) is danced by the gypsies in Niš in Southern Serbia. Đevdeliski refers to a place in Macedonia and Čoček is the name given to this gypsy-style family of dances. The Čoček is of gypsy origin and this dance form has spread throughout Southern Serbia and Macedonia. This Čoček has a five measure dance pattern in contrast to many Čočeks which have a simple three measure pattern. Vonnie R. Brown learned the dance in Yugoslavia in 1985 from Dragan M. Paunović and from gypsies from Niš.

**MUSIC:** Dances from Yugoslavia, Vonnie R. Brown

**FORMATION:** A circle of cpls facing LOD. Cps in varsouvienne pos but W is to L of M so W L shldr is to the inside of the circle (M L arm extended behind W shldr and joined with W L hand; R arm bent and joined with W R).

**STYLING:** There is some vibration of the body throughout the dance. An awareness of one's ptr should be apparent.

**NOTE:** The five meas dance pattern is not symmetrical with the musical phrase.

---

### MUSIC 4/4

### PATTERN

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#### Meas

#### INTRODUCTION

1-16  
1 No action. The dance may start at the beg of any musical phrase or at the following point: after 16 meas plus 4 strong cts (1 meas) of melody. The 4 strong cts are the first meas of an 8 meas phrase, so the dance beg on the second meas of this phrase.

#### I. BASIC WITH SDWD STEPS 2X

1 Facing LOD, touch toe of R ft fwd in front of L, with slight turn-out of toe (ct 1); step fwd on R ft (ct 2); repeat cts 1, 2 with opp ftwk (cts 3, 4).

2 Step fwd on R ft and pivot ½ way around to L to face RLOD (cts 1, 2); step on L ft in place (ct 3); step fwd on R ft (ct 4).  
Note: W is now on R side of M, R shldr to inside of circle; M R arm extended behind W shldr. Ptrs look at each other during meas

- 3  
4  
5  
(4)  
(5)  
6-10
- 1-2.  
Repeat meas 1 with opp ftwk (touch-step, touch-step) (cts 1-4).  
Step fwd on L ft and pivot 1/4 to R to face inside of circle (cts 1, 2);  
step on R ft in place (ct 3); cross L ft in front of R (ct 4).  
Note: M is behind the W; hands joined in "W" pos (M R in W R and  
M L in W L).  
Facing ctr, step on R ft sdwd R (ct 1); step on L ft in front of R  
(ct 2); repeat cts 1, 2 (cts 3, 4). These steps are small and flat-ft.  
**Arm movements for meas 4-5**  
Arms remain in joined "W" pos (cts 1, 2); R arms lift slightly  
upward (ct 3); arms return to orig "W" pos (ct 4).  
R arms lift slightly upward (ct 1); arms return to orig "W" pos (ct 2);  
repeat cts 1, 2 (cts 3, 4).  
Note: whenever you step on the R ft, the R arms raise.  
Repeat meas 1-5.

**II. BASIC WITH W TURNING 2X**

- 1-4  
5  
6-10
- Repeat FIG 1, meas 1-4.  
With 4 steps beg on R ft, W turns 3/4 to L under joined R arms.  
M does 4 steps in place beg on R ft, turning at end 1/4 to R so  
cpl ends in orig starting pos in varsouvienne pos facing LOD  
(cts 1-4).  
Note: M leads W into the turn by dropping joined L arms down,  
then releasing L hands and turning her with his R.  
Repeat meas 1-5.

**REPEAT DANCE FROM BEG.**

**DANCE NOTATION  
VONNIE R. BROWN**



# KRUPNA ŠESTORKA

## SERBIA

*Krupna Šestorka* (KRUP-nah SHES-tor-kah) means "Grand Šestorka." It is from Southeastern Serbia. Vonnie R. Brown learned the dance in Yugoslavia in 1985 from Dragan M. Paunović.

- MUSIC:** Dances from Yugoslavia, Vonnie R. Brown
- FORMATION:** Short lines facing ctr; hands held in belt hold with L arm over, R arm under.
- STYLING:** Knees remained flexed throughout and it is danced on flat feet. M lift free bent leg higher on hops than W. Leader may twirl a handkerchief.
- NOTES:** The structure of Krupna Šestorka is described as A P B. A and B are new fig and P is simply the dance called Sitna Šestorka (Small Šestorka). The leader can beg the dance with Sitna Šestorka and then signal to change to Krupna Šestorka. Once the leader has switched to Krupna Šestorka, he never returns to Sitna Šestorka. The dance pattern is not symmetrical with the musical phrase.

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### MUSIC 2/4

### PATTERN

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#### Meas

#### INTRODUCTION

1-14

No action. Dance may beg at start of any musical phrase.

#### THE DANCE

#### A: 2 step-crosses to the R

1

Facing ctr and moving in LOD, step sdwd R on R ft (ct 1); cross L ft in front of R (ct 2).

2

Repeat meas 1.

#### P: Sitna Šestorka

#### To the R

3

Side, cross: facing ctr and moving in LOD, step sdwd R on R ft (ct 1); cross L ft in front of R (ct 2).

4

Rock, rock: step sdwd R on R ft (ct 1); shift wt back to L (ct 2).



# POŠLA RUMENA

## SERBIA

*Pošla Rumena* (POHSH-lah ROO-meh-nah) is from Southeast Serbia in the Nišava area (Pirot and Dimitrovgrad). The dance was notated and recorded in this area by Agata Žic in 1950. Vonnie R. Brown learned the dance in Yugoslavia from Dragan Paunović in 1985. A slightly different version was learned in 1989 from Vladeta Vlahović.

**MUSIC:** Dances from Yugoslavia, Vonnie R. Brown

**FORMATION:** Open circle facing ctr; hands joined down in "V" pos.

**STEPS:** Running Three beg R: Three small running steps fwd, RLR (cts 1, &, 2); hold (ct &).  
Running Three beg L: Three small running steps fwd, LRL (cts 1, &, 2); hold (ct &).

---

### MUSIC 2/4

### PATTERN

---

#### Meas

- 1-24 **INTRODUCTION**  
No action. Beg dance with singing.
- I. **FACING CTR, TRAVEL R & L**
- Travel R**
- Step-hops fwd and bkwd**
- 1 Facing ctr, step-hop fwd on R ft, swinging arms fwd to a pos just below the waist (cts 1, 2).
- 2 Step-hop bkwd on L ft, swinging arms down and back to orig pos (cts 1, 2).
- Step-cross R 2x**
- 3 Step on R ft sdwd R (ct 1); cross L ft in front of R (ct 2).
- 4 Repeat meas 3.
- Step-hop 1x**
- 5 Step on R ft sdwd R (ct 1); hop on R ft, drawing L ft near R ankle (ct 2).
- Rock-rock**
- 6 Step on L ft sdwd L with rocking action (ct 1); step on R ft in place with rocking action (ct 2).

## POŠLA RUMENA - page 2

Sometimes instead of a rock-rock on meas 6 a step-cross behind is done: step on L ft swd L (ct 1); cross R ft behind L (ct 2).

7-12

### Travel L

Repeat meas 1-6 with opp ftwk and direction.

## II. TRAVEL IN LOD

### Heel-close 2x

1 Facing LOD, step fwd on R heel, knees straight (ct 1); close L ft next R, bending L knee slightly (ct 2).

2 Repeat meas 1.

### Running Threes R & L

3 Do a Running Three beg R (cts 1, &, 2); hold (ct &).

4 Do a Running Three beg L (cts 1, &, 2); hold (ct &).

### Step-hop R & L

5 Step-hop fwd on R ft (cts 1, 2).

6 Step-hop fwd on L ft (cts 1, 2).

7-12

Repeat meas 1-6.

**Note:** Sometimes on meas 11-12 four small running steps (RLRL) are done rather than the two step-hops.

Also, sometimes during meas 7-12 the steps are done in RLOD rather than LOD. Ftwk remains the same, only the direction is changed. The leader indicates the change.

## POSLA RUMENA

Pošla Rumena, nane, rano na vodu  
Of, lele, lele, rano na vodu

Rano na vodu, nane, po 'ladovina  
Of, lele, lele, po 'ladovina

Po 'ladovina, nane, po mesečina  
Of, lele, lele, po mesečina

Vodu da vadi, nane, grlo da 'ladi  
Of lele, lele, grlo da 'ladi

Vodu da lije, nane, lice da mije  
Of, lele, lele, lice da mije.

**Rough translation of song: Rumena Set Out**  
Rumena set out by moonlight to fetch fresh water  
to drink and to wash her face.



**DANCE NOTATION**  
**VONNIE R. BORWN**

# ŠUMADINKA

## SERBIA

**Šumadinka** (SHOO-mah-deen-kah) is from the Šumadija Region in central Serbia. The name of the dance is derived from the word *šuma* which means forest. It is speculated that perhaps at one time it was danced in honor of the God of the Forest. Later, Sumadinka was danced for the purpose of honoring a person who was either alive or dead. Today, it is danced mainly for pleasure and the word *šumadinka* generally refers to a girl from Šumadija. Vonnie R. Brown learned the dance in Yugoslavia from Alexander Paunović and Zoran Vasković in 1986 and from Vladeta Vlahović in 1987.

**MUSIC:** Dances from Yugoslavia, Vonnie R. Brown  
Folkraft 1495 B, 45 rpm record

**FORMATION:** Open circle of dancers facing ctr, hands joined in "V" or "W" pos.

**STYLING:** Ftwk is diminutive and controlled, posture erect.

---

### MUSIC 2/4

### PATTERN

---

#### Meas

#### NO INTRODUCTION

#### I. MOTIF 1: SINK, BOUNCE, BOUNCE 2X; STEP, HOP, STEP 1X, SINK, BOUNCE BOUNCE 1X (R & L)

- 1 Facing diag L of ctr, step on R ft in place, bending R knee slightly (sink) (ct 1); close L ft next to R straightening knees and bounce on both heels 2x (cts 2, &).
- 2 Repeat meas 1 with opp ftwk and direction (face diag R of ctr).
- 3 Facing diag R of ctr, step on R ft bending R knee slightly (sink) and lift bent L leg slightly up behind (ct 1); small hop or bounce on R ft swinging L leg fwd (ct 2); step fwd on L ft (ct &).
- 4 Repeat meas 1.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9-16 Repeat meas 1-8.

#### II. MOTIF 2: SINK, BOUNCE, BOUNCE R 4X & L 4X

- 1-4 Repeat Fig I, meas I 4x. Keep body turned about 45 degrees R on all four steps.

✓  
**SUMADINKA - page 2**

5-8 Repeat Fig I, meas 2 4x. Keep body turned about 45 degrees L on all four steps.

9-16 Repeat meas 1-8.

**REPEAT DANCE FROM BEG.**

**DANCE NOTATION  
VONNIE R. BROWN**

✓  
**SUMADINKA**

Allegro

The musical notation is presented on three staves. The first staff starts with a treble clef and a 4/4 time signature, followed by the tempo marking 'Allegro'. The second staff continues the melody with a repeat sign. The third staff also continues the melody and includes two first endings, labeled '1.' and '2.', indicating different ways to conclude the phrase.

# Mihai David



# Mihai David

MIHAI DAVID was born in Bucharest, Romania, and at an early age began his dance training at the Pioneer Youth Palace. Shortly thereafter, he entered the State Choreographic School in Bucharest where he studied extensively the various forms of dance -- classical ballet, character, modern and folk. Upon graduation, he auditioned and entered the Romanian State Dance Ensemble, Ciocirlia (the "Lark"), sometimes known as "Romanian Rhapsody". After touring with this ensemble for two years, he immigrated to the United States where for the past ten years he has been teaching Romanian dance.

Mihai has travelled throughout the United States and Canada and other parts of the Northern Hemisphere presenting his folk dance and cultural workshops. He has also taught at most of the major folkdance camps throughout the United States.

This past year has found Mihai extremely busy. In addition to teaching in Los Angeles and at summer camps and conferences, conducting folk-culture tours to Romania, he has produced a new album of Romanian dances and has opened his own travel office in Los Angeles. He has also been actively involved in organizing Symposium Hawaii.

Mihai David co-directs the Santa Barbara and Hawaii Folk Dance Symposia.

## Romania



## Briuletul

Presented by Alexandru and Mihai David.

Source: Briuletul comes from Bechet-Dolj of Southern Oltenia. It is of the family of Oltenian littel Briul. Mihai learned this dance from Costea Constantin of the Research House of Bucharest in 1977.

Formation: line.

Handhold: backbasket.

Music: Romanian Tour '77, side 1, band 3, 2/4.

Measures: Part 1: Moving in and out of ctr.

- 1 With light running steps, Step R ft (ct 1) step L ft fwd (ct 2) step and hop on R ft fwd (ct 3,4).
- 2 Moving out of circle, step on L ft bkwd (ct 1) step on R ft bkwd (ct 2) step and hop on L ft bkwd (ct 3,4).
- 3-6 Repeat meas. 1 & 2, same ftwk, same direction two more times (a total of 3)
- 7 Step & hop on R ft in place (ct 1,2) step & hop on L ft in place (CT 3,4)
- 8 Step & hop on R ft in place (ct 1,2) step & hop on L ft (ct 3,4) Swing free ft in front while doing the step hops.

Part 2: Facing ctr, steps are done in place.

- 1 Weight on L ft. cross & touch R ft in front of L (ct 1) touch R ft to R side (ct 2) touch R ft across in front of L (ct 3) fall on R ft in place next to L (ct 4). While touching R ft in front & to side of L ft you do hop on L ft.
- 2 Repeat Part 2 meas. 1 once more with opp. ftwk.
- 3 Touch R ft in front of L (ct 1) step in R ft (ct 2) touch L in front of R (ct 3) step on L ft (ct 4).
- 4 Repeat Part 2 meas 1 once more, only.
- 5-8 Repeat Part 2 meas 1-4 once more with opp ftwk. (Starting with L ft).

Briuletul (cont).

Start with Part 1 once more-followed by Part 3.

Meas: Part 3: Facing ctr, steps are done in place.

1-7 Repeat Part 2 meas. 1-7 same ftwk.

8 Jump both ft apart (ct 1,2) slide both ft together (ct 3,4).

9 Hold (1,2) fall on L ft fwd (ct 3,4).

(In part 3 last touch step done with L ft is eliminated, in its place the steps described above are done).

Start with part 1 once more.

The dance is done as follows: Part 1, Part 2, Part 1, Part 3.  
start again Part 1, Part 2, Part 1, Part 3.  
start again and on it goes.

## Trei Pazeste

Presented by Alexandru and Mihai David

Source: Trei Pazeste comes from Birca-Dolj, Southern Oltenia. It is of the family of the little Briul. There are several hundred varieties of Trei Pazeste- each village in Oltenia having its own. Mihai learned this dance from Costea Constantin of the Research House of Bucharest in 1977.

Formation: line, semi-circle, men's dance.

Handhold; backbasket.

Music; Romanian-Tour '77, side 2, band 1, 2/4.

Introduction; 16 counts (4 meas.)

Meas; Figure 1; Facing ctr.

- 5 Weight on L ft. Stamp R ft to R side, R heel should be close to L ft, L toe points in LOD, CCW(ct 1&). Drag R ft next to L (ct 2&). Repeat ct 1&, 2& once more (ct 3&, 4&).
- 6 Repeat meas. 5, ct 1&, 2& once more (ct 5&, 6&)- total of 3 times. Fall on L ft to L (ct &) step on R ft next to L (ct &) fall on L ft to L (ct &) step R ft next to L (ct 8) fall on L ft to L (ct &).
- 7 Figure 2;  
Weight on L ft, step on R ft across in front of L (ct 1) fall back on L ft, knee bent (ct &) step R ft to R (ct 2) fall on L ft in place (ct &) step on R ft across in front of L (ct 3) fall on L ft in place (ct &) fall on to R ft to R (ct 4).
- 8 Figure 3; Facing slightly to the R, moving in LOD, CCW.  
Weight on R ft, L ft free. Step L across in front of R ft (ct 1) fall onto R ft to R side (ct &). Repeat ct 1& two more times (ct 2&, 3&)- a total of 3 times. Fall onto L ft (ct 4) changing directions.
- 9 Facing slightly in RIOD moving L repeat meas. 8, ct. 1&- four times, total of 4.

Trei Pazeste (cont).

Figure 4; Facing ctr.

- 10 Step R ft across in front of L (ct 1) step back on L ft in place  
(ct 2) step R ft to R (ct 3) step L ft across in front of R (ct4).
- 11 Step back on R ft in place (ct 1) step L ft to L (ct 2) step R  
ft across in front of L (ct 3) step L ft back in place (ct 4).

Figure 4 is done on the balls of your feet, lightly.

Repeat dance from the beginning.

Hora pe Bataie.

Presented by Alexandru and Mihai David.

Source; Hora pe Bataie comes from Mitreni-Calarasi, in Southern of Muntenia. Mihai learned this dance from Costea Constantin of the Research House of Bucharest in 1977.

Formation; open circle, mixed dancers.

Handhold; W hold, arms moving slightly up and down with body motion.

Music; Romanian Tout 1977, side 1, band 1, 2/4, syncopated.

Measures; Part 1;

- 1 Traveling into circle, in LOD, CCW, Step L ft across in front of R (ct 1) step R ft to R (ct 2) step L ft fwd (ct 3) touch R ft next L, no weight (ct 4).
- 2 Traveling diag. out of circle in LOD, step back on R ft (ct 1) step back on L ft (ct 2) step back on R ft (ct 3) touch L ft next to R, no weight (ct 4).

Repeat meas. 1 & 2 until leader calls for change.

Same step is done traveling in RLOD, there is a transition step before you change directions.

Transition;

- 1 Step on L ft straight toward ctr (ct 1) touch R ft next to L (ct 2) step on R ft fwd (ct 3) touch L ft next to R (ct 4).
- 2 Back out of circle with 3 steps R,L,R, (ct 1,2,3,) touch L ft next to R (ct 4).

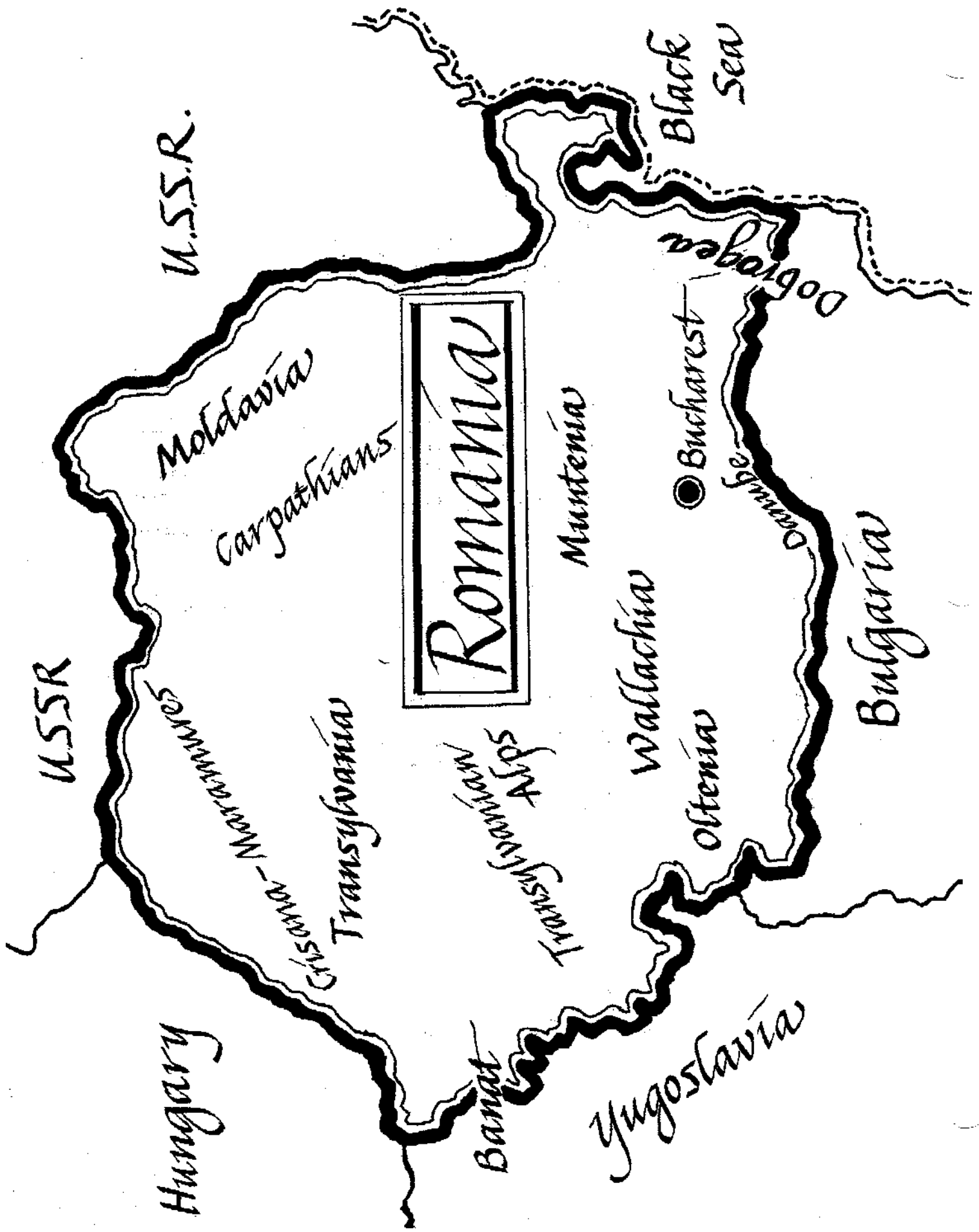
Start traveling in RLOD, this time by stepping R ft across in front of L. SAME TRANSITION STEP IS DONE WHEN SWITCHING TO TRAVEL IN LOD.

Hora pe Bataie (cont):

Part 2: Only when traveling to the R, in LOD can one go into part 2  
It comes as a continuation of part 1 meas. 1, cts 1,2,(step L in  
LOD in front of R, step L fwd).

- 1 Fall on R ft in place (ct 1) stamp L heel in place (ct 2) weight  
is on R ft, L ft free. Lift R heel (ct 3) stamp L heel in place  
while bringing R heel down at the same time (ct 4). No weight on  
L ft.
- 2 Repeat meas. 1 cts 1-4 once more with opp. ftwk.
- 3 Repeat meas. 1 cts 1-4 once more with original ftwk (ct 1,2,3,4).
- 4 Fall onto L ft (ct 1) hold (ct 2) hop on L ft in place (ct 3)step  
R ft next to L (ct 4).
- 5 Step L ft next to R (ct 1,2,) step R ft fwd, NO WEIGHT (ct 3,4,)  
take two steps bkwd R,L (ct 1,2,).
- 6-10 Repeat meas. 1-5, part 2 once more same ftwk.

IN ORDER TO GET BACK TO PART 1, BACK UP FOUR STEPS R,L,R,L, AND  
start dance from beginning.



ROMANIA

U.S.S.R.

USSR

Moldavia

Carpathians

Cisana-Naramures

Transylvania

Transylvania Alps

Hungary

Banat

Yugoslavia

Wallachia

Oltenia

Muntenia

Bulgaria

Black Sea

Dobruja

Bucharest

Danube

# John Filcich





KOSTURSKO ORO  
(Macedonia)

Kostursko Oro (koh-STOOR-skoh OH-roh) was learned by John Filcich from Mrs. Sveta Kosta who danced it as a young girl in her village of Kostar, Macedonia (northern Greece). The original title and specific melody, if any, are unknown. Mr. Filcich used the name of the town as a title. He introduced the dance at the 1956 Kolo Festival in San Francisco.

Music: Express E-45 "Kostursko"  
Xopo 45-317  
Sperry 6101 or 6105  
7/8 meter: 1-2-3, 1-2, 1-2 (3/8 plus 4/8).  
Counted here as 1, 2.

Styling: Dance is soft and lyrical. Do each step with a plié.

Formation: Open circle, leader at R. "W" pos, hds extended fwd slightly, palms out. Face R of ctr.

MeasPattern

- 1 Moving in LOD, step R, L (cts 1, 2).
- 2 Continue in LOD, step on R facing ctr (ct 1). Step L next to R (ct 2).
- 3 Step bkwd away from ctr on R (ct 1). Touch L next to R, no wt (ct 2).
- 4 Step to L on L (ct 1). Step R behind L, ball of ft touching before wt is taken on full ft (ct 2).
- 5 Step to L on L (ct 1). Bring R ft momentarily next to L, then step on R to R (ct 2).
- 6 Moving in LOD, step fwd on L (ct 1). Facing R of ctr, touch R next to L, no wt (ct 2).

Repeat dance from beginning.

Presented by John Filcich

POSAVSKI DRMES  
(Croatia)

Posavski Drmes II (poh-SAHV-skee DER-mesh), the "Kiša Pada" Drmes, was presented by John Filcich at the 1959 California Kolo Festival. It was learned by Dick Crum from natives in Yugoslavia. It comes from the region of Posavina, Croatia.

Record: Epic LN 3571 Side 1, Band 1 (fourth dance) Drmes 2/4 meter.

Formation: No ptrs necessary. Small closed circle of preferably not more than 10 people. Front basket hold, i.e., grasp hd of second neighbor on either side, joining hds in front of immediate neighbors. L arm should be under, R arm over.

Steps: Trembling Step:

With R a bit fwd, step R next to L but do not take L from floor (ct 1). Bend R knee slightly (ct &). Small step to L on L as R knee is straightened (ct 2). Hold (ct &). During step, movement is slightly to L.

Time Step:

(2 per meas) Fall heavily on whole R ft, slightly bending knee (ct 1). Momentarily take wt on L, knee straight (ct &). Repeat cts 2, &. (Should be the same amount of sound with each ft.)

Buzz Step:

(2 per meas) Step on flat of R ft across in front of L, bending knee (ct 1). Step on ball of L just to L of R, straightening knee (ct &). Repeat for cts 2, &.

Meas

Pattern

1-7	With 7 Trembling Steps move gradually to L (CW).
8	Stamp R, L.
9-15	With 14 Time Steps continue moving to L.
16	Stamp R, L.
17-32	With 32 Buzz Steps continue moving to L.

Repeat dance 2 more times (3 in all).

Presented by John Filcich

ZAPLET (ZAH-plet)  
(Kolo from Slavonia)

- Record: Yugoton C-6259 or any American made recording of "Zaplet."  
 Music: Lj. M. Bosnjakovic, "Narodne Igre," page 22, dance number 29. 2/4 meter.  
 Formation: Open kolo, leader at R end. Arms may be extended and interlaced with other dancers, L hd over R, or arms may be held straight down, hds joined with neighbors'.

MeasPatternPART I

- 1 Step-hop on R ft to the R.  
 2 Step-hop on L ft to the R, crossing in front of R ft.  
 3 Step-hop on R ft to the R.

PART II

- 4 Step L with L ft. Step R ft in back of L ft.  
 5 Step L with L ft. Close R ft to L ft, hopping lightly on L ft.  
 6-7 Repeat action of meas 4-5 to the R, reversing ftwork.  
 8-9 Repeat action of meas 4-5.

Verses for Zaplet

- |   |  |
|---|--|
| 1.<br>Desna<br>Noga<br>Kreće,<br>A ma leva neće,<br>A ma leva neće,<br>A ma leva neće.              | 4.<br>Kruške<br>Jabuke<br>Tresnje,<br>Samo volin tebe,<br>Samo volin tebe,<br>Samo volin tebe. |
| 2.<br>Kruske<br>Jabuke<br>Grozdje<br>Mene voli Djordje,<br>Mene voli Djordje,<br>Mene voli Djordje. | 5.<br>Kada<br>Čes mi<br>Docí,<br>Dragi u polnoći?<br>Dragi u polnoći?<br>Dragi u polnoći?      |
| 3.<br>Vino<br>Rakija<br>Piva,<br>Mene voli Iva,<br>Mene voli Iva,<br>Mene voli Iva.                 | 6.<br>Oj cu-<br>Rice<br>Mala,<br>Što si obećala?<br>Što si obećala?<br>Što si obećala?         |

Presented by John Filcich

PREKID KOLO  
(Serbia)

Prekid (PREH-keed) Kolo was learned by Barbara Welch Hill in Yugoslavia in July 1960. The Dance description was prepared by Stan Leszynski, Seattle, Washington.

Record: RTB-LP-102 "Prekid Kolo" National - N4518

Formation: Open circle, leader at the R end; joined hds held straight down.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
		<u>I. WALKING AND SKOČI STEP</u> (4 times in all)
		a). Facing in LOD, do 4 walking steps, flexing knees with each step.
1	1	Step R ft to R.
	2	Step L ft to R.
2	3	Step R ft to R.
	4	Step L ft to R.
		b) One Skočī step turning to face ctr.
3	5	Step R ft to R, turning to face ctr.
	&	Hold
	6	Slight hop on ball of R ft.
	&	Step on L ft in back of R ft, L ft hugging R ft at ankles.
		c). One quick step, still facing ctr.
4	7	Hold
	&	Quick step, R ft to R.
	8	Quick step, L ft across R ft.
	&	Hold.
5-16		d). Repeat (a) through (c) three more times.
		<u>II. ČUJES &amp; SYNCOPATED THREES</u> (6 times in all)
		a). One Čujes step.
1	1	Step R ft to R.
	&	Hold.
	2	Hop on R ft, moving R.
	&	Step on L ft in front of R ft.
		b). One quick step, facing ctr.
2	3	Hold.
	&	Quick step, R ft to R.
	4	Quick step, L ft behind and to R of R ft.
	&	Hold.
		c). Two Syncopated threes, facing ctr.
3	5	Step on R ft to R, flexing knee.
	&	Hold.
	6	Step on L ft beside R ft, flexing knee.
	&	Step on R ft beside L ft, flexing knee.
4	7	Step on L ft in place, flexing knee.
	&	Hold.
	8	Step on R ft beside L ft, flexing knee.
	&	Step on L ft beside R ft, flexing knee.
5-24		d). Repeat (a) through (c) 5 more times.

Presented by John Filcich

FOLK DANCE CAMP - 1972

ELENO MOME  
(Bulgaria)

Eleno Mome (El-LEH-noh MOH-meh) or "Helen, dear Helen" was introduced by John Filcich at the University of the Pacific Folk Dance Camp, 1956. Mr. Filcich learned it from a Macedonian-Bulgarian Colony in San Francisco. Reputedly the most popular Hora in all Bulgaria during the period between the two World Wars, it is still a favorite with the emigrants who brought it here. The heel-click variation is said to be of military origin, introduced by soldiers returning home.

Music: Record: Xopo 303-A, Side 2, Band 1 (Preferred), MH 3043A  
Xopo XLP-1A, Side 2, Band 1 7/8 meter

Formation: Open circle, joined hds held at sides; leader at R end waves a knotted handkerchief in a circular motion as he leads the movements. Preferred hd pos, hds held down at sides except during step-swing.

Steps and Styling: Walk\*, Leap\*, hop-kick.  
Steps are earthy and deliberate. Large steps, runs, kicks, and swings are used in contrast to the small, close to the earth steps of the Kolos. Sometimes the knee is lifted high enough for the upper part of the leg to be parallel with the floor. Steps are, nevertheless, clear cut and in unison with other dancers.

Eleno Mome is typical of many Bulgarian Horos having three measures to the dance. The leader may start at any point on the record, as long as he catches the correct beat. Some may prefer to start on meas 2 or 3 instead of on meas 1.

Rhythm: Slow (ct 2/8), Slow (ct 2/8), Quick (ct 1/8), Slow (ct 2/8) or 1-2, 3-4, 5, 6-7. The dancer should recognize the third step is done in half the time it takes to perform each of the other three.

MeasPatternI. THE DANCE

- |   |  |
|---|--|
| 1 | Take a low leap on R in LOD, facing diag R (Slow).<br>Leap on L in front of R, moving LOD (Slow).<br>Step R to R, facing ctr (Quick).<br>Step L in back of R (Slow). |
| 2 | Step R to R side (near L) (Slow).<br>Hop on R, kicking L fwd (Slow).<br>Step L to L (Quick).<br>Step R in back of L (Slow).  |

ELENO MOME (continued)

- 3            Step L to L side (near R) (Slow).  
              Hop on L, kicking R fwd (Slow).  
              Step R to R (Quick).  
              Step L in back of R (Slow).

NOTE: During the hop-kick steps in meas 2 and 3, the joined hds are brought fwd and upward and returned again to sides.

II. VARIATION -- HEEL-CLICKS (for meas 3)

Finish the hop-kick with heels 6 to 8 inches apart (Quick).  
 Click heels together on next ct (Slow).

SONG TEXT

Eleno mome, Eleno //  
 Ne gazi seno zelano! //  
 (Ah) Eleno mome, Eleno  
 Ne gazi seno zelano! //

Presented by John Filcich

\* Described in Volumes of Dances from Near and Far published by Folk Dance Federation of California, 1095 Market St., San Francisco, CA 94103

## **Tamburitzza Polka**

Music: Sonart M-803 (Tamburitzza Polka No. 1)

Formation: Couples forming a complete circle, woman on man's right.

This dance was composed by John Filcich to fit the three polka patterns of the record from which it takes its name, the tamburitzza being the instrument used in the music. The dance is a lively mixer and is not to be attributed to any particular nationality.

Steps: Polka steps as described, buzz-turn.

### Part I

Meas. 1-8 All take 8 polka steps to the R beginning with the R foot (running polka step, each step equidistant and close to the floor).

9-16 All take 8 polka steps to the L also beginning with the R foot.

### Part II

Meas. 17-32 In shoulder-waist position couple does 16 polka steps around the circle CCW. Polka step: Hop onto R foot to side (almost a leap), bring L foot to R foot or in back of R foot, step on R foot in place; opposite for women.

### Part III

Meas. 33-40 M moves his hands to W's shoulders and couple does 18 conventional buzz-steps CW completing 4 or 5 turns. On the 18th step M may stamp twice instead, but very quickly and prepare to do the step in the opposite direction (stamp on L, then R).

41-48 Repeat buzz-steps (18) CCW. On the 18th step, the M may stamp twice instead, first on the R foot, then L.

The M then places the W on his LEFT and the dance continues.

# Mark Forry





# **Bosnia-Herzegovina Songs**

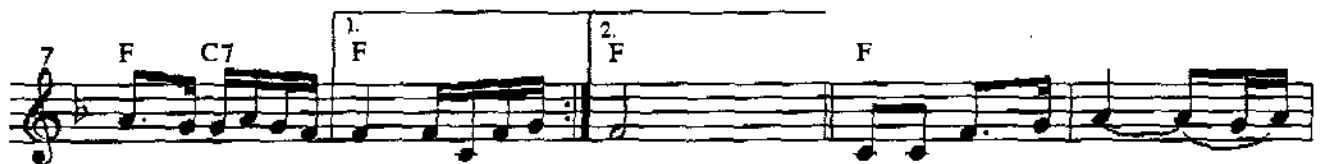


# Ne klepeći nanulama

Bosnia

Tekst: Ismet Dedić

Muzika: Hasan Kurtagić



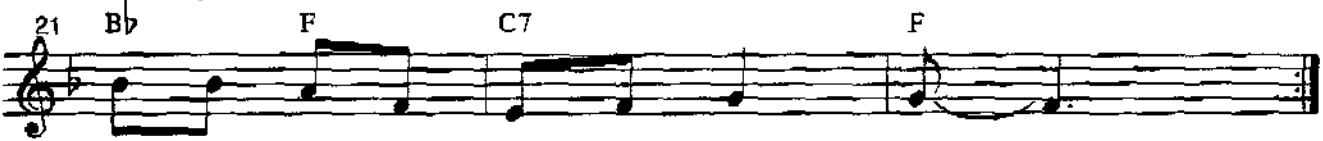
Ne si - la - zi  
Sta - ja - o sam  
Ne kle - pe - Ći



sa Ćar - da - ka i ne pi - taj gdje sam bi - o,  
kraj me - za - ra i u - mr - lu maj - ku zva - o,  
na - nu - la - ma kad si - la - ziš sa Ćar - da - ka.



za - što su mi o - Ći vlaŹ - ne  
no - si - o joj dar od sr - ca  
Sve po - mis - li, mo - ja dra - ga,



zbog ce - ga sam su - ze li - o.  
a - li joj ga ri - sam da - o.  
da si - la - zi sta - ra maj - ka.

Ne silazi sa čardaka  
i ne pitaj gdje sam bio.  
// Zašto su mi oci vlažne  
zbog čega sam suze lio. //

Stajao sam sam kraj mezara  
i umrlu majku zvao.  
// Nosio joj dar od srca  
ali joj ga nisam dao. //

Ne klepeći nanulama  
kad silaziš sa čardaka.  
// Sve pomisli, moja draga,  
da silazi stara majka. //

Don't come down from the porch,  
and don't ask me where I've been,  
why my eyes are wet, why I've been  
crying.

I stood by the grave  
and called to my dead mother,  
I took her a gift from my heart,  
but I didn't give it to her.

Don't clatter with your wooden  
slippers when you come down from  
the porch. It makes me think,  
sweetheart, that my old mother is  
coming down.

# Tamburalo momče u tamburu

Bosanska Posavina — Bosnia

arr. Zehra Deović  
and Ismet Alajbegović

Andante moderato

The musical score is written in a single system with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andante moderato'. The accompaniment is a tambura part, consisting of rhythmic patterns of eighth and sixteenth notes. The vocal line is written in a single system with a treble clef and a key signature of one flat. The lyrics are in Bosnian and are written below the vocal line. The score is divided into measures, with measure numbers 5, 9, 13, 17, and 20 indicated at the beginning of their respective lines. The lyrics are as follows:

Tam - bu - ra lo mom - če u tam - bu ru,  
Gle - da - la ga Aj - ka sa čar - da - ka;  
"Ka - ran - fil bih pod nje - ga ste - ra - la,  
tam - bu - ra mu od su - ho - ga zla - ta,  
"Vi - di maj - ko, li - je - pa ju - na - ka,  
a pod gla - vu ru - me - nu ru - ži - cu.  
tan - ke ži - ce ko - se dje - vo - jač - ke  
da mi ga je u dvo - ru vi - dje - ti,  
Nek' mi - ri - se, nek' se čes - to bu - di,  
a ter - zi - jan pe - ro so - ko - lo vo.  
na nje - go - vim grud' - ma sev - di ti!"  
čes - to bu - di i čes - to me bi!"

Tamburalo momče u tamburu,  
tambura mu od suhoga zlata,  
tanke žice kose djevojačke  
a terzijan pero sokolovo.

Gledala ga Ajka sa čardaka;  
"Vidi majko, lijepa junaka,  
da mi ga je u dvoru vidjeti,  
na njegovim grud' ma sevdisati!"

"Karanfil bih pod njega sterala,  
a pod glavu rumenu ružicu.  
Nek' mirise, nek' se često budi,  
često budi i često me ljubi!"

A young man was playing on his  
tambura,\* a tambura of pure gold,  
slender strings of maidens' hair and  
the plectrum a falcon's feather.

Ajka saw him from her balcony.  
"Look mother, what a handsome  
hero; if only I could see him in our  
courtyard and make love on his  
breast!"

"I would place a carnation under  
him and a red rose by his head. Let  
him smell them and become aroused,  
become aroused and kiss me  
ardently!"

\* long-necked plucked lute



Trepetljika trepetala puna bisera,  
aj, ovi naši bijeli dvori puni veselja.

Aspens are trembling, full of pearls  
our white courtyard is full of  
merriment.

Što u dvoru žamor stoji, što ono vele?  
Aj, ono majka sina ženi, pa se vesele.

What's the word in the courtyard?  
The mother is marrying off her son  
and everyone is making merry.

Svi se redom veseliše, majka najviše,  
aj, doveli joj djul-nevjestu, djulom  
miriše.

Everyone is making merry, the mother  
most of all. They bring her the rose-  
bride, smelling of roses.

Pružila se zlatna žice od vedra neba,  
aj, savila se mladoženji oko fesića,  
aj, sa fesića djul-nevjesti oko duvakâ.

A golden thread reaches down from  
the clear sky; it wraps around the  
groom's fez, and from the fez around  
the rose-bride's girdle.



# U djul bašti

Bosnia

arr. traditional



U djul baš - ti kraj šim - ši - ra,  
Dju - le be - re i mi - ri - še,  
Moj dra - ga - ne, moj ja - ra - ne,  
Ti mi mo - ju du - šu u - ze,  
D g E A



sje - di jed - na bu - la div - na.  
če - ka dra - gog i uz - di - še.  
u - bi - le te no - ċi tam - ne.  
u - bi - le te mo - je su - ze.

U djul bašti kraj šimšira,  
sjedi jedna bula divna.

In a rose garden by a boxwood tree,  
sits a beautiful Muslim girl.

Djule bere i miriše,  
ceka dragog i uzdisa.

She gathers and smells the roses,  
waits for her sweetheart and sighs.

Moj dragane, moj jarane,  
ubile te noći tamne.

"My sweetheart, my dear friend,  
the dark nights have ruined you."

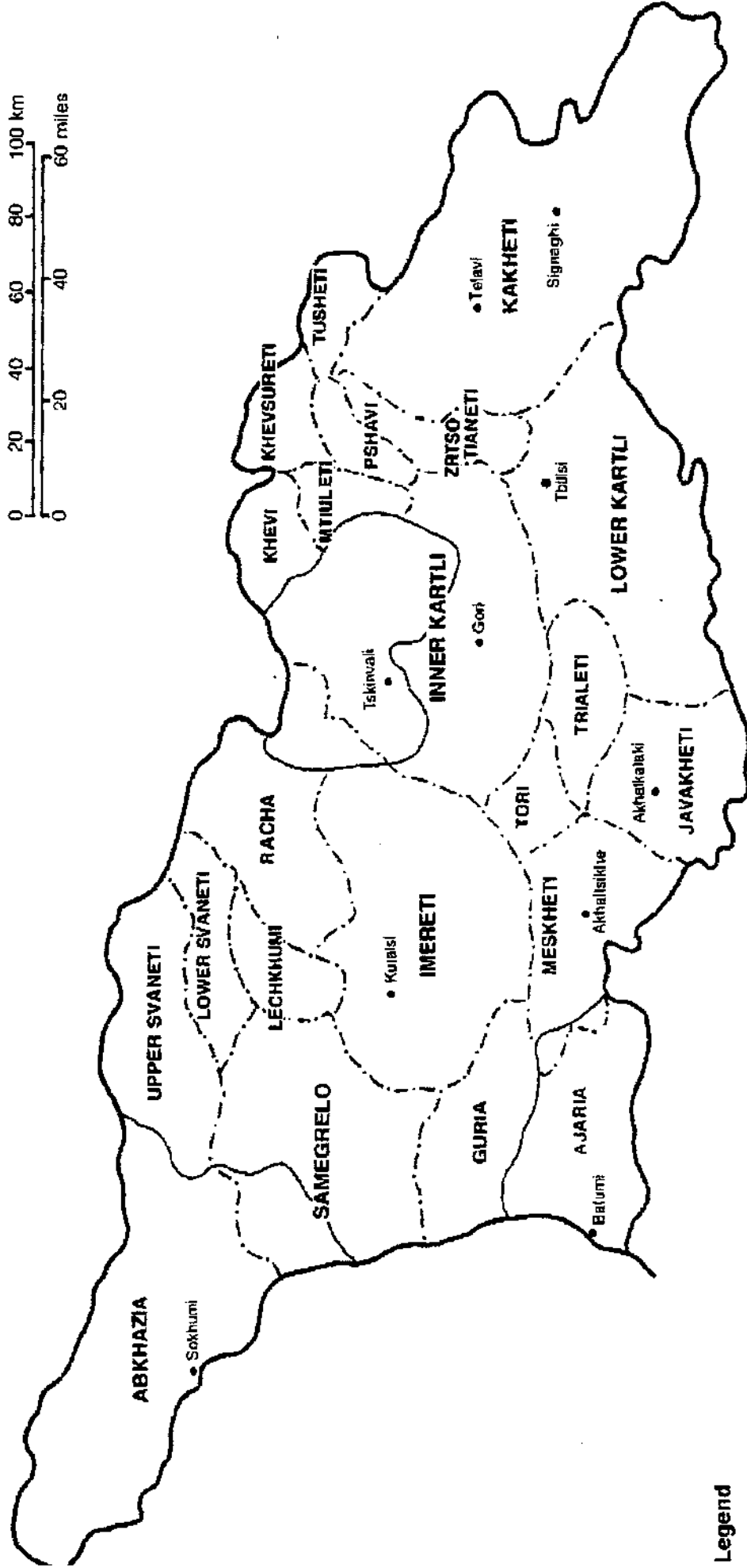
Ti mi moju dušu uze,  
ubile te moje suze.

"Take my soul,  
my tears have ruined you."



# **Georgian Songs**

# Historical and Geographical Provinces of Georgia



# Alilo (Rachuli)

Hallelujah!  
May God bring Christmas at the dawn.  
Many, many new years.  
Hallelujah!

Georgian Christmas song  
from Racha

as performed by  
Rustavi, 1988

A - li - lo a - li A-li-lo da a-ka a - li a-li-lo.

A - li - lo da a - li A-li-lo da a-ka a - li a-li-lo.

A-ka a-li-lo He A-ka, Sho-ba. Sho-ba gher-tma  
Be-vri. Be-vri a - khal  
A - li. A - li - lo da

a-ka, a-li-lo A-ka, a-li-lo. Sho-ba. Sho-ba gher-tma  
Be-vri. Be-vri a - khal  
A - li. A - li - lo da

ga - gi ga-gi te-nos,  
tse - li tse-li-tsar-di, Tse - li a - li-lo, a - ka a - li - lo.  
a - li a - li-lo.

ga - gi ga-gi te-nos,  
tse - li tse-li-tsar-di, Tse - li a - li-lo, a - ka a - li - lo.  
a - li a - li-lo.



# Didavoi nana

Georgian lullaby

na,  
na,  
na,  
na,

A - se, chon - gu - ri kob - khu - a - tu na,  
Chon - gu - ri si - mu she - gi - le - bu, na,  
Du - di o - pi - la - ri ma - pu na,  
U - be - du - ri chki - mi da - dsa na,

7

ska - no do chki - mi gat - shi - vre - ba na.  
ve - gi - gad - ve gan - chi - ne - ba na.  
sak - me te - shi gi - ri - mar - tu na.  
ir - pel chu - a chki - mda mur - su na.

ska - no do chki - mi gat - shi - vre - ba na. O, na - na,  
ve - gi - gad - ve gan - chi - ne - ba na.  
sak - me te - shi gi - ri - mar - tu na.  
ir - pel chu - a chki - mda mur - su na.

13

di - da - voi, na - na, di - da - voi, na - na, na.  
di - da - voi, na - na, di - da - voi, na - na, na.

Well, my *chonguri*, tell the story,  
of my hard lot and yours.

My *chonguri*, what can you do,  
can you make a decision?

I must put an end to my life,  
such is my situation

How unlucky I am,  
no trouble can I escape.



# Perkhuli

(Svanuri)

Georgian round dance song  
from Svaneti

A (2x) B (2x)

o - re - ra - i - u - do o - re - ra - do o - i - o - re - ra o - re - ra o - re - ra - do

8 C (4x)

di la va di la va di la o - re - ra - da o - o o - re - ra - da ra - mai - da

10 D (4x)

o - re - ra - da ra - mai - da voi - sa re - ra re - ra o - re - ra o - re - ra o - re - ra

13 E (6x) F (2x)

voi - sa re - ra o - re - ra voi - sa o - ru - di - la ra - mai - da o

# Shen khar venakhi

You are a vineyard, newly in blossom.  
You are the blessed root that arose from Eden,  
a fragrant poplar blooming in paradise.  
God adorned you, none is more worthy of praise.  
You yourself are a brilliant sun, luminous all over.

Georgian Orthodox hymn,  
Kartli-Kakhetian style

Maestoso

Shen khar ve - na - khi, a - khlad a - qva  
Nor - chi, ke - ti - li, e - dems shi - na  
Al - va su - ne - li, sa - mot - khe - sa  
Ghmert - man she - gam - ko, ver - vi - na gjobs

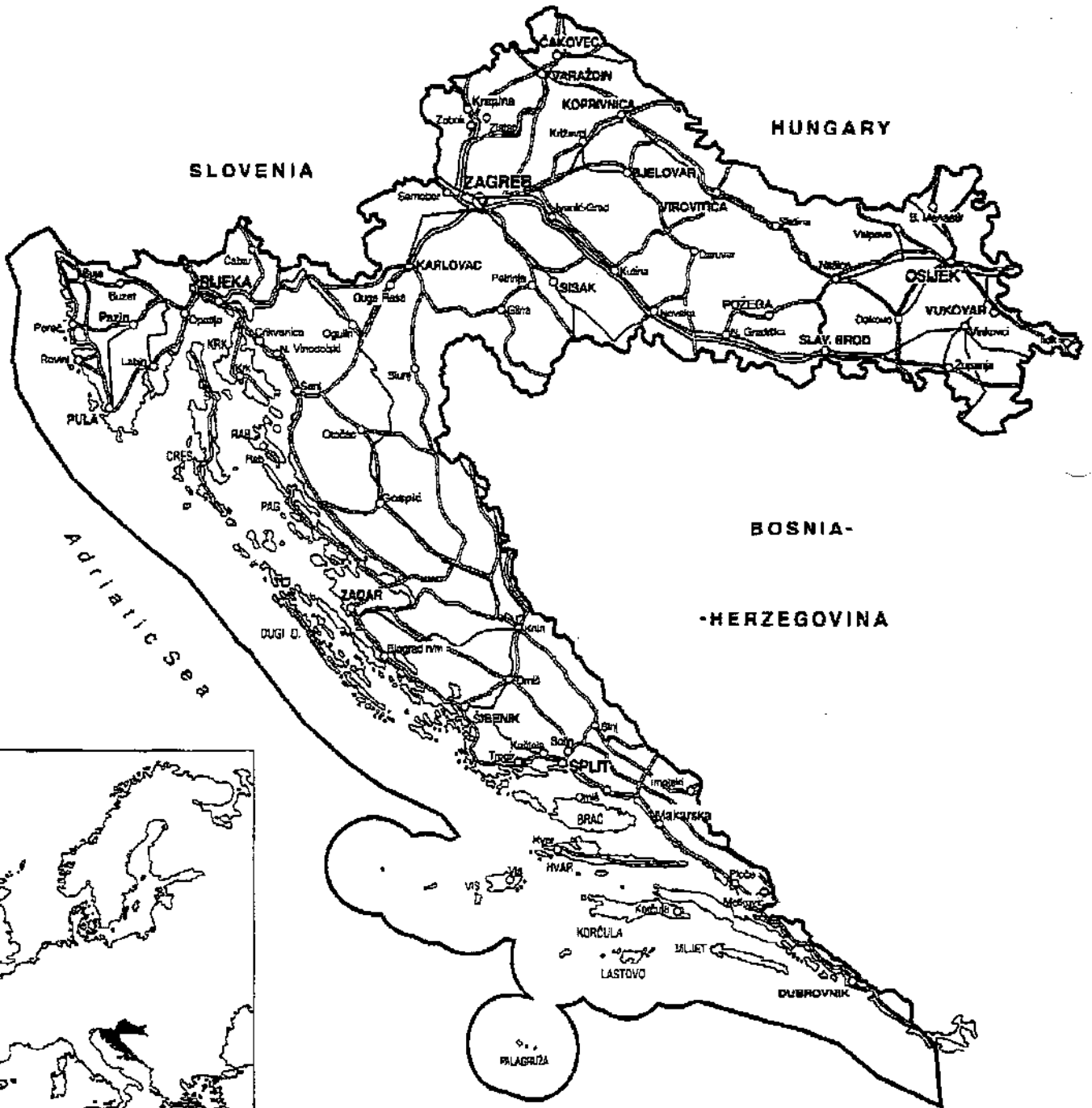
ve - bu - li.  
ner - gu - li. Da ta - vit tvi -  
mo - su - li.  
ke - bu - li.

rit.  
sit, mze khar da ga - brtsqin - verbu - li.

# **Dalmatian Klapa Songs**



# Republic of Croatia



# Garifule bili

(Hvar — Dalmatia — Croatia)

arr. Dinko Fio

Andante

Ga - ri - fu - le bi - li, ca si se spru - ži - o, tim  
Is - targ - nut ću te - be, iz var - ku - la mo - ga, a  
Ar - ša - mi - ne mi - li, ar - ša - mi - ne dra - gi, od

tvo - jim gra - na - ma zem - lju si po - kri - o, tim  
tu ću po - sa - dit ar - ša - mi - na mo - ga, a  
svih si cvi - to - va ti me - ni naj - dra - ži, od

tvo - jim gra - na - ma zem - lju si po - kri - o, tim o.  
tu ću po - sa - dit ar - ša - mi - na mo - ga, a ga.  
svih si cvi - to - va ti me - ni naj - dra - ži, od ži.

Garifule bili,  
ča si se spružio,  
tim tvojim granama  
zemlju si pokrio.

Istargnut ću tebe,  
iz varkula moga,  
a tu ću posadit  
aršamina moga.

Aršamine mili,  
aršamine dragi,  
od svih si cvitova  
ti meni najdraži.

White carnations,  
how you have spread,  
with your branches  
you've covered the ground.

I'll pull you out  
from my arbor,  
and there I'll plant  
my jasmine.

Oh sweet jasmine  
oh dear jasmine,  
of all the flowers  
you are my favorite.

# Mare moja, moj uзорje

(Sustjepan — Dalmatia — Croatia)

Allegretto

arr. Dinko Fio



Ma - re mo - ja,    moj u - zor - je    i - za - dji mi    na pro - zo - rje.  
Da ja vi - dim    tvo - je o - či    što mi sja - ju    i u no - či.  
Po - ka - ži mi    li - ce tvo - je,    ko - je tra - vi    sr - ce mo - je.  
Ma - re mo - ja,    mo - je ko - ko,    na te mi je    pa - lo o - ko.  
I na tvo - je    cr - ne ko - se,    cu - o je - sam    da te pro - se.



Ma - re mo - ja,    moj u - zor - je    i - za - dji mi    na pro - zo - rje.  
Da ja vi - dim    tvo - je o - či    što mi sja - ju    i u no - či.  
Po - ka - ži mi    li - ce tvo - je,    ko - je tra - vi    sr - ce mo - je.  
Ma - re mo - ja,    mo - je ko - ko,    na te mi je    pa - lo o - ko.  
I na tvo - je    cr - ne ko - se,    cu - o je - sam    da te pro - se.

Mare moja, moj uzorje  
izadji mi na prozorje.

Da ja vidim tvoje oči  
sto mi sjaju i u noći.

Pokaži mi lice tvoje,  
koje travi srce moje.

Mare moja, moje koko,  
na te mi je palo oko.

I na tvoje crne kose,  
čuo jesam da te prose.

My Mara, my ideal,  
come to the window for me.

So that I can see your eyes,  
which shine even in the night.

Show me your face,  
which has bewitched my heart.

My Mara, my dear one,  
my eye has fallen to you.

And to your black hair,  
I've heard that you're being courted.



# More moje, što me ne umori

(Vela Luka, Korčula — Dalmatia — Croatia)

arr. Dinko Fio

Largamente

Mo - re mo - je što me ne u - mo - ri,  
Si - noć sam joj pro - ša mi - mo dvo - re,  
I ču - o sam da je maj - ka ka - ra,

mo - re mo - je što me ne u - mo - ri,  
si - noć sam joj pro - ša mi - mo dvo - re,  
i ču - o sam da je maj - ka ka - ra,

mo - re mo - je što me ne u - mo - ri,  
si - noć sam joj pro - ša mi - mo dvo - re,  
i ču - o sam da je maj - ka ka - ra,

12  
i - mam dra - gu s me - nom ne go - vo - ri.  
i ču - o sam tuž - ne raz - go - vo - re.  
sve zbog me - ne du - šo mo - ja dra - ga.

More moje što me ne umori, imam  
dragu s menom ne govori.

Sinoć sam joj proša mimo dvore, i čuo  
sam tužne razgovore.

I čuo sam da je majka kara, sve zbog  
mene dušo moja draga.

O my sea, why don't you kill me?  
I have a sweetheart who won't speak  
to me.

Last night I passed by her courtyard,  
and I heard a sad conversation.

And I heard her mother scold her, all  
because of me, o my soul, my dear one.

# Sokol mi proliće

(Lastovo —Dalmatia — Croatia)

arr. Dinko Fio

Moderato cantabile

So - kol mi pro - li - će s\_pro-zo-ra na pro - zor,  
Kud so - kol pro - li - će on - di mu je vi - la,  
So - ko - le moj mi - li, gra - no sr - ce mo - ga,

za dat vi - li svo - jon lju - bez - ni raz - go - vor,  
ko - ja mu je sr - ce i pa - met za - ni - la,  
ja ću te ju - bi - ti do ži - vo - ta svo - ga,  
za dat vi - li svo - jon  
ko - ja mu je sr - ce  
ja ću te ju - bi - ti

za dat vi - li svo - jon lju - bez - ni raz - go - vor.  
ko - ja mu je sr - ce i pa - met za - ni - la.  
ja ću te ju - bi - ti do ži - vo - ta svo - ga.

Sokol mi proliće s prozora na prozor,  
za dat vili svojon ljubezni razgovor,

Kud sokol proliće ondi mu je vila,  
koja mu je srce i pamet zanila

Sokole moj mili, grano srce moga,  
ja ću te ljubiti do zivota svoga

My falcon flies from window to  
window, to give his fairy loving  
conversation.

Where the falcon flies, there too is his  
fairy, who has carried his soul and his  
mind away.

My dear falcon, branch of my heart, I  
will love you throughout your life.

**Bob Leibman**



## MEMEDO (MEH-meh-doh)

Dances by this name are found widely distributed in Kosovo and northern Macedonia. This version is from the village of Koretis(h)te, about 1 mile north of Gnjilane. It was filmed by me and Steve Kotlansky in the summer of 1972 - first at a festival in Leskovac, and then in the village.

**CD:** In the Center of the Village - Zlatne Uste Brass Band Band 12 (labeled "Memede")

**FORMATION:** Line or open circle of men with leader on the right. Belt hold, L over R.

**METER:** 7/8 = ( 2 + 2 + 1 + 2 )  
(dancers' cts.) 1 2 3 4

### DESCRIPTION:

- I.
  1. Hop or lift on L in place. Free R is raised forward with only a slight bend at knee.
  2. Turn to face more towards the center. Step on R to right (LOD).
  3. Slight lift on R as free L is raised forward with only a slight bend at the knee.
  4. Slight preparatory sink and then a lift on R in place. (Free L is still raised forward and moves down and up with the sink and lift. Heel of L may come in contact with ground at the
- II.
  1. Hop or lift on R in place. (This motion is almost continuous with the previous count.) Free L is still raised forward with only a slight bend at the knee.
  2. Small step back (out of circle) on L.
  3. Small step back (out of circle) on R.
  4. Step back (out of circle) on L.
- III.
  1. Hop or lift on L in place. Free R is raised forward with only a slight bend at knee.
  2. Step back (out of circle) on R.
  3. Slight lift on R as free L is raised forward with only a slight bend at the knee.
  4. Slight preparatory sink and then a lift on R in place. (Free L is still raised forward and moves down and up with the sink and lift. Heel of L may come in contact with ground at the
- IV.
  1. Hop or lift on R in place. (This motion is almost continuous with the previous count.) Free L is still raised forward with only a slight bend at the knee.
  2. Small step L forward (into circle).
  3. Turning to face right of center, leap onto R to right (LOD).
  4. Large step on L across in front of R to right (LOD).
- V.
  1. Hop on L while continuing to move to right (LOD). Free R is raised forward, bent at knee.
  2. Step forward (right LOD) on R. (Free L is raised, knee bent, directly under the body or out behind it.)
  3. Leap on L while continuing to move to right (LOD). L may be drawn up behind R or it may be moved past it, passing across in front of it.
  4. Step forward (right LOD) on R.
- VI.
  1. Hop on R while continuing to move to right (LOD). Free L is brought forward, bent at knee.
  2. Step L diagonally across in front of R to right (LOD). (Free R is raised, knee bent, directly under the body or out behind it.)
  3. Leap forward (right LOD) on R, drawing it up to L or stepping past it to the right.
  4. Step forward (right LOD) on L.

**Variation:** Leader sometimes curled the line in and out by moving into circle and turning to his left while performing the steps in measure II and the beginning of measure III. Then, on cts. 3-4 of measure III, he raised free L, bent at knee, behind R knee. (Note he prepared for this with a large hop forward on ct.1 of measure II and then large steps on 2-4 with a leap on ct. 3 - much as in measure V.) To return to place, he sort of backed up while line moved to the right (LOD) on measures IV-VI. The dancers next to him accommodated their steps and their direction of motion to him.

- Note: when he did this, he sometimes truncated the next sequence into a 4 measure sequence by skipping measures II & III and going from I right into IV.

## MORI, ODAJO SARENA (MOH-reeh, OH-dah-yoh SHAH-reh-nah)

The dance, a wedding dance, was learned from a group of ex-patriot women from the Kostur (Kastoria) area of Aegean (Greek) Macedonia who now live in Skopje. (Many from that area fled to Yugoslavia after the Greek civil war of 1948.) They performed the dance at both the Ohrid and Bitola festivals of 1971. The words were obtained from them at a later date. This dance is very similar to the one which John Filcich learned in San Francisco from a woman who was originally from the Kostur area and which folk dancers know as **Kostursko oro**.

**RECORD:** (tape) - Dances of Serbia and Macedonia by Ostali Muzikasi, Seattle, Wash. 98115

**FORMATION:** An open circle of women with leader at the right. Hands are joined and held up at shoulder height and somewhat forward ("W" position.) Body is held erect and the pelvis is held just slightly forward.

**METER:** 5/8 = ( 3 + 2 )  
(dancers' cts.) 1 & uh 2 &

### DESCRIPTION:

I. 1. Face somewhat to right of center. Step L diagonally across R to right and into center.

2. Step R to right.

II. 1. Repeat the action of measure I,1.

2. Turn to face center as you step back (out of circle) on R.

III. 1. Without shifting weight, close L to a position next to and slightly forward of R.

2. Step L by and slightly back of R.

IV. 1. Face a bit right of center and step R to right.

2. Repeat the action of measure I,1.

V. 1. Without shifting weight, close R to L, touching ball of R ft. besides the L heel. This

may be accom

2. Turn to face a bit right of center. Step R to right (LOD).

**NOTE:** After closing on ct. 1 of meas. III and V, there is often an extra slight bounce added on ct. 2. Otherwise, ct.1 is performed in a somewhat legato manner with a continuous movement of the free foot towards its next position.

1. Mori,	odajo	sa -	re -	na	(2x)			
So	tri	ban- di-	li	pra-	ve -	na.	(2x)	
2. So	tri	ban- di -	li	pra-	ve -	na	"	
So	be -	la	bo -	ja*	ma -	za -	na. "	
3. Ka -	mo	ti mla -	da	ne -	ves -	ta	"	
Da	ru -	sa	bru -	sa	vo	ne -	ja. "	
4. Da	ru -	sa	bru-	sa	vo	ne -	ja	"
Da	di -	ga	dim -	ja	pra -	o -	vi. "	

**Translation:** Oh, bridal suite made with three poles and painted white, where is the bride to stir about within it, to stir up the dust.

\* in one singing, it is "so bela meda mazana" - "smeared with fine honey" - which may refer to a common wedding custom of smearing the threshold with a mixture of honey and fat to ensure the couple a prosperous marriage.

Presented by Bob Leibman.

(6/85; rev.11/85)

The name of the dance refers to the Devolli region in southeastern Albania, an area adjacent to the Resen and Ohrid area of Yugoslav Macedonia where I saw it performed. It is a dance of the Tosk (Southern Albanian) population of that region. It is primarily a men's dance among this Muslim group who normally segregate the sexes totally with respect to dancing, but I saw the slow part done by a mixed line of men and women led erratically by a woman at the yearly celebration of St. Naum's day at the famous monastery dedicated to this saint which is situated on the Albanian border, right at the southern tip of Lake Ohrid. Of course, she did not perform any kneeling or squatting figures. The faster, second part of the dance is almost a separate dance which may also be danced as a tag at the end of Berçe as well.

SOURCE: villagers in s. Krani, Resensko. I attended two weddings in this village in mid-July 1972 (together with Steve Kotarsky and David and Cathy Schochat) and returned there about a week later for a recording session at which we were also instructed in the performance of this dance. Details are also based on super-8 mm film which I made of the dance being performed at the wedding, and also of it being performed on stage, at the 1971 Balkanski folklor festival in Ohrid, by a group of villagers from s. Krani accompanied only by acappella singing.

RECORD: SELO LP-2 Traditional Tosk (So. Albanian) Songs and Dances of the Lake Prespa Area, Side A, Band 1.

FORMATION: Open circle with leader on the right. Hands are joined and held forward at about shoulder height ("W" position.)

METER: Part A is most easily thought of as a 4/4 with a retard (elongation) on the 4th beat.  
Part B is 3/4 or 6/4 (like a Greek Tsamikos).

DANCER'S BEATS: pt.A: 1, 2, 3, 4: pt. B: 1,2,3.

#### DESCRIPTION:

#### PART A:

#### Basic Pattern

- |   |  |
|---|--|
| I1. Face and move right (CCW) about the circle.<br>Step forward (CCW) on R.<br>3. Step forward (CCW) on L.  |  |
| II1. Step forward (CCW) on R.<br>3. Turn to face the center. Step forward on the L (into the center.)   | Free R is raised and brought behind the L calf or knee <u>without emphasis</u> .                         |
| III1. Step back on R (out of the circle).<br>3. Step back onto the ball of the L foot behind and to the <u>right</u> of R. The foot is placed so that it points to the left of center.<br>4. Weight is shifted forward onto the R in its former position. | The body naturally pivots backward (CCW) to face left of center.<br>Body turns towards the center again. |
| IV1. Step laterally on L to left.<br>3. Step on R by or behind the L.   | Free R remains in its former position.   |
| V1. Step laterally on L to left.<br>3. Step on R by L.  | Free R remains in its former position.   |
| VI1. Still facing center, step on L across in front of R.<br>slight crouch (but don't bend forward  | This is accompanied by a flexing of both knees so that the step is performed in a<br>from the waist)     |



and then the knees  
somewhat.

straighten

2. Bring the free R across in front of L.  
it may touch the ground to the left and  
forward of L, or simply bend at the knee  
and cross in front in the air.

Styling note: the slight dip in measure VI, count 1, may sometimes also be done in measures IV and V, count 1. The steps on count 1 of measures I, II and VI are often performed with a preparatory lift off the other foot before taking the step on the beat. Steps are not always taken crisply on the beat. Sometimes the foot is in place, but the weight is not actually shifted until slightly after the beat.

#### Variation.

A. Single steps at the beginning may be replaced by triple steps. Anyone in the line may choose to replace one or more of the steps on I,1, I,3 and II,1 by:

1. (3.) Step R (L) fwd. (CCW)  
& (&) Close L (R) to R (L).
2. (4.) Step R (L) fwd. (CCW)

B. Turns. The leader and perhaps the next two or three people in the line may do a slow CW turn during measure I. It can be performed with either the two single steps described in the basic Pattern, or the step-draw-step of Variation A.

C. Squats. Performed only by the leader and those next to him. They may be performed while moving to and facing right during the first measure and a half (stepping foot somewhat forward of the other), while moving laterally to the left in measures IV and V (count 1), or while moving to the right and facing center on measure VI, ct.1. Except in the last case, they are generally performed with the feet somewhat further apart than the knees and thighs.

#### PART B:

#### Basic Pattern

- |      |   |  |
|------|---|--|
| I    | <ol style="list-style-type: none"> <li>1. Face diagonally right of center.<br/>Step R to right (CCW).</li> <li>2. Step L into center of circle.</li> <li>3. Slight flex of L knee.</li> </ol>   | <p>emphasis.</p> <p>Hands may be brought forward slightly for<br/>Free R is brought behind L calf.</p>                                       |
| II   | <ol style="list-style-type: none"> <li>1. Step back on R (out of circle).</li> <li>2. Lift or low hop on R while turning backwards.<br/>End up facing left of center.</li> <li>3. Repeat ct.2 continuing to move backwards.<br/>End up facing left of center.</li> </ol> <p>L near R (take counts 2 and 3.)</p> | <p>Free L is brought through a low arc, knee<br/>fairly straight and foot somewhat out to<br/>the side, to a position with knee bent and</p> |
| III1 | <ol style="list-style-type: none"> <li>Step backwards on L (CCW).</li> <li>2. Step back on the ball of R (or simply touch<br/>without taking weight.)</li> <li>3. Shift weight back onto L in place.</li> </ol>   |  |
| IV   | <ol style="list-style-type: none"> <li>1. Large step fwd (CW) on R and begin to turn<br/>to face center.</li> </ol>   |  |

2. Turn CW while doing a lift or low hop on R.  
End up facing left of center.
3. Repeat ct. 2 while continuing to turn CW so  
that you end up actually facing to the right  
of center.
- V 1. Leap or step onto L across in front of R (CCW).  
2. Leap into a squat on both feet facing center.  
Weight is primarily on the L.  
3. Rise on L.  
right in preparation for the next step.
- VI 1-3. Stepping R, L, R, make a complete CW turn  
in the area just to the right of that occupied  
while squatting. (The first step is R to right.)
- VII 1. Leap or step onto L by or slightly back of R.  
2. Leap into squat on both feet.  
3. Rise on L.  
center.
- VIII-XI Repeat IV-VII. (Note that you begin by stepping with the R foot a large step across in front of  
L to the left.)
- XII Repeat IV.
- XIII 1. Step forward (CCW) on L.  
2. Touch R near L (to the side or slight fwd) without taking weight.  
3. Hold.

Free L is brought forward through a low  
arc, knee fairly straight and foot  
somewhat out to the side. It ends up  
forward of R. (This is just the reverse  
of the movement on III 2-3.)

Body is turned to face right of center.

Free R leg is held out forward and to the

Face center.

Free R leg is extended fwd. Face left of

Note: Theoretically the squat sequence described in measures IV-VII is optional, so that the basic dance could consist of I-III + XII-XIII, or I-III + any number of squat sequences (IV-VII) + XII-XIII. However, as performed at the wedding, the sequence was usually this 13 measure sequence.

#### Variations

Measure IV, ct. 2: actually shift weight briefly onto L out to left and then return it immediately to R on  
ct. 3.

Measure VI: make a double turn on those three steps by pivoting on your heels.



**Dean Linscott**



**SATURDAY 9 - 10 IN DANCE STUDIO**

**DEAN LINSOTT TEACHING:**

**BALTA (Romanian)**

**BERATIS (Greek)**

**CA LA BALTA (Romanian)**

**DIVČIBARSKO (Serbian)**

**LEVENTIKOS (Greek Macedonian)**

**RAQASSAT ES-SAN'A (Yemenite Jewish)**

BALTA  
(Romania)

Balta means "swamp" and is found in Muntenia; there are many different dances in Romania with this name. Taught by Sunni Bloland at the 1979 Mendocino Folklore Camp.

Music: HAI LA JOC, Noroc vol. I (2/4 meter; 32 meas. introduction)  
Formation: Open or closed circle; hands joined in "W" position throughout, except as indicated in first 3 meas.

Meas.    PATTERN

- 1-2    Facing slightly to R step R (ct 1), moving hands down; step L across in front of R (2), moving hands back up again. In place step R, L, R (1 & 2).
- 3-4    Same as meas 1-2 except opp ftwork and direction, AND: stamp R beside L on ct "&" at end of meas 4.
- 5      Step R (1); stamp L (&); step L (2); step R across in front of L (&).
- 6      Step L in place (1); step R in place (&); step L in place (2); step R across in front of L (&).
- 7      Step L in place (1); step back and to R on R (&); moving fwd twd cntr step L across in front of R (2).
- 8      Continuing twd cntr step R across in front of L twisting body to L (1); step L across in front of R twisting to R (2); end L shldr twd cntr.
- 9      Moving to R away from cntr step to R on R (1); close L to R (&); facing cntr step back on R (2); stamp L beside R (&).
- 10     Step L in place (1); stamp R (&); step R (2); step L across in front of R (&).
- 11-14 Repeat meas 6-9 with opp ftwork and direction, again moving in twd center and out.
- 15     Step R in place (1); stamp L (&); step        on L (2); step R across in front of L (&).
- 16     Step L in place (1); step back and to R on R (&); step L across in front of R (2).

Repeat entire dance from beginning.

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Taught by Dean Linscott at the 2001 Kolo Festival.


# BERATIS





"Beratis" means "of Berat", a town in Northern Epirus, now Albania.

Presented at the 1983 Mendocino Folklore Camp by Joa Graziosi.

Source: Ted Petrides

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

Meter: 8/4 (5+3) 

-  ⑤ 1) Lift L ft & start to swing fwd (or lift L slightly bk) (ct 1), continue L swing across R ft (ct 2), step L ft across R ft (ct 3), lift R ft ankle height or calf height beside L ft (ct 4), hold (ct 5).
-  ③ 2) Step R ft R (ct 1), step L ft R in front of R ft (ct 2), lift R ft behind L ft in preparation to swing (ct 3).
-  ⑤ 3) Continue swing of R ft across & in front of L ft (ct 1), swing R ft behind L ft (ct 2), step on R ft (ct 3), swing L ft behind & hook around R ankle or calf (ct 4), hold (ct 5).
-  ③ 4) Step L ft to L (ct 1), step R ft L behind L ft (ct 2), swing L ft behind R leg & next to R ankle (or calf) (ct 3).

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Taught by Dean Linscott at the 2001 Kolo Festival.

## CA LA BALTA

(Romania)

This dance, from the region of Oltenia near the Danube river (southwest Romania), is known by several different names and danced to different melodies in a group of villages around the town of Băilești. Dances done in short lines, with arms crossed in back and composed of fast crossing steps in place, stamps, and surging movements forward, back and diagonally, are characteristic of this area. *Ca la balta* (kah lah BAHL-tah 'as in the marshland') is an excellent example of this dance type and was described by Gheorghe Popescu-Județ, who first collected it in 1955, as "one of the most typical stamping line dances done by the Oltenians of the Danubian plain."

Recording: Folkraft LP-33, A-3, *Ca la balta*

Meter: 2/4

Formation: Dancers, originally men only, in lines of no less than three and no more than five or six, hands joined in back-basket (back "X" position).

MEASURE	ACTION
<u>Part 1</u>	
1	Facing diagonally R of ctr and moving fwd in this direction, step Rft (1); step Lft fwd, turning to face diag L of ctr (2).
2	Moving diagonally bkwd/R, take one 2-step RLR (1 & 2).
3-4	Repeat movements of meas 1-2 with opposite footwork and direction.
5-8	Repeat movements of meas 1-4.
Dancers sometimes shout the following <i>strigătură</i> during Part 1:	
M 1:	<i>Uite-o, uite-o</i> (WEE-toh WEE-toh) "There is, there is,
M 3:	<i>Nu-e, nu-e</i> (NOO-yeh NOO-yeh) There isn't, there isn't
M 5:	<i>Și-ne-odată</i> (SHEENK-o-dah-tuh) Once more
M 7:	<i>Trei acu!</i> (TRAY ah-KOO) Now three times!"
<u>Part 2</u>	
9	Step Rft in place (1); stamp Lft (no wt) fwd (&); step Lft in place (2); stamp Rft (no wt) fwd (&).
10	Step Rft in place (1); step Lft across in front of Rft (&); step Rft in place (2); step Lft beside Rft (&).
11-12	Repeat movements of meas 10 two more times.
13	Step Rft across in front of Lft (1); step Lft in place (&); step Rft beside Lft (2); step Lft across in front of Rft (&).
14	Step Rft in place (1); step Lft beside Rft (&); step Rft across in front of Lft (2); step Lft in place (&).
15-16	Repeat movements of meas 1-2.
17-22	Repeat movements of meas 9-14 reversing footwork.
23-24	Repeat movements of meas 3-4.

*Notes by Dick Crum*



DIVČIBARSKO KOLO (deev-chee-bahr-skoh)  
(Yugoslavia)

This dance was first learned by Bora Gajicki in approximately 1965, in the Divčibar region Serbia, Jugoslaviija.

RECORD: Jugoton LP YV S-60941; BK-576

FORMATION: A broken circle, hands are joined and held down, the body is facing center.

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MUSIC: 4/4

PATTERN

---

Meas.

FIG. I

- 1 Step with R to R, leaving weight on L (ct 1), shift weight to R, lifting L off floor (ct 2), place L next to R, lifting R off the floor (ct 3), hold (ct 4).  
2-3 Repeat meas 1, twice.  
4 Place R on floor, lifting L slightly off floor (ct 1), place L on floor, lifting R (ct 2), place R on floor, lifting L slightly off floor (ct 3), hold (ct 4).  
5-8 Repeat meas 1-4 with opp ftwk and direction.  
9-16 Repeat meas 1-8.

FIG. II

- 1-2 Repeat Fig. I, meas 1-2.  
3 Step on R (ct 1), place L in front of R, lift R slightly behind L leg (ct 2), place R on floor behind L, bring L up beside R ankle (ct 3), hold (ct 4).  
4 Touch floor lightly with L (ct 1), lift L (ct 2), place L on floor, lifting R (ct 3), hold (ct 4).  
5-16 Repeat meas 1-4, three times.

FIG. III

- 1 Step to R with R (ct 1), cross L in front of R, placing weight on L, lift R slightly behind L leg (ct 2), step on R behind L leg, lifting L (ct 3), hold (ct 4).  
2 Repeat meas 1 with opp ftwk and direction.  
3 Step R ft beside L, lifting L (ct 1), hold (ct 2), step L beside R, lifting R (ct 3), hold (ct 4).  
4 In place step on R (ct 1), step on L (ct 2), step on R, lifting L beside R ankle (ct 3), hold (ct 4).  
5-8 Repeat meas 1-4 with opp ftwk and direction.  
9-16 Repeat meas 1-8.

FIG. IV

- 1 Hop on L, lifting R off floor slightly (ct 1), step with R ft in front of L, lifting L behind R (ct 2), step on L, lifting R slightly in front of L leg (ct 3), hold (ct 4).  
2 Hop on L, lifting R off floor slightly (ct 1), step with R behind L, lifting L in front of R leg (ct 2), step on L, lifting R behind L leg (ct 3), hold (ct 4).  
3 Step to R with R (ct 1), step to R with L, crossing behind R leg (ct 2), step to R with R (ct 3), hold (ct 4).  
4 Step to R with L, crossing in front (ct 1), step to R with R (ct 2), step to R with L, crossing in front (ct 3), hold (ct 4).  
5-16 Repeat meas 1-4, 3 times.

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Taught by Dean Linscott at the 2001 Kolo Festival.




# LEVENTIKOS


Florina, Greek Macedonia  
 Leventiá = Top quality: Also known as Berance referring  
 to Berat in Albania, and Dihovsko Oro in Yugoslav  
 Macedonia.

RHYTHM: 12/8  slow, quick, quick, slow, quick  
 RECORD: "DANCES OF GREECE" No. 7901 (EP) "LEVENTIKOS HOROS"

FORMATION: Open circle - mixed line  
 L.O.D. Right (counter clockwise)  
 STARTING POSITION: Rt. foot free, facing center, Hands joined at  
 head level



<u>MEASURE</u>	<u>STEPS</u>	<u>BASIC</u>
I 	1,2	Lift Rt. foot twice (slow, quick)
	3	Step sideward right on Rt. foot (quick)
	4	Step left foot behind Rt. foot (slow)
	5	Step right face L.O.D. (quick)
II 	6	Step on Left foot (slow)
	7	Lift on Left foot (quick)
	8	Step on Rt. foot turning slightly to face center (quick)
	9	Cross and step on Left in front of Right (slow)
	10	Step back on right foot facing center (quick)
III 	11,12	Lift Left foot twice (slow) (quick)
	13	Step sideward Left facing slightly left (quick)
	14	Cross and step on Rt. in front of left (slow)
	15	Step back on left (quick)

<u>MEASURE</u>	<u>STEPS</u>	<u>VARIATION</u> (As the music gets livelier and faster)
II 	6	Skip right as you step left (slow)
	7	Hop on left (quick)

\* \* \* \* \*

**ADDITIONAL RECORDS:**

Songs of Western Macedonia  
 Society for the Dissemination of National Music  
 Ersis 9 & Pulcherias, Athens 707  
 Simon Karras & Mary Vouras: SDNM-109

FOLKLORE DANCES OF GREECE-MAKEDONIA  
 Intersection Records: IR-012-11) 331/3 RPM  
 By Simos Kostandinou  
 Supervised by Athan Karras  
 Recorded in Florina, Greece

RAQASSAT ES-SAN'IA

(Yemenite Jewish)

As taught by Bill Burke at the 1976 Mendocino Folklore Camp. From a film made in an immigrant village, Abou Shusha.

Record: Folkraft FR-4114 (45 rpm) (4/4 meter)

Formation: Separate M's and W's lines; hands held palm to palm, elbows bent at right angles, and held close to body. End persons can use free hand to grasp opposite forearm.

This record has two dances on it; I am teaching only the first one.

Meas. Figure I (Basic)

1 Step R across L, placing ft close beside L (ct 1); step diag. bwd to L on L (2); step back on R (3); step fwd across R on L ft (4).

2-8 Repeat meas 1 seven more times.

Figure II (Turns with arms up)

1 Large step fwd on R, swinging both hands sharply up overhead and making 1/4 turn to L (1); with hands still up, continue to turn to L, walking back to orig. posn with 3 steps (L, R, L) (cts 2, 3, 4); bring arms down sharply (&).

2-4 Repeat meas 1 three more times.

Figure III (Forward and back)

1 Step fwd on R (1); step on L beside R (2); step back on R (3); step on L beside R (4).

2-4 Repeat meas 1 three more times.

Figure IV (Squat walk)

1 Small leap fwd on R (1); going into full squat, knees straight fwd, step fwd on L (2); still in squat, step fwd R, L (3,4).

2 Rising up, step back R (1); step back L, R (2,3); step L beside R (4).

3-4 Repeat meas 1-2 twice more.

Figure V (Basic)

1-8 Repeat Figure I.

Figure VI (Turns with shldr hold)

1 Step fwd on R, at same time bending upper body to the L, making a 1/4 turn to the L, and placing both hands on the shldr of the person in front of you (1); continuing another quarter-turn to the L, let go of shldr and step L without moving L ft very far (2); repeat the same movements of cts 1 and 2 once more to end facing original direction, having made one full turn in place CCW (3,4). (Straighten body on cts 2 and 4).

2-6 Repeat meas 1 four more times.

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Taught by Dean Linscott at the 2001 Kolo Festival.

**Marilyn Smith**



# RONDEAU DE GAREIN

(France)

Line dance from Gascogne, learned in Toulouse, summer 1986.

**FORMATION:** Line, leading to L (CW), hands joined, R over L, arms bent at elbows or hands joined down at sides. If possible, alternate men and women in the line.

**RHYTHM:** 2/4

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Meas.

PATTERN

---

4 meas. INTRODUCTION

- 1 Facing ctr, lift slightly on R ft (preparatory lift, ct ah), step to L on L (ct 1), step on R beside L (ct &), step slightly L on L (ct 2).
- 2 Facing ctr, step on R ft, crossing over in front of L (ct 1), step to L on L (ct &), step on R ft, crossing over in front of L (ct 2).
- 3 Step in place on L ft (ct 1), bounce twice in place on L ft, kicking R ft fwd slightly from knee, (knee is bent) and retracting R ft slightly (cts 2 &).
- 4 Step back slightly on R ft (ct 1), with slight preparatory lift on R ft (ct &), close L to R with L heel next to R and toes turned slightly out to L (ct 2).

Repeat dance from beginning.

Dance description by Marilyn Smith

# CARNAVAL DE LANZ

(Pays Basque, France)

Learned from Thierry Bouffard, summer 1997.

FORMATION: Individual dancers in a circle, facing LOD (CCW). Arms up about shoulder height.

RHYTHM: 2/4

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## MEASURE

## PATTERN

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INTRODUCTION: Let slow music go by for introduction.

### PART A

- 1 Step fwd on R ft (ct 1), step on ball of L ft in front of R ft with L heel turned slightly to R (ct &), step on R ft in place (ct 2)
- 2 Step back on L ft, leaving ball of R ft on floor and turning both heels diagonally L (ct 1), step back on R ft, leaving ball of L ft on floor and turning both heels diagonally to R (ct 2)
- 3 Step on L ft in place (ct 1), step on ball of R ft in front of L ft (ct &), step on L ft in place (ct 2)
- 4 Step diagonally back to R on R ft, turning body slightly to R (ct 1), step on L ft in place (rocking step) (ct 2)
- 5 Turning one full turn CCW, step R, L, R (cts 1 & 2)
- 6 Step diagonally back to L on L ft, turning body slightly to L (ct 1), step on R ft in place (rocking step) (ct 2)
- 7-8 Repeat meas 5-7 with opp ftwk and in opp direction (CW)

### PART B

- 1 Step fwd on R ft (ct 1), step on ball of L ft in front of R with L heel turned slightly to R (ct &), step on R ft in place (ct 2)
- 2 Step diagonally back to L on L ft, turning body slightly to L (ct 1), step on R ft in place (rocking step) (ct 2)
- 3 Turning one full turn CW, step L, R, L (cts 1 & 2)
- 4 Step diagonally back to R on R ft, turning body slightly to R (ct 1), step on L ft in place (rocking step) (ct 2)
- 5 Turning one full turn CCW, step R, L, R (cts 1 & 2)

Carnaval de Lanz - Page 2

6 Repeat meas 2  
7-8 Repeat meas 3-4  
9-16 Repeat meas 1-8

Dance repeats from the beginning.

Dance description by Marilyn Smith

**LA BRANDE**  
(Berry, France)

La Brande is a circle dance from Berry, France. Learned in France, summer 1982.

FORMATION: Dancers in a single circle, facing LOD (CCW). Arms are relaxed at sides.

RHYTHM: 2/4

STEPS &  
STYLING:

Traveling Pas de Bourrée: Step fwd on L (ct 1); step on R slightly fwd (ct &); step on L slightly fwd (ct 2). Step alternates.

Pas de Bourrée Epaulé - 4 meas to complete:

Meas 1: Facing LOD with L shldr twd ctr, take a large step twd ctr on L, turning 1/2 turn CCW to end facing RLOD with R shldr twd ctr (ct 1); step on R beside L (ct &) step on L beside R (ct 2).

Variation: Dance ct 1 as described above (ct 1); bring R ft beside L, ankles almost touching and R ft parallel to floor but bearing no wt (ct &); hold (ct 2).

Meas 2: Decalagé: Step on R beside L, bending R knee more than usual and starting to reach to L side with L (ct 1); step sdwd L on L (ct &); step on R beside L (ct 2).

Meas 3: Take a large step away from ctr on L, turning 1/2 turn CW to end facing LOD with L shldr twd ctr (ct 1); step on R beside L (ct &); step on L beside R (ct 2)

Variation: Dance ct 1 as described above (ct 1); bring R ft beside L, ankles almost touching and R ft parallel to floor but bearing no wt (ct &); hold (ct 2).

Meas 4: Repeat meas 2 (Decalagé).

Styling is smooth and flat, wit steps taken on the full ft. Knees are slghtly bent throughout.

---

MEASURE

PATTERN

---

8 meas

INTRODUCTION

1-16

PART A - Bourrée Epaulé

Beg with L ft, dance 4 Pas de Bourrée Epaulé.



PART B -Traveling

- 1 Beg with L ft, dance 1 Traveling Pas de Bourrée twd ctr, making 1/2 turn CCW on ct. 1.
  - 2 Continuing the CCW turn, dance 1 Traveling Pas de Bourrée beginning with R ft and travel out to original circle. End facing LOD having completed 1 full CCW loop during meas 1-2.
  - 3-4 Travel in LOD with 2 Traveling Pas de Bourrée steps, beginning with L ft.
  - 5-16 Repeat meas 1-4, PART B, three more times.
- Repeat dance from beginning.

Dance description by Marilyn Smith

**Yves Moreau**



# DIMITRIJA

Димитрия  
(Bulgaria - Pirin)

A dance from the region of Petrič in SW Bulgaria near the Greek-Macedonian border.  
Source: Kiril Andonov, summer 1970.

**Pronunciation:** Dee-mee-TREE-ya  
**Music:** Yves Moreau BMA-CA-201  
**Rhythm:** 2/4  
**Formation:** Mixed lines, hands in "W" pos. Face LOD wt on L.  
**Style:** Proud and light.

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**Meter:** 2/4

**Pattern**

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1-12 Introduction (instrumental music): No action.

## 1. Basic pattern

- 1 Travelling in LOD, step onto R (1) step onto L (2)
- 2 Repeat pattern of meas 1
- 3 Travelling in LOD, 3 little steps R-L-R
- 4 Travelling in LOD, 3 little steps L-R-L
- 5 Facing ctr, step onto R (1) raise L knee (2)
- 6 Step fwd on L (1) raise R knee, bringing it behind L leg (2)
- 7 Step back onto R (1) raise L knee (2)
- 8 Step on L to L, arms extend fwd and downward (1) step on R in front of L (2)
- 9 Step on L to L, arms extend fwd and upward (1) step on R behind L (2)
- 10 Step on L in place (1) raise R knee (2)
- 11 Step on R in place (1) raise L knee (2)
- 12 Three small light steps in place, L-R-L, arms go fwd and down to sides

## 2. Forward & back

- 1 Slight lift onto L, extending R leg fwd and both arms (1) step onto R fwd, arms continue downward (&) step onto L fwd, arms go bkwd (2)
- 2 Repeat action of meas 1 with arm motion
- 3 Step down onto R, L knee (1) touch ball of L ft (&) step down onto R ft (2)
- 4 Repeat action of meas 3, with opp ftwrk
- 5-8 Repeat action of meas 1-4, but travelling bkwd (away from ctr)

**Repeat dance from beginning**

**Presented by Yves Moreau**

Meter: 9/8

Pattern

**6. Right foot behind left knee «Desna noga zad koleno»**

- 1 Place R ft behind L knee and twist it out to R (1,2) twist it across to L (3,4)
- 2 Repeat pattern of meas 1
- 3-4 Repeat pattern of meas 1-2, Fig. 1 (basic *Dajcovo*)
- 5-8 Repeat pattern of meas 1-4

**7. Touch and brush «Zizaj Nane»**

- 1 Wt on L and turning to face L, touch ball of R ft sharply (1) pause (2) facing ctr, "kick-brush" R ft fwd, straight leg (3) pause (4)
- 2 Do one basic *Dajcovo* step (Fig. 1)
- 3-4 Repeat pattern of meas 1-2, with reverse ftwrk
- 5-8 Repeat pattern of meas 1-4

**8. "Digging" heels «Kopaj Nane»**

- 1 Facing ctr, wt on L, hop on L (1) step on R in place (2) step on L in place (3) extend R leg out diag fwd, straight knee, and tap R heel sharply on ground (4)
- 2 Three steps in place R-L-R (1,3) extend L leg out diag fwd and touch heel as in previous measure
- 3 Repeat pattern of meas 2 with reverse ftwrk
- 4 Repeat pattern of meas repeat pattern of meas 4
- 5-8 Do 4 meas of *Dajcovo* steps (but starting on the R ft)
- 9-12 Repeat pattern of meas 1-4, with opp ftwrk

**Note:** Leader calls figures at will. Number of basic steps between figures can vary from 4 to 8. If there is music left, sequence repeats from beginning until end of music

**Calls:** (L= leader; D = dancers)

**1. Leader: Dajčovo (optional call)**

2. (L): Čukni nane! (D): Čukam, čukam! (L): Asegade! (D): Ajde Nane !
3. (L) Četri napred, četri čukni! Asegade! (D): Ajde Nane!
4. (L) Lulaj Nane! (D) Lulam, lulam! (L): Asegade! (D): Ajde Nane !
5. (L) Desna noga na koleno! Asegade! (D): Ajde Nane!
6. (L) Desna noga zad koleno! Asegade! (D): Ajde Nane!
7. (L): Zizaj nane! (D): Zizam, Zizam! (L): Asegade! (D): Ajde Nane !
8. (L): Kopaj nane! (D): Kopam, Kopam! (L): Asegade! (D): Ajde Nanc !

Presented by Yves Moreau

# MÂŽKI BUENEK

МЪЖКИ буенек  
(Bulgaria)

Traditional men's dance from the region of Elhovo in Eastern Thrace. It was usually danced in winter or early springtime. Women also do similar "buenek" dances for the St. Lazarus Day ritual.

**Pronunciation:** MUSH-skee Boo-eh-neck  
**Music:** Yves Moreau CD: BMA-CA-2001  
**Rhythm:** 2/4  
**Formation:** Mixed lines, belt hold, L over R or hands joined down at sides. Wt on L (bent knee). Face R of ctr (LOD)  
**Style:** Earthy heavy steps, slight knee bend.

Meter: 2/4	Pattern
1-16	Introduction . No action.
	<b>1. Basic "buenek" travel</b>
1	Step on R, straightening L knee (1) step onto L with slight knee bend (2)
2-16	Repeat pattern of meas. 1
	<b>2. Strong step to center</b>
1	Face ctr, strong stamping-like step to R and slightly fwd (1) bring L ft along side of R calf (2)
2	Repeat pattern of meas 1, with opp ftwrk (still moving fwd)
3-8	Repeat pattern of meas 1-2, three more times
9	Step bkwd and slightly R onto R ft (legs apart, in half-sitting pos) (1) light bounce onto R ft (2)
10	Repeat pattern of meas 9 with opp ftwrk, still moving bkwd
11-16	Repeat pattern of meas 9-10, three more times
	<b>3. Travel step with stamp and click</b>
1	Facing ctr, sharp stamping-like step onto R to R (1) small hop onto R (2)
2	Small crossing step onto L in front of R (1) small hop onto L, picking up R ft in back (2)
3	Two small steps bkwd, R-L
4	Click R ft sharply to L (1) pause (2)
5-16	Repeat pattern of meas 1-4, three more times

**Dance repeats from beginning**

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Meas 13-16: Letting go of hands, travel alone out to R, moving away from ctr (CW) and gradually coming back to face ctr using small running steps R-L-R, L-R-L, R-L-R, L-R-L. Note: while doing this pattern, the hands do special motion: close fist inwards (1) pause (2) extend fingers & hands stretched out (3)

Dance repeats from beginning

**Presented by Yves Moreau**

# OPAS (Mali Izvorski)

Мали Изворски Опас  
(Bulgaria)

A variation on the popular Opas dance type found throughout Dobrudža. From the village of Mali Izvor near the town of Dobrič.

**Music:** Yves Moreau CD: BMA-CA-2001  
**Rhythm:** 2/4  
**Formation:** Short lines, belt hold, L over R or front basket hold. Wt on L. Fac ctr.  
**Style:** Heavy, bent knees and proud, straight upper body.

Meter 2/4	Pattern
1-4	Intro. music. No action.
	<b>1. Basic Pravo</b>
1	Facing ctr, step on R to R (1), step on L in front of R (2)
2	Step on R to R (1) lift L leg up, bent knee (2)
3	Step on L in place (1) lift R leg up, bent knee (2)
	<b>2. Pravo with close</b>
1-2	Repeat pattern of meas. 1-2, Fig. 1
3	Step on L in place (1) lift R leg up but with circular motion out to R side and fwd (2)
4	Close R to L, bending upper body fwd (1) Pause (2)
	<b>3. Stamping Pravo</b>
1	Step on R to R with heavy flat-footed accent (1) step on L in front of R with same heavy flat footed accent (2)
2	Quick flat step on R slightly R, lifting L knee (1) quick flat stamp with ball of L next to R with wt (&) quick flat hop on R in place (2) quick flat stamp with L next to R, no wt (&)
3	Heavy step with L slightly to L (1) sharp stamp with R, no wt, next to L (2)
	<b>4. Right and left</b>
1	Large step to R with R (1) large step on L behind R (2)
2	Large step on R to R (1) bring R leg close to R and out to L diag. with straight knee (2)
3-4	Same as meas. 1-2 with reverse dir and ftwrk
	<b>5. Stamping Pravo with close</b>
1-3	Same as meas. 1-3, Fig. 3
4	Stamp with R slightly fwd, no wt (1) stamp again with R, no wt (2)
5	Heavy step slightly fwd on R (1) hop on R, L leg extends fwd (2)
6	Heavy step slightly fwd on L (1) bring R ft behind L calf (2)
7	Step back on R (1) step back on L (2)
8	Step on R to R, twisting to R (1) hop on R swinging L knee across R (2)
9-10	Repeat pattern of meas 2-4, Fig. 2

Leader calls figures at will

Description by Yves Moreau