

the 51st Annual

Kolo Festival

Syllabus

of Dance Descriptions

November 28-30, 2002
Russian Center, San Francisco



World-Class Folkdance and Singing Teachers

*Bora Özkök

*Kathy Hindman

*Boris "Kete" Ilievski

Sani Rifati

Mary Sherhart

Turkish Dances

Serbian Dances

Macedonian Dances

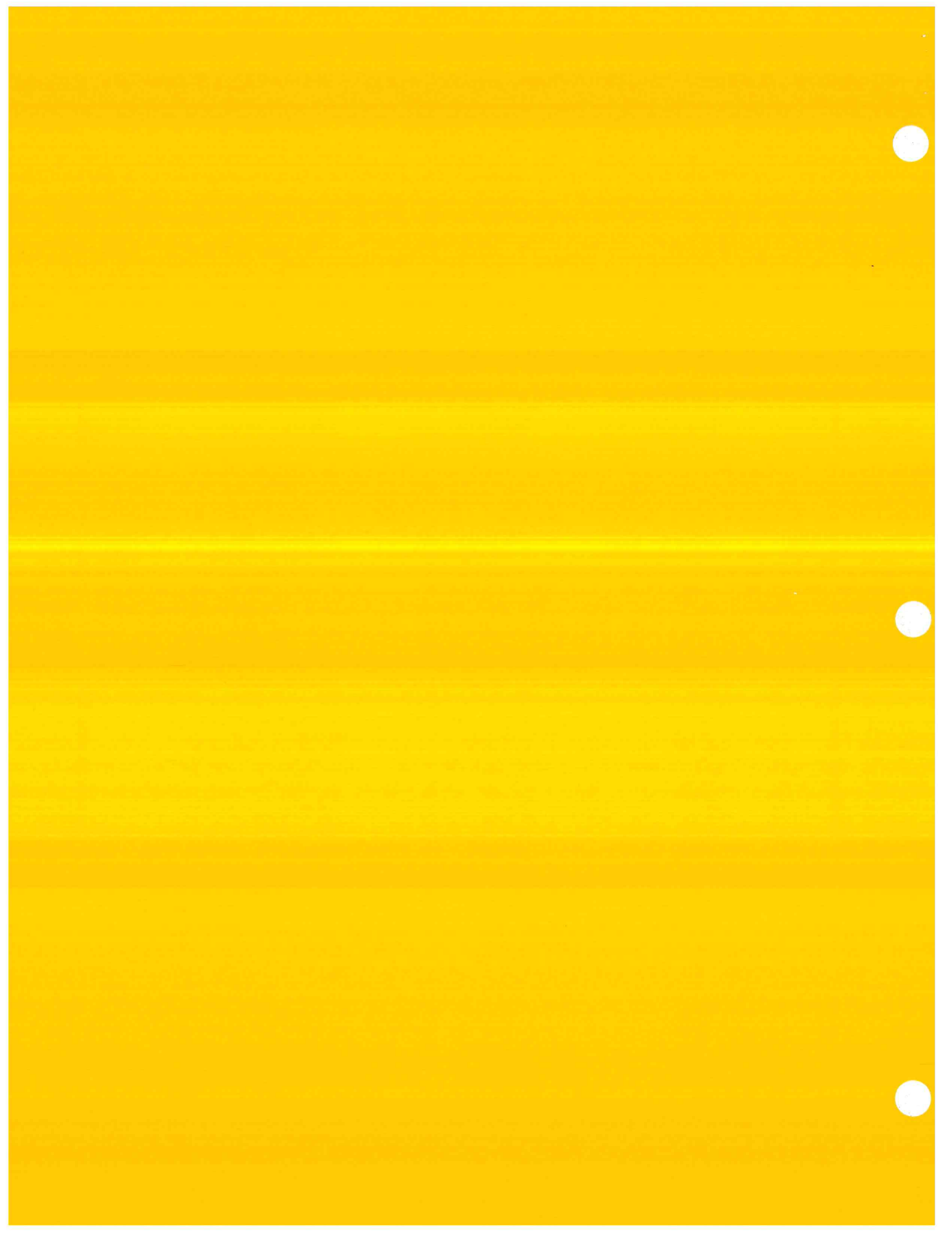
Romany Dances

Balkan Singing

(*notes included in syllabus)

Kathy Hindman





Bela Rada
(Kaludjerce-Leskovac-Serbia)

Source: Selo Kaludjerce, Desa Djordjević.
Pronunciation: BEH-lah RAH-dah
Music: Serbian Village Dances KF '02'
Meter: 2/4.
Formatio: Line or open circle. Leader at R end. Belt hold or back basket hold, R arm under, L arm over. Facing center. Wt. is on L ft.
Styling: Steps are light and lively. May bend forward at times on the running steps.

Meas Part 1 Running steps

- 1 Step on R ft to R (ct 1); step onto L ft across in front of R ft (ct &); step on R ft to R (ct 2); step onto L ft across in front of R ft (ct &).
2-3 Repeat meas 1.
4 Step on R ft to R (ct 1); step onto L ft across in front of R ft (ct &); step on R ft to R side, L ft lifts behind (ct 2); hop on R ft in place and kick L ft forward low and with a ccw motion (ct &).
5-8 Repeat meas 1-4 with opposite footwork and direction.

Part 2 Side to side

- 9 Step on R ft to R side (ct 1); step onto L ft across in front of R ft (ct &); step on R ft to R side (ct 2); hop on R ft in place and kick L ft forward low and with a ccw motion (ct &).
10 Repeat meas 9 with opposite footwork and direction.
11-16 Repeat meas 9-10 three more times.

Presented by
Kathy Hindman

Gružanka
(Gruža-Šumadija-Serbia)

Source: Desa Djordjević.
Pronunciation: GR00-zhan-kah.
Music: Djordjević 1996 #2 Side A-2, or any other recording of Gružanka.
Meter: 2/4.
Formation: Line. Leader at R end. Hands joined and down in V position. Wt on L ft.
Styling: Free foot lifts up in back and moves thru at mid-calf level.

Meas Step 1
1 Facing R of center, step on R ft to R (ct 1); hop on R ft (ct 2).
2 Step on L ft across in front of R ft (ct 1); hop on L ft (ct 2).
3 Step on R ft to R (ct 1); step on L ft across in front of R ft (ct 2).
4 Step on R ft to R (ct 1); hop on R ft in place (ct 2).
5-8 Repeat meas 1-4 with opposite footwork and direction.

Step 2 Body turns diagonally to L and R.
9 Step on R ft across in front of L ft (ct 1); step on L ft to L (ct 2).
10 Step on R ft in place (ct 1); hop on R ft in place (ct 2).
11-12 Repeat meas 9-10 with opposite footwork and direction.
13-20 Repeat meas 9-12 two more times.

Note - On meas 20 the body stays facing diagonally to the R, and is ready to begin Step 1.

Presented by
Kathy Hindman

Neda Grivne
(Selo Jablanica, Boljavac - Serbia)

Source: Selo Jablanica.
Pronunciation: NAY-duh GREEV-neh
Music: Serbian Village Dances KF `02'
Meter: 2/4
Formation: Line. Leader on R. Hands joined
and up in W position. Wt on L ft.
Facing diagonally to the R.
Style: Touches are directly in front with
ball of foot.

Meas.

- 1 Step on R ft to R (ct 1); step on L ft to R (ct 2).
- 2-4 Repeat meas. 1 (8 walking steps total).
- 5 Step with R ft to R side, facing center (ct 1); close ball of L ft to R ft (ct 2).
- 6 Step to center on L ft (ct 1); touch ball of R ft fwd (ct 2).
- 7 Step to center on R ft (ct 1); touch ball of L ft fwd (ct 2).
- 8 Step straight back onto L ft (ct 1); step straight back onto R ft (ct 2).
- 9 Step straight back onto L ft (ct 1); touch ball of R ft fwd (ct 2).
- 10 Step to center onto R ft (ct 1); hold (ct 2).
- 11 Small step back onto L ft (ct 1); small step back onto R ft (ct 2).
- 12 Small step back onto L ft (ct 1); touch ball of R ft fwd (ct 2).

Presented by
Kathy Hindman

Polomka
(Jablanica, Crnorečja-Boljevac-Serbia)

Source: Selo Jablanica, Desa Djordjević.
Pronunciation: POH-lohm-kah.
Music: Serbian Village Dances KF '02'
Meter: 2/4.
Formation: Line. Leader at R end. Belt hold.
Facing center. Wt on L ft.
Styling: Dance moves slightly to the left one step each repetition, and contracts and expands slightly. Body faces center at all times.

Meas.

- 1 Step in place on ball of R ft (ct-a); step to center on flat L ft (ct 1).
- 2-3 Repeat meas 1, two more times.
- 4 Step to center on flat R ft, left foot lifts up in back (ct 1) hold (ct 2).
- 5 Step diagonally backwards to the L onto ball of L ft (ct 1); hold (ct 2). Weight is shared on both feet, R ft remains in place.
- 6 Step straight back onto R ft (ct 1); hold (ct 2).
- 7 Step straight back onto L ft (ct 1); step straight back onto R ft (ct &).
- 8 Step straight back onto L ft (ct 1); hold (ct 2).

Presented by
Kathy Hindman

Potam Po Navam Djevojčē
(Kaludjerce, Leskovac - Serbia)

This dance is also called **Suvo Oro**. This particular version is from the village of Kaludjerce which is in the region around Leskovac, Serbia. This is one of the older types of dance originally done only to singing. I learned this dance in 1983 from the villagers of Kaludjerce, Serbia.

Pronunciation: PO-taum Po NAH-vam JAY-voy-cheh
Cassette: Serbian Village Dances KF '02'
Meter: 2/4
Formation: Line or open circle. Leader at R end. Hands joined and held up in W position. Wt is on L ft.
Styling: All steps are flat-footed. Kicks are kept low with no preparatory lift bkwd. Arms bounce slightly down and up with each step.

Meas.

- 1 Step on R ft to R (ct 1); step on L ft across in front of R (ct 2).
- 2 Step on R ft to R (ct 1); kick L ft towards ctr (ct 2).
- 3 Small step straight back on L ft (ct 1); small step straight back on R ft (ct 2).
- 4 Small step straight back on L ft (ct 1); kick R ft towards ctr (ct 2).

Direction of movement:

On meas 1 & 2 the dance moves slightly in at an angle. Meas 3 & 4 moves the dance back out.

Presented by
Kathy Hindman
Fresno Festival
Oct. 21, 2000

Stara Vlajnja
(East Serbian Vlach)

Source: Rodika Nika, film.
Pronunciation: STAH-rah VLAH-ee-nyah.
Music: Serbian Village Dances KF '02'
Meter: 2/4
Formation: Line. Leader at R end. Alternating M and W.
Hands joined with M hands on top of W hands
and up in W position, hands forward. Dance
faces center.

Intro: 3 meas.

Meas

- 1 Facing center, step on R ft to R side, L leg moves across in front of R leg (ct 1); hop on R ft in place, L leg finishes crossing (ct 2).
- 2 Step onto L ft (where it wound up at) R ft stays back and moves to R (ct 1); hop on L ft in place, R ft finishes move to R (ct 2).
- 3 Step on R ft (where it wound up at) (ct 1); step on L ft across in front of R ft (ct 2).
- 4 Step on R ft to R side, L ft is low in front towards center (ct 1); hop on R ft in place, L ft remains where it's at (ct 2).
- 5 Step on L ft in place or slightly fwd, R ft lifts slightly up in back (ct 1); hop on L ft in place (ct 2).
- 6 Step on R ft in place, L ft lifts slightly in back (ct 1); hop on R ft in place (ct 2).
- 7 Step on L ft in place or slightly fwd R ft lifts slightly in back (ct 1); step on R ft in place, L ft lifts slightly in back (ct 2).
- 8 Step on L ft in place, R ft lifts slightly in back (ct 1); hop on L ft in place, R ft remains where it was (ct 2).

Variations

Meas

- 1 Step on R ft in place (ct 1); step on L ft in place (ct &); step on R ft in place (ct 2).
- 2 Step on L ft across in front of R ft (ct 1); step on R ft in place (ct &); step on L ft in place (across in front of R ft), (ct 2).

Meas

- 4,5,6&8 On count 2 of each meas you can do a low sharp kick fwd towards center with free foot.

Meas

- 7 Step on L ft in place (ct 1); stamp R ft in place, no weight (ct &); step on R ft in place (ct 2); stamp L ft in place, no weight (ct &).

Presented by
Kathy Hindman

Staro Kolo
(Kaludjerce, Leskovac - Serbia)

This dance is from the village of Kaludjerce, which is in the region around the city of Leskovac, Serbia. The name means "Old Wheel". There are a lot of dances called Staro Kolo and they have one thing in common and that is they have a basic step followed by a ruchenitza step. These dances may be holdovers from the time of the Bulgarian rule over what is now Serbia. I learned this dance in 1983 from the villagers of Kaludjerce, Serbia.

Pronunciation: STAH-roh KOH-loh
Cassette: Serbian Village Dances KF '02'
Meter: 2/4 and 7/8
Formation: Line or open circle, leader at R end. Hands joined and held down in V position. Wt is on L ft.

Meas. Figure 1 2/4 meter
1 Step on R ft to R (ct1): hop on R ft (ct &); step on L ft to R (ct 2); hop on L ft (ct 2).
2 Step on R ft to R (ct 1); step on L ft to R (ct &); step on R ft to R turning to face ctr(ct 2); hop on R ft (ct &).

Repeat meas 1 & 2 with opp ftwk and direction.

Meas. Figure 2 7/8 meter
1 Step R ft in place (ct 1); step L ft in place (ct &); step R ft in place (ct 2).
2 Step L ft in place (ct 1); step R ft in place (ct &); step L ft in place (ct 2).
3-8 Repeat meas 1 & 2, 3 more times. 4 times in all.

Presented by
Kathy Hindman
Fresno Festival
Oct. 21, 2000

Sestorka Krupna
(Nišave-Serbia)

Source: Dobrivoje Putnik.
Pronunciation: SHEHS-tore-kuh CROUP-nuh.
Music: Folkraft LP-54 side B band 4.
Meter: 2/4.
Formation: Short lines. Leader on R end. Belt hold. Wt is on L ft.
Styling: Steps are on whole foot. Slight forward lean of body. On first set of leans, the leader may yell EE-hah, and on the second set of leans the line responds with OH-pah.

Meas

- 1** Facing slightly R of center, step on R ft to R (ct 1); step on L ft across in front of R ft (ct 2).
2-3 Repeat meas 1.
4 Facing center, step R ft to R side, bending R knee slightly (ct1); step L ft to L side, bending L knee slightly (ct 2).
5 Facing slightly R of center, step on R ft to R (ct 1); step on L ft across in front of R (ct2).
6 Step on R ft to R (ct 1); small hop on R ft while kicking L ft forward and low (ct 2).
7 Facing slightly L of center, step on L ft to L (ct 1); step on Rft across in front of L ft (ct 2).
8 Facing center, step on L ft to L side, bending L knee slightly (ct 1); step on R ft to R side, bending R knee slightly (ct 2).
9-10 Repeat meas 5-6, reversing footwork and direction.
11-12 Repeat meas 5-6.
13-14 Repeat meas 5-6, reversing footwork and direction.

Cues for dance;

step 2,3,4,5,6, lean-lean, R 2,3 kick, L 2, lean-lean, L 2,3 kick, R 2,3 kick, L 2,3 kick.

Presented by
Kathy Hindman

Tedena
(Jablanica, Crnorečja-Boljevac-Serbia)

Source: Selo Jablanica, Desa Djordjević.
Pronunciation: TEH-dee nah.
Music: Serbian Village Dances KF '02'.
Meter: 2/4.
Formation: Line. Leader at R end. Belt hold. Wt is on L ft.
Styling: At the end of each running sequence there is an abrupt turn to face center. All moving steps are running steps.

Meas.

1 Facing slightly right of center, step on R ft to R (ct 1); step on R ft across in front of L ft (ct 2).
2 Repeat meas. 1.
3 Step on R ft to R (ct 1); hop on R ft in place abruptly facing center and kick L ft low towards center (ct 2).
4-6 Repeat meas 1-3 with opposite footwork and direction.
7 Repeat meas 1.
8 Repeat meas 3.
9 Repeat meas 1, with opposite footwork and direction.
10 Repeat meas 3, with opposite footwork and direction.
11 Facing center, step on R ft in place (ct 1); hop on R ft and kick L ft low towards center (ct 2).
12 Step on L ft in place (ct 1); hop on L ft and kick R ft low towards center (ct 2).

Presented by
Kathy Hindman

Vlasinka
(Kaludjerce, Leskovac - Serbia)

I learned this dance in 1983 from the villagers of Kaludjerce, Serbia. I also learned another similar version from Desa Djordjević at the 1987 Ljetna Skola Folkloru in Lipik, Croatia.

Pronunciation: VLAH -seen-kah
Cassette: Serbian Village Dances KF '02'
Meter: 2/4
Styling: All kicks are low in front, and also may have a preparatory lift in back.
Formation: Line or open circle, alternating M & W. Leader at the R end. Back basket hold, W arms under, M arms over. Dance is done facing ctr.

Meas.

- 1 Step on R ft to R (ct 1); step on L ft across in front of R (ct 2).
- 2 Step on R ft to R (ct 1); step on L ft across in front of R (ct 2).
- 3 Step on R ft to R (ct 1); kick L ft low towards ctr (ct 2).
- 4 Step on L ft in place (ct 1); kick R ft low towards ctr (ct 2).
- 5 Step on R ft in place (ct 1); kick L ft low towards ctr (ct 2).

Repeat meas 1 - 5 with opp ftwk and direction.

Individual variations:

For meas 1 & 2

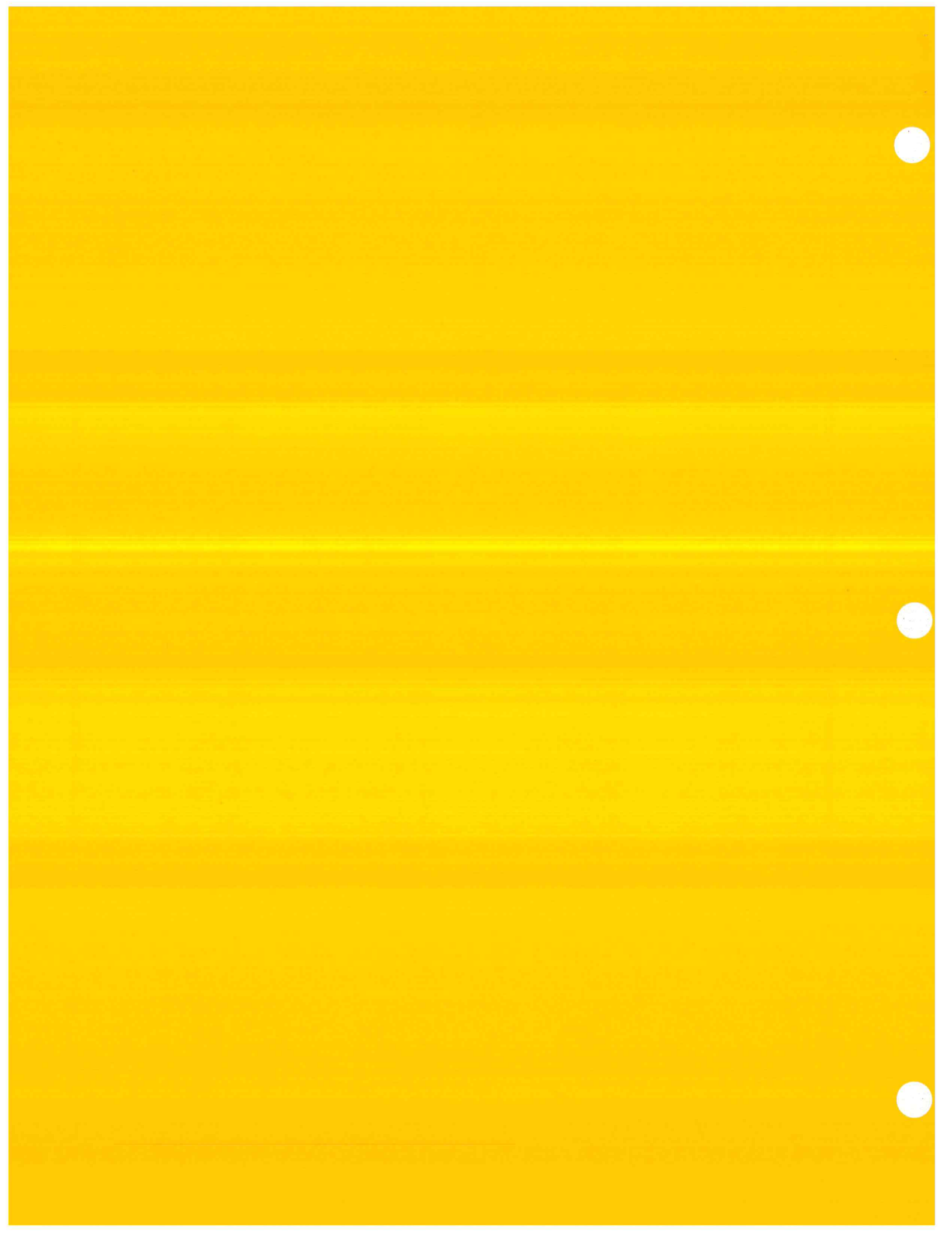
Hop on L ft (ct 1) step on ball of R ft to R (ct &): step on L ft across in front of R (ct 2).

This variation can be done at any time in place of meas 1 &/or 2, or both.

Presented by
Kathy Hindman
Fresno Festival
Oct. 21, 2000

Boris "Kete" Ilievski





RAMNO VELESKO (Ramno Veleshko)

Background information: The origin of the dance is Veles - town in Central Macedonia.
 Typical urban mixed dance one of the rare symmetrical pattern with the equal number of steps forward and backward.

The dance belongs to the new wave of folk creations with lot of influence of Western Europe. The majority of the elements are brought by the young Macedonians that spent some time abroad in the European metropolitans gaining their education.

The main characteristic is direction of the moving to the center or face to face as a difference is not a with the old tradition of archaic moving only to the right, to the right and back to the left and dancing in the spot.

Second halve of the 19 the century Bitola was Capitol of Macedonia under the Ottoman empire where many major countries of the world settled their diplomatic courts. That was direct contact of Macedonians with the Western Europe and the new folk dancing forms unknown before.

Dance is performed during weddings, religious festivities and other occasions.


















Formation: Open Circle, High hand hold,

Music: Accompaniment by Chalgii Orchestra

Rhythm: 4/4

Source: Stanimir Visinski - SMF Struga 86

Pattern	mea sure	count	note value	movement description
I	1	1		Facing diagonally R of the center, R ft step forward
		2		L ft step Forward
	2	1		R ft step forward
		2		L ft step forward
	3	1		R ft step forward
		2		L ft step forward
	4	1		R ft step forward Turning face to the center
		2		Low Hop step on the R and L ft low lifted in front of the R
	5	1		Facing diagonally L of the center. L ft step forward
		2		R ft step forward
	6	1		L ft step forward
		2		R ft step forward
	7	1		L ft step forward
		2		R ft step forward
	8	1		L ft step forward Turn face to the center
2			Hop step on L ft and R ft low lifted in front of the L	
9	1		R ft step to the R	
	2		L ft touches the ground with the tow forward	
10	1		L ft step to the L	
	2		R ft touches with the tow the ground forward	
11	1		R ft step forward	
	2		L ft step forward	
12	1		R ft step forward	
	2		L ft step forward	
13	1-2		Repeat measure 9 of Pattern I	
	14	1-2	Repeat Measure 10 of Pattern I	
15	1		R ft step backward	

			L ft step backward
	2		R ft step backward
16	1		L ft step backward
			R ft step backward
	2		L ft step backward
II.			
1			Repeat measure 1, pattern I
2	1		R ft steps frwd
			L ft steps frwd
	2		R ft steps frwd
3	1		L ft steps frwd
			R ft steps frwd
	2		L ft steps frwd
4			Repeat measure 4 pattern, I
5			Repeat measure 5 of the pattern I
6	1		L ft steps forward
			R ft steps forward
	2		L ft steps forward
7	1		R ft steps forward
			L ft steps forward
	2		R ft steps forward
8			Repeat measure 8 pattern I
9-16			Repeat measure 9-16 pattern I

Presented by:

Boris Ilievski - Kete

MASKOTO (Mashkoto)

Background information:

Origin: Aegean Macedonia, town of Voden (Edessa).

Character: Men's dance, which is the origin of the name in the same time since translated Mashkoto means men's dance. Slow at the beginning, gradually accelerating the tempo in the fast part. Very expressive, strong masculine movements and steps, where the leader has certain freedom in performing the figures, within the confines of that what is common to the dance, such as turns and squats. With specific and beautiful style, dance is performed during weddings, religious celebrations and other festivities.

One variation of the pattern of this dance, in some regions of Aegean Macedonia, with modified style, is also very famous under the name of "Trite Pata" ("Triple Step" or "Three times").







Hand hold: by the shoulders or high hand hold characteristic for Men's ("Teshki" - Heavy) dances.

Music: Accompaniment by Chalgii Orchestra, and recently by brass band














R 7/8 h y t h m :

Source: Dance group from Lerin (Florina), during performing at the festival in Levadia Greece July, 1965, lead by the Legend of Macedonian dances of Aegean Macedonia uncle Simo Konstantinou from Lerin.







Patter	Mea	count	note	Movement
	sure		value	Description
I	1	1		Facing diagonally R of Center, Hop on L ft frwd R knee high bent in front of the R ft
		2		R ft steps frwd
		3		Hop step on R ft frwd L knee high bent in front of R ft
	2	1		L ft steps frwd
		2		Hop step on L ft frwd, R knee high bent in front of L ft
		3		R ft steps frwd
	3	1		Turning face to the center, L ft steps frwd (to the ctre)
		2		R ft steps small step backward
		3		Hop step on R ft on place, L knee brought high bent forward
		1		L ft steps next to R ft on place
		2		R ft steps frwd
		3		L ft steps bckwd
Pattern II				
1	1	1,2,3		Repeat pattern I measure 1 count 1,2,3
		2		Repeat pattern I measure 2 count 1
		3		Turning face diagonally L of ctre, Extended L ft diagonally L of the ctre touches the floor with the toe while weight still on the R ft
2	2	3		Hold
		1		Hop step on R ft and transfer L ft behind R ft with wide open knee
		2		L ft steps bckwd
3	3	2		Turning face diagonally R of Ctre, R ft steps frwd
		3		L ft steps frwd
		Pattern III		
1	1	1		Face diagonally R of Ctre, Hop step on L ft frwd
		2		R ft steps frwd
		3		R ft hops frwd
		3		L ft steps frwd turning face to the centre directly in squat, L knee almost touching the floor

- | | | | |
|---|---|---|--|
| 2 | 1 |  | L ft hops in place
R ft join L ft on the floor |
| | 2 |  | Squat on both feet, knees detached |
| | 3 |  | Rise up from the squat on both feet |
| 3 | 1 |  | R ft hops in place, L ft lifted in front of
L ft join the R ft on the floor |
| | 2 |  | R ft steps in spot |
| | 3 |  | L ft steps in spot |

Pattern IV







- | | | | |
|---|---|---|--|
| 1 | 1 |  | Face diagonally R of Ctre, Hop on L ft frwd |
| | |  | R ft steps frwd |
| | |  | L ft steps frwd |
| | 2 |  | R ft steps frwd |
| | 3 |  | L ft steps frwd |
| 2 | 1 |  | Turning face to the Ctre, Hop on L ft in place |
| | |  | R ft steps frwd |
| | |  | L ft steps frwd |
| | 3 |  | R ft steps bckwrtd |
| 3 | 1 |  | Hop on R ft in place |
| | |  | L ft steps next to R ft |
| | |  | R ft steps diagonally L of Ctre in front of the L ft |
| | 3 |  | L ft steps bckwrtd |

Patter V - fast part

- | | | | |
|---|---|---|---|
| 1 | 1 |  | Quik hop step on L ft |
| | |  | R ft steps frwd |
| | |  | L ft steps in spot |
| | 2 |  | R ft steps frwd |
| | 3 |  | R ft hops frwd |
| | |  | L ft steps in spot face turning to the ctre |

Repeat Patern IV, measure 2, and 3 this time living the floor instead bouncing.

Pattern VI Turns

- | | | | |
|-----|---|---|---|
| 1-2 | | | Repeat pattern IV measure 1-2 count 1, 2, |
| 3 | 1 |  | Hop on R ft |
| | |  | L ft steps in spot |
| | 2 |  | Hop steps on L ft |
| | |  | R ft steps in spot |
| | 3 |  | Hop step on R ft |
| | |  | L ft steps in spot |

on this steps the dancers are performing single or double turn (1 or 2x360 degrees) with free hands held high and bent in the elbow (releasing the hands of the neighbouring dancers and linked back after the turns are completed)

Presented by:

Boris Ilievski - Kete

BUKITE

Background information:

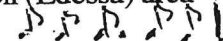
Origin: Town of Voden (Edessa) region and later spread out in the other areas of Aegean Macedonia.

Character: Ladies "Soborski" dance, performed during weddings, religious celebrations and other festivities. The pattern belongs to the "Krsteni" (Crossing) group of dances. The origin of the name is the song "Bukite Razvivaat" with which one the dance was accompanied.








Position of the hands: High ("W") handhold

Music: Accompaniment by "Chalgii" and "Brass Band" with two instruments in the rhythm sections: Drum (Brass type) and "Baraban" (small tapan with wire vibrator).














Costume: Voden (Edessa) area

Rhythm: 11/16 

Source: Blagoja Filipovski and Stojce Karanfilov and Atanas Kolarovski - "Tanec"

	Mea	count	note	Movement	Description
Pattern	sure	value			
I	1	1		From face to the Ctre, R ft steps to the R performing bounce and turning face to the L of the ctre repeat the bounce sliding and turning face to the L	
		2		L toe gently touching the ground performing another bounce, both lags in pli� and up	
		3		L ft steps frwd, turning face diagonally R of ctre	
	2	1-3		Repeat measure 1 count 1,2,3,	
		3	1		Face to the ctre, R ft steps forward
			2		L ft steps fwd
	4	3		R ft steps bckwd	
				L ft steps bckwd	
		2	1		L ft bounces in spot, while the R ft on the front part of the toes on the ground bouncing in the niece
			3		Second bounce in the same position
II	Repeat pattern I counts 1,2,3,				
4	1		Repeat pattern I, count 4, measure 1,		
			R ft steps bckwd,		
			L ft steps bckwd		
3			Bounce on both ft (repeated measure 3 of count 4 from pattern I)		
III					
1	1		Face diagonally to the R, R ft steps frwd and bounces in place		
			R ft hops in place		
			R ft hops in place		
			L ft steps frwd		
2			Repeat Pattern I measure 1		
	3,4		Repeat pattern I measures 3 and 4		

IV.

- | | | | |
|---|---|---|---|
| 1 | 1 |  | Face diagonally R of Ctre, R ft steps frwd |
| | 2 |  | R ft hops in place |
| | 3 |  | L ft steps frwd |
| | 4 |  | R ft steps frwd |
| 2 | 1 |  | L ft steps frwd |
| | 2 |  | L ft hops in place |
| | 3 |  | R ft steps frwd |
| | 4 |  | L ft steps frwd |
| 3 | | | Repeat Pattern I measure 3 |
| 4 | 1 |  | L ft steps bckwd |
| | 2 |  | R ft steps bckwd |
| | 3 |  | L ft steps bckwd |
| | 4 |  | R ft steps bckwd |
| | 5 |  | L ft steps frwd turning face diagonally R of ctre |

Presented by: Ilievski Boris - Kete

GAJDE (Gaide)

Background information:


Origin: Gypsy dance from Skopje region suburb of "Sutka" ("Suto Orizare").

Character: The name of the dance is given upon the music which is even electronic orchestra very successfully imitating the sound of Gajda (Bag Pipe).


















Pattern based on Macedonian dancing motives, performed with Gypsy's ingredients (spirit, enjoyment, style of performance). Traditionally Gypsy are using the dance motives existing in the region of their residency.

Mixed dance with high hand hold linked by the 5th small finger.

Music: Accompaniment by electronic orchestra and only on this melody. Chalgii Orchestra, is rare alternative.

Rhythm: 2/4 

Source: Gjulfidan Jusufovska and Mefo Idriz from "Sutka" - Skopje Seminar for Macedonian folklore - Struga 1988

Patter	Mea	count	note	Movement Description
	sure		value	
I	1	1		Facing diagonally R of the Center, R ft steps frwd
		2		L ft steps frwd
	2	1		R ft steps frwd
		2		L ft steps frwd
		3		R ft steps frwd
	3	1		L ft steps frwd
		2		R ft steps frwd
		3		L ft steps frwd
	4	1		Turning face to the centre, R ft steps to the R
		2		L ft lifted in front of the R ft
	5	1		Turning face diagonally L of the cntr, L ft steps frwd
		2		R ft steps frwd crossing in front the L ft
	6	1		Turning face to the cntr, L ft steps bckwrđ
		2		R ft steps bckwrđ
		3		L ft steps bckwrđ
	7	1,2		R ft steps to the R, while L ft lifted in front of the R ft
	8	1,2		L ft steps to the L, while R ft lifted in front of the L ft

Presented by:

Boris Ilievski - Kete

KUCANO (Kutsano)


Background information: With origin from Bitola region-Western Macedonia, this dance is with the similar characteristics as Pusceno, Bufsko, and Berance (Aegean Macedonia). This is understandable since the places Buf and Lerin the origin of the above dances are only 16 miles far from Bitola.

The only difference between this two dances is that the pattern (dancing phrase) of Kucano is longer for one more measure.

The name comes from the choreological characteristics of the one part of the pattern looking like limping, in Macedonian language "kuca"(kutsa). The figures squats and turns has been privilege generally for the leader of the dance (male only).

This is enjoyable dance and very frequently performed during all kind of occasions.






















Music: Accompaniment by Chalgija and modern instruments orchestra with large number of melodies.

Rhythm: 12/16 (7 + 5) 

Costume: Pelagonija region

Introduced by: Jonce Hristovski - professional dancer/singer of "Tanec" - 1962.

Pattern mea count note movement description

	sure	value		
I	1	1-2		Facing diagonally R of the center. Double bounce (hop step without leaving the ground) on L ft, with R knee lifted and bent forward
		3		R ft step forward
		4		L ft step forward across in front R ft
		5		R ft step forward
		2	1	
	2			Hop step on L ft
	3			R ft step forward
	4			L ft step forward
	5			R ft step to the R while turning face to the center
	3	1-2		Double bounce on R ft forward
		3		L ft step next to R ft
		4		R ft step in front L ft
		5		L ft step backward
		4	1-2	
	3			L ft steps forward
	4			R ft step forward
5			L ft step backward	
II	1-3			Repeat measure 1-3 from pattern I
	4	1		Facing to the center, While weight on the L ft, touch the ground with the R Ball, R of the L ft
		2-3		While the weight on the L ft, R Ball move the touch next to L ft
		4		R ft step backward
		5		L ft step forward
III	Figures: turns and squat generally only by the leader of the dance separately or combined			
	Repeat measure 1 count 1 of pattern I, performing one turn on the same (basic) steps of measure 2 and second turn continuing on measure 2 count 1, performing squat on measure 2 count 2 on both feet and landing on L ft.			
Repeat the measure 3 and 4 from the same pattern				

Presented by: Boris Ilievski - Kete

STANKINA

Background information: The origin of the dance is Lerin (Florina) but the dance is spread out all over the north Aegean Macedonia and also very popular in Voden (Edessa), and Kostur (Castoria) with minor difference in the performing style in each region.

In the first part of this century and before, the dance was known as men's dance or performed by woman but in two segregated groups. Recently is very frequently performed mixed by woman and men in the same semicircle.

The beginning of the dance is slow and very emotional. The second half is fast and ends, from semicircle, in snake formation moving all over the dancing place by the choice of the leader of the dance.

Formation: Open circle, high hand hold while performed slow part, and low hand hold when the tempo accelerates.

Rhythm: 11/8

Source: Uncle Simo Konstatinou from Lerin (Florina) Aegean Macedonia - Village of Ovcareni 1990.

Pattern	mea sure	count	note value	movement description
I	1	1		Facing diagonally R of the center. R ft step forward
		2		Hop step on R
		3		L ft step forward
	2	1		R ft step forward
		2-3		While weight on R ft L ft touches the ground L of the R ft
		3		L ft step backward
	3	2		R ft step backward
		3		L ft step forward
		II Facing diagonally R of the center, repeat measure 1 (count 1-2-3) from pattern I		
2	1		R ft step forward	
	2		L ft step forward	
	3		R ft step backward	
3	1-3	Repeat measure 3 (count 1-2-3) from pattern I		
III. (Transition to the fast part)				
Repeat measure 1-2 from pattern II and when tempo exhilarate				
3	1		L ft step backward	
	2		R ft step backward	
	3		L ft step backward	
	4		L ft hop in place	
IV. Fast part				
1	1		Facing diagonally R of the center, Hop on L ft forward	
	2		R ft step forward	
	3		Hop on R ft forward	
	4		L ft step forward	
2	1		L ft hops frwd	
	2		R ft step forward	
	3		L ft step forward	
	4		R ft step backward	
3	1,2,3,4	Repeat measure 3 count 1-2-3-4 of the pattern III		

After several times repeating the pattern moving to the R (counterclockwise), the leader continue the dance leading the group in curving form like snake crawling.

Presented by:

Boris Ilievski - Kete

OSOGOVKA

Background Information: This dance is known in very small location of East part of Macedonia and this is in several villages of the region of the mountain Osogovo.

Typical men's dance rich with the variety of the variations of the basic pattern, "Soborska" dance performed during the weddings, religious and other festivities.


This is one of the Macedonian dances that brings the dancers to the high spiritual expression of their emotions to the dance. Very often they are competing with their creativity, virtuosity and ability in performing the pattern and the variations. Transitions from one pattern/variation to the other is usually performed on the command of the leader of the dance or after his first performance of the new pattern/variation.

One version of the Pattern is adopted by the Albanian minority leaving in few mixt villages in that region. Therefore the name "Arnautot" (Turkish name for Albanian) can be also found as a name of the dance.














Formation: open circle, hand hold by the shoulders, and free hands in some moments of the performing.

Music: Accompaniment by Traditional instruments Gajda (mostly), Kaval, Supelka, Tapan

Costume: Ovce polska

Rhythm: 11/16 

Source: Mitko Aleksov former choreographer of "Tanec" - SMF Struga '88

Pattern	mea	count	note	movement
	sure		value	description
<u>Introduction pattern</u>				
	1	1		Face to the R, Free hands, L ft step forward, R arm move in front of the chest bent in about 90
		2		R ft step forward, L arm move forward in front of the chest bent in 90
		3		L ft step forward, R arm move forward in front of the chest bent in 90
		4		R ft step forward, L arm move forward in front of the chest bent in 90
This pattern is usually performed until all dancers are lined up and follow the leader. In most of the cases the pattern is repeated 4 times and with the last step, count 4, the hands are going up on the shoulders evry left arm in front of the arm of the left coo dancer.				
I	1	1-2		Facing to the center, body weight on the R ft, R ft down from the ball L ft touches the ground forward and lifted up in front of the R ft.
		3		Bounce (Hop step without leaving the ground) on R ft, L ft lifted up frwrd
		4-5		Lft step next to the R ft
	2	1		Turn face diagonally R of the center, R ft forward
		2		L ft step forward moving in front of the R ft
		3		Bounce (Hop step without leaving the ground) on L ft
		4-5		R ft step forward
	3	1-2		L ft step forward
		3		Bounce (Hop step without leaving the ground) on L ft
		4-5		R ft step forward, Face touring to the center
II	1-2			Repeat measure 1-2 from pattern I
	3	1		Leap from R ft on L ft forward
		2		R ft step forward
		3		Leap on L ft forward
		4-5		R ft step forward, Face touring to the center

Bora Özkök





BORA ÖZKÖK

The son of a military doctor father and school teacher mother, Bora was raised in Adana - Turkey. He started playing music in his early teens but concentrated and excelled in sports. He was an olympic swimmer as well as the marathon champion for Turkey. He came to the USA on an athletic scholarship for swimming and soccer in 1964, and he was selected an all-American in Berkeley in 1966; he graduated with a degree in architecture from Berkeley in 1970.

Devoting his life to the introduction and promotion of Turkish folk culture, dance, and music, Bora started to tour North America in 1971. Since then he has taught in all 50 states, Canada and all over the world in 20 other countries on 4 continents. Bora's first ever major teaching job was Kolo Festival 1970...

Since 1979 Bora has been organizing culturally oriented tours to Turkey. Since 1989 he has advertised nationally. Bora has formed the "CULTURAL FOLK TOURS INTL, in S. Diego" 1-800-935-8875 - A tour operating company. He has taken over 10,000 Americans to Turkey since 1989. He plans to expand his travel business, making Turkey much more familiar to the traveling public of North America. His company and his personal tours have been written up in almost all major newspapers and travel publications of N. America. You can visit his web site www.boraokok.com and visit his amazing hotel site; www.ccsappadociacavesuites.com. Bora is an accomplished musician playing many wind, string and percussion

instruments. He has played and produced many records. Bora is also the co-author of a recent book, Traditional Turkish Designs and Handicrafts. During The 2002 Kolo Festival, Bora will be using his 3 - cassettes - Each 1hr long "BORA'S OLD TIMES" and "BORA'S COLLECTIONS". Best of Bora - Bora Özkök was the first master teacher to introduce Turkish folk dances & music to North America & the world. He has also personally brought, introduced and greatly helped the careers of other Turkish dance teachers such as Ercüment Kılıç & Ahmet Lüleci...

Bora now only teaches folk dance in very special events such as the Kolo Festival and lectures nationally about his Turkey tours aside from personally leading a number of tours himself...

GUZELLEME -- KÖROGLU DAGLARI

TURKISH SYRTO

SOURCE: Typical Turkish step which can be danced to any of several tunes. One of them Köroglu, from Northwestern Turkey, is the name of a folk hero and also means "son of the blind man".

Music: Boras old Times. Side: 1 Band: 1

FORMATION: Mixed long lines, R shldr behind neighbor's L shldr.

STEPS & STYLING: The leader moves the line around the floor snake-fashion, as in Kendime. Lines should be tight and move as a unit. Begin at the start of any 4 meas phrase.

2/4

PATTERN

meas

THE STEP

- 1 In place, facing LOD, bend knees and place R fwd, both feet on floor (ct 1) step back onto L (ct 2) step R (ct &).
- 2 Moving and facing LOD, cross and step L in front of R, bending knees (ct 1) straighten and walk R,L (cts 2,&).
- 3 Facing ctr, in place, step R (ct 1) place L heel fwd (ct 2).
- 4 Still in place, step L (ct 1) place R heel in front and slightly to R, preparing to move LOD again on next meas (ct 2).

Step repeats to end of music.

Presented by Bora Üzkök

ALİ PAŞA (al-ee pash-a)
(Turkey)

SOURCE: Dance from western Turkey. Authentic Turkish steps arranged by Bora Üzkök, 1971.

MUSIC: Boras Collections Cassette. Side: 1 Band: 2

TIME: $5/4$ Dance is counted QQQS = 1,2,3,4

FORMATION: Mixed lines, hands held at shoulder level. Ends of lines hold handkerchief in free hand.

- Measure FIGURE I- Walking steps
- I Facing and moving LOD, small walking steps R,L,R (cts 1,2,3); point toe to LOD and hold for a $1/2$ ct., keeping wt on R (ct. 4).
- 2 Moving bwd to starting place, walk L,R,L (cts 1,2,3); tap R foot slightly while facing center.
- 3-4 Repeat meas I-2 except move to ctr. and back instead of LOD and back.
- 5-8 Repeat meas I-4.
- FIGURE II- Grapevine
- I Facing ctr and moving LOD, step R (ct 1); step L behind R (ct 2); step R (ct 3); step L in front of R (ct 4).
- 2 Repeat meas I, Figure II, except on ct 4, bring L together with R, keeping wt on R.
- 3-4 Repeat meas I-2, Figure II, opp ftwk.
- 5-8 Repeat meas I-4, Figure II.
- FIGURE III-
- I Facing ctr, cross R in front of L and brush it bwd (ct 1); brush R fwd (ct. 2); bring R back to place and step R (ct 3); slight stamp on L, taking wt (ct 4).
- 2 Repeat meas I, Figure III.
- 3 Facing ctr, step fwd on R (ct 1); step bwd in place on L (ct 2); step bwd on R next to L (ct 3); keeping wt on R, extend L leg fwd and touch L heel (ct 4).
- 4 Facing ctr, step bwd on L (ct 1); step bwd on R next to L (ct 2); step fwd on L (ct 3); stamp R next to L but don't take wt (ct 4).
- 5-8 Repeat meas I-4, Figure III.

Presented by Bora Üzkök at Richland
Festival, October 14, 1972

İŞTE HENDEK (eesh-teh hen-dek)
(Turkey)

SOURCE: This dance from eastern Turkey was learned by Bora Özkök from the University of İstanbul Ethnic Dancers in 1970.

MUSIC: Bora's Old Times Cassette. Side: 1 Band: 7

TIME: 2/4

FORMATION: Mixed lines, hands clenched, arms straight down at sides, bodies touching. Short lines (no more than ten). Inward pressure by everybody to hold the line close.

STEPS AND STYLING: Leader calls steps, usually in order. Each line should be very tight and straight and move as a unit.

Measure FIGURE I
1 Facing LOD, step R (ct 1); step L (ct 2).
2 Face ctr and step R (ct 1), bending body bwd, bend L leg at knee and place L ft behind R calf (ct 2).
3 Moving bwd, step L (ct 1), step R (ct 2).
4 Step bwd on L next to R and bend knees and bend body bwd (ct 1), straighten and bounce twice quickly on both feet (cts 2&).

VARIATION I
1 Repeat meas I, FIG I.
2 Keeping R leg stiff in front, hop twice on L (cts 1&); face ctr and step on R (ct 2); bend L knee and place L ft behind R calf while bending bwd (ct&).
Repeat meas 3-4, FIG I.

FIGURE II
1 Repeat meas I, FIG I.
2 Face ctr and step on R (ct 1), bending slightly fwd and bending and lifting L leg slightly in back, chug bwd on R (ct 2).
3-4 Repeat meas 3-4, FIG I.

VARIATION II
1 Repeat meas I, FIG I.
2 Hop twice on L, keeping R leg stiff in front (cts 1&); face ctr and step R (ct 2); chug bwd on R, leaning fwd slightly and lifting and bending L leg slightly in back (ct &).
3-4 Repeat meas 3-4, FIG I.

Presented by Bora Özkök

KENDİME (ken-dee-meh)
(Turkey)

SOURCE: Dance from western Turkey. Authentic Turkish steps arranged by Bora Özkök.

MUSIC: Berás Old Times Cassette TIME: 2/4
Side: 1 Band: 8

FORMATION: Mixed lines, hands grasped at shoulder level. Ends of lines hold handkerchief in free hands.

STEPS AND STYLING: This dance has a light, bouncy feeling; the arms move up and down. The leader carries the line snake-fashion around the floor so that people often face each other while passing by. This is a simple dance but one in which styling, particularly shimmying (shaking of the upper torso), is essential. The dance can begin at the start of any 4-measure phrase, and the one step is repeated throughout.

Measure

BASIC STEP

- 1 Facing LOD, step R (ct 1); step L (ct 2).
- 2 Repeat meas 1.
- 3 Step R (ct 1); face ctr bringing L to meet R but keeping wt on R (ct 2).
- 4 Step twd ctr on L (ct 1); raise R behind L calf, touching calf, while bending body bwd (ct 2).

Presented by Bora Özkök

YAHSININ GELINI

Village dance , mixed line, from the surroundings, of the city of Kars. The dance consists of a slow, singing, part and a fast part. Taught at Bora Ozkok's Summer Seminar, Abant, Turkey, 1981 by Ahmet Demirbag.

Translation: Beautiful bride in Azerbaijani-Turkish.

Music: Boras Old Times Cassette Side: 1 Band: 4

Formation: Mixed couples in short lines, bodies touching close, R shoulder behind of neighbors L shoulder arms V-position, fingers gently clenched. A horizontal tension should be exerted at the hands to keep the whole line firm.
N.B. Arms and hands are entirely hidden from front view.

Meter: Slow part: 6/8 Within one measure you can distinguish three different rhythmical stresses:

6/8		6/8 (3/4)	
	> > >		> > >
6/8			
	1 2		1 2 3

Fast part: 2/4

Introduction: 4 measures

Measures: Pattern

1 Fig. 1 (Slow part)
facing center, step on L fwd, slightly diagonal R bending and stretching L knee, bend body a little bkwd (ct 1-2)
step on R beside L (ct 3)
step on L beside R bending and stretching L knee (ct 4-5)
hold (ct 6).

2 repeat action of meas 1 reversing direction and ftwk, body straight.

N.B. shoulders move up and down on ct 1 and ct 4 of every measure

Measures:

Pattern

- 1 Fig. 2 (Fast part)
facing center, weight on R, stamp L with a flat
ft in front, bending R knee; bend body bkwd (ct 1)
leap on L bkwd in place, pushing R off the floor
behind body, lifting foreleg parallel to floor (ct 2)
- 2 touch R toe behind, bending L knee, bending body a
little fwd (ct 1)
step on R fwd in place, lifting L knee in front,
body straight (ct 2)
- 3 stamp L with a flat ft in front,
bending R knee, bending body bkwd (ct 1)
stretch R knee, flexing L foot (keep L heel on the
floor) bending body fwd, stretching the chin out (ct 2)
- 4 bend R knee, putting L ft flat on the floor, bend
body bkwd (ct 1)
repeat action of ct 2 of meas 3 (ct 2)
- 5-8 repeat action of meas 1-4
- 9-16 repeat action of meas 1-2 of Fig. 1 four times.

O YAHSININ GELINI

O yahşinin gelini } 2x
Boyar boyar elini }

İtin köpeğın kızı } 2x
Koymaz tutam elini }

... vah vah
... vah vah

Su gelir taşa değer } 2x
Kırpıklar kaşa değer }

Öyle bir yar sevmişem } 2x
Yedi gardaşa değer }

... vah vah
... vah vah

THAT BEAUTIFUL BRIDE

That Beautiful bride
She puts henna on her hands

But that terrible girl
She won't let me hold her hand

(... how sad how sad)
" "

Water comes splashing over the
rocks; Her eyelashes touch her
eyebrows

Such a sweetheart that I'm in love
with; She is worth seven brothers
& sisters

(.. how sad how sad)
" "

Measures:

Pattern

Fig. 3 cont.

women (even-numbers) of both sides.

N.B. Men are dancing basic step moving to the left:

- (1) step on ball of R ft across behind L (ct 1)
move L with straight knee along the floor sdwd (ct 2-3)
step on L sdwd, lift R ft behind L calf (ct 4)
hold (ct 5-6).
continue basic step in this position

Fig. 4

- 8 Men and women (odds and evens) change position
Men: stepping fwd out of the center, turning 180° CCW
Women: stepping fwd to the center, turning 180° CW
arms as described in Fig. 3
continue basic step in this position.

Fig. 5

- 8 women stepping out of the center, turn 180° CCW
(ct 1-2), arms slowly moving back to V-position,
continue basic step in this position (ct 3-8)
eventually moving back to starting position to
repeat the slow part from the beginning, line close
together again.

Fig. 6 (Fast part)

- 1 facing slightly diagonal R and moving LOD,
step on R, swing arms a little fwd (ct 1-3)
step on L, swing arms a little bkwd (ct 4-6)
- 2 step on R, swing arms a little fwd (ct 1-2)
pump L heel, swing arms a little bkwd, bend upper
part of the body slightly L (ct 4-6)
- 3 repeat meas 2 reversing direction and ftwk.
repeat this figure a total of 4 times.

Fig. 7

- 1 facing slightly diagonal R and moving LOD,
skip R, swing arms fwd (ct 1-3)
skip L, swing arms bkwd (ct 4-6)
- 2 jump on both feet together, swing arms fwd (ct 1-3)
hop on R and pump L heel, swing arms bkwd (ct 4-6)
- 3 repeat meas 2 reversing direction and ftwk.
repeat this figure a total of 4 times.

Fig. 8

- 1 facing and moving LOD, leap on R arms fwd (ct 1-3)
leap on L, swing arms bkwd (ct 4-6)
- 2 turn to face center and jump on both feet together
toward the center, swing arms fwd (ct 1-3)
leap on L bkwd, lift R ft behind, swing arms bkwd
(ct 4-6)

Measures:

Pattern

Fig. 8 cont.

on 8th and last repetition of this figure
leader calls "son, son". Finish with a jump on
both feet at close of measure and music.

DAMBAŞI

Meter: 9/8

Dancers' counts: 1 2 3 4

Music: Best of Bora Cassette; Side: A Band: 2

Formation: Circle of solo dancers; facing line of direction.

Part I

Measure

- 1 (ct 1) step on L in LOD; arms outstretched up
(ct 2) facing out of circle, cross R behind L;
cross arms down in front of body
(ct 3) step on L in LOD; arms out to sides and
angled down
(ct 4) step on R in LOD; cross arms in front of body

2-9 Repeat above sequence 8 more times.

Part II (when singing starts)

Measure

- 1 (ct 1) step on L, swing arms to the L
(ct 2) step on R; swing arms to the R
(ct 3) step on L; swing arms to the L
(ct 4) step on R; swing arms to the R

2-12 Repeat the above sequence 11 times, then go back to Part I.

Presented by Bora Özkök.

BITLIS'TE BES MINARE

Men's dance from the city of Bitlis, Eastern Turkey. This dance is always followed by "Meyroki". Bora Ozkok learned this dance from members of the Tufem Ensemble in Ankara, 1975.

Translation: Five minarets in Bitlis

Music: Best of Bora-Side; A Band; 9

Formation: Short lines, bodies touching close, R shoulder behind neighbor's L shoulder, arms in V-position, fingers gently clenched. A horizontal tension should be exerted at the hands to keep the whole line firm.
N.B. Arms and hands are hidden entirely from front view.

Meter: 3/4

Introduction: 4 measures

Measures:

Pattern

- Fig. 1
- 1 facing center, step on R in place (ct 1)
hold (ct 2)
bend R knee (ct 3)
 - 2 stretch R knee and touch L ft beside R (ct 1)
hold (ct 2)
Bend R knee (ct 3)
 - 3 stretch R knee and step on L in place (ct 1)
hold (ct 2)
bend L knee (ct 3)
 - 4 stretch L knee and touch R ft beside L (ct 1)
hold (ct 2)
bend L knee (ct 3)
- 5-16 repeat meas 1-4 three more times.

- Fig. 2
- 1 facing and moving center, step on R, keep L on the floor, bend and stretch both knees (ct 1-2)
shift weight to R, lift L off the floor
bend and stretch R knee (ct 3)
 - 2 repeat meas 1 with opp ftwk
 - 3 repeat meas 1
 - 4 touch L foot a little in front, bend and stretch both knees (ct 1-2) bend and stretch both knees (ct 3)

Measures:

Pattern

Fig. 2 cont.

- 5-8 repeat meas 1-4 reversing direction and ftwk
9-32 repeat meas 1-8 three more times

Fig. 3

- 1-3 repeat meas 1-3 Fig. 2, bend body fwd, shake your head and yell "Heeey!!!
4 repeat meas 4 Fig. 2, straightening the body, stop shaking and fade out the yell
5-8 repeat meas 5-8 Fig. 2
9-16 repeat meas 1-8

* * * * *

Bitlis'te beş minare
Beri gel canan beri gel
Yüregim dolu yare
Beri gel canan beri gel
Isterem yanar gelem
Beri gel canan beri gel
Cebimde yok bes pare
Beri gel canan beri gel

Five minarets in the city Bitlis
Come near me sweetheart, come near me
My heart is filled with pain already
Come near me sweetheart, come near me
I want to come near you my love
Come near me sweetheart, come near me
I am but a poor man
Come near me sweetheart, come near me

Tufengim dolu saçma
Beri gel canan beri gel
Kaçma güzelim kaçma
Beri gel canan beri gel
Doksan dokuz yarem var
Beri gel canan beri gel
Bir yare de sen açma
Beri gel canan beri gel

My shotgun is full of buckshot
Come near me sweetheart, come near me
Don't run away from me beautiful girl
Come near me sweetheart, come near me
I have ninety-nine wounds already
Come near me sweetheart, come near me
Don't pain me any further
Come near me sweetheart, come near me

AGIR KÖVENK

Agir kövenk means "slow dance." The dance is a men's dance from Bitlis, Turkey.

Cassette
MUSIC: Best of Bora Side: B Band: 11

Formation: Straight lines, hands held down and back.

Meter: 4/4

Measure	Pattern
Part One	
1	Moving forward, step R (ct 1), bend R (ct &), step L (ct 2), bend L (ct &), step R (ct 3), bend R (ct &), touch L in front of R (ct 4), kick L down (ct &).
2	Moving backward, step L (ct 1), kick R down (ct &), step R (ct 2), kick L down (ct &), step L (ct 3), kick R down (ct &), touch R heel to the front (ct 4), touch R heel to the side (ct &).
Part Two	
1	Dancing in place, step R forward (ct 1), bend R (ct &), step L back (ct 2), bend L (ct &), step R forward (ct 3), bend R (ct &), touch L in front of R (ct 4), kick L down (ct &).
2	Same as Part One measure 2, but smaller steps.
Part Three	
1	Moving forward, close feet with body forward (ct 1), lift L with body back (ct &), step L with body forward (ct 2), lift R with body back (ct &), step R with body forward (ct 3), lift L with body back (ct &), touch L in front of R (ct 4), kick L down (ct &).
2	Same as Part One measure 2.

presented by Bora Özkök

LEYLİM from Gaziantep: S.E. Turkey

Learned in Turkey in 1974 from the Tüfem folk ensemble by Bora Özkök.

Pronunciation: Lay-leem.

Translation: My loved one.

Music: Best of Bora Cassette. Side: B Band: 2.

Meter: 2/4

Formation: Line or circle. Mixed men and women. "V" handhold.

Introduction: 8 beats of the drum. Dance starts with the zurna music.

Measure:

1-2 In L.O.D. step R, hands swing forward (1). Cross L in front of R, hands swing back (2).

3-4 Step on R, lift L, swing hands forward (3). Push L forward, hands swing back (4).

5-6 Step on L, lift R, swing hands forward (5). Push R forward, swing hands back (6).

*Make sure that hand swings are small and quick. They should be from the shoulders, with straight elbows.

Repeat the above 6 measures until the singing ends. During the instrumental, do the same step replacing the walk with a running, jumping step.

Continue to alternate until the last time through, and end with:

Letting the hands go and clapping with each step twice

Measure:

1-2 Step R (1). Hop R (&). Step L (2). Hop L

3-4 Repeat 1-2 in R.L.O.D.

5-6 Repeat 1-2 in R.L.O.D.

7-8 Land on both feet, facing center (7). Stop (8).

presented by: Bora Özkök

KIZ OYUNU

Dance from Akcaabat near the city of Trabzon on the Black Sea coast. Learned by Bora Ozkok from Necati Turmen, dancer with the National Ensemble, Ankara, 1977.

Translation: Kiz means girl, oyun means dance or game; together: girl's dance.

Music: Best of Bora Cassette Side: A band: 7

Formation: Short lines; arms in V-position, little finger hold.

Meter: 7/8

Introduction: 4 measures

Measures:

Pattern

- 1 Fig. 1
Facing center, "fall" on L sdwds L moving the hip a little to the L, lift R heel (ball of R ft staying on the floor) and bring R knee in front of L knee, swinging forearms parallel to the L (bending R arm) (ct 1-2)
shift weight to R, keeping L on the floor, arms back to V-position (ct 3)
- 2-16 repeat meas 1 fifteen more times
- 1 Fig. 2
1 repeat meas 1 of Fig. 1, keeping arms in V-position
2 touch R heel in front (to the center) (ct 1-2)
step on L bkwd in place, lifting R knee (ct 3)
- 3 step on R sdwd R (ct 1-2)
step on L across behind R (ct 3)
- 4 step on R sdwd R (ct 1-2)
bounce on R, lifting L ft beside R calf (ct 3)
- 5-16 repeat meas 1-4 three more times
- 1 Fig. 3
1 bend R knee, touch L heel in front (to the center) (ct 1-2)
step on L bkwd in place (ct 3)
- 2 repeat meas 1 with opp ftwk
- 3 repeat ct 1-2 of meas 1 (ct 1-2)
step on L as you stretch R in front along the floor with straight knee (ct 3)

Measures:

Pattern

- 4 Fig. 3 cont.
Step on R as you stretch L in front along the floor with a straight knee, swinging forearms up to W-position (ct 1-2)
step on L, lifting R ft beside L calf, swing arms down to V-position
- 5-8 repeat meas 1-4 with opp ftwk
- 9-16 repeat meas 1-8
- 1 Fig. 4
Pivot on R to face RLOD (ct "and")
stamp L foot in front, bending R knee (ct 1-2)
hop on R turning to face LOD, lift L foot behind (ct 3)
- 2 step on L fwd (ct 1-2)
turn to face center, step on R beside L (ct 3)
- 3-16 repeat meas 1-2 seven more times

N.B. When the dance starts again, dance with steps of Fig. 1 to the center of the line to come closer to each other.

KIZ HAZNE DEN

Meter: 2/4

Music: Borá's Collections Cassette: Side: 1. Band: 8

Formation: Mixed open circle; arms in "W" position; pinky hold.

Part I

Measure

- 1 (ct 1) facing center; step on R to R; arms move to R
 (ct 2) cross the L in front of R; move arms to L
- 2 (ct 1-2) step on R to R and lean in the same direction
- 3 (ct 1-2) lean to the L

Part II (chorus)

Measure

- 1 (ct 1) step to R with R
 (ct 2) cross L in front of R
- 2 (ct 1) step R; lift L
 (ct 2) step L; lift R

* for Part II body is bent at waist and arms
 move in a circular motion.

Words for the chorus are:

Niye hanım, niye canım, kız niye (sung twice)

Maşaallah!

Presented by Bora Özkök.

KABADAYI

Mixed line dance from the region of Kirklareli, Western Turkey.
Taught at Bora Ozkok's Summer Seminar, Abant, Turkey, 1982 by
Ugur Kavas.

Translation: Title of honor given to men of good and honest character.

Music: Bora's Old Times Cassette Side 1 Band 5

Formation: Slow part - open circle; arms in T position, hands on shoulders. Fast part - open circle; arms in W position with little finger hold.

Meter: Slow 14/4; every musical phrase takes 14 counts.
Fast 6/4; every musical phrase takes 6 counts.

Introduction: No introduction. Begin dance on count 6.

Measures:

Pattern

1

Fig. 1 (Slow part):

Facing and moving LOD, raise on ball of L ft, lifting R with a slightly bent knee in front (which is in LOD). (Count "and").

step on R, lift L foot beside R calf (ct. 1), hold (ct. 2).

raise on ball of R foot, lift L with a slightly bent knee in front (ct. "and"); step on L, lift R foot beside L calf (ct. 3) repeating action of ct. 1 with opp. ftwk. Hold (ct. 4).
raise on ball of L foot, lift R with a slightly bent knee in front (ct "and")

Turning to face center, step on R, lift L behind R calf, L knee pointing sdwd (ct 5)

lift L knee in front, L foot in front of R shin bone, toes pointing down (ct 6)

bend and stretch R knee, push the hip to the R and back (ct 7)

repeat action of ct 7 two more times (ct 8-9)

leap on L behind R, as you kick R fwd with straight knee along the floor (ct 10)

lift R knee slowly in front (the drummer beats a roll) (ct "and"-11)

repeat action of ct 7-9 with opp ftwk (ct 12-14)

2-4

repeat action of meas 1 three more times.

Measures:

Pattern

- 1 Fig. 2 (Slow part)
facing and moving LOD, raise on ball of L ft,
lift R with a slightly bent knee in front (ct "and")
step on R while keeping L on the floor and squat,
L knee touches the floor (ct 1)
raise on R, lift L foot beside R calf (ct 2)
raise on ball of R ft, lift L with a slightly bent
knee in front (ct "and")
repeat action of ct 1-2 with opp ftwk (ct 3-4)
raise on ball of L ft, lift R with a slightly bent
knee in front (ct "and")
repeat action of ct 1 (ct 5)

turning to face center, raise on R, L ft behind
R calf, L knee pointing sdwd (ct 6)
lift L knee in front, L ft in front of R shinbone
toes pointing down (ct "and").
repeat action of ct 7-14 of Fig. 1 (ct7-14).

- 2-4 repeat action of meas 1 three more times.

- 1 Fig. 3 (Fast part)
facing and moving LOD, arms W-position, little
finger hold.

step on R (ct 1)
bend and stretch R knee, lift L ft behind (ct "and")
step on L (ct 2)
bend and stretch L knee, lift R ft behind (ct "and")
turning to face center, step on R (ct 3)
touch ball of L ft beside R (ct "and")
step on L fwd, move forearms twds the floor (ct 4)
step on R back in place, arms back to W-position
(ct "and")
step on L a little bkwd (ct 5)
lift R knee in front (ct "and")
step on R beside L (ct 6)
step on L beside R (ct "and")

- 2-8 repeat action of meas 1 seven more times.

N.B. arms bounce slightly in W-position.

- 1 Fig. 4 (Fast part)
facing center, hop on L, lift bottom half of R leg
in front o L shinbone (ct 1)
step on R slightly fwd (ct "and")
repeat action of ct 1- "and" with opp ftwk (ct 2-
"and")
repeat action of ct 1-"and" (ct 3-"and")
touch L toes in front of R, swing forearms fwd and
twds the floor (ct 4)
bounce on R, and move L ft in a sharp movement behind
R, arms back to W-position (ct "and")
(cont.)

Measures:

Pattern

1
cont.

step on L behind R (ct 5)
bounce on L, lift R knee in front (ct "and")
step on R beside L (ct 6)
step on L beside R (ct "and")

2-8

repeat action of meas 1 seven more times

9

FINISH
lift R knee in front, toes pointing down and
yell hey!!! (ct 1).

GÜL DALI

Gül Dali translates as "Rose Branch." It is a women's dance from Bayburt, NE Turkey.

Source: Learned from Alison Snow, who learned from the Anadolu Turizm ve Folklor Dernegi, Istanbul, Turkey, June, 1980.

Music: Boras Old times ^{cassette} Side: 1 Band: 3-

Formation: Line formation with little fingers held at shoulder height.

Rhythm: 9/8 counted as Q, S, Q, Q, (4 beats/measure) with 4 measures completing a full dance sequence.

Measure	Pattern
1-4	
5	Facing center, step L twds L twisting R knee to L (R heel raises off the floor, toe touches), head looking L, hands moving windshield-like towards L; shift weight back to R foot in place with L knee twisting towards R, hands moving to R (beats 1&2&), head looking R moving LOD, cross L over R in a 123 step (LRL), hands counter bouncing slightly (beats 3&4).
6	In LOD facing center step R, hands moving to R, step L over R, hands moving towards L (beats 1&2&); step R, hands move towards R (beats 3&); weight on R lift-kick L across R from the knee (beat 4); head looking R.
7	Moving RLOD (facing center) step L, hands moving towards L; step R next to L, hands towards the R (beats 1&2&); step L, hands moving towards L (beats 3&); weight on L, lift-kick R across L from the knee (beat 4); head looking L.
8	Repeat measure 6 moving in LOD.
9-48	Repeat above sequence (meas. 5-8) nine more times. Finish last sequence with bringing L into place next to R.

presented by Bora Özkök

EMINEM

Eminem means "my Emine" (Emine is a girl's name). The dance comes from the Black Sea region of Turkey.

Music: Borás Old Times Cassette. Side: 1 Band: 6

Formation: Segregated lines. Hands held with elbows bent, forearms horizontal, hands down.

Meter 4/4

Pattern

Measure

- | | |
|---|---|
| 1 | Facing center step R (ct 1), stamp L close (ct 2), step L (ct 3), stamp R close (ct 4). |
| 2 | Step R (ct 1), kick L forward (ct 2), cross L over R (ct 3), stamp R close. |
| 3 | Step R (ct 1), step L (ct 2) |

presented by Bone Özkök

KEÇİRE

Turkey

Line dance from Elazığ.

SOURCE: Learned from Günes Atac - 'Istanbul 1970

MUSIC: Borás old Times - ^{Cassette} Side 1 Band 9

FORMATION: Short lines of 6 8 people Shoulder hold.

STEPS AND STYLING:

Leadership is important. The two people at the two ends of the line meet to close their lines and form a circle in Step # 3. Start at the beginning of any 4 measure phrase

2/4

PATTERN

Measure

STEP I:

1-6 Facing LOD step R (ct 1) Step L (ct 2) Step R, pushing lines forward (ct 3), push left knee forward again (ct 4) Step on L, push R knee forward (ct 5) push R knee forward again (ct 6).

Repeat several times until the leader calls for the Second step with a call "Hoppa"

STEP II (With command "Hoppa")

1-2 Leap step R (ct 1), Leap step L towards the center (ct 2).

3-4 Land on both feet, body facing L of center knees bent (ct 3). Bounce twice quickly (ct 4)

5-6 Still facing Left of the center, bounce on tip toes again (ct 5) Leap in place (or a bit towards the R) on to the L, kick the R in back of L, as body turns to face LOD again.

Do this several times, until the next call "Hoppa"

VEYSEL BARI
(Turkey)

This dance from Bayburt in Northeastern Turkey was learned by Bora Özkök from the University of Istanbul Ethnic Dancers in 1970.

Pronunciation: vey-SEL BAHU-uh

MUSIC: Bora's Collections Cassette: Side: 2 Band: 10

Formation: Mixed line, little fingers hooked at shldr level.
Ends of line hold handkerchief in free hand.

Steps and Styling: This is a very happy dance. Shimmying is very much a part of the dance. There is a basic step with two variations; the leader calls which variation to do. The basic step is done through twice, a variation is done once, the basic done twice more, a variation once, and so on throughout the dance. The music for the variation differs from the basic step.

Meas

Pattern

BASIC STEP

- 1 Facing ctr, step R in place, lift L fwd, toes pointing down (cts 1,&); cross L in front of R and touch L toe on floor, lift L (cts 2,&).
- 2 Repeat action of meas 1, using opp ftwk.

VARIATION I: Leader calls "yürü" which means "walk."

- 1 Moving LOD, walk, R, L, R, L (cts 1,&,2,&).

VARIATION II: Leader calls "dön" which means "turn."

- 1 Moving LOD, release handhold and make two CW turns while walking R, L, R, L and clapping with each step (cts 1,&,2,&). Also clap a fifth time, which will be on the first count of the basic step as it follows the turn variation. Hands are rejoined immediately after the last clap.

Presented by Bora Özkök

YENİ YOL
(Turkey)

Traditional wedding dance among the Turkish minority of Skopje, Yugoslavia. Learned from Yusef Dener in 1977.

Pronunciation:

MUSIC Bora's Collections Cassette Side: 1 Band: 7

Formation: Mixed lines. Hands held shldr height.

cts

Pattern

- 1-2 Facing LOD, slightly lift R (ct 1); step R twd LOD (ct 2).
 3-4 Facing LOD, slightly lift L (ct 3); step L twd LOD (ct 4).
 5-6 Facing LOD, lift R (ct 5); turning to ctr step R in place (ct 6).
 7-8 Step L in place (facing ctr) (ct 7); step R in place (ct 8).
 9-10 Lift L slightly, facing ctr (ct 9); step L in place, starting to turn twd LOD (ct 10).
 11-12 Step R in place (ct 11); step L slightly across R to LOD (ct 12).

Continue throughout the dance, weaving across, having people come face to face, socialize and enjoy.

Presented by Bora Özkök

SIVAS KIZ DANSLARI

MUSIC Boras Collections Cassette- Side 1: Band: 10

SOURCE: Serpil Uluğ, member of Tufem Folk Ensemble, Ankara, 1974.

NOTES: A suite of dances for girls depicting harvesting of a vegetable in the second and third dances. An alternate name is "Çemberim" which translates "our circle."

FORMATION: W with handkerchief held spread between two hands above head, facing LOD. The dance can start in a line behind a leader, ending in a circle at end of introduction or can begin as a circle.

RHYTHM: 2/4

A. ÇEMBERİM

MeasINTRODUCTION

1-35 35 two-steps starting R, ending in a circle, facing ctr and joining little fingers at shldr ht. Handkerchief stays in R hand.

PATTERN A-I. BOW AND TAP

During musical interlude, with feet tog, hands slowly swing down and behind you as you bend fwd from waist. Hands shake during swing and handkerchiefs almost sweep floor. Reverse to return to upright pos.

1-6 With wt on L, feet tog, tap R toe six times on each ct 1, flex L knee slightly, hands bounce in rhythm

During musical interlude, repeat bow above.

1 Lift R slightly, foot goes somewhat fwd and step R (ct 1), step L (ct 2), step R (ct 2)

2 Repeat meas 1, starting L

3-4 Repeat meas 1-2

5 Stamp R next to L (ct 1), hold (ct 2)

PATTERN A-II. TWO-STEPS

1-3 Facing and traveling LOD, ~~do three two-steps~~ starting R

4 Touch L toe (ct 1) and lift L as you raise on R to turn to RLOD (ct 2)

5-8 Repeat meas 1-4, opp direction and ftwk

9-16 Repeat meas 1-8 with hand variation: when facing LOD, each put own L hand on own L shldr, continue to hold L hand of person in frt with own R hand. Bent L elbow should point straight ahead. Reverse hands and adjust little finger hold for meas 5-8.

17-22 With wt on L, feet tog, tap R toe six times on each ct 1, flex L knee slightly, hands bounce in rhythm

During musical interlude, repeat bow from PATTERN A-I.

1 Lift R slightly, foot goes somewhat fwd and step R (ct 1), step L (ct 2), step R (ct 2)

2 Repeat meas 1, starting L

3-4 Repeat meas 1-2

5 Stamp R next to L (ct 1), hold (ct 2)

PATTERN A-III. TWO-STEP AND CLAP

1-3 Facing and traveling LOD, do three two-steps starting R, hands move in rhythm

4 Drop hands and touch L toe and with a circling motion clap hands at stomach ht (ct 1), lift L as you open hands and raise on R to turn to RLOD, rejoining little finger hold (ct 2)

5-8 Repeat meas 1-4 to RLOD, starting L

9-16 Repeat meas 1-8

B. MADIMAK (A spinach-like vegetable, dance depicts harvesting)

PATTERN B-I. CUTTING

- 1 Transition: drop hands keeping handkerchief in R, transferring it to L during first "cutting" and tucking it in belt. Facing ctr, step across on R, L hand is holding vegetable, R makes a "cutting" motion under L (ct 1), step L in place as R hand passes under L as L hand turns down "dropping vegetable into bag" (ct 2)
- 2 Step R to R as R hand pulls up to chest ht, elbow raised high and L goes to L side also elbow raised high (ct 1), step L across holding hands out in ending pos (ct 2). This hand movement should be fluid. Step is done progressing to R around circle. Change of step is when singing ends.

PATTERN B-II. SQUAT AND SHORT "CUT"

- 1-2 Hands at back waist, palm out, take 4 cts, flexing knees on each ct, facing first L, then R, L, R, ending in a squat, knees open.
- 3 Duck walk fwd to ctr, step R as you make a "cut" (ct 1), step L "dropping into bag"
- 4-6 Repeat meas 3
- 7-8 Stand up, reversing meas 1-2, facing L, R, L, R
- Repeat PATTERN B-I until singing stops again. Listen for "kush" near end of song

Repeat PATTERN B-II. SQUAT AND SHORT "CUT"

~~Repeat PATTERN B-I until singing stops again.~~

Repeat PATTERN B-II. SQUAT AND SHORT "CUT"

C. KEÇI VURDUM BAYIRA I herded the goats up the hill or "Hoplatma" to make it jump

PATTERN C-I

- 1 Join little fingers at shldr ht, facing slightly LOD, step R as hands go to R (ct 1), step L as hands go to L (ct 2)
- 2 In place facing ctr, step R, L, R (ct 1&2), hands bouncing
- 3 Repeat meas 2, opp ftwk
- 4-5 Repeat meas 2-3
- 6-20 Repeat meas 1-5

PATTERN C-II

- 1 Facing slightly LOD and traveling LOD, heels kick up in back as you run R (ct 1), run L, swinging hands down and leaning fwd a little (ct 2)
- 2 Jump to both, hands are down (ct 1), hop on R, lifting L and swinging hands back up (ct 2)
- 3 In place, step L, R, L (ct 1&2)
- 4 Jump to both (ct 1), hop on R, lifting L (ct 2)
- 5 Jump to both (ct 1), hop on L, lifting R (ct 2)
- 6-20 Repeat meas 1-5

PATTERN C-III

- 1 Drop hands. Run R as hands make a swimming motion with L arm crossing body (ct 1), run L as R arm "swims" across body (ct 2)
- 2 Jump on both, hands are down (ct 1), hop on R, lifting L and raising hands (ct 2)
- 3 Leap onto L, circling hands out to sides (ct 1), touch R toe in back and clap hands (ct 2)
- 4-24 Repeat meas 1-3 to end and stop facing ctr on last clap.

YAYLALAR

This dance was learned from Hamit Celimli in Istanbul, Turkey, 1977. The dance is from Elazig and is done throughout Turkey. It represents the happy atmosphere of a village wedding. The tune is also well known.

Pronunciation: YIGH-lah-lar

Music: Bora's Collections Cassette. Side: 2 band 4

Formation: M and W in a line or circle, standing very close together, so that your arms are straight down and touching neighbors' arms, L shoulders in front of R shoulders. Fingers should be gently interlocked and tension is maintained in the line by pressing your own arms close to yourself.

Cts

Pattern

INTRODUCTION (Lean R, L, R, L, R, and finish at center)

The introductory movement, getting ready for the dance, is done while zurna plays. Start dance with the drum. With bodies close, ft together, (4 cts); press R hand down and raise L hand as you lean to the R (4 cts); reverse hand pressure and lean to L (4 cts). Repeat leaning to R and to L for duration of introduction.

BASIC STEP

- 1 Step R to R.
- 2 Lean fwd slightly and step L across R with straight leg.
- 3 Step R to R, turning body slightly L.
- 4 Point L toe diag fwd L.
- 5 Step L in place, turning body slightly R.
- 6 Point R toe diag fwd R.

Repeat until end of singing and start of zurna solo.

TURNING STEP

- 1 Leader calls "haydi" or "hoppa" and everyone releases handhold and steps outside of the circle to make room for turning. Step R, starting to turn to R, and clap hands at shoulder level.
- 2 Step L continuing turn and clap hands.
- 3 Step R to R side completing turn, turning body slightly L, and clap.
- 4 Point L toe fwd L and clap.
- 5 Step L in place, turning body slightly R, and clap.
- 6 Point R toe fwd R and clap.

Repeat turning step three times, four in all, until singing starts, when you resume the close handhold and start dance over. It is important that the dancers stay close together during the turning step and move twd the ctr to a closer hold once the Basic Step resumes.

YAYLALAR (continued)YAYLALAR
(Mountain Meadows)

Ay Akşamdan ışıktır
 //Yaylalar yaylalar//
 //Yüküm şimşir kaşıktır
 Dilo dilo yaylalar//

Eğer anan koymazsa
 //Yaylalar yaylalar//
 //Vicdana danış da gel
 Dilo dilo yaylalar//

Komşu kızını zapteyle
 //Yaylalar yaylalar//
 //Bizim oğlan aşiktir
 Dilo dilo yaylalar//

Ayın yolunda yıldız
 //Yaylalar yaylalar//
 //Hardan gelirsen baldız
 Dilo dilo yaylalar//

Ay akşamdan aşka gel
 //Yaylalar yaylalar//
 //Toprak yola düste gel
 Dilo dilo yaylalar//

Sen git de ablan gelsin
 //Yaylalar yaylalar//
 //Duramirem yaliniz
 Dilo dilo yaylalar//

Ablan gitsin Bora gelsin
 //Yaylalar yaylalar//
 //Onu tercih ederiz
 Dilo dilo yaylalar//

Presented by Bora Özkök
 Richland Festival - September 30, 1978

GARZANE

Learned from Güneş and Ayşe Ataç, members of the University of Istanbul performance group, in 1970. Garzane is the name of a small town of about 10,000 inhabitants in the province of Bitlis in eastern Turkey.

Pronunciation: gar-zan-ay

Music: Boras Collections Cassette - Side: 1 Band: 5

Formation: M and W in separate lines of six maximum; end people hold handkerchiefs. Back basket hold - hands may hold neighbors' belts or waists. People of approximately equal height should stand next to each other.

Steps & Styling: Steps are done in sequence to the call of the leader, who calls "Geç, geç" (getch, getch: "change, change"). Steps I through IV are done 4 times each; Step V can be done longer. Dancers should make certain they pull neighbors toward selves to keep lines tight. This is a halay style of dance. The lines should assume concave shape so that all can see the leader.

Meas

Pattern

1-3 INTRODUCTION (or begin at start of any 3-meas phrase)

STEP I BEND BOUNCE

- 1 Facing ctr, feet and knees together, bend knees and straighten (ct 1), repeat (ct 2).
- 2 With stiff knees, raising heels off floor, bounce twice on balls of feet (cts 2 &), bend knees and straighten (ct 2).
- 3 Repeat meas 2.

Repeat Step I three more times, after which there is a 1-measure transition: bend knees (ct 1), straighten knees and bend bodies fwd uniformly at about 70° angle from waists (ct 2).

STEP II MOVING FORWARD (Spirited exclamations should accompany this step)

- 1 Moving fwd, bodies still bent fwd, step R (ct 1), step L (ct 2). This is a bouncy walk, bending knees slightly.
- 2 R kicks out slightly to R, pigeon-toed, and closes next to L (ct 1), hold (ct 2).

Repeat Step II three more times. At end of last time, instead of hold on last count, stamp-step R in place, taking wt on R, and bend knees slightly.

STEP III IN PLACE (Remain bent over throughout step)

- 1 Keeping knees together, bend knees and touch L toes sideways about 8" to the L of R (ct 1), bring L next to R and take wt on it, straightening knees (ct 2).
- 2 Touch R heel fwd (ct 1), touch R toes in place next to L heel (ct &), brush R quickly fwd in upward circle (ct 2).
- 3 Stamp in place on R (ct 1), stamp-step on R, taking wt (ct 2).

Repeat Step III three more times.

GARZANE (Continued)STEP IV BODY STRAIGHTENS

- 1 Leaning bkwd and bending both knees slightly, hammer-stamp L fwd (ct 1),
bring L back next to R, straighten knees and step on L, taking wt
(ct 2).
- 2-3 Repeat meas 2-3, Step III, except that body is now straight.
Repeat Step IV three more times.

STEP V

- 1 Facing ctr and moving LOD, hop twice on L (cts 1,2). R thigh is at 90°
angle to body, knee bent, toes pointed down.
- 2 Jump in place on both ft together (ct 1), hop in place on R as you lift
L in front, reaching fwd with it, bending bkwd (ct 2).
- 3 Slap L fwd, leaning back, wt on R, R knee bent, L leg straight (ct 1),
bring L back next to R and take wt, straightening body (ct 2).

Repeat this step as many times as leader wishes.

Repeat dance from beginning in sequence.

Presented by Bora Özkök
Richland Festival - September 30, 1978

GÜN OLA (Gün oh-la)
(Turkey)

Translation: "Let it Be"

SOURCE: The music is an old traveling minstrel song, played by the saz. The dance is from the region of Van in eastern Turkey. Learned by Bora Özkök from University of İstanbul Dancers, İstanbul, 1970.

MUSIC - Boras Old Times: Cassette - Side II - band 4.

TIME: 2/4

FORMATION: Mixed line, arms held stiffly and straight down at sides, fingers clenched with neighbors' fingers, bodies touching. Ends of line hold handkerchief in free hand. Inward pressure by everybody's hands to hold the line close.

STEPS AND STYLING: Leader calls, alternating steps, and each may be done any number of times.

Measure INTRODUCTION
I-4 Bend both knees (ct I), bounce-bounce (cts 2&) for 4 meas to get the feeling of the music.

FIGURE I

- I Moving LOD, body facing LOD, step L, bending both knees (ct I), step R while L foot pivots on heel and points RLOD; knees straighten and body turns to face ctr (ct 2).
- 2 Repeat meas I.
- 3 Facing ctr, step fwd on L, leaning slightly bwd and bending both knees (ct I); straighten knees and bounce twice on both feet (cts 2&).
- 4 Repeat meas 2.
- 5 In place, step bwd on L (ct I); keeping R knee straight and leaning back slightly, extend R leg and touch R heel towards ctr (ct 2).
- 6 Bring R back to place and step on it, straightening body (ct I); extend L leg and touch L heel to the L, twisting body to the left and having L toe pointing RLOD (ct 2).

FIGURE II

- I-2 Repeat meas I-2, FIG. I
- 3 Moving LOD, step L (ct I); step R, crossing R in front of L and facing ctr (ct 2).
- 4 Facing ctr, stamp L in place (ct I); stamp R in place while lifting L in front and pushing L knee fwd, leaning bwd with stiff torso (ct 2).
- 5 Repeat meas 4, but merely shift wt fwd onto L to begin.
- 6 Bring L back next to R and step (ct I); stamp R in place, taking wt on R (ct 2).

~~Presented by Bora Özkök at~~

KONYALI (kohn-yal-uh)

Turkish

TRANSLATION: "The one (or man) from Konya!"

SOURCE: This dance is a popular near-Eastern step danced in Berkeley, California. The song, a well-known Turkish tune, comes from Konya, a city in Western Anatolia, famous for its spoon dances and the whirling dervishes.

Music: Boras Collections Cassette. Side 1 - band 6

FORMATION: Mixed lines, little fingers hooked at shoulder height

STEPS & STYLING: Arms are always moving, up and down or side to side, throughout the dance. Bodies should be close and each dancer should keep his hands and elbows in front of his own shoulders.

2/4

PATTERN

Meas.

1-4 INTRODUCTION: spoons. Dance starts when melody begins

THE STEP

- 1 Facing and moving LOD, walk in a bouncy fashion, hands moving up and down, R (ct 1), L behind R (ct 2), R (ct 2)
- 2 Repeat meas 1, opp ftwk
- 3-4 Repeat meas 1-2
- 5 Facing ctr and moving fwd, stamp-step on R and raise arms (ct 1), step L, R while bringing hands over and down (cts 2, 2)
- 6 Step L and begin to bring hands up (ct 1), stamp R, keeping wt on L, while bringing hands back up to shldr height (ct 2)
- 7 In place, wt on L, R toe only touching floor, point R knee to R and move hands to R (ct 1) (hands as windshield wipers) point R knee to centre and move hands to L (ct 2)
- 8 Repeat meas 7
- 9 Moving bwd, in a bouncy fashion, walk R, moving hands to R (ct 1), walk L, moving hands to L (ct 2).
- 10 Repeat meas 9