

Kolo
03

the 52nd Annual

Kolo Festival



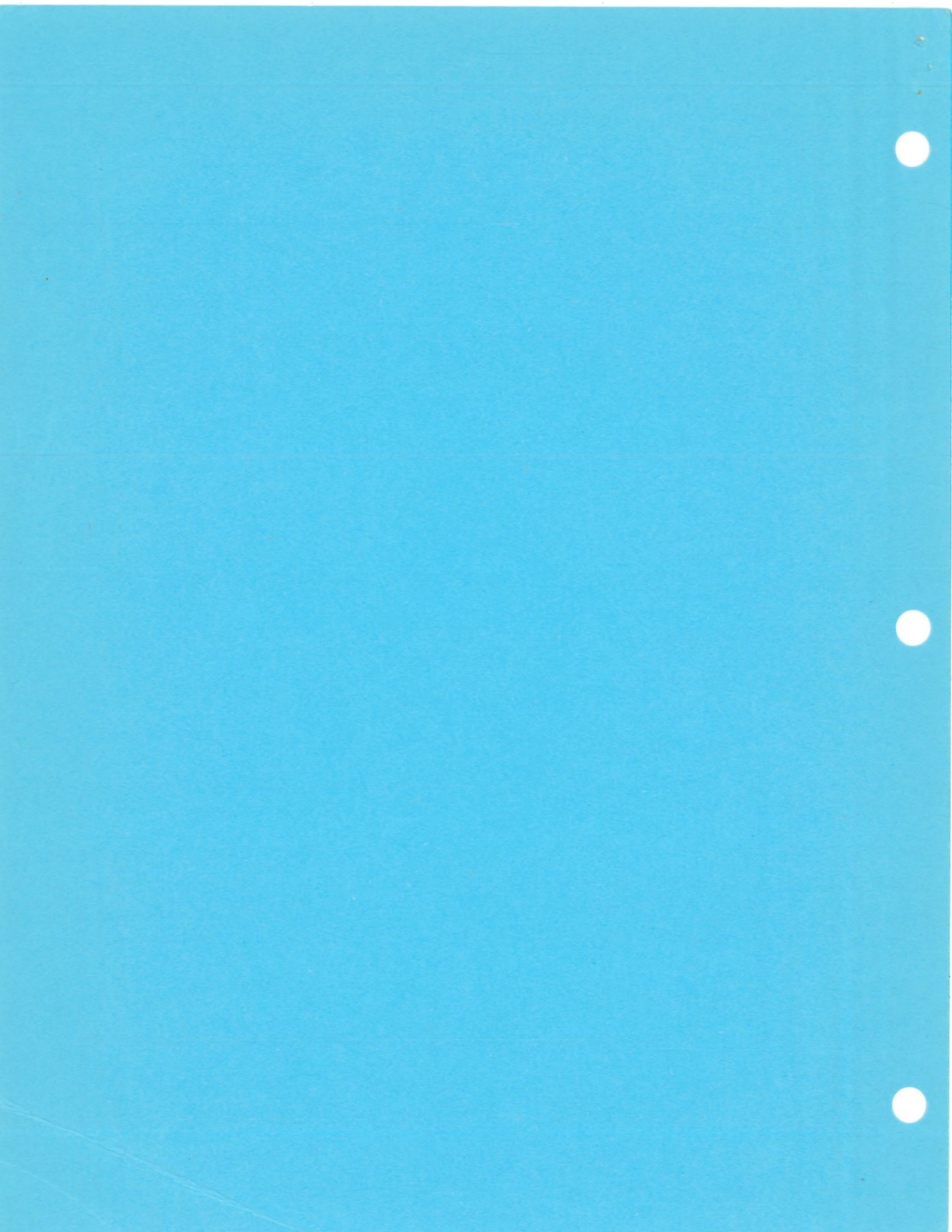
Syllabus

of Dance Descriptions

November 27-29, 2003
Russian Center, San Francisco

Instructors

Joe Graziosi Greek Dances
Željko Jergan Croatian Dances
Martin Koenig Serbian/Vlach Dances
Jaap Leegwater Bulgarian Dances
plus!
Željko Jergan for Croatian Singing

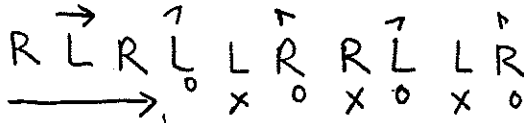


Joe Graziosi



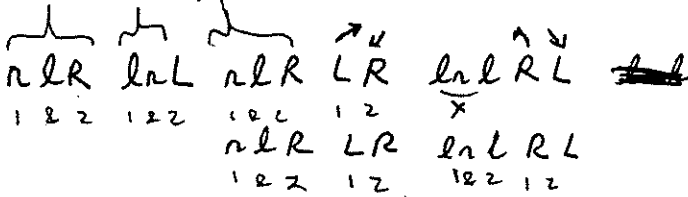
GÁIDA PYRSOYIANIÓTIKI (Kónitsa, Epiros)

"W"



JOE GRAZIOSI
2003

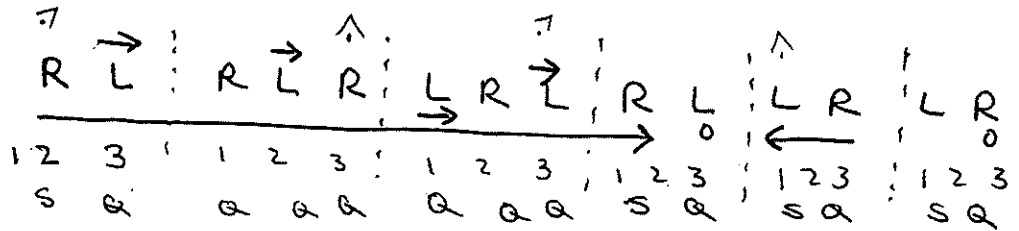
'rocking' steps



TSÁMIKO

(Konitsa, Epiros)

3/4 (1.1.1)
2.1
S Q



"MARIÓLA RÚSSA"

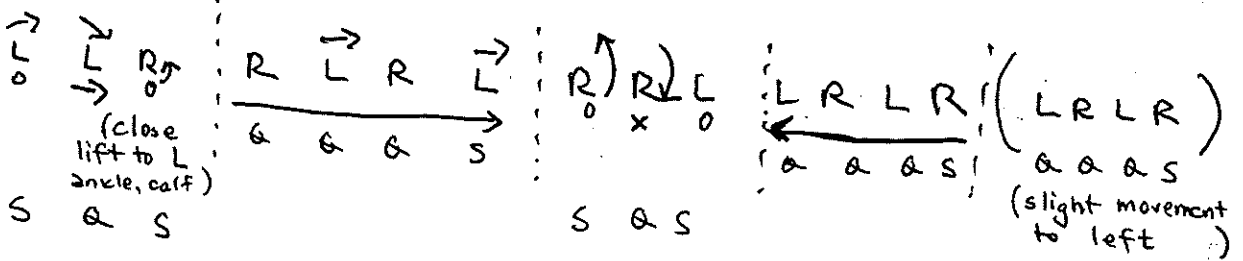
(Epirus - Zagori, Pogoni, etc)

5/4 (1.1.1.1.1)

alternating 4 meas (2x), 5 meas (2x) Zagori

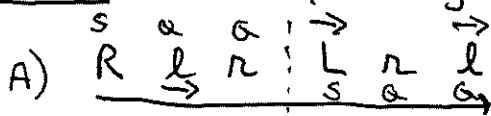
also $\underbrace{Q \quad Q \quad Q}_S \quad Q \quad S$

"W"

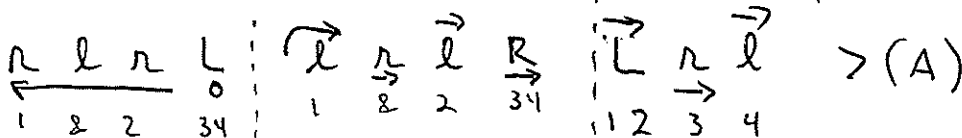
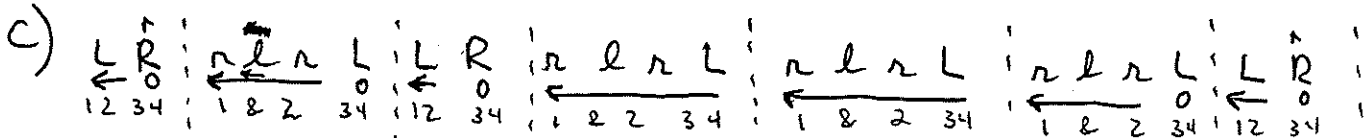
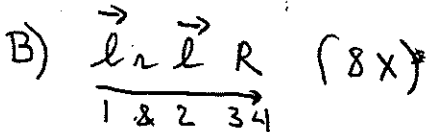


PÁPINGO

(Pápingo, Zagori, Epiros) 4/4



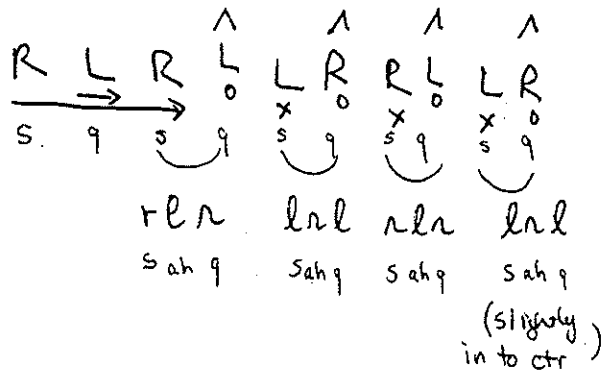
(stadio)



TİK ARGÓ • (Ak Dağ Maden, Pontic Anatolia)

5/4, 5/8 (3.2)

"T"
facing ctr

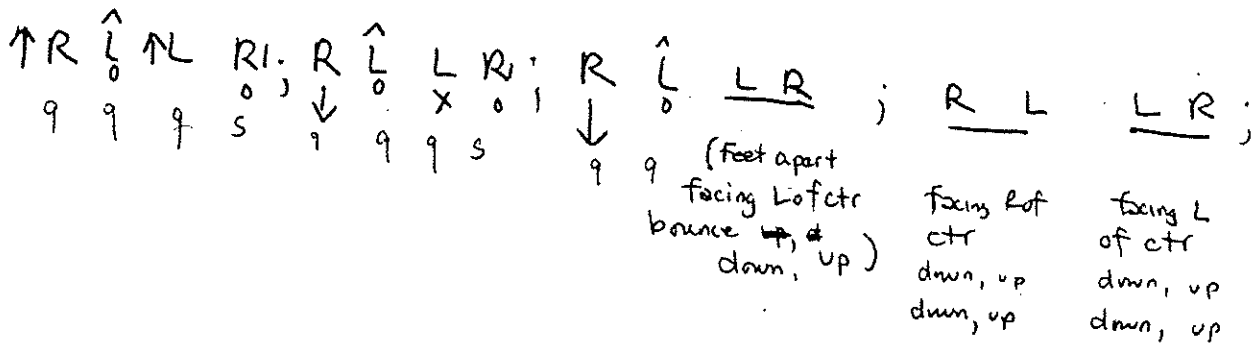


TAMZARA

(Aryirúpolis / Gümüşhane, Pontos)

9/8 (2.2-2.3)

facing ctr

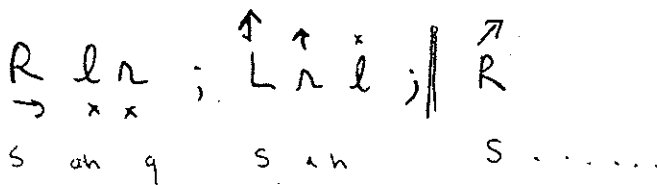
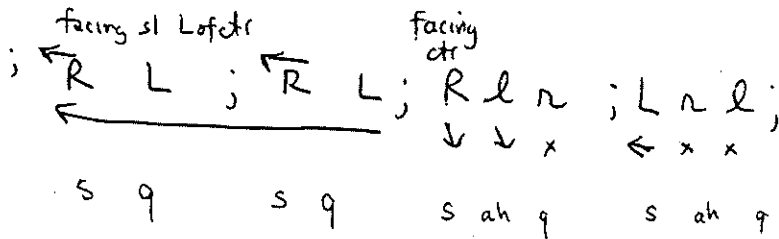


ÉTERE (PONTOS)

5/8 (3.2)

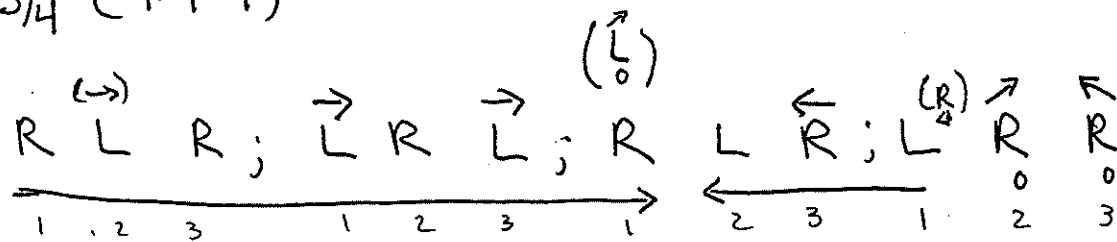
"W"

facing ctr, Rft
placed slightly diag. to fwd R of L, bend down into the R, push up from L

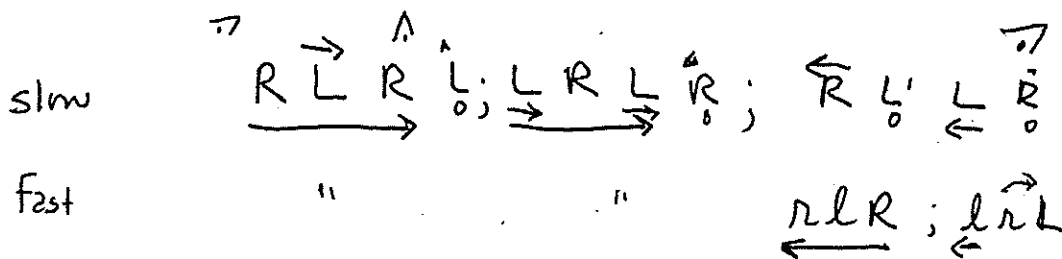


DHIVARĀTIKOS (Kefallonia, Ionian Islands)

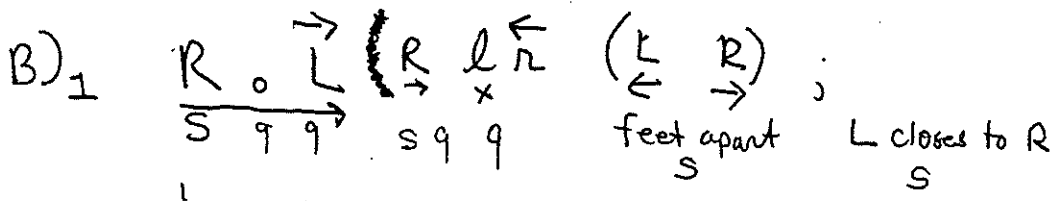
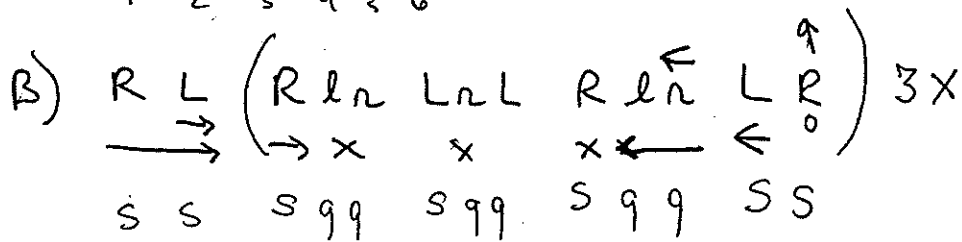
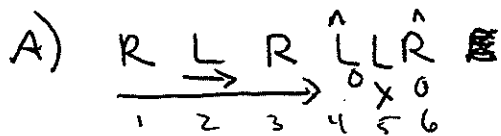
3/4 (1-1-1)



DHIMITRULAS (Rumliki, Macedonia)



STAVROTOS PYLAROU (Pylarinos, Kefallonia) 2/4



ETERE
(PONTOS)

The dance Etere is a lesser known dance from the regions of south Pontos bordering on the Anatolian plateau.

Formation: "W" arm hold close formation or clasped hand hold with R elbow over neighbor's left.

Meter: 2/4

MEAS

PATTERN

- 1 Facing ctr: with R leg positioned sl diag fwd R , step R in place with a forced push of body towards the ground (1); Pushing off ground, step bk onto L (2).
- 2,3 Facing sl L of ctr; Step R fwd LOD (1) Step L fwd (2); Repeat cts 1,2
- 4 Step (leap) R bkws (1), quick step L next to R (&); Step bk onto R (2);
- 5 Quick Step L sidwards L (1), quick step R next to L (&); Step bk onto L (2).
- 6,7 REpeat action of meas 4.5 above.

MATENTZIDIKA
(ANATOLIAN PONTIAN)

Matentzidika is a suite of three dances from the various mining communities of Pontian Greeks established in the 18th -19th C. when the mines of Pontus near to Gumushane failed. These communities were known collectively as the Matenohoria from the Turkish word for mine, maden.

DIPLON OMAL

Meter; 9/16 (4 2 3)

- 1 Step R fwd LOD (1); Step L sl Behind R (2); Step R fwd (3)
- 2 Step L fwd in front of R (1); Step R fwd (2); Step L fwd in front of R (3)
- 3 Pivoting to face (L of) ctr, Step R fwd ,swing arms down from W to V position (1); Step bk onto L (2); sl hop on L, swinging arms up to W (3).

TERS

Meter: 5/16 (3 2)

- 1 Facing sl L of ctr; Step R fwd LOD, from V position swing arms fwd (1) Step L fwd , swing arms bk (2).
- 2 Step R fwd, swing arms fwd (1); Hopping on R swing L up pivoting to face sl R of ctr while swinging arms up to W position (2).
- 3 Facing R of ctr ,step L fwd (1) Hopping on L pivot to face ctr while lifting R up and swinging arms down and bk to V position (2).
- 4 Step R sl bk , swinging arms fwd (1); Step L bk, swing ing arms bk (2).

TSURTOGHUZU

Meter; 2/4

- 1,2 Facing ctr, Quick step R to R (1), quick step L next to R (&); Step bk onto R (2); Repeat Cts 1&2 opp, ftwk and direction.
- 3,4 With same ftwk of MEAs 1,2 above slight movemnt fwds towards ctr in Meas 3 more obvious movement forward on Meas 4.
- 5 Stamp Step R fwd next to or sl fwd of L (1); Step L bk and sl behind R (2)

NOTE: From a V position arms swing throughout Bk on 1 Fwd on & Bk on 2.

presented by Joe Kaloyanides Graziosi

APTAL HAVASI or APTALIKO

The Aptal Havasi is the tune par excellence for a type of Zebekiko known generically as Aptaliko. The Aptaliko is defined by its rhythmic division of the 9/8 Zebekiko meter into a reverse pattern of 3 2 2 2.. As a dance it is performed in different structures and formations, ie. solo, couple or group, depending on regions and traditions. The dance described below is based on a group version as performed on the island of Mytilini off the west coast of Turkey.

Formation : Dancers not holding hands in a full circle

Meter: 9/8 3 2 2 2 or 2 1 2 2 2

MEAS

BASIC PATTERN

- 1 Facing ctr: Step L to L (S) Step bk onto R (Q); Step L to R in front of R (S); Step R to R (Q); Step L to R behind R (Q); Step R to R (S).

HOLD

- 1 Step L to L (S); Step bk onto R (Q); Step L to R in front of R (S); Bring R next to L with most of weight still on L, sl bounce from knee (S); Rock bk onto R (S).

FORWARD AND TURN

- 1 Facing ctr: Step L fwd sl diag L (S); Step R fwd sl diag R (Q); Step L fwd (with a sl hop) (S); Rock bk onto R (Q); Rock fwd onto L (Q); Rock bk onto R (S); (can have a quick hop on R).
- 2 Step 1/4 turn L to L (S); Step 1/2 Turn R to L (Q); Step 1/2 turn L to L (S); Step 1/2 turn R to L (Q); Rock onto L (Q); Rock onto R (S).

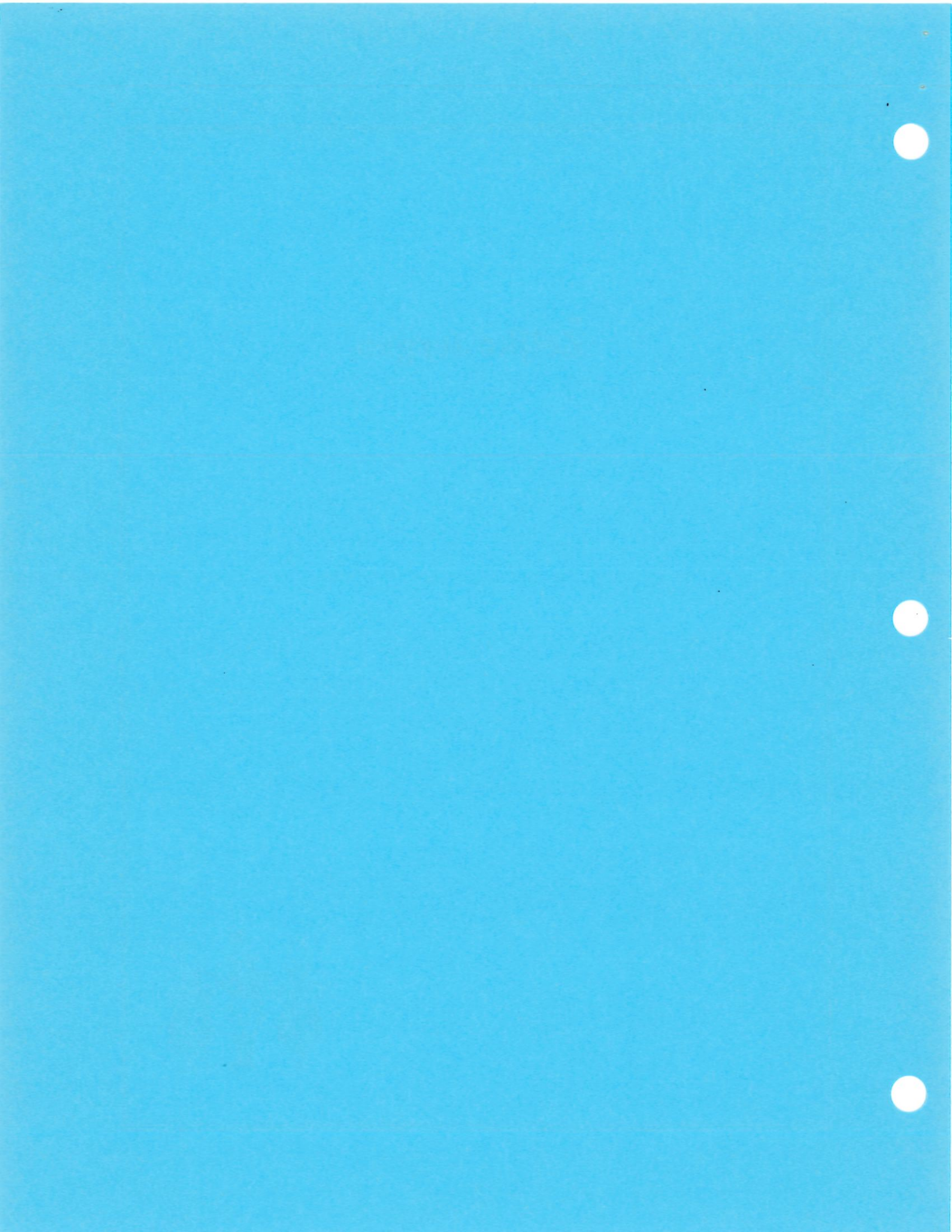
SQUATS AND TURN

- 1 Step L to L descending into half or full squat (R knee to ground)(S); Jump bk onto R rising up with sl swing of L (Q); Step L to R in front of R (Q); Bring R ft up slapping the heel (Q); Step R sl R (Q); Tap L next to and sl bk of R (Q) swing E close to and in front of R chin(Q) Sl hop on R (Q).
- 2 Step 1/4 turn L to L (S); Step 1/2 turn R to L (Q); Step L to L descending into full or half squat (S); Bounce(S); Bounce and pivot R in squat (S).

presented by Joe Kaloyanides Graziosi

Željko Jergan





CALIFORNIA KOLO FESTIVAL, November 28-29, 2003



CROATIAN DANCES

- BAROŠ
- ČARDAŠ
- KOLA IZ SLAVONIJE
- NABRALA
- SVATOVSKI DRMEŠ
 - SVIRAJ SVIRČE
- ZAGORSKI SPLET

XXX

MUSIC BY "SKITNICE" CD - "*SVIRAJ SVIRČE DRMEŠA*"

XXXXX

Presented by:

ŽELJKO JERGAN

2608 Fountain Hills Drive

Wexford, Pa 15090-7800

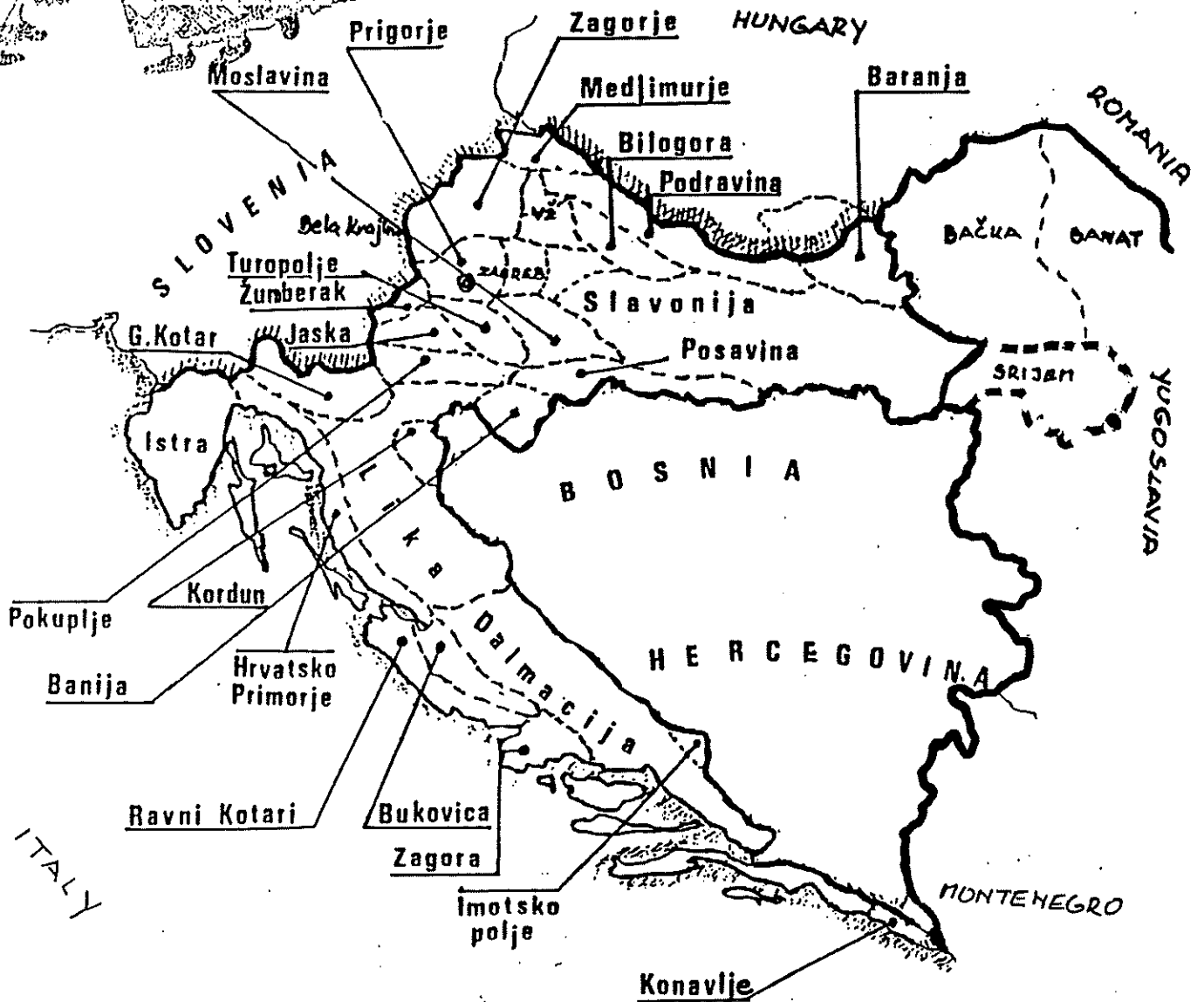
Phone: (724) 940-0117

E-mail: zjergan@stargate.net



DANCE ZONES OF

CROATIA



HRVATSKA plesna područja by Željko Jergan

Baroš

Međimurje, Croatia

Međimurje is located between the Drava and Mura rivers and the Hungarian border. There are relative few facts concerning the dances from that area dating from the 19th century, whether by Croatian or Hungarian ethnomusicologist. During the Austro-Hungarian occupation of this area, people were prohibited from maintaining their customs and dances. For this reason, solo singing became the only outlet for preserving the culture. Following WW I, those songs were used as a foundation for the creation of many new national dances, rooted in the peasant dances of other bordering cultures, including the polka and csárdás. Dances are often accompanied by singing and orchestra comprised of cymbal, violin, clarinet and bass, and sometimes the tambura orchestra. Željko Jergan first researched the region in 1971 and continues to this day.

TRANSLATION: Girl name (Bara, Barica)

PRONUNCIATION: BAH-rohsh

CD: "Sviraj svirče drmeša," by Skitnice, track 20
"Put u zavičaj," by Skitnice, track 11

RHYTHM: 8/8 counted: 1 2 3 1-2 3 4-5 (L,R,L R R L)
Dancers cts: 1 2 3 4 5 6 (Q,Q,Q - S - Q - S)

FORMATION: Cpls in a circle facing ctr with W on M R side. Inside hands are joined in V-pos while M outside hand in low on hip (fingers fwd), and W is on her waist (fingers fwd).

STYLE: Heavy walks and stamps. Earthy steps.

STEPS: Basic step: Step L,R,L (cts 1,2,3 - QQQ); stamp R, no wt (ct 4 - S); stamp R (ct 5 - Q); stamp L (no wt) (ct 6 - S).

HANDS: When hands are not joined, M place hands low on hips (fingers fwd), W have hands on hips (fingers fwd).

Claps: On ct 1 of meas 3 and 5, clap hands with a slicing motion (L hands begs low and moves up, R begs high and moves down) and remains in that pos (cts 1,2,3,4); place hands on hips/waist (cts 5,6).

METER: 3-5

PATTERN

8

Meas.

INTRODUCTION: 5 meas, beg with vocal

DANCE:

A

- 1 Facing ctr and moving diag L twd ctr - step L,R,L (cts 1-3); stamp R slightly fwd (no wt) (ct 4); step R bkwd with accent (ct 5); step L beside R with accent (ct 6).
- 2 Repeat meas 1.

B

- 3 M - Hold in place and clap hands on ct 1 (cts 1-4); stamp R,L in place - hands on hips (cts 5-6).
W - Walk L,R,L twd inside of circle and face M - clap hands on ct 1 (cts 1-3); stamp R beside L (no wt) - hands on hips (ct 4); stamp R,L in place (cts 5-6). End with back to ctr.
- 4 Cpls join in shldr - shldr-blade pos - with 1 basic step, cpls turn CW 1 time (cts 1-4); stamp R,L in place - hands on hips (cts 5-6).
- 5 M - Repeat meas 3. (clap, hold)
W - Step LRL, turning L (CCW) in place (cts 1-3); facing M, stamp R in place, no wt (ct 4); stamp R,L in place (cts 5-6).
- 6 Cpls join in shldr - shldr-waist pos - and do 1 basic turning CW 1-1/4 times. On last 2 stamps cpls open to beg pos facing LOD.

This dance is done a total of 5 times. On last ct of dance, stamp L slightly fwd (no wt).



Dance notes by Željko Jergan and Dorothy Daw 3-02.

Presented by Željko Jergan



- | | |
|---|--|
| <ol style="list-style-type: none"> 1. Baroš oj Barica, kaj sem čul za tebe,
Kaj sem čul za tebe, da te drugi ljube. 2. Ne veruj golube, ne veruj sakome,
Kak bi nej veroval, ako sem som videl. | <ol style="list-style-type: none"> 3. Da so ti soldati čižmice zbiralji,
Naj so je zbiralji, ne so je pločalji. 4. Jo sem je pločala svojemi krajceri,
Svojemi krajceri, svojemi dukati. |
|---|--|

1) BA-ROŠ OJ BARICA KAJ SEM ČUL ZA TEBE, KAJ SEM ČUL ZA TEBE, DA TE DRUGI LJUBE, KAJ SEM ČUL DA TE DRUGI LJUBE ZA TEBE!



Čardaš

Podravina, Croatia

Croatian Podravina is located between the region of Bilogora on the south, Slavonija Region on the east, the Hungarian border to the north and the Medjimurje and Zagorje Regions on the west. Podravina translates, near the Drava River. Because of its proximity to the border with Hungary and history of domination by the Austro-Hungarian Empire, there is a predominant Hungarian influence in the region's folk traditions, which is especially evident in the village of Ždala. Čardaš is one of the most popular dances done there, as well as in the village of Repaš. There are several variations of Čardaš in both of these villages, but they are all done to the same music. The first variation is the original version, while the second shows the influence of the village choreographers. Dancing was always done for wedding festivities, but more recently is done at other village celebrations, as well. The original musical accompaniment was strictly the violin, but today also includes the tamburitza instruments.

TRANSLATION: A Hungarian style of dance

PRONUNCIATION: CHAR-dahsh

CD: "Sviraj Svirče Drmeša" by Skitnice, track # 14

FORMATION: Cpls facing with M back to ctr. Two hands joined straight across in V-pos.

STEPS: Double Čardaš to L: (Both use same ftwk)
Meas 1: Step L to L (ct 1); close R beside L (ct 2).
Meas 2: Step L to L (ct 1); close R beside L, no wt (ct 2).
Note: Flex knees on each step.

Bokazo: (Both use same ftwk)
Meas 1: Hop on L as R touches fwd in front of L (ct 1); jump onto both ft with ft slightly apart (ct 2).
Meas 2: Close ft tog sharply (ct 1); hold (ct 2).

Open rida: (Both use same ftwk)
Walk L fwd (ct 1); step R slightly fwd of L with knee bent slightly (ct 2).

Two-step: (W use opp ftwk)
M - step fwd on L heel (ct 1); step R fwd beside L heel (ct &); step L fwd (ct 2).

HANDS: When hands are free, M placed them low on hip with fingers fwd; W hands on hips with fingers fwd.

POSITIONS: Closed pos:
Cpls join with R hip in front of ptrs R hip. ML hand on W upper R arm, L hand on W shldr-blade. WR hand on top of ML upper arm, L hand on MR shldr.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 4 meas

A FIG. 1: Čardaš & Bokazo (Both use same ftwk)

1-2 Double Čardaš to L.

3-4. Bokazo (hop L, tch R fwd)5-16 Repeat meas 1-4, alternating ftwk, 3 more times. (4 in all)

B FIG. II: Rida (Both use same ftwk)

- 1-6 Cpls join in closed pos - and beg L, do 6 open rida steps turning twice.
- 7 With M back to ctr, and opening bkwd to two-hands joined in V-pos - step L bkwd (ct 1); hold (ct 2).
- 8 Small jump bkwd onto both ft (ct 1); hold (ct 2).

A FIG. III: Move LOD & W=s turn (Use opp ftwk)

- Turning to face LOD (CCW) with inside hands joined in V-pos with M on inside of circle. M back of hand in small of own back, W hand on waist with fingers fwd.
- 1-4 Do 4 two-steps fwd in LOD (CCW), beg on outside ft (ML, WR).
- 5-6 Do 2 slow walks fwd (M-L,R; W-R,L). (1 step per meas)
- 7 Do 2 faster walks fwd (M- L,R; W-R,L) (cts 1-2).
- 8 Jump fwd on both ft while turning to face ptr - joined hands swing bkwd (in RLOD) (ct 1); hold (ct 2).
- 9-10 Moving in LOD - M turn WR (CW) once under joined hands:
M. move sdwd L: Step L to L (ct 1); close R beside L (ct 2). Step L to L (ct 1); stamp R beside L (ct 2).
W turn CW: Step R,L,R in LOD (cts 1-2, 1); stamp L beside R (ct 2).
- 11-12 Repeat meas 1-2 moving in RLOD with opp ftwk (W turn L (CCW)).
- 13 Moving sdwd in LOD - M step L to I (ct 1); R behind L (ct 2). W use opp ftwk.
- 14-16 Repeat meas 13, 3 more times. (4 in all).

B FIG. IV: Rida & Leap with Stamps (Both use same ftwk)

- 1-4 With M back to ctr and in closed pos - do 4 open rida steps turning once, both beg L.
- 5 Small leap on L in place (ct 1); stamp R beside L, 2 times) (cts 2,&).
- 6 Repeat meas 5 with opp ftwk. (Leap R, stamp L)
- 7 Step L bkwd (ct 1); hold (ct 2).
- 8 Small jump bkwd onto both ft (ct 1); hold (ct 2).



Kola iz Slavonije

Slavonia, Croatia

Slavonia is the richest agricultural region (known as the bread basket) in Croatia. For this reason, folk traditions have remained unchanged for centuries. The wealth of this region is reflected in the dances, songs and costumes. Most of the dances in Slavonia surround the musicians, who are in the center of a circle. Musical accompaniment featured the wooden flute (dvojnica), bagpipe (gajde) and tambura (samica), or a full tambura orchestra. Slavonian people dance to celebrate any occasion - weddings, harvest, church celebrations, or any other daily occurrence that merits a celebration.

TRANSLATION: Circle dances from Slavonija (Slavonia)

PRONUNCIATION: KOH-lah eez slah-VOH-nee-yeh

MUSIC: Tape: "Let's Dance" by Skitnice, side B, #6
CD: A Road Less Traveled by Skitnice, #19

FORMATION: Closed circle, alternating M & W. Face ctr with hands joined in front basket pos (R over L).

STEPS: Drmeš #1 (side-close to L & R):
Meas 1: Moving sdwd L - step R beside L with bounce (ct 1); close R beside L with bounce (ct 2); bounce on both in place, most of wt on R (ct &). (S,Q,Q)
When moving sdwd R use opp ftwk.

Drmeš #2 (sdwd L):
Meas 1: Step L to L, leave R in place and bounce on both ft - most of wt on L (ct 1); bounce on both - wt evenly distributed (ct 2); bounce on L most of wt on L (ct &).
Meas 2: Step R beside L, bounce on both (ct 1); bounce on both again (ct 2); bounce on both, stamp R heel (ct &).

Šaranje (step-hop fwd and bkwd; step-hop in RLOD)

STYLE: The drmeš (shaking dance) is done flat-footed, with very small steps and movements. Smaller movements are most stylistically correct.
The šaranje (step-hop in and out sequence) is done with a down accent.

METER: 2/4

PATTERN

INTRODUCTION: 4 cts

MUSIC ONE:

1-4 FIG. I: DRMEŠ (Side-close R & L) (Instrumental)
Do 4 #1 drmeš steps sdwd L

5-8 Repeat meas 1-4, with opp ftwk and direction. (R-close, 4x)

1 FIG. II: LEAPS (Instrumental)
Facing ctr - small leap L to L as R moves close to L ankle (ct 1); small leap R to R as L moves close to R ankle (ct 2).

2 Bounce on R as L heel taps fwd on floor(ct 1); bounce on R and tap L heel again(ct &); step on full L ft where it touched (ct 2); step R back to place (ct &).

3-8 Repeat meas 1-2, 3 more times. (4 in all)

• REPEAT FIG. I-II twice more. (3 in all)



MUSIC TWO:

FIG. III: DRMEŠ #2 (Instrumental)

1-16 Do 8 #2 drmeš steps sdwd L.

FIG. IV: ŠARANJE (STEP-HOP IN & OUT) (Instrumental)

This step is done with a down accent on the step.

1 Facing and moving twd ctr - step L-hop in front of R (cts 1-2). Hips turn slightly twd R

3-4 Repeat meas 1 alternating ftwk twd ctr. (4 in all)

5 Moving bkwd - step-hop L directly behind R (reel) (ct 1-2). Hips remain twd ctr.

6-8 Repeat meas 5 alternating ftwk and moving bkwd. (4 in all)

9-16 Repeat meas 1-8. (in & out)

• REPEAT FIG. III-IV, twice more. (3 in all)



MUSIC THREE:

FIG. V: ŠARANJE (STEP-HOP IN RLOD) (Vocal)

1-4 Facing L (RLOD) - do 4 step-hops fwd, beg L. Turn to face R (LOD) on last hop.

5-8 Facing R (LOD) - do 4 step-hops bkwd, beg L. Turn to face L (RLOD) on last hop.

9-10 Facing L (RLOD) - do 2 step-hops fwd, beg L. Turn to face R (LOD) on last hop.

11-12 Facing R (LOD) - do 2 steps-hops fwd, beg L. Turn to face L (RLOD) on last hop.

13-16 Repeat meas 9-12. (2 steps-hops fwd, 2 bkwd)

1-16 REPEAT FIG. III: DRMEŠ #2 (Instrumental & spoken)

1-16 REPEAT FIG. V: ŠARANJE (STEP-HOP IN RLOD) (vocal)

* End with two stamps R-L



SEQUENCE: Music one: Fig. I-II - 3x
Music two: Fig. III-IV - 3x
Music three: Fig. V-III-V



Nabrala

Međimurje, Croatia

Međimurje is located between the Drava and Mura rivers and the Hungarian border. There are relatively few facts concerning the dances from that area dating from the 19th century, whether by Croatian or Hungarian ethnomusicologists. During the Austro-Hungarian occupation of this area, people were prohibited from maintaining their customs and dances.

For this reason, solo singing became the only outlet for preserving the culture. Following WW I, those songs were used as a foundation for the creation of many new national dances, rooted in the peasant dances of other bordering cultures, like csárdás. Dances are often accompanied by singing and orchestra comprised of cymbal, violin, clarinet and bass, and sometimes the tamburitza orchestra.

Željko first researched Međimurje region in 1971 and continues to this day.

TRANSLATION: The Girl Gathering (Strawberries)

PRONUNCIATION: NAH-brah-lah

CD: "Sviraj svirče drmeša" by Skitnice, track #3

FORMATION: Closed circle of M and W, facing ctr with hands joined in V-pos.

STYLE: Flat footed, both M and W have same heavy styling, except when doing the drmeš. Knees are always slightly bent. Both M and W dance with energy.

STEPS: Pas de basque (PDB):
Leap L slightly to L as R knee lifts fwd (ct 1); step on R in front of L (ct &); step L back to place as R knee lifts fwd (ct 2). Repeat with opp ftwk.
Note: Each step is flatfooted and done with a heavy accent (stamp).

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 8 meas

A FIG. I: PDB & STEP-STAMPS

1-4 Facing ctr - PDB, L-R-L-R.

5 Facing slightly L of ctr - small step L to L (ct 1); stamp R beside L (ct 2).

6 Facing slightly R of ctr - repeat meas 5 with opp ftwk. (R, stamp L)

7-12 Repeat meas 1-6.



Svatovski / Svadbeni / Drmeš

Pokuplje, Croatia

The region of Pokuplje is a picturesque territory in central Croatia situated near the Kupa river, south of the capital city Zagreb. This particular dance is from the village Kupinec. This small region has a wealth of different costumes, music and customs. This dance was usually done for all festivities, especially weddings. Musical accompaniment was traditionally with two violins, bugarija and brass, and at times with a tamburitza (tambura) orchestra.

Željko Jergan first researched this region in 1976 and continues to this day. He first presented the dance in the U.S. in 2001.

TRANSLATION: Wedding Shaking Dance

PRONUNCIATION: svah-TOHV-skee DRR-mesh

CD: Skitnice, "A Road Less Travelled", #1 (Kupinečki Svadbeni Drmeš);
Skitnice, "Sviraj Svirče Drmeša", #23 (Svatovski Drmeš)

FORMATION: Cpls (alternating M and W) in a closed circle facing ctr. The most common formation is with M joining hands behind W, while W stand in front of M hands and place them on the M shldr; OR
With M hands joined in a closed circle and W in front of M hands, W hands are joined behind M at shldr-blade ht; OR
They may join in back basket (L over R) - most common; or some times in front basket (R over L).
** With any of the above hand holds in two or more mixed circles within a circle

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 2 meas (4 beats)

A **FIG. 1:**

- 1 Facing ctr and moving to L (CW) - step R in front of L, L remains bkwd and slightly off floor (ct 1); flex R knee (ct 2).
- 2 Step L diag L bkwd, R remains fwd and slightly off of floor (ct 1); flex L knee (ct 2).
Note: Style - R always remains fwd and L bkwd.
- 3-14 Repeat meas 1-2. (7 times in all)
- 15-16 Stamp R,L,R in place (cts 1-2-1); hold with wt on L (ct 2).

C **CHORUS: BUZZ**

- 1 Facing L of ctr and moving to L (CW) - step R across L (full ft) (ct 1); step L fwd on ball of ft (ct 2). Style: Ftwk is very smooth
- 2-7 Repeat meas 1.



- 8 Step R across L (ct 1); hop on R as L circles fwd (ct 2).
9-16 Repeat meas 1-8 with opp ftwk, moving to R (CCW). Hold and face ctr on last ct.
NOTE: Ftwk is very smooth.

C FIG. II: DRMEŠ SDWD L & R

- 1 Facing ctr and moving very slightly sdwd L (CW) - step R beside L as L moves quickly fwd close to floor (ct 1); bounce on R moving very slightly sdwd L (ct 2); small step on L heel to L (toe is only very slightly off floor) (ct &). Style: Up feeling on ct 2.
2-8 Repeat meas 1 (8 times in all), except on last ct - bounce on both ft in place.
9-16 Repeat meas 1-8 with opp ftwk and moving R (CCW).
NOTE: Style: Ftwk is very small and bouncy.

B REPEAT CHORUS (BUZZ - L & R)

MUSICAL INTERLUDE (BRIDGE)

- 1-2 Stamp R,L,R,L in place.

C FIG. III: DRMEŠ IN PLACE

- 1 Step R in place as L quickly move fwd close to floor (ct 1); close L beside R and bounce 2 times (cts 2-&).
2-8 Repeat meas 1, alternating ftwk (8 times in all), except on ct "&" - bounce on L in place.

FIG. IV: STEP, HOP, STEP TO L

- 1 Facing L of ctr and moving to L (CW) - step R across L (ct 1); hop on R as L lifts beside R leg (approx ankle ht) (ct &); step L fwd on ball of ft (ct 2).
2-8 Repeat meas 1. (8 times in all)

Repeat dance from beg. The dance is done a total of 3 times. On the last time through Fig. IV, do, 7 step-hop-steps. On meas 8 - face ctr and stamp R,L in place (cts 1-2).



Dance notes by Željko Jergan and Dorothy Daw, 10-01

Presented by Željko Jergan



Sviraj Svirče Drmeša

Moslavina, Croatia

Moslavina is situated at the foot of the Moslavina Hill, at the apex of many rivers, lakes and swamps. This region is renowned for its wine and agricultural wealth. For this reason the national costume, songs and dances have been developed to the highest level and have been carried on from generation to generation to the present day.

Željko was researching in Popovača and Kutina (parts of Moslavina region) from 1977 until 1985.

TRANSLATION: Musicians play the Drmeš

PRONUNCIATION: SVER-ai SVER-cheh DER-may-shah

CD: "Sviraj svirče drmeša" by Skitnice, track #1

FORMATION: A closed circle joined in either front basket (R over L), or back basket (L over R at shldr-blade ht). Face ctr almost continuously throughout dance.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 2 meas

A **FIG. I: SINGLE & DOUBLE BOUNCES (Women's vocal)**

Face ctr with wt on both ft which are shldr width apart

Single bounce & knee flex

1 Rock/step onto R, ball of L ft remains in place on floor (ct 1); small bounce and knee flex on R (ct 2).

2 Repeat meas 1 with opp ftwk. (Rock/step onto L)

3-4 Repeat meas 1-2.

Double bounces & knee flexes (drmeš)

5-8 Repeat meas 1-2, except on ct 2, &, do double bounces and knee flexes.

9-12 Repeat meas 1-4 - single knee flex.

13-14 Repeat meas 5-8 - double bounces and knee flexes (drmeš).

15-16 Stamp R,L,R in place (cts 1-2-1); hold (ct 2).



FIG. II: CHORUS - CIRCLE L & R (Men's vocal)

- 1 Step L bkwd on ball of ft (ct 1); hold (ct 2).
- Moving to L (CW):
- 2 Step R across L on full ft (toe points twd ctr), L remains lifted bkwd slightly off of floor (ct 1); step L to L on ball of ft, slightly bkwd out of circle, R remains lifted fwd slightly off floor (ct 2).
- 3-6 Repeat meas 2, 4 more times. (5 times in all).
- 7-8 Stamp R,L,R in place (cts 1-2-1); hold (ct 2).
- 9 Step L fwd, R remains lifted bkwd slightly off floor (ct 1); hold (ct 2).
- 10 Step R bkwd, L remains lifted fwd slightly off fwd (ct 1); hold (ct 2).
- Moving to R (CCW):
- 11-14 Repeat meas 2, 4 times with opp ftwk (beg L across R). (4 cross-overs in all)
- 15-16 Stamp L,R,L in place (cts 1-2-1); hold (ct 2).
- W styling: When stepping fwd, the body is over the weighted ft and hips move slightly twd ctr. This action make the skirts move showing off their holiday or best clothes.

B FIG. III: TRIPLETS SDWD L (Instrumental)

Style: Flat footed and very small

- 1 Step R,L,R, moving slightly sdwd to L: Step R in place with a heavy down accent (ct 1); step L slightly to L (ct 2); step R beside L (ct &).
- 2 Step L,R,L, moving slightly sdwd to L: Step L slightly to L with accent (ct 1); step R beside L (ct 2); step L slightly to L (ct &).
- 3-14 Repeat meas 1-2. (12 triplets in all)
- 15-16 Stamp R,L,R in place (cts 1-2-1); hold (ct 2).

REPEAT FIG. II, CHORUS (Circle L & R) (Instrumental)

REPEAT dance from beginning for a total of 3 times + ending:

ENDING: CIRCLE L,R,L + STAMPS (Instrumental)

- 1-8 Repeat Fig. II (Chorus), meas 1-8. (Cross-over to L + stamps)
- 9-14 Repeat Fig. II, meas 2, only twice as fast (2 buzz per meas), with very very small ftwk (12 buzz steps in all).
- 15-16 Stamp R,L,R in place (cts 1-2-1); hold with wt on both ft (ct 2).

*** **

Zagorski Splet

Zagorje, Croatia

The people of Croatian Zagorje, in the northwestern part of Croatia (near Zagreb), have lived lives of hardship in the past. Sadness is reflected in the songs about life's day-to-day challenges. There is a core of one of the three main Croatian dialects there, called "kaykavian" (*kajkavski*). The occasions on which dancing is mostly done are church festivals and fairs, then various events in connections with Christmas and Easter, weddings, and particularly the Carnival.

The dances were researched by Željko in the village of Mače, near Marija Bistrica in 1979 until 1983.

TRANSLATION: Zagorje medley (2 dances)

PRONUNCIATION: ZAH-gohr-skee split

CD: "Sviraj svirče drmeša," by Skitnice, track #19

FORMATION: Part I: A large closed circle of trios (W-M-W), facing L of ctr.
Part II: Trio's (W-M-W) of dancers facing ctr.

STYLE: Part I: Slow walking steps.
Part II: Small running steps.

METER: 2/4 & 3/4

PATTERN

Meas.

2/4

PART I:

FORMATION: Trio's in a closed circle facing L of ctr with hands in V-pos.

DANCE: SLOW WALKS TO L

- 1-2 Hold in place.
- 3 Facing and moving L (RLOD) - walk R fwd (ct 1); walk L in RLOD- turning to face ctr (ct 2). (RL)
- 4 Step R behind L (cts 1-2). (meas 3-4 = 3 step grapevine) (R)
- 5-10 Beg L, walk 6 steps in RLOD - face L. (1 step per meas) (LR-LR-RL)
- 11 Walk L in RLOD (ct 1); step R behind L - turning to face ctr (ct 2). (2 step grapevine) (RL)
- 12-16 Beg L, walk 5 steps in RLOD - face L. (1 step per meas) (LR-LR-L)
- 17-18 Walk R-L in RLOD - face L. (1 step per meas) (RL)
- 19-32 Repeat meas 3-16.
- 33-48 Repeat meas 17-32, except on last meas - close L beside R and hold.



3/4 PART II:

FORMATION: During pause in music, form sets of trio's (W-M-W). M place hands low on hips with fingers fwd. W inside hands (which holds a handkerchief) rests just below M elbow on his arm while the outside hands is placed on hips (fingers fwd).

Style: Triplets: Meas 1: Run R fwd in plié (down accent) (ct 1), run L,R fwd (cts 2-3).
Meas 2: Repeat meas 1 with opp ftwk. All steps are small and on balls of ft.

A FIG. I:

1-4 Facing ctr - beg R, do 4 sets of triplets. On last 3 steps head lowers fwd as if acknowledging some one.

5-7 Beg R, do 3 sets of triplets moving bkwd.

8 Stamp L,R (no wt on R) (cts 1-2); hold (ct 3) - W release arm pos and turning in twds ptr, then rejoins arm pos. End with M facing ctr and W back to ctr.

9-12 Repeat ftwk of meas 1-4, except M move fwd and W bkwd twd ctr.

13-16 Repeat ftwk of meas 5-8, except M move bkwd and W fwd away from ctr.

B FIG. II:

Trios (W-M-W) are joined tog by M and W holding kerchiefs at shldr ht. Join hands if kerchiefs not available.

1-4 Facing ctr - L-hand W and M form an arch, while W on R moves in front of M, through the arch, behind M, and into orig pos. On meas 3, M turn L (CCW) in place under own arm. L - hand W dances in place (no turn). Beg L, do a total of 4 triplets.

5-7 Repeat meas 1-3 (3 triplets), except W on L goes through the arch while R-hand W dances in place. On meas 7, M turn R under own arm.

8 All facing ctr - stamp L,R (no wt on R) in place (cts 1-2); hold (ct 3).

9-12 Repeat meas 1-4 with W on L active, as W on R turns R (CW) once in place - 1/4 turn per meas. On meas 11, M turn R under own arm

13-15 Repeat meas 1-3 with W on R active, W on L turns L (CCW) once in place.

16 All facing ctr - stamp L,R (no wt on R) in place (ct 1-2); hold (ct 3).

*** Repeat **PART II** one more time! (2 times in all).

*** There is a pause in the music. Trio's reform closed circle and repeat dance from beg (Part I).
The dance is done a total of 2 times.



Dance notes by Željko Jergan
and Dorothy Daw, 11-01(Rev. 2-03)

Presented by Željko Jergan



SVIRAJ SVIRČE DRMEŠA

SVIRAJ SVIRČE DRMEŠA (Moslavina)

1. Sviraj svirče drmeša, nećeš svirat' badava.
Sviraj, sviraj do zore, mene noge ne bole.
Ja ću svirat' do zore mene ruke ne bole!
Oj djevojko ne spavaj, nego pleši i pjevaj!
2. Tri jabuke, tri dunje, na ormaru trunule.
Na ormaru trunule, svoga dragog čekale.
Oj djevojko crlen cvet, čekal sem te devet let,
Kad je došlo i do tog otišla si za drugog'.
3. I ju, i ju, i ju ju... Đuka peče rakiju,
Jana peče zelje Đuki na veselje.
Igram, pjevam, ne znam šta, čini mi se drmeš da.
Igram, pjevam, ne znam šta, čini mi se drmeš da.

NABRALA JE (Međimurje)

1. Nabrala je jagode petrovke, srce moje (2x)
Na livadi zumbul cvetec zeleni,
Jagoda malena, jagodica črlena,
Pozdravi mi v Međimurju dragoga.
2. Nabrala je tri kitice cvetja, srce moje.
Kaj nabrala dragomu je dala, srce moje.
Na livadi zumbul cvetec zeleni,
Jagoda malena, jagodica črlena,
Pozdravi mi v Međimurju dragoga.

URANILE MLADE ŽETELICE (Slavonija)

1. 'Ej, 'ej...uranile mlade žetelice,
Još te nije ograniło sunce. (2x)
2. 'Ej, 'ej...pivajući sve na njivu žure,
Pletu uža ništa ne kubure. (2x)
3. 'Ej, 'ej...žito želi ja i moja želja,
Žito želi pa se zavoljeli. (2x)

KOLA IZ SLAVONIJE (Slavonija)

1. Kad zaigram ja i moja dika, (2x)
Sve se trese zemlja do Osika. (2x)
(Spoken) Sitno, sitno ko salata, ko se voli, taj se hvata,
Svaki čovik do žene, a moj dika do mene!
2. Igram kolo kosa mi se vije, (2x)
Priko kola dika mi se smije. (2x)

TANDRČAK (Bačka)

1. Taj, taj tandrčak, igra dika ka cvrčak. (2x)
Traj, traj do zora, nema dragi odmora. (2x)
2. U naših mladina, šlingovana rubina, (2x)
Od sprida je mazana, a od straga krpana. (2x)
3. Taj, taj tandrčak, najio se ka' hrčak. (2x)
Da se valja po podu, ne bi ubr'o jagodu! (2x)

LIKA – LIJEPA I MILA (Lika)

1. Oj, volim Liku (2x) i njezino ime,
Oj, a Velebit (2x) ponosim se s njime.
1. Oj, kršna Liko (2x) ljepa si i mila,
Oj, širom svijeta (2x) sinove odnijela.
2. Oj, oj Plitvice (2x) i jezera tvoja,
Oj, kršna Liko (2x) ti si dika moja.

LENKA (Slavonija)

1. Kaži mi, kaži, 'ko svira u gajde? (2x)
Gajde svira čiča Joza, a kraj njega igra kozal!
2. Šta će meni mamu, šlingana rubina?
Da je meni mamu, kakav bečarina!
Lenka! Lenka! Lenka! Lenka!
Hop, hop, hop, sijeno, slama, zob!
3. Kaži mi, kaži, 'ko voli gajdaša? (2x)
Njega voli seka kera, ona sive koze tera,
Tra la la, tra la la la la!

ZAGORSKI SPLET (Zagorje)

1. Sunce za goru, Jelo, po vodul
Oj Jelo, Jelo, drvce zeleno.
2. Nosi nam, Jelo, te hladne vode!
Oj Jelo, Jelo, drvce zeleno.
3. Nit' nam je Jele, nit' hladne vode!
Oj Jelo, Jelo, drvce zeleno.

BAROŠ (Međimurje)

1. Baroš oj Barice, kaj sem čul za tebe,
Kaj sem čul za tebe, da te drugi ljube. (2x)
2. Ne veruj golube, ne veruj sakome.
Kak bi nej veroval, ako sem som videl. (2x)
3. Da so ti soldati čizmice zbiralji.
Naj so je zbiralji, ne so je pločalji. (2x)
4. To sem je pločala, svojemi krajceri,
Svojemi krajceri, svojemi dukati. (2x)

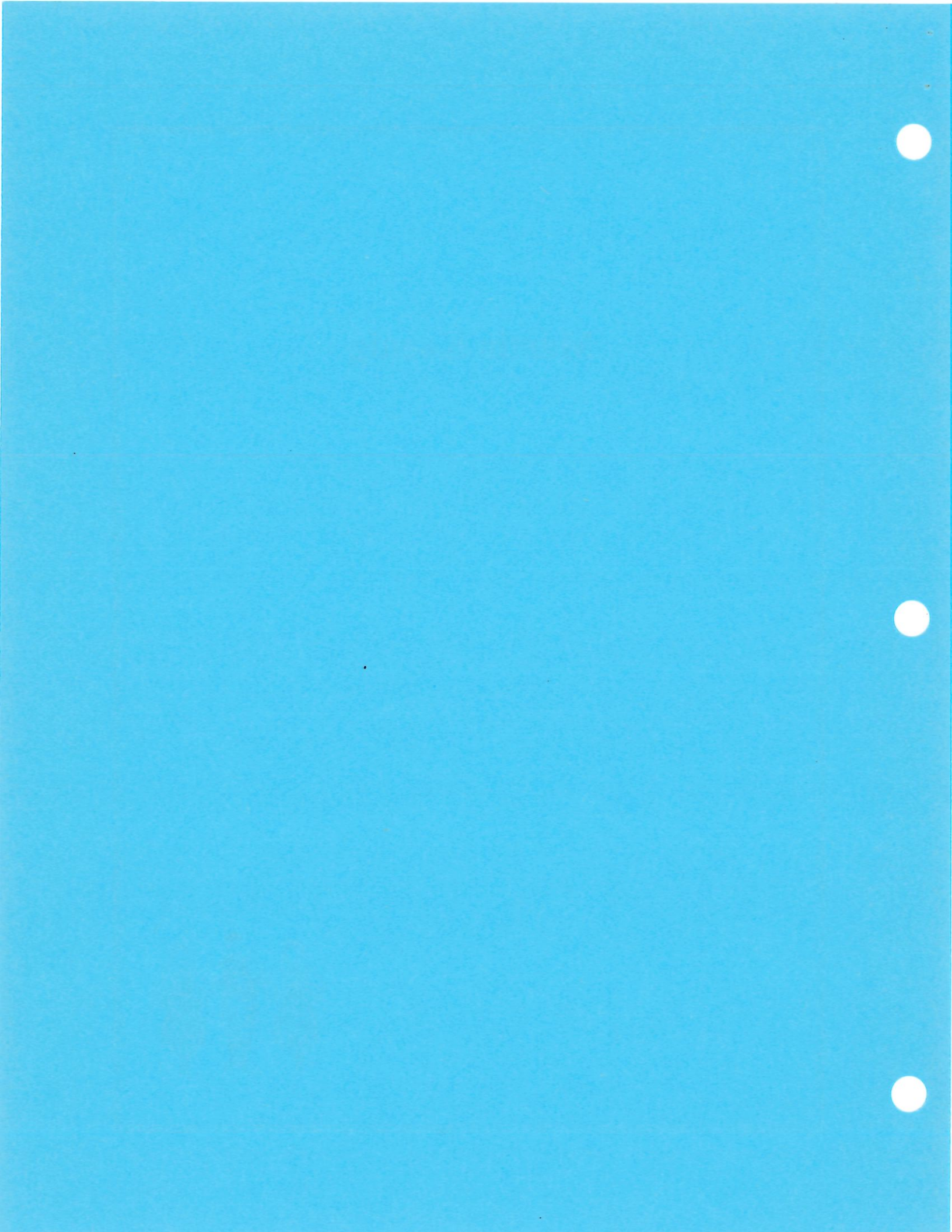
TAMO PREKO DRAVE (Podravina)

1. Tamo preko Drave, majka zove Ivo.
"Hodi Ivo dimo, budem te ženila".
2. "Budem ti zbirala, Mađerku divojku".
Ivo glavom kreče, da Mađerku neće.
3. "Budem ti zbirala, Podravku divojku",
Ivo glavom klima, da Podravku ima.



Martin Koenig





POLOSKA
(East Serbia, Yugoslavia)

Martin Koenig saw this danced in the village of Halovo in 1967.

Record: Balkan Arts 703-EP "Vlach Dances of East Serbia" 2/4 meter.

Formation: Long line, belt hold, L arm over R.

Steps: *Chukche: a Bulgarian word which is a hop that doesn't leave the ground.

Note: This village, as so many others in the area of Zaječar (the largest nearby town), is inhabited by Vlachs, a Romanian speaking ethnic minority group who settled here many years ago. It is situated in Yugoslavia, right on the Bulgarian border, and near Romania. The area has seen much exchange between the peoples living on different sides of the borders, and, in fact, the borders have changed many times. The dances are characterized by small steps, high energy, twisting of the body and lots of wild stamping. Other dances from this village are Dansa, Ora, Patrusha, Todorka and Yuta.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
		<u>I.</u>
1	1	Facing ctr, step sdwd to R onto R ft.
	2	Step L ft beside R.
2	1	Step slightly sdwd to R onto R ft.
	2	Lift L ft next to R.
3	1	Step slightly sdwd to L onto L ft.
	2	Step R ft beside L.
4	1	Step slightly sdwd to L onto L ft.
	2	Lift R ft next to L.
		<u>II.</u>
1-2		Repeat Fig I, meas 1-2.
3	1	Chukche* in place on R ft.
	2	Step onto L ft in place.
4	1	Accented step onto R ft in place.
	2	Step onto L ft in place.
		<u>III.</u>
1	1	Small leap to R onto R ft.
	2	Small leap to L onto L ft.
2	1	Small leap to R onto R ft.
	2	Lift L ft next to R.
3-4		Repeat Fig II, meas 3-4.

POLOSKA (Continued)

<u>Meas</u>	<u>Ct</u>	
		<u>IV.</u>
1	&	Stamp onto R ft in place.
	1	Step onto R ft in place.
	&	Stamp onto L ft in place.
	2	Step onto L ft in place.
2	&	Stamp onto R ft in place.
	1	Step onto R ft in place.
	&	Chukche in place on R ft, free L ft is lifted, knee bent.
	2	Hold.
3-4		Repeat meas 1-2 with opp ftwk and direction.
		<u>V.</u>
1		Repeat Fig IV, meas 1.
2	&	Stamp onto R ft in place.
	1	Step onto R ft in place.
	&	Touch/step onto L ft (ball of ft) in place.
	2	Step onto R ft in place.
3	&	Stamp onto L ft in place.
	1	Step onto L ft in place.
	&	Stamp onto R ft in place.
	2	Step onto R ft in place.
4	&	Stamp onto L ft in place.
	1	Step onto L ft in place.
	&	Chukche in place on L ft, free R ft is lifted, knee bent.
	2	Hold.
		<u>VI.</u>
1-2		Repeat Fig V, meas 1-2.
3	&	Stamp onto L ft in place.
	1	Step onto L ft coming slightly fwd.
	&	Accented step/bend onto R ft coming slightly fwd.
	2	Hold.
4	1	Step onto L ft coming slightly fwd.
	2	Chukche in place on L ft, free R ft is lifted, knee bent.
		<u>VII.</u>
1-2		Repeat Fig V, meas 1-2.
3	&	Stamp in place on L ft.
	1	Step slightly fwd onto L ft.
	2	Chug fwd onto both ft, knees slightly flexed.
4	1	Chug bkwd onto both ft, knees straight.
	2	Hold.

POLOSKA (Continued)

VIII.

- 1-2 Repeat Fig V, meas 1-2.
3 & Stamp onto R ft in place.
1 Step onto R ft in place.
& Touch/step onto L ft (ball of ft) in place.
2 Step onto R ft in place.
4 & Stamp onto L ft in place.
1 Step onto L ft in place.
2 Chukche in place on L ft, free R ft is lifted, bent knee.
5 & Stamp onto R ft in place.
1 Step onto R ft in place.
& Touch/step onto L ft (ball of ft) in place.
2 Step onto R ft in place.
6 & Stamp onto L ft in place.
1 Step onto L ft in place.
2 Stamp onto R ft in front coming fwd slightly.
7 1 Shift wt, step onto R ft coming fwd.
2 Stamp onto L ft in front coming fwd slightly.
8 1 Step onto L ft coming slightly fwd.
2 Chukche in place on L ft, free R ft is lifted, bent knee.

IX.

- 1-5 Repeat Fig VIII, meas 1-5.
6 & Stamp onto L ft in place.
1 Step onto L ft in place.
2 Accented step/bend onto R ft in place.
7 1 Step onto L ft coming slightly fwd.
2 Accented step/bend onto R ft coming slightly fwd.
8 1 Step onto L ft coming slightly fwd.
2 Chukche in place on L ft, free R ft is lifted, bent knee.

Presented by Martin Koenig

ČEKIĆ
(Serbia)

Source: Martin Koenig as he learned the dance after seeing it performed in the village of Popovica.

Pronunciation: CHECK-each

Formation: Short or long lines; belt hold, L arm over, R under.

Record: Balkan Arts 1J-EP, side A, band 2. 2/4 meter.

<u>Meas</u>	<u>ct</u>	<u>Pattern</u>
		<u>Figure I</u>
1	& 1 & 2	Facing slightly to R of ctr and moving CCW, hop on L ft Step in LOD onto R ft. Hop on R ft. Step in LOD onto L ft.
2	& 1 & 2	Hop on L ft. Step in LOD onto R ft. Step fwd twd ctr onto L ft. Step in place onto R ft.
3	& 1 & 2	Step sdwd to L onto L ft. Step in place onto R ft. Step fwd to ctr onto L ft. Step in place onto R ft.
4		Repeat action of meas 3.
5-8		Repeat action of meas 1-4 with opp ftwk & direction.
		<u>Figure II</u>
1	1 2	Facing ctr, leap slightly sdwd to R onto R ft, simultaneously swinging free L ft up behind R knee. Repeat action of ct 1, Fig. II, with opp ftwk & direction.
2	1 & 2&	Step heavily in place onto R ft bending knees. Stamp in place onto L ft straightening knees. Repeat action of cts 1&, this meas.
3-4		Repeat action of meas 2, Fig. II, two more times.
5-8		Repeat action of meas 1-4, Fig. II, with opp ftwk and direction.

Dance notes by Larry Weiner.

STARA VLAINA
(East Serbia, Yugoslavia)

Martin Koenig saw this danced by a small performing group from the village of Popovica in 1970.

Pronunciation:

Record: Balkan Arts 702-EP and BA-1J "Folk Dances of East
Serbia" Side A/1 2/4 meter

Formation: Short lines; belt hold, L arm over R.

Steps: *Chukche - a Bulgarian word which is a hop that doesn't leave the ground.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
		I.
1	1	Facing ctr and moving R, step sdwd R onto R ft.
	2	Step onto L ft beside R.
2-3		Repeat meas 1, twice.
4	1	Step sdwd to R onto R ft.
	2	Touch L ft in front of R.
5	1	Step diag fwd to R onto L ft.
	2	Slight chukche on L ft, free R ft lifts slightly from ground.
6	1	Step straight bkwd onto R ft.
	2	Slight chukche on R ft, free L ft lifts slightly from ground.
7	1-2	Repeat meas 1 with opp ftwk and direction.
8	1	Step sdwd to L onto L ft.
	2	Slight chukche on L ft as free R ft is lifted slightly.
		II.
1	1	Step onto R ft in place.
	2	Accented step onto L ft in place.
2-3		Repeat meas 1, twice.
4	1	Chukche on L ft in place.
	2	Step onto R ft to R.
5	1	Chukche R ft in place.
	2	Step onto L ft fwd.
6	1	Chukche L ft in place.
	2	Step onto R ft bkwd.
7	1	Chukche in place on R ft.
	2	Step onto L ft to L.
8	1	Step onto R ft beside L.
	2	Step onto L ft in place.

STARA VLAINA (Continued)

Meas Ct

III.

- 1 1 Straight R leg with flexed ft swing 1/2 circle in front of L leg, as L knee bends (accented).
2 Straight R leg with flexed ft swing 1/2 circle away from L leg, as L knee bends (accented).
2-4 Repeat meas 1, three times. Step on R on last ct.
5 1 Straight L leg with flexed ft swings 1/2 circle in front of R leg, as R knee bends (accented).
2 Straight L leg with flexed ft swings 1/2 circle away from R leg, as R knee bends (accented). Step on L on last ct.
6 Repeat meas 1. Step on R on last ct.
7-8 Repeat meas 5 twice. Step on L on last ct.

IV.

- 1 1 Hop on L bringing R heel in front of L knee (slight kicking motion).
& Move R ft slightly fwd.
2,& Repeat cts 1,&.
2-3 Repeat meas 1 twice.
4 1,&,2 Repeat meas 1, cts 1,&,2.
& Step onto R ft in place.
5 Repeat Fig III, meas 5.
6 Repeat Fig III, meas 1.
7 1 Hop on R bringing L heel in front of R knee.
& Move L ft slightly fwd.
2,& Repeat cts 1,&.
8 Step onto L ft in place.

V.

- 1 Repeat Fig I, meas 1.
2 Repeat Fig I, meas 4.
3 Repeat Fig I, meas 5.
4 Repeat Fig I, meas 6.
5-7 Repeat Fig I, meas 7 three times.
8 Repeat Fig I, meas 8.

VI.

- 1 1 Step onto R ft in place.
& Stamp onto L ft in place.
2 Step onto L ft in place.
& Stamp onto R ft in place.
2 1 Step onto R ft in place.
2 Chukche in place on R ft while bringing L leg fwd flicking L ft.
3 1 Step onto L ft fwd.
2 Chukche on L ft in place.
4 1 Step onto R ft bkwd.
2 Hold.
5 Repeat meas 1 with opp ftwk.
6 1 Step onto L ft in place.
& Stamp onto R ft in place.
2 Step onto R ft in place.
& Stamp onto L ft in place.

STARA VLAINA (Continued)

Meas Ct (Fig VI-continued)

- 7 1 Step onto L ft in place.
 & Stamp onto R ft in place.
 2 Step onto R ft in place.
 & Stamp onto L ft in place.
8 1 Step onto L ft in place.
 2 Chukche in place on L ft while bringing R leg fwd
 flicking R ft.

VII.

1-8 Figure V.

VIII.

- 1 1 Hop on L moving R.
 & Step onto R ft moving R.
 2 Step onto L ft next to R.
2 1 Large step onto R ft moving R.
 2 Hop on R ft moving R, L leg extended with flexed ft
 to R.
3 1 Large step onto L ft moving R.
 2 Hop on L ft moving R.
4 1 Large step onto R ft moving L.
 2 Hold.
5 1 Hop on R ft moving L
 & Stamp on L ft with straight leg in place.
 2 Stamp on R ft with bent knee moving L beside L ft.
 & Step onto L ft with straight leg moving L.
6-7 Repeat meas 5 twice.
8 1 Jump onto both ft slightly to L.
 2 Hold.

IX.

1-8 Repeat Fig V starting with a hop, step, step.

X.

- 1-3 Repeat Fig II, meas 1-3.
4 1 Step onto R ft in place.
 2 Lift L leg in front.
5 1 Slap L ft with straight L leg twisting hips to L.
 2 Hold.
6 1 Twist hips to R.
 2 Hold.
7 1 Twist hips to L.
 2 Twist hips to R.
8 1 Bring L ft back to place.
 2 Hold.

Presented by Martin Koenig

ORA
(Serbia)

Martin Koenig saw this danced in the village of Halovo, East Serbia, Yugoslavia in 1967.

Pronunciation: AW-ruh

Record: Balkan Arts 704. 2/4 meter.

Formation: Long lines or short lines, belt hold, left arm over, right arm under.

Note: This village, as so many others in the area of Zajecar, the largest town of the area, is inhabited by Vlachs, a Romanian ethnic minority group who settled here many years ago. Situated on the Bulgarian border, and near Romania, there has been much exchange between people living on both sides of the border, and the border itself has changed many times. The dances done in this village are characterized by small steps, high energy and lots of stamping. Other dances from this village are Juta, Dansa, Todorka, Patrousha and Poloska.

Meas Ct

I.
1 1 Facing ctr and moving R, step sdwd R on R ft.
 2 Step on L ft beside R ft.
2 1-2 Repeat meas 1.
3 1 Step sdwd R on R ft.
 2 Slight "chukche" on R ft.
4 1 Step diag fwd R on L ft.
 2 Slight "chukche" on L ft, free R ft lifts slightly
 from ground.
5 1 Step straight bkwd onto R ft.
 2 Slight "chukche" on R ft, free L ft lifts slightly
 from ground.
6-7 Repeat pattern of meas 1-2 with opp ftwk and direction.
8 1 Step sdwd L on L ft.
 2 Slight "chukche" on L ft as free R ft is lifted slightly
 up and behind R ankle.

II.
1 1 Facing ctr, step sdwd R on R ft.
 2 Step on L ft beside R ft.
2 1 Step slightly sdwd R on R ft.
 2 Lift L next to R.
3 1 "Chukche" in place on R ft.
 & Step on L ft in place.
 2 Accented step on R ft in place.
4 1 Step on L ft in place.
 2 "Chukche" in place on L ft.

ORA (Continued)

III.

- Keep knees and ft very close together.
- | | | |
|-----|---|-----------------------------|
| 1 | 1 | Small leap R on R ft. |
| | 2 | Small leap L on L ft. |
| 2 | 1 | Small leap R on R ft. |
| | 2 | Lift L ft next to R ft. |
| 3-4 | | Repeat Figure II, meas 3-4. |

NOTE: The stamp (ct &) at the beginning of the following Figures occurs at the end of the preceding meas.

IV.

- | | | |
|-----|---|---|
| | & | Stamp R ft in place. |
| 1 | 1 | Step on R ft in place. |
| | & | Stamp L ft in place. |
| | 2 | Step on L ft in place. |
| | & | Stamp R ft in place |
| 2 | 1 | Step on R ft in place. |
| | 2 | "Chukche" in place on R ft, free L ft is lifted, knee bent. |
| 3-4 | | Repeat Figure II, meas 3-4. |

V.

- | | | |
|---|---|---|
| 1 | | Repeat Figure IV, meas 1. |
| 2 | 1 | Step on R ft in place. |
| | & | Touch/step on L ft (ball of ft) in place. |
| | 2 | Step on R ft in place. |
| | & | Stamp L ft in place. |
| 3 | 1 | Step on L ft in place. |
| | & | Stamp R ft in place. |
| | 2 | Step on R ft in place. |
| | & | Stamp L ft in place. |
| 4 | 1 | Step on L ft in place. |
| | 2 | "Chukche" in place on L ft, free R ft is lifted, knee bent. |

VI.

- | | | |
|-----|---|---|
| 1-2 | | Repeat Figure V, meas 1-2. |
| 3 | 1 | Step on L ft coming slightly fwd. |
| | 2 | Accented step/bend on R ft coming slightly fwd. |
| 4 | 1 | Step on L ft coming slightly fwd. |
| | 2 | "Chukche" in place on L ft, free R ft is lifted, knee bent. |

VII.

- | | | |
|-----|---|---|
| 1-2 | | Repeat Fig V, meas 1-2 |
| | & | Stamp L ft in place. |
| 3 | 1 | Step slightly fwd on L ft. |
| | 2 | Chug fwd on both ft, knees slightly bent. |
| 4 | 1 | Chug bkwd on both ft, knees straight. |
| | 2 | Hold. |

ORA (Continued)

VIII.

- 1-2 Repeat Figure IV, meas 1, twice.
3 1 Step on R ft in place.
 & Touch/step on L ft (ball of ft) in place.
 2 Step on R ft in place.
 & Stamp L ft in place.
4 1 Step on L ft in place.
 2 "Chukche" in place on L ft, free R ft is lifted,
 knee bent.
 & Stamp R ft in place.
5 1 Step on R ft in place.
 & Touch/step on L ft (ball of ft) in place.
 2 Step on R ft in place.
 & Stamp L ft in place.
6 1 Step on L ft diag fwd to L.
 2 Stamp R ft beside L, knees bent, coming fwd slightly.
7 1 Step on R ft diag fwd to R.
 2 Stamp L ft beside R, knees bent.
8 1 Step on L ft diag fwd to L.
 2 "Chukche" in place on L ft, free R ft is lifted,
 knee bent.
 When repeating, move bkwd with stamping steps.

IX.

- 1-5 Repeat Figure VIII, meas 1-5.
6 1 Step on L ft in place.
 2 Accented step/bend on R ft in place.
7 1 Step on L ft coming slightly fwd.
 2 Accented step/bend on R ft coming slightly fwd.
8 1 Step on L ft coming slightly fwd.
 2 "Chukche" in place on L ft, free R ft is lifted,
 knee bent.

NOTE: Figures I, II, III and VI are interchangeable and can be danced by adjacent dancers comfortably.

Presented by Martin Koenig

GAIDA AVASI (Guy-da Avasi)
(Macedonia, Yugoslavia)

Source: Martin Koenig as he saw the dance performed in 1968 in villages in the Gevgelia area of Macedonia, Yugoslavia.
Formation: Line in W pos (if separate lines, M use shoulder hold)
Record: Nonesuch Records 72042, Village Music of Yugoslavia.

2/4 Meter

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
		<u>Figure 1</u>
1	1	Facing and moving LOD, step R
	2	Step L
2	1	Facing ctr, step R to R
	2	Raise L across (M high) knee bent
3	1	Step on L in place
	2	Raise R across (M high) knee bent

Figure 2 (when music speeds up)
Same as Figure 1, but 1st two steps becoming running steps, and step-raise becomes jump on both - hop R, jump on both - hop L

Figure 3
Same as Figure 2, but remain facing & moving LOD, and replace Meas 3 by stamping steps - L (ct 1) R (ct &) L (ct 2).

Dance description by Marcel Vinokur and Ruth Miller.

MAŠKOTO
(Macedonia)

Source: As learned by Martin Koenig from Pece Atanasovski and as he observed danced by an Aegean Greek Macedonian men's group living in Skopje, Macedonia, in the early 1970s, originally from Voden (Edessa), Greece.

Pronunciation: MUSH-koto

Formation: Open circle of men, facing RLOD. Hands on hips, palms in, fingers forward, thumbs back. The leader has his hands in the air, towel or kerchief in his right hand.

Recording: Jugoton LPY-50985, Makedonska Narodna Ora.

Rhythm: 7/4 rhythm.

Note: Wait two measures before beginning.

Meas Ct

Introduction

1	1	Large hop on L ft. (free R leg is raised high fwd.)
	2	Step diagonally fwd onto R ft, but don't shift weight onto it (moving in RLOD)
	3	Shift wt onto R ft. (L ft is quickly moved from ground and raised slightly behind while knee moves forward, up and bends)
	4	Step diagonally fwd onto L ft, (no weight on L ft yet)
	5	Shift wt onto L ft (R ft is quickly removed from ground as in ct 3)
	6-7	Repeat cts 4-5, above, with opp ftwk
2		Repeat Meas 1, above, with opp ftwk, (continue moving in RLOD - body now turns slightly into circle on first beat)
3-4		Repeat Meas 1-2, above.

Figure I (Slow)

Change from Introductory Figure to Figure 1 hands are removed from the hips and raised straight out to the side, forming a shoulder hold position.

1	1	Turning to face ctr, lift in place on L ft (free R ft is raised high fwd.)
	2	Facing ctr, touch R ft to ground slightly sdwrds to R.
	3	Transfer wt onto R ft.
	4	Swing free L ft, knee bent up fwd high
	5	Hold.
	6	Step fwd onto L ft. (L ft is deeply flexed when receiving wt. Free R ft is bent a knee and raised slightly behind.)

- 7 Straighten L leg somewhat simultaneously bringing free R ft fwd in preparation to be lifted to repeat this figure.
- 2 1-3 Repeat Fig I, Meas 1
- 4 Step fwd (towards ctr) onto L ft, but do not transfer wt.
- 5 Shift weight onto L ft, lifting free R ft behind slightly.
- 6 Step bckwrds to place on R ft, but do not transfer wt.
- 7 Shift wt onto R ft.
- 3 Repeat Fig I, Meas 2, this, with opp ftwrk. Maintain shoulder hold.
- 4-5 Repeat Fig I, Meas 2-3

NOTE: This figure is repeated until the leader signals to change and proceed to next figure.

Figure II (Fast)

Releasing shoulder hold and joining hands at shoulder level, elbows bent.

- 1 1 Hop slightly sdwrds to R on L ft. (facing ctr move RLOD).
- 2 Large step sdwrds to R onto R ft bending both knees slightly.
- 3+ Facing ctr leap off of both feet onto L ft (light slide), which has been brought to the position formerly occupied by the R ft.
- 4 Step sdwrds to R onto R ft.
- 5 Chukche on R ft while crossing L ft in front of R ft in preparation for next step.
- 6 Cross and step onto L ft in front of R ft.
- 7 Hold - continue flow of motion.
- 2-5 Repeat Fig. I, Meas 2-5, HOWEVER, the character of the steps is different in that wt is now transferred immediately on cts 2, 4 & 6 with a chukche added on cts 3, 5 & 7 and occasionally a double chukche added on cts 1, 3, 5 or 7. The feeling of the step is lighter than in Figure I.

Turns

During Fig II turns may be added according to the leader's signal.

CW & CWW Turns: These turns would be done in place of Meas 2-5, Fig II.

- 1 1 Facing ctr, Hop in place on L ft, lift free R ft high
- 2 Chukche in place on L ft, moving R ft sdwrds to R.
- 3 Step in place onto R ft.
- 4-5 Step fwd twd ctr (putting L shoulder into ctr) onto L ft.
- 6-7 Step back in place onto R ft, beginning to turn bkwrds.
- 2 1-3 Repeat action cts 1-3, this Figure, But continuing to bkwrds with opp ftwk.
- 4-7 Repeat cts 4-7 this Figure with opp ftwk.
- 3-4 Repeat Meas 1-2 this Figure.

JUTA
(Serbia)

- Source: Martin Koenig as he learned the dance after seeing it performed at community celebrations in the village of Halovo, East Serbia in 1967.
- Pronunciation: YOU-tah
- Recording: Village Dances from the Former Yugoslavia CD (original recording Balkan Arts 704). 2/4 meter
- Formation: Long or short lines; belt hold, L arm over, R under.
- Note: This village, as so many others in the area of Zaječar (the largest nearby town), is inhabited by Vlachs, a Romanian speaking ethnic minority group who settled here many years ago. It is situated in the former Yugoslavia, right on the Bulgarian border, and near Romania. The area has seen much exchange between the peoples living on different sides of the borders, and, in fact, the borders have changed many times. The dances are characterized by small steps, high energy, subtle twisting of body and lots of wild stamping. Other dances from this village are Dansa, Ora, Patrusha, Poloska and Todorka.

Meas Ct Pattern

FIGURE I

1	1	Facing ctr, step R ft sdwd to R
	2	Step L ft beside R ft
2	1	Step R ft sdwd to R
	2	Touch L ft beside R
3	1	Strong step fwd on L ft
	2	Step R ft in place
4	1	Step L ft beside R
	2	Touch R ft slightly fwd
5	1	Touch R ft slightly to R
	2	Touch R ft slightly fwd.

Note: There is a slight knee-flex on the "&" ct before each step in this Figure.

IUTA (Continued)

FIGURE II

- 1 & Facing ctr, hop on L ft in place (from previous meas)
- 1 1 Step R ft sdwd
- & Step L ft beside R
- 2 2 Small step R ft sdwd
- & Step L ft beside R
- 2 1&2 Repeat cts 1&2 of meas 1
- & Facing ctr, hop on Rt ft in place, L ft swinging fwd slightly, close to ground
- 3 1 Step L ft beside R
- & Hop on L ft in place, R ft swinging slightly, close to ground
- 2& Repeat cts 1& of this meas with opp ftwk
- 4 1 Step L ft beside R
- & Strong step R ft fwd
- 2 Step L ft in place
- & Strong step R ft sdwd
- 5 1&2 Repeat cts 1&2, meas 4
- & Hop on L ft in place.

FIGURE III

- 1 1 Stamp in place on R ft, knees bent) All stamps with wt.
- & " " " L " ")
- 2 " " " R " ") All these stamps
- & " " " L " ") are evenly accented.
- 2 1 " " " R " ")
- & " " " L " ")
- 2 " " " R " ")
- & Stamp L ft slightly fwd
- 3 1 Step L ft beside R
- & Stamp R ft slightly fwd
- 2 Step R ft beside L
- & Stamp L ft slightly fwd
- 4-5 Repeat meas 4-5 of Figure II, with heavier stamps.

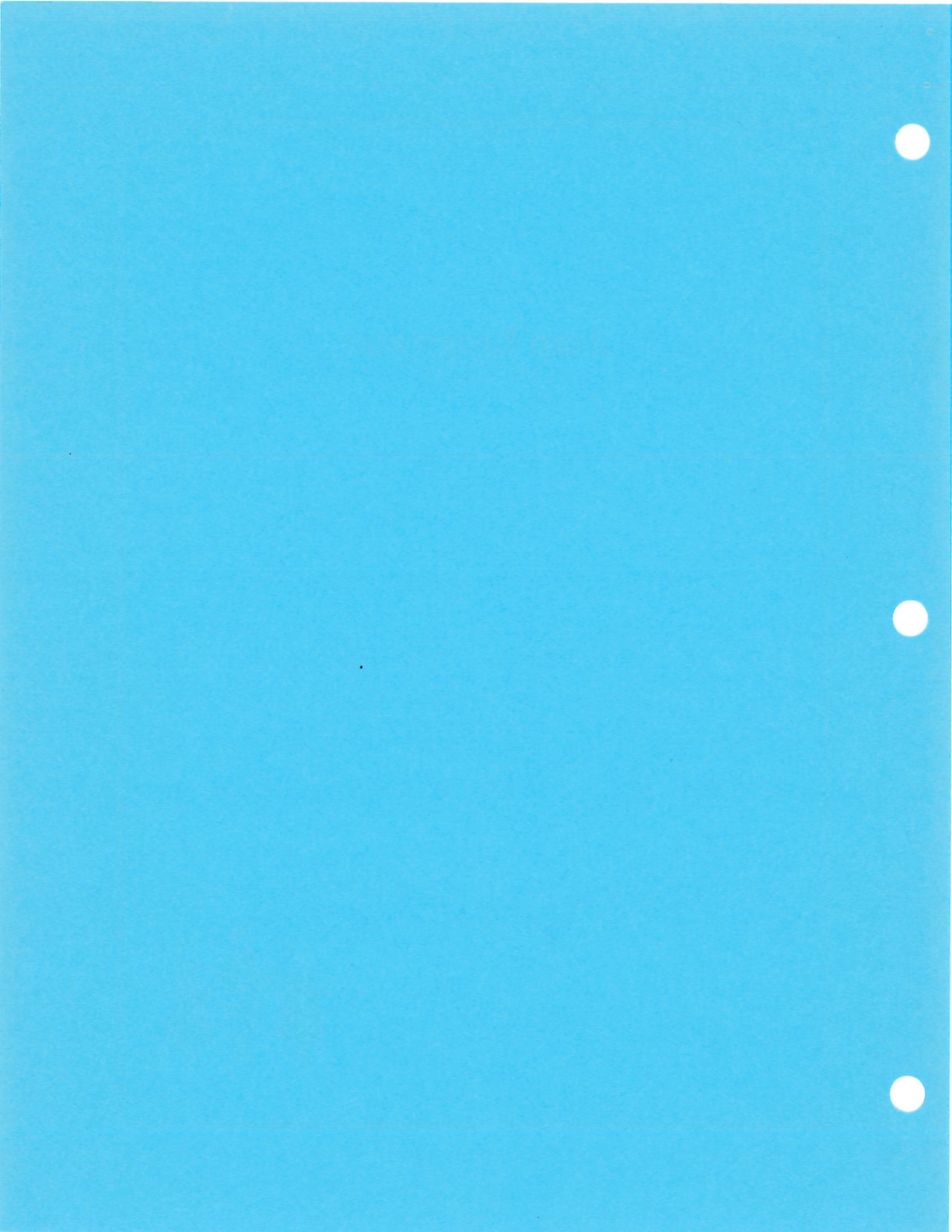
FIGURE IV

- 1 Move twd ctr repeat meas 1, Figure III
- 2 1&2 Move twd ctr repeat cts 1&2, meas 2, Figure III
- & Lift L ft in place
- 3 1 Strong stamp L ft in place with wt
- & Lift R ft in place
- 2 Strong stamp R ft in place with wt
- & Lift L ft in place
- 4-5 Repeat meas 4-5, Figure III. (Note: Meas 4-5 may also be done moving fwd; followed by going bkwd during the next meas 1-2; meas 3 would be done in place; then meas 4-5 could move fwd again, etc.)

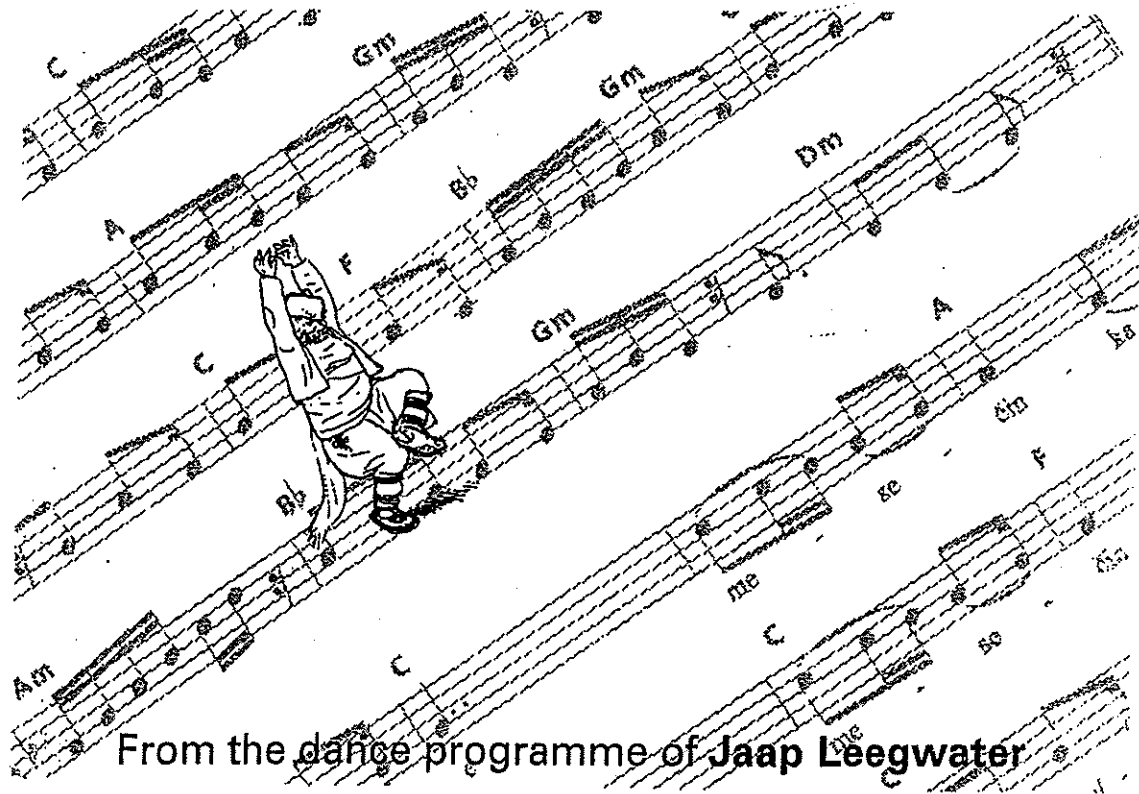
Presented by Martin Koenig

Jaap Leegwater





FOLK SONGS AND DANCES FROM BULGARIA
НАРОДНИ ПЕСНИ И ТАНЦИ ОТ БЪЛГАРИЯ



From the dance programme of Jaap Leegwater

SYLLABUS

JAAP LEEGWATER
Zwanenwater 8
1187 LB Amstelveen
THE NETHERLANDS
phone: +31-20-6475501
mobile: +31-6-25024416



JAAP LEEGWATER

*International Folk Dance
Bulgarian and Dutch Dance
Choreographer and Musician*

Education and Research

Jaap Leegwater started his dance career in his native country, The Netherlands, where he earned degrees in both education and international folk dance. Fascinated with the irregular Balkan rhythms and drawn to the expressiveness of its movements, Jaap specialized in Bulgarian dance and choreography. In 1969, he was one of the first non-Bulgarians invited to study at the State Choreographer's Schools in Sofia and Plovdiv, Bulgaria.

In cooperation with the *Dutch Ministry of Culture* and the *Bulgarian Center for Amateur Art*, he carried out research on village dances in the different ethnographic regions and on the teaching of Bulgarian folk dance in the country's educational system. During his frequent trips to Bulgaria, over a period of 30 years, Jaap collected and recorded many original dances and songs learned from older people in many villages throughout the country where folklore traditions are still a way of life. In addition Jaap participated in the rehearsals with several dance ensembles, both amateur and professional, and studied with some of Bulgaria's best folklorists and choreographers.

These activities don't just belong to the past. Jaap still travels to Bulgaria annually, reflecting his continued involvement in following the developments of the country's folklore and dance scene. As a result, the material Jaap collects comes from a variety of sources ranging from village settings to dance styles of the performing arts. This gives him the experience and flexibility to gear his teachings, repertoire and format toward the specific educational and artistic needs required of a diverse mix of groups and settings.

Dance Instructor and Choreographer

Mr. Leegwater was first introduced to the American folkdance scene by the late Ciga Despotovic in 1980. He gratefully recognizes the support and inspiration received from Marianne and Michael Herman, Dennis Boxell and Yves Moreau in establishing himself in Northern America professionally.

For the past 30 years Mr. Leegwater has conducted workshops and dance seminars in various countries: The Netherlands, Germany, Switzerland, Sweden, Israel, England, United States, Canada, Japan, Taiwan, and Hong Kong. He is a regular instructor at many major dance camps and organizations including *Maine Folk Dance Camp*, *Stockton Folk Dance Camp* at the University of the Pacific, *Mendocino Folklore Camp*, the *EEFC Balkan Music and Dance Camp*, *Kolo Festival*, in San Francisco, *Texas Folk Dance Camp*, *New Mexico August folk dance Camp*, *Santa Barbara Folk Dance Symposium*, *Montreal International Folk Dance Camp*, *Ontario Folk Dance Camp* and the *Bulgarian Festivals* in Vancouver, B.C.

His work with performing dance companies include: The professional *International Dance Theater* in Amsterdam, The Netherlands in the capacity of Educational Coordinator and Teacher of Folkloristic Dance (1975-1985) and Ensemble *Praznik*, a Dutch company specializing in Bulgarian Dance, of which he was the founding director and choreographer (1978-1985). He has also staged choreographies for the following performing ensembles in North America: *Les Gems des Mon Pays* in Montreal, Canada, The *BYU International Dance Ensemble* at Brigham Young University in Provo, Utah, The *Ball State University International Dance Ensemble* in Indiana and The *Khadra Folk Ballet* in San Francisco, California.

In his dance classes, Jaap demonstrates, what has always been for him, the unique challenge in recreational folk dancing, that of combining physical exercise of working on style and technique, experiencing the natural emotions present in the dance and its music, while learning about other cultures through the enjoyment of dancing together.

Musician

Along with teaching dance Jaap also plays the flute. As a member of the folk dance bands *Kaleb*, *Orkest Brandon*, *Ranja* and *Kusmet*, he toured throughout The Netherlands performing and accompanying at many international folk dance festivals and workshops. He also participated in numerous recordings made by the Dutch record company *Nevofoon* for their International Dance Series. It was with *Ranja* that Jaap visited the United States for the first time in 1980. Since 1988 he has been a regular member of the *Bicoastal Band*, the house orchestra for the Stockton Folk Dance Camp. A highlight in his musical- and teaching career was a tour to Japan in the spring of 1996 at the invitation of the *Tokyo Folk Dance Federation* for their 35th anniversary festival. There he taught dances from Holland and Bulgaria and performed with the *Bicoastal Band* for audiences of up to 5000 people in the Olympic Sports Arena in Tokyo. The tour was accompanied by the release of the band's first compact disc: "The Bicoastal Band - Passport" issued on the Nightshade label (NS105CD).

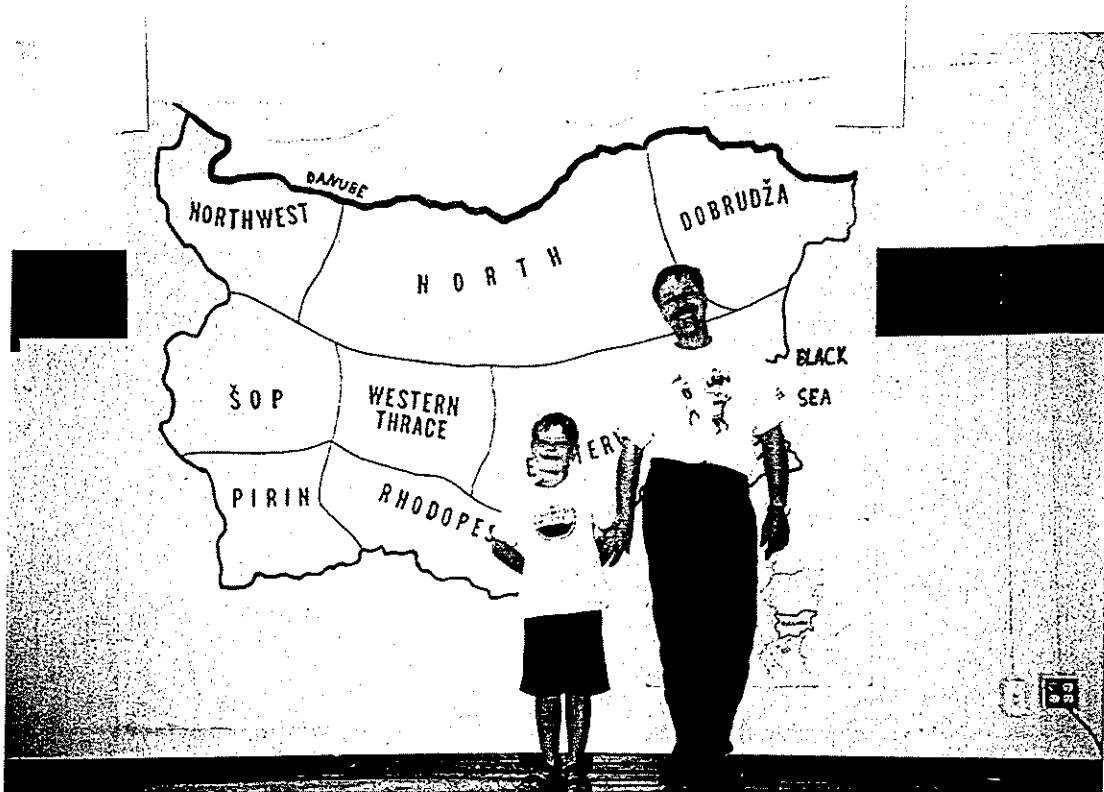
Producer

Over the years Jaap produced numerous audiocassettes containing some of his own field recordings in the series *Bulgaarse Volksdansen* and *Folk Dances from Bulgaria*. He is the producer of 6 LP's and CD's on the labels, *Nevofoon*, *Balkanton*, *Gega* and *JL Productions* and published a series of accompanying booklets with dance descriptions, song texts and musical transcriptions.

The trademark *Folklor Balkana* is a collaboration of Bulgaria specialists Yves Moreau and Jaap Leegwater in an effort to combine resources and offer quality products and programs in the field of Bulgarian dance and folklore. It was founded in 1991 by Jaap and Yves and resulted in a highly acclaimed and popular compact disc of 20 Bulgarian Folk Dance favorites called *Ajde Na Horo* (Gega GD134). It was recorded in Bulgaria and especially designed to meet the needs of the recreational folk dancer. Other successful projects developed by Folklor Balkana include the *Pan Bulgarian Weekend Workshops* in which the teachers provide an educational overview of Bulgarian regional styles and festival dances put into an evolutionary context, *Annual Dance Seminar - Folklore Tours in Bulgaria* and the release of a series of *instructional Video Cassettes* with original dance programs.

Back in The Netherlands Jaap got involved in setting up and running *Bulgarian Dance Taverns* very much like the Tanzhausa approach in Hungary, where people can meet, eat, drink and dance without having to take classes or having to have any formal dance training. Live music is provided by both Dutch musicians specializing in Bulgarian folk music and Bulgarian musicians often found playing for tourists on the streets in downtown Amsterdam. The program consists of "generic and pan-Bulgarian" dances, or as they say in Bulgarian: "megdanski svatbarski hora" This has been a very successful concept bringing together the Dutch recreational folkdancers and people from the Bulgarian immigrant community in Holland. (see internet website :- <http://www.zajednica.nl> under Bulgaarse Dans Taverne). Some of the most popular dances have been recorded recently and will be released on a new CD called "*Kusmet and friends*" featuring the Dobrudzan singer Galina Dursmuslijska.

Jaap holds an M.S. in Counseling Psychology from California State University Sacramento. After a successful stay of 16 years in the United States Jaap returned to the Netherlands in 1999, where he now lives with his son Lubomir and continues to combine his dance teaching career with a practice as a consultant in multi-cultural counseling and education.



Jaap and Lubomir Leegwater
at New Mexico August folk Dance camp 2002



Jaap Leegwater
Zwanenwater 8
1187 LB Amstelveen
THE NETHERLANDS
phone: + 31 -20 - 647 5501
mobile phone: + 31 - 6 - 25024416

E-mail: jleegwater@isa.nl

Website: <http://www.dumtek.com/JaapLeegwater.htm>

ETHNOGRAPHIC MAP OF BULGARIA



REGIONAL DIFFERENCES AND CHARACTERISTICS

What follows is not a complete list but more a quick reference guide to help you to determine 1) - from what area a certain dance or dance tune originates and 2) - what the most striking characteristics are.

SEVERNJAŠKO (NORTHERN BULGARIA)

Dance

- wt mainly on the fore ft
- small and energetic steps with high knee liftings
- the movements are light and upward
- jumpy and bouncy

Music

fast, vivid tempo
Flach or Romanian influences
 principal instruments:
 all kinds of flutes (*occarino, svirka, duđuk, kaval*) and *violin* and *Duhov ensembles*

TRAKIJA (THRACE)


- wt mostly on the whole flat ft
- slight knee bend position
- all accents and stamps are directed tw the ground, downward
- "earthy" quality
- smooth and round movements
- gracious hand and arm gestures in individual performances
- "contemplative", dignity

starts often slow, "solemn" then gradually builds to moderate - fast
 composed-irregular-meters in Western Thrace
 rich melody lines
 principal instruments
gădulka, gajda, kaval

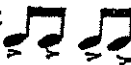
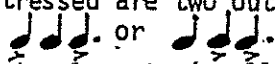

Dance

Music

ŠOPLUK (WESTERN BULGARIA)

- | | |
|--|--|
| <ul style="list-style-type: none"> - wt on the fore ft - body leans slightly fwd - small, light and energetic steps with sharp knee liftings - the upper part of the body moves fwd and back in coordination with the knee liftings - <i>Šopska Natrisane</i> (relaxed shoulder bouncing on the rhythm of the steps) - "jerkey" and angular movements - very expressive, outgoing and "witty" | <p>fast vivid tempo
 <i>Graovo</i>-syncopated beat in many slower and fast 2/4 dances : </p> <p>the music consists of many 1/8 or 1/16 notes, which has the effect of the melody supporting and carrying the rhythm</p> <p>principal instruments:
 flutes (<i>svirka, duduk, kaval</i>), <i>gadžulka</i>
 <i>gajda</i> and <i>tapan</i></p> |
|--|--|

DOBRUDŽA (NORTHEASTERN BULGARIA)

- | | |
|--|--|
| <p>Men:</p> <ul style="list-style-type: none"> - heavy, wt on the whole ft - knee bend position - hips are slightly turned fwd. - upper body erect and proud - every stamp is accompanied by slight knee bending or dipping - "down-to-earth" quality <p>Women:</p> <ul style="list-style-type: none"> - light, bouncy and feminine - rocking body and arm movements | <p>slow - moderate tempo, "stretched"
 both cts (main and secondary) are often stressed in the <i>Dobrudžjan</i> 2/4 beat </p> <p>slow 7/8 <i>Răbenik</i> stressed are two out of the three main cts  or </p> <p>principal instrument: <i>kopanka</i> (small <i>gadžulka</i>) typical combination:
 <i>physharmorica</i>, <i>kopanka</i> and <i>gajda</i>
 <i>(Dobrudžanskata Trojka)</i></p> |
|--|--|


PIRIN (BULGARIAN MACEDONIA)


- | | |
|---|---|
| <ul style="list-style-type: none"> - high and on the ball of the ft - liftings on the ball of the ft on cts & (upbeat) - vertical bouncy character - "balanced" movements - many rhythmic and syncopated nuances | <p>from slow - fast
 very melodic, songs
 rich in many different rhythms and irregular meters
 "stretched" and playful interpretation of the beat</p> <p>principal instruments:
 <i>zurna, tambura, tapan, darabuka</i> and <i>trâmpa</i> (tambourine)</p> <p>Turkish influence, it is also the area of Muslim-Bulgarians (<i>Pomaci</i>)</p> |
|---|---|


RODOPA (RHODOPE MOUNTAIN RANGE)


- | | |
|--|---|
| <ul style="list-style-type: none"> - wt on the whole flat ft - <i>čukče</i> (low hops) - Women: gracious almost solemnly "deliberate" steps - Men: expressive and strong | <p>slow, usually to a song
 <i>Horovočna pesen</i> (Dancesong) or accompanied by a <i>Kaba Gajda</i> (low-pitched <i>gajda</i>)
 melancholic, gliding melodies and singing</p> <p>Here too <i>Pomak</i> and Turkish influence</p> |
|--|---|


BULGARIAN DANCE RHYTHMS


2
4  PRAVO


6
8  PRAVO TRAKIJSKO


5
8  PAJDUŠKO


7
8  RĂČENICA


7
8  ČETVORNO, MAKEDONSKO (PIRINSKO)


8
8  TEŠKOTO


8
8  DILMANO DILBERO, NEVROKOPSKO, LJASKOVSKI


9
8  DAJČOVO, VARNENSKO, KUČEK


9
8  GRĂNČARSKO

11
8  KOPANICA, GANKINO

11
8  NEDA VODA

13
8  PETRUNINO

13
8  KRIVO SADOVSKO

15
8  BUČIMIŠ

BULGARIAN DANCE RHYTHMS (Page 2 of 2)

Combinations of one or two of the previous mentioned irregular meters are also to be found in Bulgarian Folk Music and Dance. They are referred to as *Smesen* ("mixed") beats or if it is a dance *Smeseno Horo*. Another term frequently used is *Krivo* ("crooked") or *Krivo Horo*.

Some examples of these so called "composed irregular meters" are:

13/8 (8/8 + 5/8) BIČAK ISPAJČE

The notation shows a sequence of notes: two groups of eighth notes (4 notes each), followed by a quarter note and another group of eighth notes (4 notes), and finally a dotted quarter note, an eighth note, and a quarter note. Accents are placed under the first note of the final three groups.

18/8 (7/8 + 11/8) JOVE, JOVINATA, JOVE MALAJ MOME

The notation shows a sequence of notes: two groups of eighth notes (4 notes each), followed by a group of eighth notes (7 notes), and finally a dotted quarter note, an eighth note, and a quarter note. Accents are placed under the first note of the final two groups.

22/8 (9/8 + 13/8) SANDANSKO

The notation shows a sequence of notes: two groups of eighth notes (4 notes each), followed by a quarter note and another group of eighth notes (4 notes), and finally a dotted quarter note, an eighth note, and a quarter note. Accents are placed under the first note of the final two groups.

25/8 (7/8 + 7/8 + 11/8) SEDI DONKA

The notation shows a sequence of notes: two groups of eighth notes (4 notes each), followed by a group of eighth notes (7 notes), and finally a dotted quarter note, an eighth note, and a quarter note. Accents are placed under the first note of the final two groups.

37/8 (9/8 + 9/8 + 5/8 + 5/8 + 9/8) AJŠA, DVAŠTI TRIŠTI

The notation shows a sequence of notes: two groups of eighth notes (4 notes each), followed by a group of eighth notes (9 notes), and finally a dotted quarter note, an eighth note, and a quarter note. Accents are placed under the first note of the final two groups.

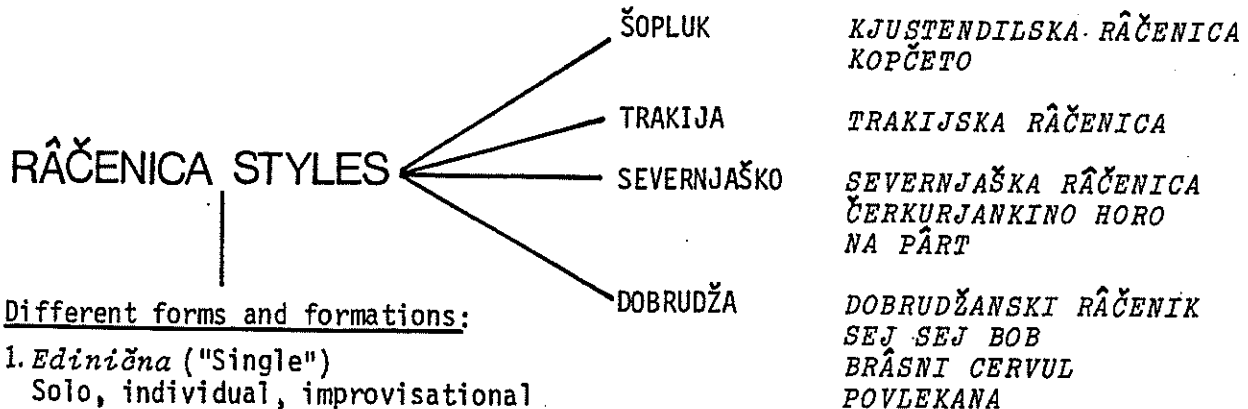
- OBJECTIVES :
1. To become familiar with the different forms of the Bulgarian Râčenica.
 2. To obtain a Râčenica "vocabulary" (i.g. a repertoire of basic steps, movements and patterns, for both men and women) as a basis from which a free-style or improvisational Râčenica can be performed.
 3. To become aware and sensitive to regional style difference and acquire an ability to recognize and connect dance and musical accompaniment from the same ethnographical region.

MUSIC : Any Râčenica recording can be used.
The following recording in particular is very suitable for the improvisational Râčenica; it is a little bit longer than most available recordings and varies in both tempo and mood.

Cassette "FOLK DANCES FROM BULGARIA" - JL1991.01
Presented by Jaap Leegwater Side B, Nr. 17.
DOBROVNIŠKA RÂČENICA
Perf. by Petâr Račhev - accordion

- THEORY : Along with the practical dance instructions the following handouts can be consulted for a theoretical foundation and overview.
1. Ethnographic Map of Bulgaria.
 2. Regional Difference and Characteristics.
 3. The Râčenica

OVERVIEW :



Different forms and formations:

1. *Edinišna* ("Single")
Solo, individual, improvisational
2. Ritual function
Preceding wedding procession
3. *Po Dvojka* ("for two")
4. *Po Trojka* ("for three")
5. *Na Horo* or "Line dance"
Na Lesa or "Belt hold dance"

THE RÂČENICA

CATAGORIES

The Râčenica is the most popular irregular dance rhythm throughout Bulgaria. Unlike any other Bulgarian dance this one is performed


- In all kinds of formations:
Individually as a solo dance, po dvojka (for two), po trojka (for three) or na lessa and na horo (belt hold and as a line dance).
- All yearround or only on special occasions, such as weddings (Svatbarska Râčenica), seasonal festivals and rituals (Lazarska Râčenica).
- In all ethnographical regions, each bearing the typical local and regional style characteristics.
See page 5 for some examples and page 6-8 for a description of regional differences in style and character.

Because of its versatile character, the Râčenica takes a unique place in the Bulgarian dancing repertoire and is often seen as Bulgaria's National Dance. Often done in a chain, open circle or line, most Bulgarian dances are above all groupdances. The participants hold each other by the hand, waistband or belt and all perform the same step sequences at the the same time together. Unlike these groupdances, or Hora (pl. for Horo) as they are called in Bulgarian, the Râčenica takes on many forms of which the improvisational and individual performance is the oldest and most conspicuous one. Bulgarians themselves distinguish those two dance forms from each other, something that is illustrated in the title of many Bulgarian Folk Dance records and books, namely Bâlgarski Narodni Hora i Râčenici which translates to Bulgarian national linedances and Râčenica's.

MEANING

1. The word Racenica is derived from the Bulgarian noun Râka (sg), Râce (pl) meaninh hand or forearm.
Often the dance is performed with waving hand and arm gestures or the twirling of a Râčenik (a scarf or handkerchief) high above the head.
2. In dance and music termonology the term Râčenica is used to indicate a dance in 7/8 meter (2-2-3) and it is also the name of its basic three-step.

METER

7/8  in dance notation counted as

1	2	3		1	2	3
Q	Q	S		Q	Q	S
R	L	R		L	R	L
		⇒				⇒

TYPES OF RÂČENICA

1. EDINICNA or SOLOVA ("Single")

Probably the oldest and most original way of performing the Râčenica is the spontaneous expression of an individual who jumps on his feet and dances to the 7/8 beat by following his heart, his emotions and the inspiration of the music.

The solo Râčenica is the least structured one and leaves the dancer a lot of freedom and space for improvisations based on the Râčenica three-step. This step varies widely in the solo performance in directions and in what steps or counts are stressed. It can be done in any direction or on the spot with or without turns. Also, the 7/8 three-step is stressed in different ways from person to person or region to region.

Here are some examples:



The Râčenica step can be with tiny little steps and high knee liftings like in Western Bulgaria, with crossing steps or in a more subtle bouncy way giving the step a "Pas-de-Basque" character like in the Thracian performance.

Because the dancers don't hold each other by the hand, there is a optimal freedom for hand and arm gestures, waving and clapping. The men sometimes add squats and kneelings when they get excited or even rhythmic movements while lying down.

This all is part of the improvisational or solo Râčenica.

Quite often two dancers face each other and try to impress or outdance each other in a playful way through the movements they make.

The Edinicna or Solova Râčenica can also develop into a couple dance or emerge when somebody breaks out of the circleline and proceeds with a solo in the middle of the dancefloor, while the rest continues dancing their Râčenica in the circleline.

2. THE CUSTOMARY RÂČENICA

These Râčenica's are of ritual-customary nature and accompany certain holidays and customs connected with the old calendar cycle, name-days and weddings. There is a special dance for each occasion and they are often accompanied by songs and symbolic movements and gestures.

A good example is the Râčenica one can often see performed in front of a wedding procession, supposedly to clear the path of the newlywed couple of evil spirits and bad luck. This custom has a symbolic meaning that is related to old purification rituals and beliefs.

Other Râčenica's are part of fertility and spring customs and are done by young girls only on St. Lazarus-day.

The structure and choreography of the customary Râčenica is usually fairly simple, it often takes the form of a line or two lines facing each other moving forward and back or a long winding serpentine.

POVLEKANA OF BRASNI CARVUL

TRANSLATION : "Povlekana" is derived from the verb
AND "povličkam, povleka" (to drag, sweep).
BACKGROUND The dance got its name because of the shuffling,
brushing movements of the feet.
Different variations of this dance are done in the
villages of the district of the town of Silistra,
Dobrudža. They sometimes have different names like:
"Brâsnicervul" (brushing with the shoe) or
"Sej sej bob".

"Povlekana" was learned by Jaap Leegwater in
february 1983 by the local dancers of the village
of Ajdemir, Silistra district, Dobrudža.

The dance has three patterns :
"Osnovno" (basic), "Žensko" (women's variation)
and "Mâsko" (man's variation). They are alternated
on the command of the first dancer and performed
by men and women together.

STYLE : "Dobrudžanski" :
Low and small steps. Most steps are done with the
weight on full foot. Knees are slightly bent.

MUSIC : Cassette "Village Dances of Bulgaria"
Jaap Leegwater JL1986.01.

METER : 7/8 1-2, 1-2, 1-2-3 counted here as : 1 2 3

FORMATION : Open circle.
Hands front basket hold, L over.

INTRODUCTION : 8 measures

MEAS PATTERN Part 1 "Osnovno"

- 1 face ctr,
 tap ball of L ft next to R ft (ct 1-2)
 step on L ft fwd (ct 3)
- 2 stamp R ft behind L ft with arch of the R ft by the
 L heel, bending both knees (ct 1-2)
 step on R ft bkwd (ct 3)
- 3 step and close on L ft next to R ft (ct 1-2)
 step on R ft sdwd R (ct 3)

N.B. Repeat action of meas. 1-3 untill the command for
the next variation is given. Then first add meas. 1-2
one more time before entering the next Part.

(continued)

- | <u>MEAS</u> | <u>PATTERN</u> | <u>Part 2 "Žensko"</u> |
|-------------|--|------------------------|
| 1 | facing ctr,
step on L ft bkwd (ct 1)
stamp and brush R ft fwd without wt (ct 2)
step on R ft fwd (ct 3) | |
| 2 | three small steps fwd:
step on L ft (ct 1), step on R ft (ct 2),
step on L ft (ct 3) | |
| 3 | close and stamp R ft without wt next to L ft (ct 1-2)
step on R ft bkwd (ct 3) | |

N.B. Repeat action of meas. 1-3 untill command for the next pattern is given.

Part 3 "Másko"

- | | | |
|---|---|--|
| 1 | face ctr,
step on L ft bkwd (ct 1),
stamp and brush R ft without wt fwd (ct 2)
big step on R ft fwd, lifting and turning L heel out (ct 3) | |
| 2 | raise on ball of R ft, lifting L knee in front (ct 1)
stamp and brush L ft without wt fwd (ct 2)
step on L ft fwd (ct 3) | |
| 3 | close and stamp on R ft without wt next to L ft (ct 1-2)
step on R ft bkwd (ct 3) | |

N.B. Repeat action of meas. 1-3 untill the command for the next pattern is given.

It is a horo at the accompaniment of a song from the village of Ressen, Veliko Turnovo region. It is danced only by women, holding arm-in-arm. At the performance one group of women sings, the other group chimes in. The horo is calm, in a moderate tempo.

Rhythm — 2/4.

Description of the movements

Movement 1. *"Swing forward"*

It is done in one time

- At "one" — a step on left foot forward, the body slightly twists to the right.
- At "two" — the left foot takes the body weight, the body sways slightly backward, the right foot is raised from the ground.

Movement 2. *"Move to the right with a drawing"*

It is done in one time

- At "one" — a step on right foot to the right.
- At "two" — a step on left foot beside the right.

Movement 3. *"Swing to the right"*

It is done in one time

- At "one" — a step on right foot to the right.
- At "two" — the body weight is transmitted to the right foot, while the left one slightly raises from the ground.

Description of the horo

- 1 measure — movement 1. "Swing forward"
- 2 measure — movement 2. "Move to the right with a drawing"
- 3 measure — movement 3. "Swing to the right"

Source: Ivan Donkov: "Folk Dances from the Region of Veliko Tarnovo, Bulgaria" 1979

Presented by Jaap Leegwater 2002

It is played almost in all villages in the region of the town of Svishtov. Most often it is to be seen in the form of a circle or a straight line. *Hand hold*. Characteristic is the "trembling" of the shoulders. It is played in a marked rapid tempo.

Rhythm — 2/4

Description of the movements

Movement 1. "Move forward and a sweep"

It is done in two times

I time

- At "one" — a step on right foot forward.
- At "two" — a step on left foot forward.

II time

- At "one" — a step on right foot forward, the hands swing forward.
- At "two" — a sweep by left foot in front of the right, the hands continue to swing, reaching ultimate back position.

Movement 2. "Move backward and a fold"

It is done in two times

I time

- At "one" — a step on left foot backward, the arms move forward.
- At "two" — a step on right foot backward, the arms move backward.

II time

- At "one" — a step on left foot backward, the arms move forward.
- At "two" — "a front fold" by right foot, the arms are drawn beside the body.

Movement 3. "Paidoushki (steps) with hammers"

It is done in two times

I time

- At "one" — a step on right foot in front of the left.
- At "and" — a step on left foot in place.
- At "two" — a step on right foot beside the left.
- At "and" — a step on left foot in place.

II time

- At "one" — a step on right foot in front of the left.
- At "and" — a step on left foot in place.
- At "two" — a jump on left foot.
- At "and" — a step on right foot to the right.

The same movement may be done in the opposite direction, starting on the other foot.

Movement 4. *"Thick knitting"*

It is done in two times

I time

- At "one" — a step on right foot in front of the left.
- At "and" — a step on left foot in place.
- At "two" — a step on right foot to the right.
- At "and" — a step on left foot in front of the right.

II time

- At "one" — a step on right foot in place.
- At "and" — a step on left foot to the left.
- At "two" — a step on right foot in front of the left.
- At "and" — a step on left foot in place.

In the performance of that movement, as well as the others, attention should be paid to the light and soft steps on toes and the springs.

Description of the horo

- 1—2 measure — movement 1. "Move forward and a sweep"
 - 3—4 measure — movement 2. "Move backward and a fold"
 - 5—8 measure — repetition of measures from 1 to 4, so that at "one" in 8 measure the feet are close to each other, on the ground, and a deep squat is made. At "two" a marked jump is made and the right foot remains raised from the ground.
 - 9—10 measure — movement 3. "Paidoushki (steps) with hammers"
 - 11—12 measure — movement 3. "Paidoushki (steps) with hammers" (the movement starts on left foot)
 - 13—16 measure — repetition of measures from 9 to 12
 - 17—18 measure — movement 1. "Move forward and a sweep"
 - 19—20 measure — movement 2. "Move backward and a fold"
 - 21—24 measure — repetition of measures from 17 to 20
 - 25—26 measure — movement 3. "Paidoushki (steps) with hammers"
 - 27—28 measure — movement 3. "Paidoushki (steps) with hammers" (the movement starts on left foot)
 - 29—32 measure — repetition of measures from 25 to 28
 - 33—40 measure — movement 4. "Thick knitting"
- The horo starts from the beginning.

DJADO MITJOVATA

Bulgaria ✓

TRANSLATION : "Grandfather Mitjo's dance" is an original line-dance from the village of Kabile in the Jambol district of Eastern Trakia, Bulgaria.
& ORIGIN The dance was named after, and in honor of, one of the village's beloved and well respected line leaders *Djado Mitjo*. Today's leader, Todor Krâstev, still recalls Djado Mitjo as saying: "the slower and relaxer the dance the better. After all it's a dance for us elderly folks".

METER : 2/4  or 





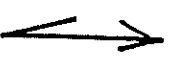




MUSIC Cassette "FOLK DANCES FROM BULGARIA" - JL1997.04 with Jaap Leegwater Side B, Nr, 15.

STYLE : *Trakijski* , and for the performance of this dance in particular:
 - a relaxed and bouncy character
 - small lift on cts & before each measure.

SOURCE : Learned,notated and recorded in the village of Kabile as danced by the local *folklorna grupa* and played by their musical group in the summer of 1995 during the Folkloro Balkana Summer Dance Seminar.

FORMATION Open or half circle. Hands held at W-position.

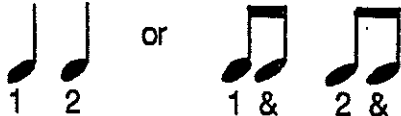
INTRODUCTION: 10 bars

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>ARMS</u>
	1	1	 step on R ft	fwd low
		&	 step ("fall") on L ft behind R ft	bkwd low
		2	 step on R ft	fwd low
	2	1	 step on L ft	fwd low
		&	 step ("fall") on R ft slightly behnd L heel	bkwd low
		2	 step on L ft	fwd low
	3	1	step on R ft slightly sdwd R	W-position
		2	bounce on R ft, swinging L leg in front	
	4	1	step on L ft slightly sdwd L	W-position
		2	bounce on L ft, swinging R leg in front	

HASKOVSKO (*Indže Prez Gora Varveše*)

Bulgaria

TRANSLATION : "Line-dance from the region of the town of Haskovo" in
& *Iztočna Trakia* or Eastern Thrace, Bulgaria.
BACKGROUND Haskovsko, like many other slow *Pravo* type of dances from Trakia is done to the accompaniment of a song. Characteristic for the performance of the *Pravo Horo* from the Haskovo region are the smooth bouncy steps followed by short abrupt stamps at the closure of the dance pattern.
Another dance with this feature is *Haskovska Lesa*.

METER : 2/4 

MUSIC Cassette "FOLK DANCES FROM BULGARIA" - JL1998.02 with Jaap Leegwater. Side B, Nr.18.

STYLE : *Trakijski*, and for the performance of this dance in particular:
- a relaxed, bouncy and feminine character (Part 1)
- small lift on cts & before each measure
- steps are done mainly with the wt on the whole ft
- slight knee-bent position
- smooth movements alternated with short marked stamps (Part 2)

SOURCE : Learned and notated in the spring of 1992 from Maria Eftimova, danceresearcher and instructor at the State Choreographer's School in Sofia, Bulgaria.

FORMATION : Open or half circle. Hands held at W-position.

INTRODUCTION: Instrumental part (20 bars)

DIRECTION MEAS CT PATTERN Part 1 "*Indže Prez Gora Varvese*"


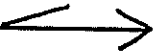

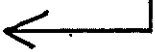


←	1	1	step on R ft in front of L ft
		2	step on L ft sdwd L
	2	1	bounce on R ft, placing L toe fwd
		2	hold
	3	1	step on R ft behind across L ft
		2	step on L ft sdwd L
	4	1	step and close R ft next to L ft, slightly bouncing on both ft
		2	small bounce on both ft
		&	take wt off R ft

DIRECTION MEAS CT PATTERN Part 1 (Cont.)

5-30 repeat action of meas 1-4 six more times

31-32 repeat action of meas 1-2

Part 2 "Instrumental"

	1	& 1 2	lift L knee in front stamp R ft next to L ft hold
	2	1 2	step on R ft step on L ft
	3	1 2	step on R ft step on L ft
	4	1 2	step and balance on R ft sdwd bounce on R ft
	5	1 2	step on L ft step on R ft behind L ft
	6	1 2	step on L ft stamp R ft next to L ft
	7	1 2	stamp R ft next to L ft lift R ft off the floor
	8-19		repeat action of meas 2-7 two more times
	20	1 2 &	stamp R ft next to L ft hold & take wt of R ft
			The dance end with Part 1 at the end of the fourth and last verse of the song as follows:
	last cord		gently close R ft next to L ft, slightly bending both knees

Indže Prez Gora Vârveše

Trakia, Bulgaria

Indže prez gora vârveše, mâri*,
Indže prez gora vârveše,
I si na gora dumaše, mâri:
"Goro le, goro zelena,
Goro le, goro zelena, mâri,
I ti vodica studena.

Ima li v tebe hajduti, mâri,
Ima li v tebe hajduti,
I az pri tjah da otida?" mâri,
Gorata mâlci, ne duma,
Gorata mâlci, ne duma, mâri,
Vodata šumi, ne čuva.

Naj go začulo slavejče, mâri,
Naj go začulo slavejče,
To si na Indže produma, mâri:
"Indže le, Indže vojvoda,
Včera ottuka minaha, mâri,
Dor sedemdeset junaka.

Včera ottuka minaha, mâri,
Včera ottuka minaha,
Dor sedemdeset junaka, mâri,
Za tebe, Indže, pitaha,
"Kâde e Indže da dojde, mâri?
Družina da ni povede".

Indze Was Walking Through The Forest

Indze was walking through the forest,

And was talking to the forest, -
'Hey you, green forest,

And you, spring water.

Are there in you any hajduti *,

So I can join them?
The forest was silent, didn't answer,

The water was gurgling, didn't hear.

Only a nightingale bird heard him,

It said to Indze, -
'Hey you, Indze captain,
Yesterday,
Up to seventy brave men passed through here.

Yesterday,

Up to seventy brave men passed through here,
And were asking about you, Indže, -
'Where is Indze? We want him to come
And lead out team'."

* mâri - colloquial address, like 'you know', to the person listening.

* hajduti - respected Bulgarian freedom fighters against the Turkish occupation.

IZGRALA E MESEČINKA



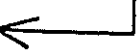

ŽENSKA RÂČENICA

Bulgaria

TRANSLATION : "Women's Râčenica"
ORIGIN : Trakia, Bulgaria
MUSIC : Cassette "FOLK DANCES FROM BULGARIA" -JL 1992.02
Side B, Band 18.


Many dances in Trakia especially are originally performed to songs. The accompanying recording used for this dance is the song Mama Slavjana Dumaše ("Mother said to Slavjana") in a performance of the Zornitsa Vocal Trio.

STYLE : Trakijski
- light and feminine
FORMATION : Open circle.
Hands joined in W-position.
MUSICAL INTRODUCTION : 8 measures

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u> <u>Part 1</u>	
	1	1	bounce on L ft	
		2	step on R ft	
		3	step on L ft across behind R ft	
	2	1	step on R ft	
		2	bring L leg low in front of R leg	
		3	bounce on R ft	
	3	1	bounce on R ft	
		2	step on L ft across in front of R ft	
		3	step on R ft	
	4		repeat action of meas 3	
		5	1	step on L ft
			2	lift L heel
3	drop L heel			
	6	1	step back on R ft	
		2	lift R heel	
		3	drop R heel	
	7	1	bounce on R ft	
		2	step on L ft	
		3	step on R ft next to L ft	
	8	1	bounce on R ft	
		2	step on L ft	
		3	close R ft, without wt, next to L ft	
9-24			repeat action of meas 1-8 two more times	

IZGRALA E MESEČINKA

ŽENSKA RÁČENICA (page 2 of 2)

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u> Part 2
	1	1-2	small leap onto R ft, flicking L ft in front
		3	small leap onto L ft, flicking R ft ft in front
	2	1	step on R ft
		2	step on L ft in front of R ft
		3	step back on R ft in face
	3	1	hop on R ft, bringing L ft around
		2	step on L ft behind R ft
		3	step on R ft next to L ft
	4	1	fall onto L ft in front of R ft, slightly bending body at waist
		2	step back on R ft
		3	step on L ft next to R ft
	5		repeat action of meas 4 with opp ftwk
	6	&	bounce on R ft, extending L ft fwd followed by
		1	a step on L ft
		2	move R ft fwd
		3	bounce L ft
7		repeat action of meas 6 with opp ftwk	
8		repeat action of meas 6	
9-16		repeat action of meas 1-8 in place and bkwds	

Izgrjala e mesečina

(AB) x 4, A

presented by Jaap Leegwater
audio CD JL 2002.01

A *instrumental*

B *vocal*

Fine

1. // Izgrjala e mesečina //


Chorus: *Aljana, galjana, portokaljana*
Blaga duška medena šikerjana.


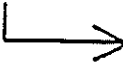

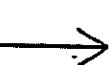


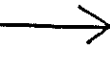
2. // Če ogrjala gradinčica //

3. // V gradinčica - Irinčica //

4. // Da si bere rosna kitka //

KOSTADINO MILI SINO / KALAJDŽIJSKO

- TRANSLATION & ORIGIN : The accompanying recording consists of two popular and original village dances from the Razlog district in Pirin, Bulgarian-Macedonia.
1. Kostadino mili sino ("Kostadin, my dear son") is a mixed line dance and got its name from the song to which it is traditionally performed.
The Razlog district being a crossroad of several ethnographic cultures and influences, the dance contains style elements of Macedonia, the Rhodopes and the Pomaci (Moslim-Bulgarians) as well.
Other names for the dance are Oj le sino and Memede sino.
 2. Kalajdžijsko ("the tinsmith's dance") consists of movements reflecting the workactivities of the old trade of the tinsmith such as, fanning the fire, plating the trays and putting out the burning coals (Kalajdžijsvanè).
- Typical for both dances is the 3/8 dance beat, a very old and rare rhythm in the Bulgarian folk dance and music repertoire. It can only be found in this part of the country. Other original village dances from this area with a 3/8 beat are: Milaj mome and Ni davaj ludo, also called Starinen tanc ("old folks dance"), Igra na dvamina ("dance for two") and Terzijče ("the little tailor").
- MUSIC : Cassette "BULGARIAN FOLK DANCES" - JL1990.01.
Presented by Jaap Leegwater. Side B, Nr. 20.
- METER : 3/8 
- SOURCE : Jaap Leegwater learned the dances from Tanja Vukovska in Blagoevgrad, Bulgaria during research trips in 1975 and 1979.
Similar variations are also described in Kostadin Rujčev's ethnographic study of Pirin dances and songs published in the Tansovo Izkustvo magazine 1-2,1977.
- STYLE : Makedonski or Pirinski :
- light and bouncy
- lifts and steps are done on the ball of the ft
- characteristic for the Pirin dance style is the Spusek, this is a slow pumping movement in which one leg moves from a "knee up" position to a "straight fwd-low" position, while bouncing on the other leg
- FORMATION : Open- or half circle.
Hands are held in W-position or T-position (on each others shoulders) when danced by men only.
- MUSICAL INTRODUCTION : 2 measures

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1^a "KALAJDŽIJSKO"</u>
	1	1	lift R leg straight up	} <u>Spusek L</u>
	2-3		step on R ft in place, taking Lft off the floor	
	2	1	lift up on the ball of L ft, raising L knee	} <u>Spusek L</u>
	2-3		come down on R ft, pumping L leg down fwd-low	
	3	1	hop on R ft, swinging L ft in an arc sdwd-behind	
	2-3		step on L ft behind R ft	
	4	1	leap onto R ft	
	2-3		step on L ft behind R ft	
	5	1	with ft parallel together, lift on the ball of both ft, turning both heels slightly to the right	} <u>"Kalajdžijsvane"</u>
	2-3		drop both heels back in place	
	6		repeat action of meas 6	
<u>Part 1^b "KALAJDŽIJSKO - PLUS"</u>				
	1-6		as meas 1-6 of Part 1 ^a	
	7		repeat action of meas 4 of Part 1 ^a	
<u>Part 2 "KOSTADINO"</u>				
	1	1	small lift or hop on L ft, raising R knee and extending R leg down	} <u>Spusek L</u>
	2-3		step on R ft, taking L ft off the floor	
	2		repeat action of meas 1 with opp ftwk	
	3		repeat action of meas 1	
	4	1	extend or kick L leg in LOD	
	2-3		hold	
	5	1	small lift or hop on R ft, moving L leg sdwd L and swing and bend in an arc behind	
	2-3		step on L ft behind R ft	
	6	1	leap onto R ft	
	2-3		step on L ft behind R ft	

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 3 "PAJDUŠKI SÂS PODSKOCI"</u>
□	1	1	step on R ft in front of L ft	
		2-3	step back on L ft in place	
	2	1	small hop on L ft, lifting R knee	
		2-3	step on R ft next to L ft	
	3-4		repeat action of meas 1-2 with opp ftwk	
	5-8		repeat action of meas 1-4	
⇌	9	1	small hop on L ft, lifting R knee	
		2-3	step on R ft	
□	10	1	small hop on R ft, lifting L knee	
		2-3	step on L ft	
□	11	1	step on R ft in front of L ft	
		2-3	step back on L ft in place	
	12	1	small hop on L ft, lifting R knee	
		2-3	step on R ft next to L ft	
⇌	13	1	step on L ft in front of R ft	
		2-3	step back on R ft in place	
⇌	14	1	small hop on R ft, lifting L knee	
		2-3	step on L ft	
	15	1	small hop on L ft, lifting R knee	
		2-3	step on R ft	
□	16	1	small hop on R ft, lifting L knee	
		2-3	step on L ft	
□	17-20		repeat action of meas 1-4	

The following sequence is suggested for the accompanying recording

<u>MUSIC</u>	<u>BARS</u>	<u>PATTERN</u>	<u>TIMES</u>
Intro	2		
A	6	Part 1 ^a "KALJDŽIJSKO"	6 x
B	6		
B	6		
A	6		
B	6		
B	6		
C	8	Part 2 "KOSTADINO"	6 x
D	10		
C	8		
D	10	Part 3 "PAJDUŠKI SÂS PODSKOCI"	
F	8		
G	12	Part 1 ^a "KALAJDŽIJSKO"	3 x
A	6		
B	6		
C	4	Part 1 ^b "KALAJDŽIJSKO - PLUS"	2 x
A	3		
C	4		
A	3	Part 1 ^a "KALAJDŽIJSKO"	4 x
B	6		
B	6	Part 2 "KOSTADINO"	3 x
A	8		
B	10		

5x + 2bars

TRANSLATION
AND
ORIGIN

: The name of the dance is related to the Romanian Coconește, meaning "in the style of a young noble man".



This dance, or maybe we should speak of the family of Kukuneško-type of dances, is very popular and wide-spread in Šopluk, Western Bulgaria and Pirin, Bulgarian-Macedonia (Kokonešta, Kukuneškata and Kukuneško Horo), in Serbia (Kokonješte, Kukunješce) and in Romania (Coconește).

This variant of Kukuneško comes from Šopluk, Western Bulgaria. It reflects the typical style characteristics and syncopated rhythmic nuances of this region.

MUSIC

: Cassette "FOLK DANCES FROM BULGARIA" - JLI997.04
with Jaap Leegwater.

METER

: 2/4  or 

STYLE

: Šopski:

- upper part of the body erect most of the time, occasionally bending fwd at waist in coordination with the knee or leg liftings
- small energetic steps with sharp knee liftings
- wt mainly on the front of the ft
- the shoulders are relaxed and as a result rock gently on the rhythm of the steps ("natrissanè")

SOURCE

: Todor Karapčanski, choreographer of the "Philip Kutev" State Ensemble for Folk Songs and Dances in Sofia, Bulgaria, 1995.

FORMATION

: Open or half circle.
Hands held at V-position.

INTRODUCTION :

DIRECTION

MEAS

CT



PATTERN

Part 1


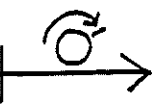


1	1	step on R ft
	2	step on L ft
2	1	small step on R ft
	&	small step on L ft
	2	small step on R ft
3	1	small step on L ft
	&	small step on R ft
	2	small step on L ft
	&	lift of from L ft
4	1	step on R ft
	2	čukče on R ft, lifting L ft behind




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<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>
	5	1	step on L ft
		2	step on R ft
	6	1	step on L ft
		&	step on R ft
		2	small jump on both ft paralel together
	7	1	hop on L ft, turning R knee out
		&	step on R ft behind in open 3rd position
		2	step back on L ft
	8	1	hop on L ft, arcing R ft to straight fwd
		&	step on R ft in front
		2	step back on L ft
9-32			repeat action of meas 1-8 three more times

Part 2

		&	bending body fwd at waist
	1	1	step on R ft
		2	step on L ft, starting to straighten body
	2	1	step on R ft, continue to straighten body
		2	step on L ft
	3	1	hop on L ft, lifting R knee
		&	step on R ft
		2	step on L ft
	4	1	low leap onto R ft, bending body fwd at waist
		&	step on L ft
		2	stamp R ft, with wt, next to L ft
5-8			repeat action of meas 5-8 with opp ftwk & directions
9-32			repeat action of meas 1-8 three more times

Part 3

	1	1	step on R ft
		2	hop on R ft, arcing L ft around and behind (like a Reel-Step)
	2	1	low leap onto L ft behind R ft
		&	step on R ft
		2	low leap onto L ft
	3	1	step on R heel
		&	fall onto L ft behind R ft
		2	step on R ft
	4	1	step on L heel
		&	fall onto R ft
		2	step on L ft

DIRECTION MEAS CT PATTERN Part 3



5 & arc R ft close along the floor from sdwd R to fwd
 1 low leap onto R ft in front of L ft
 2 step on L ft.

6 repeat action of meas 5





7 1 low leap onto R ft
 & step on L ft
 2 fall back onto R ft


8 1 low leap onto L ft
 & step on R ft
 2 fall back onto L ft

9-32 repeat action of meas 1-8 three more times

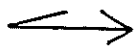
Repeat the entire dance from the beginning

Dancedescription by JAAP LEEGWATER © 1996
 Presented by JAAP LEEGWATER at the 35th Anniversary of the
 FOLK DANCE FEDERATION OF TOKYO in Japan, April 1996

- TRANSLATION : "Wisely"
The dance is also known as Mâdroto ("the sage") or "Čorbadzijsko Horo" ("the master's" or "the rich lady's dance").
- ORIGIN : Women's dance from the town of Kotel in Eastern Trakija.
- MUSIC : Cassette "BULGARIAN FOLK DANCES" - JL1990.01
presented by Jaap Leegwater. Side A / Nr. 8.
- METER : 7/8  counted here as 
1 2 3
Q Q S
- SOURCE : - Traditional
The dance originally consists of only one step-close basic step, performed in a slow, light, subdued and feminine way
- The composition described here is based on a version taught by Belčo Stanev, choreographer from Varna, Bulgaria.
- STYLE : Trakijski
- feminine, subdued and somewhat solemn
- light and bouncy movements
- the heavily ornamented dress and the jewelry worn with it, influence the modest performing style
- FORMATION : Closed circle.
Hands held in W-position.
- MUSICAL INTRODUCTION : None

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1^a</u>
	1	1	step on R ft, without wt, bending both knees and slightly moving L shoulder fwd	} light three-step RLR
		2	shift wt to R ft; lifting on R and slightly moving R shoulder fwd	
		3	small step on L ft, shoulders parallel	
	2-3		repeat action of meas 1 two more times	
	4	1	step on R ft	
		2	step on L ft	
		3	step on R ft	
	5-8		repeat action of meas 1-4 with opp ftwk	

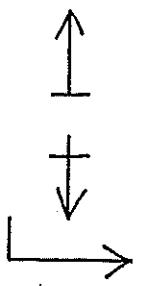
DIRECTION MEAS CT PATTERN Part 1^b



1-3 as meas 1-3 of Part 1^a
 & small lift on L ft
 4 1 step on R ft
 & small lift on R ft
 2 step on L ft
 3 step on R ft
 5-8 repeat action of meas 1-4 with opp ftwk

"Ritardando" i.g. the music slows down on this bar

Part 2



1 1 step on R ft
 2 take wt off L ft
 3 bounce on R ft, lifting L leg behind
 2 1 step on L ft
 2 taking wt off R ft
 3 bounce on L ft, lifting R knee in front
 3 1 step on R ft
 2 take wt of L ft
 3 step and close L ft next to R ft
 4 1 step on R ft
 2 take wt off L ft
 3 close L ft next to R ft without wt
 5-8 repeat action of meas 1-4 with opp ftwk

Part 3



1 1 step on R ft
 2 touch L toe next to R heel, bending R knee
 3 brush L ft fwd
 & raise onto ball of R ft
 2 repeat action of meas 1 with opp ftwk
 3-4 as meas 1-2
 5 1 step on R ft, bending R knee
 2 take wt of L ft
 3 bounce on Rft, lifting L knee in front
 6 repeat action of meas 5 with opp ftwk
 7-8 repeat basic step of meas 1-2 of Part 1^a in place

DANCESEQUENCE

<u>Music</u>	<u>Meas</u>	<u>Patterns</u>	<u>Times</u>
A	7	}16 Part 1 ^a	2: x
B	9		
A	7	}16 Part 1 ^b	2 x
B	9		
C	8	}16 Part 2	2 x
C	8		
C	8	}16 Part 3	2 x
C	8		
A	7	}16 Part 1 ^a	2 x
B	9		

ПАНЮ ПАШАТА

Бавна ръченица

Котленско
г.народец

харм. Веселин Добровски

Жени

До- ди си Па- ню па- ша- та,

Жени

Па- ню па- ша- та -

Мъже

до- ди си Па- ню па- ша- та -

Трио (повтаря хор)

же- рув- нян- ски- я чор- ба- джи- я,

же- рув- нян- ски чор- ба- джи- я, чор- ба- джи- я,

же- рув- нян- ски, же- рув- нян- ски чор- ба- джи,

до- бру- джан- ски- я

до- бру- джан- ски ке- ха- я, до- бру- джан- ски ке- ха- я.

до- бру- джан- ски- я

2. Загради Паню пашата,
(загради) двори с пармаци.
Заправи (къща) с балкони
в жерувнянска (та) чаршия. } 2
3. Че обу Паню пашата (2)
чичови (те) си потури,
майчини (те) си калцуни. } 2
4. (Че тръгна) мома да дири (2)
от Калинкови в близина,
(чак) до Рашови в горни край. } 2

* При липса на подходящи солисти втората част на песента се изпълнява само от хора (без повторение)

З а б е л ж к а: Подчертаните думи се повтарят от П-ри глас, а заградените в скоби се изпускат от съответните гласове.

Panju Pašata

Trakia, Bulgaria

Dodi si, mamó, dodi si, 2x

Dodi si Panju Pašata,

Panju Pašata, agata.

Dodi si, mamó, dodi si, 2x

Dodi si Panju ut gorja,

Ut gorja, ut planinata.

Dodi si, mamó, dodi si, 2x

Dodi si Panju samičâk,

Ojdi si sâs milnu libi.

Panju The Gentleman

He came home, mom,

Panju the Gentleman came home,

Mister Panju the Gentleman.

He came home, mom,

Panju came home from up,

From up the mountain.

He came home, mom,

Panju came home single,

And left with a darling beloved.

MAKAMLIJSKA RÂČENICA

Bulgaria

TRANSLATION : The word *makam* is of Turkish origin and translates to rare or seldom. *Makamlija* means melodious or in the context of the dance: with expression and feeling. The word *Râčenica* is derived from the Bulgarian noun *Râka* (sg), *Râce* (pl) meaning hand or forearm. Often the dance is performed with waving hand and arm gestures or the twirling of a *Râčenik* (a scarf or handkerchief) high above the head. In dance and music terminology the term *Râčenica* is used to indicate a dance 7/8 meter (2-2-3) and it is also the name of its basic three-step.

ORIGIN : Eastern Trakia

METER : 7/8 

MUSIC

- any good Thracian Râčenica can be used.
- A Thracian Râčenica distinguishes itself by its:
 - slower to moderate tempo
 - rhythmic emphasis on cts 1 and 3
 - rich melodic patterns
 - "lyrical" character
- Cassette "FOLK DANCES FROM BULGARIA" - JL1997.04 with Jaap Leegwater Side A, Nr. 1.

STYLE : *Trakijski:*

- slight knee bent position
- steps are mainly done on the whole foot
- the *Râčenica*, or basic three-step has the character of a "Pas-des Basques"
- fluent and "lyrical" movements

SOURCE : Todor Karapčanski, ex-dancer, long time soloist and now choreographer with the Bulgarian State Ensemble "Philip Kutev" in Sofia, Bulgaria

FORMATION Open or half circle.. Hands held at W-position.

INTRODUCTION 3 bars

DIRECTION



MEAS

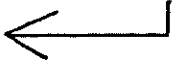

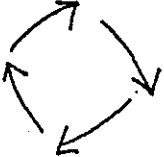
CT

PATTERN

1	1-2 3	step on R ft hop on R ft	
2	1-2 3	step on L ft hop on L ft	
3	1-2 3	leap onto R ft sdwd R, swinging both arms down step on L ft across behind R ft, swinging arms bkwd low	
4	1-2 3	step on R ft in LOD, swinging arms down at sides hop on L ft, swinging L leg first with the heel turned out to straight in LOD, the arms move up to W-position	
5	1 2 3	low leap onto L ft step on R ft next to L toes, wt is momentarily on both ft low leap or "fall" onto L ft	} <i>trakijska rāčenica</i> LRL
6	1 2 3	low leap onto R ft step on L ft next to R toes, wt is momentarily on both ft low jump on both ft together	
7	1 2 3	hop on R ft, turning L knee out and abruptly swinging both arms down step on L ft bkwd, swinging arms bkwd low step back on R ft in place	
8	1 2 3	hop on R ft, extending L leg fwd low and swinging arms fwd low step on L in front of R ft, moving arms up to W-position hop on L ft, sharply flicking R leg fwd low with ft lightly flexed	



MAKAMLIJSKA RÂČENICA (page 3 of 3)

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>
	9	1 & 2 3	low hop or bounce on L ft R heel bounces on the floor without wt, moving upperbody and arms slightly fwd step on R ft in front on L ft, moving body and arms back to starting position step on L ft
	10		repeat action of meas 9
	11-12		two <i>trakijska râčenica</i> steps in place RLR, LRL
	13-16		four <i>trakijska râčenica</i> steps RLR, LRL, RLR, LRL, describing an oval figure facing the circle center Repeat the dance from the beginning.

M A K E D O N S K O

Bulgaria

TRANSLATION AND BACKGROUND : Macedonian.
Line dance from Pirin or Pirinska Makedonia in Southeast Bulgaria.
The dance is of the 3-measure "Lesnoto-type".

MUSIC : Cassette "FOLK DANCES FROM BULGARIA" - JL1995.04
Presented by Jaap Leegwater



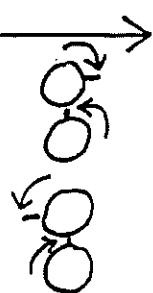
— The accompanying song is an early recording of the Pirin State Esemble from Blagoevgrad, Bulgaria. It is a Haiduk song: Koj ke ti nosi beloto kepe (Who is going to wear your white cap?).

METER : 7/8 

STYLE : Macedonian or Pirinski:
- very light, mostly on the ball of the ft
- there is a small lift on the ball of the ft before the first step of each measure
- vertical bouncy character
- men's movements are more pronounced and with higher knee liftings

FORMATION : Open or half circle.
Hands held in a W-position

MUSICAL INTRODUCTION : 8 measures

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>Part 1 "BASIC"</u>
	1	1	step on R ft	
		2	bounce on R ft, lifting L knee in front	
		3	step on L ft across in front of R ft	
	2	1	step on R ft	
		2	lift L knee in front	
		3	bounce on R ft	
	3	1	step on L ft	
		2	lift R knee in front	
		3	bounce on L ft	
<u>Part 2 "TURNS"</u>				
	1		repeat meas 1 of Part 1	
		2	1	step or low leap onto R ft, bending R knee and holding L ft against R ankle
			2-3	turning body face ctr, gradually straightening R leg
3		repeat action of meas 2 with opp ftwk & directions		

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>Part 3 "SIDEWARD"</u>	
→	1		repeat action of meas of Part 1	
	2	1	step or low leap onto R ft	
		2	move L ft in an arc close to the floor behind	
		3	step on L ft behind R ft	
	3	1	leap onto R ft, swing L ft behind with L knee turned out	
		2	swing L ft sdwd L	
		3	swing L ft across in front of R leg	
		&	lift L knee and come up on the ball of the ft	
	←	4-6		repeat action of meas 1-3 with opp ftwk & directions

DANCE SEQUENCE

Instrumental	8 measures	introduction
Verse 1	Part 1	5x
Instrumental	Part 2	3x
Verse 2	Part 3	2x
Verse 3	Part 1	5x
Instrumental	Part 2	2x
Verse 4	Part 3	2x with riterdando and "hold"
		End with meas 1-3 on second riterdando

Note: The dancepatterns change with the musical changes.

TEXT OF MAKEDONSKO

("KOJ KE TI NOSI BELOTO KEPE")

- | | |
|--|--|
| 1. KOJ KE TI NOSI, MORI, BELOTO KEPE,
DE GIDI, KARA MUSTAFA ? | 1. Who is going to wear your white cap,
Hey you, black Mustafa ? |
| 2. KOJ KE TI NOSI, MORI, TENKATA PUŠKA,
DE GIDI, KARA MUSTAFA ? | 2. Who is going to carry your fine gun,
Hey you, black Mustafa ? |
| 3. KOJ KETI NOSI, MORI, OSTRATA SABJA,
DE GIDI, KARA MUSTAFA ? | 3. Who is going to carry your sharp sabre
Hey you, black Mustafa ? |
| 4. NEKA GI NOSI, MORI, DELČEV VOJVODA,
TOJ SI E PO-JUNAK OT MENE. | 4. Let it be Delčev the rebel's leader,
He is more of a hero than me. |

КОЙ КЕ ТИ НОСИ БЕЛОТО КЕПЕ

Умерено
Акордеон

Кой ке ти но- си, мо- ри.
бе- ло- то ке- пе,
де гди, та фа,
К а- ра Мус та- фа,
де гди- та фа,
К а- ра Мус та- фа?

Кой ке ти носи, мори, белото кепе,
де гди, Кара Мустафа?

Кой ке ти носи, мори, острата сабя,
де гди, Кара Мустафа?

Кой ке ти носи, мори, тенката пушка,
де гди, Кара Мустафа?

— Нека ги носи, мори, Делчев войвода,
той си е по-юнак от мене.

Presented with the dance "MAKEDONSKO"
Recording available on "FOLK DANCES FROM BULGARIA"
by Jaap Leegwater.

MALIIZVORSKI OPAS

(Bulgaria)

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

Music: Any Opas tune or YM special cassette
Rhythm: 2/4
Formation: Short lines, belt hold, L over R or front basket hold. Wt on L. Face ctr.
Style: Heavy, bent knees and proud, straight upper body.

Measure	Pattern
1-4	Intro. music. No action.
	<u>1. BASIC PRAVO</u>
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)
	<u>2. PRAVO WITH CLOSE</u>
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)
	<u>3. STAMPING PRAVO</u>
1	Step on R to R with heavy flat-footed accent (1) close L to R with same heavy flat footed accent (2)
2	Quick flat step on R slightly R (1) quick flat stamp with L next to R with wt (&) quick flat step 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)
	<u>4. RIGHT AND LEFT</u>
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)
2-4	Same as meas. 1-2 with reverse dir and ftwrk
	<u>5. STAMPING PRAVO WITH CLOSE</u>
1-3	Same as meas. 1-3, Fig. 3
4	Stamp with R close to L, no wt (1) stamp again with R close to L, no wt (2)
5	Heavy step slightly fwd on R (1) L leg extends fwd and slightly in front of R (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)
8-10	Repeat pattern of meas 2-4, Fig. 2

Leader calls figures at will

Description by Yves Moreau

A horo from the village of Gradishte, Pavlikeni region. It is a mixed horo danced in a circle. *Hand hold*. The arms are folded at the elbows and drawn to the body. The arms make springs with an accent at "one" of each measure. The horo is played at the accompaniment of a song and music instruments.

Rhythm — 7/8 with a first prolonged part.

PART 1 "Bounces"

- | | | |
|-----|---|--|
| L → | 1 | 1 step on Rft
2 čukče (hop) on Rft
3 step on Lft in front of Rft |
| | 2 | 1 step on Rft
2 čukče (hop) on Rft
3 step on Lft behind Rft |
| □ | 3 | 1 step on Rft
2 bounce on Rft, Lft touching floor in front
3 bounce on Rft |
| | 4 | repeat action of meas 3 with opp ft w/ a direction |

PART 2 "Stamps"

- | | | |
|---|-----|---|
| | 1-2 | as meas 1-2 of Part 1 |
| □ | 3 | 1 step on Rft
2 hop on Rft, lifting L knee
3 strike L heel, without wt, next to Rft |
| □ | 4 | repeat action of meas 3 with opp ft w/ a direction |

Part 3 "Sidewards"

- ↳ 1 1 step on Rft sdwd R in 2nd position
2 leap onto Lft next to Rft, lifting Rft off the floor
3 step on Rft sdwd R in 2nd position
- ↳ 2 1 leap onto Lft, flicking Rft sharply in front of L leg
2 step on R heel
3 step on Lft, bending L knee
- 3 1 step on Rft
2 step on Lft
3 step on Rft
- ⊞ 4 1 step on Lft
2-3 big step on Rft sdwd R in 2nd position, bending both knees
- 5-8 repeat action of meas 1-4 with opp ftwk & directions



Mnogo hodih, mamo, mnogo ergenuvah. /2/
 Okolnite sela vsichkite obhodih. /2/
 No nasheto selo nikade go niama — /2/
 nasheto selo i nashite momi. /2/
 Nashite momi, beli i cherveni, /2/
 tsialo liato bivat vesseli i zasmeni. /2/
 Vseki den rabotiat te na poletu, /2/
 vecher se zavrashtat s pessen vav seloto. /2/
 Ja da idem, mamo, v Radkinata kashta, /2/
 hubava Radka za snaha da vzemem. /2/

(I have seen a lot, mother. I have been to all villages around, but there is no other village like ours — like our village and our maids. They are white and red, in the whole summer they are merry and smiling. Everyday they work in the field, in the evening they come back to the village singing. Lets go, mother, to Radka's house, to take beautiful Radka for a bride.)

The song is sung by: Veska Ilieva Vassileva, born in 1938

TRANSLATION: "Kopanica line dance" from the region of the town of Pazardzik in the transition area between Sopluk and Trakia. Kopanicari translates to diggers, woodcarvers, which might either indicate that this type of dance was originally associated with the people practicing this profession, or could also be a reference to the complex foot patterns and curved movements in the dance. Among dancers and musician the word Kopanica is often used to indicate a dance in 11/8 (2-2-3-2-2) meter. The Kopanica's of the Pazardzik region are usually slower and often start out with a walking pattern, since they are traditionally done to songs.

METER: 11/8  or 

MUSIC: - CD "FOLK DANCES FROM BULGARIA"
with Jaap Leegwater 2002 PAZARDŽIJSKA KOPANICA


SOURCE: Learned by Jaap Leegwater as a student at the Choreographers School in Plovdiv in 1975.

STYLE: *West Trakia* with *Sopski* elements
- light and fluent
- the upper part of the body moves slightly fwd in connection with the lifting of the knees
- keep the shoulders relaxed so they can bounce naturally on the rhythm of the steps. The Bulgarians call this *natrisane*

FORMATION: Long lines, open or half circle.
Hands held at belt hold position, L arm over.

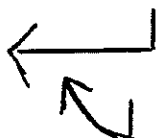

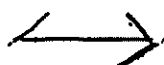
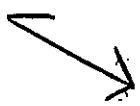
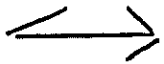
INTRODUCTION: dance starts after the slow *Na Trapeza* introduction

DIRECTION MEASCT PATTERN Part 1 Hodene / Kopanica
 ("Walking and Kopanica-step")

	1	1	flat "reaching" step on R ft, leaning slightly into R hip
		2	moving L leg in LOD
		3	flat "reaching" step on L ft, leaning slightly into L hip
		4	moving R leg in LOD
		5	flat "reaching" step on R ft, leaning slightly into R hip
	2		repeat action of meas 1 with opp ftwk
	3-8		repeat action of meas 1-2 three more times
	5	1	step on R ft
		2	step on L ft
		3	step on R ft
		4	lift on R ft, lifting L knee
		5	step on L ft
	9-16		repeat action of meas 5 three more times

Kopanica - step

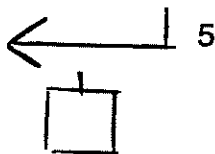
Part 2 Na Vatre ("Inside")

	1	1-2	step on L & R ft	
		3	step on L ft	
		4-5	step on R ft	
		2	1-2	step on L ft
		3	step on R ft	
		4	hop on R ft, sharply lifting L knee in front	
		5	step on L ft	
		3	1	step on R ft
		2	step on L ft	
		3	step on R ft	
		4	lift on R ft, lifting L knee	
		5	step on L ft	
			<i>Kopanica - step</i>	
		4	1	step on R ft
			2	step on L ft
			3	small lift on L ft at the same time turning R heel in and step on R ft slightly bkwd
			4	step on L ft
		5	step on R ft behind L ft	

Kopanica - step

Sowalka

DIRECTION MEASCT PATTERN Part 2 continued)



- | | | |
|------|---|---|
| 5 | 1 | step on L ft |
| | 2 | step on R ft behind L ft |
| | 3 | stamp on L ft tw ctr, without wt, R ft staying behind |
| | 4 | step back on R ft |
| | 5 | step on L ft in same place as on ct 3 |
| | | |
| 6 | 1 | step back on R |
| | 2 | step on L ft next to R ft, taking wt of R ft |
| | 3 | stamp on R ft twd ctr, without wt, leaving L ft behind |
| | 4 | step back on L ft |
| | 5 | step on R ft in same place as on ct 3 |
| | | |
| 7 | | repeat action of meas 6 with opp ftwk |
| | | |
| 8 | 1 | step back on R ft |
| | 2 | step on L ft next to r ft, taking wt of R ft |
| | 3 | stamp with R ft in place toes slightly turned out |
| | 4 | stamp on R ft next to Lft toes parallel |
| | 5 | hold |
| | | |
| 9-16 | | repeat action of meas 1-8, keeping a hold on
cts 1-2 of meas 9 |

The dance repeats from the beginning

SREBRÂNKA SBORINKA

- TRANSLATION : *Srebârna* is a little village near the regional capital of Silistra, Dobrudža (North Eastern Bulgaria). It is beautifully situated at a lake which is also a national breeding place for birds. The village got its name ("silver") from the silvery shine of the nearby lake.
- Sborinka* is one of the most popular basic dances of the whole *Dobrudžian* ethnographic region. The name of the dance is derived from:
1. The noun *sborište* which translates to "gathering- or meetingplace", usually the village green or local danceground.
 2. The verb *sboričkam se* which means "to shuffle".
- SOURCE : This typical village - *Sborinka* was learned by Jaap Leegwater in March 1983 on a research trip in the Northern part of Dobrudža. His "private lecturer and teacher" was Veliko Stojanov Atanasov, by the villagers also called *Baj Veliko* ("Uncle" Veliko) at the age of 56 in the village of *Srebârna*, Silistra District.
- MUSIC : Cassette "Bulgarian Folk Dances"
Jaap Leegwater JL 1984.02. Side A. # 4.
- STYLE : *Dobrudžanski*
- Heavy, weight on the whole feet and a slight knee bend position
 - Hips are slightly turned fwd
 - Upper body erect and proud
 - Every stamp is accompanied by a slight knee bending or dipping
 - A kind of peasant- or earthy quality
- The dependence and strong bond of the *Dobrudzanie* with their property, the ground, becomes visible in the performance, styling and motives of the dances. Therefore a merely technical description of the dance-style of this region is hard to give, especially because it also has a strong emotional impact.
- The dance usually begins very gently, slowly and very relaxed with rocking movements. Almost like a meditation, the dancer opens himself up for the energy that comes from the earth. In this way we could speak of some similarities with more Eastern dance cultures. As the dance progresses energetic and vivid movements of the body and the shoulders come in.
- FORMATION : Half circle or medium length lines.
Hands front basket position, L over.
- METER : 2/4



SREBRANSKA SBORINKA (continued)

The various patterns are done on the command of the *horovodec* (leader of the line).

The dancers of Srebarna usually kept the same here described sequence and varied the duration of the different parts.

Part 2 *Na Mjasto* ("in place") is often used as a kind of rest step or chorus step.

INTRODUCTION : The leader may start the *Ljus* or "Balance" movement anytime he wants.

<u>MEAS</u>	<u>PATTERN</u>	<u>Introduction <i>Ljus</i> ("Balance")</u>
1	facing ctr and moving in place, standing with ft apart in second position, knees slightly bend, shift wt onto L ft (ct 1), bend L knee (ct &), shift wt onto R ft (ct 2), bend R knee (ct &)	
<u>Part 1^a <i>Krâstosan Hod</i> ("Grape-vine")</u>		
1	facing ctr, moving sdwd R, step on L ft across in front of R ft, turning body slightly to the R and bending at waist (ct 1), bend L knee (ct &), step on R ft sdwd R, turning and straightening body face ctr (ct 2), bend R knee (ct &)	
2	step on L ft across behind L ft (ct 1), bend L knee (ct &), step on R ft sdwd R (ct 2), bend R knee (ct &)	
<u>Part 1^b <i>Krâstosan Hod sas Drobinka</i> ("Grapevine + scuff")</u>		
1	facing ctr, moving sdwd R, step on L ft across in front of R ft, turning body slightly to the R and bending at waist (ct 1), stamp (scuff) R ft, without wt, next to L ft (ct &), step on R ft sdwd R, turning and straightening body face ctr (ct 2), bend R knee (ct &)	
2	repeat action of meas 2 of Part 1 ^a	
<u>Part 2 <i>Na Mjasto</i> ("In place")</u>		
1	facing ctr, step on L ft in place (ct 1), stamp R ft, without wt, next to L toes (ct &), step on R ft in place (ct 2), stamp L ft, without wt, next to R toes (ct &)	

SREBRÁNSKA SBORINKA (continued)

MEAS PATTERN Part 3 Na pred ("Forward")

- 1 facing ctr, moving twd ctr,
step on L ft (ct 1), stamp R ft, without wt, next to
R toes, bending both knees (ct &),
step on R ft (ct 2), stamp L ft, without wt, next to
L toes, bending both knees
- 2 repeat action of meas 1
- 3 step on L ft, swinging R leg straight first - across in front
of L - then up fwd - and touch R heel on the floor (ct 1),
take wt (actually step) on R ft (ct 2)
- 4 step on L ft (ct 1), step on R ft (ct 2),
- 5-8 do eight "step-dip's" bkwd, starting with the L ft

Part 4^a Svivka ("Knee lift")

- 1 facing ctr, moving in place,
step on L ft (ct 1), stamp R ft next to L toes (ct &),
step on R ft (ct 2), stamp L ft next to R toes (ct &)
- 2 step on L ft (ct 1), stamp R ft next to R toes (ct 1),
step ("fall") on R ft diag R bkwd, turning face diag R and
keeping L toe on the floor with the heel turned out (ct 2),
hold (ct &)
- 3 step on L ft in place, swinging R leg in an arc fwd close
along the floor (ct 1), leap onto R ft next to L ft (ct 2),
leap onto L ft in place (ct &)
- 4 leap onto R ft in place (ct 1), leap onto L ft in place (ct &),
leap onto R ft in place, lifting L knee in front (ct 2),
hold (ct &)

Part 4^b Klakanè ("Squat")

- 1-3 repeat action of meas 1-3 of Part 4^a
- 4 leap onto R ft in place (ct 1), leap onto L ft place (ct &),
squat, knees slightly apart (ct 2)

Part 5^a Lost ("Straight")

- 1 facing ctr and moving twd ctr,
step on L ft diag L fwd, turning face diag L (ct 1),
stamp R ft next to L ft, bending both knees (ct &),
step ("fall") on R ft straight fwd tw ctr, lifting L ft
next to R ankle (ct 2), hold (ct 2)
- 2-3 repeat action of meas 1 two more times

SREBRANSKA SBORINKA (continued)

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 5^a (continued)</u>
4	step on L ft (ct 1), stamp R ft, without wt, behind L ft with arch of the R ft by the L heel (third position), bending body at waist (ct &), step on R ft bkwd, toes still pointing toward R, leaning body slightly bkwd (ct 2), stamp L ft with the heel at arch of R ft (ct &)	
5	step on L ft in place (ct 1), slap R ft with straight leg across in front of L ft (ct 2)	
6	slap R ft with straight leg diag R fwd (ct 1), squat (ct 2)	
7	still facing ctr, now moving bkwd straighten up with a hop on L ft (ct 1), stamp R ft, without wt, next to L toes (ct &), low leap onto R ft (ct 2), stamp L ft, without wt, next to R toes (ct &)	
8	step on L ft (ct 1), step on R ft (ct &), stamp and close L ft, without wt, next to R ft (ct 2)	

Part 5^b *Lost sâs vânšna i zadna svivka*
("Straight and swing in front & behind")

1-5	repeat action of meas 1-4 of meas 1-4 of Part 5 ^a
6	repeat ct 1 of meas 6 of Part 5 ^a (ct 1), swing R ft raised up across L shin (ct 2)
7	swing R ft raised up sharply behind L (ct 1), squat (ct 2)
8	straighten up with a hop on L ft (ct 1), stamp R ft next to R toes (ct &), step ("fall") on R ft diag R bkwd, lifting L heel turned out (ct 2)

SEQUENCE OF THE DANCE

<u>Part</u>	<u>Times</u>	<u>Measures</u>
Musical introduction		8
Introduction <i>Ljuš</i>	8x	8
Part 1a <i>Krâstosan hod</i>	8x	32
Part 1b <i>Krâstosan hod sas drobinka</i>	8x	32
Part 2 <i>Na mjesto</i>	16x	16
Part 3 <i>Na pred</i>	2x	16
Part 4a <i>Svivka</i>	2x	8
Part 4b <i>Klakanè</i>	2x	8
Part 5a <i>Lost</i>	2x	16
Part 5b <i>Lost sâs vânšna i zadna svivka</i>	2x	16

SITNO ČUKUROVSKO

Bulgaria

TRANSLATION: "Small-stepped line dance from the village of Cukurovo", the old name for Gabra in the Sofia district, Sopluk. Similar dances are known under names as: *Sitno Sopsko Horo*, *Sopskata* and *Levo Horo*, a variant in which the dance primarily moves "to the left".

METER: 2/4  or 

MUSIC: - CD "FOLK DANCES FROM BULGARIA" presented by Jaap leegwater 2002
or
- any good upbeat *Sitno Šopsko Horo* recording

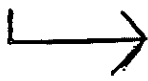

SOURCE: Learned from Georgi Iliev in his native town of Gabra, Bulgaria in August 1991

STYLE: *Šopski*:
- small energetic steps
- the upper part of the body moves slightly fwd in connection with the lifting of the knees
- keep the shoulders relaxed so they can bounce naturally on the rhythm of the steps. The Bulgarians call this *natrisane*


FORMATION: Long lines, open or half circle.
Hands held at belt hold position, L arm over.

INTRODUCTION: None for the recording on Cassette JL/NK1992.01
32 bars for the recording on the Gega GD106 CD



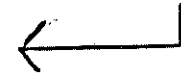
DIRECTION MEASCT PATTERN Part 1 Svivka ("Knee lifting")

	1	1	small low leap onto R ft, flicking L heel slightly out
		2	step on L ft n front of R ft
	2		repeat action of meas 1
	3	1	step on R ft
		2	lift L knee in front
	4	1	step on L ft
		2	lift R knee in front







DIRECTION MEASCT PATTERN Part 1 (continued)

	5	1	step on R ft
		2	lift L knee in front
	6-10		repeat action of meas 1-5 with opp ftwk & directions
	11-20		repeat action of meas 1-10

Part 2 Natrisane ("bounces")

	1	1	hop on L ft, lifting R knee in front
		&	step on R ft
		2	step on L ft
	2		repeat action of meas 1
	3		one flat "three-step" RLR, or šopska R
	4		one flat "three-step" LRL, or šopska L
	5		one flat "three-step" RLR, or šopska R
	6-10		repeat action of meas 1-5 with opp ftwk & directions
	11-20		repeat action of meas 1-10

Part 3 Nabivaj ("stamps")

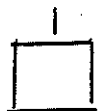
	1-2		as meas 1-2 of Part 1
	3	1	low leap onto R ft, lifting L knee in front
		2	strike L heel next to R toes
	4	1	low leap onto L ft
		2	step on R ft across behind L ft
	5		repeat action of meas 4
	6	1	step on L ft
		2	hop on L ft, bringing R ft around followed by a lifting of R knee in front
	7-9		3 small, flat three-steps RLR, LRL, RLR
	10	1	leap onto L ft, lifting R knee in front
		2	strike R heel next to L toes

DIRECTION MEASCT PATTERN Part 3 (continued)



11-13		3 small, flat three-steps RLR, LRL, RLR
14	1	leap onto L ft, lifting R knee in front
	2	strike R heel next to L toes
15		repeat action of meas 14 with opp ftwk
16		repeat action of meas 14
16-32		repeat action of meas 1-16

Part 4 Izturci ("throw")



1	1	hop on L ft, kicking bottom half of R leg with a small and energetic movement quickly bkwd and fwd
	&	step on R ft
	2	step on L ft



2		repeat action on meas 1
3	1	turning face slightly diag L, hop on L ft, lifting R knee
	2	step on R ft diag L fwd
4	1	turning face slightly diag R, hop on R ft, lifting L knee
	2	step on L ft diag R fwd



5	1	turning face ctr, step on R ft
	2	step on L ft
6	1	step on R ft
	2	hop on R ft
7-12		repeat action of meas 1-6 with opp ftwk
13-24		repeat action of meas 1-12

TIKINO SA SA

Gypsy-Macedonian

TRANSLATION :

The title is the name of one of the popular tunes the dance is associated with. *Sa Sa* refers to the encouraging calls and yells the dancers make during the dance, similar to the Bulgarian *Ajde* or the American "yeh", "yehoo"

In musical terminology it also refers to the typical rhythmic pattern of this *čoček* - type beat in 2/4 time.

The *čoček* or *kuček*, meaning "shimmy", is originally an improvisational solo dance of the Roma people.

Roma or Gypsy musicians not only play for their own people but, especially in recent years, are often taking an active part in the weddingband scene of the Balkan countries.

This explains why, along with local favorites in the different ethnographical regions, line-*cocek*'s and *sa sa*'s have found their way into the dance repertoire as well.

Original versions of this "Hava Naguila" type of line dance are known in the entire Macedonian area and neighboring Balkan countries as well. Some names as:

Pravoto, Lesnoto, Hassapiko, Serviko, Karatsofsko, Pravo Horo and Hora.

METER :

2/4



MUSIC:

Cassette "FOLK DANCES FROM BULGARIA" - volume 3
by Jaap Leegwater

Any good recording with a strong *Sa Sa* beat in moderate tempo will do. Good examples are:

- *Tikino Sa Sa, Štipski Sa Sa* or *Dada Sali*

of Ferus Mustafafov. Ace Records CDORBD 098

- *Kosničarka* by Ibro Lolov. CD Mega Music 20004

STYLE:

Macedonian:

-light on the ball of the ft

-shoulders relaxed

-vertical bouncy character

FORMATION:



Long lines, open or halve circle.

Hands held at W-position

INTRODUCTION:

None. One can start the dance any time.

TIKINO SA SA (page 2 of 2)

<u>DIRECTION</u>	<u>MEAS</u>	<u>CT</u>	<u>PATTERN</u>	<u>PART 1 "Basic"</u>
	1	1	step on R ft sdwd R	
		2	step on L ft behind	
	2	1	step on R ft sdwd R	
		2	bounce on R ft, sharply lifting L knee in front	
	3	1	step on L ft sdwd L	
		2	bounce on L ft, sharply lifting R knee in front	

PART 2

- 1-2 as meas 1-2 of Part 1
- 3
 - 1-& step on R ft tw ctr
 - 2 step back on L ft in place
 - & step on R ft fwd tw ctr

PART 3

- 1 as meas 1 of Part 1
- 2
 - 1-& step on L ft tw ctr
 - 2 step back on R ft place
 - & step on R ft twd ctr
- 3 repeat action of meas 2 with opp ftwk & dir

Djado Mihovata

Jaap

Haskovsko

Pazardžijska Kaponica

Sporinka - lead,
lots of variations.

