

Barton

the 54th Annual

Kolo Festival



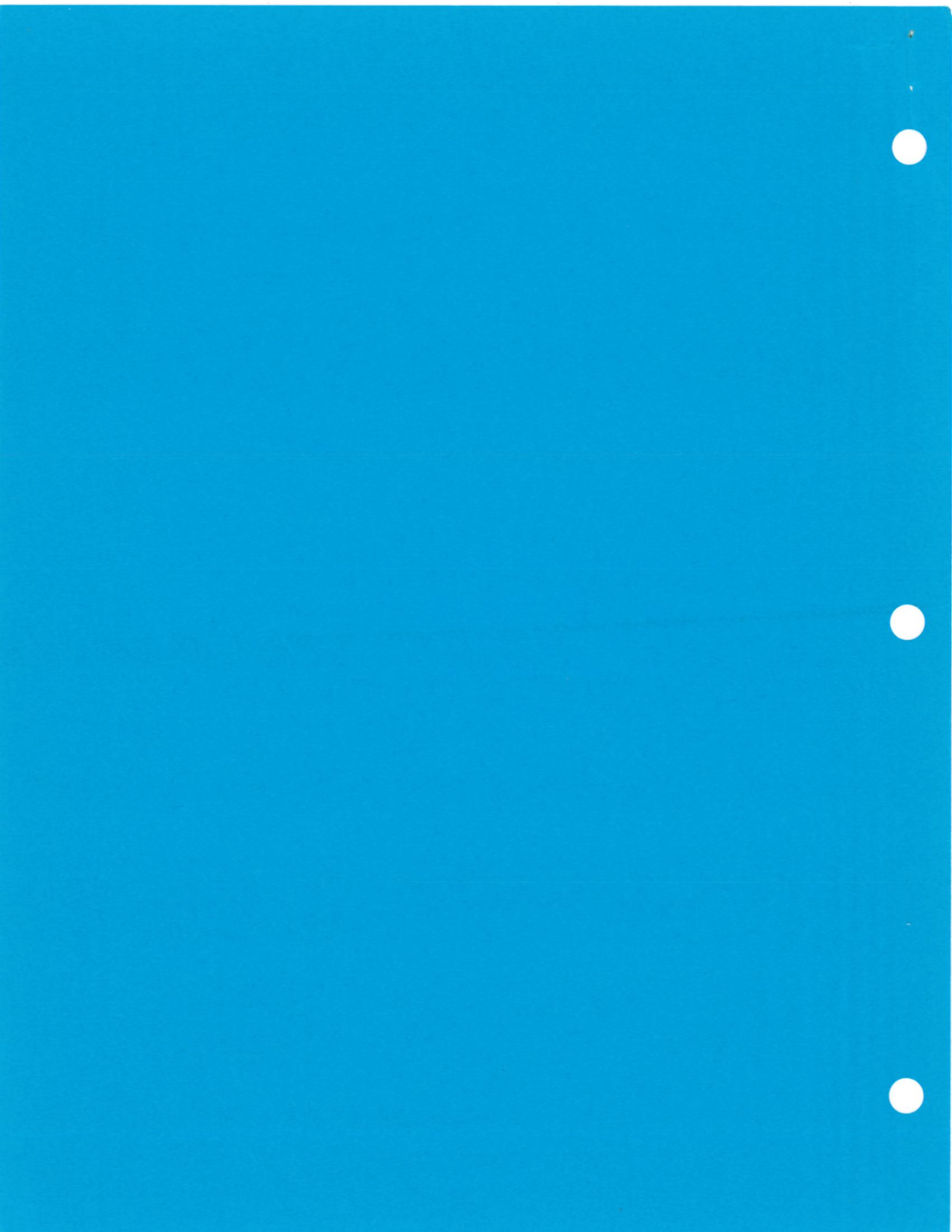
Syllabus

of Dance Descriptions

November 25-26, 2005
Russian Center, San Francisco

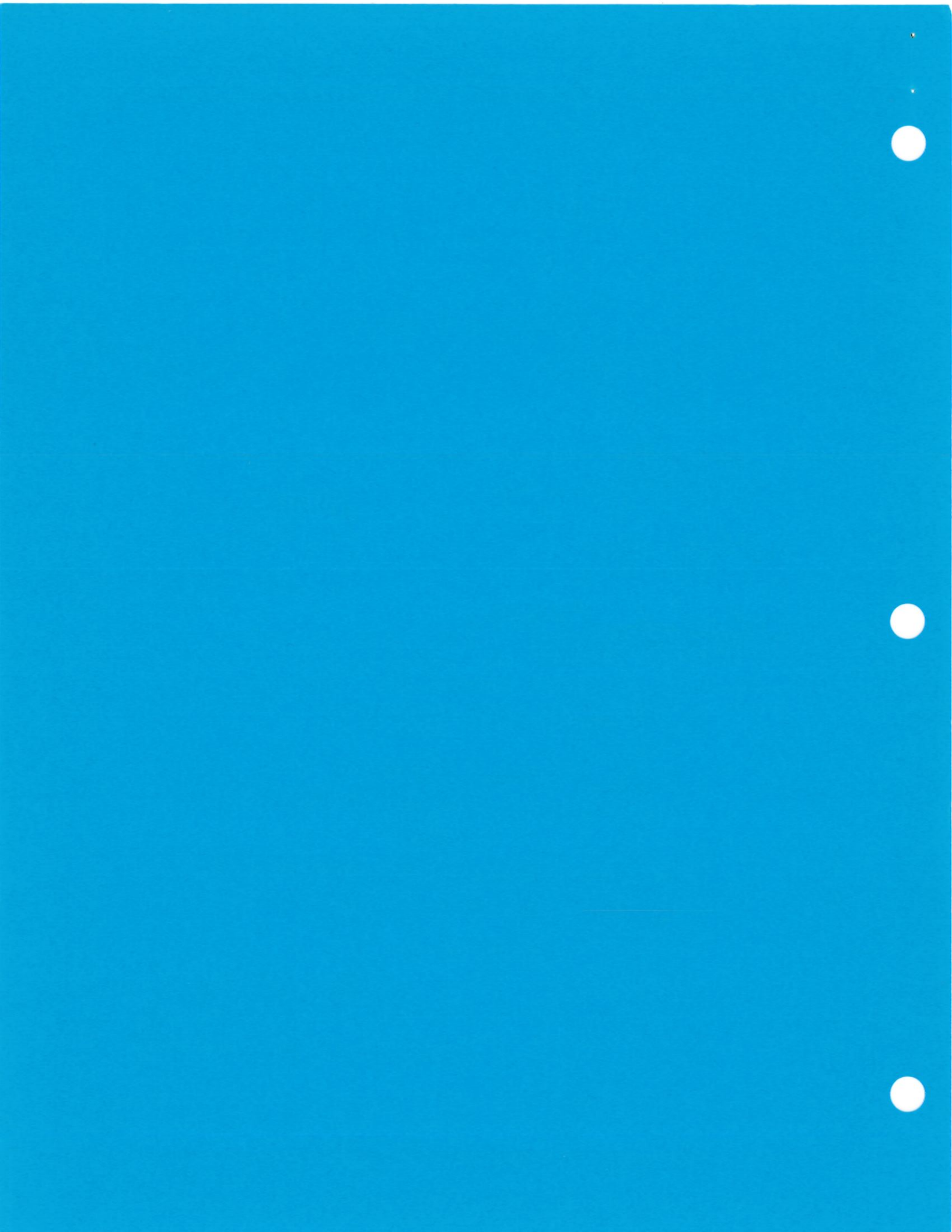
Dance Instructors

- Ahmet Lüleçi Turkish
- Erik Bendix Macedonian/Bulgarian
- Marko Vukadinovic Serbian
- Jerry Duke Northern Greek
- Bob & Sharon Gardner Northern Greek



Ahmet Lüleçi





CANEY

Pronunciation: Ja nay
Origin: East (Kurdish)
Meter: 4/4
Music: Teaching cd #5
Formation: Semi circle, arms down, elbows bent and interlock the fingers.

P A T T E R N

INTRO: One complete turn of the melody

FIG. 1A

- ct.1 Step on R to diagonally Rt.
- ct.2 Step on L in front of R.
- ct.3 Step on R to diag. Rt.
- ct.4 Touch L toe crossing R
- ct.5 Touch L toe to the L side
- ct.6 Kick L diag. fwd to Rt, hop on R in place
- ct.7 Step back on L, bent body over
- ct.8 Touch R heel next to L in position

FIG. 1B Everything is exactly the same but with hoping and jumping

FIG. 2A

- ct.1 Step on R to diagonally Rt.
- ct.2 Step on L in front of R.
- ct.3 Step on R to diag. Rt.
- ct.4 Lift L up and pump it down in the front
- ct.5 Touch L toe to the L side
- ct.6 Kick L diag. fwd to Rt, hop on R in place
- ct.7 Step back on L, bent body over
- ct.8 Touch R heel next to L in position

FIG. 2B Everything is exactly the same but with hoping and jumping

- FIG.3A**
- ct.1 Step on R to diagonally Rt.
 - ct.2 Step on L in front of R.
 - ct.3 Put feet together and bounce with knees
 - ct.4 Bounce with knees again
 - ct.5 Bounce with knees one more time
 - ct.6 Kick L diag. fwd to Rt, hop on R in place
 - ct.7 Step back on L, bent body over
 - ct.8 Touch R heel next to L in position

FIG.3B Everything is exactly the same but with hopping and jumping

ÇEMEN

Pronunciation: che man
Origin: East (Kurdish)
Meter: 10/8
Music: Teaching cd #5
Formation: Semi circle, arms down, face LOD, elbows bent and hold little fingers.

P A T T E R N

INTRO: One complete turn of the melody

FIG.1 Facing LOD.

- ct.1 Step on R to diagonally Rt.
L arm in back, bent from elbow, R in the front.
- ct.2 Quick step on L to Rt. Keep arms in the position.
- ct.& Step on R to diag. Rt.
- ct.3 Step on L to diagonally Lt.
- ct.4 Quick step on R to Lt.
- ct.& Step on L to diag. Lt.
- ct.5 Step on R to diagonally Rt.
- ct.6 Quick step on L to Rt.
- ct.& Step on R to diag. Rt.
- ct.7 Step on L in place by facing center.
Arms go up, straight from elbows.
- ct.8 Touch R in place
- ct.9 Step on R in place.
- ct.10 Touch L in place
- ct.11 Step on L in place.
Bounce arms slightly.
- ct.12 Touch R in place
Drop arms down to go back to first step.

FIG.2A Facing center, arms up
ct.1 Step fwd on R
ct.2 Quick step fwd on L
ct.& Step fwd on R
ct.3 Step fwd on L
ct.4 Quick step fwd on R
ct.& Step fwd on L
ct.5 Step on R in place
ct.6 Kick L fwd
ct.7 Step on L in place
ct.8 Kick R fwd

FIG.2B Facing center, arms up
ct.1 Step back on R
ct.2 Quick step back on L
ct.& Step back on R
ct.3 Step back on L
ct.4 Quick step back on R
ct.& Step back on L
ct.5 Step on R in place
ct.6 Kick L fwd
ct.7 Step on L in place
ct.8 Kick R fwd

ÇEPKI

Pronunciation:	chap kee
Origin:	East (Kurdish)
Meter:	4/4
Music:	Teaching cd #5
Formation:	Semi circle, hold little fingers

P A T T E R N

INTRO: One complete turn of the melody

- FIG. 1**
- ct.1 Step on L to Lt, facing diag Lt.
 - ct.2 Quick step on R to diag. Lt.
 - ct.& Step on L to Lt.
 - ct.3 Step on R in front of L to Lt.
 - ct.4 Quick step on L to diag. Lt.
 - ct.& Step on R in front of L to Lt
 - ct.5&6 Repeat ct.1 & ct.2
 - ct.7 Step on R in place
 - ct.8 Step on L in place next to R
 - ct.9 Step on R to Rt, swing arms back
 - ct.10 Step on L in front of R to Rt, swing arms fwd
 - ct.11 Step on R to Rt, swing arms back
 - ct.12 Quick step on L next to R in place, arms go up bent from elbows
 - ct. & Quick step on R in place.

- FIG. 2A**
- ct.1 Facing diag. Lt. Lift L up
 - ct.& Step on L to Lt.
 - ct.2 Step on R to diag. Lt.
 - ct.& Step on L to Lt.
 - ct.3 Lift R up, still facing diag. Lt
 - ct.& Step on R in front of L to Lt.
 - ct.4 Step on L to diag. Lt.

- ct.& Step on R in front of L to Lt
- ct.5&6 Repeat ct.1 & ct.2
- ct.7 Step on R in place
- ct.8 Step on L in place next to R
- ct.9 Step on R to Rt, swing arms back
- ct.10 Step on L in front of R to Rt, swing arms fwd
- ct.11 Step on R to Rt, swing arms back
- ct.12 Quick step on L next to R in place, arms go up bent from elbows
- ct. & Quick step on R in place.

FIG.2B Everything is exactly the same except hopping and jumping motion.

FIG.3 Facing diag. Rt.

- ct.1 Weight on L, quick touch on R toe, arms up, bent from elbows move to Rt
- ct.& Step on R to Rt., keep arms on Rt
- ct.2 Step on L, crossing in front of R to diag. Rt., move arms to Lt
- ct.3&4 Repeat ct.1 to ct.2
- ct.5 Step on R in place, bring arms to ctr
- ct.6 Lift L up and a bicycle turn in place, arms start going down
- ct.7 Step back on L, bent knees down, arms down, shake shoulders
- ct.8 Step back on R, straighten knees up
- ct.9 Step back on L, bent knees down, arms down, shake shoulders
- ct.10 Touch R toe in place.

DILGEŞ

Pronunciation:	del gash
Origin:	East (Kurdish)
Meter:	4/4
Music:	Teaching cd #5
Formation:	Semi circle, arms down, elbows bent and interlock the fingers.

P A T T E R N

INTRO: One complete turn of the melody

FIG.1

- ct.1 Step on R to diagonally Rt.
- ct.2 Step on L in front of R.
- ct.3 Step on R to diag. Rt.
- ct.4 Lift L up and pump it down, little hop on R in place
- ct.5 Step back on L as bounce knees down
- ct.6 Quick bounce with knees in position
- ct.& Quick bounce with knees in position
- ct.7 Slow bounce with knees in place
- ct.8 Little hop on L in place and lift R up

FIG.2

Face line of the direction, body bent slightly, L elbow bent in the back

- ct.1 Step on R fwd
- ct.2 Step on L fwd
- ct.3 Step on R fwd
- ct.4 Lift L up to disengage Rt in front of R
- ct.5 Touch L heel in place
- ct.6 Lift L up to disengage Rt in front of R
- ct.7 Touch L heel in place
- ct.8 Large Step fwd on L

FIG.3

Face line center

- ct.1 Step on R to Rt, diag. fwd
- ct.2 Step on L to Rt, diag. fwd
- ct.& Quick step on R to Rt, diag. fwd
- ct.3 Step on L to Rt, diag. fwd
- ct.4 Step on R to Rt, diag. fwd
- ct.& Quick step on L to Rt, diag. fwd
- ct.5 Step straight back on R, bend knees down
- ct.6 Step straight back on L
- ct.7 Step straight back on R, bend knees down
- ct.8 Step straight back on L

DÜZ HORON

Pronunciation:	Lei la
Origin:	East (Kurdish)
Meter:	4/4
Music:	Teaching cd #5
Formation:	Semi circle, arms down, elbows bent and interlock the fingers.

P A T T E R N

INTRO: One complete turn of the melody

FIG.1

- Arms down, holding little fingers
- ct.1 Step back on R, lean body over
 - ct.2 Step on L in place, straighten the body
 - ct.3 Stamp R heel in the front
 - ct.4 Step back on R
 - ct.5 Tap on L in the front
 - ct.6 Hold position
 - ct.7 Tap on L in the front again
 - ct.8 Step on L in place

FIG.2A

- ct.1 Hop on L to Rt., arms up in W position
- ct.& Leap on R to Rt., arms up in W position
- ct.2 Leap on L to Rt, arms up in W position
- ct.3 Repeat ct.1, arms up in W position
- ct.& Repeat ct.&, arms up in W position
- ct.4 Repeat ct.2, arms up in W position
- ct.5 Touch R heel in the front, bring arms fwd, straightening the ellbows
- ct.& Step on L to Rt, keep arms in position
- ct.6 Leap on R to Rt., arms back

- ct.7 Touch L heel in the front, bring arms fwd, straightening the elbows
- ct.& Step on R to Rt, keep arms in position
- ct.8 Leap on L to Rt., arms back
- ct.9 Jump on both in place
- ct.10 Hop on R in place
- ct.11 Jump on both in place
- ct.12 Hop on L in place

FIG.2B

- ct.1 Hop on L to Rt., arms up in W position
- ct.& Leap on R to Rt., arms up in W position
- ct.2 Leap on L to Rt, arms up in W position
- ct.3 Repeat ct.1, arms up in W position
- ct.& Repeat ct.&, arms up in W position
- ct.4 Repeat ct.2, arms up in W position
- ct.5 Jump on both in place
- ct.6 Hop on R in place
- ct.7 Jump on both in place
- ct.8 Hop on L in place
- ct.9 to 12 Repeat ct.1 to ct.4
- ct.13 Jump on both in place
- ct.14 Jump on both in place
- ct.15 Jump on both in place
- ct.16 Hold position

GÜLBAYAZ

Pronunciation:	gool ba jaoz
Origin:	Blacksea
Meter:	4/4
Music:	Teaching cd #5
Formation:	Semi circle, arms down, elbows bent and hold hands.

P A T T E R N

INTRO: 4 turns of the melody, start with the melody

- FIG. 1**
- ct.1 Step on R to diagonally Rt, bounce knees
 - ct.2 Step on L next to R, bounce knees
 - ct.3 Repeat ct.1
 - ct.4 Repeat ct.2
 - ct.5 Small leap on R to diag. Rt, lift L slightly up
 - ct.6 Step on L in place, bounce knees
 - ct.7 Step on R in place, bounce knees
 - ct.8 Touch L heel in place, bounce knees
 - ct.9 Step on L in place, bounce knees
 - ct.10 Touch R heel in place, bounce knees
 - ct.11 Step on R fwd, bounce knees
 - ct.12 Lift L from the side with a little kick to Lt, bounce knees
 - ct.13 Step on L fwd, bounce knees
 - ct.14 Touch R heel in place, bounce knees
 - ct.15 Step back R, bounce knees
 - ct.16 Step back L, bounce knees

- FIG. 2**
- ct.1 to ct.7 is exactly the same as on Fig.1 - ct.1 to ct.7
 - ct.8 Lift L up pump it down, bounce knees

Gülbeyaz Continued

- ct.9 Step on L in place, bounce knees
- ct.10 Touch R heel in place, bounce knees
- ct.11 Step on R fwd, bounce knees
- ct.12 Lift L from the side with a little kick to Lt, bounce knees
- ct.13 Step on L fwd, bounce knees
- ct.14 Touch R heel in place, bounce knees
- ct.15 Step back R, bounce knees
- ct.16 Step back L, bounce knees

Alternate **Fig.1A** and **Fig.1B** on singing parts and do only **Fig.1A** when it is instrumental

Described and presented by Ahmet Lüleci 2005 ©

ĞÜLSÜM

Pronunciation:	Guul suum
Origin:	South West (Teke Region)
Meter:	9/8
Music:	Teaching cd #5
Formation:	Semi circle, arms free,

P A T T E R N

INTRO: One complete turn of the melody

FIG.1

Facing LOD. Arms up, open W position.

Arms move to chest up to ct.4 and then back to the original position.

- ct.1 Step diag Rt on R
- ct.2 Touch L heel, next to R in place
- ct.3 Keep weight on R and bounce on it, lift L up
- ct.4 Step fwd on L
- ct.& Hold position

FIG.2A

Facing LOD. Arms up, open W position. Arms same as Fig.1

- ct.1 & 2 Hop on R fwd, kick L fwd.
- ct.3 Hop on R in place, keep L in the front
- ct.4 Leap on L to fwd
- ct.& Hold position

FIG.2A

Everything is exactly the same but with opposite footwork

- ct.1 & 2 Hop on L fwd, kick R fwd.
- ct.3 Hop on L in place, keep R in the front
- ct.4 Leap on R to fwd
- ct.& Hold position

FIG.3A Facing Center

- ct.1 & 2 Hop on R to Rt., and kick L to Rt, turn lower body to Rt, left arm goes down and make a circle in 2 counts
- ct.3 Hop on R again in the position
- ct.4 Hop on L in place, facing center arms up in W position
- ct.& Hold position

FIG.3B Everything is exactly the same except with the opposite footwork.

- ct.1 & 2 Hop on L to Lt, and kick R to Lt, turn lower body to Lt, Right arm goes down and make a circle in 2 counts
- ct.3 Hop on L again in the position
- ct.4 Hop on R in place, facing center arms up in W position
- ct.& Hold position

HE CANE

Pronunciation: hey jah nay
Origin: East (Kurdish)
Meter: 3/4
Music: Teaching cd #5
Formation: Semi circle, arms down, little fingers hold

P A T T E R N

INTRO: One complete turn of the melody

FIG.1

- ct.1 Step on R back to diagonally Rt., bent knees down
- ct.2 Step on L next to R in place.
- ct.3 Repeat ct.1
- ct.4 Repeat ct.2
- ct.5 Step on R fwd to diag. Rt.
- ct.6 Step on L to Rt, behind R
- ct.7 Step on R to Rt
- ct.8 Step on L next to Rt. in place

FIG.2

- ct.1 Step fwd on R, arms go up
- ct.2 Step fwd on L, arms stay up
- ct.3 Step fwd on R, arms go up
- ct.4 Touch L toe and lift it up, bounce and drop arms down
- ct.5 Step back on L, swing arms fwd and back
- ct.6 Step back on R, swing arms fwd and back
- ct.7 Step back on L, swing arms fwd and back
- ct.8 Touch R toe and lift it up

LEYLA

Pronunciation:	Lei la
Origin:	East (Kurdish)
Meter:	4/4
Music:	Teaching cd #5
Formation:	Semi circle, arms down, elbows bent and interlock the fingers.

P A T T E R N

INTRO: One complete turn of the melody

FIG.1

- Arms down, holding little fingers
- ct.1 Step back on R, lean body over
 - ct.2 Step on L in place, straighten the body
 - ct.3 Stamp R heel in the front
 - ct.4 Step back on R
 - ct.5 Tap on L in the front
 - ct.6 Hold position
 - ct.7 Tap on L in the front again
 - ct.8 Step on L in place

FIG.2A

- ct.1 Hop on L to Rt., arms up in W position
- ct.& Leap on R to Rt., arms up in W position
- ct.2 Leap on L to Rt, arms up in W position
- ct.3 Repeat ct.1, arms up in W position
- ct.& Repeat ct.&, arms up in W position
- ct.4 Repeat ct.2, arms up in W position
- ct.5 Touch R heel in the front, bring arms fwd, straightening the ellbows
- ct.& Step on L to Rt, keep arms in position
- ct.6 Leap on R to Rt., arms back

- ct.7 Touch L heel in the front, bring arms fwd, straightening the elbows
- ct.& Step on R to Rt, keep arms in position
- ct.8 Leap on L to Rt., arms back
- ct.9 Jump on both in place
- ct.10 Hop on R in place
- ct.11 Jump on both in place
- ct.12 Hop on L in place

FIG.2B

- ct.1 Hop on L to Rt., arms up in W position
- ct.& Leap on R to Rt., arms up in W position
- ct.2 Leap on L to Rt, arms up in W position
- ct.3 Repeat ct.1, arms up in W position
- ct.& Repeat ct.&, arms up in W position
- ct.4 Repeat ct.2, arms up in W position
- ct.5 Jump on both in place
- ct.6 Hop on R in place
- ct.7 Jump on both in place
- ct.8 Hop on L in place
- ct.9 to 12 Repeat ct.1 to ct.4
- ct.13 Jump on both in place
- ct.14 Jump on both in place
- ct.15 Jump on both in place
- ct.16 Hold position

MEN GÜLEM

Pronunciation:	Man guu lam
Origin:	Northeast (Azeri)
Meter:	6/8
Music:	Teaching cd #5
Formation:	Semi circle, arms free

P A T T E R N

INTRO: One complete turn of the melody

FIG.1 Facing LOD, R arm is up bent from elbow and L arm is down, open to 45 degree, change arm position to opposite on ct 4

- ct.1 Step on R to diagonally Rt.
- ct.2 Step on L in front of R.
- ct.3 Step on R to diag. Rt.
- ct.4 Lift L up and change body position to diag. Lt.
- ct.5 Step on L to diagonally Lt.
- ct.6 Step on R in front of L.
- ct.7 Step on L to diag. Lt.
- ct.8 Lift R up and change body position to diag. Rt.

FIG.2 Facing ctr, arms down.

- ct.1 Jump on both fwd, R slightly in the front, push arms in the front from bent elbows to down
- ct.2 Hop on R back, move arms up to bent elbows position again
- ct.3 Jump on both fwd (repeat arms as in ct.1)
- ct.4 Hop on R back (repeat arms as in ct.2)
- ct.5 Repeat ct.1
- ct.6 Repeat ct.2
- ct.7 Repeat ct.3
- ct.8 Repeat ct.4

- FIG.3** Facing ctr, R arm is up above shoulder level, L arm is bent from the elbow on belly level, palm facing down
- ct.1 Jump on both in place
 - ct.2 Hop on R in place asnd kick L forward, turn body slightly to Lt.
 - ct.3 Jump on both in place
 - ct.4 Hop on L in place asnd kick R forward, turn body slightly to Rt.
 - ct.5 Repeat ct.1
 - ct.6 Repeat ct.2
 - ct.7 Repeat ct.3
 - ct.8 Repeat ct.4

NARINO

Pronunciation: nao ren no
Meter: 4/4 and 6/4
Music: Teaching cd #5
Formation: Semi circle, arms down and hold hands in V position, connecting with little fingers

P A T T E R N

INTRO: 4 turns of the melody, start with the singing

FIG.1A

- ct.1 Step on R to diagonally Rt, swing arms back to Fwd
- ct.2 Step on L to diag. fwd crossing in front of R, swing arms fwd to back
- ct.3 Step on R to diagonally Rt, swing arms back to fwd
- ct.4 Step on Right in place and lift Left up, swing arms all the way up to Rt
- ct.5 Step back on Left, twist R on toe, R hill moves to Lt, move arms to Lt
- ct.6 Step back on Right, twist L on toe, L hill moves to Rt, move arms to Rt
- ct.7 Step back on Left, lift R up, move arms to center and a little bounce
- ct.8 Pump Right down, swing arms down/back

FIG.1B

- ct.1 Step on R to Rt, swing arms back to Fwd
- ct.2 Step on L to Rt crossing in front of R, swing arms fwd to back
- ct.3 Step on R to Rt, swing arms back to fwd
- ct.4 Lift L up and pump it down, swing arms fwd to back
- ct.5 Step on Left in place, swing arms back to fwd
- ct.6 Lift R up and pump it down, swing arms fwd to back

Alternate **Fig.1A** and **Fig.1B** on singing parts and do only **Fig.1A** when it is instrumental

O YANI PEMBE

Pronunciation:	Lei la
Origin:	East (Kurdish)
Meter:	4/4
Music:	Teaching cd #5
Formation:	Semi circle, arms down, elbows bent and interlock the fingers.

P A T T E R N

INTRO: One complete turn of the melody

FIG.1

- Arms down, holding little fingers
- ct.1 Step back on R, lean body over
 - ct.2 Step on L in place, straighten the body
 - ct.3 Stamp R heel in the front
 - ct.4 Step back on R
 - ct.5 Tap on L in the front
 - ct.6 Hold position
 - ct.7 Tap on L in the front again
 - ct.8 Step on L in place

FIG.2A

- ct.1 Hop on L to Rt., arms up in W position
- ct.& Leap on R to Rt., arms up in W position
- ct.2 Leap on L to Rt, arms up in W position
- ct.3 Repeat ct.1, arms up in W position
- ct.& Repeat ct.&, arms up in W position
- ct.4 Repeat ct.2, arms up in W position
- ct.5 Touch R heel in the front, bring arms fwd, straightening the ellbows
- ct.& Step on L to Rt, keep arms in position
- ct.6 Leap on R to Rt., arms back

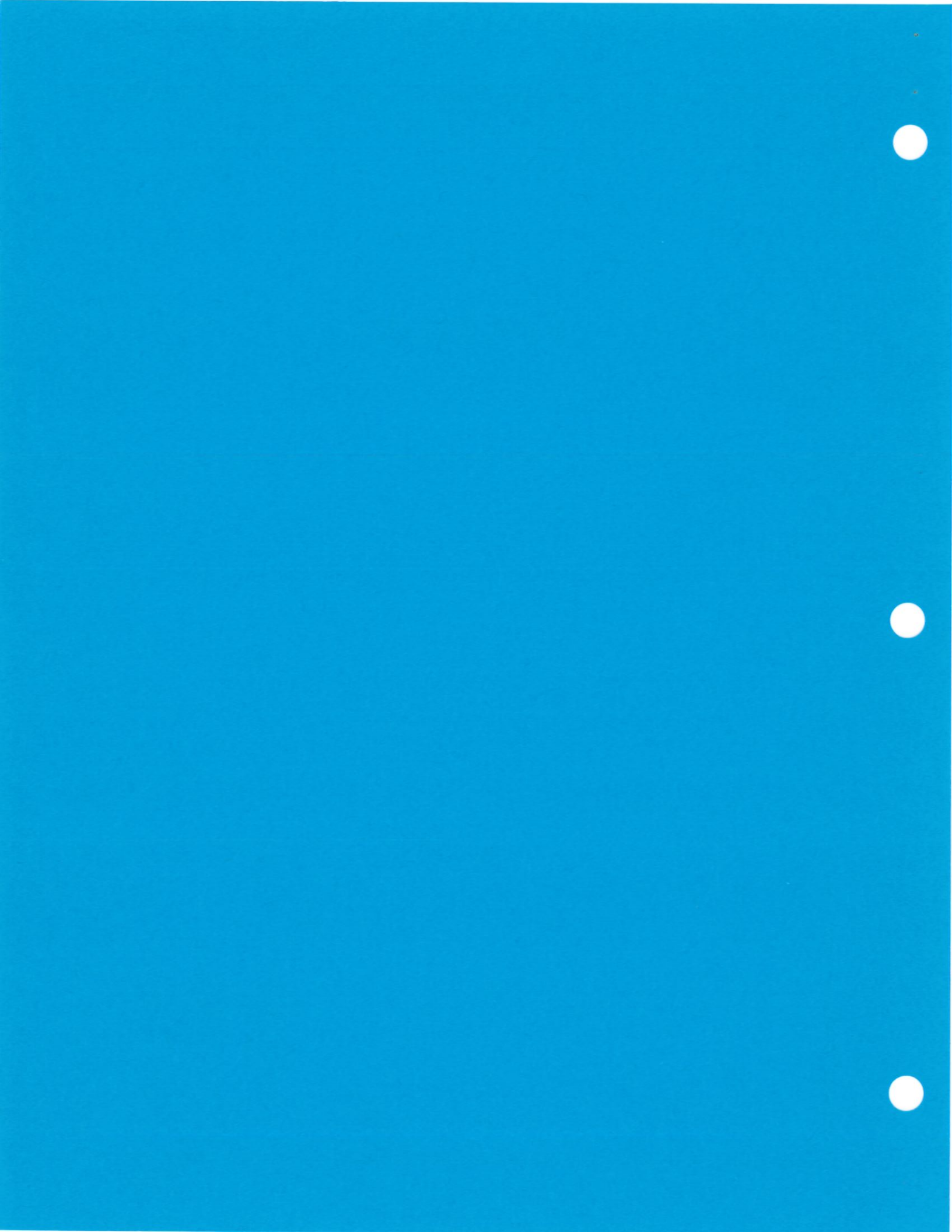
- ct.7 Touch L heel in the front, bring arms fwd, straightening the elbows
- ct.& Step on R to Rt, keep arms in position
- ct.8 Leap on L to Rt., arms back
- ct.9 Jump on both in place
- ct.10 Hop on R in place
- ct.11 Jump on both in place
- ct.12 Hop on L in place

FIG.2B

- ct.1 Hop on L to Rt., arms up in W position
- ct.& Leap on R to Rt., arms up in W position
- ct.2 Leap on L to Rt, arms up in W position
- ct.3 Repeat ct.1, arms up in W position
- ct.& Repeat ct.&, arms up in W position
- ct.4 Repeat ct.2, arms up in W position
- ct.5 Jump on both in place
- ct.6 Hop on R in place
- ct.7 Jump on both in place
- ct.8 Hop on L in place
- ct.9 to 12 Repeat ct.1 to ct.4
- ct.13 Jump on both in place
- ct.14 Jump on both in place
- ct.15 Jump on both in place
- ct.16 Hold position

Erik Bendix





Name of dance: Janino Oro

Pronunciation: yah-nee-noh oh-roh

Place of origin: Dračevo, south of Skopje, central Macedonia

Source of music: 45 r.p.m. record by Novo Selo, long out of print

Learned from: Mile Kolarov, 1976

About the dance: This is a slow *lesnoto* style dance, with a song that is sung at each return of its first melody and step. Here are the words:









Isgleda Jana popole (2X)	<i>Jana looked out over the field</i>
Da vidi Jana poletu	<i>(For Jana) to see the field</i>
Da li je pole stasalo (2X)	<i>(To see) if the field was grown.</i>
Ako e pole stasalo (2X)	<i>If a field was grown</i>
Da fati Jana argati	<i>Jana would gather the farmhands</i>
Argati mladi žetvari (2X)	<i>Farmhands, young harvesters.</i>
Argati mladi žetvari (2X)	<i>Farmhands, young harvesters,</i>
Da žnijat bela pšenica	<i>To reap the light-colored wheat,</i>
Sa jadat bela pogača (2X)	<i>To eat white round loafs of bread.</i>

Many thanks for this translation to Carol Freeman. Carol thinks that **pogača** (the bread) may have some ritual significance in terms of first harvest.

Rhythm: 7/8, counted 1-2-3 1-2 1-2, or
slow quick quick, or
S Q Q

Formation: This is a line dance, facing center and moving CCW around it, with hands held up in "W" position.

Direction	Measure	Step
→	1	<u>First Step:</u> Step on R to R side (ct. S), step on L behind R (ct. Q), pause (ct. Q).
	2	Repeat Measure 1.
□	3	Step on R to R side (ct. S), step on L next to R (ct. Q), rise up onto the ball of the R foot, preparing to step toward center on L (ct. Q).
	4	Step toward center on full L foot, flexing L knee (ct. S), step back briefly onto the ball of the R foot in place (3 rd beat of the "S" count), step again toward center on L foot in place, flexing knee (ct. Q), pause (ct. Q).
	5-24	Repeat Measures 1-4 five more times.

Direction	Measure	Step
	1	<u>Second Step:</u> Turning to face line of travel, step forward lightly on R (ct. S), then on L (ct. Q), pause (ct. Q).
	2	Repeat Measure 1.
	3	Step or leap low onto a flexed R, bringing L foot up behind R ankle (ct. S), pause, holding this position (cts. Q,Q).
	4	Step lightly on L to L side, bringing R foot in a sharp and somewhat delayed brush up behind L ankle (ct. S), step lightly on R to R side, bringing L foot up behind R ankle with a similar delay and brush off the floor (ct. Q), pause (ct. Q).
	5	Step down on full L foot in place, flexing L knee (ct. S), step up on ball of R foot next to L (3 rd beat of the "S" count), step again down on full L foot in place, flexing L knee (ct. Q), pause (ct. Q).
	6	Stooping a bit, as if to duck under something, lift R heel to step back on R (ct. S), without lifting L heel, bring L foot back to step next to R (ct. Q), pause (ct. Q).
	7	Repeat measure 6, gradually lifting out of the stooped position to stand upright.
	8	Leap back onto R, landing on it softly with L foot next to R ankle (ct. S), pause, holding this position (cts. Q,Q).
	9-10	Repeat Measures 4-5.
	11	Step on R to R (ct. S), step on L to L (cts. Q,Q).
	12-22	Repeat Measures 1-11.
<u>Third Step:</u>		
	1	Still facing the line of travel, and taking large steps, step forward on R (ct. S), step on L next to R (3 rd beat of the "S" count), step forward again on R (ct. Q), pause (ct. Q).
	2	Repeat Measure 1 in the same direction with opposite footwork.
	3	Turning to face center, step slightly to the R on R, flicking L foot up behind R ankle (ct. S), step slightly to the L on L, flicking R foot up behind L ankle (ct. Q), pause (ct. Q).
	4	Step down onto full R foot in place, letting R knee flex (ct. S), step up onto ball of L foot in place (3 rd beat of the "S" count), step down onto flexed R again (ct. Q), pause (ct. Q).
	5	Step on L to L side (ct. S), step on R behind L (ct. Q), pause (ct. Q).
	6	Repeat Measure 5.
	7	Repeat Measure 4 with reverse footwork.

Direction	Measure	Step
↑	8	<u>Third Step (continued):</u> Repeat Measure 4, but moving in toward center as you do it.
↓	9	Repeat Measure 7, but moving back away from center.
↻	10	Repeat Measure 8.
↻	11	Lift L knee forward and up to almost level with hip, pivoting whole body CW to bring L knee across to the R to end facing line of travel (ct. S), step on L (ct. Q), pause (ct. Q).
←	12-18	Repeat Measures 1-6.
←	19	Step on L to L side (ct. S), step on R next to L (ct. Q), pause (ct. Q).

From here, the dance begins again with the First Step.

dance notes by Erik Bendix



Name of dance: Studenečko Tursko Pelivansko Oro

Pronunciation: stoo-deh-nehtch-koh toorr-skoh peh-lee-vahn-skoh oh-roh

Place of origin: the ethnic Albanian village of Studenčani neighboring Dračevo, south of Skopje

Source of music: Novo Selo: Traditional Music of Macedonia, recorded in 1977, Balkan Arts LP BA-US-1001, Side 1 Band 6

Learned from: Mile Kolarov, 1975

About the dance: The dance's full title means 'Turkish wrestling dance from Studenčani'. It is in a unique meter of thirty-two. The idea of this dance was borrowed by the Dračevo Macedonians from the Albanian village of Studencani, immediately neighboring Dračevo. Wrestling is a traditional sport among the Turks, and is preceded by musical heralding in a thirty-two meter. This sport and its musical traditions were adopted by the Albanians during the course of the Ottoman occupation. Also called "Teško Krsteno", this dance was done by Macedonian men as a show-off piece, usually at weddings.

Rhythm: 32/16, counted as 12 / 8 / 12, or
3-2-2-3-2, 3-2-3, 3-2-2-3-2, or
S-Q-Q-S-Q, S-Q-S, S-Q-Q-S-Q, or
1-2-3, 1-2, 1-2, 1-2-3, 1-2, 1-2-3, 1-2, 1-2-3, 1-2-3, 1-2, 1-2, 1-2-3, 1-2, or
♩. ♩ ♩ ♩. ♩ ♩. ♩ ♩. ♩ ♩. ♩ ♩. ♩

Each step of the dance consists of at least 2 musical measures, or 64 beats.

Formation: Men dance this solo, in a line facing to the R, or CCW around a circle. As in any solo Macedonian men's dancing, the arms swing freely in natural opposition to the movement of the knees, so that, for example, when the R knee swings forward, so does the L elbow. Although the dance is described below according to each beat of each measure, it should be done flowingly, and not broken into individual counts. This is especially important in those places where one step is described as touching the foot and the next step as putting the full weight on the same foot. This describes what should be thought of (and felt) as a *delay* in putting the full weight down, but not a delay that goes according to a strict count of the beat. Because the meter creates huge pauses in the movement, the movements can fill with potential and strength before exploding into the next action, allowing the dancer to feel enormous and strong doing them, a true wrestler's style.

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
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1

Step One:

Swing R knee forward up from the hip while lifting up onto the ball of L foot (ct. S), touch ball of R foot forward (ct. Q), put weight on R foot (ct. Q), rock back onto L foot in place (ct. S), rock forward again onto R foot, which has not moved (ct. Q), swing L knee forward up from the hip while

Studenečko Tursko Pelivansko Oro (continued):

Direction	Measure	Step
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Step One (continued):

lifting up onto the ball of R foot (ct. S), touch ball of L foot forward (ct. Q), put weight on L foot (ct. S), swing R knee forward up from the hip while lifting up onto the ball of L foot (ct. S), touch the ball of the R foot to the R (ct. Q), put weight on R foot (ct. Q), touch L foot in front of R (ct. S), wait (ct. Q).



2

Swing L knee forward up from the hip while lifting slightly up onto the ball of the R foot (ct. S), touch ball of L foot to the L (ct. Q), put weight on L foot (ct. Q), touch R foot in front of L (ct. S), wait (ct. Q), swing R knee forward up from the hip while lifting slightly up onto the ball of the L foot (ct. S), touch ball of R foot to the R (ct. Q), put weight on the R foot (ct. S), swing L knee forward up from the hip while lifting slightly up onto the ball of the R foot (ct. S), touch ball of L foot to the L (ct. Q), put weight on L foot (ct. Q), touch R foot in front of L (ct. S), wait (ct. Q).

Step Two:



1

The movements of the first 12 counts are the same as in Step One (cts. S, Q, Q, S, Q), then leap forward onto L foot (ct. S), rock back onto R foot in place (ct. Q), rock forward onto L foot in place (ct. S), leap forward onto R foot (ct. S), rock back onto L foot in place (ct. Q), rock forward onto R foot in place (ct. Q), touch L foot in front of R (ct. S), wait (ct. Q).

2

Repeat Measure 2 of Step One.

Step Three:



1

The movements of the first 12 counts are the same as in Step One (cts. S, Q, Q, S, Q), then step forward on L foot and kneel lightly on R knee (ct. S), *with weight still on L foot in its place*, rise from kneeling position so that R leg is extended straight back (ct. Q), wait (ct. S), with weight still on L foot, swing R knee forward up from the hip while lifting up onto the ball of the L foot (ct. S), touch ball of R foot forward (ct. Q), put weight on R foot (ct. Q), step forward on L foot and kneel lightly on R knee (ct. S), rise from kneeling position onto your R foot, which is in back, leaving the L leg extended straight ahead (ct. Q).



Studenečko Tursko Pelivansko Oro (continued):

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
□-	2	<u>Step Three</u> (continued): Swing L knee forward up from the hip while lifting slightly up onto ball of R foot (ct. S), touch ball of L foot to the L (ct. Q), put weight onto the L foot (ct. Q), leaving feet in place, rock weight slightly onto R foot (ct. S), rock weight slightly back onto L foot (ct. Q), swing R knee forward up from the hip, lifting slightly up onto ball of L foot (ct. S), touch ball of R foot to the R (ct. Q), put weight onto R foot (ct. S), bring L ankle behind R knee, swinging the L knee a bit to the L in lateral turnout (a CCW twist), while dipping in R knee (ct. S), touch ball of L foot to the L (ct. Q), put weight on L foot (ct. Q), touch R foot in front of L (ct. S), wait (ct. Q).

dance notes based on Novo Selo
LP liner notes by Eran Fraenkel,
reformatted and tweaked a little
by Erik Bendix

Name of dance: Ovčepolska Potrčulka

Pronunciation: ohff-cheh-pohl-skah poh-turr-chul-kah

Place of origin: the Ovčepole area (lit. "sheep's fields") near Sv. Nikole in eastern Macedonia.

Learned from: Pece Atanasovski in 1973 in Oteševo, Macedonia

Source of music: Jugoton LPY-50985, Macedonian Folk Dances (Reels), Side A Band 6.



About the dance: The name of the dance literally means "the hurrying step from Ovčepole". The Ovčepole is a small plain running from Štip in the east to Sv. Nikole in the north to almost as far as Veleš in the west.

Rhythm: 2/4

Formation: Open circle, hands joined and held down, facing and moving to the R. The dance is done on the balls of the feet, except in measures 5 and 6.

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
↔	1	Slight preparatory lift on L (ct. 1), step forward on R (ct. &), step forward on L, raising R foot behind L leg a little (ct. 2).
	2	Repeat Measure 1.
	3	Small running step forward on R (ct. 1), small running step forward on L (ct. &), small running step forward on R (ct. 2).
	4	Quick running step forward on L (ct. "uh"), step quickly and lightly on R next to L (ct. 1), low leap forward onto L, bending R knee and leaning slightly to R side (ct. 2).
	5	Take a big step forward onto full R foot, letting R knee flex (ct. 1), straighten R leg or slightly hop on it while lifting L knee to bring L foot forward (ct. 2).
	6	Repeat Measure 5 with reverse footwork.
□	7	Step forward on R with R knee slightly flexed (ct. 1), turning to face center, lift or hop slightly on R, with L knee lifted toward center almost level with hip (ct. 2).
↔	8	Low hop on R as you turn to face L of center (ct. 1), step on L to L side (ct. &), step on R across in front of L (ct. 2).
↔	9	Low hop on R as you turn to face center (ct. 1), step on L to L side (ct. &), step on R behind L (ct. 2).
□	10	Step on L to L side and swing arms vigorously forward from the shoulder, keeping elbows extended (ct. 1), hop on L as arms swing back and free R knee is lifted forward (ct. 2).
		Note: Arms swing down from behind before the beat, are straight down on the beat, and continue forward. Then they start back down, are straight down on ct. 2, and continue back.
	11	Repeat Measure 10 with reverse footwork.
	12	Repeat Measure 10.

Ovčepolska Potrčulka (continued):

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
	1-10	<u>Variation:</u> Repeat Measures 1-10 above.
	11	Leap firmly onto R in place, bringing L knee sharply up to level with L hip while holding arms down and a little back (ct. 1), hold this position (ct. 2).
	12	Step very lightly on the toes or ball of L foot as you turn to face R of center (ct. "uh"), traveling to the R, step on R (ct. 1), leap in a small high arc forward onto L (ct. 2).
		

dance notes adapted from those of
Robert Henry Liebman by Erik Bendix

Name of dance: Žensko Beranče

Pronunciation: ZHEN-skoh behr-AHN-cheh

Place of origin: Voden (Edessa) in Aegean Macedonia

Source of music: Jugoton LPY-50985, Macedonian Folk Dances (Reels), Side B Band 1

Learned from: Pece Atanasovski in 1973 in Oteševo, Macedonia

About the dance: "Beranče" is a type of dance in 12/16 meter that is done throughout southwestern Macedonia (Pelagonia), and may or may not have come from the area around Berat, which is now in Albania. This is a women's (*žensko*) Beranče, and is one of the more elegant and subtle dances for women in the Macedonian repertoire.

Rhythm: 12/16, indicated here as follows:

♩. ♩ ♩ ♩. ♩
1 2 3 4 5
or: 1-2-3 1-2 1-2 1-2-3 1-3

Formation: Open circle of women that later in the dance breaks into pairs of women.

Hands are joined and held up in an open "W" position. Dancers face diagonally to the R of center and move to the R.

Direction Measure Step

Basic Step:

→	1	Step on L across in front of R (ct. 1), step on R by L without weight, shifting hips CCW to the the L without turning the shoulders while pivoting slightly towards the center on the ball of the L foot – the R foot is placed heel-to-heel with the L foot and points to the R so as to form a large acute angle, both heels are lowered to the ground and face and chest are lifted with eyes looking ahead in the direction of travel (ct. 2), shift weight onto R and shift hips back a little CW while L foot lifts off the ground slightly (ct. 3), step on L across in front of R moving to the R, rolling the step onto the ball of the L foot and turning the body more to the R (ct. 4), lift up the L heel as you pivot around the ball of the L foot toward the center, holding the free R low out to the side and rotating it around the L toward the center (ct. 5).
□		
↑	2	Step on R towards the center with a flexed knee and with the body tilted forward from the waist and looking at the ground immediately in front, while raising the free L foot a bit behind (ct. 1), slightly lift and drop the R heel and hence the whole body since weight remains on the ball of the R foot (ct. 2), step back on L away from the <u>center</u> , possibly
↓		

Direction	Measure	Step
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Basic Step (continued):



somewhat in advance of the beat during the slower part of the music (ct. 3), step on R to R side, facing diagonally R of center with the head tilted ever so slightly L and looking ahead at the ground, i.e. still a little below horizontal (ct. 4), slightly lift and drop the standing R foot's heel bringing the L toe near the instep of the R foot as the R heel drops so that the bent L knee points forward and the L leg is held alongside the R leg, still holding the position of the head of the last count (ct. 5).

Variation:

Hands are dropped and women move into an open circle of female couples, both facing R of center and moving to the R. The woman on the R places her L hand on the other woman's R shoulder. Their R hands are joined and their R arms are extended forward and out to their R side. The woman on the L places her L hand on her own L hip. In this position, they continue the dance as before. The woman on the R must move around the other woman on count 5 of Measure 1 and on counts 1 and 2 of Measure 2, so it helps if the woman on the L takes small steps here to compensate.

In another version of this variation, the two women simply joint hands, the L woman's R hand to the R woman's L hand, and hold them up in an open "W" position, thus leaving their outer hands (L woman's L hand and R woman's R hand) free to twirl handkerchiefs. In this position, the R woman must move even further around the L woman, who must compensate even more. The step remains the same.

dance notes by Robert Henry Liebman,
amended and reformatted by Erik Bendix

Name of dance: Baba Djurdja


Pronunciation: bah-bah dzhoor-dzhyah

Place of origin: the village of Dračevo, just south of Skopje

Learned from: Mile Kolarov, 1975

Source of music: *Novo Selo: Traditional Music of Macedonia* (Balkan Arts LP BA-US-1001, Side 1 Band 3)

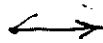




About the dance: This dance has a specific legend to it, as related by Mile Kolarov. The Beg (Turkish administrator) of Čupurlija, an area near Dračevo, had selected a young Macedonian woman to spend the night with him, during which he abused her. When commanded to dance the next morning, she could not; thereupon, an old Macedonian servant woman, Baba Djurdja (Grandmother Georgia), offered to dance in her stead, to which the Beg agreed. The steps of this dance are imitative of the faltering and stumbling steps of this old woman. Mile heard this legend from his oldest brother's mother-in-law, who said she was a little girl at the time of this incident in the 1870s or 1880s.

Rhythm: 7/8, counted 
or as 1-2 1-2 1 1-2
or as slow slow quick slow (S,S,Q,S)


Formation: Line dance, hands held at about shoulder height.

Direction	Measure	Step
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Step One:

	1	Moving to the R, walk L (ct. S), walk R (ct. S), take a small limping step on L (ct. Q), walk R (ct. S).
	2	Repeat Measure 1.
	3	Walk L (ct. S), walk R (ct. S), turning to face center, lift on the ball of R foot (ct. Q), step back on L away from center (ct. S).
		
	4	Step backwards onto R (ct. S), step back onto L (ct. S), lift on the ball of the L foot (ct. Q), step forward onto R foot (ct. S).
	5	Step forward onto L (ct. S), step forward onto R (ct. S), lift on the ball of the R foot (ct. Q), step back onto L foot (ct. S).
		
	6	Repeat Measure 4, perhaps taking the last step onto R a bit to the R to lead into the next set of travel steps.

Step Two:

	1-4	Repeat Measures 1-4 of Step One .
	5	Step forward onto L (ct. S), step forward onto R (ct. S),

Baba Djurdja (continued):

Direction	Measure	Step
☐		brush forward with L foot (ct. Q), continue sweeping L leg in a broad CCW arc to bring L ankle behind R knee while at the same time lifting on the ball of R foot (this measure actually ends while up on the ball of the R foot)(ct. S).
	6	Come down onto full R foot (ct. S), step back onto L(ct. S), lift up on ball of L foot (ct. Q), step forward and somewhat to the R onto R (ct. S).
	7-8	Repeat Measures 5-6.
		Step Three:
		This step is only for the men. They drop hands and dance solo.
↻	1-2	Repeat Measures 1-2 of Step One , but walking faster.
	3	Step forward onto L foot (ct. S), begin walking in a small CCW circle on R foot (ct. S), continue the CCW circle by hopping slowly on R foot to face back to the L (cts. Q,S).
↓ ↑	4	Hop again on R foot, completing the circle to again face in the line of travel (ct. S), step back onto L foot (ct. S), lift on the ball of the L foot (ct. Q), step forward to the R onto R foot (ct. S).
	5-8	Repeat Measures 5-8 of Step Two , but facing the line of travel rather than the center.

Dance notes by Eran Fraenkel of Novo Selo,
Reformatted with small changes by Erik Bendix

Name of dance: Staro Oro

Pronunciation: STAH-roh OH-roh

Place of origin: Macedonia





Source of music: Jugoton LSY-61392, Side 1 Band 3

Learned from: Pece Atanasovski, 1976

About the dance: The name of this dance simply means "old dance".

Rhythm: 8/4, counted as: 1 - 2 - 3, 1 - 2, 1 - 2 - 3,
or as: quick - slow, slow, quick - slow

Formation: Open circle with the leader on the R end. Hands are joined and held down in "V" position. Begin by facing and traveling to the R.

Direction	Measure	Step
	1	<u>Figure 1:</u> Lift or hop on L, raising R knee forward (higher for men, lower for women) (ct. Q), step forward on R (ct. S), lift or hop on R, raising L knee high and forward (ct. S), turning slightly to the L of line of travel, leap low onto L next to and slightly behind R (ct. Q), turning again to face line of travel, step onto R in place and slightly ahead of L, beginning to lift L knee forward (ct. S).
	2	Repeat Measure 1 with reverse footwork but in the same direction.
	3	Lift or hop on L, raising R knee forward in line of travel (ct. Q), turning to face center, step on R (ct. S), touch L toe across and forward in front of L, bouncing on the beat slightly on standing R (ct. S), touch L toe diagonally forward to the L, bouncing on the beat slightly on standing R (ct. Q), turning to face diagonally L of center, flex R knee and begin lifting L knee (ct. S).
	4-5	Repeat Measures 1-2 with opposite footwork, moving to the L. The distance covered moving to the L is generally less than that covered moving to the R.
	6	Repeat Measure 3 with reverse footwork and direction.
	7	Repeat Measure 3.
	8	Repeat Measure 6.
		<u>Figure 2:</u>
	1-2	Repeat Measures 1-2 of Figure 1.
	3	Lift or hop on L, raising R knee forward (ct. Q), turning to face center, step on R in place (ct. S), lift or hop on R, raising L knee forward and perhaps allowing L foot to swing across in front of R knee (ct. S), slight leap onto L a bit to the L side (ct. Q), step on R across in front of L (ct. S).
	4-5	Repeat Measures 4-5 of Figure 1.

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
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Figure 2:

- | | |
|---|--|
| 6 | Repeat Measure 3 of this Figure 2 with reverse footwork. |
| 7 | Repeat Measure 3 of this Figure 2. |
| 8 | Repeat Measure 6. |

dance notes loosely based on those by
Bob Liebman, but reworked by Erik Bendix



Name of dance: Staro Žensko Krsteno

Pronunciation: STAH-roh ZHEN-skoh KHRR-steh-noh

Place of origin: the Skopje region of Macedonia





Source of music: RTB LP 1394, Side 2 Band 7

Learned from: Pece Atanasovski, 1976



About the dance: The name of the dance means "old women's cross-stepped dance".

Rhythm: 2/4, counted as:  or as: 

Formation: Open circle with leader on the right. Men and women can be mixed. Hands are joined and held in a "W" position. Face R and move in line of direction.

Direction	Measure	Step
	1	Lift or hop on L, lifting free R knee in front (ct. 1), step on R in line of travel (ct. 2).
	2	Leap forward in line of travel onto L, letting free R kick up behind (ct. 1), step forward on R (ct. 2).
	3	Repeat Measure 2.
	4	Step or leap forward onto L (ct. 1), turning to face center, step back from center onto R (ct. 2).
	5-8	Repeat Measures 1-4 with reverse footwork and direction.
	9	Facing center, hop or lift on L, lifting free R knee in front (ct. 1), step on R in place (ct. 2).
	10	Step on L across in front of R (ct. 1), step back onto R in place (ct. 2).
	11-12	Repeat Measures 9-10 with reverse footwork. End by turning to face line of travel.

Variations:

Steps on ct. 2 of any measure may be embellished by performing a small preliminary lift of the heel of the weight-bearing foot. The lift may either precede the beat, giving the syncopated rhythm  or it may be performed directly on the beat, giving it a status more equal to the step which follows it: . Measure 2, for example, would then become:

Leap forward on L (ct. 1), lift on L, moving free R forward in preparation for the next step (ct. 2), step forward on R (ct. &).

Further variations involve spinning: Each hop can be replaced by a full spin on that hop. For example, when hopping on L, spin CW once around. When hopping on R, spin the other way. Spins can also be inserted on traveling

Staro Žensko Krsteno (continued):

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
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leap steps. So when leaping from R onto L in line of travel, spin once CW around during each leap. Spins are generally done by a lead dancer, and can be inserted at will.

dance notes based on those by Bob Liebman,
reformatted and added to by Erik Bendix

Name of dance: Pravo Severnyashko Horo
Pronunciation: prrah-voh sseh-verrn-yahsh-koh kho-roh
Place of origin: north central Bulgaria
Source of music: "Pravo Severnyashko Horo", Balkanton BHA 527, Side B Band 1, Ivan Chokoev (accordion), Hristo Todorov (cond.); many other recordings are available. BHM 7245, Side B Band 5 "Megdansko Proletno Horo"
Learned from: Ivan Donkov, March 1990, in Veliko Tarnovo, Bulgaria, as well as from members of his troupe Pobeda, and members of the general public there.
About the dance: The Pravo Horo is probably the most universally known type of line dance in Bulgaria, but it has regional variants that are quite distinct from each other in style and footwork. This dance is the "Pravo", or "straight", dance from northern ("severnyashko") Bulgaria, and from what I could tell, everybody knows it and does it when the occasion arises, whether they live in simple villages or sophisticated towns. Its mood is spirited and lively, quite unlike the Thracian Pravo, which may be better known outside Bulgaria. Most everyone does the basic version; more seasoned dancers will use variations.
Rhythm: 6/8, counted as $\downarrow \downarrow(\downarrow) \downarrow \downarrow(\downarrow)$
or just $\underset{1}{\downarrow} \underset{2}{\downarrow}$
Formation: Very long lines (since everyone joins in on this one), with hands initially held up in "W" position.

Direction Measure Step

<u>Basic Version</u>		
\longleftrightarrow	1	Moving to the R, step or stamp with weight onto R (ct. 1), lift or hop slightly on R (ct. 2).
	2	Repeat Measure 1 with opposite footwork but in the same direction, swinging hands quickly down and back on the last count.
\rightarrow	3	Turning to face center, step on R to R side, swinging hands forward (ct. 1), step on L next to R, swinging hands back (ct. 2).
	4	Step on R in place, swinging hands forward (ct. 1), hop or lift on R, either pausing with L or kicking it forward, as hands swing back (ct. 2).
\leftarrow	5-6	Repeat Measures 3-4 in mirror image.

Variation 1:

This is basically a higher energy version of the Basic Version, which replaces the two slow step-lifts of Measures 1-2 with a: R to R side (ct. 1), L next to R (ct. "uh"), R to R side (ct. 2), pause (ct. "uh"). Sometimes the first two steps of this variation indicated on cts. 1, "uh", are shifted to earlier and nearly compressed into the first count, turning the step on ct. 2 into a small leap. Virtuoso dancers might even turn Measures 4 and 6 into squat-kicks.

Pravo Severnyashko Horo (continued):

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
		<u>Variation 2:</u>
↑	1-2	Touch R heel forward (ct. 1), lift R knee (ct. 2), step forward toward center on r (ct. 1), lift L knee (ct. 2).
→	3-4	Step on L to R side across in front of R (cts. 1,2), step on R to R side (ct. 1), step on L behind R (ct. 2).
↓	5-6	Turning to face center and moving back away from it, step quickly on R, L, R (cts. 1, "uh", 2), step on L to L side (cts. 1,2).
		<u>Variation 3:</u>
□	1-2	Step forward toward center on r (ct. 1), lift R heel and close L to R bringing both heels down, i.e. bounce (ct. 2), step back on L (ct. 1), lift L heel and bounce again (ct. 2).
	3-4	Repeat Measures 1-2, except that on the final count the R foot stays off the ground and is swung around CW to behind L.
↓	5-6	Step back on R, L.
→	7-12	Repeat Variation 1 once.
□	13-14	Facing center, jump on both feet (ct. 1), leap onto R, kicking L calf and foot up behind (ct. 2) jump on both feet (ct. 1), leap onto L, kicking R up behind (ct. 2).
	15-16	Running in place: leap onto R, kicking L up behind (ct. 1), leap onto L, kicking R up behind (ct. 2), repeat cts. 1,2 (cts. 1,2).

Dance notes by Erik Bendix

Name of dance: Cherkesko

Pronunciation: cherr-kehss-koh

Place of origin: villages in north central Bulgaria between Svishtov on the Danube and Veliko Turnovo in the Balkan Mountains - the variations below are designated by the particular villages they come from.

Learned from: Ivan Donkov, 1990-91

Source of music: audio cassette made available by Ivan Donkov

About the dance: Ivan Donkov, from whom I learned this dance, began his folkdance career in a dance group from his native village of Gradishte, and in that group did the first variation of the dance listed below. When Donkov first presented this material in 1954 to wider Bulgarian folkdance community (presumably to higher-up choreographers), no one had ever seen anything like this. Donkov later researched and filmed these dance variations together with Anna Ilieva. According to him, the name of the dance refers to the "Cherkesi", or Cherkessians, who were specially fierce soldiers from the Caucasus who were used by the Ottoman Turks to subdue the Bulgarian population. The dance, with its striding and stamping, was done by the Bulgarian villagers to express anger about this. The variations with the most stamps seem to come from villages like Ovchemogila that are closest to the Danube and to Romania.

Rhythm: 9/8, counted: 1 & 2 & 3 & 4 & "uh"

Formation: This is a line dance done with hands held up in "W" formation.

Direction Measure Step




<u>Direction</u>	<u>Measure</u>	<u>Step</u>
		<u>Basic Walking Step:</u> this step seems to have been common to all the villages, and can be done as a refrain between other variations when they are done together.
↑	1	Step forward or toward center on R (ct. 1), L (ct. 2), R (ct. 3), then quickly in place on L, R (cts. 4&), pause for one eighth-note (ct. "uh").
↓	2	Repeat Measure 1 in mirror image, moving backwards.
	3-4	Repeat Measures 1-2.
→	5	Repeat the footwork of Measure 1 facing and moving to the R.
←	6	Repeat the footwork of Measure 2 facing and moving to the L.
	7-8	Repeat Measures 1-2.

(Note: In a village setting, the number of repeats would be more arbitrary, adapting to the dancer's feel for when to change with the music.)




Cherkesko (continued):

Direction Measure Step

Variation from Gradishte village:

- | | | |
|---|------|--|
|  | 1 | Small leap onto R in place, loosely kicking L forward and low, as the beginning of some "scissors kicks (ct. 1), small leap onto L in place, kicking R forward (ct. 2), small leap onto R in place, kicking L in a low CW arc from side to forward (ct. 3), step lightly on flat L foot in front of R (ct. 4), then quickly back onto R in place (cts. & "uh"). |
| | 2 | Repeat Measure 1 in mirror image. |
| | 3-4 | Repeat Measures 1-2, ending on L foot. |
|  | 5 | Step lightly on flat R foot to forward R diagonal (ct. 1), step slightly forward on weighted L foot (ct. &), step on R across in front of L (ct. 2), step slightly forward on weighted L (ct. &), step on R to forward R diagonal (ct. 3), step slightly forward on weighted L (ct. &), step on R across in front of L (ct. 4), step back in place on L (cts. & "uh"). |
|  | 6 | Step back on R, twisting or rotating L heel CCW forward (ct. 1), step back on L, twisting R heel CW (ct. 2), step back on R twisting L heel CCW (ct. 3), then step on L across in front of R (ct. 4), and step back on R in place (cts. & "uh"). |
| | 7-8 | Repeat Measures 5-6 in mirror image. |
| | 9-16 | Repeat Measures 1-8. |





Variation from Ovchemogila village:

- | | | |
|---|------|---|
|  | 1 | Step or small leap onto R in place (ct. 1), stamp without weight on L next to R (ct. &), step on L in place (ct. 2), stamp without weight on R next to L (ct. &), step on R in place (ct. 3), scuff L heel forward (ct. &), step on L in front of R (ct. 4), step back on R in place (ct. &), stamp without weight on L heel in front of R (ct. "uh"). |
| | 2 | Repeat Measure 1 in mirror image. |
| | 3-4 | Repeat Measures 1-2. |
| | 5 | Leap as high as time allows onto R to the R side (ct. 1), step high onto L across in front of R (ct. &), step back onto R in place (ct. 2), step on L to L side (ct. &), step on R across in front of L (ct. 3), step on L to L side (ct. &), step on R across in front of L (ct. 4), step on L to L side (ct. &), stamp without weight on R heel in front of L (ct. "uh"). |
|  | 6 | Repeat Measure 1. |
| | 7 | Repeat Measure 5 in mirror image. |
|  | 8 | Repeat Measure 2. |
| | 9-16 | Repeat Measures 1-8. |

Cherkesko (continued):






Direction Measure Step

Variation from Pavel village:

	1	Jump onto both feet in place (ct. 1), leap onto L in place, kicking R heel up behind (ct. 2), step on R to R side (ct. 3), step on L across behind R (ct. &), step on R to R side (ct. 4), step on L across in front of R (ct. &), swing free R around CCW to face center (ct. "uh").
		
	2	Step on R in front of L (ct. 1), step back on L in place (ct. &), step on R behind L (ct. 2), step on L in place (ct. &), step on R in front of L (ct. 3), step back on L in place (ct. &), step on R next to L in place (ct. 4), step on L next to R in place (ct. &), slight pause (ct. "uh").
	3-4 5-8	Repeat Measures 1-2 in mirror image. Repeat Measures 1-4.

(Note: Donkov sometimes alternates this step with four repeats of the first two in-place stamping measures from Ovchemogila. This combination seems to be for the sake of choreographic variety. Since these two villages are both in the same area around Svishtov, this seems like a minimal liberty to take with this material.)

Variation from Gorna Lipnica village:

	1	Step back on R, swinging arms down and back (ct. 1), step on L next to R (ct. 2), step forward on R, swinging arms forward and up to a "W" hold (ct. 3), step forward without weight onto R next to L and clap hands (ct. 4), clap again (ct. &), pause (ct. "uh").
		
	2	Repeat Measure 1 in mirror image.
	3-4	Repeat Measures 1-2.
	5	Lifting L arm to upper R diagonal, palm facing R, and dropping R arm to lower L diagonal to the rear, palm facing L, step on R to R side (ct. 1), step on L across in front of R (ct. &), step on R to R side (ct. 2), step on L across in front of R (ct. &), step on R to R side (ct. 3), step on L across in front of R (ct. &), step on R to R side (ct. 4), close L next to R without weight (ct. &), quickly reverse arm position while clapping on final beat (ct. "uh").
	6	Repeat Measure 5 in mirror image.
	7-8	Repeat Measures 5-6.

(Note: Donkov often uses this variation by itself to somewhat slower music as a children's dance.)

Name of dance: Graovsko

Pronunciation: grrah-ohff-skoh

Place of origin: the Graovo district in the Šopluk region of western Bulgaria

Learned from: Ivan Donkov, 1991

Source of music: audio cassette tape made available by Ivan Donkov; Horo and Ruchenitsa Dances of Bulgaria (XOPO Records, X-LP-5, Side 1 Band 5 "Graovsko Horo"; Movements In Bulgarian Folk Music (Van Geel Records CD 94/05, Band 3 "Graovski Melodii")

About the dance: This dance is a showcase for the tight springy style typical of dances from the Šopluk region.

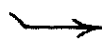

Rhythm: 2/4, syncopated as

And counted as: 1 "uh" & "uh" 2 "uh" & "uh"

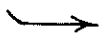
Formation: This is a line dance, with hands held down in "V" position. Begin by facing L down the line, prepared to move backwards.

Direction	Measure	Step
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Travelling Step:

	1	Facing L and moving backwards to the R, start with weight On L by lifting R up and back and lifting up on L (ct. 1), Step back on R (ct. &), step back on L next to R (ct. 2).
	2	Repeat Measure 1.
	3	Turn to face R and run lightly along the line of the circle With R (ct. 1), L (ct. &), R (ct. 2).
	4	Still facing R, step forward in the same direction on L (ct. 1), rock back on R in place (ct. &), step forward onto deeply flexed L across in front of R (ct. 2).
	5-8	Repeat Measures 1-4, beginning by both rising and pivoting a half turn CCW on L.

Travelling Variation:

	1-2	Repeat Measures 1-2 of the <u>Traveling Step</u>
	3	Turning to face R, run in the line of travel on R (ct. 1), L (ct. 2), kicking up heels behind.
	4	Repeat Measure 3.

Holding Step:

	1	Facing center, step towards center on R, flexing R knee (ct. 1), close L foot next to R without weight, bouncing once on both heels (ct. 2), bounce again on R heel, lifting L foot a little (ct. &).
	2	Step back on L foot away from center (ct. 1), close R foot






Graovsko (continued):

Direction Measure Step



Travel and Return (continued):

3-4 next to L without weight, bouncing once on both heels (ct. 2), bounce again on L heel, lifting R foot a little (ct. &).
Repeat Measures 1-2.

Travel and Return:

 1-4 Repeat Measures 1-4 of the Traveling Step.
 5 Jump on both feet spread a bit apart, facing center (ct. 1), leap onto R foot in place, kicking L foot up across in front of R (ct. 2).
 6 Lift or hop low on R foot in place (ct. 1), step on L foot to L side (ct. &), step onto deeply flexed R across in front of L (ct. 2).
7 Lift or hop low on R foot (ct. 1), step on L foot to L side (ct. &), step onto R across behind L (ct. 2).
 8 Jump onto both feet together, facing center (ct. 1), leap onto L foot in place, lifting R leg up to the R side in a high CCW arc swung from the hip with a fairly straight knee (ct. 2).
 9 Touch R toe on the ground in front (ct. 1), step onto deeply flexed R in front of L (ct. 2).
10 Touch L toe forward to the L diagonal (ct. 1), step on deeply flexed L across in front of R (ct. 2).
11-20 Repeat Measures 1-10.

Forward and Back:

 1 Touch R toe to forward R diagonal (ct. 1), step on deeply flexed R across in front of L (ct. 2).
2 Repeat Measure 1 with the opposite footwork but in the same direction.
3-4 Repeat Measures 1-2.
 5 Leap backwards onto R, lifting L knee high in front (ct. 1), leap backwards onto L, lifting R knee (ct. 2).
6 Repeat Measure 5.
7 Run light backwards on R (ct. 1), L (ct. &), R (ct. 2).
8 Repeat Measure 7 with opposite footwork but in the same direction.
9-16 Repeat Measures 1-8.

Graovsko (continued again):

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
		<u>Twist Step Forward:</u>
↑	1	Leap slightly forward onto R, twisting L knee high across R thigh to the R (ct. 1), leap slightly forward onto L, twisting R knee high across L thigh to the L (ct. 2).
	2	Repeat Measure 1.
	3	Run light forward on R (ct. 1), L (ct. &), R (ct. 2).
	4	Repeat Measure 3 in the same direction but with opposite footwork.
↓	5-8	Repeat Measures 5-8 of the <u>Forward and Back</u> step.
	9-16	Repeat Measures 1-8.

Dance notes by Erik Bendix



Name of dance: Trakiiski


Pronunciation: trrah-kee-skee

Place of origin: the Strandzha mountainous area of southeastern Bulgaria, near the Turkish border, specifically the village of Vulgari and neighboring villages (this is an educated guess - see below)

Source of music: Philip Thornton's cassette tape of his talk to the Royal College of Music on Balkan folk music; new drum dub

Learned from: Dmitri Firi, Anne Pennington, and other members of / by me Balkansko Oro in Oxford, England, 1969

About the dance: The exact origin of this dance may remain a mystery, and it has taken some careful comparing of recordings and sources to come up with this much: I learned the dance as a ritual dance from Thrace (hence the name, which just means "Thracian"), which may have been connected with firewalking rituals of the Nestinarii. The old and bad recording I had came in two parts: one with a drumbeat, and one without. The rhythmic sequence of the drumbeat is most complex, and the dance can scarcely be done without first learning it with this beat. Years later, I discovered a perfectly clear recording without the drum in Philip Thornton's collection. Thornton actually founded the Oxford Balkan group I learned the dance from, and very probably taught this dance to them almost 20 years before I learned it. He is a fine drummer, and in other instances dubbed drumbeats onto recordings or recorded his own versions of Balkan songs when he had reason to believe that no Balkan musicians remained who knew the tune. He also witnessed the firewalking rituals first hand in the village of Vulgari in the late 1930's, and reported his experiences in detail in his book Ikons and Oxen. So it is quite likely that he took back a dance or two from the rituals he saw, and also quite possible that he dubbed a drumbeat onto it for teaching purposes. I did verify with him that this music does indeed come from Vulgari, but unfortunately he did not recall the dance, which is not surprising, since I spoke with him in 1989, more than 50 years after he saw the rituals. These rituals took place on the feast days of St. Constantine and St. Helena, and involved women carrying icons through blazing fires without injury to themselves. The rituals have not been practiced since the Second World War. There are ruins of an Iconobori monastery in the village, which links these rites to the resistance against the Iconoclasts back before the fall of the Byzantine Empire to the Ottomans. Thornton believes the roots of these practices go back even further, to Zoroastrian or Nestorian fire worship brought across Asia Minor from Iraq or Iran.

Rhythm: 6/8, counted 
or just 1 2

Note that some step sequences start repeating themselves half way through a measure. The drum beats once for each actual footstep.

Remarks: ...

Trakiiski(continued):

Formation(continued):

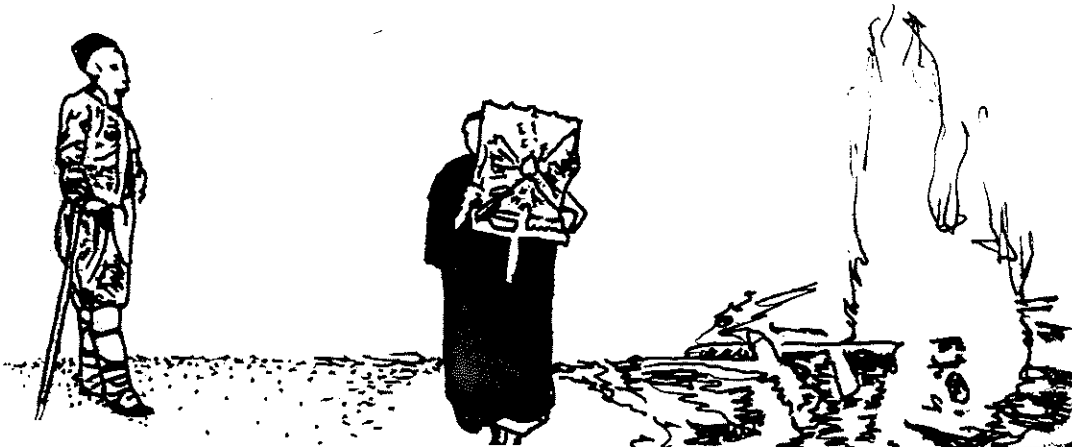
elbows are pressed against their sides. This is a closed circle dance. Try closing your eyes during the whole dance to feel its hypnotic quality.

Direction Measure Step

↖	1	Moving to one's own R, step R.
	2	Step L across in front of R.
↗	3	Step R to R side, facing center (ct. 1), step L quickly behind R (ct. 2).
	4-7	Pause (ct. 1), then repeat Measures 1-3 (cts. 2-7), then pause again (ct. 8).
	8-10	Repeat Measures 1-3.
	11	Step quickly on R to R side, facing center (ct. 1), then close L next to R (ct. 2).
	12-13	Pause (ct. 1), then repeat Measure 3 (ct. 2-3), then pause again (ct. 4).
	14	Step R to R side facing center.
	15	Close L next to R.
	16-17	Repeat Measure 11 twice.
	18-19	Repeat Measures 14 and 15.
↖	20	Step on R diagonally to the L in front of L foot.
	21	Repeat Measure 3 in mirror image.
	22	Step on L to L side.
	23	Close R next to L without weight.

There is no direct correspondence between the melody length (which seems to be 20 measures), and the length of the whole step sequence, but because of the many pauses in the step sequence, there are places where the melody "catches up" to the footwork. With practice, these can be used as guideposts to keep the dancing on track.

Dance notes by Erik Bendix



village of Vulgari,
SE Bulgaria, ca. 1910

M.C. looks on as
iron-bearing woman
prepares to move
from hot coals
open flame

Anna Thornton's

Name of dance: Severnjaško Paiduško Horo

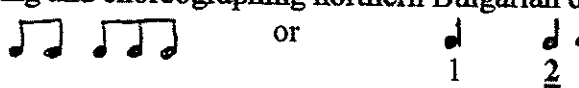

Pronunciation: sseh-verrn-yahsh-koh pahy-doosh-koh khoh-rroh

Place of origin: northern Bulgaria

Learned from: Jaap Leegwater, 1995, who learned it from our common teacher Ivan Donkov in 1983 in Veliko Tarnovo, north-central Bulgaria

Source of music: Cassette "Folk Dances From Bulgaria" (JL1995.04) Presented by Jaap Leegwater

About the dance: Although Paidushko Horo is a common dance type throughout Bulgaria, the north-central Danube plains are considered by many ethnographers to be its area of origin. Ivan Donkov, our source for this dance, grew up in the village of Gradište in that region, and has spent his life collecting and choreographing northern Bulgarian dances.

Rhythm: 5/8, counted  or 

Formation: Open or half circle, hands joined in W-position. The style is light and jumpy, with energetic knee lifts.

Direction Measure Step

Part 1:



1 Hop on L, lifting R knee, hands swinging out low and forward into V-position (ct. 1), emphasized step onto R to R side with weight on both feet, hands swinging down (ct. 2).

2 Leap onto L next to R, lifting R foot off the floor and swinging arms back and low (ct. 1), step on R to R side with weight on both feet and swinging arms down (ct. 2).

3 Repeat footwork of Measure 2, but swing arms up forward and then back down.



4 Step on L across in front of R, swinging arms back and low (ct. 1), step back on R in place (ct. 2).











5 Hop on R, swinging arms up into W-position (ct. 1), step on L in place (ct. 2).

6 Step on R across in front of L (ct. 1), step back on L in place, extending R foot forward (ct. 2).

7 "Scissors" step: Shift weight to R foot in place, extending L foot forward (ct. 1), shift weight to L foot in place, extending R foot forward (ct. 2).

8 Repeat Measure 7.

Severnjaško Paiduško Horo (continued)

Direction	Measure	Step
		<u>Part 2:</u> (arms remain in W-position)
	1	Moving toward center, hop on L (ct. 1), step on R (ct. 2).
	2	Hop on R (ct. 1), step on L (ct. 2).
	3	Hop on L (ct. 1), step on R (ct. 2).
	4	Leap onto L, flicking R heel up to the R while rotating R foot inward (ct. 1), straightening R lower leg as it passes in front, step on R across in front of L (ct. 2).
	5-6	Repeat Measure 4 twice.
	7	Step on L across in front of R (ct. 1), step back on R in place (ct. 2).
	8	Hop on R (ct. 1), step on L (ct. 2).
	9	Step on R across in front of L (ct. 1), step back on L in place (ct. 2).
	10	Moving backwards, hop on L (ct. 1), step on R (ct. 2).
	11	Hop on R (ct. 1), step on L, extending R foot forward close to the ground (ct. 2).
	12	"Scissors": Shift weight to R in place, extending L foot forward (ct. 1), shift weight to L in place, extending R foot forward (ct. 2).
	13	Repeat Measure 11.
	14	Turning to face L, leap or hop onto both feet crossed, R over L (ct. 1), jump onto both feet apart, still facing the same way (ct. 2).
	15	Small jump onto both feet together, facing center (ct. 1), jump onto both feet apart facing R (ct. 2).
	16	Small jump onto both feet together, facing center (ct. 1), chug forward onto both feet toward center, bending both knees (ct. 2).
		

The lead dancer signals which of the two patterns to do when.

Dance description by Jaap Leegwater (1992), with some rewording and format change by Erik Bendix

Name of dance: Šira

Pronunciation: shee-RAH

Place of origin: the region around Kula in northwest Bulgaria near the Serbian and Romanian borders







Source of music: private tape from Plamen Karagyozov

Learned from: Yves Moreau, who learned it in 1974

About the dance: The area this dance is from has a large Vlach (Wallachian, originally southern Romanian) population, and this dance is very much in the style of other Vlach dances (such as *Vlashko*, *Raca*, *Sitno Vlashko*, *Stara Vlaina*) from the same region. When Yves first taught this dance in the west, he used music from the *Orchestrer Horo*, an ensemble from much further east along the Danube (around Russe) than where the dance is from. I have taken the liberty to use another recording.

Rhythm: 2/4

Formation: Mixed lines, belt or hand hold, facing R of center. The style is bouncy, similar to Serbian, with knees willing to flex and unflex quickly.

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
		<u>Basic Step:</u>
	1	Step on R (ct. 1), step on L (ct. 2).
	2	Facing center, step on R to R (ct. 1), step on L behind R (ct. 2).
	3	Step on R to R (ct. 1), step on L without weight next to R (ct. 2).
	4	Repeat Measure 3 with reverse footwork.
	5	Repeat Measure 3.
	6	Drop onto a flexed L to L side, extending R leg quickly across in front of L to point L of center (ct. 1), step on R across in front of L (ct. 2).
	7	Facing center, step on L to L (ct. 1), step on R next to L (ct. 2).
	8	Repeat Measure 7.
		<u>Basic Step with a Stop:</u>
	1-2	Repeat Measures 1-2 of the Basic Step.
	3	Leap quickly onto R foot in place while lifting L knee up high with L lower leg crossed in front of R (ct. 1), pause (ct. 2).
	4-8	Repeat Measures 4-8 of the Basic Step.
		<u>Step with a Stop and Crossing Steps:</u>
	1-3	Repeat Measures 1-3 of the Basic Step with a Stop.
	4	Step on L to L (ct. 1), cross R in front of L (ct. &), step on L in place (ct. 2), step on R in place (ct. &).

Šira (continued):

Direction	Measure	Step
		<u>Step with a Stop and Crossing Steps</u> (continued):
	5	Repeat Measure 4, but with reverse direction and footwork.
	6	Repeat Measure 4.
←	7	Take a medium to large step to the L on L, flexing knees (ct. 1), slide R next to L (ct. &), large step again to the L on L (ct. 2), slide R next to L (ct. &).
	8	Repeat Measure 7.

The dance leader chooses how many of each step to do and when.

dance notes by Yves Moreau,
with slight changes and reformatting
by Erik Bendix

Name of dance: Krushevsko Horo

Pronunciation: krroo-shev-skoh kho-roh

Place of origin: the village of Krushevo, near Gabrovo, central Bulgaria, in the Balkan Mountains

Source of music: "Severnyashko Horo", Balkanton BHA 1378, Side B Band 1, Ivan Kirev (accordion), Anton Naoumov (cond.); the dance was first taught to me using the Orchester "Horo" recording that Ivan Donkov also used for the dance Sitno Vlashko, a choice of music which Donkov disputed - this piece has the same beat and tempo

Learned from: Genio Geniev, March 1990, in Gabrovo, Bulgaria

About the dance: I learned this vigorous dance in Genio Geniev's small living room as my children crawled around the floor and Geniev's wife cooked a delicious Bulgarian dinner at a time when food could scarcely be found in the stores. The dance belongs to the same genre as Severnyashko Pravo or Sitno Vlashko. Geniev is well known in Bulgaria as a choreographer for children, and also directs the village museum of Etar.

Rhythm: 2/4

Formation: This is a line dance, with hands held (see below for details on how the hands are held).

Direction Measure Step

<u>Direction</u>	<u>Measure</u>	<u>Step</u>
↘	1-2	<u>Travel Step:</u> For this step, hands are held up high in a kind of inverted "V", and pump upwards on each step. All steps roll from the ball of the foot onto the whole foot. Take a long step onto R diagonally R of center (ct. 1), lift L in a CW arc leading with the L knee to across in front of R (ct. 2), step on L to the R side across in front of R (ct. 1), touch R next to L without weight (ct. 2).
↓	3-4	Step back onto R, L, R, L (cts. 1,2,1,2), lifting knees high between each step.
↑	1	<u>Forward Galloping Step:</u> For this step, hands are clasped and held so that forearms are horizontal, and elbows are nearly touching. Throughout this step, hands bob vigorously down on each beat. R foot touches flat in front of L for barely enough time to get weight on it (ct. "uh"), L foot steps a little forward of where it was (ct. 1), R foot steps again for a brief second, this time diagonally forward to the R side (ct. "uh"), L foot again steps a little forward of where it was (ct. 2). Depending on the whim and energy of the dancer, the time between "uh" and either 1 or 2 can become vanishingly small, making these steps <u>almost</u> become jumps onto both feet.
	2	Repeat Measure 1.

Krushevsko Horo (continued):

Direction Measure Step



3

Forward Galloping Step (continued):

Step or leap onto R in place, letting L swing out in back (ct. 1), kick L forward (ct. 2).



4

Step back on L (ct. 1), and R (ct. 2).

5-8

Repeat Measures 1-4 with reverse footwork, but moving forward and then back in the same way.

Side to Side Gallop:

The footwork of this is identical to the Forward Gallop, but the direction of movement is not. Instead of the free R initially touching front, side, front, side, it touches only:



1-2

across in front of L to the L side, while on the whole counts the L foot continually moves L.



3

Measure 3 is the same as in the Forward Gallop.

4

Step to the L on L (ct. 1), step to the R on R (ct. 2).



5-8

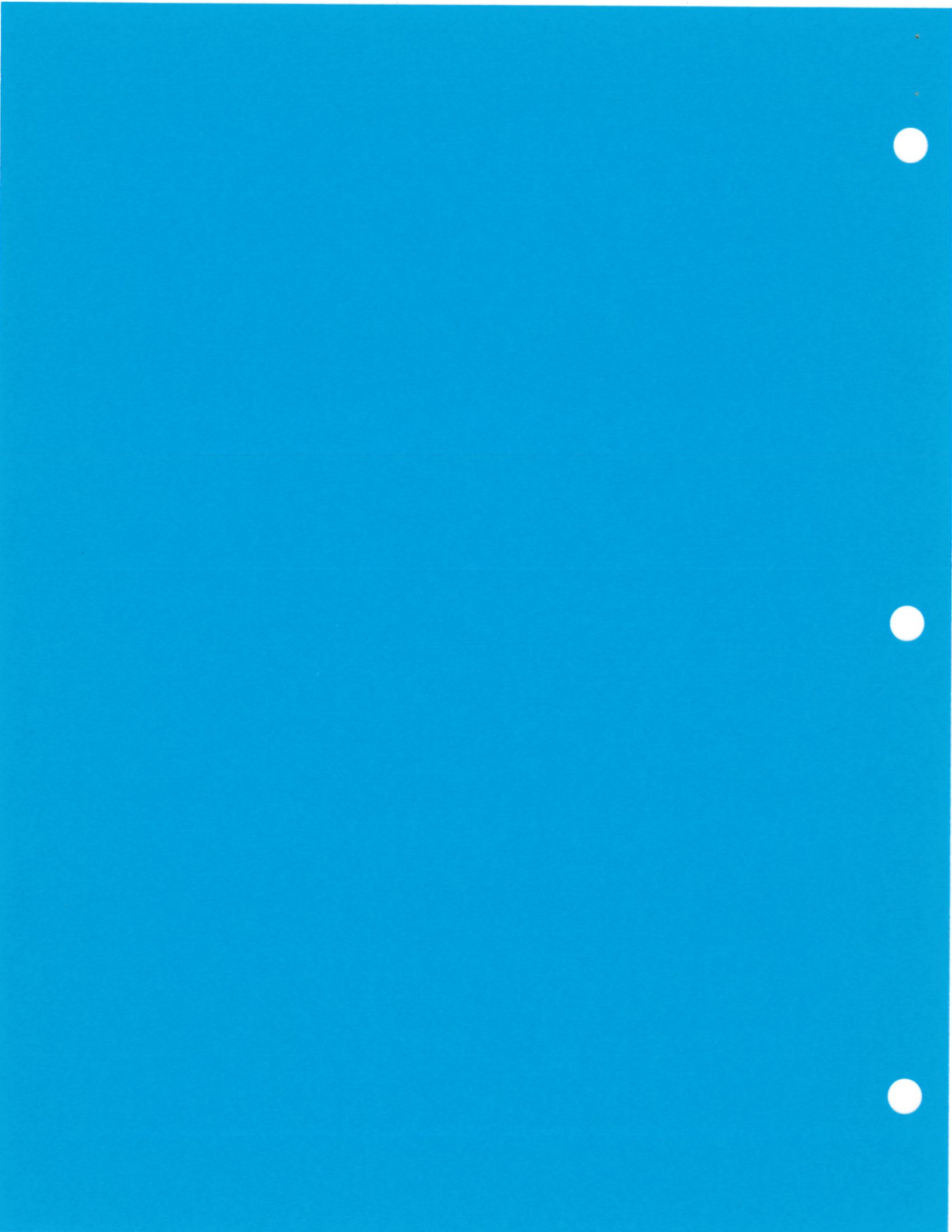
Repeat Measures 1-4 of this variation in mirror image.

Dance notes by Erik Bendix



Marko Vukadinović





BRZAK

Rhythm: 2/4

Dance from Central Serbia around monastery of Studenica. Learned from Slobodan Slovic

<u>Measure</u>	<u>Description</u>
1	Moving to the right step on R and skip <i>(left)</i>
2	Moving to the right step on L and skip
3	Skip on L lifting R and step on L
4	RLR in place while turning to the left
5	Moving to the left step on R and skip
6	Moving to the left step on L and skip
7	Skip on R lifting L and step on L
8	LRL in place while turning to the right

2nd step

1	Moving to the right step on R and step on L
1-7	Repeat measure 1
8	Step on R
9-16	Repeat measure 1-8 with opposite footwork

3rd step

1	Skip on L and lift R crossing L in place <i>R:XL</i>
2	Step on L in place
3	Step on R slightly right
4	Step on L slightly left
5-6	RLR in place with L crossing R in front
7-8	LRL in place with R crossing L in front
9	<i>(left)</i> Skip on L lifting R and stepping on R
10	Step on L
11	Step on both feet in place with R slightly in front
12	Step on R in place
13	Skip on R and step on L in front
14	Step on R back in place
15	Skip on L
16	Skip on L and pivot for new start going R

left on R step

CARLAMA

Rhythm: 2/4

Dance from Western Serbia in the region of Uzice . Learned from Radojica Kuzmanovic.

<u>Measure</u>	<u>Description</u>
1	hop on L and step slightly fwd. on R Step on L
2	Step on R with swinging L behind Hop on R
3	Hop on R and step slightly fwd. on L Step on R
4	Step on L with swinging R behind Hop on L
5-16	Repeat measure 1-4 three more times
2 nd step	
1	Moving R lift R and step behind L Step on L
2	Click twice with R on left ankle
3	Repeat measure 1
4	Repeat measure 2
5	Repeat measure 1
6	Repeat measure 2
7	Repeat measure 1
8	Step on R and click with L on right ankle
9-16	Repeat measures 1-8 with opposite footwork

LESKOVACKI CACAK

Rhythm: 2/4

Learned from Radojica Kuzmanovic in Mrcajevci-Serbia

This is common dance throughout whole Serbia. It is known for its dynamic 3-2-1 construction. Steps and style varies through different regions.

Measure Description

In LOD facing slightly R.

- | | |
|----|---|
| 1 | Step on R- Step on L |
| 2 | Repeat measure 1 |
| 3 | Step on R and lift L from hip and bring L down like shoveling |
| 4 | Step on L and lift R from hip and bring R down like shoveling |
| 5 | Repeat measure 3 |
| 6 | Step L on L- Step R across left |
| 7 | Repeat measure 4 |
| 8 | Repeat measure 3 |
| 9 | Repeat measure 6 |
| 10 | Repeat measure 4 |

2nd Step

Moving to the right

- | | |
|----|---|
| 1 | Step R- Step L |
| 2 | Repeat measure 1 |
| 3 | Step on R and skip on R in LOD. |
| 4 | Repeat measure 3 with opposite footwork |
| 5 | Step on R in place, lift L and bring it down like shoveling |
| 6 | Step on L moving left and bring R across moving left |
| 7 | Step on L in place, lift R and bring it down like shoveling |
| 8 | Repeat measure 5 |
| 9 | Repeat measure 6 |
| 10 | Repeat measure 7 |

3rd Step

Moving to the right

- | | |
|---|------------------|
| 1 | in LOD step RLR |
| 2 | Step LRL |
| 3 | Repeat measure 1 |

- 4 Repeat measure 2
- 5 RLR facing center
- 6 Going L step on L and step on R crossing L
- 7 Step LRL in place
- 8 Step RLR in place
- 9 Repeat measure 6
- 10 Repeat measure 7

4th step

Moving to the right

- 1 In LOD step RLRL
- 2 Repeat measure 1
- 3 Step RLR in place
- 4 Step LRL in place
- 5 Repeat measure 3
- 6 Moving left step LRLR in LOD
- 7 Step LRL in place
- 8 Step RLR in place
- 9 Moving left step LRLR in LOD
- 10 Step LRL in place

OPANCAR

Rhythm: 2/4

Dance from Central Serbia around monastery of Studenica. Learned from Slobodan Slovic

Measure	Description
1	Both feet together swing left and then right
2	RLR in place with L crossing right
3	LRL in place with R crossing left
4	Repeat measure 2

2nd step

1	Step on left in place with small skip and step on R on the end of the measure slightly crossing L
2	LRL in place
3	Step on R slightly crossing L and step back on L
4	RLR in place

Polomka

As Danced in the village of Trnovac (Zaječar), Serbia

Learned by Marko Vukadinović from his grandfather Marjan Vukadinović

Meter 4/4

Measure	Count	Step
1	1 & 2 3 & 4	With weight on R foot hop on R foot Step L onto L foot Step L onto R foot crossing L foot
2	1 & 2 3 & 4	Step onto L foot step onto R Step onto L foot slightly bending knee
3	1 & 2 3 & 4	Step R on R foot close L foot to R and take weight on L foot. Repeat count 1 & 2
4	1 & 2 3 & 4	Step R on R foot close L foot to R and take weight on L foot. Step onto R and bend knee

Rumenka

As Danced in the village of Trnovac (Zaječar), Serbia

Learned by Marko Vukadinović from his grandfather Marjan Vukadinović

Meter 2/4

<u>Measure</u>	<u>Count</u>	<u>Step</u>
1	1 & 2	Starting with weight on L foot and body slightly facing in line of direction step R on R foot close L foot to R and take weight on L foot.
	3 & 4	Repeat count 1 & 2
2 & 3		Repeat Measure 1
4	1 & 2	Step R on R foot close L foot to R taking weight onto L.
	3 & 4	Step onto R foot and bend knee.
5	1 & 2	Step onto L foot Step onto R foot
	3 & 4	Step onto L foot slightly bending knee
6	1 & 2	Step onto R foot step onto L foot
	3 & 4	Step onto R foot slightly bending knee
7		Repeat Measure 5
8		Repeat Measure 6
9	1 & 2	Starting with weight on R foot and body slightly facing in line of direction step L on L foot close R foot to L and take weight on R foot.
	3 & 4	Repeat count 1 & 2
10 & 11		Repeat Measure 9
12	1 & 2	Step L on L foot close R foot to L taking weight onto R.
	3 & 4	Step onto L foot and bend knee.
13	1 & 2	Step onto R foot Step onto L foot
	3 & 4	Step onto R foot slightly bending knee
14	1 & 2	Step onto L foot step onto R
	3 & 4	Step onto L foot slightly bending knee

15 Repeat Measure 13

16 Repeat Measure 14

Variation:

1 1 & 2 Starting with weight on L foot and body slightly facing in
line of direction step R on R foot close L foot to R and take
weight on L foot.
3 & 4 Repeat count 1 & 2

2 & 3 Repeat Measure 1

4 1 & 2 Step R on R foot close L foot to R taking weight onto L.
3 & 4 Step onto R foot and bend knee.

5 1 & 2 Step onto L foot Step onto R foot
3 & 4 Step onto L foot slightly bending knee

6 1 & 2 Step onto R foot step onto L foot
3 & 4 Step onto R foot slightly bending knee

7 Repeat Measure 5

8 Repeat Measure 6

9 1 & 2 With weight on R foot hop on R foot Step L onto L foot
3 & 4 Step L onto R foot crossing L foot

10 & 11 Repeat Measure 1

12 1 & 2 Step L Step R
3 & 4 Step L slightly bending L knee

13 1 & 2 Step onto R foot Step onto L foot
3 & 4 Step onto R foot slightly bending knee

14 1 & 2 Step onto L foot step onto R
3 & 4 Step onto L foot slightly bending knee

15 Repeat Measure 13

16 Repeat Measure 14

SRPKINJA

Rhythm: 2/4

Hands held in V Position

This is a court dance learned from Radojica Kuzmanovic

<u>Measure</u>	<u>Description</u>
1	Step onto R
2	Touch L next to R
3-4	Repeat measures 1-2 with opposite foot work
5	In LOD step onto R
6	In LOD step onto L
7	In LOD step onto R
8	Touch L foot next to R
9-16	Repeat measures 1-8 with opposite foot work

2nd Step

1	In LOD step onto R
2	Touch L next to R
3-4	Repeat measures 1-2
5	In LOD step onto R
6	Continuing in LOD step onto L
7	Continuing in LOD step onto R
8	Touch L foot next to R
9-16	Repeat Measures 1-8

3rd Step (Men)

Men and woman move half circle counter clockwise each four measures.

1-2	Step an R pivoting counter clockwise towards inside circle.
3-4	Step on L behind R and bow.
5-8	Step RLRL changing places with your partner
9-16	Repeat 1-8 taking your place back in line

3rd Step (Woman)

1-2	Step on R bringing L to close next to R.
3-4	Bring both knees down and up
5-8	Step RLRL changing places with man
9-16	Repeat 1-8

Repeat 2nd step

STARA VLAINA

As danced in the village of Trnovac (near Zaječar) Eastern Serbia

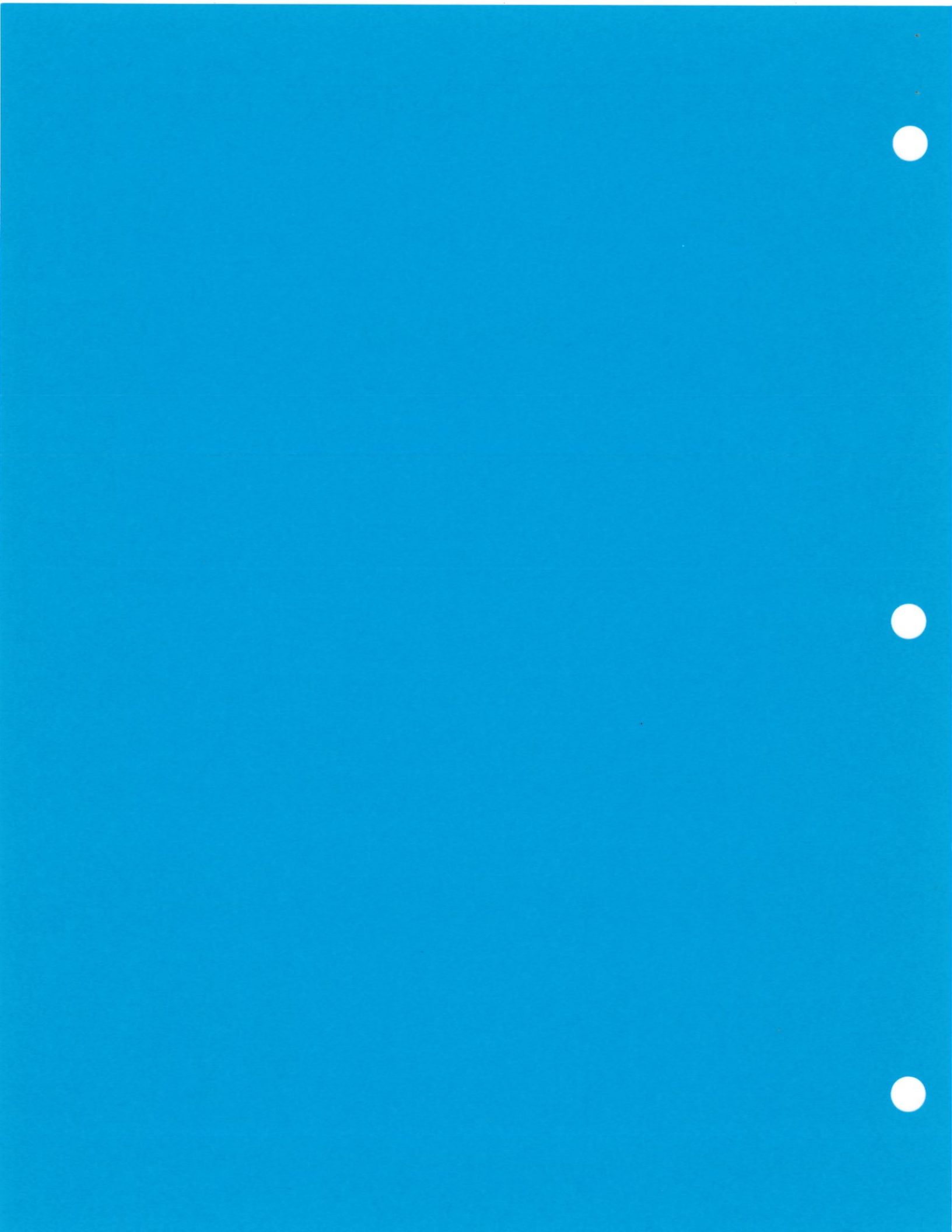
Learned by Marko Vukadinović from his grandfather Marjan Vukadinović

Meter 2/4

Measure	Count	Step
1	1 & 2 3 & 4	Starting with weight on L foot & facing center step to the R on the R foot in LOD Step R on L foot bringing it to the R foot
2 - 3		Repeat Measure 1 two times
4	1 & 2 3 & 4	Step R on the R foot Lift L foot from the hip slightly in front of R foot at ankle with a little kick
5	1 & 2 3 & 4	Step L foot Lift R foot from the hip slightly in front of L foot at
6	1 & 2 3 & 4	Step onto R foot Lifting L foot and slightly crossing it across R foot
7	1 & 2 3 & 4	Step to the L on L foot Step L on R foot bringing it to the L foot
8	1 & 2 3 & 4	Step L on the L foot Lift R foot from the hip slightly in front of L foot at ankle with a little kick

Jerry Duke





Aidini

Flambouro, eastern Macedonia, Greece

I danced this dance while in the village of Flambouro in the central (Serres Prefecture) Macedonian part of Greece and have seen it taught by Joe G. and Yvonne H. It is done in mixed lines. It has the name of a town in Turkey.

Music; 9/8, counted for the dance as Q,Q,Q,S, the dance has two measures. Music is available on Bob and Jerry Kolo Festival '05 CD.

Arms begin down in "V" and are raised to "W" as the first step is taken. Arms down again at the S of the first measure.

Meas.	Ct.	
I	Q	Facing slightly and traveling to the R.
	Q	Step R, lifting L in front as hands come up to W
	Q	Hold on R, L circles to behind R
	Q	Step L behind R and cross R low in front quickly
	S	Hands go down, Step R (Ct.1), cross L low in front (Ct. 2&3)
II	Q	Step L, R
	Q	Step L
	Q	Step R
	S	Step L

Presented by Jerry Duke

Baiduskinio (Raiko)

Edessa, central Macedonia, Greece

I learned this from Yiannis Kostantinou at the Seminar in San Francisco and at the International Seminar in Agia Germanos, Greek Macedonia.

This music appears to be 6:8, available on Bob and Jerry Kolo Festival CD. I am told that it is also played in 7:8.

Dance steps are done on cts. 1 and 4, counted below as 1, 2. Hands are held down while moving to the R, up to W while facing center, and down again while moving L.

Meas. (For the dance, 2 cts. each. Ct.1 is on S, ct. 2 is the first Q.)

I-III Facing and traveling to R lift R(ct.1), step R(ct.2), lift L(ct.1), step L(ct.2), lift R(ct.1), step R(ct.2)

IV-VI Step on L fwd.(ct.1), step R to L(ct.2), 3x

VII Facing center, hands to W, lift L(ct.1), step L in place(ct.2)

VIII Lift R(ct.1), step R in place(ct.2),

IX Lift L(ct.1), step L in place(ct.2)

X-XI Facing L, Hands down, bounce on R fwd. (ct.1), step on R (ct.2), step on L beside R (ct. 3), 2x

Lower hands and begin dance again by turning to R and lifting R

Presented by Jerry Duke

Chorapkes (Chromatista Tsourapia)

Haropo - eastern Macedonia, Greece

I observed this dance at a performance in Thessoloniki by a performing group from Haropo in the Serres region. I have also learned it from Joe Grazioso and Yvonne Hunt.

The dance travels to the right facing comfortably right in mixed lines, hands are held down ("V" position) at the beginning and move upward and forward on the third measure.

Rhythm is 9/8, dance counts: QQQqQ, (Q=2,q=1) or 1 2, 1 2, 1 2, 1, 1 2

Dance Pattern

Meas. Ct.

I.	Q	Step R fwd (LOD)
	Q	Step L fwd
	Q	Step R fwd
	q	Lift on R as L moves forward
	Q	Step L fwd
II.	Q	Step R fwd
	Q	Step L fwd
	Q	Step R in place, turn to face center
	q	Step L bkwd (almost in place), Arms up to W
	Q	Step R bkwd (almost in place)
III.	Q	Step L to L (Turn toward L),
	Q	Step R fwd, Arms begin to go fwd and down
	Q	Step L fwd while turning to LOD, Arms continue
	q	Step R fwd (LOD), Arms to V
	Q	Step L fwd

Note: The path of measures II and III resembles a small CW circle.

Presented by Jerry Duke

Levendikos – Florina

Florina, western Macedonia, Greek

This dance from the Florina region could be called the hopping Levindikos. There are many versions of this dance, Pusteno, Berance, Beratche, and variations by other names in which the lead dancer improvises with hops, jumps, and squats. In this one, however, everyone hops at the same time. I learned this at the Yiannis Konstantinou seminars in San Francisco and Agia Germanos.

Music: Levendikos – Florina, on Bob and Jerry Kolo Festival CD.

The time signature is 12/16, S Q Q S Q, S=3 beats, Q=2.

The dance is three measures long.

Dance count 1 2 3 4 5 (S Q Q S Q).

Arms in W position, this line dance moves to the right (CCW).

Ms.	Ct.		
I.	S	<u>1</u>	Facing center, lift R knee fwd while rising to ball of L
	Q	2	Bring R over to R (rise again) and turn to face diag R
	Q	3	Step R to R
	S	<u>4</u>	Step L next to and crossed behind R
	Q	5	Step R fwd
II.	S	<u>1</u>	Step L fwd, turn to face toward LOD
	Q	2	Lift on L while R passes forward
	Q	3	Step R fwd, turn to face center
	S	<u>4</u>	Step L fwd (towards center)
	Q	5	Step R in place
III.	S	<u>1</u>	Begin to pass L to rear of R while lifting on R
	Q	2	Continue leg pass (lift again)
	Q	3	Step L (ball) close behind R
	S	<u>4</u>	Lift on L, quickly
		u	Step R in place
	Q	5	Step L slightly across in front of R (slightly fwd)

Note: Hops, skips, bounces, extra steps, are often added (usually on the S count) at the discretion of the dancer. Leaders add turns, squats, and leaps.

Presented by Jerry Duke

Melikes

Naousa, central Macedonia, Greece

This dance was presented at the Winter Dance Conference in New York which focused on pre-lenten festival of Naousa. This music is for a women's dance, but there is a men's version known as Nizamikos which is done at special occasions as well as by masked dancers during the pre-lenten festival..

Meas. Ct.

- | | | |
|----|---|--|
| I | 1 | Facing center, step R forward |
| | 2 | Step L in place |
| | & | Step R forward and slightly to R |
| | 3 | Step L behind R (Moving R) |
| | 4 | Facing center, Step R to R, but forward |
| | & | Lift on R |
| II | 1 | Step L forward |
| | 2 | Step R to place |
| | & | Partial wt. on L fwd. while straightening R knee |
| | 3 | Wt back to R in place |
| | 4 | Step L next to R |

Variation: Leader turn CCW in front of next dancer on Meas. I

- | | |
|------|--|
| 1& 2 | Repeat Meas. I, Ct. 1 & 2, begin turning CW on 2 |
| 3 | Hop on L while completing full turn |
| 4 | Repeat Meas. 1, Ct. 4 |

Presented by Jerry Duke

Petahtos or Sfarlis

East Roumalia, Thrace

East Roumalia, formally a part of Greece, is now in Bulgaria. I first saw this dance taught by Rae Marnham who had just returned from a seminar in Greece. I later danced it at the Yiannis Kostantinou seminar in Greek Macedonia.

Music, 9:8, QQQS, on Bob and Jerry Kolo Festival CD.

Meas. Ct.

- | | | |
|-----|------|------------------------------------|
| I | Q | Step L toward center |
| | Q | Swing R beside L and to the R |
| | Q | Step R, |
| | S | Stamp L beside R |
| II | 1-3Q | L,R, L backward |
| | S | Stamp R beside L |
| III | 1-2Q | Stamp R beside L (1) and pause |
| | Q | Turn to face toward R, Step R fwd. |
| | S | Step L in front of R |
| IV | 1-3Q | Step R,L,R fwd. |
| | S | Close L to R and face center |

Presented by Jerry Duke

Tapinos Avestadon

Avestades, Thrace, Greece

I observed this dance performed by a group from Avestades, Thrace. Joe Graziosi teaches the same dance by the name, Tap'nos, from the nearby village of Marides. Usually a springtime women's dance, but I was told that it is often led by a man who is a village elder. There is no difference in men and women's style.

Dance moves right (CCW) angling slightly in and turn to back straight out of the center in sort of a pie-shape.

Music is 2:4. The dance is 5 measures or 10 counts. Available on Bob and Jerry Kolo Festival CD.

Hands begin in "W" position, begin to swing down on ct. 2, swing easily back and forth two times, and return to "W" by count six.

Meas.	Ct.	
I-III	1-6	Facing slightly R, begin R, walk into circle six steps. Hands begin to swing down on count 2, forward low (Ct.3), backward (Ct.4), forward (ct.5) continue forward and up to "W" (C. 6).
IV-V	7-10	Face directly to center, begin R, step backward 3 steps, touch R beside left (Ct. 10). Hands move a bit to the L as the body is turned slightly R (Ct. 7) and reverses and repeats on the next 3 counts.

Presented by Jerry Duke

Tsamiko – Kozani

Kozani, central Macedonia, Greece

Tsamikos is one of the oldest and most popular of the Greek dances. It appears to have been depicted on ancient vases and is said to have "acquired a provocative presence during Greece's struggle for independence from the Ottoman Empire in 1821" (A. Karras). This beautiful version comes from Kozani. I learned it at the Yiannis Kostantinou seminars in San Francisco and Agia Germanos.

Music: 3:4 or 6:8, available on Bob and Jerry Kolo Festival CD.

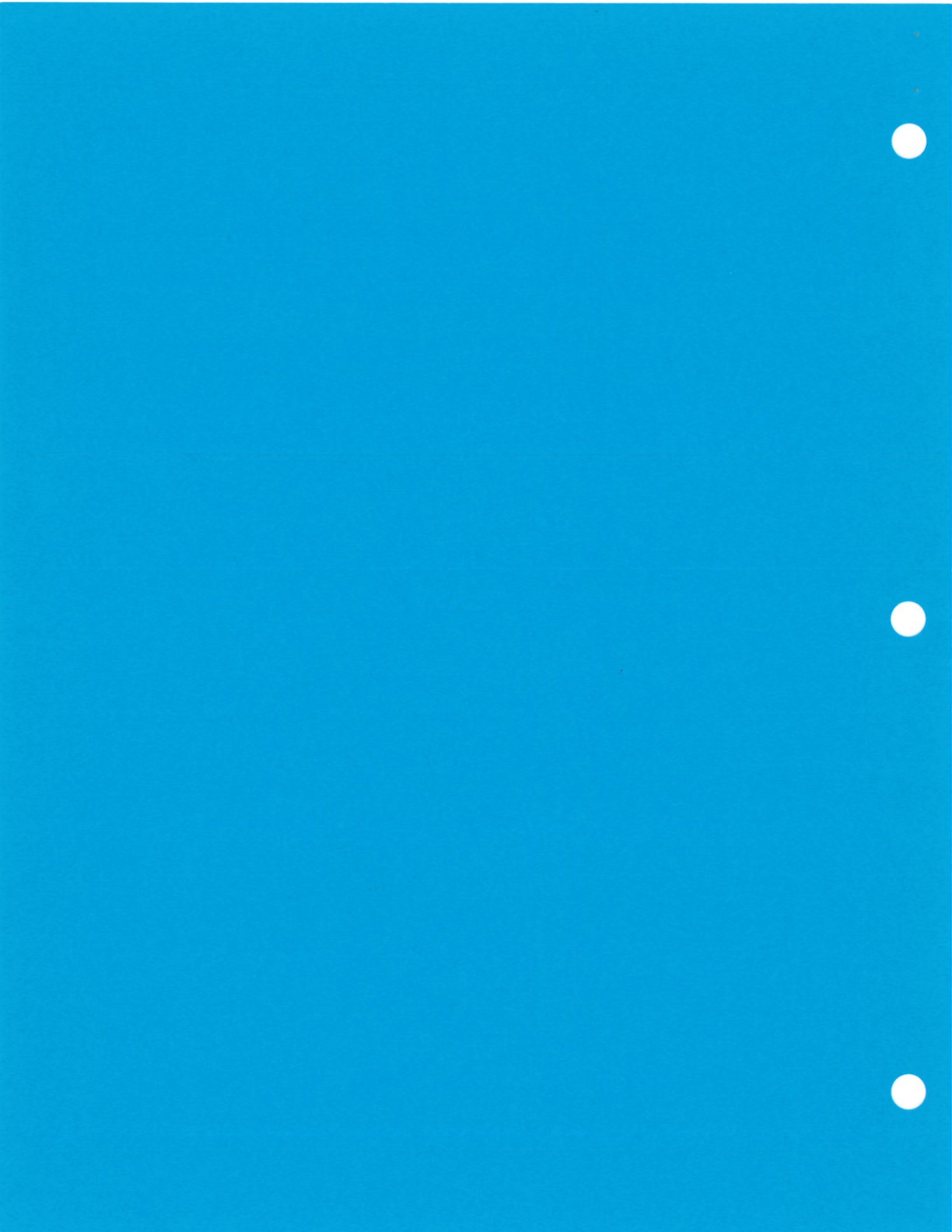
Hands in W position.

- I Facing toward R, but crossing L over R, Step LRL (cts. 1&2), Step R (Ct. 3)
 - II&III Repeat Meas. I twice
 - IV Facing center, Lift L (ct. 1), hold (ct. 2), step L in place (ct. 3)
 - V Lift R (ct. 1), hold (ct. 2), step R in place (ct. 3)
 - VI Lift L (ct. 1), hold (ct. 2), step R in place (ct. 3)
 - VII Face L, step R, lift on R, hook L to back of R ankle
 - VIII Bkwd in LOD, LRL (ct. 1&2), step R bkwd in LOD
- Turn to face LOD, repeat from beginning

Presented by Jerry Duke

Bob & Sharon Gardner





Kokonitikos

Monastiri, Anatoliki Romelia

Megalo and Miicro Monastiri are located in central Thrace near the present day city of Topolograd in Bulgaria. Refugees from there settled in villages near Volos in Thessaly in the early 1900s.

Music: KOLO 2005

Rhythm 2/4 counted 1, 2.

Formation: Face R of center in W pos.

Meas.

- 1 Step R in LOD as arms swing down and back (ct 1); step L in LOD as arms swing fwd (ct 2).
- 2 Repeat meas 1
- 3 Turning to face center step R to R as arms swing back (ct 1); lift on R raising L low fwd as arms return to W pos (ct 2).
- 4 Step back on L (ct 1); lift on L raising R low fwd (ct 2).

Variation:

- 3 Turning to face center step R to R as arms swing back (ct 1); step on L in front of R (ct &); step on R to place as arms return to W pos (ct 2).
- 4 Step back on L (ct 1); step on R in front of L (ct &); step on L to place (ct 2).

Varia Varoun Ta Simandra

Syrakko, Epirus, Greece

The dance described is also done to other melodies. Danced by men and women.

Music: KOLO 2005

Formation Open circle, facing center in W pos.

Steps/Style Restrained and gentle for women. Men dance larger but still controlled.

Rhythm 5/4 counted 1, 2, 3, 4,5.

Pattern described for women.

Meas

- 1 Facing slightly R of center, step R in LOD (ct 1); Bring L immediately to touch next to and fwd of R (ct &); hold (ct 2); touch ball of L to L (ct 3); step L across R (cts 4,5).
- 2 Repeat meas 1
- 3 Step R in LOD (ct 1); Bring L immediately to touch next to R (ct &); hold (ct 2); turning slightly R, touch ball of L slightly fwd next to R (ct 3); turning back, touch ball of L next to or back of R (cts 4,5).
- 4 Step L in RLOD (ct 1); Bring R immediately to touch next to L (ct &); hold (ct 2); turning slightly L, touch ball of R slightly fwd next to L (ct 3); turning back, touch ball of R next to or back of L (cts 4,5).

Note 1: Women may turn slightly L (ct 3 of meas 1 & 2) and turn back (ct 4) when stepping across. Touches (ct 3 of meas 3 & 4) may be small lifts fwd and back (cts 4,5). Men's lift would be higher.

Note: Variations include:

- 1 The leader may step L taking a full CW turn (cts 4,5).
- 3 Step L fwd (ct 3); step on R to place (cts 4,5).

Men's

- 1,2 The touches on ct 3 of meas 1, 2 may be lifts diagonally back.
- 3 Step R in LOD (ct 1); Bring L immediately to touch next to R (ct &); hold (ct 2); raise L fwd low (ct 3); bounce on R, raising L higher (cts 4,5).
- 3 The leader may step R in LOD (cts 1,2); kneel on R knee beh[nd L foot (ct 3); rise on R with L raised fwd (cts 4, 5).

Trehatos

Neochoruda and Gida (Alexandria), Macedonia, Greece

Music: KOLO 2005

Formation: Open circle, W position, face R of center.

Styling: Smooth and strong movement. The leader may hold handkerchief in R hand, usually held up or down and twirled. The last dancer may also gesture with a handkerchief in the free hand, usually less dramatically.

Rhythm: 2/4 meter

Meas

Pattern I

- 1 Step R in LOD (ct 1); step L in LOD (ct 2).
- 2 Turning to face center, step R to R (ct 1); touch L slightly fwd (ct 2).
- 3 Step back on L (ct 1); touch R slightly fwd (ct 2).

Pattern II When leader signals change

- 1 Changing to V position and facing LOD, step fwd R (ct 1); step fwd L (ct 2).
- 2 Step fwd R (ct 1); step L next to R (ct &); step fwd R (ct 2).
- 3 Step fwd L (ct 1); step R next to L (ct &); step fwd L (ct 2).
- 4 Step fwd R (ct 1); step fwd L (ct 2).
- 5 Turning to face R center and raising hands to W pos, step R to R (ct 1); hop on R, raising L slightly fwd in front of R (ct 2).
- 6 Step L to L (ct 1); hop on L, raising R slightly fwd in front of R (ct 2).
- 7 Step R to R (ct 1); hop on R, raising L slightly fwd in front of R (ct 2).
- 8 Turning to face RLOD and dropping hands to V pos, step fwd L (ct 1); step fwd R (ct 2).
- 9 Turning to face center, step L to L (ct 1); touch R next to L (ct 2).

Beratis

Pogoni villages, Epirus, Greece

A mens dance named for the town of Beratis, now in Albania. This version, one of several, is similar to that taught by J. Pappas which follows. Taught by Paul Ginis at Modesto FDF in 1996, this may be a staged version although Paul said he saw it done in the 1980s in a northern Epirus village which no longer exists.

Music KOLO 2005 or any Epirot Beratis

Rhythm 8/4 counted as 1, 2, 3, 4, 5, 6, 7, 8.

Formation Open circle, facing center in W pos

Style Fluid and smooth with strong posture and dramatic movement. It has many pauses.

Meas Pattern

Figure 1: Introduction. This takes the place of meas 1 and is done once, followed by meas 2.

- 1 Standing on L with R foot behind L knee, swing R knee L (cts 1, 2); swing to R (ct 3); swing L (cts 4, 5); step R to R (ct 6); step L across in front of R (ct 7); step R to R (ct 8).

Dance:

- 1 Step back on R (ct 1); lift L fwd with bent knee (ct 2); step fwd on L (ct 3); extend arms high and slightly fwd and raising R foot behind L knee (cts 4, 5); returning hands to W pos, step R to R (ct 6); step L across in front of R (ct 7); step R to R (ct 8).
- 2 Step on L in front of R while turning to face center (ct 1); with most of the movement on ct 3, swing R in front of and across L with bent knee (cts 2, 3); swing R foot behind L knee (cts 4, 5); step back on R (ct 6); small bounce on R (ct 7); step fwd on L (ct 8).

Pappas versionn:

- 1 Step back on R (ct 1); swing L back, then fwd with bent knee (ct 2); step LOD on L (ct 3); touch R next to or raise R foot behind L knee (cts 4, 5); step R to R (ct 6); step L across in front of R (ct 7); step R to R (ct 8).
- 2 Step on L in front of R while turning to face center (ct 1); with most of the movement on ct 3, swing R in front of and across L with bent knee (cts 2, 3); swing R foot behind L knee (cts 4, 5); step back on R (cts 6, 7); step or fall diagonally back L on L (ct 8).

Karada Melanakitsi

Melanakitsi, Serres, Macedonia, Greece

Karada Melanakitsi (Kah-RAH-dah meh-lah nah-KEE-tsee). Taught by Dimitris Pramas at Sidirokastron, Greece 1995.

Music: KOLO 2005

Formation: Hands joined in V position. The lead dancer may carry a handkerchief in R hand. The leader is a man and the line is segregated with men at the front. The last man joins the first woman with a handkerchief held between them.

Style: Men dance strongly with expansive moves and considerable freedom on movements. Women dance with restraint. They do not bend knees deeply (meas 1, 2, 4, 5) and touch instead of raising the free foot (meas 5, 7).

Rhythm: 9/8 divided as 2, 2, 2, 3 or q, q, q, s and 7/8 divided as 3, 2, 2 or S, q, q.

Meas

- 1 Facing almost LOD and moving LOD with preparatory lift on L picking up R forward from knee, step forward on R leaving L in place and bending knees deeply (cts 1, 2); shift weight back onto L (ct 3); step forward onto R straightening knees (ct 4).
- 2 With preparatory lift on R picking up L forward from knee, step forward on L leaving R in place and bending knees deeply (cts 1, 2); shift weight back onto R (ct 3); step forward onto L straightening knees (ct 4).
- 3 Step forward on R (cts 1, 2); step forward on L (cts 3, 4).
- 4 With preparatory lift on L picking up R forward from knee, step forward on R leaving L in place and bending knees deeply (cts 1, 2); shift weight back onto L (ct 3); step forward onto R straightening knees (ct 4).
- 5 With preparatory lift on R picking up L forward from knee, step forward on L leaving R in place and bending knees deeply (cts 1, 2); shift weight back onto R (ct 3); step forward onto L straightening knees (ct 4).
- 6 With a preparatory lift on L and turning to face center, step on R to R while leader and possibly the next few dancers raise hands to W position (cts 1,2); raise L to and behind R calf or touch behind R (cts 3,4).
- 7 Step in RLOD on L (cts 1,2); step in RLOD on R (cts 3,4).
- 8 Turning to face R of center, step to L on L (cts 1,2); raise R to and behind L calf or touch R next to or behind L (cts 3,4). Return to V pos at start of next meas (if raised).

Karada Melanakitsi (continued)

Fast music. Change to V position.

- 1 Facing nearly LOD and moving LOD step forward R (ct 1); step forward L (ct 2).
- 2 Step forward R (ct 1); step forward L (ct &); step forward R (ct 2).
During the transition, dancers may step (ct 1); touch (ct 2) if music has not sped enough.
- 3 Step forward L (ct 1); step forward R (ct &); step forward L (ct 2).
Dancers may step touch if music has not sped enough.
- 4 Turning to face center, step on R to R (ct 1); raising arms to low W position, lift L low across R (ct 2). As dancers become excited, this may be a jump to both (ct 1); hop on R, swinging L low across R (ct 2).
- 5 Step diagonally back to L on L (ct 1); step diagonally back to L on R (ct 2).
- 6 Step diagonally back to L on L (ct 1); hop on L, swinging R low across L (ct 2).
- 7 Step on R next to L (ct 1); hop on R, swinging L low across R (ct 2).
- 8 Turning to face 3/4 LOD, step on L next to R (ct 1); hop on L, lifting R low behind L as arms return to V position (ct 2) or step on R next to L (ct &); step forward on L (ct 2).

Karsilamas Smyrna

Smyrna, Asia Minor

In 1922 Greeks from Asia Minor came to Greece as refugees, bringing along their culture. Karsilamas, couple dances, belong to one of the basic groups of dances done by these people. Dances from the coastal regions vary from north to south, but are usually similar to dances done on nearby islands. In Turkish, karsi means opposite. The dance, widely done in the area, often takes the name of the music or of the place where it is, or was, done.

Music: KOLO 2005

Formation: Couples, of any combination of sexes, facing one another. Dancers mostly circle one another in a CCW direction, but may turn alone in place or stay in place while keeping the rhythm but not taking the steps. Hands are mostly kept at about shoulder height and moved back and forth. Women hold a handkerchief in both hands and may move them in small circles. Body turns to follow the footwork.

Style Soft.

Rhythm: 9/8 (q, s, q, q).

Meas

1 Step L in front of R (ct 1); with preparatory lift, step R to R (ct 2); step L across behind R (ct 3); step R to R (ct 4).

