

SYLLABUS

THE 10TH ANNUAL LAGUNA FOLKDANCE FESTIVAL FEBRUARY 15,16 & 17, 1980

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CULI SE SA MALE MARAMICA NA STAZI PJEVALA JE PTICA KOS

<u>ACKNOWLEDGEMENTS</u>

Laguna Folkdancers wish to express their deep appreciation to all those whose hard work has made this festival possible. We especially want to thank Coralie Clarke, whose beautiful artwork provides our syllabus and program covers, and Dorothy Daw, who organized and typed the dance notes into standard format for the syllabus.

Laguna Folkdancers add a special thank you to folkdancers everywhere, whose spirit and participation make our dancing a living art form, and make a festival fun to give!

"Daughter of Yemen." A fantasy search for love from TRANSLATION: the depths of the sea to the "castles in the air."

MUSIC: Traditional Yemenite

Yacov Levy DANCE:

Israeli-Yemenite Folklore in Song and Dance, Lyron Records, 101 (LP), Side B, Band 2. RECORD:

FORMATION: Lines in tight formation, facing ctr. Hands are joined

and bent fwd at the elbow.

R Yemenite: Step R to R, leave L in place (ct 1), step L in place (ct 2), step R across L (ct 3), hold (ct 4). Step maybe done sdwd (R or L), or bwd (R or L) using STEPS:

same type of ftwk.

METER	1 4/4	PATTERN	
Meas.	Cts.	TNIBDODUGITON	
1	1 2 3 4	INTRODUCTION: 9 meas. Step on R to R. Touch L next to R. Touch full L ft fwd (no wt). Close L to R.	
2-9	;	Repeat meas 1, 8 more times (9 in all).	
1	1 2 3-4	DANCE: Step L fwd. Leap R fwd. Squat on R, L fwd of R.	
2	1-4	R Yemenite bwd.	
3	1-4	L Yemenite bwd.	
4	1-4	Releasing hands and making one turn to R side step R,L (1 step per 2 cts). With arms up snap fingers on each step.	
5	1 2 3-4	Step R to R (rock). Rock on L to L. Lift R knee high with ft flexed.	
6	1 2 3 4	Moving sdwd to L, step R across L. Step L to L. Step R across L. Hold.	
7-8		Repeat meas 5-6, with opp ftwk and direction.	

BAT TEIMAN, Cont'd., page 2

- Step R bwd (slow). Step L fwd (slow). 9 1-2 3-4 Step R bwd (quick).
 Step L bwd (quick).
 Close R to L with wt (slow). 10 1234

Hold.

Repeat dance from beginning.

Presented by Israel Yakovee Laguna Institute, Feb. 1980 Standardized by R & S Committee

DROR YIKRA

TRANSLATION: "Freedom Song." This song celebrates the Sabbath
This song celebrates the Sabbath by calling for
freedom and peace.

MUSIC: Traditional Yemenite

RECORD: Israel-Yemenite Folklore in Song and Dance, Lyron

Records 101 (LP), Side B, Band 4.

FORMATION: Circle dance with hands in low hand hold. Face ctr.

STEPS:

R Yemenite: Step R to R, leave L in place (ct 1), step L in place (ct 2), step R across L (ct 3), hold (ct 4). Step maybe done sdwd (R or L), or bwd (R or L) using same type of ftwk.

METER:	4/4 PATTERN	
Cts.	INTRODUCTION: 12 Cts. Begin with singing	
1-2	FIG. I: Moving to R. step R to R.	
3-4	Step L behind R.	
5 - 6	Step R to R.	
7-8	Step L across R.	
9-10	Repeat cts 1-4.	
11-12	R Yemenite	
13-24	Repeat cts 1-12, with opp ftwk and direction.	
25-48	Repeat cts 13-24, except on last ct, close R to L and rise onto balls of ft.	
49	Lower heels to floor.	
50	Rise on ball of ft.	
51	Lower heels to floor.	
52	Hold.	
	Note: On cts 49-52 hands are in front of chest with wrists crossed, and fingers snapping on cts 49 and 51. Body does undulating motion during cts 49-52.	

- FIG. II: Release hands
 1-2 Step-hop on R diag R fwd, arms move out to sides.
- 3 Step L across R, wrists cross in front of body and snap fingers (R under L).

- 4 Hold.
- 5-8 Repeat cts 1-4.
- 9-12 R Yemenite
- 13-16 L Yemenite
- 17-18 Close R to L, without wt.
- 19 Step R bwd, turning body and R ft twd R.
- 20 Step L fwd.
- 21-22 Step-hop fwd on R. On Hop bring L knee-ft fwd in arc.
- 23-24 Step on L across R while bending both knees two floor (almost squat). Extend both arms up and to R side and snap fingers.
- 25-26 Snap fingers to L side.
- 27-28 Snap fingers fwd with wrists crossed (R under L).
- 29-30 Straighten and snap fingers fwd again.
- 31-34 R Yemenite.
- 35-38 L Yemenite.
- 39-48 Make 1 complete turn CW with 4 steps R,L,R,L (1 step per 2 cts). Arms are raised and snapping with each step.
- 49-50 Close R to L, rejoin hands.

Repeat dance from beginning

Presented by Israel Yakovee Laguna Beach Institute, Feb. 1980 Standardized by R & S Committee

IM NINALU Israel

TRANSLATION: "Gates of Heaven and Earth." Transcending mundane material needs, this song prases the spiritual life and the rewards that come with it.

MUSIC:

Traditional Yemenite

DANCE:

Israel Yakovee. Influenced by Habbanim

RECORD:

Israeli-Yemenite Folklore in Song and Dance, Lyron

Records 101 (LP), Side B, Band 6.

FORMATION: Long tight formation of dancers with hands joined and down, facing fwd.

FWD

L R

BWD (back of room)

STEPS:

R Yemenite: Step R to R, leave L in place (ct 1), step L in place (ct 2), step R across L (ct 3), hold (ct 4). The step maybe done sdwd (R or L), or bwd (R or L) using same type of ftwk.

METER	4/4	PATTERN
Meas.	Cts.	INTRODUCTION: 8 cts
1	1 2 3 4	PART I - "A": Step R fwd. Step L fwd with bent knee. Step on ball of R ft next to L (up). Step on L in place (down).
2-4		Repeat meas 1, alternating direction of movement, 3 more times (4 in all).
ı	1-4	PART I - "B": R Yemenite
2	1-4	L Yemenite.
3	1	Dropping hands, step fwd on R while making 1/2 turn CCW,
•	2 3 4	end facing back of room. L hand down, R up and snapping. Step L fwd and snap R hand. Repeat ct 1, end facing fwd. Turning 1/4 to face R, step on L, bending and straightening knees. Hands swing down and to L side low.
4	1	Step R to R, bending and straightening knees. Hands are downward to R side and snap.

- 2 Pivot 1/4 on both ft to face fwd and snap fingers with wrists crossed across body (R under L).
- Drop into squat with L fwd and snap fingers as in ct 2.

Ĩ. Rise from squat.

PART I - "C":

1 1-2 With ft slightly apart, balance R.L.

Lift R across L.

- 3 Hold.
- 2 1 Moving to L, step R across L.

2 Step L to L.

- 3-4 Step R across L and hold.
- 3-4 Repeat meas 1-2, except on last ct pivot on L CW 1/2 turn to face back of room.

Repeat dance from beginning of Part I facing back of room.

Note: Part I of the dance is done 4 times slow. On the fourth repeat of the dance the music speeds up on meas 3. cts 1-3 (1/2 turns). Dance is then done 4 more times at the medium speed.

PART II: Fast music, do until end of dance. Music speeds up on meas 1, cts 1-4.

- Hands joined at shldr ht. 1-4 4 Yemenite steps, R,L,R,L.
- 5 1-4 With 4 small leaps, leap R fwd, L to L, R bwd, L across R (make a wquare).
- 6-9 Repeat meas 1-4 (4 Yemenites).
- 10 1 Drop hands down to sides and step R in place while kicking L fwd (scissors).
 - Repeat ct 1, with opp ftwk (scissors).
 - 34 Squat down on both ft and snap fingers.
 - Rise from squat.

Repeat Part II until end of music.

Presented by Israel Yakovee Laguna Beach Institute, Feb. 1980 Standardized by R & S Committee

"Fly Dove." Fly, my dove, on wings of love. TRANSLATION: pare yourself for our journey.

MUSIC: Traditional

DANCE: Yacov Levy

Israeli-Yemenite Folklore in Song and Dance, Lyron RECORD:

Records 101 (LP), Side A, Band 2.

Cpls with M back to ctr of circle, W facing M. hands touch with palms together at shldr ht. Ptrs FORMATION:

Ftwk described for M. W use opp ftwk.

METER:	4/4	PATTERN
Meas.	Cts.	INTRODUCTION: 4 meas.
1	1-2 3 4	FIG. I: With ft slightly astride, rock L,R. Stamp L, with wt. Lift R across L with bent knees.
2	1-2 3 4	Hold, R still lifted. Start to lower R. Step R across L.
3-8	. •	Repeat meas 1-2, 3 more times (4 in all). Except on last ct end facing LOD.
		FIG. II: Inside hands joined, M forearm over W, elbows bent (lower arm parallel to floor), free arm also bent at elbow.
1	1-4	Walk fwd L,R,L,R.
2	1	Dip-step L fwd on bent knees, body and outside hand
	2	Releasing hands, step fwd on R pivoting 1/2 twd ptr to face RLOD.
3-4	3-4	Repeat cts 1-2, facing RLOD and turning away from ptr to end facing LOD. Repeat meas 1-2.
1	1-2 3-4	FIG. III: Arms same as in beginning of Fig. II. With bent knees step fwd L.R. Step (sit) bwd on L; step fwd R with undulating motion.
2-4		Repeat meas 1, 3 more times (4 in all).

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SEI YONA, Cont'd., page 2

FIG. IV:

Noving in LOD do 2 two-steps fwd, L,R,L, hold - R,L,R,hold.

Step L,R fwd (there is no ct 3-4).

Repeat dance from beginning until end of music

Presented by Israel Yakovee Laguna Beach Institute, Feb. 1980 Standardized by R & S Committee

SHEHARHORET Israel

"Dark skinned girl." Dark skinned girl, you are beautiful. My heart is all yours. TRANSLATION:

MUSIC: Traditional

Yacov Levy DANCE

RECORD: Israeli-Yemenite Folklore in Song and Dance, Lyron

Records 101 (LP), Side A, Band 3

Cpls facing LOD, M on inside of circle, W on R of M. FORMATION:

Inside hands joined and down.

STEPS:

R Yemenite: Step R to R, leave L in place (ct 1), step L in place (ct 2), step R across L (ct 3), hold (ct 4). Step maybe done sdwd (R or L), or bwd (R or L) using

same type of ftwk.

METER	: 4/4	PATTERN
Meas.	Cts.	INTRODUCTION: 10 cts
1	1-4	FIG. I: L Yemenite - away from ptr.
2	1-2 3-4	With wt on L and fwd, lower knees into deep bend. Straighten knees, wt on L.
3	1-4	Walk fwd R,L,R, hold.
4	1-4	L Yemenite - away from ptr.
5	1-4	Stepping R.L.R. hold, release hands and turn away (M-L W-R) from ptr 3/4 turn. End facing ptr.
6	1-2 3-4	Step L bwd (slow, balance bwd). Join both hands with ptr at chest ht. Step R fwd (slow, balance fwd). Note: The balance step is done with a slight bending and straightening of the knee. Hands: During the meas, the hands move up and outward and back to place in a circular motion.
7	1 2 3 4	Step L bwd (quick-balance). Step R fwd (quick-balance). Close L to R and straighten knees (slow). Hold.
8	1-2	Release hands and cross wrists (R under L) in front of chest and snap fingers. Note: There is no ct 3-4 on meas 8.
9 -1 6	•	Repeat meas 1-8.

- FIG. II:

 Stepping R to R. W touches her own palms (prayer pos), while M hands touches backs of W hands.
 - 2 Step L across R, leave R in place.

3 Step R bwd.

- Stepping L, release hands and start to turn L away from ptr.
- 2 1-2 Step R.L completing turn.

3 Close R to L with bent knees.

- Straighten knees (wt on L) and snap fingers with wrists crossed (R under L).
- 3-4 Repeat meas 1-2.
- FIG. III: Both use same ftwk.

 1 1-4 In Ballroom pos, starting R, do l two-step making 1/2 turn CW.
- 2 1-4 Releasing R hands and moving away and together, do l L Yemenite bwd.
- Repeat meas 1-2, 3 more times (4 in all), except on 4th repeat do 1 two-step (meas 1, cts 1-4. Meas 2 Open to face LOD and close R to L (ct 1), hold and rejoin inside hands to begin dance again (cts 2-4).

Repeat dance from beginning.

Presented by Israel Yakovee Laguna Beach Institute, Feb. 1980 Standardized by R & S Committee

BABA DZURDZA Macedonia

This dance is from the region of Skopje. Atanas remembers dancing it when he was only 5 years old, but it is still danced today. Mile Kolarov, Atanas's uncle, tells the story which was handed down to him by previous generations, concerning the origins of this dance. during the time that this area was under the control of the Turks, an old woman named Baba Dzurdza was serving as cook to the local Pasha. While the Pasha was delighted with her cooking, when he wanted to be entertained he preferred young, beautiful girls. He asked Baba Dzurdza to bring her granddaughter to the court to dance for him. Grandmother refused, saying her granddaughter did not know any dances, but the Pasha insisted that she be brought and sent his servants to force her to come and dance for him. When the granddaughter was told to dance, she replied that she did not know how to dance, which angered the Pasha greatly. Fearing for her granddaughter's life, the old woman insisted that she be permitted to dance in the girl's place and finally was permitted to do so. However, since the old woman could only dance in a manner befitting her years, all the people in the court laugher and ridiculed her.

This is danced for recreation in the nearby village cultures, not in the city. When visiting the Skopje area, and attending a dance, don't --under any circumstances--lead the dance. Also, do not start a new line since the man leading the original line has paid the orchestra for the privilege of leading this dance and would be very angry if some one else tried to take over from him, and much unpleasantness could result.

TRANSLATION: Grandmother Dzrudza

RECORD: Songs & Dances of Jugoslovia, AK-005, Side B, Band 4

RHYTHM: 7/16 counted: $\frac{1.2}{1} \frac{3.4}{2} \frac{5}{3} \frac{6.7}{4}$ (S, S, Q, S)

FORMATION: A Line dance with hands joined and down.

METER: 7/16

PATTERN

Meas.

FIG. I:

- Moving in LOD do 1 grapevine: (Step L across R (ct 1), step R to R (ct 2), step L behind R (ct 3), step R to R (ct 4)).
- 2-3 Repeat meas 1, twice more (3 in all).
- Step L across R (ct 1), Step R next to L (ct 2), hop on R (ct 3), step L in place, lift R leg fwd (ct 4).
- Lift on L, raise R leg fwd (ct l), step R in place and lift L leg (ct 2), flex R leg (ct 3), straighten R while lowering L in front of R leg without wt.
- 2 Repeat meas 1, with opp ftwk.

3-4 Repeat meas 1-2.

Transitition: On Part A, ct 1 on repeat, stand on L and lift L instead of stepping L across R as at beginning of dance.

Repeat Part A and B as many times as desired.

FIG. II: A: Repeat Fig. I-A

- B: Similar to Fig. I-B, except with double flex as follows:

 Hop on L (ct 1), step on R, lift L leg fwd (ct 2), bounce on R (ct 3), bounce on R, bending knee more for greater emphasis and lower L in front of R leg without wt (ct 4).
- 2 Repeat meas 1, with opp ftwk.
- 3 Repeat meas 1.
- 4 Hop on R (ct 1), Step L,R,L in place (cts 2-4).

Transitition: Same as in Fig. I.

Repeat Part A and B as many times as desired.

FIG. III:

A: Repeat Fig. I, Part A. Similar to Fig. I-B and Fig. II-B, but with cross steps.

- E: for L (ct 1), step R in place (ct 2), step L across R (ct 3), step R in place (ct 4).
- Repeat meas 1, with opp ftwk.
- 3 Repeat meas 1.
- Lift on R (ct 1), step L in place (ct 2), step R in place (ct 3), step L across R.

Repeat Part A and B as many times as desired.

FIG. IV: A: Repeat Fig. I-A.

- $\frac{5}{1}$ In place, repeat Fig. III, meas 1.
- 2 Turn CCW using same ftwk as Fig. III, meas 2.
- 3 Repeat Fig. III, meas 3.
- 4 Turn CCW using same ftwk as Fig. III, meas 4.

Repeat Part A and B as many times as desired.

A: Repeat Fig. I-A

- Lift on L (ct 1-Q), step on R (ct &-Q), step on L to L (ct 2-S), 1 step on R (ct 3-Q), step on L to L (ct 4-S).
- Lift on L in place (ct 1-Q), step R,L in place (cts &-Q, 2-S), 2 hop on L (ct 3-Q), step R in place (ct 4-S).
- 3-4 Repeat meas 1-2, with opp ftwk and direction. Repeat Part A and B as many times as desired.

This description is meant as refresher notes only, for use after having learned the dance from a qualified instructor. Proper styling must be learned in person as it cannot be adequately described in writing.

Presented by Atanas Kolarovski Laguna Beach Institute, Feb. 1980

Myssie L Shear Educat REXE

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CIGANSKO POVRATENO Macedonia

Cigansko Povrateno means gypsy returning dance. Povrateno is a type of Macedonian dance which first moves to the right then returns to the left with similar footwork, but with different styling. Cigansko are the gypsies who learned this dance from the Macedonians as they traveled from village to village. The gypsies adopted it as a gypsy dance, but with their special style of movement and music. Today it is danced in about 20 villages in the vicinity of Skopje for "Slavos" (holidays) such as weddings, birthdays, and church celebrations. The music is in 4/4 time with a gypsy rhythm and melody probably of oriental origin.

RECORD: AK-007

FORMATION: Lines with hands joined above shldr level.

No set sequence for the dance - change indicated by leader.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 2 meas of drum music

- FIG. I:

 Facing and moving in LOD, step R (ct 1), lift L (ct 2), step L fwd (ct 3), lift R (cts 4).
- 2 Step R fwd (ct 1), step L fwd (cts 2,&), lift body (skip) on L fwd (ah), step on both ft with R in front of L knees bent (ct 3), step on L replacing R ft.(ct 4), step R fwd (ct &).
- Facing ctr, step L twd ctr with ft pointing to the L knees bent (ct 1), lift R (ct 2), facing RLOD, step R fwd (ct 3), lift L (ct 4).
- Facing ctr, step L diag back L (ct 1), facing LOD, step R diag back R (ct 2), moving in LOD step L,R,L (cts 3,4,&).
- FIG. II: Tripple steps

 Facing and moving LOD, step R fwd (ct l), step L replacing R (ct 2), step R quickly fwd (ct &), step L fwd (ct 3), step on R, replacing L (ct 4), step L quickly fwd (ct &).
- 2 Repeat Fig. I, meas 2.
- Facing ctr, step L fwd across R knees bent (ct 1), bounce twice (cts 2, &), step R across L knees bent (ct 3), bounce twice (cts 4, &).
- Step L diag bkwd L (ct 1), step R diag bkwd R (ct 2), step L next to R (ct 3), sway knees R-L (cts &,4), step L in place (ct &).

DRENICA

A Siptar Albanian dance from the village of the same name. interesting to note that because of the difficulty of the 12/16 rhythm this dance is usually done by good dancers who follow festivals and weddings from village to village. The orchestra is a group of seven musicians from Pristina who are all members of the professional ensemble, Sota.

RECORD: Songs and Dances of Yugoslovia AK-005 (LP)

12/16 counted: 1.2.3 4.5 6.7 3.9.10 11.12 (5.0.0.5.0) 1 2 3RHYTHM: (S,Q,Q,S,Q)

Mixed lines, hands joined at shldr level ("W" pos). FORMATION:

12/16 METER: PATTERN Meas. Cts. Knees slightly bent throughout the dance, not stiff. 1 Facing ctr, step R to R. With a light leap, close L to R, while taking wt off R for next step. 3-4 Repeat cts 1-2. 5 Step R to R. 2 Facing slight in LOD, step L across R. Step R to R. 3-4 Repeat cts 1-2. Step L across R. Facing ctr. lift L lift-push R out in front. Step R in place. 3 Repeat ct 1, with opp ftwk. Step L to L. Step R behind L. 1-2 Step L to L. 34 Step R in front of L, L is lifted slightly behind R. Lift on R. 5 Step back in place on L. Repeat Part I until leader signals change. PART II: 1-2 Repeat meas 1-2, Part I. Swing R fwd; stamp R taking no wt. 3 Lift on L. continuing to swing R ft to L. Step R across L. Bounce on R heel, while starting to bring L fwd. 51234 Bounce on R heek, while bring L fwd in front of R. 4 Stamp fwd on L without wt.

Lift on R heel while swinging L behind R.

Step L across R to face slightly in LOD. Repeat Part II until leader signals change.

Step L behind R. Step R to R.

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PART III:
1
          Moving in LOD, lift on L while placing R heel on floor.
          Step on R.
          Step on L.
          Step on R.
           step on L.
2
          Repeat meas 2, Part I, more subdued.
          Facing ctr, lift on R, lift-push L out in front. Step L to L
      1
3
      2
          Step R behind L.
      4-5 Repeat meas 3. ct 1 and hold.
Repeat Part I, meas 4.
4
          Repeat Part III until leader signals change.
          Repeat Part III, meas 1-3.
1-3
      1-2 Facing slightly RLOD, step L to L.
         Turning to face slightly LOD, step R to R.
      4-5 Step L across R.
          Repeat Part IV until leader signals change
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These notes are to serve only as a reminder for those who have learned the dance from a competent teacher.

KALADŽOJ Albania

An Albanian dance, the title comes from the word "kölc" or sabja polo-kruk, (half-circle) in Macedonian, describing the crescent moon-shape of the sword.

RECORD: Songs & Dances of Yugoslovia, AK-006 (LP), Side 2, Band 3.

FORMATION: Mixed or separate lines facing ctr, hands joined at shldr ht.

RHYTHM: 12/16 counted: 1.2.3 4.5 6.7 8.9.10 11.12 (S,Q,Q,S,Q) 1 2 3 4

STYLING: Correct styling is most important and when done well makes a very beautiful dance. The body is bent fwd during the steps done in place, resuming an upright pos for the traveling steps. Knees are flexible, leading a loose and graceful bounce to the steps. When the R ft extends outward, the L shldr is held back, and the whole torso sways with the movement of the ft. When the L ft is fwd, the L shldr also moves fwd.

There are 3 possible positions for the hands: In a mixed line, the "W" hold may be used. In separate lines, W place R hand on hip, or extend the L arm to shldr of W on her L. M use shldr hold. OR: L arm extends straight out to L side in front of R arm of the dancer next to you. It should be just stiff enough to keep you an arm's length away. R arm is bent fwd at elbow and held close to the body to support the dancer on your R. For the steps in place, W hoop their hands on hips, while M raise R arm twd head when L leg in back and vice versa

METER: 12/16

PATTERN

Meas.

INTRODUCTION:

- No action (cts 1-4), with wt on L, lift R in front of L (ct 5).
- FIG. I: In place.

 Stepping R to R, step-bounce twice.(cts 1-2), lift L fwd (ct 3), step L fwd of R (ct 4), step back on R, lift L (ct 5).
- Circle L behind R (cts 1-2), step L behind R (ct 3), cross R over L and bounce twice (ct 4), step back on L (ct 5), lift R fwd (ct 6).
- 3-4 Repeat meas 1-2.
- FIG. III: Move and face LOD

 Lift R fwd (ct 1), step R fwd, lead with heel (ct 2), complete step by stepping on complete ft (flat) (ct 3), step L fwd (ct 4), light leap fwd on R (ct 5).

KALADŽOJ, Cont'd., page 2

Step R fwd (ct 1), bounce on L (ct 2), step fwd R,L (cts 3-4) light leap fwd on R (ct 5), step L fwd (ct 6).

Begin dance from beginning.

MOJ MINIRE Macedonia

Moj Minire (My Minire, a girl's name) is a dance from Priština, in the region of Kossovo-Metohija. It is still used for recreation and festivals.

RECORD: Songs and Dances of Jugoslovia, AK-005 (LP), side B, Band 3.

FORMATION: Traditionally done in separate lines, with M in shldr hold and W with hands joined at shldr ht. If done in mixed lines all use hands joined at shldr ht.

PATTERN METER: 4/4 Meas. INTRODUCTION: 1 Phrase hund to leach Step R to R (cts 1-2), step L (cts 3-4). Step on R (cts 1-2), raise L behind R calf (cts 3-4. 2 34 Step L to L (cts 1-2), step R across L (cts 3-4). Step L in place (cts 1-2), lift R in front of L (cts 3-4). FIG. II: Step R to R (ct 1), lift L slightly in front of R (ct 2-3), step on L (ct 4). Lift R (ct 1), step R (cts 2-3), step L across R (ct 4). Step on R (ct 1-2), raise L behind R (cts 3-4). Slight lift on R (ah), step L to L (ct 1-2), step R across L (ct 3), step back on L (ct 4). FIG. III: Step R to R (ct 1), lift on R (cts 2-3), step L (cts 4). Lift on L (cts 1-2), step R (ct 3), step L across R (ct 4). Step R to R (cts 1-2), lift on R, raise L leg (cts 3-4). Step L to L (cts 1-2), lift on L, raise R leg (cts 3-4). 1 234 FIG. IV:
Step R to R (ct 1), lift on R (cts 2-3), step L (cts 4).
Lift on L (cts 1-2), step R (cts 3), step L across R (ct 4).
Step R to R (cts 1-2), step L fwd (ct 3), step R in place (ct 4).
lift on R (ct ah), step L to L (cts 1-2), step R across L (ct 1234 3). step back in place on L (ct 4).

Number or repeats done on each figure done at option of leader.

This description is meant as refresher notes only, for use after having learned the dance from a qualified instructor. Proper styling must be learned in person as it cannot be adequately described in writing.

SKOPSKO CIGANSKO Macedonia⁻

This dance is from the region of Skopije. Skopsko meaning *from Skopje" and Cigansko meaning "Gypsy." It is from the Tropana and Sutka districts. Sutka is a new area where the gypsy people relocated from the 1963 earthquake. Skopsko Cigansko can be seen all around the Skopje area today. It is such a basic dance that it might be considered like a national dance, and is probably the most well-known dance among the gypsies. It is danced at every opportunity -- weddings, holy day celebrations, Slavas, national holidays, etc.

Although you will see small variations from these instructions, it is simple enough that travelers to Macedonia would be able to dance it when they are able to attend such a celebration in the Skopje area. All during the week of Dzurodzovn - the Spring Gypsy celebration of St. George, you will see this dance being done.

The music has an oriental rhythm in either 2/4 or 4/4 time with erotic movements of the shoulders and hips. This is done free style, according to the individual's wishes. The music is recorded by a Gypsy orchestra.

RECORD: Songs and Dances of Jugoslovia, AD-007 (LP), Side B, Band 6.

FORMATION: Lines with hands joined at shldr ht.

STYLE: Steps are flat footed. Dance with flexible knees. Motion from hips and knees.

4/4 METER:

PATTERN

Meas.

1. Touches

- STEP I: Facing RLOD and moving diag bkwd, touch R bkwd (ct 1), step on L (ct 4).
- 2 Touch R toe (ct 1), step on R, face ctr (ct 2), step L,R (cts 3-4).
- 3 Lift on R (ct 1), step L in front of R (ct 2), step R behind L (ct 3), step L (ct 4).
- <u>Var</u>iation:
- 1-2 Repeat meas 1-2
- 3 Step on R (ct 1), step L in front of R (ct &.2), step R behind L with emphasis (ct 3), step L (ct 4).
 - STEP II:
- 1 Facing and moving LOD, touch R toe across L (ct 1), step on R (ct 2), touch L toe across R (ct 3), step L (ct 4).
- 2 Touch R toe across L (ct 1), step on R (ct 2), step L across R (ct 3), step R in place (ct 4).

- 3 Lift on R (ct 1), step L to L (ct 2), step R behind L (ct 3), hold (ct 4).
- Step L in front of R (ct 1), hold (ct 2), step on R (ct 3), step L across R (ct 4).

Variations:

- No. 1: Double step on meas 1 and 2. [Step R across L (ct 1), step L in place (ct &), step on R (ct 2), step L across L (ct 3), step R in place (ct &), step on L (ct 4).
- 2 Step R across L (ct 1), step L in place (ct &), step on R (ct 2), step L across R (ct 3), step R in place (ct 4).
- No. 2: Turn CW on meas 3-4.

 Hop on R (ct 1), step L to L (ct 2), step R in place (ct 3), hold (ct 4).
- 2 Step on L and make 1 full turn CW (ct 1), hold (ct 2), step on R making 1 full turn CW (ct 3), step L in place (ct 4).

STARA VRANJANKA Macedonia

RECORD: AK-007

RHYTHM:

7/8 meter counted: $\frac{1.2.3}{1}$ $\frac{4.5}{2}$ $\frac{6.7}{3}$ (S.Q.Q)

FORMATION: Lines with hands joined at shldr level.

METER: 7/8 PATTERN
Meas.

- 1 Facing and moving in LOD, step R (ct 1), step L (ct 2-3).
- Face ctr and step on R, L lifts up behind R calf (ct 1), bounce on R (cts 2-3).
- Retaining wt on R (no bounce), lift L leg in front of R (ct 1), swing L leg to back of R leg (cts 2-3).
- Step a little back and to L on L (ct l), step R to R (ct 2), step L next to R (ct 3).

ŠTIPSKO ORO Macedonia

This dance comes from the region of Stip, in eastern Macedonia. It is still danced around this area at every opportunity. Part of its popularity comes from the fact that the musicians in the area move from village to village and both the music and dances develop as they spread from village to village. The musicians often teach dances, although nobody teaches verbally—just by demonstration. When the musicians dance, the village dancers learn by following.

RECORD: Songs and Dances of Jugoslovia, AK-005 (LP), Side B, Band 6.

FORMATION: Mixed lines. Belt hold preferred (L over R). W can use front basket hold.

STYLE: When moving to R or L, knees are very flexible. When dancing in place, use more moderate knee action.

METER 2/4 PATTERN Meas. FIG. I: (7 meas. phrase) Facing ctr, step R (ct 1), step L next to R (ct 2). Step E (ct 1), lift E slightly (ct 2). Step L across R (ct 1), step R (ct 2). 2 3456 Step L (ct 1), lift R slightly (ct 2). Bend L knee and step R to R with slight lift (ct 1), hold (ct 2). Step L to L with slight dip (ct 1), step R next to L with slight lift (ct 2). 7 Step L with flexed knee (ct 1), slight lift on L, raising R knee to side, in preparation to repeat pattern (ct 2). Repeat meas 1-7, 3 more times (4 in all). 8-28 FIG. II: (8 meas. phrase) Facing ctr, step R to R (ct 1), step L next to R (ct 2). Step R (ct 1), step L next to R (ct 2). 1 2 3 Step R (ct 1), lift L with R fwd (ct 2). Step L (ct 1), lift R with L fwd (ct 2). 5 Step R to R (ct 1), step L next to R (ct 2). Step R (ct 1), lift L with R extended to side (ct 2). Repeat meas 5-6 with opp ftwk and direction.

Aig

FIG. III: (8 meas. phrase)
Following ft is closed to arch of leading ft throughout.

Step R to R (ct 1), close L to R (ct 2).

step R (ct 1), close L to R (ct 2).

Step R (ct 1), lift L with R fwd (ct 2).

Repeat meas 3, with opp ftwk.

Step R (ct 1), hold - lift (ct 2).

Rock L,R (cts 1-2).

Step L (ct 1), step R across L (ct 2).

Step L (ct 1), slight lift on L, with R ft slightly fwd in preparation to repeat pattern.

FIG. IV: (8 meas. phrase) 1-4 Repeat Fig. III, meas 1-4, with L closing to arch of R. Step R (ct 1), lift L (ct 2). 5 6 Step L (ct 1), step R behind L (ct 2). 7 Step L to L (ct 1), step R across L (ct 2). Step back on L (ct 1), lift on L with R slight to side (ct 2). FIG. V: (8 meas. phrase) Done with bent knees, ft flat and very close to floor, giving a skipping effect. Hop on L (ct 1), step R (ct &), close L to R (ct 2). 2 Repeat meas 1. lift on L and thrust R fwd (ct 1), lift on L (ct &), step R (ct 2). 3 4 Lift on R and kick L to side, heel out (ct 1), click L to R (ct 2). 5 Hop on R, lifting L and swinging in a small circle to L (ct 1), step L slight to L (ct 2). 6 Step R.L.R in place (cts 1, &, 2). Hop on R. swing L in small circle to L (ct 1), step L slightly 7 to L (ct 2). 8 Lift on L, swing R to side (ct 1), click R to L (ct 2).

Figures change by call, indicated by leader.

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VRANJANKA KOLO Macedonia

RECORD:

AK-007

RHYTHM:

7/8 meter counted: $\frac{1.2.3}{1}$ $\frac{4.5}{2}$ $\frac{6.7}{3}$ (S. Q. Q)

FORMATION: Lines with hands joined at shldr level.

PATTERN METER: 7/8

Meas.

Facing and moving LOD, step R fwd (ct 1), lift on R (ct 2), 1 step L fwd (ct 3).

Facing slightly L of ctr. step on R (ct 1), bounce twice (cts 2-3). Souch ball of I At stays in floor

Facing slightly R of ctr, step on L(ct 1), bounce twice (cts 2-3). And dall of R

4 Repeat meas 2.

Face ctr and step L behind R (ct 1), step R to R (ct 2), step 5 L next to R and face ctr (ct 3).

Presented by Atanas Kolarovski Laguna Beach Institute, Feb. 1980

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LOD

2 Agen & lift & #

skep & but + face center 9 lift L bushered + hold

Qq brig L in fruit of + thing behind Thomas R, sky L, R, LXT

Origin: Pirin, Bulgaria Recorded on: Balkaton BHM 5937 Translated by: Jane Sugarman

A) B)	Čuli se sa male, če se komiti, //Čuli se sa, mila le male, v_Perinska planina//	It has been heard, mother, that the Komiti are in the Pirin mountain.
A)	Zapisaja, male, Perinska planina,	The Pirin mountain declared,
в)	Perinska planina le male, Petrička pateka.	the Pirin mountain, the Petric road,
A)	Da ne može, male, pile da prelita	that no bird could fly over it,
B)	//Ako no le, mila le male, covek da zamine//	let alone a man pass through.
	(z) (z)	
A)	Nikoj si se, male, naem, ne naema	No one undertook
B)	da premine, mila le male, "Perinska planina.	to cross the Pirin mountain.
A)	Naelo se male, momče jabandžijče	Then a young stranger undertook
B)	da premine, mila le male, Perinska planina.	to cross the Pirin mountain,
В)	Perinska planina le male,	the Pirin mountain
	Petrička pateka	the Petric road.
A)	Damjan bese, male, na vruh na Perina	Damian was on the peak of Pirin
B)	Udari go, mila le male, Sterjo vojvodata(1)	Sterjo the chieftain struck him
'A)	Udari go, male vred negovo surce,	struck him through his heart,
В)	//vred negovo surce le male,	through his heart,
•	s_puška premahlija//	obliterated him with his gun.

Presented by Trudy Israel 10th Annual Laguna Folkdance Festival, February 15-17, 1980