

the LAGUNA FOLKDANCERS



PRESENT THE 14th ANNUAL
LAGUNA FOLKDANCE
FESTIVAL

FEB. 10, 11 AND 12, 1984 with

DAVID HENRY

DANCES FROM NORTHERN GREECE

NANCY RUYTER

BOSNIA, HERZEGOVINA AND CROATIA

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HASAPIA
Macedonia, Greece

This a regular three-measure dance related to the Hasaposervikos, and is danced in Xiropotamos (Dry River) near Drama. The dance was learned by David Henry from Rena Loutzaki, Field Researcher for the Pelagpnnesian Folklore Foundation, 1981.

PRONUNCIATION: Sa-SA-pia

TRANSLATION: Butcher's Dance

RECORD: PFF II

MUSIC: 4/8 meter. Two (2) Lyras and Dahares

FORMATION: M in short lines in "T" pos. If mixed lines are used, hands are joined in "W" pos.

METER: 4/8

PATTERN

Meas. Cts.

PART I:

- | | | |
|---|-----|--|
| 1 | 1-2 | Step R diag R bkwd. |
| | 3-4 | Step L back of R. |
| 2 | 1-4 | Step R diag R bkwd, hold L just off floor close to R ft. |
| 3 | 1-4 | Repeat meas 2 with opp ftwk and direction. |

PART II:

- | | | |
|---|-----|--|
| 1 | & | Hop or bounce on L. |
| | 1-2 | Land on both ft (twizzle L). |
| | 3-4 | Leap L bkwd throwing R up across L |
| 2 | 1-4 | Step R,L,R in place (Q,Q,S rhythm), small steps. |
| 3 | 1-4 | Repeat meas 2 with opp ftwk and direction. |

PART III:

- | | | |
|---|-----|--------------------|
| 1 | 1-2 | Run R on R. |
| | 3-4 | Run on L across R. |
| 2 | 1-4 | Step-hop to R. |
| 3 | 1-4 | Step-hop to L. |

The leader may vary the steps in Part III at will.

Presented by David Henry
Laguna Institute, February, 1984

IATROS
Epeiros, Greece

This dance will remind you of the Syrtos, or perhaps of Pogonissios. Since it comes from the Pogoni region of Epiros, it could be called "Pogonissios." The record called Zagorisios is inappropriately titled because the dance is NOT from Zagori. Iatros, "the doctor" refers to the words, "Call that handsome Doctor Nicholas for my heart is broken." This dance was learned by David Henry from Lykeion ton Ellinithon, an Athenian folklore company.

RECORD: Folk Things TVDG-33-01

FORMATION: Mixed lines with hands joined in "W" pos.

STYLE: Stand up tall and proud, relate to the other dancers in your line. Dance strongly but gently using small steps. Think flat instead of up and down - don't bounce

METER: 4/4

PATTERN

Meas Cts

- | | | |
|---|-----|---|
| 1 | 1-2 | Facing ctr, step R to R side. |
| | 3 | Step L behind R. |
| | 4 | Step R to R side. |
| 2 | 1-2 | Facing slightly to R, step L across R. |
| | 3 | Step R to R side. |
| | 4 | Step L across R. |
| 3 | 1-4 | Facing ctr, repeat meas 1. (R to R; L behind; R to R) |
| 4 | 1-2 | Facing slight to R, step L across R. |
| | 3-4 | Close R to L |

VARIATION:

As a variation, on ct 1 of each meas do a small lift, NOT UP, but in the direction of the following step. In this variation, the steps fall on cts 2,3,4, rather than on cts 1,3,4.

Presented by David Henry
Laguna Institute, February 1984

KOFTOS
Epeiros, Greece

A bright and fun dance from Epeiros in the two-meas form. The dance was learned by David Henry from Ioanna Papantoniou, Athens, 1956.

PRONUNCIATION: Kohf-TOHS

TRANSLATION: Cut

MUSIC: 4/4 meter, played by klarino, santouri, laouto and defi

RECORD: Folk Things TVDG-33-01

FORMATION: Mixed lines with hands joined in "W" pos. Face slightly R of ctr.

METER: 4/4

PATTERN

Meas. Cts.

- | | | <u>BASIC STEP:</u> |
|-----|-----|------------------------------------|
| 1 | 1-2 | Step R sdwd to R. |
| | 3 | Step L behind R. |
| | 4 | Step R sdwd to R. |
| 2 | 1-2 | Step L across R. |
| | 3 | Step R sdwd to R. |
| | 4 | Step L across R. |
| 3-7 | | Repeat meas 1-2. |
| 8 | 1-4 | Jump on both ft in place and hold. |

VARIATION:

The leader may do turns to the R starting on meas 2 and continuing through meas 7.

NOTE: There is usually an upbeat hop before each meas.

Presented by David Henry
Laguna Institute, February 1984

KONITSES
Epeiros, Greece

Konitses, like Zagorisios, has five beats per meas. It is from the region of Epeiros known as Zagori, particularly from the town of Konitsa. David Henry's source for this dance is Lukeionton Ellinidon, 1966 and Katy Mitsakou, New York, 1968.

RECORD: Folk Things TVDG-33-01

FORMATION: Mixed lines, close tog, hands joined in "W" pos. W's movements are quite restrained, M's broad and definite.

METER: 5/8

PATTERN

Meas.

PART I:

- 1 Facing ctr with wt on L, bounce on L as R heels hooks up over L ankle (ct 1); bounce on L bringing R to R in small low arc (ct 2); step R in place (ct 3); touch ball of L ft at R instep (ct 4); hold (ct 5).
- 2 Bounce on R as L swings across R in low arc (ct 1); bounce on R continuing to swing L across R (ct 2); step L across R (ct 3); touch ball of R ft beside L (ct 4); hold (ct 5).
- 3 Repeat meas 1.
- 4 Step L to L (ct 1); step R across L (ct 2); step L to L (ct 3); step R across L (ct 4); hold on R as L begins fwd swing in low arc to R (ct 5).
- 5 Repeat meas 2.
- 6 Repeat meas 1.
- 7 Repeat meas 2.
- 8 Repeat meas 4 (to R) with same ftwk.

PART II:

- 1 Bounce on L as R heel hooks up over L ankle (ct 1); bounce on L as R extends fwd (ct 2); step R fwd (ct 3); touch ball of L ft near R heel (ct 4); hold (ct 5).
- 2 Step L in place (slightly bkwd), as R extends fwd (ct 1); bounce on L as R heel hooks up over L ankle (ct 2); bounce on L as R extends fwd (ct 3); step R fwd (ct 4); touch ball of L ft near R heel (ct 5).
- 3 Repeat meas 2.
- 4 Three (3) small steps bkwd, L,R,L (cts 1-3); close R to L lowering both heels to ground (ct 4); hold (ct 5).
- 5-8 Repeat meas 1-4 with opp ftwk (start hooking L ft).

Presented by David Henry
Laguna Institute, February 1984

MENCUSIS
Epeiros, Greece

The name of the dance is a man's name. In an Epeirote village, you will see that the step described below as the "Basic Step" is really the whole dance. The variations are some of those which the leader might do. Performing groups, however, have the entire line do the variations in unison. Performing groups all over Greece know Mencusis pretty much as described below. The dance was learned by David Henry from Ioanna Papantoniou, Athens 1965; The Lykeion Ton Ellinidhon of Athens and Volos 1972 and 1973; Dimitri Ziogas, Ioannina, 1979 and 1980.

PRONUNCIATION: Me-NOO-sees

RECORD: Folk Things TVDG-33-001 or
Folkraft LP 6 (leave out one variation)

MUSIC: 4/4 meter. Played by the usual combo of clarinet, violin, santouri and lauto, usually with vocalist.

FORMATION: Mixed lines with hands joined and down ("V" pos).

METER: 4/4 PATTERN

Meas.

BASIC:

- 1 Step R,L,R in LOD (cts 1-3); lift L fwd and low to floor (ct 4).
- 2 Step L,R bkwd (cts 1-2); turning to face ctr, step L (ct 3);
step R in place (ct 4).
- 3 Step L in place (ct 1); hold (ct 2); hook R across L or touch
R toe across L (cts 3-4).

VARIATION I: Single Turn

- 1 Turn once to R (M with hands behind back "Mexican" style, W with hands on hips---rejoin hands immediately after turn) with Basic step, meas 1. (R,L,R, lift)
- 2-3 Repeat meas 2-3, Basic.

VARIATION II: Scissors

- 1 Repeat meas 1, Basic. (R,L,R, lift)
- 2 Step L,R bkwd (cts 1-2); leap on L in place as R kicks fwd (ct 3); repeat ct 3, alternating ftwk, twice more.
- 3 Leap on R as L kicks fwd (ct 1); step L in place (ct 2); hook R across L or touch R toe across L (cts 3-4).

VARIATION III: Double turn

- 1 Turn once to R with same ftwk as in Var I, meas 1. (R,L,R, lift)
2 Turn once to L with same ftwk as Basic, meas 2. (L,R,L,R)
3 Repeat Basic, meas 3. (L, hold, hook R)

VARIATION IV: Touch Toe

- 1 Repeat Basic, meas 1. (R,L,R, lift)
- 2 Step R,L in LOD (cts 1-2); step L and turn to face ctr (ct 3); leaving R heel on floor, turn R toe to L (ct 4).
- 3 Turn R toe to R (ct 1-2); hook R across L or touch R toe across L (cts 3-4).

VARIATION V: Double Turn & Scissors

Combine Var II and III.

Presented by David Henry
Laguna Institute, February 1984

PANO XOROS
Karpathos, Greece

This is danced at weddings for hours at a time with hardly any fwd movement. Another dance in the regular 3-meas form. It is essentially a Sousta. The dance was learned by David Henry from Rena Loutzaki, field researcher for the Peloponnesian Folklore Foundation, 1981.

PRONUNCIATION: PAH-no Ho-ROS

RECORD: PFF II

MUSIC: 2/4 meter. Lyra with Gerakokoudouna (little bells on the lyra bow) and Laouto.

FORMATION: Mixed lines joined in "W" pos

METER: 2/4

PATTERN

Meas Cts

- DANCE:
- | | | |
|---|-----|--|
| 1 | 1 | Facing ctr, step R sdwd to R (twizzle L) |
| | 2 | Bounce on R |
| | 2,& | Step L across R. |
| 2 | 1 | Step R sdwd to R. |
| | 2,& | Touch L beside R and bounce twice. |
| 3 | 1-2 | Repeat meas 2 with opp ftwk and direction. |

The leader and the next 2 or 3 people vary the step by going into and out of the ctr with: Step-bounce-step, 1-2-3 (QQS), 1-2-3. The leader may open up to a simple hand hold ("V" pos) with the person next to him in order to do turns and squat variations.

Presented by David Henry
Laguna Institute, February 1984

ROVAS
Epeiros, Greece

The dance was learned by David Henry from Dimitrios Ziogas, Ioannia, 1980. The name of the dance is the name of a hero of Epeiros.

PRONUNCIATION: ROH-vahs

RECORD: Folk Things TVDG-33-01

MUSIC: 2/4 meter played by violin, clarinet, santouri, and laouto with vocalist

FORMATION: Mixed lines with hands joined at shldr ht ("W" pos).

METER: 2/4 (danced in 4/4) PATTERN

Meas Cts

- 1 1 Touch R in front of L, bend both knees.
 2 Step R to R.
 3 Step L in LOD.
 4 Step R to R.
- 2 1 Touch L in front of R, bend both knees.
 2 Step L sdwd to L.
 3 Touch R in front of L.
 4 Touch R fwd.
- 3-4 Beg R, walk 7 steps to R; touch L next to R.
- 5-6 Repeat meas 3-4 with opp ftwk and direction.
- 7 1 Hop on L
 & Step R fwd.
 2 Step L behind R.
 & Step R sdwd to R.
 3 Hop on R.
 & Step L fwd.
 4 Step R sdwd to R.
 & Step L in front of R.
- 8-10 Repeat meas 7, 3 more times (4 in all).

Presented by David Henry
Laguna Institute, February 1984

SARANDA PENTE
Macedonia, Greece

Translated the dance means "45". It is danced in the villages Promachi and Naoussa (where the famous celebration of the "Boules" (masked Carnival dancers) takes place. The dance is in the regular, mirror-image, three-measure form. The dance was learned by David Henry from Rena Loutzaki, Field Researcher of the Peloponnesian Folklore Foundation, 1979 & 1981.

PRONUNCIATION: Sah-RAN-dah PEN-teh

RECORD: PFF II

RHYTHM: 7/8 in a S,Q,Q rhythm

FORMATION: M dance with hands joined in "T" pos. If mixed lines are used, join hands in "W" pos for slow part and in "V" pos when music speeds up.

MUSIC: 7/8

PATTERN

Meas Cts

- | | | |
|---|-----|--|
| 1 | 1-2 | Step R sdwd to R. |
| | 3 | Close L to R. |
| | 4-5 | Step R sdwd to R. |
| | 6-7 | Step L across R. |
| 2 | 1-3 | Step R sdwd to R. |
| | 4-5 | Step L across R. |
| | 6-7 | Step R back in place. |
| 3 | | Repeat meas 2 with opp ftwk and direction. |

Presented by David Henry
Laguna Institute, February 1984

STA DHYO
Epeiros, Greece

One of the standard dances of northwestern Greece, the Sta Dhyo has two measures. In the most common version of Sta Dhyo (Pattern 3 below), the two measures are the same as the usual first two measures of the Syrtos or Kalamatianos. The dance was learned by David Henry from: #1 Eleftherios Drandakis, co-director and field researcher of the Lykeion Ton Ellinidhon, Athens, 1973; #2 John Pappas; #3 many many Epeirotas.

TRANSLATION: In two

PRONUNCIATION: Stah THE-oh

MUSIC: 2/4 meter typically played by a small combo of clarinet, violin, santouri and laouto, often with vocalist(s).

RECORD: Folk Things TVDG-33-01 or any Sta Dyo

FORMATION: Mixed lines with hands joined in "W" pos.

RHYTHM: Danced notated in 4/4 meter.

METER: 2/4

PATTERN

Meas Cts

PATTERN I:

- | | | |
|---|-----|--|
| 1 | 1-2 | Step L across R, turn <u>very</u> slightly to R (hands to L). |
| | 3 | Step R sdwd to R, turn <u>very</u> slightly to L (hands to R). |
| | 4 | Facing ctr, step L behind R (hands to L). |
| 2 | 1-2 | Step R sdwd to R (hands to R). |
| | 3 | Rock onto L sdwd to L (hands to L). |
| | 4 | Rock back onto R to R (hands to R). |
- Note: Hand movements are very gentle and barely noticeable.

PATTERN II:

- | | | |
|---|-----|--|
| 1 | 1-2 | Step L across R, pivoting to face ctr. |
| | 3-4 | Touch ball of R fwd. |
| 2 | 1-2 | Step R bkwd. |
| | 3 | Step L bkwd. |
| | 4 | Step R sdwd to R. |

PATTERN III:

- | | | |
|---|-----|----------------------|
| 1 | 1-2 | Step R sdwd to R. |
| | 3 | Step L in back of R. |
| | 4 | Step R sdwd to R. |
| 2 | 1-2 | Step L across R. |
| | 3 | Step R sdwd to R. |
| | 4 | Step L across R. |

Note: Dancers often start with meas 2.
If the music speeds up, the pattern changes to a
hop-step-step-step.

Presented by David Henry
Laguna Institute, February 1984

STA TRIA
Epeiros, Greece

Many of our favorite Balkan dances are of the three measure variety - The Hora, Eleno Mome, Fatishe Kolo, Pravo Horo, Hassaposervikos, these being of the regular, "morrer-image" sort, and Ludo Kopano, Varys Hassapikos, and Chamcheto, which are irregular. Sta Tria belongs to the regular, morror-image type. The dance was learned by David Henry from Lefteris Drandakis, co-director and field researcher of the Lykeion Ton Ellinidhon in Athens, 1973, and from various Epirotes.

PRONUNCIATION: Stah TREE-ah

RECORD: Folk Things TVDG-33-01 or any Sta Tria

MUSIC: 6/8 meter, typically played by a small combo of clarinet, violin, santouri, and laouto, often with vocalists.

FORMATION: Mixed lines with hands joined in "W" pos.

METER: 6/8

PATTERN

Meas Cts

1 1-3 Step R sdwd to R
 4-6 Step L across R

2 1-3 Step R sdwd to R
 4-6 Lift L across R leg

3 Repeat meas 2 with opp ftwk and direction.

NOTE: The leader displays his dance skill and mood by inventing variations on the basic pattern, especially during meas 1 and 2. Styling for W is more restrained.

Presented by David Henry
Laguna Institute, February 1984

SYNGATHISTOS
Speiros, Greece

This is a dance from Metsovon in Epeiros, and is danced especially on the name day of St. Paraskevi. The dance was learned by David Henry from Ioanna Papantoniou, Athens, 1966, and dancers of Metsovon 1977, 1978. The name of the dance means, "sitting together."

PRONUNCIATION: Sing-gah-thees-TOHS

RECORD: Folk Things TVDG-33-01

MUSIC: Is played with klarino, laouto, violi, defi, and vocalist.

RHYTHM: Part I, 8/4 counted $\frac{1,2}{1} \quad \frac{3,4,5}{2} \quad \frac{6,7,8}{3}$ (Q,S,S);

Part II, 7/8 counted $\frac{1,2,3}{1} \quad \frac{4,5}{2} \quad \frac{6,7}{3}$ (S,Q,Q)

FORMATION: M facing M (or W), arms extended freely to side at shldr ht.

METERS: 8/4, 7/8

PATTERN

Meas Cts

PART I: (Q,S,S)

- 1 1 Step R sdwd to R.
- 2 Step L across R.
- 3 Step R sdwd to R as L lifts bkwd behind R knee.
- 2 Repeat meas 1 with opp ftwk and direction

NOTE: Repeat ad lib improvising hops, turns and squats at will.

PART II: (S,Q,Q)

- 1 1 Step R across L.
- 2 Step L sdwd to L.
- 3 Step R sdwd to R.
- 2 Repeat meas 1 with opp ftwk and direction.

NOTE: Dancers move around each other at will.

PART I, VARIATION: (Q,S,S)

- 1 & Hop on L.
- 1 Step R sdwd to R, then hop on R.
- & Hop on R.
- 2 Step L across R, then hop on L.
- & Hop on L.
- 3 Step R sdwd to R, then hop twice on R.
- 2 Repeat meas 1 with opp ftwk and direction.

PART II, VARIATION: (S,Q,Q)

- 1 1 Step R sdwd to R.
- 2 Step L behind R.
- 3 Step R fwd in place.
- 2 Repeat meas 1 with opp ftwk and direction.

Presented by David Henry
Laguna Institute, February 1984

TIK
Macedonia (origin - Pontos), Greece

Tik is a popular dance among the Pontians who once lived at the Eastern end of the Black Sea (where Jason went to seek the Golden Fleece). That area now lies within Turkey. In the early years of this century and especially after the First World War, many Greeks who had lived throughout the Ottoman Empire in the areas that are now Bulgaria, Yugoslavia, Albania, Romania, and Turkey moved into the new Greek state, leaving behind the land of their ancestors and usually everything except the clothes on their back and their songs and dances. They settled in various parts of Greece including Macedonia.

A Greek usually knows only the dances of his own village or, if he is a townsman the pan-regional or Panhellenic dances. With few exceptions, he shows no interest in learning the dances of Greeks from other areas. One such exception is the Macedonian Greeks' love of Pontic dances. You can see Macedonians in Florina, Edessa, Thessaloniki, Serres, and Drama (that is to say from one end of Macedonia to the other) feeding coins into the jukebox or paying musicians to play Tik and dancing their version of the dance.

The following description of Tik reflects how it is danced by the Macedonians of Agia Eleni near Serres as observed between 1972 and 1982. Tik, by the way, is a "stretched" 3 measure dance.

PRONUNCIATION: Teek

MUSIC: 7/16 meter 1,2 3,4 5,6,7 (Q,Q,S) when played by Macedonians or Gypsies with zournas, gida, lyra, or brass band; 5/16 when played by Pontians, usually on Pontian lyra. For notation purposes it is counted here as: cts 1,2,3.

RECORD: Folk Things TVDG-33-01

FORMATION: Mixed lines with hands joined in "W" pos.

METER: 7/16

PATTERN

Meas Cts

BASIC:

- | | | | |
|---|---|-----|--|
| 1 | 1 | 1-2 | Step R sdwd to R. |
| | | 3 | Step L behind R. |
| | 2 | 1-2 | Step R sdwd to R. |
| | | 3 | Lift on R sdwd to R. |
| | 3 | | Repeat meas 2 with opp ftwk and direction. |
| | 4 | 1-2 | Step R sdwd to R. |
| | | 3 | Lift L bkwd. |
| | 5 | 1-3 | Step L,R,L fwd |

VARIATION I:

Repeat Basic, except on meas 2-4, substitute 1-2-3's for lifts.

VARIATION II:

1 Repeat Basic, meas 1.

2 1-3 Step R sdwd to R and "bicycle" L bkwd and into place in order to -

3 1-2 Touch L heel fwd.

3 Step L next to R.

4 Repeat meas 3 with opp ftwk.

5 Repeat Basic, meas 5.

NOTE: The arms may be swung vigorously down and up during meas 1 & 2 (i.e. twice) at will. The variations and arm movements are not "coordinated" among all the dancers in a line - an "out-break" of arm swinging or variations will just break out here and there from time to time.

Presented by David Henry
Laguna Institute, February 1984

TSOURAPIA
Macedonia, Greece

A regular three-measure dance known throughout Macedonia and especially popular wherever the refugees from Eastern Roumelia have settled in Greece. It is called Shareni Chorape in Jugoslavia, Devetorka in Bulgaria, and is also known as Chromatista Tsourapia and Pardala Tsourapia in Greece. The dance was learned by David Henry from Ioanna Papantoniou, Director of the Lykeion Ton Ellinidon, 1966. The name of the dance means, "stockings."

PRONUNCIATION: Tsou-RAH-pia

RECORD: PFF II

MUSIC: Usually played on zournades or giada with daouli.

RHYTHM: 9/8 meter counted as $\frac{1-2}{1}$ $\frac{3-4}{2}$ $\frac{5-6}{3}$ $\frac{7-8-9}{4}$ (Q,Q,Q,S).

FORMATION: Mixed lines with hands joined in "V" pos.

METER: 9/8

PATTERN

Meas Cts

- | | | |
|---|-----|--|
| 1 | 1-3 | Facing slightly R, step R,L,R in LOD. |
| | 4-& | Bounce on R; step L in LOD. |
| 2 | 1-2 | Step R,L in LOD. |
| | 3 | Leaving L in place, facing ctr, step R sdwd to R so that toes are closer then heels (pigeon-toed). |
| | 4 | Close heels tog (don't move toes and DON'T CLICK). Toes are now apart. |
| 3 | | Repeat meas 2 with opp ftwk and direction. |

Leader may turn and squat for variation during meas 2-3.

Presented by David Henry
Laguna Institute, February 1984

ZONARADHIKOS

Eastern Roumelia/Macedonia, Thrace, Greece

Zonaradhikos is a men's dance from the Greek refugees from Bulgarian Thrace (Eastern Rumelia) who settled in Greek Thrace and Macedonia after the population exchanges in the early 1920's. The name refers to the fact that it is danced with a "belt" hold, Zonári being the word for the cummerbund which was until recently used in place of a belt. The name, therefore, means the same as "Za Pojas" - "by the belt." The dance was learned by David Henry from Petros Hajinas, leade dancer of the Lykeion Ton of Athens, in Athens, 1973.

MUSIC: 2/4 meter with the underlying three beats typical of such Thracian tunes, usually played on gaida (bagpipe), or Zourna (primitive oboe) with daouli (big drum) accompaniament.

RECORD: Folk Things TVDG-33-01 or
Soule Dances of Greeks (LP)

FORMATION: Men's line dance, join in belt hold.

METER: 2/4

PATTERN

Meas Cts

FIG. I: Aide (Come on)

1	1	Facing ctr, step R sdwd to R.
	2	Step L behind R.
2	1	Step R sdwd to R.
	2	Lift L to L, keeping it close to ground.
3	1-2	Repeat meas 2 with opp ftwk and direction.

FIG. II Embros (Forward)

1	1	Facing ctr, step R fwd.
	2	Step L fwd close to R.
2	1	Step R fwd.
	2	Lift L bkwd.
3	1	Step L fwd.
	2	Jump on both ft in place with ft about 6" apart.
4	1	Jump on both ft in place with ft tog.
	2	Step L bkwd.
5	1	Step R bkwd.
	2	Lift L fwd somewhat to the L.
6	1-2	Repeat meas 5 with opp ftwk.

FIG. III: Dhexia (to the right)

1	1	Facing slightly twd RLOD, step R fwd.
	2	Step L fwd.
2	1	Step R fwd.
	2	Lift L bkwd.
3	1	Step L fwd
	&	Step R fwd close to L.
	2	Step L fwd.
4-6		Repeat Fig. I, meas 1-3, except face ctr. (R to R; L behind; R to R; lift L; rpt w/ opp ftwk & dir)

FIG. IV: Kentron (center)

- 1 1 Facing slightly twd RLOD, step L sdwd to L (i.e., center).
- 2 2 Step R sdwd to L, close to L
- 2 1 Step L sdwd to L.
- 2 2 Hopping on L, bring R up sharply to about 6" from ground.
- 3-4 Repeat meas 1-2 with opp ftwk and direction (i.e., away from ctr).

FIG. V: Kato (down)

- 1 & Facing ctr again, brush R fwd.
- 1 1 Leap R fwd.
- & Touch L toe about 12" behind and to L of R heel.
- 2 2 Kneel on L knee about 4" behind and to L of R heel with wt evenly distributed between the L toe and knee - keep torso straight.
- & Lift R sharply.
- 2 1 Stamp R, without wt.
- & Lift R sharply.
- 2 2 Stamp R withotu wt.
- & Lift R sharlply
- 3 1 Lift on R taking wt on R.
- & Hop on R rising again to standing pos
- 2 2 Step L sdwd to L.

FIG. VI: Dhexia Kai Kato (to the R and down)

- 1-3 Intro: Repeat Fig. III, meas 1-3 (RLR fwd; lift L bwd; L,close,L fwd)
- 1 1 Step R sdwd to R (now facing ctr).
- 2 2 Step L behind R.
- 2 1 Step R sdwd to R.
- 2 2 Leap L sdwd to L in crouching pos--torso high
- 3 1 Stamp R across L.
- 2 2 Hold.
- 4 1 Stamp R across L.
- 2 2 Hold. Rising to standing pos, face slightly twd RLOD.
- 5 1 Step R fwd.
- & Step L fwd close to R.
- 2 2 Step R fwd.
- 6 1-2 Repeat meas 5 with opp ftwk.

NOTE: During repeats of this fig, the Intro is omitted

NOTE: Although this is a men's dance, the young women of the Lykeion here in Athens and of folk dance groups in the States like to do this dance, even the "squat" steps. This is not so in appropriate as it may, to some, appear, inasmuch as women do squatting figures in some of the Eastern Rumelian dances. I leave the decision "to dance or not to dance" to the discretion and agility of the dancer (not all men will want to do Figs V & VI). I have added names of the steps so that they may be called. The leader may want to confine him/herself to Figs I-IV, or to make up a routine to fit the music. Each figure may be done as often as the leader wishes. The "DH" of Zonaradhikos and Dhexia is pronounced as the "TH" in the English work "that" (not as in "think").

Presented by David Henry
Laguna Institute, February 1984

✓
BARČO, OJ BARICA
Croatia, Yugoslavia

The dance is from Međimurje, a northern Croatian region bordering on Hungary. In 1981, Nancy Ruyter filmed this version, from Gorican near Čakovec, at the Zagreb Smotra Folklora (folk festival). Slightly different versions are in: Bruno Ravnika, Kinetografija (Ljubljana, 1980); and the 1972 Aman Dance Institute syllabus.

RECORD: Festival Records FR-EP-113. The rendition on Aman 102 is too fast.

FORMATION: Cpls in closed circle with W on M's L and hands joined in "W" pos.

When W does separate turn, her hands are on hips, fingers fwd. In same meas, after M claps, his hands are on hips with fingers fwd.

When M and W turn tog, W's hands are on M's shldr; M's R hand is on W's waist; his L hand holds her R upper arm.

METER: 8/8

PATTERN

Meas.

PART A:

- 1 In closed circle, moving to L (RLOD), step L,R,L (cts 1,2,3); facing ctr, close R to L (ct 4); hold (ct 5); stamp L,R (cts 6-7); hold (ct 8).
- 2 Repeat meas 1 with same ftwk and direction; end with ptrs facing.

PART B:

Partners facing and staying on edge of circle:

- 3 W- Turn CW one full turn on cts 2-4, doing the following:
Brush R fwd (ct 1); step R bkwd (ct 2); step L,R (cts 3-4); hold (ct 5); stamp L,R (cts 6-7); hold (ct 8).
- M- Facing woman, watching her, and in a spirited manner:
Touch R heel fwd as hands clap (ct 1); close R to L (ct 2); hold (cts 3-5); stamp L,R (cts 6-7); hold (ct 8).

PART C:

Ptrs in closed position do one full turn CW on cts 1-4 as follows:

- 4 Moving fwd in CW circle, step L,R,L,R (cts 1-4); hold (ct 5); stamp L,R (cts 6-7); hold (ct 8).
- 5-6 Repeat Parts B-C. On the 2 stamps at the end of the second Part C, return to closed circle to begin dance again.

Presented by Nancy Ruyter
Laguna Institute, February 1984

BITOLJKA
Serbia, Yugoslavia

This dance is one example of the "ballroom kolos" that began to appear at urban balls in Croatia and Serbia from as early as the 1840's. Such dances were composed and performed as expressions of South Slav cultural identity and nationalist sentiment. They combined South Slav folk dance motifs with aspects of currently popular ballroom dances. BITOLJKA was named after the Macedonian town of Bitola and commemorated Serbia's acquisition of northern and central Macedonia from the Turks as a result of the Balkan Wars (1912-13).

Nancy Ruyter learned this dance at the Aman 4th Annual Dance Institute (1973). Written sources include the syllabus for that institute; Ljubica C. and Danica C. Janković, Narodne Igre I (Belgrade, 1934); and Bruno Ravnika, Kinetografija (Ljubljana, 1980).

RECORD: Aman LP-104.

FORMATION: Cpls in closed circle; W on M's L; hands joined in "W" pos.

METER: 4/4

PATTERN

Meas.

CHORUS

In closed circle formation; begins dance, and repeated between figs.

- 1 Step R to R (ct 1); lift on R (ct 2); step L across R (ct 3); lift on L (ct 4).
- 2 Step R to R (ct 1); close L to R (ct 2); step R (ct 3); lift on R (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.

FIGURE I

Ptnrs face and join hands with each other in "W" pos.

- 1 Moving CCW around each other, step R (ct 1); step L slightly across R (ct 2); step R (ct 3); close L to R without taking weight (ct 4).
- 2-4 Repeat meas 1, 3 more times with opp ftwk and direction (4 in all). At end, open up to form circle for Chorus.

FIGURE II

Ptnrs face and join hands with each other in "W" pos.

- 1-2 Moving CCW around each other, 7 steps to R (R,L,R,etc.) (cts 1,2,3,4;1,2,3); lift on R (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk and direction. At end, open up to form circle for Chorus.

FIGURE III

Ptnrs face and join hands with each other in "V" pos.

- 1 Moving slightly CCW around each other, hop L (ct 1); step R (ct 2); step L slightly across R (ct 3); step R (ct 4); hop R (ct 5).
- 2-4 Repeat meas 1, 3 more times with opp ftwk and direction (4 in all). At end, open up to form circle for Chorus.

Presented by Nancy Ruyter
Laguna Institute, February 1984

DNOLUČKA TRUSKA
Bosnia, Yugoslavia

This dance is done by the Croatian inhabitants of the Jajce area. It was learned by Nancy Ruyter at the 1981 Summer School of Folklore in Pumat, Yugoslavia. Other sources consulted were: Jelena Dopuđa, Narodne igre--plesovi iz Bosne (Zagreb, 1969) and "Narodne igre s područja Jajca," Bilten Instituta za proučavanje folklora (Sarajevo, 1955); Branka Koturović and Aleksandar Marinković, Narodne igre Jugoslavije (Belgrade, 1982); and Bruno Ravnikar, Kinetografija (Ljubljana, 1980).

RECORD: Record or tape accompanying the Koturović and Marinković work cited above is rather slow.

FORMATION: Mixed closed circle with hands joined in "V" pos.

In individual figures, M clasp hands behind back; W have wrists at waist.

Trios are composed of one M with a W on each side of him. Inside hands are joined in "W" pos; W outside wrists are at waist.

NOTE: Dance will be described starting to L, but it may also be done starting to R.

METER: 2/4

PATTERN

Meas.

BASIC:

All steps are done flatfooted and with a vertical bounce. Each ct "2" is accented with a heavy landing and slight knee bend.

- 1 Step L,R,L (cts 1,&,2).
- 2 Step R,L,R (cts 1,&,2).

This step may be done as follows:

1. Moving equally (and very slightly) to L and R.
2. First meas moving L; second meas in place.
3. Turning 1/8 to L on first meas and 1/8 to R on second.
4. Facing 1/8 L and moving fwd on first meas and back on second.

FIGURES:

All figures are done with the basic pattern adapted to traveling or turning. The dancers not engaged in a figure continue to do the basic pattern, maintaining the original circle.

A. Individual Figures

1. One M crosses circle to a W on the other side, stamps his ft twice in front of her, and backs up to his original place.
2. Two M or two W or a M and W move toward each other from opp sides of the circle and then back up to original places.
3. Two M or two W move toward each other from opp sides of the circle, pass, and return to each other's places.

B. Figures for Trios

The M signals the fwd or back movement with 3 stamps before starting. When moving fwd, all face fwd; when moving back to place, M backs up while W turn 1/2 to face M and move fwd.

1. Trio moves into ctr and then back to orig place.
2. Same as #1, except that M turns both W inward one turn under his arms before returning to place.
3. Trio moves fwd to other side, greets a trio there, and then returns to orig place.
4. Same as #3, except that the greeted trio follows the first trio out to ctr from which they both return to their orig places.

Presented by Nancy Ruyter
Laguna Institute, February 1984

HORO FROM DRAGALEVTSI
Sofia District, Bulgaria

In summer 1975, Nancy Ruyter filmed this dance on the grounds of the Dragalevtsi monastery. The dancers were a group of middle-aged former Dragalevtsi residents having a picnic on St. Mary's Day (Marijaden).

RECORD: "Kraj Dunavsko" on Bulgarian Folk Dances (Folkraft LP 26); or any upbeat 2/4, such as Serbian U gest music.

FORMATION: Mixed open circle with hands joined in "V" pos.

METER: 2/4

PATTERN

Meas.

BASIC:

Face ctr except on meas 1, ct 2 &, and meas 2, ct 1, when the body turns slightly to R while moving to R and slightly to L while moving to L.

- 1 Step R to R (ct 1); step L across R (ct 2); close R to L (ct &).
- 2 Step L across R (ct 1); step R behind L (ct 2).
- 3 Hop on R (ct uh); step L behind R (ct 1); step R across L (ct 2).
- 4 Hop on R (ct uh); step L across R (ct 1); step L behind R (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

VARIATIONS:

- A. Small hops on weighted ft may be done on the "uh" before ct 1 and ct 2 of meas 1.
- B. The small hops that precede ct 1 of meas 3-4 may be accented differently so that they occur on the ct rather than before it; as follows:

- 3 Hop on R (ct 1); step L behind R (ct &); step R across L (ct 2).
- 4 Hop on R (ct 1); step L across R (ct &); step L behind R (ct 2).

- C. When the spirit moved him, one M put hops before each step (except for the "close" on "&" after meas 1, ct 2) when he traveled to the R. At the same time, he zig-zagged with his hips and legs as follows: When he hopped on the L to land on the R, he slid a bit on the L twd the R; and then, as he hopped on the R to land on the L, he slid on the R twd the L.

Presented by Nancy Ruyter
Laguna Institute, February 1984

KACERAC

Serbia, Yugoslavia

The dance comes from Šumadija (central Serbia) and western Serbia. Various versions have been taught at California folk dance institutes since at least 1958 and are described in numerous syllabuses. Nancy Ruyter learned this arrangement from Barry Glass in an Aman course in the early 1970's. Yugoslav sources include Branka Koturović and Aleksandar Marinković, Narodne igre Jugoslavije (Belgrade, 1982); and Bruno Ravnika, Kinetografija (Ljubljana, 1980).

RECORD: Aman: Songs and Dances of Yugoslavia (Folkraft LP-34).

FORMATION: Mixed open circle either with hands joined in "v" pos or in "escort" position.

METER: 2/4 *Counted correctly 1+2+ not 1+2* PATTERNS

Meas. 2 (~~4~~ meas introduction)

I. HEEL PIVOTS

Facing center.

1. With weight on balls of ft, pivot both heels to R as they lift slightly off the ground and lower in the new position (ct 1); repeat to L (ct 2).
- 2 Step R to R (ct 1); step L across R (ct &); close R to L with heels pivoting slightly to R as they lower (ct 2).
- 3-16 Repeat meas 1-2, 7 more times alternating ftwk and direction (8 in all).

II. TRAVELING R AND L

- 1 Facing slightly R and moving to R (in LOD), ~~lift and lower L heel while touching R ball of ft to floor (ct 1/2)~~; step R *on ball* (ct &); step L across R *flat* (ct 2).
- 2-3 Repeat meas 1, 2 more times (3 in all).
- 4 3 small steps in place (R,L,R) to face ctr (cts 1,&,@).
- 5-16 Repeat meas 1-4, 3 more times alternating ftwk and direction (4 in all).

III. HEEL PIVOTS WITH DOUBLE BOUNCE

- 1-16 Repeat Pattern I with a double bounce of heels as they pivot to R and L on 1st meas of pattern, thus:
 - 1 Heels pivot to R while moving up (~~ct 1/2~~) and down (ct 1); heels remain in that position and again ~~move up (ct 1/2)~~ and down (ct &); repeat to L (cts ~~1,2,1,&~~). *bounce*
 - 2 Same as in Pattern I.

IV. TRAVELING R AND L

- 1-16 Repeat Pattern II.

V. HEEL PIVOTS WITH ADDITIONAL DOUBLE BOUNCE

- 1-16 Repeat Pattern III adding double bounce to end of meas 2, 4, 6, 8 (cts ~~1,2,1,&~~, 2, ~~1,2,1,&~~, &)

VI. TRAVELING FWD AND BACK

- 1 Moving twd ctr of circle, step on R ball (ct ¹/₂) and L full foot (ct ¹/₂); repeat (cts &, 2).
- 2-3 Repeat meas 1, 2 more times (3 in all). At end of third time, close R to L with heels up (ct &).
- 4 Bounce heels down, (~~up~~) down, (~~up~~) down, with "downs" on cts 1, &, 2.
- 5-8 Repeat meas 1-4 with same ftwk, but moving bkwd away from ctr of circle.
- 9-16 Repeat meas 1-8.

VII. SLOW SIDE TO SIDE

- 1 Facing ctr, step on R ball to R (ct 1); step on L ball behind R (ct 2).
- 2 Close R to L turning slightly to L and lowering heels (ct 1); hold (ct 2).
- 3-16 Repeat meas 1-2, 7 more times alternating ftwk and direction (8 in all).

VIII. SMALL GRAPEVINE *in correct notation*

- 1 Moving slightly to R, step on R ball in front of L (ct ¹/₂); step L behind R (ct ¹/₂); step on R ball behind L (ct ¹/₂); step L across R (ct ¹/₂).
- 2-3 Repeat meas 1, 2 more times (3 in all). At end of third time, close R to L with heels up (ct &).
- 4 Bounce heels down, (up) down, (up) down, with "downs" on cts 1, &, 2.
- 5-16 Repeat meas 1-4, 3 more times alternating ftwk and direction (4 in all).

IX. SCISSORS AND BOUNCES

- 1 Without ft leaving floor, small jump-like lift off both ft (ct ¹/₂); land on L full ft as R toe slides straight fwd with R heel twisting fwd (ct ¹/₂); repeat with opp ftwk (cts &, 2); close R to L with heels up (ct &).
- 2 Bounce ^{2x on} heels down, (~~up~~) down, (~~up~~) down, with "downs" on cts 1, &, 2.
- 3-16 Repeat meas 1-2, 7 more times alternating ftwk (8 in all).

X. SMALL GRAPEVINE AND ENDING

- 1-14 Repeat meas 1-14 of Pattern VIII, ending meas 14 with both ft tog.

(retard)

- 15 Step L fwd rising on ball (ct 1); close R ball to L (ct 2).
- 16 Lower heels to floor (cts 1, 2).

Presented by Nancy Ruyter
Laguna Institute, February 1984

✓
SARANO
Bosnia, Yugoslavia

This dance is done by the Serbian inhabitants of the Sarajevo area. It was learned by Nancy Ruyter at the 1981 Summer School of Folklore in Punat, Yugoslavia. Other sources consulted were: Jelena Dopuđa, Narodne igre Bosne i Hercegovine (Sarajevo, 1950); Branka Koturović and Aleksandar Marinković, Narodne igre Jugoslavije (Belgrade, 1982); and Bruno Ravnika, Kinetografija (Ljubljana, 1980). The dance is also known as Nebesko Kolo.

RECORD: Record or tape accompanying the Koturović and Marinković work cited above. Unfortunately, this rendition lacks the necessary repeat of the first theme.

FORMATION: Mixed closed or open circle with hands joined in "V" pos.

METER: 2/4

PATTERN

Meas.

BASIC:

- 1 Facing slightly R of ctr and moving in LOD, step R to R (ct 1); step L across R (ct 2).
- 2 Step R to R (ct 1); close L to R (ct 2).
- 3-8 Repeat meas 1-2, 3 more times alternating ftwk and direction (4 in all). Move R,L,R,L.
- 9 Step R to R (ct 1); close L to R (ct 2). Body is turning to face slightly L of ctr.
- 10-12 Repeat meas 9, 3 more times alternating ftwk and direction (4 in all). (Step-close R,L,R,L.)
- 13-15 Do 6 running steps in place, beg R.
NOTE: When landing on R ft, body twists to L, and L ft draws twd R on floor or lifts slightly behind it. When landing on L, reverse direction.
- 16 Facing ctr, jump on both ft in place (ct 1); hold (ct 2).

VARIATIONS:

- A. In meas 1-8, replace "close L to R" with: lift L slightly across R. Reverse ftwk for "close R to L."
- B. To Var. A, add a hop on weighted leg, thus: replace "close L to R" with: hop on R as L lifts slightly across R. Reverse ftwk for "close R to L."
- C. In meas 13-15, do twisting jumps on both ft instead of twisting runs on alternate ft. Twists will still alternate: L,R, etc.

Presented by Nancy Ruyter
Laguna Institute, February 1984

ŠTIRI SNEHE SO SE SPOMINALE

Croatia, Yugoslavia

This dance is from Međimurje, a Croatian region bordering on Hungary. In 1982, Nancy Ruyter filmed it, as performed by a group from Donja Dubrava near Čakovec, at the Zagreb Smotra Folklora (folk festival).

RECORD: Festival Records FR-EP-113; also on Lindo; Homo u kolo (Jugoton LSY 61340) with different tempo and arrangement.

FORMATION: Cpls in closed circle; W on M's L; hands joined in "W" pos.

METER: 2/4

PATTERN

Meas.

PART I

- 1 Moving to L (RLOD), step L (ct 1); step R across L (ct 2).
- 2 Facing ctr, step L (ct 1); lift R slightly across L (ct 2).
- 3 Step R (ct 1); lift L slightly across R (ct 2).
- 4 Moving to L (RLOD), step L (ct 1); step R across L (ct 2).
- 5 Facing ctr, step L (ct 1); lift R slightly across L (ct 2).
- 6 Close R to L (ct 1); hold (ct 2).

PART II

W

- 1 Step R, clapping hands, and pivot on R to execute 1 full CW turn (ct 1); close L to R, placing hands on hips with fingers fwd-- thus ending the turn and again facing ctr (ct 2).
- 2 Hold (cts 1,2).

M

- 1 Facing W, and in a spirited manner, stamp L and clap hands (ct 1); hold (ct 2).
- 2 Face ctr by closing L to R, placing hands on hips with fingers fwd (ct 1); hold (ct 2).

Both (again in closed circle with hands joined in "W" pos.

- 3 Moving to L (RLOD), step L (ct 1); step R across L (ct 2).
- 4 Facing ctr, step L (ct 1); lift R slightly across L (ct 2).
- 5 Step R (ct 1); lift L slightly across R (ct 2).
- 6 Close L to R (ct 1); hold (ct 2).

PART III

- 1-4 Repeat meas 3-6 of Part II.

PART IV

- 1-6 Repeat all of Part II.

Presented by Nancy Ruyter
Laguna Institute, February 1984