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Laguna Institute
Feb. 15-16, 1985

DICK CRUM

Dick Crum is a well known Balkan dance authority. He has been interested in Balkan dance since 1951 and has made numerous trips to those countries studying and researching materials. He also was one of the first to introduce Balkan dance in the United States, and has taught at many camps, groups, institutes, and colleges throughout the United States and Canada.

YVES MOREAU - A short biography

YVES MOREAU lives in Montreal, Quebec, and is recognized as one of North America's foremost exponents of Bulgarian dance and folklore. He lived in Bulgaria for two years (1969-70) and travels there regularly since 1966 to research dances and record music in all regions of the country. He has lectured and conducted workshops throughout Canada, the United States, Western Europe, Mexico, Japan, Taiwan, Hong Kong, Australia and New Zealand. He has been a featured teacher at all the major folk dance Camps and Festivals in North America: UOP Folk Dance Camp Stockton, San Diego, Mendocino, Maine Camp, Kolo Festival etc.

Yves has choreographed suites for several performing groups such as the Duquesne University Tamburitzans and currently directs the Montreal-based group, LES GENS DE MON PAYS, which has toured North America, France, Greece, and Bulgaria since 1972. Their repertoire consists of Bulgarian and French-Canadian material. Yves often teaches dances from his native Quebec as well as dances from Brittany (France).

Since 1975, Yves has been on the staff of the Canadian Folk Arts Council, both as contributor-editor to "Troubadour" Magazine and now as special projects coordinator. In 1980 he was awarded the "Kiril & Methodi" (St. Cyril & Methodi) Order (1st degree) by the Bulgarian State for his work in the past 15 years popularizing Bulgarian folklore throughout North America. Yves was the first Canadian and one of the few non-Bulgarians to receive this medal, Bulgaria's highest decoration in the cultural field.

In 1970 he produced the first Bulgarian LP for folk dancing purposes (BHA 734) in conjunction with BALKANTON, the state record enterprise. He has also recorded many village orchestras which appeared on the Worldtone label. An anthology of Bulgarian village music is due to be released in 1985. Among Yves most popular dances are: Vlaško Horo, Sitna Zborenka, Sandansko Horo, Dospatsko Horo, Gjuševska Račenica, Dobrudžanska Râka and La Bastringue.

BALUN

Croatia (Yugoslavia)

Balun (BAH'-loon or bah-LOON', from the Italian ballone, a form of the word ballo, "dance") is the most popular traditional dance in Istria, the lobe-shaped peninsula at the north end of the Adriatic Sea. Istria is part of the republic of Croatia in Yugoslavia. Though Balun is much less popular than it was a few generations ago, it can still be seen in Istrian villages on festive occasions, and it is very often performed at regional and national folk festivals. In Istria itself, each village has its own local variants. The version described here is based on the form done in Labin, and a few figures are included from other locales.

The older musical accompaniment was the local bagpipe (mih) or reed instruments called sopile or roženice. "Mouth-music", called tararankanje was also widespread when instruments were not available; the dance tune was sung with nonsense syllables such as "ta-ra-ra-ran" or "tin-tini-tin", now and then interspersed with rhymed couplets. Nowadays, newer instruments such as the accordion are used, sometimes together with one of the older instruments (e.g., the recording listed below).

Recording: Festival Records KF-EP-113-B2, "Balun"

Meter: 2/4

Formation: Couples facing center of circle, partners side by side with W on M's right. Man's L hand is on his L hip, his R arm is around the back of W's waist. Her L hand is on his R shoulder, her R hand on her hip. (This is the "basic position", often used in the Shuffling figure and the Promenade; other positions will be described below where appropriate.)

Measure

Pattern

Note: Footwork is the same for M and W except where otherwise stated.

Figure 1 - Shuffling ("scissors") steps

- 1 Tiny leap in place onto Rft, extending Lft forward low (1); tiny leap in place onto Lft, extending Rft forward low (&); repeat mov'ts of cts 1.& (2,&).
- 2 Stamp in place onto Rft, extending Lft forward low (1); stamp in place onto Lft (not as strongly as with Rft in ct 1), extending Rft forward low (2).

This figure, called prebirat (preh-bee-RAHT'), is the most common step in the dance.

Figure 2 - Buzz turn

Partners take R-side-to-R-side position; M's L hand grasps W's R upper arm, his R hand is on her L shoulder-blade; she grasps his upper arms with her hands. In this position they buzz clockwise; occasionally this buzz is done counterclockwise.

- 1 Stamp onto Rft, bending R knee (1&); step on L toe, rising slightly (ah-); repeat mov'ts of 1& ah- (2& ah-).

The buzz, called valcàt (vahl-TSAHT'), is done for as long as the M wishes before going on to another figure.

Figure 3 - Promenade

Partners open out and face counterclockwise around the circle (M inside, W outside), taking either the "basic position" described under "Formation" or simply joining inside hands low, with outside hands on own hips.

The Promenade, Setat (SHEH'-taht), is a simple walking mov't, one step per beat, usually starting with Rft. Sometimes a light "jiggle" or "bounce" is added to each step.

Figure 4 - Pivot

Partners face, M's R hand grasps W's L arm above elbow, his L hand grasps her R arm the same way. Her hold is the same as described for M, but her arms are inside his. W begins this figure with Lft. (The Pivot usually follows the Promenade, in which case she does a R-L, RLR on the last 2 meas of the Promenade to prepare for the Pivot.)

- 1 M steps fwd with Rft, simultaneously pivoting 180° clockwise as W steps backward on Lft and pivots with him (1);
M steps backward on Lft as W steps fwd on Rft, continuing pivot.

This figure, known as virtèt (vrr-TET'), is done for as long as M wishes.

The preceding are the basic figures of Balun. Below are some additional figures, all variants of the Shuffling figure, found in various places in Istria.

Figure 5 - Shuffle with forward stamp

Done in "basic position" or: Partners face, join R hands at about chest height, other hand on own hip. Their position relative to the center of the circle is irrelevant.

- 1 Same footwork as meas 1 of Figure 1.
- 2 Stamp strongly fwd onto Rft, with Lft raised a bit off the floor behind (1); stamp onto Lft behind, stiffening R knee and extending Rft forward (2).

Figure 6 - Woman turns

Done in face-to-face position with R hands joined.

- 1 Same footwork as meas 1 of Figure 1.
- 2 As M does meas 2 of Figure 5, W makes one full turn R (CW) under their joined hands, stamping onto Rft and pivoting in place on ct 1, then stamping onto Lft as she again faces partner on ct 2.

Figure 7 - Up onto heels

Same choice of positions as under Figure 5.

- 1 Same footwork as meas 1, cts 1&2, of Figure 1, then on last "&" step fwd up onto L heel.
- 2 Step fwd up onto R heel beside Lft (1); slide sharply back on Lft, crossing Rft over Lft in air sharply (2).

Figure 8 - Couple turn counterclockwise

Done in face-to-face position with R hands joined.

- 1 Side step R with Rft (1); close Lft to Rft (&); side step R with Rft (2); close Lft to Rft (&).
- 2 Side step R with Rft (1); hop on Rft, sharply crossing Lft over Rft in air (&); step Lft in place (2); hop on Lft, sharply crossing Rft over Lft in air (&).

Couple revolves counterclockwise with this step, done for as long as M wishes.

Figure 9 - Stamps

Same choice of positions as under Figure 5.

- 1 Same footwork as meas 1 of Figure 1.
- 2 Stamp onto Rft, raising Lft high in back (1); stamp onto Lft beside Rft, extending Rft low fwd in air (2).

Figure 10 - Single or double crosses

Same choice of positions as under Figure 5.

- 1 Same footwork as meas 1 of Figure 1.
- 2 Tiny leap in place onto Rft, extending Lft forward low
OR crossing Lft low in front of Rft (1); tiny leap in
place onto Lft, crossing Rft low in front of Lft (2).

Presented by Dick Crum

Laguna Institute
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BUNJEVAČKO-MOMAČKO KOLO

Bačka (Yugoslavia)

The Bunjevci (BOON'-yef-tsee) are an ethnic group living in the Bačka district of Vojvodina, northeast Yugoslavia. Their ancestors migrated to the area (then part of Hungary) in the 17th century from Turkish-occupied Hercegovina and Dalmatia. Through the intervening years the Bunjevci have maintained a distinct sense of identity vis-à-vis the Serbs, Hungarians and other ethnic groups among whom they live.

While they do the same regional dances as the other inhabitants of Bačka, they also have several dances exclusively their own. One of these is a trio dance they call Momačko kolo (MOH'-motch-koh), meaning "Lad's dance". Sometimes the adjective Bunjevačko (BOON'-yeh-votch-koh) is added to this and other dance names to point up the dance's ethnic origin. The name "Lad's dance", according to natives, emphasizes the role of the lone man in the trio; he is expected to lead his two female partners through various graceful figures, all the while lacing his footwork with rapid-fire heel-clicks, tiny kicks and stamps accompanied by the furious jingling of his spurs. In the words of a popular Bunjevac song:

"Kolo igra, svaki mu se divi,
nek' se znade, da Bunjevac živi!"

("He dances the kolo -- all admire him;
Let it be known that the Bunjevac lives!")

Momačko kolo is reported to have died out in the 19th century and to have been revived in the 1930's through the efforts of a group of Bunjevac dance enthusiasts. In its formation and figures it has much in common with other trio dances of northeast Yugoslavia such as Logovac, Jabučice and Cupanica.

Recordings: Domestic: Folk Dancer MH 45-3022A; Aman LP 102; Kolo Festival KF 801; DUTAM LP 3001. Imported: Jugoton LSY 63035; Jugoton LSY 61501.

Meter: 2/4

STEPS USED

There are two basic steps used throughout the dance by the women. The men can also do these basic steps, but generally embellish them with tiny kicks and heel-clicks. Also, the men have an endless variety of special step patterns (see "Men's Steps" below) which the women never do. In the old Bunjevac costume, women wore ankle-length full silk skirts and low-heeled half-slippers. Men wore fitted pants and boots with spurs. The footwear had inevitable influence on traditional styling (see "Note on styling" below).

WOMEN'S STEPS:

Step 1 - Step-step-step-bounce

Done in place or right and left, forward or back, turning, etc., depending on the particular figure being performed. Described here as in place.

- Meas 1 Step Rft in place (1); step Lft in place (&); step Rft in place (2); bounce (slight hop) on Rft in place (&).
2 Reverse footwork of meas 1.

Note on styling: Step 1 is done on the balls of the feet. There is a very slight, even "bobbing" or "bouncing" movement on all counts; in particular, the bounce or slight hop on Rft on the last count "&" is no higher than the others. In other words, this is not a "step-step-step-hop" Schottische pattern!

Step 2 - Sink-hops

- Meas 1 Before beat, rise on ball of Lft, then on the beat "sink" onto Rft, relaxing knee gradually (ah-1); rise "at the last minute" on Rft before next beat and then, on the beat, "sink" onto Lft, relaxing knee gradually (ah-2); rise "at the last minute" on Lft (ah-).

MEN'S STEPS:

Step 1 - Step-step-step-bounce

Same as women's Step 1, including styling; however, the M usually embellishes this step with added heel-clicks and/or kicks, creating variations such as the following:

Men's Variation 1A - Step 1 with heel-click at end

- Meas 1 Step Rft in place (1); step Lft in place (&); step Rft in place (2); bounce (slight hop) on Rft in place, clicking L heel to R heel (&).
2 Reverse footwork of meas 1 of this variation.

Men's Variation 1B - Step 1 moving sideward with heel-clicks

- Meas 1 Step Rft sideward slightly R (1); close Lft to Rft, clicking L heel to R heel and taking weight on Lft (&); repeat mov'ts of counts 1&, but don't take weight on Lft on count "&" (2&).
2 Reverse footwork of meas 1 of this variation.

Men's Variation 1C - Step 1 with kicks

- Meas 1 Step Rft in place or sideward slightly R (1); step Lft in place or close Lft to Rft, taking weight on

Lft, with or without heel-click (&); step Rft in place or sideward slightly R, bringing Lft slightly forward (2); bounce (slight hop) on Rft in place, kicking Lft back across Rft and immediately slightly forward again (&).

2 Reverse footwork of meas 1 of this variation.

Step 2 - Sink-hops

Same as women's Step 2, including styling; however, the M usually embellishes this step with added heel-clicks and/or kicks, creating variations such as the following:

Men's Variation 2A - Sink-hops with heel-clicks

Meas 1 Before beat, rise on ball of Lft, then on the beat "sink" onto Rft, relaxing knee gradually (ah-1); rise "at the last minute" on Rft before next beat, clicking L heel to R heel, and then, on the beat, "sink" onto Lft, relaxing knee gradually (ah-2); rise "at the last minute" on Lft, clicking R heel to L heel (ah-).

Men's Variation 2B - Sink-hops with kicks

Meas 1 Same as under Variation 2A, but with across-and-back kicks instead of heel-clicks; these kicks are the same as described in Variation 1C.

Note: Sometimes M does Variations 2A and 2B as even step-bounces, i.e., without the delayed "sinking" movement.

Step 3 - "Apart-clicks" and stamps

Meas 1 Jump up and land on both feet apart (about 6")(1); low jump in air, clicking heels together (&); repeat mov'ts of meas 1& (2&).
2 Stamp onto Rft in place (1); stamp onto Lft in place (&); stamp onto Rft in place (2); tap Lft (without weight) beside Rft (&).

Step 4 - "Stamp-cross" figure

Meas 1 With slight hitch-hop on Lft, stamp full Rft slightly forward-right (diagonal) without taking weight on Rft (1); hop on Lft in place, swinging Rft across in front of Lft, low (&); hop on Lft in place, swinging Rft out to R side (not far!)(2); strike Rft against inside of L calf (&).
2 Hop on Lft in place, kicking Rft slightly fwd ("12 o'clock" position) to begin a small semicircular arc to R side(1); hop again on Lft, as Rft continues through "1, 2, 3, 4, 5 o'clock" positions, tracing arc (&);

hop again on Lft, as Rft ends up in "6 o'clock" position (in air behind Lft)(2); step on Rft behind Lft (&).
3-4 Reverse mov'ts of meas 1-2.

Step 5 - Single clicks

Meas 1 Step Rft in place (1); click Lft to Rft (&); step Lft in place (2); click Rft to Lft (&).

Step 6 - Double clicks

Meas 1 Click Rft to Lft in place, taking weight on Rft (1);
click Lft to Rft in place, taking weight on Lft (&);
click Rft to Lft in place, taking weight on Rft (2);
click Lft to Rft in place, weight remains on Rft (&).
Meas 2 Reverse mov'ts of meas 1.

Step 7 - Single plus double clicks

Meas 1 Same as meas 1 of Step 5, "Single clicks".
Meas 2 Same as meas 1 of Step 6, "Double clicks".
Meas 3 Reverse mov'ts of meas 1 of Step 5, "Single clicks".
Meas 4 Same as meas 2 of Step 6, "Double clicks".

THE FIGURES

Formation: One man with hands around waists of two women, one on either side of him. Women rest inside hands on his shoulders. He holds women's outside hands behind their backs or at their hips. Trios stand facing into a circle.

Figure 1 - Moving in basic formation

Trio dances in place, forward, backward or sideward, according to the whim of the M. Usually, but not necessarily, done with Step 1.

Figure 2 - Pivot turn

With M acting as pivot point, trio turns in place either clockwise or counterclockwise. Amount of turn is not limited. Trio may turn in one direction and then reverse. Usually, but not necessarily, done with Step 1.

Figure 3 - Changeover

Women change places, passing across in front of M: L-hand W passes on the inside (i.e. closest to M), R-hand W passes on the outside. Usually done with Step 2 (4 sink-hops to arrive in opposite W's position). M has the following options: (1) immediately change the women back to their original positions (on the return, each W takes the opposite path from the one she took

crossing over); (2) dance in place for a brief time (e.g., 2 meas) and send women back to their original positions; (3) not change them back at all, but continue on to other figures.

This figure is usually, but not necessarily, done during the third melodic theme (music "C").

Figure 4 -- Women's outward twirls

M gives a strong pull to the women's outside hands which he is holding, immediately releases hold, and the women each do one full twirl outward (i.e., away from M) in place. These turns are done in 1 "step-step-step-bounce" or 2 "sink-hops".

Figure 5 - Couple turn

M releases hold of L-hand W, and joins with R-hand W as follows: R shoulder to R shoulder, his R hand holding her L hand at her L hip, his L hand at the small of his back, her R hand on his L shoulder. They turn in place, using Step 1, for as long as the M wishes. Then he releases hold of R-hand W, joins L-hand W in reverse position to that described for R-hand W, and turns with her as long as he wishes. In both cases, the "un-danced with" W simply does Step 1 in place with hands on hips.

This figure is usually, but not necessarily, done with Step 1.

Figure 6 - Man's show-off and forward-and-back

At a convenient point (usually the tail-end of a musical theme), M releases hold of both women, steps forward and makes a half-turn (either direction) to face them (women have hands on own hips, M holds both his hands at small of back). In this "triangle" position, M does any of the complex men's steps he wishes, while women mark time in place with either Step 1 or Step 2.

When he has finished "showing off", he may punctuate his last step with an accent or give a visual signal, and then back up (toward center) with one Step 1, then advance (away from center) with one Step 1, repeating this back-forward sequence as many times as he wishes; while he does this, both women continue to face him and "maintain the triangle", i.e., move fwd toward center as he backs toward center, then back away from center as he advances, etc. Whenever M wishes to finish this figure, he covers extra ground on his advance, catches up with women and does a half-turn to resume basic position with them.

-Presented by Dick Crum

CORĂGHEASCA

(Romania)

Corăgheasca (co-rug-YAHS'-kah, from a dialect form of the word corabie, meaning "ship") is a dance name found in many places in Moldavia (eastern Romania). Dances bearing this name differ widely in their steps and music. The version described here is from Bacău county, and was originally danced by men only.

Recording: Folkraft LP 33, Corăgheasca.

Meter: 2/4

Formation: Dancers (originally M only) in an open circle or line, arms on shoulders.

Meas

PATTERN

Variation 1 - Basic step with 2 stamps

- 1 Facing very slightly L of ctr, hop on Rft (1); still facing slightly L, step Lft behind Rft (&); pause (2); turning to face ctr, step Rft to R (&).
- 2 Turning to face slightly R of ctr, step Lft fwd in LOD, leading with L heel (1); close Rft up to Lft (&); stamp onto Lft fwd in LOD (2); pause, or, as some native dancers occasionally do, scuff R heel fwd (&).
- 3 Facing ctr, stamp Rft beside Lft without taking weight on Rft (1); stamp Rft beside Lft again, this time taking weight (2).

Variation 2 - Basic step with "pas-de-basque"

- 1-2 Same as meas 1-2 of Variation 1.
- 3 Step Rft lightly (on ball of foot) in front of Lft (2); step Lft in place (now behind Rft) (&); again step on Rft in front of Lft (2); pause (&).

Variation 3 - "Rat-a-tat"

- 1 Same as meas 1 of Variation 1, but on last count "&" turn to face ctr rather than slightly R.
- 2 Facing ctr, step Lft beside Rft, bending L knee slightly (1); stamp Rft slightly sideways R, taking weight on Rft and straightening knees to normal (&); repeat movements of counts 1, & of this meas (2, &).
- 3 Facing ctr, step Lft beside Rft, bending L knee slightly (1); stamp Rft beside Lft, without taking weight on Rft (&); stamp Rft slightly to R, taking weight on Rft (2); pause (&).

(continued...)

Variation 4 - Basic step with R heel click

- 1-2 Same as meas 1-2 of Variation 1.
- 3 Facing ctr, click R heel against L heel, hopping on Lft (1); leap on Rft sideways R (2).

Variation 5 - Basic step with scuff and heel click

- 1-2 Same as meas 1-2 of Variation 1.
- 3 Facing ctr, land on both feet flat and apart (not far, about 6"), knees slightly bent (1); rising off floor, click heels together in air (not exaggeratedly high) (&); land on Rft in place (2); pause (&).

Note on sequence: The above variations are not to be considered as "figures" performed in a set sequence. Each dancer does the variation(s) he wishes at any given time. The only occasion on which the variations might be done in an agreed-upon sequence would be for presentation to an audience.

Presented by Dick Crum

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KABANICA I SEKSERÁ
Yugoslavia (Croatia)

As a folk song and dance tune, the unusual 3-measure melody of *Kabanica i seksera* (kah-BAH-nee-tsah ee SEK-seh-rah, "an overcoat and sixpence") is well known under a variety of different names in the region of Slavonia (eastern Croatia, Yugoslavia). In some villages the dance takes the form of a couple dance, while in others it is done as a circle dance or *koło*. Related folk dances already known to U.S. and Canadian dancers are *Drhtavac* and *Sitne bole*.

The version described here is a circle dance done in villages around the town of Slavonski Brod. A partner form of the dance, from another region, was presented by this writer at Stockton Folk Dance Camp in 1958 (see p. 33 of that year's syllabus). At that time the only record available was an imported 78. The recording listed below can be used for either version.

Recording: Jugoton LSY 66066, I-4, *Kabanica i seksera*

Meter: 2/4

Formation: Closed circle, mixed M and W, hands joined in front basket hold with 2nd person over on either side, L arm under, R arm over.

MEAS	ACTION
1	Facing center, step Lft sideward L, flexing L knee slightly (1); bring Rft over beside Lft without taking weight on Rft (&); bounce twice on both heels together in place (2, &).
2	Still facing center, bounce on both heels together in place (1); bounce twice on both heels together in place (2, &).
3	Still facing center, bounce in place on R heel, moving Lft sideward L close to ground (1); step on Lft sideward L, taking weight on Lft (2).

The above movements constitute the entire dance, and are repeated over and over again as long as the music plays. Note that after the very first sideward step on Lft "to get started", all subsequent repeats of the basic pattern begin with the Lft already having stepped sideward L, hence throughout the rest of the dance Measure 1 is done as follows:

- 1 With Lft already bearing weight, bounce in place on L heel, flexing L knee slightly (1); (from this point the dance is identical to that described above).

11'81

Notes by Dick Crum

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KRECAVI KETUŠ

Banat (Vojvodina), Yugoslavia

Ketuš (KEH-toosh), *ketuša*, *keteuš*, etc. are Serbo-Croatian forms of the Hungarian *kettős*, meaning "double" or "twosome". They are found in a number of dance names in the Vojvodina district of Yugoslavia (formerly part of Hungary). Sometimes *ketuš* refers to a dance done in couples (i.e., two people), sometimes it describes dances consisting of two-steps (step-together-steps done sideways to the right and left, cf. the well known *Malo kolo*), and sometimes it indicates a kolo made up of two parts or figures.

Krecavi (KREH-tsah-vee, "saw-toothed") *ketuš* belongs to the third category mentioned above. It is a very old dance, formerly popular around the town of Pančevo in the Banat district of Vojvodina and found in several variants. The version given here is more elaborate than most and was learned by Dick Crum in 1954 from Dobri-voje Putnik, an excellent Banat-style dancer and musician who later became the chief choreographer for the State Folk Dance Ensemble "Kolo".

Recordings: Festival FR-4105-A, *Krecavi ketuš*; AMAN 101 (LP), *Krecavi ketuš*; Jugoton LPY-V-802, "Pjesmom i igrom kroz Vojvodinu", Side 2, bd 3, *Krecavi ketuš*.

Meter: 2/4

Formation: Closed circle, mixed M and W; hands joined and held down at sides ("V" position).

MEASURE

ACTION

Note: Face straight ahead (directly toward ctr) throughout the dance; there is never any turn R or L at any time.

Part 1 - 8 step-closes + "saw-toothed" steps

- | | |
|------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | Step Rft sideways to R (1); close Lft to Rft, taking wt on Lft (&); repeat mov'ts of cts 1& of this measure (2&). |
| 2-4 | Repeat mov'ts of meas 1, continuing sideways to R. (Meas 1-4 consist of a total of 8 step-closes to R.) |
| 5 | Dancing in place, rock fwd toward ctr onto Rft (1); rock back onto Lft in its place (&); rock backward away from ctr onto Rft (2); rock fwd onto Lft in its place (&). |
| 6-7 | Repeat mov'ts of meas 5 twice more, for a total of three. (The step pattern in meas 5-7 is probably the source of the title "saw-toothed".) |
| 8 | Step R-L-R in place, using full foot (native dancers usually make these steps so small, "inside their shoes," that the mov't seems to be 3 bounces on both feet in place) (1&2). |
| 9-16 | Repeat mov'ts of meas 1-8 to L with opposite lateral footwork. |

Part 2 - Dip-steps and kick-steps

- 17 Step on Rft in place with a gentle dip, i.e., a soft flex of R knee (1); step Lft in place with a gentle dip in the same style as in ct 1 (2).
- 18 Step R-L-R in place, using full foot, exactly as in meas 8.
- 19-20 Repeat mov'ts of meas 17-18 with opposite footwork.
- 21-24 Repeat mov'ts of meas 17-20.
- 25 From a preliminary position in the air beside L shin, kick Rft diag fwd/L across in front of L shin, after the kick bringing R heel to a position to the L of L shin with R toe pointed diag fwd/R (1); kick Rft diag fwd/R from its position just described (2). (The two kicks in this meas may each be accompanied by a slight bounce on Lft.)
- 26 With wt still on Lft, hop twice on Lft, bringing Rft around in an arc in the air into a position behind L ankle (1&); step on Rft directly behind L heel (2).
- 27-28 Repeat mov'ts of meas 25-26 with opposite footwork.
- 29-32 Repeat mov'ts of meas 25-28.

Description by Dick Crum

Laguna Institute
Feb. 15-16, 1985

KOLO FROM RIPANJ (Ripanjsko kolo)

Serbia (Yugoslavia)

Ripanj (REE'-pahñ) is a village located about 10 miles south of Belgrade, the capital of Serbia and Yugoslavia. The dance described here was observed in Ripanj in 1967 by Elsie Ivancich Dunin, who introduced it to U.S. folk dancers shortly thereafter. It is a local variant of the dance U šest, and is done to any currently popular U šest melody.

Recordings: DOS 8402, "Kolo from Ripanj"; LPYV-S-60941, "Moravski zaplet" and "Divčibarsko kolo"; any moderate-to-fast U šest, especially one with lead violin, is appropriate.

Meter: 2/4

Formation: Any number of M and W in open circle, leader at R end (normally a M). May be done in "V" position (hands joined low) or "Escort" ("Setnja") position (R arm in neighbor's L elbow). Leader's R hand behind back or in pants pocket.

Measure

Pattern

- 1 Facing very slightly R, step Rft in LOD (1); low hop on Rft (2); step Lft across Rft (&).
- 2 Facing center, step Rft in place (1); step Lft beside Rft (2); step Rft beside Lft (&).
- 3 Reverse mov'ts of meas 2.
- 4 Same mov'ts as meas 2.
- 5 Still facing center, step Lft slightly forward (1); hop in place on Lft (2); step Rft slightly forward (&).
- 6 Still facing center, step Lft slightly backward (1); step Rft backward (2); turning to face slightly R, step Lft across Rft (&).
- 7 Facing slightly R, step Rft in LOD (1); continue, stepping Lft in LOD (2); continue, stepping Rft in LOD (&).
- 8 Continue, stepping Lft in LOD (1); continue, stepping Rft in LOD; continue, stepping Lft in LOD (&).

Presented by Dick Crum

Laguna Institute
Feb. 15-16, 1985

KOSO MOJA

Yugoslavia (Serbia)

Koso moja (KOH-soh MOH-yah, 'my hair') is a dance of undocumented origin, probably from somewhere in south-central Serbia, Yugoslavia. It was taught by Dobrivoje Putnik at the Badija dance seminar in 1975, and introduced in the U.S. by Elsie Ivancich Dunin.

Recording: Dances of Serbia, DOS 8402, *Koso moja*.

Meter: 2/4

Formation: M and W in an open circle. Hands joined down at sides in "v" position.

MEASURE	ACTION
1	Facing center or <u>very slightly</u> R of center, step Rft slightly R, stressing ball of foot and straightening R knee somewhat (1); step Lft beside and slightly forward of Rft, on ball of foot, L knee flexed somewhat (&); repeat the mov'ts of counts 1, & (2, &), continuing to move R.
2	Repeat mov'ts of meas 1, for a total of 8 tiny steps to R.
3	Facing center, step Rft slightly R, with noticeable flex of R knee (1); hold (&); light, almost leaping step with Lft in place (2); step Rft across in front of Lft (&). (This step is reminiscent of the famous Israeli "Yemenite" step, though it is more restricted and done with very erect upper body.)
4	Still facing center, four tiny steps in place, L-R-L-R (counts 1 & 2 &); the steps in this measure can be taken in practically any spot close to the other foot, and are subject to much improvisation on the part of native dancers.
5	Same as meas 3, with opposite footwork.
6	Step Rft in place (1); step Lft in place (&); step Rft across in front of Lft (2).
7-12	Repeat entire pattern of meas 1-6 to L with opposite footwork.

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Notes by Dick Crum

Laguna Institute
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MORAVSKO KOLO

Yugoslavia (Serbia)

Moravsko kolo (MOH-rahv-skoh koh-loh, 'kolo from the Morava region') is a variant of the well-known Serbian dance *U šest*, and was first collected in the village of Resnik, near Belgrade, by researchers Olivera Mladenović and Milica Ilijin of the Serbian Academy of Sciences, in 1956. Ms. Ilijin taught it to foreign folk dance students at the Badija seminar in 1972.

Recording: Dances of Serbia, DOS 8402, *Moravsko kolo*; AMAN LP-104, *Moravsko kolo*.

Meter: 2/4.

Formation: M and W in open circle, hands joined down at sides in "V" position, or linked in neighbor's elbow, "escort"-style.

MEASURE	ACTION
1	Facing slightly R of center, step Rft R (1); low hop on Rft, bringing Lft across low in front (2); step Lft across in front of Rft (&).
2	Facing center, step Rft slightly R, with noticeable flex of R knee (1); hold (&); light, almost leaping step with Lft in place (2); step Rft across in front of Lft (&). (This step is reminiscent of the famous Israeli "Yemenite" step, though it is more restricted and done with very erect upper body.)
3	Same as meas 2 with opposite footwork.
4	Same as meas 2.
5-6	Repeat entire pattern of meas 1-4 to L with opposite footwork.

9/82

Notes by Dick Crum

Laguna Institute
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OROMNIA
(Romania)

The villages of Romania's southern plainland (along the Danube) are the richest repository for the "classical" type of circle dance known as the *hora*. Dances in this category number in the hundreds; they are usually large circles of men and women with hands joined, moving in slow-to-moderate 2/4 or 6/8 time with relatively simple steps in various directions.

Oromnia (oh-rohm-NEE-ah), from the Muntenia region, is a *hora* of a special subcategory, the so-called "stamping" *horas* (*hore bătute*), characterized by faster tempo, syncopated stamps, scuffs and taps, traveling two-steps and arm swinging. Natives associate these features with Gypsy dance style, and it is generally agreed that these "stamping" *horas* have been subject to Gypsy influence. Many of their names reflect this: *Țigăneasca* (from Romanian *țigan* 'Gypsy'), *Romneasca* (from *rom*, the Gypsies' name for themselves), and it is possible that the name *Oromnia* is derived from *rom* also. Many U.S. and Canadian folk dancers are already familiar with other *horas* of this subcategory, e.g. *Ca la ușa cortului* and *Hora la patru*.

Recording: Folkraft LP-33, B-10, *Oromnia*

Rhythm and meter: Notated in 2/4 time, but the dance steps are highly syncopated (see description below).

Formation: Circle, mixed men and women, hands joined and held at shoulder height ("W" position).

MEAS	RHYTHM	ACTION
1-2	♩ ♩	Facing slightly R of ctr and moving fwd in LOD, 2 two-steps RLR, LRL (1 & 2, 1 & 2).
3	♩ ♩	Turning to face ctr, leap onto Rft from the front, displacing Lft backward and up, at the same time swinging joined hands down and slightly back (1); step Lft to R behind Rft (&); step Rft to R, bringing hands up toward "W" position again (2).
4	♩ ♩	With hands again in "W" position, step Lft in place (1); stamp Rft in place (no weight) (2).
5	♩ ♩ ♩	Very quick heel-drop on Lft followed by very quick tap with R heel (both mov'ts within count 1); stamp onto Rft (take weight) (&); pause (2); scuff L heel slightly fwd (&).
6	♩ ♩	Stamp onto Lft to L (take weight) (1); step Rft a bit behind Lft (&); step Lft beside Rft (2); scuff R heel a bit fwd (&).
7-8	♩ ♩ ♩ ♩	Step Rft to R (1); step Lft slightly behind Rft (&); step Rft to R (2); scuff L heel fwd, ending with Lft raised slightly in front (&); hold (1); heel-drop on both heels with L heel slightly fwd (&); heel-drop on both heels again, with feet side by side (2).

Notes by Dick Cram

Laguna Institute
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TANDORA
Yugoslavia (Croatia)

The melody of *Tandora* (TAHN-doh-rah [a nonsense word]) is used for dancing throughout the Pannonian plainland of northern and northeastern Yugoslavia (the regions of Slavonia [eastern Croatia] and Vojvodina). In Slavonia, the dances done to it are usually in circle formation (kolos), while in Vojvodina they are generally couple dances or some combination of couple and circle. The name *Tandora* is actually quite rare; most dances done to this tune are called *Tandrčak* or *Tandrče* (meaning 'clatter').

The dance described here is from the village of Babina Greda in the region of Slavonia, and is taken from a videotape made there in the summer of 1981 by Larry Weiner (thanks, Larry!) during a performance of the village exhibition group.

Recording: Theoretically, any recording of *Tandrčak* (Folk Dancer MH 1014, Monitor MF 344 II-3, etc.) can be used; however, Jugoton LSY 66066 I-6 is closer to Slavonian style.

Meter: 2/4

Formation: Closed circle, mixed M and W, hands joined in front basket with second person over on either side, L arm under, R arm over.

MEASURE	ACTION
---------	--------

Part 1 - *Dimeš* in place

- 1 Step Rft in place with some emphasis and very slight flex of R knee (1); step Lft in place beside Rft without emphasis (2); step Rft in place beside Lft without emphasis (&). All steps are on the flat foot, even stressing heel. NOTE: Some dancers (most of the women and often the men) do a simple "bounce-bounce" on both feet, "inside their shoes", during counts 2 &, instead of alternating feet.
- 2 Same steps as in meas 1 with opposite footwork.
- 3-8 Repeat mov'ts of meas 1-2 three more times (for a total of four).

Part 2 - Traveling step-hops

- 9 Turning to face L, begin to move in RLOD with step-hop on Rft, swinging Lft up and across with L knee slightly bent (men); women simply extend Lft across low.
- 10 Same mov'ts (step-hop) with Lft, swinging Rft.
- 11-16 Six more step-hops as in meas 9-10 (for a total of eight, turning to face center on the eighth step-hop.)

NOTE: As performed by the Babina Greda village exhibition group, Part 2 is done in place, facing center, every other replaying of the "B" music. Suspecting this is probably an agreed-upon pattern for exhibition purposes, I have chosen to teach only the traveling form.

11/81

Notes by Dick Crum

Laguna Institute
Feb. 15-16, 1985

BULGARIAN FOLK DANCES

Folk dances form an important part of Bulgaria's national culture. The wealth of rhythms and melodies and the great variety of figures, steps and rapidity of movements demonstrated in the chain dances or HOROS, embody the creative genius handed down from generation to generation.

Until recently, the HORO was danced every Sunday and holidays, all over Bulgaria, by young and old. Even today, folk dancing is still a beloved entertainment among Bulgarians on wedding days, at country fairs, regional festivals and big national festivities. Many dances are connected with various rituals and customs. Presently, in every region of Bulgaria, there are local HOROS and versions of widely known types of dances which reflect the local taste and character of the people.

The names of some dances and tunes refer to the town or village they come from: RADOMIRSKO, KULSKO etc. Other names originate from a person's name: DENJOVO, GANKINO, DAJČOVO etc. Often, dances are related to the milieu in which they are danced or indicate a craft guild: GRÂNCARSKO HORO (potter's dance), KASAPSKO (butcher's) KALAJDŽIJSKO (tinsmith's) etc.

The 2/4 beat is quite common in Bulgarian folk music although the most characteristic rhythms are the ones which are the foundation of many unequal beats such as: 5/16 $\text{♩} \text{♩} \text{♩}$ (Pajduško), 7/16 $\text{♩} \text{♩} \text{♩}$ (Râčenica) or $\text{♩} \text{♩} \text{♩}$ (Četvorno), 9/16 $\text{♩} \text{♩} \text{♩} \text{♩}$ (Dajčovo) or $\text{♩} \text{♩} \text{♩} \text{♩}$ (Grâncarsko), 11/16 $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ (Gankino or Kopanica), 13/16 $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ (Krivo Sadovsko), 15/16 $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ (Bučimis), 18/16 $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ (Jove Male Mome) and other different combinations of HOROS with unequal beats.

Among the most popular Bulgarian musical instruments used in folk music today, are: The GAJDA (bagpipe), KAVAL (long wood pipe), DUDUK (block pipe, known as "frula" in Serbia), GADULKA (rebec), TAMBURA (a kind of mandoline), and for percussion, the TAPAN (big cylindrical drum with beating sticks) and the TARABUKA (small hand drum). In the past century however, instruments such as the violin, the clarinet and the trumpet and accordeon have appeared in Bulgaria and have been widely used by talented musicians.

The most common hand holds used in Bulgarian line dances are: The NA LESA or NA KOLAN - when the dancers hold on to each others' belts (L over R), the NA RAMO (shoulder hold) and finally NA RÂKA (hands joined down at sides).

The RÂČENICA is also a very popular dance quite widespread and which can be performed as a solo dance, in couple and in a circle or line (HORO-RÂČENICA). It is considered by many as the liveliest of all Bulgarian dances for in it, dancers can show their greatest skills. It is done by young and old at weddings and general festivities. Every region has its own style of RÂČENICA. Among the most exciting are the SOPSKA RÂČENICA in Western Bulgaria where the movements are fast, small and sharp, the TRAKIJSKA RÂČENICA from Thrace with slower tempos and flowing arm movements and the men's RÂČENIK from Dobrudža Region in which the dancers often go through various tricky and acrobatic motions with much strength and emotion.

ABDALA

(Bulgaria)

Abdala (Ahb-dah-LAH) sometimes also known as Vlaško Dajčovo was learned by Yves Moreau during March 1970 from Nikola Vajtušev, a 75-year old man from the village of Vrāv, Vidin District in N.W. Bulgaria. This type of dance is quite common throughout several villages along the Danube in N.W. Bulgaria. It is danced by "Vlachs" (Romanian minorities).

The term "Vlachs" is used in several ways in the Balkans. Most people agree that Vlachs originally came to Bulgaria from Southern Romania ("Wallachia") and were for a long time nomadic people who settled primarily in Northwest Bulgaria, Northeast Serbia, Macedonia, and Northern Greece. The term is also used in North Bulgaria to denote the "Banat Bulgarians" who originally fled Bulgaria to settle in Romania to later return to their homeland. Their language and folklore are a mixture of Romanian and local elements.

RECORD: Balkanton BHA-734 Side B/4 or any other "Dajčovo" 9/16 tune.
 METER: 9/16: counted here as 2-2-2-3 or 1-2-3-4, or quick-quick-quick-SLOW
 FORMATION: Short mixed lines. Belt hold, L over R. If no belt, hands joined down at sides. Face LOD. Wt on L.
 STYLE: Erect, proud carriage. Knees bent slightly. Steps are small and sharp. Dance has a rather "heavy" quality. Leader indicates pattern change at own discretion.

MUSIC 9/16

PATTERN

Measures

INTRODUCTION. None. Leader may start at beg of any 8 meas phrase

I. TRAVELLING & ROCKING STEP

- 1 Moving LOD, lift on L (ct 1); step fwd on R (ct 2); lift on R (ct 3); step fwd on L (ct 4).
- 2 Lift on L (ct 1); turning to face ctr, step on R to R (ct 2); step on L behind R (ct 3); step on R to R (ct 4).
- 3 In place, low hop on R, bringing L around in front of R, L knee bent (ct 1); step on L in front of R, leaving R in place (ct 2); rock back on R (ct 3); rock fwd on L (ct 4).
- 4 Repeat action of meas 3 with opp ftwrk.
- 5-8 Repeat action of meas 1-4, reversing direction & ftwrk.

II. CLICKS IN PLACE

- 1 In place, facing ctr, step R in front of L (ct 1); step back onto L in place (ct 2); step fwd onto R (ct 3); step back onto L, lifting R ft to R side, knees close together (ct 4).
- 2 Close R to L with a sharp click, wt on both ft equal (ct 1); small leap w L, raising R to side again (ct 2); Repeat for cts 3,4 (leap -HOP).
- 3-8 Repeat action of meas 1-2, FIG. II, 3 more times (4 in all). On final count, raise R knee in preparation for next step.

MUSIC 9/16

PATTERN

Measures

III. TRAVELLING STEP & JUMPS

- 1 Facing and moving LOD, lift on L (ct 1); step fwd on R (ct 2);
lift on R (ct 3); step fwd on L (ct 4).
- 2 Turning to face ctr, step on R to R (ct 1); step on L in back
of R (ct 2); step on R in place, raising L ft to L, knees close
together (ct 3); close L to R with sharp "click" (ct 4).
- 3 Jump to stride position (ct 1); jump to feet together pos (ct 2)
Repeat for cts 3,4 (open-CLOSE).
- 4 Hop on L in place (ct 1); step on R to R (ct 2); step on L
in front of R (ct 3); step back on R in place (ct 4).
- 5-8 Repeat action of meas 1-4, FIG. III, reversing direction and
footwork.

IV. STAMPS IN PLACE

- 1 Facing ctr, step on ball of R ft in front of L, equal wt on
both ft (ct 1); take full wt on R, bending knee. Body bends
fwd from waist. L ft is brought up sharply behind R, knee bent
and turned out (ct 2); step back on ball of L ft, equal wt on
both feet (ct 3); take full wt on L ft, raise R leg sharply in
front, knee bent (ct 4).
- 2 Small leap to R on R (ct 1); stamp L next to R, no wt (ct 2);
small leap to L on L (ct 3); stamp R next to L, no wt (ct 4).
- 3-8 Repeat action of meas 1-2, FIG. IV, three more times.

Presented by Yves Moreau

Laguna Institute
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ČEKURJANKINO HORO
Bulgaria

Learned by Yves Moreau during the winter of 1970 from Nasko Barnashev, choreographer-director of an amateur folk dance group in Lovec, northern Bulgaria. The dance is from the village of Brest, Pleven District. The patterns were selected from several possible ones done in Pleven District.

Pronunciation: Cheh-koor-YAHN-key-non Hoh-ROH

Music: Balkanton BHA 734. Side 2, Band 6. 7/16 meter: 1-2, 1-2, 1-2-3. Counted here as 1, 2, 3. Racenica rhythm.

Formations: Short lines - no more than 8 in a line - mixed, or segregated. Belt hold, L over R. If no belts, joined hands are at sides. Face R of ctr. Wt on L ft.

Steps: Pas de Basque: Step R to R (ct 1). Step L in front of R (ct 2). Step back on R in place (ct 3). Can also be done beg L ft. Back Pas de Basque - ft crosses in back on ct 2.

Style: Body erect, steps small, movements sharp.

Meas Pattern

No introduction.

I. SLOW

- | | |
|-------|-----------------------------------------------------------------------------------------|
| 1 | Moving LOD, step R (cts 1,2). Step L (ct 3). |
| 2 | Face ctr, step R to R (cts 1,2). Step L behind R (ct 3). |
| 3 | Hop on L, raising R knee (ct 1). Stamp R next to L, no wt (ct 2). Step R to R (ct 3). |
| 4 | Hop on R (ct 1). Step on L across in front of R (ct 2). Step back in place on R (ct 3). |
| 5-8 | Repeat action of meas 1-4, reversing ftwork and direction. |
| 9-16 | Repeat action of meas 3-4, 4 times, reversing ftwork on each alternate pair of meas. |
| 17-32 | Repeat action of meas 1-16, exactly. |

II. BOUNCE

- | | |
|------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | Face ctr, step sdwd on ball of R ft, leaving L in place (ct 1). Bounce on both ft (ct 2). Bounce on R, raising L ft in back of R knee sharply (ct 3). |
| 2 | Step sdwd on ball of L ft, leaving R in place (ct 1). Bounce on both ft (ct 2). Bounce on L again, at same time raise R ft fwd, up and back in a circular motion (Circular motion of free ft is as though pumping a bicycle backwards), R knee bent (ct 3). |
| 3 | Hop on L, continuing circular motion of R ft (ct 1). Stamp R next to L, no wt (ct 2). Step R to R (ct 3). |
| 4 | Hop on R (ct 1). Step L across in front of R (ct 2). Step back in place on R (ct 3). |
| 5-8 | Repeat action of meas 1-4, Part II, reversing ftwork and direction. |
| 9-16 | Repeat action of meas 1-8, Part II, but move <u>fwd</u> instead of sdwd when repeating action of meas 1 and meas 2. |

(continued)

Meas

Pattern

III. LEG EXTENSION

- 1 Facing ctr and moving fwd, dance Back Pas de Basque beg R ft (cts 1,2,3).
- 2 Continuing to move fwd, dance Back Pas de Basque beg L ft (cts 1,2,3).
- 3 Repeat action of meas 1, Part III, but raise L leg sharply, knee bent on final ct.
- 4 Hop on R, bring L knee up and extend ft fwd and down (ct 1). Step bkwd on L (ct 2). Step bkwd on R (ct 3).
- 5 Repeat action of meas 4, Part III, exactly.
- 6 Hop on R, raising and lowering L leg across in front of R (ct 1). Hold (ct 2). Hop on R, raising L knee (ct 3).
- 7 Step L to L (ct 1). Step R behind L (ct 2). Step L to L (ct 3).
- 8 Repeat action of meas 6, Part III, with opp ftwork. On final 16th note stamp R, no wt.
- 9-16 Repeat action of meas 1-8, Part III, exactly.

IV. TWIST

- 1-16 Repeat action of Part III, meas 1-16, except on ct 1 of meas 4 and meas 5 the bent L knee is twisted across and back in front of R leg. Keep legs close together.

V. IN PLACE

- 1 Pas de Basque, beg R (cts 1, 2, 3).
- 2 Pas de Basque, beg L (cts 1,2,3). Raise R ft sharply to R side, knees bent on ct 3.
- 3 Close R to L sharply (ct 1). Hold (ct 2). Raise L ft sharply to L side, knees bent (ct 3).
- 4 Close L to R sharply (ct 1). Hold (ct 2). Maintain wt on R. Sharply raise L knee and then extend L diag fwd L, straightening knee (ct 3). L ft does not touch floor.
- 5-8 Repeat action of meas 1-4, Part V, with opp ftwork.
- 9-16 Repeat action of meas 1-8, Part V, exactly.

VI. KICK

- 1-2 In place, Pas de Basque R and L.
- 3 Long, heavy step fwd on R (ct 1). Bring L leg around and up in a wide, sweeping arc, knee bent (cts 2,3).
- 4 Bend R knee, push L ft down, straightening L knee (ct 1). Hop on R, retracting L knee (ct 2). Hold (ct 3).
- 5-8 Repeat action of meas 1-4, Part VI, with opp ftwork.
- 9-16 Repeat action of meas 1-8, Part VI, exactly.

REPEAT DANCE FROM BEGINNING.

DELČEVSKO HORO

(Bulgaria)

Delčevsko Horo (Dehl-TCHEFF-skoh Ho-ROH) comes from the area around the small town of Delčevo on the Bulgarian-Yugoslav border in Macedonia (Pirin). It has a ten measure pattern and is related in form to such dances as Ratevka, Berovka, Mališevsko and others from the Radoviš and Strumica region. It was observed at a festival in Petrič, Bulgaria as done by a village group from Simitli village, Blagoevgrad District (S.W. Bulgaria), spring 1970.

RECORD: Worldtone WT-YM-1001, B/1 (45 rpm).

METER: 7/16: counted here as 2-2-3, or 1-2-3 or quick-quick-SLOW

FORMATION: Short lines of M & W using belt hold, L over R. Face R of ctr (LOD). Wt on L ft.

STYLE: Heavy peasant styling. Slight knee bend. Upper body erect.

MUSIC 7/16

PATTERN

Measures

INTRODUCTION: No special intro. Dance may start at beg of any musical phrase.

- 1 Wt on L, facing LOD, small hop on L (ct 1); step on R bending knees (ct 2); step on L (ct 3).
- 2 Repeat action of meas 1
- 3 Facing ctr, small hop on L (ct 1); small step onto heel of R ft to R (ct 2); step on L behind R (ct 3).
- 4 Small step on R to R (ct 1); raise L leg crossing slightly in front of R (ct 2); hop on R keeping L raised with knee bent (ct 3).
- 5-6 Repeat action of meas 3-4, reversing direction and ftwrk.
- 7 Repeat action of meas 4.
- 8 Repeat action of meas 4, reversing ftwrk.
- 9 Still facing ctr, small step on R in place, bending upper part of body slightly (ct 1); small step on L next to R, keeping body bent (ct 2); small sharp stamp with R next to L, taking wt on R and picking up L ft sharply and slightly up behind (ct 3).
- 10 Hop on R ft turning to face LOD and extending L leg sharply fwd, upper part of body now becomes straight (ct 1); hold (ct 2); step on L fwd in LOD (ct 3).

Dance repeats from beginning

Presented by Yves Moreau

Laguna Institute
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FLORICICA (floh-ree-CHEE-kah)
(Bulgaria)

Learned by Yves Moreau, Fall 1971, from village dance group in Rabrovo, Vidin District, N.W. Bulgaria. Floricica is a Vlach dance. The Vlachs originally came to Bulgaria from Romania. The Vlachs were for a long time nomadic people who have now settled primarily in Northern Greece, Macedonia, N.E. Serbia, and along the Danube in Bulgaria. Their language and folklore are a mixture of Romanian and local elements. Floricica is an unusual example of a dance performed entirely in place.

Record: Worldtone WT-YM-002 B, Band 2. 2/4 meter.

Formation: Short lines -- about 8 people -- mixed or segregated. Belt hold, L over R. Face ctr, wt on L ft. Often the two M at both ends of the line hold a wooden cane in their free hand.

Style: Knees bent slightly. Steps are quite small. Stamps are sharp and low as in Romanian dances.

Meas

Pattern

No Introduction.

- | | |
|-----|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | Small hop on L ft, simultaneously bringing R knee up alongside L leg and twisted to L (ct 1). Small stamp with R next to L, no wt (ct &). Small, sharp step on R facing slightly R (ct 2). |
| 2 | Repeat pattern of meas 1, reversing direction and ftwork. |
| 3-6 | Repeat pattern of meas 1-2, two times (three in all). |
| 7 | Hop on L ft, simultaneously swinging R leg sharply across in front of L (ct 1). Step on R in front of L (ct 2). |
| 8 | Hop on R ft, simultaneously swinging L leg sharply across in front of R (ct 1). Step on L in front of R (ct 2). Step R in place (ct &). |
| 9 | Step on L in place (ct 1). Hop on L, swinging R leg sharply across in front of L (ct 2). |
| 10 | Step on R in front of L (ct 1). Hop on R, swinging L leg sharply across in front of R (ct 2). |
| 11 | Step on L in front of R (ct 1). Step on R in place (ct &). Step on L in front of R (ct 2). |

Dance repeats from beginning.

Presented by Yves Moreau.
Description by Yves Moreau.

Laguna Institute
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GALAONA

(Bulgaria - Vlach)

Gah-lah-OH-nah

This dance comes from the village of Bojnica, Vidin District in N.E. Bulgaria. It is typical of the "Stara Vlachina" type of dance pattern found often in N.W. Bulgaria and N.E. Serbia by the Vlachs. Learned by Yves Moreau in the Fall of 1971.

Music: Worldtone WT-BG-1002, side A, band 2 (45 rpm) 2/4 meter

Formation: Mixed lines, belt hold, L over R. Face ctr. Wt on L.

Styling: Knees slightly bent. Small steps close to ground.

Measure

Pattern

No intro. Start dance at beg of any musical phrase

I. BASIC ("Vlachina" pattern)

- 1 Facing ctr, step on R to R with slight downward accent with knee-bend (1), slide L ft sharply to R, simultaneously picking up R ft sharply off ground (2)
- 2 Repeat action of meas 1
- 3 Step on R to R (1), pick up L ft and point it slightly fwd and across R (2)
- 4 Step on L straight fwd to ctr (1), raise R ft off ground behind L (2)
- 5 Facing ctr, step on R straight bkwd (1) raise L ft sharply in front of R (2)
- 6-7 Reverse action of meas 1-2
- 8 Step on L to L (1), swing R leg sharply across L, with small hop on L ft (2)

II. "CHUG" VARIATION

- 1-2 Repeat action of meas 1-2, FIG. I
- 3 Facing slightly R of ctr, step onto R diag fwd (1), hop on R sharply sending L leg fwd in kicking fashion not too high off ground (2)
- 4 Still facing diag R, small leap onto L (1), sharp low jump fwd onto both feet bending knees (2)
- 5 Still facing diag R, chug back onto both feet together with slight knee bend (1) small leap onto L turning to face L and twisting R knee up and across L (2).
- 6 Facing ctr, small step on R to R (1), small hop on R swinging L leg across R close to ground (2)
- 7-8 Repeat action of meas 7-8, FIG. I

Note: No set sequence to dance. Leader signals changes at will.

Notated by Yves Moreau

Laguna Institute
Feb. 15-16, 1985

KRIVO PETRIČKO HORO

(Bulgaria)

KREEH-voh PEH-treech-koh Ho-ROH

Learned by Yves Moreau, spring 1970 from dance group in Petrič, Blagoevgrad District, S.W. Bulgaria (Pirin-Macedonia). Often done at weddings in the area, it is of the Kopanica/Gankino type of dance quite popular in Western Bulgaria. The "zurna" (zurla) is a favorite instrument of Gypsy musicians in this part of Bulgaria. Two zurnas are usually played diaphonic-style with the rhythm provided by the tâpan (large drum).

Music: Worldtone WT-YM-004, Side A, band 2 (45 rpm)

Meter: 11/16 1-2, 1-2, 1-2-3, 1-2, 1-2, or 1,2,3,4, 5 (QQSQQ)

Formation: Mixed open circle or line, hands joined down at sides,
Face slightly R of ctr. Wt on L ft.

Style: Slight knee bend, upper body erect. Steps are small & light.
Arms are relaxed.

Measure

Pattern

No intro music. Start at beg of any phrase (4 meas suggested)

FIG. I BASIC STEP

- 1 Step on R (1) step on L (2) step on R (3) step on L (4) hold (5)
- 2 step on R (1) step on L (2) facing ctr, small step on R to R, with slight twisting action (3), small step to L on L with small twisting action (4) hold (5)
- 3 Still facing ctr, small step to R with R with twisting action (1), hold (2) now facing L of ctr (RLOD) step on L (3), step on R (4) hold (5)
- 4 Now facing ctr, step to L on L (1), step on R behind L (2), step to L on L (3), close R to L (4) hold (5)

FIG. II VARIATION ON BASIC

- 1 Facing LOD, small hop on L (ah-1), step on R (1), small leap onto L closing behind R (2) step R (3), small hop on R (4) step on L (5)
- 2 Small leap onto R (1), small leap onto L (2) facing ctr, small leap onto R to R with sharp twisting action kicking free foot behind (3), small leap onto L in same fashion (4), hold (5)
- 3 Still facing ctr, small leap onto R to R with same twist action as in previous measure (1), hold (2), now facing L of ctr (RLOD), step on L (3), hop on L (4), step on R (5)
- 4 Now facing ctr, step to L on L (1), step on R behind L (2), step to L on L (3), facing LOD, small quick leap in place onto R (4), small quick leap in place onto L (4-and) * cts 4 & 4-and create a "bloop-bloop" motion * hold (5)

Presented by Yves Moreau
Description by Yves Moreau

Laguna Institute
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KUCINATA (Bulgaria)

Kucinata (KOO-tsee-nah-tah) comes from the region of Reka Devnja, near Varna in N.E. Bulgaria (Dobrudža). It is related to similar dances using various names: Kucata, Pandalaš, Sej Sej Bob, etc. It was observed by Yves Moreau in 1970.

RECORD: Dances of Bulgaria DB-8105 B/2 (EP 33). ("Stojan na Rada dumaše").
 METER: 7/16: counted here as 2-2-3, or 1-2-3 or quick-quick-SLOW
 FORMATION: Mixed lines, hands joined at shldr height "W"pos.
 Face slightly R of ctr, wt on L.
 STYLE: Bent knees, heavy, proud.

MUSIC 7/16

PATTERN

Measures

INTRODUCTION: (Instrumental). 16 meas, no action.

I. FIG. I "KUCINATA" (limping) Vocal

- 1 Facing slightly R of ctr, heavy stamp, fwd, with R ft and with marked knee bend (ct 1); hold (ct 2); small low leap still with bent knees; on L ft next to R (ct 3).
- 2 Repeat pattern of meas 1.
- 3 Three heavy running steps in LOD, R,L,R (cts 1,2,3).
- 4 Repeat pattern of meas 3 (last step on L is heavy).
- 5 Turning to face ctr, very small hop or "cukce" on L ft, simultaneously bringing R ft around fwd (ct 1); step on R ft slightly fwd of L (ct 2); step slightly back on L (ct 3).
- 6 Small and sharp "chug" bkwd on both ft, upper body simultaneously bends slightly fwd (ct 1); hold (ct 2); heavy sharp step on R, simultaneously bringing L ft around fwd (ct 3).
- 7-8 Repeat pattern of meas 5-6 with opp ftwrk.
- 9 Facing ctr, step on R ft crossing in front of L (ct 1); hold (ct 2); step on L to L (ct 3).
- 10 Repeat pattern of meas 9
- 11 Step on R ft in front of L with marked knee flexion (ct 1); hold (ct 2); step on L straightening L knee and picking up R leg bent at knee (ct 3).
- 12 Heavy stamp with R, wt on both ft, both knees bent (ct 1); hold (ct 2); sharp transfer of wt onto L'ft, simultaneously R ft lifts off ground (ct 3).
- 13-16 Repeat pattern of meas 9-12.

.../2

MUSIC 7/16

PATTERN

I. FIG. I "KUCINATA" (Arm movements).

- 1 Hands push strongly from "W" pos to a pos down and bkwd (straight elbows) (ct 1); hold (ct 2); arms move fwd in front of body (ct 3).
- 2 Repeat pattern of meas 1.
- 3-4 Arms at shldr height "W" pos.
- 5 "Throwing" motion of arms, fwd and down (ct 1); arms continue path downward and back, straight elbows (ct 2); arms move up and fwd, parallel to ground (ct 3).
- 6 Arms at "W" pos, shldr height (ct 1); hold (ct 2); arms push sharply fwd and downward (ct 3).
- 7-8 Repeat pattern of meas 5-6
- 9-10 Repeat pattern of meas 1-2
- 11 Arms at "W" pos, shldr height (ct 1); hold (ct 2); arms push up, elbows still bent (ct 3).
- 12 "Pulling" motion from "W" pos slightly downward (along with heavy step) (ct 1); hold (ct 2); arms move upward, elbows still bent (ct 3).
- 13-16 Repeat pattern of meas 9-12.

II. CHORUS STEP ("RĂCENICA") Instrumental

- 1 Facing slightly R of ctr, step lightly onto R ft fwd (ct 1); hold (ct 2); step on L in front of R (ct 3). This is sort of a "lazy" hop-step-step.
- 2 Repeat pattern of meas 1
- 3 Three steps, R,L,R, moving slightly to R and bkwd with upper body bending slightly fwd. (These steps describe a small CW elipse).
- 4 Three more small running steps, L,R,L, moving slightly to L and fwd (continuation of CW elipse).
- 5-16 Repeat pattern of meas 1-4, 3 more times.

II. CHORUS STEP ("RĂCENICA") (Arm movements).

- 1-2 Same as meas 1-2, FIG. I
- 3 Hands at shldr height, bouncing to rhythm of cts (1,2,3).
- 4 Same as meas 3, but on ct 3 arms are pushing downward to get into meas 1.
- 5-16 Repeat pattern of meas 1-4 , 3 more times.

Each figure alternates once more.

Presented by Yves Moreau

Laguna Beach Institute
Feb. 15-16, 1985

STARČESKA RÂČENICA

(Bulgaria)

Star-CHESS-kah Ruh-cheh-NEE-tsah

From village of Sapareva Banja, Pernik District. Learned by Yves Moreau in March 1970. A typical "ten-measure" line rāčenica from West Bulgaria. Older people in the village would normally dance it at much slower tempo than the young folk. The latter also often "make fun" of the "startsi" (older folk) by dancing the dances in their crouched and slow style.

Record: Worldtone Wt-YM-005 B (45 rpm)

Meter: 7/16 1-2, 1-2, 1-2-3 or 1,2,3 (qqS)

Formation: Short mixed lines. Belt hold, L over R. Face ctr, wt on L.

Style: Heavy peasant quality. Small steps. Upper body erect and proud. Marked knee-bends in crossing motions.

Measure

Pattern

8 Introduction (fast music). No action.

I. BASIC

- 1 Step to R on R (1), Hold (2) cross L in front of R with flexion (3).
- 2 Step to R on R (1), Hold (2) cross L behind R with flexion (3).
- 3 Small step on R to R (1), step on L slightly in front of R (2), Shift wt back onto R ft (3).
- 4 Reverse pattern of meas 3
- 5 Touch tip of R ft to R, wt remains on L (1), hold (2), step on R crossing in front of L with flexion (3).
- 6 Step to L on L (1), hold (2), step on R behind L (3).
- 7-8 Reverse pattern of meas 5-6
- 9-10 Repeat pattern of meas 3-4.

II. FORWARD AND BACK

- 1 Facing ctr, wt on L, touch tip of R slightly fwd and diag R (1), hold (2) step onto R slightly fwd and crossing in front of L (3).
- 2 Reverse footwork of meas 1
- 3-4 Repeat pattern of meas 1-2
- 5-8 Repeat pattern of meas 1-4 reversing direction (backward).

Note: No set sequence. Leader calls figure changes at will with hand/handkerchief signal or shouting "a sega", "napred" etc.

Description by Yves Moreau

DANCES OF FRENCH CANADA (QUEBEC)

Contrary to public opinion, most of the French Canadian traditional rural dance forms were inherited from the nobility. Unfortunately, there is little documentation available on dances and dancers in the 17th and 18th centuries under the French regime. The minuet was, without doubt, the favorite dance of the 17th century, taking its cue from the court of Louis XIV. Several written accounts also mention that the local population did French "contredanses" and minuets, interspersed with English country dances !

The principal types of traditional dance in Quebec are the quadrille, reel, cotillion, jig, round, and dancing games. They all originate from the British Isles (England, Ireland, Scotland) and France. Native American culture does not seem to have much influenced dance forms or steps.

Dance forms in Quebec seem to have developed along the same lines as those in the United States. The differences are subtle, as are the differences in American traditional square dancing done in various parts of the country. Perhaps it is only with the head couple dancing first with the opposites and then with the sides. Perhaps it is in the swing. Whatever the differences and/or the similarities, the dances are lively, energetic, and above all, fun. Enjoy them !

DANCES OF BRITTANY (BRETAGNE)

The dances of Brittany (Bretagne) in France are among the most original and ancient forms to have survived to this day. They can be divided into three main types: Collective dances (rounds, chain dances) related to Middle Age "branle" types; couple dances generally known as "bal"; and the more recent form of figure dances related to 18th century quadrilles. There are also some regional differences and there is an important main divider which breaks Brittany into Lower (West & Coastal area) and Upper Brittany. Lower Brittany ("Basse Bretagne") is where the Keltic characteristics of dance, music and language have remained. In Upper Brittany ("Haute Bretagne") the "French" character is more visible (language, couple dance forms etc.)

In the last 20 years, there has been a marked revival of traditional culture and native dialects throughout Brittany. The younger generation has taken a serious interest in its roots and many clubs and activities promoting traditional culture have sprung up throughout Brittany. One of the main activities of this movement has been the "Fest Noz" (Night Feast). Today, one can see such parties in almost all communities, big and small. A typical programme includes plenty of music on traditional instruments (binioù: bagpipe; bombarde: reed-pipe, harp) as well as old songs (Kan ha Diskan) and medleys of dances including such favorites as: Hanter Dro, An dro, Gavotte, Laridé and Fisel as well as several "Bals" (Couple dances). An interesting feature of Breton line dances is that they move from right to left !

BAL DES MONTAGNES
(France - Brittany)

This is a very old-style dance from Brittany. "Bal" means "Ball" or dance, and usually refers to a couple dance. There are no mountains in Brittany, only hills, but they are proud enough of the rolling hills to name a dance for these "mountains." The dance comes from Basse-Bretagne (Lower Brittany around town of Vannes) and was observed by a group of Montreal folk dancers in 1975 during a research trip to Bretagne.

Pronunciation:

Record: Dances of Brittany, DB-2 (45 rpm) 2/4 meter.

Formation: Cpls in open circle, W to R of ptr. Hands joined by "pinkies" and held down at sides (V pos). Leader on L end. Wt on R ft. Face L of ctr. Ftwk same for both.

Meas

Pattern

INTRODUCTION Solo bagpipe. Dance begins after long-held note.

CHORUS - Slow Music

- 1-12 Facing and moving RLOD: Beginning L, 12 steps, one step per meas. Arms swing fwd (in) on L steps, back on R steps.
13-16 M release corner hand, move in CW arc twd ctr (three steps L,R,L) to face ptr: W continue in RLOD and face ptr on last ct. Both touch R ft beside L, no wt (meas 16, ct 1). Join free hand with ptr with pinkie hold on meas 16.

FIGURE I - Fast Music

Raise joined hands about chest level with elbows bent and raised outward so that elbows and hands are on a single plane. Hands start about 8 - 12" apart. They cross each other on ct 1 of each meas, and separate on ct 2 of each meas with M R, W L on top each time. Keep arms and hands fairly stiff during pattern -- movement comes from shldr.

- 1-2 Move twd ctr R,L,R, hop (cts 1,2,1,2).
3-4 Move away from ctr L,R,L, hop (cts 1,2,1,2).
5-12 Repeat meas 1-4 two more times, three in all. On meas 12, ct 2 all stamp R ft (no hop).
- Long-held note in music: M return to orig pos in circle quickly.

CHORUS - Slow Music

- 1-16 Repeat Chorus except M stay in circle on meas 13-16. All bring joined hands to "W" pos on last ct.

FIGURE II - Fast Music

- 1 Point R ft fwd on floor, hands extended fwd at chest level (ct 1: pause (ct 2)).

BAL DE MONTAGNES (continued), page 2

- 2 Bring R ft beside L, no wt, and bring hands to "W" pos (ct 1); pause (ct 2).
3-12 Repeat meas 1-2 five times (six in all). End with sharp stamp with R ft, taking wt.

CHORUS - Slow Music

- 1-16 Repeat Chorus except W move into ctr to end facing ptr and join hands with pinkie hold.

FIGURE III - Fast Music

- 1-12 Repeat Figure I with W moving bkwd first. M R and W L hand cross on top on ct 1 as before.

Repeat dance from beginning. Dance is done twice through.
Bow ptr at end.

Presented by Yves Moreau

Laguna Institute
Feb. 15-16, 1985

LE COTILLON DE BAIE STE-CATHERINE
(French - Canada)

This dance is based on the old French cotillons and quadrilles. It is from Charlevoix County, Quebec and is one of the few remaining cotillons found today in Quebec.

Pronunciation: luh KOH-tee-yawn duh BAY saint-kaht-REEHN

Record: PHILO F1-2003, side A, band 3. 6/8 meter.

Formation: Four cpls in a square formation.

Steps: Steps include walking, polka-steps, and swing.

Meas

Pattern

1-4 INTRODUCTION. Everyone bows to ptr and to everyone else in the set.

FIGURE I. Circle left.

1-8 Everyone joins hands and circles L and back.

9-16 Everybody swings.

FIGURE II. Face-to-face and back-to-back.

17-24 Cpl 1, join inside hands and face each other, and with polka-type "hop-step-together-step" cross over to cpl 3's pos, alternating face-to-face and back-to-back. On the 4th one pivot twd inside one complete turn and return to orig place starting with "back-to-back" etc. Meanwhile cpl 3 has crossed over with a "galop-slide" step in ballroom pos.

25-32 Repeat action of meas 17-24, but cpl 3 does "face-to-face" action and cpl 1 slides through.

FIGURE III. Presentation.

33-34 Same two cpls ballroom pos present to ctr with slide step.

35-36 Slide back to place.

37-40 Repeat action of meas 33.

41-48 Same two cpls swing.

FIGURE IV. Ladies Star to R.

49-52 All four ladies star R.

53-56 Come back to place with L star.

When W comes back to ptr after Star, she gives M L hand and makes one small turn under M's arm.

57-64 Everybody swings.

At this point, cpls 2 and 4 go through all the patterns of meas 17-56.

Then, instead of a ladies star (49-52) it is the M's turn to star R and L, coming back to ptr with the same kind of turn under arm.

LE COTILLON DE BAIE STE-CATHERINE (continued)

DANCE CONCLUSION.

- 1-8 All four cpls present to ctr with slide step as in Fig. III.
9-16 Everybody swing.
17-32 R hand to ptr and "Grande chaine" all the way back to place.
When you meet ptr, swing until end of music.

Presented by Yves Moreau

LE CAPITAINE TROMPEUR

(Québec, Canada Saguenay Region) Luh kah-pee-ten trompør

Music: Any French-Canadian reel 2/4 meter not too fast and in reg. 8 meas. phrases

Formation: Large circle of cpls (no set number) Ladies on M's R. Hands joined "W" pos.
Extra person (capitaine) in center of circle

MEASURE

DESCRIPTION

INTRO FIGURE (Done only once at beg. of music)

- 8 All circle to L
8 All circle to R

TRANSITION

- 8 All swing ptr
8 All cpls promenade around

CAPITAINE PART

- 8 Small jig in centre of circle
8 Goes around circle looking for partner

When Capitaine finds partner, the transition fig (above) is done. Odd person stands watching during swing, joins in for promenade (trios) and then new person "out" becomes new "capitaine"

Note: In certain regions of Quebec, equal chance is often given to ladies to assume role of capitaine.

There are many other versions of this dance in Quebec.