

the LAGUNA folk dancers



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SYLLABUS

1988

dick crum
AND
yves moreau

LAGUNA FOLKDANCERS FESTIVAL 1988 SYLLABUS

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ANA LUGOJANA (Hațegana)

Romania (Banat)

Ana Lugojana (AH-nah loo-goh-ZHAH-nah, "Anna from Lugoj") is a popular song whose tune is one of many used to accompany the *Hațegana* (hah-tzeh-GAH-nah), a well known Romanian couple dance in the regions of Banat and Transylvania. In Romania the *Hațegana* is found in a number of regional variants, the most complex having four figures: a "promenade", a woman's twirl, a couple-turning figure and a change-partner figure.

The simpler version given here is one I learned and danced during the late 1930's and the 1940's in my home town of St. Paul, Minnesota, among Romanian immigrants from Banat. At weddings, church holidays, fund-raisers and other dance events at the small hall behind St. Mary's Romanian Orthodox Church, *Ana Lugojana* was played and danced once or twice in a given afternoon or evening, along with a half-dozen other Romanian circle, contra and couple dances. A local combo of first-generation part-time musicians furnished the music on violin, clarinet, drums and, occasionally, saxophone.

Recording: Ethnic Arts EA 4501, *Ana Lugojana*

Meter: 2/4

Formation: Couples anywhere on the dance floor. See below for positions and handholds.

BASIC STEP - "Step-close-apart-chug"

One basic step pattern is used throughout the dance. Footwork is identical for M and W. The entire pattern is done *flat-footed*, with weight *back on the heels* rather than on the forward portion of the foot. Otherwise, it has some of the feel of the UP-down *rîda* some folk dancers are familiar with from Hungarian dances.

Meas Basic Step L

- 1 ("step-close"): With L knee straight, step Lft sideward L (1); bending both knees slightly, close Rft beside Lft, taking weight on Rft (2).
- 2 ("apart-chug"): Straightening knees, again step Lft sideward L, momentarily sharing weight on *both* feet in this "apart" position (1); bending both knees, slide Lft "home" beside Rft with a chug, shifting full weight onto Lft with accent (sometimes audible) and raising Rft low off floor beside Lft (2).

Basic Step R

- 3-4 Reverse footwork and direction of movements of meas 1-2.

MEAS

ACTION

FIGURE 1 - Side promenade L and R

Position: Partners side by side, W on M's R, inside hands joined with elbows bent. W's outside hand either on hip (fingers forward) or down at side naturally. M's outside hand on hip or raised out to side at head level (M occasionally snaps fingers or gestures with outstretched

(continued)

BRÎUL PE ȘASE (Brîulețul din Muscel)

(Romania)

Romanian folk dance specialists give the name *brîu* (BREE-oo, "belt"; plural *brîuri*, BREE-oor) to a category of fast, complicated dances done in a line or semicircle, with arms on neighbors' shoulders, crossed in back, or grasping neighbors' belts. This category includes such dances as *rustem* and *sîrba*, as well as numerous dances which the villagers themselves specifically call *brîu*.

In the region of Muntenia, in the foothills of the Carpathian mountains, several different *brîuri* are done at holiday dances, wedding celebrations, etc., and the last dance done at the traditional Sunday afternoon dance gathering is almost always a *brîu*.

Although the *brîu* was the exclusive domain of men in times past, women have participated in it during the last generation or so. At family celebrations, husbands and wives dance next to each other in the *brîu*, and the older people sometimes do less energetic forms of it. At more public dance events, only the younger, unmarried people dance the *brîu*. The young men generally begin the dance and are eventually joined by their girl friends. Skill in dancing the *brîu* is especially important in establishing a young person's social status in the village. In Muscel, where the variant described below comes from, the dancers even hold *brîu* contests, complete with betting and prizes for the winners.

Muntenian *brîuri* are further classified as "8-count" (*Brîul* pe opt*) or "6-count" (*Brîul pe șase*, BREE-oo peh SHAH-seh), according to the number of beats in the dance phrase. With rare exceptions, the music for the 8-count *brîu* is in 4 measures of 2/4 time, while that of the 6-count *brîu* is in 3-measure phrases. Both of the above names are professional terms used by Romanian musicologists and choreographers. The inhabitants of Muscel call the 8-count *brîu* "*Brîul ăl mare* (big *brîu*)" and the 6-count dance "*Brîulețul* (little *brîu*)."

* The -ul ending, pronounced "-oo" (colloquial) or "-ool" (more formal usage) is a form of the Romanian definite article, the equivalent of English "the," hence *brîu* = "belt," *brîul* = "the belt."

Brîul pe șase (Brîulețul) as described below is a selection of four figures from several dozen found in the Muscel-Pitești region.

Recordings: (a) Folkraft F-LP-33, "Romanian Folk Dances," Side A, Bd 2, *Brîul pe șase* (b) London SW 99456, "Music from Rumania," Side 1, Bd 5, *Brîul din Muscel* (c) Nevofoon 12153, "Roemeense Volksdansen," Side 1, Bd 1, *Brîul pe 6*.

Meter and rhythm: *Brîul pe șase* is conventionally notated in 2/4 meter, and its highly syncopated rhythm varies with each figure. In the description below, the rhythm pattern is given by the cue letters "q" (quick), equivalent to an eighth note value, and "s" (SLOW), having the value of a quarter note.

Formation: Dancers in a line or semicircle, arms on neighbors' shoulders (most common form) or grasping neighbors' belts (seen occasionally in Pitești). End dancers hold free hand behind back or on hip.

(continued next page)

<u>MEAS</u>	<u>ACTION</u>
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Figure 1 - Basic traveling step

- 1-2 q Facing slightly R of ctr and moving R, hop on Lft, kicking Rft loosely forward low.
 S Step Rft fwd.
 S Step Lft fwd.
 S Step Rft fwd.
 q Leap Lft fwd.
- 3 S Step Rft fwd.
 S Step Lft fwd.
- 4-12 Repeat mov'ts of meas 1-3 three more times for a total of four.

Figure 2 - Kick-out ("flutter") steps in place

- 1 q Hop on Lft in place, momentarily turning to face slightly L of ctr and "fluttering" R leg out to side loosely, articulated from hip with "snap" of R knee, R ankle relaxed.
 S Facing ctr, step Rft in place.
 q Hop on Rft in place, momentarily turning to face slightly R of ctr and "fluttering" L leg out to side loosely, articulated from hip with "snap" of L knee, L ankle relaxed.
- 2 q Facing ctr, step Lft in place.
 S Facing ctr, step Rft in place.
 q Hop on Rft in place, momentarily turning to face slightly R of ctr and "fluttering" L leg out to side as above.
- 3 q Facing ctr, step Lft in place.
 q Facing ctr, step Rft in place.
 S Facing ctr, step Lft in place, extending Rft fwd low.
- 4-12 Repeat mov'ts of meas 1-3 of this figure three more times for a total of four.

Figure 3 - Flat steps sideward with scuffs

- 1-3 q Facing ctr, hop on Lft in place.
 S Facing ctr, step flat Rft sideward R with accent.
 S Facing ctr, step flat Lft behind Rft.
 S Facing ctr, step flat Rft sideward R.
 S Turning to face slightly R of ctr, scuff L heel fwd past Rft.
 q Still facing slightly R of ctr, tap L heel (no weight) in front of Rft.
 S Step onto flat Lft (taking weight) in front of Rft and turn to face ctr.
- 4-12 Repeat mov'ts of meas 1-3 of this figure three more times for a total of four.

Figure 4 - "Rat-a-tat" crossing steps in place

- 1 q Hop on Lft in place, momentarily turning to face slightly L of ctr and "fluttering" R leg out to side as above.
 q Facing ctr, step Rft in front of Lft.
 q Step Lft in place behind Rft.
 q Step Rft beside Lft.

(concluded next page)

BRIUL PE SASE (concluded)

<u>MEAS</u>	<u>ACTION</u>
<u>Figure 4 (concluded)</u>	
2	q Step Lft in front of Rft. q Step Rft in place behind Lft. q Step Lft beside Rft. q Step Rft in front of Lft.
3	q Step Lft in place behind Rft. q Step Rft beside Lft. q Step Lft in front of Rft. q Step Rft in place behind Lft.
4	q Step Lft beside Rft. q Step Rft in front of Lft. q Step Lft in place behind Rft. q Step Rft beside Lft.
5	Same as meas 2.
6	q Step Lft in place behind Rft. q Step Rft beside Lft. S Step Lft in front of Rft.
7-12	Repeat mov'ts of meas 1-6 once more for a total of twice through.

SEQUENCE:

Among native dancers, the sequence of figures is determined either by agreement beforehand or a "sixth sense" that develops among dancers who know each other well and often dance together. A fixed sequence useful to non-natives consists of Fig. 1, 2, 1, 3, 1, 4 done in that order and as written above (12 meas per figure). This sequence fits the Folkraft record exactly, three times through.

Description by Dick Crum

ČOČEK

Yugoslavia (South Serbia and Macedonia)

Since World War II, a rather simple 3-measure line dance of Gypsy origin has spread throughout Southern Serbia and Macedonia. It goes under a variety of local names and is found with a great deal of local and personal variation. U.S. and Canadian folk dancers have been exposed to variants of it under the names *Sa* (or *Sa, sa*), *Skopsko cigansko oro*, *Kupurlika*, *Coko*, *Coko*, etc. As an overall, generic name for this dance, I have arbitrarily chosen *Čoček*, which, while it also has a variety of interpretations, is the term generally used by musicians when referring to it.*

Pronunciation: CHOH-check

Recordings: The dance is done to any good 2/4-meter melody called *Čoček*; a good one is *Čoček* on Kolo Party 3 (cassette). Another is *Ramo, Ramo* on Paprika Press PP 8601, A-2.

Meter: 2/4; there are *čoćeci* in 9/8, but I have never seen this dance done to them.

Formation: Open circle, leader on R end. Hands are joined at shoulder level ("W" position). Leader in some areas flourishes a handkerchief in his/her R hand.

NOTE: The description given here is *schematic*, i.e., gives the basic structure of the dance; there are infinite variations in styling and footwork, however, depending on region, momentary mood, and individual ethnic tradition (the dance is popular among Serbs, Gypsies, Albanians and Macedonians).

- Meas 1 Facing slightly R of ctr, step Lft in LOD, passing Rft (1); close Rft to Lft (&); step Lft in LOD (2); turn to face ctr (&).
- Meas 2 Facing ctr, small step backward on Rft (1); small step backward on Lft (2).
- Meas 3 Still facing ctr, step Rft beside Lft (1); step Lft in place (&); step Rft near Lft (2); turn to face slightly R (&).

* The word *čoček* derives from the Turkish *köçek* (literally "camel foal"), a name which came to be applied during Ottoman Turkish times to dancing boys who performed for money on street corners and at private gatherings. These boys were rarely Turks – usually Gypsies or Armenians. In the Balkans the word eventually became attached both to a kind of "oriental" music (usually in 9/8 time, sometimes in 2/4) and the dance performed to that music; it is associated with Gypsies and Turks. The dance described here might well be defined as "line *čoček* in 2/4 time." There are other *čoćeci* performed as solos and partner dances, much like the Greek *karsilamas* or *tsifte telli*, in both 9/8 and 2/4 meters.

MADJARAC

Yugoslavia (Banat Region)

Madjarac is a name given to a number of couple dances in the Vojvodina region of Yugoslavia (the districts of Srem, Bačka and Banat). It means 'Hungarian' and derives from the fact, not that the dance is a *Hungarian* dance, but that it is a *non-circle* dance. The local peasants of a hundred years ago were aware that dances in couple formation were somehow foreign to their own native *kolo* repertoire; the Hungarian *csárdás*, for example, became very popular at that time. As other couple dances developed, they became identified as 'Hungarian-like', hence the name *Madjarac*.

This version of *Madjarac* is a fixed sequence of traditional steps and figures set to match the musical arrangement. Originally, the dance had no fixed sequence, although certain movements were generally preferred with specific melody segments.

Pronunciation: mah-JAH-rahtz

Recording: Kolo Party 3 (Cassette)

Meter: 2/4

Formation: Couples or trios scattered about the floor. Positions vary according to the figure being done; see below. The couple version will be described in detail. Trio adaptations will be given at the end.

Sequence: This arrangement of *Madjarac* consists of three figures, each preceded by a chorus, with an extra chorus to end.

CHORUS (Spin CW and CCW):

Position: Partners face, W's hands on M's shoulders, M's hands just below W's shoulder blades. To start chorus, each turns *very slightly* to own L to prepare for CW spin. Footwork is identical for M and W.

Meas 1 Stamp onto Rft fwd (beginning CW path), outsides of ptnrs' feet are adjacent (1); pause (&); hop on Rft, continuing CW spin (2); step Lft fwd (&).

Meas 2-7 Repeat steps of meas 1 six more times for a total of 7, continuing to spin CW.

Meas 8 End CW spin with 2 stamps: Rft fwd, taking wt (1), Lft beside Rft, taking wt (2).

Meas 9-16 Go "into reverse," i.e., *still facing CW*, spin backwards (CCW) using the *same ftwk* as in meas 1-8. To make this "in reverse" spin work well, ptnrs should keep a small base, i.e., keep feet near each other's, should lean in a bit toward each other, and keep knees more bent than in the CW spin.

At the end of the chorus (as a matter of fact, during the final 2 stamps) couple opens out to side-by-side position: W on M's R, her L hand on his R shoulder, his R arm around her waist in back, both outside hands on own outside hips. Cpl may be facing in any direction.

FIGURE 1 ("Basic Madjarac Step"):

- Meas 1** Step on ball of Rft, keeping feet close, no wt on Lft, turning both heels to R (1); step on ball of Lft, keeping feet close, no wt on Rft, turning both heels to L (2).
- Meas 2** Step on ball of Rft, keeping feet close, no wt on Lft, turning both heels to R (1); step on ball of Lft, keeping feet close, no wt on Rft, turning both heels to L (&); step on ball of Rft, keeping feet close, no wt on Lft, turning both heels to R (2).
- Meas 3-4** Repeat movements of meas 1-2 with opposite ftwk.
- Meas 5-16** Repeat movements of meas 1-4 three more times.

CHORUS (Spin CW and CCW): As before, including opening out at end.

FIGURE 2 (Syncopated steps and staccato steps):

NOTE: In performing this figure, the cpl moves freely about the floor, dancing fwd, turning in place CCW, dancing in place without turning, etc., depending on mood and traffic.

- Meas 1** Land very hard and loudly on both feet, the Rft a bit fwd (R arch beside L "bunion")(1); pause (&); hop on Lft, raising Rft beside L calf (2); step Rft (&).
- Meas 2** Stamp loudly onto Lft (1); pause (&); hop on Lft, raising Rft beside L calf (2); step Rft (&).
- Meas 3-4** Seven staccato, short steps, LRLRLRL, stressing heels.
- Meas 5-16** Repeat movements of meas 1-4 three more times for a total of four.

CHORUS (Spin CW and CCW): As before, including opening out at end.

FIGURE 3 (Abbreviated syncopated steps and staccato steps):

- Meas 1-2** Same as meas 1-2 of Figure 2.
- Meas 3** Three staccato steps LRL, stressing heels.
- Meas 4-12** Repeat movements of meas 1-3 three more times for a total of four.

Variation on Figure 3: Instead of maintaining side-by-side position, partners may separate, as follows: M grasps W's R hand at her hip as they open out from the preceding chorus; as they begin Figure 3, he pulls strongly on her R hand and releases it immediately, sending her into one CW spin in place, which she accomplishes using the full 3-meas step pattern, at the end re-assuming the side-by-side position with M grasping her R hand. He immediately sends her into a repeat of the spin, etc., for a total of four spins. When M releases W's R hand, he clasps both his hands at the small of his back and performs the steps of Figure 3 in place. **Note:** During this variation, W may also choose to replace the steps described above with 6 light running steps (RLRLRL, 2 per meas) for each turn.

CHORUS (Spin CW and CCW): As before, including opening out at end.

TRIO VERSION (1 M, 2 W):

CHORUS: Same as described above, but in back basket formation; when they open out at end, M is in middle with arms around in back of each W, one on either side of him, their inside hands on his nearest shoulder, their outside hands on own hips.

FIGURE 1: Same movements as described above.

FIGURE 2: Same movements as described above.

FIGURE 3: Same movements as described above.

Variation on Figure 3: Same movements as described above, except that M sends both W into turns away from him (RW turning CW, the LW turning CCW).

MEHMEDE

Yugoslavia - Region of Southern Serbia

Notes by Dick Crum, revised 2/88.

Mehmede (MEKH-meh-deh) is a dance name found widely throughout Southern Serbia, parts of Macedonia, and even Bulgaria. "Mehmed" is a male name, and the dance's title probably derives from a song whose lyrics contain that name. The dance described here is a town dance from Southern Serbia.

Rhythm and Meter: The meter of *Mehmede* is 7/8, in a 4-beat rhythm of *SLOW-SLOW-quick-SLOW*:

<i>Dancer's beats (counts)</i>	1	2	3	4
<i>Rhythm</i>	S	S	q	S

Recording: Folk Dance No. 3 (cassette), *Mehmede*.

Formation: Open circle or line, mixed M and W, hands joined and held at shoulder level ("W" position), begin facing slightly R of center; leader flourishes a kerchief in his/her raised R hand.

MEAS	COUNT	ACTION
1	1 S	Facing slightly R, lift on Lft, raising Rft low in front.
	2 S	Step Rft, moving in LOD.
	3 q	Step Lft, continuing in LOD.
	4 S	Step Rft, continuing in LOD.
2	1 S	Lift on Rft, raising Rft low in front.
	2 S	Step Lft, continuing in LOD.
	3 q	Step Rft, continuing in LOD.
	4 S	Step Lft, turning to face center.
3	1 S	Facing center, lift on Lft, raising Rft low in front.
	2 S	Step Rft toward center.
	3 q	Lift on Rft
	4 S	Tap Lft forward (takes no weight).
4	1 S	Hop Rft backward, away from center.
	2 S	Step Lft backward, away from center.
	3 S	Step Rft backward, away from center.
	4 S	Step Lft forward toward center.
5		Repeat movements of meas 3.
6		Repeat movements of meas 4.

Note: Sometimes native dancers add a "hitch-hop", i.e., a slight preliminary hop on the weighted foot, just before stepping during any count 2.

SVATBENI REJC

Slovenian wedding dance from Carinthia

Notes by Dick Crum, revised 2/88.

Svatbeni rejc (SVAHD-beh-nee RAYTZ, 'wedding dance') was an integral part of wedding celebrations up until the 1890's in the region known as Carinthia. Carinthia is now a part of Austria (Kärnten), and the Slovenes who live there no longer do this dance. Data on *Svatbeni rejc* was collected by France Marolt, prominent Slovenian musicologist, in 1934/35 in the Zilja (ZEEL-yah) valley, known in present-day Austria as Gailtal; Marolt reconstructed the dance from information supplied by old-time local musicians. I learned it from his widow, Tončka Maroltova, in 1954.

Rhythm and Meter: The meter of *Svatbeni rejc* is 6/8, and the tempo ranges from slow and majestic (Part I) to quick and lively with sudden retards (Part II). When learning the dance, it is useful to accustom oneself to counting 6 beats for each pattern, and be ready to count them very unevenly during Part II.

Recording: Folk Dancer MH 3033, *Svatbeni rejc*; Folkraft F-1543x45, *Svatbeni rejc*.

Formation: In Part I, couples in a circle facing CCW around the floor. W is on inside (on M's L), and their hands are joined in front in Skater's Waltz position (L in L, R in R), with M's L arm over. Both face LOD. For Part II, see below.

MEAS	COUNT	ACTION
PART I		
	(upbeat)	Raise joined hands high in front.
1	1	Both step fwd with Rft.
	2	Both step fwd with Lft and pivot immediately on it, making a 1/2 turn L to face opp direction. This is an individual turn, hands kept joined high. W is now on M's R.
	3	Flex knees in this position. Hands are still joined high.
	4	Moving in this new direction (CW around), both step fwd with Rft.
	5	Both step fwd with Lft and pivot immediately on it, making a 1/2 turn R to face orig. direction. Hands are still joined high.
	6	Flex knees in this position. Hands are still joined high.
2	1-6	Beginning with Rft and using 6 walking steps, the W walks around a small circle CCW in front of M. Hands still kept joined and up. While the W is tracing this circle, M follows her movements with 6 comfortable steps beginning with Rft, gently leading her with his raised hands. Note that the M faces the same direction during this part, whereas the W is walking around a small circle, turning, as it were, under his raised arms. At the end the W returns to the M's L side, hands are lowered (still joined) <u>very briefly</u> in a position identical to the beginning of the dance, except that M's L arm is now <u>crossed under</u> W's R arm. On count 6, joined hands are again raised high in front.

- 3 1 Both step fwd with Rft.
 2 Both step fwd with Lft and pivot immediately on it, making a 3/8 turn R. In doing so, M passes under joined R hands. Both dancers are now facing "southeast", W squarely in back of M, looking at the back of his head, L hand in L hand, R hand in R hand.
 3 Flex knees in this position. Hands are still joined high.
 4 Moving in this new direction, both step fwd with Rft.
 5 Both step fwd with Lft.
 6 Both step with Rft, M making 1/2 turn L, backing under joined R hands to face W. They are now standing face to face, joined R hands above joined L hands.
- 4 1-6 Beginning with Lft and using 6 walking steps, the W walks around a small circle CW in front of M. Hands still kept joined and up. While the W is tracing this circle, M follows her movements with 6 comfortable steps beginning with Lft, gently leading her with his raised hands. At the end bring hands down, release L hands and place L hand on own hip, facing each other in such a way that M's L shoulder is toward center of circle, W's R shoulder is toward center (M is facing CCW around the floor, W CW)). Joined R hands are held out to M's L (i.e., toward center of circle), in preparation for Part II.

PART II

- 5 1-6 2 waltz balances (M: RLR, LRL; W: LRL, RLR) in place, swinging joined R hands away from center and back again. Steps are light, done on toes.
- 6 1-3 As M does a waltz balance RLR, swinging joined hands away from center and up, W does a quick single turn L (CCW) in place under joined hands with one waltz step LRL. Joined hands end up extended toward center.
 4-6 Keeping joined hands extended toward center, both do one waltz balance in place (M: LRL; W: RLR).
- 7 1-6 2 waltz balance exactly as under meas 1 of this Part.
- 8 1-6 (Music retards). Beginning with Lft and using 6 walking steps, W walks around a small circle (CCW) in front of M. Keep R hands joined up so W may pass under during circling. M follows her movements with 6 comfortable walking steps beginning with Rft. End in same position as before circling.
- 9-10 Repeat movements of meas 7-8.

NOW REPEAT ALL OF PART II

With the recommended recording, the entire dance is done 3 times, and is followed by a brief break in the music and then the dance *Svatbena polka* to end.

To get into position for *Svatbena polka* (open ballroom position), modify the movements of Part II, meas 10, counts 1-6 the last (3rd) time through *Svatbeni Rejc* as follows:

10a

As W is halfway through her walk-around, M advances to her L side, passes W's R hand from his R to his L hand. His R hand goes to her waist, their joined hands are held straight forward in LOD.

SVADBENA POLKA

Meter: 2/4

Steps described are for M; W uses opposite footwork throughout.

- 1 Couple moving forward in LOD, step-together-step beginning M's Rft (W's Lft), dipping straight joined hands downward and bending slightly forward.
- 2 Continuing forward in LOD, step-together-step beginning M's Lft (W's Rft), raising straight joined hands up high and bending slightly backward.
- 3 In place, with 3 steps, M pulls joined straight hands to point to center (this time joined straight hands are horizontal) as couple makes 1/4 turn L to face center.
- 4 In place, with three steps, couple makes 1/4 turn R to face in LOD, joined straight hands still horizontal.

1972 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Elsie Dunin

KOLO FROM RIPANJ
(Serbia, Yugoslavia)

KO-lo from REE-pahny

Presently in central Serbia, the most commonly performed type of dance is the "u šest". A symmetrically patterned dance, it consists of two step together to the R, one step together to the L, one step together to the R; then the pattern is repeated to the opposite direction. Each locality has its own style and variations upon the pattern. There is no one name for the dance, each locale having its own ranging from simple "kolo" to place names; often the dance is named after the melody it is danced to, and many melodies are named after the local musicians who play them, such as Krnjevo Kolo, Micino Kolo, etc. The most well known "u šest" in Yugoslavia and also in the U.S. (among American folk dancers) is the "Moravac", which is the name of a river (Morava) and also the name of a popular melody.

The following dance was observed by Elsie Dunin in May, 1967 in the village of Ripanj, some 10 miles south of Beograd, the Yugoslav capital. The occasion was a weekly, Sunday late afternoon dance that takes place in the middle of the village. Only young people (of marriageable age) were the dancers, while children and their parents stood around as spectators. This same dance pattern was performed to four or five different music selections, some slower or faster than others. Accompaniment was by violin, accordion, and bass, played by Gypsy musicians, who stood in the center of the broken circle.

Since there was no common name for this "u šest" dance, except "kolo", the dance is being christened in the U.S. as "Kolo from Ripanj".

Two recorded selections are recommended. Both are suitable--Ripanjko Kolo, a melody that I heard in Ripanj, only played faster, and Mirino Kolo, which is in faster tempo and uses a lead violin which is more typical of the accompaniment used in Ripanj.

RECORD: RTB EP 14200 Mirino Kolo (side B, band 1)
Ripanjko Kolo (Side A, band 2)

FORMATION: Any number of M & W in an open circle, leader at the R end (normally a M). Either of the following handholds may be used:

1. low handhold--clapsed hands held low at the sides.
2. elbow hold--L arm is bent and lowe arm is placed across the waist in front, while R hand holds the R adjacent person L elbow.

Dancers dance very close to another with this hold.
Leaders free R arm is at his waist or in his pant's pocket

1972 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Kolo from Ripanj-Continued-Page 2

PATTERN		
Measure	Count	
1	1	Facing ctr, step R ft to R
	2	hop on R ft
	&	step L ft diag fwd in front of R ft
2	1	Step R ft to R side
	2	step L ft in place, next to R ft
	&	step R ft in place, next to L ft
3	1	step L ft in place, next to R ft
	2	step R ft in place, next to L ft
	&	step L ft in place, next to R ft
triplet*		
4	1	Step R ft tiny step to R side
	2	step L ft in place, next to R ft
	&	step R ft in place, next to L ft
triplet*		
5	1	Step L ft in place, next to R ft
	2	hop on L ft
	&	step R ft fwd in front of L ft (but without crossing R ft in front of L ft)
6	1	Step L ft in place next to R ft
	2	step R ft in place next to L ft
	&	step L ft in place next to R ft
7	1	Step R ft to R side
	2	step L ft to R side in front of R ft
	&	step R ft to R side
8	1	Step L ft to R side in front of R ft
	2	step R ft to R side
	&	step L ft to R side in front of R ft

Repeat dance Meas 1-8 any number of times.

Note: If the music is faster, the steps are performed more lightly, and with running type steps rather than walking steps on the * triplets.

PRESENTED BY DICK CRUM AT THE LAGUNA FESTIVAL 1988

BATUTA

(Bulgaria)

Batuta (bah-T00-tah) was learned by Yves Moreau, Fall 1971, from village dance group in Rabrovo, Vidin District, N.W. Bulgaria. In Romania, "Bătuta" refers to a type of dance which involves stamping with the feet. This Batuta is a popular version among the Vlachs of N.W. Bulgaria.

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 that they 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 at the time of Ottoman invasion to later return to their homeland. Their language and folklore are a mixture of Romanian and local elements.

This Batuta is similar to many other dances found along the Bulgarian-Serbian border and which are related to the basic "Stara Vlajna" form (Galaona, Juta etc.)

RECORD: Worldtone WT-YM-001 A (45 rpm) 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 men at both ends of line hold a wooden cane in free hand...

STYLE: Knees bent slightly. A sharp, rather bouncy feeling, but not airy and light. A solid, heavy quality. Small steps.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION: No special intro music. Dance may start at beginning of any musical phrase. Beware also of music which is sometimes played "contra tempo" or "against the beat" !

I. BASIC TRAVELLING STEP "VLAJNA"

- 1 Step to R on R (ct 1). Slide L next to R, almost displacing R, bending knees slightly (ct 2).
- 2 Repeat pattern of meas 1, exactly.
- 3 Step diag fwd to R on R (ct 1); hold (ct 2).
- 4 Step fwd twd ctr on L (ct 1); hold (ct 2).
- 5 Step lightly fwd on R, crossing in front of L (ct 1); Hold (ct 2).
- 6 Moving away from ctr, step diag bkwd L on L (ct 1); slide R ft back and next to L (ct 2).
- 7 Moving straight bkwd, small step on L (ct 1); still moving bkwd, small step on R (ct 2).
- 8 Still moving bkwd, small step on L (ct 1); hold (ct 2).

.../2

MUSIC 2/4

PATTERN

Measures

II. STAMPING STEP "BATUTA"

- 1-2 Repeat pattern of meas 1-2, FIG. I
- 3 Step on R facing slightly R (ct 1); small hop on R, simultaneously bringing L knee up and slightly across R leg (do not exaggerate) (ct 2). Facing ctr, small sharp stamp with L ft, no wt (ct &).
- 4 Facing ctr, small leap onto L (ct 1); sharp stamp, no wt, with R ft slightly fwd (ct &); small hop in place on L (ct 2); sharp stamp, no wt, with R ft slightly fwd (ct &).
- 5 Facing slightly R, small sharp stamp on R ft with wt (ct 1); small hop on R, simultaneously bringing L knee up and slightly across R leg (do not exxagerate) (ct 2). Sharp stamp, with L next to R, no wt (ct &).
- 6 Facing ctr, small step sdwd L with L (ct 1); bring R to L, almost displacing L, simultaneously bending both knees very sharply (ct 2).
- 7 Small step to L with L (ct 1); close R to L (ct 2). Sometimes meas 7 can be done exactly like meas 6, i.e., sharply.
- 8 Small step to L with L, simultaneously raising R ft slightly across L (ct 1); hold (ct 2).

There is no set sequence for this dance. Leader calls figures at will. He may simply shout "hopa" or "hopša" for a change (or even "hajde") or specifically "batuta" for the stamping figure.

Presented by Yves Moreau

DENINKA
ДЕНИНКА
 (Bulgaria)

This women's dance was learned in 1969 by Yves Moreau from Ilija Vretenarov in the village of Kavrakirovo near Petrič in Southwest Bulgaria. The dance is especially popular in the area around the village of Kulata on the Greek-Bulgarian border.

Music: Balkanton BHA-734, or special cassette (YM)

Rhythm: 7/16 meter, counted here as 1-2-3, 1-2, 1-2, or S-Q-Q, or 1-2-3.

Formation: Open circle, "W" pos; hands joined at shldr height. Face ctr wt on L ft.

Style: Posture erect, small steps, demeanor is reserved, proud and feminine.

Measure	Pattern
	No introduction
	<u>BASIC PATTERN</u>
1	Step bkwd on R, lifting L, knee bent, lower hands to sides (ct 1); hold (cts 2,3).
2	Step fwd on L, leaving R in place, return hands to "W" pos (ct 1); rock back on R (ct 2); rock fwd on L (ct 3); hold (ct 3)
3	Facing slightly R of ctr, moving in LOD, step on R (ct 1); Step on L (cts 2-3)
4-5	Continuing in LOD, step R-L-R (cts 1,2,3). Step L,R,L (cts 1,2,3).
6	Small leap fwd onto R (ct 1); small leap fwd onto L (ct 2); swing R ft around and step across in front of L, facing ctr, bring L ft up behind R calf, R knee bent; bend fwd a little from waist and look to L (ct 3); hold (ct 3).
	<u>HANDS:</u> Lower to hip level on ct 2; hold ct 3.
7	Return hands to "W" pos and rock back on L (ct 1); rock fwd on R (ct 2); rock back on L (ct 3).
8	Step bkwd on R (ct 1); close L to R with a bounce (ct 2); hold (ct 3).

Presented by Yves Moreau

GRAOVSKO & DIVOTINSKO MEDLEY

(Bulgaria)

These two dances are quite popular in Shope region of Western Bulgaria especially around towns of Pernik and Kyustendil. The first one is usually done to a slow tempo and the last one to a fast one. This is only one of the many versions of this type of dance

Source: Dimitar Dimitrov, Sofia.

Rhythm: 2/4 (Slow and quick)

Record: XOPO X-331 or any other recordings with Graovsko and Divotinsko (Shopsko) tunes.

Formation_: Small mixed lines, belt hold, L over R. Wt on L. Face RLOD (L of ctr) Dance starts bkwd (as in Kyustendilska Ratchenitsa, Giushevskia, Cetvorka etc.)

Style: Sharp movements, high knee motions and kicks. Movements on balls of feet.

MEASURE	DESCRIPTION
<u>I. GRAOVSKO (Slow music)</u>	
1	Facing L of ctr and moving bkwd (RLOD) hop on L (1) step back onto R (&) step back onto L (2)
2	Repeat meas. 1
3	Facing R of ctr (LOD) , 3 small steps, R-L-R
4	Same direction, 3 more steps, L-R-L
5	Facing ctr, sharp jump onto both feet (1) hop on R, picking up L slightly across R (2)
6	Facing ctr, small lift onto R (1) small step to L on L (&) step onto R across L with sharp flexion (2)
7	Same as above but cross behind L on ct 2, no flexion)
8	Facing ctr, sharp jump onto both feet (1) hop onto L , simultaneously kicking R leg sharply to side and fwd (circular motion) (2)
9	Sharp touch with point of R ft fwd, no wt (1) release wt onto R ft with step (2)
10	sharp touch with point of L ft fwd, no wt (1) release wt onto L with step turning to face RLOD, ready to start dance from beginning. Dance repeats from beginning until music stops or speeds up.
<u>II. DIVOTINSKO (Fast "Shopsko") Variation</u>	
1	Facing ctr, 3 small steps fwd R-L-R (1 & 2)
2	Same as meas. 1 but with L-R-L
3 -4	In place, 4 steps (R-L-R-L) with twisting motions, knees close tgthr.
5	Facing ctr, sharp leap onto R ft (1) bringing L leg from side, sharp slap motion with L, no wt (2)

DIVOTINSKO (Cont'd)

MEASURE	DESCRIPTION
6	Sharp step bkwd onto L, simult. turning R ft to point out (1)
7	sharp step bkwd onto R ft, simult. turning L ft to point out (2)
7	In place, facing ctr, small sharp leap onto L (1) then, touch R heel across, no wt. (ct 2)
8	In place, facing ctr, small sharp leap onto R (1) then, touch L heel across, no wt. (ct 2)
9	Facing ctr, step fwd onto L sharply with upper part of body bent fwd and simult. picking up R ft behind L calf (1) small step back onto R ft (2)
10	Repeat pattern of meas 9.
11	Fairly big step fwd onto L ft, (1) left leg starts moving fwd and up (2)
12	Sharp leap onto R ft (1) sharp slap fwd, straight knee, with L ft (no wt)
13	Three quick small steps bkwd L-R-L
14	Three more quick steps bkwd R-L-R
15	Two small steps in place L-R with twisting motion
16	Small sharp leap onto L ft (1) sharp slap with R ft, straight knee, fwd, no wt.

Repeat from beg. (mes 1.)

Description by Yves Moreau

KARDAMSKI OPAS
(Bulgaria)

Opas is a very popular dance-type throughout Dobrudža. It usually includes at first some relatively simple "Pravo" patterns and then develops into a more complex sequence of figures with twists and stamps usually called by a leader. Traditionally it is a man's dance but in recent years, women in Bulgaria have been seen joining the lines of men. The following variations are from around Kardam (a border town) in the Tolboukhine district. Several of these same patterns were first introduced by Yves Moreau in 1970 using the more orchestrated Balkanton BHA-734 version. Music used here is typical of a village orchestra composed of small "kopanka"-gadulka, gajda and accordion.

Pronunciation: kar-DAHM-ski OH-pahss

Music: Yves Moreau special cassette 2/4 meter

Formation: Lines with belt hold, L over R, or front basket hold.
Wt on L, Face ctr.

Styling: Heavy and proud (knees bent, shldrs thrown back).

Meas

Pattern

No introduction. Start with music.

I. SLOW TRAVEL STEP

- 1 Step on R to R (ct 1); pause (ct 2).
- 2 Step on L in front of R (ct 1); pause (ct 2).
- 3 Step on R to R, upper body starts turning to L (ct 1);
large step on L twd back, R ft still touching floor (ct 2).
- 4 Step on R in place (ct 1); still on R, L leg starts
coming around from behing to front in a circular fashion
(ct 2).
- 5 Sharply bring L next to R with sharp "chug" in place
(ct 1); pause (ct 2).
- 6-40 Repeat above figure 7 more times for a total of 8 times.

II. ONE JUMP IN PLACE

- 1 Small step fwd on R (ct 1); small step fwd on L (ct 2).
- 2 Bring R ft around to R and fwd in sharp circular motion
close to floor (ct 1); sharply bring R ft back with
large step onto R (ct 2).
- 3 Step on L in place (ct 1); small sharp stamp on R, no
wt (ct 2).
- 4 Step on R in place (ct 1); small sharp stamp on L, no
wt (ct 2).
- 5 Sharp leap onto L, twisting R knee up and to L (ct 1);
sharp leap onto R, twisting L knee up and to R (ct 2).
- 6 Sharp jump, ft apart, onto both ft, R ft in place and
L extended in back to L, upper body faces ctr (ct 1);
pause (ct 2).
- 7-8 Repeat meas 3-4 with opp ftwk.
- 9-16 Repeat meas 1-8.

KARDAMSKI OPAS (Cont'd)

III. TWO JUMPS IN PLACE

- 1-6 Repeat Fig II, meas 1-6.
- 7 Repeat Fig II, meas 6.
- 8-9 Repeat Fig II, meas 7-8
- 10-18 Repeat meas 1-9.

IV. TWISTS WITH RIGHT KNEE

- 1 Facing ctr, wt on L, hop on L simultaneously raising R knee and twisting it across to L (ct 1); hop again on L, twisting knee out to R (ct 2).
- 2 Hop again on L, twisting raised knee to L again (ct 1); leap onto R in place raising L knee (ct 2).
- 3 Leap onto L in place raising R knee (ct 1); small hop on L at same time sending R leg out to back diag R (ct 2).
- 4 Step onto R ft which is behind and to R (ct 1); sharp stamp with L next to R, no wt (ct 2).
- 5 Large step fwd on L (ct 1); send R leg out to R and fwd (ct 2).
- 6 R leg continues to move sharply back in circular fashion ending with a step on R with sharp leaning back action (ct 1); sharp leap onto L bringing raised R knee across to L (ct 2).
- 7-8 Repeat Fig II, meas 3-4.
- 9-16 Repeat meas 1-8.

V. TRAVEL STEP WITH CHUG AND STAMPS

- 1 Step on R to R (ct 1); step on L across R (ct 2).
- 2 Step on R ft in place, raising L knee up sharply (ct 1); light step on ball of L in place (ct &); fall again with wt on R with same "pumping" motion (ct 2).
- 3-4 Large step fwd on L (ct 1); R leg moving out to R and fwd in circular motion close to floor (ct 2). Close R to L sharply with "chug" action (ct 1); pause (ct 2).
- 5 Step fwd on L (ct 1); sharp stamp with R turned out a bit, no wt (ct 2).
- 6 Step back on R (ct 1); step back on L (ct 2).
- 7 "Fall" onto R ft sharply raising L knee (ct 1); sharp touch with ball of L ft (ct &); repeat same action for cts 2,&.
- 8 Sharp leap onto L in place (ct 1); stamp with R next to L, no wt (ct 2).
- 9-16 Repeat meas 1-8.

Repeat dance from beginning one more time through with above suggested sequence.

Presented by Yves Moreau

KOKIČE

(Bulgaria)

Kokiče (Koh-Kee-cheh) was learned by Yves Moreau from Cvetan Cvjatkov in Pazardžik, January 1970. The dances comes from the region of Panagjurište in Western Thrace. It belongs to the same group of dances known under such varied names as Gankino, Kopanica, and Krivo Horo, using 11/16 meter.

RECORD: Balkanton BHA-734 Side A/5 or any other "Kopanica" 11/16 tune.

METER: 11/16: counted here as 2-2-3-2-2 or 1-2-3-4-5 or
quick-quick-SLOW-quick-quick

FORMATION: Short mixed lines of M & W. Belt hold, L over R. If no belts, hands are joined down at sides. Wt on L, face LOD.

STYLE: Small sharp and light steps like in similar Gankino dances or other West Thracian dances (i.e Sedi Donka, Bučimiš etc.)

Leader determines the number of repetitions for each pattern, using "calls". The following sequence order is suggested.

MUSIC 11/16

PATTERN

Measures

INTRODUCTION: 8 meas. No action.

I. "OSNOVNO" (BASIC STEP)

- 1 Moving in LOD, step R (ct 1); step L (ct 2); lift on L ft raising R ft slightly across L shin (ct 3); step fwd R (ct 4); Step fwd L (ct 5).
- 2 Repeat action of meas 1.
- 3 Facing ctr, step R to R (ct 1). Step on L behind R (ct 2); Step on R to R (ct 3); Lifting on R, close L to R bouncing twice on both ft together (cts 4,5).
- 4 Repeat action of meas 3, reversing ftwrk and direction.
- 5-8 Repeat action of meas 1-4

II. "GRADI" (BUILDING or ADDING)

- 1-2 Repeat action of meas 1-2, FIG. I
- 3 Facing ctr, step on R to R (ct 1); step on L behind R (ct 2); step on R to R (ct 3); lift on R, raising L ft to side, knees close together (ct 4); step L next to R (ct 5).
- 4 Lift on L, raising R ft to side, knees close together (ct 1); step on R next to L (ct 2); thrust L ft fwd, knee straight (ct 3); hop on R (ct 4); step on L behind R (ct 5).
- 5-8 Repeat action of meas 1-4, FIG. II

III. "BIJ OTPRED" (HIT FORWARD)

- 1-2 Repeat action of meas 1-2, FIG. I
- 3 Facing ctr, step on R to R (ct 1); step on L behind R (ct 2); step on R to R, turning ft to R (ct 3); keeping knees close together, touch L toe next to R ft (ct 4); step on L fwd, turning ft to L (ct 5).
- 4 Touch R toe next to L (ct 1); step towards ctr on R (ct 2); Repeat action of cts 3,4,5 meas 4, FIG. II (thrust, hop, step).
- 5-8 Repeat action of meas 1-4, FIG. III

MUSIC 11/16

PATTERN

Measures

IV. "NA MJASTO" (IN PLACE)

- 1-2 Repeat action of meas 1-2, FIG. I
 3 Face ctr, step on R to R (ct 1); step on L behind R (ct 2);
 step on R to R, simulataneously kicking L ft up to side, knees
 close together (ct 3); "click" L ft to R sharply (ct 4);
 Pause (ct 5).
 4 Pause (cts 1,2); Repeat action of cts 3,4,5, meas 4, FIG. II
 (THRUST,hop,step).
 5-8 Repeat action of meas 1-4, FIG. IV.

V. "S LEVJA" (WITH THE LEFT)

- 1-2 Repeat action of meas 1-2, FIG. I.
 3 Facing ctr, step on R to R (ct 1); step on L behind R (ct 2);
 leap onto R (ct 3); raise L knee and then extend and touch
 L heel diag fwd L (ct 4); Pause (ct 5).
 4 In same manner, touch L heel again in same place (ct 1);
 Pause (ct 2); Repeat action of cts 3,4,5, meas 4, FIG. II
 (THRUST,hop, step).
 5-8 Repeat action of meas 1-4, FIG.5

VI. "V STRANI SKOČI" (SIDE LEAPS)

- 1-2 Repeat action of meas 1-2, FIG. I
 3 Facing ctr,step on R to R (ct 1); step on L behind R (ct 2);
 low leap onto R to R (ct 3); leap on L to L (ct 4); Pause (ct 5).
 4 Leap on R to R (ct 1); Pause (ct 2); leap on L to L (ct 3);
 Touch R heel diag fwd R (ct 4); Pause (ct 5). Free ft is raised
 up in back slightly during leaps.
 5-8 Repeat action of meas 1-4, FIG. VI.

NOTE:

On Balkanton BHA-734 recording there is a 2 measure musical
 "break" which occurs after the 9th musical phrase.
 If dancers wish to remain in regular phrasing with steps,
 they can add the 2 measure basic travelling step which is
 a common denominator throughout the dance.
 If not added, the dance still works out with the rhythm but
 not with the musical phrase.

Presented by Yves Moreau

KULSKA ŠIRA

Кулска Шира
(Bulgaria)

Source: This dance comes from the region around Kula, a town in N.W. Bulgaria near the border with Serbia and Romania. It is related to an earlier variation of a Sira taught by Yves Moreau in 1972 and is also reminiscent of the popular Vlaško. Learned in 1974.

Formation: Mixed lines, belt or hand hold. Face slightly R of ctr. Wt on L.

Meter: 2/4

Music: Special YM cassette.

Style: Steps are light, bouncy and proud.

Measure

Pattern

1-16 Musical intro. No action.

I. BASIC

- 1 Facing LOD, step on R (1) step on L (2)
- 2 Facing ctr, step on R to R (1) step on L behind R (2)
- 3 Facing ctr, step on R to R (1) Close L to R (2)
- 4 Same as in meas. 3 but with opp direction & ftwrk
- 5 Repeat pattern of meas 3.
- 6 Heavy step on L slightly to L, bending L knee and sharply extending R leg across L, straight knee (1) step on R across L (2)
- 7 Facing ctr, step on L to L (1) close R to L (2)
- 8 Repeat pattern of meas. 7

II. BASIC WITH STOP

- 1-2 Repeat pattern of meas. 1-2, Fig. I
- 3 Sharp leap onto R ft in place, simult. raising L knee high & with L leg crossed in front of R (1) Pause (2)
- 4-8 Same as in meas. 4-8, Fig. I

III. BASIC WITH STOP & CROSSING STEPS

- 1-3 Repeat pattern of meas. 1-3, Fig. II
- 4 Step on L to L (1) cross R in front of L (&)
- 5 Step on L in place (2) step on R in place (&)
- 6 Same as in meas. 4, but with reverse dir. & ftwrk
- 7 Same as in meas. 4
- 8 Step on L to L bending L knee (1) slide R to L (&)
- 9 same as cts. 1 & (2 &)
- 10 Repeat pattern of meas. 7

Leader determines number of times for each Fig.

LJASKOVSKO HORO
(Bulgaria)

A dance which originates from the village of Ljaski in the region of Goce Delcev (formerly Nevrokop) in the Pirin Region of S.W. Bulgaria. The following patterns were taught to Yves Moreau by Todor Cvetkov, June 1986.

Pronunciation: LYASS-koff-skoh ho-ROH

Music: Yves Moreau special cassette 8/8 meter

Rhythm: 8/8: Counted here as 1-2, 1-2-3, 1-2-3 or 1-2-3 qSS

Formation: Open circle or line, hands joined down at sides ("V" pos).
Face right of ctr, wt on L.

Styling: Fairly light steps. Upper body erect.

<u>Meas</u>	<u>Pattern</u>
-------------	----------------

1-8 Introduction. No action.

I. BASIC TRAVEL STEP

- | | |
|-----|---|
| 1 | Facing R of ctr, small hop on L, simultaneously extending R leg fwd close to floor (ct 1); step fwd on R (ct 2); quickly leap (small) onto L, closing in behind R (ct &); step fwd on R (ct 3). |
| 2 | Repeat meas 1 with opp ftwk. |
| 3-8 | Repeat meas 1-2 three more times. |

II. BASIC WITH TOUCH ACTION

- | | |
|-----|--|
| 1 | Repeat Fig I, meas 1. |
| 2 | Still facing LOD, hop on R (ct 1); step fwd on L (ct 2); quickly turning to face ctr, small hop on L, at same time brisk touch with ball of R across L (ct 3). |
| 3-8 | Repeat meas 1-2 three more times. |

III. BASIC WITH SLIDE AND TOUCH ACTION

- | | |
|------|--|
| 1-2 | Repeat Fig I, meas 1-2. |
| 3 | Facing ctr, do one Basic step sdwd R (hop-step-close-step). |
| 4 | Still facing ctr, hop on R (ct 1); step on L behind R, raising R slightly (ct 2); small hop on L, at same time brisk touch with ball of R across L (ct 3). |
| 5-16 | Repeat meas 1-4 three more times. |

Note: On meas 3 of Fig III, arms swing in following fashion: fwd (ct 1); down and back (ct 2); fwd (ct 3).

Above sequence is a suggested order only. In traditional village setting with live music, number of times may vary and other variations may be added.

Description by Yves Moreau

Presented by Yves Moreau

MINKA
(Bulgaria)

Women's dance from Smoljan District, Rhodopes, South Bulgaria. This dance-type uses basic steps performed by Moslem women ("pomaks") in the area. Minka is a girl's name. Described in Zbornik Narodni Hora, Sofia 1972. Pronunciation: MINK-ah.

Record: Laridaine ML-3 Side B/2

Meter: 7/8 counted here as 1-2-3 (1-2-3, 1-2, 1-2) SLOW-quick-quick

Formation: Circle of W, each facing R of ctr, hands free.

Style: Quiet and solemn.

Basic Step: Small step onto R, stepping gently at first onto ball of ft then taking wt on full ft, marked knee flexion (ct 1); small step fwd on L (ct 2); small step fwd on R (ct 3).

Arm Motions used alternately to R and L side throughout the dance except during CCW circles (meas 9-10; meas 15-16).

Meas 1: With elbows bent and down, palms twd face about eye level, fingers together and pointing up, bring fingers twd you, rotating hands twd each other and extend arms to R side, elbows still bent, with R hand further away than L hand, palms facing out and hands slightly curved (ct 1); lower and raise arms from shldr twice, flexing wrists downward on each ct (cts 2,3).

Meas 2: Repeat meas 1 to L side.

Meas 9-10: Extend R arm low to R side and back a little, elbow straight, fingers together and extended; L hand in front of waist.
and 15-16: Move arms gently in time to the music (slow, quick, quick).

Meas

Pattern

2	Introduction
1-4	4 Basic Steps in LOD.
5-6	Turn to face ctr and move fwd with 2 Basic Steps.
7-8	2 Basic Steps bkwd.
9-10	With 2 Basic Steps circle CCW once (arms as above).
11-12	Face ctr and move fwd with 2 Basic Steps.
13-14	2 Basic Steps bkwd.
15-20	Repeat meas 9-14.

Repeat dance from beginning.

Words to Minka

I.

|| Minka e mila, mila na majka ||
|| ta si ja rano, rano ne budi ||

	Mari družki, moj hubavi	
	men ma majka, mlada zaglavi	
	mlada zaglavi, mlada oženi	

II.

|| Minka e rano, rano stanala ||
|| rano e dvore, dvore izmela ||

	Pâk mi e milo, milo i žalno	
	za mojta malka, malka gradinka	
	za moen ranen, ranen bosilček	

Presented by Yves Moreau

PRAVO TRAKIJSKO HORO

Право Тракийско Хоро
(Bulgaria)

Source: Described here as some typical variations done to Pravo Horo in Thrace. They include figures for the slow music and for faster tempo. The fast figures are still Pravo-related patterns and not the fancy men's Capraz or Cestoto steps done mostly in place. Steps observed in Bulgaria by Yves Moreau.

Formation: Mixed lines, preferably with belt hold (L over R).
Wt on L. Face slightly R of ctr.

Meter: 2/4 or 6/8

Music: Any good Thracian Pravo tune. YM Cassette.
PLEASE do not use a fast North Bulgarian Pravo !

Style: Thracian. Knees bent. Upper body straight. Proud.

Measure

Pattern

I. BASIC TRAVEL TO RIGHT

- | | |
|-----|--|
| 1 | Step to R on R (1) step on L (2) |
| 2 | Larger step on R with marked knee flexion(1) Pause (2) |
| 3 | Large Step on L with marked knee flexion (1) Pause (2) |
| 4-6 | Same as meas 1-3 but body facing RLOD and moving bkwd. |

II. BASIC TO CENTER AND BACK

- | | |
|-----|---|
| 1-6 | The footwork here is the same as in Fig.I but the travel direction varies. On meas 1-3, head diag. fwd R and on meas. 4-6 move straight back (body facing ctr.) |
|-----|---|

III. BASIC WITH THRACIAN STAMP

- | | |
|-----|---|
| 1 | Sharp heavy stamping step heading diag. fwd R (1) close L to R (2) sharp stamp again with R (&) |
| 2 | Stamp again with R (1) lift or light hop on R (2) |
| 3 | Larger step fwd on L (1) lift or light hop on L, simult. bringing R ft behind L calf (2) |
| 4-6 | Same as in meas. 4-6, Fig. II |

IV. BASIC WITH STAMP

- | | |
|-----|--|
| 1-2 | Same as in meas 1-2, Fig. III |
| 3 | Large step fwd on L (1) jump onto both feet sharply with marked knee bend. |
| 4-6 | Same as in meas 4-6 Fig. II, little hops can replace lifts and pauses of slower music. |

...2

V. FORWARD WITH SCUFFS AND JUMP

- 1 Step fwd on R (1) step on L behind R (&) step fwd on R (2) sharp scuff with L ft next to R & fwd (&)
- 2 Same as in meas. 1 above, but starting fwd with L.
- 3 Step fwd on R (1) sharp jump onto both ft, knees bent (2)
- 4-6 Repeat pattern of meas 4-6, Fig. II

VI. KLICKS AND SLAPS

- 1 Quick small running step fwd on R (1) quick running step fwd on L simult sending R ft out to R (2)
- 2 Sharply klick R ft next to L (1) Pause (2)
- 3-4 Repeat pattern of meas. 1-2
- 5 Two quick steps in place R-L
- 6 Bend L knee, extend R leg fwd (straight knee) and slap R ft diag fwd R (1) Pause (2)
- 7 Same as in meas 5
- 8 Slap R twice (1,2)
- 9 Slap R again once (1) Pause (2)
- 10-12 Same as in meas 4-6, Fig. II

Above variations are called at will by leader, signalling with hand. There are dozens of other Pravo Trakijsko variations. These are just some of my own favorites (YM).

Presented by Yves Moreau
Description by Yves Moreau.

PRESKAČANKA
(Bulgaria)

Learned by Yves Moreau, Fall 1971, from village dance group in Gecovo, Razgrad District, N.E. Bulgaria. Preskačanka belongs to the family of the well-known Pajduško Horo danced throughout Bulgaria and Macedonia. This version is very popular among the "kapanci" people. The "Kapanci" are said to be direct descendants of the early Bulgarian settlers ("protobulgarians") who came from the Volga River area with their leader, Asparoukh, in the 5th century A.D. The term "Kapanci" is derived from "na kapki" referring to the special "dotted" embroidery stitch found on their costumes. The "Kapanci" live primarily in about 20 distinct villages situated around the towns of Razgrad, Šumen, and Târgovište in N.E. Bulgaria. They have many special dances, songs, and rituals. The "Kapanci" wedding is especially colorful. Preskačanka was presented by Y. Moreau at the 1972 Folk Dance Camp.

Pronunciation: prehs-KAH-chahn-kah

Music: Worldtone WT-YM-003 A. 5/16 meter: 1-2, 1-2-3. Counted here as: 1, 2.

Formation: Short, mixed lines. Hands joined down at sides. Fact ctr, wt on L.

Style: Kapanski styling is sort of a mixture of quick North Bulgarian movements with that special touch of Dobrudjan-like heaviness. There is therefore a slight knee bend during the dance. The arm movements are firm.

Meas

Pattern

No Introduction music: dance may start at beginning of any musical phrase.

I. NA MJASTO (In Place) (nah mee-YAHS-toh)

- 1 Step on R in front of L, simultaneously arms swing fwd about parallel to floor (ct 1). Shift wt back on L ft in place, arms start swinging bkwd (ct 2).
- 2 Step bkwd on R, arms swing bkwd (ct 1). Step on L in place, arms start swinging fwd (ct 2).
- 3 Repeat action of meas 1, exactly.
- 4 Small hop on L ft, arms swing bkwd (ct 1). Small step on R slightly to R, arms start swinging fwd (ct 2).
- 5-8 Repeat action of meas 1-4, reversing ftwk.

II. NAKOLO (Around) (nah-OH-koh-loh)

- 1 Small hop on L in place, arms swing fwd (ct 1). Step fwd on R, arms start swinging bkwd (ct 2).

v

PRESKACANKA (continued)

- 2 Small leap fwd onto L ft next to R, arms swing bkwd (ct 1). Small step fwd on R, arms start swinging fwd (ct 2).
- 3-8 Repeat action of meas 1-2, Fig II, alternating ftwk. Describe a CW oval floor pattern, i.e., move fwd, to R, bkwd and to L, ending in original pos. (2 meas for each direction.)

III. NAPRED - NAZAD (Forward and Back) (nah-PRED nah-ZAHD)

- 1 Step on R across in front of L, simultaneously hands come up to "W" pos, slightly fwd, but forearms point to L (ct 1). Shift wt back on L ft in place, forearms remain pointing to L (ct 2).
- 2 Step to R with R, forearms now point to R (ct 1). Small step fwd on L, forearms remain pointing to R (ct 2).
- 3-4 Repeat action of meas 1-2, Fig III, exactly.
- 5 Small hop on L ft in place, hands start moving fwd and upward (ct 1). Step on R in front of L, hands move downward (ct 2).
NOTE: During meas 5-16 hands and arms swing rhythmically bkwd and fwd. The arms go bkwd as far as comfortable. On the fwd movement the arms come up until they are parallel to the floor. On ct 1 of meas 7, 9, 11, 13, and 15 the arms are fwd. On ct 1 of meas 8, 10, 12, 14 and 16 the arms are bkwd. On ct 2 of meas 5-16 arms are in motion.
- 6 Shift wt back on L ft in place (ct 1). Shift wt onto R ft in place (ct 2).
- 7-8 Repeat action of meas 5-6, Fig III, reversing ftwk.
- 9 Small hop on L ft in place (ct 1). Step bkwd on R (ct 2).
- 10 Still moving bkwd, repeat action of meas 9, Fig III, reversing ftwk.
- 11-12 Repeat action of meas 9-10, Fig III.
- 13 Step on R across in front of L (ct 1). Shift wt back onto L (ct 2).
- 14 Small hop on L ft in place (ct 1). Small step on R to R (ct 2).
- 15-16 Repeat action of meas 13-14, Fig III, reversing ftwk.

NOTE: Leader calls each figure at will, preferably in the above sequence.

Presented by Yves Moreau

RADOMIRSKA LESA

РАДОМИРСКА ЛЕСА

(Bulgaria)

Source: This dance is of the Sopsko-Graovsko Horo category of line dances from West Bulgaria. This particular version is from the Radomir region. Learned from Anastasia Moskova.

Formation: Belt hold in mixed lines.

Meter: 2/4

Music: Any Sopsko type of horo tune. Special YM cassette.

Style: Small sharp movements. Light and proud.

Measure	Pattern
1	Facing ctr, leap to R on R (1) leap onto L crossing in front of R (2)
2-3	Repeat action of meas 1, twice
4	Step to R on R (1) step on L next to R (and) step on R in place(2)
5	Repeat action of measure 4 with opp. ftwrk
6	Repeat measure 4
7-12	Repeat action of meas. 1-6 with opp. ftwrk (to the left).
13	Facing ctr, leap fwd on R (1) leap fwd on L (2)
14	Repeat action and ftwrk of meas 13
15	Stamp R ft slightly fwd and next to L, no wt (1) stamp R ft slightly fwd, no wt (2)
16	Stamp R ft slightly fwd, no wt (1) pause (2)
17	Leap bkwd on R (1) leap bkwd on L (2)
18	Repeat action and ftwrk of meas 18
19-20	Repeat action and ftwrk of meas 15-16

Presented by Yves Moreau

STRANDŽANSKO PAJDUŠKO
(Bulgaria)

Pajduško is a type of folk dance found throughout Bulgaria. It has been observed in a variety of pattern structures ranging from 8 measures to 12 measures in length. This version found around Burgas in Strandza region near the Black Sea is somewhat related to the Trite Pati dance type also widespread in Thrace. Observed by Yves Moreau at "Strandza Pee" Folk Festival, 1970.

Pronunciation: STRAHN-jahn-skoh pie-DOOSH-koh

Music: Any "Pajduško" tune or Yves Moreau special cassette

Rhythm: 5/8: 1,2 or 1-2, 1-2-3 or quick-SLOW

Formation: Mixed lines. Hands joined down at sides("V" pos).
Face slightly R of ctr. Wt on L.

Styling: Body erect and proud. Knees slightly bent. Steps somewhat large and heavy.

<u>Meas</u>	<u>Pattern</u>
16 meas	Introduction. No action (depending on recording used).

I. BASIC TRAVEL STEP

- | | |
|------|--|
| 1 | Hop on L (ct 1); step on R to R (ct 2). |
| 2 | Hop on R (ct 1); step on L to R (ct 2). |
| 3 | Facing ctr, hop on L in place (ct 1); step on R to R (ct 2). |
| 4 | Step on L in front of R (ct 1); step on R in place (ct 2). |
| 5-6 | Repeat meas 3-4 with opp ftwk and direction. |
| 7 | Small step on R in place (ct 1); small step on L next to R (ct 2). |
| 8 | Repeat meas 4 with opp ftwk. |
| 9-14 | Repeat meas 3-8. |

II. FORWARD AND BACK

- | | |
|-------|--|
| 1 | Facing ctr, hop on L (ct 1); sharp heavy stamp fwd with wt on R (ct 2). |
| 2 | Step on L behind R heel (ct 1); sharp heavy stamp fwd with wt on R (ct 2). |
| 3 | Repeat meas 2. |
| 4 | Quick step on L in front of R, bending upper body fwd (ct 1); step back on R (ct 2). |
| 5 | Small hop on R (ct 1); step on L to L (ct 2). |
| 6 | "Click" R ft to L (ct 1); hold (ct 2). |
| 7-8 | Repeat meas 5-6 with opp ftwk. |
| 9-12 | Repeat meas 5-8. |
| 13-15 | Three hop-steps bkwd. |
| 16 | Two quick small steps in place R-L. |

Leader determines number of times for each variation. Throughout dance arms swing fwd and back. (Arms move fwd on each hop, etc.).

Description by Yves Moreau

Presented by Yves Moreau

TRAKIJSKA RÂČENICA
Тракийска Ръченица
(Bulgaria)

*corrections on
stud 89*

Source: This dance falls into the category of line râčenica dances. From the repertoire of Ensemble Trakija, Plovdiv. Learned from Anastasia Moskova. It is often seen at weddings in the Plovdiv regions.

Formation: Mixed lines. Hands at shoulder height.

Meter: 7/16. QQS or 1,2,3. Counted as 1-2, 1-2, 1-2-3

Music: Any slow to moderate Thracian râčenica. YM cassette.

Style: Thracian: knees continually bent. Fairly smooth movements but mostly on full foot.

Measure	Pattern
1	Facing ctr, step on R to R, flexing R knee (1) pause (2) step on L behind R (2) step on L behind R, flexing knee (3).
2	Repeat action of meas. 1
3	Step on R to R (1) step on L next to R (2) step on R in place, flexing R knee (3).
4	Repeat action of meas. 3 with opp ftwrk & direction
5	Step fwd on R flexing R knee (1) pause (2) leap onto L next to R, lifting R knee slightly (3).
6	Stamp R fwd, bending both knees (1) pause (2) lift R ft slightly (3).
7	Step bkwrđ on R (1) step on L next to R (2) step slightly back on R (3).
8	Step bkwrđ on L (1) step on R next to L (2) step slightly bkwrđ on L (3).

Presented by Yves Moreau.

STRANDŽANSKO PAJDUŠKO
(Bulgaria)

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Formation: Mixed lines. Hands joined down at sides ("V" pos). Face slightly R of ctr. Wt on L.

Styling: Body erect and proud. Knees slightly bent. Steps somewhat large and heavy.

<u>Meas</u>	<u>Pattern</u>
16 meas	Introduction. No action (depending on recording used).

I. BASIC TRAVEL STEP

- | | |
|------|--|
| 1 | Hop on L (ct 1); step on R to R (ct 2). |
| 2 | Hop on R (ct 1); step on L to R (ct <u>2</u>). |
| 3 | Facing ctr, hop on L in place (ct 1); step on R to R (ct <u>2</u>). |
| 4 | Step on L in front of R (ct 1); step on R in place (ct <u>2</u>). |
| 5-6 | Repeat meas 3-4 with opp ftwk and direction. |
| 7 | Small step on R in place (ct 1); small step on L next to R (ct <u>2</u>). |
| 8 | Repeat meas 4 with opp ftwk. |
| 9-14 | Repeat meas 3-8. |

II. FORWARD AND BACK

- | | |
|-------|--|
| 1 | Facing ctr, hop on L (ct 1); sharp heavy stamp fwd with wt on R (ct 2). |
| 2 | Step on L behind R heel (ct 1); sharp heavy stamp fwd with wt on R (ct <u>2</u>). |
| 3 | Repeat meas 2. |
| 4 | Quick step on L in front of R, bending upper body fwd (ct 1); step back on R (ct <u>2</u>). |
| 5 | Small hop on R (ct 1); step on L to L (ct <u>2</u>). |
| 6 | "Click" R ft to L (ct 1); hold (ct <u>2</u>). |
| 7-8 | Repeat meas 5-6 with opp ftwk. |
| 9-12 | Repeat meas 5-8. |
| 13-15 | Three hop-steps bkwd. |
| 16 | Two quick small steps in place R-L. |

Leader determines number of times for each variation. Throughout dance arms swing fwd and back. (Arms move fwd on each hop, etc.).

Description by Yves Moreau

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Source: This dance falls into the category of line râčenica dances. From the repertoire of Ensemble Trakiya, Plovdiv. Learned from Anastasia Moskova. It is often seen at weddings in the Plovdiv regions.

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Music: Any slow to moderate Thracian râčenica. YM cassette.

Style: Thracian; knees continually bent. Fairly smooth movements but mostly on full foot.

Measure	Pattern
1	Facing ctr, step on R to R, flexing R knee (1) pause (2) step on L behind R (2) step on L behind R, flexing knee (3).
2	Repeat action of meas. 1
3	Step on R to R (1) step on L next to R (2) step on R in place, flexing R knee (3).
4	Repeat action of meas. 3 with opp ftwrk & direction
5	Step fwd on R flexing R knee (1) pause (2) leap onto L next to R, lifting R knee slightly (3).
6	Stamp R fwd, bending both knees (1) pause (2) lift R ft slightly (3).
7	Step bkwd on R (1) step on L next to R (2) step slightly back on R (3).
8	Step bkwd on L (1) step on R next to L (2) step slightly bkwd on L (3).

Presented by Yves Moreau.