

the LAGUNA FOLK DANCERS



welcome you!

SYLLABUS

1990

LEE FOX

Lee Fox was a folkdancer and friend in Orange County for many years who met a tragic death last year. He had a special love for the dances, songs and music we all enjoy. He started as a timid and tentative but committed dancer and developed into a knowledgeable and sensitive dancer, teacher and leader. Lee chose his own ways of expressing Folkdancing, and in so doing developed some unique ways of learning and teaching. His last teaching was at our beginners class last summer. He shared with others all he had and all he was.

We dedicate the 1990 Laguna Folkdancers Festival to the memory of Lee Fox. He will always be in the memory of those who knew him.

The Laguna Folkdancers

LAGUNA FOLKDANCERS FESTIVAL 1990 SYLLABUS

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Note: The teachers will decide at the festival workshops which of these dances will be taught.

YVES MOREAU - A short biography

Yves Moreau lives in Montreal, Quebec, Canada and is recognized as one of North America's foremost exponents of Bulgarian dance and folklore. He has traveled to Bulgaria almost annually since 1966 to research dance and to record music in all regions of the country. He has also lectured and conducted workshops throughout North America as well as in France, Switzerland, Germany, Holland, Sweden, Norway, Mexico, Japan, Taiwan, Hong Kong, New Zealand and Australia.

From 1972 to 1988 he directed *Les Gens de Mon Pays*, a Montreal-based amateur folk ensemble specializing in Bulgarian and French-Canadian folklore which toured widely in North America and represented Canada at several international folk festivals in the U.S., France, Greece, Italy, and Bulgaria. Yves has also choreographed several stage suites of Bulgarian and French-Canadian material for various performing groups in America and abroad, including a brand new suite of French-Canadian dances for the AMAN Folk Ensemble of Los Angeles (1989). Besides Bulgarian, Yves also teaches dances from other Balkan countries as well as from Brittany and his native Quebec.

From 1975 to 1985, Yves was special projects coordinator at the Canadian Folk Arts Council where he acted as editor of *Troubadour* magazine and also as technical consultant for major national workshops and international folklore festivals. Yves is currently doing similar work with the newly-formed private organization, Folklore Canada International which coordinates cultural exchange programs and produces several international folk festivals including the Drummondville Festival and the Cornwall *Worldfest*, where Yves coordinates the annual folklore seminar "Heritage International".

In 1980, Yves was awarded the St. Cyril & Methodius Order (1st degree) by the Bulgarian State for his work in past decades 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 1986, he conducted a survey on the phenomenon of non-Bulgarians playing Bulgarian folk music or adapting it to other musical forms. The results of this survey were made known at a World Conference of Bulgarian studies in Sofia in May of the same year. His findings created much interest within music and folklore circles in Bulgaria as well as with the general public. Excerpts of Yves' paper were reprinted in several Bulgarian newspapers and magazines. Based on this research, Yves compiled the now famous collector's cassette "Bulgaria and Sons" which gives examples of rock, jazz and other types of groups around the world adapting Bulgarian tunes.

Among other projects, Yves hosts a regular "World Music" program on CKUT-FM in Montreal and is completing a three-year translator's course at McGill University.

November 1989

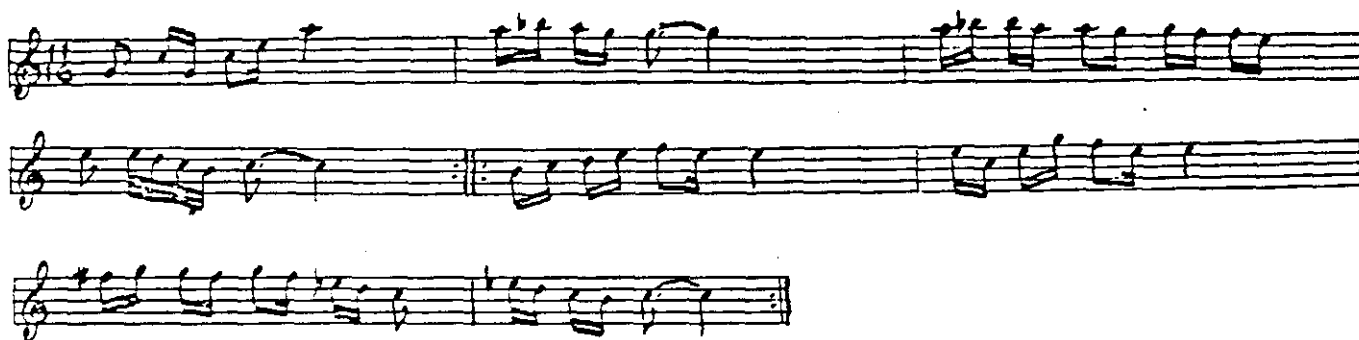
DENNIS BOXELL

Dennis Boxell has been one of the prime contributors to the development of interest in Balkan folklore. His teaching encompasses the entire range of Greek and South Slavic folk dances, and is characterized by his patience and a rare ability to reach and inspire every level of dancer.

As a researcher and impresario, he has brought American folk dancers an outstanding body of traditional Balkan music and dance, as well as such popular teachers as Atanas Kolarovski, Yves Moreau, and Jaap Leegwater. As an artistic director, he won acclaim for the Koleda ensemble, acknowledged as one of the best ever formed in this country, from whose ranks came Alex Eppler, Mark Morris, Marcus Holt Moskoff, and Yves Moreau.

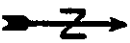
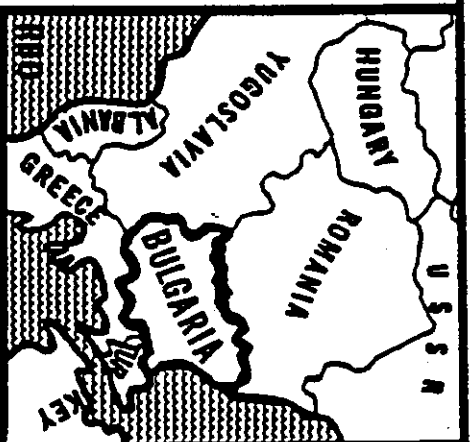
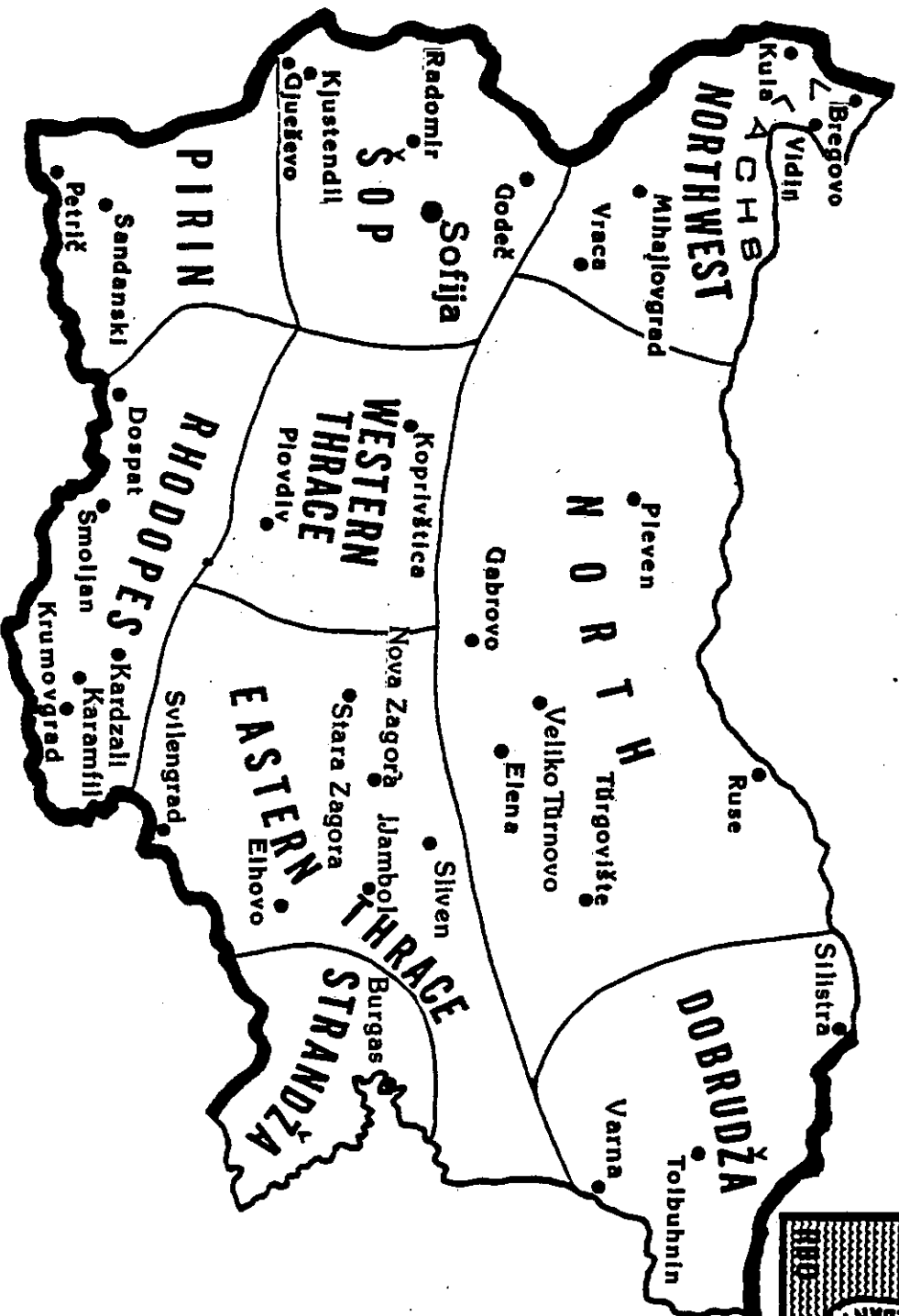
After many years in Seattle, most recently as artistic director of the prize-winning Greek dance ensembles Akrites, Spartiates, and Levendya, and as guest choreographer for Radost, he moved to Southern California. He is currently directing three Greek dance ensembles in Anaheim, and is busy organizing events and classes in traditional Balkan dance. For the 1990 Laguna Festival he is presenting dances of Greek Macedonia and Greek Thrace, two areas of the Balkans where he has done extensive research since 1963, with music on two cassettes newly released for the Laguna Festival.

Molaevo



tune for dance "Stankino"
Dances of Greek Macedonia, side B no. 7

Ethnographic Regions of Bulgaria



BULGARIA

DANS PLINN
(Brittany, France)

Dahns Pleehn

From the region of Callac, (Pays Plinn) in Central Brittany, this dance is popular during evening parties ("fest noz") which have been revived by the younger generation in the past 15 years. The dance repertoire consists mostly of "cycles" or "medleys" (much like in the Hungarian "tanchaz") of dances such as gavotte, laridé, an dro, hanter dro, plinn and fisel. Besides smaller modern bands using bombarde, biniou-koz with electric back up, a "bagad" (marching band) of pipers, bombarde players and drummers (sounding much like a Scottish "Black Watch" band is often heard on festive occasions outdoors). Observed by Yves Moreau in 1979.

Music: Y. Moreau Special cassette

Meter: 2/4

Formation: Short mixed lines. Hands held, bent elbow. Tight "Turkish-type" hold (also used in Hanter Dro). Wt on L. Slight knee bend. Proud posture.

Measure	Description
---------	-------------

I. Basic Travel Step

- | | |
|---|--|
| 1 | Wt on L, step on R in front of L to L (1) hold (2) |
| 2 | Step on L to L (1) hold (2) |
| 3 | Step on R to R (1) step on L closing to R (2) |
| 4 | Repeat pattern of meas. 3 above. |

Note: meas 3 & 4 above are done with very little displacement to R. Accent is on travelling to L.

Repeat as many times as wished. When leader indicates to change to "Plinn Step", for meas 4, hold for ct 2, keeping L ft free).

II. "Plinn" Step

- | | |
|-----|---|
| 1 | Facing ctr, leap onto L to L simultaneously flicking R ft up behing (1) small step on R next to L (2) |
| 2 | Repeat same as meas. 1 Fig. II |
| 3-4 | Same as meas 3-4, Fig. I |

Leader of line usually calls change.

Description by Yves Moreau

DENJOVO HORO
(Bulgaria)

DEN-yoh-voh Hoh-ROH

This dance was learned by Yves Moreau in the winter of 1970 from Stefan Stojkov, from the village of Lovnidol near Gabrovo, northern Bulgaria. The dance is very popular throughout most villages in Gabrovo District. It is often referred to as the North Bulgarian Cetvorno.

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

Formation: Mixed lines of M and W, hands joined down at sides. Face slightly R of ctr. wt on L ft.

Steps: Pas de Basque: to L - Step L to L (ct 1). Step R in front of L (ct 2). Step back on L in place (ct 3).
to R - Reverse ftwork.

Style: Moves quickly with very light, sharp, small steps.

Meas Pattern

Leader starts at the beg of any 8 meas musical phrase. He may change to next pattern at his discretion and should signal change by raising R hand.

I. BASIC

- 1 Moving in LOD, step R (ct 1). Lift on R (ct 2). Step in LOD with L (ct 3).
- 2 Continuing in LOD, step R (ct 1). Step L in front of R, leaving R in place (ct 2). Step back on R in place (ct 3).
- 3 Face ctr, step L to L (ct 1). Close R to L bouncing twice on both ft (cts 2,3).
- 4 Repeat action of meas 3, reversing ftwork.
- 5-8 Repeat action of meas 1-4, reversing ftwork and direction.

II. PAS DE BASQUE

- 1-2 Facing and moving LOD, repeat action of meas 1-2, Part I.
- 3 Face ctr, dance Pas de Basque L.
- 4 Pas de Basque R.
- 5-8 Repeat action of meas 1-4, Part II, reversing ftwork and direction.

III. JUMP

- 1-2 Repeat action of meas 1-2, Part I.
- 3 Face ctr, wide jump onto both ft in stride pos, R ft remaining on spot, L ft to L side (ct 1). Jump to L side, ft together, knees bent (ct 2). Hold (ct 3).
- 4 Pas de Basque R, but take small leap to R on ct 1.
- 5-8 Repeat action of meas 1-4, Part III, reversing ftwork and direction.

IV. HEEL BOUNCE

- 1 Facing ctr, take large, reaching step to R with R ft, dragging L ft twd R (ct 1). Jump to R side, ft together, knees bent (count 2). Hold (ct 3)
- 2 Small leap onto R, throwing L lower leg back and to L side (ct 1). Extend L heel fwd close to R ft, bounce twice on R ft, at the same time touch L heel twice on the floor (cts 2,3).
- 3 Repeat action of meas 2 Part IV reversing ftwork
- 4 Repeat action of meas 2 Part IV exactly.
- 5-8 Repeat action of meas 1-4, Part IV, reversing ftwork and direction.

Dobrudžanski Râčënik
Добруджански Ръченик
(Bulgaria)

Source: The "râčënik" is the most popular form of men's "râčënica" throughout Dobrudža. It is usually done as a solo dance or with several men dancing together. The movements are proud, strong, often humorous, even acrobatic, and often describe field-work actions or other daily chores. The sequence described here is based on typical combinations of steps observed by Yves Moreau throughout Dobrudža during several trips there 1969-1974.

Music: Cassette DBC-YM-8901, Side A, no. 4.

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

Formation: Circle of dancers moving individually. Face R of center, weight on L.

Style: Heavy and proud.

MEASURE	DESCRIPTION
	No introduction; start with music.
	1. "ENTRANCE" TRAVEL STEP
1	Large walking step fwd on R, R arm goes back and L arm goes fwd, elbows slightly bent (ct 1); pause (ct 2); low leap fwd on L, bending L knee, L arm goes back and R arm goes fwd, elbows slightly bent (ct 3).
2-8	Repeat same pattern as above seven more times.
	2. "BIRD" TRAVEL STEP
1	Still travelling in LOD, R arm stretched back and L arm stretched fwd, elbows slightly bent, hop on L raising R knee, at same time both arms are raised a bit from upper arm (ct 1); stamp with R fwd, no wt, quick down and up movement of arms (ct 2); step fwd onto R, quick down and up movements of arms (ct 3).
2	Repeat pattern of meas. 1 with opposite footwork still travelling in LOD.
3-8	Do six more of the above step, ending to face centre on meas. 8.
	3. "STRETCH"
1	Facing ctr, hop on R raising L knee, both arms, fists clenched, stretch upwards above head (ct 1); stamp with R ft slightly R, no wt, arms stretch back and fwd with wrists "digging" and ending up close to armpits (ct 2); step on R slightly R, wrists continue "twisting" and pushing fwd (ct 3).
2	Repeat pattern of meas. 1 with opposite footwork and same arm motions.
3-8	Repeat pattern of meas. 1-2, Figure 3.

MEASURE	DESCRIPTION
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4. "SICKLE" MOVEMENT WITH R AND L

- | | |
|-----|--|
| 1 | Facing ctr, hop on L, L hand is behind back, and R hand goes up and fwd to L (ct 1); step on R in front of L, body turns slightly to face L, R hand continues travel motion downward (ct 2); step on L in place, R arm pulls back slightly (ct 3). |
| 2 | Bring R next to L and "chug" back onto both feet, R hand comes around to meet L hand behind back (ct 1); pause (ct 2); sharp stamp onto R, at same time L hand goes up and fwd (ct 3). |
| 3-8 | Repeat pattern of meas 1-2. |

5. TRAVEL STEP WITH ARMS TO R

- | | |
|-----|---|
| 1 | Facing LOD, step on R to R at same time both arms go to R, hands pointing down slightly, R arm is stretched more, L elbow is bent (ct 1); stamp with L next to R, no wt (ct 2); leap on L fwd, at same time, both arms are pulled "in" slightly (elbows bend) (ct 3). |
| 2-8 | Repeat above travel step seven more times, travelling fwd. |

6. "WHIP THE HORSE"

- | | |
|-----|---|
| 1 | Large heavy step fwd on R, at same time clap R hand into L with large motion fwd and upward, left hand then rests on L hip, fingers fwd (ct 1); pause (ct 2); leap fwd onto L (ct 3). |
| 2 | Same pattern as in meas 1 above, but no clapping motion. Instead, R hand does large "scooping" motion fwd and up. |
| 3-6 | Repeat pattern of meas 2 above. |
| 7 | Turning to face ctr, large step fwd on R at same time clap R hand into L, with large motion fwd and upward (look at palm of hand), L hand rests on hip, fingers fwd (ct 1); come up onto ball of R ft (ct 2); rest onto R ft, begin to touch toe of L ft bkwd (ct 3). |
| 8 | Come down onto L knee, keep R arm up, R knee is bent (ct 1); pause (ct 2-3). |

7. "MIMICS"

- | | |
|------|--|
| 1 | Facing ctr, still down on L knee, wave both arms downward on R side (ct 1); wave arms upwards (ct 2); wave arms downward (ct 3). |
| 2 | Same as in meas 1 with opposite direction (arms only). |
| 3-4 | Repeat pattern of meas 1-2 above. |
| 5 | Note: The above 4 meas. are like an extra "break" in the music.
Extend R leg diag. fwd R, bend upper body and, with both hands, simulate a movement upward along leg as to straighten "leggings". |
| 6 | Repeat same movement as in previous measure. |
| 7 | With upper body straightening and facing ctr, clap both hands together in front in a large circular motion (ct 1); in the meantime weight starts to shift from L to R knee (ct 2); arms continue path up and out (ct 3). |
| 8 | Do another clapping motion with a large circular motion and transfer weight fully onto R knee (ct 1); arms continue path up and out (ct 2); extend L leg diag. fwd (ct 3). |
| 9-12 | Repeat pattern of meas 5-8 with opp direction and footwork. |

MEASURE	DESCRIPTION
7. "MIMICS", continued	
13	Mimic act of "stretching" mustache, looking to R, "pinching" mustache with thumb and index fingers moving from mouth to side.
14	Repeat pattern of meas 13.
15-16	Repeat pattern of meas 13-14, looking to L.
17	Hold L wrist clenched against belly and, with R clenched wrist, do a "hammering" motion down.
18	Repeat action of meas 17.
19	Facing ctr, clap both hands in large circular motion while beginning to stand up on R ft, L ft is up behind (ct 1); pause, arms continue to move up and out (ct 2); continue to stand up on R ft (ct 3).
20	Clap both hands in large circular motion as above and step onto L (ct 1); pause (ct 2); begin to face LOD and send both arms to R (ct 3).
8. "WHIP THE HORSE"	
1	Repeat pattern of meas 1, Figure 6.
2	Repeat pattern of meas 2, Figure 6.
3-8	Repeat pattern of meas 2, Fig 6, six more times.
9. "TRAVEL" STEP IN A CIRCLE	
1-8	Facing ctr, do same travel step as in Fig. 5 but describe a circular path, travelling fwd out to R, then turning to L and keeping a L track to come back home.
10 "CHICKEN STEP" LEFT AND RIGHT	
1	Facing ctr, sharply clap R hand into L and then extend R arm straight back and bend L arm in front at belt level. While doing this, knees are bent, upper body is bent fwd and head looks straight up (this position has been nicknamed "chicken" (ct 1); pause (ct 2); start turning to face L quarter turn while doing sharp "chug" onto both feet (ct 3).
2-4	In the "chicken" position, continue "chugging" to L with quarter turns until facing ctr again.
5-8	Do same movement as in meas 1-4 above but doing quarter turns to R.
11. "SICKLE" MOVEMENT WITH R AND L	
1-8	Repeat same pattern as in meas. 1-8, Figure 4.
12. "WHIP THE HORSE"	
1-2	Same as in meas. 1-2, Figure 6.
3-7	Repeat pattern of meas 2, Figure 6.
8	Turning to face ctr, clap both hands together fwd and upward while stepping onto R (ct 1); stretch L arm fwd and up while extending R arm in back and slightly downward, straight elbow (ct 2); transfer weight ont L ft (ct 3).

MEASURE	DESCRIPTION
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13. "SQUAT AND TURN"

- | | |
|----|--|
| 1 | Point R toe fwd and turned out, arms still in same position as above meas (ct 1); pause (ct 2); chug onto L ft, and R toe turns inward (ct 3). |
| 2 | Same motion as above with reverse toe motion. |
| 3 | Large clapping motion of R hand into L fwd and up while stepping onto R (ct 1); come up onto ball of R ft while R arm bends in front and L arm is stretched back (ct 2); hop on R while L ft comes up behind (ct 3). |
| 4 | Squat down, keeping same arm position as above (ct 1); stay down (ct 2); come up onto L ft (ct 3). |
| 5 | Facing ctr, step on R to R while extending both arms to R (ct 1); touch L next to R and "wave" arms downward (ct 2); small hop onto R, wave arms upward (ct 3). |
| 6 | Same as in meas 5 above, with opposite direction, footwork, and arm movements. |
| 7. | Using arms to turn around, sharply turn around to R in place in three sharp running steps R-L-R to face ctr again. |
| 8 | Sharp squat down extending both arms bkwd (ct 1); begin to rise (ct 2); sharp "chug" on both feet, straight legs and stretching both arms up in air in "V" position (ct 3). |

Presented by Yves Moreau
Description by Yves Moreau

KULSKO HORO

(Bulgaria)

Learned by Yves Moreau during the winter of 1969-1970 from an amateur folk dance group in the village of Kula, Vidin District, in northwest Bulgaria. It is danced primarily by the Vlachs, who are Romanian minorities in Bulgaria. The term "Vlachs" refers to Bulgarians who fled to Romania during the Turkish occupation and remained there for several centuries, settling mostly in Banat, Oltenia and Wallachia (from which the word Vlach is derived). After the Turks left, the Vlachs returned to Bulgaria, but by that time they had lost most of their Bulgarian characteristics and were more Romanian in their culture. Presented by Y. Moreau at the 1970 Folk Dance Camp.

Pronunciation: COOL-skoh hoh-ROH

Music: Balkanton BHA 734. Side I, Band 1. 2/4 meter.

Formation: Short, mixed lines. "W" pos, hands close to shoulders. Face ctr unless otherwise indicated. Wt on L.

Style: Knees bent slightly, bouncy feeling, but not airy and light -- a solid, rather heavy quality. Small steps.

Arms: Arms swing rhythmically from "W" pos to a pos alongside the body throughout the dance as follows: During odd-numbered meas (1, 3, etc.) the hands are in "W" pos; during even-numbered meas (2, 4, etc.) the hands are extended fwd at shoulder height and lowered to side on cts 1 &, and returned to "W" pos by the beginning of the next meas.

Meas

Pattern

No Introduction

I. FORWARD AND BACK

- 1 Moving fwd twd ctr step R, L (cts 1, 2).
- 2 Continuing fwd, step R (ct 1). Step L next to R (ct &). Step R next to L (ct 2).
- 3-4 Repeat action of meas 1-2, moving bkwd away from ctr and reversing ftwk.
- 5-8 Repeat action of meas 1-4.

II. HEEL TOUCH AND BOUNCE

- 1 Touch R heel diag fwd R (ct 1). Lift R ft across L shin (ct 2).
- 2 Step R next to L, bouncing on both heels 3 times (cts 1, &, 2).
- 3-4 Repeat action of meas 1-2, Part II, reversing ftwk.
- 5-8 Repeat action of meas 1-4, Part II.

III. FORWARD AND BACK WITH STAMPS

- 1 Moving fwd twd ctr step R, L (cts 1, 2).

KULSKO HORO (continued)

- 2 Continuing fwd step R (ct 1). Step fwd L (ct &). Small leap fwd onto R (ct 2). Stamp L next to R, no wt (ct &).
- 3-4 Repeat action of meas 1-2, Part III, reversing ftwk and direction.
- 5-8 Repeat action of meas 1-4, Part III.

IV. DOUBLE HEEL TOUCH

- 1-2 Touch R heel diag fwd R (ct 1). Lift R ft across L shin (ct 2). Repeat for meas 2.
- 3 Small step R to R (ct 1). Step L behind R (ct &). Step R to R (ct 2). Stamp L next to R, no wt (ct &).
- 4 Repeat action of meas 3, Part IV, reversing ftwk and direction.
- 5-8 Repeat action of meas 1-4, Part IV.

V. FIVES AND SEVENS

- 1 Step R to R (ct 1). Step L behind R (ct 2).
- 2 Step R to R (ct 1). Step L behind R (ct &). Step R to R (ct 2). Stamp L next to R, no wt (ct &).
- 3-4 Repeat action of meas 1-2, Part V, reversing ftwk and direction.
- 5-8 Repeat action of meas 1-4, Part V.
- 9 Move to R with 4 small steps, R, L behind, R, L behind (cts 1, &, 2, &).
- 10 Continuing to R, step R, L behind, R, stamp L next to R, no wt (cts 1, &, 2, &).
- 11-12 Repeat action of meas 9-10, reversing ftwk and direction.
- 13 Move to R with 3 small steps, R, L behind, R (cts 1, &, 2). Stamp L next to R, no wt (ct &).
- 14 Repeat action of meas 13, Part V, reversing ftwk and direction.
- 15 Small leap onto R (ct 1). Stamp L next to R, no wt (ct &). Small leap onto L (ct 2). Stamp R next to L, no wt (ct &).
- 16 Small leap onto R (ct 1). Stamp L next to R twice, no wt (cts &, 2).
- 17-32 Repeat action of meas 1-16, Part V, reversing ftwk and direction.

VI. TWIST

- 1 Move fwd twd ctr with 3 small running steps, R, L, R (cts 1, &, 2). Stamp L next to R, no wt (ct &).
- 2 Repeat action of meas 1, Part VI, with opp ftwk.
- 3 Repeat action of meas 1, Part VI.
- 4 Bring L ft behind bent R knee, L knee turned out, twisting hips to L but upper body remains facing ctr (ct 1). (W raise L ft only to R calf). Straighten body to face ctr again (ct 2).
- 5-8 Repeat action of meas 1-4, Part VI, reversing ftwk and direction.
- 9-16 Repeat action of meas 1-8, Part VI.

On Repeat of Dance, do each Part once except during Part V omit action of meas 5-8 and 21-24.

Presented by Yves Moreau
Notes by Bev and Ginny Wilder

NEVROKOPSKO HORO

Неврокопско Хоро
(Bulgaria)

This dance comes from the region around the town of Goce Delcev (formerly called Nevrokop) in the Pirin region, S.W. Bulgaria. It is in 7/8 rhythm (sometimes written as 13/18) and is somewhat reminiscent of the dance "Eleno Mome". Learned by Yves Moreau from Toso Cervenkov, May 1986.

Music: YM Cassette

Rhythm: 7/8 meter, counted here as 1-2, 1-2, 1-2-3, or Q-Q-S. The actual accent when doing the dance is Slow-slow-quick-slow.

Formation: Open circle or line, hands joined down at sides.
Face R of ctr, wt on L ft.

Style: Fairly close to ground, earthy, village style.

Measure

Pattern

Introduction: 2 meas.

BASIC PATTERN

- | | |
|-------|---|
| 1 | Facing LOD, step on R (S) step on L (S) facing ctr, small leap on R to R (Q) step on L behind R (S) |
| 2 | Repeat pattern of meas 1 |
| 3 | Facing LOD, step on R (S) sharp stamp on L in front of R beginning to swing R leg around to LOD (S) hop on L, continuing to swing R leg around in front to LOD (Q) step fwd on R in LOD (S) |
| 4-5-6 | Same as in meas 1-3 with reverse direction and footwork. |

Repeat dance from beginning

Presented by Yves Moreau
Description by Yves Moreau

Quadrille de Saint-Basile
(Quebec - Canada)

Source: This quadrille comes from the village of St-Basile, Portneuf County, Canada.

MEASURE	DESCRIPTION
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1. LA PETITE PROMENADE

16	"Chaine du reel"(gents follow lady around the track)
16	Swing partner
8	"Avant-Deux" (present) and back
8	"Traversée" (cross over, ladies in the lead)
8	"Avant-Deux" (present) and back
8	"Traversée" (cross over, ladies in the had)
16	"Chaîne des dames" (ladies chain)
16	Swing partner

2. LES QUATRE-COINS

8	"Avant-Deux" and back (changing places as you go back, lady passes in front of gent, let go of hands when moving back)
8	"Traversée" (cross over passing R shoulders and turn alone)
16	Same as above 16 measures, but in reverse to come back home.
16	"Chaîne des dammes" (ladies chain)
16	Swing partner

3. LA PETITE BALANCE

8	"Avant-Deux" and back (as in Figure 1)
8	"Traversée" (as in Figure 1)
16	Same as previous 16 measures
16	Ladies chain
16	Swing
8	M#1 and L#2 do a R-hand turn, meet partner with R hand, ending up in lines of 4, M facing <u>down</u> the set
8	The lines of 4 move 4 steps fwd and back (women move <u>back</u>)
16	Repeat previous 16 measures
8	Ladies in the lead, cross over to other side (like in a regular "traversée").
16	Do a regular "Avant-Deux" and back (as in Figure 1)
16	Ladies chain
16	Swing

The whole sequence repeats beginning with the R-hand turn but with M#2 and L#1 (men end up facing up the set).

Quadrille de Saint-Basile, continued

MEASURE	DESCRIPTION
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4. L'HOMME A DEUX FEMMES

16	Ladies chain
16	Swing
8	Cpls #1 only, move fwd towards cpls #2
8	Cpls #1 only, move back
8	Cpls #1 only, move fwd towards cpls #2 and leave lady with M#2
8	New "trio" (#2) moves fwd "pushing" lone M#1
8	M#1 stays in place and trio moves back
8	All go fwd and do a tight "circle L" to opposite side (4 cts) and "chassé" away (4 cts)
8	"Chassé" fwd and back
8	With "chasse" steps, cross over to original place, M passing back to back (turn L)
16	Ladies chain
16	Swing

The whole sequence repeats, but with cpls#2 moving fwd towards cpls#1 and continues until end of dance.

Description by Yves Moreau

RADOMIRSKO HORO
(Bulgaria)

Rah-dough-MEEHR-skoh Hoh-ROH

This Sop dance comes from the small town of Radomir in Kjustendil District, western Bulgaria. It was learned by Yves Moreau in April, 1970, from Petar Grigorov, leader of an amateur folk dance group in Sofia, Bulgaria.

Music: Balkanton BHA 734. Side 1, Band 4. 2/4 meter

Formation: Short lines, usually mixed, but can be done segregated to allow men more freedom of movement. Belt hold, L over R. If no belt, hands joined down at sides. Face slightly R of ctr. Wt on L ft.

Style: The steps used in Sop dances are very light and fairly small. They possess, however, a certain heavy character and are executed sharply. The body is erect, the carriage proud. There is much knee flexion throughout the dance, particularly in Part II.

Meas

Pattern

No introduction

I.

- 1 Moving LOD, lift on L (ct 1). Step fwd R (ct 8). Step fwd L (ct 2).
- 2 Step fwd R (ct 1). Step fwd L (ct 2).
- 3 Hop on L, touching R heel fwd (ct 1). Hop on L, bringing R ft across L shin (ct 2).
- 4 Hop on L (ct 1). Step fwd R (ct 8). Step fwd L (ct 2).
- 5 Turn twd ctr, jump onto both ft together (ct 1). Hop on R, bringing L ft across R shin (ct 2).
- 6 Moving RLOD, lift on R (ct 1). Step L to L (ct 8) Step R across in front of L (ct 2).
- 7 Lift on R (ct 1). Step L to L (ct 8). Step R across in back of L (ct 2).
- 8 Close L to R, bouncing 3 times on heels (cts 1, 8, 2).
- 9-16 Repeat action of meas 1-8, Part I.

II.

- 1 Facing ctr, step fwd R (ct 1). Bounce on R, touching ball of L ft next to R (ct 2). Bounce again on R, lifting L ft sharply in preparation for next step (ct 8).
- 2 Repeat action of meas 1, Part II, reversing ftwork and direction.
- 3-4 Repeat action of meas 1-2, Part II, twisting bent R knee slightly across L leg on final "8" ct.
- 5 In place, leap onto R, twisting bent L knee across R leg (ct 1). Leap onto L, twisting bent R knee across L (ct 2).
- 6 Leap onto R, twisting bent L knee across R leg (ct 1). Leap fwd onto L (ct 2).
- 7 Hop on L, swinging R leg sharply fwd from hip to about knee height, keeping R knee straight (ct 1). Leap fwd onto R (ct 2).
- 8 Close L next to R, bouncing 3 times on heels (cts 1, 8, 2).
- 9-16 Repeat action of meas 1-8, Part II, exactly.

Dance repeats from beginning.

Rusensko Horo
Русенско Хоро
(Bulgaria)

Source: This dance comes from the region of Rousse', a major town on the Danube river in Northeast Bulgaria. The dances from this region and other communities along the Danube River (in Bulgarian, the "Dunav") are often referred to as "Krajdunavsko" and reflect a strong Romanian influence. This arrangement is based on traditional steps and movements learned by Yves Moreau in Bulgaria from various sources.

Music: Cassette YM-UOP-89

Rhythm: 2/4

Formaton: Open circle or line, L hand resting on R shoulder of left-hand neighbour (bent elbow), R hand free, stretched slightly fwd, fingers closed, palm of hand inward. Face centre, weight on L foot.

Style: Posture erect. Sharp movements, small steps, Romanian style.

MEASURE	DESCRIPTION
No introduction. Start dance with music.	
1. TRAVEL STEP WITH STAMPS	
1	Facing ctr, heavy stamping-step to R, R hand moves up sharply (ct 1); close L to R with marked flexion of L knee, picking up R knee sharply (ct 2)
2-14	Repeat same pattern as in meas. 1, Fig. 1.
15	Two sharp heavy steps in place, R-L, both arms stretch fwd and down at sides (cts 1,2)
16	Sharp heavy step on R in place (ct 1); hold (ct 2)
2. TRAVEL STEP WITH "SCUFFS"	
1	Facing R of ctr, step on R fwd (ct 1); sharp "scuff" with L heel fwd next to R (ct 2)
2-12	Repeat same pattern as in meas 1, Fig. 2
13	Turning to face ctr, hop on L (ct 1); step on R to R (ct 2)
14	Step on L behind R (ct 1); step on R next to L (ct 2)
15	Still facing ctr, hop on R (ct 1); step slightly to L on L (ct 2)
16	Sharp stamp with R next to L, no wt (ct 1); hold (ct 2)
3. RIGHT & LEFT TRAVEL STEP	
1	Facing ctr, step on R to R (ct 1); step on L behind R with marked flexion of L knee and sharply picking up R knee (ct 2)
2-3	Repeat same pattern as in meas. 1, Fig. 3
4	Sharp leap on R sideways R, simultaneously picking up L knee in front of R leg (ct 1); hold (ct 2)
5-8	Repeat pattern of meas 1-4, Fig. 3, with reverse direction and footwork
9-16	Repeat pattern of meas 1-8, Fig. 3

MEASURE	DESCRIPTION
---------	-------------

4. SCISSOR-STEPS IN PLACE

- | | |
|------|---|
| 1 | Facing ctr, small sharp lift on L (ct 1); step on R next to L (ct 2) |
| 2 | Same as in meas 1 above, but end with R ft extended slightly fwd. |
| 3 | Sharp transfer of weight from L to R, simultaneously extending L ft fwd close to floor, Knees slightly bent (ct 1); sharp transfer of weight from R to L, simultaneously extending R ft fwd close to floor, knees slightly bent (t 2) |
| 4 | Repeat pattern of measure 3 above |
| 5 | Hop on L in place (ct 1); step on R to R (ct 2) |
| 6 | Cross on L in front of R (ct 1); step on R in place (ct 2) |
| 7 | Hop on R in place (ct 1); step on L next to R (ct 2) |
| 8 | Sharp stamp on R next to L, no wt (ct 1); pause (ct 2) |
| 9-16 | Repeat pattern of meas 1-8, Fig. 4 |

5. FORWARD AND BACK

- | | |
|-------|--|
| 1 | Facing ctr, step fwd onto R (ct 1); "scuff" with L heel next to R (ct 2) |
| 2 | Still moving fwd, same movement as in meas 1 above with opp. footwork |
| 3 | Repeat pattern of meas 1, Fig. 5 |
| 4 | Sharp jump onto both feet together (ct 1); pause (ct 2) |
| 5-8 | Repeat pattern of meas 4-8, Fig. 4 |
| 9-12 | Four "reeling" hop-steps moving back away from centre (starting with hop on R) |
| 13-16 | Repeat pattern of meas 5-8, Fig 5 |

6. FAST SCISSORS IN PLACE

- | | |
|-------|---|
| 1 | Hop on L in place, simultaneously kicking R slightly fwd (ct 1); step on R in place (ct 2) |
| 2 | Step onto L in place (ct 1); pause (ct 2) |
| 3-4 | Repeat pattern of meas 1-2, Fig. 6 |
| 5 | Hop on L in place, sending R ft fwd (ct 1); step on R sending L fwd (ct 2) [this is a "scissor motion"] |
| 6-7 | Do two "scissor-steps", L-R, L-R |
| 8 | Start "scissor" movement onto L (ct 1); hold (ct 2) |
| 9-16 | Repeat pattern of meas 1-8, Fig. 6 |
| 17-24 | Repeat pattern of meas 5-8, Fig. 6, two more times |
| 25-28 | Repeat pattern of meas 1-4, Fig. 6, twice |
| 29 | Hop on L (ct 1); step sharply on R next to L (ct 2) |
| 30 | Step on L in place (ct 1); step on R next to L (ct 2) |
| 31 | Step on L in place (ct 1); hold (ct 2) |
| 32 | Stamp with R, no wt, next to L (ct 1); pause (ct 2) |

Repeat dance from beginning.

Presented by Yves Moreau
Description by Yves Moreau

GREEK MACEDONIAN DANCES

Dennis Boxell

The ethnic region known to folklorists as Macedonia extends today into three modern States. About three-fifths of it lies in northern Greece, about one-third in southern Yugoslavia, and the rest in the southwest part of Bulgaria.

In this region, political boundaries have intersected and re-intersected ethnic communities for centuries; political events have prompted or forced people to resettle. Today towns and dances may have different names in Greek and Slavic, sometimes as similar as Kostur (Slavic) and Kastoria (Greek) for a Macedonian town in Greece, or as different as Levendikos (Greek) and Pousteno (Slavic) for a Macedonian dance done near Lake Prespa on both sides of the Yugoslav-Greek border. Some names are common everywhere, like "gaida" for the Macedonian bagpipe. Some prove to be of Turkish origin, as for the butchers' dance called Kasapsko (Slavic) or Hassapikos (Greek) from the Turkish word for butcher -- since Turks ruled Greek and Slav alike for 500 years.

Through the end of the 1980's, most American folkdancers saw only dances or choreographies in the style of Skopje, the capital of Yugoslav Macedonia. But this neighborhood, rich in folklore as it is, sits at the far north and can hardly be characteristic of the whole. The dances described in these notes are mostly from the vicinity of Kastoria, Edessa ("Voden" in Slavic), and Florina (Lerin), in Greek Macedonia.

Macedonian dances, whatever they are called, and regardless of political arguments about whom they belong to, are among the jewels of the Balkans. The Macedonian style of movement is a rare combination of strength and grace. The Macedonian sense of rhythm is probably unique. Those who love these dances grow used to hearing them called first strange, then fascinating, then inexhaustibly delightful. May you enjoy them too.

GREEK THRACIAN DANCES

Dennis Boxell

Few American folkdancers are aware even today of the large and historical population of Greek-speaking inhabitants of Thrace, an ethnic region which extends over northeastern Greece as well as southeastern Bulgaria. Before the great population exchanges of the 1920's, large areas near Plovdiv, Yambol, the Black Sea coastal towns, and in the Strandzha (corner of Bulgaria, Greece, and Turkey) were home to Greek-speaking Thracians. These people had lived with their Slavic neighbors for centuries; for a time in the late 19th Century they were part of a specially created territory called Eastern Rumelia. Today many Slavic Thracians will point with pride to a Greek relative somewhere in the family tree.

Recently Greek dance researchers have "discovered" Thracian dances and songs, which are now enjoying great popularity with Greek performing troupes everywhere. Research has been conducted among both the indigenous Greek-speaking population of southern Thrace -- northeastern Greece -- and the population of Greek refugees who left Bulgarian Thrace in the 1920's.

This research yields a fuller picture of Thracian dance and music tradition. Since World War II, a new sound has appeared in Bulgaria, the "bitov" orchestra of gaida, kaval, gudulka and tambura -- new because traditionally these instruments were never used together at one time. In Bulgarian Thrace the older sound of gaida and drum, or clarinet and drum, can be heard at weddings and special occasions. In Greek Thrace, this sound is still preferred, sometimes accompanied by laoto.

Throughout Thrace the same basic dance forms are shared. In the past, Greeks in the north used mainly Slavic names for dances; today, more dances are also known by names in Greek. Here are the most common dance types.

<u>Meter</u>	<u>Slavic Name</u>	<u>Greek Name</u>
2/4	Pravo ("straight dance")	Zonaradikos ("belt dance")
7/16	Ruchenitsa ("handkerchief")	Mandilatos ("handkerchief")
5/8	Paidushka	Baidouska
2/4	Trite Puti ("three times")	Ta Tria or Stis Tris ("in threes")
6/8	Chestoto ("fast" or "dense")	Tsestos
9/16	Kiuchek ("dancing-girl")	Syngathistos ("face to face")

2/4	Kasapsko ("butchers' dance")	Hassapikos
2/4	Various names and variations but all starting R with two triplet steps	Ksi-Syrtos ("un-Syrtos")

Pravo or Zonaradikos is the most frequently danced, varying from slow to fast tempos. To fast music men sometimes do Tsestos. Many women's dance songs accompany the Zonaradikos and its cousin the Thracian Hassapikos.

Next in frequency come Mandilatos or Ruchenitsa, and Syngathistos, a dance like Karsilamas in fast 9/16 rhythm. In the south, Syngathistos starts in a line and breaks into couples, either in 7/8 or 9/16. There never was a wedding or festive occasion without this dance.

Then come Stis Tris or Trite Puti, and Ksi-syrtos dances, for which there are countless local variations. The Ksi-syrtos is particularly common in Greek Thrace. Paidushka really was a fad dance, probably from northern Bulgaria, which spread all over the Balkans.

BOGDANOS
Greek Thrace


Bogdan ("BOHG-dahn") is a Slavic men's name. Bogdanos is from Nea Manastiri ("NAY-a MA-na-stee-ree", new monastery), a village about 40 kilometers south of Larissa, settled by Greeks formerly living in Bulgarian Thrace who migrated in the population exchanges of the 1920's. Some say that "Bogdania" was once the name of a region near Varna, Bulgaria, where Greek Thracians lived.

PRONUNCIATION. BOHG-da-nos


MUSIC. Dances of Greek Thrace by Dennis Boxell,
side A no. 2, side B no. 6

RHYTHM. 7/16

For musicians:


1-2 3-4 5-6-7
Quick Quick Slow

For dancers:


1 2-3-4 5-6-7
ah Slow Slow

FORMATION. Line of men and women, hands in "W" position

PATTERN

Measure	Action
1	Facing ctr, a quick lift on L ft, step R on R ft, swinging arms down ("ah-ONE"). Step L ft behind R ft (ct 2).
2	Step sdwd R and slightly back R ft, swinging arms up to "W" position (ct 1). Raise L ft slightly (ct 2).
3	Step fwd L (ct 1). Raise R ft and swing slightly fwd to prepare for Measure 1 (ct 2).

Measure	Action
---------	--------

	<u>Variation</u>
--	------------------

- | | |
|---|---|
| 1 | As in Measure 1 above. |
| 2 | Three quick steps R, L, R in place (cts 1-2 as "quick-quick-slow"). |
| 3 | Three quick steps L, R, L fwd (cts 1-2). |

Presented by Dennis Boxell, Laguna Institute, February 1990
Dance notes by Dennis Boxell and John Hertz

DIDIMOTIHOS SYRTOS
Greek Thrace

Variations of this dance can be seen throughout Greek Thrace. There are many ways to swing the arms, but the footwork remains essentially the same. Didimotihos Syrtos is from the neighborhood of Didimotihon ("thee-thee-MO-tee-khon"), a town near the Turkish border. A form of this dance done at weddings is called Tis Giknas ("tees geek-NAHS"), dance of the henna. The bride, while leading, carries a bowl filled with henna and burning candles.

PRONOUNCIATION. "thee-thee-mo-tee-KHOS seer-TOS"

MUSIC. Dances of Greek Thrace by Dennis Boxell,
side A no. 1, side B no. 2

RHYTHM. 2/4

FORMATION. Line of men and women, hands in "W" position

PATTERN

Measure	Action
1	Facing somewhat R, step fwd R ft in line of direction (LOD) (ct 1). Close L ft to R ft (ct 1-and). Step fwd R ft (ct 2).
2	Step fwd L ft (ct 1). Close R ft to L ft (ct 1-and). Step fwd L ft, swinging arms down (ct 2).
3	Turning to face ctr, step sdwd R ft swinging arms up to "W" position (ct 1). Swing L ft low across R ft (ct 2).
4	Step sdwd L on L ft (ct 1). Swing R ft low across L ft (ct 2).

Presented by Dennis Boxell, Laguna Institute, February 1990
Dance notes by Dennis Boxell and John Hertz

GAIDA FLAMBOURAS
Greek Macedonia

From Flambourion ("flam-BOO-ree-on"), a gypsy village near Serres in Greek Macedonia. "Gaida" is the name for the Macedonian bagpipe (has one drone). The melody, played here by local village musicians on zurna and daouli, is the same tune used all over Macedonia (for example, Gaida Kastorias, Dances of Greek Macedonia side B no. 2), although the dance bears little resemblance to other Macedonian dances known as "Gaida". Villagers of Flambourion can be seen in their Gaida and other dances on a videotape of the 1988 Larissa Folkdance symposium by Alkis Raftis (available for PAL system only).

PRONUNCIATION. GUY-da FLAHM-boo-ras

MUSIC. Dances of Greek Macedonia by Dennis Boxell,
 Side A no. 2

RHYTHM. 2/4

FORMATION. Line of men and women, hands alternately in
 "V" and "W" positions.

PATTERN

Slow Music

Measure	Action
1	Hands in "V" position. Facing R in L line of direction (LOD), step fwd R ft (ct 1). Raising L knee, cross L leg in front of R leg (ct 2). In this posture, the L leg is quite markedly across the R leg.
2	Step fwd L ft a little to L (ct 1). Step fwd R ft (ct 2), fwd L ft (ct 2-and).
3	Repeat Measure 1.
4	Repeat Measure 2.
5	Turning to face ctr and raising hands to "W" position, step sdwd R on R ft (ct 1). Extending L leg fwd, trace a half circle CCW in air from 12 o'clock to 6 o'clock (ct 2).
6	Step back L ft (ct 1). Step back R ft (ct 2).

Measure	Action
---------	--------

- | | |
|---|--|
| 7 | Step slightly sdwd L on L ft (ct 1). Cross R leg in front of L leg, R toe almost touching ground - R leg markedly across L leg (ct 2). |
|---|--|

At the beginning of Measure 1, hands will return to "V" position.

When music grows fast enough, leader signals:

Fast Music

Measure	Action
---------	--------

- | | |
|---|--|
| 1 | As Measure 1 of slow music, running rather than stepping; hop on ct 2. |
| 2 | As Measure 2 of slow music, running. |
| 3 | Run R, L in LOD, reaching with the heel. |
| 4 | Repeat Measure 1 of fast music. |
| 5 | Repeat Measure 2 of fast music. |
| 6 | Turning to face ctr and raising hands to "W" position, step sdwd R on R ft (ct 1). Hop on R ft, bending L knee to swing L ft straight back (ct 2). |
| 7 | Two small running steps bkwd L, R. |
| 8 | Step in place L ft (ct 1). Hop on L ft, crossing R ft markedly in front (ct 2). |

GAIDA KASTORIAS
Greek Macedonia

From the neighborhood of Kastoria, a town in western Greek Macedonia. "Gaida" is the name for the Macedonian bagpipe, and also for a famous dance tune popular throughout Macedonia. Musicians playing this tune, even on modern instruments such as clarinet, accordion, or electronic keyboard, imitate the sound of the bagpipe and its drone. Some regions, such as Roumlouki near Alexandria, change to a special step when the music gets fast, but around Kastoria essentially the same step is done throughout. Dennis Boxell learned Gaida Kastorias in villages near Kastoria, Florina, and Edessa in 1964-65.

PRONUNCIATION. GUY-da ka-sto-ri-AHS

MUSIC. Dances of Greek Macedonia by Dennis Boxell,
 side B no. 2

RHYTHM. 2/4 (musicians may hear the slow part
 as 4/4)

FORMATION. Line of men and women together, hands in
 "W" position.

PATTERN

Slow Music

Measure	Action
1	Facing somewhat R and traveling in line of direction (LOD), step R ft; as R knee lowers, L knee rises, L ft rising from floor and flaring out to about 7 o'clock (ct 1). Step L ft across R ft in LOD; as L knee lowers, R knee rises, R ft rising from floor to about 6 o'clock (ct 2).
2	Turning to face ctr, step sdwd R on R ft, L knee rising (ct 1). Swing L ft slowly across and low, knee bent, R knee flexing as L ft arrives (ct 2).
3	Step slightly back on L ft, R knee rising (ct 1). Swing R ft slowly across, L knee flexing, as in Measure 2 (ct 2).

Fast Music

Same pattern, but flaring movements disappear, steps become runs, flexings of supporting knee become hops on supporting foot.

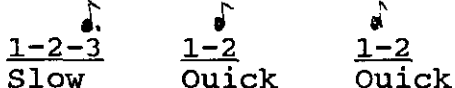
Presented by Dennis Boxell, Laguna Institute, February 1990
Dance notes by Dennis Boxell and John Hertz

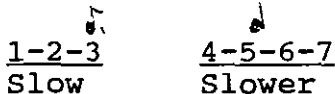
LESNO or ISSOS MAKEDONIAS
Greek Macedonia

This dance, the most characteristic of all Macedonia and done in every region, is known to folkdancers as Lesno, or Lesnoto ("LESS-no-to"), another grammatical form, meaning a light or easy dance. Ethnic dancers most often refer to it by the names of popular tunes. Slavic-speakers also call it Pravo ("PRAH-vo") or Pravoto, meaning a straight or plain dance, Za Ramo ("za RA-mo", holding shoulders), or Za Raka ("za RA-ka", holding hands). Greek-speakers also call it Prava, a Hellenized form of "Pravo", or Issos Makedonias, "issos" being the Greek equivalent to "Pravo". In other parts of the Balkans the names "Pravo", "Raka" or "Reka", "Issos" or "Issios", etc., are all used for other, more or less related dances.

PRONUNCIATIONS. LESS-no, or
E-sohss ma-ke-tho-NEE-ahss, voiced "th" like
"then"

MUSIC. Dances of Greek Macedonia by Dennis Boxell,
side B no. 1

RHYTHM. 7/8
For musicians:

1-2-3 1-2 1-2
Slow Quick Quick

For dancers:

1-2-3 4-5-6-7
Slow Slower
Note that substantially the same dance in 2/4
is "Gaida".

FORMATION. Line of men and women together, hands in
"W" position. Sometimes men begin the
dance in "T" position, and then as women
join, all change to "W"

PATTERN

Measure	Action
1	Facing somewhat R and traveling in line of direction (LOD), step R ft slightly to R rather than directly fwd (ct 1). Touch entire sole of L ft to ground across R ft but not yet taking full weight (ct 2). Step fully on L ft (ct 3).
2	Turning to face center, step sdwd R on R ft (ct - 1). Touch entire sole of L ft to ground next to R ft (cts 2-3).

- 3 Step back L ft (ct 1). Touch entire sole of R ft
to ground next to L ft (cts 2-3).

Men, especially when in a line or part of a line without women, tend to lift the free foot in Measures 2 and 3, sometimes extending it fwd and across with knee raised; occasionally the free foot is raised in Measure 1 also.

POUSTENO or LEVENDIKOS
Greek Macedonia

Pousteno means a dance letting go or released. Slavic-speakers also call it Pousnoto ("POO-shno-to", an alternate grammatical form). Greek-speakers call it Levendikos, dance of the brave or heroes, or Litos ("lee-TOHSS", similar meaning to Pousteno). It is characteristic of the Lake Prespa region of western Macedonia, from Florina, Kastoria, and Kozani in Greece, to Bitola in Yugoslavia. Its 12/8 rhythm, although challenging for non-Macedonians, is endlessly delightful once learned; its simple pattern is capable of endless subtle variations. The leader may either float along or indulge in gymnastic stunts, with any number of gradations in between. This is a dance that well repays careful study at every level.

PRONUNCIATION. "POO-shteh-no" or
"leh-VEHN-thee-kos"

MUSIC. Dances of Greek Macedonia by Dennis Boxell,
side A no. 1, side B no. 3

RHYTHM. 12/8
For musicians:

♩	♩	♩	♩	♩
<u>1-2-3</u>	<u>4-5</u>	<u>6-7</u>	<u>8-9-10</u>	<u>11-12</u>
Slow	Quick	Quick	Slow	Quick

For dancers:

♩	♩	♩	♩
<u>1-2-3</u>	<u>4-5-6-7</u>	<u>8-9-10</u>	<u>11-12</u>
Slow	Slower	Slow	Quick

FORMATION. Line of men and women, hands in "V" or
"W" position depending on village.

PATTERN

Measure	Action
1	Facing ctr, raise R knee, swinging R ft slightly fwd and across low (ct 1-slow). Turning somewhat to face R, step sdwd R ft in line of direction (LOD) (ct 2-slower). Close L ft to R ft (ct 3-slow). Step R ft in LOD (ct 4-quick).
2	Large step L ft in LOD (ct 1). Step R ft sdwd in LOD, leading with heel, so as to face almost ctr (ct 2). Step L ft to ctr (ct 3). Step back R ft (ct 4).
3	Raise L knee, swinging R ft slightly fwd and across low (ct 1). Step L ft sdwd L and slightly back (ct 2). Step bkwd R ft near L heel, almost

a rocking step (ct 3). Step fwd L ft, almost a rocking step (ct 4).

A common embellishment is the use of extra lifts or hops. Macedonians love to make a beat such as ↓ "ONE" into ♯↓, "ah-ONE". The "ah" becomes an extra lift or hop just before the chief movement. For example, in Measure 1, raise L heel, or hop slightly on L ft, just before stepping R ft at ct 2; at ct 2 of Measure 2 or 3, make a similar gesture just before stepping. If the result is two hops in succession of unequal sizes, Macedonians like that even better.

Macedonians also often act later in a count than would Americans, so that the American manner seems hasty in comparison. For example, in Measure 1, slightly prolong the gesture of stepping at ct 3, changing weight not after the beat has passed but at the last possible moment.

Regional Variations

In Alona ("AH-lo-na"; in Slavic, Armensko) near Florina, the dancers face R throughout.

Near Kastoria, at first Measures 1 and 2 are danced to the R and repeated to the L with opposite footwork. After a while the dancers change from this 4-measure pattern to the 3-measure pattern described above.

In the village of Kukurečani ("koo-koo-REH-tcha-nee") near Bitola, the dancers take all 5 musicians' counts SQQSQ. In Measure 1, touch R heel in LOD (ct 1); take weight on R ft (ct 2); three travelling steps L-R-L (cts 3-5). In Measure 2 raise R knee (ct 1); step sdwd R (ct 2); cross L ft in front or behind (ct 3); step in place R ft (ct 4); raise L knee (ct 5). In Measure 3 step sdwd L (ct 1); raise R knee (ct 2); cross R ft in front or behind (ct 3); step in place L ft (ct 4); raise R knee (ct 5). The gesture of touching the heel is sometimes substituted for raising the knee at Measure 2 ct 1 or at Measure 3 ct 2. They call the dance Kucano ("KOOTS-ah-no"), from "kuc", the heel.

Even local performing troupes and dance schools in Yugoslavia and Greece can distort authentic dance style when their choreographers fail to learn directly from the people. Pousteno or Levendikos, with its wonderful double hops of unequal duration, is often homogenized into something perhaps easier for choreo-

graphers to explain but much less enjoyable to do. Americans who then learn these choreographed or "school" dances are left to grow weary and wonder how anybody could dance such stuff all night. The typical village dancer is happy with a repertoire of five or six dances because none of them has been made stilted or bland.

Presented by Dennis Boxell, Laguna Institute, February 1990
Dance notes by Dennis Boxell and John Hertz

STANKINO or LIPOHORITIKOS
Greek Macedonia

Stanka is a Slavic girl's name; Stankino means "Stanka's dance". Greek-speakers call it Lipohoritikos (Lipohori "lee-po-HO-ree" is a village near the town of Edessa, Greek Macedonia), Marina ("MA-ree-na" from the name Maria), or Mitrena ("MEE-treh-na"-- because local women's headdress resembles a bishop's mitre?). The Slavic name is more common farther north. The dance is also known by the names of popular tunes for it, such as Molaevo ("mo-LIE-eh-vo", Slavic name for village of Promahi "PRO-ma-khee"); this tune is played by a Promahi band on Dances of Greek Macedonia, side B no. 7. Dennis Boxell is aware of two main variations of this dance; the one described here he learned in Promahi, about 25 kilometers north of Edessa, during a snowstorm in 1964.

PRONUNCIATION. STAHN-kee-no or
 lee-po-ho-REE-tee-kos

MUSIC. Dances of Greek Macedonia by Dennis Boxell,
 side B nos. 6-7

The bagpiper in side B no. 6 can also be heard playing "Sarakina", side A no. 5.

RHYTHM. 11/8 slow music
 For musicians:

♩ ♩ ♩. ♩ ♩
1-2 3-4 5-6-7 8-9 10-11
quick quick slow quick quick

For dancers:

♩ ♩. ♩
1-2-3-4 5-6-7-8-9-10-11
slow slower

11/16 fast music
For musicians: as above
For dancers:

♩ ♩. ♩. ♩
1 2-3-4 5-6-7 8-9-10-11
ah slow slow slower

FORMATION. Line of men and women, hands in "V"
 position; in "warming-up" figure, "T"
 position

 PATTERN

Slow music -- "warming-up" figure

Measure	Action
1	Hands in "T" position. Facing somewhat R and travelling in line of direction (LOD), step R ft slightly to R rather than directly fwd (ct 1). Touch entire sole of L ft to ground in LOD across R ft but not yet taking full weight (ct 2). Step fully on L ft (ct 2-and).
2	Turning to face center, step sdwd R on R ft (ct 1). Touch entire sole of L ft to ground next to R ft (ct 2).
3	Step back L ft (ct 1). Touch entire sole of R ft to ground next to L ft (ct 2).

This is essentially the same as Lesno or Issos Makedonias.

Fast music -- dance

When the music has become fast enough, at leader's signal the dancers drop hands to "V" position and begin the dance itself.

Measure	Action
1	Facing R in LOD, a quick hop on L ft ("ah-"); large step fwd R ft ("-ONE"). Hop on R ft; L ft flares sdwd L (ct 2). Bring L ft around CW and step fwd (ct 3).
2	Quick hop on L ft ("ah-"); large step fwd R ft ("-ONE"). Large step fwd L ft, turning to face ctr (ct 2). Large step sdwd R on R ft (ct 3).
3	Close L ft sdwd to R ft ("ah-"); step sdwd R ft ("-ONE"). Turning to face R, large step fwd in LOD on L ft (ct 2). Hop on L ft (ct 3).

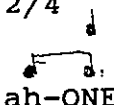
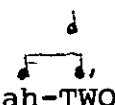
Presented by Dennis Boxell, Laguna Institute, February 1990
 Dance Notes by Dennis Boxell and John Hertz

STIS TRIS
Greek Thrace

Stis Tris means "the threes dance". Slavic-speakers call it Trite Puti ("TREE-teh PUH-tee"), three times. Variations can be seen throughout eastern Thrace (near and in Turkey) and northern Thrace (in Bulgaria). Dennis Boxell first learned a version of this dance near Yambol, Bulgarian Thrace, in 1963. The version described here is from Nea Manastiri, a village near the south of Thessaly, Greece, settled by Greek Thracians who formerly lived in Bulgaria until the population exchanges of the 1920's.

PRONUNCIATION. "stees TREESE"

MUSIC. Dances of Greek Thrace by Dennis Boxell, side A no. 4, side B no. 7

RHYTHM. 2/4  ah-ONE  ah-TWO warming up
dance

FORMATION. Line of men and women, hands in "V" position

PATTERN

"Warming-up" figure

Measure	Action
1	Facing diagonally R, step fwd R ft, arms swing back (ct 1). Step fwd L ft, arms swing fwd (ct 2).
2	Step fwd R ft, arms swing back (ct 1). Touch entire sole of L ft next to R ft, arms swing fwd (ct 2).
3	Step bkwd L ft (on same diagonal), arms swing back (ct 1). Step bkwd R ft, arms swing fwd (ct 2).
4	Step bkwd L ft, arms swing back (ct 2). Touch entire sole of R ft next to L ft, arms swing fwd (ct 2).
5	Facing ctr, step fwd R ft, arms swing up, elbows bent (ct 1). Touch entire sole of L ft next to R ft (ct 2).
6	Step back L ft, arms swing back (ct 1). Touch entire sole of R ft next to L ft, arms swing fwd (ct 2).

When energy level of music (or dancers) has risen enough, leader signals beginning of the dance, below.

Dance

Measure	Action
1	Facing diagonally R, hop on L ft and step fwd R ft in LOD, arms swing back ("ah-ONE"). Hop on R ft and step fwd L ft, arms swing fwd ("ah-TWO").
2	Hop on L ft, step fwd R ft, arms swing back ("ah-ONE"). Close L ft to R ft near R heel, step fwd R ft, arms swing fwd ("ah-TWO").
3	Hop on R ft, step bkwd L ft (on same diagonal), arms swing back ("ah-ONE"). Hop on L ft, step back R ft, arms swing fwd ("ah-TWO").
4	Turn gradually to face ctr by end of this measure. Hop on R ft, step L ft in place, arms swing back ("ah-ONE"). Step R ft next to L ft, step L ft in place, arms swing fwd ("ah-TWO").
5	Facing ctr, hop on L ft, small step sdwd R on R ft, arms swing back ("ah-ONE"). Step L ft next to R ft, step R ft in place ("ah-TWO"), arms swing fwd.
6	Hop on R ft, small step sdwd L on L ft, arms swing back ("ah-ONE"). Step R ft next to L ft, step on L ft in place ("ah-TWO"), arms swing fwd.

Forward and Back

At signal of leader, travel into ctr on Measures 1-2, back to place on Measures 3-4. Measures 5-6 as above.

Slides

At signal of leader:

Measure	Action
1	Facing ctr, hop on L ft, reach sdwd R with R ft and step, close L ft to R ft ("ah-ONE"), arms swing back. Reach sdwd with R ft and step, close L ft to R ft ("ah-TWO"), arms swing fwd.

- 2 Reach sdwd with R ft and step, close L ft to R ft ("ah-ONE"), arms swing fwd. Step R ft in place hop on L ft ("ah-TWO"), arms swing fwd.
- 3-4 Repeat Measures 1-2 to L, with opposite footwork.
- 5-6 Same as Measures 5-6 above.

ZONARADIKOS
Greek Thrace

This is one of the most characteristic dances of southeast Bulgaria, northeast Greece, and northwest Turkey -- the ethnic region known to folklorists as Thrace. Greek-speakers call the dance Zonaradikos, belt dance. Slavic-speakers call it Pravo, straight or plain dance, of which "prava", sometimes seen, is a Hellenized form. The name Pravo Trakijsko ("PRA-vo tra-KEE-sko"), Thracian pravo, is used by folkdancers, who are aware that other people in the Balkans also have dances called Pravo.

The main forms are (i) short (ii) long (iii) short and long combination (iv) long traveling into and out of the center (v) Tsestos ("tches-TOS"), a variation with tapping steps done by men to fast music.

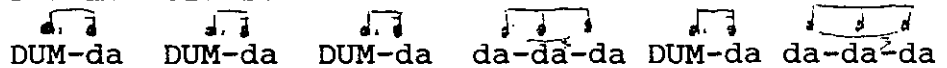
PRONUNCIATION. "zo-na-RA-thee-kos"

MUSIC. Dances of Greek Thrace by Dennis Boxell; side A no. 7 (short form), side B no. 1 (long form), side A no. 3 or side B nos. 3-4 (tsestos).

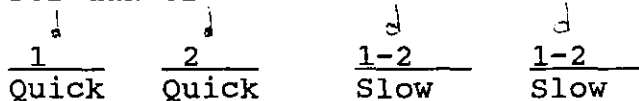
RHYTHM.

2/4

For musicians:


DUM-da DUM-da DUM-da da-da-da DUM-da da-da-da

For dancers:


1 Quick 2 Quick 1-2 Slow 1-2 Slow

FORMATION. Line of men and women holding belts. If Tsestos is done, the men come forward to form their own line. When women dance together, hands sometimes in "W" position.

PATTERN

(i) SHORT FORM

Measure	Action
1	Facing somewhat R, step sdwd in line of direction (LOD) on R ft (ct 1). Cross L ft in LOD (ct 2).
2	Facing ctr, step sdwd R on R ft, leaving L ft on ground (ct 1-2).
3	Step back L ft (ct 1-2).

This form is commonly done to dance songs, such as "Anamesa se dio vouna" ("a-NA-meh-sa seh thio voo-NA" "thio" one syllable with voiced "th" like "then"), "Between two mountains", on Dances of Greek Thrace, side A no. 7.

(ii) LONG FORM

Measure	Action
1	Facing diagonally R and fwd, step fwd in LOD on R ft (ct 1). Close L ft to R ft (ct 2).
2	Step fwd R ft (cts 1-2).
3	Step fwd L ft (cts 1-2).
4	Turning to face ctr, step back R ft (ct 1). Close L ft to R ft (ct 2).
5	Step back R ft (cts 1-2).
6	Step back, or rock sdwd L, on L ft (cts 1-2).

Feet remain close to ground.

Variation - village of Nea Manastiri

1-2	As in basic long form.
3	Step fwd L ft (ct 1). Quick step sdwd R on R ft, turning to face ctr, leaving L ft on ground (ct 2).
4	Hold (ct 1). Step back L ft (ct 2).
5	Step back R ft (cts 1-2).
6	Step back, or rock sdwd L, on L ft (cts 1-2).

Variation - jump and stamp (Nea Manastiri)

1	As in basic long form.
2	Jump fwd in LOD on both feet, weight somewhat more on R ft (ct 1). Hop on R ft (ct 2).
3	Step fwd L ft (ct 1). Stamp R ft next to L ft (ct 2).
4-6	As in basic long form.

This is a higher-energy version of the basic Nea Manastiri step above.

Variation - curling the line (two ways)

A. Repeating only Measures 1-3 of the basic long form, the leader curls the entire line into a spiral, then uncurls it repeating only Measure 4-6.

B. Or, either the R-end leader or the L-end leader or both, with their half-dozen or so neighboring people, curl their ends of the line in, using Measures 1-3 of the basic long form, then uncurl, while the remaining dancers do the basic long form.

Variation - fast music

Measure	Action
1	Facing diagonally R, run fwd on R ft in LOD (ct 1). Run fwd on L ft (ct 2).
2	Step fwd R ft (ct 1), hop on R ft (ct 2).
3	Step fwd L ft (ct 1), hop on L ft (ct 2).
4-6	As in Measures 1-3, turning to face ctr, and dancing bkwd.

Variation - with arms

Hands in "W" position

To fast or slow music, footwork as in fast-music variation above (to slow music, walk instead of run in Measures 1 & 4). In Measure 3, extend arms fwd at ct 2; in Measure 4, swing arms down and slightly back at ct 1, swing up to "W" position at ct 2.

This variation is favored by women.

(iii) SHORT AND LONG COMBINATION

When dancing to songs, sometimes the short form is done to the stanzas, and the long form to instrumental interludes. Even if no one is actually singing the song, the tune may be well enough known that the combination form is done anyway.


(v) TSESTOS


Greek-speakers use the Hellenized form Tsestos ("tches-TOS") of a Slavic word meaning "fast" or "dense". The Slavic word Chestoto ("TCHES-toe-toe") means "the fast dance". When music for Zonaradikos speeds up, men sometimes come forward and form their own line to do Tsestos, a higher-energy variation with quick tapping steps, and fancy footwork called by the leader.

The Tsestos figures described here are from Nea Manastiri ("NAY-a MA-na-stee-ree", new monastery), a village about 40 kilometers south of Larissa, settled by Greek refugees from Bulgaria during the population exchanges of the 1920's.

Tsestos tapping step

Rhythm 2/4


1-and


2-and

Step R ft in place (ct 1). Step on L toe next to ball of R ft, toe turned in slightly, taking weight (ct 1-and). Step R ft in place (ct 2). Tap L heel next to ball of R ft, taking no weight (ct 2-and).

May also be done with opposite footwork.

Basic Tsestos figure

Measure

Action

1

Facing diagonally R, two short running steps fwd R, L (cts 1-2).

OR

In higher-energy mood, step R ft in place kicking L ft fwd low (ct 1). Step L ft in place kicking R ft fwd low (ct 2). A scissors-like movement.

2

Short step fwd R ft, leading with heel (ct 1), short step fwd L ft to instep of R ft (ct 1-and). Short step fwd L ft (ct 2).

OR

Hop on L ft, touching R ft directly in front of L ft (ct 1). Step R ft a little fwd (ct 2).

- 3 Step fwd L ft (ct 1). Turning to face ctr, jump on both feet, feet parallel and about 9" apart (ct 2).
- 4 Hop on R ft (ct 1). Step back L ft (ct 2).
- 5-6 Two tapping steps in place R, L.

Any dancer may substitute a step-hop for a tapping step in Measure 6, or Measures 5 and 6.

At Measure 3, any dancer may sometimes substitute either of these gestures:

- 3 Hop on R ft, raising L knee, L ft coming fwd (ct 1). Cut L ft diagonally about 4" toward 4 o'clock, hopping again on R ft (ct 2).
- 4 Flick L ft slightly fwd, to begin circle CCW with L knee, bringing L ft back, and hopping yet again on R ft (ct 1). Step back L ft (ct 2).

OR

- 3 Kick L ft fwd low, hopping on R ft (ct 1). Raise L knee (ct 2).
- 4 Hold (ct 1). Step back L ft (ct 2).

Extra taps

Dancers may add extra taps to any traveling step in Measures 1 or 2 by audibly striking heel against ground before stepping.

Measure	Action	<u>Variation</u>
1	As in basic Tsestos figure.	
2	Turning to face ctr, extend R ft sdwd R in air just before beat; close R ft smartly to L ft (ct 1). Take weight on R ft (ct 2).	

- 3 Extend L ft sdwd L just before the beat; close L ft smartly to R ft without taking weight (ct 1). Kick L ft fwd low (ct 2).
- 4 Raise L knee (ct 1). Step back L ft (ct 2).
- 5-6 Two tapping steps in place R, L (or step-hops as above).

Or build on this variation by continuing:

- 7 As in Measure 2 but without taking weight on R ft (cts 1-2).
- 8 Repeat, taking weight (cts 1-2).
- 9-12 Repeat Measures 3-6.
- 13-18 Repeat Measures 7-12.

Variation - "around the corner"

On signal by leader, using the footwork of the basic Tsestos figure, travel in a CCW circle. Start Measure 1 diagonally L of ctr. Cross L ft in front of R ft at Measure 2, ct 2; face somewhat R of ctr by Measure 3, ct 1; retire to place in Measure 4; do Measures 5-6 in place. Return to basic Tsestos figure, or a line of men in high-energy mood may follow with kneeling, below.

Variation for men - around the corner and kneel

At signal as above. Measures 1-4, as in "around the corner". Measure 5, step R ft in place (ct 1); kick L ft fwd low (ct 2); hop on R ft, raising L knee and bringing L ft up and back in a "backwards bicycle". Measure 6, kneel on L knee near R ft (cts 1-2). Return to basic Tsestos figure.

With live music, the interplay between musicians and dancers, especially lead dancer (who may have asked musicians for Tsestos, and tipped them), shows when low-energy Zonaradikos steps end, and high-energy Tsestos begins. With recorded music, dancers attune to dynamics of recording.

Presented by Dennis Boxell, Laguna Institute, February 1990
Dance notes by Dennis Boxell and John Hertz