

the LAGUNA folk dancers



welcome you!

SYLLABUS

1995

price \$ 2.00

LAGUNA FOLKDANCERS FESTIVAL 1995 SYLLABUS

SUNNI BLOLAND

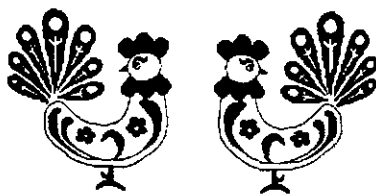
ALUNELUL CA LA CÎRNA ȘI BÎRCA	2
4-BOEREASCA	3
6-HORA DE DOUĂ	4
5-HORA LUI DOBRICĂ	5
I LOVE A RAINY NIGHT	6

STEVE KOTANSKY

BERAÇE <i>Albania (Shiptar-Mac)</i>	7
9-BOIMITSA <i>Greece</i>	8
7-ČEKIČ <i>Serbia</i>	9
8-CIGANYTANC <i>not so much Hungary</i>	10
ČUČUK <i>Macedonia</i>	12
DEVOLLIÇE <i>Albania</i>	14
ÎNVÎRTITĂ FROM CĂLATA <i>Romania</i>	16
JUTA <i>Serbia</i>	19
KARABATAKIKOS <i>Greece</i>	21
KOLO FROM LAKOCSA <i>Hungary</i>	22
NEGOTINKA <i>Serbia</i>	26
NESHO <i>Albania</i>	27
13-PATRUNINA <i>Greece</i>	29
TANDRČAK <i>Serbia/Croatia</i>	30
VALLE KORCARE OR KORCARE <i>Mac</i>	32
ZONARADIKOS <i>Greece</i>	33

YVES MOREAU

DELČEVSKO HORO	37
1-KUCATA (PANDALAŠ)	38
NESTINARSKO HORO	39
NEVESTO CÂRVEN TRENDAFIL	40
2-PRESKAČANKA	42
ŠOPSKA KOPANICA	44
3-SU PASSU TORRAU <i>Italy (Sardinia)</i>	47
VARNENSKI KJUČEK	48
ZASPALO DEVOJČE	49



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

YVES MOREAU -- 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 travelled 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, the Netherlands, Sweden, Norway, Mexico, Japan, Taiwan, Hong Kong, New Zealand and Australia. Yves has also choreographed several stage suites of Bulgarian and French-Canadian material for various professional and amateur performing groups in North America, Australia and New Zealand. Since 1986, he has been the coordinator of the annual Heritage International folklore workshop in Cornwall, Ontario.

Yves teaches mostly non-choreographed village material which he has collected during his many field trips. His teaching method is clear and thorough yet relaxed. A special emphasis is put on regional styles and background information. Above all, Yves wants to share his love for Bulgarian folklore and communicate the fun of dancing. Yves has also introduced folk dances of other Balkan countries as well as dances from Brittany (France) and his native Quebec. Some of the most popular dances introduced by Yves over the years include: *Pinosavka, Dobrudžanska Râka, Gjuševska Râčenica, Četvorno Horo, Dospatsko, Bičak, Sandansko Horo, Vlaško Horo, Sitna Zborenka, Panagjursko Horo, Kul'ska Šira, Dobra Nevesto, La Bastringue, Les Saluts, Le Laridé and Gavotte d'Honneur.*

STEVE KOTANSKY -- Steve Kotansky grew up in the Mid-Peninsula area of California. After high school he moved to Southern California and danced with the AMAN folk ensemble. He moved to Germany for about 10 years, where he did dance research, taught, and danced with performing groups throughout Europe. Since returning to the United States, he has taught in most major Folk Dance Camps in North America. He is an expert in a variety of central European and Balkan dances and teaches mostly non-choreographed village dances. Steve has brought dances from Serbia, Macedonia, Romania, Resia, Italy, Hungary and Greece. Steve and his wife, Susan and two children currently live in New York.

SUNNI BLÖLAND -- Sunni received her Bachelor's degree in physical education from Boston University, and her Master's degree in dance from the University of Wisconsin. In 1967-68 she had a Fulbright to study folklore in Romania. Since that time Sunni has made numerous trips to Romania to study folkdance, to do dance research, and to lead tours. She has studied with the dance director of Mara Muresul, and with other Romanian dance teachers in Romania and also in Holland and Sweden. She has taught in many folk dance camps in the United States, Canada, and Japan.

Sunni recently retired from teaching dance and yoga at the University of California, Berkeley. She has introduced many of the Romanian dances that we know and enjoy, such as *Balta, Vulpuita, and Briul de la Fagaras*. Anca Giurchescu and Sunni have recently co-authored the book Traditional Romanian Dance. Sunni was our teacher at the first Laguna Folkdancers Festival in 1971.

ALUNELUL CA LA CÎRNA ȘI BÎRCA

(Oltenia, Romania)

SOURCE: Sunni Bloland learned this dance from her colleague, Margareta Salminen, of Malmö, Sweden. Sunni first presented this dance at Solway House Memorial Weekend 1990

PRONUNCIATION: ah-lu-nell-lul ka lah kirna-she-burh-ka

TRANSLATION: Alunelul as danced in Cîrna and Bîrca

MUSIC: Romanian Repertoire 88/90 Cassette

FORMATION: Mixed open circle in "V" position

METER: 4/4

PATTERN

Meas

Introduction: 8 measures

- 1 Moving LOD step R (ct 1) step L (ct 2), two-step RLR moving slightly away from center (cts 3 & 4).
- 2 Moving RLOD repeat meas 1 reversing footwork.
- 3 Repeat meas 1.
- 4 In place step L (ct 1), step R (ct 2), step L (ct 3), step R across in front (ct 4) step L (ct &).
- 5 Step R (ct 1), step L across in front of R (ct &), step R (ct 2), step L (ct &), step R across in front (ct 3), step L (ct &), step R (ct 4), stamp L (ct &).
- 6 Step L (ct 1), stamp R (ct &), step R (ct 2), stamp L (ct &), step L (ct 3), click R to L (ct &), step L (ct 4).
- 7 Step R across in front (ct 1), step L (ct &), step R (ct 2), step L across in front (ct &), step R (ct 3), step L (ct &), step R forward (ct 4), stamp L (ct &).
- 8 Step L (ct 1), click step R to L (ct &), moving diag bkwd L step L (ct 2), click step R to L (ct &), step L (ct 3), click step R to L (ct &), step L (ct 4) hold (ct &).

Joyce Clyde assisted with these notes.

Presented by Sunni Bloland at the Laguna Folkdancers Festival 1995

BOEREASCA

(Dolj, Oltenia)

Sunni Bloland learned this Hora variant from her colleague Margareta Salminen of Malmo, Sweden. It was first presented by Titer Sever in 1980. Sunni Bloland first presented this dance at High Scope, MI. at the Detroit Folk Dance Club Camp, Sept. 1988.

SOURCE: Romania: Măceșu de Jos

PRONUNCIATION: boy-yer-ahs-ka

TRANSLATION: Boyar's / Landlord's (dance)

MUSIC: Romanian Repertoire 88/90

FORMATION: Mixed open or closed circle. Hands held in "W" position.

PATHWAY:



METER: 4/4

PATTERN

Meas

Introduction: 8 measures

- 1 Facing center, beginning R walk 4 steps forward curving in a half moon shape to the left (cts 1,2,3,4). *End face D*
- 2 In place step R in front of L (ct 1) step L back in place (ct 2) moving twd edge of circle in a straight diag line bkwd right, step R bkwd (ct 3), closing step L (ct 4).
- 3 Repeat meas 2 ending on the edge of the circle a bit to the right of original starting place.
- 4 In place facing center, beginning R take 2 two-steps (cts 1,&2, 3,&4). *Rebbed in 2 steps 1,2,3,4*

Repeat dance over and over again..... you'll probably find the easy and smooth quality of this dance will serve as a conversational social dance in your repertoire.

HORA DE DOUĂ

(Goicea, Oltenia, Romania)

Source: Sunni Bloland learned this dance from her colleague, Margareta Salminen, of Malmö, Sweden. Sunni first presented this dance at Solway House Memorial Weekend 1990.

PRONUNCIATION: hora deh dough-
TRANSLATION: Hora in twos
MUSIC: Romanian Repertoire 88/90 Cassette
FORMATION: Closed/open circle; hands held in "W" position

METER: 4/4

PATTERN

Meas

Introduction: 8 measures

A. Step, Touch and Lifts

- 1 Facing and moving LOD step R (ct 1) touch L next to R (ct 2) step L (ct 3) touch R next to L (ct 4).
- 2 Step R,L (cts 1,2) step R turning to face center (ct 3) touch L next to R (ct 4).
- 3 Step L towards center (ct 1), lift R (ct 2), step back R (ct 3), lift (ct 4).
- 4 Turning to face LOD step L across R (ct 1), moving bkws step R,L (cts 2,3) touch R next to L (ct 4).
- 5-6 Repeat meas 1,2.
- 7 Step L towards center (ct 1) lift R (ct 2) turning to face RLOD step R across L (ct 3) heel lift and pivot slightly to R (ct 4).
- 8 Moving bkws in RLOD step L,R,L (cts 1,2,3) touch R to L (ct 4).

B. Two-step, "Fall" and Stamps

- 9 Moving in LOD beginning R take 2 two-steps (cts 1,&,2, 3,&,4) pivoting to left on last step.
- 10 Moving bkws in LOD step R,L (cts 1,2) fall back onto R (ct 3) hold (ct 4).
- 11 Moving forward in RLOD beginning L take 1 two-step (cts 1,&,2) step R (ct 3) step L turning to face center (ct 4).
- 12 In place facing center step R (ct 1) stamp L (ct 2) step L (ct 3) stamp R (ct 4).
- 13 Facing center step R ^{w/ptie} turning slightly to L (ct 1) hold (ct 2) step back L (ct 3) stamp R (ct 4).
- 14 Repeat meas 13.
- 15 Fall forward onto R towards center (ct 1) moving bkws away from center step L,R,L (cts 2,3,4).
- 16 Continuing bkws step R,L (cts 1,2) in place 2 stamping steps R,L (cts 3,4).

Joyce Clyde assisted with these notes.
Presented by Sunni Bloland at the Laguna Folkdancers Festival 1995

HORA LUI DOBRICĂ

(Muntenia, Romania)

Sunni Bloland learned this dance from her friend Margareta Salminen of Malmo, Sweden. It was presented by Andrei Stelian in 1978. This Hora variant was selected to be danced to music from the Romanian Rhapsody by Enescu which calls for a smooth, elegant movement style. Sunni Bloland first presented this dance at High Scope, MI. Detroit Folk Dance Club Camp, Sept. 1988.

PRONUNCIATION: hora-louie-dough-bree-ka

TRANSLATION: Dobrica's Hora (dance)

MUSIC: Romanian Repertoire 88/90 plus one cassette

FORMATION: Mixed closed circle. Hands held in "W" position

METER: 2/4

PATTERN

Meas

Introduction: "Upbeat" chord

- 1 Facing center moving forward step L,R (cts 1,2).
- 2 Continuing moving slightly fwd begin L with one two-step (cts 1,&,2).
- 3-4 Repeat meas. 1-2 reversing dir and ftwk.
- 5-8 Repeat Meas 1-4.
- 9 In place at edge of circle turn slightly to right, step L across in front (ct 1), step R to R (ct &), step L across in back (ct 2).
- 10 Repeat Meas 9 reversing dir and ftwk.
- 11-12 Moving in RLOD begin an 8 step grapevine (in S,Q rhythm) L in front (ct 1), R to side. (ct uh), L in front (ct 1), R to side, (ct uh), L in back (ct 2). *High time!*
- 13-16 Repeat Meas 9-12 reversing dir and ftwk (i.e. crossing R in front).

Repeat dance maintaining a relaxed, yet elegant style inspired by the "classical" music.

I LOVE A RAINY NIGHT

Sunni learned this dance at a Folk Dance Weekend in the Berkshire mountains although other versions no doubt exist.

MUSIC: Romanian Repertoire 88/90 Plus one cassette

FORMATION: Set - column of partners facing or as solo dance, with everyone facing the same wall to begin.

METER: 4/4

PATTERN

Meas

Begin feet together.

- 1 Turn right toes to right side, return to place, repeat (out, in, out, in, cts 1,2,3,4).
- 2 Repeat.
- 3 Tap right toes forward two times, tap back two times.
- 4 Tap right toes forward, back, side then lift right knee.
- 5 Travel side right, close left, side right, stomp left in place.
- 6 Travel side left, close right, side left with 1/4 turn left, stomp right (right shoulder is toward partner).
- 7 Changing places with partner, travel side right, close left, side right, turn 3/4 to face partner.
- 8 Stamp in place left, right, left.

BERAÇE

(Presparë, Tosk Albanian) *Shiptar*

This is a two-measure form of Beraçe, popular with the Tosk Albanians living in the Lake Prespa region of Macedonia. Beraçe is also popular among the Slavic-speaking Macedonians (Berançe, Pušceno, Bufsko, Armentsko) and Greeks (Leventikos, Lytos). It is more common though in a three measure form.

FORMATION: Men and women in open circle with "W" position hand-hold.

RHYTHM: 12/16; Dancers counts: 1 2 3 4 5

METER: 12/16

PATTERN

Meas Count

- | | | |
|---|---|--|
| 1 | 1 | Facing center, lift or hop on L ft bringing R leg with knee bent up in front or behind |
| | 2 | step on R ft to R, wt on both feet |
| | 3 | hold or finish transfer of wt |
| | 4 | step on ball of L ft raising up slightly behind and close to R ft |
| | 5 | turning to face slightly R, step on R ft slightly to R. |
| 2 | 1 | Facing slightly R of center, lift on R ft, lifting L ft up and in back of R ft |
| | 2 | step on L ft fwd, wt on both feet |
| | 3 | hold |
| | 4 | step fwd on R ft raising up slightly |
| | 5 | step fwd on L ft. |

VARIATION FOR WOMEN (MEAS. 2)

- | | | |
|---|---|--|
| 2 | 1 | Facing slightly R of center, touch L ft beside R ft and bounce on both |
| | 2 | step fwd on L ft across and in front of R ft |
| | 3 | hold |
| | 4 | step on R ft with slight accent or raising up on it |
| | 5 | step fwd on L ft. |

NOTE: During dance, leader or leaders may break off and dance a solo with slow turns and waving, subtle arm movements. This dance is very similar to the "Sta Dhio"-Pogonosios type of dance, only it is in 12/16 meter.

WOMEN'S FORM

- | | | |
|---|---|---|
| 1 | 1 | Facing center, lift on L ft |
| | 2 | step on R ft to R (wt. on both feet) |
| | 3 | hold |
| | 4 | step on L ft behind R ft |
| | 5 | step on R ft to R |
| 2 | 1 | Lift on R ft, slight kick of L ft fwd |
| | 2 | step on L ft to L (wt on both feet) |
| | 3 | hold |
| | 4 | step back on R ft behind L ft |
| | 5 | step on L ft across and in front of R ft. |

Presented by Steve Kotansky at the Laguna Folkdancers Festival 1995

BOIMITSA

(Macedonia, Greece)

Boimitsa, along with similar dances such as Ti Kles Kaimeni Maria, Tou Katsamba, and Kale Maria, comes from Alexandria (formerly Gida), Imathia County, Macedonia. Boimitsa takes its name from a town near Alexandria. It is an interesting 6-measure dance starting in a slow, almost unidentifiable rhythm and graduates into a fast 11/16 which is danced like a Syrtos or Kalamantianos. As learned from Irini Loutzaki and Elefteris Drandakis.

FORMATION: Line or open circle. Arms can be anywhere from V-pos to W-pos, facing R of ctr.

RHYTHM: In the slow music (Part I), musicians usually follow the lead dancer with dancer's cts 1, 2, 3 (S, Q, S). The fast music is 11 / 16 meter counted 1-2-34 (S), 5-6-7 (Q), 8-9-10-11 (S) with dancer's cts 1, 2, 3.

METER: S,Q,S and 11/16

PATTERN

Meas Count

- meas 1-2* **SLOW PART (Repeat until music speeds up.)**
- 1
 - 1(S) Step fwd on R
 - 2(Q) step fwd on L in front of R
 - 3(S) touch R near L instep and hold. *for wind rule*
 - 2 all Repeat meas 1.
 - 3
 - 1 Facing ctr, step on R to R side and lift L leg, straight, low, and in front of R ft
 - 2 bend R knee
 - 3 bend R knee again and bring L ft sharply around and in back of R.
 - 4
 - 1 Step back onto L bending both knees
 - 2 lift R ft, knee straight, low and in front of L ft bending L knee
 - 3 bend L knee and draw R ft sharply around and in back of L ft.
 - 5 all Repeat meas 4 with opposite footwork.
 - 6
 - 1 Step on L to L
 - 2 touch ball of R ft beside L ft
 - 3 hold (or bounce on L).

FAST PART (11/16)

- 1
 - 1(S) Facing ctr, step on R to R
 - 2(Q) step on L across and behind R
 - 3(S) turning to face slightly R of ctr, step fwd on R.
- 2
 - 1(S) Step fwd on L
 - 2(Q) step fwd on R
 - 3(S) step fwd on L.
- 3
 - 1(S) Step on R to R side
 - 2(Q) touch ball of L near R instep
 - 3(S) hold.
- 4 all Repeat meas 3 with opposite footwork and direction.

NOTE: As music becomes faster, the "touches" on ct 2, measures 3 and 4 become 2 bounces on the supporting foot. Hold free foot close to supporting heel. Also, as the music speeds up, dancers begin to add hops and even turns.

Presented by Steve Kotansky at the Laguna Folkdancers Festival 1995

ČEKIČ

(Serbia)

Martin Koenig saw this danced by a small performing group from the village of Popovica in eastern Serbia, 1970.

PRONUNCIATION: CHEC-kich

MUSIC: Balkan Arts BA-1J (needs to be slowed down considerably), or Balkan Arts 702 EP (play at regular speed).

FORMATION: Short, mixed lines, Hands joined in "W" pos.

METER: 2/4

PATTERN

Meas Count

FIGURE 1 (Dance begins at the start of any musical phrase.)

- | | | |
|-----|-----|---|
| 1 | ah | Facing slightly R of ctr and moving LOD, hop on L |
| | 1 | step R in LOD |
| | ah | hop on R |
| | 2 | step L in LOD. |
| 2 | ah | Hop on L |
| | 1 | step R in LOD |
| | & | face ctr, step L forward toward center |
| | 2 | step R in place |
| | & | step sdwd L on L. |
| 3 | 1 | Step R in place |
| | & | step L forward toward center |
| | 2 | step R in place. |
| 4 | all | Repeat measure 3. |
| 5-8 | all | Repeat measures 1-4 with opposite footwork and direction. |

FIGURE 2

- | | | |
|-----|-----|--|
| 1 | 1 | Facing ctr, leap slightly sdwd R on R as L swings up behind R knee |
| | 2 | repeat ct 1 with opposite footwork. |
| 2 | 1 | Step R heavily in place, bend knees |
| | & | stamp L in place with wt, straighten knees |
| | 2 & | repeat cts 1, &. |
| 3-4 | all | Repeat meas 2 twice more, but hold on last "&" ct (no action) |
| 5-8 | all | Repeat measures 1-4 with opposite footwork and direction. |

Presented by Steve Kotansky at the Laguna Folkdancers Festival 1995

CIGANYTANC

(Szatmar County, Hungary)

Ciganytanc, or Gypsy Dance, is danced solo or with couples scattered randomly around the dance area. Traditionally the dance is never danced in a formation. Men's solos are intended to show virtuosity. Women often play games while attempting to circle partner. The large numbers of variations and improvisations are mostly different for men and women. The dance described here was choreographed by Steve Kotansky for recreational dancing.

MUSIC: Available on workshop tape

FORMATION: For recreational dancing this dance was taught with individuals facing center in a circle, but it may be danced in couples with partners facing, and partners may change. Arms are forward about chest level, moving freely. Fingers snap.

STEPS: "Bounce". Lifting on ball of supporting ft, raise heel ahead of the beat and lower on the beat. The feeling is lively and bouncy, not rigid. The foot touching forward may twist with toe out, heel in; hips may twist slightly to face touching foot.

METER:	PATTERN
--------	---------

Meas	Count	
------	-------	--

Introduction (at the discretion of dancers)

PIHENÖ (Rest)

1	1	Facing ctr, touch R toe (or heel) fwd
	2	step on R beside L
	3	touch L toe (or heel) fwd
	4	step on L beside R.

2-4	all	Repeat measure 1, three more times (total of eight touch-steps).
-----	-----	--

SÉTALO (Walk)

1	1	Facing ctr, touch R toe (or heel) fwd
	2	turning to face slightly R of ctr, step on R in LOD
	3	step on L across in front of R
	4	turning to face ctr, step on R to R.

2	all	Repeat measure 1, with opposite footwork.
---	-----	---

3-4	all	Repeat measures 1-2.
-----	-----	----------------------

HEEL-TWISTS

1	1	With wt on L ft, and ball of R ft touching slightly fwd, bounce on L and twist both heels to L
	&	bounce on L and twist both heels to R
	2	step on R beside L
	3,&,4	repeat cts 1, &, 2 with opp ftwk and direction.

2-4	all	Repeat measure 1 three more times.
-----	-----	------------------------------------

FORWARD AND BACK WITH CLICK AND TWISTS

- 1 1&2 Facing ctr, move fwd with accented steps R, L, R
 3 click L ft to R ft
 4 shifting wt to L ft, twist heels to L.
- 2 1 Step bkwd on R, twisting L heel to R
 2 step bkwd on L, twisting R heel to L
 3,4 repeat cts 1 and 2.
- 3-4 all Repeat measures 1-2 three times (total of four times).

STEP-TAP

- 1,& Step on R in place; tap L heel next to R, no wt
2,& step on L in place; tap R heel next to L, no wt
3,& step on R heel to R; step on L behind R
4,& step on R to R; tap L heel next to R, no wt.
- 2 all Repeat measure 1 with opposite footwork and direction.
- 3-4 all Repeat measures 1-2. NOTE: can also be used to circle slowly CW (R) once.

CIRCLING (for women and men)

- 1 1,& Step on R heel to R; step on L behind R
 2,& step on R to R; tap L heel beside R ft, no wt
 3,& step on L heel to L; step on R behind L
 4,& step on L to L; tap R heel beside L ft, no wt. NOTE: Steps are small, as dancer turns CW smoothly, approximately 1/8 turn per measure.
- 2-4 all Repeat measure 1 three more times, completing one full CW turn.

OPTIONAL SLAPPING PATTERN FOR MEN

(replaces CIRCLING as desired after first complete sequence)

- 1 1,& Fall onto R; click L ft to R
 2,& fall onto L; click R ft to L
 3,& jump onto both ft slightly apart; click heels together in air
 4,& separate ft in air and land on both ft together.
- 2 1 Jump onto both ft, R crossed in front of L
 2-4 on balls of both ft, turn once CCW.
- 3 1,& Step on L in place; moving twd ctr, bend fwd to slap R calf with L hand
 ah step on ball of R ft in place
 2,& step on L next to R; slap R calf with R hand
 3-4 repeat cts 1-2 with opp ftwk and slaps.
- 4 1, & Step on L in place; slap R calf with R hand
 2,& step on R next to L; slap L calf with L hand
 3,& step on L next to R; straightening up, slap L thigh with L hand
 4 slap R calf with a hand.

SEQUENCE: Dance Pattern as written until the music ends.

ČUČUK

(Povardarije, Macedonia)

Čučuk, most likely derived from the Turkish word *çoçek* (or the Macedonian word *čoček*) is a *krsteno* or crossing type of dance which comes from Skopje and the Vardar River region of Macedonia.

PRONUNCIATION: CHEW-chook

MUSIC: Available on workshop tape or many other recordings, such as Folkraft or Jugoton

FORMATION: Dance begins in a loose semi-circle with leader at end, no hand-hold. Eventually a shoulder-hold will be used.

METER: 9/8 counted 1234 or 1234&

PATTERN

Meas Count

INTRODUCTION

- | | | |
|-----|-----|--|
| 1 | 1 | Facing LOD (CCW), step L forward |
| | 2 | slide on L slightly backward while stepping R forward (weight is evenly distributed) |
| | 3 | step L forward |
| | 4 | hop on L as R moves forward and through |
| | & | step R forward |
| 2-9 | all | Repeat measure 1, eight more times (9 in all). |

BASIC STEP

- | | | |
|-----|-----|---|
| 1 | 1,2 | Step L-R forward |
| | 3 | step L forward, turning to face center and joining in "T" position (shoulder hold), or W in "W" position |
| | 4 | step R backward |
| 2 | 1 | Lift on R while bringing L knee up and forward |
| | 2 | step L to L |
| | 3 | step R across L |
| | 4 | step L back in place |
| 3-5 | 1-4 | Repeat measure 2, alternating footwork three more times (four in all). NOTE: begin from measure 1, but note count 1 of measure 1 will now be a lift in place of a step forward. |

BREAK-AWAY

As music speeds up, dancers release shoulder-hold and dance solo in a semi-circular formation facing LOD (CCW).

- | | | |
|---|---|--|
| 1 | 1 | Repeat measure 1 of Intro, but begin by hopping on L replacing leap: hop L, R,L forward, R back) |
| 2 | 1 | Leap L forward |
| | 2 | chug on L while placing R forward (weight is evenly distributed) |
| | 3 | step L forward |
| | 4 | turning to face center-leap R to R side |
| | & | step L behind and to R of R |

BREAK-AWAY (continued)

- 3 1 Step R to R side
 2 lift on R while bringing L up in front of R knee
 & step L quickly bkwd to place
 3 step R in place and bring L ft up in front sharply
 4& step L-R in place
- 4-5 all Repeat measure 3, alternating footwork and direction, twice more (three in all), except on last count 4 &, turn to face LOD

SQUATS

- 1 all Repeat measure 1 of "break away" (hop L, R L fwd, R back)
- 2 1 Lifting L knee up, leap L across R (cutting action), as you land on L lift R bkwd in prep for next movement
 2 leap R across L
 3 SQUAT deeply onto both ft (knees shoulder-width apart)
 4 come up onto L and lift R up to L side
- 3 1 Repeat meas 2, but start by crossing R over L
 2 L over R
 3 SQUAT
 4 come up on L
- 4 all Repeat meas 3, exactly
- 5 Repeat meas 3, but come up on R on ct 4 (L free).

SQUAT-TURNS

- 1-2 Repeat meas 1-2 of "squats", but on ct 4, meas 2 come up on both ft. (hop L, RL fwd, R back; Lx, Rx, squat, rise)
- 3 1 Jumping up onto both ft while turning 1 time to L (CCW)
 2 land in place
 3 squat as in squat variation
 4 come up onto both feet
- 4 1-4 Repeat meas 3, but turn R (CW) 1 time
- 5 Repeat meas 3, but come up with wt on R (L free) on ct 4.

NOTE: Generally the dance is danced by doing the intro as described (getting up the courage), then the "basic" for a long time. The "break-away" is then used to prepare for squats and as a rest step before "squat-turns". At the point where the "break-away" begins, through the "squats" and "squat-turns", 1 hard minute of dancing is as much as a truly good dancer would last.

Any more is a case of SADO-MACEDONIANISMOS....

DEVOLLIÇE

(Albania)

The name of the dance refers to the Devolli region in southeastern Albania. The dance consists of a slow part in approximately 2/4 rhythm followed by a faster dance in 6/8 which may also be done at the end of other dances. Women may do this dance but it is primarily a man's dance and was done as such on most occasions when Stephen Kotansky had seen it. It was performed on stage at the 1971 Ohrid festival and in 1972 at weddings in the village of Krani.

MUSIC: Record: SELO, Vol. 1 (LP), *Albanian Songs and Dances*, Side A/3. Tape: Garlic Press, 001

RHYTHM: 2/4 & 6/8 meter. Approximately 2/4 with a lengthening of ct 2, especially on all even-numbered meas.

FORMATION: Line with leader at R end. Hands are joined and held fwd anywhere from waist to shoulder-level.

METER: 2/4 & 6/8

PATTERN

Meas Count

Introduction:

PART I: BASIC PATTERN

- Dance begins by facing R of ctr and moving to the R (LOD). Meter is 2/4.
- | | | |
|----|-----|---|
| 1 | all | Step R |
| 2 | all | Step L |
| 3 | all | Step R |
| 4 | 1 | Turning to face center step L fwd toward ctr |
| | 2 | bend L knee as R is lifted behind L knee. |
| 5 | 1,2 | Step R backward out of circle; hold. |
| 6 | 1 | Facing L of center - step on ball of L ft behind R |
| | 2 | shift wt forward onto R - face ctr. |
| 7 | 1,2 | Step L to L; hold. |
| 8 | 1,2 | Step R beside or behind L; hold. |
| 9 | 1,2 | Step L to L; hold. |
| 10 | 1,2 | Step R beside L; hold. |
| 11 | 1,2 | Still facing center - step L across R as both knees bend so that step is done in a slightly crouched pos (do not bend fwd); straighten knees. |
| 12 | 1,2 | Lift or touch R across L (ct 1); hold (ct 2). |

STYLE NOTE: In measure 11 the dip may sometimes also be done in measures 7 and 9. Measures 1, 4, and 11 are often performed with a slight preparatory lift (čukče) before stepping on the beat.

VARIATIONS ON BASIC

Step-close-step: Anyone in the line may choose to replace one or more of measures 2-3 by doing a step-close-step in LOD, beginning with either foot.

Turn: The leader and perhaps the next two or three people in line may do a slow CW turn during measures 1-2. It can be performed with either the two single steps described, or the step-close-step of Variation A.

Squats: Performed only by the leader and those next to him. They may be performed while moving to and facing R on measures 1 2,3; while moving L and facing ctr on meas 7 and 9, or while moving R and facing ctr on meas 11. Except in meas 11, squats are generally performed with feet somewhat further apart than the knees and thighs.

PART II: (6/8 meter counted: 1-2 3-4 5-6 Dancers counts 1 2 3)

- | | | |
|---|-----|--|
| 1 | 1 | Facing ctr - step R to R |
| | 2 | step L fwd toward ctr - hands may be brought fwd slightly for emphasis |
| | 3 | flex L knee slightly as R lifts behind L calf. |
| 2 | 1 | Step R backward (out of circle) |
| | 2,3 | bounce or hop twice on R while turning once to L (CCW), L arcs forward (low to floor, knee fairly straight) to end slightly sideward toward R, end with knee bent. |
| 3 | 1 | Facing L of ctr - step L backward in LOD |
| | 2 | step R backward on ball of ft (LOD) OR simply touch without wt |
| | 3 | shift wt fwd to L. |

SQUAT OPTIONS:

At this point begins an optional 4-measure squat sequence which may be omitted or performed any number of times in succession before finishing the dance phrase with measures 4-5. The most common sequence included two of these 4 measure squat sequences for a dance phrase of 13 measures.

Squat No. 1: Facing RLOD - step R fwd in RLOD (long step) and begin to turn R (CW) (ct 1); continue turning R (CW) - bounce or hop on R as L arcs fwd to end fwd of R (leg somewhat straight) - end facing R of ctr (option - this may also be done by stepping L-R in place (cts 2-3).

Squat No. 2: Turning body to face R of center, leap or step L across R (LOD) (ct 1); turning to face center, leap into squat on both feet (ct 2); rise on L with R leg extended diagonally forward in preparation for next step.

Squat No. 3: Step R, L, R (cts 1, 2, 3) make a complete CW turn in the area just to the R of that occupied while squatting. (First step is to R)

Squat No. 4: Facing center, leap or step onto L by or slightly backward of R (ct 1); facing center or slightly L of center, leap into squat on both feet (ct 2); facing center L of center, raise on L with free R leg extended forward (ct 3).

The dance phrase ends with measures 4 and 5 after any number of repeats of Squats 1-4.

Measure 4: Same as Squat No. 1 (cts 1-3). (Turn CW R forward, bounce 2X)

Measure 5: Moving forward in LOD, step L forward (ct 1); touch R near L (to side of or slightly forward of) without taking weight (ct 2); hold (ct 3).

Dance notes by Bob Leibman

Presented by Steve Kotansky at the Laguna Folkdancers Festival 1995

ÎNVÎRTITĂ FROM CĂLATA

(Transylvania, Romania)

This version of the Transylvanian turning dance Învîrtită comes from villages in the northern part of Clus county in an area inhabited by Romanian, Hungarian, Gypsy, and German-speaking people. This particular dance is danced by the Romanians of that region. The source for this dance is Zoltán Farkas and Ildikó Tóth.

FORMATION: Couples, W to M's L in a closed 45° side-by-side position. Man's R hand hold woman's L down in front. Man's L hand on woman's R upper arm. Woman's R hand on man's lower back.

NOTE: This position is adjustable according to mood and size.

METER: 9/8 counted 1, 2, 3

PATTERN

Meas Count

REST STEP

- | | | |
|-----|-----|---|
| 1 | 1 | Moving CW around and trying to face a center point between the couple, step on L to L |
| | 2 | step on R behind L |
| | 3 | step on L to L. |
| 2 | 1 | Step on R across in front of L |
| | 2 | step on L to L |
| | 3 | close R ft to L ft (no wt) (ct 3). NOTE: In doing this style, the upper body will change directions, sometimes backing up, other times moving fwd. There should be a definite tension and swing in this step. |
| 3-4 | all | Repeat meas 1-2 with opp ftwk and direction. |

COUPLE TURN

M turns twd W and places R hand on her L shldr. W L hand rests on M upper arm. M L hand holds W R upper arm. W R hand hold firmly on to M L back under his arm. The position is a closed face-to-face position offset slightly to L. They turn CW together.

- | | | |
|-----|-----|--|
| 1 | 1-3 | Step fwd on L, forward on R, forward on L |
| 2 | 1-3 | Step fwd on R, L, R |
| 3 | all | Repeat meas 1. |
| 4 | 1 | Step fwd on R |
| | 2 | step fwd on L (W bkwd) |
| | 3 | M stamp R ft fwd, W close R ft to L ft with wt (ct 3). During this step, M releases W R hand (gives slight fling) so that she opens to end on his R side, still joined in side-by-side pos (W backs into pos). NOTE: During this turn, M hold pivot point with R while W travels more. |
| 5-8 | all | Repeat meas 1-4 with opp ftwk and direction. M pulls (leads) W to his L side as they turn CCW. |

Meas Count

WOMAN'S TURN

- 1-4 all Repeat Rest Step, meas 1-4.
- 5 1 M: Lead W from his L to his R by stepping on L to L. W: Step fwd on L to cross in front of M.
 2 M: step on R beside L. W: step fwd on R to continue across and turn CW
 3 M: step on L slightly to L. W: step on L to complete 360° turn ending on M R side (ct 3). During this lead across, man's R hand and arm remain low and pull woman across, and then begins to come up and fwd on ct 3.
- 6 1 M: Step on R in place (R hand leads woman's L hand back at shldr level and down). W: Step on R in place
 2 M: step on L in place (R hand reaches spot fwd at shldr height. W: close L ft to R ft (no wt)
 3 M: step on R in front (no wt) (R hand moves straight across to back at shldr height). W: step on L to L in front of M. NOTE: Woman's L hand is held by man's R which leads it from a low pos up around and in back as described in M's step.
- 7 1 M: Step on R to R and initiate W's CCW turn under his own R hand. W: Turning CCW under own L hand (M's R), step on R across and in front of L
 2 M: step on L to R, continuing to turn W. W: continuing 360° CCW turn, step on L in place
 3 M: turning to face slightly L, step on R to R and push R hand fwd to stop W's turn. W: ending turn on M's L, step on R to R ending to face M.
- 8 1 M and W: Step on L in place, and M R hand crank back over own R shldr, W L hand follows, M resumes closed hold, M L hand on W R upper arm, W R hand on M L side
 2 step on R beside L, M R hand pushes fwd
 3 close L to R (no wt), M R hand remains fwd near W L shldr (ct 3). NOTE: this last meas moves slightly to R in a CCW fashion as a couple. From this position, the couple can return to the Rest Step or immediately repeat meas 4-8 of Woman's Turn.

EXTENDED LASSO W'S TURN

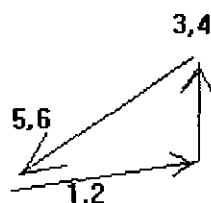
- 1-2 all Repeat meas 5-6 of Woman's Turn.
- 3 1 M: Initiate W's turn as in meas 7 of Woman's Turn, but M ftwk changes: step on R to R. W: Turning CCW under own L hand (M's R), step on R across and in front of L
 2 M: step on L beside R, R arm remains up over head and L hand reaches to assist W by guiding her lower L back with extended M L hand. W: continuing 360° CCW turn, step on L in place
 3 M: step fwd on R under own R hand. W: ending turn on M's L, step on R to R ending to face M.
- 4 1 M: Continuing to lead W in lasso-like fashion around back, close L to R (no wt) W: Close L to R
 2 M: step on L diag back to L (ct 2); W: take a long step on L across in back of M, step fwd on R ball of ft beside L (ct &);
 3 M: close R to L (W is now on M R side) (ct 3). W: step fwd on L to end on R side of M. NOTE: M is leading and assisting W in making a full circle around M under their joined hands (M R, W L). He must help at the critical points with his L hand at her back, but also a strong R arm/hand-lead to pull her across his back.

Meas Count

5-6 all M & W: repeat measures 3-4.

7-8 all M & W: repeat measure 7-8 of Woman's Turn.

Note floor pattern for man's footwork:



(4,5,6 = 1,2,3 of measure 4)

MAN'S SLAPPING CLOSE

1-4 all Repeat Rest Step, measure 1-4.

5-6 all Repeat Rest Step, measure 1-2.

7 1 Release or hold onto W with loose L hand, turning to face W, jump with both feet shoulder-width apart, knees bent
& slap R hand against R boot-top
2 close feet sharply together
3 hop on L, raising R upper thigh and slapping it with R hand.

8 1 Step forward on R with accent and knee slightly bent, start to kick L foot forward and low
& L foot continues fwd and up
2 land on L in place and slap R hand to R upper inside boot out in front
3 step back on R.

NOTE: During man's slapping step, woman continues Rest Step or stands and watches.

This description is only the basic of this multi-figured, beautiful dance. All of the basic elements are included, however, from which many variations arise. Much of Transylvanian couple dances can be seen as logical building from four to five central parts:

1. Rest step
2. Couple turn
3. Woman's turn
4. Extended woman's turn
5. Man's solo figures/slap

Transitions connect the figures. Dancers always return to the rest step to regather and create.

JUTA

(Serbia)

This dance is from the village of Halovo, East Serbia.

PRONUNCIATION: YOO-tah

MUSIC: Balkan Arts 704.

FORMATION: Long or short lines in belt-hold, L arm over. NOTE: As with other dances from the most eastern part of Serbia, this dance is danced largely flat-footed. The steps are small and close to the ground. Each figure is done as many times as the leader of each line desires.

METER: 2/4

PATTERN

Meas Count

FIGURE 1

- | | | |
|---|---|---|
| 1 | 1 | Facing ctr, step R ft sdwd to R |
| | 2 | step L ft beside R ft. |
| 2 | 1 | Step R ft sdwd to R |
| | 2 | touch L ft beside R. |
| 3 | 1 | Strong step fwd on L ft |
| | 2 | step R foot in place. |
| 4 | 1 | Step L ft beside R |
| | 2 | touch R ft slightly forward. |
| 5 | 1 | Touch R ft slightly to R |
| | 2 | touch R ft slightly fwd. NOTE: There is a slight knee-flex on the & ct before each step in this figure. |

FIGURE 2

- | | | |
|---|-------|---|
| 1 | &,1 | Facing ctr, hop on L foot in place; step R ft sideward |
| | &,2 | step L ft beside R; small step R foot sideward. |
| 2 | 1&2 | Repeat counts 1 & 2 of measure 1 |
| | & | facing ctr, hop on R foot in place, L foot swinging forward slightly, close to ground |
| 3 | 1, & | Step L ft beside R; hop on L ft in place, R ft swinging slightly, close to ground |
| | 2 & | repeat cts 1 & of this measure, using opposite footwork. |
| 4 | 1, & | Step L ft beside R; strong step R ft fwd |
| | 2, & | step L ft in place; strong step R ft sideward. |
| 5 | 1 & 2 | Repeat counts 1 & 2 from measure 4 |
| | & | Hop on L foot in place. |

Meas Count

FIGURE 3

- | | | | |
|-----|-----|--|--------------|
| 1 | 1 | Step in place on R ft, knees bent | > All these. |
| | & | step in place on L ft, knees bent | > steps are |
| | 2 | step in place on R ft, knees bent | > evenly |
| | & | step in place on L ft, knees bent. | > accented! |
| 2 | 1 | Step in place on R ft, knees bent | > All these |
| | & | step in place on L ft, knees bent | > steps are |
| | 2 | step in place on R ft, knees bent | > evenly |
| | & | step in place on L ft, knees bent. | > accented! |
| 3 | 1 | Step L ft beside R | |
| | & | stamp R foot slightly forward | |
| | 2 | step R foot beside L | |
| | & | stamp L foot slightly forward. | |
| 4-5 | all | Repeat measures 4-5 of Figure 2, with heavier steps. | |

FIGURE 4

- | | | |
|-----|-----|--|
| 1 | all | Repeat measure 1, Figure 3. |
| 2 | 1&2 | Repeat counts 1 & 2, measure 2, Figure 3 |
| | & | lift L foot in place. |
| 3 | 1,& | Strong step L foot in place; lift R foot in place |
| | 2,& | strong step R foot in place; lift L foot in place. |
| 4-5 | all | Repeat measures 4 and 5 of Figure 3. |

KARABATAKIKOS

(Greece)

Karabatakikos comes from Samarina in the border region between Thessaly and Epirus in Greece. It is danced by the Vlachs, a former nomadic people who speak a Latin-based language. The source is Maragarethe Mahkorn, Apostolis Padhios.

PRONUNCIATION: kah-rahlah-TAH-kee-kohs

FORMATION: Open circle, leader at R, hands in W-position

METER: 5/4 and 2/4

PATTERN

Meas Count

Introduction: No action (two measures)

FIGURE 1 (5/4 meter)

- | | | |
|---|---|--|
| 1 | 1 | Turning to face L of ctr, step on R across and in front of L, lifting L backward |
| | 2 | hold |
| | 3 | step bkwd on L |
| | 4 | turning to face R of ctr, step on R to R |
| | 5 | hold. |
| 2 | 1 | Long step fwd in LOD on L |
| | 2 | bring R ft up and behind L calf |
| | 3 | leap onto ball of R ft slightly to R |
| | 4 | bring L ft (knee extended, leg straight) across and in front of R and step on L to R |
| | 5 | pivot on L, turning to face L of ctr, while bringing R knee around to front in anticipation of first step. |

FIGURE 2 (2/4 meter)

- | | | |
|---|-----|---|
| 1 | 1 | Facing R of ctr, step fwd on R |
| | & | step on L close to R |
| | 2 | step fwd on R. |
| 2 | all | Still moving fwd, repeat meas 1 with opposite footwork. |

NOTE: During this basic two-step, leader may turn in either direction under own left arm or break away and turn solo with arms up.

KOLO FROM LAKOCSA

(Lakocsa, Hungary)

Lakocsa (Hungarian) or Lukovište (Croatian) lies on the northern banks of the Drava River, southeast of the town of Pecs and across the river from the Podravina region of Croatia. The Croats living there have kept the language, dance and song names, melodies, and general style and form of dance of their South Slavic origins but have also incorporated elements more characteristic of Hungarian dance (i.e., heel-clicking, stamping, and boot-slapping) into their dance culture. The motifs written up here are appropriate for the "Stamping" Kolo - Udaranje (Croatian) or Kopogas (Hungarian) - and the "Boot-slapping" Kolo - Udaranje u Sare or Csizmaverös. I have chosen to describe several motifs without a set choreography in the hope that individuals learning these motifs will be able to construct their own dance. In the true nature of folk dance, this should reflect the leaders' own particular needs, talent, and disposition. A sequence will be set in class.

PRONUNCIATION: KOH-loh from LAH-koh-chaw

MUSIC: Garlic Press Productions "Somogy Szomszedok" GPP 002

FORMATION: Open circle, leader at L end, with either a back-basket or shoulder-hold. If there are couples, men join hands behind backs and women place hands on men's nearest shoulders.

METER: 2/4

PATTERN

Meas Count

BASIC KOLO MOTIFS

INTRODUCTION

- | | | |
|---|-----|--|
| 1 | 1,2 | Jump onto both ft, about 12" apart; close ft together. |
| 2 | 1,2 | Rock to L, rock to R. |

BASIC KOLO STEP IN PLACE

- | | | |
|---|---|-------------------------------------|
| 1 | 1 | With wt on balls of both ft, bounce |
| | & | bounce on both ft |
| | 2 | sink onto both ft, knees bent |

BASIC KOLO STEP MOVING LEFT

- | | | |
|---|---|---|
| 1 | 1 | Step to L with L foot, leaving R foot in place and bounce, knees straight |
| | & | bounce on both feet, knees straight and about 16" apart |
| | 2 | bend L knee and begin to lift R foot slightly. |
| | & | straighten L knee. |
| 2 | 1 | Step on R foot beside L and bounce, knees straight |
| | & | bounce on both feet together, knees straight |
| | 2 | bend R knee and beg to lift L foot to L side |
| | & | straighten R knee. |

Meas Count

REVERSE LONG STAMPING SEQUENCE

- 1 1,&,2 Jump fwd onto both ft, knees bent; step L ft in place
& tap R foot beside L.
- 2-3 all Reverse ftwk of measures 2-3 of Long Stamping Sequence. (i.e., do stamps starting with step on R ft).
- 4 1,&,2 Step on R foot in place; tap L ft beside R; fall onto L ft in place, knee bent.

SHORT STAMP SEQUENCE PLUS SCUFF AND CLOSE

- 1-2 all Repeat Short stamp sequence, ending by jumping onto both ft.
- 3 On ct & of meas 2 above, scuff R heel in place with accent
1 step R ft in place
& tap L ft beside R
2 jump onto both ft in place, knees bent.

MOTIF V

- 1 1,& Bounce on R ft in place and touch L ft out and in front of R (accent is down)
2,& hop on R ft in place and lift L ft up and beside R leg; tap L ft beside R.
- 2 1,& Step on L ft in place (accent is up); click L ft against R ft
2 fall onto R ft (accent is down). The feeling in this step is a "down - down - up down" accent on cts 1, 2, 1, 2.

Variation: Leaving out the touch and hop just dance the tap L ft (ct & before ct 1); step L ft in place (ct 1); click L ft against R (ct &); fall onto R ft (ct 2). This step is done continuously moving to L.

CLAPPING AND SLAPPING MOTIFS

MOTIF 1

- 1 all Using the Basic Kolo Step In Place, clap hands together on ct 1& and ct 2& or ct 1& and ct 2.

MOTIF 2

- 1 1 Fall on L ft in place and raise R ft up and forward
& slap R hand against raised R boot-top
2 fall onto R ft in place and raise L ft up and fwd
& slap L hand against L boot-top. The knee of the leg being slapped is slightly bent and the foot is relaxed. Do not straighten leg and point foot.

MOTIF 3

- 1 1,& Fall onto L ft in place; slap R hand against raised outer R heel at R side
2 fall onto R ft in place; slap L hand against outer L heel at L side.

NOTE: Motifs 1, 2, 3 can be done in combination with each other to create lively and interesting patterns. For example: Motif 2 + Motif 1 clapping on the off-beat + Motif 2 + Motif 1 clapping on cts 1 & and 2. or: Motif 2 + Motif 3 + Motif 2 + Motif 1 off-beat claps cts 1& and 2, or Motif 2 + Motif 3 + Motif 2 + Motif 1 cts 1& and 2.

Meas Count

MOTIF 4 (3-CT. COMBINATION)

- | | | |
|---|---|---|
| 1 | 1 | Fall on L ft in place and raise R ft up and forward |
| | & | slap R hand against raised R boot-top |
| | 2 | fall onto R ft in place and raise L ft up and fwd |
| | & | slap L hand against L boot-top. The knee of the leg being slapped is slightly bent and the foot is relaxed. Do not straighten leg and point foot. |
| | 3 | raise up on both feet and touch L foot forward |
| | & | hold and clap hands together. |

This new ending (touch-clap) can also be used to create a 4-count variation by adding an extra slap or clap.

NOTE: This step is somewhat similar to the "Slavonsko" or Slavonian Kolo step in its open and close motif, only under closer investigation, one sees that the rhythm as well as the accent are different. Here we have a Q-Q-S and up-up-DOWN as opposed to the S-Q-Q and DOWN-up-up of the Slavonian version most often taught here.

VARIATION ON KOLO STEP (1)

- | | | |
|---|---|---|
| 1 | 1 | Bounce on both ft, closed, together |
| | & | raise onto balls of both ft and move heels apart sharply |
| | 2 | land on both ft together, knees bent and heels closed sharply together. |

VARIATION ON KOLO STEP (2)

- | | | |
|---|------|--|
| 1 | 1, & | Bounce on both ft together; bounce on L ft in place and lift R ft up sharply |
| | 2 | land on both ft, knees bent and ft together. |

VARIATION ON KOLO STEP (3)

- | | | |
|---|------|--|
| 1 | 1, & | Running in place, step R ft in place; step L ft in place |
| | 2 | jump onto both ft together in place, knees bent. |

STAMPING AND HEEL-CLICKING MOTIFS

MOTIF 1

- | | | |
|---|------|--|
| 1 | 1, & | Bounce on both ft together |
| | 2 | bend knees and turn them sharply to the R, but upper body remains facing center. |
| 2 | 1, & | Fall onto R ft in place; tap L heel beside R ft |
| | 2, & | fall onto R ft in place; tap L heel beside R ft. |

MOTIF 2 NOTE: This step can be done starting with meas 2 also.

- | | | |
|---|------|--|
| 1 | 1 | Jump (Assemble) onto both ft slightly to L, clicking L ft to R ft |
| | & | raise R ft slightly |
| | 2, & | jump (Assemble) onto both ft slightly to R, clicking R ft to L ft; hold. |
| 2 | 1, & | Hop on R ft in place; stamp L ft beside R, taking wt |
| | 2 | step on R ft in place with accent (ct 2). |

Meas Count

MOTIF 3

- 1 1,& Fall onto L ft in place; tap R ft beside L
 2,& step R ft in place; tap L ft beside R.
- 2 1 Fall onto L ft in place and lift R ft up and slightly to R side
 2 jump onto both ft to R and close-click R ft to L.

MOTIF 4

- 1 all Repeat measure 1 of Motif 3.
- 2 1,& Step L foot in place; tap R ft beside L
 2 fall onto R ft in place, or jump onto both ft in place.

LONG STAMPING SEQUENCE

- 1-3 all Repeat measure 1 of Motif 3 three times.
- 4 all Repeat measure 2 of Motif 4.

RUNNING STAMP

- 1 1,& Step L ft in place; tap R ft beside L
 2 fall onto R ft in place.

MOTIF 5 (THREE COUNTS)

- 1 1 Fall onto L ft in place and lift R ft up and forward
 & R hand moving downward in a CW motion slaps R boot-top
 2 leaving R ft raised, hop on L ft in place
 & slap R hand against R boot-top
 3,& fall onto R foot in place; slap L hand against L boot-top.

MOTIF 6 (THREE COUNTS)

- 1 1 Fall onto L ft in place
 & R hand moving downward in a CW motion slaps R boot-top
 2 hop on L ft in place
 & slap R hand against outer R heel at R side
 3 step onto ball of R ft behind L ft and raise on balls of both feet, R foot in front
 & hold.
- 2 all Reverse action of measure 1.

NEGOTINKA

(East Serbia)

Martin Koenig learned the dance from Zivorad Petrovic, village of Jasenica, 1969.

PRONUNCIATION: Neh-goh-TINK-ah

MUSIC: Balkan Arts 702-EP (formerly BA-1J), *Folk Dances of East Serbia*, Side B, Band 3.

FORMATION: Short lines joined in belt hold (L over R).

METER: 2/4

PATTERN

Meas Count

Introduction: None

FIGURE 1

- | | | |
|------|-----|---|
| 1 | 1 & | Facing ctr, step R forward; close L beside R, with weight |
| | 2 & | step R forward; hold. |
| 2 | all | Repeat measure 1 with opposite footwork. On last ct &, hop on L. |
| 3 | 1 & | Step-hop R forward |
| | 2 & | step-hop L backward |
| 4 | 1 & | Step-hop R backward |
| | 2 & | step-hop L backward. |
| 5-6 | all | Repeat measure 4 twice more (three times in all). End with R leg raised. |
| 7-8 | all | Do 7 brushes (scissors). Beg by stepping on R and extending L fwd close to floor, hold last ct &. |
| 9-16 | all | Repeat measures 1-8 with opposite footwork. |

FIGURE 2

- | | | |
|-----|-----|--|
| 1 | 1 & | Facing ctr, step sdwd R on R; step L beside or behind R |
| | 2 & | repeat cts 1,&. |
| 2 | all | Repeat meas 1 (4 step-close to R). On last ct &, hop R. |
| 3-8 | all | Repeat meas 1-2 alternating footwork 3 more times (4 in all) |

FIGURE 3

- | | | |
|-----|------|---|
| 1 | ah 1 | Hop L in place; step R in place |
| | ah 2 | hop R in place; step L in place. |
| 2 | ah | Hop L in place |
| | 1&2 | step R, L, R in place. |
| 3-8 | all | Repeat meas 1-2 alternating ftwk 3 more times (4 in all). |

NESHO

(Albania)

My Albanian informants felt this dance was not their own but rather Greek or Macedonian (Slav) and they seem to be right in some sense. It is widely known among Macedonians from this area, often as Nešeto, and a musical analysis of the piece shows the use of a more typically Macedonian scale and harmony. On the other hand, the rhythm is similar to that of Berace and seems, at least in the short run, to be Albanian in origin. (Absolute speculation - not fact!) It can be danced by both men and women, although women obviously would not do squats.

MUSIC: LP-SELO, Vol. 2 *Albanian Songs & Dances*, Side A, Band 4. Garlic Press Productions GPP-004

RHYTHM: 12/16 = 3+2+2+3+2. Dancers beats: 1, 2, 3, 4, 5

FORMATION: Open circle with leader on R hands are joined and held forward at waist ht or higher

METER: 12/16

PATTERN

Meas Count

Introduction

- | | | |
|---|-----|--|
| 1 | 1 | Hop or lift on L, free R is raised fwd & crossed in front of L knee or shin, R knee is bent (face a bit R of fwd) |
| | 2 | slight lift on L, free R ft is lowered to ground to the R, but weight is not shifted to it (face R of center) |
| | 3 | complete step to R by shifting wt onto R ft with flexing of knee and consequent sinking of body (facing almost LOD) |
| | 4 | step fwd on L (LOD) |
| | 5 | large step fwd on R (LOD) |
| 2 | 1 | Step fwd on L (LOD). This may be performed with a slight preparatory lift on the R before making the step. |
| | 2 | slight lift on L while free R is brought fwd and may even be placed on the ground, but without wt shift (facing & moving LOD) |
| | 3 | step onto R to R (LOD) as you turn to face only slightly R of center |
| | 4 | step on L across in front of R, into center of circle |
| | 5 | step back on R |
| 3 | 1 | Hop on R moving slightly to L (RLOD), free L is raised fwd with only slight bend in knee (facing center or slightly R of center) |
| | 2 | small lift on R moving slightly to L (RLOD), L leg is lowered in preparation for step to side |
| | 3 | step L to L (RLOD) (Facing center or R of center) |
| | 4 | Close R to L |
| | 5 | hold, or slight bounce in place |
| 4 | 1-3 | Repeat cts 1-3 in measure 3 |
| | 4 | step on R by L |
| | 5 | step L by R. NOTE: cts 4 & 5 are very small shifts of wt, barely lifting foot! |

Meas Count

VARIATIONS

- A: Although the dance may be done as above in 4 measures, it seems more common to make it 6 measures long by performing the following:
 - 5
 - 1 Small lift on L, free R is raised low across in front of L, or even touches ground
 - 2 small lift on L, free R is touched to the ground out to the R and slightly fwd
 - 3 small lift on L, free R is bent at knee and drawn back sharply and near L
 - 4-5 repeat as in measure 3, cts 4-5
 - 6
 - 1-5 Repeat measure 5.
- B: Turn may be done by turning CW on cts 4-5 of measure 2, and cts 1-2 of measure 3. A double turn may be performed by beginning CW turns on ct 5 of measure 1.
- C: Squats may be done by squatting on ct 4 of measure 2. Leap up on ct 5 and then do a series of squats exactly as in Berace. End series by moving to L as in measure 3.
- D: Four (4) measure variation
 - 1
 - 1 Facing ctr, lift on L and bring R (knee bent) up and out to R side
 - 2 turning to face slightly R, step fwd R wt is on both feet
 - 3-5 hold (ct 3); step fwd on L (ct 4); step fwd on R (ct 5).
 - 2
 - 1 Step on L fwd
 - 2 turning to face center, step or land on R to R so wt is on both feet
 - 3,4 hold (ct 3); step on L across and in front of R (ct 4)
 - 5 step back on R. NOTE: Cts 4 and 5 can be leaps when the energy level is high.
 - 3
 - 1 Facing L of ctr, lift on R and lift L with knee bent across in front of R
 - 2 step fwd on L so wt is on both feet
 - 3-5 hold (ct 3); step fwd on R (ct 4); step fwd on L (ct 5).
 - 4
 - 1 Turning to face ctr, step on R across and behind L
 - 2 hitch-hop onto L to L so wt is on both feet
 - 3 hold
 - 4 step fwd on R across and in front of L, can be low leap
 - 5 step back on L (ct 5).
- E: Optional measures 5 & 6
 - 5
 - 1 Facing ctr, hop on L and lift R up and in front of L
 - 2,3 swing R out to R and touch R to R side
 - 4 leap onto R across and in front of L with L leg lifted and bent behind R
 - 5 leap onto L in place
 - 6
 - 1-5 Repeat measure 5.

PATRUNINA

(Greece)

Michael Ginsburg learned this dance from Joe Graziosi.

MUSIC: Available on workshop tape

RHYTHM: 11/16 counted: $\frac{1-2-3}{1} \frac{4-5}{2} \frac{6-7}{3} \frac{8-9-10-11}{4}$ (S,Q,Q,Q,Q)

FORMATION: Lines, hands in "W" position

METER: 11/16

PATTERN

Meas Count

BASIC

NOTE: (When two cts are noted together, the ct underlined and in boldface is when the action occurs.)

- | | | |
|---|------------|---|
| 1 | 1 | Facing R of ctr and moving in LOD - lift R in front of L while bouncing on L |
| | <u>2,3</u> | step R fwd in LOD |
| | 4 | step L across R. |
| 2 | 1 | Lift R in front of L while bouncing on L |
| | <u>2,3</u> | step R to R |
| | 4 | lift L fwd then push down twd floor (pump) (straighten knee) while bouncing on R. |
| 3 | all | Repeat meas 2 with opp ftwk. (lift L, L to L, pump R). |

VARIATION 1

- | | | |
|---|------------|---|
| 1 | 1 | Facing R of ctr and moving in LOD - lift R fwd |
| | ah | hop on L |
| | 2-4 | step R fwd in LOD; slide L beside R; step R fwd in LOD. |
| 2 | 1 | Step L across R |
| | <u>2,3</u> | turning to face ctr - step R to R |
| | 4 | pump L fwd. |
| 3 | all | Repeat meas 3 of basic (lift L, L to L, lift R). |

VARIATION 2

- | | | |
|---|-----|--|
| 1 | all | Repeat meas 1, Variation 1 (lift R, hop L, R fwd, close L, R fwd). |
| 2 | 1 | Step or leap L across R |
| | 2 | face center, step R to R |
| | 3 | step L across R |
| | 4 | step R back in place. |
| 3 | 1 | Lift L fwd |
| | 2 | step L to L |
| | 3 | step R across L |
| | 4 | step L back to place. |

SEQUENCE: Do each figure in order to approximately 1/3 of the music.

Presented by Steve Kotansky at the Laguna Folkdancers Festival 1995

TANDRČAK

(Bačka, Vojvodina, North Serbia)

Tandrčak is essentially a version of Malo/Veliko Kolo done in couples. Below, I've described two variations; one as done in Tavankut, and the other based on Ivan Ivančan's choreography for Joža Vlahović.

FORMATION: Couples; man facing woman with both hands joined and held down.

METER: 2/4

PATTERN

Meas Count

TAVANKUT VERSION

PART A: MEN'S STEP

- 1 1 2 Step on R ft to R; hop on R ft and strike L heel against R shin.
- 2 1 & Hop on R ft (ct 1); step on L ft across and behind R ft (ct &)
2 step on R ft to R.
- 3-4 all Reverse footwork of Measures 1-2.
- 5-8 all Repeat action of Measures 1-4.

NOTE: Almost any Malo Bunjevačko Kolo step can be substituted here.

PART A: WOMEN'S STEP

- 1 1 2 Bounce twice on both feet
- 2 1 & Small hop on L ft (ct 1); step on R ft behind L ft (ct &)
2 step on R ft to R.
- 3-4 all Reverse footwork of measures 1-2.
- 5-8 all Repeat action of measures 1-4.

NOTE: During Part B couples can stay in place or circle slowly in a clockwise direction (pivot-point is between couple/in middle)

PART B: MEN'S STEP

- 1 1-2 Step on R ft in place; hop on R ft and click L ft against R calf.
- 2 1 With accented, stiff-legged steps, step on L ft in place or slightly to L
& close R ft to L ft
2 step on L ft in place or slightly to L
& close R ft to L ft.
- 3-4 all Reverse footwork of measure 1-2 but continue to move L (CW).
- 5-8 Repeat action of measures 1-4

PART B: WOMEN'S STEP

- 1 1,2 Bounce twice on both feet (ct 1, 2) OR step on R ft in place (ct 1); bounce on R ft (ct 2).
- 2 all Repeat action of Men's step except no click.

Meas Count

IVANČAN'S CHOREOGRAPHY FOR JOŽA VLAHOVIĆ

PART A: MEN'S STEP

- 1 1 Leap onto R ft in place simultaneously kicking L ft across and in front of R ft
 & bring L ft back
 2 hop on R ft in place simultaneously kicking L ft fwd and out to L
- 2 1 & Hop on R ft and bring L ft around back
 2 & step on L ft behind R ft; step on R ft to R.
- 3-4 all Reverse footwork of measures 1-2
- 5-8 Repeat action of measures 1-4

PART A: WOMEN'S STEP

Same as Men's step but much smaller and toned down, step cuts become step-swings, and with opposite ftwrk.

- 1 1-2 Step on L ft in place; bounce on L ft.
- 2 1 & Small step on R ft in place (ct 1); small step on L ft in place (ct &)
 2 small step on R ft in place.
- 3-4 all Reverse footwork of measures 1-2
- 5-8 all Repeat action of Measures 1-4

PART B: MEN'S STEP

- 1 1-2 Step on R ft in place; hop on R ft and click L ft against R calf.
- 2 1 & Hop on R ft and click L ft against R calf; step on L ft in place
 2 & step on R ft beside L ft; stamp on L ft slightly forward.
- 3-4 all Reverse footwork of measures 1-2
- 5-8 all Repeat action of measures 1-4

PART B: WOMEN'S STEP

- 1 1 Step on R ft in place
 2 bounce on R ft and lift L ft.
- 2 1 & Bounce on R ft and lift L ft; step on L ft in place
 2 & step on R ft beside L ft; stamp L ft slightly forward.
- 3-4 all Reverse footwork of measures 1-2
- 5-8 all Repeat action of measures 1-4

NOTE: Women's style is much calmer and they do not click.

VALLE KORCARE OR KORCARE

(Prespa Area, Macedonia)

This is the same dance as the Epirot "Sta Dhio" or Pogonosios but as done by Tosk Albanians.

FORMATION: Open circle, "W" hand-hold

MUSIC:

METER: 2/4

PATTERN

Meas Count

- | | | |
|---|---|---|
| 1 | 1 | Facing ctr, step on R to R |
| | 2 | step on L behind R |
| | & | step on R to R and turn to face slightly R of center. |
| 2 | 1 | Step fwd on L |
| | 2 | step fwd on R |
| | & | step fwd on L |

NOTE: During the dance, the leader or leaders break off and turn, dancing around each other using subtle arm movements.

ZONARADIKOS

(Greece)

Zonaradikos (meaning "belt-hold") is akin to the Bulgarian Thracian Pravo Horo and its variations such as Cestoto, Capraz, etc. The Greeks of Monastiri are descendants of Greeks from Bulgaria who resettled in the Volos region of Thessaly as a result of population exchanges after the Balkan wars of the early part of the 20th century. They also call this dance Chesto. The dance was learned from Margarethe Mahkorn, Jannis Pranthidis, Lykion of Volos.

MUSIC:

RHYTHM: 6/8 meter, counted 1-2-3 (ct 1), 4-5-6 (ct 2).

FORMATION: Open circle with leader at R, hands in W-pos and/or belt hold (L over R) in short lines.

METER: 6/8

PATTERN

Meas Count

1. BASIC

- | | | |
|---|-----|--|
| 1 | 1-2 | Moving diag fwd R, step fwd on R (ct 1); step fwd on L (ct 2). |
| 2 | 1-2 | Step fwd on R (ct 1); bring L ft fwd and through while bouncing slightly on R ft. |
| 3 | 1-2 | Step fwd on L (ct 1); bounce slightly on L (ct 2). |
| 4 | 1 | Step diag bkwd R on R and push arms straight fwd and then swing down |
| | 2 | step bkwd on L, arms continue down and back. |
| 5 | 1 | Step bkwd on R and bring arms fwd and back up |
| | 2 | bounce slightly on R and continue to bring L ft back and arms to W-position. |
| 6 | 1 | Step bkwd on L |
| | 2 | bounce slightly on L. NOTE: Some dancers do a slight kick forward with the free foot during the bounce (cts 2 of meas 5, 6). |

2. VARIATION WITH SQUAT "KATO"

- | | | |
|-----|-----|--|
| 1-4 | all | Repeat Fig 1, Basic, meas 1-4. |
| 5 | 1 | Step bkwd on R as arms return to W-position |
| | 2 | leap onto L in place or bkwd, raising R knee up. |
| 6 | 1 | Squat onto both ft with R ft fwd of L ft |
| | 2 | come up with weight on L. |

3. VARIATION ON BASIC WITH STAMPS

- | | | |
|-----|-----|--|
| 1 | 1-2 | Stamp R ft fwd with wt (ct 1); close L to R (ct 2) |
| | & | scuff R ft fwd. |
| 2-6 | all | Repeat "Kato", meas 2-6, except step on R ft fwd with accent (meas 2, ct 1). |

4. VARIATION WITH JUMP-CLOSE

- | | | |
|---|-----|--|
| 1 | 1 | Very small step fwd on R heel as L toe slides fwd on floor |
| | 2 | rock back onto L ft. |
| 2 | 1-2 | Tap R heel fwd (ct 1); step fwd onto R ft (ct 2). |
| 3 | 1-2 | Tap L heel fwd (ct 1); jump onto both ft, shoulder-width apart (ct 2). |

VARIATION WITH JUMP-CLOSE (continued)

Meas Count

4 1 Close ft sharply together as arms push fwd
2 step back on L, arms swing down and bkwd.

5-6 all Repeat Fig 1, Basic, meas 5-6 with slight fwd kick during bounces.

5. CROSS-OVER WITH SQUAT ENDING

1 1-2 Step on R across and in front of L (ct 1); step on L to L (ct 2).

2 1 Step on R across and in front of L
2 lift on R and bring L around and in front of R.

3 1 Step on L across and in front of R
2 jump onto both ft, shldr width apart (knees bent).

4 1-2 Leap slightly bkwd onto R (ct 1); step bkwd on L (ct 2).

5-6 all Repeat Fig 2, Kato variation, meas 5-6.

6. VARIATION ON BASIC WITH STEP-SCUFFS

1 1 & Step fwd on R (ct 1); scuff L ft fwd (ct &)
2 & step fwd on L (ct 2); scuff R ft fwd (ct &).

2 1 & Step fwd on R (ct 1); scuff L heel fwd (ct &)
2 & hop on R (ct 2); step on L across in front of R (ct &)

3 1 2 Jump onto both ft together (ct 1); hold (ct 2).

4 1 2 Hop on R in place (ct 1); step bkwd on L (ct 2).

5 1 2 Step bkwd on R (ct 1); small bounce on R (ct 2).

6 1 2 Step bkwd on L (ct 1); small bounce on L (ct 2).

7. CLICK

1 1 2 Rock diag fwd R on full R ft (ct 1); rock bkwd onto full L ft (ct 2).

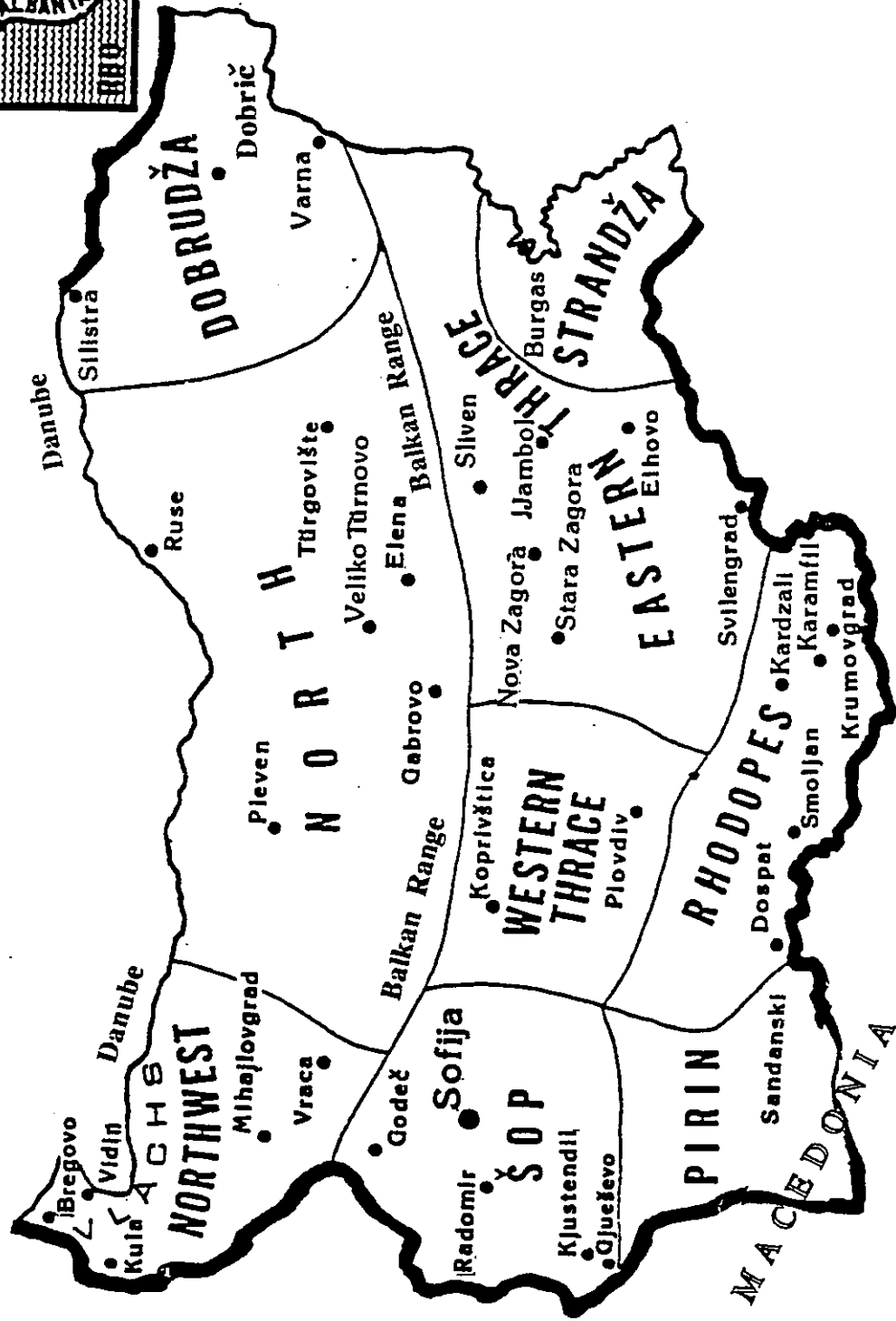
2 1 Step fwd on R lifting L ft up and back slightly
2 hop on R and kick L ft fwd.

3 1 Step fwd on L
2 facing L of ctr, hop on L in place and bring R ft fwd and out to diag R side.

4 1 Click-close R ft to L ft (taking wt)
2 step bkwd on L (ct 2).

5-6 all Repeat Fig 1, Basic, meas 5-6, except on bounces, kick free ft fwd.

Ethnographic Regions of Bulgaria



BULGARIA

DELČEVSKO HORO

(Bulgaria)

This dance originates from the region around the town of Delčevo on the Macedonian-Bulgarian border. It is similar in form and style to other dances from this region such as Ratevka, Berovka and Mališevsko. Observed at a festival in Petrič, Bulgaria in 1970.

MUSIC: Yves Moreau workshop cassette

RHYTHM: 7/16 counted here as 2-2-3 or quick-quick-**slow**

FORMATION: Short mixed lines, belt hold, L over R. Face R of ctr , wt on L ft.

STYLE: Fairly heavy, slight knee bend.

METER: 7/16

PATTERN

Meas

No special introduction. Start at beg of any musical phrase.

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

Repeat dance from beginning

KUCATA (Pandalaš)

(Bulgaria)

This type of dance is widespread in Dobrudža and parts of Northeastern Bulgaria and especially in Varna region. Learned in Reka Devnja from Dančo Iliev, February 1970 by Yves Moreau.

PRONUNCIATION: KOO-tash-tah (pahn-dah-LAHSH)

MUSIC: Yves Moreau workshop cassette

RHYTHM: 7/8 meter, counted here as 1-2, 1-2, 1-2-3, or Q,Q,S.

FORMATION: Mixed open circle or line. Face slightly R of ctr, wt on R. Hands joined down at sides. *Short lines bent*

STYLE: Heavy and proud.

METER: 7/8

PATTERN

Meas

Introduction. Start dance at beginning of any musical phrase.

1. Basic travel

- 1 Wt on R, step on L across R, simultaneously "twisting" R shldr slightly fwd (ct 1); pause (ct 2); step on R to R (ct 3).
- 2-4 Repeat meas 1 three more times. *(4 total)*
- 5 Facing ctr, sharp low stamp L next to R, no wt (ct 1); pause (ct 2); low ~~leap~~ *drop/fall* onto L in RLOD, kicking R ft up to R side, knee bent (ct 3).
- 6 "Scuff" R ft across L (ct 1); step on R across L (ct 2); step on L to L (ct 3).
- 7 Facing ctr, step on R behind L (ct 1); pause (ct 2); step on L to L (ct 3).
- 8 Sharp stamp with R next to L, no wt (ct 1); pause (ct 2); small step on R to R (ct 3).

Arm movements:

- 1-4 Arms swing bkwd (ct 1); *down* and fwd (ct 3).
- 5-6 Arms swing up and pull into "W" pos (meas 5, ct 1) and stay up.
- 7 Arms extend fwd and down (cts 1,2) and start swinging up (ct 3).
- 8 Arms complete swing fwd and up back to "W" pos (ct 1); no action (ct 2); arms begin to move up and fwd (ct 3)

2. Variation

- 1-2 Repeat meas 1-2, Fig 1.
- 3 Point L ft fwd (ct 1); pause (ct 2); small ~~leap~~ *leap* on L to L (ct 3).
- 4 Cross R in front of L (ct 1); pause (ct 2); ~~leap~~ *leap* on L to L (ct 3).
- 5 *up/fld* Cross on R behind L (ct 1); pause (ct 2); step on L to L (ct 3).
- 6 Point R ft fwd (ct 1); pause (ct 2); step on R in place (ct 3).
- 7 Repeat meas 6 with opp ftwk.
- 8 Repeat meas 6.

Arm movements:

- 1-2 Same as Fig 1. *down*
- 3-4 Arms swing up and pull into "W" pos (meas 3, ct 1) and stay up. Arms begin to move up and fwd on meas 4, ct 3.
- 5 Arms swing fwd and down on ct 1, and start swinging up on ct 3.
- 6-8 Arms are up.

Presented by Yves Moreau at the Laguna Folkdancers Festival 1995

NESTINARSKO HORO

(Bulgaria)

This dance is part of the *Nestinarsko* fire-walking ritual connected with the feast of St. Constantine and St. Helen. This ritual died out in 1956 but is being somewhat revived today in certain villages of the Strandja mountains in S.E. Bulgaria. This dance is related to the *Pravo Horo* and was danced around the fire before the hot coals were spread and certain initiated women (*nestinarki*) carrying sacred icons would dance barefoot on the hot embers in a trance-like state. Similar forms of this ritual are still being performed in Northern Greece (*Anastenaria*). Source: Documentary film, Institute of Music, Sofia, Raina Katzarova, 1966.

PRONUNCIATION: Ness-tee-NAHR-skoh ho-ROH

MUSIC: Yves Moreau workshop cassette

RHYTHM: 7/16 counted here as 2-2-3 or 1,2,3 or quick-quick-**slow**, followed by a melody in 2/4 meter

FORMATION: Open circle or line, hands joined in "W" pos. (shldr height). Face R of ctr, wt on L.

STYLE: Bent knees. Proud and smooth

METER: 7/8 and 2/4

PATTERN

Meas

1-8 Introduction. No action.

1. Basic step (7/8)

- 1 Large step on R ft with marked knee flexion (1) pause (2) slight elevation of R ft lifting L ft behind (3) Arms: in "W" pos
- 2 Repeat pattern of meas 1, but starting with L ft, arms: in "W" pos
- 3 Facing ctr, small hop on L (1) step on R to R (2) cross L behind R (3) Arms: move down and bkwd
- 4 Step on R to R (1) pause (2) small hop on R lifting L (3) Arms: go back to "W" pos
- 5-6 Repeat pattern of meas 3-4, with opp direction and ftwk (same arm movements).

2. Pravo Horo (2/4)

Note: At certain point, rhythm changes from 7/8 to 2/4. Leader waits for convenient phrase to start "Pravo" sequence

- 1 Step on R to R (1) step on L in front of R (2)
 - 2 Facing ctr, step on R to R (1) step on L behind R (&) step on R to R (2)
 - 3 Repeat pattern of meas. 2 in reverse
- Note: in some villages, arms may move in specific ways in meas 2-3 (i.e. slight "rolls" or arms swinging back and forth etc.)

Repeat dance from beginning.

Presented by Yves Moreau at the Laguna Folkdancers Festival 1995

NEVESTO CÂRVEN TREDAFIL

(Bulgaria)

A Macedonian dance from the Pirin region of Bulgaria. Similar forms are also found in Western Macedonia (ex-Yugoslavia) under various names (Acana Mlada Nevesto etc.). It is also related to the popular čoček or kupurlika. Learned from the Gotse Delčev Macedonian Society, Sofia, 1966.

PRONUNCIATION: NEH-vess-toh TSRR-vehn tren-DAH-feel

TRANSLATION: The bride is a red rose

MUSIC: Yves Moreau workshop cassette

RHYTHM: 11/8. Counted here as 1-2-3, 1-2, 1-2, 1-2, 1-2 or 1,2,3,4,5 or SLOW-quick-quick-quick-quick. For the actual dance, this meter is syncopated somewhat to be counted as S-S-Q-Q

FORMATION: Mixed lines. Hands joined in "W" pos. Wt on L, face slightly R of ctr.

STYLE: Light, Macedonian with light lifts ("Čukče") before stepping. Proud. Note that the dance and the music do not match musically. The dance is only 4 meas long while the musical phrases are of various lengths.

METER: 11/8

PATTERN

Meas

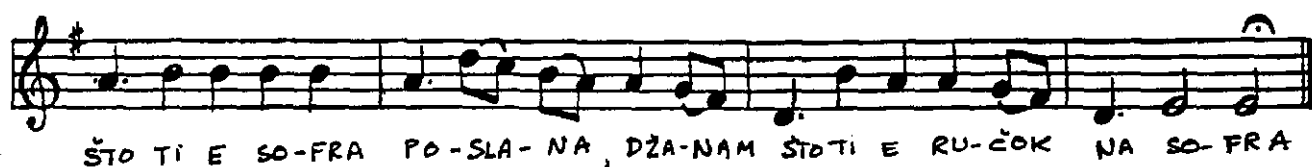
1-8 Introduction: Instrumental music - no action, begin with vocal.

Basic Figure

- 1 Facing R of ctr, step R in LOD (1) step L in LOD (2-3) turning to face ctr, step R to R (4) step L slightly across R (5)
- 2 Still facing ctr, step R bkwd (1) step L bkwd (2-3) step R beside L (4) step L beside R (5) Note: done very lightly on balls of ft.
- 3 Still facing ctr, step R fwd (1) step L fwd (2-3) closing R to L, lightly bounce twice on both ft tog (4-5)
- 4 Repeat meas 3, moving bkwd with same ftwk

Dance repeats from beginning to end of music.

Nevesto Carven Trendafil



Nevesto carven trendafil, džanam
Sega si dojdo ot gurbet
Što ti e sofrā poslana, džanam?
Što ti e ručok na sofrā?

Stojene mori, stopane, džanam
V Selo sa borci na došli
Za tuj mi sofrā poslana džanam
Za tuj mi ručok na sofrā

Nevesto cārven trendafil, džanam
I tova da ti veruvam?
Što ti e kosa svarzena, džanam?
Što ti e elek razovčan?

Stojene mori, stopane, džanam
Decata mi sa malečki
Za tuj mi kosa svarzena džanam
Za tuj mi elek razovčan!

Rough translation:

Greetings my young handsome bride, I've just returned from working abroad. Why is the table all laid out with food? Well, Stojan dear, some fighters came to the village recently. Do you really expect me to believe you dear wife? Why is your hair tied up and why do you wear a decorated jacket? OK, I'll tell you ... it's because I now have small children...!

PRESKAČANKA

(Bulgaria)

Learned by Yves Moreau, fall of 1971, from village dance group in Gecovo, Razgrad District, Northeast Bulgaria. Preskačanka belongs to the family of the well-known Pajduško Horo danced throughout Bulgaria and Macedonia. This version is 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* (pronounced kapantsi) is derived from *na kapki* referring to a special "dotted" embroidery stitch found on their costumes. The *kapanci* live primarily in some twenty distinct villages situated around the towns of Razgrad, Šumen and Târgovište in Northeast Bulgaria.

PRONUNCIATION: Prehs-KAH-chahn-kah

MUSIC: Yves Moreau workshop cassette

RHYTHM: 5/16. 1-2, 1-2-3, or quick-SLOW, counted here as 1,2.

FORMATION: Short mixed lines of M & W, hands joined down at sides. Face ctr. Wt on L.

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

METER: 5/16

PATTERN

Meas

No introduction music. Dance may start at beginning of any musical phrase.

1. 'Na Mjasto' (In place) - Nah-mee-YASS-toh

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

Meas

2. "Na Okolo" (Around) - Nah-OH-kolo

- 1 Small hop on L ft in place, arms swing fwd (ct 1), step fwd on R, arms start swinging bkwd (ct 2).
- 2 Small leap fwd onto L ft next to R, hands swing bkwd (ct 1), small step fwd on R, arms start to swing fwd (ct 2).
- 3-8 Repeat action of meas 1-2, alternating ftwk. Describe a CW oval floor pattern, i.e., moving fwd, to R, bkwd, and to L, ending in original position. (Two measures for each direction). In the North Bulgarian Dajcovo, this figure is often called "Ljus" or "ljulka" (rocking or swinging).

3. "Napred-Nazad" (Forward and back) - Nah-PREHD Nah-ZAHD

- 1 Step on R, crossing in front of L, simultaneously hands come up to "W" pos slightly fwd but pointing to L (ct 1), shift wt on L in place, hands remain pointing to L (ct 2).
- 2 Step to R with R, hands now point to R (ct 1), small step fwd on L, hands remain pointing to L (ct 2).
- 3-4 Repeat pattern of meas 1-2, exactly.
- 5 Small hop on L in place, hands start to move fwd and upward (ct 1), step on R in front of L, hands move downward (ct 2).
- 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, reversing ftwk.
- 9 Small hop on L ft in place (ct 1), Step bkwd on R (ct 2)
- 10 Still moving bkwd, repeat pattern of meas 9, reversing ftwk
- 11-12 Repeat pattern of meas 9-10 ("reeling" steps)
- 13 Wt on L, facing ctr, cross R over L (ct 1), shift wt back onto L (ct 2)
- 14 Small hop on L ft in place (ct 1), small step on R slightly R (ct 2).
- 15-16 Repeat action of meas 13-14, reversing ftwk.

ŠOPSKA KOPANICA

(Bulgaria)

A variation on the popular Kopanica or Gankino dance type found in Western Bulgaria. Learned from the *Georgi Dimitrov* amateur performing group Sofia, 1966. First presented at a workshop in San Francisco, California, February 1969. This one has often been called the "left moving" Kopanica.

PRONUNCIATION: HOHP-skah KOH-pah-nee-tsah

MUSIC: Yves Moreau workshop cassette

RHYTHM: 11/16 quick-quick-SLOW-quick-quick

FORMATION: Short lines , belt hold, L over R. Wt on L. Face slightly R of ctr.

STYLE: Small and light steps

STEPS: Twizzle to R: step on ball of R diag bkwd R, twisting both heels to R.

METER: 11/16

PATTERN

Meas

1-2 Introduction: drumming (tapan). No action

1. "Izlizane" (entrance step)

1 Moving in LOD, step R (1) step L (2) facing ctr, jump onto both feet slightly apart, knees slightly bent (3) hop on R, raising L across R, knee bent, and turning to face LOD (4) step L (5)

2-8 Repeat action of meas 1, seven more times

* **Transition step** (done only once, the first time "Vodi" is called following the "Izlizane" figure:

1 Moving in LOD, step R (1) step L (2) facing ctr, twizzle to R (3) step L to L 4) step R behind L (5)

2. "Vodi" (lead)

1 Moving diag. fwd L, step L (1) step R (2) step L (3) lift on L, raising R ft across, knee bent (4) step R (5)

2 Turning to face ctr, lift on R (1) step L across in front of R (2) sharp "flick" of R leg across L, knee bent (3) moving diag bkwd R, step on ball of R ft (4) close L to R (5)

3 Still moving diag bkwd R, step on ball of R ft (1) close L to R (2) facing ctr, twizzle to R (3) step L to L (4) step R behind L (5)

4-16 Repeat pattern of meas 1-3, Fig. 2, 4 more times

Meas

3. "Vraži" (small leap)

- 1 Repeat action of meas. 1, Fig. 2
- 2 Lift on R, turning R to face LOD (1) moving in LOD, step L (2) leap on ball of R just before ct 3 (&) step on L (3) (This is often referred to as a "bloop-bloop" step) step on R (4) step on L (5)
- 3 Still moving and facing LOD, step R (1) step L (2) facing ctr, twizzle to R (3) step bkwd on L (4) step bkwd on R (5)
- 4-9 Repeat action of meas 1-3, Fig. 3, two more times

4. "Edin Ostavi" (leave one out)

- 1-2* Repeat action of meas 1-2, Fig. 3
- 3 Still moving and facing LOD, step R (1) step L (2) step R (3) leap fwd on L (4) leap bkwd on R (5)
- 4 Still facing LOD, step bkwd on L (1) step bkwd on R (2) turning to face ctr, step L to L (3) hop on L, turning to face ctr and raising R leg fwd (4) slap R ft down and towards back (5)
* on repeats of Fig. 4, replace first 2 cts of meas 1 by: step bkwd on L (1) close R to L (2)
- 5-20 Repeat action of meas 1-4, Fig. 4, four more times

* **Transition step** (done only once, the first time "Gradi" is called following the "Edin Ostavi" figure:

- 1 Facing ctr, step bkwd on R (1) step bkwd on L (2) step fwd on R (3) close ("click") L ft next to R sharply (4) hold (5)

5. "Gradi" (to build)

- 1 Facing ctr, step bkwd on L (1) step slightly bkwd on R (2) step fwd L (3) hop on L just before ct 4 (&) step R fwd (4) hold (5) hop on R just before ct of
- 2 meas 2 (&) Step L fwd (1) hold (2) hop on L just before ct 3 (&) stamp R ft fwd, no wt, (3) hop on L in place (4) step bkwd on R (5)
- 3-14 Repeat pattern of meas 1-2, Fig. 5, six more times

6. "S pusek" (with a kick)

- 1 Repeat action of meas 1, Fig. 5
- 2 Repeat action of first 3 counts of meas 2, Fig. 5 (cts 1,2,3). Leap onto R, L leg raised out to L side, knee bent (4) Hold (5)
- 3 Hop on R in place, rotating raised L leg to point fwd, knee still bent (1) step L fwd (2) hop on L, kicking R sharply fwd (3) hop on L, raising R, knee bent (4) step bkwd on R (5)
- 4-12 Repeat pattern of meas 1-3, Fig. 6, 3 more times

Meas

7. "Stoj" (stop)

- 1 Leap on L, turning to face diag L, raising R, knee bent (1) leap onto R, turning to face diag R, raising L, knee bent (2). Leap on L, turning to face ctr, raising R fwd, knee bent (3) hold (4,5)
- 2 Hop on L in place (1) repeat action of last 4 cts of meas 2, Fig. 6 (cts 2,3,4,5)
- 3 Repeat action of meas 3, Fig. 6
- 4-12 Repeat pattern of meas 1-3, Fig. 6, 3 more times

8. "Kraj" (ending)

- 1 Facing ctr, step on L to L (1) step on R behind L (2) step on L to L (3) hop on L, raising R knee (4) stamp with R next to L, no wt (5)
- 2 Facing ctr, step on R to R (1) step on L behind R (2) step on R to R, turning to face R (3) hop on R raising L leg up straight knee (4) slap L ft down and back (5)
- 3 Facing R of ctr, step back on L (1), step back on R (2) step back on L (3) hop on L raising R ft off ground (4) touch R toe on floor (5)
- 4 Hop on L (1) touch R toe again on floor (2) hop on L turning to face ctr and sharply kicking R ft straight fwd, straight knee (3) leap on R in place (4) sharp stamp with L next to R, no wt (5)
- 5-8 Repeat pattern of meas 1-4, 1 more time

Suggested sequence with this music:

Intro (drum: 2 meas; Fig. 1 (8 times); Fig. 2 (5 times); Fig. 3 (3 times); Fig. 4 (5 times) Fig. 5 (7 times); Fig. 6 (4 times); Fig. 7 (4 times); Fig. 8 (2 times).

SU PASSU TORRAU

(Sardinia - Italy)

A typical line dance from the region of Nuoro, Sardinia. It is related to many other line dances from Central and Western Europe such as the Hanter Dro of Brittany and reflects a certain Balkan flavor. Learned from the group Quartiere Villanova of Cagliari at the Heritage Folklore Workshop, Cornwall, Ontario 1989.

PRONUNCIATION: Soo-PASSoo-TOH-raw

MUSIC: Yves Moreau workshop cassette

FORMATION: *Start* Mixed lines. Hands joined in "~~W~~" pos. Arms are lifted and "tucked in" and dancers are very close together (as in Turkish dances). Wt on R, face ctr. Leader at L end of line. *later back then so*

STYLE: Small, bouncy steps as in Serbian dancing.

METER: 2/4

PATTERN

Meas

No introduction. Start with music.

1. Basic travel step

- 1 Step on L to L (1) close R to L (2)
- 2 Repeat pattern of meas 1
- 3 Step diag fwd R with R (1) touch ball of L ft behind R heel (2)
- 4-8 Repeat pattern of meas 1-3, five more times

2. Rocking steps and bounces

- 1 Repeat pattern of meas., Fig. 1
- 2 Step on L to L (1) stamp with R, no wt, next to L (2)
- 3 Step fwd on R (1) scuff L heel fwd next to R (2)
- 4 Step fwd on L (1) ^{rock}rock back on R (2)
- 5 Step fwd on L (1) close R to L (2)
- 6 Feet together, flex both knees (1) straighten up (2)
- 7 Step back on L (1) step back on R (2)
- 8 Step fwd on L (1) step fwd on R next to L (2) } ?
- 9 Repeat pattern of meas. 5
- 10-12 Repeat pattern of meas 7-9

Dance repeats from beginning.

VARNENSKI KJUČEK

(Bulgaria)

This dance type comes from the Varna region on the Black Sea coast. It is known under various names, Varnensko Horo, Gagaužko, Varnenski Tanc etc. This version is typical of the variations among the "Gagauzi" (Christian Turks) and shows a strong Turkish influence as well as general characteristics of Black Sea dance forms and even Armenian style.

PRONUNCIATION: VAHR-nen-skee Kyoo-CHECK

MUSIC: Yves Moreau workshop cassette

RHYTHM: 9/8 counted here as 2-2-2-3 or 1,2,3,4 or quick-quick-quick-**slow**. The actual dance is mostly syncopated with a S-Q-S accent.

FORMATION: Mixed lines, hands joined in "W" pos. Face slightly R of ctr, wt on L.

STYLE: Small and light bouncy steps. Slight knee bend. Proud.

METER: 9/8

PATTERN

Meas

1-4 Introduction. No action.

1. Travel step

- 1 Step R in LOD with slight knee bend, arms do small "pull down" motion (1) pause (2) step L in LOD (3) step on R in LOD (4)
- 2 Same action as in meas 1, starting with L
- 3 Same action as meas. 1, without "down" action on ct 1. Arms move as follows: arms shift to R (1,2) arms shift to L (3) arms shift to R (4)
- 4 Same as meas 4 starting with L, arms shifting to L first
- 5-8 Repeat pattern of meas 1-4

2. Turning alone, to ctr and back

- 1-2 Describe complete turn alone in place (CW) starting with R (RLR,LRL) while hands are pointing down, still moving to side (as in Fig. 1, meas 3-4) . There is also a "finger snapping" motion with SQS accent
- 3-4 Walk to ctr, R-L-R, L-R-L, joining hands again with neighbours in "W" pos.
- 5-6 Walk away from ctr, R-L-R, L-R-L, with "twisting" motion of the feet. Arms move to R and L (as in Fig. 1, meas 3-4)
- 7 Step on R in place, with marked flexion and almost "rolling" movement turning body to face R, at same time bring L hand behind back (1) pause (2) small bouncy steps in place L-R (3, 4)
- 8 Same as meas 7, with opp ftwk, armwork and direction
- 9-16 Repeat pattern of meas 1-8

Repeat dance from beginning.

Presented by Yves Moreau at the Laguna Folkdancers Festival 1995

ZASPALO DEVOJČE

(Bulgaria)

A Macedonian dance from the Pirin region of Bulgaria. Similar forms are also found in Western Macedonia in ex-Yugoslavia under various names (Pravoto, Narodno, etc.). Learned from the Gotse Delčev Macedonian Society, Sofia, 1966.

TRANSLATION: A young girl fell asleep (name of song)

PRONUNCIATION: ZAHs-pah-loh deh-VOY-tcheh

MUSIC: Yves Moreau workshop cassette

FORMATION: Mixed lines. Hands joined in "W" pos. Wt on L, face slightly R of ctr.

STYLE: Light, Macedonian with light lifts before stepping. Proud.

METER: 2/4

PATTERN

Meas

1-8 Intro. music. No action.

Basic Figure

- 1 Step on R in LOD (1) close L to R (&) step R (2)
- 2 Repeat pattern of meas 1, starting with L
- 3 Facing ctr, step on R (1) raise L leg, bent knee (2)
- 4 Facing ctr, step on L (1) raise R leg, bent knee (2)
- 5 Repeat pattern of meas 3
- 6 Step on L in RLOD (1) step on R in RLOD (2)
- 7 Facing ctr, step on L to L (1) step on R behind L (2)
- 8 Repeat pattern of meas 4
- 9 Repeat pattern of meas 3
- 10-11 Repeat pattern of meas 6-7
- 12 Facing LOD, small step back on L (1) small step on R in LOD small step on L in LOD (2)

Dance repeats from beginning.