

2001

the LAGUNA FOLK DANCERS



welcome you!

SYLLABUS

2001

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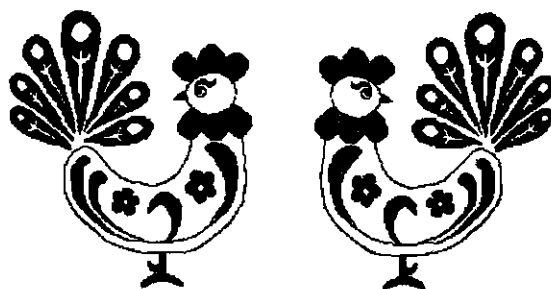
# LAGUNA FOLKDANCERS FESTIVAL 2001 SYLLABUS

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

# CHETVORNO HORO

(Bulgaria)

This horo is one of the most characteristic of the Šop ethnographic area, which is found in western Bulgaria. The version of the dance described below comes from the village of Gabra, located about 20 miles southeast of Sofia. Petur Iliev learned the dance from those living in this village and more specifically from his grandfather, Petur Radev.

This dance is performed in the form of an open circle, an example of the so-called vodeno horo. The dancers are connected to each other by belt holds. Men and women are placed alternately along the dance line. The dance is comprised of three parts. The second and third parts are danced at a fast tempo. This is very characteristic of this region, as is the heightened emotional tension expressed by yells and whistles during these sections of the dance.

PRONUNCIATION: chet-VOR-no ho-RO  
FORMATION: Belt hold. Dancers face 45° to right of center.  
STYLE: Very light and nimble dancing, full of lots of inner energy  
MUSIC: Petur Iliev - Bulgarski Narodni Tanci side A, No. 2

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METER: 7/8 S Q Q 1 2 3

PATTERN

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Meas

## PART I

- 1-10 Introduction. No action.  
First section of dance: Slow tempo. Starting position is with R raised from the floor.
- 1-2 Jump on both feet while in 6th position. Jump from L to R and from R to L.  
3 Moving to the right and to the back, step widely with R and then move L to meet R.  
4 Moving to the left and to the back, step widely with L and then move R to meet L.  
5 Repeat measure 3  
6-7 Jump on both feet while in 6th position. Jump from R to L and from L to R.  
8 Repeat measure 4  
9 Repeat measure 3  
10 Repeat measure 4

## PART II

- Faster tempo. Starting position is with R raised from the floor. This section and the next use a movement called spusuk which entails forceful extension of the foot from the starting position with toes pointed upward.
- 1-2 Spusuk (S) with R. Jump from L to R and R to L.  
3 Jump from L to R while moving backwards and facing left. Continue facing left. While standing in place jump from R to L and L to R.  
4 Jump from R to L while moving backwards and facing right. Continue facing right. While standing in place jump from L to R and R to L.  
5 Repeat measure 3  
6-7 Spusuk with L. Jump from R to L and L to R.  
8 Repeat measure 4  
9 Repeat measure 3  
10 Repeat measure 4

## PART III

- Very fast tempo. Starting position is with R raised from the floor.
- 1 Spusuk with R, bounce on L and jump from L to R  
2 Spusuk with L, bounce on R and jump from R to L  
3-5 Repeat measure 3-5 of Part II  
6 Repeat measure 2  
7 Repeat measure 1  
8-10 Repeat measure 8-10 of Part II

*Presented by Petur Iliev at the Laguna Folkdancers Festival 2001*

# DJANGURITSA

(Bulgaria)

This dance comes from the Pirin (southwest) region of Bulgaria, near the city of Petrich and is very popular there. Most dances from Pirin Bulgaria are relatively slow: this one, with its fast footwork, is an exception. The dance has no special affiliation and is done on any occasion.

PRONUNCIATION: djan-GUR-its-a

FORMATION: Mixed men and women with down hand-hold

STYLE: "Macedonian"- light and bouncy

STRUCTURE: One four-measure part, repeated indefinitely

MUSIC:

---

METER: 9/8 Q Q Q S 1 2 3 4

PATTERN

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Meas Count

- |   |   |   |
|---|---|---|
| 1 | 1 | Facing left with weight on L, hop on L in place and touch R heel.                     |
|   | 2 | Step onto R, lift L.  |
|   | 3 | Hop on R in place. turning body to R while L traces low circle in front, still lifted |
|   | 4 | Hop R and step onto L, lifting R.   |
| 2 | 1 | Two quick steps. R L.   |
|   | 2 | Step onto R   |
|   | 3 | Larger jumping step onto L moving diagonally R while lifting R.                       |
|   | 4 | Hop L and step onto R.  |
| 3 | 1 | Hop R in place while L crosses in front and touches ball of foot.                     |
|   | 2 | Hop R again as L touches ball of foot to L.   |
|   | 3 | Repeat moves of count one of this measure.  |
|   | 4 | In quick-slow sequence, hop R (quick) then step onto L while lifting R (slow).        |
| 4 | 1 | Two quick steps, R L.   |
|   | 2 | Step onto R and cross L behind, lifted  |
|   | 3 | Step onto L and cross R in front  |
|   | 4 | Two quick steps in place. R L.  |

Transcribed by Rick Speer © Petur Iliev  
Presented by Petur Iliev at the Laguna Folkdancers Festival 2001

# ERKECHKO HORO

(Bulgaria)

The name "Erkechko" comes from the village near Borgas, which is located in the northeast of Bulgaria on the Black Sea. This part of Bulgaria is well known as the Strangia Region. The people who perform the dance begin by imitating the sounds of the birds indigenous to the area with screams, meanwhile the dance moves like the waves of the Black Sea. This dance is particularly appropriate for weddings.

PRONUNCIATION: Er-KECH-ko Ho-RO

FORMATION: Open circle, men lead, then the women, and then the rest of the men at the end.

STYLE: Men dance with bent knees, and women dance with the body in a straight position.

MUSIC:

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METER: 2/4

PATTERN

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Meas Count

## INTRODUCTION 4 Measures

- 1-3 Everybody stands in first position, rocking side to side. beginning on the right.  
4 1 Step L.  
2 Hop on L, kick R in front to the left.

## PART 1 8 Measures

- 5 1 Step R to the right.  
2 Step with L in front of R.  
6 1-2 Repeat measure 5.  
7 1 Two quick steps. R, L.  
2 Two quick steps R, L.  
8 1 Step with L foot to the left.  
2 Touch R heel in place.  
1 1 Step back with R foot.  
2 Step back with L foot.  
2 1 Step back with R foot.  
2 Hop with R. L foot up.  
3 1 Step with L.  
2 Kick R in front of L.

REPEAT PART 1

## PART 2 10 Measures

- 1 1 Step back with R.  
2 Hop with R. L up.  
2 1 Step with L.  
2 Hop on L, kick R in front of L.  
3-4 Repeat measures 5 and 6 from Part 1.  
5-6 Repeat measures 7 and 8 from Part 1.

- 7      1      Step with L.
- 2      Backwards bicycle with R in front.
- 8      1      Step with R to the right.
- 2      Touch L heel in place.
- 9      1      Step back on L.
- 2      Step back on R.
- 10     1      Step L.
- 2      Kick R in front of L.

REPEAT PART 2

**PART 3   6 Measures**

- 1      1      Step in front on R. L up
- 2      Step on L.
- 2      1-2    Hop on L while bicycling on the right side.
- 3      1      Step L in front.
- 2      Jump with both feet in second position.
- 4      1      Step back on R.
- 2      Step back on L.
- 5      1      Step R.
- 2      Hop on R. L foot up.
- 6      1      Step L.
- 2      Hop on L. R foot up.

REPEAT PART 3 THREE TIMES

# KAZANLUŠKO

## (Bulgaria)

This line dance is from the Trakia (Thrace) ethnographic region, and comes from the town of Kazanluk. It is in the pravo family of dances.

PRONUNCIATION: KAH-zahn-loosh-koh

MUSIC:

FORMATION: Open circle, leading to R; belt hold. Style is with knees slightly bent and body straight. Leader calls change of figures, and after the first time through they can be done in any order.

---

METER: 2/4

PATTERN

---

Meas

### INTRODUCTION:

#### I. BASIC TRAKIKA (PRAVO)

- 1-6 Moving in LOD (CCW), step first diagonally in twd center with R ft, then L (cts 1,2), then step R (1), lift (čukče) on R (2), step L (1), lift on L (2). Turning about one quarter, back out diagonally to R with same footwork (meas 4-6).  
(This figure is repeated many times before going on to Fig. II.)

#### II. PRAVO WITH STOPS

- 1-3 Repeat Fig I meas 1-3, except on ct. 2 of meas 3 step with emphasis on R ft next to L while turning one quarter (instead of lifting on L).  
4-6 Back out diagonally as in Fig I, meas 4-6, except step back on L (1), back on R (2); step back on L (1), lift on L (2), step back on R (1) and L (2).  
(This figure may be repeated many times before going on to next figure.)

#### III. TROPOLI

- 1-2 Facing center, dance R,L,R in place (1,&,2), stamp with L heel next to R (&). Repeat with opposite footwork.  
3-8 Repeat meas 1-2 three more times.

#### IV. PRAŠKA

- 1-2 Still facing ctr., stride with R ft fwd and L back (1), kick L fwd (2); lift L up and back (reverse bicycle movement) while lifting on R (čukče) (1), step L and lift R up (2).  
3-4 Repeat Fig. III meas 1-2 (tropoli).  
5-8 Repeat meas 1-4.

#### V. TROPOLI

- 1-8 Repeat Fig. III entirely.

## **VI. HLOPKEY**

- 1-2 Moving twd ctr, step R(1), step L (2), lift R fwd and make arc to R and close R sharply to L (1), hold (2).
- 3-4 Repeat meas 1-2.
- 5-8 Do 4 tropoli steps backing up (Fig. III meas 1-4)
- 9-16 Repeat meas 1-8.

## **VII. TROPOLI**

- 1-8 Do 8 tropoli steps (Fig. III entirely).

## **VIII. KONŠTA (Colt)**

- 1-2 Move twd ctr with 4 strong prancing steps, starting with R (almost a leap onto each ft).
- 3-4 Step R (1), step L behind R (&); step R (2), scuff L heel (&). Repeat with opposite ftwk.
- 5-6 Repeat Fig. IV meas 1-2 (praška).
- 7-8 Repeat meas 5-6, but with opposite ftwk.

## **IX. TROPOLI**

- 1-8 Repeat Fig. III entirely, backing up to line as needed.

## **X. KONŠTA AND TROPOLI**

- 1-16 Repeat Figs. VIII and IX entirely.

## **XI. URHUYEE (nonsense word)**

- 1 Leap to R on R ft, bending upper body fwd and yelling "urhuyee" (1), step L behind R straightening body (2).
- 2-4 Dance 3 tropoli figures in place, starting to R.
- 5-8 Repeat meas 1-4 with opposite ftwk and direction.
- 9-16 Repeat meas 1-8.

## **XII. DOUBLE (DVAINO) TROPOLI**

- 1-2 Dance 2 tropoli figures in place (to R and to L).
- 3 Do one tropoli figure to the R, but twist body so as to face LOD.
- 4 Twist to the L and with both knees bent, stamp L (1), step R in front with emphasis (2), step L in place (&).
- 5-6 Jump on ft together (1), čukče (lift) on R lifting L up behind (2); repeat meas 4.
- 7 Leap onto R and with brush and swooping action swing R around in an arc to the front.
- 8 Repeat meas 4.
- 9-16 Repeat meas 5-8 two more times.



# KOPČETO

(Bulgaria)

Kopčeto is a line dance from the town of Kjustandil in the Šop (Shope) region. It is in the račénica family of dances.

PRONUNCIATION: KOHP-che- toh

MUSIC:

FORMATION: Open line leading to the R, belt hold. The dancers' rhythm is QQS. Steps are light and lively.

---

METER: 7/16 QQS 1 2 3

PATTERN

---

Meas

## INTRODUCTION:

### I. BASIC

- 1-2 Backing up in LOD, jump with both ft together (1), step R (2), step L (3). Repeat.
- 3-4 Turning to face LOD, do two basic račénica steps (RLR, LRL).
- 5-6 Lift on left (čukče) while lifting R and arcing it out and around behind (1), step on R behind (2), step on L in place (3). Note: this meas can be syncopated so that action on Ct 1 gets more than one Q ct. Repeat.
- 7 Lift on L and leap onto R (1), kick L to side (2) and then across in front of R (3).
- 8 Step LRL in place.
- 9-32 Repeat meas 1-8 three more times.

### II. FWD AND BACK, KICKS, AND CROSSING STEPS

- 1-4 Moving twd ctr, lift R leg (1) and bounce twice on L (2-3); step on R lifting L leg (1), bounce twice on R (2-3). Repeat both meas starting with step fwd on L.
- 5-8 Repeat meas 1-4 moving backward starting with step back on L.
- 9-12 Step on L (1-3), kick R fwd sharply twice (1-2), hold (3); step on R (1-3), kick L fwd sharply twice (1-2), hold (3).
- 13-16 Lift on R, step on L, step on R crossed over in front of L, step on L in place, step on R, step on L crossed in front of R, step on R, step to L on L, step across in front with R, step back on L, step to R, step on L slightly fwd.
- 17-32 Repeat meas 1-16.

### III. FWD AND BACK WITH KICKS TO SIDES

- 1-4 Moving twd ctr, step on L bending body to L, kick R leg to side (1), bounce twice on L(2-3); step on R across in front of L, kick L leg out to side, bending body to R (1), bounce twice on R (2-3). Repeat both meas.
- 5-8 Repeat meas 1-4 but moving backwards.
- 9-10 Kick R ft fwd with scuff (1,2), leap on to R (3); slap L ft fwd (1), hold (2), leap on to L (3) kicking R across in front of L.
- 11-12 Kick R out and arc it around behind L (1-3); step on R (1), lift L in front (2,3).
- 13-16 Repeat Fig. II meas 13-16 (crossing steps).
- 17-32 Repeat meas 1-16.

#### **IV. STRIDES WITH KICKS AND CROSSING STEPS**

- 1-4 Stride (jump to ft apart) (1), kick R across in front of L (2), hold (3); lift on L (1), begin three crossing steps with step to R and ending with L stepped across in front of R (2-9).
- 5-8 Repeat meas 1-4 with opposite ftwk (begin with stride and kick L across in front of R).
- 9-12 Repeat meas 5-8.
- 13-16 Repeat meas 1-4.

#### **V. KICK AND HEEL STEPS, SIDEWAYS STEPS WITH KICKS**

- 1 Step R, step L in front, step R in place (1-3).
- 2-3 Kick L in front (1), step L in place (2), step with R heel fwd (3); step R (1), step L (2), step R heel fwd (3).
- 4 Lift on L and arc R out and behind (1), step on R (2), step on L and kick R in front of L(3).
- 5-6 Step R to R (1), close L to R (&), step R (2), kick L behind R (3); repeat to L with opposite ftwk and kicking R across in front of L.
- 7-8 Repeat meas 5-6.
- 9-16 Repeat meas 1-8.

Repeat dance from beginning.

# KRIVO HORO

(Bulgaria)

This dance is from Malko Tumovo in the Strandja region of southeast Bulgaria close to the Black Sea.

TRANSLATION: Crooked dance

PRONUNCIATION: KREE-voh hoh-roh

MUSIC: Tape: Petur Iliev presents Bulgarian Folk Dances (blue & white, and black & white labels); CD: New Renaissance in Bulgarian Folk Music, produced by Petur Iliev

RHYTHM: 13/16 counted as: 1-2 3-4 5-6 7-8-9 10-11 12-13  
(Q Q Q S Q Q) 1 2 3 4 5 6

FORMATION: Open circle (mixed) joined in belt hold (L over R).

STYLE: Large and heavier for M, lighter and more delicate for W.

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METER: 13/16

PATTERN

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Meas

**INTRODUCTION:** Begin with full orchestra

- 1 Facing R of ctr and moving in LOD - step R,L,R fwd (cts 1-3); drop on L as R circles fwd low to floor (ct 4); turning to face ctr - step R sdwd in LOD (ct 5); step L behind R (ct 6).
- 2 Step R to R (ct 1); step L across R (ct 2); step R to R (ct 3); step L behind R (ct 4); leap on R in place as L ft does a bkwd bicycle (ct 5); touch L heel fwd (ct 6).
- 3 Step L to L (ct 1); step R behind L (ct 2); step L to L (ct 3); leap on R in place as L touches sdwd L with toe pointing twd L (ct 4); hop again on R in place (ah); touch L heel fwd twd ctr (ct 5); leap on L where it touched fwd (ct 6).
- 4 Step R bkwd (rock) (ct 1); step L fwd (rock) (ct 2); step R bkwd and L fwd again (2 more rocks) (ct 3-4); hop on L in place as R does bkwd bicycle (ct 5); touch R heel fwd twd ctr (ct 6).

Repeat meas 1-4 to end of music. End dance on meas 4 as R heel touches ft (ct 6). Music then gradually fades out.

# NOVOSELSKO HORO

(Bulgaria)

This non-partner dance comes from the oldest village in the Šop (Shope) region. The village was known as Novoseltsi in ancient times (hence the name of the dance), but now has grown into a city and has been renamed Elin Pelin. Petūr Iliev learned the dance in this city in 1981, and has taught it at the 1997 North-South Teachers' Seminar, at the 1999 Camellia Festival, and elsewhere. The dance is done on holiday occasions when villages get together.

An unrelated dance by the same name has been taught by Yves Moreau (Kolo Festival 1991 and elsewhere). Yves' dance is Vlach, and is from the village of Novo Selo where it is also known as Turlaško

PRONUNCIATION: Noh-voh-SEL-skoh HOH-roh

MUSIC: CD New Renaissance in Bulgarian Folk Music by Petur Iliev, band 11

FORMATION: One line with belt hold; all but one man together at front followed by the women. Traditionally one man (the "opaškar" or tail) is the last person in the line.

STYLE: Light and lively as is typical of the Šop region.

---

METER: 2/4

PATTERN

---

Meas

INTRODUCTION: None

## I. BASIC MOTIF

- 1 Moving in LOD, but facing center, step to R on R ft (1), step on L behind R (2).
- 2-3 Still moving in LOD, face LOD, step on R (1), hop (čukče) on R lifting L up (2); repeat with opposite ftwk (1,2).
- 4 Repeat meas 1.
- 5-7 Step on R in place (1), kick L across in front of R (this is a mud-off-the-boot kick), while at the same time do quick up-down on R heel (čukče) (2). Repeat with opposite ftwk (meas 6), and then repeat meas 5.
- 8-9 Moving in RLOD, do 4 ct. grapevine starting with step L to side, and R crossing in front.
- 10 Step L in place (1), čukče on L while making quick kick with R to side (2), retract R ft sharply to lower L leg (&).
- 11-12 Do two šopski steps in place: touch R toe next to L (1), lift it up a little (&), step on R next to L (2) while lifting L high (thigh parallel to ground); repeat with opposite ftwk.

## II. MOVING TO CENTER AND BACK

- 1-3 Moving twd ctr, step on R (1), step on L crossed behind R (&), step on R (2); repeat with opposite ftwk (meas 2); repeat meas 1 (meas 3).
- 4 Step on L (1), and with large gesture slap R ft. fwd (2).
- 5-6 Stride (1), kick L across in front of R (2); stride (1), kick R across behind L (2).
- 7-8 Step on R to R (keeping most of wt on L) (1), flick R behind L leg (2); slap R fwd (1), hold (2).
- 9-10 Do 4 prancing steps backward, starting with R and bringing knees up sharply.
- 11 Step on R (1), kick L across in front of R (2).
- 12 Step on L in place (1), step on R across in front of L (2), step on L in place (&).
- 13-16 Repeat meas 5-8.

Entire dance can be done using Fig. I only, but the recommended sequence that fits the music nicely is to do Fig. I four times followed by Fig. II twice, and then repeat all one more time.

# PETRUNINO HORO

(Bulgaria)

This line dance is from the town of Radomir (west of Sofia) in the Šop (Shope) district.

PRONUNCIATION: PEH-troo-nee-noh

MUSIC:

FORMATION: Open circle leading to the R; belt hold.

---

METER: 13/16 QQQQQS 1 2 3 4 5 6 PATTERN

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Meas

INTRODUCTION:

## I. ZAIGRAI

- 1 Facing diagonally R and moving in LOD (CCW), kick R ft across in front of L (1,2), run with 4 fast steps in LOD (RLRL) (cts 3-6).
- 2 Low leap into a twizzle facing ctr: L in front and with L heel twisted in, R behind; take wt on R (1,2). Four fast rocking steps: L fwd, R back, L fwd, L back (3-6).
- 3 Low leap onto both ft, L slightly in front (1,2), hop (čukče) on L (3), step on R (4), hop on R (5), step fwd on L (6).
- 4-9 Repeat meas 1-3 two more times.

## II. ZAIGRAI WITH STOP (sus spirane)

- 1-2 Repeat Fig. I meas 1-2.
- 3 Step on R flicking L ft out to side (1), close L sharply to R ("click" step) (2), hold (3-6).
- 4-9 Repeat meas 1-3 two more times.

REPEAT Figs. I and II.

## III. GRADI (to build)

- 1 Still facing ctr, touch R heel fwd and to the R, lift (čukče) on L (1,2), touch R heel in front of L, lift on L (3), step on R in place (4), step on L behind R (5), step on R in place (6).
- 2 Repeat meas 1 with opposite ftwk (starting with touching L heel to L).
- 3 Repeat meas 1.
- 4 Jump on both ft fwd and facing diagonally to R (1,2), 4 fast steps backing up (RLRL) (cts 3-6).
- 5-8 Repeat meas 1-4.

## IV. IZVARLI (v'ljavo i v'diasno)

- 1 Turning to face RLOD (CW), swing R fwd with scuff (1,2), lift (čukče) on L (3), step R,L,R in place (4-6). On last ct turn to face LOD.
- 2 Repeat meas 1 in LOD with opposite ftwk.
- 3-4 Repeat meas 1-2 but end meas 4, ct 6 with R ft lifted.
- 5-6 Step back on R and twist L heel in to repeat Fig. I meas 2-3.
- 7-12 Repeat meas 1-6.

#### **V. SUS KOK (with jump)**

- 1 Jump sideways to R on both ft (1,2), lift on R, kicking L ft to side (3,4), lift again on R, swinging L around behind R (5), step on L behind bringing R ft up sharply (6).
- 2 Moving twd ctr, step (rock) fwd on R (1,2), step on L in place (3), and make 3 fast steps moving fwd (RLR) (4-6).
- 3 Kick L out in front and bicycle up and back, lifting on R (1,2), lift again on R (3), step on L behind R (4), step in place R,L (5,6).
- 4 Jump on both ft in place (1,2), four quick steps in place (RLRL) (3-6).
- 5-8 Repeat meas 1-4.
- 9-14 Repeat Fig. IV meas 1-6 (Izvarli).

#### **VI. PLETI (braiding)**

- 1 Leap on both ft with L in front and heel twisted in (like Fig. 1, meas 2, ct 1-2) (1-2), repeat with opposite ftwk (R in front) (3), leap on to R in place (4), leap on to L in front (5), fall back on R and twist L heel in (6).
- 2 Repeat meas 1 cts 1-3 but with opposite ftwk, repeat cts 1-2 but in 1 Ct (4), leap on to R (5), step fwd on L (6).
- 3-6 Repeat meas 1-2 twice more.

Dance repeats one more time from the beginning.

# PLOVDIVSKA KOPANITSA

(Bulgaria)

This dance is one of the most popular from the western area of Thrace, Bulgaria. I learned this dance from Gospodin Dimitrov in Plovdiv.

In dance and music terminology, Kopanitsa means folk dance in 11/16 meter.

PRONUNCIATION: PLO-vdi-vska KO-pa-ni-tsa

FORMATION: Belt hold

STYLE: Men dance with slightly bent knees. Women dance with very straight body position.

RHYTHM: 11/16 o o o o o o o o

1 2 3 4 5

OR o o o. o o

MUSIC: Petur Iliev - Bulgarski Narodni Tanci, side A, no. 6

METER: 11/16

PATTERN

Meas Count

## PART I

- |     |   |   |   |                 |
|-----|---|---|---|-----------------|
| 1   | 1 | Step R  | } |                 |
|     | 2 | Step L  | } | Face 45 degrees |
|     | 3 | Step R  | } | to the Right    |
|     | 4 | Hop R   | } | Moving Right    |
|     | 5 | Step L  | } |                 |
| 2   | 1 | Step R  | } |                 |
|     | 2 | Step L behind   | } | Face Front,     |
|     | 3 | Step R  | } | Moving          |
|     | 4 | Hop R, L knee up                                      | } | Right           |
|     | 5 | Place L heel in front                                 | } |                 |
| 3   | 1 | Step L, moving L                                      |   |                 |
|     | 2 | Step R behind   |   |                 |
|     | 3 | Quick step onto L, Place R foot slightly forward of L |   |                 |
|     | 4 | Alternate like  | } |                 |
|     | 5 | scissors R, L   | } |                 |
| 4   | 1 | Step R moving R                                       |   |                 |
|     | 2 | Step L behind   |   |                 |
|     | 3 | Step R, L leg forward                                 |   |                 |
|     | 4 | Hop R, bring L leg back                               |   |                 |
|     | 5 | Step on L, R knee up                                  |   |                 |
| 5-8 |   | Repeat measures 1-4                                   |   |                 |

## PART II 6 Measures

- |     |   |  |
|-----|---|--|
| 1   | 1 | Step R                                 |
|     | 2 | Step L                                 |
|     | 3 | Hop L, R foot crosses L leg in the air |
|     | 4 | Step R                                 |
|     | 5 | Step L                                 |
| 2   | 1 | Step R across L                        |
|     | 2 | Step                                   |
|     | 3 | Jump onto R, L leg forward             |
|     | 4 | Hop R, bring L leg back                |
|     | 5 | Step L                                 |
| 3   | 1 | Hop L                                  |
|     | 2 | Step R behind                          |
|     | 3 | Place L heel on floor in front         |
|     | 4 | Jump onto L                            |
|     | 5 | Place R heel on floor in front         |
| 4-6 |   | Repeat measures 1-3                    |

**PART III 7 measures**

- 1-2 Repeat Part II measures 1-2  
3 1 Hop L  
2 Step R behind  
3 Jump back, feet together  
4 Low Hop on L, R leg up  
5 Slap R foot on floor in front of body (foot is flat against floor).  
4 1 Low hop on L  
2 Slap R foot on floor in front  
3 Straighten L leg, cross R foot in front in air  
4 Step R to the Right  
5 Step L in place  
5-7 Repeat measures 2-4

**PART IV 5 measures**

- 1 1 Step R  
2 Step L  
3 Hop L, kick R leg across L  
4 Jump onto R to the R, kick L leg across  
5 Hold  
2 1 Jump onto L, kick R forward  
2 Hold  
3 Swing R leg back  
4 Place R heel on floor  
5  
3 Repeat measure 1  
4 1 Jump onto L, kick R leg forward  
2 Hold  
3 Low hop on L, R leg step behind (quick-quick)  
4 Step L } moving  
5 Step R behind } left  
5 1 Step L } moving  
2 Step R behind } left  
3 Place L heel on floor  
4 Jump onto L  
5 Place R heel on floor

**PART V. 16 measures**

- 1-4 Repeat Part III, measures 1-4  
5 1 Low hop back on L (chug), slide R foot behind on floor  
2 Low hop on L, slide R foot behind  
4 Low hop on L, R knee high  
5 Place R heel on floor  
6 Repeat measure 5  
7 Repeat measure 5 on the right side  
8 Repeat measure 5  
9-16 Repeat measures 1 - 8



# RUKA

(Bulgaria)

This dance came from the Dobrujan ethnographic region which is located in the northeastern part of Bulgaria. The dances from this region represent the typical Bulgarian feeling, and unusual style of dancing. The feeling of the people comes from the pride of knowing that after hard work in the rich soil they will produce the finest agriculture in the country, and this they express in the joy and happiness of their dance.

The most expressive dance from this region is Ruka. The name of the dance came from the position of the dancers which is holding hands.

When Petur Iliev made his expedition to this region in 1984, he was fascinated watching the old people enjoying doing this particular dance.

PRONUNCIATION: RUH-ka

FORMATION: Big open circle, men and women together, arms in W position.

STYLE: The men's style is characterized by deeply bent knees, arched back and raised backside. The women stand straight and carry themselves proudly.

MUSIC:

METER: 2/4

PATTERN

Meas Count

## PART I 16 Measures

- |   |   |                                |                  |
|---|---|--------------------------------|------------------|
| 1 | 1 | Step with R foot to the right. |                  |
|   | 2 | Hop with R foot. L up          | ) Facing 45 deg. |
| 2 | 1 | Step with L foot to the right  | ) to the         |
|   | 2 | Hop with L foot, right up.     | ) Right          |
| 3 | 1 | Step with R foot to the right. |                  |
|   | 2 | Step behind with L foot.       |                  |
| 4 | 1 | Step with R foot in place.     |                  |
|   | 2 | Stomp with L heel in place.    |                  |

ARMS: Measures 1 and 2: arms are in W position and move slightly up and down gently.

Measure 3: bring arms straight out from W position then down and a little behind. Measure 4: bring arms back to the original W position

REPEAT PART I FOUR TIMES.

## PART II 8 Measures

- |   |     |                                 |
|---|-----|---------------------------------|
| 1 | 1   | Step R foot in front            |
|   | 2   | Step L in front                 |
| 2 | 1-2 | Step with R foot in front. L up |
| 3 | 1   | Step back with L foot           |
|   | 2   | Step back with R foot.          |
| 4 | 1-2 | Step with R foot back, L up.    |

ARMS: Stay in position W and move slightly up and down.

REPEAT PART II TWO TIMES

### **PART III 8 Measures**

- |   |     |                                   |
|---|-----|-----------------------------------|
| 1 | 1   | Step with R in front.             |
|   | 2   | Touch L heel and up.              |
| 2 | 1   | Step with L in front.             |
|   | 2   | Touch R heel and up.              |
| 3 | 1   | Step with R in front.             |
|   | 2   | Step with L.                      |
| 4 | 1-2 | Step with R in front, L foot up.  |
| 5 | 1   | Step back with L foot.            |
|   | 2   | Step back with R foot.            |
| 6 | 1-2 | Step back with L. R up.           |
| 7 | 1-2 | Stomp with R leg in front (once)  |
| 8 | 1-2 | Stomp with R leg in front (once). |

ARMS: Measure 1 arms go from position W straight out, down and back. Measure 2 arms return to original W position. Measures 3 and 4 move arms in position W up and down. Measures 5 and 6 repeat Measures 1 and 2. Measures 7 and 8 move arms in position W up and down.

REPEAT THE DANCE FROM THE BEGINNING

# SITNATA

(Bulgaria)

This dance comes from the Northern part of Bulgaria. The name of the dance Sitnata means small. When you do small, fast steps, people call this Sitnata. The men and women hold hands in one big open circle moving to the right at a quick tempo.

PRONUNCIATION: EET-na-ta

MUSIC: Petur Iliev presents Bulgarski Narodni Tanci

METER: 2/4

PATTERN

Meas Count

## PART I 8 measures

- |   |   |  |
|---|---|--|
| 1 | 1 | Two quick steps R-L moving to the right  |
|   | 2 | Quick step with R. Touch L heel and L up |
| 2 | 1 | Two quick steps: L-R moving to the right |
|   | 2 | Quick step with L. Touch R heel and R up |
| 3 | 1 | Two quick steps R-L turning to the left  |
|   | 2 | Two quick steps R-L. R up in place       |
| 4 | 1 | Accented step with R in place            |
|   | 2 | Accented step with L in place            |
| 5 | 1 | Step with R to the right. L up           |
|   | 2 | Hop with R, swing L in front             |
| 6 | 1 | Step with L to the right in front. R up  |
|   | 2 | Hop with L                               |
| 7 | 1 | Quick step: R-L                          |
|   | 2 | Step R, touch L                          |
| 8 | 1 | Quick step: L-R                          |
|   | 2 | Accented step on L in front. R up        |

## PART II 16 Measures

- |      |   |  |
|------|---|--|
| 1    | 1 | Big step on R to the right   |
|      | 2 | Hop with R, swing L in front   |
| 2    | 1 | Step with L  |
|      | 2 | Hop with L, R up   |
| 3    | 1 | Two quick steps: R-L   |
|      | 2 | Two quick steps: R-L   |
| 4    | 1 | Two quick steps: R-L   |
|      | 2 | Accented step on R, kicking L up and back                                |
| 5    | 1 | Touch L heel, crossing in front of R                                     |
|      | 2 | Hop on R, kicking L up and back  |
| 6    | 1 | Step with L heel in front of R, step R behind                            |
|      | 2 | Step with L heel to left. R in place                                     |
| 7    | 1 | Step with L foot crossing R. Step R behind                               |
|      | 2 | Step with L to the left. Step R crossing in front of L                   |
| 8    | 1 | Step with L in place. Step R to the right                                |
|      | 2 | Step with L crossing in front of R. Step R in place, L up                |
| 9-16 |   | Repeat the above 8 measures. starting with the L foot, going to the left |

REPEAT PART II

*Presented by Petur Iliev at the Laguna Folkdancers Festival 2001*

# BRÎUL PE ȘASE (BRÎULEȚUL DIN MUSCEL)

(Romania)

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

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

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

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

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

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

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

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

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

Meas Count

**Figure 1 - Basic traveling step**

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

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

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

**Figure 3 - Flat steps sideward with scuffs**

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

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

- |      |   |   |
|------|---|---|
| 1    | q | Hop on Lft in place, momentarily turning to face slightly L of ctr and "fluttering" R leg out to side as above. |
|      | q | Facing ctr, step Rft in front of Lft.   |
|      | q | Step Lft in place behind Rft.   |
|      | q | Step Rft beside Lft.  |
| 2    | q | Step Lft in front of Rft.   |
|      | q | Step Rft in place behind Lft.   |
|      | q | Step Lft beside Rft.  |
|      | q | Step Rft in front of Lft.   |
| 3    | q | Step Lft in place behind Rft.   |
|      | q | Step Rft beside Lft.  |
|      | q | Step Lft in front of Rft.   |
|      | q | Step Rft in place behind Lft.   |
| 4    | q | Step Lft beside Rft.  |
|      | q | Step Rft in front of Lft.   |
|      | q | Step Lft in place behind Rft  |
|      | q | Step Rft beside Lft.  |
| 5    |   | Same as meas 2.   |
| 6    | q | Step Lft in place behind Rft.   |
|      | q | Step Rft beside Lft.  |
|      | S | Step Lft in front of Rft.   |
| 7-12 |   | Repeat mov'ts of meas 1-6 once more for a total of twice through.   |

**SEQUENCE:**

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

# DJAL I RI

(Rom - Kosovar)

A Valle (circle-line dance) from Kosova as danced throughout Kosova. it is similar to 3 meas. Sa and Čoček forms as well

SOURCE: Kosovarë in Zürich, Switzerland.

MUSIC: Marem Aliev "Ssassa" VAW MA 960909

FORMATION: Open circle with "W" - hold, leader spins small kerchief in R hand.

---

METER: 2/4

PATTERN

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Meas

- 1 Facing center, step R ft back (ct. 1); step L ft back (ct. 2).
- 2 Step R ft back (ct. 1); step (rock) onto L ft to L side (ct.2); rock back onto R ft in place (ct.&).
- 3 Step L ft diag fwd in front of R ft twd center (ct. 1); step onto ball of R ft behind but next L ft (ct.&); step L ft diag fwd to R (ct.& of 2).

Remarks:

The knees are slightly bent and the body is held in with a slight "drawn in contraction". During meas 1-2, a light rhythmical bounce is carried in the knees, but a smoothness prevails during meas 3.

# ESKI

(Pirin, Bulgaria)

This dance was learned from Maria Eftimova Karaleeva, a Bulgarian dance instructor popular in Germany. Eski means "old". It is similar in part to Ginka and Maleševsko.

MUSIC:

FORMATION: Short lines or open circle, "V" or belt hold

---

METER: 2/4

PATTERN

---

Meas

- 1 Facing R of center, step L ft fwd (ct. 1); hop on L ft and kick R ft (loosely) fwd & down (ct.&); step R ft fwd (ct.2); hop on R ft and kick L ft (loosely) fwd & down (ct.&).
- 2 Step L ft fwd (ct. 1); hop on L ft and kick R ft fwd and down (ct.&); hop on L ft again (ct.2); step R ft back (ct. eeh); step L ft fwd (ct.&).
- 3 Turning to face center, step R ft to R (ct. 1); step L ft behind R ft (ct. eeh); step R ft to R (ct.&); step L ft behind R ft (ct.2); turning to face R of center, step R ft fwd (ct.&).
- 4 Repeat action of meas 1.
- 5 Step L ft fwd (ct. 1); hop on L ft and kick R ft fwd & down (ct.&); turning to face center, step R ft to R (ct.2); draw L ft across R shin (ct.&).
- 6 Facing L of center, step L ft fwd (ct. 1); step R ft (ct.&); step L ft fwd (ct.2); step R ft beside L ft (ct. eeh); step L ft in place (ct.&).
- 7 Facing L of center and backing up, step R ft back (ct. 1); step L ft beside R ft (ct. eeh); step R ft slightly back (ct.&); step L ft back behind R ft, turning to face R of center, and hook R ft at L shin (ct.2); step (leap) R ft fwd and allow L ft to trail behind (ct.&).



# GAJDA PRESHEVARË

(Rom - Kosovar, Preševo, Serbia)

This is a Krsteno (crossing) type dance from the border region where Kosovo, South Serbia and Macedonia meet. It has a similar structure and step pattern to Maško Kočansko Oro. The rhythm is a fast 7/16 (S,Q,Q) common to many East Macedonian dances and the Bulgarian Šop Četvorno Horo.

SOURCE: Marem Aliev

MUSIC: Marem Aliev "Ssassa" VAW MA 960909

FORMATION: Open circle with "W" hold, leader at R

---

METER: 7/16 1-2-3 S-Q-Q

PATTERN

---

Meas

## Basic

- 1 Facing R of center (slightly); with wt on L ft, drop raised R ft and R hip slightly (ct. 1); drop R ft and R hip again (ct.2); step R ft fwd (ct.3).
- 2 Cross and step L ft fwd (ct. 1); lift on L ft and bring R ft fwd (knee may cross slightly) (ct.2); step R ft fwd (ct.3).
- 3-4 Repeat meas 2 two more times.
- 5 Facing center, with wt on R ft lower L ft (raised) and L hip twice (cts. 1,2); step L ft to L slightly (ct.3).
- 6 Step R ft in front of L ft (ct. 1); lift on R ft (ct.2); step back on L ft (ct.3).
- 7-8 Reverse action of meas 5-6.
- 9-10 Repeat action of meas 5-6. Turning to face R of center, repeat dance from the beginning.

## Variation

- 1-3 Repeat action of meas 1-3 of basic.
- 4 Step L ft in front of R ft (ct. 1); twist L ft heel with ball of R ft (behind L) supporting partial wt to R (ct.2); twist heels to L (ct.3).
- 5 Twist heels to R again (ct. 1); with wt on R ft, lift on it and raise L ft in front (ct.2); step L ft to L (ct.3).
- 6-7 Reverse action of meas 4-5.
- 8-9 Repeat action of meas 4-5.
- 10-11 Repeat action of meas 6-7 and continue dance from meas 2.

# GRŮČKOTO

(Pirin, Bulgaria)

This dance was learned from Maria Eftimova Karaleeva, a Bulgarian dance instructor popular in Germany. She also called the dance Sandansko Horo (not to be confused with Yves Moreau's). The dance has a "feel" similar to Miseralou and might get its name from the "grapevine" step and the "rocking" step common in the slow (varys) Hasapikos.

MUSIC:

FORMATION: Open circle with "W" hand position

---

METER: 2/4

PATTERN

---

Meas

## Basic

- 1 Facing center but allowing upper body to follow movement, step L ft across in front of R ft (ct. 1); step R ft to R (ct.&); step L ft across and behind R ft (ct.2); step R ft to R (ct.&).
- 2 Step L ft across and in front of R ft (ct. 1); facing center, lift on L ft & bring R ft to front (ct.&); step R ft in front of L ft toward center (ct.2); rock back onto L ft in place (ct.&).
- 3 Step R ft back (ct. 1); rock forward onto L ft in place (ct.&); step R ft to R and rock slightly to R (ct.2); rock back L onto L ft (ct.&).
- 4 Step R ft across and in back of L ft to L (ct.1); step L ft to L (ct.&); step R ft across and in front of L ft (ct.2); lift on R ft and bring L ft around and in front preparing to begin dance (ct.&).

## Variation

- 1 Repeat action of meas 1 above.
- 2 Step L ft across and in front of R ft (ct. 1); facing center, lift on L ft (ct.&); brush R ft slightly across and in front of L ft (ct.2); bounce slightly on L ft (ct.&).
- 3 Brush R ft slightly toward back (ct. 1); bounce slightly on L ft (ct.&); repeat action of cts 2,& of meas 3 above (cts.2,&).
- 4 Repeat action of meas 4 above.

Sequence: Basic 4x, Variation 4x  
Basic 4x, Variation 4x  
Basic 3x, Variation 3x

# 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 of the dancers.

---

**METER:** 9/8 counted 1, 2, 3

**PATTERN**

---

Meas Count

### REST STEP

- |     |   |
|-----|---|
| 1   | <p><b>1</b> Moving CW around and trying to face a center point between the couple, step on L to L</p> <p><b>2</b> step on R behind L</p> <p><b>3</b> step on L to L.</p>  |
| 2   | <p><b>1</b> Step on R across in front of L</p> <p><b>2</b> step on L to L</p> <p><b>3</b> 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.</p> |
| 3-4 | <p>all Repeat meas 1-2 with opp ftwk and direction.</p>   |

### 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   | <p><b>1-3</b> Step fwd on L, forward on R, forward on L</p>   |
| 2   | <p><b>1-3</b> Step fwd on R, L, R</p>   |
| 3   | <p>all Repeat meas 1.</p>   |
| 4   | <p><b>1</b> Step fwd on R</p> <p><b>2</b> step fwd on L (W bkwd)</p> <p><b>3</b> 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.</p> |
| 5-8 | <p>all Repeat meas 1-4 with opp ftwk and direction. M pulls (leads) W to his L side as they turn CCW.</p>   |

### WOMAN'S TURN

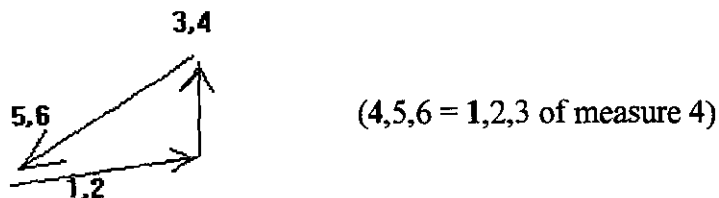
- 1-4 all Repeat Rest Step, meas 1-4.
- 5 1 **M:** Lead W from his L to his R by stepping on L to L. **W:** Step fwd on L to cross in front of M.  
2 **M:** step on R beside L. **W:** step fwd on R to continue across and turn CW  
3 **M:** step on L slightly to L. **W:** step on L to complete 360° turn 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.

- 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:



- 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.

# KALOTASZEGI CSÁRDÁS ÉZ SZAPORA

(Transylvania, Romania)

This dance is popular with the Hungarian-speaking peoples living in the Kalotaszeg, region around the city Cluj-Napoca or Kolozsvár (Hungarian) in Transylvania, Romania. The slow and fast csárdás together with the Legényes (young men's dance) make up the essential dance-cycle of this region. This version is based on steps observed in the village of Méra in May of 1986 and 1989 as danced by József "Hangya" Varga and his niece.

PRONUNCIATION: KAW-loh-taw-say-ghee CHAR-dahsh aysh SAW-poh-raw

MUSIC: Steve's Stockton '97, The Big 50

FORMATION: Cpls scattered about the dance floor in a closed shoulder-blade to shoulder-blade pos.

---

METER: 4/4

PATTERN

---

Meas

## 1. DOUBLE CSÁRDÁS

- 1 **M:** Step on L to L (ct 1); step on R beside L (ct 2); step on L to L (ct 3); close R to L (no wt) (ct 4).  
**W:** Use opp ftwk.  
 2 Repeat meas 1 with opp ftwk and direction.  
 3-4 Repeat meas 1-2.

## 2. ROTATING CSÁRDÁS AND TRANSITION

- 1 **M:** Step on L to L (ct 1); step on R beside L (ct 2); step on L to L (ct 3); step on R to L with accent turning to face slightly to L (ct 4).  
**W:** Repeat Fig 1 meas 1 (Double Csárdás).  
 2 **M:** Facing slightly L, step fwd on L (ct 1); step fwd on R (ct 2); lift slightly on R (ct 3); tap L ft to L (ct &); take wt onto L ft with accent (ct 4).  
**W:** Facing slightly L, step fwd on L (ct 1); step fwd on R (ct 2); step fwd on L (ct 3); turning to face slightly R, touch-close R ft to L ft (ct 4).  
 3 **M:** Facing slightly R, hop on L (ct 1); accented step fwd on R (ct &); close L ft to R ft (ct 2); accented step fwd on R (ct &); close L ft to R ft (ct 3); tap R ft to R, no wt (ct &); accented step fwd on R (ct 4).  
**W:** Repeat meas 2 with opp ftwk.  
 4 **M:** Facing slightly L, step fwd on L (ct 1); step fwd on R (ct 2); turning to face to R, step on L to L side (ct 3); touch R ft beside L ft and lower wt onto L ft (ct 4).  
**W:** Repeat meas 2.

Note: This step acts as a transition into the next cpl turn (Rida) and rotates around the M as a pivot point.

## 3. COUPLE TURN (RIDA)

- 1-4 M and W begin with outside (R) ft and take 4 steps R, L, R, L per meas pivoting around M's inside (L) ft. M's L arm is under W's R arm. His R hand is in air snapping finger or resting on W's L upper arm which is under M's R underarm holding his R shldr-blade. Her R hand rests on M's L upper arm. On meas 4, turn to face opp direction (ct 3); touch L ft beside R ft (ct 4).  
 5-8 Repeat meas 1-4 with opp ftwk and direction, ending by opening with W on M's R side (she swings out to end with an open shldr-to-upper-arm pos on the final step L, touch R.

#### **4. SIDE TO SIDE TOSS (ATVETÖS)**

- 1 **M:** Dancing more or less in place and guiding W with his R arm from R side to L side, step on R slightly to R (ct 1); step on L beside R (ct 2); step on R to R (ct 3); close-touch L to R (ct 4). M may also use tapping variation from Fig 2 or step on R to R (ct 1); step on L over R (ct 2); tap R to R (no wt) (ct 3); accented step on R ft to R (ct 4).  
**W:** Beginning an arc to cross over and in front of M, step fwd on R and over to L (ct 1); continuing, CCW turn, step L fwd across M (ct 2); finish CCW turn ending on M's L side, step fwd on R (ct 3); close-touch L beside R (ct 4). During this step, R hand leads to find M's L shldr-blade on other side. M should lead or guide W from his R side to his L.
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2, but M adjust to end face-to-face with W.

#### **5. HANGYA'S LIFT**

- 1 Face-to-face with M's hands on W's waist and W's hands on M's shldrs in closed pos, M and W lift on both ft as M twist W slightly to L (ct 1); lower slightly into plié (ct 2); both lift on both ft as M twists W to R (ct 3); lower into plié (ct 4).
- 2 Repeat meas 1.

#### **6. RIDA CCW**

- 1-4 Repeat Fig 3 meas 1-4 but open with W on M's L side but he is holding W's L hand up in his R.

#### **7. HANGYA'S TURN SEQUENCE**

- 1 **M:** Leading W across from L side to R with his R hand, which is joined to her L hand, step fwd on L to L (ct 1); step fwd on R (ct 2); step fwd on L but turn to face W (ct 3); close-touch R ft to L ft (ct 4).  
**W:** Step fwd on L (ct 1); step fwd on R (ct 2); step fwd on L (ct 3); touch R ft beside L ft (ct 4).
- 2 **M:** Turning W CCW under his R hand, step R. L, R, L in place (cts 1,2,3,4).  
**W:** Turning, CCW under own L hand (joined to M's R), step on R over L (ct 1); continue turning step L, R. L (cts 2,3,4).
- 3 **M:** Step on R in place (ct 1); close-touch L ft to R ft (ct 2); change direction of turn of W by taking her R hand in M's own L hand, step on L in place (ct 3); step on R in place (ct 4).  
**W:** Finish CCW turn by softly stepping on R in place (ct 1); step on L ft beside R ft (ct &) step on R in place (ct 2); taking M's L hand in own R, begin CW turn by stepping on L over R (ct 3); step on R in place (ct 4).
- 4 **M:** Ending W's CW turn, step on L in place (ct 1); touch-close R ft to L ft (ct 2); putting R hand up for W to push off from, step on R out to R to begin slow CW circle to R (cts 3-4).
- 5 **M:** Step fwd on L to continue CW turn (cts 1-2); step fwd on R (ct 3); close L ft to R ft (ct 4).
- (4-5) **W:** Finishing CW turn, step softly on L in place (ct 1); close R ft to L ft (ct &); step on L in place (ct 2); turning CCW without touching M's hands, repeat 6 cts of meas 2, cts; 1-4 and meas 3, cts 1, &, 2 (meas 4, cts 3, 4 and meas 5, cts 1,2,3,&,4).
- 6 **M:** Stand still as W dances around him (cts 1-4).  
**W:** Placing R hand on M's L shldr (he is more or less facing you), take 4 steps fwd L, R, L, R to move CW around him, dragging R hand across him.
- 7-8 **M:** Offer R hand, palm up, in front to W's L hand. M may keep time by straightening knees (ct 1) and bending knees (ct 2) and so on.  
**W:** Step fwd on L, taking M's R hand in own L hand (ct 1); touch R ft beside L ft (ct 2); repeat 6 cts of CCW turn as in meas 4-5 above (meas 7, cts 3, 4 and meas 8, cts 1,2,3,&,4).

#### **8. RIDA CW**

- 1-4 Repeat Fig 3, meas 5-8. End face-to-face and begin again from Csárdás

# LIPA MA MARÝCA

(Val Resia, Italy)

PRONUNCIATION: LEE-pah Mah Mah-REE-tsay

MUSIC: Helidon FLP 03-006, Side Band

FORMATION: Cpls with ptrs facing are scattered freely about the dance floor.

---

METER: 2/4

PATTERN

---

Meas

## **MEN'S STEP:**

M arms hang at their sides and swing or lift slightly with the slight swaying movement of the upper body, knees are quite elastic and bounce subtle with movement.

Compass:        N  
                  W       E  
                  S

## **High Melody: (Turning in place + ending)**

- 1-3 Standing in "S" slot, facing ptr (N) and beg to turn CCW (L), do 6 steps beg R, cross over completing 2 turns to end facing ptr (N).
- 4 Run R, L in place (cts 1-&); stamp R fwd with wt (ct 2).
- 5-7 Repeat meas 1-3, but start turn with L.
- 8 Facing ptr (N), step L in place (ct 1); lift L slightly (ct &); stamp R fwd with wt (ct 2).

## **Lower Melody: (Turn and cross over)**

- 1 Turning CCW (L), step L to face SW (ct 1); step R, face E (ct 2).
- 2 With back to ptr and crossing over to exchange places, step L to L (ct 1); close R to L (ct &); turning CCW to face N, step L fwd (ct 2).
- 3 Step R, face W (ct 1); step L, face ptr (S) (ct 2).
- 4 Turning CW (R), step R to face W (ct 1); with back to ptr and crossing over to exchange places, step L to L (ct 2), close R to L (ct &).
- 5 Turning to face S, step L fwd (ct 1); step R, face E (ct 2).
- 6 Turning CCW (L) to face ptr (N), step L in place (ct 1); turning CW (R), step R, face E (ct 2).
- 7-8 Repeat meas 2-3 of Lower Melody (exchange places w/L to L; close R; turn CCW step L (N); step R (W); step L (S))

Repeat dance from beg (High Melody) always alternating with Lower Melody.



### **WOMEN'S STEP:**

W hold the lower corners of their skirts with their hands extended out to the sides.

Compass:        N  
                  W        E  
                  S

### **High Melody: (Turning in place + ending)**

"Quick-slow" pivot turn:    Step L in place(Q) = ♪  
   Pivot on L and step R slightly to R (S) = ♪

- 1-3      Facing ptr (N), use 4 "Q,S" pivot steps, beg L, make two complete turns CCW (L):  
            L, R, L, R, L, R, L, R  
            Q, S, Q, S, Q, S, Q, S
- 4        Step L in place (ct 1); lift slightly on L (ct &); stamp R fwd with wt (ct 2).
- 5-8      Repeat meas 1-4.

### **Lower Melody: (Turn and cross over)**

- 1        Turning CCW (L), step L, face NE ct 1); pivot on L and step R slightly R (ct &,2) ("Q,S" pivot turn), face ptr (S), step L slightly fwd (ct &),
- 2        Turning CCW (L), face E, step R to R (cross over) (ct 1); step L behind R (ct &); touch ball of R ft slightly R (ct 2) turning CW W to- face S, stop R fwd (ct &).
- 3        Continuing CW turn, step L across R (ct 1) ; pivot on L, face E (ct &) ; turning CCW (L) to face ptr (N) , step R slightly back (ct 2).
- 4        Turning CCW (L) to face W. step L in place (ct 1) ; step R to R (cross over) (ct 2) ; step L behind R (ct &) -
- 5        Touch ball of R ft 'slightly R (ct 1); turning CW (R) to face M, step R fwd (ct &) ; continuing to turn CW, step L across R (ct 2); pivot on L to face W (ct &).
- 6        Turning CCW (L) to face ptr (S) , step R slightly back (ct 1) continuing to turn CCW, step L in place, face E (ct 2).
- 7-8      Repeat meas 2-3 of W Lower Melody (L to L; close R, L (N); R (W); L (S).

Repeat dance from beginning (high Melody), always alternating with Lower Melody.

FINALE: The end of the dance comes after meas 8 of the High Melody and is indicated by one more playing of the melody (meas 1-8). Simply repeat meas 4-8 of the High Melody.



### Lipa ma Marýca

- |  |   |
|--|---|
| 1. Lipa ma Marýca,<br>Rýnina si ty.<br>Ko ta-na Rúšce pôjdeš,<br>u fylo čon ti pryt. | 5. Ja mešon bil se zbúdil,<br>da drúgin na plažá.<br>6. Za ne pryt notou hýšy,<br>ta-z gozd ja si jo dal. |
| 2. Ko ta-na Rúšce si došýl,<br>Marýce me je ni.                                      | 7. Za prý horě u Zagato,<br>tri óre ja si stal.   |
| 3. Te húdi júdi so paršlý,<br>Marýco so neslý.                                       | 8. Lipa ma Marýca,<br>lipa ti si ty,<br>lipa ti si bila,<br>lipa ti čes byt.                              |
| 4. Či bej to bila háuža,<br>to bila mákoj ma.  |   |

1. Lipa moja Marica, Rinina si ti. Ko pojdeš na Rušce, bom prišel k tebi v vas.  
2. Ko sem prišel na Rušce, nisem našel svoje Marice. 3. Hudi ljudje so prišli,  
odpeljali so Marico. 4. Kaj je bilo temu vzrok? To sem bil sumo jaz. 5. To bi bil  
moral razumeti, da ugaja drugim. 6. Da nisem vstopil v hišo, sem pobegnil v  
gozd. 7. Da sem prišel gor na Zagato, sem rabil tri ure. 8. Lepa moja Marica, ti  
si lepa, lepa si bila, lepa boš vedno.

# MEMEDE

(Preshëvar Albanians)

This Memede (Mehmet's Dance) is a 5 measure Krsteno (crossing) type dance common to many Macedonian dances. It is danced to the popular 7/8 tune Memede with its interesting 4 accents or dancer's beats, and this particular version has a crossing-step which crosses behind.

**SOURCE:** Albanians from the Preševo Region of Serbia at a Sūnet (circumcision) in Skopje.  
Dancers may be from Haraçin = Aračinovo.

**MUSIC:** Camp Tape or any moderately tempoed Memede.

**FORMATION:** Open circle with "W" or shoulder hold and "V" hold when fast.

**RHYTHM:** 7/8 

Dancer's count      **1 2 3 4**  
                                 S S Q S

---

**METER:** 7/8

**PATTERN**

---

Meas

- 1      Facing R of center, lift on L ft (ct. 1); step R ft fwd (ct. 2); step L ft fwd or beside R ft (ct. 3); step R ft fwd (ct. 4).
- 2      Step L ft fwd (across and in front of R ft) (ct. 1); turning to face center, step R ft to R (ct. 2); step L ft (more on ball of ft) quickly behind R ft (crossing) (ct. 3); step R ft sharply to L (ct. 4).
- 3      Lift on R ft and bring L ft to L (ct. 1); step L ft to L side (ct. 2); cross and step quickly R ft (more on ball of ft) behind L ft (ct. 3); step L ft across and in front of R ft (ct. 4).
- 4      Reverse ftwk of meas 3.
- 5      Repeat action of meas 3.

Upper body rotates slightly with movements during crossing steps in place.

# MEMEDE

(Kosovo, Jugoslavia)

This Memede is from the South Serbian Village of Koretište near Gnilane in Kosovo. Bob Liebman and I observed it there in 1972. The dance style in South Serbia is heavy and closely resembles Macedonian dancing in both structure, style and music.

PRONUNCIATION: MEH-meh-deh

MUSIC: Kolo Party No 3 tape

RHYTHM: 7/8  Note: Ct 3 is of shorter duration than the other 3 cts.

FORMATION: Open circle, leader at R. W pos or shldr hold (M only).

---

METER: 7/8

PATTERN

---

Meas

- 1 Facing R of ctr, wt on L ft and R ft lifted out to R side, lift on L ft and swing R ft fwd (ct 1); step fwd on R ft (ct 2); step fwd on ball of L ft, slightly behind R ft (ct 3); step slightly fwd on R ft and begin to lift L ft to L side (ct 4).
  - 2 Continue moving fwd, reverse ftwk of meas 1.
  - 3-4 Repeat action of meas 1-2.
  - 5 Turning to face ctr, lift on L ft and raise R knee up and fwd (ct 1); step on R ft to R (ct 2); lift on R ft and raise L knee, bringing L ft around and in front (ct 3); touch ball of L ft briefly in front of R ft (ct 4).
  - 6 Lift on R ft and raise L ft up, knee bent (ct 1); step back on L (ct 2); step slightly fwd on ball of R ft (ct 3); step slightly fwd on L ft (ct 4).
  - 7-8 Repeat action of meas 5-6, but turn to face R of ctr on last two cts of meas 8.
- Repeat dance from the beginning.

# MEMEDO

Dances by this name are found widely distributed in Kosovo and northern Macedonia.

PRONUNCIATION: MEH-meh-doh

MUSIC: Worldtone LP-WT 64 701 Atanas Kolarovski - Dances of Yugoslavia Side 1, Band 4 (labeled "Memede") (NOTE: the dance described in these notes is not the same as the one which Atanas teaches to this music.)

FORMATION: Line or open circle of men with leader on the right. Belt hold, L over R.

RHYTHM:  $\frac{7}{8}$  = ( 2 + 2 + 1 + 2 )  
dancers' cts. 1 2 3 4

METER: 7/8

PATTERN

Meas Count

- |   |   |  |
|---|---|--|
| 1 | 1 | Hop or lift on L in place. Free R is raised forward with only a slight bend at knee.   |
|   | 2 | Turn to face more towards the center. Step on R to right (LOD).  |
|   | 3 | Slight lift on R as free L is raised forward with only a slight bend at the knee.  |
|   | 4 | Slight preparatory sink and then a lift on R in place. (Free L is still raised forward and moves down and up with the sink and lift. Heel of L may come in contact with ground at the bottom of the sink.) |
| 2 | 1 | Hop or lift on R in place. (This motion is almost continuous with the previous count.) Free L is still raised forward with only a slight bend at the knee.   |
|   | 2 | Small step back (out of circle) on L.  |
|   | 3 | Small step back (out of circle) on R.  |
|   | 4 | Step back (out of circle) on L.  |
| 3 | 1 | Hop or lift on L in place. Free R is raised forward with only a slight bend at knee.   |
|   | 2 | Step back (out of circle) on R.  |
|   | 3 | Slight lift on R as free L is raised forward with only a slight bend at the knee.  |
|   | 4 | Slight preparatory sink and then a lift on R in place. (Free L is still raised forward and moves down and up with the sink and lift. Heel of L may come in contact with ground at the bottom of the sink.) |
| 4 | 1 | Hop or lift on R in place. (This motion is almost continuous with the previous count.) Free L is still raised forward with only a slight bend at the knee.   |
|   | 2 | Small step L forward (into circle).  |
|   | 3 | Turning to face right of center, leap onto R to right (LOD).   |
|   | 4 | Large step on L across in front of R to right (LOD).   |
| 5 | 1 | Hop on L while continuing to move to right (LOD). Free R is raised forward, bent at knee.  |
|   | 2 | Step forward (right LOD) on R. (Free L is raised, knee bent, directly under the body or out behind it.)  |
|   | 3 | Leap on L while continuing to move to right (LOD). L may be drawn up behind R or it may be moved past it, passing across in front of it.   |
|   | 4 | Step forward (right LOD) on R.   |
| 6 | 1 | Hop on R while continuing to move to right (LOD). Free L is brought forward, bent at knee.   |
|   | 2 | Step L diagonally across in front of R to right (LOD). (Free R is raised, knee bent, directly under the body or out behind it.)  |
|   | 3 | Leap forward (right LOD) on R, drawing it up to L or stepping past it to the right.  |
|   | 4 | Step forward (right LOD) on L.   |

Variation: Leader sometimes curled the line in and out by moving into circle and turning to his left while performing the steps in measure 2 and the beginning of measure 3. Then, on cts. 3-4 of measure 3, he raised free L, bent at knee, behind R knee. (Note he prepared for this with a large hop forward on ct. 1 of measure 2 and then large steps on 2-4 with a leap on ct. 3 - much as in measure 5.) To return to place, he sort of backed up while line moved to the right (LOD) on measures 4-6. The dancers next to him accommodated their steps and their direction of motion to him.

Note: when he did this, he sometimes truncated the next sequence into a 4 measure sequence by skipping measures 2 & 3 and going from measure 1 right into measure 4.

# MOJ MARINE, MOJ MARO

(Southern Albania)

These are traditional dance steps and forms from the Kolonje region of Southern Albania. The dance is my arrangement to fit this popular song.

MUSIC:

FORMATION: Lines with front-basket hold or bent elbows comfortably interlocked.

RHYTHM: 6/8 Dancer's Cts: 1 & uh 2 & uh  
1 2 3 4 5 6

---

METER: 6/8

PATTERN

---

Meas

## **Part 1 (Singing)**

- 1 Facing R of ctr, Step R fwd (ct. 1); Step L fwd (ct. 2).
- 2 Step R fwd (ct. 1); Step L in front of R (ct. uh); Rock back or step R in place (ct. 2)  
Step L diag. L back (ct 1),- Step R slightly back (ct. uh); Step L across and in front of R (ct 2).
- 4 Turning to face center, Step R to R (ct. 1)-, Step L across and behind R (ct. 2).
- 5-8 Repeat pattern of meas 1-4.

## **Part 2 (instrumental)**

- 1 Facing center, Step R to R (ct. 1 ); Step L in front of R (ct uh); Step or rock back onto R (ct 2).
- 2 Step L across and behind R (ct 1), Step R slightly to R (ct uh); Step L behind R to R (ct 2).
- 3-4 Repeat pattern of meas 1-2 of Part 2.

Repeat dance from the beginning.

# 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!

## **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.



## SA (Serbia)

Sa or Sa-Sa is a Čoček from Bujanovac, in south Serbia. According to musicians, it refers to a specific type of Čoček rhythm. Below are versions in 3 and 5 meas.

PRONUNCIATION: SAH

MUSIC: 1999 Camp Tape

FORMATION: Open circle, hands joined in W-pos.

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METER: 2/4

PATTERN

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Meas

### INTRODUCTION

#### THREE-MEASURE FORM

- 1 Facing very slightly R of ctr, step on L across and in front of R (ct 1); continuing diag fwd R, step fwd on R (ct &); step fwd on L (ct 2).
- 2 Turning to face ctr and backing up slightly diag R, step bkwd on R (ct 1); step bkwd on L (ct 2).
- 3 Step bkwd and slightly to R on R (ct 1); step lightly bkwd and to L on L (ct 2); turning to face R of ctr, step lightly bkwd on R (ct &).

#### FIVE-MEASURE FORM


- 1-3 Repeat meas 1-3 of Three-Measure Form.
- 4 Step on L across and in front of R (ct 1); turning to face ctr, step on R to R (ct 2).
- 5 Step on L across and behind R (ct 1); step on R to R beginning to face R of ctr (ct 2).


# SYNGATHISTÓS

(Epirus, Greece)

This dance comes from the Metsovon region of Epirus, but is also known in parts of northern Thessaly. It is a couple dance, or preferably, a face-to-face type dance. The music is in two parts, the first being 8/4 and the second 7/8.

MUSIC: SDNM (Songs of Epirus) and SZ 45-1b or available on tape.

RHYTHM: Part 1: 8/4 Dancer's cts, unless otherwise indicated are:   
1 2 3 4 5

Part 2: 7/8 Dancers cts:   
1 2 3  
S Q Q

FORMATION: Facing partner (can be two M or two W), arm or arms held up and out about head level, or hands on hips for W.

NOTE: The arms move or wave freely during this dance, M often snap fingers.

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METER: 8/4 & 7/8

PATTERN

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Meas

## Part 1 (slow music 8/4)

- 1 Step R ft to R (ct 1); step L ft across and in front of R ft (ct 2) touch R ft next to L heel or lift R ft behind L knee (ct 3); step R ft to R (ct 4); lift or hop on R ft, bringing L ft up in back or in front of R knee (ct 5).
- 2 Repeat meas 1, opp ftwk and dir.

NOTE: This is a very free style dance within its rhythmic parameters. Turns, hops, squats and slaps can be added at will. Also the arms move freely or only one arm can be used. The turns, for example, fit well during cts 1-3, hops and squats on ct 4, slaps on cts 5 or 1. During Part 1 couples tend to move together in the same general direction (i.e., mirror-image, with opp ftwk).

## Part 2 (fast music 7/8)

- 1 Step R ft to R (ct 1); step L ft across and behind R ft (ct 2); step R ft in place (ct 3).
- 2 Repeat meas 1, opp ftwk and dir.

## Variation

- 1 Step R ft across and in front of L ft (ct 1); step L ft to L (ct 2); step R ft back (ct 3).
- 2 Repeat meas 1 of Variation, opp ftwk and dir.

NOTE: During Part 2, partners can move toward, away from, around each other, etc., in a very free fashion.

*Presented by Steve Kotansky at the Laguna Folkdancers Festival 2001*

# VALLE DEVOLLIÇE

(Devolli Region, S. Albania)

This is a women's "Tsamiko" - type dance from Southern Albania.

MUSIC:

FORMATION:       Open circle, "W" hold

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METER: 3/4

PATTERN

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Meas

- 1       Facing center, step L ft toward center (ct.&); bounce on L ft (ct.2); step R ft back and slightly L of L ft (ct.3).
- 2       Step L ft to L (ct. 1); hold (ct.2); hop on L ft and raise R ft slightly fwd (ct. 3).
- 3       Step R ft to R (ct. 1); hold (ct. 2); step L ft across and in front of R ft (ct. 3).
- 4       Leap onto R ft to R (ct. 1); step L ft across in front of R ft (ct.2); step R ft to R side (ct.3).
- 5       Step L ft across and behind R ft (ct. 1); step R ft to R (ct.2); step L ft across and in front of R ft (ct.3).

      Note: Upper body follows movement of this grapevine.

- 6       Facing center, step R ft to R (ct. 1); hold (ct.2); hop/lift on R ft and lift L ft slightly fwd (ct.3).

      Option: 1 or 2 CW turns may be done during meas 4-5.

**(Rom Community, Skopje, Macedonia)**

**MUSIC:**

[illegible]

## PATTERN

## Pembe Basic

- ### Variation

- As music speeds up, dance changes to a simple crossing dance pattern as in the fast part of Vallja e Miratovcës.

- \* Hands move to a "V" position during fast part.

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# VALLJA E MIRATOVÇËS

## (Kosovar Albanians from Preshevar Region)

Another Krsteno (crossing) type dance with an interesting traveling twist movement which the musicians accentuate.

**SOURCE:** A 1999 Sünèt (circumcision) filmed by Jane Sugarman in Skopje. Dancers may be from Haraçin = Aračinovo.

**MUSIC:**

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**METER:** 4/4

**PATTERN**

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Meas

**INTRODUCTION:** Dance starts with the "travelling-step musical signature"

- 1 Facing R of center, touch R toe or lift R knee with a slight twist in front of L ft(ct. 1); step ball of R ft quickly back slightly and to R (ct.&); step L ft fwd (ct.2); hold (ct.&); repeat action of cts 1,&,2 (cts.3,&,4).
- 2 Touch R ft fwd (ct. 1); turning to face center, step R ft in place (ct.2); lift L ft fwd (knee may be extended or bent) (ct.3); with wt on R ft, bend R knee and lower (dip) L ft (leg) (ct.4). During cts 3-4, extended leg can move across and to L ft side in rhythm to the music.
- 3 With wt still on R ft, lift L ft (leg) up and raise and lower R heel (ct. 1); step L ft in place beside R ft (ct.2); lift on L ft and bring R ft (leg) fwd (may be extended)(ct.3); lower R ft by bending (dipping) L knee (ct.4).
- 4 Reverse action of meas 3.
- 5 Lift on R leg, bring L ft up (ct. 1); step L ft either to L or forward to middle (ct.2); turning to face R of center, step R ft to R or back (ct.3); step L ft fwd across in LOD (ct.4).  
 \* During ct 3 of meas 2-4, there is a momentary pause or hold which precedes the "dip".

### Variation \* (Meas 2 only)

- 2 Touch R ft fwd (ct. 1); turning to face center, step R ft in place (ct.2); step L ft across, close and in front of R ft (ct.3); step on R ft across, close and in front of L ft (ct.4).

### Fast Music

As music speeds up, steps become livelier but tighter, smaller and -

- 1 Touches become lift twists = hop-step-step, hop-step-step
- 2 Hop on L ft (ct. 1); turning to face center, step R ft in place (ct.2); step L ft fwd in front of R ft (ct.3); step R ft back in place (ct.4).
- 3 Reverse action of meas 2 with option of stepping R ft beside L ft during ct 3.
- 4 Repeat action of meas 2.
- 5 Repeat action of meas 5 of slow part -- hop-front/side-back-cross.

# ZONARADIKOS

(Neo Monastiri, Greece)

Zonaradikos is the most popular Thracian line dance. The name is taken from the word zonari meaning sash or belt. The most common way the line was joined was, especially for men, by holding the next persons sash or belt. Women would dance together in the line in W hold. Lines are now mixed and a W hold is common. There are several variations of this dance depending on where in Thrace it is (or was) done. In some a shoulder hold or W hold is used.

The patterns described here, from notes by and taught by Stephen Kotansky, are done by Thracians who have settled in the town of Neo Monastiri in Thessaly. Other variations have been taught by Joe Graziosi, Dennis Boxell and Vassilis Lantzios from Neo Monastiri.

**STYLE:** Thracians dance the Zonaradikos in a smooth and controlled way. Although it may be done with high energy, it does not become bouncy. In a village setting the more talented male dancers would break from the dance circle to form a line in the center to do more challenging improvisations while, the rest of the line continued with simpler variations. This occurs when the music is fast. The variations are known as Chesto, a Slavic word meaning fast or dense. Skilled individual dancers may improvise extensively, sometimes mixing elements of the variations below, adding hops and taps in meas 1 and 2 or leg swings and flicks in other measures. The leader may signal changes or repeat patterns or not as desired.

This version begins in a W hold. When using this hold the arms swing forward and down on meas 4 and return to W by the end of meas 5. Pull arms back slightly on ct 2 of meas 3 in preparation.

**MUSIC:** I Should Have Danced All Night- S. K. tape or other fast (although it may start at a slower tempo) instrumental Zonaradikos.

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**METER:** 6/8 counted 1, 2

**PATTERN**

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**Meas**

## **I Basic (W hold with arm movements)**

- 1 Facing and moving diagonally right step fwd R (ct 1); L (ct 2).
- 2 Step fwd R (ct 1 ); bounce on R (ct 2).
- 3 Step fwd L (ct 1); bounce on L (ct 2).
- 4 Step back on R (ct 1); step back on L (ct 2).
- 5 Step back on R (ct 1); bounce on R (ct 2).
- 6 Step back on L (ct 1); bounce on L (ct 2).

## **II Variation with Squat**

- 1-4 Repeat 1-4 of Basic.
- 5 Step back on R (ct 1); leap back onto L raising R knee (ct 2).
- 6 Squat on both feet (ct 1); raise onto L (ct 2).

### **III Variation with hard step and scuff.**

- 1 Step diag fwd R with hard accent (ct 1); step next to R on L (ct 2); scuff R fwd (ct &).
- 2 Step fwd R with hard accent (ct 1); bounce on R (ct 2).
- 3 Step fwd L (ct 1); bounce on L (ct 2).
- 4 Step back on R (ct 1); step back on L (ct 2).
- 5 Step back on R (ct 1); bounce on R (ct 2).
- 6 Step back on L (ct 1); bounce on L (ct 2).

### **IV Variation with jump/close.**

- 1 Small step diagonally fwd R (ct 1); step back onto L (ct 2).
- 2 Tap R heel fwd (ct 1); step fwd R (ct 2).
- 3 Tap L heel fwd (ct 1); leap fwd onto both with feet apart (ct 2).
- 4 Close feet sharply together (ct 1); step back on L (ct 2).
- 5 Step back on R (ct 1); bounce on R while kicking L slightly fwd (ct 2).
- 6 Step back on L (ct 1); bounce on L while kicking R slightly fwd (ct 2).

In the version taught by S. K. the dancers take belt hold at this time. Belt hold variations are done generally facing center and move fwd and back .

### **V(a) Cross over with squat (belt hold)**

- 1 Step fwd and across L on R (ct 1); step diagonally fwd L on L (ct 2).
- 2 Step fwd and across L on R (ct 1); lift on R as L moves around in front of R (ct 2).
- 3 Step across R on L (ct 1); leap fwd onto both with feet apart (ct 2).
- 4 Small leap back on R (ct 1); step back on L (ct 2).
- 5 Step back on R (ct 1); leap back onto L raising R knee (ct 2).
- 6 Squat on both feet (ct 1); raise onto L (ct 2).

Variation V(a) is usually followed by variation V(b). The variations are done alternately, i.e. V(a), V(b), V(a), V(b)...

### **V(b) Variation with scuff**

- 1 Step diagonally fwd R (ct 1); scuff fwd L (ct &); step fwd L (ct 2); scuff fwd R (ct &).
- 2 Step fwd R (ct 1); scuff fwd L (ct &); hop on R (ct 2); step fwd L (ct &). or Step fwd R (ct 1); hop on R (ct &); step fwd L (ct 2).
- 3 Leap fwd onto both feet (ct 1); hold (ct 2).
- 4 Hop back on R (ct 1); step back on L (ct 2).
- 5 Step back on R (ct 1); bounce on R (ct 2).
- 6 Step back on L (ct 1); bounce on L (ct 2).

### **VI Heel close.**

- 1 Rock diagonally slightly fwd R, bringing L to ankle (ct 1); rock back to place on L (ct 2).
- 2 Step fwd R picking up L slightly behind (ct 1); bounce on R kicking L fwd (ct 2).
- 3 Step fwd L (ct 1); bounce on L while turning to face 3/4 RLOD and raising R to R (ct 2).
- 4 Close R sharply to L with weight (ct 1); step to L on L while turning back to face center (ct 2).
- 5 Step back on R (ct 1); bounce on R kicking L fwd low (ct 2).
- 6 Step back on L (ct 1); bounce on L kicking R fwd low (ct 2).

### **VII Heel clicks and kick.**

- 1 Pull R back sharply with low scissors step to step next to L (ct 1); pull L back sharply with low scissors step to step next to R as R raises slightly to R (ct 2).
- 2 Sharply close R to L (ct 1); Transfer wt to R while raising L slightly to L (ct 2).
- 3 Sharply close L, to R (ct 1); kick L fwd low (ct 2).
- 4 Bounce on R while moving L in a backward pedaling motion (ct 1); step, back on L (ct 2).
- 5 Step on R next to L (ct 1); Take part wt on the ball of L next to R while raising on R heel (ct &); fall on R heel while raising L knee (ct 2); hit ball of L next to R (ct &).
- 6 Step on L next to R (ct 1); Take part wt on the ball of R next to L while raising on L heel (ct &); fall on L heel while raising R knee (ct 2); hit ball of L next to R (ct &).

### **VIII Rock, lift & kick.**

- 1 Small step diagonally fwd R pulling L to R (ct 1); step back onto L (ct 2).
- 2 Step fwd on R (ct 1); raise L knee fwd (thigh parallel to floor) (ct 2).
- 3 Hold (ct 1); kick L fwd and down (ct 2).
- 4 Lift on R as L moves around and back (ct 1); step back on L (ct 2).
- 5 Step on R next to L (ct 1); Take part wt on the ball of L next to R while raising on R heel (ct &); fall on R heel while raising L knee (ct 2); hit ball of L next to R (ct &).
- 6 Step on L next to R (ct 1); Take part wt on the ball of R next to L while raising on L heel (ct &); fall on L heel while raising R knee (ct 2); hit ball of L next to R (ct &).

### **IX Click, lift, kick (belt hold)**

- 1 Sharply close R to L (ct 1); hold (ct 2).
- 2 Lift R fwd with foot across L (ct 1); step fwd on R (ct 2).
- 3 Raise L knee fwd (thigh parallel to floor) (ct 1); kick L fwd and down (ct 2).
- 4 Bounce on R moving L back and around (ct 1); step, back on L (ct 2).
- 5 Step on R next to L (ct 1); Take part wt on the ball of L next to R while raising on R heel (ct &); fall on R heel while raising L knee (ct 2); hit ball of L next to R (ct &).
- 6 Step on L next to R (ct 1); Take part wt on the ball of R next to L while raising on L heel (ct &); fall on L heel while raising R knee (ct 2); hit ball of L next to R (ct &).