

the LAGUNA FOLK DANCERS



welcome you!

SYLLABUS

2012

price \$5

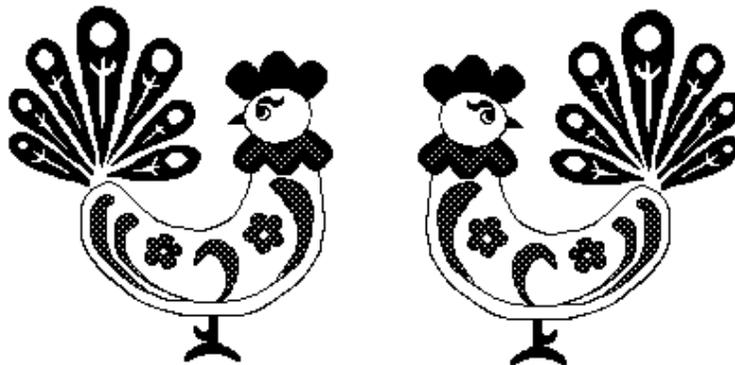
# LAGUNA FOLKDANCERS FESTIVAL 2012 SYLLABUS

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

## **OUR TEACHERS**

### **Jerry Duke**

Jerry Duke has been teaching European and American folk dance for over 40 years. He introduced Cajun dance to the international folk dance community in the early 80s and was one of the first to popularize Appalachian dance.

He was dancer and choreographer for the Aman, Dobre, and Khadra Folk Ensembles, and the Appalachian Celebration Company. His choreographies have been presented at major concert halls and festivals throughout the US and in Europe. He has also directed many folk dance events including the SF Kolo Festival, San Francisco Ethnic Dance Festival, and the annual World Cultures Dance and Music Concert at SFSU. He is Professor Emeritus of Dance History and Ethnology and former Chair of the Dance Department at San Francisco State University. Jill has been an elementary Montessori teacher for 10 years teaching dance as part of the curriculum and partner teaching with Jerry at workshops for 24 years. These include Mendocino Folklore, Texas Thanksgiving, Salt Springs Island, and Stockton Folkdance camps.

### **Michael Ginsburg**

Michael Ginsburg has been on the staff of most major folk dance camps in the US and has also given workshops in Europe, South America and Asia. He is regularly on the teaching staff of the EEFC Balkan Music and Dance Workshops both at Mendocino, CA and Rock Hill, NY.

Michael is well known as a clear and concise teacher. His teaching methods are unique, and give workshop attendees a chance to practice and eventually own the material presented. He incorporates a blend of music and dance in his workshops with the idea that dancing is a form of making music. He also brings live music to his workshops as he plays the trumpet along with recordings.

Michael is the director of Zlatne Uste, Balkan Brass Band. He also plays trumpet with Kavala Brass Band, and is the percussionist with Cherven Traktor, a group that plays traditional Macedonian and Bulgarian folk music.

# Appalachian Big Circle and Clog Dance

Source: Field Research and Dance Notes by Jerry Duke, Ph.D., Professor Emeritus, Dance Ethnology and Folklore, San Francisco State University

Note: Figures are called by the lead dancer and may be in any order. Dance usually begins with Big Circle figures, change to Small Circle figures, and end with Big Circle figures.

## Selected Big Circle Figures (Le=Leader, Fo=Follower)

**Formation:** Cpls in a large circle, Fo on Le R, hands held in wide W position. Le with palms up. Dance begins with cpls in promenade position traveling CCW. First couple leads all of the figures and is often the caller.

**Wring out the Dishrag** -Le lifts R arm as Fo begins to travel CCW around partner (cts. 1,2) As Fo gets to Le L side and starts behind, Le begins to lower R arm and lift L arm (cts. 3,4). When Fo reaches home, Le turns Fo CCW in place (L arm down, R arm up) to face original direction (cts. 5-8). Repeat figure. (Note: Cts are approximate).

**Gent down, Lady Around** - Le down on R knee, F travels CCW around Le twice while holding Le R hand with Fo L. Le stands and up and returns to promenade position (Figure takes 16 cts).

**Queen's (or King's) Highway** - From promenade position, Fo of head couple turns back and travels CW outside of circle. As Fo passes each couple, Fo of that couple falls in behind. Le continue circling CCW. This continues until partners meet. Resume promenade when partner comes back join hands in promenade position. (On King's Highway, Le pass behind partner and travel CW outside of circle).

**London Bridge** - Head cpl forms an arch by turning back and joining inside hands for couples to pass under. The next cpl ducks under arch, turns and forms arch behind the head cpl. As the head couple pass over the last couple, they duck under to follow through and promenade out of tunnel to continue the promenade CCW.

**Grand R and L** - Le travel CCW, begin with R to partner using four counts to pass each person.

**Ocean Wave** - As dancers pass with the L during the Grand R and L, they hold on to the L and the next R while Le go toward the center and Fo toward the outside for 4 cts, and return for 4 cts, then continue to pass with the R.

**Single File** - Fo moves ahead of Le to form circle (no hands) facing CCW. Clogging is common during this figure.

### **Selected Small Circle Figures**

*Note: It is a tradition to circle 8 cts CW and CCW before each figure.*

**Circle Up Four** - Make circles of two cpls each around the floor, circle L (CW) 8 cts and R 8 cts. Cpls become either traveling Trvl or Home cpl. At the callers command, after a figure or two, Trvl cpls move to the next Home cpl CCW in the room. Cpls who find themselves alone should go to ctr and find another cpl. If there are none they become a traveling (Trvl) cpl, thus missing the first figure.

**Everybody Back up** - Cpl with backs to center back up 4 cts and return 4 cts. This establishes them as the Trvl cpl.

(**Note:** Another way to establish odds and evens is to count off CW before the dance begins).

**Duck and Dive** - Trvl cpl ducks under arch formed by even cpl for 4 cts, and back for 4. Home cpls do likewise. Trvl cpl ducks thru arch again, breaking own hand hold, but holding onto even cpl and pulling them under their own arch and go around to place (8 cts), circle CW for 8 and CCW for 8 (or, follow caller's command).

**Four Leaf Clover** - Complete Duck part of Duck and Dive. On the Dive, Trvl cpl does not drop hold as they go under arch, but turn away from each other under their own arch to form the figure, circle 8 CW and 8 CCW, pull home cpl under Trvl cpl arch and under their own arch, circle CW 8 and CCW 8.

**Take a Peek** - Trvl cpl, drop hands, travels to outside of Home cpl, 4 cts, (Le to L, Fo to R), look at each other behind Home cpls back, 4 cts, return to place, 4 cts, both cpls swing partners, 8 cts, circle L 8 and R 8.

**Birdie in the Cage** - The Fo of the Trvl cpl gets in the ctr while the others circle CW, 8 cts, CCW, 8 cts.

**Birdie Hop out! Crow Hop in** - Le of Trvl cpl gets in ctr when his partner comes out, circle as above.

# Basic Southern Appalachian Clogging Steps

Source: Field research and notes by Jerry Duke

*Note: There are many different unwritten rules about when to do the clogging steps. In some communities everyone clogs during the entire dance. In other places clogging is done only when dancing the center solo or Big Circle.*

*In any case, dancers should be careful not to let the clog interfere with the figures.*

- 1) Brush R toe fwd (ct &) allow toe to come back, still in front (ct ah), step slightly fwd R (ct 1). A heel tap may be added between the two toe brushes. It is important that the foot remains as relaxed as possible.
- 1a) Repeat cts &, a, 1 with opp feet. -and/or
- 1b) After 1 or 1a, do step(ct. 1), ball(&), change(2), beginning with free foot
- 1c) After 1 or 1a, brush free foot as it swings fwd (&), chug on standing foot while lifting free knee (ct 2).

There are many other variations. Dancers cross the free foot and/or swing it behind.

In general, the clog steps are done as flat-footed as possible. The feeling should be that of slipping fwd and into the ground on each step.

# Margarita Mixer

Salsa dance mixer

Source: Designed by Jerry Duke

Music: Martini for Mancini on North American Dance CD

Formation: Circle of facing couples in double hand-hold position, Leader (Le) facing center.

## Basic Salsa (Mambo) step sequence:

Step count 1,2,3, hold (1 meas. of 2/4). Leader (Le) begin with L, Follower (Fo) begin R. (Think, "Away, home, home") Le steps fwd, Fo bkwd (ct. 1), home on 2 & 3, hold, reverse feet and direction on next 4 step cts.

## Dance:

**Meas 1-4 - Basic w Fo Turn-** Do three basic step sequences facing partner in double hand-hold position. (Ct. 1, 4th basic) Fo pivot  $\frac{1}{2}$  to R on L. (Ct. 2) Complete turn at home. (Ct. 3) Close L to R.

**Meas 5-8 - Basic w Whip Turn - 2X,** Le guides Fo to Le left side as Fo steps fwd L on meas. 2, and both do a  $\frac{1}{2}$  CCW turn while changing places & repeat to home.

**Meas. 9-12 - Leader Wrap and Escape -** (Meas. 1) Basic and change to double hand-hold. (Meas. 2) Le turns  $\frac{1}{2}$  to L under both hands held high ending at Fo R side (Fo continues basic step and does not turn) into wrap (hands come down across front of Le), (Meas.3), Le releases left hand and turns Fo with R hand  $\frac{1}{2}$  to Fo R to face Le. (Meas. 4) Le turns Fo  $\frac{1}{2}$  to R under Le R arm as Le turns  $\frac{1}{2}$  to L to change places and return to beginning position. \*Be ready to release Le L hand to Fo R hand for slight turn away from partner on the next ct.

**(Alternative ending for Leader Wrap and Escape):** (Meas. 1 & 2) Same as above.

(Meas. 3) Le does not release L hand, leans forward and backs under crossed arms while turning Fo  $\frac{1}{2}$  to R to face Le. (Meas. 4) Le turns Fo to R under lifted (still held) hands as Le crosses and turns  $\frac{1}{2}$  to L to beginning position. \*Same ending advice.

**Meas. 13-16 - Cross Behind and Change Partners-** (Before Ct. 1, Meas. 1) Le release own L hand and push Fo L hand (with Le R) slightly across in front to guide both to turn slightly away from each other for back step on Ct. 1 as follows: Le turn L and step on L bhnd, Fo turn R and step on R bhnd. Fo cross R behind L as Le crosses L behind R (away from each other). (Cts. 2 &3) Both return home to face and prepare to turn away in the opposite direction. (Meas. 2) Reverse Meas. 1. ( Meas. 3) Repeat Meas. 1. (Meas. 4), Fo walks fwd to next partner in CCW direction. (Alt Meas. 4) Fo back step as in Meas. 2, but continue turning to L on Cts. 2 &3 until facing the next partner.

Begin Dance Sequence With New Partner.

*Presented by Jerry & Jill Duke at the Laguna Folkdancers Festival 2012*

# Cajun Dance

The word "Cajun" comes from the word "Acadian" which refers to the land from which the French speaking settlers came to Louisiana in the 18th Century. Few, if any, people exist that have a clear lineage from those original settlers, but many people who live in southwestern Louisiana and southern Texas rightfully claim the Cajun culture as their own. Cajun culture has been heavily influenced by settlers from many places and times and the dances are variations of dances that have been popular throughout the United States. Three basic dances are popular, the Two-Step, the Waltz, and the Jig (aka Jitterbug). The Two-Step and the Waltz are older and are found in several rhythmic and stylistic variations, a full discussion can be found in my book, *Dances of the Cajuns*.

The Black Creole cousin of Cajun music and dance is "Zydeco". Even though it recently took on the name "Zydeco" it is at least as old as, if not older than, Cajun and has had an influence on many Cajun musicians. Both are obviously influenced by Carribean music and dance which also has African roots with French influence. The "Two-Step" is done to both styles of music, but has a hip- swinging flair when done by Black Creoles to "Zydeco" music.

Source: Field research and notes by Jerry Duke.

## Cajun Two-Step

The Cajun Two-Step is a three step dance done to 2/4 music and is found in two rhythmic variations; Quick, Quick, Slow, and Slow, Quick, Quick. The latter is more common and is my favorite. It is common around Lafayette and the central part of Louisiana, but is not the only variation to be found there. The old style jitterbug (below in Pontchatola) is in that rhythmic variation. Le begins with the left foot, Fo begins with the right. This alternates with each measure. Position is relaxed ballroom.

**Basic:** (Rhythm is Slow, Quick, Quick).

Meas. 1, Count 1 Step in place (Man, left; Woman, right). Ct. & Hold.

2 Step to rear (little or no turn of the body). Ct. & Step in original place.

Turn slowly in either direction. Begin next measure on the opposite foot.

**Basic with Travel:** Moving as a couple, one partner forward usually the leader, the other backward.

Meas. 1, Count 1 Small forward (or backward) step. Ct. & Hold.

2 Large step in same direction. Ct & Small step in opposite direction.

Begin next measure with opposite foot.

# Cajun Waltz

## Six-Count (Two Measure)

There are many ways to do a Cajun Waltz. In most variations the three count waltz rhythm is maintained, however one variation uses four counts against the three-count music, and others use four steps over two measures (two steps of which take two counts each (S) and two take one count(Q). The dance can begin on either S or either Q). This is my favorite!

There are several variations of the six-count waltz found throughout Acadiana. It is really the Texas Two-Step (a popular country Western dance done in six counts to 2/4 music, using one and one-half measures) transposed to two measures of waltz music.

Leader (Le) travels forward most of the time while the Follower (Fo) travels backward. The dancers can turn one-half while traveling and the Le goes backward for a while.

\*My favorite variation:

Ballroom position, Le begins left, Fo begins right.

Meas. 1,   Count 1   Touch (Le slightly forward with the left, Fo backward with the right).  
                  2   Step in that spot.  
                  3   Touch in same direction.

Meas. 2,   Count 1   Step in that spot.  
                  2   Step in same direction.  
                  3   Step in same direction.

Repeat from beginning. Turn at will.

Even though I teach specific ways of turning, these are only suggestions.

# Cajun Jig (aka Cajun Jitterbug)

This version of the Cajun Jig became popular in the 80's. The older dancers often do not like it because it has many fast turns, takes up more dance space, and can be hazardous to those dancing nearby. I originally saw this dance in a Country-Western dance hall in Arizona some 15 years ago done to C-W music and called the "Pony". It is done with a simple push step (buzz step) on either foot throughout the dance, changing feet from time to time at the dancer's whim. The upward push is most often done on the downbeat of the music (Counts 1 and 2) and the step follows on the upbeat (Count &). The dance has many figures which are continually executed. There is a basic step to dance in place and a basic hold to use while traveling about the floor. The dance is done with the double hand-hold.

Source: Field research and notes by Jerry Duke.

**Basic:** (For dancing in place for as long as the dancers wish).

Count 1        Man steps on ball of foot forward, Woman , backward.  
      &        Both step full foot in original place.  
      2        Man steps on ball of foot backward, Woman, forward.  
      &        Both step full foot in original place.

The dancers should only turn slightly in the direction of the steps, not move their center of balance back and forth.

## **Travel:**

This figure is done either in the Varsouvianna (ibid) or skaters' position and begins as a promenade CCW around the dance floor, the face for the "Basic" (above). If dancers begin with the "Basic", the Le turns the Fo into Varsouvianna position by taking Fo R hand , guiding Fo into promenade position. (Fo at Le R side facing the same direction.) Le holds their R hands just above Fo shoulder and L hands in front . This action is done at any comfortable speed.

Count 1        Both step in place, or slightly forward, on the ball of the foot.  
      &        Both step forward on the full foot.

Repeat for as long as you wish.

## **Arm Figures:**

There are many figures done with this dance. Here are a few easy, but fancy ones. The "Arch" figures and the "Brush-Off" are done as in the "Two-Step", but the speed of execution varies as the dancers wish.

**Cuddle and Exit:** From the double hand-hold, the man extends his right arm to the right side while bring his left arm across his body leading the woman under it into a half-turn to end at his right side. Her left arm will be extended across the front of her body and remain connected to his right arm which is behind her, her right arm will be extended across and slightly to the front of her body above her left arm and will remain connected to his left. To exit, reverse the action. To cuddle to the man's left, do all the actions with the opposite arm.

**Pretzel:** I have divided this into five parts to make it easy to follow.

First, execute the "Cuddle and Exit" to the man's left side.

Second, the man continues to hold his right arm up (after the woman has turned under it to exit) and guides her into an additional full turn to her left in place without stopping. She has remained at the man's left side. She will now be standing at his left side facing the opposite direction. Her right arm is extended around behind her holding the man's left (which is extended to his left side). Her left arm will be extended to her left side, in front of the man, continuing to hold his right hand which is about chest high in front of him.

Third, the man guides the woman behind him by bring his right hand over his head. Man and woman are now back to back, still holding hands.

Fourth, the man turns the woman to her right by moving his right arm over her head as he turns slightly to his right and looks at her over his right shoulder. (Be careful, the man must watch his elbow or it will strike the woman's face.)

Fifth, the man moves his right arm over his own head as he turns to his left to face her.

You should now be facing each other in the double hand-hold position in which you started. The five parts of this figure should be executed smoothly and at a comfortable speed. With considerable practice it can be done rather fast.

*Presented by Jerry & Jill Duke at the Laguna Folkdancers Festival 2012*

# Ponchatoula

Source: Dance mixer designed by Jerry Duke with traditional Cajun Two-Step, SQQ.  
Music: Tom Rigney's "Red Beans and Rice" CD and Dances of North America

Rhythm: 2/4, Dance is counted S,Q,Q or 1,2,&

Formation: Circle of couples, semi-open social dance position, facing CCW

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DANCE: 2/4

DESCRIPTION

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Begin dance after music intro of eight meas.

*(First time through the dance only do figures 1 and 3)*

## **Figure 1:**

Meas. 1, Ct. 1 Step in place, Leader (Le) left, Follower (Fo) right  
2 Step to rear (slight or no turn of the body)  
& Step in original place. Couples rotate CW in either direction  
Meas. 2 Repeat Meas. 1 on opposite foot  
Meas. 3-4 Repeat Meas. 1 - 2  
Meas. 5-8 Repeat Meas. 1- 4  
(Ok to rotate a full turn CW Meas. 1-4 and Meas. 5-8)

## **Fig 2: Basic with Arch Under and Return**

Meas. 1-2 Repeat Meas. 1 -2, Fig. 1  
Meas. 3-4 Le lifts L arm (holding Fo R), Fo goes under arm, Le goes behind Fo as cpl changes place with Sqq, Sqq step sequence.  
Meas. 5-6 Repeat Meas. 1- 2  
Meas. 7-8 Le repeat Meas. 3-4 but guide Fo to reverse the turn, (Fo under same arm and turn opposite direction in front of Le to return home.)

## **Fig 3: Travel and Change Partners**

Meas. 1-2 Semi-open position facing CCW, Traveling CC around circle, Le step fwd with L, close R quickly on Ct. & (Fo on opposite ft.), Repeat 3 times  
Meas. 3-4 Repeat Meas. 1 - 2, Fig. 1.  
Meas. 5-12 Repeat Meas: 1 - 4 three times  
Meas. 13-14 Repeat Meas: 1 -2  
Meas. 15-16 Le repeat Meas. 1 - 2 while turning Fo L under Le L arm to new partner behind (CW around the circle) while Fo dances Sqq(rlr), Sqq(lrl), step sequence.

# Cape Breton Jig

Cape Breton residents are ancestors of the Scottish settlers of the 18th Century. These dances are believed to be that old and did not appear to exist in Scotland or Ireland until a recent revival from Cape B.

Source: Field research and notes by Jerry Duke, Ph.D. Professor of Folklore and Dance, San Francisco State University

**Jig:** This is the first of two dances that are done throughout western Cape Breton. The second dance is a Reel. Dances are held nightly in one community or another during the summer. Some call it a social dance, some call it a square dance. The first dance has no name except "Jig". Both men and women appeared to be using the same foot for the stepping and dance movements except for the "One-Step" section, (Figure 3), during which the women hold for a count at the beginning and again at the end to be the opposite foot from the man for that movement.

**Rhythm:** 6/8, step on counts 1 & 4 of each measure except during the jig.

Traditionally, there is no usual number of measures that each figure takes. A leader (the person who called the set together) simply starts each figure. However, I have constructed it here to fit the music.

**Le = Leader, Fo = Follower**

**Dance:** begins in a circle of couples facing in, Fo on the Le right.

**Figure 1: 16 meas.** (32 steps): The jig step

Count 1 - Stamp in place (usually with the left).

& - Swing the free foot forward hitting either the toe or heel

uh - Tap the toe of the same foot as it comes back to original place,

reverse or repeat the above action, or take weight and repeat the above several times.

**Figure 2: 8 meas.** Center in for 8 steps and out for 8.

**Figure 3: 8 meas.** Circle clockwise 16 steps.

**Figure 4: 16 meas.** Le takes the (new) Fo on his left for a "One-Step" or "Two-Step". In relaxed ballroom dance position, Le begins with the left, Fo with the right. (Note: Follower has to cheat to get on the correct foot.) The couple turns slowly or travels slightly forward and backward.

**Figure 5: 8 meas.** Fos star by the left (CCW) for 12 steps, turn for 4 cts and star by the right (CW) for 12, get in promenade position with partner with whom you just did the one-step, 4 cts .

**Figure 6: 8 meas.** New couple promenade CCW around the circle in varsouvienne or skater's position and face inward to begin the dance again.

**The traditional ending with live music** - When the group leader decides the dance has repeated enough times he will start clapping with the music. The other dancers stop dancing and clap with him to signal the musicians to stop.

**Note:** This dance varies according to village, but was done first and second in a three dance cycle throughout the evening when we first observed it in 1992.

# Changulovo Oro

(Macedonia)

Source: Dance from Berovo. Learned in Berovo.

Formation: Most often danced with shoulder hold.

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METER: 2/4

PATTERN

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Meas

## **Fig. 1 (Basic)**

- 1 Facing and moving R, step RL (1,2)
- 2 Step R (1), step L behind R (2), step R in LOD (&)
- 3 Step LRL in LOD (1,2,&)
- 4 Face center and step R to R (1), lift L (2)
- 5 Step L to L (1), bounce on L (2), step R across L (&)
- 6 Step L to L (1), lift R (2)
- 7 Step R beside L (1), lift L (2)
- 8 Step L beside R (1), lift R

## **Fig 2 (Zhelio's step)**

- 1-2 Same as Fig. 1
- 3 Step LRL in LOD (1,&.2) note different rhythm from Fig. 1
- 4-6 Same as in Fig. 1
- 7 Step R back (1), step L behind R (&), step R forward to place (&)
- 8 Step L forward (1), hook R in front of L knee while bouncing on L (2)

## **Fig. 3 (Baba Fima's step)**

- 1-6 Same as in Fig. 2
- 7 Jump with feet together (1), land on R with L knee bent and L foot back (2)
- 8 Hop on R while bringing L foot around and in front of R (1), leap L across R (2)

# Dafino Vino

(Macedonia)

Source: Macedonian line dance learned from Atanas Kolarovski  
Formation: Hands held in W position  
Rhythm: 11/8 !!! !! !! !! !!  
1 2 3 4 5  
s q q q q

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METER: 11/8

PATTERN

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Meas

- 1 Moving and facing R in LOD, step R (1), lift L (2), step LRL in LOD (3,4,5)
- 2 Lift R (1), step R forward (2), hold (3), step LR in LOD (4,5)
- 3,4 Same footwork as in meas. 1,2 with opposite foot
- 5-8 Repeat meas. 1-4
- 9 Facing center, lift R (1), step R to side (2), hold (3), step L across R (4), step R back to place (5)
- 10 Same as meas. 9 with opposite footwork in opposite direction
- 11,12 Repeat meas. 9,10

# Divlevo

(Macedonia)

Source: Macedonian line dance learned from Atanas Kolarovski  
Formation: Hands held down

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METER: 4/4

PATTERN

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Meas

**Fig. 1**

- 1 Step RLR in LOD (1,2,3), touch L beside R while facing center (4).
- 2 Step L behind R (1), step R to side (2) step L across R (3) touch R beside L (4)

**Fig. 2**

- 1 Step RL RL with small leap onto L on beat 4 (1,2,3,4)
- 2 Take large smooth step onto R in LOD (1,2), take large smooth step onto L in LOD (3,4)
- 3 Step R in LOD (1), step L across R (2), step R back and slightly to R (3,4)
- 4 Same as meas. 3 with opposite footwork in opposite direction.

**Fig. 3**

- 1 Step RLR in LOD (1,2,3), hold (4)
- 2 Step L in LOD (1,2), step RL in LOD (3,4)
- 3 Small leap onto R while lifting L foot next to R calf (1) hold (2), point L toward center (3) retract L to R calf (4)
- 4 Repeat beats 3,4 of meas. 3 (1,2), step onto L in place (3), hold (4)

**Fig. 4 (facing center)**

- 1 Step R to side (1), step L behind R (&), leap onto R to side (2), step L toward center (3), hop L
- 2 Step RLR back (1,2,3), step LR raising weight on first movement and lowering weight on second movement (&,4)
- 3 Same as meas. 1 with opposite footwork.
- 4 Step LR back (1,2), step L across R while raising weight (&) step R while lowering weight (3) step L across R (4)

# Gajda/Malishevsko

(Pirin, Macedonia)

Source: Line dance from Pirin, Macedonia learned from Nina Kavardzikova

Formation: Hands held down

Rhythm: Gajda: 5/8 !! !!!  
1 2

Malishevsko: 2/4

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METER: 5/8 & 2/4

PATTERN

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Meas

## **GAJDA**

- 1 Moving in LOD, step R (1), bounce on R (2)
- 2 Step L in LOD (1), bounce on L
- 3 Same as meas. 1
- 4 Lift L behind R while bouncing on R(1), swing L around to front of R (2)
- 5 Step left in LOD (1), hold (2)
- 6 Step RL in LOD (1,2)
- 7 Step R to R and face center (1), hold (2)
- 8 Lift L while bringing hands to shoulder height. (1), hold
- 9 Step L to L (1), bounce on L (2)
- 10 Step R across L, (1), bounce on R (2)
- 11 Step L to L (1), hold (2)
- 12 Lift R in front of L (1), hold (2)
- 13 Step R in place (1), hold (2)
- 14 Lift L in front of L (1), hold (2)
- 15 Step L in place (1), hold
- 16 Lift R in front of L (1), hold

As a variation on meas. 12-16, lifted leg may swing around behind standing leg, and then step slightly behind standing leg. Instead of holding leg in front, and stepping in place.

## **MALISHEVSKO**

- 1 Step R in LOD, fall onto L beside R (1,2)
- 2 Step RLR in LOD (1,&,2)
- 3 Step LRL in LOD (1,&,2)
- 4 Step R, step L across R, step R back to place (pas-de-basque) (1,&,2)
- 5 Moving L, step LR (1,2)
- 6 Swiveling to face center, step L across in front of R, step R behind L, step L in place (1,&,2)
- 7 Leap onto R in front of L, step L behind R, step R in place (1,&,2)
- 8 Hop on R while swinging L in front of R (1), step L across R (2)

*Presented by Michael Ginsburg at the Laguna Folkdancers Festival 2012*

# Militsa

(Pontic Greek)

Formation: Line dance. Hands held down.

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METER: 4/4

PATTERN

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Meas

- 1 Facing in LOD, step R forward (1), small bounce on R (&), step L forward (2). Repeat 1,&,2 (3,&,4)
- 2 Step R to R while turning to face L of center and touch L heel to L, raising arms to W position (1), hold (2), touch ball of L foot towards center while pushing hands forward until arms are parallel to floor, body faces center (3), hold (4).
- 3 Touch L heel to left, raising arms to W position (1), hold (2), take running step toward center onto L and bring arms parallel to floor again (3), take running step back to place onto R and raise arms to W position (4)
- 4 Repeat action of beats 3,4 of meas. 3 (1,2), take three running steps in place LRL (3,&,4)

Begin pattern again lowering arms on beat 1 of meas. 1.

# Myatalo Lenche

(Bulgaria)

Source: Bulgarian line dance learned from Belcho Stanev.

Formation: Hands held down

Rhythm: 7/8 (Ruchenitsa) !! !! !!!

1 2 3

q q s

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METER: 7/8

PATTERN

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Meas

## **Part 1 (vocal)**

- 1 Traveling and facing LOD, step R forward (1), step L behind R (2), step R slightly R and forward (3)
- 2 Step L in LOD (1,2), hop L (3)
- 3-6 Repeat meas. 1-2 two more times
- 7 Face center and step R to R (1), L behind R (2), R forward to place (3)
- 8 Hop on R (1), step L in front of R (2), step R back to place (3)
- 9 Jump on both feet (1, 2), leap onto R (3)
- 10 Slap L in front of R (1,2), step L beside R (3)
- 11 Step R across and in front of L (1,2), step L to L (3)
- 12 Step R behind L (1,2), step L to L (3)
- 13-18 Repeat meas. 7-12

## **Part 2 (instrumental)**

- 1,2 Step RLR, LRL in towards center (1,2,3), (1,2,3)
- 3,4 Step RL, RL back away from center and moving slightly R (1,3), (1,3)
- 5 Brush forward with the R (1,2), leap onto the R (3)
- 6 Stamp L beside R (1) hold (2), step L beside R (3)
- 7 Repeat meas. 6 with opposite footwork
- 8 Repeat meas. 6
- 9 Hop L (1), step R in front of L (2), step L back to place (3)
- 10 Repeat meas. 9
- 11 Step R toward center (1,2), hop on R (3)
- 12 Step L toward center (1,2), hop on L (3)
- 13,14 Step RLR, LRL (1,2,3), (1,2,3) back from center
- 15,16 Step R in LOD (1), hop R (3), step L in LOD (1), hop L (3) dropping hands and completing a clockwise turn on these two measures.

*Presented by Michael Ginsburg at the Laguna Folkdancers Festival 2012*

# Postupano

(Macedonia)

Source: Macedonian men's line dance  
Formation: Hands placed on neighbors' shoulders

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METER: PATTERN

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Meas Count

**Step 1**  
1 1 Lift R  
2 Step R to R  
3 Rest  
4 Lift L  
5 Step L still moving R  
6 Rest  
2 1 Facing center, lift R  
2 Step R to side  
3 Lift L  
4 Swing L in front of R  
5 Dip, bending R knee  
6 Straighten R knee  
3 Repeat meas. 2 on opposite foot.  
4-5 Repeat meas 2 & 3.

**Step 2**  
1 (travel)  
1 Lift R  
2 Step R to side  
3 Step L across R  
4-6 Repeat cts 1-3  
2 1 Lift R facing center  
2 Leap onto R while lifting L  
3,4 Rest  
5 Dip, bending R knee  
6 Straighten R knee  
3-5 Same as meas. 3-5 of step 1.

### **Step 3**

- 1 Same as meas. 1 of Step 1.
- 2
  - 1 Lift R while hopping on L
  - 2 Step R to side (hop again on L just before stepping)
  - 3 Rest
  - 4 Step L across R
  - 5 Step back to place on R (hop again on L before stepping)
  - 6 Rest
- 3 Repeat meas. 2 on opposite foot
- 4-5 Same as meas. 2 & 3

### **Step 4**

- 1 Facing R
  - 1 Lift R
  - 2 Step R forward
  - 3 Rest
  - 4 Lift L, step back on L (ct &)
  - 5 Step forward on R
  - 6 Rest
- 2
  - 1 Leap forward onto L
  - 2 Step forward on R
  - 3 Rest
  - 4 Squat
  - 5 Jump back up, feet together
  - 6 Rest and prepare for turn
- 3
  - 1,2 Jump and do full turn to R
  - 3 Rest
- 4-6 Same as cts 4-6 of meas 2
- 4-5 Same as meas. 3 except turn to L in meas. 4

# Preplet

(Serbia)

Source: Dick Oakes learned this dance from Dick Crum who learned it in 1954 in Yugoslavia from Miodrag Vukovic', a young dancer from the village of Brus in Serbia. Dick taught it at the San Antonio College Folk Dance Camp.

Pronunciation: PREH-pleht

Translation: Interlace

Background: Preplet is a fixed sequence of typical local "U šest" variations as done by the village guys ("mangupi"), which is why it is sometimes called "Mangupsko kolo." It has become popular among exhibition groups in Yugoslavia, with the inevitable addition of new figures and choreographic effects.

Music: KOLA (45rpm) KS-406

Formation: Open cir of dancers (originally M only) with joined hands held down in "V" pos. Leader's and end-person's free hands held at small of back, in a pocket, or grasping a vest.

Steps/Style: The sequence described will fit the recommended recording. In its native setting, however, Preplet is not danced in a fixed sequence; any of the dancers may do any of the variations, even while the dancer's neighbors are dancing others. The only "rule" is that his dancing should not interfere with the movements of other dancers.

Preplet is danced in a style typical of the Šumadija region of Serbia. This includes very erect posture from the knees up, constant gentle flexions of the knees, predominance of steps on balls of feet rather than heels, and preference for vertical, up-down movements rather than covering much ground.

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METER: 2/4

PATTERN

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Meas

**INTRODUCTION:** None.

**I. RUNNING STEPS AND PAUSE**

- 1 Facing diag to R, low short leap R swd, straightening knee (ct 1); step L next to and slightly fwd of R (ct &); low short leap R swd, straightening knee (ct 2); step L next to and slightly fwd of R (ct &);
- 2 Repeat action of meas 1;
- 3 Facing ctr, step R, bending knee emphatically (ct 1); pause (ct &); step L in place (ct 2); step R in place (ct &);
- 4 Bring heels together and down with empahsis but without a "click" (ct 1); pause for remainder of meas (cts &,2,&).
- 5-8 Repeat action of meas 1-4 to L with opp ftwk.
- 9-16 Repeat action of meas 1-8.

## **II. GRAPEVINE AND THREES**

- 1 Facing ctr, step R swd, straightening supporting knee (ct 1); step L in back of R, bending knee slightly (ct &); step R swd, straightening supporting knee (ct 2); step L in front of R (ct &);
- 2 Step R swd, straightening knee (ct 1); step L in back of R, bending knee slightly (ct &); step R swd (ct 2); pause (ct &);
- 3 Step L in place (ct 1); step R in front of L (ct &); step L in place (ct 2); pause (ct &);
- 4 Step R in its pos in front of L (ct 1); step L in its pos in back of R (ct &); step R in its pos in front of L (ct &) pause (ct &).
- 5-8 Repeat action of meas 1-4 to L with opp ftwk.
- 9-16 Repeat action of meas 1-8.

## **III. HOP-STEP-STEPS AND "SLICE"**

- 1 Facing diag R, small hop L (ct 1); small step R (ct &); step L next to and slightly fwd of R (ct 2); bring R fwd in preparation for next action (ct &);
- 2-3 Repeat action of meas 1 two more times.
- 4 Facing ctr and bringing R from a preliminary pos high out to side where R knee was bent in a "Charleston" pos, sharply "slice" R down and step R in front of L (ct 1); step L in its pos in back of R (ct &); step R in its pos in front of L (ct 2); pause (ct &).
- 5-8 Repeat action of meas 1-4 to L with opp ftwk.
- 9-16 Repeat action of meas 1-8.

Repeat entire dance from beg.

# Skudrinka

(Macedonia)

Source: Macedonian line dance learned from Pece Atanasovski

Formation: Hands held in W position for fig. 1, held down for fig. 2 and fig. 3.

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METER: 4/4

PATTERN

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Meas

## **Fig. 1**

- 1 Facing center, touch L heel forward (1), touch ball of L in same place (2), touch L heel (3), touch ball of L foot (4)
- 2 Step L forward (1), step R back to place (2), lift L (3), step L to side (4)
- 3,4 Same as meas. 1,2 with opposite footwork. Turn to face R on beat 4 of meas. 4
- 5 Close L to R (1), hold (2), lift R (3), step R to R in LOD
- 6 Lift L (1), step L in LOD (2), lift R (3), step R in LOD (4)

## **Fig. 2**

- 1 Step with weight moving up on ball of L across R, then fall back onto R (&,1), step with weight moving up onto ball of L in front of and to L of R (&,2), repeat counts &,1&,2 (&,3,&,4)
- 2 Same as meas. 2 of fig. 1
- 3,4 Same as meas. 1,2 of fig. 2 with opposite footwork in opposite direction
- 5 Lift L (1), step L forward in LOD (2), lift R (3), step R in LOD (4)

## **Fig. 3**

- 1-4 Same as Fig.2 meas 1-4
- 5 Lift L turning CW (1), step L CW 180 degrees (2), lift R (3), and step R CW 180 (4) to return facing center, with weight on R.

# Sofka

(Aegean Macedonia)

Source: Aegean Macedonian line dance learned from Kyriakos Moisides

Rhythm: 7/8 !!! !! !!  
1 2 3

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METER: 7/8

PATTERN

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Meas

BEGIN WITH HANDS HELD DOWN

- 1 Step R forward (1), touch L beside R (2)
- 2 Turn to face LOD and step L toward center (1), touch R beside L (2)
- 3 Step RL in LOD (1,2)
- 4 Step RLR moving in LOD (1,2,3)
- 5 Step LRL in LOD (1,2,3)
- 6 Step R in LOD (1), step L crossing behind R in LOD (2) and turning to face RLOD, raising hands to shoulder height.
- 7 Step R (1), hop R (2)
- 8 Step L back (1), hop L (2)
- 9 Still facing RLOD, step RL forward (1,2)
- 10 Step RLR forward (1,2,3)
- 11 Step LRL forward (1,2,3)
- 12 Step R forward (1), step L (2), turning to face LOD
- 13 Step R back (1), hop R (2)
- 14 Step L back (1), hop L (2). Arms return to V position, hands down.

*Presented by Michael Ginsburg at the Laguna Folkdancers Festival 2012*

# Tsourtoughouzou

(Pontic Greek)

Source: Pontic Greek line dance learned from Joe Graziosi.

Formation: Hands held down swinging forward and back throughout

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METER: 2/4

PATTERN

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Meas

## **Fig. 1**

- 1 Step R to R (1), step L behind R (2)
- 2 Step R to R (1), touch L beside R (2)
- 3 Step L to L (1), touch R beside L (2)
- 4,5 Repeat meas. 2,3

## **Fig. 2**

- 1 Same as meas. 1 , fig. 1
- 2 Step RLR in place (1,&,2)
- 3 Step LRL in place (1,&,2)
- 4,5 Repeat meas. 2,3

## **Fig. 3**

- 1 Jump to R onto both feet, feet spread apart (1), leap back onto L (2)
- 2-5 Same as. Meas. 2-5 of fig. 2

## **Fig. 4**

- 1 Same as meas. 1 of fig. 3 only kick R forward as you leap onto L on beat 2
- 2-5 Same as meas. 2-5 of fig. 2

# Varnensko Horo

(Bulgaria)

Source: Bulgarian line dance learned from the web.

Rhythm: 9/8    !! !! !! !!!  
          1 2 3 4

Formation: Hands held in W position

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METER: 9/8

PATTERN

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Meas

## **Pattern 1**

- 1 Bounce on L (1), step RLR in LOD (2,3,4)
- 2 Bounce on R (1), step LRL in LOD (2,3,4)
- 3 Facing center, bounce on L (1), touch ball of R in front of L with R knee turned in slightly (2), bounce on L (3), touch ball of R in front of L with R knee turned out slightly (4)
- 4 Hop on L while circling R around and behind L(1), step R behind L (2), hop on R while circling L around behind R (3), step L behind R (4) Hands swing down and back up during this measure.

## **Pattern 2**

- 1 Same as in meas. 1 of pattern 1
- 2 Facing center, bounce on R (1), touch L in front of R (2), bounce on R while circling L around behind R (3), step L behind R (4)
- 3 Same as meas. 2 with reverse footwork
- 4 Hop on R (1), step back on L (2), step RL moving R (3,4)

*Presented by Michael Ginsburg at the Laguna Folkdancers Festival 2012*