

the LAGUNA FOLK DANCERS



welcome you!

SYLLABUS

2014

price \$5

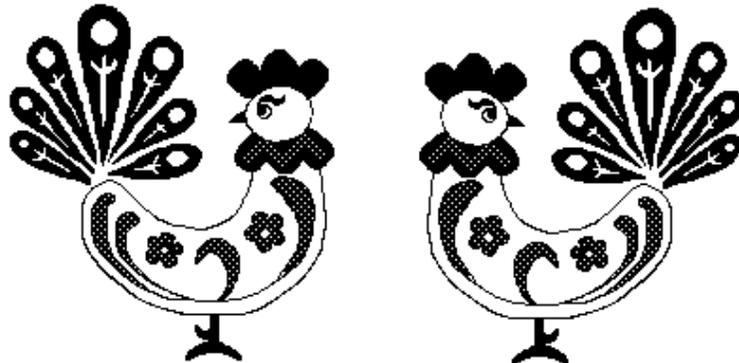
LAGUNA FOLKDANCERS FESTIVAL 2014 SYLLABUS

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

OUR TEACHERS

George and Irina Arabagi

George & Irina Arabagi graduated with honors from the Choreographic College in Kyiv, Ukraine. As principal dancers with the Moldavian State Academic Dance Company, Joc. they toured in more than 25 countries and were both recognized with distinguished artist awards. Irina was also honored as “Artist de Ballet” in the Kiev Theater of Opera and Ballet. George was named “Artist de Ballet” in the Baltic Navy Ensemble of Kalingrad. George and Irina are the artistic directors and choreographers of the ensembles, Sonechko and Veselka, performing groups for both youth and adult dancers in Sacramento, where they also direct the Arabagi Dance School.

Stephen Kotansky

Steve Kotansky is “returning to his roots” in Southern California where he lived while performing with the Aman International Music and Dance Company of Los Angeles and other ensembles. While residing in Europe he researched folklore in various Balkan countries, as well as among ethnic communities in Munich. Now living in New York, Steve pursues dance and music research in the diverse ethnic communities of the city, and teaches world dance to K-12 students in both public and private schools. Steve and his wife Suzy are passionate about Hungarian dance and frequently travel to Hungary.

Bukovinskii Tanets – Буковинський танець

(Ukraine)

This dance is from the Bukovyna region of Ukraine. This region lies in Western Ukraine on the south-eastern slopes of the Carpathian mountains and in the Bukobynian foothills. The territory of Bukovyna is now between Ukraine and Romania. Dances from this region are lively, energetic, and characterized by high stepping and intricate tight foot stamping combinations. This dance was choreographed by George and Irina Arabagi

Pronunciation: boo –koh- VEEN –skee THAN-ets

Music: *Ukrainian and Moldavian Dance Workshop, Track 2*

Formation: Couple dance with M and W facing each other staying in a circle or in a line. M faces CCW. M's fists are on hips. W faces CW with thumbs in imaginary suspenders.

Steps: *Hop-Crossing Step*: (2 meas – double time) Hop on L and bring R in front of L while turning hips to L (ct &); step R across L then step L in place (ct 1); hop on L in place and bring R across behind L turning hips to R then step R behind L (ct &); step L in place then hop on L and bring R in front of L while turning hips to L (ct 2); step R across L then step L in place (ct &); two runs R, L (ct 4); one run R then hop R to begin the repeat (ct &). This is then repeated with opp ftwk (2 meas).

Side-to-Side in Pairs: (1 meas – double time). M and W face each other and join both hands down. Both M and W step R to R then step L next to R(ct.1); step R to R raising L knee with foot next to leg, deep bend with R and hold (ct.2). This is then repeated with opp ftwk (cts 2, &).

Stamping Sequence: (1 meas – double time) Step R in place then stamp L without wt next to R (ct. 1); step L in place then stamp R without wt next to L (ct.&). Run in place R, L (ct.2), run in place R (ct.&).

METER: 2/4

PATTERN

Meas

8 meas **INTRODUCTION.** No action.

Fig I. Side-to-side/Switching Places

- 1 M and W start with R. Step R to R (ct.1), touch L next to R (ct.&), step L to L (ct.2), touch R next to L (ct.&).
- 2 M and W switch places by stepping fwd with R and passing back to back (ct.1); touch L next to R (ct.&); step R fwd turning CW (ct 2); touch R next to L facing ptr (ct &).
- 3-4 Repeat meas 1-2, returning to original places.
- 5 Repeat meas 1.
- 6 M and W switch places by running fwd R, L, R, passing back to back (cts 1, ee, &); raise L knee bent and hold (ct uh); run L, R, L, turning CW (ct 2, ee, &); raise R knee bent and hold (ct uh) facing ptr.
- 7-8 Repeat meas 5-6, returning to original places.

Fig II. Hop-crossing Steps

- 1-4 Two *Hop-crossing Steps* starting hop on L. The couple faces ctr, joining inside hands. M's L fist is on his hip. W's R thumb is in imaginary suspenders. Second step starts with hop on R.

Fig III. Side-to-Side in Pairs/Stamping Sequence

- 1-2 One *Side-to-Side in Pairs* then one *Stamping Sequence*.
3-4 M and W turn away from each other holding inside hands. M runs L, R, L (ct. 1, &, 2); stamp R without wt (ct. &) extending L arm to side. M repeats these steps with opp ftwk, turning to his ptr and bringing L hand on hip. W does opp ftwk extending R arm to side.
5-8 Repeat meas 1-4

Sequence: Fig I, Fig II, Fig III a total of three times.

Dobriy Vechir – Добрий вечір

(Central Ukraine)

Dobriy Vechir is a lyrical dance from Central Ukraine. This dance is similar to Ukrainian khorovod. This version of the dance was choreographed by George and Irina Arabagi

Pronunciation: DOH – brii VEH-chihr

Music: *Ukrainian & Moldavian Dance Workshop, Track 5*

Formation: Pairs of dancers make a circle facing CCW. Any two people may form a pair.

Style: All steps are done with pointed toes.

Steps: Slow Walk Step (2 meas): Step R fwd (ct 1); step L fwd (ct 2); step R fwd (ct 3); step on ball of L next to R(ct&); step R fwd (ct 4). This step is repeated with opp ftwk.

Balancee: Large step R to R with downward motion (ct 1); step L behind R with upward motion (ct &); step R in place (ct 2). This step is repeated with opp ftwk..

METER: 2/4

PATTERN

Meas

6 meas **INTRODUCTION.** No action.

Fig. I. Walking CCW

- 1-2 One *Slow Walk Step* starting with R. holding arms down.
- 3-4 One *Slow Walk Step* with L raising R arm through side up and lowering it on R shoulder of a dancer in front.
- 5-6 One *Slow Walk Step* with R keeping previous arms position.
- 7-8 One *Slow Walk Step* with L lifting R arm and lowering it through side. At the end facing ctr.

Fig. II. Balancee/Toe- Heel

- 1-2 Two *Balancees* starting with R holding hands.
- 3 Touch R toe in back of the body (ct 1); touch R heel in front while turning 180 degrees CW.
- 4 Three steps in place R, L, R (cts 1, &, 2)
- 5-6 Repeat meas 3-4 with opp ftwk and turning 180 degrees CCW.

Fig. III. Turn in Pairs

- 1-2 Two *Balancees* starting with R; holding arms in V- pos.
- 3-4 Eight small steps on balls of ft turning in pairs CW making a full turn: W does eight small steps bkwd and M does eight small steps fwd
- 5 Facing ct step R diag fwd. (ct 1), step on ball of L ft behind R ft (ct &). W's arms are in crossed-top bottom position , M's arms are hips with closed fists.
- 6 Step L bkwd (ct 1); step R next to L (ct &). Arms are down and facing CCW.

ENDING

- 1-2 One *Slow Walk Step* starting with R. holding arms down.
3-4 One *Slow Walk Step* with L raising R arm through side up and lowering it on R shoulder of a dancer in front.
5-6 One *Slow Walk Step* with R keeping previous arms position.
7-8 Stay in place raising R arm and lowering through the side; turning to ctr and making a bow. W places R hand on her chest and L arm down. M keeps his arms down.

Sequence: Fig I, Fig II, Fig III, Fig I, Fig II, Fig III, Fig I, Fig II, Fig III, Ending.

Lyrics

Ukrainian

Ой гиля-гиля,
Гусоньки, на став!..
Добривечір, дівчино,
Бо я ще не спав!
Добрий вечір, дівчино,
Бо я ще не спав!

English

Oh gilea-gilea,
Guson'ki, became!
Good evening, the girl,
Because I haven't slept!
Good evening, the girl,
Because I haven't slept!

Donetskii Kozachok –Донецький Козачок

(Eastern Ukraine)

Donskii Kozachok is a folk dance from the Eastern part of the Ukraine. The dance is characterized by moderate tempo and improvised movements. This version of the dance was choreographed by George and Irina Arabagi.

Pronunciation: doh-NEHT-skii koh-zah-CHOK

Music: *Ukrainian & Moldavian Dance Workshop, Track 7*

Formation: Couples in a circle facing CCW. Hands are in a promenade type position with arms crossed. The M's R is under the W's L arm.

Steps: *Toe-Heel*: Touch R toe to R side turning heel up and outward (ct 1); touch R heel in the same place (ct 2); run in place R (ct 3), L (ct &), R (ct 4). Repeat with opp ftwk.

Pas de Basque: Leap R on R (ct 1); step L in front of R (ct &); step R in place (ct 2). Repeat with opp ftwk.

Leaps and Triplet: Very light running step fwd: leap onto R ft (ct 1), leap onto L (ct 2); leap onto R (ct 3); run fwd L, R (cts &, 4). Repeat with opp ftwk.

METER: 4/4

PATTERN

Meas

2 meas **INTRODUCTION**. No action

Fig. I. Running Fwd

- 1-2 Two *Leaps and Triplets* starting with R.
- 3-4 Two *Toe-Heels* starting with R.
- 5-8 Repeat meas 1-4.

Fig. II. Changing Partners

- 1 M and W take two heavy stamps (no wt) with R in place (cts 1, 3).
- 2 Two *Pas de Basques* starting with R.
- 3-4 M does two *Leaps and Triplets* in place; W does two *Leaps and Triplets* going in front of M to the other side of M.
- 5-6 Repeat Meas 1-2.
- 7-8 M repeats Meas 3-4; W does two *Leaps and Triplets* going in front of M to another partner behind.

Sequence: Fig I and Fig II 6 times , Fig 1. Each dancer changes a partner seven times.

Hora Din Giurgiulesti - Hora from Gurguleshti

Moldavian Dance

Hora is a national dance that requires a relatively large group of people to hold hands and form a circle. There can be several circles one inside of the other, all moving in opposite directions. This dance is choreographed by George and Irina Arabagi.

Pronunciation: HOH-ra DEEN juhr-juh-LESHTI

Music: *Ukrainian and Moldavian Dance Workshop, Track 3*

Formation: Mixed circle facing ctr. Arms are in W- position.

Style: All steps are done with moving arms slightly up and down in W- pos.

METER: 2/4

PATTERN

Meas

2 meas **INTRODUCTION**. No action.

Figure I

- 1-2 Step R across in front of L (ct 1); step L bkwd (ct 2); step R to R (ct 3); touch L next to R (ct 4).
3-4 Step L to L (ct 1); touch R next to L (ct 2); step R to R (ct 3); touch L next to R (ct 4).
5-6 Step L, R, L, slightly diag fwd in LOD (ct 1, 2, 3); touch R next to L (ct 4).
7-8 Facing ctr step R to R (ct 1); touch L next to R (ct 2); step L to L (ct 3); touch R next to L (ct 4).
9-16 Repeat Meas 1-8.

Figure II

- 1-2 Step R to R (ct 1); step L across behind R (ct 2); step R to R (ct 3); touch L toes across in front of R, turn head to R (ct 4).
3-4 Repeat Meas 1-2 with opp ftwk and head position.
5-6 Step R, L, R fwd to ctr (cts 1, 2, 3); touch L toes across in front of R, turn head to L (ct 4).
7-8 Step L, R, L bkwd from ctr (cts 1, 2, 3); touch R next to L (ct 4).
9-16 Repeat Meas 1-8.

Figure III

- 1-2 Step R on L crossing in front of L (ct 1), step L slightly bkwd (ct 2); step R next to L (ct 3); step L in place (ct &); step R in place (ct 4).
3-4 Step L to L (ct 1), step R in place (ct 2); step L across behind R (ct 3); step R to R (ct 4).
5-6 Step L, R slightly diag to ctr (ct 1, 2); step L, R, L (cts 3, &, 4).
7-8 Facing ctr step R to R (ct 1); step L in place (ct 2); step R across behind L (ct 3); step L to L (ct 4).
9-16 Repeat Meas 1-8

Sequence: Figures I, II, III, I, II, III, I, II, III

Jocul Chishinaului

(Moldova)

This dance is a traditional Moldavian dance where the dancers hold hands in a circle. Joc Chishinaului is popular in the central region of Moldova. Chishinau is a capital of Moldova. The Moldavians usually dance it during wedding celebrations, festivals, national celebrations. This dance was choreographed by George and Irina Arabagi.

Pronunciation: ZHOH-kul ki-shi-NAHU-lui

Music: *Ukrainian and Moldavian Dance Workshop*, Track 6

Formation: Mixed circle facing ctr arms in W- pos.

Steps: Triple Step: Step fwd R (ct 1); step L next to R (ct &); step fwd R (ct 2). This can be done with opp ftwk and in any direction.

Style: All step are done with arms moving slightly up and down in W-pos.

METER: 2/4

PATTERN

Meas

4 meas **INTRODUCTION**. No action.

Figure I

- 1 Step L diag fwd to R (ct 1); step R diag fwd to R (ct 2).
- 2 One *Triple Step* diag fwd starting with L (cts 1, &, 2).
- 3 Step R straight bkwd (ct 1); step L straight bkwd (ct 2).
- 4 One *Triple Step* starting with R straight bkwd (cts 1, &, 2)
- 5-7 Repeat meas 1-3
- 8 Repeat meas 3

Figure II

- 1 Facing ctr, step R to R (ct.1); touch L heel slightly to L (ct 2); turning body slightly to L.
- 2 Repeat meas 1 with opp ftwk.
- 3 Facing ctr, step R to R (ct 1); step L behind R(ct 2).
- 4 Step R to R (ct 1); step L next to R (ct 2).
- 5-7 Repeat meas 1-3.
- 8 Step R to R (ct 1); step L next to R without wt.

Sequence: Fig I, Fig II a total of four times, Fig I.

Presented by George and Irina Arabagi at the Laguna Folkdancers Festival 2014

Kolomiyka – Коломийка

(Western Ukraine)

Kolomiyka is a dance from Western Ukraine with its origins in the Carpathians. This version of the dance was choreographed by George and Irina Arabagi.

Pronunciation: koh – loh-MIGH -kah

Music: *Ukrainian and Moldavian Dance Workshop, Track # 1*

Formation: Mixed circle facing CCW. M's hands are clasped behind his back. W's thumbs are in an imaginary vest.

METER: 2/4

PATTERN

Meas

4 meas **INTRODUCTION**. No action.

Fig. I. Moving CCW

- 1 Step R, L, R (ct. 1, &, 2); hop on R, raising L knee at 45 degrees (ct. &).
- 2 Repeat meas 1 with opp ftwk.
- 3-8 Repeat Meas.1 -2 three times.

Fig. II. Facing Center/Stamps

- 1 Face ctr holding arms in V-position, step R to R, leaving L toe on the floor but wt on R (ct. 1); shift wt onto L, leaving R toe on the floor (ct. 2).
- 2 Shift wt onto R (ct. 1); stamp (with wt) L, R, L (ct. &, 2, &).
- 3-8 Repeat meas. 1-2 three times.

Fig. III. Moving CCW with Turns

- 1 Step R, L, R (ct. 1, &, 2); hop on R, raising L knee at 45 degrees (ct. &).
- 2 Repeat meas 1 with opp ftwk.
- 3 Make a full turn CW: step R (ct 1); hop on R (ct &); step L (ct 2); hop on L (ct &).
- 4 Quick run in place, lifting ft R, L, R, L, R, L, R (cts 1, &, 2, &).
- 5-8 Repeat meas 1-4 with opp ftwk and turn direction.

Sequence: Fig I, Fig II, Fig III, Fig II, Fig I, Fig II, Fig III, Fig II, Fig I

Na Polonyi – На полонині

(Western Ukraine)

Na Polonyi is a Ukrainian folk dance from western part of the Ukraine. This dance is one of the dances from the province of Hutsulshina. All of them are typically danced in circles which break down into smaller circles and couples, circling to fast-paced music. The name of the dance means a dance on a glade. This dance was choreographed by George and Irina Arabagi.

Pronunciation: NAH poh- loh-NIH-nee

Music: *Ukrainian & Moldavian Dance Workshop*, Track 4

Formation: All dancers in a mixed circle facing CCW. M's hands are clasped behind his back. W's thumbs are in an imaginary vest.

Steps: Heels / Toes: Facing ctr step on R heel slightly R and fwd (ct 1); step L to R (ct 2); step on R toes back (ct 3); step L in place (ct 4). Arms are in "V" position and head turned to R. This is then repeated with opp ftwk .

Heels Fwd: Facing ctr step R in place (ct 1); touch L heel in front with R knee bent (ct 2). Arms are in "V" position extended fwd. This is then repeated with opp ftwk.

METER: 4/4

PATTERN

Meas

4 meas **INTRODUCTION.** No action.

Fig. I. Step-Hops/Walking Steps

- 1 Moving CCW step fwd R (ct.1); hop on R(ct.2); step L fwd (ct.3), hop on L (ct.4).
- 2 Four Walking steps R, L, R, L (cts 1-4). There is a corresponding movement of the head during the walk: As the dancer steps R, the head tips slightly to R; as the dancer steps L, the head tips slightly to L.
- 3-8 Repeat meas.1 -2 three more times, ending facing ctr.

Fig. II. Heels-Toes/Small Runs in Place

- 1-2 Face ctr holding arms in V-pos. Two *Heels-Toes* moving to R.
- 3 Step R in place (ct 1); hop on R (ct 2); step L in place (ct 3); hop on L (ct 4).
- 4 Eight runs in place starting with R (cts 1, &, 2, &, 3, &, 4, &).
- 5-8 Repeat meas 1-4 with opp ftwk.

Fig. III. To center/Heels Fwd

- 1 Moving to ctr three steps R, L, R (cts 1, 2, 3); hop on R (ct 4); holding arms in "V" position and raising them up.
- 2 Moving bkwd three steps L, R, L (cts 1, 2, 3); hop on L (ct 4); lowering arms.
- 3-4 Four *Heels Fwd* starting with R.

Ending

Lower arms down (cts 1, 2) slightly bending body, raise arms up (cts 3, 4) straightening body.

Sequence: Fig I, Fig II, Fig III, a total of three times , Ending.

Presented by George and Irina Arabagi at the Laguna Folkdancers Festival 2014

Adana

(Macedonia, Skoplje Region)

As presented by Pece Atanasovski at Buffalo Gap International Folk Dance Camp, 1987.

Pronunciation: AH-dah-nah

Music: Festival CD; Jugodisk, LFD-0328, Side 1/1

Formation: Line dance for men with arms resting on neighbor's near shoulders. Start facing center.

METER: 4/4

PATTERN

Meas

Slow Music

- 1 Facing ctr, step on R to R side (ct 1); bending L knee, raise L ft across in front of R (ct 2); keeping raised L ft in same pos, flex R knee (ct 3); repeat ct 3 (ct 4).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat meas 1-2.
- 5 Turning to face CCW, step fwd on R (ct 1); continuing CCW, swing and raise L ft in front of R (ct &); flex raised L ft, bringing L ft closer to R knee (ct 2); unflex raised L ft slightly in preparation for step (ct &); continuing CCW, step fwd on L (ct 3); continuing CCW, swing and raise R in front of L ft (ct &); flex raised R ft, bringing R ft closer to L knee (ct 4); unflex raised R ft slightly in preparation for step.

Variation (Squats) for Slow Music

- 1-4 Repeat Slow Music, meas 1-4.
- 5 Turning to face CCW, step fwd on R, lowering L knee to floor (both knees are now flexed) (ct 1); keeping wt on R, rise up and swing L ft in front of R (ct 2); repeat cts 1-2 with opp ftwk (cts 3-4).

Mixed Fast and Slow Music (Done Twice)

- 1 Facing CCW, hop fwd on L, swinging free R ft low and slightly in front of L (ct 1); step fwd on R (ct 2); repeat cts 1-2 with opp ftwk (ct 3-4).
- 2 Turning to face ctr, hop in place on L (ct 1); hop again in place on L (ct &); step slightly on R to R (ct 2); step on L across in front of R (ct 3); step bkwd into place on R (ct 4).
- 3 Repeat meas 2 with opp ftwk.
- 4-5 Repeat meas 2-3.
- 6 Repeat meas 1.
- 7 Turning to face ctr, leap on R to R side, bent L knee raised across in front of R ft (ct 1); pause (ct 2); repeat Slow Music, meas 1.
- 8-10 Repeat Slow Music, meas 2-4.

Fast Music (Danced until End of Music)

- 1-5 Repeat Mixed Fast and Slow Music, meas 1-5.

Presented by Stephen Kotansky at the Laguna Folkdancers Festival 2014

Demir Oro

(Roma from Vranje, Serbia)

I learned this dance from Alexander Marković from Chicago, IL. It is a *Krsteno* –type (crossing) dance which is also known as *Demiranka*. In Vranje and its environs, it is often danced as part of a “suite” of 5 meas “crossing” dances which change rhythms and melodies during the course of the dance/event. This dance is in 12/16 meter.

Music: Festival CD

Formation: Open circle with a “W” or “T” shoulder hold

Rhythm: 12/16 ♪. ♪ ♪ ♪.

Dancers’ Cts: 1 2 3 4 or, Slow-Slower-quick-Slow

METER: 12/16

PATTERN

Meas

- 1 Facing center, Step Rft to R (ct 1); Step Lft fwd to center in front of Rft (ct 2); Step Rft back to place (ct 3); Lift on Rft and draw Lft back sharply behind (ct 4).
- 2 Reverse action (direction and ftwk) of meas 1.
- 3-4 Repeat action of meas 1-2.
- 5 Facing slightly to R and traveling fwd to R, Step Rft fwd (ct 1); Step Lft fwd, across and in front of Rft (ct 2); Step Rft fwd (ct 3); Step Lft fwd, across and in front of Rft (ct 4).

Note: Women may add hip movement (drops) and men “shimmy” shoulders subtly. As Alex said, “Roma like a little wiggle room”.

Enino Oro

(Rhodope, Bulgaria)

This is a *Pravo* (straight)-type dance from the Rhodope Mountains in South-Central Bulgaria. It was learned from Maria Evtimova.

Formation: Open circle, facing to R of center. L hand is at small of one's own lower back and while R hand reaches forward and joins with the L hand of dancer in front of you.

Rhythm: 6/8 treated as a 2/4 dancers' beat.

METER: 6/8

PATTERN

Meas

Basic 4-Count Pravo

- 1 Facing R of center, Step Rft fwd (ct 1); Hop/bounce on Rft and raise Lft slightly up and behind (ct &); Step Lft fwd (ct 2); Hop/bounce on Lft and raise Rft slightly up and behind (ct &).
- 2 Still facing R of center, Step Rft fwd (ct 1); Step Lft fwd (ct &); step Rft fwd (ct 2); Step Lft fwd (ct &).
- 3-8 Repeat action of meas 1-2.

Stamp and Cross

- 1 Repeat action of meas 1 of Basic 4-Count Pravo.
- 2 Turning to face center and bringing hands to "V" position, Step Rft to R (ct 1); Step Lft behind Rft to R (ct &); Step Rft to R (ct 3); Bounce on Rft in place and raise Lft up beside R calf (ct &).
- 3 Step Lft fwd toward center (ct 1); Bounce on Lft in place (ct &); Step Rft back away from center (ct 2); Close Lft beside Rft (ct &).
- 4 Stamp Rft (no wt) beside Lft (ct 1); Hold (ct &); Step Rft in front of Lft (ct 2); Step Lft back to place (ct &).
- 5-12 Repeat action of meas 1-4 of this figure.

Dance alternates meas 1-8 of Basic 4-Count Pravo with meas 1-12 of Stamp and Cross until music speeds up and Stamp and Cross is continued until the end of the music.

Gaida Avasi

(Pirin, Bulgaria)

Gaida Avasi or *Gaida Vasi* is a popular dance from the Sandanski/Melnik region of Southwest Bulgaria. Similar dances are done in Macedonia and the Serres region of Greece. The word “*Avasi/Vasi*” is from the Turkish work “*Havasi*” which refers to dance. Below, I have described 3 different versions of the dance.

Formation: Open circle, “V” hold

METER: 2/4

PATTERN

Meas

8 Measure Basic

- 1 Facing R of center, Step Rft fwd (ct 1); Step Lft fwd (ct 2).
- 2 Step Rft fwd (ct 1); Touch or slightly lift Lft beside Rft and bounce twice on Rft (ct 2, &).
- 3 Still facing R of center, Rock onto Lft to L while continuing fwd (ct 1); Rock back onto Rft while moving slightly fwd (ct &); Step Lft fwd (ct 2).
- 4 Turning to face center and bringing hands up to “W” position, Step Rft to R (ct 1); Touch or lift Lft beside Rft and bounce twice (ct 2, &).
- 5 Facing center, Step Lft fwd toward center (ct 1); Step Rft fwd (ct 2).
- 6 Step Lft back away from center (ct 1); Touch Rft beside Lft and bounce twice (ct 2, &).
- 7 Step Rft back (ct 1); Touch Lft beside Rft (ct 2).
- 8 Step Lft back (ct 1); Touch Rft beside Lft (ct 2).

Note: “double bounces” are optional (especially at the end of meas 8) and meas 5-6 are often danced to the L (i.e. L side, R crossing in front, L side, touch R). Hands/arms return to “V” position on count 1 of meas. 1.

7 Measure Basic

- 1 Repeat action of meas 1 above.
- 2 Continuing to move fwd, Step Rft quickly fwd (ct 1); Step Lft fwd in front of Rft (ct &); Step Rft fwd again (ct 2); step Lft fwd in front of Rft (ct &).
- 3-7 Repeat action of meas 4-8 above but travel to the L during meas 4-5 (meas 5-6 above).

8 Measure Fast Part (Maleshevsko)

- 1 Facing R of center, Step Rft fwd (ct 1); Step Lft fwd (ct 2).
- 2 Step Rft fwd (ct 1); Step on ball of Lft fwd (ct “uh” before ct 2); Step Rft fwd (ct 2); (This has a Step, ker-plunk feeling to it).
- 3 Continuing fwd, reverse ftwk of meas 2, and arms swing back and low on ct 2.
- 4 Turning to face center, Step Rft to R and swing arms fwd low (ct 1); Bounce on Rft and bring Lft slightly up beside Rft as arms swing back low (ct 2).
- 5 Facing slightly L of center, Step Lft fwd to L, arms swing fwd low (ct 1); Step Rft to L in front of Lft, arms swing back low (ct 2).
- 6 Turning to face center, Step Lft to L, arms swing fwd low (ct 1); Close ball of Rft to Lft (ct &); Step Lft in place (ct 2).
- 7 Reverse ftwk of meas 6.
- 8 Repeat action of meas 6.

Note: Meas 6-8 are *Pas de Basque*-like steps to the L, R, L or even moving back slightly, or they can be used to wind the ends in slightly. Arms continue their fwd and back swing on cts 1-2 but not during meas 1-2.

8 Measure Recreational Version to *Kate Katerino*

- 1 Facing R of center with a “V” hand-hold, Step Rft fwd (ct 1); Step Lft fwd(ct 2).
- 2 Still moving fwd to R, Step Rft fwd (ct 1); Step Lft behind Rft (ct 2); Step Rft fwd (ct &).
- 3 Step Lft fwd in front of Rft (ct 1); Step Rft fwd (ct 2); Step Lft fwd (ct &).
- 4 Turning to face slightly L of center and bring hands/arms to “W” position, Step Rft to R side (ct 1); Touch Lft slightly fwd out to L (ct 2).
- 5 Still facing slightly L of center but backing up diagonally to R, Step Lft back behind Rft (ct 1); Step Rft back to R (ct 2).
- 6 Step Lft back to R behind Rft (ct 1); Touch Rft out to R side (ct 2).
- 7 Cross and Step Rft in front of Lft (ct 1); Touch Lft to L and begin to turn to face slightly R of center (ct 2).
- 8 Moving to R, Step Lft fwd in front of Rft and bring arms fwd and down (ct 1); step Rft to R side (ct 2); Step Lft across and in front of Rft (ct &) arms return to “V” position.

Hasapiko from Paros

(Lefkes, Paros, Greece)

This is a “slow” *Hasapiko* (Butcher’s Dance) from the town of Lefkes on the Cycladic island of Paros in Greece.

Source: Joe Kaloyanides-Graziosi and films of dancers from Lefkes, Paros.

Formation: Dancers (in Lefkes, men) in an open circle with a “T” or shoulder hold.

METER: 2/4

PATTERN

Meas

- 1 Facing center, Step Lft fwd (ct 1); Touch R toe behind Lft (ct &); Brush Rft fwd (ct 2); Rft continues fwd swing (ct &).
- 2 Step Rft back (ct 1); Swing-hook Lft in front of R shin (ct &); Hop on Rft and bring Lft around to L and behind Rft (ct 2); Step Lft behind Rft (ct &).
- 3 Step Rft to R (ct 1); Step Lft to R in front of Rft (ct &); Step Rft back (ct 2); extend and Lift Lft slightly up (ct &).
- 4 Step Lft to R in front of Rft (ct 1); Step Rft to R (ct &); Step Lft to R in front of Rft (ct 2); begin to bring Rft around and fwd (ct &).
- 5 Step Rft in front and over Lft (ct 1); bring Lft around and fwd (ct &); Step Lft in front and over Rft (ct 2); bring Rft around and fwd (ct &).
- 6 Moving to L, Step Rft across and in front of Lft (ct 1); Step Lft to L (ct &); Step Rft across and in front of Lft, and sharply draw Lft to back of R calf (ct 2); Step Lft back (ct &).
- 7 Repeat action of meas 3 but draw Lft across R shin on ct 2&.
- 8-12 Repeat action of meas 1-5 above.
- 13 Repeat action of meas 6 above but leap onto Lft to L preparing to squat (bend knees) (ct 2&).
- 14 With Rft in front, squat/bend down on both knees (ct 1); Lift on Lft and bring Rft around and to back (ct 2).
- 15 With Rft in back, squat/bend down on both knees (ct 1); lift on Lft and bring Rft to R side and fwd (ct 2).
- 16 With Rft in front, squat/bend down on both knees (ct 1); shift weight onto Rft in front (ct &); accented step Lft in place behind Rft (ct 2) swing Rft fwd and around to R (ct &).
- 17-18 Repeat action of meas 2-3 above. Note: Often, the dancers hold ct 1& omitting the swing in front of the R shin.
- 19 Reverse action of meas 3=18, moving to L. Note: Meas 18-19 often keep the “lifting” foot on ct 2& on the ball of the foot and “twizzle/twist” heel in (ct 2&).
- 20-25 Repeat action meas 2-7 above; omit swing on ct 1& of meas 2 if desired.
- 26 Repeat action of meas 1 but bring Rft around and to back with a big movement, preparing to squat/bend down onto both knees with Rft back (ct 2&).
- 27-31 Repeat action of meas 15-19 above.
- 32-37 Repeat action of meas 20-25 (2-7) above.

Begin the dance from the top until the music ends.

Presented by Stephen Kotansky at the Laguna Folkdancers Festival 2014

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 1 Moving CW around and trying to face a center point between the couple, step on L to L
 2 step on R behind L
 3 step on L to L.

2 1 Step on R across in front of L
 2 step on L to L
 3 close R ft to L ft (no wt) (ct 3). NOTE: In doing this style, the upper body will change directions, sometimes backing up, other times moving fwd. There should be a definite tension and swing in this step.

3-4 Repeat meas 1-2 with opp ftwk and direction.

COUPLE TURN

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

1 1-3 Step fwd on L, forward on R, forward on L

2 1-3 Step fwd on R, L, R

3 all Repeat meas 1.

4 1 Step fwd on R
 2 step fwd on L (W bkwd)
 3 M stamp R ft fwd, W close R ft to L ft with wt (ct 3). During this step, M releases W R hand (gives slight fling) so that she opens to end on his R side, still joined in side-by-side pos (W backs into pos). NOTE: During this turn, M hold pivot point with R while W travels more.

5-8 Repeat meas 1-4 with opp ftwk and direction. M pulls (leads) W to his L side as they turn CCW.

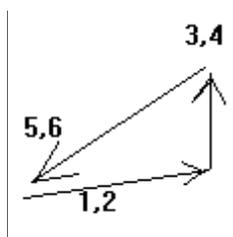
WOMAN'S TURN

- 1-4 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 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 **M & W:** repeat measures 3-4.
7-8 **M & W:** repeat measure 7-8 of Woman's Turn.

Note floor pattern for man's footwork:



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

MAN'S SLAPPING CLOSE

- 1-4 Repeat Rest Step, measure 1-4.
- 5-6 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 re-gather and create.

Ispaiche Oro

(Pirin, Bulgaria)

Испайче Хоро (Ispaiche/Ispajche Oro) is from the Pirin region of Southwestern Bulgaria and part of the new repertoire of the Bulgarian folk dance “clubs” and “Teach Yourself Bulgarian Folk Dance” movement. It is often played in a 13/16 meter but can also be found in 12/16, 11/16, or even 14/16. Importantly, there are 5 dancers’ beats. The dance itself is a simple three-measure form similar to *Ginka* and *Pušteno Oro*.

Formation: Open circle with a W (mixed), T (men), or V (women) hand hold.

Rhythm: 13/16 ♪ ♪ ♪ ♪ ♪ ♪ 14/16 ♪ ♪ ♪ ♪ ♪ ♪ 12/16 ♪ ♪ ♪ ♪ ♪ ♪ 11/16 ♪ ♪ ♪ ♪ ♪

Dancers’ cts: 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

METER: 13/16; 14/16; 11/16

PATTERN

Meas

- 1 Facing center, raise and pump/kick Rft down and forward (ct 1); turning to face slightly R of center, bounce on Lft and lead Rft (low) out to R (ct 2); Step Rft fwd to R (ct 3); lift on Rft and bring Lft (low) across and in front of Rft (ct 4); Step Lft fwd to R (ct 5).
- 2 Turning face center, raise and pump/kick Rft down and forward (ct 1); bounce on Lft and lead Rft (low) out to R side (ct 2); Step Rft to R (ct 3); Step Lft fwd across and in front of Rft (ct 4); Step Rft back in place (ct 5).
- 3 Raise and pump/kick Lft down and fwd (ct 1); bounce on Rft and bring Lft around and in back of Rft (*ronde jamb*) (ct 2); Step Lft behind Rft (ct 3); turning to face slightly R of center, Step Rft fwd to R (ct 4); Step Lft across and in front of Rft (ct 5).

Variation on Meas 3:

- 3 Raise and pump/kick Lft down and fwd (ct 1); bounce on Rft and bring Lft (low) to L side (ct 2); Step Lft to L (ct 3); Step Rft across and in front of Lft (ct 4); Step Lft back in place (ct 5).

Variation on Cts 4 & 5 of meas 2 and 3 (variation above).

- 2 Repeat action of meas 2 cts 1, 2, 3 (cts 1-3); touch Lft in front of Rft (ct 4); touch Lft slightly to L (ct 5).
- 3 Repeat action of Variation on Meas 3 (ct 1-3); touch Rft in front of Lft (ct 4); touch Rft slightly to R (ct 5).

Presented by Stephen Kotansky at the Laguna Folkdancers Festival 2014

Kosovsko Gilansko Tikno Oro

(Roma, Macedonia and Kosovo)

This is a *Krsteno* (crossing) dance popular amongst the Roma in Macedonia and Kosovo, and even South Serbia. It is in 12/16 meter and also know as *Gilanka*, *Kosovsko*, and *Gilanska Gajda*. *Tikno* refers to “small/quick” steps.

Formation: Open circle with “W” or “T” shoulder hold.

Rhythm: 12/16 
Dancers' Cts: 1 2 3 4 5

METER: 12/16

PATTERN

Meas

- 1 Facing center with wt on Rft, Lift/bounce on Rft and raise Lft and in front (ct 1); slight bounce on Rft again in place (ct 2); Step Lft to Lft (ct 3); Step Rft fwd to center and in front of Lft (ct 4); Step Lft back to place (ct 5).
- 2 Reverse action of meas 1 (opp ftwk and direction).
- 3 Repeat action of meas 1.
- 4 Turning to face slightly R of center, repeat action of meas 2 but travel fwd to R.
- 5 Step Lft fwd, across and in front of Rft (ct 1); Lift/bounce on Lft and bring Rft fwd and through (low) (ct 2); Step Rft fwd to R (ct 3); Turning to face center, Step Lft toward center and in front of Rft (ct 4); Step Rft back away from center (ct 5).

Variations:

Before ct 1 of meas 1, quickly take onto ball of Lft (ball) (ct & before Ct 1); Transfer wt back onto supporting Rft (change) (ct 1); Lift/Bounce on Rft in place (ct 2); repeat action of cts 3-5 of meas 1. This “ball-change”, “ker-plunk” – lift step can be done on the first cts of meas 1-4. During the transitional meas 5, the “ball-change” is executed during cts &, 1, then followed by a Step Lft across and in front of the Rft (ct 2).

In place of the cross step (cts 4-5 of meas 1-3 and meas 5), Touch “crossing” ft in front of supporting ft (ct 4); Touch same ft out to side (ct 5).

Lyasa

(Dobrudja, Bulgaria)

Ляса or *Лясата* (Lyasa or Lyasata) is a *Dajchovo* – type dance in 9/16 rhythm from Dobrudja in north-eastern Bulgaria. The dance takes its name from *na lesa/na lyasa* which refers to the hand hold which resembles a basket or interwoven sticks (even though it is not a crossed-basket hold in this case). There are many versions of this dance from villages to popular folk dance club versions. I will describe several below.

Formation: Open circle with a “W” hold
 Rhythm: 9/8 ♩ ♩ ♩ ♩
 Dancer’s Beats: 1 2 3 4

METER: 9/8

PATTERN

Meas

Professor Ishirkovo Village Version

Source: Larry Weiner, dancers from Professor Ishirkovo Village (formerly Kichina) Silistra District, Dobrudja, and Iliana Bozhanova

- 1 Facing slightly R of center, Step Rft fwd to R (ct 1); Step Lft fwd to/or across and in front of Rft (ct 2); Step Rft fwd to R (ct 3); Step Lft across and in front of Rft (ct 4).
- 2 Turning to face center, Lift on Lft and bring R foot/knee up and fwd (ct 1); Tap/stamp Rft/heel beside Lft (ct 2); slight leap onto Rft beside Lft (ct 3); tap/stamp Lft beside Rft (ct 4).
- 3 Moving to L, Step Lft sideways or slightly back to L (ct 1); Step Rft beside or slightly behind Lft (ct 2); step Lft to L (ct 3); Tap/stamp Rft beside Lft and shift joined hands to L (windshield wiper-like but subtle) (ct 4).
- 4 Step Rft to R and begin to shift joined hands to R (ct 1); Tap/stamp Lft beside R ft (hands are to R); step Lft ft back to L and begin to shift hands (ct 3); Tap/stamp Rft beside Lft (hands are to L) (ct 4). Note: Arms/hands in “W” position move slightly up and down as a reflection of the movement of the knees.

Variation

- 1 Facing center with hands in “W” pos, Step Rft fwd to center (ct 1); Tap/stamp Lft beside Rft (ct 2); Step Lft fwd (ct 3); Tap/stamp Rft beside Lft (ct 4).
- 2 Step Rft in place (ct 1); Step Lft in place (ct 2); Step Rft in place (ct 3); Tap Stamp Lft beside Rft (ct 4). Note: during meas 2 hands/arms move fwd and down from “W” pos to a “V” pos slowly.
- 3 Backing out from center, Step Lft back (ct 1); Step Rft back (ct 2); Step Lft back (ct 3); Step Rft back (ct 4). Note: Hands remain down in “V” pos.
- 4 Bring hands/arms back up to “W” pos, Lift on Rft bring Lft/knee up and fwd (ct 1); Tap/stamp Lft/heel beside Rft (ct 2); Step Lft to L (ct 3); Tap/stamp R beside Lft (ct 4).

Eremia Dance School (Sofia)Version

Meas

- 1 Facing R of center with hands/arms joined down in “V”pos., Step Rft fwd (ct 1); Step Lft fwd (ct 2); Step Rft fwd (ct 3); step Lft fwd (ct 4).
- 2 Still facing R of center, Lift on Lft and bring Rft/knee fwd and up (ct 1); Stamp Rft beside Lft (ct 2); Step/leap Rft in place (ct 3); Stamp Lft beside Rft (ct 4).
- 3 Turning to face center, Lift on Rft and bring Lft fwd and up (ct 1); Step Lft to L (ct 2); Tap/stamp Rft out to R side (ct 3); Tap stamp Rft beside Lft (ct 4).
- 4 Step Rft fwd to center (ct 1); Turning to face R of center, Scuff/stamp Lft beside Rft (ct 2); Step Lft fwd to R (ct 3); Close Rft beside Lft (ct 4).

Folklore Dance Club “Chipnitsa” (Stara Zagora)Version

Meas

Basic

- 1 Facing slightly R of center with hands starting in “V” pos., Step Rft fwd to R and begin to slowly bring hands/arms up from “V” pos (ct 1); Step Lft fwd in front of Rft (ct 2); Step Rft fwd to R (ct 3); step Lft fwd in front of Rft (ct 4).
- 2 Continuing to move fwd to R and still bringing hands/arms fwd and up, Step Rft fwd to R (ct 1); Step Lft fwd in front of Rft to R (ct 2); step Rft fwd to R (ct 3); Turning to face center, Stamp Lft beside Rft as arms reach “W” pos. with an accented elbow drop (ct 4).
- 3 Facing slightly L of center with hands/arms up in “W” pos, Step Lft to L (ct 1); Stamp Rft beside Lft and accent-drop elbows down (ct 2); Step Rft fwd to L (ct 3): Stamp Lft beside R ft and accent-drop elbows down (ct 4).
- 4 Facing center and backing out as hands/arms move fwd and down slowly (whole meas) to “V” pos low and back, step Lft back (ct 1); Step Rft back (ct 2); Step Lft back (ct 3); Stamp Rft beside Lft as arms reach low and slightly back (ct 4).
- 5 Moving fwd to center with arms beginning to return slowly up to “W” pos, Step R ft fwd (ct 1); Step Lft fwd (ct 2); step R ft fwd (ct 3); Stamp Lft beside Rft as arms reach “W” pos with an accented elbow drop (ct 4).
- 6 Repeat action of meas 4 (backing out).
- 7 Facing center and using same hand/arm movement in meas 5, Step Rft to R side (ct 1); step Lft behind Rft to R (ct 2); step Rft to R (ct 3); Tap/Stamp Lft beside Rft as hands/arms in “W” pos accent elbow drop (ct 4).
- 8 Reverse ftwk of meas 7 to Lft using hands/arm movement of meas 4/6.

Variation

- 1 Facing center with arms in “V” pos, Accented Step Rft to R (ct 1); Hop on Rft in place and bring Lft (knee extended) fwd low in front (ct 2); Hop on Rft again and continue to bring Lft fwd and across Rft (ct 3); Step onto Lft across and in front of Rft (ct 4).
- 2-3 Repeat action of meas 7-8 of Basic above.
- 4-6 Repeat action of meas 1-3 of Variation.
- 7 Facing R of center and moving fwd to R, Step R ft fwd to R (ct 1); Scuff/stamp Lft beside Rft (ct 2); step Lft fwd to R (ct 3); Scuff/stamp Rft beside Lft (ct 4).
- 8 Repeat action of meas 1 of Variation. Note: This variation is only done once between several repeats of the Basic.

Maria Eftimova Karaleeva Version “LYASATA”

Meas

- 1 Facing center with hands/arms in “V” pos, on ct 1, bring hands/arms up to “W”pos and Step Lft behind Rft leaning head slightly to R and gazing slightly to L (cts 1-2); turn to face slightly R of center and Step Rft fwd to R (ct 3); Step Lft fwd up to Rft (ct 4).
- 2 Facing slightly R of center and moving fwd to R, Step Rft fwd to R (cts 1-2); Step Lft fwd (ct 3); Step Rft fwd (ct 4).
- 3 Still moving fwd to R, Step Lft fwd (cts 1-2); Step Rft fwd (ct 3); Step Lft fwd to R and turn to face center (ct 4).
- 4 Cross and Step Rft in front of Lft to L, and bring hands/arms fwd and down to “V” pos. (cts 1-2); facing slightly L of center, Step Lft fwd to L (ct 3); Step Rft fwd to L (ct 4).

Variation

- 1 Facing slightly R of center hands in “W” pos, Jump onto both feet extending L heel fwd (ct 1); Hold (ct 2); Leap onto Lft slightly fwd (ct 3); Step Rft fwd to R (ct 4).
- 2 Still moving fwd to R, Lift on Rft (ct 1); step Lft fwd in front of Rft (ct 2); Step Rft fwd to R (ct 3); Step Lft fwd to R (ct 4).
- 3 Turning to face center; Step Rft slightly to R beside Lft with accent (stamp) (ct 1); Accented Step Lft beside Rft (ct 2); Accented step Rft in place (ct 3); Hold (ct 4).
- 4 Facing slightly L of center and moving to L, Step Lft to L (cts 1-2); Step Rft in front of Lft (cs 3-4).
- 5 Facing center and back out, Step Lft back (cts 1-2); Step Rft back (ct 3); Step Lft back (ct 4).

Maleševsko Oro

(Eastern Macedonia)

Maleševsko Oro is a common dance (and dance structure) from Eastern Macedonia to the Pirin region of Bulgaria and North-eastern Greece. It takes its name from the Maleševo mountains near Berovo, Macedonia. It is sometimes spelled *Mališevsko* as well. The version below is based on steps that I learned from Pece Atanasovski. Included is also a Bulgarian version popular in Bulgarian folk dance clubs.

Music: Festival CD or any good Maleševsko recording in 2/4 meter.
Formation: Open circle with “V” hold or belt hold.

METER: 2/4

PATTERN

Meas

Basic

- 1 Facing slightly R of center, Step Rft fwd to R (ct 1); Step Lft fwd (ct 2).
- 2 Fall on to Rft fwd or jump onto both feet, touching Lft to L side (almost dragging it behind); (ct 1); Step Lft fwd to R (ct 2); Step Rft fwd (ct &).
- 3 Step Lft fwd (slight plié) (ct 1); Step Rft fwd (ct 2); Step Lft fwd (ct &).
- 4 Turning to face center, Step Rft to R side (ct 1); bounce on Rft and lift Lft up and in front (ct 2).
- 5 Facing slightly to L and moving L, fall slightly onto Lft to L and bring Rft fwd low (ct 1); bounce/hop slightly on Lft continuing to bring Rft across and in front of Lft (ct 2); Step Rft across and in front of Lft (ct &).
- 6 Turning to face center, Step Lft to L (ct 1); bounce on Lft and lift R ft up and in front (ct 2).
- 7 Step Rft beside Lft (ct 1); bounce on Rft and lift Lft up and in front (ct 2).
- 8 Step Lft beside R ft (ct 1); bounce on Lft and lift Rft up and in front turning to face R of center (ct 2); * Pece would also turn to face R of center and step on Lft in front of Rft (ct 1); bounce on Rft and lift Lft up and hook it in front of Rft (ct 2).

Variation I

- 1-7 Repeat action of meas 1-7 of Basic.
- 8 Turning to face R of center, jump onto both feet with Lft fwd (ct 1); Hop on Lft in place and bring Rft up and behind (ct 2).

Variation II

- 1-3 Repeat action of meas 1-3 of Basic.
- 4 Turning to face center, Step Rft to R (ct 1); Step Lft slightly behind Rft (ct &); Step Rft in place (ct 2).
- 5 Facing slightly L of center, Step Lft fwd (almost reaching) (ct 1); Step Rft fwd close to Lft (ct 2).
- 6 Fall onto Lft fwd (ct 1); step Rft fwd (ct 2); step Lft fwd (ct &).
- 7 Turning to face center and dancing slightly in, Step Rft fwd (ct 1); step Lft beside Rft (balance-step) (ct &); Step Rft in place (ct 2).
- 8 Step Lft back away from center (ct 1); close Rft to Lft (ct &); Step Lft in place (ct 2).
Note: Pece often danced meas 7-8 with a slight syncopation step – ker-plunk (Slow-quick-slow), or even a straight 1-2-& (S,q,q).

Variation III

Using Variation II steps, leader (Orovodja) leads or curls line in during R moving meas 1-4, then the end dancer (Kec), leads end in during L moving meas 5-8.

Mališevsko Oro

(Pirin, Bulgaria)

Meas

- 1 Facing slightly R of center, Step Rft fwd and swing arms fwd low (ct 1); Step Lft fwd and swing arms back low (ct 2).
- 2 Step Rft fwd slightly into plié as if preparing to *Chassé*, arms swing fwd low (ct 1); Close Lft to Rft (ct &); Step Rft fwd and swing arms back (ct 2).
- 3 Step Lft fwd with slight plié and swing arms fwd low (ct 1); Close Rft to Lft (ct &); Step Lft fwd and swing arms back low (ct 2).
- 4 Quickly step on ball of Rft fwd and begin to swing arms fwd (ct & before ct 1); Step Lft across and in front of Rft (ct 1); turning to face center, Leap onto Rft to R and sharply cut/lift Lft across and in front of R shin, and bring arms up to “W” position (ct 2).
- 5 Turning to face slightly L of center, Step Lft fwd to L and swing arms fwd and down to “V” position (ct 1); Step Rft across and in front of Lft and begin to swing arms fwd (ct 2).
- 6 Turning to face center, bring arms up to “W” position and Step Lft fwd to center (ct 1); Step ball of Rft beside Lft (ct &); Step Lft in place (ct 2).
- 7 Step Rft back and swing arms fwd and down (ct 1); step ball of Lft beside Rft (ct &); Step Rft in place (ct 2). **Note:** Meas 6-7 are *Pas de Basque*/Balance-like steps.
- 8 Hop on Rft in place swinging arms up to “W” position and kick/swing Lft fwd (knee extended) (ct 1); turning to face center, Step Lft across and in front of Rft and swing arms fwd down and back (ct 2).

Variation on Ending

- 1-5 Repeat action of meas 1-5 above, but hands remain in “W” position.
- 6 Facing center, Step Lft to L (ct 1); Step ball of Rft behind Lft (ct &); Step Lft in place (ct 2).
- 7 Reverse action of meas 6 to the R (cts 1,&,2). **Note:** this is a back-crossing *Pas de Basque*. Upper body rotates slightly to R (meas 6) and L (meas 7).
- 8 Bring Lft around and in front and touch Lft fwd (ct 1); fall onto Lft in front of Rft and lift Rft in front of L shin, and swing arms fwd down and back (ct 2).

Pharo Oro

(Roma, Macedonia, Kosova, Serbia)

Pharo (Paro) is the Romany word for “heavy” (*teško* – Macedonian and Serbian), (*rend/rand* – Albanian). It generally refers to the “heavy/slow” characteristic of the music and accompanying dance. It is most often played in a slow 7/8 or 2/4 meter. In a 7/8 meter it is most often danced as 3–measure *Pravoto* (straight)-type dance. Following, are several 5-measure variants which utilize the *Krsteno* (crossing) pattern.

Formation: Open circle or line with “T” (shoulder-hold), “W” hand-hold, or even a belt-hold. Sometimes a mix of positions can be observed in one line.

METER: 2/4

PATTERN

Meas

Basic Women’s Pharo Oro I

Although often danced by women, men will join the line as well.

- 1 Facing center, Lift/bounce slightly on Rft and lift Lft up and in front of R shin (ct 1); Step Lft slightly to L (ct &); Step Rft fwd in front of Lft (ct 2); Step Lft back to place (ct &).
- 2 Reverse action (ftwk and direction) of meas 1.
- 3 Repeat action of meas 1.
- 4 Facing slightly R of center, Lift/bounce on Lft and raise Rft up slightly (ct 1); Step Rft fwd to R (ct &); step Lft across and in front of Rft (ct 2); Step Rft fwd to R (ct &).
- 5 Step Lft across and in front of Rft, or turning to face center, Step Lft across and behind Rft (variation) (ct 1); Facing center, Step Rft to R (ct &); Step Lft fwd to center in front of Rft (ct 2); Step Rft back to place (ct &).

Variations:

Lift/bounces can be replaced with touching ball of free ft beside “bouncing” supporting ft; by lifting free ft up and behind supporting ft calf; or a quick “kerplunk”-step change onto supporting leg (quickly take wt onto ball of Lft beside Rft (ct “uh” before ct 1); land on Rft in place (ct 1); opposite ftkw is used when performing “crossing”-step to the R (meas 2 above).

*Often, the “lift/bounce” is replaced with a slight dip or “dropping” of the supporting leg while allowing the free hip and slightly lifted free leg to drop as well on ct 1 of meas 1-4.

*“Crossing”-step can be performed crossing behind on ct 2, or remain facing slightly R of center and perform L “crossing” step by stepping back and behind Rft on ct 2 of meas 1 and 3.

*Bounce on Rft and swing free Lft fwd (ct 1); Bounce again on Rft and swing Lft to back (ct &); swing Lft fwd or touch Lft beside Rft (ct 2); Step Lft to L (ct &); This can be repeated with opposite ftkw during “crossing”-step.

Women's Pharo II

This version of *Pharo* is done even slower than the basic version described above taking 10 measures to complete but retaining the “5-measure *Krsteno* (crossing)” pattern.

Meas

- 1 Facing center, Lift/bounce on Rft in place raising Lft up and slightly in front (ct 1); Step slightly to L (ct &); Lift/bounce on Lft in place and bring Rft fwd(ct 2); Step Rft fwd on front of Lft (ct &).
- 2 Lift/bounce on Rft (ct 1); Step Lft back to place (ct &); dip/drop twice on Lft (R leg is lifted slightly in front with extended R knee) (cts 2, &).
Meas 1-2 constitute one *Krsteno* (crossing step to L).
- 3-4 Reverse action (ftwk and direction) of meas 1-2.
- 5-6 Repeat action of meas 1-2.
- 7 Facing slightly R of center and traveling to R, Lift /bounce on Lft in place and raise Rft slightly up (ct 1); step Rft fwd to R (ct &); Lift/bounce on Rft in place (ct 2); Step Lft across and in front of Rft and touch Rft, or lift Rft up and behind, or slightly swing Rft fwd and low (ct & and after).
- 8 Repeat action of meas 7.
- 9 Repeat action of meas 7.
- 10 Turning to face center, Lift/bounce on Lft (ct 1); Step Rft slightly to R (ct &); Dip/drop twice on Rft while bringing Lft fwd and up with L knee extended.

*During Lift/bounce on ct 1 of meas 1, 3, 5, 7 free ft may lift slightly fwd or back and up, or may touch beside supporting ft.

Šutka Pharo Oro (Oro)

This version refers to the Skopje municipality *Šuto Orisari* which is mostly a resettlement of the *Roma* population after the 1963 earthquake in Skopje. This dance is frequently done by men but does not exclude women joining in.

Meas

- 1 Begin to transfer wt onto Rft on ct & before ct 1. Wt is on Rft (ct 1); **Note** this can be a Step on to Rft (ct 1) but the transfer often begins on the preceding ct & before ct 1. Lift Lft up high and in front of Rft (ct &); Lft “poses” momentarily at front raised position (ct 2); Release pose and begin to bring Lft around and up behind R knee (ct &).
- 2 With Lft up behind R knee (pose); bend R knee sharply (ct 1); Straighten R knee (ct &); retaining “pose”, bend R knee sharply (ct 2); begin to step Lft to L (ct &). These 2 meas constitute one *Krsteno* (crossing) step R.
- 3-4 Reverse action (ftwk and direction) of meas 1-2 (L).
- 5-6 Repeat action meas 1-2 (R).
- 7-8 Repeat action of meas 3-4 (L).
- 9 Facing very slightly R of center and moving to R, wt is on Rft (ct 1); Lift Lft up and in front of R knee (ct &); Hold “pose” in position with Lft up and in front (cts 2,&).
- 10 Step Lft (with down accent) across and in front of Rft (ct 1); Step onto ball of Rft to R (ct &); Step Lft (with down accent) across and in front of Rft (ct 2); Begin to transfer wt onto Rft to R and face center (ct &).

*Although this is a common pattern for this dance, it can also be performed more freely whereby the leader does not necessarily stick to the 10-measure structure. Also, often, the music speeds up and a 5-measure basic *Krsteno* (crossing) dance is danced.

Pharo “Skopsko”

As learned from Alexander Marković who learned it in the Vranje Region of South Serbia.

- 1 Facing center, step Rft to R (ct 1); Lift Lft up in front (men) or touch Lft in front (women) (ct 2); Lower or dip on R ft while holding previous position/”pose” (ct 3); Pull Lft back sharply (ct 4);
- 2 Reverse action of meas 1.
- 3-4 Repeat action of meas 1-2.
- 5 Turning to face slightly R of center, Step Rft fwd (ct 1); Lift Lft or hook Lft in front of R knee/shin and hold momentarily (women may touch Lft fwd); (ct 2); Step Lft fwd to R in front of Rft with slightly accent down (ct 3); Step ball of Rft fwd (ct &); Step/land on Lft in front of R ft (ct 4). **Note:** this has a “ker-plunk” feel to it.

Romsko Nevestinsko Oro

(Kočani, Macedonia)

This is a women's *Čoček*-style dance as seen danced by young Roma women from Kočani in Eastern Macedonia . It has an interesting "extended" 6 meas structure. The name of the dance is my attribution.

Music: Festival CD or any good slower/heavy *Čoček* . I've chosen one from Kočani Orkestr.

Formation: Women in an open circle with "W" hand hold.

METER: 2/4

PATTERN

Meas

- 1 Facing slightly R of center and traveling to R, Step Lft fwd in front of Rft (ct 1); Step Rft fwd (ct 2); Step Lft fwd (ct &).
- 2 Still traveling to R, Step Rft fwd (ct 1); Step Lft slightly behind Rft (ct 2); Step Rft fwd (ct &).
- 3 Repeat action of meas 1.
- 4 Turning to face center, step Rft to R side (ct 1); Turning to face slightly L of center, Step Lft fwd to L (ct 2).
- 5 Facing slightly L of center and traveling to L, Step Rft fwd and in front of Lft (ct 1); Step Lft fwd (ct 2); Step Rft fwd (ct &).
- 6 Turning to face center, Step Lft to L side (ct 1); Turning to face slightly R of center, Step Rft fwd (ct 2).

Note: During ct 1 of each meas and cts 2 of meas 4 and 6, weight transfer may be after the beat or on cts & even though the gesture of the intended step remains.

Selsko Oro

(Bosilegrad, S.E. Serbia)

This is a *Čačak* –type dance from Bosilegrad S.E. Serbia close to the Bulgarian border and the town of Kyustendil. It has similarities to other Serbian dances such as *Godečki Čačak* and *Basara*.

Formation: Open circle or short lines with “V” or belt hold.

METER: 2/4

PATTERN

Meas

Variation I

- 1 Facing center, Step Rft to R (ct 1); step Lft across and in front of Lft (ct 2).
- 2 Repeat action of meas 1.
- 3 Step Rft to R (ct 1); lift/bounce on Rft and bring Lft up beside R calf (ct 2).
- 4 Step Lft fwd to center (ct 1); lift/bounce on Lft and lift Rft up behind (ct 2).
- 5 Step Rft back (ct 1); lift bounce on Rft and lift Lft up beside Rft (ct 2).
- 6 Step Lft in place or slightly to L (ct 1); step Rft beside Lft (ct 2).
- 7 Repeat action of meas 6.
- 8 Step Lft to L (ct 1); touch Rft beside or slightly fwd of Lft (ct 2).
- 9 Reverse action of meas 8 to R.
- 10 Repeat action of meas 8.

Note: meas 8-10 have a heavy, “in your shoes” almost *pas de Basque* feeling.

Variation II

- 1-2 Repeat action of meas 1-5 of Variation I but step Lft across and behind Rft on ct 2 of each meas.
- 3-5 Repeat action of meas 3-5 of Variation I.
- 6 Moving to L, Hop on Rft and lift Lft up behind R shin (ct 1); step Lft to L (ct &); close/step Rft beside Lft (ct 2).
- 7 Repeat action of meas 6 (Hop-step-step to L).
- 8 Bending knees, step Lft to L and sway L(ct 1); straighten knees (ct 2).
- 9 Reverse action of meas 8 bending and swaying to R.
- 10 Repeat action of meas 8.

Variation III

- 1 Moving to R, Hop on Lft and lift Rft beside L shin (ct 1); Step Rft to R (ct &); Step Lft in front of Rft (ct 2).
- 2 Repeat action of meas 1 of Variation III.
- 3 *Pas de Basque*: Step Rft slightly in front of Lft (ct 1); Step Lft behind and to R of Rft (ct &); Step Rft in place in front of Lft (ct 2).
- 4 Reverse action of meas 3 with Lft *Pas de Basque*.
- 5 Repeat action of meas 3.
- Note: this is a “back-crossing” *Pas de Basque*.
- 6-7 Repeat action of meas 6-7 of Variation II

- 8-10 Dance 3 *Pas de Basque* steps (L, R, L) in place but dancing the first one back (L) , then fwd (R), and back again (L).
Can also be danced crossing in front on ct 2 (i.e side, cross front, place), or closing the ft on ct & beside the initiating foot. These can be danced in a prancing fashion.

Variation IV

- 1- 5 Repeat action of meas 1-5 of Variation III, (hop-step-steps to R); (*Pas de Basque* to R, L R).
Note: Any form of *Pas de Basque* (back-crossing, front-prancing, side-closing).
6-7 Repeat action of meas 6-7 of Variation II (hop-step-steps to L).
8 Step Lft to L (ct 1); Swing Rft across and in front of Lft (ct 2); or jump onto both feet shoulder-width apart (ct 1); Hop on Lft in place and lift Rft sharply across and in front of L shin (ct 2).
9 Facing slightly L of center, Step Rft diagonally back R (ct 1); Step Lft back and beside Rft (ct &); Step Rft fwd diag L (ct 2).
10 Hop on Rft and turn to face center bring Lft around and in front low (ct 1); step Lft across and in front of Rft (ct 2).

Čačak

- 1-2 Repeat action of meas 1-2 of Variation I (Run R,L,R,L to R).
3-5 3 Step-hops (R,L,R) in place.
6 Run L, R to L.
7-8 2 Step-hops (L,R) in place.
9 Repeat action of meas 6 (run L,R to L).
10 1 Step-hop (L) in place.

Čačak Variation

- 1-10 Repeat action of Čačak above, but during running steps to R and L, twist body slightly in direction of leading foot and kick free foot up and behind. During step-hops, touch free foot slightly in front and next to supporting ft.

Slavej me peje

(Slav—Macedonia)

Translates as "A nightingale sings to me." The source for this dance is the well-known kaval and gaida player, Mile Kolarov from the village of Dračevo in the Vardar region of Slavic Macedonia.

Pronunciation: SLAH-vay meh PAY-eh

Formation: Open circle, hands joined in V-pos, leader at R.

METER: 2/4

PATTERN

Meas

- 1 Facing slightly R of ctr, step fwd on R (ct 1); step fwd on L (ct 2).
- 2 Longer step fwd on R (ct 1); hold (ct 2).
- 3 Step fwd on L (ct 1); step fwd on R (ct 2).
- 4 Running step fwd L (ct 1); running step on R beside L (ct &); step fwd on L (ct 2).
- 5 Longer step on R to R turning to face ctr (ct 1); bounce slightly on R and bring L ft to R ft (no wt) (ct 2).
- 6 Step fwd twd ctr on L (ct 1); slight bounce on L (ct 2) OR close R ft near yet in back of L ft (ct &); step on L in place (ct 2).
- 7 Step back on R (ct 1); slight bounce on R (ct 2) OR step on L beside R (ct &); step on R in place (ct 2).
- 8 Hop on R to L extending L heel out to L (ct 1); step on L (heel lead) to L (ct &); step on R beside L (ct 2).
- 9 Step on L to L (ct 1); step on R next to L (ct &); step on L in place (ct 2).
- 10 Step fwd to ctr on R (ct 1); step on L slightly fwd to R (ct &); step on R in place (ct 2).
- 11 Step back on L (ct 1); step back on R twd L ft (ct &); step on L in place (ct 2).
- 12 Rock wt onto R to R bringing L ft to R ankle (ct 1); rock wt onto L to L bringing R ft to L ankle (ct 2).
- 13 Fall onto R slightly fwd lifting L ft up and in back (cts 1-2).
- 14 Turning to face R of ctr, leap onto L across and in front of R (ct 1); step on R beside L (ct &); step on L slightly fwd (ct 2).

Presented by Stephen Kotansky at the Laguna Folkdancers Festival 2014

Sulejman Aga

(Macedonia)

This song and dance are popular in *Egejska Makedonija* (Aegean Macedonia) near the towns of *Lerin/Florina* and *Voden/Edessa* in Northern Greece. It is also referred to as *Souleimanovo* and generally has a slow and fast part. This version presents only the slow part as sung by Marija Dimkova in the *Čalgija*-style of music/band.

Formation: Open circle: mixed with “W” hold, segregated: Women with “W” and men with “T” or shoulder hold.

Rhythm: 11/8 
Dancer's Beats: 1 2 3 or Slower-Slow-Slower

METER: 11/8

PATTERN

Meas

Basic (Singing)

- 1 Facing slightly R of center, Step Rft fwd to R (ct 1); bending knee slightly (optional), Step Lft fwd in front of R ft with a slight extension (optional) (ct 2); Lift free Rft up and back (men), touch Rft behind Lft (women); (ct 3).
- 2 Turning to face center, Step Rft to R side and begin to bring Rft fwd and up (knee extended) (ct 1); bend/drop slightly on R leg (ct2); Lift on R leg bringing Lft up and fwd, and hold (ct 3).
- 3 Reverse action of meas 2 (to L).
- 4 With weight on Lft, bring Rft around and to the back of L knee (men), Lft (women); and bend (accented slightly) three times (cts 1, 2, 3).
- 5-16 Repeat meas. 1-4, 3 times.

Variation (Instrumental)

- 1 Repeat meas. 1 of **Basic**.
- 2 Step Rft fwd to R (ct 1); turning to face center, step Lft across and in front of Rft (ct 2); step Rft back (ct 3).
- 3 Step Lft diagonally back to L (ct 1); step Rft diagonally back to L behind Lft (ct &); step Lft over and in front of Rft (ct 2); lift on Lft and bring Rft behind L calf (ct 3).
- 4 Bring Rft around and in front of Lft (low, but raised) (ct 1); bring Rft around and behind L calf slowly during (ct 2); hold or bend with Rft behind L calf (ct 3).

Tamir Agha Bar

(Armenia)

Tamir Agha Bar is an Armenian version of a dance which is popular throughout Eastern and North-eastern Turkey. It comes from the Moks region near Lake Van in Eastern Turkey.

Formation: Line or open circle with "W" hold (hands are held slightly fwd at shoulder level).

Rhythm: 2/4 (Some versions become a fast 6/8 at the end).

METER: 2/4

PATTERN

Meas

- 1 Facing R of center, Step Rft (leading with R heel) fwd to R (ct 1); with L toe pointing more twd center, close Lft to R heel (ct &); Step Rft fwd to R (ct 2).
- 2 Turning upper body to face center but still traveling to R, Step L heel fwd (this feels like and can actually be a heel touch or a quick transfer of weight onto the L heel) (ct 1); Step Rft in place (ct &); Step Lft to R in front of Rft (ct 2).
- 3-4 Repeat action of meas 1-2 (facing to R, and then to center) but bring hands/arms fwd and down to low-back ("V" pos) on ct 2 of meas 4.
Note: During meas 1-4 hands/arms move down and up slightly. Down on the beat and up on the off beats).
- 5 Facing center, Step Rft slightly to R (shoulder-width) and bounce on both feet together swinging joined hands/arms fwd (ct1); Lift Lft and knee up and fwd and swing hands/arms back (ct 2).
- 6 Reverse ftwk of meas 5.
- 7-8 Repeat action of meas 5-6, but return arms to a "W" pos on ct 2 of meas 8.
- 9-12 Repeat ftwk and hands/arms of meas 1-4, but travel to L by facing center during meas 9 and 11, and facing L during meas 10 and 12.
- 13-16 Repeat action of meas 5-8.

Dance is generally repeated from the beginning. Often though, dance groups will close and open the circle, and move twd the center with meas 1-3, then jump onto both feet (men even squatting) with Lft fwd on ct 1 of meas 4. Then, backing out using meas 5-8.

Valle Beratche

(Albania)

This version of *Beratche* is from the Devolli region of South Albania. It is essentially a *Pogonishtë* but in a 25/16 meter, and it ends with an 11/16 5-measure *Devolliche* dance pattern.

Formation: Open circle/line with a “W” hold

Music: 25/16 ♪. ♪ ♪ ♪. ♪ ♪ ♪. ♪ ♪ ♪ ♪

Dancer’s Cts: 1 2 3 4 Basic version
 1 & 2 & 3 & 4 Performance version

METER: 25/16

PATTERN

Meas

Basic Version

- 1 Facing very slightly R of center, Touch Lft out to L and slightly back(ct 1); Step Lft across and in front of Rft (ct 2); accented Step onto ball of Rft and begin to bring Lft around and in back (*rond de jambe*) (ct 3); Step Lft behind and to R of Rft (ct 4).
- 2 Facing center, Touch Rft out to R and slightly back (ct 1); Step Rft fwd in front of Lft (ct 2); accented step onto ball of Lft back in place and swing Rft slightly fwd (ct 3); Step Rft to R (ct 4).

Note: Variations include lifting free foot in place of touch (cts 1); and stepping Lft across and in front of Rft on ct 4 of meas 1.

Performance Version

- 1 **Women:** Step Lft slightly to Lft (ct 1); Step Rft in place (ct &); Step Lft fwd in front of Rft to center (ct 2); Lift Rft up slightly behind Lft (ct &); Step Rft back and slightly to R (ct 3); Bounce slightly on Rft (ct &); Step Lft slightly fwd to center, or slightly back to L (ct 4).
- 2 Step Rft slightly to R while “twizzling” L heel slightly fwd (ct 1); step Lft in front of Rft (knee turned slightly in and together (ct &); Step Rft and turn to face L of center (ct 2); Hop on Rft and bring Lft around and behind Rft (ct &); Step Lft back behind Rft toward R (ct 3); turning to face slightly R of center, Hop slightly on Lft and lift Rft slightly up in front (ct &); Step Rft to R (ct 4).
- 1 **Men:** Hop/lift on Rft in place and swing Lft up (back-pedaling) to R knee (ct 1); bounce on Rft and “release” Lft (ct &); Step Lft fwd to center (ct 2); bounce slightly on Lft and bring Rft up behind L calf (ct &); Step Rft back and to R (ct 3); bounce slightly on R ft (ct &); Step Lft fwd to center and begin to bring Rft/knee around and fwd (ct 4).
- 2 Hop/lift on Lft and swing Rft up and in front (back-pedaling) (ct 1); bounce on Lft and “release” Rft (ct &); Turning to face slightly L of center, step Rft back and to R (ct 2); hop on Rft moving to R and bring Lft behind Rft (ct &); Step Lft behind Rft to R (ct 3); bounce on Lft (ct &); turning to face center, Step Rft to R (ct 4).

Fast Music

Music: 11/16 ♪. ♪ ♪ ♪ ♪

Dancer's Cts: 1 2 3

- 1 Facing center, step Lft to center (ct 1); bounce very slightly on Lft and bring Rft up behind L calf (ct 2); Step Rft back to place and turn to face slightly R of center (ct 3).
- 2 Hop on Rft and bring Lft around and in back of Rft (ct 1); Hop on Rft again continuing to bring Lft around and in back (ct 2); Step Lft behind and to R of Rft (ct 3).
- 3 Facing center, Step/rock onto Rft to R (ct 1); Step/rock onto Lft to L (ct 2); Step Rft across and in front of Lft (ct 3).
- 4 Turning to face slightly R of center, Hop on Rft and bring Lft (knee extended) around and in front of Rft (ct 1); Hop on Rft again continuing to bring Lft around and forward (ct 2); step Lft fwd to R (ct 3).
- 5 Still facing R of center, Leap fwd onto R ft (ct 1); Step Lft fwd (ct 2); Turning to face center, Step Rft to R side (ct 2).

Vallja E Rrajces

(Albania)

This is a 2 measure dance in 12/8 from East-Central Albania. It belongs to the *Beratche/Beranče* family of dances and is also known as *Valle Dibrane* and *Valle Matjane*.

Pronunciation: VAHL-lyah EH RYE-tsuhs

Formation: Open circle with "W" hold

Rhythm: 12/8 3-2 -2-3- 2

Dancers' Beats: 1 2 3 4 5

METER: 12/8

PATTERN

Meas

Two Measure Basic (Song)

- 1 Facing center, Lift on Lft and bring Rft and knee up in front (ct 1); turning to face R of center, lift slightly on Lft again (ct 2); Step Rft fwd to R (ct 3); step Lft fwd(ct 4); turning to face center, Step Rft to R side (ct 5).
- 2 Lift on Rft and bring Lft and knee up in front (ct 1); lift slightly on Rft again (ct 2); Step Lft slightly to L side (ct 3); Step Rft fwd directly in front of Lft (ct 4); Step back on Lft to place (ct 5).
- 3-4 Repeat action of meas 1-2.
- 5 On ct & before ct 1, Step quickly on to ball of Rft to R (ct & before ct 1); Step/Land on Lft behind Rft (ker-plunk) (ct 1); Repeat action of cts 2-5 of meas 1 (cts 2-5).
- 6 Repeat action of meas 2.
- 7-8 Repeat action of meas 5-6 above.

Four Measure Pattern in Place

- 1 Facing center, bounce/lower on Lft and extend Rft and leg fwd low (ct 1); Continue slight bounce to Dancers' Beats and bring Rft around and in back of L knee (ct 2); Hook Rft behind L knee or calf (R knee is turned out) (ct 3); Bounce/bend on Lft and turn R knee in to face center (ct 4); Bounce again on Lft and turn R knee back out (ct 5). **Note:** cts 1 and 4 are accented slightly.
- 2 Lift on Lft and bring Rft and knee up and forward (ct 1); lift slightly on Lft again (ct 2); Step Rft to R side (ct 3); Step Lft fwd in front of R ft toward center (ct 4); Step Rft back to place (ct 5).
- 3-4 Reverse action of meas 1-2 of Four Measure Pattern in Place (to L).
- 5-8 Repeat action of meas 1-4 of Four Measure Pattern in Place.

Four Measure Pattern Traveling (Syncopated)

- 1 Facing slightly R of center, Hop on Lft and raise Rft and knee up in front (ct 1); Step Rft quickly fwd (ct & or 2nd beat of 3ct); Hop/lift on Rft and raise Lft and knee up in front (ct 2); Step Lft fwd (ct 3); turning to face center, Step Rft to R side (ct 4); Step Lft quickly behind Rft (ct & or 2nd beat of 3ct); Step Rft across and in front of Lft (ct 5).
- 2 Lift on Rft and bring Lft an knee up and in front and hold a momentary pose (ct 1); Lower onto Rft and slowly bring Lft around and in back of R knee (cts 2-3); Raise up on Rft with Lft behind R knee or calf and L knee turned out (ct 4); Lower on Rft (ct 5).
- 3-4 Reverse action of meas 1-2 of Four Measure Pattern Traveling (Syncopated) to the L.
- 5-8 Repeat action of meas 1-4 of Four Measure Pattern Traveling (Syncopated).

Sequence: Begin dance with Two Measure Basic and when singing begins, follow the 8 measure sequence written above. Alternate Four measure patterns as written (during the instrumental music) with the Two measure Basic during the singing (i.e. ABAC ABAC etc.)

At end, continue Two Measure Pattern and even add a CW turn to R during meas 1 cts 3-5.

Presented by Stephen Kotansky at the Laguna Folkdancers Festival 2014