

# OJAI

## FOLK DANCE



**SYLLABUS**  
**October 2, 2021**

# Ojai, Oct. 2, 2021

## Dancing Together Again!

**\$20** Saturday 10am-5pm, October 2, 2021  
Event sponsored by Folk Dance Federation of California, South

Ojai Art Center  
113 South Montgomery St.  
Ojai, CA 93023

Charming Ojai Art Center featuring AC & a wooden floor is located near public parking and within walking distance of restaurants, shops, street parking & Libbey Park.

### Schedule

10-11:30 am teaching/reviews  
11:30-1 lunch & dance requests  
1-5 pm dance program

For latest information check the calendar section of the Federation website- [socalfolkdance.com](http://socalfolkdance.com)



The program of recorded music will include dance favorites requested by participants. Send

the names of a few of your beloved dances to **[marshallcates@gmail.com](mailto:marshallcates@gmail.com) by August 30.**

..... if registering at the door, bring your proof of vaccine card or copy .....

### **Pre-register:**

send a check payable to Folk Dance Federation, South for \$20 **AND** a copy of your vaccination certificate to



Mindy Belli  
321 S. Vista del Canon  
Anaheim, CA 92807

Name \_\_\_\_\_  
Address \_\_\_\_\_  
email \_\_\_\_\_  
phone \_\_\_\_\_

(fill in, save as *your* pdf & print or just cut, fill, send)

## DANCES

Dance	Country	Teacher	Pg
Draganinata.....	Bulgarian .....	Valerie Daley .....	4
Hora Mare Nourăș.....	Romanian .....	Asako Oshiro .....	5
Jaimalé.....	Israeli .....	Joan Hantman .....	6
Manastir .....	Turkish .....	Valerie Daley .....	7
Rododachtilos Avgi Mou.....	Greek.....	Diane Baker.....	8
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Diane Baker



Valerie Daley



Joan Hantman



Asako Oshiro

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# DRAGANINATA

Драганината  
(Bulgaria-West Trakia)

A simple form of the *Krivo Horo* (or *Kopanica*) dance type found in West Trakia. It is danced here to the famous song *Dragana i Slavej*, sung by the *Filip Kutev* State Folk Ensemble. Dance introduced by Belčo Stanev.

**Pronunciation:** Drah-GAH-nee-nah-tah  
**Music:** Yves Moreau CD  
**Meter:** 11/8. 1-2, 1-2, 1-2-3, 1-2, 1-2, or qqSqq or 1-2-3-4-5  
**Formation:** Open circle. Face LOD, wt on L. Hands joined down at sides. It can also be danced using a front-basket arm hold or belt hold (L over R).  
**Style:** Earthy and solemn

## Measure 11/8

## Description

1-4 Introduction. No action

### 1. Basic

- 1 Facing LOD, step fwd on R (1) step fwd on L (2) step fwd on R (3) step fwd on L (4) pause (5)
- 2 Repeat pattern of meas. 1
- 3 Turning to face ctr, step back on R (1) step back on L (2) step fwd on R (3) close L to R (4) pause (5)
- 4 Still facing ctr, step sdwd L on L (1) close R to L (2) step on L to L (3) close R to L (4) pause (5)

### Dance repeats from beginning

**Note :** On the fifth repeat of the dance, the song slows down and comes to a stop. Dancers must follow this change and stop when necessary before re-starting the travelling pattern. On the final verse, the music slows down and ends.

**Presented by Yves Moreau**

# Hora Nouraș (Romania)

## Hora Nouraș Romania

These notes ©2020, Andrew Carnie. This dance was arranged out of traditional Hora Mare steps by Steve Kotansky and Daniel Sandu. It was taught by Steve Kotansky at the FACONE virtual folk dance workshop, May 2020. The steps are from Iași, Romania and Horești, Moldova.

### Music:

- Surorile Osoianu. Trece-un nouraș pe sus: <https://youtu.be/S9NUtr8aOvU>

**Meter:** 6/8 counted as (12)(3)(456) or Slow Quick Slower.

**Formation:** Open or closed circle, hands in W position. Leads to the R.

**Introduction:** Start with Singing.

### Part 1:

Bar 1: Step R (12), L (3), R(456) in LOD

Bar 2: Repeat bar 1 with opposite footwork in LOD

Bar 3: Step R (123), L (456) in LOD

Bar 4: Step R forward in LOD (12), Step L forward in front of L (3), Step R in place (456)

Bar 5: Repeat bar 4 with opposite footwork.

Bar 6: Step R in LOD, turning to face center (123). Close L next to R, no weight (456)

Bar 7: Facing center, step L to L (12), Close R next to L with weight (3). Step on L to L (456)

Bar 8: Repeat bar 7 with opposite footwork and direction

Bar 9: Cross L over in front of R, arms swing down and back (123). Rock back in place on R, arms swing back up to W position (456)

Bar 10: Repeat bar 7

Bars 11-14: Repeat bars 7-10 with opposite footwork and direction.

Bars 14-28: Repeat bars 1-14 with opposite footwork and direction.

### Part 2:

Bars 1-6: Repeat bars 1-6 of Part 1

Bar 7: Facing center step on L to L (123). Touch R next to L (456)

Bar 8: Step on R into the center, arms swing down and back (123). Close L next to R, no weight (456)

Bar 9: Step backwards out of center and slightly to L on the L, arms swing up to W position (123). Step backwards out of the center and slightly to R on R (456).

Bar 10: Step backwards and slightly to L (123). Close R next to L, no weight (456)

Bar 11-14: Repeat bars 7-10 with opposite footwork and direction.

Bars 14-28: Repeat bars 1-14 with opposite footwork and direction.

*Repeat Part 1*

# JAIMALÉ

Choreographer: Ariane Butel, 2020  
Formation: Lines

Music: Andriamad Group  
Meter: 4/4

## PART I

Facing front wait 14 counts introduction and with feet together do body roll up with gentle hand scoop on counts 15-16

### COUNTS

### STEPS

1-2	Moving forward step RLR, hold
3-4	Sway L, Sway R
5-6	Backing up step LRL, hold
7-8	Sway R, Sway L
9-12	Step R to right, Cross L in front, Step back on R, Step L to left (Jazz square)
13-14	Step forward on R, Pivot left on both feet to face back
15-16	Facing back Close R together, and do full body roll up with hand scoop
17-32	Repeat Part I Counts 1-16 facing back to end facing front

## PART II

1-2	Moving sideways Step R to right, Close L together, Step R to right, hold
3-4	Step L behind, Step R to right, Step L in front
5-6	Cross R over L, Step L to left, Cross R over L, hold
7-8	Back Yemenite L, hold
9-10	Step R to R, Touch L beside R while snapping with R hand circling overhead and L hand circling under stomachs (Flamenco arms)
11-12	Repeat Part II Counts 9-10 with opposite footwork and arms
13-16	Making a ½ circle right to face back; Step R, L, R, L with hands apart pushing forward on each count
17-32	Repeat Part II Counts 1-16 facing back and ending facing forward

## PART III

1-2	Bending forward; Step R to right while hands push down to right, Step L to left while hands push down left
3-4	Standing upright; Step forward RLR while hands push upward 2x to the right (R hand slightly higher than L)
5-6	Turning ¼ left, Bending forward; Step L to left while hands push down to left, Step R to right while hands push down right
7-8	Standing upright; Step forward LRL while hands push upward 2x to the left (L hand slightly higher than R)
9-12	Turning ¼ left to face back; Repeat Part III Counts 1-4
13-14	Turning ¼ turn left; Step L, R while raising both arms overhead
15-16	Turning ¾ turn left to end facing back again; Step L, Close R while circling both arms raised overhead
17-32	Repeat Part III Counts 1-16 facing back and ending facing front to repeat dance

Dance ends with Part I counts 1-4, close both feet together and raise both hands on count 5

Notated by **Joan Hantman**, 9/2021

## **Manastir** (Turkey, Thrace)

Manastir (mah-nahs-tur) means Monastery. Manastir was the old Turkish name for Bitola, the city in the current day Republic of North Macedonia, which is featured in the song. The dance is from Thrace in the Northwestern Turkey. It was first taught in Japan in 2018, and subsequently at the 2019 North-South Folk Dance Teachers Seminar. It was presented by Ahmet Lüleci at the 2020 Stockton Virtual Folk Dance Camp held on Zoom.

Music: 4/4 meter Videos and music are also available on CD and DVD #12 and a Stockton Virtual CD/DVD from Ahmet at luleci.com.

Video: 2020 SVFDC Downloads. To view, contact a camper who donated to Stockton Folk Dance Camp and received access to the downloads.

Formation: Mixed open circle of dancers facing CCW, hands joined arms in V-pos.

Steps & Styling: Slow, elegant, light, and meditative, with small steps.

Skip-step: 2 quick steps on the toe of the first foot and the sole of the second (also called ker-plunk or bloop-bloop).

Measures	4/4	PATTERN
4 meas	<u>INTRODUCTION</u> . Wait 4 measures or one time through the instrumental melody.	
	I.	<u>FIGURE I. TRAVELING CCW.</u>
1		Facing and moving CCW, step R fwd (ct 1); Skip-Step L, R (cts &, 2); two slow steps fwd L, R (cts 3, 4).
2		Repeat meas 2 with opp ftwk, continuing fwd, CCW.
3		Turning to face ctr and bringing arms up in W-pos, step R to R (ct 1); step L behind R (ct 2); quick step R in place (ct &); repeat with opp ftwk and direction (cts 3, 4, &). Optional: small lift of free ft on the "&" before ct 1.
4		Facing ctr, step R to R (ct 1); lift L leg fwd (ct 2); step L to L (ct 3); lift R leg fwd (ct 4). Bring joined hands down to V-pos to repeat Fig I, or to continue to Fig II.
	II.	<u>FIGURE II. IN AND OUT OF CENTER.</u>
1		Skip-Step fwd twd ctr, R, L (cts &, 1); three steps fwd R, L, R (cts 2, 3, 4).
2		Repeat meas 1 with opp ftwk, continuing twd ctr.
3-4		Repeat Fig 1 meas 3-4.
5-6		Repeat meas 1-2, but all steps are bkwd, moving away from ctr.
7-8		Repeat meas 3-4.

Sequence: Leader indicates the sequence by either pointing to R (CCW) or pointing twd ctr. Dance can also be done with Figure I during the vocal part and Figure II during the instrumental.

Rododachtilos Avgi Mou  
Greece

A Greek dance from Artaki in Asia Minor that was introduced by Kalitsa Pantazis at a workshop in the UK. Rodocachtilos Avgi Mou became part of the Sacred Circle Dance Repertoire with instruction by Andy Bettis, Cindy Kelly and Adrian Pointon. It was taught virtually at Surrey IFD in 2020 by Judith English.

Music: 4/4 meter Slow quick quick pattern

Formation: open circle, arms in V position, facing ctr, wt. on L

Steps & styling: gentle, crisp and light <https://www.youtube.com/watch?v=vibU2rXKLGo>

Introduction: 10 meas, music of the instrumental figure

Meas                      Pattern

Figure 1              Vocal

1. Step R to R (cts 1 & 2), pivoting to face slightly lod step L across R (cts 3 & 4)
2. Pivoting to face ctr, repeat meas 1
3. Step R to R (cts 1 & 2) step L across R (ct 3) step R in place (ct 4)
4. Repeat meas 3 with reverse ftwk & direction
- 5-16 Repeat meas 1-4 three more times

Figure 2              Instrumental

1. Step R to R (cts 1 & 2) step L behind R (ct 3) step R to R (ct 4)
2. Step L across R (ct 1 & 2) step R to R (ct 3) step L behind R (ct 4)
3. Step R to R (cts 1 & 2) step L across R (ct 3) step R in place (ct 4)
4. Repeat meas 3 with reverse ftwk & direction
- 5-8 Repeat meas 1-4 one more time

Alternate figures 1 (Vocal) and 2 (instrumental) until the end of recording



# STARAČKO KOLO

## Slavonia, Croatia



Slavonija is the largest and most fertile part of Croatia's land. It borders Hungary and the Drava River on the north, the Sava River on the south, the Moslavina Region on the west and the Srijem Region on the east. For this reason, Slavonian folk traditions have remained unchanged for centuries. The wealth of this region is reflected in the dances, songs and costumes. Most of the dances in Slavonija surround the musicians, who are in the center of the circle. Musical accompaniment features the tambura (samica), and a full tambura orchestra. Slavonian people dance to celebrate any occasion - weddings, harvest, church celebrations, or any other daily occurrence that merits a celebration. "Staračko kolo" is from Brodsko Posavlje part of Slavonia Region.



**TRANSLATION:** Ancient dance

**PRONUNCIATION:** STA-RACH-KO koh-loh

**MUSIC:** CD "Ajde cure u kolo/ Come on girls, let's dance!" Band #10

**FORMATION:** Closed circle, alternating M & W in front basket hold

**STYLING:** The drmeš (shaking dance) is done flat-footed, with very small steps and movements. Smaller movements are most stylistically correct.

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**METER:** 4/4  
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### **Meas**

### **INSTRUMENTAL PART**

- 1-2 Facing ctr., Sway to L (cts.1,2); Sway to R(cts.3,4); Repeat Meas.1
- 3 Step on L in place (ct.1); Slight hop on L, keep R next to L cuff (ct.2); Repeat cts.1,2 with opp. Ft (cts.3,4)
- 4 Repeat Meas.3
- 5 Step on L to L(ct.1); Step on R across L(ct.2); Step on L to L(ct.3); Slight hop on L(ct.4)
- 6 Step on R to R (ct.1); Step on L next to R (ct.&); Repeat cts.1& (cts.2&); Step on R to R(ct.3) Slight hop on R(ct.4)
- 7 Step on L to L (ct.1); Bring R ft next to L and bounce twice (cts.2&); Step on R in place (ct.3);  
Step on L to L, leave R ft to R and bounce twice, wt. on both ft (cts.4&)
- 8 Step on L in place (ct.1); Bring R ft next to L and bounce twice (cts.2&); Step on R in place (ct.3); Slight hop on R (ct.4)

*Staračko kolo, Pg. 2*

### **SINGING PART**



## ***SINGING PART***

1. Hold(cts.1,2,3,4)
2. Sway to L,R,L,R(cts.1,2,3,4)
3. Facing diag. CW, Step on L,R,L,R fwd(cts.1,2,3,4)

4 Facing ctr., Repeat Meas.2

5-6 Facing diag. CW, Step on L fwd (ct.1); Step on R in front of L (ct.2);  
Step on L to L (ct.3);

Step on R behind of L (ct.4); Repeat Meas. 5 (cts.5,6,7,8)

## **SEQUENCE:**

Instrumental Part

*Singing Part*

Instrumental Part

*Singing Part*

Instrumental Part

Meas.1-hold Meas.2-8: Meas.9-24:

Meas.1-8: Meas.9-16:

Meas.1-8: Meas.9-16:

Repeat Meas.2-8 of Instrumental part Repeat Meas.5-8, four more times

Repeat Meas.1-8 of Instrumental part Repeat Meas.5-8, two more times

Repeat Meas.1-8 of Instrumental part Repeat Meas.5-8, two more times

Presented by Željko Jergan

12.2015

Dance notes by Fusae Carroll & Željko Jergan

# STARAČKO KOLO

Brodsko posavlje, Slavonia

(Slavonia)

(arr:sms'11)

S  
A  
T  
B

*Solo:*  
Ej, iz da - le - ka cí - ni mi se se - ka, *Svi M:*  
Kad' iz bli - za o - no ba - ba Li - za,

5 *Svi:*  
Kad' iz bli - za o - no ba - ba Liz! *Solo:*  
Ej, be - ča - ru - ša ci - lo se - lo vi - će,

9 *Svi Z:*  
pa ne - ka sam što se ko - ga ti - će, *Svi:*  
pa ne - ka sam što se ko - ga tić!  
pa ne - ka si sto se ko - ga tić!