

1972



AUGUST 27-SEPTEMBER 3, 1972

SAN DIEGO STATE UNIVERSITY
FOLK DANCE CONFERENCE

SAN DIEGO, CALIFORNIA

Sponsored by the San Diego State University Foundation, the
San Diego State Department of Physical Education, and the
Folk Dance Federation of California, South

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ABBREVIATIONS USED IN THE SYLLABUS

bkwd or bwd	backward
CCW	counter-clockwise
COH	center of hall
cpl	couple
ct or cts	count
ctr	center
CW	clockwise
diag	diagonal
dn	down
ft	foot
fwd	forward
H	hand
L	left
LOD	line of direction
M	man
meas	measure
opp	opposite
pos	position
ptr	partner
R	right
RLOD	reverse line of direction
sdwd or swd	sideward
twd	toward
W	woman
wt	weight

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ERRATA

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Page b

INDEX BY TEACHERS

Add to listing under TOM BOZIGIAN the following:

- ✓ Page 112 - Ally Ally
- ✓ Page 114 - Ya Hazhal Sannine
- ✓ Page 116 - Hoy Nar
- ✓ Page 118 - Hop Shourma

Page 7

CINEGE

✓ Music: add, Record by "Andor Czompo" PM 25431, side 1, band 2 (45 RPM), increase speed.

✓ FIG III, Ct 1, sentence should read: Step L ft slightly fwd and to L

✓ Source: Add: Adapted for recreational purposes by Andor Czompo, 1972

Page 3

BAGI KARIKÁZÓ

✓ First line in dance should read: Women's dance from the etc.

✓ FORMATION: Single circle for W, low hand hold

✓ Step combinations are done in cts.

✓ SOURCE: Add: Adapted by Andor Czompo for U.S. recreational purposes, 1967

Page 1

BÉKÉSI PÁROS

✓ Part II, meas 1, line 4, delete the words, One Cifra step in place
 " " " , at end of meas 1, add, One Cifra step in place
(cts 3 & 4).

✓ Part II, meas 3, first line, delete words (heel cifra)
 " " " , at end of meas 3 add, Heel Cifra in place (cts 1&2)

Page 2

✓ Part IV, meas 10-12, add to end of sentence: with opp ftwk

Page 6

SZÖKKENÓS

✓ Part II, meas 11, the counts should read: 1-2, 3, 4.

✓ " " , meas 13, cts 1-3, line 2, add to end of sentence: but still facing each other.

✓ Part II meas 13, ct 4, add to end of sentence: and sit on R.

✓ SOURCE: Add: at end of last sentence: , 1967

Page 9

KAPUVARI VERBUNK

Because there are two different Kapuvari Verbunks, the present dance is being changed to PEASANT KAPUVARI VERBUNK , which relates to its original origin.

Page 14

SOMOGYI KARIKAZO

✓ Part II, ct. 1, eliminate the word and

✓ Motifs and Combinations are done in cts.

✓ Source: Add the year 1972 to end of last sentence.

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Errata-Continued- Page 3

- Page 76 ✓ STAROBOSANSKO KOLO
 Calls and figures: Line 4, eliminate the words, once and
 Cue "I". add to end of paragraph, ft are slightly apart and parallel
- Page 77 ✓ Jedan u kolo, ct 3 - add to end of sentence, or partial wt may remain
on L ft.
- Page 84 ✓ METVA
 FIG II. POLKA; delete last word of line 4, turn
- Page 87 ✓ BALON
 PART IV. VRTET. Insert diagram *what diagram*
- Page 88 ✓ TA POSKOCNA
 Additional Source: Item 2-2nd line- should be Prosvjetna Sabor etc
- Page 106 ✓ LA VIOLETTE AND AVEINE
 Add at end of Source: Learned by Robin Evanchuk from Mrs Catherine
 Blanchet in Meaux, Louisiana, 1967. Arranged by R. Evanchuk for
 recreational purposes, 1972.
- 6/8 time ✓ Meas 9-16, line 8, Add: "giving R. elbow"
 " " " 11, Add to read: 2 steps will be done in place, M
making a RS turn to face into circle.
- ✓ Meas 5, line 2-4--change to read: The hands of both M and W are
definitely placed on hips
 ✓ ~~Delete--~~ and the arms of the M and W are folded in front of them.
- page 107 ✓ Meas 10-12, line 6- correct to read-- each person does an individual turn.
- Page 109 ✓ RASIN,RASIN, AND PAPILLON
 Add to source: Learned by Robin Evanchuk from Mrs Catherine Blanchet,
 in Meaux, Louisiana, 1967. Arranged by R. Evanchuk for recreational
 purposes, 1972
- ✓ Meas 17-20, line 1--delete two steps--substitute-- step fwd R, stamp L
 ✓ Line 2--delete "two steps" substitute "step bwd L, stamp R"
- ✓ Meas 21-24, line 3 add: start dishrag by stepping in to the circle
- ✓ Meas 29-32, line 5-6, add to read: M takes W L H in his R H. Using
 2 cts , he swings this new W around in front of him into partner pos
 at his R.
- ✓ PAPILLON: Change all the measures to counts as follows:
- | Measures | becomes | counts |
|----------|---------|--------|
| 1-5 | | 1-9 |
| 6-7 | | 10-13 |
| 8-12 | | 14-24 |
| 13-16 | | 25-32 |
| 17-20 | | 33-40 |
| 21-28 | | 41-56 |

KATERINA Cont

Page 94 ✓

W PDB with knees low. Each pattern begins with R PDB.

Knee-Kick- PDB: with wt on L, bring R heel up to touch leg just below knee-cap, ft relaxed (Ct 1); kick R fwd and down, leg straight and toe pointed (ct 2) step on R (ctl) step on L (ct &) step on R (ct 2). Entire step takes 2 meas. For repeat on next 2 meas, use opp ftwk.

Ukrainian name for this step is Veheneya.

Scissor-Kick: leap to R in place, with knee and leg straight, heel slightly off floor, kicking L straight fwd and down with leg straight and toe pointed (ct 1) leap to L in place, with knee and leg straight, heel slightly off floor, kicking R straight fwd and down with leg straight, and toe pointed (ct 2). Because legs are kept straight, leaping is done with toe and ankle action instead of with knee and hip, and resembles a pair of scissors in its movement. Ukrainian name for this step is Kolesenya.

Preschid: From a standing pos drop into a squat pos (as assumed in a deep-knee bend), on toes, knees out and roughly parallel with hips, hee heels 5-6 inches from floor, and back straight (ct 1) with back still straight, rise to a partially standing pos with wt on L toe and knee bent, R kicked fwd and roughly parallel with L knee, R knee slightly bent and toe turned out (ct 2) For repeat on next meas, use opp ftwk on Ct 2.

Hands are flat on hips for both M and W unless otherwise noted. Dancers should continually have an air of happy proudness about themselves.

✓ FIG III: meas 9-16: Add to end of sentence: On last PDB, reverse circles, dance 4 knee-kicks PDB CCW.

Page 94 ✓

FIG VI. line 2, delete. All have hands on hips. Replace with: free hands are extended.^{up}

Page 95 ✓

Line 3 should read: Reverse (8 PDB) CCW.

✓ FIG VII. line 1, delete CW, add CCW

✓ FIG IX. line 2-3, delete directions for M, substitute M directions for FIG V

✓ FIG X. " " " " : *Between W1 & 3*
 line 2 should read : CW direction with PDB M # 1
 " line 5 should read: W # 3 goes through the space, M # 2 turns...
 " line 7 should read: M # 1 leading.
 " line 11 should read: carried in a CW circle
 " line 12 should read: approximately 4 melodies

✓ Add to end of Fig X: As Fig X is completed M #1 leads the circle into one line.

✓ FIG XI, line 2, should read: (Very heavy accent of first beat of

✓ FIG XII Add: (Very heavy accent on ct 3)

Page 96 ✓

FIG XIII, line 1 should read : Man #1

" " line 3 should read: Man #1

✓ Add to end of dance: NOTE: M steps on Fig V, VII, IX are interchangeable at the discretion of the dancers. It was taught as corrected here.

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Errata- page 7

- ✓ YIBANEI HAMIGDASH (*Claimed in 1969 from*)
- Page 72 ✓ Record: Israeli Folk Dance Party Tikva T-145, Side B, band 2
 ✓ Meter 4/4
 ✓ PART II, ct 7-12: change first sentence to read: three steps RLR
 ✓ ct 13-15: Add: hands come down
- ✓ PEASANT KAPUVARI VERBUNK
- Page 9 ✓ Add to formation: R arm diag down and very low, palm down. L fist on waist.
 ✓ PART I, ct 4, delete: Hold. Replace with: Step in place with L, with accent.
- Page 10 ✓ PART VI, ct 9, add to end of sentence: with accent (stamp).
 ✓ " " ct 11, should read: Stamp with L ft slightly fwd (turned out knee) without taking wt.
- Page 11 ✓ PART XI, ct 3, add to end of sentence : (Slight leap to L).
 ✓ " " ct 4, " " " " (Slight leap to R).
- ✓ KRIVO PETRICKO HORO
- Page 47 ✓ Fig I, meas 1, line 2: Delete ct 4
 ✓ " " " " Change ct 5 to ct 4
 ✓ " " " " Add: Hold (ct 5)
 ✓ FIG II, meas 3, line 2, ct 4 should read: hop on L in RLOD
 ✓ " " " " ct 5, delte: hold. Replace with: Step on R in place.
 ✓ FIG II, meas 4, line 2 should read: Facing LOD, small quick leap.....
 ✓ " " line 3 should read: Quick leap in place to L (ct &), hold (ct 5).
- Page 53 ✓ SANDANSKO HORO should be spelled SANDANSKA HORO
 ✓ Add: Record, WT TYM 004, side A, Band 2 (Worldtone)
- ✓ KOLO FROM RIPANJ
- Page 82 ✓ Opposite meas 2, cts 1,2,& insert : Triplet*
- ✓ BALON
- Page 85 ✓ Formation, line 3, add the following sentence after the words "the pattern changes: Pattern changes are initiated by cues such as:
 ✓ 1. Leap M stamps
 ✓ 2. Lead M turns ptr under his arm
 or ✓ 3. No special cue, simply change figures.
- Page 86 ✓ PART I, Bouncy Walk, line 1 of explanation sentence should read: There is a slight very even double.....
- Page 87 ✓ PART II, Fig 3: meas 1-2, line 4 change CCW to CW.
 ✓ " " " " " " , add to end of Fig: W free hand on hip, fingers fingers either fwd or bwd.
 ✓ PART III, Fig 1, meas 2 should read: Step bwd on L ft.....
 ✓ " " Fig 2, line 1 should read: Partners hook R elbows or forearms
 ✓ PART IV, line 1, add: Use catch step to get onto proper ft.
- ✓ ALLY ALLY
- Page 112 ✓ Formation, line 2. Eliminate the words "nested and elbows bent" and replace with: straight down to sides.

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Errata

Page 10

ALI PASA

Page 24

Fig I, meas 1, line 1, delete the word "running" and replace with walking.

Fig I, meas 2, line 2, should read: place R next to L, keeping....
" " " " line 1, delte the word "run" and replace with, walk.

Fig III, meas 1, line 3 should read: (ct 3) step on L, next to R taking wt on L (ct 4)

Fig III, meas 3, line 3, delete the word "heel" and replace with toe

ROMAN

Page 97

Formation, line 2, after the first word "documented" Add: and described in Theory of Ukrainian National Dances (in Ukrainian).

Introduction, line 1, delete the word "The" and replace with :

From anywhere in the room.

Introduction, line 2, after the word "stroll" insert: into groups of 3 and continue to walk into.....

KATERENA

Page 95

Fig X, line 1, replace W # 1 and 4 with W # 1 and 3

DROR YIKRA

Page 66

Dance is done in counts

Formation: Closed circle....

YIBANEI HAMIGDASH

Page 72

Formation : Closed circle...

MECHOL HADVASH

Page 68

Record: Israeli Folk Dance Party, Tikva T-145

Formation: Add to end of sentence: and down.

Add: METER 2/4

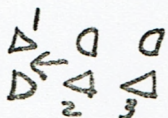
BALON

Page 87

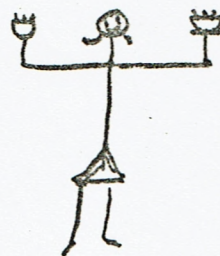
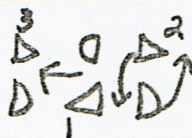
Part IV VRTET--meas 2, line 3 -Diagram

ROMAN
Meas 5-8

Page 98



Meas 21-24



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Errata

Page 9

Page 65

DEBKA BEDOUIT

SOURCE: Should read: Learned by Dani Dassa from Mishiko, 1970 in Haifa, Israel during a "Leadership Seminar" sponsored by Committee of Dance in Tel Aviv.

Page 66

DROR YIKRA

SOURCE: Should read : Learned by Dani Dassa from Eliyahu Gamliel in Haifa, Israel during a Leadership Workshop in 1970.

Page 67

LI LACH

SOURCE: Arranged by Dani Dassa, 1971. Based on the new character of Israel--blending Sephardic and Middle Eastern characteristics.

Page 68

MECHOL HADVASH

SOURCE: Learned by Dani Dassa from children at Brandeis Institute Summer Camp, 1971, held in California. Original arrangement by Moshiko and notes by Fred Berk for Tikva Records, 1968

70
Page 69

ORCHA B'MIDBAR

SOURCE: Learned by Dani Dassa in 1954. Based on motifs of a caravan in the desert and arranged by Karmon, a choreographer in Israel.

Page 72

YIBANEI HAMIGDASH

SOURCE: Arranged by Yoav Ashriel, choreographer in Israel, Learned by Dani Dassa in Summer, 1969 in Israel.

Page 99

KARTOLI

Formation: Free lines on floor or circle of couples.

Two-Steps and Chug: line 2--delete "cts 5-6-7" substitute "cts 4-5-6"

Page 100

FIG I. Add: "If dancing in circle formation, loop in FIG I- III- goes to inside of circle"

FIG V Add: "If dancing in circle formation, move in LOD"
line 5 Delete "move" Add "walk"

Page 101

FIG VIII Add: "W finish turn facing ptr"

FIG XI Add: "M finish facing ptr"

Add the following measure notations.

FIG XII 16 meas

FIG XIII 8 meas

FIG XIV 8 meas

FIG XV 8 meas

FIG XVI 8 meas

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Presented by Andor Czompo

BÉKÉSI PÁROS
(Hungary)

Bay-kay-shee Pah-rohsh

Békés is a county in the East-Southeast part of Hungary. It is a rich area in the folk dance tradition, with an interesting local Csárdás-style. The Csárdás is based on the Cifra step, and its variations, with partners changing positions, turning, etc.

SOURCE: Original research done by Miklos Rabai, choreographer of the Hungarian State Folk Ensemble, and George Manninger, folklorist. This particular version was arranged for recreational purposes in the United States by Andor Czompo.

MUSIC: Record B & F # S-429, Bekesi Paros. The music is in 4/4 meter and each melody consists of 12 measures.

STYLE: The dance is lively with light and fast footwork.

FORMATION: Couples scattered anywhere in the room. Partners face in a shoulder-shoulder-blade position:

PATTERN

Measures PART I.

- 1-3 Introduction
4-6 In place, straighten and bend knees in rhythm. Straighten on the beat, bend on the off-beat.
7 Step on the ball of R ft to R (ct1), step L across in front of R with a slightly bent knee (ct 2) close R ft to L, with weight on the balls of both feet, knees straight (ct 3) Bend both knees (ct 4)
8 Repeat meas 7 with opposite footwork.
9-12 Repeat meas 7-8, two more times.

PART II

- 1 Hop on L ft. At the same time, swing R ft in front of L with the sole pointing to the L (ct 1) hop on L ft. At the same time, swing R ft outward so that the sole is pointing to the R (ct 2) leap on the R in place (ct 3) step on L in place ~~One Cifra step in place~~ (ct &) step on R in place (ct 4)
2 Repeat meas 1 with opposite footwork. *One Cifra step in place (ct 3 & 4)*
3 Leap onto R in place (ct 1) step on the L heel beside R (Ct &) ~~heel cifra~~ step on R in place (ct 2) repeat cts 1-2 with opposite footwork (ct 3-4)
4 Click your R heel to the L. The L ft goes to the side slightly, and the weight is on the R ft. (ct 1) hop on the R ft (ct 2) step on the L ft in front of the R (ct 3) step on R ft behind the L (ct &) step with the L to the L (ct 4)

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Békési Páros -Continued-Page 2

- 5-6 Repeat Meas 4 two more times
7-12 Repeat Meas 1-6

PART III

- 1 Step back on R (ct 1) hop on the R ft (ct 2) step back on the L ft (ct 3) hop on the L ft (ct 4) NOTE: In the meanw hile, release the shoulder-shoulder-blade position. Man's R hand takes the W R hand. W left hand is on her hip. M L hand is behind his back.
2 Step on R ft behind L (ct 1) Hop on R bringing L ft slowly behind R(ct 2) step on L behind R (ct 3) hop on L (ct 4). NOTE: This is a reel-type step.
3 Repeat the "Heel Cifra" of Part II, Meas 3
4 Step forward on R (ct 1)hop on R (ct 2) step forward on L (ct 3) hop on L (ct 4). NOTE: With the two step-hops, the M & W change places, passing each other by R shoulders, and without releasing the hand-hold. Hands are held down as you pass shoulders. Face each other again at the end of the change-over.
5-6 Repeat meas 2/3
7-12 Repeat meas 4-6, two more times. With the last two "Heel Cifra" steps, partners again join in the shoulder-shoulder-blade position.

PART IV

- 1-3 With a small lift on the L, R toe touches in front of the L ft, with a slightly bent and turned-out knee (ct 1) "Slide" to a position with both feet apart, weight on both feet, knees bent. During these two counts, make a 1/4 turn L (ct 2). close feet together with a little jump (ct 3) Repeat ct 2 (ct 4) (check)
Repeat ct 3 Meas I (ct 1) Pause (ct 2)
Repeat above with opposite footwork, making almost 1/2 R turn.
NOTE: This is a six-count movement phrase overlapping three measures of 4/4 music.
4-6 Repeat meas 1-3
7-8 Do four Upbeat or Open Rida, beginning with R ft.
9 Repeat ct 1-3 of Meas (cts 1-3) Pause (ct 4)
10-12 Repeat meas 7-9. with opp Footwork.

Repeat the dance once more from the beginning.
The directions for this dance are meant only as refresher notes for those who have learned the dance from a qualified teacher.

© Andor Czompo Dance directions prepared by Ann I. Czompo, Northern Illinois University, Dekalb, Illinois.

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Presented by Andor Czompo

BAGI KARIKÁZÓ
(Hungary)

W Circle dance from the village of Bag, North-Central Hungary (Paloc region)

MUSIC: Crossroad Records 45 rpm # 4001 "Bagi Paros"

SOURCE: Sandor Timar, Hungarian folklorist *Adapted by Andor for U.S. recreational dancing in 1967.*

FORMATION: Single circle *For W, hands held down (Men outside of circle in shoulder pos.)*

STEP COMBINATIONS:

1. Promenade (grapevine)

- cts* 1-2 1/8 turn to R, stepping with R ft forward
3-4 Step on L ft forward
5-6 1/8 turn to Left, stepping with R ft to R side.
7-8 Step on L foot behind R ft with the knee slightly bent (close to 5th pos)
Repeat the same way.

2. Forward and back

- 1 Step on R ft forward
2 Step on L ft beside the R ft
3 Step on R ft forward
4 Bend the R knee slightly.
5-8 Repeat cts 1-4 with opposite footwork and direction.

3. Running steps with hand-hold change

- 1-4 With 4 small running steps, move toward center of the circle, RLRL. At the same time, lift the hands, with straight arms, to a forward high position and release the hand-hold.
5-6 Take two running steps in place, R, L.
7-8 Close the R ft to the L ft and pause.
NOTE: During cts 5-8. lower the arms from high to low side position and join in a back-basket hold.

4. Csardas (local variation)

- 1 Step on R ft to R
2 Step on L ft beside R
3 Step on R to the R
4 Bring L ft close to R ankle
5 Step on L ft to L
6 Step on R ft to R
7 Step on L to L
8 Bend the L knee slightly
NOTE: The steps are taken on the balls of the feet, light and bouncy (down-beat)

5. Swaying

- 1 Step on R ft to R
2 Step on L ft beside R
3-4 Step on R ft R (L ft remains in the previous place with the toes touching

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Bagi Karikázó-Continued-Page 2

- the floor)
- 5-6 Shift weight from R ft to the L (R ft remains in previous position with the toes touching the floor).
6. Bukos (Single)
- 1 Step to the R on the R ft
- 2 Step on L ft beside R ft
- 3-4 Step on R ft into a small 2nd position parallel with a knee-bend (only half weight on the L ft) and pause.
Repeat with opposite footwork (symmetrical).
7. Bukos (Double)
- 1 Step on R to R
- 2 Step on L beside the R ft
- 3 Step on R into a small 2nd position parallel with a knee bend
- 4 Rise to a slight knee-bend
- 5-6 Sink into a knee-bend and pause.
Repeat with opposite footwork (Symmetrical)
- NOTE: In both BUKOS, the accents are on the knee-bends. In both BUKOS the ct 1 and 2 are sometimes done as a small open Rida.

PATTERN

meas

PART I (Slow)

- 1-4 Introduction
- 5-12 Do the Promenade (#1) four times
- 13-14 Do the forward and back motif (2)
- 15-16 Do the running steps with hand-hold changes (3)

PART II (Csardas)

- 1-7 Do the Csardas (4) three times.
- 8-9 Do the swaying motif (5)
- 10-12 Starting with the R, do ten light running steps sideways to R (CCW)
Repeat PART II once more.

PART III. (Bukos)

- 1-6 Do six Single Bukos (6)
- 7-12 Do four Double Bukos (7)
- 13-18 Do twenty three light running steps starting with the R ft and moving sideways to the L (CW). This is alike a closed Rida step with a slight knee-bend on each R step. Pause on the last count.
- 19-22 Do four Single Bukos (6) starting to the L
- 23=24 Do one Double Bukos (7) to the L plus one more knee-bend.

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Presented by Andor Czompo

SZÖKKENÓS
(Hungary)

Soo-keh-noosh

This is a simple couple dance from Dévaványa in Eastern Hungary. Szökken is a general term for a leap or hop, from which the dance's name is derived.

SOURCE: Zs. Vágó and M. Szentpál. Published material by the Dance Department of the Institute of Popular (Folk) Culture in Hungary. The dance was arranged for recreational folk dancing in the United States by Andor Czompo, 1968.

MUSIC: "Esik eso"... is the recommended melody. Record: Buccaneer #10004
The dance is described in 4/4/ meter.

STYLE: Light and playful

FORMATION: Couples scattered around the room, facing CCW. M stands to L of W. W hands are placed on the hips. M escorts W with his R arm.

BASIC STEPS: Walk, run, leap and hop.

+		PATTERN
Meas	Ct	<u>PART I (Melody I)</u>
1-4		Introduction. No movement
5-6		Beginning with R ft, swalk forward 4 steps. Each step takes 2 counts.
7	1-3	Take 3 running steps fwd, R. L. R.
	4	Hop on R ft.
8		Repeat Meas 7 with opposite footwork.
9-12		Do 4 of the run, run, run, hop combinations, alternating the leading ft, R. L. R. Without changing the handhold, M acts as a pivot and leads the W forward around so that the couple turns together in place CCW.
13-14		Partners release the handhold and turn away from each other, W R, M L, making a full turn in a small circle with four walking steps. Each step takes 2 counts. Return to the original position and resume handhold.
15-20		Repeat 9-14, but at the end, instead of joining side-by-side, partners face each other and join hands low, R to L hand, L to R hand. NOTE: At the end, the M actually takes 3 steps, and closes his L ft to his R without taking weight. This frees his L for the next figure.
		<u>PART II (Melody I repeated)</u>
1		Partners moving sideways, M L, W R, do a step, step, step, hop pattern, M starting with L, W with the R. Do the first 2 steps as

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Szökkenós-Continued-Page 2

- stamps, bending forward slightly and turning to face the LOD.
- 2 Facing each other, partners do 2 leap-hops in place, M starting with R and W with L. At the same time, swing joined hands to the same side as the Leap-hop.
- 3-4 Repeat meas 1-2 with opposite footwork moving in the other direction.
- 5-8 Repeat meas 1-4
- 9 Partners turn away from each other, M to the L, W to the R, with a run, run, run, hop pattern. *M W face movements*
- 10 Doing another run, run, run, hop figure, partners complete the turn and face each other again, ~~resuming the simple two handhold,~~
- 11 1-2 Take 2 running steps in place.
- 3 Sharply close the feet together
- 3 1/2 Pause
- 12 Same as Meas 11, but this time, both partners begin with the R ft.
- 13 1-3 Partners do 3 small running steps, beginning with R ft and turning CCW as a couple. *but still facing each other.*
- 4 Pause *step on R.*
- 14 Repeat Meas 13 withh opposite footwork, moving CW
- 15-10 Repeat Meas 9-14, but at the end, instead of facing each other, W moves to the R side of the M with 3 running steps. Resume the handhold described at the beginning of the dance.

From here, repeat the whole dance from the beginning. Replace the Introduction with the same movements as Meas 5-8 of Part I and continue as before.

The directions for this dance are meant only as refresher notes for those who have learned the dance from a qualified teacher.

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb Illinois.

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Presented by Andor Czompo

CINEGE⁴³
(Hungarian)^{12/6}


This dance belongs to the old layer of the Hungarian folk dances, and to the "ugros" dance family. The name refers to the titmouse bird, often mentioned in folk songs which accompany this dance. The dance is also representative of the dance dialect of the Eastern Transdanubian region. Its relationship to the Balkan (Serbian, Croatian) dance types is obvious.

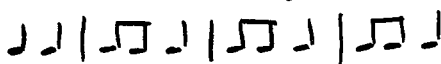
Source: Agoston Lanyi, Hungarian Academy of Sciences. *Do you know national dances by Andor Czompo?*

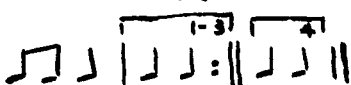
Music: For this arrangement use LPX 18007, Cinege, melody #1, which is played three times and has to be speeded up considerably to approximately 38-40 rpm.

Formation: Circle, or small circle of four, hands joined at shoulder height, bent elbow, or shoulder-to-shoulder hold.

Sequences

- I. 
- ct. 1 Turning hips slightly to Left, step with L foot on a forward diagonal, following the curve of the circle.
- 2 Step with Right foot forward diagonal Left.
- 3 With a jump heel-click, close both feet together, with hips facing the center.
- 4 Leap onto Left foot in place, lifting Right foot slightly to the Right side, both knees bent.
- 5 Hop on the Left foot. At the same time touch Right toe forward, straight knees.
- 6 Jump into a second position (toes turned in), knees bent.
- 7 With a jump heel-click, close both feet together.
- 8 Leap onto Right foot in place, bent knee, turning hips slightly to the Left.
Repeat the same way.

- II. 
- 1 Turning the hips slightly to Left, step with Left foot on a forward diagonal.
- 2 Step with the Right foot on a Left forward diagonal.
- 3 Turning hips slightly to Right, step with Left foot on a back diagonal.
- & Step with Right foot behind Left foot.
- 4 Step with Left foot in front of Right foot.
- 5-6 Repeat cts. 3-4 symmetrically.
- 7-8 Same as cts. 3-4.
Repeat the whole sequence with opposite footwork and directions (symmetrical repeat).

- III. 
- 1 ~~Step~~ With with Left foot slightly forward. *to L.*

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Cinege (Page 2)

- & Step with Right foot behind Left foot.
NOTE: Cts. 1 & are running steps.
2 Small leap onto the Left foot sideways Left.
3 Close Right foot to Left foot with a jump heel-click.
4 Leap onto Right foot in place with knee bend.
5-12 Repeat cts. 1-4 the same way.
13-15 Same as cts. 1-3.
16 Leap onto Left foot in place with knee bend.
Repeat the whole sequence with opposite footwork and directions (symmetrical repeat).

THE DANCE ^{16.}₁₆

- Meas. Melody A I
1-4 Introduction.
5-16 Sequence # I, three times.
- Melody A II
1-16 Sequence #2, four times.
- Melody A III
1-16 Sequence #III, two times.

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Presented by Andor Czompo

KAPUVARI VERBUNK
(Hungarian)

Hungarian folk dance groups dance several artistic arrangements of this dance. The "Kapuvári Verbunk" presented by Andor Czompo in 1963-64 at several folk dance camps and workshops is based on those arrangements.

This, however, is the original peasant dance, as danced by men in Kapuvar. It was filmed by M. Jambor and George Martin in 1957; notated in Labanotation by Agoston Lanyi.

Music: LPX Qualiton 18007.

Formation: Semi-circle, or full circle of individual men.

Motifs and sequences:

- I. Heel-clicks ♪ ♪ ♪ ♪
As a preparation, lift Right foot slightly off the floor with turned out heel.
ct. 1 Close the Right foot to the Left foot with accent (heel-click) keeping the feet parallel. Take weight on the Right foot and do the same preparation with the Left foot.
2 Repeat ct. 1 with opposite footwork.
3 Same as ct. 1, but omit the preparation of the Left foot.
4 Hold.
& Same as the preparation at the beginning.
Repeat the same way.
- II. Csardas ♪ ♪ ♪ ♪
1 Step with Right foot to Right.
2 Close Left foot to Right foot with heel-click.
3 Step with Right foot to Right.
4 Close Left foot to Right foot with heel-click (Partial weight).
Symmetrical repeat.
- III. Csardas with claps ♪ ♪ ♪ ♪
Same as Sequence #2, but on the first three counts, clap the hands in front about eye level.
- IV. Single Boot Slap ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪
1 Hop on the Left foot. At the same time, hit the raised Right leg (bent and turned out knee) inside below the knee with the Right hand.
2 Take a small step with Right foot backward.
3 Take a small step with Left foot backward.
4 Step with Right foot in place.
5 Step with Left foot forward with accent (stamp).
6 Take a small step with Right foot forward.
7 Stamp with Left foot slightly forward (turned out knee) without taking weight.
8 Step with Left foot slightly forward with accent.
Repeat the same way.

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KAPUVARI VERBUNK (Page 2)

- V. Single Boot Slap and Claps ♪♪♪ | ♪♪♪
Same as Sequence #4 with extra claps (in front about eye level) on cts. 3, 4, and 5.
- VI. Three Boot Slaps ♪♪♪ | ♪♪♪ | ♪♪♪
1 Hop on the Left foot. At the same time, hit with Right hand the raised Right leg (bent and turned out knee) inside, below the knee.
2 Step with Right foot slightly to Right.
3-4 Repeat cts. 1-2 with opposite foot and handwork and direction.
5 Same as ct. 1.
6 Step with Right foot slightly back.
7 Step with Left foot slightly back.
8 Step with Right foot in place.
9 Step with Left foot slightly forward. *with accent (stamp).*
10 Step with Right foot slightly forward. *(turned out knee)*
11 Stamp with Left foot slightly forward without taking weight.
12 Step with Left foot slightly to Left.
Repeat the same way.
- VII. Three Boot Slaps and Claps ♪♪♪ | ♪♪♪ | ♪♪♪
1-6 Same as cts. 1-6 of Sequence # VI.
7 Step with Left foot slightly to Left. At the same time clap hands in front about eye level.
8 Step with Right foot slightly forward.
9 Hop on the Right foot. At the same time, hit with Left hand the raised Left leg (bent and turned out knee) inside, below the knee.
10 Step with Left foot slightly back.
11 Step with Right foot slightly to the Right.
12 Step with Left foot slightly to the Left.
Repeat the same way.
- VIII. Three Boot Slaps with Closing ♪♪♪ | ♪♪♪ | ♪
1-5 Same as cts. 1-5 in Sequence # VI.
6 Step with Right foot slightly to the Right. In the meantime, raise Left foot slightly to the Left side.
7 Close the Left foot to the Right foot with a heel-click.
8 Pause.
- IX. Cifra ♪♪
1 Leap with Right foot to the Right.
& Step with Left foot in place closing it to the Right foot with a heel-click.
2 Step with Right foot in place with slight knee bend.
Repeat with opposite footwork and direction (symmetrical).
- X. Single Boot Slap and Csardas ♪♪ | ♪♪
1 Same as ct. 1 in # VI.
2 Step with Right foot in place.
3 Step with the Left foot to Left side.
4 Close Right foot to Left foot with heel-click.
NOTE: You may clap hands on cts. 3-4.

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KAPUVARI VERBUNK (Page 3)

- XI. Single Boot Slap with Heel-Click Jumps ♪♪♪♪
- 1 Same as ct. 1 of # VI.
 - 2 Step with Right foot slightly to Right side, in the meantime lift Left foot slightly to Left side with bent knee.
 - 3 Close Left foot to the Right foot with a jump, clicking the heels together. *(Slight leap to L)*
 - 4 Close the Right foot to the Left with a jump, clicking the heels together. *(Slight leap to R)*
- NOTE: You may clap the hands together on cts. 3-4, in front, at eye level.

THE DANCE

Meas.

- Melody A 1
- 1-4 Introduction
 - 5-8 Sequence # I, Heel Clicks. 4 times.
 - 9-12 Sequence # II, Csardas. 4 times.
 - 13-16 Sequence # III, Csardas with Claps. 4 times.
- Melody A 2
- 1-2 Sequence # II, Csardas. 2 times.
 - 3-16 Sequence # IV, Single Boot Slap. 7 times.
- Melody A 3
- 1-2 Sequence # II, Csardas. 2 times.
 - 3-16 Sequence # V, Single Boot Slap and Claps. 7 times.
- Melody A 4
- 1-2 Sequence # II, Csardas. 2 times.
 - 3-8 Sequence # VI, Three Boot Slaps. 2 times.
 - 9-14 Sequence # VII, Three Boot Slaps and Claps. 2 times.
 - 15-16. Sequence # VIII, Three Boot Slaps with Closing. Once. *leap to L + close*
- Melody B (Fast)
- 1-4 Sequence # IX, Cifra. 4 times.
 - 5-8 Sequence # X, Single Boot Slap and Csardas. 2 times.
 - 9-12 Sequence # XI, Single Boot Slap with Heel-click Jumps. 2 times.
- Repeat this order until the end of the music.

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OLÁHOS
Hungarian

A dance from South Hungary-Lower Tisza region. It belongs to the old layer of Hungarian dances, and is a member of the so-called "ugrós" dance family. It is an individual dance, mainly remembered and danced by old timers---shepherds and ex-agricultural laborers of big estates.

SOURCE & ARRANGEMENT: Agoston Lanyi, Hungarian Academy of Sciences.


RECORD: Qualiton LPX 18007. Note: This recording should be speeded up to about 37 rpm.


FORMATION: Individual dancers. Girls hold hands on hips with fingers fwd, men elbows bent and kept close to the torso.

METER: 4/4

SEQUENCES:

Cts.

- I: 4 times 
- 1 Step with R ft to R.
& Step with L ft behind R ft.
2 Leap with R ft to R and land in a small knee bend bringing L ft close to R ankle.
3 Jump slightly to the L, landing in 5th position, on the balls of the ft (straight knees), L ft in front with partial wt.
4 Jump in place, changing the 5th position to R ft in front, landing in a knee-bend.
5-12 Repeat cts 1-4, two more times.
13-14 Same as cts 1-2. At the end of this, lift L ft slightly to the L with bent knee as a preparation for the next movement.
15 Jump slightly to the L, leading with the L ft, but closing both ft together at the time of the landing.
16 Jump slightly to the R, leading with the R ft, closing both ft together with a heel-click at the same time of the landing.

- II: 
- &-1 Step-hop with R ft in place.
& Step with L heel in 3rd pos, front.
2 Step with R ft in 3rd pos back with slightly bent knee and accent.
3-4 Repeat cts 1-2, changing the first step to a hop
5 Hop on R ft.
& Step with L heel in 3rd pos, front, and at the same time clap hands in front about eye level.
6 Step with R ft in 3rd position back, with knee bend.
& Step with L heel in 3rd position front, and at the same time, clap hands in front about eye level.
7-& Repeat cts 6-&.
8 Step with R ft in 3rd position back with bent knee, and at the same time clap hands in front about eye level.
9-14 Same as cts 1-6 without claps. Start with hop instead of step.

- 15 Step with R ft in 3rd pos back with bent knee, and in the meantime lift L ft slightly to the L as a preparation for the next movement.
- 16 Jump slightly to the L, closing both ft together with a heel-click at the same time of landing.



- 1 Step with the R ft to the R.
- & Step with L ft behind R ft.
- 2 Leap with R ft to R and land in a small knee bend, bringing L ft close to the R ankle.
- 3-4 Repeat cts 1-2 with opp ftwk and direction (symmetrical repeat).
- 5 Take a small step with R ft to the R.
- & Step with L ft behind R ft.
- 6-7 Repeat cts 5-&, two more times.
- 8 Step with R ft to R with knee bend.
- 9-12 Same as cts 1-4, but opp ftwk and direction.
- 13-14 Same as cts 5,6,&, but opp ftwk and direction.
- 15 Step with L ft to the L with knee bend. In the meantime, lift R ft slightly to R with bent knee as a preparation for the next movement.
- 16 Jump to the R, closing both ft together with a heel-click at the same time of the landing.

THE DANCE

Since the recommended recording does not have an introduction leave out the first 8 counts and start the dance with ct 9, doing the 1st sequence cts 1-4 only one time, followed by cts 13-16 as described. After that go through the full sequences in the described order, several times, until the end of the music.

Note: This dance was first taught by Andor Czompo at the 1972 San Diego S.U.F.D. Conference.

Presented by John Tiffany

Camp Hess Kramer Institute, October 1976

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Presented by Andor Czompo

OLÁHOS ^{4/3}
(Hungarian) ^{10/8}


A dance from South Hungary-Lower Tisza region. It belongs to the old layer of Hungarian dances, and is a member of the so-called "ugrós" dance family. It is an individual dance, mainly remembered and danced by old timers--shepherds and ex-agricultural laborers of big estates.


Source and arrangement: Ágoston Lányi, Hungarian Academy of Sciences.

Music: Qualiton LPX 18007. Note: This recording should be speeded up to about 37 rpm. ^{4/4}

Formation: Individual dancers. Girls hold hands on hips, boys elbows bent and kept close to the torso.

Sequences:

- I.  4 times
- ct. 1 Step with Right foot to Right.
 - & Step with Left foot behind Right foot.
 - 2 Leap with Right foot to Right and land in a small knee bend bringing Left foot close to Right ankle.
 - 3 Jump slightly to the Left, landing in 5th position, on the balls of the feet (straight knees), Left foot in front with partial weight.
 - 4 Jump in place, changing the 5th position to Right foot in front, landing in a knee-bend.
 - 5-12 Repeat cts. 1-4, two more times.
 - 13-14 Same as cts. 1-2. At the end of this, lift Left foot slightly to the Left with bent knee as a preparation for the next movement.
 - 15 Jump slightly to the Left, leading with the Left foot, but closing both feet together at the time of the landing.
 - 16 Jump slightly to the Right, leading with the Right foot, closing both feet together with a heel-click at the same time of the landing.

- II. 
- 4-1 Step ^{hips} with Right foot in place.
 - & Step with Left heel in 3rd position front.
 - 2 Step with Right foot in 3rd position back with slightly bent knee and accent.
 - 3-4 Repeat cts. 1-2, changing the first step to a hop.
 - 5 Hop on the Right foot.
 - & Step with Left heel in 3rd position front, and at the same time, clap hands in front about eye level.
 - 6 Step with Right foot in 3rd position back, with knee bend.
 - & Step with Left heel in 3rd position front, and at the same time, clap hands in front about eye level.
 - 7& Repeat cts. 6&.

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Olahos (Page 2)

- 8 Step with Right foot in 3rd position back with bent knee, and at the same time clap hands in front about eye level.
9-14 Same as cts. 1-6 without claps. *start with hop instead of step*
15 Step with Right foot in 3rd position back with bent knee, and in the meantime lift Left foot slightly to the Left as a preparation for the next movement.
16 Jump slightly to the Left, closing both feet together with a heel-click at the same time of landing.

III.



- 1 Step with the Right foot to the Right.
& Step with Left foot behind Right foot.
2 Leap with Right foot to Right and land in a small knee bend, bringing Left foot close to the Right ankle.
3-4 Repeat cts. 1-2 with opposite footwork and direction (symmetrical repeat).
5 Take a small step with Right foot to the Right.
& Step with Left foot behind Right foot.
6-7 Repeat cts. 5&, two more times.
8 Step with Right foot to Right with knee bend.
9-12 Same as cts. 1-4, but opposite footwork and direction.
13-14 Same as cts. 5-6, but opposite footwork and direction.
15 Step with Left foot to the Left with knee bend. In the meantime, lift Right foot slightly to Right with bent knee as a preparation for the next movement.
16 Jump to the Right, closing both feet together with a heel-click at the same time of the landing.

THE DANCE ^{10/5}

Since the recommended recording does not have an introduction, leave out the first 8 counts and start the dance with ct. 9, doing the 1st sequence cts. 1-4 only one time, followed by cts. 13-16 as described. After that go through the full sequences in the described order, several times, until the end of the music.

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SOMOGYI KARIKAZO
(Hungarian)

Girl's dance from Somogy district, Southern Hungary. Somogyi Karikazo is a circle dance, and belongs to the "old layer" of the Hungarian folk dances. *W dnc around bride at wedding.*

Source: Sandor Timar, folklorist and choreographer, Bartok Ensemble.

Arranged by Andor Czompo.

Music: Qualiton LPX 18007.

Formation: Circle, with "front cross" hold, Right arm over.

Meter: *2/4 slow music / 3/4 fast music*

Motifs and Combinations:

meas Cts

- I. Swaying *d | d*
- 1 1-2 With feet slightly apart and parallel (2nd position), shift weight onto the Right foot.
- 2 3-4 Shift weight slowly onto the Left foot.
Repeat the same way.

- II. Lépő with Turn Out *♪♪ | ♪♪ | ♪♪ || ♪♪ | ♪♪ | ♪♪ ♪♪*
- 1 { 1 Step with Right foot to the front ~~and~~ close to the Left. } *move L*
- 2 { 2 Step with Left foot diagonally back Left. }
- 2-3 3-6 Repeat cts. 1-2, two more times. *(3 in all)*
- 4-5 7-10 With four small walking steps (Right, Left, Right, Left) continuously turning to the Right and tracing a small circle, return to starting position.
- 6 11-12 Moving to the Left do two fast closed Rida (like a buzz step).
NOTE: This combination starts with the front cross handhold, which is released for the "turn out," hands staying low. With the closed Rida, dancers rejoin the circle with the front cross hold.

- III. Asymmetrical Csardas steps
- Slow: *♪♪♪♪ | ♪♪♪♪ | ♪♪♪♪*
- 1 { 1 Step with Right to Right with a bounce. *(ankel)* } *2 step close to R*
- 2 { 2 Bounce on the Right. }
- 3 { 3 Close Left to the Right with a bounce. *(ankel)* }
- 4 { 4 Bounce on both feet. }
- 3-4 5-8 Repeat cts. 1-4.
- 5-6 9-12 Same as cts. 1-4 with opposite footwork and direction. *1 step close L*
Fast: *♪♪♪♪ | ♪♪♪♪*
- 1 { 1 Step with Right to Right with a bounce. *(ankel)* } *2 step close R*
- 2 { 2 Close Left foot to Right with a bounce. *(ankel)* }
- 3 3-4 Repeat cts. 1-2.
- 3 5-6 Same as cts. 1-2 with opposite footwork and direction. *1 step close L*

- IV. Cifra Variations
- Part A: *♪♪♪♪ | ♪♪♪♪*
- 1 { 1 Leap with Right to Right (very small leap, almost in place). }
& { 2 Step with Left in place. }

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Somogyi Karikazo (Page 2)

Meas cts

- 1 2 Step with Right in place.
 2 { 3 Leap with Left to Left (large leap, slightly diagonal back)^L.
 & Step with Right in place.
 4 Step with Left in place.

- Part B: $\downarrow \epsilon \downarrow$
 1 { 1 Leap with Right to Right (small leap). In the meantime, ^{swd} bring Left foot behind Right ankle.
 2 Pause.
 2 { 3-4 Do a large cifra ^{diag bk wtd} to the Left (same as cts. 3-4 in Part A variation).

- V. Close Rida $\downarrow \downarrow$
 1 { 1 Step with Right across in front of the Left with a slight accent.
 2 Step with Left to the Left side.
 Repeat the same way.
 NOTE: The steps are fast, almost like running steps.

THE DANCE

It is recommended by the arranger that only girls form the circle with the "front cross" (every 2nd person joins hands). If men wish to dance the dance, they should form short lines with shoulder-shoulder hold, a comfortable distance from the girls' circle.

- Meas.
 1-12 Slow Melody A 1
 Swaying (#I). 6 times.
 1-6 Slow Melody A 2
 7-12 Lepo with Turn Out (# II). $2 \times$
 Repeat Meas. 1-6. $= 6 \times$
 1-24 Slow Melody A 3 and A 4
 Same as Melody A 2. $4 \times$
 1-3 Fast Melody B I
 Asymmetrical csardas step slow (#III).
 4-12 Repeat Meas. 1-3, three more times. (4 in all)
 13-18 Asymmetrical csardas step fast (#III). 4 times.
 Melody B 2
 1-6 Cifra Variation A (#IV). 6 times.
 7-12 Cifra Variation B (#IV). 6 times.
 13-18 Closed Rida (#V). 12 times.
 Melody B 3
 1-18 Same as B 2. At the end, do only 10 closed Rida steps and finish the dance with a run, run, close in place.

Somogyi karikázó

Éva szivem Éva
Most érik a szilva
Terítve az alja
Felszedjük hajnalra.

Bárcsak ez a hajnal
Sokáig tartana
Hogy a szerelemnek
Vége ne szakadna.

Szerelem szerelem
Atkozott gyötrelmem
Miért nem termettél volt
Minden falevélen.

Azért jöttem ide karikázni
Ha a babám itt találna lenni
Keze lába kitalálna törni
Nékem köllne arról számot adni.

Mit ér annak a legénynek élete
Kinek mindig nadrágzsebben a keze
Nem meri a lányokat megölelni
Mert azt hiszi hogy a fene megeszi.

Piros alma beleesett a sárba
Beleesett a sáros pocsojába
Piros almát kiveszem és megmosom
A babámat százszor is megcsókolom.

SZATMÁRI CSÁRDÁS
(Hungarian)

This couple dance comes from the village of Kiskallo, Szabolcs-Szatmar County, North-Eastern Hungary.

Source: Ágoston Lányi, Hungarian Academy of Sciences. 1972.

Arranged by Andor Czompo.

Music: Qualiton LPX 18007.

Formation: Individual couples. *and position*

Motifs and Sequences:

- I. ^{cts} Promenade Csárdás *d d | d d | d d*
 1-2 Step with Right foot forward.
 3-4 Step with Left foot forward.
 5-6 Step with Right foot forward.
 7-8 Close Left foot to Right foot with partial weight.
 9-10 Step with Left foot to Left.
 11-12 Close Right foot to Left foot with partial weight.
 Repeat the same way.
- II. Turn *l l l l | l l l l* *forming a small circle*
 1-8 With 8 light walking steps, turn around as a couple ~~in place~~, Counterclockwise. Man leads the lady around.
- III. Double Csárdás *l l l l*
 1 Step with Right foot to Right side.
 2 Close Left foot to Right foot taking weight.
 3 Step with Right foot to Right side.
 4 Close Left foot to Right foot with partial weight.
 Repeat with opposite footwork and direction (symmetrical).
 NOTE: This is an upbeat csardas.
- IV. Turning Csárdás *l l l l | l l l l*
 1-4 Partners facing each other in shoulder-shoulder-blade position, do a Double Csardas to the Man's Right, Lady's Left.
 (5-8)
Man
 5 Step with Left foot in place turning 1/4 to the Left.
 6 Step with Right foot in place.
 7 Step with Left foot in place turning 1/4 to Left.
 8 Close Right foot to Left foot with partial weight.
Lady
 5 Step with Right foot to Right side.
 6 Step with Left foot to the Right in front of and across the Right foot.
 7 Step with Right foot to Right side.
 8 Close Left foot to Right foot with partial weight.

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Szatmari Csardas (Page 2)

NOTE: During cts. 5-8, couple turns 1/2 Counterclockwise.

- V. Half Turns ♪♪♪♪ | ♪♪♪ E
- 1 Step with Right foot to Right.
 - 2 Step with Left foot in front of the Right foot.
 - 3 Step with Right foot in place with accent.
 - & Step with Left foot in place with accent.
 - 4 Step with Right foot in place with accent and slightly bent knee.
 - 5 Step with Left foot to Left side.
 - 6 Step with Right foot in front of the Left foot.
 - 7 Step with Left foot into 2nd position with accent. (*ft parallel*)
 - 8 Pause.
Repeat the same way.
- VI. Open Rida ♪♪ (foe)
- 1 Step with Right foot to Right.
 - 2 Step with Left foot in front of Right foot with slightly bent knee.
Repeat the same way.
- NOTE: With this motif, partners turn around in place CCW.
- VII. Jump heel-click ♪♪
- 1 From any previous position, close both feet together with a heel-click.
 - 2 Jump into a small 2nd position, turned in knees and toes, with knees bent.
Repeat the same way.
- VIII. Heel-click leg swing ♪♪♪♪
- 1 From the position of the previous motif, close both feet together with a heel-click. (*weight on ball of ft*)
 - 2 Leap onto the Right foot in place with a small knee bend, and, at the same time, lift the Left foot slightly straight back, bending the Left knee.
 - 3 Hop on the Right foot, straightening both knees and lifting the Left foot forward low.
 - 4 Jump into a small 2nd position with turned in knees, bent, with toes also turned in.

THE DANCE

Meas.

Melody A I
Partners stand side by side, Man's Right arm around Lady's waist. Lady's Left hand on Man's Right shoulder.

1-3 Promenade Csardas (#I).
4-6 Promenade Csardas (#I).
7-8 Turn (#II).

Melody A 2 & A 3
Same as A I. At the end of the last turn, the Lady arrives facing her partner, and they assume shoulder-shoulder-blade position. (*turn to end*)

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Szatmari Csardas (Page 3)

Melody B 1 (Slow Csardas)
1-2 Double Csardas (#III) two times. Man Right, (Left; Lady)
Left, Right.
3-4 Turning Csardas (#IV).
5-8 Repeat Meas. 1-4.
9-10 Half Turns (#V).
11-12 Repeat Half Turns (#V).
13-14 Rida (#VI). 4 times.
15-16 Half Turns (#V).

Melody B 2
1-16 Repeat B 1

Melody C 1 (Fast Csardas)
1-2 Jump Heel-click (#VII). 4 times.
3-4 Heel-click leg swing (#VIII). 2 times.
5-8 Half Turns (#V). 2 times.
9-10 Same as Meas. 1-2.
11-12 Same as Meas. 3-4.
13 Do cts. 1-4 of Half Turn (#V).
14-15 Open Rida to the Left (#VI) with opposite footwork and
direction.
16 Do cts. 5-8 of Half Turn (#V).

Melody C 2
1-16 Repeat C 1. On the last two counts, close both feet
together with a small jump heel-click and pause.

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HORA (hoh-rah)
(Turkey)

Introduced by Bora Özkök

SOURCE: The hora, an international dance, exists in Turkey.

It is generally danced in towns and cities at parties and happy occasions. These authentic Turkish dance steps were learned by Bora Özkök as a child in Turkey.

RECORD: BOZ-OK 104, side 1, band 1

FORMATION: Mixed line, shldr hold. Ends of line hold handkerchief in free hand.

STEPS AND STYLING: Basic step plus variations, danced any number of times in any order; changes called by leader. Begin at start of any four-measure phrase.

2/4

PATTERN

measures BASIC STEP
1 Moving LOD, walk R,L (cts 1,2)
2 Walk R (ct 1), facing LOD, lift and swing L toward
 LOD with toes pointing down (ct 2).
3 Step L (ct 1), facing RLOD, lift and swing R toward
 RLOD with toes pointing down (ct 2).
VARIATION I: turning and clapping
1 Dropping hands from neighbors' shoulders, step R in
 LOD and clap (ct 1), step L and clap, turning CW
 (ct 2).
2 Step R and clap, completing the turn started in
 meas 1 (ct 1), return hands to shldr and, facing
 LOD, lift and swing L toward LOD with toes pointing
 down (ct 2).
3 Repeat meas 3, Basic Step
VARIATION II
1 Facing ctr, step sideways toward LOD on R (ct 1),
 step L behind R (ct 2).
2 Step R (ct 1), swing L fwd (ct 2).
3 Step L (ct 1), swing R fwd (ct 2).
VARIATION III
1 Facing LOD, walk R,L (cts 1,2).
2 Jump on both feet (ct 1), jump on R while swinging
 L fwd and slightly in front of R leg (ct 2).
3 Repeat meas 2, opp ftwk.
VARIATION IV
1 Moving LOD, hop on L while touching R toe behind L
 (ct 1), hop on L while touching R toe in front (ct 2).
2-3 Repeat meas 2-3, Variation III.

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GÜN OLA (Gün oh-la)
(Turkey)

Translation: "let it be"

Presented by Bora Özkök

SOURCE: The music is an old traveling minstrel song, played by the saz. The dance is from the region of Van in eastern Turkey. *learned by Bora Ozkok from the University of Istanbul Dancers, Istanbul 1970.*

MUSIC: BOZ-OK 103, side 2, band 1

FORMATION: Mixed line, arms held stiffly and straight down at sides, fingers clenched with neighbors', bodies touching. Ends of line hold handkerchief in free hand.

STEPS AND STYLING: Leader calls, alternating steps, and each may be done any number of times.

2/4

PATTERN

measures	INTRODUCTION
1-4	Bend both knees (ct 1), bounce-bounce (cts 2&) for 4 meas to get the feeling of the music.
	<u>STEP I</u>
1	Moving LOD, body facing LOD, step L, bending both knees (ct 1), step R while L foot pivots on heel and points RLOD; knees straighten and body turns to face ctr (ct 2).
2	Repeat meas 1.
3	Facing ctr, step fwd on L, leaning slightly bwd and bending both knees (ct 1), straighten knees and bounce twice on both feet (cts 2&).
4	Repeat meas 2.
5	In place, step bwd on L (ct 1), keeping R knee straight and leaning back slightly, extend R leg and touch R heel towards ctr (ct 2).
6	Bring R back to place and step on it, straightening body (ct 1), extend L leg and touch L heel to the L, twisting body to the left and having L toe pointing RLOD (ct 2).
	<u>STEP II</u>
1-2	Repeat meas 1-2, Step I.
3	Moving LOD, step L (ct 1), step R, crossing R in front of L and facing ctr (ct 2).
4	Facing ctr, step fwd on L (ct 1), step bwd on R, keeping L on floor, bending both knees, pushing L knee fwd, leaning bwd with stiff torso (ct 2).
5	Repeat meas 4, but merely shift wt fwd onto L to begin.
6	Bring L back next to R and step (ct 1), stamp R in place, taking wt on R (ct 2).

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BERDE oyun havasi (Behr-deh)

(Turkey)

Translation: "Dance tune from Berde"

Presented by Bora Özkök

SOURCE: from Erzurum in Eastern Turkey *learned from Arhan Yildiz*
in Berheleg, 1968.

RECORD: BOZ-OK 103, side 1, band 1

FORMATION: Mixed line, little fingers hooked at shldr height.
Ends of line hold handkerchief in free hand.

STEPS AND
STYLING: Dance has one step, repeated throughout. Yelling,
shimmy and women's ululating are encouraged, as is
the case in many Turkish dances. Dance begins fac-
ing ctr with arms straight down at sides.

2/4

PATTERN

measures

1-8

Introduction

THE STEP

- 1 Step fwd on R, bending back slightly, leaving L toe on floor, L heel off floor, L knee bent, while raising hands to shldr level (ct 1), step L in place and move hands fwd and downward to about waist height (ct 2).
- 2 Step R to R while swinging arms down and slightly behind body (ct 1), step L sideways bringing it next to R and swinging hands straight fwd (ct 2).
- 3 Repeat meas 2
- 4 Step fwd on L, bending knees and leaving R on floor, lifting hands to shldr level (ct 1), straighten knees and bounce twice quickly with weight on R (cts 2&).
- 5 Repeat meas 4, hands at shldr level throughout.
- 6 Step L, R, L in place while bringing hands fwd and down to about waist height (cts 1&2).
- 7 Moving RLOD, body facing RLOD and hands extended towards LOD, step R across L, step L, step R across L (cts 1&2).
- 8 Continuing moving RLOD, body facing RLOD and hands extended towards RLOD, step L, step R behind L, step L (cts 1&2).

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VEYSEL BARI (Vey-sel bahr-uh)
(Turkey)
Presented by Bora Özkök

SOURCE:

This dance, from Bayburt in northeastern Turkey, was learned by Bora Ozkok from the University of Istanbul Ethnic Dancers in 1970.

RECORD: BOZ-OK 103, side 2, band 2

FORMATION: Mixed line, little fingers hooked at shldr level. Ends of line hold handkerchief in free hand.

STEPS AND STYLING: This is a very happy dance. Shimmy is very much a part of the dance. There is a basic step and two variations; the leader calls which variation to do. The basic step is done through twice, a variation is done once, the basic done twice more, a variation once, and so on throughout the dance. The music for the variations differs from the music for the basic step.

2/4

PATTERN

measures

BASIC STEP

- 1 Facing ctr, step R in place; lift L fwd, toes pointing down (cts 1&), cross L in front of R and touch L toe on floor; lift L (cts 2&).
2 Repeat meas 1, opp ftwk.
1 VARIATION I: leader calls "yürü", which means "walk" Moving LOD, walk R, L, R, L (cts 1&2&).
1 VARIATION II: leader calls "dön", which means "turn" Moving LOD, release handheld and make 2 CW turns while walking R, L, R, L and clapping with each step (cts 1&2&). Also clap a fifth time, which will be on the first count of the basic step as it follows the turn variation. Hands are re-joined immediately after the last clap.

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İSTE HENDEK (eesh-teh hen-dek)
(Turkey)
Introduced by Bora Özkök

- SOURCE: This dance, from eastern Turkey, was learned by Bora Özkök from the University of Istanbul Ethnic Dancers in 1970.
- RECORD: BOZ-OK 101, side 1, band 1
- FORMATION: Mixed lines, hands clenched, arms straight down at sides, bodies touching. Short lines (no more than ten).
- STEPS AND STYLING: Leader calls steps, usually in order. Each line should be very tight and straight and move as a unit.

2/4

PATTERN

- measures *Fig* STEP I
- 1 Facing LOD, step R (ct 1), step L (ct 2) *pivot on L to face ctr (4)*
- 2 Face ctr and step R (ct 1), bending body bwd, bend L leg at knee and place L foot behind R calf (ct 2).
- 3 Moving bwd, *with small steps* step L (ct 1), step R (ct 2).
- 4 Step bwd on L next to R and bend knees and bend body bwd (ct 1), straighten and bounce twice quickly on both feet (cts 2&).
- Fig* VARIATION II *Fig*
- 1 Repeat meas 1, step I
- 2 ~~Keeping R leg stiff in front, hop twice on L (cts 1&), face ctr and step on R (ct 2), bend L knee and place L foot behind R calf while bending bwd (ct &).~~ *+ swing stiff R leg in front of L, end facing ctr.*
- 3-4 Repeat meas 3-4, step I.
- Fig* STEP III
- 1 Repeat meas 1, step I
- 2 Face ctr and step on R (ct 1), bending slightly fwd and bending and lifting L leg slightly in back, chug bwd on R (ct 2).
- 3-4 Repeat meas 3-4, step I.
- Fig* VARIATION II IV *Fig*
- 1 Repeat meas 1, step I
- 2 Hop twice on L, keeping R leg stiff in front *swing* (cts 1&), ~~face ctr and step R (ct 2), chug bwd on R, leaning fwd slightly and lifting and bending L leg slightly in back (ct &).~~ *end facing ctr.*
- 3-4 Repeat meas 3-4, step I.

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ALİ PAŞA (al-ee pash-a)
(Turkey)
Introduced by Bora Özkök

SOURCE: Dance from western Turkey. Authentic Turkish steps arranged by Bora Özkök. 1971

RECORD: BOZ-OK 102, side 1, band 1

FORMATION: Mixed lines, *little fingers joined +* hands held at shldr level. Ends of lines hold handkerchief in free hand.

STEPS AND STYLING: Dance is counted QQQS = 1, 2, 3, 4

~~9/8~~ 5/4

PATTERN

measures

1 FIGURE I - (running steps) *walking*
Moving LOD, small running steps R,L,R (cts 1,2,3), stamp L heel and kick L slightly fwd, keeping wt on R (ct 4).

2 Moving bwd to starting place, *walk* run L,R,L (cts 1,2,3), stamp R and kick slightly fwd, keeping wt on L (ct 4). *small*

3-4 Repeat meas 1-2, except move to ctr and back instead of LOD and back.

5-8 Repeat meas 1-4.

FIGURE II - grapevine

1 Facing ctr and moving LOD, step R (ct 1), step L behind R (ct 2), step R (ct 3), step L in front of R (ct 4).

2 Repeat meas 1, Figure II, except on ct 4, bring L together with R, keeping wt on R.

3-4 Repeat meas 1-2, Figure II, opp ftwk. + *direction*

5-8 Repeat meas 1-4, Figure II.

FIGURE III

1 Facing ctr, cross R in front of L and brush it bwd (ct 1), *hold* brush R fwd (ct 2), bring R back to place and step R (ct 3), slight stamp on L, *next to* taking wt (ct 4).

2 Repeat meas 1, Figure III.

3 Facing ctr, step fwd on R (ct 1), step bwd in place on L (ct 2), step bwd on R next to L (ct 3), keeping wt on R, extend L leg fwd and touch L heel (ct 4).

4 Facing ctr, step bwd on L (ct 1), step bwd on R next to L (ct 2), step fwd on L (ct 3), stamp R next to L but don't take weight (ct 4).

5-8 Repeat meas 1-4, Figure III. *small*

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DERİKO (deh-ree-koh)
(Turkey)
Introduced by Bora Özkök

SOURCE: This dance, from Artvin in the Black Sea area, was learned by Bora Özkök from the University of Istanbul Ethnic Dancers in 1970.

RECORD: BOZ-OK 104, side 1, band 1

FORMATION: Mixed lines, hands on shldrs, arms straight, ends of line hold handkerchief in free hand.

STEPS AND STYLING: ~~Steps~~ called by leader. Dance can begin at start of any 4-meas phrase.

2/4

PATTERN

measures FIGURE I

1 Moving LOD, step R (ct 1), step L (ct 2).

2 Jump on both feet (ct 1), jump on R and swing L fwd, bending L knee (ct 2).

3 Move back to orig spot with scissors step: move back on L with R fwd (ct 1), move back on R with L fwd (ct 2).

4 Jump on both feet (ct 1), jump on L and lift R in front, R toe pointing down (ct 2).

FIGURE II - brush-hop to center

1 Facing ctr, small hop toward ctr on L while brushing floor bwd with R toe, horse-pawing fashion (ct 1), repeat (ct 2).

2 Repeat meas 2, Figure I

3 Repeat meas 3, Figure I, except that movement is directly rather than diagonally bwd.

4 Repeat meas 4, Figure I.

FIGURE III

1 Moving LOD, small running steps R,L (cts 1,2)

2 Jump on both feet and land facing RLOD (ct 1), hop on R and bend L leg placing L foot, toes pointing down, behind R knee (ct 2).

3 Hop in place onto L and swing R foot in back of L knee as in meas 2 (ct 1), hop on R and swing L foot in back of R knee (ct 2).

4 Facing LOD, jump in place on both feet (ct 1), jump in place on L while lifting R in front and leaning bwd (ct 2).

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KEGIKO (ketch-ee-koe)
(Turkey)

Translation: "beautiful girl"
Introduced by Bora Özkök

SOURCE:

This dance, from central Eastern Turkey (Elazığ), was learned by Bora Özkök from the University of Istanbul Ethnic Dancers in 1970. It is a dance of the Kurds, a tribal minority in Eastern Turkey, speaking a language of Assyrian origin, who have adapted to the Turkish way of life.

RECORD: BOZ-OK 104, side 2, band 1

FORMATION: Mixed lines, shldr hold, arms kept straight. Ends of line hold handkerchief in free hands.

2/4

PATTERN

measures

INTRODUCTION

- 1 Facing LOD, step R (ct 1), step L (ct 2).
- 2 Step R next to L while keeping L toe on floor and bending and pushing L knee fwd, then straightening it (cts 1&), keeping wt on R, again do a knee push with L knee (cts 2&).
- 3 Shift wt and push R knee fwd and straighten (cts 1&), repeat (cts 2&).
Upon the order "haydi" from the leader, the line moves to face RLOD by doing the entire step once in place, that is, without fwd movement, while turning in the three measures to face RLOD. Having changed direction, the step is then done, same ftwk, moving RLOD until the leader changes direction back to LOD in the same manner. Before starting Figure I the line must be moving LOD.

FIGURE I

- 1 Moving LOD, hop L, at the same time bringing R foot across and slightly to the left of L, step R, step L (cts 1&2).
- 2 Jump on both feet, landing facing RLOD (ct 1), shift wt to R and bounce twice quickly on both feet (cts 2&).
- 3 Still facing RLOD, step in place on L (ct 1), hop in place on L while twisting body to face LOD and bending R knee and placing R foot, toes pointed down, behind and touching L knee (ct 2).

FIGURE II: This figure has two transition steps, the first moving fwd, the second, bwd. The step is danced in this manner:

fwd transition
figure II
bwd transition
figure II

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KECIKO page 2

FWD TRANSITION

- 1 Moving fwd, hop L, step R, step L (cts 1&2).
- 2 Jump on both feet (ct 1), lift L, extending L heel fwd (ct 2).
- 3 Touch L heel fwd and to the right of R (ct 1), scissors-fashion, bring L back next to R while kicking R fwd and across L (ct 2).

FIGURE II

- 1 Wt on L, touch R heel fwd and to the left of L (ct 1), touch R heel directly fwd (ct 2).
- 2 Bring R back next to L and stamp it (ct 1), hop in place on R while lifting L in front (ct 2).
- 3 Cross and touch L heel in front of and to the right of R (ct 1), scissors-fashion, bring L back to place while kicking R fwd and to the left of L (ct 2).

BWD TRANSITION

- 1-3 Repeat fwd transition except move bwd with a hop-step-step in meas 1 instead of fwd.

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KENDİME (ken-dee-meh)
(Turkey)

Introduced by Bora Özkök

- SOURCE: Dance from western Turkey. Authentic Turkish steps arranged by Bora Özkök.
- RECORD: BOZ-OK 101, side 2, band 2
- FORMATION: Mixed lines, hands grasped at shldr level. Ends of lines hold handkerchief in free hands.
- STEPS AND STYLING: This dance has a light, bouncy feeling; the arms move up and down. The leader carries the line snake-fashion around the floor so that people often face each other while passing by. This is a simple dance but one in which styling, particularly shimmying (shaking of the upper torso) is essential. The dance can begin at the start of any 4-measure phrase, and the one step is repeated throughout.

2/4

PATTERN

- | measures | <u>BASIC STEP</u> |
|----------|---|
| 1 | Facing LOD, step R (ct 1), step L (ct 2). |
| 2 | Repeat meas 1. |
| 3 | Step R (ct 1), face ctr bringing L to meet R but keeping wt on R (ct 2). |
| 4 | Step toward ctr on L (ct 1), raise R behind L calf, touching calf, while bending body bwd (ct 2). |

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KARŞILAMA (Kar-shuh-lah-mah)

(Turkey)

Translation: "facing each other"

Presented by Bora Özkök

SOURCE: This is a dance from the Western coast of Turkey. Authentic Turkish steps are arranged by Bora Özkök.

RECORD: BOZ-OK 102, side 2, band 2

FORMATION: Couples, anywhere on the floor, facing each other

STEPS AND STYLING: This dance requires a handkerchief for the woman, and the man may have one as well. Couples can clap hands, make sounds with fingers, or shimmy. Hands are held out to sides or down at sides. It is a flirting dance; women wave their handkerchieves.

The men can go down and up quickly, squatting and rising (ex: squat (ct 1), rise (ct 2), squat (ct 3), rise (ct 4)). This is a free style dance in which couples generally move away from each other and then return, each such pattern taking 2 measures. NOTE: the meter is 9/8, counted QQQS, or 1234. Footwork is as follows:

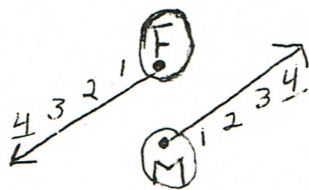
measures

1 step R, L, R (cts 1, 2, 3), keeping wt on R, bring L foot to R and touch (ct 4).

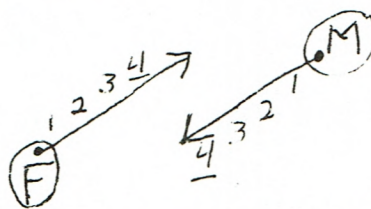
2 repeat meas 1, opp ftwk.

The following are some typical movement patterns:

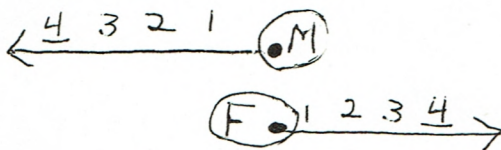
measure 1



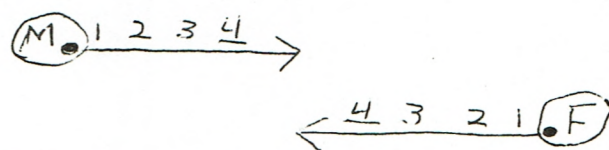
measure 2



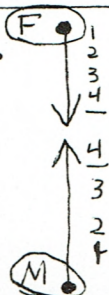
measure 1



measure 2



meas. 1



meas. 2



Couples face each other at all times.

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DELILO (Day-lee-loe)

(Turkey)

Translation: "Crazy Guy"

Presented by Bora Özkök

SOURCE: This dance, from the province of Elazig in Central Eastern Anatolia, was learned by Bora Özkök from Güneş Ataç in Istanbul in 1970 and introduced by Bora Özkök at the San Francisco Kolo Festival, 1970.

RECORD: BOZ-OK 101, side 1, band 2

FORMATION: Mixed line, hands at shoulder height, little fingers connected; ends of line holding handkerchief in free hand

STEPS AND STYLING: Begin at the beginning of any 8-measure phrase. It is suggested that the introductory figure be danced for eight measures, after which the leader calls the figures in any order.

2/4

PATTERN

measures

INTRODUCTORY FIGURE

- 1 Facing ctr, point and touch R foot fwd (ct 1), hold (ct 2)
- 2 point and touch R foot toward R side (ct 1), hold (ct 2)
Hands move up and down as follows: down (ct 1), up (ct &), down (ct 2), up (ct &).

FIGURE I

- 1 Moving fwd and facing ctr, step R (ct 1), step L bringing it behind R (ct 2). Body leans slightly fwd on ct 1 and slightly bwd on ct 2.
- 2 Repeat meas 1
- 3 Step R (ct 1), lift L leg high in front of R leg, pointing toes down (ct 2).
- 4 Touch L in front of R (ct 1), lift L leg high, knee bent (ct 2).
- 5 Moving bwd, step L (ct 1), lift R leg high, knee bent (ct 2).
- 6 Repeat meas 5, opp ftwk.
- 7 Step L (ct 1), lift R leg high in front of L leg, pointing toes down (ct 2).
- 8 Touch R in front of L (ct 1), lift R leg high, knee bent (ct 2).

FIGURE II

- 1 Moving fwd at 45° angle to R, step R (ct 1), lift L leg high behind R leg, L knee bent and L foot

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DELILO page 2

measures

- 1 cont. touching R calf, head turned R and looking up (ct 2)
2 Repeat meas 1, opp ftwk.
3-8 Repeat meas 3 - 8, Figure I.

FIGURE III

- 1 Jump on both feet, body turned 45° angle to R (ct 1),
hop on R, lifting L leg high in front, L knee bent
(ct 2).
2 Repeat meas 1, opp ftwk.
3 Repeat meas 1.
4 Touch L in front of R (ct 1), hop on R lifting L
leg, L knee bent (ct 2)
5-8 Repeat meas 1 - 4, moving straight bwd and using
opp ftwk.

FIGURE IV

- 1-4 ~~Repeat meas 1 - 4, Figure III, but moving fwd, turn-~~
~~ing one complete turn CW while~~
~~doing meas 1 - 2, and clapping on the first beat~~
~~of each measure (4 claps in all).~~
5-8 Repeat meas 1 - 4 but with opp ftwk and moving bwd
and turning CCW.

Step-hop R, L, R, touch L in front of R + hop on R

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HARMANDALI ZEYBEK (har-mahn-dah-luh zey-beck)
(Turkey)

Translation: "harvest time dance"
Presented by Bora Özkök

SOURCE: There are many zeybek dances from little regions in western Turkey. This dance, from Izmir, was learned by Bora Özkök from Duygu Demirlioglu in Berkeley, 1969.

RECORD: BOZ-OK 102, side 1, band 2

FORMATION: Men only, dancing individually. *ina circle* Each man picks an area in which to dance and moves in a circular fashion within that area.

STEPS AND STYLING: This is a proud, "show-off" dance. There are five steps, each with its own name.

Step 1: Haydi efeler (call: hie-day); means "Let's go, you tough guys."

Step 2: Sarhoş (call: sar-hosh); means "drunk;" drunk men's walk

Step 3: Çök (call: chök); means "down"

Step 4: Kapan (call: kah-pan); means "to close"

Step 5: Atik (call: ah-teek); means "athletic"

These five steps can be called in any order. The leader calls the steps, which are done at the same time by all the dancers.

NOTE: The meter in this dance consists of a combination of 2/4 and 1/4, i.e. there are four measures of 2/4 followed by one measure of 1/4, so that every fifth measure contains only one count.

2/4 and 1/4

PATTERN

measures *Intro: 3 meas. ✓*
FIGURE I: HAYDI. Throughout Step 1, snap fingers on each count and swing arms. Each arm moves fwd with the corresponding foot.

1 *R arm swings fwd* Facing ctr, step fwd on L while lifting R slightly behind L (ct 1), step bwd on R, moving to orig spot and turning to face LOD (ct 2). *extend arms straight out to sides*

2 Moving LOD, step L (ct 1), step R (ct 2).

3 Repeat meas 2.

4 *-Repeat meas 2* Step L (ct 1), face ctr and step R, bending R knee so that it touches floor, R ~~knee~~ knee turned out at 90° angle from body so that it points toward LOD (ct 2).

5 *- Hold* Straighten body upright (ct 1).

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Repeat meas 1 2 3 of Fig 1
FIGURE II: SARHOS. ~~This step is the same as Step I,~~ except that the arm movements are much more exaggerated. Arm movements are sweeping, with big, hard swings lifting arms above head height.

FIGURE III: CHOK. Fingers are snapped on each beat throughout this step. This step has two parts, III-a (going down) and III-b (coming up).

III-a

- 1 Repeat meas 1, Figure I.
- 2 Extending arms sideways slightly above shldr height and snapping fingers of both hands on each beat, moving LOD, step L (ct 1), point R foot to R (ct 2).
- 3 Point R foot to L (ct 1), point R foot to R (ct 2).
- 4 Point R foot to L (ct 1), with arms extended straight fwd, body twists to L while slowly squatting down (ct 2).
- 5 Finish squat and hold (ct 1).

III-b

- 1 Still squatting, bring hands to L of body and start slowly coming up (ct 1), bring hands to R and continue coming up (ct 2).
- 2 Bring hands to L of body and finish coming up (ct 1), point L foot to R (ct 2).
- 3 Point L foot to L (ct 1), point L foot to R (ct 2).
- 4 Point L foot to L (ct 1), step on L foot to L (ct 2).
- 5 Step in place on R and gain balance (ct 1).

FIGURE IV: KAPAN.

- 1 Repeat meas 1, Figure I.
- 2 Moving LOD, step L (ct 1), cross R foot in front of L while crossing arms in front of face and snapping fingers once (ct 2).
- 3 Hold last position and snap fingers once (ct 1), open hands to sides and snap fingers once while pointing R foot to R while weight remains on L (ct 2).
- 4 Moving LOD, step R, step L (cts 1&), facing ctr, squat down, landing on R knee, as in Step II, meas 4. (ct 2).
- 5 Straighten body upright (ct 1).

FIGURE V: ATIK

- 1 Repeat meas 1, Figure I.
- 2 Moving LOD, step L (ct 1), hop twice on L with R leg raised slightly in front of L (cts 2&).
- 3 Bend knees and squat deeply on both feet, R hand pointed down, L hand pointed up (ct 1), start to come up while turning CCW and hopping twice on R (cts 2&).
- 4 Completing the turn, step on L, hop on L (cts 1&), bend knees and squat, R knee touching floor as in meas 4, Figure II (ct 2).
- 5 Straighten body upright (ct 1).

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ÇEPİKLİ (cheh-peek-lee)
(Turkey)

Translation: "dance with claps" (Kurdish)
Presented by Bora Özkök

SOURCE:

This very old dance from the city of Gaziantep in southeastern Turkey was learned by Bora Özkök from Orhan Yildiz in Berkeley, 1968.

RECORD: Turkish and Armenian Dances ToBo 101, side 2, band 1

FORMATION: An open circle of cpls, W to L of ptr. All hands are joined and down.

STEPS AND STYLING: When there is an exchange of hand slaps between ptrs, there must be a definite tension felt. The "hits" begin from behind the head with back arched.
NOTE: BASIC STEP: Hop L, step R (cts 1&), step L (ct 2)

2/4

PATTERN

- measures INTRODUCTION: Instrumental. Dance begins after vocal.
- PART I
- 1 Moving and facing LOD, dance one basic step. (cts 1&2).
- 2 Jump on both feet, toes together, knees bent, twisting to face L of ctr (ct 1), leap onto R, again facing LOD, lifting L leg behind, L knee bent (ct 2).
Note: Hands raise on cts 1 & 2 of meas 1 and are back in cts 1 & 2 of meas 2.
- 3 Turning body to face ctr, extend L heel towards ctr, simultaneously clapping hands high over head (ct 1), leap onto L foot, turning R to face out of circle (ct 2).
- 4 Extend R heel outside circle, clap hands high over head (ct 1), leap onto R foot, toe pointing LOD (ct 2).
- 5 Turn body toward ctr, extend L heel toward ctr, clap hands high over head (ct 1), close L to R (ct 2).
Note: Hands remain high during meas 3, 4, and 5.
- PART II: Leader calls ESLER, meaning "couples."
- 1 Releasing hands with dancer on R, M leads out in front of ptr turning CCW with one basic step, while W dances one basic step in place (cts 1&2).
- 2 Both do jump as in Part I, meas 2, facing each other (ct 1), releasing hands, hop on R, lifting L sharply behind R, knee bent (ct 2).
- 3 Touch L heel diagonally L, simultaneously clapping hands of ptr above head as described in styling notes above (ct 1), Clasping fingers above head with ptr, leap onto L raising R behind L knee (ct 2).
- 4 Retaining joined hands make half-turn CCW with one basic step (cts 1&2).

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- 5 Jump as in meas 2 (ct 1), hop on R, lifting L sharply, knee bent. M releases W's L hand (ct 2).
- 6 While clapping M's R and W's L hands sharply, touch L heel diagonally L (ct 1), leap L to R (ct 2).
- 7 M turns W CCW under his R arm (M's L and W's R hands are released), dancing one basic step in place (cts 1&2).
- 8 Jump on both feet (ct 1), hop on R, lifting L sharply, knee bent (ct 2).
- 9 Clap M's L and W's R hands sharply while L heel touches diagonally L (ct 1), leap L to re-form single circle, W to L of ptr (ct 2). Rejoin all hands in circle to begin Figure I again. Note: M takes W's R hand firmly to help her back into the line behind him.

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HOŞ BİLEZİK (hosh bee-leh-zick)
(Turkey)

Translation: "beautiful bracelet"

Presented by Bora Özkök

SOURCE: This line dance from Erzurum in northeastern Turkey was learned by Bora Özkök from Orhan Yildiz in 1971.

RECORD: BOZ-OK 102, side 2, band 1

FORMATION: Mixed line, hands held tightly (especially in steps 3 and 4) slightly above shldr level.

STEPS AND STYLING: Start dance at beginning of any 4-measure phrase. Steps are called by leader in any order. The "hop-step-steps" should be danced in the Turkish manner: on the "hop", assuming it is on L, the R foot kicks slightly towards the left, across the L leg, with toes of R foot pointed downward. Meter is 6/8; each measure is counted "1-&-a 2-&-a."

6/8

PATTERN

- measures
- 1 STEP I: entire step done in place facing ctr.
Wt on L, bend R knee and push it fwd (ct 1), shift wt to R and bend and push L knee rwd (ct 2).
- 2 Repeat meas 1.
- 3 Shift wt to L and bend and push R knee fwd (ct 1), raise on balls of both feet (ct 2).
- 4 Lower heels to floor (ct 1), hold (ct 2).
- STEP II
- 1 Facing and moving LOD, step on L, quickly and lightly step on R (cts 1-a), step L (ct 2).
- 2 Step R (ct 1), step L (ct 2).
- 3 Jump on both feet (ct 1), hop on R while sharply kicking up L from the knee behind body (ct 2).
- 4 Point and touch L toe toward LOD, keeping wt on R (ct 1), quickly brush L foot back slightly, lifting a few inches off floor (ct 2).
- STEP III: Note: as soon as this step is called, if it follows step II, the weight is transferred to the L foot on count 2 of meas 4, step II (one steps on L instead of brushing it back).
- 1 Facing ctr, moving LOD sideways, holding hands tightly, hop on R (ct 1), step L behind R (ct 2).
- 2 Hop on R (ct 1), step L in front of R (ct 2).
- 3 Repeat meas 3, step 2.
- 4 Touch and point L toe towards LOD, keeping wt on R (ct 1), brush L back next to R and shift wt to L (ct 2).
- STEP IV
- 1 Facing towards and moving in LOD, hop on L, step on R (cts 1-a), step on L (ct 2). (See styling notes.)
- 2 Repeat measure 1, step IV.

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- 3 Repeat meas 3, step II.
- 4 Repeat meas 4, step III.

DANCING IN TURKEY

(Reprinted from the January-February 1971
Issue of Viltis Magazine)

Author, Hugh Thurston

Turkey must be one of the easiest countries in which to find good folk-dancing. It contrasts greatly with say, Greece or Jugoslavia. Nina and I found much less dancing in Greece than on our previous trips, and Greeks we talked to felt that the dances have been getting much less popular over the past five years or so. In Jugoslavia there is plenty of folk-dance music, but people don't dance to it. Once, after a band had played a superb devetorka to an empty floor (which had been full earlier of rocking and rolling Macedonians), I asked one of the musicians why nobody danced. He replied, quite sharply, "It's only folklore." The Turks are different. They do, it is true, dance rock-and-roll (in the big towns), but they also dance their own dances. I don't think that any Turk would put the word "only" in "it's only folklore."

DANCING FOR SPECIAL OCCASIONS

We were walking through the back streets of Antalya one afternoon when we heard dance music coming from the front garden of a house. The garden, like most in Turkey, was surrounded by a high wall, but the door was open, so we looked in. The people inside at once invited us in, and brought chairs, which they set up at the edge of the (very tiny) dancing space, and gave us coffee and lokum. The occasion was a circumcision ceremony, and thirty or forty people of all ages were there. The dancing was all solo, all by men or boys, and all apparently improvised. The band consisted of clarinet, sazophone and drums, but although the orchestration was modern the music was not: it had that "timeless" feeling to it that a lot of good folk music does.

DANCING FOR NO SPECIAL OCCASION

On one sightseeing trip we had gone up to our room after dinner when we heard the clarinet and the davul (this is the big drum played with a wooden club on one side and a reed on the other). We traced it to the roof of our hotel, where there was a lounge and a bar. The hotel guests, some musicians from the town (Nevsehir), and some of the hotel staff were having a party. After ten minutes or so of the clarinet and davul there would be a short break and then a more intimate combination would take over: a couple of baglamas (long-necked mandolin-type instruments) and a durbuka (a medium-sized drum played with the fingers). Then back to the davul and clarinet; and so on.

There were two dances. Neither one had a name. One was improvised and the other was semi-improvised. In the improvised one the steps were mostly two-steps, danced with arms held out sideways and plenty of finger-snapping. Often two dancers would face one another and dance to each other for a short while. The facing dancers might be a man and a woman; more often they would be two men. We never saw two women dancing together, but this may have been simply because there were far fewer women than men at the party. We were made to feel very welcome to join in.

[The Turks call this form of dance "Ciftetelli." Aksel Öztürk.]

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The other dance was something like a Lesnoto-just the basic step, no variations. Variety was provided by the various speeds at which it was danced, and the various holds used. For slow music a pinkie hold was usual, and there would often be quite a bit of body movement. For faster music they would use a shoulder hold, with hands on neighbours' further shoulders. For the fastest music the dancers would take a firm palm-to-palm hold, elbows down (tucked in to the sides), forearms held out forward; it is a remarkably efficient and comfortable hold.

DANCE-DISPLAYS (Local Consumption)

A Turkish dance-display will contain about a dozen items, each item consisting of dances from one particular region, and usually danced by people from that region. There is very little choreography (except for the Caucasian dancing, which is very much a stage show). Standards are very variable, but it is worth sitting through the poor items for the sake of the good ones. When Turkish dancing is good, it is tremendous.

DANCE-DISPLAYS (Tourists)

The display for tourists is in the grounds of a castle (Rumeli Hissar) in Istanbul. It differs from the performances for home consumption in being much shorter, in having more choreography (some dances are blended into medleys so that it is difficult to see where one dance stops and the next starts) and in being danced by a group of people all about the same age (18-20) and all from Istanbul, not from the parts of Turkey where the dances come from.

DANCE-DISPLAYS (Nationalist)

The Turks are proud of their Caucasian dances. Part of the Caucasus is in Turkey and part in the USSR; but this is a fairly recent state of affairs. It was late in the last century that the Russians conquered their part of the Caucasus and the people there (i.e. in Georgia, Armenia, and Azerbaidzan) are Turkic (mixed in with palaeo-Caucasians and Armenians) not Slavic. The dancing is fairly familiar to Americans because it is what Serge Jaroff's so-called "Don Cossacks" do. It is not cossack dancing, of course; in fact, throwing a dagger from your mouth into the floor with a flick of the head is scarcely dancing at all, even if you are on your pointed toes when you do it. Nina and I once went to a whole evening of Caucasian dancing. We did not stay to the end but the Turks loved it. In one dance the girls reached inside their jackets and each pulled out a Turkish flag; the applause was deafening.

DANCING ON CAMPUS

The Middle East Technical University, like most Turkish universities, has a flourishing folklore club. It runs sixteen simultaneous dancing classes, each class learning the dances of one particular town or region, and I thought it might be interesting to list them: Bursa, men; Karadeniz, men; Silivke, men; Erzurum, women; Erzurum, men; Van; Elazig; Bitlis, men; Kars (Caucasus); Gaziantep; Artvin; Aydin; Kirklareli; Corum; Sivas, men; Sivas, women.

DANCING IN TURKEY, page 3

(This is, of course, not a complete list of places in Turkey where there is a flourishing dance tradition. We have also seen dances in, or from, Bayburt, Edirne, Konya, and Malatya; and we are a long way from having seen everything.)

The teachers are, as far as possible, from the districts whose dances they teach; but sometimes the club has to make do with an "outsider" who had visited the region in question and learned the dances there.

DANCING AT NIGHT CLUBS

This is mostly rock-and-roll, but there is one folkdance that is at home in a nightclub, namely the Kasap. When the band changes to a kasap, the dancers (who may well be bankers, lawyers, professors, and their wives) join pinkies to form a chain or circle: the step is pretty much the same as the Greek servikos or the Romanian sirba. Besides folk melodies there are one or two others that are recognized (in Ankara at least) as the signal for starting a kasap. One is the popular song "Aglama degmez hayat"; another is, believe it or not, "Hava Nagila".

TYPES OF TURKISH DANCING

Turkish dancing is very varied but, apart from the Caucasian dancing and the rather special Karadeniz dancing from the Black Sea coast, it can be divided into two broad categories, which I shall call interior and exterior, and which contrast with one another in the following four ways.

1. Exterior dancing comes from the coast and the large towns, interior dancing comes from the villages in the interior.
2. Interior dancing is entirely "kolo" type. Exterior dancing includes other types of dance.
3. Interior dancing is accompanied by a pair of "stand-up" musicians, playing either zurna and davul or clarinet and davul. (A zurna is a kind of fierce oboe.) Exterior dancing is accompanied by a sit down orchestra playing baglamas, occasionally with a ney (a Turkish flute) or a kaval (a longer flute), and with a darbuka and sometimes spoons for percussion. Occasionally more modern instruments are included, such as violin, clarinet, or saxophone.
4. All interior dancing is social dancing. Some exterior dances are essentially dances for spectators.

It is the interior dances that seem to be full of Turkish character and steeped in tradition. None of them are as brashly spectacular as, say, the exterior dance Kilic Kalkan, but some have attractive and difficult, though rewarding, steps. They appeal to the spectator who dances, and who can imagine himself joining in. They certainly appeal to Turkish students. Of the sixteen METU classes, only three (Bursa, Aydin and Silivke) are exterior. All the others (except, of course, Karadeniz and Caucasus) are interior. The dances are still alive today. At a wedding in Elazig, for example, the wedding guests will go through the village repertoire, starting with the slow dances and working up to the faster ones.

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Geography

I should enlarge a little on my point 1. A small part of Turkey - Istanbul and its hinterland - are in Europe. The rest, Anatolia, is in Asia, the two parts being separated by the Bosphorus and the Dardanelles. Anatolia is roughly a rectangle. The northern edge is the Black Sea (Karadeniz) coast. The western edge is the Aegean (Egedeniz) coast. The western half of the southern edge is the Mediterranean (Akdeniz) coast. The eastern half of the southern edge and the eastern edge are a land frontier.

The Karadeniz dances are at home only along a very narrow coastal strip. The towns there are small, even though one of them, Trabzon (Trebizond) is historically famous. The exterior dances are at home along a much wider strip of the Aegean coast, and along the south coast at least as far as Silifke. The large towns where exterior dancing can be found are Ankara, Konya, and Kayseri. Edirne is a fair-sized town, but the dancing there is of the interior type.

The Karadeniz Dances

These are all very like one another. They are danced only by men, and are accompanied by a kemance, a kind of small one-stringed fiddle or lyre, not tucked under the chin but held vertically in one hand with the other doing the bowing. The music is fast and the rhythm often fairly complicated. The steps have plenty of fast shakes, flicks and taps. It looks (and is) difficult to dance, but when well danced is wonderful to watch. (The same kind of dancing is done in Greece, for example by Dora Stratou's dance company, where it is called Pontic dancing. It was presumably taken to Greece by refugees when the Ottoman empire was dismembered after the Great War.)

The "Exterior" Dances

The most widespread of the exterior dances is the Zeybek. In fact, it is well enough known to be portrayed on a postage stamp. It is a man's solo, danced to a characteristic and unmistakable kind of music, played on the baglama, with nine very slow beats to the bar (or, one could equally well say, nine short bars to the phrase). The movements are broad (I wouldn't contradict anyone who called them clumsy) with leaps and turns; and often the hands are held in a very characteristic manner, high in the air with wrists drooping. Well known centres of Zeybek dancing are Izmir, Ayfon, Ankara and Silifke. Portakal Zeybek, from Silifke, is one of the more attractive ones; it is a little faster than most and does not have the wierd arm position.

Equally broad movements are seen in Kilic Kalkan, from Bursa. This is a sword-and-shield dance (Kilic=sword, kalkan=shield), and is danced without music, to the rhythm of the footfalls of the dancers and the clash of sword on shield, sword on sword, and shield on shield. It is a very muscular dance and part of it is a mock fight. It is also portrayed on a postage stamp.

Quite different from these is the spoon dance from Konya. This is light and lively; and all the while the dancers keep up a castanet-like clicking, with a pair of wooden spoons in each hand. We saw it performed by a large family: father and the elder sons played baglama and darbuka, while the younger sons danced.

DANCING IN TURKEY, page 5Interior Dancing

This dancing is nearly all "kolo" type. Some villages have only men's dances. Some have men's dances and, quite separately, women's dances. Yet others have only mixed dances; some of

these may be quite energetic, but the women dance them exactly like the men, sometimes looking very tomboyish and unfeminine. The "men only" dances are often even more energetic. By contrast, the "women only" dances are very feminine and dainty.

There are quite a variety of holds. The commonest in mixed dances is a W-hold using pinkies. There is also an informal hold where each dancer puts his arms round his neighbours' waists. The T-hold is fairly common. The V-hold is used mainly in men's dances, and is a close, strong hold, palm-to-palm (sometimes with fingers interlaced). Men also use an inverted V-hold: hands are joined well above head level, with elbows straight. In men's dances the lines are often quite short (four or five dancers). In some dances the lines are quite straight, not an arc of a circle round the dance ground; in these dances there is no sideways movement of the line as a whole. The line either stays on the spot or moves forward and back. We saw only one left-moving closed circle dance, and that was from Artvin, near the USSR border. With this single exception, all dances that moved sideways moved to the right. And with only one more exception, all chains were open (this second exception is Nurey, from Elazig, which starts as an open chain but joins up into a circle, and then opens out again.)

The men's dances are very virile, sometimes by sheer energy, as at Bitlis, where the dancers are Kurds and really let themselves go, but more often by intense muscular control. Often a few strong deliberate movements will alternate with more rigorous ones. This is particularly true of dances from Bayburt, which sometimes start with an inconspicuous movement like a heel raise, perhaps broadening out into a knee raise, with the raised foot circling in the air, the toe scraping the ground precisely on the beat, or being brought down with a slight but definite stamp; and the next instant the whole line will be dancing squatting steps that would make a Ukrainian jealous.

One of the best of the men's dances is the Halay from Elazig. The Halay is a type of dance, not an individual dance, and many places have Halays. The one from Elazig is danced by about 6 men with a close V-hold. At first, nothing seems to be happening, but in fact the dancers are feeling the rhythm, and imperceptibly bouncing on the balls of their feet and bending and straightening their knees in time to the beat. These movements gradually broaden and soon crystallize into a definite warmup step: two bends, two quick bounces and another bend, and a syncopated heel-raise. Here the dancers, by all going up and down together on the knee bends (Turkish dancers move very accurately on the beat) in a very close hold get a tremendous feeling of togetherness and coordination in one six-man organism. Then, on the shout of "hopa" the dance proper starts: they bend forward from the waist, take 3 steps forward, swiftly raise the left foot up to the right, stretch it cat-like out to the left, and close it tightly beside

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the right foot. This step goes on until the leader calls "supur," which means "broom." The dancers make a sweeping movement with the left foot and, with a fairly relaxed hopping and bouncing step, move back to place or, if they like, to some other spot on the dance floor. They start again from the warmup, with a different main step, again ending with "supur".

One exception to the statement that interior dances are "kolo" type is furnished by Cayda cira, also from Elazig. In this dance, each performer carries two candles. If you can imagine dancers whose arms and bodies are doing an Indonesian candle-dance, while their feet and legs are dancing a kolo, you will have an idea of what the dance is like. The steps, though unspectacular, are quite tricky. (One is phrased in fives.)

I mentioned that interior dances are accompanied by either the zurna or clarinet. The zurna is the commoner of the two and, of course, is much older. The main centre of clarinet playing is Elazig, where the musicians are quite the equal of those in Ipiros, in Greece. It has been used there for at least fifty years and is called not clarinet but "granada"; which the Turks explain by saying that they must have got the instrument from Granada (in Spain). The music is mostly medium speed; there is nothing as slow as a Tsamikos or a Vari hasapikos, nothing as fast as a Briul or even a U sest. More than half the music is in even rhythm with two, four, five or six beats to a measure, but a fair amount is uneven, based on the slow and quick beats (with the slow beat half again as long as the quick) so familiar in Bulgaria and Macedonia. No one rhythm is common enough to be given a name (like the QS Pajdusko or the QQSQQ Kopanica in Macedonia). The commonest are probably QQQS and QSQQ. Bas bar (from Erzurum) goes QQSQQS. The most remarkable rhythm is that of Cemo. It goes through the following sequence: QQSSQQSSQQQ and 25 slows; and not until then does it begin to repeat itself.

If I have mentioned more dances from Elazig than anywhere else, this is not because Elazig has more dances than anywhere else, but because I was able to find out more about them. I was lucky enough to meet a young man (now a student at METU) who has done the dances since he was 8. There are at least a couple dozen places with a tradition as rich as Elazig's, and a wealth of opportunity awaits any folkdancer who wants to go to Turkey and investigate fulltime. Although many of the dances are not exportable (because they depend upon the musicians following the dancers, and so cannot be danced to gramophone records or tapes), there still will be more than enough to be a very welcome addition to our repertoire.

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Presented by Yves Moreau

BATUTA
N. W. Bulgaria-Vlach

Bah-TUH-tah

Learned by Yves Moreau fall of 1971 from village dance group in Rabrovo, Vidin District, N. W. Bulgaria. In Romanian, Batuta refers to a type of folk dance which involves stamps with the feet. This "Batuta" is a dance popular among the Vlachs of Northwest Bulgaria. The Vlachs originally came to Bulgaria from Romania. They were for a long time Nomadic people who settled primarily in Northern Greece, Macedonia, Northeast Serbia and along the Danube in Bulgaria. Their language and folklore are a mixture of Romanian and local elements.

RECORD: Worldtone WT-YV-001 side A (45 rpm)

FORMATION: Short lines- about 8 people- mixed or segregated, belt hold, L over R. Face ctr. Wt on L ft. Often, the two men at both ends of the line hold a wooden cane in their free hand.

STYLE: Knees bent slightly, a sharp, rather bouncy feeling, but not airy and light. A solid, heavy quality. Steps are small.

2/4 METER

PATTERN

Meas

Note: No intro music. Dance may start at beginning of any musical phrase. Beware also of music which is sometimes played "contratempo" or against the beat.

I. BASIC STEP (Also known as "Vlajna")

- 1 Step to R on R (ct 1) slide L next to R, almost displacing R bending knees slightly (ct 2)
- 2 Repeat pattern of meas 1, exactly.
- 3 Step diag fwd to R on R (ct 1) Hold (ct 2)
- 4 Step fwd to ctr on L (ct 1) Hold (ct 2)
- 5 Step slightly fwd on R, crossing, crossing in front of L (ct 1) Hold (ct 2)
- 6 Moving away from ctr, step diag bwd L on L (ct 1) slide R ft back and next to L (ct 2)
- 7 Moving straight bwd, small step on L (ct 1) still moving bwd small step on R (ct 2)
- 8 Still moving bwd, small step on L (ct 1) Hold (Ct 2)

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Batuta -Continued

II. STAMPING STEP ("Batuta")

- 1-2 Repeat pattern of meas 1-2, FIG I
- 3 Step on R facing slightly R (ct 1) small hop on R, simultaneously bringing L knee up next to R (ct 2) facing ctr, small sharp stamp with L ft, no wt (ct 2&).
- 4 Facing ctr, small leap onto L (ct 1) sharp stamp, no wt with R ft, slightly fwd (ct 1&) small hop in place on L (ct 2) sharp stamp, no wt, with R ft slightly fwd (ct 2&)
- 5 Facing slightly R, small sharp stamp on R ft with wt (ct 1) small hop on R ft, Simultaneously bringing L knee up and slightly across R leg (ct 2) sharp stamp with L next to R, no wt (ct &)
- 6 Facing ctr, small step sdwd L with L (ct 1) Bring R ro L, almost displacing L & simultaneously bending both knees very sharply (ct 2).
- 7 Small step to L with L (ct 1) close R to L (ct 2) Note: Sometimes meas 7 can be done exactly like meas 6 (sharper)
- 8 Small step to L with L, simultaneously raising R ft slightly across L (ct 1) Hold (ct 2)

Note: There is no set sequence to this dance. Leader calls figures at will.

Description by Yves Moreau

1972 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Yves Moreau

KRIVO PETRIČKO HORO
(Bulgaria)

KREEH -voh PEH-treech-koh Ho-ROH

Learned by Yves Moreau, spring 1970 from dance group in small town of Petrič, Blagoevgrad District in Southwest Bulgaria (Pirin-Macedonia). This dance is often done at weddings and festivals in and around Petric. This dance is a variation on the Gankino-Kopanica type of dance which is quite popular in Western Bulgaria. The most popular instrument in Petric is the "zurna" a primitive oboe-type instrument which the Turks introduced in Bulgaria. The zurna (zurla) is played mostly by Gypsies and Moslems throughout Macedonia. The typical village band consists of two zurnas (played in a diaphonic relationship) and the rhythm is provided by the big drum called tapan (tupan).

MUSIC: Worldtone WT-YM 004 Side A , band 2 (45 rpm)

METER: 11/16. 1-2. 1-2, 1-2-3, 1-2, 1-2, counted here as 1, 2, 3, 4, 5

FORMATION: Mixed open circle or line of M & W, hands joined down at sides. Face slightly R of ctr. Wt on L ft

STYLE: Slight knee bend, upper part of body erect. Steps are small and light. Arms are relaxed.

PATTERN

Measure *No intro music. Dance may start at beg of any musical phrase.

FIG I. BASIC STEP

- 1 Step on R in LOD (ct 1) step on L in LOD (ct 2) step on R in LOD (ct 3) ~~small hop on R (ct 4)~~ step on L in LOD (ct 5) *hold (ct 5)*
- 2 Step on R in LOD (ct 1) step on L in LOD (ct 2) Facing ctr, small step to R on R with slight twisting action (ct 3) small step to L on L with twisting action (ct 4) Hold (ct 5)
- 3 Still facing ctr, small step to R with R with twisting action (ct 1) Hold (ct 2) now facing RLOD, step on L (ct 3) step on R in RLOD (ct 4) Hold (Ct 5)
- 4 Now facing ctr, step to L on L (ct 1) step on R behind L (ct 2) step L to L (ct 3) close R to L (ct 4) Hold (ct 5)

FIG II VARIATION ON BASIC

- 1 Facing LOD, wt on L, small hop on L (ct ah-1) step on R in LOD (ct 1) small leap onto L closing behind R (ct 2) step R in LOD (ct 3) small hop on R ft (ct 4) step on L in LOD (ct 5).

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Krivo Petričko Horo-Continued- Page 2

- 2 Small leap onto R in LOD (ct 1) small leap onto L in LOD (ct 2)
Facing ctr, small leap onto R to R with sharp twisting action and
small kicking action behind with L ft (ct 3) small leap onto L to L,
with sharp twisting action and kicking action behind with R (ct 4)
Hold (ct 5)
3. Still facing ctr, small leap onto R to R with sharp twisting action
and kicking motion behind with L (ct 1) Hold (ct 2) now facing RLOD
step on L (ct 3) ^{hop on L} step on R in RLOD (ct 4) Hold (ct 5) ^{step on R}
- 4 Now facing ctr, step to L on L (ct 1) step on R behind L (ct 2) step
to L on L (ct 3). Facing LOD, ^{quick} small leap in place onto R (ct 4) small
leap in place onto L (ct 5). ^{quick} & hold (ct 5)

Description by Yves Moreau

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Presented by Yves Moreau

OSMICA means in *rights, right what nobody knows.*
N. W. Bulgaria

Ohs-MEEH-tсах

Learned by Yves Moreau, fall of 1971 from village dance group in Mârčevo, Mihajlovgrad District in N. W. Bulgaria. This dance contains the uncommon mixture of the two most popular Bulgarian dance types: The "Pravo" and the "Râcenica". The favorite instruments of the musicians in N. W. Bulgaria, are the clarinet, fiddle, and drum. One seldom sees gajda, gâdulka and kaval. This is most probably due to the strong influence from nearby Romania.

RECORD: Worldtone WT-YM 002-a Band 1

FORMATION: Short lines of about 8 people - mixed or segregated. Back basket hold, R arm under, L arm over. Face ctr, wt on L ft.

STYLE: Knees bent slightly. Steps are small. Upper part of body is erect.

2/4 + 7/16 METER (8 meas each) PATTERN

Meas	No introduction
	I. PRAVO 2/4 meter <i>(light prancing steps)</i>
1	Moving straight back, step on R ft (ct 1). Step back on L (ct 2)
2	Step bwd on R (ct 1). Raising L Knee slightly, a light kicking action fwd with L ft (ct 2)
3	Step swd L on L (ct 1). Step on R in back of L (ct 2).
4	Step swd L on L (ct 1). Raising R knee slightly, a light kicking action fwd with R ft (ct 2)
5-6	Repeat pattern of meas 3-4, reversing direction and ftwork
7-8	Repeat pattern of meas 3-4, exactly.
	II. RÂCENICA -7/16 meter (1, 2, 1-2, 1-2-3; counted 1, 2, 3)
	"Râcenica" Step: Wt on L ft, small leap fwd onto ball of R ft (ct 1) Two small running steps fwd, L, R (cts 2, 3)
1-4	Four "Râcenica" steps moving fwd toward ctr.
5-7	Three "Râcenica" steps in place. (May also be done with slight swd motion). R, L, R.
8	Sharp stamp with L next to R, no wt (ct 1). Hold (cts 2, 3)

NOTE: The dance starts again with the "Pravo" pattern, but the L ft steps back and the ftwork for both patterns is reversed.

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Presented by Yves Moreau

PRESKAČANKA ^{mean} (to skip or hop)
N. E. Bulgaria

Prehs-KAH-chahn-kah

Learned by Yves Moreau, fall of 1971, from village dance group in Gecovo, Razgrad District, N. E. Bulgaria. Preskačanka belongs to the family of the well-known Pajduško Horo danced throughout Bulgaria and Macedonia. This version is very popular among the "kapanci" people. The "kapanci" are said to be direct descendents of the early Bulgarian settlers ("protobulgarians") who came from the Volga River area with their leader Asparoukh in the 5th century A. D. The term "kapanci" is derived from "na kapki" referring to special "dotted" embroidery stitch found on their costumes. The "Kapanci" live primarily in about 20 distinct villages situated around the towns of Razgrad, Šumen & Târgovište in N. E. Bulgaria. They have many special dances, songs and rituals. The "Kapanci" wedding is especially colorful.

RECORD: Worldtone WT-YM 003 -a

METER: 5/16. 1-2, 1-2-3. Counted here as 1, 2.

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

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

PATTERN

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

- I. "NA MJASTO" (In place) Nah Mee-YAS-toh
- 1 Step on R in front of L, simultaneously, arms swing fwd, about parallel to floor (ct 1). Shift wt back to L in place, arms start swinging bwd (ct 2).
 - 2 Step bwd on R ft, arms swing bwd (ct 1) Step on L in place, arms start swinging fwd (ct 2)
 - 3 Repeat pattern of meas 1, exactly.
 - 4 Small hop on L ft in place, arms swing back (ct 1). Small step on R slightly to R, arms start swinging fwd (ct 2).
 - 5-8 Repeat pattern of meas 1-4, reversing ftwork.

- II. "NA OKOLO" (Around) Nah OH-kolo
- 1 Small hop on L ft in place, hands swing fwd (ct 1) step fwd on R, arms start swinging bwd (ct 2).

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Preskačanka-Continued-Page 2

- 2 Small leap fwd onto L ft next to R, hands swing bwd (ct 1), small step fwd on R, arms start swing fwd (ct 2)
- 3-8 Repeat action of meas 1-2, alternating ftwork. Describe a CW oval floor pattern. i. e. moving fwd, to R, bwd, and to L, ending in orig pos. (Two meas for each direction)
- III. "NAPRED - NAZAD" (Forward & Back) Nah-PRED Nah ZAHD
- 1 Step on R, crossing in front of L, simultaneously hands come up to "W" pos slightly fwd but point to L (ct 1) shift wt on L in place, hands remain pointing to L (ct 2)
- 2 Step to R with R, hands now point to R (ct 1) small step fwd on L, hands remain pointing to L (ct 2)
- 3-4 Repeat pattern of meas 1-2, exactly.
- 5 Small hop on L ft in place, hands start moving fwd & upward (ct 1) step on R in front of L, hands move downward (ct 2)
- 6 Shift wt back on L ft in place (ct 1) shift wt onto R ft in place (ct 2)
- 7-8 Repeat action of meas 5-6, reversing ftwork
- 9 Small hop on L ft in place (ct 1). Step bwd on R (ct 2)
- 10 Still moving bwd, repeat pattern of meas 9, reversing ftwork.
- 11-12 Repeat pattern of meas 9-10.
- 13 Wt on L, facing ctr, cross R over L (ct 1) shift wt back onto L (ct 2)
- 14 Small hop on L ft in place (ct 1) small step on R slightly R (ct 2)
- 15-16 Repeat action of meas 13-14 reversing ftwork.

Description by Yves Moreau and the
Wilders

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Presented by Yves Moreau

SADI MOMA
Southwest Bulgaria

SAH-deeh-Moh -MAH

Learned by Yves Moreau, December 1969, from Donka Bakeva in Blagoevgrad, S. W. Bulgaria (Pirin-Macedonia). This dance-song originates from the villages of Bučino & Krumovo, north of Blagoevgrad. It is apparently also popular in certain villages south of Kjustendil and Stanke Dimitrov (Sop area).

RECORD: Worldtone WT-YM 004 b

METER: 7/8: 1-2-3, 1-2, 1-2. Counted here as 1, 2, 3. Melody with instrumental has 7 meas; with vocal has 6 meas.

FORMATION: Mixed lines of M & W, "W" pos, hands at shoulder height. Face slightly R of ctr. Wt on L ft.

STYLE: Quiet, relaxed movements. Steps are rather small and close to ground. A certain heaviness prevails throughout.

PATTERN

Measure

- No introduction
- 1 Step R in LOD (ct 1) step on L across R (ct 2) Hold (ct 3)
 - 2 Step R in LOD (ct 1) step on L across R (ct 2) step to R with R, turning to face ctr (ct 3)
 - 3 Small step bwd on L, simultaneously arms start moving fwd and down (ct 1) small step bwd on R, arms continue down to sides (ct 2) Hold (ct 3)
 - 4 Facing slightly L of ctr, small step with L in RL.OD, simultaneously arms start moving upward (ct 1) step R across L, hands are now back in "W" pos (ct 2) hold (ct 3)
 - 5 Small step with L in RLOD, simultaneously arms start moving fwd and down (ct 1) step on R behind L, arms are now down at sides (ct 2) Hold (ct 3)
 - 6 Now facing slightly LOD, small step RLOD and slightly bwd with L, hands are now back in "W" pos (ct 1) small step to R with R (ct 2) *hands are now in "W" pos*
small step across R with L in LOD (ct 3) *in place*
 - 7 Repeat pattern of meas 1
- NOTE: This meas is omitted during vocal.

TEXT : Sadi moma bela loza Porasnale bela loza
 vinena, libe, vilena (2) vinena, libe, vinena (2)
 Den je sadi, dva se kae Napalnila devet bāčvi,
 vinena, libe, vinena (2) sēs vino, lele, sēs vino (2)

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Presented by Yves Moreau

⁴
SANDANSKØ HORO
S. W. Bulgaria (Macedonia)

Sah-DAH-N-skoh Ho-ROH

Learned by Yves Moreau, October 1969 from members of folk ensemble from the town of Sandanski, Blagoevgrad District, Bulgaria. This dance is quite popular in the villages of Liljakovo and Ograzden in the Pirin (East Macedonia) area in the Southwestern part of Bulgaria. It has an interesting rhythm structure, consisting of one meas of 9/16 and one meas of 13/16. The most popular instrument of this region is the "tambura". Many of the players are gypsies and recently, they have adopted some musical ornamentations and styles from nearby Greece.

Record.: WT-ym-004 Sicil 4, band 2 (Worldtone)

METER 9/16 + 13/16 broken down as follows: 1-2, 1-2, 1-2, 1-2-3 + 1-2, 1-2, 1-2, 1-2-3, 1-2, 1-2. Counted here as 1, 2, 3, 4 1, 2, 3, 4, 5, 6.

FORMATION: Mixed lines of M & W, hands joined down at sides. Face slightly R of ctr. Wt on L ft.

STYLE: Slight knee bend, upper part of body erect. Steps are small and light. Arms are relaxed.

+ PATTERN
Measure

- No introduction music, dance may start at beg of any musical phrase.
- 1 Small hop on L ft in place simultaneously raising R ft a little from ground and pointing it LOD (ct 1) step on R in LOD (ct 2) small low leap onto L ft directly behind R (ct 3) step on R in LOD (ct 4).
 - 2 Repeat pattern of meas 1, reversing ftwork (cts 1-4) Small leap onto R ft in LOD (ct 5) small step on L continuing to move LOD (ct 6)
 - 3 Small hop on L ft, Simultaneously lifting R leg & pointing it in LOD (ct 1) Hop again on L, R leg now points to ctr (ct 2) hop again on L. R leg now points RLOD (ct 3). Facing RLOD, step on R ft. (ct 4).
 - 4 Small leap fwd onto L (ct 1) still moving RLOD, small step on R ft (ct 2) small leap fwd onto L (ct 3) step on R ft (ct 4). Small hop on R ft, simultaneously turning to face ctr (ct 5) small leap bkwd on L ft turning to face LOD (ct 6)

Description by Yves Moreau

1972 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Yves Moreau
STARČESKO RĂČENICA
Western Bulgaria (Sop)

Stahr-CHESS-kah Ruh-cheh-NEE tsah

Learned by Yves Moreau, March 1970 from village dance group of Sapareva Banja, Pernik District, at folk festival held in Pernik. This version of the Răčenica is usually done by old people. The steps are quiet and heavier than other răčenica dances of that area. The tempo is slower. The ten measure pattern is quite common in Western Bulgaria as well as in East Macedonia and East Serbia.

RECORD: Worldtone WT-YM 005-b

METER: 7/16. 1-2,1-2,1-2-3. Counted here as 1, 2, 3.

FORMATION: "Na lesa". Mixed lines of M & W, belt hold, L over R, Face ctr. wt on L ft.

STYLE: Heavy peasant quality. Pretend you're over 80 years old...! Steps are small. Upper part of body is erect and proud.

PATTERN

Measure Introduction (Fast Music) --- No action

I. BASIC (Can be called "Osovno")

- 1 Step sideways R on R (ct 1) Hold (Ct 2) Cross L in front of R (ct 3)
2 Step sideways R on R (ct 1) Hold (ct 2) Step on L behind R (ct 3)
3 Small step on R to R (ct 1) step on L slightly in front of R (ct 2)
Shift wt back on R (ct 3)
4 Reverse pattern of meas 3
5 Touch tip of R ft sideways R, wt remains on L (ct 1), Hold (ct 2)
Step on R ft, crossing in front of L (Ct 3)
6 Step to L on L (ct 1) Hold (ct 2) Step on R behind L (Ct 3)
7-8 Reverse pattern of meas 5-6
9-10 Repeat pattern of meas 3-4

NOTE: Whenever a foot is crossed in front or behind, dancer may make a sharp flexion of knee if desired.

II. FORWARD & BACK (Called "Napred")

- 1 Facing ctr and wt on L, touch tip of R ft slightly fwd & diag R (ct 1)
Hold (Ct 2) step on R slightly fwd & crossing in front of L (ct 3)
2 Reverse ftwork of meas 1, FIG II
3-4 Repeat pattern of meas 1-2
5-8 Repeat pattern of meas 1-4, reversing direction to move bwd

NOTE: There is no set sequence or order for the above figures.

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Presented by Yves Moreau

STARO KULSKO HORO
(Bulgaria)

STAH-roh KOOL-skoh Ho-ROH

Learned by Yves Moreau, fall of 1971 from dance group in the small town of Kula, Vidin District in N.W. Bulgaria. Kula is situated a few kilometers from the Yugoslav border (Serbia) and its population consists of Bulgarians, Vlachs and Serbs. Staro Kulsko is an example of the strong influences from nearby Serbia which can be observed in the music, steps and styling.

MUSIC: Worldtone WT-YM-002 side A, band 1 (45 rpm)

FORMATION: Mixed lines of M & W. Each person's left elbow is bent and the L hand is located near L hip (does not touch). The R hand reaches under R neighbor's left arm and grasps his L hand. Like in many Serbian "Kolos", the dancers stand quite close to each other in the line. Face ctr, wt on L ft.

STYLE: Knees bent slightly. Upper part of body is proud and erect. Steps are very small and fairly light.

2/4 METER

PATTERN

Meas.

- | | |
|-----|---|
| 1 | Step to R on R (ct 1) close L to R (ct 2) |
| 2 | Step R to R (ct 1) raising L knee slightly, a light kicking action slightly fwd and down with L ft (ct 2) |
| 3-4 | Repeat pattern of meas 1-2, reversing direction and ftwork. |

Note: * The above pattern continues until the fast music. The fast part is indicated by the musician (ocarina) when he plays four measures on the same note. During fast music, the same pattern as above continues but each individual dancer may make steps livelier with occasional hops and twists. The fast part thus resembles a sort of "Malo Kolo".

Description by Yves Moreau

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Presented by Yves Moreau

IZRUCANKA
(Bulgaria)

eehz-rooh-CHAHN-kah

Learned by Yves Moreau, fall 1971 from village dance group in Stanevo, Mihajlovgrad District in N. W. Bulgaria. This dance is quite common among Bulgarians and Vlachs (Romanian minorities) living in Norwest Bulgaria and has many variations from village to village.

RECORD: Worldton WT-YM- 001 b 2/4 meter

FORMATION: Mixed lines of M & W. Hands joined down at sides or belt hold, L over R. Face ctr, wt on L.

STYLE: Knees bent slightly. Steps are small. Stamps are low and sharp as in Romanian dances, upper part of body is erect and proud.

PATTERN

Measure

No introduction

I. BASIC STEP

- 1 Step fwd diag R with R (ct 1) hold (ct 2)
- 2 Step fwd diag R with L (ct 1) hold (ct 2)
- 3 Step bkwd diag R with R (ct 1) close L ft to R sharply (ct &) step bwd diag R with R (ct 2) close L to R sharply (ct &)
- 4 Step bwd diag R with R (ct 1) close L to R sharply (ct &) step bwd diag R with R (ct 2) facing ctr, small sharp stamp, no wt, with L ft (ct &)
- 5-8 Repeat pattern of meas 1-4 reversing direction and footwork.

II. SINGLE STAMP

- 1 Facing ctr, small step in place with R (ct 1) sharp low stamp, no wt, with L next to R (ct &) small step in place with L (ct 2) sharp low stamp, no wt, with R next to L (ct &)
- 2 Small step in place with R (ct 1) sharp low stamp, no wt, with L next to R (ct &) sharp low stamp no wt, with L slightly L (ct 2)
- 3 Reverse pattern of meas 2

III. DOUBLE STAMPS

- 1 Repeat pattern of meas 1 FIG II exactly
- 2 Repeat pattern of meas 1 exactly
- 3-4 Repeat pattern of meas 2-3 FIG II

IV TRIPLE STAMPS

- 1-3 Repeat pattern of meas 1 FIG II three times
- 4-5 Repeat pattern of meas 2-3 FIG II

There is no set sequence to dance. Leader calls figures at will.

PLETENICA
(Bulgaria)

PLEH-teh-neeH-tsay

Learned by Yves Moreau, summer 1966 from amateur dance group in Plovdiv, Western Thrace, Bulgaria. This is one of the many variations on the Gankino/Kopanica dance type in 11/16 meter found throughout Western Bulgaria. The dance is often called "Krivo Horo" or "crooked dance" due to its twisting patterns as compared to the smoother "Pravo" or straightmoving dances.

RECORD: Worldtone WT-YM 005 A 11/16 meter: 1-2, 1-2, 1-2-3,, 1-2, 1-2. Counted here as 1, 2, 3, 4, 5.

FORMATION: "Na lesa". Mixed lines of M & W, belt hold, L over R. Face ctr, wt on L ft.

STYLE: Slight knee bend. Steps are small & sharp. Upper part of body is proud and erect.

PATTERN

Measure

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

OSNOVNOTO (Basic Step)

1 Facing ctr, small step bwd on R (ct 1) small step bwd on L (ct 2) *next to R*
small step fwd on R (ct 3) facing LOD small hop on R ft (ct 4)
step on L in LOD (ct 5)

2 Step R in LOD (ct 1) step L in LOD (ct 2) facing ctr, small leap
sideways R onto R (ct 3) small leap onto L in front of R (ct 4)
small leap back onto R (ct 5)

3 Still facing ctr, small step sideways L onto L (ct 1) step on R
behind L (ct 2) step L to L (ct 3) small hop in place onto L,
simultaneously sending R leg fwd, straight knee (ct 4) sharp slap *-brush*
with R leg ~~fwd~~ (ct 5). *bkwd*

PLETI (Twists)

1 Repeat pattern of meas 1, FIG I, exactly

2 Step R in LOD (ct 1) step L in LOD (ct 2) step R in LOD (ct 3)
small hop onto R (ct 4) sharp slap *-brush* with L leg across R (ct 5)

3 Still facing LOD, step bwd on L (ct 1) step bwd on R (ct 2) step
on L facing ctr (ct 3) facing RLOD, small hop on L (ct 4) slap *-brush*
with R leg across L (ct 5)

4 Facing ctr, small step bwd on R (ct 1) small step bwd on L (ct 2)
small step fwd on R (ct 3) small jump onto both feet with L ft crossed
slightly in front of R (ct 4) hold (ct 5)

5 Small jump onto both feet with R crossed slightly in front of L (ct 1)
hold (ct 2) small hop on R sending L sharply fwrds straight knee (ct 3)
small hop again on R, L starts coming upward (ct 4) small step bwd
on L (ct 5).

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Presented by Jerry Helt

CATCH

HEADS FORWARD, SWING THRU
CATCH BY THE RIGHT HAND HALF AND BACK BY THE LEFT
GIRLS TO THE LEFT RUN
WHEEL AND DEAL (Equiv to heads R & L Thru)

HEADS FORWARD, SWING THRU
CATCH BY THE RIGHT HAND HALF AND BACK BY THE LEFT
DO A LEFT SWING THRU
CATCH BY THE LEFT HAND HALF AND BACK BY THE RIGHT
(ZERO OCEAN WAVE)

HEADS FORWARD, SWING THRU
CATCH BY THE RIGHT HAND HALF AND BACK BY THE LEFT
TRADE THE WAVE, BOYS RUN RIGHT
WHEEL AND DEAL (Equiv to Heads R & L Thru)

HEADS FORWARD SPIN THE TOP
CATCH BY THE RIGHT HAND HALF AND BACK BY THE LEFT
GIRLS TO THE LEFT RUN
WHEEL AND DEAL (Equiv to heads star thru)

HEADS FORWARD SWING THRU
CATCH BY THE RIGHT HAND HALF AND BACK BY THE LEFT
BOYS TO THE LEFT RUN
CAST 3/4 ROUND (Equiv to heads circle four left 3/4)

HEADS SQUARE THRU FOUR HANDS
SPIN CHAIN THRU
CATCH BY THE RIGHT HAND HALF AND BACK BY THE LEFT
GIRLS TO THE LEFT RUN, WHEEL AND DEAL.
SPIN CHAIN THRU
CATCH BY THE RIGHT HAND HALF AND BACK BY THE LEFT
GIRLS TO THE LEFT RUN, WHEEL AND DEAL
DIVE THRU, PASS THRU
LEFT ALLEMANDE

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Presented by Jerry Helt

FLARE THE STAR

From any facing couples, four-hand star about half way where lead person (man) peels off in a tight left turning loop to face back in. Others (girls) continue to turn in a two-hand star back to their home position where the man (her opposite) courtesy turns her to face the direction she came from. Equals a flutter wheel.

FLARE THE STAR FIGURES by Jerry Helt

HEADS FLARE THE STAR
TURN WITH A 1/4 MORE
MOVE TO THE SIDES, LADIES HOOK AND WHEEL ACROSS
ALL EIGHT CIRCULATE, WHEEL AND DEAL
DIVE THRU, SQUARE THRU 3/4
LEFT ALLEMANDE

HEADS FLARE THE STAR
TURN 'EM A 1/4 MORE
MOVE TO THE SIDES
LADIES HOOK AND WHEEL ACROSS
WHEEL AND DEAL, CENTERS CALIF. TWIRL
PASS THRU, LEFT ALLEMANDE

HEADS FLARE THE STAR
TURN EM A 1/4 MORE
MOVE TO THE SIDES
LADIES HOOK AND WHEEL ACROSS
BEND THE LINE
FLARE THE STAR
TURN EM A 1/4 MORE
LADIES HOOK AND WHEEL ACROSS
BEND THE LINE
LINES FORWARD, STAR THRU
CENTER FOUR CALIF. TWIRL
CENTERS PASS THRU, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
CENTERS IN, CASTOFF 3/4
CENTERS FLARE THE STAR
ENDS TRADE, CENTERS SQUARE THRU 3/4
CENTERS IN, CASTOFF 3/4
CENTERS FLARE THE STAR
CENTERS SQUARE THRU 3/4
LEFT ALLEMANDE

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Presented by Jerry Helt

FLARE THE STAR 3/4
by Ron Schneider

Men start 3/4 and girls star 1 1/4 in regular pattern (same as flare the star except men star 3/4 instead of 1/2.) Equals flutter wheel and sweep a quarter.

FLARE THE STAR 3/4 FIGURES
by Jerry Helt

HEADS SQUARE THRU FOUR HANDS
FLARE THE STAR 3/4 WITH THE OUTSIDE TWO
SLIDE THRU, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
WITH THE OUTSIDE TWO FLARE THE STAR 3/4
PASS THRU, BOUS "U" TURN, LEFT ALLEMANDE

HEADS FORWARD SPIN THE TOP
BOYS RU N RIGHT, WHEEL AND DEAL
FLARE THE STAR 3/4 ROUND (Equiv. R & L thru)
HEADS CROSSTRAIL THRU, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
WITH THE OUTSIDE TWO FLARE THE STAR 3/4
GIRLS IN THE LEAD FLUTTER WHEEL AND SWEEP 1/4
DIVE THRU, SQUARE THRU 3/4
LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
WITH THE OUTSIDE TWO FLARE THE STAR 3/4
SPIN THE TOP, BOYS RUN RIGHT, WHEEL AND DEAL
DIVE THRU, SQUARE THRU 3/4
LEFT ALLEMANDE

HEADS FLARE THE STAR 3/4 ROUND
SIDES DIVIDE AND STAR THRU
SAMD HEADS FLARE THE STAR 3/4 ROUND
SIDES DIVIDE AND SLIDE THRU
LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
FLARE THE STAR 3/4 WITH THE OUTSIDE TWO
GIRLS IN THE LEAD DIXIE CHAIN
GIRLS "U" TURN, LEFT ALLEMANDE

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Presented by Jerry Helt

FLARE THE STAR 3/4 FIGURES

PROMENADE DON'T SLOW DOWN
HEADS WHEEL AROUND
SPIN THE TOP WITH THE COUPLE YOU FOUND
BOYS RUN RIGHT, WHEEL AND DEAL
FLARE THE STAR 3/4 ROUND
CROSSTRAIL THRU, LEFT ALLEMANDE

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES FORWARD STAR THRU
FLARE THE STAR 3/4 ROUND
(ZERO LINES WITH PARTNER)

HEADS SQUARE THRU FOUR HANDS
WITH THE OUTSIDE TWO
FLARE THE STAR 3/4 ROUND
LINES PASS THRU, BEND THE LINE
STAR THRU, DIVE THRU, SQUARE THRU 3/4
LEFT ALLEMANDE

GRAND SWEEP
By Bill Martin

RECORD: KALOX #1112 "Grande Colonel Spin"

A Grand Square variation. From static square, HEAD POSITIONS move into the middle for a flutter wheel and sweep 1/4, pass thru and partner trade ending this portion in a side position.

SIDE POSITIONS face and back away as in grand square (8) steps then Do Si Do and star thru with the person you meet ending this portion in a head position.

Repeat FOUR times to end figure and zero out. Head positions always move forward....side positions always face and back away.

COMMAND Sides face, grand sweep. . . (64 counts)

1972 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Jerry Helt

TAG FIGURES

FOUR LADIES CHAIN 3/4 ROUND
HEADS SQUARE THRU FOUR HANDS
SWING THRU THE OUTSIDE TWO
BOYS RUN RIGHT, TAG THE LINE
GIRLS "U" TURN, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
SPLIT THE SIDES AROUND ONE, MAKE A LINE
LINES PASS THRU, TAG THE LINE
LEAD POPLE "U" TURN, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
SWING THRU THE OUTSIDE TWO
BOYS RUN RIGHT, TAG THE LINE, FACE OUT
WHEEL AND DEAL, DOUBLE PASS THRU
CENTERS IN, CASTOFF 3/4 ROUND
LINES FORWARD SLIDE THRU, LEFT ALLEMANDE

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, TAG THE LINE OUT
WHEEL AND DEAL, DOUNLE PASS THRU
CENTERS IN, CASTOFF 3/4 ROUND
LINES FORWARD STAR THRU
DOUBLE PASS THRU, FIRST COUPLE GO LEFT
NEXT COUPLE GO RIGHT
(LINES OF FOUR WITH PARTNER)

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, TAG THE LINE
PEEL OFF, TAG THE LINE IN
CROSSTRAIL THRU, LEFT ALLEMANDE

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, TAG THE LINE
CLOVERLEAF AROUND THE FLOOR
CENTERS TURN THRU
CENTERS IN, CASTOFF 3/4
ENDS RUN AROUND ONE (ZERO LINES OF FOUR)

HEADS FORWARD TURN THRU
SEPARATE AROUND ONE
TURN THRU, CENTERS IN, CASTOFF 3/4
ENDS RUN, CASTOFF 3/4
SQUARE THRU 3/4
LEFT ALLEMANDE

Presented by Jerry Helt

TAG FIGURES

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, TAG THE LINE
LEAD PEOPLE "U" TURN, STAR THRU
(ZERO LINES)

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, TAG THE LINE
CENTERS IN, CASTOFF 3/4 ROUND
LINES PASS THRU, TAG THE LINE
LEAD PEOPLE "U" TURN, STAR THRU
LINES WHEEL AND DEAL, DOUBLE PASS THRU
LEAD COUPLE GO LEFT, NEXT COUPLE GO RIGHT
CROSSTRAIL THRU, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
SWING THRU WITH THE OUTSIDE TWO
BOYS RUN RIGHT, TAG THE LINE
GIRLS "U" TURN, STAR THRU
ALL EIGHT CIRCULATE, WHEEL AND DEAL
SWING THRU, BOYS RUN RIGHT
TAG THE LINE, GIRLS "U" TURN
STAR THRU, ALL EIGHT CIRCULATE
WHEEL AND DEAL, LEFT ALLEMANDE

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, TAG THE LINE
CENTERS IN, CASTOFF 3/4 ROUND
LINES FORWARD, STAR THRU
STAR THRU AGAIN (ZERO LINES)

HEADS FORWARD, SWING THRU
BOYS RUN RIGHT, TAG THE LINE
GIRLS "U" TURN, STAR THRU
WHEEL AND DEAL, HEADS CROSSTRAIL
LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
SWING THRU WITH THE OUTSIDE TWO
BOYS RUN RIGHT, TAG THE LINE IN
LINES PASS THRU, TAG THE LINE RIGHT
WHEEL AND DEAL, DIVE THRU, SQUARE THRU 3/4
LEFT ALLEMANDE

Presented by Jerry Helt

TAG FIGURES

HEADS SQUARE THRU FOUR HANDS
SPLIT THE SIDES. AROUND ONE, LINE UP FOUR
LINES PASS THRU, TAG THE LINE RIGHT
WHEEL AND DEAL, DO SI DO ALL THE WAY ROUND
SWING THRU WHEN YOU COME DOWN
BOYS RUN RIGHT, LINES FORWARD
SQUARE THRU 3/4. LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
SPLIT THE SIDES AROUND ONE, LINE UP FOUR
LINES PASS THRU, TAG THE LINE IN
LINES FORWARD, SQUARE THRU 3/4
BOYS "U" TURN, LEFT ALLEMANDE

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, TAG THE LINE
PEEL OFF(ZERO) TAG THE LINE
PEEL OFF, CROSSTRAIL THRU
LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS ROUND
SWING THRU THE OUTSIDE TWO
BOYS. RUN RIGHT, TAG THE LINE LEFT
WHEEL AND DEAL, STAR THRU
LINES PASS THRU, BEND THE LINE
SLIDE THRU, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS ROUND
SWING THRU THE OUTSIDE TWO
BOYS RUN RIGHT, TAG THE LINE LEFT
WHEEL AND DEAL, LEFT ALLEMANDE

1972 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Dani Dassa

DEBKA BEDOUIT - see 1977

(Bedovine Debka)

learned by Dani Dassa from Mishiko

in Haifa, Israel, 1970 during a "Leadership Seminar" sponsored
Moshiko by the "Committee of Dances" in Tel Aviv.

SOURCE:

RECORD:

Israeli Folk Dance Party - Tirka 145, Side B, Band 3

FORMATION:

Lines, face CCW, all join hands *see 1977*

4/4
 counts

PATTERN

PART I

- 1 L fwd
- 2 R fwd and bend right knee (stamp) lift & bend L fwd
- 3-16 Repeat 1-2 seven times more
- 17 L fwd
- 18 Hop on L and run R fwd
- 19 L fwd
- 20 ~~Leap~~ ^{step} R fwd
- 21-32 Repeat 17-20 three more times
- 33 ^{Jump} ~~L~~ fwd and 1/4 turn to left side, face center
- 34-36 Three jumps with feet together
- 37-39 Three low steps fwd LRL, bend body down
- 40 Hold
- 41-43 Three low steps bwd RLR, body rises
- 44 Hold

PART II

- 1-3 Hop three times on R. Extend ^{heel} L_n fwd, ^{heel} bend L_n bwd, extend ^{heel} L_n fwd
- 4 Leap on L and bend R bwd
- 5-8 Reverse 1-4
- 9-16 Reverse 1-8
- 17 Leap on L, R crosses in front of L, foot flexed
- 18 Hop on L, R turns slightly to right side
- 19 Hop on L, R behind L
- 20 Leap on R
- 21-32 Repeat 17-20 three more times
- 33-36 Stamp with L four times next to R, *facing 202*
- 37-38 L ~~fwd~~ *to R side, bend body down.*
- 39-40 Close R to L, ~~bend body down~~
- 41-42 R ~~bwd~~ *to R side, raise body*
- 43-44 Close L to R, ~~body raises~~

1972 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Dani Dassa

DROR YIKRA
(Call for Freedom)

Learned by Dani Dassa from

SOURCE: Eliyahu Gamliel *in Haifa, Israel during a leadership Workshop, 1970.*

RECORD: *Israeli Folk Dance Party, Tivbe T-145*
Closed

FORMATION: Circle, face center, all join hands

<i>4/4</i>	PATTERN
<i>ok</i>	<u>PART I</u>
1-2	R to right side
3-4	L crosses behind R
5-8	Mayim R. Leap on R to right side, L crosses in front of R and bend body down, R to right side, body up, L crosses behind R.
9-12	Yemenite R
13-24	Reverse 1-12, start L to left side
25-26	Close R to L and bend both knees
27-28	<i>Lift</i> Stretch both knees ^{heels} & come down, contracting stomach muscles.
29-54	Repeat 1-28
	<u>PART II</u>
1-2	Release hands. Step-hop on R fwd, arms to side
3	<i>Step</i> L fwd, ^{across R} cross arms in front of body chest
4	Hold
5-8	Repeat 1-4
9-12	Yemenite R
13-16	Yemenite L
17-18	Close R to L <i>Brush R fwd, hop L, Back R, close L, fwd R</i>
19-22	Yemenite and hop on R <i>On hop, move fwd</i>
<i>ok</i> 23-24	L fwd and squat, snap fingers fwd
25-26	Snap fingers to right side
27-28	Snap fingers to left side
29-30	Snap fingers fwd
31-34	Big Yemenite step R move bwd <i>back R, close L, fwd R</i>
35-38	Big Yemenite step L move bwd <i>back L, close R, fwd L</i>
39-46	Four step-bend RLRL at the same time turning to right side, once around. Lift arms and snap fingers on each step, four times.
47-92	Repeat 1-46

1972 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Dani Dassa

LI LACH *Buy*
(For Me and You)

SOURCE: *Arranged by Danni Dassa 1971* } *Based on the new character of Israel... blending Sephardic & Middle Eastern characteristics.*

RECORD: *Li Lach (45 RPM)*

FORMATION: Couples, moving CCW, boys in, back to center, Girls facing

4/4

PATTERN

Counts	PART I	Holding both hands, shoulder level-M step noted-W opp
1-2	Step L to L side, shifting wt.	<i>R</i>
3-4	Step R to R side	<i>L</i>
5	Step L to L side	<i>R</i>
6	Release L hand, cross R in front of L	<i>L x R</i>
7	Step L in place <i>bwd</i>	<i>R bkwd</i>
8	Step R to R side to original position	<i>L ←</i>
9-11	Step L to L side, R to R, L to L	<i>R →, L ←, R →</i>
12	Release L hand, cross R foot in front of L	<i>L x R</i>
13	Step L back , releasing hands	<i>R bk</i>
14-16	Take 3 steps, full turn to R, joining hands again	<i>turn L</i>
17-32	Repeat 1-16	

PART II- Release L Hand

1-2	Step-hop on L ^R facing CCW (LOD)	<i>swing hands down</i>
3-4	Step-hop on R ^L fwd	<i>almost bk to bk - hands swing thru to shldr level</i>
5	Step L ^R bwd	<i>hands come back down</i>
6	Step R to R ^L side, facing partner	
7-8	Step hop L ^R fwd	<i>joined hands, shldr level</i>
9-10	Step hop R ^L bwd	
11-12	Step hop L ^R fwd	
13	Step R ^L bwd	
14	Step L ^R fwd	
15	Close R to L	
16	Hold	
17-28	Repeat 1-12	
29	Step R ^L bwd	
30	Step L ^R bwd	
31-32	Close R ^L to L and hold	

PART III Facing partner, arms up swaying

1-8	Take 4 polka steps, LRLR, meeting partner (at 8th count M hold W waist, W hands on M shoulders)
9-32	Polka <i>for 12; Repeat dance from beginning.</i>

3rd time thru, polka until music ends.

1972 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Dani Dassa

MECHOL HADVASH *see 1977*

(Dance of Honey)

SOURCE: *Judy Estrin, brought to U.S. in '70, Dani learned it at Brandeis Institute Summer Camp, 1971.*
 RECORD: *Israeli Folk Dance Party, Tivka T-145 held in Calif. Orig. arrangement by Moshiko & noted by Fred Burk 1965*
 FORMATION: Lines, face CCW. Join Hands *†down*

2/4	PATTERN
Counts	<u>PART I</u> <i>chug</i>
1-2	Step-hop R fwd. Low steps
3-4	Step-hop L fwd
5-7	Three steps fwd RLR and hop on R
8	Hold
9-16	Reverse 1-8 start L fwd
17-32	Repeat 1-16
	<u>PART II</u> (Change direction, move CW) Face center
1-2	R bwd
3-4	Face center, L swd
5-6	R crosses in front of L fwd
7-8	L to L side (stamp and extend R leg to side)
9-24	Repeat 1-8 twice more
	<u>PART III</u>
1-2	Hop on L, extend R in front touch floor
3-4	Leap on R bend L bwd
5-8	Reverse 1-4, hop on R
9-24	Repeat 1-8 twice more
	<u>PART IV</u>
1-2	Hop L fwd
3-4	Step-hop R fwd
5	L fwd
6	R crosses in front of L
7-8	L bwd
9	Jump on both, cross feet, R behind L
10	Jump on both with feet apart
11-12	Reverse 9-10
13-16	Repeat 9-12
17-32	Repeat 1-16
	<u>PART V</u> Bend body fwd, arms extended fwd, shoulder-level, hands joined.
1	R to right side
2	L closes to R
3	R to right side. On count 1-3 arms move bwd

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Mechol Hadvash-Continued-Page 2

- 4 Hold
- 5 L crosses in front of R, arms fwd
- 6 Hold
- 7 Close R to L and clap
- 8 Hold
- 9-24 Repeat 1-8 twice more

PART VI

- 1-2 R to right side, arms bwd
- 3-4 L closes to R
- 5-8 Reverse 1-4, arms move fwd
- 9-24 Repeat 1-8 twice more

ORCHA B'MIDBAR
(Caravan in the Desert)
(Israeli)

- SOURCE:** This dance was originally composed in 1954 as an exhibition for the first professional Israeli dance group. *It is based on Motifs of a caravan in the desert & arranged by Karmen, a choreographer in Israel.*
- RECORD:** ORCHA B'MIDBAR (45 RPM)
- FORMATION:** Cpls scattered and facing one side of the room; W on M right side. Hands are held down, M arm over W and joined.

4/4

PATTERN

Cts.

Intro: Start when singing begins.

- 1-4 Yemenite step to R.
4-8 Step back on L, close R to L, step fwd on L, hold.
9-16 Repeat cts 1-8.
17 Brush R. *fwd*
18-20 Moving in a CW circle, step RLRLR (down on R, up L).
21 Brush L. *fwd*
22-25 Moving in a CCW circle step LRLRLR (down on L, up R). On last 2 steps of repeat W steps R to R, closes L to R.
26-50 Repeat cts 1-25. Raise arms up on ct 50.
51 With arms up, step R to R, bringing leg up fwd making a circular motion.
52 Step L in place.
53-54 Touch R heel fwd, touch R toe fwd.
55 Step bwd on R.
56 Step fwd on L.
57 Brush-lift R fwd.
58-63 Repeat cts 51-56.
64-65 M repeat ct 57, W step fwd on R and hold.

PART II

- W steps listed, M do opp ftwk on cts 1-7.
- 1-2 Releasing hands, step L to L - hands out to sides, cross R in front of L - hands cross and snap fingers.
3 Step L to L - hands out to sides.
4 Step R across L and turn 3/4 turn to L to face ptr.
5-6 Step fwd R, L, R (up on L toe).
7 Turn 1/4 to L, shift L ft fwd, close R to L (W is at M, R shldr).
9-20 Repeat Part I, cts 51-63.
21 Brush R fwd.
22 Turn 1/4 turn to face each other, hold both hands, step R to R.
23 Step L in place.
24 Touch R heel.
25-26 Tap R toe, hop L.
27 Shift fwd on R.

1972 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

NOTE - SEVERAL VERSIONS
 & VARIATIONS re repeats

Presented by Dani Dassa

ORCHA B'MIDBAR
 (Caravan in the Desert)

SOURCE: 1954 from 1st professional group, for exhibition

RECORD: Orcha B'Midbar 45

FORMATION: Couples, scattered, facing one side of room; W on M right side. Hands held down, M arm over W.

4/4	Intro.	Start when singing begins
PATTERN		
Counts	PART I	
1-4	Yemenite step R	
4-8	Yemenite step L, moving backwards	
9-16	Repeat 1-8	
17	Brush R (cw)	
18-20	Moving in circle to R step RLRLR (down on R - up L)	
21	Brush L (ccw)	
22-25	Moving in circle to L step L, R, L, R, L, R, L (on last two steps W steps R + closes)	
26-31	Separated still holding hands with arms up, step R with R, bringing leg up forward making circular motion.	
27-52	Step L in place	
28-29 53-54	Touch R heel fwd, touch R toe fwd.	
30 55	Step R bwd, L remains in place	
31 56	Step L in place	
32 57	Brush R fwd	
33-38 58-63	Repeat 26-31	
39-40 64-65	M do same - W; Step R fwd and hold	
PART II (hand out to side)		
1-2	W steps listed - M do opposite (etc 1-7)	Step L on L, cross R in front
3	hands cross + snap fingers	Step L on L
4	hands out to side	Step on R 3/4 turn to L to face partner, wt on toes
5-6		Step fwd, R, L, R. (down-up-down movement)
7		1/4 turn to L, shift L foot bwd, close R to L (W is at M, L shoulder)
9-20		Repeat 26-38 from PART I.
21		Brush R fwd
22		Facing partner holding both hands, step R on R
23		Step L in place
24		Touch R heel
25-26		Tap R toe, hop on L
27		Shift fwd on R
28-29		Bring L to R and raise up on ball of feet, touching palms of partner
30-31		Releasing hands, make one complete turn to R, starting on R, (RLRL)
32-34		Step bwd on R, step L fwd, R fwd and hold. Join R hands with partner

26-50
 repeat
 1-25

Note: etc 21-34 both use same ftwk.

down pos.

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P

Orcha B'Midbar-Continued-Page 2

PART III - W steps --- M do opposite

- 1 Both Step L on L.
 - 2 Closer, Feet together, bend down completely in sitting position
 - 3 In bent position, swivel 1/4 of a turn to R
 - 4 Raise up on balls of feet, join hand under R
 - 5-8 Holding L hand to partners R straight down at side of body, R hand to partners L above head--L shoulder to partners R, turn CCW starting L (L, R, L, R, L, R, L) (down on L, up on R)
 - 9-12 Repeat 1-4 starting R (Opp ft + hand movement)
 - 13-14 Both Moving CW, turn R, L, R, L. behind
 - 15 Release R hand, keep turning, shift R foot back, L fwd, release L hand
 - 16 Close R to L (returning to original starting position, M on R)
- W moves R & R, 3/4 turn CW, L behind

Repeat Part II + III + I

To end dance repeat part 1, etc 1-8 plus 4 walking steps.

part

- 1
- 2
- 3
- 2
- 3
- 1A

1972 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Pre sented by Dani Dassa

YIBANEI HAMIGDASH

(And the Temple Shall Be Rebuilt)

SOURCE: *Arranged by Yoav Ashriel, Dani learned it in summer of '69 in Israel.*

RECORD: *Tivka T-145 Side B, band 2 (Israeli Folk Dance Party)*

FORMATION: *Closed* Circle, face center, join hands *† down*

4/4

PATTERN

Counts	PART I
1	R to right side
<i>1</i> 2	Close L to R
3	<i>Stamp</i> R to right side, <i>toe fwd L @</i>
<u>4</u>	Pause
5	L crosses in front of R and stamp
<i>2</i> 6	Pause <i>extend</i>
7	Hop on L, bend R fwd, flex foot and 1/4 turn to L side, face CW
<u>8</u>	Pause
<i>3</i> 9-11	Three steps fwd RLR
<u>12</u>	Pause <i>in place + turn to</i>
13	<i>Step</i> L bwd and face center
<i>4</i> 14	R to right side
15	L crosses in front of R
<u>16</u>	Pause
<i>5-8</i> 17-32	Repeat 1-16

	PART II
<i>1</i> 1-3	Three steps fwd RLR (into center)
<u>4</u>	1/4 turn on R to right side, face CCW <i>Release hands</i>
<i>2-3</i> 5-6	Release hands , L to left side, lift arms and snap fingers
7-12	Three more steps as in 5-6 <i>8-12</i> . Turn in place 3/4 of a turn to right side. End up facing center.
<u>13-15</u>	Three steps bwd LRL, <i>hands come down</i>
<u>16</u>	Pause
<i>5-8</i> 17-32	Repeat 1-16

	PART III
<i>1</i> 1-2	Face CCW and join hands. R fwd
<u>3-4</u>	L fwd
<i>2</i> 5-7	Three steps fwd RLR
<u>8</u>	1/2 turn on R to left side, face CW
<i>3-4</i> 9-16	Repeat 1-8 but start 1 bwd. On last step 1/2 turn to right side, face CCW - <i>look up</i>
<u>17-32</u>	Repeat 1-16



YUGOSLAVIA

Folk Dance Conference
San Diego, 1972

- | | |
|-----------------|-------------------------------------|
| 1. Žakle Šivajo | 5. Marko Skače |
| 2. Koutre | 6. Balan |
| 3. Ta Poskočna | 7. Starobosansko Kolo
iz Glamoča |
| 4. Metva | 8. Kolo from Ripanj |

Dances presented by Elsie Dunin

1972 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Elsie Dunin

MARKO SKAČE
(Slovenia-area of Prekmurje)
Yugoslavia

MAHR-koh-SKAH-cheh

This dance is a type of "mixer" popularly performed during the nineteenth century throughout Europe. A similar dance already known among many American folk dancers is "Polster Tanc" (The Pillow Dance) Interestingly, "Marko Skače" (translation -Marko hops or skips) takes its name from the accompanying song which includes remnants of verses from an epic song about "King Marko" (Kralj Marko), a legendary heroic figure in Yugoslavia and Bulgaria. The song is undoubtedly older than the dance form. This version was learned by Elsie Dunin from Mirko Ramovs at a Folk Dance Course on "Alpine Dances" held at Badija, Yugoslavia, August 1971.

Written Sources:

1. Dance description by Dennis Boxell and Ricky Holden for Folkraft Records, mid-1960's
2. Marija Sustar. Slovenski Ljudski Plesi 3, Prekmurja. Ljubljana:Glasbeno Narodopisni InSTITUTE, 1968, pp. 19-23
3. Mirko Ramovs. Slovenski Narodni Plesovi. Zagreb: Prosvjetni Sabor Hrvatske, 1971. pp 3132

RECORD: Folkraft 1542 x 45

FORMATION: Closed circle, mixed M & W, any number, low handhold. One dancer (M or W) is in center of circle holding a handkerchief.

2/4

PATTERN

Measure

- 1-8 Dancers perform a two-step** (begin with either ft) circling CCW. Dancer in the center also performs a two-step traveling (preferably) in the opposite direction (CW) waving a handkerchief side to side above his head, and looking for a partner.
- 9-12 The circle continues CCW, while the single dancers chooses a partner (M will choose a W; W will choose a M) either by tapping the person on the shoulder with the handkerchief or by putting the handkerchief around the new partner's neck and pulling him into the center.
- 13-14 Tempo quickens, the circle performs a fast, running two-step, while the cpl in shoulder-waist position in the middle "Polkas"*** first CW, then CCW. At the end of the melodic phrase the newly chosen person takes the handkerchief and begins looking for a new partner, as the first dancer joins the circle at any place.

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Marko Skace-Continued-Page 2

The dance repeats and continues until all have had a turn in the center (or until the end of the recording).

* two-step actually a "triple" step, but in 2/4 time

"step" 1 step fwd with R ft (or L ft)

"close" & step L ft (or R ft) next to R ft (or L ft)

"step" 2 step fwd with R ft (or L ft)

**Polka Any type of couple turning, such as pivot turns, or above described two-step turns.

Dancers usually sing and dance at the same time. Following are five selected verses of the song:

Marko skace, Marko Skace
po zelenoj trati

Mm-haj, ha ja jaj, po zelenoj trati
" " " " " " " "

Marko skips upon the green grass

V rokaj nosi, v rokaj nosi
seden zuti zlati

Mm-haj ha, ja, jaj, seden zuti zlati
" " " " " " " "

In his hand, he carries
seven golden coins

Tou de njemi, tou de njemi
za devojko dati

(Chorus)

Pijte, jejte, pijte, jejte
mojga bratca konji

(Chorus)

Which he will give to
the maiden

Drink, eat my brotherly
horse

Zdaj mo isli, zdaj mo isli
dalec po devojko

(Chorus)

We've come far for the
maiden

1972 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Elsie Dunin

STAROBOSANSKO KOLO FROM GLAMOCH

Bosnia (Area of Glamoch) Yugoslavia

STAH-ro-BO-sahn-sko Ko-lo from GLAH-moch

SOURCE: "starobosansko Kolo iz Glamoca" translates as "Old Bosnian Dance from Glamoch". The dance is also identified simply as "Glamoc" by performing groups in Yugoslavia. It was first performed in the United States by "Kolo" Ensemble on their 1956 tour. In 1957 E. Dunin observed the dance as performed by KUD Vinko Jedut, and amateur folk dance group in Zagreb. Selected figures from Jedut's arrangement were presented by E. Dunin at the 1959 Santa Barbara Folk Dance Conference.

The following description of "Starobosansko Kolo" is an expanded version. In 1967 E. Dunin observed a group from the Glamoc area perform the dance at a Festival in Koper, Yugoslavia. In August of the same year additional figures were learned from Jelena Dopuda during a Folk Dance Course on Dinaric Mountain Dances in Pula, Yugoslavia.

"Starobosansko Kolo" is a "silent dance" originating in the Glamoch Plains (Polje) of Bosnia. "Silent dance" means there is no vocal or instrumental accompaniment, and therefore the dance is considered silent (gluho njemo). There are many such dances throughout the Dinaric Mountain area which includes parts of the Republics of Croatia, Bosnia-Herzegovina, and Montenegro. "Starobosansko Kolo" was generally performed by young people eligible for marriage. The dance provided young men with an opportunity to look the girls over, to see their dowries in the form of coin bibs and to check their good health by their capability in enduring the strenuous dance. With one of the patterns, the boy will improvise steps and his partner must be able to follow his lead, no matter how much he pushes and pulls while shaking her arm.

There are many more patterns to "Starobosansko Kolo" than are here described. The following figures were selected by Elsie Dunin as representative of the dance and are thusly presented to the University of Oregon Folk Dance Symposium and California Folk Dance Federation. The following dance description should only be used as refresher notes after learning the dance from a qualified teacher.

Written Sources:

Jelena Dopuda. "Starobosansko Kolo iz okoline Glamoca," Bilten 1, Sarajevo, 1951 pp 87-97.

Narodne Igre Plesovi iz Bosne, Zagreb, 1969. pp 18-56

Elsie Dunin. "Glamoc". Dance description for Santa Barbara Folk Dance Conference, 1959

_____. "Silent Dances of Dinaric Mountain Area," MA Thesis, UCLA 1966

RHYTHMS: 3/4, 5/4, 6/4, 8/4. Dance begins slowly, temp gradually quickens. Dance leader (kolovodja) dictates the tempo, as well as verbally cues the figure changes.

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Starobosansko Kolo-Continued-Page 2

FORMATION: Girls begin the dance, facing inward in a closed circle. Hands are held at shoulder level in front of their bodies, elbows bent and at shoulder level as well.

Boys are standing nearby, looking on to see who they will pick as partners.

CALLS & FIGURES: After a verbal cue, each figure is continued until the next call; however, the "hajde" (basic) most commonly comes between each figure. There is one exception, with the call "vrati" which is done once and only upon call.

MOVEMENT DESCRIPTION

Count I. INTRODUCTION (kolanje)

Cue I (ee) And, meaning begin.

One of the girls cues the beginning. Caller initiates the arm movement slowly to L and to R, first straightening L arm to L, then slowly bending L arm while straightening R arm to R. The head does not follow the arms but faces toward center of the circle. *Ft are slightly apart*

Cue Kreni Kolo (kreh-nee-ko-lo) Begin the kolo, or turn the wheel *parallel*

Arms stay at shoulder level; during the two walk steps, L arm is bent, R arm is straight; then the arms move in opposition to the turns.

6/4

1 Facing L LOD (CW), step fwd L

2 step fwd R

3-4 step L turning to face ctr, R stays in place, while wt is on L and face R LOD (CCW).

5-6 wt on R turn to face L LOD (CW), L ft stays in place.

II CIRCLE PATTERNS

M will join the W's circle and several patterns will be performed in unison.

Cue Hajde (HAHYEE-deh) Let's go (basic step)

A W leader calls this figure the first time. After all the M are in the circle, a M leader calls the rest of the dance.

Arms down at sides in hand hold. Face L LOD (CW)

3/4

1 step fwd L

& step fwd R

2 step fwd L

& step R next to L

a step L in place, next to R

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"Starobosansko Kolo-Continued-Page 3

3 step R fwd
& step L next to R
a step R in place, next to L

Men join the circle (by placing his partner on his R), while W continue with the basic step.

Hajde variation for M only

1 step fwd L
& step fwd R
2 step fwd L swinging R slightly in front of L
& hop on L
3 step fwd R seinging L slightly in front of R
& hop on R

Cue Jedan u kolo (YEH-dahn oo KO-lo) One inside the circle

3/4

1 facing L LOD step fwd L
& step fwd R
2 step fwd L
& facing ctr, in preparation for step
3 stamp R into ctr, lifting L ft off ground, but leaving it behind *or partial wt*
maybe remain on ft

Cue Dva u kolo (Dvah oo KO-lo) Two inside the circle

5/4

1-3 facing L LOD, repeat cts 1-3 "jedan u kolo"
4 step L bwd out of the circle
5 stamp R into ctr

Cue Tri u kolo (tree oo KO-lo) Three inside the circle

8/4

MEN:1-3 lik e "jedan u kolo"
4-7 R knee leans to L, R, L, R, while L leg holds partial support
8 R ft cuts back to where L was, L ft is crossed behind R ankle

WOMEN:

1 step fwd L
& bring R ft to L and face ctr
2-8 heels move to L, R, L, R, L, R, L while toes stay in place. Heels barely come off ground, knees bend. slightly when heels come down

Cue Po jedan (Poh-yeh-dahn) One

3/4

MEN:

1 step fwd with L
& step fwd with R
2 step fwd with L

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"Starobosansko Kolo" Continued-Page 4

& facing R LOD (CCW) hop on L ft
3 step fwd with R
& facing L LOD (CW) hop on R ft

WOMEN:

1 step fwd with L
& step fwd with R
2 facing R LOD (CCW) step L in place
& step R next to L ft
a step L next to R ft
3 facing L LOD (CW) step R in place
& step L in place next to R ft
a step R in place next to L ft.

Cue Vrati (vrah-tee) Turn back

Command comes on first ct of basic step

3/4

1 step fwd with L
& step fwd with R
2 step fwd with L, pivot 180° CW
3 stamp R ft fwd

Release hands on turn, and keeping L arm in front take hold again with person who was behind you but who is now in front. Now the circle is facing out. Continue with basic step until next call.

Cue Stop! (stohp) or STOJ! (stoyee) Just what it says, "halt"

Everyone freezes into beginning formation, feet apart and parallel, arms shoulder height, etc.

Dance may continue on if leader so desires or may end; he may put in several false stops. Another leader (kolovodja) may take over. Usually however, the dance will end with Part III, dancing in pairs.

III PAIRS PATTERNS

Cue Svak sebi (svahk seh-bee) or SVAK SVOJ (Svahk svoyee)

Just before this call, the leader will have all dancers facing center performing the basic pattern and will have begun a shaking arm movement, up and down, in even rhythm.

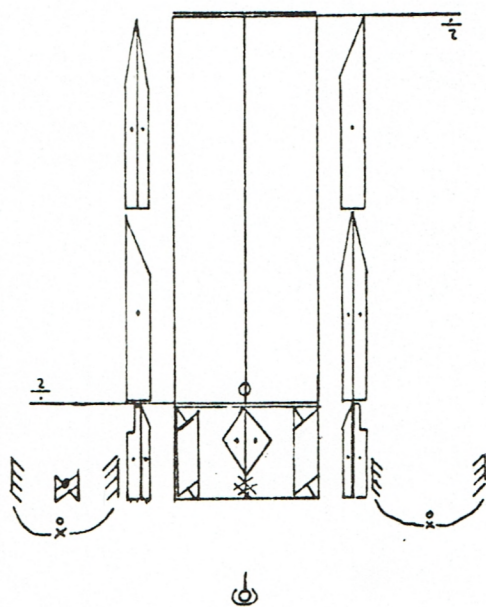
This call is a cue for each M to take his partner out of the circle. M dance one of the above patterns in Part II or may improvise new figures. All the while he is shaking his partner's arm up and down and leads her from side to side, in a figure 8 pattern in front of him, or makes her circle around him (he faces her the whole time), or has her dance in front of him in one spot. Meanwhile she continues with the basic pattern (hajde), while holding her R arm across her stomach or placing her R hand at her waist.

The dance ends when the M no longer wishes to dance.

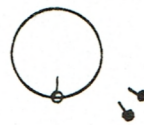
STAROBOSANSKO KOLO FROM GLAMOCH

Bosnia (Glamoch area),
Yugoslavia

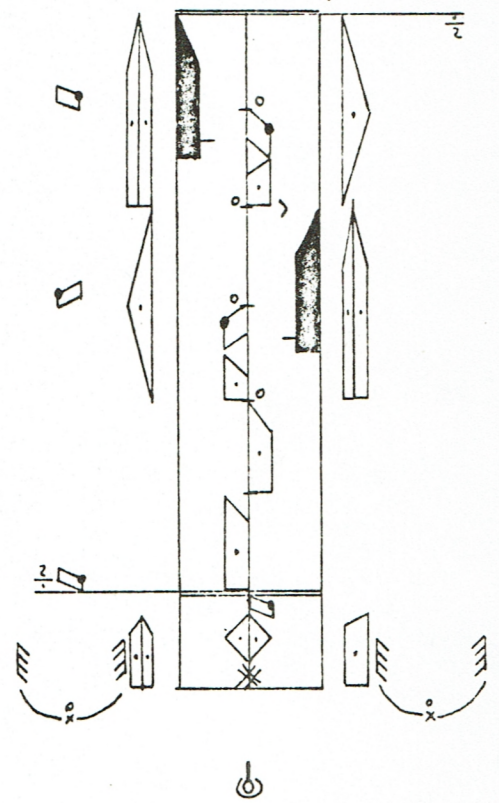
I. Introduction (kolanje)



"I"(ee)



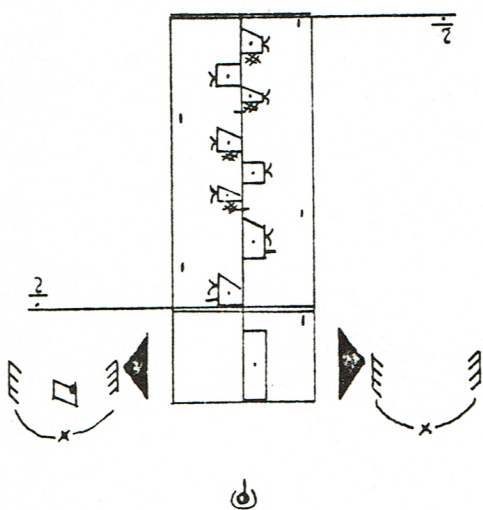
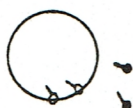
② 6 4



"kreni kolo"

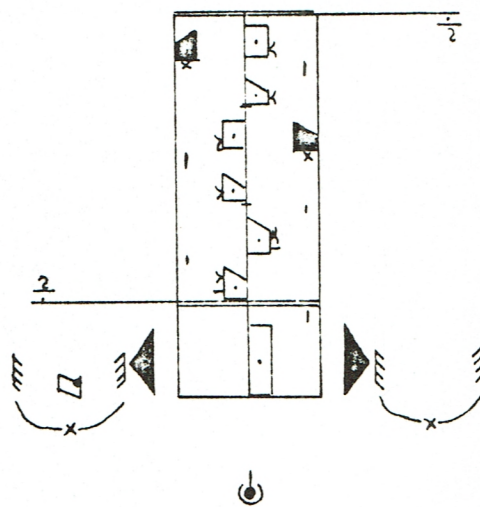
STAROBOSANSKO KOLO (cont.)

II. Circle patterns



"hajde"

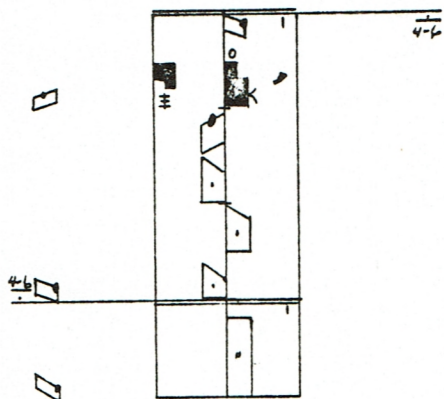
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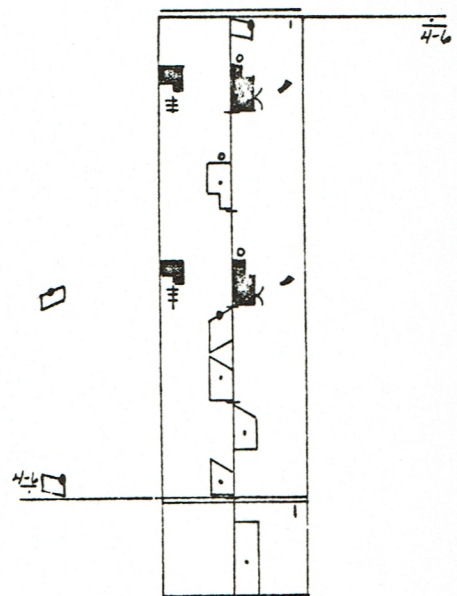
"hajde"
variation for ↓

STAROBOSANSKO KOLO (cont.)

II. Circle patterns (cont.)



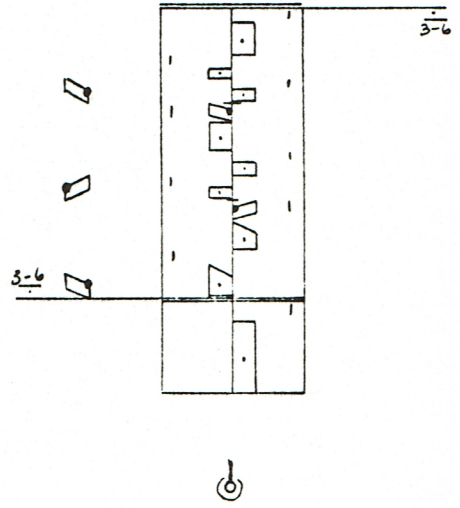
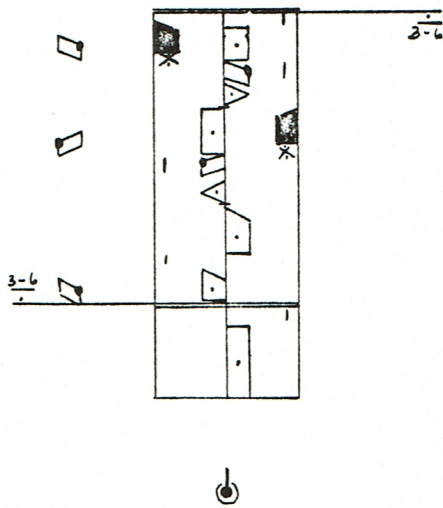
"jedan u kolo"



"dva u kolo"

STAROBOSANSKO KOLO (cont.)

II. Circle patterns (cont.)

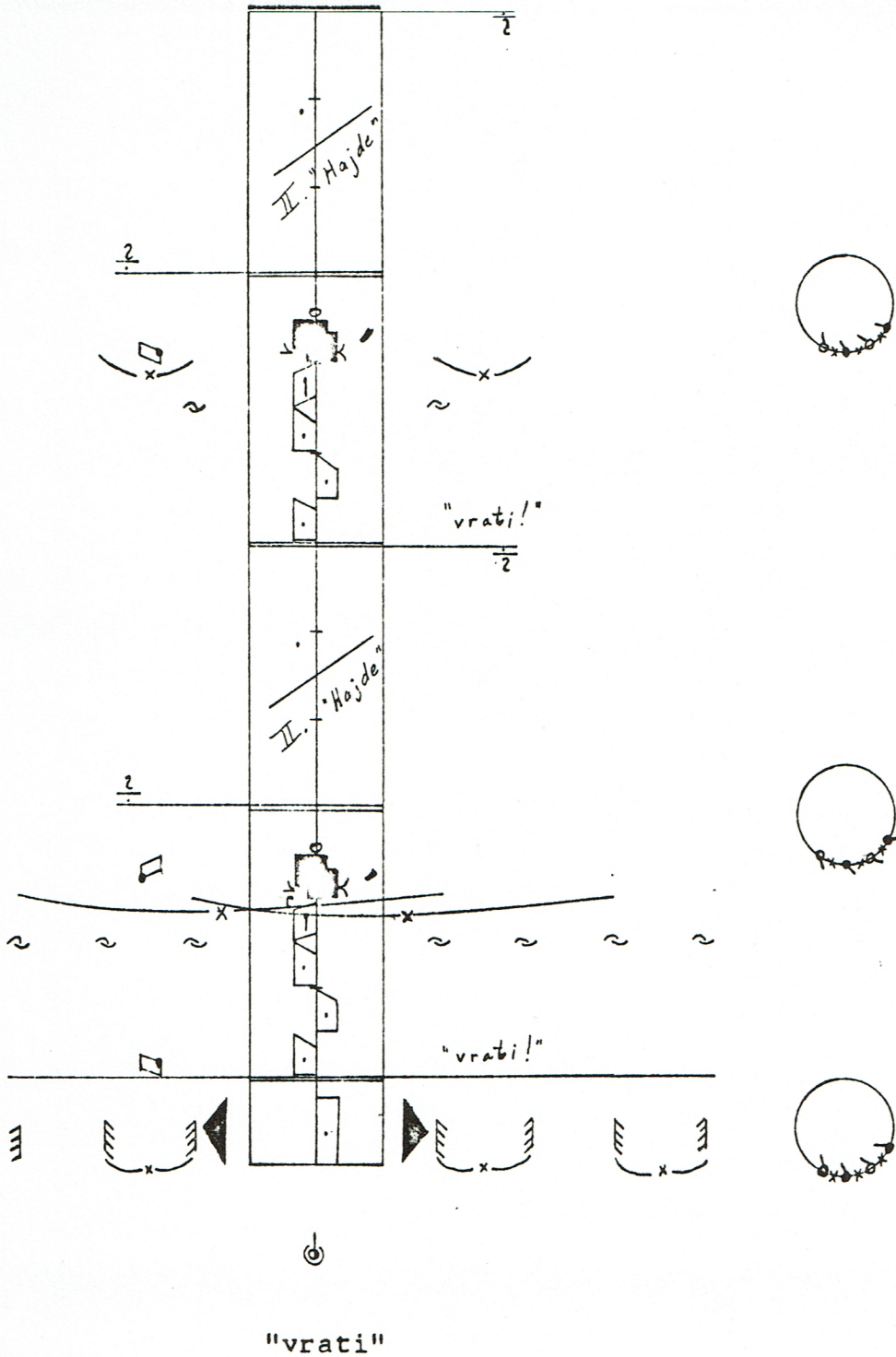


"po jedan"

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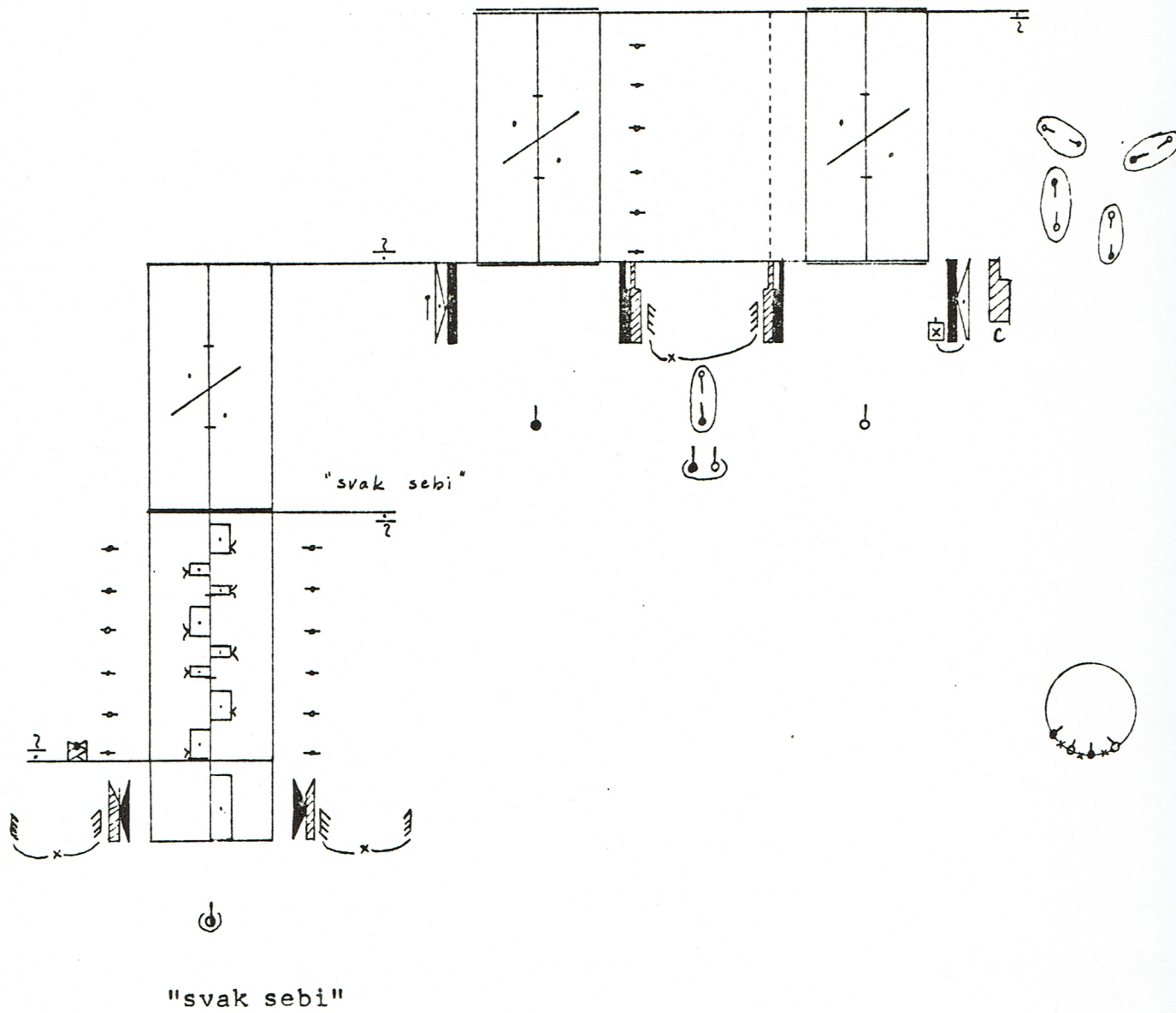
STAROBOSANSKO KOLO (cont.)

II. Circle patterns (cont.)



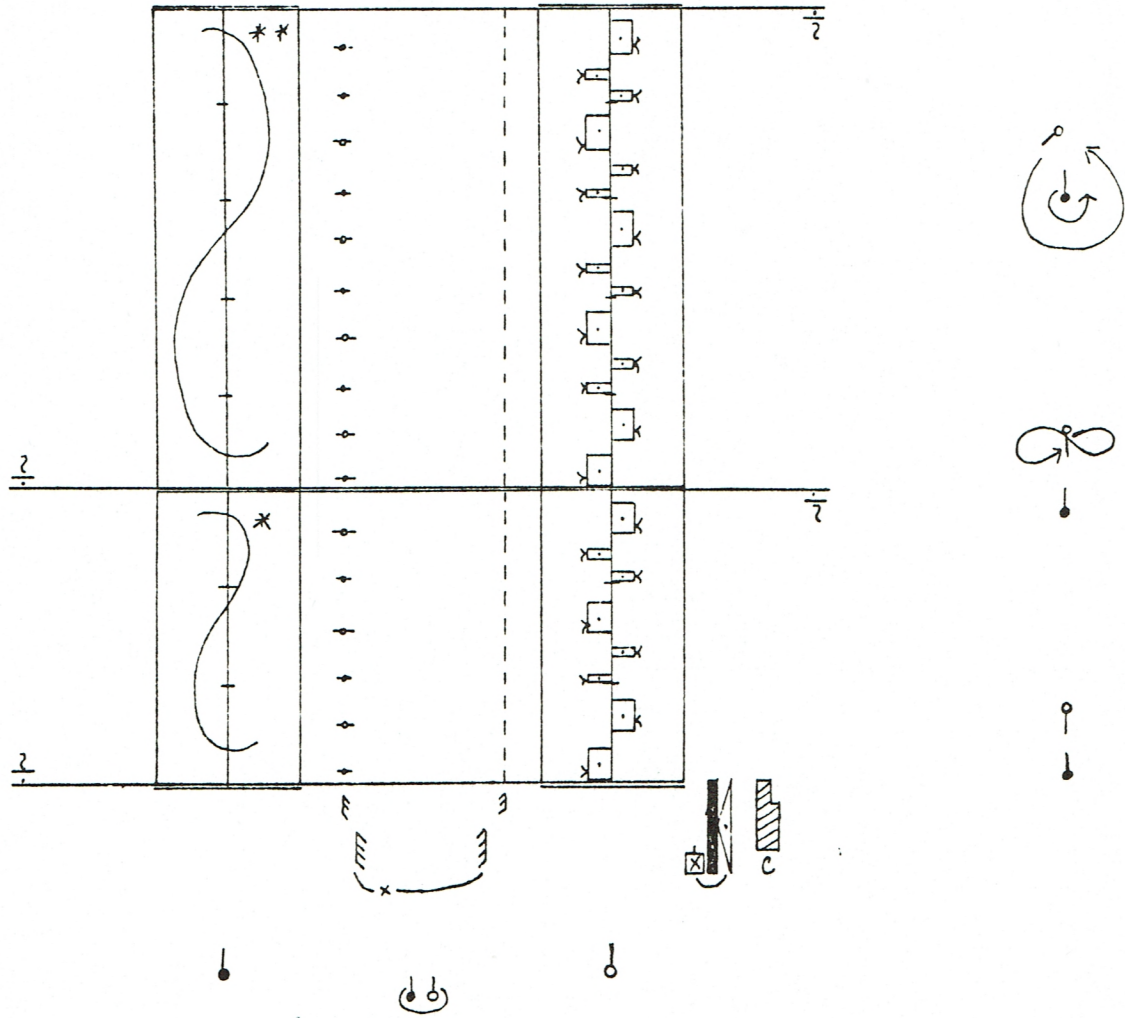
STAROBOSANSKO KOLO (cont.)

III. Pairs patterns



STAROBOSANSKO KOLO (cont.)

III. Pairs patterns (cont.)



* "Hajde"
 "Hajde" (b's variation)
 "Jedan u kolo"
 "Po jedan"
 (or improvize)

** "Dva u kolo"

ŽAKLE ŠIVAJO

Žakle Šivajo (Zhahk-leh Shee-vah-yo), also known as "Strene Viejo" means "gunny sack sewing". This type of "arch" dance is from the Gorenjsko area of central Slovenia. The following version was learned by Elsie Dunin from Mirko Ramovš in August 1971 at the Folk Dance Course, Badija, Yugoslavia.

ADDITIONAL SOURCE: (1) Dance description by Donna Royall and Ricky Holden for Folkraft Records, mid 1960's.

Mirko Ramovš, Slovenski Narodni Plesovi, Zabreb, Prosvjetni Sabor Hrvatske, 1971, page 28.

RECORD: FOLKRAFT 1545X45

FORMATION: Six to eight couples in a closed circle, W to right of M, low handhold and pulled out.
Note: Start on either ft.

MUSIC 2/4

PATTERN

Measures I. CIRCLE RIGHT
1 - 4 All facing slightly diag R (LOD), run with small running steps (4 steps to 1 meas), to the R.



1 - 8 II. NEEDLE
One cpl announces their intent to be the needle, by performing 3 stamps, thrusting inside arms fwd and moving twd ctr of circle. Without releasing handholds, the needle cpl pulls the rest of the circle behind them.



A cpl half way across the circle forms an arch for the needle cpl to duck under. The needle cpl after ducking under and still holding onto inside hands, forms an arch for themselves by lifting their arms, and, turning away from each other (3/4 turn). The needle couple then commences to pull the rest of the line under their arch.



MUSIC 2/4

PATTERN



When the circle is reformed, all circle R
to begin FIG. I.

Presented by Elsie Dunin, 1972.

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Presented by Elsie Dunin

KOLO FROM RIPANJ
(Serbia, Yugoslavia)

KO-lo from REE-pahny

Presently in central Serbia, the most commonly performed type of dance is the "u šest". A symmetrically patterned dance, it consists of two step together to the R, one step together to the L, one step together to the R; then the pattern is repeated to the opposite direction. Each locality has its own style and variations upon the pattern. There is no one name for the dance, each locale having its own ranging from simple "kolo" to place names; often the dance is named after the melody it is danced to, and many melodies are named after the local musicians who play them, such as Krnjevo Kolo, Micino Kolo, etc. The most well known "u šest" in Yugoslavia and also in the U.S. (among American folk dancers) is the "Moravac", which is the name of a river (Morava) and also the name of a popular melody.

The following dance was observed by Elsie Dunin in May, 1967 in the village of Ripanj, some 10 miles south of Beograd, the Yugoslav capital. The occasion was a weekly, Sunday late afternoon dance that takes place in the middle of the village. Only young people (of marriageable age) were the dancers, while children and their parents stood around as spectators. This same dance pattern was performed to four or five different music selections, some slower or faster than others. Accompaniment was by violin, accordion, and bass, played by Gypsy musicians, who stood in the center of the broken circle.

Since there was no common name for this "u šest" dance, except "kolo", the dance is being christened in the U.S. as "Kolo from Ripanj".

Two recorded selections are recommended. Both are suitable--Ripansko Kolo, a melody that I heard in Ripanj, only played faster, and Mirino Kolo, which is in faster tempo and uses a lead violin which is more typical of the accompaniment used in Ripanj.

RECORD: RTB EP 14200 Mirino Kolo (side B, band 1)
Ripansko Kolo (Side A, band 2)

FORMATION: Any number of M & W in an open circle, leader at the R end (normally a M). Either of the following handholds may be used: 1. low handhold--clapsed hands held low at the sides.
2. elbow hold--L arm is bent and lowe arm is placed across the waist in front, while R hand holds the R adjacent person L elbow.

Dancers dance very close to another with this hold. Leaders free R arm is at his waist or in his pant's pocket

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Kolo from Ripanj-Continued-Page 2

PATTERN

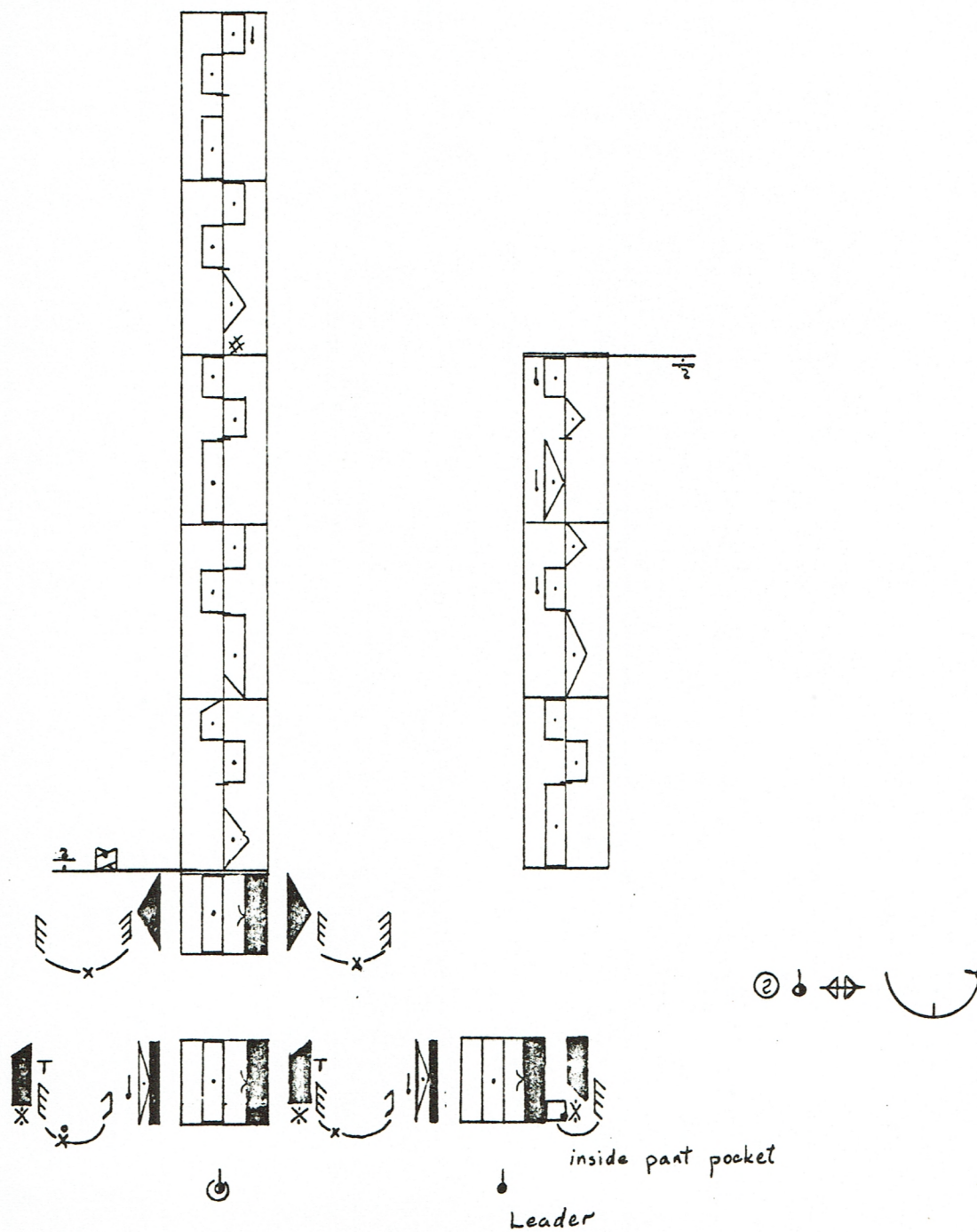
Measure	Count		
1	1	Facing ctr, step R ft to R	
	2	hop on R ft	
	&	step L ft diag fwd in front of R ft	
2	1	Step R ft to R side	} triplet*
	2	step L ft in place, next to R ft	
	&	step R ft in place, next to L ft	
3	1	step L ft in place, next to R ft	} triplet*
	2	step R ft in place, next to L ft	
	&	step L ft in place, next to R ft	
4	1	Step R ft tiny step to R side	} triplet*
	2	step L ft in place, next to R ft	
	&	step R ft in place, next to L ft	
5	1	Step L ft in place, next to R ft	
	2	hop on L ft	
	&	step R ft fwd in front of L ft (but without crossing R ft in front of L ft)	
6	1	Step L ft in place next to R ft	
	2	step R ft in place next to L ft	
	&	step L ft in place next to R ft	
7	1	Step R ft to R side	
	2	step L ft to R side in front of R ft	
	&	step R ft to R side	
8	1	Step L ft to R side in front of R ft	
	2	step R ft to R side	
	&	step L ft to R side in front of R ft	

Repeat dance Meas 1-8 any number of times.

Note: If the music is faster, the steps are performed more lightly, and with running type steps rather than walking steps on the * triplets.

KOLO FROM RIPANJ

Serbia (Ripanj village),
Yugoslavia



1972 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Elsie Dunin

METVA
(Slovenia)

Meht-vah, meaning "broom", is also known as Metvo Plešejo, meaning "the broom dances". It was learned by Elsie Dunin from Mirko Ramovš in August 1971 at the Folk Dance Course, Badija, Yugoslavia.

This couple mixer (sort of a "musical chairs" dance) is a type of dance that was very popular during the nineteenth century throughout Europe. This version is from the Gorenjsko area in central Slovenia.

- Additional Source: 1. Dance description by Dennis Boxell and Ricky Holden for Folkraft Records mid-1960's.
 2. Mirko Ramovš, Slovenski Narodni Plesovi, Zagreb, Prosvjetni Sabor Hrvatske, 1971, page 33.

RECORD: Folkraft 1543 x 45

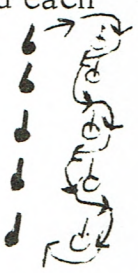
FORMATION: A column of W (any number) one behind the other, all facing the same direction. A column of M (they may be on either side of the women) line up. There should be one more M than W.

NOTE: Start on either foot.

MUSIC 3/4 & 2/4 PATTERN

Measure

- 1-24 FIG I. WALTZ (3/4 meter)
 With arms folded across the chest, W waltz-balance in place (sort of a side to side movement). The M run fwd past the W (W may coyly flirt with each M), with short running steps to the head of the line. The M then weave in and out around each W to the head of the column and then move into original M line and move up to the head of the column to begin weaving again. (See diagram).
 Continue until the music "unexpectedly" changes.
- 1-32 FIG II. POLKA (2/4 meter)
 Each M chooses the nearest W as his partner. Then in shoulder-waist pos or closed social dance pos, do a two-step, turning in a CW direction, but in a CCW revolution around the dance floor. The "extra" M dances with a broom among the turning couples.
 When the music changes to FIG I (waltz), the W line up in their column and the M again begin their weaving.



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Presented by Elsie Dunin

BALON
Area of Istria, Yugoslavia

BAH-lon

"Balon" comes from the peninsula of Istria, on the northern Adriatic coast of Yugoslavia. Due to its location, and periodic rule by Italy and Austria, there are many Italian and other western European influences in the area, reflected for instance by the name "Balon" (an Italian word for dance), and the couple formation that progresses CCW (typical of many western European dances).

Elsie Dunin learned figures to "Balon" from Professor Ivančan at a Folk Dance Course in Pula (1967) and Badija (1969, 1971).

Written Source: Ivan Ivančan. Istarski Narodni Plesovi. Zagreb: Institut za Narodnu Umjetnost, 1963. (In Croatian, short summary in English)

RECORD: Jugoton EPY 3698, "Balun i Tarankanje" side B, band 1

FORMATION: Couples, one behind the other in an open circle formation facing CCW. First couple is the "lead" couple who initiates the pattern changes. Others follow the change sequentially. A comfortable number of couples in one group is from three to twelve.

Pattern changes are initiated by cue such as:
1. lead m stamps
2. lead m turns ptr under his arm.
or 3. No special cue, simply change figures.

Note: There are four parts to Balon, and they may be performed in any sequence, however, Part I (promenade) tends to be first. To fit the Jugoton recording, the following order is suggested: there are 16 melodic phrases (8 measures each)

- | | | |
|-------|--------------------|---------------------|
| 1-3 | Part I (Setat) | |
| 4-5 | Part II (Prebirat) | Fig 1 (hard) |
| 6-7 | Part II | Fig 2 (soft) |
| 8-9 | " II " | Fig 3 (soft & turn) |
| 10 | III (Valcat) | Fig 1 (W turn) |
| 11-12 | III " | Fig 2 (cpl turn) |
| 13-14 | I (Setat) | |
| 15-16 | IV (Vrtet) | |

The above is only a suggested sequence. There are many more variations to the described four Parts of Balon. The following Figures to the Parts I -IV have been selected by Elsie Dunin as representative of the dance, for presentation to the Folk Dance Federation. These dance notes should be used only as refresher notes after learning the dance from a qualified teacher.

PATTERN

Meas Count

PART I. SETAT (promenade, walk)

There are three possible cpl positions for this Part. In all M & W stand side by side, facing CCW M to L of W.

1. M's R arm crossed behind W, holding her at waist on R side; M's L arm is placed at his waist, fingers fwd.

W's L hand is placed on M's R shoulder and her R hand is at waist, fingers fwd or back of hand placed at waist with fingers facing bwd (no fist).

2. M same as above in # 1

W's L arm is placed across behind M's back, and her L hand holds his waist at L side.

3. Crossed hand hold. M's R hand holds W's R hand. M's L hand holds W's L hand. Clasped hands are held at W's shoulder level. M's R arm is straight and above W's L arm. M's L, arm is bent. W's L arm is straight, R arm is bent.

1. Bouncy Walk

1 1-2 begin with either ft, step fwd

2 1-2 step fwd

Both M & W begin with same ft. There is a slight very even *dbl* bounce with each step.

2. Smooth Walk

Very smooth floating walking step

A step on each meas as in Bouncy Walk.

M & W need not be on the same ft.

3. Smooth Walk with 'catch' step

As above, but at different intervals the M or W will do a quick dble step, ct 1.

PART II. PREBIRAT

Fig 1. Hard

1 1 Facing ctr, step L in place

2 step R in place, next to L may be flat-footed running

2 1 Step L in place, next to R steps in place

2 " R " , next to L

3 1-2 Step L in place, while kicking R ft fwd sharply

4 1-2 Step R in place, while kicking L ft fwd sharply.

Fig 2. Soft

1-2 Same as Fig 1, meas 1-2

3 1-2 Step L in place, at same time bending knee, R ft kick fwd diag to L crossing in front of L

- 4 1-2 Step R in place, next to L, at same time bending knee, L ft kicks fwd diag to R crossing in front of R.

Fig 1 or 2 may be done with a) partners side by side facing ctr, or

b) *W may face her partner with her back to the ctr of circle. R hands are held about shoulder level, and L hands are at waists.*

Figure 3. Soft and Turn

- 1-2 Partners face one another, holding R hands at W's shoulder level. Same as FIG 1, meas 1-2
M repeats FIG 2, meas 3-4
W does same, but turns one complete turn CCW under held hands, and ends facing partner.

W free hand on hip, fingers either fwd or back

PART III VALCAT

Figure 1. W turns

M's R hand holds W's R index finger, W turns CCW under her arm with a buzz * step in a smooth level spin. W's L arm hangs down at side or is placed at waist (no fists). M performs a buzz step in place, and his L arm hangs down or is placed at his waist.

* buzz step

- 1 Step on R ft in place, bending knee slightly
2 Step on L ft on half-toe next to R ft

Figure 2. Couple turn *or fouamé*

Partners hook R elbows, L hands at waist, turn with buzz step CW, then CCW.

- 1-5 1 Turning CW, step R ft fwd, bending knee slightly
2 step L ft on half-toe fwd
6 1-2 Stamp R ft in place, preparing to release R elbows.
7 1-2 Turning to face opposite direction (CCW) stamp L in place
8 1-2 Stamp R in place, hook L elbows
9-16 Repeat Meas 1-8 turning in opposite direction, and using opp ftwork.

PART IV. VRTET *use catch step to get onto proper ft.*

Couple pivot turns

Two handholds are suggested----

1. Shoulder-waist

2. W holds bent arms to sides--upper arms are horizontal, and lower arms are vertical, palms face fwd, thumbs stretched out to sides (twd the head). See diagram.

M stands very close to partner, reaches under her upper arms and grasps her thumbs from behind.

Note: W must NOT allow wrists to bend, so that hands come fwd.

Wrists must be firm.

Pivot turn is CW, while couples move CCW direction.

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Presented by Elsie Dunin

TA POSKOČNA
(Slovenia)

Tah- Po- skohch-nah which means "hopping" is a turning couple dance identified in Slovenia as a "polka" type dance. This version is found in the Gorenjsko area in central Slovenia. Many polka dances take on the name of characteristic movements in the dance, such as Ta Poskočna, with a side to side hopping figure. This dance was learned by Elsie Dunin from Mirko Ramovš in August 1971 at the Folk Dance Course, Badija, Yugoslavia.

Additional Source: 1. Dance description by Dennis Boxell and Ricky Holden for Folkraft Records mid 1960's
2. Mirko Ramovš, Slovenski Narodni Plesovi, A Zagreb, Prosvjetni Sabor Hrvatske, 1971, page 33.

RECORD: Folkraft 1541 x 45

FORMATION: Couples in shoulder-waist position.

MUSIC 2/4

PATTERN

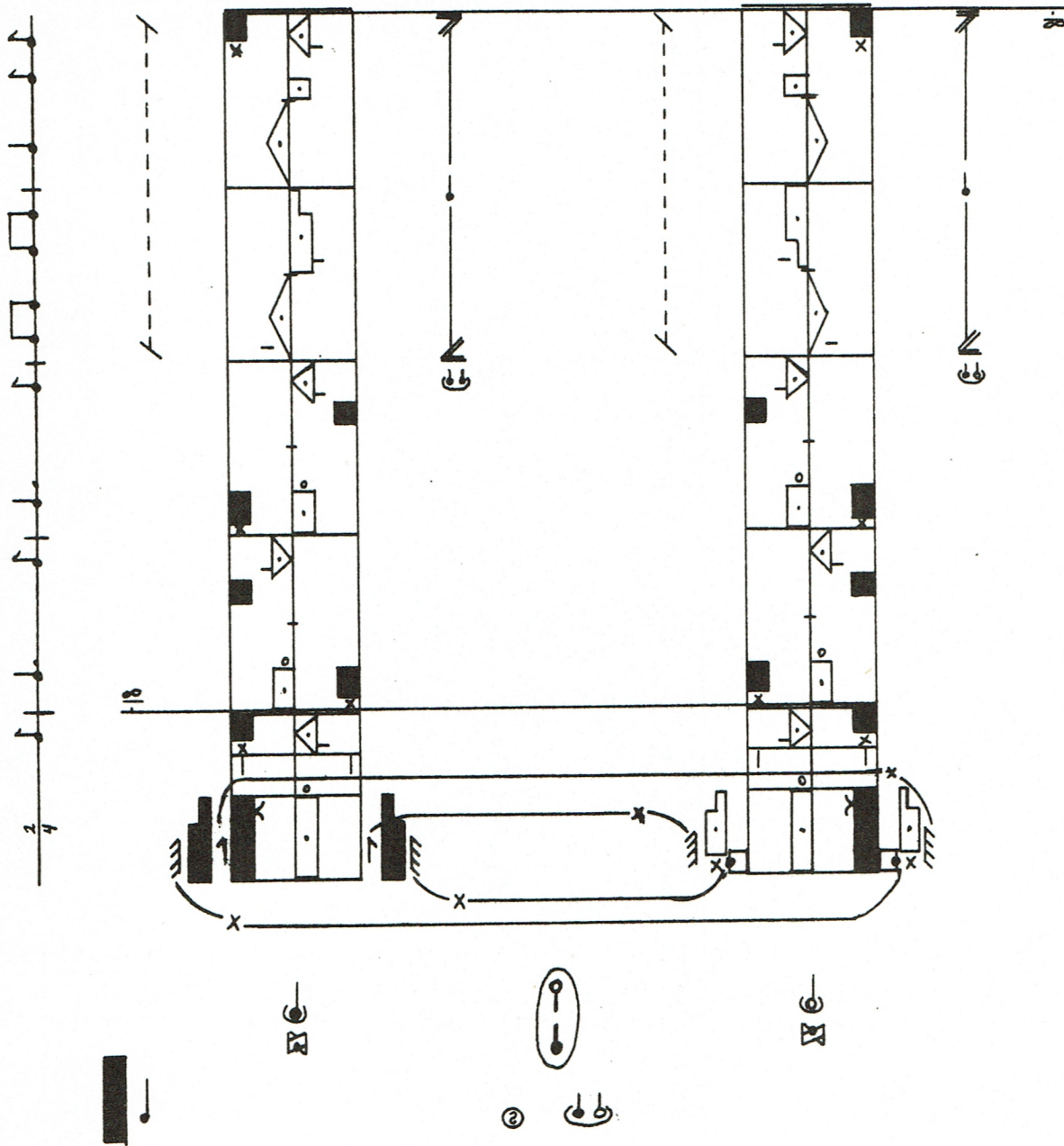
Meas Count

1	&	With wt on M L, W R, scoot (sliding hop) to side
	1	Step in place (M R, W L)
	2	Hold--Prepare to scoot.
	&	With wt on M R, W L , scoot to side
2	1	Step in place (M L, W R)
	2	Hold--Prepare to scoot
	&	With wt on M L, W R, scoot to side
3	1	With 2 steps (M L, R-- W R, L) make 1/2 revolution CW with
	2	a pivot turn.
4	1	With 1 more step, complete pivot turn to make 1 full revolution
	2	Step in place (M R, W L)and prepare to scoot.
	&	With wt on M R, W L, scoot to side

Repeat pattern any number of times

TA POSKOČNA

Slovenia (Gorenjsko),
Yugoslavia



1972 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Elsie Dunin

KOUTRE ŠIVAT
(Slovenia)

KOO-treh SHEE-vaht --means quilt sewing. "Arch" dances such as Koutre Šivat are considered to be remnants of pre-Christian dance forms. Called by many other names, this dance type is found throughout Slovenia. The following version of Koutre Šivat has been arranged by Elsie Dunin from figures as taught by Mirko Ramovš in August 1971 at the Folk Dance Course, Badija, Yugoslavia. Elsie Dunin also observed the dance innumerable times as performed by professional and amateur Yugoslav folk dance ensembles from 1957 to 1971.

Additional Sources: 1. Dance descriptions by Dennis Boxell and Ricky Holden for Folkraft Records mid 1960's
2. Mirko Ramovš, Slovenski Narodni Plesovi, Zagreb Prosvjetni Sabor Hrvatske, 1971, pages 15-17

MUSIC: Koutre Šivat may be performed with or without music
Suggested record: Folkraft 1545 x 45

Note: Start on either foot. Any one or combination of the following figures may be performed any number of times. For recreational dancing the following version is suggested.

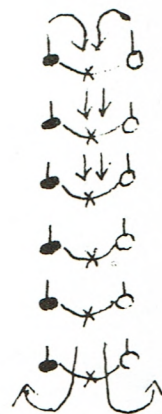
FORMATION: Six (6) to eight (8) couples, in a column, all facing the same direction. W are to the R of their partners. Inside hands are joined and held down.
Throughout the dance both use a light, flat-footed running step on each beat of the music.
If possible attempt to complete each figure with the phrasing of the music, but not necessary.

MUSIC 4/4

PATTERN

FIG I.

Without releasing inside handhold, the first cpl turns twd each other (1/2 turn) and ducks under an arch which the second cpl has formed. Meanwhile the second cpl moves fwd and ducks under an arch made by the third cpl. As each cpl reaches the first cpl's pos, they, too, turn and duck under. When the first cpl reaches the bottom of the set, they rise, make 1/2 turn, make an arch and move up the outside of the set (do not release handhold). The rest of the cpls follow the first couple.



Koutre Sivats-Continued- Page 2

FIG II

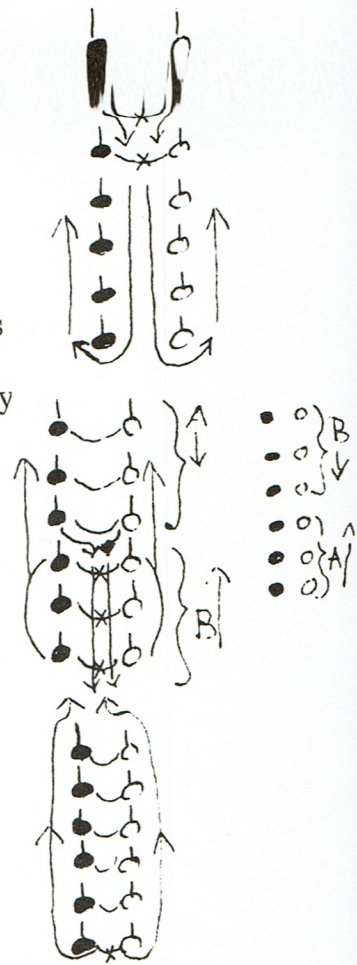
Inside hands still joined, the first cpl ducks and moves bwd under arches formed by the rest of the set. As each cpl reaches the first cpl's pos, they in turn do what the first cpl did. When each cpl reaches the end of the set, they stand, form an arch with inside hands, and run fwd to orig pos.

FIG III.

Inside hands still joined, the column divides into 2 equal sets (A & B). The first half, set "A" (3 or 4 cpls). ducks and moves bwd under arches formed by set "B"; meanwhile set "B" moves fwd into set "A" pos. (The 2 sets exchange places). Immediately set "B" ducks and moves bwd and set "A" forms the arches and moves fwd, again to exchange places to reform orig column.

FIG IV.

Hands still joined, the column begins to move fwd. The last cpl makes an arch, and runs faster than the column, to move ahead; sequentially as each cpl becomes the end of the column, they make an arch and move fwd. When each cpl reaches the head of the column, they in turn duck and slow down the run, so that the other cpls may move in front of them. In this way the column of cpls moves fwd.



1972 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Tom Bozigian

LORKE-LORKE
(Armenia-Turkey)

SOURCE: This dance is from the area of Harpoot in S. E. Turkey and was learned by Tom Bozigian from Nishon Hagopyan of Harputkiugh, Turkey. *learned in 1954 in Fresno.*

MUSIC: TOBO 101 B, side 2, band 2

FORMATION: Line dance. At beginning hands are held down with little fingers interlocked. Leader is on R.

MUSIC 2/4

PATTERN

Measure

- 1 Hop on L ft, facing LOD, at same time place L heel fwd. (ct 1)
Leap slightly on R in place (ct &) Leap on L across R with slight dip (ct 2)
- 2 Repeat meas 1
- 3 Turning to face ctr, leap on to both ft, with R back of L (ct 1)
Bounce twice on both ft (ct 2 &)
- 4 Repeat meas 3
- 5 Repeat ct meas 3 (ct 1) Hop on L in place as R ft raises behind.
Arms come to shoulder height (ct 2)
- 6 Facing RLOD, point R in front of L (ct 1) step slightly bwd on
R facing ctr (ct 2)
- 7 Point L out to L (ct 1) Cross L over R to face LOD as arms come
down (ct 2).

1972 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Tom Bozi gian

MUŞ BARI

(Mush, East Central Turkey)

SOURCE: Armenian Community, Fresno *1958, learned by Tom B.*

MUSIC: EXPRESS E (45 rpm) *TOBO 101B side 1, band 2*

RHYTHM: 2/4

FORMATION: One of the unique dances of Eastern Turkey, with the leader at the L, arms shoulder height with finger hold and leader holds handkerchief.

PATTERN

Measure

- 1 Turn slightly RLOD, cross R over L, slight bend, as arms come up (ct 1) step bwd on L, (bring arms down) turn to face ctr as arms come down (ct 2)
- 2 Step R to R (as arms swing back) (ct 1) close L to R as arms swing fwd (ct 2)
3. Repeat R tp R, as arms swing back (ct 1) touch L to R as arms swing up to shoulder height (ct 2) wt remaining on R
- 4 Dip on both ft, in place with L fwd (ct 1) bounce twice on both ft in place (ct 2 &)
- 5 Two-step in place (L R L) turning RLOD as arms go down and up (cts 1-2)
- 6 Two-step (R L R) as arms go R (cts 1-2)
- 7 Repeat meas 6 with opp footwork and arm motion (cts 1-2)

Note: This dance was originally taught under the name of "Mayorke" in 1970.

1972 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Vincent Evanchuk

KATERENA
(Ukraine)

SOURCE: Katerena is a show-off dance usually done after work at the Vechernechi or evening party. Presented at the 1961 Santa Barbara Folk Dance Conference by Vincent Evanchuk.

learned by Vince from V. Avramenko in Manitoba Canada, during study 1940's.

RECORD: Nat'l N-4586A (45 RPM) "Katerena"

STEPS: PDB-- pas de basque

FORMATION: Two Men and ^{Four}~~Three~~ Women to each set.

KATERINA

FORMATION: Add the following: 4 W at corners of a square, facing ctr, with hands flat on hips. 2 M at opposite sides of the square. M #1 is between and to the rear of W #2 & #4. M #2 is between and to the rear of W #2 & #3. M facing each other, arms folded across and raised from chest, ft 12-15 inches apart.

W M W
W M W

STEPS & STYLING: Add: This particular PDB is danced straight fwd or bwd, without moving from side to side and without crossing feet. Dancers should dance as befitting their sex; thus M PDB with knees very high, W PDB with knees low. Each pattern begins with R PDB.

Knee-Kick PDB: With wt on L, bring R heel up to touch leg just below the knee-cap, ft relaxed (ct 1); kick R fwd and down, leg straight and toe pointed (ct 2), step on R (ct 1), step on L (ct &), step on R (ct 2). the entire step takes 2 meas. For repeat on next 2 meas, use opp ftwk. the Ukrainian name for this step is Veheneya.

Scissor-Kick: Leap to R in place, with knee and leg straight, heel slightly off floor, kicking L straight fwd and down with leg straight and toe pointed (ct 1), leap to L in place, with knee and leg straight, heel slightly off floor, kicking R straight fwd and down with leg straight, and toe pointed (ct 2). Because legs are kept straight, leaping is done with toe and ankle action instead of with knee and hip, and resembles a pair of scissors in its movement. Ukrainian name for this step is Kolesenya.

Preschid: From a standing pos drop into a squat pos (as assumed in a deep-knee bend), on toes, knees out and roughly parallel with hips, heels 5-6 inches from floor, and back straight (ct 1), with back still straight, rise to a partially standing pos with wt on L toe and knee bent, R kicked fwd and roughly parallel with L knee, R knee slightly bent and toe turned out (ct 2). For repeat on next meas, use opp ftwk on Ct. 2.

Hands are flat on hips for both M and W unless otherwise noted. Dancers should continually have an air of happy proudness about themselves.

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Katerena-Continued-Page 2

through this step.

After getting to proper partner all do R elbow turn with L hand up, CW (8 PDB), Reverse (8 PDB), *CCW.*

1-16

FIG VII.

Women # 3 and 4 do PDB turns in *CCW* direction to corners of square (their own corners) for 8 PDB and then do 16 scissor kicks as in FIG V.

Women # 1 and 2 do scissor kicks as Women # 3 and 4 are turning out (16 kicks, 8 on each foot) and then 16 more scissor kicks with Women # 3 and 4.

MEN: As W do their steps they do prechid with squat and kick holding R forearms turning in CW direction. (8 prechids) then they reverse (8 prechids).

1-16

FIG VIII.

Repeat Fig VI with different partners. M # 1 to Women # 4, M # 2 to Women # 3, Women # 1 and 2 to center. (SEE DIAGRAM IN FIG VI).

1-16

FIG IX.

Repeat Fig VII reversing steps. Women # 1 and 2 do what Women # 3 and 4 did in Fig VII and Women # 3 and 4 visa versa. ~~Man # 1 and 2 do same prechid as in Fig VII.~~

1-32

FIG X.

Man # 1 and 2 move between Women # 1 and ³4 and make a circle moving in *CCW* direction with PDB. Man # ² breaks the circle and leads into a thread the rope or weave the rope. He leads under the clasped hands of the end two people, all follow with hands joined under the arch. As Women # ¹ goes through the space, Man # ¹ turns, but does not turn under his L arm. He lets it come to rest on his R shoulder with his partner's R hand in his L hand. This is repeated with Man # ² leading into each arch of joined hands until he himself turns to finish the rope. (Thus far the step looks exactly like the one done in the Russian Sherr). Now the hands are raised above the head to form arches and the completed "rope" is carried in a *CCW* circle. PDB's are done all through step. (This should be done in approximately ⁵ melodies, there is no set amount of PDB to be done here).

1-8

FIG XI.

After Fig X is completed Man # 2 leads the circle into one line. All move forward with a PDB stamp. (Very heavy accent on ~~third~~ ^{first} beat of PDB) (8 PDB).

1-8

FIG XII.

Line moves backward with PDB kick (on third count of PDB the trailing foot is kicked out in front with toe pointed). Called in Ukrainian: veedrevenya (8 PDB). *(Very heavy accent on ct 3)*

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Katerena-Continued-Page 3

1-24/ FIG XIII.

All raise hands into arches, Man # 2¹ as leader turns to face line, and line instead of being shoulder to shoulder turns so that they are in single file. Man # 2¹ snakes line all over the hall and man at end of line may do any moving show-off step he chooses. The duck walk (schupak vbeek) for example can be done by the end man here.

Note: M steps on Fig V, VII, IX are interchangeable at the discretion of the dancers. It was taught as corrected here.

1972 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Vincent Evanchuk

ROMAN

The dance, ^{and described in Theory of Ukrainian National Dances (in Ukrainian)} Roman, comes from the village of Krive near Kiev. It was documented by W.M. Verkhovenets in the year 1911. At that time no one in Krive knew how it had gotten there or how long it had been danced in the village.

The dance is for three couples, and in two parts. A slow part called a stroll, and a quicker Kozachok, to which is done a Dribushka (Pas de Basque).

MUSIC: "Roman" SNARK CF 846

4/4 PATTERN

Stroll *entire slow*

The W stands to the R of the M and places her L hand onto the M L palm. Her R is placed on her hip with the M arm encircling her waist from the rear and joining her R hand at her waist.

The step is a lilting walk.



into groups 3 + continue to walk into Introduction: 8 measures, 16 walking steps. *From anywhere in room* The couples stroll ~~around~~ in a CCW circle with the M L elbows touching in the ctr of the circle. This time is used for the M to decide who is the number 1 man, the man behind him is Number 2, and the other is number 3.


Meas FIG I. STROLL

- 1-4 The couples stroll CCW around the circle for 8 steps
- 5-8 The M continue around for 8 steps, the W do a small individual CW circle for 8 steps, ending facing LOD with the M who was behind her.
- 9-12 The couples continue the stroll CCW around the circle for 8 steps, talking to the new partner.
- 13-16 The # 1 couple leads the three into a straight line for 8 steps.

FIG II. KOZACHOK

The couples each take inside hands and raise them straight upward. *fwd, outside hands on hip, elbows fwd.*
Rather than describing each movement I will sketch each 4 measure (4 PDB) segment

The M are indicated: back  front
The W are indicated back  front

A couple turn is indicated 
W move fwd, M bwd.

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Roman-Continued-Page 2

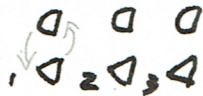
A couple going through the arch formed by another couple:



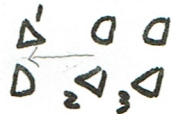
couple going under arch

Note: inside cpls go under, outside cpls go over, making the arches.

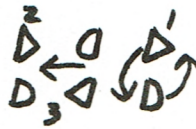
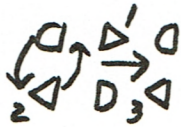
Measure
1-4



5-8

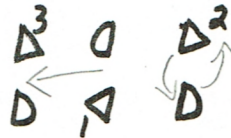
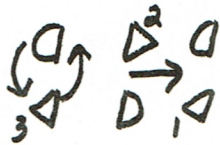


9-12



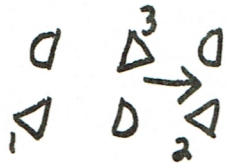
13-16

17-20

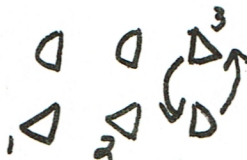


21-24

25-28



29-32



Repeat FIG I. with the Number 1 M using the first 8 steps to lead back into a CCW circle

Repeat FIG II. Kozachok

Repeat FIG I.

Repeat FIG II. This time with the partner you started the dance with.

1972 SAN DIEGO STATE COLLEGE FOLK DANCECONFERENCE

Presented by Vincent Evanchuk

KARTOLI

MUSIC: SNARK CF 846

Source: learned by V. Evanchuk from "Melodias of Georgia" a film made during the 1950's and released by the Soviet Embassy.

STEPS: CHUG STEP (MOOKHLOORY) Step fwd onto R (ct 1) raise L fwd and in front of R, behind L at knee (ct 2), Hold (ct 3) chug fwd, onto R, while bringing the L heel back twd R knee (ct 4). Hold (cts 5-6). Repeat on opp foot.

TWO STEPS AND CHUG: (MOOKHLOORY CHAKVRA) 2 measures
Meas 1. Step fwd onto R ft (cts 1-2-3), step fwd on L ft (cts ~~5-6-7~~₄₋₅₋₆)
Meas 2. Mookhloory I

Repeat step on opp foot

GEORGIAN PDB- 1 measure

Step onto R while lifting the L heel to the rear and slightly twd L side (ct 1) swing L fwd (ct 2) step onto L toe in front of R ft, lift the L slightly in place (ct 3) step back onto L and raise the L in place (ct 4) hold (ct 5-6). Repeat on opp foot.

SIDE TO SIDE

Meas 1: raise the R foot in front of and across the L, and step on R lifting the L heel off the floor (ct 1) step onto L foot to L (ct 4)
Meas 2. Raise the R foot in front of and across the L, and step on R lifting the L heel off the floor (ct 1-3), swing L around with knees together in preparation for reversing step (ct 4). Repeat to other side.

MEN'S TURNING STEP: 2 measures

Meas 1. Raise R foot in front of and across the L, and step onto R, lifting the L heel off the floor. Place L toe out to L with L knee turned in.

Meas 2: Place L heel out to L side with L knee turned out. Leaping onto L ft and raising R to the rear, execute 1/2 turn CCW. Repeat same direction.

SIDE TO SIDE WITH TOUCH

Meas 1: Step onto R ft to R side, step onto L ft across and in front of R to R side.

Meas 2: Step onto R, heel to R side, drop flat onto R ft with a slight bend at the knee and a chug, while touching the L toe next to the R instep. Repeat other side.

DOUBLE TOE TOUCH

Meas 1: Step full onto R ft and bring the L toe onto the floor behind the R heel, step full onto the L ft and bring the R toe onto the floor in front of the L toe.

Formation - Free lines on floor or circles of cpls.

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Kartoli-Continued- Page 2

PATTERN

Measures INTRODUCTION 4 measures

- 8 FIG I.
W stays in place. M moves from partner R side doing chug step into large CCW circle completing the first 1/3 of the circle in this figure. The M arms alternate R fwd, across his chest while his L is behind his back when he starts the step onto his R ft.
if dancing in circle formation, loop in fig 1-W goes to inside of circle.
- 8 FIG II.
L hand behind L shoulder blade, R arm extended out to side, fist clenched and down. The M does 4 Two Steps and Chug Steps to complete another 1/3 of the circle.
- 8 FIG III
Doing the Georgian PDB, the M moves to face his partner. His arms alternate as in Fig I.
- 8 FIG IV
The M faces his partner and does the Side to Side step starting to his L. His partner is watching. The M places his L hand behind his head, and his R arm out to the R side, fist clenched and slightly down.
- 16 FIG V
The M and W move fwd as a couple, the W facing fwd and the M backing up. The W holds her L arm across her chest and her R out to the side. The M holds his R across his chest and his L out to the side in front of W. (Gasure position). They ~~move~~ ^{walk} 1/2 round a large CCW circle for 8 measures taking 2 steps per measure, the W fwd, the M bwd. At the end of the 8 measures the M reverses position and his arms, so that his L arm is moving fwd at the L side of his partner and his R arm is extended behind her shoulders.
if dancing in circle formation move in LOD
- 8 FIG VI
Both the M and W do Side to Side with Touch, the M starting to his R, behind the W, and the W starting to her L in front of the M. M does an alternating Gasure with his arms, when his R toe touches, his L arm extends. The W does a very soft version of the Gasure position.
- 8 FIG VII
The M does 8 Double Toe Touch in place with his hands clenched and at his abdomen, the W takes 16 walking steps CCW around

Meas

him (arms in Gasure) to the R.

FIG VIII

8 M does 8 Double Toe Touch in place, the W brings both her arms upward and does an individual turn CCW in front of her partner, and to his L. *W and turn facing ptr.*

FIG IX

8 Both the M and W do Side to Side with Touch, starting to the R. On the 7th measure (4th step) the M starts the Side to Side, but on the 2nd beat he places his R knee on the floor and spins CCW on the knee ending on the end of the 8th measure with the L leg extended to the L.

FIG X

16 The M maintains this position while the W circles him CCW, twice, spiraling in to end on his L side. The W walks with knees bent, Gasure to the R.

The M, may at his discretion do any or all of the following:

1. Tilt his hat
2. Clap his hands
3. Twist the small sword at his belt
4. Place his hands over his heart and then open them to the W
5. Solo steps

FIG XI

16 The m M raises up and does 16 Double Toe Touch CCW around the W while the W does a CW turn in place. *M finish facing ptr.*

FIG XII. Repeat FIG V

Repeat Fig XII - 16 sides

FIG XIII. Repeat FIG VI

" Fig XIII - 8 "

FIG XIV. Repeat FIG VII

" Fig XIV - 8 "

FIG XV. Repeat FIG VIII

" Fig XV - 8 "

" Fig XVI - 8 "

FIG XVI. Repeat FIG IX, ending with the M on his knee, L leg extended and looking over his R shoulder at his partner

1972 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Vincent Evanchuk

HOPAK KOLCOM

(Ukraine)

Hopak Kolom is a couple dance done in various ways in most Slavic regions. This version was collected by V. Avramenko in 1935 in the Ukraine. It was introduced by Vincent Evanchuk at the 1962 Santa Barbara Folk Dance Conference. *Learned by Vince from V. Avramenko in Manitoba, Canada during the 1940's.*

MUSIC: SONART 45- M- 583 B Pandora Polka (Hopak)

FORMATION: Cpls facing LOD, W to R and slightly in front of M. W L hand in M outstretched L hand. W R hand on R hip, fingers fwd. M R hand on W R hip above W R hand. Cpls form one or more circles. *R hands joined over W R shldr*

STEPS & STYLING: CROSS PAS-de BASQUE: Leap to R on R (ct 1) step on L across in front of R (ct &) step on R in place (ct 2) repeat to L using opp ftwk (herein abbreviated cross-PDB). *sway from side to side*
RUNNING PAS-de- BASQUE: Leap fwd on R (ct 1) step on L next to R (ct &) step on R in place (ct 2) May repeat starting on L. (herein abbreviated PDB).

VEHENENYA (Knee-kick PDB): Hop on L, bring R heel up to touch L leg just below kneecap, ft relaxed (ct 1). Hop on L, kicking R fwd and down, leg straight and toe pointed (ct 2). Leap on R (ct 1). Step on L (ct &). Step on R (ct 2). Repeat to L with opp ftwork.

VEPAD(Lunge cut-PDB): Slide fwd on R, L remaining in place, both ft on floor (ct 1). Cut L ft under R as R kicks fwd and down, toe pointed (ct 2). Step on R (ct 1) Step on L (ct &). Step on L (ct 2). Repeat to L with opp ftwork.

KRUTJ (buzz-turn* with L hand on hip, fingers fwd, R hand on chest, palms horizontal). *Turn CW*

PRESCHID (squat kick) From a standing pos drop onto a squat pos (as assumed in a deep knee bend), on toes, knees out and roughly parallel with hips; heels 5-6 inches from floor and back straight. (ct 1). with back still straight, rise to a partially standing pos with wt on R toe, knee bent, L kicked fwd and roughly parallel with R knee, both knees slightly bent, R toe pointed out turned out (ct 2). Repeat using opp ftwork. Hands are held out to sides, slightly fwd, palms up at shoulder level.

PERESKOK (cross kick PDB): Leap on R across in front of L, raising L in back of R knee (ct 1); hop on R kicking L to L side (ct 2); step on L (ct 1) step on R beside L (ct &); step on L in place (ct 2)

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Hopak Kolom-Continued-Page 2

PODVENEY KRUTJ (cpl-PDB-turn): Cpls facing each other with R hands on ptrs L hips and L hands held up and out, dance 8 running PDB CW. Reverse, using opp hand pos and dance 8 PDB CCW.

PRESCHID PERESKOKUM(Squat-kick-cross-kick): Drop into squat pos as in basic Preschid (ct 1); rise, wt on L, knee bent, R ft to R side and down, toe pointed (ct 2) leap on R across in front of L, raising L in back of R knee (ct 1) hop on R kicking L high to the L (ct 2) Repeat with opp ftwork. Hands are held out to sides, slightly fwd, palms up, at shoulder level.

DORIZKA (paw-step): Touch R toe to R without wt (ct 1) hop to R on L, momentarily taking wt on R as to give the impression of limping or pawing to the side (ct 2).

DETORKANYA (W toe-heel step): Leap on L touching R toe in front of L (ct 1) hop on L touching R heel in front of L (ct 2). Repeat, using opp ftwork. Hands are held high overhead.

VEXHOLYASNEK (M toe-heel step): Leap on L touching R toe at side of L instep with R heel out (ct 1) hop on L, touching R heel at same point, toe out (ct 2), Repeat with opp ftwork. Hands are held high overhead.

PIDSKOK (Hop-step-step-spin): Hop on L, turning CCW (ct 1) step on R continuing CCW (ct &) step on L, continuing CCW (ct 2). R hand on back of neck, L arm extended to side, palm down. *Hop L, R toe to L side of L ft (ct 1) hop L, R toe to R side of L ft (ct 2)*
R hand in front of chest, fingers fwd, palms horizontal

MUSIC 2/4

PATTERN

MUSIC 2/4	PATTERN
Measures	NO INTRODUCTION
1-8	I. <u>CROSS PDB</u>
1-8	II. <u>RUNNING PDB</u> Hand pos as in Formation.
1-8	III. <u>VEHENENYA</u> (4 steps in all). Hand pos as in Formation.
1-8	IV. Repeat action of FIG II
1-8	V. <u>VEPAD</u> (4 steps in all) Hand pos as in Formation
1-8	VI. Repeat action of FIG II
1-8	VII. <u>W-KRUTJ: M- PRESCHID</u>
1-8	VIII. Repeat action of FIG II <i>W step L, R, hold instead of last PDB.</i>

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Hopak Kolom-Continued- Page 3

- 1-8 IX. PERESKOK
Ptrs face each other, M back to center of circle, R hands joined at shoulder level, elbows bent at 90 degrees. M start on R, W on L and both dance 4 pereskok in LOD. *Free hand on hip. W step R, L, hold on last P.D.B.*
- 1-8 X. Repeat action of FIG II
- 1-16 XI. PODVENEY KRUTJ
- 1-8 XII. Repeat action of FIG II
- 1-8 XIII. W-KRUTJ: M- PRESCHID PERESKOKUM
- 1-8 XIV. Repeat action of FIG II
- 1-8 XV. DORIZKA
Ptrs face each other, hand pos as in Fig IX and dance 16 DORIZKA in RLOD (clockwise around circle). M start R, W L. W L
- 1-8 XVI. Repeat action of FIG II.
- 1-8 XVII. W: DETORKANYA: M VEXHOLYASNEK
Ptrs face each other; M back to ctr of circle. W dance 8 detorkanya in place ; M dance 8 Vexholyasnek in place.
- 1-8 XVII. Repeat action of FIG II
- 1-16 XIX PODVENEY KRUTJ (Repeat action of FIG XI)
- 1-8 XX. Repeat action of FIG II
- 1-8 XXI. W PIDSKOK: M DANCE SHOW OFF STEPS
(M- Preschids, Preschids Pereskokom, etc)
- 1-8 XXII. Repeat action of FIG II (Off floor)

Presented by Robin Evanchuk

THE DANSES RONDES

The Danses Rondes are a part of the heritage of Louisiana. Here in the southern part of the state live the Acadians, or Cajuns as they are also called.

They settled in Southern Louisiana's flatlands and Bayous in the Seventeen Hundreds, bringing their own culture to mingle with that of the French, English and Spanish.

Today, the descendants of these first settlers still dance, and the Danses Rondes are some of their earlier dance form examples. I saw these four dances done while in Breaux Bridge as late as 1968.

I would like to express grateful acknowledgement to Mrs Edward Blanchet for her great knowledge, her interest in Louisiana folk dance, and her assistance to me. These dances are from the collections of Mrs Blanchet, and Marie del Norte Theriot.

1972 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Presented by Robin Evanchuk

LA VIOLETTE and AVEINE

"J'ai Un Long Voyage a Faire" a French Ronde from Touraine is an obvious predecessor of the Louisiana French "La Violette". The Louisiana version, however, has changed the rather noble and elegant French form to one more lively and more suitable to American dance styles. About "Aveine", Mrs Blanchet states that possibly this dance came to Louisiana with the Acadians at the beginning of the seventeenth century. It is very similar in text and rhyme to the old English song "Oats, Peas Beans and Barley Grow" which suggests it is ver old indeed. *Learned by Robin from Mrs Catherine Blanchet in Meaux, Louisiana, 1967. Arranged by Robin for recreational purpose 1972.*

MUSIC: SNARK CF 852

METER: 2/4 and 6/8

FORMATION: Single circle of partners, W to R of M. Hands joined & down.

2/4 time
Meas 1-8

All circle R, two steps to each measure beginning with R ft. Joined hands swing fwd when stepping on R ft and bwd when stepping on L.

9-16

Using two steps to each measure, do a grand R & L, hooked elbow style. Pass your partner on first meas (1&2&) (Steps are on the ct, not on the "&" beat). Pass second M on second meas (3&4&) Pass third M on third meas (5&6&) Go completely around the 4th person for 2 meas (7 & 8 & 9 & 10 &) You now face BACK the way you came.

Grand R & L BACK

Pass 3rd person (11 & 12 &) *give R elbow*

Pass 2nd person (13 & 14 &)

Keep 2nd person as new partner, joining hands in one big circle for 2 counts. (Two steps will be done in place) (15 & 16). *M make CW turn to face into circle.*

Circle has thus re-formed and dance begins from measure one again. This section of the medley is done three times through, then "Aveine" the 2nd dance is in the medley begins. There is no pause.

6/8 time
1-4

The single circle of partners from "La Violette" is retained. Beginning on R, all circle R, 2 steps to the meas. (Arms and arm movement are the same i as in meas 1-8 of "La Violette".

5

Stop circling and let go of hands. Both M & W remain facing into center of circle. The hands of the W are on hips, (wrists on hips fashion) and the arms of the M are folded in front of them. *both M & W placed*

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La Violette & Avenine-Continued-Page 2

6-7 All put L heel fwd, then bring it back to place and step on it (6 &) Put R heel fwd and bring it back to place (7&) You are now standing with wt evenly distributed on both ft.

8-9 THIS PART OF THE DANCE IS WHERE THE ACTIONS OF THE DANCER ARE SUITING WHAT THE WORDS OF THE SONG ARE DIRECTING HIM TO DO, SUCH AS: CROSS THE FEET, CLAP THE HANDS ETC. THE ACTION OF MEAS 8-9 WILL CHANGE EACH TIME THROUGH THE DANCE.

The first time through the dance the directions are to cross the feet and cross the hands. This is done by crossing the L ft over the R in front of the ankle, L toe touching floor. (8&) (Hands are still on hips) Then the arms are folded in front of the body (9&). This is then followed by meas 10-12

The 2nd time through the dance the directions are to "tap the feet, and clap the hands", for this the L ft is place out in front with the toe pointed, and the foot is tapped on the floor twice, on the ct of 8&. On the ct of 9, the foot comes back to place. On the ct of 9&, the hands are clapped quickly four times, 3 times on ct 9, and once on ct &. While hands are clapping then the tapping L ft is comingback to place. (This is followed by meas 10-12).

On the 3rd time through "Aveine", the directions tell the dancier, "Cross the feet and cross the hands, tap the foot and clap the hands". Thus there are two extra meas added to the song the 3rd time through. It is a cumulative song like "Old MacDonald".

The dancers now do meas 8 and 9 as they did them the 1st time through followed immediately by meas 8 and 9 as they did them the second time through.

10-12 Swing partner 1/2 way round CW, then reform circle for 2nd stanza, with each M taking W now to his R for a new partner. The swing is done by joining hands and beginning with L ft doing five crisp little walking steps to place. On the 3rd time through the dance, instead of swinging the partner 1/2 way round, each person does an individual turn in place CW, doing 4 little walking steps and ending with a slight bow from the waist for the M, and a small curtsy for the W facing partner. (Do not change partners at the end of the 3rd time through.)

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Presented by Robin Evanchuk

Song Words and Translations=La Violette and Aveine=

"La Violette" The Violet

Rosignol, si tu saurais
Le grand voyage qu'on a pour faire.
La violette , ca doubl' ca double,
La violette, ca doublera.

(last lines variation)

La violette, ca double, double
La violette, ca doublera

Nightingale, if you did know
How far it is I have to go.
Violet, you grow double, double,
Violet, double you will grow.

Aveine - the Oat-field

Aveine, aveine, aveine, que le printemps ramene
On se repose comme ceci et comme cela,
Croisez les pieds et croisez les mains
Faites un p'tit tour chez le voisin.

II

(First two lines are the same)
Tapez les pieds et tapez les mains
Faites un p'tit tour chez le voisin.

The oat, the oat, the oat-field which spring makes green again
Here you are resting first like this and then like that,
Crossing your feet, then crossing your hands.
Turn a small turn and start again.

II

(First two lines are the same)
Tapping your feet, then clapping your hands.
Turn a small turn and start again.

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Presented by Robin Evanchuk

RASIN, RASIN, AND PAPILLON

"Rasin, Rasin" was first recorded by Mrs Lelia La Bauve in 1950. Because of the words and figures it was probably originally a work song of French grape crushers. "Papillon" was probably two songs originally, which by custom were sung and danced following each other in Vermillion Parish only. As time passed, they became one dance. *learned by Robin from Mrs Catherine Blanchet, Maury, Louisiana, 1967. Arranged by Robin for recreational purpose 1972.*

MUSIC: SNARK CF 852

METER: 2/4, 6/8, 4/4

FORMAT: Single circle of partners, W to R of M, hands joined down at sides.

2/4 meter

- 1-8 Circle R, one step to each meas beginning with R, and scuffing L, stepping L and scuffing R, etc.
- 9-16 Repeat meas 1-8 reversing direction and all circle L. (R ft also begins this meas).
- 17-20 Hands still joined, all take ~~two~~ ^{step fwd R, stamp L} steps to center beginning with R ft, then ~~two~~ ^{step fwd L, stamp R} steps back to place. Arms swing up about waist high or a little higher when going to center, then back down when taking the two steps back out.
- 21-24 Using 4 walking steps (begin R ft) partners join hands and turn back to back in a skin-the-cat, or wring-the-dishrag-figure, ending again in a circle. *start dishrag by stepping into the circle.*
- 25-28 Repeat meas 17-20 and while taking first step of this set of meas, join into large circle again, hands all joined again also.
- 29-32 Using 6 little running steps beg on the R ft, link R elbows with partner (other arm hangs freely at side) and swing around 3/4 turn ending with M facing twd center of circle, W facing out of circle. M then releases his W to the M at his R and receives a new partner from M at his L. *in front of him* Using 2 counts he swings this new W around into partner position, at his right. *M takes WL hand in his R.*

Circle reforms immediately and all join hands to repeat dance with new partners. This part of the dance is done three times in all, getting a new partner each time through. After swinging a new W around into position for the third time through the dance the single circle of partners is retained and the "Papillon" the second dance in the medley begins. There is no pause.

PAPILLON
6/8 time

- cts* 1-5 1-9 All join hands and circle R, two steps to the meas. Hands are at sides. No scuffing on this part. Begin again on R ft.

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Rasin, Rasin, & Papillon -Continued-Page 3

Words and Translations

RASIN. RASIN. New Grapes, New Grapes

Rasin, rasin, c'est a bon marche,
J/en ai bien loin dessous mon grenier.
ce-lui-ci, ce-lui-la,
Ma grand-mere, tourne moi le dos.

New grapes, new grapes, they are cheap to buy,
I have some hung in my attic high
This one here, that one there
My grandma, turn your back to me.

PAPILLON Butterfly

Ca serait pas du raisin pourri
qui f'rait du bon vin, qui f'rait du bon vin!
Qui danse icite et moi par la-bas?
Et je suis pas de vos amourettes ici!
Et je suis pas de vos amourettes !
A ces arbres el y a des branches
et a ces branches el y a des feuilles,
a ces feuilles el y a des fleurs
et a ces fleurs des papillons.
Papillon, vole et vole et vole!
Papillon, Volera P'us!

We do not want any sour grapes
To make the good wine, to make the good wine!
Who dances here, and I over there?
I am not one of your many sweethearts here!
I am not one of your sweethearts here!
In these trees are many branches
On the branches there are leaves
Near the leaves are many flowers
At the flowers, butterflies.
Butterfly, flutter, flutter, fly!
Butterfly, flutter, no more!

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Rasin, Rasin, & Papillon-Continued-Page 2

- ~~6-7~~ ¹⁰⁻¹³ Drop hands, R elbow swing partner once around ^{with 4 walking steps LRLR} ending in place.
~~9-12~~ ¹⁴⁻²⁴ Reform large circle, all join hands and circle R beginning with ~~R~~ L

^{4/4 time}

- ~~13-16~~ ²⁵⁻³² With hands still joined, all take four steps to center of circle and four steps back. Begin on R. Joined hands move up about waist level going into center of circle and back down going, out.
~~17-20~~ ³³⁻⁴⁰ Repeat meas 13-16
~~21-28~~ ⁴¹⁻⁵⁶ Beginning on R, grand R and L (2 steps per meas) linking elbows rather than clasping hands, around the ring, ending with, and taking as a new partner the person facing you at the end of meas 28.

Join hands and repeat "Papillon" from meas 1 of the 6/8 time. Papillon is also done 3 times in all, ending with a slight bow from the waist for the M and a small curtsey for W. *The last time thru, omit the final turn.*

53-56 The 7th person coming toward you is your new ptr. M swing W all the way around with 4 walking steps, then put her on his R as new ptr.

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Tom wanted it spelled Ally

Presented by Tom Bozigian

ALLY ALLY
Lebanon

SOURCE: Steps compiled and dance choreographed by Tewfig Waad for stage presentation at Los Angeles National Lebanese Convention. *1970*

RECORD:

FORMATION: Mixed line dance *straight down to sides* utilizing Kurdish hold with fingers interlocked, arms ~~nested and elbows bent~~, dancers closely knit side by side, and leader twirling handkerchief, knotted. Dancers facing slightly diag LOD throuout unless otherwise noted.

NOTE: Dance is described in sequence from beginning to end.

<u>2/4 meter</u>	<u>PATTERN</u>
<u>Measure</u>	<u>INTRODUCTION</u>
1-8	Moving LOD, step=stamp with slight plie L over R (ct 1) step R to R (ct 2) step L behind R (ct 3) step R to R (ct 4) Continue grapevine type Introduction step doing 16 counts in all.
	<u>BASIC STEP</u>
1	Moving LOD, step L over R (ct 1) step R to R (ct 2)
2	Repeat meas 1
3	Turning slightly more LOD, stamp L beside R, no wt (ct 1) turning RLOD, step L in place (ct 2)
4	Stamp R beside L, no wt (ct 1) turning LOD again, step R in place (ct 2). Do Basic Step 4 times in all at this segment.
	<u>CENTER STEP</u>
1	Facing and moving ctr, leap slightly on L with plie as R raises behind and across L (ct 1) leap R in place as L heel touches fwd (ct 2) step L where heel touched as R raises behind (ct &)
2	Continuing fwd, step R ahead of L (ct 1) touch L heel ahead of R (ct 2) stamp sharply on L where heel touched with plie as R raises sharply behind (ct &)
3	Moving bwd now, step R (ct 1) step L (ct 2)
4	Continuing bwd, step R (ct 1) stamp L beside R, no wt, (ct 2) Do Center Step 4 times in all at this segment followed by 2 more of Basic Step.

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Ally Ally -Continued-Page 2

IN PLACE STEP

- 1 As hands continue grasped and arms raised, leap slightly fwd on L with stamp and plie as R raises behind (ct 1),
- hop* leap slightly bwd on L as R heel touches fwd (ct 2)
leap slightly R beside L as L heel touches fwd (ct &)
raises *bwd*
Note: With slight variation, this is a typical Middle Eastern Hop-Step-Step in place.
- 2-4 Repeat meas 1, four more times *(4 in all)*
- 5 As arms are lowered, *jump* step-stamp on both ft with plie (ct 1) hop on L in place as R raises behind (ct 2), touch R toe behind and across L (ct &).
- 6 Leap on R in place as L heel extends, and touches fwd (ct 1) hop on R in place as L knee raises (ct 2) stamp L beside R, no wt (ct &)
- 7 Turning RLOD, step-stamp L beside R (ct 1) hop on L as R knee raises up (ct 2) step-stamp R across L (ct &)
- 8 Turning to face ctr, step-stamp L in place (ct 1) hop on L as R knee raises up (ct 2) step-stamp R beside L (ct &)

Do IN PLACE STEP only one time at this segment.

NOTE: To continue and finish dance in sequence;

4 Center .. Steps

2 Basic Steps

1 In Place Step

4 Center Steps

End with 3 Basic Steps adding extra stamps in this manner---
step-stamp R in place (ct 1) stamp L beside R (ct &)

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Presented by Tom Bozigian

YA HAZHAL SANNINE
(Lebanon)

Ya-Ha-ZHAL

SOURCE: Learned from Jamal Farhat, Lebanese dancer now living in Los Angeles. 1972.

MUSIC:

FORMATION: Mixed line utilizing shoulder hold, NOTE: Described in sequence from beginning to end.

PATTERN

Counts

BASIC STEP

- 1-2 Moving LOD, leap L over R (ct 1) leap R to R as L touches floor with slight wt, * (ct 2) hop on R in place (ct &)
- 3-4 Leap L behind R as R extends fwd (Ct 3) continuing LOD, hop on L as R remains extended touching floor (ct 4) leap on R as L comes up behind (ct &)
- Note: Allow 12 meas from beginning of dance music, and then do BASIC STEP 6 times at this segment.

VARIATION OF BASIC

- 1-6 Repeat Basic Step 1-2. leap L over R (ct 5) leap to both ft to LOD with stamp, knees slightly bent (ct 6). Do Variation of Basic 4 times in all.
Then do Basic Step 6 times more at this segment.

VARIATION # 1

- 1-2 Leap L beside R as R toe points to LOD (ct 1), hop on L in place as R heel extends to touch floor in front (ct 2), moving fwd, leap on R as L touches floor in place (ct &)
- 3-4 Leap on L with slight plie (ct 3) hop L in place as R knee raises up (ct 4) continuing fwd and slightly RLOD, step stamp R over L as L raises slightly behind (ct &)
- 5-6 Continuing same motion, step-stamp L slightly back of R as R raises slightly (ct 5) continuing fwd, and slightly RLOD, step-stamp R over L as L raises slightly behind (ct &) step-stamp L slightly back of R as R raises slightly (ct 6) step-stamp R over L as L raises slightly behind (ct &)
- 7-8 Continuing same motion, step-stamp L slightly back of R as R raises slightly (ct 7) moving bwd now, leap on R as L extends across R in air (ct 8)
- 9-10 Continuing bwd, do Pas de Basque starting with L (cts 9-10)
- 11-12 Leap on R in place as L knee raises up (ct 11), stamp L beside

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Ya Hazhal Sannine-Continued-Page 2

R, no wt (ct 12) DO Variation # 1 two times at this segment and then 6 more Basic Steps. NOTE: When changing from Basic Step to either of 3 Variations, and only at that time, simply do ct 4 and leave out ct &.

VARIATION # 2

- 1-2 Leap fwd on L as R raises behind (ct 1) leap bwd on R as L raises slightly in front (ct 2)
3-4 Leap to both ft fwd with stamp and slight plie (ct 3) touch L toe to floor across R (ct 4)
5-6 Touch L toe to floor RLOD (ct 5) Hold (ct 6)
7-8 Raise L in front and across R (ct 7) Hold (Ct 8)
9-10 Leap L to L as R toe touches floor across L (ct 9) leap R to R as L toe touches floor across R (ct 10)
11-12 Hop R in place as L knee raises up (ct 11) stamp L beside R , no wt (ct 12)
Do Variation # 2 four times at this segment followed then by 6 Basic, 4 Variation # 1 then 12 Basics.

ENDING VARIATION # 3

- 1-2 Moving LOD, slight leap on L as R raises slightly behind (ct 1) hop on L as R stamps beside L (ct 2) slight leap on R as L raises slightly behind (ct &). Do Ending Variation # 3 11 times (22 counts) in all concluding sharply in this manner: Leap on L as R raises slightly behind (ct 23) leap to down position, L in front of R and R knee touching floor (ct 24)

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Presented by Tom Bozigian

HOY NAR

Armenia

SOURCE: Learned from Sarkis Paskalian, artistic director and choreographer of cultural presentations of the Armenian General Benevolent Union and for five years director of Baalbeck International Folk Festival near Beirut, Lebanon. Music is from Soviet Armenian State Folk Ensemble, T. Atunian, director.

MUSIC:

FORMATION: Shoulderhold with leader at R but with intervals of solo-type patterns with free arms.

STYLE: Caucasian-Armenian form is very tall and straight and movements are extremely sharp and defined.

NOTE: Dance described in sequence from beginning to end

2/4

PATTERN

Measure	NOTE 8 meas musical introduction
	<u>BASIC STEP</u>
1	Moving LOD, step R to R (ct 1) step L over R (ct 2)
2	Step R to R (ct 1) bring L heel to R upper calf as R chugs slightly fwd with plie (ct 2)
3-4	Repeat meas 1-2 with opp ftwk Do Basic Step 2 times more at this segment. Note: when changing from Basic Step to prepare for Variation # 2 and only at that time, cts 1 & 2 of meas 4 are slightly modified in this manner: On Ct 1, R chugs fwd on LOD as L heel touches floor in front, on ct 2, R again chugs slightly fwd as L comes to R calf. Note: In sequence from Basic Step, walk 4 steps in LOD starting with R.
	<u>VARIATION # 1</u>
1	Turning RLOD, cross R over L, as L raises behind (ct 1) step bwd and LOD with L (ct 2)
2	Turning to face LOD, circle R in air and LOD (ct 1) (L to R circle equivalent to ballet "Rond de jambe en l'air en dehors", touch R heel in LOD (ct 2) step on R with plie where heel touched as L raises up behind R (ct &)

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Hoy Nar-Continued-Page 2

- 3 Hold (ct 1) step bwd on L with slight stamp (ct &) hold (ct 2),
step bwd on R with slight stamp (ct &)
- 4 Raise L with bent knee (ct 1&) step fwd on L (ballet 4th pos)
as arms release shoulder hold with L arm extending fwd and R
arm in LOD (ct 2)
- 5 Pivoting on L, step fwd on R as body rturns 1/2 to L (ct 1)
continuing another 1/2 turn to L to complete turn, pivot on R,
stepping fwd on L (ct 2) arms extended and rounded during turn
of cts 1 & 2. (Movement of cts 1 & 2 approx "tour chaine" to
the L in ballet)
- 6 Leap to both ft in 1/2 squat in RLOD with L in front of R as
hands clap over L shoulder (ct 1) hold (ct 2) leap to both ft
sharply, legs straight facing ctr as arms go to shoulder hold
(ct &)
- 7 Hold (ct 1) touch R heel across and in front of L as L pivots
slightly (ct &) hold (ct 2) touch R heel to R as L again pivots
slightly (ct &)
- 8 Touch R heel directly in front (ct 1) (slight plie and hip motion
as these touch steps are executed) raise R knee up, toe
pointed down as L hops in place (ct 2) Do Variation # 1 twice
at this segment.
Then in sequence do Basic Step 2 more times remembering note
for changing from Basic to Variation # 2.

VARIATION # 2

- 1 Moving ctr and releasing shoulder hold, step on L turning body
slightly RLOD as arms extend out, palms fwd (ct 1) bring R to
touch above L calf as hands clap above L shoulder (ct 2)
- 2 Step fwd on R extending arms again (ct 1) step L beside R
raising heels slightly (ct 2)
- 3 Leap in place to both ft in plie keeping both knees and ft together
(ct 1) leap 1/4 turn to L to both toes with legs straight, and heels
raised (ct 2)
- 4 Leap again in place to both ft in plie (ct 1) leap again 1/4 turn
to L but this time to R as L raises behind (ct 2)
- 5-8 Repeat 1-4, but moving this time to outside of circle to orig pos.
9-16 Repeat Variation # 2 meas 1-8 but on last ct, leapt to L in place
as R raises behind to prepare for another Basic. Now in sequence
doe Basic Step 2 more times, then Variation # 1-2 more times,
another Basic Step 2 more times, remember note, then
Variation # 2, meas 9-16

ENDING VARIATION

- 1 Moving LOD and hold shoulders again, step R to R (ct 1) chug
on R as L comes to R calf (ct 2)
- 2 Repeat meas 1
- 3 Releasing arms make 1 full turn to R starting on R and ending
on L (cts 1-2)
- 4 Leap to both ft in front of R, facing diag LOD as L hand raises
up and R hand extends RLOD

Gozi-Li- Cont-Page 2

- 7 M steps L and takes W L hand with his L
NOTE: W ftwk is the same as M only she moves in place (no turning under)

PART II Couples

Repeat Part II, except that both M & W are turning while stepping and clapping, as follows: W in 4 meas makes 1 complete CW turn, pivoting on a spot. M also makes 1 complete CW turn, walking around W.
On the last count of this section, instead of clapping, everyone rejoins hands ready to start dance from beginning

Dance continues to end of music, alternating Part I,II, PART I ,couples, PART II couples

SEQUENCE: Circle, cpls, circle, cpls, circle.

STEP # 6

- 1 Using shoulder hold again and facing ctr, step slightly fwd on L (ct 1) chug slightly fwd, on L as R circles sharply up (bicycle motion) to inside of L knee (ct²) step R in place as L heel sharply extends to touch floor in front (ct²) Repeat meas 1, cts 1,2,& again (cts 3,4,&).
- 2 Leap L in place as R sharply raises behind and across L (ct 1) leap to both ft in place, heels raised and body twisting sharply to slightly RLOD (ct²) repeat action of meas 2, ct 2, but to LOD (ct²) leap to R in place to slightly RLOD again, as L raises sharply behind and across R (ct³) leap to L in place facing ctr, as R heel extends to touch floor (ct³) repeat meas 2, ct 4 with opp ftwk (ct⁴). Do Step # 7, 2 times in all.

ENDING STEP

- 1 Moving LOD but facing slightly RLOD, skip on R as L steps behind (ct 1) repeat meas 1, ct 1 but with opp ftwk (ct 2) leap to both ft (ct 3) jump up with knees bent and both ft behind and land in place (ct 4).

NOTE: Do Ending Step 4 times in all concluding dance sharply with final note of music by leaping R in place as L heel extends to touch floor in RLOD and body facing same direction.