

FOLK DANCE CONFERENCE



1984

**SAN DIEGO STATE UNIVERSITY
SAN DIEGO, CA**

AUGUST 5-12, 1984



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SAN DIEGO, CALIFORNIA

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

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE .

ABBREVIATIONS USED IN THIS SYLLABUS

beg	begin or beginning
bkwd or bwd	backward .
CCW	counter-clockwise
cpl	couple
ct or cts	count(s)
ctr	center
CW	clockwise
diag	diagonal
ft	feet or foot
ftwk	footwork
fwd	forward
H	hand
ht	height
L	left (side or direction) foot, arm or hand
LOD	line of direction (CCW)
M	man, men, man's
meas	measure
opp	opposite
pos	position
ptr	partner
R	right
RLOD	reverse line of direction (CW)
sdwd or swd	sideward
tog	together
twd	toward
W	woman, women, woman's
wt	weight

1984 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

T E A C H E R I N D E X

JERRY HELT

Basic Movements of Square Dancing, The.	U.S.A.	1
Calls	U.S.A.	2
Cross Country Contra	U.S.A.	7
Lines of Four	U.S.A.	8
Record List	U.S.A.	10

ERCUMENT KILIC *Yak Yen*

Cilveli Oy	Turkey	11
Coşkun Çoruh	Turkey	13
x Mendo Bari	Turkey	15
Reyhan	Azerbaijan-Turkey	16
Üç Ayak	Turkey	18
Van Suite	Turkey	20
<i>Can Bekii</i>	"	21-a
<i>Fidayisa</i>	"	21-c

x MARTIN KOENIG

Čekič	Serbia	44
Dobrolushko Horo	Bulgaria	45
x Elhovsko Horo	Bulgaria	47
x Negotinka	Serbia	49
Nestinarsko Horo	Bulgaria	50
Opas	Bulgaria	51
Stara Vlaina	Serbia	53
Zonaradikos	Greece	57

STEPHEN KOTANSKY

Music & Dance of Resia	Italy	71
Bosimitsa	Greece	73
x Černi Potok	Italy	75
Dimitrula	Greece	77
x Dolgoto Oro	Yugoslavia	78
Invirtita din Mares	Romania	80
Kupurlika	Yugoslavia	84
Lassú Pontozó or Szegénges	Romania	86
x Lipa Ma Maryca	Italy	89
Sheriance	Yugoslavia	92
<i>Hotegana or Hartag</i>	<i>Romania</i>	<i>92-a</i>

JAAP LEEGWATER

Balucinata	Bulgaria	22
Divotinsko Horo	Bulgaria	24
x Dobrudzanska Pandela	Bulgaria	27
Kavrak Eleno	Bulgaria	29
Kucaj Kucaj Mome	Bulgaria	31
Mehmede	Bulgaria	33
x Na Pürt	Bulgaria	35
Povlekana	Bulgaria	37
Šedi Diška	Bulgaria	39
Šopska Racenica	Bulgaria	42
<i>Škuzka Răvenica</i>		<i>42-a</i>

MORLEY LEYTON & MONIQUE LEGARÉ

*Kujawiak Weselny	Poland	93
Lipka	Poland	97
Oberek Variations	Poland	99
Polka Uginana	Poland	102
Sztajerek	Poland	104

ELINOR MACKENZIE VANDEGRIFT

Autumn in Appin	Scotland	59
Clutha	Scotland	62
*Diamond Jubilee, The	Scotland	66
*Polka Country Dance	Scotland	69
Waltz Country Dance	Scotland	70-a

1984 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

A L P H A B E T I C A L I N D E X

<u>Dance</u>	<u>Country</u>	<u>Teacher</u>	<u>Page</u>
Autumn in Appin	Scotland	Vandegrift	59
Balucinata	Bulgaria	Leegwater	22
Basic Movements of Square Dancing, The	U.S.A.	Helt	1
Bosimitsa	Greece	Kotansky	73
Calls	U.S.A.	Helt	2
Čekić	Serbia	Koenig	44
Čérni Potok	Italy	Kotansky	75
Cilveli Oy	Turkey	Kilic	11
Clutha	Scotland	Vandegrift	62
Coşkun Çoruh	Turkey	Kilic	13
Cross Country Contra	U.S.A.	Helt	7
Diamond Jubilee, The	Scotland	Vandegrift	66
Dimitrula	Greece	Kotansky	77
Divotinsko Horo	Bulgaria	Leegwater	24
Dobrolushko Horo	Bulgaria	Koenig	45
Dobrudžanska Pandela	Bulgaria	Leegwater	27
Dolgoto Oro	Yugoslavia ..	Kotansky	78
Elhovsko Horo	Bulgaria	Koenig	47
Invîrtita din Mares	Romania	Kotansky	80
Kavrak Eleno	Bulgaria	Leegwater	29
Kucaj Kucaj Mome	Bulgaria	Leegwater	31
Kujawiak Weselny	Poland	Leyton	93
Kupurlika	Yugoslavia ...	Kotansky	84
Lassú Pontozó or Szegénges ..	Romania	Kotansky	86
Lines of Four	U.S.A.	Helt	8
Lipa Ma Marýca	Italy	Kotansky	89
Lipka	Poland	Leyton	97
Mehmede	Bulgaria	Leegwater	33
Mendo Bari	Turkey	Kilic	15
Music & Dance of Resia	Italy	Kotansky	71
Na Pûrt	Bulgaria	Leegwater	35
Negotinska	Serbia	Koenig	49
Nestinarsko Horo	Bulgaria	Koenig	50
Oberek Variations	Poland	Leyton	99
Opas	Bulgaria	Koenig	51
Polka Country Dance	Scotland	Vandegrift	69
Polka Uginana	Poland	Leyton	102
Povlekana	Bulgaria	Leegwater	37

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Reyhan	Azerbaijan-Turkey	Kilic	16
Sedi Dinka	Bulgaria	Leegwater	39
Şheriançe	Yugoslavia ...	Kotansky	92
Sopska Racenica	Bulgaria	Leegwater	42
Stara Vlaina	Serbia	Koenig	53
Sztajerek	Poland	Leyton	104
Üç Ayak	Turkey	Kilic	18
Van Suite	Turkey	Kilic	20
Zonaradikos	Greece	Koenig	57

The Basic Movements of Square Dancing

FOR RECREATIONAL DANCING

1. Circle Family
 - a. Right
 - b. Left
2. Forward & Back
3. Dosado
- A. REVERSE DOSADO
4. Swing
5. Promenade Family
 - a. Couples (full, $\frac{1}{2}$, $\frac{3}{4}$)
 - b. Single file
 - c. *Wrong Way*
6. Allemande Family
 - a. Left
 - b. Right
 - c. Left arm turn
 - d. Right arm turn
7. Right & Left Grand Family
 - a. Right and left grand
 - b. Weave the ring
 - c. *Wrong way grand*
8. Star Family
 - a. Right
 - b. Left
9. Star Promenade
10. Pass Thru
11. Split Family
 - a. Outside couple
 - b. Ring (one couple)
12. Half Sashay Family
 - a. Half Sashay
 - b. Rollaway
 - c. Ladies in, men sashay
13. Turn Back Family
 - a. U turn back
14. Separate Family
 - a. Separate
 - b. Divide
15. Courtesy Turn
16. Ladies Chain Family
 - a. Two Ladies (reg. & $\frac{3}{4}$)
 - b. Four ladies (reg. & $\frac{3}{4}$)
17. Lead Right
18. Right and Left Thru
19. Circle to a Line
20. Bend the Line
21. Double Pass Thru
22. Grand Square

CALLS

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES FORWARD, RIGHT & LEFT THRU
ROLL THE LADIES AWAY WITH A HALF SASHAY
LINES PASS THRU, PARTNER BACK TO BACK
LEFT ALLEMANDE



HEADS ROLL AWAY WITH A HALF SASHAY
HEADS PASS THRU, PARTNER BACK TO BACK
LEFT ALLEMANDE

HEADS RIGHT & LEFT THRU
SIDES PASS THRU, FACE YOUR PARTNER
PASS THRU, LEFT ALLEMANDE

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES FORWARD UP & BACK
RIGHT & LEFT THRU
LINES PASS THRU
*FACE YOUR PARTNER
PASS THRU, LEFT ALLEMANDE

*FACE YOUR PARTNER
SHAKE RIGHT HANDS
PULL BY, LEFT ALLEMANDE

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES FORWARD UP & BACK
RIGHT & LEFT THRU
LADIES ROLL AWAY WITH A HALF SASHAY
LINES PASS THRU
FACE YOUR PARTNER
RIGHT & LEFT GRAND OR PROMENADE

HEADS RIGHT & LEFT THRU
HEADS ROLL AWAY WITH A HALF SASHAY
SIDES PASS THRU, SEPARATE AROUND TWO
HEADS PASS THRU "U" TURN
LEFT ALLEMANDE

FOUR LADIES CHAIN ACROSS
SIDES RIGHT & LEFT THRU
HEAD LADIES CHAIN 3/4
SIDE MEN COURTESY TURN THE LADY
FORWARD SIX & BACK
SIX PASS THRU, TURN LEFT SINGLE FILE
HEAD GENTS, PASS THRU
EVERYBODY PROMENADE YOUR OWN

HEADS ROLL AWAY A HALF SASHAY
SIDES PASS THRU SEPARATE
BEHIND THE HEADS STAY
ALL DOUBLE PASS THRU
LEAD PEOPLE "U" TURN
LEFT ALLEMANDE



MAKE AN OCEAN WAVE WITH THE OUTSIDE TWO
RE-CYCLE, STEP TO AN OCEAN WAVE
LADIES RUN RIGHT, 1/2 TAG THE LINE
EVERYBODY "U" TURN, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
RIGHT & LEFT THRU, WITH THE OUTSIDE TWO
SWING THRU, BOYS RUN RIGHT
1/2 TAG, TRADE & ROLL, LEFT ALLEMANDE

HEADS FLUTTER WHEEL
HEADS STAR THRU, PASS THRU
RIGHT & LEFT THRU, STEP TO AN OCEAN WAVE
LADIES RUN RIGHT, 1/2 TAG, TRADE & ROLL
RIGHT & LEFT GRAND

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, TAG THE LINE, FACE IN
LINES PASS THRU, TAG THE LINE
*LEAD PEOPLE "U" TURN, RIGHT & LEFT GRAND

*LEAD PEOPLE "U" TURN, STEP TO AN OCEAN WAVE
BOY RUN RIGHT, BEND THE LINE (1P 2P LINES)

FOUR LADIES CHAIN 1/4
HEADS SQUARE THRU FOUR HANDS
BOX THE GREAT OR SINGLE CIRCLE 1/2
RIGHT & LEFT GRAND

HEADS FORWARD, STAR THRU, PASS THRU
CIRCLE TO A LINE, LINES PASS THRU, WHEEL & DEAL
DOUBLE PASS THRU, CENTERS IN, CAST OFF 3/4
CENTERS PASS THRU, PARTNER TRADE & ROLL, THE OTHERS BOX THE GREAT
RIGHT & LEFT GRAND

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, WHEEL & DEAL
CENTERS FLUTTER WHEEL
VEER LEFT, 1/2 TAG, LEFT ALLEMANDE

HEADS PASS THE OCEAN, SWING THRU
BOYS RUN RIGHT, 1/2 TAG, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
SWING THRU WITH THE OUTSIDE TWO
SWING THRU AGAIN, LADIES RUN RIGHT



FOUR LADIES CHAIN ACROSS
HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, 1/2 TAG, CENTERS TRADE
LADIES TRADE (1P 2P LINE), LEFT ALLEMANDE

FOUR LADIES CHAIN 1/4 (RIGHT HAND LADY)
SIDES FACE, EVERYBODY GRAND SQUARE 6 STEPS
TO A LINE OF FOUR (1P 2P LINE)

HEAD LADIES CHAIN ACROSS
HEADS ROLL AWAY A HALF SASHAY
SIDE LADIES CHAIN ACROSS
SIDES ROLL AWAY A HALF SASHAY
SIDES FACE, EVERYBODY GRAND SQUARE 8 STEPS
EVERYBODY RIGHT & LEFT GRAND

FOUR LADIES CHAIN 1/4 (RIGHT HAND LADY)
HEADS FORWARD, PARTNER BACK TO BACK
EVERYBODY PASS THRU, LEFT ALLEMANDE

SIDE LADIES CHAIN ACROSS
HEADS PASS THRU, SEPARATE AROUND ONE, LINE UP FOUR
LINES PASS THRU, TAG THE LINE
FIRST COUPLE GO LEFT, NEXT COUPLE RIGHT (1P 2P LINES)

FOUR LADIES CHAIN 1/4
HEADS SQUARE THRU FOUR HANDS
SPLIT THE OUTSIDE AROUND ONE, LINE UP FOUR
LINES PASS THRU, TAG THE LINE, FACE IN (1P 2P LINES)

HEADS STAR THRU, PASS THRU, DO SA DO TO AN OCEAN WAVE
TRADE THE WAVE, BOYS WALK & DODGE
THOSE WHO CAN CALIFORNIA TWIRL, OTHER BOYS "U" TURN
(1 P 2P LINES)

HEAD LADIES CHAIN ACROSS
HEADS SQUARE THRU FOUR HANDS
CENTERS IN, ENDS FOLD
FIRST COUPLE LEFT NEXT COUPLE RIGHT (1P 2P LINES)

HEADS SQUARE THRU FOUR HANDS
VEER LEFT, GIRLS TRADE, GIRLS CIRCULATE

HEADS SQUARE THRU FOUR HANDS

HEADS SQUARE THRU FOUR HANDS
SWING THRU WITH THE OUTSIDE TWO
BOYS RUN RIGHT, FERRIS WHEEL
CENTERS FLUTTER WHEEL, DOUBLE PASS THRU
FIRST COUPLE GO LEFT NEXT COUPLE RIGHT

FOUR LADIES CHAIN 1/4
HEADS FLUTTER WHEEL, SWEEP 1/4, PASS THRU, STAR THRU
(1P 2P LINES)

HEAD LADIES CHAIN ACROSS
HEADS FORWARD STAR THRU
ALL DOUBLE PASS THRU
FIRST COUPLE GO LEFT, NEXT COUPLE RIGHT (1P 2P LINES)

HEADS SQUARE THRU FOUR HANDS
SPLIT THE SIDES AROUND ONE, LINE UP FOUR
LINES FORWARD CURLIQUE, SINGLE FILE CIRCULATE ONCE
COORDINATE---GIRLS CIRCULATE ONCE, REED THE LINE
(1P 2P LINES)

HEAD LADIES CHAIN 3/4
SIDE MEN TURN 'EM & ROLL AWAY A HALF SASHAY

**

FORWARD SIX, DO SA DO SAME SEX TO AN OCEAN WAVE
SWING THRU, BOYS RUN RIGHT
WHEEL & DEAL IN LINES OF THREE
ALL JOIN HANDS CIRCLE LEFT (SAME SEX)

*BOYS SQUARE THRU FOUR, STEP TO A WAVE
BOYS RUN RIGHT (1P 2P LINES OF FOUR)

*BOYS PASS THRU AROUND ONE, LINE UP FOUR
LINES PASS THRU WHEEL & DEAL (LEFT ALLEMANDE)

GIRLS PASS THRU AROUND ONE LINE UP FOUR
LINES PASS THRU, WHEEL & DEAL
CENTERS ZOOM, LEFT ALLEMANDE

HEADS STAR THRU, PASS THRU
ALL THE GIRLS "U" TURN
COORDINATE-----
BEND THE LINE (1P 2P LINES)

HEADS SQUARE THRU FOUR HANDS
DO SA DO TO AN OCEAN WAVE

BOYS RUN RIGHT, BOYS CIRCULATE
CALIFORNIA TWIRL, BEND THE LINE (1P 2P LINES)

HEADS SQUARE THRU FOUR HANDS
SWING THRU WITH THE OUTSIDE TWO
BOYS TRADE, GIRLS CIRCULATE
BOYS RUN RIGHT, BEND THE LINE (1P 2P LINES)

HEADS STAR THRU, PASS THRU
ALL THE GIRLS "U" TURN
SINGLE FILE CIRCULATE
BOYS RUN RIGHT, STAR THRU (1P 2P LINES)

HEADS SQUARE THRU FOUR HANDS
DO SA DO THE OUTSIDE TWO TO AN OCEAN WAVE
BOYS CIRCULATE, GIRLS CIRCULATE TWO PLACES
BOYS RUN RIGHT, CALIFORNIA TWIRL, BEND THE LINE (1P 2P LINES)

HEAD MEN WITH THE CORNER GIRL FORWARD
STAR THRU, CALIFORNIA TWIRL
OUTSIDES SQUEEZ IN (1P 2P LINES)

HEADS ROLL AWAY A HALF SASHAY
ALL JOIN HANDS CIRCLE LEFT
FOUR BOYS SQUARE THRU FOUR HANDS
DO SA DO THE GIRLS TO AN OCEAN WAVE
BOYS RUN RIGHT (1P 2P LINES)

CROSS COUNTRY CONTRA
By JERRY HELT

FORMATION: ALTERNATE DUPLS (CLOSE SET)

MUSIC: ANY 64 COUNT JIG OR REEL



1-4 INTRO: EVERYBODY PASS THRU

5-8 EVERYBODY FACE DOWN, WALK FOUR STEPS

9-12 TURN, FACE IN AND PASS THRU

13-16 EVERYBODY FACE UP, WALK FOUR STEPS, FACE IN (THIS IS A BOX MOVEMENT)

17-32 LADIES FIGURE OF EIGHT (LADIES PASS RIGHT SHOULDERS, PASS LEFT SHOULDERS AROUND AND BEHIND THE OPPOSITE MAN (ORIGINAL PARTNER), PASS LEFT SHOULDERS IN THE CENTER AGAIN, PASS RIGHT SHOULDERS AROUND CORNER MAN.)

33-48 GENTS FIGURE OF EIGHT (GENTS STEP IN, PASS LEFT SHOULDERS AND GO DIAGONALLY AROUND TO THE RIGHT AND BEHIND OTHER LADY (ORIGINAL PARTNER), COME BACK TO THE CENTER AND PASS RIGHT SHOULDERS WITH THE GENT AGAIN AND GO LEFT SHOULDERS AROUND THE LADY IN YOUR OWN LINE, FACE IN)

49-56 EVERYBODY PASS THRU AND TURN ALOOE

57-64 HALF PROMENADE WITH NEW RIGHT HAND LADY

(KEEP MOVING AT THE FOOT OF THE SET)

LINES OF FOUR

HEAD LADIES CHAIN ACROSS
SIDES RIGHT & LEFT THRU
HEADS PASS THRU, SEPARATE BEHIND THE SIDES STAND
ALL DOUBLE PASS THRU
FIRST COUPLE GO LEFT, NEXT COUPLE GO RIGHT

(1P 2P LINES OF FOUR)

FOUR LADIES CHAIN 1/4 (RIGHT HAND LADY)
HEADS RIGHT & LEFT THRU
HEADS ROLL AWAY A HALF SASHAY
HEADS PASS THRU
SEPARATE AROUND ONE BETWEEN THE SIDES STAY

(1P 2P LINES OF FOUR)

FOUR LADIES CHAIN 3/4
HEADS RIGHT & LEFT THRU
HEADS PASS THRU
SEPARATE AROUND TWO, HOOK ON THE END, LINE UP FOUR
LINES PASS THRU "U" TURN

(1P 2P LINES OF FOUR)

HEADS RIGHT & LEFT THRU
HEAD LADIES CHAIN ACROSS
SIDES PASS THRU
SEPARATE AROUND TWO, HOOK ON THE END, LINE UP FOUR
LINES PASS THRU "U" TURN

LADIES CHAIN ACROSS
(1P 2P LINES OF FOUR)

HEADS OUTSIDE PROMENADE 3/4
SIDES RIGHT & LEFT THRU
SIDES ROLL AWAY A HALF SASHAY
ALL DOUBLE PASS THRU
LEAD PEOPLE "U" TURN
CIRCLE FOUR, HEAD GENTS OPEN OUT LINE UP FOUR

(1P 2P LINES OF FOUR)

HEAD LADIES CHAIN ACROSS
NUMBER ONE ONLY FORWARD SPLIT THE COUPLE FACING YOU
LINE UP FOUR

SINGLE LINE FORWARD, BEND THE LINE
ALL DOUBLE PASS THRU
LEAD PEOPLE "U" TURN
CIRCLE FOUR, SIDE GENTS BREAK LINE UP FOUR

(1P 2P LINES OF FOUR)

LINKS OF FOUR

HEAD LADIES CHAIN ACROSS
SIDES PASS THRU
SEPARATE AROUND ONE LINE UP FOUR
LINES FORWARD UP & BACK
CENTERS ROLL AWAY A HALF SASHAY
LADIES CHAIN ACROSS



HEADS RIGHT & LEFT THRU
HEADS FORWARD CIRCLE FOUR 3/4
HEADS PASS THRU
CIRCLE FOUR WITH THE SIDES
HEAD GENTS BREAK, LINE UP FOUR
(1P 2P LINES OF FOUR)

HEADS ROLL AWAY WITH A HALF SASHAY
SIDE LADIES CHAIN ACROSS
SIDES ROLL AWAY A HALF SASHAY
HEADS FORWARD, SIDES DIVIDE
ALL DOUBLE PASS THRU
LEAD PEOPLE "U" TURN
CIRCLE FOUR, SIDE GENTS BREAK LINE UP FOUR
(1 P 2P LINES OF FOUR)

Presented by Jerry Helt

RECORD LIST FOR JERRY HELT

SQUARE DANCE RECORDINGS BY JERRY L. HELT

COWBOY'S SWEETHEART
 LITTLE BU BU
 BABY WHEN YOU PLEASE COME HOME
 STANDING ROOM ONLY
 BLUE STARS AND STRIPES
 HAPPY HEART
 WHAT IS TO BE
 IT'S A LONG WAY TO HOUSTON
 SQUARE DANCE MUSIC IN MY SOUL
 YOU ARE
 THERE'S A BLUE BIRD SINGING
 GRAND SQUARE
 BANJO CONTRA
 LOVE FOR PENNY
 GOOFUS/MAMIE'S MILLER

BLUE STAR 1302
 BLUE STAR 1318
 BLUE STAR 1323
 BLUE STAR 1909
 BLUE STAR 1917
 BLUE STAR 1919
 BLUE STAR 1928
 BLUE STAR 1938
 BLUE STAR 1943
 BLUE STAR 1955
 BLUE STAR 1974
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 CONTRA DANCES
 QUADRILLE DANCES

BLUE STAR LP 1017
 BLUE STAR LP 1029
 BLUE STAR LP 1032

Presented by Ercüment Kılıç

CİLVELİ OY
Turkey

This dance is from Artvin. Ercüment Kılıç learned this dance from his uncle, Selahattin Kılıç, when he was nine years old. There are several acceptable variations of this dance and one may see any of a number of these in Turkey. CİLVELİ OY was introduced to the United States by Ercüment in St. Louis, Missouri, June 1981.

PRONUNCIATION: Jill-vey-lee Oy (as in ahoy)

RECORD: Ercüment Kılıç, Presents: Turkish Dancin', Side 2, Band 1.

FORMATION: Mixed line with little fingers joined, close "W" pos.

STYLING: Bouncy and lively

MUSIC: The music is in 10 meas phrases.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 4 measFIG. I: (Choo-choo)

(Facing ctr, elbows bent, arms circular/bounce motion - down on the beat, up on the "&").

- 1 Step R diag R fwd, lean body slightly fwd (ct 1); close L to R, body bent slightly fwd (ct &); step R diag R fwd, body remains fwd (ct 2).
- 2 Step L bkwd away from ctr, lean slightly bkwd (ct 1); touch R heel fwd of L toe (ct 2).
- 3-10 Repeat meas 1-2, 4 more times (5 in all).

FIG. II:

- 1 Facing ctr, step R to R (ct 1); close L to R with plie, taking wt, ft parallel and knees together (ct 2).
- 2-5 Repeat meas 1, 4 more times (5 in all).

FIG. III: (Pas de basque - PDB)(Heads turn in dir of each PDB)

- 1 Leap L to L (ct 1); step on ball of R ft beside L heel (ct &); step L in place (ct 2); kick R low and diag R fwd (ct &).
- 2-5 Repeat meas 1, alternating ftwk and direction, 4 more times (5 in all).

Note: Arms in high "W" pos throughout Fig. II.

FIG. IV: (Windshield Wiper) (arms "windshield wipe" in direction of steps)

- 1 Facing ctr, arms begin in "W" pos, step R to R (ct 1); close L to R (ct 2).
- 2 Step R to R (ct 1); touch L toe beside R (ct 2).

9-0 Repeat meas 1-0, 9 more times (1 in all).

9-10 PDB to R (cts 1,&,2); PDB L (cts 1,&,2). See Fig. III, meas 1.

Shimmy Variation: Arms are held down in "V" pos for Fig. I-III. Shldr's shake (shimmy) on meas 1, Fig. I; they do not shake on meas 2. Ercument alternated the Basic and Shimmy Variation.

Presented by Ercüment Kılıç

COŞKUN ÇORUH
Turkey

This dance is from Artvin, a region in northeastern Turkey. The steps and styling are characteristic of a wide, rushing river. Ercüment Kılıç learned COŞKUN ÇORUH while a member of the Turkish

National Ensemble.

TRANSLATION: Wild River, Çoruh

PRONUNCIATION: Josh-koo Cho-rooRECORD: Ercüment Kılıç Presents: The Baijan Orchestra,
Hindi 003, Side 1, Band 2.

RHYTHM: 4/4 (slow tempo); 2/4 (fast tempo).

FORMATION: Mixed line, standing close to neighbor, hands joined in "V" pos (R palm in, L out). Face ctr.

STYLING: Sharp and crisp staccato movements.

HANDS: Debka pos: Hands or fingers joined with adjacent dancers. Bring L hand to ctr of own back; reach fwd with R hand to ctr of neighbor's back.

METER: 4/4 & 2/4

PATTERN

Meas

INTRODUCTION: 2 meas *4/4 by, 2/4 by 4x (1 2 1 2)*PART I: (Slow tempo)

- 1 Moving in LOD, step R, body bends fwd from waist (ct 1); hold (ct 2); step L in LOD (ct 3); hold (ct 4).
- 2 Step R in LOD (ct 1); hold (ct 2); touch L fwd, straighten body (ct 3); hold (ct 4).
NOTE: Meas 1-2: Move shldrs in opposition to stepping ft on cts 1 and 3, i.e., L shldr twd floor on ct 1, R shldr on ct 2.
- 3 Moving in RLOD, step R, hold, L, hold (cts 1-4). Move shldr bkwd with stepping ft.
- 4 Turning to face ctr, step L to L, lower hands to "V" pos (ct 1); hold (ct 2); touch R beside L (ct 3); lift R fwd (ct 4).
- 5 Repeat meas 1-4, 3 more times (4 in all). *slow, turning to face 1-5*

PART II: (Fast tempo) *slow, turning to face 1-5*FIG. I:

- 1 Moving in LOD, leap R,L fwd (ct 1-2).
- 2 Turning to face ctr, jump onto both ft (ct 1); leap on R, lifting L knee kick L down and fwd very close to floor (ct 2).

- 3 Repeat meas 2 with opp ftwk (both; kick R).
- 4-5 Repeat meas 2-3 (both, kick L; both, kick R) (4 both/kicks in all).

6-8 *Repeat meas 1-3*
 FIG. II: *Chorus*

- 1 Jump onto both ft to face LOD (ct 1); jump onto both ft while *turning to face LOD* (ct 2). Ft slightly astride.
- 2 Jump onto both ft to face ~~LOD~~ *LOD* (ct 1); leap on L, kick R fwd (ct 2).

3-6 Repeat meas 1-2, 2 more times (3 in all).

NOTE: Meas 3 & 5: In order to facilitate the jump on ct 1 of meas 3 and meas 5 on the repeats of the step, bring R back twd L leg before turning to face LOD. On all jumps keep the wt mainly over L; knees bent.

FIG. III:

- 1-3 Repeat meas 1-3, Fig. I with small ftwk (RL LOD: both, kick L; both, kick R).
- 4 Hopping on L, kick R *fwd* (ct 1); repeat ct 1 (ct 2).
- 5 Hop on L as R swings behind L (ct 1); step R behind L (ct 2).
- 6-8 Repeat meas 5, alternating ftwk, 3 more times (4 in all).

NOTE: Meas 4-8: Use large movements bringing free ft up, knee bent and turned out before swinging behind supporting leg, heel raised in back as high as possible on ct 1 of each meas. On ct 2 of each meas when stepping, displace the supporting ft which kicks fwd. These are "reel" steps.

1-6 REPEAT FIG. II

FIG. IV:

- 1 In LOD, leap R;L (cts 1-2).
- 2 Jump onto both ft with knees bent to face ~~diag~~ *LOD* R (ct 1); jump on balls of both ft, knees straight (ct 2). Look L.
- 3 Repeat meas 2, *face* to L. Look R.
- 4 Repeat meas 2, face ctr. Raise R knee *quick* quickly at end to prepare for next movement.
- 5-8 Repeat meas 1-4.
- 1-6 REPEAT FIG. II *Chorus*

Dance is done twice through + Part I through meas 2.

Presented by Ercüment Kiliç

MENDO BARI
Turkey

MENDO BARI is a dance from Artvin, a region in northeastern Turkey. It is very typical of many Artvin dances which change tempos.

Ercüment Kiliç learned this dance while a member of the Turkish

National Ensemble in 1977. Ercüment introduced MENDO BARI for the first time in the United States in St. Louis, Missouri, June 1981.

PRONUNCIATION: Mën'-dœ 'Bää-re

RECORD: Ercüment Kiliç Presents: Turkish Dancin',
Hindi 004, Side A, Band 5.

FORMATION: Mixed line facing ctr, hands joined in "W" pos.

STYLING: Sharp and crisp staccato movements.

METER: 4/4

PATTERN

Meas

FIG. I: (Walking)

(Each step in this figure has a fwd "bicycle" motion of the leg).

1 Facing LOD, walk R,L,R fwd (cts 1-3); brush L bkwd (ct 4).
Meas 1 is done leaning fwd from waist.

2 Step L, turning to face ctr, straightening body and raising arms fairly high above shldr level (ct 1); step R,L in place (cts 2-3); brish R bkwd (ct 4).

3-12 Repeat meas 1-2, 5 more times (6 in all).

FIG. II: (Two-Steps)

1 Facing LOD with hands joined and down, do two (2) running two-steps beg R (cts 1,&,2; 3,&,4) *step R fwd, diag. L*

2 Jump onto both ft, wt mostly on R (ct 1); hop on R as L kicks fwd (ct 2); hop on R, touch L toe across R (ct 3); hop on R, kick L fwd and turn 1/4 to L (ct 4).

3 6 scissors (step LRL, RLR) facing ctr, arms up (cts 1,&,2; 3,&,4).

4 3 scissors (step LRL) (cts 1,&,2); hop on L, touch R toe across L (ct 3); hop L, lift R (ct 4).

FIG. III: (Two-steps with squats)

1 Do 2 running two-steps in LOD, beg R (RLR, LRL).

2 Squat facing LOD, knees tog (ct 1); raise on R as L kicks fwd (ct 2); hop R, touch L across R (ct 3); hop R, kick L turning 1/4 to L (kick is twd ctr)(ct 4).

3-4 Repeat meas 3-4 of Fig. II (Two-steps).

5-8 Repeat meas 1-4.

REPEAT DANCE FROM BEGINNING ONCE MORE.

Presented by Ercüment Kılıç

REYHAN
Azerbaijani-Turkish

The music for this dance is Azerbaijani-Turkish. The dance taught to this music is a relatively new dance created in the Azerbaijani-Turkish community. It may be done with slight styling variations

or in different sequence order. This dance was introduced in the United States by Ercüment Kılıç in May, 1979, in New Orleans, Louisiana. Ercüment learned the dance as a child.

TRANSLATION: A girl's name meaning sweet basil.

PRONUNCIATION: Ray-hahn

RECORD: Ercüment Kılıç Presents: Music of Turkey and Azerbaijan, Hindi 002, Side 1, Band 1.

FORMATION: Line (preferably cpls, M on R); with little fingers joined at shldr ht. Line moves to R.

STYLING: Typical Azerbaijani-Turkish.

STEPS: Basic Pattern: M and W use Azerbaijani two-step. On balls of ft, start by kicking R slightly fwd close to floor (ct &); step R fwd (ct 1); close L to R (ct &); step R fwd (ct 2). Repeat with opp ftwk.

HANDS: Man's Causasian Arm Pos (CMAP): L arm at shldr level with elbow bent (arm and fist never touching body), closed fist pointed downward. R arm extended to side at shldr level, closed fist pointed downward.

METER: 2/4

PATTERN

Meas

INTRODUCTION: During instrumental phrases sway R and L. Dance begins with heavy drum beat.

FIG. I:

- 1 Moving in LOD, beg R, do 1 basic two-step. Arms move up and down with a slight bouncing motion; ftwk is smooth.
- 2-4 Repeat meas 1, alternating ftwk, 3 more times (4 in all).
- 5 Repeat meas 1; arms move down to side (ct 1); up to "W" pos (ct 2).
- 6 Repeat meas 2 (beg L).
- 7-8 Repeat meas 1-2 (basic R,L).
- 9-16 Repeat meas 1-8, move bkwd in RLOD. Arms move in "windshield" fashion, one direction per meas, beg to R.
- 17-32 Repeat meas 1-16.

FIG. II:

- 1 MEN: In place, step R,L on balls of ft (ct 1,&); step flat on R pivoting 1/2 R (ct 2).
- 2 Brush L and lift L knee (ct 1); with toe pointed, kick L fwd and down (ct 2). Assume reverse CMAP, R arm extended on meas 2, ct 1. #

3-4 Repeat meas 1-2, with opp ftwk, turning L to face ctr. Clap hands at head ht ~~once~~ on meas 4, ct 1 and 2.

Arm movements:

- 1- Begin in CMAP, swing fists behind back at waist level.
- 2 Swing fists fwd to reverse CMAP (ct 1); hold (ct 2).
- 3 Repeat meas 1.

4 ----- Bring hands fwd at face level (ct 1); clap twice (cts &,2).

1-2 WOMEN: Same ftwk as M, turning 1/2 R. On ct 2 of meas 1, touch ball of L ft (ct 1); kick L fwd slightly, close to floor, torso leans L (ct 2).

3-4 Repeat meas 1-2, with opp ftwk, turning L to face ctr and leaning R (same arm and hand variation).

Arm movements:

Begin with elbows bent at slightly below shldr level, hands up and slightly fwd, palms facing you.

1-2 Palms turn out and rotate down (cts 1,&); continue rotating (from wrist) till hands are back to orig pos, pausing slightly at the end (cts 2,&). Look at R hand as torso leans to L.

3-4 Hands remain in same pos.

5-8 ----- Repeat meas 1-4.

5-8 ----- Repeat meas 1-4.

During the singing, do Fig. I-II without repeats. (5/10/10)

Dance ends by repeating Fig II, 4 times instead of twice.

ÜÇ AYAK
Turkey

This dance is from the village of Kars in northeastern Turkey on the Russian border. Dances from the village of Kars differ in style from the Azerbaijani-Turkish dances that also come from this area.

These dances are specially named "Kars Native" dances. Ercüment Kiliç learned this dance in Kars in 1968.

TRANSLATION: Three feet

PRONUNCIATION: Ooch Eye-yahk

RECORD: Ercüment Kiliç Presents: The Baijan Orchestra, Hindi 003, Side 1, Band 1.

FORMATION: Mixed lines with little fingers joined; hands at shldr ht ("W" pos). Face ctr. "Look" refers to direction head should turn. Line moves to R.

STYLING: Varied movements alternating between smooth control and bouncy, sharp sequences.

METER: 2/4

PATTERN

Meas.

1-4 INTRODUCTION: Tap R ft to beat of music.

PART A:

FIG. I:

- 1 Step R in LOD (ct 1); look R, arms extend R; hold (ct 2).
- 2-3 Repeat meas 1, twice more, alternating ftwk and arm movement (3 in all).
- 4 Face ctr, touch L to R side of R, arms go to "W" pos (ct 1); hold (ct 2).
- 5 Look L, touch L heel diag L (ct 1); hold (ct 2).
- 6 Look R touch L to R side of R, arms stay in "W" pos (ct 1); hold (ct 2).
- 7 Look L, step L to L, arms in "W" pos (ct 1); hold (ct 2).
- 8 Cross R in front of L and touch beside L (ct 1); hold (ct 2).

FIG. II:

- 1 Step R in LOD (ct 1); step L beside R (ct 2). Arms bounce twice in "W" pos, once per ct.
- 2-3 Repeat meas 1, twice more, alternating ftwk (3 in all).
- 4-8 Repeat Fig. I, meas 4-8.
Repeat Part A, Fig. I-II, 6 times (7 in all)

PART B:

FIG. III: (Fast tempo)

- 1 Leap R in LOD (ct 1); leap L in LOD (ct 2). Arms swing down to sides.
- 2 Jump onto both ft turning to face ctr (ct 1); hop on R, touch L heel fwd, raise arms to "W" pos.
- 3 Hop on R as L cross in front of L and touches beside R (ct 1); hop on R as L heel touches fwd (ct 2).
- 4 Jump onto both ft (ct 1); leap onto L (ct 2).

Repeat Part B, Fig. III, eleven (11) times (12 in all)

Presented by Ercüment Kiliç

VAN SUITE
Turkey

VAN is a combination or suite of three dances and musical selections from a city called Van which is in the southeastern part of Turkey.

~~Van is a traditional~~ dance done for many different occasions. This

dance was introduced in the United States by Ercüment Kiliç in January, 1979, at Owaissa Bauer International Folk Dance Camp, Miami, Florida. Ercüment learned this suite in 1975 while attending school.

PRONUNCIATION: Vahn Sweet

RECORD: Ercüment Kiliç Presents: Music of Turkey and Azerbaijan, Hindi, ool (blue label), Master VPMF 5070, Side 1, Band 2.

FORMATION: Line of cpls or mixed lines. Always beg with M. Line moves in LOD with hands joined in "V" pos (R palm in, L out).

STYLING: Very Staccato movements, sharp and crisp.

HANDS: Dedka pos: Hands or fingers joined with neighbor (R palm in, L out). Bring L hand to ctr of own back; reach fwd with R hand to ctr of neighbor's back.

METER: 2/4

PATTERN

Meas.

- 1-3 Introduction: no action
- 4 Make 1/4 turn R (ct 1); hold (ct 2).
- 5-6 Pivot on R to face LOD, stamp L away from R (ct 1); assume Debka pos (ct 2).
- FIG. 1:
- 7 Touch L heel fwd and slightly to L (ct 1), step L in LOD (ct 2).
- 8-11 Repeat meas 7, alternating ftwk, 4 more times (5 in all)
- 12 Touch R fwd (ct 1); step bkwd on ball of R ft in RLOD (ct 2).
- 13 Step L,R bkwd on ball of ft. Steps are bouncy.
- 14 Step L bkwd on ball of ft (ct 1); step bkwd on R and pivot to face ctr, hands lower to "V" pos (ct 2).
- 15 Touch L bkwd, hands swing back, bend fwd at waist (ct 1); large step L fwd into ctr, hands begin to swing fwd (ct 2).
- 16 Touch R fwd into ctr, hands swing fwd to "W" pos (ct 1); large step back on R (ct 2).
- 17 Touch L beside R (ct 1); jump onto both ft, L fwd of R, knees bent (ct 2).

- 18 Bounce twice on full ft (ct 1); jump on balls of ft, knees bent (ct 2).
- 19-20 Repeat meas 18, twice more (3 in all). Arms lower to "V" pos on last ct of meas 20.
- 21 Jump onto both ft, knees straight, arms up to tight "W" pos (ct 1); hold (ct 2).

22 Extend R heel fwd (ct 1); pivot on R to face L (ct 2).
step R fwd (ct 2).

23-47 Assume Debka pos and repeat meas 7-21.

FIG. II:

- 1 Facing ctr, hop on L (ct 1); step R to R (ct &); close L to R, with wt (ct 2).
- 2 Jump on both ft (ct 1); hop on R (ct 2).
- 3 Jump on both ft (ct 1); hop on L, kick L fwd (ct 2).
- 4-9 Repeat meas 1-3, twice more (3 in all).
- 10 Repeat meas 1.
- 11 Jump on both ft (ct 1); hop on R as L kicks fwd with straight leg, arms thrust fwd at shldr ht (ct 2).
- 12 Repeat meas 11.

FIG. III:

- 1 Leap fwd on L with straight leg, R bend bkwd (ct 1); step onto R in place, thrusting straight L leg fwd (ct 2).
- 2 Repeat meas 1.
- 3 Jump onto both ft while turning 1/4 R, L hands tucked in back (ct 1); hop on L, lift R knee fwd (ct 2).
- 4 Hop on L (ct 1); step R to R (ct &); step L beside R (ct 2).
- 5-6 Repeat meas 4, twice more (3 in all).
- 7 Wide step R to R, bend knees (ct 1); hop on R (ct 2).
- 8 Repeat meas 7, with opp ftwk.
- 9 Leap onto R (ct 1); leap onto L (ct 2). Free ft high behind supporting leg.
- 10 Leap R in place, kick straight L leg fwd (ct 1); hop R (ct 2).
- 11 Leap onto L turning 1/4 R, R leg bent, arms down (ct 1); hop on L (ct 2).
- 12 Leap on R, kick straight L leg fwd, straight arms raise to shldr ht (ct 1); hop on R (ct 2).
- 13-24 Repeat meas 1-12.

Repeat dance 2 more times (3 in all). In transition from Fig. III to I, turn 1/4 R on meas 7 of Fig. 1. On ct 1, meas 7, hands move to "W" pos and on ct 1 of meas 8 assume Debka pos.

Presented by Ercüment Kılıc

CAN BAKÜ
Turkey

This dance is an Azerbaijani-Turkish dance which characterizes the protectiveness and tenderness of the man towards his woman.

Ercüment Kılıc learned this dance from one of the amateur groups in Ankara with which he danced.

PRONUNCIATION: JAHN BAH-kyoo

RECORD: The Baijan Orchestra, Hindi 003

FORMATION: Cpls in a line, facing ctr, W on M L. ML WR little fingers are hooked.

STYLING: Caucasian Man's Arm Position (CMAP): L arm at shldr level with elbow bent (arm and fist never touching body), closed fist pointed downward. R arm extended to side at shldr level, closed fist pointed downward.

Azerbaijani-Turkish Woman's Hand Movements (WHM): R hand moves diag fwd to R, palm turned inward, while L hand is brought twd body, palm turned outward; L palm inward as R hand is brought twd body and L hand moves diag L fwd. Generally fingers are extended with middle finger down and little finger up. Action is repeated in a very smooth and flowing manner. Generally the head is turned twd the hand moving away from body. (There are several variations on these hand movements which will be demonstrated as necessary.)

Typical Azerbaijani-Turkish styling is smooth, with emotion.

METER: 3/4

PATTERN

Meas

INTRODUCTION: 4 meas (No action)

FIG. I:

- 1 M and W: Step R in LOD, turn to face LOD (ct 1); step on ball of L ft beside R (ct 2); step R in LOD (ct 3). L arm is bent behind the back, R arm extended in front.
- 2 Facing ctr, step L to L (ct 1); step on ball of R ft next L (ct 2); step L to L (ct 3). Arms held fwd, hands at waist level.
- 3-8 Repeat meas 1-2, 3 more times (4 in all).

FIG. II:

- 1 Moving twd ctr, step R diag R fwd, arms swing R with down-up motion to CMAP (W use WHM)(ct 1); step on ball of L ft beside R (ct 2); step R in place (ct 3).

- 2 Step diag L fwd on L, arms swing L with a dow-up motion into CMAP (ct 1); step on ball of R ft next to L (ct 2); step L in place (ct 3). (W use WHM).
- 3-4 Repeat meas 1-2.
- 5-8 Back away from ctr using same ftwk and arm movement.

FIG. III:

- 1 Ptrs face; W places hands on top of M, palm touching.
M: Facing LOD, step R bkwd, arms extended in front (ct 1);
Step on ball of L ft in place (ct 2); step R in place (ct 3).
- 2 Step L fwd as arms swing out to side (ct 1); step on ball of R ft in place (ct 2); step L in place (ct 3).
- 3 Repeat meas 1.
- 4 Balance once (rise and fall on balls of ft). M tilt palms bringing wrists up, fingers down) and reverse the motion to create a slight ripple of hands on each balance.
- 5 Repeat meas 2.
- 6 Repeat meas 1.
- 7-8 Repeat meas 4, 2 more times.
- 1-8 W: Same steps as M, facing LOD.
- 9 M and W: Repeat meas 2 while turning CCW (L) (W ends facing ctr).
- 10 Repeat meas 1.
- 11-12 Balance twice (R,L), on balls of ft.
- 13-16 Repeat meas 5-8.

FIG. IV:

- 1-8 M: Stand in place, back to ctr, and clap on ct 1 of meas 1-7; clap on ct 3 (meas 7); cts 3,1,2; cts 1,2 (meas 8).
- 1 W: Slightly kick R fwd (ct &); touch R toe beside L and turn slightly CCW (L) on ball of L ft (ct 1); hold (cts 2-3).
- 2-7 Repeat meas 1, making once complete circle. CMAP hand movements for M, WHM for W.
- 8 Step R across L with plie and turn once around CCW (L) on balls of ft (cts 1-3).
- 9-15 W: Repeat meas 1-7.
- 16 Hold.
- 9-12 M: Repeat meas 1-4.
- 13-16 Walk 3 steps to position beside W, turn and start again. Last time through, M continues to clap (meas 13-15); last meas finish by taking hands and bouncing. Dance repeats from beginning 2 more times (3 in all).

1984 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Ercument Kilic

FIDAYDA
Turkey

SOURCE: Men's dance from the Ankara area. It can also be done with women joining.

RECORD:

FORMATION: Individuals in a circle facing LOD.

METER: 4/4 PATTERN

Meas. Cts

- PART I:
- 1 1 Long step with R, in LOD. *heel*
 & Step L close to R, *d*
 2 Long step with R, in LOD, lean upper body to R. *diag*
 3 Touch ball of L close to R. *to R*
 4 Hold.
- Arms: Move in an upward, sweeping arc from L to R, ending with R forearm across front of waist, palm in. *Swing fingers with 2, 3.*
- 2 Still moving in LOD, repeat meas 1 with opp ft, end facing ctr with upper body leaning twd L. *to R*
- 3 1-3 Repeat meas 1, cts 1-3.
 4 Bend R knee slightly.
- 4 1 Pivot partway twd ctr on R heel while slightly lifting L and replacing it near R. *to R*
 2 Bend R knee slightly.
 3-4 Repeat ct 1, but pivot to face ctr.
 4 Repeat ct 2.
- Arms: Arms make sweeping arc from R to L, ending at head ht, diag fwd to each side. *Swing fingers on ct 1, 3.*
- 5 1-2 3 Step L to L, about 12", wt on both ft.
 2-4 4 Hold. R hand moves to front waist with palm facing in, L hand moves to back of waist with palm facing out.
 Shout "Hoyda"
Arms: Swing fingers on ct 1, 3
- PART II:
- 1 1 Facing ctr, step on ball of R ft behind L. Hands as in Part I, meas 1, &. *to R*
 & Step L sdwd L on full ft with bent knee. *to R*
 2-& Repeat cts 1-&. *to R*
 3 Step on ball of R ft across L; reverse R and L hand pos. *to R*
 & Step L sdwd L on full ft with bent knee. *to R*
 4 Repeat cts 1, &. *to R* Bring hands back to orig pos. *to R*
- 2-3 Repeat meas 1, 2 more times (3 in all).
- 4 1 Stamp R diag-L-fwd, leave R in place; bring hands to raised/fwd pos.
 2 Lift R toe, leave heel in place. *Body turn. suggest 2*
 3 Tap R toe. *to R*
 4 Lift R toe, leave heel in place.
 Repeat 1, 2

- 5 1 Tap R toe. *Repeat on 1, 2, 3 (Tap R toe - swing R)*
 2 Hold.
 & Snap R fingers - quick.)
 ah " L " - quick.) Hold ft pos.
 3 " R " - slow.)
 &, ah, 4 Repeat above 3 snaps)
 & Snap R fingers - quick.)
 ah " L " - quick.)

PART III:

Arms are extended out to sides, ~~but~~ ^{and} diag down. Fingers snap on beat.

During this sequence, the body leans slightly back with straight back. The step moves in a CW (RLOD) direction while facing ctr. (The circle can move in a CW direction if desired.)

- 1 1 Facing ctr, step R fwd with bent knee. *down*
 & Step L back on ball of ft, knee straight *up*
 2-&
 3-& Repeat cts 1, &, 3 more times (4 in all).
 4-&

- 2-4 Repeat meas 1, 3 more times (16 down-up steps in all), moving to ~~R~~ ^R (or ~~L~~ ^L).

PART IV:

Arm pos same as Part III, Circle moves in CW direction and fingers continue to snap on ct.

- 1 1 Still facing ctr, step R slightly fwd, bending knee. *(down)*
~~Lean back with~~ upper body, but keep back straight (don't bend at waist). emphasize this pos.
 & Step L bkwd on ball of ft. Body straightens to upright pos. *with bent knee*
 2 Step R slightly bkwd, bending knees. *(down)*
 & Step L slightly fwd on ball of ft, *lean back (up)*
 3-&
 4-& Repeat cts 1, &, 2, &.

- 2-4 Repeat meas 1, 3 more times (4 in all) (8 fwd/bkwd steps in all).
Note: Both legs should be straight and very small? have a down up with leg

PART V:

- 1 1 Beg to turn R, step R with bent knee. *down*
 & Step on ball of L ft, *lean back*
 2-& Continue turning to R, ~~and~~ repeat
 3-& cts 1, 2, 2 more times (3 in all).
 4 Step R with bent knee. *(down)*
 & Brush L fwd. *lean over*

NOTE: On Meas 1 makes 1 complete turn, in place to R. Arms: R hand extended, L behind back, palm out.

- 2 Repeat meas 1 with opp ftwk, handwork, and turning to L.
 3-4 Repeat meas 1-2.

Do shldr shimmy if desired, and snap fingers on each ct.

FIG V:

Do shldr shimmy if desired, and snap fingers on each ct.

1 1-3 Moving twd ctr, step R,L,R.fwd.
4 Touch L toe diag R.fwd.

2 Repeat meas 1 with opp ftwk, moving bkwd out of circle,
touching R toe diag bkwd

3-4 Repeat meas 1-2.

Repeat dance from beg, except for,

Ending:

34 Step L diag L bkwd, R hand in front, L behind.

" R " R " L " " " R "
" L " L " R " " " L "

~~4 Close R to L and bow.~~

1-2 touch diag L

3-4 Close R to L - R hand, L hand at waist

34 Right on 4 w/alt. leg steps, arms 1, 2, 3 in alt, except bow at last step.

1984 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Ercüment Kılıc

YOH YOH
Turkey

This dance is Azerbaijani in origin. Ercüment Kılıc introduced it in the United States at the August 1982 Summer Folkdance Festival in Port Jervis, New York. He gained knowledge of YOH YOH from the Azerbaijani State Dance Troop that tours Turkey occasionally.

PRONUNCIATION: Yohk Yohk

RECORD: Music of Turkey and Azerbaijan, Hindi 005 or 006.

RHTYHM: Part A, 4/4; Part B, 12/8 and 6/8; Part C, 6/8

FORMATION: Mixed line; no hand hold for Part A; shdlr hold for Part B and C.

STYLING: Flashy and bouncy with spirit. All movements are sharp.

PATTERN

Meas Cts

1-4 INTRODUCTION: With hands down at side and fingers snapping, step to R (ct 1); touch L beside R (ct 2); step to L (ct 3); touch R beside L (ct 4). Repeat 3 more times (4 in all).

PART A:

4/4

FIG I:

1 1 Facing ctr, step sdwd R to R.
2 Close L to R.
3 Step R on R, turning slightly twd R.
4 Pivot 1/3 CW on R, lifting L to R calf and clapping hands in front of face with large downward movement.

2 Repeat meas 1 with opp ftwk in LOD, turning 1/2 CCW (L) on ct 4, without claps.

3-8 Repeat meas 1-2, 3 more times (4 in all).

FIG. II:

1 1 Step R diag R fwd.
2 Step L diag R fwd.
3 Step R diag R fwd.
4 Touch L beside R.

2 Repeat meas 1 with opp ftwk and move diag bkwd to L.

3-4 Repeat meas 1-2, but move diag L fwd, then diag R bkwd.

FIG. III:

1 1 With back of hands on hips (palms facing out), do a small leap on R in front of L, lifting L along calf.
& Step L behind R, kicking R fwd (cut-step).
2 Small leap on R in front of L, lifting L to back of R knee.
& Hop on R, kicking L fwd.
3-4 Repeat cts 1-2 with opp ftwk. (Rx, L behind - cut)

- 2 1-2 Repeat meas 1, cts 1-2.
3 Slap L diag R fwd, taking wt, leg straight, ball of R ft remains on floor, bend over L leg.
& Lower R heel heavily in place, taking wt.
4 Step L beside R, lifting R to back of L knee, straighten body.

HOP ON L in place.

- 3-8 Repeat meas 1-2, 3 more times (4 in all)
Finish pattern by closing L sharply to R (meas 8, ct 4).

PART B:

12/8 TRANSITION: (Do in place)

- 1 1-6 Move hands to R at shldr level, palm down, with R heel beside L, pivot R toe to R.
7-12 Move hands to L at shldr level, palm down, with R heel beside L, pivot toe twd ctr.
2-4 Repeat meas 1, 3 times (4 in all).
Arms: R arm extended diag up a little above shldr level; L arm bent, forearm in front of body almost shldr level. Arms wave from shldr rhythmiclty.

6/8 FIG. I:

- 1 1-3 Hands on hips, palms back, face LOD.
4-6 Hop on L diag R fwd, kicking R fwd and down and across L. Repeat cts 1-3.
2 Repeat meas 1.
3 1-3 Jump on both ft.
4-6 Hop on R, kicking L fwd and down.
4 Repeat meas 3 with opp ftwk.
5 1-3 Jump on both ft to face slightly L of ctr and bending fwd from hips.
4-6 Hold.
6 1-3 Pivot heels to L and face slightly R of ctr.
4-6 Hold.
7 1-3 Resume upright pos and leap R bkwd in LOD
4-6 Leap L bkwd.
8 Repeat meas 7.
9-16 Repeat meas 1-8, but move twd ctr on meas 1-6, then back to place on meas 7-8.

FIG. II: (Shldr hold)

- 1 1-2 Leap R on R.
3 Step ~~R~~ in front of ~~R~~ on ball of ft.
4-6 Step R in place, kicking L diag fwd L
2 1-3 Step L on L, lifting R in front of L knee.
4-6 Hop on L, kicking R fwd and down.
3-4 Repeat meas 1-2.
5-8 Repeat meas 1-4, moving bkwd.

FIG. III:

- 1 1-2 Hop on L sdwd to R, lifting R knee across L knee
3 Step R on R.
4-6 Close L to R.
- 2-3 Repeat meas 1, 2 more times (3 in all), diag L fwd.
- 1 1-3 Leap R on R, extending L heel to touch floor in place.
4-6 Hop on R, lifting L behind R heel, tilting slightly to R in place.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9-16 Repeat meas 1-8.

PART C:

- 6/8 TRANSITION: (Fast meter)
Steps are very small and done on balls of ft.
- 1 1-3 Step R fwd.
4-6 Step L in place.
- 2 1-3 Step R bkwd.
4-6 Step L in place.
- 3-8 Repeat meas 1-2, 3 times (4 in all)

FIG. I:

- 1 1-3 Hop on L turning to L and touching R heel across L.
4-6 Hop on L and touch R toe next to L.
- 2 1-3 Hop on L and touch R heel across L.
4-6 Hop on L and turn 1/2 CW (R) and lift R behind L knee.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.
- 9 1-3 Jum onto L as R brushes fwd and lifts in front of L knee.
4-6 Hop on L in place.
- 10 Repeat meas 9 with opp ftwk.
- 11 Repeat meas 9.
- 12 1-3 Leap on L, kicking R fwd and down.
4-6 " " R, " L " " " " .
- 13-16 Repeat meas 9-12 with opp ftwk.
- 17-32 Repeat meas 1-16.
- 33-40 Repeat meas 1-8
- End by freeping in pose, R behind L knee.

DANCE SEQUENCE: Part A, B, C, B (no transition step).

Presented by Jaap Leegwater

*Baluca - see note Tah*BALUCINATA
Bulgaria

The meaning of the word "Baluca" is not quite clear. Baluca-type of dances were originally done in Romania, and were probably taken to northwestern Bulgaria by the Vlachs. It is also one of the popular local dances in the village of Lipen, Machajlovgradski district, N.W. Bulgaria (Severniasko).

The musical accompaniment played in this area is most characteristically a combination of, "duduk" (a sheperd's kind of block-flute) and "tâpan" (a big drum).

"Balucinata" was learned by Jaap Leegwater from the local folklore group in the village of Lipen on a research trip in the autumn of 1979.

MUSIC: Cassette: "Bulgarian Folk Dances", Jaap Leegwater
JL1984.02.

STYLE: Knees bent (plie) slightly, and body leans some what fwd from waist. Small steps on full ft, moving sdwd and keep facing ctr.

FORMATION: Medium length lines joined in belt hold (L over R).

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 1 meas

DANCE:

- 1 Facing ctr, moving sdwd L and body bending slightly at waist, step R across L (ct 1); bend R knee (ct &); step L sdwd L (ct 2); bend L knee (ct &).
- 2 Repeat meas 1.
- 3 Step R across L (ct 1); bend R knee (ct &); step L sdwd L (ct 2); step R across L (ct &).
- 4 Step L sdwd L (ct 1); step R slightly bkwd (ct &); step L sdwd L (ct 2); raise R leg fwd in front of L (ct &).
- 5-8 Repeat meas 3-4, twice more (3 in all).
- 9 Step R across L (ct 1); bend R knee (ct &); step L across R (ct 2); bend L knee (ct &).
- 10 Step R sdwd R (ct 1); bend R knee (ct &); step L across R (ct 2); bend L knee (ct &).
- 11 Step R sdwd R (ct 1); step L across R (ct &); step R sdwd R (ct 2); step L next to R (ct &).
- 12 Step R across L (ct 1); bend R knee (ct &); step L sdwd L (ct 2); step R across L (ct &).

13 Step L sdwd L (ct 1); step R next to L (ct 2).

14-15 Repeat meas 12-13 with opp ftwk and direction.

Repeat dance 3 more times.

FINISH dance by changing meas 14-15 as follows:

14 Step L across R (ct 1); raise R to R side, knees tog (ct &);
close R to L with sharp click (ct 2).

15 Hold.

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Presented by Jaap Leegwater

DIVOTINSKO HORO

Bulgaria

TRANSLATION: Dance named after the town of Divotin, Šopluk area, (Western Bulgaria).

MUSIC:

Cassette "Bulgarian Folk Dances": Jaap Leegwater
JL1984.02.

STYLE: Small energetic steps. Shldrs move with the rhythm of the steps (natrissanè)

FORMATION: Lines joined in belt hold (L over R)

METER: 2/4

PATTERN

Meas.

No Introduction

PART I:

- 1-2 Facing LOD, run 4 steps fwd: R,L,R,L.
3 Step R fwd (ct 1); hop on R (ct 2).
4 Repeat meas 3 with opp ftwk.
5-8 Repeat meas 1-4.
9-16 Repeat meas 1-8, moving bkwd in LOD.
17-32 Repeat meas 1-16.

PART II:

- 1 Turning to face ctr and moving sdwd, leap R on R (ct 1); step L behind R (ct 2).
2-3 Repeat meas 1 twice more (3 in all).
4 Small bounce on L (ah); step R beside L (ct 1); hop on R, lift L knee (ct 2).
5-6 Repeat meas 4, alternating ftwk, twice more (3 in all)
7-12 Repeat meas 1-6 with opp ftwk.
13-24 Repeat meas 1-12.

PART III:

- 1 Slight plie on L as R knee is lifted (ct &); touch R beside L toe and straighten L knee (ct 1); slight plie on L as R knee is lifted (ct &); leap on R with slight plie, lift L knee to waist level (ct 2).
NOTE: This step is called a ŠOPSKA - R
2-4 Repeat meas 1, alternating ftwk 3 more times (ŠOPSKA R,L,R,L, 4 in all).
5 Hop on L, lift R knee to waist level (ct 1); stamp R heel beside L toe, no wt (ct 2).

- 6 Leap R in place, lift L knee to waist level (ct 1); stamp L heel beside R toe, no wt (ct 2).
- 7 Scissors: Small leap on L in place as R kicks fwd low to floor (ct 1); repeat ct 1 with opp ftwk (ct 2).
- 8 Repeat meas 7, ct 1 (scissors LRL)(ct 1); lift R knee to waist level (ct 2).

9-10 Repeat meas 1-8.

PART IV:

- 1-4 Repeat meas 1-4, Part III (ŠOPSKA RLR)
- 5 *Touch* Touch R heel fwd with straight knee, bending body slightly fwd (ct 1); step R beside L, straighten body (ct 2).
- 6 Repeat meas 5 with opp ftwk.
- 7-10 Repeat meas 5-8, Part III (hop R, stamp R; leap R, stamp L; scissors LRL; lift R).

PART V:

- 1-6 Repeat meas 1-6, Part IV *(repeated)*
- 7 Hop on L, while swinging R bkwd in an arc (ct 1); step on R behind L heel (ct 2). This is a so-called "reel"
- 8 Repeat meas 7 with opp ftwk.
- 9-12 Repeat meas 5-8, Part III (hop R, stamp R; leap R, stamp L; scissors LRL; lift R).
- 13-24 Repeat meas 1-12.

PART VI:

- 1-8 Do 8 ŠOPSKA steps, beg R.
- 9 Hop on L as R heel touches fwd with straight leg (ct 1); step R fwd (ct 2).
- 10 Repeat meas 9 with opp ftwk.
- 11 Leap on R as L knee lifts across R, bend body diag R fwd (ct 1); leap on L, straighten body (ct 2).
- 12 Repeat meas 11.
- 13-14 Repeat meas 5-6, Part IV (R heel fwd; close R; rpt w/opp).
- 15 Hop on L as R leg lifts diag fwd, knee straight (ct 1); hold (ct 2).
- 16 Hop on L to L (ct 1); hop on L to L (ct 2). *short in wa*
- 17 Repeat meas 16 (4 hops in all). *short leg, hold*
- 18 Place R diag R fwd, knee straight (ct 1); hold (ct 2).
- 19 Place R fwd twd ctr, knee straight (ct 1); hold (ct 2).
- 20 Leap on R as L leg lifts diag L fwd, knee straight (ct 1); hold (ct 2).

- 21-24 Repeat meas 16-19 with opp ftwk (hop ^R L to ^R L 4x; ^L R' diag R';
R' fwd; leap R; lift ^L L' diag L)
- 25 Leap on L (ct 1); place R heel fwd, knee straight (ct 2).
- 26 Repeat meas 25 with opp ftwk.
- 27 Run R,L bkwd.
- 28 Jump on both ft (ct 1); hop on L, lift R knee to waist level
(ct 2).

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Presented by Jaap Leegwater

Handwritten notes:
 1984
 Jaap Leegwater
 1984

DOBRUDŽANSKA PANDELA
 Bulgaria

BACKGROUND: A dance from Dobrudža, northeastern Bulgaria.

MUSIC: Cassett: "Bulgarian Folk Dances", Jaap Leegwater
 JL1984.02.

FORMATION: Lines with hands joined in "W" pos.

METER: 2/4 PATTERN

Meas

INTRODUCTION: 10 meas

PART I:

- 1 Facing ctr and dancing in place, step on R, turn slightly diag R (ct 1); stamp L next to R, bend both knees (ct &); repeat ct 1 with opp ftwk during slightly diag L (cts 2,&).
- 2 Repeat meas 1, cts 1,& (3 in all)(cts 1,&); facing ctr, small jump on both, ft slightly apart (ct 2).
- 3 Move bkwd R,L,R,L, small walking steps.
- 4 Facing and moving RLOD, step R fwd (ct 1); stamp L next to R (ct &); step L fwd (ct 2); stamp R next to L (ct &).
- 5 Repeat meas 4.
- 6 Repeat meas 1 (R fwd, stamp L).
- 7 Facing and moving diag R fwd, large step R fwd (ct 1); fall on L just behind R heel, raising R knee (ct &); repeat ct 1,& (cts 2,&).
- 8 Step R, fwd (ct 1); stamp L next to R, bend both knees (ct &); facing ctr, fall on L in place, bring R next to L calf (ct 2).
- 9-16 Repeat meas 1-8.

PART II:

- 1 Facing ctr and moving sdwd R, small step R to R (ct 1); small step L next to R (ct &); repeat cts 1,& (cts 2,&).
- 2 Repeat meas 1, cts 1,& (R sdwd, close - 3x)(cts 1,&); step R to R (ct 2); bounce on R, lift lower L leg diag L fwd (ct &).
- 3 Step L straight fwd (ct 1); bend L knee slightly (ct &); step R bkwd (ct 2); bend R knee slightly (ct &).
- 4 Turning and moving slightly diag L sdwd, step L sdwd L (ct 1); stamp R twice in place, bend both knees (cts &,2).
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

NOTE: Hands stay in "W" pos, but move gently and slightly down and up on every main ct.

PART III:

- 1 Facing and moving LOD, do 2 leap-steps ^{beg} R (RL-RL).
- 2 Turning to face ctr and dancing in place, hop on L, raise R knee (ct 1); stamp R heel in place, without wt (ct &); leap onto R, raising L knee (ct 2); stamp L heel in place, ~~without wt (ct &)~~
- 3 Facing and moving RLOD, do 1 "two-step", beg L: step L fwd (ct 1); small step R fwd next to L heel (ct &); step R fwd (ct 2); bend L knee, moving R fwd (ct &).
- 4 Do 1 "two-step" fwd, beg L ^R (LRL).
- 5 Turning to face LOD and moving diag L bkwd, do 1 "two-step", beg L (LRL).
- 6-10 Repeat meas 1-5.

Repeat meas 1-5

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** Turn ^{diag up} ... (14) ... (2) ...*

Presented by Jaap Leegwater

KAVRAK ELENO
Bulgaria

BACKGROUND: Women's dance from Pirin, Bulgaria

TRANSLATION: Playful Helene^aMUSIC: Cassette: Bulgarian Folk Dances, Jaap Leegwater;
JL1984.02.

FORMATION: A line joined with hands in "W" pos.

STYLE: Feminine, Macedonian. Slightly ~~bouncy~~ ^{bouncy} by bending
and straightening the knees when stepping. Danced on
balls of ft.RHYTHM: 9/8 meter counted here as: $\frac{1-2}{1}$ $\frac{1-2}{2}$ $\frac{1-2}{3}$ $\frac{1-2-3}{4}$ (Q,Q,Q,S)

METER: 9/8 PATTERN

Meas.

No IntroductionPART I:

- 1 Facing ctr and dancing in place, raise L knee (ct &); strike L heel next to R toe (ct 1); leap on L, raise R heel slightly across L shin (ct 2); facing and moving LOD, step R,L (ct 3-4).
- 2 Small leap-step R fwd (ct 1); step R,L fwd (cts 2-3); turning to face ctr, lift on L, momentary raise R hip (ct &); step R in place (ct 4).

PART II:

- 1 Do a kind of Pas de basque (PDB) type of 3 steps bkwd: leap L bkwd (ct 1); step R in place (ct &); leap L bkwd (ct 2); facing and moving LOD, step R,L fwd (cts 3-4).
- 2 Repeat meas 2, Part I (leap-step R; RL; lift L; R).

PART III:

- 1-2 Repeat Part I, except turn L once in place on meas 2, ct 1-3, bend and straighten upper part of body.

ENDING:

- 1 Repeat meas 1, Part I.
- 2 Step R next to L, slightly bend both knees (ct 1); hold (cts 2-3).

Octave notes at the

S. Leegwater

DANCE SEQUENCE

Part	I	6x
"	II	4x
"	III	2x
"	I	4x
"	II	4x
"	III	2x
	"Ending"	

The above sequence is based on the musical phrases of the original recording.

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Presented by Jaap Leegwater

KUCAJ KUCAJ MOME
Bulgaria

This dance belongs to the so called "Kuca"-type of dances, which probably came into existence as an imitation of somebody in the village with unequal legs. Therefore named: "Kucata" ("the cripple's dance").

Different variations of "Kucata" and "Kucaj, kucaj mome" are to be found in the region north of the town Veliko Târnovo, Severniaško. This version was learned by Jaap Leegwater during a field research trip in Bulgaria, 1979.

TRANSLATION: You, limping girl.

MUSIC: Cassette: Bulgarian Folk Dances, Jaap Leegwater, JL1984.02.

FORMATION: Short lines joined in belt hold (L over R).

RHYTHM: 7/8 meter, counted here as: $\frac{1-2}{1}$ $\frac{1-2}{2}$ $\frac{1-2-3}{3}$ (Q,Q,S)

METER: 7/8

PATTERN

Meas

INTRODUCTION: 16 meas

PART I:

- 1 Facing ctr, hop on L as R leg extends fwd with straight knee, R ft is flexed (ct &); step R fwd with plie (cts 1-2); hop on R in place twice (cts 3,&).
- 2 Step L bkwd with plie (cts 1-2); hop on L (ct 3).
- 3 Slight hop on L in place, extending R leg sdwd R close to floor (ct 1); step R to R (ct 2); step L next to R (ct 3).
- 4 Repeat meas 3.
- 5 Do one "Racenica"-step (RLR) fwd twds ctr as follows: Step R,L fwd (cts 1-2); step R fwd, raise L ft to L, knees tog (ct 3).
- 6 Close L to R with sharp click, wt on both ft (ct 1); hold (ct 2); hop on R, pumping L heel fwd (ct 3).
- 7-8 Do 2 Racenica steps LRL, RLR bkwd.
- 9-16 Repeat meas 1-8, with opp ftwk and direction.

PART II:

Facing ctr, moving sdwd L, positions of ft are: L ft points diag L, R ft points twds ctr, knees are slightly turned out;

- 1 Hop on L, extending R leg to ctr and leaning slightly bkwd (ct 1); step R in front of L straightening body (ct 2); step L sdwd L (ct 3).
- 2-3 Repeat meas 1, 2 more times (3 in all).

- 4 Lift R leg fwd horizontal to floor (cts 1-2); slap and step R in front of L, lean fwd (ct 3).
- 5 Still leaning fwd, "čukče" on R, lifting L ft behind R calf (ct 1); step L to L (ct 2); step R across L (ct 3).
- 6-7 Repeat meas 5, 2 more times (3 in all).

- 8 "Čukče" on R (ct 1); step L to L, straighten and turn body twds ctr (ct 2); step R next to L (ct 3).
- 9-16 Repeat meas 1-8 with opp ftwk and direction.

DANCE SEQUENCE

Introduction: 16 meas

Part I 2x
II 1x
I 2x
II 1x
I 1x

NOTE: Finish the dance by changing the last Racenica step in Part I into a leap on L, raising R knee in front (ct 1-2); close and stamp on R next to L (ct 3).

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- 6 Hold.
- 7-12 Repeat meas 5-6, Part I, ^(1.2.3.4) alternating ftwk, 3 times (4 in all).
- 13-24 Repeat meas ^{1.2.3.4} 5-12. ⁵⁻⁸ Part II, ^{opp ftwk dir}

PART III:

- 1 Facing and moving diag R fwd, hop on L (ct 1); step R fwd (ct 2).
- 2 Hop on R (ct 1); step L fwd (ct 2).
- 3-4 Repeat meas 1-2.
- 5 Turning to face diag L and moving diag R bkwd, leap onto R (ct 1); step L bkwd (ct 2).
- 6-8 Repeat meas 5, 3 more times (4 in all).
- 9-16 Repeat meas 1-8.

PART IV:

- 1 Facing ctr and moving sdwd L with a PAJDUŠKA step: step R across L (ct 1); step L sdwd L (ct 2).
- 2-6 Repeat meas 1, 5 more times (6 in all).
- 7 In place, hop on L (ct 1); step R (ct 2).
- 8 Step L in place (ct 1); small leap with emphases (fall) onto R fwd, swinging L leg close to floor and fwd (ct 2).
- 9-16 Repeat meas 1-8, with opp ftwk and direction.
- 17-24 Repeat meas 1-8, making one full CCW (L) turn in place, hands on waist. ^{body lean into R}
- 25-32 Repeat meas 17-24 with opp ftwk and direction.

NOTE: Repeat entire dance one more time plus Part I-III. Finish dance by changing the last meas into:

leap R in place, raising L knee in front (ct 1); stamp L next to R (ct 2).

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NA PÛRT
Bulgaria

This dance was notated in the village of Bjala Reka in the area of Veliko Tŭrnovo in northern Bulgaria (Severniasko). It is performed by the older women of the village. It is also sometimes called

"Kutsata" (the cripple). This refers to the swinging movement in Part II.

TRANSLATION: Dialect for "on a staff" or freely translated: "in a row."

MUSIC: Casette: Bulgarian Folk Dances, Jaap Leegwater, JL1984.02.

FORMATION: Short lines joined in "V" pos.

RHTYHM: 7/8 meter, counted here as: $\frac{1-2}{1}$ $\frac{1-2}{2}$ $\frac{1-2-3}{3}$ (Q,Q,S)

METER: 7/8 PATTERN

Meas.

INTRODUCTION: 8 meas

PART I:

- 1 Facing ctr and moving bkwd, hop on L (ct 1); step R,L bkwd (cts 2-3).
- 2 Repeat meas 1.
- 3 Hop L in place, touching R toe sdwd R (cts 1-2); hop on L as R swings across L leg (ct 3).
- 4 Step R sdwd R (ct 1); step L behind R (ct 2); step R sdwd R (ct 3).
- 5-6 Repeat meas 3-4 with opp ftwk and direction.
- 7-8 Do 2 Răčenica steps twd ctr (RLR, LRL)

PART II:

- 1 Small hop on L as R leg extends sdwd R (ct 1); step R sdwd R (ct 2); step L next to R (ct 3). *With wt on R, swing L bkwd; swing L fwd close to floor*
- 2 Repeat meas 1.
- 3 Small hop on L as R extends sdwd R (ct 1); step R sdwd R (ct 2); swing L fwd and close to floor (ct 3).
- 4 With wt on R, swing L bkwd (ct 1-2); swing L fwd close to floor (ct 3).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

DANCE SEQUENCE

Introduction: 8 meas

Part I 4x 32 meas

Part II 4x 32 meas

Part I }x 24 meas

FINISH the dance by changing the last Râčenica step into:
leap L in place (cts 1-2); stamp R next to L (ct 3).

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POVLEKANA
Bulgaria

Different variations of this dance are done in the villages in the district of the town of Silistra, Dobrudža. They sometimes have different names like: "Brasnicervul" (brushing with the shoe) or "Sej sej bob."

The dance was learned by Jaap Leegwater in Feb. 1983 by the local dancers of the village of Ajdemir, Silistra district, Dobrudža.

TRANSLATION: The name of the dance is derived from the verb Povličkam, povleka" (to draw, sweep). The dance got its name because of the shuffling, brushing movements of the ft.

MUSIC: Cassette: Bulgarian Folk Dances, Jaap Leegwater, J1984.02.

FORMATION: Lines joined in front basket hold (L over R).

PATTERNS: The dance has 3 patterns: "Osnovno" (basic), "Žensko" (W variation), and "Máško" (M variation). They are alternated on command of the first dancer and performed by men and women together.

STYLE: Dobrudžanski: Low and small steps. Most steps are done with the wt on the full ft. Knees are slightly bent.

RHYTHM: 7/8 meter, counted here as: $\frac{1-2}{1}$ $\frac{1-2}{2}$ $\frac{1-2-3}{3}$ (Q,Q,S)

METER: 7/8 PATTERN

Meas.

INTRODUCTION: 8 meas

PART I: OSNOVNO (basic)

- 1 Facing ctr, tap ball of L ft next to R (ct 1-2); step L fwd (ct 3).
- 2 Stamp R behind L with arch of R by L heel, bend both knees (cts 1-2); step R bkwd (ct 3).
- 3 Step L next to R (cts 1-2); step R sdwd R (ct 3).

NOTE: Repeat meas 1-3 until the command for the next variation is given. Then first add meas 1-2, one more time before doing the next part.

PART II: ŽENSKO (Women's variation)

- 1 Facing ctr, step L bkwd (ct 1); brush R fwd with accent, without wt (ct 2); step R fwd (ct 3).
- 2 Step L,R,L fwd.
- 3 Stamp R next to L without wt (cts 1-2); step R bkwd (ct 3).

NOTE: Repeat meas 1-3 until a command for the next pattern is given.

PART III: MĀŠKO (Men's variation)

- 1 Facing ctr, step L bkwd (ct 1); brush R fwd with accent, without wt (ct 2); big step fwd on R, lifting and turning L heel out (ct 3).
- 2 Raise on ball of R ft, lifting L heel fwd (ct 1); brush L fwd with accent, without wt (ct 2); step L fwd (ct 3).
- 3 Stamp R next to L without wt (cts 1-2); stamp R bkwd (ct 3).

NOTE: Repeat meas 1-3 until the command for the next pattern is given.

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^M
SEDI DIMKA
Bulgaria

This dance was learned by Jaap Leegwater in the autumn of 1979 from a folklore group in the village of Cukurovo, nowadays called Gabra, in Sopluk (western Bulgaria).

It is a typical variant of the so called KRIVO HORO'S. The word KRIVO (crooked) refers to:

1. The irregular dance meter, in this case: $7/8 + 7/8 + 11/8$.
2. The two-end characters of the dance i.e.:
the dance is performed in both directions and leaders at both ends draw the line in a curve inside.

The KRIVO HORO is the most characteristic dance type in the transition area between SOPLUK and TRAKIA.

In some other villages other versions of the dance are known as: "Sedi Donka" or "Sedi Stanka."

TRANSLATION: This dance is named after the song to which it is performed: Sedi Dimka ma djukjanče (Dimka sit down at the market stall.)

MUSIC: Cassett: Bulgarian Folk Dances, Jaap Leegwater, JL1984.02.

FORMATION: Lines joined in belt hold (L over R).

RHYTHM: $25/8 = 7/8 + 7/8 + 11/8$

<u>1-2-3</u>	<u>1-2</u>	<u>1-2</u>	+	<u>1-2-3</u>	<u>1-2</u>	<u>1-2</u>	+	<u>1-2</u>	<u>1-2</u>	<u>1-2-3</u>	<u>1-2</u>	<u>1-2</u>
1	2	3		1	2	3		1	2	3	4	5
S	Q	Q		S	Q	Q		Q	Q	S	Q	Q

METER: $25/8$

PATTERN

Meas

No Introduction

- PART I: OSNOVNO (Basic)
- 1 $7/8$ Facing diag R and moving in LOD, step R fwd (ct 1); small hop on R (ct 2); step L fwd (ct 3).
- $7/8$ Repeat first $7/8$ pattern.
- $11/8$ Step R,L fwd (cts 1-2); step R sdwd R while turning to face ctr (ct 3); close L to R without wt (ct 4); hold (ct 5).
- 2 Repeat meas 1, with opp ftwk and direction.
- 3-4 Repeat meas 1-2.

taught by gently thru 1 ft

1 7/8 PART II: PIPNI OSTAVI I PRIBIRANĚ (Touch, stay and close)
Facing LOD, step R in place (ct 1); touch ball of L in front of R (ct 2); step L slightly bkwd (ct 3).

7/8 Repeat first 7/8 pattern.

11/8 Facing and moving in LOD, leap R,L fwd (ct 1); step R sdwd R while turning to face ctr (ct 3); close L to R, without wt (ct 4); hold (ct 5).

2 Repeat meas 1 with opp ftwk and direction.

3-4 Repeat meas 1-2.

1 7/8+7/8 PART III: PIPNI OSTAVI I ZAVŮRTI (Touch, stay and turn)
Repeat the two 7/8 patterns of meas 1, Part II (R, touch L fwd, L bk)

11/8 Facing and moving LOD, leap R fwd (ct 1); step on L as R heel swings bkwd (ct 2); swing R fwd while turning to face diag L (ct 3); small hop L while turning to face RLOD (ct 4); step R in front of L (ct 5).

2 Repeat meas 1, with opp ftwk and direction.

3-4 Repeat meas 1-2.

1 7/8 PART IV: SPUSEK I KRŮSTOSANĚ OTZAD (Kick and cross behind)
Facing ctr and dancing in place, kick R fwd (ct 1); step R slightly bkwd (ct 2); step L in place (ct 3).

7/8 Repeat first 7/8 pattern.

11/8 Grapevine to R: leap R sdwd R (ct 1); leap L across R (ct 2); leap R sdwd R (ct 3); leap L behind R (ct 4); leap R across L (ct 5).

2-4 Repeat meas 1, alternating ftwk and direction, 3 more times (4 in all).

1 7/8+7/8 PART V: SPUSEK I GOLJAN HLOPKA (Kick and open-close)
Repeat the two 7/8 patterns of meas 1, Part IV. (kick R fwd, R bk, L// rpt)

11/8 Leap R sdwd R (ct 1); leap L across R (ct 2); jump on both ft with ft slightly apart (ct 3); close both ft tog with a sharp click (ct 4); hold (ct 5).

2-4 Repeat meas 1, alternating ftwk and direction, 3 more times (4 in all).

1 7/8 PART VI: OTSKOCI (Rebounds)
Facing RLOD and moving bkwd in LOD, jump on both ft with slight plie (ct 1); low hop on R (ct 2); step R bkwd (ct 3).

7/8 Repeat first 7/8 pattern

11/8 Step R bkwd while turning to face ctr (ct 1); step L across R while turning to face LOD (ct 2); small hop (čukče) on L, raising R knee in front (ct &); tap R heel next to L toe (ct 3); small hop (čukče) on L, raising R knee in front (ct &); tap R heel in front of L (ct 4); leap R across L (ct 5).

NOTE: Body turns from facing R to facing L (cts 3-5).

2-4 Repeat meas 1, alternating ftwk and direction, 3 more times (4 in all).

PART VII: HVŮRLI I NABIVANĚ (Throw and stamp)

1 7/8+7/8 Repeat two 7/8 patterns of meas 1, Part II (R, touch L fwd, L bk).

11/8 Facing ctr and moving fwd twd ctr, step R,L fwd (ct 1); raise L across R shin (ct 3); step R,L in place (ct 4-5).

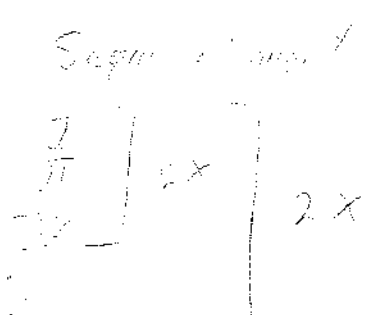
2 7/8 Facing ctr and moving straight bkwd, kick R down, bending L knee (ct 1); small hop (čukče) on L, swinging R bkwd in an arc, knees turned slightly out (ct 2); step R behind L (ct 3).

7/8 Repeat first 7/8 pattern with opp ftwk.

11/8 Step R bkwd (ct 1); step L in place, raising R knee fwd (ct 2); stamp R heel next to L toe (ct 3); small leap on R, raising L knee fwd (ct 4); stamp L heel next to R toe (ct 5).

3-4 Repeat meas 1-2, with opp ftwk.

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ŠOPSKA RACENICA
Bulgaria

SOURCE & Racenica from Sopluk, (western Bulgaria)
TRANSLATION

MUSIC: Casette: Bulgarian Folk Dances, Jaap Leegwater
JL1984.02.

FORMATION: Lines in belt hold (L over R)

STYLE: Small energetic steps. Shldrs move with they rhythm
of the steps (natrissané).

RHYTHM: 7/8 meter, counted here as: $\frac{1-2}{1}$ $\frac{1-2}{2}$ $\frac{1-2-3}{3}$

METER: 7/8 PATTERN

Meas.

INTRODUCTION: 32 meas

PART I: BASIC

1 Facing LOD, step R,L fwd (ct 1-2); step R fwd with slight
plie (ct 3).

NOTE: This step is called: RACENICA step - RLR.

2-16 Repeat meas 1, alternating ftwk, 15 times (16 in all).

PART II: KNEE

1 Facing ctr, step R sdwd R (ct 1); step L behind R (ct 2);
step on R as L knee lifts to waist level (ct 3).

2-8 Repeat meas 1, alternating ftwk, 7 times, (8 in all).

PART III: GLOBKA

1 Close R firmly next to L (Globka)(ct 1); lift R knee (ct 2);
stamp R heel slightly fwd (ct 3).

2 Step R sdwd R (ct 1); step L behind R (ct 2); step R sdwd
R (ct 3).

3-8 Repeat meas 1-2, alternating ftwk, 3 times (4 in all).

PART IV: KICK

1 Facing LOD, hop L in place, lower R leg kicks with a small
movement bkwd and fwd (ct 1); step R,L in place (cts 2-3)

2 Repeat meas 1, ct 1-2 (hop L - kick R; R in place) (ct 1);
touch L in front of R, bend R knee (ct 3).

3) Turning to face ctr, hop on R (ct 1); step L in place (ct 2);
step R across L (ct 3).

4) Step L behind R (ct 1); step R in place (ct 2); step L
across R (ct 3).

SOPSKA RACENICA

- 5 Lift R knee, L slightly bent (ct &); touch R next to L, stretch L knee (ct 1); lift R knee, bend L knee (ct 2); leap R across L (ct 3).
NOTE: This step is called: ZALUŠA-R
- 6 Repeat meas 5 with opp ftwk - ZALUŠA - L
- 7 Hop on L (ct 1); step R,L bkwd (cts 2-3).
NOTE: This step is called: GRAOVKA - L.
- 8 Scissors: Step on R as L kicks fwd close to floor (ct 1); repeat ct 1, alternating ftwk twice more (3 in all)(cts 2-3).
NOTE: This step is called: NOŠICA - RLR
- 9-16 Repeat meas 1-8 with opp ftwk.
- 7-32 Repeat meas 1-16. (4 in all)

PART V: FINAL

- 1 Hop on L as R knee lifts across L (ct 1); step R behind L (ct 2); step L in place (ct 3).
- 2-4 Repeat meas 1, 3 more times (4 in all).
- 5 Hop on L (ct 1); ^{step R} step R, in front of L (ct 2); step L back in place (ct 3).
- 6 Hop L (ct 1); step R behind L (ct 2); step R in place (ct 3).
- 7-8 2 nošica's (scissors) - RLR LRL
- 9-10 Repeat meas 1, twice more.
- 11-12 Repeat meas 5-6 (hop L, Rx, Lbk; hop L, R behind, L in place).
- 13-15 3 nošica's (scissors) RLR LRL RLR.
- 16 Leap R, lift L knee fwd to waist level (ct 1); hold (ct 2); stamp R beside L (ct 3).

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Seq. as taught

with 2 more times (3 in all); 4 in all in Part V

Presented by Jaap Leegwater

SKUIZKĀ RĀČENICA
Dobrudža, Bulgaria

This dance was researched by Jaap Leegwater (pronounced YAHP LAYKA-vah-ter) of the Netherlands in 1979 in Skuizkovo, a superb of the Black Sea resort city of Varna. Jaap's local informants

stated that the dance was most often seen on the beaches of Varna, in private bath houses, and once in a while in resort hotel rooms, between consenting adults. It is sometimes known as "Dobrudžanski Sej Sej Bon." The stylized movements represent culinary actions performed by makers of the rich dough that comes from the vast "Bulgarian Bread-Basket" wheat fields of Dobrudža.

It must be noted here that this dance is never seen in village festivals or ritualistic celebrations.

PRONUNCIATION: SQUEEZE-kuh ruh-che-KNEE-tsah

RECORD: Any good N.E. Bulgarian rāčenica with a good strong pounding beat.

RHTYHM: 7/8 counted: $\frac{1,2}{1} \frac{3,4}{2} \frac{5,6,7}{3}$ (Q,Q,S - This is commonly referred to as a rāčenica rhythm.)

FORMATION: Closed circle of participants of mixed gender, facing RLOD (CW, to L, etc). Join in "T" pos.

STYLE & STEPS: Dobrudža is well known for its hand and arm movements within the structure of its dances.

Skuizendo (SQUEEZE-en DOH): With arms extended fwd, thumbs along side cupped fingers, clench both hands in rāčenica thyrhm. This action is also called "Globka" (closed) due to the way the hands are closed.

Nidendo (KNEAD-en DOH): With arms extended fwd, thumbs touching tips of fingers, alternately extend and flex elbows forcefully in rāčenica thyrhm. This action is also called "Krivo" (crooked) due to the way the body leans when it is used.

Patendo (PAT-en DOH): With arms extended fwd, fingers tog, palms fwd, alternately extend and flex wrists vigorously in rāčenica rhythm. This action is also called povlekana (sweeping) or brasni (brushing), due to the brushing from side to side.

Rolendo (ROOL-en DOH): With arms fwd, fingers slightly spread, palms facing, alternately flex and extend elbows. This action is also called "kucata" (the cripple) due to the one bent leg it is done with.

Rāčenica Step (ruh-cheh-KNEE-tsah): Step L (ct 1); Step R (ct 2); step L with slightly bent knees (ct 3). Repeat with opp ftwk. This step is also called Rūčenica for no known reason.

Čukče (CHOOK-cheh): A Bulgarian word for a low hop during which the ball of the supporting ft does not leave the dance surface.

METER: 7/8

PATTERN

Meas.

INTRODUCTION: None or let 16 meas go by.

FIG. I:

1-16 With hands on shldr of dancer next in line, dance 16 Râçenica steps in place (NA MYASTO) while hands do SKUIZENDO.

FIG. II:

1 Placing tips of fingers just above shldr blades of next dancer in line and bending sdwd L at waist, dance 1 Râçenica step to L whild hands do NIDENDO.

2-3 Straightening to vertical and placing tips of fingers on both sides of the center of the back of the next dancer in line, dance 2 Râçenica steps in place while hands do NIDENDO.

4 Repeat meas 1 with opp lean and ftwk.

NOTE: Participants often yell CUKNI NA (CHOOK-nee NAH), meaning "hammer on," during meas 2-3 (twice in all).

5-16 Repeat meas 1-4, 3 more times.

FIG. III:

1-4 Placing both hands on L side of back of next dancer in line and leaning slightly L, dance 4 Râçenica steps sdwd L as hands do PATENDO.

5-8 Repeat meas 1-4 to R with slight lean to R.

9-16 Repeat meas 1-8.

FIG IV:

1-8 Bending fwd low at hips with R leg extended bkwd and do deeply flexed plie, place hands on either side of dancer L calf with pressure and bouncing in Râçenica rhythm do ROLENDO.

9-16 Quickly switch leg pos and with hands on next dancer's R calf do ROLENDO

NOTE: This step is also know as "Hvârli I Nabivane" (throw and stamp, when hands move up to the thighs.

Repeat entire dance to end of music except for last meas which is done with a

GRAND FINALE

16 On final meas of music all dancers sharply face ctr with hands joined and held extended straight up over head like tall stalks of wheat and snapping erect do a high scissors-leap onto R, extending L leg straight up with pointed toe so that L knee touches tip of own nose (cts 1-2); bending sharply at hips and keeping nose to kneecap (representing the "grindstone") while R knee flexes deeply, slap L straight fwd, ft flat on dance durface, knee straight toe pointed, head up, eyes wide, corners of mouth turned upward, teeth showing.

Hold pos for 7,5 seconds.

NOTE: Other variations are probable.

Presented by Martin Koenig

ČEKIĆ
Serbia

Martin Koenig saw this danced by a small performing group from the village of Popovica in eastern Serbia, ~~1970~~: 1969.

PRONUNCIATION: ~~CH EH~~ CH EH-keech
TRANSLATION: Hammer.

RECORD: Balkan Arts BA-1J - needs to be slowed down considerably.
Balkan Arts 702 EP - play at regular speed.

FORMATION: Short, mixed lines, Hands joined in "W" pos.

METER: 2/4

PATTERN

Meas Cts

INTRODUCTION: Dance begins at the start of any musical phrase.

FIG. I:

- 1 ah Facing slightly R of ctr and moving LOD, hop on L.
1 Step R in LOD.
ah Hop on R
2 Step L in LOD.
- 2 ah Hop on L. *Turning to face ctr,*
1 Step R in LOD *bending knees*
& ~~Face ctr,~~ step L fwd twd ctr. *straightening knees*
2 Step R in place *bending knees*
& Step ~~sdwd L on L.~~ L next to R *straightening knees.*
- 3 1 Step R in place *bending knees.*
& Step L fwd twd ctr. *straightening knees.*
2 Step R in place *bending knees*
& ~~Step L next to R~~
- 4 Repeat meas 3, but hold on last ct "&" (no action).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

FIG. II:

- 1 1 Facing ctr, leap slightly sdwd R on R as L swings up
behind R knee. *with bent*
2 Repeat ct 1 with opp ftwk.
- 2 1 Step R heavily in place, bend knees. *OK*
& Stamp L in place with wt, straighten knees. *OK*
2& Repeat cts 1,&.
- 3-4 Repeat meas 2 twice more, but hold on last "&" ct (no action).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

Presented by Martin Koenig

DOBROLUSHKO HORO
Thrace, Bulgaria

Martin Koenig learned the different steps from members of the Koutev National Ensemble of Bulgaria. This version was choreographed and

arranged by Martin Koenig.

PRONUNCIATION: Doh-broh-LOOSH-koh Hoh-ROH.

RECORD: Balkan Arts 701 EP, Side B, Band 2.

FORMATION: Single long line, beld hold (L over R).

METER: 2/4

PATTERN

Meas Cts

INTRODUCTION: Begin dance at start of any musical phrase.

FIG. I: BAVNO

- | | | |
|---|---|---|
| 1 | 1 | Facing ctr and moving in LOD, step sdwd R on R. |
| | 2 | Step L slightly across R. |
| 2 | 1 | Step sdwd R on R. |
| | 2 | Lift L bkwd. |
| 3 | 1 | Step on L behind R. |
| | 2 | Lift L. |

Repeat Fig. I as often as leader desires.

FIG. II: DAI GO ZHIVO

- | | | |
|-----|--|--|
| 1-3 | | Repeat Fig. I, meas 1-3 with more animation. Step-lifts become run-hops; i.e., steps become runs, lifts become hops. |
|-----|--|--|

FIG. III: TRI NA DESNO

- | | | |
|-------|---|---|
| 1 | 1 | Facing ctr, step sdwd R on R. |
| | 2 | Step L behind R. |
| 2-3 | | Repeat meas 1, twice more (3 in all). |
| 4 | 1 | Step sdwd R on R. |
| | & | Step L beside R. |
| | 2 | Step R in place. |
| 5-8 | | Repeat meas 1-4, with opp ftwk and direction. |
| 9 | 1 | Step sdwd R on R. |
| | 2 | Step L behind R. |
| 10 | 1 | Step sdwd R on R. |
| | & | Step L beside R. |
| | 2 | Step R in place. |
| 11-12 | | Repeat meas 9-10 with opp ftwk and direction. |
| 13-16 | | Repeat meas 9-12. |

FIG. IV: HISFERLI

- 1 1 Step R fwd, raise L leg bkwd in prep of kick fwd
2 Kick L fwd
& Raise L in front of R knee.
2 1 Čukče on R while moving L, still raised, bkwd.
2 Step L in place, or bkwd, or behind R.

FIG. V: DESNO/LEVO

- 1 1 Step sdwd R on R
2 Step L behind R.
2 1 Step sdwd R on R.
2 Hop on R.
3-4 Repeat meas 1-2 with opp ftwk and direction.
Repeat Fig as often as leader desires.

FIG. VI: KRSHI

- 1 1 Displace L with R in a bkwd cutting motion, bringing L
up in back with bent knee.
2 Hop on R as L extends fwd.
2 Repeat meas 1 with opp ftwk.

FIG. VII: NAPRED-NAZAD+

- 1 1-2 Step R,L fwd
2 1 Close R to L with click.
2 Hold.
3 1-2 Step R,L bkwd
4 1 Close R to L with click.
2 Hold.
5-6 Repeat Fig. IV, meas 1-2 (cut R bk, hop R)
7-10 Repeat Fig. V, meas 1-4 (R sdwd, R behind; R sdwd, hop//
repeat with opp)
Repeat Fig. as often as leader desires.
+ Leader of line calls how many steps fwd and how many
steps back.

Sequence suggestions: The leader calls the figures by name, and the repetitions are determined by him. Normally the changes from Fig I to Fig. II and from Fig. II to Fig III are called. However, Fig. III is usually done only once and is always followed by Fig. IV once, followed by any number of repetitions of Fig. V without their being called. The leader can change the number of times Fig. III and Fig IV are done, but if he says nothing the above is what is understood. It is nice to do Fig. III,IV and V as a package. A similar situation obtains in Fig VII, where meas 1-2 comprise Napred (fwd), and meas 3-4 Nazad (bkwd). Napred can be done any number of times in a row followed by any number of Nazad and not necessarily the same number of each. Nazad is followed by Hisferli (Fig IV) once if the leader doesn't say anything; this in turn is followed directly by Desno/Levo. It is nice to time things so that Bavno can be repeated when Melody A returns.

Presented by Martin Koenig

ELHOVSKO HORO

Bulgaria

(or Trite pãti)

This is a Trite Puti and these are just some of the steps that were done in the village of Elhovo, Thrace where Martin Koenig learned

them from older dancers in the village, and from Christo Gotchev,

former dancer with the Koutev State Ensemble. There are other steps possible and other combinations possible.

PRONUNCIATION: El-HOHF,sko Ho-RO

TRANSLATION: Dance from (the village of) Elhovo.

RECORD: New pressing is BAEUL, Side B, Band 2.
Balkan Arts 6G "Bulgarian Folk Songs and Dances."

FORMATION: Short (5-8 dancers), or long, mixed lines, joined in "W" pos.

steps and style:

CLICK-STEP: Close free ft to supporting ft with slight "click". In Fig III there is a slight "flick" of the ft out to the side prior to the "click".

METER: 2/4

PATTERN

Meas Cts

INTRODUCTION: 4 meas, no action "click".

FIG. I: ENTRANCE

1-2 121 Facing ctr, step R,L,R fwd twd ctr.
2 Touch L beside R.

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

NOTE: Arms swing bkwd on ct 1 and fwd on ct 2 of meas 3 and 4, and up to "W" pos at start of meas 1.

5-16 Repeat meas 1-4, 3 more times (4 in all).

FIG. II: (Face slightly L of ctr)

1 & Small chukche on L.
1 Step R to R - arms swing bkwd.
& Click-step L to R.
2 Step R to R - arms swing fwd

2-4 Repeat meas 1, alternating ftwk and direction, 3 more times (4 in all).

FIG. III: (Face slightly L of ctr)

1-3 Repeat meas 1-3, Fig. II.

4 & Small chukche on R.
1 Step L ^{slightly bkwd} diag ^{slightly bkwd} to L - swing arms bkwd.
& Click-step R to L
2 Step L ^{slightly bkwd} diag ^{slightly bkwd} to R - swing arms fwd.

5 Repeat meas 1, Fig II with opp ftwk (čukče R, L to L, click-step to L, R to R).

6-20 Repeat meas 1-5, 1 more time (2 in all).

& click-step R to L

Bend on L
(with or without)

FIG. IV: (Face ctr)

- 1 & Stamp R in place - arms start to swing fwd.
- 1 Step R to R - arms finish swing fwd.
- & Step L behind R - arms start to swing bkwd.
- 2 Step R to R - arms finish swing bkwd.

2 Repeat meas 1 with opp ftwk and direction

3-4 Repeat meas 1-2

5-7 ~~Repeat meas 1-2~~ arms swing fwd. ~~no stamp.~~

- 1 Step R ~~diag fwd~~ - arms swing bkwd.
- 2 ~~Click~~ L to R, no wt - arms swing fwd.

Repeat meas 4-5, Fig. III (L diag L, click step to L, R
click R, click R, L to L, click step to L, R to R)

8-12 ~~Repeat meas 1-4~~ Repeat meas 1-4 with opp ftwk.

- 1 ~~Step R diag bkwd~~ - arms swing bkwd.
- 2 ~~Click~~ R to L, no wt - arms swing fwd.

~~Repeat meas 1-2 with opp ftwk and direction (diag fwd R).~~

12 ~~13-16~~ Repeat ~~meas 1-3~~ Fig. III, m 1-3

FIG. V:

1-4 Repeat meas 1-4, Fig IV (R in place, R to R, L behind, R to R // rpt 3x alternate ftwk, arms swing fwd & bkwd).

- 5 &1 Scuff-stamp R fwd - arms swing fwd.
- &2 Scuff-stamp L fwd - arms swing bkwd.

- 6 &1 Scuff-stamp R fwd - arms swing fwd
- & Step L fwd - arms swing bkwd.
- 2 Stamp R fwd - arms swing fwd.

- 7 1 Step L bkwd - arms swing bkwd.
- 2 Step R bkwd - arms swing fwd.

- 8 1 Step L bkwd - arms start to swing bkwd.
- & Step R beside L.
- 2 Step L in place - arms all the way back.

9-24 Repeat meas 1-8, twice more (3 in all).

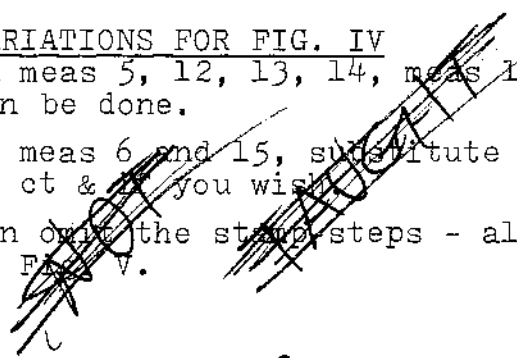
VARIATIONS FOR FIG. IV

- 1. On meas 5, 12, 13, 14, meas 1 of Fig. II (and with opp ftwk) can be done.
- 2. On meas 6 and 15, substitute hold for Click-step R to L on ct & if you wish.
- 3. Can omit the stamp steps - also true for the scuff-steps in Fig V.

Note: Other figures and variations are possible.

Repeat action of meas 3-5, Fig III

Removed for clarity



ELHOVSKO HORO, cont'd

FIG. III: (VAR. B) (Face slightly L of ctr)

- 1-3 Repeat action of Fig. III, VAR. A, meas 1-3.
 4 $\$$ Small chukche on R
 1 Step bwd L
 $\$$ Small chukche on L
 2 Step bwd R
 5 ~~Repeat action of Fig. III, VAR. A, meas 4.~~
 6-20 Repeat meas 1-5, ~~more times~~ ¹ ~~(² in all)~~.

OR

EITHER VARIATION A OR B MAY BE DANCED EXCLUSIVELY 4 TIMES.

Fig. III, VAR. B
Small chukche on R
Step bwd L
Small chukche on L
Step bwd R

- 1-4 Fig. III, VAR. A, meas 1-3
- 5-8 Fig. III, VAR. B, meas 1-4
- 9-12 Fig. III, VAR. A, meas 1-3
- 13-16 Fig. III, VAR. B, meas 1-4
- 17-20 Fig. III, VAR. A, meas 1-3

Presented by Martin Koenig

NEGOTINKA
East Serbia, Yugoslavia

Martin Koenig learned the dance from Zivorad Petrović, village of Jasenica, 1969.



PRONUNCIATION: Neh-goh-~~TINK~~-an

TRANSLATION: *woman from Negotin.*

RECORD: Balkan Arts 702-EP (formerly BA-1J), Folk Dances of East Serbia, Side B, Band 3. *(Play faster at 46.25 rpm)*

FORMATION: Short lines joined in belt hold (L over R).

METER: 2/4

PATTERN

Meas Cts

No Introduction

FIG. I:

- | | | |
|------|----|---|
| 1 | 1 | Facing ctr, step R fwd. |
| | & | Close L beside R, with wt. |
| | 2 | Step R fwd |
| | & | Hold. |
| 2 | | Repeat meas 1 with opp ftwk. On last ct &, hop on L. |
| 3 | 1& | Step-hop R fwd |
| | 2& | Step-hop L bkwd |
| 4 | 1& | Step-hop R bkwd. |
| | 2& | Step-hop L bkwd. |
| 5-6 | | Repeat meas 4 twice more (3 in all). End with R leg raised. |
| 7-8 | | Do 7 brushes (scissors). Beg by stepping on R and extending L fwd close to floor. Hold last ct &. |
| 9-16 | | Repeat meas 1-8 with opp ftwk. |

FIG. II:

- | | | |
|-----|----|---|
| 1 | 1 | Facing ctr, step sdwd R on R <i>with straight knee.</i> |
| | & | Step L beside or behind R <i>with slightly bent knee.</i> |
| | 2& | Repeat cts 1,&. |
| 2 | | Repeat meas 1 (4 step-close to R). On last ct &, hop R. |
| 3-8 | | Repeat meas 1-2 alternating ftwk 3 more times (4 in all) |

FIG. III:

- | | | |
|-----|-----|---|
| 1 | ah | Hop L in place. |
| | 1 | Step R in place. |
| | ah | Hop R in place. |
| | 2 | Step L in place. |
| 2 | ah | Hop L in place. |
| | 1&2 | Step R,L,R in place. |
| 3-8 | | Repeat meas 1-2 alternating ftwk 3 more times (4 in all). |

Presented by Martin Koenig

NESTINARSKO HORO
Bulgaria

(or Strandža)

This dance is from the village of Bulgari, Strandža Mountains, in Thrace, Bulgaria. *

PRONUNCIATION: Nes-tee-NAR-sko Ho-RO

TRANSLATION: Firewalkers dance.

RECORD: Balkan Arts MK-6G, Side A, Band 1. New pressing:
BAEU-1, Side b, Band 1.

FORMATION: Mixed line, "W" hand hold.

METER: 2/4

PATTERN

Meas Cts

INTRODUCTION: ^{Bajda} Long Tupan (drum) introduction, followed by 2 chords on ~~aida~~ (bagpipe). Dance begins ~~with~~ following the drum beats. During the dance the leader may serpentine the line.

THE DANCE:

- 1 1-2 Moving diag R fwd and facing slightly R of ctr, step R,L fwd.
- 2 1&2 Continuing on R diag, step R,L,R fwd. Turn to face ctr on ct 2.
- 3 1&2 Backing out from ctr, step L,R,L

THE VARIATION:

- 1-2 Repeat action of THE DANCE, meas 1-2.
- 3 step fwd L (ct 1); rock back R to place (ct 2).
- 4 Repeat action of meas 3.
- 5 step fwd L (ct 1); step R next to L (ct 1); step fwd L (ct 2).

NOTE: The change from figure to figure is made at the discretion of the leader by a whistle or other signal.

* Nestinarsko Horo is a pravo variant done around the perimeter of an area of fire embers. It is a ritual dance to increase power, fertility and purification. It was danced in June to celebrate the rescuing of St. Helena's & St. Constantine's icons from a burning church.

Presented by Martin Koenig

OPAS
Bulgaria

Martin Koenig learned ^{the steps to} this dance in the villages of Kalipetrovo and Srebarna, Dobrudja, Bulgaria. It was arranged by Martin Koenig.

Handwritten: in 1967 and 1969

PRONUNCIATION: OH-pahs

TRANSLATION: Belt.

RECORD: Balkan Arts MK-6G, Side B, Gand 4

New pressing: Balkan Arts BAUE-1, Side A, Band 4.

FORMATION: Mixed short lines; belt hold (L over R). Alternate, front basket (L over R).

STYLING: The feeling of this dance, typical of many Dobrudjan dances, is very much into the ground.

Chukche: ^{Bulgarian word for} A low hop that doesn't leave the ground.

(Pronounced CHOOK-cheh)

METER: 2/4

PATTERN .

Meas Cts

INTRODUCTION: No action. Leader begins dance with any musical phrase.

FIG. I: BAVNO ("slow")

- | | | |
|---|---|--|
| 1 | 1 | Facing ctr, step sdwd R on R. |
| | 2 | Close L to R, with wt. |
| 2 | 1 | Step sdwd R on R. |
| | 2 | Chukche on R while bringing L across R |
| 3 | 1 | Step on L. |
| | 2 | Chukche on L, lifting R. |

Alternate Basic Figure, usually danced by Martin Koenig, as:

- | | | |
|---|---|-------------------------------|
| 1 | 1 | Facing ctr, step sdwd R on R. |
| | 2 | Step L across (or beside) R. |
| 2 | 1 | Step sdwd R on R. |
| | 2 | Step L behind R. |

FIG. II: CHUKNI NA MYASTO

- | | | | |
|---|---|--|--------------------------------------|
| 1 | 1 | In place, fall heavily onto R. | } "hammer in place" (6 times in all) |
| | 2 | " " " " " L. | |
| 2 | 1 | " " " " " R. | |
| | & | " " " " " L. | |
| | 2 | " " " " " R. | |
| 3 | 1 | " " " " " L, turning body slightly to L. | |
| | 2 | Stamp R beside L, no wt | |

("straight")

FIG. III: PRAVO (This fig moves straight twd ctr, and straight out.)

- 1 1-2 Step R-L fwd twd ctr.
- 2 1 Step R fwd.
2 Small chukche on R, L moves fwd.
- 3 1 Step L fwd.
2 Chukche on L.
- 4 1-2 Step R,L bkwd.
- 5 1 Step R bkwd
2 Small chukche on R, L moves bkwd.
- 6 1 Step L bkwd, leave R in place
2 Lift R, drawing it back slightly.

FIG. IV: CHUKNI NAPRED ("hammer forward")

1-3 etc Repeat Fig. II, "Chukni" as many times as the leader indicates, moving twd ctr. Finish off with:

- 4 1-2 Stamp R twice in place.

NOTE: Meas 4 is a transition meas, and leads directly into Fig. V.

FIG. V: (Move gradually out of ctr in LOD, keep knees bent.)

- 1 1 Moving in LOD, keep low to ground, knees bent, strong step R to R.
2 Hop on R as L leg lifts across R, knee bent.
- 2 1 Moving in LOD, strong step L across R, knee bent.
2 Hop on L, swinging R leg in fwd arc, knee bent.
- 3 1 Click ft tog, dropping on both ft under body, knees bent.
2 Hold.

FIG. VI:

- 1-2 Repeat Fig. V, meas 1-2.
- 3 1 Hop on L, swinging R leg across L, then behind L.
& Step R behind L
2 Step L in place

SUGGESTED SEQUENCE OF FIGURES

- I - II - III
- I - II - IV - V
- I - II - IV - V - VI

NOTE: Each Fig. in each group may be done any number of times at the leader's discretion. Also each group of Fig can be done any number of times at the leader's discretion.

SPECIAL NOTE: Fig. VI, if done, normally follows Fig V. Fig IV, if done follows Fig. II. Fig V always follows Fig IV.

Familiarity with the music will determine which Figs the leader chooses to do, and how many times. Marty usually did Fig. VI only twd the end of the music - and not very many times.

Presented by Martin Koenig

STARA VLAINA
East Serbia, Yugoslavia

Martin Koenig saw this danced by a small performing group from the village of Popovica, East Serbia, ~~1970~~ 1969

Popovica
TRANSLATION: *Old woman Vlaina.*

RECORD: Balkan Arts BA-1J, must be slowed considerably
Balkan Arts 702-EP, play at regular speed.

FORMATION: Short, mixed lines, joined in belt hold (L over R).
Face *Vctr* *Slightly R of*

STEPS: "Chukche": A Bulgarian word for a hop that does not leave the ground. (*pronounced CHOOK-cheh.*)

METER: 2/4

PATTERN

Meas Cts

INTRODUCTION: ~~8 meas, no action~~ *None; or let 8 meas go by.*

- FIG. I: *BASIC* *Slightly R of*
- 1 1 Facing *ctr* and moving LOD, step sdwd R on R.
 - 2 Step L beside R, bending L knee.
 - 2-3 Repeat meas 1, two times (3 in all). Meas 1-3 may be done in place or moving in LOD.
 - 4 1 Step sdwd R on R.
 - 2 Bounce on R *with knee flex.*
 - 5 1 Step diag R fwd on L.
 - 2 Slight chukche on L as R lifts slightly off floor.
 - 6 1 Step straight bkwd on R.
 - 2 Slight chukche on R as L lifts slightly off floor.
 - 7 Repeat meas 1 with opp ftwk and direction.
 - 8 1 Step sdwd L on L.
 - 2 Slight chukche on L as R lifts slightly bkwd.

- FIG. II: *DIAGONALLY FWD* (Keep steps tiny)
- 1 1 Step R just fwd of and close to L *with straight knee and R toe turned slightly to R.*
 - 2 Step L in place with accent, bending knee *toe turned slightly to L.*
 - 2-3 Repeat meas 1, twice more (3 in all).
 - 4 1 ~~Chukche L in place.~~ *Low hop slightly to R bringing R heel slightly across L instep.*
 - 2 Step R to R, or slightly fwd with accent.
 - 5 1 ~~Chukche R in place.~~ *Low hop R slightly fwd.*
 - 2 Step L fwd.
 - 6 1 ~~Chukche L in place.~~ *Low hop L slightly bkwd.*
 - 2 Step R bkwd (small step).
 - 7 1 Chukche R in place.
 - & Step L to L.
 - 2 Step R beside L.

- 8 1 Step L in place.
- 2 Chukche L in place as R lifts slightly bkwd.

1 1 FIG. III: ^{bending knee} LEG CIRCLES (Hop on supporting ft on ea ct)
 Hop on L as straight R leg with flexed ankle, raises R fwd and swings ~~it in an oval motion~~ in a 1/2 CW **oval** circle in front of L ft

- 2-4 Repeat meas 1, 3 more times (4 in all).
- 5 1-2 Leap onto R on ct 1 and repeat meas 1 with opp ftwk circling L ft CCW.
- 6-8 Repeat meas 5, alternating ftwk and direction of circles 3 more times (4 in all).

NOTE: During this Fig the change of wt occurs at the beginning of the following meas and is done by leaping onto the appropriate ft in place. This also occurs when repeating Fig III, or preceding Fig IV.

1 1 FIG. IV: KNEE KICKS (Hop on supporting ft on ea ct.)
 Leap onto L, raise R leg fwd, knee bent and bring R heel back sharply twd L knee (a reverse kicking motion).
 & Keeping R leg up, kick lower leg (R) fwd.
 2,& Repeat kicking motion of R leg.

- 2-3 Repeat meas 1 twice more (3 in all).
- 4 1-& Repeat meas 1, cts 1,&. (There are 7 reverse kicks in all)
- 2 Step R in place

5-6 Repeat ^{FIG III} meas 5-6 (L leg circle, R leg circle)

- 7 1-2 Repeat meas 1 with opp ftwk (kick L fwd & bk).
- 8 1 Leap onto L in place, raising R up in back with bent R knee.
- 2 Hop on L in place, ~~raising~~ ^{extending} R in front.

NOTE: Repetitions of Fig IV beg with a HOP instead of a leap

facing slightly R of ctr,
FIG. V: BASIC VARIATION

- 1 1 Step sdwd R on R.
- 2 Step L beside R, bend ^{ing} L knee.

- 2 1 Step sdwd R on R.
- 2 Bounce on R with knee flex.

- 3 1 Step diag R fwd on L
- 2 Slight chukche on L, free R lifts slightly off floor.

- 4 1 Step straight bkwd on R.
- 2 Slight chukche on R, free L lifts slightly off floor.

5-7 *facing slightly L of ctr,*
 Repeat Fig. I, meas 7, three more times (step L to L, close R to L) **OR**

Repeat Fig. II, meas 7, three more times (hop, step, step).

- 8 1 Step sdwd L on L.
- 2 Slight chukche on L as free R is lifted slightly bkwd.

FIG. VI: STAMPS

- 1 1 Step R in place.
 & Stamp L in place, no wt.
 2 Step L in place
 & Stamp R in place, no wt.
- 2 1 Step R in place.
 2 Chukche R in place as L leg flicks fwd.
- 3 1 Step L fwd.
 2 Chukche on L in place.
- 4 1 Step R bkwd.
 2 Small chukche R in place.
- 5 1 Step L in place.
 & Stamp R in place, no wt.
 2 Step R in place,
 & Stamp L in place, no wt.
- 6-7 Repeat meas 5 twice more (3 in all) (6 step-stamp).
- 8 1 Step on L in place.
 2 Chukche L in place as R leg flicks fwd.

FIG. VII: BASIC VARIATION

- 1-8 Repeat Fig V, at end face RLOD.

FIG. VIII: MOVING BKWD

- 1 1 Facing RLOD and moving bkwd in LOD, hop on L bkwd.
 & Step R bkwd.
 2 Step L beside R.
- 2 1 Hop on L, while turning 1/2 CW to face LOD.
 2 Facing and moving in LOD, large step R fwd.
- 3 1 Hop on R, extend L leg fwd, ankle flexed.
 2 Large step L fwd, coming down on heel first.
- 4 1 Hop on L, turning 1/2 CCW to face RLOD.
 2 Step R beside L, with accent (almost a stamp).

NOTE: During meas 5-8 move gradually RLOD, but no big thing.

- 5 1 Hop on R ^{bending knees,} taking wt and moving slightly LOD.
 &2& Stamp L,R,L in place with straight knees.
 6-7 Note: there is a slight dn, up, dn motion on these steps.
 Repeat meas 5, cts 2,&, 4 more times.
- 8 1 Repeat meas 5, cts 2,& once more (stamp R,L).
 2 Jump on both ft, knees bent, still facing RLOD.

FIG. IX: BASIC VARIATION

- 1 1 Hop L in place, beg to face ctr.
 & Facing ctr, step sdwd R on R.
 2 Step L beside R.
- 2-8 Repeat Fig. V, meas 2-8 (R to R, bounce R; R diag, chukche L; R bk, chukche R; L to L, close R or hop R, step LR; L to L, chukche L).

FIG. X: TWISTS

- 1-3 Repeat Fig. II, meas 1-3 (R fwd, L in place// 3x in all)
- 4 1 Step R in place.
 2 Lift L leg fwd.
- 5 1 Slap L fwd, with straight knee and toes pointed diag R.
 ~~Torso leans fwd and hips are pushed out to L.~~
- 2 Hold.
- 6 1 Twist hips to R (actually thrust them to R, still
 2 facing diag R).
 2 Hold.
- 7 1-2 Thrust hips L,R.
- 8 1 Bring L back beside R, face ctr, body erect.
 2 Hold.

SUGGESTED SEQUENCE

Do all figures four (4) times, except Fig. V, VII and IX which are done only two(2) times. In order to have an Introduction, let 8 meas go by and do Fig. I, only three (3) times the first time.

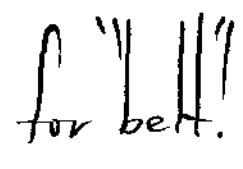
NOTE: Leader selects figures at his or her discretion with a whistle or other signal and may not necessarily do all variations!

Presented by Martin Koenig

ZONARADIKOS
Greece

Martin Koenig learned this dance from Theodore Kekes. The dance comes from Thrace, Greece.

PRONUNCIATION: Zoh-nah-RAH-thee-kes

TRANSLATION: Takes its name from the Greek word for belt. 

RECORD: Balkan Arts 710

FORMATION: Traditionally, M lead the line, joined in shldr hold ("T"), followed by the W joined in belt hold (L over R).

STYLING: Not bounce. Steps are close to the ground.

METER: 2/4

PATTERN

Meas .Cts

INTRODUCTION: Dance begins when bagpipe begin to play melody.

FIG. I: APLO (Simple) (Not bouncy)

- | | | |
|---|---|--|
| 1 | 1 | Facing ctr (slightly R of ctr), step sdwd on R |
| | 2 | Step L in front of R |
| 2 | 1 | Step sdwd R on R, ^{bending knees} leave L in place. |
| | 2 | Move L bkwd ^{in preparation for next step.} |
| 3 | 1 | Step L bkwd. |
| | 2 | Raise R leg in front. |

FIG. II: PIDHTOS (Jumping - W's step)

Bagpipe goes to a higher musical range at the beginning of this fig. During meas 1-3 the dance moves slightly in, diag to R of ctr, and on meas 4-6 it moves slightly diag out R of ctr.

- | | | |
|-----|------|--|
| 1 | 1 | Facing ctr, step R fwd. |
| | 2 | Step L fwd. |
| 2 | ah-1 | Step R fwd (ah), quickly followed by stepping Lfwd. |
| | 2 | Step R fwd. |
| 3 | 1 | Step L fwd. |
| | 2 | Jump on both ft, knees slightly bent. |
| 4 | 1 | Hop R in place. |
| | 2 | Step L bkwd. |
| 5-6 | | These 2 meas have a "down-up" feeling, hopping on the supporting ft on ct 2. |
| 5 | ah-1 | Step R bkwd using full ft. |
| | 2 | Lift L. |
| 6 | 1 | Step L bkwd, using full ft. |
| | 2 | Lift R. |

NOTE: leader may curl the front end of the line
in meas 4 and open the line out

NOT TAUGHT

FIG. III: KOULOURIASTOS (curling - M's step)

This Fig is done by the first 5-6 people in line, the remainder of the line dances Fig. II.

MOTIF A

- | | | |
|---|---|--|
| 1 | 1 | Step R fwd (and slightly sdwd) in LOD. |
| | 2 | Bring L to R with accent. |

A | Repeat meas 1, 2 times (1 in all).

MOTIF B - Used to curl the line inward. Length and direction of steps is determined by the leader's movement.

- | | | |
|---|---|-------------|
| 1 | 1 | Step R fwd. |
| | 2 | Hop on R. |
| 2 | 1 | Step L fwd. |
| | 2 | Hop on L. |

MOTIF C - Used to curl the line inward. See note for Motif B.

- | | | |
|------|---|--|
| 1 | 1 | Step R fwd |
| | 2 | Hop R. |
| 2 | 1 | Step L fwd. |
| | 2 | Hop on L. |
| 3 | 1 | Step R fwd |
| | 2 | Step L fwd. |
| 4 | 1 | Step R fwd. |
| | 2 | Hop on R. |
| 5-8 | | Repeat Motif C, meas 1-4 with opp ftwk. |
| 9-16 | | Repeat Motif C, meas 1-8. (4 times in all) |

NOTE: During the calmer music the whole line does Fig. I. When the music becomes "choppier" the following sequence is danced by the first 5 or 6 men:

The first 2 times the choppy music occurs: Motif A; Motif B 2 times; Motif C 4 times. The rest of the line dances Fig. II 4 times.

The last 2 times the choppy music occurs: Motif A; Motif B 1 time; Motif C 6 times. The rest of the line dances Fig II 5 times.

With this sequence everyone will be in sync when Fig. I is repeated.

Presented by Elinor Mackenzie Vandegrift

AUTUMN IN APPIN
Scotland

Mrs. Stewart of Fasnaclloch (hall keeper of the level spot of the stone), inspired by the work of Cecil Sharpe in England conceived of a similar effort in Scotland and, with the assistance of Lord James (later Duke of Atholl) and Miss (later Dr.) Jean Milligan, began the Scottish Country Dance Society (now Royal). She remained active in it's direction until emigrating to South Africa at the end of the Second World War. After her death, the RSCDS, in recognition of her services, installed a plaque in the parish church at Fas-na-cloch in Appin near the Firth of Lorne (Argyll-Scotland). On this occasion Marie Jamieson of London and ~~some time teacher at the RSCDS Summer School at St. Andrews~~, suggested to John Drewry, a ~~dance composer from Aberdeen~~ and member of the RSCDS Publications Committee, that "Autumn in Appin" might be a good title for a dance. Several years later (1982) this Strathspey is the result. It is appropriate that it's music is the air, "The Hills of Lorne" by Charlie Hunter.*

PRONUNCIATION: AU-tum i' NA-pun

MUSIC: Diamond Jubilee 1923-1983, Royal Scottish Country Dance Music of Eight Scottish Country Dances, Book 31. Rob Gordon and His Band (RSCDS12). R.S.C.D.S., 12 Coates Crescent, Edinburgh EH-9AF (Scotland) 1983. Side 2, Band 1 - 4'42" or mml08 (slow-speed, should be more like 4'00" or mml28).**

FORMATION: Longways set for four cpls (but with 3rd and 4th crossing over on the 2nd chord to begin). Each cpl performs the dance once ending in a non-standard position after 32 bars (2413, 4321, 3142, 1234 - the underscoring indicates on the "improper" side).

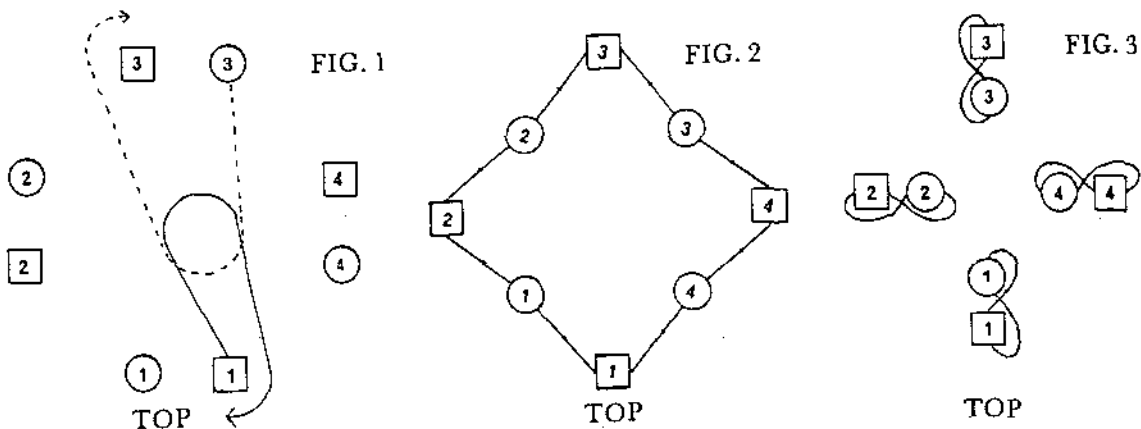
STEPS: Strathspey (change of step-hop) is used throughout unless a setting step is indicated. Step R fwd, close L to R heel, step R, hop R while beginning to bring L through. Common Schottische is used when setting is indicated, in which case two steps are required (Bars 3-4; 11-12; 25-26). Step R to R, close L behind R heel, step R to R, hop R as L is brought up behind R leg (toe pointing down).

PATTERNS:***Petronella figure (from RSCDS dance 1, in book 1, 1924) takes four bars to perform each of its four quarters. On bars 1-2 each dancer advances on a R diagonal casting R about to face ptr up and down the set from the middle. On bars 3-4 they set to each other. (On subsequent quarters they repeat the above ending across, up and down and back in orig places.)


- 9-10 1st & 3rd cpls balance (set 2 PDB) in a line of four.
- 11-12 1st & 3rd cpls turn ptr, 1/2 with the L hand to form a new line of four with 1st M & 3rd W giving R hands to each other (retaining L hand with ptr).
- 13-16** Repeat bars 9-12 ending back in orig pos (facing across the set with all W on M's R). *(14 turn for 1st M; 16 turn for 3rd W.)*
- 17-24 1st & 3rd cpls dance R's and L's (a chain of four) two bars to each hand, ending with the M facing out of the set, W facing in.*****
- 25-32 1st & 3rd cpls dance a ladies chain, ending with each person in the set facing a corner.*****
- 33-34 All turn corner once round (two steps) with the R hand. End with L hands joined with ptr, R with corner. *See Fig 2.*
- 35-36 All balance (two PDB) in a circle of eight.
- 37-40 All turn ptr 3/4 round with the L hand to face CCW round the set in promenade pos (hands joined R in R, L in L, R over L). See Fig. 3.
- 41-48 All promenade once round the set CCW to place.

Repeat dance 3 times, beginning with 2nd W & 4th M, 3rd W & 1st M, 4th W & 2nd M (when persons 2 and 4 are indicated, it is understood that cpls 2 & 4 are to be substituted for 1 & 3).

CUES: 1W 3M turn R cast R round ptr turn R//
 1,3 balance turn 1/2 R / rpt // 1,3 rights & lefts //
 1,3 ladies chain // all with corners turn R balance //
 turn ptrs 3/4 L // all promenade //



- 30 Advance into the ctr of the circle, drop hands and turn R to face out.
- 31-32 All "spiral" (cast R or "turn a single") out to the side lines of the longways set to end 2, 4, 1, 3 (1st & 3rd cpls on opp sides - "improper"). See Fig. 3.

Repeat dance 3 more times, the order being  (the underscoring indicates on opp or "imporper" sides).

- CUES: 23 quarter petronella / turn 3/4 R half wheel R //
 14 quarter petronella / turn 1/2 R promenade 1/4 // as
 23 promenade 3/4 -- (end in square formation) //
 14 half ladies chair / 23 half man's chair //
 All set, circle 3/4 L, advance, cast R (end longways) //

FIG. 1

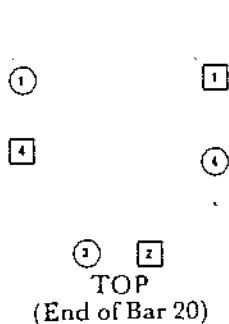


FIG. 2

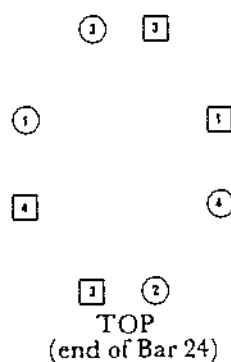
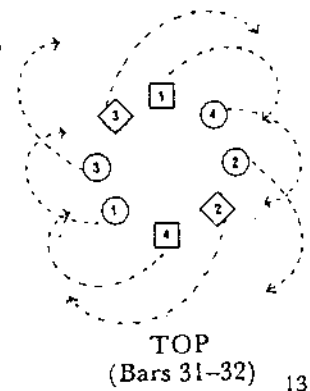


FIG. 3



*Royal Scottish Country Dance Society, Pub. Diamond Jubilee 1923-1983: The Scottish Country Dance Book 31. London: Paterson's Publications Ltd., 1983. Goss R. "Dance," in Daiches, D. A Companion to Scottish Culture. London: Arnold, 1981. Notes taken from John Drewry and Glass at the Summer School (St. Andrews) when the dance was officially presented, 1983.

**Jean C. Milligan. Won't You Join the Dance? London: Paterson, n.d. (c1956), r1976, r1982 p 32 (p27). Original editions of RSCDS dance give metronome settings and these speeds are supported by contemporary evidence up into the 1950's when this book was produced giving mml16 for reel/jig and mm84 (168) for Strathspeys. Although the mml16 has held through the 1970's, the Strathspey has slowed considerably within the RSCDS controlled functions (mml68 is now too fast for the "Fling" according to Highland dancing authority -- SOBHD). It is probably that by 1956, Miss Milligan's mm84 (168) was already too fast even though this figure was repeated in the 1976 revised edition when measurements in the "field" indicated a speed of mm64 (128). In the 1982 edition the metronome settings have been deleted without explanation in either the text or Publications Committee minutes. As this is a potential problem a poll was taken at a regular meeting of Los Angeles Branch teachers. There was a concensus of mml12 (4'34"0 as too slow and mml20 (4"16") as too fast (mean = mml16 or 4'25") for reel/jig time. Although a full survey was not made for Strathspey time, concensus seemed to indicate a tempo of mml26 (8"08 or 4"04 here).

Presented by Elinor Mackenzie Vandegrift

CLUTHA
Scotland

The Clutha is a reel time square dance dated about 1890, but upon examination, its figures might well have come from many sources as far back as 1822. The first is similar to many in early Nineteenth Century Quadrilles. Figures two to four are closely related to "le Pantalon," and "Circassin Circle" (RSCDS Book 1, 1924). Figures five and six are an interpretation of the last sixteen bars of "la Finale" from the quadrille, "The Carbineers."*

As there is some question as to whether the name, "Clutha" refers to the Clyde or a Clyde steamer, two references are in order. The source used by the R.S.C.D.S. is: Strathclyde Regional Archives (Glasgow). Thomas Murphy's Aide Memoire (MS.), c1890. As this manuscript does not contain the score attached to this dance "The Bow-Legged Bosun," by J. M. Hunter, there are no lyrics which might indicate an attribution to a Clyde steamer.

From 1884 until 1903, there existed a passenger steamer service on the Clyde in Scotland. Although it carried 2-1/2 million passengers annually at its peak, by the early Twentieth Century this service was made redundant by more modern forms of land based transportation. All twelve of these steamers were named "Clutha".

Cluth is related to the Gaelic name for the River Clyde which gave it's name (or that of it's goddess - the washer or cleanser) meaning "drain" (as in cloaca-Latin for sewer or guttear-Gaelic for gutter) to the ancient north British kingdom of Strathclyde with it's Welsh speaking capital at Dumbarton (fortress of the Britons) then known as "alclut" (Rock of the Clyde). The last king of an independent Strathclyde was that Duncan (I) who later became the first king of a united (mainland) Scotland (Pict-land, Scotland or Argyll, Lothia, and Cumbria or Strathclyde) from 1034 to 1040 (when he was killed by MacBeth).

With local government reform in the 1970's, the capitals of two of these kingdoms were used as the basis of the new regions of Lothian (Edinburgh a Saxon capitol) and Strathclyde (Glasgow). The translation "drain" is quite appropriate as the Clyde (river, estuary, and firth) literally drains an area of the west within which over half of the population of Scotland now lives.

PRONUNCIATION: CLOO-tha or, according to Duncan MacLeod, CLOO'-a)**

MUSIC: Diamond Jubilee 1923-1983. Royal Scottish Country Dance Music for Eight Scottish Country Dances, Book 31. Rob Gordon and His Band (RSCDS12). R.S.C.D.S., 12 Coats Crescent, Edinburgh EH3-7AF (Scotland), 1983. Side 1, Band 2 - 3'29" or mml11 (a bit slow as the RSCDS standard would be 3'18" or mml16).

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- 30 Advance into the ctr of the circle, drop hands and turn R to face out.
- 31-32 All "spiral" (cast R or "turn a single") out to the side lines of the longways set to end 2, 4, 1, 3 (1st & 3rd cpls on opp sides - "improper"). See Fig. 3.

Repeat dance 3 more times, the order being 2113 4321 3142 (the underscoring indicates on opp or "improper" sides).

CUES: 23 quarter petronella / turn 3/4 R half wheel R //
 14 quarter petronella / turn 1/2 R promenade 1/4 // as
 23 promenade 3/4 -- (end in square formation) //
 14 half ladies chair / 23 half man's chair //
 All set, circle 3/4 L, advance, cast R (end longways) //

FIG. 1

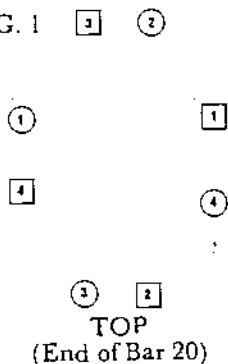


FIG. 2

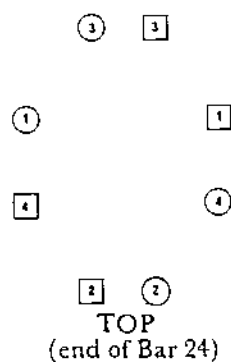
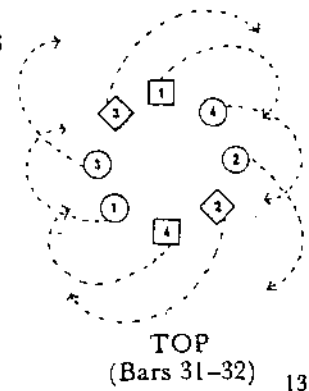


FIG. 3



*Royal Scottish Country Dance Society, Pub. Diamond Jubilee 1923-1983: The Scottish Country Dance Book 31. London: Paterson's Publications Ltd., 1983. Goss R. "Dance," in Daiches, D. A Companion to Scottish Culture. London: Arnold, 1981. Notes taken from John Drewry and Class at the Summer School (St. Andrews) when the dance was officially presented, 1983.

**Jean C. Milligan. Won't You Join the Dance? London: Paterson, n.d. (c1956), r1976, r1982 p 32 (p27). Original editions of RSCDS dance give metronome settings and these speeds are supported by contemporary evidence up into the 1950's when this book was produced giving mm116 for reel/jig and mm84 (168) for Strathspeys. Although the mm116 has held through the 1970's, the Strathspey has slowed considerably within the RSCDS controlled functions (mm168 is now too fast for the "Fling" according to Highland dancing authority -- SOBHD). It is probably that by 1956, Miss Milligan's mm84 (168) was already too fast even though this figure was repeated in the 1976 revised edition when measurements in the "field" indicated a speed of mm64 (128). In the 1982 edition the metronome settings have been deleted without explanation in either the text or Publications Committee minutes. As this is a potential problem a poll was taken at a regular meeting of Los Angeles Branch teachers. There was a consensus of mm112 (4'34"0 as too slow and mm120 (4'16") as too fast (mean = mm116 or 4'25") for reel/jig time. Although a full survey was not made for Strathspey time, consensus seemed to indicate a tempo of mm126 (8"08 or 4"04 here).

9-10 1st & 3rd cpls balance (set 2 PDB) in a line of four.

11-12 1st & 3rd cpls turn ptr, 1/2 with the L hand to form a new line of four with 1st M & 3rd W giving R hands to each other (retaining L hand with ptr).

13-16 Repeat bars 9-12 ending back in orig pos (facing across the set with all W on M's R). (1/4 Turn for 1st M; 1/2 Turn for 3rd W.)

17-24 1st & 3rd cpls dance R's and L's (a chain of four) two bars to each hand, ending with the M facing out of the set, W facing in.*****

25-32 1st & 3rd cpls dance a ladies chain, ending with each person in the set facing a corner.*****

33-34 All turn corner once round (two steps) with the R hand. End with L hands joined with ptr, R with corner. See Fig 2.

35-36 All balance (two PDB) in a circle of eight.

37-40 All turn ptr 3/4 round with the L hand to face CCW round the set in promenade pos (hands joined R in R, L in L, R over L). See Fig. 3.

41-48 All promenade once round the set CCW to place.

Repeat dance 3 times, beginning with 2nd W & 4th M, 3rd W & 1st M, 4th W & 2nd M (when persons 2 and 4 are indicated, it is understood that cpls 2 & 4 are to be substituted for 1 & 3).

CUES: 1W 3M turn R cast R round ptr turn R//
 1,3 balance turn 1/2 R / rpt // 1,3 rights & lefts //
 1,3 ladies chain // all with corners turn R balance //
 turn ptrs 3/4 L // all promenade //

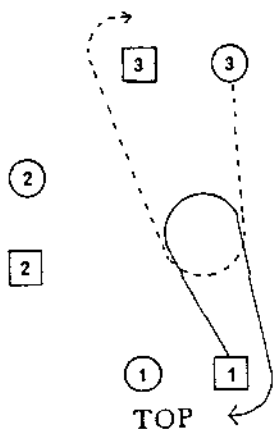


FIG. 1

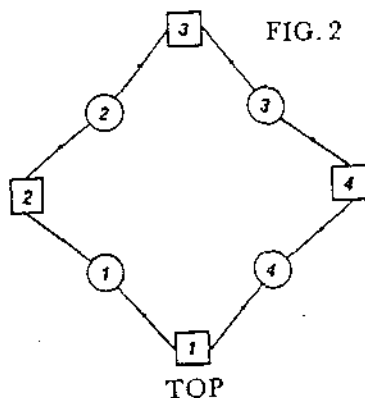


FIG. 2

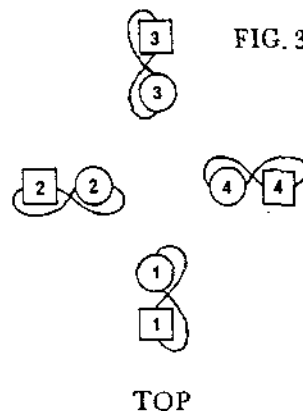


FIG. 3

Presented by Elinor Mackenzie Vandegrift

AUTUMN IN APPIN
Scotland

Mrs. Stewart of Fasnacloich (hall keeper of the level spot of the stone), inspired by the work of Cecil Sharpe in England conceived of a similar effort in Scotland and, with the assistance of Lord James (later Duke of Atholl) and Miss (later Dr.) Jean Milligan, began the Scottish Country Dance Society (now Royal). She remained active in it's direction until emigrating to South Africa at the end of the Second World War. After her death, the RSCDS, in recognition of her services, installed a plaque in the parish church at Fas-na-Cloich in Appin near the Firth of Lorne (Argyll-Scotland). On this occasion Marie Jamieson of London and ~~some time teacher at the RSCDS Summer School at St. Andrews,~~ suggested to John Drewry, ~~a dance composer from Aberdeen~~ and member of the RSCDS Publications Committee, that "Autumn in Appin" might be a good title for a dance. Several years later (1982) this Strathspey is the result. It is appropriate that it's music is the air, "The Hills of Lorne" by Charlie Hunter.*

PRONUNCIATION: AU-tum i' NA-pun

MUSIC: Diamond Jubilee 1923-1983, Royal Scottish Country Dance Music of Eight Scottish Country Dances, Book 31. Rob Gordon and His Band (RSCDS12). R.S.C.D.S., 12 Coates Crescent, Edinburgh EH-9AF (Scotland) 1983. Side 2, Band 1 - 4'42" or mml08 (slow-speed, should be more like 4'00" or mml28).**

FORMATION: Longways set for four cpls (but with 3rd and 4th crossing over on the 2nd chord to begin). Each cpl performs the dance once ending in a non-standard position after 32 bars (2413, 4321, 3142, 1234 - the underscoring indicates on the "improper" side).

STEPS: Strathspey (change of step-hop) is used throughout unless a setting step is indicated. Step R fwd, close L to R heel, step R, hop R while beginning to bring L through. Common Schottische is used when setting is indicated, in which case two steps are required (Bars 3-4; 11-12; 25-26). Step R to R, close L behind R heel, step R to R, hop R as L is brought up behind R leg (toe pointing down).

PATTERNS:***Petronella figure (from RSCDS dance 1, in book 1, 1924) takes four bars to perform each of its four quarters. On bars 1-2 each dancer advances on a R diagonal casting R about to face ptr up and down the set from the middle. On bars 3-4 they set to each other. (On subsequent quarters they repeat the above ending across, up and down and back in orig places.)

Presented by Elinor Mackenzie Vandegrift

THE DIAMOND JUBILEE
Scotland

The Scottish Country Dance Society (now Royal) was founded in 1923 and published it's Book One of Twelve Dances in 1924. As Book 31 ~~was to be published in 1983, a competition was held for devising~~ a modern country dance to be entitled, "The Diamond Jubilee." This 32 bar, 6/8 jig was composed by Robert M. Campbell, of Oakville, Ontario (Canada) in November of 1981 and was set to the tune, "Captain Campbell of Lochnell's Reel" by Rae Mackintosh.*

MUSIC: Diamond Jubilee 1923-1983. Royal Scottish Country Dance Music for Eight Scottish Country Dances, Book 31. Rob Gordon and His Band (RSCDS 12). R.S.C.D.S., 12 Coates Crescent, Edinburgh EH3-7AF (Scotland), 1983. Side 1, Band 1 - 2'10" or mm118 (RSCDS standard is 2'12.5 or mm116).

FORMATION: Longways set for four cpls. Each cpl performs the dance once ending in a non-standard position after 32 bars (2413 4321 3142 1234).

STEPS: Skip change of step is used throughout unless a setting step is indicated. Hop on L as R extends fwd, step R fwd, close L to R heel, step R fwd.

Pas de basque (PDB) is used when setting is indicated, in which case two steps are required (bars 17-18, 21-22, 25-26, 29-30). Step R to R, close L to R instep, step R as L is extended diag L fwd.

Stepping up (or down) takes two bars and four cts. On ct 1, the dancer steps diag into the set with the ft of the direction indicated (ML WR). On ct 2, the dancer crosses one ft (MR WL) over the other in the direction indicated (up). On ct 3, the dancer steps back into line of the set (ML WR). And on ct 4, closes with the remaining ft (MR WL). In moving down feet are reversed.

PATTERNS: A reel of four is performed by four people along a single axis (here the two sides lines of the set) with cpls facing up or down the axis to begin. On odd numbered bars dancers pass R shldr and on even numbered bars those in the middle of the reel pass L shldr as those at the ends make a turn to the R. While this eight bar figure normally ends in the same pos as it begins, here (as in a Highland Reel) the orig inside dancers (cpls 1 & 4) will slow down on bars 7 & 8 to make a gentle curve to the R to face the dancers whom they have just passed (cpls 3 & 2) to progress (from positions 2143 to 2413). While from an audience viewpoint it is important for each cpl to cover across the set, the spirit of a reel would indicate that the primary interaction is between dancers in the same reel.

METER: 6/8 (Jig)

PATTERN

Meas (Bars)

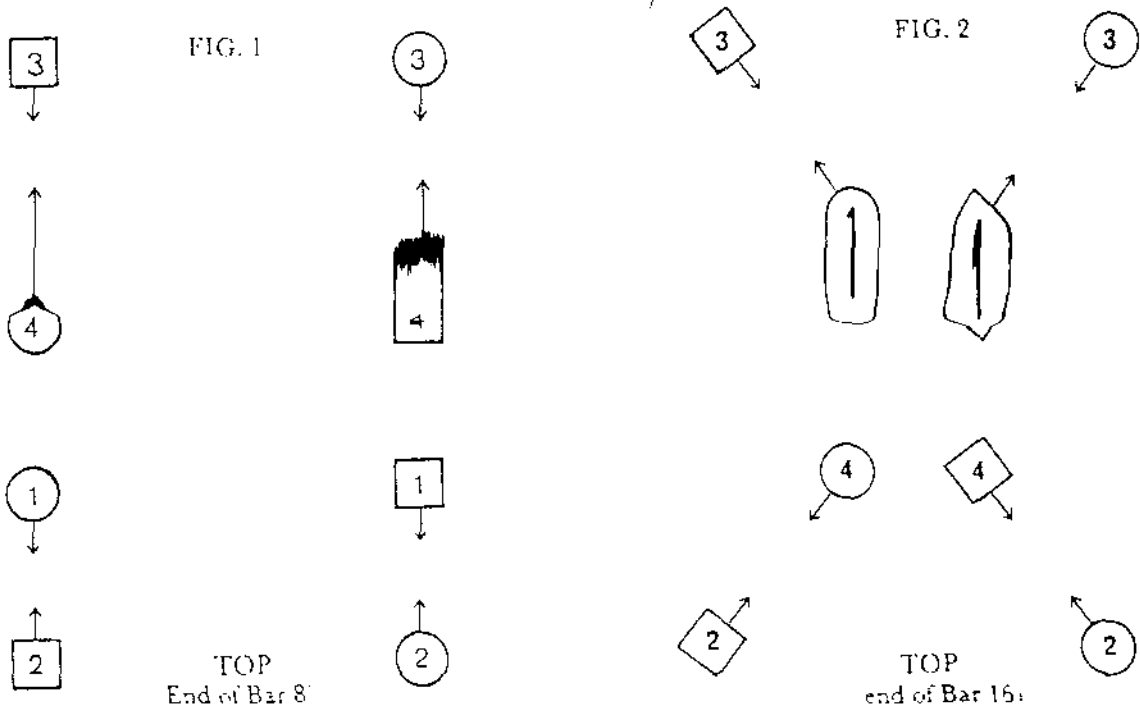
INTRODUCTION:

DANCE:

- 1-4 1st & 4th cpls turn ptr 1-1/2 times by the R hand to end facing out on opp sides of the set.
- 5-6 As 1st cpl cast off (dances down the outside of the set) one place, the 4th cpl casts up (dances up outside of set) one place. the 2nd cpl steps up one place as the 3rd steps down.
- 7-8 1st & 4th M turn each other once round by the L hand as 1st & 4th W do the same (all end in line on the sides with 2nd & 4th cpls facing down and 1st & 3rd facing up. See Fig. 1.
- 9-16 All dance a reel of four on their own sides omitting the last L shldr pass to curve R to the ctr to form diag lines. End with 1st cpl in 3rd place facing diag down and out, 2nd cpl in 1st place facing diag down and in, 3rd cpl in 4th place facing diag up and in, 4th cpl in 2nd place facing diag up and out (1st & 4th cpls are back to back in ctr of set). This form a St. Andrews Cross. See Fig. 2.
- 17-20 1st & 4th cpls set to and change places with 3rd & 2nd cpls (taking R hands in passing).
- 21-24 All repeat bars 17-20 (taking L hands in passing) to end with 1st & 4th cpls facing each other diag in the middle and 2nd & 3rd cpls facing ptrs across the set.
- 25-28 As 1st & 4th cpls make a wheel once round (R hands across), 2nd and 3rd cpls set and cross (taking R hands in passing).
- 29-32 All set (with hands joined on the sides) (2 bars), and cross over to their own sides (taking R hands in passing) (2 bars) to end 2,4,1,3.

Repeat dance three more times the order being 2413 4321 3142.

- CUES: 1,4 turn 1-1/2 R / 1,4 turn L // Reel 4 sides (end diag facing corners) //
- All (with corners) set change R / rpt L //
- 1,4 wheel R as 2,3 set across R / all set across R //



*Royal Scottish Country Dance Society, Pub. Diamond Jubilee 1923-1983: The Scottish Country Dance Book 31. London: Patterson's Publications Ltd., 1983.

Presented by Elinor Mackenzie Vandegrift

POLKA COUNTRY DANCE
Scotland

This reel, as edited by the RSCDS from it's source (Allan, Mozart. Reference Guide to the Ballroom. Glasgow, c1880-1890), is one of

~~an entire genre of dances which dates from the end of the Eighteenth~~
Century and lasted into living memory, all of which end in "down and back, poussette." The fourth figure of this dance, the "polka" poussette, is a new interpretation of the poussette which has remained standard within dances of the RSCDS since it's inception ("Petronella" in Book 1, 1924) until 1975 ("Tayport Beauty" and "Burns' Hornpipe" in book 27). Their older (1923) interpretation includes two other dances from Allen's Reference Guide ("Jenny Come Down to Jock" and "The Rock and the Wee Pickle Tow" in book 3, 1926).*

MUSIC: Diamond Jubilee 1923-1983. Royal Scottish Country Dance Music for Eight Scottish Country Dances, Book 31. Rob Gordon and His Band (RSCDS12). R.S.C.D.S., 12 Coates Crescent, Edinburgh EH3-7AF (Scotland), 1983. Side 1, Band 4 - 4'39" or mml10 (slow- the RSCDS standard would be 3'25 or mml16).

FORMATION: Longways set for four couples. Each cpl (except the 4th) performs the dance three times, ending at the bottom with a new top cpl (after a wait of one turn) starting every second repetition.

STEPS: Skip change of step is used throughout unless a setting step or polka is indicated. Hop on L as R extends fwd, step on R fwd, close L to R heel, step on R fwd.
Pas de basque (PDB) is used when setting is indicated, in which case two steps are required (bars 1-2, 5-6, 9-10, 13-14). Step R to R, close L to R instep, step on R as L extends diag L fwd.

Polka step is ^Bstandard except W begin on L, M R (bars 25-32) *and on last 4' it is a 7 min. version, headed at bar 25, call at 27.*

PATTERNS: **The polka poussette (see polka step) is a modern reconstruction of the RSCDS. It is an eight bar progressive figure (bars 25-32).

Bar 25 - Cpls 1 & 2 dance into the ctr to take waltz hold (ballroom pos) with ptr, positioning at the end of the bar so that the two cpls are on a diagonal from top L to bottom R (M back to back).

26 - As 1st cpl dances diag down and out to the M side of the set, the 2nd cpl does the same out to the W side.

27 - 1st & 2nd cpl dance diag into the ctr of the set having changed places.

28-30 - Cpl 1 & 2 polka turn 1-1/2 times ending with 1st cpls back to the opp (improper) side of the set, except on third repetition.

31-32 - Cpl 1 & 2 retire (fall back) to the side lines (two polka steps), 1st cpl end on opp (improper)



METER: 2/4 (Reel)

PATTERN

Meas (Bars)

passing R hands There are two chords to begin with. On the second chord 1st cpl changes to the opp side of the set where they remain until they reach the bottom pos, where they finish the "polka" poussette on the proper side.

1-4 As 1st M & 2nd W set to and change places (taking R hands in passing), 1st W & 2nd M do the same

5-8 1st & 2nd cpls set to ptrs and cross over (taking R hands in passing).

9-12 Repeat bars 1-4 on the opp side of set.

13-16 Repeat bars 5-8, ending in original places.

17-24 1st cpl (with R hands joined) lead down the middle (four steps) and back to orig place.

25-32 1st & 2nd cpls change places using the "polka"poussette.**
Repeat having passed a cpl (13 14&23 24 34&21 31 41&32 42).

CUES: 1-2 set turn 1/2 R / 1,2 set cross R // repeat //
1 down & back // (polka) poussette //

*Royal Scottish Country Dance Society, Pub. Diamond Jubilee 1923-1983: The Scottish Country Dance Book 31. London: Patterson's Publications Ltd., 1983. Goss, Richard. "Computer Analysis of the Scottish Allemande and Pousette", in Buckland, Theresa, Ed. Traditional Dance, v3. Crewe (England); Crewe & Alsager College of Further Education, 1984.

Dance notes by Richard Goss

When 1st & 2nd cpls set to ptrs and cross over (taking R hands in passing) ...

Presented by Elinor Mackenzie Vandegrift

WALTZ COUNTRY DANCE
Scotland

Described in The Ballroom 1827 as "The Guaracha," a Spanish dance."

RECORD:

FORMATION: A circle of sets, consisting of two cpls facing each other, W on R of M, arms are at sides.

METER: 3/4 PATTERN

Meas.

Chord INTRODUCTION: M bow, W curtsey across the set.

FIG. I:

- 1-2 Each M and W set to opp person.
- 3-4 Cpls exchange places by passing R shldr. Turn slightly back to back in crossing and finish facing ptr by M making 1/4 turn R and W 1/4 turn L.
- 5-8 Set to ptr and exchange places passing R shldr using same pattern as meas 3-4. Finish facing opp, M turning 1/4 R, W 1/4 L.
- 9-12 Repeat meas 1-4. (Set to opp and exchange places.)
- 13-16 Repeat meas 5-8. (set to opp and exchange places.)
Dancers ~~are not~~^{end} in orig places.

FIG II:

- 1-2 All fcwr join hands and balance twd ctr of set and back.
- 3-4 M balance in place and bring W across from M L side to his R side.
- 5-24 Repeat meas 1-4, 3 more times (4 in all). W finish in orig place with orig ptr.

FIG III:

- 1-8 Joining hands with ptr, cpls Poussette passing cpl with whom they have just danced to meet the next cpl.

MUSIC AND DANCE OF RESIA

The conservation of the Resian folk traditions has been favored by the high mountain ranges which encircle the Resia Valley. In this valley one of the most archaic Slovenian dialects is spoken, a dialect which has even developed some original innovations; here the folk traditions has preserved archaisms rarely found elsewhere in Europe. The folk-tales that the Resians rich imagination continuously adapts to the present day circumstances are rooted in the oldest European myths; in the Resian music - in songs and dances - the old non-tempered scale is preserved and people sing and play only a single melody accompanied by a medieval bourdon; the valley's most typical folk instrument is still the violin, discarded elsewhere in favor of more modern instruments, and with it the Resians imitate the sound of bagpipes, surely still in use here 200 or 300 years ago; Resians still dance the medieval contre-danse and continuously enrich it through their inexhaustible imagination. The Val Resia Folk Group has performed the music and dances of these living Middle Ages all over Europe: The first report of a performance by Resian dancers and players outside the home boundaries dates back to the year 1838, when they took part in the festivities celebrating emperor Ferdinand's visit to the city of Udine.

On the feast of the Assumption of the Virgin Mary (Šmárna miša) and at Carnical (Púst) the squares and inns of all the valley villages overflow with song and dance. And it is the folk music which is again the Resian identification mark and community bond on other festive occasions like weddings (ženitke) and Resian emigrants' gatherings.

Resian players play the "cytira", violin which has been tuned to a higher pitch through the lowering of its bridge. The sound is thus sharper and more easily heard by the dancers in the square. The players sit and beat the rhythm by stamping their feet. They cannot read music and hundreds of tunes are handed down from father to son: the three young cytira players in the Resian Folk Group are all sons of older well-known local musicians. The "cytira" are accompanied by a "bůnkula" (also "brůnkula", "valika cýtira", "bas") - an adapted cello or small three-string contrabass. The musician plays the bourdon on the open strings only using a contrabass bow. The "bunkula" player may be a man, a woman or even a child, which is not the case for the "cytira" player.

Dance music is based on a rhythmic unit of 3/8 and may have shorter (Ta Čalčėucaua), longer (Ta midvėdaua), symmetrical (Čėrni potők) or asymmetrical (Dė po štiglah) periods. The melodic extent can be confined to a fifth (Ta ošėjska) and normally does not exceed an octave. The player first performs the motive on the highest or on the two highest strings (na tėnko, in a "thin" tone); when the theme comes to an end, he repeats it on the subdominat (ma tůslsto, in a "fat" tone) following an extremely simple modulation. The theme is repeated a number of times in the two tonalities, then the piece ends with a coda played in a "thin" tone and bowing on an open string or with a glissando on the higher string: with this sound the Resian players imitate the final emptying of a bagpipe.

Some tunes are certainly very old, thus Čérni potök with its archaic 15/8 rhythm, others are more recent: Poti me dö po Lipje and Lipa ma Marýca were composed in the years between the two world wars, while Ta lipauška was composed by Vysák for the 1977 Carnival. The titles of the tunes denote the village where they originated (Ta ošöjska from Osojani, Ta sölbaška from Solbica, Ta lipauška from Lipovac) or small places (Zagáta, Lipje, Bánt, Čalci), streams (Čérni potök and names of old-time "oytira" players (Calabás). Sometimes the titles remind us of ancient rituals (Dö po štiglah - "going down the stairs" - is a wedding tune: The players used to wait for the bride to come out of her room on the first floor and go down the outside staircase on her way to the wedding; Ta pústaua is a Carnical dance) or of either real or mythical persons' names (Lipa ma Marýca; Anarý nu Anarój or of animals (Ta midvédaua - "the bear dance").

Few tunes are merely instrumental (Dö po štiglah), the most being linked to a written text. The Val Resia Folk Group sings here three such songs: one about the black brook - Čérni potök - which brought his sweetheart's corpse to the young man; one about the beautiful Marýca, whom her lover could not find because she had been kidnapped and married to another man; one about the Lipovac song (a song about a song!) which lured the composer away from his work so that he could join in the singing. This last example is a contemporary piece of evidence of the love the Resians feel for their songs and dance.

Article by Pavle Merku



1984 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Elinor Mackenzie Vandegrift

WALTZ COUNTRY DANCE
Scotland

Described in The Ballroom 1827 as "The Guaracha, a Spanish dance."

RECORD:

FORMATION: A circle of sets, consisting of two cpls facing each other, W on R of M, arms are at sides.

METER: 3/4

PATTERN

Meas.

Chord INTRODUCTION: M bow, W curtsey across the set.

FIG. I:

1-2 Each M and W set to opp person.

3-4 Cpls exchange places by passing R shldrs. Turn slightly back to back in crossing and finish facing ptr by M making 1/4 turn R and W 1/4 turn L.

5-8 Set to ptr and exchange places passing R shldrs using same pattern as meas 3-4. Finish facing opp, M turning 1/4 R, W 1/4 L.

9-12 Repeat meas 1-4. (Set to opp and exchange places.)

13-16 Repeat meas 5-8. (set to opp and exchange places.)

Dancers are not in orig places.

FIG II:

1-2 All four join hands and balance twd ctr of set and back.

3-4 M balance in place and bring W across from M L side to his R side.

5-24 Repeat meas 1-4, 3 more times (4 in all). W finish in orig place with orig ptr.

FIG III:

1-8 Joining hands with ptr, cpls Pousette passing cpl with whom they have just danced to meet the next cpl.

Presented by Stephen Kotansky

BOIMITSA
Macedonia, Greece

This dance, along with similar dances such as Ti Kles Kaimeni Maria, Tou Katsamba and Kale Maria, comes from Alexandria (formerly Gida), Imathia County, Macedonia. Boimitsa takes its name from a town near Alexandria. It is an interesting 6 meas dance starting in a slow, almost unidentifiable rhythm and graduates into a fast 11/16 which is danced like a Syrtos or Kalamatianos. As learned from Irina Loutzaki and Eleftheris Drandakis, by Stephen Kotansky.

RECORD: Available on tape or PFF I (B2), or VISIPAP LPVAS 231; Balkan Arts 709-B

FORMATION: Lines joined anywhere from a "V" to a "W" pos, facing R of ctr.

RHYTHM: Meter: 1,2,3,4 5,6,7 8,9,10,11 (S,Q,S)
Dancers Cts: 1 2 3

Steps & Style: W dance in a more subdued manner than the

METER: 11/16 PATTERN M in Macedonia.

Meas

FIG. I: Slow

Music: This part, in which the musicians usually follow the lead dancer, will be noted in dancers cts.

- 1 Step R fwd (ct 1); step L in front of R (ct 2); touch R near L instep and hold ^{or bounce on L} _{ct}
 - 2 Repeat meas 1. ^(OR touch R toe in back of L heel)
 - 3 Facing ctr, step R to R side, lift L leg, straight knee, low and in front of R ^{toe up} (ct 1); bend and straighten on R (ct 2); bend and straighten R as L moves sharply around and in back of R (ct 3).
 - 4 Step L bkwd bending both knees (ct 1); bend and straighten on L as R lifts (knee straight) ^{toe up}; low and in front of L (ct 2); bend and straighten L, draw R sharply around and in back of L (ct 3).
 - 5 Repeat meas 4, with opp ftwk.
 - 6 Step L to L (ct 1); touch ball of R ft beside ^{or in back of} L (ct 2); hold or bounce on L (ct 3).
- Repeat until music speeds up.

FIG. II: Fast

- 1 Facing ctr, step R to R (ct 1); step L behind R (ct 2); turning to face slightly R of ctr, step R fwd (ct 3).

- 2 Step L,R,L fwd (cts 1-3).
- 3 Step R to R (ct 1); touch ball of L ft near R instep (ct 3); hold (ct 3).
- 4 Repeat meas 3, with opp ftwk.

NOTE: As music becomes faster, the touches on ct 2, meas 3 and 4 become bounces on the supporting ft on cts 2 and 3. The free ft is held close to the supporting heel. Also, as the music speeds up, dancers begin to add hops, and even turns. **A** slight lift may precede ct 1 (ct ah) of each meas of the fast part.

HIGH MELODY: (TURNING IN PLACE + ENDING)

Stand in "S" slot, & face ptr (N)

- 1 1 Step L, face "NW" (L)
Turn CCW/once in
- & Bounce on L heel in place.
- 2-& Step- bounce on R, face "S^W"
- 3-& Step-bounce on L, face "S^E"
- 4-& Step-bounce on R, face "NE"
- 5-& Step-bounce on L, face "NW"
- 2 1-& Step-bounce on R, face "SW"
- 2-& Step-bounce on L, face "SE" Turn CCW (L) once
- 3-& Step-bounce on R, face "NE" in place.
- 4-& Step-bounce on L, face "N"
- 5 Stamp R next to L

NOTE: The step-bounces have a slight swagering charistic.

The ~~waxed~~ weighted ft steps slightly sdwd as the free ft is lifted close to calf (of weighted ft).

LOWER MELODY: (TURN AND CROSS OVER)

- 1 1 Step L, face "S W" ^{3/4 turn}
Turn once CCW (L) in place.
- 2 Step R, face "E"
- 3 Step L to L, face "E" Move sdwd to L (N) with bk to
- & Close R to L ptr and exchange places.
- 4 Step L fwd, face "N"
- 5 Step R to R, face ptr (S) } 3/4 turn CCW (L) in
- 2 1 Step L to L slightly place.
- & Step R next to L (optional)

OR

- 1 5 Step R, face "W" 3/4 turn CCW (L) in place.
- 2 1 Step L, face ptr (S)
-
- & Stamp R next to L (optional)
- 2 Step R fwd twd ptr, face "W" Move sdwd to L (S) with
and
- 3 Step L to L back to ptr./Exchanges
- & Close R to L places
- 4 Step L fwd, face "S" Turn once or 3/4 CCW
- 5 Step R in place, face ptr or "E" (L)

HIGH MELODY: (Turning in place + ending)

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

1 1

Stand in "N" slot, and face ptr (S)

1 1 Step R bkwd, face "S"

2,&,3 } Facing ptr (S) dance 1 "Q,S pivot turn, beg L: *CCW (L)*

&,4,& } L,R,L,R (1/2 turn per "Q,S")
Q S Q S

2 5,&,1 } Repeat meas 1, cts 2,&,3,&,3,& (1 "Q,S" pivot turn CCW (L).
&,2,& } (2 in all).

3 Step L bkwd, face ptr (S).
sltly R

4-&,5 Step/fwd R,L/with accent

~~xxxxxxxampxxxslightlyxxfwdxxxkxxx~~

LOWER MELODY: (TURN AND CROSS OVER)

1 1,&,2 Do one (1) "Q,S" pivot turn in place, end facing "S"

& Step L fwd twd ptr, face "S" *- the L is CCW (L)*

3 Step R to R, face "E" Move sdwd R twd "S". *(+ face)*

& Step L behind R W pass behind M bk

4 Touch ball of R ft slightly fwd *to* and exchange places.

& Step R fwd ~~and across L~~, face "S" } Turn ~~once~~ CW (R)

5 Step L fwd, face "W" } *3/4 turn*

2 1 Step R slightly bkwd, face ptr (N)

2 Step L fwd twd ptr, face "W"

3 Step R to R Move sdwd R twd "N". W pass

& Step L behind R. *(+ face)* behind M bk and exchange places.

4 Touch ball of R ft slightly fwd

& Step R fwd ~~and across R~~ face "N"

5 Step L fwd and across R, ~~and across R~~ face S.

3/4 turn
Turn once
CW (R).

Presented by Stephen Kotansky

ČERNÍ POTOK ¹²/₄
Val Resia, Italy ³

PRONUNCIATION: CHAIR-nee Po-TOOK (last syllable sounds same as
TRANSLATION: Black ~~brock~~ brock. English word "took", not
RECORD! Helidon FILM 03-006, Side 1, Band 1, "TOK")

FORMATION: Cpls or trios (2 across from 1) in a contra line. Cpls need not be of the opp sex. It is not uncommon for M to dance tog. My informants consider these dances to be more solo in nature, although they are always danced in pairs or trios.

METER: 5/4

PATTERNS

Meas *2 measures or 10 cts*

MEN'S STEP:

M arms hang at their sides and swing or lift slightly with the slight swaying movement of the upper body. Knees elastic.

Compass: W ^N E
S

High Melody: (Turning in place + ending)

1 Standing in "S" slot and facing ptr or "N", begin to turn to L (CCW), step L, face "NW" (ct 1); step R, face "SW" (ct 2); step L, face "SE" (ct 3); step R, face "NE" (ct 4); step L, face "NW" (ct 5).

2 Continuing CCW turn, step R, face "SW" (ct 1); step L, face "SE" (ct 2); step R, face "NE" (ct 3); step L, face "N" (ct 4); lift slightly on L (ct &); stamp R with wt, face "N" (ct 5).

Lower Melody: (Turn and cross over)

3 Turning CCW (L), step L, face "SW" (ct 1); step R, face "E" (ct 2); with back to ptr, and crossing over to exchange places, step L to L (ct 3); close R to L (ct &); turning CCW (L) to face "N", step L fwd (ct 4); step R, face "W" (ct 5).

4 Step L, face "S" (face ptr) (ct 1); turning CW (R), step R, face W (ct 2); with back to ptr and crossing over to exchange places step L to L (ct 3); close R to L (ct &); turning CCW (L) to face S; step L fwd (ct 4); step R, face "E" (ct 5).

Repeat dance from meas 1.

WOMEN'S STEP:

W hold the lower corner or bottoms of their skirts, with their hands extended out to the side.

Compass: W ^N E
S

High Melody: (Turning in place + ending)

1 Standing in "N" slot, begin facing ptr or S, step R slightly back and turn to face "W" (ct 1); beg to turn CCW (L), step L in place (ct 2); pivot on L and step R slightly R, face "E" (ct &); continuing to turn CCW (L), transfer wt onto R (ct 3); step L

*Dottie -
twice
we already
use a W for
Women I think
N, E, S, W should
be n, e, s, w
Dottie*

Presented by Stephen Kotansky

DIMITRULA
Gida, Macedonia, Greece

This is a woman's dance from Gida ^{(now} Alexandria) ^{Imathia county} in Greek Macedonia.

TRANSLATION: Dimitri's Dance

RECORD: Balkan Arts 709B

(L. Korabli)

FORMATION: Lines joined in either "V" or "W" pos.

METER: 2/4

PATTERN

Meas

- 1 Facing slightly R of ctr, step R in LOD (ct 1); step L in front of R (ct 2).
- 2 Step R to R facing ctr (ct 1); touch L next to R (ct 2).
- 3 Step L behind R, bend knees slightly (ct 1); step R to R (ct 2).
- 4 Step L behind R, bend knees slightly (ct 1); touch R next to L (ct 2).
- 5 Turning to face L of ctr, step R fwd (ct 1); touch L next to R (ct 2).
- 6-7 Repeat meas 5, alternating ftwk, 2 times (3 in all).
- 8 Step L fwd (ct 1); turning to face R of ctr, touch R slightly fwd (ct 2).

Repeat to end of music.

NOTES! The touches may be done as light taps of the toes.

As music becomes faster, meas 2 and meas 5 through 8 evolve into three syncopated steps (slow, quick-slow) with a slight down, up-down movement—the quick step being on the ball of the ft.

LOORKE
Armenia

This dance was brought by Armenian immigrants from ancient Western Armenia, from the town of Kharpehrt near the region of Vaspooragan. The "Kharpehrtsee," as the Armenians from this town were called, would dance their famous "Halay" or "Kocharee" immediately following Loorke. The dance was learned by Tom Bozigian in his youth during the mid-'50's from various Armenian immigrants at social gatherings in Fresno, California.

RECORD: Songs and Dances of the Armenian People, GT 3001 (LP),
Side 1, Band 5.

FORMATION: Short mixed lines with hands joined and down ("V" pos).
Leader on R.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 4 meas, no action

DANCE:

- 1 Facing diag R and moving in LOD, hop fwd on R as R heel strikes ahead on floor (ct 1); leap fwd on R as L lifts behind (ct &); leap fwd on L as R lifts behind (ct 2).
- 2 Repeat meas 1.
- 3 Pivot on L to both ft, in plie, R behind L to face diag L of ctr (ct 1); turning to face ctr, bounce twice on both ft, legs straight (cts 2,&).
- 4 Twist to face L of ctr in plie on both ft (ct 1); repeat double bounce of meas 3, cts 2,& (cts 2,&).
- 5 Repeat twist-dip of meas 4, ct 1 (ct 1); leap onto L in place as R lifts behind and arms raise to "W" pos (ct 2).
- 6 Facing L of ctr, strike R heel ahead on floor, leg straight (ct 1); leap onto R where heel struck floor as L lifts behind (ct 2).
- 7 Begining to turn twd LOD, leap L on L, R touches in place (ct 1); leap R in place as body continues to turn twd LOD (ct &); leap L in LOD as R lifts sharply behind, arms lower to "V" pos (ct 2).

Repeat to end of music. Dance ends on meas 1, ct 2.

Presented by Tom Bozigian
Teacher Training Institute
October 8, 1983

TAMZARA-PCMPOOREEG

Armenia

This is a medley consisting of two of the most popular dances done by the Armenian people both in Soviet Armenia and in the Armenian Diaspora. The version of these two dances were brought by Western (Anatolian) Armenians to the U.S. during the last decade of the 19th century and early part of the 20th century. Several other versions exist from the various folk regions of both Eastern and Western Armenia, having been taken there by travelers and having evolved into other variations. Tom Bozigian danced these two variations as a child in Fresno, Calif.

PRONUNCIATION: Tahm-zah-rah - Pahm-poor-eeeg

RECORD: Tom Bozigian Presents Songs & Dances of the Armenian People, Vol. II, Gt 4001 (LP), Side 2, Band 6.

FORMATION: Mixed lines with little fingers joined at shldr ht ("W" pos). Leader on R, and face ctr throughout dance.

RHYTHM: Tamzara, 9/8; Pompooreeg, 2/4 & 6/8

PATTERN

Meas.

INTRODUCTION: 2 meas

TAMZARA: (9/8)

- 1 Step R bkwd (cts 1-2); slight hop R in place as L knee raises fwd (cts 3-4); step slightly fwd on L as R lifts slightly bkwd (cts 5-6); step R bkwd (cts 7-8); L kicks fwd low to floor (ct9).
- 2 Step L bkwd (cts 1-2); slight hop L in place as R knee raises bwd (cts 3-4); step R to R, L stays in place (cts 5-6); step L behind R (cts 7-8); R kicks fwd low to floor (ct 9).
- 3 Moving twd ctr, step R fwd as hands lower to sides (cts 1-2); hop R in place as L lifts behind (cts 3-4); step L fwd as hands raise to "W" pos (ct 5-6); stamp R twice in place (cts 7-8); hold (ct 9).
- 4 Step R bkwd as arms lower to sides (cts 1-2); hop R in place as L lifts behind (cts 3-4); step L fwd as hands raise to "W" pos (cts 5-6); stamp R twice in place as hands clap twice at chest ht (cts 7-8); hold (ct 9).

NOTE: In Armenian line dances where the little fingers are joined and where there is no definite arm movement described, there still exist a slight arm punctuation or bobbing as guided by the rhythm and speed of the music.

POMPOOREEG:

INTRODUCTION:

Momentary pause, then stepping R,L,R,L bkwd and moving into a shldr hold ("T" pos), yell: Hey-hey-pompoor-eeeg!

VARIATION I: (2/4)

- 1 In "T" pos with arms straight (L fwd of R) and facing ctr, step R to R (ct 1); step L behind R (ct 2).
- 2 Step R to R (ct 1); hop R in place as L lifts behind (ct 2).
- 3 Touch ball of L ft fwd, leg straight (ct 1); step L beside R as R knee raises fwd (ct 2).
- 4 Touch ball of R ft fwd, leg straight (ct 1); brush ball of R ft bkwd and diag R (ct 2).
- 5 Stamp R in place, no wt (ct 1); hold (ct 2).

NOTE: When working ft makes touches, supporting ft makes slight bounce accent.

POMPOOREEG:

VARIATION I: (6/8 meter described in 2 cts)

- 1 Continuing to face ctr, hop on L sdwd to R as R knee raises fwd (ct &); step R to R (ct 1); leap L across R as R lifts to calf ht (ct 2).
- 2 Jump to R on both ft, knees bent (ct 1); hop R in place as L lifts behind (ct 2).
- 3 Hop R in place as ball of L ft, leg straight, touches fwd (ct 1); leap L in place as R lifts behind (ct 2).
- 4 Hop L in place as ball of R ft, leg straight, touches fwd (ct 1); hop L in place as R, leg straight, is extended fwd diag R and slightly off floor (ct 2).
- 5 Jump onto both ft in place, ft tog, knees bent (ct 1); hold (ct 2).

NOTE: Dance ends on meas 2, ct 2 with a yell of HEY!

Following are additional Pompooreeg variations representing the DARON region of Western Armenia, and collected by Tom Bozigian during the decades of the 1950's and 1960's from original Armenian immigrants.

VARIATION II: (2/4)

- 1 In "T" pos, facing diag R and moving LOD, hop on L as R heel strikes fwd (ct 1); leap onto R where heel struck floor as L lifts behind (ct &); leap fwd on L as R lifts behind (ct 2).
- 2 Step R fwd (ct 1); hop on R in place (ct 2).
- 3 Touch L heel fwd on floor with straight leg as hands clap at chest ht (ct 1); turning to face ctr, leap onto L in place as R heel lifts behind (ct 2).
- 4-5 Repeat Var. I, meas 4-5 (hop L, touch fwd; hop, touch R; both ft)

VARIATION III: (2/4)

- 1 With hands on waist and facing ctr, step R to R (ct 1); step L across R (ct 2).
- 2 Step R,L,R in place (cts 1,&,2).

Presented by Stephen Kotansky

DOLGOTO ORO
Yugoslavia

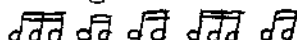
From the Pelagonija region (south-central Macedonia, Yugoslavia), especially around Prilep and in Pece ^{Atanasovski} Village of Dolneni. The dance was originally presented by Pece Atanasovski.

TRANSLATION: The Long Dance

PRONUNCIATION: DOHL-goh-toh OH-roh

RECORD: Jugoton LSY-61392 Side 1, Band 1.

RHYTHM: 12/16
Dancers cts: $\frac{1,2}{1} \quad \frac{3,4}{2} \quad \frac{5,6,7}{3} \quad \frac{8,9}{4} \quad \frac{10,11,12}{5}$

NOTE: This is not your normal 12/16 cts = 1,2,3/4,5/6,7/8,9,10/11,12 as in Beranče, Ne Odi Džemo, etc., but can be derived from it by a simple shift of the phrasing, moving the down beat to what is normally the unaccented second of the five major beats (and thus relegating the long (3/16) count which is normally at the beginning of the measure to a position at the end: viz. - 

Seen from this perspective, the dance movements correspond to sequence of long and short beats much as they do in the typical Beranče type; -to see this, e.g. read the dance as if it began with meas 1, ct 5.

FORMATION: Lines facing ctr with the leader on the R. Arms are joined in "W" pos during the first figure, then lowered to "V" pos during the second figure.

METER: 12/16

PATTERNS

Meas Cts

INTRODUCTION: Hold 2 cts then beg dance on ct 3 the first time through.

- FIG. I: (Slower Music)
- | | | |
|---|-----|---|
| 1 | 1 | Facing slightly L of ctr, step L to L. |
| | 2 | Hold. |
| | 3 | Step R across L twd ctr, R is straight with little or no flex in knee. |
| | 4 | Step L back in place turning to face diag R. |
| | 5 | Hop on L moving slightly fwd in LOD; free R is raised fwd across L leg, knee bent, toe down. |
| 2 | 1 | Hop or lift on L; free R is lowered a bit in prep for step fwd. |
| | 2 | Step R fwd in LOD; free L ft (toe) may be optionally scuffed on the ground next to R as it moves fwd to the next step (L is brought to R almost simultaneous with step on R, both knees flexed and a bit to R. This pos is held only briefly. |
| | 3-5 | Small step fwd L,R,L in LOD. |

OR

- 3 1 Hop on L in LOD; free R is raised and moved fwd slightly in prep for next step.
- 2 Step R fwd in LOD; begin to turn CCW to face ctr.
- 3 Facing ctr or slightly R of ctr, step L across R.
- 4 Step R back in place.
- 5 Hop on R turning to face L of ctr; free L raised across R, knee bent.

NOTE: The step on meas 1, ct 1 may be preceeded by a slight lift or chukche. The rhythm varies on this somewhat, although it appears to be most commonly performed by lifting on the last 1/16 of the preceeding meas (3) and then stepping directly on ct 1 of meas 1. Sometimes it happens slightly later with the limiting case (relatively infrequently), a lift on ct 1 of meas 1 and step on ct 2, rather than hold as described above.

FIG. II: (Faster music)

- 1-2 Repeat Fig. I, meas 1-2 (L to L; hold; Rx; L bk; hop L 2x; R fwd; LRL fwd)

- 3 1-2 Repeat Fig I, meas 3, cts 1-2 (hop L, R fwd).
- 3 Close R to L sharply
- uh Small lift on R.
- 4 Small step L bkwd out of circle, almost a slide back; free R is held in place or extended slightly fwd.
- 5 Repeat Fig I, meas 3, ct 5 (hop L w/R raised).

NOTE: The sharp close in meas 3, may also be made in meas 2 with opp ftwk.

URNS: M may perform, at the signal of the leader, a single CCW (L) turn using cts 4-5, meas 2 and cts 1-2, meas 3.

- 2 1-3 Repeat Fig II, meas 2, cts 1-3, except M release hands and move fwd from the line.
- 4 Step R bkwd, beg CCW (L) turn in LOD.
- 5 Hop on R continuing turn.

- 3 1 Hop on R continuing turn. } OR 1 step L continuing turn
- 2 Step L in place ending turn. } 2 Lift on L completing turn.
- 3-5 Repeat Fig II, meas 3, cts 3-5 (Lx; R in pl; hop R).

SQUAT-TURN-SQUAT:

- 2 1-3 Repeat Fig II, meas 3, cts 1-3, with M moving twd ctr, except step into a squat on ct 3.
- 4 Raise onto both ft.
- 5 Leap onto R in place, pivoting CCW (L) in LOD.
- 3 1 Hop on R, continuing CCW turn.
- 2 Complete turn, step L in place.
- 3 Squat on both ft.
- 4 Raise on L; free R is raised fwd, knee bent.
- 5 Hop on L; free R is raised across L, knee bent and toe pointing down.

Notes by Bob Liebman

NOTE: M hands are free and are used for balance and to help in the turns. W continue to dance the figure just prior to the squat figure.

NOTE: Figures are changed at the whim of the leader by a whistle or other

Presented by Stephen Kotansky

INVIRTITA DIN ~~MARE~~ MUREȘ
Romania

NOT TAUGHT

This is one of a cycle of dances which is based on dances and steps from Bobohalma, Mureș county in central Transylvania. The dances include a slow "Ponturi," "Purtata" or "de a Lungul," "Invirtita"

and "Hafegana" or "Hantag."

PRONUNCIATION: In-ver-TEE-tah deen ^{moo}~~Mah~~-RESH

RECORD: Balkan Arts MK-6M, Side B, Band 4 (Cielu Dans)

FORMATION: Cpls facing in closed shldr-blade to shldr-blade pos, or with W hands over M's shldr and M's hands held at head level with bent elbows pinching W's arms.

METER: 2/4

PATTERNS

Meas

BASIC SIDE TO SIDE

- 1 Lift slightly on L (ct 1); step R to R with slight accent (ct &); lift slightly on R (ct 2); step L beside or slightly in front of R (ct &).
- 2 Step R to R with slight accent, wt on both ft (ct 1); hold (ct &); step L beside or slightly in front of R (ct 2); step R to R (ct &).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.

EXTENDED TURN CW

Position: Turning to face L, M L hand on W R upper arm, M R hand on W L shldr-blade or over her L shldr. W R hand on M L upper arm, W L hand on M R upper arm or hooked above M R elbow.

- 1 Lift on L (ct 1); step R fwd (ct &); hold (ct 2); step R fwd (ct &).
- 2 Small step fwd on R with slight knee bent (ct 1); step L fwd (ct &); small step fwd on R with knee bent (ct 2); step L fwd (ct &).
- 3-6 Repeat meas 1-2.
- 7 Lift on L (ct 1); step R fwd (ct &); hold (ct 2); turning to face R in prep to turn CW, reverse arm pos and step L to L (ct &).
- 8 Step R fwd (ct 1); hold (ct &); step L,R fwd (cts 2,&).

EXTENDED TURN CCW

- 1-8 Repeat meas 1-8 of Extended Turn CW, with opp ftwk and direction.

VARIATION ON EXTENDED TURN

- 1-4 Repeat meas 1-4 of Extended Turn CW (lift on L; R, hold L fwd; / R fwd w/plie; L fwd; R w/plie; L fwd; / repeat)
- 5-6 Repeat meas 2 of Extended Turn CW, twice (R fwd w/plie; L fwd; R w/plie; L fwd//)
- 7-8 Repeat meas 7-8 of Extended Turn CW (lift L; R fwd; hold; L sdwd, in prep of turn// Rfwd; hold; L, R fwd//)

DISHRAG TURN

At the end of the previous step open so W are on M R side with inside hands joined (MR-WL). M continue basic step more or less in place, but with much more energy and vigor. M may also turn slightly under joined hands.

- 1 Lift on L (ct 1); step R fwd with accent (ct &); lift on R (ct 2); step L fwd with accent (ct &).
- 2 Step R fwd with accent, hands move back to shldr level (ct 1); step L fwd, hands puch fwd (ct 2); step R fwd with accent (ct &).
- 3-4 Repeat meas 1-2 with opp ftwk.

WOMEN:

Do the following steps moving CCW around M.

- 1 Lift on L (ct 1); step R fwd (ct &); lift on R (ct 2); step L fwd (ct &).
- 2 Rock back on R (ct 1); Rock fwd on L (ct &); step R fwd on heel, beg CCW (L) turn (ct 2); continuing turn, step L fwd (ct &).
- 3 Step R fwd (ct 1); step L fwd but behind and to R of R (ct &); step R, L fwd (cts 2, &).
- 4 Step R fwd but behind and to L of L (ct 1); step L fwd (ct &); step R fwd on heel, beg CCW (L) turn (ct 2); continuing turn, step L fwd (ct &).
- 5-8 Repeat meas 3-4, twice more (3 in all).

NOTE: Meas 1-2 are a transition step.

MEN'S SOLO STEPS:

The following steps are done by the M when breaking away from the W. They are often done in the Pecioresti (young men's) dances or during the Invirtita. During this part of the dance the W continue the basic step from side to side.

Travelling Step

Travelling in a circle of M with arms held up.

- 1 Lift on R, lift L slightly to L side (ct 1); step L fwd with accent (ct &); lift on L as R lifts slightly to R side (ct 2); step R fwd with accent (ct &).
- 2 Jump onto both ft with ft slightly apart and knees slightly bent (ct 1); leap L, R fwd (ct 2, &).
- 3-8 Repeat meas 1-2.

Rest Step In Place

This step is the same as the Travelling Step, but done more or less in place.

- 1 Lift on R (ct 1); step L fwd (ct &); lift on L (ct 2); step R back (ct &).
- 2 Jump onto both ft (ct 1); leap onto L in place (ct 2); step R fwd with accent (ct &).
- 3-8 Repeat meas 1-2.

Rest Step II

- 1 With wt on R and knee bent, touch L toe slightly to L, knee turned out (ct 1); with knees still bent, tap L toe slightly in front of R, L knee turned in (ct &); hop on R and straighten L leg fwd (ct 2); step L beside R with knees bent (ct &).
- 2-8 Repeat meas 1, alternating ftwk, 7 more times (8 in all).

Rest Step III

- 1 Bend R leg (ct 1); tap L heel, knee turned out in front, but slightly to L of R (ct &); tap L toe in front of R, knee turned in (ct 2); kick L fwd, knee straight (ct &).
- 2-5 Repeat meas 1, alternating ftwk, 4 times (5 in all)
- 6-8 See "Closing Fig" below.

Closing Figure

- 1 Close L to R (ct 1); clap hands tog at shldr ht (ct &); lift on L and slap R hand against raised R outer heel (ct 2); close R to L (ct &).
- 2 Clap hands tog at shldr ht (ct 1); lift on L and slap R hand against raised R outer heel (ct &); leap R,L in place (cts 2,&).
- 3 Lift R leg fwd and high and slap R hand against R inner boot top (ct 1); hold (ct &); step R,L in place (cts 2,&).

SLAPPING FIGURE I:

- 1 Lift on L raising R to R side and clap hands tog (ct 1); slap R hand against R outer boot heel (ct &); step R beside L (ct 2); click-close L to R (ct &).
- 2 Repeat meas 1, with opp ftwk and arms.
- 3-4 Repeat meas 2-3 of Closing Fig (clap hands; slap R heel; leap R,L in pl;/slap R fwd; hold; step R,L in pl)
- 5-8 Repeat meas 1-4.

SLAPPING FIG. II:

- 1 Lift on L, raising R to R side and clap hands tog (ct 1); slap R hand against R outer heel (ct &); leap on R in place and clap hands tog in front (ct 2); slap L hand against L outer heel (ct &).
- 2 Close L to R (ct 1); clap hands tog (ct &); slap R hand against R outer heel (ct 2); close R to L (ct &).
- 3-4 Repeat meas 2-3 of Closing Step (clap hands; slap R heel; leap R,L in pl;/slap R fwd; hold; step R,L in pl)
- 5-8 Repeat meas 1-4.

SLAPPING FIG. III:

- 1-2 Repeat meas 1-2, Fig. I (clap; slap R heel; R beside; click L; repeat with opp).
- 3 Turning once CCW (L), hop on L and clap hands (ct 1); slap R hand against R outer boot heel (ct &); hop on L and clap hands tog in front (ct 2); slap R hand against R outer heel (ct &).
- 4 Step R slightly fwd (ct 1); bring L fwd and through to front (ct &); leap on L in place and slap R hand against inner boot top in front (ct 2); close R to L (ct &).
- 5-8 Repeat meas 1-4.

SLAPPING FIG. IV:

- 1 Slap R hand against R inner boot top (ct 1); leap onto R in place and slap R hand against L inner boot heel behind R leg (ct &); hold (ct 2); leap onto L in place and slap R hand against R outer heel (ct &).
- 2 Close R to L, knees slightly bent (ct 1); bounce on both ft (ct &); slap R hand against R inner boot top (ct 2); close R to L (ct &).
- 3-8 Repeat meas 1-2, 3 more times (4 in all).

SLAPPING FIG V:

- 1 Slap R hand against R outer heel twice (cts 1-2); close R to L (ct &).
- 2 Repeat meas 1, with opp slap work.
- 3-4 Repeat meas 1-2, Fig IV (slap R fwd; slap L bk; hold; slap R heel/close R; bounce; slap R fwd, close L)
- 5-8 Repeat meas 1-4.

MEN'S CLICKING FIG.

During this step the W stand still, and M place their hands on W shldrs.

Transititon: On the last Basic step, meas 2, bounce on both ft (cts 1-2-&, S,Q,Q).

- 1 Click heels tog in air (ct 1); land with ft slightly apart (ct &); repeat cts 1,& (cts 2,&).
- 2 Bounce on both ft (ct 1); click heels in air (ct &); bounce twice on both ft (ct 2,&).
- 3-8 Repeat meas 1-2, 3 more times (4 in all).

NOTE: A sequece will be decided at the teaching session depending on how far we get.

Presented by Stephen Kotansky

KUPURLIKA
Yugoslavia *Macedonia*

The dance takes its name from Kupurlija, the Turkish name for the town of Veles. The Turks called it thus, the town of bridges - from the Turkish word for "bridge," "kupur," because of its location

at the important crossing of the Vardar river along which passed (and passes) a major route from northern and western Europe down to Greece and Turkey and, hence the bridges which were consequently there. Muslim women do this dance in the Vardar river valley.

This dance is known to Albanian women as Sheriançe.

PRONUNCIATION: Tchyooh-POOR-leeh-kak

RECORD: PAPIKA PRESS (EP) PP-8601-A, "Ramo Ramo"
RTB 1394, Side 1, Band 6.

RHYTHM: 7/8 meter = $\frac{1,2,3}{1} \frac{4,5}{2} \frac{6,7}{3}$ = $\frac{1}{1} \frac{2,3}{\&} \frac{4,5}{2} \frac{6,7}{3}$
Dancers's cts =

FORMATION: Women's lines with leader on R. Hands joined in "W" pos with little fingers joined.

METER: 7/8

PATTERN

Meas Cts

FIG. I: (Slow Music)

- | | | |
|---|-----|--|
| 1 | 1 | Facing ctr or slightly L of ctr, do a small lift on L - free R is raised a bit and prepares for step back. |
| | & | Step R bkwd out of circle |
| | 2-3 | Repeat cts 1,&, with opp ftwk. |
| 2 | 1 | Small lift on L - free R is raised a bit and preps for step back. |
| | & | Step R bkwd. |
| | 2 | Close L to R - knees are close tog. |
| | 3 | Step R slightly fwd - knees are close tog. |
| 3 | 1 | Small lift on R. |
| | & | Step L diag fwd across R. |
| | 2 | Step on ball or R ft next to L heel - knees close tog. |
| | 3 | Step L next to or slightly in front of R - knees close tog. |

TURNS:

The slow part (Fig I) allows for single CW turns during meas 1 (plus, perhaps, meas 2, ct 1). Hands are held up in "W" pos during the turn as W let go of each other's hands, and in unison, each turns CW (R).

- | | | |
|---|---|---|
| 1 | 1 | Small lift on L while turning to face R of ctr. |
| | & | Step R to R while turning CW (R); R points even further to R, out of circle. |
| | 2 | Small lift on R while continuing to turn as the body comes in line with R ft. |
| | 3 | Continue to turn CW by stepping L across R. This should complete the turn. |

FIG. III: (Faster Music)

- 1 uh Facing ctr, do a slight prep lift on L.
1 Step R to R.
uh Slight prep lift on R.
2 Step L behind R.
- 2 uh Momentarily step onto ball of R ft in place.
1 **Immediately step back onto L in place.**
2 Step R beside L a bit to R and back of previous pos.
- 3 uh Facing slightly R of ctr, momentarily step on ball of L ft in front of R.
1 Immediately step R back in place.
2 Step L further across R.

Notes by Bob Liebman

Notes:

- A. A slight movement of the hip out over the supporting ft may be made but care should be taken to ensure that it is not exaggerated.
- B. A slow, subtle shoulder "shimmy" may be made at the discretion of the dancer with the same caution as in note A.

Presented by Stepehn Kotansky

LASSÚ PONTOZÓ or SZEGÉNGYES
Transylvania, Romania

The Lassú Pontozó (slow dotting dance) or Szégenyes (poor) is a slow Legényes (lad's) dance found amongst the Hungarians living between the Maros & Küküllő rivers in southern Transylvania. These variations were learned by Stephen Kotansky from Gyula Hajas.

RECORD: PAPRIKA PRESS (EP) PP-8601-B
~~SKS, Carlie Press, 002 (LP), Side _____, Band _____~~

FORMATION: Solo Men's dance, free around the dance floor. Arms bent at elbow and held about shldr level out in front of body, fingers snapping *alternately*.

NOTE: This dance is traditionally done in an improvised or free style, adhering to it's particular structure. For learning purposes it will be taught and described in a fixed sequence.

METER: 2/4

PATTERNS

- Meas INTRODUCTION: 16 meas "getting up the courpge": Walk in a circle
VARIATION I: clapping hands in sequence rhythms or snapping fingers
- 1 Step R (heel leading) slightly fwd and to R (ct 1); step L in back of R (ct &); step R slightly to R with slight plie (ct 2) *alternately*
 - 2-4 Repeat meas 1, alternating ftwk and direction, 3 more times (4 in all).
 - 5 Step R (heel leading) slightly fwd and to R (ct 1); step L in back of R (ct &); step R to R (ct 2); step L in place (ct &).
 - 6 *Low jump on both, in place about 1 ft apart, knees slightly bent (ct 3), hold (ct 4).*
Step R in front of L (ct 1); step L back in place (ct &); ~~step R to R, hold with wt on both ft (about 1' apart) (ct 2, &).~~
 - 7-8 Jump onto balls of both ft, R across L, knees well bent (ctl). Rotate once slowly CCW (L) in plie until L ends in front. ~~_____~~
(cts 2, 1, 2.)
- VARIATION II:
- 1 Hop on L in place as R executes a small CCW or inward circle (ronde de jambe)(ct 1); step R in front of L, R knee turned inward and R toe pointing to L (ct &); step L back in place (ct 2).
 - 2 Lift twice on L as R leads outward executing 2 ronde de jambe CW (ct 1); close R to L (ct 2).
 - 3-4 Repeat meas 1-2, with opp ftwk.
 - 5 Clap hands tog fwd of chest as R lifts fwd, knee straight (ct 1); hop on L as R lifts fwd slap R hand on inner R boot top (ct &); leap R fwd while clapping both hands in front (ct 2); hop on R as L lifts back and R hand slaps inner L heel behind R leg (ct &).
 - 6 Hop on R, bringing L through and fwd, clap hands in front (ct 1); hop on R and slap L hand against L inner boot top (ct &); step ~~L in front of R~~ *across* L in front of R (ct 2); step R back in place and clap hands in front (ct &).

- 7-8 Leaping L to L, slap R hand against R outer heel which is raised out to R side (ct 1); step on ball of R ft across L (wt on balls of both ft in plie), continue rotating CCW (L) as in meas 8, Var I.

VARIATION III:

- 1 Step R bkwd, knee slightly bent (ct 1); step L fwd, leg straight (ct &); step R back in place (ct 2); lift on R and bring L out around and back (ct &).
- 2-4 Repeat meas 1, alternating ftwk and direction, 3 more times (4 in all).
- 5 Step R bkwd (ct 1); hop on R and bring L up around and in back (ct &); step L bkwd (ct 2); hop on L and bring R up, round and in back (ct &). (Reel like)
- 6 Step R bkwd (ct 1); close L to R (ct 2).
- 7 Lift toes and roll back on both heel (ct 1); hold (ct 2).
- 8 Hold (ct 1); step R bkwd (ct 2); ~~shift wt fwd~~ ^{step} onto L (ct &).

VARIATION IV:

- 1 Hop on L in place as R hooks behind L ankle, bring R knee front R side to position in front of L leg (ct 1); step R in front of L (R knee turned in and R toe pointing to L (ct &); step L in place (ct 2).
- 2 Lift on L and execute 1 ronde de jambe outward CW (R) with R (ct 1); strike R heel fwd on floor (ct &); step R fwd (ct 2).
- 3-6 Repeat meas 1-2, alternating ftwk 2 more times (3 in all).
- 7 Lift L fwd (knee bent) and touch R fingertips to bottom of boot toe ^{from the side} as if whipping something off the bottoms (ct 1); hold or slowly release to straighten up (ct 2).
- 8 Continue (ct 1); step L bkwd (ct 2).

VARIATION V:


- 1 Bounce on L as R moves around and in back of L (ct 1); tap R toe behind L (ct &); bounce on L as R moves fwd and out to R of L (ct 2); tap R heel fwd (ct &).
- 2 Bounce on L as R raises slightly fwd (ct 1); tap R heel fwd (where it tapped before) (ct &); repeat cts 1 & (cts 2 &). Tap R heel twice in all *(flicking heel up and out and down in a small ccw circle between heel taps.)*
- 3-4 Leaping on R in front of L reverse ftwk of meas 1-2.
- 5 Repeat meas 1.
- 6 Bring R bkwd and repeat meas 5.
- 7-8 Jump onto balls of both ft, R across L in plie and rotate once CCW (L) as in meas 7-8, Var I.

VARIATION VI:

1 Lift on L and slap R palm against R inner boot top which is extended fwd and slightly to R (ct 1); clap hands fwd at chest ht (ct &); step R beside L and clap both hands (ct 2); lift L leg up and fwd slightly to R and slap R hand against L upper thigh (ct &).

2-4 Repeat meas 1 alternating ftwk and hand work, 3 more times

(4 in all), leaving out the last slap to L thigh. Low jump to both ft, slightly apart, with knees bent (ct 4)

5 Begin to leap up into the air with knees bent, ft back and out to side  clap hands in front of body (ct 1); slap palms against respective outer heel up in air (ct &); land on both ft (knees turned out) in plie (ct 2); slap palms against respective boot tops (ct &).

6 Jump into air off both ft (legs extended straight down (ct 1); clap hands in front (ct &); land and clap hands (ct 2); slap L palm against L upper thigh (ct &).

7 Raise R leg up and fwd, and slightly to R and slap R boot top with R palm (ct 1); hold (ct 2).

8 Lower R slowly to L (cts 1-2). ~~step R~~ R bwd (ct 1); step L fwd to place (ct 2).

VARIATION VII:

1-4 Repeat meas 1-4, Var VI (slap R; clap, R in pl; slap L w/R; rpt alternating, 4 in all)

5 ~~hop~~ ^{Lift} on L and raise R out to R (knee bent), slap R palm against R outer heel (ct 1); lower R to ground ^{with accent} wt on both ft, about 2' apart (ct &); hold ^{ending on} (ct 2); ~~slap L palm against L boot top (ct &).~~

6 Hold (ct 1); slap R palm against R boot top (ct &); slap L palm against L boot top (ct 2); hold ^{straightening body} (ct &).

7-8 Repeat meas 7-8, Var VI (slap R, close R)

SEQUENCE:

16 meas "getting up the courage" walk in a circle clapping hands in sequence rhythms or snapping fingers.

Variations I-VIII, one each time.

LIPA MA MARYCA
Val Resia, Italy

PRONUNCIATION: LEE-pah muh mah-REE-Tsah

TRANSLATION: My Beautiful Maritsa (Marie, Maria).

RECORD: Melidon FLP 03-006, Side 2, Band 1.

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

METER: 2/4

PATTERN

Meas Cts

INTRODUCTION: Let 16 meas (32 cts.) go by (1 high melody + 1 low melody) or begin with music.

MEN'S STEP:

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

N

Compass: W E

S

High Melody: (Turning in place + ending)

1-3 Standing in "S" slot and facing ptr (N), do 6 step-bounces, beg by stepping R across L, and turn twice. End facing ptr (N). *or Note on other dance*

4 1,&,2 Small runs fwd, stepping R,L,R, with accent twd ptr (S).

5-7 Repeat meas 1-3 with opp ftwk.

8 1 Small step fwd with accent
& Bounce on L heel.
2 Stamp R slightly fwd with wt. } Fwd twd ptr (S).

Lower Melody: (Turn and cross over)

1 1 Step L, face "SW" } ^{3/4 turn} Turn once CCW (L) in place
2 Step R, face "E" }

2 1 Step L to L, face "E" } Move sdwd to L (N) with back to ptr. Exchange places with ptr.
& Close R to L
2 Step L fwd, face "N" } 3/4 turn CCW (L)

3 1 Step R to R, face ptr (S) }
2 Step L to L slightly
& Stamp R next to L (optional)

OR

1 Step R, face "W" } 3/4 turn CCW (L) in place
2 Step L, face ptr (S) }
& Stamp R next to L (optional)

- 4 1 Step R fwd twd ptr, face "W" } Move sdwd to L (S) with
 2 Step L to L } back to ptr, Exchange
 & Close R to L } places with ptr.
- 5 1 Step L fwd, face "S" } 3/4 turn CCW (L) in place.
 2 Step R to R, face ptr (N) }
- 6 1 Step L to L slightly
 & Stamp R next to L (optional)
 2 Step R fwd, face "E"
- OR
 5 2 Step R, face "W" } 3/4 turn CCW (L) in place
 6 1 Step L, face ptr (S) }
 & Stamp R next to L (optional)
 2 Step R fwd, face "E"
- 7-8 Repeat meas 2-3. Finish on opp side that you began on.
 You crossed over (exchanged places 3 times during the
 lower melody.

WOMEN'S STEP:

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

N
 Compass: W E
 S

High Melody: (Turning in place + ending)

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

- 1-3 Facing ptr (S), dance 4 "Q,S" pivot steps: Beg L and do
 two (2) complete turn CCW (L): $\frac{L,R,L,R,L,R,L,R}{Q\ S\ Q\ S\ Q\ S\ Q\ S}$
 (1/2 turn per Q,S)
- 4 1 Step L in place } Face ptr
 & Bounce on L heel }
 2 Stamp R fwd with wt on slight R diag }
- 5-8 Repeat meas 1-4.

Lower Melody: (Turn and cross over)

- 1 1, & ♩ Do one (1) "Q,S" pivot turn in place, end facing "S". (+ face)
 2 Step L fwd twd ptr, face "S"
- 2 1 Step R to R, face "E" } Move sdwd R twd (S).
 & Step L behind R } W pass behind M back
 2 Touch ball of R ft slightly fwd } and exchanges places.
 & Step R fwd ~~and across L~~, face "S"
- 3 1 Step L fwd, ^{across R} face "W" } ^{3/4 turn} Turn-~~once~~ CW (R)
 2 Step R slightly bkwd, face ptr (N) } (3/4 turn)
- 4 1 Step L fwd twd ptr, face "W" } Move sdwd R twd "N". W
 2 Step R to R } passes behind M back ~~and~~ to
 & Step L behind R } exchanges places.
- 5 1 Touch ball of R ft slightly fwd }
 & Step R fwd ~~and across L~~, face "N" } ^{1/2 turn} Turn-~~once~~ CW (R)
 2 Step L fwd, face "E" }

(+ across L)

- 6 1 Step R slightly bkwd, face ptr (S) - *1/2 turn (2WR)*
 2 Step L fwd twd ptr, face "E" *1/2 turn (2WR)*
- 7-8 Repeat meas 2-3. Finish on opp side that you began on.
 You crossed over (exchanges places) 3 times during the
 lower melody.

BOTH: Repeat dance from beginning (high melody), always alternating with lower melody.

FINALE:

The end of the dance comes after meas 8 of the high melody and is indicated by one more playing of that melody (meas 1-8). Simple repeat meas 5-8 of the high melody.

1984 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Stephen Kotansky

LIPA MA MARYCA ^{1/1}
Val Resia, Italy

PRONUNCIATION: LEE-pah ^{muh} Mah Mah-REE-tzah
TRANSLATION: My beautiful Maritza (Marie, Maria).
RECORD: Helidon FLP 03-006, Side 2, Band 1.

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

METER: 2/4

Meas *Meas 1-3: but 16 meas. g. by (1/2 hr. + 1/2 hr. + 1/2 hr. + 1/2 hr.)*

MEN'S STEP:

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

Compass: N
W E
S

High Melody: (Turning in place + ending)

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

Lower Melody: (Turn and cross over)

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

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

Note: A slight tap of R heel may be made on ct 2 of meas 3 and meas 5.

WOMEN'S STEP:

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

Compass: $\begin{matrix} N \\ W & E \\ S \end{matrix}$

High Melody: (Turning in place + ending)

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

- 1-3 Facing ptr ^S(N), use 4 "Q,S" pivot steps, beg L, make two complete turns CCW (L): $\begin{matrix} L, R, L, R, L, R, L, R \\ Q, S, Q, S, Q, S, Q, S \end{matrix}$ (No. 10, p. 27)
- 4 Step L in place (ct 1); lift slightly on L (ct &); stamp R, fwd with wt (ct 2). *and R diry*
- 5-8 Repeat meas 1-4.

Lower Melody: (Turn and cross over)

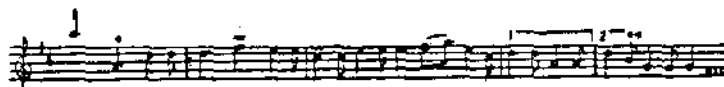
- 1 Turning CCW (L), step L, face NE (ct 1); pivot on L and step R slightly R (ct &) ("Q,S" pivot turn); face ptr (S), step L slightly fwd (ct &).
- 2 Turning CCW (L), face E, step R to R (cross over) (ct 1); step L behind R (ct &); touch ball of R ft slightly R (ct 2); turning CW (R) to face "S", step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

60%: Repeat dance from beginning (high Melody), always alternating with Lower Melody.

FINALE:

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

Collected by Stephen Kotansky



Lipa ma Maryča

- | | |
|--|---|
| 1. Lipa ma Maryča,
Rýnina si ty.
Ko ta-na Rušče pojdeš,
u lýlo čon ti pryt. | 5. Ja mešon bil se zbüdil,
da drugin na plaža.
6. Za ne pryt notou hýty,
ta-z gozd ja si jo dal. |
| 2. Ko ta-na Rušče si došýl,
Maryča me je ni. | 7. Za prý horè u Zagato,
tri óre ja si stal. |
| 3. Te hüdi júdi so partlý,
Mzryčo so nosly. | 8. Lipa ma Maryča,
lipa ti si ty,
lipa ti si bila,
lipa ti čés byt. |
| 4. Či bej to bila háuža,
to bila mákoj ma. | |

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

Presented by Stephen Kotansky

SHERIANCE
Yugoslavia

Sheriance is a popular city dance which can be found throughout Kosovo and southern Yugoslavia. Other names for this include *Kupurlika, Pravo Oro, and Lesno Oro*. In its structure it is the simple three meas. Lesno only is performed by gypsies, Turks and Moslem Albanians.

RECORD: *PAPRIKA PRESS (EP) PP-8601-A, "Ramo Ramo"*
RTB 511912(Sheriance), ^{eo}Beograd disk EBK-0207A or any good recording of Ramo Ramo, or any hot Yug-Gypsy tune.

FORMATION: Mixed lines joined in "W" pos with little fingers.
Face ctr

RHTYHM: $2/4$ or $7/8 = \underline{1,2,3} \quad \underline{4,5} \quad \underline{6,7} \quad (S,Q,Q)$
Dancers cts = $\underline{1} \quad \underline{2} \quad \underline{3}$

METER: $7/8$ PATTERN

Meas

- 1 Step R,L bkwd (cts 1-2); hold (ct 3).
- 2 Step R bkwd, shift knees slightly R (ct 1); step L next to R in slight stride, shift knees to L (ct 2); rock onto R, shift knees slightly to R (ct 3).
- 3 Step L across R (ct 1); step R to R (ct 2); step L across R (ct 3).

Variations: Turn one time CW during meas 1.
Shimmy shldr or break away from line and improvise freely and provocative or self-indulging manner.

Presented by Stephen Kotansky

HATEGANA or HARTAG
Transylvania, Romania

SOURCE: See Invirtita din Mures

PRONUNCIATION: hah-tseh-GAH-nah

TRANSLATION: Fom Hateg

RECORD: Paprika Press (EP) PP-8601-B "Hartagu", OR
Balkan Arts Center, Inc. (LP) BAEU 2, Side B, Band 4,
Part 3.

FORMATION: Ptrs facing each other in closed shldr-blade to shldr-
blade pos, or with W hands over M shldr and M hands
held at head level with bent elbows pinching W arms.

METER: 2/4

PATTERN

Meas

BASIC IN PLACE (Pas de Basque or Cifra)

1 M: Leap onto L slightly to L (ct 1); accented step on R be-
side L (ct &); step L in place (ct 2).

2 Repeat meas 1 with opp ftwk and direction.

W: Do same steps in meas 1-2, but with opp ftwk and direction.

3-8 Repeat meas 1-2, 3 more times (4 in all).

STAMPING VARIATION IN PLACE (Done by both M and W or W may
use opp ftwk)

1 Fall on L in place (ct 1); stamp R beside L (ct &); repeat
cts 1,& (cts 2,&).

2 Fall on L in place (ct 1); stamp R-L in place (cts &,2).

OR

1 Repeat meas 1.

2 Chug bkwd on both ft (ct 1); stamp L fwd and slightly across
R (ct 2).

3-8 Repeat either of the above, meas 1-2, 3 times (4 in all)

NOTE: Other variations are possible.

TURNING STEP:

Position: Turning to face L, ML hand on WR upper arm or
free to snap fingers, MR hand on WL shldr-blade or over her
L shldr. WR hand on ML upper arm, her L hand on his R upper
arm or hooked above his R elbow.

NOTE: Other arm pos are possible.

1 Step L fwd (ct 1); pivot on R in place (ct 2). W's step tends
to be more fwd moving so that they travel around the M.

2-6 Repeat meas 1, 5 times (6 in all).

- 7 M: Lift on R (ct 1); turning to face slightly R of ctr, step
sdwd on L with heels turned out (ct 2).
- 8 ----- Close R to L (ct 1); fall on L, accented, in place (ct 2).
- 7 W: Step L on L, turning to face slightly R of ctr (ct 1);
stamp R beside L (ct 2).

8 ----- Lift on L in place (ct 1); stamp R beside L (ct 2).

9-16 Repeat meas 1-8, with opp ftwk and direction of turn.

NOTE: During change of direction, meas 7-8, M can let go
of joined upper arms and open up side by side.

TRAVELING RUNNING STEP:

1 Standing side by side with inside hands joined (MR, WL) -

"Face to face"

M: Step L fwd bringing joined hands bwd at shldr ht (ct 1);
step R fwd (ct &); step L fwd (ct 2).

W: Use opp ftwk, but same hands

"Back to back"

2 Repeat meas 1 with opp ftwk and hands move fwd at shldr level.

3-4 M repeat ftwk of meas 1-2, but raise R hand over W head
while W turns twice CCW (L) under joined hands with a two-
step or step fwd on R heel, beg turn (ct 1); lower wt onto
full ft (ct &), step L beside R (ct 2). Repeat for meas 4.

M Step Variation:

3 Moving in LOD, step R,L,R (cts 1,&,2); stamp L (ct &).

4 ----- Repeat meas 3 with opp ftwk.

5-16 Repeat meas 1-4, 3 more times (4 in all).

NOTE: Depending with which ft they prefer to start a
particular Fig, W may have to "fudge" to have the proper
ft free for a following Fig.

1984 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Morley Leyton & Monique Legaré

KUJAWIAK WESELNY
Poland

The Kujawiak is a slow romantic dance in 3/4 time, that originated in the Kujawy Region, the birthplace of Chopin, west of Warsaw and

was adopted by the gentry to become one of the five National Dances (Tanie Narodowy) - Kujawiak, Oberek, Polonez, Mazur and Krakowiak. All National Dances have many appropriate melodies (often specially composed) and each has it's own acceptable dance vocabulary. At their highest popularity in the XIX century they were choreographed and taught by dancing masters - you had to learn the Mazur or Krakowiak that was to be danced at next week's ball. Only the Oberek maintained it's improvisational nature sometimes. Therefore, it was (and is) normal for National Dances to be choreographed.

This recording has a Kujawiak melody with a 24 measure Oberek chorus. Authentic steps were arranged for this music by Morley Leyton in 1963. *trivia*

Remember: The Kujawiak is done as if you and your partner are the only people there.

PRONUNCIATION: Koo-yah-v-ahk Ve-sel-nee

RECORD: From the Mountains, From the Valleys, LTN 1000 or BR 1000, Side 1, Band 7

FORMATION: Cpls in a circle, face LOD, M inside, W outside, fists on hips, thumbs back, elbows fwd.

METER: 3/4

PATTERN

Meas Cts

- PART I: DIAMOND PATTERN IN LOD
- 1 With 3 steps, beginning with outside ft, move diag^{ptr} away from ptr.
 - 2 Close inside ft to outside ft (Ct 1); HOLD (Ct 2); OPEN HEELS (Ct 4);
~~Hold. OPEN HEELS (Ct 4).~~
 Click heels (Ct 3).
 - 3-4 Repeat meas 1-2 with opp ftwk and moving diag^{ptr} twd ptr.
 - 5-7 Repeat meas 1-3. (~~away, click, tog~~).
 - 8 Repeat meas 4 (close, click), but end slightly in front of ptr, R hip to R hip, hips and shldr parallel, M back to ctr, W facing ctr.
 - 9-16 Both beg L with every odd-numbered meas, and repeat ftwk of meas 1-2 (LRL, close, hold, click//repeat) in this pos 4 times in all.

NOTE: Throughout this sequence maintain constant orientation (keep hips and shldrs parallel and keep distance the same) with ptr while turning CW about the ctr of an imaginary circle at the point you start. The only constraint is that M ends up facing LOD and W face RLOD and ptr.

ARMS:

- 9-12 Facing ptr, both reach with R arm as if to put it around ptrs R hip, but do not touch. Keep L hand extended to side slightly below horizontal, palm fwd.
- 13-14 Both place R hand around ptrs^L waist and slowly raise L hand to ~~45°~~ 45° above horizontal, ~~XXXXXX~~
- 15-16 Slowly raise arms until^L hands join overhead and form an arch. ~~on 16~~

PART II: CHORUS

Oberek, shldr-waist pos, M facing LOD, W RLOD, bend fwd slightly from waist.

- 1-4 Do 4 basic Oberek steps in LOD, beg M R, W L, both bend fwd from waist with knees bent, M move fwd, W bkwd. Head may shake from side to side.
- 5 1 Straighten, step MR, WL.) Make 1/4 or 1/2 turn CW without
2 Hold.) traveling. Heels click nat-
3 Hop, MR, WR) urally on ct 3.
- 6 Repeat meas 5 with opp ftwk continuing to turn CW.
- 7-8 Repeat meas 5-6.
- 9-16 Repeat meas 1-8.
- 17-24 In open pos, MR arm around ptrs waist, free hands or fists on hips or joined in front with ptr and rounded, do 8 basic Oberek steps turning CW, starting on inside ft (MR, WL).

Hand hold^{is} ad lib and depends on which variaiton will be done.

VARIATION I: (Meas 23-24)

WL arm under MR arm. Make a fist and point elbow straight down. Outside hands free or on hips

MEN:

- 23 1 Step R in front of ptr.
2 Kick L fwd and high.
3 R follows L into air leaping as high as possible. Make 1/2 turn in air.
- 24 1 Land on L as near to ptr as possible
2 Drop to R knee and brace R arm to help ptr stop and not fall.
3 Hold.

WOMEN:

- 23 Do 1 basic Oberek step CW, slowing down.
- 24 1-3 Come to a complete halt. Remain upright with bent knees.

NOTE: Cts are not exact except for preparation to take off on ct 1, meas 23, for III.

VARIATION II: (Meas 23-24)

WL hand under MR arm, palm up and thumb back, outside hands joined.

MEN:

- 23 1 Step R in front of ptr.
- 2 Jump up straight
- 3 Bring knees tog in front
- 24 1 Land on L ft and R knee.

WOMEN:

- 23-24 Repeat Var. I, except for L hand hold.

BRIDGE

6 notes. Face LOD, take skating pos, MR over. *W/L*

PART III: W IN FRONT OF M

- 1 *SEE BACK* * ~~M clicks R ft (ct 1);~~ step R to R ^{of ptr} (ct 2); close L to R ^{straight knees} (ct 3). Keep hands joined and raise arms while M passes behind ptr. W use opp ftwk.
- 2 Do 1 basic ~~Oberek~~ step in place, ~~(M-RLR, W-LRL)~~ ^{applies last ct} and lower hands.
- 3-4 Repeat meas 1-2 with opp ftwk and direction. W again passes in front. *of M.*
- 5-7 W beg L and do 9 smooth steps circling once CCW around ptr; M remain in place, keep R hand down as long as possible (6 cts) and leads ptr around himself with L hand; at end of phrases both hands are raised and tog. DO NOT let go of hands and follow ptr with eyes throughout this sequence.
- 8 W turns once CCW in place; M brings hands down to R side, up around and into orig skating pos.
- 9-16 Repeat meas 1-8.

REPEAT PART II: CHORUS

BRIDGE

6 cts. Face ptr, hands on hips, M with back to ctr, W facing M.

PART IV: AWAY FROM PTR, TWD PTR

- 1 1 M & W on same ft, hop bkwd on R extending L leg straight back - arms reach twd ptr, palms down, ~~and rotate hands~~ ~~to palms up.~~ ~~FORWARDS~~
- 2 Step L bkwd. } rotate H to palms up.
- 3 Close R to L

- 2 Repeat meas 1.
3 Repeat meas 1, except - step R fwd (ct 3).
4 ~~1-3~~ ~~WALK LR TWD PTR (ct 1, 2);~~ ~~stepping L, R, close L to R without wt, (ct 3) walk twd ptr.~~
Bring arms up, around, and put hands on hips. (3)

5-8 Repeat meas 1-4, once more (2 times in all).

9-16 Repeat meas 9-16, Part I (walk around w/ arch)

REPEAT PART II: CHORUS

This is the end, so finish with a flourish.

PART III

MEAS
1

1 M HOP ~~ON~~ ^{lightly} ON L FT, CLICKING HEELS (CT 1);

Presented by Morley Leyton &
Monique Legaré

LIPKA
Poland

This dance is from the Cieszyn region and was learned by Morley
Leyton from Janina Marcinkowa of Cieszyn, Poland in 1969.

PRONUNCIATION: Leaŕ-ka Cheń-shin

RECORD: LTN-4. Note that the tempo on LTN-1 are not compatible.

FORMATION: 4 cpls in a square, W on M R. Arms are straight down
with inside hands joined.

METER: 3/4

PATTERN

Meas

PART I: (Slow)

- 1-2 Head cpls change places CW inside the square, M leads and W
trails behind in his path. Both begin with L ft, take 5
steps and close on the 6th step.
- 3-4 Side cpls do the same.
- 5-8 Repeat meas 1-4, returning to home pos.

PART II: (Fast)

MEN:

- 1-2 Walk 6 fast steps to opp W: Clap hands on ct 1, then for
the next 5 cts hold arms like an airplane, R arm twd the ctr
a little lower than the L arm which is away from ctr. Cross
directly to your L side of opp W, on 6th ct join M R arm
through opp W R arm.
- 3 With R elbows joined with opp W, keep L hand out straight
and do 1/2 CW turn as a cpl with 3 fast, smooth walking steps.
- 4 Do 2 stamps in opp M place while releasing R elbow so that
opp W ends up on R as in orig pos. At the same time bring
L hand down to hip.
- 5-8 Repeat meas 1-4, but return to your own ptr in orig place.
- 9-16 Repeat meas 1-8.

WOMEN:

- 1-2 Stay in place with hands on hips and do 2 complete turns CCW
(L) in place by taking 5 flat-footed steps and closing both
ft tog on 6th ct as preparation for reversing dir and turn.
It is easier to beg with R ft. Finish facing ctr of square.
- 3 As a cpl do 2 turns CW (R) with 3 steps, R elbows joined
with opp W.
- 4 M releases W R elbow and W completes turn in place to orig
pos, with 2 stamp-pivots, hands on hips.
- 5-8 Repeat meas 1-4 with orig ptr.
- 9-16 Repeat meas 1-8.

PART III: (Slow)

Same as Part I, except cpls may add a slow turn in place CCW with inside arms held horizontally fwd while the side cpls are changing places (6 cts). This is to be done only after cpl so that head cpls get to do this twice and side cpls only once.

REPEAT FAST PART, PART II.

Presented by Morley Leyton &
Monique Lagaré

OBEREK VARIATIONS
Poland

The oberek is the one National Dance that remains improvisational. There are many many variations ranging from the simplest to some of the most spectacular.

NOTE: It is necessary to KNOW the basic oberek step and the basic turn with ptr before attempting variations. The basic step, basic turn and some variations will be taught each day during the exercises presented at the beginning of each class. Knowing the step is not enough; it is necessary to be able to relax and sustain the step, it is necessary to be able to work with your ptr to turn, to jump and to lift. The class on Friday will assume a certain amount of previous knowledge which will be available to those attending classes during the week.

MEN'S JUMPS WITH PTR

1. Vertical jump to knee
2. Horizontal jump to knee
3. Horizontal jump with slap
- * 4. Diamond heel click
5. Both ft
6. Grand fouette
- * 7. O pocznyiński solo
8. Grand fouette without ptr

MEN'S FLOOR STEPS WITH PTR

9. Turn on R leg to both ft.
- * 10. Turn on R leg to one ft
11. Turn on L leg with ronde de jambe
- * 12. Turn on R leg to turn on L leg.
- * 13. Step-hop, step-hop, basic, ronde de jambe
14. W spin and drop to knee

WOMEN'S LIFTS AND JUMPS

15. Vertical
16. Vertical with turn
- * 17. Horizontal
18. Throw over shldr
- * 19. W over head upside down.
- * 20. W over head in tuck ~~W over head~~

STEPS WITH PTR

21. 6 ctth spin *and w/*
22. Clicks & spin
23. Step, hold, hop turns
- * 24. Bear hug
25. Down (in), up (out), turn
- * 26. Same with spin over knee
27. Yo-yo turns

ENDINGS

- *27. Smooth turn to knee
- *28. Wind up
- *29. W tuck and finish on knee

MISCELLANEOUS

- ~~30. Head shake~~
- 31. Lublin basic
- 32. W turn by self
- 33. Heel clicks
- 34. Men's step, hop, stamp
- *35. Pinwheel
- *36. Basket lift.

We will present what ever time and abilities will permit. Individual corrections will be offered.

→ = covered in class
* = performance or exhibition level

Presented by Morley Leyton &
Monique Legaré

POLKA UGINANA

Poland
Dzwon

The Rzeszów Region is known for its many earthy turning dances (Przeworska, Przewoz Noga, Dzwon, Kócana, etc) typically done heavily with accent into the ground. There are other Uginanas (Bent Polka), not to be confused with this one. Morley Leyton learned this dance from Leodaia (Lodzian) Magdziarz of Rzeszów, Poland in 1970. She currently resides in Montreal.

PRONUNCIATION: Oo-gee-nah-nah

RECORD:

FORMATION: Cpls in ^{CIRCLE,} closed ballroom pos, M facing LOD and W squarely in front of ptr. M holds WR wrist with ML hand, free arm out to side.

METER: 2/4

PATTERN

Meas

PART I: REST STEP

MEN:

1 Step L to L (ct 1); close R to L (ct &); repeat ct 1,& (cts 2,&).

2 Step L to L (ct 1); bend L knee (ct &); stamp R in place while straightening L (ct 2).

3-4

^{RPT TO R OPP FTWK}

NOTE: Do not travel far, take small steps. DO NOT TURN.

WOMEN:

1-2 Same as M, but with opp ftwk and direction (twd ctr). The difference is that W move in a half-moon arc while M go straight twd ctr, so that W ends up on ML and with back to ctr by meas 2, ct 1.

3-4 Repeat meas 1-2 with opp ftwk and direction (away from ctr). M must give lead with R arm.

~~5 Similar to meas 1-2, but done in double time:~~

MEN:

5-#

Step L to L (ct 1); close R to L (ct &); step L to L (ct 2); stamp R in place while bending L knee (ct &).

WOMEN:

5 Same as M, but with opp ftwk and direction (twd ctr). Since there is half the time to cover the same distance, ^{to make the half-moon arc,} M must give strong lead with R arm.

6 Repeat meas 5 with opp ftwk and direction (away from ctr).

7 Repeat meas 5.

8 M stamp R,L,R; W,L,R,L. End with M facing LOD, W facing M squarely in front of ptr. During stamps ~~free arm out to side to,~~ M hold WR wrist jammed into ~~W~~ HIS L hip by his ~~R~~ hand. **PRESSED**

PART II: TURN

- 1 MEN:
Step R fwd (ct 1); close L to R (ct &); step R fwd with dip (ct 2). *COUNTS 1 & ARE DONE WITH NO BOUNCE OR CHANGE IN LEVEL.*

WOMEN:

- 1 Step L bkwd (ct 1); close R to L (ct &); step L bkwd with dip (ct 2).
- 2 Repeat meas 1 with opp ftwk, but make 1/2 turn CW during ct 1, so that M dips bkwd on L, W fwd on R.
- 3 Repeat meas 1 with 1/2 turn during ct 1.
- 4 With M stamping L,R,L, hold, and W, R,L,R, hold, do 1/2 turn CW so that M face RLOD.
- 5-8 Repeat meas 1-4 in RLOD.
- 9-16 Repeat meas 1-8. *TEMPO IS FASTER*
- Repeat dance from beginning.

Presented by Morley Leyton &
Monique Legaré

SZTAJEREK
Poland

There are many stajereks throughout Southern Poland and a few as far north as Warsaw. Steps, hand holds and turns vary from region to region, but all are in 3/4 time. This one comes from Nowy Sącz which is in the foothills of Southern Poland between the western edge of the Rzeszów region and the Tatra Mountains (Podhale). The dance was learned by Morley Leyton from Jacek Marek in 1980, who currently resides in Boston.

PRONUNCIATION: Shtai-yê-rek

RECORD:

FORMATION: Ballroom pos with M facing LOD and W squarely in front of ptr. May use Rzeszów hand hold: M L hand holding W R wrist and both jammed into his L waist. ~~POSTURE SHOULD~~
~~REMAINS STRONG AND ERECT~~

METER: 3/4

PATTERN

Meas Cts

Zagrociez

INTRODUCTION: Call before orchestra plays:
Zagrociez mi stajerecka piyknego, swarnego
Niechze jo se potańcuje, do rana biolego.
Sztajerka!

PART I:

MEN:

- 1 1 Step R in LOD. Step is strong, on bent knee, leave L in place. ~~LEAD W IN 1/4 TURN L TO M R SIDE.~~
- 2 Sweep L leg in a semi-circle while straightening R leg by turning slightly CW. Full wt on R; ~~COUNTER BALANCE W BY~~
- 3 Hold. ~~FIRMLY PRESSING L FT INTO FLOOR.~~
~~NOTE: M SHOULD MAINTAIN STRONG STANCE AND ERECT POSTURE.~~
- WOMEN:
- 1 Step L bkwd to outside of circle, rising on the ball of the ft.
- 2 Close R to L, still on ball of ft.
- 3 Bend knees.
- 2 Repeat meas 1 with opp ftwk and turning twd ctr of circle. M finish facing close to LOD. M must give W strong lead with R arm.
- 3-4 Do 2 flat-footed waltz steps and turn 2 times CW in closed ballroom or Rzeszów hold. M starts with R fwd LOD, W L bkwd. There are 6 cts to make one full turn while progressing in LOD.

NOTE: Meas 3-4 is gentle in contrast to meas 1-2.

~~LEAD W IN 1/4 TURN L TO BEGIN WALTZ FACE TO FACE.~~

RUNNING

PART II:

MEN:

- 1 1 Strong stamp on R in place. Release hands, hold ~~R~~ arm out to side. *TO COUNTER BALANCE W.*
- 2 Stamp L near R. Catch ptr around waist with R arm and support her. Try to keep R elbow at least even or

Slightly fwd of body.

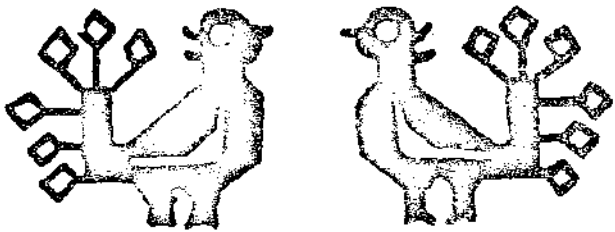
- 3 Hold.

WOMEN:

- 1 1 Jump on R to outside of circle. Keep L hand around ptrs shldr and R arm out to side.
- 2 Close R to L. If ptr gives enough support let upper torso ~~go a little further away from ptr than ft and waist.~~ *LEAN*
- 3 Hold. Do not let ft travel on ct 3. Don't get to far away from ptr.
- 2 Repeat meas 1 with opp ftwk and direction. W must travel *1/2 TURN* from M R side to M L side. M must give very strong assistance with R arm to get ptr to other side in little over one ct and catch her in outstretched L hand to side. W places R arm around M L shldr, L arm out to side and let upper torso trail.
- 3-4 Repeat meas 3-4, Part I (flat-footed waltz). M must bring W to closed pos by giving strong lead with L hand on ct 1.
- 5-8 Repeat meas 1-4.
- 9-16 Repeat meas 1-8.

Repeat dance from beginning once more (2 in all).





CHISMES DEL DIA

AUGUST 5, 1984 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE VOL. 16, NO. 1

WELCOME...

to the 16th Annual San Diego State University Folk Dance Conference. We sincerely hope that you will have an enjoyable dance vacation. If you have any problems, questions, or comments, get in touch with one of the Folk Dance Committee people.

SUNDAY, AUGUST 5 SCHEDULE...

Noon on	Registration at El Conquistador
5:30 p.m.	Dinner El Conquistador Dining Room
6:45 p.m.	Orientation Meeting <i>in Dining Room</i>
8:00 p.m.	Dance Program

ORIENTATION MEETING, AUGUST 7...

This meeting is for all participants and staff members. This is an opportunity to meet the staff, other participants, and hear plans for the week's classes, evening programs, requirements for credit, etc.

MEAL HOUR DAILY... *m-T-Thurs-Fri* *W & Sat*

Breakfast	7:00 - 8:00 a.m.
Lunch	12:00 - 1:00 p.m.
Dinner	5:30 - 6:30 p.m.

BADGES...

Please wear your badge at all times. This is one way to get to know each other.

BULLETINS...

Check the bulletin boards at El Conquistador, at each floor elevator, and at the gyms for announcements, changes in class schedules, messages, etc.

LOST & FOUND...

Turn in stray articles at the desk at El Conquistador, and check there if you have lost an item.

PHOTOGRAPHS...

Pictures will be taken on Monday after lunch by a photographer who is also enrolled for the week, Barry Korn. We would like to have a group picture taken - with everyone in it. Also, pictures of staff as a group and individually. This is an excellent chance for each one of you to take pictures. Please be on time so we don't make everyone wait.

CLOTHING...

Please, no bare feet, bathing suits, or shorts in the Dining Room. Also, please no bathing suits or short shorts on the dance floors.

SHOES...

As our "FEET" letter requests - please help us protect the wooden gym floors by carrying your dancing shoes and changing shoes at each entrance.

PARKING...

You do not need a parking pass if you park only at El Conquistador. But if you intend to park on campus, do check prior to doing so, you may need a pass.

MEET THE STAFF:

JERRY HELT began his square dance activities in the early 1940's and has been a full-time caller since 1953. As a professional caller and instructor he conducts caller clinics, workshops and serves on the teaching faculty of numerous universities, institutes and camps throughout the United States, Canada, Mexico and Europe. Also, serves the American Square Dance Workshop, Inc, and is a member of the Callerlab. Jerry conducts a full program of classes and clubs in Cincinnati and surrounding areas which include squares, rounds, quadrilles and contras. He attended Engineering School at the University of Cincinnati. His home is in Cincinnati, OH, with his wife, Kathey, and three daughters.

Here are some of his square dance accomplishments:

Recording artist on Blue Star, MacGregor, Scope, Sets and Order, Hollywood and Gateway Records. His numerous albums and singles are heard around the world.

Served on the program of the National Square Dance Convention since 1953.

Conducted exhibition groups and has taught dancing to mentally retarded, wheelchair groups, children and is a Square Dance Leader for the YMCA.

Featured in articles in the National Square Dance Magazine "Square Dancing" and other magazines and publications.

Featured as caller and choreographer on state and television shows.

Conducts tours for Square Dancers to Europe, Mexico and Hawaii.

Creator of "Sweep a Quarter." Among his round dance compositions is "Jiffy Mixer."

The Jerry Helt Fan Club and its national membership contributes and supports the American Cancer Society to help wipe out cancer.

Inducted into the American Square Dance Society Hall of Fame.

Among his many hobbies is sculpturing and antique collecting.

ERCÜMENT KILIÇ is a native Azerbaijani-Turk from an area in Eastern Turkey bordering on Russia. He comes from a large family of dancers and musicians, has been dancing for nineteen years, and playing the accordion for fifteen years. Ercüment danced with school groups and amateur groups in Ankara before he entered the Turkish National Ensemble in 1976 as a dancer and musician. He stayed with the Ensemble until he came to the United States to study engineering. He has performed throughout the United States, and has formed a local performance group and folk music orchestra with which he has produced Hindi Records. In 1978 Ercüment began recording music in order to teach some of his favorite dances. It was a difficult process, due to the fact that most of the music had never been notated, much had never been recorded, and Ercüment does not read music. He had to teach the musicians the melodies, the foreign and complicated rhythms, plus his personal arrangements.

MARTIN KOENIG has been teaching balkan dance over the past 20 years at universities and folk dance centers throughout the U.S. and Canada. His initial and primary focus is dance in the context of community celebration rather than the choreographed performance and dance ensembles. Since 1966 he has been collecting and filming dance, both, in the the villages of the Balkans, and in the urban immigrant communities of North America. He pioneered in recording and issuing dance records by village musicians. Together with Ethel Rain he directs the Ethnic Folk Dance Center (formerly the Balkan Arts Center).

STEVE KOTANSKY grew up in California, in the area near Palo Alto. After high school he moved to Southern California, and danced for some time with AMAN. Some nine years ago he went to Germany, and based there studying dance in many parts of Europe. He taught classes, gave dance concerts, and taught in workshops and camps in several European countries. In the winter of 1979-80 he made his first trip back to the United States and taught in several workshops and camps. He is currently living in Valley Cottage, N.Y., where he and his wife Sue recently purchased a home.

JAAP LEEGWATER is a folk dance instructor and choreographer from Amsterdam, Holland. From 1970 he has been involved with Bulgarian folklore. He studied at State Choreographers Schools in Sofia and Plovdiv. He participated in rehearsals of dance ensembles, both amateur and professional, such as "Pirin," "Philip Kutev," "Rhodopa", and "Nayden Kirov."

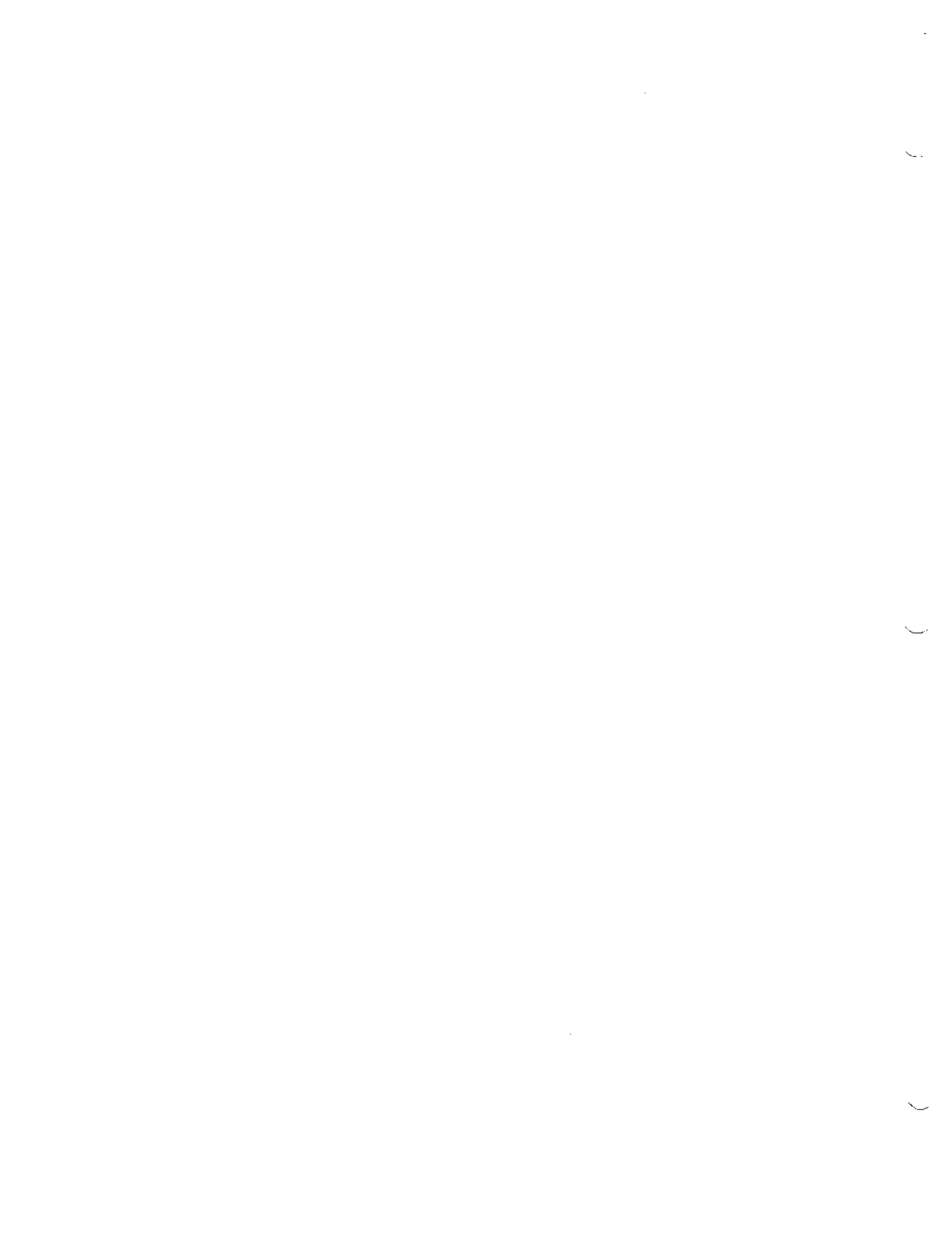
Jaap has also done field research. During 1979-80, he travelled extensively collecting dances and songs from villages with help from the elderly inhabitants. Jaap still continues study trips to Bulgaria, not only to collect new material, but also to improve his own knowledge of the style, character and interpretation of Bulgarian dance.

Jaap has more than 10 years experience in teaching different kinds of groups. He is connected with the Dutch Folkdance Society (NEVO) and the International Folkdance Theatre (IFD) in Amsterdam. In addition, he directs the Dutch Folklore Ensemble PRAZNIK, which performs Bulgarian dances.

Jaap's work has also been recognized by the Bulgarians themselves. Bulgarian newspapers and magazines wrote about his "Bulgarian" spirit, and recently he had the honor to receive the "medal of the 1300 year's Jubilee of the Bulgarian State" from the Bulgarian government.

MONIQUE LEGARÉ arrived in the U.S. in July 1982 from Montreal Canada, where she received professional ballet and teacher training from Les Grands Ballets Canadiens. She has been awarded a diploma from the Choreographic School in Plovdiv, Bulgaria, and has made four (4) research trips to Hungary. She has twelve (12) years experience in teaching ballet, jazz, tap and folk dance. She is currently on the faculty at Bryn Mawr College, teaching dance. She has directed several Quebecous performing groups.

MORLEY LEYTON is an authority on international folk dance and director of JANOSIK POLISH DANCE ENSEMBLE, at Temple University Folk Dance Dept. He has taught folk dance for 20 years, and has taught folk dance in 25 American States and Canadian Provinces. His background includes many years of training in New York in ballet and character dance with Yurek Lezowski, and professional stage and T.V. work. He has made five (5) research trips to Eastern Europe and produced six (6) records on Polish dance music.



ELINOR MACKENZIE VANDEGRIFT was born in Assam, India of Scottish parents. She began Scottish Country Dancing while at school in Chester, then expanded her dance background to include a wider, international range at Bedford College of Physical Education.

She became more involved with SCD on emigration to the L.A. area in 1967. After 6 months in L.A. she worked with the Brooklyn Y.W.C.A. as Health/P.E./Recreation Director for 2 years. In New York she became involved with a small Scottish song group who specialized in a Gaelic repertoire.

After a year spent working and dancing her way round the world, Elinor returned to live in Santa Monica in 1971. She moved to the Pacific Northwest in 1976 after her marriage. She teaches adaptive P.E. in a school for multipli-handicapped children.

After teaching at this conference in 1982, Elinor left for a year in England. Her husband, David, had a Fulbright teaching exchange at a school in Guildford, Serrey, England, where he taught 4th graders. They enjoyed both English and Scottish country dancing whilst in Britain, and especially enjoyed the accessibility of live music for dancing.

She attended the Royal Scottish Country Dance Society's annual summer school at St. Andrews University in 1983. It was here that she learned the dances being presented this week. The dances are part of a collection published by the R.S.C.D.S. to celebrate its Diamond Jubilee in 1983.

Elinor holds the teaching certificate of the R.S.C.D.S., and has been Director of Instruction for both the L.A. and Seattle Branches of the Society. She has danced with demonstration teams in L.A., New York, Seattle and Scotland and conducted teacher candidate classes in L.A. and Seattle. She has taught workshops in Canada and U.S., and looks forward to returning to the S.D.S.U.F.D.C.

DAILY SCHEDULE... (Monday through Sunday, August 7-14)... See Daily Schedule in packet.

SPECIAL ACTIVITIES...

Monday 8/8/83 PHOTOGRAPHS - 7:30 p.m. Theatre Building
Saturday 8/13/83 "HASTA LA VISTA" Party

WARM-UPS - Get limbered up for the day's dancing with Maria Reisch, Dance Studio.

MAILING ADDRESS & TELEPHONE: Folk Dance Conference
& El Conquistador
5505 Montezuma Road 619/286-2030
San Diego, CA 92115

GUESTS - We respectfully ask that you do not invite family members and friends to visit you at the Conference. No one except badged registrants is allowed in classrooms and evening parties at the gym.

EVALUATION SHEET... In your packet is an evaluation sheet which we would like you to fill out and return to us before your departure, or after you have gone home. We are interested in your comments on the 1983 conference.

ERRATA AND RDSTER... The errata and roster will be mailed to you as soon as possible following the close of the conference.

THE SAN DIEGO STATE UNIVERSITY FOLK DANCE COMMITTEE MEMORIAL SCHOLARSHIPS are awarded each year to deserving leaders or potential leaders in folk dance. Funds for the scholarships come entirely from collections at the Conference and from the annual Valentine fund-raising party in February. Over one hundred scholarships have been awarded to date.

Memorial scholarships are awarded for the following persons: Elizabeth Sanders one of the original founders of the Santa Barbara Folk Dance Conference died in 1959 after a short illness. The other founder, Frank Cole, passed away in 1962. Two hard working and long time members of the committee - Maude sykes passed way in 1976 and Marion Wilson in 1979.

When the conference moved from the University of California Santa Barbara campus in 1959, the name of the conference was changed and is now known as the SDSU Folk Dance Conference and Workshop.

SCHOLARSHIPS - there are several different types of scholarships awarded each year - Folk Dance Federation, Group scholarships; and Memorial scholarships.

SUGGESION BOX...We are inviting yours comments, etc. A suggestion box will be available for your suggestions, comments and/or complaints.

MEET THE FOLK DANCE FEDERATION CONFERENCE COMMITTEE:

Lila Aurich	Miriam Lubet	Isabelle Persh	Alice & Archie Stirling
Steve Alban	Ted Martin	Evelyn Prewett	Valerie Staigh
Perle Bleadon	Bob Moriarty	Maria Reisch	Donna Tripp
Dorothy & Tom Daw	Freeman Odlum	Audrey Silva	Ed Wilson

If you have any questions or problems, contact one of the above committee members. We are here to serve you.

HAVE A GREAT FOLK DANCE VACATION!!!!



YUGOSLAVIA

BULGARIA

ALBANIA

ITALY

GREECE

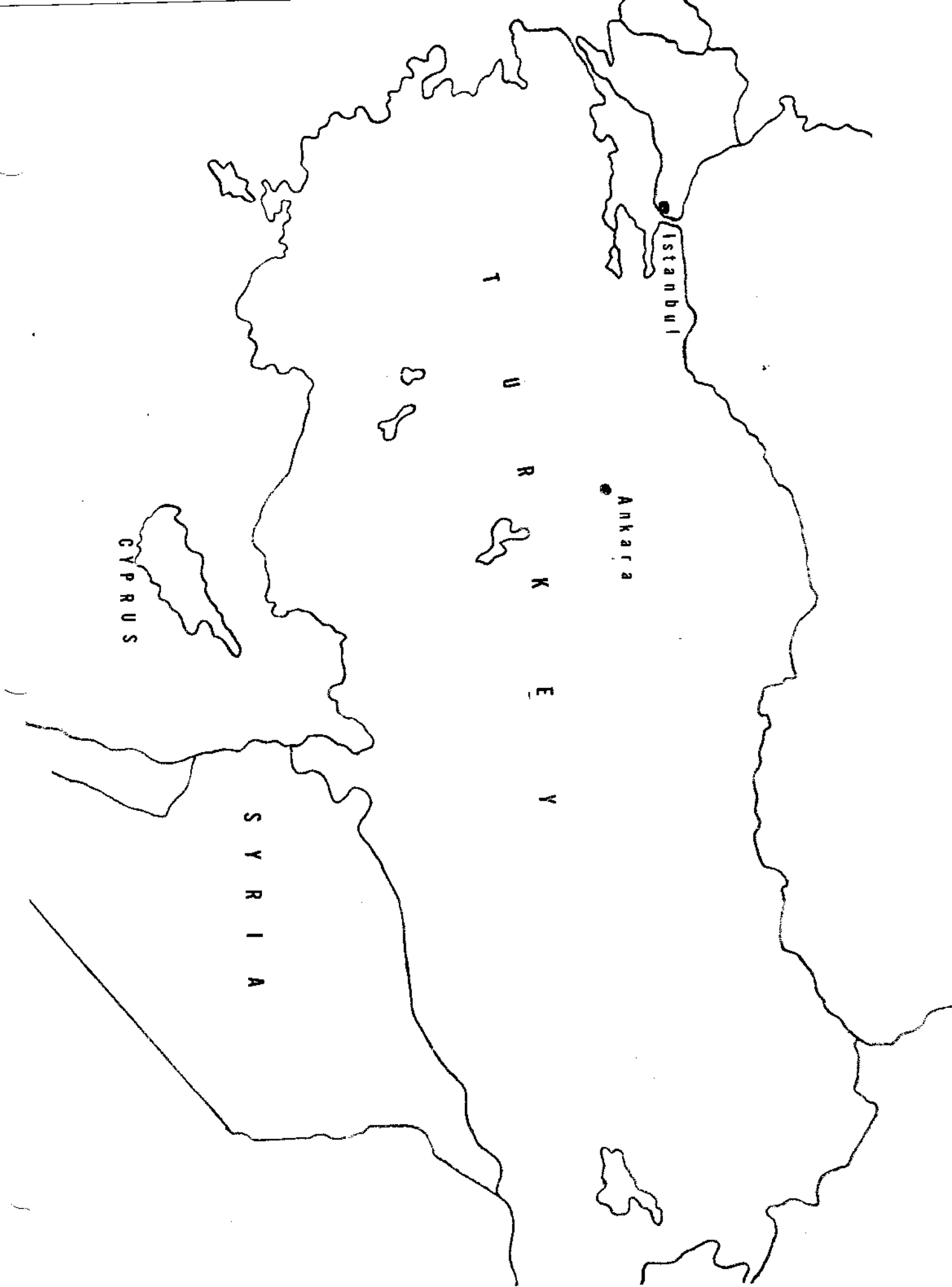
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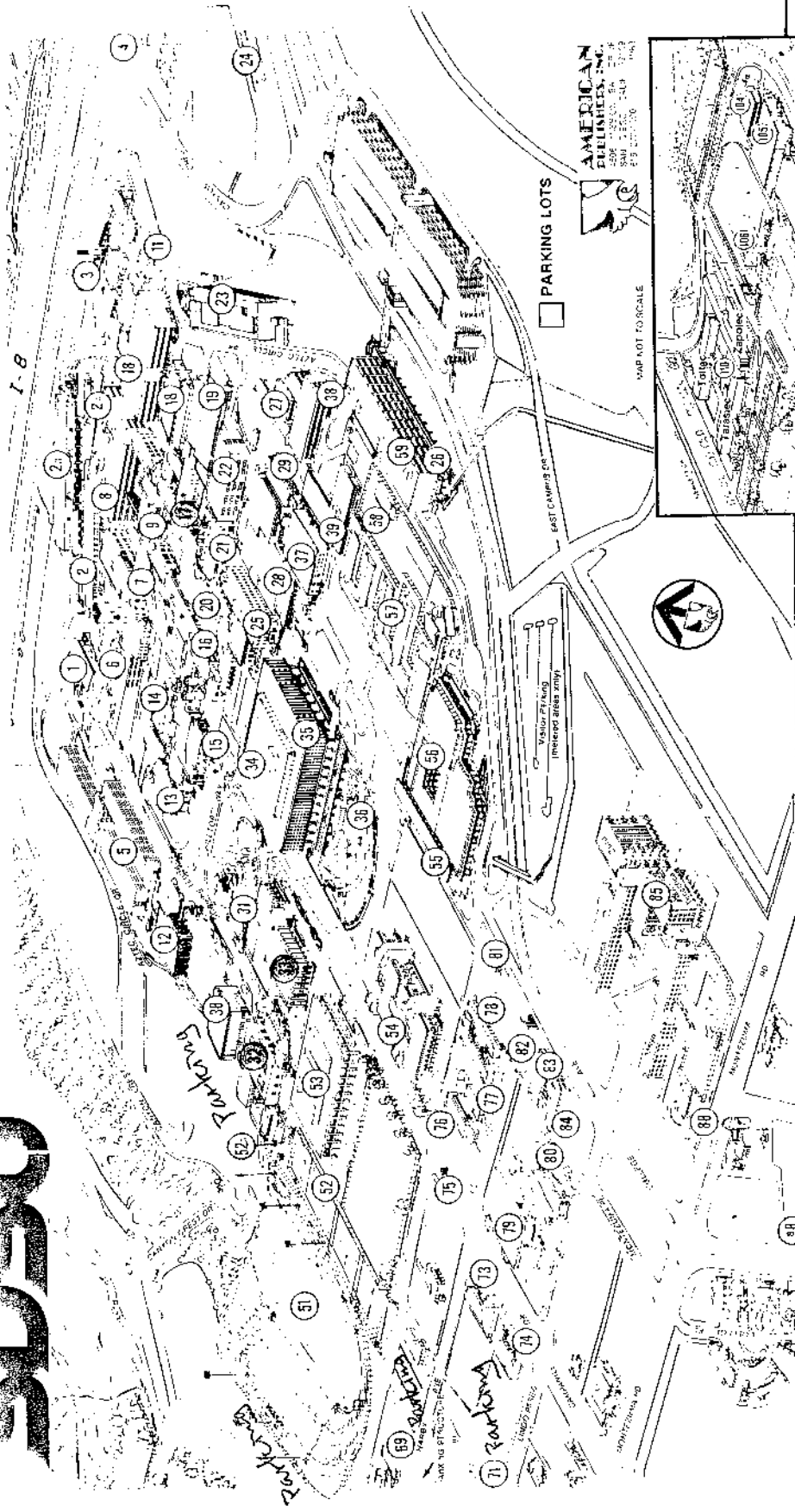
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• Glasgow

England

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UNIVERSITY OF ARIZONA




CAMPUS MAP INDEX

- | | | | |
|-----|----------------------------------|-----|--|
| 54 | Adams Human Resources | 71 | Linda Pascoe 5689 (LP 890) |
| 55 | Administrative | 72 | Love Library |
| 56 | Anthropology (Hardy 5765/HA 705) | 73 | Music Library |
| 57 | Archaeology (Hardy 5765/HA 705) | 74 | Music - Speech/KP05-TV Studios |
| 58 | Art (Old) | 75 | North Educational |
| 59 | Art Gallery | 76 | Oral Education |
| 60 | Art (New) | 77 | Open Air Theater |
| 61 | Aztec Bowl (WG 803) | 78 | Physical Plant |
| 62 | Aztec Center | 79 | Physical Sciences |
| 63 | Aztec Shop/Bazaar | 80 | Physics - Astronomy |
| 64 | Ballroom | 81 | Residence Halls |
| 65 | Ballroom | 82 | Residence Dining Commons |
| 66 | Ballroom | 83 | Residence Halls (East) Myra, Dimecia, Zura & Turquoise |
| 67 | Ballroom | 84 | Scripps Hall (College Ave. 5194/CA 194) |
| 68 | Ballroom | 85 | Scripps Center and Park |
| 69 | Ballroom | 86 | Speech |
| 70 | Ballroom | 87 | Speech |
| 71 | Ballroom | 88 | State Buildings |
| 72 | Ballroom | 89 | State Buildings |
| 73 | Ballroom | 90 | State Buildings |
| 74 | Ballroom | 91 | State Buildings |
| 75 | Ballroom | 92 | State Buildings |
| 76 | Ballroom | 93 | State Buildings |
| 77 | Ballroom | 94 | State Buildings |
| 78 | Ballroom | 95 | State Buildings |
| 79 | Ballroom | 96 | State Buildings |
| 80 | Ballroom | 97 | State Buildings |
| 81 | Ballroom | 98 | State Buildings |
| 82 | Ballroom | 99 | State Buildings |
| 83 | Ballroom | 100 | State Buildings |
| 84 | Ballroom | 101 | State Buildings |
| 85 | Ballroom | 102 | State Buildings |
| 86 | Ballroom | 103 | State Buildings |
| 87 | Ballroom | 104 | State Buildings |
| 88 | Ballroom | 105 | State Buildings |
| 89 | Ballroom | 106 | State Buildings |
| 90 | Ballroom | 107 | State Buildings |
| 91 | Ballroom | 108 | State Buildings |
| 92 | Ballroom | 109 | State Buildings |
| 93 | Ballroom | 110 | State Buildings |
| 94 | Ballroom | 111 | State Buildings |
| 95 | Ballroom | 112 | State Buildings |
| 96 | Ballroom | 113 | State Buildings |
| 97 | Ballroom | 114 | State Buildings |
| 98 | Ballroom | 115 | State Buildings |
| 99 | Ballroom | 116 | State Buildings |
| 100 | Ballroom | 117 | State Buildings |
| 101 | Ballroom | 118 | State Buildings |
| 102 | Ballroom | 119 | State Buildings |
| 103 | Ballroom | 120 | State Buildings |
| 104 | Ballroom | 121 | State Buildings |
| 105 | Ballroom | 122 | State Buildings |
| 106 | Ballroom | 123 | State Buildings |
| 107 | Ballroom | 124 | State Buildings |
| 108 | Ballroom | 125 | State Buildings |
| 109 | Ballroom | 126 | State Buildings |
| 110 | Ballroom | 127 | State Buildings |
| 111 | Ballroom | 128 | State Buildings |
| 112 | Ballroom | 129 | State Buildings |
| 113 | Ballroom | 130 | State Buildings |
| 114 | Ballroom | 131 | State Buildings |
| 115 | Ballroom | 132 | State Buildings |
| 116 | Ballroom | 133 | State Buildings |
| 117 | Ballroom | 134 | State Buildings |
| 118 | Ballroom | 135 | State Buildings |
| 119 | Ballroom | 136 | State Buildings |
| 120 | Ballroom | 137 | State Buildings |
| 121 | Ballroom | 138 | State Buildings |
| 122 | Ballroom | 139 | State Buildings |
| 123 | Ballroom | 140 | State Buildings |
| 124 | Ballroom | 141 | State Buildings |
| 125 | Ballroom | 142 | State Buildings |
| 126 | Ballroom | 143 | State Buildings |
| 127 | Ballroom | 144 | State Buildings |
| 128 | Ballroom | 145 | State Buildings |
| 129 | Ballroom | 146 | State Buildings |
| 130 | Ballroom | 147 | State Buildings |
| 131 | Ballroom | 148 | State Buildings |
| 132 | Ballroom | 149 | State Buildings |
| 133 | Ballroom | 150 | State Buildings |
| 134 | Ballroom | 151 | State Buildings |
| 135 | Ballroom | 152 | State Buildings |
| 136 | Ballroom | 153 | State Buildings |
| 137 | Ballroom | 154 | State Buildings |
| 138 | Ballroom | 155 | State Buildings |
| 139 | Ballroom | 156 | State Buildings |
| 140 | Ballroom | 157 | State Buildings |
| 141 | Ballroom | 158 | State Buildings |
| 142 | Ballroom | 159 | State Buildings |
| 143 | Ballroom | 160 | State Buildings |
| 144 | Ballroom | 161 | State Buildings |
| 145 | Ballroom | 162 | State Buildings |
| 146 | Ballroom | 163 | State Buildings |
| 147 | Ballroom | 164 | State Buildings |
| 148 | Ballroom | 165 | State Buildings |
| 149 | Ballroom | 166 | State Buildings |
| 150 | Ballroom | 167 | State Buildings |
| 151 | Ballroom | 168 | State Buildings |
| 152 | Ballroom | 169 | State Buildings |
| 153 | Ballroom | 170 | State Buildings |
| 154 | Ballroom | 171 | State Buildings |
| 155 | Ballroom | 172 | State Buildings |
| 156 | Ballroom | 173 | State Buildings |
| 157 | Ballroom | 174 | State Buildings |
| 158 | Ballroom | 175 | State Buildings |
| 159 | Ballroom | 176 | State Buildings |
| 160 | Ballroom | 177 | State Buildings |
| 161 | Ballroom | 178 | State Buildings |
| 162 | Ballroom | 179 | State Buildings |
| 163 | Ballroom | 180 | State Buildings |
| 164 | Ballroom | 181 | State Buildings |
| 165 | Ballroom | 182 | State Buildings |
| 166 | Ballroom | 183 | State Buildings |
| 167 | Ballroom | 184 | State Buildings |
| 168 | Ballroom | 185 | State Buildings |
| 169 | Ballroom | 186 | State Buildings |
| 170 | Ballroom | 187 | State Buildings |
| 171 | Ballroom | 188 | State Buildings |
| 172 | Ballroom | 189 | State Buildings |
| 173 | Ballroom | 190 | State Buildings |
| 174 | Ballroom | 191 | State Buildings |
| 175 | Ballroom | 192 | State Buildings |
| 176 | Ballroom | 193 | State Buildings |
| 177 | Ballroom | 194 | State Buildings |
| 178 | Ballroom | 195 | State Buildings |
| 179 | Ballroom | 196 | State Buildings |
| 180 | Ballroom | 197 | State Buildings |
| 181 | Ballroom | 198 | State Buildings |
| 182 | Ballroom | 199 | State Buildings |
| 183 | Ballroom | 200 | State Buildings |
| 184 | Ballroom | 201 | State Buildings |
| 185 | Ballroom | 202 | State Buildings |
| 186 | Ballroom | 203 | State Buildings |
| 187 | Ballroom | 204 | State Buildings |
| 188 | Ballroom | 205 | State Buildings |
| 189 | Ballroom | 206 | State Buildings |
| 190 | Ballroom | 207 | State Buildings |
| 191 | Ballroom | 208 | State Buildings |
| 192 | Ballroom | 209 | State Buildings |
| 193 | Ballroom | 210 | State Buildings |
| 194 | Ballroom | 211 | State Buildings |
| 195 | Ballroom | 212 | State Buildings |
| 196 | Ballroom | 213 | State Buildings |
| 197 | Ballroom | 214 | State Buildings |
| 198 | Ballroom | 215 | State Buildings |
| 199 | Ballroom | 216 | State Buildings |
| 200 | Ballroom | 217 | State Buildings |
| 201 | Ballroom | 218 | State Buildings |
| 202 | Ballroom | 219 | State Buildings |
| 203 | Ballroom | 220 | State Buildings |
| 204 | Ballroom | 221 | State Buildings |
| 205 | Ballroom | 222 | State Buildings |
| 206 | Ballroom | 223 | State Buildings |
| 207 | Ballroom | 224 | State Buildings |
| 208 | Ballroom | 225 | State Buildings |
| 209 | Ballroom | 226 | State Buildings |
| 210 | Ballroom | 227 | State Buildings |
| 211 | Ballroom | 228 | State Buildings |
| 212 | Ballroom | 229 | State Buildings |
| 213 | Ballroom | 230 | State Buildings |
| 214 | Ballroom | 231 | State Buildings |
| 215 | Ballroom | 232 | State Buildings |
| 216 | Ballroom | 233 | State Buildings |
| 217 | Ballroom | 234 | State Buildings |
| 218 | Ballroom | 235 | State Buildings |
| 219 | Ballroom | 236 | State Buildings |
| 220 | Ballroom | 237 | State Buildings |
| 221 | Ballroom | 238 | State Buildings |
| 222 | Ballroom | 239 | State Buildings |
| 223 | Ballroom | 240 | State Buildings |
| 224 | Ballroom | 241 | State Buildings |
| 225 | Ballroom | 242 | State Buildings |
| 226 | Ballroom | 243 | State Buildings |
| 227 | Ballroom | 244 | State Buildings |
| 228 | Ballroom | 245 | State Buildings |
| 229 | Ballroom | 246 | State Buildings |
| 230 | Ballroom | 247 | State Buildings |
| 231 | Ballroom | 248 | State Buildings |
| 232 | Ballroom | 249 | State Buildings |
| 233 | Ballroom | 250 | State Buildings |
| 234 | Ballroom | 251 | State Buildings |
| 235 | Ballroom | 252 | State Buildings |
| 236 | Ballroom | 253 | State Buildings |
| 237 | Ballroom | 254 | State Buildings |
| 238 | Ballroom | 255 | State Buildings |
| 239 | Ballroom | 256 | State Buildings |
| 240 | Ballroom | 257 | State Buildings |
| 241 | Ballroom | 258 | State Buildings |
| 242 | Ballroom | 259 | State Buildings |
| 243 | Ballroom | 260 | State Buildings |
| 244 | Ballroom | 261 | State Buildings |
| 245 | Ballroom | 262 | State Buildings |
| 246 | Ballroom | 263 | State Buildings |
| 247 | Ballroom | 264 | State Buildings |
| 248 | Ballroom | 265 | State Buildings |
| 249 | Ballroom | 266 | State Buildings |
| 250 | Ballroom | 267 | State Buildings |
| 251 | Ballroom | 268 | State Buildings |
| 252 | Ballroom | 269 | State Buildings |
| 253 | Ballroom | 270 | State Buildings |
| 254 | Ballroom | 271 | State Buildings |
| 255 | Ballroom | 272 | State Buildings |
| 256 | Ballroom | 273 | State Buildings |
| 257 | Ballroom | 274 | State Buildings |
| 258 | Ballroom | 275 | State Buildings |
| 259 | Ballroom | 276 | State Buildings |
| 260 | Ballroom | 277 | State Buildings |
| 261 | Ballroom | 278 | State Buildings |
| 262 | Ballroom | 279 | State Buildings |
| 263 | Ballroom | 280 | State Buildings |
| 264 | Ballroom | 281 | State Buildings |
| 265 | Ballroom | 282 | State Buildings |
| 266 | Ballroom | 283 | State Buildings |
| 267 | Ballroom | 284 | State Buildings |
| 268 | Ballroom | 285 | State Buildings |
| 269 | Ballroom | 286 | State Buildings |
| 270 | Ballroom | 287 | State Buildings |
| 271 | Ballroom | 288 | State Buildings |
| 272 | Ballroom | 289 | State Buildings |
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| 274 | Ballroom | 291 | State Buildings |
| 275 | Ballroom | 292 | State Buildings |
| 276 | Ballroom | 293 | State Buildings |
| 277 | Ballroom | 294 | State Buildings |
| 278 | Ballroom | 295 | State Buildings |
| 279 | Ballroom | 296 | State Buildings |
| 280 | Ballroom | 297 | State Buildings |
| 281 | Ballroom | 298 | State Buildings |
| 282 | Ballroom | 299 | State Buildings |
| 283 | Ballroom | 300 | State Buildings |
| 284 | Ballroom | 301 | State Buildings |
| 285 | Ballroom | 302 | State Buildings |
| 286 | Ballroom | 303 | State Buildings |
| 287 | Ballroom | 304 | State Buildings |
| 288 | Ballroom | 305 | State Buildings |
| 289 | Ballroom | 306 | State Buildings |
| 290 | Ballroom | 307 | State Buildings |
| 291 | Ballroom | 308 | State Buildings |
| 292 | Ballroom | 309 | State Buildings |
| 293 | Ballroom | 310 | State Buildings |
| 294 | Ballroom | 311 | State Buildings |
| 295 | Ballroom | 312 | State Buildings |
| 296 | Ballroom | 313 | State Buildings |
| 297 | Ballroom | 314 | State Buildings |
| 298 | Ballroom | 315 | State Buildings |
| 299 | Ballroom | 316 | State Buildings |
| 300 | Ballroom | 317 | State Buildings |
| 301 | Ballroom | 318 | State Buildings |
| 302 | Ballroom | 319 | State Buildings |
| 303 | Ballroom | 320 | State Buildings |
| 304 | Ballroom | 321 | State Buildings |
| 305 | Ballroom | 322 | State Buildings |
| 306 | Ballroom | 323 | State Buildings |
| 307 | Ballroom | 324 | State Buildings |
| 308 | Ballroom | 325 | State Buildings |
| 309 | Ballroom | 326 | State Buildings |
| 310 | Ballroom | 327 | State Buildings |
| 311 | Ballroom | 328 | State Buildings |
| 312 | Ballroom | 329 | State Buildings |
| 313 | Ballroom | 330 | State Buildings |
| 314 | Ballroom | 331 | State Buildings |
| 315 | Ballroom | 332 | State Buildings |
| 316 | Ballroom | 333 | State Buildings |
| 317 | Ballroom | 334 | State Buildings |
| 318 | Ballroom | 335 | State Buildings |
| 319 | Ballroom | 336 | State Buildings |
| 320 | Ballroom | 337 | State Buildings |
| 321 | Ballroom | 338 | State Buildings |
| 322 | Ballroom | 339 | State Buildings |
| 323 | Ballroom | 340 | State Buildings |
| 324 | Ballroom | 341 | State Buildings |
| 325 | Ballroom | 342 | State Buildings |
| 326 | Ballroom | 343 | State Buildings |
| 327 | Ballroom | 344 | State Buildings |
| 328 | Ballroom | 345 | State Buildings |
| 329 | Ballroom | 346 | State Buildings |
| 330 | Ballroom | 347 | State Buildings |
| 331 | Ballroom | 348 | State Buildings |
| 332 | Ballroom | 349 | State Buildings |
| 333 | Ballroom | 350 | State Buildings |
| 334 | Ballroom | 351 | State Buildings |
| 335 | Ballroom | 352 | State Buildings |
| 336 | Ballroom | 353 | State Buildings |
| 337 | Ballroom | 354 | State Buildings |
| 338 | Ballroom | 355 | State Buildings |
| 339 | Ballroom | 356 | State Buildings |
| 340 | Ballroom | 357 | State Buildings |
| 341 | Ballroom | 358 | State Buildings |
| 342 | Ballroom | 359 | State Buildings |
| 343 | Ballroom | 360 | State Buildings |
| 344 | Ballroom | 361 | State Buildings |
| 345 | Ballroom | 362 | State Buildings |
| 346 | Ballroom | 363 | State Buildings |
| 347 | Ballroom | 364 | State Buildings |
| 348 | Ballroom | 365 | State Buildings |

E R R A T APage

11 CILVELI OY - not taught

COSKUN CORUH

- 13  Intro: With ft tog, tap R toe 4 times (cts 1,2,1,2)
Part I, meas 3, delete R and L, change to:.....step L bkwd,
hold, step R bkwd, hold (cts 1-4)
Meas 4, ct 4, delete fwd, change to: lift R bkwd, turning
to face LOD.
Add to end of Part I: Last time through shout "HEY" slowly.
Cue: Double, single.
- 14 Top of page, change meas 4 to 4-5; add: Meas 6-8, Repeat meas 1-3.
Fig II, add to left of Fig: Chorus
Meas 1, add to end of ct 1: look back over R shldr
Meas 1, line 2, ct 2, delete diag-R; replace with: face ctr,
look R
Meas 2, ct 1 change RLOB to diag L of ctr
Fig. III, meas 4, ct 1, change fwd to: high to diag R fwd
Add to end of meas 4: Shout, "hey," "hey."
Add to end of Fig.: Cue: 2 little, 2 big, hey, hey
Repeat Fig. II: Chorus
Fig IV, meas 2, ct 1, change diag-R to LOD
Meas 4, line 1, change to:.....Raise R knee and kick quickly
Add to end of Fig: Cue: down, up, twist
Repeat Fig. II: Chorus

- 15 MENDO BARI
Record: Side A, Band 5
Fig. II, meas 1, line 2, change to: ...beg R move diag R fwd,
diag L fwd.
Add to end of Fig: Meas 5-8, Repeat meas 1-4.

- 17 REYHAN
Fig. II, Men, add under meas 3-4: Meas 5-8, Repeat meas 1-4.
Delete meas-5-8 at bottom of page.
At end of line that begins, During the singing, add: (8 fwd,
8 bkwd, out, in, out, in)

18 UC AYAK, not taught

20 VAN SUITE, not taught

BALUCINATA

- 22 Pronunciation: bah-LOO-tsee-nah-tah
Formation: Medium length lines (8-10 danciers), joined
Meas 1, line 2, change aeress to in front of L
Meas 9, add to end of ct 1: (shout "Raz")

34 Meas 13-24 (top of page), change meas 9-12 to 1-12
Part IV, meas 17-24, add to end of line 2: body leans
slightly R.

NA PŮRT
35 Part II, meas 1, add to end of meas: Tilt shldrs slightly R
(ct 1), return to ctr (ct 2), as if limping on R.

POVLEKANA
37 Translation, line 2, change draw to drag
Patterns, line 2, change accent marks on Máško
38 Part III (change accent marks as above)
Meas 3, ct 3, change to: stamping R bkwd with wt (ct 3).

39 SEDI DIMKA (note correction of spelling)
40 Part II, meas 1, add at beg of ct 2: Taught as, gently throw
L fwd (ct 2)
Meas 1, 11/8, delete cts 4-5, replace with: step L bkwd
(ct 4); step R in place (ct 5).

Part III, V and VI were not taught in class.

Sequested sequence: Parts I, II, IV, 2 times; Parts I, II, IV,
VII, 2 times.

SOPSKA RACENICA
42 Part IV, meas 3-4 are a "Kopče Step."
43 Part V, meas 5, ct 2, change to: step slap R with wt in front ...
Meas 13-15, change scissors spelling
Sequence as taught in class: Repeat from beg 2 more times
(3 in all), last time do Part V twice.

ČEKIČ
44 Source, change 1970 to 1969
Pronunciation, change to CHEH-keech
Translation: Hammer
Fig. I, meas 2, ct 1, add at beg: Turning to face ctr,.....
then change to: step R sdwd in LOD, bending knees.
Meas 2, ct &, delete Face-etr.... then add to end: straighten
knees
Meas 2, ct 2, add to end: bending knees.
Meas 2, ct &, delete sdwd-L-en-L, replace with: L next to
R straightening knees.
Meas 3 change as follows:
ct 1 - Step R in place bending knees
& - Step L fwd twd ctr, straightening knees.
2 - Step R in place, bending knees
& - Step L next to R.
Meas 4, add to end: , but hold on last ct "&" (no action).
Fig II, meas 1, ct 1, line 2, change to: behind R with bent
knee.

45 DOBROLUSHKO HORO, not taught

ELHOVSKO HORO

- 47 Source, line 1, correct accent to Püti, then insert (or
Trite Pâti)
Line 2, correct spelling of Elhovo

Translation: Dance from (the village of) Elhovo.

Steps and Styling: Click-step - Close free ft to supporting
ft with slight "click". In Fig. III there is a slight
"flick" of the ft out to the side prior to the "click,"

Fig. III, add Variation A

Meas 4, ct 1, change to: Step L slightly diag bkwd to L....

Meas 4, ct 2, change to Step L slightly bkwd L.....

Meas 5, delete entirely and change to read:

- & - Click-step R to L.
- 1 - Step L diag bkwd to L.
- & - Click-step R to L.
- 2 - Step L diag bkwd to L.

Add: Fig. III, Variation B: (Face slightly L of ctr)

1-3 Repeat Fig. III, Var. A, meas 1-3.

4 & Small chukche on R.

1 Step L bkwd

& Small chukche on L.

4 Repeat Fig. III, Var. A, meas 4.

6-20 Repeat meas 1-5, once more (2 in all).

OR either Var A or B may be danced exclusively 4 times.

Fig IV, meas 1, ct &, Bend on L (with or without) stamp R ...

Delete entirely meas 5 and 5-7, replace with: Meas 5-7,

Repeat meas 3-5, Fig. III, Var A.

Delete entirely meas 13-14.

Change meas 15-16 to 13-16, Repeat Fig. III.

Fig. V, meas 1-4, delete entirely: (~~R-in-placc, R-to-L.....~~
thru ~~swing-fwd-&-bkwd~~).

Add to end of dance: NOTE: Other figures and variations are possible.

NEGOTINKA

- 49 Pronunciation, change to: neh-goh-TEEN-kah

Translation: Woman from Negotin.

Record: Play faster at 46.25 rpm

Fig. II:, meas 1, ct 1, add to end: with straight knee

Meas 1, ct &, add to end: with slightly bent knee.

NESTINARSKO HORO

- 50 Source, line 1, add:.....Strandja (or Strandža) Mountains,...

Translation: Firewalker's dance.

Introduction, line 1:.....(drum).....

Line 2, change gida to Gaidadelete with

Source, add to end of line 2: Nestinarsko Horo is a pravo
variant done around the perimeter of an area of fire embers.
It is a ritual dance to increase power, fertility and
purification. It was danced in June to celebrate the
rescuing of St. Helena's and St. Constantine's icons from
a burning church.

50 Add to end of dance:

The Variation:

- 1-2 Repeat The Dance, meas 1-2.
- 3 Step L fwd (ct 1); rock back on R to place (ct 2).
- 4 Repeat meas 3.
- 5 Step L fwd (ct 1); step R next to L (ct &); step L fwd



NOTE: The change from Fig to Fig is made at the discretion of the leader by a whistle or other signal.

OPAS

51 Source, line 1, change to:....learned the steps to this.....
Line 2, change to:....Srebarna, Dobrudja (or Dobrudža),
Bulgaria, in 1967 and 1969.....

Translation: Belt

Styling, Chukche: A Bulgarian word for low hop that.....
(Pronounced CHOOK-cheh)

Fig. I: Bavno ("Slow")

Fig. II: Chukni na Myasto ("Hammer in place.")

Fig. III: Pravo ("Straight") (This fig moves.....)

Fig. IV: Chukni Napred ("Hammer forward")

STARA VLAINA

53 Source, line 2, correct spelling to....Popovioa.....change
1970 to 1969

Translation: Old woman Vlaina

Formation, line 2: Face slightly R of ctr.

Steps, chukche: (Pronounced HCOOK-cheh)

Introduction, delete 8-meas,-no-action, replace with: None or
let 8 meas go by.

Fig I, meas 1, ct 1: Facing slightly R of ctr and moving.....
Meas 4, ct 2, add: with bent knee.

Fig. II, meas 1, ct 1, add to end: with straight knee and R
toe turned slightly to R.

Meas 1, ct 2, add to end: toe turned slightly to L.

Meas 4, ct 1, delete and replace with: Low hop on L
slightly to R, bringing R heel slightly across L instep.

Meas 4, ct 2, change to:....slightly diag R fwd with.....

Meas 5, ct 1, delete and replace with: Low hop on R slightly
fwd.

Meas 6, ct 1, delete and replace with: Low hop on L slightly
bkwd.

Fig. III, meas 1, ct 1, line 1: Hop on L bending knee as

Line 2, delete: it-in-an-oval-metien.....add to end of
line oval

Meas 1, ct 2, change to: Hop on L straightening knee and
completing.....

Note, line 4, correct to preceding; delete ef

54 Fig IV, meas 5-6: Repeat Fig. III, meas 5-6.....

Meas 8, ct 1, add to end: with bent R knee.

Ct 2, change ~~raising~~ to extending

Fig V, meas 1, ct 1, add to beg: Facing slightly R of ctr,

Meas 5-7, add to beg: Facing slightly L of ctr,.....

Meas 5-7, line 3 is part of line 2: close R to L OR repeat

Fig II, meas 7, three,

55 Fig VIII, meas 5, ct 1, add to end: bending knees

Meas 5, cts &2& change ~~in-place-with-straight-knees~~ to:
taking wt and moving slightly LOD.

Meas 5, add to bottom of meas: Note - There is a slight
down, up, down motion on these steps.

ZONARADIKOS

57 Translation: Takes its name from the Greek word for "belt."

Fig I: APLO (Simple) (Not bouncy)

Meas 2, ct 1, change to: ...R on R bending knees, leave L.....

" " " 2, add to end: in preparation for next step.

Fig. II: PIDIHOTOS (correct spelling)

Meas 5, add before meas: ct ah - Slight hop on L bkwd

Add to bottom of fig: Note - Leader may curl the front
end of the line IN on meas 1-4, and OPEN the line out
to its original formation on meas 5-6.

Fig. III: not taught

AUTUMN IN APPIN

59 Source, line 10-11, delete: ~~and sometime teacher at the RSGDS~~

~~Summer School at St. Andrews,~~

Line 11-12, delete: ~~a dance composed from~~

Music, line 5, change ~~slow speed~~ to speed record up considerably

Patterns, Petronella, add to bottom line: (cpls have now
progressed 1/4 CCW)

60 Half Ladies Chain, line 2 delete ~~their~~; change ~~place~~ to
side

CLUTHA

62 Paragraph 5, delete from: With local government reform

to; (Glasgow). This is lines 1-3. Beg paragraph with
The translation.....

Pronunciation, delete ~~according to Dunearn-MaeLeod~~

Patterns, Rights-and-lefts, line 3, correct spelling: variant
Ladies Chain, line 2, delete ~~their~~

Meas 1-2, change to:each other once by the R.....

Meas 13-16, add to end of meas: (1/4 turn for 1st M; 3/4 turn
for 3rd M)

Meas 33-34, add to end of meas: See Fig. 2


POLKA COUNTRY DANCE

69 Polka Step, add to end: and on last "&" ct, ML, WR touches
behind at lower calf ht.

70 1st paragraph under pattern, line 2, change to: ...changes passing R shldrs to the opp.....

Meas 13-16, change ending-in to release R hands on bar 16 and move to orig places.

Add above "cues": When 1st cpl finish dance in 4th place


New top cpl change sides twd end of poussettes.

WALTZ COUNTRY DANCE

70A Fig I, last line, under meas 13-16; change are-net to end

BOIMITSA

73 Add: Steps & Styling - W dance in a more subdued manner than the M in Macedonia.

Fig. I, meas 1, line to, change to: L instep (or touch R toe in back of L heel) and hold (or bounce on L) (ct 3).

Meas 3, line 2, ct 1, add to end:....of R, toe up (ct 1)

Meas 4, line 2, change to:....straight) toe up, low.....

Meas 6, ct 2, insert:.....beside or in back of L (ct 2)

74 Add to bottom of note: A slight lift may precede ct 1 (ct ah) of each meas of the fast part.

ČERNI POTŮK

75 Pronunciation CHAIR-nee po-TOOK

Translation: Black brook.

Record: Side 1, Band 7.

Men's Step, line 1, change slides to sides

Put "" marks on all directional abbreviations, such as "S", "W" "SW", etc.

Men, High Melody, meas 2, ct 5, change "NW" to "N"

76 Change, ~~Last-time-through~~ to Finale:

Line 2, change playing-(meas) to meas

Line 3, change and-end-by-stamping-on-cts-4,&,5-to with the following steps:

M: Repeat meas 3, cts 1-3, moving twd ptr "N" (cts 1-3); stamp R,L,R with wt (cts 4,&,5).

W: Repeat meas 2.

DIMITRULA

77 Source, change to:.....from Gida (~~or~~ now Alexandria), Imathia county, in Greek Macedonia:

Translation: Dimitri's dance

Formation:.....either "V" or (preferably) "W" pos.

Add at end of dance:

NOTES: The touches may be done as light taps of the toe.

As the music becomes faster, meas 2 and meas 5-8 evolve into three syncopated steps (slow, quick-slow) with a slight down, up-down movement - the quick step being on the ball of the ft.

78 DOLGOTO ORO
Fig. I, meas 2, under cts 3-5 insert:

- OR
Ct 3 Hop or lift on R.
4 Hold.
5 Step L fwd in LOD.

79 Fig II, meas 3, under ct 5 insert: Note - The sharp close in meas 3 may also be made in meas 2 with opp ftwk.

Turns, meas 3, cts 1, add to end: or step L continuing turn.

Turns, meas 3, ct 2, add to end: or lift on L completing turn.

Add to end of dance: Note - M hands are free and are used for balance and to help in the turns. W continue to dance the figure just prior to the squat figure.

Figures are changed at the whim of the leader by a whistle or other signals.

80 ÎNVIRTITA DIN MURES (note correction of spelling on 3rd word and addition of mark on "S") (dance not taught)

84 KUPURLIKA
Source, line 5, change apses to passes

Add to bottom of source: This dance is known to Albanian women as Sheriançe

Record, additional record used was: Paprika Press (EP) PP-8601-A, "Ramo Ramo"

Add to end of dance:

- Note: A. A slight movement of the hip out over the supproting ft may be made, but care should be taken to ensure that it is not exaggerated.
B. A slow, subtle shldr "shimmy" may be made at the discretion of the dancer with the same caution as in note "A".

86 LASSÚ PONTOZÓ or SZEGENYES (note correction of spelling of last word)

Add: Introduction - 16 meas "getting up the courage": Walk in a circle clapping hands in sequence rhythm or snapping fingers alternately.

Var, I, meas 6, delete line 2, replace with: low jump on both ft in place about 1 ft apart, knees slightly bent (ct 2); hold (ct &).

Meas 7-8, line 2 change (~~et~~-2) to (cts 2; 1,2).

Var II, meas 6, ct 2, change ~~in-front-of~~ to across

87 Var III, meas 8, ct &, change ~~shift-wt-fwd~~ to step

Var IV, meas 7, line 2, insert: ...toe from the side as if....

Var V, meas 2, add to end of meas: (flicking heel up and out and down in a small CCW circle between heel taps).

88 Var VI, meas 2-4, add to end: leaving out the last slap to R thigh.

Meas 5, add to beg: Low jump to both ft slightly apart with knees bent (ct &); begin to leap.....

Meas 8, add to end of meas: OR step R bkwd (ct 1); step L fwd to place (ct 2).

Var VII, meas 5, line 1, change Hop to Lift

Meas 5, line 2, ct 2, insert: ...ground with accent, wt on...

Meas 5, ct 2, insert: hold, bending over at waist (ct 2);

Meas 5, ct &, delete hop-en-R-and

Meas 6, line 2, ct &, insert: hold, straightening body (ct &).

LIPA MA MARYCA

89 Pronunciation, change middle word, Mak to muh

Translation: My beautiful Maritsa (Marie, Maria).

Record: Side 2, Band 1

Men's Step, High Melody, meas 4, delete, replace with: Run R,L,R with accent moving slightly fwd (cts 1,&,2).

Meas 8, ct 1, change in-plae to slightly fwd with accent

Meas 8, ct &, insert: slight lift on L

Add at bottom of page: Note - A slight tap of R heel may be made on ct 2,& of meas 3 and meas 5.

90 Women's Step, High Melody, meas 1-3, line 1, change (N) to (S)
Lower Melody, meas 2, add to end of ct 1: (cross over)

with ptr

Meas 4, add to end of ct 2: (cross over) with ptr

SHERIANCE (note addition of mart on "C", also correct 1st word of Source.

Source, Kupurlika, add accent on "K"

Record, add record: Paprika Press (EP) PP-8601-A, "Ramo, Ramo."

Variations, line 2, change bread to break

KUJAWIAK WESELNY (change page 96 to 95 and 95 to 96)

93 Part I, meas 2, ct 2, add "&" ct between cts 2 and 3: Ct & - open heels.

95 Part III, meas 1, delete are replace with: M hop on L, lightly clicking heels tog (ct 1)

Meas 2, delete the word: Өберке

96 Part IV, meas 4, line 1, change Stepping-L,R to Walk L,R twd ptr (cts 1-2); then change walk-twd-ptr to (ct 3).

LIPKA

98 Words to song:

W polu lipka stoi
Listeczki padaja
O Tobie syneczku
ludzie powiadaja

In the field stands the linden tree
The leaves are falling
of your son
the people are talking (gossip)

99 OBEREK VARIATIONS

#20, delete {KFG}

21, change title to: 6 ct walk-around with spin

* means performance or exhibition level

Variations covered in class during week and on Fri. were

No. 1, 15, 18, 21, 24, 27, 30, 32, 33

POLKA UGINANA

102 Line 2, correct spelling of the following words: Przeworska; Przez; Dzwon

Formation, line 1, change to: Cpls in a circle in closed....

Part I, M, under meas 2, insert: Meas 3-4 - Repeat meas 1-2 to R with opp ftwk.

Add to end of Note: Do not turn.

W, delete meas 5, which beg: Similar-to-meas.....

Put meas 5 in left hand margin next to M - Step L to L (ct 1).....

Put meas 5 in left hand margin next to W - Same as M, but.....

W, Meas 5, line 2, insert:.....same distance to make the half-moon arc, M must.....

In left hand margin between meas 5 and 6 insert:-----

Meas 8, lines 2-4, change as follows:.....During stamps M you may ~~change from free arm out to side to~~, M hold WR wrist ~~jammed~~ pressed into ML his L hip by his R L hand.

103 Part II, M, meas 1, add to end of meas: Cts 1, & are done with no bounce or change in level.

In left hand margin between meas 1 and 2 insert:-----

Meas 9-16, add to end of meas: Tempo is faster

SZTAJEREK

104 Formation, line 3, change ~~jammed~~ to pressed

Introduction, line 2 correct spelling of: Zagrociez and piyknego (1st and 4th words)

Part I, M, meas 1, ct 1, add to end of meas: Lead W in 1/4 turn L to M R side.

M, meas 1, ct 2, add to end of meas: ; counter balance W by firmly pressing L ft into floor.

M, under meas 3, add: Note - M should maintain strong stance and erect postumre.

W, meas 3-4, add to end of line 2: in LOD

W, line 3, insert: W L bkwd, leading W 1/4 turn L to begin waltz face to face. There are 6 cts.....

ADD TO INDEX

Can Bakü	Turkey	Kilic	21-a
Fidayda	Turkey	Kilic	21-c
Yoh Yoh	Turkey	Kilic	21-f
Hategana or Hartag	Romania	Kotansky ..	92-a

Presented by Dr. Morley Leyton

HOW DO YOU PUT A FOLK DANCE ON THE STAGE?

A. CONFLICTS OF INTEREST:

1. You want to be authentic.
2. You want to be entertaining.

B. DISCUSSION POINTS:

1. Stage is seen from one direction.
2. Choreography - how much?
3. Training the dancers.
4. Music - original, home-made, records?
5. Costumes - original, home-made, generic?
6. How showoffy can you be?
7. Can urban americans be east european peasants?
8. Character vs technique.
9. Does everybody have to do the same thing at the same time?
10. Can a group do dances from more than one region authentically?

C. SUGGESTIONS:

1. Define your goals.
 - a. Authenticity.
 - b. Entertainment.
 - c. Degree of difficulty.
2. Pace your program.
3. Stay within your limits.
4. Dance is communication.