

# Kálmán & Judith Magyar

KÁLMÁN MAGYAR was born in Kiskunhalas, Hungary, and started his dance training in a private ballet school at the age of nine. A year later he was accepted at the Hungarian Ballet Institute (Magyar Állami Balettintézet), which is part of the Hungarian Opera House. Here he received his formal training which included folk dancing.

Shortly after his arrival in the U.S. in 1962, Kálmán joined the "Hungaria" Folk Ensemble in N.Y. City and was soon elected its dance director. In this position, his interest in Hungarian folklore and folk dance intensified and has been studying them ever since. He employed his knowledge in numerous choreographies for the "Hungaria" and several other folk dance ensembles in the U.S. and Canada.

He taught at IFC 3, 4 and 4½; conducted workshops and folk dance weekends in major cities in the N.Y. Metropolitan area. He holds Hungarian character and style classes in New York City on a regular basis. He is an accomplished dancer and performer with "Hungaria", which celebrated its 15th anniversary in 1977. Kálmán has organized and directs FONTOZO, Hungarian Folk Dance Competition, which aims at bringing Hungarian folk dance groups into communication and help them with their work.

JUDITH MAGYAR was born in Budapest, Hungary. Her interest in the literature, history and music of her native country was reinforced by her formal education, most of which she received in Hungary. She arrived in the U.S. in 1963 and continued her studies in the arts, receiving a degree in interior decoration.

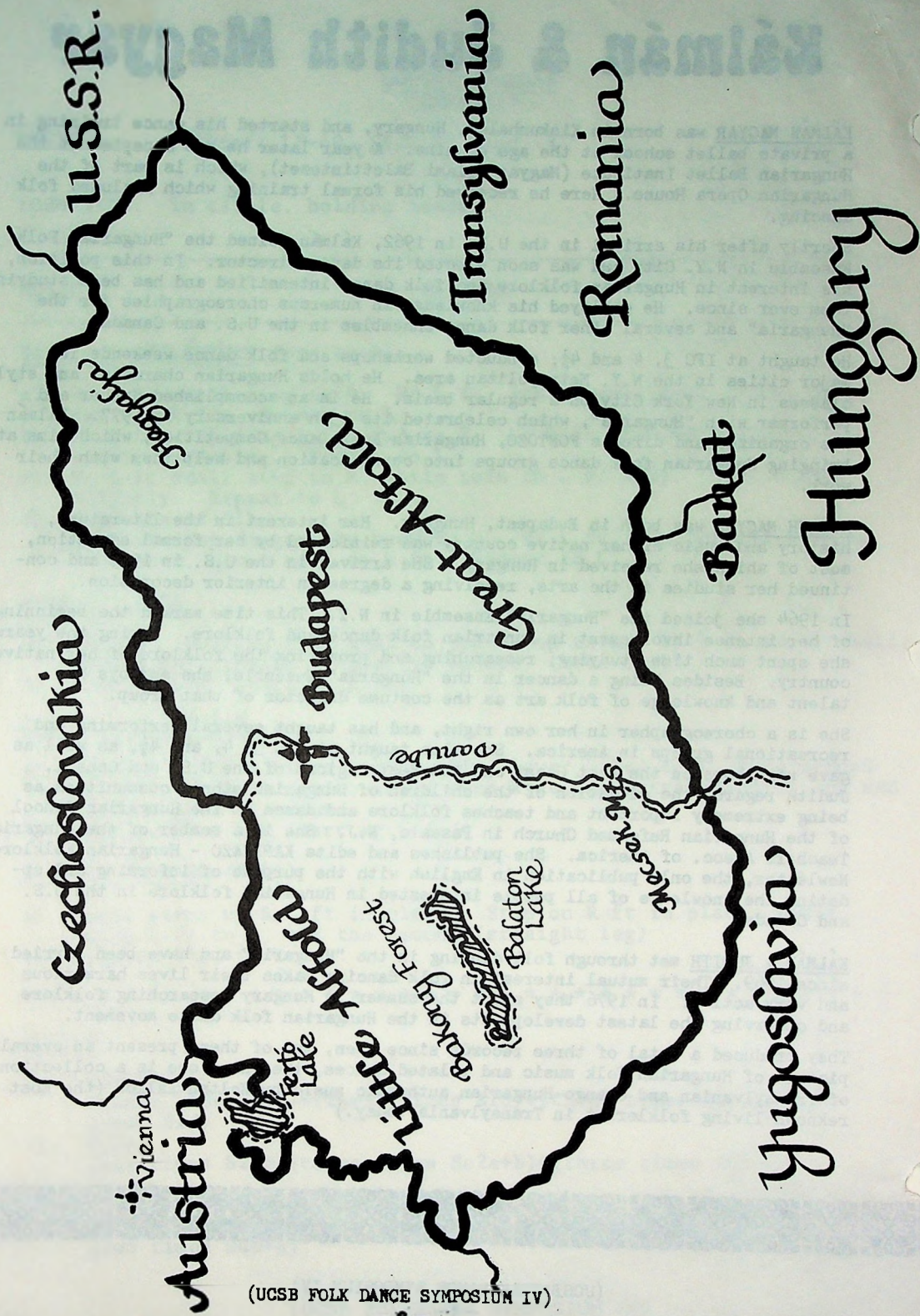
In 1964 she joined the "Hungaria" Ensemble in N.Y. This time marked the beginning of her intense involvement in Hungarian folk dance and folklore. During the years she spent much time studying, researching and promoting the folklore of her native country. Besides being a dancer in the "Hungaria" Ensemble, she employs her talent and knowledge of folk art as the costume director of that group.

She is a choreographer in her own right, and has taught several performing and recreational groups in America. She also taught at IFC 3, 4, and 4½, as well as gave workshops on the East Coast and Mid-West regions of the U.S. and Canada. Judith regards the education of the children of Hungarian ethnic communities as being extremely important and teaches folklore and dance at the Hungarian School of the Hungarian Reformed Church in Passaic, N.J. She is a member of the Hungarian Teachers Assoc. of America. She publishes and edits KARIKAZO - Hungarian Folklore Newsletter, the only publication in English with the purpose of informing and updating the knowledge of all people interested in Hungarian folklore in the U.S. and Canada.

KÁLMÁN & JUDITH met through folk dancing in the "Hungaria" and have been married since 1969. Their mutual interest in folk dancing makes their lives harmonious and very active. In 1976 they spent the summer in Hungary researching folklore and observing the latest developments in the Hungarian folk dance movement.

They produced a total of three records since then, two of these present an overall picture of Hungarian folk music and related dances, the third one is a collection of Transylvanian and Csango-Hungarian authentic music by Zoltan Kallos (the most reknown living folklorist in Transylvania today.)





(UCSB FOLK DANCE SYMPOSIUM IV)

GÖMÖRI CSÁRDÁS  
(Hungary)

MUSIC: Folkraft LP-40, Side:B, band :3

FORMATION: in circle, holding hands

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MUSIC:

PATTERN

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Step 1. EGYLÉPÉSES (one step)

- a) W/ R ft small step to R. W/ L ft, and a small heel click, close next to R ft. Repeat to L.
- b) W/ R ft step diagonally fwd to R. W/ L ft step behind R ft, lightly stamping. Repeat to L.
- c) W/ R ft small step to R, while turn to L w/ body. Bend R knee slightly. Repeat to L.
- d) Opposite of Slb  
W/ R ft step diagonally back to R. W/ L ft, bending and flexing knee once, close next to R ft. Repeat to L.

Step 2. RIDA

- a) W/ R ft, rolling from heel to toe, step to R. W/ L ft and a small knee bend, step in V. pos. in front. (Move to R)
- b) Same as S2a, start w/ L ft.

Step 3. ELŐREVÁGÓ

- a) Jump on R ft in place, while swing lower L leg to L, knee turned in. Hop on R ft again, while turn knee out, straightening leg and place L heel on ground.
- b) Same as S3a, but start w/ L ft.

Step 4. HARANG (Bell)

- a) Small steps w/ R-L ft in place. Step on R ft in place, while swing L ft to L, off the ground (straight leg)
- b) Same as S4a, to L.

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MOTIFS

I. EGYLÉPÉSES

(three times S1a)+(three times S1b)+(three times S1c)+(three times S1d)

II. RIDA

(six times S2a)+(three times S2a+b)+(three times S3b+a)

II/A. (Gather into back basket pos)

(eight times S2a)+(two times S4a+b)+(eight times S2b)+(two times S4b+a).



# GÓMÓRI CSÁRDÁS continued

## SEQUENCE OF DANCE

A1  
1 - 12 MOTIF I (Egylépeses)

A2  
1 - 12 MOTIF II (Rida)

A3  
1 - 12 Same as A1

A4  
1 - 12 Same as A2

A5  
1 - 12 Same as A1

B1  
1 - 16 MOTIF II/A

B2  
1 - 16 Same as B1

Presented by  
Kálmán and Judith Magyar

GÖMÖRI FRISS CSÁRDÁS  
(Hungary)

MUSIC: Folkraft LP-40, Side:B, band:4

FORMATION: couple dance

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MUSIC: 4/4

PATTERN

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Step 1. BOKÁZÓ (Clicking)

- a) Jump on parallel ft in place, bend knees. Hop on L ft, bend knee, while swing lower R leg to R. Clicking R ft to L ft, jump on both ft again. Jump on R ft in place, swinging L lower leg to L.
- b) Same as S1a, turning to R in place.

Step 2. SARKAZÓ (step on heel)

- (start w/ wt on R ft, L lower leg to L - end of Motif I)
- a) Jump onto L ft in place, while swing lower R leg to R, knee turned in. Hop on L ft in place, while turn R knee out and place R heel on ground. Repeat to other side.

Step 3. FORGÓ

- a) W/ R ft step to R, bend knee slightly. Step w/ L ft to R, crossing L ft in front (straighten knee)
- b) Same as S3a, to L.

Step 4. BUKÓ

- a) Step w/ R ft to R into straddle pos, wt on both ft.
- b) Same as S4a, to L.

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MOTIFS

I. BOKÁZÓ  
four times (S1a)

III/A. Three times (S3b+S4b)

I/A. four times (S1b)

III/B. Seven times (S3a+S4a)

II. SARKAZÓ  
four times (s2)

III/C. Seven times (S3b+S4b)

III. FORGÓ  
three times (S3a+S4a)

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GÖMÖRI FRISS CSÁRDÁS continued

SEQUENCE OF DANCE

A1	(Meas. 4/4)	B1	(Meas. 4/4)
1-4	Motif I. (Bokázó)	1-4	Motif III/B (Forgó to R)
5-8	Motif II. (Sarkazó)	5-8	Motif III/C (Forgó to L)
9-12	Motif III & III/A (Forgó R & L)	9-12	Motif III & III/A (Forgó R & L)
13-16	Motif I/A.	C1	
		1-4	Motif I.
A2		5-8	Motif II.
1-16	Repeat above motifs	9-12	Motif III & IIIA
A3		B2	
1-16	Repeat above motifs	1-12	Repeat B1 Motifs
A4		C2	
1-16	Repeat above motifs	1-12	Repeat C1 Motifs
A5			
1-16	Repeat above motifs		

Presented by  
Kálmán and Judith Magyar



LŐRINCÉVI CSÁRDÁS  
(Hungary)

MUSIC: HUNGARIAN FOLK DANCES OF TRANSYLVANIA, Folkcraft  
Record LP-41, Side: A, Band: 3

FORMATION: In couples

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MUSIC: 4/4

PATTERN

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Step 1. 2 Lépéses Csárdás (Two Step)

- a) w R ft step to R and close L ft next to it. Repeat.
- b) same as S1a, to L

Step 2. Forgó (Turn)

- a) starting w R ft, step to R (R-L ft)
- b) same as S2a, to L and facing L
- c) woman turns out under man's L arm w S2a+b to R.  
Close ft together.

Step 3. Kopogós (Heel stamping)

Starting pos. face L, do step moving backwards to R  
Step on R ft backwards, stamp w/ L heel next to R ft  
Step on L ft and stamp w/ R heel. Repeat and face fwd to R.

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MOTIFS

I. CSÁRDÁS

Couples move ccw in circle

Man: 2 times (S1b+a)

Woman: 2 times (S1a+b)

II. FORGÓ

Couples turn w each other

Man: 10 times S2b

Woman: 8 times S2b (face R at end)

III. KOPOGÓS

Man: S3+(6 times S2a) (close ft at end) Woman: (S2ax6)+S2c

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SEQUENCE OF DANCE

A1

1-4

MOTIF I. (Csárdás)

5-9

MOTIF II. (Forgó)

refr

MOTIF II. (Kopogós)

5-9

# LÓRINCÉVI CSÁRDÁS continued

A2  
1-9  
refr  
5-9

Same as A1

A3  
1-9  
refr  
5-9

Same as A1

A4  
1-9  
refr  
5-9

Same as A1

A5  
1-9  
refr  
5-9

Same as A1

Presented by  
Kálmán and Judith Magyar



LŐRINCZÉVI LASSÚ CSÁRDÁS  
(Hungary)

SOURCE: Couple dance from Maros-River region.

MUSIC: HUNGARIAN FOLK DANCES OF TRANSYLVANIA, Folkcraft  
Record LP-41, Side: A, Band: 2

FORMATION: Couples in circle

MUSIC: 4/4

PATTERN

Step 1. 2 Lépéses Csárdás (Two Step)

- a) w/R ft step to R and close L ft next to it  
(repeat)
- b) same as Sla, to L

Step 2. Forgó (Turn)

- a) starting w/R ft, step to R (R-L ft)
- b) same as S2a to L, facing L
- c) woman turns under man's L arm w/S2 a+b to R close ft together.

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MOTIFS

I. CSÁRDÁS

couple move ccw in circle, shoulder-waist pos.

Man: 4 times (Slb+a)

Woman: 4 times (Sla+b)

II. FORGÓ

couples turn w/ each other 8 times S2b

II/A.

Man: 8 times S2a

Woman: (6 times S2a)+S2c

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SEQUENCE OF DANCE

A1

1-8

MOTIF L. (Csárdás)

B1

1-4

MOTIF II. (Forgó to L)

5-8

MOTIF II/A (Forgó to R)

A2 S Maros mellett elaludtam...

1-8

Same as A1

B2 Megálmodtam...

1-8

Same as B1

A3

1-8

Same as A1

# LASSÚ CSÁRDÁS continued

B3

1-8 Same as B1

A4 Szeress, szeress...

1-8 Same as A1

B4 Engemet is megvakított

1-8 Same as B1

A5

1-8 Same as A1

B5

1-8 Same as B1

A2

S Maros mellett elaludtam,

Maros mellett elaludtam.

Jaj, de szomorút álmodtam,

Jaj, de szomorút álmodtam.

B2

Megálmodtam azt az egyet,

Megálmodtam azt az egyet.

Hogy a babám mást is szeret,

Hogy a babám mást is szeret.

A4

Szeress, szeress, csak nézd meg kit,

Szeress, szeress, csak nézd meg kit.

Mert a szerelem megvakít,

Mert a szerelem megvakít.

B4

Engemet is megvakított,

Engemet is megvakított.

Órókre megszorított,

Órókre megszorított.

Presented by

Kálmán and Judith Magyar



LÖRINCZÉVI SZAPORA  
(Hungary)

MUSIC: HUNGARIAN FOLK DANCES OF TRANSYLVANIA, Folkcraft  
Record LP-41, Side: A, Band: 4

FORMATION: In couples; shoulder-waist pos.

MUSIC: 4/4

# PATTERN

Step 1. LIBBENO'' (Leaping) Woman's step

Step on R ft. hop on R again, swinging lower L leg to back, crossing R ft. Repeat to L.

Step 2. CIFRA (men's step)

Step to R with R-L-R ft.  
Repeat to L.

Step 3. FORGÓ (Turning)

- a) With R ft step to R, rolling from heel to toe. Small step with L ft.

WOMAN :

- b) With S3a step, turn out under man's L arm to R. Close ft and face slightly to L.
- c) Same as S3a, move to L, starting with L ft.

Step 4. ZÁRÓ (Closing step) Man

Hop on L ft, raising R ft in front, knee bent. Small stamping step (R-L-R). Step on L ft with R ft close next to L.

Step 5. KOPOGÓŠ (heel stamping)

Hop on R ft and raise L ft. Step on L-R ft. Repeat hop-step-step. Hop on R ft, raise L ft. Small steps with R-L-R-L-R-L-R ft. Repeat hop-step-step twice. Step on L ft. and step on R heel next to L ft. Repeat to R. Jump onto both heels. Stamp onto both ft.

LÖRINCÉVI SZAPORA continued

MOTIFS

Pos: in shoulder-waist

- I. PÁROS  
Man: 12 times S2 Woman: 12 times S1
- II. FORGÓ (move to R)  
pos: couples face r; L hand on partner's waist in back,  
R hand on other's upper arm  
Man: (6 times S3) + S4 Woman: (6 times S3) + S3b
- II/A. (move to L)  
8 times S3c
- III. FORGÓ KOPOGÓVAL (move to L)  
Man: S5 Woman: 8 times S3c  
(face R at end, her R hand holding his L,  
other arms in shoulder-waist pos.)

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SEQUENCE OF DANCE

CHANTS

- |             |                               |                   |
|-------------|-------------------------------|-------------------|
| A1          |                               |                   |
| <u>1-12</u> | MOTIF I. (páros)              |                   |
| A2          |                               |                   |
| <u>1-4</u>  | MOTIF II (Move to R)          | Száraz kóró...    |
| <u>5-8</u>  | MOTIF II/A (Move to L)        |                   |
| <u>9-12</u> | MOTIF III (Kopogós-move to L) | Aki most...       |
| A3          |                               |                   |
| <u>1-12</u> | Same as A1                    | Törökbúza...      |
| A4          |                               |                   |
| <u>1-12</u> | Same as A2                    | Járj előttem...   |
| A-5         |                               |                   |
| <u>1-12</u> | Same as A1                    |                   |
| A6          |                               |                   |
| <u>1-12</u> | Same as A2                    |                   |
| A7          |                               |                   |
| <u>1-12</u> | Same as A1                    | Nincs magosabb... |
| A8          |                               | Ez a kicsi...     |
| <u>1-12</u> | Same as A2                    |                   |
| A9          |                               |                   |
| <u>1-12</u> |                               |                   |

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CHANTS ON FOLLOWING PAGE



LŐRINCREVÍ SZAPORA continued

CHANTS (Csujjogató)

A2./First meas:

Száraz kóró nem nedves...

Third meas:

A vénasszony nem kedves.

A2./Seventh meas:

Aki most előttem jár...

Ninth meas:

Még az éjjel vélem hál.

A3./Ninth meas:

Törökbúza csutika...

Eleventh meas:

Háljunk együtt Jucika.

A4./Fifth meas;

Járj előttem lábujjhegyen...

Seventh meas:

Hogy vigyelek túl a hegyen.

A7./First meas:

Nincs magosabb a hegyeknél.

Third meas:

Nincs nagyobb a szerelemnél.

A7./Ninth meas:

Ez a kicsi kicsike...

Eleventh meas:

Kétszer vót kint az este...

A8./First meas:

Hát a tegnap délután?

Third meas:

Háromszor egymásután!

Presented by

Kálmán and Judith Magyar

RÁBAKÖZI DUS  
(Hungary)

MUSIC: FOLKRAFT LP 40, Side A, Band 2

FORMATION: Men in shorter lines, with one dancer in front of them as the "leader." The leader did the dance with a bottle in his hand. At the end of the dance the others in the line lifted him up in the air and he drank from the bottle. The position of the arms is free.

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MUSIC: 2/4 PATTERN

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Step 1. ELÖL CIFRA (cifra in front)

- a) With R ft step in front of L ft. Step on L ft in pl. Step on R ft in place (in front of L).
- b) Repeat with L ft.

Step 2. ZÁRÓ (closing)

- a) Jump to straddle pos., wt on both ft. Close ft.

Step 3. CSAPO (slapping)

- a) Jump on R ft, turnings twds R, bring lower L leg up and slap inner boot with R hand and L hand.

Step 4. TAPSOS (clapping)

- a) With ft parallel, bend knees. Straighten knees. Repeat these two meas. two more times. Clap with hands.

Step 5. TOPOGÓ (pattering)

- a) With R ft step fwd. With L ft step behind R ft. Repeat these two meas. moving fwd. Stamp on R ft in front, picking up L ft behind.
- b) Same, as S5a, but start with L ft in front first, move back with step.

Step 6. FELUGRÓS (jump up)

- a) In small straddle pos., knees together, move fwd with small steps, starting on R ft. Bend knees more in this pos. Jump up from both ft, knees still together, kicking lower legs apart and arrive on both ft. again. Jump up from both ft, R ft crossing



Sequence of Dance

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- Step on L ft in front of L).

- g up

- ### h.

- st, -2

- drive  
cross

# RÁBAKÖZI DUS continued

- a) continued  
L in front, and arrive on both ft. Jump up,  
this time L ft crossing R in front and arrive  
on both ft. Close ft together. Jump into straddle  
pos.
- b) Same as S6a, but moving back, then do jump - up in  
place.

\*\*\*\*\*

## Sequence of Dance

A1		
1-4	2x(S1a+b)	(2 x cifra in front to R & L)
5	S1a	(cifra in front to R)
6	S2	(closing)
7-11	10xS3	(slapping)
12		(closing)

---

A2	
1-12	repeat A1, meas 1 - 12

---

A3	
1-12	repeat A1, meas 1 - 12

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A4	
1-12	repeat A1, meas 1 - 12

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B1	
1-4	S4 (clapping)
5-8	repeat meas 1 - 4
9-12	repeat meas 1 - 4

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B2	
1-4	2x(S1a+b) (2 x cifra in front to R & L)
5-6	S5a (pattering, start with R ft)
7-8	(S1b+a) (cifra in front to L & R)
9-10	S5b (pattering, start with L ft)
11-12	S1a+b (cifra in front, to R & L)

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B3	
1-12	S6a+b (jump up)

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# RÁBAKÖZI DUS continued

- a) continued  
L in front, and arrive on both ft. Jump up,  
this time L ft crossing R in front and arrive  
on both ft. Close ft together. Jump into straddle  
pos.
- b) Same as S6a, but moving back, then do jump - up in  
place.

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## Sequence of Dance

A1  
1-4 2x(S1a+b) (2 x cifra in front to R & L)  
5 S1a (cifra in front to R)  
6 S2 (closing)  
7-11 10xS3 (slapping)  
12 (closing)

A2  
1-12 repeat A1, meas 1 - 12

A3  
1-12 repeat A1, meas 1 - 12

A4  
1-12 repeat A1, meas 1 - 12

B1  
1-4 S4 (clapping)  
5-8 repeat meas 1 - 4  
9-12 repeat meas 1 - 4

B2  
1-4 2x(S1a+b) (2 x cifra in front to R & L)  
5-6 S5a (pattering, start with R ft)  
7-8 (S1b+a) (cifra in front to L & R)  
9-10 S5b (pattering, start with L ft)  
11-12 S1a+b (cifra in front, to R & L)

B3  
1-12 S6a+b (jump up)

# RÁBAKÖZI CSÁRDÁS continued

A11  
1-16 repeat A7, meas 1 - 16

A12  
1-16 repeat A8, meas 1 - 16

A13  
1-16 repeat A7, meas 1 - 16

A14  
1-16 repeat A8, meas 1 - 16

Presented by  
Kalman and Judith Magyar



RÁBAKÖZI CSÁRDÁS  
(Hungary)

SOURCE: Couple dance from Rábaköz.

MUSIC: FOLKRAFT LP-40

FORMATION: Couples facing each other in shoulder-waist position.

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MUSIC: 2/4                      PATTERN

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Step 1. 2 LÉPÉSES CSÁRDÁS (Two-step)

- a) With R ft step to R. With L ft close next to R. Repeat these two meas. Repeat to L, but with smaller steps.
- b) Csárdás with turn (Man)  
Start with wt on R ft.  
With L ft step behind R. With R ft step to R, turning  $\frac{1}{2}$  to L. With L ft step to L. With R ft step next to L. Small steps to R with R ft, closing L ft next to it. Step to R with R ft and kick L ft off the ground to arrive in starting pos.  
Repeat to same dir., turning woman  $\frac{1}{2}$  with each 2 step motif, to R (girl does Sla meanwhile)

Step 2. SZÖKKENŐS (leaping) (Woman)

- a) Jump on R ft slightly to R, bending knee. Hop again in place, bringing L ft to R ankle. Repeat to L.

Step 3. SARKAZO (heel-step) (Man)

- a) Step on L ft to L, bending knee. Straighten L knee, while placing R heel on ground slightly towards front. Repeat step to R.

\* \* \* \* \*

Sequence of Dance

A1	
1-4	Sla (two-step csárdás to R & L)
5-8	repeat meas 1 - 4
9-12	repeat meas 1 - 4
13-16	repeat meas 1 - 4

---

# RÁBAKÖZI CSÁRDÁS continued

A2  
 1-4 man: S1b (csárdás with turn)  
 woman: S1a (two-step)  
 5-8 repeat meas 1 - 4  
 9-12 repeat meas 1 - 4  
 13-16 repeat meas 1 - 4

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A3  
 1- 16 repeat A1, meas 1 - 16

---

A4  
 1-16 repeat A2, meas 1 - 16

---

A5  
 1-16 repeat A1, meas 1 - 16

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A6  
 1-16 repeat A2, meas 1 - 16

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A7  
 1-8 man: 4xS3 (heel-step, start to L)  
 woman: 4xS2 (leaping, start to R)  
 9-16 turn individually  
 man: 4xS3 (start with L ft, twds R)  
 woman: 4xS2 (start with R ft, twds R)

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A8  
 1-8 repeat A7, meas 1 - 8  
 (on 8th beat, man's L hand holds woman's R hand, arms raised  
 man turns woman)  
 9-10 man: S3 in place  
 woman: S2 turning to R direction  
 11-12 man: same as meas 9 -10  
 woman: S2 turning to L direction  
 13-16 man: same as meas 9 - 10  
 woman: 2xS2 turning to R direction

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A9  
 1-16 repeat A7, meas 1 - 16

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A10  
 1-16 repeat A8, meas 1 - 16

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SOMOGYI KANÁSZTÁNC  
(Hungary)

SOURCE:       Shepherds Dance

MUSIC:

FORMATION:   In circle. For men, hands are fisted on waist. For women, hands are on waist

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MUSIC:   2/4

PATTERN

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Step 1. BOKÁZÓ (clicking)

- a) w/ R ft to L ft, slightly turning to R on L ball of ft. Repeat w/ L ft

Step 2. DOBOGÓS CIFRA (Stamping)

- a) w/ R ft stamp to R, facing slightly to R w/ L ft stamp next to to R ft. Stamp on R in place, bend knees, swinging lower L leg to L. Repeat to L.  
b) simple "cifra" (R-L-R ft) without stamping, to R  
c) same as S2b, to L

Step 3. KOPOGÓS

- a) step onto R ft and bend knee, stamp w/ L heel on ground in front of R ft, Move to w/ step  
b) same as S3a, start w/ L ft and move to L

Step 4. ELŐRE DOBOGÓS (Stamp forward)

- a) stamp fwd on R ft, bending knees, turning slightly to R, repeat to L, stamp in place on R-L-R ft  
b) same, starting w/ L ft

Step 5. LÉGBOKÁZÓ (Click in air)

- a) from both ft jump up and click heels together in air, repeat arrive on R ft, step w/ L ft behind R ft to L, w/ R ft step to L into straddle pos. and stamp. Repeat to R.

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MOTIFS

- |   |  |
|---|--|
| 1. <u>BOKÁZÓ</u> - S1 eight times                       | 3a. to L - S3b fourteen times            |
| 2. <u>DOBOGÓS</u> - S2a 4 times                         | plus S2c                                 |
| 3. <u>KOPOGÓS</u> - to R, (S3a fourteen times) plus S2b | 4. <u>ELŐRE DOBOGÓS</u> - S4a+b 14 times |
|   | 5. <u>LÉGBOKÁZÓ</u> - S5 two times       |

# RÁBAKÓZI DUS continued

B4  
1-12 repeat B1, meas 1 - 12

B5  
1-12 repeat B2, meas 1 - 12

B6  
1-12 repeat B3, meas 1 - 12

B7  
1-12 repeat B1, meas 1 - 12

B8  
1-12 repeat B2, meas 1 - 12

B9  
1-12 repeat B3, meas 1 - 12

Presented by  
Kalman and Judith Magyar



# SOMOGYI KANÁSZTÁNC continued

## SEQUENCE OF DANCE

A1		B1	
1 - 8	MOTIF 1	1 - 8	MOTIF 1
	(Bokázó)	9 - 16	MOTIF 2
repeat		B2	
1 - 8	MOTIF 2	1 - 8	MOTIF 3
	(Dobogós)	9 - 16	MOTIF 3a
		B3	
A1		1 - 8	MOTIF 4
9 - 16	MOTIF 3	9 - 16	MOTIF 5
	(Kopogós)	B4	
repeat		1 - 8	
9 - 16	MOTIF 3A	9 - 16	Repeat Motifs
		B5	1, 2, 3, 3a, 4, 5
		1 - 8	
A1		9 - 16	
1 - 8	MOTIF 4		
	(Előre Kopogós)		
9 - 16	MOTIF 5		
	(Légbokázó)		

C2	
1 - 8	
C3	
1 - 8	Repeat Motifs
9 - 16	1, 2, 3, 3a, 4, & 5
C4	
1 - 8	
9 - 16	
C5	
1 - 8	MOTIF 4
9 - 16	MOTIF 5
refrain	
9 - 16	MOTIF 4

Presented by  
Kálmán and Judith Magyar

SZAKÁCSNÉ TÁNC  
(Hungary)

SOURCE: This dance is usually done during the wedding festivities. After the kitchen-work is finished, the women come dancing in with pots and pans, wooden spoons in their hands. It is a comical, carefree dance, women letting funny yells out, hitting the utensils above their heads, clamping them together to the rhythm of the music.

MUSIC: Qualiton LPX I8007, Side: A, Band: 4

FORMATION: Women in circle, holding kitchen utensils, facing R

---

MUSIC: 4/4 med; 2/4 fast      PATTERN

---

Steps:

- |  |   |
|--|---|
| S <sub>1</sub> SÉTA<br>Walking                       | a) R ft fwd<br>L ft fwd   |
| S <sub>2</sub> MARS<br>Marching                      | a) R ft steps fwd, L ft jumps to L, while R ft is raised to L ankle, hip turning out to L.  |
| S <sub>3</sub> VERBUNG                               | a) R ft jumps fwd to R, L ft jumps next to R, while R ft is raised slightly off fl.<br>b) Jump on R ft in one place, while L ft is kicked fwd (variation if instead of kicking L ft is just raised next to R ankle.<br>Repeat opp ftwk. |
| S <sub>4</sub> FORGÓS RIDA<br>Turning Rida           | a) Step on R ft, knee turned out, bent while on L ft is slightly off the fl<br>b) Step on L ft, straighten knee and pivot one full turn to R, R ft off fl pointed toes.   |
| S <sub>5</sub> OLDALT VÁGÓ<br>side scissors          | a) Step on R ft<br>b) Step on L ft<br>c) jump on R ft while L ft is kicked out towards ctr of circle.   |
| S <sub>6</sub> UGRÓS SZALADÁS<br>Run jump            | a) Running step with L ft to L<br>b) Running step with R ft<br>c) Running step with L ft<br>d) jump on both ft, knees bent  |
| S <sub>7</sub> REZGŐ CSÁRDÁS<br>Springing<br>csárdás | a) Bend both knees, lift R ft to L ankle<br>b) step to R with R ft, straighten knees<br>c) bend knees again, lift L ft off fl.<br>d) step with L ft next to R, straighten knees   |



SZAKÁCSNÉ TÁNC continued

- S<sub>8</sub> FORGÓ BOKÁZÓ  
heel clicking  
with turn
- a) step on R ft and pivot to R, while L lower leg is crossed behind R
  - b) step on L ft and pivot to R (returning to original pos) while R leg, knee bent, is lifted off fl in front of L
  - c) step on R ft, while L ft is lifted off fl. in front of R
  - d) jump on L ft, while R is kicked off fl. to R
  - e) hit ankles together, landing on both ft, full sole.

\*\*\*\*\*

SEQUENCE OF DANCE

MED. MELODY "A"

MUSIC 4/4

- |                |        |  |
|----------------|--------|--|
| A <sub>1</sub> | 1 - 2  | S <sub>1</sub> walking to R, R ft, L Ft.                                   |
|                | 3      | S <sub>2</sub> marching  |
|                | 4      | S <sub>3</sub> Verbung   |
|                | 5 - 8  | Repeat A <sub>1</sub> 1 - 4 to L, start with opp ftwk                      |
|                | 9 - 16 | Repeat A <sub>1</sub> 1 - 8 R and L  |
| A <sub>2</sub> | 1 - 8  | Two times repeat A <sub>1</sub> , 1 - 4 fwd, twds ctr of circle            |
|                | 9 - 16 | Turn around two times Repeat A <sub>1</sub> , 1 - 4 twds outside of circle |
| A <sub>3</sub> | 1 - 16 | Repeat A <sub>1</sub> 1 - 16 in circle.                                    |

FAST MELODY "B"

MUSIC 2/4

- |                |         |   |
|----------------|---------|---|
| B <sub>1</sub> | 1 - 2   | Two times S <sub>4</sub> Turning Rida                                     |
|                | 3       | S <sub>5</sub> Side scissors  |
|                | 4 - 5   | S <sub>6</sub> Run and jump (to L)  |
|                | 6 - 10  | Repeat B <sub>1</sub> 1 - 5   |
|                | 11 - 12 | Two times S <sub>3</sub> Verbung (start with R) twds ctr of circle        |
|                | 13 - 14 | Two times S <sub>3</sub> Verbung (start with R) bkws to outside of circle |
|                | 15      | S <sub>7</sub> Springing casrdas to R                                     |
|                | 16 - 17 | S <sub>8</sub> Heel click with turn                                       |

# SZAKÁCSNÉ TÁNC continued

	18 - 24	Repeat B <sub>1</sub> , 11-17
B <sub>2</sub>	1 - 24	Repeat B <sub>1</sub> , 1 - 24
B <sub>3</sub>	1 - 24	Repeat B <sub>1</sub> , 1 - 24

Presented by  
Judith Magyar



VASVÁRI VERBUNK  
(Hungary)

SOURCE: Men's Recruiting Dance  
MUSIC: Folkraft LP-40, Side:B, band:2  
FORMATION: solo or in a circle

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MUSIC: PATTERN

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Step 1. BOKÁZÓ (clicking)

Click R ft to L ankle, click L ft to R ankle, fast clicks w/  
R-L-R

Step 2. KERESZT-CSAPÓ (Slap-across)

Step to R w/ R ft, clapping in front of body, bending L knee  
and raising L lower leg, slap inner boot w/ R hand, repeat  
to L.

Step 3. ZÁRÓ (closing)

Jump onto R ft and slap L inner boot w/ R hand, repeat to L.  
Close ft, knees straight, arms up.

Step 4. DOBOGÓ (Stamping)

Jump up from R ft, raising L ft in front, knee bent, toes  
pointing upward. Arrive on R ft, stamping w/ L ft next to  
R. Stamp on R in place. Repeat same. Jump up again from  
R ft, L in front. Arrive on R ft, stamp w/ L ft next to it.  
Repeat stamping w/ R-L-R-L ft end by stamping on R ft.  
NOTE: do step turning slowly in place to R.

Step 5. LÁB ALATT CSAPÓ (Slap under leg)

Clap hands in front of body. Swing R leg fwd and clap under  
it. Repeat these two meas. to L. Repeat to R. Clap in front  
of body. Slap L outer boot w/ L hand (knee turned in).

Step 6. TAPSOS CSAPÓ (Slap w/ clapping)

Step to L w/ L ft on heel, clap in front of body. Step w/ R  
ft to L, behind L ft, clap again. Small step to L w/ L ft,  
clap. Swing lower R leg to front knee bent, and slap inner  
R boot w/ R hand. Repeat to R. Step onto L heel to L. Step  
w/ R ft to L, behind L ft. Step on L ft, swinging lower R leg  
to R. Close ft, clicking R ft to L ankle.

VASVÁRI VERBUNK continued

MOTIFS

I. BOKÁZÓ

pos: L hand on waist-fisted  
S1 R arm free and up

II. KERESZT-CSAPÓ

pos: arms free  
(three times S2)+S3

III. DOBOGÓ FORGÓ

S4

IV. CSAPÓ

S5+S6

\*\*\*\*\*

SEQUENCE OF DANCE

A1		A5	
1-8	eight times MOTIF I	1-8	
	(Bokázó)	A6	
		1-8	
		B5	REPEAT FIRST
A2		1-8	MOTIF SEQUENCE
1-8	two times MOTIF II	B6	
	(Kereszt-Csapó)	1-8	
		A7	
B1		1-8	
1-8	four times MOTIF III	A8	
	(Dobogó-Forgó)	1-8	
		B7	REPEAT ABOVE
		1-8	MOTIF SEQUENCE
		B8	
B2		1-8	
1-8	two times MOTIF IV		
	(Csapó)		
A3			
1-8			
A4			
1-8	REPEAT ABOVE		
B3	MOTIF SEQUENCE		
1-8			
B4			
1-8			

Presented by  
Kálmán and Judith Magyar



# Tom Bozigian

TOM BOZIGIAN was born in Los Angeles, California, but was brought up in a very active Armenian community in Fresno, California, an agricultural heritage and geared in a high degree around its songs and dances. Mr. Bozigian was educated in Fresno and holds an M.A. Degree in Education. With his B.A. in Russian Area Studies, he has taught that language in both the Fresno and L.A. school systems.

An athlete throughout high school and college, he achieved highest honors in Power Volleyball for which in 1967 he was voted Player of the Year and placed on the All American Team.

Bozigian has traveled to various parts of the world presenting his workshops. He spent two years in Soviet Armenia and graduated from the State Choreographic Schools. He has researched and taught Armenian dances in Armenian Communities, to performing groups in various parts of the world and has worked closely with Cahper, a physical education organization in California. The Brigham Young University and Duquesne University Dance Ensemble, along with the Amsterdam Dance Theater have been presented choreographic suites by him.

In the past he has been on staff at the IFC Camp in Pawling, N.Y., and both the Stockton and San Diego Camps. This year has taken him on a teaching tour throughout the U.S., and he has just returned from teaching excursions in Ottawa, London, England, and Stockton once again. Tom Bozigian co-directs the Folkdance Symposium.





# Armenia

(UCSB FOLK DANCE SYMPOSIUM IV)



# Armenia

The Armenians are the descendants of a branch of the Indo-Europeans, represented by the ancient Greek historians Herodotus and Eudoxus of Rhodes as being related to the Phrygians, who entered Asia Minor from Thrace. The peoples of the ancient kingdom, mainly Urartians, were destroyed in 585 B.C. under the blows of the Scythian, Assyrian and Median armies. Armenians took advantage of the opportunity and established themselves in the inner regions of the Armenian plateau and founded their new state. Known to the Persians as Armina and to the Greeks as Armenioi, the people call themselves Hay and their country Hayastan, and they look back to a folk hero, Hayk.

The Armenian language is Indo-European, but the phonetics and grammar have some features in common with the Caucasian languages. The Armenians are traditionally Monophysite Christians and belong to the Armenian Apostolic (Orthodox) Church.

Occupying a landlocked area just south of the great mountain range of the Caucasus, between the Caspian and Black Seas, and fronting on the northwestern extremity of Asia, the Armenian Soviet Socialist Republic, popularly known as Armenia, is the smallest of the 15 republics making up the Soviet Union. By the early 1970's it was the home of some 2,500,000 people. Its area--11,500 square miles--is no more than 0.13 percent of the entire national territory. To the north and east, Armenia is bounded by the Georgian and Azerbaijan Soviet Socialist Republics, while its neighbours to the west and southeast are respectively, Turkey and Iran.

Modern Armenia is part of ancient Armenia, one of the world's oldest centres of civilization, whose peoples have long inhabited the highlands of the area.

Armenia is a mountainous country, characterized by a rich variety of scenery. Its average altitude is 5,900 feet above sea level. There are no lowlands; half the territory lies at altitudes of 3,300 to 6,600 feet; a mere 10 percent lies below the 3,300 foot mark.

Armenia's climate, because of its deep inland position in the northern part of the subtropical zone, enclosed by lofty ranges, is dry and continental. Average temperature range: 10° F - 77° F; extremes: -22° F, 108° F.

Armenians constitute nearly 90 percent of the republic's population. The other 10 percent consist mainly of Russian, Turkish, and Kurdish minorities. They consolidated as a nation in the second half of the 1st millennium BC.

Once a backward Russian colonial province, Armenia has been transformed, in a historically short period, into an industrial country with an advanced agriculture.

At the end of the XV century the invasion of Armenia by the Ottoman Turks began. For the next two and a half centuries wars between the Persians and the Ottomans all but crippled the Armenian people. In the latter part of the XVI century the Armenians were for the most part under the domination of Turkey. The following decades proved to be extremely tragic for the Armenian people. Over two million Armenians were killed by the Turks in an attempt to destroy the Armenian nation.

After many centuries of slavery, on the 28th of May, 1918, Armenia was declared an independent republic, thanks to the heroism of the Armenians. During the Treaty of Sevres (August, 1920) it was decided that President Wilson would draw the boundaries for the free and independent Armenian state. Unfortunately the realization of this decision did not come to pass. In a severely weakened condition after the genocide, without a mandate from the great powers, and being attacked by the Turks, the Independent Republic of Armenia was forced to go over to the Soviets.

Under Soviet influence Armenia was proclaimed a Soviet Socialist Republic on December 2, 1920, as it remains today.

AGAR MAGAR  
Armenian

- SOURCE:** This meaningless title probably evolved from the rhyming of an Armenian male first name. This folk custom of placing a made-up word or two with the same amount of syllables and rhyming with the main word is popular with the Armenian people even to this day. The dance was brought to Los Angeles in the early 1900's by Armenian immigrants from ALEX-ANDRAPOL, now LENINAKAN, Soviet Armenia and learned by Tom Bozigian as a youngster from his family. A large group of these Armenians, called "ROOSO HAE" from the Caucasus (area between Caspian and Black Seas) have in the past settled in the eastern metropolitan areas of Los Angeles. Tom Bozigian's father, Napoleon, and family were members of that group.
- RECORD:** "Tom Bozigian Presents Songs and Dances of the Armenian People" -- Volume II, GT 4001
- FORMATION:** Mixed line dance with dancers facing center utilizing shoulder hold and leader at right.

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<b>MUSIC:</b>	6/8	<b>PATTERN</b>
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Measure -- (Note: Any or all of these variations can be danced).

VARIATION 1

- 1 Moving R, leap to both ft. in straddle pos. (wt. more on balls of ft) (ct. 1); leap R slightly R as L kicks frwd. (straight leg) (cts. 2-3); leap L across R as R lifts behind (cts. 4-6).
- 2 Repeat meas. 1 one more time (cts. 1-6).
- 3 Leap to both ft. in pl. (ct. 1); leap to R as L knee raises in front, L ft. beside R calf (ct. 2-3); hop on R as L kicks frwd. above floor (cts. 4-6).
- 4 Repeat meas. 3 with opp. ftwk. (cts. 1-6).
- 5 Repeat meas. 3 (cts. 1-6).
- 6 Leap to both ft. in feet and knees together (ct. 1); hold (cts. 2-6).

(continued)



AGAR MAGAR (cont.)

Measure

VARIATION II

- 1-2 Repeat Variation I, meas. 1,2 (cts. 1-6)(cts. 1-6)
- 3 Leap R in place as L heel touches floor in front (cts. 1-2); hop R as L toes touch floor across R (cts. 3-4), hop R as L heel touches floor in front (cts. 5-6)
- 4 Repeat meas. 3, Variation II with opp. ftwk. (ct.1-5)
- 5 Repeat meas. 3, Variation II(cts. 1-6)
- 6 Repeat meas. 6, Variation I (cts. 1-6)

VARIATION III

- 1-2 Repeat meas. 1-2, Variation I(cts. 1-6)(cts. 1-6)
- 3 Repeat meas. 3, Variation II(cts. 1-2); hop R as L toes touch floor to L and L knee turns to point diag. R and hips twist R(cts. 3-4)repeat meas. 3, Variation II, cts. 5-6(cts. 5-6)
- 4 Repeat meas. 3, Variation III with opp. ftwk. and motion (ct. 1-6)
- 5 Repeat meas. 3, Variation III (cts. 1-6)
- 6 Repeat meas. 6, Variation 1(cts. 1-6)

VARIATION IV

- 1-2 Repeat meas. 1-2, Variation 1(cts. 1-6)(cts. 1-6)
- 3 Leap R in place as L kicks frwd. above floor (cts. 1-2); chug frwd. on R with plie as L lower leg is drawn to inside of R knee, ft. in flex pos.(cts.3-4); Chug bk. straight on R as L kicks frwd. once again above floor (cts. 5-6)
- 4 Repeat meas. 3, Variation IV with opp. ftwk. (cts. 1-6)
- 5 Repeat meas. 3, Variation IV(cts. 1-6)
- 6 Repeat meas. 6, Variation I (cts. 1-6)

VARIATION (COMBINED)

- 1-2 Repeat meas. 1-2, Variation I(cts. 1-6)(cts. 1-6)
- 3 Repeat meas. 3, Variation II (cts. 1-6)
- 4 Repeat meas. 3, Variation III(cts. 1-6)
- 5 Repeat meas. 3, Variation IV (cts. 1-6)
- 6 Repeat meas. 6, Variation I (cts. 1-6)

ASHTARAKEE  
Armenian

**SOURCE:** Learned by Tom Bozigian first in the late 1960's from Jora Makarian, Dir. Armenian Folkloric Ensemble of Calif. for whom he danced and recently observed by Tom on his 2nd research trip in the region of Ashtarak, North of Yerevan - capital of Soviet Armenia. The dance has 2 parts, and although the 2nd part is a male dance, females were observed dancing it but with less aggressive movements.

**RECORD:** "Songs and Dances of the Armenian People", GT 3001 - LP, Side 1, Band 6.

**FORMATION:** First part: 2/4 - Line dance with leader at R, little fingers grasped at shoulder height. Second part: 6/8 - hands on neighbors' shoulders. Men and women in separate lines.

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PATTERN

---

Measure

FIG I (Intro 2 meas) 2/4

- 1 Facing diag & moving R, do 2-step starting R (ct 1, and, 2).
- 2 Step L over R (ct 1); pivot on L to face ctr as R closes to L (ct 2).
- 3 Step L to ctr (ct 1); touch R (bent leg) over L as arms are lowered to side (ct 2); kick R frwd (ct and).
- 4 Step bk on R as hands raise to orig pos (ct 1); touch L slightly behind R (ct 2). KICK L FRWD (ct 2)
- 5 Step L to L with plie as body turns LOD while R lifts behind L and arms bend from elbow to L (ct 1); ~~turning to face ctr~~ step R in pl as L kicks frwd and arms go to orig pos (ct 2).
- 6 Turning to RLOD, step L <sup>AHEAD R</sup> ~~to~~ L (ct 1); touch R on fl across L (ct 2).

FIG II 6/8 (4 meas drum intro)

- 1 Changing to shoulder hold and facing ctr, chug slightly ctr with plie on L as R executes reverse bicycle motion (out, up and down) to touch fl beside L (ct 1); chug bk on L as R kicks frwd (straight leg) (ct and); leap R beside L as L kicks frwd (straight leg) (ct 2). Note: This very old and popular folk step has 2 names: "Vot Nazark" or "Seella". It is especially popular in Leninakan region.
- 2 Repeat meas 1 with opp ftwrk (cts 1, and, 2).
- 3-4 Repeat meas 1 and 2.
- 5 Turning to face diag RLOD, step R over L as L pivots (cts 1, 2).

(Continued)



This correction seems to cancel FIG III because it duplicates it.

Measure

- 6 Repeat meas 5 with opp ftwrk and dir (cts 1, 2).
- 7-8 ~~7-8~~ 7 Do ~~2 two-steps starting on R moving LOD.~~ MOVING LOD, kick R (straight leg) frwd above floor and leap R to R as L kicks straight Frwd above floor (ct.1); leap L across R FIG III--Repeat meas 1-6 of FIG I. as R heel lifts behind (ct 2)
- 7 Moving LOD, kick R (straight leg) frwd above fl and leap to R as L kicks straight frwd above fl (ct 1); leap L across R as R heel lifts behind (ct 2).
- 8 Leap to full squat on both ft facing ctr (knees ~~slightly apart~~ <sup>and feet together</sup>) (ct 1); return from squat with leap on L as R begins kicking frwd to start "Seella" step once again (ct 2). Note: Women slight plie instead of full squat.

Notes by Tom Bozigian

- 8 Leap to full squat on both ft. facing ctr. (knees and FEET together)

HEY VALA  
Armenia

SOURCE: Choreographed and taught by Tom Bozigian in Los Angeles, California to the various Armenian youth organizations. The music is an old folk song sung by Armenians throughout the diaspora.

RECORD: "Songs and Dances of the Armenian People," Side 1, Band 2,

FORMATION: Line dance with the leader at R end and dancers holding little fingers at shoulder height.

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MUSIC: 2/4 PATTERN

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Measure Note: The dance can start at the beg. of any meas.

Fig. 1

1 Facing diag. and moving LOD, step R to R (ct.1); step L across R (ct.2).

2 Step R to R to face ctr. (ct.3); touch L toe (heel turned in) beside R (ct.4).

3 Step L slightly L (ct.5); touch R toe (heel turned in) beside L (ct.6). Note: Steps are bouncy and sharp causing arms to move slightly from elbow to side of each stepping foot.

Do Fig. 1 three times whenever done.

Fig. 2

1 Facing ctr. touch R heel in front hopping slightly on L (ct.1); leap on R where heel touched as L lifts behind (ct.2).

2 Starting L, do two-step (bouncy) moving ctr. (cts. 3,4).

3 Step frwd. on R with plie as upper body and arms bend back (cts. 5,6).

4 Leap to both ft. in pl. (R bk.) in plie as arms are lowered to side and beyond(ct.7); hop bk. on L as R kicks frwd. along fl. and arms raise to orig. shoulder height pos. (ct.8); repeat ct.8 with opp. ftwk. (ct.and).

5 Moving R step L over R with plie as arms bend from elbow to L (ct.9); Returning from plie step R to R as L toe pivots out and arms bend to R (ct.10).

6-7 Repeat meas. 5 two more times (cts. 11-14).

8 Facing LOD, touch L heel ahead of R as hands clap at chest level (ct.15); step L beside R (ct.16).

9 Touch R heel ahead of L and again Clap (ct. 17); hold(ct.18); Note: on meas 8 and 9, upper body bent slightly frwd.

(cont.)



HEY VALA (cont.)

#1

Keeughen yega kaghak yes 2  
Lestsoon aghcheek desa yes

Amenooeen al Aeederu 2  
Garneeru Khuntsor gu gardes

---

Sung after each verse:

Garmeeru (Anoosh) Khuntsor gu Dzakhem 1  
Aghcheekneru gu khapem 1  
Anonts duvadz tramov 1  
Keenee garnem gu Khumen 1  
Hey Vala.....(chorus)

---

#2

Megu aghvor sheereen e 2  
Megoon achku gananch e

Anonts mechen tegheenu 2  
Achku eenzee dubgadz e

---

#3

Megu garj pesh hakadz e 2  
Yergrort tun al dapad e

Aees eench anoosh portsankner 2  
Vaheen Klookhoon yegadz e

Notations and Armenian transli-  
teration by Tom Bozgian

Presented by Tom Bozigian

KAROUN - Springtime  
Armenian

SOURCE: Choreographed by Tom Bozigian in 1963 from original Armenian folk movements, Armenian Youth Organizations of Los Angeles

MUSIC: "Songs & Dances of the Armenian People" GT 3001-LP, Sd 1, Band

FORMATION: Open, mixed circle with little finger hold at shoulder height.

RHYTHM: 2/4

---

Meas.	Pattern
1-2	<u>Step #1</u> - Facing slightly & moving LOD, 2 two-steps to R starting with R (arms bend slightly R from elbow on 1 st two-step and L on 2 nd) (cts. 1-4).
3	Facing ctr step R sideward to R (ct 1); Kick L in front of R (ct 2).
4	Step L in pl (ct 1); Kick R in front of L (ct 2).
5	Releasing finger hold walk 2 steps to LOD (R-L) as hands clap twice on ea ct at chest level (cts 1-2).
6	Cross R over L turning to face ctr and holding fingers again (ct 1); Hop bk on R as L lifts behind (ct 2).
7	Continuing bkwr, step on L as R toe pivots outward and arms bend slightly L (ct 1); Repeat ct 1 with opp hand-ftwrk (ct 2).
8	Repeat Meas 7, ct 1 (ct 1); Stamp R beside L (ct 2).
1	<u>Step #2</u> - Facing slight & moving LOD, step on R as arms go down to side (ct 1); Hop slightly frwd on R as L lifts behind (ct 2).
2	Step L-R-L as arms raise to orig pos again (cts: 3-and-4).
3-4	Repeat <u>Step #2</u> meas 1-2 (cts 1-4).
5-6	Releasing finger hold, make complete revolution to R with R-L-R touching L to R on 4th ct as hands clap at chest level (cts 1-4).
7-8	Repeat <u>Step #2</u> , meas 5-6 with opp ftwrk & direction (ct 1-4).

NOTE: Step #1 done to chorus - "Karoun Karoun"  
and step #2 done to verses.

---

CHAR LEZOOONBREE HAVADATS BEM YARU, ARTSOONKNEROV LUTSRETS SEV SEV ACHERU.

BS ASHKHARU SHAD POOCHPAN E HERANAM, OOOZOMB EE HERANAL OO MORANAL.

CHORUS: GAROONU GAROONU GAROON E  
SEBROONU SEBROONU SEBROON B  
BTU KO SEV SEV ACHEROV  
YAR JAN BENZ DOO ABEROOM ES

BTU KO SERBETZ MOLORVADZ EM KOON CHOONEM, BOLOR GEBESHER ARTSOON KNEROV  
DANCHOOM E.

YAR JAN BENZNEETS MEE HERANAR SEBROOM EM, ANTSNORTNERU GARDZOOM EM TB  
YAR GOOZEM.

(UCSB FOLKDANCE SYMPOSIUM IV) Notes by Tom Bozigian



LOREE  
Armenian

**SOURCE:** LOREE is the name of one of the folk regions in Eastern or Caucasian Armenia (Soviet Armenia since 1920) and is situated in the northern part of the republic. The dance was learned by Tom Bozigian in Feb. 1974 in YEREVAN, capital of the Armenian SSR, as a performer at the GABELEE GORDZARAN BARAKHOOMB (WIRE FACTORY AMATEUR DANCE ENSEMBLE). It is one of many dances researched by AZAT GHARIBYAN, now choreographer of the Armenian State Song and Dance Ensemble. LOREE is a men's dance.

**RECORD:** "Tom Bozigian Presents Songs and Dances of the Armenian People, " Volume II, GT4001

**FORMATION:** Line dance with the leader at R end with little fingers joined and arms down at side. Dancers face center and bodies aligned side by side.

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**MUSIC:** 6/4, changing to 6/8 **PATTERN**

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<u>Measure</u>	<u>VARIATION I (6/4)</u>
1	Step sdwd. R to R (cts. 1-3); close L to R (cts. 4-6).
2	Step R to R (ct.1); step L behind R (ct.2); step R to R(ct.3); turning to face diag. LOD, touch toes of L to fl. in front of R, L knee bent and facing diag. LOD (ct. 4); hold (cts. 5-6).
3	Turning to face ctr. once again, step bkwrd. on L (cts. 1-2); kick R straight fwd., then up and around (simulating reverse bicycle peddling motion) to touch ball of ft. at ct. 4 on fl. beside L as hands(little fingers grasped) are raised to shoulder height pos. (cts. 3-4); hold (cts. 5-6).
4	Step fwd. on R as hands, thrusting up and outward, clap at face level (as if trying to smack at a fly) (ct.1); armscontinue down to side and little fingers rejoined (cts. 2-3); close L to R and bounce twice on both feet, legs straight and together (cts. 4-5); hold (ct.6);(Note: Dance <u>Var. I</u> the final time as far as music permits.

VARIATION II (6/8) (Note: Var. II is introduced by a transition step, done only once, which finds the dancers changing to shoulder hold and executing the following step: Meas. 1- Facing diag. LOD, step R to R (cts. 1-3); step Lacross R(cts. 4-6). Meas. 2- Step R to R (cts. 1-3); pivoting on R to face diag. RLOD, touch ball of L beside R (cts. 4-6). Meas. 3-4: Repeat the action of meas. 1-2, but with opp. ftwk. and dir., except on meas. 4, cts. 4-6, step R with wt. beside L (cts. 1-6)(cts. 1-6).

(continued)

LOREE (continued)

Measure

VARIATION II ( cont.)

- 1 Facing center, extend L ( straight leg) to touch heel on floor ahead while R is in slight plie (cts. 1-3); hop slightly R in place as L knee raises to almost waist level in front and flexed L ft. is drawn to inner side of R knee (cts. 4-6).
- 2 Twisting waist to slightly RLOD, touch heel of extended L to fl. in diag RLOD(cts. 1-3); turning to slightly diag. LOD, step L across R in slight plie as R remains on fl. behind L(cts. 4-6).
- 3 While L remains in slight plie, touch R heel , leg extended to fl. in diag. LOD (cts. 1-3); pivoting on L to face ctr., touch R heel, leg extended, on fl. ahead (cts. 4-6).
- 4 Execute 4 scissors kicks ahead and above fl. with L kicking first (L-R-L-R), legs straight and each kick receiving one ct. (cts. 1-4); raise R knee ahead at almost waist level as R ft. , extended , is drawn to beside L calf (cts. 5-6).
- 5 Hop L in pl. as R ft. kicks ahead and above fl., leg straight and ft. extended (cts. 1-2); leap R beside L as L scissor kicks ahead with leg straight and ft. extended (ct. 3); repeat action of meas. 5, ct. 3, Var. II, with opp. ftw. (cts. 4-6).
- 6 Drawing R ft. , knee remaining extended, beside inner L calf, pivot on L to face RLOD with R knee raised to almost waist level and pointed diag. RLOD (cts. 1-3); with body remaining in same pos. , pivot on L to face beyond diag. LOD (cts. 4-6).
- 7 Releasing hands from shoulder hold and turning body to face diag. R beyond LOD as L arm lowers to side, step R ahead while L hand, straight arm , raises above head , palm facing away, and R hand extends to side , straight arm with palm facing away(ct. 1-2); step L beside R as arms remain same (ct.3); step R ahead as arms remain same (cts. 4-6).
- 8 Turning to face R of ctr., step L ahead diag. R as hands once again grasp shoulders (cts. 1-3); leap both feet in pl. with stamp, slight plie, and legs together (cts. 4-6).

Notation by Tom Bozigian



TEEN

Armenian-Kurdish

- SOURCE: The name is taken in part from the title of another folk melody. The dance was learned by Tom Bozigian in the early 60's from Jimmy Haboian of Detroit, Mich. Mr. Haboian learned the dance in his youth from the Kurdish minority of that city. The dance is now extremely popular throughout the various Armenian communities of the U.S.
- RECORD: "Tom Bozigian Presents Songs and Dances of the Armenian People "- volume II , GT 4001
- FORMATION: Mixed line dance with dancers side by side, facing center, their elbows bent and nested with adjoining elbows with hands clasped and fingers interlocked and leader at right. Note: Arms can also be straight.

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MUSIC: 2/4 PATTERN

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Measure

- 1 Facing slightly diag. and moving LOD, do 2-step, starting on R(cts. 1,&, 2); swing L in front & across R(ct.&).
- 2 Step L across R with plie (ct.1); step R ahead (ct.2); once again swing L in front and across R (ct. &).
- 3 Repeat meas. 2, ct.1(ct.1); bounce twice on L as R heel lifts behind at calf level (ct. 2, &).
- 4 Step R ahead (ct.1); close L , no wt., to R, pivoting to face center(ct.2).
- 5 Moving bwd. step L as R toes turn out ahead about 45° (pivoting on R heel, no wt.) (ct.1); continuing bwd., repeat opp. movement of meas. 5, ct.1(ct.2)
- 6-8 Repeat meas. 5, cts. 1,2 three more times except on meas. 8, ct. 2,touch ball of R beside L.

# Ciga & Ivon Despotović

MIODRAG DESPOTOVIĆ ("CIGA"), born in Belgrade, Yugoslavia, was a former soloist with the world famous Yugoslav State Company "KOLO". One of the original members who started "KOLO" in 1948, for 18 years he toured many countries of the world: India, United States (1956), Israel, China, Australia, Japan, Egypt, as well as the East and West European countries. He has also choreographed for many Yugoslavian dance ensembles.

IVON DESPOTOVIĆ-ESCHWEILER was born in Amsterdam, the Netherlands, and is a professional ballet teacher, dancer, dancepedagogue and choreographer. Ivon studied at the Scapino Academy of Dancing and was granted a scholarship by the Dutch government to make a special study of folklore and dance in Yugoslavia. She was a dancer with "KOLO" in Belgrade for two years, the only foreigner ever to be a member of this famous company. Ivon has also done choreographic work for several Yugoslavian and Dutch dance ensembles.

CIGA & IVON DESPOTOVIĆ came to the Netherlands in 1966. Since then they have been active in that country in a variety of ways; teaching Yugoslavian folk dances, national dances from other countries, teaching ballet, instructing folk dance teachers, doing choreographic work for professional and amateur groups such as the Yugoslav State Company "KOLO", Scapino Ballet and the International Folkloristisch Danstheater.

Their own dance ensemble, Joegoslavisch Danstheater "ORO", consisting of young Dutch amateur dancers, performs throughout the country. During summer holidays Ciga and Ivon organize study tours to Macedonia in order to familiarize the participants with the authentic folk dance, music and local color of this part of Yugoslavia; one of the highlights of the program being the Balkan Festival at Ochrid.

In the last few years they have been choreographing new dances based on authentic motifs from various styles of Yugoslavian dancing (Serbian, Macedonian, Shiptar) making use of music which originates from the ancient folk music traditions of these regions.





CIGANSKI ORIJENT  
(Serbia)

FORMATION: Men and Women in a half-circle in a back basket hold with R arm over

SOURCE: Gypsies who live in Serbia, danced in tempermental gypsy style

MUSIC: Ciga & Ivon Volume 1, Side B, Band 6

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MUSIC: 2/4 PATTERN

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Meas

1-16 Introduction

Pattern I

1 Facing ctr and moving slightly to R, hop on L (ct 1), step R, L (cts +2)

2 Repeat meas 1

3 Step R, lifting L to ankle and lean to R (ct 1), step L lifting R to ankle and lean to L (ct 2)

4 In place, step R, L, R (cts 1+2)

5-8 Repeat meas 1-4, opp dir, opp ftwk

9-16 Repeat meas 1-8

Pattern II

1 Change to hands joined and down at sides and face and move LOD: large step fwd (ct 1), bring L to R side of R foot (ct +), step R fwd (ct 2)

2 Step L, R, L (cts 1+2)

3-16 Repeat meas 1-2

Pattern III

1 Facing ctr, step R to R (ct 1), L behind (ct +), R with flexed knee (ct 2)

2 Jump to wt on both with L in frt and knees flexed (ct 1), step L with flexed knee (ct 2)

3-12 Repeat meas 1-2, for a total of six times.



# CIGANSKI ORIJENT continued

Dance sequence continues:

Patterns I, II, III for 16 meas or eight times

Patterns I, II, III for 12 meas or six times

Patterns I, II, III for 16 meas or eight times

Presented by

"Ciga" & Ivon Despotović

ČUČERSKO ORO  
(Macedonia)

FORMATION: Men and Women in an open circle, hands joined and down  
SOURCE: Macedonian dance style  
MUSIC: Ciga & Ivon Volume I, Side A, Band 8  
RHYTHM: 7/8, counted as  $\frac{123}{1} \frac{12}{2} \frac{12}{3}$  or SQQ

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MUSIC: 7/8                      PATTERN

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Meas

- 1                      Facing and moving LOD, step R (ct 1), lift L by ankle (ct 2), step L (ct 3)
  - 2                      Repeat meas 1
  - 3                      Step R, L, R (cts 1, 2, 3)
  - 4                      Step L, R, L (cts 1, 2, 3)
  - 5                      Repeat meas 1
  - 6                      Repeat meas 1 in place, turning to face ctr
  - 7                      In place, step R (ct 1), L across in frt (ct 2), R (ct 3)
  - 8                      In place, step L (ct 1), R across in frt (ct 2), L (ct 3)
  - 9                      Raise hands and in place step R (ct 1), lift L behind (ct 2), step L slightly behind (ct 3)
  - 10                     Step R in place (ct 1), touch L in frt (ct 2), lift L (ct 3)
  - 11-12                 Repeat meas 9-10, opp dir, opp ftwk
  - 13-16                 Repeat meas 9-12
- Lower hands and repeat from beginning.

Presented by  
"Ciga" & Ivon Despotović



KUCEVACKO KOLO  
(Serbia)

FORMATION: Men and Women in Serbian-style escort hold

SOURCE: Authentic dance motifs from the town of Kucevo in Serbia. Dance on full foot with knees slightly bent to cause Serbian style of fine bounce.

MUSIC: Ciga & Ivon Volume 1, Side A, Band 7

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MUSIC: 2/4 PATTERN

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Meas

- Pattern I
- 1-4 Moving fwd and back in a zig-zag pattern, always progressing R or LOD. Notice 1 ct per meas in Pattern I.
- Moving fwd with a bouncing walk, step R, L (cts 1,2), accented step fwd R (ct 3), step L, R (cts + 4)
- 5-8 Moving bwd with a bouncing walk, step L, R (cts 1,2), accented step L (ct 3), step R, L (cts + 4)
- 9-32 Repeat meas 1-8, same dir, same ftwk
- Pattern II
- 1 Changing to hands down and moving LOD, step R, hop on R, step L (cts 1+2)
- 2 Facing ctr, in place, step R (ct 1), bounce twice on both (ct 2+)
- 3-6 Repeat meas 1-2, same dir, same ftwk
- 7 Repeat meas 1
- 8 In place, step R (ct 1), L across in frt (ct 2), R in place (ct +)
- 9 Repeat meas 8, opp ftwk
- 10 Repeat meas 8
- 11-12 Repeat meas 1-2, opp dir, opp ftwk
- 13-14 Repeat meas 8-9

# KUCEVACKO KOLO continued

Meas

15-16

Repeat meas 1-2, same dir, same ftwk

Change to escort-hold and continue alternating  
Patterns I and II

Presented by  
"Ciga" & Ivon Despotović

(UCSB FOLKDANCE SYMPOSIUM IV)



OP SA SA  
(Vlach, East Serbia)

FORMATION: Men and Women in an open circle, hands joined and down  
SOURCE: Vlach dance motifs from East Serbia  
MUSIC: Ciga & Ivon Volum 1, Side B, Band 8

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MUSIC: 2/4 PATTERN

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Meas

Introduction

Wait for call: "Op sa sa!"

Pattern I

1 Facing ctr, step R toe behind L (ct +), step L in place (ct 1), kick R heel across in frt of L ankle (ct 2)

2 Repeat meas 1

3-4 Moving bwd, step R, stamp L (cts 1+), step L, stamp R (cts 2+), step R, stamp L (cts 3+), step L (ct 4)

5-16 Repeat meas 1-4

Pattern II

1-2 Repeat Pattern I, meas 1-2

3-4 Moving bwd, step R, L, R (cts 1, 2, 3), lift L knee across in frt of R knee and face to ctr (ct 4)

5-6 In place, step L across R (ct 1), pivot on L to face RLOD (ct 2), step R across L (ct 3), pivot on R to face ctr (ct 2)

7-8 Stride-jump to both (ct 1), lift on L heel (ct 2), stamp R across in frt (ct 3), lift on R heel pivoting to ctr (ct +), stamp L fwd with wt (ct 4)

9-16 Repeat meas 1-8

Pattern III

1 Facing ctr, stamp R to R without wt (ct 1), kick R heel across in frt of L (ct 2)

2 Hop on L (ct 1), step R, L (ct +2)

3 Repeat meas 2

4 Moving to R, step R to R (ct 1), step L across in back (ct +), R to R (ct 2)

OP SA SA continued

5-8 Repeat meas 1-4, opp dir, opp ftwk

9-16 Repeat meas 1-8

Pattern IV

1 Moving to R, with body leanings to R side but not twisting, step R, close L to R (cts 1,2)

2-3 Repeat meas 1

4 Step R to R, hold (cts 1, 2)

5-8 Repeat meas 1-4, opp dir, opp ftwk

9 Step fwd R (ct 1-2)

10 Step fwd L (ct 1-2)

11-12 Moving diag R, step R, L, R, hold (cts 1,2,3,4)

13-16 Repeat meas 9-12, opp dir, opp ftwk

17-32 Repeat meas 1-16

Pattern V

1 Facing ctr and moving R, hop on L (ct 1), step R, L (cts +2)

2-3 Repeat meas 1

4 Chug fwd on both (ct 1), chug bwd on both (ct 2)

5-8 Repeat meas 1-4, opp dir, opp ftwk

9-16 Repeat meas 1-8

Pattern VI

1-2 Facing and moving half-R, step R, L, R (cts 1, 2, 3), stamp L without wt (ct 4)

3-4 Repeat meas 1-2, opp dir, opp ftwk

5 Turn to R as you step R, stamp L (ct 1, 2)

6 Turn to L as you step L, stamp R (ct 1, 2)

7-8 Repeat meas 1-2

9-16 Repeat meas 1-8, opp dir, opp ftwk



OP SA SA continued

1-16 Repeat Pattern I

1-16 Repeat Pattern II

Call on record, "OP SA SA"

Repeat Pattern I and continue sequence as written

Presented by  
"Ciga" & Ivon Despotović

SVEKRVINO ORO  
(Macedonia)

FORMATION: Men and Women in a circle, hands joined and down

SOURCE: Macedonian dance done at wedding celebrations. Title translates "Mother-in-law's Dance."

MUSIC: Ciga & Ivon Volume 1, Side B, Band 3

RHYTHM: 7/8, counted as  $\frac{123}{1} \frac{12}{2} \frac{12}{3}$  or SQQ

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MUSIC:	7/8	PATTERN
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Meas

Introduction

Three times the drum going boom-tak-tak

Pattern

- 1 Facing and moving LOD, step R (ct 1), lift L by ankle (ct 2), step L (ct 3)
- 2 Repeat meas 1
- 3 Step R as you start to raise hands and close L foot behind R (ct 1), body is still facing LOD; keeping wt on R, twist body sharply to face ctr as hands go straight up (cts 2-3)
- 4 Step fwd L and close R behind, body facing slightly L (ct 1), change wt to R as you twist body sharply to face ctr (cts 2-3)
- 5 With hands at shldr ht, face RLOD, step fwd L (ct 1), R across in frt (ct 2), L to L as you face ctr and bring R behind L (ct 3)
- 6 Flex L knee (ct 1), straighten L knee (ct 2), flex L knee (ct 3)
- 7 Hands coming down slowly on meas 7-8, stepping bwd R, L, R (cts 1, 2, 3)
- 8 Step bwd L, R, L (cts 1, 2, 3)

Pattern remains the same as music gets faster

Presented by  
"Ciga" & Ivon Despotović



# KUČEVAČKO KOLO

Formation: Men and Women in Serbian-style escort hold

Source: Authentic dance motifs from the town of Kučevo in Serbia. Dance on full foot with knees slightly bent to cause Šerbian style of fine bounce.

Record: Ciga & Ivon Volume 1, Side A, Band 7

Rhythm: 2/4

## Meas

## Pattern I

- 1-4 Moving fwd and back in a zig-zag pattern, always progressing R or LOD. Notice 1 ct per meas in Pattern I.  
Moving fwd with a bouncing walk, step R, L (cts 1,2), accented step fwd R (ct 3), step L, R (cts + 4)  
5-8 Moving bwd with a bouncing walk, step L, R (cts 1,2), accented step L (ct 3), step R, L (cts + 4)  
9-32 Repeat meas 1-8, same dir, same ftwk

## Pattern II

- 1 Changing to hands down and moving LOD, step R, hop on R, step L (cts 1+2)  
2 Facing ctr, in place, step R (ct 1), bounce twice on both (ct 2+)  
3-6 Repeat meas 1-2, same dir, same ftwk  
7 Repeat meas 1  
8 In place, step R (ct 1), L across in frt (ct 2), R in place (ct +)  
9 Repeat meas 8, opp ftwk  
10 Repeat meas 8  
11-12 Repeat meas 1-2, opp dir, opp ftwk  
13-14 Repeat meas 8-9  
15-16 Repeat meas 1-2, same dir, same ftwk

Change to escort-hold and continue alternating Patterns I and II



# MIRKOVO KOLO

Formation: Men and Women in a closed circle, front basket hold,  
L arm over.

Source: Authentic motifs from Požarevac in Serbia. Steps are  
light. Title translates "Mirko's Dance."

Record: Ciga & Ivon Volume 1, Side B, Band 2

Rhythm: 2/4

- | <u>Meas</u> | <u>Pattern I</u>  |
|-------------|---|
| 1           | Face ctr and grapevine to R: Step R in frt, L, R in<br>back, L (cts 1+2+) |
| 2-3         | Repeat meas 1   |
| 4           | In place, stamp R, L, R, hold (1+2+)                                      |
| 5-8         | Repeat meas 1-4, opp dir, opp ftwk  |
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- |     | <u>Pattern II</u>  |
|-----|--|
| 1   | Facing ctr and moving to R, step R to R, L across in<br>back, R to R, hold with L lifted to L (cts 1+2+) |
| 2   | Moving to L, step L to L, R across in back, L to L,<br>touch R flat in frt (cts 1+2+)                    |
| 3   | Scissors-change, stepping R, L (ct 1, 2)   |
| 4   | Step R to R, L across in back, R to R, hold (cts 1+2+)   |
| 5-8 | Repeat meas 1-4, opp dir, opp ftwk   |





# VASKINO ORO

Formation: Men and Women in an open circle, hands joined and up

Source: Steps are Macedonian in a popular Macedonian rhythm.  
Title translates "Vaska's Dance."

Record: Ciga & Ivon Volume 1, Side A, Band 6

Rhythm: 11/16, divided into  $\frac{12}{1}$   $\frac{12}{2}$   $\frac{123}{3}$   $\frac{12}{4}$   $\frac{12}{5}$  or QQSQQ  
Dancer's counts:

## Meas

- 1 Hands joined and up, facing and moving LOD, step R (cts 1-2), step L (ct 3), rock in place R, L (cts 4,5)
- 2 Face ctr and step R to R (cts 1-2), touch L in frt (ct 3), lift L in frt (cts 4-5)
- 3-4 Repeat meas 1-2, opp dir, opp ftwk
- 5-8 Repeat meas 1-4
- 9 Hands down, facing and moving LOD, hop on L (ct 1), running steps R, L (cts 2,3), step R (ct 4), close L behind (ct 5)
- 10 Step R (ct 1), step L in frt (ct 2), jump on both facing ctr (ct 3), hop on R lifting L and turning to L (ct 4), hold (ct 5)
- 11-12 Repeat meas 9-10, opp dir, opp ftwk
- 13-16 Repeat meas 9-12

Repeat meas 1-16 three times

Transition: one meas of meas 1 above and start dance over beginning with meas 1 in RLOD with opp ftwk



Presented by

"Ciga" & Ivon Dargatzidis

VASKINO ORO  
(Macedonia)

FORMATION: Men and Women in an open circle, hands joined and up.

SOURCE: Steps are Macedonian in a popular Macedonia rhythm.  
Title translates "Vaska's Dance."

MUSIC: Ciga & Ivon Volume 1, Side A, Band 6

RHYTHM: 11/16, divided into  $\frac{12}{1} \frac{12}{2} \frac{123}{3} \frac{12}{4} \frac{12}{5}$   
Dancer's counts: or QQSQQ

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MUSIC: 11/16

PATTERN

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Meas

1 Hands joined and up, facing and moving LOD, step R  
(cts 1-2), step L (ct 3), rock in place R, L (cts 4,5)

2 Face ctr and step R to R (cts 1-2), touch L in frt  
(ct 3), lift L in frt (cts 4-5)

3-4 Repeat meas 1-2, opp dir, opp ftwk

5-8 Repeat meas 1-4

9 Hands down, facing and moving LOD, hop on L (ct 1),  
running steps R, L (cts 2,3), step R (ct 4), close L  
behind (ct 5)

10 Step R (ct 1), step L in frt (ct 2), jump on both  
ft facing ctr (ct 3), hop on R lifting L and turning  
to L (ct 4), hold (ct 5)

11-12 Repeat meas 9-10, opp dir, opp ftwk

13-16 Repeat meas 9-12

Repeat meas 1-16 three times

Transition: one meas of meas 1 above and start dance  
over beginning with meas 1 in RLOD with opp ftwk

Presented by

"Ciga" & Ivon Despotović



# Mihai David

MIHAI DAVID was born in Bucharest, Romania, and at an early age began his dance training at the Pioneer Youth Palace. Shortly thereafter, he entered the State Choreographic School in Bucharest where he studied extensively the various forms of dance -- classical ballet, character, modern and folk. Upon graduation, he auditioned and entered the Romanian State Dance Ensemble, Ciocirlia (the "Lark"), sometimes known as "Romanian Rhapsody". After touring with this ensemble for two years, he immigrated to the United States where for the past ten years he has been teaching Romanian dance.

Mihai has travelled throughout the United States and Canada and other parts of the Northern Hemisphere presenting his folk dance and cultural workshops. He has also taught at most of the major folkdance camps throughout the United States. Most recently, he has conducted dance-culture tours to Romania which have proven to be extremely successful.

Mihai David co-directs the Folkdance Symposium.





ALUNELUL DE LA GOICEA

Romanian

SOURCE: Learned by Mihai David while performing with the Romanian State Folk Ensemble.

MUSIC: 2/4. Gypsy Camp Vol. 3

FORMATION: Low handhold or basket.

Measure	Description
1-8	Introduction
	Figure 1. To R.
1	<del>Touch</del> R (ct.1), <del>step</del> R (ct.&), <del>touch</del> L (ct.2), <del>step</del> L (ct.&). STEP STEP
2	Click R to L (ct.1), click L to R (ct.2).
3	Touch R (ct. 1), step back on R (ct.&), touch L (ct.2,) step back on L (ct.&).
4	Click R to L (ct.1), open (astride)(ct.&), close feet together (ct.2).
5-16	Repeat meas 1-4 Fig. 1 three more times (4 total).
	Figure 2. To left.
1	Cross over with R (ct.1), step L to L (ct.&), repeat (ct.2&).
2	Cross over with R (ct.1), step L to L (ct. &), cross over with R (ct.2), hop on R (ct.&).
3	Cross to R with L (ct.1), step R to R (ct.&), cross over with L (ct.2), hop on L (ct.&).
4	Reverse meas. 3 footwork and direction.
5-8	(Ldd) Reverse <sub>entire</sub> sequence meas 1-4 footwork and direction.
	Figure 3. Bend body forward.
1-2	Repeat meas 1-2, Fig.2.
3	<del>Step</del> L (ct. 1), <del>hop</del> on L (ct.&), <del>step</del> R (ct.2), <del>hop</del> on R (ct.&).
4	Step L (ct.1), step R (ct.&), step L (ct.2), moving backward and straightening up.
5-16	Repeat meas. 1-4 Fig. 3 three more times (4 total).
	Repeat dance from beginning.

Dance notation by Sherry Cochran

BRIULETUL

(Romanian) (Briule'tzul - Little Belt Dance)

RECORD: RT # 77

FORMATION: Circle or lines, low hand hold.

METER: 2/4

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MEASURE:

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PART I: Moving in and out of ctr.

- 1 With light running steps. Step R ft fwd (ct1) step L ft fwd (ct 2) step & hop on R ft fwd (ct 3,4)
- 2 Moving out of circle step on L ft bkwd (ct 1) step on R ft bkwd (ct 2) step & hop on L ft bkwd (ct 3,4)
- 3-6 Repeat meas. 1 & 2, same ftwk, same direction two more times ( a total of 3)
- 7 Step & hop on R ft in place (ct 1,2) step & hop on L ft in place (ct 3,4)
- 8 Step & hop on R ft in place (ct 1,2) step & hop on L ft in place (ct 3,4) Swing free ft in front while doing the step hops.

PART II: Facing ctr, steps are done in place.

- 1 Weight on L ft. cross & touch R ft in front of L (ct 1) touch R ft to R side (ct 2) touch R ft across in front of L (ct 3) fall on R ft in place next to L (ct 4) (while touching R ft in front & to side of L ft you do hop on L ft.)
- 2 Repeat Part II meas. 1 once more with opp ftwk.
- 3 Touch R ft in front of L (ct 1) step on R ft (ct 2) touch L ft in front of R (ct 3) step on L ft (ct 4)
- 4 Repeat Part II meas. 1 once more, only.
- 5-8 Repeat Part II meas. 1-4 once more with opp ftwk. (Starting with L ft)

Start with Part I once more - followed by Part III

PART III: Facing ctr, steps are done in place

- 1-7 Repeat Part II meas. 1 - 7 same ftwk.
- 8 Jump both ft apart (ct 1,2) slide both ft together (ct 3,4)
- 9 Hold (1,2) fall on L ft fwd (ct 3,4)  
(in part III last touch step done with L ft is eliminated, in its place the steps described above are done).

Start with part I once more.

The dance is done as follows: Part I, Part II, Part I, Part III. Start Again  
Part I, Part II, Part I, Part III. Start Again  
and on it goes.....

Presented by: Mihai David



# HORA PE BATAIE

(Romanian)

RECORD: RT # 77

FORMATION: Circle or open lines, "W" hand hold, arms moving slightly up & down with body motion.

METER: 2/4

## MEASURE:

### PART I:

- 1 Traveling into circle, in LOD, CCW. Step L ft across in front of R (ct 1) step R ft to R (ct 2) step L ft fwd (ct 3) touch R ft next L, no weight (ct 4)
- 2 Traveling deag out of circle in LOD, step back on R ft (ct 1) step back on L ft (ct 2) step back on R ft (ct 3) touch L ft next to R, no weight (ct 4)

Repeat meas 1 & 2 until leader calls for change.

Same step is done traveling in RLOD, there is a transition step before you change directions.

### TRANSITION:

- 1 Step on L ft straight toward ctr (ct 1) touch R tf next to L (ct 2) step on R ft fwd (ct 3) touch L ft next to R (ct 4)
- 2 Back out of circle with 3 steps R, L, R (ct 1,2,3) touch <sup>R</sup> L ft next to <sup>L</sup> R (ct 4)

Start traveling in RLOD, this time by stepping R ft across in front of L. SAME TRANSITION STEP IS DONE WHEN SWITCHING TO TRAVEL IN LOD. (But opp ftwk)

PART II: Only when traveling to the R, in LOD can one go into part II. It comes as a continuation of part I meas. 1, cts 1,2 (step L in LOD in front of R, step L fwd).

- 1 Fall on R ft in place (ct 1) stamp L heel in place (ct 2) weight is on R ft, L ft free. Lift R heel (ct 3) stamp L heel in place, ~~while bringing R heel down at the same time~~ (ct 4). No weight on L ft.
- 2 Repeat meas. 1-4 once more with opp ftwk
- 3 Repeat meas. 1-4 once more with original ftwk (ct 1,2,3,4)
- 4 Fall onto L ft (ct 1) hold (ct 2) hop on L ft in place (ct 3) step R ft next to L (ct 4)
- 5 Step L ft next to R (ct 1,2) step R ft fwd, <sup>STAMP</sup> NO WEIGHT (ct 3,4) take two steps bkwd R, L (ct 1,2)
- 6-10 Repeat meas. 1 - 5, part II once more same ftwk.

IN ORDER TO GET BACK TO PART I, BACK UP FOUR STEPS R, L, R, L, AND START DANCE FROM THE BEGINNING.

Presented by: Mihai David

LAMBITA  
(Romania)

RECORD: Romanian Tour 77  
Side 2 - Band 7

METER: 2/4

NO INTRODUCTION

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COUNT:

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MOVING RLOD

- Ct.(I) Step R over L with slightly bent knees  
(&) Step L to L  
Repeat 7 more times. On ct. 8 (with weight on R) L swings in front and crosses over (ct. &).  
Repeat pattern with opp. ftwk, moving to R

FIG. II, Step I

Facing ctr., moving diagonally L and R

- Ct.(I) R crosses over L  
(&) L steps to L  
Ct.(II) R crosses over L  
(&) L swings over

Repeat same Pattern with opp. ftwk moving diagonally to the R

FIG. II, Step II

Moving directly to ctr.

- Ct.(I) R swings over L  
(&) Weight on R with very slight hop  
Ct.(II) L swings over R  
(&) Weight on L with very slight hop

With weight on L

- Ct.(I) Stamp R  
(&) Lift R  
Ct.(II) Stamp R  
(&) Lift R

Moving Backwards

- Ct.(I) Step back on R  
(&) Move L next to R  
Ct.(II) Move R Back with full weight  
(&) Move L next to R

Reverse ftwk starting with L

- Ct.(I) With wt on L, R free step back on R bearing full wt  
(&) Lift L ft  
Ct.(II) Step L back  
(&) With full wt on L lift R  
Ct.(I) Stamp R in place  
(&) Lift R  
Ct.(II) Stamp R  
(&) Lift R

START DANCE FROM BEGINNING

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Presented by: Mihai David

(UCSB FOLKDANCE SYMPOSIUM IV)



TREI PAZESTE  
(Romanian)

RECORD: Romanian Tour ?? ( RT # ?? )

FORMATION: Mixed lines, low hand hold

METER: 2/4

INTRODUCTION: 16 counts (4 meas.)

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MEASURE:

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FIGURE I: Facing ctr.

- 5 Weight on L ft. Stamp R ft to R side, R heel should be close to L ft, L toe points in LOD,CCW (ct 1&). Drag R ft next to L (ct2&). Repeat ct 1&, 2& once more (ct 3&, 4&)
- 6 Repeat meas. 5, ct 1&, 2& once more (ct 5&, 6&) - total of 3 times. Fall on L ft to L (ct &) step on R ft next to L (ct&) fall on L ft to L (ct&) step R ft next to L (ct 8) fall on L ft to L (ct&)

FIGURE II:

- 7 Weight on L ft, step on R ft across in front of L (ctl) fall back on L ft, knee bent (ct&) step R ft to R (ct 2) fall on L ft in Place (ct&) step on R ft across in front of L (ct 3) fall on L ft in place (ct &) fall onto R ft to R (ct 4)

FIGURE III: Facing slightly to the R, moving in LOD,CCW.

- 8 Weight on R ft, L ft free. Step L across in front of R ft (ct 1) fall onto R ft to R side (ct&). Repeat ct 1& two more times (ct 2&, 3&) - a total of 3 times. Fall onto L ft (ct 4) changing directions. Repeat of P Ftwk total of 4 times

FIGURE IV: Facing ctr.

- 10 Step R ft across in front of L (ct 1) step back on L ft in place (ct 2) step R ft to R (ct 3) step L ft across in front of R (ct 4)
- 11 Step back on R ft in place (ct 1) step L ft to L (ct 2) step R ft across in front of L (ct 3) step L ft back in place (ct 4)

Figure IV is done on the balls of your feet, lightly.

Repeat dance from the beginning.

Presented by: Mihai David

CA LA BREAZA

PRESENTED BY: Mihai David and Alexandru David.

SOURCE: Ca La Breaza, a line dance from the Breaza region of Romania, was learned by Alexandru David while he was dancing with the Romanian State Ensemble Perinita.

MUSIC: 4/4, counted 1 & 2 & 3 & 4 &, quick-slow, quick-slow, slow.

FORMATION: broken circle, low handhold.

MEASURE	DESCRIPTION
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introduction:

FIGURE 1: facing center, moving LOD with small running steps.

- 1 hop on L, (ct 1), stamp R in front of L, taking weight, picking L foot up slightly, but leaving L foot behind R (ct &), hold (ct 2), step L behind R (ct &), step R to R side (ct 3), hold (ct &), step L to R side, crossing in front of R (ct 4), hold (ct &).

repeat FIGURE 1, 15x more (16x total).

FIGURE 2: facing center, moving side to side

- 1 repeat cts 1&2&3 of meas. 1, fig. 1 (cts 1&2&3), step L beside R (ct &), step R to R side (ct 4), hold (ct &).
- 2 repeat meas 1, fig. 2, with opp. footwork and directions.

repeat FIGURE 2 3x more (4x total).

FIGURE 3

- 1 repeat cts 1&2& of meas. 1, fig. 1 (cts 1&2&), step R to R side, leaving L foot in place (ct 3), hold (ct &), step L in place (ct 4), hold (ct &).
- 2 hop on L, turning  $\frac{1}{2}$  way round to L, lifting R knee fwd, R foot beside L knee (ct 1), step R beside L, completing turn to L (ct &), hold (ct 2), stamp L slightly to L side, taking weight, leaving R foot in place (ct &), stamp R in place, taking weight (ct 3), stamp L in place (ct &), stamp R in place, taking weight (ct 4), hold (ct &).

3-4 repeat meas. 1 & 2, fig. 3, reversing footwork and directions.

repeat FIGURE 3 3x more (4x total).

repeat entire dance in sequence until end of music