

STATEWIDE 1991 CULVER CITY

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BASIC OUEBECOIS GIGUE STEPS Ouebec

METER: 2/4

DANCE STEPS:

Keep wt fwd on balls of ft, knees slightly bent and flexible. Ftwk should be small, controlled, and sharp. Posture is erect with arms relaxed at sides.

4 meas to complete.

<u>Meas</u>.

1 <u>Frotté</u> = "basic shuffle":

Beg with wt on L ft, knees slightly bent, rise on ball of L ft extending the knees, simultaneously TAPping ball of R next to L instep, flexing ft (ct &);
TAP ball of R ft again, pulling ft slightly bkwd (ct ah);
STEP on R ft beside L, bending both knees (ct 1).

Repeat with opp ftwk for cts &,ah,2

Repeatects &, ah, 1 (cts &, ah, 3).

Double:

TAP ball of L ft beside R (ct ee); LIGHT LEAP onto L ft in place, (ct &); repeat DOUBLE with opp ftwk (cts ah,4).

- 2-3 Repeat meas 1 twice, alternating ftwk.
- Repeat meas 2 through ct 3; brush R ft (ct &); chug fwd on L ft (ct 4)

CUES: Shuffle-step, shuffle-step, double, double.

Repeat above line twice (3 in all).

Shuffle-step, shuffle-step, shuffle-step, brush-chug.

NOTE: This and other patterns may be used to mark time when active or in the second half of a grand-chain.

Sumple Shuffle with stop:

- Do 3 "FROTTE" steps beginning with R (cts 1-3);
 STEP on ball of L ft next to R, rising as in a pas de basque)
 (ct &);
 STEP on L ft next to R (ct 4).
- 2 Repeat with opp ftwk.

Simple shuffle with double:

Do 3 "FROTTE" STEPS as above (tap R ball, tap R pull bk, step R, do 3 times alternating ftwk (cts &-ah-1, &-ah-2, &-ah-3).

Do 2 DOUBLE STEPS (cts ee-&-ah-4).

Corrected from Stockton Folk Dance Camp Errata 1985 Presented by Camille Brochu Culver City Statewide, 1991

LE P'TIT TRAIN Ouebec

This is the 5th part of the Saratoga from Ile d'Orleans, Quebec. This dance was learned by Camille Brochu from Normand Legault.

TRANSLATION: the little train

PRONUNCIATION: luh ptee TRAN

RECORD:

"La Bastringue et autres danseries" on La Ridaine ML-

7902, side B, band 5

FORMATION:

4 cpls in a square, cpl #1 having its back to the music; other cpls numbered CCW from #1, i.e., cpl 2 is to the R of cpl 1; cpl 3 is opp cpl 1, cpl 4 is to the L of cpl 1. W on MR side with inside hands joined. Outside

hands hang freely.

STEPS:

<u>Deroulement</u>: The Fig is repeated 4 times with active cpls 1,2,3 and 4 taking the lead at the head of the "p'tit train" formation. The part ends with a repeat of the opening "demichaine de cotillon" followed by a "gallop" or "chassé."

Basic step: Walking with a slight lilting or "up-and-down" quality on the ball of the ft, i.e., "up" and &, "down" on the beat. Used throughout the dance unless otherwise stated.

When inactive, do a side step-touch starting R on every ct 1 of the music and maintaining the "up-and-down" motion of the other dancers.

Two-steps or step-toghther-steps are used in the "demichaine du cotillon" and in the "traverse des cpls." The two-steps are done close to the floor with an accented step on ct 2.

The swing is done either in open or closed social dance pos with parallel shldrs and should be as level, smooth and relaxed as possible.

No description of measures or cts are given because the quadrilles are called and the length of time allowed for each figure will be determined by the judgment of the caller. Generally, figures begin with the start of a musial phrase.

METER:

PATTERN

Meas.

INTRODUCTION: Beg at start of a musical phrase.

FIG. I: DEMI-CHAÎNE DU COTILLON

4 cpls do a grand-chain halfway around and swing their ptrs 8 cts ending facing opp direction; 4 cpls do a grand-chain back home beg with their own ptrs. Beg chain by giving R hand to ptr. Do 2 two-steps for each change of hand.

FIG. II: TRAVERSE DES COUPLES

In social dance pos, active cpls change places with opp cpl, M passing L shldrs, and same cpls return home the same way, active ptrs with their backs to the ctr. The 1st time through active cpls are #1 and #3. Cpl #1 finishes the fig at home pos, facing out. Cpls #2 and #4 fall in behind cpl #1 and in front of cpl #3 and cpl #1 reaches home pos.

FIG. III: LE P'TIT TRAIN

Cpls walk bkwd 6 steps, then fwd 2 steps. Lead cpl turn twd ptr and walk down the outside of the set. Simultaneously, other cpls walk up to spot where lead cpl turned and do the same. All walk in a wide semi-circle, W on outside of W, M on outside of M to finish in orig place, then face each other in 2 lines; holding inside hands at shldr level, 2 lines do a "présentez" with a R,L,R and touch the ball of the L ft next to the R instep and back with opp ftwk.

FIG. IV: SWING

All join their ptrs for the swing (those already home remain in place).

At end of dance all clap until music ends.

Corrected from Stockton Folk Dance Camp Errata 1985

Presented by Camille Brochu Culver City Statewide, 1991

SHAKAPOINE Pointe Bleue (Québec)

SOURCE:

This dance was learned by Camille Brochu from Guy

Thomas in northern Quebec in 1964.

PRONUNCIAION: shah-kah-pyon

FORMATION: A circle of dancers facing ctr of circle.

MUSIC: 2/4 meter, moderate tempo, "gigue"-type reel.

NOTE: This dance is called, the CAPITOLIZED words in the text

are the calls.

METER: 2/4 PATTERN

Meas. Cts.

INTRODUCTION:

SIDE STEP:

- 1 &ah1 SIMPLE SHUFFLE with R ft
 - 2 STEP on L behind L.
- 2 &ah1 SIMPLE SHUFFLE with R.
 - & STEP on L in place.
 - 2 STEP on R in place.
- 3 1 STEP L behind R.
 - &ah2 SIMPLE SHUFFLE with R.
- 4 1 STEP on L behind R.
 - & STEP on R in place.
 - 2 STEP on L in place.
- 5-8 2 SIMPLE SHUFFLE WITH STOP turning CW as shown.



FINALE:

- 1-2 4 SIMPLE SHUFFLE starting with R
- 3 & TAP ball of R next to L, flexing ft.
 - ah TAP ball of R pulling it bkwd.
 - 1 STAMP R in place without wt.
 - &ah2 SIMPLE SHUFFLE with R.
- 4-6 REPEAT MEAS 3, 3 times alternating ftwk L.R.L.
- 7 &ah1 SIMPLE SHUFFLE with R.
 - ee& DOUBLE with L ft.
 - ah2 DOUBLE with R ft.
- 8 ee&ah1 2 more DOUBLE alternating L,R.
 - & STAMP L in place with wt.
 - 2 STAMP R in place with wt.

Presented by Camille Brochu 1991 Statewide, Culver City

<u>OUADRILLE DE LOTBINIERE</u> Québec, Eastern Townships

SOURCE:

This dance was learned by Camille Brochu from Normand Legault plus her own fieldwork during the summer of 1990.

1330

PRONUNCIATION:

FORMATION: 4 cpls in a square facing inward, W on MR side with

inside hands joined and outside hands free at sides. Cpl #1 has back to music; other cpls numbered CCW from #1; i.e., #2 is to the R of cpl #1, cpl #3 is opp cpl

#1, cpl #4 is the L of cpl #1.

MUSIC: Any brisk Québécois reel (2/4 or jig (6/8).

METER: 2/4 or 6/8 PATTERN

DANCE STRUCTURE - PART I:

INTRODUCTION (done only once by all)

Main figure performed by cpl #1.

Transition

Main figure performed by cpl #2

Transition

Main figure performed by cpl #3

Transition

Main figure performed by cpl #4

Transition

DANCE STRUCTURE - PART II:

Introduction (done only once by all)

Main figure performed in turn by each cpl, alternating with the transition as in 1st Part.

Finale

Basic steps:

Walking step - with a slight lilting or "up-&-down" quality on the ball of the feet; i.e., up on ct &, down on the beat. These are used throughout the dance except when otherwise indicated.

Chasse - step used mostly in the promenade. A sdwd gliding step on the ball of the ft with lightly bent knees (ct 1); followed by a small leap sdwd onto the other ft in the same dir, landing in place of the previous supporting ft (ct &). Chasse steps should be kept small and close to the ground.

The "swing" is done in open social dance pos with parallel shldrs, and should be a level, smooth and relaxed as possible.

1st PART - INTRODUCTION (done only once)

All dancers bow to their ptr then to their corner; all join hands at shidr level with slightly bent elbows and CIRCLE L one complete turn (16 cts).

All PROMENADE R with 16 chasse steps in social dance pos. M having their back to ctr of circle (dancers may substitute walking steps (16 cts).

QUADRILLE DE LOTBINIERE, page 2

1st PART - FIGURE (done in turn by each cpl)

Active cpl leads to the R hands cpl and forms a circle of 4; 2 cpls CIRCLE L one complete turn (active W remains and stands in a line of 3 with the R hand cpl (8 cts).

Active M moves on to the opp cpl, joins them in a circle of 3; 3 people CIRCLE L one complete turn (active M steals the opposite W taking her L hand into his R hand while opp M stands alone in place) (8 cts).

Active M and opp W lead to the L hand cpl and form a circle of 4; 2 cpls CIRCLE L one complete turn (opp W remains and stands in a line of 3 with L hand cpl while active M return home alone facing the opp M (8 cts).

Active and opp M go FWD & BACK with 8 steps (4 steps twd each other, 4 steps backing away) (8 cts);

same 2 M do a DOS-A-DOS passing R shldrs (gigue steps may be done instead of walking steps) (8 cts);

- 2 lines of 3, change places by circling CCW half-way around (gigue steps may be used) (8 cts).
- 2 M go FWD & BACK and do a DOS-A-DOS again; 2 lines of 3 change place again.

1st PART TRANSITION

All dancers turn to face their corner and do an ALLEMAND L (joining L hands at shidr ht and doing a half turn to change places) followed by a GRAND CHAIN (giving R hand to their ptrs. L hand the next. and so on, W circling CW, M circling CCW; when reaching the half-way point, dancers BOW to their ptrs and continue to GRAND CHAIN using GiGUE steps until they reach home (32 cts).

All cpls do the SWING (16 cts).
All cpls CIRCLE R with chasse steps one complete turn (16 cts).

2nd PART - INTRODUCTION (done only once)

All dancers turn to face LOD (twd R), and CIRCLE R one complete turn in single file (16 cts).

All cpls PROMENADE R with chasse steps one complete turn (16 cts).

2nd PART - FIGURE (done in turn by each cpl)

Active cpl leads to the R. joins R hand cpl in a circle of 4: 2 cpls CIRCLE L one complete turn (8 cts).

Active cpl moves on to the opp cpl, forms a circle of 4: 2 cpls CIRCLE L one complete turn (8 cts).

Active cpl moves on to the L hand cpl, forms a circle of 4 while 2 remaining cpls do the same; 2 sets of cpls CIRCLE L one complete turn (8 cts).

Same 2 sets of cpls do a R & L THROUGH, R & L BACK, (W changing places and passing L shldrs then do a half turn CCW in place, immediately followed by M changing places, passing R shldrs then doing a half turn CW in place, then returning home the same way (16 cts).

Same 2 sets of cpls do a LADIES' CHAIN & CHAIN BACK (W take the opp WR hand pass R shldrs, then move fwd twd the opp M who grasp the WL hand in their own L, place R arm around the W waist and pivot them CCW one 1/2 turn; the W then do the chain back to return home) (16 cts).

Maintaining the same arm pos, same 2 sets of cpls do a HALF PROMENADE (change place with the opp cpl passing L shldrs). Dropping hands, the same 2 sets of cpls return home with R & L BACK as above (16 cts).

Turning to face ptrs, all dancers do a GIGUE in place (16 cts).

2nd PART TRANSITION

All cpls do the SWING (16 cts) followed by PROMENADE R (16 cts).

FINALE

Joining hands in a circle facing ctr, 4 cpls go FWD & BACK with 4 walking steps twd ctr followed by 4 steps back; all go FORWARD again. 4 W remain in the ctr holding hands down at sides (12 cts).

M PROMENADE CW around the W one complete turn ending on their ptrs L side (12 cts).

Reaching over the W arms, M grasp hands in front of their ptrs to form a BASKET; all dancers SWING CW twice around (16 cts);

Once back home, dancers REVERSE THE BASKET bringing the arms over their heads and around their backs while maintaining the hand hold; all dancers SWING CCW in this position twice around (16 cts).

ALLEMAND L TO THE CORNER; GRAND CHAIN; SWING; PROMENADE.

Et Domino, tout l'monde a chaud!

Presented by Camille Brochu 1991 Statewide, Culver City

BERATIS Albania

SOURCE: This dance was learned from Irini Loutzaki and

Eleftherios Drandakis in Athens, 1976.

TRANSLATION: Beratis means "of Berat", a town in northern Epirus,

now Albania.

PRONUNCIAION: burr-RAHT-tis

FORMATION: Short lines with hands joined in "W" pos. Face slightly

R.

MUSIC: Record: PFF 1, side B, band 5; or

DEG 8008-B; or special tape

RHYTHM: 8/4 meter counted: 1,2,3 4,5 6,7,8 (S,Q,S

METER: 8/4 PATTERN

Meas. Cts

INTRODUCTION:

BASIC:

1 Step R to R, lift L bkwd.

2 Hold.

3 Step L across R.

4-5 Pivoting to face ctr - hook R behind L calf (M) or ankle (W), or touch floor with R.

6 Step R fwd - face slightly R.

& Transfer wt bk on L (rock).

7 Transfer wt fwd on R (rock).

8 Step L across R.

2 1-3 Reepat meas 1, cts 6-8. (R fwd, rock, rock)

4-5 Touch ball of R ft twd ctr (W) or lift R leg fwd (M).

6 6 Step R bkwd.

7 Hold.

8 Step L bkwd twd L.

NOTE: On meas 1, ct 6 (meas 2, ct 1), W may turn slighty to face L (twizzle) while transferring wt onto R ft.

ČUČUK Povardarije, Macedonia

Cucuk (most likely dirived from the Turkish word Çoçek, Macedonian cocek) is a Frsteno or crossing type of dance which is done in 9/8 rhythm from the Skipie - Vordan river region of Macedonia, Jugoslavia.

TRANSLATION: A person's last name

PRONUNCIAION: CHEW-chook

FORMATION: Dance begins in a loose semi circular pos with leader at

R end, but no hand hold. Eventually a shidr-hold will

be used.

MUSIC: Available on seminar tapes or many other recordings

i.e., Folkfaft, Jugoton, etc.

RHYTHM: 9/8 meter counted: 1 2 3 4 or 1 2 3 4 &

.

METER: 9/8 PATTERN

Meas.

INTRODUCTION:

- Facing LOD (CCW) step L fwd (ct 1); slide on L slightly bkwd while stepping R fwd (wt is equally distributed) (ct 2); step L fwd (ct 3); hop on L as R moves fwd and through (ct 4); step R fwd (ct &).
- 2-9 Repeat meas 1, 8 more times (9 in all).

BASIC:

- Step L-R fwd (cts 1-2); step L fwd turning to face ctr and joining in "T" pos (shldr-hold) or W in "W" pos (ct 3); step R bkwd (ct 4).
- 2 Lift on R while bringing L knee up and fwd (ct 1); step L to L (ct 2); step R across L (ct 3); step L back in place (ct 4).
- 3-5 Repeat meas 3, alternating ftwk 3 more times (4 in all).

NOTE: Beg from meas 1, but note ct 1 of meas 1 will now be a lift or L in place of a step fwd.

BREAK AWAY:

As music speeds up, dancers release shidr-hold and dance solo in a semi-circular formation facing LOD (CCW).

- Repeat meas 1 of Intro, but begin by hopping on L replacing leap. (hop L, RL fwd, R bk)
- Leap L fwd (ct 1); chug on L while placing R fwd (wt equally distributed) (ct 2); step L fwd (ct 3); turning to face ctr leap R to R side (ct 4); step L behind and to R of R (ct &).

- 3 Step R to R side (ct 1); lift on R while bringing L up in front of R knee (ct 2); step L quickly bkwd to place (ct &); step R in place and bring L ft up in front sharply (ct 3); step L-R in place (ct 4-&).
- Repeat meas 3, alternating ftwk and direction, twice more, (3 in all), except on ct 4,& turn to face LOD (CCW).

SQUATS:

- Repeat meas 1 of "break away". (hop L, RL fwd, R bk)
- Lifting L knee up, leap L across R (cutting action), as you land on L lift R bkwd in prep for next movement (ct 1); leap R across L (ct 2); SQUAT deeply onto both ft (knees shldr width apart) (ct 3); come up onto L and lift R up to L side (ct 4).
- Repeat meas 2, but start by crossing R over L (ct 1); L over R (ct 2); SQUAT (ct 3); come up on L (ct 4).
- 4 Repeat meas 3, exactly.
- 5 Repeat meas 3, but come up on R on ct 4 (L free).

SOUAT TURNS:

- 1-2 Repeat meas 1-2 of "squats", but on ct 4, meas 2 come up on both ft. (hop L, RL fwd, R bk; Lx, Rx, squat, rise)
- Jumping up onto both ft while turning 1 time to L (CCW) (ct 1); land in place (ct 2); squat as in squat variation (ct 3); come up onto both ft (ct 4).
- 4 Repeat meas 3, but turn R (CW) 1 time.
- 5 Repeat meas 3, but come up with wt on R (L free) on ct 4.

NOTE: Generally the dance is danced by doing the intro as described (getting up the courage), then the "basic" for a long time. The "break away" is then used to prepare for squats and as a rest step before "squat turns". At the point where the "break away" begins, through the "squats" and "squat turns", 1 hard minute of dancing is as much as a truly good dancer would last. Any more is a case of SADO-MACEDONIANISMOS

FECIOREASCA Transylvania, Romania

Fecioreasca belongs to the family of men's dances characteristic of Transylvanian dance culture. Literally it means young men's dance and is known by the Hungarians as a Legenyes. These dances are virtousic in character and are truly a pinnacle in ethnic dance culture. The Romanians, in comparison to Hungarians, tend to dance the Fecioreasca in a group form where all dancers perform the same or very similar steps. The Hungarians perform the Legenyes as a solo or more individual in form. The rhythmical structure of the Fecioreasca, like that of the "invirtita", is worth discussing. It is generally syncopated and often difficult to ascribe to a particular meter. It is therefore perferable to think in terms of dancer's beats or accents. The basic breakdown of beats is 3: Long-short-short (or slow-quick-quick), but this can be further broken up

These steps come from the village of Vistea de Jos in south-eastern Transylvania and were learned from Zoltan Farkas in Budapest.

TRANSLATION: Literally means "young man's dance (a Legenyes)

PRONUNCIAION: fetch-eeor-YAH-skah

MUSIC: NOROCO 2708, side B

FORMATION: Men, solo, in a circle facing ctr.

RHYTHM: 9/8 meter

Dancers's cts 1 2 3 or 1 & 2 3

S q q+ q-s q q+ here s=q+

METER: 8/4 PATTERN

MEIER: 0/4 INTIER

Meas.

INTRODUCTION:

TRAVELING STEP (S q q+)

Step on R behind L, knee bent, down accent (ct 1); hop on R slightly to L and bring L sharply up to in front of R knee (ct 2); step L to L, hips twist slightly L (ct 3).

Step on R in front of L, knee bent, down accent, hips turn twd R (ct 1); hop on R and bring L up behind R knee (ct 2); step L to L, hips turn twd R (ct 3).

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

- 7 Repeat meas 1.
- 8 (q-sqq+) Facing ctr with wt on L (knee bent), touch R
 heel in front of L (ct 1); touch ball of R (partial wt) to R
 of L ft (ct &); close R sharply to L (ct 2); fall on L in
 place (ct 3).
- 9-16 Repeat meas 1-8.

REST STEP I: (q-s(qq+)) + (Sqq+) Note: (qq+)=S+

- Preparing to leap onto R, extend R out and in front (ct 1); leap onto R across L (ct &); hold (ct 2); step L diag L bkwd (ct 3). Note: R leg sweeps low fwd and across before leaping.
- Close R sharply to L (ct 1); step L diag L bkwd (ct 2); step R diag R fwd (ct 3).
- 3-6 Repeat meas 1-2 alternating ftwk and direction (3 in all).
- L moves in a reverse bicycle diag L for prep (ct 1); leap on L in palce as R lifts to L knee, R knee bent and turned out (ct &); hold (ct 2); leap onto R in place as L moves diag L sdwd (ct 3).
- 8 Leap on L in place as R lifts to L knee (ct 1); with ft tog, bounce (ct 2); bounce on L only (ct 3).
- 9-16 Repeat meas 1-8, but on last ct of meas 16 (meas 8), bounce on both ft (ct 3).
- REST STEP II (q- s S+) + (S q q+)

 1 Facing R of ctr bounce/lift on L as R lifts slightly (ct 1); tap R slightly to R (ct &); step R fwd with accent (ct 2); hold (ct 3).
- 2 Step L across R (ct 1); turning to face ctr tap R heel to R (ct 2); step R to R with slight accent (ct 3).
- Repeat meas 1-2 alternating ftwk and direction (3 times in all), but on last ct of meas 6 (ct 3), jump fwd on both ft with accent, knees bent (ct 3).
- 7 Chug bkwd on both ft, knees extended (ct 1); fall on R in place as L lifts bkwd (ct &); touch L toe behind and to R of R (ct 2); lift on R as L move around and to L (ct 3).
- 8 Close L sharply to R (ct 1); step R slightly fwd, knees extended (ct 2); step L fwd, knees bent (ct 3).
- 9-16 Repeat meas 1-8.

FECIOREASCA, page 3

- SLAP SEQUENCE I (q- s q q+) + (S q q+)

 Slap L hand on L theigh and lift/hop on L bring R ft up and out to R side, knee bent (ct 1); slap R hand on R outer heel out to R side (ct &); step on R-L in place (almost running steps) (cts 2-3).
- Bend L knee slightly as R toe touches bkwd with accent (ct 1); bounce on L as R move fwd low (ct 2); tap R heel fwd (ct 3).
- Repeat meas 2.
- Run on R in place as L lifts slightly fwd (ct 1); slap L hand on L thigh as L ft does small bkwd bicycle (ct &); leap on L in place as R hand slaps R boot top (ct 2); lower R leg (straight knee) fwd (ct 3).
- 5-8 Repeat meas 1-4.

Dance repeats from beg. Duging 2nd time through, replace "Slap Sequence I" with Slap Sequence II".

- SLAP SEOUENCE II (q- s q q+) + (S q q+)

 With wt on L, R ft corkscrews (from knee down) from L side 2 o'clock CCW as R hand slaps R thigh (ct 1); as R heel comes around, slap R hand on R outer heel (ct &); R ft continues around, hold on L ft (ct 2); leap R across L as R hand slaps L inner heel behind R knee (ct 3).
- 2 Step L in place and beg to "unwind" corkscrew CW (R knee down to R ft (ct 1); R hand slaps R inner boot top (leg straight and fwd (ct 2); leap on R in place as R hand slaps L inner heel behind R knee (ct 3).
- 3-4 Leap on L in place and repeat meas 1-2 of Slap Sequence I with opp ftwk.
- 5-8 Repeat meas 1-4.

LESKOVAČKA ČETVORKA South-eastern Serbia

This dance belongs to the "Potam Povan" or "Moravac - U Sest" type Serbian dance in the structure of its basic step. The movements however, are much heavier and the tempo slower. Steve originally learned the 8 meas basic pattern, but has included a 6 meas pattern described in Bruno Ravnikar's <u>Kinetografiga</u> (pg. 177).

SOURCE:

Dancers at Leskovac Festival of Serbian Folk Arts 1972.

Des Djordjević

Ljubica and Danica Janković; Narodne Igre I

Bruno Ravnikar; Kinetografija

PRONUNCIAION: LAYS-koh-vahch-kah CHET-vohr-kah

TAPE: Garlic Press Prod. 103

FORMATION: Lines in belt hold (L over R) or "V" hold (hands joined

down). Leader at R end of line.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: Start at beg of any musical phrase

BASIC (8 Meas)

- Facing slightly R of ctr step R to R (ct 1); bounce on R (cukce) as L moves fwd and through (ct 2).
- 2 Step L fwd (ct 1); bounce (cukce) on L as R move fwd (ct 2).
- 3 Step R fwd (ct 1); step L across R (ct 2).
- 4 Turning to face ctr step R to R (ct 1);
- 5-8 Repeat meas 3-4 alternating ftwk and direction (3 times in all).
- 9-16 Repeat meas 1-8 with opp ftwk and direction.

VARIATION: (6 Meas)

- Facing slightly R of ctr step R fwd (ct 1); step L beside R as R lifts slightly fwd, leg straight (ct 2).
- 2-3 Repeat meas 1 (3 times in all).
- Turning to face ctr step R (whole ft) to R (ct 1); turning of face slightly R of ctr step L beside R (ct &); step R in place (ct 2).
- 5-6 Repeat meas 4 alternating ftwk and direction (3 times in all).
- 6-12 Repeat meas 1-6 with opp ftwk and direction.

MUŽKO HORO Thrace, Bulgaria

Muzko Horo, Men's dance, is a Pravo Trakiisko - type dance similar to Čestoto, Horo Capraz, Kermensko Horo, and Kuzunluško Horo, just to mention a few. This version was performed by villagers from Selo Botevo, Jambol district in 1976.

PRONUNCIAION: MOOZ-koh hoh-roh

RECORD: Folkraft LP 26, "Cestoto or Prave Trakiisko;

Bankan Arts MK 6G, "Horo Capraz or Gergebunarsko;

or any good fast Trakiisko

FORMATION: Open circle, "na lesa" (belt hold, L over R)

RHYTHM: 6/8 notated: $\frac{1-2-3}{1}$ $\frac{4-5-6}{2}$

METER: 6/8 PATTERN

Meas.

INTRODUCTION:

1. BASIC PRAVO:

- Facing ctr and moving slightly diag R step R-L fwd (cts 1-2).
- Step R fwd, bending knees slighty and bringing L fwd (ct 1); small cukee (bounce) on R (ct 2).
- 3 Step L fwd (ct 1); hold (ct 2); moving back diag R step R bkwd (ct &).
- 4 Hold (ct 1); step L bkwd (ct 2).
- 5 Step R bkwd (ct 1); lift L slightly fwd (ct 2).
- 6 Step L bkwd (ct 1); lift R slightly fwd (ct 2)

2. UDARI (Hit):

- Heavy accented step R fwd (ct 1); close L to R (ct 2); stamp R fwd (ct &).
- 2 Heavy accented step R fwd (ct 1); small cukce on R as L move fwd (ct 2).
- Repeat meas 3-6 of "Basic Pravo". (L fwd, R bk; hold, L bk; R bk, lift L; L bk, lift R)

Variation: Dva Puti (2 times) Stamp R fwd on ct & before ct 1.

- 3. DAJ NA MJASTO or TROPOLI (Do it in place or tapping):
 Step R in place (ct 1); tap ball of L ft beside R (ct &);
 cukce on R (ct 2); tap L heel beside R (ct &).
- 2 Repeat meas 1 with opp ftwk.

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- 4. IZHVURLI Kick or throw)
- 1-4 "Tropoli" R.L.R.L (step in pl, tap ball, cukce, tap heel)
- 5 Step R fwd (ct 1); scoop L fwd low then up (ct 2).
- 6 Cukce on R as L continues up, around and back bkwd bicycle (ct 1); step L back (ct 2).
 - 5. ČUKNI DVA (Stamp twice)
- 1-3 "Tropoli" R,L,R (step in pl, tap ball, cukce, tap heel)
- 4 Leap L to L (ct 1); stamp R beside L (ct 2).
- 5 "Tropoli" R (R in pl, tap L ball, čukče R, tap L heel)
- 6 Leap L to L (ct 1); stamp R beside L (ct 2).
- 7-8 "Izhvurli": Repeat meas 5-6 (R fwd, bicycle L; čukče R, L bk)
 - 6. CUKNI TRI (Stamp 3 times)
- 1-3 "Tropoli" R.L.R (step in pl, tap ball, čukče, tap heel)
- 4 Leap L to L (ct 1); stamp R beside L (ct 2).
- 5 Leap R to R (ct 1); stamp L beside R (ct 2).
- 6-8 "Cukni Dva": Repeat meas 6-8 (L to L, stamp R; R fwd, bicycle L; cukce R, L bk)
 - 7. HVURLI NAZAD (Throw behind)
- 1-4 Tropoli R,L,R,L (step in pl, tap ball, čukče, tap heel)
- 5 Leap R to R as L kicks diag R bkwd (knee bent & next to R knee) (ct 1); jump onto both feet (shldr width apart & knees slightly bent) (ct 2).
- 6 Close both ft tog (ct 1); fall on L in place as R lifts bkwd (ct 2).
- 7-8 "Izhvurli", repeat meas 5-6 (R fwd, bicycle L; čukče R, L bk)
 - 8. ZAREDI
- Moving twd ctr scuff R heel fwd (ct &); fall fwd on R (ct 1); scuff L heel fwd (ct &0; fall fwd on L (ct 2); scuff R heel fwd (ct &).
- Fall fwd on R (ct 1); step L behind and slightly R of R (ct &); step R fwd (ct 2).
- Leap L beside R (ct 1); stamp R slightly to R side, no wt (ct &); stamp R beside L, bend knees slightly (ct 2).
- 4 Step R-L bkwd (ct 1-2).

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- 5 Step R bkwd (ct 1); lift on R, move L slowly back (ct 2).
- 6 Step L bkwd (ct 1); lift on L (ct 2).

9. ZALEGNI

- Repeat meas 1-3 of "Zaredi". (scuff R fwd, fall R, scuff L, fall L, scuff R; fall R, L behind, R fwd, leap R; stamp R sltly R, stamp R in pl)
- 4 Tropoli R (step R in pl, tap L ball, čukče, tap L heel)
- 5 Step L fwd (ct 1); jump fwd onto both ft about shldr width apart with accent, knees slightly bent (ct 2).
- Leap back sharply on R as L ft lifts in front of R knee (ct 1); leap back onto L bringing R ft in front of L knee (ct 2).
- 7 Repeat meas 6.
- "Zaredi", repeat meas 5-6 (R bk, lift on R; L bk, lift on L).

10. BURKAJ

- Repeat meas 1-3 of "Zaredi". (scuff R fwd, fall R, scuff L, fall L, scuff R; fall R, L behind, R fwd, leap R; stamp R sltly R, stamp R in pl)
- With wt on L, lift R slightly and place full R ft to R upper body faces slightly twd R (ct 1); close R to L (no wt), with accent and knees bent (ct 2).
- 5-7 "Izhvurli", repeat meas 5-6. (R fwd, bicycle L; cukce, tap heel)
- 8-9 "Basic pravo", meas 5-6. (R bk, lift L, L bk, lift R)

11. V DJASNO - VLJAVO (to the R, to the L) 1-6 "Izhvurli" - R,L,R,L,R,L (6)

- 7 Fall R on R (ct 1); step on ball of L ft in front of R (ct &); repeat cts 1,& (cts 2,&).
- 8-9 Repeat meas 7 (3 times in all).
- Step R to R (ct 1); tap L heel beside R twice (cts &,2).
- 11-14 Repeat meas 7-10 (fall R, L ball 3x; R, tap L heel 2x)
- Moving fwd step R fwd (ct 1); tap L beside R (ct &); step L fwd (ct 2) tap R beside L (ct &).
- Repeat meas 10 (R to R, tap L heel 2x).
- 17-18 Still moving fwd repeat meas 15-16 with opp ftwk. (L fwd, tap L, R fwd, tap L).

- 19 Chug bkwd on ball of both ft, knees straight (ct 1); jump fwd on both ft with accent (knees straighten) (ct 2).
- Step R-L bkwd (ct 1-2).
- 21 Step R bkwd (ct 1); lift on R as L lifts bkwd (ct 2).
- 22 Step L bkwd (ct 1); lift on L as R lifts fwd (ct 2).

12. HLOPNI, DOLU

- 1-9 "Hlopni", repeat meas 1-9. (Tropoli RLRL; run RL; click, R to R; click, R to R; tch R fwd, lift R)
- 10 Touch R behind L (ct 1); lift R to R side (ct 2).
- 11-12 "Izhvurli", repeat meas 5-6 (R fwd, bicycle L; čukče R, L bk)
- Step R back as L move around behind R (ct 1); leap onto L behind R (ct 2).
- Squat onto both ft with R knee fwd and L knee turned out (ct 1); rise onto L (ct 2).
- "Udari", repeat meas 1-3 (R fwd w/accent, close L, stamp R fwd; R fwd w/accent, cukce R; L fwd, R diag R bk)
- 18 Run R.L bkwd (cts 1-2).
- 19-20 Repeat meas 13-14 (R bk, leap L behind; squat, rise on L)

This dance can be according to the will of the leader. The group from Botevo used the Prave and Udari steps to get positioned and then proceeded to dance each step through twice.

SOUFLIOUTOUDA Thrace, Greece

Souflioutouda, also known as Sultana or Stavrotos, comes from the Evros area of Greek Thrace, around the town of Soufli. It belongs to the "Zonaradikos" family and is very similar to the Pravo Trakijsko Horo. It was learned from Irini Loutsaki.

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

MUSIC:

Panvox X33SPV or Vasipap vas 255 or

special tape

OHYTHM:

6/8 meter counted: $\frac{1,2,3}{1}$ $\frac{4,5,6}{2}$

METER: 6/8

Meas.

INTRODUCTION:

BASIC:

- 1 Step R to R (ct 1); step L across R (ct 2).
- 2 Step R to R (ct 1); hold on R, but beg to move L behind R (ct 2).
- 3 Step L behind R (ct 1); hold on L as R lifts slightly (ct 2).

NOTE: This step is the same as the Pravo Trakijsko Horo from Bulgaria. M dance with a definite knee flex, whereas W are more stiff-legged, especially on ct 2 of meas 2 and 3 where they actually lift the free ft slightly fwd with a straight leq.

TRANSITION:

- 1 Facing slightly R of ctr - run R-L in LOD (cts 1-2).
- 2 Facing ctr - jump on both ft (ct 1); hop on R as L swings in front of R, leg straight (ct 2).
- 3 Repeat meas 2, with opp ftwk on ct 2 (hop on L, R swings in front of L).

TRAVELLING TO R:

- Facing R of ctr run R-L fwd in LOD (cts 1-2). 1
- Jump fwd onto both ft (ct 1); run R fwd (ct 2).
- Run L fwd (ct 1); jump fwd on both ft (ct 2). 3
- Facing ctr step R to R (ct 1); step L behind R (ct 2). 4
- Step R to R (ct 1); lift L diag L, leg straight (ct 2). 5
- Repeat meas 5 with opp ftwk. (L to L, lift R)

Suggested dequence:

Basic 5 times Transition 1 time Traveling 5 times

TA TRIA Thrace, Greece

Ta Tria, also knows an "tripati" (three steps", related to the Bulgarian Trete Puti) comes from the Kavakli region of northern Thrace. Unfortunately this dance is no longer as popular today as other dances of the region. This dance was originally learned by Joe Graaziosi from Ted Petrides in 1982, and was presented by Joe at the 1983 Mendocino Folklore Camp.

PRONUNCIAION: TAH TREE-ah

FORMATION: Short lines with hands joined in "V" pos (down).

MUSIC: Panvox x33spv 16183, Songs and dances of Thrace IV, or

available on tape

METER: 2/4 PATTERN

Meas.

INTRODUCTION:

BASIC - Sdwd

- Facing slightly R of ctr step R fwd (ct 1); step L in front of R (ct 2).
- 2 Step R fwd (ct 1); lift-swing L in front of R, leg straight (ct 2).
- 3 Still facing slightly R of ctr step L,R bkwd (cts 1-2).
- 4 Step L bkwd (ct 1); facing ctr lift-swing R in front of L (ct 2).
- 5 Step R to R (ct 1); lift-swing L in front of R (ct 2).
- 6 Repeat meas 5 with opp ftwk and direction. (step-swing)

NOTE: Arms swing fwd and back during the whole dance, reaching a fwd low pos (arms straight) on ct 1& and bkwd low pos on ct 2&.

- <u>BASIC Fwd & back</u>
- Repeat meas 3-4 of "Basic" moving bkwd (LR bk; L bk, swing R).
- 5-6 Repeat meas 5-6 of "Basic". (step-swing; step-swing)
- VARIATION WITH SKIPS AND PAS-DE-BASQUE

 Facing slightly R of ctr prep lift on L (ct &); step R fwd (ct 1); lift on R (ct &); step L in front of R (ct 2); lift on L (ct &).

- Step R to R (ct 1); step L in front of R (ct &); step R in place (ct 2); lift on R (ct &).
- 3 Still facing R of ctr step L bkwd (ct 1); lift on L (ct &); step R bkwd (ct 2); lift on R (ct &).
- Facing ctr step L to L (ct 1); step R in front of L (ct &). step L in place (ct 2); lift on L (ct &).
- 5 Repeat meas 2 (pas de basque R)
- 6 Repeat meas 4 (pas be basque L).

FORWARD WITH STAMPS

- Facing ctr step R fwd (ct 1); stamp L beside R (ct &); step
 L fwd (ct 2) stamp R beside L (ct &).
- Step R fwd (ct 1); stamp L beside R (ct &); stamp L beside R, no wt (ct 2).
- 3 Leap L bkwd, touch R fwd with extended leg (ct 1); repeat with opp ftwk (ct 2).
- 4-6 Repeat meas 4-6 of "Variations with Skips and Pas de basque". (pas de basque LRL).

The variations are called (or changed) by the leader, alternating steps to the side then fwd (i.e., basic 2 times to the side and 2 times fwd). As the dance progresses, the skips and the fwd stamps may replace the basic.