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ANNUAL CALIFORNIA

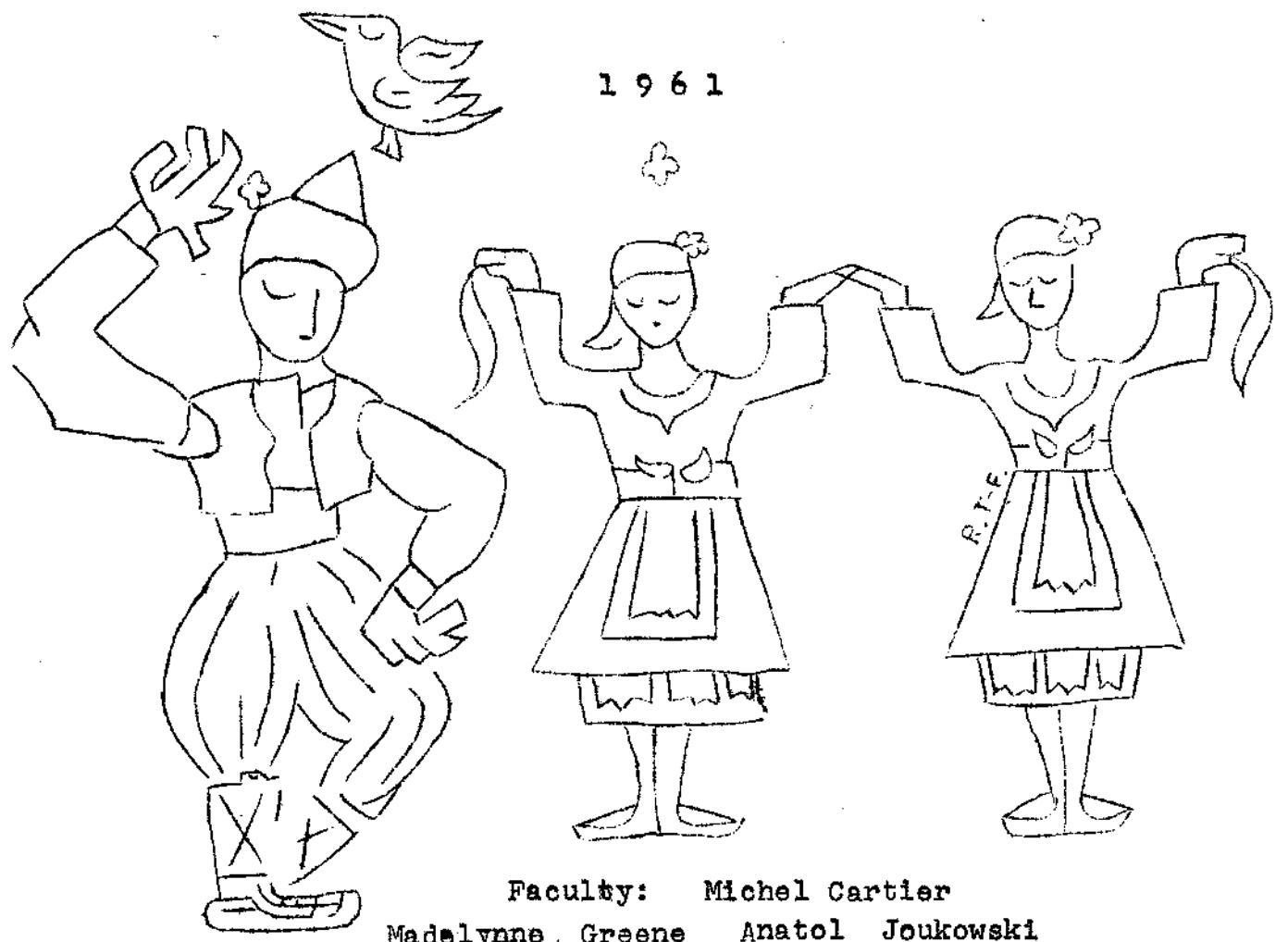


KOLO FESTIVAL

INSTITUTE SYLLABUS

November 22nd thru 26th

1961



Faculty: Michel Cartier
 Madelynne Greene Anatol Joukowski
 Rick Tejada-Flores John Filcich Hetty Mitchell
 Dick Monson Caroline Puskarich

10TH

ANNUAL CALIFORNIA KOLO FESTIVAL

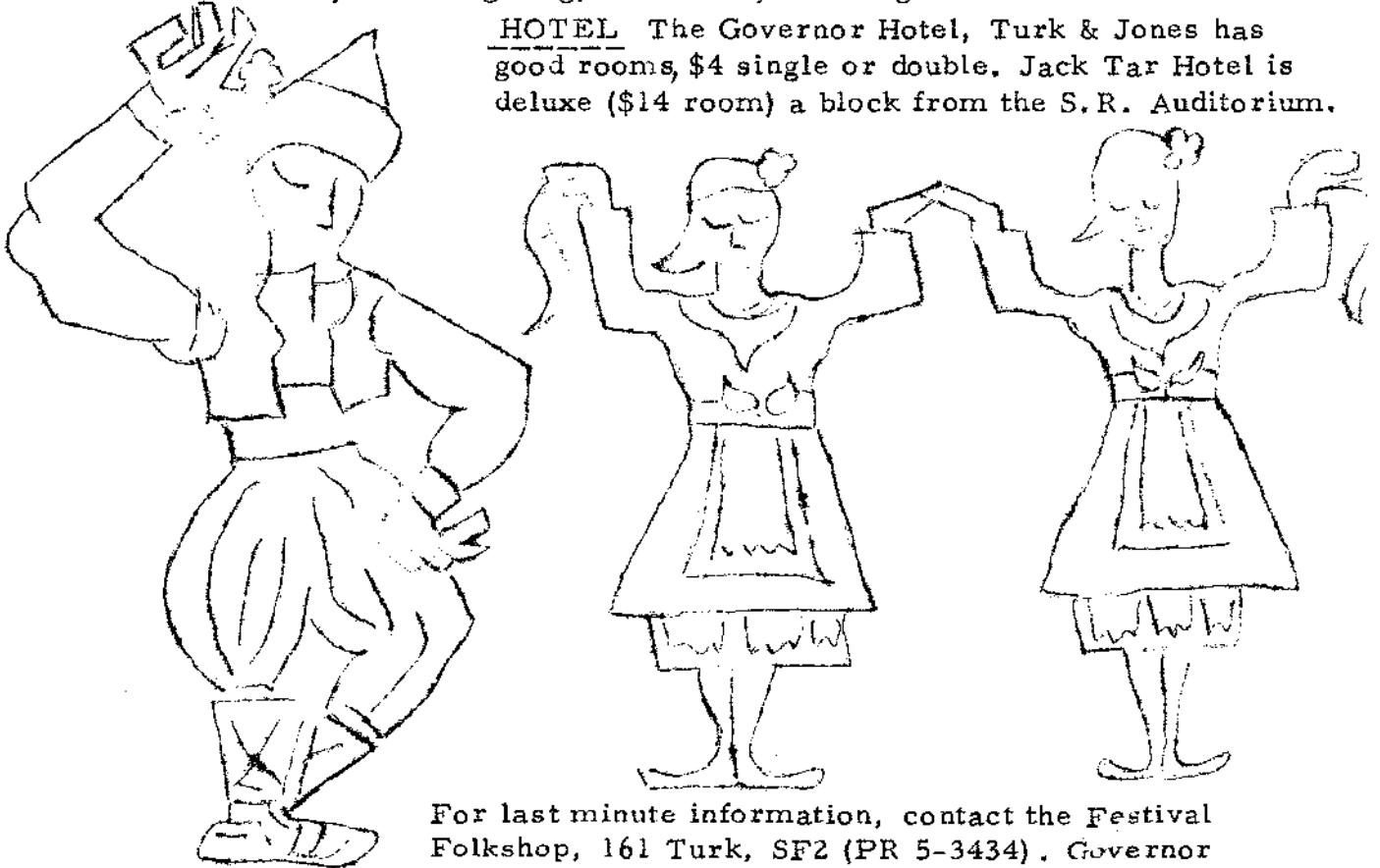
NOVEMBER 22nd thru 26th, 1961 - SAN FRANCISCO - SCHEDULE

- Wed, 22nd Pre-Kolo Festival Party hosted by Madelynnne Greene at her studio, 1521 Stockton. Best of refreshments. Starts 8:30 PM (\$1.25).
- Thurs, 23rd Thanksgiving Balkan Party at the Scottish Rite Auditorium, Sutter & Van Ness (1270 Sutter door). 7:30 to 12:30 (\$1.25).
- Fri, 24th First Dance Institute at the Scottish Rite Auditorium. 1:30- 5:00 PM. Second Institute at the Scottish Rite Auditorium, 7:30-11:00 PM. Chans Open House for the Kolo Festival, starting at 11:00 P M.
- Sat, 25th All-day Institute at the Scottish Rite Auditorium. Third session is from 9:30 AM to 12:30 PM. Special lunch (1.25) will be served. Fourth Session is from 1:30 to 5 PM.
- KOLO FESTIVAL DANCE, Scottish Rite Auditorium, starting 8:00 PM
Live music by the "Macedonian Trio Plus One" (\$1.25). After-Party!
- Sun, 26th Reunion Breakfast. Time and place to be announced Saturday.
"From Carpats to Balkans", Annual Anatol Joukowsky Dance Concert at the Nourse Aud, Hayes & Franklin, 2:30 PM (\$1.50 & 2.25 adm.).

PRICES

All "parties" are 1.25 each. The four teaching sessions ar 1.50 each. Special "package" deal: all Friday and Saturday activities (except lunch) \$5.50, including syllabus. Get your package ticket at Thursday Party or Friday. Sunday Concert tickets available thruout Kolo Festival. FESTIVAL FOLKSHOP will be open daily from 9:30 to 6:00(except Thursday -Thanksgiving) and Sunday morning after the Breakfast.

HOTEL The Governor Hotel, Turk & Jones has good rooms, \$4 single or double. Jack Tar Hotel is deluxe (\$14 room) a block from the S.R. Auditorium.



For last minute information, contact the Festival Folkshop, 161 Turk, SF2 (PR 5-3434). Governor Hotel will have the necessary information at all hours.

Schedule of Institutes for the 1961 Kolo Festival

Session	Time	Room	Name of Dance	Region	Instructor
Friday Afternoon	2:00	Main	Zdrboleanca Severnyski Daichovo	Rumania Bulgaria	Cartier Cartier
	3:00	Main	Glamoc	Bosnia	Monson
	4:00	Main	Partalos Yambolso Pajdusko	Greece Bulgaria	Cartier Cartier
Friday Evening	8:00	Main	Kamishitsa	Bulgaria	Cartier
	9:00	Main	Basic Croatian styling	Croatia	Puskarich
		Small	Sestorka	Serbia	Tejada- Flores
			Prekid	Serbia	Filcich
	10:00	Main	Jianu Sitno Shopsko	Rumania Bulgaria	Cartier Cartier
Saturday Morning	9:30	Main	Tsamico from Epirus Radomir Rachenitsa	Greece Bulgaria	Cartier Cartier
	10:30	Main	Dunda Samll Trava Trava Basic Serb styling	Serbia Greece Serbia	Mr. J Mitchell Filcich
	11:30	Main	Daicovo	Bulgaria	Cartier
	*** Following the Saturday luncheon, Michel Cartier will deliver a lecture, and present a film on Bulgarian folk dance styling.				
	2:30	Main	Briul Karayosof	Rumania Macedonia	Cartier Cartier
Saturday Afternoon	3:30	Main	Prekid Kolo Sestinski Drmes	Serbia Croatia	Filcich Greene
		Small	Glamoc (Review)	Bosnia	Monson
	4:30	Main	General Review		Cartier

Note: This schedule is subject to last minute revisions. Please listen to all announcements so that you can know if changes have been made.

As far as time is available, Michel Cartier will review dances that he has previously presented in this area. Namely:

Kasapsko Horo
Nevestinsko Horo
Ekizlisko Horo

Rachenitsa from Dobrudja
Rachenitsa Na Sryata
Svatbarsko Horo

1961

TENTH ANNUAL
CALIFORNIA
KOLO FESTIVAL

1961

<u>DANCE</u>	<u>PAGE</u>	<u>NATIONALITY</u>	<u>RECORD</u>
BRIUL		ROMANIAN	FD-MH-1123
DAICHOVO		BULGARIAN	XOPO 301
DUNDA		SERBIAN	K. F. 812-B
GLAMOĆ		BOSNIAN	Silent (no music)
JIANU		ROMANIAN	FD-MH-1122
KASAPSKO HORO		BULGARIAN & MACEDONIAN	XOPO 302 FD-MH-3054
KARAYOSOF			
KAMISHITSA NEVESTINSKO HORO PARTALOS		BULGARIAN MACEDONIAN GREEK	FD LP-104 FD-3050, FDLP-1
PREKID KOLO		SERBIAN	RTB-LP-102
EKIZLISKO HORO		BULGARIAN	FD-MH-3052
RACHENITSA FROM DOBRUDJA		BULGARIAN	FD- LP109
RACHENITSA NA SRYATA		BULGARIAN	FD- LP 109
RADOMIRSKA RACHENITSA		BULGARIAN	BULGARIA LP 595
ŠESTINSKI DRMEŠ ŠESTORKA SEVERNASHKI DAICHOVO		CROATIAN SERBIAN BULGARIAN	Jugoton C-6262 KF-EP-104 - LP-1 XOPO-301
SITNO SHOPSKO		BULGARIAN	
SVATBARSKO HORO		BULGARIAN	FD-LP-3 or LP-1
TRAVA TRAVA		GREEK	Festival 3510-A
TSAMICO FROM EPIRUS		GREEK	Festival 3502
YAMBOLSKO PAJDUSHKO		BULGARIAN	FD-3052 or LP-1
ZDROBOLEANCA		ROMANIAN	FD-MH-1120
FESTIVAL FOLKSHOP		161 TURK	SAN FRANCISCO, CALIF.

BRIUL
Rumanian Round Dance

"Briul" means "belt" and the formation "holding belt" gives this name to a certain type of Rumanian dances. The belt dances are found everywhere and under various variations, this one being from Oltenia. Learned from Gaby Patraula, Rumanian Dance leader from Montreal.

RECORD: Briul lui Zbarcea on Folkdancer MH 1123, 2 measures intro.

FORMATION: Line of dancers holding neighbor's belt (RH over LH).

<u>Meas.</u>				
1	Ct.	1	One two-step fwd:	RF in front of LF
		&		: LF
		2&		: RF
2	Ct.	1	One two-step fwd:	LF in front of RF
		&		: RF
		2&		: LF
3	Ct.	1	One two-step fwd:	RF in front of LF
		&		: LF
		2&		: RF
4	Ct.	1	Step back on LF.	
		2	Step on RF behind LF.	
5	"	1	Step on ball of LF behind RF and slightly to left of it.	
		2	Step on R toe at right.	
6	"	1	Step on ball of LF in place.	
		2	Step on R toe crossing to left.	
7	"	1	Step on ball of LF in place.	
		2	Step on R toe at right.	
8	"		Step-hop on R bringing LF fwd., but do not put weight on it.	
9	"	1	Cross and step on L toe in front of RF.	
		2	Step on R toe behind.	
10	"	1	Cross and step on L toe to left.	
		2	Step on R toe in place.	
11	"	1	Cross and step on L toe in front of RF.	
		2	Step on R toe in place.	
12	"	1	Stamp in place on LF.	
		&	Stamp on RF beside LF.	
		2&	Stamp on LF in place, RF going up behind.	

STYLING: The first two-steps (measures 1,2,3,) are done with feet almost flat on the floor and without any up and down movement. The crossing steps (measures 5,6,7,9,10,11) are done with an up and down motion. The last 3 stamps (measure 12) are done without any up and down movement and the RF that goes behind at the end comes back forward for the first two-step (measure 1).

DUNDA KOLO
(Serbia)

Source: Learned and danced in Serbia during the period from 1920-1940 by Anatol Joukowsky and presented by him at the 1961 Santa Barbara Folk Dance Conference

Records: Kolo Festival KF 812-B Dunda Kolo
Kolo in Beograda Vol. I., Side I, Band 2 2/4 meter

Formation: Dancers in open circle, facing ctr, leader at R end, hands joined and held down.

Steps: Side-Close: (to R) Step R to R side (ct 1). Close L to R (ct 2) Next step would be again R
Syhcopated Threes: Step R in place, bending knee (cts 1,&) Step L beside R (ct 2). Step R in place, Ct &). Also done beginning with L. Rhythm is "slow-quick-quick". Same step found in Moravac, Zabarka, U Sest Koraka
Dunda Step (1 step to 2 meas) Described in body of dance but basically the same step as used in Vasino Kolo of Serb. Medly

Meas: Pattern

Introduction

1-8 Dance 8 side-close to R
I. Threes and side-Close

1-4 Four syhcopated threes in place beginning R
5- 8 Four side-close steps to R
9-16 Repeat action of meas. 1-8 (Fig. I)

II Walking

1 Step R to R (ctL) Step L across in front of R (ct 2)
2 Step R to R (Ct 2) Step L across in back of R (ct 2)
3-4 Repeat action of meas 2 Fig II) two more times
 Cue: Side-front (once) side back(three times)

5-16 Repeat action of meas 1-4 (Fig II three times - four in all. On all walking steps there is a slight body turn as the should follows the crossing foot

III Threes and side close

1-16 Repeat action of Fig I

IV Walking

1-8 Repeat action of Fig II measure 1-8 only

V Dunda Step facing Center

1 Hop on L Ct 1) Small step to R on R (ct &) Step L next to R (ct 2) Hold ct &
2 Small step to R on R (ct 1) Hop on R (ct 2)
3- 4 Repeat action of meas 1-2 (Dunda Step) beg. on R, and Moving L
5-16 Repeat action of meas 1-4 three more times (8 Dunda Steps)

VI Walking - Var. I

1 Step to R. Side (ct 1) Step L across in front of R (ct 2)
2 Repeat action of meas 1 Fig VI
3 Step R to R side (ct 1) Step L across in back of R (ct 2)
4 Repeat action of meas 3 Fig. VI
5-8 Repeat action of meas. 1 Fig. VI four times
 Cur: Sd-Fr (two times) Sd-Bk (twice) Sd-Fr (four times)

9-10 Repeat action of meas 3 Fig VI twice
11-12 Repeat action of meas. 1 (Fig VI) twice (RLOD)
13-16 Repeat action of meas three (Fig VI) four times. End facing
 Cue: Sd-Bk (twice) Sd-Fr (Twice) Sd-Bk (four times)

(cont'd)

GLAMOĆ

(Glah-mohch)

Yugoslavia - Bosnia Region

SOURCE: The dance was learned from a folk dance group in Yugoslavia, 1957, by Elsie Ivancich-Dunin, and was originally presented by her at the 1959 Santa Barbara Folk Dance Conference. Originating in Bosnia from the area around Glamoc, the dance uses no accompaniment because musical instruments were not played in the area. A caller improvises the sequence and may continue the dance for as long as he wishes. After the call, each figure is continued until the next call; however, the 'Hajde' (basic) most normally comes between each figure. There is one exception, with the figure 'Vrati' which is done once with each call during the 'Hajde' step.

RHYTHM: 3/4, 5/4, 8/4, 6/8. Dance begins with a slow tempo which gradually increases. The caller dictates the tempo.

FORMATION: Hand grasp, closed circle facing inward, hands and bent elbows at shoulder level, bodies erect, feet about 12 in. apart and parallel.

CALLS AND FIGURES:

I (ee) And. (Arm movement)

Caller begins arm movement slowly to L and to R, first straightening L arm to L, then slowly bending L arm while straightening R arm to R. The head does not follow the arms but faces toward center of the circle.

KRENI KOLO (kreh-nee ko-lo) Begin the kolo.

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

Face L LOD.

3/4 (cts 1 &) step fwd L, step fwd R
(cts 2 &) step L facing center, R in place and wt on L face R LOD
(cts 3 &) wt on R facing center, L ft in place face L LOD.

HAJDE (hi-de) Let's go. (Basic step)

Arms down at sides in hand hold. Face L LOD.

3/4 (cts 1&) step fwd L, step fwd R
(cts 2&) step fwd L swinging R slightly in front of L, hop on L
(cts 3&) step fwd R swinging L slightly in front of R, hop on R.

When tempo is faster leave out hops.

VRATI KOLO (vrah-tee ko-lo) Turn back the line.

Command comes on first ct of basic step.

(continued)

GLAMOC (con't.)

3/4 (cts 1&) step fwd L, step fwd R
(cts 2&) step fwd L, pivot 180 degrees CW
(cts 3) stamp fwd R.

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

JEDAN U KOLO (ye-dahn oo ko-lo) One in the kolo.

Face L LOD.

3/4 (cts 1&) step fwd L, bring R to L
(cts 2&) step fwd L, face center
(cts 3) stamp r into center.

DVA U KOLO (dvah oo ko-lo) Two in the kolo.

Face L LOD.

5/4 (cts 1-3) like JEDAN U KOLO
(cts 4&) step L in place
(cts 5&) stamp R into center, hold.

TRI U KOLO (tree oo ko-lo) Three in the kolo

Face L LOD.

8/4 Men: (cts 1-3) Like JEDAN U KOLO
(cts 4-7) R knee leans to L,R,L,R,
(cts 8) R cuts back to where L was, free L ft is crossed behind R ankle.

Women: (cts 1&) step fwd L, bring R to L
(cts 2-8) heels to L,R,L,R,L,R,L.
Toes stay in place, and barely come off ground, knees bend slightly when heels come down.

PUZA (poo-zah) Crawl. Face L LOD.

6/8 (cts 1-2) step fwd L, step fwd R
(cts 3&4) step L in place, R in place, L in place
(cts 5&6) step R in place, L in place, R in place.

STOP (stop) Just what it says, 'halt'. Everyone freezes into beginning formation, feet apart and parallel, arms shoulder height, etc.

Dance may continue on if leader so desires or may end; he may put in several false stops.

JIANU
Rumanian Round Dance

"Jianu" is the name of a legendary hero. This dance is popular in the south of Rumania. Learned from Larisa Lucaci, Maine camp. It is very simple: a basic step plus some change of direction called by the leader of the group.

RECORD: JIANU on Folkdancer MH 1122

FORMATION: Round dance with hands joined down. Arms swinging with footwork.

BASIC STEP GOING CCW:

2 two-steps (R,L,R & L,R,L) going CCW.
Leap onto RF, facing center, and step on LF behind.

CHANGING STEP TO CW:

The call is given on the leap of the basic step: "SI LA STANGA SI" meaning "and to left".

1 two-step (R,L,R,) going CCW
1 two-step (L,R,L) going toward the center of the formation.
1 two-step (R,L,R,) going CW
Leap onto LF, facing center, and step RF behind.

BASIC STEP GOING CW:

2 two-steps (L,R,L & R,L,R) going CW
Leap onto LF, facing center, and step on RF behind.

CHANGING STEP TO CCW:

The call is given on the leap of the basic step: "SI LA DREAPTA SI" meaning "and to right".

1 two-step (L,R,L) going CW
1 two-step (R,L,R) going toward the center of the formation.
1 two-step (L,R,L) going ccw
Leap onto RF, facing center, and step LF behind.

NOTE: The dancers start with the "basic step going CCW" and do it as long as the leader does not call, on the leap, "Si la Stanga si". The dancers do the "changing step to CW" once and continue with the "basic step to CW" until they hear their leader calling "Si la Dreapta si". After the "changing step to CCW" they continue with "basic steps to CCW".

KASAPSKO HORO
(Macedonia)

Pronunciation: Ka-saps-sko Horo
Source: Learned from native in Bulgaria
Record: Folk Dancer MH 3054; XOPO 302 (When using XOPO record rock to R & L before starting dance)
Information: Alternating men and women in a circle, hands on neighbors' shoulders.
Note: This dance is originated from the town of Gostivar (Macedonia). It belongs to a category of dances which came from the old Byzantine dance, the Makellarikon, which was performed by the guild of butchers on their feast day. It is called, now "Hassapikos" in Greece. Presented at the College of the Pacific, 1960 Folk Dance Camp by Michel Cartier.

<u>Meas:</u>	<u>Ct.</u>	<u>Pattern</u>
		<u>FIRST STEP</u> (Done four times)
1	1	Step R with RF.
	2	Continue moving R, stepping on LF.
2	1	Step right with RF
	2	Swing L leg up across in front of RF.
3	1	Step on LF
	2	Swing R leg up across in front of LF.
		<u>SECOND STEP</u> (Done four times)
1		As in measure 1 of first step but turn CW on place.
2		As in measure 2 of first step
3		As in measure 3 of first step
		<u>THIRD STEP</u> (Done four times)
1	1	With preliminary step (very light) on ball of RF to R, step with LF behind RF.
	2	Repeat this movement again
2		As in measure 2 of first step
3		As in measure 3 of first step
		<u>FOURTH STEP</u> (Done four times)
1	1	Step R with RF.
	2	Step LF behind RF, bending fwd from waist.
2		As in measure 2 of first step
3		As in measure 3 of basic step
		<u>FIFTH STEP</u> (Done four times)
1	1	Step RF to the R
	2	Step LF to the R
2	1	Boys kneel twd RH girl, going down on L knee and clapping Hs. RH girl acknowledges the boys' movement with a slight bend twd him.
	2	Boys rise from kneel, wt on both feet, NOT moving feet from their pos on the floor, and turn to girl on L.
3	1	Kneel on R knee to LH girl, who acknowledges movement as above.
	2	Rise from kneel.
4		As in measure 1 of first step
5		As in measure 2 of first step
6		As in measure 3 of first step
		<u>SIXTH STEP</u> (Done four times or until end of record)
1	1	Jump landing on both feet: LF in front of RF
	2	Jump landing on both feet: RF in front of LF
2	1	Step to R with RF
	2	Swing LF up in front across R.
3	1&2	Pas-de-basque L-R-L, RF stepping in front of LF.

KOSTENSKO HORO
(Bulgaria)

Source: Kostensko Horo is described in Bulgarian Folk Dances by Raina Katzarova-Kukudova and Kiril Djenev, published in Sofia, 1958.

Record: XOFO LP-II, Paidushko (Side 2, band 5.)

Formation and notes: Kostensko Horo is a type of Paidushko Horo danced in many villages of central and western North-Bulgaria. It is a mixed Horo danced in an open circle. The hand-hold is na-lesa, hands on neighbors belts. Often Kostensko Horo is done in small groups of girls or young men who form straight lines and hold each other na-lesa at the back, that is, with a back-basket hold. The dance consists of one figure which is danced "on the spot".

Rhythm: This dance is in the typical Paidushko rhythm of 5/16, which is counted as: 2/16 (quick) and 3/16 (slow). This may be thought of as an accented two-beat with the second beat of each measure receiving the accent.

<u>Meas.</u>		<u>Pattern</u>
1	ct. 1 (2/16)	R ft steps across L ft.
	ct. 2 (3/16)	L ft steps in place.
2	ct. 1 (2/16)	R ft steps in back beside L ft.
	ct. 2 (3/16)	L ft steps in place.
3		Repeat Measure #1.
4	ct. 1 (2/16)	Hop on L ft, lifting R leg high, knee bent.
	ct. 2 (3/16)	Step with R ft beside L ft.
5	ct. 1 (2/16)	L ft steps across R ft.
	ct. 2 (3/16)	R ft steps in place.
6	ct. 1 (2/16)	Hop on R ft, lifting L leg high, knee bent.
	ct. 2 (3/16)	Step with L ft beside R ft.
7		Repeat Measure #1.
8		Repeat Measure #4.
9	ct. 1 (2/16)	Hop on R ft, lifting L leg high, knee bent.
	ct. 2 (3/16)	Step on L ft beside R ft, and kick R ft slightly fwd in preparation for the next step.
10	ct. 1 (2/16)	Step with R ft in place, kicking L ft fwd.
	ct. 2 (3/16)	Step with L ft in place, kicking R ft fwd.
11		Repeat Measure #10.
12 & 13		Repeat Measures #8 and #9.
14 & 15		Repeat Measures #10 and 11.

We have additional dance descriptions (and records) for many more Bulgarian and Macedonian dances. These are available in the annual KOLO FESTIVAL syllabi together with other Balkan dances or separately:

Narodno Horo	Gankino Horo	Daichovo Horo
Eieno Mome	Lesnoto Oro	Kamishitsa
Paidushka	Kostursko Oro	Ratchenitsa
Yambolska Lesa	Trite Pati	Idam Ne Idam
Kasapeko	Nevestinsko Oro	Pravo Horo
Petrunino Horo	Yovano Yovanke	Kopačka
Bavno Oro	Sofiyisko Shopsko	Chamcheto - Chamche
<u>FESTIVAL FOLKSHOP</u>	<u>161 TURK STREET</u>	<u>SAN FRANCISCO 2, CALIF.</u>

KAMISHITSA
(Bulgaria)

Pronunciation: Ka-mee-shee-tсах
Source: Learned from Native in Bulgaria. First taught by Michel Cartier at Stockton Folk Dance Camp in 1969.
Record: Folk Dancer MH LP104
Formation: An open circle of dancers, married men first, married women followed by young girls and finally bachelors. Men and boys use belt hold and women and girls hold hands at shoulder height. Between men and women there is a handkerchief and the holders must be relatives.
Note: This dance comes from the town of Tatar Pazardjik in the Thracian Plain (west). Not only is the formation typical of the Thracian folklore, but also the order in which the dance is performed: first an introduction to take the dancers through some slow steps which are accompanied by a song, followed by some more variations done to an accelerated tempo until the ending step. There is a description on every step as to fit the record the dancers must do them 4 times each.
Style: Thracian dancers always keep their feet close to the floor. They dance with feet apart and knees bent. Don't bend your body, and keep your head up, very proud. Women are feminine and more reserved than men.
Rhythm: The 7/8 rhythm is most easily broken down into a "slow-quick" pattern. Tempo will accelerate after the 4th step.
Meas: Ct. Pattern

INTRODUCTION

1 1 Wt of body on RF and point L toe: bend R knee
 2 Bend R Knee
 3 Bend R Knee
 2-8
 Repeat the same thing, alternating feet.
FIRST STEP (four times)
 1 1 Step on RF to R, LF begin to cross in front of it
 2 LF continue to R, slight lift on RF
 3 Step on LF in front of RF. RF rise in behind
 2 1 Step on RF to R, swing LF in the air, L knee behind
 2 Keep LF in position, slight lift on LF
 3 Keep LF in position, slight lift on LF
 3 1 Step on LF on spot, swing RF in the air, knee bent
 2 Keep RF in position, slight lift on LF
 3 Keep RF in position, slight lift on LF
SECOND STEP (four times)
 1 1-3 As measure 1 of first step
 2 1 Step on RF to R (Keep LF where it is).
 2 Stamp with L heel on side of RF
 3 Stamp with L heel in front of RF
 3 1 Step on LF on spot
 2 Stamp with R heel on side of LF
 3 Stamp with R Heel in front of LF
 q
THIRD STEP (four times)
 1 1-3 As measure 1 in second step
 2 1-3 As measure 2 in second step
 3 1 Step on spot on LF
 2 RF toe stamp once behind. Dancers look at it
 3 RF toe stamp once behind. Dancers look at it

(Continued)

Kamishitza - Continued

<u>Mea s:</u>	<u>Ct:</u>	<u>Pattern</u>
		<u>FOURTH STEP</u> (four times)
1	1-3	As measure 1 in first step, but jump on 1
2	1	Put LF in front and RF in back
	2	Reverse: RF in front and LF in back (scissor step)
	3	Reverse: LF in front and RF in back (scissor step)
3	1	Step on toe of LF
	2	Cross with RF in front of it, raising LF in back
	3	Step on LF on spot and raise RF ready for....
		<u>FIFTH STEP</u> (four times)
1	1	Jump and land on both feet: LF fwd, RF in back
	2	Jump to R, landing on toe of RF
	3	Step LF behind RF
2	1-3	As in meas 2 of 4th step
3	1-3	As in meas 3 of 4th step
		<u>SIXTH STEP</u> (four times - on spot facing center)
1	1	Step on RF and kick LF out
	2	Jump on RF
	3	Step on LF and raise RF
2	1-3	As in measure 2 of 4th and 5th steps
3	1-3	As in measure 3 of 4th and 5th steps
		<u>SEVENTH STEP</u> (Four Times)
1	1-3	As in measure 1 of 6th step
2	1-3	As in measure 2 of steps 4,5, and 6
3	1	RF is pulled behind while stepping on L
	2	Jump on LF and RF comes fwd
	3	R heel stamp in front
4	1	RF is put in place (Wt on it), LF is pulled behind
	2	Jump on RF and LF comes fwd
	2	Jump on RF and LF comes fwd
	3	L heel stamp in front
5	1	LF is put in place (wt on it), RF is pulled behind
	2	Jump on LF and RF comes fwd
	3	R heel stamp in front
6	1-3	As in measure 2 of steps 4,5, and 6
7	1-3	As in measure 3 of Steps 4,5, and 6
		<u>ENDING STEP</u>
1-3		Repeat 8 times the 6th step and add this:
1	1	Stamp RF
	2	Raise LF fwd (knee bend) and shake it
	3	Jump and land on LF, stamp RF in front

NEVESTINSKO HORO
(Macedonia)

Pronunciation: Nay-ves-tinsko Ho-ro
Source: Learned from native in Bulgaria
Record: Folk Dancer MH 3050, or on LP MH 1
Formation: Open circle of W, Hs held fwd, at head height, arms gently curved.
Note: This dance is reserved for the newlywed women of the village. Because of their new social pos they are not allowed to dance or even look at other men, so they have their own horo. It is very solemn and slow. Because the costumes are thick and heavy only feet and knee moves. Leaders carried handkerchiefs. It is an old dance from Debar. Presented at the College of the Pacific, 1960 Folk Dance Camp by Michel Cartier.
Rhythm: The 7/8 rhythm is most easily broken down into a "slow-quick-quick" pattern. There are 10 measures in the melody.

<u>Meas:</u>	<u>Ct.</u>	<u>Pattern (Done to singing)</u>
1	1	Move RF in a small arc fwd to R
	2	Place RF on ground to R, but don't put wt on it yet.
	3	Put wt on RF
2	1	Continuing to R, bring LF fwd in air
	2	Continuing to R, place LF on ground, but don't put wt on
	3	Put wt on LF
3		Same as meas 1
4	1	Step onto LF in front of RF, raising RF a bit in back
	2	Slow lift in this pos, and come down again
	3	Slow lift in this pos, and come down again
5	1	Step back on RF, leaving LF extended slightly fwd
	2	Slow lift in this pos, and come down again
	3	Slow lift in this pos, and come down again.
6	1	Step LF in back of R heel, moving bkwd
	2	Step RF in back of L heel, moving bkwd
	3	Pause
7	1	Feet together, raise on toes and come down on both heels
	2	Pause
	3	Pause
8		Repeat movement of meas 7
9	1	Step onto RF across in front of LF
	2	Slow lift and come down again
	3	Slow lift and come down again
10	1	Step onto L in its position.
	2	Step R with R
	3	Step on LF across in front of RF
		DURING THE INSTRUMENTAL INTERLUDE
1-10	1	Dancers face directly to R, move in this direction
	2	with walking steps, one per beat (i.e., three per
	3	measure): RLR LRL RLR LRL RLR LRL RLR

For additional dance descriptions, records and public-address systems for your folk dancing you can rely on the service given by the FESTIVAL FOLKSHOP. Syllabi of the annual California Kolo Festival are available from 1953 to the present. Special attention is given to mail orders. Write for catalogs to:

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PARTALOS
Greek Men's Dance

This dance is performed in Macedonia (Salonika region) by the men. It probably falls in the category of the Hasapiko.

Learned in Athens in 1957.

Record:

Formation: Chain of dancers with hands joined at shoulder height and forward.
Leader is at right.

Cts FIRST STEP (done four times)

- 1-2 RF to R, LF to R
- 3-4 Step-swing LF in front of RF
- 5-6 Step-swing RF in front of LF

SECOND STEP (done four times)

- 1-2 RF and LF to R while turning on spot CW
- 3-6 Same as Cts 3-6 in first step

THIRD STEP (done four times)

- 1 Point ball of RF to R side and step with LF behind RF
- 2 Repeat
- 3-6 Same as Cts 3-6 in first step

FOURTH STEP (done four times)

- 1 Squat and hop on RF, extending L leg toward the center
- 2-4 Three more squats and L leg extended toward center
- 5-6 Step-swing LF in front of RF
- 7-8 Step-swing RF in front of LF

NOTE: When you squat in a Greek dance and it is followed by more squats, never come up straight, but keep your knee bent in order to be ready for the other squats. These squats are done with the body facing LOD, almost.

FIFTH STEP (done four times)

- 1 Walk CCW on RF, kneeling on L knee
- 2 Walk CCW on LF, kneeling on R knee
- 3-4 Step-swing LF in front of RF
- 5-6 Step-swing RF in front of LF
- 7-8 With a kick CW of RF, which goes behind L knee, spin once in place.

REPEAT DANCE FROM THE BEGINNING

PETRUNINO HORO
(Bulgaria)

Pronunciation: Peh-troo'-nih-no
Source: Learned by Dick Crum from original Bulgarian source-material.
Record: XOPO LP-II, "Petruno Pile Shareno". (Side 2, band 2.)
Formation: Mixed lines of six to eight dancers. The hold is by the belts, L arm over R.
Note: This Shop horo is danced in Slivnitsa, Kostinbrod, and other villages of the Sofia region. It is particularly challenging because of the complex rhythm and the large number of variations. Four of the variations are described here.
Rhythm: The rhythm of the Petrunino Horo is 7/16. The measures are divided in two ways. (See below.)

The Dance

Basic Step: Na Desno (to the right)
Rhythm: The measure is divided into five beats of 2/16, 1/16, 1/16, 1/16, 2/16, which may be counted, "slow, quick, quick, quick, slow," or "1-2-3-4-5" stressing counts "1" and "5".

Meas.

1 ct. 1 (2/16) (s) Facing diag. to R, hop on L ft, placing R heel against L knee (for men) or placing R heel below the L knee (for women). The R leg is kept in the plane of the body forming, with the L leg, a "figure 4".
 ct. 2 (1/16) (q) Running step with R ft obliquely to R.
 ct. 3 (1/16) (q) Running step with L ft obliquely to R.
 ct. 4 (1/16) (q) Running step with R ft obliquely to R.
 ct. 5 (2/16) (s) Running step with L ft obliquely to R.

The step is repeated several times in the dance and always precedes each of the variations (see pattern below).

Variations

Rhythm: The measure is divided into four beats of 2/16, 2/16, 1/16, 2/16, counted "slow, slow, quick, slow," or "1-2-3-4". (This is the rhythm of Eleno Mome.)

Meas.

Variation I: Prsti Peta (Toe Heel)
 1 ct. 1 (2/16) (s) Small jump onto R ft. Touch L toe next to R toe, pointing L toe inward.
 ct. 2 (2/16) (s) Hop on R ft. Touch L heel next to R toe, pointing L ft fwd.
 ct. 3 (1/16) (q) Step on L ft to L.
 ct. 4 (2/16) (s) Step on R ft behind L ft.
 2 ct. 1 (2/16) (s) Small jump onto L ft. Touch R toe next to L toe, pointing R toe inward.
 ct. 2 (2/16) (s) Hop on L ft. Touch R heel next to L toe, pointing R ft fwd.
 ct. 3 (1/16) (q) Step on R ft to R.
 ct. 4 (2/16) (s) Step on L ft behind R ft.

(cont'd.)

Petrunino Horo (cont'd.)

<u>Meas.</u>	<u>Variation II:</u>	<u>Okreni (Turn)</u>
1	ct. 1 (2/16) (s)	Hop on L ft, twisting to face L, extending R leg diag. across L leg.
	ct. 2 (2/16) (s)	Hop on L ft (same posture).
	ct. 3 (1/16) (q)	Hop on L ft (same posture).
	ct. 4 (2/16) (s)	Step on R ft, swinging L leg around in front.
2	ct. 1 (2/16) (s)	Hop on R ft facing R, extending L leg diag. across R leg.
	ct. 2 (2/16) (s)	Hop on R ft (same posture).
	ct. 3 (1/16) (q)	Hop on R ft (same posture).
	ct. 4 (2/16) (s)	Step on L ft.
	<u>Variation III:</u>	<u>Udari (Slap)</u>
1	ct. 1 (2/16) (s)	Jump slightly to R onto R ft.
	ct. 2 (2/16) (s)	With wt. on R ft, extend L ft fwd and slap with the flat L ft.
	ct. 3 (1/16) (q)	Step on L ft to L.
	ct. 4 (2/16) (s)	Step on R ft behind L ft.
2	ct. 1 (2/16) (s)	Jump slightly to L onto L ft.
	ct. 2 (2/16) (s)	With wt on L ft, extend R ft fwd and slap with the flat R ft.
	ct. 3 (1/16) (q)	Step on R ft to R.
	ct. 4 (2/16) (s)	Step on L ft behind R ft.
	<u>Variation IV:</u>	<u>Chukni (Stamp)</u>
1	ct. 1 (2/16) (s)	Jump onto R ft facing diag. to L, L leg bent with L ft back.
	ct. 2 (2/16) (s)	Hop on R ft, facing fwd (L leg as in ct. 1).
	ct. 3 (1/16) (q)	Hop on R ft, facing diag. to R, lift L leg bent at knee.
	ct. 4 (2/16) (s)	Stamp with L ft next to R ft (no wt on L ft).
2	ct. 1 (2/16) (s)	Jump onto L ft facing diag to R, R leg bent with R ft back.
	ct. 2 (2/16) (s)	Hop on L ft, facing fwd (R leg as in ct. 1).
	ct. 3 (1/16) (q)	Hop on L ft, facing diag to L, lift R leg bent at knee.
	ct. 4 (2/16) (s)	Stamp with R ft next to L ft (no wt on R ft).

Pattern of the Dance

<u>Meas.</u>	<u>Figure</u>
1-8	Basic (Na Desno) danced eight times.
9-10	Var. I (Prsti Peta).
11	Basic danced once.
12-13	Var. I.
14	Basic once.
15-16	Var. I.

The dance follows this pattern, substituting Variations II, III, and IV for Variation I. When all four variations have been done, the dance repeats completely and ends with eight basic steps.

PREKID KOLO (Cont'd)

<u>Measures</u>		<u>Pattern</u>
	cts	
4	7	Step on L ft in place, flexing knee & hold
	8	Step on R ft beside L ft, flexing knee
	&	Step on L ft beside R ft, flexing knee
5-24		d). Repeat a). thru c). 5 more times

EKIZLISKO HORO
(Bulgaria)

<u>Pronunciation:</u>	Ay-kiz-liis-ko ho-ro
<u>Source:</u>	Learned from natives in Bulgaria
<u>Record:</u>	Folk Dancer MH 3052 or on LP MH 1
<u>Formation:</u>	Dancers use belt hold, i. e., grasp nearest side of neighbor's belt, your R arm in front, L arm in back.
<u>Note:</u>	The dance comes from the town of Lulin near Yambol in the Thracian Plain, Lulin is the recent name and it was known as Ekizlii. This dance is very lively and moves to the R and comes back to the original place at all times.
<u>Rhythm:</u>	Beat is 2/4

<u>Cts:</u>	<u>Pattern</u>
	<u>Part I</u>
1-7	Seven little grapevine steps to the R as follows: RF, L behind RF, RF, LF in front of RF, RF, LF behind RF, step R
8	R hop with slight kick fwd of LF during final hop NOTE: On every accented step the leading foot leaps slightly and on the unaccented steps you drop slightly, so the whole effect is a slight up-down-up-down movement.
1-8	Seven little grapevine steps to L, as above, but with opp footwork (leading with LF, etc.)
1-8	NOW REPEAT ALL OF PART I ONCE MORE
	<u>Part II</u>
9	Step R to R
10	LF behind RF
11	R hop
12	Hop on R, kicking LF a bit fwd
13-16	Now do this to L, starting with LF
9-16	NOW REPEAT ALL OF PART II ONCE MORE

This dance was first presented by Michel Cartier at Stockton Folk Dance Camp, 1960

RACHENITSA FROM DOBRUDJA
(Man's Dance from Dobrudja, Bulgaria)

- Pronunciation: Dobrujansky Rachenitsa - Do-bru--zhan-sky
Ra - che-nee-tsa
- Source: Khiril Kharalampiev, Sofia 1957. First presented at Stockton Folk Dance Camp 1961 by Michel Cartier
- Record: Rachenitsa from Dobrudja, Folk Dancer LP 109 MH-b, band 3
- Formation: The M one behind another, form a circle following a leader. There is no hand hold, because it is a dance solo. The action of the dance is CCW and in and out of the circle.
- History: At the end of the summer, when the last bundle of wheat is brought back to the barn, festivities begin. It is on this occasion that this particular dance is executed by the men. It is a description of their work in the field.
- Style: Because of their geographic position the Dobrudjan people, especially the men, have a special style: ft flat on the ground, knees bent, but very proudly erect, head shaking from one side to the other. The gestures are very virile and the men shout at some brusque change of them. Hands have a great deal to do.
- Rhythm: The 7/16 rhythm is easily broken down into a quick-quick slow pattern, 1,2,3. Compared to the other rachenitsa the tempo on this one is considerably slowed down.
- Basic step: Ct 1: step fwd on R ft
2: swing L ft in front, knee bent
3: hold
Start with L ft for next measure.

Measures

Pattern

- I. Going to Work
1-8 8 basic steps CCW
Hands: The arms are parallel to the ground and palm of hands face direction of movement. The shoulders give a rolling effect to the arms in rachenitsa tempo.
- II. Rolling Up the Shirt
1-8 8 basic steps going twd the ctr of the formation.
Hands: at "1" clap your hands and with the three following measures roll your right arm shirt. At "5" clap your hands and with the three following meas roll your L hand arm shirt.
- III. The Work
Take this pos: face ctr, ft apart, body bent fwd from waist and your two hands clasped in your back.
1 Ct 1: (Weight of body on L ft) hop and stamp on L heel (chukche).
2: Stamp with R ft at R
3: Stamp with R ft in front

- 2 Ct 1: (Weight of body on R ft) hop and stamp on R heel (chukche)
2: Cross and stamp L in front of R, lift R ft behind.
3: Stamp R ft behind L one
3-8 Repeat measures 1-2 but reversing ftwk.

- 1-8 IV. Coming Back From Work
Turn back at the ctr and with 8 basic steps you go back to the circle you came from at figure 2.
Hands: swing left arm in front of chest and R one in back at first measure, reverse movement for second measure etc.

- 1 V. Joy at the End of the Harvest
Ct 1: st p fwd on L ft.
2: Lift the R leg at 90% angle and clap your hand under.
3: Keep the R leg in pos and clap your hand over.
2-8 Repeat meas 1 but reverse ftwk.

- 1 VI. Bringing in a Bundle of Wheat
Take the pos of carrying a bundle of wheat on your back: bend your body from the waist, bend also knee, the L hand goes to L shoulder to hold an imaginary string tying the wheat into a bundle. R hand goes in back with palm facing out to protect the body from the bundle.
Ct 1: Move fwd on R ft
2: Close with L ft (knee still bent)
3: Kick R ft in front and bring it back close to the L one
2-8 Repeat exactly the same thing.

Chukche or Tap: means the movement when the heel of a foot which is placed on the ground is raised for an instant and brought down again.

RACHENITSA NA SRYATA
(Bulgarian Dance in Contra Formation)

- Pronunciation: Ra-che-nee-tsa na Sree-a-ta
Source: from dancers in Bulgaria, 1957,1959. First presented at Stockton Folk Dance Camp 1961 by Michel Cartier
Records: Rachenitsa from Briagovo, Folkdancer LP MH 109, band 4
Pred Tsenkini Rachenitsa, Xopo LP 1-a, band 6
Formation: Dancers form a contra formation (two rows of dancers, 8 ft apart). Alternate M and W preferably. Hands on belt of neighbors, R over L. End dancers carry handkerchief.
History: It is performed during the wedding ceremony, when the bride's sister-in-law meets her at her father-in-law's house.
Style: The name indicates the character of the dance: "Na Sryata" means to meet. The action calls for the dancers to meet, part and meet again. It is very free and the dance described below is only a version of what can be done.
Rhythm: The 7/16 rhythm is easily broken down into a quick-quick slow pattern: 1, 2, 3.
Basic step: Ct 1: Leap fwd on R ft (on toes)
2: Close with L ft on toes
3: Leap fwd on R ft with a little swing of L ft backward.
Reverse ftwk to go backward.

<u>Measures</u>	<u>Pattern</u>
	I.
1	Basic step fwd beg with R ft
2	Basic step fwd beg with L ft
3	Basic step fwd beg with R ft
4	Ct 1: put the L ft fwd. 2: pause 3: hop and stamp on this L ft (chukche)
5-8	Repeat 1-4 but reversing ftwk and going back
9-12	Repeat 1-4
13-16	Repeat 1-4 but reversing ftwk and going back
	II.
1	Ct 1: Jump on L ft fwd, R ft pointed fwd 2: Jump on L ft fwd, R ft pointed fwd 3: Move fwd on R ft
2	Repeat but reverse ftwk
3-4	Repeat 1-2
5-8	Four basic steps going bwd (start with R ft)
9-12	Repeat 1-4
13-16	Four basic steps going bwd (start with R ft)
	III.
1	Ct 1: Jump on L ft fwd, R ft pointed at R 2: Jump on L ft fwd, R ft pointed in front 3: Move fwd on R ft, crossed in front of L

(cont'd)

Rachenitsa Na Sryata (cont'd)

- 2 Repeat meas 1 but reverse ftwk
- 3-4 Repeat 1-2
- 5-8 Four basic steps going bwd-start with R ft
- 9-12 Repeat 1-4
- 13-16 Four basic steps going bwd-start with R ft

IV.

- 1 Ct 1: Hop on L ft and lift R ft-knee bent
2: Stamp the R ft fwd
3: Bring the L ft close to the R ft
- 2-4 Repeat meas 1 3 times
- 5-8 Four pas de basque moving bwd- start: R bwd)
- 9-12 Repeat meas 1-4
- 13-16 Four pas de basque moving bwd- start: R bwd)

V.

- 1 Ct 1 hop on your two feet; R cross in front of L
2 " " " "
3 " " " "
- 2-4 Same thing but reverse ftwk
- 5 Ct 1 Lift the R ft in front (knee not bent)
2 The R ft is placed on ground with weight of body on it
3 Lift the L ft bwd.
- 6 Ct 1 Lift L ft in front (knee bent)
2 Continue this movement of L ft
3 Put down L ft behind R ft where it starts.
- 7 Ct 1 Hop bwd on your two ft: R ft cross behind L
2 " " " "
3 " " " "
- 8 Ct 1 " " L ft cross behind R
2 " " " "
3 " " " "
- 9-16 Repeat meas 1-8

VI.

- 1-8 8 basic steps moving bwd
- 9 Hop and cross R ft in front of L
- 10 Hop on your ft apart
- 11 Hop and cross L ft in front of R
- 12 Hop on your ft apart
- 13 Hop and cross R ft in front of L
- 14 Hop on your feet apart
- 15 Ct 1-2: slide fwd on your two ft together
3 slide bwd on your two ft apart
- 16 Ct 1-2: bring together your two ft
3 pause

Chukehe or Tap: means the movement when the heel of a foot which is placed on the ground is raised for an instant and brought down again.

RADOMIRSKA RACHENITSA

Round Dance from Bulgaria

This Rachenitsa is the horo or chain (lessa) type in which the hands play a very important role. This one is from the village of Radomir. It is composed of 6 measures and accompanied by a song. During the verse played by the orchestra the dancers improvise in place.

RECORD: Bulgaria, Band 4: Rachenitsa II, intro. 12 measures.

FORMATION: Circle or open circle

RHYTHM: 7/16 easily broken into a quick-quick-slow pattern or 1,2,3,

<u>MEA.</u>	<u>STEPS:</u>	<u>HANDS:</u>
1	Ct. 1&2 Step on LF to left	Hands down
	3 Cross and step on RF in front of LF	" up
2	Ct. 1&2 Step on LF to left	" down
	3 Cross and step on RF in front of LF	" up
3	Ct. 1&2 Step on LF to left	" down
	3 Hop on LF and swing R leg high (knee bent)	" shoulder Height
4	Ct. 1 Step on RF to right	" " "
	2 Cross and step on LF behind R	" " "
	3 Step on RF in place	" " "
5	Ct. 1 Cross and step LF in front of the R one	" " "
	2 Step on RF to right	" " "
	3 Step on LF beside the R one	" " "
6	Ct. 1&2 Step on RF to right	" down
	3 Hop on RF and swing L leg high(knee bent)	Hands up

You do this part 9 times in all (during the singing part)

During the musical interlude:

1-16 16 basic rachenitsa steps in place (starting with L)

BASIC RACHENITSA STEP (starting with LF):

- Ct. 1 Step on LF
- 2 Close RF to it, changing the weight on RF
- 3 Step on LF, RF is slightly raised from the ground.

NOTE: You alternate with a Rachenitsa step starting with RF. This basic step is a sort of Pas de Basque, and the same step forward or back would be a sort of tripple run. The two of them with a third prolonged beat.

ŠESTINSKI DRMEŠ

(Croatia)

Source: Learned from Dick Crum, and presented by Madelynn Greene at the 1961 Santa Barbara Folk Dance Conference.
Music: Records: Jugoton C-6262 (78); Monitor LP 344, side 1, band 3.
Formation: Circle of about 8 or more dancers, back-basket hold.

Meas. I. Moving CW, facing diag. CW.
1-7 14 very proud, erect walking steps, beg. on L, and
NO SHOOSHING.
8 Stamp L-R
9-16 Repeat action meas. 1-8, again moving CW.
17 Continuing to move CW, "Plop" step: With a very slight preliminary hop on R, jump onto both ft, L ft fwd bearing wt (ct 1); close R ft to L ft, taking wt on R.
18-23 Continuing to move CW, dance six more "plop" steps.
24 Stamp L-R.
25-31 Continuing CW, dance 7 more "plop" steps.
32 Jump twice in place on both ft (not very high), turning to face CCW
II. Moving CCW, facing diag CCW
1-32 Moving CCW, repeat all action of Fig I, with opp. ftwork.

TRI GODINI

(Šareni Čorapi - Macedonian)

Source: Presented at 1956 Folk Dance Camp, College of Pacific, by John Filcich who learned it from members of the Macedonian-Bulgarian colony in San Francisco.
Record: National 4518, "Tri Godini" (9/16 time).
Formation: Line or broken circle. Hands are held just below shoulder hgt. extended slightly fwd. Leader may hold and wave handkerchief, typical of Macedonian styling.
Note: The dance pattern is completed in three meas., although there are four meas. to the musical phrase. The count for each meas. is most easily described as "Quick,quick,quick,slow"--the "quick" equaling 2 16th notes, and the "slow" equaling 3 16th notes.

Meas.
1 quick--facing twd ctr, step Rft to R.
quick--step on L ft behind R.
quick--step on R ft to R.
slow --Lift on R (almost a hop) and step L ft across and in front of R, (sustained), turning to face R.
2 quick--step on R ft to R
quick--step on L ft across and in front of R
quick--step on R ft to R.
slow --point L ft in front of R, turning to face ctr.*
3 quick--step on L ft to L.
quick--step on R ft across and in front of L.
quick--step on L ft to L.
slow --Point R ft in front of L.*

*These points may become slight stamps when the musical phrase ends at that "point".

ŠESTORKA

(Serbian)

Source: This new version of Sestorka was originally described in "Narodne Igre", V. V, L. & D. Yankovitch, Belgrad, 1949, and was performed by the Serbian National Folk Ensemble, "Kolo".

Record: Kolo Festival EP 104, or Kolo LP V. I.

Rhythm: 2/4

Formation: Open line of men, belt hold.

Meas. Ct. To Right

1	1	Step Rft to R
	2	Cross Lft in front of Rft, stepping on Lft
2-3		Repeat measure 1, twice
4	1	Step Rft to R, leaving Lft in place
	2	Shift wt to both feet, straightening knees
5	1	Step Rft to R
	2	Close Lft to Rft
6	1	Step Rft to R
	2	Hop on Rft

To Left

7	1	Step Lft to L
	2	Cross Rft in front of Lft, stepping on Rft
8	1	Step Lft to L, leaving Rft in Place
	2	Shift wt to both feet, straightening knees
9	1	Step Lft to L
	2	Cross Rft in front of Lft, stepping on Rft
10	1	Step Lft in place
	2	Step Rft next to L
11	1	Step Lft Fwd
	2	Cross Rft in front of Lft, stepping on Rft
12	1	Step Lft in Place
	2	Hop on Lft
13-14		Repeat measures 11-12, but with opp ftwk and direction
15-16		Repeat measures 11-12

SEVERNYASKI DAICHOVO
Round Dance from Northern Bulgaria

This Daichovo can be found in the north of Bulgaria. The style of the dances of the north is more free and quicker than elsewhere, probably an influence from the Rumanians and Serbs across the Danube River.

RECORD: Daichovo Horo on XOPQ X-301 A

FORMATION: Open circle, hands joined at shoulder height.

RHYTHM: 9/16 easily broken down into a quick-quick-quick-slow pattern or 1,2,3,4

Mea.

- 1 Ct. 1 Cross and step on RF in front of LF
2 Step on LF to left
3 Cross and step on RF in front of LF
④ Step on LF to left.
- 2 Ct. 1 Hop on LF with R knee high
2 Put RF beside LF
3 Hop on RF with L knee high
④ Put LF beside RF
- 3 Ct. 1 Step on RF to right
2 Cross and step on LF behind RF
3 Step on RF to right
④ Cross and step on LF in front of RF
- 4 Ct. 1 Step on RF to right
2 Cross and step on LF behind RF
3 Step on RF to right
④ Close LF to RF
- 5 Ct. 1 Heels above the ground; move them apart
2 " " : " " together
3 " " : " " apart
④ " " : " " together
- 6 Ct. 1 Hop on LF with R knee high
2 Put RF beside LF
3 Hop on RF with L knee high
④ Put LF beside RF
- 7 Ct. 1 Step on RF to right
2 Cross and step on LF behind RF
3 Step on RF to right
④ Cross and step on LF in front of RF
- 8 Ct. 1 Step on RF to right
2 Cross and step on LF behind RF
3 Step on RF to right
④ Close LF to RF

SITNO SHOPSKO HORO

(Bulgarian Men's Dance)

The "Shope" are the peasants around the city of Sofia in Western Bulgaria. This Shopsko Horo has a 10 measure construction, with a series of steps to the right, then to the left. Characteristic of the dance are the small steps and a constant shaking of the shoulders called "natrissane". Steps and variations differ from village to village.

Presented by Michel Cartier at the 1961 California Kolo Festival.

RECORD: Sofiisko Shopsko Horo on KOPO label X-309-B.

FORMATION: Open circle with leader at right. Hands on neighbor's belt, right hand over L hand.

GRAOVKA STEP (Turn back to direction CCW):

Ct. 1 Tap with L heel, R ft slightly raises from ground
& Step back on R ft
2 Step back on L ft with a deep flex
& Pause.

Repeat with start on L heel if done twice.

SHOPSKA STEP (Face L.O.D. CCW):

Ct. 1 Small step forward on R ft
& Small step forward on L ft
2 Small step forward on R ft, with a deeper flex of the R knee
& Pause with weight on R ft. L ft remains raised off the ground.

Repeat with start on L ft if done twice.

THE DANCE

Mea.

- | | |
|------|--|
| 1-2 | 2 Graovka steps going CCW backward |
| 3-4 | 2 Shopska steps going CCW forward |
| 5 | Ct. 1 Hop on R ft, bringing L knee high
2 Stamp on L heel beside R ft, bending both knees |
| 6 | Ct. 1 Hop on R ft
& Step on L ft to left
2 Cross and step on R ft in front of L ft with weight on it
& Step on L ft beside R ft |
| 7 | Ct. 1 Hop on R ft
& Step on L ft to left
2 Cross and step on R ft in front of L ft with weight on it.
& Pause |
| 8 | Ct. 1 Step on L ft to left
2 Step swing R ft in front |
| 9-10 | 2 Shopska steps forward. |

SVATBARSKO KOLO
(Bulgaria)

Pronunciation: Svat-bar-sko ho-ro
 Source: Learned from native in Bulgaria
 Record: Folkdancer MH 3 or LP MH 1
 Formation: Open circle of dancers, hands joined shoulder height.
 Note: All dances performed especially on wedding are a Svatbarsko Horo (Svatbat-wedding). This one is performed to a song "Sam sam odil Giorgio". It was in the past only performed by women. The movement of the Hs following the rhythm give a peculiar effect to the spectator.
 Rhythm: Regular 2/4 time, can be divided as polka rhythm

<u>Measures</u>	<u>Cts.</u>	<u>Pattern</u>
		<u>PART I</u>
1	1	Jump on LF, bend R knee BODY BACK TO THE DIRECTION
	2	Step in line of direction on RF "
	3	Step in line of direction on LF "
	4	Step in line of direction on RF "
2	1	Jump on RF, bend L knee "
	2	Step in LOD on LF "
	3	Step in LOD on RF "
	4	Step in LOD on LF "
3	1	Jump on LF, bend R knee "
	2	Step in LOD on RF "
	3	Step in LOD on LF "
	4	Step in LOD on RF "
4	1	Jump on RF, bend L knee BODY FACING TO THE DIRECTION
	2	Step FWD on LF "
	3	Step FWD on RF "
	4	Step FWD on LF "
		NOTA: We can easily describe this figure as follows: 3 polka steps going CCW, body bkwd, and the 4th polka step, still in the same direction: CCW but the body going FWD.
5-16		REPEAT THIS FIGURE 3 MORE TIMES.
		<u>PART II</u>
1-4	1-16	Running steps, body facing CCW (RF to begin)
		NOTA: All steps in this dance are light and done on toes. Hs. follow the rhythm going up and down, especially in the second part. Like any Macedonian dance there is a step in the dance and in between there is a walking step. See Neves-tinsko for another example.

First presented at Stockton Folkdance Camp, 1960, by Michel Cartier

TSAMIKO FROM EPIRUS
Men's dance from northern Greece

The tsamic and klephtic dances were born in the northern part of Greece, that is Epirus (Tsamidon region). The Armatoli or Klephts (warriors) adopted them and gave to them their martial character. There is no other Greek dance that has a more dramatic character. Legend pretends that this is the one Homer described when it was danced around Achille's funeral pyre.

Today the variations of the leader and the character of the song, full of war descriptions, and music that accompanied the dance still preserved this heroic feeling and tense masculine expression. With modern time and new mode of transportation this dance went south and was transformed into a simpler version known even here in the USA.

Technically speaking the Tsamiko falls in the leaping dances category rather than to the syrto or dragging dances.

Learned in Athens in 1957.

RECORD: 0 ILIOS on Festival F-3502

Formation: Chain of male dancers with leader at right.
Hands joined at shoulder height.
RF cross over LF before starting.

Rhythm: 3/4 or 3/8 broken into 1 plus 2 and 3, or SLOW-quick.

Measure	Count	Pattern
1	SLOW 1	RF to right.
	quick 2	LF cross in front of RF
2	SLOW 3	Point RF forward right oblique
	quick 4	Step on RF in back of LF
3	SLOW 5	Point LF forward
	quick 6	Cross and step on LF in front of RF
4	SLOW 7	Stamp on RF at right
	quick 8	Hop on RF kicking LF up behind Knee high, body facing CW
5	SLOW 9	LF to left
	quick 10	RF to left.
6	SLOW 11	LF to left.
	quick 12	Hop on LF and kick RF up
7	SLOW 13	RF to right.
	quick 14	LF cross in front of RF
8	SLOW 15	Point RF forward right oblique
	quick 16	Cross RF over LF

NOTE: Counts 1-8 are going CCW
Counts 9-12 are going CW
Counts 13-16 are going CCW

YAMBOLSKO PAIDUSHKO HORO
(Bulgaria)

Pronunciation: Yam-bool-sko Py-doosh-ko Ho-ro (Paidusko from Yambol)
Source: Learned from natives in Bulgaria, first presented by Michel Cartier at Stockson Folk Dance Camp, 1960.
Record: Folk Dancer MH 3052, or on LP MH 1
Formation: Dancers join Hs in an open circle.
Note: The Paidushko Horo is a dance type widespread in and around Bulgaria. Each village or district has some variant, but all Paidushkos are characterized by the 5/16 rhythm and the frequent occurrence of the "limping steps". This Paidushko is from Yambol, a city in the Thracian Plain.
Rhythm: The 5/16 rhythm of this dance is most easily counted "one-TWO", stressing the TWO and holding it a bit longer than the "one" (one has the value of 2/16 and TWO 3/16). The dance is done to 8 measures and fits to the music of this record, but it could be danced to any kind of Paidushko music.

<u>Measure</u>	<u>Pattern</u>	
	cts	
1	1	Step LF to R across in front of RF
	<u>2</u>	Step R with RF
2	<u>1</u>	Step LF to R across in front of RF
	<u>2</u>	Step R with RF
3	<u>1</u>	Step LF to R across in front of RF
	<u>2</u>	Step R with RF
4	<u>1</u>	Hop on RF in place, kicking LF fwd
	<u>2</u>	Step on LF beside RF
5	<u>1</u>	Step on RF by bringing it down in Sliding fashion, kicking LF fwd, L near ground
	<u>2</u>	Step on LF by bringing it back in Sliding fashion, kicking RF fwd, R near ground
6	<u>1</u>	Hop on LF in place, kicking RF fwd
	<u>2</u>	Step on RF beside LF
7	<u>1</u>	Hop on RF in place
	<u>2</u>	Step on L toe behind R heel
8	<u>1</u>	Hop on LF in place
	<u>2</u>	Step on R toe behind L heel.

NOTE: Measures 1, 2 and 3 are the limping step mentioned in the Note, measures 4, 5 and 6 are; a jump, a scissor-like step, and a jump step, measures 7 and 8 are two reel-style steps. Hands follow movement of the body.

Z I Z A J N A N E

(Shope Daichovo Horo)

Once upon a time there lived in northern Bulgaria a youth named Daicho. Improvising on the local village dance he came up with a variation or new step which today bears his name, Daichovo Horo. From there it went to Macedonia and Serbia where it is known as Trno Mome. Many variations exist which make it a good dance for competition or exhibition. This version, with variations called by the leader, is "Zizaj Nane" or "Dance, big brother". Presented by Michel Cartier at the 1961 California Kolo Festival.

RECORD: Xopo 301 (45 rpm), FD-3053 (78 rpm), Xopo LP-1, FD-LP-104

FORMATION: Line of 4 to 6 persons "Na Prat" this means "dancing in place". Leader may be at either end or in center. Hands on neighbor's belt (R hand over L hand).

CALLING TECHNIQUE: Each of the steps requires 4 meas. The call begins 4 meas. before the new step is to start and requires the 4 meas. for the basic information plus reponse. Thus, when you hear the leader call "stamp" or "forward" as a basic call, you join on the next three meas. of calls and the new step starts on what is then the 5th meas.

Example :	VOICE	MEASURES	DANCE
	Lulaj Nane	1	Basic step (hop on L)
	Desna Noga	2	Basic step (hop on R)
	Atagade	3	Basic step (hop on L)
	Haide Nanche	4	Basic step (hop on R)
		5	Basic step moving diagonally ↗
		6	Basic step moving diagonally ↖
		7	Basic step moving back
		8	Basic step moving to left

RHYTHM: 9/16 easily broken down into a quick-quick-quick-slow pattern or 1, 2, 3, 4.

STYLE: The Shope people dance with their knees together, the upper part of the body bent forward, with a constant shaking of the shoulder and very precise steps.

BASIC STEP: Measure 1; Count 1: Hop on L ft bringing R knee high
R ft gives a little kick
2: Step on R ft in place
3: Step on L ft in place } scissor-like.
4: Step on R ft in place }

Note : This is a basic step starting with a hop on L. To continue, alternate the footwork.

CALLS: Calls: TCHETYRIE CHUKNI, ZDESNA LEVA, ATAGADE;
HAIDE NANCHE!
Meaning: Stamp four times
Measure: 1 Stamp 4 times with R ft in front of L ft, body turned L
2 Basic step (hop on L ft)
3 Stamp 4 times with L ft in front of R ft, body turned R
4 Basic step (hop on R ft)

(Continued)

ZIZAJ NANE (Con't)

Calls: DESNA NOGA, ZAD KOLANO, ATAGADE, HAIDE NANCHE!

Meaning: Put your R ft behind L knee

Measure: 1 R ft behind L knee; R knee move back and forward, twice
 2 " " "
 3 " " "
 4 " " "

Calls: DESNA NOGA, PRED KOLANO, ATAGADE, HAIDE NANCHE!

Meaning: Put your R ft in front of L knee

Measure: 1 R ft (knee bent) in front of L ft, it moves to left and back, twice
 2 " " "
 3 " " "
 4 " " "

Calls: LULAJ NANE, DESNA NOGA, ATAGADE, HAIDE NANCHE!

Meaning: To roll

Measure: Basic step (hop on L) moving diagonally
 Basic step (hop on R) moving diagonally
 Basic step (hop on L) moving backward
 Basic step (hop on R) moving to left

Calls: SKOCHNI TROPNI, SDESNA LEVA, ATAGADE, HAIDE NANCHE

Meaning: Jump and stamp with the foot

Measure: 1 3 scissor steps (R, L, R) and stamp L ft diagonally to L
 2 " " L, R, L " R ft " R
 3 " " R, L, R " L ft " L
 4 " " L, R, L " R ft " R

Calls: ZIZAJ NANE, ZIZAM ZIZAJ, ATAGADE, HAIDE NANCHE!

Meaning: Dance big brother

Measure: 1 Point R ft in front of L ft and stamp R ft nearly in place
 2 Basic step (hop on L ft)
 3 Point L ft in front of R ft and stamp L ft nearly in place
 4 Basic step (hop on R ft)

Calls: TCHETYRIE NAPRED, TCHETYRIE CHUKNI, ATAGADE, HAIDE NANCHE!

Meaning: Go forward with 4 steps and stamps four times

Do four basic steps forward

Dance the "Tchetyrie Chuckni" as described above

LESNOTO ORO

In this Macedonian dance the leader holds a handkerchief in R hand. Formation is open circle; hands may be on shoulders or joined but held shoulder height. Each step is accompanied with a plie or slight bend of the knee. As the tempo increases the steps become light jumps. The 7/8 meter consists of 3 accented beats divided as follows: 2/8, 2/8/ 3/8. Presented by Anatol Joukowsky.

Record: FEZ-701-B, Jugoton 6173 or Jugoton LPM-1

Measures	Cts	
1	2/8	Step R swd to LOD
	2/8	Wt still on R, lift L across R
	3/8	Step L in front of R
2	2/8	Step R swd
	2/8	Wt still on R, start lifting L in front of R, knee bent. Body R.
	3/8	L knee arrives in pos in front of R as R heel is raised & lowered.
3		Repeat action of meas 2, starting L.

Z DROBLEANCA
Rumanian Round Dance

This dance seems to be the vestige of an old Dacian war dance. Learned from Gaby Patraula, Rumanian dance leader from Montreal. It consists of three steps going backward (slightly to left) and two steps bringing the dancers toward the center of the formation.

RECORD: ZDROBELEANCA on Folkdancer MH 1120, one measure intro.

FORMATION: Round dance with hands joined at shoulder height.

CT.

1-4 1 ciocarlanul step bckwd. (slightly to left)

1-4 " " "

1-4 " " "

1-4 2 step-hops fwd. (R&L) hands going up toward the center.

P.S. The three Ciocarlanul steps bring the dancers away from their places in the formation, and more to the left. When the 2 step-hops bring the dancers fwd. they do not come back to the original place, but move more CW.

BASIC CIOCARLANUL STEP:

CT. 1 Cross and step RF in front of LF: Arms swing down
2 Step in place on LF : "
3 Step RF slightly behind LF : Arms swing up
4 Step in place on LF : "

ABBREVIATIONS COMMONLY USED IN DANCE DESCRIPTIONS

L - left (side or direction), left foot, left arm or hand	LOD - line of direction
R - right, right foot, right arm or hand	RLOD - reverse line of direction
M - man, man's men	ft - foot, feet
W - woman, woman's, women	wt - weight
ct - count or beat (of meas. of music)	form'n - formation
meas - measure (of music)	opp - opposite
fwd - forward	ptr - partner
swd - sideward	cpl - couple
bwd - backward	ctr - center
twd - toward	pos - position
CW - clockwise	diag - diagonally
COW - counter-clockwise	ftwk - footwork
cts - counts	S - slow
H - hand	Q - quick
COH - center of hall	dn - down

ŠETNJA

Dodji, Mile, u naš kraj
Pa da vidiš šta je raj//
Hej, haj u naš kraj
Pa da vidiš šta je raj//

Prodje Mile propeva
I volove protera//
Haj, haj propeva
I volove protera//

* * *

TRI GODINI

Tri godini se ljubefme
Loša duma ne rekofme//

ch://Zar ne ti je žal bre libe
Aman i za mene
Jas da umram
Se z a radi tebe//

Tebe te nosa na venčilo
Mene milo libe na obesilo//

Tebe ti čukat tapanite
Mene milo libe kabanite//

Tvojta majka pesni peje
Mojta majka solzi leje//

* * *

MAKEDONKA

Oj, ti devojko, ti Makedonko
lepa si mene ti//
ch://Za tvoje oci črne,
da'o bi život,
oj, Makedonko ti//

Igraj me mala, igraj ti kolo
pa se ti veseliš//

Oj, ti devojko, oj, ti plavojko
lepo mi igraš ti//

GDJE SI DA SI MOJ GOLUBE

Gdje si da si moj golube
da se ne javiš
Gdje si da si aman moj golube
da se ne javiš
Aman da se ne javiš

Evo mene pokraj tebe
zar mene vidiš
Evo mene aman pokraj tebe
zar mene vidiš
Aman zar mene vidiš

A gdje ti je stara majka
stara starica
A gdje ti je aman stara majka
stara starica
Aman stara starica

Otišla je u djul bašći
cvijeće da bere
Otišla je aman u djul bašći
cvijeće da bere
Aman cvijeće da bere

Mene kiti tebe miti
da me uzmaš ti
Mene kiti aman tebe miti
da me uzmeš ti
Aman uzmeš ti

* * *

PLOVI PLOVI

Plovi plovi duboko je mori//
ch: Anko, Ančice
duso i srce moje

Plovi barka i u barci Anka //

Tvoje oko ka'o more duboko//

ORO SE VIJE

Oro se vije, kraj manastira//
 ch: Da idam, Gena mome, da vidam
 Prvoto oro se mladi momci// ch:
 Drugoto oro se mladi momi// ch:
 Trekjoto oro mladi nevesti// ch:
 Salugjer gleda od prozoreco// ch:
 Salugjer frlo crnoto raso// ch:
 Salugjer brice crnata brada.. ch:
 Pa se ljufati za mlado mome// ch:

* * * *

OJ TI PILE

Oj, ti pile, slavej pile
 Ja zapej mi edna pesna
 //Ja zapej mi edna pesna
 Edna pesna žalovita.
 Što se čuje, na daleku
 Na daleku, preku Vardar
 //Tam se bije, slaven junak
 Slaven junak Pitu-guli

* * * *

JOVANO JOVANKE

Jovano, Jovanke
 Kraj Vardarot sediš mori
 Belo platno beliš
 Belo platno beliš dušo
 Se nagore gledaš

Jovano, Jovanke
 Tvojata majka mori
 Tebe ne te pušta
 So mene da dojdeš dušo
 Srce moje, Jovano

Jovano, Jovanke
 Sas teb te čekam mori
 Brna da mi dojdeš
 A ti me dovadješ dušo
 Srce moje, Jovano

* * * *

AJDE JANO

Ajde, Jano, kolo da igramo
 //Ajde, Jano, ajde dušo, kolo da igramo
 Ajde, Jano, Konja da prodamo
 //Ajde, Jano, ajde dušo, konja da prodamo
 Ajde Jano, kuću da prodamo
 //Ajde, Jano, ajde dušo, kuću da prodamo
 Ajde, Jano, samo da igramo
 //Ajde, Jano, ajde dušo, samo da igramo

* * * *

PETRUNO PILE ŠARENO

Petruno pile, šareno//
 De gidi jalna, ci galeno//
 Jot boga li ci padnalol//
 V gradina li ci nikalo
 Ce ci mi tolkos ljubavo
 Na lice belo, curveno
 Na snazka, tunko visočko
 Ni sum ot boga padnalo
 Ni sum v gradina niknalo
 Koga me mama pazdala
 Tunka topola gledala
 Zatuž sum sunka visočka
 S belo me mleko kupala
 Curven kuramfil durzala
 Zatuž sum bela curvena
 Da pukaš ludo po mene

* * * *

BRALA MOMA KAPINI

Brala moma kapini///
 Vo popovi gradini
 of aman aman aman
 Brala moma kapini
 Vo popovi gradini
 of aman, aman, aman

O dol ide padaro///
 Ina mome govori

Digni mome fustanot///
 Dane gažeš bostanot

Digni mome polite///
 Dane gažeš ja godite

* * * *

LIČKO

Pjevaj mi pjevaj sokole//
šalaj sokole
Kao sto si sinoć, pjevao//
šalaj pjevao
Pod moje drage, pendžerom//
šalaj pendžerom
Maja je draga, zaspala//
šalaj zaspala
Studen joj kamen pod glavom//
šalaj pod glavom
Ja sam joj kamen izmako'
šalaj izmako'
I svoju ruku podmako//
šalaj podmako

* * *

KOLO KALENDARA

Meni kažu kalendari
Da su' kolo sve bečari///

Meni kažu stare babe
Da su kolo sve barabe///

Meni kažu stare knjige
Da su' kolo sve nebrige///

Meni kažu stare ljudi
Da su' kolo dobro sudi///

* * *

KOLO ŽITA

//Deder, dko, pogodi
Zašto, žito ne rodi//
//Žito ne rodi
Jer je svila u modi..

//Volim sunce i mesec
Volim zlatnu jabuku//
//Sunce i mesec
Volim zlatnu jabuku//

* * *

STARO SITO I KORITO

Staro sito i korito
ch: Zakaj to? Pokaj to?//

Stari dedi ki mevedi

Stari babe ke korabe

Lepe snese koke plese

ČIRO

Kad se Čiro oženio
Čabar mašti potrošio//
ch: Čaj Čiro sjedi s mirom
U cure ne diraj

Sjedi Čiro za odzakom
Manaz'o se sa kaj makom//

Sjedi Čiro za trpezom
Namaz'o se pa pekmezom//

Sjedi Čiro mavrh slame,
Brkovima plasi varne//

* * *

KRIČI KRIČI TIČEK

Kriči kriči tiček
Na sahem grmeku//
Kaj je tebi aj moj tiček
Kaj se tek turobem?//

Haj se zgubil drogum,
Kaj te je lubila//
Kaj je tebe, aj moj tiček
Dragi ostavita?//

Nije mene moja
Drage ostavila//
Već sam zgubil lake krila
Mamrem poletiti//

* * *

SLAVONSKO

Hej ni momka kad naših seljaka
//Nit curica kad naših sokica//

Hej kad za igra pusta Slavonija
//Podnjima se zemljica uvija//

Hej gospodine i gospodski sine
//Čini mi se da češ čuvat svinje//

Hej u moj dike porcelanski zube
//Kad me ljubi sve selo probudi//

Bolji me nego vi vi ste malo šašavi
Vidi se po ogama da ne znate igrat
znama
Bolji naši nego vaši, naši vaši
nad igraše

Uza baba vriću maka da
Metnula kraj didaka
Kad se kikod probudio
Vriću maka zagrlio
Tud su rukse tud je glava
Kom je brasu mege dala