

24th SAN FRANCISCO KOLO FESTIVAL 1975

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ČIZME MOJE

Origin: Vojvodina, Serbia. Title translates "My Boots."
 Source: Learned from Slavko Kvasnevski at the 1975 Folk Dance Institute in Yugoslavia.
 Record: Folkraft 1536 - 45 rpm
 Formation: Men in a line, shoulder hold
 Music: 2/4 and 2/8. No introduction

Meas

- 1-2 Facing ctr and moving to R, hold R knee high in front and swing R foot in front and out to R (i.e., in, out, in, out, in, out) as you hop on L six times (cts 1+2+3+), jump to both feet tog (ct 4)
- 3-4 Repeat meas 1-2, opp dir and opp ftwk
- 5 Facing ctr, in place, hop on L (ct 1), R makes little circle to step close behind L (ct +), step L in place (ct 2)
- 6 Repeat meas 5, same ftwk
- 7-8 Steps in place, stepping back each time and chugging fwd simultaneously to stay in same place, R, L, R, L (cts 1, 2, 3, 4)
- 9-10 Stamp R heel lightly 3 times (ct 1, 2, 3), hold (ct 4)
- 11-16 Repeat meas 5-10

Presented by Carol Walker


KATANKA

Origin: Nišava, East Serbia

Source: This version learned from Slavko Kvasnevski at the 1975 Folk Dance Institute in Yugoslavia.

Record: Aman 101 (LP) or Festival FR 4105B (45)

Formation: Suggest 16 to 20 people in a half circle, hands joined and down. Traditionally danced by couples with leader at R called the Kolovodja and the leader at the L called Kec (pronounced kates). The Kolovodja pays for the music and one of his friends is Kec; other dancers fill in the line in between. Dance is a game of sorts.

Music: These recordings are in 7/8, count is 1, 2, 3, with the accent on the third count. 

<u>Meas</u>	<u>Basic Step</u>
1	Step R, L, R (ct 1, 2, <u>3</u>)
2	Step L, R, L (ct 1, 2, <u>3</u>)

Style: Straight body, straight legs, keep feet close to floor. Step can be done in place or travelling in any direction. The Kolovodja initiates the moves and signals the Kec; dancers follow the leaders. Moves should start at the beginning of a musical phrase. Travelling should be at a fast pace.

Suggested Moves

1. Kolovodja and Kec go fwd and back twd each other, middle of line must back up as other dancers also go fwd and back.
2. Kolovodja runs inside circle, pulling line up to Kec, then back into place.
3. Kec does the same.
4. Both Kolovodja and Kec run inside circle and come up ctr tog, all back into place. Middle of circle can come fwd and back.
5. Kolovodja runs inside circle to Kec who turns out to own L pulling line outside circle. Kolovodja chases Kec and ends in home pos, Kec backs his line into place.
6. Kec does the same.
7. Kolovodja calls "hop" and Kolovodja and Kec head diagonally across to middle person who raises both hands overhead creating an arch to his R and L. Each leader goes through nearest arch and returns to home pos pulling line after him.
8. Kolovodja and Kec join hands and circle. The circle can go fwd to ctr and back to place and travel in either direction.
9. Kolovodja can wind circle up by dropping Kec hand and going in LOD until all dancers are wound up with Kolovodja in ctr, then he turns out and unwinds circle. When clear of other dancers, Kolovodja should change direction and move again in LOD.

Presented by Carol Walker

SHOPSKA PETORKA

- Origin: A basic dance of the Šop people of Eastern Serbia and Western Bulgaria.
- Source: These steps learned from Slavko Kvasnevski at the 1975 Folk Dance Institute in Yugoslavia.
- Record: "Shopsko" XOPO X309 - 45 rpm or other Shopsko dance music, JUGOTON 1039
- Formation: Lines of 5 people, M and W, separate or together, belt hold. Dance with erect posture, knees flexed, wt fwd. W keep feet near floor, M lift higher and dance more dramatically. When foot is lifted, it is loose and toes are down. Leader calls figures by name; call must come during a Basic In Place when the step has started with the L foot. Do each figure once and return to Basic
- Music: 4/8

- Meas Introduction
- 1 Facing ctr in place, wt on both ft, shift wt to R (cts 1,2), shift wt to L (cts 3,4)
- 2-7 Repeat meas 1
- 8 Shift wt to R (cts 1,2), shift wt to L and close R to L (ct 3,4)

Basic In Place

Note: On first meas 1 and 2 of Basic, dancers can shout in unison: "Drž se zemljo, Šop te gazi!" Translation: Hold on, earth, a Šop is treading on you.

- 1 Facing ctr, step R, L, R (cts 1,2,3), and lift L a little fwd, toe loose and pointed down (ct 4)
- 2 Repeat meas 1, opp ftwk

Na Koleno

- 1 With R foot in frt of L knee and without hopping, press R knee outward for 4 cts

Za Koleno

- 1 Hook R toe behind L calf and hop on L four times with R knee pressed outwards (cts 1,2,3,4), do one more quick hop on L (ct +) as R comes down to do Basic.

Kopaj

- 1 Facing ctr with wt on L, "paw" ground with R foot four times (cts 1,2,3,4)
- 2 Swing R foot back, then fwd (ct 1), and pivoting half-R, drop into a squat, knees tog (ct 2), still squatting pivot to half-L (ct 3), pivot to ctr (ct 4) and come up with wt on L (ct +)

continued

SLAVKOV ČAČAK

Origin: Central Serbia
 Source: A basic dance form; this version learned from Slavko Kvasnevski at the 1975 Folk Dance Institute in Yugoslavia.
 Record: Narodna Kola (LP) - Jugoton LPYV-S-60941, Side B, Band 1. Other Čačak music could also be used.
 Formation: Men and Women together in lines, belt hold
 Music: 2/4. The suggested record has no introduction.

Meas Na Mestu (In Place)

- 1-2 Facing ctr, in place, wt on L with R crossed over in frt of L, chug fwd and back four times (cts 1+2+3+4+)
- 3-4 Hop twice on L as R circles around behind L (ct 1+), step R and hop R as L circles behind R (ct 2+), step L and hop L as R circles behind L (ct 3+), step R and hop R leaving L cross over in frt of R (ct 4+). Do not move bwd with this step.
- 5-8 Repeat meas 1-4, opp ftwk

Krupno (Coarse Step)

- 1-5 Characteristic 10-count Čačak step: Facing ctr and moving R, step R (ct 1), L behind R (ct +), step R to R (ct 2), L behind R (ct +), step R to R (ct 3), lift on R (ct +), step L fwd (ct 4) lift on L (ct +), step R fwd (ct 5), move bwd L, R, L (cts 6+7), step R fwd (ct 8), and move back to place L, R, L (cts 9+10)

Sitno (Fine Step)

- 1-2 Facing half-R and moving LOD, two flatfooted triplets, R,L,R and L,R,L (cts 1+2, 3+4)
- 3-5 Step fwd on R (ct 1), hop R (ct 2), step L back (ct 3), step R in place (ct 4), triplet in place L,R,L (cts 5+6)
- 6-8 Repeat meas 3-5, same dir and same ftwk

Each figure is done once as described and whole dance is repeated to end of music.

Presented by Carol Walker

SKOPSKO CRNOGORKA

Origin: Dance is from and is named after the Black Mountain region near Skopje in Macedonia.

Source: Learned from Slavko Kvasnevski at the 1975 Folk Dance Institute in Yugoslavia. Steps arranged by Carol Walker to fit this recording.

Record: Festival FR 4016B - 45 rpm; slow record down a little

Formation: Men and Women in separate lines; hands joined and down. Dance with a "soft" knee to get characteristic bounce.

Music: 6/4. No introduction

- Meas I. Walking Step
- 1 Facing and moving LOD, walk smoothly with heel first, R, L, R, L, R (cts 1,2,3,4,5), W lift L (ct 6); M hop on R as L is lifted fwd high (ct 6)
- 2 Step bwd L, R (ct 1,2), half-turn to face L and with wt fwd on toes, bouncing slightly, step L, R (ct 3,4), half-turn to face LOD as you triplet lightly L,R,L (ct 5+6)
- II. Triplets
- 1 Two running triplets fwd in LOD, R,L,R, L,R,L (ct 1+2, 3+4), step R (ct 5), lift L fwd (ct 6). M do higher leg lift.
- 2 Back up with triplet L,R,L (ct 1+2), face RLOD, triplet R,L,R (ct 3+4), face LOD and triplet L,R,L in place (ct 5+6)
- III. Grapevine
- 1 Facing ctr and moving to R, cut with R toe in frt on L (ct 1), step L behind (ct +), step on R toe behind (ct 2), step L in frt (ct +), repeat for cts 3+4+, step R (ct 5), hop on R lifting L (ct 6).
- 2 Back up with skipping steps L, R (ct 1,2), half-turn to L and skip RLOD L, R (ct 3,4), half-turn to R to face LOD and triplet in place L,R,L (ct 5+6)
- IV. In Place
- 1 Facing ctr, in place, triplet R,L,R, L,R,L (ct 1+2, 3+4), step R, hop (ct 5,6)
- 2 Repeat meas 1, opp ftwk
- V. Okret (Turn)
- 1 With hands at hips, fingers fwd, starting facing ctr, step on R heel to R, pointing foot to R (ct 1), step L across all the way and make a full turn by pivoting on L to end facing ctr (ct 2), repeat for cts 3,4, triplet in place R,L,R (cts 5+6)
- 2 Repeat meas 1, opp dir and opp ftwk

continued

SKOPSKA CRNOGORKA (continued)

<u>Meas</u>	<u>VI. Čučanj (Squat)</u>
1	Men's solo step: facing and moving to R in a deep knee flex or half squat, with wt on toes, jump on both feet tog, hands down in frt coming across each other (ct 1), jump to both feet slightly apart, hands opening out to sides (ct +), repeat twice for cts 2+3+; still in half-squat, hands raised to shldr ht, walk with twisting step, R knee turned in first, R, L, R, L, (cts 4+5+), jump tog and apart as above (cts 6+)

Sequence: 2 of each pattern in order as follows:

<u>Men</u>	<u>Women</u>
I. Walking Step	1. Walking Step
II. Triplets	II. Triplets
III. Grapevine	III. Grapevine
VI. Čučanj	V. Okret
IV. In Place	III. Grapevine
V. Okret *	IV. In Place
VI. Čučanj	V. Okret

Presented by Carol Walker

ZETSKO ORO

Origin: Crna Gora

Source: Learned from Slavko Kvasnevski at the 1975 Folk Dance Institute in Yugoslavia.

Formation: Men and Women in lines, shoulder hold. Danced with dignity and feeling.

Music: Dance is done to singing. Note that the dance takes 3 measures and is not concurrent with song phrasing.

Meas

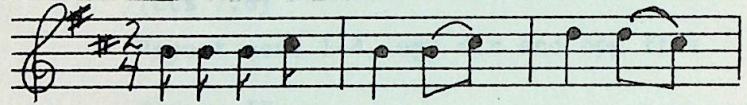
Men's Step

1-3 Facing half-R and moving R, walk R, L, R (meas 1, 2, 3), face directly ctr and lift L knee straight fwd (ct 4), step L in place so as to turn to face half-R (ct 5), and lift R so that foot is touching just below back of L knee (ct 6). On ct 6, M can lean fwd slightly into step.

Women's Step

1-3 As for M, but walk R, L, R (cts 1, 2, 3), face ctr and touch L toe to floor in front (ct 4), step L (ct 5), touch R toe on floor just behind L foot (ct 6). Do not lean fwd.

Song



1. Samo Ze-ta Vi-le ra-dja
 2. Vile mreže ra-ši - ri-le
 3. Te u njima mom-ke lo-ve
 4. Love momke i dje - voj-ke



1. Sa - mo Ze - ta Vi-le ra-dja
 2. Vi - le mre - že ra-ši - ri-le
 3. Te u nji - ma momke lo-ve
 4. Lo - ve mom - ke i dje - vojke

Song Notes: Zeta is the name of a river and a province in Crna Gora. Vile are good spirits (a la beautiful and young fairy godmothers). These verses say that only Zeta gives birth to vile. The vile are spreading a net to catch boys and girls.

Presented by Carol Walker

U ŠEST

Origin: Central Serbia.

Source: Stevan Radojičić grew up in Central Serbia, near Beograd. He was an amateur and a professional dancer and has been dancing these steps all his life.

Record: Any recording of typical U Šest music.

Formation: M and W together in line, hands joined and down or with hooked arms, M both hands in belt and W with L hand at waist.

Notes: U Šest is never "called" in Serbia. Leader has the choice of changing the steps whenever he wants and dancers follow his steps if they can or they do a simpler step which keeps in time with the rest of the line. Steps should fit the musical phrase in character; normally a change of step will come at the beginning of a musical phrase and will start to the right.

Music: 2/4

Meas Figure I.

1-4 Facing ctr or slightly R and moving to R, walk R, L, R (cts 1,2,3), touch L fwd (ct 4), step L, touch R (cts 5,6), step R, touch L (cts 7,8)

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

Figure II.

1 Facing ctr and moving to R, step R to R, L behind (cts 1+), R to R, L behind (cts 2+)

2 Step R in place (ct 1), L across in frt (ct +), R in place (ct 2)

3 Repeat meas 2, opp ftwk

4 Repeat meas 2

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

Figure III.

1 Repeat Figure II, meas 1

2 Step R to R (ct 1), hop on R as L circles behind (ct +), step on L close behind R (ct 2)

3 Repeat meas 2

4 Step R in place (ct 1), L across in frt (ct +), R in place (ct 2)

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

continued

U SEST (continued)MeasFigure IV.

- 1-2 Facing ctr and moving to R, step R to R, L behind (cts 1+), R to R, L in frt (cts 2+), R to R, L behind (cts 3+), R to R (ct 4)
- 3 Step L in place (ct 1), R across in frt (ct +), L in place (ct 2)
- 4 Repeat meas 3, opp ftwk
- 5-8 Repeat meas 1-4, opp dir and opp ftwk

Figure V.

- 1-2 Facing ctr and moving to R, step on R toe behind (ct +), step L across in frt (ct 1), and continue R,L,R,L (cts +2+3), R to R (ct 4)
- 3-4 Repeat Figure IV, meas 3-4
- 5-8 Repeat meas 1-4, opp dir and opp ftwk

Presented by Stevan Radojičić

AJDE NOGA ZA NOGAMA
(Slavonija, Croatia)

Source: Nena Šokčić
Record: AMAN 106
Formation: Mixed circle, L arm through bent R arm of person to L side. R hand is on waist or sash.
Time: 2/4

Measure Description

- 1 Facing and moving to L, step L (ct 1)
Step on R next to L (ct 2)
- 2 Same as measure 1
- 3 Same as measure 1, but take no weight on ct 2.
- 4 Step back on R (ct 1)
Close L to R (ct 2)

Variant

- 1-3 Same as basic step
- 4 3 stamps in place R-L-R (cts 1,&,2), hold (ct &)

Presented by Barry Glass

CIGANKA
(Injevo, Eastern Macedonia)

Source: Group of villagers from Injevo
Record: AMAN 106
Formation: Mixed line, joined hands up
Styling: Dance performed on full foot but with a light style
Meter: 2/4 (Note: tapan and dance are in 2/4; gajda is in 7/16)

Measure	Description
1	Facing R, lift on L (ct 1), step on R (ct &) Step on L (ct 2), hold (ct &)
2	Same as measure 1
3	Lift on L and immediately step on R (ct uh,1) Hop on R (ct 2)
4	Step on L (ct 1) Hop on L (ct 2)
5	Step on R, turning to face center (ct 1) Hop on R, lifting L in front (ct 2)
6	Hop on R (ct 1), step on L to L (ct &) Step across on R (ct 2)
7	Same as measure 6
8	Slight leap to side on L (ct 1), step on R in front of L (ct &), step back in place on L (ct 2) (Note: this movement appears as a kind of pas-de-basque)
9	Repeat measure 8 opposite footwork
10	Repeat measure 8

Presented by Barry Glass

DRMES^v FROM VELIKA GORICA (continued)

<u>Measure</u>	<u>Description</u>
<u>PATTERN IV</u>	
1-16	Use step(s) of Pattern II, but couples return to circle in back-basket hold. Men's hands are held low. Women's hands are joined across men's shoulders. Circle now moves slowly CW.
<u>PATTERN V</u>	
1	Facing slightly L and still in back-basket hold, step across on R (ct 1) Leap slightly onto ball of L (ct 2)
2-16	Repeat measure 1; circle rotates CW
Repeat Patterns IV and V alternately to the end of the music.	

Presented by Barry Glass

INJEVSKO
(Macedonia)

Source: Group of villagers from Injevo, Eastern Macedonia.
Record: FR-4117
Formation: Line of women, joined hands down.
Styling: Dance performed on full foot, but with light style.
Time: 2/4

Measure	Description
1	Facing to R, lift on L ft and immediately step on R (ct &,1) Step on L (ct 2)
2	Repeat measure 1
3	Step on R (ct 1) Hop on R (ct 2)
4	Repeat measure 3, opposite footwork
5	Facing center on hop, repeat measure 3
6	Turning to L, step L (ct 1) Step R (ct 2)
7	Step L (ct 1) Hop on L (ct 2)
8	Repeat measure 7, opposite footwork
9	Step sdwd L, facing center (ct 1) Step back R (ct 2)
10	Cross L in front of R, turning to R (ct 1) Hop on L (ct 2)

Presented by Barry Glass

24th SAN FRANCISCO KOLO FESTIVAL 1975

ORO VIČANKA
(Macedonia)

Source: Group of villagers from Injevo, Eastern Macedonia.
 Record: FR-4117
 Formation: Line of women, joined hands down.
 Styling: Dance performed on full foot but with a light style.
 Time: 2/4

Measure	Description
1	Facing R, lift on L and immediately step on R (ct uh,1) Step L (ct 2)
2	Step R (ct 1,&), step L (ct uh) Step R (ct 2)
3	Repeat measure 2, opposite footwork
4	Step R (ct 1) Lift on R, turning to face center (ct 2)
5	Moving L, step L (ct 1,&), lift on L (ct uh) Step R (ct 2)
6	Turning to face center, step L in place (ct 1) Lift on L (ct 2)
7	Moving R, step R (ct 1) Lift on R (ct 2)
8	Same as measure 3

Presented by Barry Glass

PASKI TANAC
(Pag)

Source: Seen at Smotra Folkloro. Special thanks to Robert Leibman for use of his films in further research of this dance.

Record: AMAN LP-105

Formation: Couples in a circle facing LOD, inside hands held with arms bent at elbow. Outside hands on hip, thumbs back.

Time: 2/4

Measure	Description
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STEP I.

- 1 Both step fwd on R (ct 1), step fwd on L (ct 2)
- 2-8 Repeat measure 1

STEP II, PART A.

- 1 Man with preparation on ct & lift R leg with leg bent slightly, lifting body off floor (ct &)
Land on both feet together (ct 1)
Step L continuing LOD (ct &)
Step R in LOD (ct 2). Prepare for next measure by lifting L leg in the preparatory jump.
- 2 Repeat measure 1 opposite footwork
- 3-8 Repeat measures 1-2
Lady uses same footwork as man but turns in toward partner on measure 1, and back to place on measure 2, etc. Lady also moves in LOD with man.

PART B.

- 1-4 Same footwork as Step II, Part A, but on measure 1 lady moves slightly in front of man. Turn further to face man but continue across on measure 2. Move to man's L side and end facing LOD hands held across on measure 3. Measure 4 in place.
- 5-12 In this position repeat Part A, measures 1-8, both partners doing the man's step.
- 13 With same step ladies start to move to front of partner, still facing LOD.
- 14 Lady should be directly in front of partner and should just let go of him at end of measure.
- 15 Lady moves to partner's R side.
- 16 Rejoin hands.
- 17-48 Repeat measures 1-16 twice.

STEP I.

- 1-8 Repeat Step I.

✓
PASKI TANAC (continued)

Measure	Description
<u>STEP III, PART A.</u>	
1	Man step R lifting L leg and moving in LOD (ct 1) Hop on R (ct 2)
2	Repeat measure 1 opposite footwork
3-8	Repeat measures 1-2
Lady does same step as man but does measure 1 facing LOD and measure 2 to face man.	
<u>PART B.</u>	
1-16	Repeat Step II, Part B.

Presented by Barry Glass

PODGORAC
(East Serbian Vlah)

Source: Dance seen at Smotra Folkloru, Zagreb, performed by a group from Podgorac. Special thanks to Robert Leibman for the use of his films in the further research of this dance.

Record: AMAN LP-105

Formation: Men and women in mixed line, belt-hold, L arm over R.

Time: Melody is in 6/8; accompaniment is in 2/4. The dance will be counted 1,&,2,& (2/4).

Measure:	Description
	<u>STEP I</u>
1	Step R to R (ct 1), close L to R (ct 2)
2	Repeat measure 1
3	Step R to R (ct 1), raise L ft to R ankle, lifting on R (ct 2)
4	Step on L fwd and to L (ct 1), raise R ft to L ankle, lifting on L (ct 2)
5	Step on R fwd and to R (ct 1), kick L across R (ct 2)
6	Step on L (ct 1), bring R to L (ct 2)
7	Step on L (ct 1), kick R across L (ct 2)

Note: Though footwork is similar for men and women, body movement is different. Ladies turn body toward foot stepped on ct 1 and back to place on ct 2. Men turn body away from stepping foot on ct 1 and back to place on ct 2.

	<u>STEP II</u>
1	Step R in place (ct 1), step L in place (ct &) Step R in place (ct 2)
2	Repeat measure 1 opposite footwork
3	Jump onto both feet fwd and diag: R (ct 1), Jump again in place on both ft (ct 2)
4	Jump onto both ft to L (ct 1), Jump in place on both (ct 2)
5	Step on R fwd and diag. R (ct 1) Hop on R (ct 2), hop again on R (ct &)
6	Step back on L leaving R on floor (ct 1) Step back on R (ct 2)
7	Repeat measure 2

Repeat sequence to end of music.

Presented by Barry Glass

PODRAVSKI ČARDAŠ

Source: Nena Šokčić
 Record: JUGOTON LPYV-S-806, Side B, Band 2
 Formation: Couples in Varsouvienne position facing CCW around the circle.
 Background: Podravina is an area in Croatia which borders on Hungary. Included in its population are both Hungarian and Croatian segments and both languages are spoken. The čardaš belongs to the Hungarian segment of the population although it has been taken up by the Croatian inhabitants as well. The most popular orchestra for the čardaš is not the tamburica, but the Hungarian-type orchestra built around violins and cimbalom. The dance is in 24 measure patterns, the first 16 of which are constant. During the last 8 measures, the dancers improvise movements which vary depending on whim, ability, or often age of the dancers. Some of these variations are given here.
 Time: 2/4 (slow and fast)

Measure	Description
1-4	Both man and woman begin with the R and take 4 schottische-like steps forward, leading with the heel.
5	Take a slow step fwd on R (cts 1,2)
6	Take another slow step fwd on L (cts 1,2)
7	Take a quick step fwd on R (ct 1) Step on L next to R (ct 2)
8	Turn both heels out (ct 1) Click heels together (ct 2)
9-10	Letting go of partner's L hand, man turns 1/4 turn to face partner with two slow stamps R, L. Woman makes a 3/4 turn to R to face partner with two slow stamps R,L.
11-12	Man remains in place not moving while woman executes one full turn to R under joined R hands with two slow steps R,L. She must not take wt on last step.
13	Man steps sdwd R with R heel (ct 1) He steps behind R with L bending L knee (ct 2) Woman does opposite footwork.
14-15	Repeat measure 13 twice

(continued)

PODRAVSKI ČARDAŠ (continued)

<u>Measure</u>	<u>Description</u>
16	Man steps sdwd R (ct 1) Close L to R (ct 2) Woman does opposite footwork. Depending on which variation follows, wt is either taken or not on ct 2.
	<u>VARIATION I</u>
17	Both man and woman step sdwd R on R (ct 1), beginning a slow turn CCW Step on L next to R (ct 2)
18	Step sdwd R on R again (ct 1) Close L to R, taking no wt (ct 2)
19-20	Repeat measures 17-18, opposite direction and footwork
21-22	Repeat measures 17-18
23-24	Man stamps L,R,L turning woman under his R arm back into Varsouvienne position to begin dance again. Woman makes this turn with three stamps.
	<u>VARIATION II</u>
17-18	Man steps directly sdwd L on L (ct 1) Step R next to L (ct 2) Step again sdwd L to L (ct 1) Close R to L (ct 2) Woman takes 3 steps R,L,R (cts 1,2,1) to move to man's R side, close L to R (ct 2). R hands remain joined.
19-20	Man reverses movement and direction of measures 17-18 Woman takes 3 steps L,R,L (cts 1,2,1) to move across man to his L side, close R to L (ct 2). R hands are still joined.
21-22	Man repeats movement of measures 17-18 Woman also repeats movements of measures 17-18
23-24	Man and woman take 3 stamps (cts 1,2,1) to move back into Varsouvienne position to begin dance, hold (ct 2). Man begins R and woman begins L. Leave R free to begin dance.

(continued)

(24th SAN FRANCISCO KOLO FESTIVAL 1975)

<u>Measure</u>	<u>Description</u>
<u>VARIATION III</u>	
17-20	Same as Variation I
21	Both man and woman make a slight leap onto R (ct 1) Hit L heel beside R (ct &) Lift on R (ct 2), hit L heel beside R (ct &)
22	Reverse footwork of measure 21
23-24	Man and woman take 3 stamps beginning R to move back into Varsouvienne position (cts 1,2,1), hold (ct 2). Leave R free to begin dance.
<u>VARIATION IV</u>	
17-20	Same as variation I, but man takes wt on R on last ct.
21	Man steps slightly sdwd L on L heel (ct 1), Step behind on R bending R knee (ct 2) Woman makes a 2 ct. turn to her R on her heels. This turn also moves slightly R.
22-23	Repeat measure 21 twice
24	With one stamp, man L, woman R, couple moves into Varsouvienne position to begin dance. Leave R free to begin dance.

Presented by Barry Glass

TOSKA
(Macedonia)

Source: Group of villagers from Injevo, Eastern Macedonia.
Record: FR-4117
Formation: Lines of men, shoulder hold.
Styling: Dance performed on whole foot, but with a light style.
Time: 7/8 (1, 2, 3) ♩. ♩ ♩

Measure Description

I. BASIC

- 1 Facing center, touch ball of L twd center, bending R knee slightly (ct 1)
Lift on R while beginning to bring L behind (ct 2)
Step L slightly behind R (ct 3)
- 2 Facing slightly R, step R (ct 1,&) step L (ct uh)
Facing center, lift on L, bringing R up in front (ct 2)
Step R in place (ct 3)

VARIATION I ON BASIC

- 1 Same as Basic step
- 2 Same as Basic step except large hop instead of lift on ct 2.

VARIATION II ON BASIC

- 1 Same as Basic step but large hop on R on ct 2.
- 2 Same as Variation I, measure 2.

II.

- 1 Large hop on R, facing center (ct 1,&)
Quick step on L in place (ct uh)
Step on R in place (ct 2), hold (ct 3)
- 2 Large hop on R (ct 1)
Step L in place (ct 2), hold (ct 3)
- 3-4 Repeat measures 1-2, opposite footwork, moving slightly right and keeping hips mostly center. On hops, cross free foot slightly in front.

Presented by Barry Glass

C-116

SZATMARI CYCLE

SUGGESTED MUSIC:
 LP-40 (Folkraft)
 SLPX 18031-32 (Qualiton)
 SLPX 18041

FOREWORD TO VERBUNK

Mr. Timár emphasised the importance of building the dance just like one builds a sentence in language - since dancing is a form of communication. When a person dances the verbunk improvisatively, he is expressing himself. If he is an accomplished "speaker" - rather dancer, it will show and his dance may be followed easily. In other words, it has a beginning, a middle part and a distinct ending.

The magyar verbunk is built up of large, long sentences, which may last 8-16 measures. This is in sharp contrast to other Hungarian men's dances, such as the Transylvanian "legenyek", where the "sentence" in the dance will always last 8 measures.

Furthermore, Mr. Timár emphasised that the steps could be grouped in families. He depicted 6 distinctive groupings and these are described below.

I. VERTICAL/HORIZONTAL EXTENSIONS

We may consider the dance as being built or extended on a series of steps. This extension may be VERTICAL or HORIZONTAL.

VERTICAL EXTENSIONS (Movement changes within the same family)

If the dancer changes his movement within the same family by dancing either harder or softer; larger or smaller and changing steps within one family it is considered VERTICAL.

Example: Dancer does a hátravágó (kicking back figure)-see II-1., 8 times, then changes to előrevágó (kicking forward figure)-see II-2., 16 times and does 2 fricska (see II-5), he has done vertical extension.

HORIZONTAL EXTENSION (Movement changes to other family of steps)

When the dancer changes from one family of steps to an other, it may be considered as HORIZONTAL EXTENSION of the dance.

Example: After 8 páros bokázó (double heel clicking), - see I-2, dancer does 16 hátravágó (II-1)- this constitutes a horizontal extension.

II. LENGTH OF "DANCE SENTENCE"

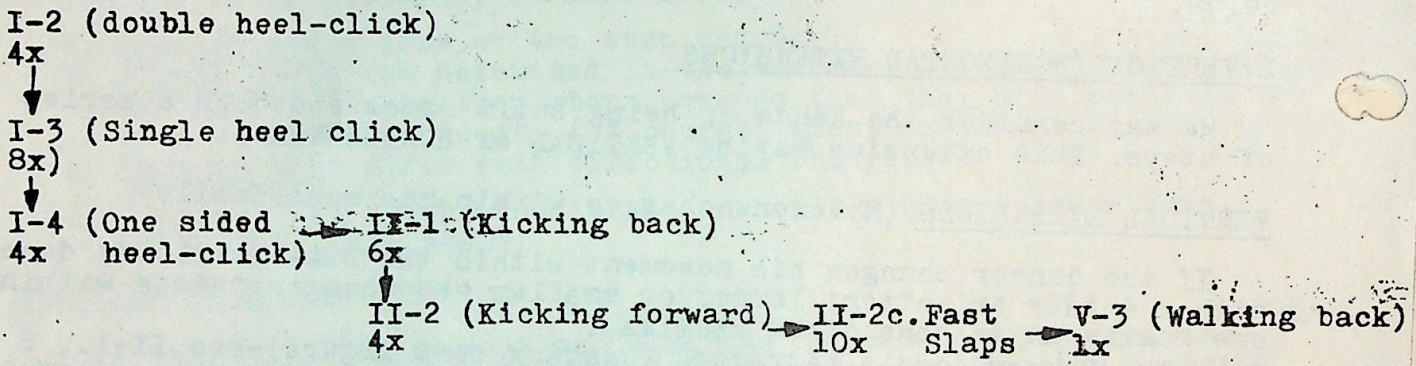
Mr. Timár suggested that these may last 8-16 measures, but sometimes could be longer. It is recommended that the dancer should include not more than 4 "families" of steps into one "sentence". And it should always start with a beginning step, which is the first and finished with a closing step. Two or even one figure patterns from the other "families" are left to complete the "sentence".

RECOMMENDED STEPS TO BE INCLUDED IN ONE "SENTENCE".

1. PÁROS BOKÁZÓ (Double heel-click) I-2.
HÁTRAVÁGÓ (Kicking back) - II-1.
HÁTRA SÉTA (Walking back) - V-3 .
2. PÁROS BOKÁZÓ (Double heel click) -I-2.
HÁTRAVÁGÓ (Kicking back) II-1
BOKÁZÓ (Accented heel click) -V-1.
3. LÉPEGETŐ (Stepping) I-1
HÁTRAVÁGÓ (Kicking back) II-1
CIFRA IV-1
CSAPÁSOLÓ (Slapping) III-2e.
BOKÁZÓ (heel clicking) V-1/
4. LÉPEGETŐ (Stepping) I-1
KISHARANG (Small bell) IV-3
JOBBS KEZZEL CSAPO (Right hand slap) III-2d
HÁTRA SÉTA (Walking back) V-3

Of course, others may be made up which will suite just as well.

GRAPHIC PRESENTATION of an example considering vertical and horizontal extension.



HINTS

The verbunk could be danced for a very long time and the dancer should make sure that ample resting steps are included.

All motifs in this cycle are "upbeat", meaning that to the ct. of 1 (or on the beat) the dancer's movements are always upward. THIS IS A MUST.

GROUPINGS OR FAMILIES

- I. Beginning and resting movements:
1. LÉPEGETŐ (Stepping)
 2. PÁROS BOKÁZÓ (Double heel click)
 3. EGYES BOKÁZÓ (Single heel click)
 4. EGY OLDALAS BOKÁZÓ (One sided heel clic
- II. HÁTRAVÁGÓ - ELŐREVÁGÓ (Kicking back-kicking forward)
1. HÁTRAVÁGÓ (Kicking back)
 2. ELŐREVÁGÓ (Kicking forward)
 3. SARKOS ELŐREVÁGÓ (kicking fwd w/heel)
 4. OLDALRA VÁGÓ (Kicking to side)
 5. FRICSKA
 6. HEGYEZŐ ("Pointing")

III. CSAPÁSOLÓK (Slappings)

- 1. KONTRA'S CSAPÓK (kontra slaps) - off beat
 - a. to heel clicks
 - b. to double clicks
 - c. slap in front
- 2. HANGSÚLYOS CSAPÓK (slaps on the beat)
 - a. Basic slap / single forward
 - b. Side slap
 - c. Fast slap
 - d. Slap in front
 - e. R hand slap
 - f. Cifra slap

X

IV. CIFRA STEPS

- 1. Cifra in front
- 2. Cifra on heel
- 3. Small bell/KISHARANG

V. ZÁRÓ LÉPÉSEK (Closing steps)

- 1. Heel click
- 2. Slaps (off beat)
- 3. Walking back

VI. SPECIAL MOVEMENTS

- 1. Sliding onto heels / SAROKRA BILLENÉS



CSÉRDÉS CSÁRDÁS (Slow)

General Comments

The slow csardas is made up of mostly two movement sequences.

- 1. Walking & resting movements
- 2. Turning and changing direction.

The dance should start with the walking sequence (1), followed by turns. When turning sequence has been done several times, the walking should be repeated.

The turning steps should start with a closed pos. csardas in order to allow the man to signal the woman when the turning starts, by turning her slightly to the direction of the turn.

GROUPINGS

1. WALKING AND RESTING MOVEMENTS


- a. Forward and Backward Walk (Open or closed pos,)
- b. Two Step Csárdás

2. TURNING STEPS

- a. Rida (Turning)
- b. Around the Man (W goes around him)

3. STEPS TO CHANGE DIRECTION OR STEP SPINNING

- a. Stamp
- b. Csárdás
- c. Woman spins under man's arm (continue to spin in same direction)
- d. Woman spins under man's arm (change direction)

 **FRISS CSÁRDÁS**

When the music picks up in tempo the "csendes" (slow) csárdás develops into a fast csárdás. This is made up of the following parts.

1. FIGURING (Figurázás) "OPEN" (Nyitott) Dance - this will always start the "friss" csárdás and partners are not holding each other only with one hand or even let each other dance freely, without hold. Any steps that were described in the verbunk above, may be danced here.

Man will also do the slapping steps. The woman will dance individually, also steps described in the verbunk, but she will not slap. (only rarely, for fun or for a joke) The woman will watch the man's steps but she will try to do different ones than he does. This is the time when she can do her own dance - once the turning together starts, (initiated by the man) she will not be able to be individualistic any more since the dance will be controlled by the man.

2. "CLOSED" DANCE (Shoulder to waist holding)

The following steps may be done here:


- a. Csárdás steps (one or two step csárdás)
- b. Figure steps (as described in the verbunk), although the dancers are limited to smaller steps here so that they will not kick each other by accident. (of course, slapping cannot be done here)
- c. Turning Rida steps with directional changes.
- d. Resting step which constitutes one or two step csárdás done with very small steps.

Description of the dance

The "friss" will always start with the open sequences, couples improvising figure steps. The man signals the woman when the "closing in" should start. The couple holds each other with a shoulder to waist position and they begin turning, repeated by turning in the other direction, until they get tired, and begin to do some csárdás (one or two step) to rest. Dance continues opening up the closed position and the figuring steps start again.

The speed, the energy that is put into the dance depends completely on the dancers' mood, conditioning or possible character and will be (should be) varied widely.

TROPNALO ORO
(Macedonia)

Source: Stanimir Višinski, Institute in Badija, 1973
Record: AMAN 106
Formation: Mixed line, joined hands down
Meter: 7/16 (1, 2,3) 

Measure	Description
1	Facing R, lift on L and immediately step on R (ct uh,1) Step on L (ct 2), hold (ct 3)
2	Same as measure 1
3	Lift on L and immediately step on R (ct uh,1) Step on L beside R (ct uh), step fwd on R (ct 2), hold (ct 3) (Note: this step appears to be a kind of schottische step)
4	Repeat measure 3, opposite footwork
5	Slight leap fwd R (ct 1) Hop on R (ct 2), hold (ct 3)
6	Repeat measure 5, opposite footwork
7	Turning to face center, leap slightly to R on R and immediately step on L, heel across in front of R (ct uh,1) Step back on R (ct 2), hold (ct 3)
8	Hop on R (ct 1), step sdwd on L heel (ct &) Step behind on R (ct 2) (Note: this measure is in 2/4, although the music continues to be in 7/16)
9	Same as measure 8
10	Slight leap on L across R, turning to face R (ct 1) Hold, R ft raised in back (cts 2,3)
11	Turning to fact L, swing R in front of L and step on it (ct 1), step in place on L (ct &) Step in place on R (ct 2) (Note: this is another 2/4 dance measure)
12	Lift on R, swinging L around in front and turning to face R (ct 1) Step on L (ct 2), hold (ct 3)

Presented by Barry Glass

BOIEREASCA
(Romanian)

Origin: From the Moldavia area of Romania
Source: Learned by Dick Crum from Mr. Gheorghe Croitor in 1953
Record: National N-4529-B "Sirba"
Formation: Men and women in a large circle, hands joined at shoulder level.
Time: 2/4

Measure	Description
1	Step L slightly to L (ct 1) Point R toe in front of L (ct 2)
2	Step R slightly to R (ct 1) Point L toe in front of R (ct 2)
3	Moving diag fwd R, so that circle contracts, step L (ct 1) Step R (ct 2)
4	Finishing movement diag fwd R, step on L (ct 1) Hold (ct 2), using the time to make sure you are turned to face directly twd ctr of circle.
5-6	Balance out from ctr with a step onto R (meas 5) Balance twd ctr with step onto L (meas 6)
7	Moving diag back R, so that circle returns to its original size, step R (ct 1) Step L (ct 2)
8	Finish movement diag back R, step on R (ct 1) Point L toe in front of R (ct 2)

Note: The floor pattern in measures 3-8 is reminiscent of a wedge shape, or a slice of pie.

Presented by Dick Crum

DENINKA
(Jugoslavia)

Origin: Line dance from Macedonia (Jugoslavia)
 Record: MH LP-110, side B, band 2 "Ordan Sedi na Kulata"
 Formation: Dancers in open circle or line, hands joined and held at shoulder height. Leader (dancer at R end) carries handkerchief in R hand.
 Styling: "Deninka" was originally a women's dance, and it shares with other women's dances from western Macedonia ("Nevestinsko Oro", for example) a lyrical, gentle style, though very strong, deliberate movements may appear such as the three slow steps in meas. 6-7.
 Rhythm: 7/8 (1, 2,3) ♩. ♩ ♩
 "CUKCE" step: This is the name given by Bulgarian choreographers to the following movement:
 Rise up onto the ball or toe of the foot before the count, and come down on the heel on the count.

Measure	Description
	(8 measures introduction)
1	Facing center, čukče on L ft (ct 1), R ft in front slightly off the ground, R knee slightly flexed Turning to R, two walking steps R,L (cts 2,3)
2	Continuing to R, three walking steps R,L,R (cts 1,2,3)
3	Continuing to R, three walking steps L,R,L (cts 1,2,3)
4	Turning to face center, step R sdwd R (ct 1) Step on L slightly in front of R (ct 2) Rock back onto R ft slightly to R of where it stepped in ct 1 (ct 3)
5	Facing center, čukče on R (ct 1) Step sdwd L on L (ct 2) Step on R in front of L (ct 3), immediately rise high up on R toe in preparation for the next step
6	Step on L behind R, putting weight on full L ft and bending L knee slightly (ct 1), immediately rise high on L toe in preparation for the next count Step sdwd R on R, putting weight on full R ft and bending R knee slightly (ct 2) Rise high up on R toe in preparation for the next count (ct 3)
7	Step on L in front of R, putting weight on full L ft and bending L knee slightly (ct 1) Touch R ft beside L ft and bounce gently twice on L (cts 2,3)
8	Small step fwd (twd ctr) on R (ct 1) Touch L toe beside R and bounce gently twice on R (cts 2,3)
9	Small step bkwd (away from ctr) on L (ct 1) Touch R toe beside L and bounce gently twice on L (cts 2,3)

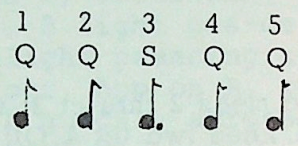
GANKINO HORO
(Bulgaria)

Gankino horo (GAHN-kee-no ho-RO, "dance named for Gana /girl's name/"), also known as Ganina, Gankinata, etc., takes its title from the first line of an old folk song whose melody was used to accompany the dance ("Zatrila si Gana..."). The basic form of the dance, given here, originated in north-central Bulgaria.

The chief distinguishing feature of Gankino is its "quick-quick-slow-quick-quick" rhythm pattern, conventionally notated in 11/16 meter (see below under Meter). Other Bulgarian dances in the above rhythm (e.g., west Bulgarian Kopanica, Krivo horo, etc.) are said by Bulgarian dance specialists to belong to the "Gankino family," since, although they may differ radically in steps, phrasing, tempo and styling, they all have the prototype Gankino rhythm in common.

Recordings: Many recordings of the dance are available. Some good ones are:
(a) XOPO 327, "Gankino horo" and
(b) Folk Dancer MH 3051, "Gankino horo."

Meter: One measure of 11/16 has 5 dancer's beats in the Q -Q-S-Q-Q pattern mentioned above:



Formation: Mixed, open circle or line. Hands joined down at sides ("V" pos) or, especially when danced in lines, the belt hold may be used (grasp neighbor's belt, R arm under L arm).

Meas Pattern

Basic Pattern

- 1 Face R of ctr and move fwd in LOD thruout this meas. Step R ft fwd (ct 1,Q); step L ft fwd (ct 2,Q); step R ft fwd (ct 3,S); hop fwd on R ft, bringing L ft fwd off ground, L knee slightly bent (ct 4,Q); step L ft fwd (ct 5, Q).
- 2 Continuing in LOD, step R ft fwd (ct 1,Q); step L ft fwd OR, facing ctr, step L ft behind R ft (ct 2,Q); facing ctr, step R ft sdwd R (ct 3,S); close L ft beside R ft, wt on both ft (ct 4,Q); pause OR slight bounce on both ft together (ct 5,Q).
- 3 Still facing ctr, step L ft sdwd L (ct 1,Q); close R ft beside OR behind L ft (ct 2,Q); step L ft sdwd L (ct 3,S); close R ft beside L ft, wt on both ft (ct 4,Q); pause OR slight bounce on both ft together (ct 5,Q).

Variations: Besides the alternative steps mentioned in meas 2 above, which really are not full-fledged variations, native dancers at times add various spontaneous embellishments to Gankino in the movements of meas 2-3. These variations are purely a matter of individual mood, however, and do not represent a follow-the-leader type thing. Some such variations are the following:

GANKINO HORO (cont)(A) Steps on all 5 cts

- 2 Same as Basic meas 2 thru ct 3; then: Rock fwd on L ft
in front of R ft (ct 4, Q); rock back onto R ft in place (ct 5, Q).
- 3 Same as Basic meas 3 thru ct 3; then: Rock fwd on R ft
in front of L ft (ct 4, Q); rock back onto L ft in place (ct 5, Q).

(B) Scissors

- 2 Same as Basic meas 2 thru ct 2; then: facing ctr, step R ft
in place with slight bkwd sliding movement, thrusting L ft
fwd low (ct 3, S); step L ft in place with slight bkwd sliding
movement, thrusting R ft fwd low (ct 4, Q); step R ft in place
with slight bkwd movement, thrusting L ft fwd low (ct 5, Q).
- 3 Same as Basic meas 3 thru ct 2; then: facing ctr, step L ft
in place with slight bkwd sliding movement, thrusting R ft
fwd low (ct 3, S); step R ft in place with slight bkwd sliding
movement, thrusting L ft fwd low (ct 4, Q); step L ft in place
with slight bkwd sliding movement, thrusting R ft fwd low
(ct 5, Q).

(C) Heel stamps

- 2 Same as Basic meas 2 thru ct 3; then: hop on R ft in place,
raising bent L knee fwd (ct 4, Q); stamp L heel beside R ft
without taking wt (ct 5, Q).
- 3 Same as Basic meas 3 thru ct 3; then: hop on L ft in place,
raising bent R knee fwd (ct 4, Q); stamp R heel beside L ft
without taking wt (ct 5, Q).

(D) Sole slaps

- 2 Same as Basic meas 2 thru ct 3; then: hop on R ft in place,
raising straight L leg fwd (ct 4, Q); slap sole of L ft down
in front and draw it back slightly (like "pawing") (ct 5, Q);
- 3 Same as Basic meas 3 thru ct 3; then: hop on L ft in place,
raising straight R leg fwd (ct 4, Q); slap sole of R ft down
in front and draw it back slightly (like "pawing") (ct 5, Q).

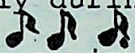
Presented by Dick Crum

KOPČETO
(Bulgarian)

Origin: From the town of Kjustendil in Bulgaria. It was presented by Dick Crum at the 1975 San Diego Folk Dance Conference.

Record: Any good moderate speed Račenica may be used, such as "Račenica from Kjustendil", XOPO LP-1, side II, band 4.

Formation: Men in a line, using the regular Balkan belt-hold, L arm over, R arm under. Leader (man on R end) carries a handkerchief in raised R hand which he waves intensely during the dance.

Time: 7/16 (1,2,3) 

Note: This is a simple basic form of the dance; the Koutev Bulgarian State Dance Ensemble performs a more complex choreography for stage purposes.

Measure	Description
	<u>FIGURE I. BASIC TRAVELLING STEP ("VODI")</u>
1	Facing diag L, bounce twice on both ft (cts 1,2) Step bkwd in line of direction on L ft (ct 3)
2	Repeat measure 1, continuing to move bkwd.
3-5	Facing center, 3 light pas-de-basques on balls of feet with a slight prancing style: R,L,R; L,R,L; R,L,R
6	Still facing ctr, hop on R, moving sdwd L, at same time kicking L quickly across in front (ct 1) Step L sdwd L (ct 2) Step R across in front of L (ct 3)
7	Hop on R sdwd L again (ct 1) Step L sdwd L (ct 2) Step R behind L (ct 3)
8	Bring L ft out to the L to close with R, taking weight on both (ct 1) Bounce on both ft (ct 2) Shift weight entirely onto L in place, sending R a short distance out to R side (ct 3)
9	Repeat measure 8 with opposite footwork
10	Repeat measure 8, but step fwd into center with L (ct 3) rather than in place.

Repeat travelling step as many times as leader wishes, until he calls a command for one of the other steps.

	<u>FIGURE II. FOUR FORWARD, FOUR BACK (ČETIRI NAPRED, ČETIRI NAZAD)</u>
1	With wt on L and with R thigh almost horizontal, R lower leg perpendicular, hop fwd twice on L (cts 1,2) Step fwd on R, raising L leg into position R leg just held (ct 3)
2	Hop fwd twice on R with L leg in same position (cts 1,2) Step fwd on L (ct 3)
3-4	Repeat measures 1-2, still moving fwd
5-8	Repeat movements of measures 1-4, moving back to place.

(continued)

Measure	Description
	<u>FIGURE III. KICKS ("RITNI")</u>
1-4	Repeat measures 1-4 of Figure II ("Cetiri napred") moving fwd
5	Standing on L ft, bring R knee up in air, lower R leg perpendicular (ct 1) Pause in this position (ct 2)
6	Kick R ft fwd, lowering R knee slightly (ct 3) Step on R in place, raising L knee up in air, with lower L leg perpendicular (ct 1) Pause briefly in this position (ct 2)
7	Kick L ft fwd, lowering L knee slightly (ct 3) Hop in place on R (ct 1) Small step to L on L (ct 2)
8	Step on R across in front of L (ct 3) Return weight to L in its own place (to the back and R of where the R ft now is) (ct 1) Step on R beside L (ct 2) Step on L across in front of R (ct 3)
9	Repeat measure 8, opposite footwork
10	Repeat measure 8
	<u>"RITNI DVA"</u>
11-14	Repeat measure 5 twice, then measure 6 twice
15-18	Repeat measures 7-10
	<u>"RITNI TRI"</u>
19-24	Repeat measure 5 three times, then measure 6 three times
25-28	Repeat measures 7-10
	<u>FIGURE IV. SCISSORS AND KICK ("GREBNI")</u>
1-4	Repeat measures 1-4 of Figure II ("Cetiri napred") moving fwd
5	Scuff R ft through fwd and up high in front (ct 1) Bring R ft down and L ft up, so that they pass in front in the air (ct 2) Land on R, bending fwd and extending L leg straight out in front (ct 3)
6	Slap L ft down on ground in front (ct 1), pause (ct 2) Raise L ft off ground a bit (ct 3)
7	Slap L ft down on ground in front (ct 1), pause (ct 2) Leap onto L ft in place (beside R ft), at the same time bending fwd from waist and bending R knee so that R lower leg is extended out diag bkwd R (ct 3)
8	Pause in this position for two counts (cts 1,2) Abruptly scuff R heel through and fwd out to R in an arc, straightening trunk sharply (ct 3)
9	Hop twice on L ft bkwd, bringing R around in arc (cts 1,2) Step on R in back of L (ct 3)
10	Repeat measure 9, opposite footwork
11-12	Repeat measures 9-10

(continued)

(24th SAN FRANCISCO KOLO FESTIVAL 1975)

<u>Measure</u>	<u>Description</u>
1	<u>FIGURE V. HEEL AND CROSS ("SVIJ KOLJANO")</u> With stiff R knee, strike R heel on ground out to R (ct 1), pause (ct 2) Bending R knee abruptly, cross R ft up in front of L leg (ct 3)
2	Hop in place on L (ct 1) Small step to R on R (ct 2) Step on L across in front of R (ct 3)
3	Return weight to R ft in its own place (to the back and L of where L ft now is) (ct 1) Step on L beside R (ct 2) Step on R across in front of L (ct 3)
4-6	Repeat measures 1-3 with opposite footwork

Presented by Dick Crum

PETRUNINO HORO
(Bulgaria)


Petrunino horo (peh-TROO-nee-noh hoh-ROH), also known as Petruna, Petruninata, etc., is one of the standard folk dances associated with the Shopes ("šopi"), an ethnic subgroup living around Sofia and in western Bulgaria. Its title means "dance named for Petruna (girl's name)," and derives from the first line of a folk song whose melody is often used to accompany the dance ("Petruno, pile šareno..."). Rhythmically and in terms of steps, Petrunino horo is related to the more famous Eleno mome (Elenino horo), and their melodies are often interchanged or combined.


The version of Petrunino horo given here was learned by Dick Crum in 1968 from Ilija Rizov, lead dancer of the Kutev Bulgarian State Ensemble. It is the traditional folk form of the dance in Rizov's native town of Radomir. A more elaborate version, extremely popular among Bulgarian amateur exhibition groups, was learned by Dick in the 50's from dancers Vasil Kinev and Neofit Oplikov; notes for it appeared in the syllabus for the 9th Annual San Francisco Kolo Festival (1960).


- Records:
- (a) XOPO 322, "Petrunino horo"
 - (b) Balkan Arts MK 6G 1A, "Petrunino horo"
 - (c) XOPO LP II, "Petruno, pile šareno"
 - (d) NP 595, "Shopska horovodna"

Meter: Petrunino horo may be heard played in several different meters (and variously notated, for example, in 12/16, 7/8, 13/16); there is some controversy among Bulgarian musicologists as to what its proper time signature "should be." Dancers, however, need only know that one measure contains 5 dancer's beats in a "slow-quick-quick-quick-slow" rhythm pattern, whatever the meter may be:

1	2	3	4	5
S	Q	Q	Q	S

12/16  (Ex.: recordings "a" and "b" above)

7/8  (Ex.: recordings "c" and "d" above)

13/16  (No recorded example available)

Formation: Mixed open circle or short line, belt hold (grasp neighbor's belt) R arm under his/her L arm.

Meas

Pattern

BASIC STEP

1 Facing ctr with wt on L ft, "soccer kick" with R ft across in front of L ft (ct 1, S); turning very slightly R of ctr, low light leap on R ft to R (ct 2, Q); continuing in this direction, low light leap on L ft across in front of R ft (ct 3, Q); continuing in this direction, low light leap on R ft to R (ct 4, Q); continuing, low light leap on L ft across in front of R ft (ct 5, S).

PETRUNINO HORO (cont)

- 2 "Twizzle" step: turning to face ctr, and with a preliminary "hitch-hop" on L ft, step R ft very slightly bkwd from ctr (almost in place), sharing wt on both ft momentarily, both ft slightly turned out, L ft fwd (similar to 4th pos in ballet) (ct 1, S); still facing ctr, low light leap sdwd on L ft (ct 2, Q); low light leap onto R ft behind L ft (ct 3, Q); low light leap sdwd on L ft (ct 4, Q); low light leap onto R ft behind L ft (ct 5, S).
- 3 Still facing ctr, and with a preliminary "hitch-hop" on R ft, jump onto both ft side-by-side in place (balls of ft (ct 1, S); hop on L ft in place, kicking R ft fwd with a loose, relaxed movement (ct 2, Q); step R ft in place (ct 3, Q); hop on R ft in place, kicking L ft fwd with a loose, relaxed movement (ct 4, Q); step L ft in place (ct 5, S).

Variations:

- (A) In some villages, meas 1 is done twice, and then the remaining meas as described above, making a 4-meas sequence.
- (B) The Basic Step may be done in a roughly circular fashion rather than strictly R, L and in place as described above. This is done as follows:

- 1 As in Basic Step.
2 Danced in a curved path diag bkwd/L.
3 Danced in a curved path diag fwd/L.

- (C) A common "reel-style" variation on the Basic Step is the following:

- 1-2 As in Basic Step.
3 As in Basic Step, except that L ft goes into a pos behind R ft instead of side-by-side (ct 1, S); hop on L ft in place, bringing R ft around in a small arc to a pos in air behind L ft (ct 2, Q); step R ft directly behind L ft (ct 3, Q); hop on R ft in place, bringing L ft around in a small arc to a pos in air behind R ft (ct 4, Q); step L ft directly behind R ft (ct 5, S).

Presented by Dick Crum

PIROT DANCE MEDLEY (continued)

<u>Measure</u>	<u>Description</u>
3	Step sdwd R on R (ct 1) Step across on L in front of R (ct 2)
4	Repeat measure 3
5	Step sdwd R on R (ct 1), L ft remaining slightly off the ground, hold (ct 2)
6	Step sdwd L on L (ct 1) Step R behind L (ct 2)
7-12	Repeat measures 1-6, beginning stepping fwd on L, and doing entire sequence with opposite footwork and direction.

PART B

13	Turning to R, directly into LOD, step on R heel fwd (ct 1) Close L beside R, taking weight (ct 2)
14	Repeat measure 13
15-16	Two running triple-steps in LOD, R,L,R; L,R,L
17	Step on R fwd (ct 1), hop on R, kicking L slightly fwd (ct 2)
18	Step on L fwd (ct 1), hop on L, pivoting to face to L, kicking R slightly fwd (ct 2)
19-24	Repeat measures 13-18 with same footwork but moving to L around circle. Repeat measures 1-24 three more times.

III. LILE LILE

Formation: Hands joined in open circle

Time: 9/8 (1,2,3,4)

Note: This is the same dance as Dajcovo, but having the local name of this melody.

- 1 Facing diag R, hop on L moving in this direction (ct 1)
Step on R, continuing in same direction (ct 2)
Step on L, continuing in same direction (ct 3)
Step on R, continuing in same direction (ct 4)

(continued)

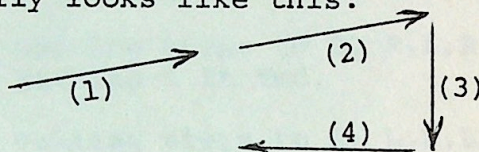
(24th San Francisco Kolo Festival 1975)

PIROT DANCE MEDLEY (continued)

Measure	Description
2	Hop on R, continuing in same direction (ct 1) Step on L, continuing in same direction (ct 2) Step on R, continuing in same direction (ct 3) Step on L, continuing in same direction (ct 4)
3	Facing center, hop bkwd on L, moving bkwd (ct 1) Step on R, continuing bkwd (ct 2) Step on L, continuing bkwd (ct 3) Step on R, continuing bkwd (ct 4)
4	Facing to L, hop on R, moving to L (ct 1) Step on L, moving to L (ct 2) Step on R, moving to L (ct 3) Step on L, moving to L (ct 4)

Note: so far in measures 1-2, the circle has shrunk due to the diagonal fwd R movement.

Note: the floor pattern in the above four measures actually looks like this:



Measures 1-2 move diagonally fwd to R, measure 3 moves straight back, measure 4 moves to the L; since you never return to the original position, the dance moves gradually to the R.

IV. PIPERANA

Formation: Open circle, belt hold, L arm over, R arm under.
Time: 2/4

Note: This dance is a variant of "Cacak". Two steps have been chosen to fit this recording.

- 1 Step sdwd R on R (ct 1)
Step on L behind R (ct 2)
- 2 Repeat measure 1
- 3 Step R to R in preparation for a "reel" or "verio-vochka" step (ct 1)
Hop on R, bringing L ft around in an arc in preparation for stepping behind on L (ct 2)
- 4 Step L behind R (ct 1)
Hop on L, bringing R ft around in arc (ct 2)
- 5 Repeat measure 4, opposite foot
- 6 Hop on R, moving slightly to L (ct 1). step L to L (ct &)
Step R beside L (ct 2)
- 7 Repeat measure 6
- 8 One triple-step in place, L,R,L (cts 1,&,2)

(continued)

27-b

PIROT DANCE MEDLEY (concluded)

Measure

Description

VARIATION II

- 1-4 (Break) 4 step-hops fwd, starting with R ft
- 1 Hop on L, moving slightly bkwd and to the R (ct 1)
Step on R in same direction (ct &)
Step on L beside R moving in same direction (ct 2)
- 2 Repeat measure 1
- 3-8 Repeat measures 3-8 of Variation I

The sequence of variations is as follows:

Variation I three times
Break and Variation II two times
Variation I three times
Break and Variation II two times
Variation I three times

SONG TEXTS

STO MI OMILELO

Sto mi omilelo, nane, sto mi omilelo
pirotskoto pole, nane, pirotska momčeta//
O-oo! I-i! I-ju!

POŠLA RUMENA

Pošla Rumena, nane, rano na vodu//
Oj le le lele, rano na vodu//

Rano na vodu, nane, po ladovina//
Oj le le lele, po ladovina,
Po ladovina, po mesečina.

Vodu da vadi, nane, grlo da ladi//
Vodu da lije, lice da mije//

Presented by Dick Crum

RAZVRUSTANATA
(Bulgarian)

Origin: This dance is a variant of the Sop dance "Četvorno" and comes from the area around the town of Elin Pelin. It was first presented by Dick Crum at the 1973 San Diego Folk Dance Conference.

Record: Bruno LP 50207 "Četvorno"
Folklore Dances of Bulgaria, side II, band 3 "Četvorno"
XOPO X-320-A "Ripna Maca"

Formation: Lines of men and women in belt hold, L arm over, R arm under

Rhythm: 7/16 (1, 2, 3)

Basic Step: "SOVALKA"

Meas. 1 Step back on flat R ft, with L in front, L heel turned toward E, wt kept fully under body (ct 1) (don't lean back with wt on R)
Step L beside R (ct 2)
Step R in front of L, raising L ft low in back (ct 3)

Meas. 2 Repeat measure 1, opposite footwork

Measure	Description
	<u>FIGURE I. "NA MESTO"</u> (In place)
1	Step R with R (ct 1), close L to R and bounce twice (cts 2,3)
2	Step L with L (ct 1), close R to L and bounce twice (cts 2,3)
3-8	Repeat measures 1-2 three more times
	<u>FIGURE II. "ZAIGRAJ"</u> (Let's dance)
1	Facing slightly and moving R, step on R (ct 1) Hop on R, continuing in same direction (ct 2) Step L across (ct 3)
2	Repeat measure 1
3-5	Three "Sovalka" steps in place, beginning with R ft
6-10	Repeat measures 1-5, with opposite footwork and direction
	<u>FIGURE III. "ČUKNI"</u> (Strike Ankles)
1	Facing R, wt on L, strike R ankle against L ankle, immediately bringing R up close along L leg (ct 1) Hop on L ft fwd, kicking R ft fwd with loose R knee (ct 2) Step fwd with R ft (ct 3)
2	Repeat measure 1 with opposite footwork
3-5	Three "Sovalka" steps in place, beginning with R ft
6-10	Repeat measures 1-5, with opposite footwork
	<u>FIGURE IV. "BIČKAJ"</u> (Kick)
1	Kick R ft across in front of L (ct 1) Step R,L in place, turning to face diag R fwd (cts 2,3)
2	Step R-L in "bloop-bloop" rhythm (ct 1) Light leap with R flicking L ft up behind (ct 2) Step L (ct 3)
3	Repeat measure 2
4-6	Three "Sovalka" steps in place, beginning with R
7-12	Repeat measures 1-6, but with opposite footwork

(continued)

28-b

RAZVRUŠTANATA (continued)

<u>Measure</u>	<u>Description</u>
1	<u>FIGURE V. "IZVURLI, ČUKNI"</u> (Kick and stamp) Facing straight fwd and with wt on L ft, kick R ft fwd (ct 1) Rock bkwd on R (ct 2) Rock fwd on L (ct 3)
2	Repeat measure 1
3	Strike R heel in front, twisting L shoulder back and bending slightly L (ct 1) Step R in place (ct 2) Strike L heel in front, twisting R shoulder back and bending slightly R (ct 3)
4	In "bloop-bloop" rhythm, step L in place and strike R heel in front (ct 1) Small leap R with R (ct 2) Step L across in front of R, facing almost directly ctr (ct 3)
5-7	Three "Sovalka" steps in place, beginning with R
8-14	Repeat measures 1-7, opposite footwork

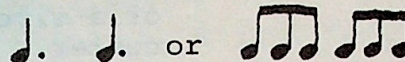
Presented by Dick Crum

KARTULI
(Georgian)

Source: Learned from Vincent Evanchuk at the 1972 San Diego Folk Dance Conference.

Record: Festival FR 3606-B

Rhythm: 6/8; counted 1,&&,2,&&



Steps:

CHUG STEP

Step fwd on R (ct 1), raise L fwd and in front of R
Chug fwd on R, bringing L heel back twd R knee (ct 2)
Repeat on opposite foot.

CHUG VARIATION

Three steps fwd R,L,R (cts 1,2,1)
Chug fwd on R, bringing L heel back twd R knee (ct 2)
Repeat on opposite foot (2 measures)

GEORGIAN PAS DE BASQUE

Step on R, lifting L heel behind R leg (ct 1), bring
L fwd (ct &), step on L toe in front of R, lifting
R ft slightly in place (ct &)
Step back on R in place, raising L slightly (ct 2,&&)
Repeat on opposite foot.

SIDE TO SIDE WITH PIVOT

Step on R across in front of L, raising L heel (ct 1)
Step on L to L (ct 2)
Step on R across in front of L, raising L heel (ct 1)
Pivot half-turn on R, swinging L around in front with
knees together (ct 2)
Repeat to other side (2 measures)

SIDE TO SIDE WITH TOUCH

Step on R to R (ct 1)
Step on L across in front of R (ct 2)
Step on R to R (ct 1)
Drop onto R with a slight chug and bend of knee, touch-
ing L toe next to R instep (ct 2)
Repeat to other side (2 measures)

DOUBLE TOE TOUCH (ROCKING)

Step onto R, bringing L toe to touch behind R heel (ct 1)
Shift wt onto L, bringing R toe to touch in front of
L toe (ct 2)

Measure

Description

INTRODUCTION (4 measures)

1-8

FIGURE I.

W stands in place facing center.
M dances 8 Chug steps in a large CCW circle, finishing
1/3 of the circle. Arms alternate each measure:
R in front, L in back; L in front, R in back.

1-8

FIGURE II.

M dances 4 Chug Variation steps continuing for 1/3 of
a CCW circle, L hand behind L shoulder blade and R
arm extended to side, fist clenched and down.

(continued)

KARTULI (continued)

Measure	Description
1-8	<p><u>FIGURE III.</u> M dances 8 Georgian pas-de-basque steps completing 1/3 of a circle, ending facing his partner with back to center. Arms alternate as in Figure I.</p>
1-8	<p><u>FIGURE IV.</u> M dances 4 Side-to-side with Pivot steps facing woman, starting crossing with the R. Man's L hand is behind head, R arm extended to side, fist clenched and down.</p>
1-8	<p><u>FIGURE V.</u> M and W move as a couple with 16 walking steps in LOD, M moving bkwd, W moving fwd. Arms are in "Gasure" position: W L arm across chest, R arm extended to side; M R arm across chest, L arm extended to side in front of W. On 8th measure M pivots half-turn, ending with L arm in front of chest and R arm extended behind W.</p>
9-16	<p>M and W continue in LOD with 16 more walking steps.</p>
1-8	<p><u>FIGURE VI.</u> M and W do 4 Side-to-side with Touch steps, M moving to R behind the W, W moving to L in front of M. M does alternating Gasure with his arms: when R toe touches L arm extends. W does very soft Gasure position.</p>
1-8	<p><u>FIGURE VII.</u> M dances 8 Double Toe Touch steps in place with his hands clenched and at his abdomen. W takes 16 walking steps CCW around him, arms in Gasure position extended to R, bringing arms down on last ct.</p>
1-8	<p><u>FIGURE VIII.</u> M dances 8 more Double Toe Touch steps in place. W dances 2 individual turns CCW in front of M, bringing her arms out and down in 2 measures, tilting body slightly R, the raising arms and tilting L in 2 meas.</p>
1-8	<p><u>FIGURE IX.</u> M and W dance 4 Side-to-side with Touch steps, starting to own R. On 7th measure, M starts Side-to-side, but on ct 2 he kneels on R knee and spins CCW on knee, ending on 8th measure with L leg extended to L.</p>
1-16 (drums)	<p><u>FIGURE X.</u> W circles M CCW twice, spiraling in to end in front of him. Knees are bent, arms in Gasure position to R. M remains kneeling, and may tilt his hat, clap his hands, twist the small sword at his belt, place his hands over his heart and open them to the W.</p>

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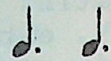

KARTULI (concluded)

<u>Measure</u>	<u>Description</u>
1-16	<u>FIGURE XI.</u> M rises and dances 16 Double Toe Touch steps CCW around the W, arms in front and clenched. W dances a CW turn in place, arms up, wrists together. Repeat Figures V, VI, VII, VIII, and IX, ending with M on his knee, L leg extended and looking at his partner.

Presented by Graham Hempel

GEORGIAN MEN'S STEPS

Music: Any Lezghinka

Rhythm: 6/8 counted 1,&&,2,&&  or 

Styling: The first and basic characteristic which marks the majority of dances from the Caucasus is the immobility of the body during the various movements of the arms and legs in every tempo. For men, the immobility of the body is particularly valued in those dances in which the faster the stationary sliding movements of the feet the more motionless the body must be. In couple dances, the wide sweep and fullness of the men's arm movements are intended to recall the majesty and pride of the soaring eagle, the powerful beat of the falcon's wings. In a number of dances the arms mark the rhythm, corresponding to the pattern of the dance. However, depending on the character and content of the dance, the arm movement may be abrupt and now and then angular, but always definite and expressive.

There are many types of movements on the bent toes, the most important of which are standing, spinning, and jumping on the toes of one or both feet with the feet astride or crossed.

Turns vary between the easy flowing turn to the abrupt, storming whirling of the body either on one foot or on one or both knees.

Women's dancing is characterized by a naturalness, simplicity, and ease of movement, hinting at an inner temperament hidden by external reserve. When dancing with a man, the woman never openly tries to attract her partner's attention, as if she did not wish to be noticed by him. While not expressing coldness or external indifference, she is reserved in noticing his expression of tender feelings. During the dance, her features maintain an expression of demureness, self-respect, and awareness of her beauty and irresistibility, and with those a challenge and light mockery of the least clumsiness on the part of the man.

Steps:

I. CHUG STEP

Step fwd on R (ct 1)
Chug fwd slightly on R (ct 2), lifting L knee nearly horizontal with ft perpendicular or pulled back twd R thigh
Repeat on opposite foot (measure 2)

II. CHUG VARIATION

Three steps fwd R,L,R (cts 1,2, 1)
Chug fwd slightly on R (ct 2), lifting L knee as with single chug step. Arms are held with R crossed in front at waist, L arm crossed in back at waist,

(continued)

GEORGIAN MEN'S STEPS (continued)

alternating to L crossed in front and R crossed in back, either once in each two measures or three times in each two measures.
Repeat on opposite foot.

III. LEZGHIN STEP

Three small steps done in 6/8 rhythm as follows:
Step on R (ct 1), hold (ct &), step on L (ct &)
Step on R (ct 2), extending L ft fwd (cts &,&)
Repeat on opposite foot

This step may be done moving fwd, moving bkwd, in place, or turning in place.

IV. HEEL-HOPS

Leap on R, bending R knee (ct 1), extending L heel sharply twd floor
Hop on R, straightening knee sharply (ct 2), lifting L ft under body and bending L knee
Repeat on opposite foot.

V. TWISTING STEP

Facing to R, step on R slightly bkwd and behind L (ct 1)
Step on L in place (in front of R) (ct 2)
Step on R again behind L (ct 1)
Half-pirouette on R to face to L, bringing L ft up and around in an arc to end behind R (ct 2). This step is executed very sharply and quickly, resulting in a twist-like turn.
Repeat starting with L facing to L.

VI. ATTITUDE COMBINATION

- 1 Step fwd on L (ct 1), step fwd on R with plie (ct 2)
2 Rise on R toe, straightening knee (ct 1), L leg bent and lifted in back of R leg
Chug slightly on R, bending R knee in plie (ct 2)
During measures 1-2, the arms start straight down with hands slightly behind hips (ct 1); then they are brought around and up and wrists rotated around each other in front of face (ct 2); then they are extended into Gasure position (modified) with R arm high, L arm extended to L, loose fists formed and bent at wrists (cts 1,2)
3-4 4 small steps moving back to place (cts 1,2,1,2), arms coming back to original position.

Variation: The 4 steps in measures 3-4 may be done with a full turn in place.

(continued)

GEORGIAN MEN'S STEPS (concluded)VII. ATTITUDE ROTATION

- 1-2 Same as Attitude Combination, measures 1-2
 3 Step back on L, turning one-quarter to R (ct 1)
 Step fwd on R, facing R (ct 2)
 4 Same as Attitude Combination, measure 2
 5-6 Repeat measures 3-4, turning one-quarter more to R
 7-8 Repeat measures 3-4, turning one-quarter more to R

VIII. ALTERNATING KNEES

- Fall on L knee, keeping R ft on floor, extending L
 ft bkwd with toe down flat on floor (ct 1)
 Switch position, so that L ft is on floor, R knee
 touching floor with R ft extended behind toe down
 (ct 2)
 Repeat measure 1, ct 2, reversing knees

Note: this step is done with a slight side to side motion on each count.

IX. KNEE TURNS

- Fall on L knee as in Alternating Knees step, ct 1
 Pivot around on L knee, bringing R knee around and
 onto floor, ending on R knee with L ft on floor (ct 2)
 Repeat turning to R on R knee, ending on L knee (cts 1,2)

This step may be done in place or moving around on floor ("continuous" knee turns).

X. KNEE FALLS

- Jump into squat position, knees together (ct 1)
 Fall onto both knees in place (ct 2)
 Jump up again into squat position, knees together (ct 1)
 Jump into standing position (ct 2)

XI. KNEE TOURS

- (Caution: this step can injure the knees)
 Jump into squat position knees together (ct 1)
 Fall onto both knees in place (ct 2)
 Jump into air, keeping knees bent underneath body (ct 1)
 Land on both knees (ct 2)

Presented by Graham Hempel

BARIŞ HALAYI
(Turkey)

Source: Learned in Berkeley in 1968. Presented at the 1975 San Diego Folk Dance Conference.

Record: ÇARIK 102, Side I, band 2

Rhythm: 4/4

Formation: Men and women in curved lines of 6-8 people, NO MORE, around a circle, interlocked fingers, hands down at sides, close bodies, L shoulder in front of neighbor's R shoulder.

Styling: Arms remain firmly at sides throughout the dance; own arms squeeze slightly toward middle of body to apply pressure against neighbor's arms. Knees are "bouncy" for most steps. Men shout "HUH-HUH!" in rhythm on off-beat, women follow with uyulations.

Measure	Description
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INTRODUCTION

During musician's solo, dancers stand in their tight curved lines and "sway" slowly from side to side, following the leader at the head of the line. Leaders on each end stand with ft spread apart for solid balance; dancers in-between stand with ft together. As you lean to the R, push down with R arm and pull up with L, keeping both arms very straight and leaning with WHOLE body. As you lean to L, push down with L and pull up with R.

FIGURE I. BOUNCE ON RIGHT

- 1 Facing center, moving R with "bouncy" steps, step R (ct 1) Step L behind R (ct 2), step R (ct 3), close L to R, keeping weight on R (ct 4)
- 2 Put L fwd with no wt, flexing both knees and leaning bkwd (ct 1), bounce on R heel twice, straightening body and both knees, L sliding midway back to place. tapping L lightly with each bounce (cts 2,&)
Repeat ct 1 (ct 3), step L next to R and straighten body (ct 4)
- 3-8 Repeat measures 1-2 three more times, leader signaling change to next pattern by calling "Geç, Geç" (Getch, Getch) during measure 8, in rhythm to music, or, the leader may call "Geç, Geç" after any number of repeats of Figure I.

FIGURE II. CIRCLES

- 1 Repeat measure 1, Figure I
- 2 With feet together, flex knees and describe a circle from L to R (cts 1,2), repeat (cts 3,4)
- 3-8 Repeat measures 1-2 until leader calls "Geç, Geç"

(continued)

BARIŞ HALAYI (continued)

Measure	Description
	<u>FIGURE III. JUMPS</u>
1	Repeat measure 1, Figure I
2	With feet together, jump fwd, flexing both knees and leaning body bkwd (ct 1), jump back to place, straightening knees and body and bounce twice on both heels (cts 2, &), repeat ct 1 (ct 3), jump back to place, straightening knees and body (ct 4)
3-8	Repeat measures 1-2 three times or until leader calls "Geç, Geç"
	<u>FIGURE IV. STEPS AND LIFT</u>
1	Repeat measure 1, Figure I
2	Put L fwd with no wt, flexing both knees and leaning bkwd (ct 1), step L next to R, straightening knees and body (ct 2), step R next to L (ct &), step L next to R (ct 3), lift R knee high, toe pointing down, leaning body back (ct 4)
3-8	Repeat measures 1-2 three times or until leader calls "Geç, Geç"

Repeat Figures I through IV until end of music.

Presented by Bora Özkök

BOMBILI
(Turkey)

Source: Serpil Uluğ, member of Tufem Folk Ensemble, Turkey, in 1974. From S. Vas in Central Eastern Turkey.
 Record: ÇARIK 102, side I, band 1
 Formation: Men and women in one line around a circle, little fingers joined at shoulder height, elbows bent.
 Styling: Hands and knees "bounce" in rhythm throughout the dance, except where otherwise noted.
 Rhythm: 4/4

Measure	Description
	<u>INTRODUCTION</u>
1-4	Instrumental introduction during which dancers stand in place, "bouncing" hands and knees in time to the music.
	<u>FIGURE I. TRAVELLING LOD</u>
1	Facing slightly LOD and travelling LOD, two "bouncy" two-steps R,L,R, L,R,L (cts 1,&,2, 3,&,4)
2	Step R slightly to the outside of the circular path, flexing both knees and leaning bkwd slightly (ct 1) Step L across in front, leaning slightly fwd and straightening knees (ct 2) Repeat cts 1-2 (cts 3,4). Arms do not "bounce" during these 4 counts, but follow the body, leaning alternately first bkwd, fwd,bkwd,fwd.
3-4	Repeat measures 1-2
	<u>FIGURE II. TRAVELLING TO CENTER</u>
1	Facing center, wt on L, quickly lift R, toe pointing down, first up then fwd and down in a rapid smooth circular motion as though pedalling a bicycle, and step next to L (ct 1), step L next to R (ct &), step R next to L (ct 2). (This is actually a two-step done in place, with Turkish styling on ct 1) Repeat cts 1-2 (cts 3,4) with L ft beginning the circular motion
2	Repeat measure 1
3	Twd center, two running steps R, L (cts 1,2), swinging hands down, straightening elbows on ct 2, jump on both with ft almost together, hands remaining down (ct 3) Hop on R, lifting L fwd, knee flexed slightly, toe pointing dow, as hands swing back up to basic shoulder height position, elbows bent (ct 4)
4	Backing up and twisting body a little, step L (ct 1), step R (ct 2), jump on both (ct 3), hop on L, lifting R fwd, knee flexed slightly, toe pointing down (ct 4)

Repeat Figures I and II until end of music.

Presented by Bora Özkök

KAVAK
(Turkish)

Source: Also known as "Erzurum-Kiz" which translates as "girl's dance from Erzurum", a North eastern province of Turkey near the Russian border, the dance is commonly known as "Kavak", the Turkish word for "poplar tree", which is characteristic of the area.

Record: BOZOK 107, side 1, band 2

Formation: Line dance for women. The hand hold is little fingers hooked during the introduction sequence. Later, in the fast part, shoulder hold.

Time: 2/4

Measure	Description
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INTRODUCTION

The dance begins with a slow rhythm.

FIGURE I.

1-3 Little finger hold, bodies close but not touching.
 Step R, extending arms to R (ct 1), cross L in front while extending arms to L (ct 2), step R in place, bending body fwd and bringing arms down in front (ct 1), straighten body, bring arms to shoulder level and point L toe in place (ct 2), step L in place shifting wt to L and bringing arms down again while bending body (ct 1) straighten body, bring arms to shoulder level and point R toe in place (ct 2)
 Repeat Figure I 7 more times.

At this point, the music gets faster. On leader's command, take shoulder hold.

FIGURE II.

1 Moving R, step R (ct 1), cross L in front (ct 2)
 2 Step R (ct 1), lift L twd R, foot pointing down and to center (ct 2)
 3 Lean L with wt on L and do a twisting motion (ct 1) do same motion, wt on R leg, body facing R this time (ct 2)
 4 Step on L in place (ct 1), lean L, bending body, and throwing head back and lifting R twd LOD (ct 2)

FIGURE III.

1 Moving twd center, step R (ct 1), step L (ct 2)
 2 A very slight bouncy jump (ct 1), lift L (ct 2)
 3 Move back with scissors motion, R fwd, L back (ct 1), do another scissors step, this time L in front (ct 2)
 4 Step on L (ct 1), lift R while throwing head to the back (ct 2)

Presented by Bora Özkök


KEMENÇE
(Turkish)

Source: Günes Ataç, Istanbul, 1970. Kemençe is a gudulka-like instrument, although on this record the music is played by a saz. The "shh-shh-phew" sound is comparable to whistling at a girl.

Record: ÇARIK 101, Side II, band 2

Formation: Men and women in curved lines of 6-8 people around a circle, hands down at sides, arms a few inches from body, elbows straight, little fingers joined, back of hands facing fwd.

Styling: Frequent shimmying, "loose, bouncy" feeling.

Time: 2/4 

Measure	Description
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<u>INTRODUCTION</u>	
1	Facing ctr, feet apart, knees flexing marking time in place, keeping ft on floor; step R, facing slightly RLOD, flexing knees (ct 1), tap L ball of ft in place, and straighten knees again (ct&), flex and straighten knees again (cts 2,&)
2	Repeat measure 1, opposite footwork
3-16	Shimmy throughout introduction Repeat measures 1-2
<u>FIGURE I.</u>	
Pattern starts with singing. Raise arms so they are held out in front, above shoulder height, little fingers remain joined. Wrists are bent to allow hands to "hang" so that palms face down; fingers are relaxed and loose.	
1	In place, facing ctr with wt on L, kick-brush R ball of ft diagonally fwd twice, while "bouncing" on L heel during each kick (cts 1,2)
2	Three little steps in place, ft close together (cts 1,&,2)
3-4	Repeat measures 1-2, opposite footwork
5-8	Repeat measures 1-4
9-10	Repeat measures 1-2
11	Jump to both with ft flat and slightly apart, knees flexed for a slight "squat-position", hands pull down and back to shoulders, elbows bent (ct 1), hold and shimmy shoulders (cts &,2,&)
12	Step fwd on R as hands quickly swing fwd and down behind body next to sides in a circular arc, elbows straight, body leaning slightly fwd (ct 1), step L in place as hands swing back up to basic shoulder height position (ct 2)
13-14	Repeat measures 1-2
15	Repeat measure 1 with a small leap to L on ct 1
16	Repeat measure 2

(continued)

KONYALI
(Turkish)

Translation: The one (or man) from Konya
 Source: Ethnic steps of the city and area of Konya, Turkey, arranged for this popular tune by Bora Ozkok, 1972.
 Record: BOZOK 109, side I, band 2
 Formation: Men and women in one line around a circle, little fingers hooked at shoulder height, elbows bent. Dancers should be close together, each keeping his hands and elbows in front of own body.
 Styling: Hands and knees "bounce" in rhythm throughout the dance, except where otherwise noted.
 Time: 2/4

Measure	Description
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	<u>INTRODUCTION</u>
1-8	Instrumental introduction during which dancers stand in place, "bouncing" hands and knees in time to the music. Dance starts when melody begins.

	<u>FIGURE I. TRAVELLING LOD</u>
1	Facing slightly LOD and moving LOD, walk, in a "bouncy" fashion, hands moving up and down in rhythm, R (ct 1), L behind R (ct &), R (ct 2)
2	Repeat measure 1, opposite footwork
3-4	Repeat measures 1-2

	<u>FIGURE II. TRAVELLING TO CENTER AND BACK</u>
1	Facing ctr and moving fwd with very small steps, stamp on R, taking wt, and quickly extend both arms diagonally upward until hands are above head, elbows straight, little fingers still hooked with neighbors' (ct 1), Step L,R while letting both arms swing naturally down in a circular arc until they are behind body (cts 2,&)
2	Small step L fwd as arms swing naturally back upward in their circular arc (ct 1) Stamp R next to L, taking no wt, but keeping ft on the floor as arms resume shoulder-height position (ct 2)
3	With wt on L, keeping R heel in place but letting R ft pivot from the heel, tap R toe to R as hands "windshield wiper" to R (ct 1) Tap R toe to ctr as hands "windshield-wiper" to L (ct 2)
4	Repeat measure 3
5	Moving bkwd in a bouncy fashion, and letting body twist slightly with each step, step R as hands "windshield-wiper" to R (ct 1), step L as hands "windshield-wiper" to L (ct 2)
6	Repeat measure 5

Repeat Figures I and II until end of music. The leader may lead the line of dancers in a serpentine fashion around the floor instead of maintaining the circle formation throughout the dance.

Presented by Bora Ozkok

MANI
(Turkey)

Source: Learned from Günes Ataç, 1970, and from Yenner Can in Turkey, 1974. From Gaziantep in South Central Eastern Turkey. Mani translates "poem".

Record: ÇARIK 102, Side II, band 3

Formation: M and W in curved lines of no more than 6-8 people, around in a circle; interlocked fingers, elbows touching sides, bent 90° so that forearms point directly fwd. R arm behind R neighbor's L arm, R shoulder behind his L shoulder (unless opposite works better).

Styling: Lines are tight and dance as a unit; arms squeeze slightly twd middle of body to apply pressure against neighbor's arms. Steps are done boldly, almost as stamps, except in Figure V; frequent shimmying and vocalizations during dance, men yelling "HUH-HUH" on up-beat, women uyulating.

Time: 2/4

Measure	Description
	<u>INTRODUCTION (Zurna solo)</u>
1	Facing center, feet together, flex knees (ct 1), double bounce on heels (cts 2,&)
2-4	Repeat measure 1 three times
	<u>FIGURE I. STAMP, STEPS, AND PUMP</u>
1	Facing ctr, stamp L to L and slightly fwd, pointing diagonally L, taking no wt (ct 1), step L across in front of R, bending both knees sharply (ct 2)
2	Step R to R with small step, straightening both knees (ct 1), step L across in front of R, bending both knees sharply (ct 2)
3	Step R to R with small step, straightening both knees (ct 1), pump L across in front of R with toe pointed (ct 2)
4	Stamp L next to R, no wt (ct 1), hold (ct 2)
5-16	Repeat measures 1-4 three more times or until leader signals change to next pattern by calling "Geç, Geç" during last measure of pattern.
	<u>FIGURE II. HOP WITH HEEL</u>
1	Facing center, hop on L twice (cts 1,2) moving slightly twd R on each hop, as R heel forcefully touches in front of L (ct 1) and touches diagonally fwd to R (ct 2)
2	Repeat measure 1
3	Jump on both feet (ct 1), hop on R as L kicks up behind, toe pointed (ct 2)
4	Hop on R, touch L heel straight out in front, ankle flexed (ct 1), leap on L back to place, kicking R up behind, toe pointed (ct 2)
5-20	Repeat measures 1-4 until leader calls "Geç, Geç"

(continued)

MANI (continued)

Measure	Description
	<u>FIGURE III. ROCKING</u>
1	Facing ctr, moving slightly to R with small steps, step heavily on R to R and fwd, leaning fwd slightly (ct 1)
2	Step heavily on L behind R, straightening body (ct 2)
3-4	Repeat measure 1
5-20	Repeat measures 3-4, Figure II. Repeat measures 1-4 four times or until leader calls "Geç, Geç" to signal next pattern.
	<u>FIGURE IV. JUMPING</u>
1	Facing ctr, feet together, jump fwd, flexing both knees, and leaning body fwd (ct 1), jump back behind starting position, leaning body fwd (ct 2)
2	Repeat measure 1
3	Repeat measure 3, Figure II
4	Stamp L next to R, taking wt (ct 1), hold (ct 2)
5-20	Repeat measures 1-4 until leader signals "Geç, Geç"
	<u>FIGURE V. POINT AND HOPS</u>
1	Facing ctr, wt on R, step fwd on L (ct 1), step R in place (ct &), step L in its fwd position (ct 2)
2	Hop on ball of L ft, pointing R toe and touching it with straight knee diagonally fwd, slightly to R (ct 1), leap to R back in place, kicking L up behind (ct 2)
3	Hop on ball of R ft, pointing L toe and touching it with straight knee diagonally fwd, slightly to L (ct 1), leap to L back in place, kicking R up behind (ct 2)
4	Fall onto both feet forcefully, feet flat, L diagonally fwd, slightly to L, knees slightly flexed (ct 1), hold (ct 2)
5-20	Repeat measures 1-4 until signal "Geç, Geç"
	Repeat Figures I through V until end of music.

Presented by Bora Özkök

GARZANE
(Turkish)

Source: Learned by Bora Özkök from Günes and Ayşe Ataç, members of the University of Istanbul performance group in 1970. Garzane is the name of an oil-producing town of about 10,000 inhabitants in the province of Bitlis in Eastern Turkey.

Record; BOZOK 109, Side I, band 1

Formation: Men and Women in separate lines of six maximum, people of approximately equal height should be next to each other. Each dancer encircles each neighbor from behind their bodies, with outstretched arms, and holds firmly either around their waists or belts, pulling neighbors toward self to keep the line very tight. The leaders on both ends hold a handkerchief in their free hand.

Styling: Steps are done in sequence to the call of the leader at the head of the line who signals each change of figure with the words "Geç, Geç" (which means, Pass on to the next). The lines should assume slight concave shape so that all can see the leaders. Frequent shimmying and spirited vocalization throughout the dance. Leaders wave their scarves.

Time: 2/4

Measure Description

- INTRODUCTION
- 1-8 During first 8 measures, dancers stand in their tight lines, waiting to begin the first figure.
- FIGURE I. BENDING AND BOUNCING
- 1 Facing ctr, keeping feet and knees together, bend knees (ct 1), straighten knees (ct &), repeat cts 1,& (cts 2,&)
- 2 With straight knees, raising heels off the floor, bounce twice on balls of feet (cts 1,&), come down onto both heels, bending knees (ct 2)
- 3 Repeat measure 2
- 4-12 Repeat measures 1-3 three more times
- 13 TRANSITION into next figure: Bend knees, leaning body back slightly from the knees and look upward (ct 1), straighten knees and bend bodies fwd uniformly from waist (about 30°) and look down (ct 2)
- FIGURE II. MOVING FORWARD
- Bodies remain bent fwd throughout this figure.
- 1 Moving fwd toward ctr in this bent-over position, step R (ct 1), step L (ct 2). This is a bouncy walk, bending knees slightly.
- 2 R kicks out slightly to R, pigeon-toed, and closes sharply next to L (ct 1), hold (ct 2)
- 3-6 Repeat measures 1-2 twice
- 7 Repeat measure 1
- 8 Repeat ct 1 of measure 2 (ct 1); TRANSITION into next figure: stamp R in place, taking wt on R, bending both

(continued)

GARZANE (continued)

Measure	Description
	knees quickly, as L ft kicks out to L, ankle flexed, knees remain touching (ct 2)
	<u>FIGURE III. IN PLACE</u>
	Remain bent over throughout this figure also, except for the transition into Figure IV.
1	Keeping knees together, knees bent, touch L big toe sdwd L (ct 1), bring L next to R and take wt on it, straightening knees (ct 2)
2	Touch R heel fwd (ct 1), flexing R knee, touch R toe next to L heel (ct 2), brush R quickly fwd in upward circle (ct 2)
3	Stamp R in place (ct 1), repeat ct 2 of measure 8 of Figure II (ct 2)
4-9	Repeat measures 1-3 twice
10-11	Repeat measures 1-2
12	Repeat ct 1 of measure 3 (ct 1); <u>TRANSITION</u> into Figure IV: stamp R in place, taking wt as body straightens, L lifts off floor, knees flexed
	<u>FIGURE IV. BODY STRAIGHTENS</u>
1	Leaning bkwd and bending both knees slightly, hammer-stamp L fwd (ct 1), bring L back next to R, taking wt on L and straightening knees and body (ct 2)
2	Repeat measure 2, Figure III, except that body is now straight
3	Repeat measure 12, Figure III, with body straight for both cts
4-9	Repeat measure 1-3 twice
10-11	Repeat measure 1-2
12	Stamp R in place (ct 1); <u>TRANSITION</u> into next figure: Stamp R again in place (ct 2)
	<u>FIGURE V. HOPPING AND SLAP</u>
1	Facing ctr and moving LOD, hop twice on L as R pumps across in front of L, once on each hop, R thigh horizontal, R knee and ankle flexed, entire leg rotated outward (cts 1,2)
2	Jump in place on both feet together, knees bent (ct 1), hop in place on R, lifting L in front, L thigh horizontal, L knee and ankle flexed, body bent bkwd slightly (ct 2)
3	With body remaining bent bkwd, wt on R, R knee bent, slap L fwd with straight knee (ct 1), bring L back next to R and take wt, straightening body (ct 2)
4-24	Repeat measures 1-3 seven more times
	Repeat entire dance from beginning. The second time through, Figure V is done only 5 times, and dance ends on ct 1, measure 15, of Figure V, with dancers slapping L fwd, bending bodies fwd and holding this position until music finishes. -- Presented by Bora Özkök

ZIGOS
(Turkish)

Source: This dance, from Kirklareli, a Thracian town on the Bulgarian border, was learned by Bora Özkök from Mehmet Ertürk in Ankara, 1974.

Record: QARIK 101, side II, band 3

Formation: Men and women in one line or several lines around a circle, shoulder hold

Styling: The first part of this dance is very slow, deliberate, and with pauses, danced to the rhythm of the davul; after a while, the tempo picks up speed and the steps done in the slow part are modified to give the fast part a gliding effect.

Time: 9/8

Measure	Ct	Description
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INTRODUCTION

The zurna plays a brief musical interlude as dancers stand in shoulder-hold formation, waiting for the first beat of the davul (drum). The dance begins on the first drum-beat with a slow, 3-count introduction (these 3 counts may be considered as "upbeats" and will be counted as cts 7,8,9)

- 7 Facing diag LOD and travelling LOD, stamp on R, taking wt, as L ft is lifted behind body, L knee flexed
- 8 L ft swings fwd in an arc, diag. LOD, brushing the floor and then swinging upward in front of R until thigh is horizontal, L knee and ankle flexed 90°
- 9 Still maintaining this raised-flexed position of L leg, flex R knee slightly while sharply twisting hips twd R (this causes the entire L leg to rotate outward)

FIGURE I. SLOW PART

- 1 1 Turning to face ctr, step L fwd toward ctr and immediately raise to ball of L ft while bringing R ft up next to L knee (not quite touching), R toe pointing down, R knee flexed and pointing diag. LOD
- 2 2 Hold (ct 2), facing diag LOD again and travelling LOD, bounce on ball of L ft and then touch R toe to R, knees straight (ct &)
- 3 3 Step on R where placed, flexing both knees (ct 3), rise onto ball of R ft while touching L toe across in front of R to R, straightening both knees (ct &)
- 4 4 Step on L where placed, flexing both knees (ct 4), rise on ball of L ft while placing R toe to R, straightening both knees (ct &)
- 5 5 Step onto entire R ft where placed, flexing knees, and then immediately rise onto ball of R ft, while bringing L ft up next to R knee (not quite touching), L toe pointing down, L knee flexed facing diag LOD.
- 6 6 Hold (ct 6), bounce on R and then touch L toe fwd in front of R (ct &)
- 7 7 Step fully on L where placed, as R ft is lifted behind body, R knee flexed

(continued)

ZIGOS (continued)

Measure	Description
8	R ft swings fwd in an arc, diag LOD, brushing the floor, and then swinging upward until thigh is horizontal, R knee and angle flexed 90°
9	Repeat ct 9 of Introduction, using opposite footwork and direction
2	1 Still facing diag LOD, step R to R and immediately rise up on ball of R ft while bringing L ft up next to R knee as in ct 5 of measure 1
	2 Hold (ct 2), bounce on R, and then place L toe across in front of R to R, straightening both knees (ct &)
	3 Step fully onto L where placed, flexing knees (ct 3), rise onto ball of L ft while touching R toe to R, straightening both knees (ct &)
	4 Step fully onto R where placed, flexing knees (ct 4), rise onto ball of R ft, while placing L toe across in front of R to R, straightening both knees (ct &)
	5 Step fully onto L where placed, flexing knees, and immediately rise up onto ball of L ft while bringing R ft up next to L knee as in ct 5 of measure 1, using opposite footwork
	6 Hold (ct 6), bounce on L and then touch R toe to R (ct &)
	7 Step fully onto R where placed as L ft is lifted behind body, L knee flexed
8-9	Repeat cts 8-9 of Introduction

Repeat measures 1-2 until music speeds up, at which time the above steps are modified.

FIGURE II. FAST PART

1	1 Facing ctr, glide on L twd ctr (this means to step heavily, with a dip, flexing both knees), and begin a hop on L as you lift R up next to L ankle, R toe pointing down
	2 Complete hop, coming down onto L
	3 Turning to face diag LOD and travelling LOD, one running step on R
	4 One running step L
	5 One running step R and begin a hop on R, lifting L ft up next to R ankle, L toe pointing down
	6 Complete hop coming down onto R
	7 Leap onto L as you flex R knee 90° behind body
	8 Kick R ft fwd, brushing floor
	9 Keeping R ft lifted in front of body, hop on L as you flex R knee and ankle 90° and rotate R leg outward
2	1 Glide on R ft twd LOD (see ct 1 of measure 1) and begin a hop on R as you lift L ft up next to R ankle, L toe pointing down
	2 Complete hop, coming down on R

(continued)

ZIGOS (concluded)

Measure	Description
3	Still moving LOD, run L
4	Run R
5	Run L and begin hop on L, lifting R ft up next to L ankle, R toe pointing down
6	Complete hop as you come down onto L
7	Leap onto R flexing L knee 90° behind body
8	Kick L ft fwd, brushing floor
9	Keeping L ft lifted in front of body, hop on R as you flex L knee and ankle 90° and rotate L leg outward

Repeat measures 1-2 of Fast Part until music ends. On last beat of the dance, which is ct 9 of measure 2, instead of keeping L leg raised after the kick in ct 8, dancer turns to face ctr and touches L heel on floor toward ctr.

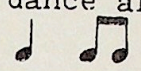
Presented by Bora Özkök

SYRTOS SILIVRIANOS
(Greek Is.)

Syrτος Silivrianos (Ser-tos See-leave-re-ahnos) is from the Greek Islands and was learned by Dick Crum from a Mr. Starros Kalaras in the mid 1950's.

RECORD: Express #ss-001-B (Syrτος Silivrianos)

FORMATION: Dancers in a long line, hands joined at shldr height.

RHYTHM: The meter is 2/4, while the movements of the dance are counted slow-quick-quick-(S,Q,Q),.cts 1,2,&. 

2/4 PATTERN

Meas.

FIG. I - PROMENADE STEP

1-8 Facing almost directly CCW around circle, do 8 step-step-togethers, begin R-LR, in the S,Q,Q pattern. (Step R fwd (slow ct), step Lfwd (quick ct), close R to L (quick ct). Alternate ftwk, begin next sequence with L, for a total of 8.....always move CCW.)

FIG. II - BACKWARD & FORWARD

1-2 Turning to face directly L, but moving bkwd (CCW) do 2 step-step-togethers moving bkwds, begin R-LR - S,Q,Q. At the end of the 2nd step-step-together, begin to turn to face LOD.

3-4 Moving and facing LOD do 2 more step-step-togethers fwd.

5-8 Repeat meas 1-4, one more time (bkwd & fwd again).

FIG. III - TWIST & CROSS (Face ctr and move to R -sideways.)

1 Step to R with R (slow ct), step L behind R (quick ct), step to R with R (quick ct).

2 Step L behind R (slow ct), step (light leap) to R with R (quick ct), step L across in front of R (quick ct).

3-8 Repeat meas 1-2, three more times for a total of 4.

Repeat dance from beginning.

Presented by Dick Crum

SONG SHEET

JOJ, MALA MOJA - Brinje

Joj, mala moja, ti ne radi toga
Joj, ljubi mene pa onda drugoga
Joj, magla gusta i planina pusta.
Joj, mrki vuče, koja ti je volja.

AJDE NOGA ZA NOGAMA -Slavonija

Aj, ajde noga sve za nogom
Aj, sutra ćemo svi za poslom,
svi za poslom, svi za poslom.

Aj, ajde noga za nogama
Aj, sutra ćemo za svinjama,
za svinjama, za svinjama.

Aj, svinje ćemo žirovati,
Aj, mi ćemo se milovati,
milovati, milovati.

Aj, svinje će nam mirne biti
Aj, mi ćemo se poljubiti,
poljubiti, poljubiti.

JA POSIJAM LANE - Pokuplje

Ja posijam lane, na Vidove dane.
//Oj lane, lane, sviliče moj(e)// (chorus)
Saberem pukače, ženske i muškače.
Ja ispućem lane, na Vidove dane.
Ja otarem lane, na Vidove dane.
Ja ispredem lane, na Vidove dane.
Ja izatkem lane, na Vidove dane.

SVEĆA DOGORJEVA - Zagorje

Sveća dogorjeva, gazda umrijeva.
Plaća gazda plaća svega vernog slugu:
"Veno su ti moje gore i planine."
-Nit sum za jne služil, niti moje budu.
"Veno su ti moji si četiri konji!"
-Nit sum za jne služil, niti moji budu.
"Veno ti je moja najstareša ćerka!"
-Nit sum za jnu služil, niti moja bude.
"Veno ti je moja lepa sredna ćerka."
-Nit sum za jnu služil, niti moja bude.
"Veno, ti je moja ponajmlajsa ćerka."
-Nju sum si zaslužil, za jnu bi i molil.
Sveća dogorjeva, gazda umrijeva,
Platil gazda, platil svega vernog slugu.

SAD MOJ DIKA -Slavonija

Sad moj dika, u šumi kod svinja
Naložio vatru od jasinja
Da je meni onoj vatri stati
I kod nje se malo agrijati
I moje se dike nagledati.