

Duplicate

# KOLO FESTIVAL

# THE 25<sup>TH</sup> ANNUAL

# KOLO FESTIVAL



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- DICK CRUM..... BALKAN DANCES
- YVES MOREAU..... BULGARIAN DANCES
- JOHNNY PAPPAS..... GREEK DANCES

## NOVEMBER 25-26-27, 1976

# SYLLABUS OF DANCE DESCRIPTIONS



\*\*\*\*\* 1976 SAN FRANCISCO KOLO FESTIVAL \*\*\*\*\*

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CIGANČICA  
(Macedonia)

1.

Cigančica (Tsee-gahn-chee-tsah) means "Little Gypsy".

RECORD: Folk Dancer MH 3038

FORMATION: Dancers in a line, hands joined and down at sides.

RHYTHM: The dance is written in 7/16 time, the same as the Bulgarian Rucenica, for teaching purposes each bar is best broken down into 3 counts, the 3rd being longer than the 1st and 2nd: 1-2-3 or quick-quick-slow.

MUSIC: In this dance, and many, many others in the Balkans, the music and dance phrases do not correspond exactly, since the music is in 4-bar phrases, while the dance is in 10-bar phrases.

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7/16

PATTERN

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Meas.

VARIATION I - Three's

- 1 2 light steps, R,L, on balls of feet, moving R (cts 1-2), a flat step onto R, bending R knee slightly (ct 3).  
2 Repeat meas 1 with opp ftwk (cts 1-3).  
3-5 Facing ctr do 3 sets of three's in place: RLR LRL RLR, step in place, do not cross feet over.  
6-10 Repeat meas 1-5 with opp ftwk and direction.  
Cue: 2 three's, starting and moving R, followed by 3 three's in place facing ctr. Repeat to L with opp ftwk.

VARIATION II - Step-hops with Raised Knees

- 1-2 Repeat Variation I, meas 1-2.  
3 Face ctr, step R in place while raising L knee up in front (upper leg is not necessarily horizontal as in other Macedonian dances) (cts 1-2), hop R in place, L remains raised (ct 3).  
4 Step-hop on L raising R knee.  
5 Step-hop on R raising L knee.  
6-10 Repeat meas 1-5 with opp ftwk and direction.  
Cue: 2 three's to R, face ctr and do 3 step-hops starting R - raise free knee on each step. Repeat to L with opp ftwk.

VARIATION III - Hesitation or Freeze

- 1-3 Repeat Variation II, meas 1-3.  
4 Step L in place, while turning body very slightly to R and raising R up in back (ct 1), hold (ct 2-3).  
5 Hop L in place while twisting body to face almost directly L and swing R around in front (cts 1-2), step on R while starting to move L (ct 3).  
6-10 Repeat meas 1-5 with opp ftwk and moving L.  
Cue: 2 three's to R, face ctr and do 1 step-hop on R with raised L knee, step L in place, raise R up behind and pause, hop on L and turn to face L, swing R around in front, step R twd L.

Presented by Dick Crum

CIGANSKOTO

## Bulgaria

*Ciganskoto* (tsee-GAHN-sko-to, "Gypsy horo") was, up until very recently, one of the favorite dances of the Bulgarian/Macedonian ethnic communities in the U.S. I first learned it in 1951 from Mrs. Diana Jordanoff, one of the finest dancers among the older immigrants in West Mifflin, Pa. Later I danced it many times at ethnic picnics and *večerinki* (evening dance parties) in Pennsylvania and Ohio, often to the playing of the late Kime Nanchoff and his band. (Nanchoff's *Ciganskoto* is preserved on the recording below.)

U.S. and Canadian folk dancers will recognize the dance as a variant of the well-known *Eleno mome*. Both dances belong to a family of Bulgarian horos that originated in northern Bulgaria and spread to all parts of that country and Macedonia in the period between World Wars I and II.

As played by Nanchoff, *Ciganskoto* may be notated in 7/8 meter, each measure having 4 dancer's beats in a slow-slow-quick-slow pattern:

Dancer's beats (counts)	1	2	3	4
Rhythm	S	S	q	S
7/8 notation	♩	♩	♩	♩

Recording: XOP0 313 (45 rpm), "Ciganskoto"; (incidentally, the flip side is mislabelled "Skudrinka"; it is actually the Macedonian "Skopska crnogorka.")

Formation: Open circle or line, integrated (M & W), hands joined down at sides. Leader and end dancer have free hand on hip or small of back, or leader may flourish handkerchief.

MEASUREACTION

NOTE: All "steps" below are in a running style.

- 1 Facing slightly R of ctr, step Rft fwd in this direction (1); step Lft fwd in this direction (2); facing ctr, step Rft R (3); step Lft behind Rft (4).
- 2 Same mov'ts as in meas 1, continuing to move to R.
- 3 Facing ctr, step Rft sdwd R (1); hop on Rft in place (2); step Lft sdwd L (3); step Rft behind Lft (4).
- 4 Facing slightly L of ctr, step Lft fwd in this direction (1); step Rft fwd in this direction (2); facing ctr, step Lft L (3); step Rft behind Lft (4).
- 5 Facing ctr, step Lft sdwd L (1); hop on Lft in place (2); step Rft sdwd R (3); step Lft behind Rft (4).

Start above sequence with any measure in the music and repeat whole pattern till music ends.

RADNIČKO KOLO

Serbia (Yugoslavia)

The *kolo* as a national dance form played an important role in the social and political life of Balkan cities around the turn of the century. It became fashionable for professional societies, political parties and other organizations to commission the creation of a *kolo* to symbolize their solidarity. These composed dances bore names such as *Doktorsko kolo*, *Radikalka*, etc. One such dance was *Radničko kolo* ("Workers' Kolo"), a choreographic expression of the old Serbian left wing. Young radicals were reported to have staged early-day confrontations by bursting into elegant conservative balls and monopolizing the floor to dance *Radničko kolo*, sometimes so ardently that the police were called to restore order. Nowadays the dance survives in a number of variants in Serbia, though its original significance has become lost.

Recording: Festival FR 4020-A, "Radničko kolo" (must be slowed!)

Meter: 2/4

Formation: Open circle, integrated (men & women), hands joined down at sides ("V" position). End dancers have free hand behind back or hold lapel of jacket.

MEASURE	ACTION
<u>Part I</u>	
1	Facing ctr, step Rft to side (on ball of ft), flexing R knee (ct 1); close Lft beside Rft, wt on balls of both ft, and bounce (ct 2); bounce again as in ct 2, but releasing Rft in preparation for next movement (ct 3).
2-7	Repeat mov'ts of meas 1 six more times for a total of 7, moving gradually to R.
8	Still facing ctr, step Rft to side (ct 1); hop on Rft in place (ct 2).
9-16	Reverse footwork and direction of meas 1-8.
<u>Part II</u>	
17	Facing ctr, hop on Lft in place, bringing Rft fwd low off ground (ct 1); rock fwd onto Rft in front of Lft (ct 2); rock back onto Lft in place (ct 3).
18	Step Rft beside Lft (ct 1); hop on Rft in place, bringing Lft fwd low off ground (ct 2).
19-20	Reverse footwork of meas 17-18.
21-32	Repeat mov'ts of meas 17-20 three more times, for a total of 4, then proceed to Part I again.

Presented by Dick Crum

THE "BASIC" OR "MALO" KOLO STEP

Unquestionably the most widespread traditional dance of Vojvodina is one done in a closed circle (no leader or end-dancer), played in fast 2/4 time, and consisting entirely of a STEP-CLOSE-STEP-TOUCH pattern done symmetrically to the right and left. This dance is known under many names (Bačko kolo, Sremsko kolo, Malo kolo, etc.) and is subject to rich variations in styling. The men, in particular, traditionally embellish the fundamental pattern with subtle kicks, tiny stamps, flourishes, heel-clicks and syncopations.

This dance has survived in the U.S. under the name "Malo kolo," and since its step pattern occurs as an individual figure in many other dances of the old-time immigrant repertoire, the step has come to be known by folk dancers as the "Basic Kolo Step."

(a) Simple Basic Kolo Step

In its simplest form, the Basic Kolo Step is as follows:

- Meas 1     ] ]     Facing ctr, step Rft sdwd R (1); close Lft beside Rft, taking wt (2).  
 Meas 2     ] ]     Step Rft sdwd R (1); close Lft (no wt) beside Rft (2).  
 Meas 3-4     Same mov'ts as in meas 1-2 but to L with opposite footwork.

(b) "HOP-STEP-STEP, STEP-HOP" Variation

The most common variation of the simple Basic Kolo Step is achieved by adding hops to the above pattern as follows:

- Meas 1     ] ] ]     Facing ctr, low hop on Lft in place or moving very slightly R (1); step Rft (flat) sdwd R (&); close Lft beside Rft, taking wt (2).  
 Meas 2     ] ]     Short step w/Rft sdwd R (1); low hop on Rft in place (2).  
 Meas 3-4     Same mov'ts as in meas 1-2 but to L with opposite footwork.

As done by male dancers in Vojvodina itself and among the very oldest immigrants in the U.S., the Basic Kolo Step as described above is the starting point for an infinite number of variations and improvisations. A few representative examples are given below.

(c) Stamps

- Meas 1     ] ] ]     Same as meas 1 of Variation (b) above.  
 Meas 2     ] ] ] ]     Short step w/Rft sdwd R (1); light stamp of L heel (no wt) beside Rft, rising very slightly onto ball of Rft (&); come down onto R heel (2); light stamp of L heel (no wt) beside Rft (&).  
 Meas 3-4     Same mov'ts as in meas 1-2 but to L with opposite footwork; or some other variation.

NOTE: Sometimes L knee turns in (toward R knee) during the first stamp and out (away from R leg) during the second stamp.



- Meas 1    ♩ ♩ ♩    Hop on Lft in place, swinging free Rft out to R and a bit fwd (1); step on R heel in this new place (&); step Lft behind Rft, with slight bend of L knee (2).
- Meas 2    ♩ ♩    Step Rft sdwd R, at the same time touching L heel to floor out to L (L knee rather stiff) (1); hop on Rft in place, kicking Lft up across in front of R shin, with L knee bent sharply, OR: hop on Rft in place, touching L toe in front of Rft, with L knee turned out (2).
- Meas 3-4    Same mov'ts as in meas 1-2, but to L with opposite footwork.

This style can still be seen today among those Serbian and Croatian-Americans who learned their kolo dancing in the U.S. in the period immediately following World War II.

TRÜGNALA RUMJANA  
(Bulgaria)

Presented by Dick Crum

Background: As a folk song, "Trügnala Rumjana" (TRUG-nah-lah roo-MYAH-nah) is widely known, in many variants, in Macedonia, East Serbia and Bulgaria. In many places it is danced as an ordinary 3-meas Pravo (Lesno). The Bulgarian version given here represents a 4-meas form known as "Pravo" or "Obiknoveno horo" in south-central and southeast Bulgaria (Rhodopes and Strandža). It is a standard national dance taught to Bulgarian children as part of their elementary-school physical education program. It was learned by Dick Crum from Ilija Rizov, lead dancer of the Kutev Bulgarian State Folk Dance Ensemble.

Recording: XOP0 329-B "Trgnala Rumjana"

Formation: Open mixed circle or line, arms on neighbors' shoulders ("M" formation) or somstimes with hands joined at shoulder height ("W" formation).

Meter: Ordinarily notated in 7/8, with 2 dancer's beats in a "slow-slower" pattern:

1    2  
♩    ♩  
S    S+

Measure    Action

- |   |  |
|---|--|
| 1 | Facing slightly R, step Rft to R (ct 1); continuing to R, step Lft across in front of Rft (ct 2).    |
| 2 | Turning to face ctr, step Rft sideways R (ct 1); step Lft behind Rft (ct 2).                         |
| 3 | Still facing ctr, step Rft sideways R (ct 1); point Lft OR raise L leg, across in front of R (ct 2). |
| 4 | Do movements of meas 3 with opp ftwk and direction.  |

Style Notes: Macedonians (or U.S. and Canadian folk dancers accustomed to Macedonian style) learning this dance will have a tendency to divide ct 2 into 2 parts, i.e., add an extra bounce, especially in meas 3 and 4, and men will raise active knee rather high in those measures. No Bulgarian would "object" to this, although it is not part of the standardised form as it is taught in Bulgaria.

Song Text: Trügnala Rumjana za voda studena, lele  
vse sutrin rano po ladovina, lele  
vse večer küsno po mesečina.  
Na srešta i ide edno ludo mlado, lele  
ta na Rumjana tihom govori, lele  
"Ja kaži, Rumjano, kakvo da ti storja, lele  
kitki da ti zema, drugi šte nabereš, lele  
stomni da ti sčupja, drugi šte si kupiš,  
hem pohubavi, hem pošareni, lele.  
Ja togaz, Rumjano, daj da te celuna,  
če celuvkata se s pari ne kupuva,  
če celuvkata e mehlem na sürceto, lele,  
mehlem na sürceto, balsam na dušata."



ŠESTINSKI DRMEŠ  
Croatia (Yugoslavia)

*Šestinski drmeš* (SHESS-teen-skee DRR-mesh, "Drmeš from Šestine"), as its name implies, comes from the village of Šestine, in the so-called Prigorje region of Croatia, just north of the capital city of Zagreb. Prigorje is the home of a number of other dances known to U.S. and Canadian folk dancers, such as *kriči*, *kriči*, *tiček*, *Sukačko kolo* and *Prigorska polka*.

Recordings: Monitor MF 344; Jugoton LSY 61203 (LP's), "Šestinski drmeš"

Meter: 2/4

Formation: Small circles (can be done in large circles, but better momentum is achieved with 4 or 5 dancers), men & women, hands joined in back basket. Can also be done as a couple dance, in which case W places hands on M's shoulders, he places hands at her shoulder blades.

MEASURE	ACTION
<u>Part I - Walking step left</u>	
1-7	14 very "proud", erect walking steps facing and moving L (CW around circle), beginning with Lft.
8	Continuing in this direction, stamp Lft, Rft.
9-16	Continuing in this direction, repeat mov'ts of meas 1-8.
<u>Part II - "Ker-PLOP" steps</u>	
17	With a very slight preliminary hop on Rft ("ker-"), land on both feet, flat and apart (ct 1) with Lft fwd bearing main weight, continuing to move CW around circle. Close Rft to Lft, taking weight (ct 2) ("PLOP"). The Rft actually passes the Lft when the circle revolves rapidly.
18-23	Six more "ker-PLOP" steps continuing CW, for a total of 7.
24	Continuing CW, stamp Lft, Rft.
25-31	Seven more "ker-PLOP" steps continuing CW.
32	Stamp Lft (taking wt), Rft (no wt), turning to face R (i.e., CCW around circle).
<u>Part III - Walking steps right</u>	
1-16	Reverse footwork and direction of Part I, i.e., moving CCW.
<u>Part IV - "Ker-PLOP" steps right</u>	
17-32	Reverse footwork and direction of Part II.

SRPKINJA  
(Vojvodina, Yugoslavia)

Originally, Srpkinja (SRRP'-kee-nyah = "Serbian girl") was not a folk dance in the strictest sense. Its music and movements date from the first decade of this century, and are the work of the Serbian composer Isidor Bajić. He intended to combine Serbian national elements (the name, the kolo formation, the melodic style, etc.) with Western European dance fashion (partnering, bows, stylized "pointées," etc.) popular in the urban ballrooms of the time. Romantic, patriotic lyrics were later written for Srpkinja by Jovan Živojnović, and Bajić even incorporated the whole piece in his opera, Prince Ivo of Semberia.

The dance spread throughout Vojvodina in what is now northeastern Yugoslavia, and eventually it was picked up by the village folk, who modified its mannered movements to conform to the style of their traditional folk dances. Srpkinja was still occasionally danced up into the late 30's in Vojvodina. It is reported to have been danced (though rarely) by Serb immigrants to the U.S. Michael and Mary Ann Herman, of Folk Dance House in New York, were shown a version of the dance in the 40's by an ailing older immigrant woman who was then said to be "the only one around who remembered it."

The original ballroom version is given here, as researched by Dick Crum, based on native sources dating from about 1910 to 1935. It differs from U.S. versions in several ways.

Recording: Folk Dancer MH 1008, "Srpkinja"

Formation: Any number of cpls in a closed circle, W on M's R, hands joined at shoulder height ("W" pos). In the old days it was sometimes danced in circles of 4 cpls, as a kind of quadrille; occasionally, it was danced in contra-like lines of cpls facing each other (ptrs in same line).

Meter: 2/4

MEAS

PATTERN

Figure I - "Visit and kolo right and left"

- 1-2 Facing ctr, step fwd 3 steps, R-L-R, and bow twd ctr, closing Lft beside Rft, without taking wt.  
 3-4 Still facing ctr, step bkwd 3 steps, L-R-L, and close Rft beside Lft, without taking wt (no bow).  
 5-6 Facing very slightly R of ctr, take 3 steps to R, R-L-R, and close Lft beside Rft, without taking wt, and again face ctr.  
 7-8 Same movements as meas 5-6, but to L with opp footwork.  
 9-16 Repeat movements of meas 1-8.

Figure II - "Balance and kolo right and left"

- 17 Facing ctr, step Rft a bit sdwd R (ct 1); point L toe in front of Rft (ct 2).

(continued)

- 18 Repeat movements of meas 17 with opp footwork.  
 19-20 Repeat movements of meas 5-6 (R-L-R-close to R).  
 21-22 Repeat movements of meas 17-18 with opp footwork (step L, point R, step R, point L).  
 23-24 Repeat movements of meas 7-8 (L-R-L-close to L).  
 25-32 Repeat movements of meas 17-24.

Figure III - "Bows, circling, and kolo right and left"

- 33 Release all hands and face ptr; moving very slightly to own R (W sdwd twd ctr, M sdwd away from ctr) step Rft (ct 1); close Lft beside Rft, taking wt on both ft (ct 2).  
 34 M bows, W curtsies, to each other.  
 35-36 Join both hands with ptr and take 4 steps, R-L-R-L, moving in a curved path to own R into ptr's home pos.  
 37-38 Release hands and repeat movements of meas 33-34 (step-close and bow/curtsy), M sdwd twd ctr, W sdwd away from ctr.  
 39-40 Repeat movements of meas 35-36, returning to own home pos, and re-join all hands in one circle again, facing ctr.

Note: During meas 33-40, each dancer actually traces a small circle CCW, moving essentially sideways, to return to home pos.

- 41 Facing ctr, step Rft sdwd R (ct 1); close Lft beside Rft, taking wt (ct 2).  
 42 Step Rft sdwd R (ct 1); close Lft beside Rft, not taking wt (ct 2).  
 43-44 Repeat movements of meas 41-42 with opp footwork and direction.  
 45-48 Repeat movements of meas 41-44.  
 49-64 Repeat movements of meas 33-48.

Presented by Dick Crum

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# SILISTRENSKA TROPANKA

(BULGARIA)

THIS TYPE OF DANCE IS WIDESPREAD THROUGHOUT DOBRUDŽA, IN NORTHEAST BULGARIA. THIS PARTICULAR VERSION IS ESPECIALLY POPULAR IN AND AROUND THE SMALL TOWN OF SILISTRA SITUATED ON THE DANUBE RIVER.

PRONUNCIATION: SIH-LIHS-TREHN-SKAH TROH-PAHN-KAH

MUSIC: REQUEST SRLP 8142. SIOE 1, BD. 5. METER 2/4.

FORMATION: MIXED OR SEGREGATED LINES OF M AND W. HANDS JOINED AT SHOULDER HEIGHT ("W" POS) FACE SLIGHTLY R OF CTR, WT ON LFT.

STYLE: RATHER HEAVY. DEFINITE KNEE BEND. MOVEMENTS PROUD AND STRONG. ARM MOVEMENTS ARE RATHER STRONG AS WELL AS STAMPS.

MEAS	PATTERN
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NO INTRODUCTION. DANCE MAY BEGIN AT BEGINNING OF ANY MUSICAL PHRASE.

## I. BASIC STEP

- 1 STEP ON R (CT 1). LOW, HEAVY BRUSH-LIKE STAMP WITH LFT, NO WT (CT 2).
- 2 SAME PATTERN AS MEASURE 1 BUT WITH OPPOSITE FOOTWORK.
- 3 TURN TO FACE CTR, SMALL STEP BACK ONTO RFT (CT 1), SMALL STEP BACK ON LFT (CT 2).
- 4 SMALL STEP FWD ONTO RFT (CT 1). SMALL STAMP WITH LFT NEXT TO R, NO WT (CT 2).
- 5 STEP IN PLACE ONTO LFT (CT 1). STAMP SHARPLY AND HEAVILY WITH R NEXT TO L, NO WT (CT 2).
- 6 STAMP AGAIN SHARPLY WITH RFT NEXT TO L, NO WT (CT 1). HOLD (CT 2)

## ARM MOVEMENTS

- 1 ARMS EXTEND UP AND FWD STRAIGHT ELBOWS AND THEN DOWN.
- 2 ARMS SWING BKWD STRAIGHT ELBOWS.
- 3 ARMS SWING FWD STRAIGHT ELBOWS.
- 4 ARMS SWING BKWD STRAIGHT ELBOWS.
- 5 ARMS SWING FWD AND COME BACK UP TO "W" POSITION (CT 1). PULL HANDS STRONGLY DOWNWARD IN "W" POSITION ON FIRST STAMP (CT 2).

## SILISTRENSKA TROPANKA (BULGARIA) . . . CONTINUED

- 6 PULL HANDS AGAIN IN SAME FASHION ON SECOND STAMP.

## II. VARIATION

- 1 - 5 REPEAT PATTERN OF MEASURES 1-5, FIG. I, (FT AND ARMS).
- 6 TAKE FAIRLY LARGE AND HEAVY STEP BKWD AND SLIGHTLY TO R ONTO RFT (CT 1). HOLD (CT 2) LFT. REMAINS ON GROUND, KNEE SLIGHTLY BENT.
- 7 REPEAT PATTERN OF MEASURE 5, FIG. I.
- 8 REPEAT PATTERN OF MEASURE 6, FIG. II.
- 9 - 10 REPEAT PATTERN OF MEASURES 5-6, FIG. I.

## ARM MOVEMENTS

- 1 - 5 SAME AS IN MEASURES 1-5, FIG. I.
- 6 EXTEND ARMS SMOOTHLY UP AND FWD TO A PARALLEL POSITION WITH FLOOR.
- 7 HANDS COME BACK TO "W" POSITION.
- 8 SAME AS MEASURE 6, FIG. II.
- 9 - 10 SAME AS MEASURES 5-6, FIG. I.

PRESENTED BY YVES MOREAU



## COCONEASA

(BULGARIA--VLACH)

THIS DANCE WAS LEARNED BY YVES MOREAU FROM VILLAGE DANCE GROUP IN STANEVO, NEAR LOM (MIHAJLOVGRAD DISTRICT) NORTHWEST BULGARIA IN THE FALL OF 1971.

PRONUNCIATION: KOH-KOH-NEEAH-SAH.

MUSIC: RPC BG-1002. SIDE B, BD. 2. METER: 2/4.

FORMATION: SHORT LINES - ABOUT 8 PEOPLE - MIXED. BELT HOLD L OVER R. FACE CENTER. WT ON LFT.

STYLING: KNEES BENT SLIGHTLY. STEPS ARE SMALL AND CLOSE TO GROUND WITH CERTAIN HEAVINESS. UPPER PART OF BODY IS USUALLY PROUD AND ERECT.

<u>MEAS</u>	<u>PATTERN</u>
	NO INTRODUCTION. START AT BEGINNING OF ANY MUSICAL PHRASE.
	<u>I. BASIC</u>
1	FACING CENTER, SMALL STEP ON R TO R (1) STEP ONTO L DIR. IN FRONT OF R (2).
2	STEP ON R TO R (1) STEP ON L DIRECTLY IN BACK OF R (2).
3	REPEAT PATTERN OF MEASURE 1.
4	SMALL STEP ON R TO R (1) SMALL HOP ON R RAISING L KNEE UP (2).
5	REPEAT PATTERN OF MEASURE 4 WITH OPPOSITE FOOTWORK.
6	REPEAT PATTERN OF MEASURE 4.
7 - 12	REPEAT PATTERN OF MEASURES 1-6 REVERSING DIRECTION AND FOOTWORK.
	<u>II. HEEL-CLICKS</u>
1 - 3	REPEAT PATTERN OF MEASURES 1-3 (I. BASIC).
4	STEP ONTO RFT SLIGHTLY TO R WITH SLIGHT KNEE BEND AND WITH LFT SLIGHTLY OUT TO L SIDE (1) CLOSE LFT TO R SHARPLY IN CLICKING-LIKE MANNER (2).
5	REVERSE PATTERN OF MEASURE 4.
6	REPEAT PATTERN OF MEASURE 4.
7 - 12	REPEAT PATTERN OF MEASURES 1-6 (II.) REVERSING DIRECTION AND FOOTWORK.

COCONEASA (BULGARIA-VLACH) . . . CONTINUED

### III. CLICKS AND CHUGS

- 1 - 6 REPEAT PATTERN OF MEASURES 1-6 (II. ABOVE) EXACTLY.  
7 FACING SLIGHTLY L OF CENTER, SMALL SHARP LEAP ONTO LFT, PICKING RFT UP BEHIND SHARPLY (1) SMALL SHARP JUMP UNTO BOTH FEET WITH SLIGHT KNEE BEND (2).  
8 - 9 REPEAT PATTERN OF MEASURE 7 (III.) TWICE MORE.  
10 - 12 REPEAT PATTERN OF MEASURES 10-12 (II. ABOVE) EXACTLY.

NOTE: THERE IS NO SET SEQUENCE FOR THE DANCE. DANCERS FOLLOW LEADER'S SIGNAL TO CHANGE FIG. THE ABOVE ORDER IS RECOMMENDED.

PRESENTED BY YVES MOREAU

## HORA DE LA VRĂV

(BULGARIA-VLACH)

THIS DANCE COMES FROM THE VILLAGE OF VRĂV, VIDIN DISTRICT, NORTHWEST BULGARIA. IT WAS COLLECTED BY YVES MOREAU IN THE FALL OF 1971. THE DANCE IS RELATED TO THE "BREAZA" TYPE OF DANCE WHICH IS WIDESPREAD IN THE REGION OF OLTENIA, ROMANIA.

PRONUNCIATION: HOH-RAH DAYH LAH VRUFF

MUSIC: RPC BG 1002, SIDE 1, BD. 1. METER 2/4.

FORMATION: MIXED LINES OR OPEN CIRCLES. HANDS JOINED DOWN AT SIDES.  
WT ON LFT.

STYLING: KNEES BENT SLIGHTLY. STEPS ARE SMALL AND CLOSE TO GROUND WITH CERTAIN HEAVINESS.

## HORA DE LA VRĂV (BULGARIA-VLACH) . . . CONTINUED

- 10 STILL FACING CTR, CLOSE LFT TO RFT SHARPLY (CT 2), STEP ONTO R TO R (CT 1), STAMP WITH LFT NEXT TO R, NO WT (CT 2).
- 11 - 12 REVERSE PATTERN OF MEASURES 9-10.
- 13 - 16 REPEAT PATTERN OF MEASURE 9-12.
- 17 FACING CTR, LEAP ONTO RFT TO R SIMULTANEOUSLY PICKING UP LFT BEHIND R CALF (CT 1), LEAP ONTO LFT TO R BEHIND RFT (2).
- 18 - 21 REPEAT PATTERN OF MEASURE 17, FOUR MORE TIMES.
- 22 STILL FACING CTR, SMALL LEAP ONTO RFT TO R (CT 1), LEAP ONTO LFT TO R IN FRONT OF RFT (CT 2).
- 23 SHARP STAMP WITH WT ONTO RFT TURNING TO FACE SLIGHTLY L (CT 1), STEP ONTO LFT SIDEWAYS L (CT 2).
- 24 FACING CTR, STEP STRAIGHT BACK ONTO RFT (CT 1), STEP ONTO LFT TO R DIRECTLY BEHIND RFT (CT 2).
- 25 - 32 REPEAT PATTERN OF MEASURES 17-24 EXACTLY.  
REPEAT DANCE FROM THE BEGINNING TILL END OF MUSIC.

MEAS	PATTERN
1	FACING CTR, HOP ON LFT SIMULTANEOUSLY BRINGING RFT AROUND FROM BEHIND TO A FWD POS CLOSE TO THE GROUND (CT 1), FACING SLIGHTLY L OF CTR, STAMP SHARPLY, WITH WT WITH RFT (CT 2).
2	STILL FACING SLIGHTLY L OF CTR, STAMP SHARPLY WITH WT WITH LFT (CT 2). STILL FACING SAME DIRECTION, STAMP SHARPLY WITH WT WITH RFT (1). STILL FACING SAME DIRECTION, STAMP SHARPLY WITH WT WITH LFT (CT 2).
3	FACING CTR, HOP ON LFT SIMULTANEOUSLY BRINGING RFT AROUND FROM A FWD POSITION TO A BACKWARD POSITION CLOSE TO THE GROUND (CT 1), FACING SLIGHTLY R OF CTR, STAMP SHARPLY WITH WT WITH RFT (CT 2).
4	STILL FACING SLIGHTLY R OF CTR, STAMP SHARPLY WITH WT WITH LFT (CT 2), STILL FACING SAME DIRECTION, STAMP SHARPLY WITH WT WITH RFT (1), STILL FACING SAME DIRECTION, STAMP SHARPLY WITH WT WITH LFT (CT 2).
5 - 8	REPEAT PATTERN OF MEASURES 1-4 EXACTLY.
9	FACING CTR, HOP ON LFT (CT 1), STEP ONTO RFT TO R (CT 2).

PRESENTED BY YVES MOREAU

PORUNCEASCA

(BULGARIA)

THIS DANCE WAS LEARNED BY YVES MOREAU FROM VILLAGE DANCE GROUP IN RABROVO, VIDIN DISTRICT, NORTHWEST BULGARIA, FALL OF 1971. THIS DANCE IS POPULAR AMONG THE VLACHS LIVING IN NORTHWEST BULGARIA. THE VLACHS ORIGINALLY CAME FROM SOUTHERN ROMANIA AND SETTLED IN PARTS OF NORTHWEST BULGARIA AND NORTHEAST SERBIA (ALONG THE DANUBE ALSO). THEY SPEAK A DIALECT OF ROMANIAN AND THEIR FOLKLORE COMBINES ROMANIAN AND LOCAL ELEMENTS.

PRONUNCIATION: POH-ROOHN-CHEEAHS-KAH

MUSIC: RPC BG 1002. SIDE B, ED. 3. METER 2/4.

FORMATION: SHORT LINES - ABOUT 8 PEOPLE - MIXED. BELT HOLD, L OVER R. FACE CTR. WT DN LFT.

STYLE: KNEES BENT SLIGHTLY. STEPS ARE SMALL AND CLOSE TO GROUND WITH CERTAIN HEAVINESS. UPPER PART OF BODY IS USUALLY PROUD AND ERECT.

PORUNCEASCA (BULGARIA) . . . CONTINUED

NEXT TO R (CT 2) SHARP STAMP, NO WT, WITH RFT, NEXT TO L (CT 8).

16 REPEAT PATTERN OF MEASURE 15, LEAVING OUT CT 2& (STAMP).

17 STILL FACING CTR, SMALL STEP SDWYS R ON R (CT 1), SMALL STEP ON L NEXT TO R (CT 8), SMALL STEP ON R TO R (CT 2), SMALL SHARP STAMP ON L NEXT TO R, NO WT (CT 2 &).

18 REPEAT PATTERN OF MEASURE 17 REVERSING DIRECTION AND FOOTWORK.

19 FACING CTR, STEP ONTO R WITH R (CT 1) STAMP ON L NEXT TO R (CT 1&), STEP ONTO L WITH L (CT 2), STAMP ONTO R NEXT TO L, NO WT (CT 2&).

20 REPEAT PATTERN OF MEASURE 17, EXACTLY.

21 - 24 REPEAT PATTERN OF MEASURES 17-20 REVERSING DIRECTION AND FOOTWORK.

NOTE: DOING MEASURE 24, LEAVE OUT THE LAST STAMP (CT 2 &).

PRESENTED BY YVES MOREAU

MEAS	PATTERN
	NO INTRODUCTION. START WITH MUSIC - PREFERABLY
1	FACING CTR, WITH WT DN LFT, RAISE R LEG SLIGHTLY WITH BENT KNEE (CT 8) EXTEND R LEG FWD WITH PUSH-LIKE MOTION (CT 1). REPEAT SAME ACTION (CTS 1&, 2).
2	MOVING SDWYS R, STEP ONTO RFT (CT 1) STEP ON L CROSSING BEHIND R (CT 8) STEP ON R TO R (CT 2).
3 - 4	REPEAT SAME AS MEASURES 1-2 REVERSING DIRECTION AND FOOTWORK.
5 - 8	REPEAT SEQUENCE OF MEASURES 1-4 EXACTLY.
9	FACING CTR, STEP ONTO R TWDS CTR (CT 1), STEP ON L CROSSING SLIGHTLY BEHIND R (CT 8) STEP ONTO R SLIGHTLY FWD AGAIN (CT 2).
10	REPEAT PATTERN OF MEASURE 9 REVERSING FOOTWORK.
11 - 12	REPEAT PATTERN OF MEASURES 9-10 EXACTLY.
13	WT DN LFT, SMALL HOP ON L (CT 1), STEP ONTO RFT MOVING STRAIGHT BACK AWAY FROM CTR (CT 8), STEP STRAIGHT BACK ON L (CT 2).
14	REPEAT PATTERN OF MEASURE 13 EXACTLY.
15	HOP ON LFT (CT 1), STEP ONTO R NEXT TO L (CT 8), STEP ONTO L

GALADNA  
(BULGARIA-VLACH)

THIS DANCE COMES FROM THE VILLAGE OF BOJNICA, VIDIN DISTRICT, IN NORTHWEST BULGARIA AND IS TYPICAL OF DANCES DONE BY VLACHS THERE AND IN NEARBY EAST SERBIA. IT IS RELATED TO THE STARA VLAJNA TYPE. THIS VERSION WAS LEARNED IN BULGARIA BY YVES MOREAU DURING THE FALL OF 1971.

PRONUNCIATION: GAH-LAH-OH-NAH

MUSIC: RPC BG 1002. SIDE A, BD. 2. METER 2/4.

FORMATION: MIXED LINES. BELT HOLD. L OVER R. FACE CTR. WT DN L.

STYLING: KNEES BENT SLIGHTLY. STEPS ARE FAIRLY SMALL AND CLOSE TO THE GROUND.

MEAS	PATTERN
<u>I. BASIC ("VLAJNA") PATTERN</u>	
1	FACING CTR, STEP ON R TO R (1) SLIDE LFT SHARPLY CLOSING IT TO RFT WITH SLIGHT DOWN ACCENT WITH KNEEBEND AT THE SAME TIME PICKING UP RFT OFF GROUND SHARPLY (2).
2	REPEAT PATTERN OF MEASURE 1.
3	STEP ON R TO R (1). PICK UP LFT AND POINT IT SLIGHTLY FWD AND ACROSS R (2).
4	STEP ON L STRAIGHT FWD TO CTR (1). RAISE RFT OFF GROUND BEHIND L (CT 2).
5	FACING CTR, STEP ON R STRAIGHT BKWD (1). RAISE LFT SHARPLY IN FRONT OF R (CT 2).
6-7	REVERSE PATTERN OF MEASURES 1-2.
8	STEP ON L TO L (1). SWING R LEG SHARPLY ACROSS L. A SMALL HOP ON THE LFT MAY ACCOMPANY THIS ACTION (2).
<u>II. "CHUG" VARIATION</u>	
1-2	REPEAT PATTERN OF MEASURES 1-2, FIG. 1.
3	FACING SLIGHTLY R OF CTR, STEP ONTO R DIAG FWD (1). HOP ON R SHARPLY SENDING L LEG FWD IN A KICKING FASHION NOT TOO HIGH OFF GROUND (2).
4	STILL FACING DIAG R, SMALL LEAP ONTO LFT (1). SHARP LOW JUMP FWD ONTO BOTH FEET BENDING KNEES (2).
5	STILL FACING DIAG R, JUMP BACK ONTO BOTH FEET TOGETHER WITH SLIGHT KNEE BEND (1) SMALL LEAP ONTO L TURNING TO FACE L AND TWISTING R KNEE UP AND ACROSS L (2).
6	FACING CTR, SMALL STEP ON R TO R (1). SMALL HOP ON R SWINGING L LEG ACROSS R CLOSE TO GROUND (2).
7-8	REPEAT PATTERN OF MEASURES 7-8, FIG. 1.

NOTE: NO SET SEQUENCE TO DANCE. FOLLOW DIRECTIONS OF PERSON LEADING LINE.

SIRA  
(BULGARIA-VLACH)

THIS DANCE COMES FROM THE SMALL TOWN OF KULA, VIDIN DISTRICT, NORTHWEST BULGARIA. IT WAS COLLECTED BY YVES MOREAU DURING THE SUMMER OF 1973. THIS DANCE SHOWS A MIXTURE OF BOTH ROMANIAN AND SERBIAN INFLUENCES.

PRONUNCIATION: SHEEH-RAH

MUSIC: RPC BG 1002. SIDE 2, BD. 1. METER 2/4.

FORMATION: MIXED LINES OR OPEN CIRCLES. "SETNJA" - TYPE POS. L ARM BENT AND HAND RESTING ON WAIST AND R ARM BENT "HOOKED" TO PERSON ON OUR R. FACE CTR, WIEIGHT ON LFT.

STYLING: KNEES BENT SLIGHTLY. STEPS ARE SMALL AND LIGHT. MOVEMENTS ON BALLS OF FEET.

MEAS	PATTERN
1-8	NO MOVEMENTS - INTRODUCTION.
1	FACING CTR, SMALL LEAP ONTO R TO R (CT 2), SMALL STEP ONTO L IN FRONT OF R (CT 1), SMALL LEAP ONTO R TO R (CT 2), SMALL STEP ONTO L IN BACK OF R (CT 2).
2	REPEAT PATTERN OF MEASURE 1 EXACTLY.
3	FACING CTR, SMALL STEP ONTO R TO R (CT 1), SMALL HOP ONTO RFT, SIMULTANEOUSLY RAISING L LEG IN FRONT OF R SLIGHTLY (CT 2).
4	FACING CTR, SMALL STEP ON L TO L (CT 1), SMALL STEP ONTO R CROSSING IN FRONT OF L (CT 2), STEP ONTO L IN PLACE (2), STEP ONTO R NEXT TO L (CT 2).
5	STEP ONTO L CROSSING IN FRONT OF R (CT 1), STEP ONTO R IN PLACE (CT 2), STEP ONTO L NEXT TO R (2), STEP ONTO R CROSSING IN FRONT OF L (CT 2).
6	STEP ONTO L IN PLACE (CT 1), STEP ONTO R NEXT TO L (CT 2), STEP ONTO L CROSSING IN FRONT OF R (2), STEP ONTO R IN PLACE (CT 2)
7	STEP ONTO L TO L (CT 1), SLIDE R TO L CLOSING TO LFT (2).
	REPEAT PATTERN OF MEASURE 7 EXACTLY, THEN QUICKLY LEAP ONTO LFT RESTARTING DANCE ETC.
	NOTE: MUSIC STARTS SLOWLY, GETTING FASTER AND FASTER TILL END.

PRESENTED BY YVES MOREAU



<sup>v</sup>  
DOBROUDZANSKA REKA  
 (Bulgaria-Dobrudza)

Line dance for women only

SOURCE: Learned in Sofia, Bulgaria from "Ansambl Sredac",  
 summer 1968 by Cemiile Brochu of Montreal.

RECORD: XOPD X-31B-A (45 rpm)

RHYTHM: 2/4

STARTING POSITION: Women in line or open circle, hands joined  
 at shoulder height.

STYLING: The women of Dobrudza dance with much feeling but with  
 much more calm and simplicity than the men. Head movements and  
 slight twists of the shoulders are present all through the dance  
 and the hands are in constant motion which is why the dance is  
 called "REKA" (the hand). Women of Dobrudza often shout:  
 "JU-JU-JU-JU-JU-JU-JU" etc.

Measure

Figure 1  
 (Basic Step)

- 1 Facing slightly and moving right, step on ball of right  
 foot (1) stamp on left foot next to right (and) step on  
 ball of left foot (2) stamp on right foot next to left  
 (and)
- 2-16 REPEAT pattern of measure 1

\* All through this figure the arms are marking time at shou-  
 lder height. Figure 1 is an introduction figure and is  
 done only for the first 16 measures. The rest of the  
 dance uses figures 2-6 repeated altogether TWICE till  
 the end.

Figure 2

- 1 Facing forward with hands on hips fingers in front, step  
 on right foot turning body to face right (1) stamp left  
 foot next to right (and) still facing right stamp on left  
 foot sideways left (2) stamp right foot next to left (and)
- 2 Still facing right, step sideways right on right foot (1)  
 stamp left foot next to right (and) step on left foot  
 turning body to face forward (2) stamp right foot next  
 to left (and)
- 3 Step on right foot sideways right turning body to face  
 left (1) stamp left foot next to right (and) facing center  
 step on left foot sideways left (2) stamp right foot next  
 to left (and)
- 4 Still facing forward, step on right foot sideways right  
 (1) stamp left foot next to right (and) facing left step  
 on left foot sideways left (2) stamp right foot next to  
 left (and)
- 5-16 REPEAT pattern of measures 1-4

Figure 3

- 1 With hands joined down and facing center, step on right  
 foot sideways right sending arms backward (1) step on left  
 foot crossing in front right sending arms forward (and)  
 REPEAT same pattern (2, and)

(continued)

<sup>v</sup>  
DOBROUDZANSKA REKA

(continued)

Measure

Figure 3 (continued)

- 2 Step on right foot in place sending arms backward (1)  
 stamp once with left foot forward bringing arms forward  
 (and) do SAME reversing footwork (2, and)
- 3-16 REPEAT pattern of measures 1-2

Figure 4

- 1-2 Do four "basic steps" moving directly forward. Arms swing  
 forward on "1 end" and backward on "2 end".
- 3 HOP on left foot in place bringing arms up high above head  
 (1) stamp with right foot next to left (and) LEAP onto  
 right foot in place (2) STAMP left foot next to right (and)
- 4 LEAP onto left foot in place (1) stamp with right foot in  
 place (and) stamp again with right foot in place bringing  
 arms down at shoulder height (2)
- 5-16 REPEAT pattern of measures 1-4

Figure 5

- 1 Facing slightly and moving right, with arms high above head  
 (hands joined) one "basic-step" (1 and, 2 and)
- 2 Facing slightly left and moving BACKWARD, one "basic-step"  
 (1 and, 2 and)
- 3 Facing center, step sideways right on right foot (1) sharp  
 BRUSH step next to right with left foot (and) step on left  
 foot in place bringing arms down (2) bring arms forward up  
 (and)
- 4 Stamp with right foot in place bringing arms down (1)  
 bring arms up forward (and) REPEAT same (2, and)
- 5-16 REPEAT pattern of measures 1-4

Figure 6

- 1 REPEAT pattern of figure 4, measure 1
- 2 Step back on right foot sending arms forward (1) step back  
 on left foot (and) step forward on right foot sending arms  
 backward (2) stamp in place with left foot (and)
- 3 LEAP onto left foot in place, bringing arms up high (1)  
 stamp on right foot next to left bringing hands down at  
 shoulder height (and) step back on right foot at the same  
 time stretching left leg forward with foot touching floor  
 and pointing right (PIGEON-TOED) at the same time arms are  
 stretched forward left and head is pointed slightly right  
 (2)
- 4 Step on left foot diagonally left forward bringing hands up  
 at shoulder height (1) stamp twice on right foot next to  
 left at the same time moving arms slightly up and down  
 (and 2)
- 5-16 REPEAT pattern of measures 1-4

\* NOTE: It is impossible on this "Q" sheet to fully describe  
 and break down all the various hand, shoulder and head  
 movements which form part of the typical style of Dobrudza.

First presented at  
 San Francisco KDL0 FESTIVAL  
 November, 1968

Description by Yves Moreau

Source: Learned by Yves Moreau, fall 1971, from village dance group in Rabrovo, Vidin District, N.W. Bulgaria. In Romanian, Batuta refers to a type of folk dance which involves stamps with the feet. This Batuta is a dance popular among the Vlachs of N.W. Bulgaria. The Vlachs originally came to Bulgaria from Romania. The Vlachs were for a long time nomadic people who settled primarily in Northern Greece, Macedonia, N.E. Serbia and along the Danube in Bulgaria. Their language and folklore are a mixture of Romanian and local elements.

Music: Worldtone WT-YM-001 side A (45 rpm)

Meter: 2/4

Formation: Short line - about 8 people - mixed or segregated. Belt hold, L over R. Face ctr. Wt on L ft. Often the two men at both ends of the line hold a wooden cane in their free hand.

Style: Knees bent slightly, a sharp, rather bouncy feeling, but not airy and light. A solid, heavy quality. Steps are small.

## MEASURE

## DESCRIPTION

BASIC STEP (Note: This step is often referred to as "VLAJNA")

- |   |   |
|---|---|
| 1 | Step to R on R (ct 1) slide L next to R, almost displacing R, bending knees slightly (ct 2) |
| 2 | Repeat pattern of meas 1, exactly   |
| 3 | Step diag fwd to R on R (ct 1) Hold (ct 2)  |
| 4 | Step fwd to ctr on L (ct 1) Hold (ct 2)   |
| 5 | Step slightly fwd on R, crossing in front of L (ct 1) Hold (ct 2)                           |
| 6 | Moving away from ctr, step diag bkwd L on L (ct 1) Slide R ft back and next to L (ct 2)     |
| 7 | Moving straight bkwd, small step on L (ct 1) still moving bkwd, small step on R (ct 2)      |
| 8 | Still moving bkwd, small step on L (ct 1) Hold (ct 2)                                       |

STAMPING STEP ("Batuta")

- |     |   |
|-----|---|
| 1-2 | Repeat pattern of meas 1-2 from above.  |
| 3   | Step on R facing slightly R (ct 1) small hop on R, simultaneously bringing L knee up next to R (ct 2) facing ctr, small sharp stamp with L ft, no wt (ct 2&)              |
| 4   | Facing ctr, small leap onto L (ct 1) sharp stamp, no wt with R ft, slightly fwd (ct 1&) small hop in place on L (ct 2) sharp stamp, no wt, with R ft slightly fwd (ct 2&) |
| 5   | Facing slightly R, small sharp stamp on R ft with weight (ct 1) small hop on R, simultaneously bringing L knee up next to R (ct 2)  |
| 6   | Facing ctr, small step swd L with L (ct 1) Bring R to L, almost displacing L & simultaneously bending both knees very sharply (ct 2)                                      |
| 7   | Small step to L with L (ct 1) close R to L (ct 2) Note: * Sometimes meas 7 can be done exactly like meas 6 i.e. sharper   |
| 8   | Small step to L with L, simultaneously raising R ft slightly across L (ct 1) Hold (ct 2)  |

Note: \*There is no set sequence for this dance. Leader calls figures at will. He may simply shout "hopa" or "hopsha" for a new figure or specifically "batuta" for the stamping figure.

Dance may start at beginning of any musical phrase. Beware also of music which is sometimes played "contra-tempo" or against the beat!

KRIVO PETRIČKO HORO  
(Bulgaria)

17.

KREEH-voh PEH-treech-koh Ho-ROH

Learned by Yves Moreau, spring 1970 from dance group in small town of Petrič, Blagoevgrad District in Southwest Bulgaria (Pirin-Macedonia). This dance is often done at weddings and festivals in and around Petrič. This dance is a variation on the Gankino-Kopanica type of dance which is quite popular in Western Bulgaria. The most popular instrument in Petrič is the "zurna," a primitive oboe-type instrument which the Turks introduced in Bulgaria. The zurna (zurla) is played mostly by Gypsies and Moslems throughout Macedonia. The typical village band consists of two zurnas (played in a diaphonic relationship) and the rhythm is provided by the big drum called tapan (tupan).

Music: Worldtone WT-YM 004 Side A, band 2 (45 rpm).

Meter: 11/16. 1-2, 1-2, 1-2-3, 1-2, 1-2, counted here as 1,2,3,4,5.

Formation: Mixed open circle or line of M & W, hands joined down at sides. Face slightly R of ctr. Wt on L ft.

Style: Slight knee bend, upper part of body erect. Steps are small and light. Arms are relaxed.

Meas

Pattern

No Introduction music. Dance may start at beg of any musical phrase.

FIG. I. BASIC STEP

- 1 Step on R in LOD (ct 1), step on L in LOD (ct 2), step on R in LOD (ct 3), step on L in LOD (ct 4), hold (ct 5)
- 2 Step on R in LOD (ct 1), step on L in LOD (ct 2), facing ctr, small step to R on R with slight twisting action (ct 3), small step to L on L with twisting action (ct 4), hold (ct 5)
- 3 Still facing ctr, small step to R with R with twisting action (ct 1), hold (ct 2), now facing RLOD, step on L (ct 3), step on R in RLOD (ct 4), hold (ct 5)
- 4 Now facing ctr, step to L on L (ct 1), step on R behind L (ct 2), step L to L (ct 3), close R to L (ct 4), hold (ct 5)

FIG. II. VARIATION ON BASIC

- 1 Facing LOD, wt on L, small hop on L (ct ah-1), step on R in LOD (ct 1), small leap onto L closing behind R (ct 2), step R in LOD (ct 3), small hop on R ft (ct 4), step on L in LOD (ct 5).
- 2 Small leap onto R in LOD (ct 1), small leap onto L in LOD (ct 2), facing ctr, small leap onto R to R with sharp twisting action and small kicking action behind with L ft (ct 3), small leap onto L to L, with sharp twisting action and kicking action behind with R (ct 4), hold (ct 5)
- 3 Still facing ctr, small leap onto R to R with sharp twisting action and kicking motion behind with L (ct 1), hold (ct 2), now facing RLOD step on L (ct 3), hop on L (ct 4), step on R in RLOD (ct 5)
- 4 Now facing ctr, step to L on L (ct 1), step on R behind L (ct 2), step to L on L (ct 3), facing LOD, small quick leap in place onto R (ct 4), small quick leap in place onto L (ct 4-and), hold (ct 5)

Presented by Yves Moreau.

Description by Yves Moreau.

Presented by Yves Moreau

Learned by Yves Moreau, Fall 1971, from village dance group in Rabrovo, Vidin District, N.W. Bulgaria. Floricica is a Vlach dance. The Vlachs originally came to Bulgaria from Romania. The Vlachs were for a long time nomadic people who have now settled primarily in Northern Greece, Macedonia, N. E. Serbia, and along the Danube in Bulgaria. Their language and folklore are a mixture of Romanian and local elements. Floricica is an unusual example of a dance performed entirely in place.

RECORD: Worldtone WT-YM-002 B, Band 2. 2/4 meter.

FORMATION: Short lines -- about 8 people -- mixed or segregated. Belt hold, L over R. Face ctr, wt on L ft. Often the two M at both ends of the line hold a wooden cane in their free hand.

STYLE: Knees bent slightly. Steps are quite small. Stamps are sharp and low as in Romanian dances.

PATTERN

- | <u>Measure</u> | No introduction   |
|----------------|---|
| 1              | Small hop on L ft, simultaneously bring R knee up alongside L leg and twisted to L (ct 1). Small stamp with R next to L, no wt (ct 2). Small, sharp step on R facing slightly R (ct 2). |
| 2              | Repeat pattern of meas 1, reversing direction and ftwork.   |
| 3-6            | Repeat pattern of meas 1-2, two times (three in all).   |
| 7              | Hop on L ft, simultaneously swinging R leg sharply across in front of L (ct 1). Step on R in front of L (ct 2).   |
| 8              | Hop on R ft, simultaneously swinging L leg sharply across in front of R (ct 1). Step on L in front of R (ct 2). Step R in place (ct 2).   |
| 9              | Step on L in place (ct 1). Hop on L, swinging R leg sharply across in front of L (ct 2).  |
| 10             | Step on R in front of L (ct 1). Hop on R, swinging L leg sharply across in front of R (ct 2).   |
| 11             | Step on L in front of R (ct 1). Step on R in place (ct 2). Step on L in front of R (ct 2).  |

Dance repeats from beginning.

**all records available at:**

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SAN FRANCISCO, CA. 94102  
(415) 775-3434

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(213) 737-3500



ZAGORISIOS  
(Greece - Epiros)

This is a dance from the Zagóri area of Epiros in northwestern Greece. The name means a "dance from Zagóri." The Zagorísios is a "slow, heavy, and stately manly dance of Epiros." (V. Papahristos.) It is mainly danced to a tune called Konstantás. There are other melodies for the dance also. Although it seems to be a dance for men, it seems that, like the Tsámiko, women do the dance also.


Pronunciation: zah-goh-REE-see-ohs

Bibliography: Elliniki Hori, V. Papahristos (Athens, 1960).  
Greek Folk Dances, M. Vouras and R. Holden,  
(New Jersey, 1965).

Music: 5/4 time. Music Box "45," 451, 325, 326  
"Konstantás," T'Aidonia LP #1  
"Zagorísias," Folkraft LP-6

Formation: Line with bands joined, elbows bent -- hands should be at shldr height.

Characteristics: Like most dances of Epiros, the movements are generally slow and stately. The feeling is proud and the dance should reflect this in the style of the dancers. There is a tension in the movements -- this is not to say they are stiff and jerky! The movements should be slow and fluid, but controlled at all times. Rather than moving immediately there is usually a slight delay to each movement.

<u>Meas</u>	<u>cts</u>	5/4 time 
I	1	Wt on R ft.
	2	Raise L in front of R.
	3	Move L ft slightly to L (swinging from knee).
	4	Step across in front of R on L.
	5	Touch R next to L facing LOD, OR, slightly raise R ft (ankle height of L leg). Pause.
II	1	Step to R on R.
	2	Step across in front of R on L.
	3	Step to R on R.
	4	Step across in front of R on L.
	5	Pause (beginning to turn to face ctr).

ZAGORISIOS (continued)

III	1	Swing R ft around to the front of L.
	2	Move R ft slightly to R.
	3	Step back on R.
	4	Raise L ft to height of R knee in front of R knee.
	5	Pause.
IV	1	Step to L on L.
	2	Step across in front of L on R.
	3	Step to L on L.
	4	Step on R next to L (slight stamp).
	5	Pause, raising L slightly.

VARIATIONS:

In meas III, swing L ft behind R leg on ct 4.

In meas IV, step behind instead of in front on ct 2.

On 4th ct of each meas, M can do a squat.

In meas 1 (ct 1), raise L leg so that knee is high (leg bent), and step on L ft in place (ct 3). (M only)

In meas III (ct 1), raise R leg so that knee is high (leg bent), and step on R ft in place (ct 3). (M only)

Presented by John Pappas

Dance description courtesy Stockton Folk Dance Camp, 1976

MITERITSA  
(Pontos - Greece)

Source: The name of this dance, Miteritsa, (Mee-teh-REET-sah) comes from the words of the song to which it is done. It is a diminutive form of the word mother. According to Papahristos, the dance is both a dance and a game. It is for both adults and children. The Greeks of Pontos are from the Black Sea area. They were evicted by the Turks after over two thousands years of living in this area.

Bibliography: Elliniki Hori, V. Papahristos (Athens, 1960).  
Greek Folk Dances, M. Vouras & R. Holden (New Jersey, 1965).

Music: Folk Dancer MH 4052B. 4/4 meter.

Formatinn: For greatest enjoyment, the Miteritsa should be done in small groups. Dancers should be in an open circle with hands joined and down. Approximately eight to ten men should be together at the R end of the circle; approximately eight to ten women should be joined to this line of men; the last man is holding the R hand of the first woman with his L hand. It is not necessary for each man and woman to have a ptr. There may be more men than women, or vice versa. This dance is a mixer.

Characteristics: This is a dance game. The feeling is lively and happy. The dancers should have lots of fun. There is much clapping of hands.

Meas	cts	FIRST VARIATION (vocal melody)
		(During this variation there should be slight flexes of the knees.)
I	♩	Facing LOD, step fwd on the R ft (there may be a slight stamp).
	♩	Step next to the R on the L ft.
	♩ ♩	Repeat action of cts 1, 2.
II-IV		Repeat action of meas I to a total of 16 steps in LOD. Turn to face RLOD on last step.
V-VIII		Repeat 16 steps of meas I-IV in RLOD.

Note: Throughout this variation there should be slightly more emphasis on the steps of the R ft, while there may be more flex of the L knee when stepping on the L.

MITERITSA (continued)

SECOND VARIATION (instrumental melody).

All of the dancers drop hands and clap while the lead man dancer does the following step with his ptrs.)

I	♩	A small hop on the L.)	) This is a skip step.
	♩	Step on the R ft.	
	♩	A small hop on the R ft.	
	♩	Step on the L ft.	
		Repeat action of cts 1 and 2.	
II-VIII		Repeat action of meas I to a total of 32 hop-steps (skips).	

The lead M does the skipping step over to the W and choosing a ptr, hooks R elbows with her and they turn together in a CW direction doing the skipping step for one meas. They then hook L elbows and do the skipping step turning together in the other direction for one meas. The M leaves the W and repeats the action with another W. The first W returns to place. The lead M may do this with several ptrs if he has time. There are eight meas of instrumental music before the vocal begins again and the leader returns to place and the first variation is repeated. After eight meas of the first variation, the second variation is repeated, but this time the W who first danced with the leader leaves the line and chooses a M to dance with her. This M will be the person to begin the second variation when it is later repeated for the third time.

The words to Miteritsa.

Miteritsa mou glikia, thelo mia 'gapitikia.	Sweet mother, I want
Miteritsa mou glikia, thelo mia 'gapitikia.	a loved one, with eyes
Mavramatia ke megala, zimomena me to gala.	dark and large and
Mavramatia ke megala, zimomena me to gala.	beautiful skin. (The
	idiom says, "Dark eyes
	kneaded with milk.")

Ithela na'rtho to vradi, m'epiase psili vrohi.	I wanted to come to
Ithela na'rtho to vradi, m'epiase psili vrohi.	you last night, a
To Theo parakalousa, yia na se vro monahi.	light rain caught me.
To Theo parakalousa, yia na se vro monahi.	I asked God to let
	you be alone when I
	found you.

Presented by John Pappas

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Dance description courtesy Stockton Folk Dance Camp, 1976

KARSILAMAS (ANTIKRYSTOS)  
(Greece)

Source: This is a daace which is done ia the villages nf Macednaia, and it is alsn done in the city taverns. It is a cpl dance and the name means "face tn face." (Karsilamas is the Turkish wrd, Aatikrystis is the Greek wrd.) "Face to face" refers tn the starting pns of the dance.

Prrnunciatinn: kar-see-lah-MAHS

Bibliography: Greek Fnlk Dances, M. Vnuras and R. Hnlden (New Jsrsey, 1965)  
Fnlk Dancee of the Greeks, T. aad E. Petrides (New York, 1961)

Music: 9/8 time. Any gnnd Karsilamas melody can be used. Snme nf the ppular tunes are:  
Folkraft LP3, side A, band 5;  
Festival F3001, side 1, hand 4.

Fnrmatinn: M and W facing each nther. The arms can be stretched out at shldr height; the W can have her hands on her hips. The M can have one arm out aad oae hand behiad his back. Bntb the M aad W can have nne hand nn hip and nne hand waving a handkerchief. The W may hold a handkerchief in both hands (halding npp cnraers) and mve the haadkerchief in frnt nf her face teasiagly. (Two W may dance tngether, hut they never do any of the M variations.)

Characteristics: This is a flirtatinus, fun daace. The steps are small and smooth. You should not be too far frnm ynur ptr. It is alsn imprvnissinnal. There is an set pattern. The rhythm is 9/8 and is hrnken down into fnur cunts:

9/8  (1, 2, 3, 4+)

9/8  9/8 quick, quick, quick, slow

9/8 shnrt, shnrt, shnrt, loag

I will describe the daace steps in tsrms nf the fnur cunts.

Meas	cts	9/8 rbythm
		<u>Basic Step Right</u>
I	1	Step sdwd to the R on the R ft.
	2	Step acrss in frnt nf R ft on L ft.
	3	Step sdwd tn the R na R ft.
	4+	Hnp twice on the R ft, swingiag L ft in frnt of R.

KARSILAMAS (ANTIKRYSTOS) (continued)

		<u>Basic Step Left</u>
II	1	Step sdwd tn the L nn L ft.
	2	Step across ia frnt nf the L ft nn R ft.
	3	Step sdwd tn the L on L ft.
	4+	Hnp twice nn the L ft, swingiag the R ft ia froat nf L.

These steps should be small, and the two ptrs should aeve he far apart. The Basic Step can alsn be done fwd nr bkwd. It is aot necessary tn daace only nne meas fwd and one meas bkwd; ynu may daace as many meas fwd or bkwd as pleases ynu.

The Karsilamas is an imprvnissinnal dance and sn there should be an chorengraphy except fnr exhibitinn purposes, perhaps. Each cpl dances the steps and variatinnns as their mood tells them. I will, therefore, describe some nf the most cmmn types nf variatinnns and leave it to the dancers to dn them as the Greeks dn them: Creatively aad Imprvnissinnally.

Variatinn (Turn).

Do the Basic Step to the R, dnng nne cmmplete turn tn the R as ynu step R, L, R, ending with the L ft swingiag acrss in frnt nf the R. (You should end facing ynur ptr.) The turn caa thea be doae in reverse, moviag tn the L.

Variatinn (Fnrward and Back).

Dn nae Basic step fwd twd ynur ptr, and then one Basic step bkwd away frnm ynur ptr. If ynu wish, ynu may do twn Basic steps fwd and bkwd.

Variatinn (Crnss Ovsr and Back).

Do twn Basic steps fwd, passiag R shldrs with ynur ptr. Ynu end with ynur backs faciag. Dn two Basic steps bkwd, again passiag R shldrs to ead in a face-to-face pos once more.

If ynu wish, ynu may make this a "do-sa-do" and return by passiag L shldrs as ynu do the twn Basic steps bkwd.

Variatinn (M nn Squat).

M do the Basic step as described, except on ct 4 (the lngg ct) do a deep knee bend with back straight and knees tngether. You may clap as ynu dn the squat.

Variatinn (M slap foot).

M dn Basic step described abv, but instsaa of swingiag the L leg low in frnt nf R ft, lift the L leg straight with the L ft high ia frnt of ynu and slap the inside of L ft with the R hand. When ynu do this step tn the L, kick R ft high and slap it with the L hand.

(cnntinued)

KARSILAMÁS (ANTIKRYSTÓS) (continued)

Variation (M follow W).

This is a flirtatious step. The W do the Basic step bkwd several times following a serpentine pattern. The men do the Basic step fwd, following (or chasing) their ptrs.

I have described seven variations of the Basic step for Karsilamás. I have not numbered them on purpose. Numbering implies a numerical progression. There is no progression meant here. There is no pattern, no choreography, and except for exhibition purposes, there should be no set pattern. Since this dance is improvisational, there are many more variations that may be done. As you can see, all variations evolve from the Basic step. There is no floor pattern: that is, cpls should not be in a circle or in contra formation. Cpls should be scattered around the floor -- all cpls should be dancing freely -- it is not necessary that all cpls be doing the same variations at the same time. Ideally, everyone should be dancing their own steps without reference to other cpls on the floor.

The important thing is to dance with your ptr in close communication so that you can together improvise within the framework of the dance. And this is a flirtatious love dance ---

Notes and description by John Pappas. Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

Dance description courtesy Stockton Folk Dance Camp, 1976

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ZONARÁDIKOS  
(Thrace-Greece)

This is a dance from Thrace (Thráki) in northeastern Greece. The word "Zoni" or "Zonári" means a belt or sash in Greek. The name of the dance, "Zonarádikos," refers to the belt hold used in the dance. Other titles are "Hasapikos Thrakis," or "Pilalitos." There are many step variations possible for this dance, as well as many possible tunes which are used.

Pronunciation: zoh-nah-RAH-dee-kohs

Music: Soul Dances of the Greeks, LP  
Songs and Dances of Greece, Audio Int. 206, LP  
or any Zonarádikos  
2/4 or 6/8 meter.

Formation: A broken circle with belt hold or front chain hold: hold hand of person on other side of neighbor (your arm is across in front of your neighbor).

Characteristics: The feet are not lifted too far from the floor; knees are slightly bent. The feeling is joyful and vigorous. The music may be slow or fast.

Meas	cts	
		2/4 or 6/8
I	1	Step to R on R ft.
	2	Step across in front of R on L ft, OR, step almost next to R on L ft.
II	1	Step to R on R ft.
	2	Swing L ft in front of R, lifting R heel from floor, OR, lift L ft under you; L ft is not too close to R leg, lifting R heel from floor.
III	1	Step to L on L ft.
	2	Swing R ft behind L, lifting L heel from floor (facing LOD), OR, lift R ft under you; R ft is not too close to L leg (facing ctr).
		<u>Variation (if music is fast).</u>
I	1,2	Same as basic step except it is more a running step.
II	1	Stamp on both ft; ft are apart and knees are bent.
	2	Hop on R ft, lift L ft under you or slightly swing L ft in front of R.
III	1,2	Same as basic except hop on L ft on ct 2.

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