

DER, BEV & GUNNY

The 30th Annual KOLO FESTIVAL

November 26-28, 1981
Stanford University
Roble Gym

TEACHERS

DICK CRUM

ELSIE IVANCICH DUNIN

FRANCES AJOIAN

SUNNI BLOLAND

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JERRY DUKE

PHIL KLINGMAN AND

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MIAMON MILLER

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MEMBERS OF AMAN

HRVATSKI BEČARI

KABA VENÇE

LAUTARI

SVIRAČI

VESALI SELJACI

ZOKINO BROS.

SYLLABUS OF DANCE DESCRIPTIONS

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Festival Records
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THE 30TH ANNUAL KOLO FESTIVAL

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GOOD DANCE,
WE HAVE TAUGHT.

CA LA BALTA
(Romania)

This dance, from the region of Oltenia near the Danube river (southwest Romania), is known by several different names and danced to different melodies in a group of villages around the town of Băilești. Dances done in short lines, with arms crossed in back and composed of fast crossing steps in place, stamps, and surging movements forward, back and diagonally, are characteristic of this area. *Ca la balta* (kah lah BAH-*lah* 'as in the marshland') is an excellent example of this dance type and was described by Gheorghe Popescu-Județ, who first collected it in 1955, as "one of the most typical stamping line dances done by the Oltenians of the Danubian plain."

Recording: Folkraft LP-33, A-3, *Ca la balta*

Meter: 2/4

Formation: Dancers, originally men only, in lines of no less than three and no more than five or six, hands joined in back-basket (back "X" position).

MEASURE

ACTION

Part 1

- 1 Facing diagonally R of ctr and moving fwd in this direction, step Rft (1); step Lft fwd, turning to face diag L of ctr (2).
2 Moving diagonally bkwd/R, take one 2-step RLR (1 & 2).
3-4 Repeat movements of meas 1-2 with opposite footwork and direction.
5-8 Repeat movements of meas 1-4.

Dancers sometimes shout the following *strigătură* during Part 1:

M 1: <i>Uite-o, uite-o</i>	(WEE-toh WEE-toh)	"There is, there is,
M 3: <i>Nu-e, nu-e</i>	(NOO-yeh NOO-yeh)	There isn't, there isn't
M 5: <i>Și-nc-odată</i>	(SHEENK-o-dah-tuh)	Once more
M 7: <i>Trei acuu!</i>	(TRAY ah-KOO)	Now three times!"

Part 2

- 9 Step Rft in place (1); stamp Lft (no wt) fwd (&); step Lft in place (2); stamp Rft (no wt) fwd (&).
10 Step Rft in place (1); step Lft across in front of Rft (&); step Rft in place (2); step Lft beside Rft (&).
11-12 Repeat movements of meas 10 two more times.
13 Step Rft across in front of Lft (1); step Lft in place (&); step Rft beside Lft (2); step Lft across in front of Rft (&).
14 Step Rft in place (1); step Lft beside Rft (&); step Rft across in front of Lft (2); step Lft in place (&).
15-16 Repeat movements of meas 1-2.
17-22 Repeat movements of meas 9-14 reversing footwork.
23-24 Repeat movements of meas 3-4.

Notes by Dick Crum

GOOD DANCE WE SHOULD TEACH

CONE, MILO ČEDO
Bulgaria

RHYTHM:
BOOM, BOOM, PA-BOOM

Cone, milo čedo (TSOH-neh MEE-loh CHEH-doh 'Tsona, dear child') is an old dance from Kjustendil, Radomir, Trŭn, and other places in the Shope area of western Bulgaria. When popular several generations ago, it was done primarily at weddings, often in honor of the *kŭm* (ROOM 'sponsor', the most important male member of the bride and groom's entourage).

In some places *Cone, milo čedo* formed a kind of two-part "suite" with another solo dance, the *rŭčenica*; the musician (usually a *kemenče* [gŭdulka] player) first played a *rŭčenica*, then, without interruption, switched to *Cone, milo čedo* at some point; the dancers greeted the change in rhythm with whoops of excitement.

Recording: "Dances of Bulgaria" DOB 8404-A, *Cone, milo čedo*

Rhythm and meter: Like Bulgarian dances such as *Petrunino horo* and *Eleno mome*, this dance is in a "slow-slow-quick-slow" rhythm pattern, played in what Bulgarian ethnomusicologists have variously notated in either 7/8 or 13/16 time:

Dancer's beats (counts)	1	2	3	4
Rhythm	S	S	q	S
7/8 notation	♪	♪	♪	♪
13/16 notation	♪	♪	♪	♪

Formation: *Cone, milo čedo* was danced in several different formations, depending on locale and the momentary mood of the dance event:

Solo With both hands on hips or 1 hand on hip ^{THUMB FWD} and the other flourishing a kerchief in the air, individual dancers form a loose circle around the musician and each does "his/her thing", improvising within the traditional style. Sometimes they line up in a circle, Indian style, facing CCW around.

Partners Two dancers (2 men, or 2 women, or 1 of each) face each other and do their solo-type improvisations, never touching partner, but occasionally changing places and again facing.

Horo Dancers join hands in an open circle and either dance simple variations in place or move to R with steps identical to the standard 3-measure *Eleno mome*. Sometimes they start out doing the solo or partner version and later, at some one's initiative, join hands and finish up with the *horo* form.

The dance will be described here beginning with solo and partner variations and ending up with the *horo* form.

MEASURE	ACTION
---------	--------

PART I - Solo improvisation

The variations described below are examples of typical step patterns. There are others, and those given here are not intended either as an exhaustive list or a prescribed, fixed sequence.

(continued)

CONE, MILO ČEDO (continued)

PRESS WITH VERTICAL SWAKE

SOFT OF PRESS+HEP, PLUNK (STEP), STEP-STEP

ACTION

MEASURE

PRE-ESS STEP CLOSE-STEP BACK

Variation 1 - Press, step, step-step SHORT

1 Press Rft diag/fwd to floor (no weight) (1); step Rft directly fwd (taking weight) (2); step Lft to close beside Rft (3); step Rft back to orig. place (4).

2 Reverse footwork and direction of meas. 1.

Variation 2 - Heel, heel, hop-step

1 Hop in place on Lft, at same time striking R heel diagonally out to R, R knee straight (1); hop again on Lft, striking R heel straight fwd, R knee straight (2); hop again on Lft, bringing Rft around in back with R knee relaxed (3); step Rft behind L heel (4).

2 Reverse footwork and direction of meas. 1. HEEL DIRECTIONS CAN BE REVERSED! (I.E., IN-OUT)

Variation 3 - Knee-swings and leap fwd

1 Hop on Lft, pointing bent R knee across to L and turning to face slightly L (1); hop again on Lft, pointing bent R knee out to R (2); hop again on Lft, pointing bent R knee straight fwd (3); leap Rft fwd (4). KNEE DIRECTIONS CAN BE REVERSED! (I.E., IN-OUT)

2 Reverse footwork of meas. 1.

Variation 4 - Step, chug, hop-step NOT TAUGHT

1 Turning to face about 1/8 L, step Rft across in front of Lft (1); close Lft to Rft and chug fwd in this direction on both feet, flexing knees (2); hop Lft in place, returning to face orig. direction, with Rft raised off ground (3); step Rft beside Lft (4).

2 Reverse movements of meas. 1.

Variation 5 - Cross, step, hop-step NOT TAUGHT

1 Step Rft across in front of Lft (1); step Lft in place (2); ōukōe on Lft, raising Rft low in front (3); step Rft in place (4).

2 Reverse movements of meas. 1.

Variation 6 - Forward and back *

1 Spring forward on Rft (1); spring forward on Lft (2); spring backward on Rft (3); spring onto Lft beside Rft (4).

(Note that this variation does not reverse; it is commonly used to change places with a partner.)

Variation 7 - Scissors, hop-step NOT TAUGHT

1 Slide Rft back, Lft fwd in a scissors movement, weight on Rft (1); slide Lft back, Rft fwd in a scissors movement, weight on Lft (2); hop Lft in place, bringing Rft around in back (3); step Rft behind Lft (4).

2 Reverse movements of meas. 1.

Variation 8 - Deep knee bend (M only) DONE OCCASIONALLY BY M ONLY, NEVER BY W IN BULGARIA

1 Jump into full knee bend with ft together (1); rise from knee bend on both ft apart (2); leap Rft in front of Lft (3); leap Lft behind Rft (4). WT ON L

(Note that this variation does not reverse.)

(continued)

CONE, MILO CEDO (concluded)

MEASURE	ACTION
---------	--------

PART II - Horo **

Dancers join hands in an open circle and dance the steps to Eleno
mome:

- 1 Moving R, leap fwd with Rft (1); leap onto Lft across in front of Rft (2); facing center, leap sideward R on Rft (3); leap onto Lft behind Rft (4).
- 2 Leap onto Rft in place or slightly sideward R (1); hop on Rft in place, swinging Lft up across in front (2); leap onto Lft sideward L (3); leap onto Rft behind Lft (4).
- 3 Leap onto Lft in place or slightly sideward L (1); hop on Lft in place, swinging Rft up across in front (2); leap on Rft sideward to R (3); leap onto Lft behind Rft (4).

5/81

Notes by Dick Crum

** THOSE DANCERS THAT WISH TO DO SO START ELENOMOMB)
OTHERS CAN CONTINUE TO IMPROVISE

Kolo Festival 1981

- * RUN VARIATIONS: ALL "RUNS" ARE SPRINGY.
- a. Fwd Run R, L, BACKUP R-L (END-UP WHERE YOU STARTED)
 - b. CHANGE PLACES WITH PTR; PASS R SHOULDERS
Fwd Run R, L (TURNING 180°), R-L BACKING UP IN SAME DIRECTION.
 - c. RUN AROUND PTR IN LARGE ARC TO CHANGE PLACES.
ALL RUNS Fwd TO CHANGE PLACES
R, L, R-L



TEACH AT CABRILLO
BASIC DANCE

KABANICA I SEKSERÁ
Yugoslavia (Croatia)

As a folk song and dance tune, the unusual 3-measure melody of *Kabanica i seksera* (kah-BAH-nee-tsah ee SEK-seh-rah, "an overcoat and sixpence") is well known under a variety of different names in the region of Slavonia (eastern Croatia, Yugoslavia). In some villages the dance takes the form of a couple dance, while in others it is done as a circle dance or *kolo*. Related folk dances already known to U.S. and Canadian dancers are *Drhtavac* and *Sitne bole*.

The version described here is a circle dance done in villages around the town of Slavonski Brod. A partner form of the dance, from another region, was presented by this writer at Stockton Folk Dance Camp in 1958 (see p. 33 of that year's syllabus). At that time the only record available was an imported 78. The recording listed below can be used for either version.

Recording: Jugoton LSY 66066, I-4, *Kabanica i seksera*

Meter: 2/4

Formation: Closed circle, mixed M and W, hands joined in front basket hold with 2nd person over on either side, L arm under, R arm over.

MEAS	ACTION
1	Facing center, step Lft sideward L, flexing L knee slightly (1); bring Rft over beside Lft without taking weight on Rft (&); bounce twice on both heels together in place (2, &).
2	Still facing center, bounce on both heels together in place (1); bounce twice on both heels together in place (2, &).
3	Still facing center, bounce in place on R heel, moving Lft sideward L close to ground (1); step on Lft sideward L, taking weight on Lft (2).

The above movements constitute the entire dance, and are repeated over and over again as long as the music plays. Note that after the very first sideward step on Lft "to get started", all subsequent repeats of the basic pattern begin with the Lft already having stepped sideward L, hence throughout the rest of the dance Measure 1 is done as follows:

- 1 With Lft already bearing weight, bounce in place on L heel, flexing L knee slightly (1); (from this point the dance is identical to that described above).

11/81

Notes by Dick Crum

OK - NOT TOO HARD
ONLY 2 STEP
PATTERNS

KELERUJ

Yugoslavia (Vojvodina)

Keleruj (KEH-leh-rooy, name of unknown origin) is a couple dance widely done in the districts of Bačka and Srem in Vojvodina, Yugoslavia. Its melody is known over a much wider area (some U.S. folk dancers are familiar with a Slavonian dance, *Todore*, whose tune is identical to that of *Keleruj*).

Certain old-time tamburitza musicians in this country mention *Keleruj* as a dance popular shortly before World War I in some eastern U.S. ethnic communities, but it seems not to have survived.

Keleruj is described here as learned by Dick Crum in Bačka in 1954.

Recording: Festival "Dances of Yugoslavia" DOY 8405, *Keleruj*; Folkraft 1539x45A, *Keleruj*.

Meter: 2/4

Formation: Couples; partners in shoulder-waist position.

MEAS	ACTION
------	--------

Figure 1 - Side-to-side

(Description given for man; woman uses opposite footwork)

- 1 Side step with Rft to R (1); low hop on Rft in place (2); close Lft beside Rft, taking weight on Lft (&).
- 2 Side step with Rft to R (1); step Lft in place beside Rft (2); step Rft in place beside Lft (&).
- 3-4 Reverse direction and footwork of meas 1-2.

The mov'ts described above constitute the "basic dance", and are usually done as the couple gradually revolves ("moseys") about the dance floor. Sometimes the man moves straight forward with the above footwork, the woman moving backward to accommodate him.

Man's variation on Figure 1

When dancing side-to-side, the man may do the following variation of meas 1:

- 1a Side step with Rft to R (1); low hop on Rft in place, with short kick of Lft fwd then around in back of Rft (2); step Lft behind Rft (&). The same mov'ts, with opposite footwork, are done to the L in meas 3a.

Figure 2 - Turns

(Man and woman's footwork the same; woman must "fudge" to be on correct foot)

- 1 In position R-shoulder to R-shoulder, step fwd on Rft (1); hop on Rft, with Lft slightly raised (2); step Lft fwd (&).

This turn can be inserted in the dance whenever the man wishes, and the number of measures it is done is up to him.

LOGOVAC

Vojvodina (Yugoslavia)

WE DID NOT ATTEND,
THIS CLASS,
LEARNED IT PREVIOUSLY

Logovac (LOH-goh-vahtz) is a trio dance popular among villagers and townspeople in the rich agricultural area of Vojvodina, an autonomous region made up of the districts of Bačka, Banat and Srem in northeastern Yugoslavia. Its name derives from *logov*, a special term used by the farm people of Vojvodina for the extra horse sometimes hitched to a one- or two-horse team to pull wagons containing various loads. The possible association between the dance's name and the "extra" dancer in the trio is interesting to contemplate, but the name, like those of many Balkan dances, is actually derived from the first line of the song whose melody accompanies the dance (see song lyrics further on).

The steps, figures and styling of *Logovac* vary from area to area. The version described here is from Banat, where it was learned by Dick Crum in 1954.

- Recordings:
- (a) Folk Dancer MH 1013-B, *Logovac*
 - (b) Jugoton LPY-V-802, "Pjesmom i igrom kroz Vojvodinu", Side 1 Bd 6, *Logovac*
 - (c) Jugoton LSY 66066, "Seoska sam lola - Krunoslav Slabinac-Kičo", Side 2 Bd 1, *Sinoć bila misečina*

Meter: 2/4

Formation: One M with two W, one on either side of him, all facing the same direction. Each W's inside hand on M's nearest shoulder, his arms (under theirs) around the back of their waists, holding their outside hands at their outside hips.

Basic Step: "SINK-HOP": An elastic, low step-hop is used throughout the dance, two per measure, beginning each phrase with the Rft:

- ct 1 Step onto Rft, "sinking" slightly by softly bending R knee and not letting R heel touch floor;
- ct & Slight hop on Rft, straightening R knee somewhat and barely (sometimes not at all) leaving the floor;
- ct 2& Same movements as in ct 1&, with Lft.

The "sink-hop" is done moving in all directions, in place, or turning, depending on the variation being performed. In Vojvodina the men do many improvised variations on the Basic Step (see "Men's Variations" below).

Sequence: In its native setting, *Logovac* has no set sequence. Guided by the whim of the man, dancers perform innumerable figures. The figures described here are all typical, and are arranged arbitrarily for convenience in learning. Once you have learned them, you may wish to disregard the sequence below and combine the movements and variations in your own way.

MEAS	ACTION
------	--------

CHORUS (Precedes each figure)

- 1-4 8 sink-hops fwd in basic formation.
- 5-8 8 sink-hops backward to original place on floor.
- 9-12 8 sink-hops, trio turns CCW (need not be full turn), M acting as pivot.
- 13-16 8 sink-hops, trio reverses turn (i.e., CW).

(continued)

LOGOVAC (continued)

MEAS

ACTION

VARIATION 1 ("Unfurl and re-furl")

- 1-4 In 8 sink-hops: M pulls R-W's R hand with his R hand so that she makes a 1/2 turn R and moves out to a position in front, facing the opposite direction from the remaining 2 dancers. In this new position the whole trio moves forward (R-W backing up). Keep hands joined throughout, though when "unfurling" R-W, M avoids vise-like grip on her R hand.
- 5-8 In 8 sink-hops: R-W makes 1/2 turn L to return to original position beside M, while he pulls L-W's L hand, leading her into a 1/2 turn L and out to a position in front, facing in the opposite direction from the remaining 2 dancers. In this position the whole trio moves away from center (L-W moving forward). Keep hands joined throughout, though when "re-furling" R-W and "unfurling" L-W, M avoids vise-like grip on their hands.
- 9-12 In 8 sink-hops: L-W makes 1/2 turn R to return to original position beside M, while he pulls R-W's R hand to begin repeat of this Variation. Trio moves toward center as in meas 1-4.
- 13-16 In 8 sink-hops: Trio moves back as in meas 5-8, L-W reassuming original position beside M in preparation for the Chorus.

1-16 CHORUS

VARIATION 2 ("M turns with each W")

- 1-4 In 8 sink-hops: Releasing all hands, M faces R-W and they join by an elbow hold, M's R hand grasps W's L arm just below elbow, his L hand grasps her R arm likewise. W also grasps M's arms just below elbows. They make 2 turns CW, while L-W spins alone in place CCW, clapping hands above her head.
- 5-8 In 8 sink-hops: M releases R-W, who goes immediately into a solo turn in place CW clapping hands above her head. M takes "elbow" hold with L-W, and they make 2 turns CCW.
- 9-16 Repeat action of meas 1-8 of this Variation and assume original position at end in preparation for the Chorus.

1-16 CHORUS

VARIATION 3 ("Twirl both women fwd")

- 1-4 In 8 sink-hops: M pulls both joined hands and, keeping hands joined, sends both W fwd into twirls under his raised arms as he moves fwd (R-W twirls R, CW; L-W twirls L, CCW; 2 sink-hops per turn). At the end of 8 sink-hops, both W stop twirling and end facing M.
- 5-8 In 8 sink-hops: Pulling W with him, M moves backward to original place on floor (no twirls).
- 9-16 M pushes joined hands forward and out, again leading W into twirls; repeat actions of meas 1-8 of this Variation and prepare for the Chorus.

1-16 CHORUS

(If the Folk Dancer record, MH 1013, is used, this Chorus ends the dance.)

(continued)

LOGOVAC (concluded)

MEN'S VARIATIONS

Whenever moving straight forward, backward or turning in place, M may insert the following variations instead of the usual sink-hops:

Men's Variation 1: 6 sink-hops (beginning with Rft) then 3 stamps (RLR) in place, then 6 sink-hops (beginning with Lft) with 3 stamps (LRL) in place.

Men's Variation 2: Step on ball of Rft, bending knee and twisting heels to R; Lft is parallel but has no weight (ct 1); step on ball of Lft, twisting heels L; Rft is parallel but has no weight (ct 2); repeat action of cts 1& 2. Continue forward, backward or turning.

Men's Variation 3: Done only moving backward. Step on ball of Rft, twisting heels as in Var. 2 (ct 1); step on flat Lft, not twisting heels, and straighten L knee (ct 2); repeat action of cts 1& 2 and continue backward.

SONG TEXT

The melody of *Logovac* is the same as that of a famous wedding song (*Svatovac*) known all over Vojvodina and Slavonija. Often musicians sing lighthearted verses to the tune and even sometimes include one or two out of context from the *Svatovac* itself. The Banat Orchestra musicians on the Folk Dancer record sing these:

/: Teraj, kume, logova,
preko toga korova. :/
Daleko je Mitrovica
gde se kuva kiselica,
još je dalje Sent-Ivan
gde se ljube svaki dan!

Best man, drive the spare horse over
the weedy fields; it's a long way to
Mitrovica, where they make sour
wine, and farther still to Sent-Ivan,
where they make love every day!

/: Metla nogu na potegu,
pa sve viče: "Neću!" :/
/: Pa na kuma namiguje,
da se kola kreću. :/

The bride put her foot up on the foot-
board and shouted, "I don't want to!"
Then she winked at the best man to
get the wagon going.

/: Jeli, kćeri, jel' to taj,
hulja i bećar? :/
/: Jeste, majko, to je taj,
al' nije bećar! :/

Tell me, daughter, is he the one, that
good-for-nothing? Yes, mother, he's
the one, but he's not a good-for-
nothing!

4/80

Presented by Dick Crum

Kolo Festival 1981

NATALIJINO KOLO

MISSED THIS
CLASS

Yugoslavia (Serbia/Vojvodina)

Natalijino kolo (nah-TAH-lee-yee-noh KOH-loh, 'Natalija's dance') was originally composed in honor of Queen Natalija of Serbia. She was the wife of Milan Obrenović, who ruled that country, first as prince and later as king, from 1868 to 1889. Natalija and her court were fond of dancing; she introduced fashionable "foreign" ballroom dances to Belgrade society, and often led her namesake dance, *Natalijino kolo*, at the opening of palace balls.

The dance became immensely popular and spread among Serbs wherever they lived at the time, including the southern part of the Austro-Hungarian Empire (present-day Vojvodina, in Yugoslavia), where they formed a sizable minority. Serbian immigrants from that area brought *Natalijino kolo* to the U.S. at the turn of the century.

The dance's accompanying melody has a Romanian flavor typical of late 19th century Serbian ballroom dance tunes. It survived much longer than the original dance itself. Various lyrics to it were current among the populace, many recounting the deep love of Natalija for her husband. (Actually, the royal couple's many public quarrels and ultimate separation were the scandal of Belgrade!)

One popular verse, sung to Part 1 of the music, was:

*Milane, Milane, ljubim te ja,
tvoja mi zvezdica najlepše sja!*

*(Milan, oh, Milan, how I love you,
you are my brightest shining star!)*

The chorus, sung to Part 2 of the music, was:

*Haj, nek se čuje, čuje, haj, nek se zna
da je Natalija kolo vodila!*

*(Hey, spread the word, let it be known,
that Natalija led the kolo!)*

In Yugoslavia the dance survived up to about a generation ago, though it lost its Part 1 (see dance description below) along the way. During and after World War II, contemporary patriotic lyrics were sung to the melody, and Queen Natalija's name was replaced by a reference to a Partisan fighting woman from Vojvodina. The chorus became:

*Haj, nek se čuje, čuje, haj, nek se zna
da je mlada vojvodjanka [or partizanka] pušku nosila!*

*(Hey, spread the word, let it be known,
that a young Vojvodinian [or Partisan] woman carried a gun!)*

In the eastern U.S., the older two-figure form of *Natalijino kolo* is still danced occasionally at events in Serbian (and Croatian) ethnic communities, where I learned and danced it in the early 1950's. Some old-time immigrants

(continued)

NATALIJINO KOLO (concluded)

enjoy telling the apocryphal "story" of *Natalijino kolo*, namely that it originated when Queen Natalija stepped from her carriage during a country outing one day to dance with some local peasants; the peasants were allegedly so thrilled by her gesture that they named the dance after her and created the chorus of the original song.

The description given here is based on several versions of the dance as it was done in the 1950's in eastern U.S. cities such as Pittsburgh, Cleveland, Detroit, and the New York/New Jersey area.

Recordings: Folk Dancer MH 45-1001 A, *Natalijino kolo*; Festival LP-1505, "Kolo Party", B-4, *Natalija*; Folkraft FK 1534-45 B, *Natalijino*; Hungaroton SLPX 18057 (import), "Vujicsics Ensemble", A-7a), *Natalija*; Festival "Dances of Yugoslavia", DOY 8405, *Natalijino kolo*.

Meter: 2/4

Formation: Open circle, mixed M and W, hands joined and held down at sides ("V" position).

MEAS

ACTION

Part 1 - Traveling steps R and L

- 1 Facing almost directly in LOD, hop on Lft, extending Rft a bit fwd, low (1); step Rft fwd in LOD (&); close Lft beside Rft, taking wt on Lft (2).
- 2-3 Continuing fwd in LOD, repeat the mov'ts of meas 1 two more times for a total of three.
- 4 Continuing fwd in LOD, step Rft (1); turning to face ctr, hop on Rft (2).
- 5-8 Reverse footwork and direction of meas 1-4.

Variations on Part 1

- (a) Some dancers (particularly in NY/NJ area) do 4 two-steps ("step-together-steps") beginning with Rft and moving fwd in LOD during meas 1-4, then turn to L and, again beginning with Rft, do 4 two-steps in reverse LOD.
- (b) Beginning with Rft and moving fwd in LOD: 2 two-steps (RLR, LRL) (meas 1-2) followed by 2 running steps (R, L)(meas 3) and ending with a step-hop (R-hop)(meas 4); then reverse footwork and direction for meas 5-8.

Part 2 - Malo kolo step in place

- 9 Facing center, low hop on Lft in place or moving very slightly R (1); step Rft (flat) sideward R (&); close Lft beside Rft, taking weight (2).
- 10 Short step with Rft sideward R (1); low hop on Rft in place (2).
- 11-12 Same mov'ts as meas 9-10, but to L with opposite footwork.
- 13-16 Repeat mov'ts of meas 9-12.
- 17-24 Repeat mov'ts of meas 9-16.

NOTE: As most recently done in Vojvodina (since World War II), the entire dance consists of *Malo kolo* steps, i.e. the mov'ts of Part 1 have disappeared.

11/81

Notes by Dick Cron

Kolo Festival 1981

OROMNIA
(Romania)

MISSED THIS
CLASS






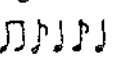
The villages of Romania's southern plainland (along the Danube) are the richest repository for the "classical" type of circle dance known as the *hora*. Dances in this category number in the hundreds; they are usually large circles of men and women with hands joined, moving in slow-to-moderate 2/4 or 6/8 time with relatively simple steps in various directions.

Oromnia (oh-rohm-NEE-ah), from the Muntenia region, is a hora of a special subcategory, the so-called "stamping" horas (*hore bătute*), characterized by faster tempo, syncopated stamps, scuffs and taps, traveling two-steps and arm swinging. Natives associate these features with Gypsy dance style, and it is generally agreed that these "stamping" horas have been subject to Gypsy influence. Many of their names reflect this: *Țigăneasca* (from Romanian *țigan* 'Gypsy'), *Romneasca* (from *rom*, the Gypsies' name for themselves), and it is possible that the name *Oromnia* is derived from *rom* also. Many U.S. and Canadian folk dancers are already familiar with other horas of this subcategory, e.g. *Ca la usa cortului* and *Hora la patru*.

Recording: Folkraft LP-33, B-10, *Oromnia*

Rhythm and meter: Notated in 2/4 time, but the dance steps are highly syncopated (see description below).

Formation: Circle, mixed men and women, hands joined and held at shoulder height ("W" position).

MEAS RHYTHM	ACTION
1-2 	Facing slightly R of ctr and moving fwd in LOD, 2 two-steps RLR, LRL (1 & 2, 1 & 2).
3 	Turning to face ctr, leap onto Rft from the front, displacing Lft backward and up, at the same time swinging joined hands down and slightly back (1); step Lft to R behind Rft (&); step Rft to R, bringing hands up toward "W" position again (2).
4 	With hands again in "W" position, step Lft in place (1); stamp Rft in place (no weight) (2).
5 	Very quick heel-drop on Lft followed by very quick tap with R heel (both mov'ts within count 1); stamp onto Rft (take weight) (&); pause (2); scuff L heel slightly fwd (&).
6 	Stamp onto Lft to L (take weight) (1); step Rft a bit behind Lft (&); step Lft beside Rft (2); scuff R heel a bit fwd (&).
7-8 	Step Rft to R (1); step Lft slightly behind Rft (&); step Rft to R (2); scuff L heel fwd, ending with Lft raised slightly in front (&); hold (1); heel-drop on both heels with L heel slightly fwd (&); heel-drop on both heels again, with feet side by side (2).

Notes by Dick Crown

Could use AT CABRILLO

TANDORA

Yugoslavia (Croatia)

The melody of *Tandora* (TAHN-doh-rah [a nonsense word]) is used for dancing throughout the Pannonian plainland of northern and northeastern Yugoslavia (the regions of Slavonia [eastern Croatia] and Vojvodina). In Slavonia, the dances done to it are usually in circle formation (kolos), while in Vojvodina they are generally couple dances or some combination of couple and circle. The name *Tandora* is actually quite rare; most dances done to this tune are called *Tandrčak* or *Tandrče* (meaning 'clatter').

The dance described here is from the village of Babina Greda in the region of Slavonia, and is taken from a videotape made there in the summer of 1981 by Larry Weiner (thanks, Larry!) during a performance of the village exhibition group.

Recording: Theoretically, any recording of *Tandrčak* (Folk Dancer MH 1014, Monitor MF 344 II-3, etc.) can be used; however, Jugoton LSY 66066 I-6 is closer to Slavonian style.

Meter: 2/4

Formation: Closed circle, mixed M and W, hands joined in front basket with second person over on either side, L arm under, R arm over.

MEASURE

ACTION

Part 1 - *Drmeš* in place

- 1 Step Rft in place with some emphasis and very slight flex of R knee (1); step Lft in place beside Rft without emphasis (2); step Rft in place beside Lft without emphasis (&). All steps are on the flat foot, even stressing heel. NOTE: Some dancers (most of the women and often the men) do a simple "bounce-bounce" on both feet, "inside their shoes", during counts 2 &, instead of alternating feet.
- 2 Same steps as in meas 1 with opposite footwork.
- 3-8 Repeat mov'ts of meas 1-2 three more times (for a total of four).

Part 2 - Traveling step-hops

- 9 Turning to face L, begin to move in RLOD with step-hop on Rft, swinging Lft up and across with L knee slightly bent (men); women simply extend Lft across low.
- 10 Same mov'ts (step-hop) with Lft, swinging Rft.
- 11-16 Six more step-hops as in meas 9-10 (for a total of eight, turning to face center on the eighth step-hop.)

NOTE: As performed by the Babina Greda village exhibition group, Part 2 is done in place, facing center, every other replaying of the "B" music. Suspecting this is probably an agreed-upon pattern for exhibition purposes, I have chosen to teach only the traveling form.

11/81

Notes by Dick Crum

Kolo Festival 1981

GOOD DANCE
MUST TEACH!

TRITE PŪTI from GERGEBUNAR

("LJAVATA")

Bulgaria

By now, U.S. and Canadian folk dancers are aware that there are many Bulgarian dances named *Trite pūti* (TREE-tih PUTT-tee 'three times'). These horos are especially numerous in the villages of southeastern Bulgaria (the regions of Thrace and Strandja), where they are still regularly done today.

The relatively simple *Trite pūti* described here comes from a village now called Rosenovo, but whose older name, Gergebunar (gare-gay-boo-NAHR), is still preferred by the locals. The villagers also call this dance *Ljavata* (LYAH-vuh-tuh 'on the left'); when Mrs. Todorka Varimezova (from whom I learned the dance) was asked "Why 'on the left'?", she replied that "after you dance to the right a few steps, you go back to the left, and that's where you do most of your work!"

Recording: The original music for this dance is on Festival "Dances of Bulgaria" DOB 8404; in a pinch, any other *Trite pūti* may be used.

Meter: 2/4

Formation: Closed or open circle, mixed M and W, hands joined down at sides in "V" position.

MEASURE	ACTION
---------	--------

NOTE ON ARM MOVEMENTS: Throughout this dance the joined hands are forcefully swung back (i.e. away from center) on every count 1 and forward (toward center) on every count 2, keeping elbows straight and never exceeding an angle of 45° from the vertical. These swings will not be mentioned in the description below, but they are assumed to be there.

- 1 Facing slightly R of ctr, "hitch-hop" (uh-) with Lft and step onto flat Rft, moving to R (1); "hitch-hop" (uh-) with Rft and step onto flat Lft, continuing to R (2).
- 2 Turning to face ctr, "hitch-hop" with Lft (uh-) and step sideward R onto flat Rft (1); step flat Lft slightly forward of Rft ("almost crossed") (&); step flat Rft in its place (2).
- 3 Reverse direction and footwork of meas 1.
- 4 Reverse direction and footwork of meas 2.
- 5 Same as meas 2.
- 6 Reverse direction and footwork of meas 2.

OLD TIMER
GOOD TO HAVE IT
REVITALIZED!

ZAPLET
Yugoslavia

The unusual 9-measure melody of *Zaplet* (ZAH-plet) kolo is one of the best known dance tunes in all of Yugoslavia, as well as among Serbians and Croatians in the U.S. Its origins are not known, but it dates back into the 19th century, and we know it was extremely popular in the late 1800's when the dance was brought to this country by South Slav immigrants.

In Yugoslavia itself, numerous local variants of the dance have been recorded. In the Bela Krajina district of Slovenia there is a variant called *Fruške, jabuke, slive*; in some parts of Croatia there are versions with the names *Hopa, cupa* and *Hopa, hopa*. In other parts of Croatia, and in Serbia and Vojvodina, the name *Zaplet* prevails, as it does in the U.S.

The name itself derives from a version of the dance that was apparently common in Serbia (although it did not "transplant" to the U.S.) involving an abrupt reversal of direction in measure 3: the dancer "twisted back" to the left, bringing the right foot around in front and across to step to the left of the left foot. This movement was best described by the Serbo-Croatian word *zaplet* ('to twist around', 'entangle'), and hence the title of the dance. In Belgrade in 1954, I mentioned to the Janković sisters (the earliest systematic collectors of Yugoslav folk dances) that this feature had apparently never been part of *Zaplet* among Yugoslav Americans, to which one of them replied, "But how can they dance *Zaplet* without *zaplet*?"

The dance is described here as learned and danced by me at Serbian and Croatian events in eastern U.S. cities in the early 1950's.

Recordings: Folk Dancer MH 45-1001 B, *Zaplet kolo*; Festival "Dances of Yugoslavia" DOY 8405, *Zaplet*

Meter: 2/4

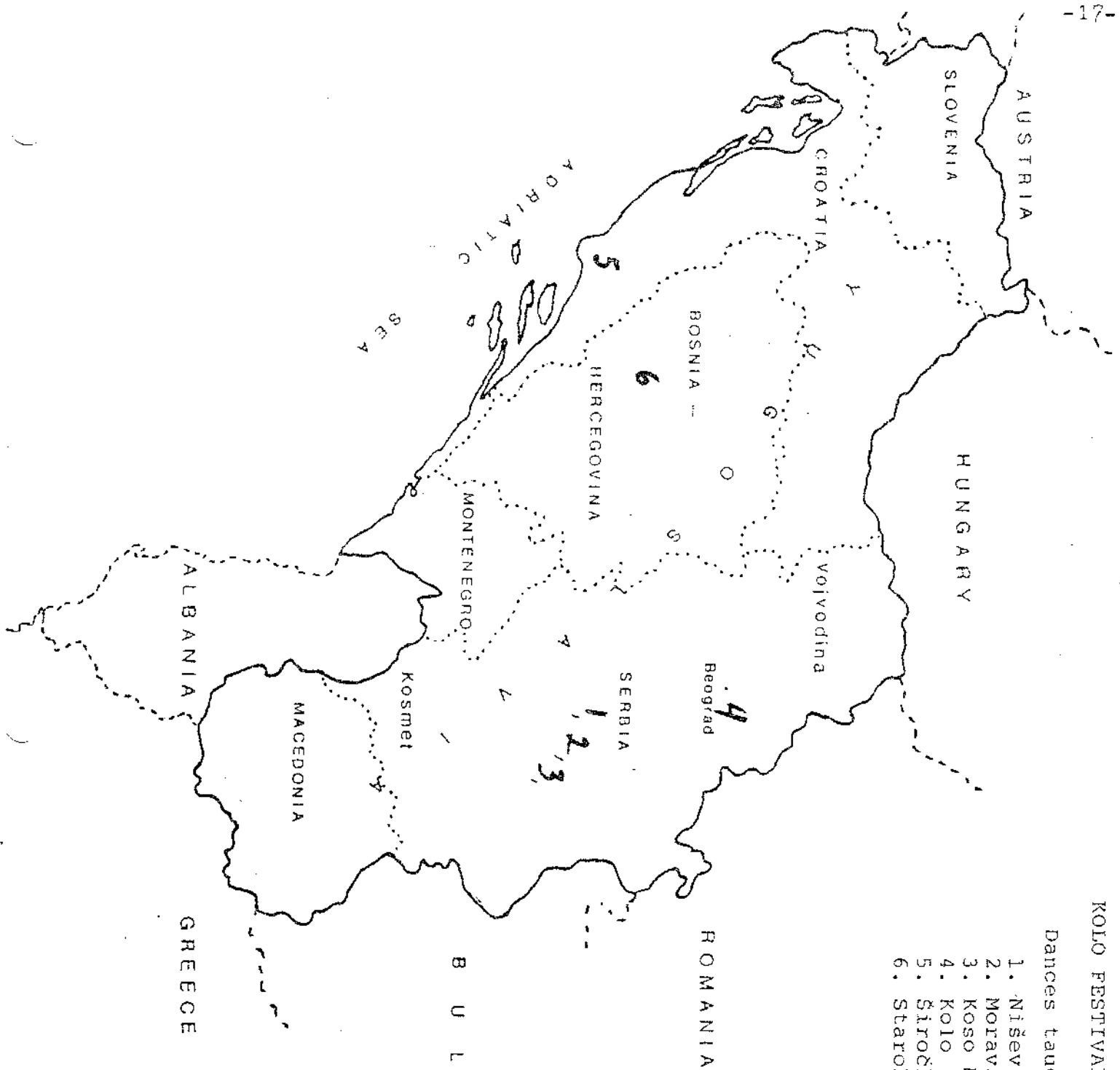
Formation: Closed or open circle, mixed M and W, hands joined down at sides in "V" position.

MEAS	ACTION
1-3	Facing slightly R of ctr, three step-hops (R-hop, L-hop, R-hop), one per measure, moving to R (counterclockwise around). LOD
Measures 4-9 comprise three <i>Malo kolo</i> "basic steps" as follows:	
4	Facing center, low hop on Rft in place or moving very slightly L (1); step Lft (flat) sideward L (&); close Rft beside Lft, taking weight (2).
5	Short step with Lft sideward L (1); low hop on Lft in place (2).
6-7	Reverse movements of meas 4-5.
8-9	Same movements as meas 4-5.

11/81

Notes by Dick Crum

Kolo Festival 1981



KOLO FESTIVAL 1981

Dances taught by Elsie Ivancich Dunin

- 1. Niševljanka
- 2. Moravsko Kolo
- 3. Koso Moja
- 4. Kolo from Ripanj
- 5. Širočko Kolo
- 6. Starobosansko Kolo

B U L G A R I A

GOOD DANCE!
 GIMASY TO TEACH

KOLO FROM RIPANJ
 (koh-loh from ree-pahny)

Serbia, Yugoslavia

Source: Presently in central Serbia, the most commonly performed type of dance is the "u šest." A symmetrically patterned dance, it consists of two step together to the R, one step together to the L, one step together to the R; then the pattern is repeated to the opposite direction. Each locality has its own style and variations upon the pattern. There is no one name for the dance, each locale having its own ranging from simple "kolo" to place names. Often the dance is named after the local musicians who play them, such as Krnjevo Kolo, Micino Kolo, etc. The most well known "u šest" in Yugoslavia and also in the U.S. (among American folk dancers) is the "Moravac," the name of a popular melody and also the name of the most prominent river in Serbia, "Reka Morava."

The "Kolo" was observed by Elsie Ivancich Dunin in May 1967 in the village of Ripanj, some ten miles south of Beograd, the Yugoslav capital. The occasion was a weekly, Sunday late afternoon dance that took place at the crossroads in the middle of the village. Only young people of marriageable age were the dancers, while younger and older generations stood around as spectators. This same dance pattern was performed to four or five different music selections, some slower or faster than others. Accompaniment was by violin, accordion, and bass, played by Gypsy musicians, who stood in the center of the broken circle.

Since there is no common name for this "u šest" dance, except "Kolo," the dance is being named here in the U.S. as "Kolo from Ripanj."

Music: Instrumentation that uses a lead violin is typical of the music played in Ripanj. Several "u šest" selections are appropriate:

"Dances of Serbia" DOS 8402 "Kolo from Ripanj"

LPYV-S-60941 "Moravski Zaplet" and "Divčibarsko Kolo"

Formation: Any number of M and W in an open circle, leader at the R end (normally a M). Either of the following handholds may be used - 1) low handhold with clasped hands held low at dancers' sides, 2) elbow hold with L arm bent and lower arm placed across the waist in front, while R hand holds the adjacent person's L elbow. Dancers dance very close to one another with this hold. Leaders free R hand is at his waist or in his pant's pocket.

KOLO FROM RIPANJ (cont.)

2/4

Meas.	Ct.	Note Value	Movement Description			
	1		Facing ctr step R ft to R			
	2	↑	hop on R ft			
	&	↑	step L ft diag fwd in front of R ft			
IN PLACE	2	1	↓	step R ft to R side		
		2	↑	step L ft in place, next to R ft	triplet*	
		&	↑	step R ft in place, next to L ft		
	3	1	↓	step L ft in place, next to R ft		
			2	↑	step R ft in place, next to L ft	triplet*
			&	↑	step L ft in place, next to R ft	
4	1		step R ft tiny step to R side			
		2	↑	step L ft in place, next to R ft	triplet*	
		&	↑	step R ft in place, next to L ft		
IN PLACE	5	1		step L ft in place, next to R ft		
			2	↑	hop on L ft	
			&	↑	step R ft fwd in front of L ft (but without crossing R ft in front of L ft)	
11	6	1		step L ft in place next to R ft		
			2	↑	step R ft in place next to L ft	
			&	↑	step L ft in place next to R ft	
TRAVEL IN LOD WITH 2 TRIPLETS	7	1	↓	step R ft to R side		
			2	↑	step L ft to R side in front of R ft	
			&	↑	step R ft to R side	
	8	1		step L ft to R side in front of R ft		
			2	↑	step R ft to R side	
			&	↑	step L ft to R side in front of R ft	

Repeat Meas. 1-8 any number of times.

Note: *If the music is faster, the steps in the triplets* are performed with light running steps rather than walking steps.

Presented by Elsie Ivancich Dunin

KOLO FESTIVAL 1981

**INTERESTING
DANCE**

KOSO MOJA
(koh-soh moh-yah)
Serbia, Yugoslavia

KOSO MOJA
Serbia, Yugoslavia

Source: Learned by Elsie Ivancich Dunin from Dobrivoje Putnik at a Yugoslav Folk Dance School held on Badija Island, 1975. Mr. Putnik is choreographer and director of "Kolo" Ensemble based in Beograd. His expertise is in dances of Serbia and Vojvodina.

This dance is unusual and interesting in that it is performed in a musical phrase of six measures instead of the more typical four or eight measure phrase.

Music: "Dances of Serbia" DOS B402

Formation: Mixed M and W in a broken circle; hands are clasped low at the dancers' sides.

2/4

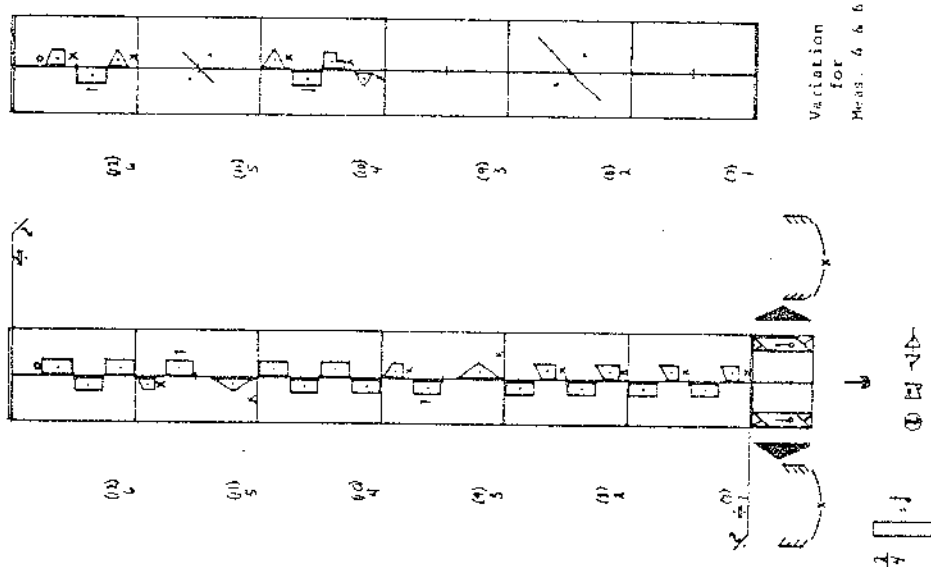
Meas. Ct.	Note Value	Movement Description
1-2	1	Facing ctr, step R ft slightly to R
	2	step L ft next to R
	3	step R ft slightly to R
	4	step L ft next to R
3	1	step R ft to R (with soft bend of knee)
	2	step L ft next to R ft
	3	step R ft in front of L ft
4	1	step L ft next to R ft
	2	step R ft behind L ft
	3	step L ft in front of R ft
	4	step R ft next to L ft
5	1	step L ft to L (with soft bend of knee)
	2	step R ft next to L ft
	3	step L ft in front of R ft
6	1	step R ft in place next to L ft
	2	step L ft in place next to R ft
	3	step R ft in front of R ft and hold.
7-12	2	Repeat Meas. 1-6 to RFLKOD using opposite footwork.

Note: All steps are performed with most of the weight on the balls of the feet, but heels are kept low off the ground. The steps are "sitno" (tiny) and light in quality.

Presented by Elsie Ivancich Dunin

Notes prepared by Dunin, October 1980.

Notated by E. Dunin, 1980



Variation
for
Meas. 4, 5 & 6

KOLO FESTIVAL 1981

FASY YET
"DISCREANT"

MORAVSKO KOLO
(moh-rahv-skoh koh-loh)
Serbia, Yugoslavia

MORAVSKO KOLO
Serbia, Yugoslavia

Source: This dance was learned by Elsie Ivancich Dunin both from observation here in the U.S. and from a teaching of the dance in Yugoslavia. This dance is a slower variation of the basic "u šest" which is very popularly danced within many Serbian/American communities. At these community dance events this "Moravsko" title is not known. The dance is slower in tempo than the popular "u šest" and tends to be referred to as a "slower u šest." The title "Moravsko Kolo" used here was given by Dobrivoje Putoik at a Summer Folk Dance Course, held at Hadija, Yugoslavia, 1975. He introduced the dance as being from the central area of Serbia.

Music: Any slower tempo "u šest" music is appropriate. A good example is Jugoton LPV-5-60941 (Narodna Kola), side B, band 6. "Sanjino Kolo. Moravsko Kolo is also available on "Dances of Serbia" D03 8402.

Formation: Open circle, low hand hold; any number of M & W.

2/4

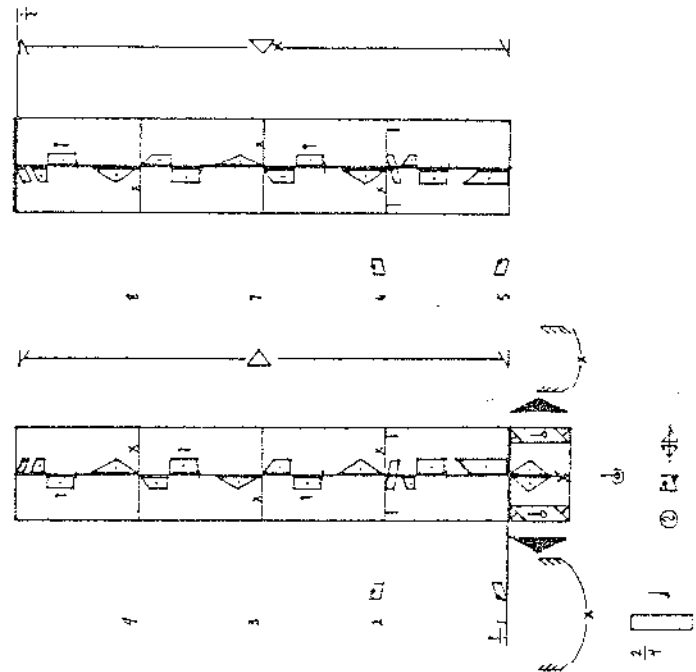
Meas. Ct.	Note Value	Movement Description
1	1	Facing slightly diagonally to R, step R ft to R
2	1	hop on R ft, bringing L ft fwd in prep for next step
3	1	step L ft across in front of R ft
4	1	facing ctr step R ft to R (there is a soft bend of the knee to enable a spring into the next step)
5	1	spring ever so lightly onto the L ft next to or slightly back of R ft
6	1	step R ft across in front of L ft
7	1	step L ft to L (with a soft bend of the knee to enable a spring into the next step)
8	1	spring ever so lightly onto the R ft next to or slightly back of L ft
9	1	step L ft across in front of R ft
10	1	Repeat Meas. 2
11	1	Repeat Meas. 1-4 using opposite ftwork.

Note: The movements of Meas. 1-4 are slightly larger than in Meas. 5-8 in order to progress the dancing in a CCW direction.

Presented by Elsie Ivancich Dunin

Notes prepared by Dunin, October 1980.

Notated by E. Dunin, 1980



**AN URBAN DANCE
"ELEGANCE IS THE
ESSENCE OF THE
DANCE"**

NIŠEVLJANKA
(Nce-shev-lyahn-kah)
Serbia, Yugoslavia

Source:

Learned by Elsie Ivancich Dunin from Dobrivoje Putnik at a Yugoslav Folk Dance Course held on Badija Island, 1975. Mr. Putnik is choreographer and director of "Kolo" Ensemble based in Beograd. His expertise is in dances of Serbia and Vojvodina.

This dance is one of many Serbian dances noted in the late 19th and turn of the century. Other related examples: Sejančica, Sribjanika, Sarajevka, Matilijino Kolo.

Music: "Dances of Serbia" DOS 8402

Formation: Mixed M and W in broken circle; hands are clasped and in Figure I are held at shoulder level (elbows are relaxed with arms placed diag fwd). Figures II and III arms are down at sides. **ARMS RAISED IN FIG. I**

2/4

Meas. Ct. Value **Movement Description**

Meas. Ct.	Value	Movement Description
1	1	Figure I step R ft to R
2	1	step L ft next to R ft
3-4	2	step R ft to R close L ft next to R ft (no weight) Reverse direction and ftwk of Meas. 1-2
5	1	step R ft to R
6-8	2	step L ft next to R ft
9-16	5	Repeat Meas. 5 Reverse direction and ftwk of Meas. 1-8.
1	1	Figure II. * Turn to face slightly diag to right LOD, step R ft fwd, leaving L touching behind.
2	1	step L ft fwd, leaving R touching behind
3-4	2	Repeat Meas. 1-2
1	1	Figure III. Moving in CCW direction, triplet steps to end of music phrase.
2	1	step R ft fwd
3	1	close L ft to R ft
4	1	step R ft fwd
5	1	step L ft fwd
6	1	close R ft to L ft
7	1	step L fwd
8	1	Repeat Meas. 1-7.

Presented by Elsie Ivancich Dunin
* * * LOWER ARMS GRADUALLY TO UP POS DURING
THESE 4 SLOW STEPS. ARMS ARE STRAIGHT AS
THEY ARE BROUGHT DOWN

* MORE OF A PASSING THAN A CLOSING

LESNOTO (LESS-noh-toh) NOT TAUGHT

This Macedonian line dance is known throughout all of Macedonia and the variations are many - particularly if men dance in a line by themselves.

Formation: Open circle, leader at R end, W pos but with hands extended fwd slightly. When only M dance, use T pos. Face slightly R of ctr, wt on L. **Record:** DOY-8405-B, "Bitola"

Rhythm: 7/8 meter: 1,2,3 - 1,2 - 1,2; counted here as 1,2,3.

Steps: Each step is taken with a plié (bend of knee). As tempo accelerates steps become light leaps.

Measures

- 9 Introduction: begin dance with vocal.
 - 1 Step R to R (ct 1); lift L across in front of R (ct 2); step L in front of R (ct 3).
 - 2 Step R to R (ct 1); start to lift L in front of R, L knee bent, body turns slightly to L (ct 2); raise and lower R heel as L knee arrives in pos in front of R leg (ct 3).
 - 3 Repeat action of meas 2, but with opp ftwk.
- Repeat dance from beginning.

Presented by Elsie Ivancich Dunin

"A SILENT" KOLO

ŠIROČKO KOLO
(šhee-roch-koh koh-loh)

Croatia, Yugoslavia

Source: Learned by Elsie Ivancich Dunin from Ivan Ivančan during a Yugoslav Dance Course which presented Dinaric Mountain dances, August 1967, held in Pula, Yugoslavia. The dance was originally noted in the Šibenik-Trogir area in the middle of the Yugoslav Adriatic coast.

Music: Performed to the accompaniment of a drum (bubanj) or may be performed as a "silent dance," i.e. no vocal or instrumental accompaniment.

Formation: Broken circle of mixed M and W in low hand hold. Leader is at L end of the line and holds a handkerchief, which is used to signal figure changes.

LEADER SHOULD BE A MAN.

5/4

Ct. Value	Note	Movement Description
1	1	Facing slightly diag L, step L ft fwd
2	1	step R ft fwd
3	1	turning to face right LOD, step L ft to L side, while lifting R leg (bent at knee) fwd low
4	1	hold
5	1	facing ctr, step R ft in place, while lifting L leg fwd low (bent at knee)
6	1	hold

Figure I.

- 1 Facing slightly diag L, step L ft fwd
- 2 step R ft fwd
- 3 turning to face right LOD, step L ft to L side, while lifting R leg (bent at knee) fwd low
- 4 hold
- 5 facing ctr, step R ft in place, while lifting L leg fwd low (bent at knee)
- 6 hold

Figure II. (similar to Fig. I, with added arms and foot tremble).

- 1-2 same as Fig. I, cts. 1-2
- 3 same as Fig. I, ct. 3, but swing arms with clasped hands above heads, and give a sharp fwd-back impulse to R ft
- 4 hold
- 5 same as Fig. I, ct. 5, bringing arms down strongly to sides, and give fwd-back impulse to L ft
- 6 hold

(continue on next page)

STEPS SHOULD BE HEAVY AND STRONG
BUT NOT STAMPS. RHYTHM IS KEPT BY
BODY MOVEMENT NOT SOUND (NONE OUTSIDE
ON GROUND). IN GENERAL KNEES ARE OUT.

ŠIROČKO KOLO (cont)

Ct. Value	Note	Movement Description
Figure III.		
1	1	Facing ctr, leaning fwd slightly with torso, step L ft to L
2	1	step R ft across L ft to L
3-4	1	step L ft to L and lift R leg directly to side just off ground and shake with sharp impulse R ft fwd and back (looks like a tremble, initiating from ft)
5-6	1	step R ft to R and lift L leg directly to side just off ground and shake with sharp impulse L ft fwd and back (looks like a tremble, initiating from ft).
Figure IV.		
1	1	Facing diag to right LOD, run L ft fwd
2	1	run R ft fwd
3-4	1	turning to face ctr, step L ft to L side, while lifting R leg fwd low (bent at knee)
5-6	1	R ft leaps bkwd (behind L ft) into left LOD, so as to face body in right LOD, while lifting L leg fwd low. HIGH

Note: Each figure is performed several times. Change of figure is signaled by leader with wave of handkerchief.

DO NOT LOOK AT SEAT!

Presented by Elsie Ivancich Dunin

Notes prepared by Dunin, 1974
Revised November 1981

BUBONIAN BATUT

Country: Bubonia

Record: Use "Polca Moldovaneasca"

(note: Actual music from Bubonia is hard to come by since musicians from Bubonia are harder to come by. However since most other countries have invaded Bubonia at one time or another, their musical mark has been left. One of these marks was Romainian. This record suffices well enough.)

Important note: This record was mistakenly recorded at 33 1/3 RPM. It should be played at 45 RPM.*

Styling: Yes

(Important note: Bubonians were well aware of the concept that "Power Breeds Corruption", so everyone frantically tries to lead any dance possible, as often as possible

Formation: Line of dancers using a front BBasket Hold (Bubonian Basket hold): Right hand over left, your right hand holding the left hand of the person on your left. People on ends can take free hand and hold belt or put in ones' own pocket, whichever is handier.

THE STEPS

#I SIDSADOE STEP

meas.

- 1 step R to right, L together, R to right, close L (ct 1&2&)
- 2 repeat meas 1 with opst ftwk and drctn.

II PISONTRY STEP

meas.

- 1 leap on R ft. in place (ct 1) and hold (cts &2&)
- 2 repeat meas 1 with opst ftwk and drctn.

NOTE: on ct 8& slap R ft in front.

#III CRADIT STEP

NOTE: Before this step begins, prepare for it by bending L knee somewhat.

meas

- 1 Step R fwd, L together, R fwd, close L (cts 1&2&)
- 2 repeat meas 1 with opst ftwk and drctn.

(note: The motions of this step should be powerful, as in charging forward.

THE DANCE

MEAS

- 1-4 Introduction
- 5-8 do the Sidsadoc Step (#I) X 2
- 9-12 do the Pisontry Step (#II) X 2
- 13-16 do the Cradit Step (#III) X 2
- 17-28 repeat meas 5-16
- 29-40 for the 3rd repeat of the dance, double the number of meas for each direction (or hold) but half the repetitions.

REPETITIONS.

* This speed change is neccessary for to dance it at 33 1/3 RPM is far too laborious. For the old or infirmed, it should be recorded at 45 RPM and played at 33 1/3 RPM. However, for the highly ambitious or the criminally insane it should be recorded at 45 RPM and played at 78 RPM.

dance taught by Gary Coyne

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A
"SILENT"
KOLO

STAROBOSANSKO KOLO
(stah-roh-boh-sahn-skoh koh-loh)

DEMONSTRATION
DANCE
NOT A "CLUB" DANCE
TIRING AND NOT EASY

Bosnia (area of Glamoč), Yugoslavia

Source: "Starobosanko Kolo" translates as "Old or ancient Bosnian Dance." Performing groups in Yugoslavia tend to identify this dance as "Glamoč," which is the area that it was once performed at social occasions. It was performed on stage in the United States by "Kolo" Ensemble on their 1956 tour. In 1957 Elsie Ivancich Dunin observed the dance as performed by KUD Vinko Jedut, an amateur folk dance group in Zagreb. Selected figures from Jedut's arrangement were presented by Dunin at the 1959 Santa Barbara Folk Dance Conference.

The following description of "Starobosansko Kolo" is an expanded version. In 1967 Dunin observed a group from the Glamoč area demonstrate the dance at a Festival in Koper, Yugoslavia. In August of the same year additional figures were learned from Jelena Dopuda (dance researcher in Bosnia-Hercegovina) during a Folk Dance Course on Dinaric Mountain dances in Pula, Yugoslavia.

"Starobosansko Kolo" is a "silent dance" from the high mountain valley area known as Glamočko Polje in Bosnia. "Silent dance" means there is no vocal or instrumental accompaniment, and therefore the dance is considered silent (gluho, njemo). There were many such dances throughout the Dinaric Mountain area which includes parts of the Republics of Croatia, Bosnia-Hercegovina, and Montenegro. "Starobosansko Kolo" was generally performed by young people eligible for marriage. The dance provided young men with an opportunity to look the girls over, to see their dowries in the form of coin bibs at close range and to check the girl's good health by their capability in enduring the strenuous dance. In the figure for individual couples, the boy will improvise steps and his partner is expected to follow his lead, no matter how much he pushes and pulls while shaking her arm.

There are many more figures to "Starobosansko Kolo" than are here described. The following figures were selected by Elsie Ivancich Dunin as representative of the dance and were introduced to the California Folk Dance Federation in 1972 and now at the 1981 Kolo Festival. These dance notes should be used only as refresher notes after learning the dance from a qualified teacher.

(continued on next page)

STAROBOSANSKO KOLO (cont)

Written sources:

Jelena Dopuda. "Starobosansko Kolo iz okoline Glamoča," BILTEN I. (Sarajevo, 1951):87-97.

Elsie Dunin. "Silent Dances of Dinaric Mountain Area," M.A. Thesis, UCLA 1966.

Rhythms: 3/4,5/4,6/4,8/4. Dance begins slowly; tempo gradually quickens. Dance leader (kolovodja) dictates the tempo, as well as verbally cues the figure changes.

Formation: Girls begin the dance, facing inward in a closed circle. Hands are held at shoulder level in front of their bodies, elbows are bent and at shoulder level as well. Boys are standing nearby, looking on to see which partner will be selected.

After a verbal cue, each figure is continued until the next call; however, the "hajde" (basic) most commonly comes between each figure. There is one exception, with the call "vrati" which is done only upon call.

Ct.	Note Value	Movement Description
		I. "kolanje" (introduction)
Cue -	"I" (ee)	And, meaning begin. One of the girls cues the beginning. Caller initiates the arm movement slowly to L and to R, first straightening L arm to L, then slowly bending L arm while straightening R arm to R. The head does not follow the arms but faces toward center of the circle.
Cue -	"Kreni kolo"	(kreh-nee koh-loh) Begin the kolo, or turn the circle. Arms stay at shoulder level; during the two walk steps, L arm is bent, R arm is straight; then the arms move in opposition to the turns.
6/4	1 ↓	Facing RL LOD (CW), step L ft fwd
	2 ↓	step R ft fwd
	3-4 ↓	step L ft turning to face ctr, R ft stay in place, while wt is on L and face right LOD (CCW)
	5-6 ↓	wt on R ft, turn to face left LOD (CW), L ft stays in place.

STAROBOSANSKO KOLO (cont.)

Ct.	Note Value	Movement Description
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II. Circle Patterns

M will join the W's circle and several patterns will be performed in unison.

Cue "Hajde" (hahyee-deh) Let's go. (basic step)

A W leader calls this figure the first time. After all the M are in the circle, a M leader calls the rest of the dance.

Arms down at sides in hand hold. Face ~~left~~RLOD (CW).

3/4

1	↓	step L ft fwd
&	↓	step R ft fwd
2	↓	step L ft fwd
&	↓	step R ft next to L ft
a	↓	step L ft in place, next to R ft
3	↓	step R ft fwd
&	↓	step L ft in place, next to R ft
a	↓	step R ft in place, next to L ft

Men join the circle to the left side of his selected partner, while the W continue with the basic step.

"Hajde" variation for M only:

1	↓	step L ft fwd
&	↓	step R ft fwd
2	↓	step L ft fwd, swinging R leg slightly in front of L ft
&	↓	hop on L ft
3	↓	step R ft fwd, swinging L leg slightly in front of R ft
&	↓	hop on R ft

Cue "Jedan u kolo" (yeh-dahn oo koh-loh) One inside the circle

3/4	1	↓	Facing leftRLOD step L ft fwd
	&	↓	step R ft fwd
	2	↓	step L ft fwd
	&	↓	facing.ctr, in preparation for next step
	3	↓	stamp R ft into ctr, lifting L ft off ground and leaving it behind the body

Cue "Dva u kolo" (dvah oo koh-loh) Two inside the circle.

5/4	1-3	.	Facing leftRLOD, repeat cts. 1-3 "jedan u kolo"
	4		step L ft bkwd out of the circle
	5		stamp R ft into ctr, lifting L ft off ground and leaving it behind the body.

STAROBOSANSKO KOLO (cont.)

Ct.	Note Value	Movement Description
Cue -		"Tri u kolo" (tree oo koh-loh) Three inside the circle.

8/4 Men:

1-3		Dance as in "jedan u kolo"
4-7		R knee leans to L, R, L, R, while L leg holds partial support
8		R ft cuts back to where L ft was, L ft is crossed behind R ankle

Women:

1		step L ft fwd
&		step R ft next to L ft and face ctr
2-8		heels move to L, R, L, R, L, R, L while toes stay in place. Heels barely come off ground, knees bend slightly when heels make contact with ground.

Cue -		"Po jedan" (poh jeh-dahn) One.
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3/4 Men:

1		step L ft fwd
&		step R ft fwd
2		step L ft fwd
&		facing right LOD (CCW) hop on L ft
3		step R ft fwd
&		facing left RLOD (CW) hop on R ft

Women:

1		step L ft fwd
&		step R ft fwd
2		facing right LOD (CCW) step L ft in place
&		step R ft next to L ft
a		step L ft next to R ft
3		facing left RLOD (CW) step R ft in place
&		step L ft in place next to R ft
a		step R in place next to L ft

Cue -		"Vrati" (vrah-tee) Turn back. <i>turn back</i> Command comes on first ct of basic step.
-------	--	--

3/4	1		step L ft fwd
	&		step R ft fwd
	2		step L ft fwd and then pivot 180° CW
	3		stamp R ft fwd

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

STAROBOSANSKO KOLO (cont.)

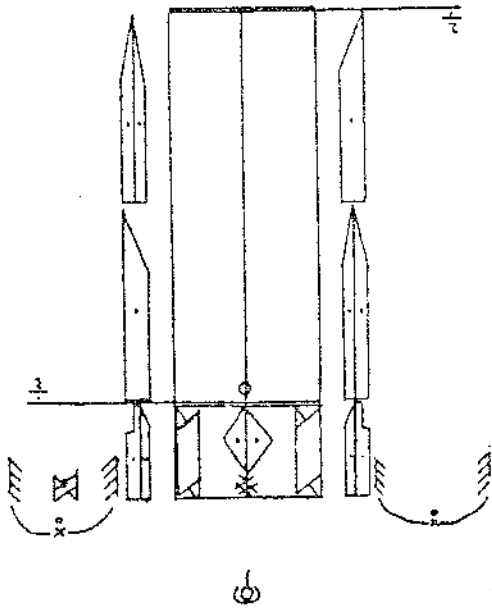
Ct.	Note Value	Movement Description
Cue -		<p><u>"Stoj!"</u> (stoyee) Halt!</p> <p>Everyone freezes into beginning formation, feet apart and parallel, arms shoulder height, etc.</p> <p>Dance may continue on if leader so desires or may end; he may put in several false stops. Another leader (kolo-vodja) may take over. Usually however, the dance will end with Part III, dancing in pairs.</p> <p><u>III. Pairs Patterns</u></p>
Cue -		<p><u>"Svak svoj"</u> (svahk svohyee) Each his own.</p> <p>Just before this call, the leader will have all dancers facing ctr performing the basic pattern and will have begun a shaking arm movement, up and down, in even rhythm.</p> <p>This call is a cue for each M to take his partner out of the circle. M dance one of the above patterns in Part II or may improvize new figures. All the while he is shaking his partner's arm up and down and leads her from side to side, in a figure 8 pattern in front of him, or makes her circle around him (he faces her the whole time), or has her dance in front of him in one spot. Meanwhile she continues with the basic pattern (hajde), while holding her R arm across her stomach or placing her R hand at her waist.</p> <p>The dance ends when the M no longer wishes to dance.</p>

Presented by Elsie Ivancich Dunin

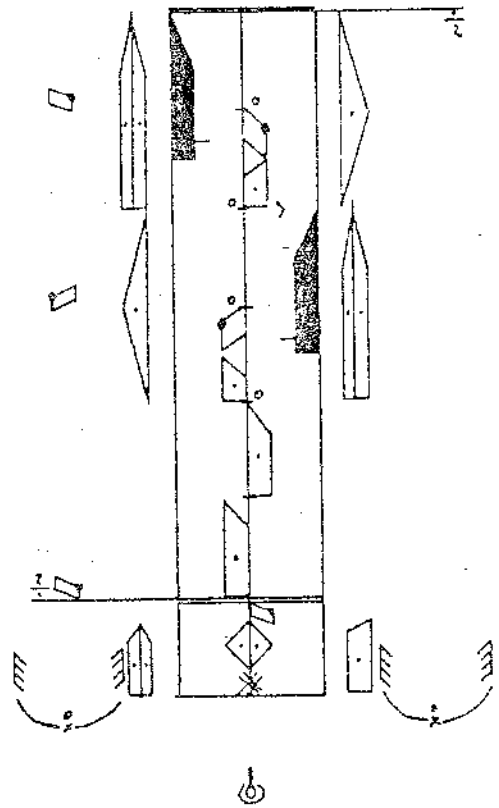
STAROBOSANSKO KOLO FROM GLAMOCH

Bosnia (Glamoch area),
Yugoslavia

I. Introduction (kolanje)

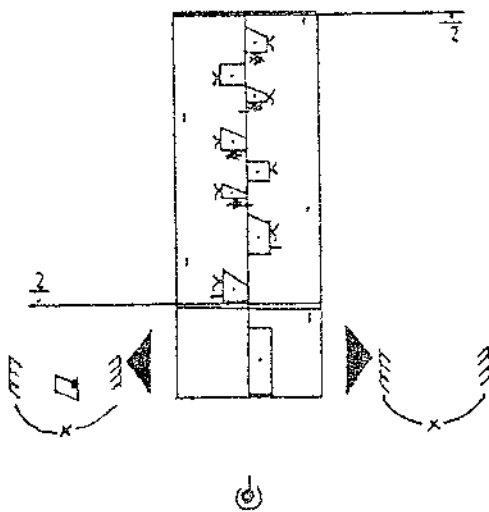


"I"(ee)

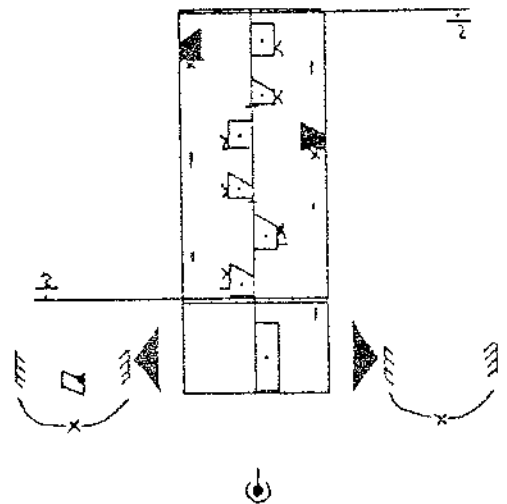


"kreni kolo"

II. Circle patterns

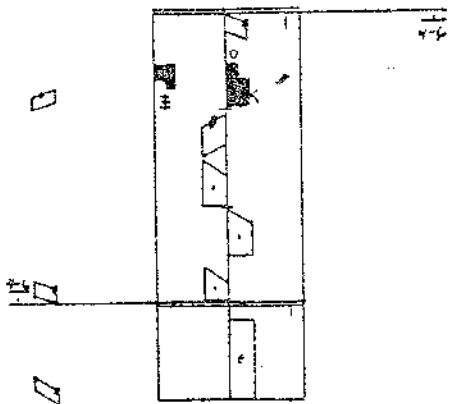


"hajde"

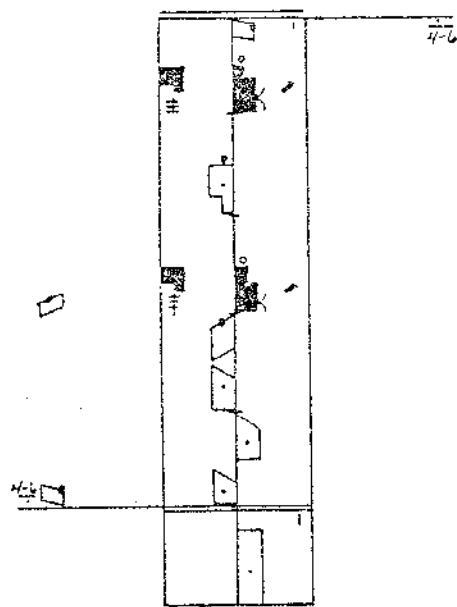


"hajde"
variation for ↓

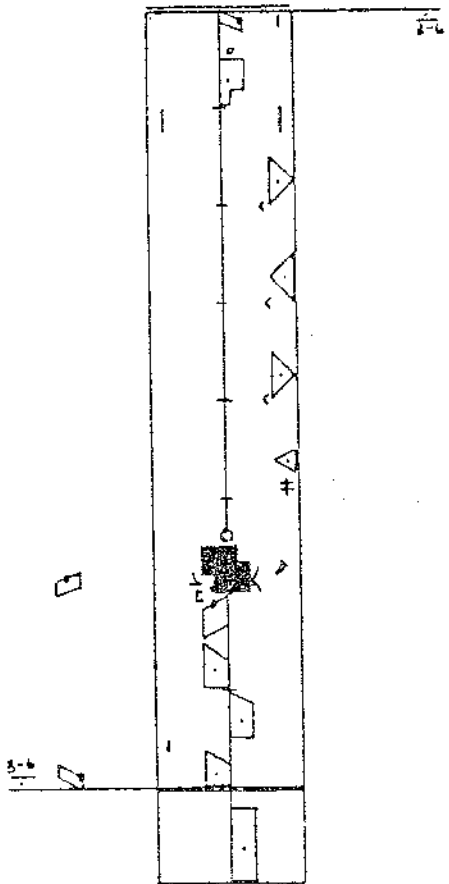
II. Circle patterns (cont.)



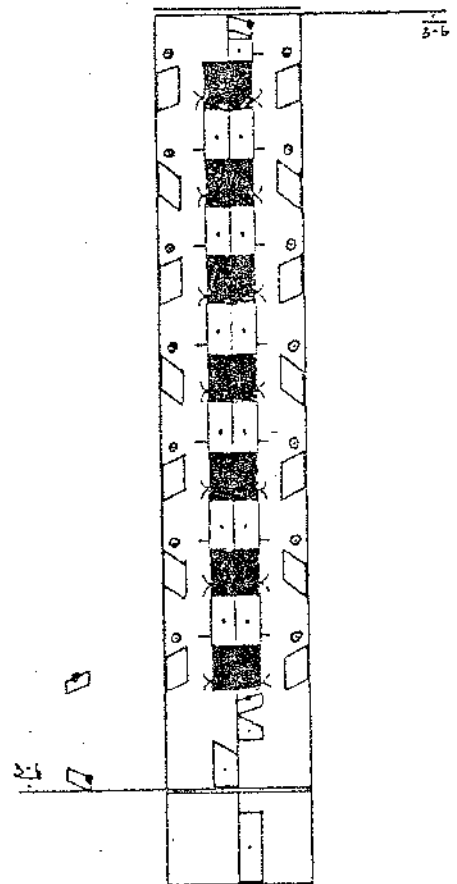
"jedan u kolo"

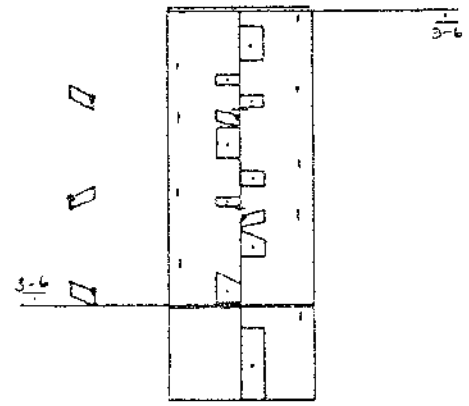
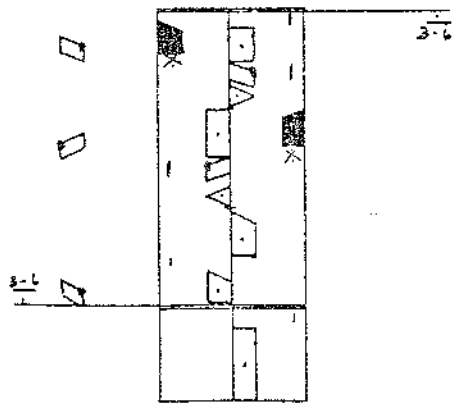


"dva u kolo"

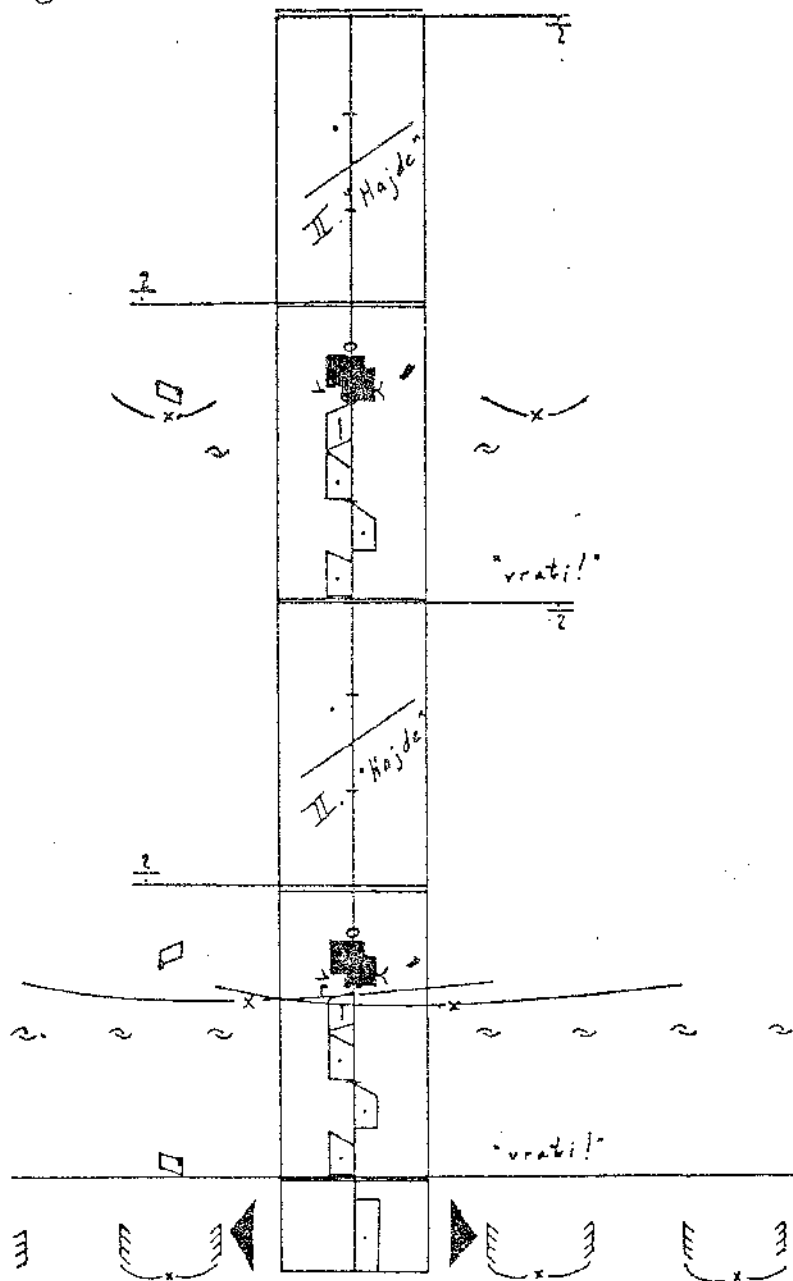


"tri u kolo"





"po jedan"

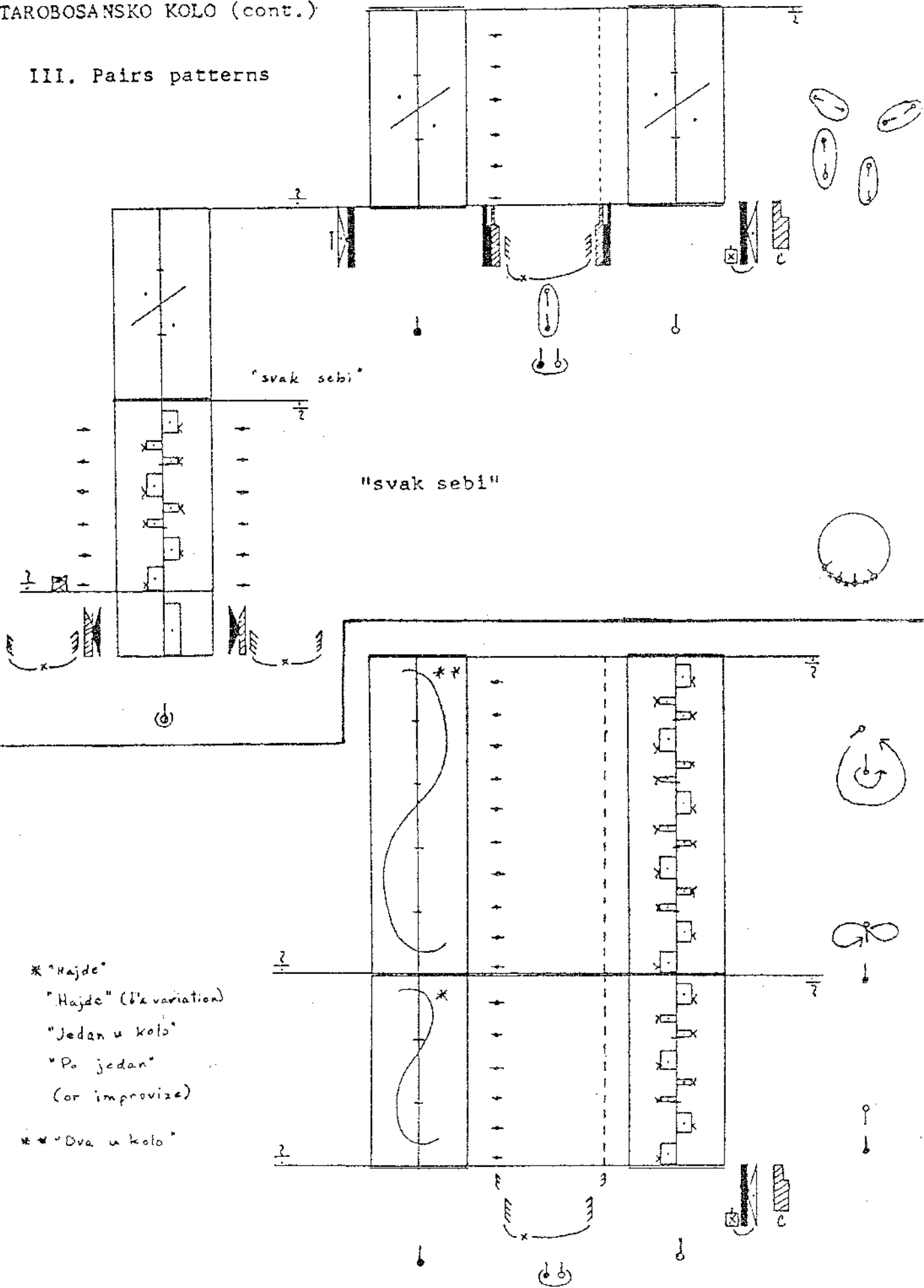


"vрати"



STAROBOSANSKO KOLO (cont.)

III. Pairs patterns



PART II IS USING
Kef Time Record:
DO DANCE 7 TIMES
ENDING MEAS 5-8
3X
NEXT TIME MEAS
5-8-5X

BARDEZUH MER (Our Garden)
(Armenian Bar)

Source: Fresno, Calif., Koupen Chookoorian & Frances Ajoian.

Record: *Lightning #14A. Introduction 8 cts: Described in 3 parts of 8 cts each.

Formation: Open circle, little fingers interlocked, held at shoulder height, small quick steps used through complete dance.

This dance originates in the town of Yerzinga which is near Airzorum. It is usually danced by a mixed group of M and W at festive activities. A common characteristic of their dances is that they lead to the L instead of R and often swing their arms from the shoulder pos fwd and out to the "straight down" pos and back up, accentuating the rhythm and stamp in the last part of the dance.

Ct. Part I

- 1 Step back on R
- 2 Raise L in front of R, bending L knee. (using same heel pos
- 3 Step L with L heel, toe slightly off floor (3 through 8
- 4 Step L with R, slightly behind L.
- * Pause (ball)
- 5 Repeat #3 (L heel).
- 6 Repeat #4 (R ball).
- 7 Repeat #5.
- 8 Repeat #6.
- * Pause.

Part II

- 1 Step back on L.
- 2 Raise R in front of L, bending R knee.
- 3 Step R with R ft.
- 4 Step R with L ft, next to R.
- * Pause
- 5 Dip L, bending both knees twd L, pointing toes L.
- 6 Straighten knees, turning toes to point ctr.
- 7 Dip R, bending both knees twd R, point toes R.
- 8 Straighten knees, turning toes to point ctr.
- * Pause.

Part III

- 1 Step fwd on R ft, twd ctr, Hs are brought down.
- 2 Hop on R ft, raising L ft above ankle, Hs are held down.
- 3 Step fwd on L ft, Hs retract to original "up" pos.
- 4 Stamp with R ft slightly in front of L ft, Hs are up.
- * Pause
- 5 Step bk on R ft, Hs are brought down.
- 6 Raise L ft in front of R ft, Hs are held dn.
- 7 Step fwd on L ft, Hs retract to original "Up" pos.
- 8 Stamp with R ft, slightly in front of L ft, Hs are up.

Note: There is a slight pause in the music after every 4th beat which should be followed through the complete dance.

Part I - #5-#8, body is turned slightly from L to R with each step.

Part III - #5-#8, steps are repeated twice in succession to finish dance at the end of this record.

-presented by Frances Ajoian

* Kef Time Detroit, SAHA-1004
side II, 5-B

XLENT DANCE

CAL HOP BAH
(Armenia)

ALSO KNOWN AS:
RUNNING BAR

This is an American-Armenian dance that was composed and originated on the West Coast. It is performed by men and women in an open circle with little fingers linked and is popular with the younger people as it is danced to most any fast tempo music.

Record: OASIS ST 41001, "Catskill Road"

Meter: 4/4
PROBABLY 2/4

Formation: Open circle, M and W, little fingers linked, elbows bent, hands held at chest level.

Meas

Pattern

- 1 Two-step: facing and moving in LOB, step fwd R (ct 1); close L to R (ct 2); step fwd H (ct 2); repeat cts 1&2 with opp ftwk (cts 3&4).
- 2 Repeat meas 1. END FACING CTR.
- 3 Face ctr, step H ^{TOP} toe (ct 1); step L beside R (ct 2); step R in place (ct 2); repeat cts 1&2 with opp ftwk (cts 3&4).
- 4 Repeat meas 3 moving fwd on R, (drop hands to sides) (ct 1); bkwd on L, return hands to orig pos (ct 3).
- 5 Step sdwd R on R (ct 1); step L crossing behind H (ct 2); step sdwd R on R (ct 3); stamp L beside H (no wt) (ct 4).
- 6 Step bkwd on L, turning R toe out (ct 1); step bkwd on R, turning L toe out (ct 2); step bkwd on L, turning R toe out (ct 3); stamp R beside L (no wt) (ct 4).

Presented by Frances Ajoian
Notes by Frances Ajoian

* SHE DID NOT TEACH THIS BUT DID IT OCCASIONALLY WHEN DANCING. APPARENTLY IT IS OPTIONAL.

Kolo Festival 1981

CHISSCHUSS BAH

(Armenia)

This Armenian dance originated on the West Coast and is performed by men and women in an open circle with little fingers linked. It can be danced to any music with the same rhythm and tempo. This dance was composed by the American-Armenian dancers in this area. (FRESNO AREA).

Record: OASIS ST 41001, "Chemur Yareli"

Meter: 4/4
MAY BE 2/4

Formation: Open circle, M and W, little fingers linked, elbows bent, hands held at chest level.

Steps: Two-step, stepvine.

Meas

Pattern

- 1 Two-step: facing, and moving in LOB, step fwd H (ct 1); close L to R (ct 2); step fwd H (ct 2); repeat cts 1&2 with opp ftwk (cts 3&4).
- 2 Face ctr, step sdwd R on R (ct 1); step L crossing behind R, drop hands to sides (ct 2); step sdwd R on R, raise hands to chest level (ct 3); step L across in front of R (ct 4).
- 3 Step H across in front of L (ct 1); facing ctr, step sdwd L on L (ct 2); step H crossing behind L (ct 3); step sdwd L on L (ct 4).
- 4 Touch H beside L (ct 1); hold (ct 2). OMITTED

Variation on meas 4: may be omitted according to the music.

Presented by Frances Ajoian
Notes by Frances Ajoian

DANCE DONE AT THREE 4/4 MEAS, OR SIX 2/4 MEAS.

Kolo Festival 1981

GOLDEN BRACELET
(Armenian Bar)

Source: Fresno, Calif. R. Chookoorian & Frances Ajoian

Record: (17) "Golden Bracelet," Lightning #17-B.

Formation: Open circle, little fingers interlocked, arms held at shoulder height, dance leading to the R. a simple walking step with stamp to accentuate the rhythm

Time signature: 3/8. The music is easily divided into 3 parts, Part A and Part C being identical, Part B accelerated and omitting the pauses. Each phrase consists of two meas.

No record introduction, described in 8 cts.

Ct. Pattern

Part A (18 phrases, 36 meas)

- 1 Step bk on L ft.
- 2 Point R toe in front of L ft.
- 3 Step to R on R ft.
- 4 Step with L in front of R.
- 5 Step to R on R ft.
- 6 Draw L ft to R ft and hold.
- 7-8 (Pause in music). Stamp twice with L ft beside R ft.

Part B (18 phrases, meas 37 to 72 incl.) This portion of dance is a 6-ct pattern danced to 8-ct music. It is known as a fast or "navasi bar," (Bar being the Armenian word for dance).

- 1 Step to R on R ft
- 2 Step to R on L ft
- 3 Jump on both ft to R.
- 4 Swing L ft fwd and slightly in front of R ft, turning body to face slightly L.
- 5 Jump on both ft to L.
- 6 Swing R ft fwd and slightly in front of L ft, turning body slightly to the R.

Part C (final 6 phrases, 12 meas)

Repeat dance as in Part A.

Presented By
Frances Ajoian

* Kef Time Detroit, SAHA-1004
side I, 5

Notes by Frances Ajoian

* OASIS ST 41001
side I, 2-B --G.HOSH DILEZIK

Kolo Festival 1981

PART I IF USING
 KEF TIME RECORD
 DO DANCE 4 TIMES
 OR 3X + INTRO
 SEE BARDEZUH MET, NOR IMATSA (Yerzinga Tamzara)
 See PART II (Armenian Bar)

Source: Fresno, Calif., R. Chookoorian & Frances Ajoian.
Record: * "Nor Imatsa," Songs of Yerzinga Series, Lightning #13-A.
Formation: Open circle, little fingers interlocked held at shoulder height, small quick steps through complete dance.

This dance is one of the many versions of the basic TAMZARA, danced by a mixed group, leader at L end of line, progressing slightly CW while dancing, using down-up-forward H movement.

Record introduction 12 cts, described in two sets, 8 counts each.

Cts. Pattern

- 1 Step back on R ft
- 2 Raise L ft slightly off floor diag twd R.
- 3 Step on L ft in place.
- 4 Step L with R ft slightly behind L ft.
- * Pause (slightly brush fwd with L ft).
- 5 Step bk with L ft.
- 6 Raise R ft slightly off floor diag twd L.
- 7 Step with R ft in place
- 8 Step R with L ft slightly behind R ft.
- * Pause (Slightly brush fwd with R ft).

- 1 Step fwd with R ft twd ctr (see notes H movements).
- 2 Hop on R ft, raising L ft above R ankle.
- 3 Step fwd with L ft
- 4 Stamp with R ft, slightly ahead of R ft.
- * Pause
- 5 Step bk with R ft.
- 6 Raise L ft slightly off floor diagonally twd R.
- 7 Step fwd with L ft.
- 8 Stamp with R ft, slightly ahead of L ft.
- * Pause.

Repeat cts 1 to 16 or two sets of 8 cts to complete record.

Note: Use down-up-forward movement of Hs through second set, 1 to 8.

- 1 Hs are brought dn, fingers remained joined through complete dance.
- 2 Hold dn pos.
- 3 Hs raised up to original pos.
- 4 Hold original pos.
- 5 Hold original pos
- 6 Hs swing slightly twd shoulder.
- 7-8 Hs swing twd ctr or fwd to original pos.

presented by Frances Ajoian
 Notes by Frances Ajoian

* Kef Time Detroit, SAHA-1004
 side II, 5-A

EASY-XLENT FOR BEGINNERS

MUSTAPHA (Armenia)

This is an Arabic melody which has been sung in Armenian, Greek, French and Arabic regarding the life of one robust Algerian, Mustapha. This dance is performed in an open circle by both men and women.

Record: CAFE FEENJON ST IRS-106 A-3; ARAB TUNES SAC-101A (45 RPM)

Meter: 4/4

Formation: Open circle. M and W, little fingers linked, elbows bent with hands held at chest level.

Moves Pattern

- 1 Face slightly R of ctr, move in LOD, step fwd R (ct 1); step fwd L (ct 2); moving R in LOD, touch pivot on ball of R ft (ct 3); step L in place (ct 4); step on R ft to L in RLOD (ct 4).
- 2 Moving L in RLOD, touch pivot on ball of L ft (ct 1); step R in place (ct 2); step on L ft to R in LOD (ct 2); step sdwd R to R, turning to face ctr (ct 3); stamp L beside R (take wt) (ct 4).

Presented by Frances Ajoian
Notes by Frances Ajoian

FACE CTR
 FACING LOD: 3 R, 4 * CROSS IN FRONT
 R, L, TOUCH AND TURN, 2
 1 L # TOUCH-TURN, CROSS L IN FRONT
 (FACING CTR) STEP R TO R, STAMP L ALONG R WITH WT

Kolo Festival 1981

X KEEP W/T ON L, USE R TOE TO PUSH-OFF IN OPP. DIRECTION

NICE RELAXING DANCE

SHAVALI (Armenia)

This is an Armenian folk dance of Erzurum and is usually performed by men and women in an open circle with little fingers linked. A characteristic dance style of this region, the forearm is kept close to and parallel with the person on either side, hands moving in unison.

Record: OASIS ST 41001; KEE TIME HARTFORD SH 1005, VC 3956

Meter: 4/4 THINK THIS IS 10/16 = 3-2-2-3

Formation: Open circle, M and W, little fingers linked, elbows bent with forearm parallel with person on either side, hands held at chest level.

Moves Pattern

- 1 Facing slightly R of ctr and moving in LOD, step fwd R (ct 1); step fwd L (ct 2); step fwd R (ct 3); pivot on R ft to face L, and point L ft to L, hands move to R (ct 4).
- 2 Facing ctr, step sdwd L on L (ct 1); step R beside L (ct 2); step sdwd L on L (ct 3); step R beside L (ct 4). Hands move to L (ct 1); R (ct 2); L (ct 3); R (ct 4).
ADD: L TO L, CLOSE R TO L.
 Step sdwd L on L (ct 1); point R to R (ct 2); step on R and pivot to L (ct 3); point L to L (ct 4). Hands move to L (ct 1); hold (ct 2); to R (ct 3); hold (ct 4).
- 3 Step on L and pivot to R (ct 1); hold (ct 2). Hands move to L (ct 1); hold (ct 2).

Presented by Frances Ajoian
Notes by Frances Ajoian

REVISED:

- 1 LOD: R(1), L(2), R(3), PIVOT ON R FACE R LOD AND POINT L ALONG (4)
2. FACE CTR; L TO L (1), CLOSE R TO L (2), L TO L (3), CLOSE R TO L (4)
3. L TO L (1), CLOSE R TO L (2), L TO L PIVOTING TO R (3), POINT R TO R (4)
4. PIVOT ON R TO L (1), POINT L TO L (2), PIVOT ON L Kolo Festival 1981 TO R (3), POINT R TO R (LOD) (4)

FAST!

NOT TOO EASY, BUT
DIRECT.
VIGOROUS!!

ALUNELUL BATUT
(Dolj, Oltenia, Romania)

Pronunciation: ah-loo-NELL-ool buh-toot

Translation: The Stamping Hazelnut

Record: Hai La Joc, Noroc Vol. I. Side A/2

Music: 2/4

Formation: Short mixed lines facing center - hands joined in a "v" position.

Meas

Pattern

16 meas INTRODUCTION

1-3 Moving fwd leading with heel three two-steps, beginning R (cts 1 & 2, 2 & 2, 3 & 2).

4 Small step with L diagonally fwd to R (ct 1); large step with R diagonally fwd to L, twisting body to L, bringing L foot up behind R knee (ct 2).

5 Moving diagonally L out of center, step L on ball of foot (ct 1); close R to L with clicking step (ct &). Repeat cts 1-& (cts 2,&).

6 Repeat cts 1 - & - 2 of meas 5 (cts 1,&,2). Stamp R beside L (ct &).

7-8 Repeat meas 5-6 with opp ftwk, moving diagonally back R.

9 Facing center, step L to L (ct 1), step R behind L (ct &), step L to L (ct 2). Stamp R beside L (ct &).

10 Repeat meas 9 with opp ftwk and direction.

11 Small leap to L on L (ct 1); stamp R beside L (ct &).

Repeat cts 1 - & with opp ftwk and direction (cts 2,&).

12 Leap onto L in place as R leg swings fwd (ct 1); slap R foot fwd (ct 2).

13 Repeat meas 10.

14 Repeat meas 9.

15 Repeat meas 11 with opp ftwk and direction.

16 Jump to feet apart pos (ct 1); click feet together in air (ct &). Land on L foot with R leg extended fwd low (ct 2).

Dance repeats from beginning.

Presented by Sunni Bloland

BALTA
(Romania)

Balta means "Swamp," and is a dance found in Muntenia, Romania. The alternation of motifs in six counts with these in eight counts makes the dance non-concordant with the basic at the level of the measure and phrase, but becomes concordant at the beginning of each repetition of the melody! This organization of motifs gives rise to syncopation calling for attention in performance, and is common to dances from the Calusari repertoire.

Pronunciation:

Record: Hai La Joe, Nercoc Vol. I, Side A/1. 2/4 meter.

Formation: Closed or open circle. "W" pos.

Meas

Pattern

32 meas

INTRODUCTION.

- | | | |
|--------|-------|---|
| 1 | W LOD | Facing slightly to R, step R (ct 1); hands move down to "V"; step L (ct 2), hands move up to "W." |
| 2 | | One two-step R,L,R (cts 1,&2), hands held in "W." |
| 3 | RLOD | Facing slightly to L, step L (ct 1), hands move down to "V"; step R (ct 2), hands move up to "W." |
| 4 | | In place <u>facing ctr</u> , step L (ct 1); step R (ct &); step L (ct 2); stamp R (ct &), hands held in "W." |
| 5 | | Step R (ct 1); stamp L (ct &); step sideways L with L (ct 2); step R across in front (ct &). |
| 6 | | Step L in place (ct 1); step R diag bkwd (ct &); step L in place (ct 2); step R across in front (ct &). |
| 7 | | Step L in place (ct 1); step R across in front (ct &); moving fwd, step L across in front (cts 2,&). |
| 8 | | Step R across in front (cts 1&); step L across in front (cts 2&). |
| 9 | | With R shldr leading moving bkwd, step R (ct 1); close L (ct &); step R (ct 2); stamp L (ct &). |
| 10 | | In place facing ctr, step L (ct 1); stamp R (ct &).
(1st ct only). |
| 10½-15 | | Repeat action of meas 5½-10 reversing flwk.
(1st ct only of 15). |
| 15½-16 | | In place, step L (ct 2); step R across in front (ct &); step L in place (ct 1); step R diag bkwd (ct &); step L across in front (cts 2a). |

Presented by Sunni Bloland

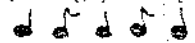
BĂRBĂTESC DIN LEUD NOT TAUGHT
(Romania)

This is a men's dance from the village leud in Maramures famous for its strong folklore traditions and beautiful ancient wooden churches.

Pronunciation: Bur-buh-TESK dein egay ood

Record: Hai La Joc, Noroc Vol. 1, Side A Band II. 2/4 meter.

Formation: Circle of M facing LOD. Hands free hold down at sides.

<u>Meas</u>	<u>Pattern</u>
12 meas	<u>INTRODUCTION</u>
A 1-2	Facing and moving LOD, step L (ct S); lift on L diag fwd R (ct Q); step R (ct S); step L (ct Q); step R (ct S). 
3-6	Repeat action of meas 1-2 twice (three times in all).
7-8	Turning CCW to face ctr, take six small steps starting L (cts 1, &, 2, &, 3, &); step L beside R with these 7 steps dance a CCW arc turning twd outside first and then curving to face ctr.
B 1	With ft slightly apart, jump (ct 1); click ft together in air (ct &); repeat (cts 2, &).
2	Three stamping steps in place, starting L (cts 1,&,2).
3	One jump-click (ct 1&); then two stamping steps L, R (cts 2,&).
4	Three stamping steps L, R, L (cts 1, &, 2).
5-8	Repeat action of meas 1-4.
9	Take two to ctr R, L (cts 1,2).
10	Begin to curve around CCW to finish a small arc facing LOD with step R (ct 1); step L, R (cts 2,&).
11	Continuing the curve, step L,R,L,R (cts 1,&,2,&).
12	Finish the curve with step L,R,L besides R (cts 1,&,2) ending on edge of orig circle facing LOD.
C 1	Moving in LOD using accented steps, step R (ct 1); step L (ct &); step R (ct 2); step L (ct &).
2	Stamp R (ct 1); when stepping R (ct &); step L (ct 2). Dance in place.
3-4	Repeat action of meas 1-2.
5-6	With five small jumps (cts S,Q,S,Q,S) turn to face out (to clap: extend arms fwd at shoulder level. Clapping mvt comes only from the shoulders) clapping in rhythm throughout. Rhythm same as A, meas 1-2.
7-8	Repeat action of meas 5-6 turning to face LOD.
9-16	Repeat action of meas 1-8. End on meas 16 with arms still extended.
	The claps here are done the way cymbals are struck. The R hand comes down to strike against the L hand which moves upward.
D 1	Facing ctr standing still, clap hands (ct 1); moving sideways

BĂRBĂTESC DIN IEUD (continued)

- in LOD with accented steps, step R (ct 2); step L (ct &).
- 2 Continue moving sideways, step R (ct 1); step L (ct &); step R beside L (no wt) (ct 2)
- 3-4 Repeat action of meas 1-2.
- 5 Standing still, clap hands (ct 1); clap hands (ct 2).
- 6 Moving sideways in LOD, step R (ct 1); step L (ct &); Step R (ct 2).
- 7-8 Repeat action of meas 5-6.
- 9-10 Still facing ctr, jump in place clapping in rhythm (cts S,Q,S,Q,S). Rhythm and claps are the same as in part C.
- 11 Moving to R, step R (ct 1); step L (ct &); step R (ct 2); step L (ct &).
- 12 Turning to face LOD, step R (ct 1); step L (ct &); step R (ct 2).

Presented by Sunni Bloland

GOOD DANCE
WILL TEACH


HORA DE LA BUCIU
(Moldavia, Romania)

Pronunciation: This dance comes from the village of Buciu (BOO-choo).

Record: Hai La Joc, Noroc Vol. I, Side A/4

Music: 4/4 meter ~~5 meas intro~~

Formation: Mixed circle, hands in "W" position.

- | <u>Meas</u> | <u>No</u> | <u>INTRODUCTION</u> | <u>Pattern</u> | <u>"A" Pos</u> =  |
|-------------|-----------|--|----------------|--|
| | | Introduction - none. | | (HANDS HIGH) |
| A | | Step-close Travel | | |
| | 1 | Facing ctr and moving to R step R (ct 1), close L to R (ct 2), step R (ct 3), swing L leg across R in front (ct 4). | | |
| | 2 | Repeat meas 1 with opp ftwk and direction. | | |
| | 3-4 | Repeat meas 1 cts 1-2 three times (cts 1,2,3,4,1,2); three steps in place R-L-R (cts 3, &, 4). | | |
| | 5-8 | Repeat meas 1-4 with opp ftwk and direction. | | |
| B | | Stamping Chorus RAISE HANDS TO "A" Pos | | |
| | 1 | In place make bkwd bicycle movement with R leg as L heel lifts and drops (ct 1). Stamp R beside L (ct &); step R in place (ct 2); stamp L beside R (ct &). Moving sideways to L step L (ct 3), step R behind L (ct &), step L (ct 4), stamp R beside L (ct &). | | |
| | 2 | Repeat B meas 1 cts 3,&,4,& with opp ftwk and direction (cts 1,&,2,&). Moving sideways to L, step L (ct 3), close R to L (ct &), step L (ct 4). Hold (ct &). <i>No Stamp!</i> | | |
| | 3-8 | Repeat meas 1-2 3 more times. | | |
| C | | Grapevine Travel - "W" Pos | | |
| | 1-2 | Repeat A meas 1-2 | | |
| | 3 | Facing center moving L step R across in front of L (ct 1); step L (ct 2); step R behind L (ct 3); step L (ct 4). | | |
| | 4 | Repeat C meas 3 cts 1-2 (cts 1,2). Three steps in place, feet together R-L-R (cts 3,&,4). | | |
| | 5-8 | Repeat C meas 1-4 with opp ftwk and direction. | | |

The sequence of the dance is A, B, C, B, A, B, C, B, etc.

Presented by Sunni Bloland

Too complicated!! SÎRBA ÎN SIR DE LA TISMANA
(Romania)

Sîrba is a basic dance type; however, this Sîrba în Sir (sîrba in a line) is not typical because of its directional flow and unique formation. The dance comes from Tismana, a village in Gorj, Oltenia famous for beautiful embroidered blouses.

Pronunciation: Sur**î**bah (i)n SHEER day lah tees-MAH-nah

Record: Hai La Joc, Noroc Vol I, Side B/3. 2/4 meter.

Formation: M and W in an open or closed circle facing LOD. Hands held in "W" pos.

Meas

Pattern

19 meas INTRODUCTION

- A
 - 1-2 With hds held in "W" pos face and move in LOD.
 - Step R (ct 1) hands down to "V" pos; hop R (ct 2); step L (ct 1) hands rise to "W" pos; hop L (ct 2).
 - 3-4 Step R,L,R, hop R (cts 1,2,1,2).
 - 5-6 Moving L twd ctr of circle step L (ct 1); close R (ct 2); step L (ct 1); hop L (ct 2).
 - 7-8 Repeat action of meas 5-6, opp ftwk and direction.
 - 9-12 Moving fwd in LOD repeat action of meas 1-4 with opp ftwk.
 - 13-24 Repeat action of meas 1-12 same ftwk but moving bkwd in RLOD.

- B
 - 1-2 Facing ctr in place, step R across in front (ct 1); step L in place (ct 2); step R slightly bkwd (ct 1); step L in place (ct 2).
 - 3-4 Moving RLOD step R across in front (ct 1); step L (ct 2); step R across L (ct 1); hop R as L leg swings in an arc to the front (ct 2).
 - 5-8 Repeat action of meas 1-4 with opp ftwk and direction.
 - 9-10 Same as meas 3-4.
 - 11-12 Repeat action of meas 9-10 with opp ftwk.
 - 13-14 Stamp R two times (cts 1,2); stamp R (ct 1); hold (ct 2).
 - 15-16 Turning CW 180° to face outside, step R (ct 1); step L (ct 2); step R (ct 1); hold (ct 2). ↓ ACROSS
 - 17-32 Repeat action of meas 1-16 done with opp ftwk and direction while facing outside of circle, on meas 32 turn only 1/2 CW to finish facing RLOD.

- C
 - 1-2 Shouting "i-auzi una" (facing slightly to the L, step diag fwd R (ct 1); step L in place (ct 2); close R to L (ct 1); step L (ct 2). (feet remain parallel)
 - 3-4 "i-auzi doua", repeat action of meas 1-2.
 - 5-6 "i-auzi trei", repeat action of meas 1-2.
 - 7-8 Shouting "si schimba", move fwd in RLOD, step R across in front (ct 1); close L (ct 2); step R across in front (ct 1); hop R turning to face slightly L of LOD (ct 2).
 - 9-16 Repeat action of meas 1-8 with opp ftwk and direction.

SÎRBA ÎN SIR DE LA TISMANA (continued)

- D 1-2 Facing center the leaps are done sdwd. Leap R (ct 1);
stamp L (ct 2); leap L (ct 1); stamp R (ct 2).
3-4 Repeat action of meas 1-2.
5 Repeat action of meas 1.
6 Moving to center to L, step L (ct 1); click R to L (ct 2).
7 Repeat action of meas 6.
8 Accented step L raising R knee in front (ct 1); hold (ct 2).
9-10 Facing center, leap sdwd R (ct 1); stamp L (ct 2); leap
sdwd L (ct 1); stamp R (ct 2).
11-12 Repeat action of meas 9-10.
13-14 Moving in LOD, step R (ct 1); close L (ct 2); accented
step R lifting L knee in front (ct 1); hold (ct 2).
15 Moving to the R, step on L across in front (ct 1); step
on ball of R to R (ct 2); "UNA".
16-18 Continue repeating action of meas 15 three times, shouting
"DOUA", "TREI", "PATRU".
19 Step L across in front "CINCI" (ct 1); hold (ct 2).

Presented by Sunni Bloland

VERY EAST

TREI PĂZESTE DE LA BISTRET
(Romania)

Trei Păzeste means "three times be careful"; it is a common dance type with many variants. This Trei Păzeste comes from the village Bistret in Oltenia.

Pronunciation: Tray puh-zesh-tay day lah Bee-stret

Record: Hai La Joc, Noroc Vol. I, Side A/3. 2/4 meter.

Formation: Short lines of men and women. Hands on shoulders, "T" pos. KEEP ARMS TAUT AND STRONG.

MeasPattern

- 16 meas INTRODUCTION
- ToG
- A 1 Step bkwd R (ct 1); step ~~bkwd~~ L (ct &);
step fwd R (ct 2); scuff L fwd (ct &).
- 2 Stamping step L fwd (ct 1); stamp R (ct 2).
- 3-8 Repeat action of meas 1-2 three times (four times in all).
- B 1 Facing ctr, Grapevine RLOD stepping R across in front
(ct 1); step L (ct &); step R across in back (ct 2);
step L (ct &). All front crossing steps are taken on
the heel.
- 2 Continue Grapevine by repeating action of meas 1.
- 3 Continuing RLOD, step R across in front (ct 1); step L
(ct &); step R across in front (ct 2); step L (ct &).
- 4 Step R across in front (ct 1); step L (ct &); step R
in place (ct 2).
- 5-6 Repeat action of meas 3-4 with opp ftwk and direction.
- 7-8 Repeat action of meas 3-4.
- C 1 Facing ctr, leap L in place as R leg circles from back
to front (ct 1); step R across in front (ct 2); step L
in place (ct &).
- 2 Step R next to L (ct 1); step L across in front (ct &);
step R in place (ct 2). LEAP ON R A LITTLE BKWD AND EXTEND
L IN FRONT(2)
- 3-4 Repeat action of meas 1-2.
- 5 Repeat action of meas 1.
- 6 Step R next to left (ct 1); cross L in front (ct &);
step R in place (ct 2); step L slightly bk (ct &).
- 7-8 Repeat action of meas 3-4, Phrase B (seven crossing steps
to L)
- D 1-8 Repeat action of meas 1-8, Phrase B, with opp ftwk and
direction. (GRAPEVINE # 7)

Presented by Sunni Bloland

Fun To Do - AND
A CHALLENGE !!

CAJUN WALTZ

Collected by Jerry Duke

MUSIC: Cajun Waltz $\frac{3}{4}$ AMAN SLOGGING RECORD FLIP SIDE - 7" $33\frac{1}{3}$

POSITION: Ballroom dance position. FLAT-FOOTED, SMOOTH - NO UP-DOWN.

STEP: MAN: 1 2 3 1 2 3
 L R L R Etc.

WOMAN: R L R L Etc. Any waltz figure

TAKE 4 MEAS TO MAKE
ONE CCW TURN AS
A CPL

Presented by Jerry Duke

CAJUN POLKA

Learned from Catherine Blanchet, Meaux, La.,
by Jerry Duke

MUSIC: Cajun Schottish $\frac{1}{4}$

POSITION: Man on woman's left, open shoulder waist facing CCW. Executed smoothly. FLAT-FOOTED

	MEAS	1	2	3	4
STEP: MAN:		1 2 3 4	1 2 3 & 4	1 & 2 3 & 4	1 & 2 3 & 4
		L R L ^{rch} R	R L R L R	L R L R L R	L R L R L R
WOMAN:		R L R ^{rch} L	L R L R L	R L R L R L	R L R L R L

Couple face on cts. 3 & 4, measure two. Turn CW in ballroom position during measures 3 & 4. Open on cts. 3 & 4, measure 4. (Alternate step for measure 4, cts. 3 & 4. Step on 3, touch beside on 4.)

ALTERNATE: OPEN BALLROOM POS FACING LOD, HOLDING HANDKERCHIEF WITH FREE HANDS
FOOTWORK AS ABOVE

MEAS 1 - FWD IN LOD

MEAS 2 - BKWD IN RLOD

MEAS 3-4 - M MOVE LOD, W MOVE Presented by Jerry Duke

LOD MAKING 2 CW TURNS

UNDER HANDKERCHIEF.

FUN TO DO - AND
A CHALLENGE !!

CAJUN WALTZ

Collected by Jerry Duke

MUSIC: Cajun Waltz $\frac{3}{4}$ AMAN SLOGGERS RECORD FLIP SIDE 7" $33\frac{1}{3}$

POSITION: Ballroom dance position. FLAT-FOOTED, SMOOTH - NO UP-DOWN.

STEP: MAN: 1 2 3 1 2 3
 L R L R Etc.

WOMAN: R L R L Etc. Any waltz figure

TAKE 4 MEAS TO MAKE
ONE CCW TURN AS
A CPL

Presented by Jerry Duke

CAJUN POLKA

Learned from Catherine Blanchet, Meaux, La.,
by Jerry Duke

MUSIC: Cajun Schottish $\frac{4}{4}$

POSITION: Man on woman's left, open shoulder waist facing CCW. Executed smoothly. FLAT-FOOTED

MEAS	1	2	3	4
STEP: MAN:	1 2 3 4	1 2 3 & 4	1 & 2 3 & 4	1 & 2 3 & 4
	L R L ^{rch} R	R L R L R	L R L R L R	L R L R L R
WOMAN:	R L R ^{rch} L	L R L R L	R L R L R L	R L R L R L

Couple face on cts. 3 & 4, measure two. Turn CW in ballroom position during measures 3 & 4. Open on cts. 3 & 4, measure 4. (Alternate step for measure 4, cts. 3 & 4. Step on 3, touch beside on 4.)

ALTERNATE: OPEN BALLROOM POS FACING LOD, HOLDING HANDKERCHIEF WITH FREE HANDS FOOTWORK AS ABOVE

MEAS 1 - FWD IN LOD

MEAS 2 - BKWD IN RLOD

MEAS 3-4 - M MOVE LOD, W MOVE Presented by Jerry Duke

LOD MAKING 2 CW TURNS

LOD R HANDKERCHIEF

LOUISIANA CAJUN TWO-STEP

Collected by Jerry Duke

MUSIC: Fast Cajun $\frac{4}{4}$ Accent on 1, 3, 4. S, Q, Q.

POSITION: Ballroom dance position.

STEP:	MAN:	1	2	3	4	1	2	3	4	
		L		R	L	R		L	R	Forward, backward
	WOMAN:	R		L	R	L		R	L	or turning

Presented by Jerry Duke

TEXAS CAJUN TWO-STEP

Collected by Jerry Duke
Port Arthur, Texas

MUSIC: Fast Cajun $\frac{4}{4}$ Accent on 1, 3, 4. S, Q, Q.

POSITION: Partners facing holding both hands.

BASIC	STEP:	MAN:	1	2	3	4	
			L		R bhd L,	L in place,	Reverse step.
	WOMAN:		R		L bhd R.	R in place,	Reverse step.

Facing and simple underarm passes.

ARCH EXCHANGE - CHANGE PLACES WITH TWO STEPS EACH
W TURNS $\frac{1}{2}$ CCW UNDER M-R, W-L NOS

BRUSH OFF EXCHANGE - AS WITH ARCHES EXCEPT:

HOLD M-L, W-R, W CROSS STRAIGHT OVER
M MAKES $\frac{1}{2}$ CCW TURN, DROPPING HIS HANDS BK TO US.
REMAINING AFTER TURN, M DOES TWO-STEP AS HE CROSSES OVER

WALK AROUND: BANJO POS & TWO STEPS

4TH TWO STEP TURN W CW TO SIDECAR POS

SIDECAR POS; 3 TWO-STEPS (M TAKE W-L IN M-R)

4TH TWO STEP TURN W CCW TO BANJO OR BALLROOM POS.

Kolo Festival 1981

ROUTINE: 8 BASICS

WALK-AROUND: BANJO & SIDECAR
2 BASICS

ARCH EXCHANGE OVER

2 BASICS

ARCH EXCHANGE BACK

2 BASICS

BRUSH OFF-OVER

2 BASICS

BRUSH OFF BACK

RESTART

LOUISIANA CAJUN TWO-STEP

Collected by Jerry Duke

MUSIC: Fast Cajun $\frac{4}{4}$ Accent on 1, 3, 4. S, Q, Q.

POSITION: Ballroom dance position.

STEP:	MAN:	1	2	3	4	1	2	3	4	
		L		R	L	R		L	R	Forward, backward
	WOMAN:	R		L	R	L		R	L	or turning

Presented by Jerry Duke

TEXAS CAJUN TWO-STEP

Collected by Jerry Duke
Port Arthur, Texas

MUSIC: Fast Cajun $\frac{4}{4}$ Accent on 1, 3, 4. S, Q, Q.

POSITION: Partners facing holding both hands.

BASIC	MAN:	1	2	3	4	
STEP:		L		R bhd L,	L in place,	Reverse step.
	WOMAN:	R		L bhd R.	R in place,	Reverse step.

Facing and simple underarm passes.

ARCH EXCHANGE - CHANGE PLACES WITH TWO STEPS FORWARD.
W TURNS $\frac{1}{2}$ CCW UNDER M-R/W-L HDS

BRUSH OFF EXCHANGE - AS WITH ARCHES EXCEPT:

HOLD M-L/W-R W CROSS STRAIGHT OVER WITH $\frac{1}{2}$ CW TURN
M MAKES $\frac{1}{2}$ CCW TURN, DROPPING HDS WHEN BK TO W,
REMAINING AFTER TURN. M DEES TWO-STEP AS HE PASSES OVER.

WALK AROUND BANJO POS 3 TWO STEPS

4TH TWO STEP TURN W CW TO SIDECAR POS

SIDECAR POS; 3 TWO-STEPS (M TAKE W-L W M-R)

4TH TWO STEP TURN W CCW TO BANJO OR BALLROOM POS.

Kolo Festival 1981

ROUTINE: 8 BASICS

WALK-AROUND BANJO & SIDECAR

2 BASICS

ARCH EXCHANGE OVER

2 BASICS

ARCH EXCHANGE BACK

2 BASICS

BRUSH OFF-OVER

2 BASICS

BRUSH OFF BACK

RESTART

Erdélyi Táncok (Dances of Transylvania)

Hungarian dances of Transylvania possess a dual characteristic of being extraordinarily developed while still preserving very archaic features. This is due in part to the isolation of this area, which favored the survival of old traditions. Escaping the Turkish invasions helped to ensure undisturbed cultural development. Thus, the new-style folk songs and dances spread very slowly in Transylvania.

When speaking of Transylvania, one is referring to the southeastern-most terminus of Medieval Hungary. Geographically, the Carpathian mountain range forms its natural eastern border. Presently this area is situated in Romania.

Many ethnic groups settled and lived together in this region, the most prominent being the Hungarians, Romanians, Germans (or Saxons), and gypsies. This ethnic variety has produced a most interesting and diversified peasant culture. There are areas where one can find interaction between different ethnic groups and a blending of traditional elements, as well as areas of regional and cultural separation wherein each ethnic group developed its own peculiar features.

This regional separation is evident in the folk dances of Transylvania; many regional dance dialects can be readily distinguished. One such dialect is that of the Mezőség, of which only a small part will be presented here.

Mezőségi Táncok (Dances of the Mezőség)

The ethnographic region known as the Mezőség (mező = field or farmland) is situated between the rivers Someșul Mic (Kis Szamos, in Hungarian) and Mureșul (Maros, in Hungarian), northeast and east of the city Cluj-Napoca (Kolozsvár, in Hungarian). Within this area there is a large Hungarian-speaking population living both in strictly Hungarian-speaking villages, as well as in villages of mixed populations (Hungarian, Romanian, and gypsy).

The Mezőségi dances are a set of dances ("táncrend", or "dance cycle") which is based on the songs and dance forms originally performed in such Mezőségi villages as Magyarpalatka and Vajdakamarás. These dances are popular not only among the Hungarian-speaking people (and in recent years, especially among the youth) of Transylvania, but also in the "táncházi" (lit., "dance house") movement in Hungary. The dance cycle as it is done in the táncházi was introduced by Sándor Timár.

The dance cycle in its original form is composed of two men's dances (the "Ritka Magyar" and "Sűrű Magyar"), followed by two couples' dances (the "Akasztós" = "limping" or "dragging", and the Csárdás). The Akasztós is also known as the "Cigánytánc" (= "gypsy dance"), and is characterized by its slow asymmetrical rhythm. The Csárdás is subdivided into the "Ritka csárdás", "Szökős", and "Sűrű csárdás", which are structurally similar but differ in style, tempo, and melody.

Of all the dances of the cycle, usually only the Akasztós and Csárdás are seen today in the dance houses of Transylvania and Hungary. The men's dances are rarely performed and seem to be dying out, as is the case with other men's dances of this region.

The dance begins with couples standing and singing in front of the musicians. Gradually, each couple starts to dance the Akasztós, with walking steps forward and back, followed by turning together with the limping step that characterizes this dance. The musical transition into the csárdás is signalled by the quickening of the tempo and the change to an even rhythm. The transition from the akasztós turn into the csárdás is usually a simple walking ride couples' turn continuing in the same direction as the couple was moving in the akasztós.

The Mezőségi Csárdás

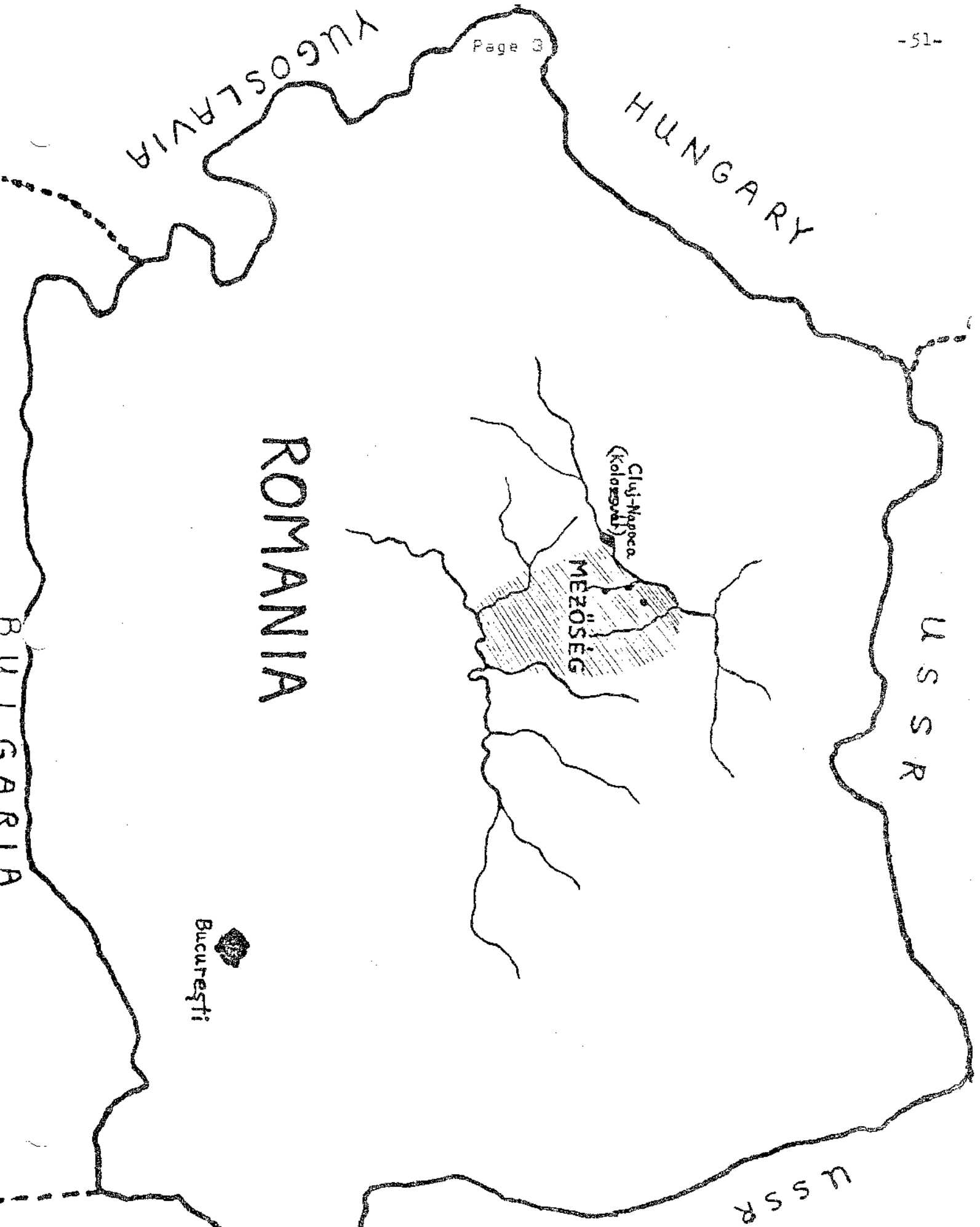
There are seemingly endless variations to play with in the csárdás. Some are more suited to particular tempos than others (such as doing Double Turns during the Székös), but this is also somewhat dependent on the level of expertise of the dancers. There is no hard and fast rule as to what step is done when. As you experiment with the many possibilities, you will undoubtedly create favorite sequences all your own!

For teaching purposes, we have divided the csárdás steps into the following categories:

- * Átvétős Variations
- * Throw Sequences
- * Throw-and-Turn Sequences
- * Men's Steps:
 - Couple Together Variations
 - Couple Separation Variations

Steps within categories can be done any number of times, and categories of steps can be done in any order. We shall first present a few building blocks from these categories and then offer some sequences containing them. Some steps "cross phrases" (for example, a step may take $1\frac{1}{2}$ measures), so the step which follows begins in the middle of the phrase. However, to simplify the description, we have written all steps as beginning "on the phrase".

The man is responsible for choosing the steps to be done; this includes giving the women the appropriate "signals" so that she can follow his lead. (We will point out some useful signals for you to try.) You will see that certain steps follow others more easily, and this will probably (but not necessarily) guide your choice of sequences. Generally, a dancer tries to construct the dance so that it has peaks (high-energy parts) and valleys (low-energy parts) interspersed. This gives the dance color and dynamics, as well as being practical.



Records: Hungaroton SLPX 18031-32, 18042
Folkcraft-Europe LP-52

Formation: Cpls scattered freely around the room, generally facing
twd the musicians.

General Styling: All steps are done flat-footed, unless otherwise noted.

Átvetős Variations

The Átvetős (átvető = cross-over) is the basic step of the csárdás. In it, M and W exchange places. It usually appears between more complicated figures, and is used as a rest step or to put the W on the appropriate side to begin another variation. In addition to the variations presented here, the átvetős may be embellished by men's clapping or clapping variations, with or without W turn. Some such embellishments may cause the M path to vary slightly. Given below are the "Basic Átvetős" and "Átvetős with W Turn".

Basic Átvetős Position: The átvetős is done with W on either side of M. If W on M R, then M R hand is on W L shldr blade, and W L hand is on M R shldr blade (crossed under M arm). Arms are bent, elbows down. Partners angle towards each other.

BASIC ÁTVETŐS

Position: Begin in Basic Átvetős Position -- W on M R used to describe step. Final position is then with W on M L.

MEN

Meas.	Ct.	
1	1	Sm step R to R, extend arm as W extends arm.
	2	Sm step L across R, cross arm in front as W pulls W arm in.
	3	Release R hand, turn 1/4 CCW into final pos as step R, catch W R shldr blade with L hand as W turns into final position.
	+	Close L to R, take wt.
	4	Sm step R bkwd.

WOMEN

Meas.	Ct.	
1	1	Lg step R outward and across M, extend L arm to allow outward motion.
	2	Lg step L inward and twd M L side, pull in with L arm.
	3	Release L hand, turn 1/2 CCW into final position as step R, place R hand on M L shldr blade.
	+	Close L to R, take wt.
	4	Sm step R bkwd.

ÁTVETŐS WITH W TURN

This is an átvétős with a W 2-count turn interjected, so it takes 1 1/2 measures. To demonstrate the small flexibility allowed in the M path, the M pos in meas 2 slightly differs from (but may also be danced the same as) the second half of meas 1 of the "Basic Átvétős".

Position: Begin in Basic Átvétős Position with W on M R, but with M R hand on W upper arm. (This hand position is the signal for the turn.) Final position is with W on M L.

MEN

- | | | |
|-------|-----|---|
| Meas. | Ct. | |
| 1 | 1 | Sm step R to R, extend arm as W extends arm. |
| | + | Sm step L next to R. |
| | 2 | Sm step R in place, cross arm in front as W pulls in. |
| | 3 | Step L in place (facing W), push W L arm to M R (to help W turn CCW) |
| + | | Step R in place. |
| | 4 | Step L in place. |
| 2 | 1 | Step R slightly fwd, catch W on M L with M L hand on W R shldr blade as W completes turn. |
| | + | Step L near R. |
| | 2 | Step R fwd. |

WOMEN

- | | | |
|-------|-----|---|
| Meas. | Ct. | |
| 1 | 1 | Lg step R outward and across M, extend arm to allow outward motion. |
| | 2 | Lg step L inward and twd M L side, pull in with L arm. |
| | 3 | Release R hand, turn a full turn CCW on R heel approx in place. |
| | + | Put R toe down (to stop turn). |
| + | 4 | Step L slightly fwd (in the direction out of the turn). |
| | | |
| 2 | 1 | Turn 1/2 CCW into final position as step R. |
| | + | Close L to R, take wt. |
| | 2 | Sm step R bkwd. |

Throw Sequences

A Throw Sequence consists of a "Throw" followed by a "Throw Ending". The Throw is also used to begin both a Throw-and-Turn Sequence and a Couple Separation Sequence (both defined later). Given below are the "Basic Throw", and the "Short Throw Ending" and "Long Throw Ending". In addition to the sequences presented here, throw sequences may be embellished by men's slapping and clapping variations.

Throw Position: The throw is generally done beginning with W on M R. The M R hand grasps the W L upper arm. The W position is the same as the *Átvetós* Position (W L hand on M R shldr blade, under M arm). Grasping the W upper arm is a useful signal for the throw; plus, compared to the *Átvetós* Position, there is additional space for the W to pass in front of the M.

BASIC THROW

The W is passed to M L side, executing a 2-count heel turn as she passes behind M.

Position: Begin in Throw Position. At the end of the throw the cpl is approx facing the opp dir, W on M R. The basic throw can also be done with W on M L (all maneuvers are reversed); it is then followed by a reversed Short Throw Ending (see below).

MEN

Meas.	Ct.	
1	1	Step R to R, guide W twd M L shldr with M R hand.
	+	Step L slightly behind R.
	2	Step R in place. (W is close to M L shldr), gently push W past M L shldr and into W turn.
	3	Turn 1/4 CW as step L.
	4	Close R to L, no wt. (W is somewhere in the vicinity of M R side again.)

A variation for the second half of the measure is:

3	Turn 1/4 CW as step L.
+	Step R behind L in place.
4	Step L in place.

WOMEN

Meas.	Ct.	
1	1	Lg step R, outwards and across M, extend L arm to allow outward motion.
	2	Lg step L inwards and to other side of M, keep arm stiff in preparation for the throw.
	3	Release L hand, step on R heel along the arc begun in cts. 1,2, turn a full turn CCW on R heel to get around M.
	+	Put R toe down (to stop turn).
	4	Step L fwd (continue along arc around M).

SHORT THROW ENDING

This is a 1/2 measure ending.

Position: Begin in final throw position (W on M R).
Final position is reversed Basic Atvet's Position.

MEN

Meas.	Ct.	
1	1	Turn 1/4 CCW as step R, extend L arm to catch W R shldr blade as W turns-into final pos.
	+	Close L to R, take wt.
	2	Sm step R bkwd.

WOMEN

Meas.	Ct.	
1	1	Continue to turn 1/2 more CCW out of throw as step R.
	+	Close L to R, take wt, put R hand on M L shldr blade.
	2	Sm step R bkwd.

LONG THROW ENDING

This is a full-measure ending. Its signal, to distinguish it from the "Short Throw Ending", is that the M R hand catches the W L shldr blade (instead of letting W continue turn and catching W R shldr blade).

Position: Same as for short throw ending.

MEN

Meas.		
1		Catch W L shldr blade with M R hand, do a Basic Atvet's step. (W ends on M L.)

WOMEN

Meas.		
1		Grasp M R shldr blade with W L, do a Basic Atvet's step, finish on M L.

Throw-and-Turn Sequences

A Throw-and-Turn Sequence consists of a "Throw" followed by one or more "Turn" variations, followed by a "Turn Ending". The "Throw" is identical to the throw in a "Throw Sequence" (defined earlier), so is not given below. There are numerous turn variations, some using M R hand, others using M L hand; the W uses L hand. There are also quite a few turn endings, providing several interesting ways to flow into the next sequence. Men's slapping embellishments are abundant.

Turn Preparation Position: The actual turn is preceded by two cifra (or, "ti-ti-ta") steps, which begin after the throw, so the W is on M R, somewhat facing each other and close enough to take hands. R it is free for both M and W. At the end of the two cifra steps, the M raises W L hand into turn pos. Throughout the cifra, the W moves CCW in a circle around the M as M does steps approx in place.

Turn Position: The W hand pos is critical to the success of the turn. W L arm is extended diag. sdwd, and must be bent at elbow so that lower arm is perpendicular to the floor. Depending on the height of M, the height of W elbow is between W neck and nose. The W arm stays in this pos throughout the turn. W R arm forms arc comfortably in front, approx waist-high; in this pos, W uses R arm as needed to help turn CCW. The M hand and body pos varies depending on which hand is used and whether the variation includes some slapping, but M supports W arm during turn, so M hand is always at height of W hand. Throughout the turn, the W continues the CCW motion (begun in the cifra) around the M as M backs up approx in place to serve as a pivot point.

Turn Ending Position: Two signals that a turn sequence is about to end are: (1) the M brings the joined hands DOWNWARD into position for the chosen ending, or (2) the M releases the W hand.

R-HAND TURN

After two cifra steps with M R and W L hand joined, W makes 2 2-ct R heel turns, travelling around M as M backs up in sm circle almost in place.

MEN

Meas. Ct.

(Throughout meas 1, "fwd" means "fwd along CCW circle".)

- | | | |
|---|---|--|
| 1 | 1 | Step R fwd, swoop R arm dnwd and bkwd with hand palm down to catch W L hand, begin to face twd W. |
| | + | Step L near R, continue motion of body and joined arms. |
| | 2 | Step R fwd, stop arms when parallel to floor. |
| | 3 | Step L fwd, swoop arms dnwd and fwd to reverse arc just made, begin to face away from W. |
| | + | Step R near L, continue motion of body and joined arms. |
| | 4 | Step L fwd, stop arms when parallel to floor, then move joined hands so W and M arms are bent and lower arms are perpendicular to floor. |

(Throughout meas 2, M chest should approx face W L side.)

2 1 Step R bkwd in sm arc, begin to turn W CCW (W turn takes 2 cts).

2 Step L bkwd in sm arc.

3-4 Repeat cts 1-2

WOMEN

Meas. Ct.

1 1 Lg step R fwd along CCW arc around M as M catches W L hand to begin dnwd motion of arm, turn twd M.

+ Step L behind R, slightly turned out.

2 Step R fwd.

3 Lg step L fwd along CCW arc around M as joined arms begin reverse arc, turn away from M.

+ Step R behind L.

4 Step L fwd, allow M to move arm into turn pos.

2 1 Lg step fwd along CCW arc on R heel, turn slightly more than a full turn CCW.

+ Put R toe down (to stop turn).

2 Lg step L fwd along CCW arc around M.

3 } Repeat cts 1,+,2.

+ }

4 }

L-HAND TURN

After two cifra steps with M L hand and W L hand joined, W makes 2 2-ct R heel turns as M moves fwd in sm circle almost in place.

MEN

Meas. Ct.

(Throughout meas 1, "fwd" means "fwd along CCW circle".)

1 1 Step R fwd, catch W L hand with M L hand, extend joined arms fwd (to W L), face so M chest is perpendicular to W L side.

+ Step L near R.

2 Step R fwd (arms are parallel to floor).

3 Step L fwd, bring arms across to M L, turn to face W. (W faces away from M.)

+ Step R near L.

4 Step L fwd, move joined hands so W and M arms are bent and W lower arm is perpendicular to floor.

(Throughout meas 2, "fwd" means "fwd along sm CCW circle"; M chest should approx face W L side.)

2 1 Step R fwd, begin to turn W CCW (W turn takes 2 cts).

2 Step L fwd.

3-4 Repeat cts. 1-2

WOMEN

Meas. 1-2 Same as meas 1-2 in "R-Hand Turn".

SHORT THROW-AND-TURN ENDING

This is a 1/2 measure ending. Releasing hands is the signal for this ending.

Position: Coming out of W turn, W is approx on M R.
Final position is reversed Basic Átvetős Position.

MEN
Meas. Ct.
1 1 Release (and push slightly CCW) W hand, turn 1/4 CCW as step R, extend L arm to catch W R shldr blade as W turns into final pos.
+
2 Close L to R, take wt.
Sm step R bkwd.

WOMEN
Meas. Ct.
1 1 Release M hand, continue to turn 1/2 more CCW out of throw as step R.
+
2 Close L to R, take wt, put R hand on M L shldr blade.
Sm step R bkwd.

LONG THROW-AND-TURN ENDING

This is a full-measure ending, which resembles the basic Átvetős except that the hand and arm positions are different. It is important to keep tension between M and W arms during cts 1 and 2.

Position: Coming out of W turn, W is approx on M R.
Final position is reversed Basic Átvetős Position.

MEN
Meas. Ct.
1 1 Bring joined arms dnwd to approx waist-height as W completes turn, take sm step R to R as begin to lead W across to M L.
2 Sm step L across R, pull W in to M L.
3 Release R hand, turn 1/4 CCW into final pos, step R, catch W R shldr blade with L hand as W turns into final position.
+
4 Close L to R, take wt.
Sm step R bkwd.

WOMEN
Meas. Ct.
1 1 Lg step R outward and across M.
2 Lg step L inward and twd M L side, as M pulls in.
3 Release M hand, turn 1/2 CCW into final pos as step R, place R hand on M L shldr blade.
+
4 Close L to R, take wt.
Sm step R bkwd.

TRAILING CIRCLES

This is a separate step with its own ending, and almost always follows the W turning sequence. It is presented here in its simplest form. Its variations use men's slapping sequences as embellishments, but the women's step does not change.

Position: Coming out of "L-Hand Turn", M places W diag behind M L side. The M does cifra steps (or slapping variations) in a sm CCW circle; W follows M in this position with cifra steps until M passes W under M R arm to M R side, ending in Basic Atvetos Position.

MEN

Meas. Ct.

(Throughout meas 1, "fwd" means "fwd in CCW circle".)

- | | | |
|---|---|--|
| 1 | 1 | Bring joined hands dwn and behind M back, M elbow bent, M palm up, and hand slightly lower than small of back; step R fwd. |
| | + | Step L near R. |
| | 2 | Step R fwd. |
| | 3 | } Same as cts 1, +, 2, but with opp ftwk. |
| | 4 | |
| 2 | | Same as meas 1. |
| 3 | 1 | Raise R arm (so W can pass under it) as step R bkwd to begin sm CCW circle in place. |
| | 2 | "Hop" on R (don't leave floor) as pivot slightly CCW. |
| | 3 | Release W L hand, place M R hand on W L shldr blade as step L bkwd along CCW circle. |
| | 4 | "Hop" on L (don't leave floor) as pivot slightly CCW. |
| 4 | | Same as Basic Atvetos. |

WOMEN

Meas. Ct.

(Throughout meas 1, 2, and 3, "fwd" means "fwd to follow M path".)

- | | | |
|---|---|--|
| 1 | 1 | Grasp M upper L arm with R hand, hold M L hand in W L hand with palm down; step R fwd. |
| | + | Step L near R. |
| | 2 | Step R fwd. |
| | 3 | } Same as cts 1, +, 2, but with opp ftwk. |
| | 4 | |
| 2 | | Same as meas 1. |
| 3 | 1 | Continue CCW under M R arm as step R fwd. |
| | + | Step L near R. |
| | 2 | Step R fwd. |
| | 3 | Release M hand, grasp M R shldr blade with L hand as step L fwd. |
| | + | Step R near L. |
| | 4 | Step L fwd. |
| 4 | 1 | Same as Basic Atvetos. |

Men's Steps

Men's slapping steps can be performed either with the couple separated or together. If done separated, the M moves freely within a small area; the W either dances around the M with a series of 2-count heel turns prefaced by two cifra steps, or watches the M while doing a down-beat waiting step. If done together, the W angles slightly toward M, stands with L ft fwd, and in this position steps L (cts 1-2), steps R (cts 3-4) repeatedly in place, giving strong support to M. The "Forward Travel Boot Slap", "Down Slap", "Side Slap", and "Széki Slap" are described as if performed with the couple together. When danced separately, they can be done either as described, or with variations. The "Hop Slap" variation is done during couple separation only.

Col Together Preparation: Use the Basic Átvetés Step with the following modifications:

MEN --- on ct. 3, slide L hand across to W L shldr;
on ct. 4, finish with wt on both ft.

WOMEN - do cts. 3, 4 almost in place, begin to support M.

Position: W is on M L, M L hand rests on W L shldr throughout the step.
ALL BOOT SLAPS USE R HAND (L hand is on W shldr).

FORWARD TRAVEL BOOT SLAP

In this step, "slap boot" means "slap boot at front of calf", unless otherwise noted.

M Position: Bent over at waist for all of meas 1 and for first half of meas 2.

Meas.	Ct.		
1	1	Step L in place.	
	+	Lift R leg to low fwd pos, slap R boot.	
	2	Step R slightly fwd.	
	+	Step L beside R.	
	3	Lift R leg to low fwd pos, slap R boot.	
	+	Step R slightly fwd.	
1	4	Step L beside R.	
	+	Lift R leg to low fwd pos, slap R boot.	
	1	1	Step R fwd.
		+	Lift L leg to low fwd pos, slap L boot.
		2	Step L fwd.
		+	Lift R leg to low fwd pos, slap R boot.
3	Stand upright, step R fwd, lift L leg fwd with bent knee.		
4	Slap inside L boot.		

DOWN SLAP

Meas.	Ct.	
1	1	Jump on both ft slightly apart into semi-squat pos.
	+	Slap inside R boot.
	2	Stand up, wt on L, lift R leg sdwd R with bent knee pointing slightly inward.
	+	Slap R ankle.
	3	Step R in place, begin to lift L leg fwd with bent knee, and with slight swing from side.
	4	Slap inside L boot.

SIDE SLAP

Meas.	Ct.	
1	1	With wt on L ft, lift R leg slightly sdwd with bent knee pointing slightly inward.
	+	Slap R ankle.
	2	Hold.
	+	Slap R ankle.
	3	Step R in place.
	+	Stand on R ft, lift L leg fwd with bent knee, and with slight swing from side.
	4	Slap inside L boot.

SIDE SLAP

Meas.	Ct.	
1	1	Step L in place, lift R leg slightly sdwd with bent knee pointing slightly inward.
	+	Slap R ankle.
	2	Step R in place.
	+	With wt on R ft, lift L ft slightly, slap side of R thigh.
	3	Close L to F with heel click, take wt on L.
	+	Lift R leg slightly fwd with bent knee, slap top of R thigh.
	4	Extend R leg fwd, slap front of R boot.
	+	Close R to L, wt on both ft.

Couple Separation Preparation: Use the Basic Throw to separate.
(To get back together, the M picks up the W on M L.)

Position: As the M dances in a small area, the W dances any combination of 2-count heel turns around the M, interspersed with cifra steps or a down-beat waiting step. (The heel turns are usually preceded by two cifra steps.)

HOP SLAP

Meas.	Ct.	
1	1	Step L.
	+	Clap hands in front, extend R leg fwd.
	2	"Hop" on L (don't leave floor), slap R inside boot with R hand.
	+	Clap hands in front, lower R leg.
	3	
	+	Repeat cts 1+2+ with opp hand and ftwk.
	4	
	+	

DOWN-BEAT WAITING (Women)

(Also done with opp ftwk.)

Meas.	Ct.	
1	1	Step R in place, bend knees.
	+	Step on L heel near R arch, straighten knees slightly.

(Repeat indefinitely.)

Presented by
Phillip Klingman and Janet R. Roberts
Kolo Festival, 1981

Songs for Mezőségi Táncok: Akasztós és Ritka Csárdás

Azt gondoltam, míg a világ, hogy mind ég a gyertyavilág
De már látom, hogy elalszik, az én rózsám rám haragszik
Elment, elment az én párom, világgá ment egy fűszálon
Lalala...

Ez a világ gyöngykoszorú, csak az én szívem szomorú
Ajlalalala...

Édesanyám gyengén nevelt engemet
Mégsem tudja az én bús életemet
/:Mert ha tudná az én bús életemet
Éjjel-nappal siratgatna engemet:/

Két fal között fölsütött a holdvilág
Megtágadott engemet édesanyám
/:Megtágadott, nem hív többé lányának
Csak én mondom ötet édesanyámnak:/

Fehér fuszulyka virág, ne jöjj hozzám napvilág
/:Gyere este sötétbe, hadd üljek az öledbe:/
Ha te tudnád, amit én, ki babája vagyok én
/:Te is sírnál, nem csak én, keservesebben mint én:/

I thought the candle light would burn until world's end
But I see it's dying down already, my darling's cross with me
My partner's gone away, away, out into the world, on a blade of grass
Lalala...
This world is a string of pearls, only my heart is sorrowful
Aylalala...

My mother raised me gently
Yet she knows not of my sad life
/:Were she to know of my sad life
She would bewail me day and night:/

The moonbeam shone between two walls
My mother's cast me out
/:She's cast me out, and calls me no more daughter
Yet I still call her mother:/

White bean flower, don't come to me in daylight
/:Come in the evening when it's dark, that I can sit upon your lap:/
If you knew what I know, whose sweetheart I am
/:You too would weep, and not just I, more bitterly than I:/

Presented by Mary wallace

DRAMSKOTO HORO

This dance was learned by Marcus Holt in the Gotse Delchev district of Southwest Bulgaria during the summer of 1972.

Record: "XOFO" LP #5, "Dramskoto Horo"
Music: 7/16 (SLOW-quick-quick) (1-2-3) "T" Pos "W" Pos
Formation: Segregated lines; men with shoulder hold, women with hands held up at sides.

8 MEAS - INTRO - NO ACTION

MEAS. PATTERN "BASIC" - STARTS WITH VOCAL

- 1 Facing and moving ^{VAI} LOD, step on R ft. fwd. (ct. 1), hop on R ft., lifting L ft. (ct. 2), step fwd. on L ft. (ct. 3).
Repeat action of Meas. 1.
- 2
- 3 Facing center, step sdwd. R on R ft. (ct. 1), close L ft. next to R ft. (ct. 2), step on R ft. in place (ct. 3).
Repeat action of Meas. 3, with opp. ftwrk.
- 4 Step bkwd. on R ft. (ct. 1), step fwd. on L ft. (ct. 2), pause for ct. 3
- 5 Repeat action of Meas. 1, but facing and moving twd. center. STEP, HOP-STEP
- 6 Repeat action of Meas. 6.
- 7 Repeat action of Meas. 3. R, L, R.
- 8 Repeat action of Meas. 6, but with opp. ftwrk. and direction. { 2 BASICS BKWD
- 9 Repeat action of Meas. 9.
- 10 Step bkwd. on L ft. (ct. 1), step fwd. on R ft. (ct. 2), pause for ct. 3.
- 11 Step on L ft. fwd. (ct. 1), hop on L ft., lifting R ft. (ct. 2), stamp R ft. next to L ft. (ct. 3). REVERSE "BICYCLE" ACTION
- 12

JOVINATA MISSED THIS TEACHING

This dance was learned by Marcus Holt in the village of Bistritsa, West Bulgaria during the summer of 1978.

Record: "XOFO" LP #5, "Jovinata"
Music: 18/16 (SLOW-quick-quick-quick-quick-SLOW-quick-quick) (1-2-3-4-5-6-7-8)
Formation: Long lines with belt hold.

MEAS. BASIC PATTERN

- 1 Facing and moving ^{VAI} LOD, step fwd. on R ft. (ct. 1), hop on R ft., lifting L ft. (ct. 2), step fwd. on L ft. (ct. 3), step fwd. on R ft. (ct. 4), step fwd. on L ft. (ct. 5), facing center, step sdwd. R on R ft. (ct. 6), step bkwd. on L ft. (ct. 7), step bkwd. on R ft. (ct. 8).
- 2 Facing and moving ^{VAI} LOD, step fwd. on L ft. (ct. 1), hop on L ft., lifting R ft. (ct. 2), step fwd. on R ft. (ct. 3), step fwd. on L ft. (ct. 4), step fwd. on R ft. (ct. 5), facing center, step sdwd. L on L ft. (ct. 6), step bkwd. on R ft. (ct. 7), step bkwd. on L ft. (ct. 8).

Presented by Marcus Moskoff Holt

DRAMSKOTO HORO

This dance was learned by Marcus Holt in the Gotse Delchev district of Southwest Bulgaria during the summer of 1972.

Record: "XOPO" LP #5, "Dramskoto Horo"
Music: 7/16 (SLOW-quick-quick) (1-2-3) "T" Pos "W" Pos
Formation: Segregated lines; men with shoulder hold, women with hands held up at sides.

8 MEAS - INTRO - NO ACTION

MEAS. PATTERN "BASIC" - STARTS WITH VOCAL

- 1 Facing and moving ^{VA} LOD, step on R ft. fwd.(ct. 1), hop on R ft., lifting L ft.(ct. 2), step fwd. on L ft.(ct. 3).
Repeat action of Meas. 1.
- 2
- 3 Facing center, step sdwd. R on R ft.(ct. 1), close L ft. next to R ft.(ct. 2), step on R ft. in place(ct. 3).
Repeat action of Meas. 3, with opp. ftwrk.
- 4 Step bkwd. on R ft.(ct. 1), step fwd. on L ft.(ct. 2), pause for ct. 3
- 5 Repeat action of Meas. 1, but facing and moving twd. center. STEP, HOP-STEP
- 6 Repeat action of Meas. 6.
- 7 Repeat action of Meas. 3. R, L, R.
- 8 Repeat action of Meas. 6, but with opp. ftwrk. and direction. { 2 BASICS BKWD
- 9 Repeat action of Meas. 9.
- 10 Step bkwd. on L ft.(ct. 1), step fwd. on R ft.(ct. 2), pause for ct. 3.
- 11 Step on L ft. fwd.(ct. 1), hop on L ft., lifting R ft.(ct. 2), stamp R ft. next to L ft.(ct. 3). REVERSE "BICYCLE" ACTION
- 12

JOVINATA MISSED THIS TEACHING

This dance was learned by Marcus Holt in the village of Bistritsa, West Bulgaria during the summer of 1978.

Record: "XOPO" LP #5, "Jovinata"
Music: 18/16 (SLOW-quick-quick-quick-quick-SLOW-quick-quick)(1-2-3-4-5-6-7-8)
Formation: Long lines with belt hold.

MEAS. BASIC PATTERN

- 1 Facing and moving ^{VA} LOD, step fwd. on R ft.(ct. 1), hop on R ft. lifting L ft.(ct. 2), step fwd. on L ft.(ct. 3), step fwd. on R ft.(ct. 4), step fwd. on L ft.(ct. 5), facing center, step sdwd. R on R ft.(ct. 6), step bkwd. on L ft.(ct. 7), step bkwd. on R ft.(ct. 8).
- 2 Facing and moving ^{VA} LOD, step fwd. on L ft.(ct. 1), hop on L ft. lifting R ft.(ct. 2), step fwd. on R ft.(ct. 3), step fwd. on L ft.(ct. 4), step fwd. on R ft.(ct. 5), facing center, step sdwd. L on L ft.(ct. 6), step bkwd. on R ft.(ct. 7), step bkwd. on L ft.(ct. 8).

Presented by Marcus Moskoff Holt

R LOD = RIGHT LINE OF DIRECTION (OUR LOD)
 L LOD = LEFT " " " " (OUR RLOD)

MISSED THIS TEACHING-

GRAOVSKO HORO

This dance was learned by Marcus Holt from the Pernishki Folklore Ensemble in Pernik, West Bulgaria, during the winter of 1972.

Record: XORO LP #5, "Graovsko Horo"
 Music: 2/4 (ONE and TWO and)
 Formation: Segregated lines with belt hold; W dance in Patterns I & II

- MEAS.
- 1 Facing diag fwd L and moving diag bkwd R, step bkwd on R ft (ct ONE and), step bkwd on L ft (ct TWO and).
 - 2 Repeat action of Meas 1
 - 3 Facing and moving R LOD, step fwd on R ft (ct ONE and), step fwd on L ft (ct TWO and).
 - 4 Repeat action of Meas 3.
 - 5 Facing center, step sdwd R on R ft (ct ONE and), lifting L ft, swing across and in front of R leg (ct TWO and).
 - 6 Step sdwd L on L ft (ct ONE and), step sdwd L on R ft, crossing in front of L ft (ct TWO and).
 - 7 Step sdwd L on L ft (ct ONE and), step sdwd L on R ft, crossing in back of L ft (ct TWO and).
 - 8 Step sdwd L on L ft (ct ONE and), lift R leg crossing in front of L leg (ct TWO and).
 - 9 Touch R ft fwd (ct ONE and), step on R ft fwd (ct TWO and).
 - 10 Touch L ft fwd (ct ONE and), step on L ft fwd (ct TWO and).

PATTERN II "GRAOVSKO"

- 1-2 Facing diag fwd L and moving diag bkwd R, dance two "Graovska" steps.
- 3-4 Facing and moving R LOD, dance two "BASIC RUCHENITSKA" steps, beginning with R.
- 5-10 Repeat Meas. 5-10, Pattern I, but with more bouncing and higher knee lifts.

PATTERN III "SVIVKA"

- 1-2 Repeat Meas. 1-2, Pattern I
- 3 Leap on to R ft, while lifting L knee facing to R (ct 1, &), leap on to L ft, while lifting R knee facing to L (ct 2, &).
- 4 Repeat action of Meas. 3.
- 5-10 Repeat action of Meas. 5-10, Pattern II.

PATTERN IV "SITNATA"

- 1-4 Facing center, dance 2 "SITNATA" steps (fwd, bkwd, fwd, bkwd).
- 5-10 Repeat action of Meas 3-8, Pattern III.

(continued)

GRNOVSKO HORO (cont.)

"NA MYASTO"

PATTERN V

- Repeat action of Meas. 1-7, Pattern IV.
 Jump on both ft together in place, bending knees (ct 1, &), hop on R ft while lifting L leg behind bent at knee (2, &).
 Repeat action of Meas 8.
 Jump on both ft together in place, bending knees (ct 1, &), hop on L ft while lifting R leg fwd (ct 2, &).

BASIC SHOPE DANCE STEPS

GRAOVKA Facing ctr, bounce on both heels (ct 1), step bkwd on R ft while lifting L ft (ct &), step bkwd on L ft while lifting R ft (ct 2), pause for ct "and".

BASIC

RUCHENITSKA (R) Step fwd on R ft (ct 1), step fwd on L ft (ct &), step fwd on R ft (ct 2), pause for ct "and".

BASIC

RUCHENITSKA (L) Step fwd on L ft (ct 1), step fwd on R ft (ct &), step fwd on L ft (ct 2), pause for ct "and".

SITNATA

Step fwd on R ft (ct 1), step next to R ft on L ft while hopping on R ft (ct 2), hop on R ft while lifting L ft (ct &). Step bkwd on L ft (ct 1), step next to L ft on R ft while hopping on L ft (ct 2), hop on L ft while lifting R ft (ct &).

Presented by Marcus Moskoff Holt

Kolo Festival 1981

KROUMOVO HORO

MISSED THIS TEACHING

This dance was learned by Marcus Holt from the Strandzha Folklore Ensemble in Bourgas, Thrace, during the summer of 1978.

Record: "XOPO" LP #5, "Kroumovo Horo"
Music: 6/8, but counted in 2/4 (ONE and TWO and)
Formation: Short lines with belt hold.

MEAS. PATTERN "BASIC"

- 1 Facing center, step sdwd. R on R ft.(ct. ONE and), step on L ft. crossing behind R ft.(ct. TWO and).
- 2 - 3 Repeat Meas. 1 twice.
- 4 Step diag. fwd. R on R ft.(ct. ONE and), step diag. fwd. R on L ft. (ct. TWO and).
- 5 Jump on both feet with R ft. placed fwd.(ct. ONE and), hop on R ft, lifting L ft. up behind(ct. TWO and).
- 6 Step on L ft., crossing in front of R ft(ct. ONE and), hop on L ft, lifting R ft. up behind(ct. TWO and).
- 7 Step sdwd R on R ft.(ct. ONE and), hop on R ft., swinging L ft. over to R(ct. TWO and).
- 8 - 10 Repeat action of Meas. 1-3 with opp. ftwrk. and direction.
- 11 Repeat action of Meas. 7 with opp. ftwrk. and direction.
- 12 Step bkwd. on R ft.(ct. ONE and), hop on R ft., swinging L ft.fwd. (ct. TWO and).
- 13 Repeat Meas. 12 with opp. ftwrk.
- 14 Stamp R ft. fwd.(ct. ONE and), close L ft. next to R ft. (ct. TWO and).
- 15 Step fwd. on R ft.(ct. ONE and), hop on R ft.(ct. TWO and).
- 16 Step on L ft., crossing in front of R ft.(ct. ONE and), hop on L ft. (ct. TWO and).

PATTERN "VARIATION"

- 1 - 6 Repeat action of Meas. 1-6, "BASIC" step.
- 7 Step bkwd. on R ft.(ct. ONE), tap L ft. fwd.(ct. and), step bkwd. on R ft.(ct. TWO), scuff L heel fwd.(ct. and).
- 8 - 10 Repeat action of Meas. 8-10, "BASIC" step.
- 11 Repeat action of Meas. 7, with opp. ftwrk and direction.
- 12-13 Repeat action of Meas. 12-13, "BASIC" step.
- 14 Stamp R ft. fwd.(ct. ONE and), close L ft. next to R ft.(ct. TWO), scuff R heel fwd.(ct. and).
- 15 - 16 Repeat action of Meas. 15-16, "BASIC" step.

Presented by Marcus Moskoff Holt

EASY
ONLY 2 PATTERNS

PLOVDIVSKA RUCHENITSA

This dance was learned by Marcus Holt while attending several village weddings in the Plovdiv region of Central Thrace during the summer of 1972.

Record: "XOPO" LP #5, "Plovdivska Ruchenitsa"

Music: 7/16 (Quick-quick-slow) (ct. 1-2-3)

"w" pos

Formation: One long line with hands joined up at sides. LEADER SERPENTINES

STEPS: THRACIAN RUCHENITSA STEP (R):

Step on R ft. in LOD with wt. on both feet, bending knees as step is taken (L ft. still on floor)(ct. 1-2), lift heel of R ft.(hop without leaving floor), lifting L ft. behind(ct. 3).

THRACIAN RUCHENITSA STEP (L):

Same as Thracian Ruchenitsa Step (R), but with opposite footwork.

BASIC RUCHENITSA STEP (R):

Step fwd. on R ft.(ct. 1), step fwd. on L ft.(ct. 2), step fwd. on R ft.(ct. 3).

BASIC RUCHENITSA STEP (L):

Step fwd. on L ft.(ct. 1), step fwd. on R ft.(ct. 2), step fwd. on L ft.(ct. 3).

MEAS. PATTERN "BASIC"

- 1 - 2 Facing diag. fwd. R, dance two "Thracian Ruchenitsa" steps moving continuously fwd. (R, X) (L, X). (R:1,2)(L:1,2)
- 3 Step diag. bkwd. R, (facing diag. fwd. L,) on R ft.(ct. 1-2), step
- 4 diag. bkwd. R on L ft.(ct. 3).
Repeat action of Meas. 3.

4 STEPS }
DIAG. }
BKWD }
OUT OF }
CTR LOD }

PATTERN "VARIATION" USE THIS PATTERN WHEN TEMPO INCREASES

- 1 - 2 Facing diag. fwd. R and moving diag. fwd. R, dance two "Basic Ruchenitsa" steps moving continuously fwd. (R,L,R) (L,R,L).
- 3 Step diag. bkwd. R, facing diag. fwd. L, on R ft.(ct. 1-2), step
- 4 diag. bkwd. R on L ft.(ct. 3).
Repeat action of Meas. 3.

Presented by Marcus Moskoff Holt

BASIC. DONE MOVING LOD, TWD CTR & OUT.

BEG. FACING DIAG R OF CTR: R, HOP, L, HOP (TURNING TO FACE DIAG L OF CTR)
MOVING BKWD DIAG R OUT OF CTR IN LOD: R, L, R, L,
TURN TO RESTART BASIC

Kolo Festival 1981



SITNO PAJDUSHKO HORO MISSED THIS TEACHING

This dance was learned by Marcus Holt in the village of Gherman, Sofia district, from Kiril Zakharev during the winter of 1972.

Record: "XOPO" LP #5, "SITNO PAJDUSHKO HORO"
 Music: 5/16 (QUICK - slow) (ct. 1 - 2)
 Formation: Long lines with hands joined down at sides.

MEAS. PATTERN "INTERLUDE" our LOD

- 1 Facing center but moving (R LOD), hop on L ft.(ct. 1), step fwd. on R ft.(ct. 2).
- 2 Hop on R ft.(ct. 1), step fwd. on L ft.(ct. 2).
- 3 Step fwd. on R ft.(ct. 1), step fwd. on L ft.(ct. 2).
- 4 Step fwd. on R ft.(ct. 1), step fwd. on L ft.(ct. 2).

PATTERN "BASIC"

- 1 Facing center, hop on L ft.(ct. 1), step on R ft. in place(ct. 2).
- 2 Dance one "GRUNCHARKA" step to R.
- 3 Repeat action of Meas. 1, with opp. ftwrk and direction.
- 4 Repeat action of Meas. 2, with opp. ftwrk and direction.
- 5 Hop on L ft.(ct. 1), step bkwd on R ft.(ct. 2).
- 6 Hop on R ft.(ct. 1), step bkwd on L ft.(ct. 2)
- 7 Step fwd. on R ft.(ct. 1), close L ft. next to R ft.(ct. 2).
- 8 Repeat action of Meas. 7.
- 9 Repeat action of Meas. 8.
- 10 Hop on L ft.(ct. 1), step on R ft. in place(ct. 2).
- 11 Step on L ft. crossing in front of R ft.(ct. 1), step on R ft. in place (ct. 2).
- 12 Hop on R ft.(ct. 1), step bkwd. on L ft.(ct. 2).
- 13 Hop on L ft.(ct. 1), step bkwd. on R ft.(ct. 2).
- 14 Repeat action of Meas. 12.
- 15 Slide R ft. down in place, while lifting L ft. directly fwd.(ct. 1), slide L ft. down in place, while lifting R ft. directly fwd.(ct. 2), (above notation may be described as "SCISSORS" step).
- 16 Repeat action of Meas. 15.

Presented by Marcus Moskoff Holt

STRANDZHANSKO HORO

This dance was learned by Marcus Holt from the Strandzha Folklore Ensemble in Bourgas, Thrace, during the summer of 1978.

Record: "XOPO" LP #5, Strandzhansko Horo"

Music: 6/8, but counted in 2/4 (ct. 1, 2)

Formation: Long lines with belt hold.

NO INTRODUCTION

MEAS. PATTERN "INTERLUDE"

- 1 Facing and moving ~~R~~ LOD, step fwd. ^{WITH PLIE} on R ft. (ct. 1), hop ^(1,2) on R ft., lifting L ft. slightly (~~ct. 2~~)
- 2 Repeat action of Meas. 1, with opp. ftwrk.
- 3 Facing fwd. and moving fwd., step fwd. on R ft. (ct. 1), close L ft. next to R ft. (ct. 2).
- 4 Step fwd. on R ft. (ct. 1), hop on R ft., lifting L ft. (ct. 2).
- 5 Facing ~~R~~ LOD, jump on both feet with L ft. fwd. (ct. 1), facing center, jump on both feet with L ft. slightly fwd. and legs spread slightly apart (ct. 2).
- 6 Hop on R ft., lifting L ft. slightly (ct. 1), step bkwd. on L ft. (ct. 2).
- 7 Step bkwd. on R ft. (ct. 1), hop on R ft., lifting L ft. slightly (ct. 2).
- 8 Step bkwd. on L ft. (ct. 1), hop on L ft., lifting R ft. slightly (ct. 2).

9-16 REPEAT 1-8

PATTERN "BASIC" VOCAL

- 1 Facing center and moving ~~R~~ LOD, step to R on R ft. (ct. 1), step on L ft. behind R ft. (ct. 2).
- 2 Step sdwd. R on R ft. (ct. 1), step on L ft. behind R ft. (ct. 2).
- 3 Step sdwd. R on R ft. (ct. 1), hop on R ft., lifting L ft. slightly (ct. 2).
- 4 Step sdwd. L on L ft. (ct. 1), hop on L ft., lifting R ft. slightly (ct. 2).
- 5 Step sdwd. R on R ft. (ct. 1), hop on R ft., lifting L ft. slightly (ct. 2).
- 6 - 7 Repeat action of Meas. 1-2, Pattern "Basic", with opposite footwork and direction. ^{RLOD}
- 8 - 10 Repeat action of Meas. 3-5, Pattern "Basic", with opposite footwork and direction.

Presented by Marcus Moskeff Holt