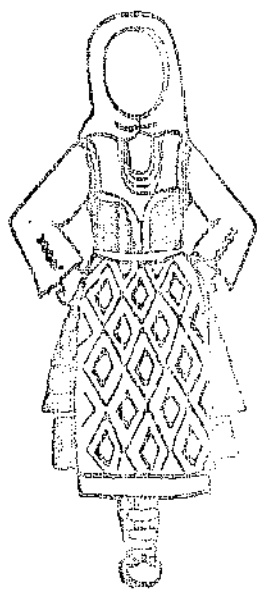


The 32nd Annual KOLO FESTIVAL

November 24-26, 1983
Stanford University
Roble Gym

TEACHERS

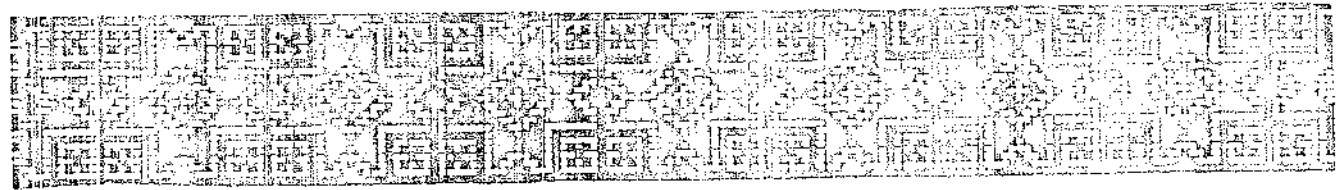
- DICK GRUM
- YVES MOREAU
- GLENN NIELSEN
- JOHN PAPPAS
- MARILYN SMITH WATHEN
- +
BILL COPE (MUSIC)
- ZORA TAMER (SINGING)



ORCHESTRAS

- SVIRAČI
- T'ADELPHIA
- VESELI SELJAČI
- and
- OTHERS

SYLLABUS
OF DANCE DESCRIPTIONS



THE 32ND ANNUAL KOLO FESTIVAL

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LÁHANA

(Greece - Póntos)

Láhana is also called Omál Kerasounteíkon after the city of Kerasoús. Another name is Kotsihtón Omál. This dance is popular among the Greeks of the Black Sea area of Asia Minor (Póntos). The word "Láhana," meaning "vegetables," or "cabbages," comes from a popular song that is often used for this dance.

Music: Folkraft LP-8
Phillips International LPS-73
NINA 24835-A
NINA 24836-B 9/8 or 9/16 meter

♩ ♩ ♩ ♩. or short, short, short, long
♩ ♩ ♩. is the dance beat; long, short, long.

Formation: Dancers in a broken circle with the hands joined at shldr height, elbows bent and down. The hands should be comfortably back near the shldr. Dancers may also lower hands so that arms are down and straight.

Charac- Small steps with no large movement.
teristics:

Meas cts

Pattern

| | | |
|---|----|--|
| 1 | d | Wt on R ft, step on L ft across in front of R. |
| | g. | Step to R on R ft. |
| | d. | Step on L ft in front of R. |
| 2 | d. | Step sdwd to R on R ft. |
| | d. | Step on L ft behind R (or next to R). |
| | d. | Step sdwd to R on R ft. |

Note: This step is like the Syrtós Sta Dyo or Pogonísios of Epiros.

VARIATION.

When the music is peppy or the mood is more vigorous, dancers can add a hop to the basic step.

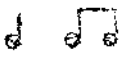
| | | |
|---|----|-----------------------------|
| 1 | e | Hop on R ft. |
| | d. | Step on L ft in front of R. |
| | d. | As in basic above. |
| | d. | As in basic above. |
| 2 | d. | Hop on L ft. |
| | e | Step to R on R ft. |
| | d. | As in basic above. |
| | e | As in basic above. |

Note: Sometimes the steps are done in place without moving in LOD for awhile.

SYRTÓS SKYROU

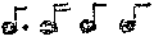















(Greece - Skýros)

Syrtós Skýrou is an island form of the Pan-Hellenic Syrtós. Often in the Sporádes and Kykládes island groups, the Syrtós has a bouncy, hopping style. This form features the hopping style Syrtós from the island of Skýros in the Sporádes off the coast of Western Greece.


Record: Society for the Dissemination of National Music, Athens, Greece, 105, side B, band 2. 2/4 meter 





Formation: Dancers in-a broken circle with hands joined at shldr height, elbows bent and down. The hands should be comfortably back near the shldr.

Characteristics: The styling is rather bouncy with a very characteristic hop after the first long beat. Often the basic Pan-Hellenic Syrtós is done, and as the dancers get into the dance they begin to dance more vigorously, adding the hops and stamps. This Syrtós often breaks up into cpls and becomes a Bálios with the same type of styling.

| <u>Meas</u> | <u>cts</u> | <u>Pattern</u> |
|-------------|--|--|
| | |  slow and quick quick |
| 1 | S  Q  | Step sdwd to R on R ft. Step across in front of R on L ft (or step behind R on L ft). |
| | Q  S  | Step to R on R ft. Step across in front of R on L ft. |
| 2 | Q  Q  Q  | Step to R on R ft. Step across in front of R on L ft. Step across in front of R on L ft. |
| 3 | S  Q  Q  Q  | Step to R on R ft.) Step next to R on L ft) Step in place on R ft) Step in place on L ft) |
| 4 | S  Q  Q  Q  | Step in place on L ft) Facing ctr Step in place on R ft) Step in place on L ft) |

The "special" style of the Syrtós and Bálios is caused by the hop on the "and" beat after the slow count of each measure.

S & Q Q

hop

| | | |
|-----|--|--|
| 1 |     | Step sdwd to R on R ft. Hop on R ft. Step across in front of R on L ft. Step next to L on R ft. |
| 2-4 | | Repeat action of basic step. |

Dancers will tend to be on the balls of the feet. You begin to feel as if you are skimming over the ground and barely touching it.

Presented by John Pappas at Kolo Festival 1983.

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BERÁTIS

(Épiros, Greece)

Source: The Berátis is done in Épiros. The name refers to the town of Berátis in northern Épiros (now part of Albania). It is similar to Tsámikos, both in music and in style. It is for men only, while the tsámikos has become Pan-Hellenic and is now done by women also. There is also a similarity to the zagarisios from Épiros. In fact, the zagarisios is one and two thirds of the tsámikos rhythm and beratis is two and two thirds of a tsámikos rhythm. The tsámikos is $\text{♩} \text{♩} \text{♩}$ the zagarisios is $\text{♩} \text{♩} \text{♩} \text{♩}$, and the berátis is $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$.

Music: 8/4 counted 3-2-3. $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$

Formation: Men in a broken circle with hands joined at shoulder height, elbows bent and down.

Characteristics:

Like many of the dances of Epiros, the beratis is very fluid in style. It has many pauses and smooth swings of the free foot.

Meas cts. 8/4 $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$

- I ♩ Step back on R foot, swing L foot back and then in front of R.
 ♩ Step on L foot in front of R to face LOD-
 ♩ Touch R foot next to L, R knee is bent (or lift R foot next to calf with R knee bent).
 ♩ Step to R on R foot.
 ♩ Step across in front of R on L foot.
 ♩ Step to R on R foot.
- II ♩ Turning to face front, step on L foot in front of R.
 ♩ Swing R foot in front of L; R knee is bent.
 ♩ Swing R foot behind L.
 ♩ Step backwards on the R foot.
 ♩ Step to left on L foot (or diagonally back to the left) (you can leap or fall onto the L foot with a flexed L knee, instead of merely stepping).

STÁ DYÓ
(POGONÍSIOS)

(Pogóni - Greece)

Source: This dance is from Épiros, in northwestern Greece. More particularly, it is from the area of Pogóni in Épiros, thus the name Pogonísios, dance from Pogóni. Stá Dyó, another name for the dance means "two steps". It is danced by both men and women. It is a form of the Syrtos in two measures.

Music: The music is in 2/4 or 4/4 time. The dance can be done to any Stá Dyó tune; two popular songs are: "Den Boro Mannoula" and "Vasilikos."

Formation: A broken circle with hands joined at shoulder height, elbows bent and down. The hands should not be pushed fwd. into the circle, but should be comfortably back near the shoulders.

Characteristics: Depending on the feeling of the music, the dance has a free and joyous feeling with some spring in the steps.

| <u>Meas.</u> | <u>cts.</u> | <u>Pattern</u> |
|--------------|-------------|---|
| | | 4/4 (d d d , Slow, quick, quick) |
| I | 1,2 | Wt. on R ft., step across in front of R ft. on the L ft. (slow). |
| | 3 | Step sdwd. to R on R ft. (quick). |
| | 4 | Step across in front of R ft. on the L ft. (quick). |
| II | 1,2 | Step sdwd. to the R on the R ft. (slow). |
| | 3 | Step behind the R ft. on the L ft. (quick). |
| | 4 | Step sdwd. to the R on the R ft. (quick). |
| <u>NOTE:</u> | | This basic step can be done to the R as many times as desired. With reverse ftwork. it can also be done to the L. As a transition to doing the step to the L, meas. II should be done as follows: |
| II | 1,2 | Step sdwd. to the R on the R ft. (slow). |
| | 3,4 | Step L ft. next to R ft., releasing wt. from R ft. (slow). |

Do the basic step as described above, only with reverse ftwork beginning with the R ft. Although there is no set pattern, you should move more to the R than the L.

BOTAI'TIKOS HOROS

(Arkadia-Greece)

Source: This is a dance I learned from my great uncle Thodoris Pappayiorgas. It was done in Ardadia when he was a young man at the turn of the century. The name refers to a villiage in Botia where it was popular. It was also done in other villages of the region. It seems similar to the Arahovitikos (Karyatidan) and the eastern Trata as described by Mary Vauras. In any case this dance has fallen out of popularity and is not done in the villages any more. It is a shorter form of the Syrto's as it was done in Peloponisos. It may relate to the Peloponisian Syrto's or the Sta Dy'o of Epiros in northern Greece.

Music: 2/4. ♩ ♪ ♪ Sonora LP SNR 532, side B, band 3.

Formation: Two lines, one of women and one of men. The mans line is behind the womens. The men raise there joined hands over the womens heads and then lower them in front of them making a front chain hold. In this way, the line becomes a mixed line with men and women alternating in a front chain hold position-mens arms on top. The leader is a man.

Characteristics:

This is a peppy Syrtos. The feeling is fast and joyful.

Meas. cts. 2/4. ♩ ♪ ♪ Basic Step

I ♩ Facing LOD, step R to LOD onto the R foot.

♪ Small step with L foot across in front of R foot.

♪ Step with L foot next to R foot.

II ♩ Step back (RLOD) with L foot.

♪ Step back with R foot next to L foot.

♪ (♩) Step to R with L foot.

(♩) Hop on L foot.

Note: There man be a hop before count one of measure I.

Syrtos

| <u>Meas.</u> | <u>Cts.</u> | |
|--------------|-------------|---|
| I | ♩ | Step sideward to R on R. |
| | ♩ | Step behind the R on L. |
| | ♩ | Step sideward to R on R. |
| II | ♩ | Step across in front of R on L. |
| | ♩ | Step sideward to R on R. |
| | ♩ | Step across in front of R on L. |
| III | ♩ | Facing center, step sideways to R on R. |
| | ♩ | Step slightly forward on the L. |
| | ♩ | Step in place on R. |
| IV | ♩ | Step slightly back on the L. |
| | ♩ | Step slightly back on the R. |
| | ♩ | Step in place on L. |

Note: When the music is peppy or leaping in feeling, there can be a hop before the slow beat (ct. 1) in measure II. As the L foot crosses in front, hop on the R foot. This in effect makes a skipping step.

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SYRTOS HANIOTIKOS


(CRETE, GREECE)

Source: This is a "syrtós" dance from the island of Kríti (Crete), and it is done all over Kríti. It is sometimes called the "Syrtós Haniótikos" after the city of Haniá where it is most popular. This is the main Cretan dance.

Music: 2/4 time. Any good Kritikós Syrtós music can be used. Demotiko-Discophon LPM-5.

Formation: M and W in a line with hands joined at shoulder height, elbows bent and down.

Characteristics: The steps are usually quick and small, and in general, the feeling is happy. The styling depends on the tempo of the music and where the dancer is from. The leader can do variations: turns, slaps, or step variations. He can do variations of his own, but it is not usual for everyone in the line to do them too. Although there are certain simple variations which I have seen the whole line do, it is not the case that the fancy variations are done by everyone at once. For exhibition purposes, perhaps, one can have everyone in a line doing lots of fancy steps, but as a folk or ethnic dance of the Cretans, only the leader does different steps from the few basic steps which all can do at once. It is NOT an ethnic characteristic of this dance to have everyone do several complicated step variations--the step variations for the whole line are simple in nature. If the second man in a line knows the leader's variations, he might do them too, but this is the exception and not the rule.

The pattern of the rhythm is "slow, quick, quick," or "long, short, short."
Throughout the dance, the movement follows this beat. 

| <u>Meas</u> | <u>ots</u> | <u>Basic Step</u> |
|-------------|------------|---|
| I | 1 | Wt is on R ft, touch ball of L ft slightly fwd (small movement). |
| | 2 | Step on L ft in back of R. |
| | & | Step to R on R ft. |
| II | 1 | Step on L ft across in front of R. |
| | 2 | Step to R on R ft (leaving L ft over spot where it stood). |
| | & | Step on L ft in place. |
| III | 1 | Step on R ft across in front of L (facing L), (leaving L ft over place where it stood). |
| | 2 | Step back in place on L ft. |
| | & | Step sdwd to R on R ft. |
| IV | 1 | Step on L ft across in front of R. |
| | 2 | Touch R ft next to L ft. |
| | & | Step on R ft next to L. |

VARIATIONS

Variation I

Meas I, II, and IV are same as before.

| | | |
|-----|---|------------------------------------|
| III | 1 | Step on R ft across in front of L. |
| | & | Hop on R ft. |
| | 2 | Step back in place on L ft. |
| | & | Leap sdwd to R on R ft. |

Variation II

| <u>Meas.</u> | <u>cts.</u> | |
|--------------|-------------|--------------------------|
| III | 1 | Step on R foot behind L. |
| | & | Hop on R foot. |
| | 2 | Step behind R on L. |
| | & | Step to R on R foot. |

Measures I, II, and IV are the same as the basic step.

Triangle variation

| | | |
|-----|---|---|
| I | 1 | Touch L foot slightly forward. |
| | 2 | Step on L foot diagonally forward R. |
| | & | Step on R foot diagonally forward R. |
| II | 1 | Step on L foot diagonally forward R. |
| | 2 | Step to L on R foot across in front of L. |
| | & | Step to L on L foot. |
| III | 1 | Step to L on R foot across in front of L. |
| | 2 | Step on L foot diagonally backwards R. |
| | & | Step on R foot diagonally backwards R. |
| IV | 1 | Step on L foot diagonally backwards R. |
| | 2 | Touch R foot next to L. |
| | & | Step on R foot next to L. |

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ME NOUSIS

(Épiros - Greece)

Source:

This is a dance from Épiros in northwestern Greece. The name of the dance comes from the song which is about a man named Menósis. Variants of this song can be found all over Greece, even in some of the Aegean islands. I have heard the song and seen the dance even at Greek functions in the United States.

Music:

Although the music has been transcribed in various ways, for a dancer's purpose, it is easier to explain the steps as if the music were in 4/4 time. The dance is always done to the song "O Menósis, O Birbilis Ki'O Memét Agás".

Greek Folk Dances Folkraft LP-6 (or any other recording of Menósis) Some popular recordings change to a Tsamikos at the end.

Formation:

Hands are held at shoulder height as in the Syrtós. Dancers are in a broken circle with leader at the R end. The R ft. should be crossed over in front of the L ft. The L ft. holds weight; the R knee is bent and away from the L knee.

Characteristics:

The dance is not as heavy as some of the Epirote dances tend to be. The feet should not be lifted too far from the ground. There are several variations which the leader does, depending on his mood. Dancers follow as best they can. (No calls are made to alert the other dancers of step changes.) Most leaders use only one or two of the variants.

Meas.

cts.

4/4 Variation

I

- 1 Wt. is on L ft., the R ft. is across in front of the L ft., toes touching ground.
Step to R on R ft.
- 2 Step across in front of R on L ft.
- 3 Step to R on R ft.
- 4 Swing the L ft. across in front of R ft. (face LOD).

II

- 1 Step back in RLOD on L ft.
- 2 Step back in RLOD on R ft.
- 3 Turning to face center, step sdwd. to L on L ft.
- 4 Step across in front of L on R ft.

III

- 1 Step sdwd. to L on L ft.
- 2 Bring R ft. across in front of L ft., lifting L heel.
- 3 Lower L heel and touch toes of R ft. so that you are in the starting position of the dance again.
- 4 Pause

(continued on reverse side)

(Menósis, cont.)

| <u>Meas.</u> | <u>cts.</u> | <u>Pattern</u> |
|--------------|-------------|--|
| | | <u>Variation</u> |
| I | 1-4 | Same as above. |
| II | 1-3 | Same as above. |
| | 4 | Step in place on R ft. (next to L ft.) |
| III | 1 | Step in place on L ft. (next to R ft.) |
| | 2-4 | Same as above. |

Variation

| | | |
|-----|-------|--|
| I | 1-4 | Same as above. |
| II | 1 | Step to L on L ft. (facing center). |
| | 2 | Swing R ft. in front of L ft. |
| | 3 | Step in place on R ft. |
| | 4 | Step in place on L ft. (bend R knee slightly so that R ft. lifts in back.) |
| III | 1 | Scuff bottom of R ft. in place as you bring it forward |
| | 2-3-4 | Same as above. |

Variation

| | | |
|-----|-----|-------------------------------------|
| I | 1-4 | Same as above. |
| II | 1 | Step to L on L foot (facing center) |
| | 2 | Swing R foot in front of L. |
| | 3 | Step to R on R foot. |
| | 4 | Swing L foot in front of R. |
| III | 1 | Step to L on L foot. |
| | 2-4 | Same as above. |

Presented by John Pappas at Kolo Festival 1983.

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BĂTRÎNESCU (BĂTRÎNEASCA)

(Maramureș)

Bătrînescu or *bătrîneasca* (buh-tree-NESS-koo, buh-tree-NYAHSS-kah, "old-timers' dance") is a men's circle dance from the village of Ieud in Maramureș, Romania. It is one of two exclusively men's dances done in Ieud, the second being *feciorescu* or *fecioreasca* (feh-chor-ESS-koo, feh-chor-YAHSS-kah, "young men's dance"). These two dances are done in succession (*bătrînescu* first) as the opening "set" at a regular dance gathering in Ieud, and then that same set is repeated again later after a set of two couple dances. Dance cycles of this type are typical of Transylvania.

Recording: Electrecord EPE 0536 (ST-EPE 0537), *Rencontre avec la Roumanie: Maramureș II*, side 1, bd 3, *Joe bătrînescu "de sărit"*. FUGE IMAGINEA FI 102-B was used in class.

Rhythm and meter: *Bătrînescu* is conventionally notated in 2/4 meter. Its step patterns have a great variety of rhythm patterns, and these will be given below along with the descriptions of the various figures.

Formation: Men in a circle with hands joined either at shoulder height ("W" position), down at sides ("V" position), or, less often, with arms on each other's shoulders.

MEASURE

ACTION

In the descriptions below, the letter "S" (Slow) will indicate a quarter-note value () and the letter "q" (quick) will indicate an eighth-note value.

Figure 1

Facing very slightly to R of center and with circle moving CCW:

- 1 q Audible step with Rft, with slight flex of R knee
q Tap L heel fwd (no wt)
q Step Lft beside Rft
q Step Rft in LOD
- 2 q Audible step with Lft, closing to Rft
q Tap R heel fwd
q Step Rft in LOD
q Step Lft beside Rft, closing to Rft

Repeat this figure until the leader changes to another figure.

Figure 2

Facing center or very slightly R of center and moving very gradually CCW:

- 1 S Audible step with Rft slightly R, Lft is in air a bit out to side
q Hop in place on Rft, swinging Lft across in front
q Hop again on Rft, leaving Lft across in front

Figure 2 (cont'd)

- 2 q Step Lft in place
 q Tap R heel fwd (no wt)
 q Step Rft slightly R
 q Step Lft closing to Rft

Figure 3

- 1 Same as meas 1 of Figure 2.
 2 S Step Lft in place, with Rft out a bit to side
 q Hop on Lft moving slightly R and clicking R heel against L heel
 q Hop on Lft again clicking R heel against L heel

Note: This figure can be done without the second click, simply bringing Rft up a bit beside L lower leg.

Figure 4

- 1 Same as meas 1 of Figure 2
 2 Reverse footwork of meas 1 of Figure 2
 3 Same as meas 1 of Figure 2
 4 S Leap to L on both feet together, bending knees slightly
 S Leap to R on both feet together, bending knees slightly
 5 S Leap to L on both feet together, bending knees slightly
 q Audible step with Rft to R
 q Audible step with Lft closing to Rft

Figure 5

- 1-2 S Jump onto both ft together, knees straight
 q Bounce on both ft together, knees straight
 S Bounce on both ft together, knees bent
 q Bounce on both ft together, knees straight
 S Bounce on both ft together, knees bent

Note: This step can be accompanied by clapping own hands in front on each beat (S-q-S-q-S).

Figure 6

- 1-2 S Land on both ft about 6" apart
 q Click heels together, coming slightly off floor
 S Land on both ft about 6" apart
 q Click heels together, coming slightly off floor
 S Land on both ft about 6" apart

Note: This step can also be accompanied by clapping own hands in front on each beat (S-q-S-q-S).

SEQUENCE: The sequence and length of time for each of the above figures is at the discretion of some individual in the circle who "sets the pace." The other dancers change to whatever figure he does as soon as they can.

BACKO KOLO
(BAČKA, YUGOSLAVIA)

PRONUNCIATION: BOTCH^o-KO KOLO

SOURCE: LEARNED FROM NATIVES IN SUBOTICA, BAČKA, YUGOSLAVIA.

RECORD: FOLK ARTS - Dances of Yugoslavia LP 107; AMAN LP 102.

FORMATION: CLOSED CIRCLE, EVEN NUMBER OF M AND W, ALTERNATING. W PLACE HANDS ON NEAREST SHOULDERS OF M ON EITHER SIDE, M JOIN HANDS AT W'S BACKS.

INTRO STEP:

AT THE VERY BEGINNING A SPECIAL INTRODUCTORY STEP IS DONE, AND THEN THE DANCE ITSELF FOLLOWS. THIS INTRODUCTORY STEP IS DONE FOUR TIMES, FOR A TOTAL OF 16 MEASURES, ALTHOUGH, DEPENDING ON THE DANCERS, IT MAY BE DONE AS MANY AS FIVE OR SIX TIMES. THE INTRO STEP IS NOT DONE AGAIN AT ANY TIME AFTER THE BEGINNING.

MEAS

- 1 CT. 1 SIDE STEP R WITH R FT. CT. 2 CLOSE L FT ABRUPTLY TO R FT, BUT KEEP WEIGHT ON R FT. MEN DO THIS VERY SHARPLY, IF POSSIBLE WITH A CLICK OF THE HEELS.
- 2 CT. 1 SIDE STEP L WITH L FT. CT. 2 CLOSE R FT ABRUPTLY TO L FT, TAKING WEIGHT ON R FT.
- 3 CT. 1 SIDE STEP L WITH L FT AGAIN. CT. 2 AGAIN CLOSE R FT ABRUPTLY TO L FT, TAKING WEIGHT ON R FT.
- 4 CT. 1 SIDE STEP L WITH L FT AGAIN. CT. 2 CLOSE R FT ABRUPTLY TO L FT, BUT DO NOT TAKE WEIGHT ON R FT.

BASIC BACKO KOLO STEP:

- 1 CT. 1 JUMP AND COME DOWN ON BOTH FEET IN PLACE (NOT A HIGH JUMP: ACTUALLY TOES HARDLY LEAVE GROUND). CT. 2 JUMP AGAIN AS IN CT. 1.
- 2 CT. 1 SHIFT WEIGHT ONTO R FT, RAISING L FT SLIGHTLY. CT. & SHIFT WEIGHT ONTO L FT, RAISING R FT SLIGHTLY. CT. 2 SHIFT WEIGHT ONTO R FT, RAISING L FT SLIGHTLY. CT. & PAUSE.
- 3 SAME AS MEAS 1.
- 4 CT. 1 SHIFT WEIGHT ONTO L FT, RAISING R FT SLIGHTLY. CT. & SHIFT WEIGHT ONTO R FT, RAISING L FT SLIGHTLY. CT. 2 SHIFT WEIGHT ONTO L FT, RAISING R FT SLIGHTLY. CT. & PAUSE.

SHOW-OFF STEPS:

THE FOLLOWING ARE VARIATIONS DONE BY MEN ONLY. THE WOMEN CONTINUE DOING "BASIC BACKO KOLO STEP" THROUGHOUT. THESE SHOW-OFF STEPS ARE ACTUALLY PERSONAL IMPROVISATIONS ON THE BASIC RHYTHM, AND THE SIX GIVEN HERE WERE NOTED DOWN FROM SEVERAL GOOD DANCERS IN BAČKA.

STEP No. 1:

- 1 CT. 1 STEP TO R WITH R FT. CT. 2 CLOSE L FT TO R FT, BUT A BIT FWD, AND TRANSFER WEIGHT EQUALLY ONTO BOTH FEET.
- 2 CT. 1 KEEPING FEET IN THIS POSITION, BOUNCE ONCE MORE ON BOTH. CT. & BOUNCE AGAIN, BUT THIS TIME SHIFT WEIGHT ENTIRELY ONTO L FT IN FRONT. CT. 2 STEP ON R FT IN BACK OF L FT, RAISING L FT AND MOVING A BIT L.
- 3 CT. 1 STEP TO L WITH L FT. CT. 2 CLOSE R FT TO L FT, TAKING WEIGHT ON R FT.
- 4 CT. 1 SHIFT WEIGHT ONTO L FT IN PLACE, RAISING R FT. CT. & SHIFT WEIGHT ONTO R FT IN PLACE, RAISING L FT. CT. 2 SHIFT WEIGHT ONTO L FT IN PLACE, RAISING R FT.

STEP No. 2:

- 1 CT. 1 STEP R WITH R FT. CT. 2 HOP ON R FT, HITTING L HEEL AGAINST R SHIN.
- 2 CT. 1 STEP L FT IN PLACE. CT. & HOP ON L FT, KICKING R FT VERY SLIGHTLY FWD. CT. 2 STEP ON R FT IN BACK OF L FT, MOVING SLIGHTLY L.
- 3-4 SAME AS MEAS 1-2, BUT OPPOSITE FOOTWORK.

STEP No. 3:

- 1 CT. 1 WEIGHT ON L FT, HOP ON IT, BRINGING R FT UP IN FRONT OF L FT, AND TURNING R HEEL TO THE R. CT. 2 HOP AGAIN ON L FT, TURNING R HEEL TO L, STILL IN FRONT OF L FT.
- 2 CT. 1 HOP ON L FT AGAIN, STARTING TO BRING R FT AROUND TO BACK. CT. & HOP ON L FT AGAIN: R FT IS STILL MOVING AROUND TO BACK. CT. 2 STEP ON R FT IN BACK OF L FT.
- 3-4 SAME AS MEAS 1-2, BUT OPPOSITE FOOTWORK.

STEP No. 4:

- 1 CT. 1 SEPARATE HEELS, PUTTING WEIGHT ON THEM WITH ACCENT. CT. & CLICK HEELS TOGETHER, RISING ON TOES. CT. 2 SEPARATE HEELS AGAIN AS IN CT. 1. CT. & CLICK HEELS TOGETHER AS ABOVE.
- 2 STAMP R-L-R-L IN PLACE.

MEAS STEP NO. 5:

- 1 CT. 1 STEP R WITH R FT. CT. 2 CLOSE L FT TO R FT, BUT A BIT FWD, AND TRANSFER WEIGHT EQUALLY TO BOTH FEET.
 - 2 CT. 1 KEEP FEET IN THIS POSITION AND FLEX BOTH KNEES IN A SLIGHT BOUNCE.
CT. 1 " " " " " " " "
CT. 2 " " " " " " " "
- 3-4 SAME AS MEAS 1-2, BUT OPPOSITE FOOTWORK.

STEP NO. 6:

- 1 CT. 1 STEP TO R WITH R FT. CT. 2 HOP ON R FT, HITTING L HEEL AGAINST R SHIN.
 - 2 CT. 1 HOP ON R FT AGAIN, HITTING L HEEL AGAINST R SHIN.
CT. 1 " " " " " " "
CT. 2 " " " " " " "
- 3-4 SAME AS MEAS 1-2, BUT OPPOSITE FOOTWORK.

—PRESENTED BY DICK CRUM
Kolo Festival 1983

Bunjevačko Momačko

BUNJEVAČKO MOMAČKO KOLO is pronounced "boon-ye-watch-ko Moh'match-ko Kolo Record FOLK DANCER MH 3022. This is a dance from Croatia, introduced in the United States by noted Balkan authority, Dick Crum.

FORMATION: One man with two girls. His arms in back of girls holding their outside hands at their outside hips. Their inside hands are on his nearest shoulder. Whenever the dancers are dancing individually (as indicated in the description) girls place hands on hips, man joins hands in back, palms out.

BASIC STEPS USED: Two steps are used in this dance.

- A. "1-2-3-lift" Done either forward or sideways. Step on R to R, close Lft to Rft, step on Rft, lift (almost hop on Rft, then repeat all with Lft. Girl's style is very restrained, petite, boys embellis by clicking heels on the "lift" or kicking inactive heel up in front.
- B "Step-Lift" Ordinary step-hop, but more restrained, styling for boy and girls as above.
- PART 1: "SIDES" Do eight "1-2-3-lifts" in basic formation, sideways, begin to R.
- PART 2: "WINDMILL" In four "1-2-3-lifts" dancers make complete turn CCW, the R-hand girl moving forward, the L-hand girl moving backward, boy turning in place. In four more "1-2-3-lifts" reverse.
- PART 3: "CHANGE" This figure is done entirely with "step-lifts". In eight "step-lifts", the girls chance places (4) and dance in new positions (4). Then change back again, using 4 to change and 4 in place. R-hand girl passes on outside during the change-over.
- PART 4 "COUPLE TURN" Using "1-2-3-lifts" boy dances twice around with R-hand girl, (4-"1-2-3-lifts", R shoulder to R shoulder, his R hand holding her L hand at her L hip, her R hand is on his L shoulder, his L hand is held at small of his back, palm out. Other girl meantime dances "1-2-3-lifts" in place. Then he releases R-hand girl, joins with L-hand girl in opposite position to that described above (i.e. L-shoulder to L-shoulder, etc), and does two turns with this girl using four "1-2-3-lifts".
- PART 5 "SCOOP-UP" Having re-assumed basic position, advance forward with two "1-2-3-lifts", back up with two, and repeat all of Part 4.
- PART 6 "CHANGE" Same as Part 3, except that on final four step-lifts, boy releases girls, moves forward alone, turns to face them ready for show-off steps.
- PART 7. "SHOW OFF" Men do "apart-clie, apart-clie, stamp-2-3-4, in place, while girls do "1-2-3-lifts" in place.
- PART 8. FWD & BACK" Without changing relative positions, all dance toward center or towards audience, with two "1-2-3-lifts" (boy moving backwards, girls forward, then reverse, then repeat Part 8. On the last two "1-2-3-lifts", the boy hurries to rejoin the girls in opening position in preparation for the next figure.
- PART 9. "CHANGE" Same as Figure 3.
- REPEAT ENTIRE DANCE FROM BEGINNING.

Record and dance directions copyright by FOLK DANCE HOUSE 108 W 16 St. NYC 10011
Michael Herman, Director

Presented by Dick Crum at Kolo Festival 1983

CA LA BREAZA

Romania

Ca la Breaza (kah lah bree-AH-zah, 'as in Breaza') is only one of the names for this dance, variants of which are found in southeast Transylvania, northern Muntenia and southwest Moldavia under names such as *Ungurească*, *De doi*, *Brează*, *Mocănească*, etc.

Historically, this dance probably originated in Transylvania and migrated over the Carpathian mountains into Muntenia and Moldavia at some point in the 19th century, carried by the so-called 'Ungureni' (people from the 'Hungarian' lands), i.e., Romanians coming from Hungarian-occupied Transylvania.

The version given here comes from the region of Argeş in Muntenia, where, after the *Briu* and *Sirba*, it is the most popular dance at Sunday afternoon dance gathering and other village social events.

Recordings: There are many recordings for *Ca la Breaza*, most of them on hard-to-get Electrecord imports. The best recordings readily available in the U.S. are: Folkraft LP-32, Bd A-1, *Calabreaza*, and Gypsy Camp Voi II, 2-5, *Ca la Breaza*.

Meter: 2/4. The various figures have different syncopated patterns.

Formation: Couples, scattered about the dancing area. (This is the most recent formation; a generation ago, in many villages, dancers formed columns or danced counterclockwise around the dancing area.) The two most common positions for partners are:

"London Bridge" Position: Partners face and grasp hands (R in partner's L) high in front.

"Back-Cross" Position: Partners side-by-side, W on M's R, arms crossed in back, W's L arm "over" M's R arm, R hand in R hand, L hand in L hand.

MEASURE

ACTION

BASIC STEP:

Footwork same for M and W. Described as danced in place, but can move in any direction, including turning as couple in place.

- | | |
|---|---|
| 1 | Slight hop on Lft, Rft may kick loosely fwd or simply raise beside Lft (1); step Rft beside Lft (2); hold (2); step Lft beside Rft (4). |
| 2 | Step Rft in place (1); step Lft in place (2). |

(continued)

CA LA BREAZA (concluded)SEVENS:

Moving to R:

- 1 Slight hop on Lft (1); light step with Rft R (&); light step with Lft across in front of Rft (2); light step with Rft R (&).
- 2 Light step with Lft across in front of Rft (1); light step with Rft to R (&); light step with Lft across in front of Rft (2).

Moving to L:

- 1 Slight hop on Lft (1); light step with Rft across in front of Lft (&); light step with Lft to L (2); light step with Rft across in front of Lft (&).
- 2 Light step with Lft to L (1); light step with Rft across in front of Lft (&); light step with Lft to L (2).

Note: The "Sevens" pattern can also be done moving forward or back (in which case there are no crossing steps), or tracing a curved pattern on the floor as if traveling around the face of a clock.

FIGURES

Ca la Breaza is basically an improvised dance made up of various figures led by the man. Among the most popular are the following:

1. Basic Step forward around the room or in any other direction, in "Back-Cross" position.
2. Basic Step spinning in place as a couple in either direction.
3. "Inside-Out": Using "Back-Cross" position and one or two Basic Steps, partners turn away from each other (M to his L, W to her R) without releasing hands. Now facing the opposite direction, dancers may proceed forward in the new direction, or "rewind the film," i.e. return to original position, M turning R, W turning L.
4. "London Bridges": The smoothest way to get from "Back-Cross" position to the "London Bridges" position is to start an "Inside-Out", releasing hands as you do so, and as soon as you have turned sufficiently to be facing your partner, simply raise both hands high and form the bridge.

In the "London Bridge" position, dancers may do the Basic Step in place or in various directions, or may do "Sevens", sideways or around, each dancer accommodating his/her footwork to that of partner.

5. From "London Bridges" position, dancers release hands, link R elbows and circle around each other with Basic Steps, then reverse elbows.
6. From "London Bridges" position, dancers release hands, M takes W's R hand in his R hand and twirls her once or twice under joined hands using the Basic Step.

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.

VELIKO KOLO

Dick Crum first learned a version of Veliko kolo (VEH-leeko KO-lo) among second-generation Serbian-Americans in Pittsburgh, Pa. in 1951. Later he learned the version given below from Mr. Zdravko Jezdimir and other members of the Banat Tamburitza Orchestra at various dance get-togethers at Michael Herman's Folk Dance House, New York. Still later, while doing research in Yugoslavia, he had the opportunity to observe and dance Veliko with natives in Zrenjanin (Banat district), who did it almost exactly as the old-timers from the Banat Orchestra, though the Zrenjanin people called the dance "Sitno kolo."

This dance has for years been considered the "king" of kolos among American Serbs. Among folk dancers, Veliko kolo was for a long time shrouded in a mystique, and considered the ultimate achievement of the true Balkan dance enthusiast. Its elusive, subtle bounces and syncopations are really very difficult to learn without long, patient practice. The description below is an attempt to capture this tricky dance on paper, but the only real way to learn Veliko is to dance next to someone who knows it, and try to synchronize with him or her.

Record: Folk Dancer MH 45-1004-B, "Veliko kolo" (One batch of these records was issued with the labels reversed, so be sure to check.) There are other recordings of the dance, some better than others, but the recommended one is absolutely unmatched for performance and Banat "soul." 2/4 meter.

Formation: Closed, mixed circle, arms on neighbors' shoulders.

Style: Steps are small; bounces and other fit movements are done "privately", "inside your shoes", to use some of the descriptions that have been applied to them. Often the dance can only be felt in the vibration of the shoulder of the person next to you.

Meas Rhythm

PATTERN

BASIC STEP

- 1 ♩ ♩ Facing very slightly L, step L ft to L (ct 1). Continue moving L, stepping R ft across in front of L ft (ct 2).
- 2 ♩ ♩ Facing ctr, step L ft sdwd L (ct 1). Touch R ft at L toe (ct 2).
- 3 ♩ ♩ Step R ft sdwd R (short step, almost in place) (ct 1). Touch L ft at R toe (ct 2).
- 4 ♩ ♩ ♩ Hop (very low, don't leave floor) on R ft in place, L ft is barely off floor, beside R ft (ct 1). Step L ft in place, R ft barely off floor (ct &). Hold (ct 2). Hop (don't leave floor) on L ft in place, R ft barely off floor, beside L ft (ct &).
- 5 ♩ ♩ ♩ Step R ft in place, L ft barely off floor (ct 1). Hop (don't leave floor) on R ft in place, L ft barely off floor, beside R ft (ct &). Step L ft in place (ct 2). Hold (ct &).
- 6 ♩ ♩ ♩ Step R ft in place (ct 1). Step L ft beside R ft (ct &). Step R ft in place and hold (cts 2, &).


VELIKO KOLO (continued)

NOTE: In meas 4 stress the hop on ct 1 (think "UP!"), and in meas 5 stress the steps in place in cts 1,2 (think "DOWN!"); a cue for these meas might be "UP-down, up-DOWN, up-DOWN".

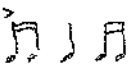

VARIATIONS

The above basic step is subject to infinite variations, especially by the M, who introduce various tiny flourishes as the dance progresses. Below are a few examples I have noted down over the years, among U.S. "banačani" and in Yugoslavia.

Variation on meas 1 and/or meas 6 ("Both-cross-step"):



- (1), (6)  Step L ft sdwd L, momentarily sharing wt on balls of both ft apart -- some natives do this with a slight pigeon-toe -- (ct 1). Shift wt onto L ft where it is OR a bit to R of there (slight "backtrack" twd R ft) (ct &). Step R ft across in front, to L of L ft (ct 2).

Variation on meas 4-5 ("Double bounces"):

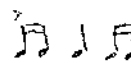
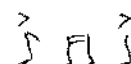
- (4)  Bounce twice on R ft ("private" bounces "inside your shoes") (all in ct 1). Step L ft in place beside R ft (ct &). Hold (ct 2). "Private" bounces on L ft (all in ct &).
- (5)  Step R ft in place beside L ft (ct 1). "Private" double bounce on R ft (all in ct &). Step L ft in place beside R ft (ct 2). Hold (ct &).

Variation on meas 4-5 ("Left ft in front"):


This is similar to the variation immediately above, but L ft is crossed in front of R ft, as follows:

- (4)  Private double bounce on R ft in place (all in ct 1). Step L ft in front of R ft, with slight flex of L knee (ct &). Hold (ct 2). Private double bounce on L ft in this front pos (all in ct &).
- (5)  Step R ft in place behind L ft (ct 1). Private double bounces on R ft (all in ct &). Shift wt fwd onto L ft (ct 2).

Variation on meas 4-5 ("Reel steps"):

- (4)  Private double bounces on R ft in place bringing L ft around close in back (all in ct 1); step on L toe close behind R heel (ct &). Hold (ct 2). Private double bounces on L ft in this pos, bringing R ft around close in back (all in ct &).
- (5)  Step R ft close behind L heel (ct 1). Private double bounces on R ft, bringing L ft around in back (all in ct &). Step on L toe close behind R heel (ct 2). Hold (ct &).

Variation on meas 6 ("Pas-de-basque"):

- (6)  Step R ft in place (ct 1). Step L ft in front of R ft (ct &). Step R ft in place and hold (ct 2).

Presented by Dick Crum

Kolo Festival 1983

ABDALA

(Bulgaria)

Abdala (Ahb-dah-LAH) sometimes also known as Vlaško Dajčovo was learned by Yves Moreau during March 1970 from Nikola Vajtušev, a 75-year old man from the village of Vrâv, Vidin District in N.W. Bulgaria. This type of dance is quite common throughout several villages along the Danube in N.W. Bulgaria. It is danced by "Vlachs" (Romanian minorities).

The term "Vlachs" is used in several ways in the Balkans. Most people agree that Vlachs originally came to Bulgaria from Southern Romania ("Wallachia") and were for a long time nomadic people who settled primarily in Northwest Bulgaria, Northeast Serbia, Macedonia, and Northern Greece. The term is also used in North Bulgaria to denote the "Banat Bulgarians" who originally fled Bulgaria to settle in Romania to later return to their homeland. Their language and folklore are a mixture of Romanian and local elements.

RECORD: Balkanton BHA-734 Side B/4 or any other "Dajčovo" 9/16 tune.

METER: 9/16: counted here as 2-2-2-3 or 1-2-3-4, or
quick-quick-quick-SLOW

FORMATION: Short mixed lines. Belt hold, L over R. If no belt,
hands joined down at sides. Face LOD. Wt on L.

STYLE: Erect, proud carriage. Knees bent slightly. Steps are small
and sharp. Dance has a rather "heavy" quality. Leader
indicates pattern change at own discretion.

MUSIC 9/16

PATTERN

Measures

INTRODUCTION. None. Leader may start at beg of any 8 meas phrase

I. TRAVELLING & ROCKING STEP

- 1 Moving LOD, lift on L (ct 1); step fwd on R (ct 2); lift on R (ct 3); step fwd on L (ct 4).
2 Lift on L (ct 1); turning to face ctr, step on R to R (ct 2); step on L behind R (ct 3); step on R to R (ct 4).
3 In place, low hop on R, bringing L around in front of R, L knee bent (ct 1); step on L in front of R, leaving R in place (ct 2); rock back on R (ct 3); rock fwd on L (ct 4).
4 Repeat action of meas 3 with opp ftwrk.
5-8 Repeat action of meas 1-4, reversing direction & ftwrk.

II. CLICKS IN PLACE

- 1 In place, facing ctr, step R in front of L (ct 1); step back onto L in place (ct 2); step fwd onto R (ct 3); step back onto L, lifting R ft to R side, knees close together (ct 4).
2 Close R to L with a sharp click, wt on both ft equal (ct 1); *leap* small leap w L, raising R to side again (ct 2); Repeat for cts 3,4 (leap -HOP). *circle*
3-8 Repeat action of meas 1-2, FIG. II, 3 more times (4 in all).
On final count, raise R knee in preparation for next step.

ABDALA (Cont'd)

MUSIC 9/16

PATTERN

Measures

III. TRAVELLING STEP & JUMPS

- 1 Facing and moving LOD, lift on L (ct 1); step fwd on R (ct 2); lift on R (ct 3); step fwd on L (ct 4).
- 2 Turning to face ctr, step on R to R (ct 1); step on L in back of R (ct 2); step on R in place, raising L ft to L, knees close together (ct 3); close L to R with sharp "click" (ct 4).
- 3 Jump to stride position (ct 1); jump to feet together pos (ct 2) Repeat for cts 3, 4 (open-CLOSE). ~~Repeat for cts 3, 4~~
- 4 Hop on L in place (ct 1); step on R to R (ct 2); step on L in front of R (ct 3); step back on R in place (ct 4).
- 5-8 Repeat action of meas 1-4, FIG. III, reversing direction and footwork.

IV. STAMPS IN PLACE

- 1 Facing ctr, step on ball of R ft in front of L, equal wt on both ft (ct 1); take full wt on R, bending knee. Body bends fwd from waist. L ft is brought up sharply behind R, knee bent and turned out (ct 2); step back on ball of L ft, equal wt on both feet (ct 3); take full wt on L ft, raise R leg sharply in front, knee bent (ct 4).
- 2 Small leap to R on R (ct 1); stamp L next to R, no wt (ct 2); small leap to L on L (ct 3); stamp R next to L, no wt (ct 4).
- 3-8 Repeat action of meas 1-2, FIG. IV, three more times.

Presented by Yves Moreau

Kolo Festival 1983

ARAPOJNA

(Bulgaria)

Arapojna (ah-RAH-poy-nah) was learned by Yves Moreau, Fall 1971, from village dance group in Gecovo, Razgrad District, N.E. Bulgaria. Arapojna is a typical "Kapanski" dance. The "kapanci" live primarily in about 20 distinct villages situated around the towns of Razgrad, Šumen and Targovište in N.E. Bulgaria. For additional background information on "kapanci" people, refer to the introduction notes to PARVO KAPANSKO HORO.

RECORD: Worldtone WT-YM-003 B/2 (45 rpm). 2/4 meter.

FORMATION: Mixed lines of M & W. Hands joined at shoulder height
"W" pos. Face ctr, wt on L ft.

STYLE: Kapanski styling is sort of a mixture of quick North Bulgarian movements with that special touch of Dobrudzan heaviness. There is therefore a slight knee bend during the dance, and the arm movements are firm.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION: No intro music. Dance may start at beginning of a musical phrase.

- | | |
|-------|--|
| 1 | Small step fwd on R ft with a slight "rolling" action and hands push slightly fwd, L ft is lifted slightly from floor (ct 1); Hold (ct 2). |
| 2 | Reverse action of meas 1, stepping bkwd on L and returning hands to original position. |
| 3-6 | Repeat action of meas 1-2, two more times. |
| 7 | Step to R on R, simultaneously arms swing downward and bkwd (ct 1); step on L across in front of R, simultaneously arms swing fwd (ct 2). |
| 8 | Repeat action of meas 7. |
| 9 | Note: During meas 7-8, bend body fwd from waist and look to R. Resume erect posture, small step on R to R, bring hands fwd and up to eye level (ct 1); raise L ft across R, hands return to "W" pos. (ct 2). |
| 10-11 | Repeat pattern of meas 1-2, reversing ftwrk |
| 12-13 | Repeat pattern of meas 10-11 |
| 14-16 | Repeat pattern of meas 7-9, reversing direction and ftwrk. |

Note: When music speeds up, meas 7-8, can include a quick hop before the first step (hop, step, cross or ah-1-2). This gives the dance a livelier character.

Presented by Yves Moreau

Kolo Festival 1983

BATUTA

(Bulgaria)

Batuta (bah-TOO-tah) was learned by Yves Moreau, Fall 1971, from village dance group in Rabrovo, Vidin District, N.W. Bulgaria. In Romania, "Bătuta" refers to a type of dance which involves stamping with the feet. This Batuta is a popular version among the Vlachs of N.W. Bulgaria.

The term "Vlachs" is used in several ways in the Balkans. Most people agree that Vlachs originally came to Bulgaria from Southern Romania ("Wallachia") and that they were for a long time nomadic people who settled primarily in Northwest Bulgaria, Northeast Serbia, Macedonia, and Northern Greece. The term is also used in North Bulgaria to denote the "Banat Bulgarians" who originally fled Bulgaria to settle in Romania at the time of Ottoman invasion to later return to their homeland. Their language and folklore are a mixture of Romanian and local elements.

This Batuta is similar to many other dances found along the Bulgarian-Serbian border and which are related to the basic "Stara Vlajna" form (Galaona, Juta etc.)

RECORD: Worldtone WT-YM-001 A (45 rpm) 2/4 meter.

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

STYLE: Knees bent slightly. A sharp, rather bouncy feeling, but not airy and light. A solid, heavy quality. Small steps.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION: No special intro music. Dance may start at beginning of any musical phrase. Beware also of music which is sometimes played "contra tempo" or "against the beat"!

I. BASIC TRAVELLING STEP "VLAJNA"

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

BATUTA (Continued)

MUSIC 2/4

PATTERN

Measures

II. STAMPING STEP "BATUTA"

- 1-2 Repeat pattern of meas 1-2, FIG. 1
- 3 Step on R facing slightly R (ct 1); small hop on R, simultaneously bringing L knee up and slightly across R leg (do not exaggerate) (ct 2). Facing ctr, small sharp stamp with L ft, no wt (ct &).
- 4 Facing ctr, small leap onto L (ct 1); sharp stamp, no wt, with R ft slightly fwd (ct &); small hop in place on L (ct 2); sharp stamp, no wt, with R ft slightly fwd (ct &).
- 5 Facing slightly R, small sharp stamp on R ft with wt (ct 1); small hop on R, simultaneously bringing L knee up and slightly across R leg (do not exaggerate) (ct 2). Sharp stamp, with L next to R, no wt (ct &).
- 6 Facing ctr, small step sdwd L with L (ct 1); bring R to L, almost displacing L, simultaneously bending both knees very sharply (ct 2).
- 7 *Small step to L with L (ct 1); close R to L (ct 2). Sometimes meas 7 can be done exactly like meas 6, i.e., sharply.*
- 8 Small step to L with L, simultaneously raising R ft slightly across L (ct 1); hold (ct 2).

There is no set sequence for this dance. Leader calls figures at will. He may simply shout "hopa" or "hopša" for a change (or even "hajde") or specifically "batuta" for the stamping figure.

Presented by Yves Moreau

Kolo Festival 1983

BISTRÍŠKA KOPANICA
(Bulgaria)

Bistriška Kopanica (BEES-treehsh-kah KOH-pah-knee-tsah) was observed in the village of Bistrice near Sofia in the summer of 1966 by Yves Moreau. It was first taught at the 1968 Kolo Festival in San Francisco and then (wrongly) called Bistrice Kopanica. The correct form is Bistriška, meaning: "from Bistrice".

- RECORD: Any "Kopanica" or "Gankino" tune
Suggested recordings: XOPD LP-3 A/1 or
FOLKRAFT LP-26 B/6
- METER: 11/16: counted here as 2-2-3-2-2 or 1-2-3-4-5, or quick, quick, SLOW, quick, quick
- FORMATION: Mixed or segregated lines (short). Belt hold, L over R. Wt on L ft. Line is always straight, facing ctr.
- STYLE: The "Šop" people are very proud by nature yet their dances remain somewhat heavy in character. Upper part of body is upright straight most of the time except for occasional bends. Movements are firm and sharp. Head movements often accompany the intricate ftwk.

MUSIC 11/16

PATTERN

Measures

INTRODUCTION: Usually 4 measI. "IZLIZANE" (entrance or starting step)

- 1 Facing ctr, step on R ft to R (ct 1); step on L ft closing to R ft (ct 2); step on R ft to R (ct 3); small light stamp onto L ft next to R, twice (cts 4,5).
- 2 Repeat action of meas 1, with opp dir and ftwrk.

II. "BISTRÍŠKA" (basic step)

- 1 Moving directly fwd twds ctr, two small running steps R,L (cts 1,2); Hop on L, simultaneously swinging R leg upwd in front of L, with upper body bending fwd slightly, head straight up (ct 3); Two small running steps fwd R,L (cts 4,5).
- 2 Hop on L ft in place, simultaneously touching floor briskly with ball of R ft, crossing it in front of L ft (ct 1); Hop on L, with R ft starting to move to R and bkwd (ct 2); Step on R ft behind L (ct 3) Hop on R, with L ft starting to move to L and bkwd (ct 4); Step on L ft behind R (ct 5).
Counts 2-5 represent 2 "reeling" steps bkwd.

III. "RIPNI RAZ" (One "brush-step")

- 1 Two small running steps in place R,L (cts 1,2); sharp "brush" step with R (ball of ft) and bending upper body fwd (ct 3); Two small running steps fwd, R,L (cts 4,5)
- 2-3 Repeat pattern of FIG.11, meas 1-2 (basic step)

BISTRISKA KOPANICA (Cont'd)

MUSIC 11/16

PATTERN

Measures

IV. "RIPNI DVA" (Two "brush-steps")

- 1 Repeat action of FIG. III, meas. 1, cts 1-3; Hop in place onto L ft (ct 4) one "brush-step" with R with same style as in previous Fig.
- 2-3 Repeat action of FIG. II, meas. 1 & 2 (basic step).

V. "PLETI" ("Braiding" or "Crossing" Step)

- 1 Two small running steps R,L moving twds ctr (cts 1,2); touch R heel diag. R, 30 degrees from line of dancers (ct 3); touch R heel diag. R, 60 degrees from line of dancers (ct 4); small leap fwd onto R ft (ct 5).
- 2 Still moving fwd twds ctr, repeat pattern of meas 1, reversing ftwrk.
- 3 Still facing ctr, small sharp step on R to R (1); small sharp leap onto L ft, in place (ct 2); sharp stamp on R ft next to L (ct 3); small sharp leap onto R ft, in place (ct 4); Sharp stamp on L ft next to R (ct 5).
- 4 Moving directly bkwd, take five small running steps to the basic rhythm, L,R,L,R,L.
- 5-6 Repeat action of Figure II, meas 1 & 2 (basic step).

VI. "HLOPKA" ("Chugs" and "Slaps")

- 1 Wt on both ft and ft together, 3 small "chugs" moving bkwd-fwd-bkw (cts 1,2,3); leap onto L, simultaneously extending R leg up and fwd diagonally (ct 4) "slap" R ft diag R (ct 5).
- 2 Leap onto R in place besides L ft (ct 1); touch L heel diag L, 30 degrees from line of dancers (ct 2); touch L heel diag L, 60 degrees from line of dancers (ct 3); leap onto L in place besides R ft (ct 4); "Slap" R diag R (ct 5).
FIG. II (Basic Step) does not repeat here

Note: There is no definite order or sequence for the above Figures. The leader "calls" each figure at will.

Presented by Yves Moreau.

Kolo Festival 1983

DELČEVSKO HORO

(Bulgaria)

Delčevsko Horo (Dehl-TCHEFF-skoh Ho-ROH) comes from the area around the small town of Delčevo on the Bulgarian-Yugoslav border in Macedonia (Pirin). It has a ten measure pattern and is related in form to such dances as Ratevka, Berovka, Mališevsko and others from the Radoviš and Strumica region. It was observed at a festival in Petrič, Bulgaria as done by a village group from Simitli village, Blagoevgrad District (S.W. Bulgaria), spring 1970.

RECORD: Worldtone WT-YM-1001, B/1 (45 rpm).

METER: 7/16: counted here as 2-2-3, or 1-2-3 or quick-quick-SLOW

FORMATION: Short lines of M & W using belt hold, L over R. Face R of ctr (LOD). Wt on L ft.

STYLE: Heavy peasant styling. Slight knee bend. Upper body erect.

MUSIC 7/16

PATTERN

Measures

INTRODUCTION: No special intro. Dance may start at beg of any musical phrase.

- 1 Wt on L, facing LOD, small hop on L (ct 1); step on R bending knees (ct 2); step on L (ct 3).
- 2 Repeat action of meas 1
- 3 Facing ctr, small hop on L (ct 1); small step onto heel of R ft to R (ct 2); step on L behind R (ct 3).
- 4 Small step on R to R (ct 1); raise L leg crossing slightly in front of R (ct 2); hop on R keeping L raised with knee bent (ct 3).
- 5-6 Repeat action of meas 3-4, reversing direction and ftwrk:
- 7 Repeat action of meas 4.
- 8 Repeat action of meas 4, reversing ftwrk.
- 9 Still facing ctr, small step on R in place, bending upper part of body slightly (ct 1); small step on L next to R, keeping body bent (ct 2); small sharp stamp with R next to L, taking wt on R and picking up L ft sharply and slightly up behind (ct 3).
- 10 Hop on R ft turning to face LOD and extending L leg sharply fwd, upper part of body now becomes straight (ct 1); hold (ct 2); step on L fwd in LOD (ct 3).

Dance repeats from beginning

Presented by Yves Moreau

Kolo Festival 1983

DUJNI RANKE
(Bulgaria)

Dujni Ranke (DOO-yee-nee RAHN-kay) was observed by Yves Moreau at a festival in Petrič in the Pirin Region of Bulgaria, in the summer of 1969. There are many dances of this form done throughout the Balkans: Rumunjsko Kolo, Osmica, Idam ne Idam, to name a few.

RECORD: Dances of Bulgaria DB-8105 Side A/2 2/4 meter

FORMATION: Open mixed circle, hands joined down at sides ("V" pos). Face R of ctr, wt on L ft.

STYLING: Posture is erect, knees bent; dance has a solid feeling.
Suggested sequence: Each figure done twice.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION. None.

I. TRAVEL-IN LOD AND RLOD; SIDEWARD

- 1 Two long, reaching steps in LOD, stepping R,L (cts 1,2).
2 Step fwd in LOD on R ft (ct 1); step on L ft near R (ct &);
step fwd on R ft (ct 2).
3 Repeat meas 2 with opp ftwk.
Cover space during meas 1-3.
4 Face ctr, slight lift on L ft (ct ah); heavy step on R ft to R
(ct 1); hop on R, simultaneously raising L in front of R, knee
bent (ct 2).
5-8 Repeat meas 1-4 with opp ftwk and direction.
9 Repeat meas 4
10 Repeat meas 9 with opp ftwk.
11 Small step to R on R ft (ct 1); step on L beside R (ct &);
step on R in place (ct 2).
12 Repeat meas 11 with opp ftwk and direction.
13-16 Repeat meas 9-12, but turn to face R of ctr on last step.

II. IN LOD AND RLOD; TOWARD CENTER

- 1-8 Repeat Fig 1, meas 1-8
9 Facing ctr, jump onto both ft with ft together and knees bent
(ct 1); transfer wt sharply onto R ft, simultaneously kicking
L ft up behind, knee bent (ct 2)
10 Repeat meas 9 with opp ftwk.
11-12 Six light running steps twd ctr, stepping R,L,R (cts 1 & 2).
L,R,L (cts 1, &, 2 of meas 12).
13-16 Repeat meas 9-12 but move bkwd on meas 15-16.

Repeat dance from beginning

Presented by Yves Moreau

Kolo Festival 1983

GJUŠEVSKA RÂČENICA
(Bulgaria)

Gjuševska Râčenica (GYOO-shev-skah ruh-cheh-knee-tsah) was learned in Sofia, Bulgaria in the summer of 1966 from Nasko Vassilev, director of dance group from village of Gjuševo on the Bulgarian-Serbian border. This dance is related to the basic type of dance common to this Southwest Šop District (Kjustendilska Râčenica, Kopčeto, Radomirsko etc.)

RECORD: XOPD X-318 side b (45 rpm)
 METER: 7/16: counted here as 2-2-3, or 1-2-3, or quick-quick-SLOW
 FORMATION: Mixed or segregated lines (short). Belt hold, L over R. Wt on L ft. Face L of ctr (dance will begin moving bkws).
 STYLE: The "Šop" people are very proud by nature yet their dances remain somewhat heavy in character. Upper part of body is upright straight most of the time except for occasional bends. Movements are firm and sharp. Head movements often accompany the intricate ftwk.

MUSIC 7/16

PATTERN

Measures

INTRODUCTION: None.

I. TRAVELLING STEP

- 1 With weight on L ft, and body facing RLOD, hop on L (ct 1); step bkwd onto L ft (ct 2); step bkwd onto R ft (ct 3).
 2 Repeat pattern of meas 1
 3 Turning to face ctr, step onto R ft to R (ct 1); step onto L ft in front of R (ct 2); small step onto R ft to R (ct 3).
 4 Still facing ctr, step onto step onto L ft in back of R (ct 1); Step onto R ft to R (ct 2); step onto L ft in front of R (ct 3).
 5 Three small and sharp running steps in place, R,L,R. On last step the L ft extends sharply fwd (1,2,3).
 6 Hop onto R ft, simultaneously bringing L ft sharply fwd and around (CW circular motion)(ct 1); two steps in place L-R (cts 2,3).
 7 Repeat action of measure 6
 8 Turning to face RLOD, two small steps L-R (cts 1,2) step onto L ft in place-with marked flexion or "rolling" motion (ct 3).
 9-15 Repeat pattern of meas 1-7
 16 Same ftwork as meas 8, but body faces ctr

II. "TOUCH & CROSS" FWD & BACK

- 1 Facing ctr, "bounce" (light hop) on L ft, simultaneously touching ball of R ft diag fwd R - done twice - (cts 1,2) step sharply onto R ft crossing in front of L and with marked knee bend or "roll" (ct 3).
 2 Same as meas 1 but with opp ftwrk
 3-4 Repeat pattern of meas 1-2
 5-8 Repeat pattern of meas 1-4 reversing direction & ftwork (bkwd)
 9-16 Repeat pattern of meas 1-8

GJUŠEVSKA RAČENICA (Cont'd)

MUSIC 11/16

PATTERN

Measures

III. SIDE KICKS, FWD & SCISSORS

- 1 With W on L, hop on L simultaneously kicking and extending R leg up & fwd diag R (body facing same direction) (ct 1,) Pause (ct 2) hop again on L and retract R leg to a pos slightly behind L ft (ct 3).
- 2 Three small running steps in place R-L-R
- 2-4 Repeat pattern of meas 1-2
- 5-8 Repeat pattern of meas 1-4
- 9 Do a quick "pas-de-basque" (Bulgarian style) starting with R and moving fwd towards ctr (1,2,3).
- 10 Same as meas 9 with opp ftwrk
- 11 Large step fwd onto R ft (ct 1) Pause (ct 2) hop onto R ft simultaneously extending L leg upwd and across R (ct 3)
- 12 Same as meas 11 with opp ftwrk
- 13-14 Repeat pattern of meas 9-10
- 15-16 With weight on L, two "scissor-steps" in place (R-L-R, L-R-L) with upper body bent fwd

IV. MOVE BKWD & HEEL TOUCH & CROSS-STEPS

- 1 Facing ctr, hop on L ft, simultaneously touching floor diag fwd with R heel (ct 1) Pause (ct 2) hop again on R ft, simultaneously bringing R ft up in front of L (ct 3).
- 2 Hop on L ft (ct 1); step on R ft to R (ct 2); step onto L ft sharply in front of R with marked flexion "rolling step" (ct 3).
- 3 Step onto R ft slightly behind L (ct 1); step on L to L (ct 2); step onto R crossing in front of L with marked flexion or "rolling step" (ct 3).
- 4-6 Repeat pattern of meas 1-3 reversing direction & ftwrk.
- 7 Repeat pattern of meas 1
- 8 Three small "bouncing steps" in place, feet together (1-2-3).
- 9-12 Repeat pattern of measures 5-8, FIG. II
- 13-15 Repeat pattern of measures 1-3 but turn to face L of ctr (RLOD) on meas 15
- 16 Still facing RLOD repeat pattern of meas 8. This puts you in original starting pos to repeat dance from start.

Presented by Yves Moreau

Kolo Festival 1983

KOKIČE

(Bulgaria)

Kokiče (Koh-Kee-cheh) was learned by Yves Moreau from Cvetan Cvjatkov in Pazardžik, January 1970. The dances comes from the region of Panagjurište in Western Thrace. It belongs to the same group of dances known under such varied names as Gankino, Kopanica, and Krivo Horo, using 11/16 meter.

- RECORD: Balkanton BHA-734 Side A/5 or any other "Kopanica" 11/16 tune.
- METER: 11/16: counted here as 2-2-3-2-2 or 1-2-3-4-5 or quick-quick-SLOW-quick-quick
- FORMATION: Short mixed lines of M & W. Belt hold, L over R. If no belts, hands are joined down at sides. Wt on L, face LOD.
- STYLE: Small sharp and light steps like in similar Gankino dances or other West Thracian dances (i.e Sedi Donka, Bučimiš etc.)
Leader determines the number of repetitions for each pattern, using "calls". The following sequence order is suggested.

| MUSIC 11/16 | PATTERN |
|-------------|---|
| Measures | |
| | INTRODUCTION: 8 meas. No action. |
| | <u>I. "OSNOVNO" (BASIC STEP)</u> |
| 1 | Moving in LOD, step R (ct 1); step L (ct 2); lift on L ft raising R ft slightly across L shin (ct 3); step fwd R (ct 4); Step fwd L (ct 5). |
| 2 | Repeat action of meas 1. |
| 3 | Facing ctr, step R to R (ct 1). Step on L behind R (ct 2); Step on R to R (ct 3); Lifting on R, close L to R bouncing twice on both ft together (cts 4,5). |
| 4 | Repeat action of meas 3, reversing ftwrk and direction. |
| 5-8 | Repeat action of meas 1-4 |
| | <u>II. "GRADI" (BUILDING or ADDING)</u> |
| 1-2 | Repeat action of meas 1-2, FIG. I |
| 3 | Facing ctr, step on R to R (ct 1); step on L behind R (ct 2); step on R to R (ct 3); lift on R, raising L ft to side, knees close together (ct 4); step L next to R (ct 5). |
| 4 | Lift on L, raising R ft to side, knees close together (ct 1); step on R next to L (ct 2); thrust L ft fwd, knee straight (ct 3); hop on R (ct 4); step on L behind R (ct 5). |
| 5-8 | Repeat action of meas 1-4, FIG. II |
| | <u>III. "BIJ OTPRED" (HIT FORWARD)</u> |
| 1-2 | Repeat action of meas 1-2, FIG. I. |
| 3 | Facing ctr, step on R to R (ct 1); step on L behind R (ct 2); step on R to R, turning ft to R (ct 3); keeping knees close together, touch L toe next to R ft (ct 4); step on L fwd, turning ft to L (ct 5). |
| 4 | Touch R toe next to L (ct 1); step towards ctr on R (ct 2); Repeat action of cts 3,4,5 meas 4, FIG. II (<u>thrust</u> , hop, step). |
| 5-8 | Repeat action of meas 1-4, FIG. III |

KOKIČE (Cont'd)

MUSIC 11/16

PATTERN

Measures

IV. "NA MJASTO" (IN PLACE) *Handwritten: H. Moreau*

- 1-2 Repeat action of meas 1-2, FIG. I
 3 Face ctr, step on R to R (ct 1); step on L behind R (ct 2);
 step on R to R, simulataneously kicking L ft up to side, knees
 close together (ct 3); "click" L ft to R sharply (ct 4);
 Pause (ct 5).
 4 Pause (cts 1,2); Repeat action of cts 3,4,5, meas 4, FIG. II
Push (THRUST, hop, step).
 5-8 Repeat action of meas 1-4, FIG. IV.

V. "S LEVJA" (WITH THE LEFT) *Handwritten: L. Moreau*

- 1-2 Repeat action of meas 1-2, FIG. I.
 3 Facing ctr, step on R to R (ct 1); step on L behind R (ct 2);
 leap onto R (ct 3); raise L knee and then extend and touch
 L heel diag fwd L (ct 4); Pause (ct 5).
 4 In same manner, touch L heel again in same place (ct 1);
 Pause (ct 2); Repeat action of cts 3,4,5, meas 4, FIG. II
Push (THRUST, hop, step).
 5-8 Repeat action of meas 1-4, FIG. 5

VI. "V STRANI SKOČI" (SIDE LEAPS)

- 1-2 Repeat action of meas 1-2, FIG. I
 3 Facing ctr, step on R to R (ct 1); step on L behind R (ct 2);
 low leap onto R to R (ct 3); leap on L to L (ct 4); Pause (ct 5).
 4 Leap on R to R (ct 1); Pause (ct 2); leap on L to L (ct 3);
 Touch R heel diag fwd R (ct 4); Pause (ct 5). Free ft is raised
 up in back slightly during leaps.
 5-8 Repeat action of meas 1-4, FIG. VI. *Handwritten: L. Moreau*

NOTE:

On Balkanton BHA-734 recording there is a 2 measure musical
 "break" which occurs after the 9th musical phrase.
 If dancers wish to remain in regular phrasing with steps,
 they can add the 2 measure basic travelling step which is
 a common denominator throughout the dance.
 If not added, the dance still works out with the rhythm but
 not with the musical phrase.

Presented by Yves Moreau

Kolo Festival 1983

KOTLENSKA RAČENICA (Bulgaria)

Kotlenska Račenica (KOHT-lehn-skah ruh-tcheh-NEE-tsah) comes from the region of Kotel in Eastern Thrace. These typical steps were among some observed by Yves Moreau in Bulgaria in 1969-70.

- RECORD: Dances of Bulgaria DB-8105 A/1 or other slow "Račenica"
- METER: 7/16: counted here as 2-2-3, or 1-2-3 or quick-quick-SLOW
- FORMATION: Mixed lines, hands joined shldr height in "W" pos. Face R of ctr, wt on L.
- STYLE: Bent knees throughout dance. Proud and smooth. *Some of the steps are slow*

MUSIC 7/16 PATTERN

Measures.

INTRODUCTION: 8 meas, no action

I. BASIC TRAVELLING STEP

- 1 Facing R of ctr, take small leap fwd on R (ct 1); brisk touch with ball of L ft next to R (ct 2); small sharp hop on R (ct 3).
- 2 Repeat meas 1 with opp ftwrk.
- 3 Quick hop on L ft (ct 1); large step in LOD on R, with marked knee flexion (ct 1); pause (ct 2); small hop on R (ct 3).
- 4 Repeat meas 3 with opp ftwrk.
- 5 Turning to face ctr, jump onto both ft, apart, with marked knee bend (ct 1); pause (ct 2); hop on R with L leg crossing in front of R (ct 3).
- 6 Still facing ctr, hop on R ft (ct 1); step on L to L (ct 2); step on R behind L (ct 3).
- 7 Repeat meas 6 exactly.
- 8 Repeat meas 5 with opp ftwrk, but with ft together and facing more to the R.

Arms: Hands at shldr height "W" pos during meas 1-5. On meas 6, arms start moving upward, fwd, then bkwd and up again (straight arms). At end of meas 7, arms are stretched straight bkwd and "wait" for meas 8, (actually, they slow down), when they go up and in front on cts 1 and 2 and finally settle to "W" pos by ct 3.

II. SOLO TRAVEL FWD & BACK

- 1-2 Same steps as meas 3-4 of Basic Travelling Step, but moving twd ctr. Arms move freely to R, waist high across body and bkwd. Repeat to L for meas 2
- 3-4 Same steps as in meas 1-2 of FIG. I Arms for W: Close fists, palms twds face, elbows bent and hands fairly close to body (ct 1); open hands turn palms away and push hands fwd a little (ct 2). Repeat for meas 4. Can also be done with just one hand, the other on hip. Meas 3 for M: Arms to R side, L across body, R outstretched, and they move gently up and down. Reverse sides for meas 4
- 5-8 Repeat meas 1-4. Leader calls changes at will.

KUCINATA
(Bulgaria)

Kucinata (KOO-tsee-nah-tah) comes from the region of Reka Devnja, near Varna in N.E. Bulgaria (Dobrudža). It is related to similar dances using various names: Kucata, Pandalaš, Sej Sej Bob, etc. It was observed by Yves Moreau in 1970.

RECORD: Dances of Bulgaria DB-8105 B/2 (EP 33). ("Stojan na Rada čumaže").
METER: 7/16: counted here as 2-2-3, or 1-2-3 or quick-quick-SLOW
FORMATION: Mixed lines, hands joined at shldr height "W"pos.
Face slightly R of ctr, wt on L.
STYLE: Bent knees, heavy, proud.

MUSIC 7/16

PATTERN

Measures

INTRODUCTION: (Instrumental). 16 meas, no action.

I. FIG. I "KUCINATA" (limping) Vocal

- 1 Facing slightly R of ctr, heavy stamp, fwd, with R ft and with marked knee bend (ct 1); hold (ct 2); small low leap still with bent knees, on L ft next to R (ct 3).
2 Repeat pattern of meas 1.
3 Three heavy running steps in LOD, R,L,R (cts 1,2,3).
4 Repeat pattern of meas 3 (last step on L is heavy).
5 Turning to face ctr, very small hop or "cukce" on L ft, simultaneously bringing R ft around fwd (ct 1); step on R ft slightly fwd of L (ct 2); step slightly back on L (ct 3).
6 Small and sharp "chug" bkwd on both ft, upper body simultaneously bends slightly fwd (ct 1); hold (ct 2); heavy sharp step on R, simultaneously bringing L ft around fwd (ct 3).
7-8 Repeat pattern of meas 5-6 with opp ftwrk.
9 Facing ctr, step on R ft crossing in front of L (ct 1); hold (ct 2); step on L to L (ct 3).
10 Repeat pattern of meas 9
11 Step on R ft in front of L with marked knee flexion (ct 1); hold (ct 2); step on L straightening L knee and picking up R leg bent at knee (ct 3).
12 Heavy stamp with R, wt on both ft, both knees bent (ct 1); hold (ct 2); sharp transfer of wt onto L ft, simultaneously R ft lifts off ground (ct 3).
13-16 Repeat pattern of meas 9-12.

KUCINATA (Cont'd)

MUSIC 7/16

PATTERN

I. FIG. I "KUCINATA" (Arm movements).

- 1 Hands push strongly from "W" pos to a pos down and bkwd (straight elbows) (ct 1); hold (ct 2); arms move fwd in front of body (ct 3).
- 2 Repeat pattern of meas 1.
- 3-4 Arms at shldr height "W" pos.
- 5 "Throwing" motion of arms, fwd and down (ct 1); arms continue path downward and back, straight elbows (ct 2); arms move up and fwd, parallel to ground (ct 3).
- 6 Arms at "W" pos, shldr height (ct 1); hold (ct 2); arms push sharply fwd and downward (ct 3).
- 7-8 Repeat pattern of meas 5-6
- 9-10 Repeat pattern of meas 1-2
- 11 Arms at "W" pos, shldr height (ct 1); hold (ct 2); arms push up, elbows still bent (ct 3).
- 12 "Pulling" motion from "W" pos slightly downward (along with heavy step) (ct 1); hold (ct 2); arms move upward, elbows still bent (ct 3).
- 13-16 Repeat pattern of meas 9-12.

II. CHORUS STEP ("RĂCENICA") Instrumental

- 1 Facing slightly R of ctr, step lightly onto R ft fwd (ct 1); hold (ct 2); step on L in front of R (ct 3). This is sort of a "lazy" hop-step-step.
- 2 Repeat pattern of meas 1
- 3 Three steps, R,L,R, moving slightly to R and bkwd with upper body bending slightly fwd. (These steps describe a small CW ellipse).
- 4 Three more small running steps, L,R,L, moving slightly to L and fwd (continuation of CW ellipse).
- 5-16 Repeat pattern of meas 1-4, 3 more times.

II. CHORUS STEP ("RĂCENICA") (Arm movements).

- 1-2 Same as meas 1-2, FIG. I
- 3 Hands at shldr height, bouncing to rhythm of cts (1,2,3).
- 4 Same as meas 3, but on ct 3 arms are pushing downward to get into meas 1.
- 5-16 Repeat pattern of meas 1-4, 3 more times.

Each figure alternates once more.

Presented by Yves Moreau

Kolo Festival 1983

PANAGJURSKO HORO

(Bulgaria)

Panagjursko Horo (pah-nah-GY00R-sko ho-RO) is a variation on the basic "Četvorno" and "Kamišica" type of dance, popular in Western Bulgaria. It was observed at a festival in Batak, Bulgaria, in the summer of 1973. It is from the region of Panagjurište, Western Thrace.

RECORD: Dances of Bulgaria DB-3105 Side B/1 (EP 33)
Should be slowed down a little.

METER: 7/16: counted here as 3-2-2 or 1-2-3, or SLOW, quick, quick

FORMATION: Mixed lines, belt hold, L over R. Wt is on L. Face slightly R of ctr.

STYLE: Basic West Bulgarian style, fairly light and sharp movements (i.e. Jove Male Mome, Sedi Donka, etc.).

MUSIC 7/16'

PATTERN

Measures

INTRODUCTION: 4 meas (on drum).

I. BASIC TRAVEL STEP

- 1 Step on R ft to R (ct 1); small hop or lift on R, simultaneously L leg starts crossing over to R (ct 2); step on L in front of R (ct 3).
- 2 Repeat meas 1.
- 3 Step on R ft to R, simultaneously L ft points on ground to L, no wt ("twizzle" step) (ct 1); step on L ft to L (ct 2); step on R behind L (ct 3).
- 4 Step fwd to ctr on L (ct 1); Hop twice on L, touching R heel to floor (cts 2,3)
- 5 Repeat meas 4, but starting with R ft.
- 6 Repeat meas 4.
- 7 Dance three small running steps bkwd R,L,R
- 8 Still moving bkwd, dance three running steps L,R,L.

II. TRAVEL STEP WITH KICK

- 1-3 Repeat meas 1-3, Figure I
- 4 Move twd ctr with heavy step onto L, simultaneously picking up R ft sharply, knee bent (ct 1); two "bouncing" motions onto L heel in place, R knee still up (cts 2,3).
- 5 Repeat meas 4, but starting with R ft.
- 6 Repeat meas 4, but on last ct, "push" or kick the R leg fwd, heel down.
- 7-8 Repeat meas 7-8, Figure I.
When moving twd ctr, dancers in Bulgaria often bend elbows and pull close to neighbours. When moving bkwd, they open out to orig pos.

Note: Leader "calls" figure changes at will.

Presented by Yves Moreau

Kolo Festival 1983

MINKA
(Bulgaria)

Minka (MEENG-kah) is a women's dance from the Smoljan District in the Rhodope Mountains region of South Bulgaria. This dance uses basic steps performed by Moslem women ("pomaks") in the area. Minka is a girl's name. Described in Zbornik Narodni Hora, Sofia 1972.

RECORD: Laridaine ML-3 Side B/2 (EP 33)
METER: 7/8 counted here as 1-2-3 (1-2-3, 1-2, 1-2) or SLOW-quick-quick
FORMATION: Circle of W, each facing LOD, hands free
STYLE: Quiet and solemn
BASIC
STEP: Small step onto R, stepping gently at first onto ball of ft then taking wt on full ft, marked knee flexion (ct 1); small step fwd on L (ct 2); small step fwd on R (ct 3).

MUSIC 7/8

PATTERN

Measures

INTRODUCTION: 2 meas (chords) no action

BASIC PATTERN (Footwork)

1-4 Four basic steps in LOD
5-6 Turn to face ctr and move fwd with two Basic Steps.
7-8 Two basic steps bkwd.
9-10 With two basic steps circle CCW once
11-12 Face ctr and move fwd with two Basic Steps.
15-20 Repeat meas 9-14

Repeat from beginning

BASIC PATTERN (Arm motions)

Arm motions used alternately to R and L side throughout dance except during CCW circles (meas 9-10; meas 15-16):

1 With elbows bent and down, palms twd face about eye level, fingers together and pointing up, roll fingers down, lowering hands slightly and rotating them twd each other, extend arms to R side, elbows still bent, with R hand further away than L hand, palms facing out and hands slightly curved (ct 1);
Note: This is a very smooth, flowing action, taking all of the long ct 1. pull arms twd body with a slight flexion in elbows twice (cts 2,3).
2 Repeat meas 1 to L side.
9-10 Extend R arm low to R side and back a little, elbow straight, fingers together and extended, palm facing back; L hand in front of waist, palm facing down. Move arms gently in time to the music.

Presented by Yves Moreau

Kolo Festival 1983

PRAVO KAPANSKO HORO
(Bulgaria)

Pravo Kapansko Horo (PRAH-voh KAH-pahn-skoh ho-ROH) was learned by Yves Moreau, Fall 1971, from village dance group in Gecovo, Razgrad District in N.E. Bulgaria. This is a version of the "Pravo" which is danced throughout Bulgaria. The local version here is popular among the "kapanci" people who are said to be direct descendants of the early Bulgarian settlers ("protobulgarians") who came from the Volga River area with their leader Asparoukh in the 5th century A.D. The term "kapanci" is said to be derived from "na kapki" (in little dots or drops), referring to the special "dotted" embroidery stitches found on their costumes. The "kapanci" live primarily in about 20 distinct villages situated around the towns of Razgrad, Sumen and Târgovište in N.E. Bulgaria. They have many special dances, songs, and rituals. Among the most colourful ones are the kapanci wedding and the wine festival "Trifon Zarezan".

RECORD: Worldtone WT-YM-003 B/1 (45 rpm). 2/4 meter.

FORMATION: Mixed lines of M & W. Back basket hold, R arm under, L arm over. Face ctr, wt on L.

STYLE: Steps in North Bulgarian dances are small. Kapanci dances have a certain heavy, peasant quality. Knees are therefore slightly bent throughout the dance.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION: No intro music; dance may start at beginning of any musical phrase.

I. PRAVO

- 1 Step to R with R (ct 1); step on L across R (ct 2).
- 2 Step to R with R (ct 1); hold (ct 2).
- 3 Step bkwd on L ft (ct 1); hold (ct 2).

Repeat pattern of meas 1-3 as often as desired moving around floor. It is recommended not to do it too long, due to short music time. Leader will signal change into next figure. Once you start Figure II, continue till end of music with same.

II. ROCKING STEPS & GRAPEVINE

- 1 Facing ctr, wt on L, small step fwd on R (ct 1); touch ball of L ft next to R (ct 2).
- 2 Repeat pattern of meas 1, reversing direction & ftwrk (bkwd).
- 3-4 Repeat pattern of meas 1-2
- 5 Repeat pattern of meas 1
- 6 Small step bkwd on L (ct 1); raise R ft up slightly, knees bent (ct 2).
- 7 Small step bkwd on R (ct 1); small hop on R ft (ct 2).
- 8 Step sdwd L on L (ct 1); Cross behind L on R (ct 2).
- 9 Small jump onto both ft together (ct 1); small hop on L, simultaneously raising R ft up in front (ct 2).
- 10 Small leap to R on R (ct 1); step on L behind R (ct 2).
- 11 Small leap onto R ft, simultaneously raising L ft up and across in front of R (ct 1); small leap onto L to L (ct 2).
- 12 Small leap onto R crossing behind L (ct 1); small leap onto L to L (raising R in front of L) (ct 2).
- 13-15 Repeat pattern of meas 10-12

TERVELSKA TROPANKA
(Bulgaria)

Tervelska Tropanka (Tehr-VEHL-skah TROH-pahn-kah) was learned by Yves Moreau in the village of Tervei, Tolboukhin District in Dobrudza (N.E. Bulgaria).

RECORD: Dances of Bulgaria DB-8105, Side B/1. 2/4 meter.

FORMATION: Mixed lines, hands joined at shldr height in "W" pos. Wt is on L ft; face slightly R of ctr.

STYLE: Knees bent, upper body straight and proud. Heavy, earthy feeling. Arms strong and rhythmical. W dance as strongly as M.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION: With above suggested recording either start right away with music or wait through meas 7, ct 1 and begin the dance with the two stamps with R ft (as described below).

I. BASIC TRAVELLING STEP

- 1 Step on R in LOD (ct 1); low, heavy "scuff" stamp with L (ct 2).
- 2 Repeat meas 1 with opp ftwrk.
- 3 Face ctr and step bkwd R on R (ct 1); step on L near R heel (ct 2).
- 4 Small step fwd on R (ct 1); light stamp with L beside R, no wt (ct 2).
- 5 Step on L in place (ct 1); stamp with R beside L, no wt (ct 2).
- 6 Repeat meas 5 with opp ftwrk.
- 7 Step on L in place (ct 1); stamp with R beside L, no wt (ct 2).
- 8 Stamp again with R beside L, no wt (ct 1); hold (ct 2).

II. SIDE LEAPS, SCUFF & STAMPS

- 1 Small sharp leap onto R, sharply raising L knee (L ft is slightly crossed in front of R leg) (ct 1); pause (ct 2).
- 2 Repeat meas 1 with opp ftwrk.
- 3 Step on R to R (ct 1); step bkwd on L (ct 2).
- 4 Step on R to R (ct 1); small stamp with L next to R (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwrk and direction.
- 9 Step on R in place (ct 1); stamp with L beside R, no wt (ct 2).
- 10 Repeat meas 9 with opp. ftwrk
- 11 Heavy step with R to R with slight knee bend (ct 1); "scuff" step with L across R (ct 2).
- 12 Heavy low step with L across R (ct 1); hold (ct 2).
- 13-14 Repeat meas 3-4, FIG. II
- 15-16 Repeat meas 7-8, FIG. I

TERVELSKA TROPANKA (Cont'd)

MUSIC 2/4

PATTERN

Measures

FIG. I (ARM MOVEMENTS) done simultaneously with ftwrk.

Note: Free hand of first and last dancer in line follows movements of joined hands in both Figures.

- | | |
|---|--|
| 1 | Extend hands in an arc upwd and fwd, straightening elbows as arms swing downrd and a little bkwd (cts 1,2) |
| 2 | With elbows straight, arms swing bkwd as far as comfortable (ct 1); arms begin to swing fwd (ct 2). |
| 3 | Arms, elbows straight, swing up and fwd until they are parallel to floor (ct 1); arms swing downrd and a little bkwd (ct 2). |
| 4 | Arms swing bkwd as far as comfortable (ct 1); arms begin to swing fwd to floor, parallel pos (ct 2). |
| 5 | Arms continue to swing up and retrace original arc of meas 1 (ct 1); hands are now up at "W" pos (ct 2). |
| 6 | Still at "W" pos (cts 1,2). |
| 7 | Still at "W" pos (ct 1); pulling motion downrd still in "W" pos (ct 2) |
| 8 | Again, pulling motion as above (ct 1); pause (ct 2). |

FIG. II (ARM MOVEMENTS) done simultaneously with ftwrk.

- | | |
|-------|---|
| 1-2 | Arms remain in "W" pos |
| 3-4 | Same as arms motions in meas 1-2, FIG. I |
| 5-8 | Repeat meas 1-4 |
| 9-10 | Arms in "W" pos |
| 11 | Raise elbows bkwd (ct 1); start pushing hands down, up and fwd (ct 2) |
| 12 | Extend arms high, elbows straight, diag fwd (ct 1); hold (ct 2). |
| 13-14 | Repeat meas 3-4, FIG. II |
| 15-16 | Repeat meas 7-8, FIG. I |

Suggested sequence:

FIGURE I: 4 times

FIGURE II: twice

Thus, each FIG is danced to 32 meas of music

Presented by Yves Moreau.

Kolo Festival 1983

VARNENSKO HORO

(Bulgaria)

Varnensko Horo (VAHR-nen-skoh ho-ROH). These typical steps were observed in Varna region and from demonstration by Todor Pavlov, Varna, in 1978.

RECORD: Dances of Bulgaria DB-8101, B/1

METER: 9/16 counted here as 2-2-2-3, or 1-2-3-4, or quick-quick-quick-SLOW (when dancing however counts 1 & 2 often blend into one longer count giving a feeling of SLOW-quick-SLOW).

FORMATION: Mixed or segregated lines, hands joined at shldr height "W" pos. Wt is on L; face slightly R of ctr.

STYLE: Dances of the Varna region are closely related to the basic Dobrudžan type with some "oriental" features in some of the arm movements. Varnensko is sometimes called "Gagaužko" (referring to the Christian Turkish minority living in the area). The basic travelling step is related to the well-known "Dajčovo" form. Knees are slightly bent, upper body erect. Arm movements are proud and strong.

MUSIC 9/16

PATTERN

Measures

INTRODUCTION: 8 meas - no action.

I. "DAJČOVO" TRAVELLING STEP

- 1 Small quick hop on L (ct 1); step on R, knees bent (ct 2); hold (ct 3); small sharp leap onto L simultaneously picking up R ft behind (ct 4); step on R, kicking L ft up behind (ct 5).
- 2 Repeat meas 1 with same direction but starting with hop on R.
Note: Meas 1 & 2 do not cover much floor space; the movements are sharp and staccato.
- 3-4 Repeat meas 1-2.
Note: Take a long reaching step on ct 1 of each meas and cover more floor space. Do not pick up free foot as high.
- 5-8 Repeat meas 1-4 once more.

I. ARM MOTIONS FOR TRAVELLING STEP

- 1-2 Arms are up at "W" pos, shldr height, bouncing with each step.
- 3 Extend hands in an arc upward & fwd, straightening elbows as arms swing downward and bkwd as far back as comfortable (cts 1-2)
Arms swing fwd (cts 3,4)
- 4 Repeat meas 3 but return to "W" pos at end.

II. MEN'S VARIATION

- 1 Facing ctr, hold (ct 1); wt on L, step onto R with large step, keep L ft on ground, marked flexion (ct 2); hold (ct 3); still leaning to R, bring L ft up (ct 4).
- 2 Repeat meas 1 with opp direction & ftwrk
- 3-4 Repeat meas 1-2 but do not raise R ft on last ct 4.

VARNENSKO HORO (Cont'd)

MUSIC 9/16

PATTERN

Measures

II. MEN'S VARIATION (Cont'd)

- 5 No ft action during this meas
 6 No ft action during this meas
 Note: Look to L during above 2 meas
 7 Turning to face R, step onto R with marked rolling flexion downward (ct 1); hold (ct 2); step on L facing R (ct 3); step on R facing ctr (ct 4).
 8 Repeat meas 7 with opp direction & ftwrk
 Note: Head remains facing ctr although body turns to R on ct 1 of meas 7 and to L on ct 1 of meas 8 above
 9-16 Repeat meas 1-8.

II. ARM MOTIONS FOR MEN'S VARIATION

- 1 Hands meet in front of body and arms extend straight up and out to sides and back in front (ct 1); clap both hands together "cymbal" fashion (ct 2) Repeat cts 1 & 2 (3,4)
 2-4 Repeat meas 1 three more times, ending in pos for meas 5
 5 Extend L arm to L and diag fwd, palm outstretched and simultaneously R arm is bent behind head, R hand next to R ear, clap on cts 2 & 4. When not clapping, hands are back to stretched pos.
 6 Repeat meas 5
 7-8 Hands are behind back, bent elbows. Note: Prior to ct 1 of meas 7, the hands come to waist level in front of body and separate with a "parting of the waves" motion to end behind back, palms facing out.

III. WOMEN'S VARIATION

- 1 Facing ctr, step onto R slightly fwd with light flexion (ct 1); hold (ct 2); small step on L in place (ct 3); small step on R beside R (ct 4).
 2 Repeat meas 1 with opp ftwrk
 3-4 Repeat meas 1-2
 5-6 Do 6 light leaps in place beginning R
 7-8 Do meas 7-8 of the men's variation (FIG. II)
 9-16 Repeat meas 1-8

II. ARM MOTIONS FOR THE WOMEN'S VARIATION

- 1-4 One circle is made is made by arms in 4 meas, fingers snapping on cts 1,3,4
 5 Arms extended above head level, wave hands to the R bending elbows (ct 1); hold (ct 2); wave to ctr (ct 3); wave to R (ct 4).
 6 Repeat meas 5 with opp arm movements
 7 Bring hands down to waist level; around towards back then in front of body about thigh level with palms out, fingers pointing down, hands close together (ct 1); hold (ct 2); turn hands over and bring them back twd body slightly and thrust them downward sharply (ct 3); thrust again (ct 4).

VARNENSKO HORO (Cont'd)

MUSIC 9/16PATTERN

II. ARM MOTIONS FOR WOMEN'S VARIATION (Cont'd)

- 8 Repeat meas 7 beginning from thrust position and moving hands around twd back. Continue with movements in meas 7.

Suggested dance sequence: Each Figure twice.

Presented by Yves Moreau

Kolo Festival 1983

BĂRBĂTESCU
(The Men's Dance)

Source: Valeriu Buciu, professional folklorist and choreographer from Baia Mare, Maramureș county

Recording: Balkan-Arts 45rpm

This circle dance for men only is widespread in the northern part of Maramureș county, along the banks of the Iza river. It is a member of a family of dances called "de sărit" (jumping). The dance has many variations, and is controlled by a leader, who signals a change of steps by whistling in rhythm. The other dancers follow him, copying whatever step he chooses to do. The steps below are fairly representative, and are arranged in a reasonable sequence for recreational dancing.

The music is in 2/4, but the underlying rhythm is a 2-measure pattern of slow-quick-slow-quick-slow (♩ ♪ ♩ ♪ ♩). Steps are done flat-footed, with a slight bend at the knees; upper body is very straight.

Figure I (♩ ♪ ♩ ♪ ♩)

- Meas 1 Facing CCW around circle in single file, hands hanging loosely at sides, step forward on L foot (1) stamp R foot beside L and a little forward (&) step on R foot beside L (2) step forward on L foot (&)
- Meas 2 Stamp R foot beside L and a little forward (1) step on R foot beside L (&) stamp L foot beside R and a little forward (2)

Figure II (♩ ♪ ♩ ♪ ♩)

- Meas 1 Facing center of circle with weight on both feet together, bounce on both feet bending both knees and clapping hands in front of chest (1) repeat bounce & clap twice (2,&)
- Meas 2 No action on count 1. Repeat bounce & clap twice more (&,2)

Figure III (♩ ♪ ♩ ♪ ♩)

- Meas 1 Reaching out to join hands down, hop on L foot turning body to L and kicking R foot sharply across to L (1) Turning back to center, hop again on L foot (2) continuing to turn gradually to R, step to R on R foot (&)
- Meas 2 Continuing gradual turn, step on L foot beside R (1) step to R/forward on R foot (&) now facing CCW, step slightly forward on L foot (2). The final four steps of this figure should be stressed so that they are heard.

Figure IV (♩ ♪ ♩ ♪ ♩)

Facing center with hands free at sides, repeat action of Figure II but omit clapping.

BĂRBĂTESCU (continued)

Figure V (♩ ♪ ♪ ♪ ♪ ♪ ♪ ♪)

Meas 1 Same as measure 1, Figure I.

Meas 2 Stamp R foot beside L and a little forward (1) step on R foot beside L (&) step forward on L foot with slight accent (2) step forward on R foot with slight accent (&).

Figure VI (♩ ♪ ♪ ♪ ♪)

Meas 1 Facing center with weight on both feet together, bounce lightly on both feet bending knees slightly and clapping hands in front of chest (1) straightening knees, clap hands twice more in front of chest (2,&)

Meas 2 Clap hands twice more (1,&) bend both knees sharply clapping hands once more (2)

Figure VII (♩ ♪ ♪ ♪ ♪)

Meas 1 Facing CCW around circle with weight on L foot, turn body a little to L and raise R foot in preparation. Hop on L foot bringing R foot to L foot with a heel-click, moving a little diagonally R/forward (1) repeat action of count 1 (2) fall sharply onto R foot in place, turning body a little to R and raising L foot (&)

Meas 2 No action on count 1. Repeat action of counts 2,& of measure 1 (click, fall) reversing footwork and direction (&,2). This step moves gradually CCW around the circle.

Presented by Glenn Nielson at Kolo Festival 1983

BUKITE

Source: Stoiche Karanfilov, dancer with the Macedonian National Folk Ensemble TANEC, born and raised in the Voden area

Recording: None presently available

Line dance for men and women from the area around the towns of Voden, Lerin, and Kostur in southern Macedonia (now part of Greece). Originally done in segregated lines, the dance can now be found with men and women dancing together in one line.

The rhythm of the dance is 11/16, broken down into three dance beats in the relation 4:3:4 (slow, not-so-slow, slow), with the third beat omitted in the slow introductory part. The footwork is flatfooted and rather heavy, but there is a pronounced "leaping" quality to the fast part.

Slow Part

- Meas 1 Facing in line of direction (CCW) with hands joined at shoulder height, step forward on R foot (1) step forward on L foot (2) hold (3).
- Meas 2 Step forward on R foot (1) slight bounce (cukce) on R heel raising L leg forward with knee bent (2) hold (3).
- Mesa 3 Step back on L foot (1) slight bounce (cukce) on L heel swinging R foot up beside L knee (2) hold (3).

Fast Part

Basic Step

- Meas 1 Skip forward onto R foot [preparatory hop on L foot before the beat followed immediately by a step forward on the R foot] (ah-1) hop on R foot (2) leap forward onto L foot (3).
- Meas 2 Skip forward onto R foot turning a little toward center (ah-1) leap onto L foot across in front of R (2) step back onto R foot in place (3)
- Meas 3 Leap diagonally backward L onto L foot before the beat (ah) immediately make a smaller leap in the same direction on R foot (1) leap diagonally backward onto L foot (2) hop in place on L foot raising R leg forward with knee bent (3).

Variation I (turn)

- Meas 1 Using same footwork as measure 1 of Basic Step, release hands and make one complete turn (360°) CW, rejoining hands at end.
- Meas 2-3 Same as measures 2-3 of Basic Step.

BUKITE (continued)

Variation II (jump)

Meas 1-2 Same as measures 1-2 of Basic Step.

Meas 3 Moving slightly daigonally backward L, jump onto both feet about shoulder width apart (1) leap onto L foot in place raising R leg forward with knee bent (2) hop on L foot in place (3)

Presented by Glenn Nielsen at Kolo Festival 1983

KRIVOTO
(The Crooked Dance)

Source: Stoiche Karanfilov, dancer with the Macedonian National Folk Ensemble TANEC born and raised in the Voden area in southern Macedonia

Recording: None presently available

This dance from the Voden area in southern Macedonia (now part of Greece) is about 150 years old. It was commonly done at weddings and festival days, but is not seen much at present. The dance was originally done by men only, but more recently women have begun to dance in a separate line.

The dance is composed of two parts, slow (in 4/4 rhythm) followed by fast (2/4). The formation is as follows: an open circle of men in either belt hold or with hands joined at sides, followed by an open circle of women with hands joined at sides. The two circles may be linked by a kerchief held with one end in the last man's L hand and the other in the first woman's R hand.

The footwork of the slow part is flat-footed and somewhat heavy, but the upper body is held very erect and the movements are very stately. In the fast part the footwork is a little more up on the balls of the feet and the movements are more lively.

Slow part

Slow Part

Figure I

- Meas 1 Facing CCW (LOD), step forward on R foot (1) bend R knee slightly (&) straighten R knee bringing L foot up behind R knee (2). Repeat action of counts 1,&,2 with opposite footwork (3,&,4).
- Meas 2-4 Repeat action of measure 1 three more times.
- Meas 5 Turning to face center, step on R foot to R (1) bend R knee slightly (&) straighten R knee bringing L foot up behind R knee (2) hold (3,4).
- Meas 6 Step back on L foot, bending knee and swinging R leg around to R in a wide arc (1) straighten L knee bringing R foot up behind L knee (2) bend L knee (3) straighten L knee (4)
- Meas 7 Bend L knee (1) straighten L knee (2) keeping L foot stationary, turn body about 30° to L (3) turn back to center (4)
- Meas 8 Repeat action of measure 7.

Figure II

- Meas 1 Facing CCW (LOD), step forward on R foot (1) bend R knee slightly (&) straighten R knee bringing L foot up behind R knee (2) hold (3,4).
- Meas 2 Repeat action of measure 1 reversing footwork.
- Meas 3-4 Repeat action of measures 1-2.

KRIVOTO (continued)

Figure II (contintued)

Meas 5 Step foward on R foot bending knee and bringing L foot forward toward R calf (1) step back on L foot bending knee and bringing R foot back in front of L shin (2) step forward on R foot bending knee and bringing L foot forward toward R calf (3) straighten R knee bringing L foot up behind R knee (4)

Meas 6 Repeat action of measure 5 reversing footwork.

Meas 7-8 Repeat action of measures 5-6

Figure III

Meas 1-4 Repeat action of measures 1-4, Figure II.

Meas 5 Men: Turn to face center and step to R on R foot (1) kneel on L knee placing knee beside R foot (2) kneel on R knee a little to R so both knees are on the ground but weight is now on R knee (3) step on L foot beside R knee, rising to standing position (4)
Women: Turning to face center, step to R on R foot (1) step on L foot behind R (2) step to R on R foot (3) turning back into line of direction, step forward on L foot (4)

Meas 6 Repeat action of measure 5.

*Repeat Figure 1-6
to figure 2-4*

Fast PartBasic

Meas 1 Facing CCW (LOD), leap forward onto R foot (1) hop on R foot raising L leg forward with bent knee (2)

Meas 2 Leap forward on L foot (1) hop on L foot raising R leg forward with bent knee (2)

Meas 3 Turning to face center, leap to R on R foot (1) hop on R raising L leg forward with knee bent (2)

Meas 4 Hop on R foot swinging L foot around behind R knee in a wide arc (1) jump in place on both feet about shoulder width apart (2)

Meas 5 Turning to face LOD, leap onto L foot in place raising R foot forward with bent knee (1) hop on L foot (2)

Variant: Same as Basic but on count 1 of measure 5, jump in place on both feet together, then leap onto L on count 2.

ÎNVÎRTITA DIN LĂPUȘ
(Turning Dance from Lăpuș)

Sources: Valeriu Buciu, professional folklorist and choreographer from Baia Mare, Maramureș county; peasant dancers from Lăpuș at a wedding in Baia Mare

Recording: None presently available

This fast Învîrtita comes from the Lăpuș area in the southeastern part of Maramureș county in north central Transylvania. The dance is improvised within a relatively structured framework of rest steps and turning steps; in practice, couples tend to begin with the rest step, then dance turning steps alternating direction until a rest is desired. In addition, couples will occasionally join in small circles of two couples for a few turning steps, then break apart again. Changes in the dance are, as is usual in Transylvania, controlled by the man.

The rhythm of the dance is an even 2/4. The basic position is partners facing each other, woman's hands on man's shoulders and man's hands high on woman's shoulder-blades. Steps are done flat-footed with the knees slightly bent; the turning motion smooth, with very little up-and-down movement.

Rest Step

Meas 1 Both M and W step slightly to R on R foot, leaning to R and turning upper body a little bit to L (1) continue lean and turn a little more (2)

Meas 2 Reverse action of measure 1

Continue to alternate this rocking motion to R and L; this is usually done for a full phrase of 8 measures or even two phrases (16 measures).

Basic Turning Step

Meas 1 Step strongly to R on R foot, leaning R and taking L foot off ground but leaving it extended to L (1) pause (2)

Meas 2 Step on L foot across in front of R into CCW turn with L hips adjacent (1) hop on L foot (2) step forward on R foot (&)

Meas 3-6 Repeat action of measure 2 four times, with man executing final hop on L and step on R in such a way that they can be easily heard (stamping)

Meas 7 Step forward on L foot, with M stamping (1) hop on L foot beginning to turn in toward partner (2)

Meas 8 Step to R on R foot, bending knee and turning to face partner (1) lean to R and turn upper body a little to L, straightening knee (2)

Meas 9-16 Repeat action of measures 1-8 reversing footwork and direction

ÎNVÎRTITA DIN LĂPUȘ (continued)

Long Turn (may be done in either direction)

Meas 1-2 Same as measures 1-2 of Basic Turning Step

Meas 3-14 Repeat action of measure 2 twelve times, with M stamping final hop on L and step on R.

Meas 15-16 Same as measures 7-8 of Basic Turning Step

Variations of both short and long turns can be done by combining rest steps with turning steps. An example might be:

Meas 1-2 Rest steps R and L.

Meas 3-5 Same as measures 1-3 of Basic Turning Step (step to R & 2 step-hop-step)

Meas 6-8 Same as measures 6-8 of Basic Turning Step (step-hop-step with stamps, and closing pattern)

Walkaround Variation (may be done in either direction)

Meas 1-2 Same as measures 1-2 of Basic Turning Step

Meas 3-4 M continues footwork of Basic Turning Step but releases hold, pushing his partner gently to his L with his R hand and turning slowly to his own R. Maintaining contact with her partner with her L hand, W travels in a CCW circle around her partner, either with 4 walking steps L,R,L,R (1,2,1,2) or continuing normal footwork of Basic Turning Step

Meas 5-8 Resuming hold, dance measures 5-8 of Basic Turning Step

This variation may of course be done in either direction. In addition, W may make a pirouette in the same direction as the walkaround on the 2nd and 3rd counts.

A closing single or double pirouette may be done at the end of any turning variation. For example, on measures 7-8 of a CW Basic Turning Step, M takes W R hand in his L and turns her CW under the joined hands.

By agreement of the M, any two adjacent couples who are turning the same direction can join together and execute the Basic Turning Step as a circle of four. Suppose both are turning CW; at measures 7-8 (closing pattern), the M release the L hand, allowing their partners to swing naturally out to their R side. M R hand remains behind W back, W L hand on M R shoulder. Couples should now be facing each other and quite close together. As the step begins CCW, both M reach behind back of opposite W with L hand to grab R hand of other M; W places free R hand on opposite M L shoulder. In this formation dance Basic Turning step alternating directions until M agree to split. To separate, M simply release hold with L hand and swing partner across in front into CCW turn (circle should dance an even number of Basic Turning Steps).

ÎNVÎRTITA DIN MARAMUREȘ
(Turning Dance from Maramureș)

Sources: Valeriu Buciu, professional folklorist and choreographer from Baia Mare, Maramureș county; villagers in Giulești and other villages in northern Maramureș

Recording: Balkan-Arts 45rpm

This Învîrtita is the most popular dance in the northern half of Maramureș county in northern Transylvania, comprising the valley of the Iza river and the surrounding mountains. The dance is unusual in one respect: although it is most commonly done by a man and woman, it is often done by one man with two or even three women, and sometimes (although less frequently) two women dance together without a man. The dance is improvised, with the changes being controlled by the man, and is made up of two sections: an "in place" section and a "turning" section; each of which has a number of possible variations.

The rhythm of the dance is even 2/4. The style is flat-footed, with a slight bend in the knees; the "in place" steps have a slight downward accent on each beat, while the turning steps are more level.

Improvisational or "free-style" dances are difficult to describe because of the wide variety of possible variations; one of the biggest problems in this has to do with the phrasing of both dance and music. As a general principle, good dancers tend to follow the phrasing of the music, but do not necessarily follow it always. Western ears are accustomed to even phrases of 4 or 8 measures; Romanian music is often played in this structure, but music with phrase lengths of 5, 6 or 10 measures is quite common. For ease of both writing and understanding, the dance notes below assume phrases of 8 measures.

"In Place" Steps

Basic Step: Partners face each other with woman's hands on man's shoulders, man's hands on woman's waist. Both step on R foot in place with W turning slightly to L (1) step on L foot in place with W turning slightly to R (2). Repeat same footwork for each measure of "in place" section.

Several movement variations are possible using this basic step:

Slow CCW Turn: Using basic step, revolve very slowly CCW as a couple by stepping slightly to R on R foot on count 1 of each measure, and stepping on L foot beside R on count 2.

Slow CW Turn: Still using basic step, revolve very slowly CW as a couple by stepping to L on L foot on count 2 of each measure, and stepping on R foot beside L on count 1 of next measure.

Side-to-side: While M dances basic step in place, he can move W gradually to his L (her R) until they are side-by-side with L hips adjacent, then gradually to his R (her L) until they are side-by-side with R hips adjacent. M may release trailing hand or keep it on W waist, as he chooses. Repeat as often as desired.

ÎNVÂRTITA DIN MARAMUREȘ (continued)

Walkaround: While M dances basic step in place, he can take his L hand from W waist and push her gently to his L (her R) with his R hand. She continues basic footwork while walking CCW around him, keeping her L hand lightly in contact with M at shoulder level. When W completes a full circle CCW and is once again in front of M, partners can resume shoulder-waist position, or M can send W around him CCW again, or he can send her around him in the opposite direction (CW).

While dancing any of the above figures, M can dance bataie (stamping steps) in the following patterns:

Bataie I: Step on R foot in place (1) stamp L foot beside R (&) step on L foot in place (2) stamp R foot beside L (&). Repeat as desired.

Bataie II: Step on R foot in place (1) step on L foot in place with slight extra bend of L knee (2) stamp R foot beside L but a little forward, taking weight on R and straightening R knee a little (&). Repeat action of count 2,& until a change is desired, ending with a step in place on the L foot on count 2 of any measure.

Turning Step

There is really only one "turning figure", consisting of a slow CCW turn alternating with a faster CW turn, but either part can be done for any number of measures. The description below does 8 measures in each direction, but this is strictly for ease of description.

Meas 1 In shoulder-waist position, step to R on R foot with W turning slightly to L (1) step on L foot beside R with W turning slightly to R

Meas 2-7 Repeat action of measure 1 six more times, revolving CCW as a couple

Meas 8 Step to R on R foot with M turning to L (1) W step on L beside R while M step forward on L foot so that R hips are adjacent, releasing hold and placing R hand on W L shoulderblade and L hand on W upper R arm ("turn position").

Meas 9 M step forward on R foot (1) hop on R foot (2) step forward on L foot (&); all these steps have a slight stamping quality. W step forward on R foot with slight bend of knee (1) step on L foot beside R (&) step forward on R foot (2) step on L foot beside R (&); these steps also have a slight stamping quality, with an accent on count 1. While doing these steps, couple revolves CW around a common center.

Meas 10-14 Repeat action of measure 9 five more times, with M emphasizing the stamp of counts 2,& of the last measure as a signal to his partner.

Meas 15-16 M step forward on R foot with loud stamp (1) hop on R foot with loud stamp (2) step to R on R foot with stamp, turning to face W (1) pause (2). W dances same footwork without stamping.

Repeat complete turning sequence as often as desired.

ÎNVÎRTITA RARĂ ȘI DEASĂ DIN SALAJ
(Slow and Fast Învirtita from Salaj)

Sources: Valeriu Buciu, professional folklorist and choreographer from Baia Mare, Maramures county; Susana Colceriu, professional dancer born in Salaj.

Recording: None presently available

The slow and fast Învirtita of Salaj are quite common among the Romanian population of Salaj county in north central Transylvania. The dances are in fact identical except for the rhythm and tempo of the music. The fast Învirtita is done to an even 2/4 beat, while the slow Învirtita has a somewhat freer rhythm, best described as 7/8. Both dances are improvised within a standard framework of basic steps, with the man controlling the changes in the dance.

The basic dance position is partners facing each other with woman's hands on man's shoulders, man's hands high on woman's shoulderblades. When turning clockwise, bodies are turned to the left so right hips are adjacent; reverse for counterclockwise turn. Basic style is flat-footed with knees very slightly bent but upper body erect. In the Rară (slow), the steps have a slightly "bouncy" feel; in the Deasă (fast), the knees are bent a little more and the steps are very level.

Because of the difference in rhythm between Rară and Deasă, and because the rhythm of the dance frequently crosses the beats in the music, the steps are notated here as a combination of quick (Q) and slow (S) beats.

Basic Figures

- I. Scurtă (short) [quick-slow, quick-slow, slow]
Turning clockwise with right hips adjacent, step forward on R foot (Q) step forward on L foot (S). Repeat (Q-S). Turning to own R to reverse hold, step back to own R on R foot (S). Repeat entire pattern with opposite footwork for counterclockwise turn.
- II. Lungă (long) [quick-slow, quick-slow, quick-quick-quick-slow, quick-slow, slow]
First four beats are the same as first four beats of Scurtă (Q-S, Q-S). Step forward on R foot with slight bend of R knee (Q) step slightly forward on ball of L foot (Q) step forward on R foot with slight bend of R knee (Q) step forward on L foot returning body to original level (S). Final three beats are the same as final three beats of Scurtă (Q-S, S). Reverse footwork and direction for counterclockwise turn.
- III. Dublă (double) [Q-S, Q-S, Q-Q-Q-S, Q-S, Q-Q-Q-S, Q-S, Q-Q-Q-S, Q-S, S]
First eight beats are the same as first eight beats of Lungă (Q-S, Q-S, Q-Q-Q-S) Repeat last six beats of this pattern (Q-S, Q-Q-Q-S) twice, then conclude with same final three steps as both Scurtă and Lungă. Reverse footwork and direction for counterclockwise turn.

ÎNVÎRTITA DIN SALAJ (continued)

Both the Rară and Deasă consist simply of the above three figures, combined at the will of the partners. The Rară uses mostly the Scurtă and Lungă patterns, with the Dublă occurring only occasionally; the Deasă is dominated by Lungă and Dublă, with the Scurtă being used infrequently. Many variations of the patterns are possible; a few are described below.

Closing Variations - various closing figures can be used at the end of the Lungă or Dublă patterns (or even at end of the Scurta, although less often due to its shortness). A few examples follow:

- I. In place of the last two steps of the pattern (S, S), the man turns to face his partner without releasing her, jumping on both feet slightly apart (Q) click heels together in the air (Q) repeat jump and click (Q-Q). Woman continues normal footwork (S, S) in place facing partner.
- II. As in I above, M faces his partner jumping in place on both feet together and bending knees (Q) spring into air straightening legs and spreading feet about shoulder width apart (Q) land with both feet together and knees bent (Q) jump again on both feet together, knees slightly bent (Q). Woman continues normal footwork in place facing partner.
- III. (Described for end of clockwise turn, but may be done symmetrically at end of counterclockwise turn) On last quick beat before the final two slow counts, M release hold of W with L hand, both continue movement so W opens out to M R side. M step forward on L foot (Q) swing R leg up forward with knee straight and slap inside of R boot top with L hand (Q) step in place on R foot (Q) swing L leg up forward with straight knee and slap inside L boot top with L hand (Q). W remains at M R side, dancing normal footwork (S, S) in place; M R hand remains on W shoulderblade at all times. Next movement begins with M stepping on L foot behind R, bringing his partner across in front of him and turning to his R on the next slow step.
- IV. (Described for end of clockwise turn) On last quick beat before the final two slow counts, M take hold of W L hand with his R. M takes next two slow steps (L, R) in place as he turns his partner counterclockwise, under joined hands. Woman stops onto R heel into CCW double pirouette, ending with weight on L foot.

The above variation may be used in either the Rară or Deasă, but are much more common in the Rară (slow). Below are two additional Lungă variations for the Rară only:

- V. (Described in clockwise version) Dance first four beats of Lungă (Q-S, Q-S) step forward onto R foot bending R knee slightly (Q) step slightly forward on ball of L foot (Q) step backward onto R foot (Q) step backward onto L foot (S) continue stepping backward R,L (Q-S). Turning to own R, step on R foot to R as M brings W across him to face counterclockwise (S).
- VI. (Described in clockwise version) On first of the last two slow beats of Lungă, both step forward on L foot, turning toward partner (S) continuing turn to end facing opposite direction, step back into half-sit on R foot, leaving L foot in place.

P-A LUNGU

Source: Valeriu Buciu, professional folklorist and choreographer from Baia Mare, Maramureş county

Recording: None presently available

This dance comes from the Lăpuş area (Țara Lăpuşului) in the southeastern part of Maramureş county in northern Transylvania. The dance is done in a circle of couples progressing counterclockwise, and consists of two figures which alternate. The style is flat-footed with slightly bent knees. The music is in 2/4 time.

Figure I

- Meas 1 Facing counterclockwise around circle with W on M R side and inside hands joined, step forward on outside foot swinging joined hands back and turning toward partner (1) step forward on inside foot swinging joined hands forward and turning away from partner (2)
- Meas 2 Step forward on outside foot swinging joined hands back and turning to face partner (1) close inside foot to outside foot joining outside hands (2)
- Meas 3 Walking in a small counterclockwise circle around each other, step forward on R foot (1) step forward on L foot (2)
- Meas 4 Step R forward into place where partner started (1) close L foot to R, releasing new outside hands and turning to face counterclockwise around circle (2)
- Meas 5-8 Repeat action of measures 1-4 with opposite footwork; circle around partner is now clockwise, beginning with L foot.
- Meas 9-16 Repeat entire figure, but on meas 8 do not turn away from partner or release joined hands

Figure II

- Meas 1 Taking shoulder-shoulderblade position, M does small jump on both feet together, moving very slightly to own R and turning very slightly L (1) repeat jump two more times (2,&). W steps to own R on R foot, turning slightly to L and bending knees (1) close L foot to R with a slight bounce, straightening knees and turning back to face partner (2) bounce again (&)
- Meas 2 Repeat action of measure 1
- Meas 3-4 Repeat action of measures 1-2 reversing footwork and direction
- Meas 5-6 Repeat action of measures 1-2
- Meas 7-8 Turning so R hips are adjacent, turn clockwise as a couple stepping forward with L foot (1) R foot (2) L foot (1) close R foot to L with slight bounce turning to face partner (2) bounce again (&)

P-A LUNGU (continued)

Figure II (continued)

- Meas 7-8 Turning so R hips are adjacent, turn clockwise as a couple stepping forward L (1) R (2) L (1) close R foot to L with a slight bounce, turning to face partner (2) bounce again (&). [the turn should exchange the positions of M and W so M is on outside of circle]
- Meas 9-16 Repeat actions of measures 1-8 BUT on count 1 of measure 16 (end of couple turn), release shoulder-shoulderblade hold; on ct 2, close R foot to L with slight bounce, dropping hands to sides, joining inside hands, and turning to face counterclockwise along circle (2).

Alternate figures I and II to end of music.

Presented by Glenn Nielsen at Kolo Festival 1983

SARAKINOTO

Sarakinoto - Kolo - nek - lch

Source: Stoiche Karanfilov, dancer with the Macedonian National Folk Ensemble TANEC, born and raised in the Voden area in southern Macedonia

Recording: None presently available

This is a line dance for both men and women from southern Macedonia, found around the towns of Voden, Lerin, and Kostur (now in Greece). In earlier times men and women danced in separate lines, possibly joined with a kerchief, but nowadays the dance is done in a single integrated circle. *open*

The footwork is flat-footed and rather heavy, but the upper body is held quite erect. The rhythm is 7/16, broken down into three dance beats in the relation 3:2:2 (slow, quick, quick) with the third beat being omitted most of the time.

- Meas 1 Facing in line of direction (CCW) with hands joined at sides, leap forward onto L foot (1) slight bounce (cukce) on heel of L foot (2) step forward on R foot (3).
- Meas 2 Repeat action of measure 1,
- Meas 3 Leap forward onto L foot (1) step on R foot beside L (2-3)
- Meas 4 Hop on R foot in place raising L leg forward with knee bent (1) turning to face center, step to L on L foot (2-3).
- Meas 5 Swing R leg in front and leap onto R foot across in front of L (1) step to L on L foot (2-3)
- Meas 6 Repeat action of measure 5
- Meas 7 Turning to face LOD, hop on L foot raising R leg forward with knee bent (1) step forward on R foot (2-3) *begin to turn*
- Meas 8 Repeat action of measure 7 reversing footwork.
- Meas 9 Repeat action of measure 7.

An optional clockwise turn may be performed on measures 8-9.

Presented by Glenn Nielsen at Kolo Festival 1983

LA COTRIADE
(France)

50

Irregular count couple dances found in Alsace are not traditional folk dances, but are more recent choreographies. La Cotriade was notated by Jean Loup Baly and choreographed by Yvon Guilcher, both of "Mélusine", a French folk music group.

Learned from Yvon Guilcher in France, summer 1982.

Music: French Folk Dances, Mendocino Folklore Camp, 1983 (cassette tape)

Formation: couples in social dance position around the room.

Part 1 - Mazurka-Waltz-Pivot

- meas 1-2 2 mazurka steps. M step sideward on L ft (ct 1), in place on R ft (ct 2) and, lifting slightly on R ft, bring L ft toward ankle of R (ct 3). W do same with opposite ftwk. Repeat.
- meas 3-4 1 waltz step, turning CW, M beginning with L ft, W with R; then do 3 pivot steps, turning CW more vigorously. (M step R-L-R, W use opp ftwk)
- meas 5-6 Repeat meas 1-2
- meas 7 Repeat meas 3 (waltz step)
- meas 8 M step on R ft (ct 1), touch L ft next to R, no weight (ct 2) and hold (ct 3). W do same with opp ftwk.
- meas 9-15 Repeat meas 1-7 above.
- meas 16 This measure has only 2 counts (not 3) and acts as a "transition" step into Part 2 of the dance. Men step R, L turning smoothly CW. W do same with opp ftwk. M end this measure with the R ft free and W with the L ft free to start Part 2 of the dance.

Part 2 - Waltz

- meas 1-6 Do 6 waltz steps, turning smoothly CW, M starting with R ft, W with L ft
- meas 7 Repeat meas 16, Part 1, the 2 count "transition" step (M step R, L; W step L, R)
- meas 8-13 Repeat meas 1-6 (6 waltz steps)
- meas 14 M step to R on R ft and touch L next to R, no weight. W do same with opp ftwk (same as meas 8, Part 1)
The men thus end the dance with the L ft free and W with the R ft free to be ready to begin the dance over.

Repeat dance from beginning. Style is smooth and rather flat throughout. Waltz steps should be done with continual turning. "Transition" steps should blend in smoothly with the waltz steps that follow.

Taught by Marilyn Wathen at the 1983 Kolo Festival.

LE PORCHER
(Alsace, France)

Irregular count couple dances are not traditional folk dances; rather they are contemporary choreographies. Richard Schneider, an Alsatian, wrote this one as well as many other popular dances done in Alsace today.

Learned from Yvon Guilcher in France, summer 1982.

Rhythm: 2/4 & 3/4

Music: French Folk Dances, Mendocino Folklore Camp, 1983 (cassette tape)

Formation: Couples in social dance position around the room.

Part 1: Scottish and waltz

meas 1-2 M step sideward L (ct 1), close R next to L (ct 2); step sideward L (ct 1), close R next to L, no weight (ct 2). W do same with opp ftwk

meas 3-4 Repeat meas 1-2 in opp direction with opp ftwk

meas 5-6 2 waltz steps (3/4 time), turning vigorously in place CW, M starting with L ft, W with R ft

Repeat Part 1 of dance

Part 2: Pivot and waltz

meas 1-2 4 pivot steps, turning vigorously in place CW, M starting with L ft, W with R

meas 3-4 2 waltz steps, turning CW in place. M starting with L ft, W with R

meas 5-16 Repeat meas 1-4 three more times (Pivot-waltz figure is done 4 times total)

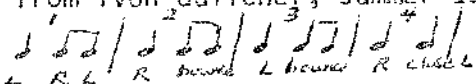
Repeat entire dance from beginning.

Taught by Marilyn Wathen at the 1983 Kolo Festival.

RONDEAU
(Gascogne, France)

Rondeau is the characteristic dance of all Gascogne which is made up of the departments of Gers, Lot and Garonne. There are many different forms of Rondeau; the oldest known form is danced in an open or closed circle. Formerly sung, it is accompanied more recently by the violin or diatonic accordion. The form offered here was collected by Yvon Guilcher in Grande Lande between Labouheyre and Mont-de-Marsan. The music may be played in either 2/4 or 6/8, but the dance is always done in 2/4 rhythm. This often creates a very peculiar rhythmic shifting.

Learned in France from Yvon Guilcher, summer 1982.

Rhythm: 2/4 

Music: French Folk Dances, Mendocino Folklore Camp, 1983 (cassette tape)
 Marc Perrone: Accordeon Diatonique. Polydor 350, 2473093
 Melusine: Leve Toi et Danse! Polydor 350, 2473074

Formation: Open circle, leading to Left. Hands clasped R over L, elbows bent, arms close to sides--or, hands clasped, arms down in V position.

- meas 1 Slight preparatory lift on R ft (count "and"), step to L on L, dipping slightly (ct 1); step R next to L (ct 2), step L slightly L (ct and)
- meas 2 Step with R ft, crossing over slightly in front of L (ct 1); bounce twice in place on R ft (cts 2 and), kicking bent left leg forward slightly and retracting slightly
- meas 3 Repeat meas 2 with opp ftwk
- meas 4 Step R in place (ct. 1), close L to R, no weight (ct 2)

Repeat entire dance from beginning. Style is light and slightly bouncy.

Taught by Marilyn Wathen at the 1983 Kolo Festival

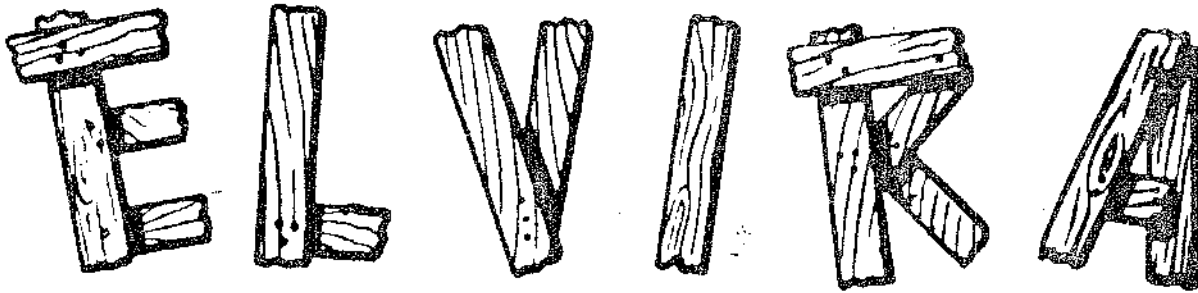
MEASPATTERNPart 4 (continued)

- 3 big step fwd on L ft, bending L knee and keeping R toe on the floor (ct 1), hold (ct &), raise R knee sharply across L leg, while raising on L toe (ct 2), hold (ct &)
- 4 small leap onto R ft diag bkwd to the R, turning body facing diag R, keep L toe on the floor with heel turned out (ct 1), repeat action of ct 1, reversing ftwk and direction (ct &), repeat action of ct 1 (ct 2), hold (ct &)
- 5-16. repeat action of meas 1-4 three more times

N.B. Repeat the dance once more from Part 1.

(end)

Description by Jaap Leegwater © 1983 Presented by Jaap Leegwater
at Maine Folk Dance Camp



ELVIRA...Novelty country western dance.

Record: By Oak Ridge boys, available from Michael Herman's Folk Dance House.

There are many dances made up to this tune, but the one that seems to be the favorite is this one, presented by Nelda Drury of Texas at Maine Folk Dance Camp.

FORMATION: Couples in a circle holding inside hands to move counterclockwise around ring.

PART 1: Starting with Man's Left, Lady's Right, face-to-face with partner, do a step-close-step-pause. Swing joined inside hands down and up to get into a back-to-back-position. Beginning with Man's Right, Lady's Left, do another step-close-step-pause. Drop hands and separate, Man to Left, Lady to Right with a step-close-step pause and clap own hands.

All men move forward to next lady, all ladies move backwards (both are moving sideways left here) to new partners with 4 walking steps, and clap partner's Right hand.

Part 2: Stay on own side and take 4 slow strutting steps in a small circle, you may turn either Right or Left and return to this new partner. Take a two hand hold and run lightly around (clockwise) with 8 steps.

Repeat dance from beginning.

Dance directions by Mary Ann Herman