

The 36th Annual
KOLO FESTIVAL

November 26 ~ 29, 1987

Hearst Gym, U.C. Berkeley, and the
Slavonic Cultural Center, San Francisco

TEACHERS

ANASTASIA MOSKOVA

JAAP LEEGWATER

SUNNI BLOLAND

DICK CRUM

JOE GRAZIOSI

GLENN NIELSEN

PISTU PAPP

JOHN PAPPAS

ÖMER UYUKLU



SYLLABUS
OF DANCE DESCRIPTIONS

36th ANNUAL KOLO FESTIVAL, 1987

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SATURDAY NIGHT PERFORMANCE BY:

Slavonijo Kolo Group (Croatian)
 Arkadas (Turkish)
 Cifra (Hungarian Band)
 Minoan Dancers (Greek)
 Sacramento Serbian Group

KOLO FESTIVAL BANDS:

Veseli Seljaci	Kaba Vençe
Medna Usta	Noyz Boyz
Hector Bezanis & Lauren Brody	Tisa River Band
Mark Levy & Carol Silverman	Sarah Kirtin
Nišava	Nada Lewis
Marcus Moskoff	Svirači
Nezabravka	Mozarab

KOLO FESTIVAL COMMITTEE

Sunni Bloland	Tyler Harkness
Ted Bunding	Stan Isaacs
Birgit Calhoun	Robbie Jenkins, facilities director
Bruce Cochran	Ed Kremers
Bill Cope	Sharon Skorup, financial director
Edith Cuthbert	Omer Uyuklu
Pat Durant-Papp	Pauline Zazulak, public events director
John Filcich, Founder	

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KOLO '87

FRIDAY SCHEDULE

Nov. 27 FRIDAY	MAIN DANCE HALL Rm 237	INTRODUCTORY Rm 220	IN-DEPTH Rm 228
10:00 am	MOSKOVA Bulgarian	GRAZIOSI Thracian Greek	
11:20			
11:35	LEEGWATER Bulgarian	CRUM Jugoslav Classics	
1:00 pm			
lunch break			
2:00 pm	MOSKOVA Bulgarian	CRUM Jugoslavian (Banat region)	
3:20			
3:35	GRAZIOSI Thracian Greek	LEEGWATER Bulgarian	
5:00 pm			

dinner break EVERYONE OUT OF BUILDING
doors open at 7:00 p.m.

7:30	BULGARIAN WEDDING		
8:30	General party	General Party	Record Party
1:00 a.m.	All parties close.		

the Bar (room 251) remains open until 1:30 a.m.

2:00 a.m. Building closes
EVERYONE OUT OF BUILDING



KOLO '87

SATURDAY SCHEDULE

Nov. 28 SATURDAY	Rm 237	Rm 220	Rm 228
10:00 am	MOSKOVA Bulgarian	CRUM Jugoslav Classics	
11:20			
11:35	UYUKLU Turkish	BLOLANB Romanian	Leegwater Bulgarian
1:00 pm			
lunch break			
2:00 pm	LEEGWATER Bulgarian	PAPPAS Greek Syrtos	PAPP Hungarian Széki Porka Hétlépés
3:20			
3:35	NIELSEN Romanian (Transylvania)	PAPPAS Greek Men's Dances	MOSKOVA Bulgarian Women's Character Dance
5:00 pm			

dinner break PUBLIC OUT OF BUILDING
doors reopen at 7:00 p.m.

7:30 p.m.	PERFORMANCE		
8:30	General Party		
9:00		General Party	Hungarian Tanchaz
1:00 a.m.		closes at 1:00	Couples Dancing
1:30 a.m.	closes at 1:30	(Bar, Rm 251, closes at 1:00)	

2:00 a.m. Building closes
EVERYONE OUT OF BUILDING

TENNIS COURTS / PARKING UNDER

ENTER

MENS &
WOMENS -
1ST FLOOR

251

BAR

STAIRS

245

244

243

242

MAIN DANCE HALL

237

COURT

234

VENDORS

[NO ACCESS
THROUGH
THIS ROOM]

POOL

228

COURT

220

NO ENTRY

210
LIBRARY

NORTH

(COLLEGE AVENUE)

BANCROFT AVENUE

(TELEGRAPH AVENUE)

HEARST GYMNASIUM

SECOND LEVEL

UNIVERSITY OF CALIFORNIA, BERKELEY

KOLO 1987

BULGARIAN WEDDING

Friday Evening Special Event

The Bulgarian folk wedding (*svatba*) is an important part of a Bulgarian's life. It is comprised of a series of ritual acts and events, rich with symbolism, which traditionally gives a colorful aesthetic character to reality. Even the time for weddings is regulated by tradition. The ban on certain days, periods and seasons of the year make the wedding an element of the folk calendar.

Invitations (*pokana*) to a wedding begin with an invitation to the *koum* (godfather or godcouple to the newlyweds). Next, the ritual loaves of bread mark the beginning of the wedding cycle. Shaving the bridegroom (as a symbol of manhood), and braiding the bride's hair suggest the changes the bride (*bulka*) and groom (*mladoznenet*) are about to embark upon.

One of the most important moments in the wedding cycle is fetching the bride from her home. It is preceded by evenings when the parting of the bride and bridegroom from their families is celebrated. Then the bridegroom is prepared for his journey, fetches the *koum*, gathers the in-laws, and the wedding procession travels to the bride's house amidst music (*svatbarsko melodies*) noise and shooting.

Before welcoming the wedding procession, the bride's friends and relatives create a number of obstacles which the matchmakers and bridegroom must overcome if they are to be allowed into the house. The bridegroom can only enter the bride's room where she is being dressed, veiled and shod, by force or by paying a ransom for the bride. Bartering and humor abounds. Once a price is settled upon the wedding tree is handed to the bridegroom, together with the wedding cockerel for the hostage.

The bride's parting with her parents and relatives is very emotional. Her tears express her deep emotion, but they are at the same time obligatory.

The wedding procession, together with music and dance and dowry, makes its way to the bridal couple's new home. There are feasts at each house, but this one will be grandiose. They may have even rented a hall or large tents. A carnival atmosphere abounds with food, drink, toasts, dance and music. Welcome to Kolo Festival Bulgarian Wedding!!

VRAPCHETO

Source: Anastasia Moskova. This dance is from the repertoire of the State Pioneer Ensemble of Sofia, Bulgaria.

Formation: Mixed lines with hands held in front basket hold.

Music: 2/4: counted ONE and TWO and. DANCES OF BULGARIA A/3

Measure:	Description:
1	Facing and moving R LOD, step fwd. on R ft. (ct. 1), step fwd. on L ft. (ct. 2).
2	Repeat action of Meas. 1.
3	Repeat action of Meas. 2.
4	Turning to face center, step to R on R ft. (ct. 1), lift L ft. in front of R ft. (ct. 2).
5	Step to L on L ft. (ct. 1), lift R ft. in front of L ft. (ct. 2).
6	Step directly bkwd. on R ft. (ct. 1), step directly bkwd. on L ft. (ct. 2).
7	Step diag. bkwd. R on R ft. (ct. 1), lift L ft. in front of R ft. (ct. 2).
8	Step to L on L ft. (ct. 1), step on R ft. crossing in front of L ft. (ct. 2).
9	Step to L on L ft. (ct. 1), step on R ft. crossing behind L ft. (ct. 2).
10	Step to L on L ft. (ct. 1), lift R ft. in front of L ft. (ct. 2).
11	Step to R on R ft. (ct. 1), lift L ft. in front of R ft. (ct. 2).
12	Step to L on L ft. (ct. 1), stamp R ft. next to L ft., taking no weight (ct. 2).

SHTO MI E MILO

Source: Anastasia Moskova. This dance is from the Pirin region of Bulgaria.

Formation: Mixed lines with hands joined at sides.

Music: 9/16: counted quick, slow, quick, quick.

Measure:	Description:
1	Facing and moving R LOD, hop on L ft. lifting R ft. slightly (ct. 1), step fwd. on R ft. (ct. 2), step fwd. on L ft. (ct. 3), step fwd. on R ft. (ct. 4).
2	Step fwd. on L ft. (ct. 1), turning to face center, step to R on R ft. (ct. 2), step on L ft. in front of R ft. (ct. 3), step on R ft. in place (ct. 4).
3	Hop on R ft. lifting L ft. slightly (ct. 1), step to L on L ft. (ct. 2), step on R ft. in front of L ft. (ct. 3), step on L ft. in place (ct. 4).
4	Hop on L ft. lifting R ft. slightly (ct. 1), step to R on R ft. (ct. 2), step on L ft. in front of R ft. (ct. 3), step on R ft. in place (ct. 4).
5	Hop on R ft. lifting L ft. slightly (ct. 1), step to L on L ft. (ct. 2), step on R ft. in front of L ft. (ct. 3), step on L ft. in place (ct. 4).

SEVERNYASHKO PAJDUSHKO HORO

Source: Anastasia Moskova. This dance is from the Rousse region of Northern Bulgaria.

Formation: Short lines with back basket hold. *also ↓*

Music: 5/16: counted quick, slow. *DANCES OF BULGARIA 3/2*

Measure:	Description:
1	Facing center, hop on L ft. (ct. 1), step to R on R ft. (ct. 2).
2	Step on L ft. in front of R ft. (ct. 1), step on R ft. in place (ct. 2).
3	Step on L ft. next to R ft. (ct. 1), step on R ft. in place (ct. 2).
4	Repeat action of Meas. 2.
5 - 8	Repeat action of Meas. 1 - 4 with opposite footwork and direction.
9 - 16	Repeat action of Meas. 1 - 8.
17	Hop on L ft. (ct. 1), step fwd. on R ft. (ct. 2).
18	Pause while bringing L ft. fwd. (ct. 1), step fwd. on L ft. (ct. 2).
19	Repeat action of Meas. 18 with opposite footwork.
20	Repeat action of Meas. 18.
21 - 22	Repeat action of Meas. 1 - 2.
23 - 24	Repeat action of Meas. 5 - 6.
25 - 28	Repeat action of Meas. 21 - 24.
29 - 32	Repeat action of Meas. 17 - 20 with same footwork but opposite direction (moving backwards).

VIDINSKO HORO

Source: Anastasia Moskova. This dance is from the Vidin region of Northern Bulgaria, particularly near the Dunav river area.

Formation: Mixed lines with hands held in upper "V" position.

Music: 2/4: counted ONE and TWO and. DANCES OF BULGARIA A/4

Measure: _____ **Description:** _____

- 1 Facing and moving diag. fwd. R LOD, step fwd. on R ft. (ct. 1), step fwd. on L ft. (ct. 2).
- 2 Step fwd. on R ft. (ct. 1), step fwd. on L ft. (ct. and), step fwd. on R ft. (ct. 2), pause (ct. and).
- 3 Turning to face diag. fwd. L LOD, step bkwd. on L ft. (ct. 1), pause (ct. and), step bkwd. on R ft. (ct. 2), pause (ct. and).
- 4 Step bkwd. on L ft. (ct. 1), step bkwd. on R ft. (ct. and), step bkwd. on L ft. (ct. 2), pause (ct. and).
- 5 Facing center, step to R on R ft. (ct. 1), stamp L ft. next to R ft. (ct. and), step to L on L ft. (ct. 2), stamp R ft. next to L ft. (ct. and).
- 6 Step to R on R ft. (ct. 1), step on L ft. in front of R ft. (ct. and), step to R on R ft. (ct. 2), stamp L ft. next to R ft. taking no weight (ct. and).
- 7 Leap onto L ft. kicking R ft. fwd (ct. 1), pause (ct. and), step on R ft. crossing in front of L ft. (ct. 2), pause (ct. and).
- 8 Step to L on L ft. (ct. 1), step next to L ft. on R ft. (ct. and), step to L on L ft. (ct. 2), pause (ct. and).

TRAKIJSKA RUCHENITSA

Source: Anastasia Moskova. This dance is popular around the Central Thracian region of Bulgaria.

Formation: Mixed lines with hands joined in upper "V" position.

Music: 7/16 counted: quick, quick, slow.
DANCES OF BULGARIA A/2

Measure: _____ **Description:** _____

- 1 Facing center, step to R on R ft. (ct. 1), pause (ct. 2), step on L ft. crossing behind R ft. (ct. 3).
- 2 Repeat action of Meas. 1.
- 3 Step to R on R ft. (ct. 1), step on L ft. next to R ft. (ct. 2), step on R ft. in place (ct. 3).
- 4 Step to L on L ft. (ct. 1), step on R ft. next to L ft. (ct. 2), step on L ft. next to R ft. (ct. 3).
- 5 Step fwd. on R ft. bending R knee (ct. 1), pause (ct. 2), step fwd. on L ft. next to R ft. (ct. 3).
- 6 Stamp R ft. fwd. taking no weight (ct. 1), pause (cts. 2 & 3).
- 7 Step bkwd. on R ft. (ct. 1), step on L ft. next to R ft. (ct. 2), step bkwd. on R ft. (ct. 3).
- 8 Step bkwd. on L ft. (ct. 1), step on R ft. next to L ft. (ct. 2), step bkwd. on L ft. (ct. 3).

2/10

RADOMIRSKA LESA

Source: Anastasia Moskova. This dance is from the Shope region of Western Bulgaria.

Formation: Mixed lines with belt hold.

Music: 2/4 counted: ONE and TWO and. DANCES OF BULGARIA A/1

Measure:	Description:
1	Facing center, leap to R on R ft. lifting L ft. slightly (cts. 1 & and), step on L ft. crossing in front of R ft. (cts. 2 & and).
2	Repeat action of Meas. 1.
3	Repeat action of Meas. 2.
4	Step to R on R ft. (ct. 1), step on L ft. next to R ft. (ct. and), step in place on R ft. (ct. 2), pause (ct. and).
5	Step to L on L ft. (ct. 1), step on R ft. next to L ft. (ct. and), step on L ft. in place (ct. 2), pause (ct. and).
6	Repeat action of Meas. 4.
7 - 12	Repeat action of Meas. 1 - 6 with opposite footwork and direction.
13	Step fwd. on R ft. (cts. 1 & and), step fwd. on L ft. (cts. 2 & and).
14	Repeat action of Meas. 13.
15	Stamp R ft. fwd. taking no weight (ct. 1), pause (ct. and), star R ft. fwd. taking no weight (ct. 2), pause (ct. and).
16	Stamp R ft. fwd. taking no weight (ct. 1), pause (cts. and & 2 & and).
17 - 20	Repeat action of Meas. 13 - 16 with same footwork but moving opposite direction (backwards).

GINKA

Source: Anastasia Moskova. This dance is from the repertoire of the Gotse Delchev Ensemble of Sofia, Bulgaria.

Formation: Mixed lines with hands joined down at sides.

Music: 7/16: counted slow, quick, quick. DANCES OF BULGARIA B/4

Measure:	Description:
1	Facing center, hop on L ft. while kicking R ft. fwd. (ct. 1), step on R ft. in place (ct. 2), pause (ct. 3).
2	Repeat with opposite footwork.
3	Hop on L ft. while kicking R ft. fwd. (ct. 1), hop on L ft. again (ct. 2), step on R ft. fwd. (ct. 3).
4	Step fwd. on L ft. (ct. 1), jump onto both feet together slightly fwd. (ct. 2), pause (ct. 3).
5	Hop on R ft., lifting L ft. diag. fwd. L (ct. 1), hop on R ft. again, swinging L ft. around and behind R ft. (ct. 2), step back onto L ft. while lifting R knee slightly (ct. 3).
6	Step on R ft. in place (ct. 1), step on L ft. in place (ct. 2), pause (ct. 3).

SEVERNASHKI TANTS

Source: Anastasia Moskova. This dance is from the repertoire of the Gotse Delchev Ensemble of Sofia, Bulgaria.

Formation: Couples with hands joined down at sides.

Music: *DANCES OF BULGARIA B/S*
2/4 counted: ONE and TWO and

Measure: _____ **Description: PATTERN I** _____

- 1 Facing fwd., step fwd. on R ft. (ct. 1), pause (ct. and), step fwd. on L ft. (ct. 2), pause (ct. and).
- 2 Step fwd. on R ft. (ct. 1), pause (ct. and), step fwd. on L ft. (ct. 2), pause (ct. and).
- 3 Hop on L ft. lifting R ft. slightly (ct. 1), step to R on R ft. (ct. and), step on L ft. crossing behind R ft. (ct. 2), step to R on R ft. (ct. and).
- 4 Hop on R ft. lifting L ft. slightly (ct. 1), step to L on L ft. (ct. and), step on R ft. crossing behind L ft. (ct. 2), step to L on L ft. (ct. and).
- 5 - 8 Repeat action of Meas. 1 - 4.
- 9 - 16 Repeat action of Meas. 1 - 8.

PATTERN II

- 1 Facing fwd., hop on L ft. (ct. 1), step fwd. on R ft. (ct. and), close L ft. next to R ft. (ct. 2), step fwd. on R ft. (ct. and).
- 2 Hop on R ft. (ct. 1), step fwd. on L ft. (ct. and), close R ft. next to L ft. (ct. 2), step fwd. on L ft. (ct. and).
- 3 - 4 Repeat action of Meas. 1 - 2.
- 5 - 8 Repeat action of Meas. 1 - 4.
- 9 - 16 Repeat action of Meas. 1 - 8.

PATTERN III

- 1 - 2 Repeat action of Meas. 1 - 2, PATTERN I.
- 3 Turning individually clockwise, step to R on R ft. (ct. 1), step to R on L ft. (ct. and), step to R on R ft. (ct. 2), step to R on L ft. (ct. and).
- 4 Continuing to turn, step to R on R ft. (ct. 1), step to R on L ft. (ct. and), close R ft. next to L ft. (ct. 2), pause (ct. and).
- 5 - 8 Repeat action of Meas. 1 - 4.
- 9 - 16 Repeat action of Meas. 1 - 8.

PATTERN IV

- 1 Facing fwd., hop on L ft. (ct. 1), step fwd. on R ft. (ct. and), hop on R ft. (ct. 2), step fwd. on L ft. (ct. and).
- 2 Step on R ft. next to L ft. brushing ball of R ft. on floor (ct. 1), step on L ft. slightly fwd. (ct. and), step on L ft. next to R ft. brushing ball of L ft. on floor (ct. 2), step slightly fwd. on R ft. (ct. and).
- 3 - 4 Repeat action of Meas. 1 - 2.
- 5 - 8 Repeat action of Meas. 1 - 4.
- 9 - 16 Repeat action of Meas. 1 - 8.

KOPANITSA

Source: Anastasia Moskova. This dance is from the repertoire of the Gotse Delchev Ensemble of Sofia, Bulgaria.

Formation: Lines with belt hold.

Music: 11/16 counted: quick, quick, slow, quick, quick.

Measure: _____ Description: _____

NA MYASTO

- 1 Facing center, step to R on R ft. (ct. 1), step on L ft. crossing behind R ft. (ct. 2), step to R on R ft. (ct. 3), close L ft. next to R ft. (ct. 4), bounce on both feet together (ct. 5).
- 2 Repeat action of Meas. 1 with opposite footwork and direction.
- 3 - 4 Repeat action of Meas. 1 - 2.

NABIVANE

- 1 Facing center, step to R on R ft. (ct. 1), step on L ft. crossing behind R ft. (ct. 2), step to R on R ft. (ct. 3), hop on R ft. lifting L knee (ct. 4), stamp L ft. slightly fwd. taking no weight (ct. 5).
- 2 Step to L on L ft. (ct. 1), step on R ft. crossing behind L ft. (ct. 2), step to L on L ft. (ct. 3), scissors R ft. next to L ft. (ct. 4), scissors L ft. next to R ft. (ct. 5).
- 3 - 4 Repeat action of Meas. 1 - 2.
- 5 - 8 Repeat action of Meas. 1 - 4.

UGARCHINSKA

- 1 Facing center, step to R on R ft. (ct. 1), step on L ft. crossing behind R ft. (ct. 2), step to R on R ft. lifting L knee (ct. 3), step on L ft. in front of R ft. (ct. 4), step on R ft. in place.
- 2 Repeat action of Meas. 1 with opposite footwork and direction.
- 3 - 4 Repeat action of Meas. 1 - 2.

MESHANE

- 1 Step to R on R ft. (ct. 1), step on L ft. in place (ct. 2), hop on L ft. kicking R ft. to L knee (ct. 3), step on R ft. in place (ct. 4), step on L ft. in place (ct. 5).
- 2 Step on R ft. slightly fwd. (ct. 1), step on L ft. in place (ct. 2), step on R ft. slightly fwd. kicking L ft. diag. fwd. L (ct. 3), hop on R ft. swinging L ft. to L side (ct. 4), step on L ft. behind R ft. (ct. 5).
- 3 Repeat action of Meas. 1, UGARCHINSKA.
- 4 Repeat action of Meas. 2, NABIVANE.
- 5 - 8 Repeat action of Meas. 1 - 4.

TODORKINATA

Source: Anastasia Moskova. This dance is from the Pleven region of Northern Bulgaria.

Formation: Mixed lines with hands joined down at sides.

Music: 5/16 counted quick, slow. DANCES OF BULGARIA A/5

Measure: Description:

- 1 Facing center, step on R ft. crossing in front of L ft. (ct. 1), step to L on L ft. (ct. 2). Hands are held down but slightly lifted towards diag. fwd. L.
- 2 Repeat action of Meas. 1.
- 3 Turning to move ~~X~~ LOD, and bringing hands to upward bent elbow position, hop on L ft. while lifting R knee slightly (ct. 1), step fwd. on R ft. (ct. 2).
- 4 Repeat action of Meas. 3 with opposite footwork.
- 5 - 6 Repeat action of Meas. 3 - 4.
- 7 Turning to face center and swinging hands down, step fwd. twd. center on R ft. lifting L ft. slightly behind (ct. 1), step on L ft. in place lifting R ft. slightly (ct. 2).
- 8 Facing center and swinging hands to upward bent elbow position, step backwards on R ft. (ct. 1), pause (ct. 2).
- 9 Repeat action of Meas. 8 with opposite footwork.
- 10 Repeat action of Meas. 7.

BABINA YONKINA

Source Anastasia Moskova. This dance is from the Pleven region of Northern Bulgaria.

Formation: Mixed lines with hands joined down at sides.

Music: 5/16: counted quick, slow.

Measure: Description:

- 1 Facing ~~X~~ LOD, step fwd. on R ft. (ct. 1), step fwd. on L ft. (ct. 2), (these steps are closer to small leaps).
- 2 Facing center, step to R on R ft. (ct. 1), scuff L heel next to R ft. (ct. 2).
- 3 Hop on R ft. in place lifting L knee slightly (ct. 1), step in place on L ft. (ct. 2).
- 4 Starting with R ft. dance two scissor steps in place (cts. 1 & 2).
- 5 Repeat action of Meas. 4.

SVISHTOVSKO HORO

Source: Anastasia Moskova. This dance is from the Rousse region of Northern Bulgaria.

Formation: Mixed lines with hands joined down at sides.

Music: 2/4: counted ONE and TWO and. DANCES OF BULGARIA A/6

Measure: _____ Description: _____

- 1 Facing ~~X~~ LOD, step fwd. on R ft. (ct. 1), hop on R ft. lifting L ft. slightly (ct. and), step fwd. on L ft. (ct. 2), hop on L ft. lifting R ft. slightly (ct. and).
- 2 Turning to face center, step to R on R ft. (ct. 1), step on L ft. crossing behind R ft. (ct. and), step to R on R ft. (ct. 2), lift L ft. slightly crossing in front of R ft. (ct. and).
- 3 Step to L on L ft. (ct. 1), step on R ft. crossing behind L ft. (ct. and), step to L on L ft. (ct. 2), lift R ft. slightly crossing in front of L ft. (ct. and).

AJDEMIRSKA TROPANKA

Source: Anastasia Moskova. This dance is from the northern villages of the Dobrudzha region of Bulgaria.

Formation: Mixed lines with hands joined at sides.

Music: 2/4: counted ONE and TWO and. DANCES OF BULGARIA B/1

Measure: _____ Description: _____

- 1 Facing and moving ~~X~~ LOD, step fwd. on R ft. (ct. 1), step fwd. on L ft. (ct. and), step fwd. on R ft. (ct. 2), scuff L heel next to R ft. (ct. and).
- 2 Repeat action of Meas. 1 with opposite footwork.
- 3 Repeat action of Meas. 1.
- 4 Turning to face center, leap to L on L ft. (ct. 1), stamp R ft. diag. fwd. R, taking no weight (ct. and), stamp R ft. fwd. (ct. 2), pause (ct. and).
- 5 Step diag. bkwd. L on L ft. (ct. 1), step on R ft. next to L ft. (ct. and), step diag. bkwd. L on L ft. (ct. 2), stamp R ft. next to L ft., taking no weight (ct. and).
- 6 Step to R on R ft. flexing knees (ct. 1), pause (ct. and), step on L ft. in place (ct. 2), stamp R ft. diag. fwd. R (ct. and).
- 7 Stamp R ft. fwd. (ct. 1), pause (ct. and), step bkwd. on L ft. (ct. 2), pause (ct. and).
- 6 Step bkwd. on R ft. (ct. 1), pause (ct. and), step bkwd. on L ft. (ct. 2), pause (ct. and).

KOPANITSA (cont-)

NADYASNO

- 1 Facing and moving diag. fwd. R LOD, step fwd. on R ft. (ct. 1), step fwd. on L ft. (ct. 2), step fwd. on R ft. (ct. 3), hop on R ft. lifting L knee (ct. 4), step fwd. on L ft. (ct. 5).
- 2 Step fwd. on R ft. (ct. 1), step fwd. on L ft. (ct. 2), turning to face center, step to R on R ft. twizzling L heel in front of R ft. (ct. 3), step to L on L ft. (ct. 4), step on R ft. crossing behind L ft. (ct. 5).
- 3 Step to L on L ft. (ct. 1), step on R ft. crossing behind L ft. (ct. 2), hop on R ft. tucking L ft. behind R knee and swinging L knee to L side (ct. 3), hop on R ft. continuing to keep L ft. tucked behind R knee but swinging L knee fwd. (ct. 4), pause (ct. 5).
- 4 Step on L ft. in place (ct. 1), step on R ft. in place (ct. 2), stamp L heel fwd. taking no weight (ct. 3), step on L ft. next to R ft. (ct. 4), stamp R heel fwd. taking no weight (ct. 5).
- 5 Repeat action of Meas. 4 with opposite footwork and direction.
- 6 Step on L ft. in place (ct. 1), strike R heel fwd. (ct. 2), strike R heel diag. fwd. R (ct. 3), strike R heel fwd. (ct. 4), pause (ct. 5).
- 7 - 8 Repeat action of mMeas. 1 - 2, NA MYASTO.

UDARI

- 1 Step to R on R ft. (ct. 1), step on L ft. behind R ft. (ct. 2), stamp R ft. fwd. (ct. 3), step on R ft. in place (ct. 4), stamp L ft. fwd. (ct. 5).
- 2 Repeat action of Meas. 1 with opposite footwork and direction.
- 3 - 4 Repeat action of Meas. 1 - 2.

NAPRED

- 1 Facing center, step fwd. on R ft. (ct. 1), step fwd. on L ft. (ct. 2), step fwd. on R ft. (ct. 3), hop on R ft. lifting L knee slightly (ct. 4), step fwd. on R ft. (ct. 5).
- 2 Step fwd. on R ft. (ct. 1), step fwd. on L ft. (ct. 2), turning to R LOD, jump on both feet together (ct. 3), turning to face center, hop on R ft. lifting L ft. slightly (ct. 4), step back on L ft. (ct. 5).
- 3 Step back on R ft. (ct. 1), step back on L ft. (ct. 2), step on R ft. kicking L ft. in front of R ft. (ct. 3), step on L ft. kicking R ft. in front of L ft. (ct. 4), pause (ct. 5).
- 4 Repeat action of Meas. 3.
- 5 - 6 Repeat action of Meas. 3 - 4, UDARI.
- 7 - 12 Repeat action of Meas. 1 - 6.

KOPANITSA (cont-)

STRANICHEN PODSKOK

- 1 Facing and moving R LOD, step fwd. on R ft. (ct. 1), step fwd. on L ft. (ct. 2), step fwd. on R ft. followed by immediate step fwd. on L ft. (ct. 3), step fwd. on R ft. (ct. 4), step fwd. on L ft. (ct. 5).
- 2 Repeat action of Meas. 1.
- 3 Step fwd. on R ft. (ct. 1), step fwd. on L ft. (ct. 2), turning to face center jump on both feet shoulder width apart (ct. 3), hop on R ft. (ct. 4), step to L on L ft. (ct. 5).
- 4 Close R ft. next to L ft. (ct. 1), step to L on L ft. (ct. 2), close R ft. next to L ft. (ct. 3), step to L on L ft. (ct. and), close R ft. next to L ft. (ct. 4), step to L on L ft. (ct. 5).
- 5 Close R ft. next to L ft. (ct. 1), step to L on L ft. (ct. 2), jump on both feet shoulder width apart (ct. 3), hop on R ft. (ct. 4), step on L ft. crossing in front of R ft. (ct. 5).
- 6 Step to R on R ft. (ct. 1), step on L ft. in place (ct. 2), step on R ft. crossing in front of L ft. (ct. 3), hop on R ft. lifting L ft. (ct. 4), stamp L ft. fwd. (ct. 5).
- 7 Step on L ft. next to R ft. (ct. 1), stamp R ft. fwd. (ct. 2), step bkwd. on R ft. scissoring L ft. fwd. (ct. 3), step bkwd. on L ft. scissoring R ft. fwd. (ct. 4), step bkwd. on R ft. scissoring L ft. fwd. (ct. 5).
- 8 Step on L ft. in place (ct. 1), step on R ft. in place (ct. 2), scuff L ft. against R ft. (ct. 3), hop on R ft. (ct. 4), step on L ft. in place (ct. 5).

NABIVANE

- 1 - 8 Repeat action of Meas. 1 - 8, NABIVANE.

ZAGREBI

- 1 Facing center, step fwd. on R ft. (ct. 1), step fwd. on L ft. (ct. 2), step fwd. on R ft. (ct. 3), hop on R ft. (ct. 4), step fwd. on L ft. (ct. 5).
- 2 Step fwd. on R ft. (ct. 1), step fwd. on L ft. (ct. 2), brush ball of R ft. fwd. (ct. 3), brush ball of R ft. fwd. (ct. 4), pause (ct. 5).
- 3 Step bkwd. on R ft. (ct. 1), step bkwd. on L ft. (ct. 2), hop on L ft. and immediately step on R ft. bkwd. (ct. 3), hop on R ft. (ct. 4), step bkwd. on L ft. (ct. 5).
- 4 Hop on L ft. (ct. 1), step bkwd. on R ft. (ct. 2), stamp L ft. fwd. (ct. 3), step on L ft. next to R ft. (ct. 4), stamp R ft. fwd. (ct. 5).
- 5 - 8 Repeat action of Meas. 1 - 4.

MESHANE

- 1 - 8 Repeat action of Meas. 1 - 8, MESHANE.

ETHNOGRAPHIC MAP OF BULGARIA



REGIONAL DIFFERENCES AND CHARACTERISTICS

What follows is not a complete list but more a quick reference guide to help you to determine 1) - from what area a certain dance or dance tune originates and 2) - what the most striking characteristics are.

SEVERNJAŠKO (NORTHERN BULGARIA)

<u>Dance</u>	<u>Music</u>
<ul style="list-style-type: none"> - wt mainly on the fore ft - small and energetic steps with high knee liftings - the movements are light and upward - jumpy and bouncy 	<ul style="list-style-type: none"> fast, vivid tempo <i>flach</i> or Romanian influences principal instruments: all kinds of flutes (<i>occarino, svirka, čuduk, kaval</i>) and <i>violin</i> and <i>Duhov ensembles</i>

TRAKIJA (THRACE)

<ul style="list-style-type: none"> - wt mostly on the whole flat ft - slight knee bend position - all accents and stamps are directed tw the ground, downward - "earthy" quality - smooth and round movements - gracious hand and arm gestures in individual performances - "contemplative", dignity 	<ul style="list-style-type: none"> starts often slow, "solemny" then gradually builds to moderate - fast composed-irregular-meters in Western Thrace rich melody lines principal instruments <i>gădulka, gajda, kaval</i>
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1. VRAČANSKA RÂČENICA

TRANSLATION : *Râčenica* from the town of Vraca, North Bulgaria.
 The name *Râčenica* is derived from:
 1. *Râka* = hand, forearm
 2. *Râcen* = manual, with the hand
 3. *Râcenik* = scarf, shawl, kerchief

In dance & music terminology the term *Râčenica* is used to indicate a dance in 7/8 meter (2-2-3) and is also the name of its basic three-step.

MUSIC : Cassette "BULGARIAN FOLK DANCES" - JL1987.01 A/2
 by Jaap Leegwater

SOURCE : This version is also known as *Severnjaška Râčenica*, named after the region *Sever na Bâlgaria*, North Bulgaria. Jaap Leegwater learned it from the Bulgarian dance teacher Zdravka Dimova when she was on her teaching tour in the Netherlands in 1975.

STYLE : Light and "jumpy"

METER : 7/8 counted here as
 1 2 1 2 1 2 3
 1 2 3
 Q Q S



INTRODUCTION : 2 measures

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1</u>
1	facing & moving in LOD, hop on L ft (ct &), step on R ft fwd (ct 1-2), hop on R ft (ct 3)	
2	hop on R ft (ct &), step on L ft fwd (ct 1-2), hop on L ft (ct 3)	
3-4	repeat action of meas 1-2	
5	facing ctr, moving sdwd R, hop on L ft, raising R ft close to the floor (pointing twd ctr) swing arms fwd low (ct 1), step on R ft sdwd R, swinging arms bkwd (ct 2), step on L ft across behind R, swinging arms down (ct 3),	
6-8	repeat action of meas 5 three more times	
9-16	repeat action of meas 1-8	

		<u>Part 2</u>
1	arms in W-position, facing and moving twd ctr, step on R ft (ct 1), step on L ft (ct 2), step on R ft (ct 3) This step is called a <i>RÂČENICA</i> -step RLR	
2	repeat action of meas 1 with opp ftwk, <i>RÂČENICA</i> -step LRL	
3	facing ctr, moving bkwd away from ctr, hop on L ft, swinging arms fwd low (ct 1), step on R ft, swinging arms bkwd (ct 2), step on L ft, swinging arms low (ct 3)	
4	repeat action of meas 3	
5-16	repeat action of meas 1-4 three more times	

2. SITNO KRAJDUNAVSKO HORO

(Bulgaria)

- TRANSLATION : "Small stepped line-dance from the Danube river area in North Bulgaria, als called the ethnographical region of *Severnjaško*.
- BACKGROUND : The Danube river forms the natural border between Romania and Bulgaria. The influence of the *Vlach* minorities is very present in both the musical- and the dance folklore of North Bulgaria.
- MUSIC : Cassette "BULGARIAN FOLK DANCES" - JL1987.01 A/3
by Jaap Leegwater
- METER : 2/4  also counted as 
- SOURCE : Learned during a fieldresearch trip with Ivan Donkov, danceresearcher and specialist in North Bulgarian village dances, from Veliko Tarnovo in 1979.
- FORMATION : Half or open circle.
Hand joined in W-position.
- INTRODUCTION : 16 measures.

MEAS PATTERN Part 1 Napred - Nazad ("Fwd - Bkwd")

- 1 hands held in W-position, facing & moving twd ctr,
step on R ft (ct 1), step on L ft (ct 2)
- 2 step on R ft (ct 1), lift L knee in front (ct 2)
- 3 facing ctr and moving bkwd,
step on L ft (ct 1), step on R ft (ct 2)
- 4 step on L ft (ct 1), swing R heel behind (ct 2)
- 5-7 repeat action of meas 1-3
- 8 jump on both ft together in place (ct 1),
come up with a hop on L ft, swinging R ft in an arc from
behind through sdwd fwd

Part 2 Sitno ("Small")

- 1 facing ctr and dancing in place,
small step on R ft fwd (ct 1), step back on L ft (ct &),
small step on R ft sdwd in front (ct 2),
step back on L ft (ct &)
- 2 small step on R ft fwd (ct 1), step back on L ft (ct &),
hop on L ft, lifting R knee in front (ct 2),
step on R ft next to L ft, taking L ft off the floor (ct &)
- 3-4 repeat action of meas 1-2 with opp ftwk & directions
- 5-8 repeat action of meas 1-4

3. RĂČENICA NA HORO

TRANSLATION : "Line-Răčenica"
AND
BACKGROUND

- 1) The word *Răčenica* is derived from the noun *râka* (sg), *râce* (pl); hand or forearm. Many *Răčenicas* are accompanied by beautiful hand and arm movements.
- 2) In dance and music terminology the term *Răčenica* is used to indicate a dance in 7/8 meter (2-2-3) and it is also the name of its basic three-step.

The *Răčenica* is the most widespread dance in Bulgaria and therefore sometimes called "the Bulgarian national dance". It is performed in all kinds of formations and throughout the whole year. Some other *Răčenicas* however, are only done on special occasions, like the ones that are connected with wedding and seasonal festivities.

This *Răčenica* is done in an open circle and therefore gets the extension *na Horo*. It is performed in Trakiya and Northern Bulgaria. Simular versions are known danced to a song.

SOURCE : Learned by Jaap Leegwater from Dimităr Dojčinov, choreographer and danceresearcher from Plovdiv, Bulgaria.

MUSIC : Cassette "BULGARIAN FOLK DANCES" - JL1987.01 A/4
by Jaap Leegwater

METER : 7/8  counted here as

FORMATION : Open circle. Hands held in W-position.

INTRODUCTION : 16 measures

MEAS PATTERN Part 1

- 1 facing ctr, moving sdwd R,
lift on ball of L ft (ct 1),
step on R ft, extending arms fwd high (ct 2),
step on L ft across behind L ft, swinging arms down (ct 3)
- 2 step on R ft diag R fwd, swinging arms bkwd (ct 1),
bring L leg fwd with knee bent and turned out,
swinging arms fwd low (ct 2-3)
- 3 step on L ft in front of R ft in 4th-position, bending
both knees and swinging arms back in W-position (ct 1-2),
lift on ball of L ft, taking R ft off the floor (ct 3)
- 4-30 repeat action of meas 1-3 nine more times
- 31-32 two three-steps (*răčenicas*) in place RLR, LRL,
placing both hands at waist

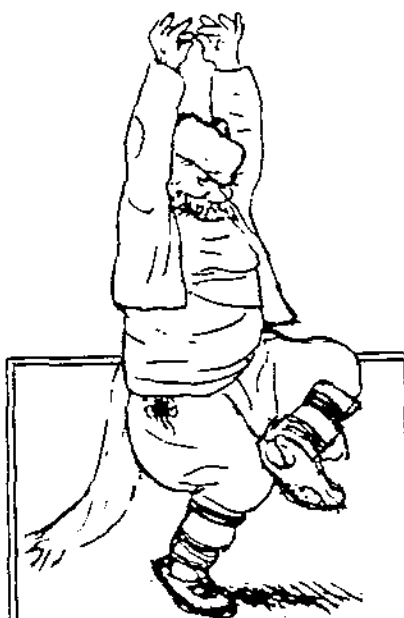
BULGARIAN FOLK DANCES

Presented by Jaap Leegwater at the 36th KOLO FESTIVAL 1987
Berkeley, California November 26-29

name	meter	region
1. VRAČANSKA RÂČENICA	7/8	Severnjaško
2. SITNO KRAJDUNAVSKO HORO	2/4	Severnjaško
3. RÂČENICA NA HORO	7/8	Severnjaško
4. TRAKIJSKA RÂČENICA	7/8	Trakija
5. STRANDŽANSKO HORO	2/4	Strandža
6. SVORNATO	9/8	Rodopa
7. SELSKO ŠOPSKO HORO	2/4	Šopluk
8. SAMOKOVSKO HORO	9/8	Šopluk
9. VAKLAJ VAKLAJ	7/8	Pirin

The accompanying music of these dances is available on the cassette
BULGARIAN FOLK DANCES - JL1987.01

© (P) by Jaap Leegwater



JAAP LEEGWATER

4117 North Green Court

4. TRAKIJSKA RÂČENICA

TRANSLATION : *Râčenica* ("dance with hand and arm movements") from the ethnographical region of *Trakija* (Thrace) in Bulgaria.

BACKGROUND : This *Râčenica* is representative of Central Bulgaria, it is done individually in the dance circle without holding hands, allowing the dancer optimal freedom for hand and arm gestures (as a *Edinična* or *Solova Râčenica*) or with joining hand in line (*Horo-Râčenica* or *Na Horo*).

The pattern described here is the most basic and popular one and also demonstrates the almost lyrical and "down-to-earth" quality of the Thracian or *Trakijski* dance style.

MUSIC : Cassette "PAN BULGARIAN FOLK DANCES" - JL1987.02
by Jaap Leegwater. Side B # III, 2 & 6
Cassette "BULGARIAN FOLK DANCES" - JL1987.01 ~~B~~ A/7
by Jaap Leegwater. Side A # 7

METER : 7/8  counted here as 

STYLE : *Trakijski* - slight knee bent position
- steps are mainly done on the whole ft

SOURCE : Learned by Jaap Leegwater from Dimitâr Dojcinov at the State Choreographers School in Plovdiv, Bulgaria in 1972 and 1975.

FORMATION : Open or half circle.
Hand joined in W-position

INTRODUCTION : 16 measures

DESCRIPTION OF THE BASIC STEP

MEAS PATTERN "Râčenica - step in Thracian style"

Facing ctr, dancing in place.

This step has the character of a "Pas-des-Basques" and is performed in a slight knee bent position, "demi-plié".

I low leap onto R ft (ct 1),
step on the ball of L ft next to R toes, wt is now momentarily on L ft
and the knees are almost straight (ct 2),
low leap ("fall") onto R ft, bending R knee (ct 3)

Described here is a *Râčenica* RLR.

A *Râčenica* LRL starts with the L ft.

This step can be performed in all directions.

TRAKIJSKA RÂČENICA

<u>MEAS</u>	<u>PATTERN</u>	<u>DESCRIPTION OF THE DANCE</u>
1		facing and moving in LOD, small lift on L ft extending R leg fwd (ct &), step on R ft, bending R knee (ct 1-2), hop on R ft (ct 3)
2		repeat action of meas 1 with opp ftwk
3-4		two <i>Râčenica</i> -steps RLR & LRL
5		turning face ctr, leap onto R ft sdwd R, swinging both arms down (ct 1-2), step on L ft behind across R ft, bending L knee and swing arms bkwd (ct 3)
6-7		facing and moving twd ctr, repeat action of meas 1-2, swinging arms up to W-position on ct 1 of meas 6
8		facing ctr, moving bkwd, repeat action of meas 1
9		facing ctr, moving sdwd L, small lift on R ft, moving L ft sdwd L close along the floor and gently rock the upper part of the body to sdwd L (ct 1) step on L ft, straightening body and taking R ft off the floor (ct 2), step on R ft next to L ft, taking L ft of the floor (ct 3)
10		repeat action of meas 9
11-14		repeat action of meas 5-8 with opp ftwk & directions
15-16		facing ctr, dancing in place, two <i>Râčenica</i> -steps RLR & LRL swinging arms up to W-position on ct of meas 15



Dancenotes by Jaap Leegwater © 1987

Presented by Jaap Leegwater at the 36th KOLO FESTIVAL 1987
Berkeley, California November 27-29

5. STRANDŽANSKO HORO

TRANSLATION : Dance from Strandža region, Eastern Thrace,
AND Bulgaria.
ORIGIN

MUSIC : Cassette "BULGARIAN FOLK DANCES" - JL1987.01 A/B
by Jaap Leegwater.

METER : 2/4  or 

SOURCE : Learned by Jaap Leegwater from Dimitâr Dojčinov
in Plovdiv, Bulgaria in the fall of 1980.

FORMATION : Half circle or lines.
Hands held in V-position. *Also known as VIF*

INTRODUCTION : 8 measures

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1</u>
1	facing and moving in LOD, 2 low running steps R,L (cts 1-2)	
2	repeat action of meas 1	
3	low and small leap on both ft together (ct 1), hop on L ft, swinging R heel behind (ct 2)	
4	repeat action of meas 1	
5	repeat action of meas 3	
6-20	repeat action of meas 1-5 ³ four more times	
Reference text for Part 1 :		
Run-two-three-four, together-up, run-two, together-up		

<u>Part 2</u>		
1	turning body facing diag L of ctr, step on R ft across in front of L ft (ct 1), turning body facing diag R, hop on R ft (ct 2)	
2	facing and moving diag R fwd, step on L ft (ct 1), step on R ft next to L ft (ct 2)	
3	step on L ft (ct 1), low leap on both ft together (ct 2)	
4	still facing diag R but now moving bkwd, lift off from both ft, landing on R ft (ct 1), step on L ft (ct 2)	
5	step on R ft next to L ft (ct 1), turning body face ctr, small step on L ft fwd (ct 2)	} Jemenite - step LRL

STRANDŽANSKO HORO (page 2)

MEAS PATTERN Part 1 (continued)

- 6 facing ctr, dance in place,
hop on L ft, lifting R knee in front (ct 1),
stamp R heel, without wt, next L toes (ct 2)
- 7 leap onto R ft, lifting L knee in front (ct 1)
brush L heel fwd (ct 2)
- 8 facing ctr, moving bkwd,
hop on R ft, swinging L ft in an arc bkwd (ct 1),
step on L ft behind R ft (ct 2)
- 9 hop on L ft, swinging R ft in an arc bkwd (ct 1),
step on R ft behind L ft (ct 2)
- 10 jump on both ft together in place (ct 1),
hop on L ft, lifting R knee in front when repeating
Part 2 (ct 2) or,
hop on L ft, swinging R heel behind and turning body
face LOD when going back to Part 1 (ct 2)
- 11-20 repeat action of meas 1-10

} Reel-step

Description by Jaap Leegwater ©1987 Presented by Jaap Leegwater



Dancenotes by Jaap Leegwater ©1987

Presented by Jaap Leegwater at the 36th KOLO FESTIVAL 1987
Berkeley, California November 27-29

6. SVORNATO

SOURCE : This version of *Svornato Horo* is done to the song "Gajda na sviri, horo se vije" (a gajda plays, a dance is whirling). It was taught at the Fourth Annual Summer Dance Seminar 1986 in Plovdiv, Bulgaria by Stanka Petrova.

MUSIC : Cassette "Bulgarian Folk Dances" - JL1987.01 A/11
by Jaap Leegwater.

ORIGIN : Rhodope Mountain Region

METER : 9/8

1 2 3 4 &
Q Q Q S
v

FORMATION : Open circle. Hands held in V-position (down at sides)

INTRODUCTION : 4 measures

<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1 "Gajda na sviri"</u>
1	facing diag R and moving in LOD, fall onto R ft, bending R knee and swing L heel up (ct 1), step on L ft (ct 2), step on R ft (ct 3), step on L ft (ct 4)	
2	repeat action of meas 1	
3	repeat action of ct 1-2 of meas 1 (ct 1-2), turning face ctr and step on R ft sdwd R (ct 3), close and step on L ft, without wt, next to R ft (ct 4)	
4	facing ctr moving sdwd L, step on L ft (ct 1), step on R ft next to L ft (ct 2), step on L ft (ct 3), step and close R ft, without wt, next to L ft (ct 4)	
5-8	repeat action of meas 1-4	
9	facing and moving twd ctr 4 steps R,L,R,L, bringing arms gradually fwd and up (ct 1-4)	
10	3 steps R,L,R, continue bringing arms up to W-position (ct 1-3), step and close L ft, without wt, next to R ft (ct 4)	
11-12	repeat action of meas 9-10 bkwd with opp ftwk, bringing arms slowly down to V-position	
13-24	repeat action of meas 1-12	

SVORNATO (continued)

MEAS	PATTERN	Part 2 " <i>Eh m̂ari Gano</i> "
1	facing diag R, moving in LOD, fall onto R ft, swing L heel up (ct 1), step on L ft across in front of R ft (ct 2), turning fact to ctr, step on R ft sdwd R (ct 3), step and close L ft, without wt, next to R ft (ct 4)	
2	repeat action of meas 1 with opp ftwk and direction	
3	facing and moving twd ctr, step on R ft (ct 1), step on L ft (ct 2), step on R ft (ct 3), step and close L ft, without wt, next to R ft (ct 4)	
4	Bring arms up to W-position during this meas repeat action of meas 3 bkwd with opp ftwk, bringing arms slowly down to V-position	
5-8	repeat action of meas 1-4	

Part 3 "Instrumental"

1	facing ctr, moving diag R fwd, step on R ft (ct 1), hop on R ft, swinging L ft in an arc close to the floor fwd (ct 2), step on L ft (ct 3), hop on L ft, swinging R ft in an arc close to the floor fwd (ct 4), low leap onto R ft, swinging L heel up (ct &)
2	facing ctr, moving diag L bkwd, step on L ft (ct 1), step on R ft (ct 2), step on L ft (ct 3), step on R ft across in front of L ft (ct 4), step back on L ft (ct &)
3	facing and moving twd ctr, repeat ftwk of meas 1
4	facing ctr, moving bkwd, step on L ft (ct 1), step on R ft (ct 2), step on L ft (ct 3), step on R ft next to L ft (ct 4), step on L ft next to R ft (ct &)
5-8	repeat meas 1-4

Repeat the whole dance sequence one more time from the beginning.

SVORNATO

<i>Gajda na sviri, horo se vi-e</i>	} 2	A gajda is playing, a horo dance is winding
<i>horo se vi-e, moma go vodi</i>		

<i>Eh m̂ari Gano, belo Gano</i>	} 2	Eh Gano, you beautiful Gano
<i>izgori ma, izsuši m̂a</i>		



Dancenotes by Jaap Leegwater ©1987

Presented by Jaap Leegwater at the 36th KOLO FESTIVAL 1987
Berkeley, California November 27-29

7. SELSKO ŠOPSKO HORO or PRAVO ŠOPSKO HORO

TRANSLATION : 1. Village line dance from the ethnographical region of Šopluk, West-Bulgaria.
2. Straight line dance from the Šop-region.

BACKGROUND : This dance is one of the most popular line dances throughout the entire Šop-region in West-Bulgaria, it can be considered as the *Pravo Horo* of Šopluk. It is done by both men and women in a mixed line.
The following names are used for the same dance:
Selsko Šopsko Horo (Village dance from Šopluk)
Šopsko za Pojas or *Za Pojas* (Belt hold line dance)
Sitno Šopsko Horo (Small-stepped dance from Šopluk)
Pravo Šopsko Horo (Straight line dance from Šopluk)
The Šop version of the *Pravo*-step contains four quick steps followed by two slow ones:



This step covers four measures.

Like many dances from Šopluk this one too shares the typical feature of a 10 measure dance phrase. Other dances from this region with a 10 measure basic dance pattern are: *Kjustendilska Râčenica* or *Kopčeto* and the original and older forms of *Pajduško* and *Četvorno*.

MUSIC : - Cassette "Bulgarian Folk Dances" - JL1987.01 B/1
by Jaap Leegwater. Side B # 12.
- Cassette "Pan Bulgarian Folk Dances" - JL1987.02
by Jaap Leegwater. Side A # 3.

METER : 2/4

STYLE : *Šopski*
- small and energetic steps (*Sitno*)
- the upper part of the body moves slightly fwd in coordination with the knee liftings
- keep the shoulders relaxed so they can gently bounce with the rhythm of the steps (*Natrisanè*)

BASIC STEP : *Šopska* R & L
This step can be replaced by an easier small and flat three-step RLR and LRL.

SELSKO ŠOPSKO HORO (page 2 of 3)

- FORMATION : Open circle.
Hands at belt-hold position, L arm over.
(*Za Pojas* or *Na Pojas*)
- INTRODUCTION : 32 measures

DESCRIPTION OF THE ŠOPSKA-STEP

- | <u>MEAS</u> | <u>PATTERN</u> | |
|-------------|---|------------|
| 1 | facing ctr, dance in place, R knee is up,
strike the ball of R ft next to L toes (ct 1),
lift R knee in front, bending L knee (ct &),
low leap onto R ft in place at the same time lifting
L knee in front (ct 2) | } Šopska R |
| 2 | repeat action of meas 1 with opp ftwk | |

DESCRIPTION OF THE DANCE

- | <u>MEAS</u> | <u>PATTERN</u> | <u>Part 1 "Ljuš" (Balance)</u> |
|-------------|---|--------------------------------|
| 1 | facing and moving in LOD,
step on R ft (ct 1), step on L ft (ct 2) | |
| 2 | repeat action of meas 1 | |
| 3 | step on R ft, slightly bending both knees (ct 1),
take wt off L ft (ct 2) | |
| 4 | step on L ft, slightly bending both knees (ct 1),
take wt off R ft (ct 2) | |
| 5 | turning face ctr, step on R ft sdwd R and leave the ball
off the L ft on the floor (ct 1), hold (ct 2) | |
| 6 | facing ctr and moving sdwd L,
step on L ft (ct 1), step on R ft in front of L ft (ct 2) | |
| 7 | step on L ft (ct 1), step on R ft behind L ft (ct 2) | |
| 8 | balance on L ft (ct 1), hold (ct 2) | |
| 9 | balance on R ft (ct 1), hold (ct 2) | |
| 10 | balance on L ft (ct 1), lift R ft off the floor (ct 2) | |

Note: The steps of meas 6-10 are performed very light with
small lifts and syncopated bounces.

MEAS PATTERN Part 2 "Nabivanè" (Stamp)

- 1-2 repeat pattern of meas 1-2 of part 1
3-4 two flat three-steps RLR, LRL
5 turning face ctr, leap onto R ft lifting L knee sharply
 in front (ct 1),
 strike L heel, without wt, next to R toes (ct 2)
6 moving sdwd L and look sdwd across L shoulder,
 leap onto L ft (ct 1), leap onto R ft in front of L ft (ct 2)
7 leap onto L ft (ct 1), leap onto R ft behind L ft (ct 2)
8 facing ctr and dance in place,
 small leap onto both ft together (ct 1),
 hop on L ft, sharply lifting R knee in front (ct 2)
9-10 two Šopka's R, L or
 two flat three steps RLR, LRL

Part 3 "Nazad" (Backwards)

- 1-7 repeat action of meas 1-7 of Part 2, turning body face LOD
 on meas 7
8 facing LOD and moving bkwd in RLOD,
 step on L ft, slightly bending body fwd (ct 1),
 hop on L ft (ct 2)
9 step on R ft (ct 1), hop on R ft (ct 2)
10 step on L ft in place (ct 1),
 hop on L ft in place (ct 2)

DANCE SEQUENCE

The different variations Part 1, 2 & 3 are alternated based on the direction of the *Horovodec* (leader of the line).

Tape JLL1987.02 - Pan Bulgarian Folk Dances. Side A # 3.

Each variation is done four times.

This sequence is based on the recording on

Tape JLL1987.01 - Bulgarian Folk Dances. Side B #12.



Dancenotes by Jaap Leegwater ©1987

Presented by Jaap Leegwater at the 36th KOLO FESTIVAL 1987
Berkeley, California November 27-29

8. SAMOKOVSKO HORO

TRANSLATION AND ORIGIN : *Samokovsko Horo* originates from the area around the town of Samokov, *Šopluk* region in Bulgaria, from which it got its name.

Nowadays it is done throughout all of Bulgaria and has become one of the most popular whirling circle dances at weddings and holiday gatherings.

There is also a version known in Greece.

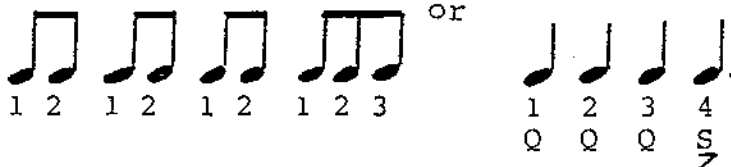
The dance is known under many different names often indicating where it is being done, by whom and to what song or melody. Here are some examples:

Samokovsko Horo (from Samokov), *Kjustendilsko Horo* (from Kjustendil), *Kasapsko Horo* (butcher's dance) *Čareni Šorapi* ("colorful socks").

The later one is derived from the original dance song to which it is performed in West-Bulgaria, *Šopluk*.

MUSIC : Cassette "BULGARIAN FOLK DANCES" - JL1987.01 B/2 by Jaap Leegwater.

METER : 9/8



The dance consist of a 3-measure pattern done to a song or musical accompaniment that has a 8-measure musical phrase. Therefore there is no synchronization between music and dance phrasing. This is a characteristic feature in the relationship between music and dance in many Bulgarian folk dances. The beginning of both the music and dance phrase coincide after every 24th measure.

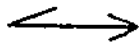




STYLE : Light and jumpy.

FORMATION : Open circle, hands held in V-position. This dance is a *Vodeno Horo*, which means a "lead chain-dance". The first dancer (*Vodač* or *Horovodec*) often winds the circle into itself.




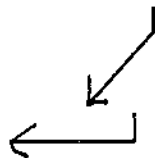



Vodeno Horo

INTRODUCTION : One can start at the beginning of any musical phrase.

<u>DIRECTION</u>	<u>MEAS</u>	<u>PATTERN</u>	<u>Part 1 "BASIC"</u>
	1		facing and moving in LOD, step on R ft (ct 1), step on L ft (ct 2), lift on L ft followed by a step on R ft (ct 3), lift on R ft followed by a step on L ft (ct 4)
	2		turning face ctr, moving sdwd R, step on R ft (ct 1), step on L ft across behind R ft (ct 2), step on R ft bending R knee (ct 3), bounce on both ft together and bounce on R ft, lifting L ft off the floor (ct 4)
	3		repeat action of meas 2 with opp ftwk & directions

Part 2 "ELLIPSE"

	1		facing ctr, describing the left half of an ellipse fwd twd the ctr with the steps of meas 1 of Part 1
	2		facing ctr, moving diag R bkwd, step on R ft (ct 1), step on L ft (ct 2), hop on L ft followed by a step on R ft (ct 3), step on L ft and step on R ft ft bending R ft (ct 4)
	3		facing ctr, moving diag L bkwd, step on L ft (ct 1), step on R ft (ct 2), hop on R ft followed by a step on L ft sdwd L (ct 3), step on R ft next to L ft and step on L ft sdwd L (ct 4)

Those two variations, Part 1 and Part 2, are alternated based on the directions of the *Horovodec* (the first dancer).



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9. VAKLAJ VAKLAJ

TRANSLATION : *Vaklaj* is the name for a typically beautiful dark-skinned girl. It is derived from the accompanying dance song *Lele Vaklaj, Vaklaj*.

ORIGIN : *Vaklaj Vaklaj* is a lyrical girls dance which is done in the village of Debren, Gotce Delčevski district in the ethnographical region of Pirin (Bulgarian Macedonia).

MUSIC : Cassette "BULGARIAN FOLK DANCES" - JL 1987.01 2/9 by Jaap Leegwater

METER : 7/8  counted here as: 
1 2 3
S Q Q

STYLE : The dance is performed in a graceful way with turns and elegant hand gestures. The steps are light with a subdued bouncy character.

SOURCE : Learned from Kostadin Rujčev, danceresearcher and choreographer from Blagoëvgrad, Bulgaria. He introduced this dance at the 1985 Easter Dance Seminar in the Netherlands. It is also described in Mr, Rujčev's ethnographic study of Pirin dances and songs published in *Tancovo Iskustvo* magazine 1-2, 1977.

FORMATION : Half or open circle. Hands in W-position.

INTRODUCTION : None.

MEAS PATTERN Part 1 "Instrumental"

- 1 facing and moving LOD, hands held in W-position, lift on L ft followed by a step on the R ft (ct 1), step on L ft (ct 2), step on R ft (ct 3)
- 2 repeat action of meas 1 with opp ftwk
- 3-4 repeat action of meas 1-2
- 5 facing ctr, lift on L ft followed by a small step on R ft sdwd R (ct 1), step on L ft across in front of R ft (ct 2), step on R ft in place (ct 3)
- 6 repeat action of meas 5 with opp ftwk & directions
- 7 repeat action of meas 5
- 8 repeat action of meas 6, releasing hand hold and making a full turn CCW around the L shoulder sdwd L

- | <u>MEAS</u> | <u>PATTERN</u> | <u>Part 2 "Vaklaj Vaklaj"</u> |
|-------------|--|-------------------------------|
| 1 | facing and moving in LOD, hands held in W-position, step on R ft (ct 1), step on L ft (ct 2-3) | |
| 2 | repeat action of meas 1 | |
| 3-4 | turning face RLOD and move bkwd in LOD with the steps of meas 1-2
Hand position: hold arms fwd low, elbows slightly bent and fingers pointing twd each other
Hand movements: make a CW circular movement with both hands on each ct. | |
| 5 | making a full turn around R shoulder in LOD, step on R ft (ct 1), step on L ft (ct 2)
Hand position: hold R hand high up at the right side with the palm facing in, extend L arm sdwd low with the palm facing down, look at R hand. | |
| 6 | facing ctr, step on R ft sdwd R (ct 1), step on L ft next to R ft, lifting R ft of the floor (ct 2)
The hands remain in the same position as in meas 5 | |

DANCE SEQUENCE

Part 1 "Instrumental"	2x
Part 2 "Vaklaj Vaklaj"	2x
Part 1 "Instrumental"	2x
Part 2 "Vaklaj Vaklaj"	4x
Part 1 "Instrumental"	3x

The above sequence is based on the accompanying recording



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Presented by Jaap Leegwater at the 36th KOLO FESTIVAL 1987
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VAKLAJ VAKLAJ

(Womens dancesong from the village of Debren, Pirin region, Bulgaria)

Le-le Vak-laj Vak-laj Vak-laj ja-re bi-ce
-e -e -e Koj ti ku-pi Vak-laj mo-ri
zâl-ti pa-pu-ci.

1. *Lele Vaklaj, Vaklaj
Vaklaj, jarebice -e-e-e
I koj ti kupi, Vaklaj mori
Zjâlti papuci*

2. *I kupi mi gi, kupi
Koj si mene ima -e-e-e
I koj si mene ima
I ludo i mlado*

3. *Lele Vaklaj, Vaklaj
Vaklaj, jarebice -e-e-e
I koj ti kupi, Vaklaj mori
Jašmak tjulben*

4. *I kupi mi gi kupi
Koj si me ima -e-e-e
I koj si mene ima
I ludo, i mlado*

1. Dear Vaklaj, Vaklaj
Vaklaj, you little chick
And who buys you, Vaklaj dear
Yellow slippers

2. And let him buy them for me, buy them
The one who loves me
The one who loves me
A young handsome lad

3. Dear Vaklaj, Vaklaj
Vaklaj, you little chick
And who buys you, Vaklaj dear
A beautiful headress

4. And let him buy it for me, buy it
The one who loves me
The one who loves me
A young handsome lad

Presented and translated by Jaap Leegwater © 1987
Music on cassette "BULGARIAN FOLK DANCES" - JL1987.01
by Jaap Leegwater.

GREEK THRACE

The northern provinces of Greece, Macedonia and Thrace, are exceptionally rich and varied as regards the expressive traditions of music and dance. Located at both the crossroads of Europe and Asia and at a pivotal point in the Balkans, these regions have for centuries been the meeting places of a variety of ethno-linguistic groupings and regional and intra-regional political units. Thrace, located at the southeasternmost part of the Balkans, and hence Europe, reflects this heritage in the numerous peoples who populate it even today: Greeks, Turks, Bulgarians, Pomaks, Gagauz, Albanians, Gypsies and others.

With the collapse of the Ottoman Empire and the resulting wars which ravaged the area between 1912 and 1922, the mosaic pattern of overlapping ethnic groups was greatly simplified. The finalization of national borders between Greece, Bulgaria and Turkey forced hundreds of thousands of people to leave their homes and resettle in their respective national "homelands". As a result, the entire Greek population of eastern Thrace (Turkey) and almost all the Greeks of northern Thrace (Bulgaria), also known as "Eastern Roumelia", were resettled in western Thrace (Greece) and in Greek Macedonia. These Greeks included not only Greek speaking Orthodox Christians but also large numbers of Albanian speaking (from Makra Yefira, Zalufi, Kesani, etc. in eastern Thrace) and Turkish speaking Gagauz (from eastern and northern Thrace, especially Varna) Orthodox Christians. Greek Thrace still includes a large number of Muslims; Turks and Pomaks, who reside in Komotini and Xanthi counties. The former Greek communities of Bulgarian Thrace were located primarily on the Black Sea coast; in villages between Yambol and Topolovgrad (Kavakli) and in the vicinity of Plovdiv-Assenovgrad (Stenimachos); while those of Turkish Thrace were found on the Marmara coast, on the right bank of the Evros (Maritsa) River, and on the southern slopes of the Strantzha Mts. (My own grandparents came from Kirklareli, Strantzha and Epivates (Selim Pasha) on the Marmara Sea).

What should be stressed is the basic unity of Thracian folk culture which transcends these linguistic and religious groupings. Hence, the Greeks of the Kavakli region were basically the same as their neighboring Bulgarians in terms of traditional dress, preferred musical instruments, dance style, melodic tunes, etc.. While attending the Koprivshtitsa Festival in 1986 I noticed a performing group from the Yambol region whose women wore a dress very similar to that worn by the former Greek (Greek and Albanian speaking) inhabitants of Makra Yefira in eastern Thrace. Upon inquiring I discovered that indeed, they were originally from Uzun Kopru (the Turkish name for Makra Yefira) and left to settle in Bulgaria after the Balkan Wars. Although I do not have first hand knowledge of the dance traditions of the Greeks of this region it would not surprise me to learn that it is the same as what I saw performed by the Bulgarian villagers on stage. That is not to say that differences do not exist between these ethnic groups, and they would probably be the first to point them out, however the overall similarities are much greater. The basic folk culture of these peasant peoples was defined by their respective geographic-cultural sub regions rather than by their membership in a greater "national" ethnic group.

Music and dance were essential elements of all village and family oriented celebrations throughout the Balkans and Anatolia. In Thrace as elsewhere the most important rite of passage, the wedding, in which the entire village participated in the establishment of a new social unit, was and is one of the best times to observe traditional music and dance. And as at other times, music and dance is defined by both its ritual and social functions. Dance and music also accompany the many ritual events of the calendar year: pre-Lenten carnival (eg "Kopek Bey" in Didimotichon, "Kaloyeros" in Kostis); "Tzamala", St. Demetrios Day carnival; Epiphany Day Carols; May Day Carols; Midwives Day "Babo Gun", during which the women would "take over" the village for a day and celebrate with the public freedom of men, etc. Many of these rituals are accompanied by mummers type plays, fertility oriented gestures and quite ribald song lyrics. With the passing away of the old tradition bound agriculturally oriented village life, most of these events have lost their ritual functions and are now enacted more as staged "performances". One ritual which however, is still very much alive is the annual walking across a bed of hot coals in honor of St. Constantine on May 21 by members of the religious sect called "Anastenaria". Originating in the region of Kostis near the Black Sea, this ritual was brought to Greece when the Greeks fled the Bulgarian occupation of their lands. Believing themselves "seized" by the saint through the medium of music, especially the beat of the "daouli" drum, the celebrants "dance" in ecstasy across the coals.

* * * * *

Within the greater region of Thrace we can distinguish several sub regions. Probably the greatest difference is that between the coastal areas, especially of eastern Thrace, and the inland regions which represent most of Thrace. The Marmara Sea areas of Gallipoli, Ganohora, Redestos and Silivri belong more to the island and coastal traditions of western Asia Minor, and show the marked urban influence emanating from Constantinople (Istanbul). Here the preferred dances are the "Island" style Syrtos, Hasapiko, Karsilamas, Zeybekiko, Politiki Sousta, and Tsiftetelli. By the turn of the century European couple dances such as the Waltz, Tango, Polka and Mazurka were all the rage especially in the larger villages and towns. Besides the more local folk songs, both western influenced "cantadha" tunes in Greek and the Istanbul semi-classical "Sharki" and popular "Cafe Aman" tunes in Turkish were well known not only on the coast but also in the larger urban centers of the interior, e.g. Kirk-Kilisse, Edirne, etc.

Some of the more distinct regions of inland Thrace include the Evros River valley of West Thrace and the Tundza River valley of North Thrace. These two regions today still show a strong attachment to traditional music and dance - the first region being famous for its musicians and singers (including the well known performers K. Doitsides and daughters, Ch. Aidonides, Ch. Kanakides, Th. Kekes and many others). Here we can also note three sub-regions: Soufli, with its more urbane and "softer" dance character; Didymotichon, where most of the performers above originate; and Orestiadha, which shows similarities to north Thracian dance.

The Greeks of the second region now reside in Macedonia and Thessaly and include the inhabitants of the old villages of Kavakli, Monastiri, Boyiliki, and Karyes. The dances of this region make use of greater syncopation in weight changes than the first region, and have the most complicated of step variations for the pan Thracian Zonaradhiko dance. Other regions include the Black Sea coastal areas of Kostî and Anchialos-Dana, which show less urban influence than one might expect. The Dana region is known for its local dances which are characterized by small quick steps and "pounding" movements.

Dance music can be either instrumental, choral or a combination of both. Much "ritual" oriented dance events are often more vocally oriented, eg the Easter women's dance "I Ghalani" from Didimotichon in which the dancers accompany themselves singing. The ensembles of the towns, some villages, and coastal regions consist of clarinet, violin, outi (a type of lute) or a banjo-type instrument called tzimbsi, and darabukka (hourglass-shaped hand drum). This type of ensemble reflects the strong influence of the urban centers of Istanbul and Edirne, and has gradually replaced the older village instruments. Of these older, more traditional instruments the most common throughout Thrace is the gaida, a bagpipe with a single chanter and a separate drone pipe. Another Thracian dance instrument is the lyra, a rebec type 3 stringed bowed chordophone, which today has virtually disappeared except in the Anastenaria villages. These instruments are played either solo or accompanied by the darabukka, daire (frame drum) or daouli (a large double headed stick drum). Also found in Thrace is the "zyghia" ensemble composed of two zournas (a conical bore double reed wind instrument) and daouli, and as in Macedonia, the players are most often gypsies. Sometimes the shepherd's flutes, floyera and kaval would also accompany dance events. Today the accordion has become popular especially with the north Thracians now resident in Macedonia.

Dance music tends to be brisk and even-tempoed. The dance repertoire consists primarily of relatively simple line dances and improvised face-to-face couple dances. Traditionally, the line dances were composed of segregated chains of dancers with the men up front and the women at the back end. Usually married individuals had preference over unmarried people and always the last male and first female in a dance line had to be closely related. This rule no longer holds and nowadays the dance lines are mixed irregardless of sex and status. (Formerly only on certain holidays would one find dance lines "alatzatka" where married couples dance as partners in line).

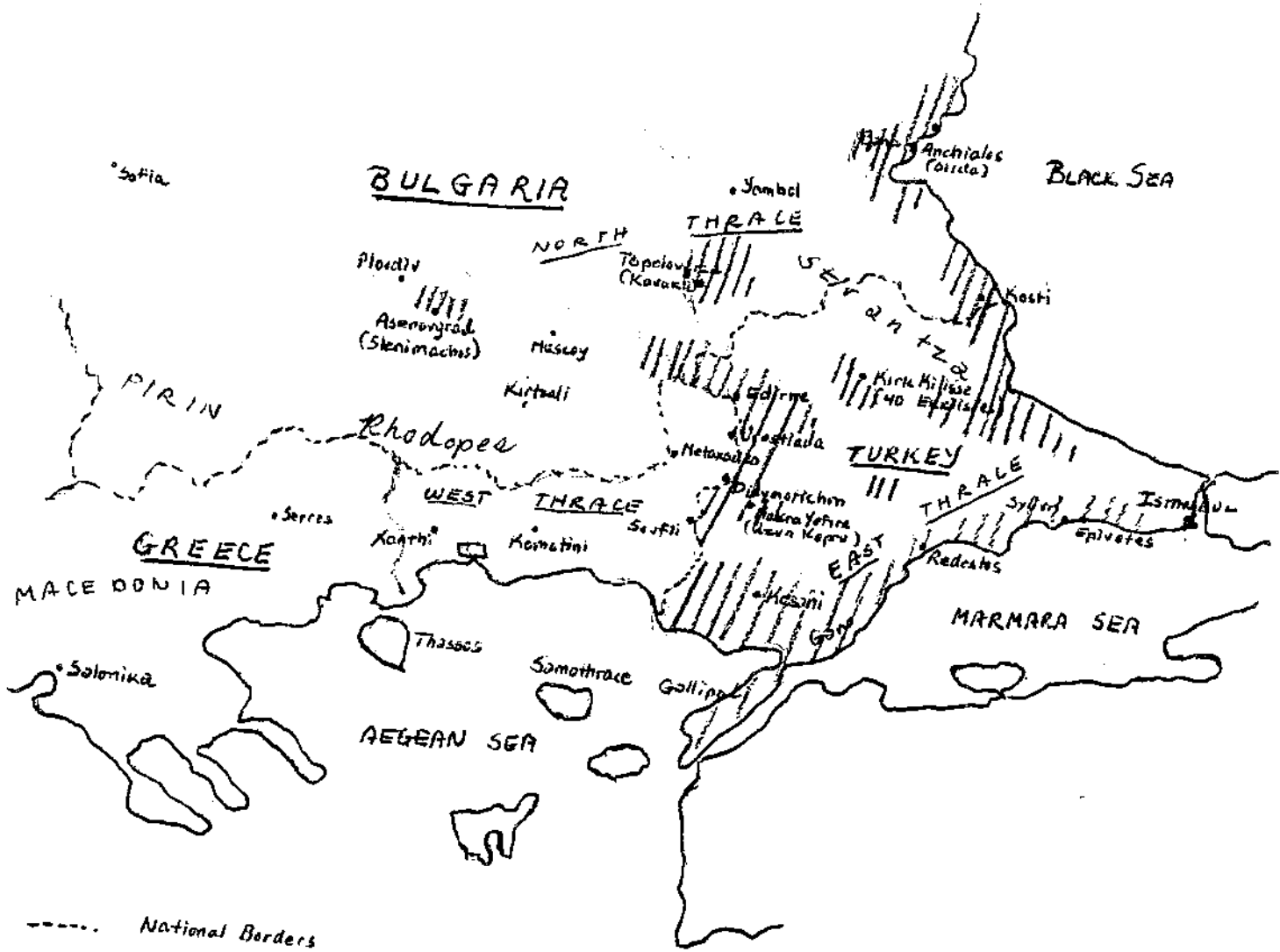
The most well known and common line dance of Thrace is the Zonaradikos. The name refers to the linkage commonly used to form the dance line - a front basket arm position holding on to one's "partners" sash called "zonari". It seems that in much of Thrace standardized dance names are a more recent phenomenon and the same dance could be called by different names depending on a preferred hand hold or step variant. Hence the Zonaradikos was also called dhiaghokoto (if the shoulder hold was used), Issios and Douzikos (even, straight) Plalto (quick), Mesa Exo (In and Out), and in north Thrace Chesto. The Zonaradikos in 6/8 (3.3) is most often found in a 3 measure simple or double (3 meas in plus 3 meas out from circle center) form. A 4 measure variant was common in the Black Sea region, while a 5 measure variant called Kouseftos is known in Didimotichon.

Other line dances include various "sta tria" and "sta dhio" type dances; the first type includes the various Stavrota dances of Soufli while the second includes the various Syrto dances in a variety of time signatures - 2/4, 9/16 (2.2.2.3) and 7/16 (2.2.3) such as Xisyrtos, Koutsos, Kastrinos and Ap' to Heri. Also common is the dance Paiduska or Baiduska 5/16 (2.3). The variant from West Thrace has in the past decades spread throughout northern Greece, and is also found throughout Bulgaria and even Yugoslav Macedonia. Characteristic of many of these dances is the rhythmic swinging of arms during certain dance measures. One dance not found just in Thrace but throughout north Greece and in Aegean Asia Minor is the Hasapiko or Kasapkia. Other dances of a more local provenance include the north Thracian Ta Tria 2/4 (similar to the Bulgarian Trite Pate); the stamping dances such as Dahdirti and Podaraki; the left moving Zervos and the Sfarlis 9/16 (2.2.2.3) from Bana. There are also a number of dances which are rarely done any more (except among performing groups) such as Tapnos, Troiro, Dolazato, Kara-kaldarim, Exi, etc.

Besides these line dances, Thrace is also known for its various face-to-face couple dances. The common term for this type of dance form throughout northern Greece is Syngathistos, equivalent to the Turkish term Karsilamas. Although this term is often used for any dance of this type, the following dance names have become more standard in recent times: Syngathistos 9/16 (2.2.2.3); Mandilatos (Kerchief Dance) 7/16 (2.2.3); Karsilamas 9/8 (2.2.2.3) and Koutsos (Limping) 2/4. Other terms for these same dances are Kioutseki, Mandra, Bosnitsa, etc. Although occasionally performed in contra line formations, mostly in the towns, these Syngathistos dances are usually danced in more loose couple or solo formations and are especially popular in closed spaces, such as the village coffeehouse, and more often seen during weddings and carnival. Processional dances are often Syngathista and during the wedding, items of the bride's dowry are often held aloft and "danced" to the rhythm of the mandilatos. The region of Didimotichon is well known for its proclivity for Syngathista dances, the men especially dance with a "trembling" loose shoulder style replete with claps, slaps, squats etc.

In general, Thracian style can be characterized by its "solid" and "firm" movements. Dance steps tend to remain close to the ground and the knee tends to "break" downwards. Highly improvised steps performed by the dance chain leader in an almost "solo" fashion, so characteristic of men's dances in southern Greece and the islands, are not the rule in Thrace. Rather, step variants are performed by a group of men and/or women together as a unit e.g the Zonaradikos from Monastiri, the Xisyrtos from Evros, etc. The leader is limited to simple heel slaps and controls the opening and closing of the semi-circle formation, eg the Koulouriasto figures in the Zonaradikos.

Today music and dance still enjoy great popularity among Thracian communities, but changes have inevitably "crept in", both as a result of a natural evolution of dance style and a conscious copying of "foreign" styles. As an example, the Zonaradiko is usually performed by west Thracians using the shoulder hold and not the belt hold. The younger generation even tends to dance Hasapika steps to Zonaradika melodies. Among Thracians of Macedonia, the Pontic Tik nowadays often replaces the Mandilatos. Indeed almost all



----- National Borders
 ||||| Areas of former Greek habitations in Turkish + Bulgarian Thrace

younger Thracians now dance the Pontic Kotsari, the Macedonian Gaida and Eleno Mome, the southern Greek Kalamatiano as well as Rock and even Break Dance. At the same time the Thracian Paiduska and Mesa Exo Zonardiko are now a part of the standard dance repertoire throughout central and eastern Macedonia.

Joseph Kaloyanides Graziosi

Kolo Festival 1987
 Berkeley CA

KASAP'KLA
(Constantinople, Marmara, Thrace)

This well known dance, originally associated with the Constantinople (Istanbul)-Marmara Sea regions, is also a popular folkdance in Thrace, E. Macedonia, and the E. Aegean islands and Asia Minor coast. In the last few decades it has become a standardized part of the "urban" popular song dance repertoire undergoing modifications in style, step and tempo. In a more upbeat "Hora" style it has become a pan-Hellenic dance. The name of the dance, along with its variants: Kasapikos, Kasaposervikos, Pailo or Politiko Kasapiko, Kasapiko, Kasapia, etc; means "of the butchers" (Kasap (Ar.) = Butcher). Supposedly the dance was originally performed or made popular by members of the Butcher's Guild in Constantinople during Ottoman times.

Source: Theodore Kakes et. al. (Thrace), Solon Peshinjioglu (Istanbul)

Formations: open-circle, shoulder hold
Meter: 2/4 (1-1) cts (1-2)

Meas.

i BASIC

- 1 Facing slightly L. of ctr, step R obliquely bk to R (ct 1); Step L diag R bk (ct 2).
- 2 Step R obliquely bk to R (ct 1); Lift L up and alightly bk of R (ct 2) (or touch-close L next to R).
- 3 Step L fwd into ctr of circle (ct 1); Brush R next to and swing it slightly fwd of L (ct 2).

Common Variant Substitutes: Meas 2-3: can substitute pas de basque steps fwd or bkwd (cts 1 and 2)
Meas 1: large step R diag bk to R (ct 1); Slide and fall onto L behind R, kicking R straight legged out (slightly fwd) to the left (ct 2)

VARIATION I

- 1 - 2 Repeat meas 1-2 of Basic.
- 3 Step L fwd (ct 1); Step R in front of L ft (ct 2); Step L in place (ct 3)

VARIATION II

- 1 Repeat meas 1 of Basic.
 - 2. Step R ft obliquely bk to R (ct 1); Close L ft beside or slightly behind R (ct 2); Step R in place (ct 3).
 - 3 Repeat meas 3 Var. 1
- NOTE: During Var. I and II, it is common to lift slightly on the L before Meas. 1. ct 1 and land on both ft slightly apart on Meas. 1. ct 1; This is like a "ker-PLUNK".

KASAP'KIA (Contd.,...)

Meas.

VARIATION III

- 1 Leap R bk (L remains on floor) and twizzle or twist L heel slightly to R (ct 1); Repeat ct 1, opp ftw and dir (ct 2);
- 2 Jump on both ft apart (ct 1); Close ft together (ct 2)
- 3 Repeat meas. 3, Variation I.

Meas.

VARIATION IV

- 1 Step R obliquely bk to R, weight on heels (ct 1); Step L ft diag bkwd R, twisting R (toes up) to R.
- 2 Repeat meas. 2, Basic or meas. 2, Var. II or:
Leap R to R (ct 1); Step L across and in front of (touching) R, keeping leg straight (ct 1); Hold (ct 2-3).
- 3 Repeat meas. 3 of Basic.

Presented by Joseph Katoyanides Grasioti

KOUTSÓS HORÓS
(Orastiadha, Evros County, Thrace)

The Koutsós Horós, meaning "limping", is typically Thracian in its brisk tempo and characteristic arm movements. It is one of the few dances from Greek Thrace in the meter of 7/8 which is a line dance, the more typical formation being an improvised face to face couple dance i.e. Mandiatos or Syngathistos. Source is as performed by dancers from Kryós village. The third section with its extorted measures is a performance choreography.

formations: open circle, traditionally men at front, women at end of line; arms (see below) start in down "W" position

Meter: 7/8 (2-2-3) (a-a-s)
cta 1-2-3 suggested sequence (to music): I 3x, II 3x, III 2x,
I 3x, II 3x, III 3x, I 1x.

Meas. I. Basic (Koutso)

- 1 Facing slightly R of ctr, moving somewhat diag into ctr of circle; wgt on L ft, slight hop on L, raising low and moving R fwd LOD (ct 1); Step R fwd (ct 2); Step L fwd in front of R (ct 3).
- 2 Repeat action of Meas. 1 above.
- 3 Turning to face ctr of circle (or slightly L of ctr), step R to R (ct 1); Hold, with slight bounce (ct 2); Lift R up and slightly behind (ct 3).
- 4 Step L back (ct 1); Hold, with slight bounce (ct 2); Lift L up and slightly behind (ct 3).
- 5 Repeat Meas. 4 on opp ftwk.
- 6 Repeat Meas. 4 on same ftwk, facing slightly R of ctr on ct 3.
ARMS: Meas. 1-2: From V position, swing back (ct 1); Swing fwd (ct 2); Swing back to alignment with body (ct 3). Meas. 3: Arms swing back (ct 1); Swing fwd, bending at elbow (ct 2); Complete swing up to open "W" position. Arms are held here till ct 3 of Meas. 6.

II. Running Steps (Tracháta)

- 1 Facing slightly R of ctr, moving somewhat diag into ctr of circle, arms in open "W" hold: Step R fwd LOD (ct 1); Close L slightly behind R (ct 2); Step R fwd (ct 3).
 - 2 Step L fwd (ct 1); Close R slightly behind L (ct 2); Step L fwd, arms swing abruptly fwd and down (ct 3).
 - 3 Turning to face ctr of circle (or slightly L of ctr), step R to R, swinging arms back (ct 1); Hold, with slight bounce on R, swinging arms fwd (ct 2); Raise L up and slightly behind, arms swing up and fwd (ct 3).
- 4 - 6 Repeat action of Meas. 4-6 in part I above, arms held in "W" position.

KOUTSOS (cont'd)

Meas.

III. Squats and Stamps (Patias)

- 1 Facing slightly R of ctr, moving diag into ctr of circle, arms in open "V" hold; Step R fwd LOD (ct 1); Hold, with slight bounce (ct 2); Hop on R (small movement fwd), swinging L up and fwd (ct 3).
2. Repeat action of Meas. 1 above, opp ftwk.
3. Turning to face ctr of circle, step R to R (ct 1); Hopping off R, kick L ft out and up (ct 2); Leap onto L in place, begin to squat (ct 3)
- 4 Shift wgt onto R in squat pos (ct 1); Hold (ct 2); Slight hop from R, kick L slightly out (ct 3)
- 5 Same action as Meas. 4 above, opp ftwk.
6. Same action as Meas. 4 above, rise from squat on ct 3.
- 7 Stamp L in place (fwd of R) (ct 1); Hold (ct 2); Stamp R back in place (ct 3).
- 8 Step L back (ct 1); Hold with slight bounce (ct 2); Lift R up and slightly back (ct 3).
- 9 Repeat action of Meas. 8 above, opp ftwk.
- 10 Repeat action of Meas. 8 above, pivot to face R of ctr on ct 3.

Presented by Joseph Kaloyanides Gracias!

KSISYRTOS
(Thrace)

The "Ksisyrtos" or "Ksesyrtos" is one of the more popular line dances found in the Dhidhimotichon region of West Thrace. As in most line dances of the region, there was traditionally a strict segregation of men and women, with the men positioned in the front end of the line. There the men would release the hand hold and perform a squatting figure during the melodic refrain. It is this "breaking" of the dance chain which gives the dance its name; "Ksesyrtos" meaning the "un-syrto". Other names for the dance are "Ap' to Ghona" ("from the knees") and "Kathiston" (squatting). Source is Theodoros Kekes, gaida player from Kyani village, and fellow Thracians.

FORMATION: Open circle, segregated line (M at the front end, W at the far end), though this rule rarely holds nowadays. "W" arm pos.
METER: 6/8, 1 count per 3 beats

MEAS

BASIC-"THRACIAN SYRTO"

- 1 Facing slightly R of ctr, Moving in LOD, Run R fwd to R (ct 1); Close L Slightly behind R (ct &); Run R fwd (2).
- 2 Run L fwd (1); Close R sl behind L (&); Run L fwd, arms swing abruptly fwd & down (2).
- 3 Turning to face ctr, step R LOD, arms beginning to swing fwd & up (1); Close L (no wgt) beside R, arms reaching "W" pos (2) or Close L beside R (&), Step R in place (2).
- 4 Step L diag bk left (1); Close R beside L, no wgt (2) or Close R beside L (&), Step L in place (2).

MEN'S VARIATION

- 1-2 Repeat Meas 1-2 of Basic.
- 3 Facing ctr, Step R sl to R & clap both hands, raising L leg sl, knee bent (1); Slap L hand on L upper thigh (&), Leap onto L in place & slap R hand on outer R heel, which is raised to R side (2).
- 4 Squat onto both ft, knees turned sl out (1); Raise onto L, knee bent, & kick R fwd, knee straight, sl diag to R (2).

MILISSO
(North Thrace)

One area of the Balkan peninsula outside the boundaries of the state of Greece which had a large and established ethnic Greek community was the southeastern area of present day Bulgaria, known as Eastern Romylia, or Northern Thrace. During the first two decades of this century the majority of these Greeks were forced, due to the political climate then prevalent, to migrate south to within the Greek national borders. Despite the trauma of forced migration these Eastern Romylian Greek Thracians have, to a remarkable extent, preserved their native music and dance traditions. The dance Milisso belongs to the repertoire of the villages formerly located between the towns of Yambol and Kavakli (Topolovgrad). Specifically the dance is as performed in the village of Mikro Monastirion and is as learned from Ted Petrides, Yiannis Ghoutsidhis and Dimitrios Goussios.

Formation: semi-circle or closed circle; nowadays mixed lines, traditionally segregated lines; usually a W arm hold (w/ swings)

Meter: 7/16 (2 2 3)

Dancer's Cts: I 2

PATTERN

- A Step Rft to R (ct 1); Step Lft to R (2); Step Rft to R (1); Step Lft to R (2); Step Rft to R (1); Lift Lft up (2); Step Lft bk in place (1); Lift Rft up (2); Step Rft bk in place (1); Lift Lft up (2).
- B Repeat action of A above but on opp ftwk, opp direction.

The above sets the basic pattern to the dance, once it is performed thus or once part A is performed as an introduction the actual direction of the steps can change in accordance to where the lead dancer directs the dance. However the most common pattern to evolve is usually an inverse V with the step lifts being performed into the center of circ and the 4 steps being performed out from ctr:

- MEAS
- 1 Facing sl L of ctr, Step R fwd(ct 1); Lift L up & sl fwd, sl bounce on R (2).
 - 2 Repeat Meas 1, opp ftwk, same direction.
 - 3 Step R fwd sl across L(1); Lift L up, sl bounce on R, pivot to face sl R of ctr(2).
 - 4 Step L bk(1); step R bk(2).
 - 5 Repeat Meas 4 above.
 - 6 Step L fwd, sl across R(1); Lift L up & sl fwd, sl bounce on R(2).
 - 7 Step R fwd(1); Lift L up & sl fwd, sl bounce on R(2).
 - 8 Step L fwd & across R(1); Lift R up, sl bounce on L, pivot to face sl L of ctr(2).
 - 9 Step R bk(1); Step L bk(2).
 - 10 Repeat Meas 9 above.

Arms start in open W hold, swing down & bk in V hold on Meas 3 & 8, ct 2; swing bkd on cts 1 & fwd on cts 2 for Meas 4,5,9,10 return to W hold on Meas 1 & 6, cts 2.

contd.

①

SFARLIS
(Northern Thrace)

This is one of numerous dances brought to Greece from northern Thrace (Bulgaria) by refugees during the first two decades of the 20th century. Also known as "Apopedhichto" ("Jumping Out"), the dance comes from the village of Bana in the region of Anchiaios on the Black Sea coast, and is still performed today in villages, like Kitrous in Macedonia, where the refugees settled. Since ancient times the Black Sea coastal regions of present day Bulgaria had been predominantly Greek in language and ethnicity, but the political climate has forced almost all of these Greeks to resettle within Greece. Source is as learned from Ted Petrides.

FORMATION: Open circle, facing ctr, arms in "V" or "W" pos.

METER: 9/16 (2 2 2 3)

DANCER'S CTS: 1 2 3 4
Q Q Q S

MEAS

PATTERN

- 1 Stamp R, no wgt, beside L (ct 1); Hold (2) Leap onto R to R (3); Leap onto L across & in front of R (4).
- 2 Run-step R to R (1); Run-step L next to but slightly in front of R (2); Run-step R to R (3); Close L, no wgt, beside R (4).
- 3 Step L to L (1); Hold (2); Step R across & in front of L (3); Hold (4).
- 4 Run-step L to L (1); Run-step R next to but slightly in front of L (2); Run-step L to L (3); Stamp R, no wgt, beside L (4).

presented by Joseph Kaloyanides Graziosi

SYRTOS
(Thrace)

The term Syrtos is found in many areas of the Greek world to designate a dance in which the leader "drags" or "pulls" a chain of dancers behind him/her in either an open circular or meandering formation. Syrtos is derived from the verb "serno" "syro" meaning to pull or drag. Although the term is most associated with the Aegean Islands and southern Mainland, it is also found in other regions as well. In Thrace, the term syrtos is used for several dances of differing structures and performed in various meters such as 2/4 or 9/8. This, probably the most common syrtos from Thrace, is found in both western (Greek), eastern (Turkish) and northern (Bulgarian) Thrace.

Formation: open circle, usually W open arm hold

Meter: 9/8 (2 2 2 3)

4 2 3

Dancer's Cts: 1 2 3

MEAS

PATTERN

- 1 Facing sl R of ctr, Step R fwd LOD (ct 1); Step L fwd behind R (2); Step R fwd(3).
- 2 Step L fwd in front of R (1); Step R fwd (2); Step L fwd in front of R (3).
- 3 Step R fwd (1); Step L fwd in front of R (2); Turning to face more ctr of circle, Step R sl to the R (3).
- 4 Step L bk sl below R (1); Step R sl diag bk R (2); Turning to face sl R of ctr, Step L fwd across & in front of R (3).

The steps on ct 1 of all Meas can be preceded by a hop i.e. subdivide the count into Hop (1), Step (&) where each new count is now equal to a time unit of 2 in the rhythmic pattern of 2 2 2 3

Arms can be swung down on ct 3 of Meas 2, continue sl bk on ct 1 of Meas 3 and swung up to original position of ct 2 of Meas 3.

TA TRIA
(North Thrace, Greece)

The dance "Ta Tria", also known as "Tis Treis", "Tripati" or "Tripaikous" (in reference to "three steps"), is a popular dance among the Greeks of northern Thrace or Eastern Roumelia. Specifically it is from the villages of the region of Kavakli (e.g. Monastiri). It is also performed in the villages of the northern part of Evros County, West Thrace (Greece). As learned from Ted Petrides, Yiannis Ghoutsides and Pandelis Moisiades.

Formation: Open circle, traditionally segregated but nowadays performed in mixed lines. Arms in "V" position.

Meter: 2/4

MEAS

PATTERN

Movement diag into & out of circle:

- 1 Facing slightly R of ctr, Step R fwd LOD (ct 1); Step L fwd in front of R (2).
- 2 Step R fwd (1); Lift-swing L in front of R, leg straight (2).
- 3 Still facing sl R of ctr, step bk onto L (1); Step bk onto R (2).
- 4 Step bk onto L (1); Facing ctr, lift-swing L in front of R (2).
- 5 Step R to R (1); Lift-swing L in front of R (2).
- 6 Repeat meas 5, opp ftwk & dir.

Note: Arms swing fwd and bk during the whole dance, reaching a fwd low pos (arms straight) on ct 1& and a bkwd low pos on ct 2&

Note: In certain villages, after the pattern is performed once with diag movement as above, then the pattern is performed once moving straight fwd and bk from the ctr of circle, and continues alternating thusly. Or alternation can be 2x each.

Variation with Skips and "Pas de Basque"

- 1 Facing sl R of ctr, preparatory lift on L (ct &); Step R fwd (1); Lift R (&); Step L fwd in front of R (2); Lift on L (&).
- 2 Step R to R (1); Cross & step L in front of R (&); Step R in place (2); Lift on R (&).
- 3 Still facing R of ctr, step bk on L (1); Lift on L (&); Step bk on R (2); Lift on R (&).
- 4 Facing ctr, step L to L (1); Cross & step R in front of L (&); Step L in place (2); Lift on L (&).
- 5 Repeat meas 2 (Pas de Basque R).
- 6 Repeat meas 4 (Pas de Basque L).

Stamps

- 1 Facing either ctr or sl R of ctr, Step R fwd (ct 1); Stamp L beside R (&); Step L fwd (2); Stamp R beside L (&).
- 2 Step R fwd (1); Stamp L beside R (&); Stamp L beside R, no wt (2); Hold (&).
- 3 Leap bk onto L, R touching floor about 16" in front (1); Repeat ct 1, opp ftek (2).
- 4-6 Repeat meas 4-6 of "Skips and "Pas de Basque"" Pas de Basque LRL)

TA TRIA (cont'd)

The stamp steps can be performed by the leader both moving forward (meas 1-2) and moving "backwards", i.e. RLOD (meas 3-4) but turning , in this case, to face his LOD. Usually the skips and **Pas de Basque steps** replace the basic "walking" steps as the dance progresses and energy increases.

presented by Joe Kaloyanides Graziosi

ZONARADHIKOS (Thrace)

The Zonaradhikos is the most common line dance of Greek Thrace. There are several variants of the Zonaradhikos (or Zoumaradh'keus, Znarakia, etc.) depending on the region of Thrace the dance is from. This particular one comes from the Didymotichon region of West Thrace (Evros County). The name comes from the word "zonari" meaning sash (or belt) because of the use of the belt-hold during the dance, although today the shoulderhold is more common. As learned from inhabitants of Kyani village (Theodora + Peristera Kekes, etc).

Formation: Open circle, belt held or cross arm hold; or men in front and of line shoulder hold, women at back end with belt held.
Meter: 6/8 Dancer's ct 1 , 2 (rhythm: Q Q S S)

Meas.

I. "APLO" BASIC

- 1 Step R to R (ct 1); Step L in front of R (ct 2).
- 2 Step R to R (ct 1); Hold on R but begin to move L behind R (ct 2).
- 3 Step L back behind R (ct 1); Hold on R, lifting R slightly (ct 2).

II. "MESA KI" EXO"

- 1 Moving diag R into ctr of circle; step R fwd (ct 1); Step L fwd (ct 2).
 - 2 Step R fwd (or jump onto both feet fwd) (ct 1); Hop on R, lifting L behind (ct 2).
 - 3 Step L fwd (ct 1); Stamp R next to L (ct 2).
 - 4 Turning to face sl L of ctr, moving diag out of circle; step R bk (ct 1); Step L bk (ct 2).
 - 5 Step R bk (ct 1); Lift and swing L gently fwd (ct 2).
 - 6 Step L bk and sl behind R (ct 1); Lift and swing R ft gently fwd, facing sl of ctr (ct 2).
- NOTE: Variation Meas. 3: Step L fwd (ct 1); Step R next to L (ct 2); Step L fwd (ct 2).

III. "K'LOURIASTO" SPIRALLING

- 1 - 6 A. Women's part or end half of line
 Same action as Meas. 1-6 of #II Mesa Ki'Exo above.

- B. Men's part or front end of line
Introductory Step: Leader (or first 2-3) ONLY

- 1 Step R fwd, facing LOD R (ct 1); Step L fwd (ct 2).
- 2 Step R fwd (ct 1); Step L next to R kicking R out (ct 2).
- 4 Repeat meas. 2 twice.
- 5 Step R fwd (ct 1); Hop on R, lifting L off ground (ct 2).
- 6 Facing dir leader wishes to drag line, step L fwd (ct 1); Hop on L (ct 2).

ZONARADHIKOS (cont'd)

Meas.

III. "K'LOURIASTO" REGULAR

- 1 Facing LOD, step R fwd (ct 1); Step L fwd (ct 2).
- 2 Step R fwd (ct 1); Hop on R, lifting L off ground (ct 2).
- 3 Step L fwd (ct 1); Hop on L, lifting R off ground (ct 2).

NOTE: The leader drags the line in repeating spiral formations fwd and bk from the ctr of circle, (creating his own circle) occasionally repeating intro step moving fwd.

Presented by Joe Kaloyanides Graziosi

MADJARAC
Yugoslavia (Banat Region)

Madjarac is a name given to a number of couple dances in the Vojvodina region of Yugoslavia (the districts of Srem, Bačka and Banat). It means 'Hungarian' and derives from the fact, not that the dance is a Hungarian dance, but that it is a non-circle dance. The local peasants of a hundred years ago were aware that dances in couple formation were somehow foreign to their own native kolo repertoire; the Hungarian csárdás, for example, became very popular at that time. As other couple dances developed, they became identified as 'Hungarian-like', hence the name Madjarac.

This version of Madjarac is a fixed sequence of traditional steps and figures set to match the musical arrangement. Originally, the dance had no fixed sequence, although certain movements were generally preferred with specific melody segments.

Pronunciation: mah-JAH-rahtz

Record: Kolo Party 3 (Cassette)

Meter: 2/4

Formation: Couples or trios scattered about the floor. Positions vary according to the figure being done; see below. The couple version will be described in detail. Trio adaptations will be given at the end.

Sequence: This arrangement of Madjarac consists of three figures, each preceded by a chorus, with an extra chorus to end.

CHORUS (Spin CW and CCW):

Position: Ptnrs face, W's hands on M's shoulders, M's hands just below W's shoulder blades. To start chorus, each turns very slightly to own L to prepare for CW spin. Ftwk is identical for M and W.

Meas 1 Stamp onto Rft fwd (beginning CW path), outsides of ptnrs' feet are adjacent (ct 1); pause (ct &); hop on Rft, continuing CW spin (ct 2); step Lft fwd (ct &).

Meas 2-7 Repeat steps of meas 1 six more times for a total of 7, continuing to spin CW.

Meas 8 End CW spin with 2 stamps: Rft fwd, taking wt (ct 1), Lft beside Rft, taking wt (ct 2).

Meas 9-16 Go "into reverse," i.e., still facing CW, spin backwards (CCW) using the same ftwk as in meas 1-8. To make this "in reverse" spin work well, ptnrs should keep a small base, i.e., keep feet near each other's, should lean in a bit toward each other, and keep knees more bent than in the CW spin.

At the end of the chorus (as a matter of fact, during the final 2 stamps) couple opens out to side-by-side position: W on M's R, her L hand on his R shoulder, his R arm around her waist in back, both outside hands on own outside hips. Cpl may be facing in any direction.

FIGURE 1 ("Basic Madjarac Step"):

Meas 1 Step on ball of Rft, keeping feet close, no wt on Lft, turning both heels to R (ct 1); step on ball of Lft, keeping feet close, no wt on Rft, turning both heels to L (ct 2).

Meas 2 Step on ball of Rft, keeping feet close, no wt on Lft, turning both heels to R (ct 1); step on ball of Lft, keeping feet close, no wt on Rft, turning both heels to L (ct &); step on ball of Rft, keeping feet close, no wt on Lft, turning both heels to R (ct 2).

Meas 3-4 Repeat movements of meas 1-2 with opposite ftwk.

Meas 5-16 Repeat movements of meas 1-4 three more times.

CHORUS (Spin CW and CCW): As before, including opening out at end.

FIGURE 2 (Syncopated steps and staccato steps):

NOTE: In performing this figure, the cpl moves freely about the floor, dancing fwd, turning in place CCW, dancing in place without turning, etc., depending on mood and traffic.

Meas 1 Land very hard and loudly on both feet, the Rft a bit fwd (R arch beside L "bunion")(ct 1); pause (ct &); hop on Lft, raising Rft beside L calf (ct 2); step Rft (ct &).

Meas 2 Stamp loudly onto Lft (ct 1); pause (ct &); hop on Lft, raising Rft beside L calf (ct 2); step Rft (ct &).

Meas 3-4 Seven staccato, short steps, LRLRLRL, stressing heels.

Meas 5-16 Repeat movements of meas 1-4 three more times for a total of four.

CHORUS (Spin CW and CCW): As before, including opening out at end.

FIGURE 3 (Abbreviated syncopated steps and staccato steps):

Meas 1-2 Same as meas 1-2 of Figure 2.

Meas 3 Three staccato steps LRL, stressing heels.

Meas 4-12 Repeat movements of meas 1-3 three more times for a total of four.

Variation on Figure 3: Instead of maintaining side-by-side position, ptrns may separate, as follows: M grasps W's R hand at her hip as they open out from the preceding chorus; as they begin Figure 3, he pulls strongly on her R hand and releases it immediately, sending her into one CW spin in place, which she accomplishes using the full 3-meas step pattern, at the end re-assuming the side-by-side position with M grasping her R hand. He immediately sends her into a repeat of the spin, etc., for a total of four spins. When M releases W's R hand, he clasps both his hands at the small of his back and performs the steps of Figure 3 in place. Note: During this variation, W may also choose to replace the steps described above with 6 light running steps (RLRLRL, 2 per meas) for each turn.

CHORUS (Spin CW and CCW): As before, including opening out at end.

TRIO VERSION (1 M, 2 W):

CHORUS: Same as described above, but in back basket formation; when they open out at end, M is in middle with arms around in back of each W, one on either side of him, their inside hands on his nearest shoulder, their outside hands on own hips.

FIGURE 1: Same movements as described above.

FIGURE 2: Same movements as described above.

FIGURE 3: Same movements as described above.

Variation on Figure 3: Same movements as described above, except that M sends both W into turns away from him (RW turning CW, the LW turning CCW).

VELIKO KOLO

Dick Crum first learned a version of Veliko kolo (VEH-leeko KO-io) 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 ft 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".

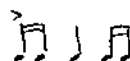

VARIATIONS

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"):

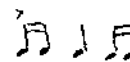

- (4)  Bounce twice on R ft ("private" bounces "inside your shoes") (all in ct 1). Step L ft in place beside R ft (ct &). Hold (ct 2). "Private" bounces on L ft (all in ct &).
- (5)  Step R ft in place beside L ft (ct 1). "Private" double bounce on R ft (all in ct &). Step L ft in place beside R ft (ct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

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

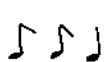
This is similar to the variation immediately above, but L ft is crossed in front of R ft, as follows:

- (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

SZÉKI TÁNCRENDBŐL--FROM THE DANCE CYCLE OF SZÉK

PORKA-POLKA

COUPLES FACE COUNTERCLOCKWISE.

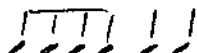
MEN-----INSIDE WITH RIGHT HAND ON PARTNER'S RIGHT SHOULDER

WOMEN---OUTSIDE WITH LEFT HAND RESTING ON PARTNER'S RIGHT SHOULDER. WOMEN'S ARMS ARE UNDER MEN'S.

MEN'S STEP:

1. STAMP RIGHT (SMALL STEP, NO MOVEMENT). TAKE WEIGHT.
2. STAMP LEFT WITH SLIGHTLY BENT LEG. CLOSE TO RIGHT FOOT.
3. REPEAT 1 & 2.
4. STAMP LEFT FACING SLIGHTLY AWAY FROM PARTNER.
5. CLDSE WITH RIGHT AND STRONGER STAMP.

RHYTHM FOR ABOVE STEP:



WOMEN'S STEP:

GENTLE ROCKING FORWARD AND BACK. BEGINNING FORWARD ON BEAT WITH RIGHT FOOT.

UPON SIGNAL FROM PRECEEDING COUPLES MAN CROSSES IN FRONT OF PARTNER WITH 2 STEPS AND TAKES EITHER OF THE FOLLOWING HOLDS:

1. MAN TAKES PARTNER'S LEFT HAND WITH WITH HIS RIGHT AND HOLDS IT LOW AND SOMEWHAT EXTENDED. HIS LEFT ARM ENCIRCLES WOMEN'S WAIST.
2. MAN PLACES PARTNER'S LEFT HAND ON HIS RIGHT SHOULDER AND PLACES HIS RIGHT HAND ON PARTNER'S LEFT SHOULDER BLADE. LEFT ARM AS # 1.

UPON INITIATION BY FIRST COUPLE ALL SUCCESSIVE COUPLES BEGIN TURNING STEP IN A SORT OF "WAVE". ONCE ALL COUPLES HAVE BEGUN THEY SHOULD NOT STOP. SHOULD THIS PROVE DIFFICULT ONE CAN REST BY SIMPLY WALKING FORWARD IN TIME TO THE MUSIC ALLOWING COUPLES BEHIND TO CONTINUE. RESTING COUPLES CAN BEGIN TURNING AT ANY TIME.

MEN'S TURNING STEP:

1. STEP RIGHT WITH SLIGHTLY BENT KNEE TURNING 45° TO RIGHT.
2. LEFT LEG MEETS RIGHT (SMARTLY AT ANKLES "BOKAZÓ") TURNING FURTHER 45° TO RIGHT.
3. STEP LEFT FORWARD WITH SLIGHTLY BENT KNEE TAKING WEIGHT AND TURNING 45° TO RIGHT.
4. STEP RIGHT TURNING 45° (TO COMPLETE CIRCLE) BUT BALANCE WEIGHT SO THAT RIGHT LEG CAN TAKE WEIGHT FOR RETURN TO STEP 1.

WOMEN'S TURNING STEP:

PRDCEEDING AROUND PARTNER IN CLOCKWISE DIRECTION IN EVEN RHYTHM:

1. STEP LARGE LEFT
2. STEP LARGE RIGHT
3. STEP LARGE LEFT
4. STEP SMALL RIGHT

LAST 2 STEPS ARE ALMOST IN PLACE CHANGING DIRECTION RATHER THAN ADVANCING. TOO LARGE OF STEPS WILL THROW MAN OFF BALANCE.

SZÉKI TÁNCRENDBŐL—FROM THE DANCE CYCLE OF SZÉK

CHANGE IN MUSIC SIGNALS:

HÉTLÉPÉS—SEVEN STEPS

MEN'S STEP:

WITH SLIGHTLY BENT KNEES

1. FORWARD—STEP RIGHT, STEP LEFT (MEETING BUT NO "BOKÁZÓ"), STEP RIGHT WITH ACCENT STAMP.
2. RETURN WITH NO CHANGE OF DIRECTION—STEP LEFT, STEP RIGHT, STEP LEFT.
3. REPEAT 1 & 2.
4. TURNING
 - A. SMALL RIGHT STEP FORWARD.
 - B. SMALL HOP RIGHT TURNING 180° TO RIGHT WITH LEFT FOOT MEETING IN "BOKÁZÓ".
 - C. SMALL LEFT STEP FORWARD.
 - D. SMALL HOP LEFT TURNING 180° TO RIGHT WITH RIGHT FOOT MEETING IN "BOKÁZÓ".
 - E. REPEAT A-D TO COMPLETE 2 CIRCLES.
(VARIATIONS POSSIBLE)
5. REPEAT 1-4 UNTIL MUSIC CHANGES AT WHICH POINT STEPS 1 & 2 ARE DONE ONCE ONLY WITH TURNING STEP FOLLOWING IMMEDIATELY.

WOMEN'S STEP:

IS MIRROR OF MEN'S STEP 1 & 2 WITH OR WITHOUT REPEATS, AS DICTATED BY MUSIC. THEN SHE PROCEEDS IN 2 CLOCKWISE CIRCLES AROUND PARTNER BEGINNING WITH LEFT FOOT TAKING 8 EQUALLY PACED STEPS TO LAND ON LEFT FOOT AND BEGIN STEP 1 AGAIN.

- N.B.
1. BODY POSITION OF COUPLES IS AT A GENERALLY 90° ANGLE.
 2. THE TURNING STEPS IN BOTH DANCES ARE ADVANCING STEPS WITH ALL COUPLES PROCEEDING IN COUNTERCLOCKWISE DIRECTION.

ALUNELUL BATUT
(Dolj, Oltenia, Romania)

Pronunciation: Ah-loo-NELL-ool Buh-TOOT

Translation: The Hazelnut Stamping

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

Music: 2/4 16 meas intro

Formation: Short mixed lines facing center - hands joined in 'V' position.

Meas

Pattern

- 1 - 3 Moving fwd leading with heel three two-steps, beginning R (cts 1 & 2, 2 & 2, 3 & 2).
- 4 Small step with L diagonally fwd to R (ct 1); Large step with R diagonally fwd to L, twisting body to L, bringing L foot up behind R knee (ct 2).
- 5 Moving diagonally L out of center, step L on ball of foot (ct 1); close R to L with clicking step (ct &). Repeat cts 1 - & (cts 2, &).
- 6 Repeat cts 1 - & - 2 of meas 5 (cts 1, &, 2). Stamp R beside L (ct &).
- 7 - 8 Repeat meas 5 - 6 with opp ftwk, moving diagonally back R.
- 9 Facing center, step L to L (ct 1), step R behind L (ct &), step L to L (ct 2). Stamp R beside L (ct &).
- 10 Repeat meas 9 with opp ftwk and dir.
- 11 Small leap to L on L (ct 1); stamp R beside L (ct &). Repeat cts 1-& with opp ftwk and dir (cts 2, &).
- 12 Leap onto L in place as R leg swings fwd (ct 1); slap R foot fwd (ct 2).
- 13 Repeat meas 10
- 14 Repeat meas 9
- 15 Repeat meas 11 with opp ftwk and dir.
- 16 Jump to feet apart pos (ct 1); click feet together in air (ct &). Land on L foot with R leg extended fwd low (ct 2).

Dance repeats from beginning.

AVRAMEANCA

(Ahv-rum-yan-kah)

Origin: The dance comes from the village Avrameni in Moldavia. Sunni learned the dance from Puiu Vasilescu in 1978.

Record: Hai La Joc Noroc Vol, 1 side B band 5

Music: 2/4 16 meas. introduction

Formation: Closed circle of men and women

Position: Shoulder hold, "T" position

<u>Measure</u>	<u>Pattern</u>
A	In unison shout; the dancers count in Moldavian dialect on the first beat of every measure.
1	Facing slightly left and moving in RLOD accented step R across in front "UNA" (ct 1) step L (ct 2).
2-7	Continue as in meas 1, counting "DOUA," "TRII," "PATRU," "SINSI," "SASE," "SAPTI"
8	Facing center in place, accented step R "OPT" (ct 1) accented step L "O" (ct &); accented step R lifting L leg in front "FOST" (ct 2) (OPT O FOST = eight it was)
9	Facing slightly to R and moving in LOD, step L across in front "SAPTI" (ct 1), step R (ct 2).
10-15	Continue as in measure 9 counting "SASE," "SINSI," "PATRU," "TRII," "DOUA," "UNA."
16	Facing center in place stamping step L "NICI" (ct 1) stamping step R "UN" (ct &); stamping step L lift R leg in front "A" (ct 2) (Nici uns' = not even one)
B	Drop connection ; each dancer places his thumbs in his vest.
1	Facing center in place step R across in front (ct 1); step L (ct &); step to R with R (ct 2); step L (ct &)
2	Step R across in front (ct 1) step L (ct &) stamp R to R toe turned out (ct 2).
3	Facing slightly to R step R on heel (ct 1), closing step L (ct &), step R on the same diag. (Ct 2).

- 4 Twisting 45° to R loop fwd onto L, same diag., (Ct 1); leap diag bkwd onto R (Ct 2).
- 5 Step L (ct 1); hop L raising R leg, knee bent (Ct 2).
- 6 Repeat meas 5 opp ftwk.
- 7 Moving RLOD step L (ct 1), step R across in back to R (ct 2)
- 8 Step diag. L onto L (Ct 1); hop on L raising R leg, knee bent (Ct 2).
- 9-16 Repeat meas 1-8. The hop on Ct 2 of meas 16 may be omitted.
- C 1 Facing center twist 22° to R, accented step R (Ct 1); scuffing stamp, lift R heel, L across in front (Cts & 2) stamp L (ct &)
- 2 Twisting 45° to L, accented step L (ct 1); lift on L heel, scuffing stamp R (Cts & 2); stamp R (Ct &)
- 3 Facing center moving LOD torso bends sideways alternating R, L etc. throughout meas 3 and 4. Small stamping step R (Ct 1); small stamping step L (Ct &) Repeat cts 1 & (Cts 2 &)
- 4 Repeat cts 1 & of meas 3 (cts 1 &); step R (Ct 2).
- 5-8 Repeat meas 1-4 of C, opp ftwk and dir.
- 9-16 Repeat meas 1-8.
- D 1-2 Facing center pump-kick R let (ct 1); hop L as R circles around in back moving slightly to L (Ct 2); step R across in back (Cts & L); click L to R in air (Ct &); accented step L (Ct 2)
- 3-8 Repeat meas 1-2 Phrase D three times (four times in all.)
- E 1 Facing center and moving LOD stamp R (ct 1); small accented step R (ct 2); small accented step L (ct &).
- 2 Small accented step R (Ct 1); small accented step L (Ct &); turning 45° to face LOD step R (Ct 2)
- 3 Turning 45° to R to fact out of circle stamp L (Ct 1); continuing in LOD with back to center small accented step L (Ct 2); small stamping step R (Ct &).
- 4 Still with back to center and moving LOD. small accented step L (Ct 1); accented step L (ct 2).
- 5-8 Repeat meas 1-4, Phrase E.

Bătuta de la Tudora
(Moldavia, Romania)

Sunni Bloland learned this dance from Marin Jujan in Suceava, Moldavia, while on her tour in 1981. The music that Sunni suggests using calls for an additional movement phrase; therefore she has selected another typical Bătuta motif*to augment the original arrangement. Bătuta is a common dance type--the word itself means stamping.

Pronunciation: (buh-too-tuh deh la too-dohr-uh)
Record: Noroc ELP 13
Formation: Scattered couples, W on M's right--inside hands joined in W position, free hand clutches vest arm-hole.
Music: 2/4 -- 4 meas. intro.

measure

A. Stamping

- 1 In place, both M and W step R (ct. 1), step L (ct. &)
step R (ct. 2), stamp L (ct. &).
2 Repeat meas. 1 opp ftwk.
3-8 Repeat meas. 1-2

B. In this segment, M and W have independent dance scores.

- "Man's Slapping" -- torso bent forward
9 lift-drop on L heel (vfrf-toc) bringing R leg fwd in slight
turn-out (ct. 1), R hand slaps inside R calf (ct. &),
L vfrf-toc (ct. 2), R hand slaps outside R calf (ct. &)
10 L vfrf-toc (ct. 1), short step fwd R (ct. &), step L in place (ct.2)
11-14 Repeat meas. 9-10 two times
15 Fading back to W's side step R (ct. 1), step L (ct. &)
step R (ct. 2), stamp L (ct. &)
16 Step L (ct. 1), step R (ct. &), step L (cts. 2&)

- "W's Turning" -- both thumbs tucked in vest arm-holes
9 W turns CW in place stepping R (ct. 1), L (ct. &), R (ct. 2)
10 Still turning CW, step L (ct. 1), step R (ct. &), stamp L (ct. 2)
11-12 Repeat meas. 9-10 opp. ftwk. turning CCW
13-16 Repeat meas. 9-12

C. W circles M

Ftwk throughout this 8 meas. segment identical for M & W:
step R,L,R--L,R,L (cts. 1,&,2--2,&,2) etc.

- 1-4 Inside hands joined--W circles CCW around M as he dances in place
5-6 W turns CCW under joined hands in front of M
7-8 Side by side as hands come down to V position, couple moves bkwd.
bending fwd. slightly from waist
9-16 Repeat meas. 1-8

D. W's cross-over

- 1 Side by side W L hand on M's R shoulder, M's R arm around W's waist, M dancing in place leads W across in front of him--ftwk. for both--step R (ct. 1), step L (ct. 2)
- 2 W turns CCW into place on M's L side, M's L arm around W's waist, W's R hand on M's L shoulder, ftwk. for both--step R,L,R (cts. 1,&,2)
- 3-4 Repeat meas. 1-2, opp. ftwk., W moves to M's R side
- 5-8 Repeat meas. 1-4

E. W's circling variation

As in "C" ftwk. throughout identical for M and W:
R,L,R--L,R,L (cts. 1,&,2--2,&,2)

- 9-12 W circles CCW around M, as M raises his L arm overhead, hands stay joined as long as possible
- 13-14 In closed ballroom dance position turn as couple CCW
- 15 Joining M's R and W's L hand, W turns CCW under joined hands
- 16 Couple resumes closed ballroom dance position, M's transition step L (ct. 1), R (ct. 2)

*F.

- 1 M starting L foot (W opp. ftwk.), step sideways L (ct. 1), close R to L (ct. 2)
- 2 Repeat meas. 1
- 3 Repeat movement meas. 1-2, counted 1,&,2,& (double-time)
- 4 Step L (ct. 1), stamp R (ct. 2)
- 5-8 Repeat meas. 1-4, opp. ftwk. and direction
- 9-16 Repeat meas. 1-8
On last repetition M steps L meas. 16, ct. 2, couple opening to side-by-side position
Dance repeats from beginning, ending with "E" (W's circling variation) changing meas. 15-16 to meas. 7-8 segment "C"

BRIUL LUI IOVA

(Bruhl louie eeYova)

Origin: This Briu comes from Banat, Romania and is named for a man Iova
 Record: HAI LA JOC Noroc Vol. I side A. band 9
 Muisc: 7/8 + 2/4 counted slow, quick, quick S,QQ
 Formation: short lines of 6-8 men
 Position: hands on shoulders in "T"

Measure	Pattern
A	
(7/8) 1	Facing center step fwd R (ct S) lift on R (virf toc) (ct Q) step L (ct Q)
2	Step R across in front (ct S) step L across in front (ct QQ)
3	Lift on L (virf-toc) (ct S) step R across in front (cts QQ)
4	Lift on R (virf toc) (ct S) step L across in front (cts QQ)
5	Moving bkwd step R (ct S) lift R (ct Q) step L (ct Q)
6	Step R across in back (ct S) step L across in back (ct QQ)
7	Lift L (ct S) step R across in back (cts QQ)
8	Lift R (ct S) step L (cts QQ)
B	
(7/8) 1	Small step sideways R (ct S) touch L knee to ground (cts QQ)
2	Raise up on both toes, small step sideways L (ct S), touch R knee (ctsQ)
3	Step R (ct S) with rond de jamb hop R (ct Q) step L across in front (ct
4	Step R (ct S) slap L diag to right (cts QQ)
5-8	Repeat meas 1-4 opp ftwk & dir
C	
(2/4) 1	In place step R (ct S) step L across in front (ct Q) step R (ct Q)
2	repeat meas 1 opp ftwk
3	Moving slightly to right step R (ct S) rond de jamb with Hop R (ct Q) step L across in back (ct Q)
4	Step R (ct S) step L across in front (ct Q) Step R (ctQ)
5-8	Repeat meas 1-4 opp ftwk and direction
9-16	Repeat meas 1-8 end by slapping ?

circling L foot in an arc, the from front to back.

Hora Mare Bucovineasca

(Moldavia, Romania)

Sunni Bloland learned this from Puiu Vasilescu of Bucharest. It is a dance in the rondo form ABAC. The title means "big Bucovinian-style dance".

Pronunciation: (hor-ah mar-ay boo-koh veen ee-ahs kuh)

Record: Hai la Joc, Side B, Band 6

Formation: Closed or open circle of M and W. Hands joined in W position

Music: Introduction measure of 2/4; however dance will be notated in 4/4

Measure

A. Pie Cuts

- 1 Moving diag. fwd R in LOD touch L next to R (ct 1), step fwd L (ct 2), touch R next to L (ct 3), step R fwd (ct 4).
- 2 Continue movement diag fwd R step L across in front (ct 1), moving diag bkwd R step R (ct 2), closing step L to R (ct 3), step R pivoting to R (ct 4).
- 3-8 Repeat meas 1-2 3x.

B. "Schottische" and Step-Hops

- 1 Moving in LOD facing slightly to R step L across in front (ct 1), close R to L (ct 2), step L across in front (ct 3), hop L (ct 4).
- 2 Facing fwd, step R bkwd in RLOD (ct 1), hop R (ct 2), step L turning L to barely face RLOD (ct 3), hop L (ct 4).
- 3-4 Repeat meas 1-2 reversing dir. opp. ftwk.
- 5-8 Repeat B meas 1-4.
- 1-8 Repeat A.

C. Crosses and Pivots

- 1 Moving LOD & facing slightly R step L across in front (ct 1), close L to R (ct 2), step L across in front (ct 3), pivot CCW on L to face CCW (ct 4).
- 2 Repeat meas 1 with opp. ftwk and reversing dir.
- 3 Moving in LOD step L across in front (ct 1), step R (ct 2), step L across in front (ct 3), step R (ct 4), continue with...
- 4 Step L across in front (ct 1), close R to L (ct 2), leap onto L (cts 3-4).
- 5-8 Repeat meas 1-4 but with opp. ftwk & mirroring direction.
- 1-8 Repeat A

HORA de la BUCIU
(Moldavia, Romania)

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

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

Music: 4/4 meter 8 meas intro

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

Meas

PATTERN

A Step-close Travel

1 Facing center and moving to R step R (ct 1), close L to R (ct 2), step R (ct 3), swing L leg across R in front (ct 4).

2 Repeat meas 1 with opp ftwk and dir.

3 - 4 Repeat meas 1 cts 1 - 2 three times (cts 1, 2, 3, 4, 1, 2); three steps in place R-L-R (cts 3, &, 4).

5 - 8 Repeat meas 1 - 4 with opp ftwk and dir.

B Stamping Chorus

1 In place make bkwd bicycle movement with R leg as L heel lifts and drops (ct 1). Stamp R beside L (ct &); step R in place (ct 2); stamp L beside R (ct &). Moving sideways to L step L (ct 3), step R behind L (ct &), step L (ct 4), stamp R beside L (ct &).

2 Repeat B meas 1 cts 3 - & - 4 - & with opp ftwk and dir (cts 1,&,2,&). Moving sideways to L, step L (ct 3), close R to L (ct &), step L (ct 4). Hold (ct &).

C Grapevine Travel

1 - 2 Repeat A meas 1 - 2

3 Facing center moving L step R across in front of L (ct 1); step L (ct 2); step R behind L (ct 3); step L (ct 4).

4 Repeat C meas 3 cts 1 - 2 (cts 1, 2). Three steps in place, feet together - R - L - R (cts 3, &, 4).

5 - 8 Repeat C meas 1 - 4 with opp ftwk and dir.

The sequence of the dance is A B C B.

TREI PAZESTE DE LA BISTRET

(tray puh zeshtay day la beestret)

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

Record: HAI LA JOC Noroc Vol. I side A band 3

Music: 2/4 32 count introduction

Formation: short lines of men & women

Position: hands on shoulders "T"

measure pattern

- A 1 step bkwd R (ct 1) step bkws L (ct &), step fwd R (ct 2) scuff L fwd (ct &)
- 2 stamping step L fwd (ct 1), stamp R (ct 2)
- 3-8 repeat meas 1-2 3 x (4x in all)
- 8 1 facing center grapevine RLOD stepping R across in front (ct 1), step L (ct &), step R across in back (ct 2), step L (ct &)
- 2 continue grapevine by repeating meas 1
- 3 continuing RLOD step R across in front (ct 1) step L (ct &), step R across in front (ct 2), step L (ct &)
- 4 step R across in front (ct 1), step L (ct &), step R in place (ct 2)
- 5-6 repeat meas 3-4 opp ftwk & dir
- 7-8 repeat meas 3-4
- C 1 facing center leap L in place as R leg circles from back to front (ct 1) step R across in front (ct 2), step L (ct &)
- 2 step R next to L (ct 1), step L across in front (ct &), step R in place (ct 2)
- 3-4 repeat meas 1-2
- 5 repeat meas 1
- 6 step R slightly back (ct 1), cross L in front (ct &) step R in place (ct 2), step L next to R (ct &)
- 7-8 repeat meas 3-4 of B (seven crossing steps to L)
- O 1-8 repeat meas 1-8 of B opp ftwk & dir

ÎNVÎRTITA RARĂ ȘI DEASĂ DIN SĂLAJ

(Transylvania - Romanian)

The slow and fast învîrtita of Sălaj are quite common among the Romanian population of Sălaj county in north-central Transylvania. The dances are in fact identical except for the rhythm and tempo of the music. The fast învîrtita is done to an even 2/4 beat, while the slow învîrtita 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 (RAH'-ruh, "slow"), the steps have a slightly "bouncy" feel; in the deasă (DYAH'-suh, "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.

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

Recording: Custom cassette available at Insitute.

Basic figures

- I. Scurtă (SKOOR'-tuh, "short") [quick-slow, quick-slow, slow]

Turning CW with R hips adjacent, step forward on Rft (Q), step forward on Lft (S). Repeat (Q-S). Turning to own R to reverse hold, step back to own R on Rft (S). Repeat entire pattern with opposite footwork for CCW turn.

- II. Lungă (LOONG'-guh, "long") [quick-slow, quick-slow, quick-quick-quick-slow, quick-slow, slow]

First 4 beats are the same as the first 4 beats of scurtă (Q-S, Q-S). Step forward on Rft with slight bend of R knee (Q), step slightly forward on ball of Lft (Q), step forward on Rft with slight bend of R knee (Q), step forward on Lft, returning body to original level (S). Final 3 beats are the same as final 3 beats of scurtă (Q-S, S). Reverse footwork and direction for CCW turn.

ÎNVÎRTITA RARĂ ȘI DEASĂ DIN SĂLAJ (continued)

III. Dublă (DOO'-bluh, "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 8 beats are the same as first 8 beats of lungă (Q-S, Q-S, Q-Q-Q-S). Repeat last 6 beats of this pattern (Q-S, Q-Q-Q-S) twice, then conclude with same final 3 steps as both scurtă and lungă. Reverse footwork and direction for CCW turn.

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 scurtă, although less often due to its shortness). A few examples follow:

- I. In place of the last 2 steps of the pattern (S, S), the M 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). W 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 knees 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). W continues normal footwork in place facing partner.
- III. (Described for end of CW turn, but may be done symmetrically at end of CCW turn.) On last quick beat before the final 2 slow counts, M release hold of W with L hand, both continue movement so W opens out to M's R side. M step forward on Lft (Q), swing R leg up forward with knee straight and slap inside of R boot top with L hand (Q), step in place on Rft (Q), swing L leg up forward with straight knee and slap inside L boot top with L hand (Q). W remains at M's R side, dancing normal footwork (S, S) in place; M's R hand remains on W's shoulderblade at all times. Next movement begins with M stepping on Lft behind Rft, bringing his partner across in front of him and turning to his R on the next slow step.
- IV. (Described for end of CW turn.) On last quick beat before the final 2 slow counts, M take hold of W's L hand with his R hand. M takes next 2 slow steps (L, R) in place as he turns his partner CCW under joined hands. W steps onto R heel into CCW double pirouette, ending with weight on Lft.

ÎNVÎRTITA RARĂ ȘI DEASĂ DIN SĂLAJ (continued)

The above variation may be used in either the rară or deasă, but are much ore common in the rară. Below are two additional lungă variations for the rară only:

- V. (Described in CW version.) Dance first 4 beats of lungă (Q-S, Q-S), step forward onto Rft bending R knee slightly (Q), step slightly forward on ball of Lft (Q), step back-ward onto Rft (Q), step backward onto Lft (S), continue stepping backward R,L (Q-S). Turning to own R, step on Rft to R as M brings W across him to face CCW (S).
- VI. (Described in CW version.) On first of the last 2 slow beats of lungă, both step forward on Lft, turning toward partner (S), continuing to turn to end facing oppo- site direction, step back into half-sit on Rft, leaving Lft in place.

Presented by Glenn Nielsen

P-A LUNGU

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

Recording: "Romanian Dances from Northern Transylvania" (cassette)

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.

PONTURI CODRENEȘC
(Slapping Dance from Codru)

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

Recording: "Romanian Dances from Northern Transylvania" (cassette)

This is an improvisational men's circle dance from the Codru area in the southwestern part of Maramureș county in north central Transylvania. The dance has both moving and in place figures; usually one man in the circle leads the changes from moving to in place, but the dancers compete in creating complex figures. The four figures below were taught to me as a fixed form for recreational dancing.

The rhythm is an even 2/4. Each figure is done twice, in the order described below.

Figure I

- Meas 1 Facing and moving CCW, step fwd on L foot (1) slap R thigh with R hand (& step fwd on R foot (2) slap L thigh with L hand (&)
- Meas 2 Step fwd on L foot (1) clap hands in front of chest (& step fwd on R, clapping again (2) clap once more (&)
- Meas 3-6 Repeat action of Meas 1-2 twice
- Meas 7 Jump fwd on both feet together with slight bend in knees (1) clap twice in front of chest (& 2) jump fwd again on both feet together (&)
- Meas 8 Clap twice (1, &) jump fwd once more (2) clap (&)

Figure II

- Meas 1 Jump in place on both feet together with knees bent (1) spring into air clapping hands in front of chest with circular motion going up and out (& slap outside of both heels in air (2) land on both feet together with knees bent (&)
- Meas 2 Repeat action of Meas 2, Figure I
- Meas 3-6 Repeat action of Meas 1-2 twice
- Meas 7-8 Repeat action of first 3 counts of Meas 1 twice (1, &, 2, &, 1, &) land on both feet together with bent knees (2) clap in front of chest (&)

Figure III

- Meas 1 Turning to face ctr, step in place on L foot with slight bend in knee, raising R leg fwd/R with bent knee (1) bounce twice on R heel with slight pumping action of R foot (2, &)

- Meas 2-6 Repeat action of Meas 1 five times alternating footwork

PONTURI CODRENESE (continued)

Figure III (continued)

- Meas 7 Heavy step in place on L foot, swinging R leg fwd/R with knee bent (1) with R knee raised fwd, bounce on L heel making a CCW circle with R foot (2) step on R foot beside L (&)
- Meas 8 Heavy step on L foot in place, raising R leg fwd/R with knee bent and calf held across in front of L leg (1) swing R foot out to R slapping outside of R heel with R hand (2) close R foot to L taking weight (&)
- Variant: This figure can end with a jump-close with knees bent and weight on both feet (&). The first 2 measures of the following figure (either Figure III again or the first repeat of Figure IV) are omitted and this position is held, with the figure starting at measure 3.

Figure IV

- Meas 1 Jump on both feet shoulder-width apart (1) click heels together in the air (&) land on L foot in place slapping outside of R heel with R hand (2) close R foot to L with a slight bend in the knees (&)
- Meas 2 Repeat action of Meas 1.
- Meas 3 Repeat the first 3 counts of Meas 1 (1,&,2)
- Meas 4 Leap onto R foot in place, slapping L thigh with R hand (1) leap onto L foot in place slapping outside of R heel with R hand (2) close R foot to L with slight bend in knees (&)
- Meas 5-6 Repeat action of Meas 1-2.
- Meas 7 Straighten L knee, raising R leg fwd with knee bent and R calf held across in front of L leg (1) swing R foot out to R slapping outside of R heel with R hand (&) swing R foot back across in front of L leg (2) swing R foot out to R slapping outside of R heel with R hand (&)
- Meas 8 Close R foot to L with slight bend in knees (1) straighten L leg raising R leg fwd as before (&) swing R foot out to R slapping outside of R heel with R hand (2) close R foot to L with bend in knees (&)

ETHNIC DANCES OF GREECE

Dancing has always been important to the Greeks. Dance and music were an integral part of ancient Hellenic drama. The Greek word, "XOPOS" (HOROS), referred to both dance and song. In English, the words choir, chorus, and chorale all come from this same Greek word.

Traditionally, each area of Greece has been very proud of its own customs and institutions. It has been said that in ancient times, a Greek would usually say he was first a member of his city-state and second a Greek. This is true today. Rather than saying, "I'm a Greek", the Greek will probably say, "I'm a Kritan", or an Epirote, or an Arkadian, or a Macedonian, or whatever. Because of this strong local pride, and also because of the comparative isolation caused by the harsh, mountainous terrain, the customs and folkways of each area are usually somewhat different from each other.

The dances of the Greek people are many and varied. The great majority of these dances are done in a broken circle moving counterclockwise. Some dances are for men only, some are for women only. There are a few dances which are done in couples, such as Bállos, or Karsilámás; there are some dances which are for a solo dancer such as Zeibékikos.

Each area of Greece, often each village, has its own dances. Often two areas will do the same dance, but with different variations or styling. We can even find the same footwork or dance step done to many different types of music so that it appears to be a completely different dance; an example of this is the step which is known as Hasávikos, Sta Triá, Sousta, 'Kariótikos, Gaída, Hiótikos, To Trió, Tsirogótikos, Pilalitó, Mérmingas, Tráta, Spervéri, Zervós Karpáthou, Lefkadítikos, Karagóuna, and the dance from Thásos.

Some dances are common to all Greeks. Examples of the pan-Hellenic dances are: Syrtós-Kalamatianós, Tsámikos, and Hasávikos. These dances, as well as many others, are done to an infinite number of tunes. They are not done to only one melody, but to any song with the correct rhythm for the dance. Some Greek dances are done to only one melody.

NAMES OF GREEK DANCES

Greek dances are named in several different ways. Some dances are named for the region or area in which they are popular: 'Kariótikos (from Ikaría); Haniótikos (from Hania); Zagorisiós (from Zagóri). Some are named for the steps or characteristics of the dance: Pilalitó (running dance); Pidihtós (leaping dance); Anti-krystós (face to face). Some are named for the people who do (or did) the dance: Hasávikos (butcher's dance); Naftikós (sailor's dance); Vláhikos (shepherd's dance). Some dances are named for the song which is popular for the dance: Karagóuna; Len Irthi Mais; Menóusis.

AREAS OF GREECE

On a very simple level, we can divide Greece into two main folkloric areas; the mainland and the islands. Each of these areas is further subdivided; the styling of dance and music within each of these subdivisions is similar. A third main area is sometimes mentioned; this is the coastal, or seaport area which includes the tavern dances such as Argó, Hasápiko and the zeibékiko.

ISLANDS

Aegean
Dodecanese
Ionian
Kriti
Kypros

MAINLAND

Epiros
Macedonia
Peloponisos and Roumeli
Thessaly
Thrace
Pontos (Black Sea area)

SOME NOTES ON STYLING

In general, all dancers stand straight and proud. Whereas men often have high leaps and large motions in the dance, women usually dance more sedately. They do not swing their legs very far; their feet do not usually lift very far from the ground. Some of the reasons for the "feminine" styling are: culturally, the women are expected to be lady-like and dance in a lady-like manner. Another point is their costume; the women's costumes are usually multi-layered and quite heavy, and their skirts are quite long. When dressed in such clothes, it is not easy to kick your feet far or to make any large movements of the legs; because of the length of the costumes, these movements would not be seen anyway.

WHAT DOES ONE DO WHEN LEADING?

If you are dancing to the right end of the line or semi-circle, (leading), your right arm never just hangs free. The right arm is either held straight out to the side at shoulder height, or it is placed on the right hip or behind the back. If you are at the left end of the line (the last dancer), you do the same thing with your free hand.

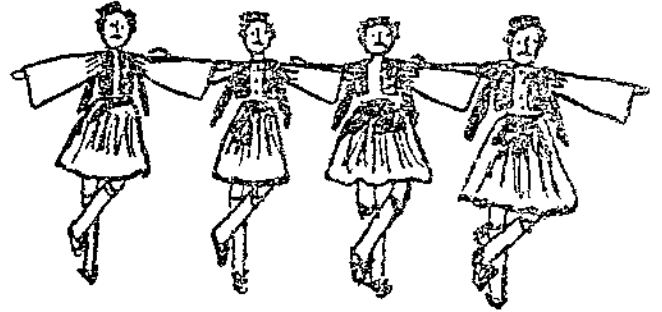
There are some dances where only the leader can improvise turns, leaps, or slaps of the feet. Such dances are: Syrtos-Kalamatianós, or Tsámikos. Other dances, such as Hasápikos and Sta Triá allow all dancers to do simple variations such as turning, or step variations. Find out whether you are supposed to follow the leader before you attempt to do his variations. When leading, remember that the variations you do in Syrtós or Tsámiko need not be extremely fancy. The leader is not trying to impress anyone. This is a mistake the novice Greek dancer often makes. A leader's variations are an expression of his feelings in the dance. They are, therefore, an expression of personality and not intended to dazzle anyone watching (even if they are dazzling in effect). They should

not be planned and mechanical. A simple turn or two is often more beautiful than 220 slaps of the feet and standing on one's nose to impress the people watching.

SOME OF THE COMMON HANDHOLDS



Syrtós



Hasápihos



Tsakónikos










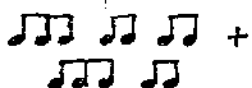
Tráta

H E L L E N I C R H Y T H M S (meters)

Hellenic (Greek) music uses a fascinating variety of rhythms—far more than are used in western music. The average American often finds it difficult to "find the beat", in fact. This is because American music does not employ the so-called "mixed meters" of Greek folk music.

Some scholars have learned that these "mixed meters" were used in ancient times, showing that Greek music has always been rich in different types of rhythms.

Here are some of the common meters or rhythms for Greek songs and dances:

<u>Rhythm</u>	<u>Notation</u>	<u>Dance</u>	<u>Beat</u>	(S=slow, Q=quick)
2/4		Hasávikos	1, 2	
2/4		Syrtós	1, 2&	S Q Q
6/8		Zonarádikos	1, 2	
3/4		Tsamíkos	1&, 2	S Q
5/4		Tsakónikos Zagorísios	1, 2, 3, 4, 5	
7/8		Kalamatianós	1&, 2, 3	S Q Q
9/8		Antikrystós	1, 2, 3, 4&	Q Q Q S
7/8 & 5/8		Levendíkos	1&, 2, 3, 4&, 5	S Q Q S Q

These are some of the more common rhythms used in Greek music; there are others, but these will give you an idea of some of the variety. The "dancer's beat" is the underlying pulse which the basic step of the dance follows throughout the music. Sometimes good dancers will add hops or skips, utilizing some of the other parts of the rhythm. However, the majority of the dancers will follow the basic pulse. An example of this is the Pan-Hellenic dance, Kalamatianós. The rhythm is 7/8, but these seven beats are grouped into three pulses:

 or 

Some dancers will hop on count seven, making their rhythm look like this:

		SLOW	QUICK	QUICK	(and)
		Step	Step	Step	(Hop)

Although these rhythms may, at first, confuse you, they will soon become familiar. Part of the fun in Greek dancing is that

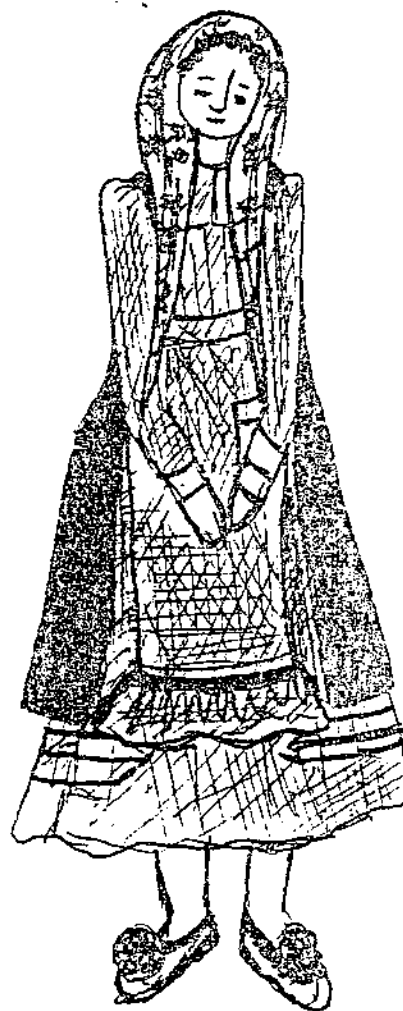
it is so different from our American dancing in so many ways. It is not necessary to know what 7/8 means; most Greeks don't either. They simply "feel" the rhythm, and that's all that matters.



Pontos



Pogóni



Kandýla

D I S C O G R A P H Y

This is a list of records which I often use for my Greek dance classes. Most of the dances we do can be found on these records. Some of the dances are on several different records, so it would be possible to have a collection of almost all the dances by merely acquiring 15 or 16 records. These are suggestions only, as in many cases there are literally hundreds of songs for each dance. I have tried to list the most authentic recordings available.

*	*	*	*	*	*	*	*	*	*	*	*	*	*
1.	Athena	45	101-45	Tapinos									
2.	Fest	45	F-3513-45	Serviko Hasapiko									
3.	Fez	45	702-45	Argos Hasapikos									
4.	Fez	45	704-45	Argos Hasapikos									
5.	Folk Dancer	45	MH 45-4050										
6.	Folk Dancer	45	MH 45-4051										
7.	Folk Dancer	45	MH 45-4052										
8.	Folk Dancer	45	MH 45-4053										
9.	Folkraft	45	1463-45	Kastrinos									
10.	Songs of Epiros	45	7-45	7a - Sta Dyo (mis-labeled)									
				7b - Zagorisios)									
11.	Florina	10" LP	Balkan Arts Center	New York									
12.	Audio International	LP	AIR-206										
13.	Discphon	LP	LPM-5	"Demotika"									
14.	Festival Greek LP's	LP	Vol. 1 & 2										
15.	Folkraft	LP	LP-3	"Greek Folk Dances"									
16.	Folkraft	LP	LP-6	"Greek Folk Dances"									
17.	Folkraft	LP	LP-8	"Greek Folk Dances"									
18.	Folkraft	LP	LP-24	Treis Fores									
19.	Folkraft	LP	LP-25	Gaida									
20.	Nina	LP	LP L-66	"Aegean Echoes"									
21.	Olympic	LP	02-24-13	"Picnic in Greece"									
22.	Panhallenion	LP	KT-1001	"Greek Mountain Dances"									
23.	Peters International	LP	PILPS 940	3 record set									
24.	P.I. Records	LP	PILPS 33	"Soul Dances of the Greek"									
25.	RCA Victor	LP	LPMG-9	Dora Stratou Vol. 1									
26.	RCA Victor	LP		Dora Stratou Vol. 2									

* * * * *

B I B L I O G R A P H Y

1. Elliniki Hori, V. Papahristos, (Athens, 1960) (In Greek)
2. Elliniki Hori, V. Papahristos, (Athens, 1971) (In Greek)
3. Folk Dances of the Greeks, T. & E. Petrides, (N.Y., 1961)
4. Greek Dances and How to Do Them, T. Petrides, (N.Y., 1976)
5. Greek Folk Dances, M. Vouras & R. Holden, (New Jersey, 1965)

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ΕΛΛΑΣ ~ GREECE

Ελλάς - 1978

SYRTÓS - KALAMATIÁNÓS

(Greece)

Source: The Syrtós is a panhellenic dance. Syrtós means dragging dance, so it more properly applies to dances with a smoother flowing movement. The Kalamatianós has the same basic step as the Syrtós, but it is often bouncy and leaping in character. When a dance is leaping, it is called a Pídhichtós, or leaping dance. The Syrtós can also be a Pídhichtós in styling. Thus, one can see that the nomenclature is somewhat confusing. There is one more criterion for describing the dances: the Syrtós is in 2/4 time, the Kalamatianós is in 7/8 time. Actually, then it is the music which decides what the dance is called. The music also tells the dancer how to dance: some music demands smooth, dragging steps, other music demands high leaping steps.

Music:

The music is in either 2/4 or 7/8 time. The dance can be done to any number of tunes. Like the Tsamikos, there are thousands of tunes to choose from, so I will just list a few.

"Horós Kalamatianós" (the classic leaping Kalamatianós), Discophon LP

"Heímaníótikos" (a very slow leaping Kalamatianós)

"Rakambána" (a leaping Kalamatianós) Alector LP

"Samiótissa" (a syrtó-type Kalamatianós without leaping)

"Amerikí" (a leaping syrtós) Discophon LP

"Nína Nái" (a fast syrtós)

"Ámaxa" (a leaping Kalamatianós)

Formation:

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

Characteristics: This dance is for both M and W. The M can be more energetic in their styling than the W. Depending on the music, it can be either a smooth or leaping dance.

SYRTÓS - KALAMATIANÓS (continued)

BASIC STEP: 2/4 or 7/8 time

The rhythm is broken down into patterns of slow, quick, quick, OR, long, short, short. In the description I will describe the steps in terms of this pulsing rhythm, rather than in terms of overall rhythm.

2/4: ♩ ♪♪ 7/8: ♪♪♪ ♪♪ ♪♪ or ♩♪♪

Meas

I	slow	Step sdwd to R on R.
	quick	Step behind the R on L.
	quick	Step sdwd to R on R.
II	slow	Step across in front of R on L.
	quick	Step sdwd to R on R.
	quick	Step across in front of R on L.
III	slow	Step sdwd to R on R.
	quick	Step next to R on L.
	quick	Step in place on R.
IV	slow	Step in place on L.
	quick	Step in place on R.
	quick	Step in place on L.



Syrtós


STÁ DÝO
POGONISIOS
(Pogóni - Greece)

This dance is from Épiros, in northwestern Greece. More particularly, it is from the area of Pogóni in Épiros, thus the name Pogonisos, dance from Pogóni. Stá Dýo, another name for the dance, means "two steps." It is danced by both men and women. Sometimes the Pogonisos is done with a fast part in the middle.

Records: The dance can be done to any Stá Dýo tune; the two most popular songs are: "Den Boro Mannoula" and "Vasilikos." Also follows Berátis on EMI Regal LP 14C 034-70760 Side A/7. 2/4 or 4/4 meter

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

Styling: 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 meter:  , (Slow, quick, quick)
1	1,2	With wt on R ft, step across in front of R 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).
2	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).

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Presented by John Pappas

NISIÓTIKOS SYRTÓS (SYLIVRIANÓS)

(Greece)

Source: Nisiotikos Syrtos (Nee-see-OH-ti-kohs Seer-TOHS) means the island syrtós. More particularly, this syrtós is from the islands of the Aegean Sea. It is sometimes called Syrtós Sylivrianos (See-lee-vree-ah-NOHS) because of the very popular melody, "Sylivrianós," which is often used for the dance. This melody is named for the Greek town of Sylivria which is not too far from Kanstantinoupoli and now part of Turkish Asia Minor. Sometimes this dance is also known as Politikós Syrtós, or syrtós of the City (Konstantinoupolis). You can see this dance wherever there are Greeks from Asia Minor or the Aegean Islands. It is often used as an introduction to the Bállos.

Music:

2/4 meter.

Any Nisiótiko Syrtós may be used; any Sylivriano or Politikó Syrtós recording may be used. Some available recordings are:

Picnic in Greece LP OL-24-13

His Master's Voice "45," #3349

"Concerto for Bouzouki," LP Vol. II (Alector)

"Aegean Echoes," LP (Nina)

Formation:

The dance is done in an open circle with hands joined at shldr height; elbcws are down. The hands should not be pushed forward into the circle, but should be comfortably back near the shoulders.

Characteristics: This syrtós is really an improvisational dance.

Some people, in trying to follow this dance, might come to the conclusion that the leader does not know the basic step to the syrtó.

Actually, it is the leader's right to do the step in any way he chooses. The basic Syrtós is usually a four measure step. The Nisiótikos or Sylivrianós, however, may use three, four, five, or more measures. The leader, especially, does variations in ftwork and turns; the rest of the dancers follow the leader with respect to beginning and end of the syrtó sequence. Many dancers in the bouzouki taverns of Athens and other cities do the same type of dance to the more modern "syrtó-tsifte-télli" tunes.

NISIOTIKOS SYRTOS (SYLIVRIANOS) (continued)

<u>Meas</u>	<u>cts</u>	
I	—	Facing R, step fwd on the R ft (LOD). Take a small step fwd on the L ft.
II	o	Take a small step fwd on the R ft. Step fwd on the L ft.
III	o	Take a small step fwd on the R ft. Take a small step fwd on the L ft. Step fwd on the R ft.
IV	o	Take a small step fwd on the L ft. Take a small step fwd on the R ft. Step bkwd (RLOD) on the L ft. Step in place next to L on R ft. Step in place on L ft.

NOTE: The first, or slow step on each meas may have a slight, gliding dip of the leg holding wt as you step fwd.

Often the above sequence is only three measures long, or sometimes five or more measures long. In other words, the dancers may repeat measures I-III if they desire, before doing meas IV (the bkwd or RLOD) movement.

Variation (Step Touch).

I-II		Same as above.
III	o	Take a small step fwd on the R ft. Touch the L ft next to the R and then lift the L ft, bending the L knee slightly.
IV	o	Step in place on the L ft. Touch the R ft next to the L and then lift the R ft, bending the R knee slightly.


NOTE: Measures III-IV of the above variation may be done more than once if the leader desires; thus you might have a six-measure sequence or perhaps longer.

The variations I have described may also be done facing and moving to the ctr, or facing and moving to the L (the dance shouldn't move too much to the L, however). The dance may sometimes be done with an odd number of measures which would make the ftwork opposite from what I have described. Like many Greek dances, this improvisation may make for momentary confusion, but that is part of the fun of the dancing.

SYRTÓS SKYROU

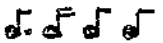
















(Greece - Skyros)

Syrtós Skyrou (seer-TOHS SKEE-roo) is an island form of the Pan-Hellenic Syrtós. Often in the Sporades and Kyklades island groups, the Syrtós has a bouncy, hopping style. This form features the hopping style Syrtós from the island of Skyros in the Sporades 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 Bállos with the same type of styling.

<u>Meas</u>	<u>cts</u>	<u>Pattern</u>	
			slow <u>and</u> 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 	Step to R on R ft. Step across in front of R on L ft.	
	Q  S 	Step across in front of R on L ft. Step to R on R ft.)	
3	S  Q 	Step to R on R ft.) Step next to R on L ft)	
	Q  Q 	Step in place on R ft) Step in place on L ft)	
4	S  Q 	Step in place on L ft) Step in place on R ft)	Facing ctr
	Q  Q 	Step in place on L ft) Step in place on L ft)	

The "special" style of the Syrtós and Bállos 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.

LÁHANA

(Greece - Póntos)

Láhana (LAH-hah-nah) is also called Omál Kerasountéikon (oh-MAHL keh-rah-soon-DAY-ee-kohn) 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.

Record: Folkraft LP-8
Phillips International LPS-73
NINA 24835-A
NINA 24836-B 9/8 or 9/16 meter
♩ ♩ ♩ ♩ or short, short, 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.

Characteristics: Small steps with no large movement.

<u>Meas</u>	<u>cts</u>	<u>Pattern</u>
1	d e e.	Wt on R ft, step on L ft across in front of R. Step to R on R ft. Step on L ft in front of R.
2	d e e.	Step sdwd to R on R ft. Step on L ft behind R (or next to R). 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 e e e.	Hop on R ft. Step on L ft in front of R. As in basic above. As in basic above.
2	e e e e	Hop on L ft. Step to R on R ft. As in basic above. As in basic above.

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

TSÁMIKOS (KLÉFTIKOS)

(Greece)

Source: This dance is panhellenic. It is done all over Greece. The name Tsámikos comes from the area Tsamouriá in Epirus where the dance is said to have originated. The Tsámides, or people from this area are the originators of the dance. It is also called the Kléftikos because it was the dance par excellence of the Kleftes (Greek freedom fighters during the war for liberation from the Turkish domination). It is often called Arvanitikos because much of the area of the dance's origin is now enclosed by the Albanian borders. According to Papahristo, 2/3 of the inhabitants of this area are Greek Christians.

Music: The music is in 6/4 or 3/4 time. The dance can be done to any number of Tsamiko tunes. There are literally thousands of songs so I will just list a few of the classic ones.

"Aráhova"	"Papalábraina"
"Aetós"	"Ílios"
"Gólfo"	"Káto Stóu Váltou"
"Nasán tá Neiáta Dyó Forés"	"Itía"
"Stá Salona"	"Fengaráki"

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.

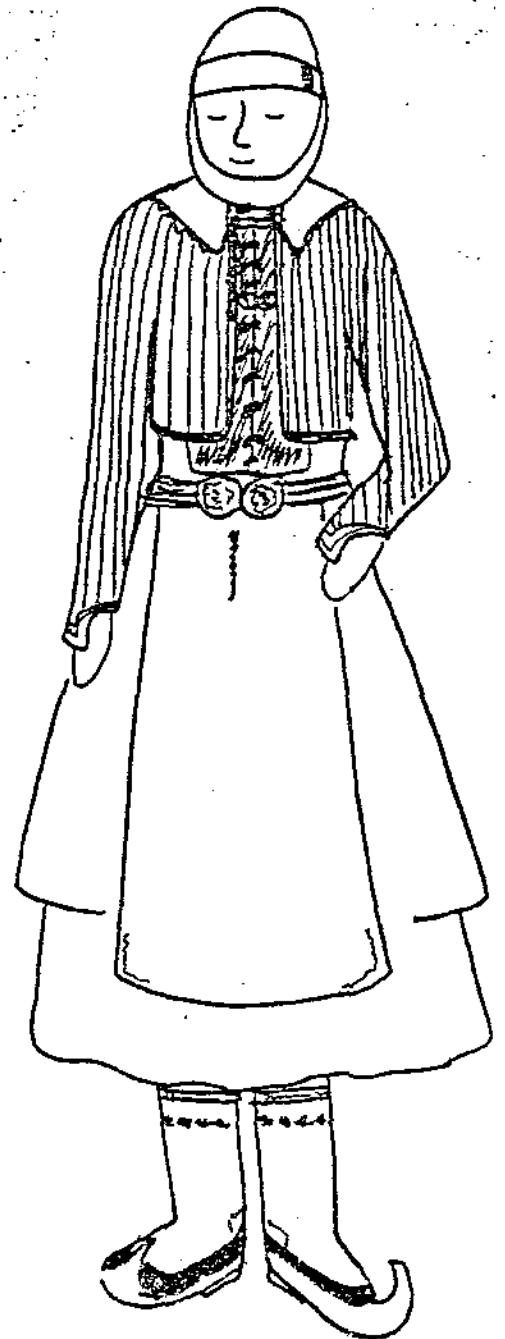
Characteristics: Originally danced only by M, the M's styling should reflect this. There can be leaps and large movements with the legs. The dance is heroic in tone. W should dance proudly, but sedately -- their movements must be small. The leader can do variations; slapping the ft and turning, etc. as his mood prompts him.

<u>Meas</u>	<u>cts</u>	<u>Basic Step</u>	6/4 or 3/4 time
I	d 1,2 ♩ 3	Step sdwd to the R on the R ft. Step across in front of the R ft on the L ft.	
II	d 1,2 ♩ 3	Step sdwd to the R on the R ft. Step across in front of the R ft on the L ft.	
III	d 1,2 ♩ 3	Step sdwd to the R on the R ft. Step across in front of the R ft on the L ft.	
IV	d 1,2 ♩ 3	Step sdwd to the R on the R ft. Hop on the R ft, swinging the L ft behind the R leg. (L ft should be about knee height and close to the back of the R knee for the M. For W, the hop is	

V d 1,2
 ↓ 3
 VI d 1,2
 ↓ 3

very slight, the L ft should be behind the R ankle).
 Step sdwd to the L on the L ft.
 Step across in front of the L ft on the R ft.
 Step sdwd to the L on the L ft.
 Hop on the L ft, swinging the R ft in front of and
 close to the L leg.

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BERATIS
(Épiros, Greece)

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 Tsamikos, both in music and style. It is for men only, unlike the Tsamikos which has become Pan-Hellenic and is now done by women also. There is also a similarity to the Zagorísios from Épiros. In fact, rhythmically the Zagorísios is one and two thirds of a Tsamikos rhythm and Berátis is two and two thirds of a Tsamikos rhythm. The Tsamikos is $\bullet \bullet \bullet$, the Zagorísios is $\bullet \bullet \bullet \bullet \bullet$, and the Berátis is $\bullet \bullet \bullet \bullet \bullet \bullet \bullet$.

Record: EMI-Regal LP 14C 034-70760 Side A/7 8/4 meter

Rhythm: 8/4: $\bullet \bullet \bullet \bullet \bullet \bullet \bullet \bullet$ 3-2-3.

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

Styling: Like many of the dances of Épiros, the Berátis is very fluid in style. It has many pauses and smooth swings of the free ft. The rhythm is difficult for some, but it is this 8/4 meter that makes the dance so enjoyable.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
1	\circ	With wt on L ft, step back on R ft, swing L ft back and then in front of R.
	\bullet	Step on L ft in front of R to face LOD.
	\circ	Touch R ft next to L, R knee bent (or lift R ft next to L calf with R knee bent).
	\bullet	Step to R on R ft.
	\bullet	Step across in front of R on L ft.
	\bullet	Step to R on R ft.
2	\bullet	Turning to face ctr, step on L ft in front of R.
	\circ	Swing R ft in front of L; R knee is bent.
	\circ	Swing R ft behind L.
	\circ	Step back on R ft.
	\bullet	Step to L on L ft (or diag back to L). You can leap or fall onto the L ft with a flexed L knee instead of merely stepping.

Note: Sometimes at the end, the musicians change to a Pogonísios.

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LEVĒNDIKOS

(Macedonia - Greece)

Source:

This dance is from Flórina in Greek Macedonia. It is similar in feeling to the Tsámikos in that it can be danced by men only in a heroic manner. In fact, its name came from the word Levéndis which means a man with the qualities of youth, bravery, heroism, agility, and strength. Levéndikos is related to the Berátis type dances which seem to have originated in northern Epiros, (now southern Albania).

Music:

Intersection Records IR-012
Florina FL-2C

(7/8 + 5/8) 12/8 or (10/16 + 7/16) 17/16
3 + 2 + 2 ⊕ 3 + 2 4 + 3 + 3 ⊕ 4 + 3
1 2 3 4 5 1 2 3 4 5

The dancer's rhythm is: S QQ S Q or 1 23 4 5
counts 1 and 4 being longer than the others.

Formation:

A broken circle with hands joined at shoulder height.

Character-
istics:

Depending on the speed of the music, the feeling can be deliberate or leaping with hops and large movements.

Meas. cts.

Pattern

7+5/8 or 10+7/8 1 23 4 5
Wt. on L ft. (facing center)

- | | | | |
|-----|----------|---|------------------|
| I | <u>1</u> | Lift L heel and lower again. | } two
bounces |
| | <u>2</u> | Lift L heel and lower again. | |
| | 3 | Step back on R ft. | |
| | <u>4</u> | Step slightly behind R on L ft. | |
| | <u>5</u> | Step to R on R ft. | |
| II | <u>1</u> | Step across in front of R on L ft. (facing LOD) | |
| | <u>2</u> | Bounce L heel. | |
| | 3 | Step fwd on R ft. | |
| | <u>4</u> | Step in front of R on L ft. | |
| | <u>5</u> | Step fwd on R ft. | |
| III | <u>1</u> | (Facing center) Lift and Lower R heel. | } two
bounces |
| | <u>2</u> | Lift and lower R heel. | |
| | 3 | Step in place on L ft. | |
| | <u>4</u> | Step back on R ft. | |
| | <u>5</u> | Step fwd on L ft. | |

Variation

<u>Meas.</u>	<u>cts.</u>	<u>Pattern</u>
III	4	Turn to face L and step across on R ft.
	5	Step back in place on L ft.

Other variations include skips or hops, especially in meas. II before ct. 1 and/or ct. 2. The men dancers can lift their free leg rather high on cts. 1 and 2 in meas. I and III.

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Men wearing fustanélles

ATABARI
Artvin, Turkey

SOURCE: Atabari is a dance from Artvin which is a city in far Northeast of Turkey next to Russia. This dance is named after Kemal Ataturk who is the founder of Turkish Republic. Ömer Uyüklu learned this dance at Bogazici University Turkish Folklore Club in 1971.

MUSIC: Çarık 101, Side 1, Number 3; Arkadaş Turkish Folk Ensemble Tape series #2 Side A

FORMATION: M and W dancers are in a circle or semi-circle holding hands at down position. Alternating M and W. The first Man (leader) calls signals for step changes "Ho-pa".

Listen and wait one complete phrase

There are mainly 3 figures(sets of steps) in this dance: Slow, Fast and Squats.

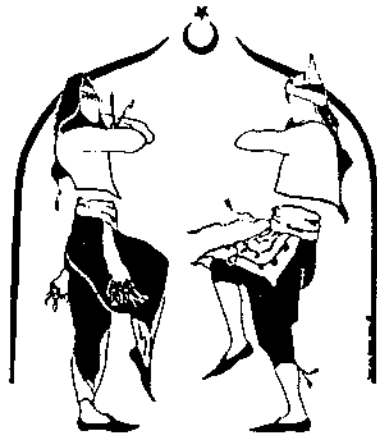
Figure 1. (Slow) Facing slightly LOD and moving LOD, hands swing fwd(ct1) and back(ct 2). Step R, L, R (cts 1,2,3), turn your body to R and lift L knee and kick down(ct 5), turn your body to L and lift R knee and kick down(ct 6). Repeat till the next "Ho-pa".

Figure 2. (Fast) Facing slightly LOD take two running steps to the R.(cts 1,2)[Hands go up above the head with the first step], in your place quick step R,L,R[on the last step extend your L ft straight forward] (cts 3,4,5), lift your R knee up and extend R feet straight out(6,7). Repeat till the next "Ho-pa".

Figure 3. (Squats) Facing slightly LOD take two running steps to the R(cts. 1,2) (Hands go back to down position with the first step), squat on both feet facing LOD(cts 3,4), come up and kick your L foot out at the same time (ct 5), lift your R knee up and R feet straight out (ct 6,7). Repeat till the next "Ho-pa".

REPEAT FIGURE 1,2,3 AS MANY TIMES AS YOU LIKE

Kolo Festival 1987, Presented by Ömer Uyüklu



YOĞURT

Silifke, Turkey

SOURCE: YOGURT is a Turkish spoon dance from the town of Silifke which is located on the south central coast of Turkey. This dance is usually performed during holidays, and at weddings, births, and circumcison-al ceremonies. Ömer Uykulu learned this dance from İsmail İnanç , a native of Silifke, in 1972 at Bogazici Univ. of Istanbul.

PRONUNCIATION: YO-urt

RECORD: Request Records SRLP 8140 "Turkey" Side 1 3c 2/4

FORMATION: Circle or semi-circle , alternating M and W. One M calls signal for step changes " Ho-pa ". Each M and W holds two spoons in each hand. One spoon is placed between base of thumb and forefinger with back of spoon away from palm. Other spoon can be held between forefinger and middle finger or between middle finger and ring finger with back of spoon touching back of opposite spoon.

Spoons are played by holding thumb taut against lower spoon and using fingers to loosely click upper spoon against lower spoon. The rhythm is slow-quick-quick (slow on one hand, quick-quick on the other.)

INTRODUCTION:

For convenience, wait several measures,clicking spoons in rhythm.

Meas. FIGURE 1 STEP-LIFT

9-16 (Spoons play throughout dance.) Elbows bent at shldr height, move in LOD twd R, facing ctr,stepping with R heel (ct 1) and bringing L ft twd R by dropping wt on L while lifting R (ct 2)

FIGURE 2 STEP-LIFT-TURN

17-27 (Singing begins.) Face ctr and beg turn CCW in place, R arm curved over head, L arm dwn and behind. Use same step as in Figure (20 tiny steps on R) Make full circle.

Yogurt (cont'd)

FIGURE 3 TOUCH-HOP TWD CTR

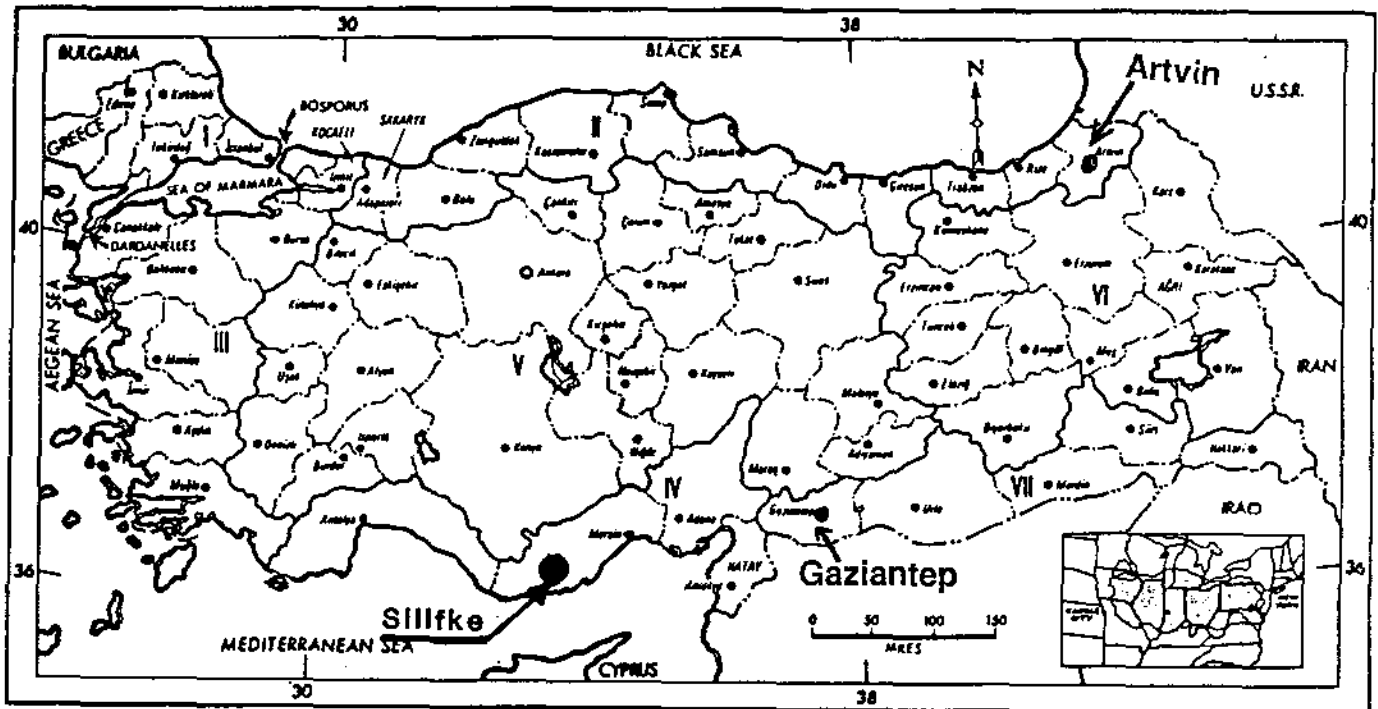
- 28-35 (This step is done 8 times twd ctr.) (Singing changes here.)
Arms are held shldr height, elbows bent.
Ct 1 - Touch R ft to front while wt is mainly on L ft.
Ct & - Push off ball of R ft while hopping bkwd on L ft.
Ct 2 - Jog on R.
CT & - Jog slightly fwd on L.

FIGURE 4 TOUCH-HOP IN AND OUT

- 36-43 (Singer repeats musical phrase of Figure 3.)
Repeat Figure 3 instructions except step is done first twd ctr, then turns CCW to face outside circle. When facing ctr R arm is curved over head, L arm is dwn and behind. Arms alternate beg at turn to L arm over head and R arm dwn and behind. Turning back twd ctr is done CW.
This step is repeated 8 times - ctr, out, ctr, out, ctr, out, ctr, out. To prepare for beginning of dance, turn CCW twd ctr.

FIGURES 1-4 are repeated 3 times.

Presented by Ömer Uyuklu



CEPIKLI

Gaziantep, Turkey

- Source:** Cepikli is a lively couple dance from the region of Gaziantep, a south-eastern city located just above the border of Syria.
- Pronunciation:** CHEH-peek-lee
- Music:** SJSU Turkish Folklore Club, Folklore Tape Series #2
- Formation:** Couples form a single-file line with the man in lead. Everyone's hands are joined with arms down. The leader calls "Hopa" to indicate figure changes.

FIGURE 1 Moving CCW take 2 quick running steps (R,L)
Hop on both, twisting body to L.
Hop on R, raising L ft. to R knee.
Hop on R, striking L heel to floor, body turned L.
Hop on both.
Hop on L, striking R heel to floor, body turned R.
Hop on both.
Hop on R, striking L heel to floor.
Quickly step onto L as a preparation to repeat this entire figure until leader calls "Hopa".
(Clap hands at shoulder height each time heel strikes the floor, rejoining hands with others only during the first 4 counts of Figure 1.)

FIGURE 2 "Hopa". To form couples, drop hands except with partner.
The following steps are done by man and woman, but with different positions.
Take 2 running steps (R,L). Man is turning CCW to place his back toward center of circle. Woman is turning to face man.
Hop on both and drop hands.
Hop on R and raise arms.
In a circular motion, raise and lower L ft and strike heel to floor and clap both hands to partner's, then entwine fingers.
Step quickly onto L.

Repeat from running steps. Man and woman exchange positions moving CCW. On heel strike man's R hand claps with woman's L hand and grasps it.

Repeat from running steps, remaining in place.
On heel strike man's L hand claps with woman's R hand and grasps it.

Drop arms and repeat dance from Figure 1, rejoining hands with everyone. Continue entire dance until music fades.