

BAR



Although literally "BAR" (pronounced 'bahr') refers to any circle dance, it is ordinarily used to refer to this, the most common and probably the most ancient of all Armenian dances. The basic pattern of '3 and 1' is related to many ancient dances of the Balkans and the Near East (e.g. DASKE, HORA, KASAP, ORO, ARKON, etc.).

Source: Armenian community of Watertown, Ma.

Music: Dance Armenian Side A-band #1 and #3, Side B-band #1. Armenian Party Time: Side A-band #1, Side B-band #3 and #6,
or any good 2/4 'BAR' music.

Style: Steps should be small, and gliding, with a relaxed, erect carriage. It is not a hora or dabke.

Formation: Open circle dance in "Armenian hold" (little fingers are interlocked with hands held at shoulder height). Leader at right end (usually a man) often flourishes a handkerchief loosely "Armenian style".

Meas.	Ct.	Movement
		<u>BASIC-BAR</u>
1	1-2	Facing slightly to the right, step R to right (ct 1). Step L across R (ct 2).
2	3-4	Step R to right (ct 3). Point left toe to front (ct 4).
3	5-6	Step L beside R (ct 5). Point right toe to front (ct 6).

<u>BAR VARIATION #1 - CLAP AND TURN</u>		
1	1-2	Turn 360 degrees CW while continuing to move to right as step R (ct 1), step L (ct 2).
2-3	3-6	Steps are the same as in BASIC BAR, meas 2-3. <u>Note:</u> Clap hands at chest height on each count. Dancers remain close together.

<u>BAR VARIATION #2 CLAP</u>		
1-3	1-6	Steps are same as in BASIC BAR. Clap on each count but do <u>not</u> turn. <u>Note:</u> This variation is often done at modern parties. After dancing the BASIC BAR for a time (with or without variation #1) the leader will often begin this variation. As the line begins to clap he will select a woman from the line and dance a duet with her in the center of the circle as the line continues to clap in encouragement, until the music ends.

DABKA MIJWIZ



the DABKA, the national dance of the Levantine Arabs, derives its name from ḍabak ("to strike"). The precision stamping distinguishes the DABKA from the many other related dances of the Near East and Balkans. There are as many DABKAS today as there are songs written for them, and each village has its own special DABKA unique to it. The MIJWIZ is a wind instrument commonly played in the rural areas of the Middle East. DABKA MIJWIZ is a choreographed men's dance, based on typical steps found in the mountain villages of Lebanon.

Source: Steps arranged by Joseph Karjaba and Ibrahim Falouf.

Music: Belly Dance (Parlophone WVD-74) side A, #1.

Style: Erect carriage. Strong, sharp movements.

Formation: Tight shoulder-to-shoulder line, with arms straight down and fingers interlocked.

Meas.	Cts.	Movements
		<u>DRUM</u>
		When drum begins, wait 4 counts and then clap 8 times.
		<u>BASIC</u>
1	1,2	Step L over R (ct 1). Step R to right (ct 2).
2-3	3-6	Repeat Meas. 1 twice (cts 3-6).
4	7,8	Lift L to front with left leg straight (ct 7). Swing L back, keeping left knee in place (ct 8). Stamp L sharply beside R, no weight (ct 8). Repeat BASIC step three times.
5-16	9-32	
		<u>ROCK TO SIDE</u>
1-2	1-4	Moving to left, step L to left side, forward (ct 1). Hop on L as right knee swings up so that R is beside left knee (ct 2). Step R behind L (ct 3). Hop on R as lift L in front (ct 4). Repeat ROCK TO SIDE.
3-4	5-8	
		<u>MIJWIZ</u>
1	1,2	Step L over R (ct 1). Step R to right (ct 2).
2-3	3-6	Repeat Meas 1 twice (cts 3-6).
4	7,8	Lift L in front with left leg straight (ct 7). Swing L back, and stamp onto L beside R (ct 8). Stamp onto R beside L (ct 8).
5	9,10	Stamp onto L beside R (ct 9). Hop on L, moving left, as R extends to right (ct 10).

...DANCE MOVES

...DANCE MOVES

REVERSE
 6-11-12 Still moving to the left (cts 11,12).
 7-13,14 Stamp R to left, in front of L, with footline
 towards left diagonal (ct 7). Hop on L as R extends
 in air towards front (ct 14).
 Repeat Reas. 7 (cts 15, 16).

8-15,16 Note: cts 8-9 are three sharp stamper steps in
 place, as upper torso crouches forward. Torso
 straightens on cts 10-12, and the upper body leans
 on the person to left side.
 Repeat Middle step twice (cts 17-18).

9-20-17-18 REX
 with feet apart and L forward; flex knees strongly
 (ct 1). Straighten knees (ct 2).
 Repeat Reas. 1 twice (cts 3-4).
 Lift L and stamp as in Reas. 1 (cts 7-8).
 Repeat Reas. 1 twice (cts 9-12).

1-1,2 WALK AND ROCK
 walking forward; step fwd L (ct 1). Step fwd R
 (ct 2). Step fwd L (ct 3). Stamp R fwd, no weight
 (ct 4). Step fwd R (ct 5). Step fwd L (ct 6).
 Step fwd R (ct 7). Stamp L in front of R (ct 8).
 Step fwd L as body leans fwd and right leg swings
 up in back (ct 9). Hop slightly on L (ct 10). Step
 L behind R as body straightens and left knee rises
 in front (ct 11). Hop slightly on R (ct 12).
 Repeat (cts 13-15).
 Repeat WALK AND ROCK.

1-4 1-8 HOP FWD AND TO SIDE
 with left knee raised and body erect, hop fwd on
 R four times (cts 1-4). Slap/stamp L fwd in front
 with body still erect (ct 5). Raise L again (ct 10).
 Slap/stamp L fwd in front again (ct 11). Raise L
 again (ct 12).
 with L extended fwd to right diagonal, hop four
 times to right on R (cts 9-12). Touch left toe to
 floor sharply as crouch forward abruptly (ct 13).
 Hold (ct 14). Stamp L twice beside R (cts 15-16).

5-8 9-15 WALK AND ROCK
 Hop on R as L extends fwd (ct 1). Step fwd L as R
 extends fwd (ct 2). Step fwd R as L extends fwd
 (ct 3). Step fwd L as R extends fwd (ct 4).
 Stamp R in front of L, no weight (ct 5). Extend
 R fwd (ct 6). Stamp R in front of L, no weight
 (ct 7). Step L fwd so that L is at left diag. (ct 8).

9-16 17-32 WALK AND ROCK
 walking forward; step fwd L (ct 1). Step fwd R
 (ct 2). Step fwd L (ct 3). Stamp R fwd, no weight
 (ct 4). Step fwd R (ct 5). Step fwd L (ct 6).
 Step fwd R (ct 7). Stamp L in front of R (ct 8).
 Step fwd L as body leans fwd and right leg swings
 up in back (ct 9). Hop slightly on L (ct 10). Step
 L behind R as body straightens and left knee rises
 in front (ct 11). Hop slightly on R (ct 12).
 Repeat (cts 13-15).
 Repeat WALK AND ROCK.

1-4 1-8 HOP FWD AND TO SIDE
 with left knee raised and body erect, hop fwd on
 R four times (cts 1-4). Slap/stamp L fwd in front
 with body still erect (ct 5). Raise L again (ct 10).
 Slap/stamp L fwd in front again (ct 11). Raise L
 again (ct 12).
 with L extended fwd to right diagonal, hop four
 times to right on R (cts 9-12). Touch left toe to
 floor sharply as crouch forward abruptly (ct 13).
 Hold (ct 14). Stamp L twice beside R (cts 15-16).

5-8 9-15 WALK AND ROCK
 Hop on R as L extends fwd (ct 1). Step fwd L as R
 extends fwd (ct 2). Step fwd R as L extends fwd
 (ct 3). Step fwd L as R extends fwd (ct 4).
 Stamp R in front of L, no weight (ct 5). Extend
 R fwd (ct 6). Stamp R in front of L, no weight
 (ct 7). Step L fwd so that L is at left diag. (ct 8).

9-16 17-32 WALK AND ROCK
 walking forward; step fwd L (ct 1). Step fwd R
 (ct 2). Step fwd L (ct 3). Stamp R fwd, no weight
 (ct 4). Step fwd R (ct 5). Step fwd L (ct 6).
 Step fwd R (ct 7). Stamp L in front of R (ct 8).
 Step fwd L as body leans fwd and right leg swings
 up in back (ct 9). Hop slightly on L (ct 10). Step
 L behind R as body straightens and left knee rises
 in front (ct 11). Hop slightly on R (ct 12).
 Repeat (cts 13-15).
 Repeat WALK AND ROCK.

1-4 1-8 HOP FWD AND TO SIDE
 with left knee raised and body erect, hop fwd on
 R four times (cts 1-4). Slap/stamp L fwd in front
 with body still erect (ct 5). Raise L again (ct 10).
 Slap/stamp L fwd in front again (ct 11). Raise L
 again (ct 12).
 with L extended fwd to right diagonal, hop four
 times to right on R (cts 9-12). Touch left toe to
 floor sharply as crouch forward abruptly (ct 13).
 Hold (ct 14). Stamp L twice beside R (cts 15-16).

5-8 9-15 WALK AND ROCK
 Hop on R as L extends fwd (ct 1). Step fwd L as R
 extends fwd (ct 2). Step fwd R as L extends fwd
 (ct 3). Step fwd L as R extends fwd (ct 4).
 Stamp R in front of L, no weight (ct 5). Extend
 R fwd (ct 6). Stamp R in front of L, no weight
 (ct 7). Step L fwd so that L is at left diag. (ct 8).

9-16 17-32 WALK AND ROCK
 walking forward; step fwd L (ct 1). Step fwd R
 (ct 2). Step fwd L (ct 3). Stamp R fwd, no weight
 (ct 4). Step fwd R (ct 5). Step fwd L (ct 6).
 Step fwd R (ct 7). Stamp L in front of R (ct 8).
 Step fwd L as body leans fwd and right leg swings
 up in back (ct 9). Hop slightly on L (ct 10). Step
 L behind R as body straightens and left knee rises
 in front (ct 11). Hop slightly on R (ct 12).
 Repeat (cts 13-15).
 Repeat WALK AND ROCK.

REAS. 215 MOVEMENTS
 1-4 1-8 REX
 Same as before (cts 1-8).
 1-4 1-16 WALK AND ROCK
 Same as before (cts 1-16).
 1-8 1-16 HOP FWD
 Same as before (cts 1-16).
 9-15 17-32 Repeat again (cts 17-32). Music fades out.
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DALDALAB

...DALDALAB

A large class of DALDALAB dances existed in western Armenia. Originating in Erzerum, the dance spread over the eastern tier of the Armenian Plateau (e.g. Erzerum, Ardahan, Geron, Bitlis, Van) and has many regional variants. Although DALDALAB's 5/4 rhythm is distinct from TAMANNA's 9/8 rhythm, the steps of both dances are related and DALDALAB is sometimes called the "Danzara with a hiccup". The dance notated here is a man's dance from Bitlis, but is also done by women today.

Sources: Hourik Sahagian, Sossy Aadian, Arsen Anoushian, Margaret Stepanian, Aram Bedoian, Sarkis Kalizian.

Music: Armenian Treasures from the Vaults of Artie Arsenian Colonial LP-865 side 1 "dul-dula"
Armenia Armenia Monitor EP-452 "daldala"

Style: Upright carriage, with sharp exaggerated hopping by the men. Women dance with more reserve.

Formation: Open circle of dancers in "Armenian hold" (little fingers interlocked with joined arms held at shoulder height).

Meas. Cts. Movements
note: the rhythm is 5/4 (12123 or slow,qqq)

- INTRO
- 1 1-5 Swiveling R on right heel, tap R to right diagonal (ct 1). Tap L twice facing front (cts 3,4).
 - 2-8 REPEAT seven more times.
- BASIC
- 1 1-5 Step forward R (ct 1). Hop twice on R as raise L (cts 3,4).
 - 2 1-5 Step forward L (ct 1). Stamp R twice beside L (cts 3,4).
 - 3 1-5 Step backward R (ct 1). Hop twice on R as raise L (cts 3,4).
 - 4 1-5 Point left toe to left diagonal forward (ct 1). Hop twice on R while pointing/tapping left toe forward (cts 3,4).
 - 5 1-5 Step backward L (ct 1). Hop twice on L as raise R (cts 3,4).
 - 6 1-5 Point right toe to right diagonal forward (ct 1). Hop twice on L while pointing/tapping right toe forward (cts 3,4).
 - 7-12 REPEAT SEQUENCE ONCE

- Meas. Cts. Movements
- 13 1-5 TRAVEL
Moving to right, hop on L as touch/tap R to right diagonal forward (ct 1). Touch/tap R in front of L twice as hop on L to right (cts 3,4).
 - 14-16 REPEAT TRAVEL SEPI THREE TIMES.
- begin dance again from basic step.

note: The dancers often vary the amount of effort and energy they put into the dance, to provide variety and to pace themselves.

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GOVAND



.....GOVAND

There are (or were) hundreds of different GOVANOS/HALAYS/KOTCHARIS, many going back to different regions of Armenia. Aside from these traditional dances, there are many modern versions, with many American-Armenian communities having their own unique dance and style distinct to that community. Originally a man's dance adopted from Kurdish mountain tribes, there are still many versions, both traditional and modern, done by men only. This particular GOVAND is typical of the Van/Moush areas.

Source: Arsen Anoushian

Music: Dance Armenian (John Vartan) Side B-band #2, The Armenian (J. Vartan) "zurna halay", The Dance Album (John Berberian) Side B-band #4, or any good "HALAY".

Style: This men's dance is done with a heavy "sinking" style. The most outstanding characteristic is the "knee breaks" (kzoongodrel). Knees are always flexed, never straight or locked. Feet are shoulder-width apart, with the thighs pressing against those of the next person. The line moves as a single cohesive unit. Despite the knee flex, carriage remains erect.

Formation: Short lines in "Kurdish hold" (dancers very close with fingers interlocked and arms bent at elbows. The forearms point forward at a right angle to the body). The dance is almost stationary, and the leader (man on right) "pulls" the other dancers to move the line forward, back, etc.

Meas. Cts. Movements

1-2	1-4	<u>INTRO</u> "Break/flex knees" Bend knees to the right (ct 1). Flex knees twice (cts 2,&). Bend knees to the left (ct 3). Flex knees twice (cts 4,&). Repeat until leader changes (cts 5-).
1-4	1-8	<u>PART A</u> "In place" Walk four steps in place with "sinking", R,L,R,L, (cts 1,2,3,4). Break to right (cts 5,6,&). Break to left (cts 7,8,&).
5-	9-	Repeat until leader changes
1-2	1-4	<u>PART B</u> "Side steps" Move to right by stepping R to right (ct 1). Close L beside R (ct 2). Repeat (cts 3,4). Step R to right ea break to right (cte 5,6,&). Break to left (cts 7,8,&).
3-	5-	Repeat until leader changes.

Meas. Cts. Movements

1-B	1-16	<u>PART C</u> "Foreward and back" Walk forward with four steps; R,L,R,L (cts 1-4). Break to the right (cts 5,6,&). Break to the left (cts 7,8,&). Back up with four steps; R,L,R,L (cts 9,10,11,12). Break to the right (cts 13,14,&). Break to the left (cts 15,16,&).
9-	17-	Repeat until leader changes.

Note...During PART C the line can crouch forward when moving forward, and straighten up when it backs up. The lines can face each other so that they approach each other, and then retreat as they they back up.

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continued....



HAIRE MAMOUGEH

(wedding Dance of Van)

...HAIRE MAMOUGEH

HAIRE MAMOUGEH is a delightful Armenian wedding dance for the "khanamee" (in-laws), from Rustoon, in the province of Van. The name probably derives from "Hayr ou Mamoug sh" (This is the father and the grandmother). These two roles were quite influential in the traditional family structure.

In many areas of Armenia, the newly married bride and groom traditionally were not permitted to dance at their own wedding. As the "King and queen of the day", they were required to sit on "thrones" and watch the festivities, rather than actively participate. They were never addressed by their actual names at the wedding, instead being referred to as "Takavour ou Takounie" (the King and queen), or as "Yargou Dzaghig" (the two flowers). These customs probably were vestigial practices from pre-Christian times.

In this dance, the bride's family and the groom's family form two separate lines facing each other. The lines advance towards each other, and then back away, as the dancers sing. The lyrics of the song praise the new in-laws in the opposite line, and each side alternates praising the other. (We have not been able to locate the lyrics for this song at this time). The dance vividly illustrates several important principles of Armenian family life. The separate lines for each family recognize the solidarity and cohesiveness of the members of each family. The cooperation of the families needed for the dance formation, and reciprocity exhibited in the singing reflects between the two families. (note: The term "khanamee" (in-laws) in Armenian culture does not have the negative connotations often associated with the English word. It is a very positive, cherished relationship).

Source: Arsen Ancushian, Hourig Sahagian, Eddie Keceian, Sossy Kadian.

Music: Curriculum record #1 (Traditional Armenian Dances Vol 1 - FACONE 1001)

Style: Typical "Vanetzi" style. The carriage is erect, but the knees maintain a slight flex throughout the dance, giving the steps a strong solid quality. The steps themselves are comparatively small and restrained, but one dances using the entire torso due to the knee flexation, rather than simply with the feet alone.

Formation: Two lines of people facing each other, about six feet apart, using "Armenian hold" (little fingers interlocked with hands held at shoulder height). Traditionally, one line was comprised of the family and friends of the pesa (groom). The other line was the family and friends of the hars (bride).

Meas. Cts. Movements

1-2 1-4 Facing the opposite line, point the left toe to the rear while leaning forward slightly (ct 1). Close L beside R, no weight, while straightening torso (ct 2). Repeat (sts 3-4).

note... The leaning forward on (ct 1) and (ct 3) is quite subtle, and can easily be over-exaggerated.

3-6 5-12 Step forward L to left diagonal front, as body turns slightly to face the right (ct 5). Close/slide R beside L, no weight (ct 6). Step forward R to right diagonal front, as body turns slightly to face the left (ct 7). Close/slide L beside R, no weight (ct 8). Repeat (cts 9-12).

note... Although the torso faces the diagonals, the head remains facing the front. One's attention is focused on the person directly opposite in the other line

7-8 13-16 Back up with four small steps. Step back with L as torso turns slightly to face the left diagonal (ct 13). Step back with right as torso turns slightly to face the right diagonal (ct 14). Repeat (cts 15-16).

note... As in the previous step, the torso and shoulders turn to face the diagonals, but the head does not. Continue to look at the person in the opposite line. The style of walking forward (cts 5-12) and backward (cts 13-16) is typical of the Van region. Steps are strong and solid, but "sink" slightly by flexing the knees as one steps.

5



HEB SAN

HEB SAN ("Good Thing") is a traditional song-dance from Arzerum. The steps, like those of most song-dances, are very simple, and easily done by all ages. This dance particularly appeals to children. The dance's basic pattern resembles the Turkish "Delilo" dances, and may be related.

source: Arsen Aroushian, Hourig Sahagian, Eddie Keonian, Hasmig Aronian.

music: SACONA - 1001- Traditional Armenian Dances Volume #1, Susan and Gary Lind-Sinanian

style: Carriage is erect and relaxed, with a slight "sinking walk" when moving forward and back.

formation: Closed circle of dancers facing center in "Armenian hold" (little fingers interlocked with hands held at shoulder height). The group should be an even number, with the dancers paired off into couples. The sex of partners is irrelevant.

Meas. Cts. Movements

- 1-4 1-8 wait 8 counts to get the "feel" of the music.
- 1-2 1-4 FIGURE #1 "to the center" (chorus step)
moving toward the center of the circle, step forward R (ct. 1). Step forward L (ct. 2). Step forward R (ct. 3). Touch ball of L beside R, no weight (ct. 4).
- 3-4 5-8 moving backward out of center, step back on L (ct. 5). Step back on R (ct. 6). Step back on L (ct. 7). Close and touch ball of R beside L, with no weight (ct. 8).
- 5-8 9-16 repeat sequence of forward and back (cts. 9-16).

note...Lean forward slightly when moving forward, and straighten up while backing out. The knees "sink" on each step (like walking on a mattress"). Simultaneously, the hands make small circles in front of the body.

- 1-2 1-4 FIGURE #2 "to the side"
moving to the right, step R to right (ct. 1). Step L across R (ct. 2). Step R to right (ct. 3). Touch the L beside the R, with no weight (ct. 4).

HEB SAN.....

Meas. Cts. FIGURE #2 (cont.)

- 3-4 5-8 moving to the left, step L to left (ct. 5). Step R across L (ct. 6). Step L to left (ct. 7). Touch the R beside the L, with no weight (ct. 8).
- 5-8 9-16 repeat sequence to the right and left (cts. 9-16).

note...The steps do not "sink", nor do the hands "circle" during FIGURE #2.

- 1-8 1-16 FIGURE #1 "to the center"
repeat FIGURE #1 again.

- 1-2 1-4 FIGURE #3 "greet your partner"
Continuing to hold hands, twist to face your partner by swiveling on both heels (ct. 1). With knees together, flex knees twice while facing partner (cts. 2-4). Twist to face neighbor (person on opposite side) by swiveling on both heels to the other side (ct. 3). With knees together, flex knees twice while facing the neighbor (cts. 4-8).
- 3-8 5-16 repeat sequence three more times (cts. 5-16).

note... The knee flex in FIGURE #3 is very bouncy. One may nod head to partner and neighbor as one flexes/bows to them.

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KHORODSI BIJO

BIJO is a large class of dances done throughout the rural districts of Sepastia. A variety of different steps and melodies were used in different areas. KHORODSI BIJO comes from khorod, an Armenian village in Southeast Sepastia. It was originally introduced to the Armenian Folk Dance Society of New York in 1939 by Mary Bretsian, who's family came from khorod. The dance is still very popular among the Armenian communities of New York and New Jersey, and is known as the "New York BiJo" to distinguish it from the different BIJO dances practiced in New England and Detroit. The "triti puti-like" armswing is done throughout the dance, and is quite easy once the correct rhythm is established.

Source: Arsen Anoushian, Mary Bretsian Paklevanian, Houriz Sanagian, Margaret Kyrkostas, Eddie Keosalian.

Music: Armenian party Ring Side B-band #1 "BiJo".

Style: relaxed, erect carriage. The dance starts slowly and smoothly, but gradually accelerates. As the tempo increases, the dancers must control their movements more, to maintain the smooth rhythm.

Formation: Open mixed circle with hands joined and down.

Meas. Ct. MovementsIntroduction

- 1-2 1-16 Stand facing center and swing arms in (ct. 1) and out (ct. 2). Repeat 7 times (cts 3-16).
 9-16 17-32 Still facing center, walk in CCW direction as continue to swing arms. Step R to right (ct. 17). Step L across R (ct. 18). Repeat 7 times (cts. 19-32).

Note:

This arm swing continues throughout the dance, always going in on the odd counts (e.g. Ct. 1), and out on the even counts (e.g. ct 2). (The arm swing gets very fast when the tempo increases).

BASIC

- 1-2 1-4 Still swinging arms, step R to right (ct. 1). Step L beside R (ct. 2). Step R in place (ct. 2). Cross/step forward on L, but keep weight still on R (ct. 3). Hold (ct. 4). Lift L sharply (ct. 4).

...KHORODSI BIJO

- 3-4 5-8 Step L to left (ct 5). Step R beside L (ct 6). Step L in place (ct 6). Step/stamp R in front of L (ct 7). Raise R slightly (ct 8).
 5 9-10 Walk to right (ct 9). Step L over R (ct 10).
 REPEAT SEQUENCE
- CLAP:
 1-2 1-4 Footwork is same as in BASIC step. All list go of handhold. Men put hands on hips. Women extend hands forward at waist level "Armenian style" (cts 1 & 2).
 All clap hands at waist level twice (cts 3,4).
 3-4 5-8 Footwork is same as in BASIC step. Men put hands on hips. Women raise hands with palms facing inward to top of forehead, and lower them smoothly along sides of face, so that they "frame" the face (cts 5 & 6).
 Men keep hands on hips. Women rotate wrists "Armenian style" to end with palms facing outward as they stamp (ct 7). Ladies arms hold (ct 8).
 5 9-10 Footwork same as in BASIC step. Women sway both arms to right as step R (ct 9). Sway arms to left as step L (ct 10).
 REPEAT SEQUENCE
- BASIC
 1-5 1-10 Footwork is same as in BASIC step, but the melody and movements are faster. The step becomes a little bouncier, and the armswing becomes tighter and more controlled.
- SKIP
 1-2 1-4 Footwork and armswing are same as in BASIC step (cts 1-4).
 3-4 5-8 Still maintaining armswing, slide to left (C.). Step L to left (ct 5). Close R beside L (ct 6). Step L to left (ct 6). This should be a smooth sideways slide to the left.
 Stamp R in front of L (ct 7). Lift R (ct 10). Walk to right. Step R to right (ct 9). Step L over R (ct 10).
 REPEAT SEQUENCE
- note: During the skip/slide step, men will often exaggerate their movements. When stamping on ct 7, twist torso to left and stamp to left of L. Hop/skip onto R to right (ct 9). Hop/skip onto L over R (ct 10).

KOCHISAR BIJO.....KOCHISAR BIJO

BIJO refers to a large class of different dances performed by the Armenians of Sepastia. A variety of different steps and melodies existed in different districts. KOCHISAR BIJO is characteristic of the villages to the northeast of the city of Sepastia (Sivas), the province's capital. These villages (e.g. Kochisar, Zara, Horsesnar, Kotni, Goudoun, etc.) all did variants of the dance described here. The similarities of this dance with the Trebizond dances GHAL and SIMENITSA suggests a possible Black Sea origin. During the late 19th century, thousands of Armenians and Greeks fled from Trebizond into Sepastia (particularly the northeast section) to escape Circassian brigandage. These immigrants introduced their dances into the area (e.g. AZAISI LAZ BAR).

KOCHISAR BIJO is also known as the "New England Bijo", to distinguish it from the better known "New York Bijo" (KHORODISI BIJO). A generation ago it was popular in most Armenian communities in New England, due to the large Sepastatsi population in the region. It can still be found today in some of the smaller more isolated Armenian communities.

Source: Carniz and Murad Peligian, Sarkis Kalikian.

Music: The music presents a problem because no satisfactory recording of the correct melody is available. The original music slowly accelerates and features long pauses and changes in tempo. The steps change as the tempo changes. The "Detroit Bijo" is a related but much simpler dance, and the melody is uniform in tempo. This melody can be used for KOCHISAR BIJO if the dance is kept at a uniform tempo throughout.

Style: Originally a men's dance, the style is strong and aggressive. The circle should contract and expand explosively, reflecting the strong competitive element as the dancers try to "out do" each other.

Formation: Closed circle of 6-10 individuals. Hands are held at shoulder height, grasping the hands of the people on either side.

Meas. Ct. Movements

note: the dance has a skip-step onto the L throughout the dance.

<u>Meas.</u>	<u>Ct.</u>	<u>Movements</u>
1	1,2	Hop on R and slide/lunge forward into center with L, while thrusting hands/fists low into the center of the circle (ct 1). Step back on R, and draw L and arms slightly back (ct2).
2	3,4	Repeat Meas. 1 (cts 3,4).
3	5,6	Repeat Meas. 1 (cts 5,6).
4	7,8	Hop on R and slide/skip backward on L, while swinging arms down to sides and crouching (ct 7). Step back on R, still in crouch (ct 8). <u>note:</u> When dancers lunge forward, their fists should almost strike together in the center (ct 1). As dancers slide out (ct 7), the increase dramatically in size. In some villages (e.g. Kochisar), the men would "bark" ("arf") as they lunged forward. In other villages (e.g. Kotni), the men would shout "Hopa Bijo" on the lunge.
5	9,10	Moving to the left, hop-step L to left (ct 9). Step R beside L (ct 10).
6	11,12	Repeat Meas. 5 (cts 11,12).
7	13,14	Moving to the right, hop-step L over R (st 13). Step R to right (ct 14).
8	15,16	Repeat Meas. 7 (cts 15,16).

Repeat entire dance until circle's leader lets go of joined hands.

DZAP ("clap")

All dancers let go of joined hands. When lunging into center (cts 1,3,5), clap hands at knee level. Do not clap when backing out. When moving to the left, and then back to place, clap each time you step on your left foot (cts 9,11,13,15). Hands are held and clapped at eye level when moving to sides. These claps should be executed strongly.

note: When moving to the side during the second part ("DZAP"), travel (cover a wide area when moving).

LAZ BAR

The region of Trebizond, which lies north of historic Armenia, had a large Armenian population which dated back to the Roman Empire. The "Lazi Armenians", like their Pontic Greek and Moslem Lazi neighbors, danced with intense body shimmies and quick nervous movements. In the mid 19th century many Armenians from Trebizond migrated south into Sebastia and Arzerum to escape Circassian brigands. They brought their dances with them, spreading Laz bar over a wide area of Armenia.

The original survivors are gone now, or are too old to dance. Their dances remain popular in America, however, though the intense Lazi style has evolved here. These LAZ BARS can be seen in most American-Armenian communities, in a variety of different forms. The LAZ BAR described here combines steps from several communities.

Source: Armenian communities of Watertown, Whitersville, Providence, New York, Detroit, and Richmond. Particular thanks to Armen Avajian, Murad Melikian, Margaret Stepanian, Arsen Anoushian, Esther Josserechian, Alice Shahinian, and Nye Sourp Yervant Samourlian.

Music: Dance Armenian Side A band-2.
Oasis Side B band-3
or any good 7/8 "Laz bar" recording.

Style: erect relaxed carriage.

Formation: Open circle in "Armenian hold" (little fingers interlocked with hands held at shoulder height).

Meas. Cts. Movements
note: there is no set pattern or order for these steps. The line's leader establishes the step used.

BASIC
1 1-2 Step BLR in place (cts 1-2).
2 3-4 Step LRL in place (cts 3-4).
3-4 5-8 repeat Meas 1,2 (cts 5-8).
5 9,10 Step R to right (ct 9). Step L over R (ct 10).
REPEAT UNTIL LEADER CHANGES STEP.

FORWARD AND BACK
1-3 1-3 Same as in BASIC step (cts 1-3).
4 7-8 Step LRL across R to right diagonal (cts 7-8).
5 9,10 Step back R to right diagonal bwd (ct 9). Step L behind R (ct 10).
REPEAT UNTIL LEADER CHANGES STEP.

Meas. Cts. Movements

CROUCH
1-3 1-3 Same as in BASIC step (cts 1-3).
4,5 4-12 Crouch over as walk to right. Step R to right (ct 9).
Step L over R (ct 10). Step R to right (ct 11).
hold (ct 12).
13-12 on cts 9-12, the arms swing down to sides
still joined, and the body faced to right.
turning to face left, step L to left (ct 13).
Lift R beside left knee (ct 14). Step R over L
(ct 15). Lift L beside right knee (ct 16). Step
L to left (ct 17). Lift R beside left knee (ct 18).
REPEAT UNTIL LEADER CHANGES STEP.

SHAKE
1 1-2 Step BLR in place (cts 1-2).
2 3-4 Step LRL across R to right diagonal (cts 3-4).
3 5,6 Step back R to right diagonal bwd (ct 5). Step L
behind R (ct 10).
REPEAT UNTIL LEADER CHANGES STEP.

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Note: On Larbaski tape #1, we include a field recording of
LAZ BAR played by the Johnita's band at an Armenian picnic
in Detroit, August, 1978.



HOUSH HALAY

HOUSH HALAY

There are (or were) hundreds of different Halays/Covands/Notchanis, many going back to different areas of Armenia. Aside from these traditional versions, there are numerous modern ones created by Armenian-Americans. Originally a men's dance adopted from Kurdish mountaineers, many of the present dances are still restricted to men. HOUSH HALAY is a traditional men's dance from the Housh/Van area in Western Armenia.

Source: Seto and Armer Javian, Jack Arabian, Ferziz Arsekiian, terouz Janjirian.

Music: The Armenian (John Vartan) Side 2 - "Lurine halay"
To the First Golden Generation with Love (Richard Serberian) Side two - Kochare (Daroni Halay)

Style: This men's dance is characterized by a continuous flex of the knees, the dzoongodrel (knee breaks). Feet are shoulder-width apart, with the outside of the legs pressing against the legs of the next dancer. The line moves as a single cohesive unit. Despite the flexed knees, carriage remains erect.

Formation: Line of men in "Arabic hold" (dancers very close, interlocking fingers with arms down at sides).

<u>Meas.</u>	<u>Cts.</u>	<u>Movements</u>
1-3	1-6	<u>FIGURE #3 "lean"</u> Break twice to right (cts. 1,2). Break twice to left (cts. 3,4). Step α to right (ct. 5). As you step, lean backward slightly, with the left toe remaining on the floor. Step L beside α as straighten carriage (ct. 6). <u>Note...</u> When executed properly, the lean or cts 5-6 will "ripple" the line subtly.
4-4	7-7	Continue the "break and lean" sequence until the leader changes, as the tempo of the music begins to accelerate.
1-4	1-8	<u>FIGURE #4 "kick"</u> Step α to right (ct. 1). Step L beside α (ct. 2). Kick/lift α slightly in front of L (ct. 3). Step α to right (ct. 4). Step L beside α (ct. 4). Flex/break knees to right twice (cts. 5,6). Flex/break knees to left twice (cts. 7,8)
5-7	9-7	Repeat until the leader changes.
1-2	1-4	<u>FIGURE #5 "Spin"</u> When the tempo accelerates, and changes to a fast 6/8 rhythm, spread the line out into a closed circle in shoulder hold* (Grasp the shoulders of the men on either side). Step/stamp onto α as L kicks forward slightly (ct. 1). Leap onto L across α (ct. 2). Lift/twist right knee to left side, at waist level (ct. 3). Leap α to right (ct. 4). Leap L beside α (ct. 4). Close α beside L on balls of feet. Flex knees (ct. 5). "Bounce" on balls of feet with legs straight (cts. 6, 7). Flex knees again (ct. 7). "Bounce" again (cts. 8, 9).
3-4	5-8	Repeat until dance ends, or tempo slows down. <u>Note:</u> Lean back slightly to maintain circle during spinning. If music slows down, return to figure #2 until music stops.
5-7	9-7	
1-14	1-28	<u>FIGURE #1 "walk"</u> Walk to the right with small sliding steps, keeping torso erect and knees flexed. Step α to right (ct. 1). Step L beside α (ct. 2). Repeat thirteen times (cts. 3-28). <u>Note...</u> These counts refer to dancing to the record listed above. In actuality, the line only changes when the leader decides.
1-3	1-6	<u>FIGURE #2 "break"</u> Step α to right as "break knees" to the right (ct. 1). Break/flex to right (ct. 2). Break/flex to left (ct. 3). Repeat break to left (ct. 4). Step α to right (ct. 5). Step L beside α (ct. 6)
4-4	7-7	Repeat sequence until leader changes.

* The version notated here is designed for stage presentation. Traditionally, the handhold would not change in the last part (FIGURE #5), and the steps would be more subdued.

PAPURI....continued

PAPURI



PAPURI is the name of a large class of related dances done throughout much of Western Armenia. Considerable variety in the steps and melodies existed, reflecting the different regions of Armenia. The dance was particularly popular in areas with a large Kurdish population, which may indicate possible Kurdish origins.

This version of PAFURI is a traditional men's dance from the village of Korkom, in Van province, Western Armenia. The dance was originally introduced to the Armenian Folk Dance Society of New York by Ashod Mouradian, an uncle of the famous painter Arshile Gorky Adomian, in 1939. The dance is still popular among the New York and New Jersey Armenians, who evolved it into a dance done in mixed lines.

Source: Mrs. Margaret Tellalian Kyrkostas, Eddie Keonian, Arsen Anoushian, Hourig Sahagian, John & Sossy Kadian, Harout Derderian.

Musie: Dance Armenian (John Vartan) Side B-band #4.

Style: The dance begins slowly and smoothly, but as the tempo increases the dance becomes livelier, ending in a complex whirlwind of turning, clapping, and stamping. The five "touches" with the right leg (cts 9-15) exhibit an unusual style of lifting the right leg; the leg is straight with the lifting power coming from the outside of the upper thigh.

Formation: Open circle dance in "Armenian hold" (little fingers interlocked with hands held at shoulder height). The leader can wave a handkerchief in his free hand.

Meas. Cts. Movements

Meas.	Cts.	Movements
		<u>Part 1 "Basic"</u>
1	1-2	Step R to right (ct 1). Step L over R (ct 2).
2	3-4	Step h to right (ct 3). Step on ball of L beside R (ct 4). Step onto R in place (ct 4).
3	5-6	Step forward onto L in front of R, but keep some of the weight still on the R (ct 5). Shift all weight back onto R as lift L slightly (ct 6).
4	7-8	Step L to left (ct 7). Step on ball of R beside L (ct 8). Step on L in place (ct 8).
5-6	9-12	Touch R in front with leg straight, pointing R to left diagonal (ct 9). Pause (ct 10). Touch R in front again (ct 11). Pause (ct 12).

7-8 13-16 Stamp R three times as R continues to turn inward (to the left) more with each stamp (cts 13, 14, 15). Pause (ct 16).
note...the left supporting foot shifts slightly CCW on cts 13-15, to accommodate the leftward motion of the stamps.

PART 2 "Clap"

When the tempo increases, let go of the joined hands. Men can put hands on hips or extend them slightly at waist level. Women hold hands in front at waist level "Armenian style". Footwork is the same for both.

1-2 1-4 Same steps as in PART 1 (cts 1-4)
3 5-6 Same as in PART 1 (cts 5-6), but also clap hands at chest level twice. Clap as step forward (ct 5). Clap as step back (ct 6).
4 7-8 Same as in PART 1 (cts 7-8).
5-8 9-16 Same as in PART 1 (cts 9-16). Men keep hands at sides or on hips. Women gesture "Armenian style" at each "touch" of the R, by "pushing away" with alternate hands five times (cts 9,11,13,14,15).

PART 3 "Turn"

1 1-2 Same steps as in PART 1, but turn 360 clockwise as you step R (ct 1), L (ct 2).
2-8 3-16 Same as in PART 1 (cts 3-16).

PART 4 "Close"

When the tempo gets very fast, all rejoin in a line in "Kurdish hold" (dancers get very close with fingers interlocked and arms bent at elbows, so that the forearms are at a right angle to the body, pointing forward while touching neighbor's forearm).

Women

Step is same as in PART 1. As a variant, women can stamp onto R as kick L forward (ct 1). Leap onto L across R (ct 2). Same as PART 1 (cts 3-16).

Men

Step is same as in PART 1. As a variant, men can... Stamp onto R as kick L fwd (ct 1). Leap on L across R (ct 2). Step R to right (ct 3). Hop on R as lift L beside right knee (ct 4). Stamp L in front of R (ct 5). Pause (ct 6). Same as PART 1 (cts 7-16).

SEPASTIA BAR



....SEPASTIA BAR

SEPASTIA BAR is the most widely known and loved dance from the province of Sepastia. Indeed, for many of today's Armenian-American youth it is the only Sepastatzi dance, since they have never seen or heard of the numerous other dances from the area (e.g. Bijo, Govduntzi Bar, etc.). The version of SEPASTIA BAR notated here is a modern choreography, which combines two different traditional forms. There are many versions, both traditional and modern.

Source: Adrian Amirian, Gary & Susan Lind-Sinanian.
Style: Carriage is erect and relaxed. Movements are smooth and restrained. Men often exhibit controlled tension.
Formation: Open circle or line of dancers facing center in "Armenian hold". Leader may wave handkerchief with free hand.

Meas.	Cts.	Movements
		<u>INTRO</u> "Lean and bounce"
1-8	1-16	Sway to the right <u>slowly</u> as the music begins (cts 1-8). Then Sway to the left slowly (cts 9-16) <u>note</u> ...This sway should be so slow and controlled that it requires the entire 8 counts to reach the end on the right or left side.
9-16	17-32	Sway to the right (ct 17). Bounce twice in place by flexing knees twice (cts 18,&). Sway to the left (ct 19). Bounce twice in place by flexing knees twice (cts 20,&). These bounces are <u>subtle</u> . Repeat sequence three more times (cts 21-32).
		<u>FIGURE #1</u> "Two-step"
1-4	1-8	Moving to the right, step R-together-R (cts 1&2). Step L-together-L (cts 3&4). Step R-together-R (cts 5&6). Stamp/touch L in front of R (ct 7). Lift L slightly as turn to face to left (ct 8).
5-8	9-16	Repeat entire sequence, moving to the left side. Step L-together-L (cts 9&10). Step R-together-R (cts 11&12). Step L-together-L (cts 13&14). Stamp/touch R in front of L (ct 15). Lift R slightly as turn to face to right (ct 16).
		"SINGLES"
9-10	17-20	Turning to face slightly to the right, step R to right (ct 17). Step L beside R (ct 18). Step R in place (ct 19). Stamp/touch L in front of R (ct 19). Lift L slightly (ct 20).

Meas.	Cts.	Movements
11-12	21-24	Turning slightly to left, step L to left (ct 21). Step R beside L (ct 22). Step L in place (ct 22). Stamp/touch R in front of L (ct 23). Lift R slightly (ct 24).
13-16	25-32	Repeat cts 17-24 (cts 25-32). <u>Note</u> ...When stepping R-together-R, the arms can sway slightly to the right. When stepping L-together-L, the arms can sway to the left. When doing "Singles", this still applies.
		<u>FIGURE #2</u> "Let go of joined hands"
1-8	1-16	Execute the <u>same</u> footwork as in <u>FIGURE #1</u> "Two-step", but let go of joined hands, and do the dance "singla file" to the right and to the left. Hold the hands out in front of chest (cts 1-16). <u>Note</u> ...Men may sway arms <u>slightly</u> , and snap their fingers. Woman often gesture improvisationally with "Armenian style", by rotating wrists, etc. This styling is too elaborate and subtle to write out in this brief description.
		"SINGLES"
9-16	17-32	Repeat as in <u>FIGURE #1</u> , but add in the appropriate arm gestures.
		<u>FIGURE #3</u> "Turn"
1-4	1-8	Repeat <u>FIGURE #2</u> , but turn 360 to the right while traveling to the right (cts 1-6). Stamp L as clap hands (ct 7).
5-8	9-16	Repeat <u>FIGURE #2</u> , but turn 360 to the left while traveling to the left (cts 9-14). Stamp R as clap hands (ct 15).
		"SINGLES"
9-16	17-32	Repeat as in <u>FIGURE #2</u> , without turning. Clap hands while stamping foot (cts 17-32). <u>Note</u> ...Dance is usually performed with <u>FIGURE #1</u> acting as a "chorus", and repeating each figure. For example.... INTRO, 1,1,2,2,1,1,3,3,1,1,2,2,1,1,3,3, etc.

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music: Facone 1001 - Traditional Armenian Dances Vol. 1.
Susan and Gary Lind-Sinanian

SULAIMANISULAIMANI....continued

SULAIMANI is a traditional Armenian processional dance from the village of Artakert, on the southern shore of Lake Van in Western Armenia. The name is derived from "Sulaiman" ("Soliman" in Kurdish), which suggests probable Kurdish influence. Processional dances were common in Armenia, as an intrinsic part of any wedding, religious festival, or funeral. Most of these dances, like SULAIMANI, are an extension on the basic solo dancing, done as a line.

Source: Yenovk and Kazar Kazarian, noted dance stylists in the Detroit Vanetsi community.

Music: Songs and Dances of the Armenian People Vol #3 (Tom Hozigian's) Side A, band 20.

Style: Typical Vanetsi style, with carriage erect and a strong flex to the knees. Strong confident steps and gestures.

note: Vanetsis are notoriously proud of their heritage, as reflected in the Vanetsi adage "There are only two kinds of Armenians; Vanetsis, and those that wish they were Vanetsi."

Formation: Line or semi-circle of dancers, facing to the right (CCW). Dancers do not touch, but hold their arms at chest level, gesturing "Armenian style". The "gyondkashi" (dance leader) carries and waves a handkerchief in his free hand. The line follows the leader, and changes when he does. Armenians do not "call out" changes, as do some Balkan dances, and no stigma is attached if a dancer changes direction later than the leader does.

Meas.	Ct.	Movements
1	1&2	<u>BASIC</u> "ARACH OO YED" (forward and back) moving forward, step L forward (ct 1). Step R beside L (ct 2). Step L forward (ct 2).
2	3&4	Step R forward (ct 3). Step L beside R (ct 3). Step R forward (ct 4). <u>note:</u> Arms sway to left on Meas 1. Arms sway to right on Meas 2. Repeat Meas 1 and 2 until the leader changes.
1	1,2	Step back on L (ct 1). Flex left leg as touch flat of R, slightly forward (ct 2).
2	3,4	Step back on R (ct 3). Flex right leg as touch flat of L, slightly forward (ct 3). <u>note:</u> Arms sway as before.

Meas. Ct. Movements

note: The leader will wave his handkerchief throughout the dance. Generally, during the forward and back section, he will be waving it in his right hand. When he switches it to his left hand, he is, in effect, signaling to the other dancers that he is switching into "DZAF" ("clap"), the second part of the dance.

Meas.	Ct.	Movements
1	1&2	<u>DZAF</u> (clap) Turn to the left (CCW), to face the center of the circle. Move forward L-R-L (cts 1&2). Step forward R-L-R (cts 3&4).
2	3&4	Touch left heel forward as clap hands at chest height (ct 5). Step on L as turn CCW to face the outside of the circle (ct 6).
3	5,6	Move forward R-L-R to the outside of the circle (cts 7&8).
4	7&8	Step forward L-R-L to the outside (cts 9&10).
5	9&10	Touch right heel forward as clap hands at chest height (ct 11). Step on R as turn CCW to face the original line of direction (ct 12).
6	11&12	

Resume Basic step forward and back.

note: Although the dance's steps are extremely simple, the subtle styling of the arms and carriage are quite slick and difficult for someone unfamiliar with the style. On the other hand, a dancer who becomes comfortable and competent with SULAIMANI will be able to perform Armenian solo dancing with confidence, since he/she will already know all the basic steps and antifa.

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Note: On Barbashi Tape #1, we include a field recording of Sulaimani played by the Johnite's band at an Armenian picnic in Detroit, August, 1978

KHOSH BILEZIG



KHOSH BILEZIG is a popular men's dance from the province of Garin (Erzerum). This dance was done by Armenians, Kurds, and Turks, usually to the wail of the zourna and davoul. KHOSH BILEZIG ("Pretty Bracelet" in Turkish) refers to the dancers forming the links of the bracelet. The dance and melody were widespread throughout the province, and a number of variant versions of both existed in different parts of the region.

SOURCE: Hourig Sahagian, Mark Kyrkostas, Margaret T. Kyrkostas, Arsen Anoushian, Arevelois Kasparian, Arexi Tepikian, Hasmig Aroian, John & Pelice Yervant.

Music: Traditional Armenian Dances Vol. 1 - FACONE 1001

Style: A man's dance; carriage is erect and proud, movements are strong and smooth.

Formation: Open circle or line of dancers, grasping the shoulders of the dancers on both sides. The arms should be kept straight. The leader may wave a handkerchief with his free hand.

Meas. Cts. Movement

- FIGURE #1 "Basic"**
- | | | |
|---|-----|---|
| 1 | 1-2 | Facing the center, step L in place (ct 1). Raise/kick R in front of L (ct 2). |
| 2 | 3-4 | Walking to the right, step R to right (ct 3). Step L across R (ct 4). |
| 3 | 5-6 | Step R to right (ct 5). Lift L beside R with L beside and behind right knee (ct 6). |
| 4 | 7-8 | Strike left heel forward on floor (ct 7). Strike left heel again (ct 8). |

- FIGURE #2 "Turn"**
- | | | |
|-----|-----|--|
| 1 | 1-2 | Facing the center, step L in place (ct 1). Raise/kick R in front of L (ct 2). |
| 2-3 | 3-6 | Let go of shoulderhold and turn 360 to the right while walking to the right with three steps. Step R to right as begin turn (ct 3). Step L to right as continue turn (ct 4). Step R to right as finish turn completely (ct 5). Lift L beside R with L beside and behind right knee (ct 6). |
| 4 | 7-8 | Strike left heel on floor in front <u>once</u> very sharply while clapping hands once in front of chest (ct 7). Hold pose (ct 8). |

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SHUFFLE #1



A very common Armenian dance step, particularly in the solo dancing, is the "dveili". This step, familiar to American dancers as the "two-step" (R-together-R, L-together-L), is called the "shuffls" by young Armanian-Americans. Many of the modern party dances start with this "shuffle" step, and are called the SHUFFLE. This particular American-Armenian creation is undoubtedly the second most popular dance done today (the BAR is first). Unlike many of the new dances, this can be done without strain by both the young and elderly. Many of the new dances have no 'official' names, and are called different, ambiguous ones. There are literally dozens of different contemporary party dances called "SHUFFLE", "HOP", "TWO-STEP", "THE GREEK THING", and other similarly vague names.

Source: Armenian community of Greater Boston.

Music: Dance Armenian Side A-band #7, Side B-band #3.
Armenian Party Time Side A-band #5, Side B-band #2.
or any good medium 6/8 'SHUFFLE' tempo.

Note: Literally every American-Armenian dance record will have several 'SHUFFLES' on it.

Style: Erect relaxed carriage and smooth gliding (shuffling) steps. This extremely simple modern dance, when done properly, is an excellent example of modern "Armenian style", and the characteristics that distinguish Armenian dance from the dances of other ethnic groups.

Formation: Open circle dance in "Armenian hold" (little fingers interlocked with hands held at shoulder height).

- | <u>Meas.</u> | <u>Ct.</u> | <u>Movements</u> |
|--------------|------------|---|
| 1 | 1&2 | Facing to right, step right-together-right moving to right (cts 1&2), as arms sway slightly to the right. |
| 2 | 3&4 | Continuing to move to right, step left-together-left (cts 3&4), as arms sway slightly to left. |
| 3 | 5,6 | Facing center, step R to right (ct 5), step L behind R (ct 6), as the arms swing down to sides. |
| 4 | 7,8 | Step R to right (ct 7), step L in front of R (ct 8), as the arms swing back up to shoulder level. |
| 5 | 9,10 | Still facing center but moving to left, step R in front of L (ct 9), step L to left (ct 10). |
| 6 | 11,12 | Step R behind L (ct 11), step L to left (ct 12). |

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SVATOVSKA POLKA
(Gorenjska)

Source: Seminar on Jugoslav Dance, Gadija

Record: LP AMAN-102

Time: 2/4

Position: Ballroom position facing LOD. Polka step herein is a rolling R-L-R, L-R-L.

Measure:

- 1 Moving in LOD, Man starting L, Woman R., take 1 Polka step fwd.
- 2 Repeat meas. 1 with opposite footwork.
- 3 Couple turns to Man's Lft. to face center using 1 Polka step. Man must step back on L. and pull Woman around.
- 4 Again facing LOD, take 1 polka step fwd. On last ct. of this Polka step (R. for Man and L. for Woman) lean fwd. kicking ft. behind.
- 5 Take 1 Polka in LOD to come out of lean.
- 6-7 Couple breaks and puts hands on hips. Take 2 turns in LOD with 4 steps, One step per ct. Man turns CCW, Woman turns CW.
- 8 Facing partner take 3 steps in place, then returning to ballroom position to begin dance again.

KUKURIGU PETLE
(Injevo--Eastern Meccania)

Source: Group of villagers from Injevo.

Formation: Mixed lines of men and women, joined hands up.

Time: 2/4

Record: FR-4112

Styling: Dance performed on whole foot, but with a light style.

Measure:

- 1 Facing slightly rt., step on R. (ct. 1). Hop on R. (ct. 2).
- 2 Repeat meas. 1. opp. ftwk.
- 3 Step R. (ct. 1), Step L. (ct. 2)
- 4 Step R. (ct. 1), Hop R., turning to face center (ct. 2).
- 5-8 Repeat meas. 1-4. opp. direction and ftwk.
- 9 Step back R. (ct. 1) Hop R. (ct. 2).
- 10 Repeat meas. 9. opp. ftwk.
- Note: Step 10 directly behind other foot and is more of a replacement than a step back.
- 11-16 Repeat meas. 9-10 three more times.

AJD' NOGA ZR NOGAMA
(SLAVONJEJA, CROATIA)

Source: Nena Spkeic

Record: AMAN-106

Meter: 2/4

Formation: Mixed circle, lft. arm through bent rt. arm of person to lft. Rt. hand is on waist or sash. This old dance has several variants. This common version comes from the villages around Slavonski Brod. The song is an integral part of the dance.

Note:

Measure

- 1 Moving lft. step L. (ct.1). Step on R. next to 1. (ct.2)
- 2 Same as meas. 1.
- 3 Same as meas. 1, but take no weight on ct.2.
- 4 Step back on R. (ct.1). Close 1. to R. (ct.2).

Variant

- 1-3 Same as basic.
- 4 Three stamps in place beginning R. (ct.1,&2) Hold (ct.&).

AJD' IDEMO ZA NOGAMA

- A. Aj ajde noga sve la negom, aj sutra čemo svi za poslom, nvi za poslom, svi za poslom.
- B. Aj ajde noga za nogama, aj autrs čemo zs svinjama, za svinjama, zo svinjama.
- C. Aj svinje čemo žirovati, aj mi čemo se milavati, milovati, milavati.
- D. Aj svinje će nam mirne biti, aj mi čemo se poljubiti, poljubiti, poljubiti.

BAČKO KOLO
(Bačani)

Source: Seminar on Jugoslav Dance, Badija: Janković
Narodne Igre, V: Lado Ensemble

Record: LP AMAN- 102

Time: 2/4

Position: Circle of alternate men and women. Men
hold ladies' belts. Ladies rest hands on
men's shoulders.

Measure: Step I

1-4 Step side L. (ct.1) Close R. to L. taking
weight (ct.2) Step side L. again (ct.1)
Close R. to L. taking no weight (ct.2)
Repeat to opp. direction with opp. foot-
work.

5-8 Repeat meas. 1-4

Step II

1-16 Same as Step I, but men click the closing
ft. on (ct.2) of each meas. There is a
slight drmeš movement here. This step
is done twice as long as Step I.

Step III

1-4 Hop on R. (ct.1) Step to Lft. on L. (ct.4)
Step on R. beside L. (ct.24) Step side L.
(ct.14) Hop on L. (ct.24) Repeat to opp.
direction with opp. footwork

5-16 Repeat meas. 1-4 3 more times.

Step IV- Variant of Step III. Men only
Ladies continue Step III.

1-4 Hop on R. (ct.1) Step to Lft. on L. (ct.4)
Step on R. beside L. (ct.24) Step side L.
Raising R. in place and turning it in
slightly (ct.14) Hop on L., swinging R.
across L. and turning R. out slightly
(ct.24)
Repeat to opp. direction with opp. foot-
work.

(continued)

BAČKO KOLO
(continued)

5-16 Repeat meas. 1-4 3 more times.

Step V- Variant on Step III

1-4 Hop on R. (ct.1) Step to Lft. on L. (ct.4)
Step on R. beside L. (ct.24) Step side L.
(ct.1) hitting R. beside L. (ct.4) Hop on
L. (ct.2) hitting R. beside L. (ct.1)
Repeat to opp. direction with opp. foot-
work.

5-16 Repeat meas. 1-4 3 more times.

Step VI

1-2 Jump lightly onto both feet slightly apart
(ct.1) Jump into air clicking feet together
(ct.4) Land on R. (ct.2) Step L. to Lft.
(ct.5) Step R. beside L. (ct.1) Step L.
to Lft. (ct.4) Step R. beside L. (ct.2)
Step L. beside R. (ct.4).

3-16 Repeat meas 1-2 7 more times.

Step VII

1 Jump lightly onto both feet slightly apart
(ct.1) Jump into air, clicking feet to-
gether (ct.4) Repeat (ct.24).

2 On this measure you take 5 steps in place.
These are small steps during counts 1,4,2
Hold on 4. Start R.

3-8 Repeat meas. 1-2 3 more times.

DRMES FROM VELIKA GORICA
(TUROPOLJE, CRDANIA)

Source: Nene Sokcic and film of villagers

Record: AMAN-106

Meter: 2/4

Formation: Circle of couples, joined hands up and fwd. with fairly straight elbows.

Note: As in many dances, the drmes patterns are improvised, however, the drmes is small and "shimmering" rather than large and "shaking". This drmes is, for notation purposes, divided into five patterns.

Measure Pattern I

- 1 Step side rt. on R. (ct.1). Step on R. (ct.2).
2 Same as meas. 1, but app. ftwk. This still moves slightly rt.
3-12 Repeat meas. 1-2.

Note: During this pattern, the men push the rt. hand (women, lft.) fwd. on meas.1, opp. on meas.2.

Pattern II

- 1 Step side R. (ct.1). Bounce twice on both heels (ct.2,4).
2 Step L. fwd. R. (do not close) (ct.1). Bounce twice on both ft. (ct.2,4).
3-12 Repeat meas. 1-2.

Note: This step is the most prevalent drmes in this area. However, dances may mix this step with other drmes patterns, especially a step-by-step drmes on either ft.

Repeat patterns 1-2 twice more.

Pattern III

- 1-96 Use the step(s) of Pattern II. Patterns change to shoulder-waist position and move CCW around circle, women travelling backward. At will, couples may rotate slowly CW, still moving CCW around circle.

Pattern IV

- 1-16 Use step(s) of Pattern II, but couples return to circle in a back-basket hold. Men's hands are held low. Women's hands are joined behind men's necks. Circle now moves slowly CW.

Pattern V

- 1 Facing slightly lft., step across on R. (ct.1). Leap slightly onto ball of L. (ct.2).
2-16 Repeat meas. 1. Circle rotates CW.
Repeat steps IV and V to end of music.

DRMES IZ POKUPLJA
(Pokuplje & Posavina)

Record: LP AMAN-102

Time: 2/4

Position: Front-basket hold in line moving CW around circle.

Measure: Step I- Walk

- 1 Turning slightly lft., but keeping shoulders on circumference of circle, step R. in RLOD (ct.1) Reaching with L. step lft onto ball of L. (ct.2) This should produce a very smooth walking movement.

- 2-16 Repeat meas. 1

Step II- Drmes

- 1 Facing center step in place on R. (ct.1) Hop on R. (ct.4) Land on R. (ct.2) Step on L. slightly to lft.(ct.4).

- 2-16 Repeat meas. 1

1-26 Step III- Drmes variant

- 1-4 Repeat meas. 1, 3 times
On counts 1,4,2,4 of meas. 4 take 4 small steps starting R.

- 5-16 Repeat 3 more times.

Pattern

16 meas. walk, 16 Drmes, 26 meas. walk.

16 meas. Drmes variant, 26 meas. walk.

16 meas. Drmes.

BITOLJKA
(Serbian Ballroom Dance)

Source: Institute on Yugoslav Dance, Sadija, 1972
Milica Ilijin, Desa Borčević

Meter: 4/4

Record: AMAN LP-104

Formation: Mixed line men and women alternating,
hands held in "W" position. Closed circle.

Measure: Step P to Rt. (ct.1) Lift on R. (ct.2)
1 Step L over R. (ct.3) Lift on L. (ct.4)

2 Step P to Rt. (ct.1) Step tog. L. (ct.2)
Step R. to Rt. (ct.3) Lift on R. (ct.4)

3-4 Repeat measures 1-2 opposite footwork
opposite direction.

5 Man turns to women on Lft. and takes her
Lft. hand in his Rt., he already has
her Rt. in his Lft., hands remain up.
Both step R to own Rt. (ct.1) Step L
slightly in front (ct.2) Step R to Rt.
(ct.3) Close and touch L to R (ct.4)

6 Repeat step as in measure 5 opposite
footwork opposite direction.

7-12 Repeat meas. 5-6, opening up on the last
beat ready to do next step.

Pattern 2

1-8 Repeat measures 1-8 of Pattern 1.

9-10 7 walks to Rt. to finish with a lift on
(ct.4) of measure 10.

11-12 7 walks back Lft. to finish with Lift
and open up on (ct.4) of measure 12.

Pattern 3

1-4 Repeat measures 1-4 of pattern 1.

5 Hands down and held, hop on L (ct.1)
Step P to Rt. (ct.2) Step L slightly
crossing in front of R. (ct.2) Step R to
Rt. (ct.3) Hop on R. (ct.4)

6 Repeat 5 opposite footwork opposite direction.
7-12 Repeat measures 5-6 open up on last
count to start over.

Steps may be done in any order.

PDDGDRAC
(East Serbian Ulah)

Source: Dance seen at Smotra Folklor, Zagreb. Special
thanks to Robert Leibman for the use of his
films in the further research of this dance.

Time: Melody is in 6/8 accompaniment is in 2/4

The dance will be counted 1,6,2,6 2/4.

Position: Belt-held, men and women in mixed line,
Lft. over Rt.

Measure:

1-4 Introduction

1-2 Step R to Rt. (ct.1) Step tog. L (ct.2)

Repeat cts. 1-2.

3 Step R to Rt. (ct.1) Raise L to Rt. ankle
(ct.2)

4 Step on L fwd and to lft. (ct.1) Raise
R to Lft. ankle.

5 Step fwd and Rt. with R (ct.1) Ladies ~~kick~~
L, Men kick L front of R (ct.2) ~~kick~~

6 Step L (ct.1) bring R to Lft (ct.2)

7 Step L (ct.1) Ladies ~~kick~~ and Men kick
opp. ftwk as meas 5, (ct.2)

Repeat this sequence 15 more times. Though
ftwk is similar for Men and Women, body
movement is different. Ladies turn body to-
ward ft. stepped on ct.1 and back to place

on ct.2. Cts. 3,4,5,2 do not return to place
that is when you change direction.
Men step on ct.1 and turn body away from
ft.

Step II

1 Step R in place (ct.1) Step L in place
(ct.1) Step R in place (ct.2)

2 Repeat meas 1 opp. ftwk.

3 Jump onto both feet fwd and diag. Rt. (ct.1)

Jump again in place on both (ct.2)

4 Jump onto both to Lft. (ct.1) and jump in
place on both (ct.2)

5-6 Step R fwd and diag. Rt. (ct.1) Hop on R
(ct.2) Hop on R (ct.4) Step on L back leav-
ing R down (ct.1) Step back on R (ct.2)

7 Repeat meas. 2

Repeat sequence to end of music.

Record: AMAN LP-105

TRUPOLJSKI DRMES
(Turropolje)

Source: Nena Sokčić

Time: 3/4 one meas. herein will be counted 1&2& III&2&

Record: LP AMAN-102

Position: Mixed circle, back-basket hold.

Intro: 8 meas. Dance begins with full orchestra

Measure: Step I

- 1 Facing center, step on R. in place (ct.1)
Raise up on ball of R. (ct.2) Land on heel
of R. and whole of L. (ct.2) Step L
Slightly to Lft. (ct.4)
Repeat for III&2&.
- 2-7 Repeat meas. 1.
- 8 Repeat 1&2& of meas. 1 Step on R. (ct.II)
Hold on (ct.2) Step fwd. on L. (ct.4).
STEP II (Begins on last 1/2 of meas. 8, Step I)
- 9 Step on R. (ct.1&) Step L. (ct.2&) Step
on R. (ct.II&2) Step on L. (ct.4)
- 10-15 Same as meas. 9
- 16 Same as meas. 9 but do not step on last
& count. The next 8 meas. are in 3/4 time.
STEP III
- 17 Step on L. (ct.1) Lift on ball of L. (ct. 2)
Land on heel of L. (ct.4) Step R. (ct.II&)
Step L. (ct.2&) Step R. (ct.III&) Step L. (ct.2&).
- 18 Repeat meas. 17 with opposite footwork.
- 19-23 Alternate first meas. 17, then meas. 18.
- 24 Same as meas. 18, but put no weight on
R. on last step. (ct. 2&).

Dance Repeats Until End of Music.

Step I is now done for 16 meas.

TARABAN
(BILOGORA, CROATIA)

Source: Dr. Ivan Ivancan

Record: AMAN-106

Meter: 2/4

Formation: Fairly small mixed circles, back basket hold.

- | <u>measure</u> | <u>Step I</u> |
|-------------------------|---|
| 1 | Step side lft. with L. (ct.1). Close R. to L.
taking wt. (ct.2). |
| 2 | Step side lft. with L. (ct.1). Touch ball of R.
diagonally across L. (ct.2). |
| 3-4 | Reverse direction and ftwk. of 1-2. |
| 5-8 | Repeat meas. 1-4, but take wt. on last ct.
of meas. 8. |
| <u>Step II - Chorus</u> | |
| 1 | Step across L. on R. (ct.1). Step side L. on
ball of foot (ct.4). Repeat (ct.2,4). |
| 2-8 | Repeat meas. 1. Note: This is a so-called
"buzz" step. |
| <u>Step III - Drmes</u> | |
| 1 | Step strongly into center and alight crossing
on R. (ct.1,4). Bounce twice on Rt. heel (ct.2,
4). |

TARABAN

- A. Ljepo ti je plesat tarabana
Gore skočim, dolje idam sama.
Op lane milo lane dolje idem sama.
- B. Oj, navrane, hvataj se do mene
Za tohom mi moje srce vene.
- C. Moje zlato u tuđjini vene,
Aoj, zlato, sječaš li se mene.
- D. Kako sam te nekada ljubila
Tako sam te jedna iz gubila.
- E. Sunce stalo pa se zagledalo
U' ne dvore gdje je zlato moje.

KRIVO PANAGJURSKO HORO
(Panagjurište, Bulgaria)

Source: Bŭlgarska Narodna Koreografija, Stojan Džudže, 1945.

Record: AMAN - 103

Time: 11/16 (1,2,3,4,5)

Position: Men and women, belt hold. Knees slightly bent throughout.

Measure: Step I (Intro. 4 measures)

- 1 Step side L. (ct.1). Close R. to L. (ct.2). Step side L. (ct.3). Hit R. heel across in front of L. (ct.4,5).
- 2 Step side R. (ct.1). Close L. to R. (ct.2). Step side P. (ct.3). Hop on R. (ct.4). Step across R. with L. (ct.5).
- 3 Same as measure 1 but opposite direction and ftwk.
- 4 Step side L. (ct.1). Close R. to L. (ct.2). Step side L. (ct.3). Close R. to L. (ct.4,5).
- 5-8 Same as measures 1-4 but opposite direction and ftwk.
- 9-12 Repeat measure 1-4.

Step II

- 1 Step side R. (ct.1). Close L. to R. (ct.2). Step side R. (ct.3). Hop on R. (ct.4). ~~Close R. to L. (ct.5). Step directly back on L. (ct.6)~~
- 2 Step back on R. (ct.1). Close L. to R. (ct.2). Step back on R. (ct.3). Hop on R. (ct.4). Step side L. (ct.5).
- 3 Close R. to L. taking wt. (ct.1). Step side L. (ct.2). Step on R. across L. (ct.3). Hop on R. (ct.4). Step fwd. on L. (ct.5).
- 4 Step fwd. on R. (ct.1). Close L. to R. (ct.2). Step fwd. on R. (ct.3). Hop on R. (ct.4). Close L. to R. (ct.5).
- 5 Step side R. (ct.1). Close L. to R. (ct.2). Jump fwd. on both feet (ct.3). Step back on to R. (ct.4). Close L. to R. (ct.5).
- 6 Same as measure 4.

KRIVO PANAGJURSKO HORO (continued)

Measure:

- 7 Jump on both feet with L. in front of R. (ct.1). Reverse (ct.2). Reverse (ct.3). Reverse (ct.4,5).
- 8 Repeat measure 7.
- 9 Cts. 1 and 2 same as measure 7. Jump on both feet side by side and slightly apart (ct.3). Jump on both feet together (ct.4,5).
- 10 Repeat measure 9.
- 11-20 Repeat measures 1-10.

Step III

- 1-3 Same as measure 2 of Step I.
- 4 Same as measure 3 of Step I.
- 5-7 Same as measure 6 of Step I.
- 8 Same as measure 4 of Step I, but take wt. on last beat.

Dance repeats to end of music.

ŽENSKO ČAMČE
(Western Macedonia)

KUCANO
(Pelagonija)

Source: Pece Atanasovski: Institute at Otsevo.

Record: LP AMAN-103

Time: 12/8 Counted 1,2,3,4,5

Position: Mixed line arms held in "W"

Measure: Introduction

- 1- Wait for cts. 1,2,3 step fwd. R. (ct.4)
Step back L. (ct.5)
- 1 Lift on L. (ct.1) step side R. (ct.2)
Shift weight to R. (ct.3) Cross L. in front
(ct.4) Step back on R. (ct.5)
- 2 Repeat meas. 1 with opp. footwork and
direction.
- 3 Hop on L. (ct.1) Leap R. (ct.2) Step L.
in front (ct.2) Step side R. (ct.3) Small
leap crossing L. in front of R. (ct.4)
Step side R. (ct.5)
- 4 Hop on R. (ct.1) Leap to R. on L. crossing
in front (ct.2) Step R. (ct.2) Step L. across
(ct.3) Step R. directly front, facing center,
(ct.4) Step back on L. (ct.5)

Dance changes as music speeds up, hands
drop from "W".

- 1 Hop on L. (ct.1) Step R. in place (ct.2)
Step L. in place (ct.2) Step R. in place
(ct.3) Cross L. over R. (ct.4) Step R.
back (ct.5)
- 2 Repeat hop on R. first continue opp. foot-
work.
- 3-4 Repeat meas 1-2
- 5-6 Meas 3-4 of steps for slower music, step
becomes very vigorous.

Source: Stenimir Višinski, Institute on Badija, 1971
Formation: Lines of women, joined hands up.
Meter: Part I, see note. Part II-7/8 (1, 2, 3).
Record: AMAN-105

Note: The slow part of this dance belongs to a tradition
of dancing in parts of Macedonia where the dancers are
in control of the musical meter and tempo; i.e. the
musicians follow the lead dancer. Therefore, no
strict meter can be assigned to the first or slow section
of the dance. It will be notated as groups of steps
with holds in between. There is absolutely no hip
movements to the side in the dance.

Group: Pattern I-Introduction

- 1 With wt. equally on both feet, bend knees 2X.
This is done only once in the dance.

Pattern II

- 1 Step fwd. on L. Step back on R. Bring L. foot
to left side of rt. ankle. And raise onto ball
of R. HOLD.
- 2 Lower R. heel twice. Step side left on L. <sup>Dip by bend
to knee</sup> Step
in diagonally across on R. Step back on L.,
bring R. in front of L. Raise onto ball of
L. and HOLD.
- 3 Lower left heel twice. Step side rt. on R.
Step L. behind R. Step side R. Raise L. in
front of R. Dip by bending rt. knee. Step
L. diagonally across. Take small step side
R., bringing L. in front of R. Raise onto
ball of R. and HOLD.
- 4 Step across diagonally onto L. and turn to
face center bringing R. in front of L.
Dip by bending left knee. Step R. in place,
bringing L. in front of R. ^{Dip by bending R knee}

Repeat from beginning of Pattern II until 7/8 music
begins. Music will change after a group 2.

Measure: Pattern III-7/8 Music

- 1 Facing slightly right, step R. (ct. 1 and), Step
in place on ball of L. (ct. 2). Step slightly
fwd. R. (ct. 1,3).
- 2 Repeat meas. 1, opp. ftwk.
- 3 Step fwd. R. (ct. 1). Step fwd. L. (ct. 2,3).
- 4 Turning to face center step side R., bringing
L. in front of R. (ct. 1). Dip by bending
rt. knee. (ct. 2,3).
- 5 Step side L. (ct. 1). Step R. across L.
(ct. 2,3).
- 6 Step side L. bringing R. in front of L. (ct. 1)
Dip by bending left knee (ct. 2,3).

Variation to Pattern III

On meas. 1-2, dancers may make one turn
clockwise.

ZENIL SI JE SIROTEK - DRMAČICA
(Lepa Moja Milena)
Prégorje

Source: Institute of Yugoslav Dance, Badija, 1971
Meter: 2/4
Record: FR-4115-A
Position: Hands held in circle, hands remain down for slow part, come up straight and slightly forward during fast chorus. Hands on waists for Drmacica.

Measure: Men's verse

- 1 All move Lft. (CW)stepping L (ct.1)stepping R (ct.2)
2-8 Repeat measure 1.
9 Women's verse: L leg swings through circle to step in opposite direction (ct.1)
Step R in LOD (ct.2)
10-16 Continue walking to face center on last step with R.

Chorus - Fast part

- 1-2 Facing center hands held up and forward slightly step L to Lft. side (ct.1)
Step R tog. (ct.2) Step L to Lft. (ct.1)
Touch R to L (ct.1)
3-4 Repeat measures 1-2 opposite footwork opposite direction.
5-16 Repeat measures 1-4. These are Drmes (shaking) steps, the Drmes becoming more prominent as the music speeds up.

All face LOD at the end of the third time and place hands on hips for Drmacica.

- 1 Step on R, with slightly bent knee (ct.1)
Step with fairly straight L leg (ct.2)
step R with fairly straight leg. Step should move slowly CCW with slight body turn following count 1 foot.
1 Repeat measure 1 opposite footwork same direction;
3-8 Repeat measures 1-2 three times.
9-11 Facing center Drmes (shake) in place both feet firmly planted about 6" apart.
Flex knees strongly (ct.1) repeat flex(ct.2)
12 Repeat measures 9-12

Dance repeats to end of music.

Zenil si je sirotek

Kupil sem joj čizmice
Da bi bolša bila
Čizmice je ponosila
Još je gorša bila

Trinaj, trinaj
Trninice moje////

Kupil sem joj lajbačec
Da bi bolša bila
Lajbačec je ponosila
Još je gorša bila

Chorus

Kupil sem joj pantlečec
Da bi bolša bila
Pantlečec je ponosila
Još je gorša bila

Chorus

JESAM LI TI JELANE
RUŽICE, PAŽENJA

Source: Janković, Narodne Igre VIII

Record: LP AMAN- 103

Time: 2/4

Position: Open Circle, hands joined and down.

Measure:

- 1-4 Step side R. (ct.1) Step across in front on L. (ct.2) Glide Rt. with R. (ct.1)
Close L. instep to R. heel (ct.4). Step side R. (ct.2) Small hop on P (ct.4)
Repeat to opp. direction with opp. footwork.
5-8 Repeat measures 1-4.
9-10 Step side R. (ct.1) Step L. to Rt. taking weight (ct.4) Step side R. (ct.2) Hop on R. bringing L. across R. instep (ct.4)
Repeat to opp. side with opp. footwork.
11-16 Repeat measures 9-10 three more times.

Repeat dance to end of music.

DO KOLESA

(Slovakia)

Do Kolesa (don KŌH'-lyeh-sah, "in a ring") is a women's circle dance. This version is from the town of Očová in Podpoľanie (a region in Central Slovakia). At dance events, when the musicians take a break from playing, the women sing together. Their songs are accompanied by this simple dance.

The following notes describe the dance as it was performed at the Bobva Folkloric Festival in 1980.

Recording: MTA: Slovak Dances from Podpoľanie (Side B)

Meter: 2/4

Formalities: Begin in a circle with simple hand hold.

This medley consists of three songs. The dance motif changes at the beginning of each new tune.

Song #1 (Zdola poňickiho MKina...)

- ct 1 Small step (almost in place) on Rft diagonally R/wd, turning slightly to face diagonally L.
- 2 Close Lft to Rft without taking weight on Lft.
- 2 Step Lft diagonally out/L, to face center of circle again.
- 2 Close Rft to Lft without taking weight on Rft.

At the end of the 3rd verse, use the last phrase (7 counts) to close the circle enough to switch to a back basket hold, L arm over.

Song #2 (Vysspla som sa...)

- ct 1 Step Rft to R.
- 2 Close Lft to Rft, taking weight on Lft.
- 2 Step Rft to R.
- 2 Close Lft to Rft without taking weight on Lft.
- 2 Step Lft to L.
- 2 Touch Rft to Lft, without taking weight on Rft.

Song #3 (Skala, skala...)

- Verse 1 Small, light running steps moving clockwise, beginning with Rft crossing in front of Lft. Keep shoulders facing center.
- Verse 2 Reverse direction, beginning with Lft foot crossing in front of Rft (requires leaving out 1 step at the end of Verse 1 to change feet).
- Verse 3 Same as Verse 1.

Presented by Martha Adams

PODPOĽANSKY TANEC

(Slovakia)

Podpoľanie (named after Polana Mountain) is a region of Central Slovakia which is well known throughout Czechoslovakia for its distinctive folklore. It includes approximately twenty towns and villages.

"Podpoľanský tanec" (POHT'-poh-lyahn-skee TĀH'-nyets) simply means "dance of Podpoľanie". Native dancers use regional names for the dance, or call it after their own village. Recently, dancers have begun to use the name "Ďardáš" (CHAR'-dahsh, the Slovak spelling of ĎARDÁŠ).

This is the standard couple dance from this region. It is a highly improvised dance. Villagers have borrowed and mixed melodies and movements from neighboring villages, and continue them in whatever ways the individual dancers find comfortable. Couples alternate between dancing in a closed couple position and improvising individually.

Notes on style:

The following variations can be combined in any order. Individual dancers often settle into motifs and combinations which are comfortable for them, and repeat those combinations. When dancing individually, one should still be aware of and dance "with" one's partner.

Different melodies can suggest different motifs. For example, Takáto (the first melody in this medley) is often used for the dance Vakani (see #12 below), and Qái, Qái (the third melody) is a typical Hungarian Ďardáš-type melody, and could suggest Ďardáš steps and couple turns.

Ďardáš steps or small pas-de-basques can conveniently be used as "rest steps". Men can stop dancing to join in the singing at any time (in which case the woman hangs about, waiting for him to go back to dancing again).

Torso, arm and hand movements are very common. Typical ways in which they are used can be observed on the video tapes shown in class. Women, when they are "resting", generally leave their hands at their sides or have their arms crossed. Men often hook one or both thumbs in their belts. Gestures using their hats are very common in men's dancing.

Recording: MTA: Slovak Dances from Podpoľanie (Side A)

Meter: 2/4

Each variation can be done with opposite footwork and can be repeated any number of times. Variations are performed individually unless couple position is specified. Men's movements are generally larger than women's.

POPPOLIANSKY TANEC (continued)

SLOW VARIATIONS

#1 Step-hops

- ct 1 Step on Rft to face diagonally L.
2 Hop on Rft, turning to face fwd again. Lft makes reverse bicycle motion.

#2 Cranks-change (like a relaxed scissors step)

- ct 1 Step on Rft, with Lft slightly fwd.
2 Reverse footwork of ct 1.

#3 Marche basique

(A) Heels

- ct 1 Leap on Rft to R.
2 Step on Lft slightly in front of Rft, taking weight first on heel and rolling through the full foot.
3 Step Rft in place.

(B) Ball of foot

- ct 1 Leap on Rft to R.
2 Step on Lft slightly in front of Rft, taking weight on ball of Lft.
3 Step Rft in place.

#4 Crosses

Body can bend sideways from waist in direction of step, taking both counts to bend.

- ct "eh-" (pickup count) Reach and step on Rft to R, leading with heel.
1 Step behind on Lft.
2 Step Rft to R.

#5 Slices

Body can bend in direction of step, as in #4, "Crosses".

(A)

- ct 1 (A biggie!) Rft slices in front of Lft, starting in a pigeon-toed position touching outside edge of ball of foot to floor and rotating, during "slice", to a slightly turned-out position, crossing in front of Lft. Ball of Rft takes enough weight during slice to allow Lft to slide along floor, moving to R. End with weight on Lft.

POPPOLIANSKY TANEC (continued)

(B)

Slide twice to R (cts 1-2) and step on Rft on ct 3.

(C)

Slide 3 times to R (cts 1,2,3), and step on Rft on ct 4.

#6 Caricé

This can be done individually, or as a couple in shoulder/shoulder blade position.

(A) Single

- ct 1 Step Rft to R.
2 Close Lft to Rft without taking weight on Lft.

(B) Double

- ct 1 Step Rft to R.
2 Close Lft to Rft, taking weight on Lft.
3 Step Rft to R.
4 Close Lft to Rft without taking weight on Lft.

#7 Walking turn

Do as a couple in shoulder/shoulder blade position, side by side. Turn with smooth walking steps, beginning outside foot, either CW or CCW.

#8 Touch-step (travelling)

- ct 1 Hop on Lft, touching ball of Rft fwd.
2 Step Rft fwd.

#9 Dips

- ct 1 "Plié" on L leg, Rft raised and slightly fwd with bent knee.
2 Lift or small hop on Lft as R leg lifts and rotates to side, turned out.
3 Step Rft behind Lft -- again in "plié".
4 Small step with Lft sideways L.

#10 Turns

Men: Step-hop, making 1 full turn CW in 2 cts, as follows:

- ct 1 Step on Rft, lifting L leg with knee bent to L side (turned out).
2 Hop on Rft, bringing L leg around to front.
3 Step on Lft, lifting R leg to front with bent knee.
4 Hop on Lft, moving R leg to R side, turned out.

PODPOLJANSKY TANEC (continued)

WALKS: Same steps in place, or pivot in place with walking steps, 2 steps to 1 turn.

Sonets (Men only)

- #11 SONET (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) (23) (24) (25) (26) (27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100) (101) (102) (103) (104) (105) (106) (107) (108) (109) (110) (111) (112) (113) (114) (115) (116) (117) (118) (119) (120) (121) (122) (123) (124) (125) (126) (127) (128) (129) (130) (131) (132) (133) (134) (135) (136) (137) (138) (139) (140) (141) (142) (143) (144) (145) (146) (147) (148) (149) (150) (151) (152) (153) (154) (155) (156) (157) (158) (159) (160) (161) (162) (163) (164) (165) (166) (167) (168) (169) (170) (171) (172) (173) (174) (175) (176) (177) (178) (179) (180) (181) (182) (183) (184) 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#12 "Valani"

Valani (Valaniyah-nyce, "twisting" or "swaying") was originally a separate dance from the village of Očová. Now, although it is still recognized as Valani, it is danced in other villages and combined with other motifs. It is done in shoulder/shoulder blade position, face to face, standing close to partner, with very rounded arms. Torso is very relaxed. Take about 4 counts to make a full turn (in a "box" pattern). Knees are slightly flexed. Step with a slight bounce with weight on balls of feet.

- ct 1 Step to W's R (Rft), M's L (Lft), bending from waist away from the direction you step (head does not bend with body).
 2 Step W's Lft, M's Rft, bending in opposite direction.
 2A Repeat movements of cts 1, &.

FAST VARIATIONS

The fast variations have essentially the same movements as the slow variations, unless otherwise stated. Individuals can play with rhythms, e.g., performing steps at half speed.

- #1a Step-hops: Same movements as #1.
 #2a Change-places: Same movements as #2.
 #3a Parade marches: (3) only.
 #4a Creeps: Rhythm changes as follows:

- ct 1 Step to side.
 2 Step behind.
 3 Step to side.

The direction of bend can be reversed here, leaning into the direction you're stepping.

- #5a (Singles): Can repeat to one side 4, 6, 10, etc. times in a row. New name: "Twizzles".
 #6a Creeps: Same movements as #6.

PODPOLJANSKY TANEC (continued)

- #7a Walking-hops: Walk changes to light running steps, beginning with inside foot. W's L arm is bent, holding W's arm near elbow, and bounces lightly in rhythm.
 #8a Touch-step: Same movements as #8.
 #9a Creeps: Same movements as #9.
 #10a Creeps: Men do same movements as #10; W do same movements as #10 or use simple step-hops to turn.
 #11a Squats: Half-time suggested.
 #12a "Valani": Same movements as #12.
 #13 Couple marches: Use same hold as in couple running turns.

(A)

- ct 1 Step 5ft, turning torso slightly to L.
 2 Hop on Rft.
 2A Reverse cts 1, &.

(B)

Same framework, but exchange places with partner, using 1st step-hop to change places (stepping to your partner's R side) and 2nd step-hop to face each other again.

Presented by Martha Adams

SLOVAK DANCE-SONGS

with Martha Adams

These songs are all from the Podpolanie region, and can be heard on record MTA, Slovak Dances from Podpolanie.

WOMEN'S SONGS ("Do koľesa")

Zdola poňického mlína...

1. /:Zdola poňického mlína, a jajajajajaj:/
tešie voda veľmi strmá, a jajajajajaj.
2. /:Kto sa z tej vodi napije, a jajajajajaj:/
ten sa a milím rozlučuje, a jajajajajaj.
3. /:A ja som sa z nej napila, a jajajajajaj:/
s milím som sa rozlúčila, a jajajajajaj.

- [1. Downstream of the mill in Poniky the water flows swiftly.
2. Whoever drinks from it will be parted from her sweetheart.
3. I drank from it and that's just what happened.]

Vyspala som sa...

1. Vyspala som sa istá,
na javore, aj na liste,
vyspala som si muža,
červeného ako ruža.
 2. Lebože ma vydávajúte,
lebože ma zatvárajte,
lebo ja mám chlapca rada,
to je na náš dušu pravda.
 3. Ieťte ma, vlčci, zecte,
a nikomu nepoväcťe,
že som ja a milím spala,
a že som nu pištok daia.
- [1. I had a wonderful sleep, in the shade of a maple tree. I dreamt of a husband, ruddy as a rose.
 2. Either marry me off, or lock me up, for I love the boys -- and that's for sure.
 3. Eat me up, wolves, eat me up, just don't tell anyone that I slept with my sweetheart, and gave him a kiss.]

SLOVAK DANCE-SONGS (continued)

Skala, skala...

1. Skals, skala, biela skala,
povedz milá, s kým si spala, dúhaja.
/:S kým si spala, sama s sebou,
príd' na večer, budem s tebou do rána.:/
 2. Miloval by keby na smel,
keby sa ten svet nestaral, dúhaja.
/:Ked' zbadaju že k nám chodí,
nech ten svet len rozbroj robí, dúhaja.:/
 3. Jedsa dola, dve doliny,
krajšie dievča od maliny, dúhaja.
/:Na malinu slinko svieti,
a na dievča kraasa leti, dúhaja.:/
- [1. Rock, rock, white rock, tell me, sweetheart, whom you slept with; whom you slept with, or all alone. Come over tonight and I'll be with you till merning.
 2. I would have a sweetheart if I dared, if people would mind their own business. If they get nosy and upset when someone comes to see me, that'll have to be their problem.
 3. One vale, two valleys, a girl is prettier than a raspberry; sunsine falls on the raspberry, but baauty falls on a girl.]

ETHNIC DANCES OF GREECE

PRONUNCIATION

I have attempted to transcribe the sounds of the Greek alphabet into English. At best, we can only approximate some of the sounds. To further complicate the procedure, I have refrained from using some obvious English letters when they would make the words look too different from their Greek form. An example is OU for the OO sound in English. We do have words like THROUGH which allow this sound, but some people might want to pronounce OU as in OUT. Although this may sound complicated, my justification is this. If a person wants to learn the Greek language some day, they will have seen the words in a form closer to their real form in Greek. Also, it just seems wrong to see the Greek word $\Sigma\upsilon\rho\tau\acute{o}\varsigma$ (Syrtós) spelled SEARTDHS! No system can be 100% exact because even in Greek there are some exceptions caused by regional dialects and slang. However, for most purposes, the use of this pronunciation guide will help you to pronounce most dance titles and terms correctly in the villager's style.

*	*	*	*	*	*	*
A	as in	FATHER				
E	as in	GET				
I	as an	EE in SLEEP				
O	as in	OVER				
EI	as an	EE in SLEEP				
OU	as in	THROUGH				
TS	as a	CH in CHURCH				
TZ	as a	J in JUDGE				
TH	as in	THINK				
D	as a	TH in THAT				
H	as a	hard "H" as CH in LOCH				
G	as in	GO or sometimes an even softer G sound.				
R	is	slightly rolled as the TT nr DD in LSTTER or WEDDING. (Try it; it is true.)				
PS	as a	PS in LIPSTICK				

Dancing has always been important to the Greeks. Dance and music were an integral part of ancient Hellenic drama. The Greek word, "ΧΟΡΟΣ" (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 Ballos, or Karsilamas; there are some dances which are for a solo dancer such as Zeibekikos.

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 Masapikos, Sta Triá, Sousta, Kariotikos, Gaída, Hiótikos, To Trió, Tsiptigótikas, Píjalitós, Mermingas, Tráta, Spervéri, Zervós Karpáthou, Lefkaditikas, Kazagouna, and the dance from Thásas.

Some dances are common to all Greeks. Examples of the pan-Hellenic dances are: Syrtós-Kalamatianós, Tsamikos, and Masapikaa. 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: Kariotikos (from Ikaría); Haniotikos (from Mania); Zagorisios (from Zagóri). Some are named for the steps or characteristics of the dance: Píjalitós (running dance); Pidihtós (leaping dance); Anti-krystos (face to face). Some are named for the people who do (or did) the dance: Masapikos (butcher's dance); Naftikos (sailor's dance); Vláshikos (shepherd's dance). Some dances are named for the song which is popular for the dance: Karagouna; Len Irthi Mais; Menousis.

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 Argo Hasápike and the Zeibékiko.

ISLANDS

Aegean
Dodecanese
Ionian
Kriti
Kypros

MAINLAND

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

SDME 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.

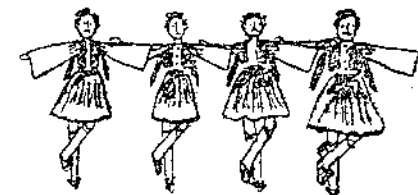
There are some dances where only the leader can improvise turns, leaps, or slaps of the feet. Such dances are: Syrtas-Kalamatjanós, or Tsámikos. Other dances, such as Hasápike and Sta Triá allow all dancers to do simple variations such as turning, or step variations. Find out whether you are supposed 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 single turn or two is often more beautiful than 220 slaps of the feet and standing on one's nose to impress the people watching.

SDME OF THE COMMON HANDHOLDS



Syrtós



Hasápike



Tsakónikos



Tráta

GREEK MUSICAL INSTRUMENTS

Greek music often sounds strange to many non-Greeks. This is partly due to the different sounding musical instruments which are used by the Greek musicians. Part of this difference in sound is also caused by the techniques that Greek musicians use when playing. An example of this is the violin which can sound very different when played by a Greek folk musician. Another thing which makes Greek music sound different is the use of many different musical modes or scales. The modal system of many scales has been in use by the Greeks since the Classical and Byzantine eras. There are several major and minor scales utilized in Greek folk music as well as in the liturgical music of the Greek Orthodox Church. Many people think of these ancient modes as sounding "oriental". Another thing which makes Greek music sound different is the use of mixed meters or "odd" rhythms. It has been determined that these mixed meters such as 5/4, 7/8, and 9/8 come from the rhythmic patterns of ancient Greek poetry and music. (A common pattern was one in which the first of three beats was one and one-half times as long as each of the other two beats: i.e., 3-2-2 or 7/8.) The Greek musician also sometimes uses intervals such as the quarter tone and techniques in playing which a trained western musician could not easily duplicate. Most Greek musicians are self-taught and don't know how to read music. Often the art of music is passed down in the family from father to son.

Although a discussion of Greek modes and playing techniques would take too much space here, I do feel that some explanation of the types of musical instruments used by the Greeks should be made. The following is a description of some of the most common Greek folk instruments.

A wide variety of musical instruments are used by Greek musicians. Just as the dances vary from area to area, the music and instrumentation in each area tends to be different. In general, the musical instruments popular on the mainland are somewhat different from those of the islands. We can divide the musical instruments into three types: woodwind or blown instruments; stringed instruments; and percussion or drum type instruments. Today, the most popular wind instrument is the klarino (an older type of clarinet). In fact, the klarino is probably the most popular folk instrument today.

Whereas the klarino is the main melody instrument on the Greek mainland, the violi is the favored lead instrument on the islands. It is usually accompanied by the laouto and sometimes the santouri. Older instruments still used on the islands are the tsaboura and toubi. The lyra (forerunner of the violin) is still used, particularly on Kriti, with the laouto.

Older instruments still used on the mainland are the karamoudza or zournas (often used in pairs) with the daouli. The gaida is still used in Macedonia and Thraki and also on some of the islands of the northern Aegean. The lyra is still used in Thraki.

The typical city orchestra used the bouzouki and baglamas along with the guitar and sometimes the violi. In the last ten years, the urban music has divided and there is a new type of popular music which



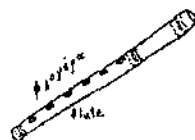
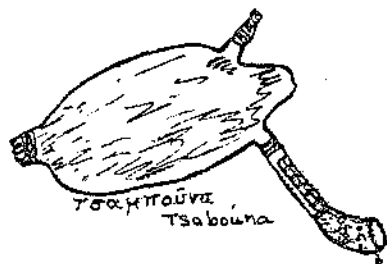
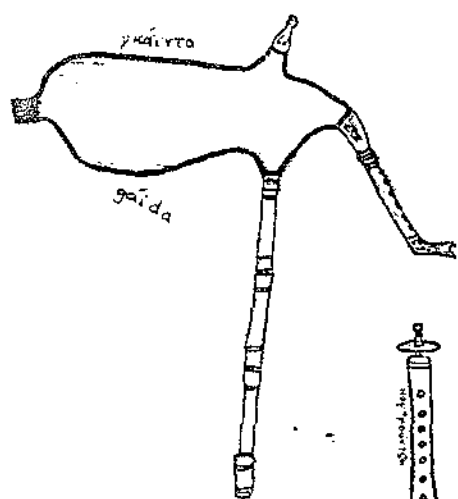
ΕΛΛΑΣ ~ GREECE

1875-1978

is very heavily influenced by Western pop music - it is hardly Greek except for the use of a modified, guitar-tuned bouzouki and the occasional use of a Greek rhythm or mode. One might almost say that the city music has divided into two branches - one is closer to the traditions of Greece, while the newer branch is closer to the music of modern Europe and America. This has caused some confusion because many Americans and Greek-Americans tend to hear this westernized music first at the night clubs here and mistake this sound for authentic Greek music. The great majority of the Greek villagers, however, still are listening and dancing to the folk instruments. Now that more of the traditional recordings from Greece are being imported to the United States, we are seeing more and more Greek-Americans acquiring an appreciation for the style of music that their fathers and mothers (or grandparents) like.

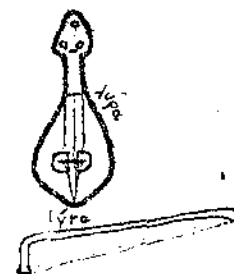
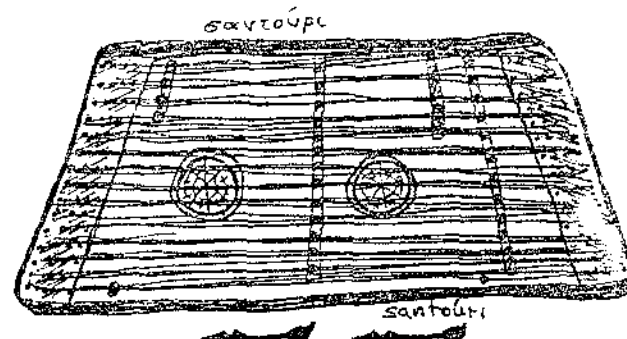
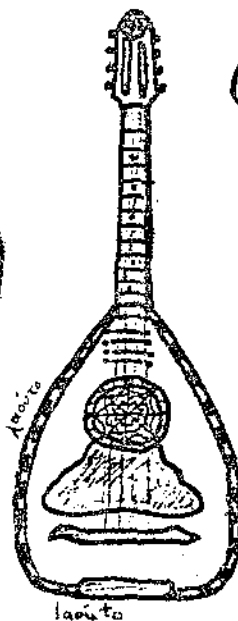
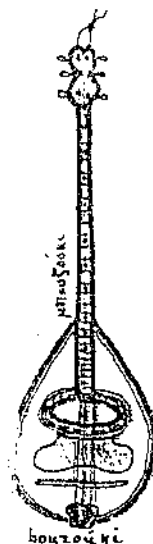
Wind Instruments

- | | | | | |
|------------------------------------|---|--------------------------------|---|----------------|
| 1. Klarino | - | Greek clarinet | | |
| 2. Karamoudza
Pípiza
Zournás | } | Double-reed forerunner of oboe | | |
| 3. Galda | | | - | Bagpipe |
| 4. Tsabouna | | | - | Island bagpipe |
| 5. Flayéra
Tzamára
Gaváli | } | Shepherd flutes | | |



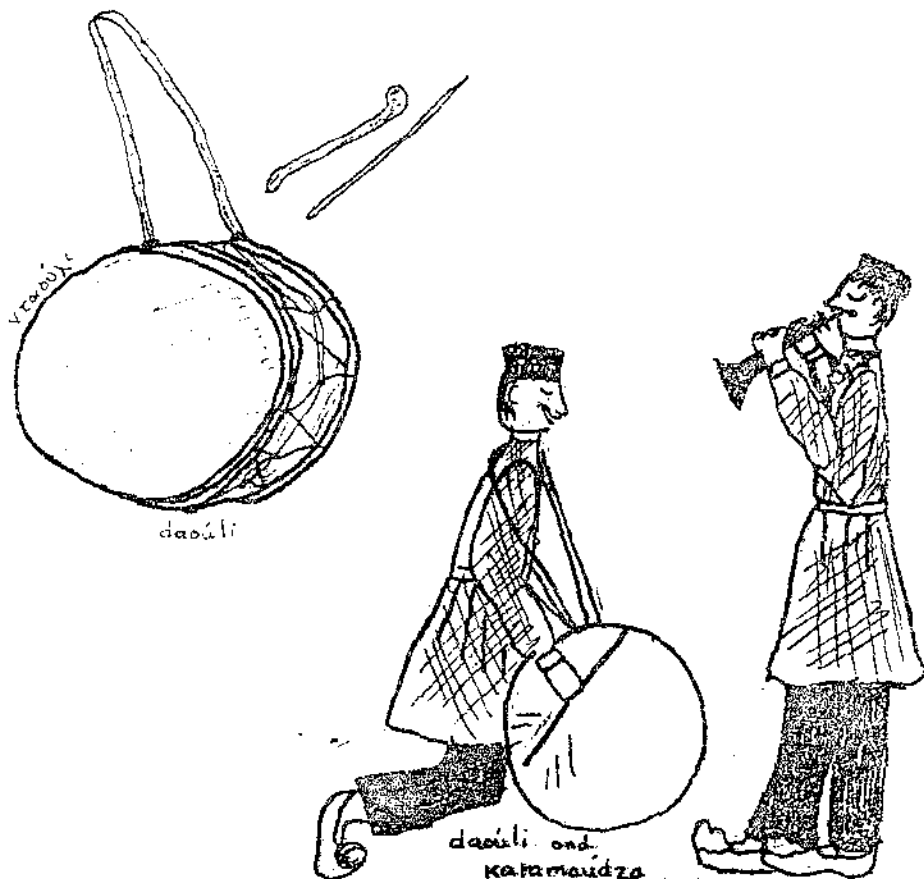
String Instruments

- | | | |
|--------------------------|---|---|
| 1. Violín | - | Violin |
| 2. Lýra | - | A forerunner of the violin |
| 3. Lavouto
(laóuto) | - | Type of lute |
| 4. Bouzouki
Tambourás | - | Lute-type with long neck
older name for bouzouki type instrument |
| 5. Baglamás | - | Small bouzouki-type |
| 6. Outi | - | Like the Arabic oud, a type of lute not too common in Greece |
| 7. Santouri
Tsimbalón | - | A hammered dulcimer evolved from the Byzantine psalterion |
| 8. Kanonáki | - | A finger picked dulcimer related to the santouri |



Percussion Instruments

1. Daçuli
Toumbano - Large drums played with a large stick on one side for the low notes and a slender switch on the other side for the high notes
2. Toumbi
Toumbaki - Small drum from the Aegean islands
3. Défi
Dairés - Tambouriné type instruments
4. Koutalakia - Spoons used for rhythm



HELLENIC RHYTHMS (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.

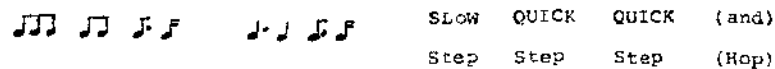
Here are some of the common meters or rhythms for Greek songs and dances:

Rhythm	Notation	Dance	Beat	(S=slow, Q=quick)
2/4	♪ ♪	Hasápikos	1,2	
2/4	♪ ♪♪	Syrtós	1,2&	S Q Q
6/8	♪♪♪ ♪♪♪	Zonarádikos	1,2	
3/4	♪ ♪	Tsamíkos	1&,2	S Q
5/4	♪♪♪ ♪♪	Tsakóníkos 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:



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



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



Pogoni



Kandyfa

HASAPIKOS (Greece)

Source: This dance is popular all over Greece, and in the same or different forms, is done all over the Balkans and the Near East. It was originally danced by the butchers of Constantinopolis; (Hasapikos comes from the word hasapis which means butcher.)

Music: The music is in 2/4 time and can be in a range of tempos, however it is usually done to a faster tempo. Any good Hasapiko record can be used.

Formation: A broken circle with arms on shoulders.

Characteristics: The dance is for both M and W. However, it can be done by only M, in which case it would be danced much faster and with more of a masculine styling (larger steps, more gusto). In any case, W should take smaller steps.

BASIC STEP

Meas	cts.	2/4 time
I	1	Step to the R on the R ft.
	2	Step behind the R ft on the L ft.
II	1	Step to R on the R ft.
	2	Swing the L ft in front of the R ft.
III	1	Step to the L on the L ft.
	2	Swing the R ft in front of the L ft.

BASIC STEP II

I	1	Step to the R on the R ft.
	2	Step across in front of the R ft on the L ft.
II	1	Step to the R on the R ft.
	2	Swing the L ft in front of the R ft.
III	1	Step to the L on the L ft.
	2	Swing the R ft in front of the L ft.

TURN

I	1	Freeing arms from shoulders, step to R on R ft starting to turn to R.
	2	Step on L ft, continuing turn.
II	1	Step on R ft, completing turn.
	2	Swing the L ft in front of the R ft.
III	1	Step to the L on the L ft.
	2	Swing the R ft in front of the L ft.

ARGOS HASAPIKOS
(Greece - Panhellenic)

ARGOS HASAPIKOS(continued)

Source: The Hasapiko was originally danced by the butchers of Constantinopolis in Byzantine times. At that time it was called Makellarikos, or dance of the Butchers' guild. After the Turkish nomads invaded and conquered Asia Minor and the Byzantine Empire, this dance came to be known by the Turkish word for butcher, or "hasapis." Argó Hasapiko means a "slow hasapiko." The dance is also known as Vari Hasapiko (heavy hasapiko), Peiratoiko Hasapiko (hasapiko from Peiraios, the seaport of Athens), Naftiko Hasapiko (sailor's hasapiko), or just Hasapiko. It is danced mainly in the taverns of the seaport towns and cities. The Argó Hasapiko is a slow form of the hasapiko or hasaposerviko (fast tempo hasapiko). Often musicians will move from an Argó Hasapiko directly into a fast hasapiko.

Bibliography: Greek Folk Dances, M. Vouras and R. Holden (N.J., 1965).
Folk Dances of the Greeks, T. Petrides (N.Y., 1961).

Music: 2/4 or 4/4 time in a slow tempo.
Folk Dancer 4052 -A; Féz 702; Féz 704;
Nina 4510-A

Formation: The dancers are in a short line, three to five men. Usually the dance is done by men only, but women dance it sometimes. The hands are on the shoulders of the person on either side in a shoulder hold pos. The leader is at the right end of the line; the free hand of the leader should be out at shoulder height, arm fairly straight.

Characteristics: This dance is a very personal one. That is, it is very individualistic. It is not social in nature. One does not go to a taverna, see someone doing Argó Hasapiko, and then joyfully join the line. It is done only by friends in a small group. It is completely alien to the dance to have a large circle of people. You do this dance with one or two close friends -- you would be highly insulted if some "stranger" intruded by trying to join your line. In recreational folk dancing, however, we have a different situation. In order to keep the feeling of the dance, we will have many lines instead of having one short line on the small dance floor of a taverna. Therefore it is up to each

individual to refrain from joining a line which is already large enough (3 - 5 people). Do not join a line if there are already enough people. Because this dance is improvisational, it does not lend itself well to a large line. There are more or less "basic" steps, but there is no set pattern. The leader makes up his own pattern as he dances; often he creates his own new steps. Some steps are common to all dancers, but often individuals have their own special steps and styles. You can see, then, that where it is easy for three or four people to follow the leader (especially if they are old, close friends and dance together often), it would be impossible to coordinate a line of 25 or 30 dancers. If you don't feel competent to lead, form a new, short line behind the line you wanted to join and follow that leader.

The steps as described here, then, should not be followed as a pattern, but should be danced according to the mood of the leader. In order to create your own steps, however, you must be familiar with the musical and dance idioms. Until one has acquired a feel for this type of dancing, it would be difficult to dance with the correct style and feeling as well as to create within this idiom.

Please note that while W now do this dance, it is not a ballroom dance or couple dance. There is no such thing as a "couple hasapiko." Skaters' position should not be used at any time. It is not unusual for a man and woman to do this dance in a line of their own (2 dancers), but it is still Argó Hasapiko with the shoulder hold position. This is a beautiful, living dance of the Greeks; why water it down and lose that which makes it beautiful?

There are different styles for this dance. Some dance standing straight with a slight flex of the knees. Others dance slightly bent over with more flex in the knees. This is one of few Greek dances where the dancers look down at the floor.

The most basic variation for the Argó Hasapiko is the following:

ARGOS HASAPIKOS (continued)

		<u>VARIATION "A"</u>	
Meas.	Beats	2/4 or 4/4 time	Wt on R ft
I	1	Lunge fwd on L ft.	
	&	Bring R ft around to the front of L (keeping it close to the L leg as you move it).	
	2	Touch R ft in front of L (no wt).	
	&	Bring R ft around to the back of L (keeping it close to L leg as you move it).	
II	1	Step on R ft (behind L).	
	&	Bring L ft around behind R.	
	2	Step on L ft behind R.	
III	1	Bring R ft sdwd to the R.	
	&	Step on R ft.	
	2	Step fwd on L ft.	
IV	1	Step bkwd on R ft and draw L ft back in front of R ft (outside of L ankle is across R instep).	
	2	Optional: Pause	

The above variation may be done as a six ct step (3 meas), or as an eight ct step (4 meas). The eight ct step usually fits the phrasing of the music better, but both are correct. You may use one once and the other the second time, or whatever you wish.

		<u>VARIATION "B"</u>	
I	1, &	}	Repeat VARIATION "A"
	2, &		
II	1, &	}	
	2, &		
III	1, &	}	
	2		
IV	&	Bring L ft around behind the R ft.	
	1	Step on L ft (directly behind R ft).	
	&	Bring R ft around behind the L.	
	2	Step on R ft (behind L).	
	&	Slightly lift L ft from ground across in front of R ankle.	

ARGOS HASAPIKOS (continued)

		<u>VARIATION "C"</u>	
I	1	}	Repeat same cts from VARIATION "A."
	&		
	2, &		
II	1	}	
	&		
	2		
III	1	}	
	&		
	2		
IV	1, &	}	
	&		
	2, &		

		<u>VARIATION "D"</u>	
I	1	}	
	&		
	2		
II	1	}	
	&		
	2		

		<u>VARIATION "E"</u>	
I	1	}	
	&		
	2		
II	1	}	
	&		
	2		
III	1	}	
	&		
	2		
IV	1	}	
	&		
	2		

ARGOS HASAPIKOS (continued)

- VARIATION "F"
- I 1, &)
2, &) Repeat VARIATION "A."
- II 1, &)
2)
& Pause.
- III 1 Step across in front of L ft on R.
& Step sdw to L on the L.
2 Step across in front of L ft on R.
& Turning to face fwd, bring the L ft around in front of R.
- IV 1, & Step on L ft in front of the R; bend at the waist lifting the straight R leg behind you.
2 Straighten body and step on R ft behind and to L of L.
& Pause.

- VARIATION "G"
With ft together.
- I 1 Move toes apart (heels pivot, remaining together).
2 Move heels apart so that ft are parallel (toes pivot in place).
- II 1 Move heels together (toes pivot in place).
2 Move toes together so that ft are once more together (heels pivot, remaining together).

- VARIATION "H"
- I (Quick) 1 Lunge fwd on L ft.
(Quick) & Step fwd on R ft (behind and to L of L).
(Slow) 2 Step fwd on L ft bending body slightly at waist.
& Slight pause.
- II-IV) Repeat from VARIATION "A" or "B."

VARIATIONS FOR MEN (W may do them without the squats, but with only a slight dip.)

1. In Variation "A."
In meas I, pause and fall fwd onto the L ft (L knee slightly bent) (ct 1); touch the R toe behind and to the L of the L ft (ct &).
2. Before Variation "A."
- I 1 Fall fwd onto L ft (L knee slightly bent).
& Touch R toe behind and to the L of the L ft.
2 Fall fwd onto R ft (R knee slightly bent).
& Touch L toe behind and to the R of the R ft.
Go immediately into #1 above.

ARGOS HASAPIKOS (continued)

3. Before Variation "A."
- I 1 With wt on L ft, extend R leg diag fwd to R and then go down into a squat, crossing R ft in front of L ankle.
& Straighten up.
2 Extend R leg diag fwd to R and then go down into a squat crossing R ft in back of L.
& Straighten up.
- II 1, & Repeat meas I, cts 1, &.
2 Step on R ft behind L.
& Bring L ft around behind R.
- III 1 Step on L ft behind R.
2 Bring R ft sdw to the R.
- (Quick) 2 Step on R ft.
(Quick) & Step fwd on L ft.
IV (Slow) 1 Step bkwd on R ft and draw L ft bkwd in front of R (outside of L ankle across R instep).
(Slow) 2 Touch L ft in front of R.

4. In Variation "E."
In meas III, ct 2, bend R leg until L knee touches floor; straighten and do meas III and IV of Variation "C."

5. In Variation "H."
In meas 1, ct 2, bend L leg until R knee touches floor. Straighten and complete as written.

I have described several variations. They should not follow any particular order. You will probably notice that parts of particular steps are similar to other variations. This is how the dance works: certain step sequences are interchangeable, and it is the leader who molds the dance from the variations he knows. In this way, the dance may never be the same, no matter how many times it is done. These variations may be cut in the middle and spliced onto all or part of any other variation. There are obviously many more variations than those I have described; these are some of the most common, and they include some of my favorites. When you have mastered these variations, try some new ones that you have created.



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 Pithichtós, or leaping dance. The Syrtós can also be a Pithichtós 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. The dance is described in these three books:

Greek Folk Dances, M. Vouras and R. Holden (New Jersey, 1965).

Elliniki Hori, V. Papahristos (Athens, 1960).

Folk Dances of the Greeks, T. and E. Petrides (New York, 1961).

Pronunciation: seer-TOHS, kab-lah-mah-tee-ah-NOHS

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.

"Horos Kalamatianós" (the classic leaping kalamatianós), Discophon LP
 "Heimastiotikos" (a very slow leaping kalamatianós)
 "Rakamhána" (a leaping kalamatianós) Alector LP
 "Samiótissa" (a syrtó-type kalamatianós without leaping)
 "Ameriki" (a leaping syrtós) Discophon LP
 "Nína Nái" (a fast syrtós)
 "Ámaza" (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 shldr.

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



Syrtós

TSÁMIKOS (Greece)

Source: This dance is panhellenic. It is done all over Greece. The name Tsámikos comes from the area Tsamouria 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 Kléftes (Greek freedom fighters during the war for liberation from the Turkish domination). It is often called Arvanítikos 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. It is described in these three books:

Greek Folk Dances, M. Vouras and R. Holden, (New Jersey, 1965)

Elliniki Hori, V. Papahristos, (Athina, 1960)

Folk Dances of the Greeks, T. and E. Petrides, (New York, 1961)

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 Selona"	"Fengaráki"

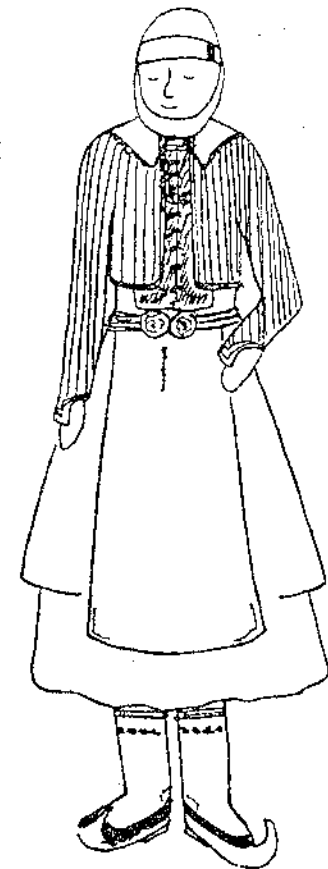
Formation: A broken circle with hands joined at shoulder height, elbows bent and down. The hands should not be pushed fwd into the circle, but should be comfortably back near the shoulders.

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.

Meas	cts	Basic Step	6/4 or 3/4 time
I	1, 2	Step sdwd to the R on the R ft.	
	3	Step across in front of the R ft on the L ft.	
II	1, 2	Step sdwd to the R on the R ft.	
	3	Step across in front of the R ft on the L ft.	
III	1, 2	Step sdwd to the R on the R ft.	
	3	Step across in front of the R ft on the L ft.	
IV	1, 2	Step sdwd to the R on the R ft.	
	3	Hop on the R ft, swinging the L ft behind the R leg (L ft should be about knee height and close to the	

V	1, 2	very slight, the L ft should be behind the R ankle)
	3	Step sdwd to the L on the L ft.
VI	1, 2	Step across in front of the L ft on the R ft.
	3	Step sdwd to the L on the L ft.
	3	Hop on the L ft, swinging the R ft in front of and close to the L leg.

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PANSUR (or MOSES)
(Cansy Ivanila, Romania)

This cycle of dances is based on dances and steps from Bobohalma, Mureş County in Central Transylvania. The dances include a slow Ponturi, "Purtata" or "de a Lungul", "Invirtita" and "Hategana" or "Hartag".

Pronunciation: PAHN-hoo-ree dia moo-RESH

Record: Balkan Arts MK-6V B #4 (Ciclu Dans) 4/4 meter

Formation: Men in a circle or semi-circle facing R of ctr (LOD). Arms are held high and slightly fwd with elbows bent and fingers snapping. Women wait at side until men pick them up.

Meas Pattern
PONTURI (Men's Dance) pohh-too-ree

INTRODUCTION

1 Step fwd on R ft (ct 1); touch ball of L beside R (ct 2);
2-8 step fwd on L ft (ct 3); touch ball of R beside L (ct 4).
Continue meas 1 until the beat and melody line become clear.

BASIC WITH SLAPS

1 Repeat meas 1 of Introduction.
2 Repeat cts 1,2 of Basic; leap fwd onto L ft (ct 3);
leap fwd onto R ft (ct 4).
3 Facing ctr, jump onto both ft in place, knees slightly bent (ct 1); raise L up in front, knee bent, and clap hands together at face level (ct &); leap onto L ft in place and slap R hand against raised R outer heel (ct 2); lower R ft (wt is on both ft) and clap hands together in front (ct &); repeat for cts 3,4,4,&.
4 Repeat cts 1-2 of meas 3 (cts 1-2); turning CW to face LOD, jump onto both ft, knees slightly bent (ct 3); leap onto R ft in place and swing L ft fwd and low (ct 4); leap onto L ft in place and slap R hand against R boot top, leg straight and ft at chest level (ct &).

PURTATA (or de a Lungul) poor TAH-tah

INTRODUCTION

Men approach women and join inside hands (M R, W L) so that W is to M R.
1-3 Repeat meas 1-3 of Ponturi (basic walking step).
4 Step fwd on R ft (ct 1); touch L ft beside R (ct 2);
M: Step fwd on L (ct 3); step fwd on R (ct &); turning to face ctr, step fwd on L (ct 4).
W: Continue basic walk-touch, stepping fwd on L ft (ct 3); touch R beside L (ct 4).

PURTATA (Continued)

TURN
1 M: Facing ctr, close-click R ft to L (ct 1); step fwd on R ft (ct 2); turning to face R of ctr (LOD), close-click L ft to R and raise joined hands to shldr level (action occurs from elbow to hand) (ct 3); step back on L ft and swing joined hands fwd and down (ct 4).
W: Turning and moving fwd ctr in an arc-like pattern, step fwd R,L,R (cts 1,2,2); facing ctr, step on L ft to L (hands raised) (ct 3); step on R ft across in front of L ft, hands swing fwd and down (ct 4).
2 M: Step back on R ft (ct 1); touch L ft beside R and bring joined hands up to shldr level (ct 2); step fwd on L ft and push joined hands fwd at shldr level (ct 3); step fwd on R ft and lower joined hands slightly back in preparation to turn W (ct 4).
W: Turning to face R of ctr (LOO), step back on L ft (ct 1); touch R ft beside L, hands are raised (ct 2); step fwd on R ft, push hands fwd (ct 3); step fwd on L ft (ct 4).
3 M: Touch L ft beside R and assist W with turn under joined hands (ct 1); step fwd on L ft (ct 2); touch R ft beside L ft (ct 3); step fwd on R ft, joined hands are lowered (ct 4).
W: With 2 steps R,L turn 360° CCW (to L) under joined hands (cts 1-2) OR turn two times with 4 steps at double time (cts 1,2,2,2); step fwd on R ft (ct 3); step fwd on L ft, but behind and to R of R ft (ct &); step fwd on R ft (ct 4).
4 M and W: Step fwd on L ft (ct 1); touch R ft beside L (ct 2); step fwd on R ft (ct 3); step fwd on L ft (ct 4).

WALK OFF

1 With M R hand on W R shldr, W L hand honked over M R shldr, do walking-touch step as in beginning.

NOTE: The music for Ponturi and Purtata is the same. The sequence is arbitrary but is as follows:

Ponturi - Introduction
Basic with slaps - 3 times
Purtata - Pick up women - meas 1-4
Turn - 3 times
Walk Off - till end of music

Presented by Stephen Katansky

HATEGANA or HARTAG
(Transylvania, Italy)

Pronunciation: nah-tseh-GAH-nah

Record 2/4 meter

Formation: Ptns facing each other in closed shldr-blade shldr-blade pos. or with W hands over M shldrs and M hands held at head level with bent elbows pinching W arms.

Meas Pattern

BASIC IN PLACE (Pas de Basque or Cifra)

- 1 M: Leap onto L ft slightly to L (ct 1); accented step on R ft beside L ft (ct &); step on L ft in place (ct 2).
- 2 Repeat meas 1 with opp ftwk and direction.
- W: dance same steps but start with opp ft and direction
- 3-8 Repeat meas 1-2 three times.

STAMPING VARIATION IN PLACE (Done by both men and women)

- 1 Fall onto L ft in place (ct 1); stamp R ft beside L (ct &); repeat cts 1,& (cts 2,&).
- 2 Fall onto L ft in place (ct 1); stamp R ft beside L with wt (ct &); stamp L ft beside R (ct 2).

OR

- 1 Repeat meas 1.
- 2 Chug bkwd on both ft (ct 1); stamp L ft fwd (ct 2).
- 3-8 Repeat either of the above meas 1-2, three times.

TURNING STEP

Position: Turning to face L, M L hand on W R upper arm, M R hand on W L shldr-blade or over her L shldr. W R hand on M L upper arm, her L hand on his R upper arm or hooked above his R elbow.

- 1 Step fwd on L ft (ct 1); pivot on R ft in place (ct 2). W's step tends to be more fwd moving so that they travel around the men.
- 2-6 Repeat meas 1 five times.
- 7 M: Lift on R ft (ct 1); step fwd on L ft turning to face slightly R of ctr (ct 2).
- 5 Close R ft to L (ct 1); fall onto L ft, accented, in place (ct 2).
- 7 W: Step on L ft to L, turning to face slightly R of ctr (ct 1); stamp R ft beside L (ct 2).
- 3 Lift on L ft in place (ct 1); stamp R ft beside L (ct 2).

TURNING STEP

- 1-8 Reverse pos, ftwk, and direction of turn described above.
- NOTE: During change of direction, meas 7-8, M can let go of joined upper arms and open up side by side.

TRAVELLING RUNNING STEP

- 1 Standing side by side with inside hands joined (M R, W L)

HATEGANA or HARTAG (Continued)

- M: Step fwd on L ft and bring joined hands up at shldrs (ct 1); step fwd on R ft (ct &); step fwd on L ft (ct 2).
- W: Same steps, but with opp ftwk.
- 2 Still moving fwd, reverse the ftwk of meas 1 and bring joined hands fwd at shldr level (cts 1,&,2).
- 3-4 M repeat action of meas 1-2, but raise R hand over W head while she turns twice CCW under joined hands with two-step or step fwd on R heel, beginning turn (ct 1); step on L beside R (ct 2). Repeat for meas 4.
- 5-16 Repeat meas 1-4, three times.

Presented by Stephen Kotansky

INVIRPITA
(Transylvania, Romania)

Pronunciation:

Record: 2/4 meter

Formation: Pairs facing each other in closed shldr-blade shldr-blade pos. or with W hands over M shldrs and M hands held at head level with bent elbows pinching W arms.

Meas Pattern

BASIC SIDE TO SIDE

- 1 Lift slightly on L ft (ct 1); step on R ft to R with a slight accent (ct &); lift slightly on R ft (ct 2); step on L ft beside or slightly in front of R ft (ct &).
- 2 Step on R ft to R with slight accent, wt on both ft (ct 1); hold (ct &); step on L ft beside or slightly in front of R ft (ct 2); step on R ft to R (ct &).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.

EXTENDED TURN CW AND CCW

Position: Turning to face L, M L hand on W R upper arm, M R hand on W L shldr-blade or over her L shldr. W R hand on M L upper arm, her L hand on his R upper arm or hooked above his R elbow.

The cpl turns CW while performing the following steps:

- 1 Lift on L ft (ct 1); step fwd on R ft (ct &); hold (ct 2); step fwd on L ft (ct &).
- 2 Step slightly fwd on R ft with slight knee bend (ct 1); step fwd on L ft (ct &); step slightly fwd on R ft with knee bend (ct 2); step fwd on L ft (ct &).
- 3-6 Repeat meas 1-2 twice.
- 7 Lift on L ft (ct 1); step fwd on R ft (ct &); hold (ct 2); turning to face R in preparation to turn CCW, reverse arm. pos and step on L ft to L (ct &).
- 8 Step fwd on R ft (ct 1); hold (ct &); step fwd on L ft (ct 2); step fwd on R ft (ct &).
- 9-16 Repeat meas 1-8 with opp ftwk and direction (turn CCW).

Variation on Extended Turn:

- 1-4 Repeat meas 1-4.
- 5-6 Repeat meas 2 twice.
- 7-8 Repeat meas 7-8.
- 9-16 Repeat meas 1-8 of the Variation with opp ftwk and direction.

DISHRAG TURN

At end of Extended Turn open so that W is on M R side, inside hands joined (M R, W L). M continue Basic Step more or less in place but with much more energy and vigor. M may also turn slightly under joined hands.

- 1 Lift on L ft (ct 1); step with accent on R ft (ct &); lift on R ft (ct 2); step with accent on L ft (ct &).
- 2 Step with accent on R ft and bring hands back at shldr level (ct 1); step on L ft, hands push fwd (ct 2); step with accent on R ft (ct &).
- 3-4 Repeat meas 1-2 with opp ftwk.

INVIRPITA (Continued)

- 1 W: Move CCW around M
Lift on L ft (ct 1); step fwd on R ft (ct &); lift on R ft (ct 2); step fwd on L ft (ct &).
- 2 Rock back on R ft (ct 1); rock fwd on L ft (ct &); step fwd on R heel, beginning CCW turn (ct 2); continuing turn, step fwd on L ft (ct &).
- 3 Step fwd on R ft (ct 1); step fwd on L ft but behind and to R of R ft (ct &); step fwd R,L (cts 2,&).
- 4 Step fwd on R ft but behind and to L of L ft (ct 1); step fwd on L ft (ct &); step fwd on R heel beginning CCW turn (ct 2); continuing turn, step fwd on L ft (ct &).
- 5-8 Repeat meas 3-4 twice.

Note: Meas 1-2 are a transitional step.

MEN'S SOLO STEPS The following steps are done by the men when breaking away from the women. They are often done in the Pecioresti (young men's) dances or during the Invirpita. During this part of the dance the women continue the basic step from side to side.

TRAVELLING STEP

Travelling in a circle of M with arms held up.

- 1 Lift on R ft, raising L ft slightly to L side (ct 1); step fwd on L ft with accent (ct &); lift on L ft, raising R ft slightly to R side (ct 2); step fwd on R ft with accent (ct &).
- 2 Jump onto both ft, ft slightly apart and knees slightly bent (ct 1); leap fwd onto L ft (ct 2); leap fwd onto R ft (ct &).
- 3-8 Repeat meas 1-2 three times.

REST STEP IN PLACE

- 1 Lift on R ft (ct 1); step fwd on L ft (ct &); lift on L ft (ct 2); step back on R ft (ct &).
- 2 Jump onto both ft (ct 1); leap onto L ft in place (ct 2); step fwd on R ft with accent (ct &).
- 3-8 Repeat meas 1-2 three times.

REST STEP II

- 1 With wt on R ft and knee bent, touch L toe slightly to L, L knee turned out (ct 1); with knees still bent, tan L toe slightly in front of R ft, L knee turned in (ct &); hop on R ft and straighten L leg fwd (ct 2); step on L ft beside R ft with knees bent (ct &).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat meas 1-2
- 5 Repeat meas 1.
- 6-8 See Closing Figure below.

REST STEP III

- 1 Bend R knee (ct 1); tap L heel, knee turned out, in front and slightly L of R ft (ct &); tap L toe, knee turned in, in front of R ft (ct 2); kick L ft fwd, knee straight (ct &).
- 2 Repeat meas 1 with opp ftwk.

INVIRTITA (Continued)

- 3-4 Repeat meas 1-2.
- 5 Repeat meas 1.
- 6-8 See Closing Figure below.

CLOSING FIGURE

- 1 Close ft together (ct 1); clap hands together at shldr level (ct &); lift on L ft and slap R hand against raised R outer heel (ct 2); close R ft to L ft (ct &).
- 2 Clap hands together at shldr level (ct 1); lift on L ft and slap R hand against raised R outer heel (ct &); leap onto R ft in place (ct 2); leap onto L ft in place (ct &).
- 3 Lift R leg fwd and high and slap R hand against R inner boot top (ct 1); hold (ct &); step on R ft beside L ft (ct 2); close L ft to R ft (ct &).

SLAPPING FIGURES

FIG I

- 1 Lift on L ft raising R ft to R side and clap hands together (ct 1); slap R hand against R outer boot heel (ct &); step on R ft beside L ft (ct 2); close-click L ft to R ft (ct &).
- 2 Repeat meas 1 with opp hand and ftwk.
- 3-4 Repeat meas 2-3 of Closing Figure.
- 5-8 Repeat meas 1-4.

FIG II

- 1 Lift on L ft raising R ft to R side and clap hands together (ct 1); slap R hand against R outer heel (ct &); leap onto R in place and clap hands together in front (ct 2); slap L hand against L outer heel (ct &).
- 2 Close L ft to R ft (ct 1); clap hands together in front (ct 1); slap R hand against R outer heel (ct 2); close R ft to L ft (ct &).
- 3-4 Repeat meas 2-3 of Closing Figure.
- 5-8 Repeat meas 1-4.

FIG III

- 1-2 Repeat meas 1-2 of Fig 1.
- 3 Turning 360° CCW (to L), hop on L ft and clap hands together in front (ct 1); slap R hand against R outer boot heel (ct &); hop on L ft and clap hands together in front (ct 2); slap R hand against R outer heel (ct &).
- 4 Step slightly fwd on R ft (ct 1); bring L ft fwd and through to front (ct &); leap onto L ft in place and slap R hand against R inner boot top up in front (ct 2); close R ft to L ft (ct &).
- 5-8 Repeat meas 1-4.

FIG IV

- 1 Slap R hand against R inner boot top (ct 1); leap onto R ft in place and slap R hand against L inner boot heel behind R leg (ct &); hold (ct 2); leap onto L ft in place and slap R hand against R outer heel (ct &).
- 2 Close R ft to L ft, knees slightly bent (ct 1); bounce on both ft (ct &); slap R hand against R inner boot top (ct 2); close R ft to L ft (ct &).
- 3-8 Repeat meas 1-2, three times.

INVIRTITA (Continued)

FIG V

- 1 Slap R hand against R outer heel (ct 1), repeat (ct 2); close R ft to L ft (ct &).
- 2 Repeat meas 1 with opp hand and ftwk.
- 3-4 Repeat meas 1-2 of Fig IV.
- 5-8 Repeat meas 1-4.

MEN'S CLICKING FIGURE

During this step the W stand still and men place their hands on women's shoulders.

Transition: On last Basic step meas 2: bounce on both ft (cts 1,2,&)

- 1 Click heels together in air (ct 1); land with ft slightly apart (ct &); repeat (cts 2,&).
- 2 Bounce on both ft (ct 1); click heels in air (ct &); bounce twice on both ft (cts 2,&).
- 3-8 Repeat meas 1-2 three times.

NOTE: A sequence will be decided at the teaching session depending on how far we get.

ERRATA

HATEGANA

- Change country of origin from Italy to Romania.
- Record: Salkan Arts MK-6M Side B/4c
- Stamping Variation in Place, 2nd variation, meas 2: Delete all after (ct 1): insert chug slightly fwd diag R (ct 2).
- Turning Step: Add CW
- Turning Step (2nd entry) Add CCW
- Meas 3-4, line 2: Change twice to once ...hands with a two-step
- Line 3: or with a step fwd
- Line 4: Should read: ...Repeat for meas 4 (2 turns in all).
- Sequence as practiced in class:
 - 8 meas of Basic in Place (or take 2 meas of Intro and do 6 meas of Basic)
 - 8 meas of Stamping Variation in Place
 - 8 meas of Turning Step (CW)
 - 8 meas of Turning Step (CCW)
 - 16 meas of Travelling Running Step* (Dance ends here the 2nd time through)
 - 8 meas of Turning Step (CW)
 - 8 meas of Turning Step CCW

INVIRTITA

- Pronunciation: in-vebr-Tee-tah
- Record: Balkan Arts MK-6M Side B/4
- Basic Side to Side: Change to read: Basic Side to Side and Travel
- Meas 1, line 2: Change lift slightly on R ft (ct 2): to hold (ct 2).
- Meas 3-4: Add at end: Note: To travel, cross L ft over R (meas 1, ct & of 2 and meas 2, ct 2).
- Rhythm for Basic: ah, slow, quick, slow, quick, quick.
 - Cts 1 & 2 & 3 & 4 &
- Men's Clicking Figure, meas 1, line 2: Should read: ...repeat (cts 2,&) but land with ft together.
- Meas 2: Should read: With ft apart, bounce on both ft (ct 1); click heels in air (ct &); bounce twice on both ft (cts 2,&)

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MUSIC AND DANCE OF RESIA

The conservation of the Resian folk traditions has been favoured by the high mountain ranges which encircle the Resia Valley. In this valley one of the most archaic Slovenian dialects is spoken, a dialect which has even developed some original innovations; here the folk tradition has preserved archaisms rarely found elsewhere in Europe. The folk-tales that the Resians rich imagination continuously adapts to the present day circumstances are rooted in the oldest European myths. In the Resian music -- in songs and dances -- the old non-complex scale is preserved and people sing and play only a single melody accompanied by a medieval bourdon; the valley's most typical folk instrument is still the violin, discarded elsewhere in favour of more modern instruments, and with it the Resians imitate the sound of bagpipes, surely still in use here 200 or 300 years ago; Resians still dance the medieval contre-danse and continuously enrich it through their inexhaustible imagination. The Val Resia Folk Group has performed the music and dances of these living Middle Ages all over Europe; the first report of a performance by Resian dancers and players outside the home boundaries dates back to the year 1838, when they took part in the festivities celebrating Emperor Ferdinand's visit to the city of Udine.

On the feast of the Assumption of the Virgin Mary (Šmárna Miša) and at Carnival (Pust) the squares and inns of all the valley villages vibrate with song and dance. And it is the folk music which is again the Resian identification mark and community bond on other festive occasions like weddings (ženitke) and Resian emigrants' dances.

Resian players play the "cytira", a violin which has been tuned to a higher pitch through the lowering of its bridge. The sound is thus sharper and more easily heard by the dancers in the square. The players sit and beat the rhythm by stamping their feet. They cannot read music and hundreds of tunes are handed down from father to son by the three young cytira players in the Resian Folk Group and by dozens of older well-known local musicians. The "cytira" are accompanied by a "bunkula" (also "brunkula", "valika cytira", "bas") -- an adapted cello or small three-string contrabass. The musician plays the bourdon on the open strings only using a contrabass bow. The "bunkula" player may be a man, a woman or even a child, which is not the case for the "cytira" player.

Resian music is based on a rhythmic unit of 3/8 and may have character (Ta Calšcauca), imager (Ta midvédana), symmetrical (Črni potók) or asymmetrical (Dó po štiglah) periods. The melodic extent can be confined to a fifth (Ta ošójska) and normally does not exceed an octave. The player first performs the motive on the highest or on the two highest strings (na téško, in a "thin" tone); when the theme comes to an end, he repeats it on the subdominant (na túlsto, in a "fat" tone) following an extremely simple modulation. The theme is repeated a number of times in the two tonalities, then the piece ends with a coda played in a "thin" tone and a bowing on an open string or with a glissando on the higher string; with this sound the Resian players imitate the final emptying of a bagpipe.

MUSIC AND DANCE OF RESIA (Continued)

Some tunes are certainly very old, thus Črni potók with its archaic 15/8 rhythm, others are more recent. Poti me dó po Lipje and Lipa na Marýca were composed in the years between the two world wars, while Ta lipauška was composed by Vysák for the 1977 Carnival. The titles of the tunes denote the village where they originated (Ta ošójska from Osojani, Ta solbaška from Solbiča, Ta lipauška from Lipovac) or small places (Žagata, Lipje, Bant, Salci) streams (Črni potók) and names of old-time cytira players (Calabasi). Sometimes the titles remind us of ancient rituals (Dó po štiglah -- "going down the stairs" -- is a wedding tune: the players used to wait for the bride to come out of her room on the first floor and go down the outside staircase on her way to the wedding; Ta pustava is a Carnival dance) or of either real or mythical persons' names (Lipa na Marýca: Anny na Anarójj) or of animals (Ta midvédana -- "the bear dance").

Few tunes are merely instrumental (Dó po stiglob), the most being linked to a written text. The Val Resia Folk Group sings here three such songs: one about the black brook -- Črni potók -- which brought his sweetheart's corpse to the young man; one about the beautiful Marýca, whom her lover could not find because she had been kidnapped and carried to another man; one about the Lipovac song (a song about a song!) which lured the composer away from his work so that he could join in the singing. This last example is a contemporary piece of evidence of the love the Resians feel for their songs and dances.

by Pavle Marku



ČERNÍ POTOK
(Val Resia, Italy)

Pronunciation: CHAIR-nee poh-TOEK

Record: Helidon PLP 03-006 5/4 meter

Formation: Cpls or trios (2 across from 1) in a contra line. Cpls need not be of the opp sex. It is not uncommon for men to dance together. My informants consider these dances to be more solo in nature, although they are always danced in pairs or trios.

COMPASS: N
 W E
 S

Meas Pattern

Men's Step

Arms hang at sides and swing or lift slightly with the slight swaying movement of the upper body. Knees are elastic.

High Melody (Turning in place + ending)

- 1 Standing in S slot, facing ptr (N), beginning to turn CCW (L), step on L ft to face NW (ct 1); step on R ft to face SW (ct 2); step on L ft to face SE (ct 3); step on R ft to face NE (ct 4); step on L ft to face NW (ct 5).
- 2 Continuing to turn CCW, step on R ft to face SW (ct 1); step on L ft to face SE (ct 2); step on R ft to face NE (ct 3); step on L ft to face N (ct 4); lift slightly on L ft (ct &); stamp R ft with wt to face NW (ct 5).

Low Melody (Turn and cross over)

- 3 Turning CCW (to L), step on L ft to face SW (ct 1); step on R ft to face E (ct 2); with back to ptr and crossing over and exchanging places, step on L ft to L (ct 3); close R ft to L (ct &); turning CCW to face N, step fwd on L ft (ct 4); step on R ft to face W (ct 5).
- 4 Step on L ft to face S (face ptr) (ct 1); turning CW (to R), step on R ft to face W (ct 2); with back to ptr and crossing over and exchanging places, step on L ft to L (ct 3); close R ft to L (ct &); turning CCW to face S, step fwd on L ft (ct 4); step on R ft to face E (ct 5).

Dance repeats from meas 1.

Women's Step

Hold lower corners of skirt with hands extended out to the sides.

High Melody (Turning in place + ending)

- 1 Standing in N slot facing ptr or S, step on R ft slightly back and turn to face W (ct 1); beginning to turn CCW (to L), step on L ft in place (ct 2); pivot on L ft and step on R ft slightly in R of L ft to face E (ct &); continuing to turn

ČERNÍ POTOK (Continued)

CCW, transfer wt onto R ft (ct 3); step on L ft in place (ct &); pivot on L and step on R ft slightly to R of L to face W (ct 4); transfer wt onto R ft (ct &); continuing to turn CCW, step on L ft in place (ct 5); pivot on L and step on R ft slightly to R of L ft to face E (ct &). Continuing to turn CCW, transfer wt onto R ft (ct 1); step on L ft in place (ct &); pivot on L and step on R ft slightly to R of L ft to face W (ct 2); continuing to turn CCW, transfer wt onto R ft (ct &), step on L ft to face E (ct 3); turning CW (to R) to face ptr or S, accented step fwd on R ft (ct 4); accented step fwd on L ft (ct &); stamp fwd on R ft with wt (ct 5).

Note: The rhythm in this step is:

S q S q S q S q S q S q S

Two complete CCW turns are made during the step.

Low Melody (Turn and cross over)

- 3 Turning CCW (to L), step on L ft to face NE (ct 1); pivot on L ft and step on R slightly to R of L ft (ct &); continuing to turn CCW, transfer wt onto R ft (ct 2); step slightly fwd on L ft to face ptr (S) (ct &); turning CCW to face E, step on R ft to R to cross over and exchange places (ct 3); step on L ft across and behind R (ct &); touch ball of R ft slightly to R (ct 4); turning CW (to R) to face S, step fwd on R ft (ct &); continuing to turn CW, step on L ft over R (ct 5); pivot on L ft to face E (ct &).
- 4 Turning CCW (to L) to face ptr (N), step slightly back on R ft (ct 1); turning CCW to face W, step on L ft in place (ct 2); step on R ft to R to cross over back to place (ct 3); step on L ft across and behind R (ct &); touch ball of R ft slightly to R (ct 4); turning CW (to R) to face N, step fwd on R ft (ct &); continuing to turn CW, step on L ft over R (ct 5); pivot on L ft to face ptr (S) (ct &).

Dance repeats from meas 1.

Last Time Through:

The end of the dance comes after meas 2 and is indicated by one more playing of the Highmelody. Turn one more time and end by stamping on cts 4,&,5.

Collected and presented by Stephen Kotansky

LIPA MA MARYCA
(Val Russia, Italy)

Pronunciation LKE-pah mah mah-REE-tsah

Record: Helidon FLP 03-006

2/4 meter

Formation: Cpls scattered freely about the dance floor; ptes stand across from one another

Compass: N
W E
S

Measures Pattern

Men's Step:

Arms hang at sides and swing or lift slightly with the slight swaying movement of the upper body; knees are quite elastic and bounce subtly with movement.

- 1-3 High Melody (Turning in place + ending)
Standing in S slot, facing ptr (N), take 5 steps to complete 2 CCW turns. Beg with R ft crossing over L. End facing ptr (N).
- 4 2 running steps in place R,L (cts 1,4); stamp R ft fwd with wt (ct 2).
- 5-7 Repeat meas 1-3, but start turn with L ft.
- 8 Facing ptr (N), step on L ft in place (ct 1); lift slightly on L ft (ct &); stamp R ft fwd with wt (ct 2).
- 1 Low Melody (Turn and cross over)
Turning CCW (to L), step on L ft to face SW (ct 1); step on R ft to face E (ct 2).
- 2 With back to ptr and crossing over to exchange places, step on L ft to L (ct 1); close R to L (ct &); turning CCW to face N, step fwd on L ft (ct 2).
- 3 Step on R ft to face W (ct 1); step on L ft to face ptr (S) (ct 2).
- 1 Turning CW (to R), step on R ft to face W (ct 1); with back to ptr and crossing over to exchange places, step on L ft to L (ct 2); close R to L (ct &).
- 5 Turning to face S, step fwd on L ft (ct 1); step on R ft to face E (ct 2).
- 6 Turning CCW to face ptr (N), step in place on L ft (ct 1); turning CW, step on R ft to face E (ct 2).
- 7-8 Repeat meas 2-3 of Low Melody.

Repeat dance from the beginning - High Melody always alternating with the Low Melody.

LIPA MA MARYCA (Continued)

Women's Step

Hold lower corners of skirt with hands extended out to the sides.

- 1-3 High Melody (Turning in place + ending)
Facing ptr (S), take 4 "quick-slow" pivot steps to complete 2 CCW turns (L,R,L,R,L,R,L,R). (q,S,q,S,q,S,q,S).
"Quick-slow" pivot turn: Step on L ft in place (q) - pivot on L ft and step on R slightly to R of L ft (S) =
- 4 Step on L ft in place (ct 1); lift slightly on L (ct &); stamp R ft fwd with wt (ct 2).
- 5-8 Repeat meas 1-4.
- 1 Low Melody (Turn and cross over)
Turning CCW (to L), step on L ft to face NE (ct 1); pivot on L ft and step on R slightly to R of L ft ("q-S" pivot turn) (rts & 2); facing ptr (S), step slightly fwd on L ft (ct &).
- 2 Turning CCW to face E, step on R ft to R (cross over) (ct 1); step on L ft across and behind R ft (ct &); touch ball of R ft slightly to R (ct 2); turning CW to face S, step fwd on R ft (ct &).
- 3 Continuing to turn CW, step on L ft over R ft (ct 1); pivot on L ft to face E (ct &); turning CCW to face ptr (N), step slightly back on R ft (ct 2).
- 4 Turning CCW to face W, step on L ft in place (ct 1); step on R to R (cross over) (ct 2); step on L ft across and behind R ft (ct &).
- 5 Touch ball of R ft slightly to R (ct 1); turning CW to face N, step fwd on R ft (ct &); continuing to turn CW, step on L ft over R (ct 2); pivot on L ft to face W (ct &).
- 6 Turning CCW to face ptr (S), step slightly back on R ft (ct 1); continuing to turn CCW, step on L ft in place to face E (ct 2).
- 7-8 Repeat meas 2-3 of Low Melody.

Repeat dance from the beginning - High Melody always alternating with the Low Melody.

FINALE (Both Men and Women)

The end of the dance comes after meas 8 of the High Melody and is indicated by one more playing of the melody (meas 1-8). Simply repeat meas 1-8 of the High Melody.

Collected and presented by Stephen Kotansky

LIPA MA MARYCA - WORDS AND MUSIC



Lipa ma Maryca

- | | |
|---|---|
| 1. Lipa ma Maryca,
Rýnina si ty,
Ko ig-nz Rušce pójdés,
A tylo čon in byt. | 5. Ja mejon bil se obódit,
da štrágin na plázi
6. Za ne pryt niova hýdy,
táť gord ja se dáti |
| 2. Ko se na Rušce si došly,
karyce me je nu | 7. Za pryt hovó u Zagbi-
lit óce ja si stat. |
| 3. Te hudi judi so parisy,
Maryco so nesly | 8. Lipa ma Maryca,
Lipa si ty, |
| 4. Či bej to bila hýža,
to bila makoj ma | Lipa si si bila,
Lipa si čet bý. |

1. Lepa moja Maryca, Rýnina si ty. Ko pójdés na Rušce, bom pryt k tebi v vas.
2. Ko sem prišel na Rušce, nisem našel svoje Maryce. J. Hudi ljudje so prišli,
odpeljali so Maryco. 4. Kaj je bilo temu vzrok? To sem bil samo jaz. 5. To bi bil
moral razumeti, da ugaja drugim. 6. Da nisem vsluptil v njo, sem pobegnil v
gord. 7. Da sem prišel gor na Zagbi, sem rabil štrágo. 8. Lepa moja Maryca, in
si lepa, lepa si bila, lepa bol večno.

TA LIPAUSKA
(Val Resia, Italy)

Pronunciation:

Record: Helidon FLP 03-006

2/4 meter

Formation: Cpls scattered freely about the dance floor, ptrs standing across from one another

The dance is the same as Lipa Ma Maryca.

POTI ME DO PO LIPJE
(Val Resia, Italy)

Pronunciation: POH-tee may doe poh LEE-pyeh

Record: Helidon FLP 03-006

2/4 meter

Formation: Two cpls in a square or diamond. (They refer to this formation as a cross.)

M2
M1 W2
W1

M1 faces W2; M2 faces W1.

This dance is basically the same structure as Lipa Ma Maryca and Ta Lipauska, except that it is done in a cross formation and the cpls cross at different times in the music.

High Melody

1-8

M2 and W1 dance the complete dance exactly as in Lipa Ma Maryca and Ta Lipauska

M1 and W2 dance the High Melody as in Lipa Ma Maryca, except M1 starts with the L ft as in meas 5 of Lipa Ma Maryca.

Low Melody (Crossing)

1-8

M1 and W2 cross immediately on ct 1 with their crossing step - so they cross on cts 1-2.

M2 and W1 cross on cts 3-4.

M1 and W2 cross back on cts 6-7.

M2 and W1 cross back on cts 8-9.

M1 and W2 cross over again on cts 11-12.

M2 and W1 cross over again on cts 13-14.

M1 and W2 cross back on ct 16.

This, of course, leaves M1 and W2 with extra cts to finish off their cross-over before starting to turn. But it makes no difference.

Last Time Through:

Repeat meas 5-8 of High Melody.

Collected and presented by Stephen Kotansky

Collected and presented by Stephen Kotansky

FA MIDVEDAGA
(Val Resia, Italy)

Pronunciation rah meed VEH-dahouwah
Record Helidon FIL 03-006
Rhythm (S 4 + 4/4 + 4/4 + 7/4 + 4/4 + 4/4) - (5/4 + 4/4 + 4/4)
Formation Cpls scattered freely about the dance floor, ptrs across from one another.

Compass: N E
S

Meas Vec s Step Pattern

Arms hang at sides and swing or lift slightly with the slight sway movement of the upper body. Knees are elastic.

- High Melody (Turning in place + ending)
1 (8/4) Facing ptr (N), beg L ft, take 8 walking steps to turn freely at least two full turns CCW (cts 1-8).
2 (4/4) Continuing CCW turn, step on L ft (ct 1); step on R ft to face NE (slightly to R) (ct 2); run slightly fwd on L ft (ct 3); run fwd on R ft (ct 4); stamp L ft, no wt (ct 4). OR step fwd on L ft to face N (ct 3); bounce on L ft (ct 4); stamp slightly fwd on R ft with wt (ct 4).
3 (4/4) Repeat meas 2.
4 (7/4) Repeat meas 1, first 7 cts.
5 (4/4) Continuing CCW turn, step on R ft (ct 1); step on L ft to face N or NE (ct 2); run fwd on R ft (ct 3); run fwd on L ft (ct 4); stamp R ft with wt (ct 4).
6 (4/4) Repeat meas 2.

Low Melody (Turn and cross over)

- 1 (5/4) Turning CCW (to L), step on L ft to face SW (ct 1); step on R ft to face E (ct 2); with back to ptr and crossing over and exchanging places, step on L ft to L (ct 3); close R ft to L (ct 4); turning CCW to face N, step fwd on L ft (ct 4); step on R ft to face W (ct 5).
2 (4/4) Step on L ft to face S (ptr) (ct 1); turning CW (to R), step on R ft to face W (ct 2); with back to ptr and crossing over and exchanging places, step on L ft to L (ct 3); close R ft to L (ct 4); turning CCW to face S, step fwd on L ft (ct 4).
3 (4/4) Step on R ft to face E (ct 1); step on L ft to face W (ct 2); step on R ft to face E (ct 3); with back to ptr and crossing over and exchanging places, step on L ft to L (ct 4); close R ft to L (ct 4).

Repeat dance from the beginning - High Melody always alternating with the Low Melody.

Women's Step
Hold lower corners of skirt with hands extended out to the sides.

FA MIDVEDAGA (Continued)

- High Melody (Turning in place + ending)
1-2 The first time, at the beg of dance, start by facing ptr (S) and use 6 "quick-slow" pivot turn steps (see Lipu na Maryca (High Melody), starting with L ft to make 3 full 360° CCW turns (cts 1-9 - rhythm q S q S q S q S q S q S); step on L ft to L (ct 10); run fwd on R ft (ct 11); run fwd on L ft (ct 4); stamp R ft with wt (ct 12).
3 (4/4) Turn CCW with one "quick-slow" pivot turn (cts 1,2), continuing CCW turn, step on L ft to face ptr (S) (ct 2 of 2); repeat cts 11, 12 of meas 1-2 (cts 3, 4).
4-5 Repeat cts 1-9 of meas 1-2 above; step on L ft to L (ct 10); bounce on L ft in place (ct 4); stamp R ft slightly in front with wt (ct 11).
6 (4/4) Repeat meas 3.

Low Melody

- 1 (5/4) Turning CCW (to L), step on L ft to face NE (ct 1); pivot on L ft and step on R ft slightly to R of L ft (ct 2); continuing to turn CCW, transfer wt onto R ft (ct 2); step slightly fwd on L ft to face ptr (S) (ct 3); turning CCW to face E, step on R ft to R to cross over and exchange places (ct 3); step on L ft across and behind R ft (ct 4); touch ball of R ft slightly to R (ct 4); turning CW (to R) to face S, step fwd on R ft (ct 5); continuing to turn CW, step on L ft over R ft (ct 5); pivot on L ft to face E (ct 6).
2 (4/4) Turning CCW (to L) to face ptr (N), step slightly back on R ft (ct 1); turning CCW to face W, step on L ft in place (ct 2); step on R ft to R to cross over back to place (ct 3); step on L ft across and behind R ft (ct 4); touch ball of R ft slightly to R (ct 4); turning CW to face N, step fwd on R ft (ct 4).
3 (4/4) Continuing to turn CW, step on L ft over R ft (ct 1); pivot on L ft to face E (ct 2); turning to face E, step slightly back on R ft (ct 2); turning to face W, step on L ft (ct 3); step on R ft to R in cross over and exchange places (ct 4); step on L ft behind and across R ft (ct 4).

Repeat dance from High Melody. NOTE: When High Melody is done after the Low Melody, the women will be coming out of the cross over step. The music breaks the step so that the High Melody begins in the middle of the cross over with the touch of the ball of the R ft (ct 1); turning to face S, step fwd on R ft (ct 4); continuing to turn CW, step on L ft over R ft (ct 2); pivot on L ft to face E (ct 6); turning to face ptr (N), step slightly back on R ft (ct 3); repeat cts 4-12 of meas 1-2 of High Melody.

Last Time Through /Repeat of part of High Melody/
Repeat meas 4-5 of High Melody (7/4 + 4/4 + 4/4).

Collected and Presented by Stephen Eotansky

FA PUSTAAU
(Val Resia, Italy)

Pronunciation:

Record: Helidon FLP 03-006 Meter: 6/4 + 5/4 + 5/4 + 5/4

Formation: Cpls or trios in a contra line, facing ptr(s).

Compass: N
K E
S

Meas Pattern

Men's Step

Arms hang at sides and swing or lift slightly with the slight swaying movement of the upper body. Knees are elastic.

High Melody (Turning in place + ending)
6/4 + 5/4

- 1 (6/4) Standing in S slot, facing ptr or H and beginning to turn CCW (to L), step on L ft to face NW (ct 1); step on R ft to face SW (ct 2); step on L ft to face SE (ct 3); step on R ft to face NE (ct 4); step on R ft to face NW (ct 5); step on R ft to face SW (ct 6).
- 2 (5/4) Continuing to turn CCW, step on L ft to face SE (ct 1); step on R ft to face NE (ct 2); step on L ft to face N (or slightly NE) (ct 3); stamp R ft, no wt (ct 4); stamp R ft again, no wt (ct 5); stamp R ft with wt (ct 5).

Low Melody (Turn and cross over) (Same as Černi Potok)

- 1 (5/4) Turning CCW (to L), step on L ft to face SW (ct 1); step on R ft to face E (ct 2); with back to ptr and crossing over and exchanging places, step on L ft to L (ct 3); close R ft to L (ct 4); turning CCW to face N, step fwd on L ft (ct 4); step on R ft to face W (ct 5).
- 2 (5/4) Step on L ft to face S (face ptr) (ct 1); turning CW (to R), step on R ft to face W (ct 2); with back to ptr and crossing over and exchanging places, step on L ft to L (ct 3); close R ft to L (ct 4); turning CCW to face S, step fwd on L ft (ct 4); step on R ft to face E (ct 5).

Repeat dance from beginning - High Melody always alternating with Low Melody.

Women's Step

Hold lower corners of skirt with hands extended out to the sides.

High Melody (Turning in place + ending)

- 1 (6/4) Standing in N slot, facing ptr or S, step slightly back on R ft and turn to face W (ct 1); beginning to turn CCW (to L), step on L ft in place (ct 2); pivot on L ft and step on R slightly to R of L ft to face E (ct 3); continuing to turn CCW, transfer wt onto R ft (ct 3);

FA PUSTAAU (Continued)

- step on L ft in place (ct 4); pivot on L ft and step on R slightly to R of L ft to face W (ct 4); transfer wt onto R ft (ct 5); continuing to turn CCW, step on L ft in place (ct 5); pivot on L ft and step on R slightly to R of L ft to face E (ct 6); transfer wt onto R ft (ct 6); step on L ft in place (ct 6).
- 2 (5/4) Pivot on L ft and step on R slightly to R of L ft in face E (ct 1); lift on R ft and raise L ft up slightly (ct 2); turning CW (to R) to face ptr (S), step on L ft (ct 2); lift slightly on L (ct 3); step slightly fwd on R ft (ct 3); step slightly fwd on L ft (ct 4); stamp R ft, no wt (ct 4); stamp R ft again, no wt (ct 5); stamp R ft with wt (ct 5).

Low Melody (Turn and cross over) (Same as Černi Potok)

- 1 (5/4) Turning CCW (to L), step on L ft to face NE (ct 1); pivot on L ft and step on R slightly to R of L ft (ct 2); continuing to turn CCW, transfer wt onto R ft (ct 2); step slightly fwd on L ft to face ptr (S) (ct 3); turning CCW to face E, step on R ft to R to cross over and exchange places (ct 3); step on L ft across and behind R (ct 4); touch ball of R ft slightly to R (ct 4); turning CW (to R) to face S, step fwd on R ft (ct 5); continuing to turn CW, step on L ft over R (ct 5); pivot on L ft to face E (ct 5).
- 2 (5/4) Turning CCW (to L) to face ptr (N), step slightly back on R ft (ct 1); turning CCW to face W, step on L ft in place (ct 2); step on R ft to R to cross over back to place (ct 3); step on L ft across and behind R (ct 4); touch ball of R ft slightly to R (ct 4); turning CW (to R) to face N, step fwd on R ft (ct 5); continuing to turn CW, step on L ft over R (ct 5); pivot on L ft to face ptr (S) (ct 5).

Repeat dance from beginning - High Melody always alternating with Low Melody.

Last Time Through:

Men: Three walking steps L,R,L to turn 360° CCW plus 3 stamps with the R ft (cts 1,2,3,4,5)

Women: Pivot turn CCW: step L (ct 1); step on R ft to R of L ft (ct 2); hold (ct 2); step on L ft in place (ct 3); step on R ft in place (ct 3); step on L ft in place (ct 4); stamp R ft 3 times (cts 4,5,5).

Collected and presented by Stephen Kotansky

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TA ZAGATINA
(Val Resia, Italy)

Pronunciation tah zah-Gall-tee-nah

Record Helidon FLP 03-006 2/4 meter

Formation: Cpls or trios in a contra line, facing ptr(s).

Compass: N
W E
S

Meas: Pattern

Men's Step
Arms hang at sides and swing or lift slightly with the slight swaying movement of the upper body. Knees are elastic.

1-3 High Melody (12 cts) Introduction and Ending

- 1 Hold.
2 Accented step on L ft to L, turning to face slightly W (to L) (ct 1); bounce slightly on L ft (ct &); stamp R ft with partial wt across and in front of L ft (ct 2); stop, or rock, back onto L ft in place (ct &).
3 Repeat meas 2 with opp ftwk and direction.
4 Repeat meas 2 but keep wt on R ft after stamp (ct &).

1 Low Melody (8 cts) (Turn and cross over)

- 1 Turning CCW (to L), step on L ft to face SW (ct 1); step on R ft to face E (ct 2).
2 With back to ptr and crossing over to exchange places, step on L ft to L (ct 1); close R ft to L (ct &); turning CCW to face N, step fwd on L ft (ct 2).
3 Step on R ft to face W (ct 1); step on L ft to face ptr (S) (ct 2).
4 Turn CW (to R), step on R ft to face W (ct 1); with back to ptr and crossing over to exchange places, step on L ft to L (ct 2); close R ft to L ft (ct &).

1 High Melody (Turning in place + ending)

- 1 Turning CCW (to L), step fwd on L ft to face SE (ct 1); step on R ft to face NE (ct 2).
2 Step on L ft to face NW (ct 1); step on R ft to face SW (ct 2).
3 Step on L ft to face SE (ct 1); step on R ft to face ptr (ct 2).
4-6 Repeat meas 4-6 of Introduction and Ending.

Repeat dance from Low Melody (do not repeat Introduction and Ending).

Women's Step
Hold lower corner of skirt with hands extended out to the sides.

1-3 High Melody (12 cts) Introduction and Ending

same as Men.

TA ZAGATINA (Continued)

- 1 Low Melody (Turn and cross over)
Turning CCW (to L), step on L ft to face NE (ct 1); pivot on L ft and step on R slightly to R of L ft ("q-S" pivot turn) (cts & 2); facing ptr (S), step slightly fwd on L ft (ct &).
2 Turning CCW to face E, step on R ft to R (cross over) (ct 1); step on L ft across and behind R ft (ct &); touch ball of R ft slightly to R (ct 2); turning CW to face S, step fwd on R ft (ct &).
3 Continuing to turn CW, step on L ft over R ft (ct 1); pivot on L ft to face E (ct &); turning CCW to face ptr (N), step slightly back on R ft (ct 2).
4 Turning CCW to face W, step on L ft in place (ct 1); step on R to R (cross over) (ct 2); step on L ft across and behind R ft (ct &).

1 High Melody (Turning in place + ending)

- 1 Touch ball of R ft slightly to R (ct 1); turning CW to face N, step fwd on R ft (ct &); continuing to turn CW, step on L ft over R ft (ct 2); bounce on L ft to face S (ct &).
2 Step slightly back on R ft to face SW (ct 1); bounce on R ft to face S (ct &); pivot turning CCW (to L), step on L ft to L to face E (ct 2); pivot on L ft and step on R slightly to R of L ft (ct &).
3 Hold (ct 1); continuing to turn CCW, step on L ft in place (ct &); pivot on L ft to face ptr and step on R ft slightly to R of L ft (ct 2); lift, or bounce slightly, on R ft (ct &).
4-6 Repeat meas 4-6 of Introduction and Ending.

Repeat dance from Low Melody (do not repeat Introduction and Ending).

Last Time Through: (Indicated by repeat of part of High Melody)

- 1 Step L,R (cts 1,2) to turn 360° CCW.
2 Repeat meas 4 of Introduction and Ending.

Collected and presented by Stephen Kotansky

ERRATA

RESIA OANCES - General Information

Clues that may be helpful:

1. W always cross over facing ptr.
M always cross over with back to ptr.
2. Always dance in place during High Melody.
Always do cross-overs during Low Melody.
3. Repetition of High Melody (sometimes it's only a portion of the High Melody) marks the ending of the dance. Dancers turn in place and end with the ending steps given in the syllabus under "Last Time Through".
4. During the cross-over pattern (Low Melody) M may swing free foot fwd slightly (or stamp it beside the supporting ft) on the & ct following any of the "slow" steps.
5. All the recordings for the dances in the syllabus have one note introduction before the High Melody starts. Since the introduction is so short, it is suggested that you let the High melody go by and start on the Low Melody or pick up the dance on the last few measures of the High Melody

ČERNI POTOK

Translation: Black Creek.

Pronunciation: Change last syllable to TOHK

Last Time Through, line 2: Should read:playing of meas 2 of the High Melody Turn one more time with the following steps:

- M: Beg L, dance one CCW turn with 3 steps (cts 1,2,2); moving slightly twd ptr, stamp R,L,R (with wt) (cts 4,&,5).
W: Step on L in place, beginning a CCW turn (ct 1); step on R completing approximately 1/2 turn (cts &,2); continuing CCW turn, step on L (ct &); step on R, completing one full turn and end facing ptr (ct 3,&); step L fwd twd ptr (ct 4); slight lift on L ft (ct &); stamp R twd ptr, with wt (ct 5).

POTI ME DŮ PO LIPJE

Translation: Take me to Lipje

Low Melody (Crossing): M 1 begins with the "L, cross L..." portion of the Cross-over figure while W 2 begins with the "step, behind, touch, step" portion of the cross-over

Low Melody line 10: Change to read:leaves M1 and W2 needing extra cts to finish off their cross-over before starting to turn. W 2 uses the first 3 cts of the following High Melody to finish the cross-over. Then she proceeds as in Lipa Ma Maryca (but she would have only one turn (2 Quick-Slow turning steps) left before the Cadence.

M 1 uses the first 2 cts of the following High Melody to finish crossing over. Then he proceeds as in Lipa Ma Maryca but he only one turn (4 steps) left before the Cadence.

LIPA MA MARYCA Pronunciation: LEE-pah muh mah-REE-tsa.

Translation: My beautiful Maritsa (or Marie)

Men's Step, High meas 4: Should read: 2 light stamping steps R,L, moving slightly fwd (cts 1,&); stamp R ft fwd with wt (ct 2)

Meas 8, ct & (af 1) should read: bounce on L heel.

Finale: Change title to Last Time Through. Last sentence should read: Simply repeat meas 5-8 of the High

TA LIPAUSKA

Title: Add accent mark so as to read: Ta Lipauška

Translation: from Lipovac

Pronunciation: TAH lee-PAH-oosh-kah

TA MIDVÉDAUA

Translation: the bear

Pronunciation: Tah meed-VEH-dah-oo-wah

Rhythm: The first 6 combinations describe the High Melody and the last 3 belong to the Low Melody.

Men's Step, High Melody, meas 5: The runs are light stamping steps.

Men's Step, Low Melody, meas 3: Add at end: You are now in the middle of the third crossing. Just continue to ptrs place with L,R (cts 1,2 of the High melody) turning 1/2 CCW to face ptr; then continue with the rest of the High Melody as written except make only a 1/2 CCW turn in meas 2 (instead of a full turn).

Women's Step High Melody, meas 1-2: The runs are light stamping steps.

Women's Step, Low Melody, 3rd line from bottom of the description:meas 1-2 of High Melody and continue with the rest of the High Melody.

TA PUŠTAUA

Translation: The Carnival Dance

Pronunciation: tah POOSH-tah-no-wah

TA ZAGATINA

Translation: Title refers to a small location named Zagata

Formation: Add M is at "S", facing ptr at "N".

Men's Step, Low Melody, meas 4: Add at end: This leaves you in the middle of the crossing step, but continue to ptrs place and do 1 1/2 CCW turns with the first 6 cts of the High Melody as described below.

Last Time Through: Delete meas 1-2. Add:

- | Meas | Men |
|-------|--|
| 1 | Turn once CCW in 2 steps beg L ft (cts 1,2). |
| 2 | Step on L twd ptr, completing the turn (ct 1); bounce on L heel (ct &); stamp R twd ptr, with wt (ct 2). |
| Women | |
| 1 | Turn once CCW in 3 steps beg L ft as follows: step on L (ct 1); step on R (ct &,2); step on L (ct &). |
| 2 | Moving twd ptr, 3 weighted stamps R,L,R (ct 1,&,2) |

CIGANYTÁNC

(S.abolcs - Szatmár County, Hungary)

Pronunciation: TSEE-gahm-stahnts

Two major forms of dance are found among Gypsies living in Hungary:

- (1) Cigány Tanc (Gypsy dance)
- (2) Boroldó (stick dance)

The Cigánytánc, which is described here, can be done by one man, by one woman and in couples. In the men's solo form, demonstrating one's virtuosity is the aim. When dancing with a partner a game occurs in which the woman attempts to get behind her partner's back while he tries to prevent her without ever touching her. The dance, in its traditional form, is never done in a group. A couple may begin dancing and then another man or woman will come and replace the first, and then another and so on. Musical accompaniment consists of singing, "mouth music" (a series of nonsense syllables and sounds), and percussion instruments such as wooden spoons or even milk cans, serving as the rhythmic basis for the dance. More recently guitars and contra brács (viola) have been added.

Record: SKS-001; Folkraft EP 1351 4/4 meter

Formation: Cpls scattered freely about the dance space; ptrs facing each other. Fingers snap continually in front of body.

Meas Pattern

MOTIFS DONE BY MEN AND WOMEN

- PIHENŐ (Rest) or KEZDO (Beginning)
- 1 Facing ctr, touch R ft (toe or heel) fwd (ct 1); step on R beside L (ct 2); touch L ft (toe or heel) fwd (ct 3); step on L beside R (ct 4).

- SÉTALÓ (Walk)
- 1 Facing ctr, touch R ft (toe or heel) fwd (ct 1); turning to face slightly R of ctr, step fwd on R ft (ct 2); step fwd on L ft (ct 3); turning to face ctr, step on R ft to R (ct 4).
 - 2 Repeat meas 1 with opp ftwk and direction.

MOTIFS DONE BY MEN ONLY

- CSIPŐ FORGATÓS VAGY CSIKTAPOSÓ (Hip turn, or putting out a cigarette butt)
- 1 With wt on L ft and ball of R ft touching slightly fwd, bounce on L ft and twist both heels to L (ct 1); bounce on L ft and twist both heels to R (ct &); take wt on R ft and lift L ft slightly up and to side (ct 2); reverse ftwk for cts 3, &, 4.

- DOBOGÓS (Stamp)
- 1 With 3 accented steps run fwd R, L, R (cts 1, &, 2); lift L ft slightly to L (ct &); click-close L ft to R ft (ct 3); fall on R ft back with L heel twisted to R (ct 4); OR fall onto both ft (knees bent), heels turned to R.

CIGANYTÁNC (Cont'd)

- 2 Moving bkwd, step on L ft and twist R heel to L (ball of R ft remains on floor) (ct 1); step bkwd on R ft and twist L heel to R (ct 2); repeat for cts 3, 4.

Alternate for meas 2

Moving back with a bounce, twist both heels to L (ct 1); twist heels to R (ct &); twist heels to L (ct 2); twist R heel to R and extend L leg with only the heel touching (ct 3); drop onto L ft in place (ct 4).

CSAPÁS CADENCE (Stamp cadence)

- 1 Fall onto L ft and bend upper body slightly fwd (ct 1); slap R hand against R boot top, leg straight (ct &); step fwd on R ft (ct 2); slap L hand against L boot top, leg straight (ct &); step fwd on L ft (ct 3); slap L hand against outer L upper thigh (ct &); slap R hand against R boot top, leg straight (ct 4).

TROMPE (Trump) Written to begin with wt on L ft; if previous motif leaves wt on R, just reverse ftwk below.

- 1 Hop on L ft in place and lift or fling R ft up and fwd (ct 1); step slightly fwd on R (ct &); accented step on ball of L ft in place (ct 2); step slightly fwd on R ft (ct &); accented step on ball of L ft in place (ct 3); hop on L ft and bring R ft around and in back (ct &); step on R ft behind L ft (ct 4); bounce slightly on L ft (ct &).
- 2 Reverse ftwk of meas 1

HÁTRAVÁGÁS (Cutting backwards)

- 1 Step on R ft behind hut close to L ft (ct 1); lift, or hop, on R ft and bring L ft sharply around and in back (ct &); step on L ft behind hut close to R (ct 2); lift, or hop, on L ft and bring R ft sharply around and in back (ct &); repeat for cts 3, &, 4, &.

BOKÁZÓ R (Reel-clicks). BOKAZO L, same but beg with opp ft. Preparation: with wt on L ft, knee slightly bent, and R ft raised to R side (ct & of previous meas).


- 1 Slide L ft slightly to R and close R ft sharply against L ft (wt on both ft) (ct 1); bend R knee slightly and raise L ft out to L side (ct &); close L ft sharply to R (ct 2); raise R ft to R side (ct &); repeat for cts 3, &, 4, &.

TAPSOS BOKÁZÓ (Clapping and heel clicks)

The ftwk remains the same as in the Bokazó step above.

- 1 Claps and slaps: Hold (ct 1); clap hands together behind back (ct &); hold (ct 2); clap hands together in front of body (ct &); hold (ct 3); slap L hand against L upper thigh (ct &); slap R hand against R upper thigh (ct &); slap L hand against L upper thigh (ct 4); clap hands together in front (ct &).
- 2-3 Repeat meas 1 twice.
- 4 Repeat cts 1-2 of meas 1 (cts 1-2); jump onto both ft, knees bent, ft slightly apart and bend upper body fwd (ct 3); slap L hand against L boot top (ct &); slap R hand against R upper boot top (ct &); slap L hand against L upper boot top (ct 4); raise up in preparation to leap up, and clap hands in front (ct &).

SIGANYTÁNC (Continued)

- 5 Leap in air with both heels out to sides, knees bent  (ct 1);
2/4; slap hands against respective heels up in air (ct &); land on
both ft (ct 2).

PUNTOZÓ (Point)

- 1 With wt on L ft, lift and lower L heel. R ft is behind L calf,
R knee bent and turned out (ct 1); bend L knee and tap R toe
behind L ft (ct &); lift and lower L heel (R ft moves to R side,
R knee bent and turned in next to L knee) (ct 2); bend L knee
and tap R toe to R side (ct &); lift and lower L heel (R ft is
lifted diag fwd k (knee straight) (ct 3); bend L knee and strike
R heel fwd and to R (ct &); lift and lower L heel (bring R ft,
knee bent and turned out to pos in front of L shin (ct 4); bend
L knee and tap R toe in front and to L of L ft (ct &).
- 2 Leap onto R ft in place and lift L ft up and behind (L knee
bent and turned out) (ct 1); reverse ftwk of meas 1, cts &-4
for cts &-4.

DUPLA KDOPOGÓ BOKÁZÁZÓVAL (Double stamps and heel clicks)

- 1 Slight leap onto L ft (ct 1); stamp R heel beside L ft (ct &);
step on R ft in place (ct 2); tap L heel beside R ft (ct &);
step on L ft in place (ct 3); tap R heel beside L ft (ct &);
lift on L ft and bring R ft slightly up behind L ft (ct 4);
step on R ft across and behind L ft (ct &).
- 2 Step on L ft to L (ct 1); tap R heel beside L ft (ct &); step
on R ft in place (ct 2); tap L heel beside R ft (ct &); lift
on R ft and bring L ft slightly up and behind R ft (ct 3);
step on L ft behind but to R of R ft (ct &); step on R ft to
R (ct 4); click-close (bokázó) L ft to R ft (ct &).
- 3 Fall onto L ft in place (ct 1); click-close (bokázó) R ft to
L ft (ct &); jump onto both ft with ft about 1' apart, knees
bent (ct 2); jump up and click heels together (beneath body)
(ct &); spread ft apart in air and land with heel click, ft
together, knees bent (ct 3); hold (ct 4).
- 4 Fall onto L ft (ct 1); bending upper body slightly fwd, slap
R hand against R boot top (ct &); step fwd on R ft (ct ah);
step fwd on L ft (ct 2); slap R hand against R boot top (ct &);
reverse ftwk and slaps for 3.&,ah,4.&.
- 5 Repeat Csapas Cadence.

NOTIFS DONE BY WOMEN ONLY

HÓCÖGÜ 1 (Bounce) or FELFORDULÓS (half-turn)

- On ct & of previous meas, lower wt onto both ft together, knees
bent and heels turned to L.
- 1 Bounce twice on both ft twisting heels to R (cts 1,&); lower
both heels to R (ct 2); reverse heel actioo for cts 3,&4.

HÓCÖGÜ 2 (Bounce)

- 1 With wt on L ft and R ft lifted slightly off floor but very near
to L ft, hop twice on L ft turning 1/4-1/2 CW (to R) (cts 1,&);
fall onto R ft as L knee turns in with toe touching floor next
to R instep (ct 2); reverse ftwk and direction for cts 3,&4.

SIGANYTÁNC (Continued)

KIELES (Twist)

- 1 With ft together and knees bent, raise slightly on balls of
ft and twist heels to R (ct 1); raise slightly on balls of ft
and twist heels to L (ct 2); repeat for cts 3-4.

CSESZŐS (Moving twist)

- 1 With ft together, twist both heels to R (ct 1); with knees
together twist toes to R (ct &); twist heels to R, knees bent
(ct 2); reverse ftwk and direction for cts 3,&4. See last page**

PONTOZÓ (Point)

- 1 With wt on L ft, bounce slightly on L and touch R heel (toe up)
slightly fwd and to R of L ft (ct 1); bounce slightly on L ft
and point R toe in front of and to L of L ft (ct 2); bounce
slightly on L ft and touch R heel (toe up), slightly fwd and to
R of L ft (ct 3); drop wt onto R ft, knee bent, in place but
leave L toe touching (knees together) (ct 4).
- 2 Reverse ftwk of meas 1.
- 3 Repeat meas 1 through ct 3; fall on R with knee bent, holding
L ft beside R ft, no wt (ct 4).

EGYES KOPOGÓ HÁTUL KERESZTCIFRÁVAL (One stamp with a back-crossing cifra)

- 1 Step on R ft to R (ct 1); tap L heel beside R ft (ct &); step
on L ft to L (ct 2); step on R ft across and behind L ft (ct &);
reverse ftwk of cts 1,&,2,& for cts 3,&,4,&.
This step can be done from side to side, or used to turn slowly
CCW.

DUPLA KOPOGÓ HÁTUL KERESZTCIFRÁVAL (Two stamps with a back-crossing cifra)

- 1 Step L in place, or slightly to L (ct 1); tap R heel beside
L (ct &); step R in place (ct 2); tap L heel beside R (ct &);
step on L to L (ct 3); step on R ft across and behind L ft
(ct &); step on L ft to L (ct 4); tap R heel beside L ft (ct &).
- 2 Reverse meas 1.
- 3-4 Repeat meas 1-2.
- 5 Repeat meas 1 but omit final R heel tap.
Can also be used to turn slowly CCW.

SANTIKALÓ (The cripple buzz-like step)

- 1 With ft together, fall onto L ft (knee bent) in place (ct 1);
take wt onto ball of R ft (ct &); repeat cts 1,& three times
(cts 2-4).
- 2-12 Repeat meas 1.
- Use this step backing up to make a figure "S"; or turn in place
in either direction with this step.

(4/4) CRUG, CROSS, STEP, TOUCH

- 1 With wt on both ft, chug back slightly on L ft and lift R ft
slightly fwd (ct 1); step on R ft in front and to L of L ft
(ct &); step on L ft slightly to L (ct 2); touch ball of R ft
to R but near L ft with partial wt transfer (knees are bent)
(ct &); repeat for cts 3,&,4,&.
Step can be done with opp ftwk and direction.

EGANYTANU (Continued)

4/4) EXTENDED CHUG CROSS

Repeat cts 1, &, 2, & of Chug-Cross-step-Touch: step on L ft slightly to L (ct 1); step on R ft in front of L (ct &); close L ft beside R, knees bent (ct 4).
Step can be done with app ftwk.

2/4) CHUG-CROSS-CLOSE

With wt on both ft or L ft, chug back slightly on L ft and lift R ft slightly fwd (ct 1); step on R ft in front and to L of L ft (ct &); close L ft to R ft with knees bent (ct 2). This step moves slightly to L. It can also be done with app ftwk and direction.

CSUSZOS KOPOGOS (Sliding tap)

With heels together but wt on L ft, twist L heel to R and tap R heel beside L ft (ct 1); twist L toe to R and tap ball of R ft beside L (ct &); repeat cts 1, & two more times (cts 2, &, 3, &); drop wt onto R ft (knee bent) and lift L ft slightly (ct 4).

Reverse ftwk and direction of meas 1.

2/4) MARI'S STEP

With wt on L ft and R ft extended fwd (knee straight and ft slightly off the floor), moving fwd, bounce twice on L ft (cts 1, &); step on R ft in front and slightly to L of L ft (ct 2).

Moving fwd, bounce twice on R ft and bring L ft fwd (knee straight, ft slightly off the floor) (cts 1, &); step on L ft in front and slightly to R of R ft (ct 2).

Moving fwd, bounce twice on L ft bringing R ft fwd (knee straight) (cts 1, &); step bkwd R, L (cts 2, &).

Step bkwd on R ft (knee slightly bent) (ct 1); with L ft lifted slightly off floor but close to R ft, bounce twice on R ft and turn R ft slightly out to L (cts 2, &).

Leap onto L ft slightly to L (ct 1); step on R ft across and in front of L ft (ct &); close L ft to R (knees bent) to face ctr (ct 2).

ADDITIONAL MOTIFS DONE BY MEN

CSAPAS 2

Done after Csapas Cadence. On the & ct of 4, slap L hand against L outer upper thigh.

Slap R hand against raised R outer heel at the R side (ct 1); slap L hand against L outer upper thigh as R ft does a downward starting Ronde de Jambe (knee bent and R ft up and behind) (ct &); tap R hand against heel sole of R ft (ct 2); slap L hand against L outer upper thigh (ct &); close R ft to L ft (ct 3); slap L hand against L outer upper thigh (ct &); slap R hand against fwd-raised R boot top (knee straight) (ct 4).

EGANYTANU (Continued)

BOKAZO 2

Jump onto both ft slightly apart (knees bent) (ct 1); click heels together in air (ct &); land on L ft, R ft (knee bent) lifted to R side (ct 2); click-close R ft to L ft (ct &); reverse ftwk of cts 1-2 (cts 3-4).

TAPSOS BOKAZO 2

Repeat action of Bokazo meas 1 while hands held (ct 1); clap hands together in front (ct &); slap R hand against R outer heel (ct 2); clap hands together in front (ct &); reverse ftwk and handwork (cts 3-4).

CSAPAS 3

Leap onto L ft slightly to L and clap hands together in front (ct 1); slap R hand against R outer heel (knee bent) (ct &); turn R knee out (upper body rotates to R), straighten R leg and slap L hand on R upper thigh (ct 2); brush R hand up against R upper outer thigh (ct &); step on R ft (ct 3); slap L hand against L upper outer thigh (ct &); slap R hand against raised R boot top (ct 4); slap R hand against R upper thigh (ct &).

Reverse ftwk and slapping of meas 1.

** Transition into Pontoza: Fall onto L, turning R knee in, keeping R toe on floor (ct 4).

-- Because this dance is done free style, Mr. Balázs decided not to publish a set sequence.

Stephen Katansky

MEZŐSÉGI TÁNCOK - DANCES FROM MEZŐSÉG

Between the rivers Someșul Mic (Hungarian Kis Szamos) and Mureșul (Hungarian Maros), northeast and east of the Transylvanian city of Cluj-Napoca (Hungarian Kolozsvár), lies the ethnographic region known to Hungarian-speaking peoples as the Mezőség (Mező = field or farmland). Although situated within Romania's political boundaries, there is a large Hungarian-speaking population living both in strictly Hungarian-speaking villages as well as in villages of mixed populations (Hungarian, Romanian, and Gypsy).

When speaking about the Mezőségi Táncok, I am referring to a set of dances or "dance cycle" which has become popular in the "Táncház" (dance house) movement in Hungary and among Hungarian-speaking youth in Erdély (Transylvania). This particular cycle is based on the songs and dance forms originally performed in Mezőség villages such as Magyarpalatka, Mezőkeszű, Vajdakamarás and others. The dance cycle, as it is done in the "Táncház," was originally introduced by Sándor Timár. Research and publications about Mezőség dance have also been written by Zoltán Kallós and György Martin, to mention a few.

The Dance Cycle

The dance cycle, as it is popular in the "Táncház" and presented here, is made up of four dances: "Akasztós," "Ritka csárdás," "Szökös," and "Sűrű csárdás." The "Ritka csárdás," "Szökös," and "Sűrű csárdás" are structurally the same but different in style, tempo, and melody.

Martin and Kallós mention the "Ritka magyar," a men's solo "verbunk" or "legényes" type dance, which precedes the "Akasztós" but seems to be dying out, as is the case with other men's dances in the Mezőség region. Another popular form is the so-called "Szaszka" or Saxon dance performed in groups of three, usually one man and two women, but not unknown with three women. This form utilizes the same steps and forms as the above-mentioned "Csárdás," "Ritka," "Szökös," and "Sűrű."

These dances belong to the general Transylvanian "whirling" or turning dance family, the closest relatives being the Romanian "Încălțita," "Hategsna," "Hartaș," "Măruntelu," "Bătuta," "Ardeleana," and "De-a Lungul."

"Akasztós," the first step of the cycle, has been translated as "limping" or "dragging," but is also known as "Lassu" (slow), "Cigánytánc" (Gypsy dance), or often by the name of the song being played or person, family, or guest in whose honor the dance is being played.

"Akasztós" is characterized by a very slow asymmetrical rhythm. In both the music and the dance there is a definite lengthening of the second beat, giving a limping or dragging feeling to the dance. Not unlike the "Pajduško" or "Rustemul," the dance has a quick-slow musical beat, often in 5/8 or 6/8. The dance begins with couples singing opposite the wadd. Gradually they begin to dance.

MEZŐSÉGI TÁNCOK - DANCES FROM MEZŐSÉG (continued)

continuing to sing, with slow walking turning steps occasionally accelerating the turn with a "dragging-limping" step. The content of the songs for the "Akasztós" deal generally with the frustrations of love.

As the music speeds up and the beat becomes more regular, a transition into the following "csárdás" forms occur. This transition is a simple walking "rida" couple turn in either direction, starting with the outside foot, evolving eventually into the "Ritka csárdás" (slow "csárdás"). As mentioned previously, the "Ritka," "Szökös," and "Sűrű csárdás" are structurally the same. They differ in tempo ("Ritka" = slow; "Sűrű" = fast) and style ("Szökös" = jumping) and melodies or songs. These dances, although strict in form within the given regional vocabulary, allow for many variations, both individual and couple, including whirling, stamping, boot-slapping, and jumping.

It is important to note, however, that this improvisation has a basic set of rules for construction based on signals from the man to his partner. During these dances the singing continues, and as the music speeds up, witty dance calls or rhymes ("csujogatók" or "ujjogatók") are interjected spontaneously.

Occasions for Dance

The tradition of "Táncház" (dance house) or "Tánc" (dance) in Mezőség was very common and popular in many villages until quite recently. This use of the word "Táncház" should not be confused with the "Táncház" movement in Hungary, although the Hungarian "Táncház" movement was, to some extent, modeled on the Székely "Táncház."

In Mezőség, young unmarried men would rent a house and convert it into a small dance hall. The walls would be lined with benches and the musicians would be provided with a small, raised stage. The musicians, usually gypsies, played as often as three times a week for their "get-togethers." The young unmarried women would take turns preparing meals for the musicians, and the young men chipped in enough money or favors to pay them.

The "Táncház" became the central meeting place and constituted much of the social life for the young unmarried adults. To attend "Táncház" meant a degree of acceptance and maturity within the community. Therefore, the "Táncház" was the most important stage for social and economic interaction as well as for choosing a mate.

There were as many as three dance houses in some Mezőség villages. This basic social structure existed throughout the Mezőség and also among other Hungarian-speaking populations in Romania.

Although "Táncház" was restricted to unmarried young adults, on other occasions such as weddings, religious holidays, sewing bees, work parties, etc., dancing for the whole community, young and old, took place. Dances also were held outdoors, in barns, or even in large tents erected solely for this purpose.

MEZŐSÉGI TÁNCOK

Record: Hungaroton SLPX 18031-32, 16042, Folkraft-Europe LP-52

Formation: Cpls scattered freely about the dance floor (generally a very small area). Since there are many possible positions, each will be described as it occurs in a particular pattern.

AKASZTOS

Music: The music differs in meter and tempo according to the performance, but does keep a basic "quick-slow" musical beat. For convenience, I have written these dance notes in 6/4 meter. The basic musical beat is:



but the dance beat is in groupings ♩ ♩ ♩ ♩ ♩ ♩ according to step and variation. 1 2 3 4 5 6

Meas Ct

Pattern

BASIC WALK

In side-by-side pos, cpls move freely about the floor. It does not matter which ptr is on which side, nor which ft either starts with. M arm is at small of W back, her nearest hand on his nearest shldr. Outside hands are free. Though this description is written beginning with R ft, it could equally well be written for L ft.

- 1 1-2 Step fwd with R ft.
 - 3 Close L to R.
 - 4-6 Pause.
- This step can begin with either ft and serves to get the cpls on to the floor and select a place to dance, as well as get into the beat of the music.

BASIC TURNING STEP

Cpls in closed pos: R hips are adjacent, M R hand at small of W back, his L hand on her R upper arm (just above elbow), W R hand on M L shldr; her L hand on M R upper arm.

- 1 1-2 Step L fwd into CW turn.
 - 3 Step R fwd continuing CW turn.
 - 4 Having brought L ft around fwd in a CW arc skimming floor, end the arc at a point sdwd out to L.
 - 5-6 Pause.
- This step is also done CCW with opp ftwk.

MEZŐSÉGI TÁNCOK (continued)

Variation 1 on Turning Step - BUZZ

Before doing this variation, moving out of CW turn, dancer shifts wt onto L ft on the last ct 4 of the turn so that R ft is free to begin this buzz.

- 1 1 Cross and step R ft in front of L, flexing R knee slightly.
- 2 Step on ball of L ft to L side, straightening knees slightly.
- 3 Repeat ct 1.
- 4-6 Repeat meas 4-6.

Variation 2 on Turning Step - LEAD-AROUND

Taking W R hand in his L hand, M leads W around him CW and back to place, both doing two Basic Turning Steps.

- 1 1-2

TRANSITION STEP (CHANGE OF DIRECTION)

With ft apart, shift wt onto L bringing both heels down, turning body R.

With ft apart, shift wt onto R bringing both heels down, turning body L.

- 2 1 Step L to L side turning body to R.
- 2 Step R bkwd past L heel.
- 3-6 Step L bkwd past R heel as M reverses hand pos. This step is, of course, done with opp ftwk when appropriate.

Variation on Transition Step

Repeat meas 1 of regular Transition Step, but M takes W R hand in his L hand (off his shldr) as they shift wt onto R ft on meas 3.

- 2 1-3 Both M and W do "cifra" step, i.e., three steps L,R,L, M doing his "cifra" very slightly sdwd L as he spins W R (CW) once in place under his L hand; she dncs her "cifra" to execute the spin.
- 4-6 Pause.
- 3 Reverse ftwk and direction of meas 2; hand hold remains the same.
- 4 Repeat meas 2 of regular Transition Step above.

A musical transition takes place signaling the beginning of the "csárdós" phase of the dance. During this transition dancers continue turning with walking steps as the music shifts into 2/4 time. After "X" number of these walking steps, the cpl opens out into side-by-side pos (M sends W over to his side).

MEZŐSÉGI TÁNCOK (continued)"CSÁRDÁS" PHASE

Meter: 2/4

BASIC STEP - WOMAN'S SIDE-TO-SIDE

For ease of description, it will be assumed that W is on M's L side to begin. She can, of course, also begin on his R side, in which case the description below would be reversed.

Arm positions vary, according to personal style, momentary feeling, size, and the M's "signaling" the sequence of movements. Sample positions: W arm always at M back, using it to "brace" herself against him during her side-to-side movements. He can have his hands on her shldr, or his L hand at the back of her neck, his R hand held out to side, etc.

Man's Basic Step (as woman moves side-to-side)

- | | | |
|-----|---|--|
| 1 | 1 | Step L diag back/L (to keep clear of W as she passes). |
| | 2 | Step R slightly in front of L. |
| 2 | 1 | Close L (with wt) beside R. |
| | 2 | Step R in place. |
| | 2 | Step L in place. |
| 3-4 | | Repeat meas 1-2 with opp |

Woman's Basic Step

- | | | |
|-----|---|---|
| 1 | 1 | Turning 1/4 R, step L fwd in front of R. |
| | 2 | Continuing turn across in front of M, step R in front of L. |
| 2 | 1 | Continuing turn, step L fwd. |
| | & | Step R to L to complete full turn at M R. |
| | 2 | Step back onto L with full wt. |
| 3-4 | | Repeat meas 1-2 with opp ftwk and direction. |

Man's Variation 1 during side-to-side figure

- | | | |
|---|---|---|
| 1 | 1 | Facing slightly and moving L, step L. |
| | & | Scuff R fwd beside L. |
| | 2 | Continuing in this direction, step R fwd. |
| | & | Scuff L fwd beside R. |
| 2 | 1 | Step L to L. |
| | & | Step R close to L. |
| | 2 | Step L slightly fwd. |
| 3 | 1 | Facing slightly and moving R, step R. |
| | 2 | Continuing in this direction, step L. |
| & | 1 | Click R to L. |
| | 2 | Step R fwd with accent. |

MEZŐSÉGI TÁNCOK (continued)

- | | | |
|---|-----|---|
| | | <u>Man's Variation 2 during side-to-side figure</u> |
| 1 | 1-2 | Facing slightly and moving L, step L,R. |
| 2 | 1 | Swing L leg fwd high in preparation for scissors. |
| | 2 | Land on L ft, passing R leg up high and slapping R inside boot top with L hand. |
| 3 | 1 | Facing slightly and moving R, step R. |
| | 2 | Continuing in this direction, step L. |
| | & | Raise R ankle to side and slap it with R hand. |
| 4 | 1 | Step R fwd. |
| | 2 | Raise L leg in front and slap R hand against inside L boot top. |

BASIC WOMAN'S TURN

In preparation for this figure, M sends W over to L side as in a normal Woman's Side-to-Side step, but in doing so he grasps her L hand with his R hand.

- | | | |
|-----|--|---|
| 1-2 | | Both using Basic Side-to-Side step, M sends W over to R side, at same time thrusting joined hands fwd. |
| 3-4 | | M takes four steps R,L,R,L more or less in place, leading W into two turns CCW. Each of her turns has the following ftwk: Step fwd on R heel (ct L), beginning to bring L ft fwd to a pos beside R ft; pivot on R shifting full wt onto full R ft and bringing R toe down as L ft reaches its pos beside R ft on its way fwd (no wt on L) (ct &); step L fwd (ct 2), finishing the L ft movement fwd. |

BASIC THRDWWoman's Step

- | | | |
|---|-----|---|
| 1 | 1-2 | Leaving R side of M, W steps fwd R,L. |
| 2 | 1&2 | W does one Basic Turn as described under meas 3-4 of the Basic Woman's Turn, CCW. |

Man's Steps

- | | | |
|---|--|--|
| 1 | | M makes a 1/4 turn R with a "cifra" step R,L,R as he "flicks" the W past his L shldr into her movement; his "cifra" is done leading with heel. |
| 2 | | M may do either a step with L ft and close R, or a L,R,L "cifra," completing a 225-degree turn CW. The Basic Throw may be done a number of times in a row. |

DOUBLE CIFRA

- | | | |
|-----|--|--|
| 1-2 | | M takes W L hand in his R hand out to his R side. They dance two "cifra" steps, R,L,R (turning face-to-face with ptr), and L,R,L (turning back-to-back). Hands are thrust, rather than "swung," fwd and back during these movements. |
| 3-4 | | M backs up in four steps R,L,R,L, helping W to turn twice moving fwd CCW under joined hands (M R, W L) with two Basic Woman's Turns. |

MEZŐSÉGI TÁNCOK (continued)

MEN'S "CSÁRDÁS" ("SLAPPING") FIGURES

Figure 1

- 1-2 1 Jump onto both ft in "frng" pos: ft apart, toes out, trunk bent fwd.
 2 Slap both hands against inner boot tops (nr. if L hand is occupied holding ptr, slap only R hand on R boot top).
 3 Straighten body and raise R hand.
 4 Slap R hand against outside of R heel.
 5 Step fwd with R.
 6 Raise L knee fwd.
 7 Slap R hand on upper L boot top.
 8 Pause.

Figure 2

- 1-2 1 Step L ft in place, simultaneously raising R knee fwd.
 2 Slap R hand on inner R boot top.
 3 Step R in place.
 4-6 Repeat cts 1-3.
 7 Step L in place, simultaneously raising R knee fwd.
 8 Slap R hand on inner R boot top.

Figure 3

- 1-2 1 Step on R in place, raising L ft fwd.
 2 Slap R hand on inner or outer L boot top.
 3 Step L, raising R ft fwd.
 4 Slap R hand on inner or outer R boot top.
 5 Step R.
 6 Pause.
 7 Slap R hand on L boot top.
 8 Pause.

Figure 4

- 1-2 Done with both hands free.
 1 Slap L hand on L thigh.
 2 Slap R hand on R outer ankle.
 3 Step on R ft raise L ft.
 4 Clap hands in front, raising L leg diag back/L.
 5 Leap onto both ft together, having brought L ft in from raised pos.
 6 Slap L hand on side of L thigh.
 7 Slap R hand on R inner boot top.
 8 Close ft together.

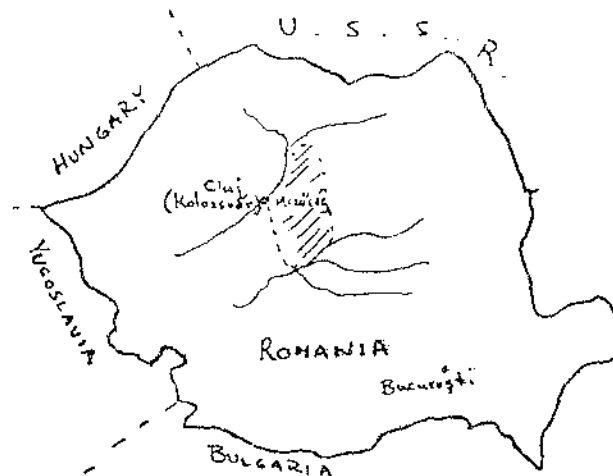
Figure 5

- 1-2 Done with both hands free.
 1 Jump on L to R, at same time clicking R ft against L ankle into closed pos.
 2 Chug fwd on both ft.
 3 Slap R hand on front of R thigh.
 4 Slap R hand on outer R boot top.
 5 Step fwd on R.
 6 Raise L ft diag back/L.
 7 Slap R hand against L inner calf.
 8 Pause.

MEZŐSÉGI TÁNCOK - DANCES FROM MEZŐSÉG (continued)

The musicians for the dancing were mostly gypsies living in the village. A typical orchestra consisted of three musicians: a "primás" playing hegedű (violin), a "kontra" or "gordon" (viola), and a "bögő" (double base).

During the dance, each couple tries to get to the space in front of the musicians for a short solo to "show their stuff." They then move off to let the next couple have their turn.



KOPACKA

(Macedonia, Yugoslavia)

This version comes from the village of Drance, a Sap village in the Delcevo region of Eastern Macedonia. It is a men's dance and interestingly it is accompanied only by one or more large Tapans (Large Drums). The word Kopacka refers to the digging movement in the 4th variation.

Recording: Available on cassette

Formation: Open circle or line with a belt hold (Na lesa)

Music: 2/4

- Measure Figure I
- 1 Facing slightly R of ctr, step Rft fwd (ct 1), step Lft fwd (ct 2)
 - 2 Repeat action of meas. 1.
 - 3 Step Rft fwd with a sinking and low rising action (cts 1-2)
 - 4 Step Lft fwd with a sinking and low rising action (cts 1-2)
 - 5 Turning to face ctr, Step Rft to R (ct 1), lift Lft slightly in front (ct 2)
 - 6 Small step Lft to L (ct 1), step Rft to Lft but slightly in front (ct 2)
 - 7 Repeat action of meas. 6.
 - 8 Step Lft to L with a sinking and rising action (cts 1-2)
 - 9-10 Turning to face slightly R of ctr, repeat action of meas. 3-4.

- Figure II
- 1 Facing slightly R of ctr, and with feet slightly apart, Cukce (Lift and lower heel) on Lft leaving Rft in contact with floor (ct 1), transfer wt. onto Rft (ct 2), close Lft to Rft (ct 2)
 - 2 Repeat action of meas. Figure II.
 - 3 Flat-footed, step Rft fwd (ct 1), step Lft beside Rft (ct 2), step Rft fwd (ct 2)
 - 4 Flat-footed, step Lft fwd (ct 1), step Rft beside Lft (ct 2), step Lft fwd (ct 2)
 - 5 Turning to face ctr, step Rft to R (ct 1), Cukce on Rft and lift Lft slightly up in front (ct 2)

KOPACKA cont.

- Measure Figure II
- 6 Cukce on Rft and place Lft (Whole foot) to L (ct 1), Cukce on Rft and bring Lft sharply to R lower leg (ct 2)
 - 7 Cukce on Rft and place Lft (Whole foot) to L (ct 1), chug onto both feet (Lft fwd) (ct 2)
 - 8 Flat-footed, step Lft in place (ct 1), step Rft in place (ct 2), step Lft in place (ct 2)
 - 9 Moving fwd, step Rft fwd (ct 1), step Lft fwd (ct 2), step Rft fwd (ct 2)
 - 10 Step Lft fwd (ct 1), step Rft fwd (ct 2), step Lft fwd (ct 2)

- Figure III
- *Note: Figure III will come out of Figure II with changes in meas. 9, 10, and 1 (which will seem like meas. 11)
- 1 Continuing from meas. 10 of Figure III, see below, facing ctr, leap onto Rft to R (ct 1), cross and step Lft behind Rft (ct 2)
 - 2-8 Repeat action of meas. 2-8 of Figure II.
 - 9 Moving fwd, lift slightly on Lft and hook Rft above L ankle (ct 1), step Rft fwd (ct 2)
 - 10 Lift slightly on Rft and hook Lft above R ankle (ct 1), step Lft fwd (ct 2). To continue see meas. 1 above.

- Figure IV
- 1 Again, continuing from meas. 10 below, Cukce on Rft while Lft kicks fwd, up and back (Reverse bicycle-like) (ct 1), step on Lft across and behind Rft (ct 2)
 - 2-8 Repeat action of meas. 2-8 of Figure II.
 - 9 Lift slightly on Lft and hook Rft above L ankle (ct 1), step Rft fwd (ct 2)
 - 10 Lift on Rft and lift Lft up in back (ct 1), lower R heel and begin to accsp/kick Lft fwd (ct 2). See meas. 1 for continuation.

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Presented by Stephen Kotansky

LASSÚ PONTCÓI or SZÉGENYES
Transylvania, Romania

The Lassú Pontcói (slow dotting dance, or Szégenyes (poor) is a slow Legénges (lad's) dance found amongst the Hungarians living between the Maros & Küküllő rivers in southern Transylvania. These variations were learned by Stephen Kotansky from Gyula Kajás.

RECORD: SKS, ^{Repts:-} Gardio Press, 002 (LP), Side _____, Band _____.

FORMATION: Solo Men's dance, free around the dance floor. Arms bent at elbow and held about shldr level out in front of body, fingers snapping.

NOTE: This dance is traditionally done in an improvised or free style, adhering to it's particular structure. For learning purposes it will be taught and described in a fixed sequence.

METER: 2/4

PATTERNS

Meas

VARIATION I:

- 1 Step R (heel leading) slightly fwd and to R (ct 1); step L in back of R (ct &); step R slightly to R with slight plie (ct 2).
- 2-4 Repeat meas 1, alternating ftwk and direction, 3 more times (4 in all).
- 5 Step R (heel leading) slightly fwd and to R (ct 1); step L in back of R (ct &); step R to R (ct 2); step L in place (ct &).
- 6 Step R in front of L (ct 1); step L back in place (ct &); step R to R, hold with wt on both ft (about 1' apart)(ct 2,&).
- 7-8 Jump onto balls of both ft, R across L, knees well bent (ct1); rotate once slowly CCW (L) in plie until L ends in front (ct 2).

VARIATION II:

- 1 Hop on L in place as R executes a small CCW or inward circle (ronde de jambe)(ct 1); step R in front of L, R knee turned inward and R toe pointing to L (ct &); step L back in place (ct 2).
- 2 Lift twice on L as R leads outward executing 2 ronde de jambe CW (ct 1); close R to L (ct 2).
- 3-4 Repeat meas 1-2, with opp ftwk.
- 5 Clap hands tog fwd of chest as R lifts fwd, knee straight (ct 1); hop on L as R lifts fwd slap R hand on inner R boot top (ct &); leap R fwd while clapping both hands in front (ct 2); hop on R as L lifts back and R hand slaps inner L heel bshind, R leg (ct &).
- 6 Hop on R, bringing L through and fwd, clap hands in front (ct 1); hop on R and slap L hand against L inner boot top (ct &); step L in front of R (ct 2); step R back in place and clap hands in front (ct &).

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- 7-8 Leaping L to L, slap R hand against R outer heel which is raised out to R side (ct 1); step on ball of R ft across L (wt on balls of both ft in plie), continue rotating CCW (L) as in meas 8, Var I.

VARIATION III:

- 1 Step R bkwd, knee slightly bent (ct 1); step L fwd, leg straight (ct &); step R back in place (ct 2); lift on R and bring L out around and back (ct &).
- 2-4 Repeat meas 1, alternating ftwk and direction, 3 more times (4 in all).
- 5 Step R bkwd (ct 1); hop on R and bring L up around and in back (ct &); step L bkwd (ct 2); hop on L and bring R up, round and in back (ct &). (Reel like)
- 6 Step R bkwd (ct 1); close L to R (ct 2).
- 7 Lift toes and roll back on both heel (ct 1); hold (ct 2).
- 8 Hold (ct 1); step R bkwd (ct 2); shift wt fwd onto L (ct &).

VARIATION IV:

- 1 Hop on L in place as R hooks behind L ankle, bring R knee front R side to position in front of L leg (ct 1); step R in front of L (R knee turned in and R toe pointing to L (ct &); step L in place (ct 2).
- 2 Lift on L and execute 1 ronde de jambe outward CW (R) with R (ct 1); strike R heel fwd on floor (ct &); step R fwd (ct 2).
- 3-6 Repeat meas 1-2, alternating ftwk 2 more times (3 in all).
- 7 Lift L fwd (knee bent) and touch R fingertips to bottom of boot toe as if whipping something off the bottoms (ct 1); hold or slowly release to straighten up (ct 2).
- 8 Continue (ct 1); step L bkwd (ct 2).

VARIATION V:

- 1 Bounce on L as R moves around and in back of L (ct 1); tap R toe behind L (ct &); bounce on L as R moves fwd and out to R of L (ct 2); tap R heel fwd (ct &).
- 2 Bounce on L as R raises slightly fwd (ct 1); tap R heel fwd (where it tapped before)(ct &); repeat cts 1.& (cts 2.&). Tap R heel twice in all.
- 3-4 Leaping on R in front of L reverse ftwk of meas 1-2.
- 5 Repeat meas 1.
- 6 Bring R bkwd and repeat meas 5.
- 7-8 Jump onto balls of both ft, R across L in plie and rotate once CCW (L) as in meas 7-8, Var I.

VARIATION VI:

- 1 Lift on L and slap R palm against R inner boot top which is extended fwd and slightly to R (ct 1); clap hands fwd at chest ht (ct &); step R beside L and clap both hands (ct 2); lift L leg up and fwd slightly to R and slap R hand against L upper thigh (ct &).
- 2-4 Repeat meas 1, alternating ftwk and hand work, 3 more times (4 in all).
- 5 Begin to leap up into the air with knees bent, ft back and out to side, clap hands in front of body (ct 1); slap palms against respective outer heel up in air (ct &); land on both ft (knees turned out) in plie (ct 2); slap palms against respective boot tops (ct &).
- 6 Jump into air off both ft (legs extended straight down (ct 1); clap hands in front (ct &); land and clap hands (ct 2); slap L palm against L upper thigh (ct &).
- 7 Raise R leg up and fwd, and slightly to R and slap R boot top with R palm (ct 1); hold (ct 2).
- 8 Lower R slowly to L (cts 1-2).

VARIATION VII:

- 1-4 Repeat meas 1-4, Var VI (slap R; clap, R in pl; slap L w/R; rpt alternating, 4 in all)
- 5 Hop on L and raise R out to R (knee bent), slap R palm against R outer heel (ct 1); lower R to ground, wt on both ft, about 2' apart (ct &); hold (ct 2); hop on R and slap L palm against L boot top (ct &).
- 6 Hold (ct 1); slap R palm against R boot top (ct &); slap L palm against L boot top (ct 2); hold (ct &).
- 7-8 Repeat meas 7-8, Var VI (slap R, close R)

SEQUENCE:

16 meas "getting up the courage" walk in a circle clapping hands in sequence rhythms or snapping fingers.

Variations I-VIII, one each time.

PRORUPTA
(Serbia)

Translation: Interrupted.

Pronunciation: Proh ROOP-tah

Record: FEP 111, Side A. 2/4 meter.

Formation: Short lines alternating M. W. M. W. lead by a M. Belt hold, L over R.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>	
<u>INTRODUCTION</u>			
1	1	Facing ctr, step L fwd.	
	2	Pause.	
2	1	Step R back.	
	2	Pause.	
3	1	Step L to L.	
	2	Close R to L.	
4	1	Step L to L.	
	2	Pause.	
5-6		Reverse ftwk and direction of meas 3-4.	
<u>DANCE</u>			
1	1	Step on L ft fwd.	<u>VARIATION</u>
	2	Step R next to L.	1 Step L fwd.
2	1&2	With ft slightly apart, bounce three times on both ft.	& Stamp/scuff R next to L.
3		Repeat meas 2 but accent L ft slightly fwd on last bounce.	2 Stamp close.
4	1	Step on L back.	
	2	Step on R back next to L.	
5		Repeat meas 2.	
6	1	Step on R to R.	(W twist R.)
	2	Close L to R.	(W twist L.)
<u>VARIATION</u>			
	1	Step R to R.	
	&	Step L next to R.	
	2	Stamp/close L next to R.	
7		Repeat meas 2.	

Notes by Janet Reineck and Stephen Kotansky.

Presented by Stephen Kotansky

PUŠKO HORO
(Thrace, Bulgaria)

PUŠKO HORO, men's dance, is a Pravo Trakiisko- type dance similar to Čestoto, Horo Capraz, Kormensko Horo, and Kazunluško Horo, just to mention a few. This version was performed by villagers from Selo Botevo, Jamboz district in 1976.

Recording: Folkraft LP 26- Čestoto or Pravo Trakiisko, Balkan Arts MK 03- Horo Capraz or Bergebanarsko; or any good fast Trakiisko.

Formation: Open circle, "Ma lesa" or belt hold.

Music: 3/8

Dancer's cts

Measure Basic Pravo (Bavno)

- 1 Facing ctr. and moving slightly diagonally R, step Rft fwd (ct 1)
Step Lft fwd (ct 2)
- 2 Step Rft fwd, bending knees slightly and bringing Lft fwd and through to front (ct 1), slight Čukče (lift and lower heel) on Rft (ct 2)
- 3 Step Lft fwd (ct 1), moving back diagonally R, step Rft back (ct 2)
This step back actually occurs between cts. 2 of meas. 3 and 1 of meas. 4.
- 4 Hold (ct 1), step Lft back (ct 2)
- 5 Step Rft back (ct 1), lift Lft slightly (ct 2)
- 6 Step Lft back (ct 1), lift Rft slightly (ct 2)

Udari (Hit)

- 1 Heavy accented step Rft fwd (ct 1), close Lft to Rft (ct 2),
Stamp Rft fwd (ct 2)
- 2 Heavy accented step Rft fwd (ct 1), bringing Lft fwd and through,
slight Čukče on Rft (ct 2)
- 3-6 Repeat action of meas. 3-6 of Basic Pravo.
Variation: Dva Püti (Two times) Stamp Rft fwd on ct 2 before ct 1.

PUŠKO HORO CONT.

- Measure Na na mjesto or Tropoli (Do it in place or Tapping)
- 1 Step Rft in place (ct 1), tap ball of Lft beside Rft (ct 2),
Čukče on Rft in place (ct 2), tap heel of Lft beside Rft (ct 3)
 - 2 Reverse ftwk of meas. 1 above.
Pušek (Full drive)
 - 1-4 Tropoli (R,L,R,L)
 - 5 Step Rft fwd (ct 1), bend R knee sharply and lift Lft up in back (ct 2)
 - 6 Step Lft back (ct 1), bend L knee sharply and lift Rft up in front (ct 2)
 - Izhvürli (Kick or Throw)
 - 1-4 Tropoli (R,L,R,L)
 - 5 Step Rft fwd (ct 1), scoop Lft fwd low and up (ct 2)
 - 6 Čukče on Rft as Lft continues up and around in back (ct 1), step Lft back (ct 2)
 - Čukni Dva (Stamp twice)
 - 1-3 Tropoli (R,L,R)
 - 4 Leap on Lft to L (ct 1), stamp Rft beside Lft (ct 2)
 - 5 Tropoli R
 - 6 Repeat action of meas. 4
 - 7-8 Izhvürli: Repeat action of meas. 5-6 of Izhvürli
 - Čukni Tri (Stamp three times)
 - 1-3 Tropoli (R,L,R)
 - 4 Leap onto Lft to L (ct 1), stamp Rft beside Lft (ct 2)
 - 5 Leap onto Rft to R (ct 1), stamp Lft beside Rft (ct 2)
 - 6-8 Repeat action of meas. 6-8 of Čukni Dva.

HOZHO HOHO CONT.

- Measure Sefi (Cutting)
- 1-3 Tropoli (R,L,R)
- 4 Chug back onto both feet (ct 1), lift Rft slightly fwd (ct 2)
- 5 Scissor-step Rft back, Lft extends fwd (ct 1), scissor-step Lft back, Rft extends fwd (ct 2)
- 6 Hook Rft up and in front of L knee (ct 1), step Rft fwd and begin to bring Lft fwd (ct 2)
- 7 Čukče on Rft and scoop Lft fwd up and around to the back (ct 1), Step Lft back (ct 2)
- *Note: This step takes 7 meas. to complete and therefor should be done two times to get back onto the musical phrasing.
- Hlopni (Knocking)
- 1-4 Tropali (R,L,R,L)
- 5 Run Rft fwd (ct 1), run Lft fwd (ct 2)
- 6 Click R heel (ct 1), lift Rft slightly to R (ct 2)
- 7-8 Repeat action on meas. 6 (3 times in all).
- 9 Touch Rft in front of Lft (ct 1), lift Rft to R (ct 2)
- 10 Close Rft to Lft and lift straight L lag diagonally out to L (ct 1), Slight Čukce on Rft (ct 2)
- 11 Reverse action of meas. 10.
- 12-13 Repeat action of meas. 10-11.
- 14 Bending slightly fwd, elap. Rft, wt., ta R (ct 1), step Lft across and behind Rft (ct 2)
- 15-18 Trapoli (R,L,R,L)
- 19 Repeat action of meas. 14.
- 20-23 Tropoli (R,L,R,L)
- 24-27 Repeat action of meas. 5-8

HOZHO HOHO CONT.

- Measure Hlopni cont.
- 28-29 Jump onto both feet, slightly apart and Rft fwd (ct 1) bounce two times on both feet (ct 2 & ct 1), bounce on Rft and bring Lft around to front (ct 2)
- 30-31 Reverse action of meas. 28-29.
- 32-35 Repeat action of meas. 28-31.
- 36-37 Izhvürli: Repeat action of meas. 5-6 of Izhvürli.
*Note: This complete step is done 2 times through.
- Hlopni, Doly (Knock, squat down)
- 1-5 Repeat action of meas. 1-9 of Hlopni.
- 10 Touch Rft behind Lft (ct 1) lift Rft to side (ct 2)
- 11-12 Izhvürli
- 13 Step Rft back and bring Lft around and in back (ct 1), leap onto Lft behind Rft (ct 2)
- 14 Squat onto both feet with R knee fwd and L knee turned out (ct 1), Rise onto Lft (ct 2)
- 15-17 Repeat action of meas. 1-3 Of Udari.
- 18 Run Rft back (ct 1), Run Lft back (ct 2)
- 19-20 Repeat action of meas. 13-14 (Squat).

This dance can be according to the will of the leader. The group from Botevo used the Prava and Udari steps to get position and then proceeded to dance each step through twice.

Collected and presented by Stephen Kotansky

RŪKA

(Dobrudža, Bulgaria)

The RŪKA is danced in all villages of Dobrudža by men and women in a common circle or half-circle. Each village dances the RŪKA in its own particular way. The version below was observed in 1976 as danced by villagers from Bulžino, Vratsa county.) The part the hands play in the dance have given its name. (Klasknad). Very often, after dancing for some time, the men drop out of the common Horo and form a separate semi-circle or straight line and dance more complicated figures with klyakane (squats). The women stop dancing or, more rarely, form a separate Horo. (Katzarova-Kukudova, Djenev)

Regarding: Balkan Arts 701a or any good RŪka, Tropanka, or Zborenka.

Position: Mixed or segregated open or closed circle, arms in a "W" pos. with hands slightly lower than shoulder level.

Time: 2/4

Measure

Basic

- 1 Facing slightly R of ctr., step Lft fwd to R (ct 1), (Variation: Stamp Rft, no wt., slightly behind Lft), Turning to face ctr., Step Rft back (ct 2), step Lft back (ct &)
- 2 Step Rft back (ct 1), Step Lft fwd and and lower elbows slightly in preparation for forward thrust (ct 2), Stamp Rft, no wt., slightly behind Lft and thrust or push hands fwd (ct &)
- 3 Turning to face R of ctr., step Rft fwd, arms swing hkwd to reach back low pos. (ct 1), Stamp Lft beside Rft, arms begin to swing fwd (ct &), Step Lft fwd, arms reach fwd low pos. (ct 2), Stamp Rft beside Lft, arms begin to swing bkwd (ct &)
- 4 Step Rft fwd, arms reach back low pos. (ct 1), step Lft fwd, arms begin to swing fwd and back up to "W" pos. (ct &), step Rft fwd, Arms reach "W" pos. (ct 2)

Time cont.

Measure

Klyakane (Squats) I

- 1 Facing slightly R of ctr., leap onto Lft fwd, free leg is bent at the knee and the foot is lifted up and back. (ct 1), Turning to face ctr. or slightly L of ctr., leap onto Rft in place (ct 2)
- 2 Deep squat on both feet, knees slightly apart (ct 1), Hop on Lft (ct 2), Stamp Rft beside Lft (ct &)
- 3 Slight leap onto Rft in place (ct 1), stamp Lft beside Rft (ct &), Slight leap onto Lft in place (ct 2), stamp Rft beside Lft (ct &)
- 4 Run-step Rft in place (ct 1), Run-step Lft in place (ct 2), Deep squat on both feet, knees slightly apart (ct 2)
- 5 Hop on Lft in place (ct 1), Stamp Rft beside Lft (ct &), slight Leap onto Rft in place (ct 2), stamp Lft beside Rft (ct &)
- 6 Deep squat on both feet, knees slightly apart (ct 1), Turning to face slightly R of ctr., Hop on Lft (ct 2), Stamp Rft slightly fwd (ct &) *Note: Arms move on cts 2 and & as in Basic meas. 2 (cts 2 and &). (Bend and Thruet)

7-8 Repeat action of meas. 3-4 of Basic.

Slap and Stamp

- 1 Facing ctr., Slap Lft fwd, leg straight and with wt. (ct 1), Stamp Rft behind Lft (ct &), step Rft back (ct 2)
- 2 Slap Lft fwd, leg straight and with wt. (ct 1), hop on Lft (ct 2), Stamp Rft beside Lft (ct &)
- 3-8 Repeat action of meas. 3-8 of Klyakane I.

Klyakane II

- 1-2 Repeat action of meas. 1-2 of Klyakane I.
- 3 Čukče (Lift and lower heel) on Lft (ct 1), stamp Rft slightly to R (ct &), Čukče on Lft (ct 2), stamp Rft slightly to R (ct &)
- 4 Heavy accented step Rft to R (ct 1), accented step Lft next to R (ct &), deep squat onto both feet, knees slightly apart (ct 2)

1
cont.

SOJANCA KlYakane II cont.

- 5 Step on Lft in place (ct 1), stamp Rft beside Lft (ct 2), accented
step Rft in place (ct 2), accented step Lft in place (ct 2)
- 7-8 Repeat action of meas 6-8 of KlYakane I.

Note: There is no set sequence to this dance. The leader changes
at will, generally doing a number of the basics and inter-
splicing one of the variations one time through and then
returning to the basic. The variations are indicated by
a grunt or yell.

Collected and presented by Stephen Kotansky

SOJANCA
(Serbia)

Pronunciation: Soy-~~AM~~-TSA

Record: FEP 110 Side B. 2/4 meter.

Formation: Short lines alternating M, W, M, W, lead by a M.
Belt hold, L over R.

Meas Cts Pattern

INTRODUCTION
(As Batrna, four meas).

DANCE

Women's twisting

- | | | | |
|-----|-----|--|---------|
| 1 | 1 | Step R to R. | Twist R |
| | 2 | Close L to R. | Twist L |
| -2 | | Repeat meas 1. | |
| 3 | 1 | Step R to R. | Twist R |
| | 2 | Pause | |
| 4 | 1 | Step on L fwd. | |
| | & | Stamp/scuff R slightly behind L. | |
| | 2 | Stamp/close R next to L. | |
| 5 | 1&2 | With ft slightly apart and parallel, bounce three times
on both ft, accenting L ft slightly fwd on last bounce. | |
| 6 | 1 | Step on L back. | |
| | 2 | Step on R back. | |
| 7-8 | | Repeat meas 5 twice without accent. | |

Notes by Janet Reineck and Stephen Kotansky.

Presented by Steve Kotansky