

Note



Laguna Folkdancers Festival

~ INSTITUTE ~
FEATURING
SUNNI BLOLAND
&
DICK CRUM

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ALUNELUL SUCIT

1

Oltenia, Romania

Music: Romanian Folk Dances Nevafoon 15005, side 2. band 6
2/4 meter

Formation: Short lines of men and women, hands held down in "V"

Introduction: 8 measures

Measure

Pattern

- 1-3 Moving fwd, begining R, take 3 two-steps (the first of each two-step on heel) (ct 1&2, 2&2, 3&2)
- 4 Moving backwards, slight leap L (ct 1), slight leap R (ct 2)
- 5 In place, step L (ct 1), step R across L (ct &), step L in place (ct 2), step R to R (ct &)
- 6 Step L across (ct 1&), hop L (ct 2&)
- 7 Leap R diagonally fwd to R facing slightly to L (ct 1&), moving bkwd diagonally L, step L (ct 2), closing step R (ct &)
- 8 step L (ct 1), closing step R (ct &), step L (ct 2&)
- 9 In place, small leap R (ct 1), stamp L (ct &), small leap L (ct 2), stamp R (ct &)
- 10 Step R (ct 1), step L across (ct &), step R in place (ct a) small leap L in place (ct 2), stamp R (ct &)
- 11 (Pas de Basque) step R in place (ct 1), step L across (ct &) step R in place (ct 2&)
- 12 Click L to R taking wt on L (ct 1), click R to L (ct 2)

Presented by Sunni Bloland

ARCANUL

Moldavia, Romania

Music: Romanian Folk Dances, Side 1, Band 1 Nevofoon 15 005
2/4 meter

Formation: Short lines, men only in a shoulder hold

Introduction: 4 measures

Note: the motif of the 1st figure is measures 1-3

MeasuresPattern

- 1-3 Facing slightly diag. R, step R to R (ct 1) step L behind (ct 2) step R to R (ct 2), virf-toc or Cukce (heel drop) R (ct 2) stamp L (ct a) accented step L (ct 3)virf-toc L (ct 2)
- 4-15 repeat measures 1-3 four more times
- 16 stamp R
- 17 facing and moving LOD, step R (ct 1), step L (ct &), step R (ct 2), hop R (ct &), NOTE: body held erect
- 18 step L (ct 1), step R (ct &), step L (ct 2), hop L (ct &)
NOTE: body bends forward
- 19-24 repeat measures 17-18, noting alternating body position
- 25 facing ctr, touch R across L (ct 1), flat leap R in place (ct &), touch L across (ct 2), flat leap L in place (ct &)
- 26 Wt on L touch R across (ct 1), touch R to R (ct & touch R across (ct 2), flat leap R in place (ct &) NOTE: the touches are done w/the feet flat (not on toes so that the hips twist slightly
- 27-28 repeat 25-26 reversing footwork
- 29-30 repeat measures 25-26, but on ct 2& (meas 26) lift R instead of leaping onto in
- 31 Wt on L, swing R leg back touching R in back (ct 1&), swing R leg fwd (ct 2&)
- 32 stamp R (ct 1), stamp R (ct &), down onto R knee bringing bent L fwd (ct 2&)
- 33 Gesture w/L touch L to ctr (ct 1), touch L to L (ct &), touch L to ctr (ct 2), touch L to L (ct &)
- 34-35 repeat measure 33 two more times
- 36 change knees, wt onto L knee (ct 1&) bring bent R leg fwd (ct 2&)

ARCANUL (continued)

3

Measure

Pattern

- 37-38 same as meas 33 reversing footwork
- 39 stand up on R leg (ct 1&) step L in place (ct 2&)
- 40 in place stamp R (ct 1), stamp R (ct &), stamp R (ct 2&)

Repeat Dance

Presented by Sunni Bloland

BOERAESCA

Oltenia, Romania

Music: 2/4 Meter

Formation: Closed circle of men and women, hands held down in "V"

Introduction: None

MeasuresPattern

- 1 Facing ctr., moving to R, step L across (ct 1), step R (ct 2)
- 2 Step L behind R (ct 1), step R (ct 2)
- 3 Facing slightly R, step Fwd L (ct 1), step R (ct 2)
- 4 Develope kick L (ct 1), step Back L (ct 2)
- 5 Step fwd R (ct 1), develope kick L (ct 2)
- 6 Turning and moving slightly L, step L (ct 1), step R (ct 2)
- 7 Step L (ct 1), develope kick R (ct 2)
- 8 Step back R (turning to face ctr) step L in place (ct 2)
- 9-12 moving fwd, begining w/R, take 4 two-steps, first step of each on the heel
- 13 stamp R (ct 1), stamp R (ct 2)
- 14 facing slightly L, leap fwd R (ct 1), hop R (ct 2) as L leg swings fwd leading w/inside of foot
- 15 moving bkwd diagonally L, step L (ct 1), close R (ct &), step L (ct 2), close R (ct &)
- 16 step L (ct 1), close R (ct &), stamp L (ct 2&)

Repeat Dance

Presented by Sunni Bloland

BOSARKA
(Serbia)

Formerly, "Bosarka" (Boh-sar-ka) was a very popular kolo in a wide area around Pirot in East Serbia. The version given here was collected by Dick Crum from native dancers in the town of Lužnica in 1957. In Vol. V of their Narodne igre the pioneering Yugoslav dance researchers Ljubica and Danica Jankovič give a number of other variants (see note below) which they collected in the area in 1934, and mention an alternate name "Basara". Yves Moreau found still another version in Bulgaria, in a village near the Yugoslav border, in 1969.

RECORD: KB 407-A

FORMATION: "Lesa" formation; mixed lines of dancers with belt hold,
L over R.

2/4

PATTERN

Meas.

FIGURE

- 1 Facing slightly and moving R, step R (ct 1), step L across R (ct 2).
- 2 Repeat meas 1.
- 3 Moving diag fwd/R, step lightly R,L,R (cts 1,&,2) OR step R (ct 1), bring L up to R without wt (ct 2).
- 4 Step diag bkwd L, with L (ct 1), hop on L swinging R slightly across (ct 2).
- 5 Step R diag fwd R, at the same time bring R shldr a bit fwd (ct 1), slight hop on R - do not bring L up to R (leave L "pinned" to its position in back) (ct 2).
- 6 Step L straight back from ctr, a bit to the R of its "pinned" position (ct 1), close R to L taking wt (ct 2).
- 7 3 light steps in place L,R,L (cts 1,&,2)
- 8-10 Repeat meas 5-7.

Note: There is a gradual rightward movement during meas 5-10.

Note on Variants: In 1934, the Jankovič sisters mention "apparently recent variants", consisting of tripling and quadrupling the movements of meas 1 and crossing L behind R; also, the movements of meas 5-7 could be repeated more than once, probably at the whim of the leader.

Presented by Dick Crum

Laguna Institute, Feb., 1975

CIGANČICA
(Macedonia)

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

RECORD: Folk Dancer MH 3038

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

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

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

7/16

PATTERN

Meas.

VARIATION I - Three's

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

VARIATION II - Step-hops with Raised Knees

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

VARIATION III - Hesitation or Freeze

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

Presented by Dick Crum

Laguna Beach Institute, Feb., 1975

DRAGAICUTA

Dobrogea, Romania

Music: Romanian Folk Dances, Nevofoon 15 005, side 2, band 9
3/4 meter counted Q S

1 2 3

Formation: Open circle of women, hands held down in "V"

Introduction: 8 measures

<u>Measures</u>	<u>Counts</u>	<u>Pattern</u>
1	Q S	Hold on R moving LOD, facing ctr, step on L behind R
2	Q S	step R, turning to face LOD step L
3	Q S	hop L step R
4	S	step L
5	Q S	hop L step R
6	S	step L
7	S	step R
8	Q S	hop R step L
9	S	step R start to face ctr
10	S	step L, slowly circling R fwd
11	S	hold on L, continue lift of R leg
12	S	hold
13	S	moving back facing ctr, step R
14	S	step L
15	S	step R
16	S	step L
17	S	step R

DRAGAICUTA (continued)

<u>Measure</u>	<u>Count</u>	<u>Pattern</u>
18	S	step L, moving forward
19	S	step R
20	S	step L
21	S	step R
22	S	step L
23	S	step R, bending fwd, circle L leg fwd
24	S	hold on R, lift L slightly higher

Repeat Dance

Presented by Sunni Bloland

DRHTAVAC
(Croatia)

Drhtavac (Drrkh-tah-vahtz) is from the village of Gundinci in Slavonia (eastern Croatia, Yugoslavia), was learned by Dennis Boxell and introduced by him to U.S. folk dancers in 1972. Its name is derived from the verb "drhtati" (which means to "shake or tremble") and is descriptive of its styling. The 3-meas pattern of this dance is of interest to ethnic dance scholars, since it represents a Croatian (Pannonian) variant of the common form known as "hora", "hasapiko", "pravo", etc. in other countries.

RECORD: KF 7221 "Kad zaigra pusta Slavonija!" Side A, Band 1.

FORMATION: Closed circle, mixed M and W. Front basked hold, hands (sometimes middle fingers) joined R over L.

2/4

PATTERN

Meas.

FIGURE

- 1 Side-step L to L, flex knee and bring R very slightly off floor (ct 1), slight rise on L, straighten knees and close R to L (ct &), come down (bounce) on both heels together twice, keep knees straight (cts 2,&).
- 2 Ft together, come down on both heels with accent, flexing knees slightly (ct 1), rise slightly onto balls of ft, straightening knees (ct &), come down (bounce) on both heels together twice, knees straight (cts 2,&).
- 3 Come down on R heel with accent, flexing knees slightly and bringing L very slightly off ground (ct 1), slight rise on R, straightening knees and moving L a short distance to L, close to ground (ct &), come down (bounce) twice in this "apart" position, knees straight (ct 2,&).

Note: In subsequent repeats of the above 3-meas pattern, as dancer begins meas 1 his feet will already be in "apart" pos, hence the side-step L of cts 1, &, will become simply an accented bounce on heels in said pos.

Presented by Dick Crum

Laguna Beach Institute, Feb., 1975

GALAONUL DE LA BIRCA

Oltenia, Romania

Music: 2/4 meter
 Formation: short lines of men and women, hands in a "V" position
 Introduction: 32 measures or none

MeasuresPattern

1 Leap onto L (ct 1), hop L (ct 2)
 2 hop L (ct 1), step R in place (ct 2)
 3 step L across (ct 1), step R in place (ct 2)
 4 (scissors) leap L (ct 1), leap R (ct 2)
 NOTE: counts 1-3, pump R leg up-down on each hop
 5-16 repeat measures 1-4 three more times
 17 jump ft slightly apart (ct 1), hop L (ct 2)
 18 step R in place (ct 1), click L to R (ct 2)
 19-20 repeat measures 17-18
 21 repeat measure 17
 22 hold w/R ft in air across L (ct 1), jump on both feet (ct 2)
 23 hop on L (ct 1), step R in place (ct 2)
 24 click L to R (ct 1), hold (ct 2)
 25-32 repeat 17-24
 33 (twizzle) w/hips twisting, step back on R, L ft twizzling across R (ct 1-2)
 34 repeat measure 33, reversing ftwk
 35 repeat measures 33-34, only done as quick, quick (R,L)
 36 repeat measure 33
 37 step back L, twizzling R ft across L (ct 1), jump with ft apart (ct 2)
 38 jump ft together (ct 1) jump ft apart (ct 2)
 39 repeat measure 38
 40 jump ft together (ct 1), hold (ct 2)

GALAONUL DE LA BIRCA (continued)MeasuresPattern

41-48

repeat measures 33-40

Repeat Dance

Presented by Sunni Bloland

HORA PE GHEATA

Muntenia, Romania

Music: 2/4 Meter

Formation: Closed circle of men and women, hands in "W"

Introduction: 4 measures

MeasurePattern

- 1 Facing slightly right, moving LOD, step R (ct 1), step L (ct 2)
- 2 step R (ct 1), step L (ct 2)
- 3 Facing center, in place step R (ct 1) lift L leg (ct 2)
- 4 Step L (ct 1) lift R leg (ct 2)
- 5 step fwd R (ct 1-2) lifting L leg behind
- 6 moving bkwd, in twizzle fashion step L (ct 1) R (ct 2)
- 7 (continuing twizzle) L (ct 1) R (ct 2)
- 8 L (ct 1) stamp R (ct 2)
- 9 Facing R, moving LOD, step R (ct 1) step L (ct 2)
- 10 step R (ct 1), lift on R, pivoting to face LOD (ct 2)
- 11 facing L, but moving LOD, step L (ct 1), step R (ct 2)
- 12 step L (ct 1), lift on L, pivoting to face R (ct 2)
- 13-16 repeat measures 9-12

Repeat Dance

Presented by Sunni Bloland

KILIMARSKO HORO
(Bulgaria)

"Kilimarsko horo" (kee-lee-mar-sko ho-ro) comes from the town of Berkovo in northern Bulgaria. Its title ("Carpetweaver's Dance") is deceptive, since the dance is not one of the numerous tradesmen's guild dances of the Balkans (cf. "Kalajdžisko", etc.); the natives give it this name since they liken the foot patterns to the geometric motifs of the typical Bulgarian "Kilimi" (carpets). The dance is unusual in that it is really a combination of two different dances (each often done independently), "Kostenskata" and Triügŭlnika. In Berkovo the leader signals the switch from one to the other. North American folk dance groups may prefer the fixed sequence below for easier learning purposes. "Kilimarsko horo" was learned by Dick Crum from a group of members of the Kutev Bulgarian State Folk Dance Ensemble.

RECORD: Any good "Pajduško" recording may be used. Recommended is XOPO 325-B.

FORMATION: Usually done in short, mixed lines with back basket hold, although beld hold is sometimes seen.

METER: Ordinarily notated in 5/16 ("Pajkuško") meter, with two dancer's beats in a quick-slow pattern.

1 2
Q S

5/16

PATTERN

Meas.

FIG. I - "Kostenskata"

- 1 Step R in front of L (ct 1), step L in place (ct 2).
- 2 Step R diag bkwd R (ct 1), step L in place (ct 2).
- 3 Repeat meas 1.
- 4 Hop on L (ct 1), step R slightly R (ct 2).
- 5 Step L in front of R (ct 1), step R in place (ct 2).
- 6 Hop on R (ct 1), step L slightly L (ct 2).
- 7 Step R in front of L (ct 1), step L in place (ct 2).
- 8 Hop on L (ct 1), step R in place (ct 2).
- 9 Hop on R (ct 1), step L in place (ct 2).
- 10 Step R in place in scissors-like style (ct 1), step L in place in scissors-like style (ct 2).
- 11 Repeat meas 10.
- 12-15 Repeat meas 8-11
- 16-30 Repeat all of Fig, meas 1-15.

FIG. II - "Triügŭlnika"

- 1 Step R in front of L (ct 1), step L in place (ct 2).
- 2 Step R to R (ct 1), step L in place (ct 2).
- 3 Step R diag bkwd R (ct 1), step L in place (ct 2).
- 4 Repeat meas 1.

Meas.

- 5-7 Repeat Fig. I, meas 4-6.
- 8-11 4 hop-steps fwd, begining hop on L.
- 12 Hop bk on L (ct 1), step R behind L (ct 2).
- 13 Hop bk on R (ct 1), step L behind R (ct 2).
- 14-15 Repeat meas 12-13.
- 16-30 Repeat all of the Fig, meas 1-15.

Presented by Dick Crum

Laguna Beach Institute, Feb. 1975

LOGOVAC
(Serbia)

Logovac (Lo' go-vahtz - "The Third Horse") is a popular dance throughout the Vojvodina (northern Serbia) area of Yugoslavia, and in its natural setting is a highly improvised dance. Guided by the whim of the man, the dancers perform innumerable figures in no set sequence. The figures given below are typical and are arranged arbitrarily to fit the recommended recording.

RECORD: MH 1013-B

FORMATION: One man with two women, all facing the same direction. Women's inside hand on man's shoulder, man's arms about women's waists. Man holds women's outside hands at their hips.

BASIC STEP: An elastic, low step-hop is used throughout the dance by both M and W, beginning each phrase with the R ft. The step might be termed a "step-lift", since the ft hardly leaves the ground. On the "step", knees bend ("down"), on the "lift" they straighten ("up").

PATTERN

Meas.

CHORUS (Precedes each figure)

- 1-4 8 step-hops fwd, in basic pos.
5-8 8 step-hops moving bkwd to orig place on floor.
9-12 8 step-hops, turning as a unit one full turn CCW, the M acting as pivot, L girl moving bkwd, R girl moving fwd.
13-16 8 step-hops, reversing turn (CW).

FIG. I

- 1-4 In 8 step-hops: M pulls R-W R hand with his R hand in such a way that she makes 1/2 turn R and moves to a pos in front, facing the opp dir from the remaining two dancers. In this new pos R-W moves bkwd as M and L-W move fwd. Keep hands joined throughout.
5-8 In 8 step-hop: R-W assumes orig pos beside M, while he pulls L-W L hand so that she makes a 1/2 turn L to assume a pos similar to the one the R-W just had. Dancers move back to orig place on the floor.
9-12 L-W makes a 1/2 turn R to assume orig pos beside M, while he pulls R-W R hand to begin a repeat of the figure. All move fwd as in meas 1-4. Total 8 step-hops.

- 13-16 In 8 step-hops all move back as in meas 5-8, L-W assuming orig pos beside M in preparation for chorus.

CHORUS

FIG. II

- 1-4 In 8 step-hops: Releasing all hands, M faces R-W, and they join by an "elbow" hold, M R hand grasps W L arm just below elbow, M L hands grasps W R arm similarly. W likewise grasps M arms just below elbows. In 8 step-hops they make 2 turns CW, while L W turns CCW in place, clapping hands above head.
- 5-8 M releases R-W, takes "lower-arm" hold with L-W and they make 2 full turns CCW with 8 step-hops, while R-W spins in place CW with 8 step-hops, clapping hands above head.
- 9-16 Repeat meas 1-8, assume orig pos in preparation for chorus.

CHORUS

FIG. III

- 1-4 In 8 step-hops, M pulls both joined hands, and keeping hands joined sends both W fwd into turns under M raised arms, as M moves fwd. R-W turns to R, L-W to L, 2 step-hops per turn. At the end of the 8 step-hops, both W stop turning, and end facing M. Joined hands throughout.
- 5-8 In 8 step-hops, M moves back to orig place on floor pulling W with him. No turns.
- 9-12 M pushes joined hands fwd and out, again sending the W into turns and repeats the movements fwd as in meas 1-4.
- 13-16 M moves back to orig place on floor, again pulling W with him and pulling them into orig pos at the end in preparation for the final chorus.

CHORUS TO END DANCE

Presented by Dick Crum

MOMIRUL

17

Borlova-Banat, Romania

Music: 7/8 rhythm: slow, quick, quick 1 2 3

Formation: Short lines of men and women, hands on shoulders

Introduction: 4 measures

Measures

Pattern

- 1 In place, jump ft slightly apart (ct 1) hop R (ct 2) step L across R (ct 3)
 - 2 Step R in place (ct 1), step L to L (ct 2), step R across (ct 3)
 - 3 Repeat measure 2, reversing ftwk
 - 4 repeat measure 2
 - 5 repeat measure 3
 - 6 repeat measure 2
 - 7 (Ronde de Jamb) step L in place (ct 1) hop L, circling R to L as in a reverse ronde de jamb (ct 2), step R in place (ct 3)
 - 8-9 repeat measure 7, 2 more times
 - 10 step L (ct 1) stamp R taking wt (ct 2-3)
 - 11-14 repeat measures 7-10 reversing ftwk
 - 15 moving fwd, jump feet together (ct 1), hop L (or heel lift) (ct 2) touch R heel slightly fwd no weight (ct 3)
 - 16 step R in place (ct 1), R heel lift (ct 2), touch L heel fwd (ct 3)
 - 17 repeat measure 16, reversing ftwk
 - 18-20 repeat measure 16,17,16
 - 21 moving bkwd, step L back (ct 1), L heel lift (ct 2) touch R heel fwd (ct 3)
 - 22 repeat measure 21, reversing ftwk
 - 23-28 repeat measures 21, 22 for three more times
- Repeat Dance

Presented by Sunni Bloland

PAIDUȘCA

Dobrogea, Romania

Music: 5/8 meter, rhythm is quick, slow $\frac{1}{-}$ $\frac{2}{-}$

Formation: Short lines of men and women, opening position hands in "W"

Introduction: 8 measures

<u>Measures</u>	<u>Pattern</u>	<u>Hands</u>
1	moving diag. fwd R, hop L (ct 1) step R (ct 2)	arms swing down to "V"
2	hop R (ct 1, step L (ct 2)	arms up to "W"
3	in place, hop L (ct 1), step R to R (ct 2)	arms remain in "W" throughout 3-8
4	step L across (ct 1), step R in place (ct 2)	
5-6	repeat meas. 3-4, reversing ftwk	
7-8	repeat measures 3-4	
9	facing slightly L moving to L, hop R (ct 1), step L (ct 2)	arms swing down to "V"
10	hop L (ct 1) step R (ct 2)	arms swing up to "W"
11	hop R (ct 1) step L to L (ct 2)	arms in "W"
12	step R across (ct 1) step L in place (ct 2)	
13	moving sideways R, hop L (ct 1) step R (ct 2)	arms in "W"
14	close L (ct 1), step R (ct 2)	
15-16	repeat meas. 14 two more times	
17-18	repeat meas. 11-12	
19-20	repeat meas. 3-4	
21-22	repeat meas 9-10	arms swing down & up
23-28	repeat meas. 3-8, reversing ftwk	arms in "W"
29-32	moving bkwds, repeat meas. 1-2 two more times	arms swing down & up

2 steps

3 pas de bas
r-l-r

2 steps

1 pas de bas
l

3 slides
right

2 pas de bas
l-r

2 steps
l

pas de bas
r-l-r

4 steps

PAPUŞELELE

19

Dobrogea, Romania

Music: Romanian Folk Dances Nevafoon, side 2, band 7.7/8 meter
counted SSQS

Formation: Open circle of women, hands in "V" position

Introduction: 4 measures

Measures

Pattern

- 1 Facing and moving LOD, step R (S), step L (S), step R (Q),
stamp L (S)
- 2 repeat measure 1 reversing ftkw
- 3-4 repeat measures 1-2
- 5 facing LOD, turning $\frac{1}{2}$ turn to R, jump on both feet (S),
jump (S), jump (Q), jump (S)
- 6 repeat measure 5, turning to face LOD
- 7-8 repeat measures 5-6
NOTE: clap in rhythm, arms held straight in front of body
- 9 facing LOD, hands on waist, step R to R (S), step L behind (S)
step R to R (Q), stamp L (S)
- 10 repeat measure 9 reversing ftkw
- 11-12 repeat measures 9-10 NOTE: turn to face ctr on measure 12
- 13-16 turn CW, $\frac{1}{2}$ turn per measure, clapping in rhythm w/arms straight
out, step is the same as meas. 5: jump (S), jump (S), jump (Q)
jump (S)
- 17-20 repeat measures 13-16 reversing direction
- 21 facing ctr, hands joined in "W" position: small leap R fwd (S)
small leap L fwd (S), small leap R (Q) stamp L (S), arms swing
down (S), back (S), up (Q), place (S)
- 22 repeat measure 21, reversing ftkw and direction arms remain the
same
- 23-24 repeat measures 21-22

Repeat Dance

Presented by Sunni Bloland

PREPLET ("Mangupsko kolo")
(Serbia)

20

"Preplet" (Preh-plet) as described here was learned in Yugoslavia by Dick Crum in 1954 from Miodrag Vuković, a fine young dancer from the village of Brus in Serbia. It is actually a fixed sequence of typical local "U šest" variations as done by the village "guys" ("mangupi"), and hence is sometimes called "Mangupsko (Mahn-goop-sko) kolo". In the past twenty years the dance has become popular among exhibition groups all over Yugoslavia, with the inevitable addition of new figures and choreographic effects.

RECORD: KP 406-B

FORMATION: Dancers (originally men only) in open circle or line with hands joined down at sides ("V" formation). Leader's and end-man's hands held either at small of back, in a pocket, or grasping vest.

2/4

PATTERN

Meas.

VARIATION I - Running steps and hold

- 1-2 8 tiny running steps R, as follows: facing slightly R, low short leap onto R toe to R (ct 1), lightly stepping on ball of L, close L to R a bit fwd (L arch at R toe) (ct &), repeat above movements 3 more times for total of 8 running steps, ending with wt on L on the last ct & of meas 2.
- 3 Facing ctr, step (on ball of) R, flexing R knee emphatically (ct 1), hold (ct &), step L in place (ct 2), step R in place (ct &).
- 4 Bring heels together (no "click") and down with emphasis (ct 1), hold for remainder of meas.
- 5-8 Repeat meas 1-4 to L with opp ftwk.
- 9-16 Repeat Variation I.

VARIATION II - Grapevine and three's

- 1 Facing ctr, step R to R (ct 1), step L behind R (ct &), step R to R (ct 2), step L in front of R (ct &).
- 2 Step R to R (ct 1), step L behind R (ct &), step R to R (ct 2).
- 3 Step L in place (ct 1), step R behind L (ct &), step L in place (ct 2).
- 4 Step R in its pos behind L (ct 1), step L in its pos in front of R (ct &), again step R in its pos behind L (ct 2).

PREPLET ("mangupsko kolo"), Cont'd.

Meas.

5-8 Repeat meas 1-4 to L with opp ftwk.

9-16 Repeat Variation II.

VARIATION III - Hop-step-steps and slice

1 Facing slightly and moving R, low light hop on L (ct 1), short step with R in this direction (ct &), close L to R a bit fwd (L arch at R toe) (ct 2).

2-3 Repeat meas 1, 2 more times for a total of 3 times, continue to move to R.

4 Facing ctr, and, bringing R from a preliminary position high out to side where R knee was bent, sharply "slice" R down into a pos in front of L and put wt on R (ct 1), step L in its own pos behind R (ct &), step R in its pos in front of L (ct 2).

5-8 Repeat meas 1-4 to L with opp ftwk.

9-16 Repeat Variation III.

Note on Styling: "Preplet" is done in a style typical of the Samadija region of Serbia. This includes very erect posture from the knees up, constant gentle flexions of the knees in on-bent steps, predonimance of steps on toes and balls of feet over those involving the heels, and preference for vertical, up-and-down movements rather than covering a lot of ground.

Presented by Dick Crum

Laguna Beach Institute, Feb., 1975

ŠESTORKA FROM BELA PALANKA
(Serbia)

21

There are a number of "Šestorke" found in the Mišava River Valley in East Serbia. The one given here, collected from natives of the towns in Špaj and Bela Palanka (Beh-la Pah-lahn-ka) by Yugoslav dance researchers Ljubica and Danica Jankovič in 1934, is no longer done today, though it lives in the memories of some local old-timers.

RECORD: KS 406-A

FORMATION: "Lesa" formation: Mixed lines of dancers with belt hold, L over R.

2/4

PATTERN

Meas.

FIGURE

- 1 Facing and moving R, step-hop on R (cts 1-2). Note that during the step-hop, the L moves fwd past R in preparation for movement of meas 2.
- 2 Continue in same direction, step-hop on L (cts 1-2). Bring free R fwd past L.
- 3 Turning to face ctr, step R slightly R (ct 1), close L to R (L arch near R toe) taking wt (ct 2).
- 4 Repeat meas 3.
- 5 Small hop on L in place (ct 1), step R in front of L (ct &), step L in place behind R (ct 2).
- 6 Step R in place beside L (ct 1), step L in place (ct 2).
- 7 Repeat meas 5.
- 8 Step-hop on R in place (cts 1-2).
- 9-12 Same movements as in meas 5-8, but with opp ftwk.

Presented by Dick Crum

Laguna Beach Institute, Feb., 1975

SIRBA DE LA ÇINÇI

22

Muntenia, Romania

Music: 2/4 meter

Formation: short lines of men and women, hands on shoulders

Introduction: none

Measures

Pattern

- 1 Facing ctr., moving R, step R (ct 1), step L behind (ct 2)
- 2 Step R (ct 1), hop R (ct 2), fluttering L ankle
- 3-4 Repeat measures 1-2, reversing ftwk and direction
- 5 Moving fwd, step R (ct 1), step L (ct 2)
- 6 Step R (ct 1), hop R (ct 2) fluttering L ankle fwd
- 7-8 repeat measures 5-6, reversing ftwk and direction
- 9-16 repeat measures 1-8
- 17 moving to the L, accented step R across (facing slightly L) (ct 1), step L slightly to L (ct 2)
- 18 step R slightly back (ct 1), step L slightly L (ct 2)
- 19-22 repeat measures 17-18, two more times
- 23 stamp R (ct 1-2)
- 24 stamp R (ct 1-2)
- 25 facing ctr, moving R, step R leading w/heel (ct 1), step L behind (ct 2).
- 26-28 repeat measure 25, three more times
- 29 leap R, bringing lifted L heel across R shin (knee out to L) (ct 1), leap L, bringing lifted R heel across L shin (ct 2)
- 30 in place, scissors-leap R (ct 1), leap L (ct 2)
- 31 in place, accented step R across (ct 1), step L in place (ct 2)
- 32 step R back (ct 1), step L in place (ct 2)
- 33-48 repeat measures 17-32
- Repeat Dance

Presented by Sunni Bloland

TREI PAZEȘTE BĂTRINESC

23

Oltenia, Romania

Music: Romanian Folk Dances Nevofoon 15 005 side 1, band 6
2/4 meter

Formation: Short lines or open circle of men and women in a shoulder hold

Introduction: 16 measures

Measures

Pattern

- 1 In place, facing ctr step R (ct 1), kick L (ct 2)
- 2 step L (ct 1), stamp R slightly fwd (ct 2)
- 3-8 repeat measures 1-2, three more times
- 9 bending fwd, slap R (ct 1), slap R (ct 2)
- 10 moving R, sideways w/body erect, step R (ct 1) step L behind
R (ct &), step R (ct 2)
- 11-12 repeat measures 9-10, reversing ftwk and direction
- 13-16 repeat measures 9-12
- 17 in place, step R heel across (ct 1), step L (flat) in place
(ct &), step R in place (ct 2)
- 18 repeat measure 17, reversing ftwk
- 19 in place, facing very slightly L, accented step R diagonally
fwd (ct 1), step L in place (ct &) step P in place (ct 2)
step L in place (ct &)
- 20-21 repeat measure 19
- 22 moving sideways L, step R across (ct 1) step L (ct &), step R
across (ct 2), step L (ct &)
- double cross
- 23 in place step R in front of L (ct 1) step L in place (ct &)
step R to R (ct 2) step L in front of R (ct &)
- 24 step R in place (ct 1) slight leap L (ct &) slap R heel
with no weight (ct 2&)
- 25 moving L, digging with heel, step R across L (ct 1) step L (ct &)
step R across L (ct 2), step L (ct &)
- 26 step R across (ct 1), step L (ct &) accented step R (ct 2)
swinging L fwd

TREI PAZESTE BATRINESC (continued)

24

Measure

Pattern

27-28

repeat measures 25-26 reversing ftwk and direction

29-30

repeat measures 25-26

31

in place, high leap L across R (knees bent) (ct 1), high leap R across L (ct 2)

32

leap L across R (ct 1) slap R in front, no weight (ct 2)

Repeat Dance

Presented by Sunni Boland

TRŪGNALA RUMJANA
(Bulgaria)

25

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

RECORD: XOP0 329-B "Trgnala Rumjana"

FORMATION: Open mixed circle or line, arms on neighbors' shoulders ("T" formation) or sometimes with hands joined at shouldr height ("W" formation).

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

1 2
S S+

7/8

PATTERN

Meas.

FIGURE

- 1 Facing slightly R, step R to R (ct 1), continue to R, step L across R (ct 2).
- 2 Turning to face ctr, step R sideways R (ct 1), step L behind R (ct 2).
- 3 Still facing ctr, step R sideways R (ct 1), point L or raise L leg, across in front of R (ct 2).
- 4 Repeat meas 3 with opp ftwk and direction.

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

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

URSUREASCA
(The Bear's Dance)
(Romania)

Music: Romanian Folk Dances Nevafoon 14004
2/4 meter

Formation: Circle of men and women but not linked. Thumbs tucked into one's own vest.

Introduction: 16 measures

<u>Measure</u>	<u>Pattern</u>
	Phrase I
1	Facing LOD lift L (ct 1) stamp R (ct &) step R (ct 2)
2	repeat measure 1 reverse footwork
3	repeat measure 1
4	turn to face RLOD & stamp L (ct 1) hold (ct 2)
5-8	facing RLOD repeat measure 1-4 reversing footwork
9-16	repeat measure 1-8
	Phrase II
1	Facing slightly R step diag. fwd R on heel (ct 1) step in place L (ct &) close R to L no wt (ct 2)
2	repeat measure 1 (phrase II)
3	moving in LOD step R (ct 1) close L (ct &) step R (ct 2) close L (ct &)
4	step R (ct 1) close L (ct &) step R (cts 2&)
5-8	repeat 1-4 reversing footwork & direction
1	Facing and moving twd ctr lift L (ct &) step R (ct 1) step L (ct 2)
2	step R (ct 1) step L bk. (ct 2)
3	continuing bk. step R (ct 1) step L (ct 2)
4	step R (ct &) step L (cts 1-2)
5-6	repeat measures 1-2 of Phrase II
7	in place jump twisting to L (ct 1) jump twisting to R (ct 2)
8	in place facing fwd jump

Presented by Sunni Bloland

VULPIUTA

27

(Oltenia, Romania)

Music: Romanian Folk Dances Nevafoon 14004 Side I band 7
2/4 meter

Formation: Closed circle of men and women, hands held down in "V" position

Introduction: 16 measures

Measure

Pattern

Phrase I

- 1 Facing ctr & moving fwd step L (ct 1) hop L (ct 2)
- 2 step R (ct 1) hop R (ct 2)
- 3 continue moving fwd w/step L (ct 1) closing step R (ct 2)
- 4 step L (ct 1) hop L (ct 2)
- 5 step diag bkwd. R (ct 1) hop R (ct 2)
- 6 step sideways L (ct 1) hop L (ct 2)
- 7 moving sideways in LOD step R (ct 1) step L crossing in back (ct 2)
- 8 step R (ct 1) hop R (ct 2)

Phrase II

- 1 moving RLOD step L(ct 1) hop L (ct 2)
- 2 step R crossing in front (ct 1) hop R (ct 2)
- 3 continue moving in RLOD & facing ctr step L (ct 1) close R (ct 2)
- 4-5 repeat measures 3 (2x)
- 6 step L (ct 1) hop L (ct 2)
- 7 moving RLOD step R (ct 1) hop R (ct 2)
- 8 step L (ct 1) step R (ct 2)

Phrase III (Grapevines)

- 1 continue moving LOD step L crossing in front (ct 1) step R (ct 2)
- 2 step L crossing in back (ct 1) step R (ct 2)
- 3 repeat measure 1 Phrase III
- 4 step L crossing in front (ct 1) hop L (ct 2)
- 5-8 repeat measures 1-r of Phrase III moving to the left beginning w/R foot

Measure

Pattern

Phrase IV

- 1 Drop hands and moving out of circle turn to L w/step L (ct 1) hop L (ct 2)
- 2 continue moving out of circle step R (ct 1) hop R (ct 2)
- 3 with small steps step L (ct 1) step R (ct 2)
- 4 step L (ct 1) hop L (ct 2)
- 5 moving in LOD with back to ctr hands held down, step R across (ct 1) step L (ct 2)
- 6-7 repeat measure 5 (2x)
- 8 step R turning to left in towards ctr (ct 1) hop R (ct 2)

Presented by Sunni Bloland

ZIBNŠRIT
(Slovenia)

Variants of this dance (Zee-bn-shrit, from the German "Siebenschritt" -- "Seven Steps") are found under numerous other names throughout Slovenia ("Sedmorka", etc.) and north-west Croatia (e.g. "Išla Žena u gosti"), as well as in Slovenian colonies in the U.S. and Canada. Like most of the truly popular living Slovenian dances, it is a localized version of a late 19th-century couple dance "imported" from Central Europe. The version given here was learned by Dick Crum from Mr. and Mrs. Peter Kurnick in San Francisco in 1958.

RECORD: 33- EP-SD

FORMATION: Cpls randomly scattered about the dancing area. Ptrs face, their joined R hands held just below face level, L hand on ptrs R hip.

2/4

PATTERN

Meas.

FIGURE (Ftwk given for M, W use opp ftwk throughout.)

- 1-2 "7 steps" to M L, as follows: sidestep L with L (ct 1), close R to L taking wt (ct &), again side step L (ct 2), etc., for a total of 7 steps, closing R to L without wt on the last ct & of meas 2.
- 3-4 Repeat meas 1-2 to M R with opp ftwk.
- 5 "3 steps" to M L, as follows: side step L with L (ct 1), close R to L taking wt (ct &), side step L (ct 2), close R to L without taking wt (ct &).
- 6 Repeat meas 5 to M R with opp ftwk.
- 7-8 Keeping R hands joined, dancers place L hands on own L hips, while M does 4 step-hops in place beg L,; W does 4 step-hops (beg R) making 2 turns CW (i.e. to her R) in place under joined R hands.
- 9-10 Resume orig pos and repeat meas 5-6.
- 11-12 With 4 step-hops (M begin L, W beg R), turn as a cpl once CW in place.

Accompanying Songs: In the old days, dancers and musicians used to compose nonsense songs that marked the "7 & 3" rhythm of "Zibnšrit", such as:

Pes pa nema repa več
kdo mu ga j' odsekau preč?
Kaj pa bo, kaj pa bo,
če mu zrastu več ne bo!

(The dog no longer has a tail,
who could have cut it off?
What will happen, what will happen,
he won't grow another one!)

Presented by Dick Crum

Laguna Beach Institute, Feb., 1975