



# LAGUNA FOLK DANCERS

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WEEKEND INSTITUTE

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# FESTIVAL

## DRMEŠ IZ ZDENCINE

(Croatia)

Drmeš iz Zdenčine (DRR-mesh eez ZDEN-chee-neh, "Drmeš from Zdenčina") is one of the best known of the typical "drmeši" ("shaking dances") of Croatia, Yugoslavia. It comes from the village of Zdenčina and, although not a "living" dance today, it is preserved by a group of older villagers who get together and perform it at festivals. Dick Crum learned it in Zdenčina in 1954 and the villagers told him that the figures were taken from various old-time drmeši that used to be done there.

Recording: Folk Dancer MH 3030-B, "Drmeš iz Zdenčine"; Folkraft F-1500x45, "Drmeš from Zdenčina".

Formation: Closed mixed circle, back basket hold, no rules as to which arm is over, although the tendency is for all men's arms to be over women's arms.

Meter: 2/4

<u>MEASURE</u>	<u>PATTERN</u>
	<u>PART I - "Time Step"</u>
1	Fall onto flat Rft, bending knee (ct. 1); stamp full Lft beside Rft, sharply straightening L knee (ct. &); repeat mov'ts of cts 1, & (cts. 2, &). Note that these mov'ts are all loudly stamped and that the mov't itself has a down-up appearance.
2-7	Repeat mov'ts of meas 1 six more times, gradually moving R (CW).
8	Stamp in place Rft (ct. 1), Lft (ct. 2). <u>"Radiator step"</u>
9	Step Rft slightly twd ctr, where it will retain this relative position throughout meas 9-16 (ct. 1); quickly flex R knee and straighten again (ct. &); step back onto Lft (ct. 2); quickly flex Lft knee and straighten again (ct. &).
10-15	Repeat mov'ts of meas 9 six more times, gradually moving R (CW).
16	Stamp in place Rft (ct. 1), Lft (ct. 2). <u>PART II - "Traveling and Turn-around"</u>
1	Turning to face L, stamp fwd in this direction with Rft (ct. 1); hop on Rft, continuing to move in this direction (ct 2); step fwd in this direction with Lft (ct &).
2-8	Repeat mov'ts of meas 1 seven more times, traveling rapidly so circle goes CW.
9	Stamp fwd on Rft in this directions (ct 1); abruptly pivot on Rft 1/2 turn to face R (i.e. CCW around circle) and pause (ct. 2).
10	Facing in this new direction, stamp onto Lft beside Rft (ct. 1) and pause (ct. 2).
11	In place, stamp onto Rft beside Lft (ct. 1) and pause (ct. 2).
12	Moving fwd in this direction, stamp fwd onto Lft (ct. 1); hop on Lft continuing in this direction (i.e. circle revolving CCW) (ct. 2); step Rft in this direction (ct. &).
13-15	Repeat mov'ts of meas 12 three more times traveling rapidly.
16	Step-hop on Lft, turning to face center, readying Rft to begin Part I again.

## GANKINO HORO

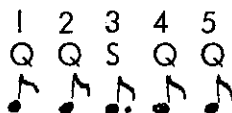
(Bulgaria)

Gankino Horo (GAHN-kee-no ho-RO, "dance named for Gana/girl's name/"), also known as Ganina, Gankinata, etc., takes its title from the first line of an old folk song whose melody was used to accompany the dance ("Zatila se Gana..."). The basic form of the dance, given here, originated in north-central Bulgaria.

The chief distinguishing feature of Gankino is its "quick-quick-slow-quick-quick" rhythm pattern, conventionally noted in 11/16 meter (see below under Meter). Other Bulgarian dances in the above rhythm (e.g., west Bulgarian Kopanica, Krivo horo, etc.) are said by Bulgarian dance specialists to belong to the "Gankino family", since, although they may differ radically in steps, phrasing, tempo and styling, they all have the prototype Gankino rhythm in common.

Recordings: Many recordings of the dance are available. Some good ones are (a) XOPO 327, "Gankino horo" and (b) Folk Dancer MH 3051, "Gankino horo".

Meter: One measure of 11/16 has 5 dancer's beats in the Q-Q-S-Q-Q pattern mentioned above:



Formation: Mixed, open circle or line. Hands joined down at sides ("V" pos.) or, especially when danced in lines, the belt hold may be used (grasp neighbor's belt, R arm under L arm).

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### MEAS

### PATTERN

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#### Basic pattern

- 1 (Face R of ctr and move fwd in LOD throughout this meas.) Step Rft fwd (ct. 1, Q); step Lft fwd (ct. 2, Q); step Rft fwd (ct. 3, S); hop fwd on Rft, bringing Lft fwd off ground, L knee slightly bent (ct. 4, Q); step Lft fwd (ct. 5, Q).
- 2 Continuing in LOD, step Rft fwd (ct. 1, Q); step Lft fwd OR, facing ctr, step Lft behind Rft (ct. 2, Q); facing ctr, step Rft sdwd R (ct. 3, S); close Lft beside Rft, wt on both ft (ct. 4, Q); pause OR slight bounce on both ft together (ct. 5, Q).
- 3 Still facing ctr., step Lft sdwd L (ct. 1, Q); close Rft beside OR behind Lft (ct. 2, Q); step Lft sdwd L (ct. 3, S); close Rft beside Lft, wt on both ft (ct. 4, Q); pause OR slight bounce on both ft together (ct. 5, Q).

Variations: Besides the alternative steps mentioned in meas 2 and 3 above, which really are not full-fledged variations, native dancers at times add various spontaneous embellishments to Gankino in the movements of meas 2-3. These variations are purely a matter of individual mood, however, and do not represent a follow-the-leader type thing. Some such variations are the following:

#### (A) Steps on all 5 cts.

- 2 Same as Basic meas 2 through ct. 2; then: Rock fwd on Lft in front of Rft (ct. 4, Q); rock bk onto Rft in place (ct. 5, Q).
- 3 Same as Basic meas 3 through ct. 3; then: Rock fwd on Rft in front of Lft (ct. 4, Q); rock bk onto Lft in place (ct. 5, Q).

GANK INO HORO (continued)

(B) Scissors

- 2 Same as Basic meas 2 through ct 2; then: facing ctr, step Rft in place with slight bkwd sliding movm't, thrusting Lft fwd low (ct. 3, S); step Lft in place with slight bkwd sliding mov't, thrusting Rft fwd low (ct. 4, Q); step Rft in place with slight bkwd mov't, thrusting Lft fwd low (ct. 5, Q).
- 3 Same as Basic meas 3 through ct 2; then: facing ctr, step Lft in place with slight bkwd sliding mov't, thrusting Rft fwd low (ct. 3, S); step Rft in place with slight bkwd sliding mov't, thrusting Lft fwd low (ct. 4, Q); step Lft in place with slight bkwd sliding mov't, thrusting Rft fwd low (ct. 5, Q).

(C) Heel stamps

- 2 Same as Basic meas 2 through ct. 3; then: hop on Rft in place, raising bent L knee fwd (ct. 4, Q); stamp L heel beside Rft without taking wt (ct. 5, Q).
- 3 Same as Basic meas 3 through ct. 3; then: hop on Lft in place, raising bent R knee fwd (ct. 4, Q); stamp R Heel beside Lft without taking wt (ct. 5, Q).

(D) Sole slaps

- 2 Same as Basic meas 2 through ct. 3; then: hop on Rft in place, raising straight L leg fwd (ct. 4, Q); slap sole of Lft down in front and draw it bk slightly (like "pawing") (ct. 5, Q).
- 3 Same as Basic meas 3 through ct. 3; then: hop on Lft in place, raising straight R leg fwd (ct. 4, Q); slap sole of Rft down in front and draw it bk slightly (like "pawing") (ct. 5, Q).

## GODEČKI ČAČAK

Line dance from the Yugoslav-Bulgarian border area, taught by Dick Crum.

Pronunciation: Go-DETCHEE-kee CHAH-chahk

Record: Du-Tam 1002-A "Godečki čačak"; Folkdance Underground, Vol. 3

Formation: Lines of dancers, no partners, in "lesa" position: Grasp nearest part of neighbors' belts on either side, R arm under, L arm over.

Background notes: Godečki čačak is done in a region which straddles the Yugoslav (Serbian)-Bulgarian border at the point where it is intersected by the Nisava River. This region has other beautiful dances such as Ripna maca and Jove mala mome. Songs, dances and costumes are identical on both sides of the political border, so it is impossible to classify them either as Serbian or Bulgarian. Godečki čačak is called by other names in various villages: Za pojas, Na dva tanca, Nišavski čačak, etc.

Sequence: The sequence below is made up of four figures arbitrarily selected from the dozen or so variants of the dance by Dick Crum for convenient learning and enjoyment by recreational and performance groups in the U.S. If each figure is done twice through as written (2 x 10 meas. = 20 measures), the whole routine of four figures will be gone through twice to the above recording.

Meter: 2/4

Introduction: 4 measures

### MEAS.

#### Figure I ("Basic")

- 1-2 Facing and moving R, take 4 steps (these have a quality between that of ordinary walking and a low run -- lead with fwd part of foot), one step per ct (cts. 1, 2; 1, 2).
- 3 Continuing in this directions, one long, smooth step fwd with Rft (ct. 1); low lift (not quite a hop) on Rft, bringing Lft fwd (not high off ground) in preparation for next step (ct. 2).
- 4 Continuing in this directions, same movements as Meas. 3, but with opposite footwork (i.e., step-lift on Lft, etc.)
- 5 Same footwork as Meas. 3 (i.e., step-lift on Rft, etc.), but turning to face center.
- 6-10 Movements of Meas. 1-5 are now done to the L with opposite footwork.

NOTE: Some native dancers vary this basic step by substituting three traveling two-steps for the step-lifts; thus Meas. 3-5 would be RLR, LRL, RLR, turning to face center on the last RLR. Of course, Meas. 8-10 would be similar, but with opposite footwork and direction. Individuals within a given line of dancers may do these two-steps while the other dancers are doing the step-lifts, being careful to gauge movements so as not to interfere with each other.

#### Figure II:

- 1 Facing center, small hop on Lft moving slightly R (ct. 1); side step R with Rft (ct. &); close Lft beside Rft, taking weight on Lft (ct. 2); pause (ct. &).
- 2 Same as Meas. 1, continuing sideways to R.
- 3 Put weight on both feet, turning heels out, toes together (ct. 1); bring heels together (ct. 2)
- 4-5 Repeat mov'ts of Meas. 3 two more times.
- 6-10 Repeat mov'ts of Meas. 1-5 to L with opposite footwork.

## GODEČKI ČAČAK (Continued)

### Figure III: (in place)

- 1 Facing ctr, short leap sideways onto Rft, at the same time swinging Lft up in back quite high (ct. 1); swing Lft down, through and up in front, scuffing L heel against the ground beside Rft on the beat (ct. 2).
- 2 Hop on Rft in place, at the same time bringing Lft around in a CCW arc (fwd/around to L side/back) (ct. 1); step on Lft behind R heel (ct. 2).
- 3 Very small step sideways with Rft, on flat of foot (ct. 1); step Lft, flat, beside Rft (ct. &); step Rft, flat, in place (ct. 2). (This is the regular flat-footed "three" familiar to Čačak-dancers.)
- 4-5 Two more three's such as in Meas. 3: LRL, RLR.
- 6-10 Repeat mov'ts of Meas. 1-5 with opposite footwork and direction.

NOTE: Some native dancers, especially the women, instead of scuffing heel fwd on ct. 2 of Meas. 1 (or 6), make a tiny double-scuff of toe. For example, in Meas. 1 this would mean: Short leap sideways onto Rft, etc. (ct. 1); swing Lft down and through, striking L toe beside Rft (ct. &) and again a few inches further fwd (ct. 2), then continue its mov't fwd and up in front (ct. &). These scuffs are with the flat of the toe rather than the tip.

### Figure IV (forward and back):

- 1 Facing ctr, and bent fwd from waist, step fwd with Rft (ct. 1); close Lft up to R heel and raise Rft (R knee straight) slightly off ground fwd (ct. 2).
- 2 Same mov'ts as Meas. 1, continuing fwd.
- 3 Step fwd with Rft (ct. 1); close Lft to R heel (ct. &); step Rft in its place (where it ended up in ct. 1) (ct. 2); pause, bringing Lft fwd in preparation for next step.
- 4 Same as Meas. 3, continuing fwd, but with opposite footwork (LRL).
- 5 Same as Meas. 3.
- 6-7 Straighten up and take 4 small leaping steps backward away from center, L,R,L,R, one step per beat (cts. 1, 2; 1, 2).
- 8-10 Three "three's" as in Fig. III, Meas. 8-10, LRL, RLR, LRL. Technically, these should be in place, but actually there is a slight gradual backward mov't here, to insure the dancer's returning to the position at which he began this figure.

NOTE: In some villages Godečki čačak is called Na dva tanca ("with two leaders"). In these villages the men on both ends of the line must be excellent dancers. In the course of the dance, each leader will take turns swinging his half of the line inward toward the other half, then out again. The steps used for this fwd mov't are those of Fig. IV; the "inactive" half of the line meantime does one of the more stationary figures, such as II or III. The coordination of these steps and mov'ts, however, is very tricky, and depends on quick, almost imperceptible signals as well as years of practice dancing together!

## KRIVO SADOVSKO HORO

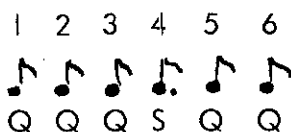
(Bulgaria)

Krivo Sadovsko Horo (KREE'-vo sah-DOF'-sko ho-RO'), "Irregular dance from Sadovo", is an exhibition-type dance from the village of Sadovo in western Thrace, Bulgaria.

Record: XOPO X-352, "Krivo Sadovsko Horo"

Formation: Mixed lines, belt hold, R arm under, L arm over.

Meter: This dance is conventionally notated in a 13/16 meter, broken down into 6 dancer's beats in a quick-quick-quick-slow-quick-quick pattern, as follows:



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MEAS.

ACTION

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### I - Basic step

- 1 Step Rft to R (ct. 1); step Lft behind Rft (ct. 2); again step Rft to R (ct. 3); step Lft behind Rft (ct. 4); hop on Lft, bringing Rft around behind (ct. 5); step Rft behind Lft (ct. 6).
- 2 Rock fwd onto Lft (ct. 1); rock back on Rft (ct. 2); rock fwd onto Lft (ct. 3); rock back on Rft (ct. 4); close Lft beside Rft and bounce on both ft. (ct. 5); bounce again on both ft. (ct. 6).
- 3-4 Same mov'ts as in meas 1-2, but to L with opposite footwork.

### II - Stamps

- 1 Same mov'ts as in meas I of Variation I.
- 2 Rock fwd onto Lft (ct. 1); rock back on Rft (ct. 2); rock fwd onto Lft (ct. 3); step fwd on Rft (ct. 4); hop on Rft, bringing L knee up rather high (ct. 5); stamp Lft beside Rft, turning body R of center (ct. 6).
- 3-4 Same mov'ts as in meas 1-2 of this variation, but to L with opposite footwork.

### III - Slaps

- 1 Same mov'ts as in meas. I of Variation I or II.
- 2 Rock fwd onto Lft (ct. 1); rock back on Rft (ct. 2); leap onto Lft in place beside Rft (ct. 3); slap Rft fwd on floor (ct. 4); leap onto Rft in place beside Lft (ct. 5); slap Lft fwd on floor (ct. 6).
- 3-4 Same mov'ts as in meas 1-2 of this variation, but to L with opposite footwork.

**NOTE ON SEQUENCE:** The number of repeats for each figure or variation is at the discretion of the leader.

MAZULINKA  
(Slovenia)

This is one of many Slovenian variants of the mazurka and is the distant "cousin" of the Varsouvienne. The Slovenes, like practically everyone else in Europe and America in the late 19th century, adopted this dance from Warsaw via Paris, and, with the turn of the century immigration to the U.S., it reached this country years after "Put Your Little Foot" came into vogue here. The version described here was notated by Dick Crum from the dancing of Mr. and Mrs. Peter Kurnick in San Francisco in 1958. Mr. Kurnick was, throughout his long, active life, famous as a fine Slovenian dancer and was also prominent in San Francisco and national Slovene-American activities. Pronunciation: Mah-zoo-LEEN-kah.

Record: 33-EP-SD, "Slovenian Old Time Dances", Side 2, Band 1, "Mazulinka". (This is a "nostalgia" re-issue of a recording made by the Hojer Trio of Cleveland, Ohio in the 1920's). 3/4 Mazurka time. Record No. 33-EP-SD-601-2

Formation: Couples in social dance pos. at random about the room. Steps given throughout are for M; W ftwk is opp.

Style: The entire dance is done with small steps; wt on ball of ft with a rather stiff little bounce on every beat.

Meas: Pattern:

Part I

- upbeat Preliminary slight bounce on Rft.  
1 Step Lft sdwd L (ct. 1). Close Rft to Lft, taking wt (ct. 2). Wt on Rft, one slight bounce (ct. 3).  
2 Repeat action of Meas 1.  
3 Step Lft L, beginning to make a 1/4 turn CCW as a cpl (ct. 1). Step Rft continuing to turn (ct. 2). Finish the 1/4 turn CCW with a step on Lft (ct. 3).  
4 Point Rft out to R (ct. 1). With wt on Lft, bounce in this pos. twice (cts. 2,3).  
5-8 In same pos., repeat action of meas 1-4 with opp ftwk, making a 1/4 turn CW in meas 7.

Part II

- 9-10 Repeat action of meas 3-4, Part I.  
11-12 Repeat action of meas 7-8, Part I.  
13-20 8 waltz steps, turning as a cpl either CW or CCW.

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Dance description courtesy Stockton Folk Dance Camp, 1974

Presented by Dick Crum at the Laguna Festival 1976



## ORIJENT

Line dance from Serbia (Yugoslavia) as taught by Dick Crum.

Pronunciation: O'ree-yent

Recordings: Du-Tam 1001-A "Orijent"; RTB EP 14347 "Ciganski Orijent" is good, but drastic adjustments in the following sequence must be made to fit it.

Formation and Styling: Line or open circle, no partners, hands joined and held down. The leader, at right end, may conduct the line in a circular or serpentine path. Often men will dance Orijent in separate, all-male lines, in which case they may place hands on neighboring dancers' nearest shoulders. Style is light, heels never touch the ground, knees are elastic throughout. Trunk is held very erect, head high, except as indicated in Fig. II below.

Background Notes: In the 1950's Orijent, Setnja and Moravac (U sest) were the most popular kolos at fairs in the villages within a radius of twenty-or-so kilometers south of Belgrade. Orijent was danced with great enthusiasm by village young people, among them workers, apprentices and students, many of whom spent part of the week in Belgrade and part at home in the village. Thus, Orijent could be found in Belgrade as well, at impromptu get-togethers in the less pretentious industrail-districk coffee-houses. Consensus of both dance scholars and native dancers is that Orijent is of Gypsy origin, though its curious name (it means "Orient") is a puzzle. Perhaps there is some connection between it and the famous Orient Express train which daily traverses the above-mentioned villages on its way through the Balkans to Istanbul.

Variants and Sequence: The three "figures" below are an arbitrary selection from a number of local and individual variants of Orijent, arranged by Dick Crum in a sequence intended for convenient learning and enjoyment by recreational or performing groups. In its native setting the dance's sequence is determined by the whims of the leader who, not at all rarely, may limit himself to a sole variant (give or take a flourish or two here and there!) throughout the playing of the music. Fig. I given below is the most common variant, the "basic" Orijent, as it were. Fig III is really a variation on Fig. I; Fig. II is a rarer, more individualistic variant. Dick noted Figs. I and III in Zeleznik village, Easter Sunday, 1954; Fig. II was learned later from a group of Belgrade young men.

The Dance:

Time: 2/4

Figure I:

- Meas. 1 Place ball of Lft on ground across in front of Rft, momentarily sharing weight on both feet (ct. 1); shift weight entirely onto Lft, raising Rft a bit off the ground -- do not kick Rft high up in back! (ct. 2).
- Meas. 2 Step Rft in front of Lft, having brought it across in a slight "slicing" movement, heel leading, turned-in (ct. 1); step onto Lft behind Rft, moving a bit to R (ct. &); step Rft beside Lft (ct. 2).
- Meas. 3-16 Repeat movements of Meas. 1-2 seven more times for a total of eight.

## Orijent (Continued)

NOTES: Style in Fig. I is erect, head high. The steps in ct. 1 of both Meas. 1 and 2 are done with a noticeable lead with heel. The elastic knee (what the Serbs call "mekanost" or "softness") appears in two important places; the straightening-and-flexing of the knee, though extremely slight, gives down-up patterns:

Meas. 1	ct. 1 down ct. & up ct. 2 down (deeper) ct. & up	Meas. 2	ct. 1 even ct. & even ct. 2 down ct. & up
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### Figure II:

- Meas. 1 With a goodly stretch of L leg and a shaking movement of L ft., step out to side with L ft. (ct. 1); step R ft. across in front of L ft. (ct. 2). (During this measure, dancer is bent forward from waist)
- Meas. 2 Step diagonally forward, right with left foot, straightening body (ct. 1); pause (ct. 2).
- Meas. 3 Step straight back on R ft. behind L ft. ("as if on a tightrope") (ct. 1); step straight back on L ft. behind R ft. in same style (ct. 2).
- Meas. 4 Step back ("on tightrope") with R ft. behind L ft. again (ct. 1); pause (ct. 2).
- Meas. 5-16 Repeat movements of Meas. 1-4 three more times for a total of four.

### Figure III:

- Meas. 1 Step slightly forward on ball of L ft., keeping feet close, no weight on R ft., turning heels to L (ct. 1); same with R ft., turning heels to R (ct. 2).
- Meas. 2 Step L-R-L in the same style as steps in Meas. 1, continuing to move forward (ct. 1 & 2).
- Meas. 3-4 Same as Meas. 1-2, continuing forward toward center.
- Meas. 5-6 Same as Meas. 1-4, but backwards, returning to place.
- Meas. 9-16 Repeat all of Meas. 1-8 once more.



## POTRKAN PLES

Partner dance from Slovenia (Yugoslavia) taught by Dick Crum.

Pronunciation: "Po-TRR-kahn pless"

Record: MH 45-3024 "Potrkan Ples"; Folkraft F-1544x45 "Ta Potrkana".

Formation: Couples around the dancing area. See Part I and II below for positioning.

Background Notes: This dance (its name means "stamping dance") comes from the mountainous area, Gorenjs, of Slovenia in northern Yugoslavia. It is typical of the Alpine dances which Slovenia shares with her northern neighbor, Austria, and which distinguish her dance repertory from that of other more southern areas of Yugoslavia. An alternate name is "Ta Potrkana".

Meter: 3/4

"Step-Hop": The step-hop referred to in the description is done in waltz time and is similar to the hop-waltz steps of other nationalities. In Slovenia it is done as follows:

Man's style: Step on Lft, turning body a bit to L (ct. 1); pause (ct. 2); hop of Lft, bringing R knee up so that Rft is pointing straight downward, beside inside of calf of L leg, below knee. Begin following measure with Rft, etc.

Woman's style: Almost identical to man's style, but knee is not brought up. Rft is raised to about ankle height of Lft on hop.

### Part I

Both partners face CCW around circle; M's thumbs hooked in belt, W's hands on hips. W stands bit fwd on M's R, so her L elbow is directly in front of M's R elbow.

- Meas 1-4     Man: Beginning L, advances with 4 step-hops, turning body slightly in direction of active foot with each step.  
              Woman: At same time does 4 step-hops, beginning Rft as follows:  
                  Meas 1 Turn slightly R away from M.  
                  Meas 2 Turn L in front and face M.  
                  Meas 3 Dance bkwd LOD facing M.  
                  Meas 4 Same as Meas 3.
- Meas 5-6     Man: Six stamping steps fwd L-R-L-R-L-R.  
              Woman: Still moving bkwd in LOD, 6 stamping steps R-L-R-L-R-L.
- Meas 7-8     Man: 2 hop-steps fwd (L-R)  
              Woman: In two hop-steps (R-L) make a full turn R, still moving LOD, ending up facing M again.
- Meas 9-10    Man: Six stamping steps fwd L-R-L-R-L-R.  
              Woman: Still moving bkwd in LOD, 6 stamping steps R-L-R-L-R-L.
- Meas 11-15   Man: Five step-hops fwd L-R-L-R-L  
              Woman: Moving LOD and continuously turning R, 5 step-hops R-L-R-L-R, ending up again facing M.

POTRKAN PLES (Continued)

- Meas 16-17    Man: Four stamping steps fwd R-L-R-L.  
                 Woman: Still facing M, moving bkwd LOD, 4 stamping steps L-R-L-R.  
                 Both: On final beat Meas 17, M shifts wt to Rft, and W to Lft, and they take shoulder waist position to begin Part II.

Part II

Couples in shoulder-waist position. During Part II, couple moves in LOD, turning continuously CW. Steps given are M's; W's, opposite.

- Meas 18-19    Two step-hops turning CW (M begins Lft, W begins Rft).  
Meas 20-21    Four stamps with a hop after 4th stamp (M: L-R-L-R-hop; W: R-L-R-L-hop).  
                 Continue turning CW during stamps!  
Meas 22-25    Repeat Meas 18-21.  
Meas 26-31    Six step-hops (M begins Lft, W begins Rft) continue CW turning.  
Meas 32-33    Four stamps with a hop after 4th stamp (same as Meas 20-21).  
Meas 34-41    Repeat Meas 26-33.

NOTE: In Part II, dancers never stop turning CW, even during the stamps.

## SYRTOS SILIVRIANOS

(Greek Islands)

The spelling of the name of this dance varies, due to troubles in transliterating it from the Greek. You may see it spelled Sylibrian or Silyvrian, Selibrian, etc., but in any case, it is pronounced seer-TOSS see-leev-ree-ah-NOSS, "Syrtos from Silivri (a town now in Turkey). In its native setting it often immediately precedes the couple dance "Ballos".

RECORD: Express SS-001-B "Syrtos Silivrianos"

FORMATION: Men and women in a line or circle. Often the line is made up of couples in preparation for the Ballos.

RHYTHM: The meter is 2/4 and the movements of the dance are all in a slow-quick-quick rhythm.

Meas.      FIGURE I (Syrtos forward)

1-8      Facing directly counter-clockwise around the circle, take 8 of the following syrtos steps, alternating beginning foot:

ct. 1 (slow):    step fwd with Rft.

ct. 2 (quick):   step fwd with Lft.

ct. & (quick):   step fwd with Rft, closing up to Lft.

FIGURE II (Backward and forward; "zig-zag")

9-16      Turning to face L, take two of the above steps backwards, i.e., circle still moving CCW, then two in line of direction. Repeat all of this.

FIGURE III (Twist and cross)

Face directly toward center, and moving sideways to R:

17      Step R with Rft (ct. 1, slow); step Lft behind Rft still moving to R (ct. 2, quick), step R with Rft (ct. &, quick).

18      Step Lft behind Rft (ct. 1, slow); step (really a light leap) R with Rft (ct. 2, quick); step Lft across in front of Rft (ct. &, quick).

Repeat the above three more times for a total of four, before returning to Figure I again.

BAS BAR  
(bahsh bahr)  
(Turkish)

Translation: "Head" or "Number one dance"

SOURCE: This men's dance, from Erzurum in Northern Turkey, was learned by Bora Çzkök from the University of Istanbul performance group in 1970. It is the best and most well-known dance in the town of Erzurum.

RECORD: BCZOK 107, side 2, band 1

FORMATION: Lines of men, maximum five per line. Hands are held above heads, slightly fwd, arms straight; elbows are never bent. Ends of lines hold handkerchiefs, which they keep still (no waving) up in the air. Stand next to people of approximately the same height.

STEPS & STYLING: Changes are called by the leader: "Tey tey" (tay, tay).

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9/8

PATTERN

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meas

INTRODUCTION: 3 cts

1 STEP I: walk (begin when drum comes in, on 4th ct) Facing and moving slowly LOD in a circle, walk R (ct 1), walk L just behind R (ct 2), walk R (ct 3), wt on R, kick up L sharply behind (ct 4), repeat cts 1-4, opp ftwk (cts 5-8), hold (ct 9).

STEP II

1 Hands still raised, cut in to face ctr as you walk R (ct 1), L just behind R (ct 2), R (ct 3), hold (ct 4), step fwd on L (ct 5), hold (ct 6), leaving L on floor, step back on R (ct 7), draw L back next to R (cts 8,9).

2 Again facing LOD, walk L (cts 1,2), R (cts 3,4), L (cts 5,6), step R just behind L (ct 7), walk L (cts 8,9). Step II is done only once at a time, after having danced Step I at least twice.

STEP III

1 Facing and moving LOD, arms in air, walk R (ct 1), L just behind R (ct 2), R (ct 3), hold (ct 4), extend L leg and touch L toe fwd (ct 5), hold (ct 6), moving LOD, bring L back next to R and hop on it 3 times, with R leg raised, R thigh at 45° angle to body (cts 7,8,9)

Bas Bar, Continued

- 2 Step R (cts 1,2), extend L leg and touch L toe fwd (cts 3,4), squat, wt mostly on R (cts 5,6), come up and hold (cts 7,8,9).
- 3,4 Repeat meas 1-2, Step III, opp ftwk, moving RLCD. On cts 7,8,9 of meas 4, come up with 3 hops on L.
- 5 Facing and moving to ctr, step R (cts 1,2), extend L leg and touch L toe fwd (cts 3,4), squat, taking wt on R (cts 5,6), come up and hold (cts 7,8,9).
- 6 Repeat meas 2, Step II moving back slightly and ending facing LCD.  
Do this step only once at a time; then return to Step I.

## BÜYÜK CEVİZ

RECORD: Çarık 101, Side I, Number 6.  
SOURCE: Tufem Ensemble, Ankara, 1974.  
NOTES: From Elazig, a town in Central Southeastern Turkey.  
FORMATION: Partners in a line, W on M's L, little finger hold in "W" position (hands at shoulder height, elbows bent).  
RHYTHM: 2/4. There is no introduction.

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### Meas            PATTERN I. BASIC

1-4            Facing slightly LOD and moving LOD, step R (ct 1), lift L (ct 2), step L (ct 3), lift R (ct 4), Step R (ct 5), lift L (ct 6), touch L toe in frt (ct 7), and lift L knee (ct 8)  
5-8            Facing ctr and backing up, step L (ct 1), lift R (ct 2), step R (ct 3), lift L (ct 4), step L (ct 5), lift R (ct 6), cross R over L and touch R toe (ct 7), hold (ct 8)  
9-24           Repeat meas 1-8.

### PATTERN II. CHAINSTEP

1-4            Facing completely LOD and putting own L hand in small of back, still with little finger hold, do same ftwk as PATTERN I, meas 1-4. Bend fwd slightly as you touch toe on ct 7.  
5-8            Turn to RLOD, R hands at small of back--adjust finger hold as needed--and do reverse ftwk of PATTERN I, meas 1-4, as above.  
9-24           Repeat meas 1-8.

### PATTERN III. PARTNERS

Partners free hands from line but keep M's L and W's R little fingers joined. Face each other and in following 8 meas make one turn CCW. M leads around to his R and W follows him.  
1-4            Jump on both (ct 1), lift L (ct 2), jump on both (ct 3), lift R (ct 4), Jump on both (ct 5), lift L (ct 6), touch L toe in frt (ct 7), and lift L knee (ct 8).  
5-8            Repeat above cts 1-6, cross R over L and touch R toe (ct 7), hold (ct 8). End in line and rejoin all fingers at shldr ht.

### PATTERN IV. ATTACK

1-4            Travelling fwd, hop on L holding R out in frt (ct 1), hop on L and brush R (ct 2), hop on L holding R out in frt (ct 3), hop on L and brush R (ct 4), jump on both (ct 5), lift L (ct 6), touch L toe in frt (ct 7), lift L knee (ct 8).  
5-8            Travelling back to place, repeat PATTERN I, meas 5-8.  
9-16           Repeat meas 1-8.

Repeat dance doing each pattern as follows:

16 meas	PATTERN I
16 meas	PATTERN II
8 meas	PATTERN III
16 meas	PATTERN IV



1972 SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

GÜN OLA (Gün oh-la)  
(Turkey)

Translation: "let it be"

Presented by Bora Özkök

**SOURCE:** The music is an old traveling minstrel song, played by the saz. The dance is from the region of Van in eastern Turkey.

**MUSIC:** BOZ-OK 103, side 2, band 1

**FORMATION:** Mixed line, arms held stiffly and straight down at sides, fingers clenched with neighbors', bodies touching. Ends of line hold handkerchief in free hand.

**STEPS AND STYLING:** Leader calls, alternating steps, and each may be done any number of times.

---

2/4

PATTERN

---

measures

INTRODUCTION

1-4

Bend both knees (ct 1), bounce-bounce (cts 2&) for 4 meas to get the feeling of the music.

STEP I

1

Moving LOD, body facing LOD, step L, bending both knees (ct 1), step R while L foot pivots on heel and points RLOD; knees straighten and body turns to face ctr (ct 2).

2

Repeat meas 1.

3

Facing ctr, step fwd on L, leaning slightly bwd and bending both knees (ct 1), straighten knees and bounce twice on both feet (cts 2&).

4

Repeat meas 2.

5

In place, step bwd on L (ct 1), keeping R knee straight and leaning back slightly, extend R leg and touch R heel towards ctr (ct 2).

6

Bring R back to place and step on it, straightening body (ct 1), extend L leg and touch L heel to the L, twisting body to the left and having L toe pointing RLOD (ct 2).

STEP II

1-2

Repeat meas.1-2, Step I.

3

Moving LOD, step L (ct 1), step R, crossing R in front of L and facing ctr (ct 2).

4

Facing ctr, step fwd on L (ct 1), step bwd on R, keeping L on floor, bending both knees, pushing L knee fwd, leaning bwd with stiff torso (ct 2).

5

Repeat meas 4, but merely shift wt fwd onto L to begin.

6

Bring L back next to R and step (ct 1), stamp R in place, taking wt on R (ct 2).

## NUREY

RECORD: Çarık 101, Side I, Number 2.  
SOURCE: From Elazığ, Central Eastern Turkey. Learned from Orhan Yildiz.  
NOTES: Nurey translates loosely as the light of life. Dance is also known as Fatmalı, Dance of Fatima.  
FORMATION: M and W in lines of about 8 people. Leader is at right. Shoulder hold--keep arms straight.  
RHYTHM: 2/4. Dance begins immediately without introduction.

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### Meas PATTERN I. KNEE FLEX

1 Feet tog, facing ctr, flex knees in rhythm going down on ct 1, followed by two slight bounces on cts 2 & 3.  
2-12 Repeat meas 1.

### PATTERN II. STEP KICK

1 Turning slightly R, step R in place (ct 1), kick L lightly fwd, low, toes pointed down (ct 2).  
2 Turning slightly L, step L in place (ct 1), kick R lightly fwd, low, toes pointed down (ct 2).  
3-12 Repeat meas 1-2.

### PATTERN III. 1-2-3 PUSH

1-3 Begin with singing, facing slightly LOD, walk LOD, step R (ct 1), step L (ct 2), step R (ct 3), lift L and push down and fwd (ct 4). Turning to RLOD, step L (ct 5) lift R and push down and fwd (ct 6).  
4-24 Repeat meas 1-3 for a total of 8 times.

### PATTERN IV. HOP STEP STEP JUMP LIFT

1 Faster music. Wt is on L, body facing LOD, travel LOD, hop on L (ct 1), step R (ct 2), step L (ct 3)  
2 Jump on both (ct 1), lift L knee (ct 2)  
3 Jump on both (ct 1), lift R knee (ct 2)  
4-9 Repeat meas 1-3 for a total of 3 times.

### PATTERN V. HOP STEP STEP HEEL

1 Facing LOD, wt is on L, repeat meas 1, Pattern IV (hop step step).  
2 Jump on both (ct 1), hop on R lifting L foot to knee (ct 2)  
3 Facing ctr and traveling to L with each hop, hop on R extending L heel fwd on floor, and shout "hey" (ct 1); hop on R lifting L foot to knee (ct 2).  
4 Repeat meas 3  
5 Hop on R extending L heel fwd on floor and shout "hey" (ct 1); step on L to L.  
6-15 Repeat meas 1-5 for a total of 3 times.

## ZİGÖŞ

RECORD: Çarık 101, Side II, Number 3  
SOURCE: Mehmet Ertürk, Ankara, 1974.  
NOTES: From Kirklareli, a Thracian town on Bulgarian border.  
FORMATION: M and W, shoulder hold.

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cts Zurna plays a musical introduction, start dance with davul (drum)

### INTRODUCTION

Step on R, brush L slowly up to knee, flex on 4th beat of drum

### PATTERN

1 Step L fwd, R lifts to ankle, facing and moving LOD throughout  
2 Flex L knee  
3 Step R to R side  
4 Step L  
5 Step R to R side  
6 Hold, flex R knee  
7 Step L  
8 Brush R fwd in a circular fashion, ending R foot at knee ht, R  
knee turned out  
9 Flex L knee

Symmetrical repeat, still in LOD:

1 Step R fwd, L lifts to ankle  
2 Flex R knee  
3 Step L  
4 Step R to R side  
5 Step L  
6 Hold, flex L knee  
7 Step R to R side  
8 Brush L fwd in a circular fashion, ending L foot at knee ht,  
L knee turned out  
9 Flex R knee

Repeat PATTERN as music gets gradually faster. Knee bends become softer.

DERIKO  
(deh-ree-koh)  
(Turkish)

Translation: A girl's name

SOURCE: This dance, from Artvin in the Black Sea area, was learned by Bora Özkök from the University of Istanbul Ethnic Dancers in 1970. Authentic steps were arranged to the music by Bora Czkök.

RECORD: BOZOK 104, side 1, band 1.

FORMATION: Mixed lines, hands on shldrs, arms straight, ends of line hold handkerchief in free hand.

STEPS & STYLING: Steps called by leader. Dance can begin at start of any 4 meas phrase.

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2/4

PATTERN

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meas

FIGURE I

- 1 Moving LOD, step R (ct 1), step L (ct 2).
- 2 Jump on both feet (ct 1), jump on R and swing L fwd, bending L knee (ct 2).
- 3 Move back to orig spot with scissors step; move back on L with R fwd (ct 1), move back on R with L fwd (ct 2).
- 4 Jump on both feet (ct 1), jump on L and lift R in front, R toe pointing down (ct 2).

FIGURE II - brush hop to center

- 1 Facing ctr, small hop toward ctr on L while brushing floor bwd with R toe, horse-pawing fashion (ct 1), repeat (ct 2).
- 2 Repeat meas 2, Figure I.
- 3 Repeat meas 3, Figure I, except that movement is directly rather than diagonally bwd.
- 4 Repeat meas 4, Figure I.

FIGURE III

- 1 Moving LOD, small running steps R, L (cts 1,2).
- 2 Jump on both feet and land facing RLOD (ct 1), hop on R and bend L leg placing L foot, toe pointing down, behind R knee (ct 2).
- 3 Hop in place onto L and swing R foot in back of L knee as in meas 2 (ct 1), hop on R and swing L foot in back of R knee (ct 2).
- 4 Facing LOD, jump in place on both feet (ct 1), jump in place on L while lifting R in front and leaning bwd (ct 2).