

RTJ

Syllabus



February 11-13, 1977

**Laguna Folkdancers
Festival**

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ERDELYI PAROS

(air-day-ee pah-rohsh)

Erdely is the Hungarian name for Transylvania; paros means "couple", thus Transylvanian couple dance. This dance is from the region of Kalotaszeg, where the dance is probably the most highly developed of any in Hungary, preserved by the Hungarian minority. Dance is performed by couples at random on floor.

Record: Qualiton LPX 10059 "Transylvanian Csardas" or
Buccaneer JR 1276 "Erdely Paros"

Rhythm: 4/4 meter, each molody is 16 measures.
Style is light and lively with slightly bouncy knees.

Meas Ct Movement

- | | | |
|-------|------------------|---|
| 1-4 | | Introduction. When the cpl dance follows the Kalot-szagi Lassu, this is the time when the girls turn out from the circle and join ptrs in the following pos: M R hand on W waist, W L hand on M R shoulder, M L hand holding W R wrist to M L side. |
| 5 | 1,2
3,4 | Step to L on L ft, turning hips slightly L.
step fwd on R ft. |
| 6 | 1,2
3,4 | Step fwd on L ft.
Touch R ft to L ft.
NOTE: M leads ptr almost $\frac{1}{2}$ way around him. W use opp ftwk, but on ct 3,4 of meas 6, do not close; step in place on L ft in preparation for next fig. |
| 7 | 1,2
3,4 | Step on R ft R fwd diag.
Step fwd on L ft. |
| 8 | 1,2
3,4 | Step fwd on R ft.
Step on L ft beside R ft.
NOTE: M moves CCW around ptr, while W does $1\frac{1}{2}$ turn CW with 4 steps RLRL under M L arm which is high in air holding W R hand. |
| 9 | 1
2
3
4 | Join ptr in shoulder-waist pos. Leap to R on R ft.
Step on L ft beside R ft
Leap to R on R ft.
Hop on R ft. |
| 10 | 1-3
4 | Rpt action of meas 9 on opp ftwk.
Jump onto both ft. |
| 11,12 | | Rpt action of meas 9, 10. |
| 13,14 | | Walk CCW around ptr, L hips adjacent, with 4 steps RLRL-each step is two cts. |
| 15,16 | | Rpt action of meas 7,8.
Rpt dance from beg 4 times. |

Kyustendilska Lesa

Bulgaria

Kyustendil (cue sten dill) is a city in the Shope region of western Bulgaria; "lesa" means "forest" and is applied to the image of dancers in a line with belt hold. Danced in an open circle of mixed M and W, this dance is related to the ruchenitsa, danced in the same 7/16 quick, quick, slow rhythm with a sharp, light, relaxed style. Learned by Richard Unciano from B. Tsonev in Sofia in 1967.

Meas Figure

- 1 Facing L, hop on L ft (Q); step bkwd in LOD on R ft (Q); step bkwd in LOD on L ft (S).
- 2 Rpt action of Meas 1.
- 3 Turning to face R, run RLR (QQS) with small flat-footed steps.
- 4 Moving LOD, rpt action of Meas 3 on opp ftwk.
- 5 Step fwd in LOD on R ft (Q); hop on R ft (Q); step fwd in LOD on L ft (S).
- 6 Rpt action of Meas 5.
- 7,8 Rpt running steps of Meas 3,4.
- 9 Face ctr; bounce twice on L ft, R toe touching slightly R fwd diag (QQ); step fwd on R ft (S).
- 10 Rpt action of Meas 9 on opp ftwk.
- 11 Step on R ft across in front of L ft (Q); step in place on L ft (Q); step in place on R ft (S).
- 12 Rpt action of Meas 11 on opp ftwk.
- 13- Rpt action of Meas 9-12 moving bkwd from ctr.

16

Notation by R. Duree

LAGUNA BEACH FOLK DANCE FESTIVAL INSTITUTE--1977

MUZHKA SHOPSKO HORO

One of many men's dances from the Shop region of western Bulgaria; this version is from the village of Draglevetsi, now a part of the capitol of Sofia. Danced in lines of not more than 12-15 dancers with belt hold. Style is light, sharp, and very quick. Music is 6/8; dancers' rhythm is 2/4. Leader calls patterns which are repeated until new pattern is called. Notated 8 dancers' beats per phrase.

Phrase Figure "Vodi"--Basic

- 1 Step in place on R ft (c 1); hop on R ft, lifting L ft slightly (c 2); rpt action of ct 1,2 on opp ft (c 3,4); hop in place on L ft (c 5); step in place on R ft (c &); step in front of R ft on L ft (c 6); 3 quick rocking steps RLR in pos of ct 6 (c 7&8).
- 2 Rpt action of phrase 1 on opp ftwk.
- 3 Chug fwd twice on L ft, thrusting R ft fwd low with each chug (c 1,2); walk two steps fwd RL (c 3,4); rpt action of cts 1-4 (c 5-8)
- 4 Rpt action of cts 1-4 of phrase 3 (c 1-4); rpt action of cts 1,2 of phrase 3 (c 5,6); jump on both ft, heels turned out shoulder width apart (c 7); close ft together sharply (c 8).
- 5 Walk three steps bkwd RLR (c 1-3); hop on R ft, lifting L leg slightly (c 4); rpt action of cts 1-4 on opp ftwk moving bkwd (c 5-8).

"Gradi"--Build

- 1,2 Rpt action of phrase 1,2 of "Vodi".
- 3 Thrust R heel to floor crossing slightly over L ft, leaning body to R (c 1); leap to R on R ft, lifting L knee sharply fwd (c 2); rpt action of ct 1,2 on opp ftwk (c 3,4); rpt action of ct 1-4 (c 5-8).
- 4 Leap onto R ft, bringing R knee high fwd in circular motion (c 1); step fwd in front of R ft on L ft, using similar knee action on L leg (c 2); rpt action of ct 1,2 total of 3x (c 3-6). (Note: During leap onto R ft, both ft are pulled up under body); stamp R ft slightly fwd, both knees straight (c 7); hold (c 8).
- 5 Rpt action of phrase 5 of "Vodi".

"Podgoni"--Hesitate

- 1,2 Rpt action of phrase 1,2 of "Vodi".
- 3 Jump onto both ft, ball of R ft behind R heel, R leg turned out (c 1); hop fwd on R ft, bending R knee (c 2); rpt action of ct 1,2 (c 3,4); rpt action of ct 1 twice (c 5,6); rpt action of ct 1,2 (c 7,8).
- 4 Rpt action of phrase 3.
- 5 Rpt action of phrase 5 of "Vodi".

Presented by Richard Unciano
Notation by Richard Duree

Ovčepolska Potrčulka

From Ovcepolje, Macedonia in southern Yugoslavia, the name of this dance means "hurrying dance from Ovcepolje", pronounced: ov-chuh-pole-skah paw-tur-chul-kah. Danced in an open circle of mixed M and W, hands held low. Rhythm is a moderate 2/4. Record: Jugoton LPY 50985

Meas Figure

- 1 Facing LOD, hop on L ft (c 1); step fwd on R ft (c &); step fwd on L ft (c 2).
- 2 Rpt action of Meas 1.
- 3 Three small running steps fwd RLR (c 1&2);
- 4 Rpt action of Meas 3 on opp ftwk.
- 5 Step fwd on R ft, knees bent (c 1); straighten both knees slightly, holding L ft on floor behind (c 2).
- 6 Rpt action of Meas 5 on opp ftwk.
- 7 Step to R on R ft, facing ctr (c 1); lift L leg fwd with bent knee (c 2).
- 8 Hop on R ft (c 1); step to L on L ft (c &); step across front of L ft on R ft (c 2);
- 9 Step to L on L ft (c 1); step behind L ft on R ft (c 2).
- 10 Leap slightly fwd on L ft, bending R knee sharply with lower leg parallel to floor (c 1); hop on L ft, thrusting R leg fwd low, knee straight (c 2).
- 11 Rpt action of Meas 10 on opp ftwk.
- 12 Rpt action of Meas 10.

Presented by Richard Unciano
Notation by Richard Duree

Petrunino Horo

This dance is from the village of Lyalintsi in the Shope region of western Bulgaria. It is named for the song "Petruna pile shareno" and this is one of many variations, all rather similar. It is danced in mixed lines of M and W with belt hold; the style is light and precise, moderately fast. The rhythm is an unusual 13/16, counted:

Dancer's beats: $\underline{1,2} \underline{3} \underline{4} \underline{5} \underline{6}$
Rhythm: S Q Q Q S
13/16 notation: ♩ ♩ ♩ ♩ ♩

Record: XOP0 X-322

Meas Pattern

- 1 Thrust R leg L fwd diag low (c 1,2); step to R on R ft (c 3); step in front of R ft on L ft (c 4); rpt action of cts 3,4 (c 5,6).
- 2 Drop wt onto R ft, R leg turned out with knee bent, thrusting L heel to R in front of R ft with L leg turned out -- Sovalka (shuttle) step (c 1,2); step to L on L ft (c 3); step behind L ft on R ft (c 4); step to L on L ft (c 5); stamp slightly fwd with R heel (c 6).
- 3 Raising R knee, thrust R heel fwd low twd floor (c 1,2); hop on L ft, raising R knee (c 3); step three steps in place RLR, raising L knee on last step (c 4,5,6).
- 4 Rpt action of Meas 3 on opp ftwk.

Presented by Richard Unciano
Notation by Richard Duree

Triti Puti

A typically Thracian dance from the village of Studena, Haskovo in southeastern Bulgaria. Pronounced "trih-tee puh-tee" (the 3 times), the dance has innumerable versions. It is danced in lines of mixed M and W with hands held low; the style is flat-footed with knees bent and feet spread. Arms are straight and swing from the shoulder during the entire dance. Rhythm is 2/4; tempo is moderately fast to very fast. Sequence is: AXA', X being improvised independently by each dancer and A' being a reversal of A. The variations are given names and may be called by a leader. The dance may be done to any fast version of Triti Puti.

Meas Fig A

- 1 Step to R on R ft (c 1); step beside R ft on L ft (c 2); arms swing fwd.
- 2,3 Rpt action of Meas 1 two more times (c 3-6), swinging arms bkwd and fwd.
- 4 Step to R on R ft (c 1); bounce on R leg (c 2); arms swing bkwd.

Fig A'

- 1-4 Rpt action of Fig A to L on opp ftwk.

Fig X (Variations)

"Osnovno" -- Basic

- 1 Step fwd on L ft (c 1); bounce on L leg (c 2); arms fwd.
- 2 Step bkwd on R ft (c 1); bounce on R leg (c 2); arms bkwd.
- 3,4 Rpt action of Meas 1,2

"Krusti" -- Cross

- 1 Step in front of R ft on L ft (c 1); step in place on R ft (c 2); arms fwd.
- 2 Hop on R ft (c 1); step in place on L ft (c 2); arms bkwd.
- 3,4 Rpt action of Meas 1,2 on opp ftwk.

"Chukchi" -- Chug

- 1 Chug fwd on both ft, bending knees (c 1); chug bkwd on both ft, straightening knees (c 2); arms fwd.
- 2-4 Rpt chug total of 4 times, alternating arm swings.

"Plitchitsa" -- Splash (reel)

- 1 Step in place on L ft (c 1); hop on L ft, lifting R ft behind L ankle (c 2); arms fwd;
- 2 Rpt action of Meas 1 on opp ftwk; arms bkwd.
- 3,4 Rpt action of Meas 1,2, alternating arm swing.

Tropanka

This dance comes from Kolarovgrad in the Dobruja region of eastern Bulgaria. The name comes from the word "trop", meaning "stamp". Originally a men's dance performed in lines of up to 10-12 with belt hold. Style is heavy and precise. Leader calls figures which are repeated until new figure is called. Music is 2/4; 8 cts per phrase.

Phrase Figure "Leko"--Lightly

- 1 Walk fwd 2 slow steps RL (c 1-4); run fwd 4 small steps flat-footed (c 5-8).
- 2 Rpt action of phrase 1, except stamp L ft on ct 8.
- 3,4 Rpt action of phrase 1,2, bkwd on opp ftwk.

"Silna Nozhitsa"--Strong Scissors

- 1 Leap to R on R ft, lifting L knee fwd (c 1); stamp L ft in place (c 2); hop on R ft, lifting L knee (c 3); stamp L ft in place (c 4); rpt action of cts 3,4 (c 5,6); run LR in place (c 7,8).
- 2 Step to L on L ft (c 1); hop on L ft, lifting R knee fwd L diag (c 2); step slightly bkwd on R ft (c 3); step in place on L ft (c 4); hop on L ft, lifting R knee fwd (c 5); stamp R ft slightly fwd (c 6); slide R ft bkwd until R knee is straight, L knee bent, R heel off floor (c 7); hold (c 8).

"Razstursi Rame"--Shake Shoulders

- 1 Rpt action of cts 1-4 of phrase 1 of previous figure (c 1-4); leap to L on L ft (c 5); stamp R ft in place (c 6); rpt action of ct 5,6 on opp ftwk (c 7,8).
- 2 Leap to L on L ft, touching R ankle to back of L knee, R knee turned out (c 1); hold (c 2); snap R shoulder fwd, L shoulder bkwd and rebound (c 3,4); step to R on R ft (c 5); lift L leg fwd with knee bent (c 6); step on L ft in place (c 7); stamp R ft in place (c 8).

"Prichukni"--Prepare (to stamp)

- 1 Rpt action of phrase 1 of "Razstursi Rame".
- 2 Leap to L on L ft, lifting R knee L fwd diag with R ft to R side (c 1); hold (c 2); rpt action of cts 1,2 to R on opp ftwk (c 3,4); step to L on L ft (c 5); stamp R ft in place twice (c 6,7); hold (c 8).

Presented by Richard Unciano
Notation by Richard Duree

Sevillanas
(sev e YAN us)

Couple dance from Sevilla, Spain performed over most of the country. Style is proud, erect, intense with sharp, precise movements of legs and arms. The dance consists of four coplas (phrases) which are sung and should be danced with castanets. Only the first copla is notated here.

Rhythm is 3/4. The dance phrase usually begins on ct 2 and consists of 6 counts, thus: 2,3,4,5,6,1.

Meas Figure - Intro

- 1,2 Face ptr, wt on R ft, L ft pointing fwd; L arm rounded in front with hand waist high, R arm rounded high with hand over head. This arm position is used during most of the dance, alternating sides to to keep the lower arm in direction of movement.
- 3 Optional: step to L on L ft (c 1); pivot full turn L on L ft (c 2); step behind L ft on R ft (c 3).
- 4 L leg reaches fwd L, preparing to step on first step of "paseo" (c 1).

Count-Part I -- Paseo

- 2 Step fwd on L ft
 - 3 Point R toe behind L heel
 - 4 Step bkwd on R ft
 - 5 Point L ft fwd
 - 6 Kick L ft L fwd diag
 - 1 Step with circular motion behind R ft on L ft.
- Rpt Paseo total of 5 times, alternating ftwk and arm position

Pasada

- 2 Step fwd on R ft, leading R shoulder; pass ptr R shoulder.
- 3 Brush L leg fwd with bent knee raising hip high
- 4-1 Walk fwd 4 steps LRLR, turning $\frac{1}{2}$ circle R.

Part II -- Pas de Basque

- 2-1 Rpt Paseo 1 time
- 2 Step to R on R ft
- 3 Step on L in front of R
- 4 Point R ft R fwd diag
- 5 Hold
- 6 Kick R ft fwd
- 1 Step on R ft behind L ft

Sevillanas (cont)

Count Figure -- Pas de Basque

- 2 Step to L on L ft
 - 3 Step on R ft in front of L ft
 - 4 Point L ft L fwd diag
 - 5 Hold
 - 6 Kick L ft fwd
 - 1 Step on L ft behind R ft
- Rpt entire Pas de Basque pattern 2 more times
Rpt Pasada 1 time

Part III

- Rpt Paseo 1 time
Rpt Pasada 4 times, alternating sides
- 2 Step to R on R ft
 - 3 Touch L toe beside R ft
 - 4 Step to L on L ft
 - 5 Pivot L on L ft
 - 6 Step on R ft behind L ft
 - 1 Point L ft L fwd diag

Presented by Lola Montez
Notation by Lola Montez and R. Duree

SLANGPOLSKA FRAN SKANE

Old form of polska from Skane (skan uh), southernmost region of Sweden. This form is danced in place; the later forms of polska began to move laterally. Danced by couples. Positions: low hand hold with R hip to hip, hands held straight across; waist hold with R hip to hip, R arm around ptr waist, L arm behind ptr R shoulder. Both pos are used with opp facing and hand holds. Rhythm is 3/4.

Meas Figure

- 1 With low hand hold, moving CW with ptr, step fwd R diag on L ft (c 1); step R fwd diag on R ft (c 2); step beside R ft on L ft (c &); step fwd on R ft (c 3). Figure is thus; walk, step-close-step.
 - 2-7 Rpt action of meas 1 total of 7 times, leaning away from ptr with arms straight, hands joined low.
 - 8 Release hands and turn to L away from ptr with 3 steps, clapping hands on cts 2,3.
 - 9-16 Rejoin hands and rpt action of meas 1-8 moving CCW with opp ftwk.
 - 17- Join ptr R hip to hip with waist hold; rpt action of
24 meas 1-8. Stand straight. Maximize spin by attempting to walk behind ptr.
 - 25- Rpt action of meas 17-24, moving CCW on opp ftwk.
32
- Rpt dance from beginning.

Notation by R. Duree