



# LAGUNA FOLK DANCERS FESTIVAL

**DICK CRUM & ANDOR CZOMPO INSTITUTE**

Laguna Beach, February 10-11, 1978

SYLLABUS

LAGUNA FOLKDANCERS FESTIVAL

FEBRUARY 10-12, 1978

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## BRÎUL PE ȘASE (Brîulețul din Muscel)

(Romania)

Romanian folk dance specialists give the name *brîu* (BREE-oo, "belt"; plural *brîuri*, BREE-oor) to a category of fast, complicated dances done in a line or semicircle, with arms on neighbors' shoulders, crossed in back, or grasping neighbors' belts. This category includes such dances as *rustem* and *sîrba*, as well as numerous dances which the villagers themselves specifically call *brîu*.

In the region of Muntenia, in the foothills of the Carpathian mountains, several different *brîuri* are done at holiday dances, wedding celebrations, etc., and the last dance done at the traditional Sunday afternoon dance gathering is almost always a *brîu*.

Although the *brîu* was the exclusive domain of men in times past, women have participated in it during the last generation or so. At family celebrations, husbands and wives dance next to each other in the *brîu*, and the older people sometimes do less energetic forms of it. At more public dance events, only the younger, unmarried people dance the *brîu*. The young men generally begin the dance and are eventually joined by their girl friends. Skill in dancing the *brîu* is especially important in establishing a young person's social status in the village. In Muscel, where the variant described below comes from, the dancers even hold *brîu* contests, complete with betting and prizes for the winners.

Muntenian *brîuri* are further classified as "8-count" (*Brîul\* pe opt*) or "6-count" (*Brîul pe șase*, BREE-oo peh SHAH-seh), according to the number of beats in the dance phrase. With rare exceptions, the music for the 8-count *brîu* is in 4 measures of 2/4 time, while that of the 6-count *brîu* is in 3-measure phrases. Both of the above names are professional terms used by Romanian musicologists and choreographers. The inhabitants of Muscel call the 8-count *brîu* "*Brîul ăl mare* (big *brîu*)" and the 6-count dance "*Brîuleț* (little *brîu*)."

*Brîul pe șase (Brîulețul)* as described below is a selection of four figures from several dozen found in the Muscel-Pitești region.

Recordings: (a) Folkraft F-LP-33, "Romanian Folk Dances," Side A, Bd 2, *Brîul pe șase* (b) London SW 99456, "Music from Rumania," Side 1, Bd 1, *Brîul din Muscel* (c) Nevofoon 12153, "Roemeense Volksdansen," Side 1, Bd 1, *Brîul pe 6*.

Meter and rhythm: *Brîul pe șase* is conventionally notated in 2/4 meter, and its highly syncopated rhythm varies with each figure. In the description below, the rhythm pattern is given by the cue letters "q" (quick), equivalent to an eighth note value, and "S" (SLOW), having the value of a quarter note.

Formation: Dancers in a line or semicircle, arms on neighbors' shoulders (most common form) or grasping neighbors' belts (seen occasionally in Pitești). End dancers hold free hand behind back or on hip.

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\* The *-ul* ending, pronounced "-oo" (colloquial) or "-ool" (more formal usage) is a form of the Romanian definite article, the equivalent of English "the;" hence *brîu* = "belt," *brîul* = "the belt."

MEAS

ACTION

Figure 1 - Basic traveling step

- 1-2 q Facing slightly R of ctr and moving R, hop on Lft, kicking Rft loosely forward low.  
S Step Rft fwd.  
S Step Lft fwd.  
S Step Rft fwd.  
q Leap Lft fwd.
- 3 S Step Rft fwd.  
S Step Lft fwd.
- 4-12 Repeat mov'ts of meas 1-3 three more times for a total of four.

Figure 2 - Kick-out ("flutter") steps in place

- 1 q Hop on Lft in place, momentarily turning to face slightly L of ctr and "fluttering" R leg out to side loosely, articulated from hip with "snap" of R knee, R ankle relaxed.  
S Facing ctr, step Rft in place.  
q Hop on Rft in place, momentarily turning to face slightly R of ctr and "fluttering" L leg out to side loosely, articulated from hip with "snap" of L knee, L ankle relaxed.
- 2 q Facing ctr, step Lft in place.  
S Facing ctr, step Rft in place.  
q Hop on Rft in place, momentarily turning to face slightly R of ctr and "fluttering" L leg out to side as above.
- 3 q Facing ctr, step Lft in place.  
q Facing ctr, step Rft in place.  
S Facing ctr, step Lft in place, extending Rft fwd low.
- 4-12 Repeat mov'ts of meas 1-3 of this figure three more times for a total of four.

Figure 3 - Flat steps sideward with scuffs

- 1-3 q Facing ctr, hop on Lft in place.  
S Facing ctr, step flat Rft sideward R with accent.  
S Facing ctr, step flat Lft behind Rft.  
S Facing ctr, step flat Rft sideward R.  
S Turning to face slightly R of ctr, scuff L heel fwd past Rft.  
q Still facing slightly R of ctr, tap L heel (no weight) in front of Rft.  
S Step onto flat Lft (taking weight) in front of Rft and turn to face ctr.
- 4-12 Repeat mov'ts of meas 1-3 of this figure three more times for a total of four.

Figure 4 - "Rat-a-tat" crossing steps in place

- 1 q Hop on Lft in place, momentarily turning to face slightly L of ctr and "fluttering" R leg out to side as above.  
q Facing ctr, step Rft in front of Lft.  
q Step Lft in place behind Rft.  
q Step Rft beside Lft.

(concluded next page)

MEAS

ACTION

Figure 4 (concluded)

- 2     q   Step Lft in front of Rft.  
      q   Step Rft in place behind Lft.  
      q   Step Lft beside Rft.  
      q   Step Rft in front of Lft.
- 3     q   Step Lft in place behind Rft.  
      q   Step Rft beside Lft.  
      q   Step Lft in front of Rft.  
      q   Step Rft in place behind Lft.
- 4     q   Step Lft beside Rft.  
      q   Step Rft in front of Lft.  
      q   Step Lft in place behind Rft.  
      q   Step Rft beside Lft.
- 5     Same as meas 2.
- 6     q   Step Lft in place behind Rft.  
      q   Step Rft beside Lft.  
      S   Step Lft in front of Rft.
- 7-12  Repeat mov'ts of meas 1-6 once more for a total of twice through.

SEQUENCE:

Among native dancers, the sequence of figures is determined either by agreement beforehand or a "sixth sense" that develops among dancers who know each other well and often dance together. A fixed sequence useful to non-natives consists of Fig. 1, 2, 1, 3, 1, 4 done in that order and as written above (12 meas per figure). This sequence fits the Folkraft record exactly, three times through.

*Description by Dick Crum*

Laguna Festival 1978

## DANȚU

### Vlach Dance - Serbia (Yugoslavia)

The Vlachs are an ethnic group of disputed origin who speak a dialect of Romanian and inhabit a large section of northeast Serbia and northwest Bulgaria. They are well known for their rugged, high-energy dances, their love of long series of loud syncopated stamping steps, and their almost incredible endurance. A single dance often lasts as long as an hour and a half.

*Danțu* (DAH-ntsoo, one of several Vlach words meaning "dance") is also known as *Danța*, and is done in a number of Vlach villages northwest of the Serbian town of Zaječar. It is a dance particularly associated with weddings, on which occasions it is referred to as *Ora cuscri* (O-rah KOO-skree, "mother-in-law's dance") and serves as a general-participation dance that ends the festivities.

In contrast to other Vlach dances familiar to U.S. and Canadian folk dancers (*Ora*, *Iuta*, etc.), *Danțu* is a relatively calm dance. In terms of structure, it belongs to a large family of dances known among all the inhabitants of the southern Danube basin area and having a simple pattern of R - L - R, L, R, L - R - L, R, L, moving in various directions but progressing gradually to the right (Serbian *Šetnja*, *Devojačko kolo*; Romanian *Hora de la Cîmpulung*, *Hora bănățeană*; Bulgarian *Svištovsko horo*, some variants of the Dobrudjan *Rūka*, and many, many others.

Recording: Balkan Arts 702A, Bd. 1, *Dansa*.

Meter: 2/4

Formation: Open circle, mixed M and W, hands joined and held down at sides or waist height.

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#### MEAS

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#### ACTION

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- 1 Facing diagonally R of ctr, step Rft fwd/R (1); low hop or čukče on Rft, bringing Lft fwd low (2).
- 2 Step Lft across in front of Rft (1); low hop or čukče on Lft (2).
- 3 Facing ctr, step Rft slightly diag bkwd/R (1); step Lft beside Rft (2).
- 4 Step Rft slightly diag bkwd/R (1); low hop or čukče on Rft in place, kicking Lft low fwd (2).
- 5 Step Lft beside Rft (1); low hop or čukče on Lft, kicking Rft low fwd (2).
- 6 Step Rft in place (1); low hop or čukče on Rft, kicking Lft low fwd (2).
- 7 Step Lft in place (1); step Rft in place (2).
- 8 Step Lft in place beside Rft or a bit fwd (1); low hop or čukče on Lft, turning a bit to R in preparation for repeat of dance.

Description by Dick Crum

Laguna Festival 1978

DOIUL

(Romania)

Pronunciation: DOY - ool

Music : Folkraft F-IP-32, Side B, Band 7, Meter 2/4

**BASIC STEP:** Used throughout the dance without exception by both Man and Women. Takes 4 measures with each alternating Basic Step starting with alternating footwork.

Meas.	1	2	3	4
Counts	1 & 2 &	1 & 2 &	1 2	1 & 2 &
Ftwk	R L R -	L R L -	Dip on R L	R L R -

The next basic step starts with Left and has reversed footwork. The Basic Step may be done in any direction as indicated in text. The "DIP" may be as pronounced as the individual wishes.

**FORMATION:** Two Women facing one Man. Women face LOD, Man faced RLOD. Man holds Women's inside hands, with all straight arms. Women hold outside hands joined over inside arms. Trios at random around the room - not all in a single circle - utilize the floor space. The action of each Figure should be maneuvered so that at the end of the Figure the Man has his back to LOD, and the Women face LOD.

Meas. Pattern Meter: 2/4

No introduction-start with 1st measure of the music

**FIGURE I - WOMEN'S DISHRAG**

- 1-2 Start Right, all move LOD with first 2 measures of Basic Step (RLR, LRL)
- 3 Dancing almost in place or slightly LOD, do meas. 3 of Basic Step. Man pulls joined hands toward himself, then out around Women, over their heads and back down to original position. Women raise joined hands, turn to own outside a full turn, "dishragging" under own arms, then bring hands down. End with Women's joined hands underneath.
- 4 All do measure 4 of Basic Step moving LOD.
- 5-8 Repeat action of meas. 1-4, reversing arm action and turns, and starting Basic Step with Left.
- 9-16 Repeat all measures 1-8. At end, slide hands to nearest neighbors' shoulders.

**FIGURE II - CIRCLE RIGHT & LEFT**

- 1-8 Circle Right (CCW) with 2 Basic Steps, starting Right.
- 9-16 Circle Left (CW) with 2 Basic Steps, starting Right. On last count Women place inside arms around each others waists - they are now hip-to-hip, and join outside hands with Men.

**FIGURE III - MAN'S DISHRAG**

- 1-2 All do first 2 measures of Basic Step, Women in place, starting Right. Man raises his Right hand and joined Women's Left to form an arch and begins to turn CCW and move toward this arch.
- 3 On "Dip" Man dips under arch moving backward, across the circle of 3 to rest his back against the Right arm of his original Left Woman. He lowers the arch.

DOIUL (continued)

- 4 All do measure 4 of Basic Step, end Woman moves forward, center Woman turns as a pivot, and Man backs up. On this measure he may actually complete the action of measure 3.
- 5-6 Group of 3 turns CW (Man backing up, both Women moving forward) doing the first 2 measures of Basic Step (starting Left).
- 7-8 Man lets go with Left hand, and with Right pulls Women into a full CW turn, and rejoin free hands. During this action last 2 measure of Basic Step are done.
- 9-16 Repeat same action as measure 1-8, Fig. III, with same footwork, but with reversed action and turns, i.e., Man raises Left hand, turns CW, and ends up against original Right Woman's Arm.

FIGURE IV - MAN AROUND WOMEN

- 1 All do the 1st measure of Basic Step starting Right. Women release arms from around each other and let free hands hang down at sides. Man swings own hands (joined with Women's) outward to separate the Women.
- 2 All do 2nd measure of Basic Step. Man moves between 2 Women turning Women inward to all face RLOD, at the same time Man raises the joined hands to form an arch, joins the Women's hands together in the arch releasing his own hands from the arch.
- 3 On "DIP" Man ducks under the arch, placing his Right arm around Right Woman's waist. Man starts to turn Right Woman as a couple; CW. Meanwhile Left Woman does Basic Step in place. Women do not release the arch during the whole figure.
- 4-6 Man completes the full turn with Right Woman and releases her, so that all face RLOD at end of measure 6. During these 3 measures all have done 4 measures of Basic Step, plus the 1st two measures of another Basic Step starting L.
- 7-10 Repeat action of Meas. 3-6, Fig IV, but with mirror image, Man turning Left Woman CCW, while Right Woman does Basic Step in place.
- 11-14 Repeat action of Meas. 3-6, Fig. IV, exactly.
- 15 On "DIP" Man ducks under the arch, placing his Left arm around Left Woman's waist. Man starts to turn Left Woman as a couple CCW.
- 16 Man and Left Woman turn CCW until Left Woman faces LOD, Man releases his arm from around her waist and continues his turn to face RLOD. Right Woman turns to face LOD. All join hands in position to start Fig. I at end of meas. 16.

REPEAT dance once through, then repeat Fig I to end the dance.

Notes prepared by: B. B. Wilder Jr., & Dick Crum

Presented by Dick Crum  
Laguna Festival 1978



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.

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2/4

PATTERN

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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 Festival 1978

## "DRMEŠ FOR THREE"

Croatian-American

The *drmeš* (DRR-mesh, "shaking dance") is the most typical dance form in northwestern Croatia. In former days each village had at least one melody, and often several, to which the dancers did the same local *drmeš* movements. A typical *drmeš* consisted of a circle of dancers who alternated some sort of "traveling" steps with various types of "shaking" steps, either in place or moving in one direction or another.

In Croatian communities in the eastern U.S. a number of *drmeši* are reported to have been done in the early days of the "second immigration" (the period between 1890 and World War I). However, by the time the American-born grandchildren of those immigrants began to take interest in Croatian folk dances in the 1940's and 1950's, only one *drmeš* had survived. Known simply as "the Drmeš\*", it was done at least once during any full afternoon or evening of tamburitza music and dancing at Croatian clubs, church halls and picnic grounds in the 1950's.

Its trio formation is unusual for a *drmeš*-type dance. Quite possibly it developed in the U.S. as a blend of the circular *drmeš* and some other South Slavic threesome dance such as *Milica* or *Logovac*. Its tune is a countermelody to that of *Turopoljski drmeš*, a dance still preserved and performed by Croatian village groups at folk festivals in Yugoslavia, but there is only a remote relationship between the movements of the two dances.

Recording: Folk Dancer MH 45-1012a, *Drmeš*.

Meter: 2/4

Formation: Trio, 1 M between 2 W. W are facing in LOD, M is facing in FLOD. W's inside hands are on M's nearest shldr, their outside hands on own outside hip. M's arms reach across in front of W's waists, and he grasps the W's hands at their hips.

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MEAS

ACTION

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### Part 1 - Trio moves in LOD

#### Man's step:

- 1 Moving backwards, step Rft (on ball of foot) behind Lft (1); hop on Rft, bringing Lft around in back in air (2).
- 2 Continuing backwards, do mov'ts of meas 1 with Lft (step-hop on Lft in "reel" style).
- 3-16 Repeat mov'ts of meas 1-2 seven more times, for a total of 16 "reel"-style step-hops backwards in LOD.

#### Women's step:

- 1-16 Moving forward, 16 step-hops beginning the first with the Rft, and on each "step" placing the active foot directly in front of the other foot.

\* The title "*Drmeš for three*" has been chosen by Dick Crum purely for the convenience of folk dancers who are familiar with other *drmeši* that have been introduced into the U.S. since the mid-1950's.

"DRMEŠ FOR THREE" (cont'd)

Part 2 - Man dances with each woman

- 1-8 Release all hands. M faces W on his right and places hands on her hips; she places hands on his shoulders. In this position they do a "buzz swing" as in a square dance, eight buzzes on Rft. Lone W dances in place using the "reel"-type step-hop done by the M in Part 1, beginning with Rft.
- 9-16 M leaves right-hand W, takes the shoulder-waist position with the left-hand W and does identically the same buzz swing with her (8 buzzes on Rft), while lone woman does the "reel"-style step-hops in place.

NOTE: Sometimes, instead of the "buzz-step" swing, some dancers did "step-hop-steps" in the couple turn, as follows:

In shoulder-waist position, with R shoulders close to each other, step forward on Rft, beginning to turn CW as a couple (1); hop on Rft, continuing CW turn (2); step Lft forward, continuing CW turn (&). Do a total of 7 of these, spinning CW; instead of the 8th one, do two stamps, R, L, and break to get into position for the next movements.

Description by Dick Crum

Laguna Festival 1978

## JEFTANOVIĆEVO KOLO

Bosnia and Vojvodina (Yugoslavia)

*Jeftanovićevo kolo* (yef-TAH-noh-vee-cheh-voh KOH-loh, "Jeftanović's dance") was composed about 1901 in Sarajevo, the capital of Bosnia, which at the time was under Austro-Hungarian administration. The dance was created, by composer(s) unknown, in honor of Gligorije Jeftanović, a prominent public figure among the Serbs of the area and their spokesman in relations with the governing authorities. He had recently returned from a trip to Vienna, where he had sought autonomy for Serbian churches and schools in the districts of Bosnia and Hercegovina.

"Jeftanović's dance" was popular at Serbian social events in towns throughout Bosnia, Hercegovina and other areas of Austria-Hungary where, in the turbulent political atmosphere of the times, it contributed to the sense of identity of Serbs living there who aspired to unification with Serbia proper.

In the period between the two World Wars the popularity of *Jeftanovićevo kolo* declined. Old-time residents of Sarajevo recall that Jeftanović's eldest son traditionally led "his family's kolo" whenever it was played at a gathering where he was present. The dance is reported to have been last done in Sarajevo at a social event in the winter of 1941.

Shortly after its 1901 debut in Sarajevo, the dance spread among the Serbs of Vojvodina as well. There it underwent some changes in its music and steps. From Vojvodina it made its way to the U.S., via Serbian immigrant tamburitza players from that area who particularly liked its tune. (This was the case with the members of the "Banat" Orchestra who play on the Folk Dancer record listed below.) *Jeftanovićevo kolo* can still be seen occasionally in some Serbian communities in the eastern U.S. It is described below as it was learned and danced by Dick Crum in the 1950's at Serbian and Croatian dance affairs in Pittsburgh, Pennsylvania.

Recording: Folk Dancer MH 45-1012b, *Jeftanovićevo kolo*.

Meter: 2/4

Formation: Open circle, mixed M and W, hands joined and held down at sides.

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MEAS

ACTION

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### Figure 1 - "Basic kolo step"

- 1 Facing ctr, low hop on Lft in place or moving very slightly R (1); step Rft. (flat) sdwd R (&); close Lft beside Rft, taking wt (2).
- 2 Short step with Rft sdwd R (1); low hop on Rft in place (2).
- 3-4 Same mov'ts as meas 1-2, but to L with opposite ftwk.
- 5-16 Repeat mov'ts of meas 1-4 three more times (for total of four).

JEFTANOVIĆEVO KOLO (cont'd)

Figure 2 - "Basic kokonješte step"

- 17 Facing slightly R of ctr and moving in LOD: step Rft fwd (1); step Lft fwd (2).
- 18 Facing ctr, short step with Rft sdwd R (1); close Lft (no wt) beside Rft or slightly fwd (2).
- 19 Short step with Lft sdwd L or in place (1); close Rft (no wt) beside Lft or slightly fwd (2).
- 20 Short step with Rft sdwd R or in place (1); close Lft (no wt) beside Rft or slightly fwd (2).
- 21-24 Reverse direction and footwork of meas 17-20.
- 25-32 Repeat mov'ts of meas 17-24.

Figure 3 - "Hop-step-steps and stamps"

- 33 Facing almost directly in LOD, hop on Lft, extending Rft a bit fwd, low (1); step Rft fwd in LOD (&); close Lft beside Rft, taking wt on Lft (2).
- 34-38 Continuing fwd in LOD, repeat the mov'ts of meas 33 five more times (for total of six).
- 39 Stamp onto Rft, taking wt and facing ctr (1); pause (2).
- 40 Stamp Lft (no wt) beside Rft (1); pause (2).
- 41-48 Reverse direction and footwork of meas 33-40.

Description by Dick Crum

PLEVENSKO PAIDUŠKO  
(PLEH-ven-sko pie-DOOSH-ko)  
(Bulgaria)

*Paiduško horo* is a dance-type widespread in Bulgaria and Macedonia. Each village has one or more variants of it, but all are characterized by the 5/16 meter and the frequent occurrence of the so-called "limping step" (see Meas. 1 and 2 of Part I). This version of the dance, coming from around the town of Pleven, is especially interesting because of its two figures.

Records: Any good *Paiduško*. Available are XOPO 306 & XOPO X-EP 309A.

Rhythm: The 5/16 meter of this dance is most easily broken down into two beats, the first short and the second long (♩ ♪.).

Formation: Dancers in open circle or line facing center, hands joined down at sides.

PART I  
Meas.

- 1 Moving to L, step Rft across in front of Lft (ct. 1), step Lft to L (ct.2).
2. Repeat movements of Meas. 1.
3. Facing diagonally R/fwd, raise joined hands to shoulder height and hop on Lft (ct. 1); hands still up, step on Rft, continuing to move R (ct. 2).
- 4 Continuing to move R, and with hands still up, hop on Rft (ct. 1) and step on Lft (ct. 2).
5. Facing center, take a very tiny leap forward on Rft as hands come down to side (ct. 1); take a tiny leaping step backward on Lft, hands still down (ct. 2). (Movement is a rock forward and back.)
- 6 Raising joined hands again, step straight back on Rft (ct. 1) and hold (ct. 2).
- 7 Hands still up, step straight back on Lft (ct. 1) and hold (ct.2). (NOTE: be sure to step on ct. 1 of Meas. 6 and 7.)
- 8 Take a tiny leaping step straight backward with Rft as hands come down (ct. 1); close Lft beside Rft taking weight on Lft (ct.2).

Part I is now repeated once more through.

PART II

- 1 Step Rft in front of Lft (ct. 1), step Lft in place (ct. 2).
- 2 Step Rft obliquely backward to r (ct. 1), step Lft in place (ct. 2).
- 3 Step Rft in front of Lft (ct. 1), step Lft in place (ct. 2).
- 4 Moving directly toward center, leap forward center, leap forward on Rft (ct. 1), close Lft beside Rft, taking weight on Lft (ct. 2).
- 5 Leap forward again on Rft (ct. 1), strike L ankle against R ankle, but leave weight on Rft (ct. 2).
- 6 Moving backward, hop on Rft, at the same time raising L knee forward (ct.1) (Men raise knee high, while women keep Lft close to floor). Still moving backward, step on Lft, raising R leg fwd, knee straight (ct. 2). (Men raise leg as high as possible, women simply extend R leg forward, foot close to floor.)
- 7 Bring Rft down sharply and step onto it, simultaneously raising L leg high forward in such a way that the legs pass each other in the air, scissors-like, (ct.1). Bring Lft down sharply and step onto it, simultaneously raising R leg high forward just as in ct. 2 of Meas. 6 just above.
- 8 Repeat the movements of Meas. 7 once more.

Part II is now repeated once more through, before proceeding to Part I again.

PO ZELENOJ TRATI  
Slovenia (Yugoslavia)

What is now the Republic of Slovenia in Yugoslavia has been, through most of its history, a part of a succession of Central European political entities, cut off from its fellow South Slavs. Slovenian culture, including folk dance, thus contains many culture traits which the Slovenes shared with the Austrians, Hungarians and other peoples of Central Europe. For example, couple dances that sprang up in the 19th century (polka, waltz, mazurka, etc.) were taken up by the Slovenes with the same enthusiasm as they were by other European peoples to the north, whereas those same dances made few inroads among the Balkan peoples to the south who were still under Ottoman Turkish rule.

*Po zelenoj trati* (poh zeh-LEH-noy TRAH-tee, "On the Green") is a couple dance from the Prekmurje region of Slovenia, an area which was long a part of Hungary. The dance is a Slovenian variant of one that spread throughout Hungarian territories in the 19th century under many names (Hungarian *Gólyás*, Slovak *Slovenská polka*, Croatian *Sirotica*, etc.).

In Prekmurje it was called *Po zelenoj trati* or *Mali čardaš* ("little csárdás") and was popular at weddings, pre-lenten (Carnival) dance events, etc., along with polkas, waltzes and various local dances, up until a generation ago. The people danced to the accompaniment of small combos consisting of violin, bass and cimbalom.

The name *Po zelenoj trati* comes from the first line of the song whose melody is used for the dance:

*Po zelenoj trati pleše Barika,  
pa še ne pogleda svoj'ga Franceka...*

(Barika is dancing on the green,  
but doesn't look at her sweetheart, Francek...)

Just at the time the dance was fading in popularity, it was preserved by a group of dancers in the village of Beltinci, who performed it at a number of folk festivals before and after World War II. Their version (described below) has become standard among folk dance groups in Slovenia, including the "France Marolt" group of Ljubljana, from whom Dick Crum learned the dance in 1954.

Recordings: Folk Dancer MH 45-3034-A, *Po zelenoj trati*; Folkraft 1542x45A, *Po zelenoj trati*; Helidon FLP03-005, Side 2, Bd. 8, *Samarjanka-Po zelenoj trati*.

Meter: 2/4

Formation: Couples in a circle, all facing ctr. M behind W. Starting position is similar to Varsoviennne, excepting that M is directly behind W instead of to one side. M holds W's R hand in his R, her L hand in his L.

MEAS

ACTION

Note: M and W's footwork is the same throughout, unless otherwise indicated.

Figure 1

- 1 Step Rft sdwd to R, on ball of ft with gentle flex of R knee (1); close Lft beside Rft in same style (2).
- 2 Step Rft sdwd to R in same style (1); close Lft beside Rft in same style, sharing wt momentarily on both feet (2).
- 3-4 Mov'ts of meas 1-2 to the L with opposite ftwk.
- 5-8 Repeat mov'ts of meas 1-4; this time, however, as dancers move R the W looks over her R shldr at M, and as they move L she looks at him over her L shldr.

Chorus

- 1 Same as meas 1 of Fig. 1.
- 2 Step onto Rft. Both dancers bend R, and M presses with L arm to draw W's face toward his as if kissing. Wt is on Rft and Lft is closed (no wt) beside Rft, L toe pointed beside R in-step, L knee bent (1); pause (2).
- 3-4 Mov'ts of meas 1-2, but to L with opposite ftwk, etc.
- 5-8 Both drop L hands and place on own hip. M marks time with 8 steps in place, beginning with Rft, as girl uses 8 steps beginning with Rft to make 2 full turns in place under joined R hands.
- 9-16 Repeat whole chorus.

Figure 2

Dancers release all hands and place on hips.

M's mov'ts:

- 1 Side step R with Rft (1); close Lft to Rft taking wt (2).
- 2-3 Facing almost directly in LOD, take 4 walking steps in LOD (1,2, 1,2).
- 4 Turning to face ctr, step Rft (1); stamp Lft (no wt) beside Rft (2).
- 5-8 Mov'ts of meas 1-4 but to L with opposite ftwk.

W's mov'ts:

- 1 Same as M's mov't (i.e., step-close to R).
- 2-4 With 5 walking steps, beginning with Rft, W twirls along in LOD, making 2 full R turns and keeping up with M, ending up facing ctr for stamp of Lft (no wt) beside Rft.
- 5-8 Mov'ts of meas 1-4 but to L with opposite ftwk, turns, etc.

Chorus with repeat, as after Figure 1



## POKUPSKI DRMEŠ

Pronunciation: Po'-koops-kee drrmesh.

Record: Jugoton C-6262; DuTam 1004.

Formation: Closed circle, mixed men and women, back basket hold, i.e., grasp hand of second neighbor on either side, joining hands in back of person next to you. While there is no rule as to relative placement of arms, it is more convenient in this dance to have R arm under, L arm over.

---

### MEAS

### ACTION

---

#### Part I: ("Buzz")

- 1 Ct. 1 Step to L with R ft, passing it across in front of L ft, bending R knee.
- Ct. 2 Continuing L, spring onto L ft, leading with toe.  
This "spring" is actually a low leap.
- 2-16 Movements of meas. 1, repeated.

#### Part II: (Drmeš)

- 1 Ct. 1 Step emphatically in place with R ft, bending knee and facing center. Simultaneously extend L ft slightly forward.
- Ct. & Pause.
- Ct. 2 Step L ft in place with emphasis, knee straight.
- Ct. & Step R ft in place with emphasis, knee straight.
- 2 Same as Measure 1, but opposite footwork.
- 3-15 Same sequence as Measures 1-2.
- 16 Ct. 1 Step on L ft in place.
- Ct. 2 Hop on L ft, turning to face L, and swinging R ft around in front.

Presented by Dick Crum

## SRBIJANKA

Serbia (Yugoslavia)

Like its cousin *Srpkinja*, *Srbijanka* (Sir-bee-YAHN-kah) is one of the dignified old ballroom kolos that could be seen at city dance functions at the turn of the century in Belgrade, Novi Sad and other Serbian towns. In its day, it was the first dance of an evening's program, and was led by the most prominent political personage among the guests, sometimes the king himself. Eventually the dance became widespread among the peasantry, who adapted its style to their own liking.

The "Kolo Party" recording of *Srbijanka* is an arrangement designed to show both the older and newer forms of the dance. The main difference is that the older form has a transitional figure, done every 24 measures, which serves to reverse the direction of the dance, so that the latter-day *Srbijanka* moves to the right only. Also, in the newer form, speed has been increased, and the step-points ("*koketi*"), so typical of old Serbian town dances, have become little "three's" or pas-de-basques.

Record: Festival KF4802, *Srbijanka*.

---

### Older form:

Formation: Dancers, men and women, in an open circle, hands joined and held at about shoulder height.

Meas. 1      Two steps moving R: Rft (ct. 1), Lft (ct. 2).  
"    2      Step Rft to R (ct. 1); point Lft in front of Rft ("*koket*") (ct. 2).  
"    3      Step Lft to L (ct. 1); point Rft in front of Lft (ct. 2).

Meas. 4-27    The above pattern is done eight more times, continuing to move R.

Meas. 28      (transitional measure): Step with Rft (ct. 1), point Lft (ct. 2)

Then repeat all above to left with opposite footwork.

### Newer form:

Formation: Dancers have joined hands held low.

Meas. 1      Two running steps moving R: Rft (ct. 1); Lft (ct. 2).  
"    2      One set of "three's" in place: RLR.  
"    3      Another set of three's in place: LRL.

The above three measures are done over and over again until the end of the record.

Presented by Dick Crum  
Laguna Festival 1978

KANASZTÁNC  
(Hungary)


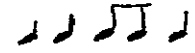

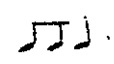
Presented by Andor Czompo

Swineherder's dance of Karád (Somogy County).



Source: Lányi-Pesovár-Czompo.

Music/Record: Qualiton LPX 18007, "Kanasztanc" or any other good Kanasztanc music. Ex: VRLP 401, "Kanasztanc," or Unidisc 230, "Danse des Batons."

Steps and Motifs:

1. Lengető (legswing) 
  - ct. 1 Hop on (or leap onto the) Left foot and at the same time lift the Right leg forward low.
  - 2 Hop on the Left foot and bend the knee slightly; at the same time swing the lower Right leg back or back/diagonal Right.
  - 3 With a small jump, close both feet together.
  - 4 Leap onto the Right foot and at the same time swing the Left lower leg back or back/diagonal Left. Repeat with opposite footwork (symmetrical).
  
2. Lengető Cifra (legwing with "cifra") 
  - 1-2 Same as Lengető, ct. 1-2.
  - 3 Step in place with Right foot.
  - 4 Step in place with Left foot.
  - 5 Step in place with Right foot with slightly bent knee. At the same time lift the Left lower leg back or back/diagonal Left. Repeat with opposite footwork (symmetrical).
  
3. Cifra és Oldalazó (Cifra and Side steps) 
  - 1 Step/leap to the Right side with Right foot.
  - 2 Step/leap with the Left foot behind the Right foot.
  - 2 Step/leap to the Right side with Right foot and bend the knee. *Repeat first of 2*
  - 3-4 Symmetrical repeat of cts. 1&2.
  - 5 Step to the Right side with the Right foot, with slightly bent knee.
  - 6 Step on the Left foot (heel) in place with straight knee.
  - 6&7& Repeat ct. 5&, two more times.
  - 8 Step to the Right side with Right foot with bent knee. Repeat the whole motif with opposite footwork (symmetrical).
  
4. Bokázós Cifra (Cifra with Heelclick) 
  - 1 Leap to the Right with Right foot, at the same time lift Left lower leg back/diagonal Left.

KAHASZTANC (Hungary) . . . continued

- ct. & Step with Left foot in place clicking the heels together.
- 2 Step with Right foot to Right with a slight knee bend; in the meantime, lift Left leg to Left side low.  
Repeat with opposite footwork (symmetrical).
5. Gyors Lengető (fast legswing)   
Starting position: weight on the Left foot, the Right foot is forward low.
- 1 Hop on the Left foot; at the same time swing Right lower leg to Right diagonal back.
- & Leap onto Right foot in place; at the same time lift Left lower leg to Left diagonal back.
- 2 Hop on the Right foot, bending the knee, and at the same time, swing the Left leg to forward low position.  
Repeat with opposite footwork (symmetrical).
6. Ugrós Bokázó (jump heelclick) 
- 1 Hop on the Left foot.
- & Step with Right foot to Left forward diagonal (in front and across the Left foot).
- 2 With a small jump to the Left, close both feet together (heelclick).  
Repeat with opposite footwork (symmetrical).

THE DANCE

Formation: Individual dancers, hands on hips or short lines with hands on shoulders (T position). The described steps and motifs can be danced in any comfortable order or any one of them can be done as many times as the individual wishes.

Recommended Sequences:

- A Lengető (legswing) #1 two times.  
Lengető Cifrával (legswing with "Cifra") # 2 two times.  
Cifra és Oldalazó (Cifra with sidesteps) #3 two times.
- B Bokázós Cifra (Cifra with Heelclick) #4 four times.  
NOTE: On the last count arrive to the starting position of Motif #5.  
Gyors Lengető (fast legswing) #5 four times.  
Ugrós Bokázó (Jump heelclick) #6 four times.

Each sequence can be done repeatedly or alternately.

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# PALÓC CSÁRDÁS


Couple dance from North Central Hungary.




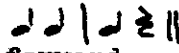
Source: Timár, Martin, Lányi, Czompo.

Formation: Couples

Music: Slow 4/4, Fast 2/4. Record: Qualiton LPX 18007, "Paloc Csardas."

## Steps, Motifs, and Sequences:

1. Double Csárdás (local variation) 
  - ct. 1 Step with L foot to Left sideways
  - 2 Step (close) with R foot in place
  - 3 Step with L foot to Left sideways
  - 4 Close R foot to L foot
  - 5 Step with R foot to Right sideways
  - 6 Step (close) with L foot in place
  - 7 Step with R foot to Right sideways
  - 8 Bounce on the R foot. (*2 stays in place, ct 7*)

NOTE: This motif is slightly bouncy (downbeat).
  
2. Preparation for turning 
  - 1 Step with L foot to Left diagonal forward direction.
  - 2 Step with R foot in front of the L (3rd pos), and start to turn to the Right.
  - 3 Step with L foot to Left diagonal forward (R foot remains in its previous place with some weight on it).
  - 4 On the balls of both feet, turn about 1/3 to the Right (downbeat).
  
3. Rida 
  - 1 Step with R foot in front of the L foot with a slight knee bend.
  - 2 Step with L foot to Left diagonal forward.
  
4. Bukós (single) 
  - 1-2 Step with R foot to Right (sideways) *R+R*
  - 3-4 Close L foot to R without taking weight *close to R*
  - 5 Step with L foot to Left sideways. *R to R w/pt on left in 2 pos*
  - 6 Step with R foot in place (beside L foot).
  - 7 Step with L foot into a small second pos, (feet apart), and at the same time, bend both knees.
  - 8 Pause.
  - 9-12 Repeat cts. 5-8 with opposite footwork and direction.
  - 13 Step with L foot to Left sideways.
  - 14 Step with R foot in place (beside L foot).
  - 15 Step with L foot to the Left sideways, turning slightly to the Left.
  - 16 Pause.
  
5. Bukós (turning) 
  - 1 Step with R foot forward.
  - 2 Step with L foot beside R foot.

## PALOC CSARDAS

- 3 Step with R foot forward, at the same time bend both knees.  
4 Pause.  
Repeat with opposite footwork, but the same direction.
6. Bukós (double) ♪♪ | ♪♪ ||
- 1 Step with L foot into a small 2nd pos with knee bend.  
2 Straighten the knees.  
3 Bend the knees.  
4 Pause.

## THE DANCE

- Meas.      Slow Csárdás  
Partners face each other in shoulder-shoulder-blade position.
- 1-4      #1 Double Csardas two times (identical footwork).  
5      #2 Preparation for turning.  
6-8      #3 Rida (Couples turn to Right around each other) 6 times. On  
the last count, close L foot to the R with a heel-click.  
Repeat Meas. 1-8, seven more times, to the end of the slow  
music.
- 1-8      Fast Csárdás  
#4 Bukós (single).  
9-14      #5 Bukós (turning) 3 times. Couples turn around each other to  
the Right.  
15-16      Couples face each other and do #6 Bukos (double).  
17-21      #3 Rida five times, couples turn around each other to the  
Right.  
22      Step with R foot in front of the L foot and pause.  
23-24      #6 Bukós (double).  
Repeat Meas. 1-24 several more times to the end of the music.

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PALÓC TÁNCOK  
(Hungarian)

Presented by Andor Czompo

SOURCE: Traditional; recreational arrangement by Andor Czompo.  
MUSIC: Tanchaz IV, 28025, Side A.  
FORMATION: Closed circle or circles. Simple handhold.

KARIKAZO I

Melody A 1

Starting with Right foot, do regular walking steps, rotating the circle CCW (30 steps) and 14 side-close steps (or grapevine steps) to the Right, facing the center of the circle.

Melody A 2

- ct 1-2 Step with Right foot to Right side
- 3-4 Step/dip with Left foot behind the Right foot.
- 5-6 Step with Right foot to Right side.
- 7-8 Close Left foot to the Right foot.
- 9-16 Repeat cts. 1-8 with opposite footwork and direction.
- 17 Step with Right foot to the Right side.
- 18 Step with Left foot beside the Right foot.
- 19 Step with Right foot to the Right side.
- 20 Close the Left foot to the Right foot.
- 21-24 Repeat cts. 17-20 with opposite footwork and direction.

Repeat cts. 1-24 two more times, plus cts. 1-16 one more time.

KARIKAZO II

- 1 Step with Right foot to the Right side
- 2 Touch the Left foot (toe) forward toward the center of the circle.
- 3 Step on the Left foot forward.
- 4 Touch the Right foot beside the Left foot.
- 5 Step with the Right foot diagonally back to the Right.
- 6 Touch the Left foot beside the Right foot.
- 7 Step with the Left foot forward.
- 8 Touch the Right foot beside the Left foot.
- 9 Step with the Right foot diagonally back to the Right.
- 10 Step/dip with the Left foot behind the Right foot.
- 11 Step with Right foot to the Right side, leaving left foot in touching position.
- 12 Shift your weight from the Right foot to the Left foot.

Repeat cts. 1-12 nine more times.

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PALOC TANCOK.

Karikázó 1. A bátai kertek alatt a-ja-ja ja-ja-ja  
Folyik a szerelem patak " "  
/: Aki abból vizet iszik " "  
Babájától elbucsuzik " " :/

A bátai magas torony a-ja-ja ja-ja-ja  
Bele akadt az ostorom " "  
/: Akaszd ki kedves angyalom " "  
Gyenge orcád megcsókolom " " :/

Karikázó 2. Miskolc felől hidegen fúj a szél  
Azik fázik a fügefa levél  
Az árokban még a viz is reszket  
Sirjál babám ha tömlőcbe visznek  
  
Ha kiszabadulok babám a tömlőcből  
Leverik a vasat a keze ről  
/: Akkor mondja valaki szemembe  
Voltál e már a miskolci tömlőcbe :/



SZATMÁRI KÖRCSÁRDÁS  
(Circle Csardas of Szatmar)

Record: Any good Slow and Fast Csárdás of Szatmar.

Tanchaz LPX

Qualiton LP 18007 - Szatmari Csardas

Formation: Mixed circle of 10-20 people, simple, shoulder, or back-basket hold.

SLOW

Sequence 1. Double csardas to R L R + 3 steps LRL to the L. Repeat.

Sequence 2. 2 steps RL to the R + 3 light stamps in place RLR (QQS).

2 steps LR to the L + 1 light stamp on the L.

Repeat.

Sequence 3. 4 Open Rida steps to the R.

Sequence 4. Do Sequence #2.

Repeat the Slow Csardas until the end of the Slow Csardas music.

FAST

Sequence 5. 4 step-hops in place L R L R (Men can do simple or complex boot-slapping).

2 hop-step-step (LRL LRL) in place.

2 running steps RL in place + a sharp close (feet together).

Sequence 6. Repeat Sequence #5.

Sequence 7. 8 Open Rida steps to R + 2 times Sequence #2.

Sequence 8. Repeat Sequence #7.







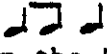
Repeat the Fast Csardas until the end of the music.

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SZEGÉNY CSÁRDÁS  
(Poor Csardas)

Couple dance from Madocsa (Tolna County), Central Hungary.  
Source: Pesovar-Lanyi-Czompo  
Music: Slow 4/4. Fast 2/4.  
Record: Qualiton LP 18007, "Szegeny Csardas" - Poor Csardas.

Motifs and Sequences

1. Csárdás with heelclick - Man. 
  - 1 Step with L foot in place clicking L heel to the R heel.
  - 2 Step with R foot to Right side
  - 3 Close L foot to R foot with heelclick
  - 4 Standing on the L foot lift R foot slightly off the floor as a preparation for the next movement.  
Repeat with opposite footwork.
  
2. Double Csárdás - Lady. 
  - 1 Step with R foot to Right side
  - 2 Step/close L foot to the Right foot
  - 3 Step with Right foot to the Right side
  - 4 Close Left foot to the Right foot with partial weight.  
Repeat with opposite footwork.
  
3. "Zig Zag" Csárdás 
  - 1 Step with Left foot back-diagonal-left.
  - 2 Step/close Right foot to the Left foot.
  - 3 Step with Left foot back-diagonal-left
  - 4 Close Right foot to the Left foot with partial weight.  
Repeat with opposite footwork to back-diagonal-Right.
  
4. Lippentő 
  - 1 Feet together, small jump onto the balls of the feet with straight knees.
  - 2 Small jump in place bending the knees.  
Repeat the same way.
  
5. Run & Stamp 
  - 1-2 Two running steps in place with Right and Left foot.
  - 3&4 Three running steps in place with slight stamping, Right, Left, Right.  
Repeat with opposite footwork.
  
6. Open Rida 
  - 1 Step with Right foot Right-forward-diagonal on the ball of the foot.
  - 2 Step with Left foot in front of the Right foot (5th pos), with knee bent.  
Repeat the same way.
  
7. Hop step 
  - 1 Hop on the Left foot
  - & Small step with Right foot forward
  - 2 Small step with Left foot in front of the Right foot.  
Repeat the same way.

## SZEGÉNY CSÁRDÁS

8. Mártogató 
- 1 Turning to your Left, step with Right foot to Right sideways.
  - 2 Step with Left foot in front of the Right foot with a slight knee bend.
  - 3 Still turning to your Left, jump into 2nd position (feet apart) with both knees bent.
  - 4 Pause.  
Repeat with opposite footwork and direction.

### THE DANCE

#### SLOW CSÁRDÁS

Couples (partners) face each other. Shoulder-waist or shoulder-shoulder-blade hold. Individual couples can begin the dance at the beginning of any musical phrase.

- Meas. 1-4 Men do #1 Csárdás with Heel click 4 times.  
Ladies do #2 Double csárdás 4 times.
- 5-8 Men do #3 Zig-zag csárdás 4 times backwards.  
Ladies do #3 Zig-zag csárdás 4 times forward with opposite footwork (starting with the Right foot).
- 9-12 Same as Meas. 1-4.
- 13-16 Same as Meas. 5-8, but this time men move forward and ladies backwards.

Repeat the Slow Csárdás until the end of the Slow Csárdás music.

#### FAST CSARDAS

- Meas. 1-4 # 4 Lippentő, 4 times.
- 5-6 # 5 Run & Stamp.
- 7-8 # 5 Run & stamp with opposite footwork.
- 9-16 Repeat Meas. 1-8.
- 17-20 #6 Open Rida, 4 times. The partners turn around each other in place CCW.
- 21-22 #7 Hop-step, 2 times. Still turning.
- 23-28 #8 Mártogató, 3 times. Partners face each other.
- 29-40 Repeat Meas. 17-28, with opposite footwork and direction.

Repeat the Fast Csárdás from the beginning.

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