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# LAGUNA FOLK DANCERS

present the 12<sup>th</sup> annual

# WANTON 18<sup>th</sup> & 14<sup>th</sup>

# 12<sup>th</sup>

# 82



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**OUR GUEST TEACHERS:**  
**YVES MOREAU - BULGARIAN DANCES**  
**SUNNI BLOLAND - ROMANIAN DANCES**  
**TRUDI ISRAEL - ETHNIC SINGING**

LAGUNA FESTIVAL 1982

SYLLABUS

Songs presented by Trudy Israel:

<u>MOMNE LE MARI HUBAVA</u>	Bulgaria
<u>TINO MORI</u>	Macedonia
<u>ŽALNA MAJKA</u>	Macedonia

Dances presented by Yves Moreau:

, <u>DANSE FISEL</u>	Brittany-France
, <u>DZANGURICA</u>	Bulgaria-Pirin
, <u>SEJ SEJ BOB</u>	Bulgaria
. <u>SITNA ZBORENKA</u>	Bulgaria
, <u>TERVELSKA TROPANKA</u>	Bulgaria-Dobrudza
, <u>VARNENSKO HORO</u>	Bulgaria-Dobrudza

Dances presented by Sunni Bloland:

<u>BRIUL LUI IOVA</u>	Romania-Banat
<u>DANSUL FETELOR DE LA CRIHALMA</u>	Romania
<u>HORA MARE BUCOVINEASCA</u>	Romania-Moldavia
<u>HORA NUTII</u>	Romania-Muntenia
<u>TREI PAZESTE DE LA GOICEA MARE</u>	Romania-Oltenia
<u>UNGURICA (CA LA BREAZA)</u>	Romania-Muntenia

The Laguna Folkdancers express sincere thanks to the many people who contributed so much to this festival:

The teachers, Sunni, Trudy and Yves, for bringing such richness of resource and talent --

The many willing hands which performed a multitude of tasks --

The Folkdance Federation of California, South, for its support and encouragement --

And the folkdancers, who share their joy and enrich our lives.

MOMNE LE MARI HUBAVA

Momne le mari hubava  
pokaži si černite oči  
dali sa černi čereški  
če iskam da gi pogledam.

A bre momče adžumijče,  
ja flezni v našta gradinka  
tam ima černi čereški  
gledaj gi kolkoto iskaš.

Momne le mari hubava  
pokaži si vitite veždi  
dali sa viti gajtani  
če iskam da gi pogledam.

A bre momče adžumijče  
ja idi dolo v čeršijta  
tam ima viti gajtani  
gledaj gi kolkoto iskaš.

Momne le mari hubava  
barum ti snaška pokaži  
dali e tunka topolka  
če iskam da ja pogledam.

A bre momče adžumijče  
ja slezi dolo v rekata  
tam ima tunki topolki  
gledaj gi kolkoto iskaš.

A boy and girl have a flirtatious dialogue:

The boy asks to see the girl's dark eyes that look like black cherries. She tells him to go into the garden and there he can look at black cherries for as long as he wants.

He asks her to see her eyebrows that are curved like fine braid (ornamental braid) and she tells him to go to the marketplace where he will find curved braid and can look as long as he wants.

He finally asks her to at least show her body, that looks like a slender poplar. She tells him to go down by the riverside where there are slender poplars and he can look as long as he likes.

TINO MORI

Bog da bie, Tino mori  
 Tino mori, tvojata stara majka  
 Tino mori, Tino mori, tvojot  
 stari tatko de

Bog da bie, Tino mori,  
 Tino mori, tvojata stara majka,  
 Tino mori, Tino mori, tvojot  
 stari tatko de.

Što mi te armasaja, Tino,  
 Tino mori, mnogu na daleku,  
 Tino mori, Tino mori, dur na  
 Ğevĝelija de.

Dur na Ğevĝelija, Tino,  
 Tino mori, za Deljo Turundžula,  
 Tino mori, Tino mori, za Deljo  
 Turundžula de.

Cursed be, oh Tina  
 Your old mother, and your old father.

For sending you far away  
 Clear to Ğevĝelija  
 Clear to Ğevĝelija,  
 to marry Deljo Turundžula

Presented by  
 Trudy Israel  
 LAGUNA FESTIVAL 1982

ŽALNA MAJKA

Žalna majka v'sebe plače  
Vnucite gi teši  
Bol vo gradi lut ja bie  
A nif im se smeši

Ah, spijat deca tvoje  
V'son go slušat tvoje poj  
Stani sinko da gi vidiš  
Stani sine moj

Ah, spite vnuci moj  
Pak, pak ke dojde toj  
Ke vi pee za Bitola  
Za naš roden kraj.

Majka plače solzi tečaj  
Sinot svoj go žali  
Blagoj Petrov Karađule  
Vo misli go gali.

Spijat vnuci majka plače  
Oši solzi leat  
Kaj si sinko da gi vidiš  
Tvojte mili deca.

Of, edinec moj ti  
V'grad bolka ti ni svi  
Stani čedo pej ni pesma  
Stani ne mi spi.

This song is a portrait of a melancholy woman-the mother  
of the famous Macedonian singer, Blagoj Petrov Karađule.  
Karađule was killed in the earthquake of 1963.  
In the song his mother mourns, "Where are you my son?"  
"If only you could see your children." "Arise my son, and  
sing us a song."

Žalna Majka

Pesni I Igri Od Makedonija  
Request Records, Inc., SRIP 8136.

The musical score is written on five systems of two staves each. The first system includes a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The lyrics are: "Žal-na maj-ka v'se-be pla-če Vnu-ci-te gi te-ši". The second system continues with: "Bol vo gra-di lut-ja vi-e a nif im se sme-ši". The third system has: "Ah spi-te vnu-ci moj". The fourth system has: "Pak pak ke dojde toj". The fifth system has: "ke vi pe-je za Bi-to la Za naš ro-den kraj". The score includes various musical notations such as notes, rests, and bar lines.

DANSE FISEL

(Brittany-France)

DAHNS FEEH-SELL

Source: From Lower Brittany region, France. Observed by Yves Moreau, France 1979

Music: Dances of Brittany, DB-3b (45 rpm)

Meter: 2/4

Formation: Mixed lines or open circle, hands joined down at sides. Wt on R ft, face slightly L of ctr. Leader at L end of line.

MEASURE

PATTERN

Introduction: Not easy to identify. Musicians play complete melody line through once without any rhythm accompaniment. Approx. length of intro is 30 seconds !

FIG. 1 Basic Gavotte

- 1 Step on L to L (1) step on R across in front of L (2).
- 2 Step on L to L (1) step onto R slightly in front of L (&) step on L in place (2)
- 3 Step on R to L across L ft (1) step on L to L (2)
- 4 Step on R across L to L with marked accent downward (slight knee bend) (1) Hold while picking up L ft (2)
- 5-7 Repeat pattern of meas 1-3
- 8 Same as meas 4, but when stepping on R, pivot CCW to L to face opp. direction
- 9-16 Same as 1-8 but with opp. direction, (facing other way)
- 17-24 Same as meas 1-8 (except no turn on last meas.)

Arms sequence for above basic gavotte step:

- 1-7 Arms swing straight and strong bkwd<sup>2 ft</sup> and fwd<sup>2 ft</sup>, odd meas, bkwd and even meas, fwd.
- 8 When doing pivot on R ft arms continue fwd swing upward high and let go of neighbors then come down and back to start regular motion again.

FIG. II "Fisel" step

Arms: Arms here <sup>bent 90° at elbow</sup> are joined tightly with close locked arm grasp (like Turkish & Middle Eastern dances)

- 1 Facing ctr, leap sideways L onto L simult. raising R ft up behind sharply (1) Step on R next to L (2)
  - 2 Same as meas 1
  - 3 Three small steps L-R-L slightly L
  - 4 Same as meas 3 but opp direction & ftwork
  - 5-24 Same as 1-4, 5 more times
- Note: Meas 3-4 can sometimes be replaced by three sharp leaps with twists R-L-R-hold

*Taught as:  
m 1-4 do 4 times as noted  
do 2x w/ variation*

Presented by Yves Moreau

LAGUNA FESTIVAL 1982

# DŽANGURICA

Pirin, Bulgaria

Yves Moreau learned the dance from Zbornik Bălgarski Narodni Hora, CHS Sofia, 1972.

This dance was presented by Yves Moreau at the 1980 N-S Teachers Seminar and 1982 Laguna Folk Dancers Institute.

TRANSLATION:

PRONUNCIATION: JAHN-goor-eet-suh or JEEN-goor-eet-suh

RECORD: LARIDAINÉ ML-3 (45 rpm), side A, band 2

FORMATION: Mixed line facing ctr with hands at shldr ht ("W" pos).

RHYTHM: 9/8 meter counted:  $\frac{1-2}{1} \frac{3-4}{2} \frac{5-6}{3} \frac{7-8-9}{4} (Q,Q,Q,S)$

Ct 4 often has 2 dancers beats counted:  $\frac{7}{4} \frac{8-9}{ah}$

STYLE: Macedonian, proud movements. Steps are on the balls of the ft.

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METER: 9/8

PATTERN

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Meas.

**INTRODUCTION:** 2 meas of drum music

**DANCE:**

- 1 Turning to face L of ctr - step R across L - arms lower to "V" pos (over the waterfall movement) (ct 1); hop on R as L swings twd ctr close to floor (ct 2); step L across R - tuning to face R of ctr (ct 3); small leap on ball of R ft fwd in LOD (ct 4); step L fwd in LOD (ct ah).
- 2 Walk R,L,R,L fwd in LOD - turn to face ctr on last step (Q,Q,Q,S).
- 3 Facing ctr - touch R heel diag R fwd - raise hands to "W" pos (ct 1); step R in place (ct 2); touch L heel diag L fwd (ct 3); small lift on R (čukče) (ct 4); step L fwd (ct ah).
- 4 Step R,L,R,L in place (Q,Q,Q,S).
- 5 Small bounce on L as R ft tucks behind L calf with R leg twists twd R (ct 1); bounce again on L as R leg twists twd ctr (ct 2); moving fwd twd ctr - step R fwd (ct 3); small lift on R (čukče) (ct 4); step L fwd (ct ah).
- 6 Walk R,L,R,L fwd twd ctr (Q,Q,Q,S).
- 7-8 Repeat meas 5-6 moving bkwd away from ctr. (twist R leg 2x; R bk; čukče R; L bk).

Original dance notes by Yves Moreau, rev. slightly by dd, 3-95.

DZANGURICA

(Bulgaria - Pirin)

JAHN-goor-eet-suh or JEEN-goor-eet-suh

Source: Zbornik Balgarski Narodni Hora, CHS Sofia, 1972

Music: Laridaine ML-3, side A, band 2

Meter: 9/8 divided thusly: 2-2-2-3. Or 1-2-3-4 or qqqS  
During meas 1,3,5,7 the 3/8 (ct 4) has two dancers' beats and is counted as 4 (1/8) & uh (2/8)  
This is of the "Devetorka-Sareni Corapi" or "karsilamas" type popular throughout Macedonia.

Formation: Open circle, mixed, hands at shldr height "W" pos, face ctr, wt on L.

Style: Macedonian, proud movements. Steps on balls of ft.

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MEASURE

PATTERN

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- Introduction: 2 meas of drum music
- 1 Turn to face L simult. <sup>over the waterfall</sup> bringing arms fwd and down to sides and step onto R<sup>\*</sup>ft fwd (1) hop on R, swinging L leg twd ctr close to ground (2) continue swinging L leg so that body faces R of ctr and step onto L<sup>R</sup> (3) facing LOD, small leap onto R<sup>heel</sup>ft, moving fwd in LOD (4) continuing LOD, step onto L (& uh)
- 2 Four walking steps R,L,R,L to rhythm (QQQS) in LOD. turn to face ctr on fourth step.
- 3 Facing ctr, touch R heel diag R simult. bringing hands to "W" pos (ct 1); step onto R in place (2) touch L heel<sup>N</sup> slightly fwd (3) "čukče" on R ft (lift R ft off floor slightly, simult. picking up free ft) (ct 4) Step onto L in place ( cts &, uh)
- 4 Four small steps in place R,L,R,L (QQQS)
- 5 Facing ctr, bring R ft behind L calf, swinging R knee to R with simult. light bounce on L ft (1) twist R leg and knee to ctr with simult. light bounce on L ft (2) step onto R in forward (3) small lift on R ("čukče") (ct 4) step onto L forward (cts & uh)
- 6 Four walking steps twd ctr, R,L,R,L (QQQS)
- 7-8 Repeat action of meas 5-6, but moving away from ctr.

Presented by Yves Moreau

LAGUNA FESTIVAL 1982



SEJ SEJ BOB

( Bulgaria )

SAYH-SAYH-BOHP

- Source: Liliana Zafirova & Stefan Vâglarov, Sofia. A type of line-râçenica found throughout Dobrudža under various names: Kucata, Brâsni Câr vul, etc.
- Music: Dances of Bulgaria DB-8101 Side 1, band 1
- Meter: 7/16 counted here as 1-2, 1-2, 1-2-3 or 1-2-3 or qqs
- Formation: Mixed lines with belt hold ( L over R ) or front basket hold. Wt on R ft. Face slightly R of ctr
- Style: Marked knee-bend. Upper body straight & proud.

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MEASURE

PATTERN

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- 1-16 Introduction
- 1 Step onto L across R (1) Hold (2) Step onto R next to L with marked knee flexion (3)
- 2-4 Repeat pattern of meas. 1 three more times
- 5 Step onto L turning sharply to face L (1) small sharp stamp with R no wt and with slight bend fwd of upper body (2) step onto R slightly R & bkwd, body straight (3)
- 6 Sharp "čukče"\* onto R ft simult. facing slightly R and bringing L leg up and fwd (1) step fwd onto L ft (2) Sharp stamp with R behind L (3)
- 7 Step slightly back onto R ft (1) Pause (2) sharp "čukče" onto R ft simultaneously bringing L ft off ground (3)
- 8-10 Repeat pattern of meas. 5-7
- 11 Facing ctr, step sideways to L with L (1) sharp brush-step (scuff) with R heel across L (2) step on R across L (3)
- 12 Step onto L to L (1) Pause (2) Touch R ft next to L (3)
- 13 Same as meas. 12 but reversing direction & ftwork
- 14-15 Repeat pattern of meas 11-12
- 16 Stamp on R to R, taking wt (1) pause (2) "chug" on R simult. raising L leg across in front, in preparation for repeat of dance (3)

\* "čukče": to raise and lower heel of supporting ft, coming down on the beat.

Repeat dance from beginning.

Presented by Yves Moreau

LAGUNA FESTIVAL 1982

# SITNA ZBORENKA

Dobrudža, Bulgaria

Yves Moreau learned this dance in the village of Senokos, in the Tolboukhin district in 1966. He presented the dance at Stockton Folk Dance Camp 1981, and the Laguna Institute 1982. The dance was corrected from the camp errata and from seeing the institute.

TRANSLATION:

PRONUNCIATION: SEET-nah ZBOH-rehn-kah

RECORD: XOP0-X-333 (45 rpm); or  
Dances of Bulgaria DB 8101, side 1, band 2

FORMATION: Short straight lines, facing ctr, in belt hold (L over R).  
No more than 8 people in a line.

STEPS: Čukče: To raise and lower heel of supporting ft, doming  
down on the beat.

STYLE: Marked knee-bend. Upper body straight and proud, (somewhat  
like Thracian but heavier). Occasional shldr "shake"  
motion.

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METER: 2/4                                  PATTERN  
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Meas.

INTRODUCTION: 16 meas

FIG. I: BASIC

- 1 Turning to face L - step onto L with plié, as upper body tilts  
fwd (ct 1); sharp stamp with R beside L, bend knees (ct &);  
facing ctr again - step R to R (ct 2).
- 2 Repeat meas 1.
- 3 Turning to face L - step onto L with plié, as upper body tilts  
fwd (ct 1); sharp stamp with R beside L, bend knees (ct &);  
repeat cts 1,& with opp ftwk and direction (cts 2,&).
- 4 Step L on L (ct 1); stamp R beside L, no wt (ct &); heave step  
fwd onto R (ct 2); sharp "chug" (hop) fwd on R as L swings fwd  
(ct &).
- 5-6 Repeat meas 4, twice more (3 in all).
- 7-8 Step L,R,L,R bkwd, large steps.

FIG. II: LEAP-STAMP

- 1-6 Repeat meas 1-6 of Fig. I.
- 7 Leap L on L as R knee lifts sharply in front of L (ct 1);  
repeat cts 1 with opp ftwk (leap R) (cts 2).

- 8 Repeat meas 1, cts 1-2 (cts 1,2) sharp stamp with L beside R, no wt (ct &).
- 9-10 Repeat meas 7-8 (leap L,R;L,R, stamp L)
- 11-12 Step L,R,L,R bkwd, large steps.

FIG. III: REST STEP

- 1-2 Repeat meas 1-2 of Fig. I (L, stamp R, R bk; rpt)
- 3-6 Moving twd ctr - do 8 heavy steps, beg L.
- 7-10 Moving bkwd - do 8 heavy steps, beg L.

FIG. IV: BRUSH STEP

- 1-2 Repeat meas 1-4 of Fig. I (L, stamp R, R bk; rpt)
- 3-4 Move fwd twd ctr - L,R,L,R.
- 5 Small step L on L, lift R bkwd (ct 1); scuff R heel across L, extending R straight and up (ct &); čukče or hop on L, facing ctr, and extend R leg straight and fwd (ct 2); brush R bkwd (ct &).
- 6 Čukče on L (ct 1); scuff R fwd and extend R leg (ct &); čukče on L (ct 2); step R in place as L knee lifts fwd (ct &).
- 7 Step L,R,L,R in place (prancing style of step) (cts 1,&,2,&).
- 8 Two (2) heavy stamp, no wt with L pointing slightly L - slight shaking of shldr (R shldr moves bkwd on stamps).
- 9-12 Repeat meas 5-8.
- 13-14 Step L,R,L,R bkwd.

The "Rest Step" can be used at will. Number of times for each Fig. depends on leader.

SEQUENCE (as taught at Laguna Institute)

Do Fig. I through IV twice each.  
" " " " " once each.

SITNA ZBORENKA

(Bulgaria)

SEET-nah ZBOH-ring-kah

Source: Yves Moreau, village of Senokos, Tolboukhin District, 1966

Music: Dances of Bulgaria DB-8101 , Side 1, band 2

Meter: 2/4

Formation: Short straight lines, (no more than 8 dancers) face ctr. Belt hold or front basket hold (L over R). Wt on R ft.

Style: Marked knee-bend. Upper body straight and proud, (somewhat like Thracian style, but heavier). Occasional shldr "shimmy" motion

MEASURE

PATTERN

Introduction: 16 meas

FIGURE I (Basic)

- 1 Turn to face L and step onto L, <sup>uppli</sup> simultaneously tilting upper body fwd (1) sharp stamp with R next to L, (&) facing ctr again, step on R > (2) <sup>bend both knees</sup>
- 2 Repeat action of meas 1
- 3 Turn to face L and step onto L, <sup>uppli</sup> simultaneously tilting upper body fwd (1) sharp stamp with R next to L, (&) <sup>up front knees</sup> repeat action of cts 1, & in reverse direction and with opp ftwork (cts 2, &)
- 4 Step to L on L (1) stamp R next to L, no wt (&) heavy step fwd onto R (2); sharp "chug" (hop) fwd on R, (&)
- 5-6 Repeat action of meas 4, two more times <sup>swing fwd</sup>
- 7-8 Four large steps bkwd, L,R,L,R

FIGURE II (Leap-stamp)

- 1-6 Repeat action of meas 1-6, Figure I <sup>lift R in front of L</sup>
- 7 Leap onto L bringing R knee up sharply and close to L <sup>repeat of 1-6</sup> (1) ~~small type of leap onto R~~ (2)
- 8 Repeat meas. 7 (1-2) sharp stamp <sup>next</sup> with L to R, no wt, (&)
- 9-10 Repeat pattern of meas 7-8
- 11-12 Repeat pattern of meas 7-8, Fig. I

FIGURE III (Rest step)

- 1-2 Repeat action of Fig. I, meas 1-2
- 3-6 Moving directly fwd, 8 heavy large steps starting L
- 7-10 Moving directly bkwd, 8 heavy large steps starting L

FIGURE IV (Brush-step)

- 1-2 Repeat action of meas 1-2, Fig. 1
- 3-4 Move fwd with 4 large walking steps, L,R,L,R
- 5 Small step on L to L, bring R ft up in back (1) "Scuff" R heel across L ft, extending R straight & up (&) "cukce" or hop on L facing ctr & <sup>bring</sup> sending R leg straight and fwd (2) "brush" R ft bkwd (&)

SITNA ZBORENKA (continued)

MEASURE	PATTERN
6	"čukče" on L ft (1) scuff R ft fwd and extend R leg (& "čukče" on L ft (2) step onto R ft in place lifting L knee (&)
7	Four prancing steps in place, L,R,L,R (1,&,2,&) -
8	Two heavy stamps, no wt with L, pointing slightly L and simult. slightly shaking shldr <sup>s</sup> (R shldr bk on stamps)
9-12	Repeat action of meas. 5-8
13-14	Four large steps bkwd, L,R,L,R.

\* "čukče": to raise and lower heel of supporting ft,  
coming down on the beat.

"Rest step" can be used at will. Number of times for  
each Figure depends on leaders.

Presented by Yves Moreau

LAGUNA FESTIVAL 1982

*Sequence as taught in class:*  
*Fig 1-4 done twice*  
*Fig 1-4 done once*

TERVELSKA TROPANKA  
(Bulgaria - Dobrudža)

Tehr-VEHL-skah TROH-pahn-kah

Source: Yves Moreau, village of Tervel, Tolboukhin District,  
1966

Music: Dances of Bulgaria DB-8101, Side 2, band 1

Meter: 2/4

Formation: Mixed lines, hands joined at shldr height "W" pos.  
Wt on L ft. Face slightly R of ctr

Style: Knees bent, upper body straight & proud. Heavy,  
earthy feeling. Arms strong & rhythmical. W dance as  
strongly as men.

MEASURE

PATTERN

No Introduction

FIG. I Basic Travelling step

- 1 Step in LOD on R (1) low, heavy scuffing stamp with  <sup>fwd</sup>  L (2)
- 2 Repeat action of meas 1 with opp ftwk.
- 3 Face ctr and step diag bkwd R on R (1) step on L  <sup>behind &</sup>  near R heel (2)
- 4 Small step  ~~fwd on R~~   <sup>></sup>  (1) light stamp with L beside R, no wt. (2)
- 5 Step on L in place (1) stamp with R beside L no wt (2)
- 6 Repeat pattern of meas 5 with opp ftwk
- 7 Step on L in place (1) stamp with R beside L no wt (2)
- 8 Stamp again with R beside L no wt (1) Hold (2)

FIG. II Variation

- 1 Small sharp leap onto R, sharply raising L  <sup>low in front R</sup>  knee (1)  
Pause (2)
- 2 Same as meas. 1 with opp ftwrk
- 3 Step on R to R (1) Step on L to R behind R ft (2)
- 4 Step on R to R (1) Small stamp with L next to R (2)
- 5-8 Repeat pattern of meas 1-4 with opp direction & ftwrk
- 9 Step on R in place (1) stamp with L beside R no wt (2)
- 10 Same as meas. 9 with opp ftwrk
- 11 Heavy step with R to R with slight knee bend (1) scuff step with L across R (2)
- 12 Heavy low step with L across R (1) Hold (2)
- 13-14 Repeat pattern of meas 3-4 Fig. I ( <sup>R → / L / R → / stamp</sup> )
- 15-16 Repeat pattern of meas 7-8 Fig. I ( <sup>L. / stamp R 2x</sup> )

MEASURE

PATTERN

Fig. I (Arm Movements) done simult. with ftwrk

\* Note: Free hand of first & last dancer follows movements of joined hands in both figs.

- 1 Extend hands in an arc upward and fwd, straightening elbows as arms swing downward and a little bkwd. (1,2)
- 2 With elbows straight arms swing bkwd as far as comfortable (1) arms begin to swing fwd (2)
- 3 Arms, elbows straight, swing up and fwd until they are parallel to floor (1) arms swing downward and a little bkwd (2)
- 4 Arms swing bkwd as far as comfortable (1) arms begin to swing fwd to floor, parallel pos (2)
- 5 Arms continue to swing up and retrace orig arc of meas 1 (1) hands are now up at "W" pos (2)
- 6 Still at "W" pos (1,2)
- 7 Still at "W" pos (1) pulling motion downward still in "W" pos (2)
- 8 Again, pulling motion as above (1) Pause (2)

Fig. II (Arm Movements) done simult. with ftwrk

- 1-2 Arms remain in "W" pos
- 3-4 Same arm motions as in meas 1-2, FIG. I
- 5-8 Repeat pattern of meas 1-4
- 9-10 Arms in "W" pos
- 11 Raise elbows bkwd (1,2)
- 12 Start pushing arms up & fwd (1) Stretch arms straight diag fwd (2)
- 13-14 Same as meas 3-4 Fig. I
- 15-16 Same as meas 7-8 Fig. II

Suggested sequence:

Fig. I done four times  
Fig. II done twice  
Fig. I done four times  
Fig. II done twice  
Fig. I done twice  
Fig. II done once.

Sequence may also be called by leader.

Presented by Yves Moreau

VARNENSKO HORO

(Bulgaria - Dobrudža)

VAHR-nen-skoh Ho-ROH

- Source: Typical steps observed by Yves Moreau, Varna Region and from demonstration by Todor Pavlov, Varna, 1978.
- Music: Dances of Bulgaria DB-8101, Side 2, band 1
- Meter: 9/16 counted here as 2-2-2-3 , or 1-2-3-4 or qqqS
- Formation: Mixed or segregated lines , hands joined at shldr height " W" pos. Wt on L. Face slightly R of ctr.
- Style: Dances of the Varna region are closely related to the Dobrudzan type with some oriental features in some of the movements. Varnensko is sometimes called "Gagaužko". The type is also related to a Dajcovo (slow tempo) with count 1 having more stress than usual. Knees are slightly bent, upper body erect. Arm movements proud and strong.

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MEASURE

PATTERN

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Introduction: 8 measures - no action

Fig. I - Travelling step

- 1 Small quick hop on L (uh) step on R to R (1) Hold (2) small sharp leap onto L simult. picking up R ft behind (3) step on R to R (4)
- 2 Same as meas. 1 with same direction but starting with hop on R
- 3-4 Repeat pattern of meas 1-2
- 5-8 Repeat pattern of meas 1-4 once more

Arm motions for travelling step

- 1-2 Arms are up at "W" position, shldr height
- 3 Extend hands in an arc upward & fwd, straightening elbows as arms swing downward & bkwd as far back as comfortable
- 4 ~~Arms swing fwd and up back to "w" pos.~~  
*Repeat meas 3, and w/ arms in "w" pos*

Fig. II - Men's variation

- 1 Facing ctr, wt on L, step onto <sup>to R</sup> R with large step, keep L ft on ground , marked flexion (1) Hold (2,3) still leaning to R, bring L ft up behind R calf (ct 4)
- 2 Same as meas 1 with opp direction & ftwork
- 3-4 Repeat pattern of meas 1-2



## MEASURE

## PATTERN

Fig. II (Men's variation - cont'd)

- 5 step onto R in place, leaning slightly bkwd and looking to L (1) Hold (2,3,4)  
 6 Hold (1,2,3,4)  
 7 Turning to face R, step onto R with marked rolling flexion downward (1) Hold (2) step on L in place (3) step on R in place (4)  
 8 Same as meas. 7 with opp direction & ftwork

Fig. II - Men's variation: arm movements

- 1 Hands meet in front of body and arms extend straight up and out to sides and back in front with a clap (1) Hold (2) smaller "circle" in front with both arms and clap (3) Hold (4)  
 2-4 Same as meas 1, three more times  
 5 Extend L arm to L and diag fwd, palm outstretched and simult. R arm is bent behind head, R hand next to R ear, clap on counts 1 & 3 when not clapping, hands are back to stretched position.  
 6 Same as in meas 5  
 7-8 Hands are behind back, bent elbows.

Fig. II (Women's variation)

- 1 Facing ctr, step onto R slightly fwd with light flexion (1) Hold (2) small step on L in place (3) small step on R in place. (4)  
 2 Same as meas. 1 above but with opp. ftwork  
 3-4 Same as in meas 1-2  
 5-6 Same as meas 7-8 Fig. II Men's step  
 7-8 Repeat pattern of meas 5-6

Fig. II - Women's variation - arm movements

- 1 Arms describe circular motion to side L then upward and down to R, arms slightly bent, fingers snapping on cts, 1,3,4. then moving up again  
 2-4 Repeat pattern of meas 1 3 more times  
 5 "pushing" motion with palms of both hands (palms up) down at sides along upper thigh (1) Pause (2) Palms down, fingers closed, two push-pull motions (3,4)  
 6 Same as meas 5 but facing L  
 7-8 Repeat pattern of meas 5-6

Presented by Yves Moreau

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## BRIUL LUI IOVA

(Bruhl Louie eeYova)

Origin: This Bru<sup>A</sup> comes from Banat, Romania and is named for a man Iova  
 Record: HAI LA JOC Noroc Vol. I side A. band 9  
 Muisc: 7/8 + 2/4 counted slow, quick, quick S,QQ  
 Formation: short lines of 6-8 men  
 Position: hands on shoulders in "T"

Measure	Pattern
A	1 Facing center step fwd R (ct S) lift on R (virf toc) (ct Q) step L (ct Q)
(7/8)	2 Step R across in front (ct S) step L across in front (ct QQ)
	3 Lift on L (virf-toc) (ct S) step R across in front (cts QQ)
	4 Lift on R (virf toc) (ct S) step L across in front (cts QQ)
	5 Moving bkwd step R (ct S) lift R (ct Q) step L (ct Q)
	6 Step R across in back (ct S) step L across in back (ct QQ)
	7 Lift L (ct S) step R across in back (cts QQ)
	8 Lift R (ct S) step L (cts QQ)
B	1 Small step sideways R (ct S) touch L knee to ground (cts QQ)
(7/8)	2 Raise up on both toes, small step sideways L (ct S), touch R knee (cts QQ)
	3 Step R (ct S) with rond de jamb hop R (ct Q) step L across in front (ct S)
	4 Step R (ct S) slap L diag to right (cts QQ)
	5-8 Repeat meas 1-4 opp ftwk & dir
C	1 In place step R (ct S) step L across in front (ct Q) step R (ct Q)
(2/4)	2 repeat meas 1 opp ftwk
	3 Moving slightly to right step R (ct S) rond de jamb with flop R (ct Q) step L across in back (ct Q)
	4 Step R (ct S) step L across in front (ct Q) Step R (ct Q)
5-8	Repeat meas 1-4 opp ftw + dir. -Sunni Bloland-

*p. 2 missing*

DANSUL FETELOR DE LA CRIHALMA  
(The Girls' Dance from Crihalma)

Origin: Județ Brașov, South Transylvania, Romania  
Record: Noroc Records NA 1074, "Romanian Folk Dances" *or Newfooon*  
Formation: W in a circle, all facing CCW *12153*  
Position: Begin hands down at the sides, not joined. This is akin to the men's "ceata" or corps dances.  
Music: 2/4

---

Measure Cts

Part I. "Heel Step-Click Step" *(move in 100)*

Arms are extended downward parallel to each other. They sway to L on ct 1 and to R on ct 2

- |      |   |   |
|------|---|---|
| 1    | s | Extend L heel fwd, leaning slightly fwd, R knee slightly bent   |
|      | s | Stamping step fwd L   |
| 2    | s | Click R heel to L (body turned slightly to L)                   |
|      | s | Stamping step R in place  |
| 3-4  |   | Repeat Measure 1-2  |
| 5    | s | Click <del>L</del> to R heels in air to L <i>(click R to L)</i> |
|      | s | Stamping step L   |
| 6    | s | Click <del>R</del> to L heels in air to R <i>(click L to R)</i> |
|      | s | Stamping step R   |
| 7-8  |   | Repeat Measure 1-2  |
| 9-16 |   | Repeat Measure 1-8  |

Part II. "Heel Clicks and Two-Step" *(move in 100)*

- |      |     |   |
|------|-----|---|
| 1-4  |     | Same as Part I, Measure 1-4                       |
| 5    | qqs | One two-step L                                    |
| 6    | qqs | One two-step R                                    |
| 7-8  |     | Repeat Part I, Measure 1-2                        |
| 9-16 |     | Repeat Part II, Measure 1-8, ending facing center |

(more)

- 1        s        While hopping on R, swing L straight back, flex-  
                 ing the knee 90°
- q        Hop R while L is brought slightly to L side and  
                 toe turns inward
- q        Hop R twisting L foot so toe turns out naturally
- 2        s        Leap onto L as R gestures the same as L in Measure 1
- q        Hop as in Measure 1, using L
- q        Hop as in Measure 1, using L
- 3-4        Repeat Measure 1-2, but start by leaping onto R
- 5-8        Repeat Measure 1-4

*Sunni Bloland*

Presented by Sunni Bloland

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*p. 2 missing*

Hora Mare Bucovineasca

(Moldavia, Romania)

Sunni Bloland learned this from Puiu Vasilescu of Bucharest. It is a dance in the rondo form ABAC. The title means "big Bucovinian-style dance".

Pronunciation: (hor-ah mar-ay boo-koh veen ee-ahs kuh)

Record: Hai la Joc, Side B, Band 6

Formation: Closed or open circle of M and W. Hands joined in W position

Music: Introduction measure of 2/4; however dance will be notated in 4/4

Measure

A. Pie Cuts

- 1 Moving diag. <sup>tr + to</sup> fwd R in LOD touch L <sup>fwd</sup> next to R (ct 1), step fwd L (ct 2), touch R <sup>hold</sup> next to L (ct 3), step R fwd (ct 4).
- 2 Continue movement diag fwd R step L across in front (ct 1), moving diag bkw, R <sup>out of circle</sup> step R (ct 2), closing step L to R (ct 3), ~~step R pivoting to R~~ (ct 4).
- 3-8 Repeat meas 1-2 3x. <sup>hold</sup> (4 in all)

B. "Schottische" and Step-Hops

- 1 Moving in LOD facing slightly to R step L across in front (ct 1), close R to L (ct 2), step L across in front (ct 3), hop L (ct 4).
- 2 Facing fwd, step R bkwd in RLOD (ct 1), hop R (ct 2), step L turning L to ~~base~~ face RLOD (ct 3), hop L (ct 4).
- 3-4 Repeat meas 1-2 reversing dir. opp. ftwk.
- 5-8 Repeat B meas 1-4.
- 1-8 Repeat A. ?

C. Crosses and Pivots

- 1 Moving LOD & facing slightly R step L across in front (ct 1), close L to R (ct 2), step L across in front (ct 3), pivot CCW on L to face CCW (ct 4).
- 2 Repeat meas 1 with opp. ftwk and reversing dir.
- 3 Moving in LOD step L across in front (ct 1), step R (ct 2), step L across in front (ct 3), step R (ct 4), continue with...
- 4 Step L across in front (ct 1), close R to L (ct 2), leap onto L (cts 3-4).
- 5-8 Repeat meas 1-4 but with opp. ftwk & mirroring direction.
- 1-8 Repeat A

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HORA NUTII  
(Hora Noot-see)

The diminutive for the girl's name Elena or Ileana or Ana is Elenuța, Ileanuța or Anuța...or Nuta. The genitive form is Nutii...i.e., Nuta's Hora.

Origin: Muntenia, Romania  
Record: Romeense Volksdansen Nevo 12153, Side 2, Band 4  
Music: 2/4 No introduction or 16 meas  
Formation: Closed circle of M and W  
Position: "W"

Measure

- 1 Facing ctr and moving diag fwd left, step R (ct 1), step L (ct &), step R (ct 2), stamp L (ct &)
- 2 Moving diag bkwd right, step L (ct 1), step R (ct &), step L (ct 2), stamp R (ct &)
- 3 Facing ctr, step fwd R (ct 1), hop R (ct &), step bkwd L (ct 2), hop L (ct &)
- 4 Moving sideways right, step R (ct 1), step L in back (ct &), step R (ct 2), stamp L (ct &)
- 5 Repeat meas 4, reversing ftwk and direction
- 6 Repeat meas 4
- 7 Moving left (RLOD), step L (ct 1), close R (ct &), step L (ct 2), stamp R (ct &)
- 8 Stamp R (ct 1), stamp R (ct 2)

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## TREI PAZESTE DE LA GOICEA MARE

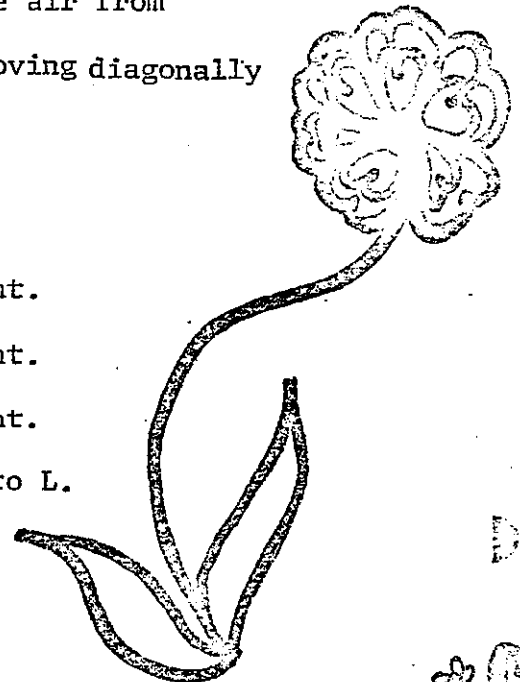
COUNTRY Oltenia, Romania.

PRONUNCIATION Tray PUH-zesh-tay Duh Lah GOY-chuh MAH-rayMUSIC The rhythm is 2/4. The record is Noroc 1074. or *Nevofoan 12153*

FORMATION Separate lines of men and women, hands held down at sides.

## Meas. Ct.

- 1 1 Step diagonally forward to R on R ft.  
2 Step diagonally forward to R on L ft.
- 2 1 Step on R ft in place.  
& Step on L ft in place.  
2 Step on R ft in place.
- 3-4 Repeat Meas. 1-2 with opposite footwork and direction.
- 5 1 Touch R heel diagonally forward to R.  
2 Draw R ft back to L ft, almost clicking heels.
- 6 Repeat Meas. 5.
- 7 1 Touch R heel diagonally forward to R.  
2 Hold.
- 8 1 Hold.  
2 Hold.  
& Draw R ft back to L ft, lifting L heel.
- 9 1 Step diagonally forward to R on R heel.  
& Close L ft to R ft, taking weight.  
2 Step diagonally forward to R on R heel.  
& Close L ft to R ft, taking weight.
- 10 1 Step diagonally forward to R on R heel.  
& Close L ft to R ft, taking weight.  
2 Step diagonally forward to R on R ft heavily.
- 11-12 Repeat Meas. 9-10 with opposite footwork and direction.
- 13 1 Hop slightly on L ft as R ft arcs in the air from  
back to front.  
& Click R ft to L ft, taking weight and moving diagonally  
backward to L.  
2 Step diagonally backward to L on L ft.  
& Click R ft to L ft, taking weight.
- 14 1 Step diagonally backward to L on L ft.  
& Click R ft to L ft, taking weight.  
2 Step on L ft in place.  
& Stamp R ft in place without taking weight.
- 15 1 Step forward on R ft.  
& Stamp L ft in place without taking weight.  
2 Step forward on L ft.  
& Stamp R ft in place without taking weight.
- 16 1 Step forward on R ft.  
2 Hop on R ft in place, turning slightly to L.
- 17 1 Step diagonally backward to L on L ft.  
& Click R ft to L ft, taking weight.  
2 Step diagonally backward to L on L ft.  
& Click R ft to L ft, taking weight.
- 18 1 Step diagonally backward to L on L ft.  
& Click R ft to L ft, taking weight.  
2 Step diagonally backward to L on L ft.
- 19-32 Repeat Meas. 5-18.



—Sunni Bisland



\*24\*



UNGURICA ( CA LA BREAZA )  
(Muntenia, Romania)

Pronunciation: Oon - goor - EET - ~~6~~h

Translation: Ungurica means 'Hungarian girl'. The dance is a variant of the widely known dance-type Ca la Breaza ( as in Breaza ).

Record: Hai La Joc, NOROC Vol. I  
Side A Band 7

Music: 2/4 No intro

Formation: Couples in a circle facing CCW, W on M'S R in back-basket hold.  
*W's arm over M's arm.*

Movement Motifs:

The following 2 movement motifs each take 2 meas to complete. Depending on its context within the dance each motif can take a different direction.

(a) Q-S-Q-S-S    ↗ ↘ ↗ ↘ ↗

Lift on L ( virf-toc ) ( ct Q ), step R ( ct S ), light leap L ( ct Q ), stamping step R ( ct S ), stamping step L ( ct S ).

(b) Q-S-Q-Q-Q-S    ↗ ↘ ↗ ↘ ↗ ↘

Lift on L ( virf-toc ) ( ct Q ), step R across in front of L ( ct S ), hop R ( ct Q ), step L across in front of R ( ct Q ), step R in place ( ct Q ), stamping step L across in front ( ct S ).

(c) 4 measure movement motif Q-Q-Q-S-Q-S, Q-S-Q-Q-Q-S

↗ ↘ ↗ ↘ ↗ ↘    ↗ ↘ ↗ ↘ ↗ ↘

2 meas Lift on L ( virf-toc ) ( ct Q ), step R fwd slightly across ( ct Q ), step L in place ( ct Q ), step R fwd slightly across ( ct S ), lift on R ( virf.toc ) ( ct Q ), step L in place ( ct S ).

2 meas Lift on L ( virf-toc ) ( ct Q ), step R across in back of L ( ct S ), lift on R ( virf-toc ) ( ct Q ), step L across in back of R ( ct Q ), close R to L ( ct Q ), step L fwd ( ct S ).

Meas

Pattern

A

1 - 14 Facing and moving in LOD, dance motif ( a ) seven times.

15 - 16 Turn CCW as couple to face RLOD, M <sup>moving</sup> ~~pivoting~~ bkwd-1 x motif (a).

17 - 30 Repeat A meas 1 - 14 moving in RLOD.

31 - 32 Turn CW as couple to face center, W <sup>moving</sup> ~~pivoting~~ bkwd-1 x motif (a).



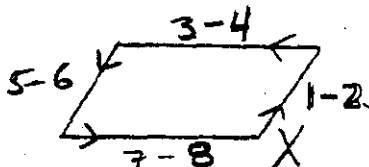
UNGURICA (CA LA BREAZA) (continued)

B

- 1 - 8 Facing center dance motif ( b ) four times in place.  
9 - 16 Repeat B meas 1 - 8 but change all crosses in front to crosses behind.

C

- 1 - 8 Dancing motif ( a ) four times, as a couple move in a parallelogram pattern beginning at 'X'



- meas 1 - 2 fwd  
meas 3 - 4 sidw L  
meas 5 - 6 bkwd  
meas 7 - 8 sdw R

- 9 - 16 Repeat C meas 1 - 8.

D

Change to inside hand-hold (M's L hand holds his lapel - W's free hand at her side).

- 1 - 8 W dances motif (a) throughout - circling CCW around M - 3 x motif (a) (meas 1 - 6), then turning CCW under joined arms in place on M's R side - 1 x motif (a) (meas 7 - 8).

M, in place, dances - lift on L (virf toc) ( ct Q ), step R in place (ct S ), stamp L slightly fwd ( ct Q ), three stamping steps in place -l-r-l (cts Q-Q-S). (Takes 2 meas. Repeat 3 times.)

- 9 - 16 Repeat D meas 1 - 8.

E

Return to back-basket hold.

- 1 - 16 As a couple, dance 4 measure movement motif (c) four times.

Dance repeats from beginning sequence A B C D E.

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