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The
LAGUNA FOLK DANCERS
PRESENT THE 13th ANNUAL

LAGUNA FOLK DANCE



FESTIVAL

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GUEST TEACHERS

STEVE KOTANSKY

ROMANIAN, BULGARIAN, GREEK DANCES

ANTHONY IVANCICH

CANARY ISLANDS AND BASQUE DANCES

BĂRBĂTESCU

(Maramureș Region, Romania)

Bărbătescu (buhr-buh-TESS-koo, "young men's' dance") was until recently also known as "Feciorescu", "Bătrînescu", or "De Sărit". It belongs to the category of men's dances known as "De Sărit" or "jumping dances". It is performed in a circle with the dancers moving counterclockwise (sometimes joined, sometimes not) with stamps, heel clicks, and clapping while often doing bouncing steps in place. The rhythm patterns of the steps vary greatly and are generally syncopated against a 2/4 meter. As learned from Valeriu Buciu.

RECORDINGS: Electrecord ST-EPE 01683, or Fuge Imaginea FI 102-B (Bătrînescu) or a soon to be released NOROC record.

FORMATION: Circle of dancers, (Traditionally young men) facing CCW, left foot free. On some occasions the right hand can rest on the left shoulder of the person in front of you.

MEASURE

In the description below, the letter "S" (Slow) will indicate a quarter-note (♩) and the letter "q" (Quick) will indicate an eighth note (♪).

Figure 1

- 1 q accented step fwd with Lft and slight flex of L knee
q tap R heel fwd (no wt)
q step Rft slightly fwd
q accented step fwd with Lft and slight flex of L knee
- 2 q tap R heel fwd (no wt)
q step Rft slightly fwd
S Stamp Lft next to but slightly fwd of Rft (no wt)
Repeat this figure until the leader changes to another figure

Figure 2

Turn to face the center of the circle.

- 1-2 S Jump onto both feet together, knees bent
q Bounce on both feet together, knees straight

MEASURE

Figure 2

1-2 Dancer's ct 3

S Bounce on both feet together, knees bent

q Bounce on both feet together, knees straight

S Bounce on both feet together, knees bent

(Note: This step can be accompanied by clapping own hands in front at about eye level or above on each beat(S-q-S-q-S).

Figure 3

Still facing center, join hands in closed circled arms in a "V" position.

1 S Hop on Lft and pump-kick Rft across and in front of Lft

q Hop on Lft and turn to face slightly to R

q accented step fwd with Rft, knees straight

2 q step Lft next to Rft, knees slightly bent

q accented step fwd with Rft, knees straight

S step Lft next to Rft, knees slightly bent

(Note: This step progresses to the R).

Figure 4

1-2 Can be done as Figure 2, but without the claps (Arms half loose) to the side or clicks can be done on the two "q" steps.

Figure 5

Turn to face R (CCW)

1-2 S Hop fwd on Lft and click Rft to Lft (Bokázó-like)

q " " "

S Step Rft fwd, knees slightly bent

q Hop fwd on Rft and click Lft to Rft (Bokázó-like)

S Step Lft fwd

Figure 6

1-2 Turn to face center and clap in own hands the beat (S-q-q-q-q-S)
On each "S" clap, sharply bend knees and promptly return a straight leg hold during the " q " claps.

SEQUENCE: The sequence and length of time for the above figures is determined by an arbitrary leader, who by a loud whistle or command can at will change the figure.

FICKO

(Banat, Yugoslavia)

Ficko, also called Birmajski, was learned from Dobrivoje Putnik. It was described to as being a "Saturday night breaking the ice and getting things started" type of dance, where young sheperds, who had been away with the herds, returned on the weekend or for some special occasion would begin asking available young ladies to dance. It is most commonly danced as a couple dance but doesn't rule out dancing in trios (1 M, 2 W) and evening couples joining together and even mixing.

RECORDS: FESTIVAL KF-EP-108-B, RTB LP 11-1396

FORMATION: Couples or Trios scattered freely about the dance floor but ready to move in a general CCW direction. Open shoulder-waist pos.

MUSIC: 4/4

MEASURE

"Stroll"

1-4 Starting with Rft, 16 walking steps fwd. with a slight soft dip on the beat and emmediately straightening but allowing the body to gently bounce and even sway very slightly.

"Turn"

1-4 In a closed shoulder to shoulder pos. or back-basket in groups or trios, turn CW with 16 "Buzz" or down beat "Rida" steps. Variation: 7 "Rida" steps CW ending with 3 accented steps (rlR) Repeat with opposite ftwk and direction. During the turning part of the dance women may also turn solo or even under one joined hand.

"Crossing step"

1-4 In a closed shoulder to shoulder pos. do 16 "Step-pull" (see below) steps starting with Rft.
* "Step-pull"step: Cross and step on Rft in front of Lft (ct. 1), Pull or slide back slightly on Rft while bring Lft around and in front (ct. &), Repeat on opposite foot (Lft) (cts. 2-&)
This step is somewhat like a reversed "Reel". During the crossing step there is a slight twisting action especially for the women.

HORA LA BATAIE - Romania

Presented by Martin Koenig as danced in the village of Fagaras De Nou, Dobrudja, Romania.

FORMATION: Lines with hands joined and down.

RECORD: Balkan Arts 1H (Batuta, Bruil pe Opt), slow record

STYLING: Flat-footed and lively

METER: 2/4 PATTERN

Measure INTRODUCTION:

- 1 FIG. I:
Facing LOD, step R fwd (ct 1); stamp L fwd (ct &), step L fwd (ct 2), stamp R fwd without weight (ct &).
- 2 Moving fwd step R,L,R (cts 1,&,2); stamp L fwd (ct &).
- 3 Repeat meas 2 with opp ftwk. This meas should be danced such that you make a semi-circle traveling LOD and end up facing RLOD. Like traveling up the clock, CCW from 6 P.M. to 12 A.M.
- 4 Facing RLOD repeat meas 2.
- 5 Face ctr and step L to L (ct 1); step R behind L (ct &); step L to L (ct 2).
- 6 'Cukce' L in place (ct 1); step R,L heavily in place (cts &,2).

- 1-3 FIG. II:
Repeat meas 1-3, Fig. I.
- 4 Face ctr and repeat meas 6, Fig. I. (Cukce)
- 5 'Cukce' L in place (ct 1); step R directly behind L (ct &);
'Cukce' R in place (ct 2); step L directly behind R (ct &).
- 6 Repeat meas 6, Fig. I.

Presented by Stephen Kotansky at Laguna Folkdance Festival Feb - 1983

KLEFTES
(Greece)

This dance is a slow tsamiko-type from Northern Epirus. The dance name refers to the Klefti or Kleftiko who were freedom fighters or guerillas of Northwestern Greece. It was learned from Lefteris Drandakis in 1979.

Pronunciation: KLEF-tehs

Record: DEG 8008-A

6/8 meter.

Formation: Mixed or segregated lines with "W" hold. Body faces ctr, R ft free.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>	
1	1	Bend and straighten L knee while pumping R ft.	
	2	Repeat action of ct 1.	
	3	Step on R ft to R.)
	4	Step on L ft across in front of R.))
	&	Step on R to R.) Cts 3,4 &, 5 are done in
	5	Step on L across in front of R.) LOD
	6	Bring R around in front to face ctr.	
2		Repeat action of meas 1.	
3	&	Lift on L ft as preparation.	
	1	Step on R to R, turning to face slightly L.	
4	2	Lift L ft behind R knee.	
	3	Step on L to L turning to face ctr.	
	4	Step on R crossing in back of L. Plie.	
	5	Step on L to L.	
	6	Pump R ft in front of L.	
	1	Step on R to R.	
4	2	Step on L across in front of R.	
	&	Step on R to R.	
	3	Step on L across in front of R.	
	4	Lift R ft, knee bent, in front of L.	
	5	With a circular motion (CW), bring R ft abruptly to back of L knee.	
	6	Hold.	

POGONISIOS
(Greece)

At the end of Kleftes there is music to which Pogonisos is done as follows:

Meter: 4/4

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
1	1-2	Step on R to R side
	3	Step on L behind R
	4	Step on R to R.
2	1-2	Step on L across in front of R
	3	Step on R to R
	4	Step on L across in front of R.

LAMBA LAMBA
(Bulgaria)

This dance is from Pazardžik, Bulgaria (Western Thrace). It belongs to the Gankino/Kopanica family common throughout Western Bulgaria. Other similar dances include: Plovdiska Kopanica, Glavaniško Horo, Ludo Kopano, Krivo Horo, Kriva Panagjursko^{Kokov}, etc. This region of Western Thrace is especially known for its mixed rhythms such as 11/16 (Gankino), 15/16 (Bučimiš), 25/16 (Sedi Donka), etc. I first learned this dance from Professor Stefan Vāglarov. I have also heard "Lamba Lamba" mentioned by dance scholars including Richard Crum and Professor Djudjeff. To my knowledge, this dance is currently in the repertoire of amateur ensembles in Bulgaria.

Pronunciation: LAHM-bah LAHM-bah

Record: Any good, fast Kopanica is suitable. A good recording is on Horo #328. and XORO LP 4, B/2.

Formation: Dance should be done mainly in place - do not move very far. Short, segregated lines with Belt hold ("Na lesa"). Face fwd, R ft free. It is typical for W leaders to twirl a knotted kerchief all the time. M leader's R hand can be on belt or raised up and out. *to the left*

Meter: 11/16 ♪ ♪ ♪ ♪ ♪
Rhythm: Q Q S Q Q
Dancer's cts: 1 2 3 4 5

This dance is typically preceded by a three-measure Gangino-type dance. (See 1975 University of Pacific syllabus for Gankino notes by Richard Crum.)

Meas Cts Pattern

INTRODUCTIONS: 2 meas.
1 1 Facing front, step on R to R.
2 Close L to R.
3 Step on R to R.
4 Close L to R.
5 Hold. (Can do two small bounces on both ft.)
2 1-5 Reverse ftwk and direction of meas 1.
3-4 1-10 Repeat action of meas 1-2.

TRANSITION
1 1 Facing diag R of ctr and moving in LOD, step fwd on R.
2 Close L to R.
3 Step to R on R
4 Hop on R.
5 Step on L slightly in front of R.
2 1 Step on R in LOD.
2 Close L to R.
3 Strike R heel to floor on R diag, R knee straight, L knee flexed.
4 Leap on to R ft in place.
5 Strike L heel to floor, ctr fwd.

VARIATION I.
1 1 Facing ctr, moving L, step on L ft to L.)
2 Step on R behind L.) Basic Motif
3 Step on L to L.)
4 Close R to L with a small click near the floor
5 Hold

LAMBA LAMBA (continued)

Var. I Continued.
 2 1 Hold.
 2 2 Hold.
 3 Turning to L diag, small jump)
 onto both ft. bending knees.)
 4 Hop on R, turning to face ctr,)
 kick L leg, (knee bent) across in)
 front of R leg and beg a CCW arc.)
 5 Continuing with a circular move-) Cadence
 ment CCW of the L ft, while the)
 R ft begins to lift slightly.)

3 1 "Čukče" (lifting and dropping the)
 heel) on R ft.)
 2 Step on L ft behind R.)
 3 Strike R heel in front of L ft.)
 4 Leap onto R ft in place.)
 5 Strike L heel in front of R ft.)

VARIATION II.

1 1 Facing ctr, step on L ft to L
 2 Step on R behind L
 3 Step on L to L
 4 Turning slightly to R diag, Čukče on L. R ft is lifted behind.
 5 Touch R toe behind L ft.
 2 1 Repeat action of meas 1, ct 4.
 2 Repeat action of meas 2, ct 5.
 3-5)
 T-5) Cadence. (See Variation I.)

VARIATION III.

1 1 Facing ctr, moving L, step on L ft to L.
 2 Step on R behind L.
 3 Step on L to L, lifting R slightly to R diag, toe turned slightly inward,
 both knees bent.
 4 Lifting on L ft, close R to L with a slight clicking motion close to
 the floor.
 5 Lower L ft in place, R cont. in a CCW circle in air in front of L leg.
 2 1 Repeat action of meas 1, ct 4.
 2 Repeat action of meas 1, ct 5.
 3-5)
 T-5) Cadence (See Variation I.)

VARIATION IV. (Women's variation) M can also do this, but would be
 more vigorous.

1 1 Facing ctr, moving L, step on L ft to L.
 2 Step on R behind L
 3 Step on L to L, lifting R slightly off the floor.
 4 Step on R in front of L. L lifts to ball of ft (beginning Čukče).
 5 Lower L heel.
 2 1 Step on R ft to R side, lifting L onto ball of ft.
 2 Lower L heel.
 3-5)
 T-5) Cadence. (See Variation I.)

LAMBA LAMBA (Continued)

VARIATION IV. (Men's variation) W do not do this.

- 1 1 Facing ctr, moving L, step on L to L.
- 2 Step on R behind L.
- 3 Leap onto L ft.
- 4-5 R ft slides behind L, ending in a kneeling pos with the R leg bent behind the L leg which is in a kneeling pos.
- 2 1 Hold.
- 2 Hold and rise for Cadence.
- 3-5)
- 3 T-5) Cadence. (See Variation I.)

VARIATION V. ("Lamba Lamba")

- 1 1 Facing ctr, moving L, step on L to L.
- 2 Step on R behind L.
- 3 Turning slightly L, step on L
- 4 Meanwhile brush R leg, straight knee, through to L diag.
- 5 Čukče on L.
- 5 Brush R ft back through to R back diag with bent knee.
- R ft continuing around in back of L leg.
- 2 1 Čukče on L.
- 2 R toe touches behind L ft, body turning slightly to R diag.
- 3-5)
- 3 T-5) Cadence (See Variation I).

Note: When danced in context, each variation is performed as many times as the leader chooses.

Notes by Janet Reineck and Stephen Kotansky

Presented by Stephen Kotansky

PAJDUŠKO
(Bulgaria)

This dance was learned from Georgi Kinski from Gabrovo, at a festival in Burgas in 1978. It is thought that this dance form originated in Northern Bulgaria and Romania (Rustemul), spreading to the rest of Bulgaria and to Greece and Yugoslav Macedonia. The dance has a characteristic limping quality. This form is interesting in that the pattern is symmetrical.

Pronunciation: pie-DOOSH-koh

Record: Any good Pajduško (e.g., Nama LP I)

Meter: Pajduško is most typically described as a 5/16 or 5/8, but is also found as 3/4 and 6/8. This dance is written in 5/16.

♩ ♪
Q S
1 2

Formation: Short lines, hands held in "W" pos.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
1	1	Facing fwd, moving L, step on R ft crossing in front of L.
	<u>2</u>	Small falling step, on L ft to L side.
2-3		Repeat action of meas 1 twice.
4	1	Small hop on L, lift R ft fwd.
	<u>2</u>	Step on R in place.
5	1	L ft extended in front low pos, hop on R ft.
	<u>2</u>	Step on L in place.
6	<u>1</u>	R ft crosses in front of L. Arms move quickly to front <i>up & down</i>
	<u>2</u>	L ft steps ^{bk} in place. Arms return to "W" hold.
7	1	Hop on L.
	<u>2</u>	Step on R in place.
8	1	L ft crosses in front of R. Arms move quickly to front <i>up & down</i>
	<u>2</u>	R ft steps ^{bk} in place. Arms return to "W" hold.
9	<u>1</u>	Hop on R ft. (L ft remains in low front pos.)
	<u>2</u>	L ft steps in place.
10	1	Hop on L (R ft remains in low front pos).
	<u>2</u>	R ft steps in place.
11-20		Repeat action of meas 1-10 with opp ftwk and direction.

Notes by Stephen Kotansky and Janet Reineck.

Presented by Stephen Kotansky

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BUKA
(Dobrudza, Bulgaria)

RECORDS: Balkan - Arts, Bulgarian Folk Dances BA 701 A
FORMATION: Short lines, "W" pos., L ft free, Facing slightly R of ctr.
MUSIC 2/4

MEAS.

FIGURE I

- 1 Turning to face ctr., Step L fwd and swing arms fwd (ct. 1). Stamp R next to L (ct. &). Turning to face R of ctr., step R fwd and swing arms back (ct. 2). Stamp L next to R (ct. &).
- 2-15 Repeat action of meas. 1
- 16 Repeat ftwk. of meas. 1 but turn to face center and raise arms to "W" pos.

Facing ctr
FIGURE II

- 1 Step fwd on L pushing arms up and fwd. (ct. 1). Stamp R behind L (knee and ft turned slightly out) arms reach pos. straight fwd at chest level. (ct. &). Step back on R, arms cont. to swing down (ct. 2) Pause (ct.&) Arms reach straight and back low.
- 2 *Step* Leap onto L turning to face slightly L, bringing arms fwd. and up to "W" pos. (ct. 1). Stamp R next to L twice. (cts &, 2). Arms bounce twice.
- 3 Turning to face *slightly R of ctr* ctr. Step R to R, arms swing fwd and down (ct. 1). Step on L crossing in front of R, arms swing up (ct. 2)
- 4 *Facing ctr* Arms in "W" pos., Step R to R (ct. 1) close L to R (ct. &) Step R to R (ct. 2).
- 5-16 Repeat meas, 1-4 3 more times, (4 times in all)

FIGURE III

- 1 Arms in "W" pos, Step L to L (ct. 1.) Close R to L (ct. &) Step L to L (ct. 2) Close R to L (ct. &). Arms bounce slightly during this step.
- 2-4 Repeat action of meas. 1 only on the last & ct of meas 4, Stamp R next to L.
- 5-8 Reverse action and direction of meas. 1-4 of FIGURE III.
- 9-16 Repeat action of meas. 1-8 above.

Facing ctr
FIGURE IV

- 1 Step fwd onto L bringing arms up and fwd (ct. 1) Stamp R behind L (knee and ft. turned slightly out) Arms reach pos. straight fwd at chest level (ct. &) Step back on R (ct. 2) Arms cont. to swing back, Stamp L next to R (ct. &).
- 2 Repeat action of meas. 2 of FIGURE II.
- 3 Turning to face slightly R of ctr., step R to R, arms swing fwd and down (ct. 1) Scuff L heel next to R, arms cont. down (ct. &) Step L across and in front of R, arms reach pos. back (ct. 2) Scuff R heel next to L arms begin to swing fwd and up (ct. &)
- 4 Turning to face ctr., *Step* leap onto R to R, arms reach *up* "W" pos. (ct. 1) Cross and step on L behind R (ct. &) Step R to R (ct. 2) Stamp L next to R (ct. &). *arms in "W" pos pull down-up. hands lowered to "W" pos*
- 5-16 Repeat action of meas. 1-4 of FIGURE IV.

SBORINKA (Dobrudza, Bulgaria)

Sborinka is one of the most popular dances from Dobrudza, (North-eastern Bulgaria) along with other similar dances such as Ruka, Tropanka, and Opas. The dances are heavy in character and generally slower in tempo in comparison to other Bulgarian dances. Stamping, squatting, and even occasional shoulder twist characterize the movement in the dance. The dance is based on steps learned from Stefan Vaglarov and village groups from Dobrudza.

Record: Balkan-Arts - Bulgarian Folk Dances BA 701A

Formation: Short lines, preferably segregated, 'W' position, L ft free,
Facing slightly R of center.

Music: 2/4

- Measure I Introduction
- 1 Turning to face center, step on L ft fwd crossing in front of R ft (ct 1). Stamp R ft next to L ft (ct &). Turning to face slightly R of center, step fwd on R ft lifting L ft slightly up and behind (ct 2).
 - 2 Repeat action of measure 1.
 - 3 Step L ft fwd, turning to face center, (arms begin to swing fwd) (ct 1). Stamp R ft next to L ft (arms reach fwd to a low pos) (ct &). Turning to face L of center, step back on to R ft (arms are at the low pos) (ct 2). Stamp L ft next to R ft (arms reach back and to an up pos) (ct &).
 - 4 Still facing L of center, step back on to L ft (arms swing fwd and up) (ct 1). Turning to face center, stamp R ft to R (bring hands (arms in 'W' pos) down to shoulder level) (ct &). Turning to face slightly L of center, step R ft fwd (bring hands down to shoulder level) (ct 2).
- Measure II Basic
- 1-3 Drop hands and join belts (left over) or front basket (left over). Face center. Starting with L ft, take 6 walking steps fwd, swaying slightly with each step.
 - 4 Step fwd on L ft bending upper body fwd (ct 1). Stamp R ft behind L heel (ft & knee turned slightly out (ct &). Step back on R ft (ct 2).
 - 5-7 Repeat measures 1-3 of Basic but moving bkws.
 - 8 Leap to L onto L ft turning to face slightly L (ct 1). Stamp R ft next to L ft (ct &). Turning to face slightly R of center. Leap onto R ft and twist both knees (together) to R leaving L ft on the ground (ct 2).
- Measure III Basic with Stamps
- 1 Leap fwd onto L ft turning slightly L (ct 1). Stamp R ft next to L ft (ct &). Leap fwd onto R ft turning slightly R (ct 2). Stamp L ft next to R ft (ct &).
 - 2-3 Repeat action of measure 1 above.
 - 4 Repeat action of measure 4 of Basic.
 - 5-8 Repeat action of measure 5-8 of Basic (backing up).

Measure IV Basic with Chugs
1 Leap onto L ft, turning slightly L (ct 1). Stamp R ft next to L ft (ct &). Leap fwd onto R ft (ct 2). Chug fwd on R ft, kick L ft fwd (ct &).

2-3 Repeat action of measure 1 above.

4 Repeat action of measure 4 of Basic.

5-8 Repeat action of measures 5-8 of Basic (backing up).

Measure V Kick and Run
1 Leap onto L ft turning slightly to L and bend R knee and lift R ft up and in back (ct 1). Kick-brush R ft fwd (leg straight) (ct &). Hop 2 times on L ft, bringing R ft around to R (cts 2&).

2 3 running steps R,L,R in place (cts 1&2). Pause with L knee bent and up in front (ct &).

3 4 running steps L,R,L,R in place (cts 1&2&).

4 Repeat action of measure 4 of Basic.

Measure VI Rest Step
1-5 10 swaying walking steps fwd, starting with L ft.

6-10 10 swaying walking steps bkwd, starting with L ft.

Measure VII Brushes
1 Leap onto L ft, turning to face slightly L and lift R ft up and behind (ct 1). Brush R ft fwd (ct &). Hop on L ft in place swinging R ft slightly out and to R (ct 2). Brush R toe back (ct &).

2 Lift on L ft, lifting R ft up and back knee bent (ct 1). Stamp R ft next to L ft (ct &). Leap onto R ft in place and lift L knee up and in front (ct 2). Pause (ct &).

3 4 running steps in place L,R,L,R.

4 Stamp L ft diagonally fwd L (ct 1). Stamp L ft diagonally fwd L (ct 2).

Measure VIII Brushes with Squat
1-2 Repeat action of meas. 1-2 of variation VII (Brushes).

3 Leap onto L ft in place and lift R knee (turned out) R side (ct 1). Hop on L ft and bring raised R knee around and in front of L knee (ct 2).

4 Hop on L ft and return R knee to R side (ct 1). Sink onto both feet into a deep squat, knees turned out (ct 2). Rise onto both feet (ct &).

Measure IX Brushes with a Sweep and Scissors

- 1 Repeat action of measure 1 of variation VII (Brushes).
- 2 Lift on L ft and bring R ft up, knee bent (ct 1). Stamp R ft next to L ft (ct &). Drop back onto R ft, knee bent and turned out, but leave L ft on the floor (ct 2).
- 3 Shift weight onto L ft as R ft sweeps in a fwd arc around and to the front (R ft remains on floor) (ct 1). Draw R ft back as L ft moves fwd, knee straight (Scissor) (ct 2). Draw L ft back as R ft moves fwd, knee straight (Scissor) (ct &).
- 4 Sink onto both feet into a deep squat, knees turned out (ct 1). Rise onto both feet (ct 2).

Measure X Brushes with Touches

- 1-2 Repeat action of measures 1-2 of variation IX (Brushes with Sweep).
- 3 Bring R ft around and touch it in front of L ft (ct 1). Touch R ft to R side (ct 2).
- 4 Bring R ft to back of L knee, R knee turned out (ct 1). Hold (ct 2).

Sequence:

- I - 6 times
- II - 2 times
- III - 2 times
- IV - 2 times
- V - 4 times
- VI - 1 time
- II - 2 times
- III - 2 times
- IV - 2 times
- V - 4 times
- VII - 1 time)
- VIII - 1 time) --- This or any combination of variations VII, VIII and IX
- IX - 1 time)
- X - 1 time

STARO ERKEČKO HORO
(Bulgaria; Thrace)

This dance was learned from Professor Stefan Văglaroff, Sofia. It was also seen at Koprivštica in 1976, performed by a village group from Kozičino. It is an interesting 8-ct Pravo type dance, which originally was led by women who were often singing. The second part of the dance tended to be male dominated. Other names for this dance are: Erkečkata (from the old name for the village Kozičino, (Pomorijsko), and Obiknoveno Horo.

Pronunciation: STAH-roh ehr-KECH-koh hoh-ROH

Record: Any good Pravo Trakijsko type, preferably slow with a four bar melody. 2/4 meter.

Formation: Open circle, belt hold, L over R. Face slightly R, R ft free.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
<u>FIGURE I.</u>		
1	1	Step fwd on R to R (sinking slightly into knees).
	2	Step fwd on L to R.
2	1	Step fwd on R to R.
	&	Step on L to R crossing behind R.
	2	Small leap onto R ft to R.
	&	Step on L crossing in front of R.
3-4		Repeat action of meas 1-2.
<u>FIGURE II.</u>		
1	1	Step on R to R.
	&	Hop on R, lifting L fwd.
	2	Step on L diag in front, bending body fwd from waist.
	&	Stamp R behind but next to L, no wt.
2	1	Step bkwd on R ft, turning to face ctr.
	&	Step bkwd on L.
	2	Step fwd on R.
	&	Step fwd on L.
3	1	"Bloop-Bloop" step: a quick leap, body twisting slightly L,R as the ft land, R then L.
	&	Step fwd on R.
	2	Step fwd on L.
	&	Stamp R ft slightly behind but close to L.
4	1	Step bkwd on R ft.
	&	Step bkwd on L.
	2	Leap bkwd onto R ft.
	&	Step bkwd onto L.
		Repeat dance from beginning.

Dance notes by Stephen Kotansky and Janet Reineck.

Presented by Stephen Kotansky

BATRNA
(Serbia)

Translation: The Old Dance

Pronunciation:

Record: FEP 110B. 2/4 meter.

Formation: Short lines alternating M, W, M, W, lead by a M.
Belt hold, L over R.

Style: W are twisted on each step (see Stylistic Notes).

Note: This dance is related to the "Vlahina" type. In Batrna, however, the fourth measure is omitted, leaving a seven-measure structure which is danced across an eight-measure musical phrase.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>	<u>Women's Twisting</u>
<u>INTRODUCTION</u>			
1	1	Facing front, step L fwd.	-
	2	Pause.	-
2	1	Step R back.	-
	2	Pause.	-
3	1	Step L to L.	-
	2	Close R to L.	-
4	1	Step L to L.	-
	2	Pause.	-
<u>DANCE</u>			
1	1	Facing front, step R to R.	R twist
	2	Close L to R.	L twist
2	1	Repeat meas 1 ct 1.	R twist
	2	Repeat meas 1 ct 2.	L twist
3	1	Step R to R.	R twist
	2	Pause	- no twist
4	1	Step fwd on L. (Variation: heavy, accented step for M.)	L twist
	2	Pause.	- no twist
5	1	Step R back. (Variation: heavy, accented step for M.)	R twist
	2	Pause.	- no twist
6	1	Step L to L.	L twist
	2	Close R to L.	R twist
7	1	Step L to L.	L twist
	2	Pause	- no twist

Notes by Janet Reineck and Stephen Kotansky.

Presented by Steve Kotansky

VLACH DANCES FROM THE VILLAGE OF OSNIĆ (EAST SERBIA)

Osnić is a village in East Serbia near the town of Boljevac which is inhabited by a Yugoslav minority known as "Vlasi." The word "Vlasi" (or "Vlah" in the singular) has obscure, complex origins dating back to the early Greek form "Vlachoi." It refers not only to a Romanian-related linguistic group, but through the centuries has been used in the Balkans to denote, sometimes even in a derogatory sense, that which is foreign ("not one of us"), "primitive," pastoral, nomadic, etc. My informants in Osnić, a mountain village, refer to themselves as "Ungurijani," a meaning related to "the Hungarians," and call the neighboring "Vlasi" lowlanders, "Carani," meaning "peasants," or those who work the earth.

When the Slavs arrived in the Balkan Peninsula during the sixth and seventh centuries, the "Vlasi" were already established as primarily pastoral people scattered through the area as far south as Thessaly, and were speaking a language related to Latin.

DANCE CHARACTERISTICS

Typical characteristics of Vlach dances in this general area are: stamping, shaking-bouncing, and twisting. The dance names often refer to movements characteristic of the dance, for example: "Batuta" or "Ropota" - stamping, "Tramuriša" - shaking, and also to names of animals, for example: "Šok'c" - the rat, "Jepura" - the hare, "Vakarijaca" - herd of cattle.

STYLISTIC NOTES FOR THE DANCES OF OSNIĆ

The women are often being sharply twisted by the men in the direction of each step, i.e., stepping on R ft, R hip twists back on a horizontal plane. This movement is instigated by the men who yank on the women's belts with each step. Dancing is done on the whole foot.

PRORUPTA
(Serbia)

Translation: Interrupted.

Pronunciation:

Record: FEP 111, Side A. 2/4 meter.

Formation: Short lines alternating M, W, M, W, lead by a M.
Belt hold, L over R.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
<u>INTRODUCTION</u>		
1	1	Facing ctr, step L fwd.
	2	Pause.
2	1	Step R back.
	2	Pause.
3	1	Step L to L.
	2	Close R to L.
4	1	Step L to L.
	2	Pause.
5-6		Reverse ftwk and direction of meas 3-4.
<u>DANCE</u>		
1	1	Step on L ft fwd.
	2	Step R next to L.
2	1&2	With ft slightly apart, bounce three times on both ft.
3		Repeat meas 2 but accent L ft slightly fwd on last bounce.
4	1	Step on L back.
	2	Step on R back next to L.
5		Repeat meas 2.
6	1	Step on R to R. (W twist R.)
	2	Close L to R. (W twist L.)
<u>VARIATION</u>		
	1	Step R to R.
	&	Step L next to R.
	2	Stamp/close L next to R.
7		Repeat meas 2.

Notes by Janet Reineck and Stephen Kotansky.

Presented by Stephen Kotansky

SOJANCA
(Serbia)

Pronunciation:

Record: FEP 110 Side B. 2/4 meter.

Formation: Short lines alternating M, W, M, W, lead by a M.
Belt hold, L over R.

Meas Cts Pattern

INTRODUCTION
(As Batrna, four meas).

DANCE

Women's twisting

1	1	Step R to R.	Twist R
	2	Close L to R.	Twist L
2		Repeat meas 1.	
3	1	Step R to R.	Twist R
	2	Pause	
4	1	Step on L fwd.	
	&	Stamp/scuff R slightly behind L.	
	2	Stamp/close R next to L.	
5	1&2	With ft slightly apart and parallel, bounce three times on both ft, accenting L ft slightly fwd on last bounce.	
6	1	Step on L back.	
	2	Step on R back.	
7-8		Repeat meas 5 twice without accent.	

TRIPAZAŠĆE
(Serbia)

Pronunciation:

Record: FEP 110 Side B. 2/4 meter.

Formation: Short lines facing ctr, alternating M, W, M, W,
lead by a M. Belt hold, L over R.

Meas Cts Pattern

1	1	Step R to R.	
	&	Step L next to R.	
	2	Step R to R.	
	&	Hop on R, lifting L up in front. (Variation: Kick L.)	
2		Reverse ftwk and direction of meas 1.	
3-6		Repeat meas 1-2 twice (three times in all).	
7	1	Step fwd with R.	
	2	Step fwd with L.	
8	1&2	Stamp R three times in place.	
9-10		Repeat meas 7-8.	
11-12		Repeat meas 9-10 moving bkwd.	

Note: W twist on meas 1-6. See Batrna.

Notes by Janet Reineck and Stephen Kotansky.

Presented by Steve Kotansky.

TOBOŠANKA
(Serbia)

Translation: "Like a drum being beaten."

Pronunciation:

Record: FEP 110A. 2/4 meter.

Formation: Short lines alternating M, W, M, W, lead by a M.
Belt hold, L over R.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>	
1	1	Slight leap on R in place.	
	&	Stamp L next to R.	
	2	Slight leap onto L in place.	
	&	Stamp R next to L.	
2-6		Repeat meas 1.	
7	1	Step R to R turning slightly and lift or kick L in front of R.	
	2	Pause or slight lift.	(W twist R)
8		Reverse ftwk and direction of meas 7.	(W twist L)

TOBOŠANKA

From the village Bačevica, just a stone's throw away.

1	1	Step R to R.	(W twist R)
	2	Close L to R.	(W twist L)
2		Repeat meas 1.	
3	1	Step R to R turning slightly; lift or kick L in front of R.	(W twist R)
	2	Pause or slight lift with R ft.	
4		Reverse ftwk and direction of meas 3.	
5-6		Repeat meas 3-4.	
7	1	Stamp R slightly fwd.	
	2	Pause.	
8	1,2	Stamp twice slightly fwd.	

Notes by Janet Reineck and Stephen Kotansky.

Presented by Steve Kotansky

ZA POJAS (Sop, Bulgaria)

Record: Any good Sopsko Horo, ie. Sofijsko Sopsko Horo MH-LP 109
Za Pojas OOPS 1: Divotinsko Horo OOPS 1.

Formation: Short lines, belt hold, "Za Pojas", (L over R). Note: Leader determines the number of times each step is done.

Music: 2/4

Measure Figure I
1-2 Facing slightly R of center, 4 prancing steps to the R (R,L,R,L).
3 Turning to face center, step on R to R (ctl). Lift or hop on R lifting L knee up and in front (ct2).
4 Step on L in place (ctl). Lift on L lifting R knee up and in front (ct2).
5 Repeat action of measure 3.
6 Turning to face slightly L, leap onto L (ctl). Cross and step on R in front of L (ct2).
7 Leap onto L to L (ctl). Cross and step onto R behind L (ct2).
8 Repeat action of measure 4.
9-10 Repeat action of measures 3-4.

Measure Figure II "Graovka"
1 Facing L of center, feet together, bounce twice on both feet (ctsl&). Step back on L (ct2).
2 Repeat action of measure 1, Figure II.
3 Turning to face R of center, step fwd R (ctl). Step fwd L (ct&). Step fwd R (ct2).
4 Repeat measure 3, but with opp ftwk.
5 Turning to face center, leap L to L (ctl). Stamp R next to L (ct2).
6-10 Repeat action of measures 6-10 of Figure I.

Measure Figure III
1-3 Facing center, dance 3 Pas de Basque or Sopsko steps in place (ctsl&2), starting right.
4 Lunge L on L (ctl). Lift on L and turn to face R of center (ct2).
5 Step on fwd R with knee bend (ctl). Lift on R (ct2).
6 Step fwd on L with knee bend (ctl). Lift on L (ct2).
7 Step on R next to L and lift L up and behind (ctl). Pause (ct2).
8 Brush L fwd & through (ctl), hop on R (ct2).
9 Step back on L (ctl). Step back on R (ct2).
10 Turning to face center, step L to L (ctl). Hop on L lifting R knee up and in front (ct2).

WESTWIND

INTERNATIONAL FOLK ENSEMBLE

F O L I A S

Canary Islands, Spain

Learned from Senorita Marta Padilla by Anthony Ivancich in Madrid, March 1963. Maestra Padilla says of the Foliás, "The Foliás is the most important song of the Canary Islands. It is passionate and idyllic, reflecting the true temperament of the feelings of the fortunate inhabitants of the Blessed Islands. At the same time, it is a gentle and witty dance. It possesses a special fixed form, and its harmonic form is stereotyped." Presented by Anthony Ivancich at the 1983 Laguna Folk Dance Festival.

Music: Special Cut Record, 345-A 6/8 meter

Formation: Any number of cpls. Ptnrs facing each other in a single circle. M facing CW, W facing CCW.

Arms: Movement of arms is described for M. W use opp arms. Start with the R arm up to the side and the L arm down to the side. Hold this posn for cts 5,6. In cts 1-2 reverse arms; L arm up, R arm down. In cts 3-4, & arms return to orig posn. These arm movements repeat every 6 cts. The arms are rounded and natural at all times.

NOTE: Pattern described for M except where noted: W use opposite footwork.

Meas. Ct.

- | | | |
|----|-----|---|
| | 1-3 | INTRODUCTION (wt on L ft) |
| | 4 | Touch R beside L - no wt |
| | & | Lift R leg slightly from floor with heel close to L calf |
| ** | 5 | Facing ptnr, step on R to R |
| | 6 | Hold |
| 1 | 1 | Step to L on L, turning 1/4 turn CW and facing cntr |
| | 2 | Step R to R |
| | 3 | Step on L and pivot 3/4 turn CCW on L. Ptnrs are now back to back |
| | 4 | Stop turn by touching R ft to floor |
| | & | Lift R leg slightly from floor with heel close to L calf |
| | 5 | Step on R to R |
| | 6 | Hold |
| 2 | 1 | Step on L and pivot 3/4 turn CW on L to face cntr of circle |
| | 2 | Take wt on R stopping pivot |
| | 3 | Step on L turning 1/4 CCW to face ptnr |
| | 4 | Touch R beside L - do not take wt |
| | & | Lift R leg as in meas 1, ct 4& |
| | 5 | Step on R to R |
| | 6 | Hold |

- 3 1 Step L starting a small circle CCW
 2 Step R almost finishing the circle
 3 Step L finishing circle to end facing ptrnr
 4 Touch R ft beside L - do not take wt
 & Lift R leg as in meas 1, ct 4&
 5 Step on R to R
 6 Hold
- 4 1 Step back on L turning 1/4 CW to face the cntr of circle
 2 Step on R turning 1/4 more to face R hand W
 3 Step on L fwd
 4 Touch R beside L - do not take wt
 & Lift R leg as in meas 1, cts 4&
 5 Step on R to R
 6 Hold

Man's Part:

- 5 1 Step back on L turning 1/2 CW
 2 Step on R passing ptrnr (L hand W) with R shldr
 3 Step on L and end facing a new ptrnr
 4 Touch R beside L - do not take wt
 & Lift R leg slightly from floor with heel close to L calf

Woman's Part:

- 5 1 Step back on R turning 1/4 CW to face cntr of circle
 2 Step on L turning 1/4 CW and passing ptrnr with R shldr
 3 Step on R and end facing a new ptrnr
 4 Touch L beside R - do not take wt
 & Lift L leg slightly from floor with heel close to L calf

Repeat dance from ** until end of music

These notes are designed to aid those who have learned the dance from a qualified teacher of the dance.



INTERNATIONAL FOLK ENSEMBLE

J A U R I E T A
(How-rrri-eta)

Navarre (Basque Countries)

A women's dance for any number, composed by Juan Antonio Urbelz, the director of Argia, a San Sebastian-based exhibition group. He arranged the dance in 1970. Jaurieta is a small town in the Roncal Valley (Navarre) for which the dance is named. The steps used in the dance are from this same area and seem to be based on the "mutil-dantzak" or "men's dances." Today the dance is very popular with urban performing groups and is done at festivals and on stage throughout the Basque Country. The name of the tune is 'Axuri Beltza.' The dance was learned in Spain by Roo Lester and Candi de Alaiza in the Summer of 1974. Presented by Anthony Ivancich at the 1983 Laguna Folk Dance Festival.

Record: Westwind International, Dances of Europe, Volume I, WI 3331, Side B, band 6. 2/4 meter.

Formation: Any number of W in a single circle. Start facing the center.

Meas.	Ct.	<u>Part I</u> (danced three times)
1	1	Step R fwd
	2	Step L fwd and turn 1/2 to L
2	1	Step R in place lift L ft
	2	A small step with L back, without friction 1/2 turn to R
	&	Step R fwd
3	1	Step L lift R ft
	2	Step R lift L ft
4	1	Step L lift R ft
	2	Step R in place and without friction 1/2 turn to L
	&	Step L fwd
5	1	Cross R over left and begin turn to L on two ft - complete turn on R
	2	Small step L fwd
6	1	Step R lift L ft
	2	A small step with L back, without friction 1/2 turn to R
	&	Step R fwd

7 1 Step L over R ft and pivot one revolution (turn begins
 2 Step R fwd
 from two ft)

8 1 Step L fwd
 2 Step R fwd | in LOD
 & Step L fwd
 Repeat entire pattern two more times.

Meas. Ct. Part II (danced two times)

1 1 Step L | Facing cntr, move away from cntr
 & Step R
 2 Step L
 & Hold

2 1 Step R | Move twd cntr
 & Step L
 2 Step R
 & Hold

3 1 Small step hop L | Turn 1/2 turn CCW to end
 2 Small step hop R | with back twd center

4-6 In a similar manner repeat Meas 1-3. End facing
 center of circle

7 1 Step L lift R
 2 Step R lift L

8 1 Step L lift R
 2 Step R and bring L to third position behind (no weight)
 Note: On repeat step R (ct. 2), L fwd LOD (ct. &) to
 continue dance from beginning



INTERNATIONAL FOLK ENSEMBLE

TANGANILLO, SANTO DOMINGO, Y TAJARASTE

Canary Islands, Spain

The custom is to dance these three different dances in a medley. The first two dances derive their name from the words of the verses. The third song is said to have been left over from the original inhabitants of the Island. The medley is found on one of the larger islands called Tenerife. The dances were learned in Spain by Anthony Ivancich from Senorita Marta Padilla in 1963. Presented by Anthony Ivancich at the 1983 Laguna Folk Dance Festival.

Music: Record, Mendocino 102

Formation: Single circle of cpls. M face CW facing their ptr who is facing CCW. Minimum nbr of cpls is three.

Steps: Tanganillo: Step-hop, two step
Santo Domingo: Three walks and a touch. First walk has a light dip. Form of minuet.
Tajaraste: Three runs and a hop(Schottische)

Arms: Position of arms is either side high, side low, or straight to the side from shldr. Side high arm is that arm on the side of the body whose leg has no support.

Meas. I. Tanganillo
Description for M; W opp side except where stated.

- 1 M step hop on R
2 M 1/2 turn CCW as stepping L(1); in air (2); land L(3)
3 M 1/2 turn CW as stepping R (1,2); step L in CW direction passing ptr's R shldr with his (3). At end of measure L arm moves high and meets R hand of W. R hand of M grabs L waist of W. This is in preparation of turning W after passing ptr.
W place R arm overhead and L hand on waist.
4 M continue stepping CW on R (1,2); stop pivot and end facing new ptr by stepping R(3)

Continue from meas 1
Do pattern 16 times in all. Without stopping go to next dance.

II. Santo Domingo (Music 6/4)
(W opposite footwork)

- Meas. Ct.
- 1 1 Step L behind R with slight dip in knee
2 Step R to R
3 Step L to R stepping in front of R and turning to face
cntr of circle. R arm brought R side high, L arm L side
low and behind W. R arm of W is in front of M.
4 Bring R leg through so that it prepares to touch point
twd cntr of circle
5 Touch point twd cntr of circle
6 Hold
- 2 1 Step R to R with slight dip in knee and turn to face ptrn.
(Arms begin to reverse from low to high and high to low
and continue through cts 2,3)
2-3 Continue turning and face outside of circle while walking
twd outside of circle. (M will end with R arm behind W;
W with L arm in front of M)
4 Bring L leg through so that it prepares to touch point
straight out of circle
5 Touch point L straight out of circle
6 Hold
- 3 1 Small step L twd cntr of circle. (Begin leveling arms
straight out from shldr; continue during cts 2,3)
2 Step R in place and turn 1/4 CCW to face W who was at rear
3 Step L fwd twd W
4 Bring R leg fwd twd W in preparation to touch point
5 Touch point R leg and slight dip of body fwd. This is an
acknowledgement. (Arms are straight out from shldr.)
6 Hold
- 4 Repeat meas 1 to the other side
- 5 Repeat meas 2 to the other side
- 6 1 Step R to R and turn 1/4 CW (Begin moving arms straight
side from shldr. Continue during cts 2,3)
2-3 Continue turning and face CW around circle and move in that
direction. Step L fwd and R fwd. Pass ptrn R shldr
4 Bring L leg fwd in preparation to touch point twd next W
5 Touch point L fwd and slight dip of body fwd. This is an
acknowledgement. Arms straight out to side.
6 Hold

Repeat pattern from meas 1.
Dance pattern is done three times in all. Note: dance
phrasing does not fit musical phrasing.

III. Tajaraste (Music 6/8)

Meas. Ct.

Basic step:

- 1 Run L behind R
- 2 Run R (R arm side high, L arm side low)
- 3 Run L beside R
- 4 Hold
- 5 Go into air to begin hop
- 6 Land on L
- 6 Hold

Repeat to other side(Similar to Schottische step in appearance)

Dance:

- 1 Moving R twd cntr step L first
- 2 Turning IN PLACE twd outside of circle (CCW) 1/2 turn to face new person
- 3 Moving R twd outside of circle, starting L
- 4 On first step turn CW 1/2 turn and continue fwd next two steps and pass ptr with R shldr. In front of new ptr do hop.

Repeat pattern from meas 1 until music stops.

(Basic cue:---in---half turn---out---Cambio)

These notes are designed to aid those who have learned the dance from a qualified teacher of the dance.