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LAGUNA FOLK DANCE
FESTIVAL

SYLLABUS

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B I O G R A P H I E S

KALMAN MAGYAR was born in Kiskunhalas, Hungary. He studied ballet at the Hungarian National Ballet Institute in Budapest. Here he received his formal training which included folk dance. During summer vacations he also participated in folk events in the villages of the Kiskunsay Region of Hungary.

He arrived in the U.S. in 1962, and soon joined the Hungarian Folk Dance Ensemble in New York City. His interest in Hungarian folk dancing and folklore intensified and he has been studying it since.

He became Artistic Director of the ensemble in 1964. The Hungaria is one of the oldest and best known Hungarian performing folk dance groups in North America. Love of dancing and friendship are the most important factors in its functioning. Members come from the Hungarian ethnic community of New York, New Jersey Metropolitan area.

The group presented several full concerts, participated in the Hungarian Heritage Day programs at the Garden State Arts Center in New Jersey, took part in the Presidential Inaugural Festivities in 1976, won the recognition of Hungarian folk dance experts at the 1977 Festival for Hungarian Dance Ensembles of Abroad in Budapest, Hungary, and did innumerable short programs and appearances of American and Hungarian ethnic audiences in the northeastern part of the United States.

Kalman's first exposure to recreational folk dance teaching was at IFC-3 in 1974, in Kent, Connecticut. Since then, he has taught across the entire Continent. He has also traveled to Hungary on several occasions to further study the folk dance movement in his home country.

He established Pontozo, Hungarian Folk Dance Festival, which aims at bringing Hungarian folk dance groups into closer communication with each other and provide the general public with the opportunity to see Hungarian folklore presentations on stage. The first Festival was held in 1975 in New Jersey, and has grown into a Continent-wide movement, with regional events across North-America, and a Summit Festival, held biannually. Each series of Pontozo events activate about 30 groups, approximately 400-500 dancers and thousands of spectators.

Kalman and Judith met through folk dancing in the Hungaria Ensemble. They were married in 1969. They have two children: Ildiko and Kalman, Jr.. The children are both members of the Uj Var Children's Group.

Kalman holds a Bachelors Degree in Chemistry and a Masters Degree in Business Administration. In "private life" he is in a managerial position in a large pharmaceutical company in New Jersey. Kalman and Judith Magyar produced a number of folk music records, which they utilize in their teaching of recreational folk dances. In 1978, they organized the American-Hungarian Folklore Centrum, a division of the American-Hungarian Educations' Association. Kalman is Acting Director and Judith is

BIOGRAPHIES

Secretary/Editor. Pontozo Festival, the first Hungarian F.D. Symposium were among the first projects of AHFC, followed by a Hungarian folk art exhibit and workshop series in New York City, and Hungarian folk dance parties.

VICKI MAHEU has been studying dance for over 25 years. She has taught international folk dance in northern and southern California for the last 15 years, including the Aman Institute in Los Angeles.

Vicki received her B.A. in Ethnic Arts from UCLA and is currently completing her M.A. in Dance Ethnology at UCLA. She is currently teaching at UCSD, San Diego Community College, Jewish Community Center, and The Folk Dance Cafe in San Diego.

Vicki made several research trips abroad for the study of dance, textiles, and music, including Ireland, Indonesia, Jugoslavia, Bulgaria, and Romania. She studied dance at the invitation of the Bulgarian and Hungarian governments, and has just completed a project called the Carnival Parade of the Arts for the City of San Diego.

L A G U N A I N S T I T U T E

February 14-15, 1986

Biographies..... a

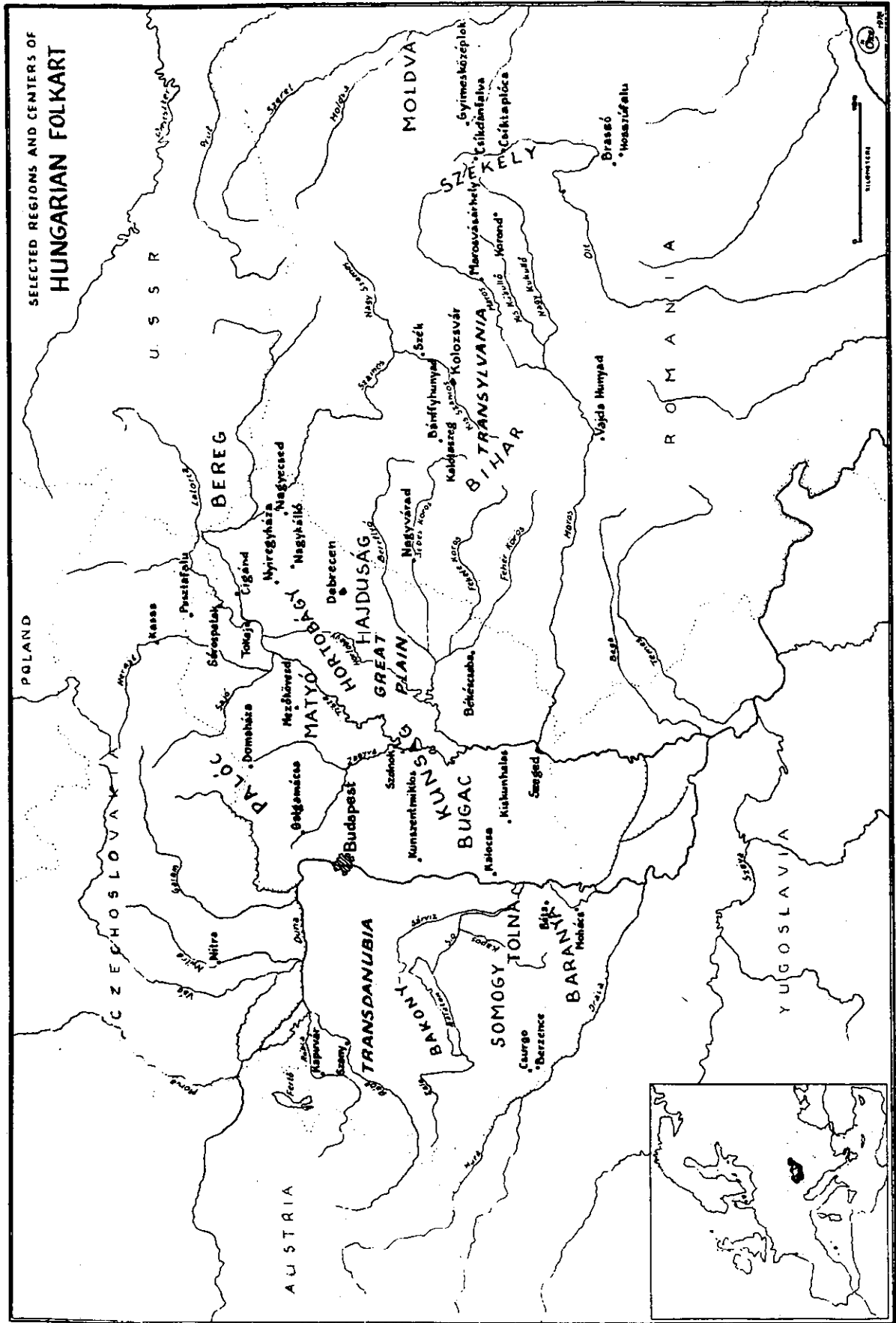
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MAP OF HUNGARY



DUDALAS
Hungary

Dudalas means "bagpiping" and consists of unembellished melodies as well as improvisational sections. It is done before the Urgos and is the introductory part of the Sarkoz dance cycle.

PRONUNCIATION: DOO-dah-lahsh

RECORD: HR-LP 004, Side A, Band 1a

FORMATION: Dancers in a tight, closed circle holding their neighbors around the waist.

STEPS: Cifra L: Stamp L with wt slightly L (ct 1); stamp R beside L with wt (ct &); stamp L beside R with wt (ct 2).

Cifra R: Repeat cirfa L with opp ftwk.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: Begin with bagpipe melody

FIG. I: SWAY

1-18 In place, beg L, sway 18 times alternating directions.

FIG. II: BASIC (singing begins here)

During the first cpl of repetitions gradually enlarge the circle and assume "W" pos.

1 Facing slightly L and walking in LOD, step L to L (ct 1); step R across L (ct 2).

2 Step L on L (ct 1); close R to L, no wt (ct 2).

3 Step R bkwd and slightly diag R (ct 1); close L to R, no wt (ct 2).

4-14 Repeat meas 1-3, 5 more times (6 in all).

FIG. III: ONE CIFRA (melody repeats)

1 Repeat Fig. II, meas 1. (L to L, Rx)

2 Cifra L.

3 Repeat Fig. II, meas 3. (R diag bk; close L)

4-18 Repeat meas 1-3, 5 more times (6 in all).

FIG. IV: TWO CIFRAS (bagpipe solo)

1-2 Repeat Fig. II, meas 1-2. (L to L; Rx; L to L; close R)

3 Cifra R. First step on R is bkwd on a slight R diag.

4-15 Repeat meas 1-3, 4 more times (5 in all).

16 Repeat meas 1. (L to L, Rx)

REPEAT FIG. II-III

1-18 Repeat FIG. IV, MEAS 1-3, 6 times.

19-20 Repeat FIG. IV, meas 1-2.

Dance notes by David Chan (Stockton, Folk Dance Camp 1982)

Presented by Kálmán Magyar
Laguna Institute, Feb. 1986

DUNÁNTULI UGRÓS
Hungary

An ugrós (jumping) dance is one of the characteristic dances of Western Hungary (Transdanubia-Dunántul). It has preserved the elements of the old style line and chain dances. The dance described below can still be found in Sarköz, close to the western bank of the Lower Danube (Duna) River. Dunántuli Ugrós was introduced to America by Sándor and Erzsébet Timár at the Third Hungarian Folkdance Symposium at Fairleigh Dickinson University, New Jersey, in 1982. The sequence described was arranged by Kálmán Magyar. In its authentic form the dancers follow the improvisation of the leader. During the dance the couples move inside the circle and dance the figures in an improvised manner. After a few melodies the couples rejoin the circle and others move inside.

This dance was presented by Kálmán & Judith Magyar at the 1982 Stockton Camp and San Diego Conf.

PRONUNCIATION: DOO-nahn-too-lee

RECORD: HR-LP 004, Side A, Band 1b

METER: 4/4

FORMATION: Dancers in a closed circle, hands joined in "V" pos. round the waist.
The circle moves continuously to the L (RL0D) throughout dance.

Meas. STEPS:

I: CSÁRDÁS

- 1 Moving sdwd, step L to L (ct 1); close R to L (ct 2); small click L to R while bouncing on R (ct 3); hold (ct 4). Steps repeat exactly.

II: KIRAKÓS

- 1 bounce slightly on R while touching L fwd and slightly to R (ct 1); in place, leap on L and touch R fwd and slightly to L (ct 2); jump onto both ft together in place (ct 3); hold (ct 4). Steps repeat exactly.

III: HÁROMUGRÓS

- 1 Raise L knee and swing leg sdwd to L (ct &); hop on R and swing L in front of R (ct 1); hop on R and swing L to L side (ct 2); step L to L (ct 3); step R near L (ct &); step L to L (ct 4).
2 Repeat cts 1-2 with R (cts 1-2); click R heel to L (ct 3); hold (ct 4).

IV: CIFRA VARIATION

- 1 Raise lower L leg sdwd L (ct &); step L to L (ct 1); step R near L (ct &); step L to L (ct 2); in place, hop on L and touch outside of ball of R ft fwd (ct 3); leap onto R and touch outside of ball of L ft fwd (ct 4).
2 Hop on R and raise L diag bkwd L (ct 1); small leap onto L in place, raise R bkwd diag R (ct 2); click R to L (ct 3); hold (ct 4).

V. UGRÓS

Raise hands to "W" pos.

Grapevine sdwd to L (plain):

- 1 Step R across L (ct 1); step L to L (ct 2); step R behind L (ct 3); step L to L (ct 4).
Hands move fwd slightly on cts 1-2; return to "W" pos on cts 3-4.

Grapevine (variation):

- 1 Use same movements as "plain" grapevine except steps on R ft become stamp-hops (cts 1-& and 3-&).

VI: DOBOGÓ

Release hands and raise them to approx head level, palms facing fwd.

- 1 With wt on L, stamp R fwd, toe turned to L (ct 1); hop on R (ct &); step R beside L (ct 2); repeat all with opp ftwk (cts 3,&,4). Face diag R (cts 1,&,2); diag L (cts 3,&,4).

DANCE SEQUENCEFIG. I:

- 1-12 Hold in place for 1 meas as an Introduction, then do Step I, 11 times.

FIG. II:

- 1-12 Do Step II, 12 times.

FIG. III: (vocal)

- 1-12 Dance Step III, 6 times.

FIG. IV:

- 1-6 Do Step I, 6 times.

FIG. V: (vocal & instrumental)

- 1-24 Do Step IV, 12 times.

FIG. VI:

- 1-8 Do Step I, 8 times.
9-16 Do Step II, 8 times.
17-24 Do Step III, 4 times.

FIG. VII:

- 1-9 Do Step I, 9 times.
10-12 Raise hands to "W" pos and do Step V (plain), 3 times.
13-15 Do Step V (variation), 3 times.
16-18 Do Step V (plain), 3 times.
Release hands and raise to about head level, palms fwd.
19-21 Do Step IV, 3 times.
22 With wt on L, stamp R fwd, toe turned to L (ct 1); hop on L and turn 1/2 CW (R) (ct &); facing out, step on R (ct 2); stamp L fwd, toe turned to R (ct 3); hop on R (ct &); step L beside R (ct 4).

- 23 Stamp R fwd, toe turned to L (ct 1); hop on L (ct &); step R beside L (ct 2); stamp L fwd, toe turned to R (ct 3); hop on R and turn 1/2 CCW (L) (ct &); step L beside R (ct 4).
 24 Do Step VI, 1 time.
 25-27 Repeat meas 22-24.

FIG. VIII: (vocal)

- 1-9 Rejoin hands in "W" pos, repeat Fig. VII, meas 10-18 (grapevine - plain, variation, plain). On last ct click L to R.
 10-18 Lower hands to "V" pos, and do Step I, 9 times.

FINISH

Dance ends on meas 18 with L,R,L in place (replaces click).

COUPLE VARIATION

At any point in the dance cpls may leave the circle, go inside and dance as individual cpls. Sequence does not have to follow that used by the big circle, but it is preferable to arrange steps so that the rest step (Fig. I) alternates with jumping figures. Cpls may return to the circle at any time but preferably during the rest step. Following are some general directions for dancing the couple version.

1. Facing ptr, one or both hands may be joined (R with L). Ptrs can exchange places by releasing hands and passing by R shldrs. Exchange can also be made by M turning W under one of the joined hands (release the other). Can be done at any convenient time, usually with 3 steps.
2. Steps can be done solo with no hands joined. On solo turns hands may be clapped.
3. While W continues with basic steps, M may do clapping pattern such as: hopping on R, clap hands under L leg (ct 1); step on L, clap hands about chest level (ct 2); hop on L, clap hands under R leg (ct 3); step on R, clap hands about chest level (ct 4).
4. M leads, initiating all turns and place changes. However, W does not necessarily use the same steps at the same time as the M.

(NOTE: Cpl version was not taught at San Diego Conference)

Dance notes by Ruth Ruling, revised slightly by Dorothy Daw.

Presented by Kálmán Magyar
 Laguna Institute, Feb. 1986

KÖRTÁNC
Hungary

The music of Körtánc is from Nyitra county (Felvidék or Uplands) now politically part of Czechoslovakia. The dance was arranged by Kálmán Magyar. It was presented by Kálmán and Judith Magyar at the 1981 Stockton Camp and 1982 San Diego Conference.

PRONUNCIATION: KER-tants

RECORD: Gólya, Gólya, Gilice HR-LP 002, Side A, Band 5 "Várba Harangoznak".

FORMATION: Closed circle facing LOD (R) with hands joined in "V" pos.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 4-1/2 meas

FIG. I. WALKING IN LOD

1 Step R-L fwd (cts 1-2, 3-4).

2 Step R fwd (ct 1); step L behind R (ct 2); step R fwd (ct 3); hold (ct 4).

3-4 Repeat meas 1-2, alternating ftwk in LOD, 3 more times (4 in all). Finish facing ctr.

FIG. II: STAMPS INTO CTR

NOTE: Stamps in meas 1-2 are done bent over slightly and in a deliberate manner. Before each stamp bend the knee and raise the stamping ft. Stamp on the full ft with toes pointed twd ctr. Knees are bend, close tog and move slightly sdwd when stamping.

1 Stamp R fwd slightly diag R (ct 1); hold (ct 2); stamp L fwd slightly diag L (ct 3); hold (ct 4).

2 Stamp R,L,R fwd on a slight diag (RLR); (cts 1-3); hold (ct 4).

3 Moving away from ctr, step L-R bkwd (ct 1-2, 3-4). Body is upright.

4 Step L,R,L bkwd with smaller steps or light stamps to reform orig size circle (cts 1-3); hold (ct 4).

Dance is done a total of 9 times.

Was published in Let's Dance, Jan/Feb 1982

Presented by Kálmán Magyar
Laguna Institute, Feb. 1986

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NE FELJ LANYOM
Hungary

This dance is an arrangement by Stephen Kotansky, of Gyimesi Csango csardas steps to the Moldavian casango melody "Ne Felj Lanyom...", which means "Do not be afraid my daughter". The dance was taught by Stephen Kotansky at the 1985 Idyllwild Workshop.

PRONUNCIATION: neh fay LAHN-yohm

RECORD: Delibab Egyuttas, Hungaria Records HR-LP 005, Side, B,
Band 5

FORMATION: Open circle joined in "V" pos.

METER: 4/4

PATTERN

Meas.

INTRODUCTION:

CSARDAS:

- 1 Facing ctr, step R to R and turn to face slightly L of ctr (ct 1); close L to R (ct 2); step L to L and turn to face slightly R of ctr (ct 3); close R to L (ct 4).
Step R to R (1), close L to R (2), step R to R + turn to face sltly L of ctr (3) & close L to R (4)
- 2 Repeat meas 1, alternating ftwk and direction, ~~13~~ ¹³ more times (34 in all). End facing L of ctr and brushing R heel fwd (ct 4, meas 8).
- 3-8

WALKING:

- 1 Facing L of ctr and moving to RLOD, step R,L,R,L fwd (cts 1-4).
- 2 Step R fwd (ct 1); turning to face slightly R of ctr, step L bkwd (ct 2); step R beside L (ct &); step L bkwd (ct 3); step R fwd with dip (ct 4).
- 3-4 Repeat meas 1-2, with opp ftwk in LOD.
- 5 Turning to face slightly R of ctr, step R in place (ct 1); stamp full L ft slightly fwd of R (ct 2); turning to face slightly L of ctr, step L slightly L (ct 3); stamp full R ft slightly fwd of L (ct 4).
- 6 Turning to face slightly R of ctr, step R to R with accent (knees slightly bent) (ct 1); step L beside R (ct 2); step R in place (ct &); turning to face slightly L of ctr, step L to L with accent (knees slightly bent) (ct 3); step R beside L (ct 4); step L in place (ct &).
- 7-8 Repeat meas 5-6, except lift R bkwd then scuff R heel fwd (cts &, 4, meas 8) in prep to walk; hold (ct &)
- 9-32 Repeat meas 1-8, 3 more times (4 in all) then:

VARIATION ON WALKING (RIDA):

- 1 Facing L of ctr and moving in RLOD, step R,L (cts 1-2); step R fwd (knee bent) (ct 3); step L fwd on ball of ft (ct &); step R fwd (knee bent) (ct 4); step L fwd on ball of L ft (ct &).
- 2 Repeat meas 2 (Walking) (R fwd RLOD, L bk ^RLOD, R beside, L bk, R fwd RLOD).
- 3 Repeat meas 1, with opp ftwk in LOD (LR fwd, rida).
- 4-8 Repeat meas 4-8 (Walking) (L fwd RLOD, R bk RLOD, L beside, R bk, L fwd LOD; R, stamp L, L stamp R; R, L beside, R, L, R beside, L; R, stamp L, L, stamp R, R, L beside, R, L, R beside, scuff L)
- 9-15 Repeat meas 1-7
- 16 Repeat cts 1-3, meas 8. End dance by stamping L ft.

Presentend by Kálmán Magyar
Laguna Institute, Feb. 14-15, 1986

PÁROS ÉS CSILLAG
Hungary

This is a couple and foursome dance from Transdanubia (Dunántúl). It is actually a game played at weddings. The first part is done in cpls, then each looks for another cpl to make a star, and the fast part is danced in the star formation, W and M switching sides around themselves and doing the basic step in place. The dance was arranged by Sándor Timár, and taught by him at the Second Folk Dance Symposium.

PRONUNCIATION: PAH-rohsh ehsh CHEE-lawg

RECORD: HR-LP 002, Side A, Band 6

FORMATION: M and W along large circle, facing slightly CCW (W outside, M inside), holding hands.

NOTE: Description of Fig. I is for M, W use opp ftwk.

Meas. STEPS:

1. 2 STEP-CLOSE

- 1 Beg L, step diag L fwd (ct 1); step R beside L (ct 2).
2 Repeat meas 1.
3-4 Repeat meas 1-2, beg R and moving diag R bkwd.
NOTE: M do as noted above, W beg R and move diag R fwd. Do fig with slight knee bends. For holding pos, see Sequence.

2. CIFRA

- 1 Leap L on L (ct 1); step R beside L (ct &); step L in place (ct 2).
2 Repeat meas 1 with opp ftwk to R.

3. RUNNING CIFRA (Futo Cifra)

- 1 Leap R-L in place (cts 1-2). Do leaps landing with bent knees.
2 Repeat Step 2, meas 2 (cifra R).
3-4 Repeat meas 1-2 with opp ftwk and direction.

METER: 2/4

PATTERN

Meas.

No Introduction

MELODY A1

- 1-24 Do Step 1, 6 times (M-diag fwd/bkwd).
25-26 Do Step 1, meas 1-2. (2 step-close fwd)

MELODY A2: (kiszáradt a kortéfa...sing,)

- NOTE: Shldr-waist pos. Cpls scatter around, move to ctr of circle.
1-2 Do Step 1, meas 3-4 (step-close sdwd).
3-14 Do Step 1, 3 times (step-close sdwd, not fwd and bk).
15-16 Do Step 1, meas 1-2 (2 step-close to L).
17 Do Step 1, meas 3 (1 step-close to R).

- 18 Do Step 1, meas 3 (1 step-close to R).
NOTE: Cpls separate and do steps individually, looking for another cpl with whom to do the star. Pos yourself so that W will face each other, and M face each other, in a star.
- 19-22 So Step 1, 1 time (step-close fwd/bkwd).
- 23-24 Do Step 1, meas 1-2 (step-close fwd). By this time you have arrived in a star formation as described above.
- 25-26 Stamp R,L,R in place (W: L,R,L). Hold R hands with opp person (W with W, M with M).

MELODY B1

- 1-5 Do Step 2, 5 times (cifra L), alternating ftwk, beg L. W release hands and place them on hips with fingers fwd.
- 6-7 W: Do Step 3 (futo cifra: leap RL, cifra R) in place, alternating ftwk, beg R.
M: Do Step 3, but exchange places during the cifra (Step 3, meas 2), turn CW to face opp M.
- 8-9 W: Change places as M did, but beg with L.
M: M rejoin hands and do Step 3 in place as W did before, but beg L.
- 10-13 Do Step 2 (cifra), 4 times, beg R.
- 14-15 Do Step 3 (futo cifra) turning in place CW (R), and clap:



- 16-17 Repeat meas 14-15 with opp ftwk and turn CCW (L).
- 18-19 Repeat meas 6-7 (M switch back, W in place).
- 20-21 Repeat meas 8-9 (W switch back, M in place).

MELODY B2

- 1-21 Repeat meas 1-21 of Melody B1, beg with opp ftwk and direction (cifra to R).

Repeat above sequence twice (3 in all). In second sequence, W will dance with new ptr and in the third with the one with whom she originally started.

PÁROS ÉS CSILLAG

Kiszáradt a körtéfa,
Hol hálunk az éjszaka?
Nálad rózsám a padon, a padon,
Csuhaj a padon,
En a te gyöngé válladon!

Corrected notes from Stockton 1981

Presented by Kálmán Magyar
Laguna Institute, Feb. 1986

SZATMÁRI CYCLE
Hungary

RECORDS: Folkraft, LP-40
Qualiton, SLPX 18031-32
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FORWARD TO VERBUNK:

Mr. Sandor Timár emphasized the importance of building the dance just like one builds a sentence in language - since dancing is a form of communication. When a person dances the verbunk improvisatively, he is expressing himself. If he is an accomplished "speaker" - rather dancer, it will show and his dance may be followed easily. In other words, it has a beginning, a middle part and a distinct ending.

The magyar verbunk is built up of large, long sentences, which may last 8-16 measures. This is in sharp contrast to other Hungarian men's dances, such as the Transylvanian "legényes," where the "sentence" in the dance will always last 8 meas.

Furthermore, Mr. Timár emphasized that the steps could be grouped in families. He depicted 6 distinctive groupings and these are described below.

I: VERTICAL/HORIZONTAL EXTENSIONS

We may consider the dance as being built or extended on a series of steps. This extension may be VERTICAL or HORIZONTAL.

VERTICAL EXTENSIONS: (Movement changes within the same family)
If the dancer changes his movement within the same family by dancing either harder or softer; larger or smaller and changing steps within one family, it is considered VERTICAL.

Example: Dancer does a hátravágó (kicking back fig) (see II-1), 8 times, then changes to előrevágó (kicking fwd fig) (see II-2), 16 times and does 2 fricska (see II-5), he has done vertical extension.

HORIZONTAL EXTENSION: (Movement changes to other family of steps)
When the dancer changes from one family of steps to an other, it may be considered as HORIZONTAL EXTENSION of the dance.

Example: After 8 páros bokázó (double heel clicking) (see I-2), dancers do 16 hátravágó (see II-1), this constitutes a horizontal extension.

II: LENGTH OF 'DANCE SENTENCE'

Mr. Timar suggested that these may last 8-16 meas, but sometimes could be longer. It is recommended that the dancer should include not more than 4 "families" of steps into one "sentence." And it should always start with a beginning step, which is the first and finished with a closing step. Two or even one figure patterns from the other "families" are left to complete the "sentence."

RECOMMENDED STEPS TO BE INCLUDED IN ONE 'SENTENCE.'

1. PÁROS BAKÁZÓ (Double heel-click) (I-2)
HÁTRAVÁGÓ (Kicking back) (II-1)
HÁTRA SÉTA (Walking back) (V-3)

III: CSAPÁSOLÓK (Slappings)

1. KONTRAS CSAPÓL (Kontra slaps) - off beat
 - a. To heel clicks
 - b. To double clicks
 - c. Slap in front
2. HANGSÚLYOS CSAPÓK (Slaps on the beat)
 - a. Basic slap - single fwd
 - b. Side slap
 - c. Fast slap
 - d. Slap in front
 - e. R hand slap
 - f. Cifra slap

IV: CIFRA STEPS

1. Cifra in front
2. Cifra on heel
3. Small bell/KISHARANG

V. ZARÓ LÉPÉSEK (Closing steps)

1. Heel click
2. Slaps (off beat)
3. Walking back

VI: SPECIAL MOVEMENTS

1. Sliding onto heels/SAROKRA BELLENES

CSENDES CSÁRDÁS (Slow)General Comments:

The slow csárdás is made up of mostly two movement sequences.

1. Walking and resting movements
2. Turning and changing direction

The dance should start with the walking sequence (1), followed by turns. When turning sequence has been done several times, the walking should be repeated.

The turning steps should start with a closed pos csárdás in order to allow the M to signal the W when the turning starts, by turning her slightly in the direction of the turn.

GROUPINGS:

1. WALKING & RESTING MOVEMENTS
 - a. Fwd and bkwd walk (open or closed pos).
 - b. Two step csárdás
2. TURNING STEPS
 - a. Closed rida (turning)
 - b. W around M with rida

3. STEPS TO CHANGE DIRECTION OR STEP SPINNING

- a. Stamp
- b. Csárdás
- c. W spins under M arm (continue to spin in same dir)
- d. W spins under M arm (change dir)

FRISS CSÁRDÁS

When the music picks up in tempo the "csendes" (slow) csárdás develops into a fast csárdás. This is made up of the following parts.

1. FIGURING (Figurazas) 'OPEN' (Nyitott) DANCE:

This will always start the "friss" csárdás where ptrs hold, only one hand, or dance freely, without a hold. Any steps that are described in the verbunk above, may be danced here.

M will also do the slapping steps. The W will dance individually, also steps described in the verbunk, but she will not slap (only rarely, for fun or for a joke). The W will watch the M steps, but she will try to do different ones than he does. This is the time when she can do her own dance - once the turning tog starts (initiated by the M), she will not be able to be individualistic any more since the dance will be controlled by the M.

2. 'CLOSED' DANCE (Shldr to waist hold)

The following steps may be done here:

- a. Csárdás Steps (one or two step csardas)
- b. Figure steps (as described in the verbunk), although the dancers are limited to smaller steps here so that they will not kick each other by accident. (Of course, slapping can't be done here).
- c. Turning Rida steps with directional changes
- d. Resting step which constitutes one or two step csárdás done with very small steps.

DESCRIPTION OF THE DANCE:

The "friss" will always start with the open sequences, cpls improvising figure steps. The M signals the W when the "closing in" should start. The cpl holds each other with a shldr to waist pos and they begin turning, repeated by turning in the other direction, until they get tired and begin to do some csárdás (one or two step) to rest. Dance continues opening up the closed position and the figuring steps start again.

The speed, the energy that is put into the dance depends completely on the dancers' mood, conditioning or possible character and will be (should be) varied widely.

VOCABULARY OF SZATMARI DANCE STEPSMETER: 4/4GROUPINGS OR FAMILIES:I: BEGINNING & RESTING MOVEMENTS

1. LÉPEGETŐ (Stepping)
4 steps fwd and 4 bkwd. Knees are bent, close tog and have a sdwd movement. The step can also be done while turning (CW and CCW).
2. PÁROS BOKÁZÓ (Double heel click)
With wt on full ft, toes are tog and heels are out, knees are bent (ct &); close heels with click and straighten knees (ct 1); repeat cts &,1 (cts 2,3,4). Up-down feeling to step. Up movement is always on cts 1 and 3.
3. EGYES BOKÁZÓ (Single heel click)
With wt on L and bending knees, kick R ft slightly out and diag bkwd to R (ct &); close R to L with click straightening knees (ct 1); alternating ftwk, repeat cts &,1 (cts 2,3,4). Close ft on ct 1 and 3, always with some slight upward movement.
4. EGY OLDALAS BOKÁZÓ (One sided heel click)
With wt on L and knees bent, kick R ft slightly out and diag R bkwd (ct &); leap onto both ft to L while closing R to L with click, knees straight (ct 1); repeat 3 more times (4 in all per meas). Step may be repeated with opp ftwk for next meas. Step may also be done with 2 to R and 2 to L, and in double time.

II: HÁTRAVÁGÓ - ELÖREVÁGÓ (Kicking back - kicking fwd)

1. HÁTRAVÁGÓ (Kicking back)
Hopping on L, reel R behind L (ct 1); step R behind L while L kicks slightly fwd (ct 2); repeat cts 1-2 with opp ftwk (cts 3-4). Step may be done in place, bkwd or turning.
2. ELÖREVÁGÓ (Kicking fwd)
Prep-step: Step on L, knees tog and bent with R diag R bkwd, face slightly diag L (ct &); hop on L while kicking R diag R and face diag R, straighten knees (ct 1); repeat cts &,1, alternating ftwk (cts 2,3,4). On kick, either point toe or touch heel lighty on floor.

III: CSAPÁSOLÓK (SLAPPING)

1. KONTRÁS CSAPÓK (Kontra slaps - off beat)
 - a. SLAP IN FRONT
Repeat Step IV (Cifra Steps), #1, except clap hands on each "&" and "ct", and slap inside of boot top with R hand on ct 4,&. Lean slightly fwd during step. Step can be done with opp ftwk and direction.

2. HANGSULYÓS CSAPÓK (Slaps on the beat)a. BASIC SLAP - SINGLE FWD

Repeat Step II, #2 (Előrevágó - Kicking fwd), except slap inside of boot top with R hand when kicking R leg fwd. Step can be done with opp ftwk and direction.

IV: CIFRA STEPS1. CIFRA IN FRONT

Step on L, lift R diag R and back (ct &); step R slightly fwd (R toe to R) (ct 1); step L behind R (ct &); step R to R with knees bent and tog, lift L diag L bkwd - lean upper body to L and face slightly diag R (ct 2); hold (ct &); repeat cts 1,&,2 with opp ftwk (cts 3,&,4).

2. CIFRA ON HEEL

Repeat ftwk of #1 (Cifra in front), except on ct 1, step on R heel diag R fwd.

3. SMALL BELL/KISHARANG

Step on L, with knees bent and tog, lift R diag R and back (ct &); step R-L in place (cts 1,&); step R in place and swing L diag L and slightly back (ct 2); hold (ct &); repeat cts 1,&,2 with opp ftwk (cts 3,&,4).

V. ZÁRO LÉPÉSEK1. HEEL CLICK

Same as Step I, #3 (double heel click).

2. SLAPS (Off beat)

Same as Step I, #1, except slap R hand on inside of boot top with R hand, and L hand on L boot top, on each "&" ct.

CSENDES CSÁRDÁSGROUPINGS:1. WALKING & RESTING MOVEMENTS:a. FWD & BKWD WALK (Open or closed pos)

Move 4 steps fwd and 4 bkwd. Step can be done with the W on either side of the M. When W cross from one side to another it is done on the first of 2 fwd movements. M helps W across from one side to another by slightly pushing back.

b. TWO-STEP CSÁRDÁS

Cpls may do step with same or opp ftwk. Up beat csárdás, on cts 1 and 3, knees straighten.

2. TURNING STEPSa. CLOSED TURNING RIDA

Do on up beat. It is most often done with flat ftwk.

b. W AROUND M

W moves around M in either direction with the Rida step.
M continues to do rida without turning.

3. STEPS TO CHANGE DIRECTION OR STOP SPINNINGa. STAMP

Depending on next step to be done, M signals change with either 1 or 3 stamps.

b. CSÁRDÁS

Cpls do step with same ftwk or opp ftwk. Either single or double csardás may be used.

c. W SPINS (TURNS) UNDER M ARM (same direction)

Turns may be done in either direction. When turning CW as a cpl W turns CW under M arm (use rida step).

d. W SPINS (TURNS) UNDER M ARM (change of direction)

Same as above except when changing directions of turns, cpls do a cifra step on cts 3,&,4 when W turns under M's arm.

HANDS:

M: Fist on hip; when hands are not on hips, either one or both move freely in the air.

W: Hands on hips with either fingers fwd or fist on hip with thumb back. R hand may wave sdwd in air also.

Presented by Kalman Magyar
Laguna Institute, Feb. 14-15, 1986

This dance was also presented at the 1982 San Diego S.U.F.D.
Conference, by Kalman and Judith Magyar

SZENNAI KARIKÁZÓ
Hungary

A circle dance from Szenna, a village in Somogy county, southwest of Kaposvár, in the heart of Transdanubia. The dance is done authentically by both men and women in a closed shldr-to-shldr position (see drawing). The dance was arranged by Judith Magyar, and was presented at the 1982 Stockton Camp and San Diego Conference.

PRONUNCIATION: SEN-nah-yee KAW-ree-kah-zoh

RECORD: HR-LP 002, Side A, Band 4

FORMATION: M and W in a closed circle or circles, alternating M and W, if possible. Arms are around opp side of shldr of adjacent person (see drawing).

STEPS: Steps taken to L side are always larger than those taken to the R side, so that the circle moves continuously to the L.

- Meas. 1. STEP-CLOSE TO L (SLOW)
1 Step L to L with plie (ct 1); straighten knee in place (ct &); step R beside L, bend both knees (ct 2); in place, straighten both knees (ct &).
2. 2 TO THE L, 1 TO THE R - BASIC (faster beat)
1 Step L to L, bending knee slightly (ct 1); straighten knee in this pos (ct &); step R beside L, bending both knees slightly (ct 2); straighten both knees in place (ct &).
2 Repeat meas 1.
3 Repeat meas 1, with opp ftwk and direction.
3. VARIATION 1 OF BASIC (STEP ACROSS)
1 Step L to L (ct 1); step R in front of L, bend both knees slightly (ct 2).
2 Repeat Step 2, meas 1 (L to L, close R to L)
3 Repeat Step 2, meas 1, with opp ftwk and direction (R to R, close L to R).
4. VARIATION 2 OF BASIC (STEP ACROSS + ANKLE TOUCH)
1 Repeat Step 3, meas 1 (L to L, R across)
2 Step L to L, bending knee slightly (ct 1); bring R ft to L ankle, bounce on L (ct 2).
3 Repeat meas 2, with opp ftwk and direction (touch R ankle).
5. CIFRA
1 Leap L on L (ct 1); step R beside L (ct &); step L in place (ct 2).
2 Repeat meas 1, with opp ftwk to R, replacing leaps with small steps.
6. UGRÓS STEP
1 Bounce twice in place on both ft (ct 1,&); setting onto full R, kick L fwd with straight knee (ct 2).

- 2 Leading with L, leap to L (ct ah); land with ft tog and bounce twice in place (ct 1,&); setting onto full L, kick R fwd with straight knee low to ground (ct 2); swing R leg to R side (ct &).

NOTE: During cts 2,& ft should use a circular motion. Between meas 1-2 you are jumping to R (small).

7. RIDA (4 SLOW, 8 FAST)

- 1 Step R in front of L, knees bent (ct 1); step L to L, straighten knees (ct 2).
 2-4 Repeat meas 1, 3 more times (4 in all).
 5 Step R in front of L, knees bent (ct 1); step L to L, straighten knees (ct &); repeat cts 1,& (cts 2,&).
 6-8 Repeat mas 5, 3 more times (4 in all).

METER 2/4

PATTERN

Meas.

INTRODUCTION

- 1-14 Do step 1, 14 times (step close to L)

MELODY A1

- 1-2 Bend knees 4 times in place.
 3-14 Do Step 2, 4 times (2 to L, 1 to R)

MELODY B1

- 1-18 Do Step 2, 6 times (step across)

MELODY B2

- 1-18 Do Step 4, 6 times (step across w/ankle touch)

MELODY B3

- 1-18 Do Step 5, 9 times (cifra)

MELODY B4

- 1-18 Do Step 6, 9 times (ugros)

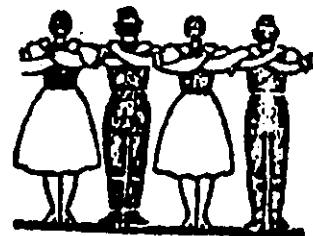
MELODY C (Duba improvisation)

- 1-24 Do Step 7, 3 times (rida - 4 slow, 8 fast)

NOTE: Finish Fig on ct 1 of meas 24, with wt on R, ready to begin dance again.

Repeat dance once more from Step 2-5 as follows:

Step 2, 6 times	Step 4, 6 times
" 3, 6 "	" 5, 9 "



SONG:

Hármat tojott a feket kánya,
Engem szeret a kend barna lánya,
//: Lipityembe, lapatyomba,
Bokréta a kalapomba://

Akármilyen szegény legény vagyok,
A kend lánya szeretője vagyok,
//: Lipityembe, lapatyomba,
Gyere rózsam, a kocsimba://

Presented by Kálmán Magyar
Laguna Institute, Feb. 1986

DRANAVOTO RUCHENITSA
Bulgaria

A line Ruchenitsa from Dranavo, Bulgaria originally annotated by Boris Tsonev, Sofia, Bulgaria. The dance was presented by Rene Besne at the 1967 Cygany Camp.

RECORD: Dangsa 001, "Bulgarian Folklore Songs & Horos", Side 2,
 Band 3

FORMATION: Mixed lines of M and W joined in belt hold (L over R).
 Danced erectly with natrissane and pruzhinka (in a proud
 manner).

RHYTHM: 7/8 meter counted: $\frac{1,2}{1} \frac{3,4}{2} \frac{5,6,7}{3}$

METER: 7/8

PATTERN

Meas

FIG. I:

- 1 Facing ctr and moving in LOD, step R to R (ct 1); hold (ct 2);
 step L behind R (ct 3).
- 2 Repeat meas 1 (R to R, L behind)
- 3-4 Facing R of ctr, beg R do 2 light running two-steps in LOD.
- 5 Facing ctr, step R to R (ct 1); beg to lift L (ct 2); hop in R
 in place as L lifts across R (ct 3).
- 6 Moving sdwd L, step L to L (ct 1); hold (ct 2); step R behind L
 (ct 3).
- 7 Facing L of ctr, beg L and do 1 running two-step in RLOD.
- 8 Stamp R twice slightly fwd without wt (cts 1, 3).

FIG. II-A:

- 1-2 Facing R of ctr, beg R do 2 two-step in LOD.
- 3 Repeat meas 5, Fig. I (R to R, hop R, lift Lx)
- 4 Repeat meas 5 with opp ftwk (L to L, hop L, lift Rx).
- 5-8 Repeat meas 1-4.

FIG. II-B

- 1 Face ctr, leap R fwd (ct 1); step L fwd (ct 2); stamp R
 slightly fwd without wt (ct 3).
- 2 Repeat meas 1, except take wt on last stamp. (R-L fwd, stamp L
 w/wt)
- 3 Repeat meas 5, Fig. I (R to R, lift Lx)
- 4 Repeat meas 3, with opp ftwk (L to L, lift Rx).
- 5 Repeat meas 1, except move bkwd (R-L bk, stamp R)
- 6 Repeat meas 5. (R-L bk, stamp R)
- 7 Repeat meas 5, Fig. I (R to R, lift Lx)
- 8 Repeat meas 7 with opp ftwk (L to L, lift Rx)

Presented by Vicki Maheu
Laguna Institute, Feb. 14-15, 1986

DRENICA
Albania

A shiptar Albanian dance from the village of the same name. It is interesting to note that because of the difficulty of the 12/6 rhythm this dance is usually done by good dancers who follow festivals and weddings from village to village. The orchestra is a group of seven musicians from Pristina who are all members of the professional ensemble, Sota. This dance was taught by Atanas Kolarovski at the 1982 L.A. Balkan Pageant.

PRONUNCIATION: drey-nee-tsah

RECORD: Songs and dances of Yugoslavia AK-005 (LP)

FORMATION: Mixed lines joined in "W" pos.

RHYTHM: 12/16 counted: $\frac{1,2,3}{1} \frac{4,5}{2} \frac{6,7}{3} \frac{8,9,10}{4} \frac{11,12}{5}$
(S,Q,Q,S,Q)

STYLE: Knees are continuously flexed and danced with a bouncy style.

METER: 12/16

PATTERN

Meas Cts

Repeat each part until leader signals changes.

Introduction:

PART I:

- 1 1 Facing ctr, step R to R.
 2 Close L to R quickly, while taking wt off R for next step (displace).
 3-4 Repeat cts 1-2.
 5 Step R to R.

- 2 1 Facing slightly R of ctr, step L across R.
 2 Step R to R.
 3-4 Repeat cts 1-2.
 5 Step L across R.

- 3 1 Facing ctr, bounce on L and lift-push R fwd.
 2 Step R next to L.
 3 Repeat ct 1, with opp ftwk (bounce L).
 4 Leap L to L.
 5 Step R behind L with slightly plie.

- 4 1-2 Step L to L.
 3 Step R in front of L, lift L slightly behind R.
 4 Bounce on R.
 5 Step L back in place.

PART II:

- 1-2 Repeat Part I, meas 1-2 (R to R, close L, R to R, close L, R to R; Lx, R to R, Lx, R to R, Lx)
- 3 1 Swing R fwd; stamp R diag R without wt, knees bent.
 2 Bounce on L, continuing to swing R ft to L.
 3 Step R across L.
 4 Bounce on R heel, while starting to bring L fwd.
 5 Bounce on R heel, while bring L fwd in front of R.
- 4 1 Stamp L fwd without wt.
 2 Bounce on R heel while swinging L behind R.
 3 Step L behind R.
 4 Step R to R.
 5 Step L across R to face slightly in LOD.

PART III:

- 1 1 Moving in LOD, lift on L while placing R heel fwd on floor.
 2-5 Step R,L,R,L in LOD.
- 2 1 Repeat Part I, meas 2, more subdued (side-close)
- 3 1 Facing ctr, lift on R, lift-push L fwd.
 2 Step L to L.
 3 Step R behind L.
 4-5 Repeat meas 3, ct 1 and hold.
- 4 Repeat Part I, meas 4 (L to L,Rx lift R bk, bounce R, L bk in pl)

PART IV:

- 1-3 Repeat Part III, meas 1-3 (lift on L & pl R heel fwd, RLRL fwd, side-close steps; Lift on R & push L fwd, L to L, R behind, lift on R & push L fwd, L to L)
- 4 1-2 Facing slightly L of ctr, arc L to L and fwd close to floor.
 3 Turning to face LOD, arc R to R and fwd close to floor.
 4-5 Step L across R.

These notes are to serve only as a reminder for those who have learned the dance from a competent teacher.

Presented by Vicki Maheu
 Laguna Institute, Feb. 14-15, 1986

ELU TZIPORIM
Israel

SOURCE: Learned from Moshe Eskayo, Hora Shalom 1983

CHOREOGRAPHER: Moshe Eskayo

RECORD: IFC-1983 (EP), Side A, Band 1

FORMATION: Part I, lines of cpls facing front with W on M's R - arms free at sides; Part II, cpls facing.

METER: 4/4

PATTERN

Meas Cts

Introduction: 22 cts

PART I:

- | | | |
|-----|-----|--|
| 1 | 1 | Step R across L |
| | 2 | Step L back in place |
| | 3 | Step R to R, beg to make 1/2 turn CW (R) |
| | 4 | Step L to L, to complete 1/2 turn. Face away from front. |
| 2 | 1 | Step R across L |
| | 2 | Step L to L, beg to make 1/2 turn CW (R) |
| | 3 | Step R to R, complete 1/2 CW (R) turn. End facing front. |
| | 4 | Step L across R |
| 3 | 1 | Step R bk in place |
| | 2 | Step L to L, turn 1/2 CCW (L). End facing away from front. |
| | 3 | Step R to R |
| | 4 | Step L across R |
| 4 | 1 | Step R to R, turn 1/2 CCW (L). End facing front. |
| | 2 | Step L to L |
| | 3-4 | Sway R-L |
| 5-8 | | Repeat meas 1-4, once more (2 in all). |

PART II:

Cpls face each other (M L shldr front, W R shldr front).
Keep a small distance between each other.

- | | | |
|-----|-----|---|
| 1 | 1 | Step R across L |
| | 2 | Step L back in place |
| | 3&4 | Stepping R,L,R turn once CW (R) |
| 2 | 1-2 | Sway L-R |
| | 3 | Step L across R |
| | 4 | Touch R to R |
| 3 | 1 | Step R fwd |
| | 2 | Touch L to L |
| | 3 | Step L fwd |
| | 4 | Touch R to R |
| 4 | 1 | Step R fwd, beg to pass R shldr with ptr |
| | 2 | Step L fwd turning 1/2 CW (R) to face ptr. You have now exchanged places. |
| | 3-4 | Sway R-L |
| 5-8 | | Repeat meas 1-4 with WL & MR shldr twd front. End in orig pos facing front to beg Part I again. |

Presented by Vicki Maheu
Laguna Institute, Feb 14-15, 1986

KMO TSOANI
Israel

TRANSLATION: Like a gypsy

CHOREOGRAPHER:

RECORD:

FORMATION: Closed circle, facing ctr with hands joined in "V" pos.

METER: 4/4

PATTERN

Meas.

Introduction: Beg after 8 cts of harmonica music.

PART I:

- 1 Grapevine to R: Moving sdwd, step R to R (ct 1); step L across R (ct 2); step R to R (ct 3); step L behind R (ct 4).
- 2 Turn R & rock: Step R-L, turning R once, slightly movement in LOD, end facing ctr (cts 1-2); with ft slightly apart rock R-L (cts 3-4).
- 3 Moving sdwd L, step R across L (ct 1); step L beside R (ct &); step R across L (ct 2); step L to L (rock) (ct 3); rock R (ct 4).
- 4 Repeat meas 3 with opp ftwk and direction.
- 5-7 Repeat meas 1-3, end with L ft free.
- 8 Grapevine to R: Step L behind R (ct 1); step R to R (ct 2), step L across R (ct 3); brush R fwd (ct 4).
- 9 Turn R: Step R-L, turning R once, slight movement in LOD (cts 1-2); beg R do 1 two-step in LOD (cts 3,&,4).
- 10 Grapevine to R: Step L across R (ct 1); step R to R (ct 2); step L behind R (ct 3); step R to R (ct 4).
- 11 Turning to face LOD, step L-R-L fwd (ct 1-3); swing R ft around the side then across L (ct &-4).
- 12 Grapevine to L: Step R across L (ct 1); step L to L (ct 2); step R behind 1 (ct 3); step L to L (ct 4).
- 13 Continue grapevine to L: Step R across L (ct 1); step L to 1 (ct 2); close R to L (ct 3); hold (ct 4).

PART II:

Face ctr, release hands, they are free to side.

- 1 With ft slightly apart, rock R-L (cts 1-2); touch L heel fwd (ct 3); step R beside L (ct &); step L in place (ct 4).
- 2 Turn R: Stepping L,R,L,R make 1 small circle CW (R) returning to same place (cts 1-4).
- 3 Beg R do 2 two-steps twd ctr (cts 1,&,2 - 3,&,4).
- 4 Skipping bkwd away from ctr, hop on L (ct &); step R bkwd (ct 1); repeat 3 more times alternating ftwk, 4 in all (cts &2, &3, &4).
- 5-8 Repeat meas 1-4.

PART III

- 1 Walk R,L,R, diag R fwd twd ctr (ct 1-3); standing in place, clap hands at shldr ht 2 times (&,4).
- 2 Repeat meas 2 with opp ftwk (LRL), but move diag L twd ctr.
- 3 Repeat meas 1 (RLR), only move directly twd ctr.
- 4 Stepping L,R,L,R, and turning 1/2 CCW (L), move away from ctr and reform circle where you originally began on meas 1 (cts 1-4).
- 5-8 Repeat meas 1-4, with opp ftwk and direction, moving twd ctr.

Notes by Vicki Mahue

Presented by Vicki Mahue
Laguna Institute, Feb. 14-15, 1986

OHRIDSKO
Macedonia

A traditional Macedonian dance from the regions of Resen and Bitola, it has been performed in many local festivals. In this dance M and W can either dance together or separately. The music is "Ohridsko" with arrangement by Gorji Dimcevska. This dance was presented by Atanas Kolarovski at the 1982 Stockton Camp.

PRONUNCIATION: OH-reed-skoh

RECORD: AK (LP) 209, Side A, Band 5

FORMATION: Lines. If M dance tog use "T" pos; if W dance tog use "W" pos. If mixed lines use "W" pos.

RHYTHM: 11/16 counted as: $\frac{1,2,3}{1} \frac{4,5}{2} \frac{6,7}{3} \frac{8,9}{4} \frac{10,11}{5}$

METER: 2/4

PATTERN

Meas

INTRODUCTION: 4 meas

FIG. I-A:

- 1 Facing and moving in LOD, bounce on L (ct 1); step R fwd (ct 2-3); bounce on R, raise L knee (cts 4-5).
- 2 Step L fwd (ct 1); step R fwd (cts 2-3); bounce on R (ct 4); step L fwd (ct 5).
- 3-4 Repeat meas 1-2.

FIG. I-B:

- 1 Facing ctr, in place, bounce twice on L (cts 1-2); step R to R (ct 3); step L across R (ct 4); step R bk in place (ct 5).
- 2-4 Repeat meas 1, alternating ftwk, 3 more times (4 in all).

FIG. II:

- 1 Facing and moving to R, bounce on L (ct 1); step R fwd (cts 2-3); leap L fwd (ct 4); step R fwd (ct 5).
- 2 Step L fwd (ct 1); step R fwd (ct 2-3); leap L fwd (ct 4); step R fwd (ct 5).
- 3 Repeat meas 2.
- 4 Step L fwd (ct 1); step R fwd (cts 2-3); bounce on R (ct 4); step L fwd (ct 5).
- 5 Facing ctr, in place, bounce on L (ct 1); step R to R (cts 2-3); lift L across R (cts 4-5).

- 6 Bounce on R (ct 1); step L next to R (cts 2-3); step R-L in place (ct 4-5).
- 7-8 Repeat meas 5-6.
- 9-16 Repeat meas 1-8.

FIG. III:

- 1-4 Repeat Fig. II, meas 1-4. In meas 4, M move twd ctr in prep for next step.
- 5 W: Facing ctr, bounce on L (ct 1); step R to R (cts 2-3); step L across R (ct 4); step R back in place (ct 5). M: Facing ctr, bounce on L (ct 1); step R to R (ct 2-3); bending both knees, drop into squat (cts 4-5).
- 6 Making 1 CCW (L) turn, hop on R twice - M raise (cts 1-2); step L in place (ct 3); step R across L (ct 4); step L back in place (ct 5). When turning, W place hands on waist.
- 7-8 Repeat meas 5-6.
- 9-16 Repeat meas 1-8.

SEQUENCE TAUGHT AT STOCKTON:

Beg with I-B, then I-A, I-B, I-A, I-B, I-A, I-B, Fig. III, repeat from beg.

ANOTHER SEGUESTED SEQUENCE:

Fig. I, 4 times; Fig. II, 2 times; Fig. III, 2 times. Repeat again from beg.

Presented by Vicki Maheu
Laguna Institute, Feb. 14-15, 1986

PLETENICA
Macedonia

Pletenica is a line dance from Eastern Macedonia, Sveti Nikola, Ovcepole region. This dance is from a family of dances called Potrculki. One of these Potrculki has been named Pletenica because of the steps resemble braiding. This dance has been seen very often at monastery celebrations (slavas), festivals and weddings. This dance was presented by Atanas Kolarovski at the 1977 San Diego S.U.F.D. Conference.

PRONUNCIATION: pleh-teh-NEET-tsah

RECORD: AK (LP) 006

FORMATION: Mixed lines with hands joined in "V" pos or belt hold (L over R).

METER: 2/4

PATTERN

Meas

FIG. I:

- 1 Facing slightly R and moving LOD, leap R fwd (ct 1); step L-R fwd (ct &,2) (light running steps).
- 2 Repeat meas 1, with opp ftwk.
- 3 Leap R fwd (ct 1); hop on R (ct 2).
- 4 Repeat meas 3, with opp ftwk.
- 5-8 Repeat meas 1-4.
- 9 Facing ctr, step R to R (ct 1); step L behind R (ct &); step R to R (ct 2).
- 10 Step L fwd diag L (ct 1); hop on L, lift R behind L (ct 2).
- 11 Step R,L,R bkwd (cts 1,&,2).
- 12 Step L bkwd (ct 1); hop on L, lift R fwd (ct 2).
- 13-16 Repeat meas 9-12.

Repeat Fig. I until leader signals change. There is a change of music approx 2/3 through the record, this is a good place to change to Fig. II.

FIG. II:

- 1 Facing slightly R and moving LOD, hop on L (ct 1); step R-L (cts &,2).
 - 2 Hop on L with R fwd (ct ah); step R with ft fwd (bend both knees slightly (ct 1); hop on R (ct 2).
 - 3 With L shldr leading twd ctr and moving twd ctr, step L to L (ct 1); step R across L (ct &); repeat cts 1,& (cts 2,&).
 - 4 Repeat cts 1,&, meas 3, (L to L, Rx) (cts 1,&); step L to L (ct 2).
- NOTE: Meas 3-4 is done on balls of ft with knees bent.
- 5 Facing ctr and moving bkwd slightly, step R bkwd, leave ball of L ft in place and twist L heel to R (ct 1); repeat ct 1 with opp ftwk (L bk) (ct 2).
 - 6 Repeat meas 5.
 - 7 Step R in place (ct 1); hop on R (ct 2).
 - 8 Step L fwd (ct 1); step R in place (ct &); step L in place (ct 2). Gradually turn to face slightly R - LOD.

NOTE: Repeat Fig. II till end of music

Presented by Vicki Maheu
Laguna Institute, Feb. 14-15, 1986

SEJ SEJ BOHP
Bulgaria

The dance was learned by Yves Moreau from Liliana Zâfirova and Stefan Vaglarov, of Sofia. This type of line-râcenica is found throughout Dobrudža under various names: Kucata, Brâsni Cârful, etc.

PRONUNCIATION: SAYH SAYH BOHP

RECORD: Dances of Bulgaria, DB-8101, Side 1, Band 1

FORMATION: Mixed lines in belt hold (L over R) or front basket hold.
Wt on R, face slightly R of ctr.

RHYTHM: 7/16 counted: $\frac{1-2}{1} \frac{3-4}{2} \frac{5-6-7}{3}$ (Q,Q,S)

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

STYLE: Marked knee-bend. Upper body straight and proud.

METER: 7/16

PATTERN

Meas

Introduction: 16 meas

DANCE:

- 1 Step L across R (ct 1); hold (ct 2); step R beside L with marked knee flex (ct 3).
- 2-4 Repeat meas 1, 3 more times (4 in all).
- 5 Step on L turning sharply to face L (ct 1); small sharp stamp on R, no wt, slight fwd bend of upper body (ct 2); step R slightly R and bkwd, body straightens (ct 3).
- 6 Sharp "Cukce" on R while turning slightly R as L leg lifts up and fwd (ct 1); step L fwd (ct 2); sharp stamp R behind L (ct 3).
- 7 Step slightly bk on R (ct 1); hold (ct 2); sharp "cukce" on R as L lifts off ground (ct 3).
- 8-10 Repeat meas 5-7.
- 11 Facing ctr, step L on L (ct 1); scuff R heel sharply across L (ct 2); step R across L (ct 3).
- 12 Step L to L (ct 1); hold (ct 2); touch R next to L (ct 3).
- 13 Repeat meas 12, with opp ftwk and direction.
- 14-15 Repeat meas 11-12. (L to L, scuff R, Rx; L to L, hold, touch R)
- 16 Stamp R to R with wt (ct 1); hold (ct 2); "chug" bkwd on R as L leg lifts across R in prep for repeat of dance (ct 3).

Repeat dance from beg.

Presented by Vicki Mahue
Laguna Institute, Feb. 14-15, 1986

ŠOPSKA RUCENICA
Bulgaria

SOURCE: The dance is from western Bulgaria. Sources are: Bulgarski Tanci, Margarita Dikova and Marija Kuncева, 1961. Bulgarski Scenični Tanci, Kiril Dženev, 1968. This dance was taught at an Aman Institute in the early 1970's.

RECORD: AMAN 103

FORMATION: W in belt hold (L over R). Knees slightly bent throughout dance.

RHYTHM: 7/16 counted as: $\frac{1-2}{1}$ $\frac{3-4}{2}$ $\frac{5-6-7}{3}$

METER: 7/16

PATTERN

Meas.

Introduction: Start at the beg of any musical phrase.

FIG. I:

- 1 Bounce on L heel, lift R slightly in prep (ct 1); step R to R (ct 2); close L to R (ct 3).
- 2 Repeat meas 1.
- 3 Facing slightly R of ctr, step R,L,R fwd (ct 1-3).
- 4 Repeat meas 3, with opp ftwk
- 5 Facing L of ctr, step R to R as L is lifted in front of R, and turned slightly out (ct 1-2); hold (ct 3).
- 6-10 Repeat meas 1-5, with opp ftwk and direction.

FIG. II:

- 1-3 Repeat Fig. I, meas 1-3 (tap L, R to R, close L; repeat; RLR fwd)
- 4 Facing ctr, leap L to L (ct 1); step R in front of L (ct 2); step R bk in pl (ct 3).
- 5 Repeat meas 4 with opp ftwk.
- 6 Hop on R (ct 1); step L to L (ct 2); step R in front of L (ct 3).
- 7 Step L bk in pl (ct 1); close R to L (ct 2); step L fwd (ct 3).
- 8 Jump in place on both ft (cts 1-2); bounce on L as R lifts slightly fwd and turned in (ct 3).
- 9 Bounce on both ft (ct 1); bounce on L, lift R very slightly (ct 2); step on R as L lifts slightly and turns in (ct 3).

- 10 Bounce on both ft (ct 1); bounce on R, lift L very slightly (ct 2); step L fwd (ct 3).

FIG. II:

- 1 Turning to face slightly L of ctr, bounce on L, lift R slightly (ct 1); step R bkwd (ct 2); step L beside R (ct 3).
- 2 Repeat meas 1.
- 3 Turning to face slightly R of ctr, step R fwd (ct 1); step on ball of L ft beside R heel (ct 2); step R fwd (ct 3).
- 4 Repeat meas 3 with opp ftwk.
- 5 Turning to face ctr, step R to R (ct 1-2-); bounce on R as L lifts slightly across R (ct 3).
- 6 Bounce on R as L lifts slightly (ct 1); step L to L (ct 2); step R across L with bent knees (ct 3).
- 7 Bounce on R as L lifts slightly (ct 1); step L to L (ct 2); step R behind L with bent knees (ct 3).
- 8 Close L to R locking knees (ct 1-2); bend knees sharply shifting wt to L (ct 3).
- 9-10 Repeat meas 3-4 twd ctr.

FIG. IV:

- 1-4 Repeat Fig. III, meas 1-4. (bounce L, R bk, L in pl; R fwd, close L, R fwd).
- 5 Leap diag R fwd on R (ct 1); lift L slightly fwd (ct 2); hop on R (ct 3).
- 6 Leap on L twd ctr, bend fwd (ct 1-2); step R fwd with accent (ct 3).
- 7 Repeat meas 6.
- 8 Bounce on R, lift R slightly (ct 1); step L fwd (ct 2); hop on L as R kicks fwd low to ground, lock R knee (ct 3).
- 9-10 Repeat Fig. III, meas 3-4. (bounce L, R bk, close L; R fwd, close L, R fwd)

Presented by Vicki Mahue
Laguna Institute, Feb. 1986

ZAEČKO
Macedonia

This dance was presented by Atanas Kolarovski at the 1971 Stockton Camp and San Diego Conference.

PRONUNCIATION: ZAH-etch-ko

RECORD: WT-LP 64701

FORMATION: Lines with hands joined in "V" pos.

METER: 2/4

PATTERN

Meas

Introduction: 8 meas

PART I:

- 1 Facing and moving in LOD, step R-L (cts 1-2).
- 2 Step R-L fwd (cts 1,&); touch R heel fwd, point toes diag R fwd (ct 2); roll onto full R ft (ct &).
- 3 In LOD, leap L fwd, raise R diag R bkwd (ct 1); touch R heel fwd, point toes diag R fwd (ct &); roll onto full R ft (ct 2); leap L fwd, raise R diag R bkwd (ct &).
- 4 Step R fwd (ct 1); touch L heel next to R (ct 2).
- 5-8 Repeat meas 1-4, with opp ftwk in LOD.

PART II:

- 1 Facing and moving in LOD, step R-L (cts 1-2).
- 2 Step R-L fwd (cts 1-&); turning to face ctr, raise hands to shldr ht and leap on R, raise L in front of R (ct 2).
- 3-4 Leap L to L (♩ -slow step) "get -s"
Close R to L (♩ -quick step) "your - q"
Leap L to L (♩ -slow step) "pa/ - s"
Close R to L (♩ -quick step) "pers - q" "here - s"
Small leap L to L (♩ -slow step), close R to L without wt, while turning to face LOD, and lowering hands to "V" pos.

PART III:

- Hands joined in "W" pos.
- 1 Facing and moving LOD, bounce on L (ct 1); step R-L fwd (cts &-2).
 - 2 Step R,L,R in LOD (cts 1,&.2).
 - 3-4 Facing ctr and moving bkwd, repeat meas 1-2, with opp ftwk, except step L fwd (meas 4, ct 2) (bounce R, L-R bk; LR bk, L fwd)
 - 5-6 Moving twd ctr, repeat meas 1-2.
 - 7-16 Repeat meas 1-4, 3 more times (4 in all - 8 fwd & bk).

SEQUENCE:

Intro, Part I, II, I, III, then alternate, Parts II and I to end of music.

Presented by Vicki Maheu
Laguna Institute, Feb. 14-15, 1986

ZENSKO MAKEDONSKO
Macedonia

SOURCE: FRULA ENSEMBLE, Zoran Vasiljevic. This dance was taught at an Aman Institute in the early 1970's.

RECORD: FR-4101, Side B

FORMATION: W lines facing ctr with hands joined in "W" pos and slightly fwd.

RHYTHM: 9/16 counted: $\frac{1-2}{1} \frac{3-4}{2} \frac{5-6}{3} \frac{7}{4} \frac{8-9}{5}$ (Q,Q,Q,S,Q)

METER: 9/16

PATTERN

Meas

No Introduction

PART I:

- 1 Touch L fwd (ct 1); touch L to L (ct 2); close L to R (ct 3); bend R knee and step on L in place (ct 4-5).
- 2 Step R-L in place (ct 1-2); R lifts fwd close to floor with straight knee (ct 3); whole leg rotates with R heel moving twd L (ct 4); step R in place (ct 5).
- 3 L heel moves in (ct 1); close ~~R~~^L to ~~L~~^R, wt on both (ct 2); repeat cts 3-5, meas 2 (R lifts fwd, rotate R, R in pl) (cts 3-5).
- 4-12 Repeat meas 1-3, 3 more times (4 in all).

PART II: Transition as tempo increases.

- 1 Repeat Part I, meas 1.
- 2 Release hands, put L H on hip, extend L fwd and up and wave handkerchief. Scissors R-L (cts 1-2); hop on L with R extended fwd close to floor (ct 3); hop on L (ct 4); step R fwd (ct 5).
- 3 Hop on R as L extends fwd close to floor (ct 1); leap onto L slightly fwd (ct 2); hop L, 2 times (cts 3-4); leap R in place (ct 5).
- 4 Leap L across R, face slightly diag R (ct 1); hop on R 3 times, with L extended fwd (cts 2-4); small leap on L bkwd (ct 5).
- 5-7 Repeat meas 2-4.

Each step changes with the music until the end.

Ending step:

Scissors R-L, step with both ft tog.

Presented by Vicki Mahue
Laguna Institute, Feb. 14-15, 1985