

THE LAGUNA FOLK DANCERS



welcome you!

SYLLABUS

1988

DICK CRUM
AND

YVES MOREAU

LAGUNA FOLKDANCERS FESTIVAL 1988 SYLLABUS

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Note: The teachers will decide at the festival workshops which of these dances will be taught.

ANA LUGOJANA (Hațegana)

Romania (Banat)

Ana Lugojana (AH-nah loo-goh-ZHAH-nah, "Anna from Lugoj") is a popular song whose tune is one of many used to accompany the *Hațegana* (hah-tzeh-GAH-nah), a well known Romanian couple dance in the regions of Banat and Transylvania. In Romania the *Hațegana* is found in a number of regional variants, the most complex having four figures: a "promenade", a woman's twirl, a couple-turning figure and a change-partner figure.

The simpler version given here is one I learned and danced during the late 1930's and the 1940's in my home town of St. Paul, Minnesota, among Romanian immigrants from Banat. At weddings, church holidays, fund-raisers and other dance events at the small hall behind St. Mary's Romanian Orthodox Church, *Ana Lugojana* was played and danced once or twice in a given afternoon or evening, along with a half-dozen other Romanian circle, contra and couple dances. A local combo of first-generation part-time musicians furnished the music on violin, clarinet, drums and, occasionally, saxophone.

Recording: Ethnic Arts EA 4501, *Ana Lugojana*

Meter: 2/4

Formation: Couples anywhere on the dance floor. See below for positions and handholds.

BASIC STEP - "Step-close-apart-chug"

One basic step pattern is used throughout the dance. Footwork is identical for M and W. The entire pattern is done *flat-footed*, with weight *back on the heels* rather than on the forward portion of the foot. Otherwise, it has some of the feel of the UP-down *rida* some folk dancers are familiar with from Hungarian dances.

Meas Basic Step L

- 1 ("step-close"): With L knee straight, step Lft sideward L (1); bending both knees slightly, close Rft beside Lft, taking weight on Rft (2).
- 2 ("apart-chug"): Straightening knees, again step Lft sideward L, momentarily sharing weight on *both* feet in this "apart" position (1); bending both knees, slide Lft "home" beside Rft with a chug, shifting full weight onto Lft with accent (sometimes audible) and raising Rft low off floor beside Lft (2).

Basic Step R

- 3-4 Reverse footwork and direction of movements of meas 1-2.

MEAS

ACTION

FIGURE 1 - Side promenade L and R

Position: Partners side by side, W on M's R, inside hands joined with elbows bent. W's outside hand either on hip (fingers forward) or down at side naturally. M's outside hand on hip or raised out to side at head level (M occasionally snaps fingers or gestures with outstretched

(continued)

BRIUL PE ŞASE (Brîuleţul din Muscel)

(Romania)

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

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

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

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

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

Brîul pe şase (Brîuleţul) as described below is a selection of four figures from several dozen found in the Muscel-Piteşti region.

Recordings: (a) Folkraft F-LP-33, "Romanian Folk Dances," Side A, Bd 2, *Brîul pe şase* (b) London SW 99456, "Music from Rumania," Side 1, Bd 5, *Brîul din Muscel* (c) Nevofoon 12153, "Roemeense Volksdansen," Side 1, Bd 1, *Brîul pe 6*.

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

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

(continued next page)

Figure 1 - Basic traveling step

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

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

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

Figure 3 - Flat steps sideward with scuffs

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

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

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

(concluded next page)

BRIUL PE SASE (concluded)

MEAS

ACTION

Figure 4 (concluded)

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

SEQUENCE:

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

Description by Dick Crum

ČOČEK

Yugoslavia (South Serbia and Macedonia)

Since World War II, a rather simple 3-measure line dance of Gypsy origin has spread throughout Southern Serbia and Macedonia. It goes under a variety of local names and is found with a great deal of local and personal variation. U.S. and Canadian folk dancers have been exposed to variants of it under the names *Sa* (or *Sa, sa*), *Skopsko cigansko oro*, *Kupurlika*, *Cožo*, *Coko*, etc. As an overall, generic name for this dance, I have arbitrarily chosen *Čoček*, which, while it also has a variety of interpretations, is the term generally used by musicians when referring to it.*

Pronunciation: CHOH-check

Recordings: The dance is done to any good 2/4-meter melody called *Čoček*; a good one is *Čoček* on Kolo Party 3 (cassette). Another is *Ramo, Ramo* on Paprika Press PP 8601, A-2.

Meter: 2/4; there are *čoćeci* in 9/8, but I have never seen this dance done to them.

Formation: Open circle, leader on R end. Hands are joined at shoulder level ("W" position). Leader in some areas flourishes a handkerchief in his/her R hand.

NOTE: The description given here is *schematic*, i.e., gives the basic structure of the dance; there are infinite variations in styling and footwork, however, depending on region, momentary mood, and individual ethnic tradition (the dance is popular among Serbs, Gypsies, Albanians and Macedonians).

- Meas 1 Facing slightly R of ctr, step Lft in LOD, passing Rft (1); close Rft to Lft (&); step Lft in LOD (2); turn to face ctr (&).
- Meas 2 Facing ctr, small step backward on Rft (1); small step backward on Lft (2).
- Meas 3 Still facing ctr, step Rft beside Lft (1); step Lft in place (&); step Rft near Lft (2); turn to face slightly R (&).

* The word *čoček* derives from the Turkish *köçek* (literally "camel foal"), a name which came to be applied during Ottoman Turkish times to dancing boys who performed for money on street corners and at private gatherings. These boys were rarely Turks – usually Gypsies or Armenians. In the Balkans the word eventually became attached both to a kind of "oriental" music (usually in 9/8 time, sometimes in 2/4) and the dance performed to that music; it is associated with Gypsies and Turks. The dance described here might well be defined as "line *čoček* in 2/4 time." There are other *čoćeci* performed as solos and partner dances, much like the Greek *karsilamas* or *tsifte telli*, in both 9/8 and 2/4 meters.

MADJARAC

Yugoslavia (Banat Region)

Madjarac is a name given to a number of couple dances in the Vojvodina region of Yugoslavia (the districts of Srem, Bačka and Banat). It means 'Hungarian' and derives from the fact, not that the dance is a *Hungarian* dance, but that it is a *non-circle* dance. The local peasants of a hundred years ago were aware that dances in couple formation were somehow foreign to their own native *kolo* repertoire; the Hungarian *csárdás*, for example, became very popular at that time. As other couple dances developed, they became identified as 'Hungarian-like', hence the name *Madjarac*.

This version of *Madjarac* is a fixed sequence of traditional steps and figures set to match the musical arrangement. Originally, the dance had no fixed sequence, although certain movements were generally preferred with specific melody segments.

Pronunciation: mah-JAH-rahtz

Recording: Kolo Party 3 (Cassette)

Meter: 2/4

Formation: Couples or trios scattered about the floor. Positions vary according to the figure being done; see below. The couple version will be described in detail. Trio adaptations will be given at the end.

Sequence: This arrangement of *Madjarac* consists of three figures, each preceded by a chorus, with an extra chorus to end.

CHORUS (Spin CW and CCW):

Position: Partners face, W's hands on M's shoulders, M's hands just below W's shoulder blades. To start chorus, each turns *very slightly* to own L to prepare for CW spin. Footwork is identical for M and W.

Meas 1 Stamp onto Rft fwd (beginning CW path), outsides of ptnrs' feet are adjacent (1); pause (&); hop on Rft, continuing CW spin (2); step Lft fwd (&).

Meas 2-7 Repeat steps of meas 1 six more times for a total of 7, continuing to spin CW.

Meas 8 End CW spin with 2 stamps: Rft fwd, taking wt (1), Lft beside Rft, taking wt (2).

Meas 9-16 Go "into reverse," i.e., *still facing CW*, spin backwards (CCW) using the *same ftwk* as in meas 1-8. To make this "in reverse" spin work well, ptnrs should keep a small base, i.e., keep feet near each other's, should lean in a bit toward each other, and keep knees more bent than in the CW spin.

At the end of the chorus (as a matter of fact, during the final 2 stamps) couple opens out to side-by-side position: W on M's R, her L hand on his R shoulder, his R arm around her waist in back, both outside hands on own outside hips. Cpl may be facing in any direction.