

THE LAGUNA FOLK DANCERS



welcome you!

SYLLABUS

1989

KOPAČKATA  
(Macedonia)

This version comes from the village of Dramče, a Šop village in the Delčevo region of Eastern Macedonia. It is a men's dance and interestingly, in Dramče, is accompanied only by one or more large Tapans (Large Drums). The word Kopačka refers to the digging movement in the 4th variation.

Pronunciation: koh-PAHCH-kah-tah

Music: Garlic Press Production CAS-003 2/4 meter

Formation: Open circle or line with a belt hold (Na lesa)

<u>Meas</u>	<u>Pattern</u>
	<u>Figure I</u>
1	Facing slightly R of ctr, step R ft fwd (ct 1); step L ft fwd (ct 2).
2	Repeat meas 1.
3	Step R ft fwd with a sinking and low rising action (cts 1-2).
4	Repeat meas 3 with opp ftwk.
5	Turning to face ctr, step R ft to R (ct 1); lift L ft slightly in front (ct 2).
6	Small step L ft to L (ct 1); step R ft to L ft but slightly in front (ct 2).
7	Repeat meas 6.
8	Step L ft to L with a sinking and rising action (cts 1-2).
9-10	Turning to face slightly R of ctr, repeat meas 3-4.

	<u>Figure II</u>
1	Facing slightly R of ctr, and with ft slightly apart, čukče (lift and lower heel) on L ft, leaving R ft in contact with floor (ct 1); transfer wt onto R ft (ct &); close L ft to R ft (ct 2).
2	Repeat meas 1
3	Flat-footed, step R ft fwd (ct 1); step L ft beside R ft (ct &); step R ft fwd (ct 2).
4	Repeat meas 3 with opp ftwk.
5	Turning to face ctr, step R ft to R (ct 1); čukče on R ft and lift L ft slightly up in front (ct 2).
6	Čukče on R ft and place L ft (whole ft) to L (ct 1); čukče on R ft and bring L ft sharply to R lower leg (ct 2).
7	Čukče on R ft and place L ft (whole ft) to L (ct 1); chug onto both ft (L ft fwd) (ct 2).
8	Flat-footed, step L,R,L in place (cts 1,&,2).
9	Moving fwd, step R,L R (cts 1,&,2).
10	Step fwd L,R,L (cts 1,&,2).

	<u>Figure III</u>
	Note: Figure III will come out of Fig II with changes in meas 9,10, and 1 (which will seem like meas 11).
1	Continuing from meas 10 of Fig III, see below, facing ctr, leap onto R ft to R (ct 1); cross and step L ft behind R (ct 2).
2-8	Repeat meas 2-8 of Fig II.

KOPACKATA (cont'd)

- 9 Moving fwd, lift slightly on L ft and hook R ft above L ankle (ct 1); step R ft fwd (ct 2).  
10 Lift slightly on R ft and hook L ft above R ankle (ct 1); step L ft fwd (ct 2). To continue see meas 1 above.

Figure IV

- 1 Again, continuing from meas 10 below, čukče on R ft while L ft kicks fwd, up and back (Reverse bicycle-like) (ct 1); step on L ft across and behind R ft (ct 2).  
2-8 Repeat meas 2-8 of Fig II.  
9 Lift slightly on L ft and hook R ft above L ankle (ct 1); step R ft fwd (ct 2).  
10 Lift on R ft and lift L ft up in back (ct 1); lower R heel and begin to scoop/kick L ft fwd (ct 2). See meas 1 for continuation.

Collected and presented by Stephen Kotansky  
LAGUNA FOLKDANCERS FESTIVAL  
FEBURARY 10-12, 1989

KOPACKATA

Music: Side A/1.

Introduction: During gaida solo leader leads line in LOD with walking steps. When full orchestra begins to play, face ctr and sway R and L alternately for 4 meas (8 sways), moving slightly bkwd.

Fig II, meas 10: Add at end: After the first time, meas 1 and 2 are done backing diag R.

Fig IV, meas 10, last repeat: Step on L (ct 1); slap R ft fwd on floor, knee straight (ct 2).

Sequence: Each Fig is danced 5 times.



BULGARIAN FOLK DANCES PRESENTED BY JAAP LEEGWATER  
 AT THE  
 19TH ANNUAL LAGUNA FOLK DANCE FESTIVAL, FEB. 10-12 1989

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2. ZENSKA RĀKA	2/4	Dobrudža	Cassette JL1988.04 B/18	50
3. STRANDŽANSKI BUENEK	2/4	Strandža	Cassette JL1988.04 B/19	47
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6. MELNIK	7/8	Pirin	Cassette JL1988.04 B/22	38
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8. PETRUNKINO HORO	13/8	ŠOPLUK	LP/Cassette JL1988.02 A/6	40
9. ČETVORNO HORO	7/8	ŠOPLUK	LP/Cassette JL1988.02 A/8	29
10. SEVERNJAŠKO HORO	2/4	Severnjaško	LP/Cassette JL1988.02 B/2	44
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DANCES PRESENTED BY STEPHEN KOTANSKY  
 AT THE LAGUNA FOLKDANCERS FESTIVAL  
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## BIOGRAPHIES OF THE TEACHERS

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### STEVE KOTANSKY

Steve Kotansky grew up in the Mid-Peninsula area of California. After high school he moved to Southern California and danced with AMAN. He moved to Germany, where for several years he did dance research, taught, and danced with performing groups in Europe. About eight years ago he returned to the United States, and since then has taught in most major Folk Dance Camps in North America. He came to Stockton Folk Dance Camp as a student in 1969 and returned as a faculty member in 1980, teaching dances from Hungary and Bulgaria. In 1981 he taught dances from Serbia, Macedonia and Romania, and in 1984 he brought dances from Resia, Italy. Steve and his wife, Susan, live and teach in New York. They are on the staff of the Ethnic Arts Folk Center and the American-Hungarian Folklore Centrum

### JAAP LEEGWATER - Bulgarian Dances

A native of Holland, Jaap began his dance education in 1969 at the State Choreographer Schools in Sofia and Plovdiv, Bulgaria - one of the first non-Bulgarians invited to study there. He regularly took part in rehearsals with several dance ensembles, both amateur and professional. Realizing that the source of folk dance is not on the stage, he concentrated his research efforts in the villages of different ethnographic regions of Bulgaria. He has taken many study trips to Bulgaria and has presented the results of his research in many European countries as well as in the United States. He founded and directed Praznik, a performing group in the Netherlands, and has worked for the Dutch Folk Dance Society (NEVO) and the professional International Dancetheater (IFD). In recognition of his efforts in promoting Bulgaria's folklore, he was awarded a medal by the Bulgarian government in 1981.

Jaap also plays the flute and has toured with folk dance bands in Holland and other Western European countries, playing at camps and international folk dance festivals. He has produced four dance instruction albums, two recorded in Holland, played by his band, and two in Bulgaria.

Jaap now makes his home in Carmichael, California, with his wife, Marilyn.

AERAS THA 'VYI  
(Episkopi, Central Macedonia, Greece)

Presented by Stephen Kotansky, Buffalo Gap Labor Day 1983

Formations: short lines, facing slightly R of ctr, W hold.  
Meter: 11/8 (slow part)

dancer's cts      *d*   *d.*   *d*  
                            1   2   3

meas

- 1 Step R ft to R (ct 1), step L ft across & in front of R ft (ct 2), hold (ct 3).
- 2 Turning to face ctr, step R ft to R (ct 1), lift L ft fwd & in front of R ft (knee straight & foot flexed) & bend and straighten R knee (bounce) (ct 2). Bring L ft around and to bk (ct 3).
- 3 Step on L ft bk (knee slightly bent) (ct 1), Lift R ft fwd up & in front (knee straight), bend & straighten L knee (ct 2), swing R ft out R (ct 3) (and bring around & bk for
- (4 optional) Hook R ft behind L knee (ct 1), straighten L knee (ct 2), hold (ct 3).

Fast Part

11/16



meas

- 1 Step R ft to R (ct 1), hop on R ft & bring L ft across & in front of R ft (ct 2), step on L ft (ct 3).
- 2 Step R ft to R (ct 1), step L ft in front of R ft (ct 2), step bk on R ft (ct 3).
- 3 Step L ft bk to L (still facing slightly R of ctr) (ct 1), step R ft near (but not next to) L ft (ct 2), step L ft across & in front of R ft (ct 2), hop on L ft & bring R ft up and behind L knee (ct 3).

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BANATSKO KOLO NA DVE-STRANE  
(Banat, Yugoslavia)

The movement motifs of this dance were learned from Dobrivoje Putnik, noted dancer, choreographer, and teacher with the Kolo Ensemble. The arrangement is my own.

Pronunciation: BAH-naht-skoh KOH-loh NAH DVEH STRAH-nay

Music: RTB LP 11-1396, Garlic Press Productions CAS 003 2/4 meter

Formation: Short lines with shldr hold ("T" pos).

Meas

Pattern

Introduction.

- 1 Facing straight fwd or ctr, step R ft to R (ct 1); step L ft beside R (ct &); step R ft to R (ct 2); close L ft to R, no wt (ct &).  
2 Repeat meas 1 with opp ftwk and direction.  
3-8 Repeat meas 1-2 three more times (4 in all).

Rest Step (Malo Kolo Step)

- 1 Hop on L ft in place (ct 1); step R ft to R (ct ee); close L ft beside R (ct &); step R ft to R (ct 2); hop on R ft in place and lift L ft slightly fwd and low (ct &). This step is a basic "hop-step-step-hop" Kolo step.  
2 Repeat meas 1 with opp ftwk and direction.  
3-8 Repeat meas 1-2 three more times (4 in all).

Cutting Step

- 1 With wt on L ft, kick R ft, with a quick, controlled, flicking-like movement (knee is bent and turned in), across and in front of L shin (ct 1); with same sharp and controlled movement, turn R knee out and kick R ft across L shin and out to diag R (ct &); hop on L ft and bring R ft around and to back (ct 2); step on R ft behind and slightly to L of L ft (ct ee); step L ft fwd with knee slightly bent (ct &).  
2 Bring R ft around to side and fwd and step R ft fwd (knee extended and R ft reaching fwd) (ct 1); step L ft fwd in a similar fashion (ct 2).  
3-4 Moving straight bkwd, dance 2 "Malo Kolo steps (see Rest Step).  
5-8 Repeat meas 1-4 of Cutting Step.

Forward and on the Heels

- 1 Long step on R ft fwd (ct 1); long step on L ft fwd (ct 2).  
2 In place, step R ft beside L (ct 1); step L ft in place (ct ee); close R ft to L and bend knees slightly (ct &); lift up onto both heels (ct 2); hold (ct &).  
3-4 Repeat meas 1-2.  
5-6 Moving bkwd, repeat meas 1-2, but step across and behind supporting ft during cts 1,2 of meas 5.



BANATSKO KOLO NA DVE STRANE (cont'd)

- 7 In a running fashion, step R ft behind and to L of L (ct 1); step L ft behind and to R of R (ct &); step R ft behind and to L of L ft (ct 2); step L ft behind and to R of R ft (ct &).
- 8 Repeat meas 2.

Suggested Sequence:

Introduction; Rest Step; Cutting Step; Rest Step (only 4 meas); Forward/Heels; Rest Step (8 meas); Cutting Step; Forward/Heels.

Presented by Stephen Kotansky  
LAGUNA FOLKDANCERS FESTIVAL  
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BOIMITSA  
(Macedonia, Greece)

This dance, along with similar dances such as Ti Kles Kaimeni Maria, Tou Katsamba and Kale Maria, comes from Alexandria (formerly Gida), Imathia County, Macedonia. Boimitsa takes its name from a town near Alexandria. It is an interesting 6 meas dance starting in a slow, almost unidentifiable rhythm and graduates into a fast 11/16 which is danced like a Syrtos or Kalamatianos. As learned from Irini Loutzaki and Eleftheris Drandakis.

Recordings: Available on tape or PFF I(B2) or VASIPAP LPVAS 231. BALKAN ARTS 709 B  
Formation: Line or open circle. Arms can be anywhere from a "V" to a "W" pos, facing R of ctr.

meas

pattern

Part I (slow)

Music: This part, in which the musicians usually follow the lead dancer, will be notated in dancer's cts: S Q S

1 2 3

- 1 Step R ft fwd (ct 1 [S]); step L ft fwd and in front of R ft (ct 2 [Q]); touch R ft near L instep and hold (ct 3 [S]).
- 2 Repeat meas 1.
- 3 Facing ctr, step R ft to R side and lift L leg, straight, low & in front of R ft (ct 1 [S]); bend on R ft (ct 2 [Q]); bend on R ft and bring L ft sharply around and in bk of R ft (ct 3 [S]).
- 4 Step bk onto L ft bending both knees (ct 1 [S]); lift R ft, knee straight, low and in front of L ft and bend on L ft (ct 2 [Q]); bend on L ft and draw R ft sharply around and in bk of L ft (ct 3 [S]).
- 5 Repeat meas 4, opp ftwk.
- 6 Step L ft to L (ct 1[S]); touch ball of R ft beside L ft (ct 2[Q]); hold (ct 3[S]) or bounce on L ft.

Repeat until music speeds up.

Part II (fast)

Music: 11/16  Dancer's cts. S-Q-S

- 1 Facing ctr, step R ft to R (ct 1,S); step L ft across and behind R ft (ct 2, Q); turning to face slightly R of ctr, step R ft fwd (ct 3, S).
- 2 Step L ft fwd (ct 1,S); step R ft fwd (ct 2,Q); step L ft fwd (ct 3,S).
- 3 Step R ft sideways R (ct 1,S); touch ball of L ft near R instep (ct 2,Q); hold (ct 3,S).
- 4 Repeat meas 3, opp ftwk and dir.

note: As music becomes faster, the "touches" on ct 2, meas 3 and 4 become 2 bounces on the supporting ft on cts 2 and 3. The free ft is held close to the supporting heel. Also, as the music speeds up, dancers begin to add hops and even turns.

Presented by Stephen Kotansky  
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# 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*, *Coko*, *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 *čoćek* 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 *čoćek* 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.

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GYIMESI CSÁNGÓ LASSÚ és FRISS CSÁRDÁS  
(Gyimes, Transylvania, Rumania)

The Csárdás from Gyimes is a newer dance within the Hungarian layer of dances from the Gyimes dance repertoire. Structurally however, it is very similar to the older Lassú Magyaros (Slow Hungarian). It differs in rhythm and tempo. The Gyimesi Csángók (pl.) are a Hungarian-speaking ethnic group living in the Eastern Carpathian mountains in Rumania. György Martin has categorized their rich dance repertoire into three main sub-divisions: 1. The Hungarian Layer (old and new), 2. The Balkan Layer (line dances), 3. The Newer dances of Western origin (Polka, Seven Step, etc.)

Source: Ferenc Sára

Recordings: Available on tape or Electrocord EPE Q2686, Hungaroton SLPX 18130  
Hungaria HRLP 001

Formation: Cpls scattered freely on dance floor; face to face but shifted slightly so that woman is to R of man. Woman grips both of man's upper arms; man's R hand is on woman's L shoulder-blade, his L hand rests on or holds her R upper arm.

Music: 2/4

Meas

Single Csárdás or Rest Step

- 1 Man: Step Rft fwd diag. R (ct 1); close Lft fwd toward Rft (ct 2).  
Woman: Step Lft back diag. L (ct 1); close Rft to Lft (ct 2).
- 2 Reverse action of meas 1.
- 3-7 Repeat action of meas. 1-2
- 8 Man: Release R hand and take a slightly larger step Lft back (ct 1).  
Click Rft against Lft (ct. 2)  
Woman: Repeat action of meas 2 but take wt onto Lft (ct 2).

Couple Turning Step

- 1 Ftwk is same for Man and Woman. Stepping into a side by side position (hand hold remains the same only shifted slightly to R to adjust to new position) Step Rft fwd (ct 1) continue to lift on Rft. Step Lft fwd lowering slightly onto it (ct 2). the feeling of this step is an up-down pulse.
- 2-6 Repeat action of meas. 1 turning CW. Note: Man's inner foot remains in place while woman walks around man.  
Change of direction
- 7 Step Rft fwd dipping on it (ct 1); Step Lft fwd raising to normal, straightened level (ct 2); close Rft to Lft stopping all fwd motion (ct 2).
- 8 Turning to face partner and beginning change of direction, step onto ball of Lft foot directly behind and to the R of Rft (Rft remains in place) This step is very close and into a releve pos. (ct 1); Note: at this point there is the least amount of tension or resistance between cpl. Lower onto Rft slightly to R (knee bent Lft remains in place (ct 2).  
Note: The secret to this step is using in a functional sense i.e. to stop forward movement and to change direction. It is done naturally, calmly, and with complete control.
- 9-16 Reverse action and shift hand hold of meas 1-8
- 17-23 Repeat action of meas. 1-7.
- 24 Continuing fwd, step Lft fwd (ct 1); Man: Step Rft back (ct 2);  
Woman: Close Rft to Lft (ct 2)

Meas

Transition to Single Csárdás

1-2 Man: Starting with Lft, dance a double Csárdás to L (L, together, L, close)

Woman: Starting with R ft, dance a double Csárdás to R (R, together R, close)

3-8 Repeat action of meas. 3-8 of Single Csárdás or Rest Step

Ropogatatás (Stamping of lit. "Crackling")

During this step woman either stands and supports man or does a single csardas in place.

Position: Woman to R of man in open position. Man rests R hand over woman's L shoulder or even on R shoulder. He may even hand on her if the evenings been a particularly rough one.

1 Single Stamp: Step Rft in place (ct 1); Stamp Lft loudly beside Rft (ct &); Step Lft in place (ct 2); Stamp Rft beside Lf (ct &).

2-4 Repeat action of meas 1 Single Stamp

1 Double Stamp: Step Rft in place (ct 1); Stamp Lft beside Rft (ct &) bend R knee slightly (ct 2); Stamp Lft beside Rft (ct &)

2 Reverse action of meas 1 Double Stamp or Three accented steps in place L, R, L, (cts 1,&,2).

3-4 Repeat action of meas. 1-2 Double Stamp

Chug:

1 Repeat action of meas. 1 Double Stamp

2 Bring feet together (ct. 1); chug Rft diag. fwd R and Lft diag. back L (ct &); bring feet together (ct 2); chug feet apart as in ct & (ct &).

3-4 Repeat action of meas. 1-2 of Chug.

Close

1-2 Run 4 accented steps R,L,R,L in place (cts 1,2,1,2).

3 Jump onto both feet (knees bent) with accent and brush Rft fwd (ct. 1); Lift rft fwd and up (ct 2).

4 Step Rft fwd and turn toward woman (ct. 1); click Lft to Rft taking wt. on Lft and return to cpl turning pos. (ct 2). From this step continue directly into couple turn.

Suggested sequence:

Single Csárdás or Rest Step (8 Meas.)

Couple turn (24 meas.)

Transition back to Rest step and Rest step (8 meas.)

Couple Turn (24 meas.)

Transition back to Rest but end in open side by side pos. (8 meas.)

ropogatatás: Single (4 meas.)

Double (4 meas.)

Single (2 meas.)

Double (2 meas.)

Single (2 meas.)

Double (2 meas.)

Chug (4 meas.)

Close (4 meas.)

Arranged and presented by Stephen Kotansky

LAGUNA FOLKDANCERS FESTIVAL

FEBRUARY 10-12, 1989

GYIMESI CSÁNGÓ VERBUNK

(Gyimes, Transylvania, Rumania)

This Verbunk (Recruiting Dance) belongs to the "Hungarian" layer of dances within the dance repertoire of the Hungarian-speaking Gyimes Csángó ethnic group living in the eastern Carpathian mountains in Rumania.

Source: Ferenc Sára

Recording: Available on tape or Electrocord EPE 02686, Hungaroton SLPX 18130  
Hungaria HRLP 001

Formation: Solo men's dance but performed also by good women dancers using somewhat different steps.

Music: 2/4

Meas Step I

- 1 Step Rft to R (ct 1); place or tap lightly Lft to R and slightly fwd of Rft (ct 2).
- 2 Reverse ftwk of meas. 1
- 3-8 Repeat action of meas. 1-2

Step II

- 1 Step Rft to R (ct 1); step Lft slightly to R (ct &);  
Step Rft to R (ct 2); step Lft slightly to R (ct &).
- 2 Repeat action of cts 1,&,2 of meas. 1 of Step II (cts 1,&,2)  
Hold (ct &)
- 3-4 Reverse action of meas. 1-2 of Step II.
- 5-8 Repeat action of meas 1-4 of Step II.  
During this step turn slightly to L and R to inscribe a slight arc.  
Upper body turns to L when moving to R and to R when moving to L.

Step III

- 1 Jump with both feet about shoulder width apart, knees slightly bent and Rft fwd of Lft and turn to face slightly L of center (ct 1); close feet together and turn to face center (ct 2).
- 2 Repeat action of meas. 1 Step III turning to face R of center with Lft fwd.
- 3-4 Repeat action of meas. 1-2 Step III
- 5-12 Repeat action of meas 1-2 Step III but add a cymbal-like clap on ct. 2 of each meas. (closing feet together).

Step IV

- 1 Jump onto both feet about shoulder width apart and knees bent, clap hands together at waist level (L hand moves downward to meet and then continue down) (ct 1); slap L hand against L inner shin (ct &); slap R hand against R inner shin (ct 2).
- 2-4 Repeat action of meas 1 Step IV.

Step V

- 1 Repeat action of meas 1 of Step IV
- 2 Jump up onto both feet and with them still at shoulder width apart, twist both feet and knees sharply to L (ct 1); bo unce and twist both feet and knees to R (ct &); Jump onto and twist both feet and knees sharply to L (knees bent slightly) (ct 2).
- 3-4 Repeat action of meas 1-2 Step V.

Gyimesi Csángó Verbunk cont.

Meas

Step VI

1

With an upward movement, clap hands together at chest level and raise R leg fwd and up (ct 1); slap R hand against R inner shin (knee slightly bent) (ct &); lower R leg slowly and clap hands together twice (cts 2, &).

2

Jump onto both feet apart (knees bent) with Rft back and turn to face slightly R of center (ct 1); shift feet (knees remain bent) to face center (ct 2) clap hands together at waist level (ct &);

3

Slap L hand against L inner shin (ct 1); Slap R hand against R inner shin (ct &); in bent knee position with upper body bent fwd, chug fwd twice on both feet (cts 2, &).

4

Repeat action of meas 1 of Step IV.

5

Clap hands together at chest level and raise L leg fwd and up (ct 1); Slap L hand against L raised inner shin (ct &); leap onto Lft in place and slap R hand against fwd raised R inner shin (ct 2).

6-8

Repeat action of meas. 5 Step VI.

9-16

Repeat action of meas. 1-8 Step VI.

Step VII

1

Clap hands together in front of chest and raise Rft out to R side (ct 1) Slap R hand against R outer heel (ct 2)

2

Leap onto Rft in place and slap R hand against L inner heel up and behind (ct 1); hop on Rft in place and slap L hand against L outer heel to L side (knees are close together) (ct 2).

3

Leap onto Lft in place and slap L hand against R inner heel up and behind (ct 1); hop on Lft in place and slap R hand against R outer heel to R side (ct 2).

4-5

Repeat action of meas. 2-3 Step VII

6-8

Repeat action of meas. 5-7 of Step III (Jump apart; close together cymbal clap).

Step VIII

1

With feet together, jump up high (legs straight)(ct 1); clap hands together while up in air (ct &); land on both feet and clap hands together at chest level (ct 2).

2-4

Repeat action of meas 1 Step VIII

5

Jump up and clap hands together (ct 1); Slap both hands against upper thighs while in air (ct &); land and clap hands together (ct 2).

6

Hop on Lft in place and slap R hand against R outer heel to R side (ct 1); leap onto Rft in place and slap L hand against L outer heel to L side (ct 2).

7

Jump onto both feet with accent (knees slightly bent) (ct 1); raise R ft fwd and up (ct 2).

8

Step Rft fwd (ct 1); close Lft to Rft (ct 2).

9-11

Repeat action of meas 6-8 Step VIII

Arranged and presented by Stephen Kotansky  
LAGUNA FOLKDANCERS FESTIVAL  
FEBURARY 10-12, 1989

HATEGANA or HARTAG  
(Transylvania, *Romania*)

Pronunciation: hah-tseh-GAH-nah

Record:

2/4 meter

Formation: Ptrs facing each other in closed shldr-blade shldr-blade pos, or with W hands over M shldrs and M hands held at head level with bent elbows pinching W arms.

Meas

Pattern

BASIC IN PLACE (Pas de Basque or Cifra)

- 1 M: Leap onto L ft slightly to L (ct 1); accented step on R ft beside L ft (ct &); step on L ft in place (ct 2).
- 2 Repeat meas 1 with opp ftwk and direction.
- W: dance same steps but start with opp ft and direction
- 3-8 Repeat meas 1-2 three times.

STAMPING VARIATION IN PLACE (Done by both men and women)

- 1 Fall onto L ft in place (ct 1); stamp R ft beside L (ct &); repeat cts 1,& (cts 2,&).
- 2 Fall onto L ft in place (ct 1); stamp R ft beside L with wt (ct &); stamp L ft beside R (ct 2).

OR

- 1 Repeat meas 1.
- 2 Chug bkwd on both ft (ct 1); stamp L ft fwd (ct 2).
- 3-8 Repeat either of the above meas 1-2, three times.

TURNING STEP

Position: Turning to face L, M L hand on W R upper arm, M R hand on W L shldr-blade or over her L shldr. W R hand on M L upper arm, her L hand on his R upper arm or hooked above his R elbow.

- 1 Step fwd on L ft (ct 1); pivot on R ft in place (ct 2). W's step tends to be more fwd moving so that they travel around the men.
- 2-6 Repeat meas 1 five times.
- 7 M: Lift on R ft (ct 1); step fwd on L ft turning to face slightly R of ctr (ct 2).
- 8 Close R ft to L (ct 1); fall onto L ft, accented, in place (ct 2).
- 7 W: Step on L ft to L, turning to face slightly R of ctr (ct 1); stamp R ft beside L (ct 2).
- 8 Lift on L ft in place (ct 1); stamp R ft beside L (ct 2).

TURNING STEP

- 1-8 Reverse pos, ftwk, and direction of turn described above.
- NOTE: During change of direction, meas 7-8, M can let go of joined upper arms and open up side by side.

TRAVELLING RUNNING STEP

- 1 Standing side by side with inside hands joined (M R, W L)



HATEGANA or HARTAG (Continued)

- M: Step fwd on L ft and bring joined hands up at shldr  
(ct 1); step fwd on R ft (ct &): step fwd on L ft (ct 2).  
W: Same steps, but with opp ftwk.
- 2 Still moving fwd, reverse the ftwk of meas 1 and bring  
joined hands fwd at shldr level (cts 1,&,2).
- 3-4 M repeat action of meas 1-2, but raise R hand over W head  
while she turns twice CCW under joined hands with two-step  
or step fwd on R heel, beginning turn (ct 1); step on L  
beside R (ct 2). Repeat for meas 4.
- 5-16 Repeat meas 1-4, three times.

Presented by Stephen Kotansky  
LAGUNA FOLKDANCERS FESTIVAL  
FEBURARY 10-12, 1989

HORA MARE DIN BUKOVINA  
(Bukovina, Romania)

PRONUNCIATION:

MUSIC: Available on tape

FORMATION: Couples (W on M's R side) in a closed circle, arms in "W" pos

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METER: 6/8 Dancers' cts  $\frac{1}{S}$   $\frac{2}{Q}$   $\frac{3}{S}$   $\frac{4}{S}$   $\frac{5}{S}$   $\frac{6}{S}$   
PATTERN

---

Meas

FORWARD & BACK, TRAVELLING

- 1 Step R fwd (ct 1,2), step L beside R (ct 3), step R fwd (ct 4,5,6)  
2 Still moving fwd, repeat action of meas 1 with opp ftwk  
3 Repeat action of meas 1  
4 Tap L 3 times S,Q,S (cts 1-2,3,4-5-6)  
5-8 Reverse ftwk and direction of meas 1-4  
9-16 Repeat action of meas 1-8  
17-18 Turning to face slightly R of ctr, repeat action of meas 1 and 2  
19-20 Turning to face L of ctr and backing up, step R back (ct 1,2), step L beside R (ct 3), step R back (ct 4,5,6).  
Repeat action of meas 19 with opp ftwk  
21-32 Repeat action of meas 17-20 three more times (4 times in all)

FORWARD & BACK WITH ARM SWINGS, "BOXING"

- 1-3 Repeat action of meas 1-3 of fwd steps above  
4 Step L fwd and swing arms fwd and down (ct 1), step R in place and bring arms back to "W" pos (ct 4)  
5-8 Reverse ftwk and direction of meas 1-4 above  
9-12 Turning to face slightly R of ctr, repeat action of meas 1-4 above, moving to the R and crossing L or R on ct 1 of meas 12  
13-16 Reverse ftwk and direction of meas 9-12 above  
17 Turning to fact ptr and joining both hands with ptr at shoulder level (arms bent at elbow), step R to R side and push R hand fwd (ct 1,2), close L to R and push L hand fwd (ct 3), step R to R and push R hand fwd (ct 4,5,6). During this step both dancers rotate slightly to L but continue to face one another  
18 Reverse ftwk, arms, and direction of meas 17  
19 With 2 walking steps R,L (cts 1,4) moving CCW exchange places, arms push fwd R,L  
20 In new pos, repeat action of meas 17  
21-24 Reverse ftwk, arms, and direction of meas 17-20 above  
25-32 Repeat action of meas 17-24

HORA MARE DIN BUKOVINA (cont'd)

- FORWARD AND BACK, ESCORT
- 1-4 Rejoin hands in a closed circle, repeat action of meas 1-4 of Forward and Back
- 5 Moving side to side, step L to L, arms move to L (ct 1,2), close R to L, arms move R (ct 3), step L to L (arms move to L) (ct 4,5,6)
- 6 Reverse ftwk, arms and direction of meas 5
- 7-8 Repeat action of meas 5-6 above
- 9-16 Reverse action of meas 1-8 above
- 17-18 Repeat action of meas 17-18 of travelling step
- 19-20 M release L hand, W, R hand, with 4 walking steps R,L,R,L (cts 1,4,1,4) M escort W in front, leading them with the R hand from the R side over to the L, rejoin hands in circle
- 21-22 Repeat action of meas 17-18 above
- 23-24 With 4 walking steps R,L,R,L M escort ptr back from the L side to the R side
- 25-32 Repeat action of meas 17-24 above

Presented by Stephen Kotansky  
LAGUNA FOLKDANCERS FESTIVAL  
FEBURARY 10-12, 1989

KOLO FROM LAKOCSA  
(Lakocsa, Hungary)

Lakocsa (Hungarian) or Lukovište (Croatian) lies on the northern banks of the Drava River, southeast of the town of Pecs and across the river from the Podravina region of Croatia. The Croatians living there have kept the language, dance and song names, melodies, and general style and form of dance of their South Slavic origins but, have also incorporated elements more characteristic of Hungarian dance (i.e., heel-clicking, stamping, and boot-slapping) into their dance culture. The motifs written up here are appropriate for the "Stamping" Kolo - Udaranje (Croatian) or Kopogás (Hungarian) - and the "Boot-slapping" Kolo - Udaranje u Sare or Csizmaverős.

A unique opportunity exists at Stockton in that my original source, Zoltan Farkas, will also be present. Following in the footsteps of Dr. Jolan Borbely, wife of the late Dr. György Martin and a dance ethnographer in her own right, Zoltan continued to research the disappearing dance culture of this village and presented a pedagogic method for teaching these dances as his graduating thesis. He also choreographed a large ensemble number for the Hungarian State Ensemble and the Hungarian Army Ensemble of the material from Lakocsa.

I have chosen to describe several motifs without a set choreography in the hope that individuals learning these motifs will be able to construct their own dance. In the true nature of folk dance, this should reflect the leaders' own particular needs, talent, and disposition. A sequence will be set in class.

Pronunciation: KOH-loh from LAW-koh-chaw

Music: Garlic Press Productions "Somogy Szomszédok" GPP 002  
2/4 meter

Formation: Open circle, leader at L end, with either a back-basket or shldr hold. If there are cpls, M join hands behind W backs and W place hands on M nearest shldr.

Basic Kolo Motifs

Introduction

- 1 Jump onto both ft, about 12" apart (ct 1); close ft together (ct 2). Or - Rock to L (ct 1); rock to R (ct 2).

Basic Kolo Step in Place

- 1 With wt on both ft, bounce (ct 1); bounce on both ft (ct &); sink onto both ft, knees bent (ct 2).

Basic Kolo Step Moving Left

- 1 Step to L with L ft, leaving R ft in place and bounce, knees straight (ct 1); bounce on both ft, knees straight and about 16" apart (ct &); bend L knee and begin to lift R ft slightly (ct 2); straighten L knee (ct &).
- 2 Step on R ft beside L ft and bounce, knees straight (ct 1); bounce on both ft together, knees straight (ct &); bend R knee and beg to lift L ft to L side (ct 2); straighten R knee (ct &).

## KOLO FROM LAKOCSA (cont'd)

Note: This step is somewhat similar to the "Slavonsko" or Slavonian Kolo step in its open and close motif, only under closer investigation, one sees that the rhythm as well as the accent are different. Here we have a Q-Q-S and up-up-DOWN as opposed to the S-Q-Q and DOWN-up-up of the Slavonian version most often taught here.

### Variation on Kolo Step I

- 1 Bounce on both ft, closed, together (ct 1); raise onto balls of both ft and move heels apart sharply (ct &); land on both ft together, knees bent and heels closed sharply together (ct 2).

### Variation on Kolo Step II

- 1 Bounce on both ft together (ct 1); bounce on L ft in place and lift R ft up sharply (ct &); land on both ft, knees bent and ft together (ct 2).

### Variation on Kolo Step III

- 1 Running in place, step R ft in place (ct 1); step L ft in place (ct &); jump onto both ft together in place, knees bent (ct 2).

## Stamping and Heel-clicking Motifs

### Motif I

- 1 Bounce on both ft together (cts 1,&); bend knees and turn them sharply to the R, ft face R but upper body remains facing ctr (ct 2).
- 2 Fall onto R ft in place (ct 1); tap L heel beside R ft (ct &); fall onto R ft in place (ct 2); tap L heel beside R ft (ct &).

### Motif II

- 1 Jump (Assemble) onto both ft slightly to L, clicking L ft to R ft (ct 1); raise R ft slightly (ct &); jump (Assemble) onto both ft slightly to R, clicking R ft to L ft (ct 2); hold (ct &).
- 2 Hop on R ft in place (ct 1); stamp L ft beside R, taking wt (ct &); step on R ft in place with accent (ct 2).

Note: This step can be done starting with meas 2 also.

### Motif III

- 1 Fall onto L ft in place (ct 1); tap R ft beside L (ct &); step R ft in place (ct 2); tap L ft beside R (ct &).
- 2 Fall onto L ft in place and lift R ft up and slightly to R side (ct 1); jump onto both ft to R and close-click R ft to L (ct 2).

### Motif IV (Short Stamping Sequence)

- 1 Repeat meas 1 of Motif III.
- 2 Step L ft in place (ct 1); tap R ft beside L (ct &); fall onto R ft in place, or jump onto both ft in place (ct 2).

### (Long Stamping Sequence)

- 1-3 Repeat meas 1 of Motif III three times
- 4 Repeat meas 2 of Motif IV.

### (Running Stamp)

- 1 Step L ft in place (ct 1); tap R ft beside L (ct &); fall onto R ft in place (ct 2).

## KOLO FROM LAKOCSA (cont'd)

### Reverse Long Stamping Sequence

- 1 Jump fwd onto both ft, knees bent (ct 1); step L ft in place (ct 2); tap R ft beside L (ct &).
- 2-3 Reverse ftwk of meas 2-3 of Long Stamping Sequence. (i.e., do stamps starting with step on R ft).
- 4 Step on R ft in place (ct 1); tap L ft beside R (ct &); fall onto L ft in place, knee bent (ct 2).

### Short Stamp Sequence plus Scuff and Close

- 1-2 Repeat Motif IV (Short Stamping Sequence) ending by jumping onto both ft.
- 3 On ct & of meas 2 above, scuff R heel in place with accent (ct &); step R ft in place (ct 1); tap L ft beside R (ct &); jump onto both ft in place, knees bent (ct 2).

### Motif V

- 1 Bounce on R ft in place and touch L ft out and in front of R (accent is down) (ct 1); hop on R ft in place and lift L ft up and beside R leg (ct 2); tap L ft beside R (ct &).
- 2 Step on L ft in place (accent is up) (ct 1); click L ft against R ft (ct &); fall onto R ft (accent is down) (ct 2). The feeling in this step is a "down - down - up - down" accent on cts 1,2,1,2.

Variation - Leaving out the touch and hop just dance the tap L ft (ct & before ct 1); step L ft in place (ct 1); click L ft against R (ct &); fall onto R ft (ct 2). This step is done continuously moving to L.

### Clapping and Slapping Motifs

#### Motif I

- 1 Using the Basic Kolo Step In Place, clap hands together on ct 1&, and ct 2&, or ct 1& and ct 2

#### Motif II

- 1 Fall on L ft in place and raise R ft up and fwd (ct 1); slap R hand against raised R boot top (ct &); fall onto R ft in place and raise L ft up and fwd (ct 2); slap L hand against L boot top (ct &). The knee of the leg being slapped is slightly bent and the ft is relaxed. Do not straighten leg and point ft.

#### Motif III

- 1 Fall onto L ft in place (ct 1); slap R hand against raised outer R heel at R side (ct &); fall onto R ft in place (ct 2); slap L hand against outer L heel at L side (ct &).

Note: Motifs I, II, III can be done in combination with each other to create lively and interesting patterns. For example: Motif II + Motif I clapping on the off-beat + Motif II + Motif I clapping on cts 1& and 2. or:

Motif II + Motif III + Motif II + Motif I off-beat claps  
" " cts 1& and 2

#### Motif IV (3 ct Combination)

- 1 Repeat meas 1 of Motif II (cts 1,&,2,&); raise up on both ft and touch L ft fwd (ct 3); hold and clap hands together (ct &).

This new ending (touch-clap) can also be used to create a 4 ct variation by adding an extra slap or clap.

KOLO FROM LAKOCSA (cont'd)Motif V (3 cts)

- 1 Fall onto L ft in place and lift R ft up and fwd (ct 1);  
 R hand moving downward in a CW motion slaps R boot top (ct &);  
 leaving R ft raised, hop on L ft in place (ct 2); slap R hand  
 against R boot top (ct &); fall onto R ft in place (ct 3);  
 slap L hand against L boot top (ct &).

Motif VI (3 cts)

- 1 Fall onto L ft in place (ct 1); slap R hand against R boot  
 top (ct &); hop on L ft in place (ct 2); slap R hand against  
 outer R heel at R side (ct &); step onto ball of R ft behind  
 L ft and raise on balls of both ft, R ft in front (ct 3); hold  
 and clap hands together (ct &).
- 2 Reverse action of meas 1 above.

Presented by Stephen Kotansky  
 LAGUNA FOLKDANCERS FESTIVAL  
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MAŠKOTO  
(Macedonia)

From the Voden (Edessa) area in Aegean Macedonia.

Pronunciation: MAHSH-koh-toh

Music: RTB - LP 1394 7/4 meter

Formation: Open circle of M, facing LOD. Hands on hips, palms in, fingers fwd, thumbs back. The leader has his hands in the air, towel or kerchief in his R hand.

Meas Cts  
3 meas

Pattern

Wait.

INTRODUCTION.

- |     |     |   |
|-----|-----|---|
| 1   | 1   | Large hop on L. Free R leg is raised high fwd; body turns somewhat into circle.   |
|     | 2   | Step on R ft fwd, but don't shift wt (LOD). Ball of R ft is in contact with ground and may receive some wt; body may again face LOD.          |
|     | 3   | Shift wt onto R ft. L is quickly removed from the ground and raised slightly behind, while the knee moves fwd, up, and bends.                 |
|     | 4   | Step (no wt) L ft by or fwd of R (LOD).   |
|     | 5   | Shift wt onto L ft. R is quickly removed from ground, as in ct 3.   |
|     | 6   | Step (no wt) on R ft fwd (LOD).   |
|     | 7   | Shift wt onto R ft. L is quickly lifted from the ground as in ct 3.   |
| 2   |     | Repeat meas 1, still moving LOD. Body now turns slightly out of circle on ct 1.   |
| 3-6 |     | Repeat meas 1-2 twice.  |
| 7   | 1-3 | Repeat cts 1-3 of meas 1.   |
|     | 4   | Step (no wt) on L ft into circle. Hands are removed from hips and raised into a "straight out to the side" pos.                               |
|     | 5   | Shift wt onto L ft. Arms are straight out to sides, L arm pointing diag L of ctr, R arm out of circle. R ft is quickly lifted from ground.    |
|     | 6   | Step (no wt) on R in place. Body and ft face more twd ctr. Arms, still out to sides, are rotated with body and moved to "hands on shldr" pos. |
|     | 7   | Shift wt onto R ft. Face just R of ctr.   |

Fig I (Slow)

- |   |   |  |
|---|---|--|
| 1 | 1 | Lift on R. Free L is raised high fwd.                                      |
|   | 2 | Step (no wt) on L, a bit to L of R ft. Body faces ctr.                     |
|   | 3 | Shift wt onto L. Free R ft is quickly lifted from ground.                  |
|   | 4 | Step (no wt) R fwd and almost in front of L. Body faces somewhat L of ctr. |
|   | 5 | Shift wt onto R. Free L is quickly lifted from ground.                     |
|   | 6 | Step (no wt) on L in place.  |
|   | 7 | Shift wt onto L. Free R is quickly lifted from ground.                     |



MAŠKOTO (cont'd)

- 2 Repeat meas 1 with opp ftwk.  
3 Repeat meas 1.  
4 1-3 Repeat cts 1-3 of meas 2, but face R of ctr and move LOD. Wt may be shifted onto R on ct 2, rather than ct 3.  
4 Slight but distinct "chug" on R (LOD). R knee is somewhat flexed. Free L is raised high fwd.  
5 Hold.  
6 Step fwd on L (LOD). L is deeply flexed while receiving wt. Free R is bent at knee and raised behind)  
7 Straighten L leg somewhat. Body is thus lifted and free R ft is brought fwd for the next step.  
5 Repeat meas 2, but turn to face ctr on ct 2.

Fig II (Fast)

Transition: The signal is given by the leader with his towel, usually during meas 2 or 3, then the handhold is changed and meas 4 is then done as described below. Hands are now joined at shldr level.

- 1-3 As in the slow part. However, the wt may be shifted immediately on cts 2,4,6 with a čukče on cts 3,5,7. In addition there is a slight additional čukče on cts 5+\*, before stepping back on ct 6.  
4 1 Hop on L. Turn to face R of ctr and move LOD.  
2 Large step fwd on R (LOD). L ft is not immediately lifted from ground. Both knees are deeply bent, so that you are "sitting."  
3+ Leap off of both ft onto L which has been brought fwd to the pos occupied by R ft. Total motion is fwd. Free R is bent at knee and hooked across in front of L knee, so that R heel is to the L and further back than L calf.  
4 Step fwd on R (LOD). Knees are still somewhat flexed.  
5 Optional cukce on R while bringing L fwd for next step.  
6 Step fwd on L (LOD).  
7 Hold - continued flow of motion.  
5 Like meas 2, but continue moving and facing LOD until ct 4 when you turn more twd ctr.

Turns

During the Fast Fig, turns may be added according to the leader's signal.

CW Turn: On meas 4-5, while moving LOD, one can do one or two CW turns. Prepare for this on meas 4, ct 4 by stepping fwd on R, but placing R ft so that it points out of the circle. Turn CW on meas 4, ct 6 and meas 5, ct 1. Free R leg is bent at knee, and held below body, next to L leg). One may continue to turn CW on meas 5, ct 2, and meas 5, ct 4 to make a second complete turn.

CCW Turn: This may occur in meas 3. Prepare for this on meas 2, cts 6-7 by stepping on R ft slightly more to L than usual, and beg turn on ct 7. Turn occurs on meas 3, cts 1-3. Free L leg is bent at knee and held below body.

LAGUNA FOLKDANCERS FESTIVAL  
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*Stockton 88*

PEMBE II  
(Macedonia, Yugoslavia)

This version of Pembe (PEM-beh) is popular in the Vardar River Basin (Povardarie) of Macedonia. It is a 10 measure dance belonging to the Krsteno or "Crossing" dance family.

Music: Festival Records FR-4014A 2/4 meter

Formation: Open circle, leader at R end calls the patterns. "W" pos or shldr hold (M only).

Meas

Pattern

Basic

- 1 Facing slightly R of ctr, step on L ft across and in front of R (ct 1); step fwd on R ft (ct 2).
- 2-3 Repeat meas 1 twice.
- 4 Turning to face ctr, step fwd on L ft in front of R (ct 1); step back on R ft (ct 2).
- 5 Lift on R ft, raising L knee up in front (ct 1); step on L ft to L (ct 2).
- 6 Step on R ft in front of L (ct 1); step back on L ft (ct 2).
- 7-8 Repeat meas 5-6 with opp ftwk.
- 9-10 Repeat meas 5-6.

To repeat Basic, beg with lift on L ft (ct 1); step on R (ct 2).

Variation

- 1-4 Repeat meas 1-4 of Basic.
- 5 Lift on R ft, raising L knee up in front (ct 1); step on L ft to L (ct 2);
- 6 Touch whole R ft fwd, rotating R heel fwd and in (ct 1); hold (ct 2).
- 7-8 Repeat meas 5-6 with opp ftwk.
- 9-10 Repeat meas 5-6.

Men's Variation I

- 1 Facing R of ctr and moving LOD, lift on L ft, R knee raised in front (ct 1); step fwd on R ft (ct 2).
- 2 Still moving fwd, repeat meas 1 with opp ftwk.
- 3 Turning to face ctr, repeat meas 1.
- 4 Lift on R ft raising L ft up in front (ct 1); bend R knee (ct 2).
- 5 Lift on R ft (ct 1); step on L ft to L (ct 2).
- 6-7 Repeat meas 4-5 with opp ftwk.
- 8-9 Repeat meas 4-5.
- 10 Repeat meas 6, turning to face R of ctr (Lift on L, bend knee)

Men's Variation II

- 1 Facing ctr, hop on L ft and hook R ft fwd in front of L (ct 1); step on R ft to R (ct &); step on L across in front of R (ct 2).
- 2 Repeat meas 1.
- 3 Hop on L, hooking R ft fwd (ct 1); leap onto R, lifting L sharply in front (ct 2).
- 4 Hold (ct 1); bend R knee (ct 2).
- 5-10 Repeat Men's Variation I, meas 5-10

Presented by Stephen Kotansky  
LAGUNA FOLKDANCERS FESTIVAL  
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TA MIDVEDAUA  
(Val Resia, Italy)

Pronunciation: tah meed VEH-dahoowah

Record: Helidon FLP 03-006

Rhythm: (8/4 + 4/4 + 4/4 + 7/4 + 4/4 + 4/4) + (5/4 + 4/4 + 4/4)

Formation: Cpls scattered freely about the dance floor, ptrs across from one another.

N  
Compass: W E  
S

Meas

Pattern

Men's Step

Arms hang at sides and swing or lift slightly with the slight sway movement of the upper body. Knees are elastic.

High Melody (Turning in place + ending)

- 1 (8/4) Facing ptr (N), beg L ft, take 8 walking steps to turn freely at least two full turns CCW (cts 1-8).
- 2 (4/4) Continuing CCW turn, step on L ft (ct 1); step on R ft to face NE (slightly to R) (ct 2); run slightly fwd on L ft (ct 3); run fwd on R ft (ct &); stamp L ft, no wt (ct 4). OR step fwd on L ft to face N (ct 3); bounce on L ft (ct &); stamp slightly fwd on R ft with wt (ct 4).
- 3 (4/4) Repeat meas 2.
- 4 (7/4) Repeat meas 1, first 7 cts.
- 5 (4/4) Continuing CCW turn, step on R ft (ct 1); step on L ft to face N or NE (ct 2); run fwd on R ft (ct 3); run fwd on L ft (ct &); stamp R ft with wt (ct 4).
- 6 (4/4) Repeat meas 2.

Low Melody (Turn and cross over)

- 1 (5/4) Turning CCW (to L), step on L ft to face SW (ct 1); step on R ft to face E (ct 2); with back to ptr and crossing over and exchanging places, step on L ft to L (ct 3); close R ft to L (ct &); turning CCW to face N, step fwd on L ft (ct 4); step on R ft to face W (ct 5).
- 2 (4/4) Step on L ft to face S (ptr) (ct 1); turning CW (to R), step on R ft to face W (ct 2); with back to ptr and crossing over and exchanging places, step on L ft to L (ct 3); close R ft to L (ct &); turning CCW to face S, step fwd on L ft (ct 4).
- 3 (4/4) Step on R ft to face E (ct 1); step on L ft to face W (ct 2); step on R ft to face E (ct 3); with back to ptr and crossing over and exchanging places, step on L ft to L (ct 4); close R ft to L (ct &).

Repeat dance from the beginning - High Melody always alternating with the Low Melody.

Women's Step

Hold lower corners of skirt with hands extended out to the sides.

(over)

TA MIDVEDAUA (Continued)

High Melody (Turning in place + ending)

- 1-2 (8/4 + 4/4) The first time, at the beg of dance, start by facing ptr (S) and use 6 "quick-slow" pivot turn steps (see Lipa ma Marýca (High Melody), starting with L ft to make 3 full 360° CCW turns (cts 1-9 - rhythm: q S q S q S q S q S q S); step on L ft to L (ct 10); run fwd on R ft (ct 11); run fwd on L ft (ct &); stamp R ft with wt (ct 12).
- 3 (4/4) Turn CCW with one "quick-slow" pivot turn (cts 1,&); continuing CCW turn, step on L ft to face ptr (S) (ct & of 2); repeat cts 11,&,12 of meas 1-2 (cts 3,&,4).
- 4-5 (7/4 + 4/4) Repeat cts 1-9 of meas 1-2 above; step on L ft to L (ct 10); bounce on L ft in place (ct &); stamp R ft slightly in front with wt (ct 11).
- 6 (4/4) Repeat meas 3.

Low Melody

- 1 (5/4) Turning CCW (to L), step on L ft to face NE (ct 1); pivot on L ft and step on R ft slightly to R of L ft (ct &); continuing to turn CCW, transfer wt onto R ft (ct 2); step slightly fwd on L ft to face ptr (S) (ct &); turning CCW to face E, step on R ft to R to cross over and exchange places (ct 3); step on L ft across and behind R ft (ct &); touch ball of R ft slightly to R (ct 4); turning CW (to R) to face S, step fwd on R ft (ct &); continuing to turn CW, step on L ft over R ft (ct 5); pivot on L ft to face E (ct &).
- 2 (4/4) Turning CCW (to L) to face ptr (N), step slightly back on R ft (ct 1); turning CCW to face W, step on L ft in place (ct 2); step on R ft to R to cross over back to place (ct 3); step on L ft across and behind R ft (ct &); touch ball of R ft slightly to R (ct 4); turning CW to face N, step fwd on R ft (ct &).
- 3 (4/4) Continuing to turn CW, step on L ft over R ft (ct 1); pivot on L ft to face E (ct &); turning to face E, step slightly back on R ft (ct 2), turning to face W, step on L ft (ct 3); step on R ft to R to cross over and exchange places (ct 4); step on L ft behind and across R ft (ct &).

Repeat dance from High Melody. NOTE: When High Melody is done after the Low Melody, the women will be coming out of the cross over step. The music breaks the step so that the High Melody begins in the middle of the cross over with the touch of the ball of the R ft (ct 1); turning to face S, step fwd on R ft (ct &); continuing to turn CW, step on L ft over R ft (ct 2); pivot on L ft to face E (ct &); turning to face ptr (N), step slightly back on R ft (ct 3); repeat cts 4-12 of meas 1-2 of High Melody.

Last Time Through: (Repeat of part of High Melody)  
Repeat meas 4-6 of High Melody (7/4 + 4/4 + 4/4).

Collected and Presented by Stephen Kotansky

LAGUNA FOLKDANCERS FESTIVAL  
FEBURARY 10-12, 1989

TARDONAI KARIKÁZÓ — Hungary (Palóc region)  
 [kaw-rēe-kāh-zōh]

(Circle dance for women, no partners)

Translation: Circle dance.

Record: LP-51 side B band 1c (third and last part of the band).

Formation: Single circle of women facing center, no partners.

Starting Position: Back Chain position. Weight on right foot.



Note: Dance follows exactly the music construction so steps are described as for musical theme A first playing (A<sup>1</sup>), etc.

Music 2/4

Measure

1-16



MUSIC (A<sup>1</sup>)

With left knee straight, a very small STEP sideward left on left foot (count 1) then BEND left knee slightly (count -and),  
 With right knee straight, STEP on right foot with heel just to right side of left big toe (count 2) then BEND right knee slightly (count -and), and . . . repeat fifteen more times (16 times in all).

MUSIC (B<sup>1</sup>)

1-12

13

14-17

18



As (A<sup>1</sup>) above (12 times in all).  
 A very small STEP sideward left on left foot with knee straight (count 1) then BEND left knee slightly (count -and),  
 STAMP right foot beside left without taking weight (count 2),  
 STAMP right foot beside left foot taking weight AND BEND right knee slightly (count -and).  
 STEP sideward left on ball of left foot with knee straight (count 1),  
 STEP on whole right foot just in front of left foot AND BEND right knee slightly (count -and), and . . . repeat seven more times (8 times in all).  
 STEP sideward left on ball of left foot with knee straight (count 1),  
 STEP on whole right foot just in front of left foot AND BEND right knee slightly (count -and),  
 STAMP on whole left foot in place and rotate trunk with a slight but sudden turn rightward (count 2), pause (count -and).

MUSIC (S<sup>1</sup>) (Silent)

1



STAMP in place on whole right foot and rotate trunk with a slight but sudden turn leftward (count 1), pause (count -and),  
 STAMP in place on whole left foot and rotate trunk with a slight but sudden turn rightward (count 2), pause (count -and).

2-4

As (A<sup>1</sup>) measures 1-3 above except reversing footwork and lateral direction. (3 times in all).

MUSIC (B<sup>2</sup>)

As (B<sup>1</sup>) above except reversing footwork and lateral direction.

VARIATION\* for Music (B<sup>2</sup>)

4-13



HOP on left foot AND CLICK right heel against left (count 1),  
 LEAP in place on ball of right foot AND BEND knee slightly (count -and),  
 and . . . repeat 17 more times (18 times in all) alternating footwork.

MUSIC (S<sup>2</sup>)

As (S<sup>1</sup>) above except reversing footwork and lateral direction.

## MUSIC (C1)

1-4 As (A1) above.

5 STEP sideward left on whole left foot and turn hips slightly right (count 1),  
 STEP on whole right foot beside left and turn hips slightly left (count -and),  
 STEP sideward left on whole left foot and turn hips slightly right (count 2),  
 TOUCH ball of right foot beside left (count -and).

6 A light STAMP sideward right on whole right foot and turn hips slightly left (count 1),

A light STAMP on whole left foot beside right and turn hips slightly right (count -and),

A light STAMP on whole right foot beside left and turn hips slightly left (count 2),

TOUCH ball of left foot in place (count -and).

7-16 REPEAT measures 5-6 five more times (6 times in all).

17 As Music (C1) measure 13 above.

18-23 As (B1) measure 14 above, a total of 6 times in all (12 Ride Steps in all).

24 As (B1) measure 18 above.

## VARIATION for Music (C1)

5-12 STEP sideward left on left foot (count 1),

STAMP right foot beside left without taking weight (count -and),

A small STEP sideward right on right foot (count 2),

STAMP left foot beside right without taking weight (count -and); and . . .  
 repeat .7 more times (8 times in all), gradually moving sideward left.

13-16 As (A1) measures 1-4 above.

## MUSIC (S3)

As (S1) above.

## MUSIC (C2)

1-4 As (A1) above except reversing footwork and lateral direction.

5-12 Three very quick STAMPS on whole feet (right, left, right) in place  
 (counts 1-y-and), and . . . repeat 15 more times (16 times in all),  
 alternating footwork.13-16 As (A1) measure 1 above a total of 4 times except reversing footwork and  
 lateral direction.

17-24 As (C1) above.

## Karikázó

Leégett, leégett a szénaboglya teteje  
 Gólyamadár sej, haj, fészket rakott belőle  
 Gólyamadár, sej, haj, szépen kelepel a háztetőn  
 Elhagyott, nem szeret engemet a szerelőm

Addig leány, addig bazzarózsa  
 Míg a legény sirva jár utána  
 |: De ha leány jár a legény után  
 Olyan, mint a hervadt rozmaringszál :|

Szeretem a tardonai papot  
 Veszek neki pántlikás kalapot  
 Ó vesz nekem fehér delén kendőt  
 Hogy ne tartzak Tardonán szerelőt  
 Tartok bia' én mert most van módombá'  
 Majd nem tartok vénasszony korombá'

Istenem, azelőtt tartottam szerelőt  
 De most már nem tartok szíveren csak kettőt  
 |: Olyan az a kettő, sej-haj, mint az aranyvessző  
 Szőke is, barna is, szeret mind a kettő :|

Be van az ablakom, be van firhangolva  
 Ne járj émulánam sarkantyús csizmába  
 |: Magam zárom be az ajtót kilenc óra után  
 Hogy ne haragudjon rám az édesanyám :|

## Ringing Dance

The top of the hayrick's burnt down, burnt down  
 The stork bird, hey-ho, has built a nest out of it  
 Stork bird, hey-ho, nicely chatters on the roof  
 My lover abandoned me and loves me not

The girl she is a peony  
 While the lad still runs after her weeping  
 |: But if the girl runs after the lad  
 She's like a withered rosemary :|

I love the priest of Tardona  
 I buy him a beribboned hat  
 He buys me a white lawn kerchief  
 So I should keep no lover in Tardona  
 But I still keep one since I can do so now  
 I won't keep one when I'm an old crane

My God, I used to keep lovers  
 But now I keep none in my heart but two  
 |: These two are, hey-ho, like the golden bow  
 One fair, one brown, they love me both :|

Bedecked is my window, bedecked with a curtain  
 Don't follow after me in spurred boots  
 |: As for me I lock the door after nine o'clock  
 So my mother shan't be cross with me :|

July 88

ZENSKO PUSTENO  
(Macedonia)

From the Pelagonia region. The dance may take its name from the fact that at the end of the dance, the women drop hands ("pustat racete") and dance individually. In general, Macedonian music is not played with a religious respect for the rhythm; this music in particular has a very flexible, hesitating beat. The dance is much like Kucano.

Pronunciation: ZHEN-skoh POOSH-teh-noh

Music: RTB - LP 1394 12/16 meter

Rhythm: 12/16 

Formation: Open circle of women. Face ctr. Hands joined and held fwd at shldr level. Wait any number of meas after the music starts. Then:

Meas Cts Pattern

INTRODUCTION.

- 1-3 Wait
- 4 Step diag fwd to R on L ft. Body bends slightly fwd from waist and twists to R. L ft is not quite in front of R.
- 5 Step R in place. Straighten body.
- Fig. I
- 1 1 Small čukče on R. Free L is raised from ground, knee bent, and slightly fwd of R.
- 2 Čukče on R. Free L is held in air by R, or step (no wt) on L by R.
- 3 Step or shift wt onto L by R.
- 4 Step on R diag fwd to L. Body bends fwd and twists to L. R ft is not quite in front of L.
- 5 Step onto L in place. (Straighten body).
- 2 Repeat meas 1 with opp ftwk.
- 3 Repeat meas 1.
- 4 1 Small čukče on L. Face R of ctr, R is bent at knee and raised in front.
- 2 Small čukče on L.
- 3 Step R fwd (LOD).
- 4 Step L in place.
- 5 Leap onto R, just slightly fwd (LOD). This is in preparation for, and flows smoothly into, the next step.
- 5 1 Step fwd on L with both knees considerably bent. R ft is still on the ground, and the body is "sitting."
- 2 Smoothly straighten L knee. Body naturally rises. Free R ft is moved fwd. R knee is bent, and R leg is by L calf.
- 3 Step fwd on R (LOD).
- 4 Step fwd on L and somewhat twd ctr.
- 5 Step back (out of circle) on R, turning to face ctr.



ZENSKO PUSTENO (cont'd)

An optional decoration: the lead girl may move across in front of the second girl, moving parallel to her and facing the same direction, with the R hands joined and extended to the side. (The rest of the line has dropped hands as already described.) The transition into or out of this position is done during meas 5.

Fig II

At the leader's signal, drop hands. Place hands somewhat fwd on hips, fingers pointing back and palms out. The leader continues to hold her R arm in the air, upper arm parallel to the ground with the elbow bent at a right angle so the forearm sticks up.

The transition to Fig II takes place between meas 4 and 5.

- 1    1      Face RLOD. Hop on R in place. L knee is fwd and bent. L ft is raised behind.
- 2      Hop on R in place.
- 3      Step L by R. L ft and body are turned CW to face a bit L of ctr, instead of RLOD.
- 4      Step R by L. Turn CW so that R ft and body face considerably R of ctr.
- 5      Step L by R. (Face LOD).
- 2      Repeat meas 1 with opp ftwk, turning back from LOD to RLOD.
- 3      Similar to meas 1, but moving LOD while still facing RLOD.
- 1      Hop on R. Detail as in meas 1.
- 2      Hop on R, moving bkwd (LOD).
- 3      Step back on L, moving LOD, turning as in meas 1, ct 3.
- 4      Step R to R, moving LOD, turning as in meas 1, ct 4.
- 5      Step L fwd, moving LOD (Turn to face LOD).
- 4      Repeat meas 4 of Fig I.
- 5      1-2      Repeat cts 1-2 of meas 5 of Fig I.
- 3      Step fwd on R. R ft and body are turned CCW to face a bit R of ctr, instead of LOD.
- 4      Step L by R. Turn CCW so that L ft and body face L of ctr.
- 5      Step R by L. Face RLOD.

Original notes by Robert Leibman  
Edited somewhat to fit  
Syllabus format

Presented by Stephen Kotansky  
LAGUNA FOLKDANCERS FESTIVAL  
FEBURARY 10-12, 1989

TRANSLATION : Angel is a man's name.  
Angelovata translates to "Angel's version" or "Angel's dance".

ORIGIN & SOURCE : This dance is a Line Račenica, or as the Bulgarians call it a Račeniva na Horo.  
 It was learned by Jaap Leegwater from Ivan Donkov in Veliko Târnovo, Bulgaria in January 1988.  
 He researched and notated this variant in the village of Gorno Lipnica, Pavlikeni district in North Bulgaria or Severnjaško, where it is known and performed as Angelovata.  
 An interesting feature is that the dancepattern consists of 9 measures and is performed to a 8 measure musical phrase.

METER : 7/8  counted here as 

MUSIC : - Cassette Jaap Leegwater JL1988.04 Side B, Nr. 20  
 - LP Balkanton BHA 11177 Side A, Band 1  
 perf. Orch. "Najden Kirov".

STYLE : Severnjaški  
 - light and jumpy

FORMATION : Half or open circle.  
 Hand joined in W-position

INTRODUCTION : 16 measures

MEAS    PATTERN

- 1    facing ctr, arms in W-position  
 step on L ft fwd (ct 1-2),  
 bounce on L ft (ct 3)
- 2    step on R ft bkwd (ct 1-2),  
 bounce on R ft (ct 3)
- 3    step on L ft bkwd (ct 1-2),  
 bounce on L ft (ct 3)
- 4    facing ctr, moving sdwd R,  
 bounce on L ft, moving R ft to the side (ct 1),  
 step on R ft (ct 2),  
 step on L ft next to R ft, taking R ft off the floor (ct 3)
- 5    repeat action of meas 4
- 6    facing ctr, moving in LOD,  
 step on R ft (ct 1)    }  
 step on L ft (ct 2)    }    Račenica RLR  
 step on R ft (ct 3)    }
- 7    Račenica LRL
- 8    turning face ctr, leap onto R ft sdwd R, swinging arms down (ct 1-2)  
 step on L ft behind across R ft (ct 3)
- 9    step on R ft fwd, swing arms fwd low (ct 1-2),  
 bounce on R ft, taking L ft off the floor and swing arms  
 further up to W-position (ct 3)