

# THE LAGUNA FOLK DANCERS



welcome you!

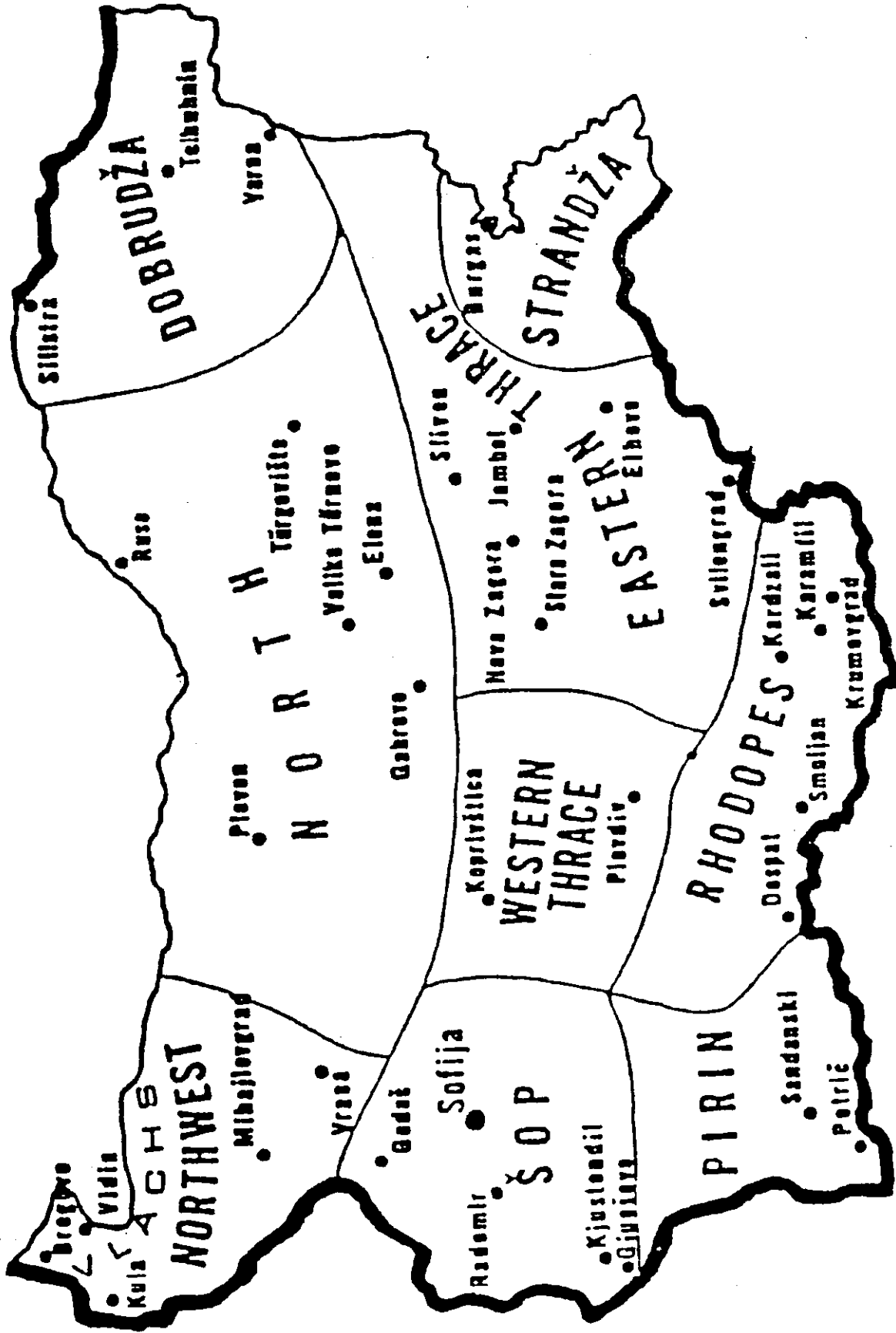
# SYLLABUS

1996

price \$ 2.00

# FORMER CZECHOSLOVAKIA





REGIONS OF BULGARIA

## OUR TEACHERS

### Vonnie Brown

Vonnie Brown has been a folk dance teacher for over 35 years and has spent her summers studying folk dance in Slovakia for most of that time. She lives in Baton Rouge, LA where her husband, Dale Brown, is head basketball coach at Louisiana State University. Vonnie taught folk dance at LSU for many years and directs her own professional folk dance ensemble. She teaches annually at the Maine Folk Dance Camp and was a featured teacher at the 1993 Vilitis Party.

### Petur Iliev

Petur Georgiev Iliev is one of the finest young exponents of the Bulgarian folk tradition. The son of a choreographer of folk dances and a professional singer of traditional songs, his musical and dance education began at the age of 12. Throughout his youth he participated in his father's amateur dance ensemble, Prosveta, listened to his mother's singing and the kaval tunes of his maternal grandfather, and absorbed the customs and lore practiced in his native village of Gabra, located in Bulgaria's Shope ethnographic region a short distance from the city of Sofia. Petur Iliev received training at the Bulgarian National Choreography Academy and has performed with several of Bulgaria's leading dance ensembles.

In July 1990, Iliev left the Kutev Ensemble to teach Bulgarian folk dance throughout America and Canada. His primary career goal is to establish himself as a choreographer of traditional Bulgarian folk-dances. He maintains a strong interest in ethnography, and teaching, and plans to eventually create a Bulgarian dance theater whose repertoire will be deeply embedded in authentic folklore. To achieve this goal, he will utilize a more contemporary approach to dance performance and dramatic expression.

### Vladimir Urban

Vladimir Urban is a Slovak dance ethnologist and historian, residing in Kosice, East Slovakia. He directs his own professional dance ensemble and has taught in several European countries, and in Asia. He has been Vonnie Brown's major resource for Slovak dance and has organized several Slovak folk festivals.

# LAGUNA FOLKDANCERS FESTIVAL 1996 SYLLABUS

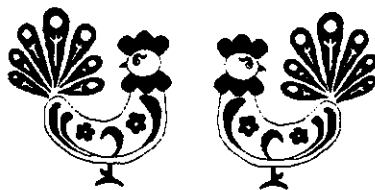
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NOTE: The teachers will decide at the festival workshops which of these dances will be taught



## KARIČKA Z PARCHOVIAN (1)

### SLOVAKIA

*Karička Z Parchovian* (KAR-eech-kah zah PAR-kok-vee-ahn) is a circle dance for women. It is from Parchovany, a village in the region of Zemplín in East Slovakia. The karičky in Zemplín are very rich in formations as well as steps and motifs. Vonnie R. Brown learned the dance in Slovakia in 1991 from Vladimír Urban of Košice.

**MUSIC:** Tape cassette  
*Dances from Slovakia, Vonnie R. Brown*

**FORMATION:** A circle of women facing ctr, hands joined in back-basket hold (L arm over, R arm under). For ease of dancing, the circle should be no larger than about 16 W or less than 10. Before dance beg, divide the circle into two halves as shown: Group A and Group B. This division is necessary for FIG III and IV.



#### **STEPS and STYLING**

##### Single Čardáš R:

Meas 1: Facing ctr, step on R ft sdw R (ct 1); hold (ct 2).

Meas 2: Step on L ft next to R (close, with wt) (ct 1); hold (ct 2).

##### Single Čardáš L:

Repeat above with opp ftwk and direction.

##### Walking Steps beg on R ft:

Meas 1: Facing slightly in LOD, step fwd on R ft (cts 1-2).

Meas 2: Step fwd on L ft (cts 1-2).

##### Walking Steps beg on L ft:

Repeat above with opp ftwk and direction.

##### Open (Upbeat) Rida R:

Meas 1: Facing slightly in LOD, small leap on R ft fwd (up) (ct 1); small leap on L ft crossing in front of R, bending knees slightly (down) (ct 2).

Note: The upper body turns slightly in the direction you are moving. The small up-down movement is hardly visible; the circle remains level. The ridas have a soft, light "running" quality.

##### Open (Upbeat) Rida L:

Repeat above with opp ftwk and direction.

##### Rida Ending beg on L ft:

**KARÍČKA Z PARCHOVIAN (1) - page 2**

Facing slightly in LOD, hop on L ft (inside ft) turning to face ctr (ct 1); step on R ft beside L (ct 2); stamp (close) L ft beside R, no wt (ct 1); hold (ct 2).

**Rida Ending beg on R ft:**

Repeat above with opp ftwk and direction.

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**MUSIC 2/4**

**PATTERN**

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**Meas**

**I. SONG 1: Z PARCHOVIAN DZIVOČKY 3+3+4+7 (2x)**

**Motif 1: 7 Single Čardáš R**

1-3

No action.

4-17

Facing ctr, do 7 Single Čardáš steps to R. On the seventh Čardáš step, close L ft to R, no wt.

**Motif 2: 8 Single Čardáš L + Step L**

1-16

Facing ctr. do 8 Single Čardáš steps to L.

17

Step sdwd L on L ft (ct 1); hold (ct 2).

**II. SONG 2: MAM KABAT NA DŽUBY 8+8+8 (3x)**

**Motif 1: 16 Walking Steps R; 6 Open Ridas R with Rida Ending**

1-8, 1-8

Do 16 Walking Steps beg on R ft (moving CCW).

1-6

Do 6 Open Ridas to R.

7-8

Do Rida Ending beg on L ft: Hop (L), step (R), stamp (L, no wt).

**Motif 2: 16 Walking Steps L; 6 Open Ridas L with Rida Ending**

1-8, 1-8

Repeat Motif 1 above with opp ftwk and direction.

1-8

**Motif 3: 22 Open Ridas R with Rida Ending**

1-8

Do 8 Open Ridas to R.

1-8

Do 8 Open Ridas to R.

1-6

Do 6 Open Ridas to R.

7-8

Do Rida Ending beg on L ft: Hop (L); step (R); stamp (L, no wt).

**INTERLUDE**

**KARIČKA Z PARCHOVIAN - page 3**

1-4 Pause in singing. Do 2 Single Cardas to L.

**III. SONG 3: ČEREŠENKA ŠE KIVALA 6+6+10+10 (3x)**

**Motif 1: 6 Single Čardáš L, 10 Walking Steps beg L, 8 Open Ridas L with Rida Ending**

1-6, 1-6 Do 6 Single Čardáš steps to L.  
1-10 Do 10 Walking Steps L (beg on L ft).  
1-8 Do 8 Open Ridas L.  
9-10 Do Rida Ending beg on R ft: Hop (R), step (L), stamp (R, no wt).

**Motif 2: 6 Single Čardáš R, 10 Walking Steps beg on R, 8 Open Ridas with Rida Ending**

1-6, 1-6 Repeat Motif 1 above with opp ftwk and direction.  
1-10, 1-10

**Motif 3: Form crescents with Stamping Step #1, 10 Walking Steps beg R, 8 Open Ridas R with Rida Ending**

**Group A (half of circle): Form crescent with Stamping Step #1**

**Stamping Step #1: stamp-step 3x, triple step 1x, R,L close**

1 Facing ctr, stamp R ft beside L, no wt (ct 1); step on R ft sdwd R and slightly fwd with a "down" action (ct 2).  
2 Repeat meas 1 with opp ftwk.  
3 Repeat meas 1.  
4 Do 3 flat-ft stamping steps (a triple step) slightly fwd (L,R,L), kicking free ft slightly bkwd (cts 1, &, 2); hold (ct &).  
5 Step on R ft slightly fwd and slightly sdwd R (ct 1); step on L ft fwd and slightly sdwd L (ct 2).  
6 Close R ft to L, no wt (ct 1); hold (ct 2).  
During meas 1-6 Group A moves fwd (into ctr) and forms a crescent as shown.

**Group B (other half of circle): No action**



(1-6) No action. Stand in place.

**Group B: Form crescent with Stamping Step #1**

1-6 Do Stamping Step #1 as described in meas 1-6 above, moving fwd (into ctr) to form a crescent as shown. A





**KARIČKA Z PARCHOVIAN (1) - page 4**

**Group A: Step bkwd**

(1-6) Beg on R ft, take 6 small steps bkwd (moving from crescent back to circle).

**Groups A & B: 10 Walking Steps beg R, 8 Open Ridas R with Rida Ending**

1-10 Do 10 Walking Steps beg on R ft and moving CCW. Group B backs up as they move fwd with Walking Steps to reform the circle.  
1-8 Do 8 Open Ridas to R.  
9-10 Do Rida Ending: Hop (L); step (R), stamp (L, no wt).

**IV. SONG 4: EJ, BETAR JA DZIVOČKA 8+8+8 (2x)**

**Motif 1: Stamping Step #2 into Grinder pos**

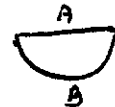
**Group A:**

**Stamping Step #2: stamp-step 4x, triple step 2x, R,L, close**

1-4 Do 4 stamp-steps (beg on R ft) as described in FIG III, Motif 3, meas 1-2.  
5 Do 3 Stamping steps (triple step) slightly fwd beg on R ft (R,L,R) (cts 1, &, 2); hold (ct &).  
6 Repeat meas 5 with opp ftwk (L,R,L).  
7 Step on R ft fwd and slightly sdwd R (ct 1); step on L ft fwd and slightly sdwd L (ct 2).  
8 Close R ft next to L, no wt (ct 1); hold (ct 2).  
During meas 1-8 move fwd into pos shown.

**Group B:**

(1-8) No action. Stand in place.

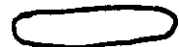


**Group B:**

1-8 Do Stamping Step #2 above (meas 1-8) moving fwd into grinder pos as shown.

**Group A:**

(1-8) No action. Stand in place.



**Motif 2: Grinder**

1-8 In Grinder formation, moving L (CW), do 8 Open Ridas  
1-8 Continue Grinder with 8 Open Ridas L.  
1-8 Continue Grinder with 8 Open Ridas L.  
1-6 Continue Grinder with 6 Open Ridas L.  
7-8 Do Rida Ending beg with R ft: Hop (R), step (L), stamp R, no wt).



V. ENDING (NO SINGING): 4 STEPS BKWD, STAMPING STEP #3

4 steps bkwd

1-4 Step bkwd with 4 steps beg on R ft. Move from Grinder pos back to orig circle. ○

Stamping Step # 3: stamp-step 2x, triple step 2x, Rida Ending

1-2 Do two stamp-steps as described in FIG III, Motif 3, meas 1-2.

3 Do three stamping steps (triple step) beg R (R,L,R) (cts 1, &, 2); hold (ct &).

4 Repeat meas 3 with opp ftwk (L,R,L) (cts 1, &, 2); hold (ct &).

5-6 Do Rida Ending beg on L ft: Hop (L), step (R), stamp (L, no wt).

Note: Stamping Step # 3 is done in place.

DANCE NOTATION  
VONNIE R. BROWN

KARIČKA Z PARCHOVIAN (1) - page 6

SONG 1:

- 1) Z PARCHOVIAN DZIVOČKY  
STAŇME DO KARIČKY  
ZAŠPIVAJME SEBE  
/: JAK NA JAR HERLIČKY :/
- 2) BO NAR JAR HERLIČKY  
ŠUMNE HURKOTAJU  
Z PARCHOVIAN DZIVOČKY  
/: SUMNE SPIVAC SNAJU :/

SONG 2:

- 1) MAM KABAT NA DZUBY,  
TA SE MI NELUBI  
/: EJ, MAM KABAT NA LISCE,  
BACI SE MI ISCE :/
- 2) ŠIDZEMNASE VIDLIČKY,  
OŠEMNASTY TAŇIR  
/: EJ, DZEVETNAC ROČKY  
MOJ PRELUBI FRAJIR :/
- 3) DZEVETNAC ROČKY MA  
A DVACEC MU BUDZE  
/: EJ, A U DRACEC PERŠIM  
VESELE NAM BUDZE :/

SONG 3:

- 1) ČEREŠENKA ŠE KIVALA,  
ČOM ŽE JA JU NEZLAMALA  
/: KAMENE JA ŠERCO MALA,  
PITAL GAMBY TAM NEDALA :/
- 2) ĽUBUJ ŽE ME PAROBOČKU  
ZA ŽELENY POKREJDOČKU  
/: ŠAG I JA CE ĽUBIC BUDZEM  
POKEĽ VINOK NOŠIC BUDZEM :/
- 3) ĽUBUJ ŽE ME MILA ĽUBUJ,  
ŠAG JA TAKY BRITKY NEBUL  
/: KOMURKA ME MUROVALI,  
MUĽARE ME OBRIZGAL :/

SONG 4:

**KARIČKA Z PARCHOVIAN (1) - page 7**

- 1) EJ, BEŤAR JA DZIVOČKA,  
EJ MAM BEŤARSKA OČKA  
/: EJ, KEC S NIMA PODŽMURKAM,  
FRAJIR ME POBOČKA :/
- 2) EJ, LAĹI ME, BIĹE ME  
EJ ŃESANOVALI ME  
/: EJ, ŹEĹEZNU PAĹICU  
POLAMALI NA MNE :/

**TRANSLATIONS**

**SONG 1:**

- 1) The girls of Parchovany,  
let's dance a karička  
and let's sing  
as the turtle-doves in spring.
- 2) Because they sing  
so sweetly at that time.  
The girls of Parchovany  
are very good singers.

**SONG 2:**

- 1) I have a coat .....  
and I don't like it.  
I have a coat made of leaves,  
and I like it a lot.
- 2) There are seventeen forks,  
the eighteenth is the plate  
and my boyfriend  
is nineteen years old.
- 3) He is nineteen years old,  
soon he will be twenty.  
At the age of twenty-one  
we will get married.

**SONG 3:**

- 1) Why didn't I break  
the swinging cherry tree.  
My heart was made of stone,  
I didn't give a kiss to my boyfriend waiting for it.

*KARIČKA Z PARCHOVIAN (1) - page 8*

- 2) Love me, dear boy, because  
of the little bunch of flowers you were given.  
I will love you too, as long as  
I am wearing my green garland.
- 3) Love me, my girl,  
I didn't use to be so ugly.  
I was just building my room  
and the masons got me dirty.

**SONG 4:**

- 1) I'm quite a cunning girl,  
my eyes are so sly,  
whenever I wink at my boyfriend  
I'm given a kiss.
- 2) I was slandered,  
I was beaten  
They didn't feel sorry for me  
The iron stick was broken on me.

# KARIČKA ZO ZEMPLÍNA (1)

(Slovika)

Karička zo Zemplína (KAR-eech-kah zoh ZEM-plee-nah) is a circle dance for women from the ethnographic region of Zemplín located in East Slovakia. It is from two villages which are only a short distance apart: Parchovany and Pozdivčovce. The karičky from East Slovakia are very rich in formations as well as steps. Vonnie R. Brown learned the dance in Slovakia in 1989 from Jaro Ševčík of Bratislava.

MUSIC: Cassette: *Dances from Slovakia, Vonnie R. Brown*

FORMATION: A circle of 10-16 W facing ctr; hands joined down in "V" pos.

STEPS: Single čardáš R:

Meas 1: Facing ctr, step on the R ft sdwd R (ct 1); hold (ct 2).

Meas 2: Step on the L ft next to R (close) (ct 1); hold (ct 2).

Single čardáš L:

Repeat above with opp ftwk and direction.

Open (upbeat) rida L:

Facing a little L of ctr, step on L ft sdwd L (up) (ct 1); step on R ft in front of L, bending knees slightly (down) (ct 2).

Open (upbeat) rida R:

Repeat above with opp ftwk and direction.

Ending step beginning on R ft:

Meas 1: Facing ctr, hop on R ft (ct 1); step on L ft next to R (ct 2).

Meas 2: Step on R ft next to L, with wt and accent (ct 1); hold (ct 2).

Ending step beginning on L ft:

Repeat above with opp ftwk and direction.

Heel-leading triple step beginning on R ft:

Facing ctr, step on R heel slightly fwd, with wt, knees nearly straight (ct 1); step on L ft in place, knees nearly straight (ct &); step on R ft beside L, bending knees and with an accent (ct 2); hold (ct &). This step has an up, up, down action.

Heel-leading triple step beginning on L ft:

Repeat above with opp ftwk.

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METER: 2/4

PATTERN

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Meas

NO INTRODUCTION

I. MELODY 1: Z PARCHOVIAN DZIVČATA (3,3,4,7 - 2X) [Vocal]

The motif

1-2 No action.

Single čardáš R 2x

3, 1-3 Do two Single čardáš R.

Walk 4x

1 Turn to face RLOD, step fwd on R ft (cts 1, 2).

2 Step fwd on L ft (cts 1, 2).

3-4 Repeat meas 1-2 (walk fwd R,L).

Catch-step + walk 2x (2x)

1 Do two little quick steps fwd (R,L) (cts 1, 2).

2 Step fwd on R ft (cts 1, 2).

3 Step fwd on L ft (cts 1, 2).

4-6 Repeat meas 1-3 above (catch step + walk 2x); however on meas 6, ct 1 (step fwd on L ft) turn to face ctr.

7 Step on R ft next to L (closing step) no wt (ct 1); hold (ct 2).

Silent break

1-2 Do one Single čardáš R.

Repeat motif above with slight modification:

Single čardáš R 3x

1-3, 1-3 Do three Single čardáš R.

Walk 4x

1-4 Walk fwd in RLOD R,L,R,L (as above).

Catch step + walk 2x (2x)

1-6 Repeat catch step + walk 2x (2x as above); however on the second catch step + walks, move inward slightly to contract the circle (a preparation to assume back-basket hold that follows).

7 Step on R ft next to L (closing step) no wt; assume back-basket hold: lift L arm up and over person adjacent L and R arm under person adjacent R (ct 1); hold (ct 2).

II. MELODY 2 (8,8,7,8 - 3X) [Instrumental and Vocal]

Motif 1: (8,8,7,8) [Instrumental]

Part A

Single čardáš L 2x

1-4 Do two Single čardáš L.

Skirt-swishing step 2x

5 Facing ctr, step on flat R ft in front of L, with accent, slightly bending knees and turning R toes a bit to L so body turns slightly L; L ft lifts slightly off the floor (ct 1); step on L ft in place (ct 2).

6 Close R ft to L with a small jump, straightening knees (ct 1); hold (ct 2).

7-8 Repeat meas 5-6.

Single čardáš L 2x: skirt-swishing step 2x

1-8 Repeat meas 1-8 above.

Part B:

Open ridas L 13x + Ending step on R ft

1-7 Do seven Open ridas L.

1-6 Do six more Open ridas L.

7-8 Do one Ending step beg on R ft.

Motif 2: (8,8,7,8) [Vocal]

Part A

Swivel, swivel; leap, cross, close (R,L) (2x)

- 1 Facing ctr, swivel heels to R so body turns about an eighth of a turn to L (ct 1); hold (ct 2).
- 2 Swivel heels to L so body turns to R (ct 1); hold (ct 2).
- 3 Facing ctr, small leap onto R ft sdwd R (ct 1); small leap onto L ft across in front of R (ct 2).
- 4 Close R ft to L with a small jump (ct 1); hold (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

Open ridas R 4x

- 1-4 Do four Open ridas R.
- Swivel, swivel, leap, cross, close (R) (1x)
- 5-8 Repeat meas 1-4 above (swivel step R).

Part B

Open ridas R 13x + Ending step beg on L ft

- 1-7, 1-8 Repeat Motif 1, Part B, meas 1-7, 1-8 with opp ftwk and direction (circle moves CCW).

Motif 3: (8,8,7,8) [Instrumental]

Part A

Push hips bkwd and then fwd (2x)

- 1 Facing ctr, step on L ft bkwd and sdwd L, pushing hips bkwd and bending slightly fwd at waist (ct 1); hold (ct 2).
- 2 Step on R ft fwd and sdwd L, straightening knees and body (back to upright pos) (ct 1); hold (ct 2).
- 3-4 Repeat meas 1-2.

Open ridas L (4x)

- 5-8 Do four Open ridas L.
- Push hips bkwd and then fwd (2x); Open ridas L 4x
- 1-8 Repeat meas 1-8.

Part B:

Open ridas L 13x + Ending step beg on R ft

- 1-7, 1-8 Repeat Motif 1, Part B, meas 1-7, 1-8 with identical ftwk.

III. MELODY 3: NECHODZ DO NAS (7,7,8,7,8,7 - 3X) [Vocal]

Motif 1:

Part 1:

Single čardáš L 7x (Verse)

- 1-7, 1-7 Do seven Single čardáš. Do not put wt on closing R ft on very last meas. R ft must be free for next step.

Part 2: (Chorus)

Heel-leading triple step beg on R ft 6x + Ending step beg on L ft (Chorus)

- 1-6 Do six Heel-leading triple steps beg on R ft (in place).
- 7-8 Do one Ending step beg on L ft.

Heel-leading triple step beg on R ft 5x + Ending step beg on R ft

- 1-5 Do five Heel-leading triple steps beg on R ft (in place).
- 6-7 Do one Ending step beg on R ft.



Part 3: (Chorus)  
Single čardáš L 7x and stamp L

- 1-8, 1-6 Do seven Single čardáš L.  
7 Transition step: stamp L ft next to R, no wt (ct 1); hold (ct 2).

Motif 2: (7,7,8,7) [Vocal]

Part 1: (Verse)  
Circle: Open ridas L 14x

- 1-7, 1-7 Do fourteen (7+7) open ridas L (circle moves CW).

Part 2: (Chorus)  
Into Grinder

- 1-8 Do eight Open ridas L and move into grinder pos.

Grinder

- 1-7 Do seven Open ridas L in Grinder pos.

Part 3 (Chorus)  
Continue grinder

- 1-8 Do eight open ridas L in Grinder pos.  
1-7 Do seven more Open ridas L in grinder pos.

Motif 3: (7,7,8,7) [Vocal]

Part 1: (Verse)  
Return to circle formation

- 1-7 Do seven Open ridas L moving from Grinder pos into circle formation.  
1-5 Do five more Open ridas L in circle formation.  
6-7 Do one Ending step beg on R ft.

Part 2: (Chorus)  
Single čardáš L 7x and stamp L

- 1-8, 1-7 Do seven Single čardáš L.  
8 Transition step: stamp L ft next to R, with wt (ct 1); hold (ct 2).

Part 3: (Chorus)  
Heel-leading triple step beg on R ft 6x + Ending step beg on L ft

- 1-8 Repeat Fig 3, Motif 1, Part 2, meas 1-8.

Heel-leading triple step beg on R ft 5x + Ending step beg on L ft

- 1-7 Repeat Fig 3, Motif 1, Part 2, meas 1-7.

# MAZURKA FROM ZÁHORIE

(Slovakia)

Mazurka from Záhorie (MAH-zur-kah from ZA-hor-ee) is a dance from the ethnographic region of Záhorie located in West Slovakia (the area around the capital city of Bratislava). It was popular during the end of the 19th century and especially the period between the two world wars. The dance came to Slovakia via European dancing masters who traveled around teaching such dances as the mazurka, waltz, polka, schottische, and quadrilles. Vonnie R. Brown learned the dance in Slovakia in 1995 from Jano Blaho of Bratislava.

MUSIC:           Cassette: *Dances from Slovakia, Vonnie R. Brown*

FORMATION:      Couples in semi-open ballroom dance pos facing LOD. Couples may be in a circle or randomly scattered.

STEPS:           Basic mazurka step:  
Ftwk is the same for M and W.  
Meas 1: Small leap fwd on L ft (ct 1); small step fwd on R ft (ct 2); small step fwd on L ft (ct 3).  
Meas 2: Repeat above with opp ftwk.

Bodies are held low and a bit fwd during these steps.  
Ftwk same for M and W throughout the dance.

---

METER: 3/4

PATTERN

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Meas

1-4      INTRODUCTION - No action

I.      SWAY MOTIF

- 1-4      Cpls in semi-open dance pos facing LOD. Do four basic mazurka steps fwd.  
5        Step on L ft (ft in second pos parallel) and sway slightly to L, turning bodies about a 1/4 turn CW so M has back to LOD, W facing LOD (cts 1-3).  
6        Shift wt to R ft (ft in second pos parallel) and sway slightly to R, turning bodies a 1/4 turn CCW so M and W end in orig pos (cts 1-3).  
7-8     Turn CW as a cpl once around (M moving fwd, W bkwd) with two basic mazurka steps.  
9-12    Repeat meas 5-8.

II.     HEEL-TOE MOTIF

- 1        One basic mazurka step fwd (L,R,L) (cts 1-3).  
2        Heel-toe: Touch R heel fwd (ct 1); touch R toe in same place but turn toe slightly inward, heel slightly outward (ct 2); hold (ct 3).  
3-4     Repeat meas 1-2 with opp ftwk (cts 1-3).  
5-8     Repeat meas 1-4.  
9-10    Do two basic mazurka steps fwd (L,R,L; R,L,R).  
11-12   With two basic mazurka steps M turn W under M L arm and W R arms (releasing M R and W L arms); W turns once around CW to end with cpl in varsouvienne pos facing LOD; W slightly to R of M.

### III. STEP-CLOSE, STEP-SWING MOTIF

- 1 Facing LOD in varsouvienne pos, step on L ft sdwd R (ct 1); hold (ct 2); close (step) R ft next to L (ct 3).
- 2 Step on L ft sdwd L (ct 1); swing R ft across L (cts 2-3).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5 Place wt on L ft (ft in second pos parallel) and sway L; M and W R arms drop down slightly, L arms raise slightly, and ptrs turn slightly to look at each other (W looks over her R shldr) (ct 1); hold (cts 2-3).
- 6 Repeat meas 5 with opp ftwk and direction; W looks over her L shldr at M (ct 1); hold (cts 2-3).
- 7-8 With two basic mazurka steps in place, M turn W under M R and W R arms; W turns once around CW in place to end again in varsouvienne pos facing LOD.
- 9-12 Repeat meas 5-8 but on meas 12 W turns 1 1/2 CW to end facing M or RLOD (M faces LOD).

### IV. WRAP-UP MOTIF

- 1 Ptrs facing, both hands joined. Step on L ft sdwd L (ct 1); swing R ft across L (cts 2-3).
- 2 Step on R ft sdwd R (ct 1); swing L ft across L (cts 2-3).
- 3-4 Wrap-up: With two basic mazurka steps M turns W under M L and W R arms (M R and W L hands remain joined); M L and W R arm pass over W head so cpl ends in wrap-up pos (M L and W R arm in front of bodies). W turns L (CCW) 1/2 turn so both M and W are facing LOD.
- 5-6 In wrap-up pos, repeat meas 1-2 (step-swing L and step swing R).
- 7-8 Unwrap: With two basic mazurka steps, raise M L and W R arm and W turns under joined arms 1/2 turn CW (R) to end with ptrs facing in orig pos (both hands joined across, M facing LOD, W RLOD).
- 9-10 Repeat meas 1-2 (step-swing L, step-swing R).
- 11-12 With two basic mazurka steps, M turns W as in wrapup in meas 3-4; however, ptrs release hands before assuming wrap-up pos and join together in semi-open pos as at beg of Fig I. M turns W under M L and W R arm and W turns L (CCW) 1/2 around.

Note: On meas 12 of each Fig, dancers may stamp R (ct 1); stamp L, no wt (ct 2); hold (ct 3); rather than doing a basic mazurka step (R,L,R).

DANCE REPEATS FROM THE BEGINNING.

DANCE WILL END WITH FIG I.

# ŠEKEREČKA / BAŠISTOVSKÁ

(Slovakia)

Šekerečka (SHEH-kare-rech-kah) and Bašistovská (BAH-shee-stov-skah) are men's dances from the region of Šariš in East Slovakia. They belong to a group of dances called Mládenecké Tance (old and variable forms of young men's dances). Šekerečka means "little hatchet" and the words to the accompanying song are about a young man who has a blunt hatchet that needs sharpening and a pretty girl he must have. Bašistovská refers to the melody, and the dance called Bašistovská is danced only to this melody.

Vonnie R. Brown first learned Bašistovská in Slovakia in 1978 from Jaroslav Ševčík and Ervin Varga. She has observed and recorded the dance on research trips to Slovakia since 1976. The Bašistovská presented here, as well as Šekerečka, were learned by Vonnie in Slovakia during November of 1991 from Vladimír Urban of Košice.

MUSIC: Cassette: *Dances From Slovakia, Volume 1, Vonnie R. Brown*

FORMATION: A circle of M facing LOD (CCW). Hands are not joined. Dancer clasps own hands behind his back or tucks his thumbs in his belt near buckle.

STEPS: ŠEKEREČKA (1<sup>st</sup> dnc)

Traveling Step (step, close, step, touch)

Meas 1: Facing LOD, step fwd on R ft (ct 1); step on L ft next to R (ct &); step fwd on R ft (ct 2); close L ft next to R, no wt (ct &).

Meas 2: Repeat meas 1 with opp ftwk.

The steps are small, flat-footed with a shuffling quality.

BAŠISTOVSKÁ (2<sup>nd</sup> dnc)

Back-Crossing Triple Step

Meas 1: Facing LOD, step fwd and slightly sdwd R on R ft, heel leading (ct 1); step on L ft behind R (ct&); step on full R ft with accent (ct 2); hold (ct &).

Meas 2: Repeat meas 1 with opp ftwk.

---

METER: 2/4

PATTERN

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Meas

## ŠEKEREČKA

NO INTRODUCTION - Dance begins immediately.

### I. MOTIF A

#### In LOD

- 1-4 Facing LOD, do four Traveling Steps fwd, beg with R ft. On the fourth Traveling Step, the last & ct, do not close R ft to L.
- 5 Facing ctr, stamp R ft fwd, no wt (ct 1); hold (ct &) close R ft next to L, with wt (ct 2); hold (ct &).

- 6 With wt on balls of both ft, click heels together (or bounce on heels) three times (cts 1, &, 2); hold (ct &).
- 7-8 Do two Traveling Steps fwd in LOD, beg R. On the second Traveling Step, the last & ct. do not close R ft to L.
- 9-12 Repeat meas 5-8 but on meas 12, the last & ct, put wt on R ft rather than touching it so L ft will be free (this will be four steps). With these four steps make a U-turn (1/2 turn to R twd outside of circle) to face RLOD.

In RLOD

- 13-24 Repeat meas 1-12 with opp ftwk and direction.

II. MOTIF B

In LOD

- 1-4 Repeat Fig I, meas 1-4 (four Traveling Steps fwd beg R).
- 5 Facing ctr, stamp R ft fwd, no wt (ct 1); hold (ct &); lift R leg and slap inside of R boot with R hand (ct 2).
- 6 Repeat Fig I, meas 6 (click heels together or bounce three times).
- 7-8 Repeat Fig I, meas 7-8 (two Traveling Steps fwd beg on R ft).
- 9-12 Repeat Fig II, meas 5-8. Again, on meas 12, the last & ct, put wt on R ft so L ft will be free.

With these four steps make a U-turn to R twd outside of circle to face RLOD.

In RLOD

- 13-24 Repeat Fig II, meas 1-12 with opp ftwk and direction.

III. MOTIF C

In LOD

- 1-12 Repeat Fig II, meas 1-12 except on meas 6 and 10 (click heels together three times) also clap the hands together at chest level three times.

In RLOD

- 13-22 Repeat Fig III, meas 1-10 with opp ftwk and direction.
- 23-24 Repeat Fig III, meas 9-10 with opp ftwk (stamp R ft fwd, slap R boot, click heels or bounce three times clapping hands together at chest level three times).

BAŠISTOVSKÁ

- I. TRAVELING STEP A OR B; BOOTSLAPPING MOTIF A OR B  
DO EITHER TRAVELING STEP A OR B

Traveling Step A (Back-Crossing Triple Steps)

- 1-7 Facing and moving in LOD, do seven Back-Crossing Triple steps.

8 Face ctr and stamp L, R, L (cts 1, &, 2); hold (ct &).

or

Traveling Step B (Back-Crossing Triple Steps with Apart-Together)

1-2 Facing and moving in LOD, do two Back-Crossing Triple Steps beg R.

3 Repeat cts 1, & of Back-Crossing Triple Step (cts 1, &); jump into second pos (ft apart) (ct 2); Jump closing ft together in first pos parallel (ct &).

4 Repeat meas 3, cts 2,&, with opp ftwk (cts 1,&); repeat meas 3, cts 2,&, (cts 2,&).

5-7 Repeat meas 1-3.

8 Face ctr and stamp L, R, L (cts 1, &, 2); hold (ct &).

DO EITHER BOOT-SLAPPING MOTIF A OR B

Boot-Slapping Motif A

9 Lift R knee and slap inside of R boot with R hand (ct 1); step on R ft next to L and clap both hands together twice at chest level (cts &, 2); hold (ct &)

10 Repeat meas 9 with opp ftwk.

11 Lift R knee and slap inside of R boot with R hand twice (cts 1, 2).

12 Step on R ft next to L and clap both hands at chest level three times (cts 1, &, 2); hold (ct &).

13-16 Repeat meas 9-12 with opp ftwk and hand.

or

Boot-Slapping Motif B

This motif is the same as Motif A except ftwk is added.

9 Lift R knee and slap inside of R boot with R hand (ct 1); step on R ft sdwd R and clap hands together at chest level (ct &); step on L ft behind R and clap hands together again (ct 2); hold (ct &).

10 Leap onto R ft lifting L knee and slap inside of L boot with L hand (ct 1); step on L ft sdwd L and clap hands together at chest level (ct &); step on R ft behind L and clap hands together again (ct 2); hold (ct &).

11 Leap onto L ft lifting R knee and slap inside of R boot with R hand twice (cts 1, 2).

12 Step on R ft sdwd R and clap hands together at chest level (ct 1); step on L ft behind R and clap hands together (ct &); close R ft next to L and clap hands together once again (ct 2); hold (ct &).

13-16 Repeat Fig II, meas 9-12 with opp ftwk and direction.

REPEAT DANCE FROM BEG.

DANCE IS DONE A TOTAL OF THREE TIMES.

# ŠOTYŠ FROM ZÁHORIE (I)

(Slovakia)

Šotyš from Záhorie (SHOH-teesh from ZA-hor-ee) means a schottische from the ethnographic region of Záhorie located in West Slovakia (the area around the capital city of Bratislava). It was popular during the end of the 19th century and especially the period between the two world wars. The dance came to Slovakia via European dancing masters who traveled around teaching such dances as the mazurka, waltz, polka, schottische, and quadrilles. Vonnie R. Brown learned the dance in Slovakia in 1995 from Jano Blaho of Bratislava.

MUSIC: Cassettes: *Dances from Slovakia, Vonnie R. Brown*

FORMATION: Cpls in a circle in closed ballroom dance pos; M back to ctr, W facing ctr.

STEPS: Ftwk described for M, W opp.

Pivot:

Meas 1: Step on L ft (ct 1); step on R ft (ct 2).

Meas 2: Repeat meas 1.

During these two meas the cpl turns CW once around. M L and W R (extended) arms move down, up, down, up on each of the four beats.

Pivot always beg on M L ft, W R ft. When W steps on R ft she must step between the M ft.

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METER: 2/4

PATTERN

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Meas

1-4 INTRODUCTION - No action

MOTIF 1: SEVENS, STEP-CLOSE-STEP, STEP-STAMP, PIVOT

Ftwk described for M, W do opp ftwk

Sevens moving sdwd twd LOD

1 Step on L ft sdwd L (ct 1); close (step) on R ft next to L (ct &); repeat cts 1, & (cts 2, &).

2 Step on L ft sdwd L (ct 1); close (step) on R ft next to L (ct &); step on L ft sdwd L, with accent (ct 2); hold (ct &).

Arms:

1 M L and W R (extended) arms move up (ct 1); down (ct &); up (ct 2); down (ct &).

2 Up (ct 1); down (ct &); up (ct 2); stay up (ct &).

Sevens moving sdwd twd RLOD

3-4 Repeat meas 1-2 above with opp ftwk and direction.

Arms:

3-4 M L and W R (extended) arms move down, up, down, up, down, up, down.

Note: The steps in meas 1-4 are done with flat ft.

Step-close-step, step-stamp

- 5 In closed ballroom dance pos, slide (chasse) sdwd in LOD: step on L ft sdwd L (ct 1); close (step) on R ft next to L (ct &); step on L ft sdwd L (ct 2); hold (ct &).
- 6 Release M R and W L arm hold; keep M L and W R hands joined. Turn 1/4 R to face RLOD: st on R ft (ct 1); stamp L ft fwd of R, no wt (ct 2).  
Note: W continues to do opp ftwk; both M and W face RLOD with inside hands joined.

Pivot

- 7-8 Assume closed ballroom dance pos and pivot turn once around CW as described under Steps. End in orig pos with M back to ctr, W facing ctr.

MOTIF 2: STEP-CLOSE-STEP, STEP-SWING, PIVOT: STEP-CLOSE-STEP, STEP SWING W TURN

Step-close-step, step-swing, pivot

- 1-2 Repeat Motif 1, meas 5-6 but swing the inside leg fwd (M L, W R) instead of stamping it.
- 3-4 Repeat Motif 1, meas 7-8 (pivot turn).

Step-close-step, step-swing, W turn

- 5-6 Repeat meas 1-2 above.
- 7-8 M turns W under M L and W R arms: with four steps cpl moves slightly fwd in LOD; W turns CW one or two times around.

DANCE REPEATS FROM THE BEGINNING.

Note: As the dance is notated here, you do Motif 1 once, then Motif 2 once and repeat as such. You may also do it this way: Do Motif 1 2x, Motif 2 2x and repeat.



# STAROBABSKÁ

(Slovakia)

Starobabská (STAR-oh-bahb-ska) is from the ethnographic region of Myjava located in West Slovakia. The name means "an old woman's dance" (staro baba) and it belongs to a family of dances known by the names Starobabská, Slovenčina and Dupkana. The dance has many motifs and is danced to a number of different melodies. Vonnie R. Brown learned this version of Starobabská in Slovakia in 1995 from Jano Blaho of Bratislava.

MUSIC:           Cassette: *Dances from Slovakia, Vonnie R. Brown*

FORMATION:     Cpls in a circle or randomly scattered. Cpls face LOD in an open pos: M R arm around W waist, L arm raised upward and slightly sdwd L; W L hand on M R shldr, W R hand clasps M R hand behind her back. M L palm faces fwd and sometimes he points his index finger.

STEPS:           Basic step:  
Step fwd on R ft, bending R knee gently; lower body "pendulums" fwd (ct 1); step fwd on L ft next to R, straightening knee; lower body "pendulums" back to more upright pos (ct 2). This is an undulating movement.

Downbeat or closed rida:

Step on R ft in front of L, bending R knee slightly and beg turning CW (ct 1); step on L ft fwd continuing to turn CW (ct 2).

---

METER: 2/4

PATTERN

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Meas

Ftwk is same for M and W unless otherwise noted

1-4 INTRODUCTION - No action

I. MOTIF 1 (MELODY 1)

Cpls in open pos as described above in Formation.

Fwd 4x in LOD

1-4 Do four basic steps fwd in LOD.

Turn CW 2x in open pos

5-8 In same open pos, cpl turns CW with four basic steps, M moving fwd, W bkwd, making two revolutions.

Cpl turn CW in closed pos and M turn W 2x

9-10 Cpl assumes closed ballroom dance pos and do two downbeat ridas once around CW.

M turns W under joined arms (M L and W R)

W:

11 Turn on the spot under joined arms: step on R ft turning once around CW on the spot (ct 1); step on L ft beside R, stopping the turn (ct 2).

12 Repeat meas 11, cts 1, 2 (turn on the spot).

M:  
11-12 M turns W under joined arms and with his R hand he swats at W skirt; he remains stationary or steps R,L,R,L in place.

Into ctr and back

13-15 Cpl assumes orig open pos and faces ctr. Move into ctr with three basic steps.  
16 Cpl stamps R (ct 1); L (ct &); R, no wt (ct 2); hold (ct &). Bodies bend slightly down and M L arms swings down for accent.  
17-19 Cpl moves bkwd away from ctr with three basic steps. On meas 17 M L arm returns to overhead pos.  
20 Cpl faces LOD and stamps R (ct 1); stamp L, with wt (ct 2). M L arm again comes down for accent.

II. MOTIF 2 (MELODY 1)

Cpls in orig open pos facing LOD.

Fwd 4x in LOD

1-4 Do four basic steps fwd in LOD; M L arm returns to overhead pos on meas 1, ct 1.

W rolls over and back

W:

5-6 Roll from M R side to his L side. Release clasped hands (M and W R). W steps in front of M and makes a 1/2 turn (CCW) to end on M L side; M L arm around W waist; W R hand on M L shldr. W steps R,L,R,L as she rolls over.

M:

5-6 As W rolls in front and to his L side, M steps on R ft sdwd R (ct 1); steps on L ft behind R (ct 2); steps on R ft sdwd R (ct 1); stamps L ft beside R, no wt (ct 2). M puts his L arm around W waist as W moves to his L side. M helps W to roll by guiding her with his R arm and the stopping her with his L.

W:

7-8 Roll back to M R side: repeat ftwk of meas 5-6 to roll back to orig pos with M R arm around W waist.

M:

7-8 Repeat meas 5-6 with opp ftwk and direction. M helps W to roll with his L arm and stops her with his R. End with M R arm around W waist in orig open pos.

Cpl turn CW in closed pos and M turn W 2x

9-12 Repeat Fig I, meas 9-12

Into ctr and back

13-20 Repeat Fig I, meas 13-20.

III. MOTIF 3 (MELODY 2)

Cpls in orig open pos facing LOD (as at beg of dance).

Fwd 3x LOD and turn to face RLOD

1-3 Do three basic steps fwd in LOD.

4 Do one basic step in place, releasing arm-hold and turn inward twd ptr 1/2 turn to face RLOD. Assume open pos with M L arm around W waist, R arm up.

Fwd 3x RLOD and turn to face LOD

- 5-7 Do three basic steps fwd in RLOD.  
8 Do one basic step in place, releasing arm-hold and turn inward twd ptr 1/2 turn to face LOD.  
Assume semi-open ballroom dance pos.

Lean 3x and M turn W

M:

- 9 In second pos parallel (ft apart) and demi-plié (to make a strong base), shift wt onto L leg; bend R leg to form a "shelf" for W L leg (ct 1); straighten L leg a little, shifting wt partially onto R ft (this is a gentle bounce to a slightly more upright pos) (ct 2).  
10-11 Repeat meas 9 two more times.  
Note: On ct 1 of each meas M wt is on L ft and it is a gentle bounce L.

W:

- 9 Lift L knee and rest it on ptrs upper R thigh (at joint of leg and hip if possible), knee points fwd, heel bkwd, R leg extended sdwd R (ct 1); shift wt partially onto R ft (a gentle bounce) to a slightly more upright pos (ct 2).  
10-11 Repeat meas 9 two more times.  
Note: M and W look at each other throughout this part.

M:

- 12 Turn W under joined arms (M L and W R) (cts 1-2).

W:

- 12 Turn on the spot under joined arms; step on L ft in front of R and turn once around CW (ct 1); stop turn by placing R ft beside L, no wt (ct 2).

IV. MOTIF 4 (MELODY 2)

Cpls in orig open pos facing LOD (as at beg of dance).

Fwd 3x in LOD and prepare for lean

- 1-3 Do three basic steps fwd in LOD.  
M:  
4 Step fwd on R ft (ct 1); touch L ft sdwd L; ft in second pos parallel (ct 2).  
W:  
4 Step fwd on R ft (ct 1); touch L ft next to R (ct 2).

Lean 1x and M turn W (2x)

- 5 Repeat Fig III, meas 9 (lean 1x)  
M:  
6 Shift wt to R ft and turn W under joined arms (M L and W R) (cts 1, 2).  
W:  
6 Repeat Fig III, meas 12 (turn on the spot once around - step on L ft and turn once around; stop with R ft).  
7-8 Repeat meas 5-6.

Cpl turn CW in closed pos and M turns W 2x

- 9-12 Repeat Fig I, meas 9-12 (two ridas in closed pos, M turns W 2x).

REPEAT FIG III AND IV.

# ZEMPLÍNSKÁ KARIČKA (3)

(Slovakia)

Zemplinská Karička (3) (ZEM-plin-skah KAR-itch-kah) is a dance for women from the village of Parchovany in the region of Zemplin located in East Slovakia. The name of the song is "Hore, Kone, Hore, Dze Želena Luka." Authentic elements and motifs were learned by Vonnie R. Brown from Drahoš Štruhár in Slovakia in 1983 and arranged to fit the available recording.

MUSIC: Cassette: *Dances from Slovakia, Volume I, Vonnie R. Brown*

FORMATION: A circle of W facing ctr. Hands are joined down in "V" pos.  
If M join the dance, they form a line behind the W circle. M face ctr; arms in "T" pos (shldr hold), leader and end M place free hand on hip

STEPS: Slow single čardáš

Meas 1: Step on R ft sdwd R (ct 1); hold (ct 2).

Meas 2: Close L ft to R, no wt (ct 1); hold (ct 2).

Meas 3-4: Repeat meas 1-2 with opp ftwk and direction.

Fast single čardáš

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

Step is also done with opp ftwk.

Double čardáš

Meas 1: Step on R ft sdwd R (ct 1); step on L ft beside R (ct 2).

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

Meas 3-4: Repeat meas 1-2 with opp ftwk and direction.

Walking step

Meas 1: Step on R ft diag fwd L, pushing the hips fwd and leaning body slightly bkwd; arms in "V" pos swing fwd to a pos just below waist (ct 1); hold (ct 2).

Meas 2: Step on L ft diag bkwd L, pushing hips bkwd and leaning body slightly fwd, arms swing bkwd just beyond hips (ct 1); hold (ct 2).

Leap with triple step

Meas 1: Facing ctr, leap twd on R ft with accent (ct 1); leap diag bkwd L with three steps in place (LRL) (cts 1, & 2); hold (ct &).

Skirt-swishing step # 1

Meas 1: Step on R ft diag fwd L in front of L (with accent), slightly bending knees and turning R toe to L (ct 1); step on L ft diag bkwd L, straightening knees (ct 2).

Meas 2: Step on R ft beside L, no wt (ct 1); hold (ct 2).

Skirt-swishing step # 2

Meas 1: Facing ctr, step on R ft sdwd R (demi-plié) turning L heel to L (L leg straight) and twisting body slightly to L (ct 1); hold (ct 2).

Meas 2: Close L ft next to R, straightening legs and turning body to orig pos facing ctr (ct 1); hold (ct 2).

Closed (downbeat) rida

Meas 1: Step on R ft in front of L, slightly bending knees (ct 1); step on L ft sdwd L, straightening knees (ct 2).

Step is also done with opp ftwk.

Note: All the above steps are done facing ctr.

---

METER: 2/4

PATTERN

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Meas

INTRODUCTION - (M speaking rhythmically)

1-8 No action if dance is done by itself (not part of Karička Medley). Join hands down in "V" pos. If dance is done in a medley (after Zemplinske Karičky 1 & 2), do 4 slow single čardáš L with hands Joined down in "V" pos.

I. MOTIF 1: SLOW SINGLE ČARDÁŠ, WALKING STEP, LEAP WITH TRIPLE STEP

Slow single čardáš (8x)

1-16 Release hands and fold arms in front of chest. Eight slow single čardáš steps beg R. On čardáš R, turn shldrs to L; on čardáš L, turn shldrs to R.

Walking step (7x)

1-14 Join hands down in "V" pos and do seven walking steps moving CW. M remain in "T" pos.

Leap with triple step (7x)

1-14 Do seven of these steps. On the last one do leap (cts 1, 2); step bkwd on L (ct 1); close R ft to L, with wt (ct 2).

II. MOTIF 2: ČARDÁŠ-MOTIF, SKIRT-SWISHING STEPS

(2x)

1-2 One double čardáš R.

3-4 One double čardáš L.

5 One fast single čardáš R.

6-8 Three fast single čardáš L.

9-16 Repeat meas 1-8.

Skirt-swishing step # 1 (7x)

1-14 Seven of these steps moving L (CW).

Skirt-swishing step # 2 (7x)

1-14 Seven of these steps moving to R (CCW).

III. MOTIF 3: ČARDÁŠ MOTIF, RIDAS CW AND CCW

Čardáš Motif (2x)

- 1-16 Repeat Fig II, meas 1-16 but move in and assume front-basket hold. M do not assume basket-hold; they remain in "T" pos.

Ridas CW

- 1-13 Thirteen closed (downbeat) ridas beg with R ft and moving CW (L).  
14 Cross R ft in front of L (ct 1); lift and swing L leg around in front of R (preparation for reversing direction of ridas) (ct 2).

Ridas CCW

- 1-13 Thirteen closed (downbeat) ridas beg with L ft and moving CCW (R).  
14 Cross L ft in front of R (ct 1); close R ft next to L (ct 2).

# BEBELEKOVSKO HORO

(Bulgaria)

This dance is from the Rhodope mountain region of Bulgaria. This region is known more for its singing and music than for its dancing, for two reasons: 1) the region is mountainous with few open, flat places and 2) the region was the area longest held by Ottoman Turkey, which restricted outdoor and group activity. The word 'bebelek' of the dance name refers to a person characteristic of this region, who acts in a very deliberate but also very casual and relaxed manner. The dance was learned by Petur in the Rhodope village of Siroka Luka in 1992 and is done on all occasions.

**FORMATION:** One line, with men at the front in a shoulder hold. All the women are next, in an 'up W' hold. The women should move their hands up and down gently while dancing. The connection between the last man and the first woman should ideally be made by holding opposite ends of a handkerchief.

**STYLE:** Rhodopi- 'deliberate but relaxed'.

**Structure:** Two parts, repeated indefinitely.

**MUSIC:**

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**METER 2/4**

**PATTERN**

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**Meas Count**

PART 1: 12 measures.

1	1	Step with right (R) diagonally.
	2	Step with left (L) diagonally.
2	1	Step with R.
	2	Quick up-down with R heel while L is up.
3	1	Step with L, forward.
	2	Quick up-down with L heel while R is up.
4,5,6		Repeat Measures 1 to 3 while moving backwards.
7	1	Step R in place.
	2	Step L in place.
8	1	Step R in place.
	2	Quick up-down with R heel while L is up.
9	1	Touch L heel in front.
	2	Hold this pose for one beat.
10,11,12		Same as Measures 7 to 9 but with the opposite footwork.

Bebelevskovo Horo (cont.)

PART 2: Eight measures.

- |   |   |   |
|---|---|---|
| 1 | 1 | Step R to R.  |
|   | 2 | Hop R and lift L.                                   |
| 2 |   | Same as Measure 1 but with the opposite footwork.   |
| 3 | 1 | Two quick step R-L.                                 |
|   | 2 | Step R and lift L                                   |
| 4 |   | Same as Measure 3 but with the opposite footwork.   |
| 5 | 1 | Big step R, forward, lifting L.                     |
|   | 2 | Quick up-down with R heel, L still up.              |
| 6 | 1 | Step back on L.                                     |
|   | 2 | Quick up-down with L heel, R still lifted in front. |
| 7 | 1 | Touch R flat to R, bending L knee.                  |
|   | 2 | Hold the position.                                  |
| 8 | 1 | Touch R flat slightly in front.                     |
|   | 2 | Hold the position.                                  |

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*Presented by Petur Iliev at the Laguna Folkdancers Festival 1996*



# DJANGURITSA

(Bulgaria)

This dance comes from the Pirin (southwest) region of Bulgaria, near the city of Petrich and is very popular there. Most dances from Pirin Bulgaria are relatively slow; this one, with its fast footwork, is an exception. The dance has no special affiliation and is done on any occasion.

PRONUNCIATION: djan-GUR-its-a  
FORMATION: Mixed men and women with down hand-hold  
METER: 9/8, counted as short-short-short-long. (1,2,3,4)  
STYLE: 'Macedonian'- light and bouncy.  
STRUCTURE: One four-measure part, repeated indefinitely.  
MUSIC:

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## METER 9/8

## PATTERN

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Meas	Count	
1	1	Facing left (L) with weight on L, hop on L in place and touch right (R) heel.
	2	Step onto R, lift L.
	3	Hop on R in place, turning body to R while L traces low circle in front, still lifted.
	4	Hop R and step onto L, lifting R.
2	1	Two quick steps, R L.
	2	Step onto R.
	3	Larger jumping step onto L, moving diagonally R, while lifting R.
	4	Hop L and step onto R.
3	1	Hop R in place while L crosses in front and touches ball of foot.
	2	Hop R again as L touches ball of foot to L.
	3	Repeat moves of count one of this measure.
	4	In quick-slow sequence, hop R (quick) then step onto L while lifting R (slow).
4	1	Two quick steps, R L.
	2	Step onto R and cross L behind, lifted.
	3	Step onto L and cross R in front.
	4	Two quick steps in place, R L.

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# ERKECHKO HORO

(Bulgaria)

*Don't in '81 only 8 ladies still dancing it.*

The name 'Erkechko' comes from the village near Borgan, which is located in the northeast of Bulgaria on the Black Sea. This part of Bulgaria is well known as the Strangia Region. The people who perform the dance begin by imitating the sounds of the birds indigenous to the area with screams, meanwhile the dance moves like the waves of the Black Sea. This dance is particularly appropriate for weddings.

PRONUNCIATION: Er - KECH - ko Ho - RO

FORMATION: *Front basket*  
Open circle, men lead, then the women, and then the rest of the men at the end.

STYLE: Men dance with bent knees, and women dance with the body in a straight position.

METER: 2/4 o o  
1 2

MUSIC: *Only taught Fig 1 & 2*

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METER 2/4	PATTERN
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Meas      Count

INTRODUCTION:      4 Measures

1-3            Everybody stands in first position, rocking side to side, beginning on the right.  
4            1      Step Left,  
              2      Hop Left, kick Right in front to the left.

PART I: 8 Measures

5            1      Step Right to the right.  
              2      Step with Left in front of Right.  
6            1-2    Repeat measure 5.

7            1      Two quick steps: Right - Left.      *1 R 2*  
              2      Two quick steps: Right - Left.      *R L*

8            1      Step with Left foot to the left.      *1 L 2*  
              2      Touch Right heel in place.      *L R*

1            1      Step back with Right foot.  
              2      Step back with Left foot.

2            1      Step back with Right foot.  
              2      Hop with Right, Left foot up.

3            1      Step with Left.  
              2      Kick Right in front of left.

REPEAT PART ONE AGAIN

Erkechko Horo (cont.)

PART II: 10 Measures *not taught*

- |     |   |   |
|-----|---|---|
| 1   | 1 | Step back with Right.                     |
|     | 2 | Hop with Right, Left up.                  |
| 2   | 1 | Step with Left.                           |
|     | 2 | Hop on Left, kick Right in front of Left. |
| 3-4 |   | Repeat measures 5 and 6 from Part I.      |
| 5-6 |   | Repeat Measure 7 and 8 from Part I.       |
| 7   | 1 | Step with Left.                           |
|     | 2 | Backwards bicycle with Right in front.    |
| 8   | 1 | Step with Right to the right.             |
|     | 2 | Touch Left heel in place.                 |
| 9   | 1 | Step back on Left.                        |
|     | 2 | Step back on Right.                       |
| 10  | 1 | Step Left.                                |
|     | 2 | Kick Right in front of Left.              |

REPEAT PART II AGAIN

PART III: 6 Measures

- |   |     |   |
|---|-----|---|
| 1 | 1   | Step in front on Right, Left up.  |
|   | 2   | Step on Left.   |
| 2 | 1-2 | Hop on Left while <sup>or</sup> bicycling on the right side. <i>circle R in air</i> . <i>lean ↑</i> |
| 3 | 1   | Step Left in front.   |
|   | 2   | Jump with both feet in second position.   |
| 4 | 1   | Step back on Right.   |
|   | 2   | Step back on Left.  |
| 5 | 1   | Step Right.   |
|   | 2   | Hop on Right, Left foot up.   |
| 6 | 1   | Step Left.  |
|   | 2   | Hop on Left, Right foot up.   |

REPEAT PART III THREE TIMES

# LIASA

(Bulgaria)

This dance is from the Dobrudzhan ethnographic area which is in northeast Bulgaria. Peter Iliev learned this dance from an old man from Kalipetrovo in 1988. What is interesting about this dance is its meter, 9/8, which is not very popular in the Dobrudzhan region.

PRONUNCIATION:     lia-sa

FORMATION:           Open circle, holding hands

STYLE:                The man's style is characterized by deeply bent knees. The women stand straight and dance femininely.

METER:                9/8     o   o   o   o.

MUSIC:                Petur Iliev : *Bulgarski narodni tanci*, Side B, No. 4

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## METER 9/8

## PATTERN

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Meas     Count

PART I: 4 measures

- |     |   |                       |   |                           |
|-----|---|-----------------------|---|---------------------------|
| 1   | 1   | Step R                | } | moving<br>to the<br>Right |
|     | 2   | Step L                | } |                           |
|     | 3   | Step R                | } |                           |
|     | 4   | Step L                | } |                           |
| 2   | 1   | Hop L, R foot up      |   |                           |
|     | 2   | Touch R heel in front |   |                           |
|     | 3   | Jump R to the right   |   |                           |
|     | 4   | Touch L heel in front |   |                           |
| 3-4 | Repeat measures 1-2 on the Left side (beginning Step L, etc.) |                       |   |                           |

REPEAT PART I TWICE

PART II: 4 measures

- |     |                                  |                                  |  |  |
|-----|----------------------------------|----------------------------------|--|--|
| 1   | 1                                | Step R to the right              |  |  |
|     | 2                                | Step L, crossing in front of R   |  |  |
|     | 3                                | Step R to the right              |  |  |
|     | 4                                | Step L behind, crossing behind R |  |  |
| 2   | 1                                | Hop L, R foot up                 |  |  |
|     | 2                                | Touch R heel in front            |  |  |
|     | 3                                | Jump R to the right <i>squat</i> |  |  |
|     | 4                                | Touch L heel in front            |  |  |
| 3-4 | Repeat measures 3-4 from Part I. |                                  |  |  |

REPEAT PART II TWICE

LIASA (CONT.)

PART III: 4 measures

- 1
  - 1 Step R to the right
  - 2 Step L, crossing in front of R
  - 3 Step R to the right
  - 4 Step L behind, crossing behind R
  
- 2
  - 1 Touch R to L foot
  - 2 R foot up
  - 3 Jump to R foot on the right
  - 4 Touch L heel in front
  
- 3-4 Repeat measures 1-2 on the left (Step L, etc.)

REPEAT PART III TWICE

# NOVOSELSKO HORO

(Bulgaria)

This dance comes from the oldest village in the Shope region of Bulgaria. The village was known as 'Novoseltsi' in ancient times (thus the name of the dance) but has now grown into a city known as Elin Pelin. Petur learned the dance in this city in 1981. The dance is done when a 'sabor' is held, i.e., on holiday occasions when villages get together.

**FORMATION:** One line with all but one man together at the front, holding belts. All the women are next in the line, also in a belt hold. A single man (the 'opashkar' or 'tail') is the last person in line.

**STYLE:** Shope: light and lively.

**STRUCTURE:** One twelve-measure part, repeated indefinitely.

**MUSIC:**

METER 2/4		PATTERN	
Meas	Count		
1	1	Step right (R) onto R.	] Moving to R
	2	Step left (L) behind.	] "
2	1	Step R onto R.	] "
	2	Hop R with L lifted.	] "
3	1	Step L onto L.	] "
	2	Hop L with R lifted.	] "
4	1	Step to R onto R.	] "
	2	Step L behind, lift R.	] "
5	1	Step R in place.	] "
	2	Kick L crossing in front and at same time quick up-down with R heel.	] "
6	1	Step L in place.	
	2	Kick R across and quick up-down with L heel.	
7		Same as measure five.	
8	1	Step onto L.	] Moving to L.
	2	Step R crossing in front.	] Moving to L.
9	1	Step L with L in front.	] Moving to L.
	2	Step behind with R.	] Moving to L.

Novoselsko Horo (cont.)

- |    |   |   |            |
|----|---|---|------------|
| 10 | 1 | Step L in place.  |            |
|    | 2 | Quick up-down with L heel while quick kick with right foot to side and retraction of R to place near L lower leg. |            |
| 11 | 1 | R touches by L foot then lifts back up (first part of Shopskata step).  | ]in place. |
|    | 2 | Step on R and lift L (final part of Shopskata).   | ]in place. |
| 12 |   | Same as measure 11 but with L and R reversed.   | ]in place. |

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*Presented by Petur Iliev at the Laguna Folkdancers Festival 1996*

# OPAS

(Bulgaria)

This dance is one of the most popular from the Dobrudzhan ethnographic area, found in Northeastern Bulgaria. The performers of this dance, men and women, join hands in a particular fashion called "za opas," from which the dance takes its name.

The usual performance of this dance is in two parts; a slow part and second, slightly faster part. During the first part the dancers move around a circle. In the second they remain in place, dancing complicated movements. At various points the dance moves forward and back. All of this is highly typical of the Dobrudzhan style and character. The stirring of the shoulders and the characteristic pounding of the feet, as with the strong and definite stance of the Dobrudzhan, illustrate his will and connection with the land.

This dance is sometimes executed only by men. When this occurs abrupt stops, accents, and much bending are included in the dance. The dance is a beautiful expression of the goodwill and happiness typical of Dobrudzha.

Petur Iliev learned this dance in a village near Silistra, called Kalipetrovo, from one of the best and oldest representatives of the Dobrudzhan dance style, Baĭ Stoĭcho.

PRONUNCIATION: Ó-pas

FORMATION: Open circle. "Za Opas" holds. Men and women placed alternately.

STYLE: The men's dance style is characterized by deeply bent knees, arched back, and raised backside. The women stand straight and carry themselves proudly.

MUSIC: Original field recording.

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METER: 2/4

PATTERN

---

Meas

FIRST PART OF DANCE: These six measures are repeated several times.

- 1 While moving to the right, jump from L to R and R to L, with L crossing in front of R.
- 2 Jump from L to R. Retain L crossed in front of R at knee level. Jump on R.
- 3 Jump from R to L. Jump on L. R is positioned next to L at ankle.
- 4-5 Repeat meas 1-2.
- 6 Jump from R to L and stamp with heel of R next to toes of L.

SECOND PART OF DANCE: 13 measures.

- 1-3 Repeat meas 4-6 of first part.
- 4 Jump from L to R and stamp with whole foot of L next to toes of R.
- 5 In same position, stamp on R, stamp on L, stamp on R, stamp on L.



Opas (cont.)

- 6 Turning to L, step on L and stamp on heel of R next to toes of L.
- 7 Stamp three times on heel of R while turning to the right from previous position.
- 8 Stamp on heel of R and jump from L to R. L is now in air.
- 9 Step on L in forward direction. Jump and L and at the same time swing R in front of body, fully extended, with toes up.
- 10 Jump from L to R and R to L while moving backwards.
- 11 While moving backwards slightly, stamp on R, stamp on L, on R, stamp on L.
- 12 Men squat. Women bend forward slightly at waist and raise toes up, balancing on their heels.
- 13 Jump from both feet to L and stamp on heel of R next to toes of L.

# RUKA

(Bulgaria)

This dance came from the Dobrujan ethnographic region, which is located in the northeastern part of Bulgaria. The dances from this region represent the typical Bulgarian feeling, and unusual style of dancing. The feeling of the people comes from the pride of knowing that after hard work in the rich soil they will produce the finest agriculture in the country, and this they express in the joy and happiness of their dance.

The most expressive dance from this region is Ruka. The name of the dance came from the position of the dancers which is holding hands.

When Petur Iliev made his expedition to this region in 1984, he was fascinated watching the old people enjoying doing this particular dance.

PRONUNCIATION: RUH-ka

FORMATION: Big open circle, men and women together, arms in 'W' position.

STYLE: The men's style is characterized by deeply bent knees, arched back and raised backside. The women stand straight and carry themselves proudly.

MUSIC:

---

METER 2/4	PATTERN		
Meas	Count		
<u>PART I: 16 Measures</u>			
1	1	Step with Right foot to the Right,	]
	2	Hop with Right foot, Left up.	] Facing
2	1	Step with Left foot to the Right	] 45°
	2	Hop with Left foot, Right up.	] to the
3	1	Step with Right foot to the Right.	] Right
	2	Step behind with Left foot.	
4	1	Step with Right foot in place.	
	2	Stomp with Left heel in place.	

ARMS: Measures 1 and 2, arms are in 'W' position and move slightly up and down gently. Measure 3, bring arms straight out from position 'W', then down and a little behind. Measure 4 bring arms back to the original 'W' position.

REPEAT PART I FOUR TIMES.

RUKA (cont.)

PART II: 8 Measures

- 1      1      Step Right foot in front  
         2      Step Left in front.
- 2      1-2    Step with Right foot in front, Left up.
- 3      1      Step back with Left foot.  
         2      Step back with Right foot.
- 4      1-2    Step with Right foot back, Left up.

ARMS: stay in position 'W' and move slightly up and down.

REPEAT PART II TWO TIMES

PART III: 8 Measures

- 1      1      Step with Right in front.  
         2      Touch Left heel and up.
- 2      1      Step with Left in front.  
         2      Touch Right heel and up.
- 3      1      Step with Right in front.  
         2      Step with Left.
- 4      1-2    Step with Right in front, Left foot up.
- 5      1      Step back with Left Foot.  
         2      Step back with Right foot.
- 6      1-2    Step back with Left, Right up.
- 7      1-2    Stomp with Right leg in front (once).
- 8      1-2    Stomp with Right leg in front (once).

ARMS: Measure 1 arms go from position 'W' straight out, down and back. Measure 2 arms return to original 'W' position. Measures 3 and 4 move arms in position 'W' up and down. Measures 5 and 6 repeat Measures 1 and 2. Measures 7 and 8 move arms in position 'W' up and down.

REPEAT THE DANCE FROM THE BEGINNING.

# SITNATA

(Bulgaria)

This dance comes from the Northern part of Bulgaria. The name of the dance "Sitnata" means small. When you do small, fast steps, people call this Sitnata. The men and women hold hands in one big open circle moving to the right at a quick tempo.

PRONUNCIATION: EET-na-ta

METER: 2/4 o o

MUSIC: *Petur Iliev presents Bulgarski Narodni Tanci*

*Faran H W*

---

METER 2/4

PATTERN

---

Meas Count

PART I: 8 measures

- |   |   |  |
|---|---|--|
| 1 | 1 | Two quick steps: R-L moving to the right |
|   | 2 | Quick step with R, Touch L heel and L up |
| 2 | 1 | Two quick steps: L-R moving to the right |
|   | 2 | Quick step with L, Touch R heel and R up |
| 3 | 1 | Two quick steps: R-L turning to the left |
|   | 2 | Two quick steps: R-L, R up in place      |
| 4 | 1 | Accented step with R in place            |
|   | 2 | Accented step with L in place            |
| 5 | 1 | Step with R to the right, L up           |
|   | 2 | Hop with R, swing L in front             |
| 6 | 1 | Step with L to the right in front, R up  |
|   | 2 | Hop with L                               |
| 7 | 1 | Quick step: R-L                          |
|   | 2 | Step R, touch L                          |
| 8 | 1 | Quick step: L-R                          |
|   | 2 | Accented Step on L in front, R up        |

SITNATA (cont.)

PART II: 16 Measures

- |   |   |   |
|---|---|---|
| 1 | 1 | Big step on R to the right                                |
|   | 2 | Hop with R, swing L in front                              |
| 2 | 1 | Step with L   |
|   | 2 | Hop with L, R up  |
| 3 | 1 | Two quick steps: R-L                                      |
|   | 2 | Two quick steps: R-L                                      |
| 4 | 1 | Two quick steps: R-L                                      |
|   | 2 | Accented Step on R, kicking L up and back                 |
| 5 | 1 | Touch L heel, crossing in front of R                      |
|   | 2 | Hop on R, kicking L up and back                           |
| 6 | 1 | Step with L heel in front of R, Step R behind             |
|   | 2 | Step with L heel to left, R in place                      |
| 7 | 1 | Step with L foot crossing R, Step R behind                |
|   | 2 | Step with L to the left, Step R crossing in front of L    |
| 8 | 1 | Step with L in place, step R to the right                 |
|   | 2 | Step with L crossing in front of R, step R in place, L up |

For the next 8 measures, repeat the above 8 measures, starting with the L foot, going to the left

PART II REPEATS AGAIN.

# TRITE PÛTI

(Bulgaria)

This is a very typical Tracian Dance. Trace is located in the Southwestern part of Bulgaria. The name of the dance means "Three Times." Most of the dance consists of going three times in one direction and then three times in the other. This is how the name derived.

Petur Iliev learned this dance during his last trip to Bulgaria in 1992 from older dancers living near Sliven. The name of the village is Seliminovo.

PRONUNCIATION: TRI-te PÛT-i

FORMATION: Big open circle, men and women together holding hands

METER: 2/4 o o

MUSIC: *Petur Iliev Presents Bulgarski Narodni Tanci*

---

METER 2/4

PATTERN

---

Meas Count

PART I: 6 Measures

1	1	Step R to the right, facing right
	2	2 quick steps: L-R, facing right
2	1	Step L to the right, facing right
	2	2 quick steps: R-L, facing right
3	1	Step R to the right
	2	Step L to the left
4	1	Jump with both feet together
	2	Kick L forward
5	1	Step back on L
	2	Step back on R
6	1	Jump, both feet apart
	2	Jump, bringing feet together

Trite Pūti (cont.)

PART II: 6 Measures

- |   |   |                                  |
|---|---|----------------------------------|
| 1 | 1 | Step R, facing right             |
|   | 2 | Hop on R, L up                   |
| 2 | 1 | Step L, facing left              |
|   | 2 | Hop on L, R up                   |
| 3 | 1 | 2 quick steps: R-L               |
|   | 2 | Step R, L up                     |
| 4 | 1 | Jump both feet apart             |
|   | 2 | Jump bringing both feet together |
| 5 | 1 | Step forward on R, L up          |
|   | 2 | Hop on R, Kicking L in front     |
| 6 | 1 | Jump both feet apart             |
|   | 2 | Jump bringing both feet together |

ARMS: Swing arms back and forth throughout the entire dance.