

Dorothy
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the LAGUNA FOLK DANCERS



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SYLLABUS

1998

price \$ 2.00

STEVE KOTANSKY

Steve Kotansky grew up in the Mid-Peninsula area of California. After high school he moved to Southern California and danced with the AMAN folk ensemble. He received a scholarship from the Rubi Vucheta Memorial Fund in 1972 to study dance in the former Yugoslavia. He then moved to Germany for about 10 years, where he did dance research, taught, and danced with performing groups throughout Europe. While in Germany, Steve founded the Gajda Folklore Ensemble, which celebrated its 20th anniversary in 1993. Since returning to the United States, he has taught in most major Folk Dance Camps in North America. He is an expert in a variety of central European and Balkan dances and teaches mostly non-choreographed village dances. Steve has brought dances from Albania, Serbia, Macedonia, Romania, Resia, Italy, Hungary and Greece. He recently appeared on Hungarian television, performing and teaching Yugoslav-Macedonian dances to 2000 Hungarian dancers at a major folk festival. Steve and his wife, Susan, and two children currently live in New York where Steve teaches Physical Education and World Dance for grades one through 12 at the Waldorf School.

MARILYN SMITH

Marilyn Smith has been teaching International Folk Dance for 27 years at Santa Rosa Junior College. In 1981 Marilyn began her research into French dances, studying with master teachers in different regions of France. Her repertoire includes dances from Berry, Boubonnais, Alsace, Auvergne, Gascogne, Bearn and the Basque country. Marilyn's interest in French dances was initially sparked by the music and the unique musical instruments from the center of France including the vielle (hurdy-gurdy) and the cornemuse (bagpipe). She has spent many wonderful summers at music and dance festivals including the festival for instrument makers at St. Chartier.

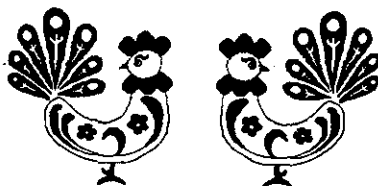
Marilyn has organized visits by French musicians and dance teachers to the United States where they have performed and taught at workshops and folk dance camps. These groups and individuals have included Lo Jai, Marc Perrone, Trio Patrick Bouffard, Yvon Guilcher and Pierre Corbefin. In 1994 and 1996 Marilyn taught French dances in California with musicians invited from France. Last summer Marilyn hosted a group of French and American friends at a chateau in the Loire Valley for a week of music, dance and sight-seeing. The group was able to dance with a local folklore group and people from the surrounding villages.

LAGUNA FOLKDANCERS FESTIVAL 1998 SYLLABUS

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



ADANA

(Macedonia, Skoplje Region)

As presented by Pece Atanasovski at Buffalo Gap International Folk Dance Camp, 1987.

PRONUNCIATION: AH-dah-nah

MUSIC: Kotansky Camp Tape - 1995 B/6; Jugodisk, LFD-0328, Side 1/1 (Adana)

FORMATION: Line dance for men with arms resting on neighbor's near shoulders. Start facing center.

METER: 4/4

PATTERN

Meas

SLOW MUSIC

- 1 Facing ctr, step on R to R side (ct 1); bending L knee, raise L ft across in front of R (ct 2); keeping raised L ft in same pos, flex R knee (ct 3); repeat ct 3 (ct 4).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat meas 1-2.
- 5 Turning to face CCW, step fwd on R (ct 1); continuing CCW, swing and raise L ft in front of R (ct &); flex raised L ft, bringing L ft closer to R knee (ct 2); unflex raised L ft slightly in preparation for step (ct &); continuing CCW, step fwd on L (ct 3); continuing CCW, swing and raise R in front of L ft (ct &); flex raised R ft, bringing R ft closer to L knee (ct 4); unflex raised R ft slightly in preparation for step.

VARIATION (SQUATS) FOR SLOW MUSIC

- 1-4 Repeat Slow Music, meas 1-4.
- 5 Turning to face CCW, step fwd on R, lowering L knee to floor (both knees are now flexed) (ct 1); keeping wt on R, rise up and swing L ft in front of R (ct 2); repeat cts 1-2 with opp ftwk (cts 3-4).

MIXED FAST AND SLOW MUSIC (done twice)

- 1 Facing CCW, hop fwd on L, swinging free R ft low and slightly in front of L (ct 1); step fwd on R (ct 2); repeat cts 1-2 with opp ftwk (ct 3-4).
- 2 Turning to face ctr, hop in place on L (ct 1); hop again in place on L (ct &); step slightly on R to R (ct 2); step on L across in front of R (ct 3); step bkwd into place on R (ct 4).
- 3 Repeat meas 2 with opp ftwk.
- 4-5 Repeat meas 2-3.
- 6 Repeat meas 1.
- 7 Turning to face ctr, leap on R to R side, bent L knee raised across in front of R ft (ct 1); pause (ct 2); repeat Slow Music, meas 1.
- 8-10 Repeat Slow Music, meas 2-4.

FAST MUSIC (danced until end of music)

- 1-5 Repeat Mixed Fast and Slow Music, meas 1-5.

DEVOLLIÇE

(Albania)

The name of the dance refers to the Devolli region in southeastern Albania. The dance consists of a slow part in approximately 2/4 rhythm followed by a faster dance in 6/8 which may also be done at the end of other dances. Women may do this dance but it is primarily a man's dance and was done as such on most occasions when Stephen Kotansky had seen it. It was performed on stage at the 1971 Ohrid festival and in 1972 at weddings in the village of Krani.

MUSIC: Record: SELO, Vol. 1 (LP), *Albanian Songs and Dances*, Side A/3. Tape: Garlic Press, 001

RHYTHM: 2/4 & 6/8 meter. Approximately 2/4 with a lengthening of ct 2, especially on all even-numbered meas.

FORMATION: Line with leader at R end. Hands are joined and held fwd anywhere from waist to shoulder-level.

METER: 2/4 & 6/8

PATTERN

Meas Count

Introduction:

PART I: BASIC PATTERN

- Dance begins by facing R of ctr and moving to the R (LOD). Meter is 2/4.
- | | | |
|----|-----|---|
| 1 | all | Step R |
| 2 | all | Step L |
| 3 | all | Step R |
| 4 | 1 | Turning to face center step L fwd toward ctr |
| | 2 | bend L knee as R is lifted behind L knee. |
| 5 | 1,2 | Step R backward out of circle; hold. |
| 6 | 1 | Facing L of center - step on ball of L ft behind R |
| | 2 | shift wt forward onto R - face ctr. |
| 7 | 1,2 | Step L to L; hold. |
| 8 | 1,2 | Step R beside or behind L; hold. |
| 9 | 1,2 | Step L to L; hold. |
| 10 | 1,2 | Step R beside L; hold. |
| 11 | 1,2 | Still facing center - step L across R as both knees bend so that step is done in a slightly crouched pos (do not bend fwd); straighten knees. |
| 12 | 1,2 | Lift or touch R across L (ct 1); hold (ct 2). |

STYLE NOTE: In measure 11 the dip may sometimes also be done in measures 7 and 9. Measures 1, 4, and 11 are often performed with a slight preparatory lift (çukçe) before stepping on the beat.

VARIATIONS ON BASIC

Step-close-step: Anyone in the line may choose to replace one or more of measures 2-3 by doing a step-close-step in LOD, beginning with either foot.

Turn: The leader and perhaps the next two or three people in line may do a slow CW turn during measures 1-2. It can be performed with either the two single steps described, or the step-close-step of Variation A.

Squats: Performed only by the leader and those next to him. They may be performed while moving to and facing R on measures 1 2,3; while moving L and facing ctr on meas 7 and 9, or while moving R and facing ctr on meas 11. Except in meas 11, squats are generally performed with feet somewhat further apart than the knees and thighs.

PART II: (6/8 meter counted: 1-2 3-4 5-6 Dancers counts 1 2 3)

- | | | |
|---|-----|--|
| 1 | 1 | Facing ctr - step R to R |
| | 2 | step L fwd toward ctr - hands may be brought fwd slightly for emphasis |
| | 3 | flex L knee slightly as R lifts behind L calf. |
| 2 | 1 | Step R backward (out of circle) |
| | 2,3 | bounce or hop twice on R while turning once to L (CCW), L arcs forward (low to floor, knee fairly straight) to end slightly sideward toward R, end with knee bent. |
| 3 | 1 | Facing L of ctr - step L backward in LOD |
| | 2 | step R backward on ball of ft (LOD) OR simply touch without wt |
| | 3 | shift wt fwd to L. |

SQUAT OPTIONS:

At this point begins an optional 4-measure squat sequence which may be omitted or performed any number of times in succession before finishing the dance phrase with measures 4-5. The most common sequence included two of these 4 measure squat sequences for a dance phrase of 13 measures.

Squat No. 1: Facing RLOD - step R fwd in RLOD (long step) and begin to turn R (CW) (ct 1); continue turning R (CW) - bounce or hop on R as L arcs fwd to end fwd of R (leg somewhat straight) - end facing R of ctr (option - this may also be done by stepping L-R in place (cts 2-3)).

Squat No. 2: Turning body to face R of center, leap or step L across R (LOD) (ct 1); turning to face center, leap into squat on both feet (ct 2); rise on L with R leg extended diagonally forward in preparation for next step.

Squat No. 3: Step R, L, R (cts 1, 2, 3) make a complete CW turn in the area just to the R of that occupied while squatting. (First step is to R)

Squat No. 4: Facing center, leap or step onto L by or slightly backward of R (ct 1); facing center or slightly L of center, leap into squat on both feet (ct 2); facing center L of center, raise on L with free R leg extended forward (ct 3).

The dance phrase ends with measures 4 and 5 after any number of repeats of Squats 1-4.

Measure 4: Same as Squat No. 1 (cts 1-3). (Turn CW R forward, bounce 2X)

Measure 5: Moving forward in LOD, step L forward (ct 1); touch R near L (to side of or slightly forward of) without taking weight (ct 2); hold (ct 3).

Dance notes by Bob Leibman

Presented by Steve Kotansky at the Laguna Folkdancers Festival 1998

DOLGOTO ORO

(Pelagonia, Macedonia)

Dolgoto is done in the area around Prilep in southern Macedonia. Pece Atanasovski, who introduced the dance to American folk dancers, is a native of Dolneni, a small village near Prilep. It is a Berance type dance in 12/8, but with the musical phrase shifted one major beat. The leader may do turns (cts 1, 2, 3 of meas 3) and squats (cts 4, 5 of meas 2 and/or 3) but acrobatics are not common. Learned from Pece Atanasovski.

RHYTHM: 12/8 2, 2, 3, 2, 3 as 1, 2, 3, 4, 5.

FORMATION: Dolgoto is done in an open circle with hands joined in W position.

METER: 12/8

PATTERN

Meas

INTRODUCTION

- 1 Hold (ct 1, 2); turning to face slightly L of center, step R across in front of L (ct 3); step back to place on L and turn to face R of center (ct 4); hop on L while lifting R knee (ct 5).

SLOW MUSIC

- 1 Hop on L while lowering R slightly in preparation for stepping LOD (ct 1); step R in LOD bringing L next to R briefly and flexing both knees (ct 2); small step L in LOD (ct 3); small step R in LOD (ct 4); large step L in LOD (ct 5).
- 2 Hop on L moving forward while raising R knee slightly (ct 1); step R in LOD beginning to face center (ct 2); step L across R (ct 3); step back on R to face center (ct 4); hop on R raising L knee and turning to face L of center (ct 5).
- 3 Hop on R moving forward slightly (ct 1); step L in RLOD (ct 2); step R across in front of L (ct 3); step back to place on L and turn to face R of center (ct 4); hop on L while lifting R knee (ct 5).

When music speeds lower hands to V position. Dance is the same except cts 3 and 4 of meas 3.

- 3 Close R to L taking wt on R (ct 3); step back on L with a sliding movement while leaving R in place or kicking R slightly forward (ct 4).

INDIJSKI ČOČEK

(Kočani Rom, Macedonia)

Indijski Čoček, literally Indian (east) Čoček, is a Rom (Gypsy) dance popular in Kočani, Eastern Macedonia. It has elements similar to Jeni Jol but adds steps, giving it a 5-measure structure.

PRONUNCIATION: IN-dee-skee CHOH-check

MUSIC: Any good 2/4 medium-tempo Čoček. Available on Special Camp tape.

FORMATION: Line or open circle in W-position.

METER: 2/4

PATTERN

Meas

BASIC

- 1 Facing slightly R of ctr and moving in LOD, touch R ft fwd (ct 1); step fwd on R (ct &); touch L ft fwd (ct 2); step fwd on L (ct &).
- 2 Turning to face ctr, touch R ft fwd twd ctr (ct 1); step on R back to place (ct &); step back slightly on L (ct 2); step (rock) on R in place (ct &).
- 3 Step fwd on L twd ctr (ct 1); rock back onto R (ct &); step back on L (ct 2); rock onto R in place (ct &).
- 4 Step fwd on L twd ctr (ct 1); rock back onto R (ct &); touch L ft fwd (ct &); step on L beside R (ct &).
- 5 Repeat meas 3 with opp ftwk to end facing R of ctr.

VARIATION

- 1 Using ftwk of Basic, meas 1, turn once CW to R.
- 2-5 Finish turn and repeat Basic, meas 2-5.

LIAKENA

(Sarakatsani, Greece)

The Sarakatsani or Karakazani are Greek-speaking former nomads who roamed with their herds throughout the Southern Balkan Peninsula. The dance is a Tsamiko type dance often done to the tune "Despo."

PRONUNCIATION: LYAH-keh-nah

MUSIC: Steve's Stockton '97, The Big 50 side a/5

FORMATION: Women in a circle, W-pos, wt on R.

METER: 6/4

PATTERN

Meas

- 1 Facing slightly R of ctr, hop on R and lift L ft slightly behind (ct 1); step fwd on L (ct 2); turning to face ctr, step on R to R side (ct 3); turning slightly to face L, step on L across and behind R (ct 4); turning to face slightly R, step fwd on R in LOD (ct 5); step fwd on L in LOD (ct 6).
- 2 Step fwd on R in LOD (ct 1); step fwd on L and swing arms fwd and down (ct 2); turning to face ctr, step on R to R and bring arms up to W-pos (ct 3); hop on R in place (ct 4); turning to face L of ctr, hop on R again in place (ct 5); step on L to L (ct 6).
- 3 Step in RLOD on R in front of L (ct 1); turning to face ctr, step on L to L side (ct 2); hop on L in place bringing R ft low in front (ct 3); brush R toe across in front of L ft and then back twd L heel (ct 4); low loose kick R ft fwd and slightly to R (ct 5); step on R beside L (ct 6).
- 4 Hop on R in place (ct 1); step on L in place (ct 2); hop on L in place (ct 3); repeat meas 3. cts 4-6, but turn to face slightly R of ctr on ct 6 (cts 4-6).

VARIATION I WITH ONE TURN

Turn CW once on cts 5, 6 of meas 1, finishing turn with ct 1 of meas 2. Arms in W-pos.

VARIATION II WITH TWO TURNS

Turn twice CW on cts 5, 6 of meas 1, continuing to turn on cts 1, 2, 3 of meas 2.

VARIATION III WITH THREE TURNS

Dance variation II, turn CCW once on cts 1, 2 of meas 3. Arms in W-pos. Note: prepare to turn on ct 6 of meas 2.

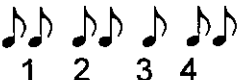
MEMEDE

(Kosovo, Jugoslavia)

This Memede is from the South Serbian Village of Koretište near Gnilane in Kosovo. Bob Liebman and I observed it there in 1972. The dance style in South Serbia is heavy and closely resembles Macedonian dancing in both structure, style and music.

PRONUNCIATION: MEH-meh-deh

MUSIC: Kolo Party No 3 tape

RHYTHM: 7/8  Note: Ct 3. is of shorter duration than the other 3 cts.

FORMATION: Open circle, leader at R. W pos or shldr hold (M only).

METER: 7/8

PATTERN

Meas

- 1 Facing R of ctr, wt on L ft and R ft lifted out to R side, lift on L ft and swing R ft fwd (ct 1); step fwd on R ft (ct 2); step fwd on ball of L ft, slightly behind R ft (ct 3); step slightly fwd on R ft and begin to lift L ft to L side (ct 4).
 - 2 Continue moving fwd, reverse ftwk of meas 1.
 - 3-4 Repeat action of meas 1-2.
 - 5 Turning to face ctr, lift on L ft and raise R knee up and fwd (ct 1); step on R ft to R (ct 2); lift on R ft and raise L knee, bringing L ft around and in front (ct 3); touch ball of L ft briefly in front of R ft (ct 4).
 - 6 Lift on R ft and raise L ft up, knee bent (ct 1); step back on L (ct 2); step slightly fwd on ball of R ft (ct 3); step slightly fwd on L ft (ct 4).
 - 7-8 Repeat action of meas 5-6, but turn to face R of ctr on last two cts of meas 8.
- Repeat dance from the beginning.

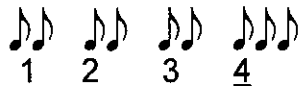
MOJHATIXHE

(Kosovo, Yugoslavia)

Moj Hatixhe is a woman's pantomimic dance-song which is danced throughout Kosovo by the Albanian population. It is danced in a free-style manner and describes the trials, tribulations and phases of a woman's life from matrimony to old age. Moj Hatixhe, as presented here, was collected and presented by Janet Reineck who lived and researched dance in Kosovo for two years. She is currently writing her master's thesis on the dances of Opoja, Kosovo. The instrumentation is song accompanied by the Daire, a tambourine-like instrument.

PRONUNCIATION: MOY hah-TEE-jeh

MUSIC: Jugoton CAY 603 or Garlic Press Productions GPP CAS 003 Side A/8

RHYTHM: 9/8 

FORMATION: Free about the dance floor (Generally one would dance to an audience).

METER: 9/8

PATTERN

Meas

Introduction: Dance starts with the vocal.

- 1 Step on R ft fwd directly in front of L ft, turning body slightly to L, and extend R hand, palm down, fwd and L hand, palm down, back at about waist level (cts 1,2); step L ft fwd directly in front of R ft, turning body slightly to R, and reverse hand and arm movement of cts 1-2 (cts 3,4). Arms sink and rise with each step, wrists flexing down and up.
- 2 Repeat meas 1.
Note: This dance is arranged to include six different pantomimic variations. These variations are performed only the upper body, i.e. arms and hands, and take place during meas 3-6. The footwork remains the same for meas 3-6 throughout the dance. Therefore, only the footwork is described at this point, after which each separate pantomime will be treated alone.
- 3 Step on R ft fwd in front of L ft (ct 1); rock on L ft back in place (ct 2); step on R ft back (ct 3); rock on L ft fwd in place (ct 4).
- 4 Repeat meas 3.
- 5-6 With 4 steps leading out to the R, walk a small circle CW (R ft cts 1-2; L ft cts 3-4; R ft cts 1-2; L ft cts 3-4).
Note: meas 7-9 continue on the next page.

Pantomime I. Putting henna on the hair.

- 3 Pull the fingers of the R hand, palm facing back, down along R side of head as if applying henna. The L hand, palm down, rests beneath R elbow. The arms form an approximate right angle (cts 1,2); repeat cts 1-2 on the L side with the opp hands (cts 3,4).
- 4-6 Repeat meas 3 three times.

Pantomime II. Don't forget me

- 3 With R hand held fwd at waist level and L hand on L hip, point index finger or index and middle fingers and wave R hand across to L (cts 1,2); wave R hand out to R (cts 3,4).
- 4 Repeat meas 3.
- 5 Wave R hand out to R (cts 1,2); wave R hand across to L (cts 3,4).
- 6 Repeat meas 5.

Pantomime III. Old Lady

- 3-6 With hands behind back, bend over fwd at waist. Upper body and head follow movement of steps.

Pantomime IV. Children at my apron

- 3 As if releasing a child's hands from your apron or side, brush fingers of both hands at R side of R leg (cts 1,2); repeat at L side of L leg (cts 3,4).
- 4-6 Repeat meas 3 three times.

Pantomime V. Kneading bread

- 3 With hands in front of body at waist level, palms facing fwd and down, push heels of hands fwd (ct 1); turn hands toward body and draw back (ct 2); repeat cts 1-2 (cts 3,4).
- 4-6 Repeat meas 3. This action can be performed at half tempo if desired.

Pantomime VI. I wish I were a bride again.

- 3-6 Standing erect and stately, place R hand, palm down, onto L hand, palm up, in front of waist and hold there. Cast eyes down. Rock hands, starting by pushing heel of R hand down. Steps are very small.
- 7 Step on R ft back with arms extended out to sides (cts 1,2); step on L ft beside R (ct 3); step on R ft fwd and lift R hand in front at about head level, palm facing fwd, and L hand extending back low or at middle of back (ct 4).
- 8 With arms remaining in this pos and wt on the R leg, knee bent, turn CW to R by pushing off ball of L ft (out to L side)(ct 1); rotate on R ft (ct 2); push off ball of L ft (ct 3); rotate on R ft (ct 4).
- 9 Step back on L (cts 1, 2); step on R next to L (ct 3); step on L slightly fwd (ct 4).

Variation: step back on L (cts 1, 2), touch R next to L (cts 3,4).

Repeat the dance from the beginning, alternating the pantomime variations during meas 3-6 in the prescribed order. At the end of Pantomime VI (last time through) meas 9 ends by closing the R ft to the L and lowering the R hand to the R side (ct 4).

MOJ HATIXHE

Text

Moj Hatixhe, moj n'shami t'kuqe
Ti ngjyn nona moj flokt e kuqe (2x)

Flokt e kuqe ti shitoft zana,
A Po t'dhimen o baba e nona? (2x)

Baba nona-a dy vllaznija
Shkoj te burri o m'rrok pleqnija (2x)

Për kanaci o m'rrokin fmija
Lypin o buken o argashtija. (2x)

Lypin o buken o argashtija
Mall i kom o tesha e mira (2x)

Translation

My Hatixhe with the red scarf,
Your mother will color your hair with henna.

Your hair will be red and charmed by the spirits,
Does it pain you to leave your father and mother.

Father, mother and two brothers,
I go to my husband and old age will come to me.

I go to my husband and old age will follow,
And the children will hang by my aprons.

The children will hang by my aprons,
And the workers will ask for food.

The workers will ask for food,
How I long to be a bride again.


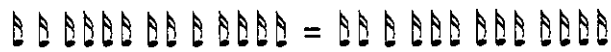

POSTUPANO

(Macedonia)

SOURCE: Pece Atanasovski, From the Skopje region of Macedonia.

PRONUNCIATION: Poh-STOOH-pah-noh

MUSIC: Jugoton LPT-50985, Side 2, Band 1.

METER: 13/16 =  =  = 
dancers' bts. 1 2 3 4 5 6 1 & 2 4 uh 5 1 2 & 4 5

FORMATION: Men and women in separate open lines, each with a leader on the right. Women dance behind the men. Men use a shoulder hold ("T" position); women hold joined hands up in "W" position.

METER: PATTERN

Meas

Ct.

Figure I

- I
- 1 Face center. Lift on L in place. Free R is raised high forward, thigh parallel to the ground, knee bent full 90°, foreleg angled a bit to the left so that it hangs down across in front of L. (Women raise the free foot much lower, only slightly bent at knee).
 - 2 Step onto R by L, knee slightly flexed.
 - 3 Slight straightening of R knee. Free L is raised high forward much as described for the R above.
 - 4 Hold this position. Free L is held high forward. (Actually, there is a slight lift on the last 1/16 note in preparation for the dip.)
 - 5 A noticeable dip or flex of the R knee. Free L appears to move down and then up on the next ct. primarily do to the flexing of the knee of the R, the weight-bearing leg, but it may actually be lowered slightly itself.
 - 6 R knee is straightened in an action which flows smoothly into the lift on ct. 1 of the next measure. Free L is again raised high forward
- II Repeat meas. I with opposite footwork. The upward movement at the end of meas. I continuing smoothly with the lift of the R heel off the ground on ct. 1 of this measure.
- III-IV Repeat I-II.
- V
- 1 Turn to face slightly right of center and move right LOD. Lift on L as described in meas 1. Free R is raised high forward as described in meas. I.
 - 2 Step forward (LOD) on R.
 - 3-4 Lift on R. The motion is more continuous than above in measures I-IV. There is no obvious hold. Free L is raised high forward

Postupano (p.2) (cont.)

- 5 Step forward (LOD) on L.
- 6 Free R begins to-be raised fwd. in a movement which continues in ct. 1 of the next measure.

Figure II

- I-IV As in Figure I.
- V
- 1 Facing slightly right of center, hop in place or moving LOD on L. Free R is raised a bit lower than above, knee bent, foreleg kicked a bit further left across in front of L.
 - & *Momentarily take weight on the ball of R, a bit to the right and back of L.
 - 2 Immediately step onto full L across in front of R.
 - 3 Hold this position. but not in a noticeable way. Action flows throughout.
 - 4 Repeat the action of ct. 1.
 - uh *Repeat the action of "&"
 - 5 Repeat the action of ct. 2.
 - 6 Hold position as in 3, preparing for lift on ct. 1 of next measure.

*The timing in this figure is somewhat variable, especially for the brief step described in cts. "&" and "uh". The most stable elements are the lifts on cts. 1 and 4. Alternate rhythms for the performance of these steps are:



Figure III ("cross steps")

- I
- 1 Hop on L in place. Free R is raised high forward, knee bent.
 - 2 Smaller hop or lift on L. Free R is still raised forward, but begins to descend for step.
 - &-3 Step on R by L.
 - 4 Step or low leap slightly forward (into circle) onto L. Free R is raised up a bit behind, knee bent.
 - 5-6 Step or low leap back onto R. Free L is raised a bit forward, knee bent. Merges with higher lift on ct 1 of the next measure.

Although the drum may accent "1 3 4 5", the steps are performed almost evenly, as if the music actually consisted of triplets (the last one extended) The underlying rhythm is 1 (lift) 2 (step) 4 (step) 5 (step): with the step on 2 being displaced 1/16 by the addition of the small second lift on ct. 2.

II Repeat meas I with opposite footwork.

III-IV Repeat I-II.

- V
- 1 Ct.1 of meas V, Figure I.
 - 2 Smaller hop or lift on L.

&-3 Step for-ward (LOD) on R

4 Hop or lift on R. Free R is raised forward, knee bent

uh Smaller hop or lift on R.

5-6 Step forward (LOD) on L. Free L is raised forward and continues up in ct. 1 of next measure.

Figure IV ("Squats and turns") - Men only!

At the signal of the leader, the men let go of one another and dance as described above, but each individually. The arms are generally used in opposition to the raised leg, i.e., if free L is raised, then R arm is swung up and across the chest while L arm hangs down and a bit back.

The figure begins, at the signal of the leader, by performing measure V of the preceding measure as follows:

- V
- 1 Turn to face right (LOD). High hop forward (LOD) on L. Free R is raised high forward, knee bent, and slightly in front of L.
 - 2-3 Step forward (LOD) on R.
 - 4 Hop forward (LOD) on R. Body is turned a bit right of LOD. Free L is raised high forward, knee is bent but the foreleg is back to the left a bit rather than crossed in front of R.
 - uh Briefly step slightly forward (LOD) on ball of L. Body turns back twds LOD or slightly left of it.
 - 5 Step forward (LOD) onto full R.
- I
- 1 Leap forward (LOD) onto L.
 - 2-3 Step onto R by or slightly forward and to right of L.
 - 4 Squat in that position, feet slightly apart.
 - 5-6 Come up out of Squat on both feet.
- II
- 1 Pivot CCW while on the ball of R, or hopping on R.
 - 2-3 End 360° turn as you place near R.
 - 4 Squat in that position, feet slightly apart.
 - 5-6 Come up out of squat onto both feet.
- III
- Repeat II with reverse footwork and CW turn.
- IV
- Repeat II, but come up out of squat with weight on L. Free R is raised high fwd., bent at knee. as in Figure III.
- V
- As in Figure III.

Notes by Bob Leibman

Presented by Steve Kotansky at the Laguna Folkdancers Festival 1998

ROMSKA GAJDA

(Rom (Gypsy), Macedonia)

Romska Gajda is popular among the Rom (gypsy) communities from Skopje, Bitola and here in New York. The basic structure of the dance is an eight-measure dance similar to Maleševsko, and Četvorka from eastern Macedonia rather than the three- and four-measure Pravo type more commonly known. Source: New York Metropolitan Area, Macedonian Rom community, Michael Ginsburg (Bitoljska Gajda).

PRONUNCIATION: ROHM-skah GAH-ee-dah

MUSIC: Steve's Stockton '97, The Big 50 Side A/5

FORMATION: Open circle in T-pos or W-pos.

METER: 2/4

PATTERN

Meas

BASIC

- 1 Facing slightly R of ctr, step fwd on R in LOD (ct 1); step fwd on L in LOD (ct 2).
- 2 Step fwd on R in LOD (ct 1); step on L slightly behind R, still moving in LOD (ct 2); step fwd on R in LOD (ct &).
- 3 Step fwd on L in LOD (ct 1); step fwd on R in LOD (ct 2); step fwd on L in LOD (ct &).
- 4 Turning to face ctr, step on R to R (ct 1); bounce slightly on R and pump-kick L ft fwd (ct 2).
- 5 Turning to face slightly L of ctr, step fwd on L to L (ct 1); step fwd on R across in front of L (ct 2).
- 6 Turning to face ctr, step slightly back on L (ct 1); step on R beside L (ct 2); step on L in place (ct &).
- 7 Step on R in place or very slightly to R (ct 1); bounce slightly on R and pump-kick L ft fwd (ct 2).
- 8 Step on L in place (ct 1); bounce slightly on L and pump-kick R ft fwd (ct 2).

VARIATION I

- 1-6 Repeat Basic, meas 1-6.
- 7 Step on R across in front of L (ct 1); step back on L in place (ct &); step on R to R side (ct 2); step on L in place (ct &).
- 8 Step on R across in front of L (ct 1); step back on L in place (ct &); lift on L, bringing R knee up and in front (ct 2); hold (ct &).

VARIATION II

- 1-7 Repeat Basic, meas 1-7. Turning to face R of ctr, leap onto ball of L to L and slightly back (meas 7, last ct &).
- 8 Step fwd on R (ct 1); leap onto L across and in front of R (ct 2). (With the previous & ct, this step is a "ker-plunk" (cts &,1); leap (ct 2).

VARIATION III

- 1-6 Repeat Basic, meas 1-6.
- 7 Step on R across in front of L (ct 1); step on L in place (ct &); step on R to R (ct 2); hold (ct &).
- 8 Repeat ker-plunk, leap of Variation II, meas 8.

Presented by Steve Kotansky at the Laguna Folkdancers Festival 1998

ROMSKO LESNO

SOURCE: Learned from Macedonian Gypsy community in the Bronx, N.Y.

RHYTHM: 7/8  Dancers use two primary beats (Q,S)
Q(1) S(2)

FORMATION: Line: men using shoulder hold, women holding hands in W position.

METER: 7/8

PATTERN

Meas

PATTERN I

- 1 Traveling R, lift R (1), step R forward (2)
- 2 Lift L (1), step L forward (2)
- 3 Lift R (1), turning to face center, step R to side
- 4 Lift L (1), with L still in same position, bend R knee to articulate beat (2)
- 5 With L still lifted raise up on R for small hop (1), step L to side (2)
- 6 Same as meas. 4 with opposite footwork

PATTERN TWO

- 1 Traveling R, lift R (1), step R forward (2)
- 2 Step L across R (1), step R to R in LOD (2)
- 3 Repeat meas 2
- 4 Step L across R (1), step R back to place (2)
- 5 Lift L (1), step L to side (2)
- 6 Step R across L (1), step L back to place (2)

PATTERN THREE

- 1 Traveling R, lift R (1), step R forward (2)
- 2 Quick step on L and fall back down onto R (1,&), step L forward in LOD (2)
- 3 Same as measure 2 with opposite footwork but still moving in same LOD
- 4-6 Same as meas. 4-6 of pattern two

Each pattern should use approximately one third of the music. As it is done by the people in the Rom community in the Bronx, pattern two is interchangeable with pattern three. It is a more sophisticated step and is done only by the more expert dancers who enjoy the syncopated aspect of the step. Sometimes, the men release the shoulder hold for patterns two and three, and hold hands in the V position.

SARANDA PENTE

(Macedonia)

Danced in the villages Promachi and Naoussa (where the famous celebration of the "Boules" (masked Carnival dancers) takes place. The dance is in the regular, mirror-image three-measure form.

PRONUNCIATION: Sah-RAN-dah PEN-teh

TRANSLATED: 45

SOURCE: Rena Loutzaki, Field Researcher of the Peloponnesian Folklore Foundation, 1979 & 1981

MUSIC: PFF II

FORMATION: If Men, hands on shoulders, if mixed, hands joined at shoulder height for slow part and down when music speeds up.

METER: 7/8 S Q Q

PATTERN

Meas Count

- | | |
|---|---|
| 1 | 1-2 Step on R sideways to R |
| | 3 Step on L close to R ft |
| | 4-5 Step on R sideways to R |
| | 6-7 Step on L across in front of R ft |
| 2 | 1-3 Step on R sideways to R |
| | 4-5 Step on L across in front of R ft |
| | 6-7 Step on R back into place |
| 3 | Reverse footwork and direction of meas. 2 |

VALLE-SHOTA

(Kosovo, Serbia)

Valle is the Albanian word corresponding to the Serbian kolo or the Macedonian oro. Shota is another popular name for this particular dance. This dance belongs to the Pravo family of dances. I've based it on variations learned from ethnic Albanians in the former Yugoslavia, Germany, and the Midwest. Also, I've learned variations from Janet Reineck.

PRONUNCIATION: VAHL-leh SHOH-tah

MUSIC: Steve's Stockton '97, The Big 50

FORMATION: Open circle, leader at R, hands in W-pos.

METER: 2/4

PATTERN

Meas

Intro - clarinette solo, w m drum, beg w/ full orchestra

BASIC I

- 1 Facing slightly R of ctr, step fwd on R in LOD (ct 1); step fwd on L in LOD (ct 2).
- 2 Turning to face ctr, step on R to R (ct 1); touch ball of L ft slightly fwd (ct 2).
- 3 Step on L ~~in place~~ (ct 1); touch ball of R ft slightly fwd (ct 2).

BASIC II

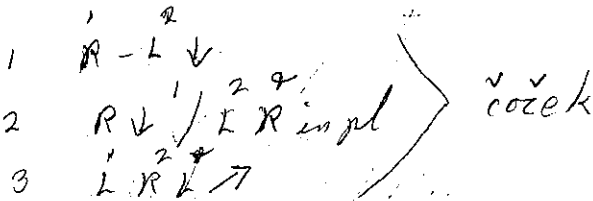
- 1 Facing ctr, step on R to R (ct 1); step on L across behind R (ct 2).
- 2 Step on R to R (ct 1); touch L beside R (ct 2). *or R → / L ball / ^{ah}R / R in pl 2*
- 3 Step fwd on L twd ctr (ct 1); touch R beside L (ct 2). *or L ↑ / R ball ↑ ^{ah} / L in pl 2*

CHICAGO VARIATION

Musical texture changes: it becomes more abrupt, more staccato. On ct & ^{ah} before ct 1, transfer wt onto ball of R ft.

- 1 Immediately land on L (knees slightly bent) in front of R (ct 1) (this is a ker-PLUNK syncopated step on cts & ^{ah} 1); repeat cts & ^{ah} 1 (cts &, 2).
- 2 Step on R to R (ct 1); step or rock onto ball of L ft behind R (ct 2); step on R ^{just to} in place (ct &).
- 3 Repeat meas 2 with opp ftwk.

Leader changes variations at will.



ŽENSKO ČAME

(Macedonia)

SOURCE: As presented by Pece Atanasovski at Buffalo Gap International Folk Dance Camp, 1987.

PRONUNCIATION: ZHEN-sko CHAHM-chay

MUSIC: Jugodisk, LPD-0328, Side 2, Band 4 (Žensko Čamče).

RHYTHM: This is where the fun begins.

Slow Music: 1/1, or perhaps a better way of expressing it is "8 beats of somewhat variable duration to the phrase."

Fast Music: 7/8 (Slow-Quick-Quick)

1 2 3

FORMATION: Open circle of women, hands held down at sides, facing center of circle.

Notes:

In order to understand why the rhythm in the slow music portion of the dance is so complex and unusual, it is important to view the dance as it might have been danced in the old times by women in villages of the Skopje region. It seems obvious, but worth repeating, that in the villages dancing is always done to live music. The musicians are an important part of the festive event taking place, and without them there would most likely be no dancing at all (unless the dances were "song dances" where the dancers provide their own music through song). In most dances the dance turn has a specific rhythm (e.g. 2/4, 7/8, 3/4, 11/16, etc.) and the dancers dance to the rhythm provided by the orchestra.

However, in Macedonia we find that a dance form still exists which has a completely different relationship between musician and dancer than the one noted above. In dances such as Čamče, Žensko Čamče, Čifte Čamče, Teškoto, occasionally Pravoto and others, the "rhythm" is provided by the dancers and the musicians follow that rhythm and the steps of the dancers. A typical band for this type of music would be comprised of 2 zurla (a double reeded clarinet-shaped instrument) players, one playing a constant droning note and the other playing a slow, seemingly free form melody. A single tupan (large drum) player would beat the drum following the dancers' movements. The "lead dancer," at the front (or right end) of the line, has almost complete freedom to step whenever she (in this case) feels the spirit, and it is the drummer's responsibility to follow her steps (which may or may not be rhythmic in our terms).

So now the musicians are playing according to the lead dancer's steps, but what about the rest of the dancers in the line? They are also following the lead dancer's steps. Sounds easy except that the lead dancer not only has the freedom to set the "rhythm," but also to dance whatever steps she wants to (within certain cultural norms). In summary, in this dance's traditional environment, everyone watches the dance leader, who sets the rhythm, tempo and dance steps.

Every time this dance is done in its traditional setting it is created anew. This is such a contrast to what we are accustomed to in our recreational dance

environment that it boggles the mind as to how to best recreate this dance and yet stay true to its original form.

The dance presented here, as arranged and taught by Pece Atanasovski, is an excellent portrayal of Žensko Čamče as adapted for our recreational environment. In general, it will be helpful to think of the "slow" portion of the dance as taking 3 musical phrases to complete with each phrase containing 8 beats. For the most part, the first 6 beats of each phrase are of approximately equal duration, with beats 7, and more often 8, being of longer duration. Most of the "movement" in the dance takes place on beats 1-6, with beats 7-8 used to hold position. The dance tune on the record recommended has a long musical introduction during which the dancers can walk around the room to "get the feel" of the music. After the brief pause in the introductory music the dancers should stop walking, face the center, and slowly raise and join their hands at head height during the first four beats of music.

IT IS EXTREMELY HELPFUL TO LISTEN CLOSELY TO THE MUSIC AND STEP WITH THE DRUMBEATS!!

GOOD LUCK.

METER: Slow 1/1, Fast 7/8

PATTERN

Phrase Beat

INTRODUCTORY PATTERN (danced once)

- | | | |
|---|-----|--|
| 1 | 1-4 | Facing ctr, raise and join lowered hands to head height. |
| 2 | 1 | With weight predominantly on R ft, flex down and up. |
| | 2 | Flex down and up again. |
| | 3 | Raising on ball of R ft, step fwd onto ball of L ft lowering L heel to ground and flexing L knee. |
| | 4 | Bringing inside of R heel to back of L ft with R knee slightly turned out, bounce on L ft. |
| | 5 | Step backwards onto R ft, at same time lifting free L ft slightly in front and starting to swing L ft around to Left. (This beat arrives quickly.) |
| | 6 | Continue swinging motion of L ft until it ends with inside of L heel tucked behind R ft. Rise smoothly onto ball of R ft during this beat. |
| | 7-8 | Pause. |

REPEATING PATTERN

- | | | |
|---|---|--|
| 1 | 1 | Facing ctr, standing on ball of R ft, with inside of L heel tucked behind R ft, L knee turned out slightly, bounce on R ft, turning body slightly L and returning to position. |
| | 2 | Repeat pattern of Phrase 1, Beat 1. |
| | 3 | Step sideways to L onto L ft simultaneously swinging freed R ft up in front of L ft, R knee bent slightly. |
| | 4 | Flex L knee slightly while swinging R heel slightly L. |
| | 5 | Step fwd onto ball of R ft, lowering R heel to ground and tucking L heel behind R ft. |
| | 6 | Slowly bounce in place on R ft. |
| | 7 | Step backwards onto L ft, slowly lifting freed R ft up slightly in front, R knee bent. |
| | 8 | Pause (elongated). |

- 2
- 1 Retaining this position (Phrase 1, Beat 7), flex on L ft.
 - 2 Flex again on L ft while turning to face CCW.
 - 3 Step fwd onto R ft.
 - 4 Step onto L ft placing it behind, and slightly to R of R ft.
 - 5 Continuing CCW, step fwd onto R ft swinging free L ft up in front of R ft, L knee bent slightly.
 - 6 Flex R knee slightly while swinging L heel slightly R.
 - 7 Step fwd onto L ft.
 - 8 Step backwards onto R ft, lifting free L ft in front, L knee bent slightly, and rising onto ball of R ft.
- 3
- 1 Lowering R heel to ground, step fwd onto L ft.
 - 2 Bounce on L ft, quickly bringing free R ft around, and slightly in front of L ft, R knee bent and turned out slightly.
 - 3 Bounce again on L ft.
 - 4 Step fwd onto R ft while turning body to face ctr and bringing free L ft low and in front of R ft, L knee turned out.
 - 5 Facing ctr, step fwd onto ball of L ft, rolling down onto L heel with L knee slightly flexed and tucking R heel behind L ft.
 - 6 Bounce on L ft, keeping free R ft in position.
 - 7 Step backwards onto R ft, at same time lifting free L ft slightly in front and starting to swing L ft around to Left.
 - 8 Continue swinging motion of L ft until it ends with inside of L heel tucked behind R ft. Rise smoothly onto ball of R ft during this beat.

Repeat the 3 phrase "repeating pattern" until the music changes to the "Fast Music". This will occur after phrase 1 of the repeating pattern.

Meas Ct FAST MUSIC (repeat until end of dance)

- 1
- 1 Facing CCW, step fwd onto R ft.
 - 2 Step onto ball of L ft beside R ft.
 - 3 Step slightly fwd on R ft.
- 2
- 1-3 Repeat pattern meas 1, but with opposite footwork.
- 3
- 1 Step fwd onto ball of R ft.
 - 2-3 Step fwd onto ball of L ft.
- 4
- 1 Turning to face ctr, step sideways to R onto R ft.
 - 2-3 Bounce on R ft, tucking free L heel behind R ft.
- 5
- 1 Turning to face CW, step fwd onto ball of L ft.
 - 2-3 Step fwd onto ball of R ft.
- 6
- 1 Turning to face ctr, step sideways to L onto L ft.
 - 2-3 Bounce on L ft, lifting free R ft up slightly in front, R knee bent.

NOTE: During meas 1 & 2, Pece often dances these steps while making one complete turn to R.

ZONARADHIKOS

(Eastern Roumelia / Macedonia, Thrace)

Greece

Zonaradhikos is a men's line dance of the Greek refugees from Bulgarian Thrace (Eastern Rumelia) who settled in Greek Thrace and Macedonia after the population exchanges of the early 1920's. The name refers to the fact that it is danced with a "belt" hold, Zonari being the word for the cummerbund which was until recently used in place of a belt. The name, therefore, means the same as "Za Pojas" - "by the belt".

SOURCE: Learned from Petros Hajinas, lead dancer of the Lykeion ton of Athens, in Athens. 1973.

RHYTHM: 2/4, with the underlying three beats typical of such Thracian tunes, usually played on gaida (bagpipe), or Zourna (primitive oboe) with daouli (big drum) accompaniment

MUSIC: FolkThings TVDG-33-01 or "Soul Dances of the Greeks" (LP)

FORMATION: Men's line dance, belt hold.

METER: 2/4

PATTERN

Meas Count

Fig I: Aide ("Come on")

- | | | |
|---|-----|--|
| 1 | 1 | Facing ctr, step on R ft swd to R |
| | 2 | Step on L ft across in back of R |
| 2 | 1 | Step on R ft swd to R |
| | 2 | Lift L ft to L, keeping it close to ground |
| 3 | 1-2 | Repeat meas 2 with opp ftwk and direction |

Fig II: Embros ("Forward")

- | | | |
|---|-----|--|
| 1 | 1 | Facing ctr, step on R ft fwd |
| | 2 | Step on L ft fwd close to R |
| 2 | 1 | Step on R ft fwd |
| | 2 | Lift L ft bwd |
| 3 | 1 | Step on L ft fwd |
| | 2 | Jump, in place, with feet about 6" apart |
| 4 | 1 | Jump, in place with feet together |
| | 2 | Step on L ft bwd |
| 5 | 1 | Step on R ft bwd |
| | 2 | Lift L ft fwd somewhat to the L |
| 6 | 1-2 | Repeat meas 5 with opp ftwk |

Fig III: Dhexia ("to the right")

- | | | |
|-----|---|---|
| 1 | 1 | Facing now somewhat to RLOD, step on R ft fwd |
| | 2 | Step on L ft fwd |
| 2 | 1 | Step on R ft fwd |
| | 2 | Lift L ft bwd |
| 3 | 1 | Step on L ft fwd |
| | & | Step on R ft fwd close to L |
| | 2 | Step on L ft twd |
| 4-6 | | Repeat Fig I, meas 1-3 now facing center |

Fig IV: Kentron ("center")

- 1 1 Facing now somewhat to RLOD, step on L ft swd to L (i.e., to "center")
2 Step on R ft swd to L, close to L ft
2 1 Step on L ft swd to L
2 Hop on L ft bringing R ft up sharply to about 6" from ground
3-4 Repeat meas 1-2, with opp ftwk and direction (i.e. away from "center")

Fig V: Kato ("down")

- 1 & Facing "center" again, brush the R ft fwd
1 Leap onto R ft fwd
& Touch the L toe about 12" behind and to L of R heel
2 Kneel on L knee about 4" behind and to L of R heel with wt evenly distributed between the L toe and knee -- keep torso straight
& Lift the R ft sharply
2 1 Stamp the R ft without wt
& Lift the R ft sharply
2 Stamp the R ft without wt
& Lift the R ft sharply
3 1 Stamp the R ft taking wt on R ft
& Hop on R ft rising again to standing position
2 Step on L ft swd to L

Fig VI: Dhexia Kai Kato ("to the right and down")

- 1-3 Introduction: Repeat Fig III, meas 1-3
1 1 Step on R ft swd to R (now facing "center")
2 Step on L ft across behind R
2 1 Step on R swd to R
2 Leap onto L ft swd to L in crouching pos--torso high
3 1 Stamp R ft across in front of L
2 Hold
4 1 Stamp R ft to R of and in front of L
2 Hold. Rising to standing pos, and facing somewhat RLOD,
5 1 Step on R ft fwd
& Step on L ft fwd close to R
2 Step on R ft fwd
6 1-2 Repeat meas 5 with opp ftwk
During repeats of this figure, the Introduction is omitted.

Note: Although this is a men's dance, the young women of the Lykeion here in Athens and of folk dance groups in the States like to do this dance, even the "squat" steps. This is not so inappropriate as it may, to some, appear, inasmuch as women do squatting figures in some of the Eastern Rumelian dances. I leave the decision "to dance or not to dance" to the discretion and agility of the dancer (not all men will want to do Figs V & VI). I have added names for the steps so that they may be called. The leader may want to confine him/herself to Figs I-IV, or to make up a routine to fit the music. Each figure may be done as often as the leader wishes. The "DH" of Zonaradhikos and Dhexia is pronounced as the "TH" in the English word "that" (not as in "think").

ARIN-ARIN

(Pays Basque, France)

Learned in France, summer 1993.

MUSIC: Laguna Festival Tape: "Arin-Arin"

FORMATION: Individuals in a circle, facing center, arms up at shoulder height

METER: 4/4

PATTERN

Meas

1 Chord INTRODUCTION

PART A

- 1 Step on R ft in place (ct 1), step lightly on ball of L ft in front of R (ct &), step on R ft in place (ct 2), step on L ft in place (ct 3), step lightly on ball of R ft in front of L (ct &), step on L ft in place (ct 4).
- 2 Step on R ft in place, extending L leg fwd (ct 1), step on L ft in place, extending R leg fwd (ct 2), step on R ft in place (ct 3), step lightly on ball of L ft in front of R (ct &) step on R ft in place (ct 4).
- 3-4 Repeat meas 1 & 2 with opp ftwk.
- 5-8 Repeat meas 1-4 above.

PART B1

- 1 Facing ctr and traveling to R, step on R ft to R (ct 1), step on L ft crossing in front of R (ct 2), step on R ft to R (ct 3), step lightly on ball of L ft in front of R (ct &), step on R ft in place (ct &).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-6 Repeat meas 1 & 2 twice more.
- 7 Repeat meas 1, turning slightly clockwise on cts 3 & 4.
- 8 Traveling to L, turn 1 complete turn CCW, stepping L,R,L (cts 1 & 2), step R, L in place (cts 3, 4)

PART B2

- 1 Repeat meas 1, Part B1
- 2 Traveling to L, turn 1 complete turn CCW, stepping L,R,L (cts 1 & 2), R,L,R (cts 3 & 4)
- 3-4 Repeat meas 1 & 2, Part B2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4 above.

SEQUENCE OF DANCE: A, B1, A, B2, etc.

Presented by Marilyn Smith at the Laguna Folkdancers Festival 1998

BOURRÉE d'AUVERGNE

(Auvergne, France)

Bourrée from the Auvergne region of France. Learned from Patrice Sauret in France, summer 1994.

MUSIC: Laguna Festival Tape: "Bourree d'Auvergne"

FORMATION: 2 couples in a quadrette

STYLE: Smooth and gliding, knees slightly bent. Dancers may begin with either R or L ft. However, for teaching purposes, all steps will be described starting with the R ft.

STEPS:

Basic Pas de Bourrée (traveling fwd - Promenade step):

Step fwd on R ft (ct 1), step on L ft slightly fwd of R going up slightly on ball of L ft (ct 2), step on R ft slightly fwd (ct 3). Step alternates.

Man's Stamping Pattern (2 meas):

Stamp on R ft in place (cts 1-2), hop on R ft accenting the ct (ct 3), stamp on L ft, kicking L fwd from knee and low to ground (ct 1), hold (cts 2-3).

OR

Dance Basic Pas de Bourrée in place, accenting as follows:

Stamp on R ft (ct 1), step on ball of L ft next to R (ct 2), step on R next to L, accenting this beat (ct 3). Stamp on L ft (ct 1), step on ball of R ft next to L (ct 2), step on L ft next to R, no accent (ct 3).

Lateral Pas de Bourrée to Right:

Meas 1: Facing ctr and traveling to R, step on R ft to R (ct 1) step on L ft next to R and slightly in front (ct 2), step slightly sdwd to R on R ft (ct 3). Ct 1 is a bigger step to R than ct 3.

Meas 2: Still facing ctr and traveling to R, step on L ft crossing over in front of R (ct 1), step on R ft slightly to R (ct 2), step on L ft next to R and slightly in front (ct 3).

This step can be done for 4, 8 or 16 meas. During the last 2 meas of a series (i.e. meas 3-4, 7-8 or 15-16), the men can do the Man's Stamping Pattern and the women dance 2 Pas de Bourrée in place.

Lateral Pas de Bourrée to Left:

Meas 1: Facing ctr and traveling to L, step on R ft crossing over in front of L (ct 1), step on L ft to L (ct 2), step on R ft next to L and slightly in front (ct 3).

Meas 2: Step on L ft to L (ct 1), step on R ft next to L and slightly in front (ct 2), step slightly sdwd to L on L ft (ct 3)

Meas

1-3 INTRODUCTION

MELODY A (16 meas). Dancers may choose from a number of possible figures:

Option #1: Promenade*

1-16 Facing CCW, dancers do 16 Basic Pas de Bourrée steps traveling CCW in a circle, arms held up about shoulder height with hands slightly forward, elbows bent. Men can do Man's Stamping Pattern on meas 15-16.

* Dancers can also do 8 Basic Pas de Bourrée steps traveling fwd, traveling CCW around the circle and 8 Basic Pas de Bourrée steps backing up along the circle (still facing LOD, but traveling back CW) with men doing Man's Stamping Pattern on meas 7-8 and meas 15-16.

* Dancers also have the option to do CW turns while dancing the Basic Pas de Bourrée step traveling fwd CCW around the circle.

Option #2: Moulin (the mill)

1-16 Facing CCW and holding the L wrist of the dancer in front with one's L hand (similar to a L hand star), dance 16 Basic Pas de Bourrée steps traveling CCW in a circle. Men can do Man's Stamping Pattern on meas 15-16.

Option #3: Rond*

1-16 Facing ctr and joining hands up in "W" position, dance Lateral Pas de Bourrée to the R, traveling CCW around the circle for 16 meas. Men can do Man's Stamping Pattern on meas 15-16.

* Dancers can also do Lateral Pas de Bourrée to the R (CCW around circle) for 8 meas and to the L (CW) for 8 meas. with the men doing Man's Stamping Pattern on meas 7-8 and meas 15-16.

MELODY B (16 meas) - Croisement

Important: The women cross first while the men dance 2 Basic Pas de Bourrée steps in place (meas 1-2). Then the men cross beginning their croisement on meas 3-4 of the melody. The croisement step is the same for men and women. The description below is described for women as far as the counting of measures is concerned.

1-2 Dance 2 Basic Pas de Bourrée steps traveling fwd across the square, passing L shoulders with the opposite person. (women cross with women, men with men).

3 Turn 1/2 turn CCW with Basic Pas de Bourrée step.

4 Dance 1 Basic Pas de Bourrée step in place.

5-8 Repeat meas 1-4 above, crossing back to original position.

9-16 Repeat meas 1-8 above.

Option #2: Lateral croisement

- 1-2 With R shldr to ctr, dance 2 Lateral Pas de Bourrée steps to R across the square, passing opposite person face to face (women cross with women, men with men) .
- 3-4 Repeat meas 3-4 of Option #1.
- 5-8 Repeat meas 1-4 above, crossing back to original position.
- 9-16 Repeat meas 1-8 above.

LA BRANDE

(Berry, France)

La Brande is a circle dance from Berry, France. Learned in France, summer 1982.

MUSIC: Laguna Festival Tape: "La Brande"

FORMATION: Dancers in a single circle, facing LOD (CCW). Arms are relaxed at sides.

STYLE: Styling is smooth and flat, wit steps taken on the full ft. Knees are slightly bent throughout.

STEPS:

Traveling Pas de Bourrée: Step fwd on L (ct 1); step on R slightly fwd (ct &); step on L slightly fwd (ct 2). Step alternates.

Pas de Bourrée Epaulé - 4 meas to complete:

Meas 1: Facing LOD with L shldr twd ctr, take a large step twd ctr on L, turning 1/2 turn CCW to end facing RLOD with R shldr twd ctr (ct 1); step on R beside L (ct &) step on L beside R (ct 2).

Variation: Dance ct 1 as described above (ct 1); bring R ft beside L, ankles almost touching and R ft parallel to floor but bearing no wt (ct &); hold (ct 2).

Meas 2: Decalagé: Step on R beside L, bending R knee more than usual and starting to reach to L side with L (ct 1); step sdwd L on L (ct &); step on R beside L (ct 2).

Meas 3: Take a large step away from ctr on L, turning 1/2 turn CW to end facing LOD with L shldr twd ctr (ct 1); step on R beside L (ct &); step on L beside R (ct 2)

Variation: Dance ct 1 as described above (ct 1); bring R ft beside L, ankles almost touching and R ft parallel to floor but bearing no wt (ct &); hold (ct 2).

Meas 4: Repeat meas 2 (Decalagé).

METER: 2/4

PATTERN

Meas

1-8 INTRODUCTION

1-16 PART A - Bourrée Epaulé
 Beg with L ft, dance 4 Pas de Bourrée Epaulé.

PART B -Traveling
 1 Beg with L ft, dance 1 Traveling Pas de Bourrée twd ctr, making 1/2 turn CCW on ct. 1.
 2 Continuing the CCW turn, dance 1 Traveling Pas de Bourrée beginning with R ft and travel out to original circle. End facing LOD having completed 1 full CCW loop during meas 1-2.
 3-4 Travel in LOD with 2 Traveling Pas de Bourrée steps, beginning with L ft.
 5-16 Repeat meas 1-4, PART B, three more times.

Repeat dance from beginning.

LA CHAPELOTTE

(Berry, France)

This dance from Berry was originally done by three men in the Sancerre tradition, but is now done also with one man and two women.

MUSIC: Laguna Festival Tape: "La Chapelotte"

FORMATION: Three dancers in a line: 3 men or 1 man and 2 women. The dancer in the middle goes alternately towards the other two dancers.

STYLE: The basic styling is very flat, with steps taken on the full ft. Knees are slightly bent throughout. Arms are relaxed at sides. There is a "gliding" quality to the movements, with a slight downward accent on ct 1 of the Décalage step. Footwork is the same for both men and women.

STEPS:

Avance-Recule: **Meas 1:** Step fwd on L (ct 1); step R beside L (ct 2); step on L in place (ct 3)
Meas 2: Décalage back: Step on R ft in place, bending the R knee more than usual and starting to reach back with L ft (ct 1); step back on L ft (ct 2); step on R ft next to L (ct 3).
Meas 3: Step back on L ft (ct 1); step on R ft next to L (ct 2); step on L ft in place (ct 3).
Meas 4: Décalage fwd: Step on R ft next to L, bending the R knee more than usual and starting to reach fwd with L ft (ct 1); step fwd on L ft (ct 2); step on R ft next to L (ct 3)

Hair-Pin Turn (Épingle à Cheveux):

Meas. 1: Beginning with L shldr facing opp dancer, step on L ft sdwd L, turning 1/2 turn CCW (ct 1); step on R ft next to L (ct 2); step on L ft in place (ct 3).

Meas 2: Décalage step: step on R ft next to L, bending R knee more than usual and starting to reach to L side with L ft (ct 1); step sdwd L on L ft (ct 2); step on R ft next to L (ct 3).

Meas 3: Repeat meas 1

Meas 4: Repeat meas 2

Resting Step:

Meas 1: Dancing in place, step L,R,L

Meas 2: Repeat meas 1 with opp ftwk

Meas 3-4: Repeat meas 1-2

The following description is for one man and two women. The man faces woman #1. His back is to woman #2

Meas

PART A - AVANCE-RECULE & HAIR-PIN TURN

- 1-16 Woman #1 dances 4 Avance-Recule steps. Note: on meas 1-2, woman #1 dances Resting Step for 2 meas, then begins Avance-Recule step fwd on meas. 3 (cts 1-2 of Avance-Recule step). On meas 15-16, woman #1 dances Resting Step in place for 2 meas.
Woman #2 dances 4 Hair-Pin Turn steps.
Man dances 4 Hair-Pin Turn steps, looking alternately at woman #1 (meas 1-2) and woman #2 (meas 3-4). Note: On meas 15-16, man does 3/4 turn CCW, stepping LRL, RLR, to end up facing woman #1.

PART B - FIGURE 8 TURNS

- 1-4 Man and woman #1 join R hands, arms bent up in "W" pos and they turn CW for 4 meas beginning with L ft. Woman ends up in original position; man ends facing woman #2.
 5-8 Man and woman #2 join L hands, arms bent up in "W" pos and they turn CCW for 4 meas beginning with L ft. Woman ends up in original position; man ends facing woman #1.
 9-16 Repeat meas 1-8, Part B.

Note: The man is describing a figure 8 pattern on the floor as he alternates turning with woman #1 and woman #2. During the 4 meas when each woman is not turning with the man, she dances the Resting Step in place. The man ends meas 16 facing woman #2 to begin the dance again.

Dance repeats from the beginning: this time the man dances the Hair-Pin Turn towards woman #2; woman #2 dances the Avance-Recule step beginning with cts 3-4 of Avance-Recule step (starting back on L ft); woman #1 dances the Hair-Pin Turn step. At Part B, the man begins the figure 8 turn with woman #2.

Note: The starting position of the dance alternates each time for the man: towards woman #1, then towards woman #2, etc. The first step of the dance alternates for the women each time: woman #1 starts with Avance-Recule: woman #2 starts with the Hair-Pin Turn. The second time the dance begins, woman #1 begins with the Hair-Pin Turn and woman #2 begins with Avance-Recule.

LA TOURNIJAÏRE

(Auvergne, France)

There are many variants of this dance found in the Massif-Central. This particular variant is an arrangement of figures learned in France from Yvon Guilcher, summer 1984.

MUSIC: Laguna Festival Tape: "La Tournijaïre"

FORMATION: Cpls in a circle, W on M's left. Hands joined, arms up in "W" pos.

STYLE: Styling is smooth, flat, gliding. Knees are slightly bent throughout.

METER: 3/8

PATTERN

Meas

1-3 INTRODUCTION

FIGURE 1: RONDE

8 meas traveling to left:

- 1 Facing ctr and traveling to L, step on L ft to L (ct 1); step on R ft next to L or slightly in front (ct 2); step slightly sdwd to L on L ft (ct 3). Ct 1 is a bigger step to L than ct 3.
- 2 Still facing ctr and traveling to L, cross R ft in front of L (ct 1); step to L on L ft (ct 2); step on R ft next to L or slightly in front (ct 3).
- 3-4 Repeat meas 1-2.
- 5-8 Repeat meas 1-4, but on meas 8 dance Pas de Bourrée basically in place, ready to change direction.

8 meas traveling to right:

- 1 Facing ctr and traveling to R, step on L ft slightly behind R (ct 1); step on R ft beside L (ct 2); step on L beside R (ct 3). This step travels only slightly to R and is used as a transition step to change direction.
- Alternate step for meas 1: facing ctr and traveling to R, step on L ft crossing over in front of R (ct 1); step on R ft to R (ct 2); step on L ft next to R or slightly in front (ct 3)
- 2 Step on R ft to R (ct 1); step on L ft next to R or slightly in front (ct 2); step on R ft slightly to R (ct 3).
- 3 Step on L ft crossing in front of R (ct 1); step on R ft to R (ct 2); step on L ft next to R or slightly in front (ct 3).
- 4 Repeat meas 2.
- 5-8 Repeat meas 3-4 above, 2 more times. On meas 8, dance Pas de Bourrée basically in place, or traveling only slightly to get ready for REFRAIN which follows.

REFRAIN

- 1-8 W: Forming a circle in Ctr, hands joined and arms up in "W" pos, W repeat Ronde figure, traveling 8 meas to L (as in Fig. 1)
- M: Beg with L ft, M dance individual CW turns while traveling CCW around the circle with small, flat-footed waltz steps, turning smoothly and continuously. End meas 7 facing ctr. Meas 8: Step R in place (ct 1); small step sdwd L on L (ct 2); close R to L (ct 3); M hold arms up and slightly fwd, palms fwd.
- 9-16 W: Reverse direction of Ronde and travel 8 Pas de Bourrée steps to R as in Fig. 1 above.
- M: Facing ctr, travel to L (CW) with basic Pas de Bourrée step as in Fig. 1 (Ronde). Arms are still up and slightly fwd.

FIGURE 2: R AND L HAND AROUND

- 1-8 Facing ptr (the W is on the M's L), join R hands (arms bent) and dance 8 Pas de Bourrée steps traveling CW in a circle with ptr, beg with L ft.
- 9-16 Facing "corner" (the W originally on M's R) join L hands and dance 8 Pas de Bourrée steps traveling CCW in a circle with "corner."
At end of meas 16, M helps "corner" women get into formation for Refrain by "guiding" her into center of circle.

REFRAIN

- 1-16 Repeat meas 1-16 of REFRAIN

FIGURE 3: PANIER

- 1-8 M form front basket hold by joining hands in front of W. W are already in a circle with hands joined from the REFRAIN; W lower arms in this figure so M can form basket hold over their arms. Circle travels to left 8 meas, beginning with L ft.
- 9-16 On ct 1 of meas 9, change to regular hand hold (arms up in "W" pos). Circle continues to travel 8 meas to L with basic Pas de Bourrée (Ronde formation), beginning with L ft. Circle widens and picks up speed.

REFRAIN

- 1-16 Repeat meas 1-16 of REFRAIN.

FIGURE 4: CHAINE

- 1-2 Facing ptr (W on M's L) join R hands (arms bent) and begin R and L chain, M traveling diag L out of circle, W traveling diag L twd ctr of circle with 2 basic Pas de Bourrée steps, beginning with L ft.
- 3-4 Give L hand to next ptr, M traveling diag R twd ctr of circle and W traveling diag R out of circle with 2 basic Pas de Bourrée steps beginning with L ft.
Note: M travel CW around circle; W travel CCW around circle.
- 5-8 Repeat meas 1-4 above, traveling around the circle and chaining with ptr #3 and ptr #4.
- 9-10 With ptr #4, do 2 basic Pas de Bourrée steps turning 1/2 turn CCW around each other to face in opp direction (the direction from which you came).
- 11-16 Repeat meas 1-6: M now travel CCW around circle; W travel CW alternating R hand (meas 11-12); L hand (meas 13-14); and end facing original ptr. Dancers use meas 15-16 to get into closed social dance position with original ptr. Men should end with back to ctr.

FIGURE 5: VALSE

(**Note:** There is no REFRAIN after Figure 4 - Chaîne)

- 1-16 In closed dance position, waltz 16 meas with ptr, M beg with L ft, W with R ft, turning CW and traveling CCW around circle.

Ending: Musicians play an "ending" motif - M may turn ptr CW under their joinedhands to finish the dance.

Men's stamping pattern (optional): These 2 meas can be used in Ronde (meas 7-8), Refrain (meas 15-16), Panier (meas 15-16):

Stamp on L in place (cts 1-2); hop on L (ct 3); stamp on R and kicking L fwd from knee (ct 1); hold cts 2-3).

MALEŠEVSKO ORO

(Macedonia)

This is an eight-measure dance from Eastern Macedonia. Its structure is similar to other Macedonian dances from that region (Berovka, Ratevka, Sitno) as well as Romksa Gajda and Skopski Cočok (see Ginsberg).

SOURCE: Pece Atanasovski, groups from Maleševo.

FORMATION: Open circle with "V" or belt hold.

MUSIC:

METER: 2/4

PATTERN

Meas

Variation I

- 1 Facing slightly R of center, Step R ft fwd (ct 1); Step L ft fwd (ct 2).
- 2 Step R ft fwd (ct 1), step L ft fwd to R ft (ct 2); step R ft fwd (ct 2&).
- 3 Step L ft fwd (ct 1), step R ft fwd to L ft (ct 2); step L ft fwd (ct 2&).
- 4 Turning to face the center, step R ft to R (ct1); hop on R ft and bring L ft up and fwd (ct 2).
- 5 Facing slightly L of center, step L ft to L (ct 1); hop on L ft bringing R ft across (ct 2); step R ft across in front of L ft (ct 2).
- 6 Turning to face center, step L ft to L(ct 1); lift on L ft raising R ft up and in front (ct 2&).
- 7 Reverse action of meas 6.
- 8 Repeat action of meas 6.

Variation II

- 1-7 Repeat action of variation I.
- 8 Turning to face slightly R of center, jump onto both feet (ct 1); hop on L ft and bring R ft up and in back (ct 2).

Variation III

- 1-3 Repeat action of meas 1-3 of variation I.
- 4 Turning to face L of center, step R ft to R (ct 1); step L ft back slightly (ct 1&), step R ft in place (ct 2).
- 5-8 Reverse action of meas 1-4 of variation III.


OSOGOVKA

(Kočani, Macedonia)

This is a men's dance from North-eastern Macedonia. It is a popular performance dance with the TANEC and LADO Ensembles of the former Yugoslavia.

SOURCE: Pece Atanasovski, Kefe Ilievski, LADO.

MUSIC: Seminar tape.

RHYTHM: 11/16 
Dancer's cts 1 2 3 4 5

METER: 11/16

PATTERN

Meas

Variation I

- 1 Facing center, touch L ft fwd (cts 1,2); lift on R ft bringing L ft to side and around in back (ct 3); step L ft back behind R ft (cts 4,5).
- 2 Facing slightly R of center, on the quick beat (uh) before ct 1, step ball of R ft fwd (ct uh); step L ft fwd crossing in front (ct 1); lift on L ft bringing R knee up and in front (ct 3); step R ft fwd (cts 4,5).
- 3 Hitch-hop L ft fwd (cts 1,2); lift on L ft and bring R knee up and in front (ct 3); step R ft to R turning to face center (cts 4,5).

Variation II

- 1-2 Repeat action of meas 1-2 of variation I.
- 3 Leap fwd slightly onto L ft on quick beat (uh-or-ker) before ct 1 (ct uh); step R ft fwd (ct 1); leap onto L ft fwd (ct 3);

Variation III

- 1 Touch L ft fwd (ct 1); Extend L ft fwd with foot slightly off the ground (ct 3); sharp-scissor L ft back and R ft fwd (ct 4); There is a "cat-like" tension with the knees slightly bent during this step.
- 2-3 Repeat action of meas 2-3 of variation II with sharp ftwk.