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THE LAGUNA FOLK DANCERS



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SYLLABUS

1999

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LAGUNA FOLKDANCERS FESTIVAL 1999 SYLLABUS

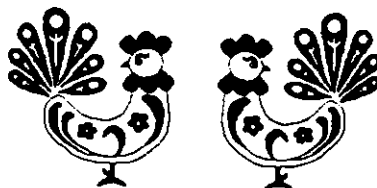
YVES MOREAU

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



DRJANOVSKA RACENICA

(Bulgaria - Severnjasko)

A slow racenica often performed by older villagers. This form is typical of the Balkan Range towns and villages of N.E. Bulgaria.

Pronunciation: DRIAN-of-skah Ruh-tcheh-NEEH-tsah
Music: Yves Moreau cassette
Rhythm: 7/8, counted here as 1-2-, 1-2, 1-2-3 or 1,2,3 or q-q-S
Formation: Mixed lines, hands up in W pos.Face LOD wt on L.
Style: Fairly large steps. Proud and calm.

Meter: 7/8

Pattern

Introduction: Four (4) measures: "Izgrjala e mesecinka..."

1. Travelling in LOD

- 1 Step fwd on R (1) close L to R (2) step fwd on R (3)
- 2 Step fwd on L (1) close R to L (2) step fwd on L (3)
- 3 Facing ctr, large step sdwd on R to R, arms extend fwd and down (1) pause (2) step on L behind R, arms continue down (3)
- 4 Step on R facing LOD, arms start to go up (1) pause (2) light hop onto R, arms settle in W pos (3)
- 5 Step fwd on L in LOD (1) pause (2) light hop on L, turning to face ctr and swinging R leg around fwd (3)
- 6 Still facing ctr, step onto R across L in LOD (1) pause (2) light hop on L, picking up L ft slightly behind R leg (3)
- 7 Facing ctr, light hop or lift onto R, arms extend up (1) step on L to L, arms extend fwd (2) step on R behind L, arms are down (3)
- 8 Large step on L to L, arms begin to move upwd (1) pause (2) light hop or lift onto L, arms are in W pos (3)

2. Fwd and back with arm extensions

- 1 Facing ctr, large softly step fwd onto R, simult. extending both arms straight fwd and raising L ft off ground (1) pause (2) step onto L ft fwd, bending knee, arms retract to W pos (3)
- 2 Repeat action of meas 1
- 3 Lift or light hop onto L, simult. extending arms up and fwd (ct ah) large step fwd onto R, bending R knee, arms continue extension dwn (1) pause (2) R knee (3)
- 4 Same ft action fwd beginning with opp ft, arms come back slowly to W pos
- 5-6 Two "racenica" steps bkwd R-L-R, L-R-L, low bent knee style, arms in W pos
- 7-8 Same action as in meas 3-4 but moving bkwd
- 9-16 Repeat action of meas 1-8

Repeat dance from beginning

Presented by Yves Moreau at the Laguna Folkdancers Festival 1999

JAMBOLSKI CAPRAZ

(Bulgaria)

Dance from the region of Jambol based on the widespread Pravo Trakijsko. When the Pravo gets into faster and more exciting tempos, then men often go into a series of in place variations using percussive fancy steps and patterns with calls. This type of dance has also been known under "Cesto". Steps observed by Yves Moreau and learned from various sources in Bulgaria, summer 1966.

Pronunciation: YAHM-bohl-skee TCHAP-rahz
Music: Yves Moreau cassette
Rhythm: 2/4
Formation Lines, belt hold, L over R. Wt on L. Face slightly R of ctr.
Style: Slight knee bend, "earthy" style.
Steps: "Tropoli": slight leap on R in place, knee bent (1) tap ball of L slightly fwd (ct &) hop slightly on R in place (2) stamp slightly fwd on L, no wt (ct &) same action repeats with reverse footwork. Total step has 2 measures.

Measure	Pattern
	No special intro. Start at beg of any musical phrase
	1. "Bavno" or "Trakijka" (Thracian Pravo)
1	Heading diag. fwd. step on R to R (1) step on L (2)
2	Larger step on R with marked knee flexion (1) pause (2)
3	Large step on L with marked knee flexion (1) pause (2)
4-6	Same as meas 1-3, but moving straight back, body facing ctr.
	2. "Udari" Pravo with "Thracian stamp"
1	Sharp heavy stamping step with R, diag fwd. R (1) close L to R (2) sharp low stamp again with R (&)
2	Stamp again with R (1) lift or light hop on R (2)
3	Larger step fwd on L (1) lift or light hop on L, at same time bring R ft up behind L calf (2)
4-6	Same as in meas. 4-6, Fig. 1
	3. "Udari" with jump
1-2	Repeat pattern of meas 1-2, Fig. 2
3	Hop on R, extending L leg fwd, straight knee (1) jump onto both feet sharply tog, bending knees (2)
4-6	Repeat pattern of meas 4-6, Fig. 1
	4. Forward with "scuffs" and jump
1	Step fwd on R diag R (1) cross on L behind R (&) step fwd on R (2) scuff with L ft next to R and fwd (&)
2	Repeat same pattern still moving fwd, with opp ftwrk.
3	step fwd on R (1) sharp jump onto both feet, knees bent (2)
4-6	Repeat pattern of meas 4-6, Fig. 1

Jambolski Capraz (cont'd) p.2.

5. "Tropoli" or "Daj na mjesto" (tapping steps in place) -chorus

- 1-2 Do a "tropoli" step on each side as described in introduction text above
3-8 Do six more "tropoli" steps

Note: "Tropoli" figure is done from now on (8 meas) between each of the following variations OR the number of times required to get back to the beg of a musical phrase

6. "Iz hvarli" (with a kick)

- 1 Step fwd on R (1) pump L heel fwd in air (2)
2 "Chug" back on R ft, raise L knee high and out to L (1) step bkwd on L (2)

7. "Iz hvarli, dva pati"

- 1-4 Execute Fig. 6, two times

8. "Iz hvarli, tri pati"

- 1-6 Execute Fig. 6, three times

9. "Tri v djasno, tri v ljava" (three to the right and left)

- 1 Facing ctr, step on R to R (1) step on L behind R (2)
2 Repeat pattern of meas 1
3 Step on R to R (1) stamp L next to R, no wt (2)
4-6 Reverse pattern of meas 1-3
7-8 Execute Fig. 6 (Iz hvarli)

10. "Hlopka"

- 1 Facing ctr, two small running steps fwd, R,L (cts 1,2).
2 Click R to L (ct 1); hold (ct 2).
3-4 Repeat meas 1-2.
5 Bending fwd from waist, slap R ft diag R (straight knee) (ct 1); hold (ct 2).
6 Repeat meas 5.
7 Slap R ft diag R (straight knee) twice (cts 1,2).
8 Slap R ft again (ct 1); hold (ct 2).
9-16 Straighten body and repeat meas 1-8, FIG. V (tropoli) moving bkwd

11. "Seci"

- 5 Step onto R slightly fwd and to R (ct 1); step on L next to R, turning to face R (L shldr to ctr) and raising R ft sharply up behind L calf (ct 2).
6 Still facing R, quick step on R to R (ct 1); close L to R (ct &); step on R to R (ct 2); quick stamp with L next to R, no wt (ct &).
7 Facing ctr, step on L turning slightly to L (ct 1); sharp stamp with R next to L (ct 2).
8 Step on R fwd turning slightly to R (ct 1); small sharp jump onto both ft slightly apart (body is facing R of ctr)(ct 2).
9 Facing ctr, two steps back R,L (cts 1,2).
10-11 Repeat meas. 1-2, of Fig. VI (iz hvarli)

Note: The above described figures can be called or re-arranged in the order you wish. The number of "tropoli" steps between figures is determined by leader and will depend greatly on the music and figures used.

Presented by Yves Moreau at the Laguna Folkdancers Festival 1999

KRUSARSKI OPAS

(Bulgaria-Dobrudza)

Variations on the popular Opas type of dance. From the area around Krusari, N.E. of Varna. Source: Julian Stanev, 1998.

Pronunciation: Krooh-SHAR-skeeh OH-pahss
Music: Yves Moreau cassette
Rhythm: 2/4
Formation: Short lines of dancers, hands joined down at sides or "front-basket" pos
L over R. Wt on L
Style: Dobrudzan. Earthy and proud.

Meter: 2/4

Pattern

Introduction, 8 meas. of fast music. No action.

1. Pravo step

- 1 Large step on R to R (1) close L to R (2)
- 2 Step on R to R (1) raising L knee (2)
- 3 Large step fwd (1) quickly step back onto R (2)
- 4 Step back onto L (1) raise R knee (2)
- 5-16 Repeat pattern of meas 1-4, three more times

2. Right and left

- 1 Large step to R onto R heel (1) step on L behind R (2)
- 2 Step on R to R (1) bring L leg close to R and extend it out to L in a circular motion (2)
- 3-4 Repeat pattern of meas 1-2 with opp dir and ftwrk
- 5-16 Repeat pattern of meas 1-4, three more times

3. Opas stamps

- 1 Step on R turning to face R, body leaning slightly fwd (1) sharp stamp no wt, with L next (2)
- 2 Repeat pattern of meas 1, with opp dir and ftwrk
- 3 Step on R in place, at same time extend L leg out to L and fwd (1) shift wt sharply onto full L ft (2)
- 4 Quick step onto R ft (&) quick step onto L ft (1) step onto R ft (2)
- 5-8 Repeat pattern of meas 1-4 with opp dir and ftwrk
- 9-16 Repeat pattern of meas 1-8

Repeat dance from beginning.

LALICA

(Northeast Bulgaria)

A slow dance of the "Dajcovo" family. From the area around Shumen. Danced at springtime.

Pronunciation: LAH-leeh-tсах
Translation: Little tulip
Music: Yves Moreau cassette
Rhythm: 9/8. Counted here as 1-2, 1-2, 1-2, 1-2-3 or q-q-q-S
Formation: Mixed open circle. Hands joined in W position. Wt on L, face ctr.
Style: Proud and "earthy" (slight knee bend).

Meter: 9/8

Pattern

Introduction: 8 meas instrumental music. No action. Start with song

1. Travel step with stamps and arm motions

- 1 Step on R to R (1) hold (2) step on L behind R (3) step on R to R (4)
- 2 Facing R of ctr, step fwd on L (1) hold (2) step on R (3) step on L (4)
- 3 Facing ctr, step on R, extending arms fwd (1) light stamp with L, not wt, next to R, arms continue extension downward (2) step on L in place (3) small stamp, no wt, with R next to L (4)
- 4-12 Repeat pattern of meas 1-3, three more times

2. Forward and back

- 1 Facing ctr, step fwd on R (1) hold (2) step fwd on L (3) step fwd on R (4)
- 2 Continuing fwd, step onto L (1) hold (2) step on R (3) step on L (4)
- 3-4 Repeat pattern of meas 1-2 with opp direction & ftwrk (moving bkwd)
- 5-8 Repeat pattern of meas. 1-4

Dance repeats from beginning

LJAVATA

(Bulgaria-Dobrudza)

This dance is sort of a "left moving" Trite Pati quite popular in Dobrudza and Northeast Bulgaria. It is tricky because of its opposite accents (stepping first instead of hopping) and its short 5-meas pattern. Source: Julian Stanev, 1998.

Pronunciation: LEEAH-vah-tah
Music: Yves Moreau cassette
Rhythm: 2/4
Formation: Short lines of dancers, hands joined down at sides, wt on L
Style: Dobrudzan. Earthy and proud.

Meter: 2/4

Pattern

Introduction, 16 meas. of fast music. No action.

1. Basic step

- 1 Wt on L ft, step onto R crossing in front of L and swinging arms bkwd (1)
Step onto L in place, arms start swinging fwd (&) quick hop or lift onto L, arms
swing fwd (2) step on R next to L, arms start to swing bkwd (&)
- 2 Repeat action of meas 1 with opp dir and ftwrk
- 3 Repeat pattern of meas 1
- 4 Step onto L crossing in front of R swinging arms bkwd (1) step onto R in place,
arms start to swing fwd (&) quick hop or lift onto R, arms swing fwd (2)
larger step onto L to L, arms start to swing bkwd (&)
- 5 Close R to L (1) large step on L to L (&) close R to L (2) step on L to L (&)

Repeat dance from beginning.

NEVROKOPSKO HORO

(Macedonian - Bulgarian)

Dance of the Pravo type from the region of Goce Delcev (Nevrokop) in Pirin Macedonia. Learned from members of the Jane Sandanski Ansambl, 1986

Pronunciation: Neh-vroh-KOHP-skoh Hoh-ROH
Music: Yves Moreau cassette
Rhythm: 2/4
Formation: Open circle or line, hands joined in "W" pos. Face R of ctr, wt on L.
Style: Macedonian. Light and proud.

Meter: 2/4

Pattern

Introduction, 8 meas. No action.

1. "Pravoto" (singing)

1 Facing LOD, step on R (1) close L behind R (&) step on R (2)
2 Step on L (1) close R behind L (&) step on L (2)
3-4 Do 4 walking steps R-L-R-L
5 Turning to face ctr, step on R (1) raise L leg bending knee (2)
6 Step on L to L (1) step on R in front of L (2)
7 Step on L to L (1) step on R behind L (2)
8 Step on L to L (1) raise R leg, bending knee (2)
9 Step on R in place, raising L leg, bending knee (2)
10-12 Repeat pattern of meas 6-8

2. "Fwd and back" (instrumental)

1 Facing ctr, step fwd on R (1) close L behind R (&) step fwd on R (2)
2 Step fwd on L (1) step fwd on R, bending knee slightly and bring L leg up behind R calf (2)
3 Step bkwd on L (1) step bkwd on R (2)
4 Step bkwd on L (1) close R to L (2)
5-16 Repeat pattern of meas 1-4, three more times

Repeat dance from beginning.

PADNA MÂGLA

(Bulgaria - Sopluk)

Traditional steps from the *Lazarki*, springtime custom for unmarried girls. Set to modern music arranged by Dimitar Penev. Arrangement by Yves Moreau.

Pronunciation: PAHD-nah Muh-GLAH
Music: Yves Moreau cassette MCA-198
Rhythm: 9/8 + 11/8 + 14/8 with pauses
Formation: Lines, hands joined down at sides. Face ctr wt on L.
Style: Light, happy steps.

Meter**Pattern**

No introduction, start with music (piano)

1. Fwd and back (9/8)

- 1 Step fwd with light lift onto R (1) pause (2) step fwd L (3) step fwd R (4)
- 2 Step fwd with light lift onto L (1) pause (2) step fwd R (3) step fwd L (4)
- 3 Step sdwd R with R (1) pause (2) bounce twice on both feet tog (3,4)
- 4 Same as in meas 3 with opp ftwrk and direction
- 5-8 Repeat pattern of meas 1-4

2. Travelling in LOD (11/8 + 14/8)

- 1 Facing and travelling in LOD, do 4 light walking steps R-L-R-L (1-4) light hop onto L, R ft crossed in front in a hook fashion (5)
- 2 Repeat pattern of meas 1
 - 3 Two walking steps in LOD, R-L (1,2) facing ctr, step on R to R (3) step on L behind R (4) bounce twice onto both feet (5,6) + pause: 1 meas of 9/8 on piano
 - 4-6 Repeat pattern of meas 1-3
 - 7-9 Individually, dancers describe circular path out to L, around and back to place in 3 meas. of 9/8 (R-L-R, L-R-L, R-L-R)
 - 10 Slow bow fwd of upper body and rejoin hands to repeat dance from beginning.

Repeat dance from beginning

PATESKATA

(Bulgaria)

A simple dance based on the Pravo Horo done in the villages around Varna. Source: Julian Stanev. Heritage Folklore Workshop, Lachine, Quebec, July 1998

Pronunciation: PAH-tesh-kah-tah
Music: Yves Moreau cassette
Rhythm: 2/4
Formation: Mixed lines, hands joined down at sides. Wt on L. Face slightly R of ctr.
Style: Knees bent, upper body straight and proud. Heavy, earthy feeling.
Arms strong and rhythmical.

Meter: 2/4

Description

1-12 Introduction (fast) music. No action . Start with slower music

1. Basic traveling step

- 1 Traveling in LOD, step on R (1) step on L (2)
- 2 Still facing LOD, feet together, bend knees (1) hold (2)
- 3 Facing ctr, step onto L (1) sharp low stamp with L next to R (2)
- 4 Facing ctr, step fwd R (1) step fwd L (2)
- 5 Step fwd R, bringing L ft behind R calf (1) hold (2)
- 6 Step back onto L (1) hold, raising R knee slightly (2)

Dance repeats from beginning.

Note: In meas. 2, the flexion and pause can be replaced anytime by three little steps, R-L-R

Presented by Yves Moreau at the Laguna Folkdancers Festival 1999

RĀKA

(Bulgaria)

A basic form of this popular Dobrudzan dance as done in the villages Northwest of Varna. Source: Julian Stanev. Heritage Folklore Workshop, Lachine, Quebec, July 1998

Pronunciation: RUH-kah
Music: Yves Moreau cassette
Rhythm: 2/4
Formation: Mixed lines, hands joined down at shldr height in "W" pos. Wt on L. Face slightly R of ctr.
Style: Knees bent, upper body straight and proud. Heavy, earthy feeling. Arms strong and rythmical.

Meter: 2/4

Description

1-16 Introduction music. No action

1. Basic travelling step

- 1 Step on R in LOD (1) low heavy "scuff-stamp" with L (2)
- 2 Repeat meas 1 with opp ftwrk
- 3 Face ctr and step bkwd R on R (1) step on L near R heel (2)
- 4 Small step fwd on R (1) light stamp with L next to R, no wt (2)
- 5 Step on L in place (1) stamp with R next to L, no wt (2)
- 6 Repeat meas 5 with opp ftwrk
- 7 Step on L in place (1) stamp with R next to L, no wt (2)
- 8 Stamp again with R next to L, no wt (1) hold (2)

1. Arm movements (done simultaneously with ftwrk)

Note: Free hand of first and last dancer in line follows movements of joined hands in both figures.

- 1 Extend hands in an arc upwd and fwd, straightening elbows as arms swing downward and bkwd (1,2)
- 2 With elbows straight, arms begin to swing fwd (1) arms continue motion fwd to a parallel pos (2)
- 3 With elbows straight, "push" elbows straight bkwd slowly (1,2)
- 4 Push arms fwd (1) continue push fwd and up (2)
- 5-6 Same arm motion as in meas 1-2 (but body is facing ctr)
- 7 Bend arms and bring tjhem to "W" pos (1) hold (2)
- 8 Two little "pull" motion (one on each stamp)

Presented by Yves Moreau at the Laguna Folkdancers Festival 1999

SÂBRALI SE, SABRALI

(Rhodopes- Bulgarian)

Dance from the Western Rhodopes where there are strong concentrations of Pomaks (Bulgarian moslems). Women's singing dance (*horovodna*) often danced in the small courtyards or balconies (na cardak). *Neda Voda Nalivala* is another dance of this category.

Pronunciation: Suh-BRAH-lee say, suh-BRAH-lee
Music: Yves Moreau cassette
Rhythm: 7/8 + 8/8 counted here as SQQ + QSS (last slow count is "stretched")
1-2-3, 1-2, 1-2 + 1-2, 1-2-3, 1-2-3 or 1,2,3 4-5-6
Formation: Open circle or line, hands joined in "W" pos. Face ctr, wt on L.
Style: Light and proud.

Meter: 7+8

Pattern

Introduction, ⁴ 2 meas. ^{2 melodies} No action.

1. Travel in LOD

- 1 Step on ^{part} R to R (1) step on L behind R (2) step on R to R (3) step on L in front of R (4) ^{circle} bring R ft in front of L leg slowly (5) hold (6)
- 2 Step on Step on R to R (1) step on L in front of R (2) step on R in place (3) step on L in place (4) step on R next to L (5) step on L next to R (6) ^{↓ to} on balls of both ft then lower [↓] lower (settle) on to heels
- 3-4 Repeat pattern of meas 1-2

2. Forward and back

- 1 Facing ctr, ^{with} wt on L, do a "cutting" motion with R ft ^{across} in front of L (1) small lift onto L ft (2) step fwd on R (3) step fwd on L (4) step fwd on R (5) slowly close L next to R (6) ^{on balls of both ft, then lower (settle) onto heels}
- 2 Same pattern as in meas 1 but with reverse ftwrk and direction (moving away from ctr)
- 3-4 Repeat pattern of meas 1-2

Repeat dance from beginning.

Note: Dance ends while doing Fig. 1. Music slows down noticeably. Cts 4,5,6 should therefore be done to match slow tempo.

VALCIDOLSKA KUCATA

(Bulgaria-Dobrudza)

Variations on the popular Kucata-Pandalas type of dance. From the area around Valcidol, N.E. of Varna.
Source: Julian Stanev, 1998.

Pronunciation: VAHL-tcheeh-dohl-skah KOOH-tsah-tah
Music: Yves Moreau cassette
Rhythm: 7/8 counted here as q-2. 1-2. 1-2-3, or 1,2,3 or q-q-S
Formation: Individual dancers in line or circle formation, hands behind lower back.
Face R of ctr, wt on R
Style: Dobrudzan. Earthy and proud.

Meter: 7/8

Pattern

Introduction, 8 meas. of fast music. No action.

1. Solo travel

- 1 Facing LOD, point ball of L toe fwd (1) pause (2) step fwd on L (3)
- 2 Repeat same action as in meas. 1 but starting with R
- 3 Three "heavy" low running steps fwd, L-R-L
- 4 Close R to L, bending both knees (1) pause (2) step fwd on R (3)
- 5-16 Repeat same action three more times ending to face ctr on last count and bringing hands up in W pos to connect with neighbours to begin Fig. 2

2. Right and left with circular motion of R

- 1 Facing ctr with wt on L, step on L, crossing in front of R (1) pause (2) step on R to R (3)
- 2 Close L to R (1) pause (2) step on L to L (3)
- 3-4 Repeat pattern of meas 1-2 with reverse dir and ftwrk
- 5 Facing ctr, with wt on L, come up slightly onto L heel, while sending R leg out and around to R (1) step on R next to to L (2) small step on L next to R (3)
- 6 Repeat pattern of meas 5
- 7 Three low running steps in place, R-L-R
- 8 Close R to L, bending both knees (1) pause (2) step on R to R (3)
- 9-16 Repeat pattern of meas. 1-8

3. Right and left with stamp and arm motions

- 1 Facing ctr with wt on L, step on L, crossing in front of R and swinging arms bkwd, straight elbows (1) pause (2) step on R to R, arms swing fwd (3)
- 2-3 Repeat pattern of meas. 1, two more times, arms swing up to W pos on last ct of meas. 3
- 4 With arms in w pos, sharp low stamp with L next to R, no wt (1) pause (2) step on L to L, arms begin to swing fwd and down (3)
- 5-8 Repeat pattern of meas 1-4, with opp dir and ftwrk
- 9-16 Repeat pattern of meas 1-8.

Repeat dance from beginning.

Presented by Yves Moreau at the Laguna Folkdancers Festival 1999

VODENO HORO

(Bulgarian)

A variation on the widespread Pravo Trakijsko from Thrace.

Pronunciation: VOH-deh-noh Ho-ROH
Music: Yves Moreau cassette
Rhythm: 2/4
Formation: Open circle or line, hands joined down at sides. Face R of ctr, wt on L
Style: Earthy and proud.

Meter: 2/4

Pattern

Introduction 18 meas (instrumental) no action.

1. Travelling Pravo (singing)

- 1 Heading diag. fwd. step on R to R (1) step on L (2)
- 2 Larger step on R with marked knee flexion (1) pause (2)
- 3 Large step on L with marked knee flexion (1) pause (2)
- 4-6 Same as meas 1-3, but moving straight back, body facing ctr.
- 5-24 Repeat pattern of Fig. 1, three more times
- 25 Stamp with R ft next to L, no wt (1) pause (2)
- 26 Repeat pattern of meas 25

2. Variation - in place (instrumental)

- 1 Facing ctr, strong step onto R (1) bring L leg around to front (2)
- 2 Step onto L in front of R (1) small hop onto L, bringing R ft behind L calf (2)
- 3 Step back onto R (1) step back onto L (2)
- 4-6 Repeat pattern of meas 1-3
- 7 Stamp with R next to L, no wt (1) pause (2)
- 8-9 Repeat pattern of meas 7, two more times
- 10-18 Repeat pattern of meas 1-9

Repeat dance from beginning.

CIGANSKO SKOPSKO ORO

Cigansko skopsko oro is, as the name implies, a Gypsy ("Cigansko") circle dance ("oro") from Skopje ("skopsko"), in Macedonia, former Yugoslavia. The 3- (or 6-) count pattern of the the second figure is familiar from many dances in this region. I learned the dance from Ciga Despotovic.

Formation: open circle

Handhold: high handhold

Dance description:

count

steps

Figure 1

- 1, 2, 3, 4 & Beginning with left foot take three steps diagonally right into the center (1, 2, 3), step on ball of right foot next to left, lifting right hip (4), step on left foot next to right, sinking right hip (&).
- 5, 6, 7, 8 & Repeat 1,2,3,4& with opposite footwork, moving away from the center (5, 6, 7, 8 &).

Figure 2

- 1, 2 & Moving diagonally to the right into the center: Step on left foot (1), step on ball of right foot (2) step on left foot (&).
- 3, 4 Moving away from center: step on right foot behind left (3), step on left foot behind right (4)
- 5, 6 & In place: Step on right foot (5), step on ball of left foot next to right (6), step on right foot in place (&).

Ciga sometimes teaches this dance with a set number of repetitions of each figure. I find it much more enjoyable (and more in the "Gypsy spirit") to let the leader call the changes. The leader can, if he wants, try to make the transitions match the musical phrases in some interesting way.

(Ciga's dance descriptions describe the rhythm of Figure 1 as "1,2,3&4" and Figure 2 as "1&2,3,4,5&6." I have never seen Ciga dance this dance in this rhythm and believe the dance notes are imprecise here. The question is complicated by the fact that the underlying bass rhythm is neither 1-1-2 (or 2-2-4 or QQS) or 2-1-1 (or 4-2-2 or SQQ), but 3-3-2 (or SSQ), a rhythm I have chosen to render here as as "1,2 &."

The style is very "Gypsy," that is, very free. Do not forget a sprightly use of the knees which accentuates an upward movement of the body (and coincidentally the hands and arms.) The shoulders can "vibrate" freely, the feet can "twizzle" and small hops be added on the upbeat ("grace notes.")

Presented by Lee Otterholt at the Laguna Folkdancers Festival 1999

KEREMEJLI

A "Turkish" (or "oriental") womens' dance from southern Serbia, former Yugoslavia. (Slavic people in the Balkans tend to refer to several non-Slavic peoples and cultures – Turkish, Gypsy, Shiptar and Muslims generally – rather loosely as "Turkish" or "oriental," that is, "from the East," that "East" again referring to the Near and Middle East, not the Far East, as the word "oriental" is usually used in English.) The dance is taught by Dragan Paunovic, well-known dance teacher from Serbia.

Formation: open circle

Handhold: high handhold

Dance description:

counts steps

Figure 1

- 1, 2, 3, 4, Moving to the right: Step on right foot to right (1), step on left foot ~~crossed~~ behind right (2), step on right foot to right (3), keeping left foot near floor, bring it slowly around in front of right in a large arc (4). *Face ↗ R knee*
- 5, 6, 7, 8 Dip ~~left~~ ^{Face ↗} foot and hip twice (5, 6), step on left ^{R knee} (7), step on right foot ^{1 2} (8). *↗ ↗ ↗ ↗*
- 9, 10, 11, 12 Step on left foot [↗] (9), turning to face center, bring right foot slowly around, keeping foot near floor until right foot points in toward the center (10), dip right ^{R knee} foot and hip (11), step ~~forward~~ on right foot (12), step back on left foot leaving right foot lifted slightly off the floor, pointing in toward the center (13). *↗ ↗ ↗ ↗*
- 14, 15, 16 Dip ^{L knee} right foot and hip 3 times (14, 15, 16).

Repeat this figure three times. (4 times in all.)

Figure 2

- 1, 2, 3, 4 1 Bringing right hip slightly in toward center, step on right foot crossed in front of left (1), step back on left foot in place (2), step on right foot next to left (3), touch ball of left foot on floor in front of you, lift and lower left hip (4).
- 5, 6, 7, 8 2 Repeat 1,2,3,4 with opposite footwork (5, 6, 7, 8).
- 9, 10, 11, 12³ Repeat 1,2,3,4 (9, 10, 11, 12).
- 13, 14, 15, 16 Repeat 1,2,3,4 with opposite footwork (13, 14, 15, 16).
- 17, 18, 19, 20⁴ Turning to the right, ^{step} jump over on to right foot, bringing left foot up diagonally behind you (17) bring left foot slowly around to front (18), flex right knee twice (19, 20).
- 21, 22 Moving to the right: Cross and step on left foot in front of right, bringing hands to the left (21) step on ball of right foot to right, bringing hands to the right (22).
- 23, 24 Repeat 21,22.
- 25, 26 7 Cross and step on left in front of right, bringing hands to the left (25), turning to the left, bring right foot slowly around to the front (26).
- 27 - 36 8-7 Repeat 21-26 with opposite footwork (27 -36).
- 37 -72 Repeat 1-36 with opposite footwork.

KRIVATVORENA

A gypsy dance from Serbia.

Formation: open circle

Handhold: low handhold

Dance description:

count

steps

Figure 1

- 1&2, 3&4, 5&6, 7&8 Facing center and dancing in place: hop on left foot (1), step on right heel crossed in front of left (&), step on left in place (2), hop on left foot (3), step on ball of right foot crossed behind left (&), step on left foot in place (4). Repeat (5&6, 7&8).
- 9, 10, 11, 12 Jump on both feet, feet together (9), hop on right foot, lifting left leg behind right (10), jump on both feet, feet together (11), hop on left foot, lifting right leg behind left and turning head to look at it (12).
- 13&14&15&16 Facing center but moving to the right: step on right foot to right (13), step on left foot crossed behind right (&), step on right foot to right (14), step on left foot crossed in front of right (&), step on right foot to right (15), step on left foot crossed behind right (&), step on right foot to right (16).
- 17 - 32 Repeat 1-16 with opposite footwork.

Figure 2

- 1, 2, 3, 4, 5, 6, 7, 8 Facing and moving to the right: step on right foot (1), hop on right foot, lifting left knee (2), step on left foot (3), hop on left foot, lifting right knee (4), turning to face center, step on right foot to right (5), step on left foot crossed behind right (6), step on right foot to right (7), hop on right foot, lifting left knee (8).
- 9, 10, 11, 12 Step on left foot forward into the center, beginning to swing arms slightly toward the center (9), hop on left foot, bringing right foot behind left knee (10), step on right foot backwards away from center, beginning to swing arms back to low handhold (11), hop on right foot (12).
- 13&14&15&16 Facing forward into the center but moving to the left: step on left heel to left, knee straight (13), step on right foot crossed behind left, knees bent slightly (&), repeat 13& two times more (14&15&), step on left foot to left, knees bent (16).
- 17 - 32 Repeat 1-16.

Figure 3

- 1&2, 3&4, 5, 6, 7, 8 Facing and moving to the right: jump onto ball of right foot (1), step on ball of left foot crossed behind right foot, without turning body toward center (&), step on right foot (2), jump onto ball of left foot (3), step on ball of right foot (&), step on left foot (4), hop on left foot, lifting right knee (5), step on right foot (6), hop on right foot, lifting left knee (7), step on left foot (8).
- 9 - 32 Repeat 1-8 three more times. (Four times in all.)
- Presented by Lee Otterholt at the Laguna Folkdancers Festival 1999*

MAVROMATA

A Greek dance, learned from Dick van der Zwan (well-known Greek dance specialist living in the Netherlands) who learned it from Greek Thracians living in Germany. "Mavromata" means "dark-eyed girl." The full name is "Mavromata ke Xanthi," or "fair-haired, dark-eyed girl." Possibly a variation on a 3- (or 6-) count "Sta tria" or Zonaradikos-type dance, although the 5- (or 10-) count pattern makes this seem unlikely. Possible relationship to other 5- (or 10-) count dances from the area.

Formation: open circle

Handhold: front basket (right arm under, left over)

Dance description:

<u>counts</u>	<u>steps</u>
1 1, 2	Facing slightly and moving to the right: ^(walk) step on right foot (1), step on left foot (2).
2 3, 4 &	Facing center (or slightly left): step on right foot to right, leaving ball of left foot on floor (3), bring left foot behind right ankle (lower calf) and bounce lightly twice on right foot (4 &).
3 5, 6 &	Repeat ^{lift} 3, 4 & with opposite footwork (5, 6 &).
4 7, 8 &	Facing center (or slightly left): step on right foot to right, leaving ball of left foot on floor (7), bring left foot behind left ankle and bounce once on right foot (8), cross and take weight on ball of left foot behind right (&).
5 9 & 10 &	Step on ball of right foot to right (9), cross left in front (&). Repeat (10 &).

ORO VLASKA

Mac

“Oro vlaska” is, as the name implies a “Vlach dance.” The Vlach people, who speak a Romanian dialect, (the name “Vlach” comes from Wallachia, a region of southern Romania) live as an ethnic minority in parts of Greece, Bulgaria and the former Yugoslavia, especially Serbia. You could use many different Vlach melodies for this dance.

Formation: short, straight lines

Handhold: hold neighbors’ belts (right arm under left)

Dance description:

count steps

Figure 1

- 1 & 2 & 3 & Moving to the right: Step on right foot to right, leaning slightly forward and to the right (1), step on left foot next to left, bringing upper body back to upright position (&). Repeat twice more (2 & 3 &).
- 4 & Step on right foot to right, leaning slightly forward and to the right (4), stamp left foot next to right (&).
- 5 & Still facing right: step sideways on left foot toward center, leaning toward center (5), stamp right foot next to left (&).
- 6 & Still facing right: step sideways on right foot away from center, leaning away from center (6), stamp left foot next to right (&).
- 7 e & a Facing and moving left: jump on left foot (7), stamp right foot next to left (e), jump on left foot (&), stamp right foot next to left (a).
- 8 & Jump on left foot (8), stamp right foot next to left (&).

Figure 2

- 1 e & a Turning slightly to right: jump on right foot (1), stamp left foot next to right (e). Turning slightly to the left: jump on left foot (&), stamp right foot next to left (a).
- 2 e & a Repeat (2 e & a).
- 3 & a Facing and moving forward toward the center: Step on right foot (3), hop on right foot (&), step on left foot (a).
- 4 & Step on right foot (4), stamp left foot next to right (&).
- 5 & 6 & Beginning with right foot, run 4 steps backwards away from the center, lifting knees high (5&6&).
- 7 Land with weight on both feet together (7).
- 8 & Jump and land with feet apart (8), jump and land on left foot with right foot lifted and crossed in front of left (&).

Figure 3

1 e & a	Repeat 1e&a of figure 2 (1 e & a).	"Single-single"
2 e & a	Repeat 1e&a of figure 2 (2 e & a).	"Single-single"
3 e & a	Repeat 1e&a of figure 2 (3 e & a).	"Single-single"
4 e & a	Leaning right: jump on right to right (4), stamp left next to right (e), hop slightly on right foot (&), stamp left foot next to right (a).	"Double"
5 e & a	Repeat 4e&a on opposite foot (5e&a).	"Double"
6 e & a	Repeat 1e&a (6e&a).	"Single-single"
7 e & a	Repeat 4e&a (7e&a).	"Double"
8 &	Leaning left: jump on left (8), stamp right foot next to left (&).	"Step-stamp"

Note: All stamps without weight.

Leader calls out changes from one figure to the next.

PARALIAKOS

Greek dance learned from Giorgios Lelakis (well-known Cretan dance teacher) who learned it from friends from the island of Rhodes, where the dance comes from. "Paraliakos" means "by the seaside," and Giorgios calls the dance "the beach dance." The dance is sometimes also called "Xasteria." Giorgios claims the dance is related to dances like "Gaitenaki rodou." The melody is sometimes also referred to as "Vratsera," a type of boat mentioned in the song text.

Formation: long curved line (or, sometimes, a large circle)

Handhold: either front basket (right arm under, left over) or low handhold.

Dance description: 2/4

count

steps

m1 / *m2*
1 & 2, 3

Facing slightly and moving to the right: left foot crosses in front of right (1), right foot to the right, slightly on the ball of the foot (&), left foot crosses in front of right again (2)/sway a little to the right on the right foot, turning slightly to the left (3).

m2 / *m3*
4, 5

Sway a little to the left on the left foot, turning slightly to the right (4), step straight forward into the center on the right foot (5).

m3 / *m4*
6 & 7, 8

Step diagonally backwards out of the circle on the ball of the left foot (6), close and step (small "jump") on right foot next to left (&)/cross and take weight on left foot behind right (and "push off" from right foot) (7), step on right foot to the right (8).

(Steps 5, 6 & 7 together describe a backwards "D" floor pattern.)

Even though the dance steps go in a regular 8-count pattern, the music is, for the most part, not in phrases of eight, so the dance phrase and music phrase do not coincide. As a result you could begin anywhere you want in the music (as long as it is on a count and not the offbeat!) Another consequence of this non-concurrence is that you could (theoretically) begin the dance at any point in the dance phrase. I begin as Giorgios did, as this seems to be traditional.

TOPANSKO ORO

A "Turkish" (or "oriental") womens' dance from Macedonia, former Yugoslavia. (Slavic people in the Balkans tend to refer to several non-Slavic peoples and cultures – Turkish, Gypsy, Shiptar and Muslims generally – rather loosely as "Turkish" or "oriental," that is, "from the East," that "East" again referring to the Near and Middle East, not the Far East, as the word "oriental" is usually used in English.) I learned this dance from Ciga Despotovic, well-known folk dancer and teacher from former Yugoslavia.

Formation: open circle

Handhold: high handhold

Dance description:

count

steps

Figure 1

- | | |
|----------------|--|
| 1&2&3&4& | Facing and moving to the right: Step right foot (1), step on left foot (&), with weight on ball of left foot and bending forward from the waist, touch ball of right foot in front of left (2), step on right foot (&). Repeat 1&2& in same direction but with opposite footwork (3&4&). |
| 5, 6, 7, 8 | Turning to face center and beginning to swing arms forwards and down, step on right foot to right (5), continuing to bring arms down, step on left foot behind right (6). starting to bring hands up again, step on right foot to right (7), step on left foot in front of right (8). |
| 9, 10, 11&12& | In place and with ball of left foot on floor: take weight on right foot and twist body and knee to left (heel twists right) (9), twist body and knee to right (heel twists left) (10), hop on right foot (11), step left foot back, away from center (&), step on right foot next to left (12), step forward toward center on left foot (&). |
| 13, 14, 15&16& | Repeat 9,10, 11&12& with opposite footwork. |
| 17, 18, 19&20& | Repeat 9,10,11&12&. |
| 21, 22, 23, 24 | Release hands: step on right foot straight forward toward the center and clap hands in front of body (21), turn ¼ turn to left, step forward (to left) on left foot and clap (22), again turn ¼ turn to left and step (away from center) on right foot and clap (23), again turn ¼ turn to left and step (to the right, in direction of dance) on left foot and clap (24). |

Figure 2

- 1&2&3&4& Take hands and repeat 1&2&3&4& from Figure 1.
- 5, 6, 7, 8 Repeat 5,6,7,8 from Figure 1.
- 9&10& Repeat 9,10 from Figure 1 two times, twice as fast as in Figure 1, while hopping on right foot.
- 11&12& Repeat 11&12& from Figure 1.
- 13&14&15&16& Repeat 9&10&11&12& (Figure 2) with opposite footwork.
- 17&18&19&20& Repeat 9&10&11&12& (Figure 2).
- 21&22&23&24& Twisting body to left, step on ball of right foot to right (21), twisting left hip forward, step on left foot in front of right (&), Repeat three more times (22&23&24&).

VLASKO ZA POJAS

A Vlach dance "with belthold" ("za pojias") from East Serbia. I learned this dance from Ciga Despotovic, a well-known folk dancer and teacher from former Yugoslavia.

Formation: open circle

Handhold: belthold (right arm under, left over)

Dance description:

count

steps

Figure 1

- | | |
|-----------------|--|
| 1 & 2 & 3 & 4 & | Moving to the right: Step on right foot "backwards" while leaning forward from waist and turning body to the left (1), step on left foot next to right straightening body and facing center (&), repeat 1& two times (2&3&), repeat 1 (4), facing center: hop on right foot bringing left foot up near right calf (&). |
| 5 & 6& | Moving into the center: Step on left foot (5), hop on left foot (&), step on right foot crossed in front of left (6), hop on right foot (&). |
| 7 & 8 & | Moving away from center: run three steps (L,R,L) backwards (7 & 8), hop on left foot (&). |
| 9 - 16 | Repeat 1-8. |

Figure 2

- | | |
|-----------|---|
| 1 & 2 e & | In place: Hop on left foot, bringing right knee up (1), step on right foot (&), touch ball of left foot forward and "hop" on right foot (2), repeat 2 (e), step on left foot (&). |
| 3 & 4 e & | Repeat 1&2e&. |
| 5 e & | Turning slightly to the left: jump on right foot to right (5), step on left next to right (e), step on right in place (&). |
| 6 e & | Repeat 5e& with opposite footwork. |
| 7 & 8 & | Repeat 1&2& from Figure 1. |
| 9 - 16 | Repeat 1-8. |

Figure 3

- 1 e & a Facing slightly right: Step on right (1), stamp left next to right (e), small hop on right foot (&) stamp left foot next to right (a).
2 e & a Repeat 1e&a.
3 a Stamp right foot to right (3), lift right foot (a).
4 & Step right foot to right (4), step on left foot behind right (&).
5 - 16 Repeat 1-4 three more times.

Intermezzo

- 1 2 3 4 Step to the right on right foot, facing left (1), step to the left on the left foot, facing right (2), repeat 1-2 (3 4).

The steps follow the musical phrases:

Figure 1
2
3
Intermezzo
1
2
3
1 (not intermezzo)
1
2
3
Intermezzo
1
2
3
1 (not intermezzo)

Final ending: stamp on right foot toward center.

ZENSKA ŠIPTARSKA IGRA

"Zenska šiptarska igra" is, as the title implies a "Šiptar women's dance," that is, a women's dance from the Albanian, mostly Islamic minority, living, for the most part, in the Kosovo region of the Serbian Republic of the former Yugoslavia. I learned this dance from Ciga Despotovic, a well-known dance instructor from the former Yugoslavia.

Formation: open circle

Handhold: high handhold

Dance description:

<u>measure</u>	<u>steps</u>	(7/8 or 3/2 or SQQ, here counted 1, 2, 3)
1	Facing and moving to the right: Cross left foot in front of right (1), step on right foot (2-3).	
2	Long step on left foot (1), step on ball of right foot to right (2), step on left foot (3).	
3	Step on right foot to right, turning to face center (1), touch ball of left foot next to right while raising and lowering left hip (2-3).	
4	Step on left foot toward center (1), touch ball of right foot next to left while raising and lowering right hip (2-3).	
5	Facing slightly and moving to the left: Long step on right foot in front of left (1), step on ball of left foot to left (2), cross and step on right foot in front of left (3).	
6	Facing center: Step on left foot to left (1), turning to face slightly to the right, bring right foot around in a smooth "C"-shape and step to the right (2), lift on right foot as left foot comes through to begin dance again (3).	

Variation: Dancers can turn once around counter-clockwise during measure 5, either on own initiative or on first dancer's command. "Opa!"