

the LAGUNA FOLK DANCERS



welcome you!

SYLLABUS

2003

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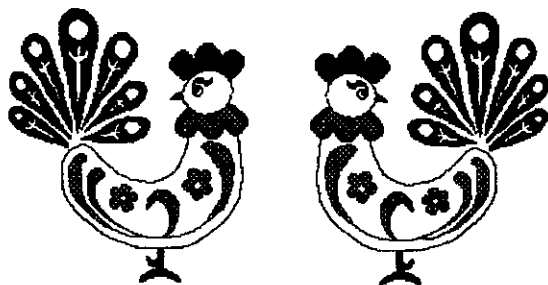
LAGUNA FOLKDANCERS FESTIVAL 2003 SYLLABUS

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

OUR TEACHERS

Steve Kotansky

Steve Kotansky teaches dance from Central and Southeastern Europe, including Hungary, Romania, former Yugoslavia, Bulgaria, Greece, and Albania. Steve is known for his energetic and passionate teaching and his knowledge of diverse dance styles.

After high school, Steve moved from Northern California to Los Angeles, where he danced with AMAN and the Liberty Assembly, and taught at major Los Angeles folk dance cafes. In 1972 he received a scholarship from the Rubi Vucheta Memorial Fund to study dance in the former Yugoslavia. From there he moved to Munich, where he continued his teaching and research into Balkan dance. There, he founded the Gajda Folklore Ensemble, which in 1993 celebrated its twentieth anniversary.

After moving back to the States, Steve served on the teaching staff of the Ethnic Folk Arts Center and the American Hungarian-Folklore Centrum. He has taught at most of North America's major folk dance camps, and choreographed for major folk dance companies. He still travels to Europe to continue his research, and recently appeared on Hungarian Television, performing and teaching Yugoslav-Macedonian dances to two thousand enthusiastic Hungarian dancers at a major folk festival.

Steve lives in New York with his wife Susan, also a dancer, and two children, Jesse and Maya.

Ahmet Lüleci

A native of Turkey, Ahmet is an accomplished folkdance teacher, and performer, as well as a researcher of Anatolian folk culture. From 1974 to 1985, he taught in several excellent ensembles in Ankara, Istanbul, Eskisehir, and Bursa. For nearly five years prior to his departure for North America in 1985, Ahmet also served as Director of Dances for HOY-TUR, long considered one of Turkey's leading folkdance associations.

Since arriving in North America, he taught many workshops and camps throughout the United States as well as in Canada, Japan, Taiwan, Hong Kong, Holland, England, Switzerland, Brazil, Germany and Australia. He has set innumerable suites of Turkish dances for the stage, working with both Turkish and non-Turkish organizations. Some of the notable performing ensembles with whom he has worked include AMAN of Los Angeles, BYU dancers of Provo, MANDALA of Boston, LES SORTILEGES of Montreal, VINOK of Edmonton. In his native Turkey, he has choreographed for HOYTUR, TURHOY and GEHEM of Ankara, ANADOLU ÜNİVERSİTESİ of Eskisehir, BUTFOD of Bursa and FOLKTUR of Istanbul. In 1991 Ahmet joined the Artistic Staff of AMAN as resident choreographer. He is currently the artistic director of a Boston based group called Collage International Dance Ensemble. He is also a recent winner of Dance Umbrella's ³Boston Moves 2001² best choreography award.

Since the age of eight, he danced with numerous school ensembles and private associations, many of which won outstanding awards in citywide and national-international competitions. Between 1973 and 1985, he participated in international dance festivals and competitions throughout Western and Eastern Europe. In addition, his ensembles appeared in more than 60 programs broadcast nationally in countries such as Turkey, France, Denmark, the Netherlands, and Germany.

His college major was music, specializing in voice. Just as his love of folksongs guided him toward academic study of music, Ahmet's fascination with folkdance led him to conduct scholarly research into the historical, social and cultural background of the costumes and spoon dances from Turkey's Mediterranean coast. His efforts resulted in an exhaustive, 400 page study for which he was awarded First Place in the 1985 national competition in research on the folkdances of Turkey by the Turkish ministry of Youth, Sports, and Education. In 1997 Ahmet completed a second degree in Fine Arts specializing in Graphic Design.

Çaya Vardim Zeybegi

Turkey

The steps and styling of the dance comes from S. Anatolia.

TRANSLATION: I dance by the river

PRONUNCIATION: CHAYAH VAH-dem ZAY-bey-gee

MUSIC: Turkish Dances No. 3 by Ahmet Lüleci, track 3

FORMATION: Individual dancers facing LOD with hands free by sides.

METER: 9/8

PATTERN

Meas Count

INTRODUCTION: 2 phrases

FIG. 1: (Do a total of 9 times)

- 1 Facing and moving in LOD - step R fwd (lean slightly bkwd and look at raised hand) - R arm reaches up with slightly rounded arm, L moves behind back.
- 2 Step on ball of L ft back to place (straighten body) - arms beg moving fwd.
- 3 Step R bkwd - beg to circle both arms fwd to end in front of chest with L in front of R, palms twd floor.
- 4 Step L fwd to place - finish arm movement of ct 3.
- 5 Step R diag R fwd - arms reach sdwd R, L arm rounded in front of body at waist ht, palms twd floor.
- 6 Hold on R as L moves beside R lower calf - arms beg to move in front of body and slightly to L side.
- 7 Facing diag L, bounce on R lifting L slightly bkwd - arms finish moving to L.
- 8 Step L diag L fwd) with both arms slightly fwd, R hand.
- 9 Hold.) circles around L, palms twd floor

Arms, styling note: Arms continuously move, especially the R arm. First of all pick the orange, then put it in the basket, take another orange from the R side and peel it on the L.

Transition to Fig. 2:

- 1-4 Repeat Fig. 1, cts 1-4.
- 5-6 Step R fwd while turning to face ctr.
- 7 Lift L in front of R
- 8 Step L in place.
- 9 Lift R leg bkwd and twd outside.

FIG. 2: (Do a total of 2 times)

During this Fig, turn L (CCW twice - arms rounded and out to sides, parallel to floor with palms twd floor.

- 1 Facing ctr and beg turn - step R in front of L (full ft).
- 2 Step L in place (ball of ft).
- 3 Step R in front of L (full ft).
- 4 Step L in place (ball of ft).
- 5 Step R in place and face ctr - 1 turn complete.
- 6 Lift L in front of R.

- 7 Hold.
- 8 Step L in place.
- 9 Lift R leg bkwd and twd outside.

REPEAT - Fig. 1, 5 times, except when beg 1st repeat of Fig. 1, do cts 1-2 facing ctr, then face and move in LOD.

Transition to Fig. 3:

- 1-6 Facing and moving in LOD - repeat Fig. 1, cts 1-6.
- 7 Close L beside R.
- 8 Hold.
- 9 Small kick fwd with R low to floor, leg straight.

FIG. 3: (Do only 1 time)

- 1 Facing LOD, but moving bkwd - step R bkwd with bent knee.
- 2 Step L bkwd on ball of ft - knees straight.
- 3-4 Repeat cts 1-2.
- 5 Step R bkwd with bent knee.
- 6 Hold on R as L lifts bkwd.
- 7 Step L to L while pivoting to face ctr.
- 8-9 Hold.

FIG. 4: (Do a total of 3 times)

- 1-2 Jump onto both ft in place with ft shldr width apart, knees bent - clap hands together in front of chest in a downward motion.
- 3-4 Touch R knee to floor while squatting and turning lower body diag L - arms move out to sides at shldr ht with palms twd floor.
- 5-6 Touch L knee to floor while squatting and turning lower body diag R - arms remain in place.
- 7-8 Repeat cts 3-4 and hold. (touch R knee)
- 9 Raise onto both ft.

ENDING:

Facing ctr - with wt on L, touch full R ft fwd on floor - take arm pos of Fig. 1, ct 1 (pick orange).

Cemo

Turkey

The steps and styling are from E. Anatolia, Turkey.

TRANSLATION: Cemo is the name of a Kurdish man.

PRONUNCIATION: JEHM-oh

MUSIC: Turkish Dances No. 3 by Ahamet Lüleci

FORMATION: Lines with little fingers joined. Forearms parallel to floor, with hands next to sides at waist ht. Shldr to shldr to neighbor.

METER: 4/4 & 2/4

PATTERN

Meas Count

INTRODUCTION Beg with vocal.

4/4

FIG. 1-A (Vocal)

- 1 1-3 Facing diag R - step R,L,R diag R fwd.
4 Touch L beside R (most of wt on heel) - turning to face ctr.
- 2 1-3 Facing ctr - step L,R,L bkwd.
4 Touch R beside L (most of wt on heel).
Arms: Small up-down movement on each step.
Sequence: Usually done 3-4 times.

FIG. 2 (Variation of Fig. 1) (Vocal)

- 1 1-4 Repeat Fig. 1, meas 1.
& Facing ctr - with partial wt on L, slightly slide R bkwd.
- 2 1-3 Moving bkwd, repeat Fig. 1, meas 2, cts 1-4, except on ct 1 bend R knee.
& Quickly touch R beside L (most of wt on heel).
Sequence: Done until change in music.

TRANSITION to Fig. 3 (music change)

- 1 1-4 Moving fwd - repeat meas 1, of Fig. 2-B.
- 2 1-3 Facing ctr - step L,R,L bkwd.
4 Close R beside L..

2/4

FIG. 3: BOUNCES IN PLACE

Interlock fingers as arms move down and slightly bkwd of body (elbows straight). L shldr in front of neighbors R shldr (very close).

- 1 1-2 Facing ctr - with ft together, bend knees 2 times.
2 Repeat meas 1. (bend knees 4 times total)
3 1-2 With wt on both ft, bounce twice (1-&); bend knees 1 time (2).
4-12 Repeat meas 1-3. (4 times in all)

FIG 4 MOVING TWD CTR & AWAY FROM CTR

- 1 1-2 Facing ctr - walk R,L fwd with knee flex on each step.
- 2 1-& Close R beside L while quickly double bouncing on both ft.
2 Bend both knees once.
- 3 With wt on both ft, repeat meas 2. (dbl bnc-down)
- 4-12 Repeat meas 1-3. (4 times in all).
- 13-24 Moving bkwd - repeat meas 1-12 with same ftwk. (in & out 2 times total)

FIG 5 MOVE TO R WITH WALKS

- 1 1-2 Facing ctr and moving to R - step R to R (1); step L across R (2).
Arm swings: Hands swing bkwd in prep (ct &); hand then continue to swing fwd (ct 1); and bkwd (ct 2).
- 2 1 Step R to R - hands swing fwd.
2 Bounce on R as L kicks fwd - hands swing bkwd.
Kicks: Lift knee then push ft fwd twd floor.
- 3 Repeat meas 2 with opp ftwk.
Sequence: Fig 5 (walking pattern) is done approximately 5-8 times.

FIG. 6 MOVE TO R WITH RUNNING STEPS

- Arm swings: Continue swinging arms fwd (1) and bkwd (2).
- 1 1-2 Facing ctr - hop on L (ah); step R to R (1); step L across R (2).
 - 2 1-2 Step R to R (1); hop on R as L kicks fwd (2).
 - 3 1-2 Step L to L (1); hop on L as R kicks fwd (2).
Kicks: Lift knee then push ft fwd twd floor.

Repeat Fig. 6 to end of music.

Düz Halay

Turkey

TRANSLATION: Straight dance.

PRONUNCIATION: DOOZ hah-LIGH

MUSIC: Turkish Dances No. 3 by Ahmet Lüleci, track 12

FORMATION: Interlocked fingers joined in V-pos and slightly bkwd of body, elbows straight, L shldr in front of R.

STYLE: Steps are very small, and knees flex on almost every ct. Movements are slow and deliberate.

METER: 4/4

PATTERN

Counts

INTRODUCTION 16 cts + 1 drum Beg with full orchestra.

FIG. 1

1-6 Facing and moving twd ctr - slowly step R,L,R fwd with soft double knee flexes on each step (each step take 2 cts).

7-8 Lightly touch L fwd.

9-14 Moving bkwd - repeat cts 1-6 with opp ftwk. (LRL)

15-16 Lightly touch R fwd.

Note: During cts 1-8, lean slightly fwd, on cts 9-16 body is straight.

FIG. 2

1 Facing diag L of ctr - step R in front of L - R shldr leans slightly twd ctr.

2 Holding body pos - bend R knee sharply as L lifts bkwd.

3 Facing ctr and leaning slightly fwd - step L back to place.

4 Lift R slightly fwd.

5-6 Step R fwd with soft double knee flexes.

7 Lightly touch L fwd as R knee flexes again.

8 Lift L slightly fwd then push twd floor as R knee flexes again.

9 Straightening body - step L bkwd with soft knee flex.

10 Lift R slightly fwd then push twd floor as L knee flexes again.

11-14 Repeat cts 9-10, 2 more times (3 in all).

15-16 Touch R lightly beside L as both knees flex 2 times.

FIG 3

1 Facing ctr - small step R to R.

& Lightly step on L slightly fwd, leave R in place almost where it was.

2 Step R bkwd where it touched.

Note: Cts &-2 are almost a shift of wt.

Düz Halay (page 2)

- 3 Step L in front of R.
& Step R beside L heel, leave L in place.
4 Step L in front of R where it touched.
Note: Cts &-4 are almost a shift of wt.
- 5-8 Repeat cts 1-4.
Note: Slow, relaxed shldr shimmies may be done during cts 1-8.
- 9 Step R in place with knee flex.
10 Lift L slightly fwd then pushes twd floor as R knee flexes again.
11-16 Repeat cts 9-10, alternating ftwk 3 more times (4 in all).

SEQUENCE:

- Fig. 1 - 4x
Fig. 2 - 4x
Fig. 3 - 8x
Fig. 1 - 2x
Fig. 2 - 2x

Eyiya

Turkey

Steps and styling from the Black Sea region.

TRANSLATION: The name of a village

PRONUNCIATION: eh-YEE-yah

MUSIC: Turkish Dances No. 3 by Ahmet Lüleci, track 6

RHYTHM: 7/8 meter $\frac{1-2}{1}$ $\frac{3-4}{\&}$ $\frac{5-6-7}{2}$ (Q,Q,S)

FORMATION: Short lines (no more than 7-10 people), facing ctr with hands joined, forearms parallel to floor with palms down. Traditionally, leader is in the middle of the line.

METER: 7/8

PATTERN

Counts

INTRODUCTION: 2 phrases of drum, then beg with full orchestra.

FIG. 1-A (This Fig is only done 1 time at beg of dance.)

- 1-4 Facing ctr - step RLR-LRL in place (cts 1-&-2; 3-&-4).
Style: Flat-ball-flat with deep knee bend on cts 1-2
- 5-&-6 Moving diag R fwd - step R,L,R (flat-ball-flat).
- 7-8 Facing ctr - step L bkwd (7); touch R slightly fwd (8).

FIG. 1-B

- 1 Facing ctr - step R in place with bent knee.
- & Lightly step on ball of L ft in place.
- 2 Step R in place with bent knee as L lifts beside R calf.
- 3-6 Repeat cts 1,&,2 alternating ftwk twice more (3 in all). (LRL-RLR)
- 7 Moving diag R fwd - step L diag R fwd.
- & Lightly close R beside L heel.
- 8 Step L diag R fwd.
- 9-10 Facing ctr - step R-L bkwd

Transition to Fig. 2:

- 1-2 Beg Fig 2 with cts 7-8 of Fig. 2. (leap sdwd R,L)

FIG. 2

Shimmy shldr on cts 1-4.

- 1 Facing ctr - step R across L.
- 2 Leap L to L.
- 3 Step R across L.
- 4 Leap/sway L to L, inside of R ft remains in place on floor with partial wt - arms swing down and bkwd.
- 5 Step R to R where it touched - arms swing up to orig pos.
- 6 Leap L across R - arms swing down and bkwd.
- 7 Leap/sway R to R, inside of L ft remains in place on floor with partial wt - arms swing up to orig pos.
- 8 Leap/sway L to L.

SEQUENCE: Leader call figures. Each Fig (except Fig. 1-A) is done 7 to 12 times or change with vocal and instrumental music.

Giresunda Kayiklar

Turkey

The steps and styling are from the city of Giresun in the western Black sea region.

TRANSLATION: Rowboats in Giresun

PRONUNCIATION: GEE-ray-soon-day KAH-yehk-lahr

MUSIC: Turkish Dances by Ahmet Lüleci, track 4

RHYTHM: 9/8 meter $\frac{1-2}{1}$ $\frac{3-4}{2}$ $\frac{5-6}{3}$ $\frac{7-8-9}{4}$ (Q,Q,Q,S)
Counted: 1 2 3 4

FORMATION: Lines facing LOD with hands in V-pos.

STYLE: Fig. 1 and 2 are light running steps on ball of ft.

METER: 9/8

PATTERN

Counts

INTRODUCTION: 4 meas (beg with full orchestra)

FIG. 1 MOVE IN LOD (Do 8 times alternating ftwk.)

- 1 Facing and moving in LOD - hop on L in place as R lifts in front of L.
 - 2 Step R diag R fwd.
 - 3 Step L diag R fwd and behind R.
 - 4 Step R diag R fwd.
- Note: When repeating cts 1-4, use opp ftwk.

FIG. 2 SDWD R-L (Do 8 times alternating ftwk)

- 1 Facing ctr - hop on L in place as R lifts in front of L.
 - 2 Facing ctr - step R to R (ct 1).
 - 3 Step L behind R.
 - 4 Step R to R.
- Note: When repeating cts 1-4, use opp ftwk.

FIG. 3 CROSS IN PLACE (Do 6 times alternating ftwk).

- 1-2 Facing ctr - step R to R (ct 1); hold (ct 2).
 - 3 Step L behind R.
 - 4 Step R across L where it was.
- Note: When repeating cts 1-4, use opp ftwk.

FIG. 4: ROCK (Do 6 times alternating ftwk)

- Facing ctr with ft close tog with wt on the balls of the ft. Arms are parallel to floor with fingers snapping on each ct. Shldr remain facing ctr during fig.
- 1-2 Step R beside outside of L ft, bend knees and twist heels to R.
 - 3-4 Twist heels L-R.

REPEAT: Fig. 3, 3 times and Fig. 4, 3 times. Then repeat dance from beg until break in music.

ENDING:

- Break in music
- 1-2 Hop on R 2 times.
 - 3 Step on L and hold with R lifted fwd
 - 4 Hold.

*Dance notes by Ahmet Lüleci, 2002. Rev. by Dorothy Daw, 12/02
Presented by Ahmet Lüleci at the Laguna Folkdancers Festival 2003*

Harputlu

Turkey

TRANSLATION: The one from Harput (a town in E. Anatolia)

PRONUNCIATION: Hahr-poot-loo

MUSIC: Turkish Dances No. 3 by Ahmet Lüleci, track 5

FORMATION: Face ctr with little fingers joined in W-pos at chest ht.

STYLE: Walks: When doing figures as walk, do small knee flexes through fig.
Step-hops: Very bouncy.

METER: 4/4

PATTERN

Counts

INTRODUCTION: 12 cts.

FIG. 1 Move R & L

- 1-2 Facing ctr and moving to R - step R to R (1); step L across R (2);
3-4-& Dancing in place, step R to R (3); lightly touch ball of L ft slightly fwd (4); lift L slightly then push twds floor (&).
5-12 Repeat cts 3-4-& alternating ftwk, 4 more times (5 times in all).
13-24 Repeat cts 1-12 with opp ftwk moving L.
Note: All walks may be replaced with step-hops.
Sequence: Usually done 4 times - R,L,R,L.

FIG. 2 Move in & out of ctr

- 1-2 Facing ctr and moving twd ctr - repeat ftwk of Fig. 1, cts 1-2.
3-12 Repeat Fig. 1, cts 3-12 in place. (5 step-tch)
13-24 Repeat cts 1-12 with opp ftwk, moving bkwd away from ctr on cts 13-14.
Note: All walks may be replaced with step-hops.
Sequence: Usually done 2 times, in-out-in-out.

FIG. 3 Turns R & L

- 1-2 Facing ctr - repeat ftwk of Fig. 1, cts 1-2, except do step-bounces and turn R (CW) twd LOD.
3-12 Repeat Fig. 1, cts 3-12 in place. (5 step-tch)
13-24 Repeat cts 1-12 with opp ftwk, except turn L (CCW) twd RLOD on cts 13-14.
Note: All walks may be replaced with step-hops.
Sequence: Usually done 4 times - R,L,R,L

FIG. 4 Turn in and out of ctr

- 1-2 Facing ctr - repeat ftwk of Fig. 1, cts 1-2, except do step-bounces and turn R (CW) moving twds ctr.
3-12 Repeat Fig. 1, cts 3-12 in place. (5 step-tch)
13-24 Repeat cts 1-12 with opp ftwk, except turn L (CCW) moving out of ctr on cts 13-14.
Note: Step-bounces may be replace with step-hops.
Sequence: Usually done 2 times - R,L,R,L.

FIG. 5 Zig-zag in & out of ctr

1-& Facing ctr - jump R diag R fwd onto both ft (1); hop on R as L lifts beside R leg (&).

2-& Jump L diag L fwd onto both ft (1); hop on L as R lifts beside L leg (&).

3&4& Jump R diag R fwd onto ft (3); hop on R as L lifts slightly fwd (&); hop on R as L lightly touches slightly fwd (4); lift L slightly then push twds floor (&).

5-12 Repeat cts 3&4& with opp ftwk, except dance in place. (4 times in all)

13-24 Repeat cts 1-12, with opp ftwk, moving bkwd away from ctr.

Note: Step-hop-touch-hop may be replaced with step-bounces.

Sequence: Usually done 2 times - in-out-in-out.

SEQUENCE:

Figures are called at leaders discretion, in no particular order. Each Fig. is usually done 2 or 4 times. Several walking patterns are usually called first, then the step-hops Figs. done about half way through, and if you wish, back to the walking. Leader usually raises hand to signal change.

ENDING: The dance usually ends with an in (twd ctr) pattern by touching L toe beside outside of R ft and holding.

Him Hime

Turkey

This is a "halay" style of dance from E. Anatolia.

TRANSLATION: "Him" means handkerchief

PRONUNCIATION: HIM HIM-eh

MUSIC: Turkish Dances, No. 3 by Ahmet Lüleci, track 16

FORMATION: Semi circle with arms in T-pos.

METER: 4/4

PATTERN

Meas Count

INTRODUCTION: 3 meas of full orchestra

FIG. 1

- 1 1 Facing ctr , step R to R.
- 2 Touch L beside R - most of wt is on ball of ft.
- 3 Step L to L.
- 4 Touch R beside L - most of wt is on ball of ft.

Repeat meas 1, except on ct 4 of last repeat of Fig, close R beside L.

Style note: Very bouncy with knee flexes. Steps are sharp and free ft is lifted approx. ankle ht.

FIG. 2

- 1 1 With ft tog - bounce on both ft as knees flex (bend & straighten). (S)
- 2-& Bounce twice more with knee flexes (Q,Q)
- 3-4 Bounce twice with knee flexes (S,S)
- & Push L knee fwd (ball of L ft remains on floor) - wt on R ft. (Q)
- 2 1 Push R knee fwd (ball of R ft remains on floor), transfer wt to L ft.
- 2 Push R knee again.
- 3 Push L knee fwd (ball of L ft remains on floor), transfer wt to R ft.
- 4 Push R knee fwd (ball of R ft remains on floor), transfer wt to L ft.

FIG. 3

- 1 1 Jump onto both ft as hips twist slightly L.
- 2 Jump onto both ft as hips twist twd ctr
- & Leap on R in place as L lifts bkwd.
- 3 Leap on L in place as R lifts bkwd.
- 4 Quickly jump on both ft in place.
- & Leap on R in place as L lifts bkwd.
- 2 1 Leap on L in place as R kicks fwd (lift R knee slightly then straighten leg).
- 2 Hop on L in place as R kicks fwd again.
- 3 Hop on L in place
- & Leap R to R.
- 4 Leap L across R.

Repeat dance from beg

SEQUENCE: Leader calls or signals changes at end of a musical phrase. There is no set number of times a Fig. is to be done.

*Dance notes by Ahmet Lüleci, 2002. Rev. by Dorothy Daw, 12/02
Presented by Ahmet Lüleci at the Laguna Folkdancers Festival 2003*

KaraTren

Turkey

The dance steps and styling are from Trakia in western Turkey.

TRANSLATION: Black Train

PRONUNCIATION: KAH-rah tren

MUSIC: Turkish Dances NO. 3 by Ahmet Lüleci, track 8

RHYTHM: 9/8 1-2 3-4 5-6 7-8-9
Counted: 1 2 3 4 & (Q,Q,Q,S).

FORMATION: Semi circle. When done by M only hands are free, if done by W use W-pos, in mixed lines use V-pos.

Arm movements are for M only when done in M's line.

METER: 9/8

PATTERN

Meas Count

INTRODUCTION: 4 meas.

FIG. 1 (Instrumental)

- 1 1 Facing and moving in LOD - step R fwd (swing L arm fwd and in front of chest, R bkwd).
2-3 Step L-R fwd (alternate arm movements).
4 With wt on R, lift L across R (reverse arm movements).
& Quickly step L fwd (arms lower to sides).

FIG. 2 (Vocal)

- 1 1 Step R fwd on ball of ft (swing L arms fwd and in front of chest, R bkwd).
& Step L beside R.
2-3 Step R,L fwd (alternate arm movements).
4 Bounce on L as R lifts in front of L (reverse arm movements).
& Step R fwd as L kicks fwd.
- 2 1 Hop R in place as L circles behind R (R arm swings fwd).
2 Step L behind R (reverse arms).
3 Step R in place (reverse arms).
4 Bounce on R as L lifts in front of R.
- & Quickly step L fwd (reverse arms).

*Dance notes by Ahmet Lüleci, 2002. Rev. by Dorothy Daw, 12/02
Presented by Ahmet Lüleci at the Laguna Folkdancers Festival 2003*

Meryem Ana

Turkey

Step steps and styling are from the Black Sea region.

TRANSLATION: Mother Mary

PRONUNCIATION: MEHR-yehm AH-nah

MUSIC: Turkish Dances No. 3, track 1

RHYTHM: 5/8 counted: $\frac{1-2}{1}$ $\frac{3-4-5}{2}$

FORMATION: Semi circle, facing ctr, hands joined with elbows bent and forearms parallel to floor. Palms twd floor.

STYLE: Steps are extremely small (1/2 steps).

METER: 5/8

PATTERN

Meas Count

INTRODUCTION: Beg with harp.

- | | | |
|---|---|---|
| 1 | 1 | Facing ctr - step R to R fwd. |
| | 2 | Touch full L ft beside R toe (no wt) with knee flex. |
| 2 | 1 | Step L almost in front of R. |
| | 2 | Touch full R ft beside L heel (no wt) with knee flex. |
| 3 | 1 | Step R bkwd. |
| | 2 | Touch full L ft beside R toe (no wt) with knee flex. |
| 4 | 1 | Step L bkwd. |
| | 2 | Touch full R ft beside L toe (no wt). |

Note: On count 2 of each measure, even though you are touching the full ft, most of the wt is on the ball of the ft.

*Dance notes by Ahmet Lüleci, 2002. Rev. by Dorothy Daw, 12/02
Presented by Ahmet Lüleci at the Laguna Folkdancers Festival 2003*

Mum Yakta Ara

Turkey

The dance steps and styling are from Trakia in western Turkey.

TRANSLATION: Look for the candle

PRONUNCIATION: MOOM YAHK-tah AH-rah

MUSIC: Turkish Dances NO. 3 by Ahmet Lüleci, track 18

RHYTHM: 9/8
Counted: $\frac{1-2}{1}$ $\frac{3-4}{2}$ $\frac{5-6}{3}$ $\frac{7-8-9}{4}$ & (Q,Q,Q,S).

FORMATION: Semi circle. When done by M only hands are free, if done by W use W-pos, in mixed lines use V-pos.

STYLE: Very fast. Most of the steps are runs or leaps on ball of ft.
Arm movements are for M only when done in a M's line.

METER: 9/8

PATTERN

Meas Count

INTRODUCTION 4 meas

FIG. 1

- 1 1-3 Facing and moving in LOD - run R,L,R fwd.
(M arms: Ct 1 - swing L arm fwd in front of chest, R bkwd. Alternate for cts 2-3.)
4 Hop on R as lift L across R (reverse arm movements).
& Quickly run L fwd (lower arms to sides).

FIG. 2

- 1 1 Facing and moving in LOD - high leap on R slightly fwd on ball of ft (swing L arms fwd and in front of chest, R bkwd).
& Leap L beside R on ball of ft.
2-3 Run R,L fwd (alternate arm movements).
4 Hop L in place as R lifts in front of L (reverse arm movements).
& Run R fwd.
2 1 Hop on R as L kicks fwd then beg to lift bkwd.
2 Step L bkwd
3 Leap R fwd.
4 Hop on R as L lifts across R.
& Run L fwd.

FIG. 3

- 1 1-3 Facing and moving twd ctr - step R,L,R fwd - hips move (swagger) slightly sdwd R,L,R (arms swing as in Fig. 1).
4 Touch full L ft beside R as R remains in place - hip pushes slightly sdwd L.
& Transfer full wt onto R - straighten hips.
2 Repeat measure 1 moving bkwd with opp ftwk (LRL) and hip movement.

FIG. 4

- 1
 - 1 Facing ctr - step R to R with partial wt - push hips to L.
 - 2 Put full wt on R as L lifts bkwd - push hips sdwd R.
 - 3 Step L behind R.
 - 4 R lifts fwd slightly off of floor.
 - & Step R across L where it lifted.

- 2 Repeat measure 1 with opp ftwk and hip movements.

SEQUENCE: Figs done in order. Suggested number of times -

Fig. 1 - 8 to 12 times

2 - 8 times

3 - 4 to 6 times

4 - 8 to 10 times

Naz Can

Turkey

A young girls dance from E. Anatolia.

TRANSLATION: "Naz" is coquettish, "Can" is soul.

PRONUNCIATION: NAHZ jahn

MUSIC: Turkish Dances No. 3, by Ahmet Lüleci, Track 14

RHYTHM: 6/8 meter, counted: $\frac{1-2-3}{1} \frac{4-5-6}{2}$

FORMATION: Individuals in a semi-circle facing LOD. R arm fwd on R shldr of fwd person, back of L hand slightly bkwd of own L waist.

METER: 6/8

PATTERN

Meas Count

INTRODUCTION: 8 meas

FIG. 1

Facing and moving in LOD -

- | | | | | |
|------|-----|---|---|--------------|
| 1 | 1-& | Step R,L fwd on ball of ft. |) | Q,Q,S rhythm |
| | 2 | Step R fwd on full ft. |) | |
| 2-8 | | Repeat meas 1, alternating ftwk (8 times in all), except on last meas, turn ½ L to face RLOD (CW). Hands rotate inwards while changing arm pos. | | |
| 9-16 | | Repeat meas 1-8, facing and moving in RLOD (CW), with opp hand pos. On the last meas turn to face ctr. | | |

FIG. 2

Face ctr. R arm is parallel to floor and rounded fwd at shldr ht in front of body with palm twd floor; L arm is rounded down and behind body with fingers twd floor and palm pointed twd R.

- | | | |
|-----|---|--|
| 1 | 1 | Step R very slightly to R on ball of ft - subtle push of R hip to R. Beg turn to R (CW) once. L ft always dances on the spot (in place). |
| | 2 | Step on full L ft beside R - straighten hip. |
| 2-4 | | Repeat meas 1, 3 more times (4 times in all). 1/4 turn per meas = 1 full turn to R (CW). |
| 5-8 | | Repeat meas 1-4 with same ftwk, turning L (CCW) once - arms reverse (opp) pos. |

FIG. 3 (Music softens)

- | | | |
|-----|---|--|
| 1 | 1 | Facing ctr - step R to R on ball of ft - upper body leans (tips) slightly sdwd R. |
| | & | Close L beside R on ball of ft. |
| | 2 | Step R to R on ball of ft. |
| | | Arms: During meas, both arms move up and extended diag L sdwd as hands form a small inward circle. |
| 2 | 1 | Touch ball of L beside R - body remains in place. |
| | 2 | Small kick (flick) fwd of L ft (not leg). |
| | | Arms: During meas, hands do 2 quick flicks sdwd L away from body (as if saying "no, no"). |
| 3-8 | | Repeat meas 1-2, alternating ftwk and arm movements, 3 more times (4 times in all). |

FIG. 4

- 1-2 Repeat ftwk and arm movements of Fig. 3, meas 1-2, except on meas 2 - clap hands (on tch) diag L fwd at head ht (ct 3); hold pos (ct 4).
3-8 Repeat meas 1-2, alternating ftwk and arm movements, 3 more times (4 times in all).

Repeat dance to end of music.

ENDING:

Turning to face ctr - take wt on L as R toe touches fwd of floor. Rise R hand fwd and slightly above head ht with palm twd floor as L arm is rounded and behind body with fingers twd floor and palm of hand twd R.

Aptaliko

(Turkey)

The Aptal Havasi is the tune par excellence for a type of Zebikiko known generically as Aptaliko. The Aptaliko is defined by its rhythmic division of the 9/8 Sebikiko meter into a reverse pattern of 3 2 2 2. As a dance, it is performed in different structures and formations, i.e., solo, couple, or group depending on regions and traditions. The dance described below is based on a group version as performed on the island of Mytilini off the west coast of Turkey. Source: Joe Graziosi, video of dancers from Mytilini.

PRONUNCIATION: ahp-TAHL-ee-koh

MUSIC: Kotansky 1999 Camp Tape

RHYTHM: 9/8, counted as 3 2 2 2 or 2 1 2 2 2 (SQSSS) or 2 1 2 2 2 (SQSQQS).

FORMATION: Circle, hands free at sides.

METER: 9/8

PATTERN

Meas

4 meas **INTRODUCTION**

I. BASIC PATTERN

1 Facing ctr, step on L to L (S); step bkwd onto R (Q); step on L to R in front of R (S); step on R to R (Q); step on L to R behind R (Q); step on R to R (S).

II. HOLD

1 Step on L to L (S); step back onto R (Q); step on L to R in front of R (S); bring R next to L with most of wt still on L, slight bounce from knee (S); rock back onto R (S).

III. FORWARD AND TURN

1 Facing ctr, step fwd and slightly diag L on L (S); step fwd and slightly diag R on R (Q); step fwd on L with a slight hop (S); rock back onto R (Q); rock fwd onto L (Q); rock back onto R (S); (can have a quick hop on R).

2 Step 1/4 turn on L to L (S); step 1/2 turn on R to L (Q); step 1/2 turn on L to L (S); step 1/2 turn on R to L (Q); rock onto L (Q); rock onto L (S).

IV. SQUATS AND TURN

1 Step on L to L descending into half or full squat, R knee to ground (S); leap back onto R, rising up with slight swing of L (Q); step on L to R in front of R (Q); bring R ft up slapping the heel (Q); step on R slightly to R (Q); tap L next to and slightly back of R (Q); swing L close to and in front of R shin (Q); slight hop on R (Q).

2 Step 1/4 turn on L to L (S); step 1/2 turn on R to L (Q); step on L to L descending into full or half squat (S); bounce (S); bounce and pivot R in squat (S).

Note: During the dance, free hands and arms snap fingers and gesture in a free, rhythmical and flowing way around head height and in front of and behind body.

Presented by Stephen Kotansky at the Laguna Folkdancers Festival 2003

Čukanoto

(Rhodope region, Bulgaria)

This is a Pravo-type dance with “stamps” (čukam = to stamp) from southern Bulgaria. The sequence was learned from Belčo Stanev.

MUSIC: Seminar CD

FORMATION: Open circle with a belt or “V” hold.

METER: 2/4

PATTERN

Meas

Basic (Pravo)

- 1 Facing R of center, step R fwd (ct 1); step L fwd (ct 2).
- 2 Step R fwd (cts 1, 2).
- 3 Step L fwd (cts 1, 2).
- 4 Turning to face center, step R to R (ct 1); stamp L beside R (ct 2).
- 5 Step L in place (ct 1); stamp R beside L (ct 2).
- 6 Stamp R beside L (ct 1); hold (ct 2).

Crossing

- 1 Step R in front of L (ct 1); step L back (ct 2).
- 2 Step R slightly to R (ct 1); stamp L beside R (ct 2).
- 3 Step L in place (ct 1); stamp R beside L (ct 2).

TO THE MIDDLE

- 1 Step R fwd to center (ct 1); touch L heel diag to L (ct 2).
- 2 Touch L heel fwd (ct 1); touch L heel diag L (ct 2).
- 3 Touch L heel fwd (ct 1); lift L up in front (ct 2).
- 4-6 Still moving fwd, reverse ftwk of meas 1-3.
- 7 Step R to R (ct 1); step L in front of R (ct 2).
- 8 Step R back in place (ct 1); step L to L (ct 2).
- 9 Step R in front of L (ct 1); hold (ct 2).
- 10 Step L back (cts 1, 2).
- 11 Step R back (cts 1, 2).
- 12 Step L back (cts 1, 2);
- 13-18 Repeat action of meas 7-12.

SEQUENCE

Basic 2x; Basic fwd to center & back + crossing – transition meas 1-3 to the R
Basic 2x; Basic fwd to center & back + crossing
To the middle.
Repeat from beginning

Presented by Stephen Kotansky at the Laguna Folkdancers Festival 2003

Gyimesi Csángó Lassú és Friss Csárdás

(Gyimes, Transylvania, Rumania)

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

SOURCE: Ferenc Sára .

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

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

METER: 2/4

PATTERN

Meas

Single Csárdás or Rest Step

1 M: Step R fwd diag. R (ct 1); close L fwd toward R (ct 2).

W: Step L back diag. L (ct 1); close R to L (ct 2).

2 Reverse action of meas 1.

3-7 Repeat action of meas. 1-2

8 M: Release R hand and take a slightly larger step Lft back (ct 1); Click R against L (ct. 2)

W: Repeat action of meas 2 but take wt on to L (ct 2) .

Couple Turning Step

1 Ftwk is same for Man and Woman. Stepping into a side by side position (hand hold remains the same only shifted slightly to R to adjust to new position) step R fwd (ct 1) continue to lift on R. step L fwd lowering slightly onto it (ct 2). The feeling of this step is an up-down pulse.

2-6 Repeat action of meas. 1 turning CW. Note: Man's inner foot remains in place while woman walks around man.

Change of direction

7 Step R fwd dipping on it (ct 1); step L fwd raising to normal, straightened level (ct &); close R to L stopping all fwd motion (ct 2).

8 Turning to face partner and beginning change of direction, step onto ball of Lft foot directly behind and to the R of Rft (Rft remains in place). This step is very close and into a releve pos. (ct 1); Note: at this point there is the least amount of tension or resistance between cpl. Lower onto Rft slightly to R (knee bent) Lft remains in place (ct 2).

Note: The secret to this step is using in a functional sense i.e. to stop forward movement and to change direction. It is done naturally, calmly, and with complete control.

9-16. Reverse action and shift hand hold of. meas 1-8.

17-23 Repeat action of meas. 1-7.

24 Continuing fwd, step L fwd (ct 1); M: Step R back (ct 2); W: Close Rft to Lft (ct 2).

Transition to Single Csárdás

1-2 M: starting with L, dance a double Csárdás to L (L, together, L, close) .

W: starting with R ft, dance a double Csárdás to R (R, together, R, close)

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

Ropogatatas (Stamping of lit. "Crackling")

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

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

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

2-4 Repeat action of meas 1 Single Stamp

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

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

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

Chug

1 Repeat action of meas. 1 Double Stamp

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

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

Close

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

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

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

Suggested sequence:

Single Csárdás or Rest step (8 Meas.)

Couple turn (24 meas.)

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

Couple Turn (24 meas.)

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

Ropogtatatas:

Single (4 meas.)

Double (4 meas.)

Single (2 meas.)

Double (2 meas.)

Single (2 meas.)

Double (2 meas.) .

Chug (4 meas.)

Close (4 meas.)

Kleftes

(Epirus, Greece)

Kleftes is a Tsamiko-type dance from the Pogoni region of Epirus in northwestern Greece. It is danced to a slow, well-known song in 6/8 meter followed by a short Pogonisisios or Sta Dyo dance in 2/4.

SOURCE: Dimitris Babaroussis

FORMATION: Open circle with a "W" hand hold.

METER: 6/8 and 2/4

PATTERN

Meas

- 1 Step R to R (ct.1); close L to R (ct.&);
Step R to R (ct.2); step L across and in front of R (ct.3);
Step R to R (ct.4);
Dip on R and swing L (leg fairly straight) across and in front of R (ct.5); hold (ct.6).
Note: first part of step is like a "chasse".
- 2 Reverse action of meas.1, to the left.
- 3 Step R to center (ct.1); lift on R (ct.2);
Step L back (away from center) (ct.3);
Turning to face slightly R of center, step R fwd (ct.4); step L fwd (ct.5);
Touch R behind L or lift R behind R knee (ct.6).
- 4 Turning to face center, do a quick somewhat stiff-legged "pas de Basque":
Step R to R (ct.1); step L in front of R (ct.&);
Step of R back to place (ct.2); step L to L (ct.3);
Lift R up and in front of L (ct.4);
Quickly swing and tuck R behind L knee (ct.5); hold (ct.6).
Repeat action of meas 1-4 until music changes to 2/4 meter.

POGONISISIOS

- 1 Step R to R (ct 1); step L behind R (ct 2); step R to R and turn to face slightly R of center (ct &).
- 2 Step L fwd across R (ct 1); step R fwd (ct 2); step L fwd (ct &).

Nesho

(Albania)

My Albanian informants felt this dance was not their own but rather Greek or Macedonian (Slav) and they seem to be right in some sense. It is widely known among Macedonians from this area, often as Nešeto, and a musical analysis of the piece shows the use of a more typically Macedonian scale and harmony. On the other hand, the rhythm is similar to that of Berace and seems, at least in the short run, to be Albanian in origin. (Absolute speculation - not fact!) It can be danced by both men and women, although women obviously would not do squats.

MUSIC: LP-SELO, Vol. 2 *Albanian Songs & Dances*, Side A, Band 4. Garlic Press Productions GPP-004

RHYTHM: 12/16 = 3+2+2+3+2. Dancers beats: 1, 2, 3, 4, 5

FORMATION: Open circle with leader on R hands are joined and held forward at waist ht or higher

METER: 12/16

PATTERN

Meas Count

Introduction

- | | | |
|---|-----|---|
| 1 | 1 | Hop or lift on L, free R is raised fwd & crossed in front of L knee or shin, R knee is bent (face a bit R of fwd). |
| | 2 | Slight lift on L, free R ft is lowered to ground to the R, but weight is not shifted to it (face R of center) |
| | 3 | Complete step to R by shifting wt onto R ft with flexing of knee and consequent sinking of body (facing almost LOD). |
| | 4 | Step fwd on L (LOD). |
| | 5 | Large step fwd on R (LOD). |
| 2 | 1 | Step fwd on L (LOD). This may be performed with a slight preparatory lift on the R before making the step. |
| | 2 | Slight lift on L while free R is brought fwd and may even be placed on the ground, but without wt shift (facing & moving LOD). |
| | 3 | Step onto R to R (LOD) as you turn to face only slightly R of center. |
| | 4 | Step on L across in front of R, into center of circle. |
| | 5 | Step back on R. |
| 3 | 1 | Hop on R moving slightly to L (RLOD), free L is raised fwd with only slight bend in knee (facing center or slightly R of center). |
| | 2 | Small lift on R moving slightly to L (RLOD), L leg is lowered in preparation for step to side. |
| | 3 | Step L to L (RLOD) (Facing center or R of center). |
| | 4 | Close R to L. |
| | 5 | Hold, or slight bounce in place. |
| 4 | 1-3 | Repeat cts 1-3 in measure 3. |
| | 4 | Step on R by L. |
| | 5 | Step L by R. |
- NOTE: cts 4 & 5 are very small shifts of wt, barely lifting foot!

VARIATIONS

A: Although the dance may be done as above in 4 measures, it seems more common to make it 6 measures long by performing the following:

- 5 1 Small lift on L, free R is raised low across in front of L, or even touches ground.
 2 Small lift on L, free R is touched to the ground out to the R and slightly fwd.
 3 Small lift on L, free R is bent at knee and drawn back sharply and near L.
 4-5 Repeat as in measure 3, cts 4-5.
6 1-5 Repeat measure 5.

B: Turn may be done by turning CW on cts 4-5 of measure 2, and cts 1-2 of measure 3. A double turn may be performed by beginning CW turns on ct 5 of measure 1.

C: Squats may be done by squatting on ct 4 of measure 2. Leap up on ct 5 and then do a series of squats exactly as in Berace. End series by moving to L as in measure 3.

D: Four (4) measure variation

- 1 1 Facing ctr, lift on L and bring R (knee bent) up and out to R side.
 2 Turning to face slightly R, step fwd R wt is on both feet.
 3-5 Hold (ct 3); step fwd on L (ct 4); step fwd on R (ct 5).
2 1 Step on L fwd.
 2 Turning to face center, step or land on R to R so wt is on both feet.
 3,4 Hold (ct 3); step on L across and in front of R (ct 4).
 5 Step back on R. NOTE: Cts 4 and 5 can be leaps when the energy level is high.
3 1 Facing L of ctr, lift on R and lift L with knee bent across in front of R.
 2 Step fwd on L so wt is on both feet.
 3-5 Hold (ct 3); step fwd on R (ct 4); step fwd on L (ct 5).
4 1 Turning to face ctr, step on R across and behind L.
 2 Hitch-hop onto L to L so wt is on both feet.
 3 Hold.
 4 Step fwd on R across and in front of L, can be low leap.
 5 Step back on L (ct 5).

E: Optional measures 5 & 6

- 5 1 Facing ctr, hop on L and lift R up and in front of L.
 2,3 Swing R out to R and touch R to R side.
 4 Leap onto R across and in front of L with L leg lifted and bent behind R.
 5 Leap onto L in place.
6 1-5 Repeat measure 5.

Novo Šopsko Horo

(Šop Region, Bulgaria)

SOURCE: Jordan Iliev and Petur Iliev

MUSIC:

FORMATION: Short lines with a belt-hold (left over right)

METER: 2/4

PATTERN

Meas

Basic Šop Pravo

- 1 Facing R of center, step Rft fwd (ct 1): step Lft fwd (ct 2).
- 2 Repeat action of meas 1.
- 3 Step Rft fwd (ct 1) sink-lift on Rft bringing Lft fwd (ct 2)
- 4 Step Lft fwd (ct 1) sink-lift on Lft bringing Rft fwd (ct 2)
- 5 Turning to face center, step Rft to R (ct 1) sink-lift on Rft (ct 2)
- 6 Leap Lft to L (ct 1): step Rft in front of Lft (ct 2)
- 7 Step Lft to L (ct 1): step Rft behind Lft (ct 2):
- 8-10 In place, dance 3 step-lifts starting with Lft and lifting R ft up and in front.

Part 2 (Novo Šopsko)

- 1 Facing center, hop on Lft and bring R knee up and across body twisting slightly to L (ct 1): step Rft in place beside Lft (ct &); step Lft (accented) in place (ct 2)
- 2 Repeat action of meas 1
- 3 Scissor-like, step Rft sharply back and extend Lft fwd touching ground (ct 1); (still backing up reverse ftwk of ct 1 (ct 2)
- 4 Jump back slightly onto both feet (ct 1); hop on Lft bringing R knee sharply up (ct 2)
- 5 Šopka in place, touch R ball of foot besides Lft and bounce (ct 1): bounce again on Lft and raise R knee sharply up (ct &); step Rft with accent beside Lft (ct 2)
- 6 Repeat action of meas 5.
- 7 Moving fwd twd center, strike-pump R heel in front of Lft (ct 1): step Rft fwd (ct 2)
- 8 Stilling moving fwd, reverse ftwk of meas 7
- 9 Stamp Rft fwd (ct 1) hold (ct 2)
- 10 Pause or Variation, repeat action of meas. 9

Presented by Stephen Kotansky at the Laguna Folkdancers Festival 2003

Phiravelman Kalyi Phuv

(Romski Čoček, Macedonia)

SOURCE: Rom communities in Macedonia and USA. Michael Ginsburg first introduced a similar dance; Skopski Čoček. The pattern is similar to the eastern Macedonian Maleševsko Oro. This particular version was seen on a German television program of Esma Redzepova performing in the 1960' s.

MUSIC:

FORMATION: Open circle, "W" handhold

METER: 2/4

PATTERN

Meas

- 1 Facing slightly R of center, Step Rft fwd (ct 1); Step Lft fwd (ct 2).
- 2 Step Rft fwd (ct 1); Step Lft fwd but behind Rft (ct 2); Step Rft fwd (ct &).
- 3 Step Lft fwd (ct 1); Step Rft fwd (ct 2); Step Lft fwd (ct &).
- 4 Turning to face center, Step Rft to R (ct 1); Lift Lft up slightly in front of Rft and release it lazily (ct 2)
- 5 Step Lft to L (ct 1); Step Rft to L in front of Lft (ct 2)
- 6 Step Lft to L (ct 1); Step ball of Rft behind Lft (ct 2); Step back on to Lft in place (ct &).
- 7 Reverse ftwk of meas 6
- 8 Repeat action of meas 6

Presented by Stephen Kotansky at the Laguna Folkdancers Festival 2003

Pitat Me, Mamo

(Pirin, Bulgaria)

This is a "Sta Dya" (two-step type) dance from southwestern Bulgaria arranged by and learned from Belčo Stanev.

MUSIC: Seminar CD

RHYTHM: 9/8 Dancers counts: 1 2 3 4

FORMATION: Open circle, "W" hold.

METER: 9/8 Q S Q Q

PATTERN

Meas

INTRODUCTION (8 measures)

BASIC

- 1 Facing center, step R in front of L (ct 1); step L in place (ct 2); turning to face R of center, lift on L (ct 3); step R fwd (ct 4).
- 2 Step L fwd (ct 1); step R fwd (ct 2); lift on R (ct 3); step L fwd (ct 4).
- 3-4 Repeat meas 1-2.
- 5 Facing center, step R slightly fwd (ct 1); step L slightly fwd (ct 2); lift on L (ct 3); step R fwd (ct 4);
- 6 Touch L heel diag L (ct 1); touch L heel fwd (ct 2); lift on R (ct 3); step L fwd (ct 4).
- 7-8 Repeat meas 5-6.

TRANSITION (Instrumental interlude)

- 1 Facing R of center, lift on L (ct 1); step R fwd (ct 2); lift on R (ct 3); step L fwd (ct 4).
- 2 Step R fwd (ct 1); step L (ct 2); lift on L (ct 3); step R fwd (ct 4).
- 3-4 Reverse action of meas 1-2 still moving fwd to R.

Presented by Stephen Kotansky at the Laguna Folkdancers Festival 2003

Povardarsko Oro

(Skopje-region, Macedonia)

This is a 5 meas. Krsteno (crossing)- type dance from the Varder River region. It is in a 13/16 meter.

SOURCE: Angele Dimovski

FORMATION: Open circle, "W" hold

RHYTHM: 13/16 Dancer's cts: 1 2 3 4 5

METER: 13/16

PATTERN

Meas

- 1 Facing slightly R of center, hop of L and lift R up in front (ct.1);
Bounce on L again (ct.2);
Step R fwd (ct.3); step L fwd (ct.4); step R fwd (ct.5).
- 2 Before ct.1 lift slightly on R and step L fwd on count (ct.1); lift on L (ct.2);
Step R fwd (ct.3); turning to face center, step L. Fwd (ct.4); step R back (ct.5).
- 3 Lift on R bringing L up and fwd (ct.1); bounce on R (ct.2);
Step L to L (ct.3); step R to center in front of L (ct.4); step L back (ct.5).
- 4 Reverse action of meas.3.
- 5 Repeat action of meas. 3.

Serény Magyaros

(Moldvai Csángó Moldavia, Rumania)

The Hungarian-speaking Moldvai Csángós live on the eastern slopes of the Carpathian Mountains in Rumania. Their dance and folk culture, like that of the Gyimesi Csángós, contains an archaic layer of Hungarian Dance culture (especially in the older couple dances i.e. Lapos Magyaros and Serény Magyaros) as well as a family of dances closely related to Rumanian and other Balkan dances. The Serény Magyaros (lit "fast Hungarian") generally follows the Lapos Magyaros in the dance cycle. I learned this dance from Ferenc Sára in Budapest, Hungary. "Feri" is a recognized specialist in the dances and related folk culture of the Csángós peoples. He toured North America in the Fall of 1990.

PRONUNCIATION: SHARE-ain MAHJ-ah-rosh

MUSIC: cassette: Garlic Press Productions GPP-004

FORMATION: Couples freely about the dance space. Closed shldr-waist pos (man holds woman's waist tightly).

METER: 2/2

PATTERN

Meas

SINGLE CSÁRDÁS.

- 1 M: Step on R ft to R or slightly fwd with a heavy accent and a sharp knee flex (ct 1); close L ft sharply to R ft and straighten knees (there is actually a bounce here) (ct &); step on L ft to L or slightly fwd with a heavy accent and a sharp knee flex (ct 2); close R ft sharply to L ft and straighten knees (ct &).
- W: Dance action of man's ftwk with opp ftwk and direction and less vigor.
- 2-4 Repeat action of meas 1 three times.

DOUBLE CSÁRDÁS.

- 1 M: Step on R ft to R with heavy accent and a sharp knee flex (ct 1); close L ft to R ft with wt and straighten knees (ct &); step on R ft to R with a heavy accent and a sharp knee flex (ct 2); close L ft to R ft (no wt) and straighten knees (ct &).
- W: Dance action of man's step with opp ftwk and direction. Follow man's strong lead.
- 2 Reverse ftwk of meas 1 of Double Csárdás.
- 3-4 Repeat meas 1-2 of Double Csárdás.

LONG COUPLE TURN.

- 1 M: Jump sharply by flexing knees onto both ft about shldr-width apart, and twist W's hips to L (push R hand and pull L hand) (ct 1); straighten knees sharply and bring ft somewhat together, twist W's hips back to place or slightly to R (ct &); repeat ct 1 of Long Couple Turn (ct 2); straighten knees and come up with wt on L ft (ct &).
- W: Same as M but with less vigor and allow M to lead. During the twist, ft can also twist in direction of twist

- 2 M&W: Turning to face CW , W on M's R (pos: M places R hand under W' s armpit on her L shldr-blade; his L hand is placed on her R upper arm. W places her R hand on M's L upper arm; her R arm is straight across his chest and this is the support; her L hand rests on M's R upper arm.). Run on R ft fwd (ct 1); run on L ft fwd (ct &); run on R ft fwd (ct 2); run on L ft fwd (ct &). Note: During this step M's inner ft acts as pivot point. W will be dancing around M.
- 3 Repeat meas 2 of Long Couple Turn.
- 4 Repeat cts 1,&,2 of meas 2 of Long Couple Turn (cts 1,&,2); hop on R ft and turn to face ptr.
- 5-8 Repeat meas 1-4 of Long Couple Turn but with opp pos, ftwk and direction.

SHORT COUPLE TURN.

- 1 Jump down onto both ft as in ct 1 of Long Couple Turn and twist W (ct 1); chug and come up on L ft (ct &); step on R ft across and in front of Lft (ct 2); hop on R ft (ct &).
- 2 Repeat meas 1 of Short Couple Turn but with opp ftwk and direction.
- 3-4 Repeat meas 1-2 of Short Couple Turn.

SEQUENCE:

Single Csárdás (8)
Double Csárdás (4)
Long Couple Turn (L,R) + First 2 jumps of Long Couple Turn
Single Csárdás (6)
Double Csárdás (4)
Long Couple Turn (L,R)
Short Couple Turn (L,R,L,R)
Long Couple Turn (L,R)
Repeat from the beginning

Sorocul

(Banat, Romania)

FORMATION: Cpls in a circle, W with backs to center facing partner with both hands joined down low in front.

RHYTHM: 4/4 1 2 3 4 5
Dancer's beat S Q S Q S

METER: 4/4

PATTERN

Meas

Basic Rest

Women's step is on opposite foot and direction of notated Men's step.

- 1 Step R to R (ct.1); close L to R (ct.2); step R to R (ct.3); close L to R (ct.4); step R to R (ct.5).
- 2 Reverse ftwk of meas.1.
- 3-8 Repeat action of meas.1-2.

Extended Side Step

Women's step is on opposite foot and direction of notated Men's step.

- 1 Repeat action of meas.1 of Basic Step but do not take weight onto R (ct.5), only accent it.
- 2 Step R to R (ct.1); lift on R, bring L across and in front of R. (ct.2); step onto L. In front of R (ct.3); step R to R (ct.4); Tap L heel beside R (no wt.) (ct.5).
- 3-4 Reverse ftwk of meas.1-2.
- 5-8 Repeat action of meas.1-4.

Lasso Step

Weight of Women's step will be on opposite ft of notated Men's step.

- 1 M steps R in place while leading W cw around him under his own L hand (her R).
She steps fwd onto L (ct.1); step L in place (ct.2); step R in place (ct.3); step L in place (ct.4);
step R in place (ct.5).
- 2 Step L in place (ct.1); step R in place (ct.2); step L in place (ct.3); step R in place (ct.4); step L
in place (ct.5).
During these two basic steps woman moves fwd around man "lasso-like."
- 3 Man turns W around once cw under his L hand (her R) in front of him.
Step R in place (ct.1); lift on R (ct.2); step L in place (ct.3); step R in place (ct.4); tap L beside
R (no wt.) (ct.5).
Woman uses opposite ftwk to turn 360° CW under M's L hand.
- 4 Reverse ftwk, hand, and direction of turn of meas.3.
- 5-8 Reverse action of meas.1-4 of Lasso Turn.
- 9-16 Repeat action of meas 1-8 of Lasso Turn.

Teško Kavadarsko Oro

(Prilep Roma, Macedonia)

SOURCE: Paul Mulders and Roma from Prilep, Macedonia

MUSIC: 7/8 ♩ ♩ ♩

FORMATION: Men with shoulder-hold, Women with "W" hold or Mixed lines with "W" hold.
Open circle

METER: 7/8

PATTERN

Meas

Introduction

1-2 + Wait out two meas of Slow-quick-quick and one Slow ♩ ♩ ♩ ♩ ♩ ♩

1 Dance begins. Facing center, lift on Lft (ct 1); step Rft slightly to R and bring Lft in front of R knee (men) or R shin (women) {ct 2}; dip on Rft bending knee (ct 3).

2 Reverse action of meas 1.

3-4 Repeat action of meas 1-2 but on ct 3 of meas 4, bring Rft to back of R knee (men) or behind R ankle {women}.

Part 1 ♩ ♩ ♩

1 Facing R of center, lift on Lft lifting R knee up in front (ct 1); step Rft fwd and bring Lft up and in front of R knee (ct 2); dip on Rft bending knee (ct 3), Touch Rft (women).

2 Repeat action of Meas 1 still moving fwd but, bring Rft to back of L knee or ankle on ct 3.

3-4 Facing center, repeat action of meas 3-4 of introduction

Part 2 ♩ ♩ ♩ ♩

1 Lift on Lft bringing R knee up and in front (ct 1), turning to face slightly R of center. step Rft fwd (ct 2); step Lft behind Rft (ct 3); step Rft fwd (ct 1 and)

2 Kick Lft fwd and bounce slightly on Rft (ct 1); step Lft fwd (ct 2); step Rft behind Lft {ct 3}; step Lft fwd (ct 3 and).

3-4 Repeat action of meas 3-4 above

Part 3 ♩ ♩ ♩ ♩ ♩

1 Release shoulder hold or lower to "V"-hold. Hop on Lft (ct 1); bounce again quickly on Lft (ct 2); step Rft fwd (ct 2 and); step Lft behind Rft (ct 3); step Rft fwd (ct 3 and).

2 Continuing fwd, reverse ftwk of meas 1.

3 Turning to face center, hop on Lft {ct 1}; bounce slightly on Lft (ct 2); step Rft slightly to R (ct 2 and); touch Lft in front of Rft (ct 3).

4 Reverse action of meas 3.

Presented by Stephen Kotansky at the Laguna Folkdancers Festival 2003

Valle Dangelishtë

(Kolonjë, Albania)

SOURCE: Village dancers from Southern Albania

MUSIC:

FORMATION: Open circle with "W" handhold

MUSIC: 8/8 Dancer's beats 1-2-3 Slow -quick -Slow or 1- 2 Slow -Slower

METER: 8/8

PATTERN

Meas

- 1 Facing slightly R of center, Lift on Lft and raise R knee fwd parallel to ground (ct 1); Step Rft fwd (ct 2,3).
- 2 Continuing fwd, reverse ftwk of meas 1
- 3 Repeat action of meas 1
- 4 Turning to face center, bring R knee up and in front parallel to ground (ct 1); releasing, Rft inscribes a circular path out to L and back (cts 2-3).
- 5 Bring Rft behind L knee and bounce on Rft (ct 1); Bounce on Rft again and lead Lft to L side(ct 2,3) .
- 6 With weight on both feet, Bounce (ct 1); Hold or bounce slightly (cts 2,3)
- 7 Bring Rft up and front of L knee (ct 1); Bring Rft in an circular path to R side and back behind L knee (cts 2-3)
- 8 With R ft behind L knee, Bend Lft knee with accent (ct 1); Straighten (cts 2,3)

Variation I

- 1-3 Repeat ftwk of meas 1-3 above but turn one CW to R with R hand held at head level to R
- 4 Stamp L ft in place and raise R hand higher above head and to R with an affirmative "yeah" gesture (ct 1); Hold (ct 2,3)
- 5 "Dyshe" in pairs, join L hand to partners L shoulder and place R hand behind R own R ear resting on head and, bend knees to touch R knee to ground behind L ft (ct 1); Rise (cts 2,3);
- 6 Reverse hands but keep same kneeling motion as meas 5.
- 7 Step Rft to R and initiate a full CW turn to R on Rft with L knee up and Lft parallel to ground (cts 1-3)
- 8 Accented step Lft in place (ct 1); accented step Rft without wt (ct 2,3)

Variation II

- 1-3 Repeat action of meas 1-3 of Basic
- 4 Repeat action of meas I of Basic (4 lift steps to R)
- 5 Bring Rft around in front to L knee (ct 1); Release and bring Rft around and to back (still facing R of center) (cts 2-3).
- 6 Step onto Rft behind Lft with a slight accent (ct 1); Hold (cts 2,3).
- 7 Step Lft to L and initiate a full CCW turn to L on the Lft with the R knee up and Rft parallel to ground (cts 1-3)
- 8 Accented step Rft in place (ct 1); accented step Lft in place (cts 2,3).

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Valle Devolliçe

(Devolli Region, S. Albania)

This is a women's "Tsamiko" - type dance from Southern Albania.

MUSIC:

FORMATION: Open circle, "W" hold

METER: 3/4

PATTERN

Meas

- 1 Facing center, step L ft toward center (ct.&); bounce on L ft (ct.2); step R ft back and slightly L of L ft (ct.3).
 - 2 Step L ft to L (ct. 1); hold (ct.2); hop on L ft and raise R ft slightly fwd (ct. 3).
 - 3 Step R ft to R (ct. 1); hold (ct. 2); step L ft across and in front of R ft (ct. 3).
 - 4 Leap onto R ft to R (ct. 1); step L ft across in front of R ft (ct.2); step R ft to R side (ct.3).
 - 5 Step L ft across and behind R ft (ct. 1); step R ft to R (ct.2); step L ft across and in front of R ft (ct.3).
- Note: Upper body follows movement of this grapevine.
- 6 Facing center, step R ft to R (ct. 1); hold (ct.2); hop/lift on R ft and lift L ft slightly fwd (ct.3).

Option: 1 or 2 CW turns may be done during meas 4-5.

Presented by Stephen Kotansky at the Laguna Folkdancers Festival 2003

VARNENSKO HORO

(Varna Region, Bulgaria)

This dance is also known as Gagaužko Horo and Vamenski Kjuček. The Gagauzi are Turkish speaking Christians living near Vama in villages such as Brestak (Brestaška Rūčenica):

SOURCE: This arrangement comes from Maria Eftimova

MUSIC:

FORMATION: Open circle with "V" handhold

RHYTHM: 9/8 Dancer's beats: 1-2- 3- 4, slow -quick -quick whereby the 2nd quick is longer than the 1 st.

METER: 9/8

PATTERN

Meas

- 1 **Basic Travel Step R:** This basic step is used predominantly throughout out the dance alternating it with the **Basic Travel Step L** (Same step starting on the L ft). Also, these basic steps can be done moving in any direction or in place. Step Rft with a slight preparatory lift (ct. 1-2); Step Lft beside Rft (ct.3); Step Rft (ct.4).
- 2 Reverse ftwk of meas 1.

10 Measure Horo Pattern

- 1-4 Facing R of center and traveling fwd with slightly out and in zigzag sway, dance 4 **Basic Travel Steps R,L,R,L** fwd.
- 5 Still moving fwd, lift on Lft (ct 1); Step Rft fwd (ct.2); Lift on Rft (ct. 3); Step Lft fwd (ct.4).
- 6 Turning to face center, Step Rft to R side (ct 1-2); step Lft behind Rft (ct.3); Step Rft in place (ct. 4).
- 7 Moving back to L, Lift on Rft (ct. 1); Step Lft to L (ct.2); Lift on L ft (ct.3); Step Rft across and in front ofLft with a slight flexion ofR knee (ct.4).
- 8 Leap onto Lft to L (ct.1); Step Rft behind Lft (ct.2); Leap onto Lft to L (et. 3); Step Rft Behind Lft (ct 4).
- 9 Repeat action of meas 8.
- 10 Reverse action of meas 6.

Solo Steps with Hand Gestures

Solo I

- 1 Facing center and dancing Basic R, dance fwd diag. L; hands and palms fwd at solar plexus level inscribe an inward i.e. toward each other "circular-polishing"motion with a slow-quick-quick rhythm.
- 2 Repeat action of meas 1 Starting with Basic L and dancing diag. R.
- 3 Dancing Basic R backwards, raise both hands fwd (arms straight at chest level) with palms downs (ct. 1); brings hand gracefully and slowly down (cts.2-3); bring hand up to position in front of solar plexus (one hand in front of other, left hand closer to body) (ct.4).
- 4 Dance Basic L in place and roll hands twd body (cts 1-3); Clap hands together above head and close Lft to Rft (ct. 4).

Solo II (Chorus)

- 1 Dance Basic R in Place turning to face slightly R of center and, with R hand held up above head and L hand down and out to L side, rotate hands inwards at wrists in slow-quick-quick rhythm.
- 2 Reverse action of meas 1.
- 3 With both hands above head, turn CW with Basic R and rotate hands inwards at wrists in a Slow-quick-quick rhythm.
- 4 Click-close Lft to Rft and clap hands above head (ct.1); Hold (ct.2); Click-close Rft to Lft and clap hands above head (ct 3); Hold (ct. 4).

Solo III

- 1 Dance Basic R diag. fwd L and, present hands fwd, palms up at waist level (ct.1.); turn hands over (ct. 2); with palms facing down, push hands fwd.and draw slightly back two times (cts 3 &4)
- 2 Basic L diag R and repeat action of hands in meas 1. 3-4 Repeat action of meas 3-4 of Solo I

Sequence:

10 Meas Horo 4x
Solo I 2x
Solo II 2x
Solo III 2x
Solo II 2x

ZAHAROULA

Vlach, Greece

This dance comes from Veria in the border region between Thessaly and Macedonia in Greece. It is danced by the Vlach, a former nomadic people who speak a Latin-based language.

MUSIC:

FORMATION: Lines with leader at R, and hands joined in "V" pos.

STEPS: Twizzle: Step L to L as R heel (ball of ft still on floor) turns in. Can be done with opp ftwk.

METER: 2/4

PATTERN

Meas

INTRODUCTION:

DANCE:

- 1 Facing R of ctr -hop on L as R knee lifts fwd (ct 1); step R fwd (ct &); hop on R as L knee lifts fwd (ct 2); step L fwd (ct &).
Variation: During meas turn once CW with 2 step-hops.
- 2 Hop on 1- as R knee lifts fwd (ct 1); step R fwd (ct &); turning to face ctr - hop on R as L knee lifts fwd (ct 2); step L slightly to L (ct &).
- 3 Turning to face L of ctr - step R across L (ct 1); turning to face ctr - step L to L as R ft does twizzle (ct &); repeat for (meas 2-&).
- 4 Turning to face R of ctr - hop on L (ct 1)); step R to R (ct &); step L across R (ct 2); turning to face ctr - step R to R as L does twizzle (ct &).
- 5 Repeat meas 4, cts 2,& (LxR, R to R & twizzle) (cts 1,&); turning to face L of ctr - hop on R (ct 2); step L to L (ct &).
- 6 Repeat meas 3 (hop L, R fwd, hop R, L to L)

Repeat dance from beg to end of music.

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