

THE LAGUNA FOLK DANCERS



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LAGUNA FOLKDANCERS FESTIVAL 2005 SYLLABUS

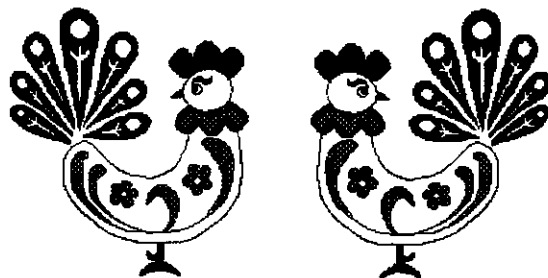
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NOTE: The teachers will decide at the festival workshops which of these dances will be taught.



Michael Ginsburg

Michael Ginsburg began teaching folk dance when he was 19 at Michael Hermann's Folk Dance House in New York. He has studied with Pece Atanasovski in Macedonia and researched material while traveling in the former Yugoslavia and Bulgaria. Michael has taught at numerous workshops and dance camps across the United States and Canada and has recently taught workshop in both Japan and Germany.

A very popular teacher with a thorough and supportive teaching style, Michael teaches dances which have appeal to dancers at all levels. He currently teaches Balkan dance in New York and runs a weekly international folk dance session.

He is an accomplished musician on trumpet, accordion, frula, and tupan and directs Zlatne Uste Balkan Brass Band, which has performed in Yugoslavia and is much in demand in this country. Michael, with Zlatne Uste attended the 2003 Gathering of trumpeters in Guca, Serbia. He has also studied with Rom musicians in Souther Serbia. Michael currently teaches at the Bank Street College of Education in New York and is on the faculty of the Ethnic Folk Arts Center.

Belle Birchfield

Belle Birchfield started folk dancing at Northwestern University when she was thirteen and has done a lot of dancing and some teaching since. She moved to New York in 1980, joined Zlatne Uste about 1991, and helps with the Friday and Saturday night folk dance groups. She currently teaches electrical and computer engineering technology at a local community college.

Lee Otterholt

Lee Otterholt, born in the US of Norwegian-American parents, has lived and worked most of his life in Norway as a professional dancer, dance teacher and choreographer. In Norway he founded and led the Center for International Folk Dance in Oslo, Norway. He was a professor of folkloristic dance at the Norwegian National College of Ballet and at the University College of Oslo and was a teacher of dance at the Follo Arts High School in Norway. He was responsible for the establishment of 4 still-active folk dance clubs and 3 performing groups in Norway. He led these groups to festivals in Greece, Bulgaria, Turkey, the Middle East and Hungary. He also produced teaching materials (videos, books and CDs) for teaching folk dance to children and young people in the Norwegian school system.

The last 10 years he has been active on the international scene, teaching various Balkan dances at international folk dance at festivals in Europe, the US and East Asia and leading folk dance cruises to Norway, Greece, the Upper Danube, Alaska, the Lower Danube, and (2005) the Adriatic Coast of Croatia. He has a professional education in choreography and dance and, in addition to choreographing folk dance for both amateur and professional ensembles in Europe, has choreographed other forms of dance for the professional stage theaters and on national television and was one of the choreographers of the Opening Ceremony of the Winter Olympic Games in Lillehammer, Norway in 1994. He moved to Laguna Beach, California in the Summer of 2004 and now makes it his home.

Lee's teaching emphasizes style: dancing well, not just "getting the steps." Whenever he can, he also tries to bring improvisation, self-expression and spontaneity back into the folk-dancing traditions where these elements are a central part of the tradition. And he never loses sight of the fact that we recreational folk dancers dance because it is fun, and because these dances mean something to us - just as they were fun and meant something to the village dancers before us!

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Cocek Za Merak

(Macedonian/Rom)

SOURCE: Macedonian/Rom line dance learned from Paul Mulders

FORMATION: Hands held in W position

METER: 4/4

PATTERN

Meas

- 1 Step R in LOD (ct 1), touch L beside R (ct 2), step LRL in LOD (cts 3,&,4)
- 2 Facing center, step R to R (ct 1), step L forward toward center (ct 2), step R back to place (ct 3), step LR to L in step-together pattern (cts 4,&)
- 3 Repeat movements of meas 2 using opposite foot in opposite direction
- 4 Repeat meas 2
- 5 Repeat meas 3

Cupi Kosturcanka

(Macedonian)

SOURCE: Macedonian line dance learned from Kete Ilievski

RHYTHM: 7/8 ♪♪♪ ♪♪ ♪♪
 1 2 3

FORMATION: Hands in W position

METER: 7/8

PATTERN

Meas

- 1 Step L across R (ct 1), step R beside L (ct 2), bounce (ct 3)
- 2,3 Repeat meas 1 twice
- 4 Touch L toward center (ct 1), step L behind R (ct 2)
- 5 Step R forward in LOD (ct 1), step L forward in LOD (ct 2)
- 6 Touch R toe behind L (ct 1), step R forward in LOD (ct 2)

Mori Chupi Kosturchanki

From the Bapchorki:

Mon chupi kosturchanki, (each line sung 2x)

rashirejte go oroto,

rashirejte go oroto,
da vi vijme fustanite,

chij e fustan damkajlija,
da se stora sevdajlija,

da se stora sevdajlija
od fustano na chupcheto.

Translation:

with help from Vaska Klandzheva, who brought the song to the group; but I'm not sure about translating the final two lines.

O you girls of the Kostur (Kastoria) district,
widen out the dance line
so that we can see your dresses
(and see) whose dress is "damkajlija" [more below],
so that I might be made madly in love
by the dress of the young girl.

Dzhanguritsa

(Pirin, Macedonia)

SOURCE: Line dance from Pirin, Macedonia learned from Steve Kotansky

RHYTHM: 9/8 ♪♪ ♪♪ ♪♪ ♪♪♪
 1 2 3 4&

FORMATION: Hands in W position

METER: 9/8

PATTERN

Meas

- 1 Hop on L while touching R heel forward (ct 1), leap forward onto R (ct 2), hop twice on R while turning to face R, L leg straight (cts 3,4), step L across R (ct &)
- 2 Step RL in LOD (cts 1,&), step R forward (ct 2), step L forward (ct 3), hop L, step R forward, turning to face center (cts 4,&)
- 3 Hop R touching L heel forward across R (ct 1), hop R touching L heel forward and to L of R (ct 2), hop R touching L heel forward and across R (ct 3), hop R step L in place (cts 4,&)
- 4 Step RL in place (cts 1,&), leap onto R in place bringing L back (ct 2), leap onto L in place kicking R forward (ct 3), leap back onto R, step L beside R (cts 4,&)

Gajda Preshevarë

(Rom - Kosovar, Preševo, Serbia)

This is a Krsteno (crossing) type dance from the border region where Kosovo, South Serbia and Macedonia meet. It has a similar structure and step pattern to Maško Kočansko Oro. The rhythm is a fast 7/16 (S,Q,Q) common to many East Macedonian dances and the Bulgarian Šop Četvorno Horo.

SOURCE: Marem Aliev

MUSIC: Marem Aliev "Ssassa" VAW MA 960909

FORMATION: Open circle with "W" hold, leader at R

METER: 7/16 1-2-3 S-Q-Q PATTERN

Meas

Basic

- 1 Facing R of center (slightly); with wt on L ft, drop raised R ft and R hip slightly (ct. 1); drop R ft and R hip again (ct.2); step R ft fwd (ct.3).
- 2 Cross and step L ft fwd (ct. 1); lift on L ft and bring R ft fwd (knee may cross slightly) (ct.2); step R ft fwd (ct.3).
- 3-4 Repeat meas 2 two more times.
- 5 Facing center, with wt on R ft lower L ft (raised) and L hip twice (cts. 1,2); step L ft to L slightly (ct.3).
- 6 Step R ft in front of L ft (ct. 1); lift on R ft (ct.2); step back on L ft (ct.3).
- 7-8 Reverse action of meas 5-6.
- 9-10 Repeat action of meas 5-6. Turning to face R of center, repeat dance from the beginning.

Variation

- 1-3 Repeat action of meas 1-3 of basic.
- 4 Step L ft in front of R ft (ct. 1); twist L ft heel with ball of R ft (behind L) supporting partial wt to R (ct.2); twist heels to L (ct.3).
- 5 Twist heels to R again (ct. 1); with wt on R ft, lift on it and raise L ft in front (ct.2); step L ft to L (ct.3).
- 6-7 Reverse action of meas 4-5.
- 8-9 Repeat action of meas 4-5.
- 10-11 Repeat action of meas 6-7 and continue dance from meas 2.

Halay

(Pontic Greek)

SOURCE: Pontic Greek line dance learned from Joe Graziosi

FORMATION: Hands in W position

METER: 2/4

PATTERN

Meas

- 1 Step R to R (ct 1), swing L forward to prepare to step (ct &), step L forward in LOD (ct 2), bend L knee and bring right foot behind L, swing arms down (ct &)
- 2 Face center, step on R foot back, swing arms up (ct 1), touch L forward with a little weight going onto L (ct 2)
- 3 Step L beside R (ct 1), touch R forward with a little weight going onto R (ct 2)

Militsa

(Pontic Greek)

FORMATION: Line with hands held down.

METER: 4/4

PATTERN

Meas

- 1 Facing in LOD, step R forward (ct 1), small bounce on R (ct &), step L forward (ct 2), repeat cts 1,&,2 (cts 3,&,4)
- 2 Step R to R while turning to face L of center and touch L heel to L, raising arms to W position (ct 1), hold (ct 2), touch ball of L foot towards center while pushing hands forward until arms are parallel to floor, body faces center (ct 3), hold
- 3 Touch L heel to left, raising arms to W position (ct 1), hold ct (2), take running step toward center onto L and bring arms parallel to floor again (ct 3), take running step back to place onto R and raise arms to W position (ct 4)
- 4 Repeat action of cts 3,4 of meas 3 (cts 1,2), take three running steps in place LRL (cts 3,&,4)

Begin pattern again lowering arms on ct 1 of meas 1

Pembe

(Macedonian/Rom)

SOURCE: Learned from Kete Ilievski

FORMATION: Hands held in W position

METER: 4/4

PATTERN

Meas

Pattern 1

- 1 Lift R (ct 1), step R to R in LOD (ct 2), step L in LOD (ct 3), step R in LOD (ct 4)
- 2 Step L in LOD (ct 1), step R in LOD (ct 2), step L across R (ct 3), step R back to place (ct 4)
- 3 Lift L (ct 1), step L to L (ct 2), step R across L (ct 3), step L back (ct 4)
- 4 Same as meas 3 with opposite footwork
- 5 Same as meas 3

Pattern 2

- 1 Lift R (ct 1), step R in LOD (ct 2), lift L (ct 3), step L in LOD (ct 4)
- 2 Lift R (ct 1), step R in LOD (ct 2), lift L (ct 3), with L still raised bend R knee (ct 4)
- 3 Straighten up (ct 1), step L beside R (ct 2), lift R (ct 3), bend L knee (ct 4)
- 4 Same as meas 3 with opposite footwork
- 5 Same as meas 3

Sarakina or Saracinsko

(Greek/Macedonian)

SOURCE: Greek/Macedonian line dance learned from Joe Graziosi

MUSIC: Raikos

RHYTHM: 7/8 ♪♪♪ ♪♪♪
 Q S

FORMATION: Hands held down

METER: 7/8

PATTERN

Meas

- 1 Leap onto L in LOD (q), run onto R in LOD (s)
- 2,3 Repeat meas 1 two more times
- 4 Hop on R (q) step L in place (s)
- 5 Hop on L (q), step R in place (s)
- 6 Repeat meas. 4
- 7,8 Repeat meas 1,2 with opposite footwork in opposite direction.
- 9 Repeat meas 5
- 10 Traveling in LOD, hop R (q), step L
- 11 Still traveling, hop L (q), step R (s)

Spiro

(Bulgaria)

This dance is from the Pirin (Macedonia) region of southwest Bulgaria. It is popular in the Petrich area. The name of the dance comes from a popular Macedonian song. Learned from Petur Iliev.

PRONUNCIATION: SPEE-roh

RHYTHM: 7/8 ♪♪♪ ♪♪ ♪♪
 1 2 3

FORMATION: Mixed open circle, facing ctr, with hands joined in "W" pos.

STYLE: Very strong movements.

METER: 7/8

PATTERN

Meas

INTRODUCTION: Beg with music or hold for 16 meas (6 meas of clarinet)

DANCE:

- 1 Step R to side while keeping L on floor (ct 1); small hop on R while bringing L behind R (ct 2); step L behind R (ct 3).
- 2 Step R to side (ct 1); step L across R (cts 2,3).
- 3 Swivel on L to face L while lifting R (ct 1); hold (cts 2-3).
- 4 Step R across L (ct 1); step L back (ct 2,3).
- 5 Spoesuk with R (ct 1); small hop on L (ct 2); step R to side (ct 3).
- 6 Lift L behind R knee while rising up on R (cts 1,2); step L back (ct 3).
- 7 Step R to R and bring L touching floor in front of R (ct 1,&); bounce twice (ct 2,3).
- 8 Spoesuk with L (ct 1); small hop on R while bringing L behind R (ct 2); step L back (ct 3).
- 9 Lift R (1); step R behind L (ct 2); step L fwd to place (ct 3).
- 10 Lift R in front of L (ct 1); hold (cts 2-3).
- 11 ("gypsy") Small hop on L, step R to side (ct 1,&); step L behind R (ct 2); step R behind L (ct 3).
- 12 Small hop on R step L to side (ct 1,&); step R across L (ct 2); step L back to place (ct 3).
- 13-14 Repeat meas 11-12.
- 15 Repeat meas 12 with opposite footwork.
- 16 Repeat meas 12

Presented by Michael Ginsburg & Belle Birchfield at the Laguna Folkdancers Festival 2005

Tsourtoughouzou

(Pontic Greek)

SOURCE: Pontic Greek line dance learned from Joe Graziosi

FORMATION: Hands held down swinging forward and back throughout

METER: 2/4

PATTERN

Meas

Figure 1

- 1 Step R to R (ct 1), step L behind R (ct 2)
- 2 Step R to R (ct 1), touch L beside R (ct 2)
- 3 Step L to L (ct 1), touch R beside L (ct 2)
- 4,5 Repeat meas. 2,3

Figure 2

- 1 Same as meas. 1, figure 1
- 2 Step RLR in place (cts 1,&,2)
- 3 Step LRL in place (cts 1,&,2)
- 4,5 Repeat meas. 2,3

Figure 3

- 1 Jump to R onto both feet, feet spread apart (ct 1), leap back onto L (ct 2)
- 2-5 Repeat meas 2-5 of figure 2

Figure 4

- 1 Repeat meas 1 of figure 3 only kick R forward as you leap onto L on ct 2
- 2-5 Repeat meas 2-5 of figure 2

Vranjsko Kolo

(Serbia)

SOURCE: Serbian line dance learned from Roma in Pavlovac

FORMATION: Hands held down

METER: 2/4

PATTERN

Meas

- 1 Step R to R (ct 1), hop on R (ct 2), step L in LOD (ct &)
- 2 Facing center, step R to R (ct 1), step L behind R (ct 2), step R forward to place (ct &)
- 3 Same footwork as meas 2 with opposite ftwk in opposite direction
- 4 Repeat meas 2
- 5 Same as meas 1 with opposite ftwk in opposite direction
- 6 Repeat meas 3
- 7 Traveling R, step RLR in LOD (cts 1,2,&)
- 8 Continuing to R, step LRL in LOD (cts 1,2,&)

Note: Except for the last two measures which move to the R, this is the same dance as the basic Usest, or Kolo as the Serbs would say.

Zaharoula

(Vlach)

SOURCE: Vlach Dance from Greek Macedonia learned from Joe Graziosi

FORMATION: Hands in W position

METER: 2/4

PATTERN

Meas

- 1 Traveling R, lift R (ct 1), step R (ct 2)
- 2 Lift L, step L in LOD
- 3 Repeat meas 1
- 4 Face center and lift L, step L in place
- 5 Step R in front of L, step L back to place
- 6 Repeat meas 5
- 7 Lift R, step R in place
- 8-10 Repeat meas 5-7 with opposite footwork
- 11,12 Repeat meas 5,6

Băluța

(Romania)

Băluța ("Buh-LOOT-sah") is a Romanian folk dance from Muntenia. I learned this dance from Tita Sever at a course in Romania in the late 1970s.

MUSIC: "Băluța" (Syncoop 5747.06)

FORMATION: Circle. Handhold begins low, but mostly high ("W") with small circling movements.

STEPS: "Stamp" always means striking a foot (or part of a foot) on the floor to make a noise without taking weight on this foot.

"Stomp" means a heavy step (with weight transfer) which makes a noise.

METER: 4/4

PATTERN

Meas

Fig. 1: Stamps and "chasse steps" to the L

- 1 Facing diag L and moving L: Step heavily (stomp) on R ft in front of L while bringing hands from slightly behind body abruptly forward and up to shoulder height ("W" position) (1), slight lift on R ft while body turns to face ctr, but continue to move L (&), step on L ft to L, knees bent, circling hands down and back (2), step on R ft where L ft was, hitting L ft out of the way while circling hands up and fwd (&), repeat "2 &" (3 &), step on L ft to L, bringing hands abruptly fwd and down to position behind body (4).
Steps 2&3& resemble 2 chasse steps to the L.
- 2-4 Repeat meas 1 three more times, but remember not to bring hands fwd and down on the last ct of meas 4. Keep hands at shoulder height.

(Shout in Romanian on the first beat of each meas of Fig. 1: "una!" "doua!" "trei!" "patru!")

Fig 2: To the R, heel, chasse L and stamp

- 1 Facing diag R and moving to the R: Step on R ft to R while bringing hands fwd and down to position just behind body (1), step on L ft fwd (LOD) while bringing hands fwd and up to shoulder height (2), step on R ft to R (3), step on heel of L ft crossed in front of R ft (&), step on R ft in place behind L heel (4). (Hands make small circle down and back, then up and fwd during cts 3&4.)
- 2 Facing ctr and moving L: Repeat cts 3&4 of meas 4, Fig. 1 (1&2), stamp R ft twd ctr, without taking wt (&), repeat stamp (3), repeat stamp (4).
- 3-4 Repeat meas 1-2, Fig 2, but remember to bring hands fwd and down to a position slightly behind body on last ct (ct 4 of meas 4), to be ready to begin Fig. 1.

*Dance description by Lee Otterholt
Presented by Lee Otterholt at the Laguna Folkdancers Festival 2005*

Çobankat

(Albania)

Çobankat ("cho-BAHN-kaht") means "The Shepardesses." It is a traditional song of the "Tosk" people of Albania. The words extol the freedom to be found in the Albanian mountains. I have put typical Albanian steps to the melody.

MUSIC: "Çobankat," Track 11 on the CD "Ayde Mori" by Muammer Ketencoglu, et.al., released by Kalan Muzik, Istanbul

FORMATION: FORMATION: Open circle with either a low handhold ("V") or a front baskethold (R under, L over)

STYLE: Bounce twice gently on every ct (1&).

METER: 2/4

PATTERN

Meas

1-2 Introduction - instrumental solo, then four drumbeats.

I. Instrumental - Cross behind, then move

- 1 Facing ctr and dancing in place: Step on R ft (1), step on L ft behind R (2), step on R ft in place (&).
- 2 Repeat meas 1 with opp ftwk (1,2&).
- 3 Facing ctr, but moving to the R: Step on R ft to R (1), step on L ft behind R (2), step on R ft to R (&).
- 4 Step on L ft crossed in front of R (1), step on R ft to R (2), step on L ft crossed in front of R (&).
- 5-8 Repeat meas 1-4
- 9 Repeat meas 1
- 10 Repeat meas 2
- 11 Repeat meas 3

(That is: Repeat this dance motif $2\frac{3}{4}$ times. There is no meas 12.)

II. Song verse - Step fwd and lift

- 1 Facing ctr and dancing in place: Step fwd on L ft crossed in front of R (1), bounce 2 times on L ft while R ft swings around to a position directly in front of L shin and then back again (2&).
- 2 Step on R ft directly behind L (1), step on L ft directly behind R (2), moving to the R, step on R ft to R (&).
- 3-12 Repeat meas 1-2 five more times. (Six times in all.)

III. Song refrain - Crossing in front

- 1 Step fwd on L ft crossed in front of R (1), turning slowly to face L, bounce 2 times on L ft while R ft swings slowly around in front of L (2&).
- 2 Repeat meas 1 with opp. ftwk.
- 3-4 Repeat meas 1-2 of Fig. 2 ("Song verse.")
- 5-7 Repeat meas 1-3.
- 8 Step on R ft directly behind L (1), bounce 2 times on R ft as L ft twists slightly behind R leg, then swings around in front of R ft (2&).
- 9-13 Repeat meas 1-5 of Fig. 2 ("Song verse.").

The dance repeats from the beginning. Meas 13 of Fig 3 is left out the last time the song is sung. Use the step of Fig 2 on the last instrumental phrase. End by bringing ft slowly together.

(Style note: A slight hesitation may be made before each transfer of weight. That is: tread ever so slightly after the beat.)

Çobankat

Albania

- 1 Çobankat moj që shkojnë
Zallit moj çobankat ë
Shkojnë e tjerrin për djemtë
Malit moj çobankat ë
- Chorus O liri , liri për djemtë e malit ë
Djemtë moj me yllë të kuq mes ballit ë
O moj çobankat ë
O moj të mirat ë
- 2 //Tirr motër moj të tjerrim
Tu bëjmë rroba trimave //
- 3 Tirre trashë o mos e tirr
Hollë moj mos e tirr moj
Për trimat që flejnë dë
Borë o moj në dëbor

*Dance description by Lee Otterholt
Presented by Lee Otterholt at the Laguna Folkdancers Festival 2005*

Craițele

(Giubega, Dolj, Oltenia, Romania)

Craițele (CRY-tse-lay) is a "sirba"-type dance from the town of Giubega, in Dolj "county," the Oltenian region of Romania. It has two figures, with some individual freedom allowed in the execution of the second figure, and with shouting, in the Romanian tradition of "strigaturi." I learned this dance in Romania from Tita Sever.

MUSIC: "Craițele" on ST-EPE 01734 (Electrocord)
FORMATION: Closed circle. Hands held "high," that is, at shoulder level. ("W")
STYLE: Energetic (First figure slightly "old man"-like, but energetic!)

METER: 4/4 PATTERN

Meas

1 Introduction

I. FIRST FIGURE: (Side-together steps, to the right and back, twice.)

1 Facing center but moving sideways to the R: Step on R ft (heel first) to R (1), step on L ft. next to (and slightly behind) R (&). Repeat twice more (2&3&). Dancing in place: Slight jump onto R ft. (4), step on L (e), step on R (&).

(Note on style: There should be a slight downward movement of the body - that is, bend the knees slightly - on both the "step" and the "together" of the sideways movement. That is, down on both the count and the "and." The little "one-two-three" at the end of the phrase should look "jumpy," accomplished by keeping the knees straighter than normal, to produce some shaking of the upper body.)

2 Repeat meas 1 with opp dir and ftwk.

3-4 Repeat meas 1 and 2.

II. SECOND FIGURE: (Crossing steps in place, plus kicks with shouting)

1 Facing center, dance an "indirect" crossing step in place: Step on R ft to R (1), step on L ft in front of R (&), step back on R ft in place (2), step on L ft to L (&), step on R ft in front of L (3), step back on L ft in place (&), jump quickly onto R ft to R and, leaning slightly fwd from waist, kick L leg (near floor) twice while shouting "Hey, hey" (4&).

2 Repeat meas 1 with opp ftwk.

3 Repeat meas 1.

4 Repeat meas 1 with opp ftwk.

OR: (important alternative for meas 3 and 4):

3-4 Facing center, dance a longer "indirect" cross step: Step on R ft to R (1), step on L ft in front of R (&), step back on R ft in place (2), step on L ft to L (&), step on R ft in front of L (3), step back on L ft in place (&), step on R ft to R (4), step on L ft in front of R (&), step back on R ft in place (1), step on L ft to L (&), leaning slightly fwd from waist, push R leg fwd (near floor) three times, bending supporting knee on each push and shouting "Hey, hey, hey!" (2,3,4)

(Simple way to remember - and count! - the two possible variations of Fig. 2: You can either do 4 "sixes" or 2 "sixes" plus a "ten." That is: you could count to six on the short crossing steps whereas the long crossing step takes ten counts. And remember: the pushes and shouts which accompany the long 10-count crossing steps are slow.)

*Dance description by Lee Otterholt
Presented by Lee Otterholt at the Laguna Folkdancers Festival 2005*

Gaida Serres

(Greek Macedonian)

Gaida is the generic name for a number of dances from Greek Macedonia. The steps in this particular variation come from the town of Serres. I learned this dance while living in Greek Macedonia during part of the summer of 1989. My primary source is the Konstantino family of Flambouro.

MUSIC: Any appropriate Gaida melody, especially one from Serres and/or one with Rom influence.

FORMATION: Long curved line, leader on R, often with a handkerchief in his/her R hand. Low handhold ("V") on traveling step and fast ending step, very high ("U") handhold otherwise.

STYLE: Heavy and masculine during the slow music, increasingly lively during the fast music at the end.

METER: 4/4

PATTERN

Meas

I. SLOW MUSIC: 2 traveling steps plus leg-lifts and sways

- 1 Facing and moving to the R, low hands: step on R ft to R (1), lift L leg behind, bent knee(2), brush L ft fwd (3), raise L leg forward, knee slightly bent (4).
- 2 Continuing to face and move in LOD: step on L ft fwd and slightly left(1), hold (2), step on R ft diag bk from L (3), step on L ft fwd and slightly L (4). *(These steps have a "waddling" character.)*
- 3-4 Repeat meas 1-2. (That is: 2 "traveling steps," all told.)
- 5 Continuing to face LOD but slowly raising the arms: Take a large step onto the R ft (1), bring the L leg through to a raised position in front (that is: pointing in LOD), knee slightly bent (2), bend and straighten R knee (3&), again bend and straighten the R knee (4&).
- 6 Continuing to face R: take a step bkwd onto L ft (1-2), turning to face diag L, shift weight onto R ft (3-4).
- 7 Facing diag L and moving RLOD: Take a large step onto L ft (1), bring the R leg through to a raised position in front (that is: pointing in RLOD), knee slightly bent (2), bend and straighten L knee (3&), again bend and straighten the L knee (4&). *(Return hands to low ("V") position as you turn to the R to begin the next step.)*

1½ **II FASTER MUSIC: running "sta tria"**
Facing diag R and moving to the R: Step on R ft fwd (1), step on L ft fwd (2), step on R ft fwd (3), step on ball of L ft beside R heel (&), step on R ft fwd (4), step on L ft fwd (5), step on ball of R ft beside L heel (&), step on L ft fwd (6). *(The dance step takes 6 counts, that is: 1½ measures of music, although the music phrases may also be irregular here.)*

The leader can introduce variations of the running "sta tria" step freely as the music becomes faster. Popular variations are:

- 1) Crossing the L ft behind the R on the "&" count after "3" and jumping the next "two-step" diag slightly to the L.
- 2) Leaping on cts 1 and 2 and throwing the free ft to a position slightly crossed behind the supporting leg.
- 3) Changing the rhythm of the "two-steps" to "a-3,4" and "a5,6" (instead of "3&4" and "5&6.")
- 4) Using a crossing, skipping step (instead of walking, running or leaping step) on the first 2 steps, that is: hopping on the upbeat then stepping crossed in front on the beat ("a-1, a-2.")

Styling note: A hesitation, or slight delay of weight transfer on the slow steps is considered good style during the slow part of the dance.

On this recording, one way to begin is to start dancing measure 5 as soon as the drumbeats are heard, or alternatively, waiting 3 meas more and beginning the dance on meas 1. Starting like this, on this recording, gives you a clear and logical place to go over to the running "sta tria" steps: immediately after the drum solo in the middle. (Then you have time for circa 4 repetitions of each of the 5 variations - the basic step , plus the 4 variations - before the end of the music.)

Kerem Eyle

(Serbia - Turkish minority)

A "Turkish" (or "oriental") women's dance from southern Serbia, former Yugoslavia. The dance is taught by Dragan Paunovic, well-known dance teacher from Serbia.

PRONUNCIATION: kair-em EYE-lee

FORMATION: Open circle with high handhold ("W")

METER:	PATTERN
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Counts

Figure 1

- 1-4 Moving to R: Step on R ft to R (1), step on L ft crossed behind R (2), step on R ft to R (3), keeping L ft near floor, bring it slowly around in front of R ft (4).
- 5-8 Dip L ft and hip twice (5, 6), step on L crossed in front of R (7), step on R ft to R (8).
- 9-13 Step on L ft (9), turning to face ctr, bring R ft slowly around, keeping ft near floor until R ft points in toward the ctr (10), dip R ft and hip (11), step fwd twd ctr on R ft (12), step back on L ft leaving R ft lifted slightly off the floor, pointing in toward the ctr (13).
- 14-16 Dip R ft and hip 3 times (14, 15, 16).
Repeat this figure three times. (4 times in all.)

Figure 2

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

Repeat from the beginning until the end of the music.

" KEREM EYLE "

translation

GEL YANIMA GEL
AMAN AMAN YAVAS YAVAS
AH KEREM EYLE, KEREM EYLE
PEK NAZ ETME

COME TO ME, COME
AMAN CAUTION AND SLOW.
PLEASE HELP, PLEASE HELP,
DON'T HESITATE.

OF, CANIM SIKMA
CANIM SIKMA
AH INCITME

PLEASE DON'T MESS ME,
DON'T MESS ME
DON'T HURT ME

ERMENİKA KAÇ BANA
FEDA OLSUN CAN SANA
GITME CEVAHIR MISIR'A
ASIK OLDUM BEN SANA

ERMENIKA,ELOPE WITH ME
MY LIFE, I SACRIFICE FOR YOU
DON'T GO TO EGYPT
I'M IN LOVE WITH YOU!

Koftó Syrto or Koftós

(Greece)

Koftó syrto ("koff-TOH sir-TOH") which means "cut-off syrto" is a peculiar form of a Kalamatianos-like syrto in which the orchestra plays a syrto melody with abrupt, "cut-off" endings, usually every 8 measures, when the dancers also stop, or "freeze" in a certain position. I have seen many variations of this in Greece. Here I present a version in which the dancers freeze, alternately, in two different positions, when the music stops... and keep dancing when there is no stop in the music!

MUSIC: "Koftós" on "Greek Dances" (Nevofoon LP-15021).

FORMATION: Long line, leader on R. High handhold ("W"), with some bouncing of the hands.

STYLE: Often bouncy.

METER: 2/4

PATTERN

Meas

Basic step: a bouncy "Kalamatianos syrto"

- 1 Facing ctr and moving R: Hop on L ft (1), step on R ft to R (&), step on L ft behind R (2), step on R ft to R (&).
- 2 Turning to face diag R and moving R: Hop on R ft (1), step on L ft crossed in front of R (&), step on R ft to R (2), step on L ft crossed in front of R (&).
- 3 Dancing in place: Hop on L ft (1), step on R ft to R (&), step on L ft crossed in front of R (2), step on R ft in place behind L (&).
- 4 Dancing in place: Hop on R ft (1), step on L ft to L (&), step on R ft behind L (2), step on L ft crossed in front of R (&).
- 5-7 Repeat meas 1-3.
- 8 Stop abruptly on ct 1: Jump onto L ft, place L heel on floor in front (twd ctr) and raise arms high ("U"), while shouting "hey!." Hold (freeze) in this position until the music begins again.
- 8 (alt.) Every other (second) time: Stop abruptly by turning slightly L of ctr, stepping on L ft slightly L of ctr, knees bent, and clapping hands in front of chest. Hold this position until the music begins again.
- 8(alt.) When the music does not stop: Repeat meas 4.

The sequence on this recording is:

hands high (intro); clap; do not stop; do not stop;
hands high; clap; hands high; do not stop;
clap; hands high; clap; do not stop; hands high

*Dance description by Lee Otterholt
Presented by Lee Otterholt at the Laguna Folkdancers Festival 2005*

Krivatvorena

(Serbian Gypsy)

Krivatvorena ("KREE-vah-TVOR-eh-na"), or "twisted dance" is a Serbian style gypsy dance I learned from Ben Koopmanschaap.

FORMATION: open circle with low handhold

METER:

PATTERN

Counts

- Figure 1: Crossing in place plus grapevine**
- 1&2, 3&4 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).
- 5&6, 7&8 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: Basic Vlach figure**
- 1-8 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: Traveling step**
- 1&2, 3&4 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
- 5, 6, 7, 8 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.)

*Dance description by Lee Otterholt
Presented by Lee Otterholt at the Laguna Folkdancers Festival 2005*

Maica

(Romania)

Maica ("MY-kah") is a Romanian-style dance I learned from Jim Gold.

MUSIC: "Bijouterii folkloric: Muntenia si Oltenia,"

FORMATION: Closed circle. High handhold. ("W" position.) Hands make small circles.

METER: 4/4

PATTERN

Meas

I. FIRST FIGURE ("Pie-shape to R")

- 1 Facing and moving diag R into the ctr, do 2 lazy 1-2-3s: Step fwd on R ft (1), step on ball of L ft (&), step fwd on R ft(2). Repeat w opp ftwk (3&4). Note: Bend knees on cts.
- 2 Continuing to face and move diag R into ctr: Step on R ft (1), raise L ft behind (2), step on L ft (3), raise R ft behind(4).
- 3 Turning to face diag L and moving diag away from ctr: Walk 4 steps bawds: R,L,R,L (1,2,3,4).
- 4-6 Repeat meas 1-3.

II. SECOND FIGURE ("In and to the L")

- 1 Facing and moving dir twd ctr: Step fwd on R ft (1), raise L ft behind (2), step fwd on L ft (3), raise R ft behind(4).
- 2 Continuing to face ctr but moving to L: Step on R ft crossed in front of L (1), step on L ft to L (2), step on R ft crossed in front of L (3), step on L ft to L (4).
- 3 Turning to face diag L and moving diag away from ctr: Repeat meas 2 (1,2,3,4).
- 4 Moving L (RLOD), do a grapevine step: Step on R ft crossed in front of L (1), step on L ft to L (2), step on R ft crossed behind L (3), step on L ft to L (4).
- 5-8 Repeat meas 1-4.

III. THIRD FIGURE ("Grapevine") - instrumental refrain

- 1-2 Repeat Fig. 2, meas 4 ("grapevine") twice.
- 3 Facing and moving L (RLOD), do 2 lazy 1-2-3s as in Fig 1, meas 1:
Step on R ft (1), step on ball of L ft (&), step on R ft(2). Repeat w opp ftwk (3&4).
- 4 Repeat Fig 2, meas 4 (grapevine).

Repeat from the beginning until the end of the music.

Opa Ćupa

(Vojvodina Gypsy)

"Opa Ćupa" (OH-pah TSOO-pah) is a call used to encourage dancers. I learned the dance from Ben Koopmanschaap.

MUSIC: "Opa Ćupa"
FORMATION: Solo dancers facing center. Hands held freely out to the side. about shoulder height.
STYLE: "Gypsy" that is, much freedom for individual styling.

METER: 2/4

PATTERN

Meas

1-16 Introduction: No action. Dance begins with singing.

I. DIAGONAL STEPS AND SIDE-CLOSES

- 1 Turning to face slightly L, step on R ft diagonally fwd and to the R, knees bent (1), straightening the knees, place L ft next to R ft and bounce twice (2&).
- 2 Step diag bkwards and to R on L ft, knees bent (1), straightening the knees, place R ft. next to L ft and bounce twice (2&).
- 3 Facing center, step to R on R ft, bending knees (1), straightening the knees, close L ft beside R ft and bounce twice (2&).
- 4 Repeat meas 3, but end with weight on R ft.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9-16 Repeat meas 1-8, but end with weight on R ft.

II. CIRCLE RIGHT LEG AND KICKS

- 1 Facing center, leap onto L across in front of R, raising R leg to R with knees bent (1), move R leg CCW in a large circle (&2&).
- 2 Continue to circle R leg CCW in a smaller circle (1&), click R ft sharply together with L, landing with feet together (2).
- 3 Hop on L ft, swinging R leg behind L, knees together (1), hop again on L ft, bringing R ft to a small "kick" low and directly in front of L ft. (").
- 4 Hop on L ft one more time (1), step on R ft side and slightly behind L ft (&), step on L ft in place (2).
- 5 Leap to the R on the R ft, swinging L leg behind R (1), hop on R ft, bringing L ft to a small "kick" low and directly in front of R ft (2).
- 6 Repeat meas 4 with opp ftwk.
- 7-8 Repeat measures 5-6 with opp ftwk.

III. STAMPS AND MOVING FORWARD AND BACK

- 1 Twisting hips CW leap onto R ft beside L ft (1), stamp L heel beside R instep, no weight (&), repeat counts 1& with opp ftwk and direction (2&).
- 2 Repeat meas 1.
- 3 Facing center, step fwd on R ft (1), hop on R ft (2), step fwd on L ft (&). Note: A styling alternative is to twist hips CW on count 1, returning them to face center on count 2. The hop thus becomes a chug with a low twisting kick, as in Yves Moreau's Sitna Zborenka.
- 4 Repeat meas 3.
- 5-6 Repeat meas 1-2.
- 7-8 Moving bkwns, repeat meas 3-4.
- 9-16 Repeat meas 1-8.

IV. SLALOM AND THIGH SLAPS

- 1 Facing center throughout, with ft parallel and wt on balls of ft, bend knees sharply, twist on balls of ft and drop wt on heels to R (1), hold (&), straightening knees sharply, return with a bounce to the original position with hips and toes facing fwd (2), repeat ct 1 (&).
- 2 Hold (1), repeat meas 1, ct 2 (&), repeat meas 1, ct 1 (2). The rhythm of the action in meas 1-2 is: SLOW-quick-SLOW-quick-SLOW.
- 3 Facing ctr, step bkwns on R ft (1), clap hands in front of chest (&), slap R thigh with R hand (2), slap L thigh with L hand (&).
- 4 Step bkwns on L ft and clap hands in front of chest (1), slap R thigh with R hand (&), click R ft to L ft (2).
- 5-8 Repeat meas 1-4.

V. SLALOM AND FAST GRAPEVINE

- 1-2 Repeat meas 1-2 of Fig IV, but take weight on L ft and raise R heel behind on count 2 of meas 2.
- 3 Continuing to face ctr, dance a fast grapevine to the R, stepping on R ft to R (1), step on L ft behind R (&), step on R ft to R (2), step on L ft across in front of R (&).
- 4 Repeat meas 3.
- 5-7 Repeat meas 1-4.

Dance repeats from the beginning. Dance ends just before Fig IV on the third repetition. As the music slows during the last two measures, dancers may improvise freely.

Oro Vlaška

(Vlach)

"Oro Vlaška" is, as the name implies a "Vlach dance." The Vlach people, who speak a Romanian dialect, (the name "Vlach" derives from Wallachia, an old term for a region of southern Romania) live as an ethnic minority in parts of Greece, Bulgaria and the former Yugoslavia, especially Serbia. I put these three steps, which I learned dancing with various Vlach people in Serbia in the late 1970's, to this music. You could use many different Vlach melodies for this dance. (A similar dance, named "Vlaško Oro" has also previously been taught to this same music. I was unaware of this dance when I found this music and put these steps to it. My apologies to anyone who still remembers and loves this other choreography for any confusion this might cause!)

MUSIC: "Oro Vlaška" on Folkraft 1568

FORMATION: Short, straight lines, hold neighbors' belts (right arm under left)

STYLE: Almost comically energetic.

METER: 4/4

PATTERN

Counts

Figure 1

- 1 & 2 & 3 & Moving to the right: Step on right foot to right, leaning slightly forward and twisting upper body to the right, that is: L shoulder forward(1), step on left foot next to left, bringing upper body back to upright position, R shoulder fwd (&). Repeat twice more (2 & 3 &).
- 4 & Step on right foot to right, leaning slightly forward and to the right, that is, away from ctr (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 right foot (&), stamp left foot next to right (a).
- 8 & Jump on left foot (8), stamp right foot next to left (&).

Figure 2

- 1 e & a Turning slightly to right and dancing in place: jump onto 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 left 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 approx. a shoulder-width apart (8), jump and land on left foot with right foot lifted and crossed in front of left shin(&).

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), lift, then lower right foot, making a sound (&), 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.

Šumadinsko Kolo

(Serbia)

Šumadinsko Kolo ("shoo-mah-DIN-skoh KOH-loh") is a Serbian kolo from Šumadija. I learned the dance from Ciga Despotovic in the late 1970's.

MUSIC: "Šumadinsko Kolo" Ciga LP #3

FORMATION: Long line. Leader on R. Low ("V") handhold.

METER: 4/4

PATTERN

Meas

Fig. 1

- 1 Facing and moving R: Step (run) on R ft (1), step (run) on L ft (&), slight lift or hop on L ft in preparation for step on R ft, knees bent (a 2), repeat "1 & a 2" with opp ftwk, same dir (3 & a 4).
- 2 Turning to face ctr, but continuing to move R: Jump to a position with wt on both ft, ft about a shoulder's width apart (1), hop onto R ft (2), step on L ft crossed behind R (&), step on R ft to R (3), step on L ft crossed in front of R (&), close R ft to L, facing ctr (4).
- 3 Facing ctr and moving slightly bkwns, away from ctr: Hop bkwns on both ft moving heels slightly to the L (1), hop bkwns on both ft moving heels slightly to the R (2), repeat ct 1 (3), repeat ct 2 (4).
- 4 Jogging grapevine to the L: Step on L to L (1), step on R ft crossed in front of L (&), step on L ft to L (2), step on R ft crossed behind L (&), step on L to L (3), step on R ft crossed in front of L (&), step on L ft, turning to face R to begin dance again (4).

Fig 2

- 1-2 Repeat meas 1-2, Fig. 1.
- 3 Moving L: Step diag fwd to L on L ft, bringing hands 45° fwd (1), hop on L ft while R ft does a small CCW circle from the knee (2), step on R ft crossed in front of L, bringing hands back to a position slightly behind body (&), step on L ft to L, bringing hands 45° fwd (3), hop on L ft while R ft makes a CW circle to behind L leg (4), step on R ft crossed behind L (&).
- 4 Repeat meas 4, Fig. 1.

Fig. 3 (Optional)

- 1-3 Repeat meas 1-3, Fig 1.
- 4 Still facing ctr and moving bkwns, hop 6 times bkwns on both (1&2&3&), hop onto L ft, turning to face R to begin dance again (4).

Leader calls changes in figures at will.

Tsamiko Epirou

(Greece)

Tsamiko Epirou is a women's version of a Vlach-style tsamikos from Epiros. I learned this dance while living in Greek Macedonia part of the summer of 1989, primarily from relatives of the Konstantinou family. I myself decided to put the steps to this rather unusual tsamikos melody.

MUSIC: "The Eagle," from Orpheus' "Greek Rhapsody"

FORMATION: Long line, leader on the R. High handhold ("W").

STYLE: Feminine, with slight swaying of the hips on the walking steps.

METER: 3/4

PATTERN

Meas

- 1 Facing diag R and moving to the R: Step momentarily on the heel of the R ft on the upbeat, as a preparation for stepping onto the L ft closed behind R heel, knees slightly bent (a 1), *(For the purposes of brevity, I will hereafter call this step, which happens several times in the course of the dance, a "modified bloo-bloop" step.)* step R fr fwd (2), step L ft fwd, bending the knees and keeping ball of R ft on floor, in place behind the L ft (3).
- 2 Continuing to face diag R and move to the R: Transfer wt bkwards onto ball of R ft, straightening both knees and leaning slightly fwd from waist (1), transfer wt back onto L ft, knees bent (2), do a "modified bloo-bloop" step fwd (a 3).
- 3 Continuing to face diag R and move to the R: Again do a "modified bloo-bloop" step (a 1), step fwd on R ft (2), step fwd on L ft (3).
- 4 Turning to face ctr: Step on R ft to side (1), step onto L ft fwd, twd ctr (2), step back onto R ft, beginning to turn diag R (3). *(All these 5 walking steps during meas 3 and 4 - plus the 5 walking steps coming up in meas 5 and 6 - should be done with a slight swaying of the hips to the R when stepping on the R ft and to the L when stepping on the L ft.)*
- 5 Facing diag L and moving to the L: Do a "modified bloo-bloop" step, with opp ftwk (a 1), step on L ft fwd (2), step on R ft fwd (3).
- 6 Turning to face ctr: Step on L ft to side (1), step onto R ft fwd, twd ctr (2), step back onto L ft, beginning to turn diag R, to begin the dance again (3).

Turning variations: The leader can, anytime she wants, turn individually once around to the R during the first 3 of the 5 walking steps of meas 3 and 4, or once around to the L during the first 3 of the 5 walking steps of meas 5 and 6, or, alternatively, do both turns in the course of the same figure. The leader may also signal the other dancers when she wants them to turn as well.

*Dance description by Lee Otterholt
Presented by Lee Otterholt at the Laguna Folkdancers Festival 2005*

Vlasi Tanc

(Serbia)

A Vlach dance from Eastern Serbia. The dance is composed of several dance motifs I learned from Serbian Vlachs in the early 1980s, arranged to fit this recording.

MUSIC: "Negotinski tanc"

FORMATION: Long line with leader on R. Low handhold ("V")

STYLE: Loose and playful.

METER: 4/4

PATTERN

Meas

I. FIRST FIGURE ("Sidling up")

- 1 Facing center, take a double-bouncing step on R ft to R (1), take a double-bouncing step on L ft near R (2), take a long step sdws R on R ft, weight on both feet, bending deeply in the knees (3), straighten knees, shifting weight to R ft (4).
- 2 Repeat Measure 1, opp dir and ftwk.
- 3 Repeat cts 1 and 2 twice (1,2,3,4)
- 4 Repeat Measure 1.
- 5-8 Repeat Measures 1-4, opp dir and ftwk.

II. SECOND FIGURE ("Side, cross in front, double stamps and horse")

- 1 Facing center and moving R (LOD), step on ball of R ft to R (1), step on L ft crossed in front of R (&), repeat cts "1" and "&" three more times, four times in all (2&3&4&).
- 2 Twisting lower body to R, step on R ft (1), scuff L ft next to R (&), lift R heel from floor and drop it while L leg makes a "reverse bicycle" movement (2), stamp L ft next to R without taking weight on it (&). (*This 4-count movement could be called a "Vlach double stamp."*) Repeat this "Vlach double stamp" with opp dir and ftwk (3&4&).
- 3 Repeat Measure 1.
- 4 Repeat cts "1&2&" of Measure 2 (a Vlach double stamp), but instead of a Vlach double stamp to the L, do a "horse:" twisting lower body diagonally to the L (RLOD) step on L ft (3), lift R knee, bringing R ft through (&), bring foot of straightened R leg to floor (4), and pause (&).
- 5-8 Repeat Measures 1-4.

III. THIRD FIGURE ("Heel clicks and chicken")

- 1 Step on R ft diagonally to the L (1), turning diagonally R, click L ft into R ft (2), step on L ft diagonally to the R (3), turning diagonally L, click R ft into L ft (4).
- 2 Turning diagonally R and moving diagonally away from center, fall on R ft, leaving L heel out to the side (1), click L ft into R ft, taking weight on ball of L ft (&), repeat cts "1" and "&" (2&), repeat ct "1" (3), repeat ct "&" (4). (That is, rhythmically: "chicken, chicken, CHICK-KEN!")
- 3-4 Repeat Measures 1-2 with opp dir and ftwk.
- 5-8 Repeat Measures 1-4.

IV. FOURTH FIGURE ("Indirect cross-steps, reels and chugs")

- 1 Facing center, step on R ft to R (1), step on L ft in front of R (&), step on R ft in place (2), step on L ft to L (&), step on R ft in front of L (3), step on L ft in place (&), step on R ft to R (4), step on L ft in front of R (&).
- 2 Step back on R ft (1), hop on R ft as L ft is brought around behind R (&), step back on L ft (2), hop on L ft as R ft is brought around behind L (&), chug fwd on both ft, pushing straight arms diagonally fwd (3), jump back on both ft, bringing arms back (&), repeat "3" and "&" but release R ft at the end to be able to begin again with R ft free (4&).
- 3-8 Repeat Measures 1-2 three more times (four times in all) but on cts 3 and 4 of last measure jump to feet apart position, weight on both feet (3), and bring feet together (4).

Shout "OP-SHA!" or "I-HA!" at logical and appropriate times, for example when you do the "horse" in Figure 2, the last "CHICK-KEN" in Figure 3 and cts 3 and 4 of the Figure 4.

Vlaško Za Pojas

(Serbian Vlach)

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

MUSIC: Ciga Despotovic LP #3

FORMATION: Open circle. Belthold (right arm under, left over)

METER: PATTERN

Counts

Figure 1 - Basic Vlach pattern

- 1 & Moving to the right: While pivoting on ball of L ft, step on right foot "backwards" while leaning forward from waist and turning body to the left so that R shoulder is nearer ctr (1), step on left foot next to right straightening body and facing center (&),
2 & 3 & repeat 1& two times (2&3&),
4 & 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), close R ft to L, without taking wt on R (&).
9 - 16 Repeat 1-8.

Figure 2 - Lift and touch

- 1 & 2 e & Turning to face slightly R of ctr and dancing in place: Hop on left foot, bringing right knee up (1), step on right foot (&), turning to face slightly L of ctr, 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 - Stamping

- 1 e & a Facing slightly right: Step on right (1), stamp left next to right (e), small hop on right foot while lifting L knee (&), stamp left foot next to right, without taking wt(a).
2 e & a Repeat 1e&a. w opp dir and ftwk.
3 a Stamp right foot to right without taking wt (3), wait (e&), 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.

Variation for meas 2 and 3: Facing slightly L, step on L ft (2), stamp R ft next to L, without taking wt (e), bring R leg, with bent knee, around in a larger arc to R (&a). Set R heel on ground, diag R (3), wait (e&), lift R ft (a).

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, Figure 2, Figure 3, Intermezzo

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

Figure 1, Figure 2, Figure 3, Intermezzo

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

Final ending (7&8& of Fig. 1): Moving away from center: run only two steps (L,R) backwards (7 &), jump quickly onto left foot (8), and stamp right foot toward center (&).