

the LAGUNA FOLK DANCERS



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SYLLABUS

2006

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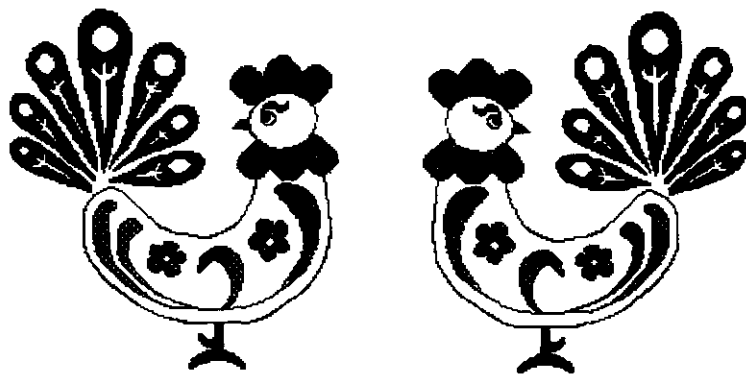
LAGUNA FOLKDANCERS FESTIVAL 2006 SYLLABUS

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

OUR TEACHERS

Cristian Florescu & Sonia Dion

Cristian Florescu was born in Bucarest, Romania. He started dancing in 1982 with different Romanian folk ensembles, and studied with various specialists including Theodor Vasilescu. Cristian was principal dancer with the National Ensemble Cununa Carpatilor with whom he toured extensively in Europe, Asia and North America. In 1990-91, he received his certificate as a recognized solo dancer and choreographer in the field of folklore by the Romanian Ministry of Culture and the ACAFR. He also assumed the role of director of dance rehearsals for the Folk Ensembles Izvor and Balada and worked as choreographer for the Academic Ensemble Joc in Moldova. In 1993, he joined Les Sortilèges, a professional folk dance company based in Montreal with whom he was actively involved until 2003 as a dancer, teacher, rehearsal director and choreographer. While in Canada, Cristian has acquired multiple skills in various dance forms including modern dance, ballroom, jazz, tap as well as French-Canadian and Irish step dancing.

Sonia Dion was born in Quebec and has been a professional dancer for over 20 years. She was lead dancer and choreographer for Les Sortilèges Dance Company, Canada's oldest folk dance ensemble with whom she developed several new productions including *Une page d'histoire*, *un pas de danse*, *Montréal en danse*, and *Pour se faire plaisir*. Sonia has toured worldwide and has been exposed to a wide range of dance techniques including Romanian Folk Dance, Scottish Highland Dancing, French-Canadian step dance and ballroom dance.

Cristian and Sonia have been guest performers with the Collage International Dance Ensemble of Boston, have been regular teachers at l'École supérieure de danse du Québec and have been selected to be part of the Artists in the Schools program sponsored by the Quebec Ministry of Education. In recent years, they have developed a specific interest in working with recreational folk dance groups in Canada and the United States to share their love of Romanian folk traditions.

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.

Brâul fetelor din Dragus

(Brasov region, Romania)

Brâul is a spectacular form of dance, traditionally done by men. In the Southern part of Transylvania, close to the Carpathians mountains, we could find Brâul performing exclusively by women. (The word fetelor means young girls) This particular form of dance is ancient. Originally the dancers were holding each other by the belt (brâul), where the name of the dance comes from. Today, this kind of holding has almost disappeared, it is replaced by grabbing shoulders or by holding hands like for dancing of the Hora.

PRONUNCIATION: BREWL FEH-teh-lohr deen DRUH-goosh

MUSIC: Sonia Dion & Cristian Florescu Romanian Realm Vol. 1, Band 7

FORMATION: circle, hands on waist

STEPS: Pinten (stirrup) is the Romanian dancer's expression for; close one ft to the other with a sharp click.

METER: 2/4

PATTERN

Meas Count

Figure 1 (hands on waist, facing center, moving sdwd to the right)

1-2 1 Stamp on R (without wt)
 &2 Stamp on R (with wt) and moving to the R
 &3 Step L across in back of R
 & Step R to the right (sdwd)
 4& Step L across in front of R
 (rhythm : quick-slow-slow-quick-slow)

3-6 Repeat measures 1-2, two more times
7-8 1& Close R to L with a sharp click (pinten)
 2& Close R to L with a sharp click (pinten)
 3 Step on R
 & Step on L
 4& Touch with R
 (Rhythm : slow-slow-quick-quick-slow)

9-32 Execute measures 1-8, three more times

Figure 2

1-2 1& Close R to L with a sharp click (pinten)
 2& Close R to L with a sharp click (pinten)
 3 Step on R turning ¼ t. to the right (CW)
 & Step on L next to R
 4& Step on R turning ¼ t. to the right (CW)
 (Rhythm : slow-slow-quick-quick-slow)

3-6 Repeat meas. 1-2, opposite ftwk alternating L and R
7-8 (facing LOD, L shoulder to center)

1 Hop on R
&2 Step on L fwd
&3 Step on R fwd
& Step on L fwd
4& Step on R fwd

(Rhythm : quick-slow-slow-quick-slow)

9-32 Repeat meas. 1-8, opposite ftwk alternating Hop on L, Hop on R

Figure 3 (facing center)

- 1-2 1 Hop on L, facing center, moving slightly to the center, hands in V pos.
 &2 Step on R fwd
 &3 Step on L fwd
 & Step on R fwd
 4& Step on L fwd
(Rhythm : quick-slow-slow-quick-slow)
- 3-4 1& With wt on L leg, extend R leg in diag. 45° to the left, bent R leg next to L
 2& Extend R leg in diag. 45° to the right, bent R leg next to L
 3 Hop on L
 & Step on R
 4& Step on L
(Rhythm : slow-slow-quick-quick-slow)
- 5-6 Repeat meas. 1-4, same ftwk but bkwd
- 7 1 Hop on L
 & Step on R
 2 Step L across in front of R
 & Step on R
- 8 1 Step on L to the left
 & Step R across in front of L
 2 Step on L
 & Raise R leg with bent knee at 45° in front
- 9-32 Execute measures 1-8, three more times

Figure 4 (moving sdwd)

- 1 1 Close R to L with a sharp click (pinten) moving to the right
 2 Close R to L with a sharp click (pinten)
- 2 1 Close R to L with a sharp click (pinten)
 2 Close R to L with a sharp click (pinten)
- 3 1 Hop on L
 & Step R across in front of L
 2 Pause
 & Step on L to the left
- 4 1 Pause
 & Step R across in back of L
 2 Step on L to the left
 & Pause
- 5-16 Execute measures 1-4, three more times

Figure 5 (facing center, moving to the side)

- 1 1 Step R Heel across in front of L, moving to left side
 & Step on L to the left
 2 Step R Ball across in back of L
 & Step on L to the left
(meas. 1 = grapevine with heel)
- 2-3 Repeat measure 1, two more times

- 4 1 Step on R
 & Step on L
 2 Step on R
 & Pause
- 5-8 Repeat measures 1-4 with opposite ftwk and direction
- 9 1 Hop on L
 & Step on R
 2 Step L across in front of R
 & Step on R
- 10 1 Step on L to the left
 & Step R across in front of L
 2 Step on L
 & Step on R to the right
- 11 1 Step L across in front of R
 & Step on R
 2 Step on L to the left
 & Step R across in front of L
- 12 1 Step on L
 & Step on R to the right
 2 Step L across in front of R
 & Step on R
- 13 1 Step on L to the left
 & Step R across in front of L
 2 Step on L
 & Step on R to the right
- 14 1 Step L across in front of R
 & Step on R
 2 Step on L to the left
 & Pause
- 15 1 Close R to L with a sharp click (pinten)
 2 Close R to L with a sharp click (pinten)
- 16 1 Step on R
 & Step on L
 2 Step on R
 & Pause

Final pattern :

F1 + F2 + F3 + F4 + F5

Călușul din Conțești

(South Muntenia, Romania)

In Southern Romania, there's a traditional belief (still held by a minority of people) that groups of mimes and dancers could work magic if all the rites were correctly observed, and to this end young men were initiated into the ritual of Căluș. This took place in secret and was performed by a *vătaf* (leader) who had inherited the knowledge of *descânțece* (magic charms) and the dance steps from his predecessor. On Whit Sunday, an odd-number (7-9-11) of these *Călușari* began their ritual dance, going from house to house, accompanied by a flag-bearer and a masked *Mut* (a mute who traditionally wore a red phallus beneath his robe and muttered sexual invocations), thus ensuring that each household was blessed with children and a bountiful harvest. This tradition is one of the oldest in Romania, from the period of the beginning of Christianity. Its origin is unknown, although there is similarity with other dances like *Morisco* (from the Iberian Peninsula) and *Morris* (from England). Actually, these dances are among the most famous men's dances in the Romanian repertoire.

This variation of *Călușul din Conțești* consists of two parts. The first one is *Hora din Căluș* (*slow part of the music*). The second is *Brăul din Conțești*.

PRONUNCIATION: KUH-loo-shool deen KOHN-tsheh-sht(ee)

MUSIC: Sonia Dion & Cristian Florescu Romanian Realm Vol. 1, Band 9

FORMATION: circle, hands free

STEPS: Pinten (stirrup) Romanian dancer's expression for close one ft to the other with a sharp click.

METER: 2/4

PATTERN

Meas Count

Hora din Căluș (first dance)

Figure 1: Plimbarea

(Circle formation, L shoulder facing center, hands free, moving in LOD)

- | | | |
|-------|---|--|
| 1-2 | | Introduction (no action) |
| 3 | 1 | Bounce with L heel, raising R leg (knee bent 90°) in front |
| | & | Touch with R heel in front |
| | 2 | Step on R fwd |
| | & | Raise L leg (knee bent 45°) in front |
| 4 | 1 | Bounce with R heel, raising L leg (knee bent 90°) in front |
| | & | Touch with L heel in front |
| | 2 | Step on L fwd |
| | & | Raise R leg (knee bent 45°) in front |
| 5-6 | | Repeat meas. 3-4 |
| 7 | 1 | Echappé (jump on both feet in place, ft apart) |
| | & | Jump and click both feet together in the air |
| | 2 | Step on L (land on L) |
| | & | Scuff with R heel |
| 8 | 1 | Small step on R fwd |
| | & | Scuff with L heel |
| | 2 | Small step on L fwd |
| 9-14 | | Repeat meas. 3-4, three times |
| 15-16 | | Repeat meas. 7-8 |

Figure 2: în două laturi (body slightly facing the moving direction)

- 1 1 Step on R fwd (LOD)
 & Scuff with L heel fwd
 2 Step on L fwd
 & Scuff with R heel fwd
- 2 1 Step on R fwd
 & Stamp with L heel, turning $\frac{1}{4}$ t. to the left (facing center) and lifting R heel
 2 Drop R heel, turning $\frac{1}{4}$ t. to the left (RLOD)
 & Stamp on L
- 3-4 Repeat meas. 1-2 with opposite ftwk and direction
- 5-6 Repeat meas. 1-2
- 7 1 In place, twist on both legs, ft apart, knees slightly bent to the left (body facing center)
 2 In place, twist on both legs, ft apart, knees slightly bent to the right (body facing center)
- 8 1 Step on R
 & Step on L
 2 Step on R without wt
- 9-16 Repeat meas. 1-8

Figure 3 (facing center)

- 1 1 Step on R
 & Scuff with L heel fwd
 2 Step on L
 & Scuff with R heel fwd
- 2 1 Step on R
 & Scuff with L heel fwd
 2 Step on L
 & Fall on R turning ($\frac{1}{4}$ t.) to the left raising L leg slightly
- 3 1 Step on L to the left
 & Close R to L with a sharp click (pinten), transfer weight to R
 2 Step on L to the left
 & Close R to L with a sharp click (pinten), transfer weight to R
- 4 1 Step on L to the left
 & Close R to L with a sharp click (pinten), transfer weight to R
 2 Step on L turning ($\frac{1}{4}$ t.) to the right (facing center)
 & Stamp with R (no weight)*
- 5-8 Repeat meas. 1-4
 * second time, do not Stamp on R

Figure 4: Plimbarea (variante)

- 1-2 Execute meas. 3-4, fig.1 (facing center)
- 3-4 Execute meas. 7-8, fig.1, turning ($\frac{1}{2}$ t.) to the left
- 5-8 Repeat meas. 1-4 (starting back to the center)

Brâul din Conțești (second dance)

Figure 1': Sârba (facing the center, moving to the right)

- | | | |
|------|---|---|
| 1 | 1 | Step on R to the right |
| | 2 | Step on L close to R with wt |
| 2 | 1 | Step on R to the right |
| | 2 | Raise L leg (slightly bent knee) in front |
| 3 | 1 | Step L across in front of R |
| | 2 | Raise R leg (bent knee, ft behind) |
| 4-15 | | Repeat meas. 1-3, four more times (5 total) |
| 16 | 1 | Stamp on R in front |
| | 2 | Pause |

Figure 2': Floricica ruptâ (facing center)

- | | | |
|------|---|---|
| 1 | 1 | Step on R to the right |
| | 2 | Step on L |
| 2 | 1 | Close R ft to L ft with a sharp click (pinten) without wt |
| | 2 | Pause |
| 3-6 | | Repeat meas. 1-2, two more times (3 total) |
| 7 | 1 | Twist on both legs to the left (knees bent, ft together) |
| | 2 | Twist on both legs to the right (knees bent, ft together) |
| 8 | | Repeat meas. 7 |
| 9-16 | | Repeat meas. 1-8 |

Figure 3': Sârita

- | | | |
|-------|---|--|
| 1 | 1 | Step on R to the right |
| | & | Step L across in front of R |
| | 2 | Step on R |
| 2 | 1 | Step on L to the left |
| | & | Step R across in front of L |
| | 2 | Step on L |
| 3 | 1 | Close R ft to L ft with a sharp click (pinten) |
| | 2 | Close L ft to R ft with a sharp click (pinten) |
| 4-12 | | Repeat meas. 1-3, three more times (4 total) |
| 13-14 | | Repeat meas. 1-2 |
| 15-16 | | Repeat meas. 3, 2 times |

Figure 4': Sucita (moving to the right)

- | | | |
|------|---|--|
| 1 | 1 | Hop on L turning ($\frac{1}{4}$ t.) to the right |
| | & | Step on R fwd (facing LOD) |
| | 2 | Pause |
| | & | Step on L fwd (facing LOD) |
| 2 | 1 | Pause |
| | & | Step on R fwd (LOD) |
| | 2 | Step on L fwd (LOD) |
| | & | Twist on L turning ($\frac{1}{4}$ t.) to the left, raise R leg (bent knee, R ft close to L) |
| 3-4 | | Pause |
| 5-12 | | Repeat meas. 1-4, two more times (3 total) |
| 13 | | Repeat meas. 1 |

- | | | |
|----|---|--|
| 14 | 1 | Pause |
| | & | Step on R fwd (LOD) |
| | 2 | Step on L fwd (LOD) |
| | & | Twist on L turning ($\frac{1}{4}$ t.) to the left, raise R leg (bent knee, R ft close to L) (facing center) |
| 15 | 1 | Step on R to the right |
| | & | Step L across in front of R |
| | 2 | Step on R in place |
| 16 | 1 | Step on L to the left |
| | 2 | Stamp on R in front |

Final pattern:

First dance : F1 + F2 + F3 + F4

Second dance : F1' + F2' + F3' + F4' +
F1' + F2' + F3' + F4'.

Strigaturi* for Calus

Hai iauzi una
Hai iauzi doua
Haida taica sus cu ea
Hap hap halaisa

Translation

Listen for one
Listen for two
Go ahead, my friend, lift up
Hop hop halaisa (untranslatable!)

* Shouting/chanting

Dana

(Muntenia, Romania)

In the Romanian folk repertoire, we find many modern dances with Eastern inspiration and influence. These dances are called Manele. Among them Dana, one of the most popular, is performed by gypsies who live near the capital city of Bucharest or in other major cities in southern Romania. Those gypsies came from Turkey, as is clear from the music and steps to this dance. The music is so powerful and stirring, it is impossible to listen to it without dancing.

PRONUNCIATION: DAH-nah
MUSIC: Sonia Dion & Cristian Florescu Romanian Realm Vol. 1, Band 6
FORMATION: mixed open circle, hands free
STYLE: Style : Gypsy style; exuberant, snapping fingers, ululating, shaking shoulders.
 Ladies more feminine, Eastern movements with hands, shaking necklaces.

METER: 2/4

PATTERN

Meas Count

1-4 **Introduction***
 (hands free, arms down bent from the elbows parallel
 to the ground (L pos.), feet together bouncing on heels)

Figure 1 (facing center, moving to the right (LOD))

1 1 Step L across in front of R
 2 Step on R to the right
2-6 Repeat measure 1, five more times
7 1 Step L across in front of R
 & Step on R in place
 2 Step on L close to R
8 1 Step R across in front of L
 & Step on L in place
 2 Step on R close to L
9-10 Repeat measure 1, two times
11-12 Repeat measures 7-8**
 **Touch R beside L on last count, first time only

*(Note: replace introduction measures by 4 additional measures of measure 1, fig 1)

Figure 2 (hands free, arms higher than shoulders in U position)

1 1 Large step on R ft to the R, body in diag. to the R, raising arms
 2 Large step L ft across in front of R ft
2 1 Large step on R to the right
 2 Touch with R ball, body facing center
3-4 Repeat measures 1-2 with opposite ftwk and direction
5-8 Repeat measures 1-4

Figure 3

1 1 Large step on R to the right, body in diag. to the right
 2 Large step L across in front of R
2 1 Large step on R to the right
 2 Raise L leg, bent knee 100° in front
3-4 Repeat measures 1-2 with opposite ftwk and direction
5-8 Repeat measures 1-4

Figure 4 (hands free in U position, may clap hands on each beat)

- 1-2 1-3 Execute 1 full turn to the right (CW), moving LOD with 3 steps starting with R ft
4 Raise L leg, bent knee 100° in front, facing center
3-4 Repeat measures 1-2 with opposite ftwk and direction
5-8 Repeat measures 1-4, on the last count Touch with R ball near L
except the last time (before fig.1) end with Step R beside L (take wt)

Figure 5

(hands free in almost W position, shoulder-level)
(ladies doing shimmying movement and turning wrists)

- 1 1 Body facing diag. to the left, touch with R ball, crossing in front of L
2 Touch with R ball behind
2 1 Touch with R ball, crossing in front of L
2 Step on R close to L
3-4 Repeat measures 1-2 with opposite ftwk and direction
5-8 Repeat measures 1-4 but on the last count Touch with R ball

Transition

- 1-2 Bounce on both heels, 4 times
3-4 Moving bkwd with 4 steps, starting with R ft and raising hands gradually above
shoulders (U position)

Figure 6 (wt on L, forearms: "windshield wiper" movement)

- 1 1 Stamp on R in front, diag. to the left, arms moving to the right
2 Stamp on R in front, diag. to the right, arms moving to the left
2 Repeat measure 1
3 1 Step R across in front of L, arms moving to the right
2 Step on L bkwd, arms moving to the left
4 1 Step R to the right, arms moving to the right
2 Step on L fwd, arms moving to the left
(Note: Meas. 3-4 = Jazzbox)
5-20 Repeat measures 1-4, 4 times (5 total)

Figure 1A (finale)

- 1-16 Same sequences as figure 1
17 1 Step L across in front of R
& Step on R in place
2 Step on L close to R
18 1 Stamp on R
& Stamp on R

Final pattern:

Introduction
F1 (24 ct) + F2 + F3 + F4 + F5 + F1 (32 ct) + Transition +
F2 + F3 + F4 + F5 + F1 (32 ct) + Transition + F6 +
F2 + F3 + F4 + F1A.

Dansuri din Firiza

(Maramureș, Romania)

Oas and Maramureș are two areas of picturesque folklore in northern Transylvania. Firiza is a small village 12 kilometres to the north of Baia-Mare (folklore capital of Maramureș). In both areas, the style and manner of dancing is very specific, with a multitude of small steps and stamps (trototite). The result is a vibrating movement in the whole body that lends a distinct, original character to the dances. Some of the most popular and typical dances are Tropotita, Roata oșenească and Bărbătescu maramureșan. This particular suite, however, is made up of Oșeneasca, Țăpuritul miresii and Roata.

PRONUNCIATION: DAHN-soor-(ee) deen fee-REE-zah

MUSIC: Sonia Dion & Cristian Florescu Romanian Realm Vol. 2, Band 3

FORMATION: small mixed circles of six (6) dancers, facing center, hands free

METER: 4/4

PATTERN

Meas Count

Oșeneasca (first dance)

1-2 Introduction (no action)

Figure 1 (Rhythm: slow-quick-slow-quick-slow)

1-8 1-32 Clap hands together (chest level): SQSQS

Figure 2

1-8 1-32 Same clapping as fig. 1, knees bouncing on the same rhythm

Style: Bouncing on both feet together, twist body to look slightly to the right (2 meas. facing center, 2 meas. to the right, repeat same pattern)

Figure 3 (Rhythm of steps: SQSQS)

(hands joined in V pos., facing center)

1 1& Step swd on R to the right
2 Close L near R
&3 Step swd on R to the right
& Close L near R
4& Step swd on R to the right
2 Repeat meas. 1 with opp ftwk and direction.
3-8 Repeat meas. 1-2, three more times (4 total).

Figure 4: Vili's step (Rhythm: Q,S,Q,S,S)

Facing and moving in LOD

Style: knees flexed and supple throughout the sequence.

1 1 Hop on L
&2 Step on R (crossing in front)
& Hop on R
3& Step on L (crossing in front)
4& Fall on both feet together (Assemblé), fwd in LOD
2-8 Repeat meas. 1, seven more times (8 total).

Figure 5: Țuraiul (Rhythm: Q,Q,Q,S,Q,S)

Facing center

- 1 1 Step bkwd on R
 - & Step bkwd on L
 - 2 Step fwd on R
 - &3 Step fwd on L
 - & Hop on L
 - 4& Stamp on R in front (without weight)
- Style: Arms mvmt: swinging bkwd (1&), swinging fwd (2&), bringing arms up (3&) and into W pos (4&).
- 2-8 Repeat meas. 1, seven more times (8 total).

Figure 6: Tropotul mic (Rhythm: Q*,Q,Q,Q,Q,Q,Q*,Q)

One Tropotul mic: Starting R ft, do 8 small walking steps (flat ft).

* Do slight plié on step 1 and 7.

- 1-8 With 4 Tropotul mic, do one full turn (individually) CW outside of the circle to come back at the original position.
- 9-16 With 4 Tropotul mic, move in the line direction and join hands in V pos.

Țâpuritul miresii (second dance)

Figure 1 (Facing center, hands free in U pos.)

Style: steps are small and the upper body moves (pivot) very slightly left and right according to the steps.

- 1 1 Step on R to R
- 2 Close L near R
- 3 Step on R to R
- 4 Close L ball near R without wt
- 2 Repeat meas. 1 with opp ftwk and direction
- 3-6 Repeat meas. 1-2, 2 more times (3 total)

Figure 2 (Facing and moving in LOD)

- 1-6 Repeat Figure 1 of Țâpuritul miresii (second dance)

Figure 3 (Facing center, hands on partner's shoulders)

- 1-6 Repeat Figure 1 of Țâpuritul miresii (second dance) (last meas. enlarge the circle and hands free in U pos.)

Țâpuritură (shouting for Țâpuritul miresii): In the shouting here, the women are teasing the men. At times the words are hard to make out because the music was recorded at a wedding. An ellipsis (...) indicates unintelligible parts, and shouting by women and men is indicated with the letters W and M.

Figure 1 (1-6)

W: Hai, hai, și iar hai	Let's go and go again
M: Hei
W: Că aicea sunt vinit	So here I am
W: Dacă nu i-o sunt poftit	Even though I wasn't invited
W: Hai nunața și hai hai	Let's go ...
M:

Figure 2 (1-6)

W: Hai, hai, și iar hai	Let's go and go again
M:

W: Că aicea sunt intrat	So I came right in
W: Dacă nu i-o sunt chemat	Even though I wasn't called
W: Hai nunața și hai hai	Let's go ...
M:

Figure 3 (1-5)

W: Hai, hai, și iar hai	Let's go and go again
M:
W: Cetera din harmătură	... with the violin
W: Zine-o țică strigatură	Give us a little cry
W: Hai nunața și hai hai	Let's go ...

Roata (third dance)

Figure 1 (Moving in LOD)

- 1 1 Step on R to R
- 2 Close L near R
- 3 Step on R to R
- 4 Turning on R (½ t.) to R, lift L ft with knee flex at 45° close to R ankle
- 2 Repeat meas. 1 with opp ftwk and direction
- 3-6 Repeat meas. 1-2, 2 more times
- 7 Repeat meas. 1
- 8 Do one full turn in place (CW) with 3 steps: L, R, L (without wt)
- 9-16 Repeat meas. 1-8 with opp ftwk and direction (starting L to L), moving RLOD

Figure 2

- 1-16 Do same steps as figure 1 of Roata, adding a stamp (without wt) at turning movement: (cts 4,8,12,16,20,24,28). During meas. 12-16, open the formation and form a 3-cpls longways set.

Figure 3 (same steps as fig. 1 of Roata, face to face with partner)

- 1-3 Move twd your partner with 3 basic steps (fig. 1 of Roata, cts1-12), starting with R (illustration 1)
- 4 Clap partner's hands 3 times (illustration 2)
- 5-6 Move the same direction as 1-3 to take your partner's place with 2 basic steps (cts 1-8) (illustration 3)
- 7 Turning (¾ t.) CCW with 3 steps: R, L, R (without wt) (illustrations 3 and 4)
- 8 Clap hands together 3 times (elbows straight, arms in front, right hand over left). (illustration 4)
- 9-16 Repeat meas. 1-8

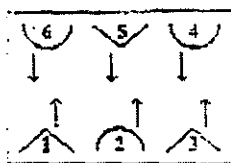


Illustration 1

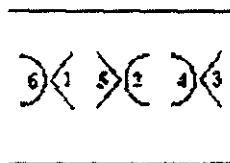


Illustration 2

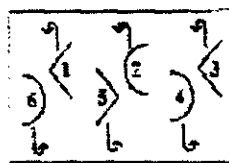


Illustration 3

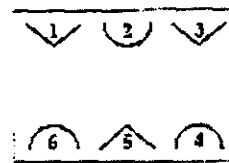


Illustration 4

Figure 4

(see below which steps are done by inactive dancers)

- 1-3 M1 & W4 move twd diag. with same ftwk as fig. 3 of Roata, others in place. (illustration 5)
- 4 M1 & W4 Clap partner's hands 3 times. (illustration 6)
- 5-7 M1 & W4 same mvt as fig. 3 of Roata meas. 5-7, M3 & W6 start moving twd diag. (illustration 7)
- 8 M1 & W4 clap hands together (same as fig. 3 of Roata meas. 8),
M3 & W6 Clap partner's hands 3 times. (illustration 8)

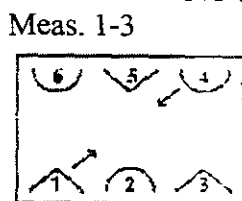


illustration 5

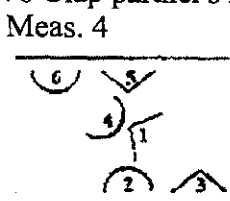


illustration 6

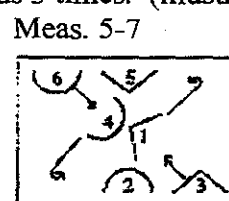


illustration 7

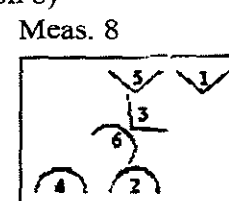


illustration 8

- 9-11 M3 & W6 same mvt as fig. 3 of Roata meas. 5-7, M5 & W2 start moving twd. (illustration 9)
- 12 M3 & W6 clap hands together (same as fig. 3 of Roata meas. 8), M5 & W2 Clap partner's hands 3 times. (illustration 10)
- 13-15 M5 & W2 same mvt as fig. 3 of Roata meas. 5-7. (illustration 11)
- 16 Clap hands together 3 times (same as fig. 3 of Roata meas. 8) but inactive cut the stamp. (illustration 12)

Meas. 9-11

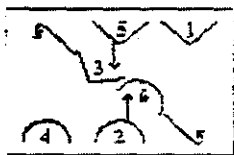


illustration 9

Meas. 12

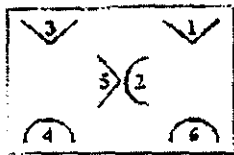


illustration 10

Meas. 13-15

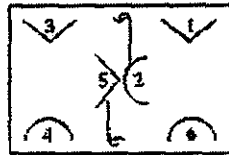


illustration 11

Meas. 16



illustration 12

Basic step for inactive dancers:

Do 3 steps (cts 1,2,3) in place starting with R and stamp on L (ct 4) (without wt).

Do this basic step alternately.

Final pattern:

Oșeneasca: Intro. + F1 + F2 + F3 + F4 + F5 + F6

Țăpăritul miresii: F1 + F2 + F3

Roata: F1 + F2 + F3 + F4 + F3 + F4

Hora de la Soroca

(Basarabia, Moldavia)

Soroca, a town of some 40,000 inhabitants on the banks of the Nistru River, is the administrative seat of the district of the same name. The town's coat of arms displays the fortress of Soroca against a purple background. There are references as far back as the 15th century to Soroca as an important fortress in Moldavia's fortification system. The origin of the town's name is the subject of a dozen theories. One version claims it is taken from the Romanian word soroci, referring to sorcery and incantations. Less romantic versions would have it that soroca comes from the name of a landowner or, more likely, from the word saraci, meaning poverty.

We learned this dance with friends at a typical Moldavian party, where the atmosphere is bound to be warm, animated, festive and very joyous. A Moldavian evening is graced by music, dance, laughter, excellent food and lots of wine! The song that goes with this dance is sung here by Maria Iliut.

PRONUNCIATION: HOH-rah deh lah soh-roh-KAH

MUSIC: Sonia Dion & Cristian Florescu Romanian Realm vol. 2, Band 1

FORMATION: mixed circle, hands up in W pos., facing center

METER: 2/4

PATTERN

Meas Count

- 1-16 Introduction (no action)
- 1 1 Step on R swd to R and swinging forearms to R (windshield mvt.)
 2 Close L next to R (with wt) and swinging arms to L (windshield mvt.)
- 2 1 Step on R swd to R and swinging forearms to R (windshield mvt.)
 2 Close ball of L ft next to R (no wt) and swinging arms to take original pos. (W pos.)
- 3 1 Step fwd on L and arms extend fwd and downward
 2 Lift on L, bring R ft up (R toes near L ankle) and arms continue swinging bkwd (very slightly)
- 4 1 Step bkwd on R and swinging forearms fwd
 2 Lift on R, bring L leg up (knee bent 45° and L ft in front) and arms extend fwd and upward to take original pos. (W pos.)
- 5 1 Step on L swd to L
 2 Lift on L, swing R leg (knee bent 45° and R ft in front)

Dance repeats from beginning

Final last count: Stamp on R and bring arms down in V pos. (extend fwd and downward)

Presented by Cristian Florescu & Sonia Dion at the Laguna Folkdancers Festival 2006

Song for Hora de la Soroca
(Basarabia)

Hăi bună seara dragii mei, dai bună seara dragii mei,
Gospodari și buni flăcăi, dai gospodari și buni flăcăi,
Am venit cu voie bună, am venit cu voie bună
Să petrecem împreună, să petrecem împreună.

Așa-i jocul din bătrâni, așa-i jocul din bătrâni
Ca gardu din mărăcini, ca gardu din mărăcini,
Așa-i jocul din moșnegi, așa-i jocul din moșnegi
Ca gardu din prepelegi, ca gardu din prepelegi

Așa juca mama me, dar așa juca mama me,
Când era cu mine gre, dar când era cu mine gre
Așa juca tata meu, așa juca tata meu
Când era tânăr flăcău, când era tânăr flăcău.

Hop țuțuc de geama duc, hop țuțuc de geama duc
Ca vasul la tirbutuc, ca vasul la tirbutuc.
Hop țuțuc de geama trag, hop țuțuc de geama trag,
Ca vasu la ticarag ca vasul la ticarag.

Și de cântat va mai cânta, da de cântat va mai cânta,
Nitelnem co-însăra, da nitelnem co-însăra
Și ni drumul c-am cotit și ni drumul c-am cotit,
Nitelnem de prăvălit, nitelnem de prăvălit.

Sănătate ne ducem, sănătate ne ducem,
Bucucluri nu vă lăsăm, bucucluri nu vă lăsăm.

Horă din pusta Banatului

(Banat, Romania)

There are two large families of dances in Romania, called Sârba and Hora. The Hora is certainly the most popular and most widespread form of dance, being found in every region. Its popularity is partly because the number of dancers, men or women, is unlimited and anyone can join the circle, no matter what their dance level is. The term Hora is also synonymous with "ball" (for example; the Sunday festival in a particular village), at which the Hora is not necessarily danced.

Usually the Hora is danced in a large closed circle with hands held in the W position. However, in some areas (northern Oltenia and Banat), the dance is done in an open circle with a leader who may choose to take the line into a spiral.

The particular feature of Horă din pusta Banatului is the musical interpretation. Although the sequence of steps stays the same, the melodic line changes as the pace becomes faster and faster.

PRONUNCIATION: HOH-ruh deen poos-TAH bah-nah-TOO-loo-ee

MUSIC: Sonia Dion & Cristian Florescu Romanian Realm Vol. 2, Band 6

FORMATION: open mixed circle; hands joined, right arm down in front, left arm bent (from elbow) in back. Facing directly and moving in LOD.

STEPS: Basic:

Meas.	Count	
1	1	Step fwd on R
	&	Close L ft near R (with wt)
	2	Step fwd on R
		(1&2 = one two-step)
2		Repeat meas. 1 with opp ftwk
3	1	Step fwd on R
	2	Step fwd on L

METER: 2/4

PATTERN

Meas Count

1-16 Introduction (no action)

Melody A (8 x 16 meas.)

Style: The steps are very small and gliding (no bouncing), body straight and with a very proud attitude.

Melody B (6 x 16 meas.)

Hands joined in W pos. moving in LOD but facing center (slightly diag. to the right) (same hand position for melodies B, C and D)

Style: The steps are more energetic, bouncing, and the two-steps change to running two-steps.

Note: This melody begins with the 2 walking steps of the basic step, but they will change to light running steps afterwards.

Melody C (2 x 16 meas.)

Style: The running two-steps change to pas-de-basque, almost the same style as melody B but faster.

Note: This melody also begins with 2 running steps.

Melody D (Sârba) (4 x 16 meas.)

Style: The steps are very, very energetic, sharp and quick. The running two-steps are smaller and very fast.

Note: This melody begins with the L running two-steps.

Variation for melody D: Use the basic step or the basic step described below.

Basic step description

Meas. Count

- | | | |
|---|---|---|
| 1 | 1 | Step on L in place and raise R ft in front of L shin |
| | 2 | Wt still on L, knee bent and pumps slightly while R leg describes very small fwd bicycle. |
| 2 | | Do 2 running steps (small) starting with R ft (R, L). |
| 3 | | Repeat meas. 1 with opp ftwk |

Final pattern:

Basic steps throughout (with styles and variation as noted).

Hora lăutăreasc din Dolj

(Oltenia, Romania)

Oltenia is a vast region in southern Romania, bordered in the east by the River Olt, in the north by the Carpathian mountains and in the south by the Danube. The region's exceptionally rich folklore is characterized by its liveliness, optimism and joie de vivre. This dance comes from the county of Dolj, located in the south of this beautiful part of the country.

For the Romanian people, the main place to hold dances is the hora, near the outskirts of the village. This is where young women and men gather on holidays. Adults and older people, who may not take part in the dancing, will come to admire the festivities and talk about what is happening in their community.

PRONUNCIATION: HOH-rah luh-oo-tuh-reh-AHS-kuh deen dohlzh

MUSIC: Sonia Dion & Cristian Florescu Romanian Realm Vol. 2, Band 10.

FORMATION: mixed circle, facing center, hands joined W pos

METER: 2/4

PATTERN

Meas Count

1-2 Introduction (no action)

Figure 1 (moving in LOD)

- | | | |
|------|---|---|
| 1 | 1 | Step fwd on R (facing LOD) and raise arms in Y pos. (hands up, straight arms over head) |
| | 2 | Step fwd on L |
| 2 | | Repeat meas. 1 |
| 3 | 1 | Turn ½ t. to L and step bkwd on R (still moving in LOD) and bring arms down in V pos |
| | 2 | Step bkwd on L |
| 4 | | Repeat meas. 3 |
| 5-16 | | Repeat meas. 1-4, three more times (4 total) |

Figure 2 (facing center)

Style: hands in W pos doing tiny circles (up first, twd ctr of circle)

- | | | |
|------|---|---|
| 1 | 1 | Step fwd on R heel and raise hands in W pos |
| | & | Close L next to R |
| | 2 | Step fwd on R |
| | | (cts 1&2 = one two-step) |
| 2 | | Repeat meas. 1 with opp ftwk, still moving into center |
| 3 | 1 | Leap on R in front of L, swinging arms down, while lifting L ft and bending body (from waist) slightly in front |
| | 2 | Step bkwd on L and swinging arms to come up in W pos (as body coming straightens up also) |
| 4 | 1 | Step bkwd on R |
| | 2 | Step bkwd on L |
| 5-16 | | Repeat meas. 1-4, three more times (4 total) |

Final pattern:

F1 + F2 + F1 + F2 + F1 + F2 + F1 (8 meas.) + F2 (8 meas.)

Last count of the dance, stamp on L in front.

Perinița

(Muntenia, Romania)

Perinița (means : the little pillow) is a distinctive Romanian dance of the kiss. Actually, this traditional dance is the most famous dance of the repertoire. Its origin is very old and comes from the south of the country.

This version of *Perinița* is composed of a *Sârba* dance (with three basic figures) done while dancing in a mixed circle. It should be noted that the *Perinița*, from region to region, will vary. To clarify exactly what defines a *Perinița*, one need only look at the story of the dance rather than the steps; in which alternately men and women pick their partners from the circle of dancers. A brief exchange (to be decided by the dancers) and a kiss upon the dance floor while the couple kneels in the middle of the *Sârba* on a little pillow or an embroidered handkerchief. Examples of this brief exchange could be, a short swirl, a little waltz or whatever comes to mind. Meanwhile, all the other dancers are performing the choreographed sequence. After the kissing, the last person chosen will choose a new partner, while his former partner takes his place in the *Sârba*.

Perinița was traditionally performed on the night of the New Year or was the last dance of a wedding celebration. Now, each happy event may include it.

PRONUNCIATION: peh-ree-NEE-tseh

FORMATION: mixed circle, hands held in W position

STYLE: hands doing tiny circles (up first, twd center of circle,...) in W position

ACCESSORY: one handkerchief (if the group is very important, use more then one to have more participation or repeat the music)

METER: 4/4

PATTERN

Meas Count

- Figure 1(facing center, slightly moving to the R, hands in W pos., see Style)**
- | | | |
|-----|---|--|
| 1 | 1 | Step on R twd center, body slightly diag. to the right |
| | 2 | Step on L twd center |
| | 3 | Step on R twd center |
| | 4 | Lift R heel raising L ft near R ankle |
| 2 | 1 | Step on L bkwd, body slightly diag. to left |
| | 2 | Step on R bkwd |
| | 3 | Step on L bkwd |
| | 4 | Lift L heel raising R ft near L ankle
(N.B. meas. 1-2 = "dents de scie" ^ saw-tooth pattern) |
| 3-8 | | Repeat measures 1-2, three more times |

- Figure 2 : Sârba pe trei (moving LOD)**
- | | | |
|---|---|--|
| 1 | 1 | Step on R fwd swinging arms down in V pos. (slightly up then down and slightly bkwd) |
| | 2 | Lift R heel raising L ft near R ankle |
| | 3 | Step on L fwd swinging arms up in W pos. (slightly bkwd then up) |
| | 4 | Lift L heel raising R ft near L ankle |

- 2 1 Step on R fwd, hands in W pos. (doing small circles)
- 2 Step on L fwd
- 3 Step on R fwd
- 4 Lift R heel raising L ft near R ankle

3-4 Repeat measures 1-2 with opposite ftwk

5-8 Repeat measures 1-4

Figure 3: Sârba pe patru

- 1 1 Step on R fwd swinging arms down
- 2 Lift R heel raising L ft near R ankle
- 3 Step on L fwd swinging arms up
- 4 Lift L heel raising R ft near L ankle

- 2 1 Step on R fwd, hands in W pos. (doing small circles)
- 2 Step on L fwd
- 3 Step on R fwd
- 4 Step on L fwd

3-8 Repeat measures 1-2, three more times

Final pattern:


F1 + F2 + F3 alternately (according to the music)

Blagoevo Oro

(Eastern Macedonia)

This dance is identical to Ratevka with variations.

MUSIC: Laguna Folkdancers Festival 2006 CD

RHYTHM: 7/16 

Dancers' cts 1 2 3

FORMATION: Short lines or open circle, "V" or belt hold.

METER: 7/16

PATTERN

Meas

Berovka

- 1 Hop slightly on Lft on ct. 'uh' before ct. 1. Facing R of center, step Rft fwd (ct.1); Step Lft fwd (cts, 2, 3)
- 2 Running, step Rft fwd (ct. 1); Step Lft fwd (ct. 2); Step Rft fwd (ct. 3).
- 3 Step Lft fwd (ct. 1); Turning to face center, step Rft to R side (ct. 2); Step Lft behind Rft (ct. 3).
- 4 Step Rft to R (ct. 1); Step Lft across and in front of Rft (ct. 2); Step back on Rft in place (ct. 3).
- 5 Step Lft to L (ct. 1) Hop on Lft in place and kick Rft fwd and around to back (ct. 2); Step on Rft behind Lft (ct. 3).
- 6 Turning to face L of center, step Lft to L (ct. 1); Hop slightly on Lft in place and bring Rft fwd and low, (leg extended) (ct. 2); Hold (ct.3).
- 7 Fall onto Rft in front of Lft (ct.1); Hold (cts. 2, 3). (Lft is lifted up and back, knee bent.)
- 8 Turning to face R of center, step Lft fwd (ct. 1); Step Rft fwd (ct. 2); Step Lft fwd (ct. 3).

Ratevka

- 1-5 Repeat action of meas. 1-5 of Berovka basic.
- 6 Still facing center or slightly R of center, step Lft back (ct. 1); Hop on Lft kicking Rft fwd and back around (cts. 2, 3)
- 7 Running reel-like, step Rft behind Lft (ct. 1); Step Lft behind Rft, sweeping it out to side first (ct. 2); Sweep Rft behind Lft reel-like (ct. 3).
- 8 Step Lft fwd (ct. 1); Step Rft fwd (ct. 2); Step Lft fwd (ct. 3). Or Hop on Lft and hook Rft across and in front of L shin (cts. 2, 3).

Sitno

- 1-5 Repeat action of meas. 1-5 of Berovka/Ratevka.
- 6 Turning to face center, step Lft to L (ct. 1); Step Rft in front of Lft (ct. 2) Step Lft to L (ct. 3).
- 7 Step Rft behind Lft (ct. 1); Step Lft to L (ct. 2); Step Rft in front of Lft. (Ct. 3)
- 8 Turning to face R of center repeat action of Meas. 8 of Berovka/Ratevka

Gamsovjana

(Vlach, North Bulgaria)

SOURCE: Maria Eftimova
MUSIC: Laguna Folkdancers Festival 2006 CD
FORMATION: Lines with a belt-hold

METER: 2/4

PATTERN

Meas

Part A

- 1 Facing center, Step Rft to R (ct 1); Step Lft to R crossing behind Rft (ct &); Leap Slightly onto Rft to R (ct 2); bending slightly fwd at waist, cross and step on Lft in front of Rft (ct &).
- 2 Step Rft to R (cts 1); Step Lft to R crossing behind Rft (ct &); Step Rft to R (cts 2); Bounce on Rft and extend Lft fwd low (ct &).
- 3-4 Reverse ftwk and direction of meas 1-2.
- 5-8 Repeat meas 1-4.

Part B

- 1 With R leg extended fwd, Rft touching ground, Hop 4 times on Lft in place (cts 1,&,2,&).
- 2 Leap onto Rft beside Lft and extend Lft fwd, touching ground and, Hop 4 times on Rft in place (cts 1,&,2,&).
- 3 With Rft fwd, jump onto both feet with a sharp accent, knees slightly bent (ct 1); With Lft fwd, Hop 3 times on Rft (cts &,2,&),
- 4-5 Repeat action of meas 3.
- 6 Step Lft fwd with slight accent (ct 1); Bounce (čukče) on Lft (ct &); Step Rft fwd (ct 2); bounce (čukče) on Rft (ct &).
- 7 Step Lft back (ct 1); Step Rft back (ct &); Step Lft back (ct 2); Bounce on Lft and extend Rft fwd low (ct &).
- 8 Step Rft to R (ct 1); Bounce on Rft and extend Lft fwd (ct &); Step Lft to L (ct 2); Bounce on Lft and extend Rft (ct &).
- 9-16 Repeat action of meas 1-8 of Part B.

Part C

- 1 Turning to face slightly L of center, Stamp Rft beside Lft (cts 1,&,2); Step Rft to R and face slightly R of center (ct &).
- 2 Reverse action of meas 1 Part C.
- 3 Turning to face center, Stamp Rft fwd (ct 1); Step Rft fwd (ct &); Stamp Lft slightly fwd 2 times (cts 2,&).
- 4-6 Repeat action of meas 6-8 of Part B.
- 7-12 Repeat action of meas 1-6 of Part C.


Sequence: ABACABAC

Kalavesh Poyjen Fatbardha

(Žur Region, Kosova)

SOURCE: Films of village groups, Ramiz Qizmoli

MUSIC: Laguna Folkdancers Festival 2006 CD

RHYTHM: 12/16 

Dancer's Cts: 1 2 3 4 5

FORMATION: Circle of individual dancers

METER: 12/16

PATTERN

Meas

1 Facing center, lift on Rft bringing L knee up (ct. 1); Lift again on Rft, bringing L knee to L (ct. 2); Step Lft to L (ct.3); Step Rft fwd in front of Lft and bring R palm in front of face (ct.4); Step Lft back in place (ct. 5).

2. Reverse action of meas. 1

3. Repeat action of meas. 1.

* Note that the palm and the crossing foot (ct. 4) is the same, and that the movement away from face is: palm out and slowly moving in an arc to a position down and back.

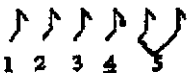
4. Turning to face slightly R of center and bringing hands to position down and slightly back or, to small of back. Lift on Lft bringing R knee up (ct. 1); Lift again on Lft and reach Rft to R(ct. 2); Step Rft fwd (ct. 3); Step Lft fwd (ct. 4); Step Rft fwd (ct. 5).

5. Still facing R of center, step Lft fwd (ct. 1) Lift on Lft and begin to turn to face center (ct. 2); Step Rft to R and L hand moves up toward face (ct. 3); Step Lft fwd toward center and bring L palm in front of face (ct. 4); Step Rft back to place.

*Note: Lift steps on ct. 1 can be replaced with touches or quick weight-shifts (whereby ball of weightless gesturing foot takes momentary weight and then quickly shifts back to weight-bearing foot.)

Krstačka

(Ovčepole, Macedonia)

SOURCE: Sasko Anastasov
MUSIC: Laguna Folkdancers Festival 2006 CD
FORMATION: Open circle with "V" or "T" (shoulder) hold
RHYTHM: 3/16 

METER: 3/16

PATTERN

Meas

Basic

- 1 Facing slightly R of center, step Rft fwd (ct. 1); lift on Rft bring Lft up, fwd and through (ct. 2); step Lft fwd (ct. 3); lift on Lft turn to face center and raising R knee (ct. 4); close Rft to Lft (ct. 5).
- 2 Facing center, lift on Rft bringing Lft and knee around and to back (ct. 1); step Lft behind Rft (ct. 2); turning to face R of center step Rft fwd and to R (ct. 3); lift on Rft and bring Lft though (ct. 4); step Lft fwd (ct. 5).

Variation with Touches

- 1 Repeat action of meas. 1 of Basic. Close on ct. 5 may be accented.
- 2 Facing center, touch ball of Lft in front of Rft (ct. 1); touch ball of Lft slightly to L (ct. 2); touch ball of Lft in front of Rft (ct. 3); lift on Rft and bring Lft around back (ct. 4); step Lft behind Rft (ct. 5).

Variation with Turn

- 1 Repeat action of meas. 1 of Basic but end to face L of center.
- 2 Repeat ftwk of meas. 2 of Basic but turn 360° clockwise (to R) initiating turn with step onto Rft (ct. 3); and turn during lift (ct. 4); finish turn with step Lft df (ct. 5).

Ludo Kopano

(Bulgaria)

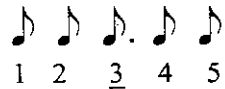
Bulgarian line dance taught by Dick Crum, as learned from Ilija Rizov. This is a version of the Shope dance Kopanica, in typical 11/16 meter.

PRONUNCIATION: Loo'doh ko'-pah-no

MUSIC: Any "Kopanica" recording will do; Laguna Folkdancers Festival 2006 CD.

FORMATION: Lines of dancers in belt formation.

RHYTHM: 11/16 counted in five main dance beats:



METER: 11/16

PATTERN

Meas Count

FIGURE 1 - "Zaigraj"

- | | | |
|---|---|---|
| 1 | 1 | Slight lift on Rft, moving diag. fwd/L. |
| | 2 | Step Lft, moving fwd/L. |
| | 3 | Kick Rft across ("hook"), with chukche on Lft. |
| | 4 | Step Rft moving to R "Across front of " stage". |
| | 5 | Step Lft moving to R "Across front of " stage". |
| 2 | 1 | Step Rft moving to R "Across front of " stage". |
| | 2 | Step Lft moving to R "Across front of " stage". |
| | 3 | Step back on Rft, landing on both feet in 4th position. |
| | 4 | Slight hop backward on Rft. |
| | 5 | Step backward on Lft |
| 3 | 1 | Hop backward on Lft. |
| | 2 | Step backward on Rft. |
| | 3 | Step diagonally fwd/L with Lft. |
| | 4 | Hop on Lft moving diag. fwd/L. |
| | 5 | Step fwd/L on Rft. |

FIGURE 2 - "Čukni"

- | | | |
|---|---|---|
| 1 | 1 | Hop fwd on Rft. |
| | 2 | Step fwd on Lft. |
| | 3 | Kick Rft fwd, hitting heel on floor. |
| | 4 | Leap onto Rft, kicking L leg up behind R leg and bending forward. |
| | 5 | --- |
| 2 | 1 | Leap onto Lft, kicking R leg up in front of L leg. |
| | 2 | --- |
| | 3 | Leap onto Rft, swinging Lft fwd and out in an arc. |
| | 4 | Hop on Rft in place, continue Lft's arc out to side |
| | 5 | Finish arc by stepping on Lft behind Rft. |
| 3 | 1 | Hop slightly back on Lft. |
| | 2 | Step backward on Rft. |
| | 3 | Step fwd on Lft. |
| | 4 | Hop fwd on Lft. |
| | 5 | Step fwd on Rft. |

FIGURE 3 - "Čukni-hlepni"

- 1 1 Jump, landing on both feet apart and parallel.
- 2 Jump, landing on both feet together and parallel.
- 3 Jump, landing on both feet apart and parallel.
- 4 Jump, landing on both feet together and parallel.
- 5 Jump, landing on both feet apart and parallel.
- 2 1 Jump, landing on both feet together and parallel.
- 2 Jump, landing on both feet apart and parallel.
- 3 Jump, landing on both feet together and parallel.
- 4-5 Hold.
- 3 1 Rock back on Rft.
- 2 Rock forward on Lft.
- 3 "Hook" Rft up in front, with hop on Lft.
- 4 Rock back on Rft.
- 5 Rock forward on Lft.
- 4 1 Step fwd with Rft.
- 2 Step in place with Lft.
- 3 With slight preliminary hop on Lft, step Rft behind Lft..
- 4 Hop on Rft.
- 5 Step Lft behind Rft.
- 5 1 Hop on Lft.
- 2 Step Rft behind Lft.
- 3 Kick L heel fwd.
- 4 Step Lft in place.
- 5 Kick R heel fwd.

FIGURE 4 - "Skūrši"

- 1 1 Step Rft in place.
- 2 Step Lft in place.
- 3 Step Rft in place, bending L knee up across and turning slightly R from the waist down.
- 4 Hop on Rft in place, wrenching knee to L.
- 5 Step Lft in place.
- 2 - 3 Do movements of Meas. 1 two more times.
- 4 1 Step Rft in place.
- 2 Step Lft in place.
- 3 Step Rft in place.
- 4 Hop on Rft, bringing straight L leg around in front.
- 5 Strike L heel across in front of R, L knee straight.
- 5 1 Hop on Rft, bringing straight L leg to L side in front.
- 2 Strike L heel on floor out to L side.
- 3 Strike L heel across in front of R again.
- 4 Hop on Rft.
- 5 Step on Lft behind Rft.
- 6 1 Hop slightly back on Lft.
- 2 Step backward on Rft.
- 3 Step fwd on Lft.
- 4 Hop fwd on Lft.
- 5 Step fwd on Rft.

NOTE: On subsequent repeats of the "Skūrši" figure, ct. 1 of Meas. 1 will be a hop on Rft instead of a step.

FIGURE 5 - "Nabi-plesni"

- 1 1 Step L with Lft.
 2 Step Rft behind Lft
 3 Step Lft in place.
 4 Hop on Lft in place, raising R knee.
 5 Strike R heel on floor.
2 1 Step Rft in place.
 2 Strike L heel on floor.
 3 Step on Lft in place, extending straight R leg to L.
 4 Facing slightly L, hop on Lft, R leg still extended up.
 5 Brush Rft backward
3-4 Repeat Meas. 1-2 but with opposite footwork.

FIGURE 6 - "Hvůrli"

- 1 1 Hop on Rft, turning body to face L.
 2 Reck back onto Lft behind Rft.
 3 Rock fwd onto Rft.
 4 Hop on Rft .
 5 Tap tip of L toe behind Rft.
2 1 Hop on Rft
 2 Tap tip of L toe behind Rft again.
 3 Hop on Rft, abruptly turning and kicking Lft across in front of R leg.
 4 Hop on Rft.
 5 Strike L heel fwd
3-4 Repeat Meas. 1-2, but with opposite footwork, beginning with a step onto Lft,
 turning to face R, etc.

Maško Kočansko oro

(Macedonia)

This is a Krsteno (crossing)-type dance from the Rom (gypsy community) of Kocani in Eastern Macedonia. It can be danced in a 10-meas or 9-meas structure, which is of particular interest to me. The source is Zahira Ramadanov at the 1998 Balkan Music and Dance Camp in Ramblewood, Md.

PRONUNCIATION: MAHSH-koh koh-CHAHN-skoh OH-roh

MUSIC: Kotansky 1999 Camp Tape; Laguna Folkdancers Festival 2006 CD

RHYTHM: 7/16, counted as 1 2 3 (SQQ).

FORMATION: Short lines in T-pos or W-pos.

METER: 7/16

PATTERN

Meas

INTRODUCTION

BASIC

- 1 With wt on R, lift L (thigh parallel to ground) up in front and bounce on R ft (ct 1); repeat bounce on R (ct 2); step slightly to L on L (ct 3).
- 2 Step on R across in front of L (ct 1); bounce on R, lifting L ft up slightly in back (ct 2); step back on L in place (ct 3).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-6 Repeat meas 1-2.
- 7 Turning to face slightly R of ctr, bounce on L, bringing R ft and knee up and in front (ct 1); bounce on L again (ct 2); step fwd on R (ct 3).
- 8 Step fwd on L across in front of R (ct 1); bounce on L and bring R ft fwd (ct 2); step fwd on R (ct 3).
- 9-10 Repeat meas 8, but turn to face ctr on ct 3 of meas 10.
Note: This is the common 10-meas form, but I have been teaching a shortened 9-meas form which omits meas 10 and turns to face ctr on ct 3 of meas 9. Zahir often mixed the 10- and 9-meas but did the 9-meas often enough to merit doing the dance in this length. I will elaborate on my theories concerning this during the instruction of the dance.

VARIATION I

Based on a 9-meas structure. The variations begin with the 9th meas and continue into meas 1 and, in Variation II, into meas 2.

- 9 Step fwd on L (ct 1); turning to face ctr, leap onto R to R (ct 2); step on L across behind R (ct 3).
- 1 Step on R to R (ct 1); lift on R, bringing L up in front (ct 2); step on L to L (ct 3).
- 2-8 Repeat Basic, meas 2-8.

VARIATION II

- 9 Repeat Var I, meas 9.
- 1 Leap onto R to R, bringing L ft sharply across in front of R shin (ct 1); leap onto L in place bringing R ft sharply across and in front of L shin (ct 2); leap onto R in place, bringing L ft sharply across in front of R shin (ct 3).
- 3-8 Repeat Basic, meas 3-8.

Nevrokopsko (Ljaski)

(Pirin, Bulgaria)

SOURCE: Maria Eftimova
MUSIC: Laguna Folkdancers Festival 2006 CD
FORMATION: Open circle with a "V"- hold
RHYTHM: 8/8 (quick-slow-slow)
Dancer's cts: 1 - 2 - 3

METER: 8/8

PATTERN

Meas

Figure 1

- 1 Facing center, Lift on Lft (ct 1); Step Rft to R (ct 2); Step quickly on Lft beside or slightly behind Rft (ct&); Step Rft to R ct 3).
- 2 Lift on Rft (ct 1); Step Lft behind Rft and to R (ct 2); Touch Rft with a slight accent and, lift it immediately (ct 3).
- 3 Reverse action of meas 2 in place.
- 4 Repeat action of meas 2 in place.

Figure 2

- 1 Repeat action of meas 1 of Figure 1.
- 2 Lift on Rft (ct 1); Step Lft fwd twd center (ct 2); Lft on Lft and lift Rft slightly up and behind (ct 3)
- 3 Lift on Lft (ct 1); Step Rft back (ct 2); Lift on Rft (ct 3).
- 4 Reverse ftwk and direction of meas 1.
- 5 Reverse ftwk of meas 2 of Figure 2.
- 6-8 Repeat action of meas 2-4 of Figure 1 in place.

Note: Arms swing fwd on ct 1 and, back cts 2,3.

Novo Šopsko Horo

(Šop Region, Bulgaria)

SOURCE: Jordan They and Petur They
MUSIC: Laguna Folkdancers Festival 2006 CD
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 (ct1): 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 beside 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 with opposite ftwk.
- 7 Moving fwd twd center, strike-pump R heel in front of Lft (ct 1): step Rft fwd (ct 2)
- 8 Still moving fwd, reverse ftwk of meas 7
- 9 Stamp Rft fwd (et 1) hold (ct 2)
- 10 Pause or Variation, repeat action of meas. 9

Pravo Šopsko Horo

(Gabra, Bulgaria)

This dance comes from the Eastern Šop town of Gabra, home of the Iliev family. This form was learned from Georgi, Petur's father, at the Old World Music and Dance Camp.

MUSIC: Steve's Stockton '97, The Big 50; Laguna Folkdancers Festival 2006 CD
FORMATION: Line or open circle with belt hold.

METER: 2/4

PATTERN

Meas

I. ZAIGRAJ V DESNO LEVO (dance to R and L)

- 1 Facing slightly R of ctr, leap fwd onto R to R while kicking L up and behind (ct 1); step fwd on L (ct 2).
- 2 Repeat meas 1.
- 3 Turning to face ctr, step on R to R (ct 1); hop on R in place and lift L knee up in front (ct 2).
- 4 Repeat meas 3 with opp ftwk and direction.
- 5 Repeat meas 3.
- 6-10 Repeat meas 1-5 with opp ftwk and direction.

II. IZ TURSII (shake it out)

- 1 Facing slightly R of ctr, čukče on L and kick R fwd down and back (ct 1) (Georgi kicks down, whereas his son, Petur, does more of a fwd and up scoop-kick); step on R slightly to R (ct &); step on L beside R (ct 2).
- 2 Repeat meas 1.
- 3 Facing ctr, draw R sharply back scissor-like to place and kick L fwd low (ct 1); draw L back and kick R fwd low (ct &); draw R back and kick L fwd low (ct 2).
- 4 Repeat meas 3 with opp ftwk (scissor with L).
- 5 Repeat meas 3.
- 6-10 Repeat meas 1-5 with opp ftwk and direction.

III. ZASREŠNI

- 1-2 Repeat Fig II meas 1-2.
- 3 Bending upper body slightly forward, touch R heel (knee extended) to R side (ct 1); step on R across in front of L (ct 2).
- 4 Lift on R and bring L out to L and around in front (low) (ct 1); step on L across and in front of R (ct 2).
- 5 Run-step back on R (ct 1); run-step back on L (ct 2).
- 6 Jump onto both ft (ct 1); hop on R in place lifting L up slightly in back (ct 2).
- 7-12 Repeat meas 1-6 with opp ftwk.

IV. NABIVANE (stamp) (transition, done only once)

- 1-2 Repeat Fig II, meas 1-2.
- 3 Leap onto R to R (ct 1); strike L heel in front of R (ct 2).
- 4 Leap onto L to L (ct 1); step on R across and behind L (ct 2).
- 5 Repeat meas 4.
- 6 Jump onto both ft about shldr-width apart (ct 1); hop on L and lift R (knee bent) sharply in front of L knee (ct 2).

(follows transition)

- 7 Moving fwd to ctr, step fwd on R (ct 1); step fwd on L near R (ct &); step fwd on R (ct 2).
- 8 Repeat meas 7 with opp ftwk.
- 9 Repeat meas 7.
- 10 Leap onto L to L (ct 1); strike R heel in front of L (ct 2).
- 11 Backing ct, step back on R (ct 1); step back on L (ct 2).
- 12 Repeat meas 11 moving fwd.
- 13 Leap onto R to R (ct 1); strike L heel in front of R (ct 2).
- 14 Repeat meas 10.
- 15 Repeat meas 13.
- 16 Repeat meas 6.

Puštejnu Oro

(Macedonia)

Danced in the Macedonian community of Toronto, Canada where many Aegean Macedonians now make their home. This dance was first presented by Dick Crum. It is also known as Bufsko or Bufskoto (after Buf, a village to the east of Florina).

This dance is closely related to other dances of Pelagonia, which includes south central Yugoslav Macedonia, Albania, and north central Greece. The typical 3 measure "Berance" pattern is found in many dances of the area, including Leventikos, Zensko Pustejnu, Berance, Gerontikos, Amoliti Gaida, Kucano, etc.

PRONUNCIATION: PUSH-tey-nu Oro

MUSIC: OOPS-2 (Cut of Print Service) Seljani - Village Music of Macedonia; Laguna Folkdancers Festival 2006 CD

RHYTHM: 7/16 + 5/16; counted as SLOW-QUICK-QUICK-SLOW-QUICK: or 1, 2, 3, 4, 5

FORMATION: Open circle of dancers with hands held up in "W" position. All facing ctr.

STEPS: Chukche step*: A hop which does not leave the ground.

METER: 7/16 + 5/16

PATTERN

Meas Count

- | | | |
|---|---|---|
| 1 | 1 | With wt on L ft, chukche* on L awhile flexing R knee and extending R ft fwd. |
| | 2 | Repeat meas 1, ct 1. |
| | 3 | Step sideways to R onto R ft. |
| | 4 | Step onto L ft crossing it in front of R ft. |
| | 5 | Step to R onto R ft. |
| 2 | 1 | Facing slightly R of ctr, cross and step onto L ft in front of R ft. |
| | 2 | Chukche on L ft while lifting and moving free R ft fwd in preparation for step. |
| | 3 | Step to R onto R ft. |
| | 4 | Turning to face ctr, step fwd onto L ft. |
| | 5 | Step backwards into place onto R ft. |
| 3 | 1 | Chukche in place on R ft. |
| | 2 | Chukche in place on R ft. |
| | 3 | Step in place onto L ft. |
| | 4 | Step backwards onto R ft. |
| | 5 | Step fwd onto L ft. |

Repeat entire dance.

Note: The above pattern constitutes the basic form of this dance, however, many variations are often added at the discretion of each dancer. Typical variants include:

Meas 1, ct 4: Step onto L ft crossing it behind R ft.

Meas 1, ct 5: Chukche on L ft (1/16); Step to R onto R ft (1/16).

Meas 3, ct 1: Tucking L-heel behind R ankle, Chukche on R ft while turning body slightly L.

ct 2: Tucking L-heel behind R ankle, Chukche on R ft again while turning body to face ctr.

Meas 3, ct 4: Chukche in place on L ft (1/16); step backwards onto R ft, flexing both knees.

Presented by Steve Kotansky at the Laguna Folkdancers Festival 2006

Rodopsko Pravo Horo







"Rado mari Rado...." "Ot men ti izin, junace...."

MUSIC: Laguna Folkdancers Festival 2006 CD
FORMATION: Facing basically center thruout, although with slight orientation R in Meas. 1 and 2.
STYLE: Walking steps throughout, flat foot.

METER: 2/4

PATTERN

Meas Count

- | | | |
|---|---|--|
| 1 |  | Moving diag fwd/R, step Rft. |
| |  | Moving diag fwd/R, step Lft, closing to Rft). |
| 2 |  | Moving diag fwd/R, step Rft. |
| 3 |  | Facing center directly, <u>very</u> short step fwd w/ Lft. |
| 4 |  | Still facing ctr, step Rft diag. bkwd R. |
| 5 |  | Still facing ctr, step Lft back, either closing to Rft or stepping a bit back of it. |

Bombata – Severnjaski Romski Kjucek
(North Bulgarian Roma Dance)

This dance is also known as *Cicovata*, and is a popular three measure *Cocek* danced by Roma and non-Roma alike. I observed this amongst North Bulgarian immigrants in the St. Louis, Mo. Area.

MUSIC: Festival CD *Bombata*

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

METER: 2/4

MEAS

- 1** Facing center, Step Rft slightly fwd and to R (ct 1); close Lft to Rft (ct &); Step Rft slightly back and to R (ct 2); close Lft to Rft (ct &);
- 2** Repeat action of meas. 1 cts 1-2, kick-lift Lft fwd (ct &);
- 3** Reverse action of meas 2

Note: This step has a "rolling" movement and the hands move up and down with the step.

Variations

Meas 3: Step Lft slightly fwd and to L (ct 1); close Rft to Lft (ct &); Kick Lft fwd low and bounce on Rft (ct 2); cross and step Lft in front of Rft (ct &);

Meas 2: Tap Lft beside Rft (ct 2&);

Meas 3: Tap Rft beside Lft (ct 2&);

Meas 2: Kick Rft fwd low (ct 2); cross and step Rft in front of Lft (ct &).

Horon – Alta es la Luna
(Sephardic Jewish from Kastoria, Greece)

SOURCE: Sephardim from Brooklyn , NY

FORMATION: Open circle with a “V” hand position

METER: 2/4

MEAS

- 1** Facing slightly R of center, step Rft fwd (ct 1); Step Lft fwd and slightly behind Rft (ct 2); Step Rft fwd (ct &);
- 2** Still moving fwd, Step Lft fwd (ct 1); Step Rft fwd beside Lft (ct 2); Step Left Fwd (ct &);
- 3** Turning to face center and bringing hands up to a “W” position, Step Rft to R (ct 1); Step Lft to R behind Rft (ct 2); Rock back to place on Rft (ct &);
- 4** Reverse action of meas 3
- 5-8** Bring hands down to “V” Position and repeat action of meas 1-4
- 9** Facing center, Jump onto both feet Rft fwd with accent and bend knees Slightly (ct 1); Step Lft back in to place (ct 2); Step Rft back beside Lft (ct &);
- 10** Reverse action of meas 9
- 11-12** Repeat action of meas 9-10.

Note: during meas 9-12, hands may be released and articulated freely in front of body in an aesthetically pleasing fashion, also, one may turn 360 to R (clockwise) during meas 12.

CIGANKO

BULGARIAN GYPSY DANCE LEARNED FROM BELCHO STANEV HANDS HELD DOWN

METER: 2/4

- Meas. 1 – Moving in LOD, step R, L (1,2)
- Meas. 2 - facing center, step R to side (1), step L behind R (&), step R to side (2), step L in front of R (&)
- Meas. 3 – Rock to R on R (1), Rock to L on L (2)
- Meas. 4– Step R to R (1), step L behind R (&), step R to R (2), step L behind R (&)
- Meas. 5- 16 – Repeat meas. 1-4 three more times.
- Meas. 17– Hop on L (1), step R toward center (&), hop on R (2), step L toward center (&)
- Meas. 18 – Step RLRL toward center (1,&,2,&)
- Meas. 19 – Hop on L (1), step R to side (&), step L across R (2), step R back to place (&)
- Meas. 20 – Repeat meas. 19 with opposite footwork in opposite direction
- Meas. 21,22 – Repeat footwork of meas. 17,18 on moving back from center Meas. 23,24 – Same as meas. 19,20

Koritsa
(Albania)

Recording: Weekend CD

Position: Open circle, "W" hand-hold

Meter: 2/4

Meas.

- 1 Step Rft to R (ct. 1);
Touch ball of Lft in front of Rft (ct. 2).
- 2 Step Lft fwd towards center (ct. 1);
Touch Rft fwd (ct. 2).
- 3 Step Rft back (ct. 1);
Step Lft back (ct.2);
Step Rft back (ct. &).
- 4 Step Lft across and in front of Rft (ct. 1);
Step Rft to R (ct. 2);
Step Lft across and behind Rft (ct. &).

During musical interlude, swing hands fwd down and back to "W" pos. during meas. 2 and meas 4.