

THE LAGUNA FOLK DANCERS



welcome you!

SYLLABUS

2008

price \$3.-

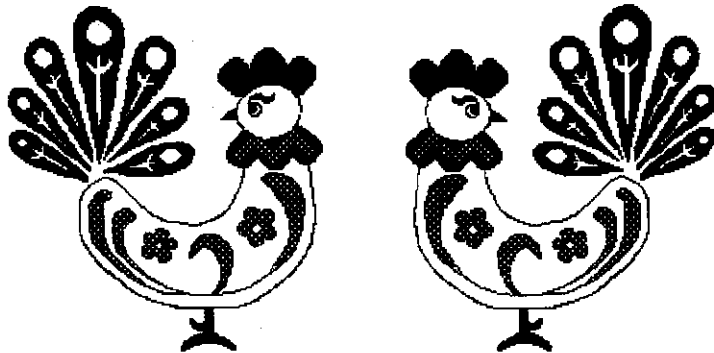
# LAGUNA FOLKDANCERS FESTIVAL 2008 SYLLABUS

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

## OUR TEACHERS

### Steve Kotansky

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

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

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

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

### Ahmet Lüleci

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

Since arriving in North America, he taught many workshops and camps throughout the United States as well as in Canada, Japan, Taiwan, Hong Kong, Holland, England, Switzerland, Brazil, Germany and Australia. He has set innumerable suites of Turkish dances for the stage, working with both Turkish and non-Turkish organizations. Some of the notable performing ensembles with whom he has worked include AMAN of Los Angeles, BYU dancers of Provo, MANDALA of Boston, LES SORTILEGES of Montreal, VINOK of Edmonton. In his native Turkey, he has choreographed for HOYTUR, TURHOY and GEHEM of Ankara, ANADOLU ÜNİVERSİTESİ of Eskisehir, BUTFOD of Bursa and FOLKTUR of Istanbul. In 1991 Ahmet joined the Artistic Staff of AMAN as resident choreographer. He is currently the artistic director of a Boston based group called Collage International Dance Ensemble. He is also a recent winner of Dance Umbrella's 3<sup>rd</sup> Boston Moves 2001<sup>2</sup> best choreography award.

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

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

# Ara

(Eastern Mediterranean —Anatolian Inspired)

This dance was composed by Steve Kotansky based on steps and kinetic motifs from the Balkan - Anatolian dance vernacular. The music was composed by Ara Dinkjian, an Armenian — American composer and oud player. Ara's original recording with his group *Night Ark* was titled *Homecoming* and is based on an eastern Anatolian melodic structure. Later, this melody was used by the Greek singer Eleftheria Arvanitaki for her big hit *Dinata/Dynata*. Ara has helped my son Jesse with his music and is his Oud teacher, and I can't get this melody out of my head, so I had to create this dance.

Music: Festival 2008 CD

Formation: Open circle with a "W" handhold.

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METER: 2/4

PATTERN

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Meas

## Part I

- 1 Facing slightly R of center, Step Rft fwd (ct 1); Step Lft fwd (ct 2); (These steps have a slight bounce to them).
- 2 Step Rft fwd (ct 1); Step Lft fwd and slightly behind Rft (ct 2); Step Rft fwd (ct &);
- 3 Step Lft fwd and begin to turn to face center (ct 1); Hop on Lft and extend Rft fwd and low continuing turn to face center (ct 2); Hop on Lft again and face center (ct &);
- 4 Step Rft fwd to center (ct 1); Bounce on Rft and lift Lft up slightly behind R ankle (L knee bent slightly) (ct 2)
- 5 Step Lft back away from center (ct 1); Step Rft back (ct 2);
- 6 Step Lft slightly back (ct 1); Step Rft to R sinking onto it slightly (ct 2); Step Lft in place (ct &);
- 7 Step Rft across and in front of Lft (ct 1); Hop on Rft and extend Lft fwd and low and turn to face R of center (ct 2); Hop on Rft again (ct &);
- 8 Step Lft fwd in LOD (ct 1). Bounce on Lft and lift Rft up and behind L ankle (ct 2);
- 9-16 Repeat action of meas 1-8 above.

## Part II

- 1 Facing center, Step Rft to R side with a slight accent (ct 1); Step Lft behind Rft (ct 2); Step Rft to R (ct &);
- 2 Step Lft across and in front of Rft (ct 1); Step Rft to R (ct 2); Step Lft in front of Rft (ct &);
- 3 Step Rft fwd slightly toward center (ct 1); Step Lft slightly behind Rft (ct &); Step Rft slightly back (ct 2); Step Lft in front of Rft (ct &);
- 4 Repeat action of meas 3 of Part II continuing to move to R. Arms reflect a movement by moving slightly up and down.
- 5-6 Repeat action of meas 1-2 of Part II.
- 7 Step Rft to R sinking on it slightly (ct 1); Step Lft to L (ct 2); Step Rft in front of Lft (ct &); This is a Yemenite-like step.
- 8 Reverse action of meas 7 (Yemenite L).
- 9-16 Repeat action of meas 1-8 of Part II.

## Part III

- 1 Moving fwd toward center, Step Rft fwd (ct 1); Step Lft fwd (ct 2); Step Rft fwd (ct &);
- 2 Continuing toward center repeat action of meas 1 with opposite ftwk
- 3 Repeat action of meas 7 (Yemenite R) of Part II
- 4 Releasing hands and turning 180° to R (CW), Step Lft fwd (ct 1); Turn and Step Rft fwd (ct 2); Step Lft beside Rft (ct &);
- 5-7 Repeat action of meas 1-4 of Part III moving out and away from center to finish ready to start the dance from the beginning.

P.S. Dance is subject to change.

Presented by Stephen Kotansky at the Laguna Folkdancers Festival 2008

## Bronx Pharo

(Macedonian and Kosovar Roma)

This dance was learned from Šani Rifati, director of *Voice of Roma* and a fine dancer originally from Kosovo. Pharo, literally "heavy", is equivalent to the Slavic term "teško" which describes the feeling of the music and the dance.

Music: Festival 2008 CD

Formation: Open circle with a "T" or shoulder-hold (men), or a "W" hold.

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METER: 2/4

PATTERN

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Meas

- 1 Facing center, Jump onto both feet about shoulder width apart with knees bent (ct 1); Leap on to Lft to R, displacing Rft and raise Rft up and across and in front of Lft ( this has a cutting motion to it) (ct 2);
- 2-3 Repeat action of meas 1.
- 4 Step Rft to R (ct 1); Hop on Rft and lift Lft up and in front (ct 2);
- 5 Step Lft to L (ct 1); Step Rft across and in front of Lft (ct 2);
- 6 Step Lft to L (ct 1); Lift Rft up and in front (ct 2);
- 7-8 Reverse action of meas 5-6 ( dance to R);
- 9-10 Repeat action of meas 5-6.

Note: A slow turn to the left can be performed during meas 5-6 and 9-10, or to the right during meas 7-8.

# Čičovata

(Vidin, North Bulgaria)

Source: North Bulgarian Community from St, Louis Area, Julian Jordan off, Iliaca Božanova

Music: Festival 2008 CD

Formation: Open Circle or short lines with "W" hold.

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METER: 2/4

PATTERN

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Meas

## Basic

- 1 Facing center, Step Rft in front of Lft (ct 1); Step Lft to R behind Rft (ct &); Step Rft to R and slightly back (ct 2); Step Lft to R behind Rft (ct &).
- 2 Step Rft in front of Lft (ct 1); Step Lft to R behind Rft (ct &); Step Rft to R (ct 2); Tap Lft beside Rft (ct &).
- 3 Reverse ftwk and direction of meas 2.

## Lift/Kick

- 1-2 Repeat action of meas 1-2 above
- 3 Step Lft to L (ct 1); Close Rft to L (ct &); Cukce/lift on Rft and lift Lft across and in front of Rft (ct 2); Step Lft in front of Rft (ct &)

## Lift Behind

- 1 Repeat action of meas 1 of Basic.
- 2 Repeat cts 1,& of meas 2 (cts 1, &); Cukce/lift on Lft and bring Rft Fwd-around-and back (ct 2); Step Rft behind Lft (ct &).
- 3 Step Lft to L (ct 1); Step Rft across and in front of Lft (ct &); Lift On Rft and bring Lft around and in front of Rft (ct 2); Step Lft in Front of Rft (ct &).

## Clicks

- 1 Repeat action of meas 1 of Basic.
- 2 Step Rft in front Lft (ct 1); Step Lft to R behind Rft (ct &); Click Rft to Lft (ct 2); Step on Rft in place (ct &).
- 3 Reverse ftwk and direction of meas 2 of Clicks

## Crossing

- 1 Repeat action of meas 1 of Basic.
- 2 Step Rft beside Lft (ct 1); Step Lft back and to L (ct &); Step Rft in place (ct 2); Step Lft across and in front of Rft (ct &).
- 3 Step Rft in place (ct 1); Step Lft back and to L (ct &); Step Rft in place (ct 2); Step Lft beside Rft (ct &).

## Crossing with Chug Jumps

- 1 Repeat action of meas 1 of Basic.
- 2 Step Rft beside Lft (ct 1); Step/jump onto Lft back and to L and place R heel (with jump) fwd (ct &); Step Rft back to place (ct 2); Step Lft Across and in front of Rft (ct &).
- 3 Repeat action of meas 2 (Chug Jumps), but close Lft beside Rft on 2&.

Note: Arms move in a circular motion fwd and down throughout the dance.

*Presented by Stephen Kotansky at the Laguna Folkdancers Festival 2008*

# Džumbus

(Serbian-Vlach inspired)

This is a Boban Marković composition entitled *Disko-Džumbus*. I've put three Serbian and Vlach dances to this melody.

Music: Festival 2008 CD

Formation: Short lines or open circle with a belt-hold or V-hand hold.

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METER: 2/4

PATTERN

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Meas

## Vlajna or Devojačko Kolo

- 1 Facing slightly R of center, Step Rft fwd (ct 1); Touch Lft beside Rft (ct 2);
- 2 Step Lft fwd (ct 1); Touch Rft beside Lft (ct 2);
- 3 Turning to face center, Step Rft to R (ct 1); Close Lft to Rft (ct 2);
- 4 Step Rft to R (ct 1); Touch Lft beside Rft (ct 2);
- 5 Step Lft to center and face slightly to R (ct 1); Touch Rft beside Lft (ct 2);
- 6 Step Rft back away from center (ct 1); Touch Lft beside Rft (ct 2);
- 7 Step Lft to L (ct 1); Close Rft to Lft (ct 2);
- 8 Step Lft to L (ct 1); Touch Rft to Lft (ct 2).
- 9-32 Repeat action of meas 1-8 three more times (4 times in all).

## Kokonjiša M'nc'ta

- 1 Leap onto full Rft to R (ct 1); Close Lft to Rft (ct &); Leap onto Rft to R (ct 2); Close Lft to Rft (ct &);
- 2 Leap onto Rft to R (ct 1); Close Lft to Rft (ct &); Leap onto Rft to R (ct 2);
- 3 Leap onto Lft slightly to L (ct 1); Step Rft beside but slightly in front of Lft (ct &); Step Lft in place (ct 2);
- 4 Reverse action of meas 3 of Kokonjiša M'nc'ta;
- 5-8 Reverse action of meas 1-4 above, but do not travel to L during meas 1-2. Dance in place!
- 9-32 Repeat action of meas 1-8 three more times (4 times in all).

## Rudničanka or Malo Kolo

- 1 Facing R of center and moving fwd diag R, Hop on Lft (ct 1); Step Rft fwd to R (ct &); Close Lft to R (ct 2);
- 2 Step Rft fwd diag R (ct 1); Hop on Rft and lift L slightly up and fwd (ct 2);
- 3-4 Continuing fwd, Reverse ftwk and direction of meas 1-2;
- 5-6 Repeat action of meas 1-2 of Rudničanka.
- 7 With a "rolling" movement, Step on ball of Lft on ct & before ct 1; Step Rft (full foot) beside Lft (ct 1); Step ball of Lft fwd and L (ct &); Close Rft to Lft (ct 2); Step ball of Lft fwd and L (ct &);
- 8 Close Rft to Lft (ct 1); Step Lft fwd and to L(ct 2).
- 9-32 Repeat action of meas 1-8 three more times (4 times in all).

## Fresno

Source: TOM BOZIGIAN learned this variation of the SHEIKHANI during the 1970's at summer Armenian picnics in Fresno, Ca. home of one of the largest populations of Armenians outside of the homeland. Within this San Joaquin Valley, especially Turlock, live also a large community of Assyrians, an ancient Semitic group of people who share a common religion and, history with Armenians. Sheikhan is a Pan-Assyrian dance.

Music: Bozigian Symposium Cassette 1990

Rhythm: 2/4 described by counts in this description

Formation: Line dance w/little finger hold and leader at R w/ dancers facing LOD while L hand rests on lower back.

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METER: 2/4

PATTERN

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Counts

1 & 2/ Moving LOD do 2 two-steps begin R

3 & 4

5 Stamp R beside L w/wt

6 Pivot L  $\frac{1}{4}$  on R to face ctr as L points beside R and hands raise to shoulder ht

7 & 8 1 two-step toward ctr begin L

9-10 Stamp R beside L twice no wt

11 & 12 Moving bkwd run R-L-R

13 Touch L beside R

14 Hop R in pl as L knee raises in front

15 Turning  $\frac{1}{4}$  R to face LOD plie L to L as arms lower to orig pos

16 & Double bounce L in pl



# Glaviniška Kopanica

(Glavinica, Western Thrace, Bulgaria)

This *Kopanica* belongs to a group of well known *Kopanici* (pl.) from western Bulgaria. Others in this family include: *Lamba Lamba*, *Plovdiska Kopanica*, *Ludo Kopano*, *Bistrička Kopanica*, et.al. I've based the steps below on several versions of this dance that I've learned over the past 35 years.

Source: Stefan Vāglarov, Georgi Kinski, Belčo Stanev, and others.

Music: Festival 2008 CD or any good *Kopanica*

Formation: Short lines "na lesa" with a belt hold or "V" hold.

Rhythm: 11/16    1—2—3—4—5  
                  q    q    S    q    q

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METER: 11/16

PATTERN

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Meas

### Basic Travelling

- 1 Facing R of center, Step Rft fwd (ct 1); Step Lft fwd (ct 2); Step Rft fwd (ct 3); Hop or bounce on Rft and bring Lft through (ct 4); Step Lft fwd (ct 5).
- 2-8 Repeat action of meas 1.

### Basic Gankino with Sovalka

- 1 Repeat action of meas 1 of Basic Travelling
- 2 Continuing fwd, Step Rft fwd (ct 1); Step Lft fwd (ct 2); Turning to face center, Step Rft back and twizzle Lft heel (toe still touching ground) to R (*sovalka*) (ct 3); Step Lft to (slight leap) (ct 4); Step Rft to L behind Lft (ct 5);
- 3 Step Lft to L (ct 1); Step Rft to L behind Lft (ct 2); Step Lft to L (ct 3); Close Rft to Lft and bounce two times (cts 4, 5).
- 4-12 Repeat action of meas 1-3 of Basic Gankino with *Sovalka*.
- 13 Facing center, Step Rft to R (ct 1); Step Lft to R crossing behind Rft (ct 2); Step Rft to R (ct 3); Close Lft to Rft (ct 4); Hold (or bounce) (ct 5);
- 14 Reverse action of meas 13 to L.
- 15-16 Repeat action of meas 13-14 of Basic Gankino with *Sovalka*. This is actually a side to side step.

### Side to Side with Čukni, Seč

- 1 Step Rft to R (ct 1); Step Lft to R crossing behind Rft (ct 2); Step Rft to R (ct 3); Hop on Rft in place and raise L knee up and in front (ct 4); Strike L heel beside Rft and slightly fwd (ct 5);
- 2 Step Lft to L (ct 1); Step Rft to L behind Lft (ct 2); Step Lft to L and extend Rft fwd touching ground (ct 3); Draw Rft back and extend Lft fwd (ct 4); Draw Lft back and extend Rft fwd (ct 5). These are "scissor" steps.
- 3-4 Repeat action of meas 1-2 of Side to Side with *Čukni Seč*.

### Forward with Hook and Stamps

- 1 Facing center, Step Rft fwd (ct 1); Step Lft fwd (ct 2); Lift on Lft and Hook Rft in front of L shin (ct 3); Step Rft fwd (ct 4); Step Lft fwd (ct 5);
- 2 Step on Rft in front of Lft, or touch full Rft in front of Lft (ct 1); Step Lft back in place (ct 2); Step Rft behind Lft and bounce Lft fwd slightly against the ground (ct 3); Lift on Rft in place (ct 4); Step Lft behind Rft (ct 5);
- 3 Lift on Lft in place (ct 1); Step Rft in place (ct 2); Stamp Lft beside Rft (no wt) (ct 3); Leap slightly onto Lft in place (ct 4); Stamp Rft beside Lft (no wt) (ct 5).
- 4-6 Repeat action of meas 1-3 of Forward with Hook and Stamp.

### **Forward with Hook and Slap**

- 1-2 Repeat action of meas 1-2 of Forward with Hook and Stamps.  
3 Hop on Lft and bring Rft around and in back (ct 1); Step Rft directly behind Lft so that R toe is to the L of Lft (ct 2); In this crossed foot pos, Chug back on both feet (ct 3); Hop on Lft in place and bring extended R leg fwd (ct 4); Slap Rft fwd (knee extended, no wt) (ct 5);  
4-9 Repeat action of meas 1-3 of Forward with Hook and Slap.  
10 Hop again on Lft in place leaving Rft extended fwd (ct 1); Slap Rft fwd again (ct 2); Jump onto both feet (Rft fwd ) with accent (ct 3); Hop on Rft in place (ct 4); Step on Lft in front of Rft (ct 5);  
11-12 Repeat action of meas 1-2 of Side to Side *Čukni, Seči*

### **Prancing**

- 1 Continuing the scissor step above, Draw Rft back and extend Lft fwd low (ct 1); Draw Lft back and lift Rft up (ct 2); Jump onto both feet with Rft in front of Lft but feet close together (ct 3); Leap onto Rft to R (ct 4); Step Lft behind Rft to R (ct 5);  
2 Step Rft to R (ct 1); Step Lft behind Rft (ct 2); Draw Rft back (scissor) and extend Lft fwd (ct 3); Draw Lft back and extend Rft fwd (ct 4); Draw Rft back and extend Lft fwd (ct 5);  
3 Step Lft to L and raise R knee up and in front sharply (ct 1); Step ball of Rft in front of Lft (ct 2); Step Lft to L and raise R knee up and in front sharply (ct 3); Step ball of Rft in front of Lft (ct 4); Step Lft to L (ct 5). This "prancing" step has a down – up – down – up – down motion.  
4-6 Repeat action of meas 1-3 of Prancing step.  
7 Repeat action of meas 1 of Prancing Step  
8 Step Rft to R (ct 1); Step Lft behind Rft (ct 2); Strike R heel in front of Lft (ct 3); Step Rft beside Lft (ct 4); Strike Lft beside Rft (ct 5);  
9 Step Lft beside Rft (in place) (ct 1); Strike R heel fwd (ct 2); Tap ball of Rft back near Lft (ct 3); Cukce on Lft (raise and lower L heel) and bring Rft fwd (ct 4); Brush Rft backward (ct 5);  
10-12 Repeat action of meas 7-9 of Prancing Step.

### **Stamp and Drag**

- 1 Repeat action of meas 1 of Forward with Hook  
2 Step Rft across and in front of Lft (ct 1); Step Lft back to place (ct 2) Strike R heel slightly in front (ct 3); Leap onto Rft in place (ct 4); Strike Lft slightly fwd (ct 5);  
3 Step Lft in place (ct 1); Strike R heel slightly fwd (ct 2); Drag Rft, leg extended diagonally back to R (ct 3); Hop on Lft (ct 4); Stamp or Slap Rft fwd (ct 5);  
4-6 Repeat action of meas 1-3 of Stamp and Drag.

### **Drag R and L**

- 1 Turning to face diagonally L of center, Bounce on Lft and Drag Rft, leg extended, back diagonally to R (ct 1); Bounce on Lft again and drag Rft across and diagonally in front of Lft (ct 2); Repeat action of ct 1 (ct 3); Hop on Lft and raise R knee up in front (ct 4); Slap Rft fwd with leg extended (ct 5).  
2 Turning to face center, Leap onto Rft in place (ct 1); Stamp Lft beside Rft (ct 2); Drag Lft diagonally back to L (ct 3); Hop on Rft in place (ct 4); Slap Lft fwd (ct 5).  
3-4 Reverse action of meas 1-2 of Drag R and L.  
5-8 Repeat action of meas 1-4 of Drag R and L.

# Kalon Korits

(Argyropoli, Trabzon Region, Pontic Greek)

This is a Tik-type dance from the Trabzon Region in present day Turkey. This region was populated by Greeks until the population exchanges in the early 1920's. The song title means, "like a well-behaved maiden".

Source: Kiriakos Moisidis

Music: Festival 2008 CD

Formation: Open circle "W" hold.

Rhythm: 5/8

Dancer's Counts : 1-2, 1-2-3 = 1, &, 2, &, uh

q S

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METER: 5/8

PATTERN

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Meas

- 1 Facing center, Step Rft slightly to R and turn upper body slightly in that direction (ct 1); Close Lft beside Rft (ct &); Step Rft in place (ct 2).
- 2 Reverse action (ftwk and direction) of meas 1
- 3 Repeat action of meas 1
- 4 Moving slightly fwd toward the center, repeat ftwk of meas 2.  
Note: These are "Pontic Pas de Basque" steps and have a down up down up movement (cts 1, &, 2, &uh).
- 5 Facing center, Step Rft to R side (ct 1); Cross and step Lft behind Rft (ct 2);
- 6 Repeat action of meas 5.
- 7 Cross and step Rft in front of Lft moving back to L and bring arms fwd and down and slightly back ("V") pos (ct 1); Step Lft to L and swing extended arms slightly fwd (ct 2);
- 8 Repeat action of meas 7 but swing arms back to a "W" pos at the end.

# Kazanluško

(Bulgaria)

Music: Festival 2008 CD

Formation: Line, belt hold

METER: 2/4

PATTERN

Counts

Counts

## "Na Mjasto" (in place) - basic

& stamp R heel  
1 step R  
& stamp L heel  
2 step L  
& stamp R heel  
3 step R  
& step L  
4 step R  
& stamp L heel  
5 step L  
& step R  
6 step L

## "Prevo Čukaj" (forward stamping)

& brush R heel forward  
1 step R forward  
& brush L heel forward  
2 step L forward  
& brush R heel forward  
3 step R forward  
& step L behind R still moving forward  
4 step R forward  
5 jump onto both feet with L in front  
6 hold  
7 lift R in front of L  
8 stamp R heel in front of L  
9-12 repeat 5-8 on opposite foot  
13 step L in place  
& step R in place  
14 step L in place  
Then do Na Mjasto

## "Dajgo Živo" (with life)

& brush R heel forward  
1 step R forward  
& brush L heel forward  
2 step L forward  
3 kick R sharply across L into straight leg position  
4 step R while preparing L for close  
5 close L to R sharply  
6 fall onto L  
Then do "Na Mjasto"

## "Desen Otpred" (R forward)

This step has the same footwork as "Na Mjasto" except that the feet are positioned at right angles to each other with the R in front facing center, and the L back facing L.

## "Vodi" (lead out)

1 step R forward with stamping motion  
2 step L together with R  
& stamp R forward  
3 step R forward  
4 hop R  
5 step L forward  
6 hop L  
7 step R back  
8 step L back  
9 step R back  
10 hop R  
11 step L back  
12 hop L  
Then do "Vodi Dolu"

## "Vodi Dolu" ("Vodi" with squat)

1-6 same as "Vodi"  
7 step R back  
8 step L back  
9 step R forward to place and begin jump into air  
10 continuation of jump  
11 land in squat position  
12 begin rising, weight on L  
Then go into "Vodi one more time."  
Then do "Na Mjasto"

## "Skoknij" (chugs)

1-4 same as counts 1-4 if "Na Mjasto"  
5 chug back on both feet  
6 chug forward slightly to R on both feet  
7 chug back on both feet  
8 chug straight forward on both feet  
9 step R back and twist to R  
10 step L forward to place  
11 lift R  
12 stamp R heel forward  
13 lift R  
14 stamp R heel diagonally forward to R  
Then do "Na Mjasto"



**VARIANT D HOLD SYNCOPATION.**

- 1 Bouncing on L, swing R up across in front of L (ct 1); bouncing on L, swing R fwd with slight extension from the knee (ct 2); step R fwd in LOD full wt, bent at the knees (ct 3); drag L to R, straightening up from the knee and leaning slightly fwd (ct 4); "fall" onto R slightly fwd in LOD (ct 5).

**VARIANT E POINT.**

- 2 Same as Basic cts 1-3; point L out and slightly fwd, straight legged, no wt taken (ct 4); hold (ct 5).
- 3 Lift L up (ct 1); bounce on R, swinging L behind (ct 2); step L behind (ct 3); point R out and slightly bkwd, straight legged, no wt taken (ct 4); hold (ct 5).

# Šaferska Růčenica

(Dobrudža, Bulgaria)

The *Šafer* is the term for the man who leads and presents the bride at a Dobrudžan wedding. This dance is a wedding Růčenica danced in his honor.

Source: Bel& Stanev

Music: Festival 2008 CD

Formation: Open circle with "W" hold

Rhythm: 7/8            1- 2- 3  
                          q    q    S

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METER: 7/8

PATTERN

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Meas

## Figure I

- 1 Facing center, touch Rft slightly fwd (ct 1); Bounce on Lft (ct 2); Step Rft Beside Lft (ct 3);
- 2 Reverse action of meas 1
- 3 Step Rft to R side (ct 1); hold (ct 2); Step Lft to R crossing behind Rft (ct 3)
- 4 Repeat action of meas 3.
- 5 Turning to face R of center, Touch Rft fwd (ct 1); Bounce on Lft (ct 2); Step Rft fwd (ct 3);
- 6 Continuing to move fwd to R, reverse ftwk of meas 5.
- 7 Turning to face center, Hop on Lft (ct 1); Step Rft in place (ct 2); Kick Lft fwd (ct 3);
- 8 Hop on Rft in place (ct 1); Step Lft beside Rft (ct 2); Kick Rft fwd (ct 3);
- 9 Hop on Lft in place (ct 1); Step Rft in place (ct 2); Step Lft in place (ct 3).
- 10-18 Repeat action of meas 1-9 Figure I

## Figure II

- 1 Facing slightly L of center, Touch Rft diagonally fwd L (ct 1); Bounce (ct 2); Step Rft diagonally fwd L (ct 3).
- 2 Still moving diagonally fwd L, reverse ftwk on meas 1.
- 3 Backing up and returning to place, Step Rft back (ct 1); Step Lft back (ct 2); Step Rft back (ct 3).
- 4 Turning to face slightly R of center, Bounce on Rft (ct 1); Step Lft across and in front of Rft (ct 2); Step Rft fwd to R (ct 3).
- 5-8 Reverse action of meas 1-4 of Figure II moving diagonally fwd to R with the Lft touching.
- 9-16 Repeat action of meas 1-8 of Figure II.

# Sheikhani

(Assyrian/Chaldean/Armenian)

I have taken an interest in different forms of the popular dance Sheikhani as it's enjoyed in Assyrian, Chaldean, and Armenian communities in North America. The following represent versions popular in the Detroit, Michigan area. I'd like to thank Shawn Donaldson for sharing his research with me.

Music: Festival 2008 CD

Formation: Short Lines or open circle with arms down and fingers interlocked. Often, the arms change positions and dancers are close enough to place their own L hand at their lower back (elbow bent) and their own R hand extended Fwd into their neighbors lower back. Armenians often join little fingers.

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METER: 2/4

PATTERN

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Meas

## Assyrian I

- 1 Facing R of center, Step Rft fwd (ct 1); Step Lft fwd beside Rft (ct 2); Step Rft Slightly fwd (ct &);
- 2 Still moving fwd in LOD, reverse ftwk of meas 1.
- 3 Step Rft fwd and sway slightly to R and twist shoulders to R (ct 1); Step Lft fwd and sway slightly L and twist shoulders to L (ct 2).
- 4 Turning 90° to the R to face away from the center of the circle, Step Rft to R (ct 1); Step Lft beside Rft (ct &); Step Rft slightly fwd (ct 2);
- 5 Bending slightly fwd, Stamp L Heel beside Rft (ct 1); Stamp L Heel again beside Rft and prepare to turn 180° to L to face center (ct &); Step Lft fwd to face center (ct 2);
- 6 Facing center, Step Rft fwd (ct 1); Step Lft fwd (ct &); Step Rft fwd (ct 2);
- 7 Touch L Heel fwd (ct 1); Step Lft back (ct 2);
- 8 Step Rft back (ct 1); turning to face R of center, Step Lft across and in front of Rft.

## Chaldean I

- 1 Facing R of center, Step and lean to R (ct 1); bounce twice on both feet apart (weight is more on the Rft and R knee bends slightly) (cts 2, &);
- 2 Sway onto Lft leaving Rft in place (ct 1); bounce twice on both feet or close Rft beside Lft (cts 2,&);
- 3 Fall onto Rft with accent in place and swing L leg fwd with a straight leg (ct 1); Step Lft fwd (ct 2);
- 4 Step Rft fwd (ct 1); turning to face center, touch Lft beside Rft (ct 2);
- 5 Facing center, Step Lft fwd (ct 1); Step Rft fwd (ct &); Step Lft fwd (ct 2);
- 6 Stamp Rft slightly fwd (ct 1); Stamp or scuff Rft again (ct 2).

## Armenian I

- 1 Join little fingers and facing R of center, Step Rft fwd (ct 1); Step Lft fwd (ct 2).
- 2 Step Rft fwd (ct 1); Step Lft fwd (ct &); Step Rft fwd (ct 2);
- 3 Step Lft fwd (ct 1); Step Rft fwd (ct &); Step Lft fwd (ct 2);
- 4 Step Rft fwd (ct 1); turning to face center, close Lft to Rft (ct 2);
- 5 Facing center, Step Lft fwd (ct 1); Step Rft fwd (ct &); Step Lft fwd (ct 2);
- 6 Touch Rft fwd (ct 1); Step Rft back (ct 2);
- 7 Step Lft back (ct 1); Step Rft back (ct 2)
- 8 Turning to face R of center, lean to R and touch Lft to L side (ct 1); Step Lft Fwd (ct 2).

*Presented by Stephen Kotansky at the Laguna Folkdancers Festival 2008*



# Šira

(Village Pokraina, Vidin Region, North-west Bulgaria)

Source: Tsvetanka Vasileva Georgieva (Kalin Kirilov's Mother) at EEFC Iroquois Springs, NY  
August 2006

Music: Festival 2008 CD

Formation: Open circle with V-hold

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METER: 4/4

PATTERN

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Meas

- 1 Facing slightly R of ctr, step Rft with slight accent (ct 1); close Lft to Rft (ct &); step Rft to R (ct 2); close Lft to Rft (ct &); step Rft to R (ct 3); Slap Lft with wt fwd in front of Rft (ct 4).
- 2-3 Repeat action of meas 1 (3 times in all)
- 4 Turning to face ctr, step Rft fwd toward ctr with accent (ct 1); step Lft back away from ctr (ct 2); step Rft slightly to R (ct 3); step Lft in front of Rft (ct &); step Rft back to place (ct 4); lift on Rft in place and lift Lft slightly fwd (ct &).
- 5 Step Lft slightly to Lft (ct 1); step Rft in front of Lft (ct &); step Lft back to place (ct 2); lift on Lft in place and lift Rft slightly fwd (ct &); repeat action of cts 3-4 of meas 4 (cts 3-4)
- 6-10 Reverse action of meas 1-5 doing dance to the left (CW).

\*Note: It is also common to move only to the right by adding cts 1-2 of meas 5 at the beginning of meas 6 (only 2 cts) and then beginning dance from meas 1 again moving to the right.

# Šokačko Malo Kolo

(Baranja, Hungary)

The *Šokci* (pl. of *Šokac*) are Croatians of the Roman Catholic faith living in the Baranja region of Eastern Croatia and Southern Hungary. This dance is also referred to as Baranjsko Kolo. This version was learned in Hungary from members of the Tanac Dance Ensemble led by Jozsef Szavai.

Music: Seminar CD

Formation: Closed or open circle circle. Men together, shoulder-hold. Men with Women, join hands in a "V" position behind women's backs, women Rest hands on men's nearest shoulders.

---

METER: 2/4

PATTERN

---

Meas

## Basic Rest Step

- 1 Step Rft to R (ct 1); Close Lft to Rft (no wt) (ct 2);
- 2 Step Lft to L (ct 1); Close Rft to Lft (with wt) (ct 2);
- 3 Step Lft to L (ct 1); Close Rft to Lft (no wt) (ct 2);
- 4 Step Rft to R (ct 1); Close Lft to Rft (with wt) (ct 2).

## Variations during Rest Step

- 1-3 Repeat action of meas 1-3 above.
  - 4 Hop slightly on Lft (Ct 1); Step Rft slightly to R (ct &); Step Lft beside Rft (ct 2).
- 
- 1 With feet slightly apart, Bounce twice on both feet (cts 1,2);
  - 2-4 Repeat action of meas 2-4 of Variation above.

## Syncopated Basic Step

- 1 Lunge Rft to R (ct 1); Bounce on Rft in place (ct 2); Step Lft to L (ct &);
- 2 Hold or bounce slightly on Lft in place (ct 1&); Close Rft to Lft (ct 2);
- 3 Step Lft to L (ct 1); Bounce on Lft in place (ct &); Step Rft slightly to R with accent (ct 2);
- 4 Hop on Rft in place and cut Lft around and in back of Rft (ct 1&); Step Rft to R (ct 2).

## Side to Side

- 1 Step Rft to R (ct 1); Hop on Rft in place and swing Lft low and in front of Rft (ct 2); Step Lft quickly on whole (flat) to L (ct &);
- 2 Close Rft to Lft (whole/flat) (ct 1); Small step Lft to L (ct &); Close Rft to Lft (ct 2);
- 3-4 Reverse action of meas 1-2 of Side to Side above.

## Crossing Step

- 1 Step Rft to R (ct 1); Hop on Rft in place and swing Lft in front of Rft (ct 2); Step Lft to L and slightly fwd (ct &);
- 2 Step Rft in place (back to R) (ct 1); Step Lft in front of Rft (ct &); Step Rft slightly to L (ct 2);
- 3 Step Lft to L (ct 1); Hop on Lft in place and bring Rft around and in back (ct 2); Step Rft behind Lft (ct &);
- 4 Step Lft to L (ct 1); Step Rft in front of Lft (ct &); Step Lft back to place (ct 2).

Leader changes step at discretion.

# Țiganește or Csingerálás

(Romani from the Mureș Region of Transylvania, Romania)

This is an arrangement of dance steps from Central Transylvania as danced by Romani (Gypsy) women. Most of the steps are danced by men as well. I have chosen to present this dance as a set choreography for teaching purposes, in the hope that the steps or "kinetic motifs" will ultimately find their way into freestyle dancing.

Music: Festival 2008 CD

Formation: Dancers standing in a circle with hands either holding ends of skirts or aprons, or hands in front of shoulders snapping fingers.

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METER: 2/4

PATTERN

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Meas

## REST STEP

- 1 TOUCH RFT slightly fwd (ct 1); STEP RFT in place (ct 2).
- 2 TOUCH LFT slightly fwd (ct 1); STEP LFT in place (ct 2).
- 3-4 Repeat action of meas 1-2.
- 5 STEP RFT across and in front of LFT (ct 1); STEP LFT to L (ct 2).
- 6 TOUCH RFT in front of LFT (ct 1); STEP RFT slightly to R (ct 2);
- 7-8 Reverse ftwk and direction of meas 5-6.
- 9-12 Repeat action of meas 1-4.
- 13-14 TURN CW TO R in place with 4 waning steps RFT, LFT, RFT, LFT, (cts 1, 2, 1, 2).
- 15 STEP RFT in place on whole ft (ct 1); STEP LFT beside RFT (ct &); STEP RFT in place (ct 2);  
\*Note: this step will be referred to as a *CIFRA*, and is done fairly flat-footed.
- 16 Reverse ftwk of meas 15 in place *CIFRA* LFT.

## FIGURE I

- 1 LEAP RFT slightly to R (ct 1); CROSS and STEP LFT in front of RFT (ct &); STEP RFT back in place (ct 2); *CIFRA* R.
- 2 STEP LFT to L (ct 1); CLOSE/CLICK RFT to LFT (ct 2).
- 3-4 Repeat action of meas 1-2.
- 5 HOP slightly on LFT in place (ct 1); STEP RFT slightly fwd (ct &); STEP LFT in place (ct 2).
- 6 HOP slightly on LFT in place (ct 1); STEP RFT slightly back (ct &); STEP LFT in place (ct 2).
- 7 TWIST HEELS (together) to R (ct 1); TWIST HEELS to L (ct 2).
- 8 Repeat action of meas 1 of Figure I.
- 9-16 Repeat action of meas 1-8 of Figure I.
- 17-32 Repeat action of Figure I.

## FIGURE II

- 1 STEP RFT fwd with slight accent (ct 1); STEP LFT back to place (ct 2);
- 2 *CIFRA* R in place, STEP RFT in place (ct 1); STEP LFT in place (ct &); STEP RFT in place (ct 2).
- 3-4 Reverse ftwk of meas 1-2 of Figure II
- 5 STEP RFT across and in front of LFT with a slight slapping motion (ct 1); STEP LFT slightly to L (ct &); STEP RFT in front of LFT (ct 2); STEP LFT slightly to L (ct &);
- 6 STEP RFT in front of LFT (ct 1); STEP LFT to L (ct &); STEP RFT slightly to R (ct 2).
- 7-8 Reverse ftwk and direction of meas 5-6 of Figure II.
- 9-16 Repeat action of meas 1-8 of Figure II.

- 17 HOP Fwd on LFT (ct 1); STAMP RFT in front of LFT with weight (ct &); STEP LFT fwd beside RFT (ct 2); STAMP RFT to R side (ct &);
- 18 STEP LFT fwd beside RFT (ct 1); STAMP RFT in front of LFT (ct &); STEP LFT fwd with accent beside RFT (ct 2).
- 19 STEP RFT back (ct 1); STEP LFT back (ct 2).
- 20 *CIFRA* R in place (cts 1,&,2).
- 21-24 Reverse action (ftwk) of meas 17-20 of Figure II
- 25-32 Repeat action of meas 17-24.

**FIGURE III**

- 1 Moving slightly fwd, BOUNCE on LFT and TOUCH R HEEL fwd turning R KNEE out slightly (ct 1); BOUNCE on LFT again and LIFT RFT slight to R and turn R KNEE in slightly (ct &); STEP RFT beside LFT (ct 2).
- 2 Reverse ftwk of meas 1 of Figure III.
- 3-4 Repeat action of meas 1-2 of Figure III.
- 5 STEP RFT in place turning slightly R (ct 1); STEP LFT in place (ct &); STEP RFT in place (ct 2); TAP L HEEL beside RFT (ct &).
- 6 Reverse ftwk and action of meas 5 of Figure III.
- 7-8 Repeat action of meas 5-6 of Figure III.
- 9 Moving to L, HOP on LFT keeping RFT close to LFT (ct 1); STEP RFT slightly back (ct &); STEP LFT to L (ct 2); SCUFF R HEEL fwd and to R (ct &);
- 10-11 Repeat (continue) action of meas 9 of Figure III.
- 12 Repeat action of cts 1, & of meas 9 (cts 1, &); STRIKE L HEEL in place (ct 2).
- 13-16 Reverse action (ftwk and direction) of meas 9-12 of Figure III.
- 17 With wt on balls of both feet (together), SCISSOR-SLIDE RFT fwd and LFT back (ct 1); SCISSOR-SLIDE LFT fwd and RFT back (ct &); Land with wt on both feet and RFT slightly fwd LFT back (ct 2).
- 18 Reverse action of meas 17 of Figure III.
- 19-20 Repeat action of meas 17-18 of Figure III.
- 21-22 Repeat action of meas 17-18 of Figure II.
- 23-24 TURN CW 360° to R back to place with flat-footed *CIFRA* R and *CIFRA* L.
- 25-32 Repeat action of meas 17-24 of Figure III.

**FIGURE III (MEN'S FIGURES)**

- 1 Facing center, HOP on LFT and KICK RFT (Leg extended) fwd (ct 1); STEP on RFT in front of LFT (ct 2);
- 2 HOP on RFT in place and LIFT LFT up behind RFT sharply (ct 1); STEP LFT beside RFT (ct &); STEP RFT beside LFT (ct 2).
- 3-4 Reverse ftwk of meas 1-2
- 5-8 Repeat action of meas 1-4.
- 9 HOP on LFT slightly to L and *Bokazo* click R HEEL against LFT (ct 1); Repeat action of ct 1 of meas 9 (ct 2);
- 10 STEP RFT slightly to R (ct 1); CLOSE LFT to RFT (ct &); STEP RFT in Place (ct 2)> This is a *Cifra*
- 11-12 Reverse action of meas 9-10.
- 13-16 Repeat action of meas 9-12.
- 17 On ct & before ct 1, clap hands together with L hand brushing down to Slap L hand against L upper thigh on ct "uh" before ct 1, LIFT R LEG up and fwd (leg extended) and SLAP R hand against R shin (ct 1); CLAP hands together (ct &); CLAP hands together and STEP RFT beside LFT (ct 2); SLAP R hand against R upper thigh (ct &);

- 18 SLAP L hand against raised and fwd extended L shin (ct 1); CLAP hands together in front of chest (ct &); CLAP hands together and STEP LFT beside Rft (ct 2); repeat action of cts &, "uh" before meas 17 (cts &, "uh");
- 19-22 Repeat action of meas 17-18.
- 23 Repeat action of cts &, "uh", 1 of meas 17 (cts &, "uh", 1) LEAP onto RFT in place and SLAP R hand against L heel behind R knee ( L knee is bent and turned out) (ct 2);
- 24 KICK LFT low and fwd in preparation for a leap onto it (ct 1); LEAP onto LFT in place and SLAP R hand against R shin extended fwd (ct 2).
- 25 With wt on LFT, SLAP L hand against L upper thigh and R hand against extended R shin simultaneously (ct 1); STEP RFT fwd (ct &); STEP LFT fwd (ct 2); SLAP L hand against L thigh and R hand against extended R shin (ct &);
- 26 STEP RFT fwd (ct 1); STEP LFT fwd (ct &); SLAP L hand to L thigh and R hand to extended R shin (ct 2); HOLD (ct &).
- 27 STEP RFT back (ct 1); CLAP hands together (ct &); STEP LFT back (ct 2); CLAP hands together (ct &);
- 28 STEP RFT back (ct 1); CLAP hands together twice (cts &, 2).
- 29-32 Repeat action of meas 25-28.
- 33 JUMP fwd onto both feet (ct 1); HOLD (cts &, 2); JUMP fwd onto both feet (ct &); (This is done with a strong, driving accent).
- 34 HOLD (cts 1,&); JUMP fwd onto both feet with a strong accent (ct 2); HOLD (ct &)

Suggested sequence: REST, FIGURE I, REST, FIGURE II, REST, FIGURE III, Repeat from beginning.

# Tsamikos Menelaïdos

(Thessaly, Greece)

This Tsamiko and its variations come from Lamia Neohori and Ipati in south-eastern Thessaly.

Source: Yannis Konstantinou

Music: Festival 2008 CD or any good Tsamiko

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

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METER: 3/2

PATTERN

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Meas

## 5 Measure Basic

- 1 Facing center, Step Rft to R (ct 1); Step Lft to R crossing behind Rft (ct 2); Turning to face R of center, Step Rft fwd (ct 3).
- 2 Lft fwd (ct 1); Step Rft fwd (ct 2); Step Lft fwd (ct 3).
- 3 Turning to face center, Step Rft to R (ct 1); Step Lft fwd in front of Rft (ct 2); Step Rft back to place (ct 3).
- 4 Facing slightly L of center, Step Lft to L (ct 1); Rock back onto Rft in place (ct &); Step Lft in place (ct 2); Step Rft across and in front of Lft (ct 3).
- 5 Reverse action of meas 3.

## Variation I (6 meas)

- 1 Facing slightly R of center, Step Rft to fwd to R (ct 1); Rock back onto Lft in place (ct &); Step Rft in place (ct 2); Step Lft across and in front of Rft (ct 3);
- 2 Step on ball of Rft slightly to R raising up on it (ct 1); Step onto full Lft slightly in front of Rft (ct 2); Small step Rft quickly to R (ct 3); Small step Lft quickly up to and slightly in front of Rft (ct &);
- 3 Step Rft to R (ct 1); Lift on Rft and bring Lft up and in back (ct 2); Step Lft across and in front of Rft (ct 3);
- 4-6 Repeat action of meas 3-5 of Basic

## Variation II (6 meas)

- 1-2 Repeat action of meas 1-2 of Variation I
- 3 Continue to R with another quick, small step Rft (ct 1); Step Lft quickly up to and in front of Rft (ct &); Step Rft fwd to R (ct 2); Step Lft across and in front of Rft (ct 3);
- 4-6 Repeat action of meas 4-6 above. Same as 3-5 of Basic.

Note: Meas 3 and 5 of Basic, or 4 and 6 of Variations can be replaced by a Step - Lift (cts 1, 3) as is common in many Tsamika.

# Valle Nuseve Nga Korça

(Korça, Albania)

This is a women's dance from the Korça region in southern Albania.

Formation: Open circle, "W" hand-hold.

Music: Festival 2008 CD

---

METER: 2/4

PATTERN

---

Meas

## Step I

- 1 Facing slightly R of center, Step Rft fwd with a slight bounce to it (ct 1); Step Lft fwd to R with a slight bounce to it (ct 2);
  - 2 Turning to face center, Step Rft to R (ct 1); Step Lft slightly behind Rft (ct 2); Step Rft back to place (ct &);
  - 3 Step Lft to L (ct 1); Step Rft slightly behind Lft (ct 2); Step Lft back to place (ct &);
  - 4 Touch Rft in front of Lft (ct 1); turning to face R of center, a very small but slight leap onto the Rft (ct 2); Step Lft fwd (ct &).
- 5-16 Repeat action of meas 1-4 three more times (4 times in all).

## Step II

- 1 Beginning to turn CW to R 360° , Step Rft to R (ct 1); continuing to turn CW to R, Step Lft (ct 2);
  - 2 Facing center, Step Rft to R (ct 1); Touch Lft in front of Rft (ct 2);
  - 3 Step Lft to L (ct 1); Cross and step Rft slightly behind Lft with a slight plie (ct 2);
  - 4 Step Lft slightly to L (ct 1); Step Rft to R (ct 2); Step Lft across and in front of Rft (ct &).
- 5-8 Repeat action of Step II without turn by walking to the R with first two steps of meas 1 and closing Lft to Rft (no wt) on last ct & of meas 4.

## Step III

- 1 Step Lft to L (ct 1); Cross and Step Rft behind Lft (ct 2);
  - 2 Step Lft to L (ct 1); Cross and Step Rft in front of Lft (ct 2);
  - 3-8 Continuing grapevine step to L, repeat action of meas 1-2 of Step III, but touch Rft in front of Lft (no wt) ct 2 of meas 8.
- 9-16 Reverse ftwk and direction of meas 1-8 of Step III (Grapevine to R), but Step onto Lft beside Rft on ct 2 of meas 16.

# Arap

Pronunciation: OA ROAP

Music: CD # 4, Track # 4

Formation: Arms bent from the elbows parallel to the ground, interlock the fingers .Facing Center

---

METER: 4/4

PATTERN

---

Counts

## FIG. 1

- 1 Stamp on L in place
- 2 Step on L to Rt
- 3 Step on R to Rt
- 4 Step on L to Rt
- 5 Touch R heel in place
- 5& Quick leap on R to Rt
- 6 Touch L heel in place
- 6& Quick leap on L to Rt, crossing R
- 7 Step on L back, bending knees slightly
- 8 Straighten knees up and hold the position

## FIG 2A Face Center

- 1 Touch R heel in place
- 1& Quick leap fwd on R
- 2 Touch L heel in place
- 2& Quick leap fwd on R
- 3 Step on R to Lt, crossing L
- 4 Step on R in place, bring R back
- 5 to 8 repeat ct 1 to ct 4

## FIG. 2B Face Center

- 1 Bounce on L and Lift R up
- 1& Quick step back on R
- 2 Quick step back on L
- 3 Bounce on L and Lift R up
- 3& Quick step back on R
- 4 Quick step back on L
- 5 Step on R to Lt, crossing L
- 6 Step on R in place, bring R back

\*\*on the second repetition of this step, after ct. 6,

- 7 Place R next to L
- 8 Hold position



# Çemen

East (Kurdish)

Pronunciation: che man

Music: Teaching cd #5

Formation: Semi-circle, arms down, face LOD, elbows bent and hold little fingers.

---

METER: 10/8

PATTERN

---

Counts

**INTRO:** One complete turn of the melody

**FIG.1 Facing LOD.**

- 1 Step on R to diagonally Rt. L arm in back, bent from elbow, R in the front.
- 2 Quick step on L to Rt. Keep arms in the position.
- & Step on R to diag. Rt.
- 3 Step on L to diagonally Lt.
- 4 Quick step on R to Lt.
- & Step on L to diag. Lt.
- 5 Step on R to diagonally Rt.
- 6 Quick step on L to Rt.
- & Step on R to diag. Rt.
- 7 Step on L in place by facing center. Arms go up, straight from elbows.
- 8 Touch R in place
- 9 Step on R in place.
- 10 Touch L in place
- 11 Step on L in place. Bounce arms slightly.
- 12 Touch R in place. Drop arms down to go back to first step.

**FIG.2A Facing center, arms up**

- 1 Step fwd on R
- 2 Quick step fwd on L
- & Step fwd on R
- 3 Step fwd on L
- 4 Quick step fwd on R
- & Step fwd on L
- 5 Step on R in place
- 6 Kick L fwd
- 7 Step on L in place
- 8 Kick R fwd

**FIG.2B Facing center, arms up**

- 1 Step back on R
- 2 Quick step back on L
- & Step back on R
- 3 Step back on L
- 4 Quick step back on R
- & Step back on L
- 5 Step on R in place
- 6 Kick L fwd
- 7 Step on L in place
- 8 Kick R fwd

*Presented by Ahmet Lüleci at the Laguna Folkdancers Festival 2008*

# Gudi

Translation: Wide or (in this case) Churned butter

Pronunciation: goo de

Music: CD #2

Formation: Semi-circle, arms in basket hold position, Rt over Lt under.

---

METER: 6/4

PATTERN

---

Counts

**Introduction;** after opening melody (called agir hava or taksim)

**FIG.1**

- 1 Step on R to Rt
  - 2 Step on L to Rt
  - 3 Step on R to Rt
  - 4 Touch L in place and turn slightly to Lt
  - 5 Step on L in place face center
  - 6 Touch R in place and turn slightly to Rt
- \*\*\*This step is done with the female singer only\*\*\*

**FIG.2**

- 1 Step on R to Rt
  - 2 Step on L to Rt, crossing R
  - & Quick step on R to Rt
  - 3 Step on L to Rt crossing R
  - 4 Step on R to Rt
  - & Quick step on L to Rt
  - 5 Step on R to Rt
  - 6 Step back on L
- \*\*\*Start doing this step when the male singer joins to the singing\*\*\*

Gudi myanne bi-gani hey Gudi      From shaking the churned  
Sarsiyanne di-ranani hey Gudi      My arms got very tired

Ana Gudi mayanne hey gudi      I am shaking the churn  
Kade ammo mi-hezrane hey gudi      I am preparing butter for Ammo

# Gülbeyaz

(Black Sea)

Pronunciation: gool ba jaoz

Music: Teaching cd #5

Formation: Semi-circle, arms down, elbows bent and hold hands.

---

METER: 4/4

PATTERN

---

Counts

**INTRODUCTION:** 4 turns of the melody, start with the melody

**FIG. 1**

- 1 Step on R to diagonally Rt, bounce knees
- 2 Step on L next to R, bounce knees
- 3 Repeat ct.1
- 4 Repeat ct.2
- 5 Small leap on R to diag. Rt, lift L slightly up
- 6 Step on L in place, bounce knees
- 7 Step on R in place, bounce knees
- 8 Touch L heel in place, bounce knees
- 9 Step on L in place, bounce knees
- 10 Touch R heel in place, bounce knees
- 11 Step on R fwd, bounce knees
- 12 Lift L from the side with a little kick to Lt, bounce knees
- 13 Step on L fwd, bounce knees
- 14 Touch R heel in place, bounce knees
- 15 Step back R, bounce knees
- 16 Step back L, bounce knees

**FIG. 2**

- 1-7 exactly the same as on Fig.1 - cts 1 to 7
- 8 Lift L up pump it down, bounce knees
- 9 Step on L in place, bounce knees
- 10 Touch R heel in place, bounce knees
- 11 Step on R fwd, bounce knees
- 12 Lift L from the side with a little kick to Lt, bounce knees
- 13 Step on L fwd, bounce knees
- 14 Touch R heel in place, bounce knees
- 15 Step back R, bounce knees
- 16 Step back L, bounce knees

\*\*\*Alternate Fig.1 and Fig.2 on singing parts and do only Fig.1 when it is instrumental\*\*\*

# Gulli

Translation: The one with the rose. Used as a female name.

Pronunciation: Goolle

Music: CD #4, track 10

Formation: Semi-circle, elbows bent, grab fingers, Black sea position.

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METER: 4/4

PATTERN

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Counts

**Introduction;** Eight cts of drum beats.

## PART 1

### FIG. 1A

- 1 Step on R to Rt
- 2 Step on L to Rt, next to R
- 3 Step on R to Rt
- 4 Hold L in place right next to R.
- 5 Step on L to Lt
- 6 Touch R flat next to L

### FIG. 1B

- 1-6 Same as Fig 1A
- 7 Step fwd R facing ctr.
- 8 Step in place on L, facing ctr
- 9 Step back on R, facing ctr
- 10 Step in place on L, facing ctr
- 11- 14 repeat cts 7 to 11

## PART 2

### FIG. 2

- 1 Hop on L diag Rt back
- & Leap on R to Rt
- 2 Leap on L to Rt in front of R, bend knees down slightly
- 3 Jump on both in place
- 4 Hop on R in place
- 5 Hop on R in place, touch L heel in place.
- 6 Hop on L in place, kick R fwd

### FIG. 3A

- 1 Step fwd on R heel, facing ctr
- & Quick step on L fwd, facing ctr
- 2 Step fwd on R flat, facing ctr
- 3 Step fwd on L heel, facing ctr
- & Quick step on R fwd, facing ctr
- 4 Step fwd on R heel, facing ctr
- 5 Step fwd on R heel, facing ctr
- & Quick step on L fwd, facing ctr
- 6 Step fwd on R flat, facing ctr

**FIG. 3B**

- 1 Jump on both in place, knees bent
- 2 Quick jump on both in place, straight knees.
- & Quick jump on both in place, straight knees.
- 3 Jump on both in place, knees bent
- 4 Quick jump on both in place, straight knees.
- & Quick jump on both in place, straight knees.
- 5 Jump on both in place, knees bent
- 6 Hop on R in place and lift L up.

**FIG. 3C**

- 1 Hop on R back
- & Leap on L back
- 2 Leap on R back
- 3 Hop on R back
- & Leap on L back
- 4 Leap on R back
- 5 Jump on both in place
- 6 Hop on R in place and lift L up

**FIG. 3D**

Repeat FIG. 3B

**FIG. 4**

- 1 Step on R to Rt
- 2 Step on L to Rt, crossing R and bending knees down
- 3 Step on R in place
- 4 Lift L up and pump it down
- 5 Step on L in place
- 6 Lift R up and pump it down

# Gülsüm

South West (Teke Region)

Pronunciation: Guul suum

Music: Teaching cd #5

Formation: Semi-circle, arms free,

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METER: 9/8

PATTERN

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Counts

**INTRO:** One complete turn of the melody

**FIG.1 Facing LOD. Arms up, open W position.**

Arms move to chest up to ct.4 and then back to the original position.

- 1 Step diag Rt on R
- 2 Touch L heel, next to R in place
- 3 Keep weight on R and bounce on it, lift L up
- 4 Step fwd on L
- & Hold position

**FIG. 2A Facing LOD. Arms up, open W position.**

Arms same as Fig.1

- 1 & 2 Hop on R fwd, kick L fwd.
- 3 Hop on R in place, keep L in the front
- 4 Leap on L to fwd
- & Hold position

**FIG. 2B Everything is exactly the same but with opposite footwork**

- 1 & 2 Hop on L fwd, kick R fwd.
- 3 Hop on L in place, keep R in the front
- 4 Leap on R to fwd
- & Hold position

**FIG. 3A Facing Center**

- 1 & 2 Hop on R to Rt., and kick L to Rt, turn lower body to Rt, left arm goes down and make a circle in 2 counts
- 3 Hop on R again in the position
- 4 Hop on L in place, facing center arms up in W position
- & Hold position

**FIG. 3B Everything is exactly the same except with the opposite footwork**

- 1 & 2 Hop on L to Lt, and kick R to Lt, turn lower body to Lt, Right arm goes down and make a circle in 2 counts
- 3 Hop on L again in the position
- 4 Hop on R in place, facing center arms up in W position
- & Hold position

# Kirikcan

(Turkey)

Kirikcan means "Broken soul." The dance comes from Gaziantep (southeast of Anatolia) and is in the Halay style.

Rhythm: Part 1 is 10/8, counted 1,2,3,4; Part 2 is 10/4.

Formation: Part 1 is half and full circle; Part 2 is a line. Hand hold: R arm behind L. Fingers locked together. Elbows bent so that forearms are parallel to the ground but tucked back between bodies. Only hands really show from the front, not arms.

METER: 10/8 and 10/4

PATTERN

Meas

## Part 1 - meter 10/8

### Fig 1

1 Step back on R, bouncing slightly, body leans back (ct 1); in same leaning pos bounce again on R (not moving), at the same time lifting L heel to point toe, lightly touching ground (ct 2); not moving the pos, now step on the L and stand straight again (ct 3); R ft comes from behind making a small circle, ft continues to back (ct 4).



## Part 2 - meter 10/4

### Fig 1

Step on R in LOD, straightening body. Bring arms up, bent elbows and clap, just to side at R shldr, looking straight ahead (ct 1); step on L, very short step. Arms go to the side of L shldr and clap (ct 2).

Figure continues in same manner with this short walking step and clapping. Continue in LOD around circle but from circle form a straight line.

Do this Fig for 4 complete rounds of the music.

### Change Fig (1 to 2)

Instead of walking to the side, step on R turning to face fwd (orig direction) start to take "under arm" hold pos again like Part 1, Fig 1 (ct 1); R remains, lift L from knee, holding under arms (ct 2). Arms are the same throughout the rest of the dance.



### Fig 2

Touch L heel even with ball of R (ct 1); step fwd on L (ct 2); touch R heel about even with ball of L (ct 3); step fwd on R (ct 4); touch L heel fwd (ct 5); step back L,R,L (cts 6,7,8); pull R back, bring ft together, bounce down from the knees (ct 9); bounce again (ct 10). Do this Fig four times



### Fig 3

Step on L across in front of R, lift R back, body leans fwd (ct 1); step on R beside L, lift L, body leans back (ct 2).

Do this Fig for 4 complete rounds of the music.

#### Fig 4

Hop on R in place, touching L heel beside R at the same time (ct 1); leap onto L turning to the L (body turns facing L also) (ct 2); bring R beside L, touching heel to ground and yell "hey" (ct 3); touch R heel again, yelling "hey" (ct 4); jump on both ft to face the front again (ct 5); hop on R, lifting L from the knee (ct 6).



#### Fig 5

Hop on R, touch L heel fwd (ct 1); step fwd on L, lifting R (ct 2); hop on L, touch R heel fwd (ct 3); step fwd on R, lifting L (ct 4); hop on R, touch L heel fwd (ct 5); leap onto L, kick R straight fwd (ct 6); leap back on R, kick L straight fwd (ct 7); leap back on L, kick R straight fwd (ct 8); jump on both ft (ct 9); hop on R, lifting L from knee (ct 10).

Do this Fig for 4 times.



#### Fig 6

Same as Fig 5, but instead of going fwd and back, dance in place. Music gets faster  
Do this Fig for 4 times.

#### TO FINISH

Repeat Fig 6 cts 1-7; hop on L, lift R back (ct 8); bring R side to L and yell "hey" (ct 9).

Note: The record plays 1/2 step lower than this music:

Hiş hişi hançer boy num a le le yi kü pe li kız lar  
ya na ma ben ha la yın ba şı yan le le yi  
ben ha la yın ba şı yan leleyi in ci li kü pe  
ka şı yan

Hiş hişi hançer boynuma  
leleyi  
Küpeli kızlar yanima  
Ben halayın başıyam  
leleyi  
İncili küpe kaşiyam  
Çekin halay dizilsin  
leleyi  
Mahmur gözler süzülün  
Ben halayın başıyam  
leleyi  
İncili küpe kaşiyam



# Leyla

East (Kurdish)

Pronunciation: Lei la  
Music: Teaching cd #5  
Formation: Semi-circle, arms down, elbows bent and interlock the fingers.

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METER: 4/4

PATTERN

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Counts

**INTRO:** One complete turn of the melody

**FIG. 1** Arms down, holding little fingers

- 1 Step back on R, lean body over
- 2 Step on L in place, straighten the body
- 3 Stamp R heel in the front
- 4 Step back on R
- 5 Tap on L in the front
- 6 Hold position
- 7 Tap on L in the front again
- 8 Step on L in place

**FIG. 2A**

- 1 Hop on L to Rt., arms up in W position
- & Leap on R to Rt., arms up in W position
- 2 Leap on L to Rt., arms up in W position
- 3 Repeat ct.1, arms up in W position
- & Repeat ct.&, arms up in W position
- 4 Repeat ct.2, arms up in W position
- 5 Touch R heel in the front, bring arms fwd, straightening the ellbows
- & Step on L to Rt, keep arms in position
- 6 Leap on R to Rt., arms back
- 7 Touch L heel in the front, bring arms fwd, straightening the ellbows
- & Step on R to Rt, keep arms in position
- 8 Leap on L to Rt., arms back
- 9 Jump on both in place
- 10 Hop on R in place
- 11 Jump on both in place
- 12 Hop on L in place

**FIG. 2B**

- 1 Hop on L to Rt., arms up in W position
- & Leap on R to Rt., arms up in W position
- 2 Leap on L to Rt., arms up in W position
- 3 Repeat ct.1, arms up in W position
- & Repeat ct.&, arms up in W position
- 4 Repeat ct.2, arms up in W position
- 5 Jump on both in place
- 6 Hop on R in place
- 7 Jump on both in place
- 8 Hop on L in place
- 9 - 12 Repeat ct.1 to ct.4
- 13 Jump on both in place
- 14 Jump on both in place
- 15 Jump on both in place
- 16 Hold position

*Presented by Ahmet Lüleci at the Laguna Folkdancers Festival 2008*

# Men Gülem

Northeast (Azeri)

Pronunciation: Man guu lam

Music: Teaching cd #5

Formation: Semi-circle, arms free

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METER: 6/8

PATTERN

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Counts

**INTRO:** One complete turn of the melody

**FIG. 1**

Facing LOD. R arm is up bent from elbow and L arm is down, open to 45 degree, change arm position to opposite on ct 4

- 1 Step on R to diagonally Rt.
- 2 Step on L in front of R.
- 3 Step on R to diag. Rt.
- 4 Lift L up and change body position to diag. Lt.
- 5 Step on L to diagonally Lt.
- 6 Step on R in front of L.
- 7 Step on L to diag. Lt.
- 8 Lift R up and change body position to diag. Rt.

**FIG.2**

Facing ctr, arms down.

- 1 Jump on both fwd, R slightly in the front, push arms in the front from bent elbows to down
- 2 Hop on R back, move arms up to bent elbows position again
- 3 Jump on both fwd (repeat arms as in ct.1)
- 4 Hop on R back (repeat arms as in ct.2)
- 5 Repeat ct.1
- 6 Repeat ct.2
- 7 Repeat ct.3
- 8 Repeat ct.4

**FIG. 3**

Facing ctr. R arm is up above shoulder level, L arm is bent from the elbow on belly level, palm facing down.

- 1 Jump on both in place
- 2 Hop on R in place asnd kick L forward, turn body slightly to Lt.
- 3 Jump on both in place
- 4 Hop on L in place asnd kick R forward, turn body slightly to Rt.
- 5 Repeat ct.1
- 6 Repeat ct.2
- 7 Repeat ct.3
- 8 Repeat ct.4

# Narino

Pronunciation: nao ren no

Music: Teaching cd #5

Formation: Semi-circle, arms down and hold hands in V position, connecting with little fingers

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METER: 4/4 and 6/4

PATTERN

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Counts

**INTRO:** 4 turns of the melody, start with the singing

**FIG. 1A**

- 1 Step on R to diagonally Rt, swing arms back to Fwd
- 2 Step on L to diag. fwd crossing in front of R, swing arms fwd to back
- 3 Step on R to diagonally Rt, swing arms back to fwd
- 4 Step on Right in place and lift Left up, swing arms all the way up to Rt
- 5 Step back on Left, twist R on toe, R hill moves to Lt, move arms to Lt
- 6 Step back on Right, twist L on toe, L hill moves to Rt, move arms to Rt
- 7 Step back on Left, lift R up, move arms to center and a little bounce
- 8 Pump Right down, swing arms down/back

**FIG. 1B**

- 1 Step on R to Rt, swing arms back to Fwd
- 2 Step on L to Rt crossing in front of R, swing arms fwd to back
- 3 Step on R to Rt, swing arms back to fwd
- 4 Lift L up and pump it down, swing arms fwd to back
- 5 Step on Left in place, swing arms back to fwd
- 6 Lift R up and pump it down, swing arms fwd to back

\*\*\*Alternate Fig. 1A and Fig. 1B on singing parts and do only Fig. 1A when it is instrumental\*\*\*